

## QUESTIONS FOR SONIC JOURNAL SERIES #1

Please answer these questions in your entry. You may provide additional information or your own observations as desired, but don't forget to answer the questions.

**Please type responses to these questions directly into the window provided or you may create a standalone document. . If you type into the window, using the "save" button will save your work so you don't have to do the whole journal at one time. When you're finished, click the "Submit" button, at which time the assignment will transfer to my inbox.If you create a standalone document, save your document as a pdf, and upload it using the blackboard "upload file" button below and click "Submit".**

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### **Robert Gibson *Ex Machina***

Robert Gibson refers to the form of his piece as a palindrome, which means it has an arch structure. One word example of a palindrome is the word "LeVeL" – where the L's, and E's match each other surrounded by the V. When you listen to Gibson's piece, pay attention to how this formal idea plays out over time. Then answer the following questions.

- 1) What are the different timbres/sounds found in the piece? Make a descriptive list.
- 2) How does Gibson use these timbres used to delineate the structure of the piece? Discuss and perhaps create a table or graph that shows the sounds and how they fit into the overall form. (remember the formal drawing from our *Pufferfish* discussion).

### **Dennis Bathory *Kitsz Exirixion***

One striking aspect of this piece is the number of things happening at one time. Listen to the layering in this piece and answer the following questions.

- 1) How does Dennis Bathory-Kitsz employ sounds in different registers (hi, medium, low)? Can you make a generalization about the types of sounds that exist in these areas? (for example – all high sounds are sharp and short...) or does Bathory-Kitsz change the roles of sounds over time?
- 2) What does Bathory-Kitsz do to give us the impression of time moving quickly or slowly in this piece?

### **Eric Chasalow *This Way Out***

When listening to this piece, think about envelopes and their characteristics – Attack, sustain, decay, release. The envelope of a sound has a profound impact on our impression of a sound's character and energy.

- 1) How do envelopes (both amplitude and filter) influence the energy of the piece?
- 2) How do they relate to the rhythm of the piece, both on global and local levels?

### **Jeffrey Hoover *A House of Glass and Dreams***

Jeffrey Hoover is a composer and artist. His piece, *A House of Glass and Dreams*, has an accompanying piece of art that was painted during a performance of the work. A graphic of the painting is in the notes/bios document. Listen to the piece once without looking at the art. Listen to the piece again, this time looking at the art while you listen. Then answer the following question.

- 1) Describe the relationship between the piece and the art. Compare the piece as a whole to the art as a whole – where do you see/hear similarities? Where do you see/hear differences?
- 2) Next, think about the piece from a more “local” or “in the moment” perspective, and look at the detail in the artwork. What are the similarities in detail between the two?

### **Cindy McTee *Metal Music***

This piece is cast in five short movements that could be considered etudes, or studies. An etude or study typically investigates (in detail) a single aspect of music like a technique, sound, rhythm, melody, or even a feeling.

- 1) For each movement, write a short commentary about the component you think McTee is investigating. What qualities or content of the movement brings about your decision?
- 2) What are the characteristics of the sounds in this piece that make them “metallic?”

### **Carl Stone *Sonali***

This piece uses repetition as a means of filling time. When listening to this piece, think about repetition, but pay special attention to how many things are happening at one time and how they enter/leave the texture, and how they change over time!

- 1) Discuss the role of repetition in this piece. What things does Carl Stone do during the piece to keep it moving forward and to hold the listener’s attention?