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### **Brainstorming Notes for "Ethereal Echoes"**

When I was brainstorming for my project “Ethereal Echoes”, I first started by looking at inspiration songs to get an idea for what elements of music I wanted my program to create and what feelings I wanted to portray. Thus, I looked at music I really enjoyed such as 1) River Flows in You by Yiruma, 2) Canon in D by Johann Pachelbel, 3) Meditation from Thaïs by Jules Massenet.

I enjoyed River Flows in You because of its soft and melodic structure. It gave me a sense of ambiance, calm and serenity. For experience, it often reminds me of a peaceful afternoon by a quiet stream, where the only sound is the gentle flow of water. It evokes feelings of tranquility and introspection. It's helpful for studying and relaxing because of the consistent and soothing rhythm of the piano. It's like a musical anchor that keeps the mind centered, making it easier to concentrate on studies or to unwind after a long day.

I enjoyed Canon in D as this classical piece is renowned for its harmonious and repetitive progression. Its timeless melody has a way of instilling a sense of balance and peace. For emotions, the piece brings a sense of elegance and order, often taking me back to memories of attending a beautiful, serene wedding ceremony. For studying, the predictability of the chord progression in "Canon in D" provides a comforting background that helps reduce anxiety. Its steady pace is conducive to a relaxed yet focused mindset, ideal for studying or meditative relaxation.

I enjoyed Meditation as the violin solo is profoundly moving and soothing, with its slow, lyrical melody that seems to sing a story. For emotions, it conjures up feelings of introspection and calm, reminiscent of watching a sunset in solitude, contemplating life's beauty and complexities. When it comes to studying, the emotive quality of the violin in this piece is incredibly calming. Its gentle pace and expressive melody create a peaceful backdrop that helps ease the mind, making it great for moments of deep study or relaxation.

Overall, I enjoyed these pieces of music because it had harmonious repetitive progression and was soft and soothing. Before beginning to code "Ethereal Echoes," I envisioned a composition that mirrors the gentle unfolding of daybreak – soft, welcoming, and full of quiet anticipation. The core of this idea would be a simple, yet captivating chord progression. I envision starting with a C Major 7 chord, known for its warm and inviting sound, followed by a

gentle transition to a G Major chord, adding a sense of upliftment. This particular shift is harmonically pleasing and carries an emotional upliftment with it, offering listeners a sense of comfort and optimism. This transition between chords forms the backbone of the piece, creating a melody that is both simple and profound.

The composition is fundamentally built on these two chords, reflecting the minimalistic approach of the concept. This simplicity is intentional, as it allows for a clear and focused emotional impact. By not overcomplicating the structure, the piece maintains its purity and emotional clarity, making it more accessible and resonant with the audience.

In terms of emotion and audience perception, the chord progression is designed to evoke feelings of calm and tranquility. The aim is for the listener to experience a sense of peace and introspection, providing a respite from the hustle and bustle of everyday life. As they listen, it's envisaged that they might transport themselves to a serene natural setting, perhaps envisioning a tranquil morning with soft sunlight filtering through leaves, creating a peaceful and contemplative atmosphere.

Regarding transformations, there's a plan to experiment with playing the chords in different inversions. This would add variety to the piece while still maintaining the core emotion embedded within it. Additionally, introducing symmetry into the composition could further enhance its appeal. This could be achieved by mirroring the chord progression in the latter part of the piece, perhaps starting with the G Major and then moving back to C Major 7. Such symmetry would not only provide a sense of balance but also convey a feeling of completion and return, rounding off the piece in a way that leaves the listener feeling content and fulfilled.