

This is an ongoing document of different ableton effect chains applied to a live tuba performance. I will explain the chain, including the parallel processing, post processing, and any other relevant information. There are many more of these documented in the 120 Day Improv Project, but I haven't taken the time to explain the process behind those. This is the first attempt at documenting the full details of the tuba experiments. There are a few missing ones, really it's not super meticulous. I didn't expect anyone to really read it if you're here, yo.

Tuba Experiment 1

4 inputs recording at once with 4 separate processing chains.

- 1st chain: two "Five" grain delays one stock and one with messed parameters, a saturator, then a limiter
- 2nd chain: cathedral reverb, saturator - to give natural tuba sound more presence. Panned three right
- 3rd chain: copy of 2nd + DTMF Frequency Shifter to add color and different pitch to sound. Panned 4left
- 4th chain: distorted tuba sound to add color to natural tuba sound. Copied 2nd chain plus Marsh Mellow Amp, limiter, and EQ to cut highs past 4k

Tuba Experiment 2

5 Saturators

2 OTTs with bass driven high

EQ 8

Two Overdrives

Vocal Effect chain I use a lot called "Cool voice" creates a nice ping pong echo effect

Tuba Experiment 3

4 inputs recording same source at once 4 separate processing chains, and a send channel with an OTT processor/Limiter with low hurts driven hard. This is all run through a final chain on the master

- 1st chain: "Low Rider Drums" spectral resonator/"Amp" preset/"Warm up lows" satruator/two EQ 8's with funky curves/"A Bit Warmer" saturator/Limiter
- 2nd chain: "Marshmallows" amp/distortion
- 3rd chain: Copy of 2nd + Chorus Bass/"Deep" pitch hack Max MSP plugin
- 4th chain: copy of 2nd + Drum Purgatory pedal, and synth fattener pedal, satruator/EQ8/Limiter
- Master chain: EQ 8, Corpus with messed parameters, Octave Stacking, Saturator, Plus Glue Compressor with soft clip turned on.

Tuba Experiment 4

Five inputs recording one source separate processing for each + EQ 8 and Limiter on Master

- A bunch of OTT and Saturators idk

Tuba Experiment 5, 9/19/2022

I added four EQ Eights, the ableton stock EQ. Then turned up the Q parameter on a parametric EQ, I think I did. Well I don't know the exact Hertz ranges I turned up, probably better represented with a picture.

Then a "A bit warmer" saturation with the drive turned up all the way,

Then a limiter at the end to prevent clipping

Tuba Experiment 6

Tuba Experiment 7

Tuba Experiment 8

Tuba Experiment 9

Saturator, overdrive, and a device called dirty tremolo I messed with the parameters

Tuba Experiment 10

5 tremolos set at different parameters, reverb, and two saturators turned all the way up

Parallel processing of the reverb and two saturators copied but no tremolos to add more sustain because the tremolo kind of comes in and out of phase I think.

A lot of post processing. Tbh it's kind of hard to explain, it's a lot of minor adjustments here and there and me listening to see if I like what it sounds like. I ended up taking out one of the tremolos entirely because it was causing too much cancellation, and I turned down the parameters of a couple of the others and adjusted the other parallel processing things.

Tuba Experiment 11

Messed around with a vocoder device called "chromatic" for Tuba Experiment 11. I changed the carrier type on two of them to pitch tracking, and noise, and messed with a bunch of other parameters on there. It's really just randomly messing around until I find something I like. Also saturated it and did some parallel processing with an amp chain, I like to keep some tuba sound running through the background of the modulation as an anchor most of the time. If the original modulated sound is cool enough on its own and has enough sustain I'll keep it as is. But right now like 80% of these have some kind of parallel processing to add the tuba sound back in and to add sustain. I'd like to actually understand what is happening to the signal at some point but that requires reading so who knows when that will happen.

Tuba Experiment 12

For this one I amped the tuba sound and added three “Scrapulator” shifter effects, and had an LFO modulate the sync rate of one of them. It created kind of this up-and-down drone through the whole thing.

Tuba Experiment 13

Two saturators max boosted, a spectral resonator called “dripping grains”, the “Berlin” resonator but I put LFO’s on the pitch modulation for a minute while I was setting it up and ended up turning them off so they are kind of randomly set to wherever the LFO stopped, and a limiter again. This is probably one of my favorite sounds that I’ve gotten from messing around. Tomorrow’s as well, just really interesting tones that are really conducive to ambient drone stuff.

Tuba Experiment 14 (posted)

3 Resonators with pitch modulations set randomly, 3 saturators, 3 EQ 8’s, and a final saturator and limiter. Created a really cool fuzz pedal or something. Some of the music that really informed my composition practice is the repetitive/minimalist ambient work of Tim Hecker, especially his 2013 release “Virgins” I love the distorted and raspy tones and the excruciating growls, and I love how it’s set up in this open circle type of way where it repeats but is slightly altered each time or it doesn’t repeat on a perfect loop. I just love good distorted long tones. This one sounds really good all the way through imho, go listen on my youtube. Prob my favorite of the whole bunch.

Tuba Experiment 15 (posted)

I added a multiband dynamic called car stereo, boosted a saturator, a noisy erosion, and a Double Ether Flanger with an LFO modulating the frequency parameter: an LFO modulating an LFO lol.

Tuba Experiment 16 (posted)

Tremolo set on random waveform, brick wall saturator, drum pumper drum buss with all the parameters turned all the way up, limiter

Tuba Experiment 17 (posted)

Screamer amp, 2/12 speaker cab, and the groove delay stock

Tuba Experiment 18 (posted)

Started with a "Rush" grain delay, then added a beat repeat called air pusher after that. Though I messed with the setting so IDK if it's the intended stock plug-in effect. Then the standard saturator for amplification and a glue compressor, I think I need to remember to add glue compressors and turn on the soft saturator because if I don't the clipping seems to strip the export of some of the artifacts from the distortion that is being created from all of the plug-ins. I like this plugin called "Shifter" too because it adds in some of the low-end that I feel gets lost in translation through my sm-57 DIY recording setup. And in this experiment, it also adds a lot of character to the signal being at the end and modulating all of the sounds in a wild way.

Tuba Experiment 19 (not posted, not good)

Saturator/Berlin Resonator/Metallic Reso Corpus/Robot Drums Spectral Resonator/Shifter -7 coarse/Saturator/Glue Compressor/EQ 8/OTT/Reverb/Limiter. I think there is a feedback loop somewhere along the chain because when I went to record there was a constant noise floor going, and you can hear it affecting the tuba when I start to play, but when I stop there is a constant loop of sound going too. This one is another mess that made some interesting sounds but idk how useful for other projects it would be besides sampling this take.

Tuba Experiment 20 (posted)

Saturator/Split Band De-Esser/EQ 8/Vibrato Spacial Chorus/Shifter/Glue Compressor/Limiter this one creates kind of a wobbly effect, I think that comes from the vibrato spacial chorus, and the shifter is doing some work here too I think. It sounds like a sound effect for an alien space ship.

Tuba Experiment 21(posted)

This one is a saturator with a stock delay, and I have an LFO modulating the dry/wet signal on the delay. Then I liked the Double Ether frequency modulation from experiment 15 so I did that again, except the LFO is only modulating from the 50%-84% range and is going somewhat slow, then just more amplification as per usual. This one is cool and spacy kind of reminds me of the bass clarinets from the opening of "Victimhood" by Bjork.

Tuba Experiment 22 (posted)

Marsh Mellow's amp set to heavy, extreme reverb, glue compressor, two phasers, saturator, and limiter. I like the kind of wah sound that this made, one thing I'm not a fan of is that constant back and forth sound of the phaser that is present when the tuba isn't as present or clipping the signal chain, I feel like that could be fixed with compression, so that the signal is triggering the harshest effects of the phasers immediately and so that it hides that up and down sound of it. I'm sure that is the way to do it, just idk how right now lol. Or maybe it's not you tell me.

Tuba Experiment 23

Seven EQ 8's boosted at 3.5K, a max boosted saturator, and another EQ 8 to turn it all down. Wanted to make a noise machine basically, no matter what I play it's just white noise, wanted to try and get some different textures of it.

Tuba Experiment 24

Saturator set to the waveshaping function, and the “Phasing Flange” Corpus device with the knobs turned all around randomly. I used the waveshaper to try and maintain some shape to the line that I was playing because the corpus effect kind of buried the original sound of the tuba, but I really like what it’s doing with that rhythmic pulse thing.

Tuba Experiment 25 posted

I wondered what 3 phasers set differently would sound like so I did that plus some parallel processing from the first experiment, or at least the amp is called tuba amp 1.

Tuba Experiment 26 (posted)

Dirt & Grit Redux, Chorusy Vector Delay, this created kind of an electricity type sound.

Tuba Experiment 27 (posted)

Grain Delay with a bunch of LFO's

Tuba Experiment 28 (posted)

Saturator, Dripping Grains spectral resonator with an LFO modulating the stretch parameter, Chorus-Ensemble set to the ensemble and a Limiter. I also have a parallel track with just the dry tuba signal recorded with the piezobarrel.

Tuba Experiment 29 (posted)

Saturator, "Heavy" amp, Noisy erosion with sine wave, Dirt and Grit redux, saturator, Dark Room spectral blur, pitch shifter down 10steps, EQ 8, and a limiter

Tuba Experiment 30 (posted)

Saturator, pitch shift down an octave, OTT with low end boosted, Erosion with sine wave, EQ 8 to boost bass and 1k, limiter, and I added two duplicate tracks with the guitar tone effect chain I normally use, and pitched one of them up an octave. I did this to add more character to the overall sound.

Tuba Experiment 31(posted)

Large Hall reverb, Drive High Grain Delay, Saturator, Glue Compressor. I can still kind of hear this buzzing sound that comes from the piezobarrel and I think it's some kind of electrical interference, but it might also be the buzzing sound of the mouthpiece not sure.

Tuba Experiment 32 (posted)

Sloppy Delay, Saturator, Chiptune Filter redux with parallel processing from experiment 30 to add some low end.

Tuba Experiment 33 (posted)

EQ 8 with an LFO modulating a parametric eq frequency function on the highest setting so that it creates kind of a fluttering effect. I'm curious what other ways you can creatively use an EQ and how to improve on this one. There is also a saturator and a reverb. Plus I tried recording with the SM57 alongside th piezobarrel for the first time.

Tuba Experiment 34 (posted)

Diffused Long Cascades Echo, Ascent grain delay, saturator, Synth Bite redux, limiter, parallel processing with the recorded take copied and lowered down an octave.

Tuba Experiment 35 (Posted)

The original chain is a Saturator, the borg grain delay, a glue compressor and more saturation +limiter, then I did a lot of parallel processing that is too messy to explain really. I would like to share the ableton files so people with ableton can see exactly what is going down if they want to. And I would also like to spend some time talking about what I do when I do parallel processing so that when I say it you get a sense of what I mean without me having to go into the weeds every time.

There is a lot of unpleasant clipping in this I recorded without putting a limiter on first, I wonder if there is just an unpleasant clipping in general when you saturate stuff to the max.

Tuba Experiment 36 (posted)

Saturator, bubbles grain delay, scapulator shifter, glue compressor, limiter. The scapulator is doing a lot of the work here, but the bubbles grain delay adds a lot of color.

Tuba Experiment 37 (posted)

Broken Tube dynamic tube, Drive High grain delay, Guitar Dirt pedal, 4x10 bass cab, glue compressor, doubled the track and put it down an octave. Added reverb.

Tuba Experiment 38 (posted)

Saturator, mid-range phattener saturator, pitch trails spectral time delay, limiter

Tuba Experiment 39 (posted)

This one was inspired by the recent burial album, I wanted to see if I could get some deep reverberant long tones.

Concert Hall reverb, Saturator, Hybrid Reverb, Moscow Resonator, glue Compressor, limiter, parallel processing.

Tuba Experiment 40 (posted)

Drive Low grain delay, spectral time, Spaghetti pitch hack, OTT multiband dynamic. I wanted to explore an improvisation where the delay is part of a call and response, or where I allow some space between notes to let the delay make its own music.

Tuba Experiment 41(posted)

Drum Electrifier grain delay, four Discreet Beat Dirt dynamic tubes, reverb, shifter, EQ8

Tuba Experiment 42 (posted)

“Five” grain delay, three “Hot Driven Tape” dynamic tubes, Redux, Shifter, Saturator, Limiter

Tuba Experiment 43 (posted)

Grains delay, Reverb, Chorus Bass, Aerc Move MAX/MSP Pitch Hack device.

Tuba Experiment 44 (posted)

Kick Toner grain delay, Vienna resonator, Overdrive, Ballad Reverb, Glue Compressor, EQ8

Tuba Experiment 45 (posted)

Low Feedback grain delay, OTT, Erosion, Rome resonator, EQ8, Glue Compressor

So one thing I've been learning is that a lot of subtle layers can give a sound a lot of character, and when you are playing with delays, you can set it up so that the main character of the sound has a tail to it because of the delay. I think you can get even more precise with what you want to sound when through gates and mix busses.

Tuba Experiment 46 (posted)

Low Tone Flutter grain delay, Bass Guitar pedal, Amp set to heavy, 4x12 Cab, Glue Compressor, and some parallel processing.

Tuba Experiment 47(posted)

Minor Third Down grain delay, saturator, Corpus set to pipe, limiter.

Tuba Experiment 48 (posted)

Minor Third Up grain delay, saturator, Filter Waves hybrid reverb

Tuba Experiment 49 (posterd)

Quartertunes grain delay, Phone Call hybrid reverb, Metallic amp, 2x12 cab, Reverb, then a parallel processing track with saturated tuba in Ballad Reverb hall.

Tuba Experiment 50 (posted)

Rubberband grain delay, saturator, Broken Antenna multiband for color, Chopper auto-pan, limiter.

Tuba Experiment 51(posted)

Rumble grain delay, Shredder autopan, Shifter 12st, satruator. parallel track: saturator, shifter -12st, Multiband Dynamic, saturator, limiter

Tuba Experiment 52 (posted)

Rush grain delay, vintage sampler, Vocoder, saturator, overdrive. Parallel: saturator, ballad hall reverb.

Tuba Experiment 53 (posted)

Tubby grain delay, saturator, EQ8, limiter.

Tuba Experiment 54 (posted)

Wirrness grain delay, daturator, Flatline multiband, Ensemble Deep chorus, Berlin resonator, limiter. Finally reached the end of starting with the grain delay presets. I think I'll start with pitch hacks next.

Tuba Experiment 55 (posted)

5 Cents Descent pitch hack, Saturator, 90 degrees auto-pan, EQ8, limiter

Tuba Experiment 56 (posted)

Aerc Move pitch hack but I fucked with it a lot so, Moscow resonator, Reverb, Around The Head autopan, EQ8, two saturators, limiter

Tuba Experiment 57 (posted)

Ascension pitch hack, Amp set to rock, make it loud glue compressor, limiter I wanted to do another performance where I let the device speak to me and I speak back.

Tuba Experiment 58 (posted)

Deep pitch hack, eq8, saturator, phaser, reverb, saturator, delay, eq8, glue compressor

Tuba Experiment 59 (posted)

Interested in the fluttery sounds this chain produced. Down Spirale, Saturator, Tubby grain delay.

Tuba Experiment 60 (posted)

Octave Stacking, redux to try and mask the timbre of the octave stacking, i like it I just want something different. Saturator to boost signal.

Tuba Experiment 61(poseted)

Just the Spagetti pitch hack. It's really cool.

Tuba Experiment 62 (posted)

Up and Down pitch hack, man that's amazing love it. Eight note delay, saturator, glue compressor.

Tuba Experiment 63 (posted)

Autonomous Photon Ray shifter, Vocal Fun beat repeat

Tuba Experiment 64 (posted)

Dirty Tonal shifter, Chopper autopan, Hiss erosion, Distort overdrive, EQ 8 with a copied parallel track that has an OTT solo bass frequencies

Tuba Experiment 65 (posted)

Dirty Tremolo shifter, spaghetti pitch hack, dripping grains spectral resonator, basement reverb on a parallel track, saturator, glue compressor. The parameter I set for the actual improvisation was that I could only play Eb, and Bb. I failed! But it was a good limitation.

I am needing to start setting limitations on the improvisations because the repeat sounds are getting more obvious i think.

Tuba Experiment 66 (posted)

DTMF shifter, Ballad Reverb, Hot Tubes saturator, EQ 8, limiter.

Improvisation intention: small short bursts until it feels right to do long tones

Tuba Experiment 67 (posted)

Electric Distortion shifter, Sine 4.6 Mid erosion, parallel track with OTT, Low Feedback grain delay, Distort overdrive, and a limiter.

Tuba Experiment 68 (posted)

Mud Slide shifter, Saturator, Limiter with a parallel track duplicated plus large hall reverb.

Tuba Experiment 69 (posted)

Phasing shifter, Airpusher beat repeat, Ping delay, Saturator, Limiter.

Tuba Experiment 70 (posted)

Race Car shifter, Speech Enhancer multiband, Saturator

Tuba Experiment 71 (posted)

Ring shifter, Scapulactor shifter, saturator. I think I've used these both before so I combined them.

Tuba Experiment 72 (posted)

High delay, Space Syncopations shifter, Beat Pull vector delay

Tuba Experiment 73 (posted)

Spacebirds shifter, Stereo Vibrato, Tape Malfunction

Tuba Experiment 74 (posted)

Transmission shifter, Trillswitch shifter, OTT

Tuba Experiment 75 (posted)

Twisted Riser shifter, and I automated the delay function to shift rapidly to get those harsh cut out sounds

Tuba Experiment 76 (posted)

Whammy Nudge shifter, Amp, Glue Compressor

Tuba Experiment 77 (posted)

Ping delay, Wobble shifter, Saturator, Overdrive

Tuba Experiment 78 (posted)

Wobbly Octave down, bass guitar pedal, marsh mellows amp, cheesy speaker eq, parallel track with LosAngeles resonator, ballad reverb, and satruator

Tuba Experiment 79 (posted)

Pitched Down Delay Spiral, Saturator, OTT

Tuba Experiment 80 (posted)

Tokyo resonator, Dezent filter delay, Subtle Affection gated delay, saturator, glue compressor

Tuba Experiment 81(posted)

DrumFlanger, Erosion, Eight Note Delay

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