

still life #2: Olallie Creek
John Eagle, 2019
for one or two people with speakers

Personnel/Instrumentation:

Two voices may be played by one or two people on any sustaining, non-fixed pitch instrument(s). As a solo, one would alternate freely between Voice 1 and 2 (making sure to play each pitch at least once). As a duo, each person selects one voice on an instrument(s) capable of playing each note at pitch (no octave transposition).

Tech:

Performer(s) are equipped with two speakers (available from the composer), one for each voice. Each speaker is programmed to play one of the two specified pitches (as sine tones) for each cell at a time—switching between the two based on user control. The speakers provided by the composer are controlled by a sensor, switching between the two pitches based on distance (easily used by placing the speaker on the floor with the sensor facing towards a foot and changing the foot position to switch pitches). As a solo, the performer would have two speakers and would need to be able to control both speakers.

A field recording (of Olallie Creek) is to be played back on loop continuously (stereo). Ideally, it will be played in the performance area for a period and the performers will start at an agreed upon time (0:00).

Notation:

Each cell (one measure) has a timing indicated. Within this time frame (one minute each), the performer may play this pitch freely, using pitches in the speakers and the other voice to tune against. Each note may be played *at any time* during the given time frame and need not start right away or be played the entire time (it may end before the time indication as well). Voice 2 has one cell without a pitch, in which it rests—however, the speaker has pitches, one of which needs to be played (explained below).

Each cell contains a group (vertical stack) of 5-6 pitches. The circled pitch has a strong harmonic connection to the other members. The written ratios indicate the relationship of each member to the circled pitch. The first goal of the performer(s) is to tune each pitch in Voice 1 and 2 to one of the fixed pitches available in the speakers. If the circled pitch is in the speaker, one would likely want to begin with that. If a duo, the performer with the circled pitch in their speaker should prioritize sounding that pitch more so that the other performer may tune to it as well. Ratios are more or less approximate so some adjustment will naturally occur depending on which pitch is being tuned to at any given time (giving a certain fluidity to the intonation). Ratios between non-circled pitches are not indicated and are often more complex. One may experiment sounding different combinations together, coming back to the circled pitch relations when necessary to reestablish the intonation. In the cell lasting from 3:30 - 4:30, Voice 2 has no pitch—if a duo, this performer will still need to activate their speaker's pitches as the circled pitch is in their part which Voice 1 will need as reference. When played as a solo there is more opportunity for the performer to experiment with different pitch combinations switching between Voice 1 and 2 (the performer is welcome to play with pitches in one voice played against speaker pitches in the other voice as well). When played as a duo, different pitch combinations will likely emerge by chance based on each performer's decisions. Coordination is possible but should not be prescribed in advance.

Performance:

As the piece is basically a process of tuning, a pure tone (no vibrato) should be used. Dynamics should be comfortably soft (*mp*-ish), blending with the sine tones and each other if a duo. Performer(s) should be listening intently, adjusting pitch as often as necessary to try and achieve the desired intonation with each reference pitch. While pitches can be repeated and switched between, discrete rhythms should be avoided (long tones are preferred). The field recording should be played for at least 30 seconds after the final cell, ending with a hard cut, meaning the piece will be at least 11 minutes long. Greater durations are possible and the piece can become a performance installation with the field recording playing constantly with repeated performances of the notated material occurring as desired. In this case it might be desirable to have different players and instrument combinations with each iteration.

Score in C

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	00:30	01:30	02:30	03:30	04:30	05:30	06:30	07:30	08:30	09:30	10:30
Spkr 1 (A)	1120.65 +18.5 #	1129.43 +32 #	1152.36 -33.2 	1389.98 -8.5 	1119.8 +17 #	1160.58 -21 	1300.77 -23.4 	1120.64 +18.5 #	1511.19 +36 #	1129.59 +32 #	
Spkr 1 (B)	5/4 896.35 +32 	7/6 967.15 -37 	16/9 768.33 -35 	5/4 1086.66 -35 #	6/5 932.6 +0.5 b	8/7 992.07 +7.5 	5/2 1073.35 +44 	3/2 744.26 +10 #	5/2 1078.73 -47.5 #	3/2 755.43 +36 #	
Voice 1	4/1 279.81 +16 #	9/2 251.49 +32 	431.89 -32 	3/1 288.3 -32 	9/2 248.65 +12 	3/1 289.72 -23.4 	8/7 376.95 +32 #	4/1 280.66 +22 #	3/2 289.15 -27 	3/1 377.32 +34 #	
Voice 2	3/1 372.7 +12.6 #	10/3 338.71 +47 	6/5 517.7 -18.5 	5/2 446.9 +27 	9/4 385.73 -28 	431.04 -37 	3/1 371.28 +6 #	432.74 -29 	5/2 453.18 -49 b		
Spkr 2 (A)	5/2 448.88 +34.6 	3/1 379.21 +42.5 #	5/4 538.94 -49 #	9/8 977.06 -19 	4/3 839.42 +18 b	868.88 -22 	8/7 492.78 -4 	8/3 420.84 +23 b	3/2 648.54 -28 	5/3 677.2 +46.5 	
Spkr 2 (B)	3/1 372.7 +12.6 #	10/3 338.71 +47 	6/5 517.7 -18.5 	869.16 -21.5 	5/2 446.9 +27 	9/4 385.73 -28 	431.04 -36 	3/1 371.28 +6 #	432.74 -29 	5/2 453.18 -49 b	