

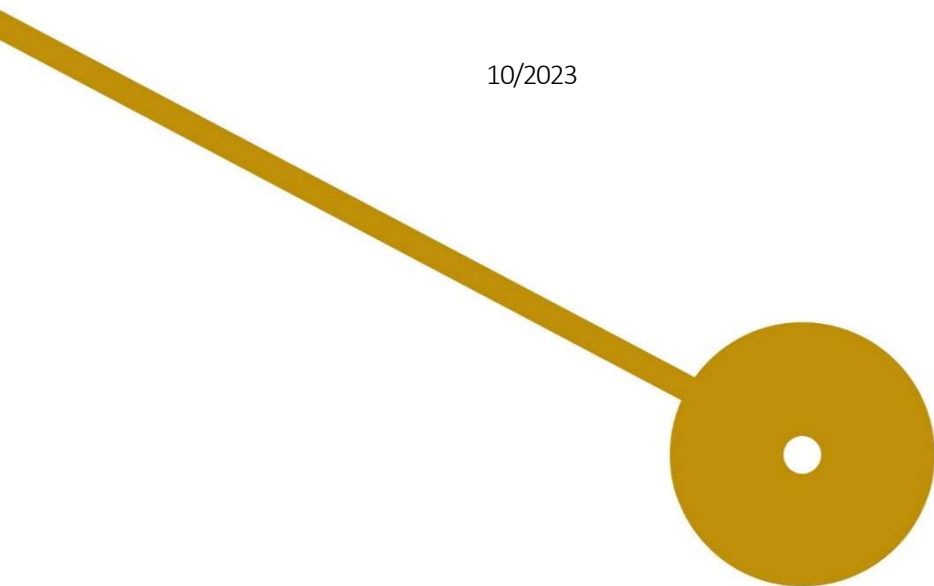
Oh, Where we shall go...

Semi-Improvised performance involving

modified double bass with gamified public interaction

Marta Carvalho Foley

10/2023



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MESTRADO

ARTES E TECNOLOGIAS DO SOM

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double bass with gamified public interaction

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Projeto apresentado à Escola Superior de Música e Artes do
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Abstract

The present work proposes a reflection about my individual creative process of developing a live electroacoustic double bass performance with an interactive and semi-malleable storyline narrative, influenced by the public decision-wise.

In this reflection I intend not only to describe my process while creating the piece “Oh, Where we shall go...”, where I worked on concepts such as the experimental principal of investigation/action, improvisational composition and the notation that originates from it, communal work sessions as potentiators for creativity, electroacoustic exploration with double bass, as well as the technological necessities and solutions that came with these concepts. “Oh, Where we shall go...” stands to be premiered in November 2023 as an end point of the creative process around it.

Keywords: creative process; composition; double bass; electroacoustic performance; gamified performance; interactivity

Resumo

Este projeto propõe uma reflexão acerca do meu processo criativo relativamente ao desenvolvimento de uma performance eletroacústica ao vivo de contrabaixo, com um enredo narrativo interativo e semi-maleável, influenciado pela votação do público.

Nesta reflexão pretendo não só descrever o meu processo de criação da peça “Oh, Where we shall go...”, onde trabalhei conceitos como o princípio experimental da investigação/ação, composição improvisada e a notação que dela deriva, sessões de trabalho como potenciadores da criatividade e exploração eletroacústica com contrabaixo, como também as necessidades e soluções tecnológicas que acompanharam estes conceitos. A peça “Oh, Where we shall go...” será estreada em novembro de 2023 como ponto final do meu processo criativo.

Palavras-chave: processo criativo; composição; contrabaixo; performance eletroacústica; performance gamificada; interatividade

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Introduction

From an early age CYOA (Choose Your Own Adventure) style books have fascinated me. The idea of agency they gave me (albeit to a degree pre-determined), and the way they could make me place myself in the shoes of the protagonist provided a sense of inclusion and a feeling of genuine interactivity. When I read them, I would always create in my head an accompanying soundtrack to these adventurous narratives. Having a classical music background and often attending traditional classical music concerts, where the audience usually sits and listens to the performer without actively getting involved, I frequently found myself craving a more pro-active role in the experience, and not just the passive one assigned to me by default.

Therefore, the idea came to create a performance that could integrate this immersive/interactive aspect of CYOA books, where the audience would, effectively have some choice in what they would experience through a group voting activity. Combining this with my blossoming interest in performing and creating electroacoustic music the idea arose:

What could an electronic and instrumental performance with an interactive and semi-malleable storyline narrative, influenced by the public decision-wise, look like?

And:

In which ways could I creatively combine narrative games, live performance, and public interactivity all into one interdisciplinary sphere of performance?

With this project I will present the creative process that was present in the construction of a performance that intends to integrate an interactive and semi-malleable storyline narrative influenced by the public decision-wise, in a live electronic and electroacoustic performance.

In Part I I situate the framework of the project, compiling existing Theoretical Framework surrounding interactivity, games and performances, non-linear semi malleable storylines, double bass in electroacoustic music and the state of *flow*. To some degree, these are all present in the project being developed: the performance, interactivity, and games in the way the piece is to be performed and experienced, the electroacoustic music and non-linear semi malleable storylines in the way it was conceptualized (as well as in the narrative and compositional of the performative aspect) and the state of *flow* in the creative process I implemented.

I will also present the different methodologies that were applied throughout the creative process, and how these affected the overall outcome.

In Part II I describe and analyse the actual process of the development of my piece, entitled "*Oh, Where we shall go...*". The piece is subdivided into 11 *Chapters*. In this project, each *Chapter* is a piece written by me with a score associated to it (except for *Chapters B and C* that are different pieces but share a score). These *Chapters* are associated with a Narrative segment and each *Chapter* does have a title associated to it (which shall be used when it is mentioned individually) but when mentioned in general just *Chapters* will be used for simplicity.

The focus will be on how the compositional and narrative aspect of the piece were created, as well as the technological necessities and solutions that came with this. Firstly, there will be a broader approach, and then each *Chapter* will be analysed separately, individually, and more in depth.

Additionally, there will be a section that focuses on the Programming on Ableton with Max for Live and the Performance Set Up of the piece.

In the Conclusion and Future Developments, I summarize learnings and organize thoughts regarding future work that could still be applied to this project or other future pieces.

Any translation from Portuguese into English is done by the author. The original will be shown in footnote.

Part I - Theoretical Framework

1. State of the Art

1.1. Audience Interactivity & Different Systems of Structure in Pieces

Since the 18th century there have existed pieces structured and composed through external interaction with the intent to be used depending on random dice rolls:

“From 1757 to 1812 at least twenty musical dice games were published in Europe, some in several editions and languages. All made it possible for the person ignorant of music to write minuets, marches, polonaises, contradances, waltzes and so forth by selecting bits of prefabricated music through the use of change operations” (Hedges, 1978, p. 1)

These pieces were made up of precomposed sections, but the order in which they were played was decided in the moment or right before the performance, through the rolling of and calculating the results from dice. This allows a semi-malleable narrative to the music being heard. Similar sounds and paths, but that change the story of the performance depending on the order in which they were played.

Later in the 20th century, other composers, such as John Cage in his collection “*Music of Changes*” (Cage, 1951), also interacted with this way of making aleatoric music. In this collection Cage implements the authority of the “*I Ching*”, an ancient Chinese divination text, to decide which sounds, durations, dynamics, tempo, and densities to use and where to apply them. Here the aleatory in the structure of the piece is created beforehand and not manipulated after that, being played as written by the performer (John Cage Trust, n/d).

On the other hand, Terry Riley in his piece “In C” (Riley, 1964) removes the obligation of a completely linear structure and “allows” the indefinite number of musicians who are performing the piece some freedom when it comes to when they play their prewritten sections. Robert Carl (2009) in his book remarks: “Only one page of score. No specific instrumentation, no parts. Fifty-three motives, mostly minuscule. No counterpoint. No evident form. Spare instructions, with many aspects left deliberately vague. No tempo mark.” (Carl, 2009, p. 3). So, the aleatory in the structure doesn’t come in the compositional or creative stage, but in the performance of the piece itself, being written into to the score.

Other ways to create randomness in pieces is by adding public/audience participation and interactivity. In “*echobo*” (Lee & Freeman, 2013, p. 450) the audience participation is a vital part of the performance, as one of the objectives of the piece is “encouraging participatory gestures from audiences, such as singing along, clapping to the beat or waving arms (...) effectively engage audiences with their music”, in their case the use of the mobile phone as an instrument allowed the audience to actively be a part of the piece while requiring little to no background knowledge, as well as always providing a unique performance.

Relating still to audience participation, in the study “*The audience as artist? The audience’s experience of participatory music*” (Toelle & Sloboda , 2021) there is a referral to the concept of *musicking* by Small:

“(...)‘an activity in which all those present are involved and for whose nature and quality, success or failure, everyone present bears some responsibility’, he claimed, we can begin ‘to see a musical performance as an encounter between human beings’ (Small, 1998, p. 10).” (Toelle & Sloboda , 2021, p. 70)

With this the audience participation becomes not only an act of possible randomness in a piece but is also seen as something of a human connector, connecting the public with

each other and with the performer. This in turn relates to my project in the sense that one of the objectives of the public participation is the feeling of having created a story together, as a collective, and experiencing it with each other and with the performer.

In Sara Carvalho's piece "*Occupied mirrors*" (premiered July 2019) where the audience is also asked to participate in the piece being created and as such become part of the performance, it was asked of the audience to "(...) follow instructions from the pianist, and actively participate in the construction of the sound. The use of indeterminate and graphic notation in the score allowed for a more flexible piece, and gave space for the audience to participate." (Carvalho, 2020). Relating to this notion of indeterminate and graphic notation, Peruzzolo Vieira & Carvalho (2015) concluded: " (...) that indeterminacy, when used by composer-performers, comes directly from playing their own instruments as opposed to theoretical choices." (PERUZZOLO-VIEIRA & CARVALHO, 2015).

This refers directly to the various forms of notation used throughout this project, and the improvisational style in which the individual *Chapters* were created and conceptualized. So, in these terms of viewing notation as a part of the creation process and then afterwards of the communication to the performer, Peruzzolo subdivides notation into various categories. I refer to a few of these throughout the different section of my piece, but generally the most present is the "Textual/Verbal Notation"¹ which "Describes, in text form, the compositional ideals that constructed the performance"² both on its own or combined with "Orthochronic Notation"³ which refers to "traditional/conventional notation"⁴. (Peruzzolo Vieira, 2018, p. 46). These allowed me more fluidity in composing through an improvisational method.

¹ "Notação textual/verbal" – every time "Textual/Verbal Notation" appears it will be translated from this.

² Descreve, em forma de texto, os ideais composicionais que construirão a performance

³ "Notação ortocrónica" - every time "Orthochronic Notation" appears it will be translated from this.

⁴ Notação tradicional/convencional

Regarding audience interactivity again, in a different media setting the Portuguese TV program “Agora Escolha”⁵ led a similar audience interaction to decide which programme they would show for the night, letting the audience vote on which they would prefer to see.

Similarly, more recently Netflix’s “Bandersnatch” (McLean, 2018) “(...) is the interactive episode of the *Black Mirror* series that involves the viewer, who defines the path to follow the story, allowing him to make the decisions that the protagonist faces and, therefore, derives in one ending or another.” (Ivars-Nicolas & Martinez-Cano, 2019, p. 12) Here, the voting and choice of what happens next is done individually and not as a majority vote.

Both these televised shows allowed the public to have control over which narrative they would be experiencing. Similarly in my project the audience not only has a choice between two different directions several times throughout the piece, like in “Bandersnatch” (McLean, 2018) but also expresses this collectively by voting on which path to follow, like in “Agora Escolha”.

1.2. Games and Performance

The artistic research project GAPPP – Gamified Audiovisual Performance and Performance Practice ran for three years from 2016 to 2019 conceived and run by Dr. Marko Ciciliani. It produced several interesting and relevant papers/works around the topic of gamified performance. One of the objectives of the research project was to try

⁵ “Programa interactivo de televisão que dava ao telespectador a hipótese de escolher, numa votação em tempo real, o que iria ser exibido a uma determinada hora, de entre dois conteúdos pré-determinados (frequentemente episódios de séries) denominados “Bloco A” e “Bloco B”. A série original foi transmitida pela RTP (inicialmente na RTP2 e a partir de 1993 na RTP1) entre 13 de outubro de 1986 e 7 de janeiro de 1994” in [https://pt.wikipedia.org/wiki/Agora Escolha](https://pt.wikipedia.org/wiki/Agora_Escolha) . Acedido em 3/10/2023

In English:

“Interactive television program that gave the viewer the chance to choose, in a real-time vote, what would be shown at a given time, between two pre-determined contents (often series episodes) called “Block A” and “Block B”. The original series was broadcast on RTP (initially on RTP2 and from 1993 on RTP1) between October 13, 1986 and January 7, 1994.” in [https://pt.wikipedia.org/wiki/Agora Escolha](https://pt.wikipedia.org/wiki/Agora_Escolha) . Accessed in 3/10/2023

and narrow down their own definition around what counted or not as a game, and therefore could be applied into the notion of gamified performance. In the paper “Gamified Audiovisual Works – Composition, Perception, Performance” and after the initial theoretical research it is affirmed that:

“Games usually include rules and goals that together form a system which invites players to act according to its order and structure. (...) A study of books on game theory soon reveals clearly that different scholars offer varying definitions of games. The only point almost all theorists agree on is that games contain rules. A second aspect on which most theorists come to an understanding – although not as widely as in the case of rules – is that games are goal-oriented.” (Ciciliani & Lüneburg, 2018, pp. 1-2)

But through the audience feedback collected after the concerts of the developed gamified pieces, Ciciliani et.al. started realising that for the audience, generally, rules and goal-orientation were not the most defining characteristics of the game feeling, but actually interactivity of the performer with the game and its interface seem to carry a much heavier weight:

“After evaluating the audience questionnaires from three work sessions, with a total of approximately 100 participants, it became clear that rules and goals played a minor role in the detection of game elements. When asked what aspects of the performance reminded audience members of games, a majority referred to the ways in which the performers interacted with the environment. Aspects such as action-reaction, the player’s involvement or their handling of an interface were most frequently mentioned. This was one of the reasons why we decided to focus on the role of the performer during the following phase of the research, which is still ongoing.” (Ciciliani & Lüneburg, 2018, pp. 2-3)

The Edward Packard series “*Choose Your Own Adventure*” (Packard, 1979-1998) was a collection of volumes that explored a new form of interacting with a narrative in a book. Differing from other book in the way that “CYOA books required “you” the reader to make narrative-changing choices on nearly every page” (Cook, May 2021, p. 419).

At around the same time “*Dungeons and Dragons*” (Gygax & Arnerson, 1974) was released, introducing structured and rule-based tabletop roleplaying games (Referred to as RPGs). Lasley notes:

“The game is popular despite the publication of long rule books and each game of D&D is inherently unique because the way in which the rules are applied can vary from group to group. For example, some players use strict literal applications of “Rules as Written” (RAW) while others avoid constantly looking up exact wording by adjudicating rules in whatever way they agree best serves the story (a highly useful approach for meaning making).” (Lasley, 2020)

This game type has a moderator of the world (Gamemaster) and players that explore it. The game setup allows players to choose very freely what their characters do. Other iterations of this format were created, inspired in different fantasy worlds and settings, for instance, the RPG “*The Call of Cthulhu*” (Peterson, 1981), named after the homonymous short story by H.P. Lovecraft (Lovecraft, 1928), that was created upon the Cthulhu Mythos fictional universe birthed by Lovecraft in his many short stories and books.

Bringing back “*Bandersnatch*” (McLean, 2018), mentioned in section 1.1., it is clear the film has a strong similarity to the “*Choose your own Adventure*” (Packard, 1979-1998) style of narrative, bringing it into more of a visual media sphere.

1.3. Double Bass & Electroacoustic Music

Here I focus on aesthetic musical references around Double Bass & Electroacoustic Music, which relates to or has inspired the project developed.

Gavin Bryars is a double bassist and composer which writes for double bass in a way that, in his own words "(...) relates in some way to my own experience as a bass player." (Bryars, Gavin Bryars, n/d). Even if his "*Double Bass Concerto "Farewell to St Petersburg"*" (Bryars, 2002) was only written for acoustical ensemble, Bryars brings forth an atmospheric sombreness with focus on bass voices and timbers, this "(...) brings about an unusual area of orchestration in this concerto: the inclusion of a small chorus of bass voices." and keeps "The orchestration is quite light throughout, so that the singing quality of the double bass can emerge." (Bryars, Gavin Bryars, n/d). The positioning of the double bass as a soloist amongst others is fundamental in the sonority of both this piece and my piece.

In "*Lienzos Migrantes: For Left Hand Double Bass and Multi Effects Pedal*" (Alviz, 2020-21) Alviz explores different methods combining double bass techniques and delays, all while only playing with his left hand. In this piece the double bass stands alone and the atmosphere surrounding it is created through the different delays and feedback, that change throughout. This approach of sound processing, where the double bass sound is captured by a pickup or microphone and modified live has similarities to how I modified the double bass throughout my piece.

Marc Sabats "*Spectral Canon No.1*" (Sabat, 2005) is also a double bass piece with multiple delay effects unit usage, "the electronics are generated live and in real time during the performance. Since the material is canonic, the electronic portion will remain relatively the same for successive performances." (Ballew, 2007). This piece often explores harmonics and how, with delay, they can overlap and create different harmonies

and textures. In my piece there is also moments of exploration around how live electronic effects can affect the sounds and textures around harmonics.

Robert Mathesons piece “Ticker Tape” (2013) is a piece made for solo double bass and live electronics. This piece was composed specifically with the usage of Ableton in mind. In the piece he combines a *preset Looper* and the effect *Simple Delay* and *Resonator*. According to Calado “The structure of the piece does not follow an identification of movements, as in a form sonata and is very marked by improvisation, which reflects the jazz influence of the composer.”⁶ (Calado, 2017, p. 59) The implementation of Ableton as the application of the live electronics, as well as the usage throughout of improvisation relates to my compositional wants and style.

1.4. Creative “Flow”

In 1926, in his book “*The Art of Thought*”, Graham Wallas categorized the creative processes into 4 different stages: Preparation; Incubation; Illumination and Verification. Referring within the text to Helmholtz, Wallas explains:

“Preparation, the stage during which the problem was ‘investigated ... in all directions’; the second is the stage during which he was not consciously thinking about the problem, which I shall call Incubation; the third, consisting of the appearance of the ‘happy idea’ together with the psychological events which immediately preceded and accompanied that appearance, I shall call Illumination. And I shall add a fourth stage of Verification (...) in which both the validity of the idea was tested, and the idea itself was reduced to exact form.”
(Wallas, 1926, pp. 80-81)

⁶ “A estrutura da peça não segue uma identificação de movimentos, como numa forma sonata e está bastante marcada pela improvisação, o que reflete a influência jazzística do compositor.”

Later, in 1990 Mihaly Csikszentmihalyi released the book “Flow The Psychology of Optimal Experience” where a discussion was started regarding what activities (and how they are done) create the optimal experience of *flow*, which is “the way people describe their state of mind when consciousness is harmoniously ordered, and they want to pursue whatever they are doing for its own sake.” (Csikszentmihalyi, 1990, p. 6).

When I read these authors, I thought this applied enormously to my work process as Wallas’ (1926) subdivision named what I before had only felt, and therefore found hard to describe and categorize. By giving a name to these separate phases I realized I was most often struggling or getting stuck when going from the “Incubation” phase into the “Illumination” phase, as well as then having little support or opportunities to put to test the “Verification” phase.

By connecting this with “Flow theory” (Csikszentmihalyi, 1990) I realized I was not managing to bring forth a state of *flow* often enough. Csikszentmihalyi explains that conditions to reach *flow* frequently have “(...) the common characteristics of optimal experience: a sense that one’s skills are adequate to cope with the challenges at hand, in a goal-directed, rule-bound action system that provides clear clues as to how well one is performing.” (1990, p. 71). Not only that but he explains that the actual experiencing of joy through *flow* comes, usually, as a combination of 8 major components (Csikszentmihalyi, 1990, p. 49):

1. “(...) First, the experience usually occurs when we confront tasks, we have a chance of completing.”;
2. “Second, we must be able to concentrate on what we are doing.”;
3. “Third (...) the concentration is usually possible because the task undertaken has clear goals”;
4. “(...) fourth (...) the task undertaken (...) provides immediate feedback”;
5. “Fifth, one acts with a deep but effortless involvement that removes from awareness the worries and frustrations of everyday life.”;

6. "Sixth, enjoyable experiences allow people to exercise a sense of control over their actions.";
7. "Seventh, concern for the self disappears, yet paradoxically the sense of self emerges stronger after the flow experience is over.";
8. "(...) the sense of the duration of time is altered; hours pass by in minutes, and minutes can stretch out to seem like hours."

Recognizing a lack of experiencing these 8 major components in my work process, helped me realize that what was hindering my move from "Incubation" to "Illumination" was the absence of *flow*, specifically the conditions that help bring it forth. The first one mentioned was "(...) a sense that one's skills are adequate to cope with the challenges at hand (...)" (1990, p. 71) was not the issue. Problems started to arise "(...) in a goal-directed, rule-bound action system that provides clear clues as to how well one is performing." (1990, p. 71), where I noted these conditions (the goal orientation and feedback as to how well I'm performing) to be insufficiently present in the work process to allow for smooth access to *flow*. This and the implemented solutions are described in more depth in Part I sections 2. and 2.1..

Furthermore, in a later study done around Flow it was found that "Taken together, the results of the three studies in this present investigation support the claim that doing it together is better than doing it alone. Solitary flow, while quite enjoyable, is not as enjoyable as social flow." (Walker, 2010, p. 16) This demonstrates that often social settings create a more of a propensity for more enjoyable *flow*.

2. Reference Methodologies

This work has a focus on the qualitative perspective of research. Important are the focus on the democracy of experiences and the methodological abundance that will be collected. Artistic Research is a form of qualitative research that embraces artistic processes to understand and reflect on the subjectivity of human experience. In their article “What is Artistic Research?” (Boeck & Tepe, 2021) Angelica Boeck reflects on her understanding of artistic research:

“Reflection takes place during artistic production. Other forms of knowledge production (particularly in the natural sciences) require the use of approved methods, being part of a theoretical discourse and a verifiable, generalisable and comprehensible depiction of the research process. Artistic research functions differently: methodological and the theoretical aspects can often only be identified retrospectively, through a process of reverse engineering. This means that the creation process of the artistic works is examined and put in relation to the works of other artists, scientists and theorists in order to extract the components of which they are made. A written reflection of the artist (formulating the question, identifying the context and conditions, providing information on the method and theory, self-reflection) is possible, but not absolutely necessary; though I do consider it to be profitable.” (Boeck & Tepe, 2021, p. 10)

Therefore, this project is based on artistic exploratory/experimental methodologies of work as “(...) artistic creation is the key to sharing the *know-what-it-is-like*, or experiential knowledge (...)” (Penha, 2019, p. 6).

I began the construction of the project with bibliographical research and simultaneously began reflection on how this piece was going to be and how the programming of the

audio processing and interactivity was going to be obtained. Afterwards there was the exploratory phase of composition, programming of audio and integrating of the interactivity. Simultaneously field notes were collected, collective creative sessions with peers were developed and interviews were saved and collected from a *focus group*, which promoted a feedback learning process in the development stage.

There were different moments of reflection throughout the development of the piece that were required to understand where work was lacking, and therefore in which direction it needed further development.

The *focus group* consisted of a small group of people that would assist a *mock performance* of what had been developed until that point. The interviews (see Appendixes 2, 3 and 4) were done afterwards, individually, to these same people. The main topics that were approached in these interviews were the following:

- Length of time and audio associated with the voting phase
- Voting method
- Understanding of the piece and their role in it
- Feeling of immersion in the piece

The creative process of the project found initial struggles. The work process was slow, irregular, and often unfulfilling. This came from the fact that there weren't often specific goals attached to each creative session, there was often not a lot of immediate external feedback from peers and a lot of pressure and anxiety surrounding the creation process, since the pressure to create was more external than intrinsic given that the project had a final evaluation attached to it. It was then suggested to me that reading about *flow* (Csikszentmihalyi, 1990) could be an important asset to understand why this was the case. By learning about *flow*, I realized my work didn't come out of me with no effort. On the contrary, I hardly had any piques of *flow*, and I needed to implement new working conditions so that my creative process could better flow, and I could achieve my objectives.

So, I started by analysing my work routines, meaning, at what time I was most predisposed to write/compose, and why I was getting frustrated and impatient so quickly. I realized then that working alone in the house was holding me back, as I had too many distractions, and felt very lonely in the process.

To counter these blockages, communal work was integrated into my creative process. By this I mean that the creative process started taking place in spaces where others were also actively creating or working. Having others around me as I created, and therefore someone who, if asked, could give me immediate feedback.

This feedback loop/spiral, where this input from “peers” served to help further design and/or modify certain parts of the piece, was fundamental in its construction.

In these communal sessions, the compositional explorational process, finding sonorities and textures for each *Chapter*, was accompanied by art being created by others to my improvisational style compositional process. With this, and me presenting different *Chapters* of the composition as they were being created, I received direct feedback if something did not match, didn’t work, or didn’t flow with the preexisting ambient we had created. This allowed me to have direct input in the development phase of the project.

These improvisational compositional communal creation sessions often took place in my home, usually with only one or two other people present.

The first instance, while composing for the first *Chapter*, one of the more “classically written” pieces and only the beginning of my exploration into different ways of playing, as well as a piece that doesn’t involve almost any sound processing outside of Reverb, my friend Lea drew me as I experimented with the double bass (see Figure 1). This session produced the initial original score for *Chapter A – Emptiness* (Figure 2).

Figure 1 - Drawing from Lea

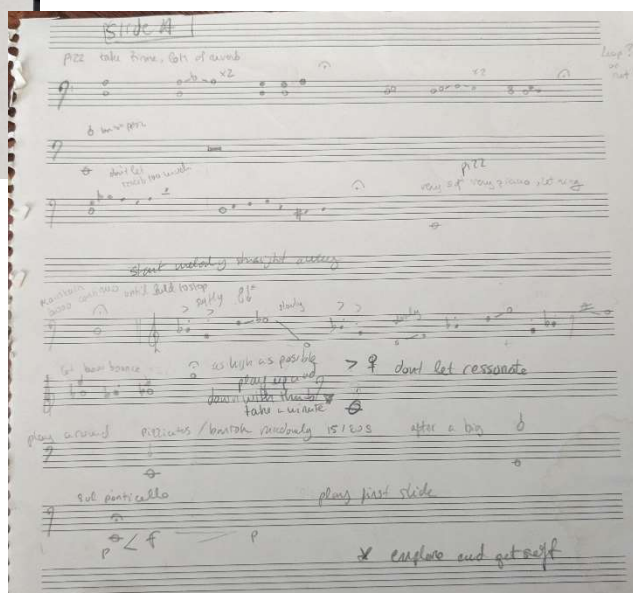
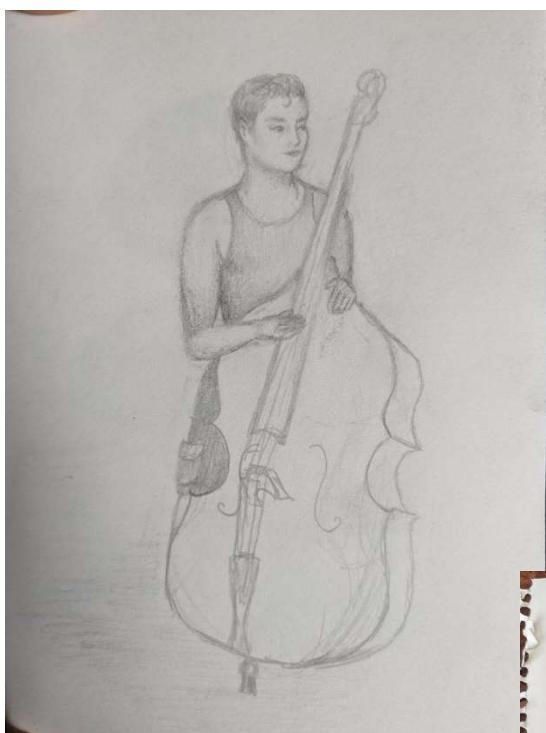


Figure 2 - Initial score for "Chapter A Emptiness"

In another instance, a friend (Tristan) was drawing (Figure 4) as I improvised between the double bass and the computer. When I found a sonority or a segment I liked, I would write it down and then continue this process until I was content with the result, often conversing with him about what I liked or disliked about said segment and receiving feedback on what he thought. Composing like this often meant the scores were constructed in a chaotic written style, in this particular creative session this was the case, and how *Chapter E – Drowning* (see Figure 3) first came into existence.

Marta Carvalho Foley

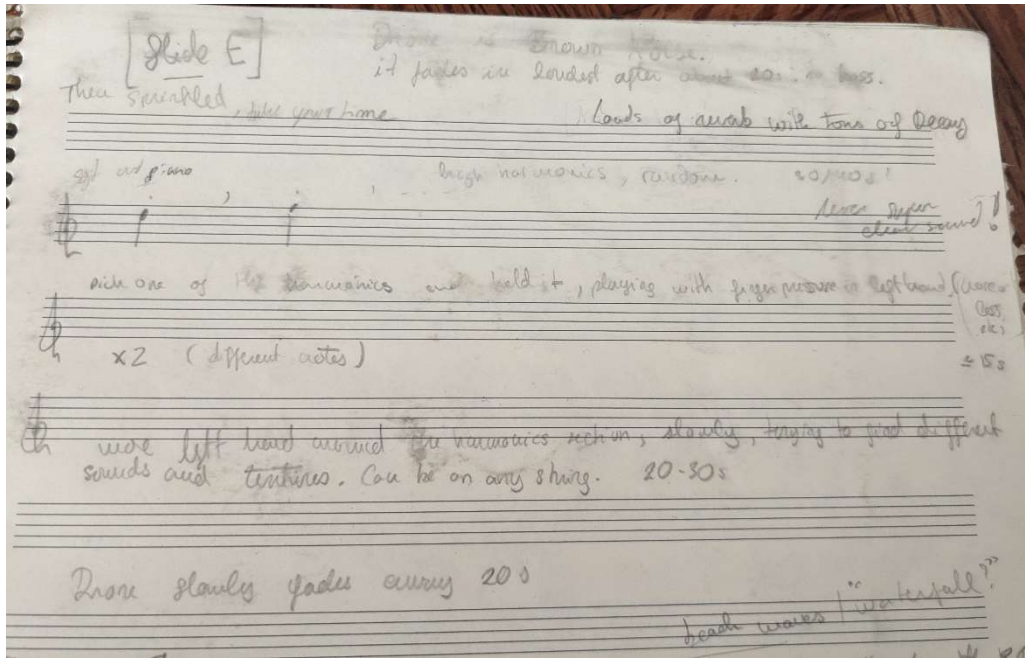


Figure 3 - Initial score for "Chapter E Drowning"

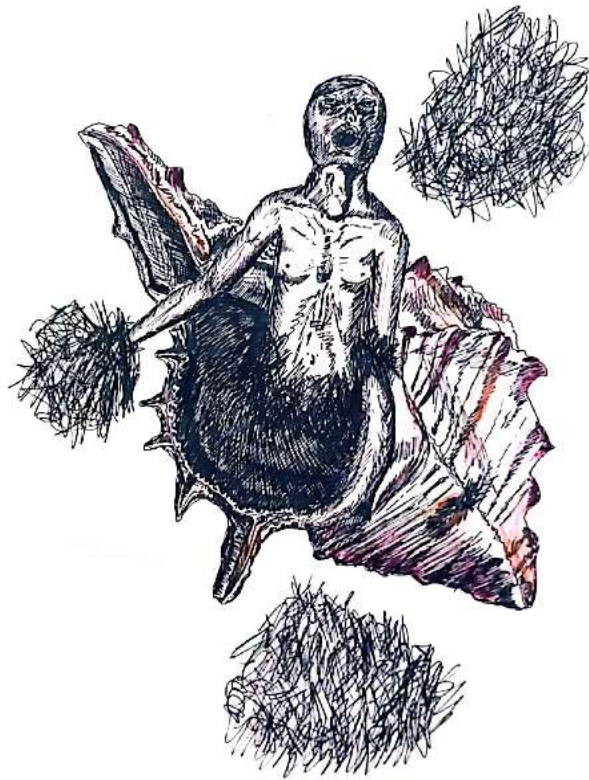


Figure 4 - Drawing from Tristan

In yet another communal creative session with Tristan while working on *Chapter J – Together*, he decided to instead write a poem while I improvised and composed (see Figure 5).

wie trodenes laub im wind verweht,
fahl und grau
so fühlt sich meine Quelle an
Ich wünscht, ich hätte es nicht besser gewusst;
Aber ich komme nun dir zu sagen, du lebst genau richtig.
Was wirklich deins ist und was nicht.
Zum spielen.
Deine Annahmen waren falsch; wisse, dass du nicht das bist,
woher du dich hältst wenn du bei mir bist.
Blödiert. Gedauert schlafen gegen kalte Wände. Stoppen.
Deine Hand aus Luft stets um meinen Hals.
Aber gesteuert, alles eingetruhen
in einem Netz aus Eis
~~das~~ Kränzend. Klein.
Was ich für das Leben gebe.
Die Wellen kommen und gehen.
geben leben, nehmen Freude, leben ab und zeigen Farben.
Nach dem Einbruch kommt das Leben.
Ich kann dane dich sein.

- Die Quelle musik sterben -

05.09.2023

Figure 5 - Tristans poem

The last sentence he writes in German, “Die Quelle Musik sterben” meaning “The source of music dies” is a direct inspiration to the setting we were creating in. The initial score for *Chapter J – Together* made during this session can be seen in Figure 6.

2.1. *Focus group* interviews and feedback

The practical *mock* semi-performance with the *focus group* “taught” me not only in “real time” as well as later through the interviews what might work and what might not, especially when it came the less predictable aspects of the piece, like the interactivity and improvisation. This served to develop clearer and more functional ideas regarding the final iteration of the work.

It was also through a conversation after a communal work session, in this case the one with the *focus group*, where audio of the interviews was collected, that it was apparent to me that the voting times were insufficient. Leo affirmed that “I think we needed. I think the process of voting needed more time (...)” (Appendix 2, nº 5), as well as Karl, saying “(...) and when it came to the voting itself, I would have liked to have a bit more time, not necessarily for reading through the options, but for imagining kind of what it feels like for me.” (Appendix 4, nº 3). This made it very apparent that the initial 30 second time limit to vote was not sufficient for the smooth operation of the voting system, and therefore this was changed into 45 seconds.

Other important feedback received in this feedback loop/spiral that was incorporated into the work process, and that proactively changed aspects of the piece during its development, were:

- the audio associated with the voting phase, which was found to be too loud and too intrusive according to Leo “I think the ticking of the clock was too loud in comparison to the music because it was quite there, and I think it would be enough if it was like a background noise.” (Appendix 2, nº6). Therefore, there was an attempt to make this sound less prominent in the voting stage of the piece;

- considerations on how the audience would be explained what to expect from the piece beforehand, to help with smooth interaction with the voting app and understanding regarding the nature of the performance taking place, this was seen through Tristan “In the first time I was confused about the sound (um hmm) because I

think you didn't really mention that this is the time that we have to vote. (Um hmm) I thought we just waited for the next set of something like this (...)" (Appendix 3, nº13) and Karl "I could see that people might get confused when there's like silence and nothing's happening on the phone. And so what's happening?" (Appendix 4, nº34). This confusion made it clear to me that the best option would be to create an Audience Guide Sheet (see Appendix 6) for an easier and faster understanding of what was "expected" from the audience during the piece;

- Recommendations of a different way for the performer to access the technology throughout the piece, or to make this less obvious and therefore maintain a higher level of immersion. This was made clear to me by Karl saying, "I mean I didn't mind looking at the computer, but like you turning around pressing buttons took away some of the like atmosphere yeah of the entire thing." (Appendix 4, nº66). Leo also felt it to be disruptive "(...) if this if this was more automatic, I think I wouldn't realize that you're doing the voting, that it's your part, and that would give you a different role which is more of an artistic role than moderator role, and I think I would prefer you to be the artist (...) It was just a bit disruptive. Because then you're suddenly getting on your phone and like, what are you doing, you know?" (Appendix 2, nº79 and nº83) even suggesting "I think if you had a laptop or something next to you I think I wouldn't have minded it as much because then you don't need to get up and like you would just click." (Appendix 2, nº 88). Taking those external observations, I decided to work on a better stage layout that would minimize the amount of movement of the performer, and "hide" more the technological components of the piece, as to maintain more mystery and immersion. The solution was found to allocate the voting device to the stand where the scores would be, and underneath those a stand would hold the computer and AI, leaving most of the interactive electronics on the same side of the performer and in the same approximate area. A Figure of this setup found can be seen in more detail Part II section 3.2. "Technical Rider".

Part II - Development of the piece

The narrative was simultaneously written and inspired by the compositional aspect of the piece, meaning both influenced each other's creation.

The programming was done afterwards to accommodate the needs of the narrative and compositional side, taking on more of a support role regarding accessibility and simplicity to the performative act.

The focus was to create a sense of otherworldliness, and to take the reader/listener to a space they could imagine themselves, with only basic descriptive guidance. The horror undertone and scene(s) taking place in a non-earthly other dimensional place was inspired by Lovecraft (Lovecraft, 1928) and his many worlds/dimensions.

The *Chapter* follow an alphabetical order (from A to K), as a reference to the progression in the story line, the further down to alphabet, the closer to the end.

The voting system, inspired by "echobos" (Lee & Freeman, 2013) usage of cell phones in performance pieces, was designed to utilize the phone as a device for connection between audience and performer. In most cases the audience is given two choices to choose from and depending on the voting the narrative goes in the direction the majority of the voters choose. To vote initially there was going to be a 30 second period between *Chapters* but as references above in Part I section 2. It was found through interviews (Appendixes 2, 3 and 4) that this was insufficient time, and it was expanded to 60 seconds.

The narrative that informs the audience of the storyline (Appendix 1) is presented to them through a video projection. The narrative videos for each *Chapter* have mostly a functional role, being simply a black background with white text being slowly presented over the time of the associated piece, and later the access the audience will have to their voting possibilities. More important is the videos' usage in the Ableton application and how they were integrated in it, which is described in more detail in Part II section 2.11..

1. The Narrative Written Aspect:

Initially the narrative being written had a very personal emotional connection to me, and after time it became clear that it was creating too many possibilities, with only minor change between them. This initial narrative also had a linear time progression, meaning the possible timelines could not easily interconnect with each other. This not only meant the possibilities of the audience's choice were instantly narrowed within the first choice, but also created complications with the occurrence of a large number of outcomes very quickly, as seen on Figure 7.

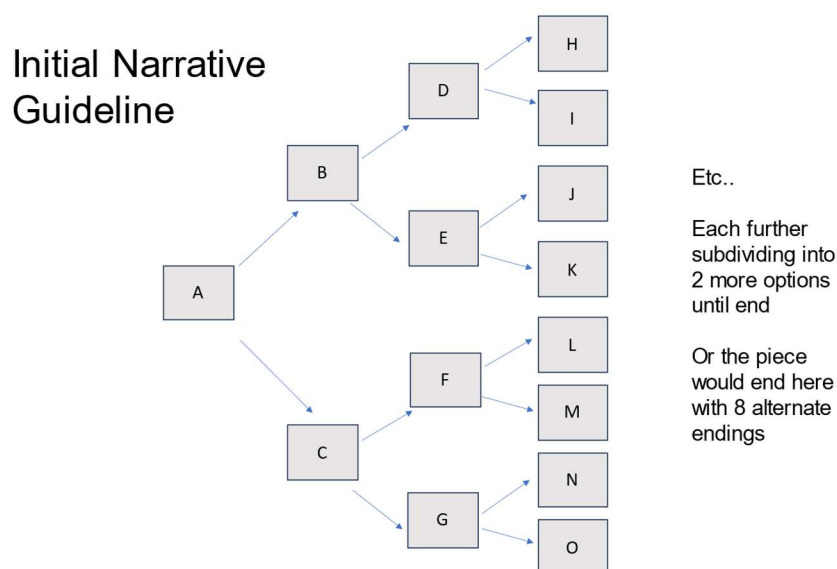


Figure 7 - Initial Narrative Guideline

Additionally, there was no guarantee the general audience would be able to connect with/imagine/put themselves in the position of the protagonist as it was heavily inspired on my own real-life experience.

Furthermore, in the text of the first narrative attempt each *Chapter* was usual quite long as it tended to pack in a lot of information, and this would've been too dense and distracting from the sound portion of the piece.

Therefore, an active decision was made to focus more on the world around the protagonist, more than the protagonist themselves and their experience, as well as focus on more universal/broad feelings, like fear, discomfort, loneliness, ... and not ones connected to very specific life situations. This allowed for less distractions from the audio, and an easier to process narrative experience.

In regard to the structure of the Narrative Guideline, a more interconnected approach was applied, where the choice of certain options would lead “backwards” or some options had the same outcome, see Figure 8.

Final Narrative Guideline

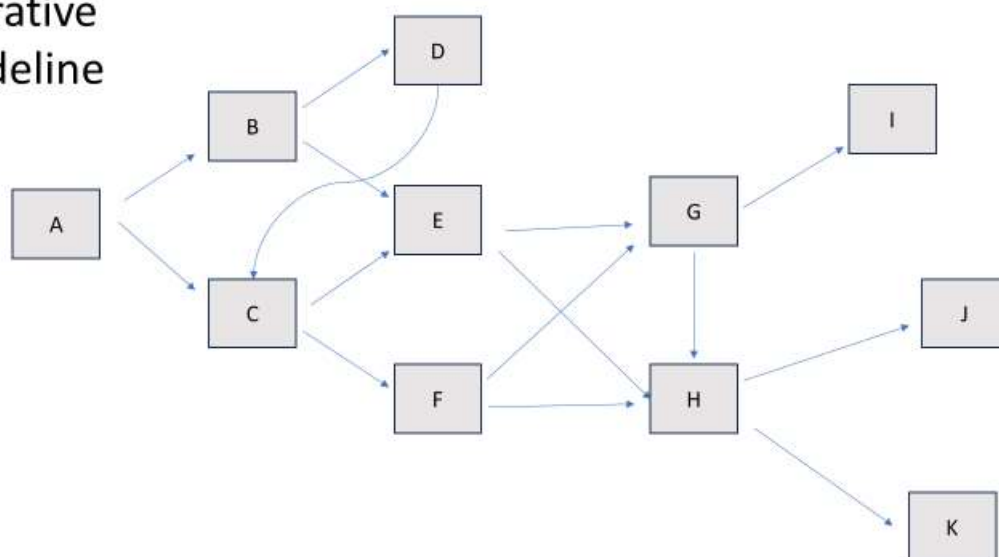


Figure 8 - Final Narrative Guideline

This permitted for a lesser quantity of outcomes and endings, keeping the narrative less dense or from becoming too specific. It gave fluidity of movement in the story too, meaning that the narrative stopping being an only linear and unidirectional path.

The final narrative was simultaneously written and inspired by the compositional aspect of the piece, this is also a difference to the initial attempt, as in that case the narrative was being written completely on its own, and not along with the compositional audio aspect. This also allowed for the greater fluidity in the Narrative Guideline (Figure 8).

This final written narrative (see Appendix 1) with all the *Chapters* included and their possible routes as well, goes stronger into fantasy and abstract. It maintains the first-person point of view, as is common in “Choose your own adventure” books (Packard, 1979-1998), but simplifies both the environment and the actions possible. In addition, because it is less “realistic,” time and space are freer to be flexible, and this allows several paths to interconnect with each other, making the public's first choice not as determinist.

2. The Sound/Compositional/Technological Aspect:

The sound and compositional aspects were very influenced by, and influenced themselves, the narrative aspect of the piece, as they were done mostly simultaneously, and are interconnected from the beginning of the creative process.

The compositional library of the piece contains ten (10) different scores⁷, each having a paper/written part and a respective Ableton setup. The scores are named after each of the *Chapters* they accompany, except for *Chapters B* and *C* as they share a written score, and, therefore, the composition is called *Chapter B and C*.

Each *Chapter* focuses on distinct aspects and sonorities, and as we go further down in alphabetical order, start to rely more heavily on electronic audio/sound components. This aesthetic choice of adding more drones or accompanying audio as the performance progresses tries to represent the passage of time and progression of the narrative as well as the protagonist, double bass, getting more and more sucked into the world its exploring, the electronics and drones.

Aesthetically, the compositions progressively take on a more Ambient/film music genre, which differs from the initial classical contemporary music energy.

⁷ there are 10 scores and 11 *Chapters* because *Chapters B and C* share a score

Most samples used in the drones were either recorded by me on the double bass or taken from “BBC Sound Effects”⁸.

The technological aspect functions also, apart from as an aesthetic role, as a facilitator to the performer and to therefore create a smooth(er), simpler interactive process between performer, public and performance.

For this the application “Max for Live”⁹ (Appendix 5) was fundamental in its usage with Ableton Live 11 Suite¹⁰. With it (Max for Live), lots of actions, like the changing of *Chapters* and their respective drones and plug-ins, could be connected into just one button/key press (automized together), as well as the video aspect (the narrative text) being able to be implemented into Ableton, keeping most of the performance needs running all in one application.

This allows the performer to have to think of less actions throughout the performance and allows for a higher level of “mystery” for the public.

The only aspect still requiring a separate application would be the publics voting, for which “Mentimeter”¹¹ was initially deployed. Its simple accessibility and programmability allowed for an uncomplicated way to interact with the public while getting live feedback of the voting process. This was accessed by the performer through a phone/iPad (a bigger rather than smaller screen being preferable) and by the audience through a QR code provided. It requires them (audience) to have access to a Wi-Fi/Internet connection on their private phones. Unfortunately, it did not have a setting that would allow the public to see the results of the voting live on their phones. Because of this another website was searched for that would provide this service. “Slido”¹² (Appendix 7) was the second and final choice, as it allowed for live viewing from the phones, even if it did mean that each question had to be simpler and reset at the end of the round. It also allows for more

⁸ <https://sound-effects.bbcrewind.co.uk/>

⁹ <https://www.ableton.com/en/manual/max-for-live/> (accessed 04/10/2023) product by Cycling '74

¹⁰ <https://www.ableton.com/en/live/> (accessed 04/10/2023)

¹¹ <https://www.mentimeter.com/>

¹² <https://www.slido.com/>

users, which makes the whole piece more flexible in terms of audience number. Some feedback was provided in the *focus group* in the search for how the voting system could be best implemented, which can be seen in Part I section 2.1.

The moderator (performer) controls what polls are sent out and the audience simply has to, through the QR code website, vote on the option they wish to follow. Once the data is collected, the voting timer ends and the votes are counted, the performer to knows which *Chapter* they should head to next according to that data.

The idea of using phones for audience participation has been mentioned in Part I section 1.2 with their usage during the “echobo” project (Lee & Freeman, 2013), and their utility as an everyday object transformed into a connector of audience and performer.

A MIDI pedal was found to be the most effective way of giving me, as a double bassist, access to the application/display/interface while keeping my hands relatively free to continue playing or simply focus on other tasks. Performance wise it was also less intrusive as it required less moving around the large instrument.

There are also Performance Notes (Appendix 8) the performer can access when preparing the piece that give information on how it should be played.

2.1 Chapter A: Emptiness

Accompanied by the text: “A door opens into emptiness. A hand outstretched before you.”

(Appendix 1) *Chapter A – Emptiness* (Figure 10) focuses mostly on the sound of the double bass itself, with only a bit of *Reverb* attached. In the composition I use more “traditional” double bass techniques, like *sul ponticello*, *Bartók pizzicatos*, *glissando*, ... It is composed as a sort of Intro/Overture to the piece since it opens up the narrative and is the first moment of musical connection with the audience.

The usage of a *preset Reverb* with a delay rate of around 4 seconds on the double bass was done with the intention to transmit empty space, and undefined time within the *Chapter*, without muddling the sound too much (see Figure 9).



Figure 9 - Reverb Chapter A

Emptiness is the only *Chapter* without an accompanying drone, a deliberate choice, as if to present to the audience the double bass as a protagonist, beginning the journey of entering into the world to come, the representation of which is “the drones”.

The notation form in the *Chapter* is more “orthochronic”. (Peruzzolo Vieira, 2018, p. 46).

The tempo is free but remains to some extent proportional to the notation in question.

As there is no choice regarding this *Chapter*, and it will always be played at the start of the piece, the audiences voting is not considered beforehand.

Chapter A

Emptiness

Foley Carvalho

The musical score is written for double bass and consists of several measures with various performance instructions:

- Measure 1:** *pizz.* (pizzicato), *mp* (mezzo-piano). Notes: G2, B1, D2, F2.
- Measure 2:** *gliss.* (glissando), *gliss.* (glissando). Notes: G2, B1, D2, F2.
- Measure 3:** *pizz.* (pizzicato), *sf* (sforzando). Note: G2.
- Measure 4:** *pizz.* (pizzicato), *mf* (mezzo-forte). Notes: G2, B1, D2, F2.
- Measure 5:** *p* (piano). Note: G2.
- Measure 6:** *arco* (arco), *mf* (mezzo-forte). Notes: G2, B1, D2, F2.
- Measure 7:** *gliss.* (glissando), *Let bow bounce*, *Let bow bounce*, *mp* (mezzo-piano). Notes: G2, B1, D2, F2.
- Measure 8:** *pizz.* (pizzicato), *sf* (sforzando). Note: G2.
- Measure 9:** *Play around pizzicatos/bartok randomly*, *End with a big, Let reverb a bit*, *don't let ring out, damp after playing*, *sul pont. arco* (sul ponticello arco), *p < f > p* (piano to forte to piano). Notes: G2, B1, D2, F2.

Figure 10 - "Chapter A Emptiness" full score

2.2. Chapter B: Hold On & Chapter C: Let Go

This is the only duo of *Chapters* that share a score and as their development was done simultaneously, I will refer to them in the same section.

The piece is divided in six (6) sections as seen in Figure 13, the sequence of which is determined by the voting of the audience, which is why it incorporates both *Chapters*. Depending on which *Chapter* is chosen the tempo and will also vary, producing quite differing results.

The structure being divided into sections in this way references Riley (Riley, 1964) and the being semi-malleable and affected by choices made by an entity outside of the composer/performer, in this case, instead of dice (Hedges, 1978), the audiences voting references, both mentioned in Part I section 1.1. . As one can see in Figure 13 there is a note affirming that if the public votes for B, the piece is to be played in the sequence of 6. to 1., if they vote for C, it should be played in the sequence of 1. to 6.

There is the introduction of a drone, prerecorded, worked, and produced from the tailpiece of the double bass. I chose the tailpiece as it provides an ominous atmosphere especially when explored electronically. It is the first time a drone is included in the piece and symbolizes the “main character” colliding and interacting with the constructed world around it.

There is a clearly a move towards the Ambient/Electronic sonorities already, as in the score there is the usage of reverbs, delays and loopers.

This is the first time the audience is confronted with their choice. This choice affects what the main audio processor on the double bass will be, and (as seen in the score) affects how or in what order the sections within the score will be played.

The choice of a Reverb with an incredibly high delay of 16.9 seconds for *Chapter C – Let go* comes from the idea that the audience remains alone and tries to transmit this empty space of being unaccompanied and lost in time and space (Figure 11). This is

connected to choice the audience made to come into this *Chapter*: “*Refuse hand and wander onwards*” (see Appendix 1).

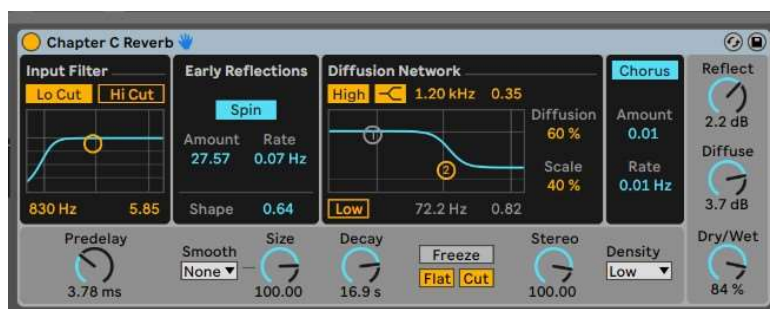


Figure 11- Chapter C Reverb

The choice of Delay with a high feedback rate of 75% for *Chapter B – Hold on* (Figure 12) comes from narrative step of the audience deciding to “*hold the hand and let it guide them*” (see Appendix 1), the Delay represents the new duality of presence in the Chapter, and also creates an atmosphere of echo, almost as a warning of the entities to come in the following *Chapters*.

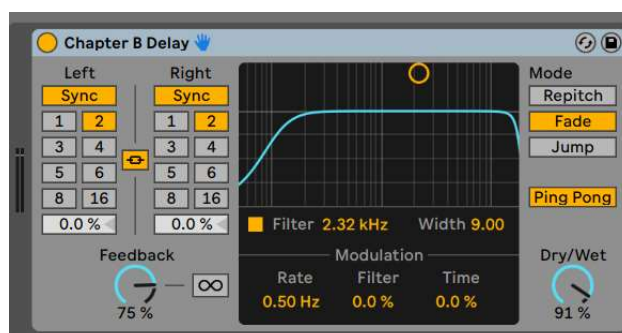


Figure 12- Chapter B Delay

If this is (re)played from *Chapter D – Dead-end*, it is assumed the public vote is 100% for C and the section is to be played accordingly.


Chapter B and C

Hold on & Let Go

Foley Carvalho

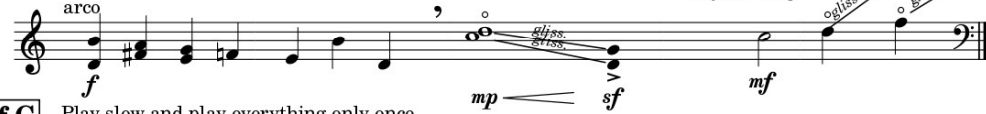
FOR NOW: If C (Reverb) do 1-6; if B (Delay) do 6-1

Maintain while playing with Right Hand —————

1. *sul pont.* 

Play with Left Hand - - - - -

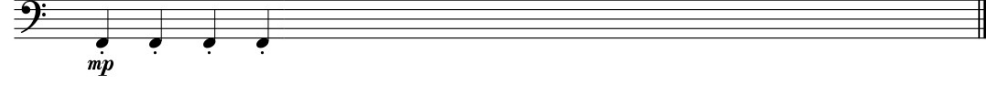
if B Play fast and repeat once section until Breath

2. *arco* 

stay on bow tip *gliss.* *gliss.* *gliss.* *hold highest possible note, fade out slowly*


mp *sf* *mf*

if C Play slow and play everything only once

3. $\text{♩} = 60$ 

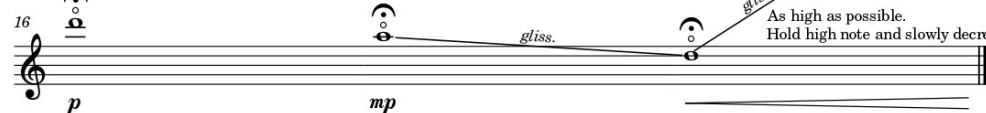
LOOP —————

Improvise with fingers near pick up.
Should last about 45 seconds


4. *sul pont.* 

Speed bow up and down as wanted for aprox 20s

Sul pont. to sul tasto, only vertical movement, fluctuating between fast and slow bow strokes. Repeat for about 30 seconds

5. Take your time... 

gliss. *gliss.* *As high as possible. Hold high note and slowly decrescendo*

6. 

Tip of the Bow, play for as long as you like

up and down the bridge, always tip of bow, random accents at will, sul pont to sul tasto, etc

Figure 13 - Chapter B & C full score

2.3. Chapter D: Dead-end

Represents the first and only dead end, where the audience isn't given a choice on where to go, and therefore there is no voting at the end of the *Chapter*.

Chapter D – Dead-end starts with a simple drone taken from footsteps, that later is delayed and modified, as to create movement, chaos, and tension in the piece.

As seen in Figure 15, a more “classical” theme is played on the double bass. After the theme is repeated backwards as a reference to having to go back to an older/earlier *Chapter*. The *Chapter* is played with a Reverb throughout which serves more to provide the instrument with some projection power and later there is also a Delay that is activated for the backwards repetition to add texture and differentiation to the theme. The specifics of both the Reverb and Delay were found while improvising and serve more to support an aesthetic choice for building chaos. (see Figure 14)

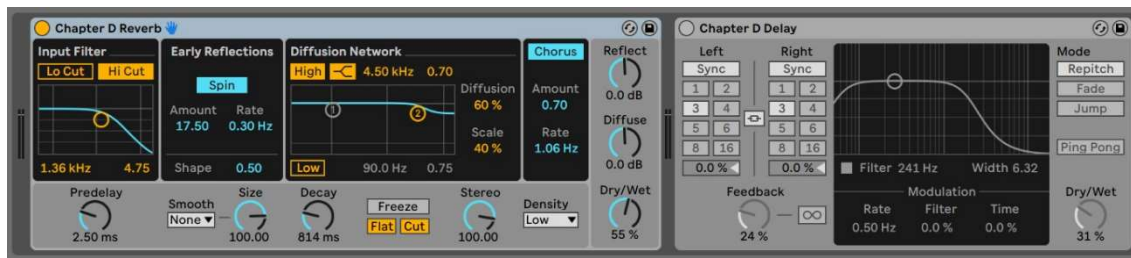


Figure 14 - Chapter D Reverb and Delay

This break in a regular continuity of narrative and step “backwards” serves to create a question in the audiences’ head regarding how much power they actually have in the game, and to subjugate expectations of what happens at the end of each *Chapter* when they are not given a chance to vote.

Furthermore, as this *Chapter* might not appear in every iteration of the piece, it also serves as an unpredictable factor in the experience, since not everyone will go through this feeling of not being allowed to vote.

Chapter D

Dead-end

Foley Carvalho

The musical score is written for a modified double bass and consists of 21 measures. It features a variety of playing techniques and dynamic markings:

- Measures 1-3:** *col legno* (triplets), *mf*, *arco*.
- Measures 4-6:** *arco*, *gliss.*, *col legno* (triplets), *arco*, *col legno* (triplets).
- Measures 7-9:** *col legno* (triplets), *mp*, *arco*, *ff*, *gliss.*, *f*.
- Measure 9:** *gliss.*, *mf*, *sul pont.*, breath for approx. 10s.
- Measure 11:** *ACTIVATE DELAY!*, *sul pont.*, *f*, *gliss.*, triplets.
- Measures 13-15:** *gliss.*, *ff*, *col legno*, *mp*, triplets, *5*.
- Measures 16-18:** *arco*, *gliss.*, *col legno* (triplets), *arco*, *gliss.*.
- Measures 19-20:** *col legno* (triplets), *mf*, *arco*, *gliss.*, *col legno* (triplets), *arco*.
- Measures 21:** *col legno* (triplets).

Figure 15 - "Chapter D Dead-end" full score

2.4. Chapter E: Engulfed

As we reach approximately the middle of the piece and a moment of a lot of narrative tension, the played part of the double bass becomes more erratic and improvised, less structured without following a specific theme of sorts. This is the first time a “Textual/Verbal Notation” is used, according to the table in Peruzzolos thesis (Peruzzolo Vieira, 2018, p. 46), as can be seen in Figure 17 (the score for *Chapter E – Engulfed*). This was done as the process of writing came from an improvisation, and I enjoying the idea of maintaining non-specific notes, so the written word here seem a clearer way of transmitting this information.

Engulfed is a leap towards the more Ambient/film music side of the performance, although the sound the double bass produces is only Reverbed, again to have enough power to fill the room, so in terms of live audio effects on the double bass, it’s still quite light. Also, as a support a simple Compressor was added to the double bass since the *Chapter* focuses heavily on the use of harmonics and I wanted to make sure they were well heard and brought out. (see Figure 16)

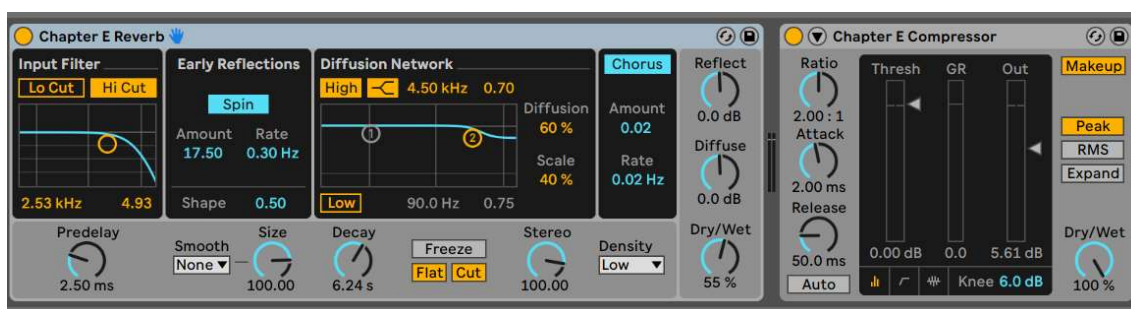


Figure 16 - Chapter E Reverb and Compressor

The Ambient-esc mood comes from the seeming unclear direction of the piece and absence of written rhythm or notes. Here the drone is created from Brownian noise that has been *EQ-ed*.

As to aid in the understanding of the sequence in which the SECTIONS¹³ should be played, I created a Visual Timeline for the score (see Figure 18). This is more of a reference and not a writing style, as the Timeline itself doesn't explain what should be or how the piece should be played, but merely functions as a visual aid of when SECTIONS should be played.

Chapter E - *Engulfed*

SECTION 1

Drone starts and continues for 20 seconds then SECTION 2 begins.

Note: Drone starts and ends piece.

SECTION 2

Play random high harmonics. This lasts 50 seconds approximately.

Then go on to SECTION 3.

SECTION 3

Pick one of the harmonics and hold it, playing with the finger pressure in the left hand (more or less pressure, etc). Do this with two different harmonics.

The whole section should last approx. 2 x15 seconds (each harmonic 15s).

Then go to SECTION 4

SECTION 4

Downward harmonic *glissandos* with left hand (seagull-like).

Lasts about 30/40 seconds.

Then move on to SECTION 5

SECTION 5

Move left hand around the harmonics section, slowly, trying to find different sounds and textures. Can be on any string. Lasts about 30-40seconds.

Then go to SECTION 6.

SECTION 6

Slowly diminish the sound of double bass and then the drone should take about 20 seconds to fade away alone.

Figure 17 - "Chapter E Engulfed" full score

¹³ Capitalized, as written in score.

VISUAL TIMELINE CHAPTER E

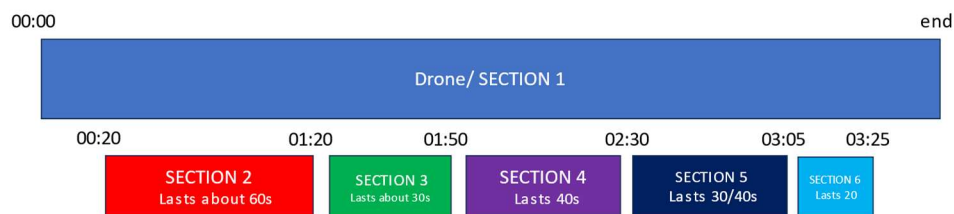


Figure 18 - Visual Timeline Chapter E

2.5. Chapter F: Drowning

Paralleling *Chapter E – Engulfed* narratively (see Figure 8 above), *Chapter F – Drowning* is another spot in the middle of the piece with a lot of narrative tension.

When it comes to notation, *Drowning* is written in a combination of “Orthochronic” and “Textual/Visual Notation” (see Figure 21) according to Peruzzolo (Peruzzolo Vieira, 2018, p. 46). There is a Visual Timeline for better comprehension. (Figure 20)

This choice of Notation type mixing was done because I felt like I wanted certain parts to be clearer and concrete, and the written notes could provide that, while still allowing for the freeness of interpretation of the written word score. There is the implementation of *multiphonics* briefly, as well as *sul ponticello* and bowing of the tailpiece. This is also the first instance in the piece where the sound of the double bass is more heavily modified with a Grain Delay audio effect and Reverb. (Figure 19)

This Grain Delay focuses on Pitch and was implemented with the intention of procuring a texture that would complement the drones, as well as give the feeling that the double bass contained multitudes. The Reverb again serves more as a support to give the

double bass the power to fill the room, and more of projecting presence. A Looper is also necessary but its configuration less relevant.

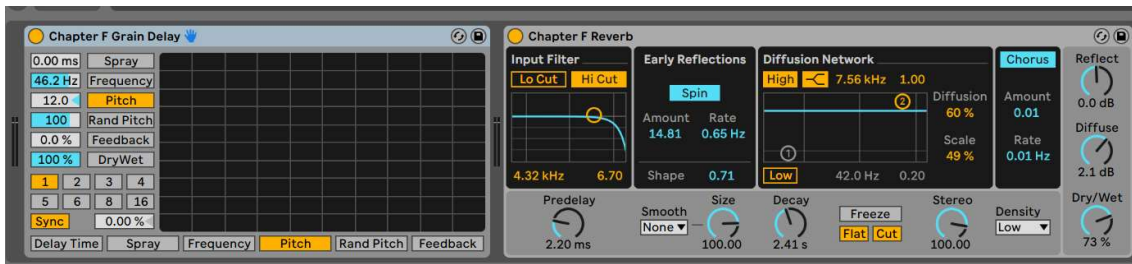


Figure 19 - Chapter F Grain Delay and Reverb

The drone is taken from waves hitting the shore and starts quite untouched until it grows into an almost unrecognizable sound with the help of an overdrive. The drone is what gives this section some rhythmic forwards movement.

These all occurred as experimental improvisation moments, while I was looking for what different textures worked well with the narrative text of: *“The floor begins to swallow you dragging you under like a riptide”* (Appendix 1) of this Chapter, as well as what combined well with the drone background.

VISUAL TIMELINE CHAPTER F

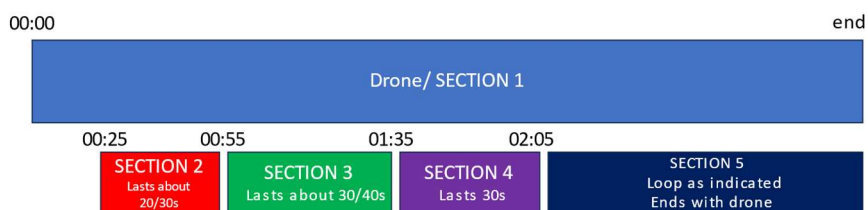


Figure 20 - Visual Timeline Chapter F

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Chapter F - Drowning

SECTION 1

Drone begins, it will last until end of piece, allow it to play about 20-30 seconds before going to SECTION 2.

Note: Drone starts and ends piece.

SECTION 2

Bow on the tail piece of the double bass, join the drone in the crescendos and diminuendos it does.

Continue for about 20-30 seconds then go on to SECTION 3

SECTION 3

Repeat figure for about 30-40 seconds.



Then go on to SECTION 4

SECTION 4

The two notes are to be played as *multiphonics*. The left hand is to put a bit more than harmonic pressure on the notes written below, the bow is to go fast and light in the *sul ponticello* area.



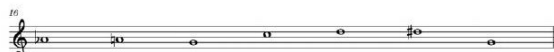
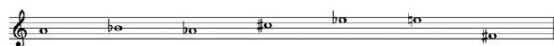
The whole section lasts about 30 seconds (15s each note)

Then go on SECTION 5

SECTION 5

Loop each section into the mix

Moltissimo vibrato



Slowly fade loop away with the drone.

Figure 21 - "Chapter F Drowning" full score

2.6. Chapter G: Scattered

This is one of the de-escalation *Chapters* after the moment of narrative tension. Starting more erratic in nature but softening throughout. Accompanied by the text: “As you struggle your whole body feels like its disintegrating, as the “you” particles scatter and float across time and space, you feel peace.” (Appendix 1), there is an urge to the audience to attempt to begin a relaxation process after the tension build up in the previous *Chapter(s)*.

In *Scattered* the drone, based off different samples of gunfire, becomes more complex and entails its own rhythm, giving movement albeit unpredictable. These samples were *EQ-ed, Delay-ed and Chorus-ed*.

The double bass joins in a percussive role initially, improvised and only with a bit of Reverb and Looping. Then later in a more “melodic” role with an exploration of different types of harmonics, which are, to a degree, also improvised.

The Reverb attached to the double bass has a focus on the lower frequencies and around 5 seconds’ decay. This was implemented to support the percussive section especially and bring out the low reverberance of the double bass’ body. (Figure 22)

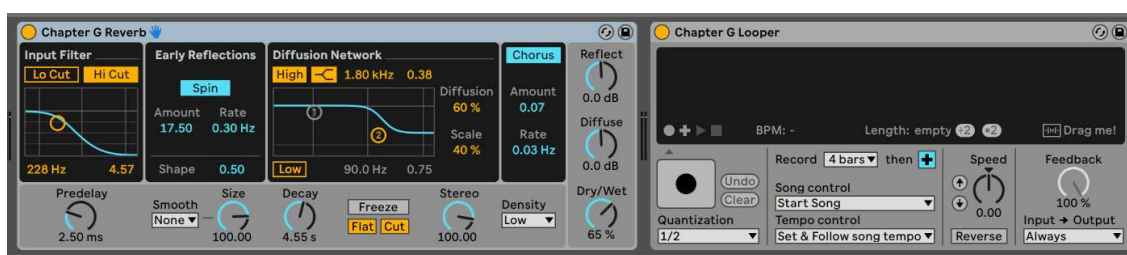


Figure 22 - Chapter G Reverb and Looper

To assist in the “Textual/Visual Notation” (see Figure 23) I have also included in this *Chapter* a Visual Timeline (see Figure 24), especially since it involves looping. I find this to help the comprehension of the structure during practice and performance.

Chapter G - Scattered

NOTE: THE MOST IMPORTANT INFORMATION TO FOLLOW IN THIS PIECE IS HOW LONG SECTIONS SHOULD BE, AS THE DRONE HAS A FIXED TIME.

SECTION 1

Drone starts off the piece, let it play for approximately 30 seconds, then start SECTION 2.

Note: The drone starts and ends the piece.

SECTION 2

This section will be Looped. Start the loop before playing.

Play four (4) small rhythmic sections on body of the bass.

Each rhythmic section should not be more than 3 or 4 seconds long.

In between each there should be about 8 to 10 seconds of silence.

As an example, bang fist on back of the bass for 3 to 4 seconds, then wait 8 to 10 seconds, then tap fingers near microphone for 3 to 4 seconds, then wait 8 to 10 seconds. Repeat onwards with different textures and rhythms in this pattern.

After the 4 small rhythmic sections are played, allow the looping to start.

Note: Section 3 starts here simultaneously

This section should be about 45s long before looping. It should loop 2 times so (around 2m total) and then stop.

SECTION 3

This section will start shortly after SECTION 2 is finished playing (when it starts looping)

It consists of playing arrhythmically and inconsistently the harmonics below the bridge.

This can include bow, bouncing or even semi *con legno*.

This section lasts about 40 seconds.

Figure 23 - "Chapter G Scattered" page 1 of score

SECTION 4

This is the intermediate section and include a few notes being played only con legno in the under the bridge harmonic section, to integrate the passage into 5. more smoothly.

Lasts about 10 to 15 seconds.

SECTION 5

This section involves again arrhythmic playing of the harmonics in the pegbox section of the bass near the nut. They get more spaced out between them and shorter in length as time goes on. They should stop around the same time as the drone.

Visual TimeLine of Slide G:

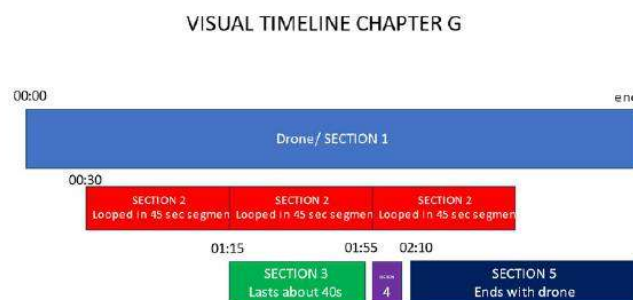


Figure 24 - "Chapter G Scattered" page 2 of score

2.7. Chapter H: Floating

Paralleling *Chapter G -- Scattered* narratively (see Figure 8 above), *Chapter H -- Floating* is the other of the de-escalation *Chapters* after the moment of narrative tension.

The *Chapter* starts with chaotic drone full of percussive elements collected from the double bass, calms down but then burst back in the end. This follows the narrative flow of the accompanying text: *"You stop the fight and accept your faith. There is a stillness and weightlessness about it. You savour it. For this time, you are free. And then it all comes back, and you are thrown onto a green field."* (Appendix 1) with the add on that the beginning is still referring to the tension found in the *Chapters* before.

Here there is the usage of the double bass in less of a “traditional” sonority, as it is as attached to it an Overdrive and a Reverb, is more experimental and with little structure, even if tonality wise there is some harmony as one can observe in Figure 26, SECTION 2.

The Overdrive here is at 68% and focuses on the higher frequency Specter, it is used to create tension and to hide the melodic undertones in the *Chapter*. It also represents both the fight as well as the relaxation out of it. The Reverb serves to give body to the double bass’ sound, as otherwise there would not be a lot of depth. (Figure 25)

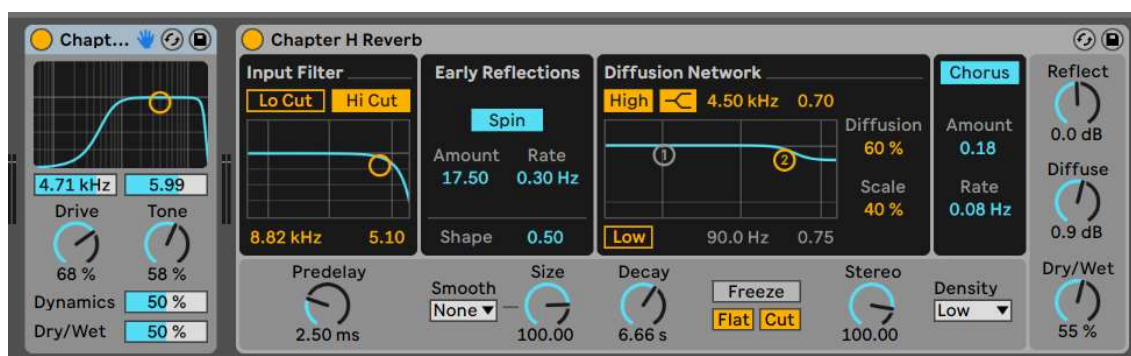


Figure 25 - Chapter H Overdrive and Reverb

The score is accompanied by a Visual Timeline to facilitate comprehension of when the SECTIONS begin or end. (Figure 27)

Chapter H - *Floating*

SECTION 1

Start drone.

Note: This will continue until end of the Chapter.

After about 20/25 seconds of this (*a bit after arpeg. in drone starts*) start SECTION 2.

SECTION 2

Start slowly consonant melody on double bass.



Free tempos take your time on each chord. Sections lasts about 40 seconds.

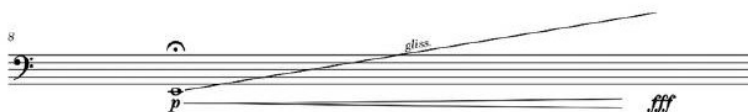
Then start SECTION 3.

SECTION 3

Start playing random high-pitched *col legno*, not too aggressively or erratically, don't build up even if the drone is doing so.

Do this for about 60 seconds. Then start SECTION 4.

SECTION 4



Slowly at first then quicker as the dynamic gets louder. Gliss only starts at the end not from the beginning.

End when you feel appropriate but not too much after the end of the Drone.

Figure 26 - "Chapter H Floating" full score

VISUAL TIMELINE CHAPTER H



Figure 27 - Chapter H Visual Timeline

2.8. Chapter I: Expanse

This is one of the “ending” *Chapters*, even if it has less of a complete closure feeling and more of a “to be continued...” feeling.

The accompanying text: *“The more you struggle the more everything seems to float further away. Your refusal to let go seems to have only solidified the expanse. Slowly particles of your body reach the further expanses of space and time. Never to reform, parts of you travel every inch of the universe.”* (Appendix 1) supports this move towards expansiveness yet calmness, as well as never-ending atmosphere.

It is the first time the drone has a more harmonic melodic life of its own, made from an Ableton preset synth, and is trying to convey a feeling of peace, and restfulness.

In *Expanse* the double bass takes on almost a duo-type position with the drone, and the performer is asked to improvise and actively listen to it to create the atmosphere requested (see Figure 30).

The Reverb serves a more support role of giving the double bass some presence, whereas the implementation of an EQ with focus on High Gain, and loss of Mid and Low Gain come from the effort to bring out the harmonics and the bow on the tuning keys. Looper is functional as is required by the *Chapter*. (See Figure 28)

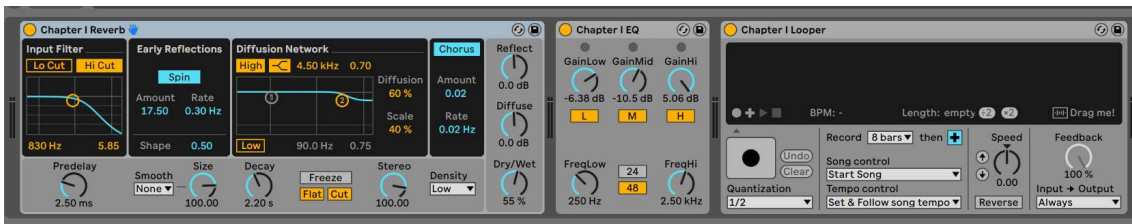


Figure 28 - Chapter I Reverb, EQ and Looper

The choice of again using “Textual/Visual Notation” comes from the want to focus more on the creation of an atmosphere rather than a precision in notes played. A Visual Timeline (see Figure 29) is once again included to facilitate the comprehension of Looping and how the SECTIONS fit into each other.

VISUAL TIMELINE CHAPTER I

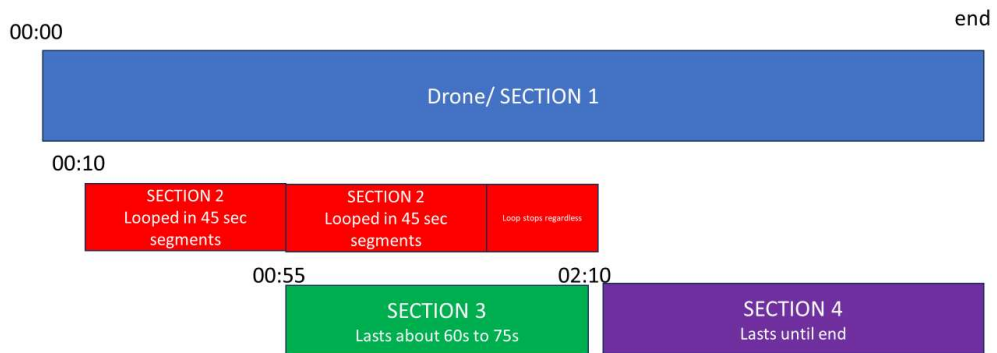


Figure 29 - Chapter I Visual Timeline

Chapter I - *Expanse*

SECTION 1

Drone begins, let it go for around 10 seconds. Then begin SECTION 2.

Note: Drone lasts until end of piece.

SECTION 2

This section is to be looped.

Start, with the wood of the bow, hitting the tuning keys. Slowly and with no rush. The tempo is free. This lasts for about 45 seconds (then loop).

Once looping has started head to SECTION 3.

Note: Loop goes off at the end of SECTION 3.

SECTION 3

Slow tonal *arpeggio*(s) upwards. Starting note is the lowest Mi.

Arpeggio can only go to higher note. *f.i. (Mi Si Mi Sol Si Mi Sol Si...)*

Take a lot of time in each note, calmly. They should not all be the same length. Go as high as you want but you should at least reach the harmonic fingering section of the double bass.

This section should last about 60 to 75 seconds.

Note: Loop from 2. stops at the end of this section, should not be completely simultaneously.

SECTION 4

Listen to the drone and try to create an atmosphere of serene creepiness.

Stay in the high harmonic area. Pick a harmonic and explore its timber, as well as small *glissandos* up and down, gently, no more than "untuning" the note slightly. Pick another harmonic and repeat. As it goes on get gentler and softer and more at peace.

Do this until you hear the end of the Drone, when this happens, hold whatever harmonic you are playing and fade out together.

Figure 30 - "Chapter I Expanse" full score

2.9. Chapter J: Together

This is another one of the “ending” *Chapters*. It resolves the “battle” that has been played between technology and double bass (atmosphere and protagonist), solving the tensions built up from the *Chapters* before.

The drone here is again from a Ableton preset synth with from samples from animals that were stretched out in time. This warping by lengthening the time of the sample created extra rhythmic elements throughout the piece.

The double bass’ sound is heavily modified through a real-time delay-line granulator, *argotlunar*¹⁴, but I purposefully leave the pitch still coming through as well as clear tones in the several lines of melodies that are played slowly and calmly throughout *Together*. Here the *argotlunar* (which appears in first place in the line of audio effects) was implemented as a creator of texture, to make the “simpler” melodies more interesting to listen to. The choice of a low number of grains in it was made to not make the double bass too dense or chaotic. (Figure 31)



Figure 31 - Chapter J argotlunar

¹⁴ <https://mourednik.github.io/argotlunar/> accessed 20/08/2023. Whenever argotlunar is further mentioned it refers to this.

The *Reverb* and *Delay* that come after the *argotlunar* serve yet again the function of adding texture and atmosphere to *Together*, filling the space and allowing different harmonies to pop up. (Figure 32)

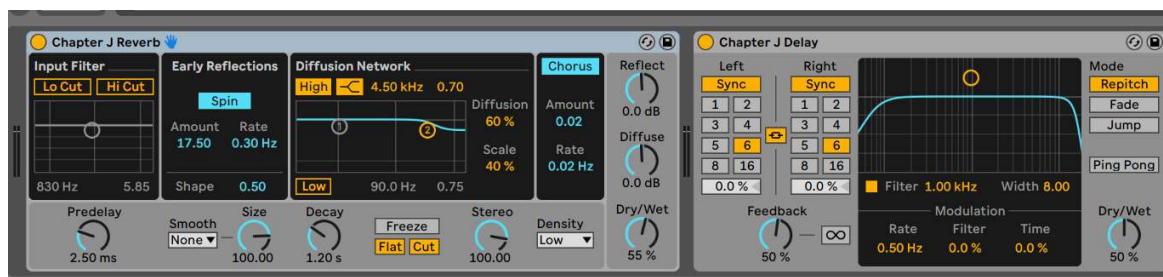


Figure 32 - Chapter J Reverb and Delay

At around the halfway point the double bass starts playing only in double notes. (Figure 33) This is a direct reference to the narrative segment associated to *Chapter J -- Together* as it represents the protagonist interacting with another friendly character for the first time, and them deciding to remain together. This is supported by the narrative text that accompanies *Together*. “As you approach the horse it slowly awakes and walks up to you, bowing its head. You gently pet it and together walk on, feeling more confident to explore the rest of the unknown together.” (Appendix 1)

The drone ends with a sample of footsteps walking away, again connected to the narrative text.

This *Chapters* notation style is more “Orthochronic” (see Figure 33) as I wanted the notes to be played to be clear and in a set order, and less chaotic or improvised than some of the previous *Chapters*.

Chapter J

Together

Foley Carvalho

Free tempo

(arco)

Here we are around 1m in.

9

Here we are about 2m in.

17

24

34

arpeggio upwards
till highest note

Hold until drone ends.

Figure 33 - "Chapter J Together" full score

2.10. Chapter K: Supported

This is another one of the “ending” *Chapters*. More agitated than the other two “ending” *Chapters* but not in an improvised chaotic sense, more in a multitude of presence sense.

Chapter K – Supported starts simultaneously with the drone and the looped footsteps that are the *pizzicato* in SECTION 2 (see Figure 36).

Supported uses mainly *sul ponticello* and a very clear textural exploration. The trills beginning in SECTION 4 (as seen in Figure 12B) refer to the reaching of many tiny hands towards the adventurer and want to transmit movement albeit in one place. This is a reference to the narrative segment associated with it: “*You slowly walk into the field of flowers and decide to lie on them, as you do so you feel the kindness of hundreds of tiny hands reach out to you. You feel less alone as you are lifted from the ground by the flowers as they carry and guide you onto your next destination.*” (Appendix 1)

In *Supported* there is the addition to the double bass track of the audio effects *argotlunar*, *Reverb* and *Compressor*. The *Compressor* is present only if needed and depending on the settings and is not fundamental always.

The *argotlunar* (Figure 34) plays an important role when, throughout SECTION 3 (Figure 36) the grain quantity fluctuates at the whim of the performer. This is added to create a bit more chaos in *Supported* and also to provide a feeling of multitude. The *Reverb* serves more of a projecting into the audience function. (Figure 35)



Figure 34 - Chapter K argotlunar

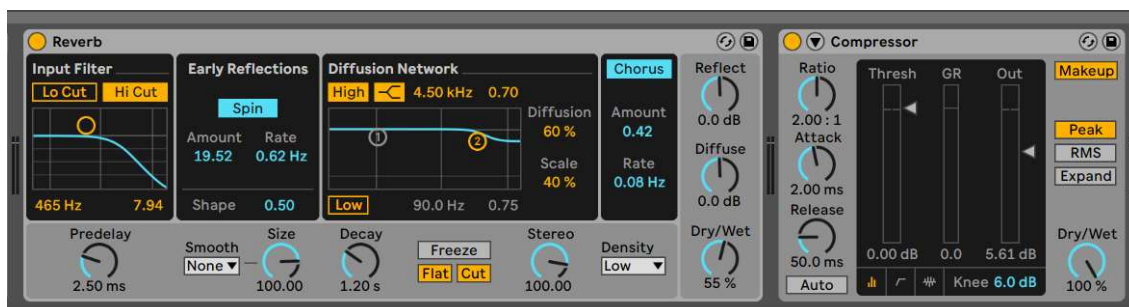


Figure 35 - Chapter K Reverb and Compressor

It was necessary here to implement a Visual Timeline (see Figure 37) for clarity regarding the Looping (which can be done with whatever is most appropriate).

This piece ends with an upwards movement much like the other endings, in this case an *arpeggio*. This serves as a “to be continue...” energy.

Chapter K - Supported

NOTE: SECTION 1 and SECTION 2 begin simultaneously.

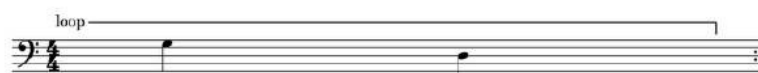
SECTION 1

Drone begins.

Note: Drone does not end piece but should be allowed to play till clip ends.

SECTION 2

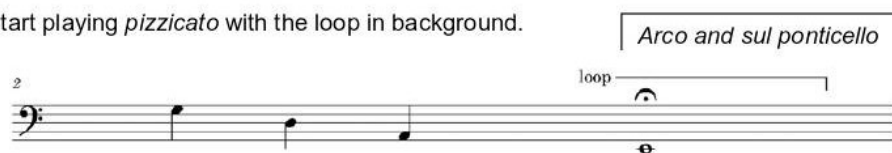
Looped *pizzicato* starts.



After about 30 seconds begin SECTION 3.

SECTION 3

Start playing *pizzicato* with the loop in background.



Once you reach the "Mi" with bow, stop the SECTION 2 loop.

Start then looping the "Mi" (a 30-40seconds loop at least).

Argot lunar grains fluctuate with pedal.

Once it begins looping on its own go on to SECTION 4.

Figure 36 - "Chapter K Supported" page 1 of score

SECTION 4

Arco and Ponticello

4

8

14

This section ends about 20 seconds **after** the initial drone.

Once playing the last note, slowly fade away together with the looped "Mi" into nothing.

VISUAL TIMELINE CHAPTER K



Figure 37 - "Chapter K Supported" page 2 of score

3. Programming and Performance Setup

The objective of keeping most of the performance needs running all in one application, in this case Ableton Live 11 Suite, went through several steps.

Initially there was the necessity of combining the narrative video(s) with the Ableton clip system, so that when a clip is triggered the video associated with it also gets triggered (and begins playing). For this Max for Live was implemented with the following code (see Figure 38).

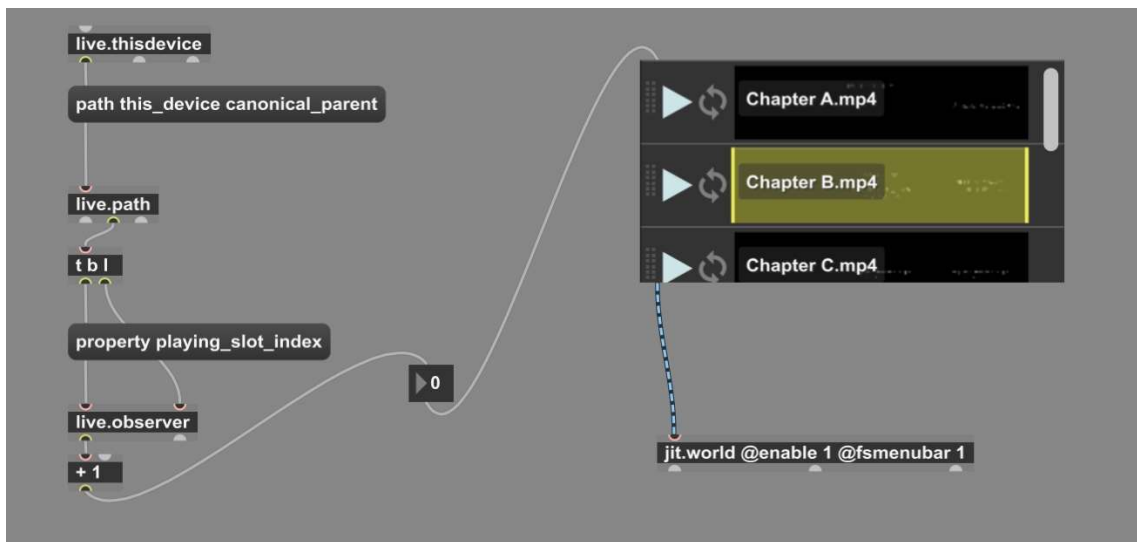


Figure 38 - code for clip and video trigger

The “live.observer” observes which clip (property “playing_slot_index”) is being triggered, then transforms this information into a number, which when connected to the “jit.playlist” simultaneously triggers the video associated with that number, allowing one trigger to activate both. This would be associated with the first track, where all the drones would be placed (see Figure 39).

Marta Carvalho Foley



Figure 39 - first track with drones in clips

Afterwards it was needed to connect both of these to the arming of a separate track that would contain the *Chapters* live audio effects for the double bass. For this, 11 separate tracks were created, each containing the specific audio effects for each *Chapter* (see Figure 40).



Figure 40 - 11 separate tracks for each Chapter

To connect the clips and video to the arming of the corresponding track the following code was implemented (see Figure 41)

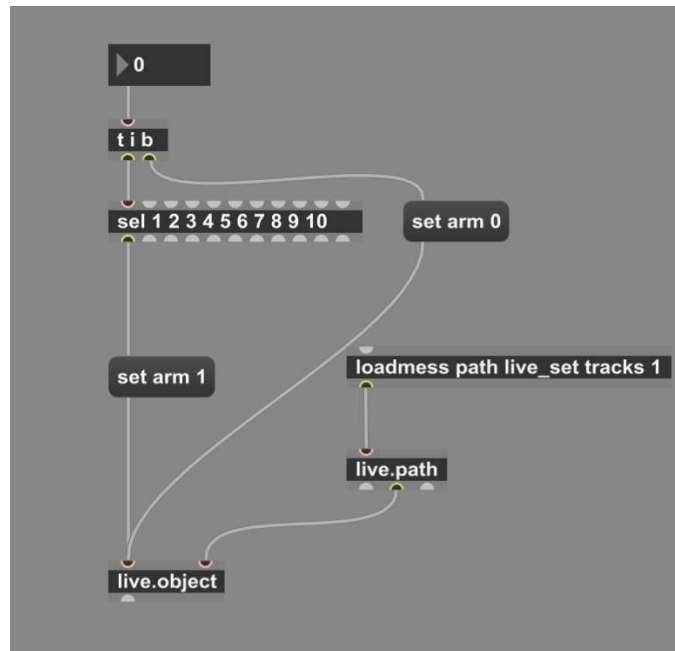


Figure 41 - arming of corresponding track when clip triggered

Here the “number box” would be the same one as in Figure 38 (also connected to the “jit.playlist”), this code would be repeated for each track, changing only the number of the “loadmess path live_set tracks”, so for track 1A (see Figure 40) “loadmess path live_set tracks 1” would be used, for track 2B “loadmess path live_set tracks 2” and so forth. The “set arm 0” is there to turn off the previous track before arming the next one. For some reason, initially, even if though code should’ve been correct, it wasn’t running the way it had been planned. The code wasn’t disarming the previous track before activating the next one. When the code was then attempted on another computer and worked it was realized that the processing power of my computer was what was hindering the smooth processing of the code. To “slow down” the actions and give the computer more time to process the information, a slight delay to each action was added, with “pipe” and “delay” (see Figure 42).

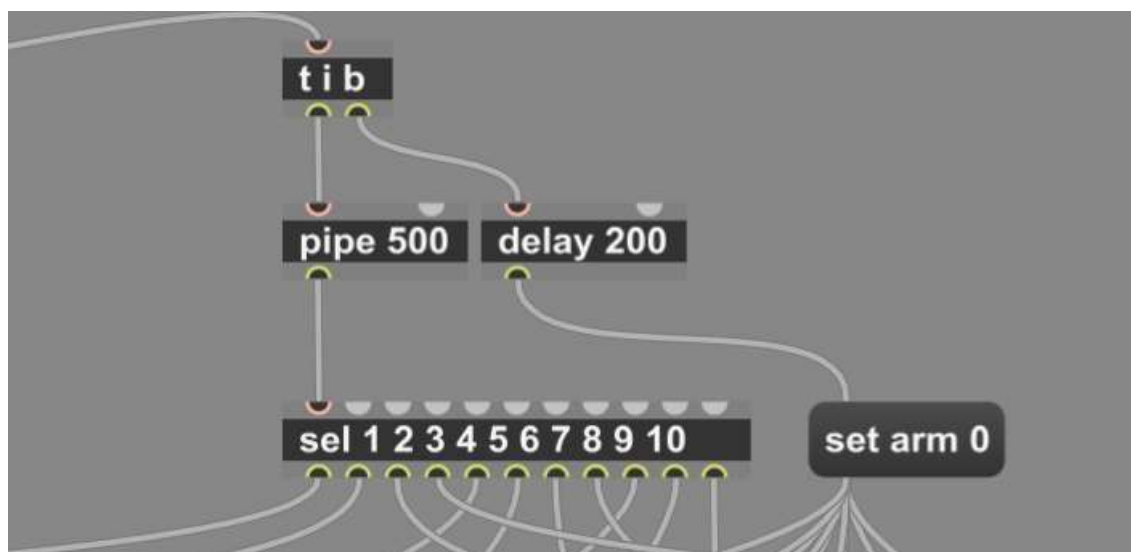


Figure 42 - code implemented for low CPU processing

This solution worked and gave the computer enough time to process the information. Therefore, the final code came to be, with the incorporation of all the steps mentioned and can be seen in its totality in the Appendix 5.

After this there needed to be a MIDI mapping for each of the 11 different clips for each of the 11 different *Chapters*.

Therefore, to simplify the actions for the performer, every time a clip is activated, associated to it there should be:

- Start the backing track (drone) for that *Chapter*.
- Start the video of the text for the *Chapter*.
- Arming the track connected to that *Chapter*, that will have the audio effects for the double bass part of that *Chapter*.

Furthermore, the MIDI mapping needs also to include possible Loops, modifications in grains for the grain delays, in delays, etc... These can be found in the Performance Notes

(Appendix 8) and should be prepared before the performance with appropriate mapping. Ideally this would require as few MIDI accessories as possible, as to not incur the performer in their performance.

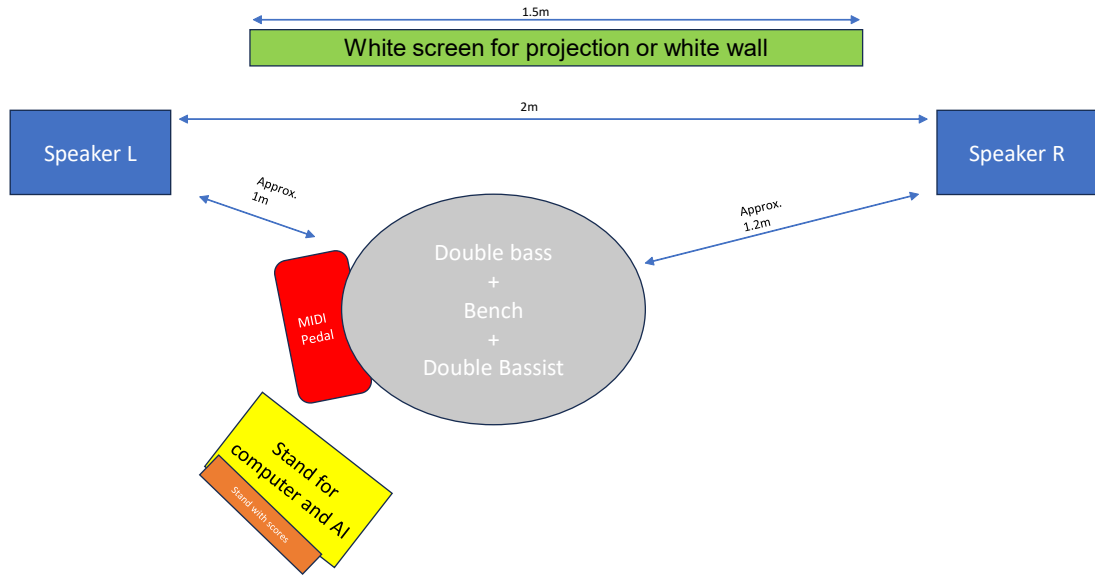
First, I will list the necessary technical material for the performance:

- Computer with Ableton Suite Live + Max for Live
- MIDI pedal set + Keyboard
- Double bass + bow + bench
- Music stand, sturdy and opaque, preferably black
- An Audio Interface (AI) with minimum 2 in/2 out and phantom power as well as MIDI in and out
- AKG 411pp microphone for the double bass
- 2 speakers LR
- 4 cables XLR
- Projector with respective cables and white screen (minimum 1.5m by 1.5m)
- Small table to hold computer, AI and possibly extra MIDI.
- minimum 6 power entry points 220v

Afterwards, once other sections were more solidified, the need to begin situating the scene of the performer on the stage started arising.

Oh, Where we shall go...Semi-Improvised performance involving modified double bass with gamified public interaction

Marta Carvalho Foley



VIEW FROM ABOVE

Projector

Audience would be seated on this side

Figure 43 - Perspective of stage "from above"

VIEW AUDIENCE PERSPECTIVE

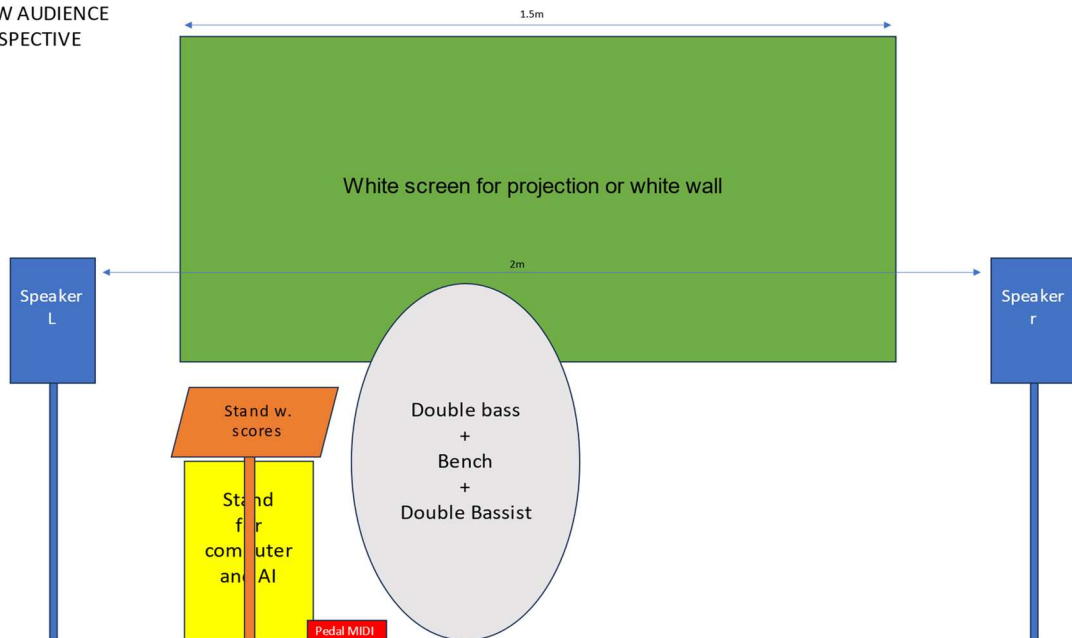


Figure 44 Perspective of stage "from audience"

Figure 43 and Figure 44 describe different perspectives of the location of the material present on Stage.

The lighting for the piece should be minimal, there should be a gentle focus point on the performer otherwise the general lighting should be low, so as to allow a good visualization of the projected video, which has a dark background. This video will have the narrative of the piece, so it is important that it is very visible and understandable.

The piece is created for a small(er) number of audience members in mind, as to create a sense of intimacy. As can be seen in Figures 43 and 44 they should facing the performer and screen. They are expected to be seated in some form, it is not required for it to be an organized seating, as to not create a formal environment and feeling.

The performer and technology should be around the same level of the audience, again to create a bigger sense of intimacy and hopefully immersion.

Conclusion and Future Developments

Is it sufficiently a game? Some of the initial objectives this project set out to develop (and later were actively implemented in the piece) were the interactivity between the audience and the piece, the interactivity and reactivity of the performer to the piece and the presence of an interactive interface for the public and performer. Given that, and the presence of goal orientation (reaching the end of the story) and rules (most vote on next path plus guidance scores for performer) in the piece structure, it is safe to say the work created can be included in the definition of gamified performance, as defined previously in Part I section 1.2. (Ciciliani & Lüneburg, 2018).

Does it interact with the audience? The voting system incorporated into the piece which functions through the audience's usage of their own phones has an impact directly on the narrative and musical direction of "*Oh, Where we shall go...*", causing the piece to, when performed, take on several possible roles and outcome, correlating well with the initial intention to integrate audience interactivity into the project. This allows the audience to have a *Choose Your Own Adventure* style control over the narrative they are experiencing, this being one of the bigger initial inspirations for the creation of the project at hand.

What about Double Bass & Electroacoustic Music? My exploration of the double bass' different sonorities was inspired by the references in Part I section 1.3., these references open up new perspectives and possibilities around double bass sound, not only in ways of playing but also in the forms of notation in my work, currently and for other future projects. The created a shift in my relationship with my instrument, as through exploration and research I learned many new ways I could express myself with it and through it. This allowed me in turn to evolve artistically into spaces my previously classical music focused background had not yet seen.

Creative Process? Learning about “Flow” and other creative processes gave me new tools into bettering my work and artist output, specifically around composing new material. Taught me skills to “break free” from a purely “Incubatory” stage of creating and into the “Illumination” stage.

For future work regarding this piece, I intend to continue working on the performative aspect of it until my thesis defence and subsequent performance in November 2023.

Generally speaking, I believe I followed a good methodologic approach, but I observe now that the project could've gained with more sessions of *mock semi*-performances and interviews, as well as a more precise documentation, since the ones I had were so beneficial, that having had more would've definitely benefited the project.

Regarding general future work I want to continue exploring different double bass sonorities and performance possibilities, especially around creating electroacoustic music collectively with other musicians, as I've found my creative process to be clearly much more inspired and the state of *flow* to be more obtainable around others.

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Appendixes

Appendix 1 - Written Narrative

Written Narrative of the piece “Oh, Where we shall go...”

Chapter A: Emptiness –

A door opens into emptiness. A hand outstretched before you.

- 1) Take the hand and let it lead you. (B)
- 2) Refuse hand and wander onwards. (C)

Chapter B: Hold On (A1) –

It leads you through what seems to be endless passages and twists and turns. You start to feel hopeless in this never-ending journey.

- 1) Persevere and keep holding on! (D)
- 2) Let go of the hand. (E)

Chapter C: Let Go (A2) –

You wander alone, lost in racing thoughts. You feel powerful presences around you, just out of sight. You are tired and dismayed.

- 1) Call out to the obscure beings, confront their presence! (E)

2) Exhausted you sit down for a rest hoping it will make the path to follow clearer.

(F)

Chapter D: Dead-end (B1) –

You hold on dearly until finally, in a swift purposeful movement the hand lets go and leaves you.

1) You are left to wander onwards... (Go to Slice C)

Chapter E: Engulfed (C1 and B2) -

You are engulfed by undefined entities. They seem to infiltrate every cell of your being.

1) Fight back against the entities! (G)

2) Don't fight them and allow them to take over. (H)

Chapter F: Drowning (C2) -

The floor begins to swallow you dragging you under like a riptide.

1) Submit to the tide. (H)

2) Fight it and try to "swim" to freedom. (G)

Chapter G: Scattered (E1 and F2) -

As you struggle your whole body feels like its disintegrating, as the "you" particles scatter and float across time and space, you feel peace. Do you?

- 1) Attempt to reform. (I)
- 2) Accept the scattering of yourself. (H)

Chapter H: Floating (F1 and G2) -

You stop the fight and accept your faith. There is a stillness and weightlessness about it. You savour it. For this time, you are free. And then it all comes back, and you are thrown onto a green field. In front of you see:

- 1) White sleeping horse and decide to walk towards it. (J)
- 2) A field of thousands of flowers of different colours and decide to walk towards it.
(K)

Chapter I: Expanse (G1) -

The more you struggle the more everything seems to float further away. Your refusal to let go seems to have only solidified the expanse. Slowly particles of your body reach the further expanses of space and time. Never to reform, parts of you travel every inch of the universe.

Chapter J: Together (H1) -

As you approach the horse it slowly awakes and walks up to you, bowing its head. You gently pet it and together walk on, feeling more confident to explore the rest of the unknown together.

Chapter K: Supported (H2) -

You slowly walk into the field of flowers and decide to lie on them, as you do so you feel the kindness of hundreds of tiny hands reach out to you. You feel less alone as you are lifted from the ground by the flowers as they carry and guide you onto your next destination.

Appendix 2 - Filtered transcription Interview with Leo

Filtered transcription Interview with Leo after *focus group* on the 29/09/2023.

[...]

4

00:00:42,080 --> 00:00:56,900

Foley: Did you have enough time to vote? Did you understand what you needed to do when you wanted to vote? How did the sound the visuals of the voting when you saw the voting on the screen? How did it? Yeah, how did this process for you?

5

00:00:58,360 --> 00:01:02,660

Leo: I think we needed. I think the process of voting needed more time,

6

00:01:05,519 --> 00:01:22,700

Leo: but I like the idea that you can choose how the story goes on. It was very cute, uhm but I think the ticking of the clock was too loud in comparison to the music because it was quite *there*, and I think it would be enough if it was like a background noise.

7

00:01:24,800 --> 00:01:30,660

Leo: Uh more silent, as then you could focus on the music and not focus on the ticking.

[...]

10

00:01:33,480 --> 00:01:38,260

Foley: yeah, and you would also say that then in that case you would prefer it have a bit more time for voting.

11

00:01:38,280 --> 00:01:47,460

Leo: Yeah, I also wouldn't put, if you put a minute, I wouldn't tic the whole minute. I would just start ticking at like twenty seconds and then, so that people get that oh yeah I should vote.

[...]

14

00:01:53,480 --> 00:02:00,600

Leo: Yeah, it's more like when you play games often you also have silence and then after when you have like the last 10 seconds it's like tick tick tick tick..

[...]

23

00:02:33,880 --> 00:02:43,740

Foley: But you enjoyed, for instance the control or the (inter)power. What did you feel when you voted, and what did that make you feel that you had the choice to vote? In the piece.

24

00:02:44,880 --> 00:02:51,980

Leo: Well, I was sometimes disappointed that I didn't get what I wanted, but that's part of life, I guess, and

[...]

26

00:02:55,160 --> 00:03:00,500

Leo: I would want to go another time to see the several outcomes. I think that would be interesting.

[...]

51

00:05:38,480 --> 00:05:49,140

Foley: Obviously because this is not a performance, but the stage as one could imagine it. Do you think things were lacking? Do you think the setup? What would you do to the sort of the different setup that I have here?

52

00:05:55,400 --> 00:06:22,200

Leo: Yeah, I think the visuals need a bit more atmosphere because they're always black and the mood changes. In the beginning it's more like darksome as the (the) way we took was more dark and then it went too light, I guess, and I think I would have preferred if it had some light sphere at the end because it would also give the intention of: this is the ending.

[...]

59

00:06:38,560 --> 00:06:46,820

Foley: So, for you as an artist who works with graphics, the graphics were maybe a bit lacking and that destroyed to immersivity?

60

00:06:47,080 --> 00:07:17,660

Leo: yeah, because for example, if I imagine there to be like a grass filled area, I would prefer to have like a blurred swoop of colours or something because it's, I mean we're trying to tell a story or like there's (there's) a storytelling and I think it would be supported by if you had some graphics, not clear graphics but blurred like vibes, colours, spheres moving.

[...]

73

00:09:04,200 --> 00:09:11,380

Foley: Was it very distracting that there were several different components to what the performer was doing?

[...]

75

00:09:16,520 --> 00:09:25,920

Leo: You mean that the that the voting and stuff is also done by your or? A tiny bit, yeah, but I think that's also because it's still a bit raw.

77

00:09:26,640 --> 00:09:30,700

Foley: hmm would you prefer if that was more systematized? Yeah

79

00:09:31,760 --> 00:09:50,140

Leo: Because like this it's I don't know if this if this was more automatic, I think I wouldn't realize that you're doing the voting, that it's your part, and that would give you a different role which is more of an artistic role than moderator role, and I think I would prefer you to be the artist.

[...]

83

00:10:01,000 --> 00:10:05,680

Leo: It was just a bit disruptive. Because then you're suddenly getting on your phone and like, what are you doing, you know?

[...]

88

00:10:35,440 --> 00:10:44,800

Leo: I think if you had a laptop or something next to you I think I wouldn't have minded it as much because then you don't need to get up and like you would just click.

89

00:10:44,800 --> 00:10:47,380

Foley: yeah exactly if it was something on the stand.

[...]

98

00:11:34,040 --> 00:11:38,060

Leo: Whereas like this it looks like you're getting bored. I'm gonna pick up my phone, you know it's like ...

[...]

Appendix 3 - Filtered transcription Interview with Tristan

Filtered transcription Interview with Tristan after *focus group* on the 29/09/2023.

[...]

3

00:00:10,960 --> 00:00:34,020

Foley: Now that you've seen a little bit or like kind of how it flows, how it goes, uh, knowing that this isn't the performance stage but imagining what it could look like, what did you think, for instance, when it comes in regard to voting, how did you feel? Did you...did it feel timed? Did it feel like you were in control? Did you feel immersed, etc.

4

00:00:35,240 --> 00:00:56,820

Tristan: I would say I felt in control because I mean you voted and then you would play what we voted so just in the beginning it was like you present something and then it switched into something that we could mend over how it would go.

[...]

12

00:01:21,160 --> 00:01:34,500

Foley: And when it came to, for instance, more technical things when it came to voting um, did you feel like there was enough time? How did you like the sound when it was voting? Did you... voting time? Did you know when you were supposed to vote?

13

00:01:35,200 --> 00:01:59,180

Tristan: In the first time I was confused about the sound (um hmm) because I think you didn't really mention that this is the time that we have to vote. (Um hmm) I thought we just waited for the next set of something like this, but when I understood, it was a fair amount of time to vote and ..

14

00:02:01,360 --> 00:02:12,040

Tristan: yeah I think just the parallel of like reading this and then voting and then listening was in the beginning a little bit confusing.

[...]

19

00:02:37,440 --> 00:02:40,240

Tristan: maybe like a piece of paper that would already explain things?

[...]

32

00:04:21,040 --> 00:04:38,260

Tristan: In the beginning shortly it (the immersion) was broken because I was confused if I was if I was having to read or to listen and it counted down and I didn't know what the 30 seconds are for mm hmm, but afterwards I was just closing my eyes and listening to the pieces, and then I kind of got immersed.

[...]

77

00:09:23,760 --> 00:10:19,600

Tristan: Um I in generally really enjoy the pieces when it was about being engulfed by these entities. Mm hmm this piece I really enjoyed um, this was something I kept in mind, and also there is another, there was another piece that was so intense that I started to feel like ok I need a break, but then the break came right after so um yeah, I think this was when something was coming up to us. I don't really remember the text part of it, but yeah that, so there were definitely ups and downs and I would feel with a piece and be like okay, this is like too, too creeping up or um kind of like interesting or kind of um, also, how do you say yeah poetic?

[...]

85

00:10:34,800 --> 00:10:51,920

Tristan: Okay, yes, definitely good. And also like the way you use the instrument for me as a person that does not play the Kontrabass. I was excited. I mean not excited, but it was interesting to see how diverse you could play the Kontrabass.

[...]

Appendix 4 - Filtered transcription Interview with Karl

Filtered transcription Interview with Karl after *focus group* on the 29/09/2023.

1

00:00:00,920 --> 00:00:32,420

Foley: So, in the process of collecting data to help me continue the creative process of this thesis project, I would like to ask you a few questions when it comes to what you thought of the piece. One of the things that is most public based audience based is the time for voting. Did you find this appropriate? Did you find issues with this? What were things that you disliked and liked?

[...]

3

00:00:37,600 --> 00:01:15,660

Karl: I mean, I generally like the idea do of the voting. It's, it makes the whole thing very exciting and also, it's like it feels like being teased in a way? Because you don't actually know what's gonna happen. And also like I read like what's on the slide, but then I didn't know what options are going to be there, so that was interesting, and when it came to the voting itself, I would have liked to have a bit more time, not necessarily for reading through the options, but for imagining kind of what it feels like for me.

5

00:01:16,320 --> 00:01:26,580

Karl: Because now I like I read it and I just went for the thing that sounded best, but I couldn't really feel into it because the time was rather short.

[...]

11

00:01:46,840 --> 00:01:57,100

Foley: When it comes to aesthetic aspects of the piece, right? Did you feel like there was enough diversity or not enough diversity?

[...]

14

00:02:11,800 --> 00:02:43,780

Karl: So I haven't heard a piece like this at all before, so for me did feel like there were many different elements in it, so it felt very diverse. Also like I usually I close my eyes and which that really helped me to imagine what's happening and then having like the music, listening to the music, but also having in mind the option we voted for. So then imagining what's happening and then also reading what's on the next slide.

[...]

18

00:03:25,400 --> 00:03:36,980

Foley: Yeah, so then you kept on checking in and then you were feeling, as the slides changed. Do you feel like if there was one slide that had all of the information at once from the beginning, would that also be something or would you prefer the way it was?

19

00:03:40,520 --> 00:03:53,460

Karl: I wouldn't mind either way, but I could imagine, I could imagine maybe in general for people it's easier if all of the information is there already in the first place?

[...]

29

00:04:47,880 --> 00:04:59,900

Foley: Anything else you would like to add when it comes to things you could see as improvements to the piece. There are things that you heard that you were like, hmm what's happening here? What's that? Because you didn't understand?

30

00:05:06,680 --> 00:05:20,820

Karl: No nothing comes to mind except I mean the moment when you started the vote was kind of messy still, but that was probably the app or the, the website.

[...]

34

00:05:37,480 --> 00:05:57,540

Karl: like also, like we knew that you were, when you stopped, that you were on your phone to do the voting thing, but if people don't know or I, I could see that people might get confused when there's like silence and nothing's happening on the phone. And so what's happening?

[...]

44

00:06:25,960 --> 00:06:34,360

Karl: But I mean if you do let people know that sometimes there might just be a moment of nothing happening. I think it's also not too bad, but people would have to know.

[...]

66

00:09:08,920 --> 00:09:18,200

Karl: I mean I didn't mind looking at the computer, but like you turning around pressing buttons took away some of the like atmosphere yeah of the entire thing.

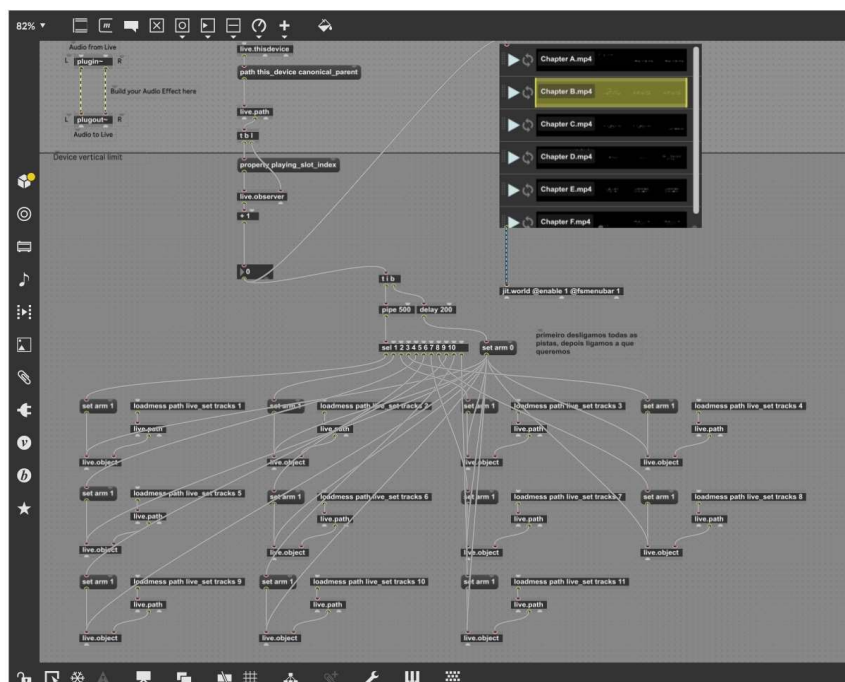
[...]

Appendix 5 - Final Max 4 live programming

Final Max 4 live programming for “Oh, Where we shall go...”

Appendix 6 - Audience Guidance Sheet

Audience Guidance Sheet for “Oh, Where we shall go...”



Audience Guide Sheet

"Oh, Where we shall go..."

This piece/performance requires the audience to vote and chose in which direction the story line proceeds.

For this, between movements, you will be asked to vote on which option you would rather follow!

This will be done in the voting stage, which will be visible in the projection.

To access go to <https://www.slido.com/> and use the following code¹

28736183740128374

OR

please scar the QR code² underneath

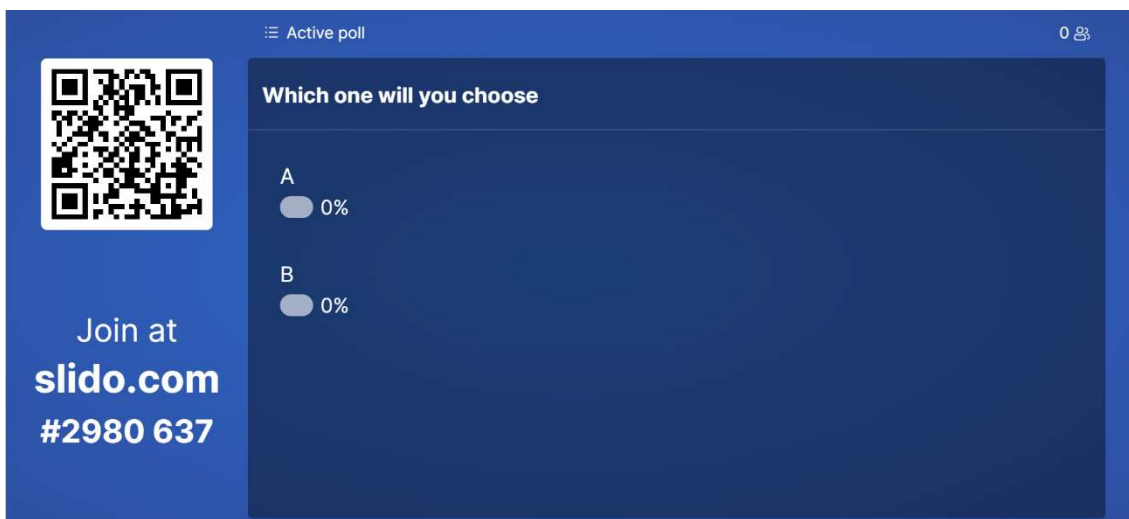


Thank you and hope you enjoy the performance!

¹ Will be edited depending on performance, this is placed here as place holder

² Will be edited depending on performance, this is placed here as place holder

Appendix 7 – “Slido” example screenshot of voting options for performance



Active poll

0

Which one will you choose

A 0%

B 0%

Join at
slido.com
#2980 637

Appendix 8 – Performance Notes

PERFORMANCE NOTES

“Oh, Where we shall go...”

Usually when tempo is free, this means it isn't strict, but to some extent the written length of the note should be considered when compared to one with a much longer duration, for instance.

Chapter specific

A

Free-ish tempo, this is one of the stricter pieces regarding relation of the notes' length to each other

B and C

Free-ish tempo, notes on score guide this

Associate Delay to Chapter B

Associate Reverb to Chapter C

Need to MIDI arrange Loop, Activate to Button 1, clear to Button 2

D

Tempo between 60 and 80, not a lot of fluctuations once started, but don't forget the breaths, as they are to be taken with time

Need to MIDI arrange Delay, Activate to 4

E

Tempo very free as section with lots of improvisation

F

Tempo very free in SECTIONS 1 to 4 with lots of improvisation. In SECTION 5 notes shouldn't be too different from each other in duration

Need to MIDI arrange Loop, Activate to Button 1, clear to Button 2

Need to MIDI arrange Volume of Looping to Expression Pedal 6?

G

Tempo is free even if time length of SECTIONS needs to be respected

Need to MIDI arrange Loop, Activate to Button 1, clear to Button 2

H

Free Tempo

I

Free tempo

Need to MIDI arrange Loop, Activate to Button 1, clear to Button 2

J

Take a lot of time with the tempo. It should never feel rushed. The notes aren't specifically rhythmmed but shouldn't be to be differentiated from each other (neither super long nor super short)

Take care of guidance minutes in score, try to keep close to that.

K

Free-ish tempo.

When pizzicato starts this should be rhythmic, so notes same length.

In trill SECTION 4 take the time you want with each one, fluctuate at will, but be aware the SECTION has to last at least till the end of the drone, if not a bit longer.

Need to MIDI arrange Loop, Activate to Button 1, clear to Button 2

MIDI arrange Argot Lunar grains with Expression Pedal 10?

IT IS IMPORTANT TO ALLOCATE 11 EASY ACCESS BUTTONS FOR THE ABLETON CLIPS, TO TRIGGER THE BEGINNING OF THE DRONE, VIDEO AND ARMING OF TRACKS.

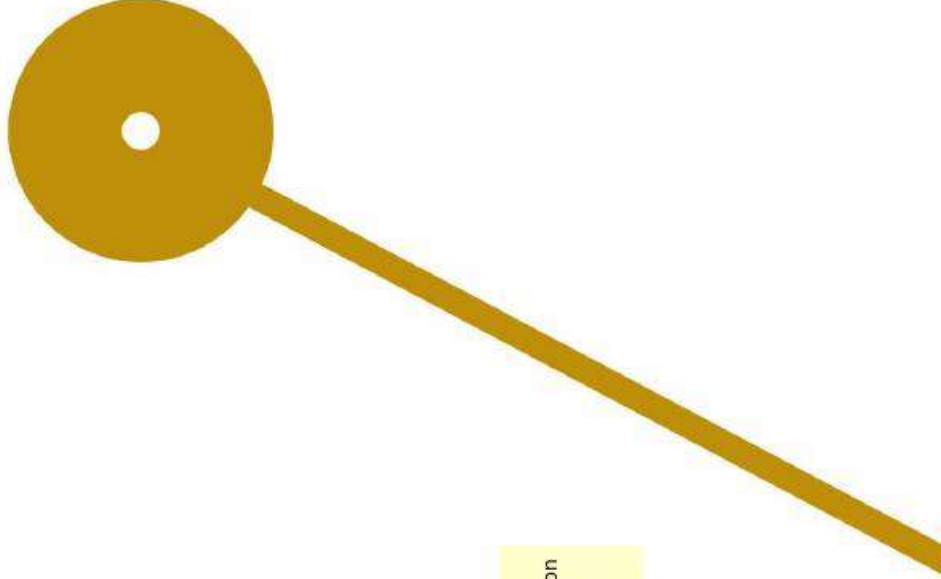
The allocations above must be outside of these 11 buttons, as to not interfere with them.

—
ESCOLA
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DE MÚSICA
E ARTES
DO ESPETÁCULO
POLITÉCNICO
DO PORTO

P. PORTO

M

—
MESTRADO
ARTES E TECNOLOGIAS DO SOM



Oh, Where we shall go...Semi-Improvised performance
involving modified double bass with gamified public interaction

Marta Carvalho Foley