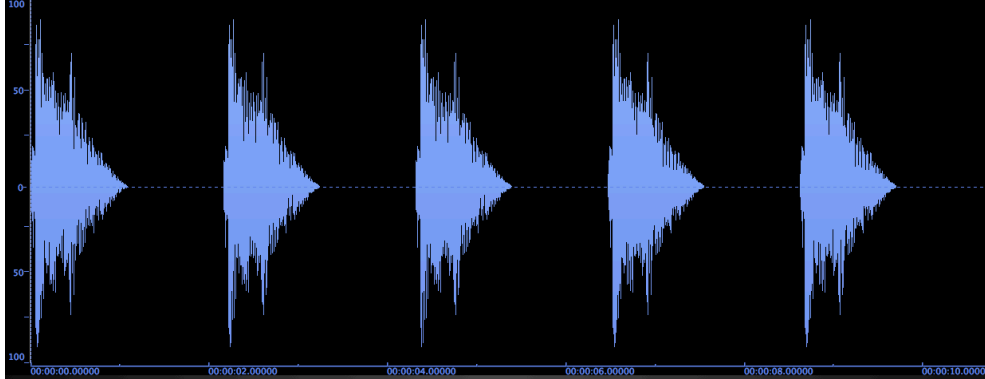


025:250 COMPOSITION: ELECTRONIC MEDIA I

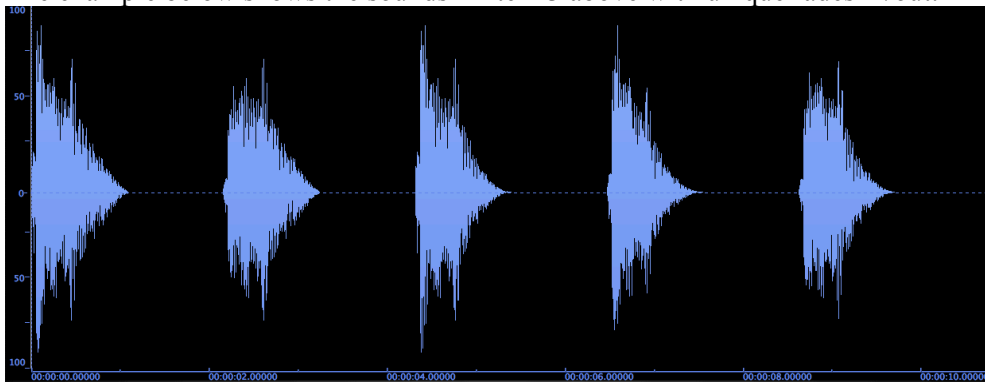
Fall 2009

Repeatability

1. In acoustic music, it is very common for notes to be repeated in some fashion.
2. In electronic music, repeated notes need to be handled differently.
3. The example below shows the same sound copied and pasted:



4. The example below shows the sounds in Item 3 above with unique fades in/out:



5. Consider the following:
 - a. The closer in time 2 identical sounds are, the more likely they will be perceived as copies.
 - b. The composer should consider doing the least amount of work to vary sounds so that they do not sound like copies.
 - c. In some compositions, literal copies might play an essential role.
 - d. It is probably easier to vary the copies in Peak than to vary their playback in Pro Tools or Max/MSP. This is because variation in these two programs will be concerned with compositional variation, not acoustic variation.
 - e. Parameters to vary include:
 - i. envelope (including fades in/out)
 - ii. pitch (3-6 cents; varispeed or non-varispeed)
 - iii. timing (vary the time between evenly spaced notes)
 - iv. loudness (vary the amplitude in a range of 5-7 percent).
6. There is no standard term for this kind of variation. Any ideas? Subliminal? Acoustic?