

025:251 COMPOSITION: ELECTRONIC MEDIA II

Spring 2014

Assignment 1

1. Assignment 1 will be presented in class in Feb. 3-5.
2. Background of the class final project.
 - a. The final product will be a work for instrument and electronics.
 - b. A work can be created in Pro Tools in a way that allows you to carefully coordinate the notated instrument sounds with electronic sounds similar to those used last semester.
 - c. A work can also use Max/MSP to algorithmically generate sound files that can be imported in Pro Tools.
 - d. A work can also use Max/MSP to interact with the live instrument, by triggering events by the composer in realtime.
 - e. Alternatively, the composer can use Max to track the live instrument and respond to pitches.
3. The purpose of Assignment 1 is to create source files to be used in Pro Tools and Max. These sounds should be played by a performer in the anechoic chamber, focusing on extended techniques rather than conventional pitches that are already available on the EMS website.
4. Work with Dan, Will, and your performer to schedule a recording session in the anechoic no less than 1 hour long.
 - a. Use Earthworks and Rode mics in different stereo configurations, in discussion with Dan and Will.
 - b. Write out a list of items you want to record.
 - c. If your recordings are continuous in nature, it will be harder to soundmine them later. Small breaks with silence will solve that problem.
 - d. Consider adjusting the record levels so that extremely loud and extremely soft sounds can be recorded with as much depth and as few overs as possible.
5. Import these recordings into Pro Tools and soundmine them.
6. Each sound should conform to the following criteria:
 - a. No fewer than 10 sounds longer than 10 seconds.
 - b. No fewer than 10 sounds between 5-10 seconds.
 - c. No fewer than 10 sounds between 3-5 seconds.
 - d. No fewer than 10 sounds between 1-3 seconds.
 - e. No fewer than 10 sounds less than 1 second.
 - f. Since these are meant to be the purest source sounds possible, do not apply any transformation other than normalization and fades.
7. Other considerations.
 - a. Each of the files above should be 24-bit, 44.1 khz, stereo, aiff.
 - b. Use any naming system you want. → Begin as early as possible.
 - c. Consult with other students and staff about special circumstances that may arise.

Decca Tree arrangement

- stereo, mono

Earthworks = ↑ short transients

Rode = ↑ quietest sounds