A Method to Represent Acousmatic Works

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Abstract

This presentation proposes a method to represent an extended archiving of acousmatic works, based on the example of Hans Tutschku's recent piece *Distance Liquide*. Firstly, Hans Tutschku's *Distance Liquide* archive is presented. Secondly, the method is explained. And thirdly, we show how to apply this method to the selected work.

1 – Acousmatic works are defined as pure recorded (tape) music, that is without live instrument or electronic interaction. Usually, the archive of those pieces consist on a single final tape and its security copies, nowadays a single digital file. It appears to us that it is very important to archive more elements of an acousmatic piece, i.e. the final mixing session and their variant, and furthermore the source elements. This is proposed mainly to ensure the possibility of enhancing the sound quality in further times.

2 – The method we use to describe an acousmatic archive is a file-based method: the files give us a first group of elements that we can link. These files have to be collected, selected, and classified. Then, they can be used as a first version of each level of information (e.g. main creation flow, additional information about the main creation flow, documents and rights). This first version can be completed later and we can also look for new files.

3 – This method was applied to the selected work *Distance Liquide*. The first step of the method was interesting regarding many points, especially: some documents were missing, it was hard to know the status of some files, and defining levels of information was very helpful to work efficiently in the following steps. The result is promising. It gives us a life-cycle that we will reuse for other acousmatic works.