

01]

Source File: 01_Paper.aif

Split to Mono Files

Binaural Filter: Moving Angle Function, 3 Cycles with Ramp.

OUTPUT = mc_Stirring_Stones.aif

The Output File has the effect of spinning 2.5 times around the head of the listener. The process has also filtered out lower frequencies and the sound is tighter.

02]

Source File: 01_PaperaiffCH2BNMV.aif

Varispeed: Non-linear Square wave with smoothing, 2 cycles.

The Output is shortened with a very quick attack due to the high positive varispeed value drawn at the beginning of the timeline.

The output at this stage resembled striking an analogue typewriter key. Interesting to have turned the sound of printed pages back into the sound of a machine that prints onto them!

I decided to further process this sound by applying a time stretch from 50ms to 250ms. This produced a more mechanical effect.

Applied gain attenuation to 3 transient sections of the file to produce a more acceptable mechanism.

Michael Cullen Sound Design Notes Move 2

Normalised output file.

Final effect: Like a winding up an analogue device with a plastic cog and wheel mechanism.

Idea: Short mechanical movements.

OUTPUT = mc_Wind_Up.aif

03]

Source File: 01_PaperaiffCH2_BNMV_VRSP.

Phase Vocoder Pitch Scale:

PVOC: Bands 2048, Overlap 2x, Window Hamming, Pitch Scale, Analysis Rate 1024, Synthesis Rate 1024, Scaling Function On: -12 Oct to +12 Oct and back to -12 Oct, Synthesis Gating ON,

OUTPUT File: Processed with PVOC Time Scale function: Hamming, 8x Scaling.

OUTPUT file: Processed with PVOC Time Scale function: von Hann, 0.5x Scaling.

OUTPUT = mc_Alarm_Cycle.aif

The Output is a short sound with characteristic ring modulation overtones and audible sub bass after the attack. Could be used as a repetitive alarm tone in a big space.

Idea: Warning tone for certain situations evoking danger or time lapses. Play as Loop.

Michael Cullen Sound Design Notes Move 2

04]

Source File: mc_Alarm_Cycle.aif

Pro Tools: High Pass Filter set at 700Hz to cut the bass frequencies.

Fade In: Equal Gain, Shape 1.

Fade Out: Equal Gain, Shape 5.

The output file was then divided into 2 parts resembling a 'scrape' and a 'clunk'. The Clunk was saved as Strike_02.aif.

The Scrape was PVOC Time Stretched to a length of 1 second exactly.

An amplitude curve was then applied to the first 962ms. This created the timer 'charge' build-up and the remaining 38ms is the 'click' or 'timer switch'.

Idea: Booby trap, Bomb Timer or any other timer. ID counter for PLAYER 1.

OUTPUT = mc_TimerLoop_01.aif

05]

Source_STRIKE_02.aif

Using the Peak 'Duration Change' DSP the file was shortened by 4ms to a length of exactly 100 ms. 9 repetitions implemented via cut and paste. New file length of 1 second.

Exponential gain envelope applied to create desired fade-in.

Whole file reversed. Cut silence at beginning and pasted at end to provide instant attack and preserve 1-second file length.

Idea: Timer or ID counter for PLAYER 2.

OUTPUT = mc_TimerLoop_02.aif

06]

Source File: 01_Paper_Pitch_PVOCT_02

Phase Vocoder PVOC Pitch Scale:

PVOC: Bands 1024, Overlap 4x, Window von Hann, Pitch Scale, Analysis Rate 1024, Synthesis Rate 1024, Scaling +48, Synthesis Gating ON,

Output: Cut to 100ms. Repeated 4x. Applied non-linear gain envelope. All selected and appended to end of selection. Appended section reversed and a different gain envelope applied. Pitch final transient -1 Octave. Pass through delay line with very short delay time to give a ring modulation effect.

Idea: Timer or ID counter for PLAYER 3.

OUTPUT = mc_TimerLoop_03.aif

Michael Cullen Sound Design Notes Move 2

07]

Source File: 01_Paper_Pitch_PVOCT_Pitch48

Settings lost due to SoundHack crash.

Binaural Filter: Moving Angle Function, 3 Cycles with Sine Function.

PVOC Time-Scaling, Convolution, Pitch Variation.

Peak: Reverse file. Non-linear gain envelope applied in 3 passes.

OUTPUT = mc_Elastic_01.aif

A sound that 'pings' back on to itself, from right to left.

Idea: Some kind of wall-to-wall elastic motion.

08]

Source File: 02_Rubber.aif

Phase Vocoder Time Scale:

PVOC: Bands 4096, Overlap 1x, Hamming, Time Scaling: 20, Analysis Rate 51,
Synthesis Rate 1024, Synthesis Gating ON, Min Amp -80, Thresh Under MAX -60.

OUTPUT file: Processed with Spectral Dynamics: EXPAND, Bands 2048, Lo Band: 0,
Hi Band: 1024, Expand Ratio: 2, Smoothed Amplitude On, Affect Sounds: Below
Thresh, Thresh Level: -75

OUTPUT file: passed thru EXPAND again. Parameters changed: High Band 60, Thresh
Level -90.

OUTPUT = 02_Rubber_XPNDXPND

Michael Cullen Sound Design Notes Move 2

High Pass Filter: 700Hz, Gain Raised to -0.5dB.

OUTPUT = mc_Sword_Clash.aif

Once again the 'preset-like' characteristics of a simple PVOC process are evident in this sound. Although, there are *some* uses for this style of sound.

Idea: Clash of Swords.

09]

Source File: 03_Stitcher.aif

Phase Vocoder Time Scale:

PVOC: Bands 4096, Overlap 1x, Hamming, Time Scaling: Scaling Function: Ramp Wave, Cycles 2.0, Analysis Rate 204, Synthesis Rate 1023, Synthesis Gating ON, Min Amp -80, Thresh Under MAX -70.

This Time Stretch uses 4096 bands to produce a smoother transition over time. The Hamming Window seems to be one of the smoothest windows. By applying a 2-cycle Ramp function I was able to generate a 'whooshing' effect over a time scale roughly 60x longer than the source file as the transformation moves between negative and positive time scaling.

In Peak: File Shortened; Non-linear Gain envelope; Panning Envelope.

OUTPUT = mc_Weapon_Whirl_01.aif

Idea: Whirling of a Weapon.

10]

Source File: Stitcher_TVAR

Phase Vocoder Time Scale:

PVOC: Bands 4096, Overlap 1x, Hamming, Time Scaling: 0.347656, Analysis Rate 1024, Synthesis Rate 356, Synthesis Gating ON, Min Amp -80, Thresh Under MAX -70.

OUTPUT = Stitcher_TVAR_Shrink.aif

I wanted to reduce the file length of Stitcher_TVAR from 20 seconds back to a length that reflected the original source file (03_Stitcher.aif): 0.348s. Therefore, I entered a value of 0.348 for Scaling. SoundHack reinterpreted this value as 0.347656. I realise that this is a Scaling Function and not an Output Length value. I was curious to see how the Source File length would relate as a scaling factor. The actual output file length of the Time Shrink is 7.120s

This transformation resulted in a convolution-like mix of the original Stitcher recording and the Ramped PVOC Time Stretch (Lengthened) output by re-introducing audible stitch clicks into the Spectral wash.

I then isolated one Stitch (200ms). Applied a PVOC Time Scale -> 2.0s. 2048 bands, FFT Size = 512.

Gain and Pan Envelopes applied in Peak.

Idea: Mechanical Flight effect.

Michael Cullen Sound Design Notes Move 2

11]

Source File: Stitcher_TVAR_Shrink, Target: Cornflakes

Mutation:

Bands 4096, Type: LCM/IUIM, Mutation Index Ω : On, Band Persist (0 -> 1): 0.970,
Absolute Interval: On, Source Abs: 0.1, Target Abs: 0.75, Time Scale Target: On,
Mutation Target: 09_CornFlakes.aif

Output File: Processed with PVOC Time Scaling: Scale Function = Triangle.

Output File: Processed with PVOC Pitch Scaling: Scale Function = Ramped Square
Wave.

Output File: Stitch_Corn_Mut_TS_PS

Split into 2 Mono Files.

Binaural Filter applied: 90°, Lowered Elevation, Moving Angle: Inverse Ramp Function,
2 Cycles.

In Peak: 2 lots of transient repetition, Gain and Panning Envelopes.

OUTPUT = mc_Insect_01.aif

Michael Cullen Sound Design Notes Move 2

12]

Source File: WoodOnBronze_001_200cyc.aif, Impulse: Stitch_Corn_Whirl.aif

Firstly I applied a combination of Time Variance (Varispeed) and PVOC Time Stretching to a file named WoodOnBronze from my Move One Library. The output is 6m 20s and named WoodOnBronze_001_TVAR.

I used this as the source file for the next transformation - A Binaural function with settings: Elevated, 200 ramped cycles.

The perceived effect of the output is of cycling (panning) from centre to left with the right hand sound field less prominent, yet perceptible. The output of this transformation is named WoodOnBronze_001_200cyc.aif. This is the source file relevant to the convolution processing of sound 11.

Convolution: Gain 42dB, Window: Triangle for smoothing of peaks, Moving: On, Impulse: Stitch_Corn_Whirl.aif

OUTPUT = Turbine_4Elements.aif (Length 06m55s)

Idea: Some kind of Turbine, Accelerator Device or Generator.

I like the Turbine reference because of the rotation and movement combined with the 'Air Driven' High Frequencies. Feels industrial yet clean.

I can visualise the sound from the point of view of the Turbine Blades rather than that of an observer.

The 4 elements in the file name refer to Wood, Bronze, Cotton and Corn.

Michael Cullen Sound Design Notes Move 2

With respect to the brief requiring short sounds, I am only including the initial 11 seconds. This is still too long, but can be broken down further. I am presenting the 11s sound file in order to demonstrate my concept.

Therefore this 11s sound file is named Turbine_PowerUp.aif

Turbine_PowerUp.aif was then imported into Pro Tools as 2 Split Mono Files.

I designed a motion flange effect using the Digirack Flanger.

Stereo Flange Gain +6.0dB; 50% mix; HPF 1.67kHz; LFO Rates (L) 10.24Hz, (R) 18.0Hz, LFO Widths (L) 100%, (R) 75%.

The Flange Effect adds motion to the sound. It adds emphasis to the pulsing 'Mechanics' of the underlying lower frequencies. The varying LFO's make that motion more believable in the Frequencies that pass above 1.6kHz as the Turbine 'spins'.

I Pitch Shifted the Left Channel +2 semi-tones this created the illusion of adding even more depth to the overall sound.

To finish up, the Left Channel was then moved 185ms (8195 samples) ahead of the Right channel.

This created a wider stereo image.

OUTPUT = mc_Tbine_PowerUp_01.aif

13]

Source File: Turbine_4Elements.aif

Using Pro Tools:

Cut at 1m27s.

File Length 16.5s

Fade In, Fade Out

Stereo Flange 50% mix, HPF 1.67kHz, LFO Rate: (L) 15.5Hz, (R) 0.74Hz; LFO Widths 16%.

D-Verb: Ambient Reverb with a mix ratio of 33% and Small Size Setting.
Acts a subtle 'Frequency Blender'.

Gain Change increase to -12dB

Pitch Shifted the Right Channel +4 semi-tones this created the illusion of adding more depth to the overall sound.

Applied the same Stereo Flange Effect as used on Turbine_PowerUp.aif.

Stereo Flange Gain +6.0dB; 50% mix; HPF 1.67kHz; LFO Rates (L) 10.24Hz, (R) 18.0Hz, LFO Widths (L) 100%, (R) 75%.

This maintains a relationship between the two sounds.

The Flange Effect adds motion to the sound. It adds emphasis to the pulsing 'Mechanics' of the underlying lower frequencies. The varying LFO Rates make that motion more believable in the Frequencies that pass above 1.6kHz as the Turbine 'spins'.

Michael Cullen Sound Design Notes Move 2

To add the illusion of being inside the turbine I did the following:

Pitch-shift the Right Channel by +16 semi-tones and increased its volume by 1.5dB (A perceived 50% volume increase)

Different panning envelopes for both the Left and Right Channels.

The Right Channel was then moved 719ms (31744 samples) ahead of the left channel.

This created a wider stereo image and introduced interesting phasing with the hand plotted pan envelopes.

Idea: Turbine Motion

OUTPUT = mc_Tbine_Blades_01.aif

14]

Source: melodic1_Pitch.aif

Import into Pro Tools: dual mono

Trimmed to end of 1st ramp cycle

Trim tool on intro - reduce file length to 5.6s

Reverse left channel.

Apply Modulation via LFO:

Sine wave: Speed 0.5Hz,

Amplitude Modulation: 15% (in Phase (0°))

Michael Cullen Sound Design Notes Move 2

Frequency Modulation: 99%, (out of Phase (90°))

With the Frequency and Amplitude modulated at different depths and out of phase, the output projects beyond the width of the speakers (Psychoacoustic phenomena).

Output = mc_PsychoMelodica.aif

15]

Source: Melodical_Pitch

Applied Pitch and Pan envelopes to create a Doppler effect.

Applied varying Volume Envelopes Left & Right to add a more rotational element.

To complete the sound I added a flange to the Left channel only.

The file length is a little over 1.5s (1.67s) yet, contains many dynamics.

OUTPUT = mc_Double_Doppler_01

16]

Source: mc_Double_Doppler_01

Applied positive and negative pitch values to Left & Right.

LFO for Frequency and Amplitude Modulation

Delay with feedback for the decaying 'burst' effect.

OUTPUT = Particle_Burst

Michael Cullen Sound Design Notes Move 2

17]

Source: mc_Particle_Burst_01.aif

Sound manually triggered thru 5-band Comb Filter between 2 patches.

Patch 1:

Initial settings: Hi-Mid Frequency values (4 -5k), Max Resonance, LPFs off (20k)

After the initial attack of the sound the Comb Filter was manually switched to Patch 2.

Patch 2: Frequency curve 100Hz -10kHz; Resonance 100%; Stepped LPFs (6kHz - 18kHz)

OUTPUT = mc_Steinway_Crash_01.aif

18]

Source: PsychoMelodica_01.aif

Manually plotted pitch envelope to create the perception of Movement.

Reverb with a longish pre-delay and a short decay achieves desired perspective of being close to, yet outside of the travel pod.

OUTPUT: mc_Tpod_Outside_01.aif

19]

Source: Psycho_Melodica

Plotted exactly the same pitch envelope as for Travel_Pod_Outside.

The illusion of being inside the pod or another closed space was created with a Reverb.

The Reverb was 100% wet mix with the emphasis on frequencies 100 -450Hz. The high frequencies were damped via Reverb resonance attenuation above 500Hz.

This damping created the illusion of being inside a closed space.

OUTPUT: mc_Tpod_Inside.aif

20]

Source: Guitar2.aif

Manually plotted a pitch Envelope to closely resemble a non-linear LFO wave.

Applied rapid Frequency Modulation via another LFO and passed the signal through a delay line with feedback to create the tailing off of the short circuit effect.

High pass filtering was then applied to remove low frequencies to mimic short circuit FX.

OUTPUT = mc_Circuit_01.aif

Michael Cullen Sound Design Notes Move 2

21]

Source: Guitar2.aif

Manually plotted a pitch Envelope to achieve desired harmonic character of the sound over time.

Some Frequency Modulation was then applied to vary the colour of the sound over time.

I saved this 'dry' sound as Drowning_Borg_01.aif

Reverb was then applied to **Drowning_Borg.aif**. A short decay time and 50% mix added 'presence' to the sound.

OUTPUT = mc_DrowningBorg_01.aif

22]

Source: DrowningBorg.aif

Pitch Shift Down

Reverb

OUTPUT = mc_DrowningBorg_02

23]

Source: Drowning_Borg_01

Pitch Shift Down. Applied Hi Pass Filter with Resonance.

OUTPUT mc_Drowning_Borg_03

Michael Cullen Sound Design Notes Move 2

24]

Source: 16_Walking_Stereo.aif

SoundHack PVOC: Time Scale. Bands 256, Overlap 4x, Window: von Hann, Analysis Rate: 41, Synthesis Rate: 256, Resynthesis Gating: On, Min Amp. -100dB, Thresh UM: -60.

Scaling Function: Noise Wave Form

Output through: PVOC Pitch Scale. Same Noise wave for Function Scaling.

Normalise.

Amp Envelope in Peak. Crop 1st 'FootStep'

OUTPUT = mc_BorgWalk.aif

Idea: Cyborg Footstep

25]

Source: mc_BorgWalk.aif

PVOC Pitch Scale Function.

OUTPUT = mc_BorgSnooze.

Idea: Cyborg Snoozing

26]*Source :mc_Cyborg Snoozing.aif*

PVOC Pitch Scaling,

Crop Transient Section.

OUTPUT: mc_Insect_02*Idea: insect noise for ambience or as character***27]***Source: 25_Pot.aif*

I used the same Wave shape for PVOC Time Scaling, Pitch Scaling and as the function for the Varispeed process.

The output was then filtered Binaurally with the same wave-shape determining the moving angle function.

The output is a sound typical of Electroacoustic composition.

It is here purely to demonstrate how tired this type of sound is when compared to all the other Sound Hacked sounds preceding it.

OUTPUT = mc_Purist_Pot.*Idea: ambience.*

28]*Source: 28_Water.aif*

The Water sample was PVOC Time Scaled 500 times. Followed by Binaural Filtering with 33.3 cycles of a Ramp wave shape.

Then PVOC time Scaled back down by 0.005 times.

The Ramping gives the sound a 'Comb' like quality

OUTPUT = mc_WaterComb_01.aif*Idea: noise for character.***29]***Source: Keyboard and Water.*

Using SoundHack: The Keyboard sample was PVOC Time Scaled by 50x.

Output was Convolved with the Water Sample.

In Peak the Convolution was panned and Normalised.

OUTPUT = mc_Aqua_Keyboard_01.aif*Idea: ambience.*

30]

Source: 06_Blisters.aif

The source was PVOC Time Scaled by 63x, 2048 Bands, 0.5 overlap, Kaiser Window. Normalised.

OUTPUT = mc_LongBlister_01.aif

I have included this sound as a long texture. I wanted to demonstrate the effect of applying mid band small overlap settings to rhythmical data. The blister sample was only minimally rhythmical. But, the parameters were set up to demonstrate the smooth and dynamic wash possible with even only slightly transient source material, as opposed to the usual metallic output so prevalent in FTT Synthesis.

Sample List (Alphabetical Order).

- 1 mc_Alarm_Cycle_01
- 2 mc_Aqua_Keyboard_01
- 3 mc_BorgSnooze_01
- 4 mc_BorgWalk_Loop_01
- 5 mc_Circuit_01
- 6 mc_DoubleDoppler_01
- 7 mc_DrowningBorg_01
- 8 mc_DrowningBorg_02
- 9 mc_DrowningBorg_03
- 10 mc_Elastic_01
- 11 mc_ForceField_01
- 12 mc_Insect_01
- 13 mc_Insect_02
- 14 mc_LongBlister_01
- 15 mc_Particle_Burst_01
- 16 mc_PsychoMelodica_01
- 17 mc_Purist_Pot_01
- 18 mc_Steinway_Crash_01
- 19 mc_Stirring_Stones_01
- 20 mc_Sword_Clash_01
- 21 mc_Tbine_Blades_01
- 22 mc_Tbine_PowerUp_01
- 23 mc_TimerLoop_01
- 24 mc_TimerLoop_02
- 25 mc_TimerLoop_03
- 26 mc_Tpod_Inside_01
- 27 mc_Tpod_Outside_01
- 28 mc_WaterComb_01
- 29 mc_Weapon_Whirl_01
- 30 mc_Wind_Up_01

Michael Cullen Sound Design Notes Move 2

Categories (Groups)

Motion Texture

mc_Aqua_Keyboard_01
mc_DoubleDoppler_01
mc_Elastic_01
mc_ForceField_01
mc_LongBlister_01
mc_Particle_Burst_01
mc_PsychoMelodica_01
mc_Purist_Pot_01
mc_Stirring_Stones_01
mc_Tbine_Blades_01
mc_Tbine_PowerUp_01

Cyborg

mc_BorgSnooze_01
BorgWalk_Loop_01
mc_Circuit_01
mc_DrowningBorg_01
mc_DrowningBorg_02
mc_DrowningBorg_03

Mechanical

mc_Alarm_Cycle_01
mc_Steinway_Crash_01
mc_TimerLoop_01
mc_TimerLoop_02
mc_TimerLoop_03
mc_WaterComb_01
mc_Wind_Up_01

Insect

mc_Insect_01

mc_Insect_02

Weapon

mc_Sword_Clash_01

mc_Weapon_Whirl_01

Transport

mc_Tpod_Inside_01

mc_Tpod_Outside_01

Michael Cullen Sound Design Notes Move 2

Transforms:

THIS LIST IS PRESENTED AS EVIDENCE OF THE NUMBER OF TRANSFORMATIONS UNDERTAKEN IN SOUNDHACK TO ACHIEVE THE 30 FILES FOR MOVE 2. THE 30 FILES WERE SUBJECTED TO FURTHER MANIPULATION IN BIAS PEAK AND DIGIDESIGN PRO TOOLS - SIGNIFICANTLY INCREASING THE ACTUAL NUMBER OF PROCESSES.

- *ALL FILES ARE AVAILABLE AS .AIF FILES ON THE CD SUBMISSION.
- *THEY ARE NOT INCLUDED ON THE HD DUE TO COLLECTIVE
- *FOLDER SIZE OF 450MB.

Stitcher_Mutate_with_TVAR
01_Pap_BNMVCH2BNMV
01_Paper_Pitch_PVOC
01_Paper_Pitch_PVOCT26921T1.474
01_Paper_Pitch_PVOCT26921T1474T
01_Paper_Pitch_PVOCT_01
01_Paper_Pitch_PVOCT_02
01_Paper_Pitch_PVOCT_02CH1
01_Paper_Pitch_PVOCT_02CH2
01_Paper_Pitch_PVOCT_Pitch48
01_Paper_Pitch_PVOCT_Pitch48BNM
01_Paper_Pitch_PVOCT_t16
01_Paper_Pitch_PVOCT_t16*pvc009
01_Paper_Pitch_PVOCT_t16T0.050
01_Paper_Pitch_PVOCT_t16T0050T1
01_PaperaiffCH2_BNMV_VRSP

01_PaperaiffCH2BNMV
01_PaperaiffCH2BNMVCH1
01_PaperaiffCH2BNMVCH2
02_Rubber_XPNDXPND
02_RubberaiffT20.240
02_RubberaiffT20240XPND
03_Stitcher_Mut_TVAR
03_StitcheraiffLCIUIM04_Cards1a
03_StitcheraiffTVART0348LCIUIM0
06_Blistersaiff*12_Matchaiff
06_Blistersaiff*12_Matchaiff x
06_Blistersaiff*12_MatchaiffIUI
06_BlistersaiffT63.000
07_Melodica1aiffT33.767
07_Melodica1aiffT33767VRSP
07_Melodica1aiffT33767VRSPUIUM1
07_Melodica1aiffT33767VRSPSTDY
07_Melodica1aiffT33767VRSPTRNS
07_Melodica1aiffVRSP
12_M
12_MatchaiffP0.004
12_MatchaiffP110.004
12_MatchaiffP110004P110.004
12_MatchaiffP110004P110004LCIUI
12_MatchaiffSA
12_MatchaiffSTDY
12_MatchaiffSTDYXPND
12_MatchaiffTRNS
12_MatchaiffVRSP
12_MatchaiffVRSPTVAR

12_MatchaiffVRSPTVAR x 12_Match
12_MatchaiffVRSPTVARx12_MatchPV
12_MatchaiffVRSPVRSP
12_MatchaiffVRSPVRSPTVAR
12_MatchaiffXPND
12_MatchaiffXPND x 14_Pinsaiff
12_MVRSP
12_MVRSPTVAR
12_MVRSPTVAR*06_Blistersaiff
12_MVRSPVRSP
14_PinsaiffUSIM11_Guitar2aiff
16_Walking_StereoaiPVAR
16_Walking_StereoaiPVARPVAR
16_Walking_StereoaiPVARTVAR
16_Walking_StereoaiVRSP
16_Walking_StereoaiVRSP x 16_W
16_Walking_StereoaiVRSP2
16_Walking_StereoaiVRSP2VRSP
22_KeyboardaiffP-25.400
22_KeyboardaiffT101.950
22_KeyboardaiffT101950VRSP
22_KeyboardaiffT50.000
22_KeyboardaiffT50000*28_Watera
25_PotaiffPVAR
25_PotaiffPVARTVAR
25_PotaiffTVAR
25_PotaiffTVARCH1
25_PotaiffTVARCH2
25_PotaiffTVARCH2BNMV
25_PotaiffTVARVRSP

28_WateraiffP50.000
28_WateraiffP500.000
28_WateraiffT508.000
28_WateraiffT508.000CH1
28_WateraiffT508.000CH2
28_WateraiffT508000CH2BNMV
28_WateraiffT508000CH2BNMVT0.00
33_WhistlingaiffT inf
35_DropaiffP10.089
35_DropaiffP10089CMPR
35_DropaiffP10089T20.277
35_DropaiffP10089T20277PVAR
35_DropaiffT10.084
35_DropaiffT10084VRSP
35_DropaiffT20.277
conv2
conv3
conv3CMPR
conv3PVAR
conv3PVARCH1
conv3PVARCH2
conv3PVARCH2BNMV
conv3PVARCH2BNMVP0.062
conv3PVARCH2BNMVP0062T5.689
conv3VRSP
Drowning_Borg
Drowning_Borg_01
Drowning_Borg_01_Rvb
Drowning_Borg_02
Drowning_Borg_03

M_Fighter_FlyBy
mc_BorgWalk_Loop_02.aif
mc_BorgWalk_Loop_Melod
Melodica1_Pitch
paper_alarm.L
paper_alarm.R
Paper_Strike01
Paper_Strike02
Particle_Burst
Psycho_Melodica
pvc009
pvc011
pvc011VRSP
pvc011VRSP*01_Paper_Pitch_PVOCT
pvc011VRSPT7.000
pvc011VRSPT7000T3.346
pvc011VRSPT7000T3346PVAR
pvc011VRSPXPND
pvc011VRSPXPNDUSIM01_PaperaiffC
pvoc010
Relax_MasterT0.004
Rubber_into_Swords
Stitch_Corn_Whirl
Stitcher_TVAR
Stitcher_TVAR2_MUT_Corn_Ptch
Stitcher_TVAR2_MUT_Corn_PtchCH1
Stitcher_TVAR2_MUT_Corn_PtchCH2
Stitcher_TVAR2_MUT_Cornflakes
Stitcher_TVAR2_MUT_CornflakesVR
Stitcher_TVAR_Shrink

Travel_Pod_Inside

Travel_Pod_Outside

Turbine_4Elements

Turbine_4ElementsT0.016

Turbine_Motion

Turbine_PowerUp

wood_on_bronze_001TVARBNMV

wood_on_bronze_001TVARBNMV2

wood_on_bronze_001TVARBNMV200

wood_on_bronze_conv_shrink

wood_on_bronze_conv_shrinkSTDY

wood_on_bronze_conv_shrinkTRNS