

Composition: Electronic Media I

Oct. 10, 2007

Assignment 3

1. Assignment 3 will be presented in class on Oct. 23-25.
2. Create a Sound Class according to the following criteria:
 - a. Create a sound using any techniques learned in class. You may copy, paste, and modify any existing sound of yours.
 - b. Make a set of subtle repetitions using the techniques discussed in class, including varying pitch (+ or – 6 cents), duration, attack, tail. At your discretion, you may broaden the degree of non-repetition.
 - c. The number of variations needed is determined by the Gesture Score, below.
 - d. When the Gesture Score calls for a Sound Class, use any of these variations.
3. Create 2 gesture lynes of 12-15 events, labeled “Lyne 1” and “Lyne 2”.
4. Create a gesture matrix for each lyne, using the blank matrices provided.
5. Create a gesture score like the one below:

Duration	2”											
Event	1	2	3	4	5	6	7	8	9	10	11	12
Pitch: Lyne 1 P ₀	-	-	-	+	+	-	-	-	+	+	+	+
Duration: Lyne 1 I ₀	+	+	+	-	-	+	+	+	-	-	-	-
Attack: Lyne 1, R ₅	+	+	-	-	-	+	+	+	+	-	-	-
Tail: Lyne 1, RI ₅	-	-	+	+	+	-	-	-	-	+	+	+
Density: - + = spare dense	-				+							
Sound Class 1-3	1	1	1	2	1	1	2	2	1	1	3	2

- a. Use one each of the P, I, and RI forms for pitch, duration, attack, and tail. Choose your transposition levels to create interesting shapes that correspond to each other.
 - b. Set the duration to 2-4 seconds.
 - c. Set the number of events to 10-15.
 - d. The density should be notated as – when the music is sparse and + when the music is dense. When realizing the score in Pro Tools and Peak, try to make the transition between densities gradual. In the example above, the music starts sparsely and gradually becomes dense at event 5.
 - e. Use 3-5 Sound Classes, devised so that they are of appropriate pitch, duration, and envelope so as to be relative to the other Sound Classes in accordance with the score. For example, + for Sound Class 2 will be higher in pitch than the previous Sound Class 1. The placement of the Sound Classes in the score is freely determined.
 - f. Use the gesture score blanks provided.
 - g. Label the score “Gesture Score 1a”.
6. Create a variation of the Gesture Score 1 by interchanging P, I, R, and RI forms with different parameters. You make use the same transposition levels, or different ones. You may use the same or different durations, densities, and pattern of Sound Classes. Label this “Gesture Score 1b.”
 7. Repeat Steps 3-6 to create Gesture Score 2a and Gesture Score 2b.

8. Make 10 xeroxes of these gesture scores to pass out to the class during your presentation. Please put your name on the handout.
9. The Sound Classes used in each gesture score must be unique. Thus Gesture Scores 1a, 1b, 2a, 2b each use a unique set of sound classes.
10. Realize your gesture scores using the techniques that you have learned in Peak and Pro Tools. Bounce each gesture to a stereo aiff file to be opened in Peak during class. Also have your Pro Tools sessions organized in case we want to have a look there. Label your work "YI.Gesture1a", "YI.Gesture1b", etc.
11. Make the sounds beautiful, human, tactile, non-carboard. Make the interaction of these sounds as emotional as you can. The purpose of this assignment is to teach you to make gestures that sound like life, not a machine.