Maverick Espinosa
02/16/24
Elektronische Musik Commentary

For this composition, I aimed to create a more ambient and melodic piece using cardinal to create a generative ambient sounding synth which I used as my lead melody. The main lead melody I used was constructed using a sequencer passed to a quantizer and then to various effects like reverb and delay. I also used other plugins like serum, spire and purity to create my own ambient synth and pad patches.

At first I didn't really have any stylistic influences, I just wanted to create something with generative music principles and the first thing I was able to create was a minecraft sounding arpeggiator. From this I wanted to add a bass and then I started to hear a sort of porter robinson influence in my track so I wanted to continue adding ambient texture to fill up the frequency spectrum. The bass notes added an uplifting feel to the melody so I wanted to add onto that feeling and turn it into something more sad similar to Porter Robinson's sea of voices.

The timing and form developed as I layered my main melody. Given the structure of the main melody, I also intended to keep the different stems in 4/4 time in order to try to progress the track into a beat. I initially added drums, but then I felt it distracted the listener from the overall melody so I removed it. The 4/4 timing still helps the listener progress through the track and feel grounded as the track progresses. In a way this helps to humanize the performative elements of my composition.

In making this composition, some of the advantages that synthesis/ MIDI Files have over digital audio is the ability to easily manipulate and work with a variety of instruments and tools. For instance, synthesis and MIDI allow for precise control over sound parameters such as pitch, duration, timbre, and modulation. This level of control enables musicians to create custom sounds and manipulate them in real-time. Also, MIDI data is essentially a set of instructions that can be easily edited and manipulated using software thus, it makes it simple to adjust notes, timing, velocities, and other musical elements after recording. Additionally, MIDI files are typically much smaller in size compared to digital audio recordings since they only contain instructions for generating sound rather than actual audio waveforms. Synthesis and MIDI also allow for real-time performance and improvisation, making them ideal for live music production and interactive installations. In terms of some of the disadvantages, MIDI files do not contain audio waveforms themselves; instead, they contain instructions for generating sound. This means as a result, MIDI playback quality depends on the sound-generating capabilities of the playback device or software. While MIDI provides control over various musical parameters, it may not capture the nuances and expressiveness of live performances or acoustic instruments. For instance, when quantizing notes or velocity, this takes away the "human" aspect of playing notes. This is still possible with midi, however achieving realistic performances often requires extensive tweaking and programming. Another significant downside to MIDI is the sound quality

and capabilities of MIDI playback devices. Compatibility issues and differences in sound generation algorithms may lead to inconsistent playback across different devices.

The arrangement and mix were pretty standard with an introduction, hook, and verse. The way I mixed was just by using equalizers and cutting out really high frequencies and low frequencies in order to get the bass to sound more significant.