Composition: Electronic Media II
March 5, 2008
Composing with Soundclasses

1. Soundclasses were defined in class last semester and are becoming widely used by students this semester.

2. Soundclass sets A, B, C, and D can be treated as structural elements in a composition, as follows:
   a. A comes before B in time
   b. C comes before D in time
   c. A has a given duration and B has a given duration
   d. C has a given duration and D has a given duration
   e. A is in a lower register than B, which is in a higher register
   f. C is in a lower register than D, which is in a higher register

3. "A is to B as C is to D" in sequence and duration is demonstrated below:
   a. A sounds for 10 seconds, then B sounds for 20 seconds
   b. C sounds for 10 seconds, then D sounds for 20 seconds (identical relation to A and B)
   c. C sounds for 5 seconds, then D sounds for 10 seconds (relation to A and B is halved in time)
   d. C sounds for 20 seconds, then D sounds for 10 seconds (relation to A and B is reversed in time)
   e. C sounds for 10 seconds, then D sounds for 5 seconds (relation to A and B is reversed and halved in time)

4. "A is to B as C is to D" in pitch register is demonstrated below:
   a. Elements of A sound in the low register and elements of B sound in the high register
   b. Elements of C sound in the low register and elements of D sound in the high register (identical relation to A and B)
   c. Elements of C sound in the high register and elements of D sound in the low register (relation to A and B is inverted)

5. Consider soundclasses E and F, G and H, etc.

6. Consider the following variations:
   a. Overlap in time as A transitions to B
   b. Transition in pitch as A rises up in pitch to the same pitch level as B

7. Consider the drumset approach, where:
   a. An element of A sounds where the bass drum would in a given drum pattern
   b. An element of B sounds where the snare drum would in a given drum patter
   c. C as hi hat
   d. D as ride cymbal
   e. Each time the "drum" sounds, a different member of the associated soundclass sounds
   f. The time scale of the virtual drum pattern could be very large

8. Consider transforming A into B as follows:
   a. Use the **SumofSines** module in Kyma to perform spectral morphing or cross synthesis operations on A and B.
   b. Edit elements of A and B so that that attack of B is glued onto the beginning of A.
   c. Use probability operations in Max/MSP to control the liklihood that elements of B will increasingly occur while A is sounding.