

Canadian Electroacoustic Community (CEC)

Electroacoustic Seminars

PROFESSIONAL PRODUCTION IN ELECTROACOUSTICS

17 October – 3 November 2007

Dominique Bassal, Mastering Engineer
Jean-Luc Louradour, Acoustician

Montréal	17 oct	Concordia University, Music Department Hexagram Black Box
	19 oct	Université de Montréal (en français) Faculté de musique, salle B-187
	21 oct	McGill University, Schulich School of Music Wirth Opera Studio (TBC)
Calgary	25 oct	University of Calgary, Music Department Doolittle Performance Studio
Banff	27 oct	The Banff Centre Telus Studio, JPL Building
Winnipeg	30 oct	University of Manitoba, School of Music Cross Common Room, St. John's College
Toronto	01 nov	Ontario College of Art and Design (OCAD) Shooting Studio, Integrated Media Wing
Halifax	03 nov	Dalhousie University, Department of Music MacAloney Room, Dalhousie Arts Centre

The CEC acknowledges the financial support of the Government of Canada through the Department of Canadian Heritage (Canada Music Fund). The CEC also thanks Sennheiser Canada for their generous loan of equipment for the project, and the Canadian Music Centre for outreach and promotional assistance.



- 30 October | University of Manitoba, Music
Cross Common Room, St. John's College
92 Dysert Road
09:00–17:00 Sessions | 19:00 Concert

<http://cec.concordia.ca/education/workshops2007>

The Canadian Electroacoustic Community, with the support of the SOCAN Foundation, Sennheiser Canada and the Canadian Music Centre, is coordinating eight seminars across Canada in Fall 2007.

Mastering Engineer Dominique Bassal and Acoustician Jean-Luc Louradour will describe and demonstrate concrete solutions to problems of sound quality, exportation and monitoring situations typical to the production and mastering of electroacoustic works.

Sessions Schedule

- 09:00–12:00 **Session 1: General Problems, Monitoring and Exportability**
Demonstration and listening session addressing some common issues in the electroacoustic milieu: questions of sound quality, exportation, deficient monitoring situations, etc.
- 13:00–15:15 **Session 2: Mixing Process**
Analysis of sound sources, and the results of stacking and mixing varied sound materials to discuss the limitations (and potential!) of typical studio or recording techniques.
- 15:30–16:45 **Session 3: Qualitative Analysis Workshop**
Qualitative analysis of pre-selected audio materials (in stems): practical steps on individual stems and on the mix, incorporating concepts presented during the earlier sessions.
- 16:45–17:30 **Question Period**
- 19:00–20:30 **Concert**
Works recently mastered (in 5.1) by Bassal.
!! Note early concert start !!

Concert Programme

Jonty Harrison – Streams (1999 / 16:15)

The image evoked most immediately is, of course, that of water – turbulent, troubled, restless, at the mercy of wind and terrain, flowing onward to the sea – itself turbulent and in constant motion. Evaporation, clouds and rainfall complete the cycle which is always renewing, always moving...

The primary sound sources for *Streams* are drawn from the turbulent points of confluence of water, earth and air (liquid, solid, gas): river, sea-shore and rainfall. This gives rise to behavior such as trickling, bubbling, pattering (like drums? Listen out for a mysterious Irish visitor!) and the overriding rise and fall of perpetual wave motion, which seems to have become a model for the structure of the whole piece...

Streams of data, of consciousness and, most importantly, of perception – the ability to link often disparate elements together and to understand, to 'hear,' that they are part of one line, one 'stream of thought,' distinct from other (possibly coexisting) parallel or contrapuntal streams. The multi-channel medium (which I used here for the first time in a work for tape alone) assists in the streaming processes, and also emphasizes the agitation of relentless motion...

Gilles Gobeil – Miroirs tristes (2007 / 13:42)

Freely adapted from a few scenes from an unshot scenario by Russian filmmaker Andrey Tarkovsky entitled *Hoffmanniana* (1975) and picturing the tormented life of Romantic-era German writer/composer E T A Hoffmann.

A dialogue between Donna Anna (a character from *Don Juan* by Mozart) and Hoffmann), taken from *Hoffmanniana*:

– "Have you ever had, if only in a dream, the certitude that everything was possible, that no matter what you could want, it would have to happen? – And that everything would happen if, suddenly, you were to decide to believe that your impression was real?"

– "Yes, but only in a dream."

– "But is not the dream as real as reality?" she says, smiling. Then, noticing he is not looking at her but at her reflection in the mirror, she turns around and adds: "You should not be looking into mirrors at night."

Joseph Anderson – Pacific Slope (2002 / 26:15)

Assuming form, it reveals shapes half-seen and then half-hid. In dark half-hid, a likening; in light half-dark, shapes visible... – Lao Tzu

The region of the North American continent that drains into the Pacific Ocean is referred to as the Pacific Slope. The wave – unending, unyielding; powerful, yet intangible. The bell – ancient call to transcendence. At once an attempt to stay the wave. The slope – dark green boreal forest, between sky and sea, touched by both. Yet masses move unheeding. Realizations, regardless ...

Andrew Lewis – Benllech Shells (2003 / 8:37)

"High summer, a crowded, baking beach. Noise, movement, ice cream, diesel. Children and adults alike are drawn to the foaming shore, melodious squeals and cries bobbing up momentarily through the noise of the surf. Away from the water families stake their claim with colourful fortifications: parents bask and sweat, little ones search the sand. 'I've found a shell...' The child's eyes and ears collect her future memories. 'We could save this shell...'" (Benllech, Isle of Anglesey, North Wales, July and August 2003)

Putting a shell to our ear to see if we can 'hear the sea' is perhaps the earliest experience any of us has of transforming sound artificially, creating a wholly fictitious but nevertheless magical aural impression of the sea. *Benllech Shells* employs computer technology to much the same ends, lending an extraordinary aspect to ordinary and familiar sounds (those of a crowded beach in high summer). It also tries to draw some parallels with the way that memory transforms childhood events – in this case the sights and sounds of the seaside – to create an often fictitious but nevertheless magical impression of the past.