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DIGITAL AUDIO WORKSTATION (DAW) AS A PLATFORM OF CREATIVE MUSICAL PERFORMANCE EXPERIENCE

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ABSTRACT

The future of world development seems to be influenced and around by the practice of technology as daily basis. Data by Simon Kemp with the Kepios Team of Data Reportal (Kemp, 2021) shows that there are over 3 billion smart phones, gadgets and 4.80 billion users of internet globally and the numbers continue to growth. Without any doubt we can all agree that technology has now become a 'need' for every sectors (Nicklin, Velikova, Boele, 2020). The art and education sectors that persist a 'human touch' and verbal communication has now begun to fluctuate impacted by the practice of technology. As the global begin to develop, the culture also developed (Sudirana, 2020). Current situation of art and education has now developed and technology-based practice are now critically required in order to practice social distancing due the pandemic of covid 19, especially here in Malaysia. This study will look into the implementation of digital audio workstation (DAW) as a platform of creative musical experience in education and also creative process.

Keywords: Music Technology, Digital audio workstation, Live music, Recorded music, Recordings

INTRODUCTION

Digital audio workstation also known as DAW in general describe an operation system of audio recording and audio editing platform. There various type of DAW such as Logic pro, Ableton, Pro Tools, Garage band and more. Most of the features function the same way (with few different features) as a platform to collect and gel recorded audio from various resources into a unit or ensemble. With the features, musicians can develop and produce variety timbre and quality of audio product depending on the individual creativity and reference during the post production process. This process can also be called a 'creative process' as it requires individual creativity and skills to 'shape' the audio. The practice of DAW in the current situation among educators, students and musicians are critically needed, yet not vigorously practice. Many educators and students/practitioners are still carrying on with the old heel and refuse to implement technology. Therefore, this study will provide a fundamental process of using DAW and its outcome as a platform of creative musical instrument experience.

Objectives

1) To introduce the basic usage of digital audio workstation (DAW) for entry music student and educator
2) To use digital audio workstation (DAW) as a platform for musical performance and education purposes

3) To establish the usage of digital audio workstation among music student education

Live vs Recorded

Without any doubt there are a clear gap that open the possibilities for argument among scholars, educator and also practitioner in dealing with the process and outcome of *Live* and *Recorded* performance. Studies has shown that majority of the performers and also music students and educators prefer to have a live experience process either as a class or performance. In fact, audiences and music lover too prefer to have experience music in the live situation where they can have direct interaction and live atmosphere which add more intensity and meaning the performance. Compared to the recorded product, though listener can listen to the music numerous of times at any situation they also agree that there are something missing which is known as 'soul' and it may highly influence by the acoustic treatment of the venue (Meyer, 2009). With live performance, practitioner are more flexible in expressing their 'at the moment' feeling and directly transport through their playing. Music in nature require communication among musicians either in the formal such as orchestra, chamber music or informal platform such as jazz gig, pop concert and more. Which such elements of 'at the moment', it gives special touch in the output and bring out the 'live' of the music.

Though the recorded product may not seem to be widely appreciated compared to the live performance, the fact is it does has a lot of impact on the music society and industry (Andrew King, 2017). With recorded product, the practitioner are more assessable to assess and promoting their art to the other globe in the world. However, the process of recording the product demand more financial investment and it is the art by itself. The current situation of the musical industry has highly been influenced and shaped by the recorded music product. Practitioner are more flexible in developing and exploring new sound with the features provided via DAW. Glenn Gould, who was the most influential concert pianist chose to commit with the music production process (recording artist) at his peak moment as he feels that 'the studio process gives you more freedom to express your real expression without any influence of the audiences - pressure" (Hecker, 2008) .

With live performance, there are room for some 'mistake' to be happened which sometimes favour some groups of audience. With 'mistake' it shows that you are human (Burland & Pitts, 2012). Even live recording may provide room for 'mistake', the fundamental of recording require musicians to provide with the most highly quality sound, tone, articulation and all aspect of sound production. It is safe to say that the recording process require 'perfection'. The fact that our current health situation has forced us to not having any 'live' performance and direct communication, we can all benefit the application of technology as our tools and platform for been creative. The use of technology in music and education can no longer be described as a recent development (Andrew King, 2017) and therefore it needs to be practice among music students, educators and practitioner.

METHODOLOGY

This study will implement the qualitative method, experimental study on four (4) different acoustic brass instruments performs by the proper instrumentalist. Acoustic instrument will be chosen instrument for this study in order to capture the raw sound. Therefore, the instruments are 1) Trumpet, 2) French Horn, 3) Trombone, 4) Tuba. This study will look into one (1) selected repertoire that will be recorded by the brass quartet and implement the basic features over the piece. Logic Pro X will be the digital audio workstation (DAW) of this study.

Generally, there will be three (3) basic process of this study and it begins with 1) Audio Recording, 2) Mixing (EQ) - Mastering and 3) Bounce. The performer will be provided with the music sheet of the music and also the audio guide as the guide for the recording session. Due to the restriction of face to face during the pandemic the process of recording will be fully recorded by the musician at their respective place which make the process more authentic and nearer to the student situation. Recorded audio then be combined in the digital audio workstation (DAW) for the next process also known as the post production process. Various approach of implementing the basic features of the DAW will be implemented over the audio recorded to look forward on the outcome. At the end of every post

production process, the audio will be gone through the process of converting to any preferred audio file also known as 'Bounce'.

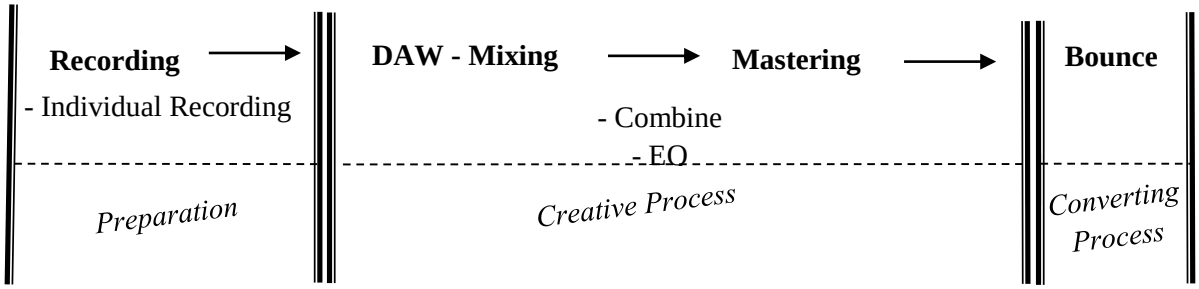

Figure 1: Process.

The mixing or post production process is basically varied based on the individual perspective of the music as the style of music may influence the process (Huber, 20210; Tischmeyer, 2008). Therefore, represented process or sequence represent the author's personal approaches of basic post production process which can be implemented by educators, students and musicians at any levels especially beginner to begin implementing DAW. There are 5 basic features that the user can implement over the recorded audio. It works as the independent variables.

The 5 basic features will be features in the 2nd process (creative process) and the features are:

- Balancing
- Panning
- Equalizer
- Effect
- Compressor

All the features will be implemented in various way to maximize the usage of features.

DISCUSSION AND IMPLICATION

The implication of this study will benefit both education and also industrial field. Though there are 'music technology' class been taught in most of the local university here in Malaysia, the practice of DAW among students and educators still require much more attention especially when we are require to practice social distancing impacted by the pandemic of covid19 whereby technology and recording skill become critically needed. With the introduction of using DAW among students and educators, it is hope that the teaching and learning process can be improve and at the same time contribute toward industrial revolution 4.0. It is also hope that it will benefit the music industry with new product produced by students and educators. Perhaps, with proper platform such DAW we can preserve the musical culture that might facing extinct.

CONCLUSIONS

There are many benefits and important aspects that can contribute to the art and education sector via the usage of DAW. Users can explore various approaches to develop and shaping their music based on the features provided. As an outcome it provides new quality and timbre of music to the industry which indirectly build different listening community. It also helps student to experience the process of recording which indirectly motivate students to keep on providing a quality sound and preparing them for the industry. Above all, such approach in line with the purpose of Malaysia Industrial Revolution 4.0 and can become the most important practice of the future music education.

With such practice of DAW, community can be exposed with more variety of creative and fresh musical products. Aside from providing more possibility for music students to expose and develop their creativity, the implementation of DAW also benefits the music education system to practice it for ensemble and an individual class which it provides more clarity and authentic sound compare to the build audio recorded application and web conferences.

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