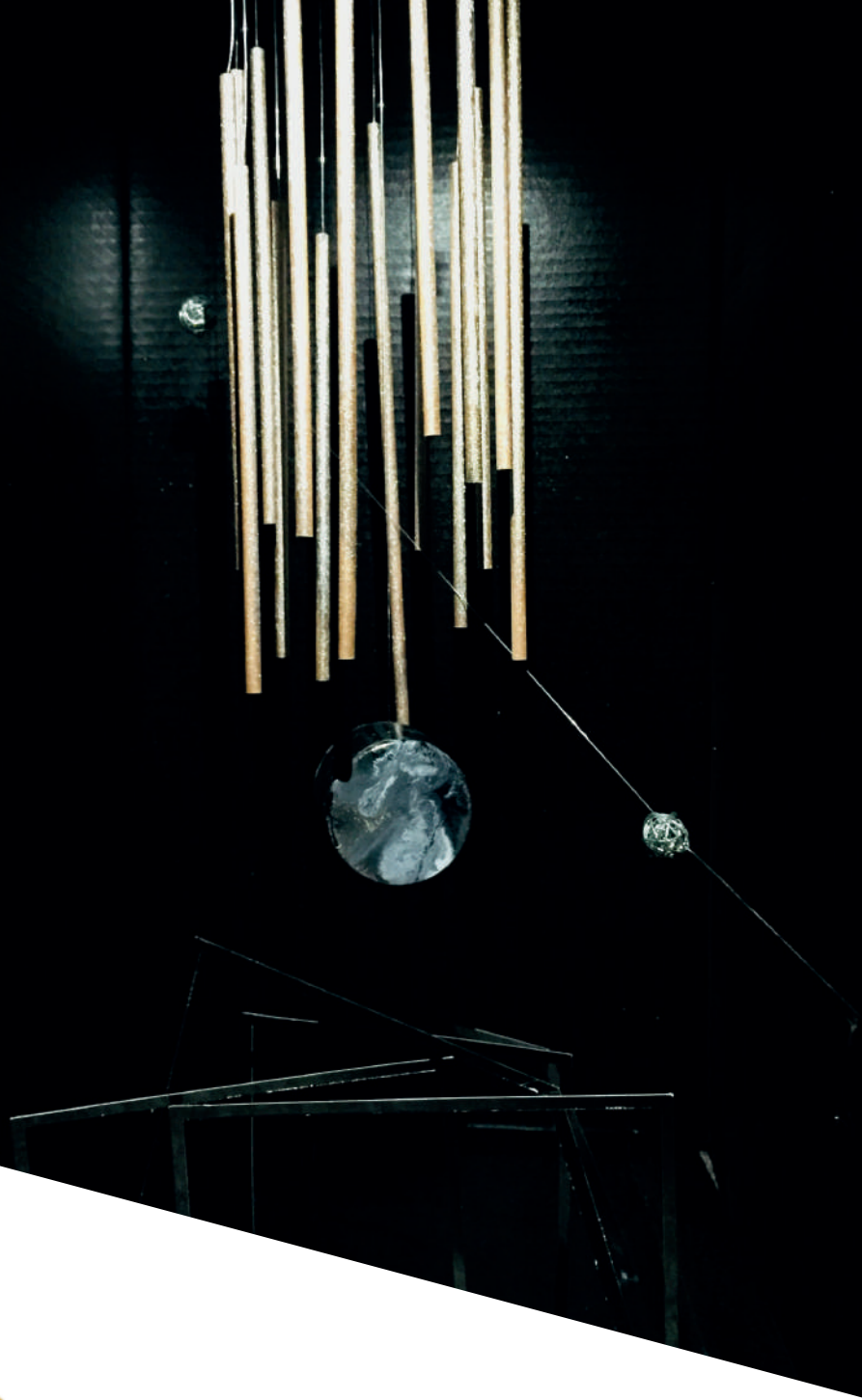


問

MMA

OBSCURE CITY OF VOIDS

MOOD BOX



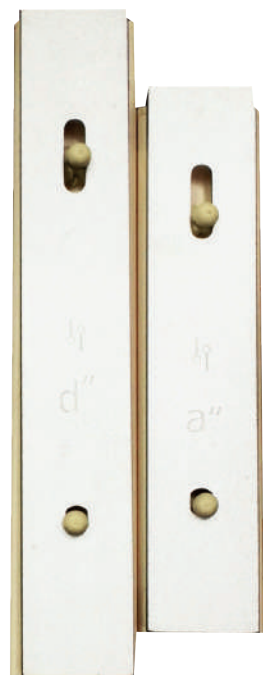
INSTRUMENTS USED



FINGER CYMBALS



RHYTHM STICKS



TONE BARS

ANALYSIS BREAKDOWN



tone bars

THERE ARE A TOTAL OF 2 DIFFERING LENGTH IN HEIGHT, OF WHICH THE SHORTER ONE IS $\frac{2}{3}$ THE LENGTH OF THE LONGER STICK. THIS RATIONALE DERIVES FROM THE DURATION OF EACH INDIVIDUAL TONE BARS THAT LASTED FOR DISSIMILAR SPAN OF TIME.



RHYTHM STICKS

THE REASON WHY THE SHAPE OF THE SOUND IS CRAFTED IN A SPHERICAL MANNER IS DONE SO WITH THE INTENTION OF ILLUSTRATION THE ROUNDESS OF THE SOUND. THE ECHO THAT IT PRODUCES, THE SOUND THAT RESONATED ACROSS THE ROOM WHEN THE BEAT IS SUMMONED. 2 SPHERES REPRESENT EACH BEAT INDIVIDUALLY.



FINGER CYMBAL

SHARP & ECHOEY - THAT WAS HOW THE FINGER CYMBAL SOUNDED LIKE. MY TEAM'S INTERPRETATION ON THE VISUAL: SINCE THE SOUND WAS PITCHY, WE AGREED ON USING RECURRING ANGULAR SHAPES TO BRING ACROSS THE IDEA OF "SHARP & ECHOEY". SINCE THE CYMBAL ONLY COMES IN TOWARDS THE END, THE PLACEMENT OF THE RECTANGLE STRIPS IS PIERCED IN AT THE BOTTOM OF OUR MOOD BOX AS WELL.



THE CHERRY ON TOP - PENDULUM (CLOCKWORK CITY)

THE GENRE OF OUR SOUND FEELS ALMOST TRANCE-LIKE. HENCE BY ADDING IN A PENDULUM WOULD ADD ON TO THE WHIMSICALITY OF OUR MOODBOX. WE IMAGINED LITTLE PEOPLE LIVING IN THE CLOCKWORK CITY OF GEARS, AS THEY HUSTLE FROM DAY TO NIGHT TO ENSURE THAT THE TIME ON OUR CLOCK MOVES.

FELICIA CHUA
QIN YING.