21M.361 Composing with Computers I (Electronic Music Composition)
Spring 2008

MODULE FIVE: Sampling, Remixing, Polishing
(1 week)

In this final and brief module, you will have a choice of what you will do: borrowing sounds from other sources (either a single source, a large number of sources, or one's own compositions), using a single sound to make new music, or polishing a previous composition.

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Lab 5.1: Listening to Module 5 pieces, explaining Assignment 5.1.

Assignment 5.1 (due final class): **You Choose!**
The choices for this assignment are as follows. **Choose only one**. Last week you had your proposal approved/revised. Execute (as humanely as possible) your assignment and leave it in the appropriate folder, etc. If it is a Max patch, make your own folder in the Ass folder, and include all required files.
(i) Make a piece based on your own composed material, however you like.
(ii) Choose a "single sound"—interpret that as you will—and make a piece, however you like.
(iii) Polish a previous composition. Written evidence must be provided to show that sufficient work has been done. And of course I'll compare the polished version with the original.
(iv) Sample from or remix a piece/pieces of existing music so that it is unrecognizable from the original in a significant way. To do this, please supply all original material as mp3s in a folder, named with your name and the name of the original. Be careful with this option: it is fun, and popular, and prone to really bad remixes. Generally avoid simply layering a few songs, or doing something overly hip-hop-ish, unless you explain the intricacies I do not already know about—I'm still learning.
For all these options, bear in mind that this is a course in experimental music. And as with all assignments, listen to the work of previous students.

Listening 5.1 (no journal!):
In Lab
John Oswald/Dolly Parton—Pretender (1989)
Maurizio Kagel—Exotica (for extra-European instruments) (1970–1971)
Maurizio Kagel—Tactil for three (1970)
Björk—All Is Full Of Love (In Love With Funkstörung Remix) (1999)
Caetano Veloso/Gilberto Gil—Rap Popcreto (from Tropicalia 2) (1993)

Cibo Matto—Beef Jerky (from Viva! La Woman) (1996)

Quasimoto—Astro Travellin (from The Unseen) (2000)

Murs—Sunsprayed Ft 3MG (from Comurshul) (1996)

John Oswald/J.S. Bach—Aria (from The Goldberg Variations) (1989)

Laetitia Sonami—Overture On Ice (from Messiah Remix) (2004)

Karlheinz Stockhausen—Telemusik (1966)

Student

Alex Vazquez, Arshan Gailus, Charles Amick, George Marzloff, Graham Woolley, Heather Brundage, Hubert Roberts, Kelsey Byers, Kristen Burrall, Mats Ahlgren, Michael Miller, Rae Zucker, Thomas Carr

Class 5.1: Listening to Assignment 5.1, information about and the requirements for the concert.

Special Assignment: (due day of concert, at noon, not a minute later, or you miss out on having a piece played, and any semblance of a decent grade): **Preparing For The Concert**

1. Choose up to 8 minutes of your music (a long piece, a couple of shorter pieces, even just one short piece) composed during the semester, or choose an interactive or non-interactive Max patch made during the semester. You can make a mix (horizontal or vertical) of several or many of your works.

2. If it is a piece, I want the aif (NB. not an mp3) in the appropriate (concert) folder. It MUST be 16-bit—generally your work will be 24-bit, but you must change it to 16-bit. This must be done by noon on the day of the concert. I will make a CD of everyone's pieces in an order I feel works well. Please don't provide program notes.

3. If it is a Max patch, let me know. You will probably have to provide a laptop. I can provide an external soundcard that will connect with our speakers. Everything else is up to you, including testing that it works.

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