Assignment 5 Electronic Music I Fall 2013

- 1. This assignment is focused on creating material using the Soundchain patch.
 - a. This patch will be made available through the EMS Google Drive account.
 - b. In order to run the patch outside of the studio, Max Runtime will need to be downloaded (http://cycling74.com/downloads/runtime).
 - c. The operation of the patch will be demonstrated in class (with accompanying handout).
 - d. This patch will be used to manipulate the audio files used in one's current Pro Tools session.
- 2. Copy the patch into your main project folder. Open the patch.
- 3. The first stage of this assignment will be to create chains using all the audio files in the Pro Tools session.
 - a. Locate the Audio Files folder in the main project folder.
 - b. Drag this folder into the thick-bordered green square (as demonstrated in class).
 - c. Create 3 recordings, with the following characteristics:
 - i. 2-3 minutes in duration.
 - ii. One recording will have a fixed triggering rate; the rate will be less than 250 ms.
 - iii. The second recording will have a random triggering rate; the range will be very wide (at least 250 ms between min and max).

iv. The third recording will have a random triggering rate; the range will be very narrow (no more than 250 ms between min and max).

v. For the second and third recordings, keep the timing values smaller rather than larger; with a slow enough triggering rate, the recording will contain essentially single sounds.

- d. These output files will all be located in your main project folder (the same location as the patch).
- e. Once the three recordings are completed, import them into the Pro Tools session.



f. To extract individual events, use Strip Silence.



- g. These events can now be used in the composition process.
- 4. The second stage of the assignment will make use of subsets of the complete Audio Files folder.
 - a. Create a new folder within the main project folder.
 - b. Cherrypick 20-40 sounds from the Pro Tools session. Cluster them together for convenience.



- c. Open the Regions list on the right-hand side of the Edit window.
- d. Select all the regions from 4b. They will become highlighted in the Regions list.

e. Click on the arrow-dropdown menu in the upper right-hand corner of the Regions list.

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		REGIONS	C		<mark>ሰ</mark> ⊯D
0	→ - →	Otake2351608-23 (Stereo)	a 🗸	Select Parent in Project Brow	/ser
	} +-	Audio 2_336			
•	} ⊷	Audio 1_434		Show	
•	}⊢	Audio 3_102		Select	
•	} ⊢	Audio 6_61			•
•	} +-	Audio 2_345		Sort by	•
•		Audio 1_595			
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f. Click "Export Regions as Files...". The following dialog window will appear.

Export Selected					
File Type:	AIFF				
Format:	Interleaved				
Bit Depth:	24 🛟				
Sample Rate:	44.1 kHz				
Conversion Quality:	Better 🖕				
	Use Squeezer				
	Enforce Avid Compatibility				
Destination Directory:	Choose				
EMS-213:Copy of dan project:demo:					
Resolve Duplicate File Names By:					
Prompting For Each Duplicate					
O Auto Renaming					
Replacing With New Files					
Cancel Export					

- g. For the Destination Directory, choose the folder created in 4a. Click Export.
- h. This will create audio files of all the selected regions, in the specified folder. This folder can now be dragged into the patch for a new set of recordings.
- 5. Repeat the process described above twice, resulting in three separate folders, each with a subset of your project's complete body of sounds.
 - Using each of these subsets, create at least 3 recordings. Each recording should be at least 2-3 minutes long.
 - b. Each of the three recordings should have distinguishably different densities. Consider the first stage of this assignment; how was density created or avoided? How can parameters other than triggering rate play a role?
 - c. Experiment with the Playback alterations available through the patch. Consider that they can be changed during recording.
 - d. When these recordings have been completed, import them to the Pro Tools session. If applicable, separate individual events using strip silence.