

annular

noa koffman-adsit & marie carroll

For 9 or more laptops

Notation based on Plymouth Soundscape Ensemble's *Choose Your Own Adventure*.

A piece for Wesleyan University's Laptop Ensemble

Setup (see diagram A):

- The ensemble should be seated in a circle formation, with their laptops in front of them.
- The players should be divided up into 8 numbered groups based on their location, as evenly distributed as possible.
 - Each player should have the variation corresponding to their group number at the ready.
 - The person at the “bottom” of the circle should be excluded from this process, and should have *Variation 9* ready.
- The harmonizer slider should be put almost all the way up and kept like that for the whole piece.

diagrams assume there are 17 people in ensemble; adjust as necessary

Outline:

0:00 - 0:45

- Performers begin with the *semitones (harmonizer)* effect down to -24 on the first cello sample box.
- Performers fade in one of the cello samples marked “*sustain*” at a low volume.
- Let these loop.

0:46 - 1:30

- Performers record soft mouth sounds into the patch: humming (on the pitch D), scratching, hissing, etc.
- Let these sounds loop.
- Performers bring up the *distortion*, *volume*, and *delay* effects on these sounds, swelling near the end of this period.

1:31 - 1:45

- At once, performers cut out the cello samples, leaving only the recorded mouth sounds.
- Performers turn off the distortion and the lower the volume on these sounds.

1:46 - 2:00

- Performers fade out the mouth sounds.
- Performers turn the *semitones (harmonizer)* effect back to 0 on everything.

2:00 - ~6:00 (*see diagram B for choreography*)

- The first person in group 1 and the last person in group 8 record their variation (1 and 8, respectively) into the patch, and bring up that recording’s volume to about a mezzo piano.
- Each of these performers let these recordings loop. Then, they each get up and move away from each other to the next person in the circle’s laptop (for the person in group 1, move to your left, for the person in group 8, move to your right), sitting down next to them. This should be done simultaneously.
- These two “pods” of performers record the new performer’s variation into their laptop. Both people in each pod should sing.
- These two pods move on to the next person in the circle, and record their variation with them.
 - Performers move on like this until the two pods moving around the circle of laptops come to the performer assigned *Variation 9*.
- Once this collision point is reached, everyone should record *Variation 9* into that laptop.

- Performers should separate back into their original pods and move methodically around the circle, continuing in the direction they were moving in.
- Once a performer's personal laptop is reached by the pod, they should sit back down at it, and stay there while their pod moves on. After sitting down:
 - Performers should fade in one or two of the cello samples marked “*Staccato*”, “*Tremolo*”, “*Pizz*”, or “*Percussion*”.
 - Performers should then bring in moderate *delay* and *reverb* effects.

Around 10 seconds after everyone is seated:

- Performers should swell the volume of their samples to a forte.
- Groups 1, 3, 5, 7:
 - Beginning at different times, performers should gradually slow down *playback speed* on their vocal samples to about *0.75* (the *stretch* box should not be turned on), and then gradually bring down the *semitones (harmonizer)* effect to anywhere from *-1* to *-4*.
- Groups 2, 4, 6, 8, 9:
 - Beginning at different times, performers should gradually slow down *playback speed* on their vocal samples to about *0.75* (the *stretch* box should be turned on), and then gradually bring up the *semitones (harmonizer)* effect to anywhere from *0* to *24*.
 - Let this sit for a good thirty seconds or so...

On Group 9's cue:

- Performers begin to slowly fade out their effects, bringing down overall intensity. Make absolutely sure the *semitones (harmonizer)* box is brought back to zero during this time.
- As they are fading out, performers should begin to sing or hum *Variation 10* (which is just a drone on D) quietly.
- After effects are faded out, performers should SLOWLY begin to fade out volume on their recordings.

For ~30 seconds:

- Remain humming/singing.

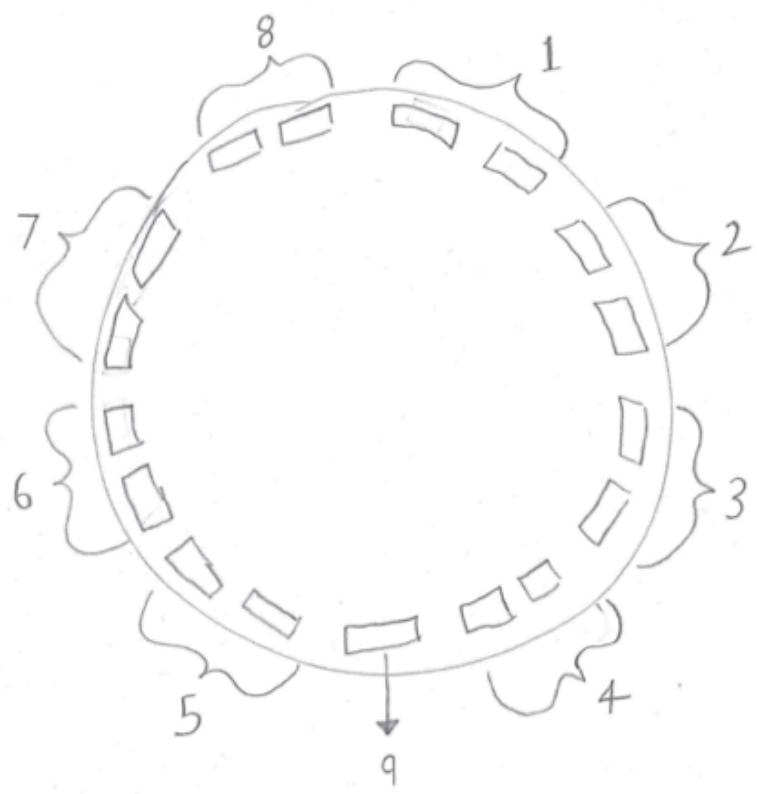
End—

- Performers begin to fade out, gradually.

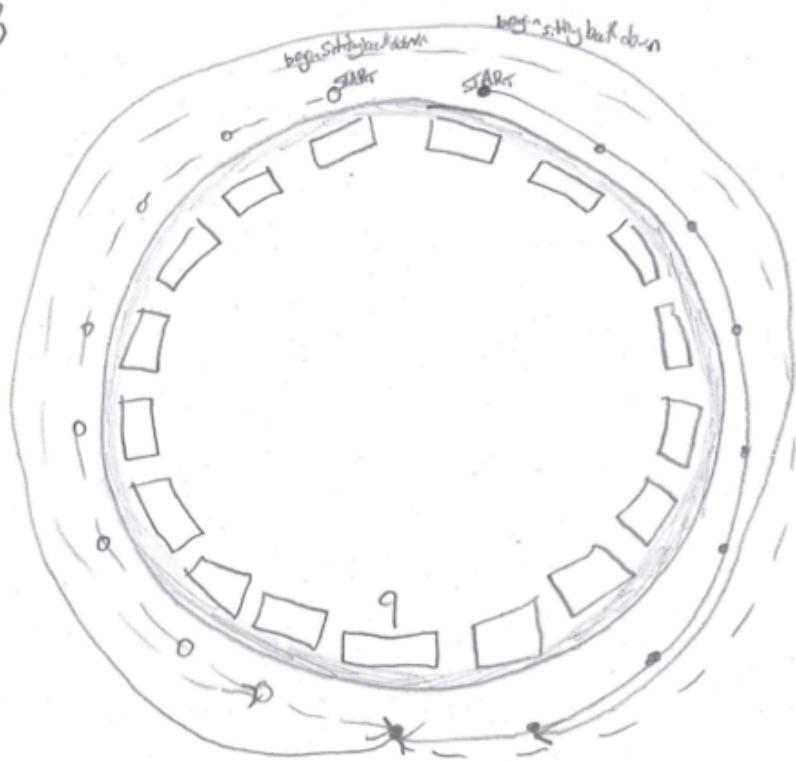
Notation Instructions:

- Begin every variation by singing a D (which is also being played by most of the cello samples).
- When the lines in the notation diverge, choose one to follow with your voice. The specific pitches that you move to do not matter so much; only their position relative to your original D. For example, if a line moves downwards, slide down to a lower pitch, following that line.
- The thickness of a line dictates volume and intensity; the thicker the line, the louder one should sing.
- Any other visual information in the score should be texturally interpreted as you wish.
- Each variation should last for fifteen seconds. A 15 second silence file is provided in the patch to record over.

A



B



24
Semitones

Sust. \$

dist, delay, volume ↑

FX ↓ (left)

Cut!

0:00

mp

0:45 1:00

1:30

2:00

Record w/
fd

sit down

Everyone
S.I.T.

Delay, reverb,

1-2 cello samples

Glissando, tremolo,

pizz, percussion

Stretch OFF,
Semitones (harmonizer) = 1 + 0 - 4

ff

On cue

fade out FX

fade out

hum/sing on D → fade record

#

mp

pp

24
sentences

Sust. \$.

dist, delay, volume ↑
FX ↓ (off) (off)

Cut!

0:00

0:45

1:00

1:30

2:00

mp

Record w/
pod

♩ → ♪ → ♫

sit down

before
sit

at 9 sec
will

Delay, reverb,
1-2 cello samples
(staccato, tremolo,
pizz, percussion

Stretch
ON,

Sentences (harmonizer) 0 to 24

ff

On cue

20 sec

20 sec

fade out

Fade out FX

20 sec

humming on D → fade out

A

mp

pp

-24
Soritones

Sust.
\$

dist, delay / volume ↑

FX ↓ (off) (off)

Cut!

0:00

0:45 1:00

1:30

2:00

mp

Record w/
Pad

f → ff → f

sit down

Everyone
Sits

Delay, reverb,
1-2 cello samples
(glissato, tremolo,
pizz., percussion

Soritones (harmonizer) 0 to 24

CUE!

ff

On cue

20 sec

Fade out FX

20 sec

humming on D → fade recording

fade out

A

mp

pp

