

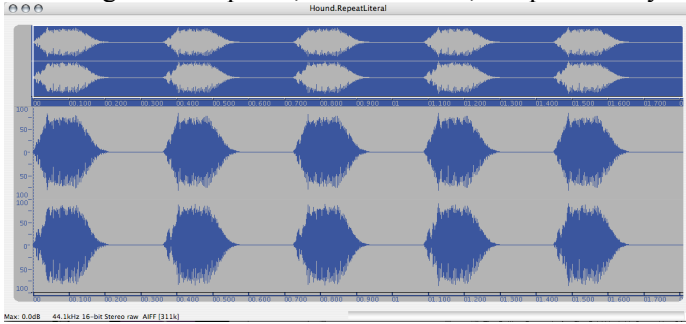
Composition: Electronic Media I

Sept. 24, 2007

Assignment 2, Part 1

1. Assignment 2 will be presented in class on Oct. 8, 2007.
2. Discussion of sound mass.
 - a. History
 - b. Grain
 - c. Density and distribution.
 - d. Compositional uses.
3. Overview of the assignment:
 - a. Create 5 versions of a grain.
 - b. Create 5 non-literal copies of each grain, for a total of 25 grains.
 - c. Using batch-processing techniques, create a network of pitch transpositions of these grains.
 - d. Drag and drop these into a Pro Tools session and create 5 pre-masses.
 - e. Bounce these pre-masses and transpose them to make more versions.
 - f. Drag and drop these pre-masses into a Pro Tools session and create one, beautiful sound mass.
4. Purpose of the assignment:
 - a. To promote nuanced hearing and learn the virtues of non-repeatability.
 - b. To learn how to build up complexity.
 - c. To learn how to think in terms of a chain of processes, a skill which will transfer over into Max/MSP next semester.
 - d. To create a sound mass that can be used in a composition as an element of form.
 - e. To create a source sound out of which can be extracted chords, melodies, grace note figures, and gestures.
 - f. To create a source sound which can be convolved or Eqed to emphasize and suppress different registers, akin to extracting a single part from a polyphonic texture.
5. To get started, choose your favorite sound from Assignment 1 and use copy and paste techniques in Peak to create 5 versions of it as follows:
 - a. Version 1 is a copy of the original from time A_1 to time B_1 , where A_1 precedes B_1 .
 - b. Version 2 is a copy of the original from time A_2 to time B_2 , where A_2 precedes B_2 .
 - c. Version 3 is a copy of the original from time A_3 to time B_3 , where A_3 precedes B_3 .
 - d. Version 4 is a copy of the original from time A_4 to time B_4 , where A_4 precedes B_4 .
 - e. Version 5 is a copy of the original from time A_5 to time B_5 , where A_5 precedes B_5 .
 - f. Each value of A and B should be unique.
6. Demonstration of copying a segment of a soundfile to a new soundfile in Peak.
7. Name the soundfiles YI.Grain1, YI Grain2, YI.Grain3, YI.Grain4, YI.Grain5.
8. Modify the sounds as follows:
 - a. Normalize
 - b. Edit out silences if they occur.
 - c. Fade in to produce a pleasing attack.
 - d. Fade out to produce a pleasing decay.
 - e. Normalize.

9. Referring to the Sept. 17, 2007 handout, “Repeatability in Peak,” make 4 copies of YI.Grain1 as shown below:



10. Alter the attack, tail, and pitch of these sounds (leave the original alone) as demonstrated in that handout.

11. Repeat steps 9 and 11 for YI.Grain2, YI.Grain3, YI.Grain4, and YI.Grain5.

12. Using copy and paste techniques, copy each sound in YI.Grain1 to a new file called YI.Grain1a, YI.Grain1b, YI.Grain1c, YI.Grain1d, and YI.Grain1e. Remove silence and normalize each file.

13. Repeat step 12 for YI.Grain2, YI.Grain3, YI.Grain4, and YI.Grain5. This should give you a total of 25 files, named as follows:

	YI.Grain1a	YI.Grain2a	YI.Grain3a	YI.Grain4a	YI.Grain5a
	YI.Grain1b	YI.Grain2b	YI.Grain3b	YI.Grain4b	YI.Grain5b
	YI.Grain1c	YI.Grain2c	YI.Grain3c	YI.Grain4c	YI.Grain5c
	YI.Grain1d	YI.Grain2d	YI.Grain3d	YI.Grain4d	YI.Grain5d
	YI.Grain1e	YI.Grain2e	YI.Grain3e	YI.Grain4e	YI.Grain5e

14. This should take 1-2 hours to do. Once you learn Max/MSP, you can automate the entire process. Next class we will discuss how to make pitch transformations of these files and use them in Pro Tools.