**025:250 COMPOSITION: ELECTRONIC MEDIA I**
**Assignment 10**
**Due Monday, Oct. 14**

**Purpose**: To create 20-30 compositional fragments 3-10" in length derived from sounds recorded for
Assignment 7.


1) Organize the files you created in Assignment 7 into folders representing catagories of sound
   (high, low, metal, wood, rustle, etc.).


2) Create several concatenated soundfiles consisting of sound.1-silence-sound.2-silence-etc. , where
   sound.1, sound.2, etc. are different sounds from the same catagory.


3) Use SoundHack, SoundEdit 16, Sound Designer, Thonk, and Lemur (in any combination) to transform
   individual soundfiles and concatenated soundfiles.  Rename such files to reflect the type of
transformation
   you performed (i.e., "pop.lemr", "pop.long", "pop.low", "pop.bend", and so on).


4) Use any sounds at your disposal (either recorded or processed) to create 20-30 compositional fragments
   3-10" in length, according to the following specifications:

   a) use Sound Designer in stereo mode to assemble Layer 1 of a fragment
   b) use EQ, gain, fade in, fade out, and reverse to shape the sounds of Layer 1
   c) mix Layer 1 to the left channel of a new stereo file
   d) add new material to the right channel of this stereo file to create Layer 2
   e) repeat a-d to create as many layers as you like
   f) at any point above, mix to a mono file, process it as in Step 3, and paste it back into whichever
      layer you are working in.


5) Let your ears dictate how each compositional fragment will unfold.  Be prepared to change your mind
   midstream in order to capitalize on or exploit some feature of the fragment that presents itself.


6) Save your final results as Sound Designer mono files and name them "YI.Comp.1", "YI.Comp.2", etc.


7) You might wish take two approaches:  1) create a set of files that are motivically, rhythmically, and/or
   timbrally related (maybe named "YI.Comp.1A", "YI.Comp.1B", etc.) ; 2) create a series of files that
have   nothing do with one another and show the greatest degree of variety of musical conception.