

025:250 COMPOSITION: ELECTRONIC MEDIA I

Fall 2010

Mastering, Archiving, and Documenting an Electronic Composition

1. Consider the following venues for your composition:
 - a. Electronic music conference or festival in a concert or recital hall with 2-8 channels.
 - b. Concert of your electronic piece and other predominantly acoustic works.
 - c. Carpeted living room.
 - d. Living room with wood floors.
 - e. Car
 - f. Internet
2. Consider how the following most critical aspects of your composition will be affected by the venues above:
 - a. Bass: addressed by EQ, transposing up or down by octave, experimenting with plug-ins that act on the bass.
 - b. Reverb: addressed by local reverb hits, early-reflections in groups or sections, global EQ.
 - c. Dynamic range: identify and address sounds that are too loud and too soft by changing the automated volume level of sounds. Consider using compression, limiting, or L2-ultramax plug-in.
 - d. A good method for doing this with electronic pieces is to bounce to a stereo file, import, then create 4-6 copies in different tracks. For each track, apply 1 or more transformations in 2a-c, above. The amount of each effect can be controlled by the automated volume for each track, and the stereo imaging (of reverb) by the automated panning.
 - e. After bouncing the above, the result is the mastered stereo aiff composition.
3. Your work can be archived in the following ways:
 - a. 1-4 versions of a stereo aiff file.
 - b. In Pro Tools, combine all of the sounds in one track into a single, mono file.
 - c. Make a 4 and 8-channel version, if desired, and combine all of the sound in one track into a single, mono file.
 - d. Consider whether to normalize the tracks described above in 3b and 3c.
 - e. Consider the sample rate and bit depths of the files above.
 - f. Media used for storage changes in time. One solution is to store all of your files off-site.
4. If your work is the tape part of a composition for instrument and tape, consider how to notate:
 - a. There are 3 primary methods of notating a tape part:
 - i. Time line with cues.
 - ii. Graphic notation.
 - iii. Conventional pitch and rhythmic notation.
 - b. Transcribe by ear and by AudioScore.
 - c. Arrange the sounds in the Pro Tools session so that ambiguity is avoided.
5. Consider the following kinds of collaborations that might use your composition:
 - a. Musicians improvising with your work.
 - b. Dancers may use your work.
 - c. Visual artists may use your work in a video project.
6. The following festivals and conferences feature electronic music:
 - a. Society for Electro-Acoustic Music in the US (SEAMUS). There is a quota for student compositions. Attendance is required.
 - b. International Computer Music Conference (ICMC). Technical papers during the day, concerts in the night. Attendance is not required.
 - c. Electronic Music Midwest. Attendance is required.
 - d. Also consider other venues such as SCI, radio stations, art galleries.