Composition: Electronic Media I
Sept. 26, 2007
Assignment 2, Part 2

1. At the completion of Part 1 of Assignment 2, you should have 25 versions of the initial grain.

2. In Peak, set up the batch processor to do the following:
   a. Save the processed files to a folder named "YI.ProcessedGrains."
   b. Add the suffix "+3" to the processed file name.
   c. Raise the pitch of the files + 3 semitones. Use the "Preserve Duration" option.

3. Drag and drop the 25 original grains onto the Peak icon to process. Confirm that the processed files reside in "YI.ProcessedGrains."

4. Repeat steps 3 and 4 using a different pitch change value (and suffix).

5. Repeat steps 3 and 4 using yet another pitch change value (and suffix).

6. Do it again.

7. Now you have 100 grains at 4 transposition levels.

8. Discussion of interval network formed by these transpositions.

9. In Pro Tools, set up a session with 16 stereo tracks.

10. Import the 100 grains and arrange them in the edit window to produce a "composition" 10 seconds long. Consider:
    a. Patterns of density.
    b. Patterns of pitch.
    c. Use of volume and pan automation.
    d. Using any given grain more than once.

11. Bounce the composition in step 10 to a stereo file and name it "YI.Pre-Mass1."

12. Repeat steps 10 and 11 to create a total of 5 pre-masses, each 10 seconds long.

13. Clean these up in Peak by removing unwanted silences and normalize.

14. In Pro Tools, set up a session with 16 stereo tracks.

15. Import the 5 pre-masses and arrange them in the edit window to produce a composition 15 seconds long. Consider:
    a. Patterns of density.
    b. Patterns of pitch.
    c. Use of volume and pan automation.
    d. Treating the 5 pre-masses in a very flexible way. This means that you can chop them up and re-arrange them to produce a desired compositional effect. It is not important to strictly use the pre-masses in their original forms.

16. Bounce the composition in step 15 to a stereo file and name it "YI.Mass1."

17. Repeat steps 15 and 16 to create a total of 3 sound masses.

18. Each of the 3 sound masses should have a unique distribution of grains.

19. Discussion of compositional uses of the 3 sound masses.