

The Digital Audio Workstation as a virtual performance space

In the workflow of many composers, the Digital Audio Workstation (DAW), a computer application for the recording, transformation, editing and playback of digital audio, is the central composition, performance and delivery tool. How does the DAW impact upon concept development, creative process and musical output in art music composition? This question, central in Marinissen's PhD research project, forms the basis of a presentation in which working methods are discussed of several music creators who use the Digital Audio Workstation as their central tool. Those methods are then related to Marinissen's own compositional strategies.

Topics that are touched are ways that various composers deal with the DAW; how DAW strategies feed into specific compositions; how technological properties and the graphic user interface of various DAWs, and more general issues of human computer interaction, impact upon DAW music creation; how performing musicianship and musical collaboration come into play in DAW composition processes; in what ways DAW-generated material can be translated to musical notation; and how the virtual performance space of the DAW relates to live performance of the resulting works.

Marinissen talks about his own compositions, created in the context of his research. Each of these works features a specific DAW-based concept and working method. He evaluates how reviewed practises relate to and feed into his own working strategies. Audio fragments and score samples exemplify utilized working strategies, and how these lead to Marinissen's artistic output: a portfolio of compositions. Finally, the relationship between this portfolio of compositions and the growing contextual document, together forming the output of Marinissen's research project, will be discussed, touching upon general issues of artistic research.

Composer John Psathas about not having had the DAW at his disposal: "I don't think anything I've written since starting working with technology, I would have made." The Digital Audio Workstation provides a working environment which invites new approaches, possibly resulting in music that has not been heard before. What kinds of works loom on the horizon by diving deeper into the possibilities it offers, what problems may be encountered along the way, and what novel working methods can be developed?



Arnold Marinissen

***Conservatorium van Amsterdam, Amsterdam, The Netherlands
arnold.marinissen@ahk.nl***

Arnold Marinissen, composer and percussionist, is faculty member at the Conservatorium van Amsterdam, where he coordinates the Master profiles of New Music and Creative Performance Lab, makes part of the Master research team, and teaches chamber music and percussion. His compositions have been performed at the Biennale di Venezia, Huddersfield Contemporary Music Festival, Holland Festival, Opéra de Rouen, PASIC San Antonio Texas, Gaudeamus Music Week and November Music, amongst others, by groups like EXAUDI, Netherlands Chamber Choir, Ensemble Variances, Silbersee, Asko|Schoenberg Ensemble and the Storioni Trio. Marinissen is involved in a

PhD trajectory at Bournemouth University (UK), supervised by Prof. Stephen Deutsch and Dr. Ambrose Seddon, around the impact of the Digital Audio Workstation on conceptual, musical, aesthetic and performance-related aspects of music creation. He has been curator for Muziekgebouw Amsterdam and artistic leader of Percussion Group The Hague and ensemble Lunapark. Marinissen's music is published by Deuss Music. www.arnoldmarinissen.com