

Austin Franklin

*Sing!*

for singing bowl and reflexive electronics

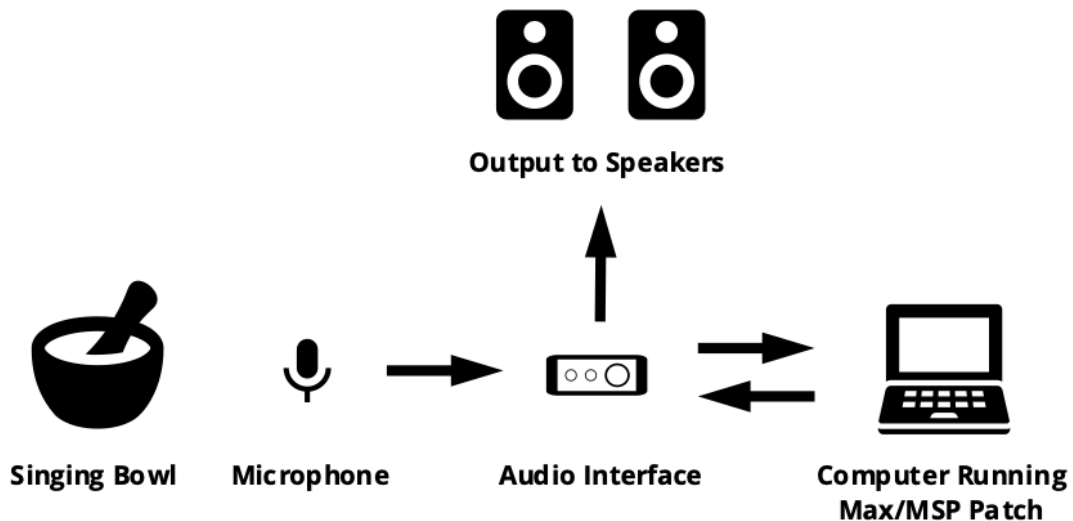
(2022)

## Program Notes

Sing! is an improvisational piece that explores an instrument with a single sound: a singing bowl. Using several MIR algorithms and reflexive electronics, the sound of a single sustained pitch is transformed throughout the piece. The piece is not notated, but rather instructs the performer to improvise using specific ways of triggering changes in the electronics. A singing bowl pitched in either C, F, or G is required, and more than one singing bowl may be used for a performance.

## Technical Notes

Sing! uses a Max MSP program (or patch) by which to process and transform the audio. The patch contains instructions on how to set up, operate, rehearse, and finally perform the piece. Please email me for the patch after purchasing, or if you have any questions directly at [austinalexanderfranklin12@gmail.com](mailto:austinalexanderfranklin12@gmail.com). As for the technical requirements and equipment set up, please use the following configuration:

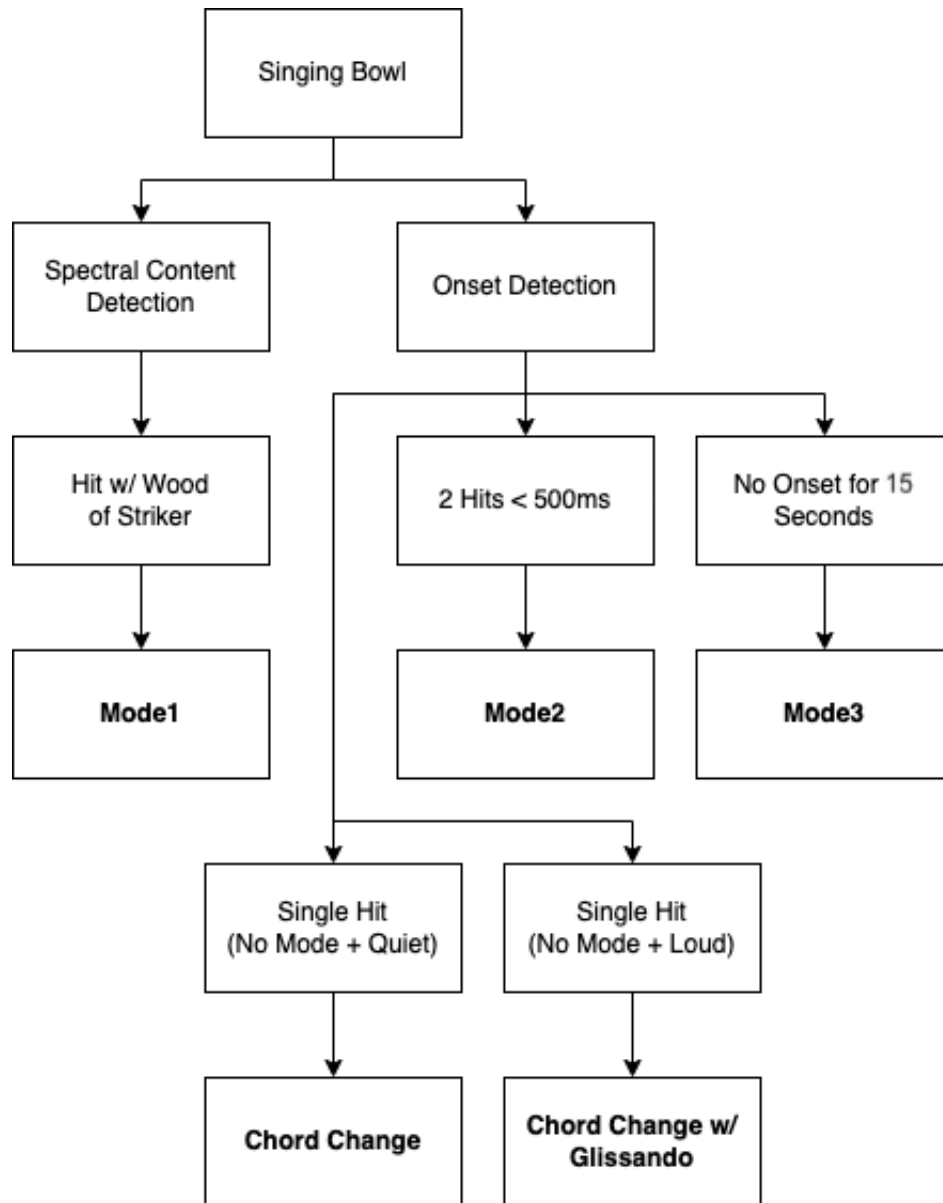


## Performance notes

There are no controllers or external triggers for the electronics. Instead, the sound is processed using live input from the microphone only, so the performance will vary depending on the fundamental frequency and resonance of the singing bowl. The sound of the electronics is built into 3 different ‘modes.’ Activating one mode will cause the electronics to vary the sound in a particular way that distinguishes it from other modes. When no mode is activated, the electronics harmonize with the singing bowl to create seventh chords. These chords can be changed by hitting the singing bowl with the striker. A soft hit will result in an instantaneous chord change while a hard hit will result in a gradual chord change using glissandi between notes.

The modes and method of activation is shown below on the following diagram. Mode 1 is activate using the brightest sound on the signing bowl, a loud strike with the wooden portion of

the striker. Mode 2 and Mode 3 are activated using onset, with Mode 2 being activated using two quick hits less than 500ms apart. Finally, Mode 3 can be activated by sustaining the sound on the singing bowl for at least 15 seconds without striking it.



The sound of Mode 1 will result in distortion and additional high frequencies added to the sound. Mode 2 creates several delays and granulates the sound, while Mode 3 adds reverb and additional harmonies to create a wide texture. Each Mode may be activated while any other Mode is activated. This allows for two or all Modes to be activated simultaneously, combining many effects.

Duration: ca. 5-7'