

025:250 COMPOSITION: ELECTRONIC MEDIA I

Fall 2012

EMS Final Composition Plan of Work

1. Record and acquire the basic sound material for the piece.
 - a. The recording can take place in the EMS Studio 1, anechoic chamber with a laptop and M-Box, in the field with a laptop and M-Box.
 - b. Sounds can also be downloaded, including the recordings in the MIS collection, as will be discussed in class.
 - c. Sounds can also be taken from CDs, DVDs, and other sources such as iPods, iPhones, etc.
2. Soundmine and micro-soundmine the acquired material.
 - a. As will be discussed in detail later in class, it is helpful to distinguish between sounds that are complete, with a beginning, middle, and end, and sounds that are copied from only the beginning, or middle, or end. Working with complete sounds is called soundmining. Working with portions of a sound is called micro-sounding.
 - b. Sounds that you plan to use should be copied from the original recordings, and cleaned up.
 - c. Sounds are cleaned up by removing silence at the beginning and end, as well as normalizing. Normalization will be discussed in detail in a later class session.
 - c. If necessary, sounds can be de-noised and EQed to clean them up.
 - d. Sounds should be named something like Aa, Ab, Ba, Bb, A1, A2, A1a, A1b, etc.
 - e. The naming scheme reflects categories, classes, types, or families sounds in your collection. These are called sound-classes. For example, a short scraping sounds can be named Aa, Ab, Ac, Ad. Sounds produced by the palm of a hand striking the seat of a chair can be called Ba, Bb, Bc, Bd. If you have used 3 different chairs in the recording sessions, these can be named B1a, B1b, B1c, B2a, B2b, B2c, C1a, C2a, C2b, etc. The letter B denotes sounds produced by striking chairs with the palm of a hand. The arabic number represents a given chair. For example, B1a, B1b, B1c might be 3 hits on a chair with padding, while B2a, B2b, B2c might represent a wood chair.
3. Some sounds can be micro-varied, as shown below:
 - B1a1 is the original sound.
 - B1a2 has a smoother attack.
 - B1a3 has the overall gain slightly softer.
 - B1a4 has the lower frequencies slightly attenuated with a filter or equalizer plug-in.Additionally, each sound should be pitch-shifted within a range of +/- 12 cents.
4. The total number of sounds should be between 20 and 40. These should have 4-8 soundclasses, with 3-5 instances, with 3-5 micro-variations. stereoized when?
5. These sounds can be transformed in Peak, using plug-ins, or in Pro Tools, using plug-ins.
- 6.