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Drifting Through Mist on the Quays

SoundChaser

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CerebralAudio Netlabel

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Thank You's And Credits

I'd like to acknowledge several people for their help with this recording: Rebekka Hilgraves, Thomas Jackson Park, Dave W. Hughes (aka Cousin Silas), and Edwin Evans for listening through the original mix of this release and providing valuable feedback.

I'd also like to thank the readers of LibriVox. Several of the samples used in this recording were taken from works. I would credit the specific recordings and readers, however I wasn't paying attention and didn't document the works I appropriated. This really started as just a bit of amusement for me, and I didn't really think this was going to become a real released work...as I document in the remainder of these notes.

In The Beginning

This was an accident. Seriously. It was an accident. How does someone go about accidentally creating an album that is nearly two hours long? That does deserve some explanation.

It started on Saturday morning, quite early. I'd posted something on Facebook that was getting quite a bit of attention (not going viral, but several friends were asking questions) so I decided I would hold back from getting into my weekend routine so I could continue to answer questions quickly.

While I was between rounds of answering questions, I took an audio file on my computer and pulled it into an editor. I'd decided to play with it: chop it up, re-equalize, move bits and pieces around, play with overtones, stretch it, etc. I knew while I was running effects and other things over the file I would have a few minutes to answer more questions on Facebook.

I reached a point where I wanted to try a different set of manipulations, so I picked up a second, similar file from my system and went to town on it. And then another file.

Now three files into playing around, and about 12-14 tracks I realized that I was hearing things emerge from these manipulations that I hadn't been trying to do. I started to sense a kind of imagery in the sounds. It was still nebulous, but it was definitely there.

However, there was still something missing. I didn't know what it was, so the only thing I could do was try to make another track. I grabbed another file from my computer: this time I chose something that was very different from the first tracks I had been playing with. As I started working on it, I decided it would be interesting to use several of the techniques I'd used on the first three sources.

When I pulled all the tracks together, I realized I really did have something. There were little pulses of sounds, and lots of drifting ambience, and a semblance of the melodic. It was definitely a piece of music in its own right. But not having created anything like this before I wasn't sure if it was a successful creation.

Getting Feedback

So, realizing that it was well into the afternoon, and I had been at this since early in the morning (basically, I had been working on this project for over six hours) I decided to let it sit for a few hours while I attended to the biological need for nourishment.

When I came back, I decided to listen to the track again in its current form. I had the feeling that it was a complete piece. That it was something that was listenable. But I had some misgivings about some of the effects that I had used, and a few other points. However, I've been a creator for sometime, and I knew it was possible that I was just too close to the piece and I was picking apart things that I shouldn't. I needed some fresh ears on it.

So, I made a copy of the work and put it online where I knew some friends could get to it. I then sent several a message via Facebook and asked them to take a listen. I deliberately chose people that I respected for their ability to listen critically, and I told

them, “And I *really* mean feedback...I don’t care how harsh or critical it is...this is new territory for me so I don’t know if it’s any good.”

What I got in return was comments about what a heaping pile of shite it really was. No, I am just kidding. What did come back was an offer to play the piece on a show later in month, comments on the melodic element, a comparison to another artists work, and so on. I did get some real criticism too, like one friend that felt that maybe it could have built more, and had a bit more structure.

All of it was fair, even the criticism about the structure. The overwhelming positive reception to the piece made me realize that I should make it available. Now it was just a matter of figuring out how to make it available.

In The Meantime

While I was waiting for feedback on the first piece, I started playing around again, working on a second piece. That piece will be discussed more in-depth in the notes for that release.

However, what was important about that work in relationship to *Mist* is that I was trying to correct, or do differently, some of the things that I felt I had done incorrectly in the original mix of this release.

It was during the work on the second release an important point had popped up. I hadn’t been paying attention to several important technical aspects of production. Those needed to be fixed.

Also, it became clear to me, that some of the issues I’d had with the original mix of *Mist* could be fixed. So, I set about to create a new mix of the piece, and also restore about a nine minute chunk that I had eliminated from original mix of this release.

Along the way to creating the new mix, some things changed, dramatically. Some elements of the first mix disappeared. Some of the internal interactions changed. Indeed the new mix was the *Mist* that I had envisioned when I came up with the title, however it wasn’t the same as the original.

So, with that in mind, the second track on this release is the original mix.

Why Experiment Five?

So, the second track, which is the original mix of this release is titled *Experiment Five*. But why that title? And what happened to experiments one through four?

Experiment Five was the working title for this piece. The first four experiments were the mixes that were used in creating *Experiment Five*.

Somewhere between asking for feedback on *Experiment Five* and mixing the second version of the track I had come up with the title *Floating Through The Mist on the Quays*, and modelled the second mix with that title in mind. But as noted, the differences are big enough that I decided it was worth putting the original mix on this release, hence it is still under the working title *Experiment Five*.

In Closing

So, if you've managed to read this far, you now know the whole story of this release, and how I came to start composing electronic music. Hopefully you will get as much enjoyment out of listening to this release as I did in creating it.