

Lorem Ipsum

For Solo Soprano and Live-audio

(2022)

Kenrick Ho

Preface

This piece uses a pitch detection object on Max where the live voice will trigger pre-recorded samples when specific pitches are sung. However, the patch is designed to be intentionally 'glitchy' where audio cues may not consistently trigger even if the assigned pitch is heard clearly. For example, A3 is mapped to trigger the sample D4, but this becomes less likely to happen towards the end of the piece. Given the instability of the system, each word (or group of note in slurs) can be repeated as many times as desired to give room for the singer to interact with the system. For example, if the first note (A3) did not trigger D4, the singer may decide to repeat this until the notated outcome is achieved. The singer is encouraged to experiment with the system during the performance, but note that it is not important for the patch to actually produce the notated notes. It is the attempt of trying to get these pitch to sound that matters to the piece, and the performer is invited to elaborate on what is written on the page to achieve this.

Set up

Record 5 samples in the Max patch singing the pitch described below. Sing with the vowel indicated lasting around 10-15 seconds (a timer is displayed in the recording patch). The dynamic of samples should be around *p*, and breath sounds must be audible in the recording. Notes below assume middle C = C4.

1. A3 (α, as in 'a'met)
2. C#4 (e, as in am'e't)
3. D4 (o, as in L'o'rem)
4. E4 (i, as in 'l'psum)
5. G4 (ū, as in ips'u'm)

In the patch, load each sample into place (in the order described above) by dragging the respective audio file into the live.drop object. The patch can be found here: https://drive.google.com/drive/folders/12x0o1_-DfPDeqIZPeDIUiBpVgpkYsAIO?usp=sharing

Performance Instructions

As mentioned, each sample will be triggered by a different note but false/failed triggerings are also very likely to happen. The extent of how frequently this happens depends on the sensitivity of the microphone, and the exact level of this will need to be tested in the workshop. That said, here is how the patch generally behaves:

A3 and G4 triggers D4, A4 triggers G4, B4 triggers E4, D5 and B♭5 triggers A3, and F4 contributes to switching around the mappings during the piece.

The pitch detection object has been attributed a slow detection rate, so the piece has to be very slow for pitch changes to be noticed by the patch. The exact tempo is up to the performer (and changes throughout the piece) but it should be no quicker than ♩ = 40.

There is no time signature and rhythm notated on the score. The relative notehead and spatial distance indicates roughly the duration of each note, but again, the performer is invited to repeat sung words, hold notes for longer, or louder, to interact with the computer in a 'musical manner'.

(5'00")

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Very slow ♩ > 40

Soprano solo

pp *< mf* *p* *< mf > p*

Lo - rem ip - sum do - lor sit a - met a - met

Max output
(not always achievable)

2

Sop. *mf* *< f > mf* *mp* *p*

lo-rem ip-sum ip - sum lo - rem ip - sum ip - sum

gliss

Max.

3

Sop. *mp* *p* *pp*

lo - rem ip - sum do-lor sit a - met a - met

x3

Max.