CS 491 PROJECT 3

TEAM 2 - Crazy DJ

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Crazy DJ is a distortion of the song Ophelia. The theme is to create distortions to the song and give an entirely new feel to the song. Once we decided on a track we each took the song to do experimentation and distortions on our own time and we decided to meet up within a week's time frame when we found time so we could listen to to what each other's patches and find a way to piece them all together. Below is a short summary of what we each did on our own before compiling elements.

Kyle Dalton: I admittedly had an easier time getting accustomed to the Ableton Live software than I did with Max7. It seemed that the interface was easier for me to interact with, but after some persistence I found Max7 to be a little smoother as well. Since we learned both softwares and I was leaning towards one over the other I wanted to incorporate the use of both in the final project. I thought it was a good idea to start In Ableton Live and incorporate the use of split tracks into our patch. I split the tack into three sections, but not before I pulled out an instrumental keyboard sample from the song and layered in throughout each section. I also pulled out the instrumental keyboard sample to be played in Max7. So at this point I have 4 audio tracks to work with in Max. I linked each track into Max and used a biquad object to play the songs through a filtergraph object. Using the filtergraph I played around with the peak note setting on each track section until I got each section to sound how I wanted it to. All the tracks were playing on top of each other once I connected them to each other with start's or toggles, and so I had to find a way to approach the issue of start time. I decided to implement a delay between the connections of track sections., but I had to insert the specific time I wanted delayed in milliseconds in comparison to the previous track(s) played. After some testing and tweaking I assigned the values I wanted and the piece started to sounds like a cohesive alteration of the original mp3.

Malvika Vijaya Kumar: As we decided to initially work on the Ophelia song distortions separately, I took up the beginning of the song that starts with drum beats. I used Ableton Live to trim and fade the cymbal beats. As there were 8 drum beats in the Ophelia song, I timed the cymbal beats to come at the same time as last 4 drum beats so that it would look like an add on music. Since we later decided to start with Kyle's sound clip of Ophelia, I modified the timings of the cymbal beats to synchronize with the sound clip. In the third clip of the song, I inserted a patch for reverberation. This patch starts along with the third sound clip. The patch includes a counter that counts between 120 through 157 which refers to the variation of the last quarter of reverberation. This gives a swinging reverberation effect (i.e. the reverb amount goes up and down). After 5 cycles, the reverberation is stopped. For the three sounds at the end (morph,bosch and snare), I introduced the stochastic part that plays the songs one by one in a random order and also chooses random start time for each song within a restricted time limit. To decide the randomness, I used urn that outputs a random number once every second (on the bang of metro 1000) and gave three values that it should hit to start each sound clip .For the same three songs, I set a counter that plays them for 60 seconds and then stops the sounds so that the very last part of Ophelia plays by itself.

Danielle Brinkman: I took the song and added different sounds that came with the Max program to overlay the original track. I added three sounds to the composition to give it a more techno / space type feel. I layered the sounds at different volumes to compliment each other as well as the original song as well.

Together as a group we found time and met up to sit down to sort through each other's patches. We decided to use an introduction from Malvika, the body and track sections from Kyle, and the three different modular sounding looped distortions from Danielle that appears at the end of the track. Through tedious trial and error, we were able to combine all

off our patches to make a cohesive sounding project. As per the feedback given by Anil after the demo, we introduced stochastic part for the final three sound clips and also included swinging reverberation in the third sound sample of the song.