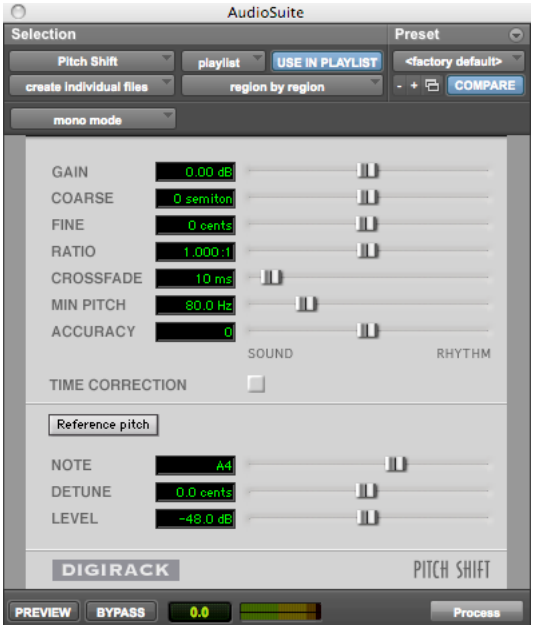
025:250 COMPOSITION: ELECTRONIC MEDIA I
Fall 2012
Assignment 4
Due October 31, 2012

1. Assignment 4 will be presented during class on Wednesday, Oct. 31. The material can be created in Peak or Pro Tools. The assignment can be presented in either Peak or Pro Tools.

2. Create Swells A-I.
   a. These should not be derived from the swells of Assignment 3.
   b. Swells A and B should have a pitch focus and have a duration of 200 ms.
   c. Swells C and D should have a pitch focus and have a duration of 100 ms.
   d. Swells E and F should have a pitch focus and have a duration of 50 ms.
   e. Swell G should be noise-ish, with no clear pitch focus, and have a duration of 200 ms.
   f. Swell H should be noise-ish, with no clear pitch focus, and have a duration of 100 ms.
   g. Swell I should be noise-ish, with no clear pitch focus, and have a duration of 50 ms.
   h. The swells should be normalized.
   i. Use only one sound per swell, so as not to create a mini-composition.
   j. At the end of each swell, consider applying a fade out of 5-10 ms in order to avoid having a click at the end.
   k. Keep in mind that these swells will function as a subtle lead-in to the main sound that follows.
   l. Keep in mind that all of these swells can be multiplied by time compression/expansion and pitch-shifting up and down.

3. Create Rolls A-H.
   a. These should not be derived from the rolls of Assignment 3.
   b. Each note should be faded out, from beginning to end.
   c. Each note of a roll should be highly similar to, but not an exact copy of the other notes.
   d. Each roll should crescendo.
   e. Each roll should be medium-high to high in pitch or frequency.
   f. If a roll has a pitch focus, stay on the pitch during the roll.
   g. Rolls A, B, C, D should have a duration of 30 ms.
   h. Rolls E, F, G, H should have a duration of 20 ms.
   i. Rolls A and B should be separated by 20 ms of silence.
   j. Rolls C and D should be separated by 10 ms of silence.
   k. Rolls E and F should be separated by 20 ms of silence.
   l. Rolls G and H should be separated by 10 ms of silence.
   m. You have free will in determining how many events are in a roll. These may be as few as 2, or as many as 6.
   n. In choosing how many events are in a roll, bear in mind that these will function as rhythmic swells leading up to the main sound.

4. Create Long sounds A-H.
   a. Each sound should be normalized.
   b. Sounds A and B should have a duration 6 seconds.
   c. Sounds C and D should have a duration 5 seconds.
   d. Sounds E and F should have a duration 4 seconds.
   e. Sounds G and H should have a duration 3 seconds.
   f. You have free will in determining whether a long sound is a single pitch, a chorused pitch (as discussed in class), a chord, or a pitch cluster.
   g. You have free will in determining the pitch and register of a sound.
   h. You have free will in determining whether a sound is a crescendo, steady-state, or decrescendo.
   i. Some sounds should be created from a instrument recording, including those from the EMS samples. In such cases, you should remove the attack in order to disassociate the sound from the instrument that produced it.
   j. Some somes should be created from material from your other assignments. You may need to bounce your Pro Tools sessions to do this. Alternatively, you could work with in any Pro Tools session that you have used in earlier assignments.
   k. Some sounds should be created with Pitch n' Time Pro in non-varispeed mode.
   l. Some sounds should be created with varispeed in either Pitch n'Time or the Digi-rack Pitch Shift plug-in, with pitch and time de-coupled, as shown below:



m. Varispeed transformations may need to have a high pass EQ applied to the result, then normalized, then EQ again and normalize again, if necessary.
n. Some sounds should be created with long reverb decay times.
o. Some sounds should be created by cross-fading between 2 or more copies of a region.
p. You have free will in using more than 1 technique listed above.

5. Create Sound-Mined sounds A-H.
   a. Bounce all of your earlier assignments to a stereo aiff file.
   b. Open that file(s) and sound-mine it to create sounds A-H.
   c. These sounds may be copied from part of a bounced event near the beginning, anywhere in the middle, or near the end.
   d. Consider normalizing any sound before you sound-mine it. Always normalize the final result of sound-mining.
   e. You are not required to copy and paste different sound-minings to create a mini-composition or composited. Feel free to do this, although you are not required to.
   f. Give more weight to the idea that sound-mining your assignments may very well mean that you are extracting not a single sound, but rather a mix of 2 or more single sounds from a Pro Tools session. Single sounds are OK to sound-mine, but combined sounds will probably be more interesting and original.
   g. Feel free to make changes to a sound-mined event, including copying and pasting other sound to the beginning or end, changing pitch in varispeed or non-varispeed modes, experimenting with radical EQs.