

Berklee College of Music

# **The Beauty of Living**

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Production, Technology, and Innovation

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## **Abstract**

The CE “The Beauty of Living” encapsulates three main projects: the production of a three songs EP, the development of artist branding and look, and the accompaniment of the music with visuals. With the songs the aim is to finish three songs at a professional level, leaving them ready to be released at a record label. With the visuals, complete visuals for the whole duration of the three songs, so there’s always a background and a story for the music. And the purpose of the artist branding is to have the presentation material ready when releasing the tracks in the future.

## **Introduction**

The personal aim of making music is that self-expression can be unique even when following a canon, in this case a style of music. One can listen to a huge amount of music a day and then do something in a style but that isn’t similar to anything on the market from that style, which is what happens in this case: the songs have a sound that ranges between trance and psy-trance but they are not produced to sound like X song or to be in the same niche of that X song, but instead there’s a use of, many times, tools external to trance inspired by other genres of music to achieve the message that’s intended to be transmitted through them.

Music makes our brain react by connecting experiences, memories and enhancing in some way our sensitivity through our senses, so that’s why when we listen to music, we can visualize what we are hearing, we notice things that we weren’t feeling before, we get goosebumps, etc. This can be boosted by blending music and visuals. If music is the main element, like in this case, visuals need to accompany the song without being distracting.

The visuals in this case will provide images, shapes and colors that will accompany the sound enhancing the listening musical experience.

Humans are also incredibly visual and curious, if we hear a noise we try locating the source, if we listen to a song we like we like checking out the author on the internet and that's where the artist presence on the internet and the personal image comes in. People looks up for a defined place where they can belong, and the vibe they hear on a song must be vibe they see on the producer when they look him on the Internet. That's why being especially careful with the way you present to the people is so important, because there needs to be coherence, and that's the reason why it's part of the CE.

# State of The Art

## 1 The Music

### 1.1 Introduction and Trance Origins

The songs: Doing trance music itself is nothing innovative, what's unique is the approach you decide to take. Trance has been in constant evolution since its inception and to understand better the today's trance you have to observe its development:

The name trance was given after Klaus Schulze's mix "Trancefer" back in 1981<sup>1</sup>, which, although it's not trance, it was very experimental and repetitive and trance producers took it as a reference<sup>2</sup> and gave their style that name because of it. Still, it wasn't until 1990 when trance really started taking a defined shape and becoming more popular when a few tracks that focused on regular 4/4 time, 32 beat phrases and kick drums started seeping out of Germany. It was slightly faster than house music, but it built much more slowly<sup>3</sup>. Originally trance had many similarities with techno music like the beat, the type of sounds, the underground feeling and the very slow progression and development of the theme; and nowadays some techno DJs will introduce classic trance themes in their techno sets because they blend well thanks to those similarities. Three good examples of trance

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<sup>1</sup> "Klaus Schulze - Trancefer." *Discogs*, 1 Jan. 1981, [www.discogs.com/es/Klaus-Schulze-Trancefer/master/29578](http://www.discogs.com/es/Klaus-Schulze-Trancefer/master/29578).

<sup>2</sup> W, Richard. "Klaus Schulze - Trancefer." *YouTube*, YouTube, 15 Jan. 2018, [www.youtube.com/watch?v=liSJBrakKBw](http://www.youtube.com/watch?v=liSJBrakKBw).

<sup>3</sup> Gotham, Terry. "The Rich and Long History of Trance." *EDMTunes*, 18 Jan. 2014, [www.edmtunes.com/2014/01/brief-history-trance/](http://www.edmtunes.com/2014/01/brief-history-trance/).

songs those days are “We Came in Peace” by Dance 2 Trance<sup>4</sup>, “Age of Love” by The Age of Love<sup>5</sup>, and “Reincarnation” by Country and Western<sup>6</sup>.

## 1.2 Development, Structure and The Road to Popularity

In the early 90s producers like Paul van Dyk and Sasha introduced the concept idea of progressive trance, and with it, they brought the standard trance arrangement of breakdown-buildup-anthem, which has remained as the standard form until today<sup>7</sup>.

In 1999 trance experienced a boom after Darude’s release “Sandstorm”<sup>8</sup>, which was an absolute hit, and many other subsequent hits in the 2000 like Eiffel65’s “Blue”<sup>9</sup> and Alice DeeJay’s “Better off Alone”<sup>10</sup>. Other huge names were born in the early 2000s like Above and Beyond<sup>11</sup> and Armin van Buuren<sup>12</sup>, who started spreading trance on the radio

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<sup>4</sup> Youusefabdelnasser. “Dance 2 Trance - We Came in Peace.” *YouTube*, YouTube, 18 June 2008, [www.youtube.com/watch?v=SnR\\_A\\_zQ3bU](http://www.youtube.com/watch?v=SnR_A_zQ3bU).

<sup>5</sup> Backintday. “The Age Of Love - The Age Of Love.” *YouTube*, YouTube, 21 July 2009, [www.youtube.com/watch?v=30eXKMfrVcw](http://www.youtube.com/watch?v=30eXKMfrVcw).

<sup>6</sup> TechnoSrb101. “Country & Western - Reincarnation (Original Mix) HQ.” *YouTube*, YouTube, 26 July 2009, [www.youtube.com/watch?v=pJReAcFL0-E](http://www.youtube.com/watch?v=pJReAcFL0-E).

<sup>7</sup> 6277MISSION. “Humate - Love Stimulation (Lovemix by Paul Van Dyk).” *YouTube*, YouTube, 25 May 2011, [www.youtube.com/watch?v=pmQkxszS90](http://www.youtube.com/watch?v=pmQkxszS90).

<sup>8</sup> Francey, Matthew. “Massive Tunes: Darude - ‘Sandstorm.’” *Ministry of Sound*, 13 Sept. 2018, [www.ministryofsound.com/posts/articles/2018/september/massive-tunes-darude-sandstorm/](http://www.ministryofsound.com/posts/articles/2018/september/massive-tunes-darude-sandstorm/).

<sup>9</sup> malawolf85. “Eiffel 65 - Blue (Da Ba Dee).” *YouTube*, YouTube, 21 July 2008, [www.youtube.com/watch?v=zA52uNzx7Y4](http://www.youtube.com/watch?v=zA52uNzx7Y4).

<sup>10</sup> DJ, Alice. “Better Off Alone.” *YouTube*, YouTube, 17 June 2010, [www.youtube.com/watch?v=Lgs9QUtWc3M](http://www.youtube.com/watch?v=Lgs9QUtWc3M).

<sup>11</sup> AbsoluteTrance20. “Air For Life - Above & Beyond.” *YouTube*, YouTube, 18 July 2011, [www.youtube.com/watch?v=c33DbNoVtAU](http://www.youtube.com/watch?v=c33DbNoVtAU).

<sup>12</sup> van Buuren, Armin. “Armin Van Buuren - Communication (Original Version).” *YouTube*, YouTube, 7 Apr. 2009, [www.youtube.com/watch?v=bn1ycNxQMvk](http://www.youtube.com/watch?v=bn1ycNxQMvk).

and internet through their radio shows (Trance Around the World and A State of Trance respectfully). Those two elements heavily changed the trance world. On one hand, although those hits I mentioned before were popular on the radio, the truth is that those hits aren't pure or traditional trance but instead an attempt to make trance commercial, sharing more elements with pop, eurosynth and eurodisco. Many trance producers molded to that commercial sound, and the more traditional trance producers also diverted in two trends, one being harder and faster chasing after the 90's Happy Hardcore scene in the UK and creating rough tracks, and the other stayed more on the progressive & euphoric<sup>13</sup>. This lack of unity prevented trance from expanding as a whole and provoked the fracture into several subgroups. Then, in 2002, a festival in Amsterdam united those sub styles in two different "faces", Sensation White and Sensation Black, organizing both over two consecutive weekends, one for the more uplifting style, the other for the rougher and darker sound<sup>14</sup>. From then, things just got better and better for trance: the sense of a "trance community" rapidly grew, if before trance DJs were normally mere openers on clubs and festivals, after Sensation they earned a place on better slots on other festivals; and then DJ Tiesto was the first introducing the concept of DJ super star and played at the opening ceremony of the 2004 Olympics in Athens<sup>15</sup>. Another big boom to trance happened in the 31<sup>st</sup> of December's night of 2006 to New Year's Eve in 2007 when Above and Beyond participated in one of the biggest parties ever, Barra Beach in Rio de Janeiro, performing

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<sup>13</sup> Terry. "The Rich and Long History of Trance."

<sup>14</sup> "Sensation." *Wikipedia*, Wikimedia Foundation, 3 Nov. 2018, [es.wikipedia.org/wiki/Sensation](https://es.wikipedia.org/wiki/Sensation).

<sup>15</sup> "Tiësto at the 2004 Olympic Games." *Tiësto Blog*, 13 Aug. 2014, [www.tiestoblog.com/tiesto-at-the-2004-olympic-games/](http://www.tiestoblog.com/tiesto-at-the-2004-olympic-games/).



for one million people<sup>16</sup>. Trance had finally earned “its place” in the electronic music world.

### **1.3 Trance Evolution, Festivals: Morphing into a New Sound**

One thing to note though is that trance has always been very subjected to the sound of the moment and that’s why it changes constantly. Analyzing the evolution of trance, we see that until 2005 the sound and the structure were held almost intact from that of the first days. The sound naturally was being updated with new hardware and the revolutionary introduction of DAWs, but the core was the same. From then, with multiple festivals uprising, trance producers became obsessed with the idea of “sounding huge” and for this they looked into what the other popular festival styles like electro house were doing, and because of that many trance DJs started doing Big Room tracks to play on festivals and compete for “the biggest sound” with other DJs. This search of bigness also supposed the rise of harder, faster and louder trance DJs like Aly & Fila, John O’Callaghan, Jorn Van Deynhoven and others, who had begun to blaze a path back to that classic sound, except this time, with modern technology<sup>17</sup>. Later, Aly and Fila founded the record label Future Sound of Egypt that only releases tracks with that type of sound.

The release of Armin van Buuren’s “Who’s Afraid of 138?!”<sup>18</sup> in 2013 reinforced that field of 138bpm trance songs to the extent that so many producers started producing

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<sup>16</sup> DJ Mag Staff. “10 Moments That Defined Above & Beyond.” *DJMag.com*, 9 Feb. 2018, [djmag.com/content/10-moments-defined-above-beyond](http://djmag.com/content/10-moments-defined-above-beyond).

<sup>17</sup> Terry. “The Rich and Long History of Trance.”

<sup>18</sup> van Buuren, Armin. “Armin Van Buuren - Who's Afraid Of 138?! (Full Version).” *YouTube*, YouTube, 9 Aug. 2013, [www.youtube.com/watch?v=wCBpVVbLZ-g](http://www.youtube.com/watch?v=wCBpVVbLZ-g).

songs at 138 that Armin inaugurated the sub-label Who's Afraid of 138?! for songs focused on the "booming bass of uplifting" at 138bpm<sup>19</sup>. This style wasn't new; there are many examples of trance songs prior to 2013 that were at 138 or faster, like hard trance's song Commander Tom's "Are Am Eye?"<sup>20</sup> at 155bpm, but in general any trance song over 135 used to be harder and for that considered Hard Trance, while standard trance had been normally staying at a tempo under 132bpm. "Who's Afraid of 138?!" arrived at a perfect time when the trance scene was giving signs of evolving to a faster and harder sound and nowadays trance tracks seat most commonly between 132 and 138bpm.

Trance listeners ears got used to that harder sound and on the festival's scene, in 2013 the psy-trance duo Vini Vici obtained a huge popularity on the internet with their tribal psy-trance sound<sup>21</sup>. Nowadays they are considered one of the biggest influences in making psy-trance popular. Since psy-trance was becoming "viral", several trance radio hosts started testing its reception on their trance radio shows and playing new psy-trance songs that were particularly melodic to see the reaction<sup>22</sup>. Psy-trance has a more acid and aggressive sound, and it's less melodic so until then, it was seen as a world apart, with its own separate fanbase. After the radio hosts observed that it was well received within the trance community, they started incorporating it more and more and that resulted in some

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<sup>19</sup> "Armin Van Buuren – Who's Afraid Of 138?!" *Armin Van Buuren*, 5 Aug. 2013, [www.arminvanbuuren.com/music/armin-van-buuren-whos-afraid-of-138/](http://www.arminvanbuuren.com/music/armin-van-buuren-whos-afraid-of-138/).

<sup>20</sup> raffi3o3. "Commander Tom - Are Am Eye?" *YouTube*, YouTube, 5 Aug. 2009, [www.youtube.com/watch?v=Wh6wrLwRUt8](http://www.youtube.com/watch?v=Wh6wrLwRUt8).

<sup>21</sup> TV, DMV. "Hilight Tribe - Free Tibet (Vini Vici Remix) ON TOMORROWLAND BELGIUM 2017 [ LIVE ]." *YouTube*, YouTube, 15 Aug. 2017, [www.youtube.com/watch?v=yE9GDr0iwQo](http://www.youtube.com/watch?v=yE9GDr0iwQo).

<sup>22</sup> van Buuren, Armin. "A State of Trance Episode 789 (#ASOT789)." *YouTube*, YouTube, 10 Nov. 2016, [youtu.be/1-xLv\\_t0Mv8?t=4311](http://youtu.be/1-xLv_t0Mv8?t=4311).

trance producers start making psy-trance, taking the approach that was more natural to them, trance, and bringing that sound into psy-trance, making a hybrid between both styles. The psy-trance influence has kept increasing until today.

#### 1.4 CE Musical Structure Goal

For this CE, there will be noticeable differences from song to song with the intent of showcasing that influence of trance's evolution in my personal life.

One has a more traditional approach with a slower development, more melodic elements and sounds that evoke a storm scene, similar to the 2003 classic "Blue Fear" by Armin van Buuren<sup>23</sup>, which aims to feel like a ship going up and down the waves with the waves sounds in the beginning. The structure from the CE song is actually more based on the classical music's symphonic development of introducing each of the important elements one at a time, making them evolve and eventually play all together forming a whole in the final exposition of the theme; and the way they interact between them by the use of counterpoint, like we see in Brahms' 3<sup>rd</sup> movement from his 3<sup>rd</sup> Symphony<sup>24</sup>. Another masterpiece that served of inspiration for this one was Mike Oldfield's "Tubular Bells"<sup>25</sup>,

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<sup>23</sup> TranceDJnewbie. "Armin Van Buuren - Blue Fear (Original 2003 Mix)." *YouTube*, YouTube, 1 Apr. 2008, [www.youtube.com/watch?v=\\_cHwb8tOEHM](http://www.youtube.com/watch?v=_cHwb8tOEHM).

<sup>24</sup> Gibbons, Jack. "Brahms Symphony No.3 (3rd Movement) - Barbirolli." *YouTube*, YouTube, 26 Apr. 2012, [www.youtube.com/watch?v=2tB2SLLnPZg](http://www.youtube.com/watch?v=2tB2SLLnPZg).

<sup>25</sup> 4esno4ok. "Mike Oldfield - Tubular Bells." *YouTube*, YouTube, 10 Jan. 2007, [www.youtube.com/watch?v=sSRJvq4Wd48](http://www.youtube.com/watch?v=sSRJvq4Wd48).

which also follows that progressive structure that introduces new instruments and develops them one at a time.

Other song has a more rhythmical focus, similar to Sonic One vs Twoloud's "The Drums"<sup>26</sup> but also taking important elements from in the psy-trance style and being more melodic. The result is a trance theme with rich melodies and harmonic content but with the added acid psy-trance bass. Back in 2013 several trance festivals were taking place in Brazil and many producers produced songs with Brazilian elements for their sets, like in the case of Klauss Goulart & Mark Sixma's "Rio"<sup>27</sup>. There's Brazilian percussion in my CE song but unlike those, the vibe of the song is not Brazilian.

Other has a distinct big room sound inspired by Andrew Rayel and KhoMa's "All Systems Down"<sup>28</sup>, which also has a more euphoric sound and is more festival-oriented but with a unique touch: it incorporates a rock-sounding build up which makes it very special. For this, there's a direct inspiration from Armin van Buuren's "Mirage"<sup>29</sup>, which has a prominent part where it switches the sound from pure trance to heavy rock. The CE song's vibe doesn't change this radically or for so long but instead that rock riff that culminates on the anthem is a resource I use to increase power. Trance is focused on energy, rock is

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<sup>26</sup> Official, JockFix. "Sonic One vs Twoloud - The Drums (Original Mix)." *YouTube*, YouTube, 9 Feb. 2015, [www.youtube.com/watch?v=K7bJt9RkfFk](http://www.youtube.com/watch?v=K7bJt9RkfFk).

<sup>27</sup> Music, Armada. "Klauss Goulart & Mark Sixma - Rio (Original Mix)." *YouTube*, YouTube, 13 May 2013, [www.youtube.com/watch?v=8gl2FzURXlg](http://www.youtube.com/watch?v=8gl2FzURXlg).

<sup>28</sup> Armind. "Andrew Rayel & KhoMha - All Systems Down (Extended Mix)." *YouTube*, YouTube, 11 Aug. 2016, [www.youtube.com/watch?v=yCwPH4hAb54](http://www.youtube.com/watch?v=yCwPH4hAb54).

<sup>29</sup> Space of Trance. "Armin Van Buuren - Mirage." *YouTube*, YouTube, 23 Dec. 2010, [www.youtube.com/watch?v=mfJC34tOZms](http://www.youtube.com/watch?v=mfJC34tOZms).

focused on power most of the time, and so combining both is something that gives very good results.

## 2 The visuals

There will be a set of 3D videos directly related to the music and reacting to it many times for the whole duration of the three songs. This is somewhat rare to see on festivals for two reasons: on festivals you want to go for the most energy you can build up and many times the main point of those songs is the energy and not the message, so they don't evoke images, the second reason is that doing that kind of visuals for every song would take months to do and the DJ normally wants to play the latest or the unheard tunes, and for that reason it's common to change frequently the songs that will be played. Since the CE is a planned showcase of those three songs, making visuals that follow the theme of each song is possible and that's the aim. The biggest inspiration is 250K/Eyesupply<sup>30</sup>, a visuals team based on the Netherlands that has taken care of the biggest festivals in the Netherlands for years and also, they accompany on tours and design the visuals of artists like Afrojack, Swedish House Mafia, Armin van Buuren and Markus Schulz. My favorite are the ones designed for Armin van Buuren's track "The Train" for the Embrace tour because they enhance and shows what's happening on the song.

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<sup>30</sup> "Eyesupply." *Eyesupply - Projects*, [www.eyesupply.tv/](http://www.eyesupply.tv/).

## Description

The final CE product consists in a three audio-visual EP. The music, being the main element, is accompanied with visuals that enhances the experience of listening to it while offering an “atmosphere” or scenery to the music.

The main musical style is trance, but at the same time each of the three represents a different substyle I feel most related with. One more progressive and organic, one more psy-trance, and other with a bigger big room influence that is more oriented towards festivals. The Digital Audio Workstation used was Logic. Different VSTs were used along with different nature samples and recordings of a friend playing percussion. Although many elements didn't make it to the final version, two of the songs incorporated a singer singing a melody and vocal chops. Also, for the mastering, Ozone and Ableton were used. Before coming to Valencia, the tracks were normally mastered with different plugins, but the results didn't sound fully professional. Thanks to Benjamin Cantil's mastering workshop, those plugins were substituted by Ozone and the results improved a lot.

With visuals, initially, because there's an intend to present scenes and images through the music, the visuals were conformed with different self-recorded videos showing those scenes directly. Thanks to Pierce Warnecke and an analysis of the visuals, it was observed that 3D abstract visuals were the standard in the trance world. Still, the visuals in this CE are a balanced mix between explicit scenes like a person under the rain for Let The Wind Take You, and abstract progressive structures. For these 3D visuals, after exploring different programs like Max, Touch Designer and Blender, Blender seemed to be the best option, and it was the only program used to design the visuals. Blender is a very powerful

tool that gives great results. After learning to use it and intensively practice building different scenes, the scripts were the first step in making the visuals, describing carefully everything happening on the music and a way to accompany and react to it with visuals, creating visual themes, aiming to never be too distracting. Translating those ideas into Blender was the second step. In Blender, there was a special interest in the constant flow. For that reason, there's always something moving on every scene, so it feels more natural. To form the clips, Blender has a built-in tool to assemble the frames into video, but it doesn't give optimal results, so everything was done through After Effects.

In concerts and festivals, the light system plays a huge role in driving the energy and intensity of the music visually. For the CE, finding a way to incorporate that energy inside the background visuals was vital. In some parts the visuals depended directly on reacting to the BPM of the song, certain notes, etc. Most of those reactions were made by importing the songs into Ableton, building an automation and MIDI Map that sent messages to Resolume, where the effects were triggered. Resolume recorder has a bug though that made it impossible to record more than a few seconds, syphon was recording in very low quality; so the final product had to be assembled in Adobe Premiere, where you can't be that precise nor add all the effects that Resolume offers you, but you keep the full quality and you can make transitions between visuals and change the speed of the clips.

For the Branding, programs like Photoshop and Blender were used. A concept art for Facebook was made but after talking with different people, it was decided that it was good to have them ready, but it wasn't a good idea to make artist pages yet without anything released.

## **Innovative Aspects**

The intention with the music is to offer three trance songs with several different trends from other styles. There's the big classical influence in Let The Wind Take You with three main melodies and a symphonic development; the psy-trance bass forming one of the main melodies, the Brazilian percussion and the trance breakdown of Don't Waste Your Time; and the heavy rock influence in Light It Up! Buildup.

In the visuals there are several innovative and rare to see aspects: the fact that there are visuals accompanying the whole duration of the three songs; the fact that the visuals were made for the music, reacting to the music, and not as stock footage that can be used for many songs; and the mix between specific and abstract visuals that offers a story.

## **New Skills**

Visual Programs: Probably the biggest skill developed with this CE. Going from having absolutely no experience in any visual program to being able to make 3D visuals on Blender, try different things in Touch Designer, try 2D visuals in Max, be able to tweak things in photoshop and After Effects, and ending in Premiere is something that was very unexpected that has proved to be extremely useful. The level achieved is enough to know what things are more challenging to do, what type of things take longer to render, and to be able to make versions that can serve as a base or a good reference for any professional.

Projection mapping and Resolume: while projection is not part of the CE presentation, learning to do projection mapping, building a scaled down stage replica to project over and making visuals for that shape all in Resolume and after Effects, was a



highlight of the year and it gave me a clear idea of the things you have to think about when projecting over festival projection surfaces, a way of thinking how to design them, and getting to know Resolume, a program that played a huge part in this CE.

Musically, something very important was to learn a new way of mastering with Ozone that gave better results to the process that was being followed before and improving the sound design as well.

In terms of presentations, there was an insecurity when doing videos because it was something barely explored by myself, but it became something normal thanks to the seminar classes and putting together the CE videos.

## **Challenges**

Initially, when thinking about the CE, I wasn't related with most of the elements that are part of it, so the initial plan was a bit too ambitious. It was planned to do a five songs EP with their according visuals. By that time, the method used were different videos and pictures that could stage the music. Obviously, this didn't take too long to do, so that's why the initial plan was five songs. Also, the aim of doing five songs was to stay "competitive" but it was an unrealistic plan if in addition to release the music you want visuals to accompany them. In the beginning there was also the intention on doing artist profiles over different platforms and a web page. After some research and talking with marketing people, it was obvious that it's not a very good idea to launch artist pages if you have nothing released nor any date of release for your songs. About the commentaries, the initial thought was that nobody does it so it would be a way to innovate in another aspect. To test this, some conversations about the meaning of music with other musicians were

held and it was obvious that everybody gets a different meaning and that's what's great about music, the free interpretation. That's why I decided not to include them.

Another thing found was that it was impossible to follow a "tight schedule", there was an aim to work as efficiently as possible. With visuals there was a focus on finishing all the designs as soon as possible, but there were times when the results gotten weren't very exciting and that supposed thinking about a new script and new ideas. Other times, it was important to see the impact and the feeling of the finished visuals, and for that many times I had three computers rendering non-stop for days just to render a few seconds. In Light it up unfortunately there are some details like the light ball being slightly down and with a different texture from one scene to another but each frame takes 42 minutes to render on the fastest computer, and rendering again something means that you lose days that you could be rendering new visuals. So there was an attempt to fix that with transitions on premiere.

I accomplished each set deadline successfully though and reducing the tracks amount to three meant that I could spend extra time working on them and perfecting the mixing and mastering.

Something that had to be changed as well was the way of presenting it. Part of the visuals were edited using Resolume and the initial idea was to find a way to mix the music DJing, and have the visuals follow doing everything myself from the same computer; but after a deep research all the ways led to two people to be able to make it, the DJ and the VJ. There was an attempt to do it with Ableton and Resolume but Ableton is not intended to be a live DJing program. Then another attempt with Serato and Resolume, but it was a very untrusty method that would fail often and both programs take lots of resources, making it

impossible for the computer to handle it. Eventually, to avoid any fails, cuts and crashes, having pre-made videos seemed like the best option.

The final result consists in 13 minutes and 40 seconds of music accompanied with visuals at all times. Quality over quantity, focusing on three songs made it possible to achieve an almost professional level sound and the bigger time investment in exploring different visual ideas. Also, having ready a clear idea of how Facebook and other social media will look like with the designed logo and general look.

## **Future Ramifications**

There are many elements to take in consideration when choosing a record label. The dream is to have the music played at A State of Trance, an online radio with more than 20 million listeners, so it would get a huge diffusion. In order to achieve that, releasing them through Armada or through Blackhole Recordings seemed the best ways. Talking with DIM3NSION, the biggest trance DJ in Spain, he recommended to start at a small record label, or try submitting the tracks to Armada and Blackhole, but the chances of getting in being lower. During Summer the plan is to spend as much time with DIM3NSION, taking classes if necessary, to make more solid the connection and get a better perspective of what to do. DIM3NSION and Ferry Corsten (the founder of Blackhole Recordings) are very close friends, and in many occasions DIM3NSION has told me that Ferry is more opened to experimental or not so formula-based tracks so Blackhole Recordings might be a better option than Armada.

The visuals are a nice plus in the music industry, but the level is not close to the professional standard, so it will be useful when working in the future with visual artists but there are no plans to present them officially.

## **Conclusion, My Journey**

This CE has felt like a real journey and a search for doing something innovative from what I love to do. All the stages of the CE construction have helped me understand better the trance world and, while staying in that world, make something that would differentiate me from the rest. With the first proposal, Nacho Marco helped me not stay in the surface and go deeper, exploring the roots of trance. From there, it helped the fact of writing down the full evolution of it, analyzing where the trends are making it evolve to.

Before coming to Berklee, I felt a natural admiration towards mixing music and visuals. With Devon's classes, I fell in love with them and visuals became very important to me, to the point that now, every time I go to an electronic music concert, now I always pay close attention to the visuals and how they interact with the music.

On my second semester, with Pierce's help, my vision changed when he aimed me to study closer the trance scene visual animations. Thanks to him I put my focus on making 3D visuals on Blender and getting the results I have gotten. It has been a lot of work, but worth it because it's extremely rare to see specific 3D visuals made for a full song. In this case, I did it for the full duration of three songs.

About the music, these three songs are the ones I have spent the most time in my whole life. During the first and second semesters, I had the privilege of having Ben Cantil as a sound design teacher, this made me work every week on my sound design, mixing

techniques and having to finish additional songs I used to try things I hadn't done before. I have intensively work on mixing and mastering to the extent that three other classmates asked me to mix their music.

A professional producer once told me "if you can go to a record label with a name, a brand, tracks fully produced, mixed and mastered by yourself; it's something they'll really value because they don't have to spend time setting those things up for you and you'll look more prepared to their eyes". That's what I have aimed for and with this CE I have gotten to that point.

Also, I wanted to mention that before arriving to Berklee I avoided at all costs having to do videos. I hated giving presentations, and that's something that Pablo Munguia's class, seminar, really helped me improve at.

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