

HAROLD: LIVE PERFORMANCE VERSION

FOR 1 PERFORMER ON BUCHLA SYNTHESIZER

PATCH AND CONTROL SETTINGS AT START

AUDIO

SSG I B OUTPUT TO VCG I B

"INT"

VCG I B OUTPUT TO REV A

REV A OUTPUT TO OUT

SSG I A OUTPUT TO SSG I B (FM INPUT)

CONTROL

TPG I "ALL" OUTPUT TO ATG B

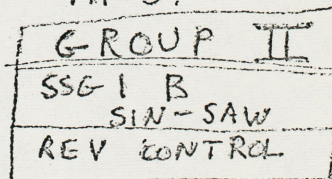
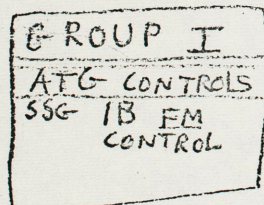
INT

INT

ATG B OUTPUT TO VCG I B

INT

CONTROLS ARE GROUPED THUS:



THE PIECE STARTS WHEN THE PERFORMER BEGINS THE ADJUSTMENT OF THE CONTROLS. THE CONTROLS ARE ADJUSTED ACCORDING TO THE FOLLOWING PLAN:

EACH CONTROL IN GROUP II IS ADJUSTED 1/6 PER CYCLE.

ONE CONTROL IN GROUP I IS ADJUSTED EACH CYCLE.

A CYCLE IS THE ADJUSTMENT OF 3 CONTROLS.

CONTROLS ARE ADJUSTED CLOCKWISE IN SMALL INCREMENTS.

HAROLD (CONTINUED)

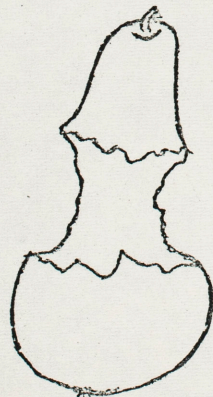
WHEN A CONTROL IN GROUP II HAS REACHED ITS MAXIMUM CLOCKWISE POSITION, A CONTROL FROM GROUP I IS ADJUSTED IN ITS PLACE. THIS NEED NOT BE THE SAME CONTROL EACH CYCLE.

WHEN THE SOUND BECOMES CONTINUOUS, STOP ADJUSTING THE CONTROLS ON ATG. AFTER THIS HAS OCCURED, AND WHEN ALL CONTROLS IN GROUP II AND THE SSG 1B FM CONTROL ARE IN MAXIMUM CLOCKWISE POSITION, UNPLUG THE INPUT TO REV A AND WAIT FOR SOUND TO DIE DOWN. THIS ENDS THE PIECE!

HAROLD SHOULD LAST AT LEAST 10 MIN., BUT CAN LAST AS LONG AS THE PERFORMER WISHES, AND IS BEST IF LONGER THAN 20 MIN.

VARIATION ON HAROLD: FOR MULTIPLE CHANNELS

USE A TAPE RECORDER OR SEVERAL TAPE RECORDERS SO YOU HAVE 1 TAPE TRACK FOR EACH CHANNEL NEEDED. NUMBER THEM FROM 1 TO N WHERE N IS THE NUMBER OF CHANNELS NEEDED. PLUG THE PLAYBACK OUTPUTS FROM TRACK I INTO THE ~~RE~~ INPUT OF TRACK I+1 FOR $1 \leq I \leq N-1$. PLUG "HAROLD" OUTPUT INTO TRACK 1 RECORD. MONITOR PLAYBACK OF ALL TRACKS. TAPE SHOULD TRAVEL AT $7\frac{1}{2}$ IPS



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YAPKOWITZ