

PROCESS, DEADLINES:

BY TUESDAY, AUGUST 18:

Commit to participating in the project

Background: If you'd like to listen to the podcast conversation with [Ahmed Anzaldúa](#), you can access the raw recording [here](#). Ahmed runs a wonderful organization in the Twin Cities called [Border CrosSing](#). Among other things, the conversation is about his own identities, heritage, and "homes" (Mexican, Egyptian, studied in Spain, living in Minnesota) and the way music can be used to negotiate all of this. He references the Gloria Anzaldúa quote in the episode, which we are using as an anchor for this improvisation.

AT ANY POINT BEFORE THURSDAY, AUGUST 20, RECORD YOUR TRACKS:

RECOMMENDED: Listen to an C2 or C3 in your headphones while recording

CHOOSE: Select at least 3 of the 5 provided prompts and record them using voice memo, soundtrap, or another program, saving them with the following label:

NAME_Prompt#.wav. My files might look like this:

Emilie1.wav
Emilie2.wav
Emilie3.wav
Emilie4.wav
Emilie5.wav

FINALIZING: Edit out loud breaths, background noise, and completely cut out long stretches of silence if possible

EXTRA CREDIT: (Depending on which program you are using to record)

-EQ: Cut out low frequencies/rumbles (usually under 100hz)

-Panning: (L/R)

-Drones: Keep drones in the center

-Chorales: Keep basses in the center, tenors a bit to the left/right, altos even farther, and sopranos the farthest from center

-Improvisations: slightly pan melodies to the left or to the right as you like

-Reverb: Turn reverb up until you can JUST notice that it's there, then dial it back a bit.

BY THURSDAY, AUGUST 20, 12:00pm Pacific:

SHARE YOUR TRACKS WITH ME:

Send your files to me by email or in a google or dropbox folder. Make sure your permissions allow me to access and download the files.

CREATIVE PROMPTS (Choose at least 3 to record):

1. Choose 3 pitches of these five (C, G, F, Ab, Bb), in any octave. Record yourself singing individual long tones, mid-range, non-vibrato on [u], [a], or [o]. This idea should represent stillness. Change pitches with each breath, add shapes to each pitch <>.
2. Choose one of the following 3-4 note cells and create a repeating loop in a plainchant style. The pitches can be in any order, any octave. Sing the loop at least 3 times on [m], [n], [u], [a], or [o]. This idea should represent motion. The eighth note pulse should be around 120 bpm and can be freely grouped into asymmetrical patterns of 2s and 3s in the style of plainchant, or not. We're looking for recordings of at least 10 seconds for these patterns.

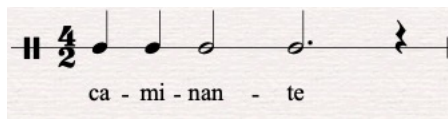
- a. C – E natural – G – Ab
- b. Bb – Db – F – G
- c. C – Db – Eb
- d. C – Bb – Ab
- e. C – Bb – C – Db – C

3. Whisper the text in Spanish or English three times through, a little differently each time.

Caminante, no hay puentes, se hace puentes al andar.
There are no bridges, bridges are made by walking.

4. If you are using a program that allows you to overdub yourself, record yourself singing a 3-chord cadence on the text CAMI – NAN – TE using one of the following patterns with the provided rhythm, quarter note = 60bpm.

- a. CM – Fm/C – CM
- b. CM – Gdim/Bb – CM
- c. CM – Bbm7 – CM



If you don't have the ability to overdub, choose one chord pattern and write a 3 note melody with pitches from the three provided chords and just sing the melody in rhythm, quarter note = 60bpm.

Chord #1 and #3 pitches = C E G
Chord #2 pitches = G Bb Db F Ab C

5. Improvise a melody using the following scale (C – Db – Eb or E Natural – F – G – Ab – Bb – C) with a tonal center of C, on the following text:

Caminante, no hay puentes, se hace puentes al andar.