

The Basic "Patch" for Sidewinder

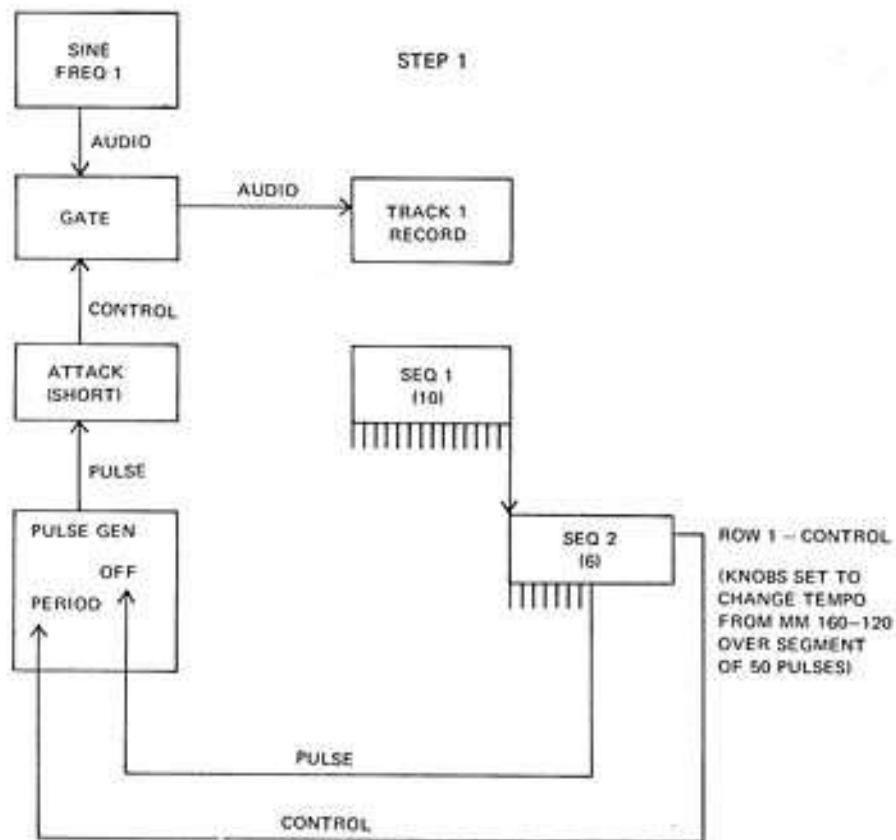
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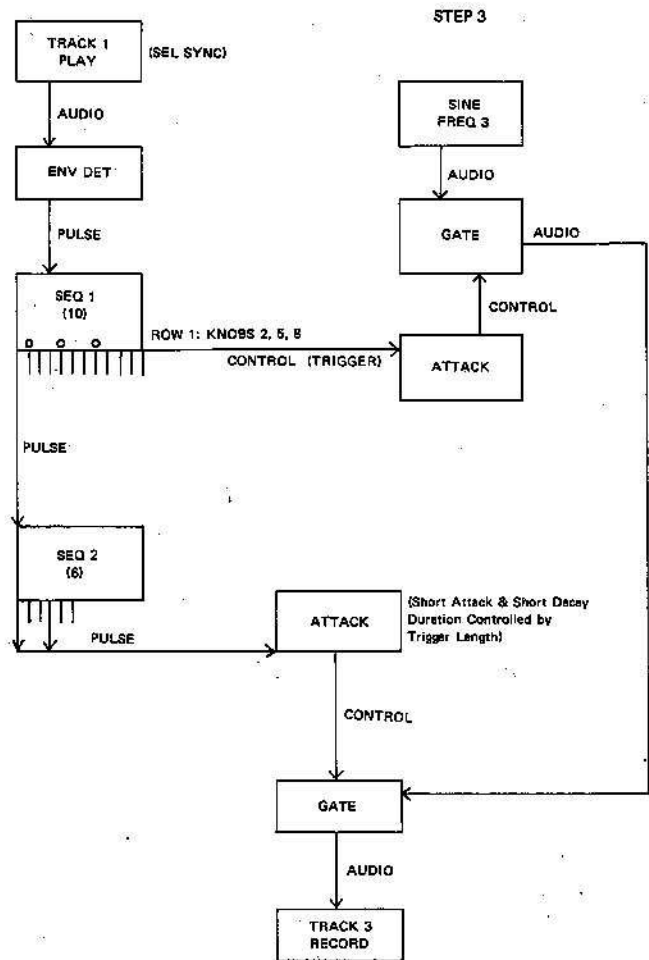
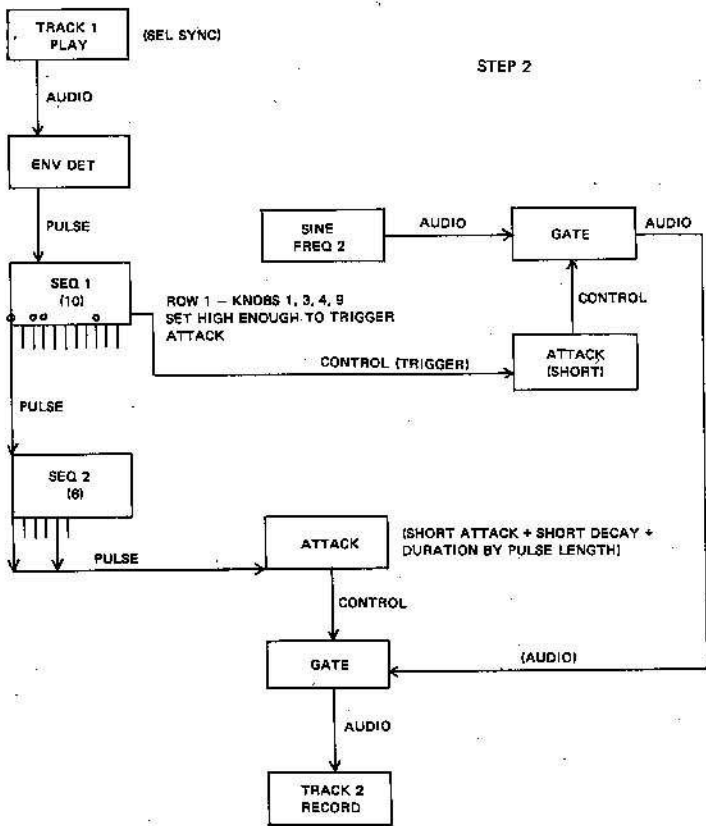
MORTON SUBOTNICK

The following example patch is designed to give the composer greater precision and the opportunity to add, modify, and rearrange his material without affecting the whole fabric. It was developed specifically for my composition "Sidewinder" which will be released soon on Columbia records. The problem which I needed to solve was how to be able to return to the composition at a later time and re-structure it from a stereo composition... to a quad composition and finally to a multi-media composition using light controls, live performers, and twelve speakers.

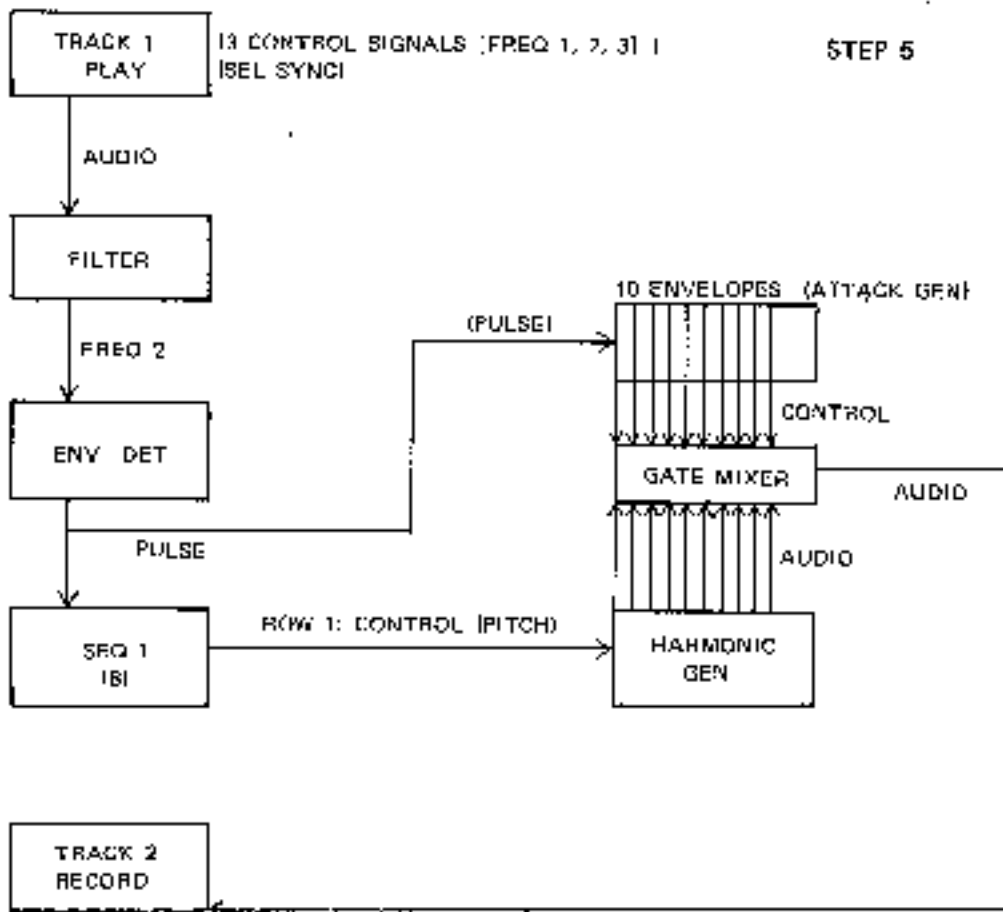
Because the control signals are always potentially present:

1. Any event can be placed in any speaker or any number of speakers.
2. Lights can be controlled in a precise relationship to any sound.
3. Indicator lights can be activated to give precise information to instrumentalist and/or a conductor.
4. Additions, changes, etc. can be made at any time on any aspect of the total fabric.
5. Further additions of control signals can be made at any time.
6. Additional "pulse clocks" can be produced (freq.1) to provide more flexible independence but with the degree of precision required by the composer.





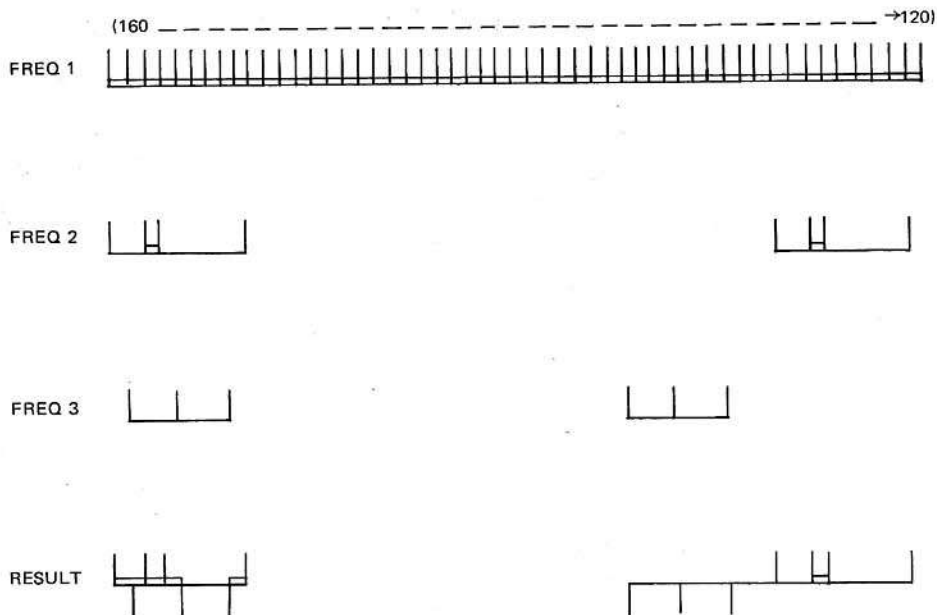
STEP 4: MIX CONTROL TRACKS (1, 2, 3) TO NEW TRACK 1.



STEP 6: (record on track 3)

same as step 5 but:

1. Pitch 3 output of filter
2. Different setting on harmonic generator for unique "second voice" sound
3. Only six positions of sequence are needed!



Variations of this technique are probably obvious... but here are a few examples:

1. Complex envelopes (either for amplitude control and/or filter control) require several attack generators.. the complex envelope can be recorded in the form of a control signal and later converted by means of an envelope det. The result would be... the original used a pulse source, at least four attack generators and a gate... the converted version used only one envelope det. and a gate, thus freeing previously used modules to be used again for other types of controls.
2. The patch diagram given here could easily contain the information to have a different amplitude and/or envelope on each event.
3. An entire composition can be laid out in time, envelope, overall amplitudes and spatial position. The details could be filled in later with far more modules on hand to control each individual event.

Note: The equipment represented here is the Buchla synthesizer. The envelope detector is a new "200" model module which has a pulse out as well as a control voltage out. (I have used pulse and trigger to mean the same thing throughout these examples).

Morton Subotnick presently has three albums available:
 "Silver Apples of the Moon"
 Nonesuch H-71174
 "The Wild Bull"
 Nonesuch H-71208
 "Touch"
 Columbia Masterworks
 MS 7316