

# SPACE WITHIN

## Performance Notes

### General

- **XY:** The position of the dot in this square may be interpreted in several ways depending on the parameters indicated on the X and Y axes. You are free to vary other parameters of your performance; The XY only asks you to pay special attention to the parameters indicated. All the parameters have a degree of vagueness associated with them. Let the trajectory of the dot guide your tendency in a qualitative manner rather than in a quantitative way. Some of the parameters are directly related to effects applied to your sound, e.g. *register* is linked to the centre frequency of a bandpass filter. Keep an ear out for those changes and adapt to them.
- **PROMPT:** This gives you an indication of your relationship to the other ensemble members. The first part of the prompt indicates what aspect of your performance the second part refers to. Say the prompt reads:

melody/harmony

complementary

You could interpret it as asking for a contrapuntal or homophonic texture rather than a monophonic one. On the other hand, if the first part reads “gesture” instead, you could try playing question-and-answer phrases. Again, these terms are vague and may take different meanings in different scenarios. Listen and adapt.

- **PITCH INTERVAL:** When this reads something other than “0”, it tells you that the grain delay affecting your sounds is performing a pitch shift of the indicated number of semitones. In each feedback iteration, it shifts the pitch by the stated amount. If you wish, you may adapt your pitches to complement this effect.
- **METRO:** This part of the interface only becomes relevant in the third movement. It shows you three things: the number of beats in the current cycle, the beat we are currently on (indicated by a green background), and the beats that you should try to emphasize (indicated by a red background). More details in the notes for the third movement.
- **BACKGROUND COLOR:** A change in the color indicates that you are entering a new section that should sound somewhat different from the previous. It is often accompanied by a change in the XY parameters or the prompt.

Most of the information on your screen will be reflected in the sound in some way. The most important thing is to listen. The audience interaction will naturally guide us in different directions.

### 1. Slowly but Surely

This movement is all about creating a unified sound. The *Prompt* may not change at all. Whatever changes you make, make them slow; i.e. no dramatic shifts. The closest analogy would be moving a very heavy object that has wheels; it does not move or stop very easily. Some things to try: long phrases, recursive rhythmic and melodic patterns, unison, slow onset and release. A sense of constancy should run throughout so that the changes suggested by the *XY* become noticeable.

### 2. Bells and Whistles

In this movement, you should try to stand out a little more. Changes should happen rather swiftly. The prompt will mostly ask for dissociated, complementary or disruptive sounds. Feel free to jump in with a solo, but be prepared to be interrupted. Use 'sharp' (might mean high-pitched, fast onset) and short sounds whenever feasible. It should sound as if the performers are all individual entities with little to no intention of being together at any point. However, this does not imply that you cannot interact with each other in any way.

### 3. Join the Party

This movement adds another layer to the ones explored in the previous ones: Euclidean rhythms. In short, these rhythms are formulated by equally distributing a certain number of attacks over a certain number of beats. For example, a Euclidean rhythm with 8 beats and 3 attacks could have divisions that look like 3+3+2, 3+2+3 or 2+3+3. Adding rotation to this can give more variations that go over the bar. The *Metro* section of your interface comes into play in this piece. The beats highlighted in red are the ones that you should try to accentuate. You will likely also hear the pattern in one or more of the electronic sounds that will be playing.

At moments, the rhythm might sound like it is disintegrating. Follow that tendency; Try to sound as if you are deviating from the pulse but constantly being pulled towards it by a force. You can think of it as a weird sort of swing if you like.

You can use the electronic bass (when it is present) as the basis for a harmonic space.