Paul's Walk

revised version 2017

for either 1 or 2 players and live sound/text animation
duration c. 10 minutes

Score
(see performance instructions at end of score)

music and coding, Katharine Norman

text taken from a description of a favourite walk, by Paul Roe
for whom this piece was made

Section 1

SECTION1 00:00	00:05->	01:05->	02:00->	02:55->[3:25]
00:05 TITLES appear (yellow)	WHITE text 'curve' and centred orange texts (performer)	SECOND CURVE/YELLOW TEXT. Delayed sound starts. More curves appear	MORE ACTIVE and dense, increased number of yellow texts	MOVING CLOUD text starts in centre of screen and takes over – green text across screen

Slow, spacious, initially sparse. Held, long notes; long pauses - allow visual/aural space. Create a texture that builds. Widen pitch/amp range as you move forward, overall increasing in activity/dynamics. Use occasional more 'airy' techniques - e.g. breath, flutter, sul pont trem.

mp

molto dim.

START SECTION with long held note - as or after the credits fade - then improvise on gestures ad lib, pausing between each (to generate new visuals). Build up and chain gestures. LISTEN

END SECTION: **as screen moves to BLACKOUT (end of section)** move to next section (long note)

breath through inst (or e.g. sul pont trem)

SECTION 2: 3:25	3:30	3:40 ->[4:55]
blackout	**I stop on the bridge** **A bridge between two worlds** Words fade to black	GREEN background 'cloud' of text. WHITE shape (= performer) Smaller orange text and yellow texts

More agitated, not too fast. Fragmentary texture of short active gestures. Not sustained. Use wide range of pitchs (visual effect).

start to include some long, swelling/fading notes (build texture of long notes with faster material simultaneously). Use staccato, some trem/flutter 'guttural' techniques, gliss/slides/bends - more agitated.

p ——————— *f* ——————— *ppp*
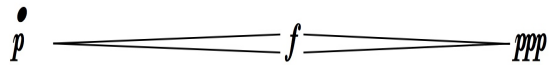
START CUE:
fade your long note during or after text ('a bridge between two worlds')
Pause at black screen before proceeding

and fade as/after text fades.
Pause before starting new material (Section 2)*s*

These are indicative ideas, interpret/add freely

fingered/chromatic gliss

legg.

Add longer notes *as well*, include pauses

leggiero

fingered/chromatic gliss

accel....

tr

4:55 ->	5:50->	6:17->[6:29]
BLUE-WHITE clouds: building to fill screen, different colours, mostly blues, Larger font.	BLUE-WHITE 'LAKE' fills screen – larger font, dense	DARKENS and slows

more sustained material, fragments of more melodic shapes. Faster material now stronger, less staccato, becoming melodic - but keep things moving - active texture.

move to mostly slower, melodic material - - build a texture of long note 'clusters' at different registers, wide cantabile shapes. Create melodies. Texture - strong, sustained. Quite loud - use trills or other cantabile ad lib.

slow down and allow texture to subside

accel.

accel….

tr

SECTION 3: 6:28	6:40->	7:13->	8:00->	9:27 TEXT 'I look back' ->[10:00]
I think of a young friend Long since gone	DARK TEXT CURVES...orange words, yellow words	Subsides, fewer curves	SPARSE – pauses/silence	Text on black I look back and linger on thoughts of impermanence

pause until these words start fade

build clusters of long notes/slower gestures swelling from nothing and down, interspersed with more active (like section 1 but more unstable - pitch bends, flutter/trem etc.)

include longer melodic shapes, deliberate pauses between gestures, breath sound but keep moving forward

now very sparse - long notes/gestures with pauses between - make sure there is always sound (you or processed)

by now, largely single held notes, lower dynamic, use high and low range. At text, hold a single note and fade to nothing (processed sound may continue)

accel.

breath through inst (or e.g. sul pont trem)

Paul's Walk
For one or two instruments and live audio and visual processing

Katharine Norman

Score: The score is semi-improvisatory.
Generally the score shows timing and rough cues of 'on screen events' (at top of section), and below that an indication of how you should proceed.

There is a 'pool' of material laid out to give indication of the kind of shapes and ideas. This should be interpreted very freely as starting points, and you should elaborate, make longer gestures, work with what's on screen/in your ears.

Accidentals: used in the notation to indicate where an upwards or downwards semitone is suggested.

Techniques – please adapt to your instrument/preferences for 'trem'/flutter and similar. Please feel free to add and use appropriate techniques ad lib. E.g. the fragmentary second section might work well with pizz or sul pont on strings or flutter on ww.

Two important matters to note:

1. The piece probably works best on a **sustaining** instrument, at any register, since so much of the visual material depends on the ability to build crescendos and dims, and sustain long notes. But feel free to find a way.
2. **The live instrument's role is not 'solo' + accompaniment but 'agent' within an audio and visual environment.** The audio environment is delayed/pitch-shifted material made from your previous actions. The visual environment responds to the audio. Don't be tempted to 'keep up' by playing loudly all the time. It will just get louder and louder. Instead contribute light and shade, to influence what happens next.

How the live instrument influences the visuals:

Throughout, the live input sound produces a **white-grey 'text curve' shape** on screen (sometimes not very obviously). Other shapes are produced by the processed sound, usually these are coloured, sometimes grey.

The speed and size of the white curves reacts to your amplitude (volume). If you keep playing it will move and reappear. When you start a new curve after a pause, just the initial starting point will reflect your starting pitch (high pitch = higher on screen y axis).

The live instrument input also influences when **the text in orange italics** appears – if no orange text is currently present you will trigger it above a certain volume. This will not be an obvious relationship.

All other visual material is produced live by the sound environment created by your live input.

TECH SET UP

Connect instrument(s) to MONO input to sound interface
Connect mac to sound interface and audio out (stereo)
Connect mac to external video/projector

Performer needs to be able to see the visuals – standing in front or to side of screen without obscuring audience view.
Performer is amplified through the mac app (ideally, unless you want to do it through the desk)
There is some controllable reverb in the mac app also

Mono input to OSX app via a sound interface. The app will look for signal on inputs 1-4 of any interface connected. Stereo output.
The live instrument is amplified from within the patch (and can be adjusted there). For this reason best to *mute* the live instrument output from your sound card.

The piece can be played by two performers. They 'share' the performer role and with each providing a MONO input to the app via the soundcard. Or they can share a single mic if that works. The inputs will be summed in the app and treated like one mono input.

Fire up the app.

The soundfile 'mockup' version in the app is just for info [note, 2017: currently using older version of piece, use with caution – it is not the new version and sounds unlike how the revised version might sound].

If you are trying it out on your computer, just playing into inbuilt mic, you'll probably need to wear headphones, to avoid feedback. Or connect your mac to speakers pointed away from the computer microphone.

VISUALS
1. For performance, attach mac to external projector/screen.
2. IMPORTANT – in Arrange (Display) on mac, ensure that screen 2 is on the RIGHT. This is essential!
3. Do not mirror screens.

   In performance with external screen the controls window will open on the mac and the performance screen (initially fullscreen black) will open on the external monitor/projection.

   In rehearsal without a second screen – if you fire the app up without a screen attached it will open both windows on the computer – just for practicing. You'll need to move things around and it will look a bit cramped.
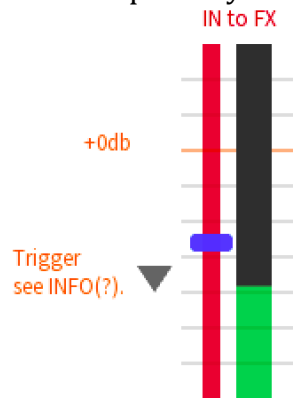
SETTING UP THE APP

Before starting (or on the fly if you forget) **you must adjust the pitch** to the sounding range (roughly) of your instrument:

Change instrument's approx. SOUNDING range   SET PITCH RANGE!!!
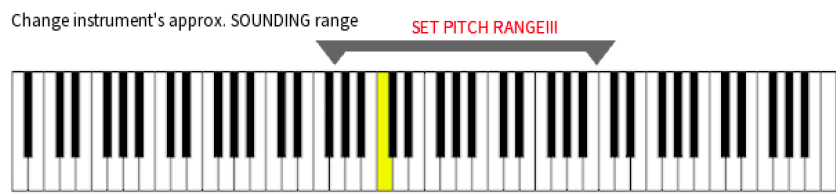
You will possibly need to set the trigger settings on the app to suit your instrument and levels:

IN to FX

+0db

Trigger
see INFO(?).

The trigger is set to a suggested level. Once your mic is connected and input levels set, your 'at rest' (not playing) signal level should be *below* the trigger. Ideally you should not need to move the trigger or do more than tweak levels in the interface – set it appropriately at the sound card interface. In the app window, loudest signal should be at the 0db or near.

These, and all other levels/controls, can be set on the fly in performance – DO NOT BRING DOWN THE INPUT LEVEL (this is what drives all the processing/video).

Questions? katharine@novamara.com