The background image is a night photograph of a city skyline. A bright, sun-like light source is positioned in the upper left, casting long, thin rays across the dark sky. Wisps of white smoke or steam trail upwards from the city towards this light source. The city buildings are silhouetted against the dark sky, with some lights visible from the windows.

Sounds Symbols Myths

6 SCORE Pieces

Plus an Interview with 4 New Composers

eBook #17

Willi Paul
Planetshifter.com Media

- Keys to the SCORE Vision -

- + "SCORE" design - base image for storytelling
 - + Multi-media, whole brain approach
 - + Kid friendly
- + Visual / sound / text for Universal messaging
 - + Language independent
- + Process to produce new Nature stories and myths
 - + Common software tools

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Charlie Ekhaus - imdb.com/name/nm6326743

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[a] Group Interview with 4 New Composers –

"Do you incorporate samples in your work? Why?"

George Earth: Yes, I use a lot of awesome sample libraries because it gives me to freedom to have any instrument sound I can imagine. That said, I also use a lot of my own guitar playing as that is my first instrument and what I have toured the world playing. Of course I would love to work with real orchestras when possible.

Logan W. Hayes: Interesting question. There's a few ways I could answer that. Since audio specifically is an audible event captured at a given time in a given environment, I technically use samples on literally every piece of work I've ever done. But more specifically, in sound design I tend to hand record all of my work myself typically because re-recorded sound in post-production sounds cleaner and more cinematic on the whole. In terms of music, I compose in the MIDI realm with sampled instruments as well as acoustically recorded instruments. I'm currently transitioning into working with The Youngstown Scoring Stage to record all of my orchestral work. I also play a few instruments and record them acoustically for my compositions when needed/is necessary. So it really just depends on the situation in terms of budget and what the overall desired effect is.

Mathew Cohen: I do use sample libraries to help create my music. I'm a very eclectic musician and can play a variety of different instruments, so any time I can live record I will. If there are funds to hire musicians, orchestras, I'll always to that route, but for low budget work I use sample libraries to recreate anything I can't record myself, such as strings and brass. For electronic stuff, I use a variety of different plugins to create my own unique sounds for each project I work on.

Charlie Ekhaus: I believe all music is iterative, and therefore I incorporate literal samples, as well as sounds and melodies that evoke and reference the eternal themes of music. Many sounds are intertwined with symbols, and carry great historical and emotional significance for the listener. I use incongruous sounds (i.e. technological sounds in a Natural environment) to awaken the listener. The use of familiar sounds in unfamiliar contexts is a way to make the listener think and question the connections associated.

"Does your music take us on a journey (is so, what are the sonic elements in this?) Examples?"

George Earth: Yes, my music covers all emotions and locations , from sweeping strings to convey majestic nature, haunting sounds to convey indoor places, mighty industrial machine to convey futuristic settings, and more.

Logan W. Hayes: I view music in terms of color. I always try to envision the overall aesthetic of any given work in terms of what the tone of the narrative is and what the desired effect should be whether it is to emulate the emotion on screen or be a juxtaposition to it. So yes, my music does take you on a journey and hopefully a cinematic one at that. Examples of that will be posted below the bullet points.

Mathew Cohen: I always want my music to tell a story. That's the amazing thing about music, it can take you anywhere and make you feel anything at any time. Listen to any piece on my websites and you'll hear a story, whether it's seduction and list in a piece like The Garden, or a feeling of torment and lament like in the score I did for the film Permanently Cast.

Charlie Ekhaus: The best 20th Century films and Musicals all had great overtures. The overture is my ideal musical journey. The best overtures prime the audience for the emotional journey that the plot will follow, and they introduce the many themes that will recur. There are multiple short 'movements' in an overture, but what is brilliant is how well they all fit together into the whole. When composing a score, one needs to keep in mind how each part fits into the whole picture. Even a less melodic soundscape is a story, and all stories have a journey. Specific sonic elements depend entirely on what story is being told.

"Is music a Universal force now?"

George Earth: Yes, always has been, always will be.

Logan W. Hayes: While I'd say music is a universal force, it isn't a universal language. What may be music to one person isn't music to another. I consider music to be organized sound that follows some guidelines of theory and can incorporate other forms of art such as dance or cinema. A good example of music not transcending between as a universal language is how many different cultures in Africa see music as both music and dance paired together. They don't view them separately. Dance and music are essentially the same thing to them. Most African cultures don't even have an actual word that translates to "music." However, in the states we view music as just music by itself. So it is a universal force, but not a universal language. As each culture has their own language, each culture also has their version of what music is.

Mathew Cohen: Music always has and will always be a universal force. It is the universal language, people can listen to music no matter what language they, speak, what race they are, and feel connected to another person, even if they've never met that person before. While we may not understand their words, we can understand what they're expressing through music.

Charlie Ekhaus: Music has always been a Universal force. As an organism, our ears are only capable of hearing certain frequencies. Other species are capable of hearing different sounds, and even the celestial bodies vibrate against the vacuum of space. Humans did not invent music, and our practice of musicianship is our attempt to join this Universal vibration of which we are only a part.

"What audio cues do we use to recognize "children's music"?"

George Earth: Light hearted pianos, sing song melodies, acoustic based instruments, laughter, bells, chimes.

Logan W. Hayes: Most people view children's music as being in a major key typically being C Major. It also tends to be soothing yet percussive and rhythmic. Often times, one views the instrumentation of children's music as the instruments that they themselves are able to play such as xylophone and glockenspiel which are both also percussive, yet melodic instruments. But overall I think the key of the music holds the most weight in not only children's music, but most forms of music. For example, Eastern European as well as horror music are typically written in G# minor and many identify with that readily be it consciously or subconsciously.

Mathew Cohen: We usually recognize children's music as playful. That can be interpreted into anything, but listen to a guy like Raffi sing silly songs and you understand exactly what children's music is. Watch any old school cartoon where the band hits all of the funny cues, the way the instruments are used to represent certain things to help children understand, and you can really hear it.

Charlie Ekhaus: Children's music in the United States is often composed in a positive and bright major-scale. Instruments with higher frequencies, and ones that sound like bells one might hear on the playground are effective. Rhythm is also incredibly important for children's music, which must have a well-paced and deliberate pattern.

"How do you represent Nature with your compositions?"

George Earth: I think I answered that one in the "Journey" question :)

Logan W. Hayes: Nature can be represented aesthetically in many different ways. As a composer who typically composes orchestrally, one example of how I'd represent nature would be using violin or potentially fiddle to show something as being cold. Brass tends to hold warmer colors while woodwinds could easily represent spring since it has such pleasant textures. In terms of time of day, heavy percussion is often associated with darkness or night. Going back to key, you

could associate the pleasant intervals of C Major with birth/spring while the sadness in G# minor would be more associated with death/fall. In some cases, I've specifically sampled nature sounds into my music such as thunderstorms and crashing waves, but this is less common for me. Recently I've used a sample of a water drop in a cue to push the aesthetic of loneliness

Mathew Cohen: This is an interesting question because nature can be represented in so many ways. What kind of nature are we talking about? Is it a creature? A landscape? Is it the forest, or the mountains? Under the ocean? These can all be expressed differently with different instruments, electronic or not, to get the feeling of nature. For a more special landscape I would go more ambient, maybe sweeping melodies, while for a smaller scale I would use smaller instrumentation.

Charlie Ekhaus: The sounds produced by Animals, wind, Plants, and bodies of water are powerfully evocative. The Human ear has a deep-rooted connection to these sounds, and they can be used to awaken the listener to ideas and a sense of place. Natural sounds can make us feel safe (gentle rain, a warm breeze, birds chirping) and Natural sounds can make us feel vulnerable and mortal (loud rumblings, bellowing roars, and vast emptiness). My music tries to recreate these sound-feelings, but also samples the direct sounds from nature to shift the listener's mindset.

Thanks much!

George Earth - georgeearth.com

Logan W. Hayes - DnmxAudio.com

Mathew Cohen - matthewacohen.com

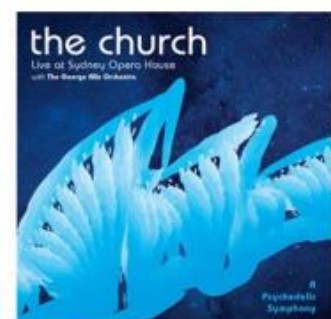
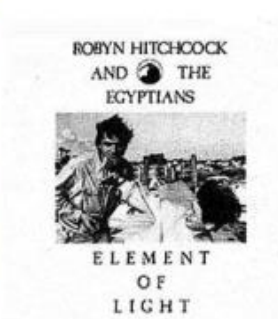
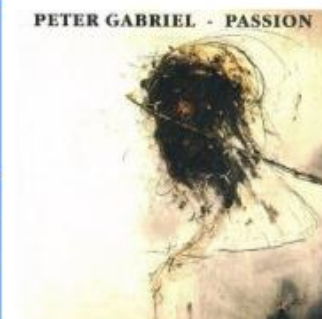
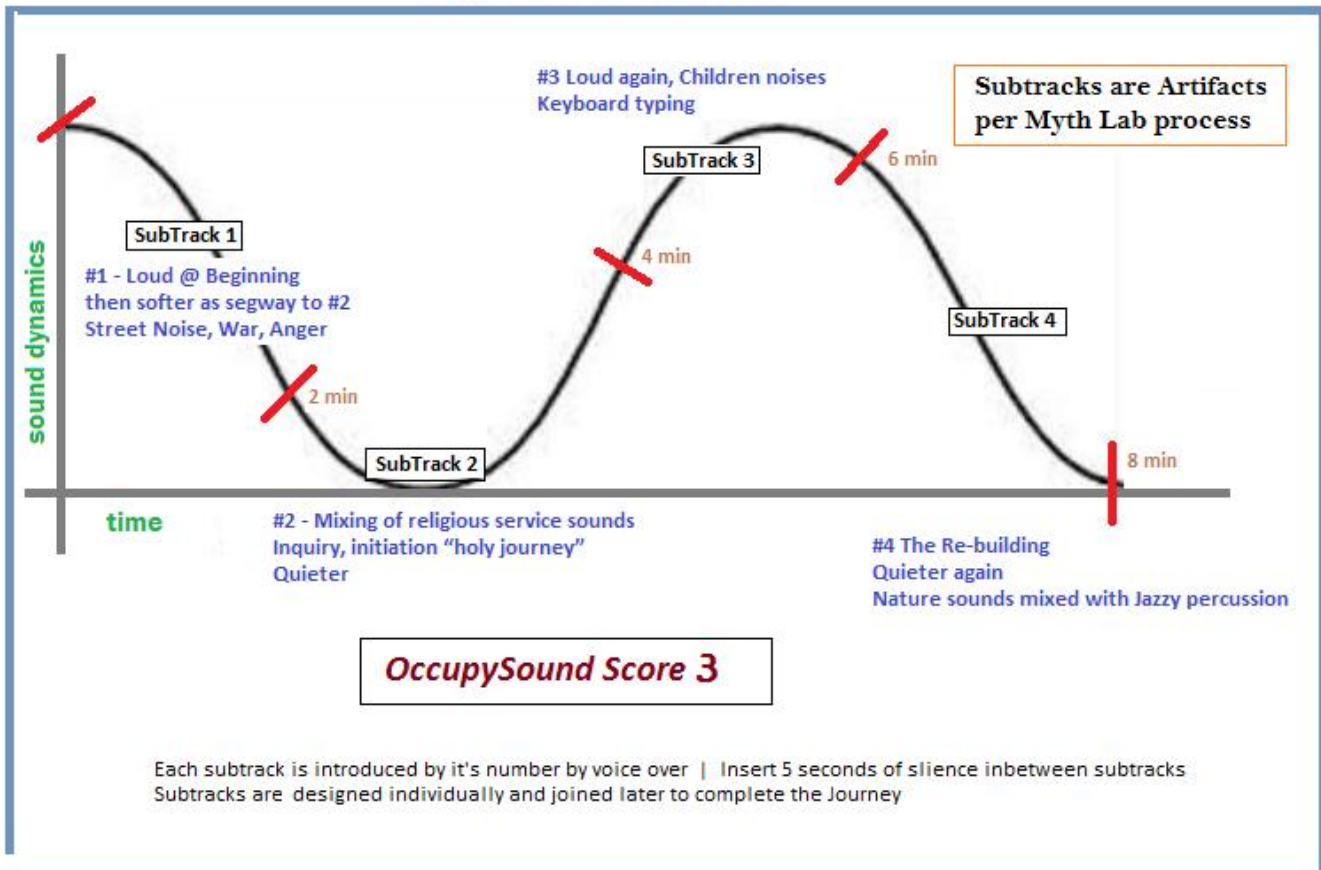
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[OccupySound](#) Soundtrack for a New Global Mythology
New Myth #58



image artifacts - subtract #1



Sonic Artifacts 4 OccupySound Myth

[Listen to the Soundtrack](#)

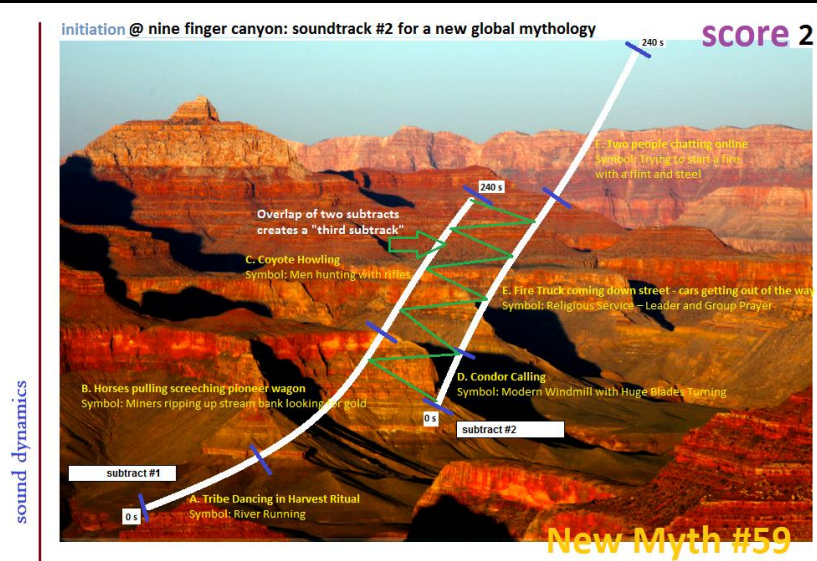
[Jump - Look - Jump](#)

[New Myth #59]

[Watch the Video](#)



initiation @ nine finger canyon [New Myth #60]



track time

NOTES

initiation @ nine finger canynon: soundtrack #2 for a new global mythology

composer + score + listener = generates a mythic soundtrack

a math-like process without words

new storytelling process an interpretative trail

Nature symbols and emotional connectors

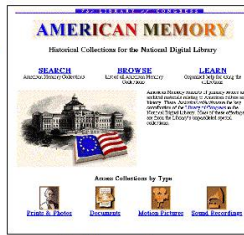
a complex sonic ecology

where each listener experiences his/her own journey thru a multi-media initiation

Unversial meanings < > individual experiences

soundtrack #2 is an open source & guided vision machine

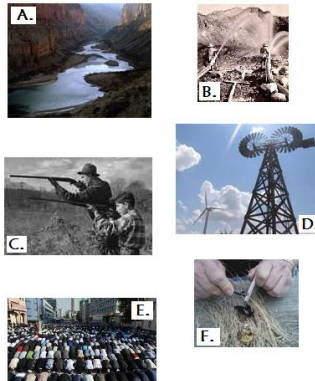
- WOX



← **Connective Tissue**

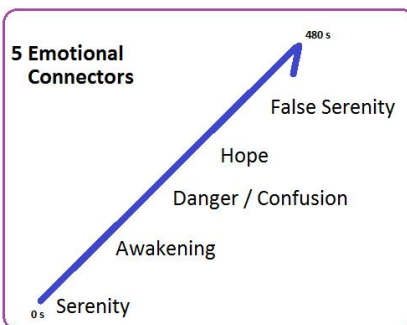
- Western Swing
- Hoe Down
- Campfire Songs
- American Indian Ceremonials
- Drum Circle
- Country Music
- Black Spiritual
- Folk Tunes
- Blue Grass
- Cowboy

Image Symbol Index:

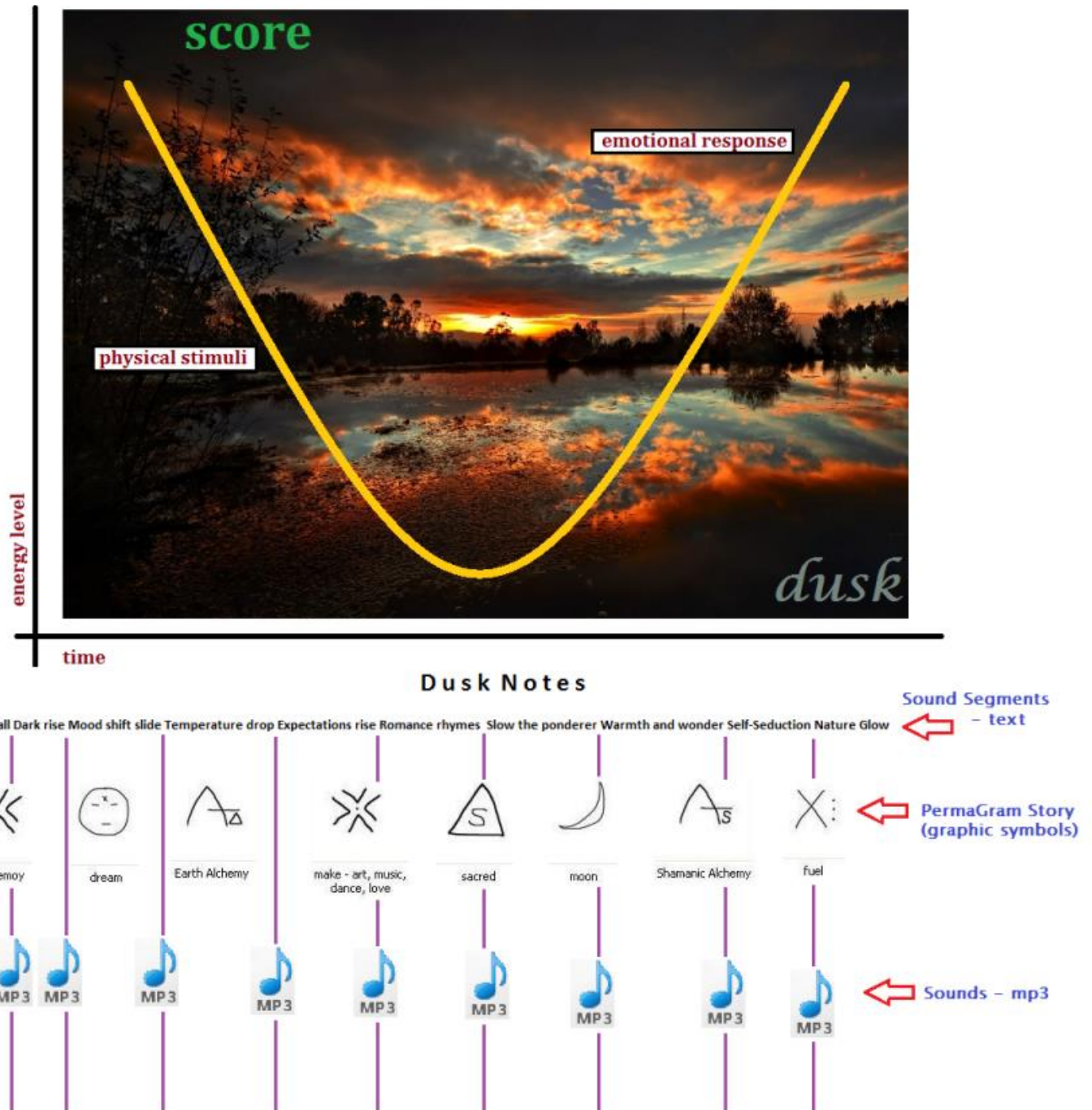


sound samples

- condor - needs more bass - deeper sound effect.mp3
- coyote-first half.mp3
- fire engine - final 25per cent.wav
- horse 1.wav
- Horses 2.wav
- Indian drum 1.wav
- Indian drum 2.mp3
- peeps chatting - flint a fire.wav



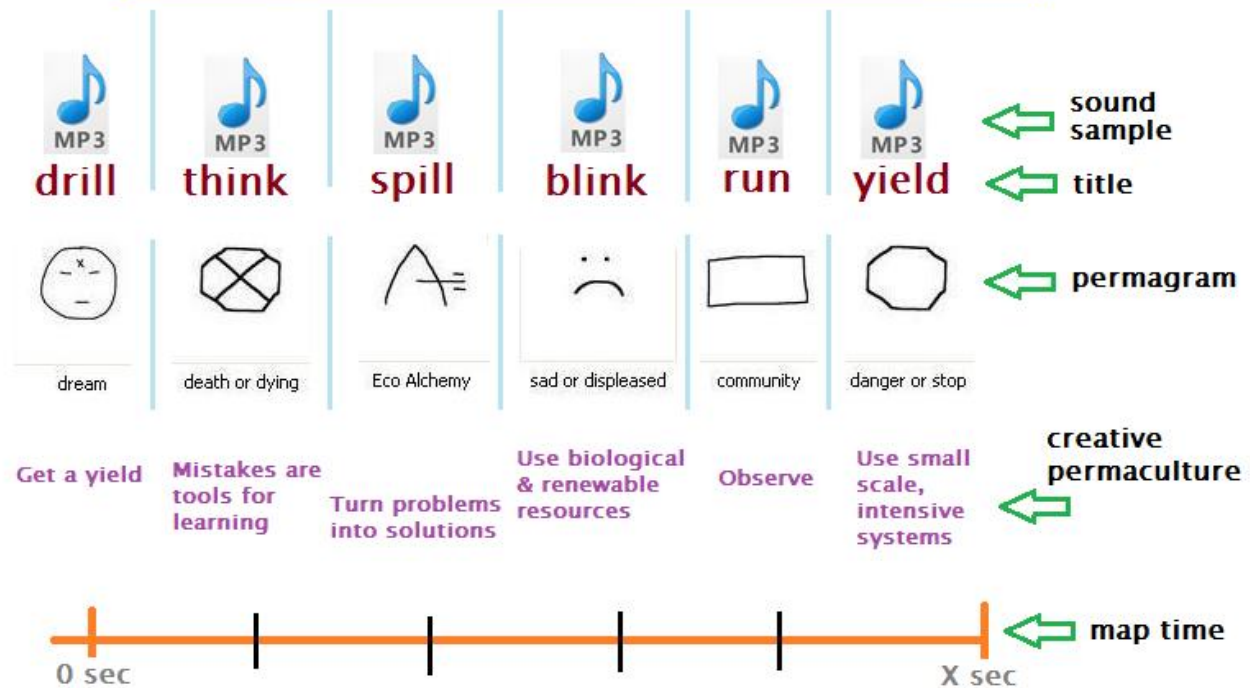
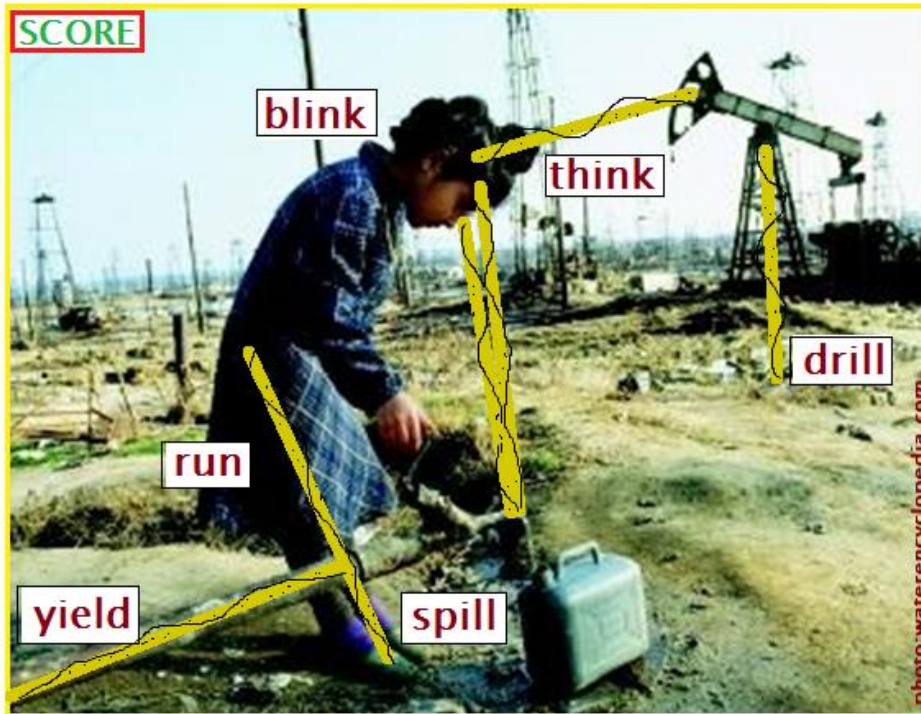
New Myth #61.



"[resilience in our age of dementia](#)" - permaculture sound cartoon. SCORE Video.

New Myth #62 [Watch the Video](#)

resilience in our age of dementia



"[lawyers, guns and water](#)" - [a permaculture sound comic](#). New Myth #64

SCORE

Meeting 2

Permaculture Silence

Meeting 1

ThisLandIsYourLand

mistrust

0s

⇒

15s

45s

⇒

60s


94s

=


jpg + avi
+ mp3

time


permagram:




shelter or home




tribe council or meeting




Community Alchemy




planting




permaculture



fire or heat



sad or displeased



danger or stop

lawyers, guns and water - New Myth #64

“[Working with the guiding words of part 4](#) also had me mystified. I started by constructing industrial noises using keyboards, rapid sequences and mutating white noise. I made the sound of warning alarms and the hum of trucks and machinery, fading into a train like disappearance. Into nature. I experimented with ocean and pastoral sound, wind and gentle rain, but in the end it was the sound of water in a forest, which seemed to express the most peace. The final feeling was to be something like jazz, and this was very difficult and seemed incongruent with the previous sounds. I made up a few different pieces and they all were much the same in feeling out of place. I edited one back to a barer texture. It was better, but I was still finding it all a bit comic. Then as I listened over and laughed at what seemed crazy to me I realized it was right. I was smiling and laughing at it each time wasn't I? Maybe that was exactly the point.”

- Geoff Maddock

Vision

composer + score + listener = generates a mythic soundtrack

a math-like process . . . without words

new storytelling process . . . an interpretative trail

Nature symbols and emotional connectors

a complex sonic ecology . . .

where each listener experiences his/her own journey thru a multi-media initiation

Universal meanings < > individual experiences

initiation @ nine finger canyon is an open source & guided vision machine

- Willi