

The e-Frontier: Music, Multimedia, Education, and Audiences in the Digital World

The Midwest Clinic, Wednesday, December 18th, 2013 at 2:30 p.m.

Alex Shapiro, composer, lead clinician, with Steven Bryant, composer; Craig Kirchoff, conductor (U of MN); Jerry Luckhardt, conductor (U of MN); Miller Asbill, conductor (Brevard College); and Peter Guenther, conductor (Owatonna H.S., MN). Mark Walker, moderator (N. Louisiana Youth Symph. Orch.).

Overview

- The joy of a new sound: bringing electroacoustic band music to life
- Our screen-addicted culture: creative ideas for uses of multimedia in concerts
- How we now communicate: using social networks to engage students and audiences
- New technologies = new ways to create music and connect with students and audiences.

Creation

Endless possibilities: the composer's ability to create sounds that instrumentalists cannot
The fifth instrument section: woodwinds, brass, percussion, rhythm section and... wow!

Benefits to students

The track picks up the slack:

It can include frequencies beyond the range of young players

It can include sophisticated rhythms

It can include a subtle melodic or rhythmic guide

It can help them with intonation

It can improve morale 'cos the band will sound awesome

Music minus roughly 50: everyone can practice with the track at home

Psychology 101: the "green screen" effect: introducing Hollywood concepts, and expanding students' relationship to the music on their stands

Audio: pre-recorded, and live

Understanding engineering concepts for a good mix

Composer as recording engineer and record producer

Creating fixed and variable clicks, with any beat pattern

Notation: what's in the score:

Timings for reference

Audio tracks can correlate to rehearsal letters

Text boxes for clear info

Staves for the track indications

Hooking it all up

Rehearsal room/concert hall considerations and respective set-ups

Pre-recorded audio playback vs. live generation

Audio interface:

Connected between the laptop and the mixer, it routes the tracks to the stage AND to the house, and also routes the earbud to the conductor. Almost any 4-channel I/O (in/out!) interface will work, and they start at just over \$100.

Monitors/earbuds:

A single-ear "summed" stereo earbud, ideally with a clip to hold it in place, to hear the click and the track in one ear, and the band in the other, but a stereo pair is fine. Wireless is preferred, to offer the greatest freedom of movement.

Balances and levels: every room and hall is different, both empty, and with a full house of clothed, sound-absorbent people

Conquering the click: The ANTI-CONDUCTOR!

Preserving musicality within the confines of a strict pulse

Giving away time and paying it back

Different ways to hear the click

How to keep the band with the track

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Multimedia (Putting on a Show)

Composer, conductor, performer, and audience: engagement from all sides of the square
Collaboration possibilities: dance, lighting, photography, video, live tweeting, online performances (Ustream); all these = ENGAGEMENT!

Involving the composer

Initiating contact
Sharing ideas; allowing a piece to evolve and expand

Involving the students

Encouraging participation and creativity
Asking for input and ideas
Making the performance an enjoyable project

Offering online resources

A band room with a laptop, a projection screen, and a web connection, = a multidimensional experience for students:

Skype/Google+ Hangouts: Webhearsals: the joys, and yes, the... @\$%^!

The composer can be an effective coach and an inspiration to the students, and knowing the composer results in a deeper connection to the music

Score specific resources for streaming or downloading audio, video, and additional curricula, including: score samples, articles, interviews, tracks for download (especially for students, so they can practice at home!), links to program notes, performance notes, rehearsal techniques, errata, tech info, how-tos, software, explanatory videos, mp3 of the full piece, and how to obtain the music

Continuous conversations

Facebook, Google+, Tumblr, YouTube, Twitter, concert wikis: all these = ENGAGEMENT!

Concert e-ttendance!

Skyped composers can introduce their piece, thank the band, engage the audience, and form an emotional connection between where a piece was created and where it's experienced.

Email and Twitter contact info:

Alex Shapiro (Composer): alex@alexshapiro.org; @alex_shapiro

Steven Bryant (Composer): steve@stevenbryant.com; @SBryantComposer

Craig Kirchhoff (University of Minnesota): kirch010@umn.edu

Jerry Luckhardt (University of Minnesota): luckh001@umn.edu

Peter Guenther (Owatonna High School): PGUENTHER@owatonna.k12.mn.us

Miller Asbill (Brevard College): miller.asbill@gmail.com; @millerasbill

Additional examples of all this fun can be found at:

Electroacoustic score examples: www.alexshapiro.org/ASWindBand.html

Ecstatic Waters score examples: www.stevenbryant.com/midwest

Thanks for joining us!