

the
never ending cycle



a composition
for
disklavier, crackle scorio &
live electronics
by

daniel schorno

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Performance notes and instrumentation

The 'Never-ending-cycle' is a M.C. Escher inspired composition. Two 'Crackle Scorio's' - original electric sound sculptures - react to the touch of the performer. Their eerie sound is electronically processed and further played as motivic note material by the 'Disklavier'. Inside the piano a tablet computer captures these motives. The performer transposes these into ascending and descending 'Shepard' like tones on a virtual (touchscreen) keyboard. The composition falls into 8-9 sections. Four pre-composed sections of higher contrapuntal complexity, lasting from forty five to ninety seconds, are structurally interwoven with the freer, interactive parts. What results is a piece full of aural illusions that grow organically through the intervention of the performer, who at various points is also instructed to manipulated the piano strings with 'Scorio' antennae' directly.

For technical information please unfold and see back.

For performance information please contact

Daniel Schorno
dnl@xs4all.nl
www.pocketopera.info

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Compositional information

'Never ending cycles' is conceived as a hybrid composition, both regarding its (algorithmically generated and pre-composed) score material and its choice of electronic and acoustic sounds .

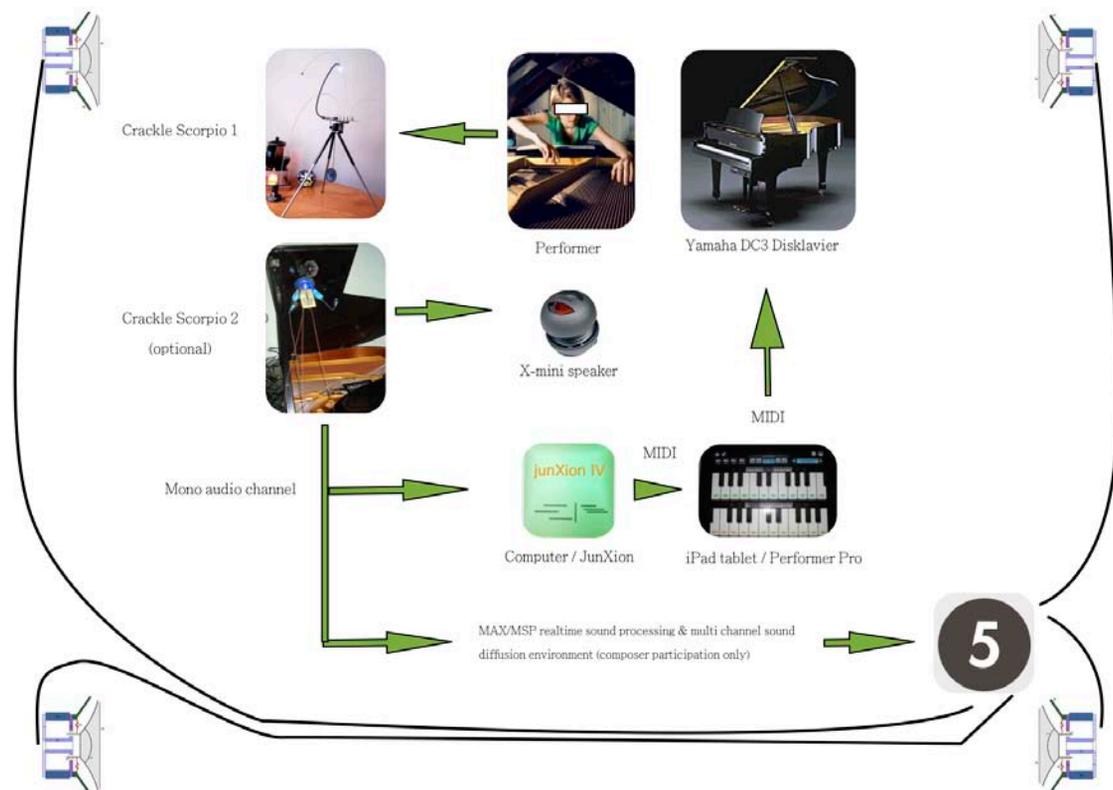
Generative score material - Sound generated on one (or more) Crackle Scorpio(s) gets translated into streams of MIDI notes. This happens in the 'JunXion' data-processor application by means of a pitch and envelop follower. These streams display 'beta distribution' behavior and consecutively are: a) directly played by the Disklavier; or b) feed a (clocked) step sequencer asynchronously on the computer (in JunXion), while a (continuously) rotating readout of 8 notes is send to the Disklavier; or alternatively c) getting channeled into (or through) the chord-arpeggiator algorithm on the iPad (in Pianist Pro). In the latter case, note motifs from the Crackle Scorpio(s) get suspended in chord form. These are then variously shaped (by the performer) into continuously ascending and descending or random runs, stretching from one up to five octaves, or alternatively broken into 4 step arpeggiated patterns. With no input from the Crackle Scorpio(s), the performer choses chords from given series of intervals by playing them via the touchscreen.

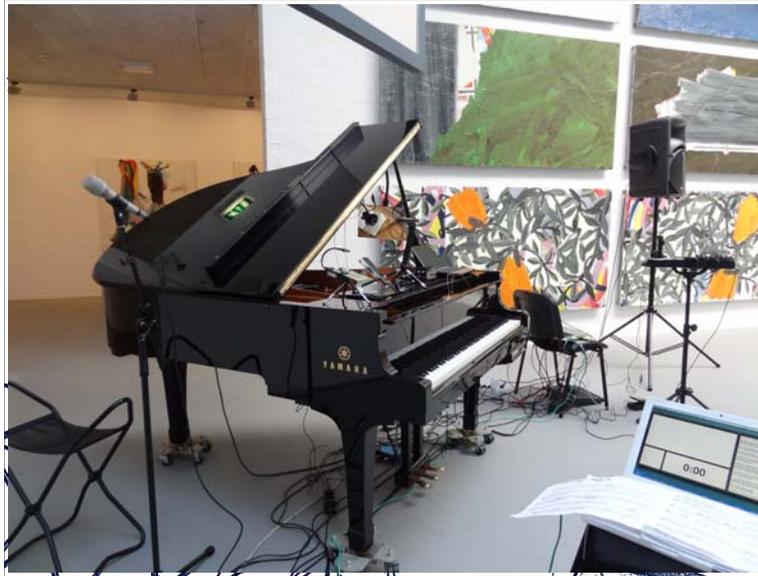
Constructed score material - Four pre-composed sections are triggered as MIDI files: 1- Opening introduction (1'30), 2- Round #1 (45"), 3- Round #2 (1'10), 4- Round #3 (1'20). They are played from either the computer or an iPod touch tablet. The 'rounds' are distinguished by their polyphonic complexity and intricate counterpoint.

Electronic sound material - The synthetic sounds of the Crackle Scorpio(s) are amplified by an independently powered, active loudspeaker. Optional spectral live processing and diffusion in any modular cross-platform environment (by composers participation only).

Acoustic sound material - Grand piano Disklavier, un-amplified. 'Prepared' on the inside by manual use of Crackle Scorpio(s) 'long antennae'.

For further performance information and instructions please contact the author





Instrumental requirements

Yamaha DC3 Disklavier	(or equivalent)
Crackle Scorpio	(tripod, on music rest)
- light pulse box	
- 2 short antennae	
- 2 long antennae	
Active loudspeaker	(X-mini-II capsule)
iPad tablet iOS 4	(or higher)
- 'Pianist Pro' App	
- Line 6 MIDI interface	(Mobilizer or equivalent)
MacIntosh (Intel)	
- JunXion v.5.0.2	(or higher)
- Audio input	
- MIDI in and output	(interface or equivalent)
2 MIDI cables	(1 - 1.5 meter)
-- Optional --	
Crackle Scorpio 2	(suction, inside piano)
MaxMsp v.5	(or higher)
8 channel audio interface	(volume controllable)
Sound diffusion environment	

