Final Documentation on Musician Piece

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Patch by:

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Musicians: Ameryln Zeta, Hugo Hernandez

This semester we had a really unique one of a kind oppurtunity to work with musicans from MUSC 168. We were paired with Ameryln Zeta, a violist and Hugo Hernandez who chose to play the keyboard for our production. We had a collective thought with our musicians that our patch would resemble rainfall. The musicians piece reminded of us a chance meeting between old aquaintances. We wanted the visual to accentuate the nightsky.

We build a patch that reacted to the pitch bend from the musicians instruments. They played together on one channel which allowed for input into a seperate computer, allowing their audio to direct affect the live visual. Using pitch bend instead of midi, we were allowed a change within the speed of the patch. It affected the objects by movement speed, position, and the rate of color change. The patch is primarily focused on jit.gl.multiple. It allowed us to create a simple object -- in this case a sphere -- and multiply it. We used a sin wave to manipulate the position and the color of the spheres. We included a handful of objects which allowed us to re-scale their inputs to an appropriate number and to also smooth the inputs out so the visual didn't jump around in a sporadic manner.

Collectively, we all struggled a bit and learned sort of too late that we could have added a second channel via cece for the musicians to play via two seperate inputs and were unable to add due to time constraints. Initally we wanted, Amerylns viola to spread the flow of the dots

and we wanted Hugos keyboard to affect the speed of the dots, or to add a bokeh effect. Since we were just connected to one inflow of audio, both instruments affected the visual and were not differentiated from one another. It is unfortunate it was hard to sync our scedules up with the musicans scedules. With more practice we would have been able to fine tune the scaling of their pitch bend. If we were able to scale it properly it would have allowed is to create more movement within the piece itself. The way it currently is created too slow of a transition between pitch bend inputs and we spread the numbers out too thin which created little to no variation unless there was a drastic change in pitch bend. Overall though, we learned alot from this experience.
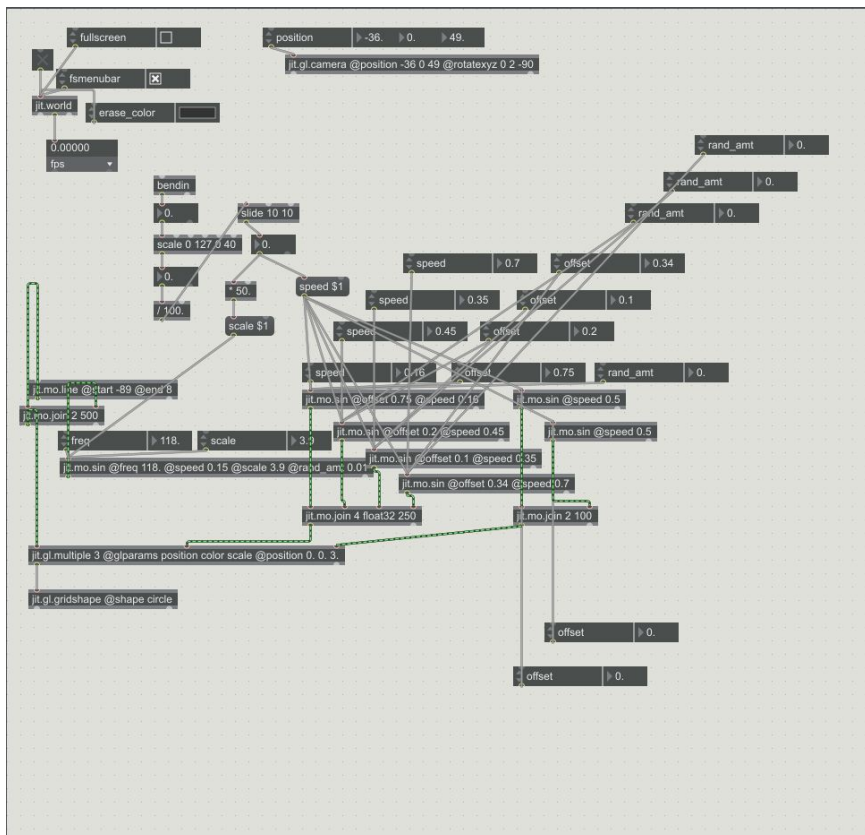
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