

# Well-Planned Theft

stolen and synthesized sounds

production score

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# Instructions

## 1. Prepare the following source material:

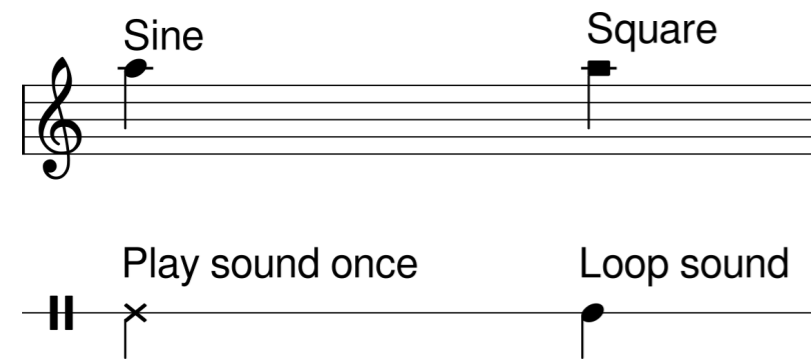
- A Rihanna: "Bitch Better Have My Money", Bitch Better Have My Money, Roc Nation 2015.
- B Selah Sue: "Raggamuffin", Selah Sue, Because Music 2010.
- C BTS: "Boy with Luv", Map of the Soul: Persona, BIGHIT MUSIC 2019.
- D Black Sabbath: "Paranoid", Greatest Hits, Universal 2009.
- E John Mayer: "Waiting On The World To Change", Continuum, Aware 2006.
- F Elton John: "Candle In The Wind", Goodbye Yellow Brick Road, Universal 1973.
- G Nirvana: "Smells Like Teen Spirit", Nevermind, DGC Records 1991.
- H Norah Jones: "Sunrise", Feels Like Home, Blue Note 2004.
- I Phil Collins: "That's Just The Way It Is", ...But Seriously, Atlantic 1989.
- J Bruno Mars: "Granade", Doo-Wops & Hooligans, Atlantic Records 2010.
- K Lady Gaga: "Bad Romance", The Fame Monster, Streamline 2009.
- L Bilderbuch: "Kitsch", Kitsch, Maschin Records 2009.

## 2. Prepare the following sounds:

- 1 A 02:52.981-02:53.573 → 300% speed/pitch → high-pass filter 1000Hz, 12dB/oct.
- 2 B 00:00.380-00:00.700 → distortion
- 3 C 01:38.460-01:38.553 → low-pass filter 1000Hz, 12dB/oct.
- 4 D 01:46.920-01:47.250 → 90% speed/pitch
- 5 2 → 70% speed/pitch
- 6 2 → 80% speed/pitch
- 7 E 00:20.130-00:20.300 → +6dB → high-pass filter 1000Hz, 12dB/oct.
- 8 A 03:16.870-03:17.100 → low-pass filter 1000Hz, 6dB/oct.
- 9 B 00:26.210-00:26.350 → +6dB
- 10 C 01:12.795-01:12.885 → high-pass filter 800Hz, 12dB/oct.
- 11 C 01:38.395-01:38.455 → +6dB → high-pass filter 800Hz, 12dB/oct.
- 12 C 03:45.000-03:47.000
- 13 D 02:46.000-02:47.000 → low-pass filter 1000Hz, 12dB/oct. → soft distortion
- 14 F 00:09.890-00:10.640
- 15 1 → 80% speed/pitch → swap channels
- 16 1 → 300% speed/pitch → swap channels
- 17 G 00:07.288-00:07.410
- 18 G 00:01.300-00:01.450 → +6dB
- 19 G 00:05.500-00:05.630 → +6dB
- 20 H 00:02.825-00:03.220 → high-pass filter 150Hz, 12dB/oct.
- 21 I 00:00.440-00:00.750 → normalise to -3dB
- 22 J 00:00.000-00:04.650 → reverse → volume +3dB
- 23 A 03:35.220-03:37.220 → +3dB
- 24 K 00:25.315-00:25.400 → high-pass filter 500Hz, 12dB/oct.
- 25 22 → 103% speed/pitch
- 26 23 → 97% speed/pitch
- 27 I 00:02.000-00:02.300
- 28 I 00:09.810-00:10.210 → 109% speed/pitch
- 29 12 → 120% speed/pitch
- 30 L 00:00.065-00:00.240 → reverse
- 31 30 → 115% speed/pitch → swap channels
- 32 L 00:36.690-00:37.660 → 90% speed/pitch
- 33 L 03:12.405-03:12.700 → +6dB → mix channels to mono
- 34 I 00:06.065-00:06.125 → +12dB → 200% speed/pitch → high-pass filter 500Hz, 12dB/oct.
- 35 C 00:50.850-00:51.080 → high-pass filter 500Hz, 12dB/oct.
- 36 C 00:52.865-00:53.200 → high-pass filter 500Hz, 12dB/oct.
- 37 J 03:18.350-03:18.600 → +3dB → 125% speed/pitch → high-pass filter 500Hz, 6dB/oct.
- 38 37 → reverse
- 39 C 02:06.800-02:06.900 → high-pass filter 500Hz, 6dB/oct.
- 40 39 → 106% speed/pitch
- 41 39 → 113% speed/pitch
- 42 39 → 120% speed/pitch
- 43 39 → 128% speed/pitch
- 44 39 → 135% speed/pitch
- 45 K 04:45.080-04:45.320 → high-pass filter 500Hz, 6dB/oct.
- 46 45 → 106% speed/pitch
- 47 45 → 113% speed/pitch
- 48 45 → 120% speed/pitch
- 49 K 04:09.430-04:09.600 → 75% speed/pitch → distortion
- 50 K 00:37.500-00:37.720
- 51 L 02:03.660-00:02.03:915 → 400% speed/pitch
- 52 K 00:23.390-00:23.580 → 125% speed/pitch → high-pass filter 800Hz, 12dB/oct.
- 53 K 00:04.950-00:05.220 → 70% speed/pitch
- 54 53 → low-pass filter 1200Hz, 12dB/oct.
- 55 53 → low-pass filter 600 Hz, 12dB/oct.
- 56 53 → low-pass filter 300Hz, 12dB/oct.
- 57 53 → low-pass filter 200Hz, 12dB/oct.
- 58 K 01:58.295-01:58.355

Timecodes are in minutes:seconds.milliseconds format. Additional effects and tools may be used to support the characteristics of the generated sound objects.

### 3. Produce the synthesis part using the waveforms indicated by noteheads and organise the stolen sounds as prescribed in the score:



The maximum duration of a sound is always the duration of the corresponding note.

### 4. Add sound modifications as prescribed in the score:

There is room for interpretation, but statements should be interpreted consistently (e.g: “long reverb” references one identical reverb throughout the entire piece).

#### Panning

A static panning may be applied to the tracks when mixing. In addition, some sounds should be individually panned to center (“C”), left (“100L”, etc.) or right (“100R”, etc.). Panning may change discretely – in which case only a new value is given – or gradually – notated like: “50L → 50R” (= change linearly from 50% left to 50% right).

#### Reverb

Two types of reverb are used: Long and short. Turning reverb off refers to the input volume, letting the sound fade away smoothly. The duration of each modification is either indicated by a line or by a pair of corresponding “on” and “off” statements.

#### Distortion

Two types of distortion are used: Clearly audible, harsh distortion (“hard distortion”) or subtle saturation (“soft distortion”). The duration of each modification is either indicated by a line or by a pair of corresponding “on” and “off” statements.

#### Amplitude Modulation

Modulate the amplitude of the notated sounds with a sine wave of the given frequency. Duration is indicated by a line.

### 6. Use further modifications to support the prescribed dynamics,

e.g. volume automation, EQs/filters, subtle distortion/saturation, etc.

### 7. Mix and master the piece.

15  $\text{♩} = 60$   $\text{♩} = 70$

Synth. *mf* *p* *p*

High *f* *f* *p*

Low *f* *f* *f*

Perc. *f* *f* *f* *p*

soft distortion on

5  $\text{♩} = 95$   $\text{♩} = 110$

Synth. *p* *p* *f* *f* *f* *f*

High *f* *f* *f* *f* *f* *f*

Low *f* *f* *f* *f* *f* *f*

Perc. *f* *f* *f* *f* *f* *f*

amp.-mod. 80Hz



17  $\text{♩} = 107$   $\text{♩} = 105$

Synth.  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{3}{4}$

High **mp** **f**

Low **mp** **f**

Perc.

21

Synth.  $\frac{4}{4}$   $\frac{3}{4}$

High

Low

Perc.



33

Synth.  $pp$

High *long reverb*

Low

Perc. *soft distortion*

32

High *long reverb*

Low

Perc. *f*

37

Synth.

High *(f)*

Low *f*

Perc. *(f)*

High *long reverb*

Low

Perc.

High *short reverb*

Low *reverb off*

Perc. *mf*



41 <sup>15</sup> **4/4**  $\sharp 8$  *pp* **8** *pp* **8** *pp* **8** *pp* **3/4**  $\flat 2$  *pp*

amp.-mod. 90Hz

amp.-mod. 120Hz

Synth. *pp*

High *(mf)* short reverb **22** **25** **36** **35** **22** **1** **25** **32**

Low *(f)* **23** **8** **23** **8** **5** **6** **13** **8** **13** **8** **6**

Perc. *(mf)* hard distortion on **21** **34** **24** **21** **34** **21** **34** **21** **34** **28** **27** **4**

45 <sup>15</sup>  $\text{♩} = 85$  **7/8** *pp* **8** *pp* **8** *pp* **8** *pp* **3/4**  $\flat 2$  *pp*

amp.-mod. 160Hz

amp.-mod. 220Hz

amp.-mod. 440Hz

Synth. *pp*

High long reverb **25** **22** **25** **22** **35** **36** **25** **16** short reverb **35** **36** **25** **16**

Low **13** **23** **13** **23** **13**

Perc. distortion off **3** **21** **34** **24** **34** **24** **21** **24** **34** distortion off **34**





65  $\text{♩} = 107$

Synth.  $\text{7/4}$

High

Low

Perc.

C → 30L → 40R

long reverb

long reverb on

soft distortion on

69  $\text{♩} = 107$

Synth.  $\text{7/4}$

High

Low

Perc.

20L 30R 40L 50R 75L 100R

73  $\text{♩} = 85$

Synth.  $\frac{4}{4}$

High

Low

Perc.

50R → C

40L → 40R → C

60R → 20L → C

45 47 45 46 47 43

47 48 44 47 39 46

47 40 45 41 48

45 47 49

43 39 43

56 55 57 56 54 55 54

55 54 56 55 56 55 54 57

54 57 53 57 54 57 54 55

53 54 55 56

50 51 50 51 24 50 51

50

24 50 51 24 50 24 51

50 51 50 51 50 24 51

50 51 50 51 24 50 24 51 50

long reverb off

$\text{♩} = 95$

Synth.

High

Low

Perc.

100L

100R

75L

75R

50L

50R

C

48 16

39 44 39

45 41 47 47 48

16 43 46 45 49 16 45 45 46 16 47 44 47 38 16

49

44 49 42 49

58 20 58

20 58

6

51 24 51

24 51

50 50 4 50 4 50 4 50

long reverb on

80

Synth.  $\text{3/4}$   $f$

High  $ff$

Low  $ff$

Perc.  $ff$

100L → ...

5 5 5

9 9 9

49 50 4 50 4

81

Synth.  $\text{4/4}$

High

Low

Perc.

5 5 5 5

9 9 9 9

43 49 40 49 42 49

3 3 3 3

3

82

Synth.

High

Low

Perc.

**3x** ♩ = 110

83

Synth.

High

Low

Perc.





89

Synth. **2.** **3** **4** **1.**

High

Low

Perc.

93

Synth. **2.** **4** **3x**

High

Low

Perc.

97  $\text{♩} = 75$

Synth.  $\frac{4}{4}$  **1.**  $\frac{3}{4}$  **2.**  $\frac{7}{8}$  **3.**  $\frac{4}{4}$  15

High **16**

Low **58**

Perc. **24**

101 **5x** 15

Synth.  $\frac{9}{8}$   $\frac{4}{4}$   $\text{b b}$   $\text{b}$

High

Low

Perc. **34** *p*

105  $\text{♩} = 60$  **5x**

Synth. *ppp*

High

Low

Perc.

109 **3x** **7x**

Synth.

High

Low

Perc.