

Hardware mixer

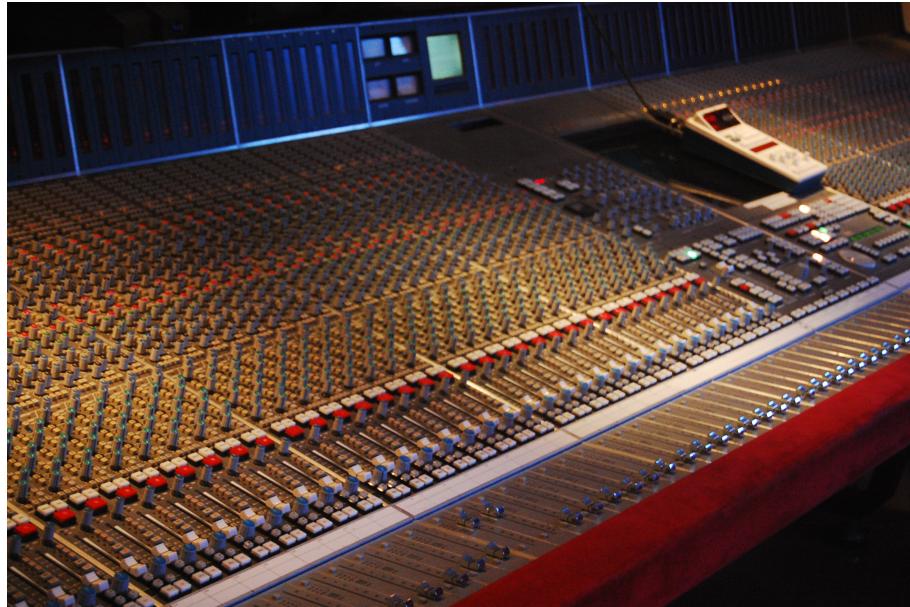


Figure 1: SSL SL9000J (72 channel) console at Cutting Room Recording Studio, NYC

FX

SonicPainter

Xenakis

AVES

Oramics

Csound score

Table 1: CSound score represented as a table. Each row contains the data for each note.

Instrument id	Start time	Duration	Start frequency	End frequency	Timbre	Start vibrato level	End vibrato level
1	0	2	440	880	3	.01	20
1	0	2	880	440	3	20	0.01
1	2	2	1320	660	6	0.01	20
1	2	2	660	1320	6	20	0.01
1	4	2	330	660	2	.01	20
1	4	2	660	330	2	20	.01
1	6	2	880	1720	1	.01	20
1	6	2	1720	880	1	20	.01

Instrument id	Start time	Duration	Start frequencty	End frequency	Timbre	Start vibrato level	End vibrato level
1	8	2	220	440	9	.01	20
1	8	2	440	220	9	20	.01

Realization in DAW



Figure 2: Skeuomorphic software FX

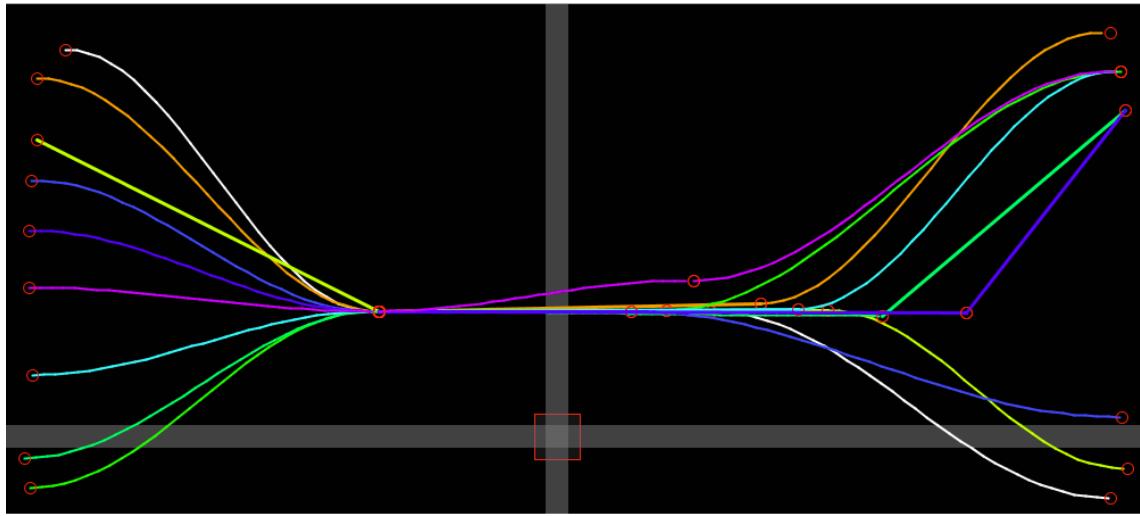


Figure 3: SonicPainter by William Coleman

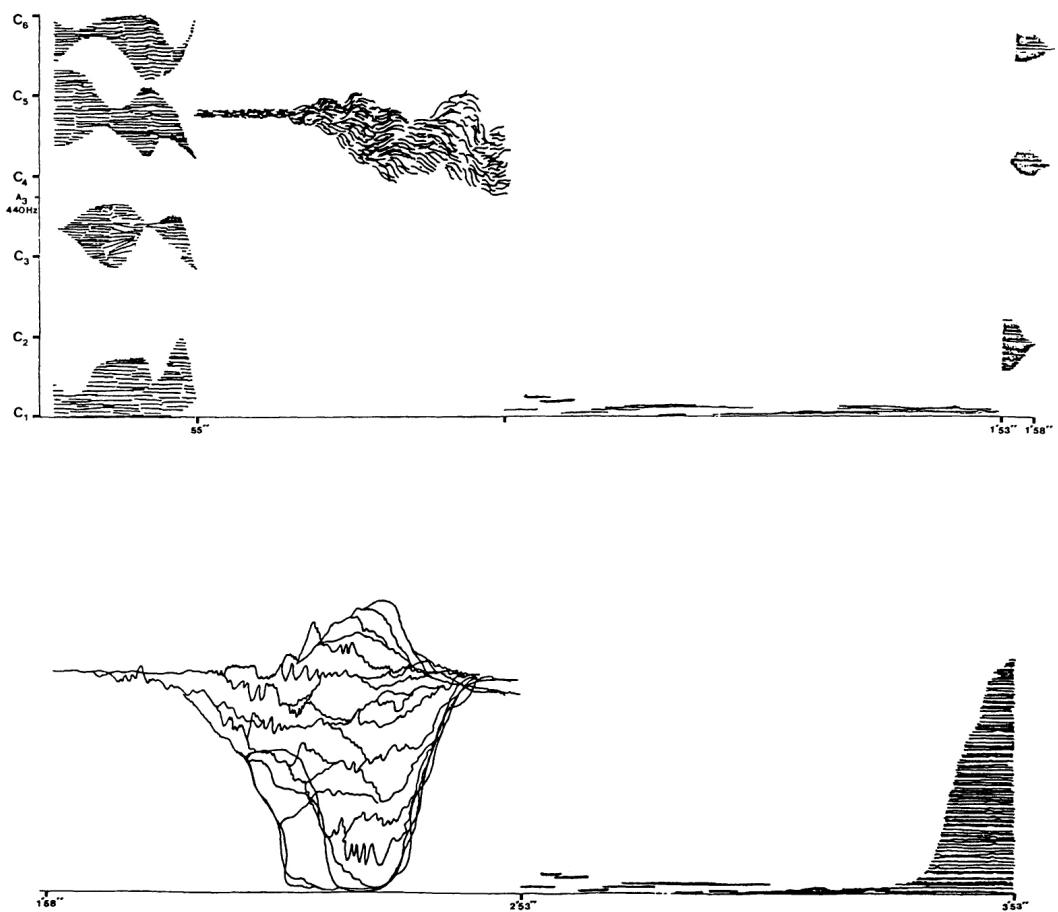


Figure 4: Iannis Xenakis - Mycenae Alpha score [?, ?] [?]



Figure 5: Iannis Xenakis showing UPIC to a younger audience

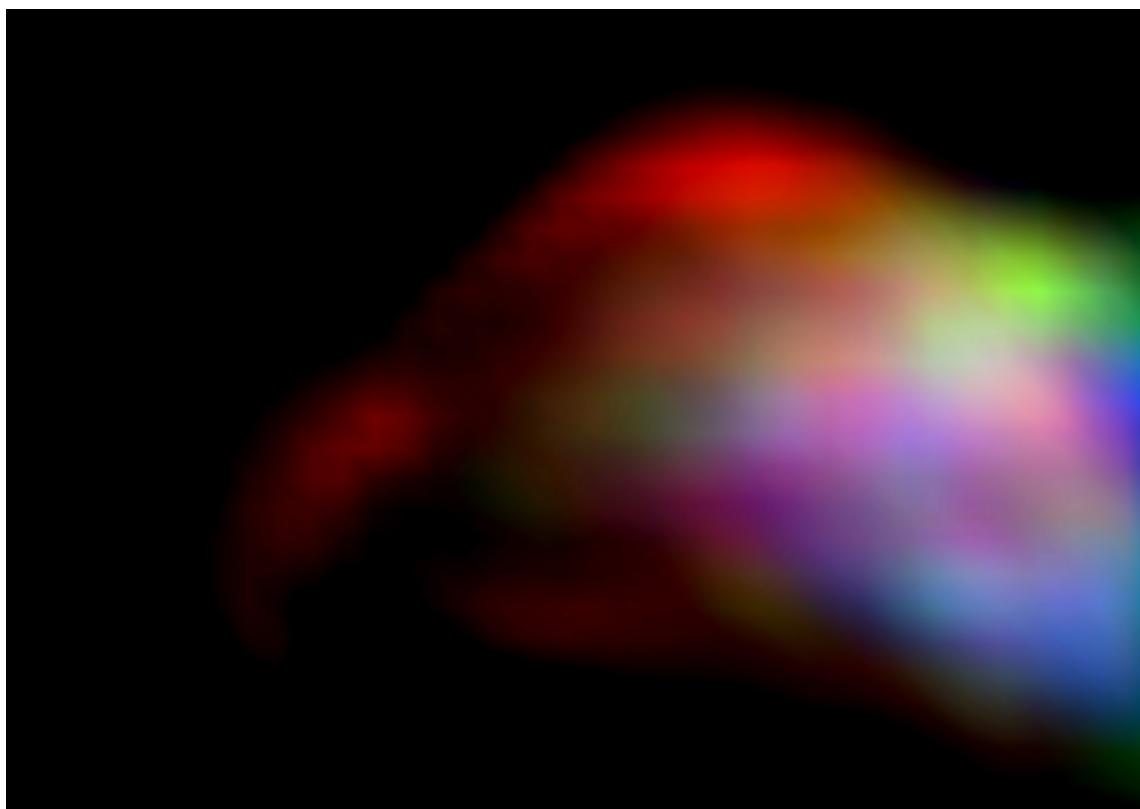
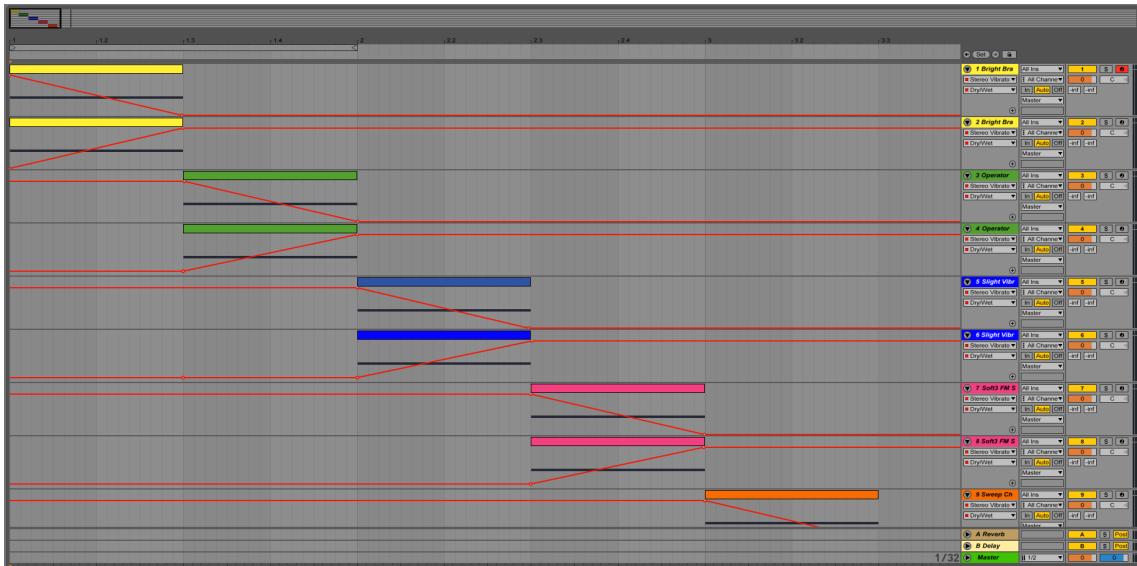


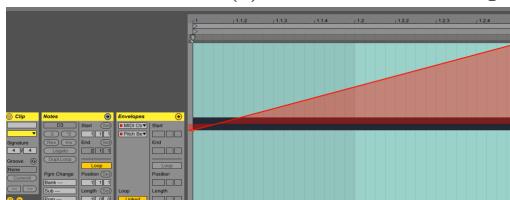
Figure 6: Golan Levin's Aurora (part of AVES)



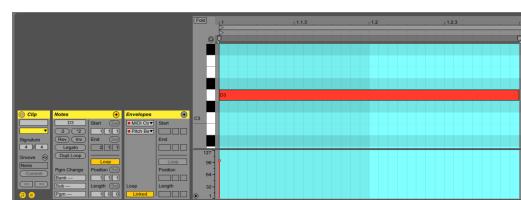
Figure 7: Daphne Oram's Oramics machine



(a) The timeline showing the vibrato automation on each track.



(b) The pitch envelope. Requires multiple clicks to display.



(c) Each note is contained in its own timeline clip.



(d) The instrument and effect chain. The small red dot on the DRY/WET knob indicates automation.

Figure 8: DAW realisation of composition