



D.J. WOLF

FIELD & STREAM

for

five computers

MATERIAL PRESS  
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## **FIELD & STREAM**

for five players on five computers

Five computers, of any design, are connected to a shared mixer and sound system so that each can receive an audio signal from any, some, or all of the other computers, and then process those signals in real time. contributing to a common output amplified and heard over loudspeakers.

In advance of group rehearsals, each player should assemble a library of recorded sounds associated with a form of water, assigned individually: the first player has sounds of and connected to rain, the second player sounds associated with rivers, the third player sounds associated with oceans, the fourth player with drainage and the fifth player with drippage. The sounds may be natural or man-made in origin. In the score, whole notes on the single staff line indicate that a player is sending sounds from his or her library to the shared mixer. These sounds are not fed directly to the share sound system, but are first processed, by players identified by the instructions FILTER, MODULATE or DELAY. If a player has neither a whole note nor a processing instruction in a measure of the score, she or he "rests" through the measure.

Three categories of processing are named and assigned to individual players in the score: FILTER, MODULATE and DELAY. Each player should prepare patches or programs appropriate for executing these in real time. FILTER processing, should emphasize the extraction of single tones, including composite tones with harmonic or quasi-harmonic spectra. When more than one player is contributing a source sound, then the filter may be used to segregate individual sounds, for example by assigning them to discrete sets of frequency bands separated from one another by critical bandwidths. MODULATE may use an independent frequency source to modulate the signal or to modulate attributes of one or more source sound by attributes of other sounds. DELAY should be used to alter the continuity of the source sounds, making discrete sounds more continuous and continuous sounds less so, perhaps introducing a regular rhythmic element into the ensemble sound. One might think of the processing as means of bringing out the acoustic similarities and differences among the various forms of water.

Motion from one scoring pattern (measure) to the next is cued visually by a player indicated in the score by the word CUE followed by a hand with raised forefinger. While in rehearsal the duration of individual patterns may be as long as needed, in performance, individual patterns should not be longer than 20 seconds, and may, indeed, be much shorter, for a total duration of around 10 minutes or less. The overall dynamic level should be soft, taking care not to increase significantly with the number of players contributing inputs.

The score may be read by the players in paper or digital document form, projected to a screen visible to all players. Alternatively, a live streaming version may be made of the score, such that the player responsible for cuing the movement to the next scoring pattern (measure) causes the score to advance.

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Score

Computer 1 (Rain) CUE MODULATE MODULATE MODULATE MODULATE

Computer 2 (River) CUE FILTER FILTER FILTER FILTER

Computer 3 (Ocean) CUE DELAY

Computer 4 (Drainage) FILTER FILTER FILTER CUE MODULATE MODULATE

Computer 5 (Drillage) DELAY DELAY DELAY DELAY DELAY DELAY

9 CUE FILTER FILTER FILTER FILTER FILTER FILTER FILTER

1 CUE FILTER FILTER

2 DELAY DELAY DELAY DELAY CUE DELAY DELAY

3 MODULATE MODULATE MODULATE CUE

4 CUE FILTER

5

