

Analysis on practice journal

The first three sessions had the following approach: **arranging around manipulations of sounds**. While this approach was interesting and it let me experience with manipulations as I had an instant auditive feedback on their outcome, it tended to create an overclouded production, as I started to layer manipulations of different material on top of each other, in an attempt to develop the track using them. Of course, these were the early stages of my implementation of these findings, but their outcome hasn't been totally satisfying.

The following two sessions focused on **implementing manipulations in an already crafted arrangement**. This approach had better results, as the atmosphere of the possible track has already been created and gave me a defined "playground" to start and manipulate sounds. It also made me realize that this technique, in order to be present and audible, has to replace the traditional melodic theme, and become the leading part of the track.

During this time I also started to **present manipulations from different categories in the track one after another**, and not layer them as in the previous sessions. If we think, this way of **serializing manipulations** works similar to carrying a theme through instruments or sections in an orchestral arrangement, meaning that the main focus (manipulating sounds) remains the same, but we change the sonic outcome. To be more clearly, we can compare a change from textural manipulation to rhythmical manipulation, to an octave drop when the french horns take the main theme from the string section. At the same time this change can also be compared to a change in the orchestration, from a flautando pedal in the strings to a staccato in the woodwinds section. Both orchestral examples can relate to our situation, as their goal is to bring dynamics and create an interesting musical piece.

To experiment even further with the power of this finding, I have decided to combine the first two approaches used in the practice, but this time focused mainly on one raw material, around which I developed an arrangement, and manipulate it in series. This gave me the possibility to bring dynamics to the piece and at the same time keeping it simple but effective.

Of course, this method works in a pop-inspired music such as mine, but can be broken if an artist wants to shift towards experimental music, but this hasn't been the case for me.

So far I can summarize my findings in the following triangulation:

- arranging around manipulation: worked best for me when using only one raw source, and with different manipulations in series;
- implementing manipulations in an already crafted arrangement: can lead to better results as I already have an atmosphere through which I can develop;
- serializing manipulations and using different categories one after another would enhance the arrangement and keep an interesting flow as they become the main lead of the song or section.