

Vent / Glacier

matthew wright (2008)

Vent

**Imagine the violence of the 'industrial' colliding with the 'digital'.
Imagine the sound of the tuba melting like iron ore into a digital waveform.
Imagine the human voice wrenched from the throat and morphed into a virtual scream.**

Vent is a semi-improvised performance piece based on the interaction between a series of tuba multiphonics, live sampling and filtering. The structured improvisation should move, with relentless violence, from an exposition of the multiphonics to a dialogue between the multiphonics and the electronics, before a final coda in which the sampler is used in conjunction with an effects unit. The tuba should be played lying on its side on the performers lap, so that the performers' hands are free to manipulate the electronics, placed on a table in front of her/him. A microphone should be taped into the inside of the bell of the tuba, and the gain of the signal should be distorted. The type of electronic manipulation of the multiphonics should be limited to:

- live sampling and violently reducing the sample length to create high frequency glitches
- live filtering, consisting of changes of speed and depth of a sawtooth wave
- live pitch-shifting of the sampled material, using an effects processor or similar¹.

The visuals for this work consist of a digital camera attached to a vision mixer or visual patch. The camera should be placed to the left of the performer, focused in a tight shot on the valves and tubing of the instrument. The mixer or patch should be split the live feed into a four-way mirror, and this image should be mixed against a no-input blue screen, giving a glacial blue hue to the colour of

¹ Equipment for the first performance:

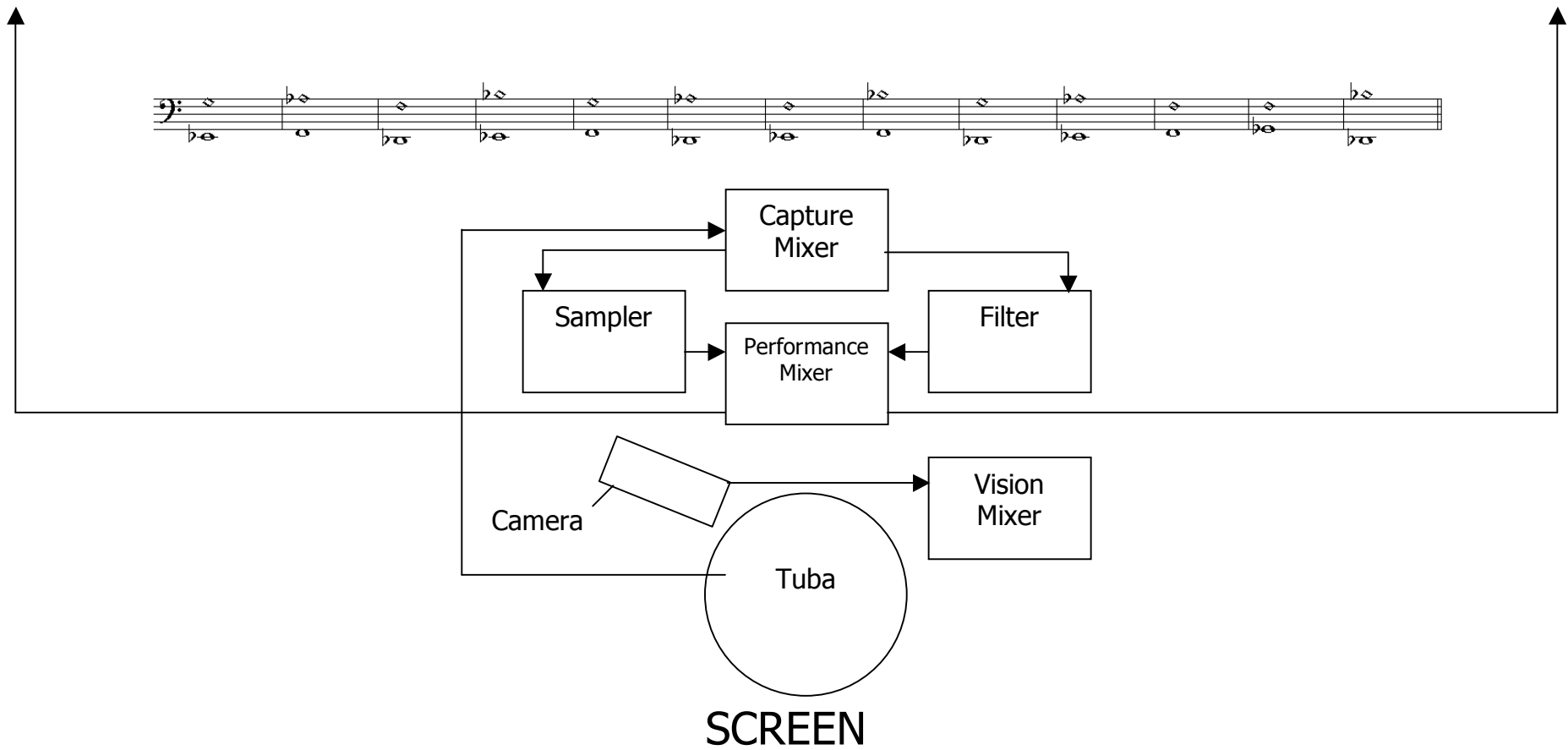
- Sampler: Korg Kaoss Pad
- Filter: Electrix Filter Factory
- Capture and Performance Mixers – Gemini FX-7000 DJ Mixers (with 'pitch up' effect between 0-99 used for pitchshifting)

the image. The performer should freely move the tuba during the performance, to alter the live visuals. The following score represents the arrangement used for the first performance. Thanks for playing – MW

Audience

PA

PA



Glacier

**Imagine the industrial burning into the digital with glacial slowness.
Imagine metal and silicon frozen into a perpetual stillness.**

Glacier is a strictly-notated score, using the same multiphonic materials as Vent, but whilst Vent focuses on a perceived transition from the 'industrial' to the 'digital', Glacier asks the performer to focus on musical stasis, a tense, frozen dialogue between the multiphonics and two samples². As such, this version of the work is more suited to a concert of pieces focusing on musical stasis, or an installation. Put simply, Vent and Glacier could be considered as two sides of a schizophrenic work – one violent, volatile and reaching for resolution, the other attempting meditative equilibrium between the acoustic and the electronic. The challenge of Glacier for the performer is to continue to maintain a sense of glacial slowness as the number of multiphonics per breath increases. The equipment for Glacier consists of the tuba amplified as in Vent, the capture mixer and the sampler – the filter and performance mixer are not used. A large reverb of around 3 seconds should be perceivable.

Glacier is performed without visuals, as the attention of the audience should be as still and as focused as possible.

Thanks for playing – MW

² Before the performance, the player should record samples of the first and second multiphonic into the sampler. These are notated above the staff and should be sustained until the next sample is triggered. At the end of the work, the sample should be faded out in sync with the end of the live multiphonic.

o=as long as possible

1 x 4

6 2 1 2 1 2 1 2 1

19 2 1 2 1 2 1

32 2 1 2 1

45 2 1 2

58 1

71 x 3

Detailed description: This is a musical score for a bass clef instrument. It consists of seven staves of music. The first staff begins with a double bar line, a repeat sign, and a circled '1' above the first measure, followed by 'x 4'. The second staff starts at measure 6 and contains a sequence of notes with circled fingerings: 2, 1, 2, 1, 2, 1, 2, 1. The third staff starts at measure 19 and has circled fingerings: 2, 1, 2, 1, 2, 1. The fourth staff starts at measure 32 and has circled fingerings: 2, 1, 2, 1. The fifth staff starts at measure 45 and has circled fingerings: 2, 1, 2. The sixth staff starts at measure 58 and has a circled '1' above the final measure. The seventh staff starts at measure 71 and ends with a double bar line, a repeat sign, and 'x 3'.