circadian surveillance

percussion, computer (2 players), soundtrack, video projection

yannis kyriakides [089]

Circadian Surveillance is written for and dedicated to The Electronic Hammer [Henry Vega, Juan Parra, Diego Espinoza] and made possible with funds from the NFPK.

with special thanks to Henry Vega for developing the software for the premiere performance in Nov 2010.

Percussion Instrumentation:

vibraphone,
glockenspiel,
1 crotale or high bar (A6)
8 low tuned gongs (C0 - F1 - F#1 - G1 - Bb1 - C#2 - Eb2 - F2)

Tech Instrumentation:

1 (or 2) computers,
output to video projector
wacom tablet (A4)
keyboard
stereo or quad PA
microphones for percussion (amplification and live sampling)

duration: 24 minutes

SOUNDTRACK

The concept of the work is based on surveillance over 24 hours. A 24 hour recording made from a specific location is sped up x60 to the range of 24 minute. In the premiere performance a recording from Nicosia, Cyprus made on 3rd of September 2010 was used. In future performances it is possible to use one's own 24 hour recording.
This basic soundfile is played back as is throughout the piece, filtered at various points to create space for other layers in the music to come through. If one is making a new soundtrack for the piece, keep in mind the principle of gradual EQ and filter changes, so that no sudden changes occur in the soundtrack and that it remains a slowly evolving stream of sound.

PERCUSSION

The percussion acts like a sophisticated digital clock, in fact the music is an encoded form of time-keeping where only the frequency of when the time of recall is composed, as is the translation of digits to sound.
The percussion part is written for tuned metal. I have sketched out the part for:
The instrumentation is vibraphone - glockenspiel - 1 crotale or high bar (A6) - and 8 low tuned gongs (gamelan type - C0 - F1 - F#1 - G1 - Bb1 - C#2 - Eb2 - F2). Alternatives can be used, though the tuning should be the same.
The dynamics should be fairly soft throughout. The score is notated in 16th notes, but it is the intention that there can be a lot of freedom and rubato in how the 4 notes are played each time.
On the other hand the percussionist has a click guide track to synchronise the entry of each phrase in exact time.
COMPUTER PARTS:

TYPING

The typist transcribes during specific points in the piece a text by George Perec from Species of Spaces called 'Practical Exercises' - (see edited version further on). The typist has an in-ear monitor where they hear the text as a kind of dictation exercise - so that is also synchronised with the percussion and soundtrack.
The typing has a dual effect. The audience can read the text as it is typed out. But also each key is encoded with a live processing effect that granually samples the percussion, and holds the sound until the next line of text.
Each key is encoded with a different length of grain and jitter level so that the textures created are in some way sonically differentiated depending on the text. A more radical difference can be chosen for vowels and for consonants.

The Perec text is typed out in 10 of the 16 sections of the piece. In the parts when the TABLET is being used (see further on) the typist inputs rows of numbers in the form of moments of time: [e.g. 12:24, 08:14 etc...] which call up prescisely that fragment of audio which has been edited from the 24 hour recording that corresponds to that moment of time. These fragments can be prepared before hand or if it's possible to recall directly from the 24-hour file itself.
In the original version of the piece. Fragments where created from the 24-file and are specified further on. The player can choose how many and which fragments to recall per section, though only chronologically - never going back in time, and keeping to the time bracket for each section.
The typed out text would best be presented one line at a time, and this would correspond also to the phrasing of the live processing.

TABLET

The drawing tablet player has a set of 7 transparent prints of the location of the recording. This is a map presented at different scales and angles of the location where the recording was made. In the case of the premiere performance, the location was Hotel Centrum, 15 Pasikratous Street, Eleftherias Square, 1011 Nicosia, Cyprus. The plates in the score correspond therefore to this location. If one is using a different 24 hour recording, then new prints have to be made.

The prints are placed over the tablet and lines are traced. This again has a dual function. The audience see the lines being drawn on the screen but also the XY axis of the tablet is mapped onto the soundfiles being recalled by the typist.
These soundfiles are 'frozen in time' and the movement on the X axis scrubs through it so that if he stops in the middle - one hears a granulated moment of the time. The Y-axis correspond to pitch transposition within the range of an octave.
In this way the 'tablet' player while drawing maps of the location is also surgically exploring the fragments of sound itself.

During the parts where the 'typist' is writing the texts - the 'tablet' player can manipulate parameters of the keyed live-sampling by moving the Z-angle of the pen - this can for instance alter the pitch (within the range of 1 semitone) - and formants of the sampled sound.

#	time	action	text	sound fragment	meter
1	00:00	-			10*
2	01:35	Key 1	"Observe the street >>> you don't know how to see"		10
3	03:00	Draw 1		0305, 0321, 0324, 0332, 0351, 0418	7
4	04:27	Key 2	"You must set about it more slowly >>> force yourself to see more flatly"		11
5	06:04	Draw 2		0623, 0634, 0639, 0708, 0711, 0726	5*
6	07:21	Key 3	"Detect a rhythm >>> the obsession with ownership"		2
7	08:59	Draw 3		0902, 0908, 0912, 0913, 0931, 0939, 0959, 1004, 1016, 1029	10
8	10:26	Key 4	"Describe the number of operations >>> slams the door"		3+4
9	12:03	Key 5 & Draw 4	"Check it's locked securely >>>> and that no one will take it away"	1215, 1217, 1239, 1305, 1320, 1327	2+2+2+1
10	13:27	-			8+2
11	14:57	Key 6	"The people in the street >>> Drink your beer. Wait."		4+4+2
12	16:33	Draw 5		1641, 1643, 1711, 1718, 1728, 1730, 1732, 1734, 1737, 1743, 1752	2+2+3*
13	18:01	Key 7	"Carry on until the scene becomes improbable >>> pavements..."		4+3+3
14	19:31	Key 8 & Draw 6	"Make torrential rain fall >>> Make king kong appear"	1936, 1945, 1952, 2009, 2012, 2023, 2025, 2028, 2031, 2035, 2037, 2045, 2056	5
15	20:59	Key 9	"Strive to picture yourself >>> no life would be possible on the surface"		10
16	22:29	Key 10 & Draw 7	"Underneath >>> the hard chalk"	2230, 2239, 2246, 2253, 2308, 2318, 2329, 2335, 2339, 2342, 2345, 2352, 2354, 2355, 2357	15

from George Perec's Species of Spaces
The Street [III Practical Exercises]
(letters in brackets indicate active vowel in computer processing)

1 [e]

Observe the street,
from time to time,
with some concern for system perhaps.

Apply yourself.
Take your time.

Note down what you can see.
Anything worthy of note going on ?
Do you know how to see what's worthy of note ?

Is there anything that strikes you ?
Nothing strikes you.
You don't know how to see.

2 [e,o]

You must set about it more slowly,
almost stupidly.
Force yourself to write down what is of no interest,
what is most obvious,
most common,
most colourless.

The street.
Try to describe the street.
What it's made of.
What it's used for.

Make an effort to exhaust the subject,
even if that seems grotesque,
or pointless,
or stupid.
You still haven't looked at anything,
you've merely picked out
what you've long ago picked out.
Force yourself to see more flatly.

3 [a,e,o]

Detect a rhythm:
the passing of cars.
The cars arrive in clumps
because they've been stopped by a red light
further up or down the street.

Count the cars.
Look at the number plates.

Read what's written in the street:
Morris columns,
newspaper kiosks,
posters,
traffic signs,

graffiti,
discarded handouts,
shop signs.

Decipher a bit of the town,
deduce the obvious facts.
for example:
the obsession with ownership.

4 [a,e,i,o]

Describe the number of operations
the driver of a vehicle is subjected to
when he parks merely in order to go and buy
a hundred grams of fruit jelly:

parks by means of a certain amount of to and fro-ing
switches of engine
withdraws the key, setting of a first anti-theft device
extricates himself from the vehicle
winds up the left-hand front window
locks it
checks that the left-hand rear door is locked:
if not:
opens it
raises the handle inside
slams the door

5 [a,e,i,o,u]

checks it's locked securely
circles the car.
if need be:
checks that the boot is locked properly
checks that the right-hand rear door is locked;
if not:
recommences the sequence of operations already carried out
on the left-hand rear door
winds up the right-hand front window
shuts the right-hand front door
locks it
before walking away:
looks around him as if to make sure the car is still there
and that no one will take it away.

6 [a,i,o,u]

The people in the streets:
Where are they coming from ?
Where are they going to ?

People in a hurry.
People going slowly.
Parcels.
Dogs: they are the only animal to be seen.
You can't see any birds
Yet you know there are birds.
You might see a cat slip underneath a car,
but it doesn't happen.

Nothing is happening in fact.
Time passes.
Drink your beer.
Wait.

7 [a,i,u]

Carry on
until the scene becomes improbable
until you have the impression,
for the briefest of moments,
that you are in a strange town or,
better still,
until you can no longer understand what is happening,
or is not happening,
until the whole place becomes strange,
and you no longer even know
that this is what is called a town,
a street,
buildings,
pavements….

8 [i,u]

Make torrential rain fall,
smash everything,
make grass grow,
replace the people with cows,
make King Kong appear.

9 [u]

Strive to picture yourself,
with the greatest possible precision,
beneath the network of streets,
the tangle of sewers,
the lines of the metro,
the invisible underground proliferation of conduits:
electricity,
gas,
telephone lines,
water mains,
express letter tubes.
without which no life would be possible on the surface.

10

Underneath,
just underneath,
resuscitate the eocene:
the limestone,
the marl and the soft chalk,
the gypsum,
the lacustrian Saint-Ouen limestone,
the Beauchamp sands,
the rough limestone,
the Soissons sands and lignites,
the plastic clay,
the hard chalk.

Audio Fragment Selection: 3 Sep 2010,Oustide Hotel Centrum, Nicosia, Cyprus

1

0305 [36"] faint Arabic music in the background
0321 [49"] cleaning up - voices - truck and motorbike
0324 [23"] door opening - man speaking on phone
0332 [30"] person passing - dragging feet
0351 [11"] bottles clinking
0418 [35"] bird flapping - voices

2

0623 [36"] truck revving engine
0634 [34"] van doors opening and closing - walking - starting engine
0639 [33"] bells
0708 [26"] person passing talking
0711 [38"] traffic sounds
0726 [59"] cafe opening up - putting out chairs and tables

3

0902 [31"] sweeping
0908 [29"] toddler talking
0912 [17"] whistling
0913 [23"] loud phone conversation "what's happening friend !" (Cypriot)
0931 [30"] alert beeping sound
0939 [18"] conversation with African accent - birds tweeting
0959 [18"] collection of traffic sounds & strange percussive sound
1004 [41"] 2 mobile phones - crow sound
1016 [28"] high squeek from car - morning conversations (Cypriot)
1029 [48'] moped

4

1215 [10"] child's voice: "where are we going now ?" (English)
1217 [25"] voices of tourists (German?)
1239 [21"] small crowd passing
1305 [20"] whistling imitating bird
1320 [06"] cycling - female voice
1327 [24"] truck and voices

5

1641 [10"] unidentifiable sounds
1643 [11"] dropping wood
1711 [06"] voices: "basketball"
1718 [22"] drill - african voice
1728 [07"] skid - voices
1730 [16"] shower - voices
1732 [25"] motorbike
1734 [18"] loud voice (East Asian language)
1737 [19"] squeeky wheel
1743 [23"] hairdryer or drill
1752 [10"] Yannis on skype

6

1936 [17"] birds
1945 [27"] kid: "let's go..." (cypriot)
1952 [21"] baby crying
2009 [13"] female voice - coughing
2012 [29"] car radio - bass boom
2023 [07"] cypriot woman's voice on mobile
2025 [07"] locking up
2028 [11"] tv - loud voices
2031 [22"] skateboards
2035 [17"] pop music
2037 [20"] English voices passing
2045 [30"] many voices
2056 [32"] squeeky vehicle

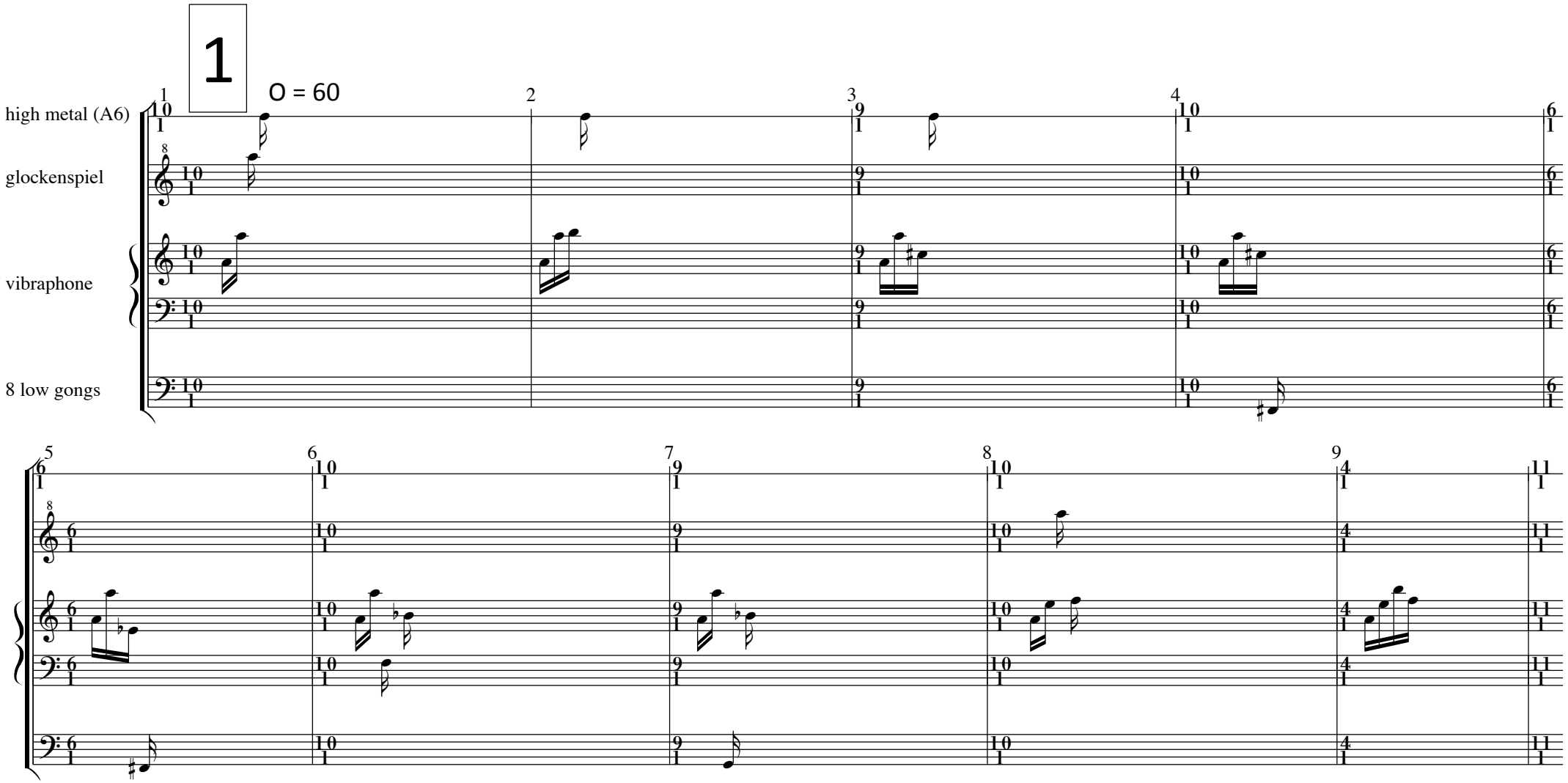
7

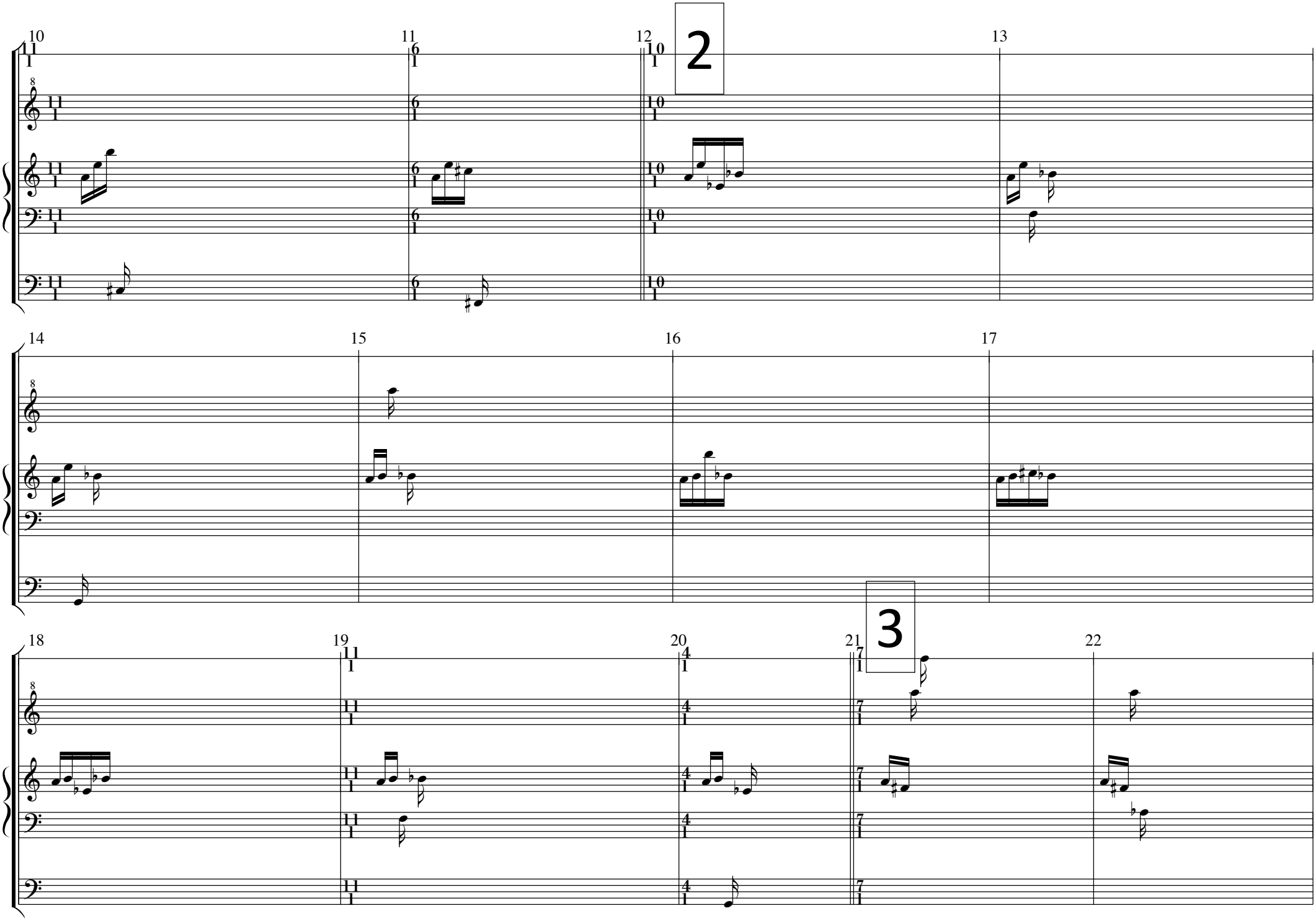
2230 [21"] boys swearing
2239 [09"] giggling women
2246 [23"] many voices - party
2253 [11"] bottles
2308 [27"] hearty laughing
2318 [38"] cypriot man telling story -
2329 [17"] passing music
2335 [58"] music with big bass
2339 [22"] many voices - unknown language
2342 [44"] cafe closing up - chairs - bass in background
2345 [40"] bass - radio
2352 [38"] laughing - kissing
2354 [12"] female voice:"what's your problem..." (Cypriot)
2355 [14"] femail voice:"I'm just going from bar to bar..."(English)
2357 [39"] drunken singing

percussion part

all notes are sustained (undamped)
tempo of phrasing within each 4-note group can be free

soft dynamics throughout

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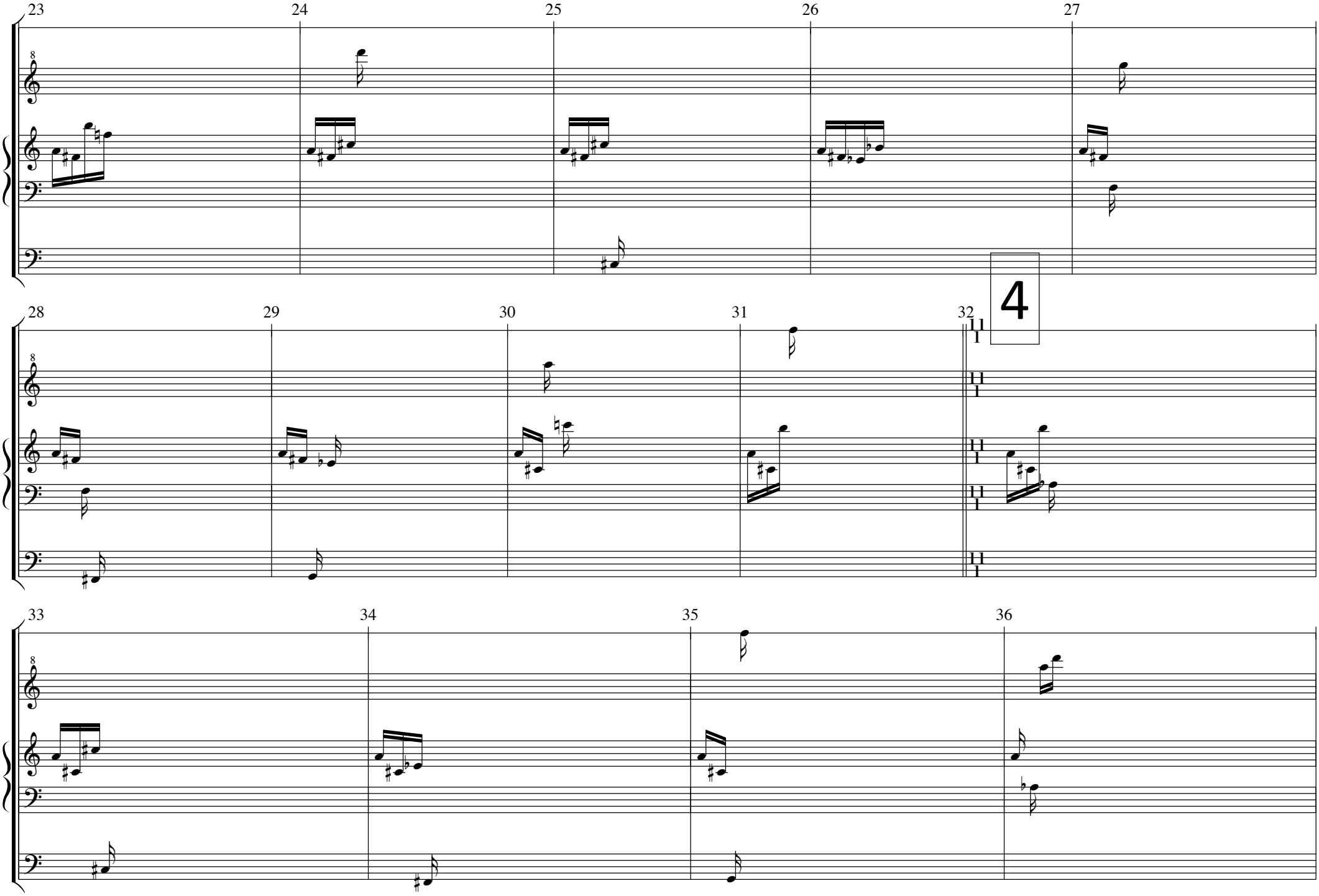
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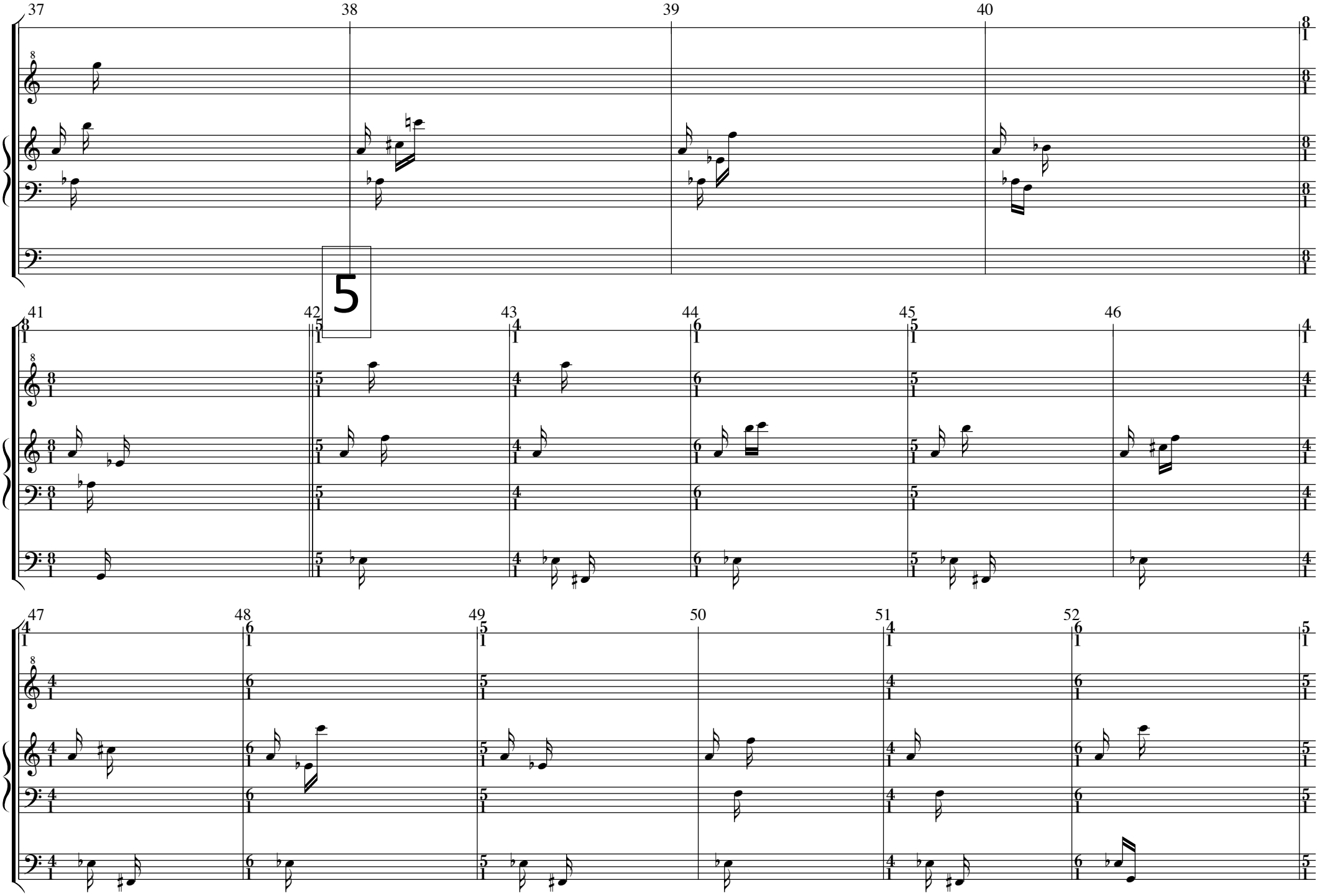
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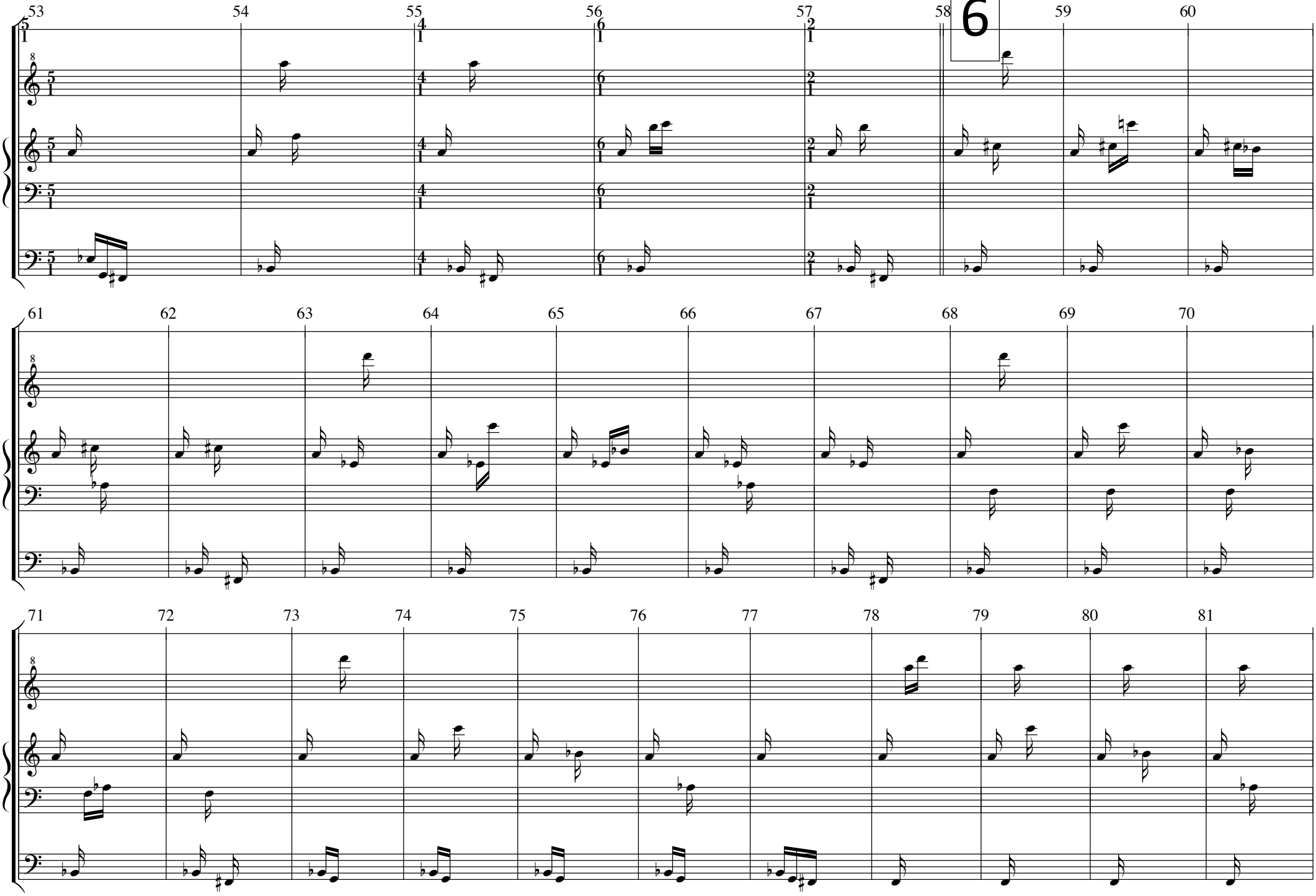
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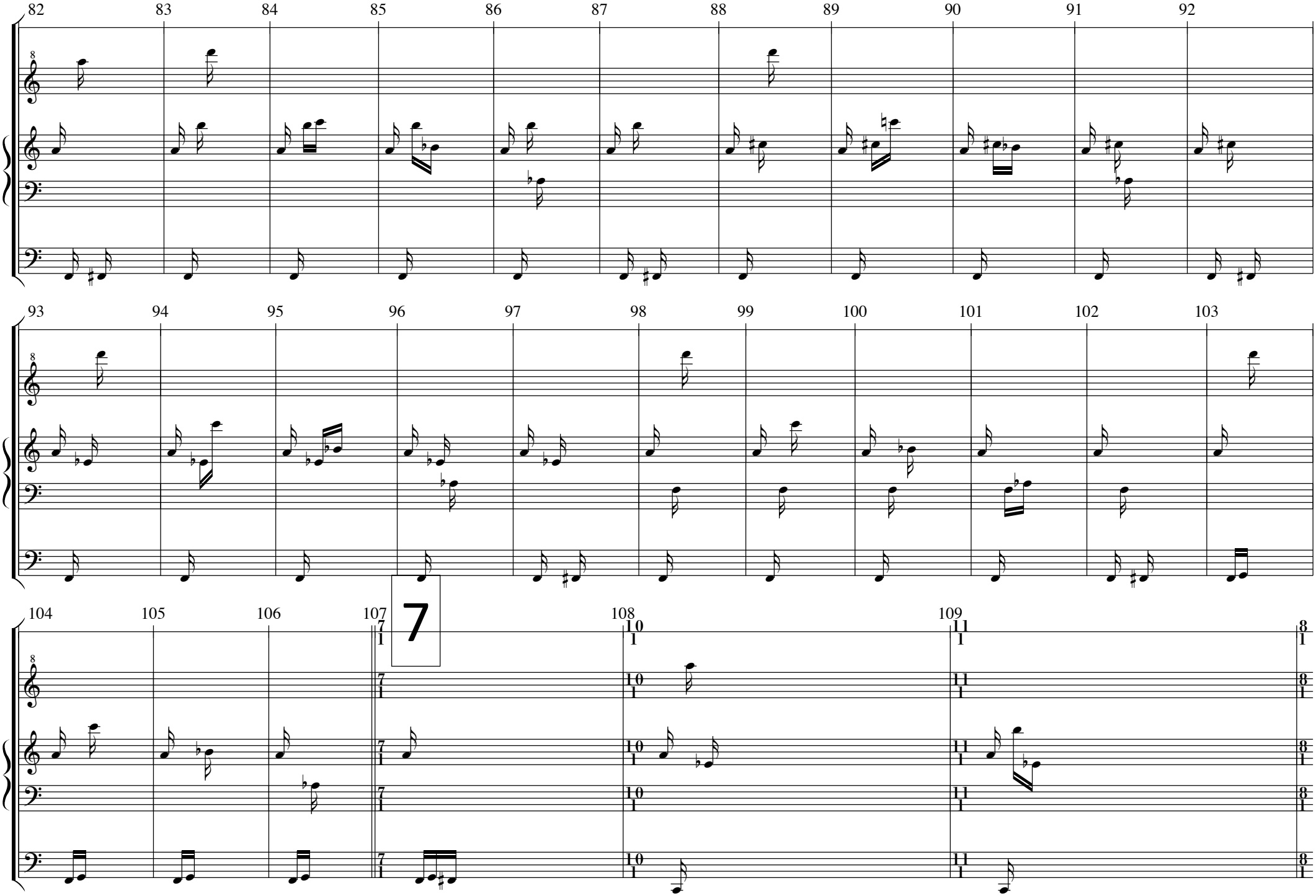
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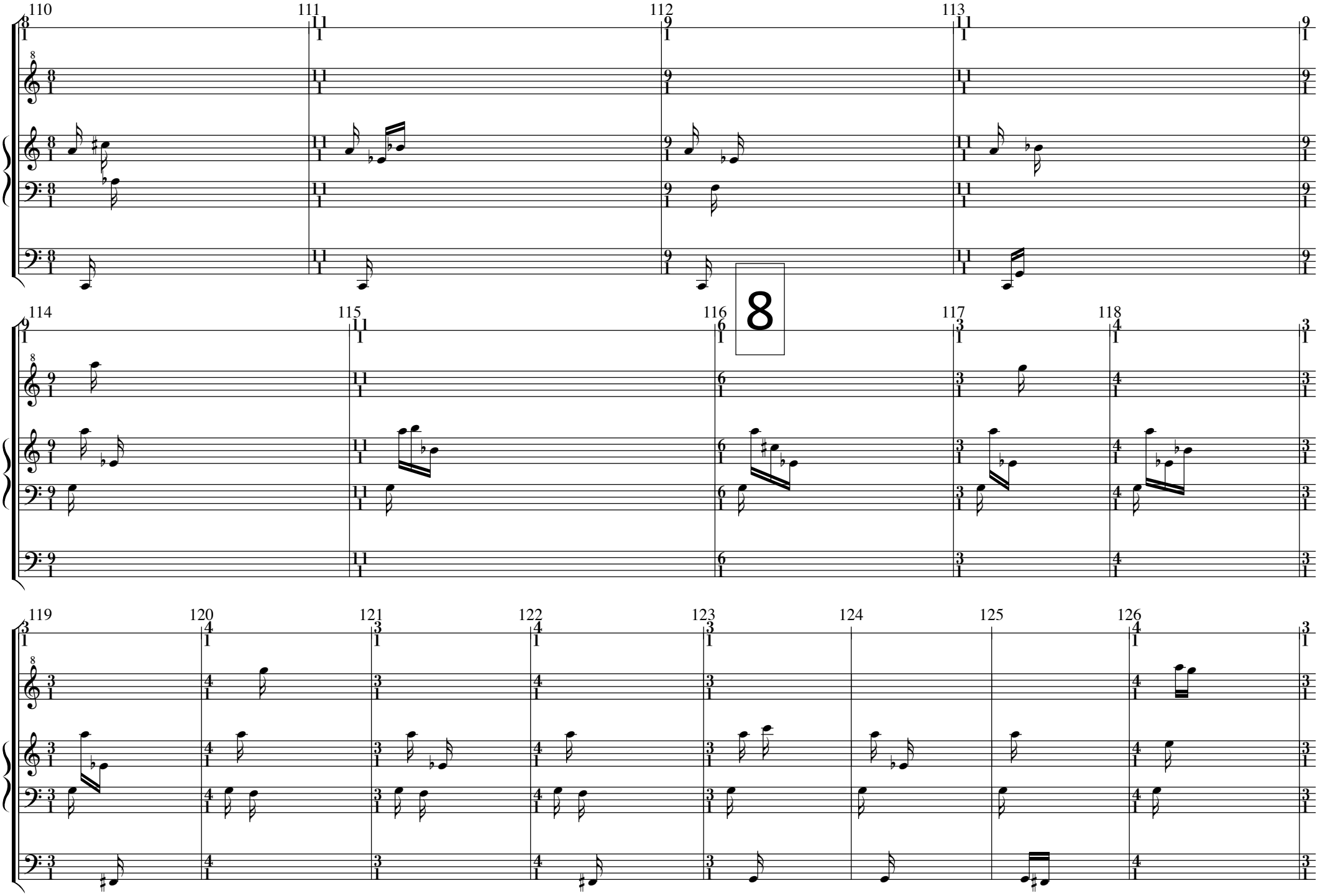
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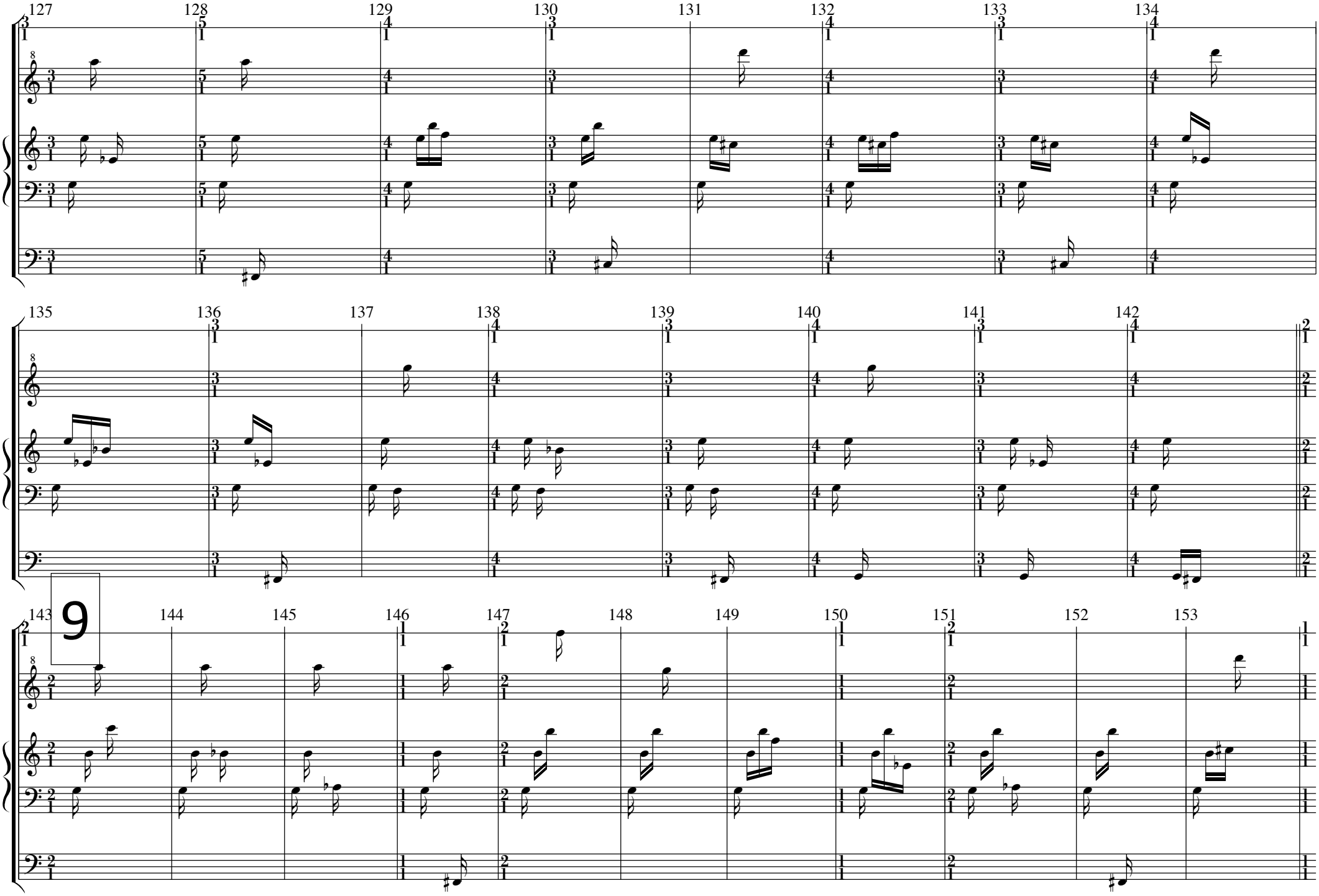
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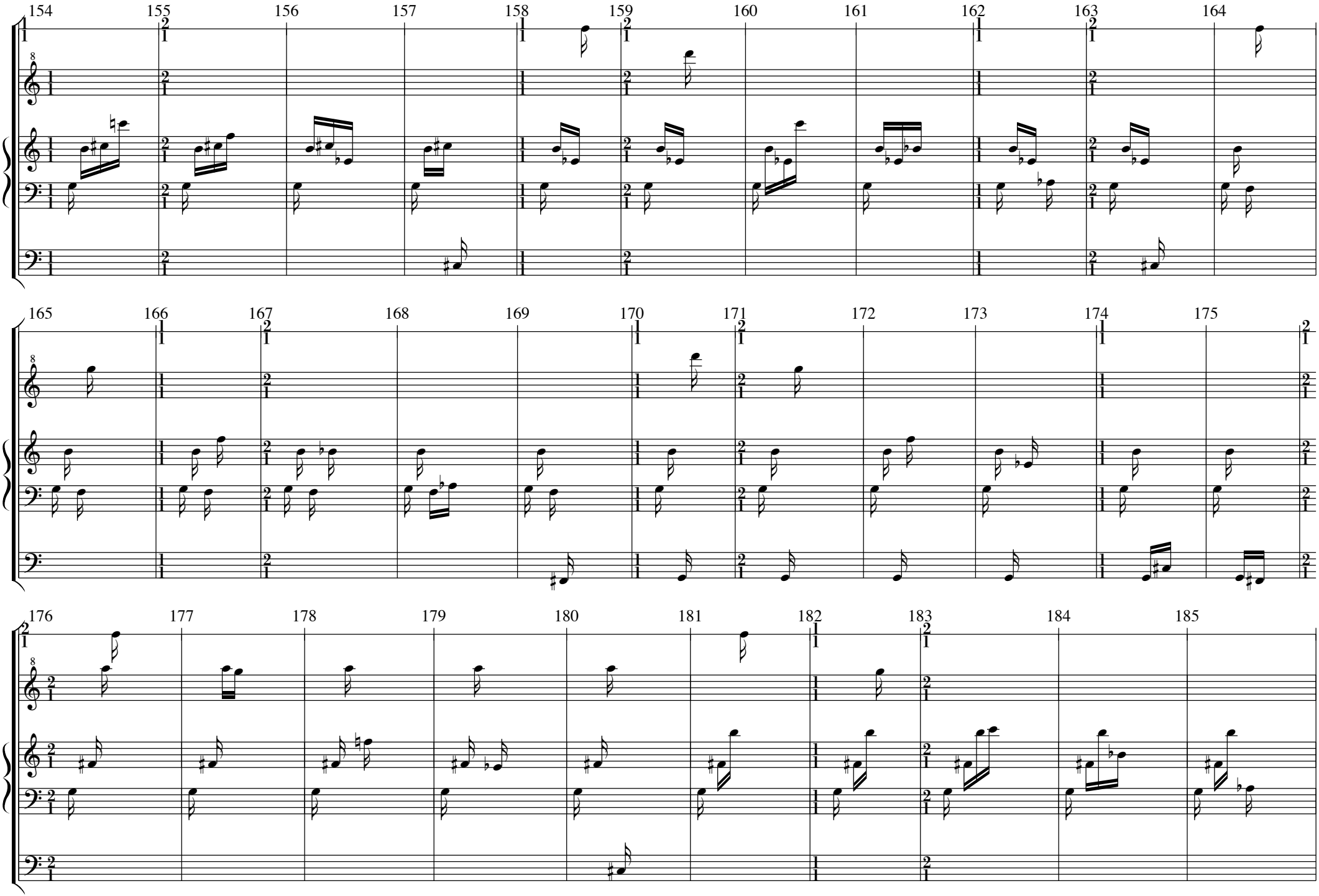
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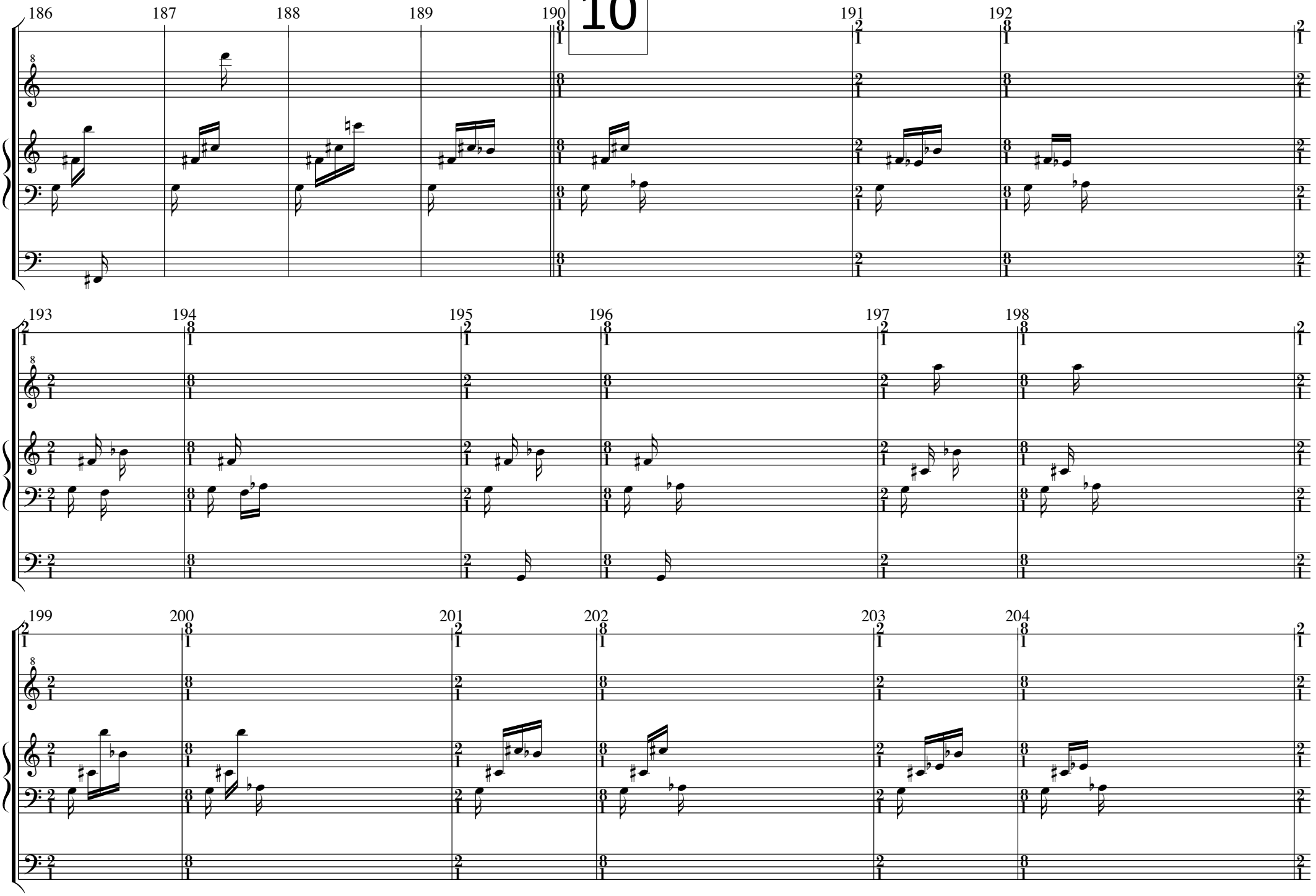
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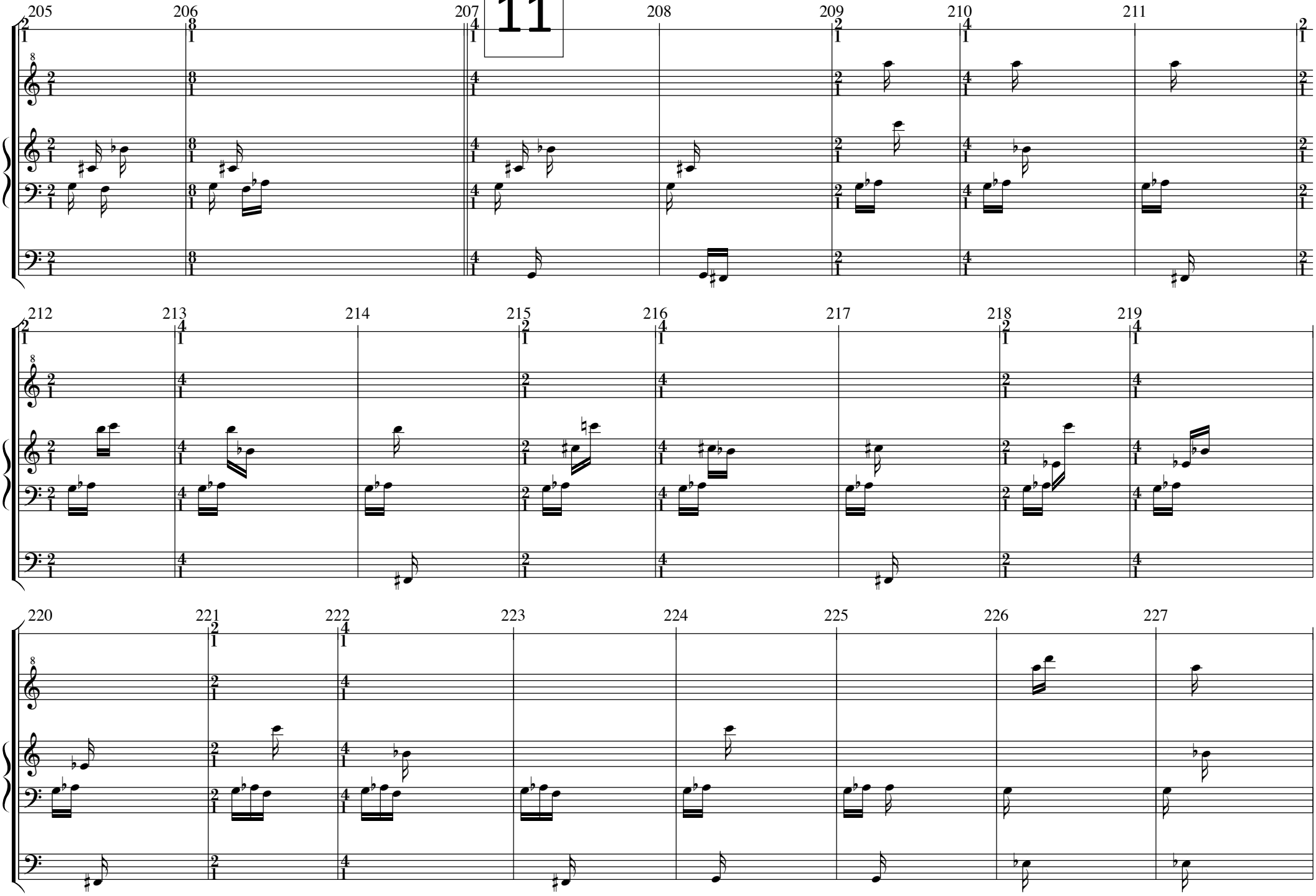
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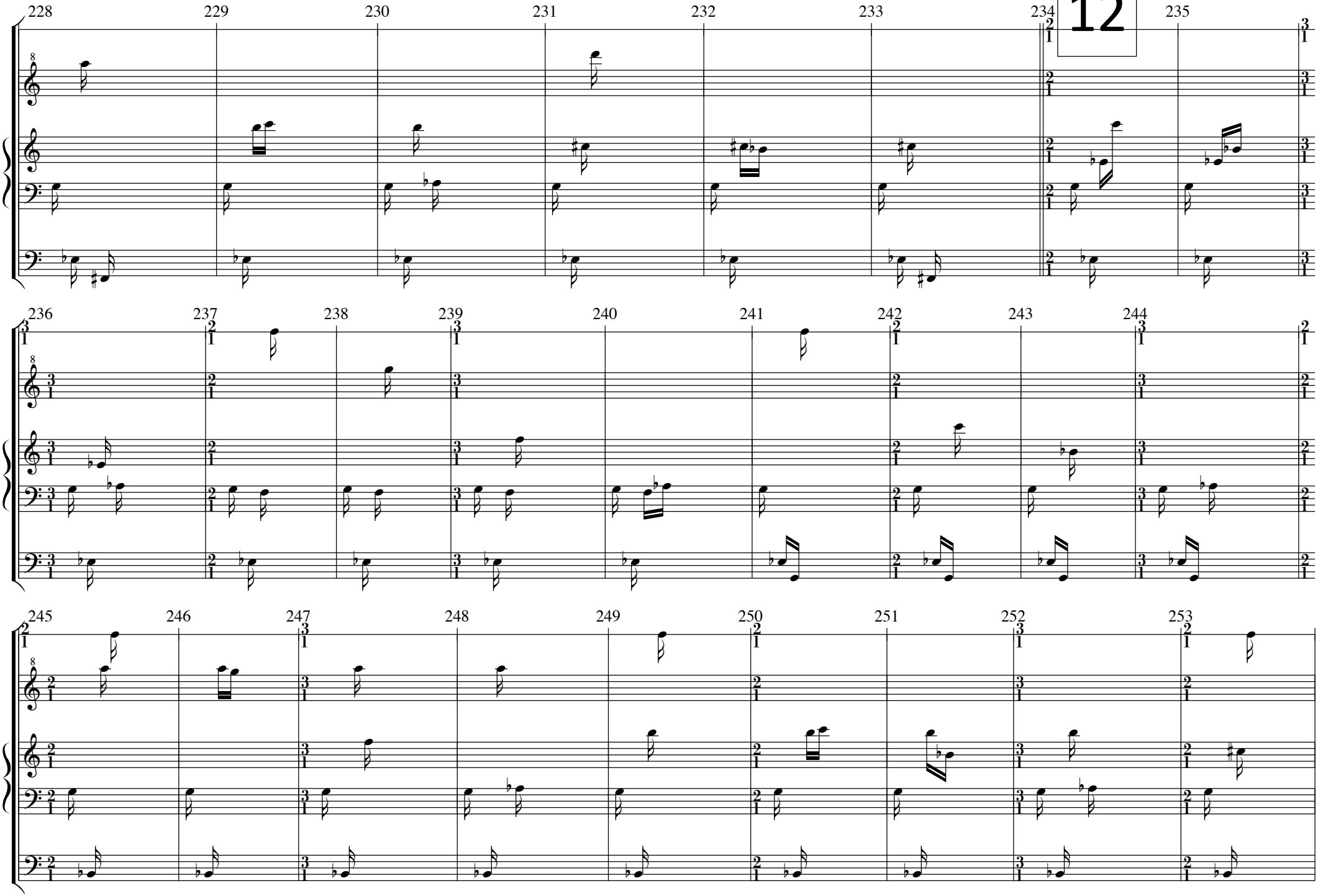
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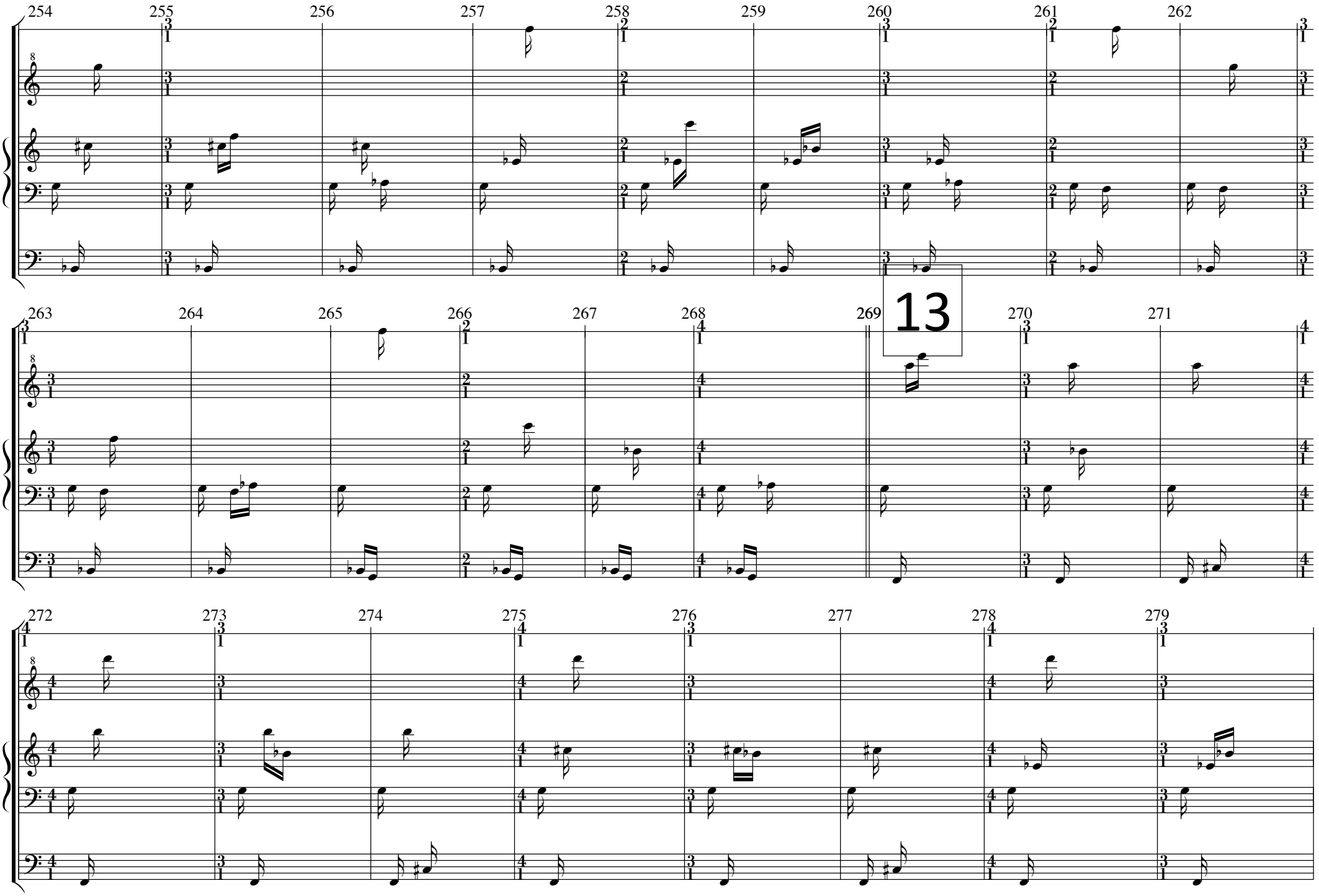
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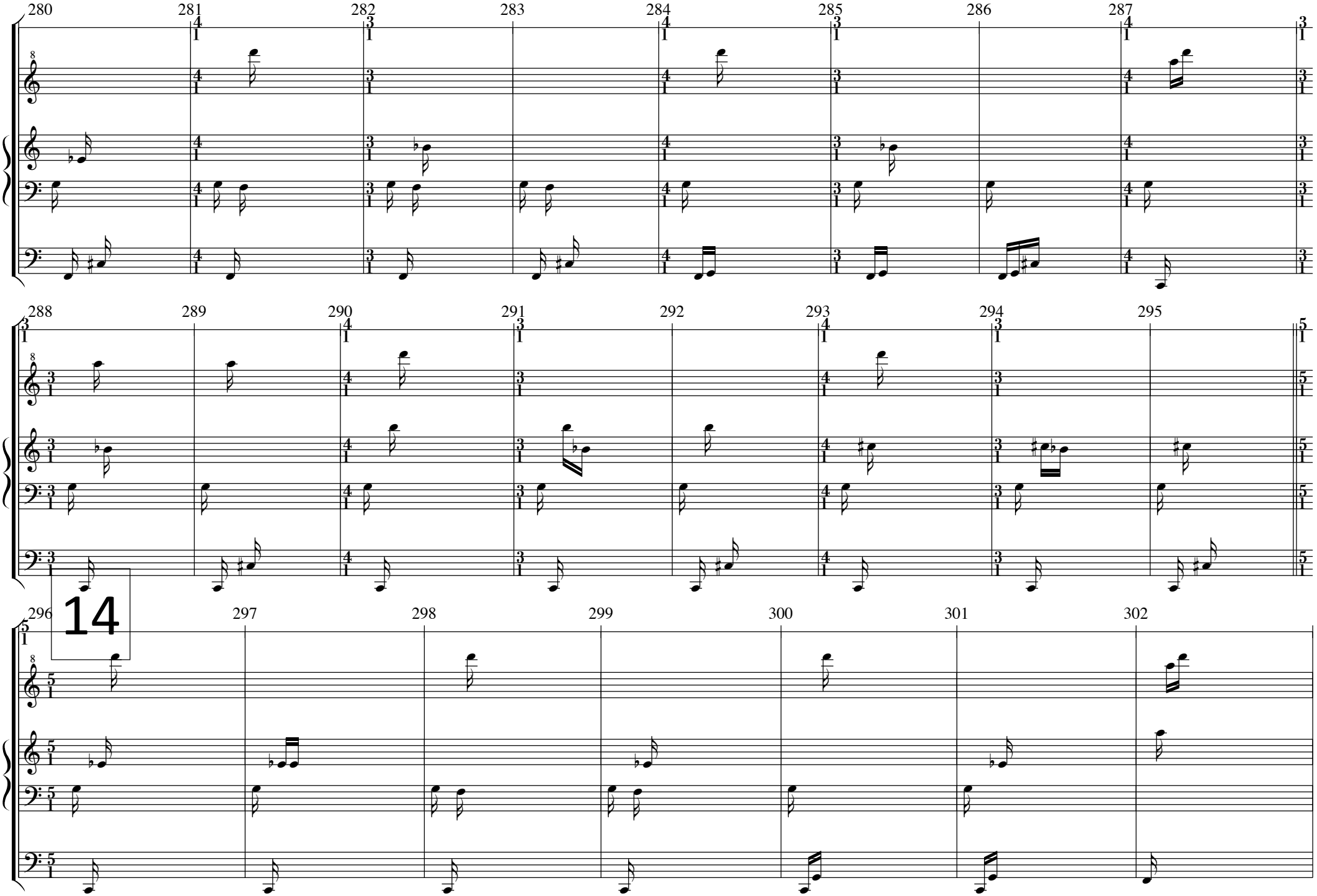
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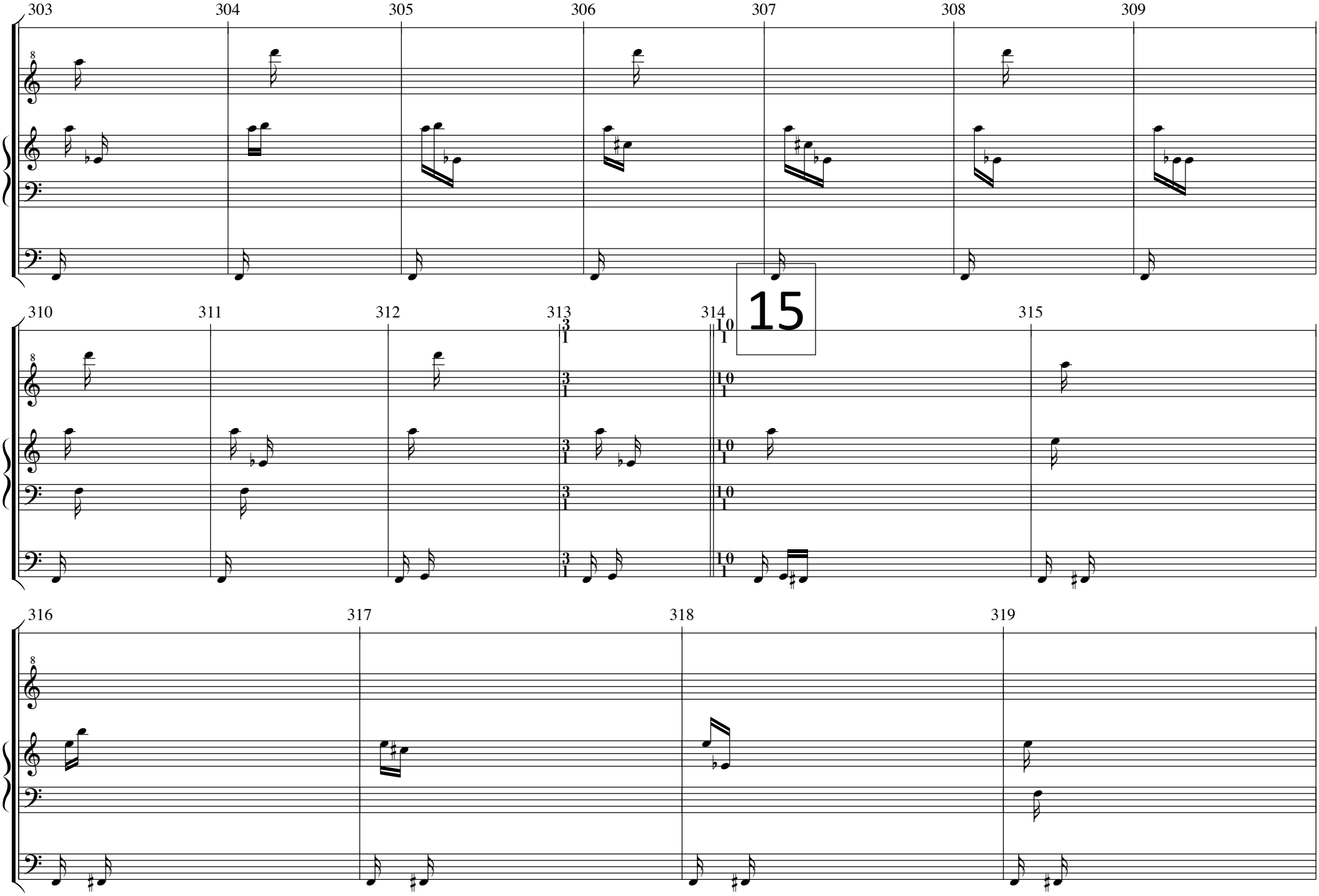
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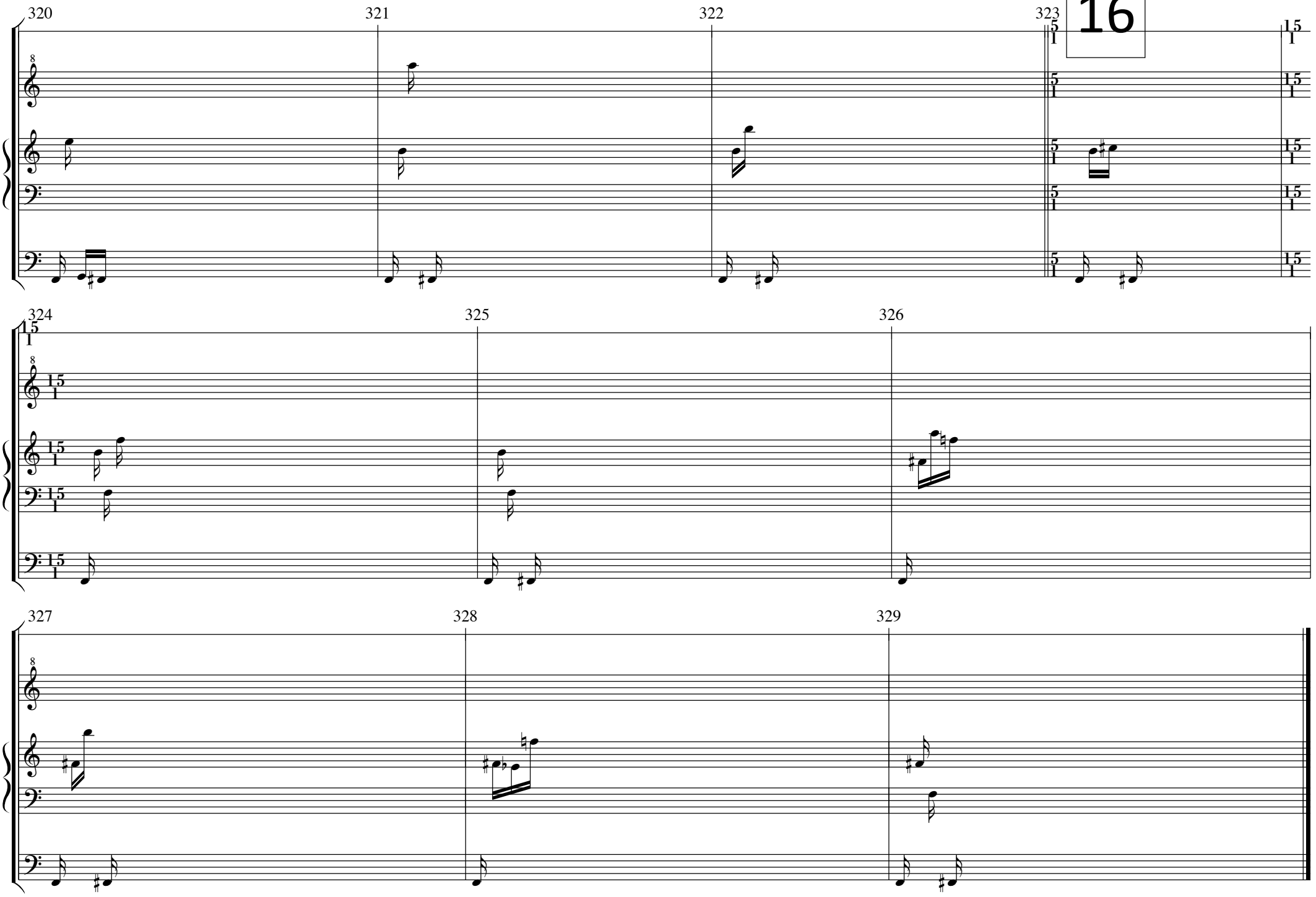
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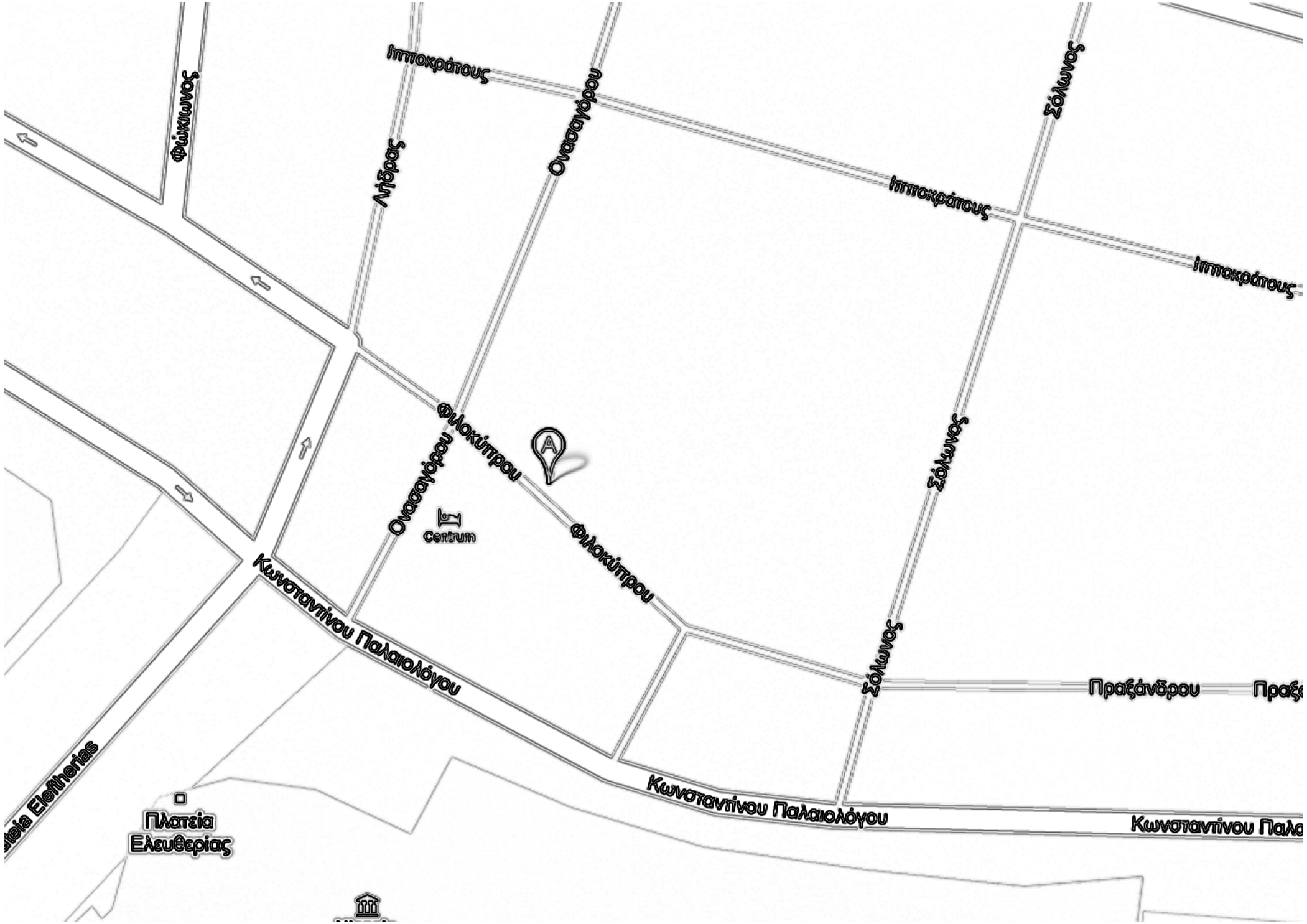
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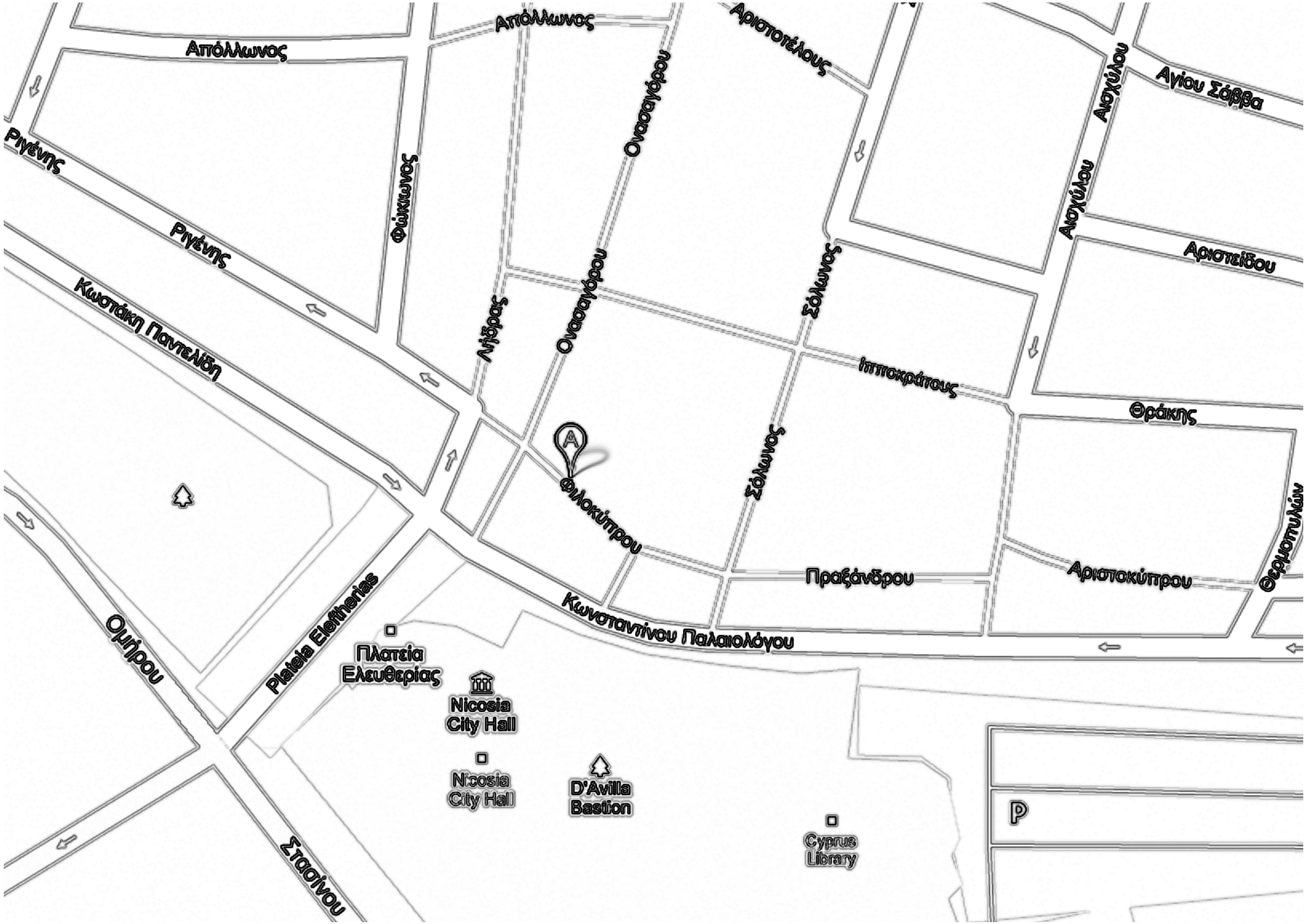
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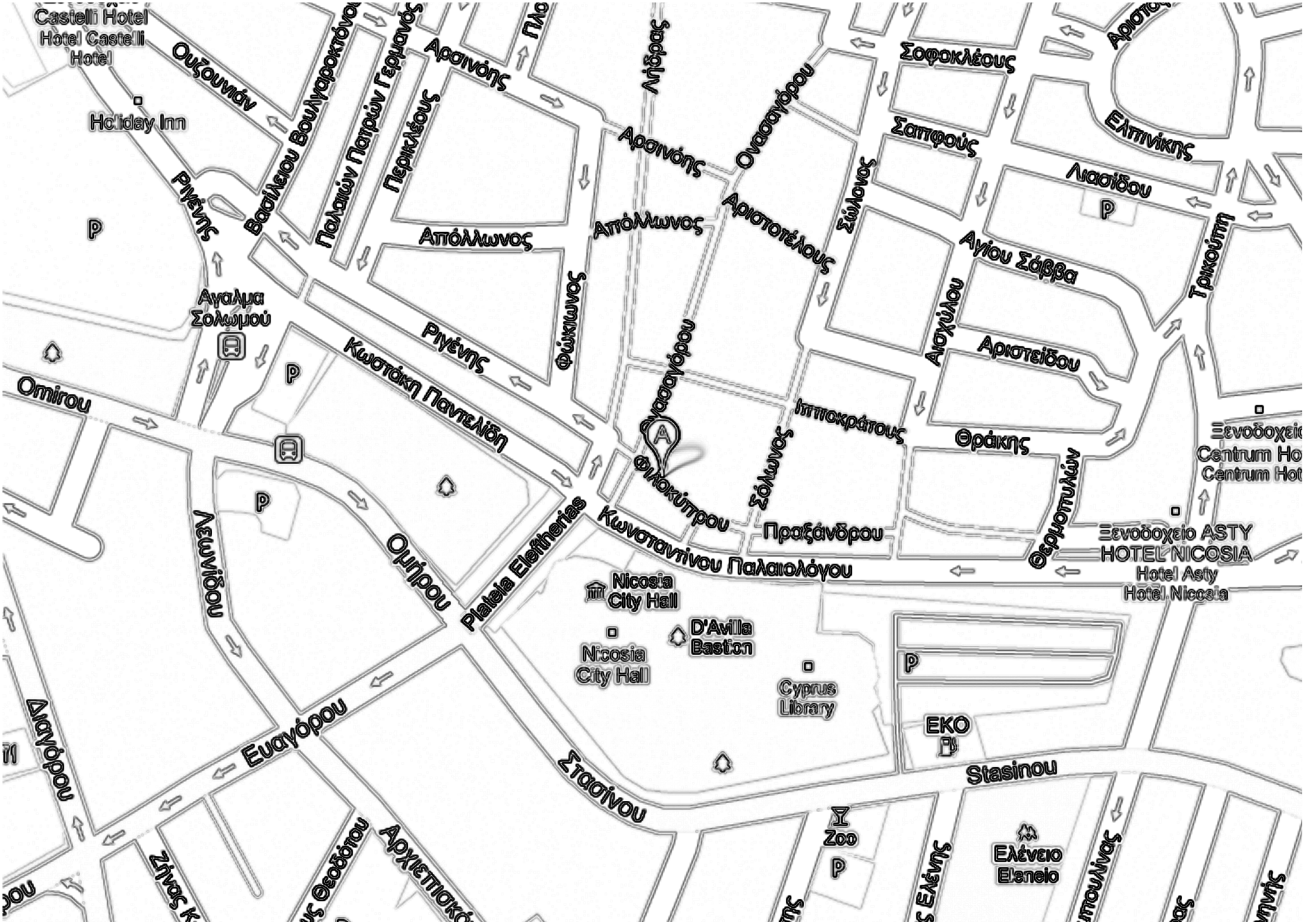
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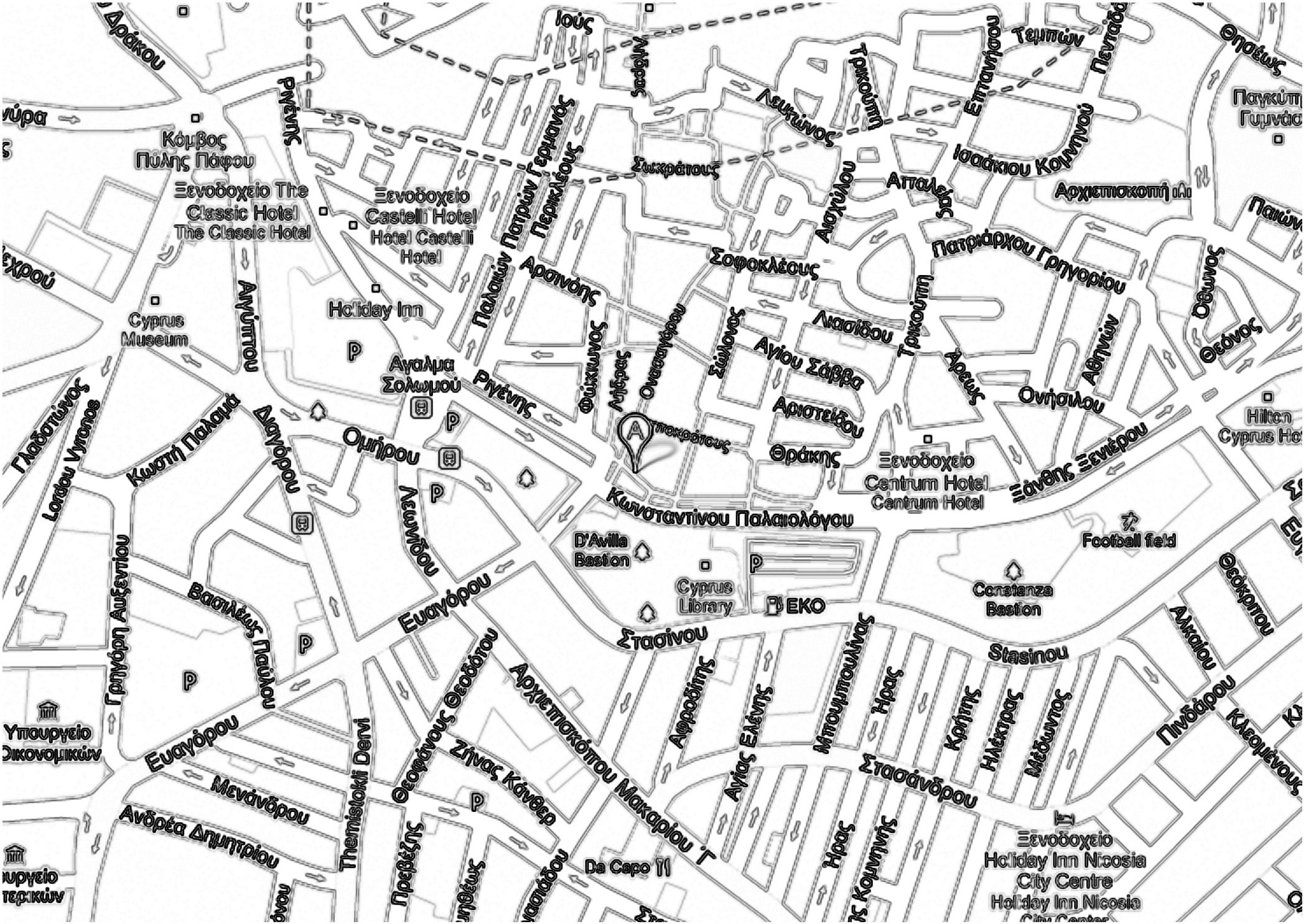
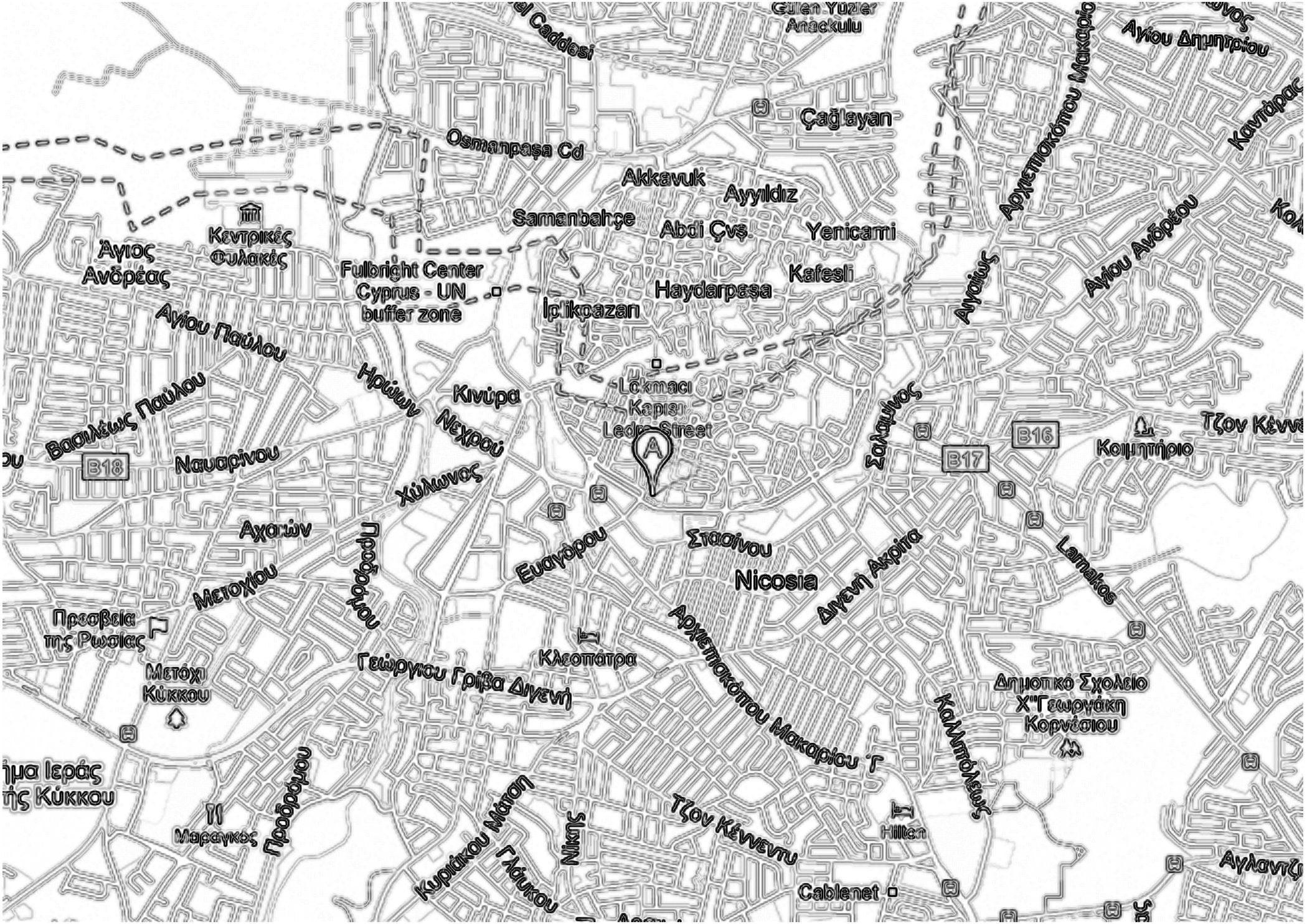
Φώκιωνος
Λήδρας
Ονασαγόρου
Σοφοκλέους
Σαπφούς
Σόλωνος
Αριστοτέλους
Ελπινίκης
Λιασίδου
Αγίου Σάββα
Αισχύλου
Τρικούπη
Αριστείδου
Αγαλμα Σολωμού
Κωστάκη Παντελίδη
Omirou
Ιπποκράτους
Θράκης
Φιλοκύπρου
Πραξάνδρου
Θερμοπυλών
Ξενοδοχείο
Centrum Hotel
Ξενοδοχείο ASTY
HOTEL NICOSIA
Hotel Asty
Hotel Nicosia
Κωνσταντίνου Παλαιολόγου
Plateia Eleftherias
Ομήρου
Λεωνίδου
Nicosia City Hall
D'Avila Bastion
Cyprus Library
ΕΚΟ
Stasinou
Στασίνου
Ευαγόρου
Δαναόρου
Ζήνας Κιτιέως
Αρχιεπισκόπου Θεοδόσιου
Zoo
Ελένειο
Ελσηείο



Δράκου
Ιούς
Λήδρας
Τρικούπη
Τεμπών
Θησέως
Ρίγένης
Κόμβος Πύλης Πάφου
Ξενοδοχείο The Classic Hotel
The Classic Hotel
Ξενοδοχείο Castelli Hotel
Hotel Castelli Hotel
Παλαιών Πατρών Γερμανός
Περικλέους
Σωκράτους
Λευκώνος
Ισαάκιου Κομνηνού
Αιγύπτου
Αρσινόης
Σοφοκλέους
Αιγύπτου
Holiday Inn
Cyprus Museum
Αγαλμα Σολωμού
Ρίγένης
Φώκιωνος
Λήδρας
Ονασαγόρου
Σώλονος
Λιασίδου
Τρικούπη
Αγίου Σάββα
Αρεως
Αθηνών
Θεόνος
Ονήσιλου
Αριστείδου
Θράκης
Ξενοδοχείο Centrum Hotel
Centrum Hotel
Ξάνθης Ξενιέρου
Hilton Cyprus Ho
Γλαδστώνος
Lordou Vyronos
Κωστή Παλαμά
Διαγόρου
Ομήρου
Λεωνίδου
Κωνσταντίνου Παλαιολόγου
D'Avilla Bastion
Cyprus Library
ΕΚΟ
Football field
Constanza Bastion
Θεόκριτου
Αλκαίου
Γρηγόρη Αυξεντίου
Βασιλέως Παύλου
Ευαγόρου
Στασίνου
Stasinou
Αφροδίτης
Αγίας Ελένης
Μπουμπουλίνας
Ηρας
Κρήτης
Ηλέκτρας
Μέδωντος
Πινδάρου
Κλεομένους
Υπουργείο Οικονομικών
Ευαγόρου
Θεοφάνους Θεοδότου
Αρχιεπισκόπου Μακαρίου Ί
Ζήνας Κάνθερ
Στασάνδρου
Μενάνδρου
Ανδρέα Δημητρίου
Themistokli Dervi
Πρεβέζης
Da Capo
Ηρας
Κομνηνής
Ξενοδοχείο Holiday Inn Nicosia City Centre
Holiday Inn Nicosia

Ali Ruhi Sk
Kafesli
Λύκειο Παλουριώτισσας
Idadi Sk
Haydarpaşa
Ξενοδοχείο Λήδρα Πάλας
Ledra Palace Hotel
İplikpazarı
Büyük Han
Ρόκιτβαν
Πούλιου Καττότα
Ερμού
Έκτορος
Θησέως
Bali Cd
Lokmacı Kapısı
Ledra Street
Κινύρα
Πάφου
Στώλονος Μηχαηλίδη
Νεχρού
Ξενοδοχείο The Classic Hotel
The Classic Hotel
Περικλέους
Σόλωνος
Αισχύλου
Τρικούπη
Επταννήσου
Νικηφόρου Φωκά
B17
Αθηαινίτης
Athienitis
Λάρνακος
Φωτεινού Πάνα
Αρχερμού
Λουκή Ακρίτα
Βερενίκης
Μετοχίου
Χύλωνος
Ρηγαίνης
Θράκης
Αθηνών
Ξάνθης Ξενιέρου
Σαλαμίνος
Σιμωνίδου
Digeni Akrita
Ίμβρου
Τενέδου
Θηβών
Αχαιών
Yiorkio Residence
Στασίνου
Ευαγόρου
Γλαδστώνος
Πινδάρου
Ναυπάκτου
Γρεβενών
Nicosia
Στασάνδρου
Ήρας
Άννης Κομνηνής
Κρήτης
Μενάνδρου
Υπουργείο Εσωτερικών
Αρχιεπισκόπου
Στασικράτους
Κλεμέντος
Αδρία
Μουρούζη
Καραισκάκη
Κολοκοτρώνη
Χαλκιδικής
Αγίας Ελένης
Πρεβέζης
Προμηθέως
Μνασιάδου
Μυκήνων
Διγενή Ακρίτα
Ερεσού
Εφέσου
Καλλιπόλεως
Ευαγόρου
Γεώργιου Γρίβα Διγενή
Σπύρου Κυπριανού
Μακαρίου Γ
Βούλγαρη
Νικόδημου Μυλωνά
Ολυμπίας
Πειραιώς
Ιάσωνος
Αίαντος
Αυλώνος
Δημητσάνης
Νάξου
Ιωάννη Κληρίδη
Δοϊράνης
Υπατίας
Θράκης
Κανάρη
Κατσώνη
Κιλκίς
Νίκης
Αλασίας
Γεράσιμου Μαρκορά
Ξενοδοχείο
Europa Hotel



Gülen Yüzler Anaokulu
Çağlayan
Osmanpaşa Cd
Akkavuk
Ayyıldız
Samanbahçe
Abdi Çvş.
Yenicami
Kafesli
Haydarpaşa
İplikpazarı
Fulbright Center Cyprus - UN buffer zone
Κεντρικές Φυλακές
Άγιος Ανδρέας
Αγίου Παύλου
Ηρώων
Κινύρα
Νεχρού
Lokmacı Kapısı
Ledra Street
Βασιλέως Παύλου
Ναυαρίνου
Χύλωνος
Αχαιών
Μετοχίου
Προδρόμου
Ευαγόρου
Στασίνου
Nicosia
Διγενή Ακρίτα
Σαλαμίνος
Αγιαίως
Αγίου Ανδρέου
Αρχιεπισκόπου Μακαρίου
Αγίου Δημητρίου
Κοιμητήριο
Τζον Κέννε
Larnakos
Πρεσβεία της Ρωσίας
Μετόχι Κύκκου
Γεώργιου Γρίβα Διγενή
Κλεοπάτρα
Αρχιεπισκόπου Μακαρίου Γ
Δημοτικό Σχολείο Χ"Γεωργάκη Κορνέσιου
Καλλιπόλεως
Τζον Κέννεντυ
Hilton
Κυριάκου Μάτση
Γλάυκου
Νίκης
Μαραγκός
Προδρόμου
Cablenet
Αγλαντζ
B16
B17
B18