



**Texas Bandmasters Association  
Convention/Clinic July 21-23, 2022**

**The Multimedia Production of Giroux's  
Symphony No. VI - The Big Blue Marble**

**CLINICIANS:**

**Dr. Bradley Genevro, Julie Giroux, Scott  
Winters, Dr. Timothy Shade (moderator)**

**SPONSOR: ION Concert Media**



**HENRY B. GONZALEZ CONVENTION CENTER - SAN ANTONIO, TEXAS**

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## 1. Introductions

### a. Julie Giroux

Julie Giroux is best known as a composer for modern Wind Ensemble and Symphonic band music. Her television, film & video game credits date back to 1984 and continue to this day. Julie has received many prestigious awards over her career which includes Emmy Awards.

She is an accomplished orchestrator, composer, arranger, clinician and guest conductor. Her music has been represented on hundreds of CDs and is played by concert bands the world over. Her Symphonic Band music is published by Musica Propria.

### b. Dr. Bradley Genevro

Dr. Bradley Genevro is the conductor of the El Paso Winds and the new Director of Bands at Oklahoma State University. He is the former Director of Bands at the University of Texas at El Paso. In his duties at UTEP, he was actively involved with all aspects of the band program and active as a guest conductor, clinician and recording producer all around the world.

### c. Scott Winters

Scott Winters is the founder and CEO of Ion Concert Media, Inc. Before founding Ion he was a conductor of bands and orchestras at the collegiate and professional levels. He grew tired of click tracks, video chapters and other cumbersome methods to synchronize digital media to live events and came up with the idea for Ion's Muséik software as a hobby. Winters has appeared on stage running multimedia for the Minnesota Orchestra, the Rochester Philharmonic, the Pacific Symphony, and many other educational and professional ensembles.

### d. Dr. Timothy Shade

Dr. Timothy Shade is currently the Director of the School of Music and Director of Bands at Wichita State University in Wichita, Kansas. Equally comfortable in the orchestral and wind realms, Shade has worked with Greater Miami Symphonic Band, The New River Orchestra, The Naples Philharmonic, The Frost Wind Ensemble, The Florida Youth Symphony, The Wichita Wind Ensemble, The Newton Mid-Kansas Symphony Orchestra, and the Delano Chamber Orchestra. He has incorporated multimedia into his concerts many times and is an Ion Certified Muséik Operator.

## 2. Symphony VI: The Blue Marble

Julie was commissioned to write her Symphony VI: The Blue Marble by the Metropolitan Wind Symphony in Boston. The idea to add multimedia to the work came about after Julie met Ion CEO Scott Winters at the 2019 Midwest Clinic. The premiere of the work was delayed by the pandemic, but that delay allowed time for Julie's ideas to develop.

### **3. About The TBA Performance**

The score for Symphony VI was premiered by the Metropolitan Wind Symphony in Boston on 1 May, 2022. For technical and logistical reasons the multimedia component of the work was not presented at the musical premiere. In late spring Julie had a conversation with Dr. Bradley Genevro. Brad had already agreed to record the new symphony with Julie in June and offered to present the work during the El Paso winds performance at TBA. From there the project grew. The original concept was for the score to be accompanied by a single screen of video and some sound effects. Working with Julie, Brad and Mike Brashear (the Executive Director of the Texas Bandmasters Association), Ion Concert Media offered to produce a panoramic three-screen video installation spanning over 60 feet and to deliver the sound effects for movement 2 in full Dolby 5.1 surround sound. To our knowledge, this performance is the first time a live band concert has incorporated surround sound audio effects.

Adding video to a live concert event has become relatively common in the past ten years. The growth of this trend has been supported by three developments: 1) many halls are now equipped with professional screens and projectors, 2) the price of projection equipment has come down significantly, and 3) show producers have become much more comfortable with the process of adding video to a performance. And of course, the trend is driven primarily by the desire of audiences to experience immersive multimedia events.

Multi-screen video presentations are the new frontier in visual content. Until recently the equipment needed to split a video signal has been quite specialized and very expensive. But in the past few years Matrox ([www.matrox.com/en/video/products/video-walls/quadhead2go-series](http://www.matrox.com/en/video/products/video-walls/quadhead2go-series)) has developed a line of affordable plug-and-play video wall controllers that make multi-screen presentations much more approachable by ensembles of any size. Whether the content is projected onto screens or is displayed directly on the architecture of the hall, immersive multi-screen video projections are the trend to watch in the coming years.

Using Dolby 5.1 Surround Sound to deliver synchronized digital sound effects during a live concert is an idea that happened almost by accident. Julie wanted to include rainforest sounds as part of the second movement of her symphony. She purchased audio files from the fantastic recording engineer George Vlad at Mindful Audio ([www.mindful-audio.com](http://www.mindful-audio.com)). When the Ion production team listened to the mp3 edit Julie sent over it was obvious the audio needed to be delivered with a spatial quality. When it was discovered that the source audio files

Julie used were created in full Dolby 5.1 surround sound, the team started experimenting with how to deploy surround sound in a concert setting. Audio experts were consulted and many small-scale tests were performed. As the concert date approached the tests grew bigger until a full-scale test in a concert hall was completed in early July. At the time this document is being submitted we still don't know how surround sound audio effects will work in a 2300 seat auditorium, but we can say that all of our tests indicate the effect is much easier to produce in a large hall than expected. For the TBA performance we are simply sending front-left and front-right audio through the house speakers and delivering rear-left and rear-right audio through two powered speakers at the rear of the hall. The trick appears to not be in the equipment setup, but in the quality and composition of the original sound files.

#### **4. About The Technology**

Muséik (mew ZAY ik) is a software platform designed by Ion Concert Media ([www.ionconcertmedia.com](http://www.ionconcertmedia.com)) to synchronize digital media files like video or audio with a live performance without the use of click tracks or video chapters. The software treats the digital media like a musical instrument and is “played” from onstage by a human operator. Any tempo, accelerando, ritard, or other expressive decisions made by the conductor in real time can be followed effortlessly by the software. This means that the conductor is free to make music from the podium without worrying about the sync. The platform has been on the market since 2016 and has been used by ensembles from middle school all the way up to the biggest symphony orchestras.