

Composition: Electronic Media II

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Plan of Work for Composition for Instrument and Electronics

1. Choose a suitable instrument.
2. Find a performer to work with.
3. Develop pitch and rhythmic ideas. These will be used when you later organize sounds in Pro Tools and Max/MSP.
4. Start sketching in Finale or Sibelius (optional).
5. Record performer in anechoic chamber.
6. In Kyma, perform spectral analysis on instrument samples and save these as soundfiles.
7. Using techniques from last semester, build up sounds, masses, and gestures. Stay in tune.
8. Create patches in Max/MSP to trigger soundfile playback to create gestures and patterns. Save the results as soundfiles.
9. Create a session in Pro Tools as follows:
 - a. Select a tempo and meter.
 - b. Create stereo and mono tracks.
 - c. Import all of your soundfiles.
 - d. Create an instrument track and select a Garritan instrument.
 - e. Import MIDI files from your Finale or Sibelius sketches.
 - f. Begin composing by matching up soundfiles in the audio tracks with the MIDI notes in the instrument track.
10. Import a MIDI file from Pro Tools into Finale or Sibelius.
11. Clean up the score and add expressive elements.
12. Notate tape part and put it into the score.
13. Bounce the Pro Tools session to a desired format.
14. Consider creating rehearsal materials and click track.
15. Around the time the work is performed, bring the performer into the studio and make a recording without the tape part interfering.
16. In Pro Tools, import the performance recording (without audible tape part) and mix it with the tape part.
17. Master the recording and use reverb and limiting to create a unified composition.