



InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

Areas That Should Be Covered Validated

Case Study 13: *Obsessed Again...*

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Creator of the Fonds		
TOPIC	SPECIFICS	SOURCE
Name	According to the final report, the creator is Dr. Keith Hamel, composer. The case study also makes reference to Dr. Jesse Read, performer, as playing a role in the creation of the piece.	FR, pg. 1
Location	University of British Columbia (UBC), Canada, School of Music	Proposal, pg. 2
Origins	Keith Hamel is a composer and music software developer, as well as associate of the Canadian Music Centre (CMC). He has been a professor of composition and Director of the Computer Music Studio at the University of B.C. since 1987. The CMC Web site is located at: http://www.musiccentre.ca/home.cfm	CMC Web site
Legal Status	Legal status of Dr. Hamel as a creating body is not discussed in the available documentation.	
Legislation	<i>Copyright Act</i> ; other possible legislation could include that which pertains to contracts, commissioned works.	FR, pg. 1 Inferred
Norms	<p>Dr. Hamel is associated with a number of associations and other bodies. These include:</p> <p><u>Membership/associations with Professional Societies:</u></p> <ul style="list-style-type: none">o Canadian Music Centre (National) Board of Directors, Chair of Technological Committee, Associate Composero Canadian Music Centre (B.C) Chair of Regional Council, Voting Membero Canadian League of Composers – National Council Membero Computer Music Association (International) – Membero Canadian Electroacoustic Community – Founding Membero Vancouver New Music Society – Board of Directors (1987-1993) <p><u>Other related bodies:</u></p> <ul style="list-style-type: none">o Professor of composition and Director of the Computer Music Studio at UBC in Vancouver since 1987.o Publisher of music	<p>CV, available through CMC Web site</p> <p>CV, available through CMC Web site</p> <p>FR, pg. 1, CV, available through CMC</p>

	<ul style="list-style-type: none"> For particular piece under study, <i>Obsessed Again...</i>: Commissioned by Jesse Read. Canadian Music Centre, Toronto, Canada. <p>CMC Web site located at http://www.musiccentre.ca/home.cfm)</p>	Web site
Funding	<p>Works are commissioned by various individuals or organizations, who may receive some funding from outside bodies, such as the Canada Council. The piece under study, <i>Obsessed Again...</i>, is commissioned by Dr. Read. Dr. Hamel's C.V. is located at: http://debussy.music.ubc.ca/Keith/cv.html.</p>	CV, available through CMC Web site
Resources	<p>The physical space within which the creator works to create his work is not specified within the available documentation.</p> <p>The movable goods and equipment are detailed in the discussion of the technological environment, and include primarily digital technologies, for instance, the use of two Apple Mac Computers and a NeXt computer using commercial computer software programs.</p>	FR, pg. 1, 2.
Governance	No formalized internal structure as an individual creator. However, it may be possible to state that the creation process is somewhat governed by the commissioning agent, the composer, and/or the performer.	Inferred
Mandate	Creation of works are not the realization of any formal institutional mandate as is the work of an individual creator.	Inferred
Philosophy	No formal philosophy is discussed in the available documentation. Dr Hamel's interest in computer applications may be of interest here however.	Inferred
	The CMC Web site states that, "as a specialist in computer applications to music, many of his recent compositions focus on interaction between live performers and computer-controlled electronics."	Inferred
	<p>While not indicated in the available documentation, perhaps that fact that the work of Dr. Hamel in regards to <i>Obsessed Again...</i> is, as stated in the Final report, "performer focused" (FR, pg. 6), is also of some relevance to an overall description of philosophical approach to creation.</p> <p>CMC Web site located at http://www.musiccentre.ca/home.cfm</p>	
Mission	No formal mission in the creation of works in general is provided. One could infer that the mission is to create a commissioned piece within guidelines stated within a contract.	Inferred
Functions	Main function could be considered composition of works.	Inferred
Recognitions	<p>A number of academic awards and distinctions for Dr. Hamel's various works in both acoustic and electroacoustic music are outlined on the CMC Web site (although none could be found pertaining to <i>Obsessed Again...</i>).</p> <p>CMC Web site located at http://www.musiccentre.ca/home.cfm</p>	CMC Web site

Activities Resulting in Document Creation		
<i>Administrative and Managerial Framework</i>		
TOPIC	SPECIFICS	SOURCE
General Description	A general description of administration and management of the creator is not provided for in the available documentation.	
Type of activities	The various administrative activities of the creator in the production and maintenance of works are not described within the available documentation.	
Documents resulting from activities	While not explicitly discussed, it could perhaps be inferred that various documents are created or received by Dr. Hamel when carrying out administrative activities. For instance, this could include correspondence with various bodies (including professional associations, composers, performers), and documentation surrounding contractual negotiations and agreements.	Inferred
Existence of a RM and/or archives program	The existence of a records management or archives program is not applicable to an individual creator, although there may still be a systematic method to recordkeeping by the individual. In this regard, there is no such system. Additionally, the Final Report does state that while there is a moral obligation by the composer to ensure future existence of the work, there is "no real compulsion towards preservation for archival purposes."	FR, pg. 1, 5, 8-9 FR, pg. 11
Individuals responsible for preservation	The composer Dr. Hamel would be responsible for the preservation of the digital entities remain in his possession.	FR, pg. 8
Existence of preservation strategies	The nature and location of the administrative records are not specified within the available documentation	
Legal Requirements and Constraints	Legal requirements and constraints, as they pertain to administrative records, are not provided for in available documentation.	
Normative Requirements and Constraints	As noted above, the creator is associated with several professional and other bodies, such as the CMC (a national non-profit, non-governmental agency, that promotes the work of its associate composers in Canada and Internationally). Such relationships may or may not influence the recordkeeping process in general, or the creation of any particular work, although this is not discussed in the available documentation.	Inferred
Technological Requirements and Constraints	Technological requirements and constraints, as they pertain to administrative records, are not provided for in available documentation.	
<i>Digital entity being studied</i>		
General Description	<p><i>Obsessed Again...</i> is a work for bassoon and interactive electronics written in 1992.</p> <p>The composition is represented by a musical score that provides notations with instructions for the interaction of all elements</p>	FR, pg. 1 PP, Slide 2 Sept 29

	<p>comprising the piece. These elements include:</p> <ul style="list-style-type: none"> ○ performer/bassoonist, ○ a Barkus Berry pick-up (microphone), ○ an IVL pitch-to-MIDI converter, a Macintosh computer with a MIDI interface running the Max software, ○ an external Proteus 1 synthesizer, and ○ a sound amplification system (i.e., amplifier, mixer and speakers). 	FR, pg. 1
Type of activities	<p>Activities under study included those surrounding both the compositional and performance process.</p> <p>The specific procedures used to create <i>Obsessed Again...</i> are included in the report and include</p> <ul style="list-style-type: none"> ○ Sketching of ideas in an initial draft - using pencil and paper ○ Creation of the interactive elements - using computer ○ Testing of the interactive elements - utilizing the Proteus synthesizer as a virtual performer, and modifying the draft score and software files as necessary ○ Creation of a final version. 	<p>FR, pg. 1</p> <p>FR, pg. 6</p>
Documents resulting from activities	<p>Digital entities related to both the process of composition and performance.</p> <p>The Final Report lists three digital entities maintained by Dr. Hamel:</p> <ol style="list-style-type: none"> (1) a representation of the musical score of <i>Obsessed Again...</i>; (2) the software patch for Max/MSP, which contains a digital description of the computer 'instrument' and additional MIDI sequencer data; and (3) the Proteus Editor/Librarian file which describes the sounds to be used by the Proteus 1 synthesizer. 	<p>FR, pg. 3</p> <p>FR, pg. 3</p>
Existence of preservation strategies	<p>Digital elements are given what is described as a “a semi-descriptive Filename.” Two levels of aggregation are identified:</p> <ul style="list-style-type: none"> ○ the digital score entities ○ the digital elements that provide the electronic interaction. <p>The digital entities are stored within Dr. Hamel’s Apple PowerBook computer. Specific file paths are provided for on pp. 3-4 of the Final report.</p>	<p>FR, pg. 4</p> <p>FR, pg. 5</p>
Legal Requirements and Constraints	<p>Dr. Hamel has sole possession of all the digital elements under study and through this, maintains control over the distribution of these elements to performers or other bodies.</p> <p>Legal obligations include those surrounding copyright and authorship, although the Final Report states that these “do not constitute a pressing concern for Dr. Hamel.”</p> <p>As the work is commissioned, any terms agreed upon by Dr. Hamel and Dr. Read would need to be considered within the legal framework. As well as agreements with publisher. According to the CMC the Publisher of <i>Obsessed Again...</i> is Hardcore, located in Vancouver, B.C.</p> <p>CMC Web site (located at http://www.musiccentre.ca/home.cfm).</p>	<p>FR, pg. 7</p> <p>FR, pg. 11</p> <p>CMC Web site</p>

Normative Requirements and Constraints	<p>The final report states that “no generally accepted or documented procedural rules or schemes exist for entities created through musical composition and performance.”</p> <p>The Final Report states there are no external moral responsibilities regarding the creation, use or preservation of the digital entities, but that as a composer there is an internal moral dedication to the life of the work.</p> <p>A related body with some influence over the creation of the music is perhaps Jesse Read, commissioning agent and performer of the piece. While composer Dr. Hamel was responsible for the creation of the work, the Final Report states that Dr. Read “plays an essential role in contributing to the dissemination of this work and is also responsible for additional entity creation (recordings)” and that Dr. Read “collaborated with Dr. Hamel during the compositional process...” The work is also said to be “performer focused.”</p>	<p>FR, pg. 2</p> <p>FR, pg. 10</p> <p>FR, pg. 2</p> <p>FR, pg. 2</p>
Technological Requirements and Constraints	<p>Type of digital entities:</p> <p><i>1. The representation of the musical score:</i> NoteWriter music notation software computer files. Four files are stored, located in the file folder on Dr. Hamel's Apple PowerBook computer (Additionally, these files have been converted to postscript for backup storage).</p> <ul style="list-style-type: none"> ○ Obsessed-Bsn (contains the Bassoon part only) ○ Obsessed-final (contains the Bassoon part along with information about the electronic part) ○ Obsessed-lib1 (graphic images used in the scores) ○ Obsessed-lib2 (more graphic images used in the scores) <p><i>2. The software patch for Max/MSP:</i></p> <ul style="list-style-type: none"> ○ 15 Max/MSP patches (computer files) + 15 MIDI computer files, ○ BASSOON – MASTER (the master patch file which will load all other required Max/MSP elements) ○ FX1.midi, FX2.midi, etc. (the MIDI files containing musical data sent to the Proteus synthesizer) <p><i>3. The Proteus Editor/Librarian file:</i></p> <ul style="list-style-type: none"> ○ Proteus Editor/Librarian computer files, ○ Bassoon-Voices (description of voices (sounds) to be assigned to the Proteus 1 synthesizer) <p>Form: The NoteWriter, Max/MSP and Editor/Librarian files, MIDI files (used by the Max/MSP patches).</p> <p>Instrumentation: Non-Digital Environment: Final report notes that “initial compositional work for <i>Obsessed Again...</i> occurred away from a digital environment (involving basic sketches of overall form and determination of pitch material and rhythmic aspects for the bassoon part)”</p> <p>Several digital environments for creation of <i>Obsessed Again...</i>:</p> <ul style="list-style-type: none"> ○ Apple Mac II computer (68020), running Mac OS 7 (Original 	<p>FR, pg. 3</p> <p>FR, pg. 4</p> <p>FR, pg. 4</p> <p>FR, pg. 2</p> <p>FR, pg. 2-3, 5</p>

	<p>environment)</p> <ul style="list-style-type: none"> ○ Apple PowerBook laptop computer (G4), running Mac OS X 10.3.2. running Max/MSP (version 4.2). (upgraded environment) ○ NeXT computer for additional file storage and backups. ○ The Proteus 1 synthesizer was also used as a test platform, simulating the MIDI input provided by the IVL converter <p>Each digital entity created with use of commercial software, including Max versions 2.0 (for max patches), Performer Version 5.5 (for MIDI sequences) and NoteWriter (for score). Details provided on page 5 of Final Report.</p> <p>Preservation: Final report outlines in fair detail the problem of technological advance for the files and considerations made by Dr. Hamel in this regard. In brief, initially no action was taken to protect against technological obsolescence, but Dr. Hamel has (at the time of the report) begun to consider this problem.</p> <p>It appears that certain entities, such as the editor/librarian patch for the Proteus 1, will not be updated due to software obsolescence and will thus need to be created. Other entities can presently be updated but this change in software will “alter the nature of the composition.”</p> <p>The main preservation strategy implemented by Dr. Hamel has been to reduce the hardware dependence of <i>Obsessed Again...</i> and re-implement as many of the interactive elements as possible in <i>Obsessed Again...</i></p> <p>Dr. Hamel has begun to update many of the digital elements to recreate the piece, this includes: Newer software (Max/MSP version 4.2, NoteAbility (replacement for Notewriter).</p>	<p>FR, pg. 9</p> <p>FR, pg. 9</p> <p>FR, pg. 5, 9-10</p>
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