

Table of contents

1. Superposition of sinewaves I.	5
1.1. Theoretical background	5
1.1.1. Harmonic spectrum	5
1.1.2. Fusion	6
1.2. Practical Exercises	7
1.2.1. How SLApp01 works	7
1.2.2. Using SLApp01	9
1.2.3. Listening strategies	15
2. Superposition of sinewaves II. – Tri-stimulus.	17
2.1. Theoretical background	17
2.2. Practical Exercises	19
2.2.1. Using SLApp02-1	19
2.2.2. How SLApp02-2 works	20
2.2.3. Using SLApp02-2	21
2.2.4. Practicing strategies for tristimulus	27
3. Superposition of sinewaves III. – Transitions between waveforms	28
3.1. Theoretical background	28
3.2. Practical Exercises	30
3.2.1. How SLApp03 works	31
3.2.2. Using SLApp03	33
3.2.3. Practicing strategies for identifying different harmonic spectra (sinewave, triangle, sawtooth)	38
4. Superposition of sinewaves IV. – Inharmonic spectrum	40
4.1. Theoretical background	40
4.1.1. Sounds with nearly harmonic partials	41
4.1.2. Sounds with widely spaced (sparse) partials	41
4.1.3. Sounds with closely spaced (dense) partials	42
4.2. Practical Exercises	43
4.2.1. How SLApp04 works	43
4.2.2. Using SLApp04	45
5. Modelling musical examples – bell-like sounds	49
5.1. Theoretical background	49
5.2. Practical Exercises	50
5.2.1. How SLApp05 works	50
5.2.2. Using SLApp05	52
5.2.3. Practising strategies for hearing the fusion of partials of Risset’s bell	54
6. Modelling musical examples – endless scale and glissando	55
6.1. Theoretical background	55
6.2. Practical Exercises	56
6.2.1. How SLApp06 works	57
6.2.2. Practicing strategies	58
7. Filtering white noise with low-pass and high-pass filters	59
7.1. Theoretical background	59
7.1.1. Subtractive synthesis	59
7.1.2. White noise	61
7.2. Practical Exercises	62
7.2.1. How SLApp07 works	63
7.2.2. Using SLApp07	63
7.2.4. Practicing strategies	66

8. Filtering whitenoise with band-pass filter.....	68
8.1. Theoretical background	68
8.2. Practical Exercises	70
8.2.1. How SLApp08 works	70
8.2.2. Using SLApp08	70
8.2.3. Practicing strategies.....	73
9. Filtering whitenoise with different filters	75
9.1. How SLApp09 works	75
9.2. How the timed test works	76
9.3. Using SLApp09	77
9.4. Practicing strategies	77
10. Filtering sound samples with low-pass, high-pass and band-pass filters	78
10.1. Practical Exercises	78
10.1.1 How SLApp10 works.....	79
10.1.2. Using SLApp10.....	79
10.2. Listening strategies	80
10.2.1. Spectral analysis of the original soundfiles	80
10.2.2. Practicing strategies	83
11. Filtering with an additive resonant filter	86
11.1. Theoretical background	86
11.2. Practical Exercises	86
11.2.1. How SLApp11 works.....	87
11.2.2. Using SLApp11.....	88
12. Distortion	91
12.1. Theoretical background	91
12.1.1. Clipping.....	91
12.1.2. Folding	92
12.1.3. Wrapping	92
12.2. Practical Exercises	93
12.2.1. Structure of the patch	93
12.2.2. Using SLApp12.....	94
12.2.3. Practicing strategies	94
13. Granulation of soundfiles	95
13.1. Theoretical background	95
13.2. Practical Exercises	96
13.2.1. How SLApp13 works.....	96
13.2.2. Using SLApp13.....	97
13.2.3. Practicing strategies	98
14. Localization – positioning sound across the left-right axes	99
14.1. Theoretical background	99
14.2. Practical Exercises	101
14.2.1. How SLApp14 works.....	102
14.2.2. Using SLApp14.....	103
15.1. Theoretical background	111
15.2. Practical Exercises	113
15.2.1. How SLApp15 works.....	113
15.2.2. Using SLApp15.....	114
15.2.3. Practicing strategies	115