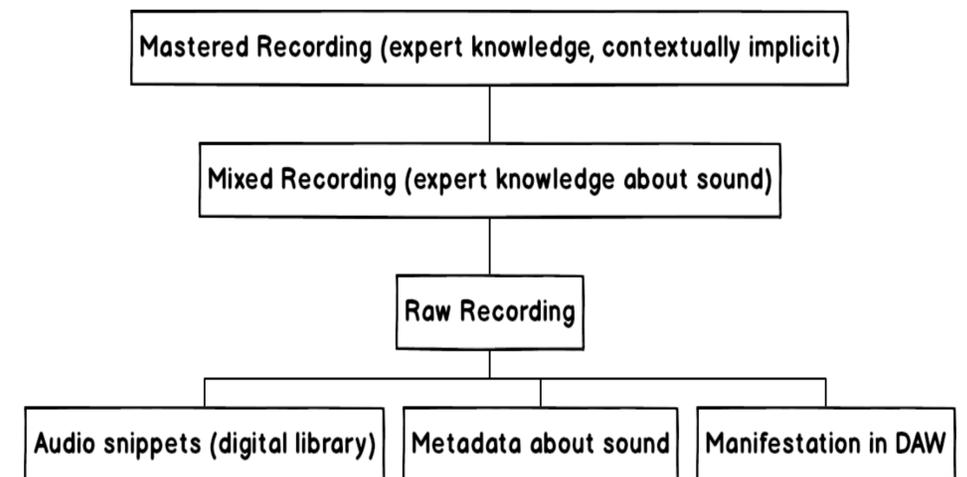
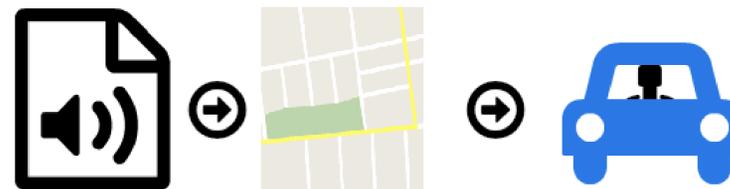
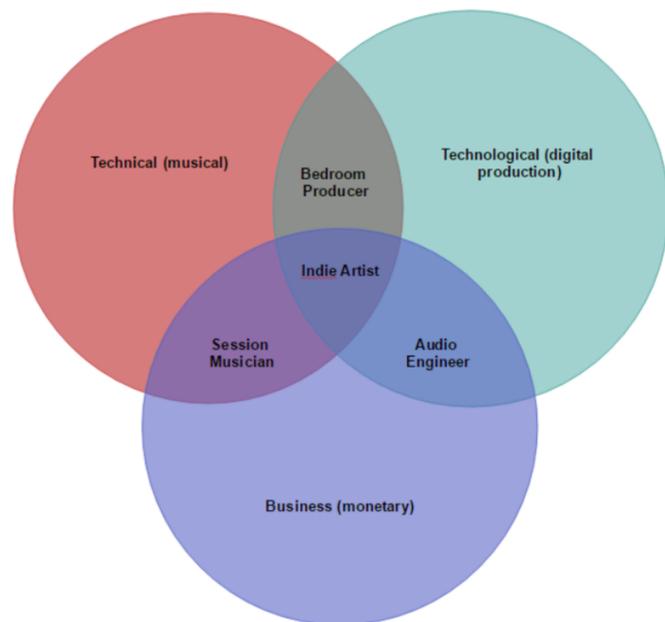
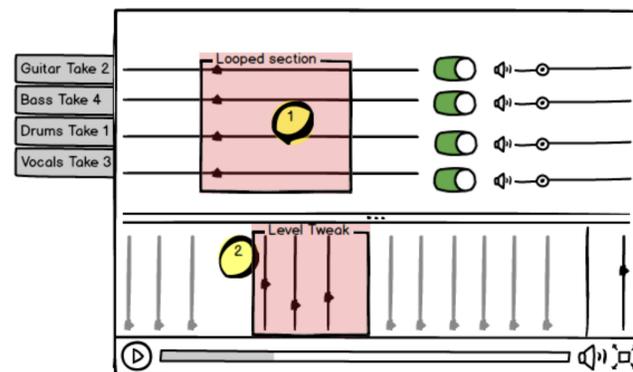
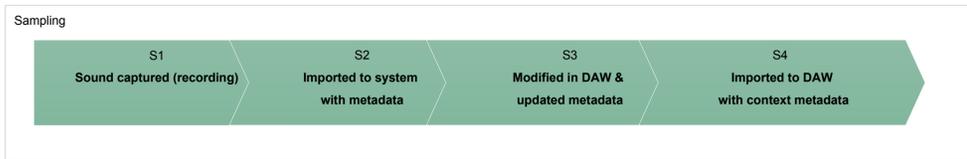


Our case presents an artist using a car as an instrument. Contemporary technology enables artists to take everyday objects and create original compositions. Through the use of mobile smartphones, laptops and audio recording technologies the recording studio becomes a much more broadly defined space. We explore implications of audio capture and composition in an efficient manner, through taking simple everyday sounds and processing them to explore the range of creative possibilities. In this space, the environment becomes a canvas for discovery, composition and creative exploration, with limitless potential. We describe some of the working processes of musicians involved in this practice, the challenges, roles and emergent metadata therein.

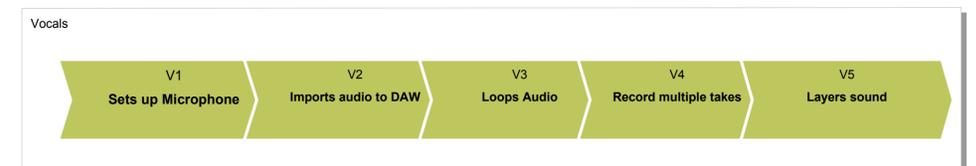


Roles are both emergent and shifting, where artists often cross traditional boundaries. In our case, the artist plays many roles in the production and distribution of compositional pieces.

Metadata is malleable according to context. It helps to define both objectives and characteristics of the sound. As workflow progresses the metadata adapts accordingly to fit context.



- 1 Fixing individual levels in
- 2 looped sections of the track.



Our process is not limited to the context of music production. Indeed, the limitations and scope of what we consider traditional production practice has shifted with the emergence of new technologies and working practice. Many individuals involved in the field are now taking to self-production and many live performers are taking control of the technology involved in their performances. Our view shows both a general workflow of capture and the inherent, shifting roles that emerge throughout the workflow. In many cases an artist, musician or producer will have to assume multiple roles and shift their focus throughout the course of a production or performance workflow. We also have to consider the relationship between characteristic metadata as part of the working practices of our case and the way in which metadata becomes more focused and relevant as the production of a piece of audio converges on a defined or prescribed path. We begin with a large amount of unmanageable metadata before limited the context, roles and therefore agenda of the production.

In the sampling, capture and creation of a piece of audio, our artist begins a more iterative and logical process of taking content and applying it for an intended or specific purpose. This involves moving between different fidelities of production, beginning at a high level to cut, trim and orientate music to a broader sound. The agenda then shifts between a high level and more granular level of focus on the composition. Switching between fine details and overall sound enables the artist to contend with two perspectives and ensure consistency and clarity across multiple channels of audio. Unlike visual tools, audio can only be heard in a linear fashion and as such the tools limit the capabilities of the artist to simultaneously explore both high and low level details like an artist or painter might do. The workflow is dynamic, quickly shifting between fidelity in order to balance the piece.