Sohrab Uduman

Contour

recorder and live electronics

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NOTES FOR PERFORMANCE

Live Electronic Transformation

At the time of writing, the presets were designed to work on an effects unit such as a Yamaha SPX 900/1000 or EMP 100. Any other platform (including MAX/MSP) which can be programmed in the same way, to create the same transformations, may also be employed.

Preset changes can be effected by the performer (for example via a footswitch) or by a sound engineer.

The score indicates the points where the transformations, undertaken by each of the presets, are to take place. Each patch or preset must take effect at its indicated point: depending on the configuration employed (response time of the equipment, nature of the algorithm etc.) it may therefore be necessary to initiate or trigger the preset change just before the indicated point

PR	PATCH TYPE	PARAMETERS
1	Delay-Reverb	L Delay 200ms: L Feedback 34%: R Delay 261ms: R Feedback 20%: Depth 10: Rev Time 1.3 secs: Rev Balance: 25%: Balance:100%
2	Pit 1 (Stereo Pitch Shift)	L Pitch 1: L P Fine 50 cents: L Delay 150ms:R Pitch 1: R P Fine 25: R Delay 300ms: Feedback 25%: Balance 100%
3	Flange	LFO Speed 0.3hz: Mod Delay 1.9ms: FB 96%: Depth 80: Balance 100%
4	Pit 1 (Stereo Pitch Shift)	L Pitch 1: L P Fine 75 cents: L Delay 74.5ms:R Pitch 1: R P Fine +33: R Delay 176ms: Feedback 20%: Balance 100%
5	Chorus-Delay	LFO Speed 6.6hz: AM Depth 100: Pitch Mod Depth 100: L Delay 0.1ms: L FB 61%: R Delay 10.7ms: R FB 19%: Balance 75%
6	Delay-Reverb	L Delay 60ms: L Feedback 30%: R Delay 9.8ms: R Feedback -60%: Depth 10: Rev Time 3.0 secs: Rev Balance: 40%: Balance:100%
7	Pit 1 (Stereo Pitch Shift)	L Pitch 11: L P Fine +50 cents: L Delay 76.1ms:R Pitch 0: R P Fine +25: R Delay 290ms: Feedback 60%: Balance 100%
8	Chorus-Delay	LFO Speed 10hz: AM Depth 87: Pitch Mod Depth 72: L Delay 16.7ms: L FB 82%: R Delay 48.5ms: R FB 35%: Balance 75%
9	Delay-Reverb	L Delay 0.4ms: L Feedback 30%: R Delay 3.9ms: R Feedback -66%: Depth 0: Rev Time 8.0 secs: Rev Balance: 25%: Balance:100%
10	Flange	LFO Speed 0.1hz: Mod Delay 14.0ms: FB 76%: Depth 100: Balance 100%
11	Pit 1-Reverb	L Pitch 11:L P Fine 28cents: R Pitch 0: R P Fine +25 cents: Init Delay 200ms: Rev Time 7.0 secs: Rev Balance 20%: Balance 100%
12	Pit 1-Reverb	L Pitch 3:L P Fine 25 cents: R Pitch -3: R P Fine -50 cents: Init Delay 53.1ms: Rev Time 1.5 secs: Rev Balance 45%: Balance 100%
13	Pit 1 (Stereo Pitch Shift)	L Pitch 7: L P Fine 45 cents: L Delay 81.7ms:R Pitch -7: R P Fine -25: R Delay 96.1ms: Feedback 65%: Balance 100%
14	Pit 1-Reverb	L Pitch 9:L P Fine 36 cents: R Pitch 0: R P Fine +25 cents: Init Delay 170ms: Rev Time 14.0 secs: Rev Balance 50%: Balance 100%
15	Flange	LFO Speed 1.5hz: Mod Delay 12.0ms: FB 35%: Depth 67: Balance 100%
16	Symphonic-Reverb	LFO Speed 11.0hz: Depth 23: Init Delay 20.0ms: Rev Time 2.8secs: Rev Balance 25%: Balance 100%
17	Pit 2 (Triple Pitch Shift)	1 Pitch 5: 1 P Fine 6 cents: 2 Pitch 11: 2 P Fine 25: 3 Pitch 0: 3 P Fine 25: Delay 200ms: Balance 100%
18	Symphonic-Reverb	LFO Speed 3.5hz: Depth 30: Init Delay 300ms: Rev Time 6.5secs: Rev Balance 42%: Balance 100%
19	Chorus-Delay	LFO Speed 2.2hz: AM Depth 26: Pitch Mod Depth 7: L Delay 220ms: L FB 36%: R Delay 340ms: R FB 25%: Balance 100%
20	Pit 1 (Stereo Pitch Shift)	L Pitch 11: L P Fine 45 cents: L Delay 46.0ms:R Pitch 9: R P Fine +25: R Delay 0.1ms: Feedback 65%: Balance 100%
21	Pit 1 (Stereo Pitch Shift)	L Pitch 11: L P Fine 45 cents: L Delay 300ms:R Pitch 11: R P Fine +25: R Delay 260ms: Feedback 99%: Balance 100%
22	Pit 1 (Stereo Pitch Shift)	L Pitch 11: L P Fine 45 cents: L Delay 46ms:R Pitch 9: R P Fine +25: R Delay 0.1ms: Feedback 75%: Balance 100%
23	Pit 2 (Triple Pitch Shift)	1 Pitch +5: 1 P Fine 6 cents: 2 Pitch 1: 2 P Fine 25: 3 Pitch -6: 3 P Fine 25: Delay 120ms: Balance 100%
24	Pit 1 (Stereo Pitch Shift)	L Pitch 11: L P Fine 45 cents: L Delay 46ms:R Pitch 9: R P Fine +25: R Delay 0.1ms: Feedback 75%: Balance 100%
25	Pit 2 (Triple Pitch Shift)	1 Pitch +6: 1 P Fine 6 cents: 2 Pitch 4: 2 P Fine 25: 3 Pitch -5: 3 P Fine 25: Delay 120ms: Balance 100%
26	Pit 1 (Stereo Pitch Shift)	L Pitch 11: L P Fine 45 cents: L Delay 300ms:R Pitch 11: R P Fine +25: R Delay 260ms: Feedback 99%: Balance 100%
27	Pit 1 (Stereo Pitch Shift)	L Pitch 11: L P Fine 45 cents: L Delay 200ms:R Pitch 9: R P Fine +25: R Delay 170ms: Feedback 75%: Balance 100%
28	Delay-Early Reflections	Delay 350ms: FB 50%: Type 3 (reverse): Liveness 10: Depth 10: Room Size 10: ER Balance 93%: Balance 100%
29	Pit 2 (Triple Pitch Shift)	1 Pitch +7: 1 P Fine 6 cents: 2 Pitch +11: 2 P Fine 25: 3 Pitch -6: 3 P Fine 25: Delay 75ms: Balance 100%

NB The basic parameters given above must be strictly adhered to when implementing live transformation. It may be necessary to make very slight reductions to feedback levels, to avoid obvious clipping/digital distortion, depending on the type of configuration or platform employed, but such modifications must be kept to a minimum. The output level of processed sound in the mix must at all times be high.

Amplification, Output Mix

The output mix must contain both the processed recorder sound (the output of the processing device(s)) and the untreated, amplified sound of the instrument.

The balance between the two elements of the mix must be maintained as equal.

The level of the processed sound must be kept high at all times. On no account should the processed sound appear as secondary to the untreated amplified sound.

Spatialisation

The simplest configuration possible is stereo with two speakers.

Where a multi-speaker system is employed the untreated amplified sound should be located fixed from the direction of the performer whilst the processed sound should be given the widest spatialisation possible within the given speaker system. In such a system the processed sound may be moved around the performance space *ad libitum*.

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for Susanna Borsch

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always continuous, linear, with violent oppositions of articulation and dynamics