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Birds of Paradise Lost

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Familiarity with Ableton LIVE 9 (or higher) is essential. You must understand the concepts and terminology, such as clips, scenes, session view, clip-based automation, scroll-over info text, plugin, etc. You must also understand how audio enters the software and moves through the strips. With the LIVE set open and the "Info" view enabled (hit "?"), you can scroll over most items and information will appear in the window in the lower left corner of the screen.

UNDERSTANDING THE PERFORMANCE PARADIGM. Except for the introductory 6 bars, the entire piece is derived by recording and processing the live flute sound. After bar 6, there are no more prerecorded sounds (until the "Group-breath" clips are launched from bars 59 to 85 as an accompaniment layer). SIGNAL PATH: 1] Flute sound enters in the left-most track called "IN"; processing (EQ, Gain, etc.) of live flute may be manually adjusted to achieve appropriate level and sound colour in the Device chain on this track. (A "demoFlute" track to the right should be disabled for performance.) 2] This "IN" is then the sound source for tracks 3 & 4 "RingMod" and "FX". 3] Tracks 3 & 4 are the source sounds for tracks 5 through 8. 4] More advanced settings are up to the performer to explore and understand. The sounds are output to mix "A", "B", or both. Almost everything that takes place during the performance is automated, based on "clip-based automation" (introduced in LIVE 9). Processing is controlled by advancing "scenes" in Ableton LIVE. Each "scene" contains a collection of "clips" on various tracks; each clip contains automation changes. You can see the automation by selecting "Show Detail View" (option+command+L). In Device View, the little red dot at the top-left corner of a parameter indicates that it is automated. You can see the automation by switching to Clip View (shift+tab) and clicking on the red squares in the Envelope tab device and parameter pop-ups.

UNDERSTANDING SYNCHRONIZATION. Synchronization is maintained throughout, based on the tempo. When a scene is launched, it will start on the next 1/4-tone. This setting is called "clip launch quantize" and is preset to 1/4-note. Always hit the cue an eighth-note before the cue-point. As delay is used extensively and canons are present often, synchronization is essential, especially from bars 37 to 76. Although bar numbers in the score do not need to line up with the bar numbers in LIVE, it is recommended that alignment is maintained up to bar 18. From bar 7 to bar 18, the flute is recorded into several looper buffers that create a collage of forward and reverse playback of the recorded material. This becomes the basis for interaction, especially from bar 19 to 35.

WHAT YOU PERFORM. There are three things you need to do in performance: 1] launch scenes when you see a numbered box (this coincides with the bar number in the score); 2] raise the level of track "recFX" to -3db during bar 18 and disable record; 3] improvise with the A-B (DJ-style) mixer fader in the lower right corner of the mixer, under the master fader.

TO START THE PIECE, ensure TRACK "IN" has "Ext In" input, and monitor is set to "In;" the master lever is raised; track "recFX" is record-enabled. Launch Scene 1. There are 6 bars of 6/4 of prerecorded 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 named with bar numbers and are followed by a brief description of what happens. For example, "7-Looper record, 3 bars". The tempo may also be set: For example, "1 72bpm 6/4" sets the tempo to quarter-note = 72 and meter 6/4 at the start of the piece.

A-B MIXING. Some of the tracks are assigned to mix A, some to mix B; unassigned tracks go to both (will always sound). Mix A contains pulsating material combined with clear looper material, 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 is more appropriate.

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.

TO START THE PIECE: 1] ensure REC ENABLE on track "recFX" & verify flute input level, disable demoFlute & zero flute send C.
2] In SESSION view, launch Scene 1.
3] Advance to the next scene at next boxed number; always hit the cue an eighth-note before the cue.

♩ = 72

1

Digital Signal Processing (Ableton LIVE software manually controlled)

Flute

♩ = 74

7 Cue "7" may start as late as 10.1 on the LIVE clock.
Flute must synchronize with sequencer until the end of measure 15. Computer musician cues synth. as indicated by downward arrows.

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

7 . 3 . 1

ff

fltr tongue

f

3

Let harmonics speak naturally.

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

tr

colour trill

5

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

6

6

3

12

6

colour trill

colour trill

3

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

ff

flutter tongue

12:8

color trill

color trill

fltr

3

f

ff

(p=FX: Looper OFF)

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

16

LIVE DSP

FL.

f

color trill

color trill

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

18

recFX LEVEL raise to -3db or less.

LIVE DSP

FL.

(a - end Record clip on recFX)

color trill

color trill

color trill

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

recFX RECORD DISABLE!

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

"Tabla" beat continues to bar 96

A><B play

LIVE DSP

FL.

3

5

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

LIVE DSP

FL.

3

A>

LIVE DSP

FL.

colour trill

trill

3

3

3

6

A|B 50/50

LIVE DSP

FL.

3

3

3

3

(d=FX: Repetitor II ENABLED)

29

<B

LIVE DSP

FL.

ff

fr tongue

fr tongue

3

Metronome ON*

colour trill

A>

Verify Return F is at correct volume to flute.**

OPTIONAL REPEAT.

31

Fl.

<B

ftt tongue

ftt tongue

33

Fl.

36 (FX: Fade to Grey = 88)

A|B

LIVE DSP

35

Fl.

The "Fade to Grey" setting should bring the delay into the hall in such a way that the solo flute remains audible and prominent, but that the delays are still perceived as secondary voices.

37

(pp=Stops FX: LOOPER playback.)

(Launches Tabla Sample (heard as very low drum))

A>

LIVE DSP

37

Fl.

39

Fl.

41

Fl.

43

Fl.

45

Fl.

48 (FX: Fade to Grey = 88-->111)

LIVE DSP

47

Fl.

The "Fade to Grey" setting should have the effect of a very clear rhythmic echo repeating every 12:8.

LIVE DSP

49

Fl.

*METRONOME ON: It may be useful to feed the metronome to the flutist from here to bar 79.

**VERIFY RETURN F: contains a special isolation of the delay line which, when fed to the flutist, will assist with accurate timing.

50 **A>** *etc.*

LIVE DSP

FL.

f *ff* 12:8 3

52 **<B** **A|B**

LIVE DSP

FL.

f *< ff > f* *tr* *ff* *fff* *f*

flr tongue

55 *etc.* **A><B play**

LIVE DSP

FL.

lip *< ff mf < ff mf < f < ff*

58 **59** (Breath launch) (z=FX "Chamber Trio" OFF)

LIVE DSP

FL.

blow into closed pipe *air attack*

fff *sf* *sf*

60 **61** Due to the new DSP, the previous echo is now heard up one octave and "sprayed" over the beats, becoming less distinct. IN: send C (100%)

LIVE DSP

FL.

flr tongue *flr tongue* *color trill*

ff

62 **A><B play** 12:8 *flr tongue*

LIVE DSP

FL.

fltr *fff* *ff*

64 *flr tongue* *air attack*

LIVE DSP

FL.

3 *fff*

67 (Stop Breath.) **A><B play** *ff* *fr tongue* *lip* *fr tongue*

LIVE DSP

FL.

69 *ff* *etc.* *f*

LIVE DSP

FL.

71 *<ff* *<ff* *<ff* *f* *ff* *f*

FL.

73 **<B** *fr tongue* *lip* *fr tongue* *lip*

FL.

76 *ff* **77** **A|B** **78** (Breath pulse ON.) (Stop clip recFX & Tabla sample.)

(m=IN: Ring [modulation] ON [F major].) (FXFX track will fade out.) (Fade to Grey fade out.)

LIVE DSP

FL.

80 *ff* *ff* *12:8*

LIVE DSP

FL.

82 **82** *8^{vb}* *8^{vb}* *etc.*

LIVE DSP

FL.

85

(Breath Pulse fade out.)

85

LIVE DSP

FL.

12:8

87

LIVE DSP

FL.

8vb

Chamber Trio Lo fade out.
Cue 91 on beat 6!

90

LIVE DSP

FL.

91

etc.

(12/4 bar counts as 2 bars to maintain sync with Ableton LIVE.)

93

LIVE DSP

FL.

95

95 (z=FX: Chamber Trio ON.)

fr tongue (fr tongue ends) blow into closed pipe

96

FL.

Flute now accompanied only by ring modulation, which should sound at equal volume to the flute itself.*

99

FL.

102

FL.

Listen to remaining processing (if any).

*The microtones exist to create harmonious ring modulation. E.g., the F# that is slightly lowered in bar 96 will create an octave when properly tuned. The ring modulation is set to be in perfect tune on A=440, so the last note of the piece is a perfect cadence.