

CULMINATING EXPERIENCE PROJECT

JUNE, 2018

Trip to Alps

A Thesis Submitted in Partial Fulfilment of the Degree of
Master of Scoring for Film, Television, and Video Games

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Written by

S o j i n R y u

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ABSTRACT

The main focus of this project is to provide a story of myself as a composer, creating an orchestral piece for a visual media and providing the full analysis of the big recording project. From the very beginning where I had to search and choose a video, how I started to compose and the process of making and orchestrating the whole piece, the process of preparing for fifty-one-piece orchestra recording session, the London recording experience at the Air Studios, the post-production, and to the reflections I had after the whole project. This project is designed to ensure fulfilment of Degree of Master of Music in Scoring for Film, Television and Video Games at Berklee College of Music.

Keywords: composition, film scoring, orchestration, recording, production.

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It was so special to have talented friends coming from different parts of the world, but all of us aiming for just one single direction. I have learned so much just by listening to their works, working and communicating with them. It was wonderful to be with them this whole year, and I want to thank them for making this journey so memorable. Thanks to Belén, Joey, Kelsey, Thiago, Viktor and Jing for allowing me to use their comments they made after listening to my piece.

I would also like to thank all the librarians: Tsun-Ju Lin and Alejandro Cuadrado, for constantly helping out and providing resources that I needed for this last project and throughout this whole year. They were always smiling and open to help, and I am grateful for that.

A huge thanks to my friends back in Chicago who always support me in no matter what I do. They are always there, even with the long distance, to help me get through many hardships during this year and never stop making me laugh. I cannot thank them enough.

Last but not least, I would like to dedicate my very special piece *Trip to Alps* to my family. Each and every one of them means so much to me. Although we were about fourteen flight hours away from each other and even though they have no clue what I am actually learning and working on in school, they always give unconditional love and support me in the best way they can. And thank you.

1. Introduction

Sojin,

On behalf of the President and Board of Trustees of Berklee College of Music, I am pleased to inform you that you have been admitted to the Master of Music in Scoring for Film, Television, and Video Games beginning fall 2017 on our campus in Valencia, Spain.

Through a competitive admissions process, you have the distinction of being selected to participate in our graduate program. We commend you for this achievement and welcome you to what will surely be an engaging and rewarding experience.¹

In the early morning of March 31st, 2017, the moment I woke up, I checked my phone to see if I've received any email. I knew it was the day to get the results back from Berklee College of Music. On my inbox, I saw the title “Your Admissions Decisions” from Berklee College of Music. Then I gasped and hesitated to read the email. I was extremely nervous. I finally decided to take a deep breath, pray for a second, and tapped on the phone screen. The exact message written above was on my email.

The first thing I had on my mind was “am I still dreaming?”

Since I usually wake up later than the usual time, I truly thought I was still in my dreams. I started to pinch myself to realize that the news is true. I took my phone and ran down the stairs to tell my parents. Just like every morning, my parents were getting ready to go out to work. The first thing I did was to hug them, and I remember my mom telling me “what happened? You woke up so early! (in Korean)”

¹ Email sent by Director of Enrollment, Graduate Admissions Office in Valencia Campus, informing that I have been admitted into 2017 Berklee Master of Music program, March 31, 2017.

The funny thing is that they knew I have applied to graduate schools, but they didn't know where I applied because I kept it only to myself. I finally told them that I got into the program that I hope to be in. One by one, I told them that I got into Berklee College of Music, and that the school will be in Valencia, Spain. I was certain they were shocked.

Before this program, I never had any real composing experience, so I had small hope. But, I was not expecting this result to begin with. With a help of my friend back in my hometown who graduated from Berklee College of Music, I was able to prepare my portfolio and submit in a short amount of time.

The moment my parents heard the acceptance, they were so happy for me. My mom teared up because it was an unexpected surprise. They were very proud of me, and I was really glad I applied to this school. It was one of those days I could not forget until this hot summer day, writing my culminating experience paper as a Berklee student in Valencia, Spain.

2. My First Approach

The culminating experience for Scoring for Film, Television, and Video Game students was finding a meaningful video and composing maximum of three-minute piece for full orchestra at Air Studios in London.

When approaching this project, I thought a lot about myself as a composer. I thought of what I was good at, to what extent I could do, and what I wanted to do as a composer.

I firstly thought of what style of music I want to write, because this music will really represent myself as a composer. Since recording with a fifty-one-piece orchestra in London Air Studios is a huge opportunity for me, I wanted to do something epic and massive at first. I asked my classmates to recommend some epic music, and tried to get exposed to it. But, I realized that I wanted to create something that is more meaningful to me and a piece that can represent me well as a composer.

As I was struggling to start this project, I had directed studies meeting with Lucio Godoy. He gave me a paper and a pencil for me to write ten words in ten seconds. With his method, he told me to trigger more ideas by writing down words that came to my mind and get a better idea. I wrote down ten words: love, simple, hope, beautiful, epic, peace, tranquility, fly, together, and intense. Then he told me to start creating different stories with the written words and take or eliminate ideas to see what would fit the best. This method actually helped me to get the mood for the piece.

Another way to get more ideas for this project was finding a visual element that could inspire me. We had a choice of either finding an original video to collaborate with a film or video game maker, or writing a script that could work with the music. Another option was finding a time-lapse video, to write an original score or rescore, where we get the freedom of expressing

and showing our musical ideas. I am a very visual person, so I wanted to find a video more than writing a script. The timeline for the music and video was three minutes, so I had to look for one with that option included.

I searched for a variety of videos that could inspire me and emailed the owners of the videos to get approvals. Since I am interested in working for animation movies or short films in the future, I looked up and found different ones that I could possibly use. Unfortunately, I realized that almost all of the videos I found only needed minimal music. Also, it was difficult to find a good plot or scenes that lasts for three minutes or less. After all, I decided to find a time-lapse video.

The reason I looked for film video in the beginning was to have a specific story or a character I could help describe through my music. With time-lapse videos, I was not sure how to compose for something that has the similar element, in this case nature, for three minutes. But I knew I could explore more with no limits and use a big orchestra that could support all the wide scenes featured in the video. Therefore, I went on the Vimeo website to find inspirational time-lapse videos. I fortunately found a mountain photographer who filmed this beautiful high quality video called “Look it was good!!_Alps.”² (see Fig.1). It was based on Switzerland Alps filmed about three years ago. Although time-lapse videos seem to have no emotion, I saw that it holds extraordinary moments and valuable time which inspired me to animate it on my own.

² “Look it was good!!_Alps,” filmed by Jo June, April 28, 2015, Vimeo video, 3:27, <https://vimeo.com/126262675>.



Figure 1. A screenshot of the video I found to use for the final project

3. Plan of Action / Thoughts before Composition

After finding the video to use for this project, I emailed the photographer who took this video, and told him that I hope to use his video with a short explanation of what this project will be about. After about a week, he replied back saying “you can do whatever you want with the video. If I film a new video and need original music, I will contact you in the future. Thank you!!”³ I was glad to use his video, and began to explore the musical side of the project.

Before I began to gather any musical ideas, I kept watching the video. The video did not have any original music, but it had the temp track synced to the video. This video captured the beautiful inspiring nature of Alps, so I wanted my piece to flow smoothly and help show that magnificent view to the audience.

³ Email sent by Jo June about the video use approval, April 28, 2015.

As I was watching the video, I thought of my grandparents, who are now resting in peace. Last year, they couldn't wait long enough to see me again. This school year was the year where I am away from home, and the year where I felt was the busiest time of my life. However, I had to go through this devastating moments twice during this school year. If only they were still alive, they could see this beautiful view of the time-lapse video I chose and listen to the music I composed. Although they cannot hear what I wrote, it was something that I wanted to send with all my heart.

The moment I started composing the piece, I felt sad because I realized that this is the last project I will be working on and since the one year program at Berklee is about to end.

Another fact that made me sad was because I accidentally lost all my data that I had on my hard drive. One year of hard work just flew away in a second. I had my rough sketches for this London project in there as well so I felt so lost and didn't know what to do when I first found out about it being gone. However, I tried to overcome through composing this piece. Although I had so many different sketches to begin with, I started all over again. This incident helped me to think of the time when I had known nothing, the time right before Berklee when I didn't have any skills and knowledge about scoring for film, television, and video game. I let go of everything and started over from the very beginning.

4. Composition

The first thing I did was to analyze the time-lapse video and to divide the video into different parts. I wanted to emphasize different elements in each part so that I can show a little bit of everything within the three-minute timeline.

The best way to show the relationship from music to the video was to sync when the scene is changing from one place to another. For an example, even if the scene is filming the same mountain, it could have a different angle. The music can follow the new angle and change its musical direction depending on the film itself. I, therefore, made a few yet effective sync points.

Although this composition was free-style, it had the specific instrumentation. For woodwind instruments, I used two Flutes (2nd Flute/Piccolo), two Oboes (2nd Oboe/English horn), two Clarinets in Bb (2nd Clar./Bass Clarinet), and one Bassoon. For the brass section, I used three Horns, two Trumpets in Bb, two Trombones, one Bass Trombone, and one Tuba. For strings section, I used ten Violin I players, eight Violin II players, six Viola players, six Cello players, and three Bass players. There were two percussionists, so I had one playing the Timpani and another playing both Gran Casa and Cymbal.

For almost all of my compositions so far, I started making a rough piano sketches before I move onto the orchestration, and that is how I started this piece as well. Since I had to write for a big orchestra, I used three pianos to get the whole idea. I looped the video, so I get more inspirations as I go. Eventually, I reached to a point where I found this main theme (see Fig.2):



Figure 2. Main theme, mm. 1-8

When I first thought of composing this piece, I wanted to have an oboe solo. Getting inspired from a very well-known Italian composer Ennio Morricone’s piece “Gabriel’s Oboe” from a movie *The Mission*, I wanted to start with a woodwind solo and use only few instruments in the beginning to really focus on the main theme. In my perspective, oboe sound can really act like a human voice that can communicate musically, when used effectively.

For the main theme, I wanted to give the solo to Oboe, but I assigned it to English Horn since the lowest note goes down to the note C#. Using the call and response method, I made a response coming from the Oboe after the English Horn solo line, with other woodwinds joining the Oboe melody (see Fig. 3). The strings were also supporting in the back with the whole notes, except the Bass playing the pizzicato with dotted quarter notes steadily keeping the beat.



Figure 3. Oboe's response to English Horn solo, mm. 9-12

Section A is made to show more about the overall view of the alps scene. It is a fully developed version of the introduction. I assigned all of the instruments to crescendo into one point (mm.15) where they can join together to make a big hit and open up. This is where the big moment begins. I added counterpoint melodies to make a fuller sound in between, added percussion to make a bigger impact, and added all the other instruments to come in on this section. The brass section is shining on this part, especially the Horns and the Trumpets tossing the melody from one another. Then the woodwinds, Oboe and Clarinet in Bb, taking the melody to slow down the energy like the previous section.

Compared to section A, section B is a whole new world. It is more light and lively. My piano sketch on this part was based on Violin I and Bass. The main focus was the playful sound coming from the strings section. They were moving with the “push and pull” motion, going back and forth with crescendos and decrescendos within each measure. I assigned the woodwinds to be doubled so that I could use two flutes, two oboes, two clarinets, and a bassoon. This way to get more distinct sound of each woodwind instrument. From measure 42 to 46, I was struggling a bit to have a good transition into section C at first. Then I figured it’d be a good idea to have the woodwinds play around and show the fluidity coming from each instrument all at different times (see Fig. 4).

The image shows a musical score for the woodwinds section, measures 42-46. The score is arranged in a system of six staves. The top staff is labeled 'to Piccolo'. The second staff is for Flute, with measure numbers 42, 43, 44, and 46. The third staff is for English Horn, with measure numbers 43 and 44. The fourth staff is for Clarinet, with measure numbers 43 and 44. The fifth staff is for Bassoon, with measure numbers 43 and 44. The sixth staff is for Contrabass, with measure numbers 43 and 44. Dynamics include *mf*, *f*, and *mp*. The score features various musical notations such as triplets, slurs, and accents.

Figure 4. Woodwinds section on mm. 42-46

Section C is based on the introduction. It is like a reminder for the listeners that this is the main theme. The flute gets the same solo, just like the English Horn in the beginning, to play the main melody. I chose Flute this time because I wanted to have that mellow and lustrous sound. I used different orchestration and made this section different than introduction yet having the similar feeling. I had a Harp stem on this part, but it was too active compared to what other instruments were playing and thus I decided not to use it. It became much cleaner and simpler that way. This section is more like a break before the climax, so I used less instruments and less dynamics. With the string section ascending with their notes, this section led into the next: section D.

Section D is the climax of the whole piece, like reaching the highest point of a mountain. Every player gives their all to the music. It is a big moment to explode and express. Two flutes are playing in the background (see Fig. 5), repeating what the Oboe played as a response in the introduction (see Fig. 2), while the Horns and Violin 1s are taking over the main role.



Figure 5. Piccolo and Flute doubling on mm. 55-58

Throughout D section, I personally really like this line with the Oboe and Clarinet, because it was a powerful line:



Figure 6. Oboe and Clarinets doubling on mm.58-60

This part accelerates and leads into another big section. Section E is where the song keeps building up, keeping the energy section D had earlier. Then the song closes with a chord it started with in the introduction, D minor. I purposefully made the ending to go back to the first chord of the Introduction. I wanted this song to be a cycle where it can be connected and have the feeling of going back to the very beginning.

This song started and ended with a D minor chord. I wasn't really thinking theoretically how my music should work at first, but I tried making sounds or chords I liked to hear as I go and ended up using D minor chord a lot.

Just out of curiosity, I looked up how musical keys relate to emotions. When we think of major keys, it is common to think of happy and positive emotions. In opposite, minor keys tend

to have more negative emotions. I searched what D minor can make people feel: serious, pious, ruminating, melancholy, feminine, brooding worries, and contemplation of negativity.⁴ It was interesting to find words that projected the emotions I tried to convey with my music.

With my composition, I wanted the audience to feel their emotions, whether they feel sad, angry or happy. I have included sadness in the beginning, some kind of sorrowful emotions. The middle part is more like curious, joyful, and harmonious. Climax part is more like surprise, anger, and having the intense strong emotions. The end is peaceful and calm.

As I was finishing up my score, I went back to write a few words for each section (see Fig. 7). Having these descriptive words by each section can help the players to feel the way I feel and play it with more emotions. These words also relate to the title *Trip to Alps*. I imagined it as if I was packing a bag-pack to go on a trip to Switzerland Alps to see the pure nature in front of me.

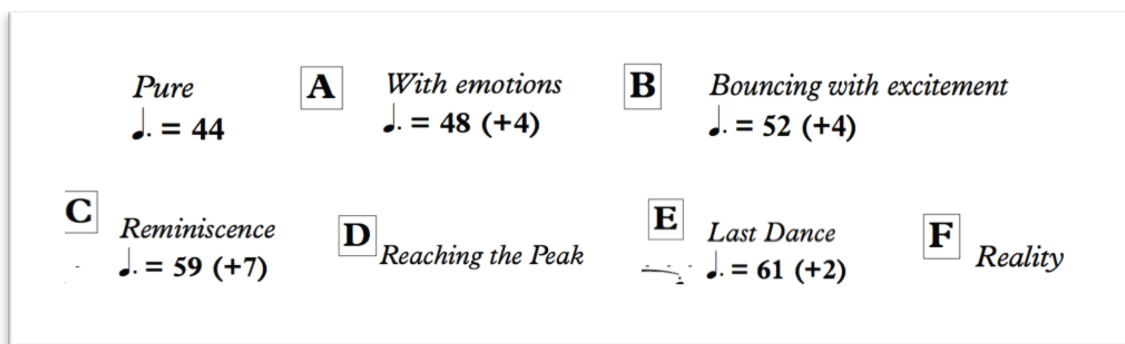


Figure 7. Different section/rehearsal markings

I played around with the dynamics as well to really show the ups and downs throughout the piece to have much significant impact.

⁴ “Musical Key Characteristics & Emotions,” Ledger Note, March 22, 2018, <https://ledgernote.com/blog/lessons/musical-key-characteristics-emotions/>.

5. Advice from Other Composers

I realized that being a composer in this field means being able to work well with other people, either the director of the film, game developers, other composers, etc. Before this final project, whenever we have assignments or projects, I would always prefer to have some feedback in what I create before I turn them in. I would share my work and observe what the other people comment about my music. In this way, I get a better feeling of which direction I should go to. Although I have my own clear thoughts about my composition, I also respect when other people give advice. After all, I try to mix and mash altogether as best as I can.

When I had my first full rough sketch, I started to have my colleagues listen to the cue to make sure it sounds original and to see what other people feel about the music with the video. It is always interesting to see and hear what they say:

Jing said "I felt the sadness, but it sounds nice. I would want to use this song as my funeral song, because I feel extremely sad."

Viktor, on the other hand, said "Although it is active, I felt the calmness throughout. I thought of like those periodic times, maybe in 1600s. Or the old Disney because of the oboe solo. Or Kingdom of Hearts video game soundtrack."

Joey said "It is romantic, sad, and nostalgic." He suggested to have the brass to be more clear so that it can shine when it needs to. With his advice, I was able to simplify a bit more on the brass section.

Thiago said "It reminds me of Studio Ghibli, a Japanese animation soundtrack. I thought it was beautiful."

Kelsey said "I loved the melodies and material that you used. I would like to hear even more of that expressed in the strings section." With her advice, I tried to give more lines in the violin section.

Belén said "It is warm, peaceful, calm, and fluid like a river. The movements are very tender."

When I had an appointment with my conducting/video game professor Sergio, he gave some orchestration suggestions and advices. Previously, I had the Bassoon part played by the Bass Clarinet in Bb from measure 3, Horn part played by Bassoon from measure 7, and Trumpets playing the Trombone line and vice versa from measure 17. Within a short amount of time, he helped me a lot with the orchestration.

My supervisor Lucio gave an advice on the last part, section E. He told me how there could be a better ending, and I agreed with him. Before I changed my last section, I had everyone playing a crescendo into fortissimo from mezzo forte. Since the last part on the video is like a closing with a moon falling down, I also thought it would be better to change the ending so that it slowly diminishes and closes softly with less instruments.

With all the help from other composers, I was able to make the final edits and finish my composition. I could not have done it without their great advice and comments.

6. Recording Session at Air Studios, London

6.1. Preparation of the Score and Pro-Tools session

Once the piece was complete in composition, I started to notate my score using Sibelius. After I wrote the notes down, I edited the score and added all the dynamic and articulation markings in. The more specific I get with these markings, the players will have a better idea of what the composer wants with no question.

Once the full score was completed with its notations, I got more in depth with the parts score. Every instrumentalist gets a part score designed for them. I went through all the parts, checking if they have all the notes, articulations, expression marks written correctly. For the strings, since it is different how the string players bow, I asked my dear friend Kelsey who plays the violin to find different ways to phrase and make smoother lines in my music. After the short talk with her, I got a better understanding and was able to indicate what I truly intended with the strings section. At last, I checked if all my part scores were transposed correctly and named correctly.

Once I completed both my full and parts score, I went to the library to print all my music. To be honest, it was my first time printing that much of a paper at once (see Fig. 8). Since there are fifty-one players playing, printing and taping all the part scores took a while as you can imagine. Plus, I had to print and tape all the full scores for the producers and for myself as the conductor. Out of four printers in total, only one of them was working at the time which was quite a moment. Although it took the time and effort, it was totally worth it. At last, I checked to see if I printed enough copies for all the players and producers.

Even when I was at the recording session for Day 1, I was still looking at my score to see if I was missing anything. All the small little details matter when notating music, so I took my time to check the score until the very end.

Along with the music, we had to prepare Pro Tools sessions where we import our mockups, mono click tracks, mix-minus stem tracks and the whole tempo map for the recording session. I turned all the inputs and automation reads off on each track, and deleted unused audio files to be clear on what I will be using for the session. At last, I put the big counter on the top right corner.

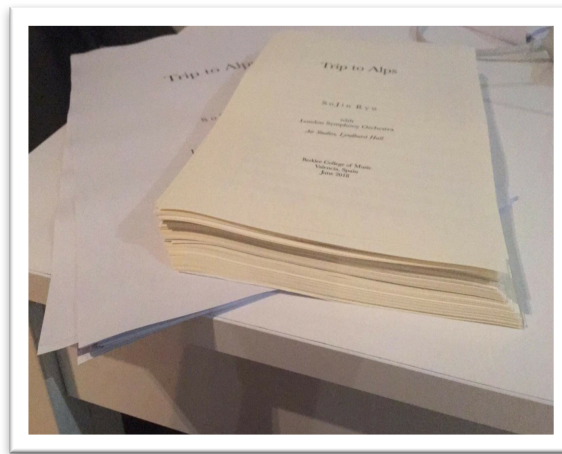


Figure 8. Printed Full Scores and Part Scores in special paper to avoid light reflections and neatly bounded with special paper tape to avoid extra noise when turning pages

6.2. Recording Session

The night before my session, I was practicing my conducting by listening to my mockup and peeking at my full score. From the Day One recording session, I took notes of where all the instruments were placed. I wrote them down in order so when I practice, I can give cues in the right direction. I practiced as if I was standing on the podium. Before going to bed, I checked for one last time to see if I have all the copies prepared for everyone.

On the day of the recording session, I was extremely nervous. With the help of my friends, all of the printed parts were placed on each musicians' stand. I greeted the producers and the recording engineer ahead of time to send my appreciation and a full score to look at. As the instrumentalists walk in to the studio, I kept rehearsing my conducting. Once the recording began, I watched my classmates record their music. Being the fourth one on the list, I had the advantage of going inside the studio before the recording to really feel what it's like to be with all the musicians. Once my turn came up, Lucio gave a short introduction about me, and I finally stood on the podium.

With the baton on my hand, I started to make my music come alive. With the 18-minutes allotted time, I had four full takes. The first time I conducted the music, I felt like I was still dreaming. I cannot explain how I felt when my music came to life. It is indescribable. I felt a sense of accomplishment and feeling of excitement.

After the first full take, Vanessa and Sergio gave some feedback as the producers. There were moments when the players would ask questions to clarify what I want in certain sections. My music had the time signature of 6/8, so I conducted in two, meaning dotted quarter notes counted as one beat. The click was also based on dotted quarter notes, but after the first full take, the string players preferred eighth note click starting from section B.

The difficult challenge I had with this session was being on the podium with the headphones on. When we have the headphones on to keep the beat on time as conductors, we can't really hear what's going on outside of it. I truly just depended my music on the producers, because I was focused more on my conducting than listening because I really couldn't hear much. If I only have one side of the headphones on, I figured it would look weird on the camera for the video recording so I kept it on, focus on the conducting, and really trusted my producers. Since I can't really hear throughout, I couldn't give any feedback and that is one thing I regret

about. Other than communicating with music, I wanted to have the real talk with the musicians but I was not sure of what to say.

Being able to work with the professional recording engineer, Pro-Tools operator, and best producers was a huge blessing for me. It was truly a great moment to stand in front of fifty-one professional musicians and be able to communicate musically. I love when I conduct, because it is another way of communicating with people. It has been the best experience and a precious gift from this program.

6.3. After the Recording Session

After the recording, I felt like I wanted to be on the podium longer. I tried to enjoy as much as I could within that short time frame, but I still felt like I was missing something. I wish I was there for another whole three minute to just conduct without the headphones on. However, I was still satisfied by the fact I was able to make it this far.



Figure 9. A photo taken during the recording session

7. Mixing and Mastering

After the recording session, the recorded files should be ready to be mixed.

In the Air studio, there were about sixty microphones used to record all the instruments. With many tracks and takes, the first thing I did was to get rid of the tracks I won't need or use for mixing, such as click tracks and the mockup. I hid and inactivated those tracks. Then I started panning all the tracks so that it sounds like they are in place spread out, not all clashed together in the middle. Later I found out that the engineers from the Air Studios kindly sent us the panning and volume automation information. I downloaded the session data and imported that file into my mix session. I adjusted the volume a bit so that I get more sound from the Decca Tree mics that captured the overall sound with the studio reverb, more than the spot mics that were closely attached to each instrument. I also lowered Violin Is because I felt they were a bit more aggressive than what I imagined to be.

Once I balanced out each track, I listened to all of the recorded takes to find which part of what section sounded the best, in terms of notes, phrases, and so on. With the best sections, I gathered and joined them together to have it sound like it was recorded in one take with no mistake.

With the best take, I activated my mix-minus track, Midi Choir, and created sub-mix tracks to start mixing. I added the reverb to have all the instruments blend well together. With EQ plugins, I cut unnecessary frequencies.

With the help from the mixing master Pablo and my friend Jing, I was able to get a better idea for mixing and mastering for this piece. Since professional musicians were playing, even the raw recording itself sounded good which was even more amazing.

8. Final Production

Once I was done mixing and mastering, I printed the final mix. I adjusted the audio placement so that the sync points are matched with the video. I finally put the music and the video together by clicking offline bounce to QuickTime in Pro Tools session. I added the title page with credits in the beginning and the end of the whole video. In addition, I edited my conducting videos and added that as a small video on the bottom corner of the time-lapse video. This clearly showed what I did at the London Air Studios:

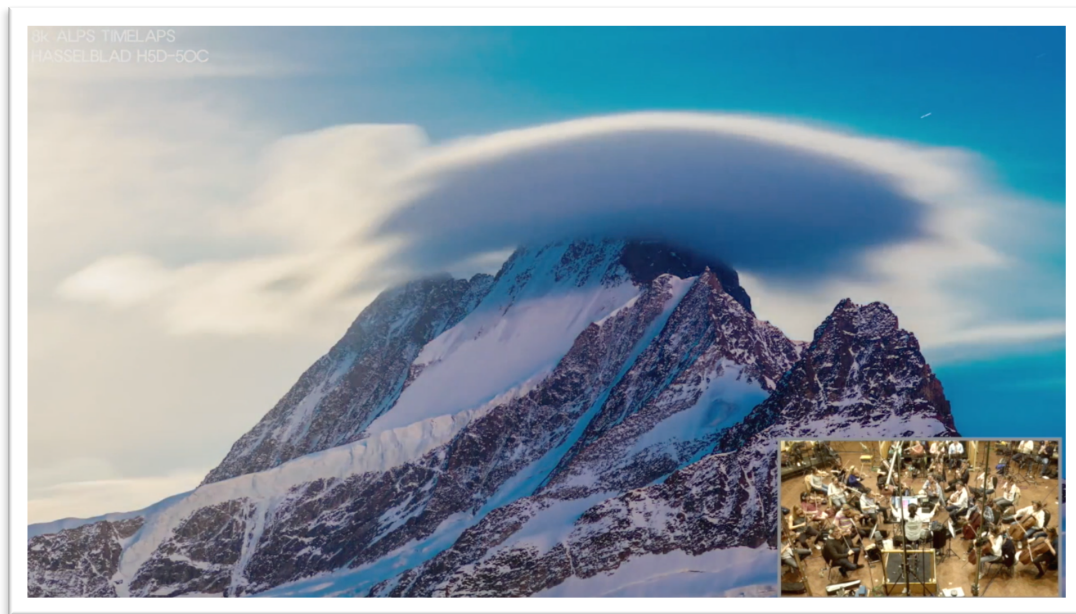


Figure 10. A screenshot of the final music video

9. Self-Reflection

As I was trying to compose *Trip to Alps*, I realized that my music was a complete reflection of myself. It truly mirrored how I felt at the moment I started composing for this project and it reflected my whole year as a student at Berklee.

For me, being in this program was like going on a trip to a mountain, just like how you can imagine with my music title *Trip to Alps*. I personally love Switzerland and dream that I could visit there one day. In this very moment, being able to produce my own orchestral piece with many talented musicians in London contains the same meaning as accomplishing that dream of going to Switzerland.

I started from the very bottom, knowing nothing about scoring for film, television or video games. I climbed up little by little through making my portfolio and submitting the application to this school. Once I got accepted to this program, I was only up at the little peak. I moved to Valencia and started learning how to do the mockups, composing through different DAW programs I've never used before, learning how to mix and master, and working on endless amount of assignments. Every material was so new to me so I had the struggles. I couldn't see where the highest peak was back then. I kept trying and gradually started to get used to composing every week. I worked very hard almost every day in the computer labs until 2:00 AM to catch up. All the struggles were used as stepping stones. And I'd have to say that I've accomplished a lot this year.

10. Conclusion / Epilogue

My experience recording at the Air Studios was the best experience I've had through this program. I believe the recording turned out great because of all the help I got from my peers. I was able to collaborate well with other composers, producers, and musicians in this field, and I am forever thankful for all the support. It was such a blessing to have worked with so many different talented people around the world.

All the thoughts and worries I had about myself turned out to be not as bad as I thought. I always have doubts about myself with the littlest things I decide on because this is my first year writing music as a composer, and I am still learning every day through experiencing and watching my peers. I am also still trying to build my confidence, and I know that this is just a beginning.

I have one interesting behind story back in the Air Studios. After my recording session, I headed out to eat lunch with my friends during the lunch break. As I order the tomato soup in the Air Studio cafe, the woman working there told me how she enjoyed listening to my piece and thought it was the best one of the day so far. I didn't know she was on the balcony listening to our pieces before lunch, so I was very surprised when she first told me. It felt great hearing the feedback from a person who I didn't know personally appreciating my music. I didn't know what to say other than a big thank you. This could be the best thing happening as composers: people recognizing your song. I hope to practice and improve more to make that happen again in the near future.

Through this year's trip, I was able to reflect and discover myself as a composer and as a human being. I realized, once again, that there is nothing like music that I could use to express myself. With the skills, knowledge, and experiences I've received from this program, I hope to go further and develop my musical career as a composer. It was a tremendous journey for me, and I hope to share everything with you.



Figure 11. A photo taken during the recording session II

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