

*Please sign-in with the sign-in sheet*

TECH 101  
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# I AM SITTING IN A ROOM (1970)

ALVIN LUCIER



I am sitting in a room different from the one you are in now. I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed. What you will hear, then, are the natural resonant frequencies of the room articulated by speech. I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have.







Hanna Hartman



# The Art of Noise

Luigi Russolo

**1**

roars  
claps  
noises of falling water  
driving noises  
bellows

**2**

whistles  
snores  
snorts

**3**

whispers  
mutterings  
rustlings  
grumbles  
grunts  
gurgles

**4**

shrill sounds  
cracks  
buzzings  
jingles  
shuffles

**5**

percussive noises using  
metal, wood, skin,  
stone, baked earth, etc.

**6**

animal and human voices:  
shouts, moans, screams,  
laughter, rattlings, sobs

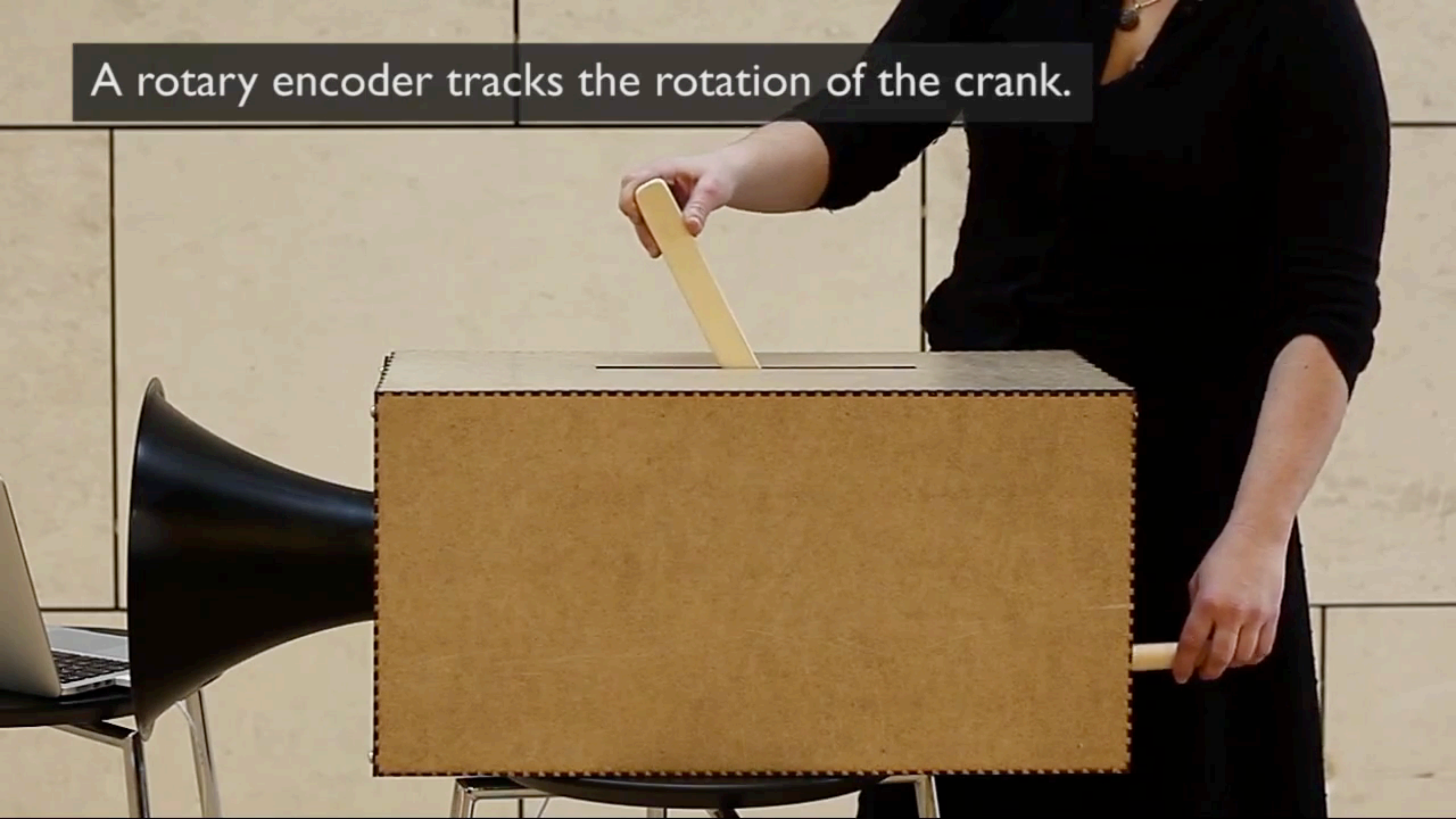
7 - The variety of noises is infinite. We certainly possess nowadays over a thousand different machines, among whose thousand different noises we can distinguish. With the endless multiplication of machinery, **one day we will be able to distinguish among ten, twenty or thirty thousand different noises. We will not have to imitate these noises but rather to combine them according to our artistic fantasy.**



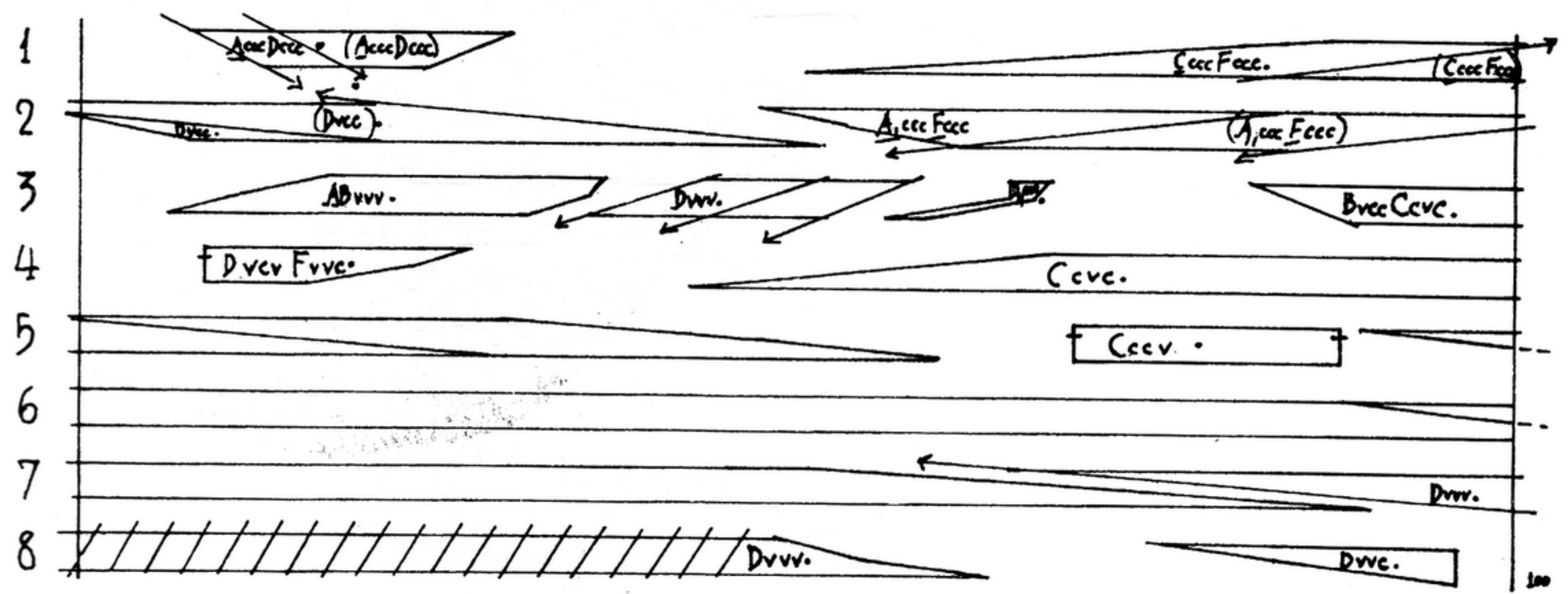
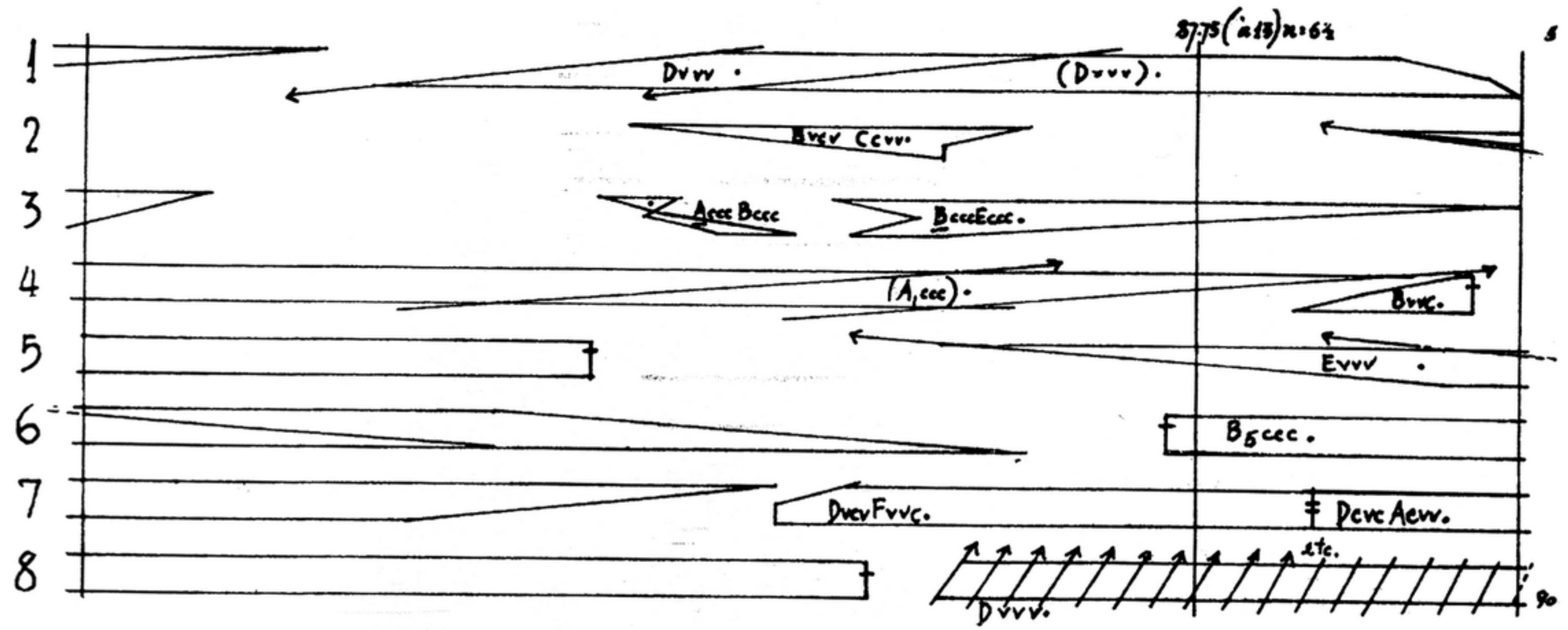




A rotary encoder tracks the rotation of the crank.







**Cage's Mixes (1960s)**



Dear John,

What do you think of this order for the program?

O'0''

My piece

Intermission

Christian's piece (Spring)

Rozart Mix

I had to leave out the Brecht piece because we were having trouble getting enough people.

I hope to have most of the tape recorders and mike stands set up by the time you arrive.

Do you need anything special for O'0'' ?

I hope to make headway on the loops for Rozart Mix . We are having a splicing party at my house on Saturday night.

IT's wonderful that you are coming up on Sunday. If you get here before 5 pm I'll probably be at the Rose Art Museum. If you arrive after 5 pm, Tom Garver will be at the Museum to meet you.

Looking forward to seeing you.

**Rozart Mix (1965)**



## COMPOSITION 1: SOUND COLLAGE (5%)

*Due 9/26 by 9pm*

Collage: an assemblage of diverse elements or fragments in unlikely or unexpected juxtaposition.

Make between 10 and 30 short sounds out of found sound samples. You can use the recordings made during the recorder scavenger hunt, record new sounds, OR use online resources. **Use anything \*but\* drum/percussion samples.** For example, you might make your short sounds out of birds, bicycle spokes, carpet scratches, or air conditioning sounds. Use ocenaudio (OR a software you feel more comfortable with) to edit your sounds, ***BUT*** limit yourself to the techniques available to old school tape music: changing speed, reversing, cutting, splicing, looping, and/or layering sounds. This means ***not*** utilizing digital effects or other processing. Once you have edited your sounds, assemble them into a composition that explores rhythm, texture, and space. You should experiment with possibilities beyond traditional beat-based music. What happens if you abandon pulse? How can editing the left and right channel individually affect the presentation of your sounds? How can density be managed over time?

Requirements: *use at least 10 sounds less than 1 second each, create a 30 second composition using those sounds*

*Label files LastnameFirstname\_soundcollage*



# Some Composition 1 Strategies

## Working from Silence

the blank canvas approach; adding short sounds and shaping them

## Changing Envelopes

attack and sustain and release

## Working with Loops

shrinking and growing, quiet to loud, rising and falling, etc.

## Layering Blocks

using mix-paste to create layers