

025: 250 COMPOSITION: ELECTRONIC MEDIA I

Fall 2013

Assignment 4

Due Oct. 21

Prepared by Will Huff

1. This assignment will be presented in a Pro Tools session in class Oct. 21st. Its purpose is to generate even more material to be used in your composition. Groups, though applied to just one track, will be used for organization.
2. Gather your bounced, stereo-ized gesture sets and sounds created for Assignment 3 and organize all regions in track 1. If there are any unused regions at this point, move them over to the right, far, far away from this organized material.
3. If you haven't already, "strip silence" (Edit > Strip Silence) to isolate each gesture and sound as will be demonstrated in class. Group this material and label it "GroupBOriginal." To be clear, this group contains all bounces and material created for Assignment 3. It is a good idea to normalize this material before proceeding to step 4.
4. Copy GroupBOriginal and paste it to the right in track 1.
5. On this copy consider doing a pitch shift in Pitch 'n Time Pro between ~~cents~~, higher or lower. Group this and call it "GroupB+/-X" where you choose + if you went up, - if you went down, and where X = number of cents transposed. E.g. GroupB-4 or GroupB+7. *Get noticeably different material*
-4 semitones up 7 semitones first time, then +4 a second time
6. Copy GroupBOriginal again and paste it to the right of the material in item 5. Perform another pitch shift at the inversion of the operation you performed in item 5. Group and label accordingly.
7. Copy GroupBOriginal once again, and continue working to the right in track 1. On this copy, consider other pitch transformations of your choosing. Group and label it accordingly.
8. Perform the inverse operation of item 7 on yet another copy of GroupBOriginal. *Varispeed ⇒ good quality sound*
9. Consider doing more pitch shift operations that you ~~intuit~~ *think* to be artistically valuable. If you have a lot of high-pitched material, maybe an extreme transposition down will do the trick. Or push the high-pitched material to the limits by shoving it even further upward. Per Dan's demonstration, if you perform extreme pitch shift operations, varispeed mode will often yield better results.
10. Once you have done 6-12 pitch transformations, group *all* of the groups—including GroupBOriginal—and label the newly formed super group "GroupC."
11. Copy GroupC and paste it to the right (still working in track 1) to perform an EQ operation using Q1 found in AudioSuite > EQ. First do an extreme Hi-Pass EQ, cutting off around 1500 Hz. Group this material and call it "GroupCHi-Pass." Normalize this material as you have just subtracted a large chunk out of the audio's spectrum.
12. Copy GroupC again, paste it to the right of GroupCHi-Pass, and perform an extreme Lo-Pass EQ (cut off around 100 Hz). Group and label this "GroupCLO-Pass." Normalize per the same principle in item 11.
13. Consider doing other EQ cut-offs. When you are working with EQ's, you are working in the timbre domain. If you feel adventurous, consider doing a three- or more-band EQ operation. Similar to the principles of Normalization, do not drag the bands above 0 as this may result in clipping.
14. This assignment should get you well up to 15-30 minutes worth of material at your fingertips. But not all of the transformations will yield desirable material. Use your ears and judgment to make that call. *Cherry picking*
15. As you work, do not forget to normalize.
16. If you were able to work quickly up to this point, consider soundmining the new material as you did in Assignment 3. Or you may want to consider building new, multi-track gestures as you did for Assignment 1 out of this new material.