**Final Project**

For this composition, I wanted to explorer a compromise between melodic and dissonant noisy sounds. After building a bank of synthdefs throughout the last half of the quarter, I sketched out an idea for combining them all into my final composition. I used noise generators coupled with filters to shape background noise to sound like natural weather effects such as waves and wind. The main synth that contributes to the melodic structure is the Vibrato Voice Synth, which originally was designed to sound like a choir, but after modulating the vibrato to an extreme, it sounds more like a detuned vibrato saw. I use this to generate minor chord progressions that loop throughout the piece. This synth also has a noise parameter, which is used to slowly bring the melodic component out of the noisiness. I used do loops to organize this synth into a repeatable progression. I also have a melody synth which started out as the Risset Bell, but after applying an envelope and dropping some harmonics, it turned into a reverb mellow type bell. This is used in the intro, outro and the middle to add a sort of reoccurring theme to the piece. I also employed AM and RM techniques to generate a few tremolo type evolving sound effects to add some more variation to the score. Additionally I expanded upon the granular vowel synth model by adding some other vowel formants to transition between. I use this synth to create an evolving, droning almost throat singing type background noise near the end. I experimented with the Klank model which I found on accident, and liked how easy it is to create resonant type tones. I used this for the ambiance at the end of the piece. To add color and accompany the chords I also used a detuned saw as a sustained background note which followed the chord progression.

I wanted my piece to be more than just a collage of sound, so I tried to follow some sort of story line. The overarching pattern I followed was an alteration between melodic and noise sound. Generally the melodic components come out of the noise, and retreat back as the noise returns. Every cycle, the melodic structure breaks down a bit (adding detune and vibrato to the chords). The melody on the bells serves as a trigger for these transitions. I tried to outline this in the score drawing.

Many of the pieces we heard in class broke away from standard melodic song structure, and this piece represents a shift in that direction. Being a musician myself, it is hard to completely give up my melodic roots, so this piece in a way represents my struggle in going between melody and noise. It is almost like a battle in which after each attack, the moldy and noise break down a bit further.