**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.