3 Views to 2 Bodies

Necessary Things:

Instrument
Computer
Digital Interface
Microphones/Pickups
Cables as necessary
Stands as necessary
Max/MSP Software (Most Recent)
Loudspeaker (amplifier or PA system)

Optional Things:

Notecards
Pen or Pencil
Implements (things
to be used on the instrument)

Technical Details and Setup:

Be sure your sound-capturing devices are properly plugged-in to your audio interface, and the gain is set at an appropriate level.[1]

Route your audio properly in your system and Max/MSP by using the "Audio Status" window: Options -> Audio Status…

Be sure you have sound output to a speaker, amplifier, or PA system, running an 1/4" TRS or XLR cable from the digital interface to the speaker input. Position your instrument and mics away from sources of feedback. It would be appropriate to place the speakers in *front* of the microphones to reduce feedback.

Make use of the filter in the Max patch to "tune" the returned audio to the space to avoid woofy, tinny, or unduly abrasive sounds. It is highly recommended that a proper soundcheck be performed prior to the performance to ensure the patch, and its audio, are functioning as expected.

1. Begin the piece now: imagine that you are in an enclosed, relatively still location with your

   instrument. In your imagination, reach out and touch a part of your instrument with your hand, taking

   note of your anticipated response to temperature, texture, humidity, and density.

2. Pulling your hand back from the instrument, remember the gesture, timing, and feeling of the touch.

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[1] Sound-capturing devices include piezo pickups, contact microphones, dynamic microphones, condenser microphones, and ribbon microphones. The performer should choose the equipment with which they are most comfortable, or consult a live sound specialist.

3. In your imagination, touch the instrument again, but in a different place, in a different way. If your instrument has strings or available vibrating material affordances, you may imagine to engage with them.

4. Repeat the two previous steps several times, slowly adding motion each time you engage the instrument; what happens when you move your point of contact? How does it feel? What does it make you imagine?

5. On a 3x5 notecard or within the patch's [coll 3views.txt @embed 1] object (double click, or "open" text button, to open), write out a series of physical contacts with the instrument.[2] Be as specific as you find appropriate; *how* will you meet the material of your instrument? Imagine motion, friction, boundaries, blurring. You may list a series of implements available for your use on your instrument. You may elect to use familiar musical notation, though you are encouraged to write instructive text to avoid the mediation of notation's prepended cultured entanglements. Include, in each entry, a number 1, 2, or 3 indicating chosen positions of your instrument. Each position, some combination of orientation and position in the room, should be different from the others.[3]

6. Amplify the instrument - use microphones and/or contact pickups as available. Plug in the sound-capturing devices into a digital interface and open the Max/MSP patch.

7. Perform the piece, selecting cards at random, or using the input prompts in the Max patch. With each card or text prompt, enact the prescribed intra-actions with the instrument. Let the *feeling* of the contact be your guide. The Max patch will be chopping up the sounds, the result of your contacts, and randomly reciting them back into the space. You may choose to connect your gestures to the sounds, or simply *allow them to be.*

8. Perform each prompt for a duration of your choosing. Some prompts or cards may elicit a desire to fully explore the motions and resultant sounds - allow yourself the freedom to indulge in the instrument's material. If a position change between positions 1, 2, or 3 is called for, perform the change indicated on the prompt. Some performances may opt to organize the cards to occur in an

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[2] If the prompts are elected to be held within the patch, enumerate each entry in the text-entry window, with a comma following the number and a semicolon at the end of each line.
For example: 1, Hello, World!;
Validate upon closing the window.

[3] The first performance of this work features the double bass in several positions: 1. Lying on the floor, on its side ribs. 2. In an upright stand. 3. Held upright by the player.

order that allows for a minimal number of position changes, or keeps similar positions together. Thematic arcs may emerge from the work, but are not necessary to the planning of the performance.

9. At the final cessation of action, allow the residual sounds to dissipate fully in the space before emerging from still silence back to the realm of ascendent symbology.

Charlie Ruth Welty

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