

## COMMENTARY

For Sonic Archives, I went to three different locations: the McGill Eaton Centre on Ste-Catherine, the coffee shop in the bookstore (considered a separate place, because it has the piano and cafeteria sounds), and the book area of the book store. I chose the Indigo bookstore area (although you can still hear a bit of the coffee shop area in the background, like in reality) because of my passion for novels and the feeling of getting lost in a quiet and deeply personal place. The inspiration guiding the mix was a sweetheart who also loved books and wrote short stories with me when I was 18 years old. We would correspond on our work on [authonomy.com](http://authonomy.com), by mail and on Facebook, and I really kind of missed her when I experienced the bookstore location. There was always an element of mystery in bookstores for me, and some level of introspection that did not always equate to straightforward pleasantness, especially when having a writer's block and being uncertain about the future as I walked amidst the book rows and sat pondering about my creative problems. (Reading instead of writing.) I also frequently go there to escape some of my thoughts, just getting lost in the first sensory experience of sounds around, flipping random books over, sitting there and watching people enter new worlds of the imagination, feeling jealous of that brief but resolute step into the unknown. These elements are the intended aesthetic experience.

Any technical or artistic challenges? Technically, this is my first audio project (even from high school), and time using Adobe Premiere Pro and Audition, so I didn't know a great deal. It made me organize the project a bit backwards. The artistic challenge: it was difficult to find a composition that matched the very quiet experience that I had in the bookstore. Because it's a quiet place, it meant I needed to look at conceptual aspects of introspection. That is why you hear heartbeats more than anything else—my love for the place and how I feel physically and mentally.

I learned that it is extremely complicated to work with materials that are not captured with precision, and that one needs to dedicate a consistent time period to test things out and generate quality sound effects to work with. I spent a lot of time trying to figure out how to create basic notes from the material, and I didn't have knowledge to create a more layered experience, prompting me to sacrifice in complexity and go for the core feeling instead. If I could do it again, I would start a lot earlier, watch a lot more tutorials, and give myself the lead to experiment with a richer melody composition layer on top of what is underneath.