

Composition: Electronic Media I
Assignment 1
Due Sept. 14, 1994

1a. Patch Studio 1 as follows:

microphone into XLR jack of input 8 of mixer (note: remove 1/4" plug behind it)
mixer (L out) --> (1 in) Tape 3 (1 out) --> (1 in) Crown amp.

1b. Record the following sounds, in any order, onto your tape (called the source tape) on channel 1 at 15 ips:

- a) paper tearing (tear once)
- b) paper crumpling (3-10 seconds)
- c) paper waving in air (use stiff paper or thin cardboard; 3-10 seconds)
- d) rubber band plucked (pluck once)
- e) balloon rubbed with wet fingers (3-10 seconds; also single squeaks)
- f) balloon popped (turn the mic input volume way down)
- g) metal pot, pan, pipe, or lid being struck once (find ones that resonate)
- h) bag-o-things (sock full of marbles, coins, beans, popcorn kernels, etc.) being shook (3-20 seconds; also shake once)
- i) twirly tube (at least 15 seconds per pitch)
- j) anything else you think would sound good transformed.

Use channel 2 if you need more recording space. Leave at least 10 seconds of silence between sounds. Shorter, distinctive sounds are more easily manipulated than a series of sounds. For percussive sounds (tearing, crumpling, plucking, rubbing, striking, etc.), try to record one sound at a time rather than complex rhythms. This should take between 2 and 3 hours.

2a. Patch Studio 2 as follows:

Tape 3 (1 out) --> effects --> (1 in) Tape 2 (1 out) --> (1 in) Quantum mixer (1 out) --> (1 in) amp 1

The effects may include any combination of: Lexicon, 20/20, B & K graphic EQ, and Rev-7. When reversing tape on Tape 3, use output 2.

2b. Transform and record selections from source tape on Tape Recorder 3 to channel 1 of a new tape (called mono transformations) on Tape Recorder 2. This tape should be played back at 15 ips. Leave at least 10 seconds of silence between each selection on this tape. You should do several transformations of each selection from your source tape (some transformations may be very subtle, such as slightly changing the EQ). Try to combine transformations, such as tape reversal plus speed change plus EQ plus 20/20, and so on. When you're finished, the tape mono transformations should include 20-30 selections. These may be in any order. This should take between 4 and 6 hours. If you need more recording space use channel 2.

3a. Patch Studio for playback of Tape 3.

3b. Play back your tape called mono transformations. On a sheet of paper (not the tape box), write down the tape counter number at the beginning of each selection and give a brief description of the sound and its transformation, such as:

0000 tear paper 1, slow, backwards, EQ
0070 tear paper 2, backwards, EQ, 20/20
0120 crumple paper, rapmaster effect, 20/20 version 1
0210 crumple paper, rapmaster effect, 20/20 version 2

This should take an hour. If you also used channel 2, show the counter number for each selection.

3c. Put a piece of adhesive tape on your the reel and on it write the following information: your name, the title "mono transformations 1," 15 ips, channels used, tail out.

4. On Wednesday, Sept. 14, give this tape to Larry. This should take 1 second. The following criteria for grading will be used:

- a) signal level of each selection (should be as close as possible to 0dB)
- b) absence of line noise and tape hiss
- c) absence of distortion
- d) adequate amount of silence between selections
- e) clear, accurate, and unambiguous written descriptions and tape counter markings of each selection
- f) clear and unambiguous instructions on the label about instructions for playback
- e) interesting transformations (the less your transformations sound like the original, the better).
- g) a variety of transformations (don't overdo any one technique)