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2007

Text manipulation: voice with audio or acoustic augmentation.

Wendy Suiter
University of Wollongong

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**TEXT MANIPULATION:
VOICE WITH AUDIO or ACOUSTIC
AUGMENTATION.**

A thesis submitted in partial fulfilment of the
requirements for the award of the degree

MASTER OF CREATIVE ARTS (RESEARCH)

from

UNIVERSITY OF WOLLONGONG

by

**WENDY SUITER,
B.MUS. (HONS), B. EC. (HONS), M.A. (HONS) (Econ.)**

**FACULTY OF CREATIVE ARTS
2007**

Thesis Certification

CERTIFICATION

I, Wendy Suiter, declare that this thesis, submitted in partial fulfilment of the requirements for the award of Master of Creative Arts (Research), University of Wollongong, is wholly my own work unless otherwise referred or acknowledged. This document has not been submitted for qualifications at any other academic institution.

Wendy Suiter

17 March 2007

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ABSTRACT

I have chosen text-based music as the avenue to create music that is meaningful to both audience and composer. I conducted substantial research into models of musical communication that revealed that these models lack clarity in the way they predict meaning, and make assumptions that cannot be generalised to all music. The development of an overarching model requires more work than possible in this document.

Consideration has been given to making music from sampled, complex, autonomously produced, environmental sounds, since these sounds also carry representative meanings, as well as being sources of interesting timbres that evolve over time. However, the techniques and methodology are still being explored. A recurring issue is the capacity of particular software to do particular tasks, and the amount of time it takes to learn how to do complex functions with the software. Some of the works in the folio are studies in these techniques.

Much of the music in the folio uses some algorithmic generation of materials. These were often found to be lacking in expressive capacity, thus requiring some creative intervention on the part of the composer. Further work needs to be done on expressiveness in music and how this can be applied to computer music, particularly those works generated by algorithmic means.

Ultimately the folio contains a number of text-based works written in both the audio and acoustic domains. The compositional concepts useful across both these domains have been compared and explored.

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In fact, I have found all the staff at the University and in the Library to be unfailingly cheerful and helpful, which has made my time at the University very productive and enjoyable. The staff in the Inter-Library Loans section have been particularly helpful in sourcing CDs from other libraries.

I would also like to acknowledge the friendship and support I have gained from two other post graduate music students: Terumi Narushima and Mark Havryliv, who have discussed and shared their insights in areas of computer music with which I was unfamiliar.

Finally, I would like to give thanks to my partner for enthusiastic support and encouragement of my compositional endeavours; my friends and family for their patience at putting up with my absences from social occasions, and their tolerance for the occasional tired grumpiness. I suppose I have been excused, since they are still talking to me – just!