

## 025:251 COMPOSITION: ELECTRONIC MEDIA II

Spring 2011

### Assignment 2

1. Assignment 2 will be presented in class on Monday, Feb. 21.
2. The purpose of this assignment is to create, soundmine, or acquire 60-100 soundclasses. Assignment 3 will use these sounds in a Max patch that will trigger them from a laptop keyboard, mouse clicks on the screen, and pitch-tracking of a live instrument. These triggers will be combined with different algorithms to create gestures of rhythmic interest and a wealth of interesting material that can be soundmined for the final composition project.
3. Create source sets of sounds from any of the following sources:
  - a. Recordings made in the anechoic chamber of a performer playing isolated motives, gestures, and phrases to be used in your final composition. Additionally, extended techniques and other sounds from the instrument should also be explored.
  - b. In lieu of recording in the anechoic chamber, you may record in the EMS studios, as discussed in class. You may also use these studio recordings to augment the number of sounds recorded in the anechoic chamber.
  - c. Whether or not you choose 3a or 3b alone or together, this assignment asks that you also select a number of notes from the EMS collection of instruments recorded in the anechoic chamber. You should consider using sounds of instruments other than the one featured in your final composition. Some long tones should be used, since these can be spectrally analyzed and their harmonics altered later on in the composition process. Additionally, the attacks of different sounds should be extracted, normalized, and given smooth endpoints with no clicks. The compositional potential of these attacks will be discussed in class.
  - d. From the sources above, a total of 30-50 individual sounds should be created for this assignment. No other sounds should be used for this assignment, especially those found on the internet. Each sound should be normalized and have no extraneous silence.
4. Using the transformation processes discussed in Assignment 1 in class, last week, process a number of the sounds from Step 3d. Some of the resultant processes will be of the same general duration as the original sounds, while others, such as Phase Vocoding in time, will be much longer. For longer sounds, consider soundmining a single, focused moment from the entire soundfile and copying it into a new, short soundfile. A total of 30-50 processed soundfiles should be created in the manner above for this assignment. Note that not every soundfile from Step 3d needs to be processed, since some soundfiles can be used more than once.
5. While you are choosing which instrument, playing techniques, recording environment, and processing techniques used in Steps 1-4, above, consider how these can be organized into different categories and soundclasses. The filenames should consist of two capitalized letters followed by the numbers 0, 1, ..., 99. (The conventions of writing a series of number or letters will be discussed in class.) Some examples of filenames are: AB0, DB14, and LQ7. The letters can be meaningful or arbitrary, as long as you know which soundfiles these represent.
6. In class on Monday, Feb. 21, play the soundfiles organized by class. You should have 60-100 soundfiles total. Try to create a variety of sounds, including high, middle, low in register, short, very short, medium, medium long, and long in duration. The more soundfiles you have at this point, the richer your composition will be. Consider the impact of these soundfiles on the form of the final composition.
7. The use of these sounds in Assignment 3 will be discussed in class.