

John Oliver

# Birds of Paradise Lost

All processing is controlled by advancing "scenes" in Ableton LIVE 9 (or higher). All automation changes are controlled within the clips in the scenes.

Only 2 moves need to be achieved manually during performance: 1] recFX track fadein at bar 18, and 2] raise flute send C at bar 61.

Ensure that clip launch quantize is set to 1/4. Synchronization is maintained throughout, though the bar numbers in the score do not need to line up with the bar numbers in LIVE.

TO START THE PIECE, launch Scene 1. There are 10 bars of 6/4 of audio in this scene. You may launch Scene 4 - Scenes 2 & 3 are "continue" scenes - at bar 7 or as late as bar 10. The ideal start points for Scene 4 are when the clock hits 7.2 or 8.2 or 8.3. Scenes are numbered in LIVE, and in the score (in big boxes), according to the bar number in which they occur. Scene numbers in LIVE are followed by brief descriptions of what happens on that scene launch. For example, "7-Looper record, 3 bars". In two instances, the tempo is also set: "1 72bpm 6/4" sets the tempo to quarter-note = 72 and meter 6/4 at the start of the piece, and "7-Looper record, 3 bars 74 bpm" sets the tempo to quarter-note = 74 at bar 7.

Remember that scenes will launch on the next beat after you launch the scene. (Ensure that clip launch quantize is set to 1/4.) Therefore, always hit the cue an eighth-note before the cue-point. Under some circumstances, the actual start point may be more than an eighth-note before the downbeat.

Legacy computer keyboard keys prefix text in the score within brackets that describes what happens in clip automation. For example, "(p=LOOPER REC 3 bars; Reverse playback)" tells musicians which process should occur at that point in the score and which computer key could be used to launch that process should clip-automation fail (unlikely).

Due to the new scene-launch system, the computer musician is now free to experiment with A/B mixing. Notice that some of the tracks are assigned to mix A, some to mix B. Generally, the more regular pulsating material, combined with clear looper material, is assigned to mix A, while mix B has the accel./decel. Tablaloopmaker material. When the flute part becomes more dance-like, move the mix closer to A; during the microtonal sustained passages, the B mix might be more appropriate.

For legacy purposes, below is a record of the startup state of the software and the computer keyboard keys that may be used to control individual components.

- 1] On "IN" ensure Monitor = In, "Ring" is OFF [press "m"]; send C = 0
- 2] On "FX" track, ensure • Monitor = In, • Fade to Grey = 0, • Looper settings: buffer = empty [hold c]; playback = reverse [r]. (Default looper settings not changed during piece: Quantisation = 1 bar; Tempo control = "Follow song tempo"; record = 3 bars; Input+Output = always.) • "Chamber Trio" processor is OFF [z].
- 3] On "FXFX" ensure Monitor = In & track is DISABLED.
- 4] On "recFX" track, ensure Monitor = Auto; volume = -inf (off); REC enable ON; delete prerecorded clips; Repetitor II OFF.

# Birds of Paradise Lost

for flute and computer funning Ableton LIVE software version 9 or higher

Commissioned by and dedicated to Chenoa Anderson

All processing is controlled by advancing "scenes" in Ableton LIVE 9.  
All automation changes are controlled within the clips in the scenes.  
Before starting, please ensure REC ENABLE on track "recFX" & zero flute send C.  
TO START THE PIECE: In SESSION view, launch Scene 1. Cues to advance to the next scene appear as boxed text; always hit the cue an eighth-note before the cue. Flute send C is raised manually at bar 61.

♩ = 72

**1**

**5**

Digital Signal Processing  
(Ableton LIVE software  
manually controlled)

Flute

♩ = 74

**7**

Flute must synchronize with sequencer until the end of measure 15. Computer musician cues synth. as indicated by downward arrows.

**p=LOOPER REC 3 bars; Reverse playback** (z=FX: Chamber Trio ON)

**10**

LOOPER will play back bars 7-9 in reverse (i.e. end of bar 9 to beginning of bar 7).

**11**

*molto rubato a piacere (these notes need not be played in strict time.)*

**12**

**13**

Clip record in track recFX records live flute & LOOPER output.

(p=FX: Looper OFF)

(r=FX: LOOPER Reverses playback; see note\*.)

15

LIVE DSP

16

\*LOOPER will now play bars 7-9 forward and montage of 10-12+13-15 backwards. (NB recording into LOOPER stopped.)

color trill

color trill

Fl.

*f*

17

LIVE DSP

18

a - end Record clip on recFX

recFX LEVEL raise to -3db or less.

Cue 18 is not a Scen launch but rather the cue to disable Record on the recFX track

color trill

color trill

color trill

Fl.

19

LIVE DSP

Rhythm emerges from recFX track: "Loop Tablamaker" processor.

"Tabla" beat continues to bar 96

A><B play

Fl.

22

OPTIONAL REPEAT is not "literal" repeat, but zone of improvisation. If "repeating", reorder the fragments under the square brackets. This allows for A/B play interaction between computer and flute.

A><B play

Fl.

24

colour trill

A>

Fl.

26

A|B 50/50

Fl.

29

(d=FX: Repetitor II ENABLED)

ffr tongue

ffr tongue

<B

Fl.

*ff*