SWEET ALICE

Lin Barron

You will be working with 2 dual sine-sawtooth generators tuned to super-audible frequencies. The audible sounds will be a result of combining these frequencies by adding harmonics and controlling frequency modulation. The addition of harmonics is accomplished by changing the wave shape of each generator; frequency modulation is achieved by manipulating the frequency modulation pots as well as by working with the (DC) control voltages.

To begin the piece, all wave shape and FM pots should be at 0%; then turn $SSGI_A$. FM pot to the point of audible sound (this pot "controls" the entire patch). From this point, in small increments, change wave shape and FM pots, being sure to change wave shape before FM. The intent of the piece is not to use a weighted white noise sound (which is possible to produce if you're not careful). The wave shape and FM pots should not go beyond 12:00, although perhaps SSG II_A.FM could go further. If white noise appears, it is possible to avoid it while repairing the "damage" by using control voltage of the keybd 112 as various pots are re-adjusted.

According to what you hear, play with the touch control of the keybd to give added FM. The CVP pots may be adjusted to change modulation; the TPG pulse & period can be switched in various combinations back and forth from int-ext. However, use the combination of TPG pulse-ext and TPG period-ext carefully to avoid giving the piece an outboard motor quality. It is possible to get a lot happening with a minimum of manipulative activity once you've gotten into the piece. Also, the piece should be fairly continuous with appropriate (?) use of silence... use your ears. You can control contrasts between single events and several, speeds, and pitches... as well as amplitude (with $SSGI_A$. FM pot). You are free to improvise with these parameters.

However, you must begin and end with all wave shape and FM pots at 0%, fading in with SSGIA. FM pot at the beginning and fading out with the same pot at the end. This piece should not be extremely loud, so that the $SSGI_A$. FM pot should not go beyond 3:00 or 4:00. Again, there should be as little manipulation as possible to achieve a great amount of sonic activity.

Duration 10-15 minutes
Performers: (one or) two

For Performance with Instruments:
Single & double reeds
-multiphonics
-high drones produced by biting reeds,

Try to blend in with Buchla sounds, latching onto pitches which emerge from the electronic improvisation. Try to maintain a balance between electronic and live sound--sustain, reinforce, play against what is happening.

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Audio

ext $SSGI_A$ - to Gate (Gate out to Z or more channels)

$SSGI_B$ - to SSG II_A · FM
- to SSG II_B · FM

variable for both SSGI & II (wave shape (FM

ext SSG II_A - to $SSGI_A$ · FM

(begin with all Q 0%

$SSGII_B$ - to $SSGI_B$ · FM

DC

TPG - all to SEQ
all to Gate

(mode
(repet
(pulse
(int Q (or ext)
(period
(int Q (or ext)

SEQ_A - to SSG I_A
- to SSG II_A

(increments = 2
(pots ~> Q
(INVARIABLE

SEQ_B - to SSG I_B
- to SSG II_B

KEYBD 112 - to ATG_A
(touch control) to ATG_B
- to TPG. pulse length
- to TPG. period

(when TPG)
(on ext)

ATG_A - to CVP_A

ATG_B - to CVP_B
- to CVP_B. inverting

(Q Q
(Q Q trigger length

CVP_A - to $SSGI_B$

CVP_B - to SSG II_B

(Q Q variable
(Q Q ext-int
(Q Q settings