

025:251 COMPOSITION: ELECTRONIC MEDIA II

Assignment 2

Due Wednesday, Feb. 12

Part 1

Purpose: To use Vision and CyberSynth instruments to generate soundfiles to be used as possible source material for your compositions.

Material: 30' or 60' DAT tape.

- 1) Create at least 6 Vision sequences according to the following specifications:
 - a) each sequence should have at least 4 MIDI tracks sent to CyberSynth Drivers 1, 2, ...
 - b) each sequence should consist of a series of at least 8 fragments separated by one bar of silence.
 - c) fragments within a sequence should be variations of the same type (same patches, same texture)
 - d) a fragment's texture may be (1) a short or long chord; (2) a contrapuntal texture (parallel, nonparallel; rhythmically interlocking, poly, serial, or free; ascending, descending, mixed, static); (3) pointillistic; (4) clouds or washes; (5) bucket of bolts spilled onto floor; (6) etc.
 - e) all registers should be represented in the assignment
 - f) a range of CyberSynth families (pitched perc, nonpitched perc, winds, brass, organ/synth, pluck, etc.) should be represented in the assignment.
 - g) use of volume and pitchbend is optional.
- 2) Record the Vision sequences digitally from the AMIII to a 30-60' DAT.

Part 2

Purpose: To apply envelopes to the Kyma Sounds created in Assignment 2.

- 1) Send every sound source (diskplayer, samples, carrier oscillators, modulator oscillators) to a **VCA** prototype whose inputs are:
 - a) the original source or a filtered (or granulated, reverbed, etc) version of it.
 - b) an **ADSR** envelope.
- 2) Note that when VCA prototype is added to the signal chain to the right of the source, you will be asked whether you want **ADSR** or **samples** to be replaced by your source. Keep **ADSR** and replace **samples** with your source.
- 3) Use hot parameters, type in values, or both for the following **ADSR** parameter fields:
 - a) attack
 - b) decay
 - c) sustain
 - d) release

- 4) Every **ADSR** in your sound should use !KeyDown in the **Gate** parameter field (this will trigger the envelopes).
- 5) Experimentalists may wish to use **MultiSegmentEnvelope** to control the **PitchBend** parameter field of any oscillators, either carrier or modulators.
- 6) Experimentalists may also replace any **ADSR** envelope with a **MultiSegmentEnvelope**.

Part 3

Purpose: To create composite sounds by using envelopes to crossfade between several individual sounds.

- 1) Create a new Sound with a **Mixer** prototype.
- 2) Use any of your enveloped Sounds as inputs to the **mixer**.
- 3) Create other enveloped Sounds, such as filtered noise, and use these as inputs also.
- 4) Insert a **TimeOffset** prototype between each **ADSR** and its **VCA**.
- 5) Use a unique set of values (using hot parameters, typing, or both) for each envelope and a unique **SilentTime** value for **TimeOffset**, so that the overall sound crossfades and/or mixes between the individual sounds. Remember to use !KeyDown for every envelope's Gate.

Readings for Monday

Review of Peavey PC1600 in Electronic Musician, March 1993, Vol. 9, No. 3, pp. 113-115.

Review of Opcode Studio Vision Pro 3.0 in Electronic Musician, April 1996, Vol. 12, No. 4, pp. 112-123. (Don't worry about SMPTE or syncing machines).

"Persistence of Vision" in Electronic Musician, Oct. 1996, Vol. 12, No. 10, pp. 70-85.

Vision Presentations for Monday

- _____ Using tempo track
- _____ Using meter track
- _____ Moving pitches in Graphic window
- _____ Moving pitches in Notation window
- _____ Transposing pitches in Notation window

- _____ Changing pitch duration in Notation window
- _____ Changing patches in a track in List window
- _____ Copying tracks from one sequence to another

Consult the Studio Vision MIDI Reference Manual for details.