

1) Meeting deadlines:

- a) Plan on fulfilling requirements (of duration, deadline, other aspects of "commission")
- b) Have a schedule for:

- 1) experimenting with sounds
- 2) creating library of sounds
- 3) creating a beginning (15"-30")
- 4) creating stand-alone subsections
- 5) plugging in, linking, and editing subsections
- 6) quickly generating material to flesh out the piece

1) experimenting with sounds

- explore new sounds with old, reliable techniques (pitch, time, EQ, reverse)
  - always be learning new software and aspects of programs (Lemur, spectral mutation, Oversyte, Kyma)
  - combine and rearrange fragments in new and radical ways

2) creating library of sounds

- create sounds for composition's world
- also create generic sounds (high, medium, low, short, sustained, pitched, non-pitched, sharp, fluid)
- have sounds that can be dropped into a complex texture to emphasize some aspect of a phrase (short perc, small gliss, connecting pitch--these sounds should not be overly complex in themselves)
- sounds in library should be varied (don't make a dozen variations of the same pitch--vary the pitch with each transformation)
- regularly review your library
- consider creating large workspaces of similar types of sounds

3) creating a beginning (15"-30")

- to motivate yourself and clarify the compositional issues with which you'll be dealing, try to create a beginning early in the compositional process.
- Make the beginning distinctive and let it serve to set up expectations for the whole piece
- Clear, expository statements almost always work well
- Try to imagine how types of beginnings are possible. Some are: quiet, gradual fade in and unfolding; sudden rising of curtain on action already in progress; bold, declamatory. Use of silence and repetition is majorly important in the beginning.

4) creating stand-alone subsections

- consider the possibility that you will need certain kinds of subsections (which may be overlaid)
- some types are: percussion; sound wash; glisses, explosions, insects in the night, wild counterpoint, solo melody, ostinato

- make these subsections have a high degree of character and integrity--they will strengthen and rejuvenate the entire piece
- don't get stuck doing the same schtick over and over

5) plugging in, linking, and editing subsections

- plug in subsections in different places to get a feel for their interaction and impact on the whole
- compose linking material or, if called for, cadential material which highlights the change in musical direction (generally, you shouldn't stick to just one technique)
- don't be afraid to drastically edit any subsection (re-arrange its parts, cut parts of it, transpose, reverse, overlay--don't be bashful about changing anything that you have grown attached to)

6) quickly generating material to flesh out the piece

- if the deadline is near and you still do not have enough material, you must quickly generate enough music to complete the work
- be bold, fast, and sloppy while doing this--you can edit later