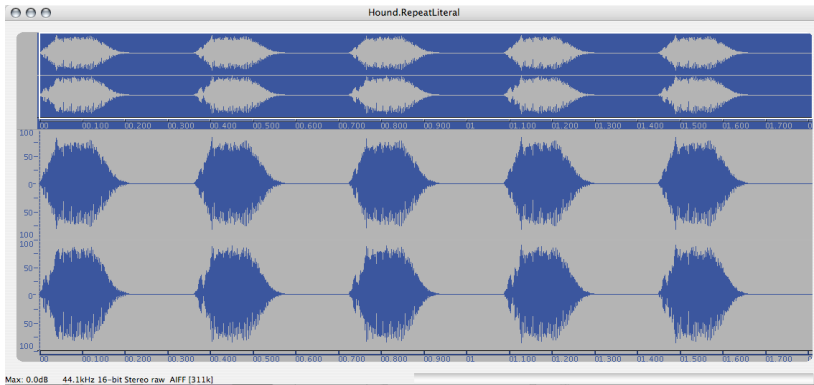
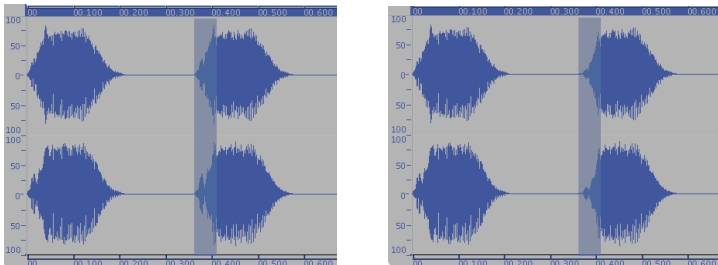


Composition: Electronic Media I
Sept. 17, 2007
Repeatability in Peak

1. Discussion of liveliness, literal repetition, and varied repetition at the individual soundfile level.
2. Discussion of operations to vary the original sound:
 - a. Fade in
 - b. Fade out
 - c. Change pitch
3. Open one of the soundfiles that you created for Assignment 1. Using the “save as” command from the File menu, make a copy of the soundfile and rename it. Using copy, paste, and silence commands from the edit menu, create 5 iterations of the original file, as shown below.

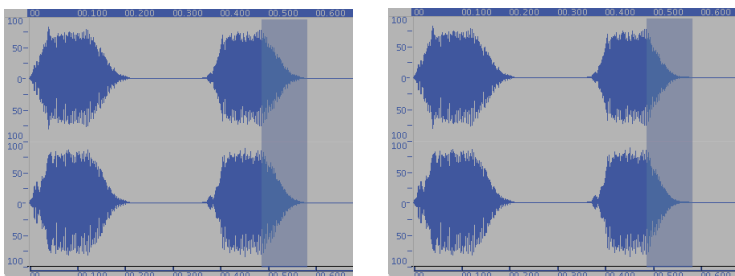


4. Modify the attack of the second sound to a minute degree by fading in, as described below:
 - a. With the I-beam cursor, highlight the attack of the second sound, as shown below on the left:



- b. Go to the DSP menu and select “Fade in.” The highlighted area will be faded in, as shown above on the right.

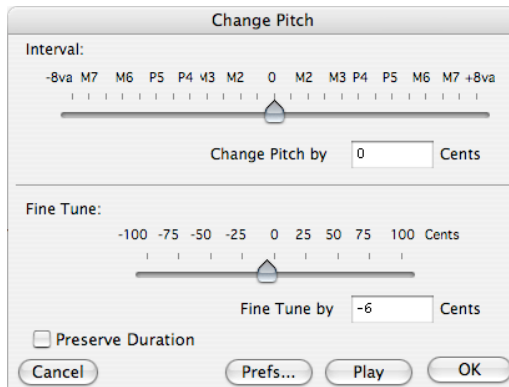
5. Modify the tail of the sound to a minute degree by fading out, as described below:
 - a. With the I-beam cursor, highlight the tail of the second sound, as shown below on the left:



- b. Go to the DSP menu and select “Fade out.” The highlighted area will be faded out, as shown above on the right.

6. Repeat steps 4 and 5 with the other sounds. Make sure to vary the edit points so that each sound has a unique envelope.

7. Vary the pitch of the second sound to a minute degree as follows:
 - a. Highlight the entire second sound.
 - b. Go to the DSP menu and select “Change Pitch.” A window like the one below will appear:



- c. Set the values to those shown above.
 - d. Discussion of the following parameters:
 - i. Cents (100 cents per semitone in 12-note equal-tempered scale).
 - ii. Interval (sometimes called “Coarse”).
 - iii. Fine tune (sometimes called “Fine”).
 - iv. Preserve duration: a) unchecked will apply a varispeed transformation, resulting in a higher-quality sound with a change in duration proportional to change in pitch; b) check will apply a pitch-shift algorithm that preserves the original duration but results in a lower-quality sound; c) since we are trying to create minute variations in sounds, unchecking the box is a good idea, since each sound will have a unique duration.
8. Repeat step 7 with the other sounds.
9. Having 5 unique sounds that represent a single idea of a sound is a good number. If you vary the order in which these sounds are presented, the result should be a lively, non-canned, non-computerized set of sounds.