

## **MUCT 444/544–Music Technology 1**

### **Journal Series 1 Listening Guide**

Please answer the following questions to complete your Journal Series 1 assignment.

#### **Hildegard Westerkamp–*Kits Beach Soundwalk***

In this composition, Westerkamp is teaching uninitiated listeners about sound.

1. How is she teaching us to focus our listening (i.e. listen in greater detail)?
2. How is she teaching us to expand our listening (i.e. listen for things we don't normally hear)?
3. Westerkamp employs some very specific types of processing to alter sounds when illustrating different aspects related listening. Give 2 or 3 examples of ways she manipulates sounds, and the resultant sound.

#### **Stéphane Roy–*Résonances d'arabesques***

This piece focuses on motion and stasis, where energy is stored, suspended, and released.

1. How does the composer manipulate energy over time in this piece? (i.e. what elements change or stay the same, thereby promoting motion or stasis)?

#### **John Oswald–*Bell Speeds***

This composition takes a "purist" approach, making use of a single sample to generate all of the material for the piece.

1. Discuss how the composer handles density (number of things happening at one time).
2. Even though the composer uses a single sound for the whole piece, we can still hear many layers very clearly—why is this?
3. Discuss the relationship (if any) between register (highness or lowness of the sound) and rate of repetition.
4. Draw a timeline of this piece from 0:00-3:00, using the letters "L", "M", and "H" to outline when low, medium, and high pitches enter and leave the texture. What can you say about this composition formally (i.e. what does it do as a whole over time)?

#### **Antti Saario–*B-Side***

This composition integrates electroacoustic art music and pop culture trends/ideas.

1. How does the composer "ride the edge" between artistic and popular genres while still maintaining an artistic approach? Is this piece successful?

#### **Gilles Gobeil–*Le Vertige Inconnu***

This composition focuses on industrial sounds and cause/effect relationships.

1. In what way/how does the composer build up tension in this piece?
2. Discuss the idea of climax in this composition. How is tension released, and what usually happens afterwards?
3. Does this piece become predictable because of the relationship between sound type and action? ((i.e. do we "figure it out" after a while, and know what's going to happen?) If yes, support your answer. If no, what does the composer do to avoid this pitfall?

#### **Larry Austin–*SoundPoemSet***

This composition makes extensive use of processing techniques we'll discuss in class. Further, each movement is "about" a specific person, using interviews as primary source materials.

1. For each movement, discuss the primary sound processing technique employed.
2. Pauline Oliveros is a composer who developed the concept of "deep listening", which is a meditative, whole-body listening activity. What does Austin do in his portrait of her (movement 1) to illustrate the idea of "deep listening"?
3. In movement 2 entitled "Jerry Hunt", his first comment is "I manipulate convention". Austin uses this sentence as a basis to develop this movement. Discuss how he does this.

#### **Natasha Barrett–*Racing Through, Racing Unseen***

Please read the program notes before listening to this piece.

1. How does the composer express motion, racing, and speed in this composition?