

# **THROWN (ACROSS)**

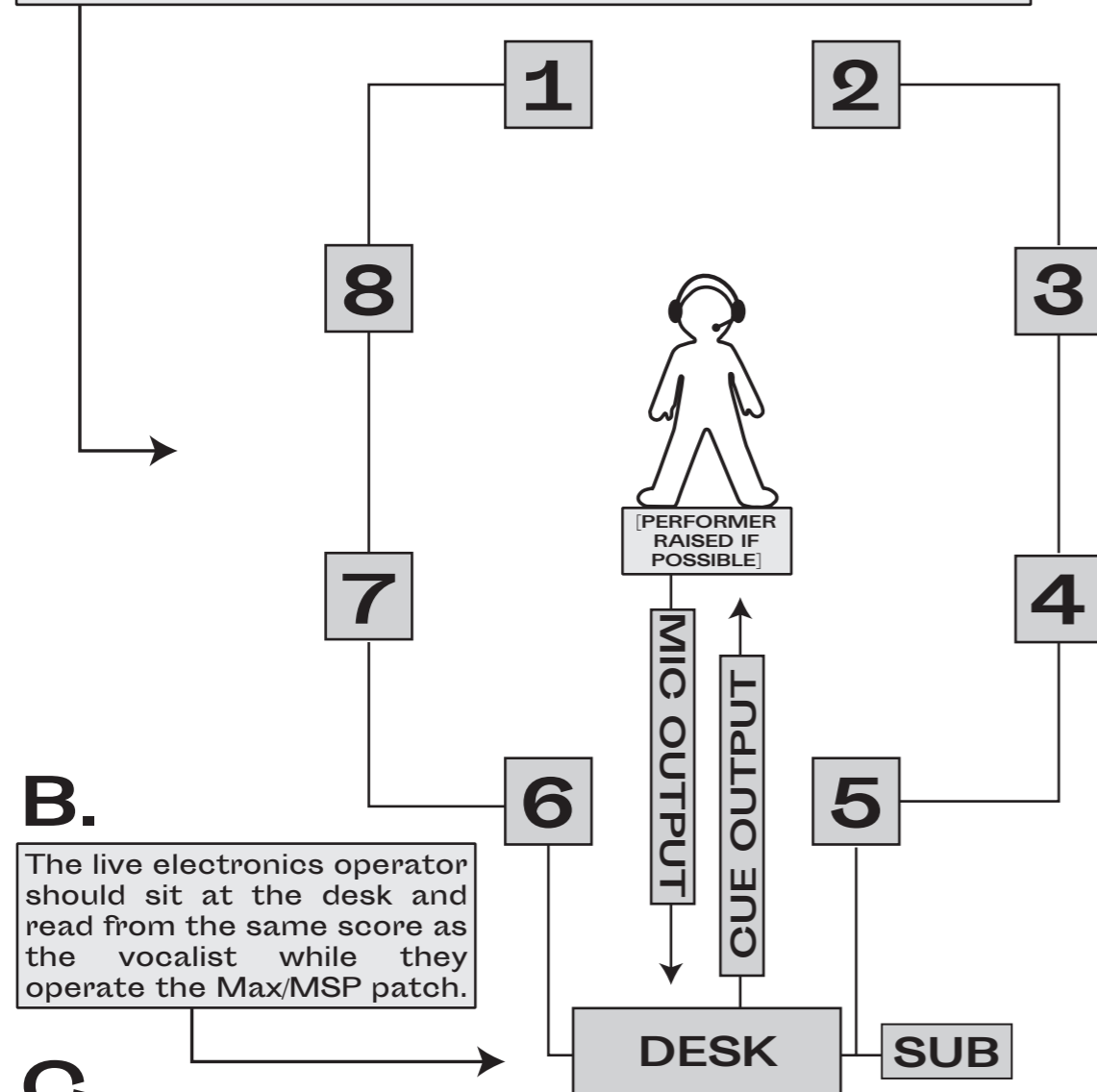
for Voice and Live Electronics

**Jonathan Packham**

# SETUP AND PERFORMANCE DIRECTIONS

## A.

The electronics for this piece are projected using Max/MSP routed through an ambisonic array (with subwoofer). The premiere used an octophonic rig arranged as per the diagram below, but any array with three or more speakers may be used. Please ensure the performer is positioned at the centre of the projection space. The performer should wear headphones for the cue mix and use a discrete headset microphone.



## B.

The live electronics operator should sit at the desk and read from the same score as the vocalist while they operate the Max/MSP patch.

## C.

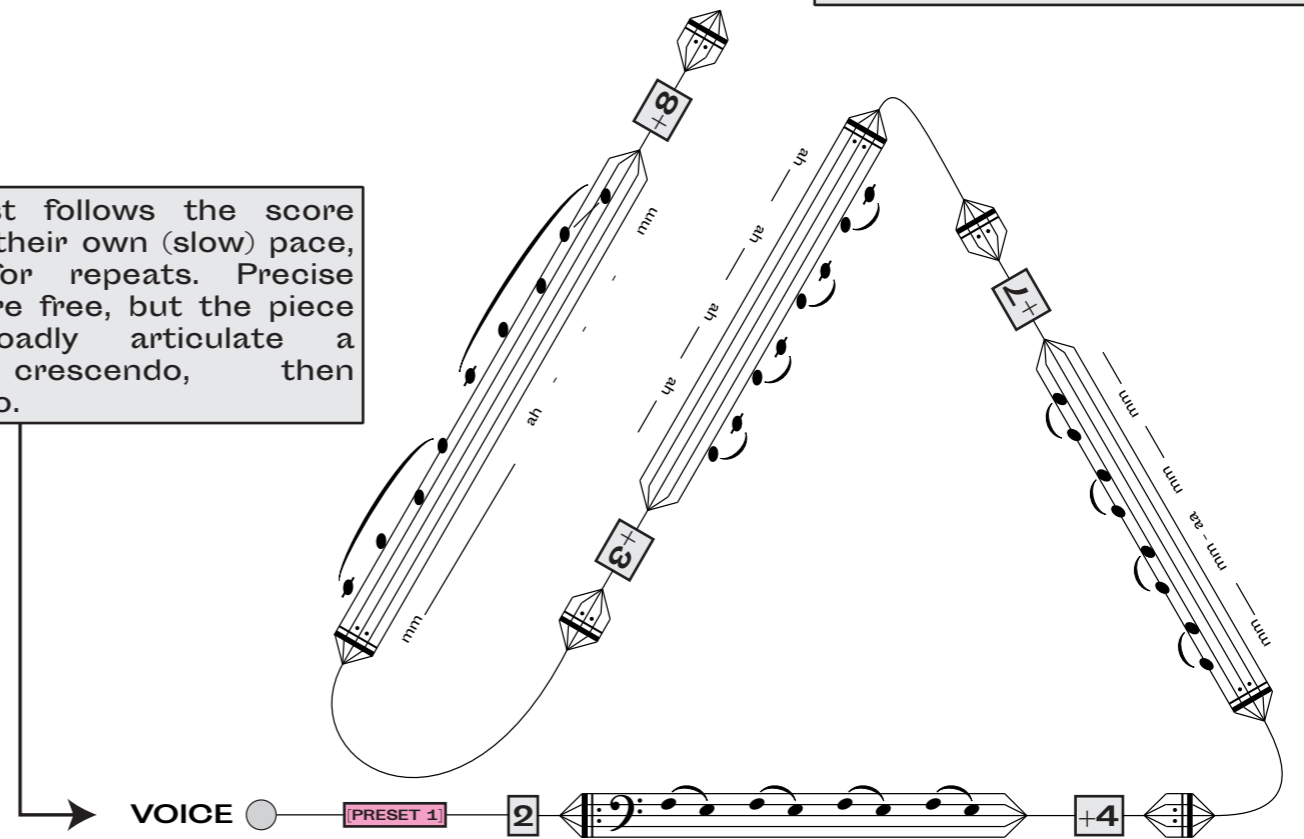
The piece is intended to be somewhat loose in its tech requirements; please see the accompanying document for a full "ideal" technical specification.

## 3.

The twists and turns in the score aim to reflect the shapes of the ever-changing trajectories of the spatialised voices around the performer.

## 1.

The vocalist follows the score through at their own (slow) pace, watching for repeats. Precise dynamics are free, but the piece should broadly articulate a general crescendo, then decrescendo.



## 2.

The pink boxes show when the live electronics operator should switch spatialisation presets in the Max/MSP patch. The numbers in boxes show which voices (1-8) should be faded up (+) or down (-). The piece starts with only voice 2 faded up.

**THROWN (ACROSS)** was premiered in the basement of Modern Art Oxford on 29 November 2018. Jonathan Packham was the vocalist, and Nicholas Moroz was the live electronics operator. As per the premiere, this piece works best in a dark, intense space.

