

***Roomtone Variations* (2013-14)**

For any combination of instruments and live computer score

Nicolas Collins

In *Roomtone Variations* the resonant frequencies of the concert hall are mapped by computer, in real time, through acoustic feedback, and projected as staff notation. The strongest, most resonant pitches appear first, at the left; the weakest at the far right. Once the staves are filled, musicians improvise variations on the notes as they are highlighted, gradually stepping through a site-specific “architectural tone row”. Every iteration of *Roomtone* manifests itself in two forms: the initial live performance that moves through the opening section of sonic analysis and into an unrehearsed exploration of the resulting pitch material within the room that produced it; and subsequently, readings done from the notation that arose in that first performance, which becomes a document for study, practice and improvisation – a portable portrait of a place.

The software runs on any Macintosh computer. A microphone is connected to the computer’s audio input, via a mixer or microphone preamplifier; the computer output is connected to a good-quality loudspeaker. The gain of the sound system is set just at the level of feedback when the program begins its analysis phase. The computer’s video output is connected to a projector or monitors that can be seen clearly by the musicians.

The program determines the room’s resonant frequencies by slowly increasing system gain to the point of feedback, measuring the pitch of that feedback, then nulling out that pitch with a narrow notch filter (figure 1); this pitch is then displayed as the corresponding note on a musical staff (figure 2). The gain continues to be raised until the 24 strongest frequencies have blossomed into feedback, been suppressed by the filters, and notated on the staves (figures 3 and 4). This typically takes less than two minutes.

Once the notation is complete the conductor uses keyboard commands on the computer to highlight sets of notes on the staves, moving gradually from the left to the right (occasional reversals are allowed). The musicians play the highlighted pitches (in red), in various rhythmic permutations; when the highlighting shifts to blue they also play octaves on the same side of middle C as the original note (i.e., same clef). Duration is open, but typically in the range of 12 – 18 minutes.

Subsequent to the first performance the pitch set is saved and can be printed out. This site-specific paper/pdf score can then be used as the basis for future performances.

The sample notation (p. 4 on) is from the 2013 performance at Mills College (video here: <https://www.youtube.com/watch?v=JrqMmY8ikuA>), but the screen shots included in Figures 1-4 (p. 3) do not correspond to the same performance.

Performance Instructions

Red notes = play only these pitches (actual measured room resonances).

Blue notes = play these notes (actual resonances) and all possible octaves on the same side of middle C.
(Software has option for displaying permitted octaves as well as root pitches.)

Play as many permutations of available notes as possible, in parallel (chords) or sequence (melodies).

Generally play *mf* and slow, with occasional group crescendos/decrescendos.

Occasional glissandos and de-tunings.

Emphasize the “chord change” when the highlighted block shifts forward, whether there is significant harmonic movement or not.

Play legato over changes -- don't cut off notes prematurely / disruptively.

Don't be tentative.

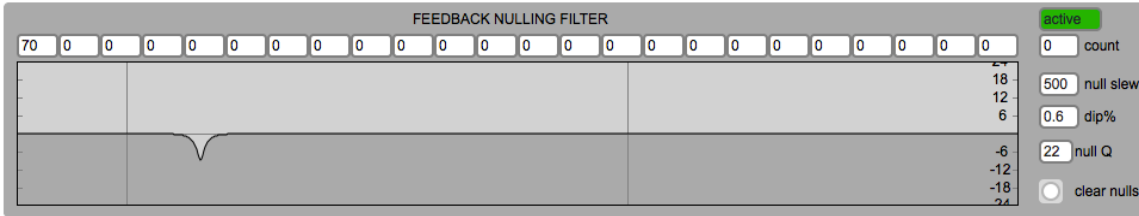


Figure 1

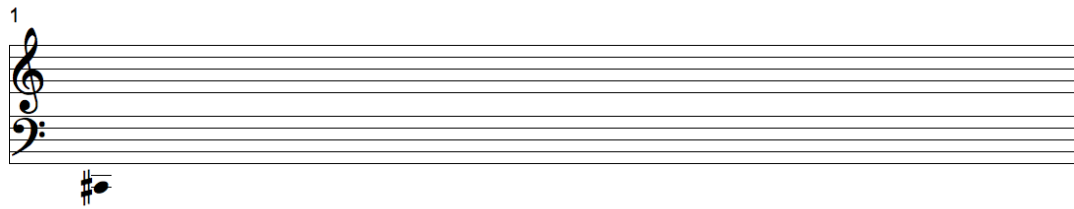


Figure 2

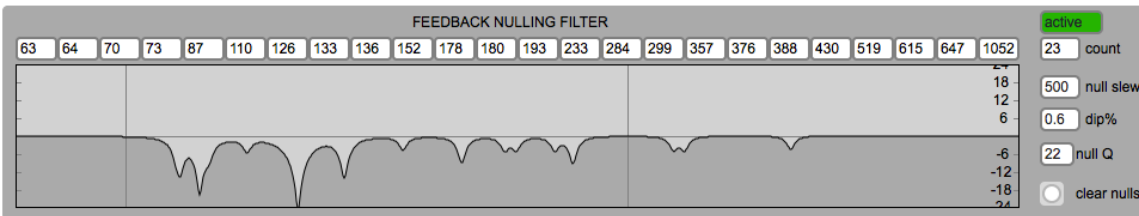


Figure 3



Figure 4

Roomtone

Mills College 5 October 2013

Nicolas Collins

The image displays a musical score for the piece "Roomtone" by Nicolas Collins. The score is organized into five systems, each consisting of a piano staff (left) and a voice staff (right). The piano parts are written in bass clef, and the voice parts are in treble clef. The music is in a key with one sharp (F#) and a common time signature. The score includes time markers on the left side of each system: 1:46, 3:07, 3:50, and 4:27. The piano parts feature a series of chords and single notes, with some notes highlighted in red and blue. The voice parts consist of a melodic line with notes and rests. The overall structure is a continuous piece of music.

5:07

This system shows the first two staves of music. The treble staff contains a series of notes, while the bass staff features several chords. Red and blue dots are placed on the bass staff, and vertical lines are drawn below it, likely representing fret positions or chord voicings.

6:22

The second system continues the musical notation. The bass staff has more complex chord structures with red and blue dots and vertical lines indicating specific fretting or voicing techniques.

8:07

The third system shows further development of the musical piece. The bass staff continues to use red and blue dots and vertical lines to denote specific chord voicings or fretting patterns.

9:54

The fourth system contains more musical notation. The bass staff features a variety of chord voicings, some marked with red and blue dots and vertical lines.

11:52

The fifth and final system in this set shows the concluding musical notation. The bass staff includes several chords with red and blue dots and vertical lines, similar to the previous systems.

14:01

This system shows a piano accompaniment with a treble clef staff and a bass clef staff. The treble staff contains a single melodic line with notes and rests. The bass staff contains chords and some moving lines. At the end of the system, there are several chords with blue and red arrows pointing to specific notes, indicating fingerings or articulation.

15:22

This system continues the piano accompaniment. It features a similar structure to the first system, with a treble staff for melody and a bass staff for accompaniment. The notation includes various note values and rests. The system concludes with chords marked with blue and red arrows.

16:04

This system continues the piano accompaniment. It features a similar structure to the first system, with a treble staff for melody and a bass staff for accompaniment. The notation includes various note values and rests. The system concludes with chords marked with blue and red arrows.

16:50

This system continues the piano accompaniment. It features a similar structure to the first system, with a treble staff for melody and a bass staff for accompaniment. The notation includes various note values and rests. The system concludes with chords marked with blue and red arrows.

17:31

This system continues the piano accompaniment. It features a similar structure to the first system, with a treble staff for melody and a bass staff for accompaniment. The notation includes various note values and rests. The system concludes with chords marked with blue and red arrows.