

E. C. Draw for Cornelius

a tribute to Cornelius Cardew

This piece, a commission by the Transit Festival (B), is built around a MaxMSP computer program and should be performed in two separate concert venues that are connected to each other over the Internet. The first performance took place in a simultaneous concert in Leuven (B) and s' Hertogenbosch (NL), jointly organized by Transit and November Music in the context of the ISCM World Music Days 2012.

Both locations need to be connected by a full duplex separate video and audio connection (i.e. 2 x 2 lines) over the Internet, with the unavoidable latency artificially increased to a multiple of 1 second, thus creating an illusion of synchronicity to the audience in each of the locations. The audio of the distant location is fed into the local computer program where it creates images that are presented to the local musicians and audience as graphical scores.

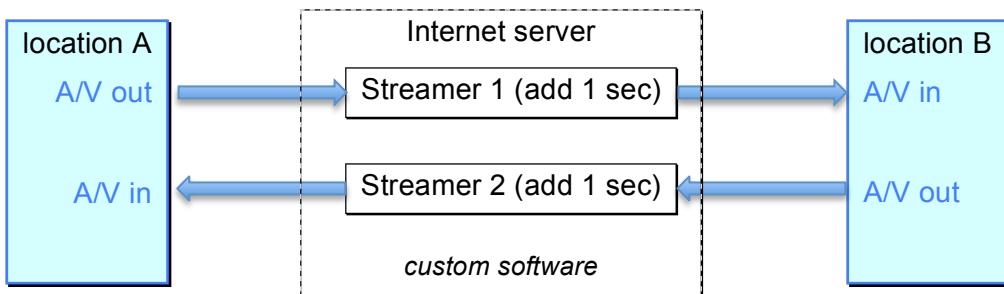
Each location should consist of at least 2 performing musicians and a responsible controlling the electronics. Instrumentation is free. Both acoustic and electronic instruments are possible in any combination, as well as timbre transformation of individual instruments by appropriate live electronics. For the first performance in Leuven / s' Hertogenbosch, the instruments used were: viola, mezzo and bass-guitar in Leuven, recorder and harpsichord in s' Hertogenbosch. The exact timing of triggering the images (in order to present them to the local musicians and audience) is controlled by the responsible for the electronics. By using in-ear monitoring, this person can also permanently listen to the sound that is coming from the distant location, in order to ensure that the piece is evolving in a 'compatible' way in both locations, and to find out the interesting moments to eventually start mixing the distant sound and video in and out (cf. infra).

The piece consists of 8 sections, each defined by a character that suggests the type of sound that should be produced. The following pages indicate for each section an example image, the material to use and the way to control the computer program. Dynamics are free, as long as there is a clear gradual build up towards section 6 ("t"), a faster build up towards section 8 ("i") and a fast build down until the end.

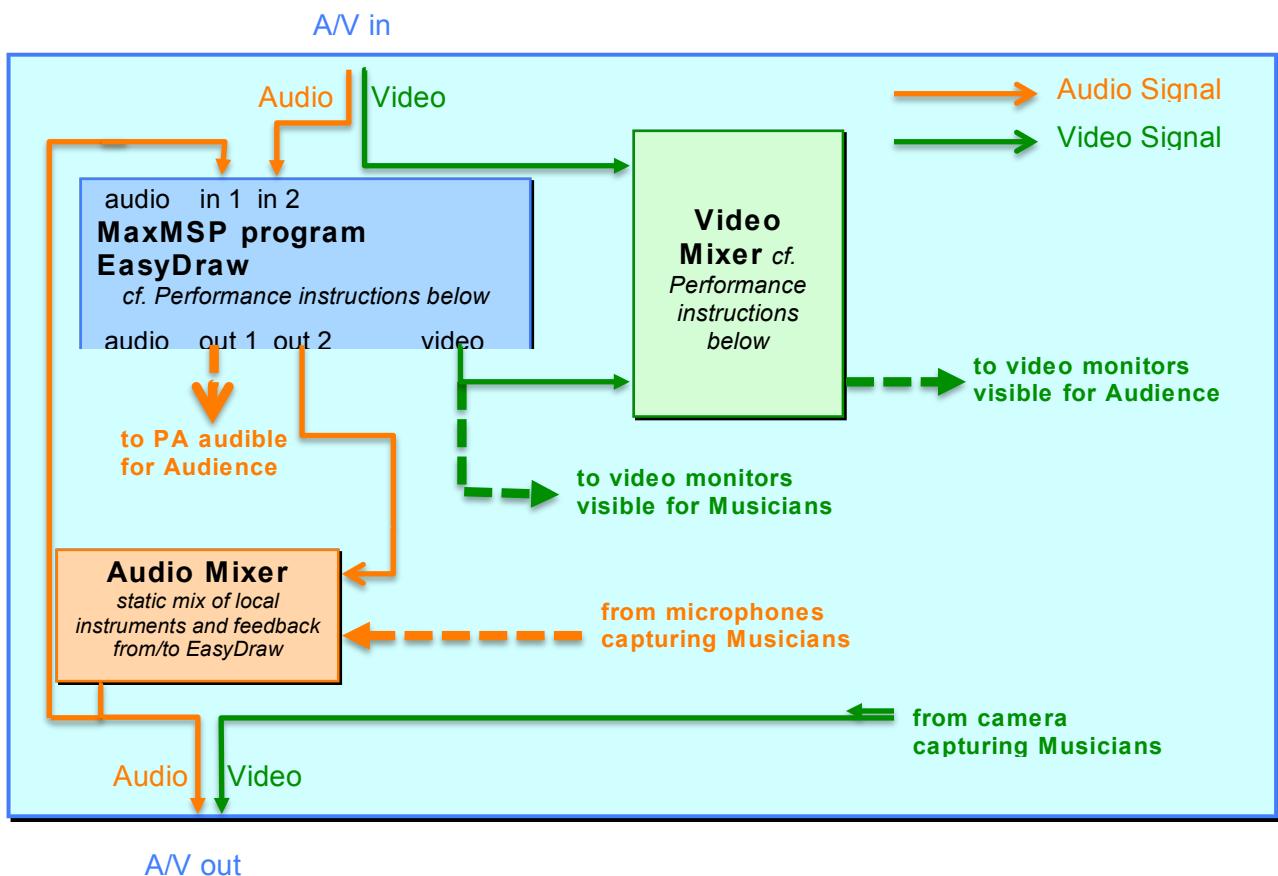
Brussels, August 12, 2012

Technical specifications

Drawing of connections to make between both locations

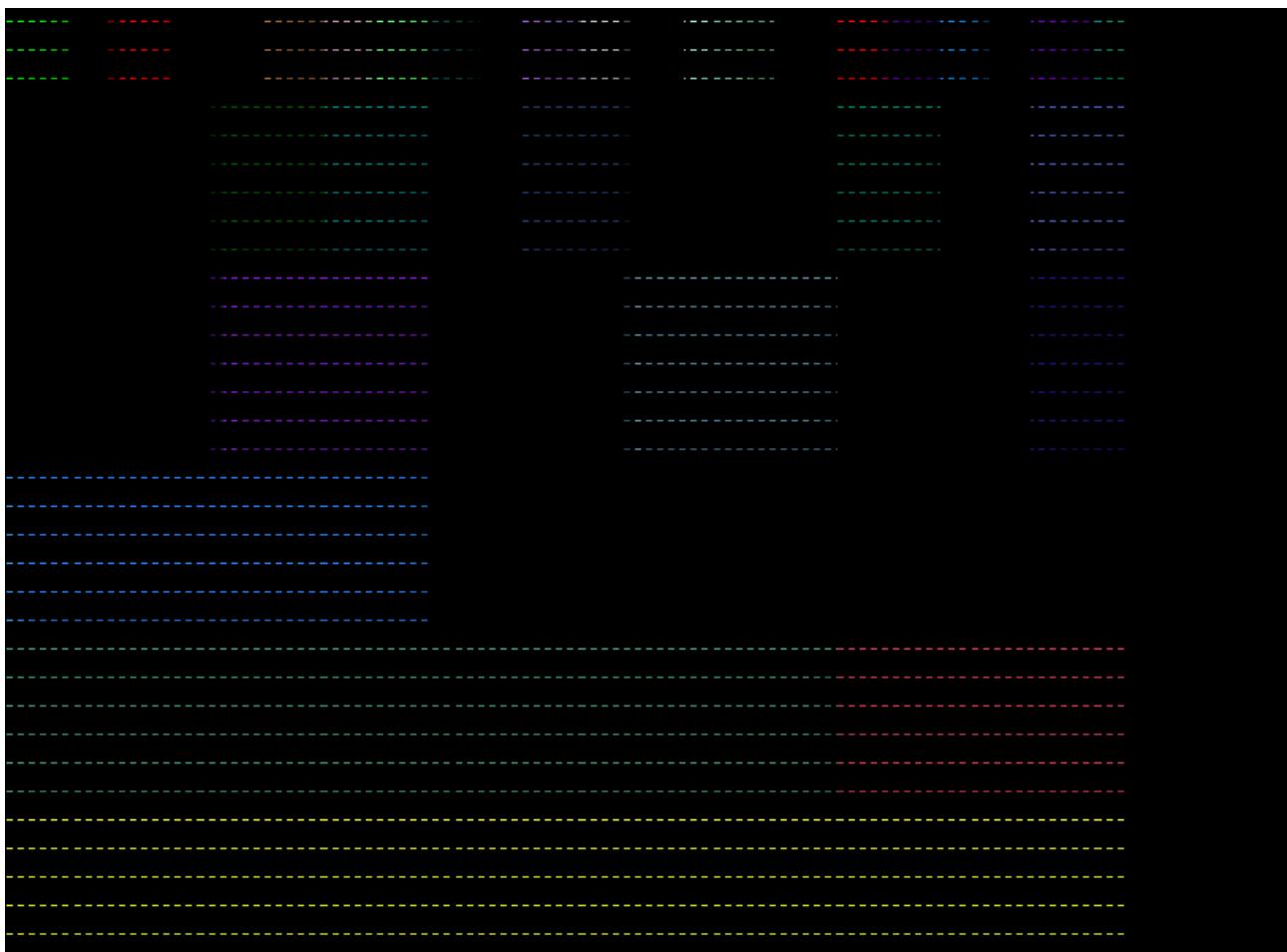


Drawing of connections to make at each location



Performance instructions

Section 1: “E”



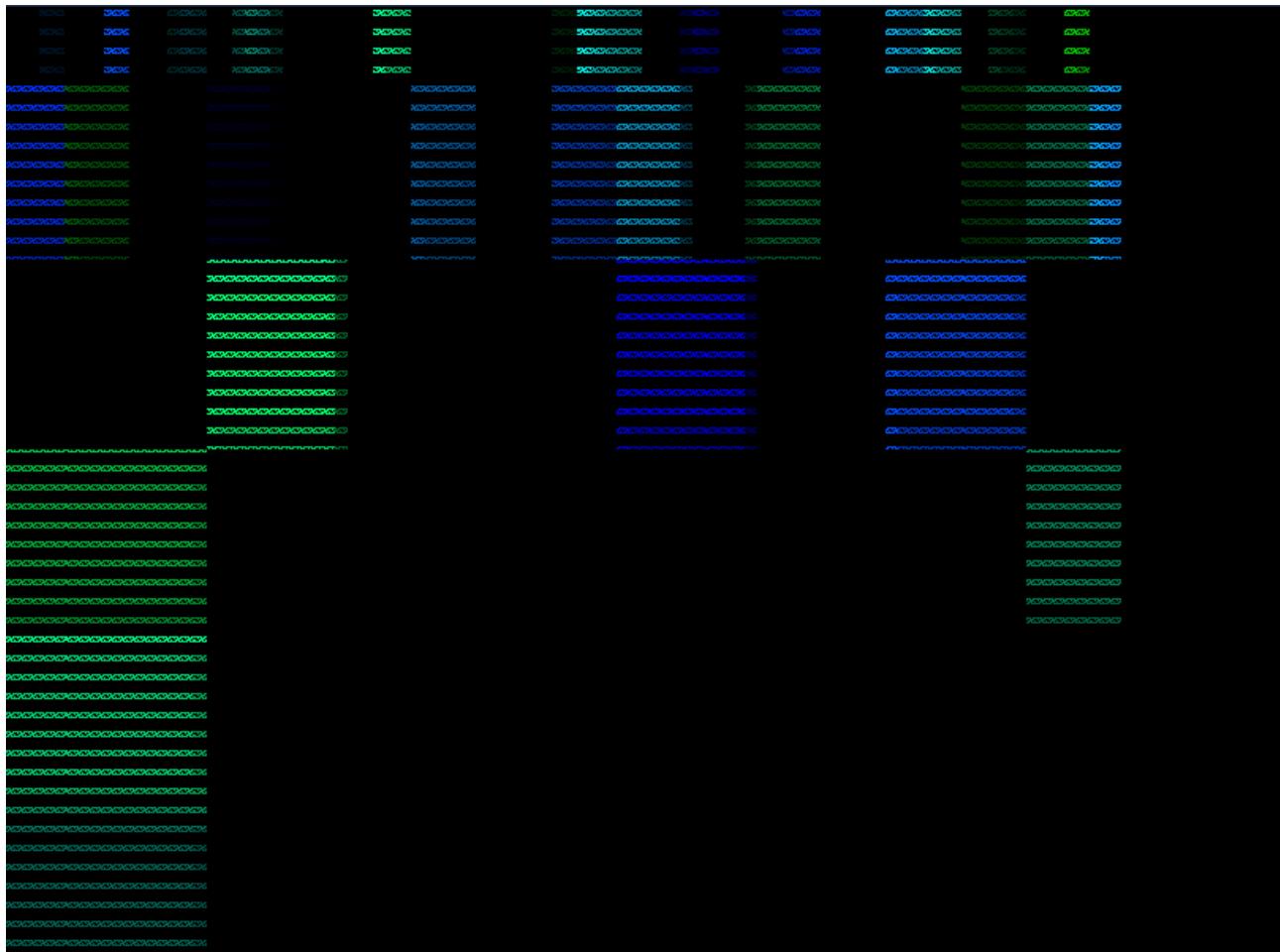
Electronics:

- change image each 10-20 seconds

Instruments:

- play long, isolated notes from note-reservoir re-mi-fa-si
- gradually extend the note-reservoir note by note during this and the next 4 sections in the order (re-mi-fa-si)-sib-mib-fa#-do-sol#-la-do# until all 12 chromatic notes are in use; then keep on using all 12 chromatic notes.

Section 2: “s”



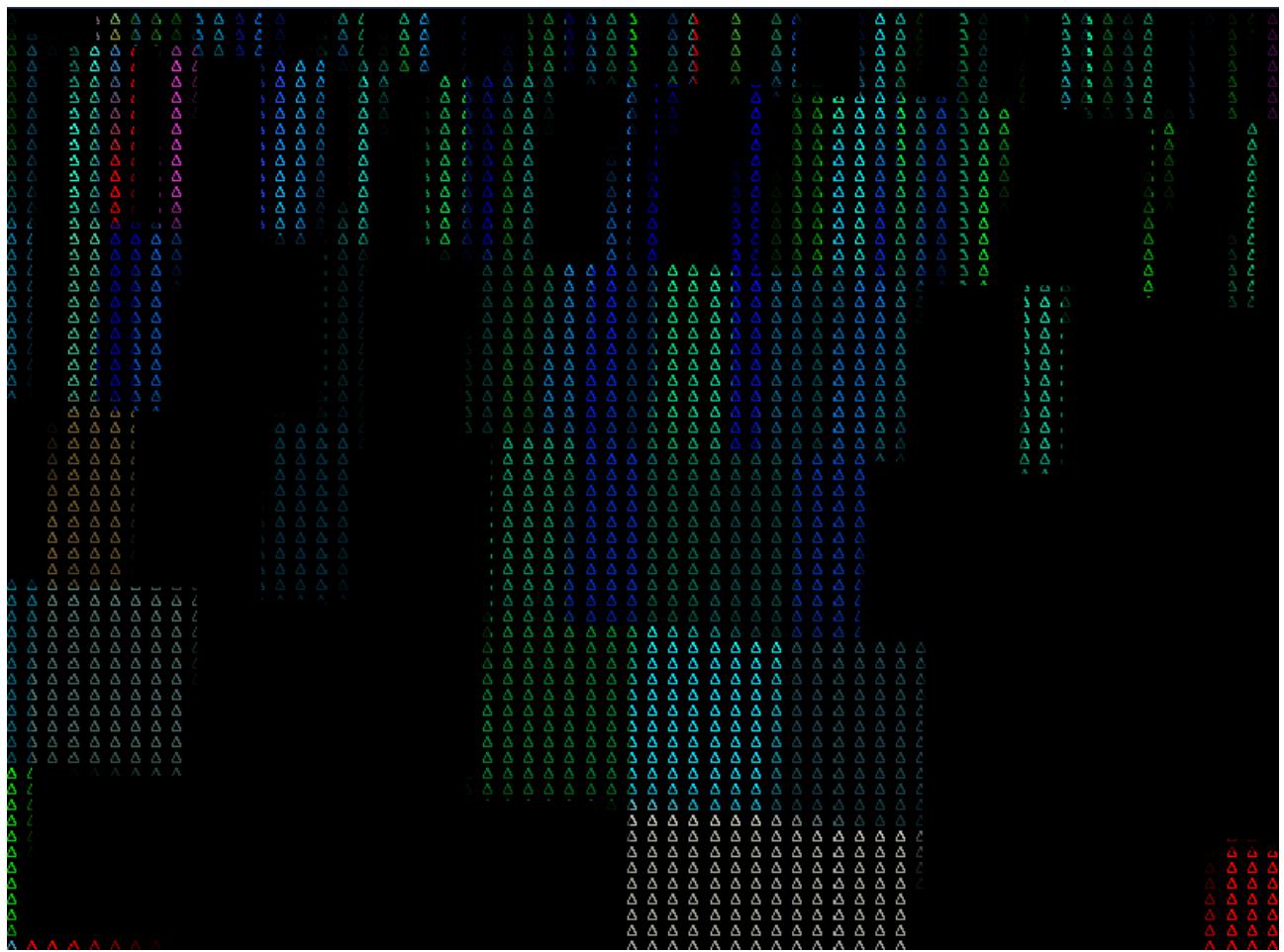
Electronics:

- change image each 10-20 seconds

Instruments:

- fast timbre fluctuations on long isolated notes from the current note-reservoir
- gradually extend the note-reservoir note by note during this and the next 3 sections in the order (re-mi-fa-si)-sib-mib-fa#-do-sol#-la-do# until all 12 chromatic notes are in use; then keep on using all 12 chromatic notes.

Section 3: "a"



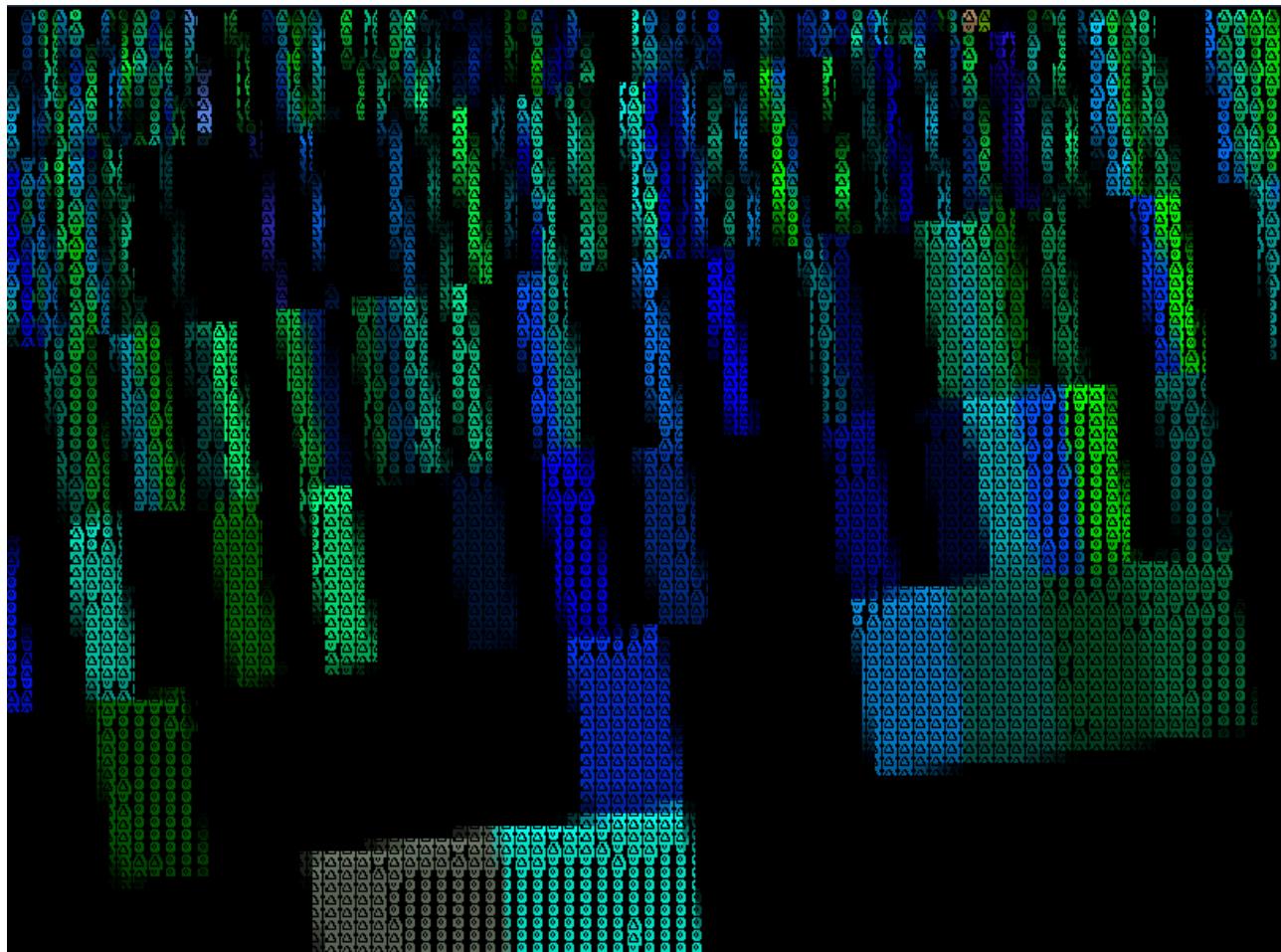
Electronics:

- change image each 7-14 seconds

Instruments:

- small separated motives in medium tempo using semi-pitched/pizz-like noise attack and semi-pitched air release from current note-reservoir
- gradually extend the note-reservoir note by note during this and the next 2 sections in the order (re-mi-fa-si)-sib-mib-fa#-do-sol#-la-do# until all 12 chromatic notes are in use; then keep on using all 12 chromatic notes.

Section 4: "r"



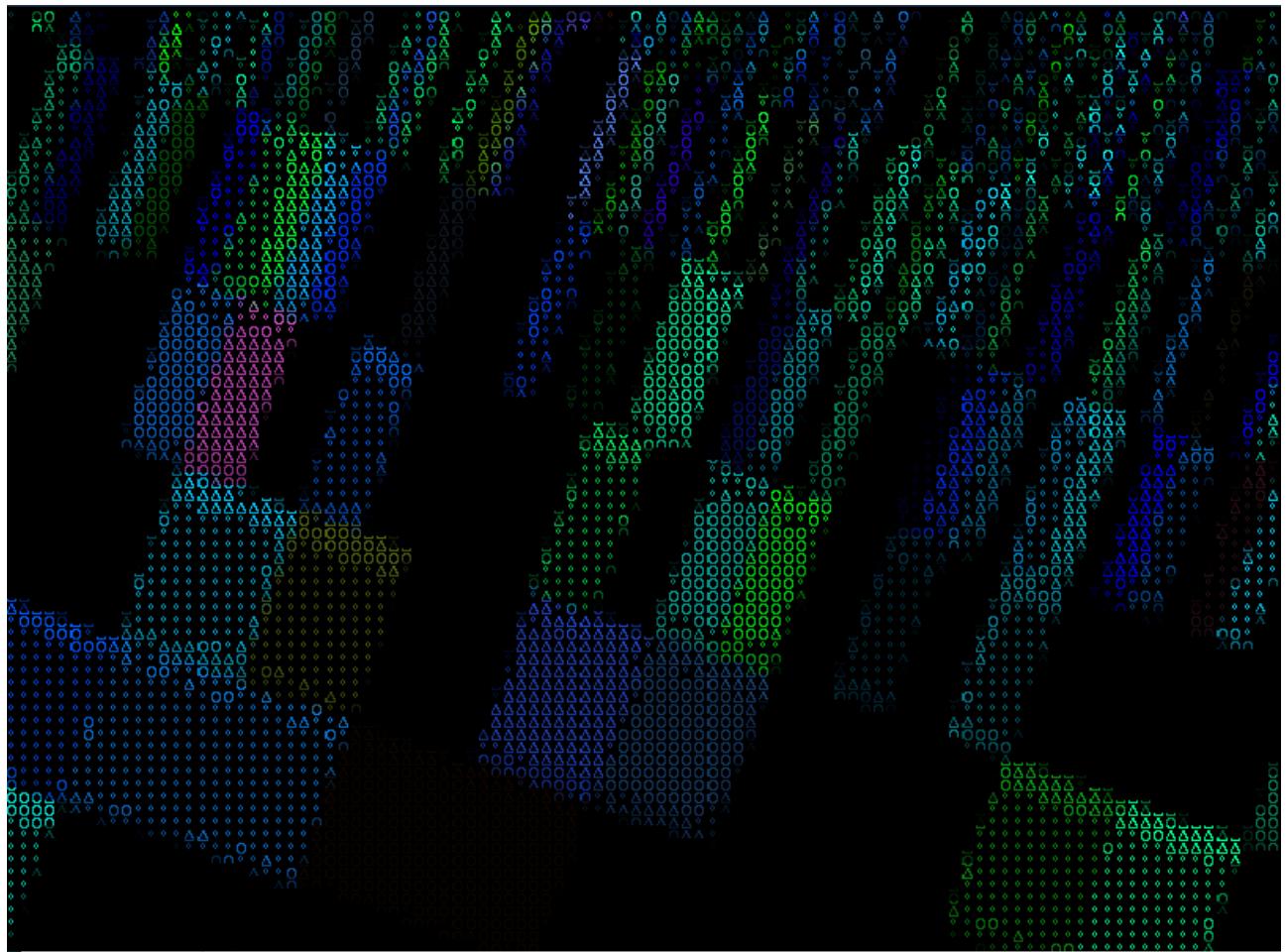
Electronics:

- change image each 7-14 seconds

Instruments:

- fast tremolo on small separated motives in medium tempo using semi-pitched/pizz-like noise attack and semi-pitched air release from current note-reservoir
- gradually extend the note-reservoir note by note during this and the next section in the order (re-mi-fa-si)-sib-mib-fa#-do-sol#-la-do# until all 12 chromatic notes are in use; then keep on using all 12 chromatic notes.

Section 5: “e”



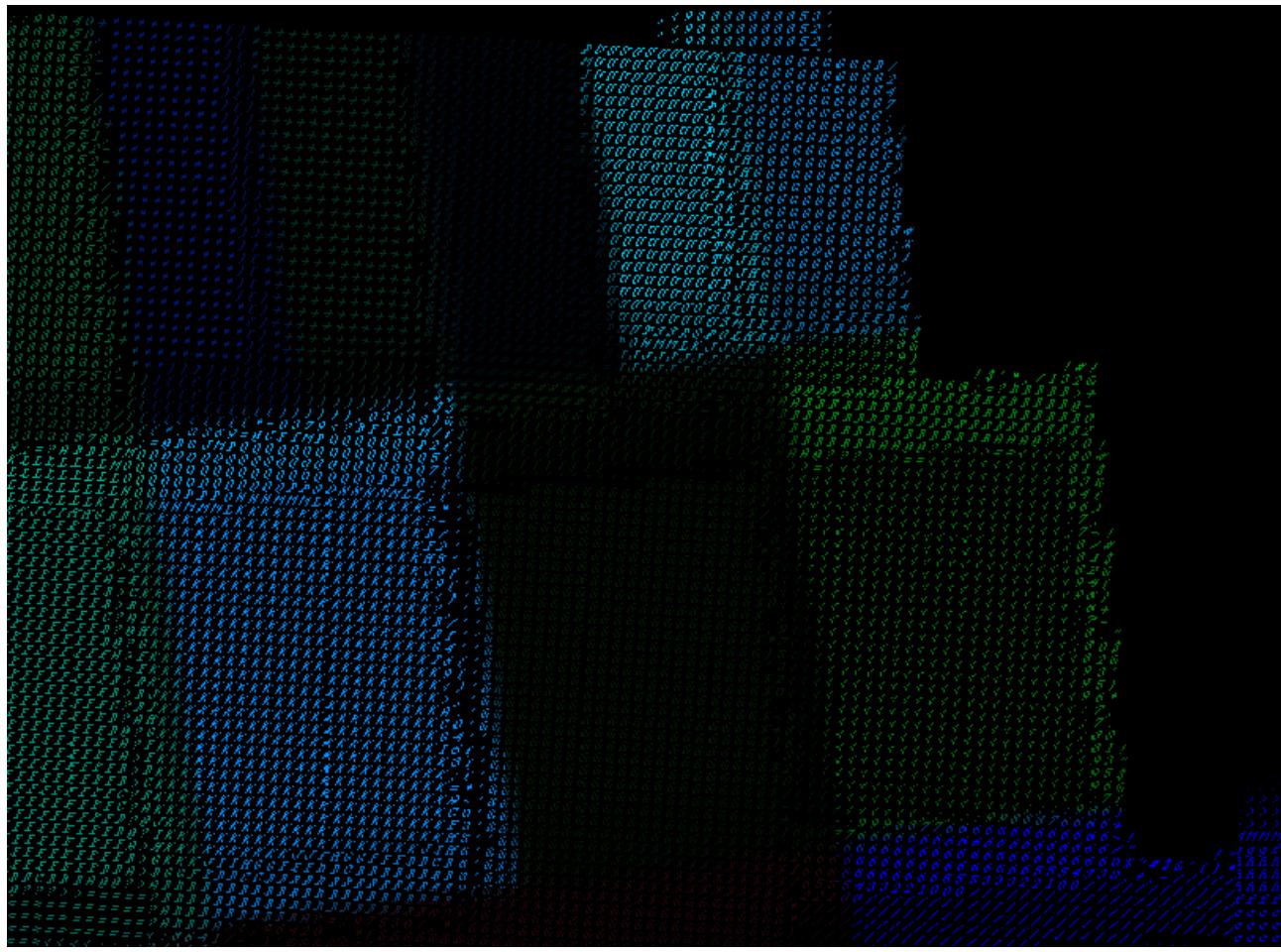
Electronics:

- gradually accelerate image changes each 7-14 seconds -> each 4-8 seconds

Instruments:

- small motives quasi staccato in increasing tempo (accel.) using semi-pitched/pizz-like noise attack and semi-pitched air release from current note-reservoir
- gradually extend the note-reservoir note by note during this section in the order (re-mi-fa-si)-sib-mib-fa#-do-sol#-la-do# until all 12 chromatic notes are in use; then keep on using all 12 chromatic notes.

Section 6: "t"



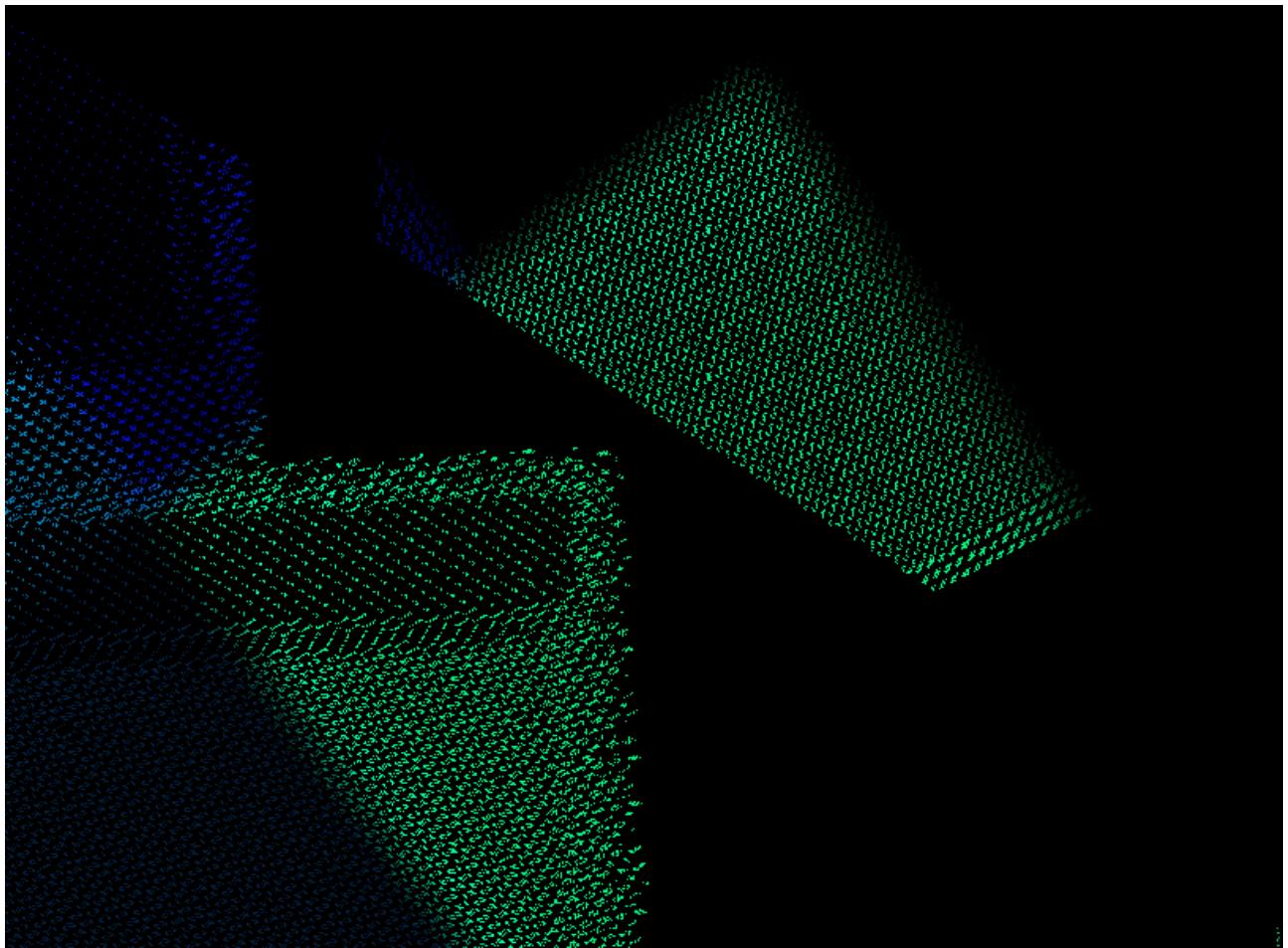
Electronics:

- change image each 7-14 seconds
- gradually mix in distant sound (fader 4 - blue - in MaxMSP patch) and video in increasing waves

Instruments:

- medium long->medium irregular staccato bursts in $\text{♪}=120$ using unpitched / noisy percussive sounds reservoir

Section 7: “t”



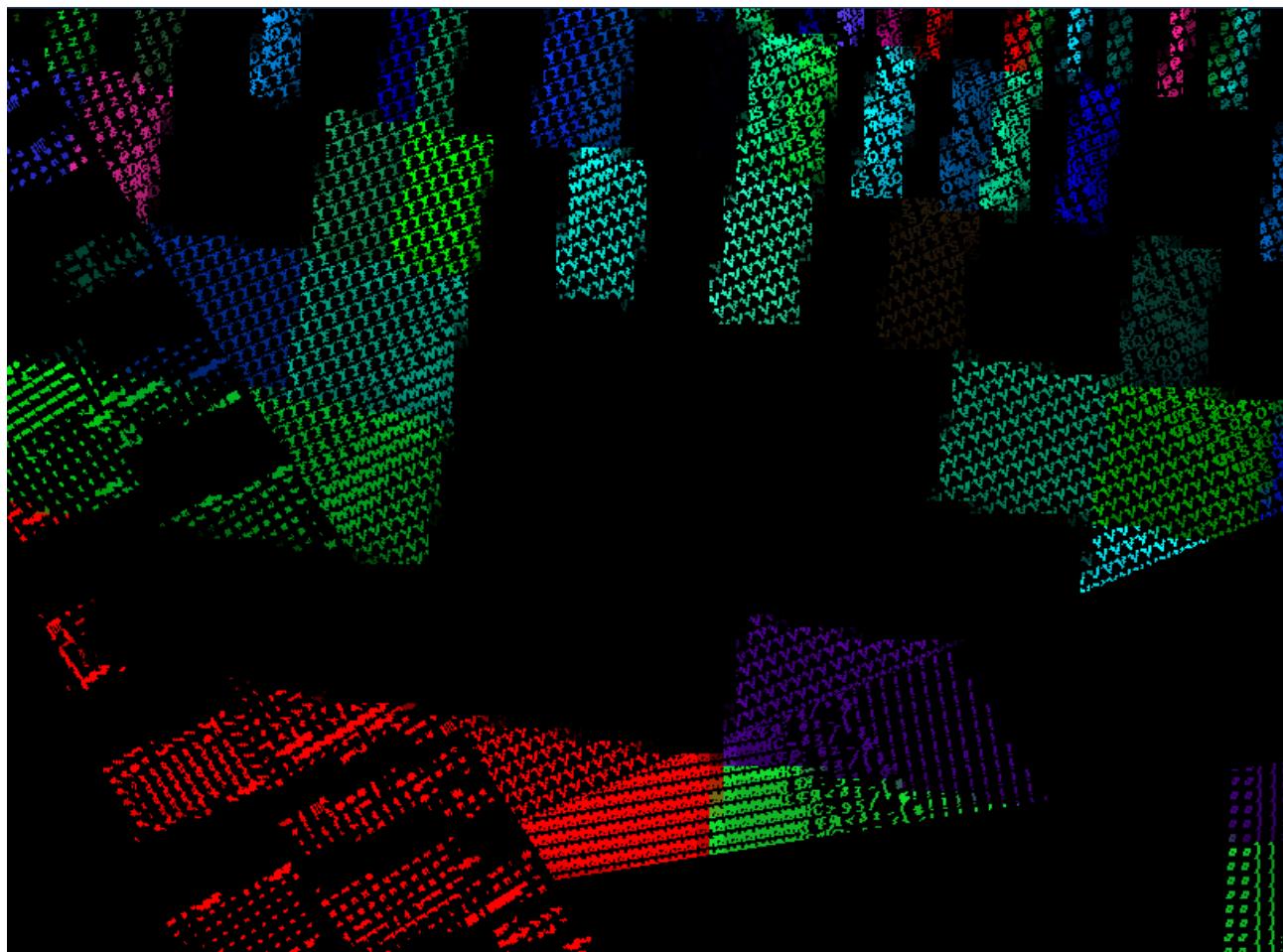
Electronics:

- gradually accelerate image changes each 7-14 seconds -> each 3-6 seconds
- jerkily mix in and out distant sound (fader 4 - blue - in MaxMSP patch) and video

Instruments:

- medium->short irregular staccato bursts in $\text{♪}=120$ using unpitched / noisy percussive sounds reservoir

Section 8: "i"



Electronics:

- gradually slow down image changes each 5-10 seconds -> each 10-20 seconds
- distant sound (fader 4 - blue - in MaxMSP patch open) and video fully mixed in
- gradually decrease delay of feedback loop on local sound from 1 -> ca 0.05 second while mixing in an “infinite” reverb (fader 1 - green - in MaxMSP patch)
- when instruments stop playing, continue generating sound using feedback only, then let it die out gradually with a quick fade out in the end

Instruments:

- gliss lines and curves of semi-pitched narrowband-like sounds, creating micro-clusters with more and more disappearing notes (i.e. decreasing permeability)
- stop playing one after the other while the electronics continue alone