

Karl Hiner

Visual Score for *Ramsha: Avenoir* (2017)

My visual score focuses on the 45 second of *Avenoir*, spanning 4:00-4:45 in the [YouTube video](#). It is vertically broken up into two main rectangular areas, one for each of the two main foreground sonic elements of my chosen section (described below).

Musical features

The three key musical features I focused on in this visual score are:

1. **Frequency/time:** Frequency is organized across the vertical axis of both sections separately.
2. **Background intensity:** The background tone is represented by a solid purple background across both split sections. The perceived energy/volume over time is represented with the color's opacity gradient.
3. **Textural/timbral (and envelope):** Each sound event's rough envelope is represented by a the thickness of a black stroke. I focus on two distinct textural/timbral characteristics, for each of the two main foreground sounds: The aspects of a sound's *sharp/noisy/buzzy* characteristic is represented by how *jagged* the envelope line is (and thus its thickness at any point in time should not be interpreted too literally as amplitude). Timbral aspects corresponding to *fuzziness/airiness/distance* are represented with the envelope line's *blurriness*.

Sonic elements

This section of *Avenoir* has three distinct key sonic elements that stuck out to me, which are each represented visually:

1. **Background:** A persistent, low airy background tone, with faint but distinct mid-pitched, thin, swirling synthesized tones reflected across the stereo spectrum. This background tone reminds me of a loud air duct system in a large building, or the consistent whooshing of air pressure on a commercial flight. I chose a solid purple background to represent my impression of the sound's ethereal and otherworldly tone, yet almost oppressive omnipresence. Notice how the color fades towards the end. I felt the dissipation of the sound very clearly, and also wanted to draw attention to its role as a marker before the piece's next section (not shown).
2. **Top:** The lead melody of the section is provided by a bright and jangly processed sample, sounding like a mix between a dulcimer string and static noise. The noise and stuttering envelope are represented with jagged lines, and its long tail and reverb processing are shown with blurry echo lines.
3. **Bottom:** A fuzzy, distant sound reminiscent of channel surfing on a malfunctioning AM radio, peaks in and out throughout the section. Notice that most of the envelope packets are blurred to represent their sense of distance and lack of definition.