

(re)Formations

for laptop trio

- i. (re)Constituted*
- ii. (re)Cycled*
- iii. (re)Generated*

duration: ca. 15 min.

Joshua Penrose
(2007)

(re)Formations (2007)

for laptop trio

(re)Formations explores possibilities in organizing sound from various prerecorded sources, each of which is part of the increasing sonic landscape of our world. These sources include machinery, speech, amplified ambient sound, as well as various kinds of sonic detritus.

Notation

This work lies primarily within the connections made by the performers, each manipulating samples prepared by the composer, as well as samples of the performance itself. The score is a means of communicating time and timbre information to the individual performer and the ensemble. Each page contains information for 1 minute of sound. This information is broken down into 10" segments (delineated by solid black lines), read left to right, top to bottom. There is a metronome in the software that aids in tracking time, and numbers (in cumulative seconds) have been placed in the score when entrances are between the 10" delineations.

Each performer (A, B, and C) plays from the score. In the first two movements, *(re)Constituted* and *(re)Cycled*, the score is divided into vertical thirds. Part A is the top third, part B – middle, and C – bottom. In the final movement, all players play from the same part.

Colored shading is intended to help guide the performer visually with sample selection and manipulation as it relates to total ensemble gestures. A figure without break does not necessarily indicate continuous sound, but rather the time space in which sounds from a particular sample with a similar character may occur. When a new color appears, it generally represents moving to the next sample (in the software) in sequence. Exceptions to the above are as follows:

i. (re)Constituted

The first movement consists of an amalgamation of very short samples, overlapped and concatenated. In addition to what is stated above, color may also be used to indicate substantially distinctive changes in timbre (via the signal routing matrix in the patch). The 1" yellow vertical figures indicate moments of discontinuity, where each player uses the same source (located sequentially in their sample palettes), however timbre may or may not be the same from player to player. The red figure at 175" shows where performers A and B will have their signal recorded into a buffer (in their software instruments), to be used as source beginning at 235" .

ii. (re)Cycled

Players one and two are playing from buffers created (within their software instruments) from player three in this movement. Player three performs this movement on the *Recycler*™, an instrument that controls feedback, and transmits control data via two proximity sensors and a 2-axis accelerometer. In the opening gesture, players A and B are live filtering the signal from player C, through 3 distinct signal paths (see software notes), as represented by the various colored figures. This gesture appears again at 265" , 306" , 332" , and also at 97" and 108" , but with only one signal path each for players A and B. Playing from recorded buffers first appears at 40" , where the two gestures there use the same signal paths as the aforementioned gesture, but from recorded buffers, not live filtering (this happens automatically in the software). Beginning at 126" , players A and B play the recycled material recorded from what player C has just produced a matter of seconds before. The colors are meant to aid tracking the development in performance.

ii. (re)Generated

All three performers play from the same part in this movement, where each unit in the notation references particular samples in a linear sequence. The samples for each unit are of similar sonic content, but slightly different for each performer. This is the reason for the very slight gradations in shading from unit to unit.

Please consult the software notes for additional information.

Technical Issues

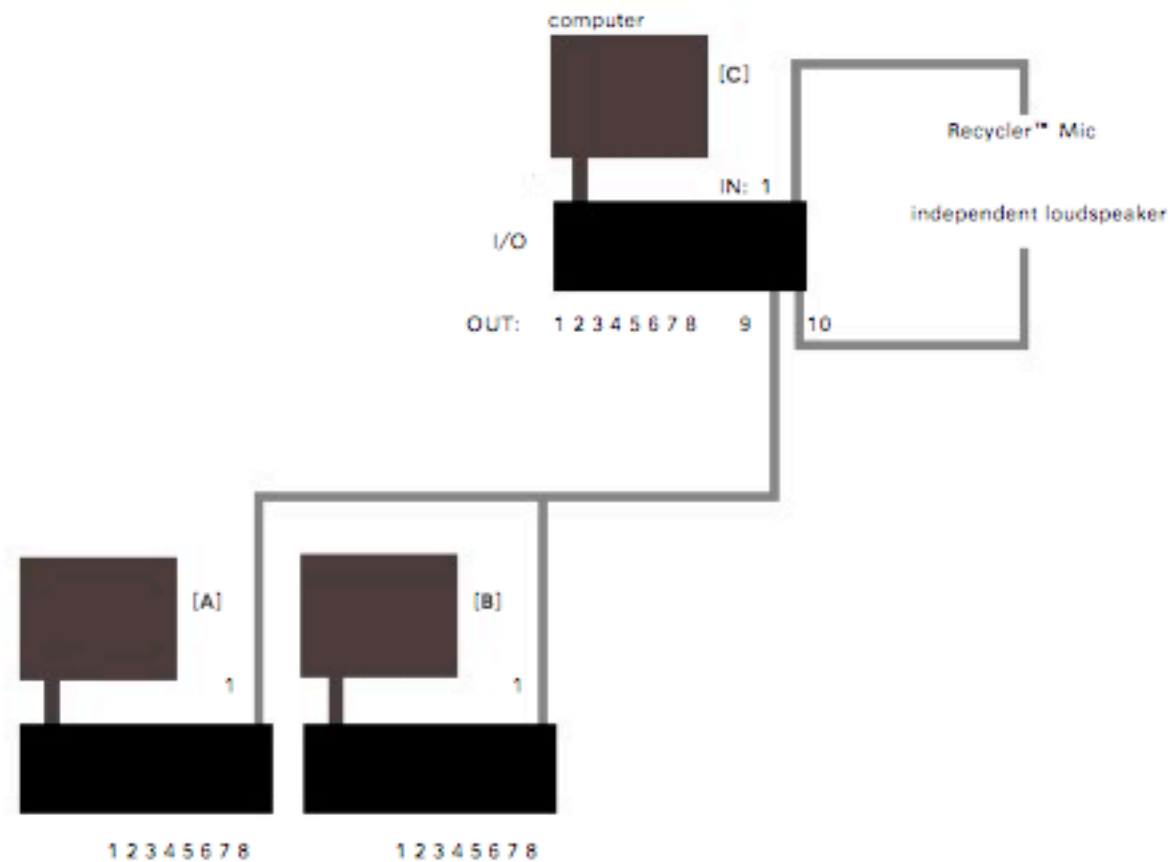
Requirements:

- 3 Macintosh computers
(developed with MacBook with 2GHz Core 2 Duo, 1GB RAM)
- 3 Audio Interfaces
- 3 USB Gamepads
(developed with Logitech USB Dual Action)
- Recycler™ Instrument
- 8 channel speaker ring:
(minimum 4 speakers)

Configured:

1	2
3	4
5	6
7	8

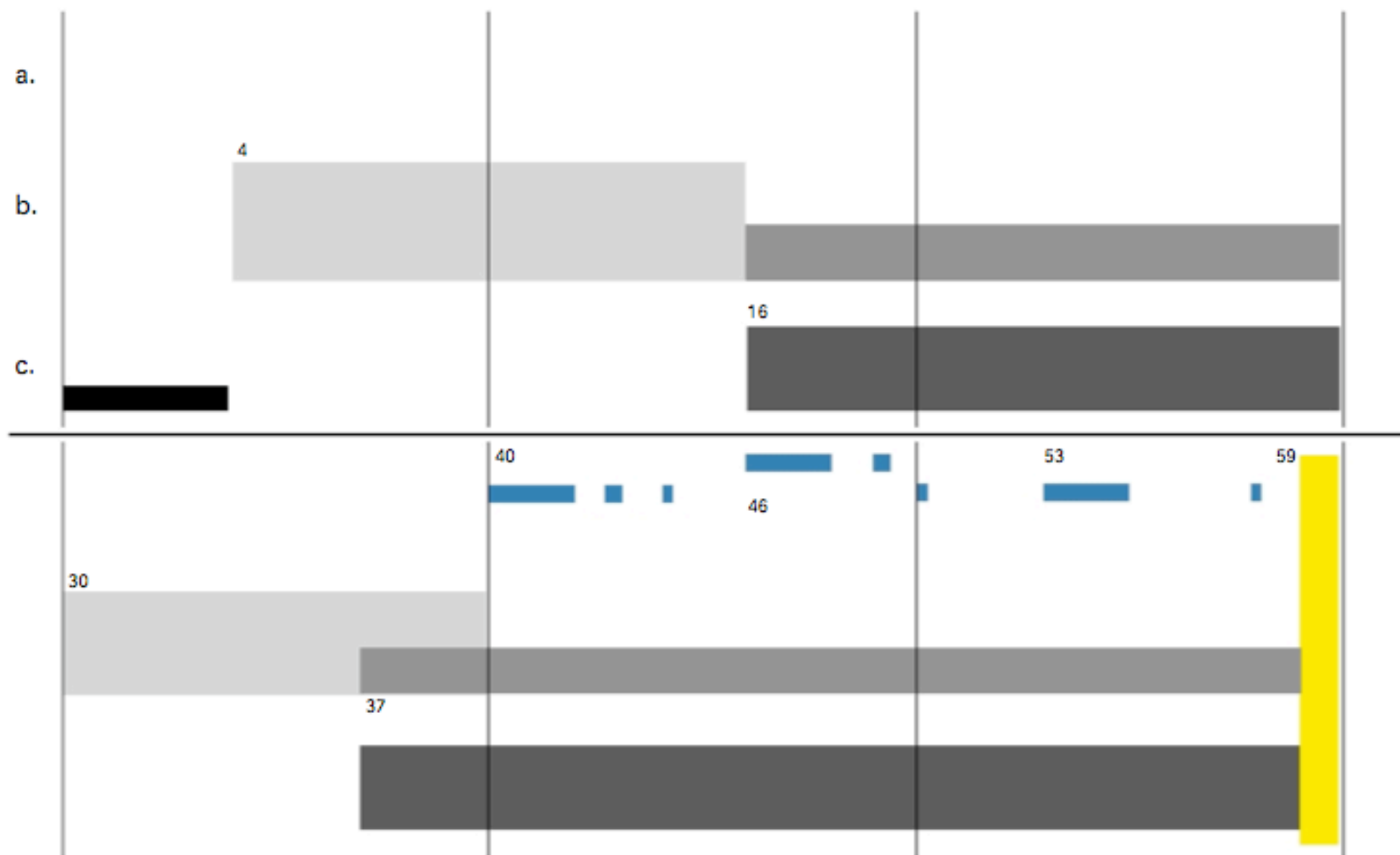
Basis Signal Network:

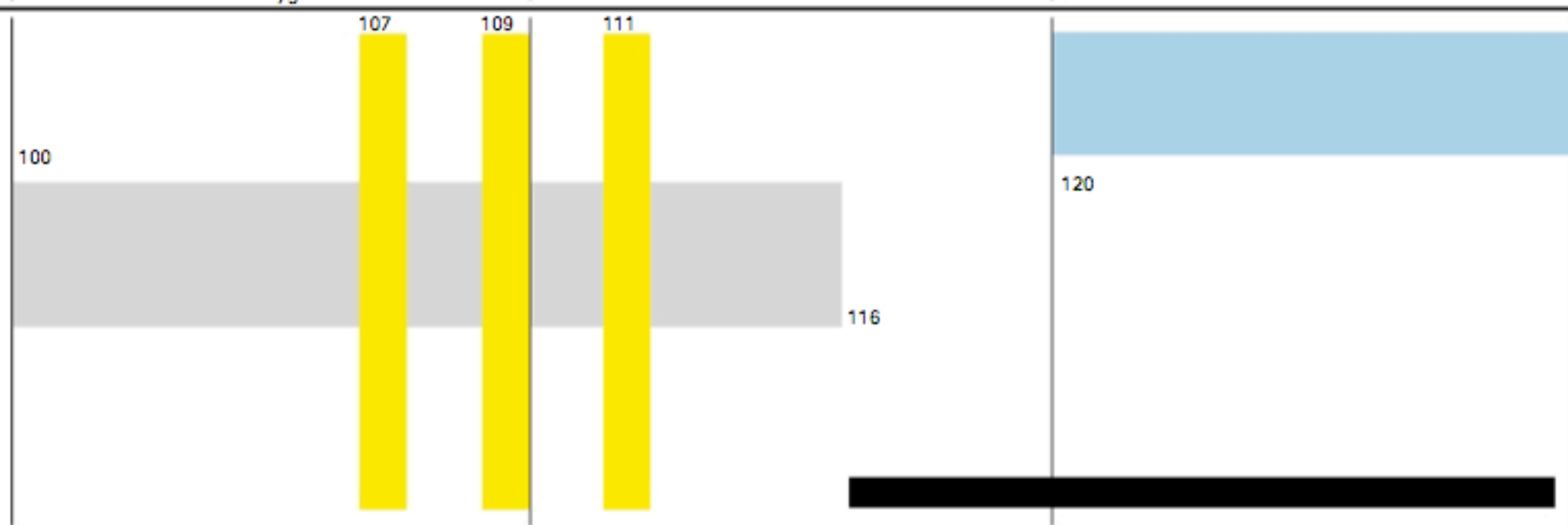


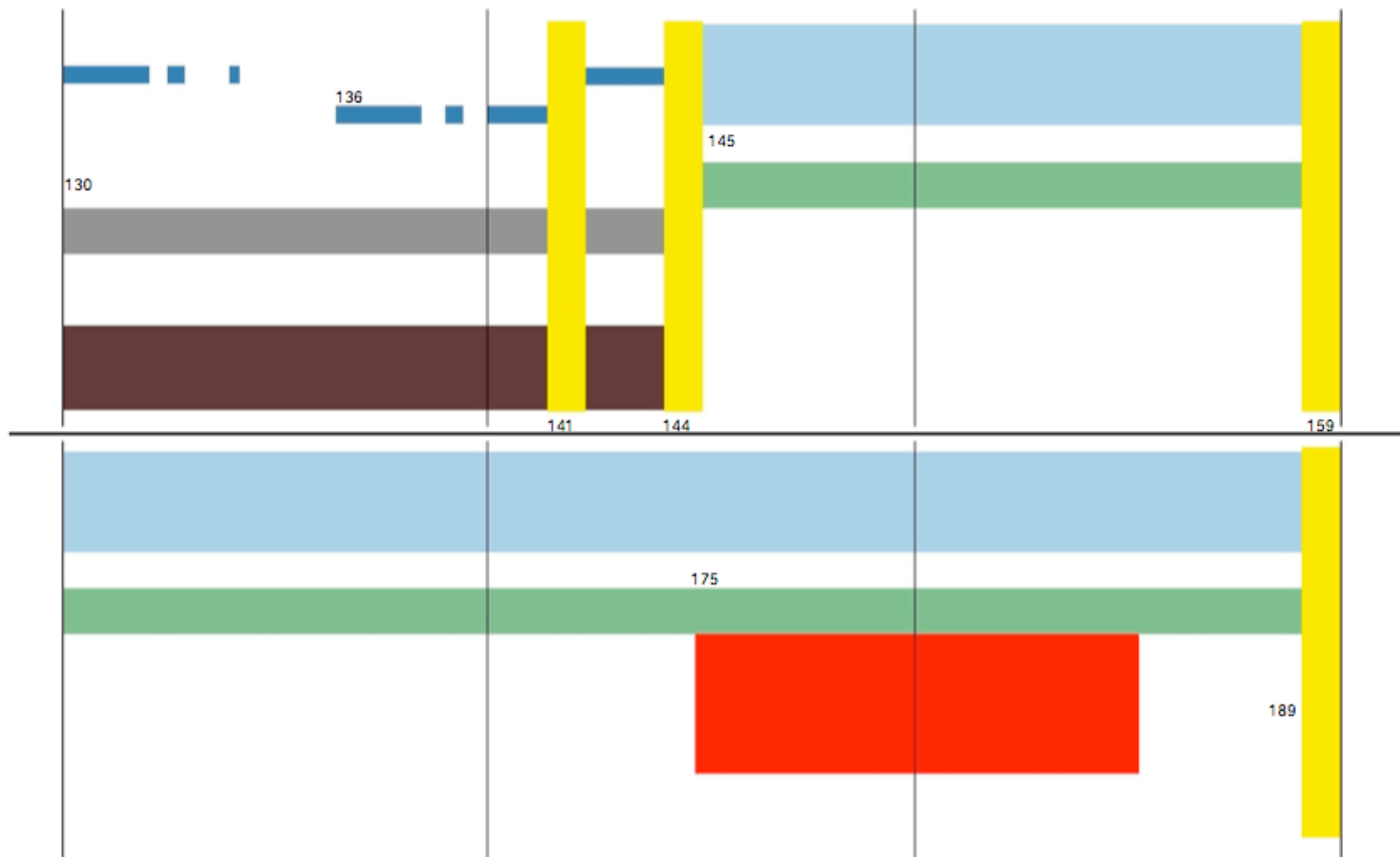
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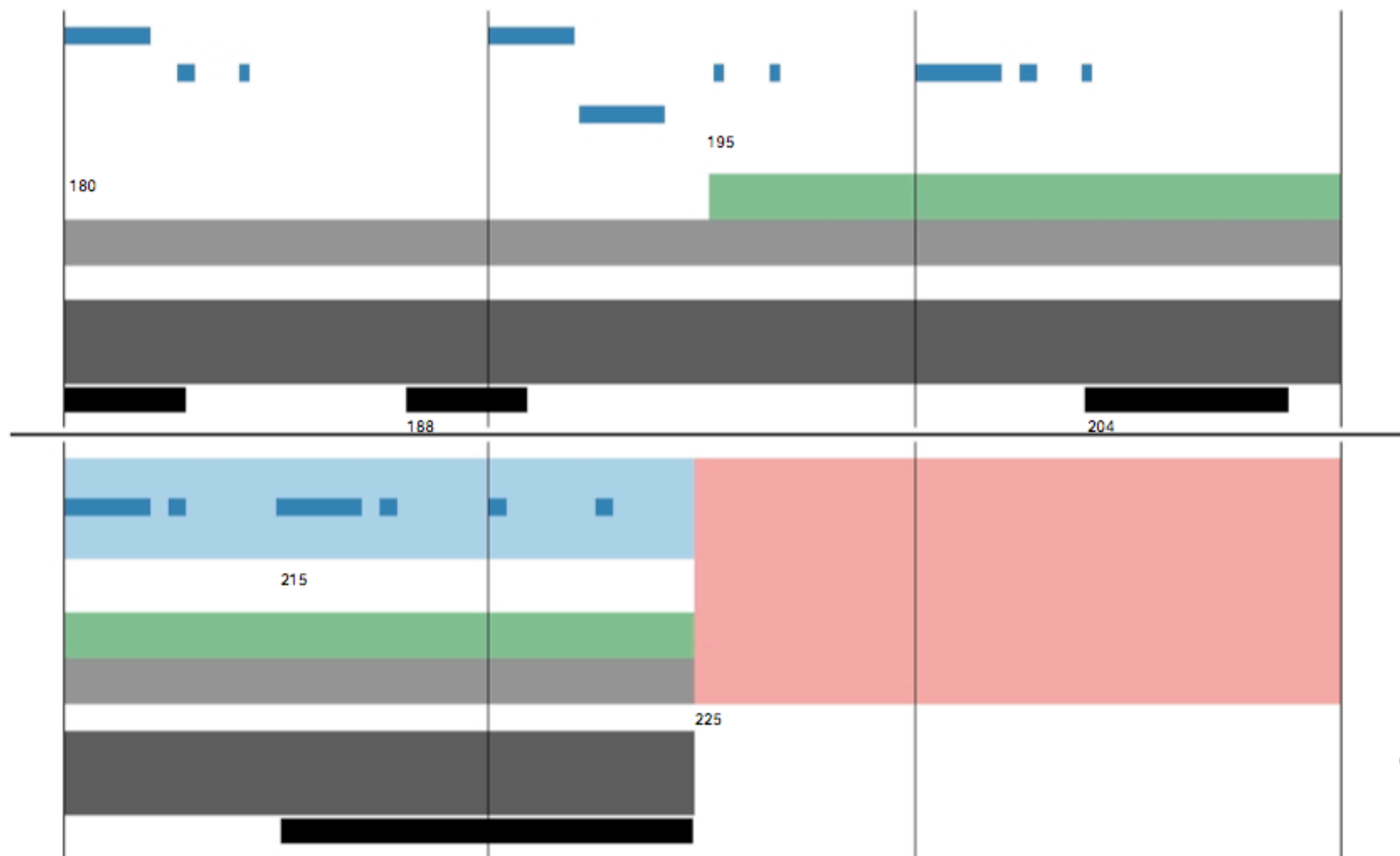
i. (re)Constituted

Joshua Penrose

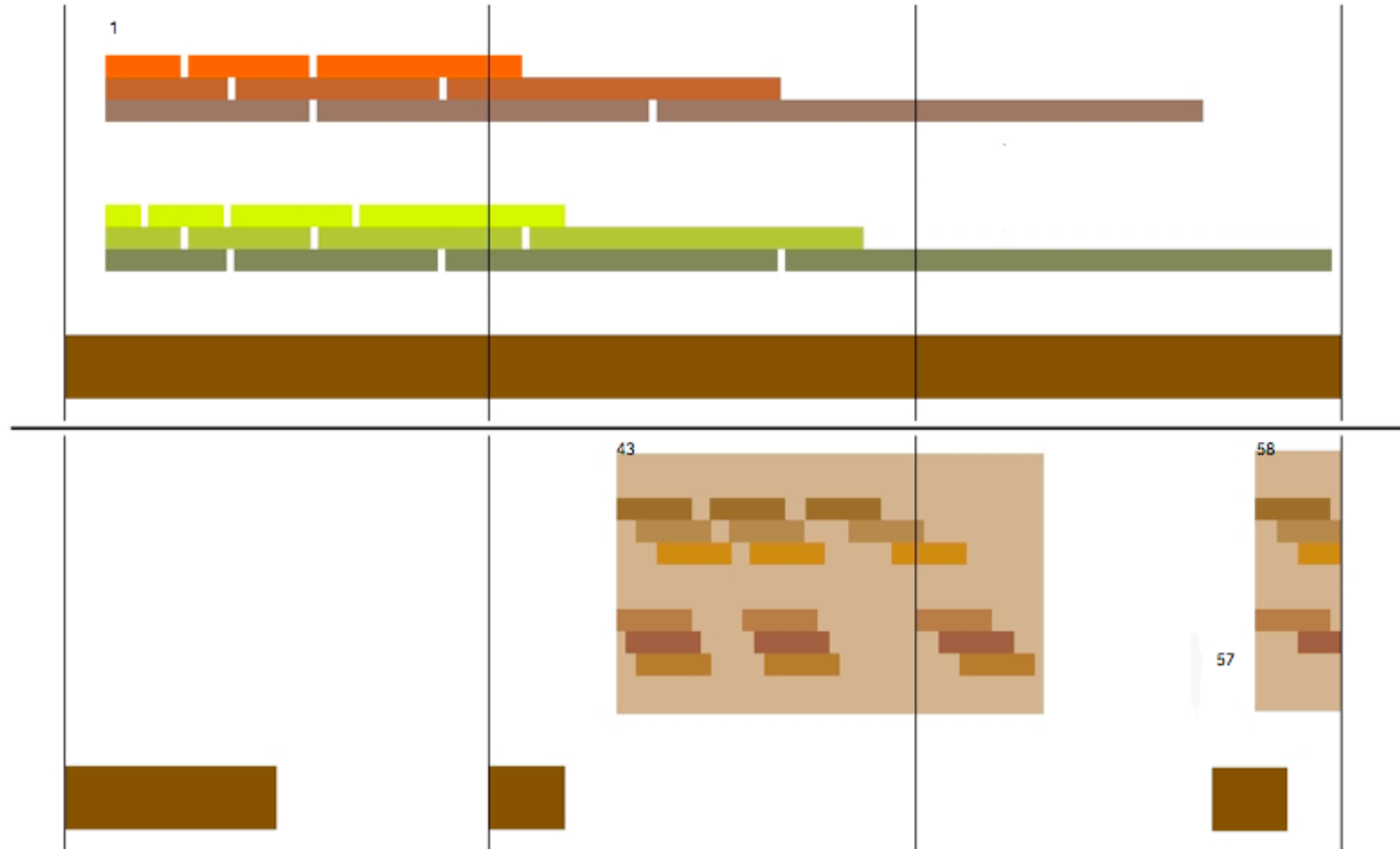








ii. (re)Cycled





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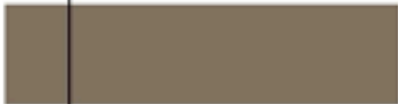
87



99

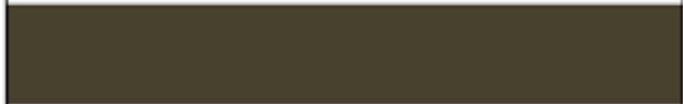
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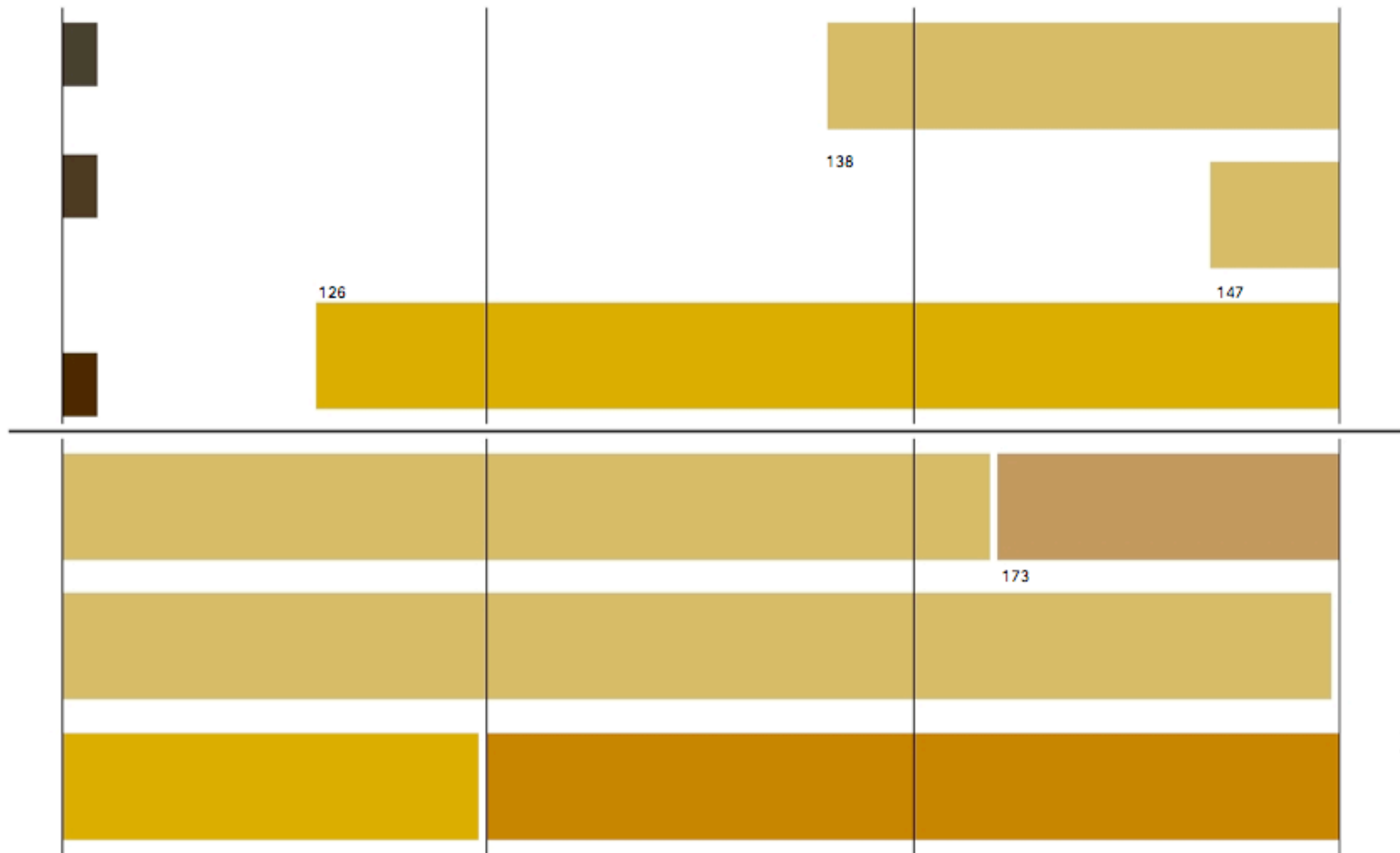
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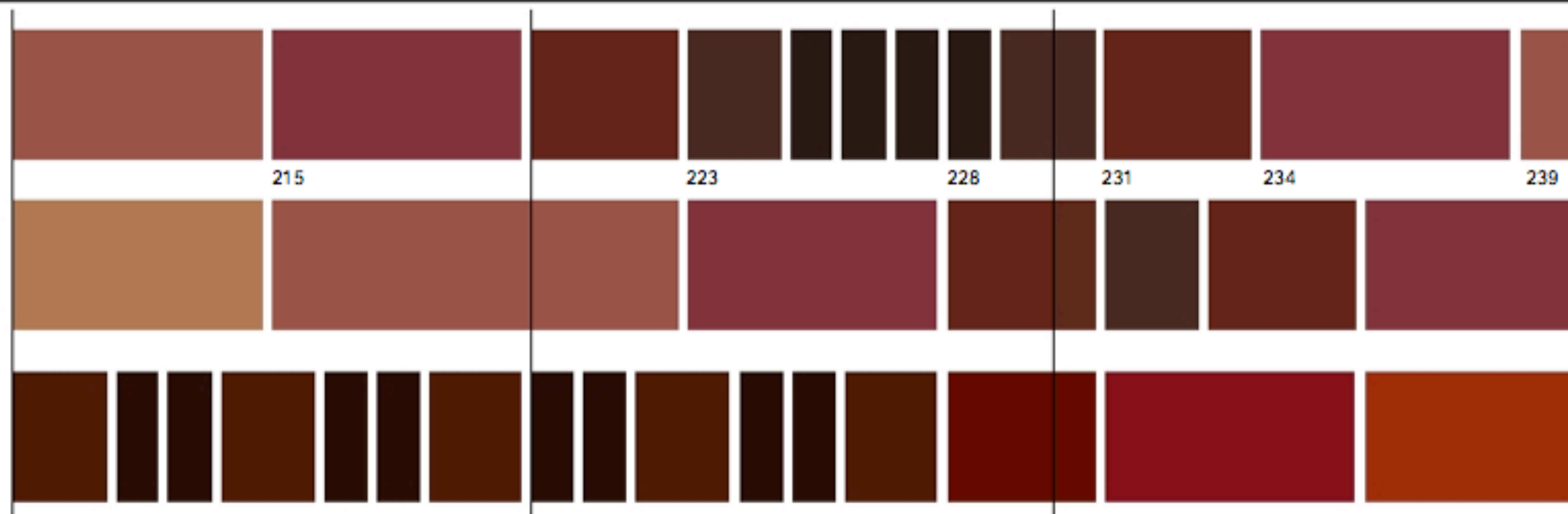
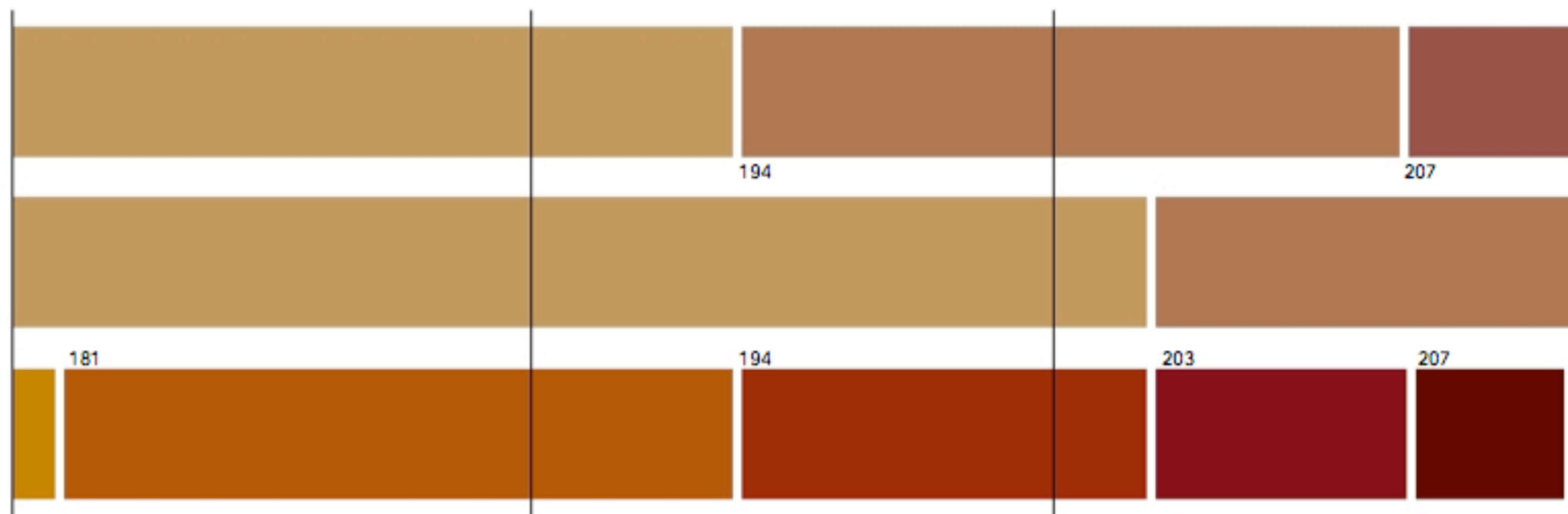


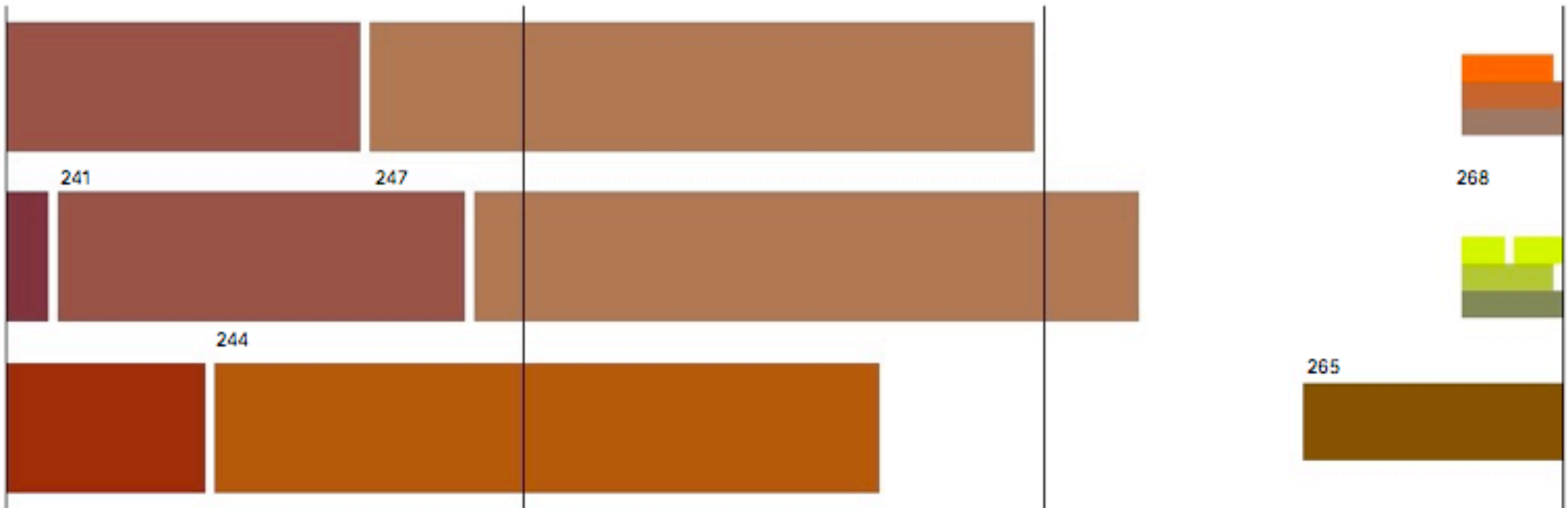
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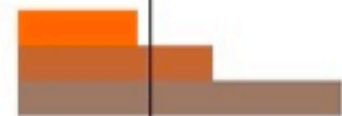
108











308



306



324



335



332



347



iii. (re)Generated

