

Maximilian Marcoll

**Amproprification #4:
Splitting 8.1, Michael Maierhof**

for alto saxophone with splitter, fixed media, live video and automated amplification

Commissioned by Suono Mobile

written for Mark Lorenz Kysela

For the 60th Birthday of Michael Maierhof

first performance at Freies Musikzentrum Stuttgart, 05.03.2016

Mark Lorenz Kysela, Alto Saxophone

Jörg Koch, Programming

Maximilian Marcoll, Sound Projection

Duration: 15'15"

PREFACE

Introduction

Ampropriifications is a series of pieces for instruments and electronics. For all pieces of the series, the electronics consist of a single track of automated amplification. No additional sound whatsoever is being produced. The part of the instrument performers exclusively consists in the performance of one specific piece by another composer for each piece of the series. Not a single note of the respective piece's text is being altered, nothing is added, nothing is omitted, nothing is being changed in any way. In a figure of speech, all *Ampropriifications* are "silent" pieces. They themselves do not contain or produce any sound. They do, however, constitute a filter, a reading, a processing of the original piece.

Original

The original piece in this case is a special version of Michael Maierhof's *Splitting 8.1*, originally written for Clarinet, splitter, tape and video, arranged for Alto Saxophone by Mark Lorenz Kyselá, who also conceived of the new splitter and the live video. The tape and the fixed video by M.Maierhof have not been altered.

Setup

The setup of the new version of *Splitting 8.1* involves

- two contact microphones
- one "normal" microphone
- a 12" speaker
- a little mixing board
- metal chains
- a camera
- a projector
- and a computer.

The signal of the first contact mic, which is to be fixed onto (!) the Saxophone's reed, is to be connected to the mixer. It should be combined with the tape playback. This submix is to be played back through the 12" speaker, put horizontally on a flat surface. Rattling metal chains should be put into the cone of the speaker. The "normal" microphone should be used to pick up the noise of the projector, projecting the video. The second contact microphone should be fixed to the 12" speaker's cone directly. Its signal is to be combined with the projector-mic and connected to the computer, where they enter the automated amplification process.

A similar process is done with the video: the camera films the rattling of the chains in the speaker. Its signal should be fed into the computer as well and should be projected, interrupted (not overlaid!) by the short video snippets of the original video, which in turn should also be modulated by the amplification track.

The Amplification Track

The amplification track itself is available as an audio file containing volume levels from -40dBfs to 0dBfs, as DC values. It could be played back from within a computer program, to multiply it with the microphone signal. A Max/MSP-Patch that also handles the video modulation was programmed by Jörg Koch and can be made available upon request.

Because of the fragile nature of the electronics, I strongly advise to perform this piece in collaboration with a sound technician, also taking care of the sound projection.

Sound Projection

Measures should be taken to prevent the audience from getting too much direct sound from the instrument. Depending on the respective situation, even extreme solutions should be considered, like positioning the performer in a far corner of the stage or the use of acoustic (acrylic or glass) walls. The resulting signal of the chopped up instrument and tape sounds, is to be played back through a single loudspeaker, preferably positioned on stage, too.

If the difference between the direct signal of the Saxophone and the ampropriified version is not big enough, more speakers, even a full multi-channel PA, surrounding the audience, may be used.

Notation

Since *Splitting 8.1* involves fixed media parts that are easy to synchronise with the live performance, the synchronisation of the amplification track with the other layers of the piece does not pose a problem.

The synchronisation of the live performance with the fixed media layers can be easily achieved with a visual timer.

Hence, there is no need for a monitor track with cues or any additional written notes for *Ampropriification #4*.

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