025:250 COMPOSITION: ELECTRONIC MEDIA I
Assignment ?
Due Sept. ?

Purpose: Slices, Bits, Fragments.

1) Definitions:

a)   A <u>Slice</u> is a sound that has a duration of 0.5" or less. To create a Slice, simply copy an Interesting or useful portion of a soundfile into the clipboard.

b)   A <u>Bit</u> is composed of a number of Slices that are overlayed and crossfaded. It is recommended that:

   i)   each Bit be composed of 2-6 Slices;
   ii)   each Bit have a total duration of 0.5-2";
   iii)   the Slices be chosen and treated in such a way that they meld together into one unified sound;
   iv)   each Bit have a clear and simple pitch, timbral, and dynamic shape;

c)   A <u>Fragment</u> is composed of a number of Bits that are organized into something like a gesture, motive, or part of a short phrase. It is recommended that:

   i)   each Fragment be composed of 2-4 Bits, including any combination of repetitions, transpositions, retrogrades and Slices;
   ii)   each repetition, transposition, retrograde, and any Slice should be subtly transformed with any combination of EQ, small pitch shifts (+ or - 20-30 cents), and fades;
   iii)   each Fragment should have a total duration of 3-6".

2) Create 15 <u>Bits</u>, labelled "YI.Bit.1m"...."YI.Bit.15m". It is recommended that:

a)   you use **Sound Designer** for some Bits and **ProTools** for others (your choice of software will influence how your Bits are structured);
b)   the Bits be composed of different numbers of Slices and have different lengths (see 1b above);
c)   you should work efficiently by trying to create 3-5 Bits per hour (you must limit your involvement at this level of composition and not get bogged down in the details).

3) Create @5 <u>Fragments</u>, labelled "YI.Frag.1m", "YI.Frag.2m", etc. It is recommended that:

a)   you freely use **Sound Designer** and **ProTools** (since **SD** will enable you to transform Bits within the Frgament while **PT** makes it easy to organize Bits and their transformations);
b)   any given Bit be used in only one Fragment;
c) when transforming Bits, repetitions, transpositions, retrogrades, and their Slices, you should try to work very quickly at this level of transformation and not get bogged down in the details.
d) you limit yourself to a maximum of 1 hour for each Fragment.

4) When finished, place copies of all Bits and Fragments (everything normalized and mono in **Sound Designer**) in the Assignment 4 folder on Moog.Scratch between 5:00 Sunday and 3:00 PM Monday.

5) Other.

   a) Bits should be represent a range of basic atomic musical functions, like thud, clang, clack, grace note figure, ahh, sigh, da-dah, shake, rattle, roll, whoop, very high, high, medium, low, very low.
   b) Fragments should be burbly, active, wry, rhythmic (in a non-notated sense), funny, jolting. Avoid those boring fade in / fade out gestures.