# DECODER

for midi drums and holographic projection

"Technology “mechanizes” everything it encounters. Wherever technology extends its reach, the machine model establishes itself. Everything, everyone, and every situation becomes something to be engineered, standardized, regularized—made to operate like a machine. Non-material technology mechanizes activities or behaviors. It is a mechanization of life through rationalization, organization, measurement, assessment, standardization, and statistical analysis. Organization as management or bureaucracy is simply a mechanization of human relations and activity."

*In summary of Jacques Ellul's "The Technological System" (1977) from J.M. van Der Laan's "Narratives of Technology"*

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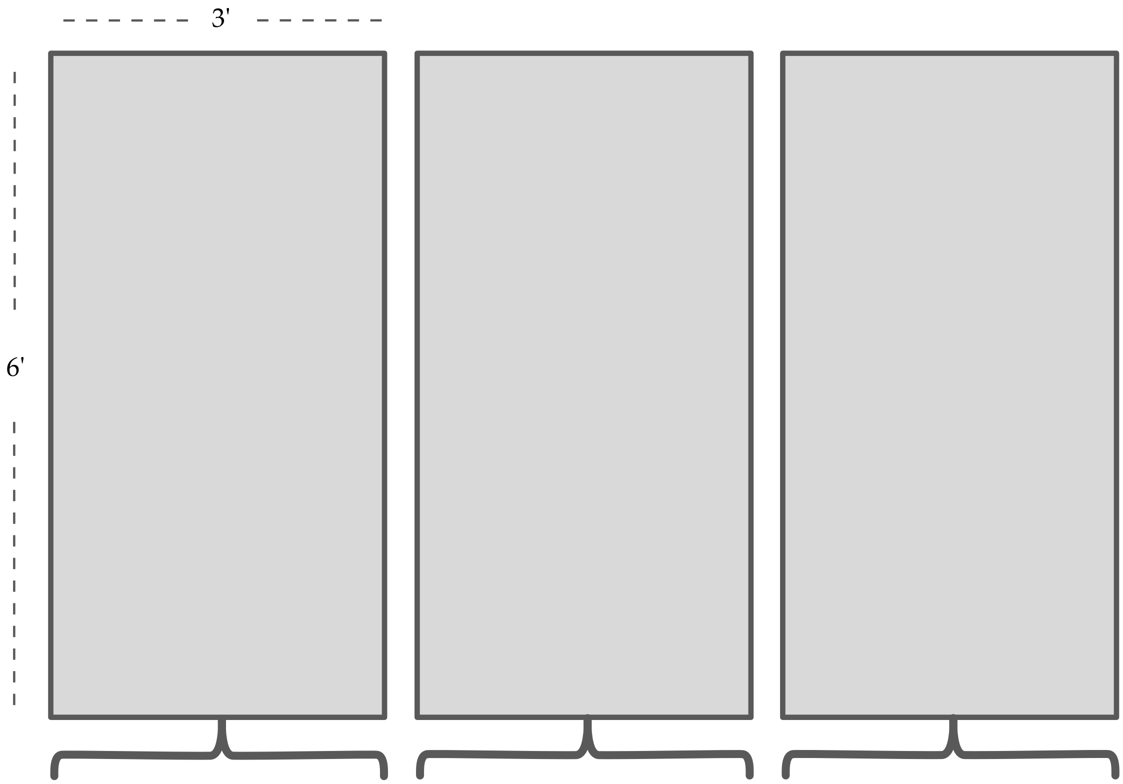
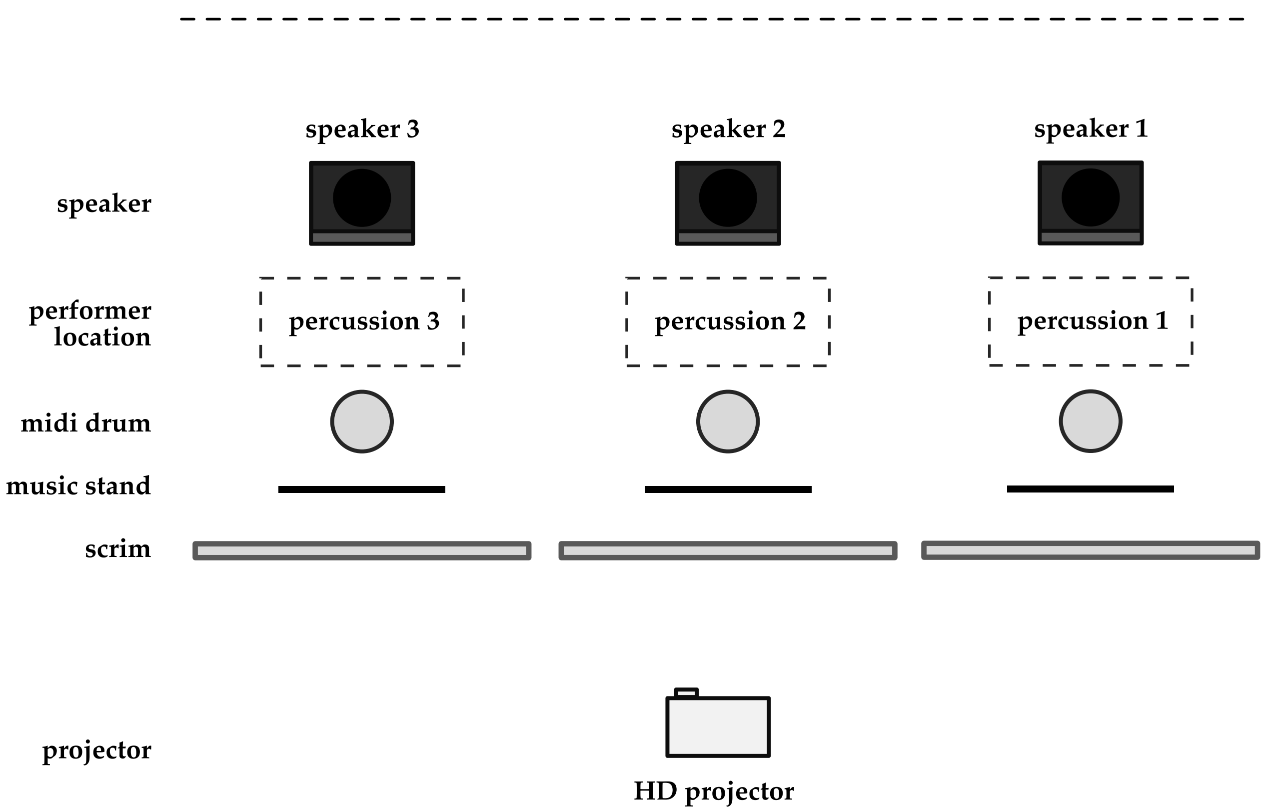
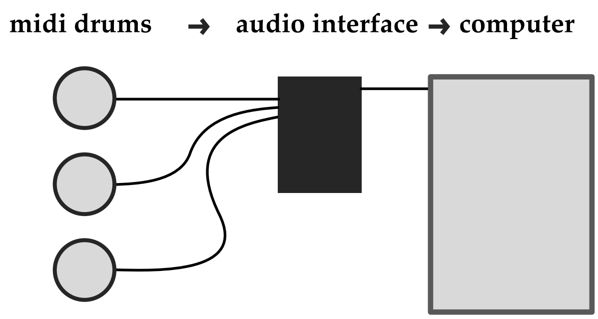
**"Decoder"** explores how technology connects and disconnects individuals and examines the limits of human agency within complex and interdependent webs of social, economic, or technological structures. In the work the performers act as independent actors locked in a unified system making steadfast decisions but unable to recognize the full extent or reach of their actions. Each musician is equiped with, and performs on, an electric midi drum pad, yet despite their most decisive performative intentions the computer ultimately and arbitrarily decides what sounds are heard and how they are manipulated. The use of scrims and holographic projects further act to frame and connect the players on stage, but also serve to illustrate the distance and separation between the individual performers and the unified structure.

* three sheets of 3x6 reflective nylon mesh individually stretched over three 3x6 gong/bell plate stands, or custom frames.



**inputs**




**software**

**sequencer software (logic, ableton, protools, etc.):**

- plays pre-recorded sounds
- synchronizes video playback
- sends sample change data to max/MSP in MIDI
- send metronome track to performers

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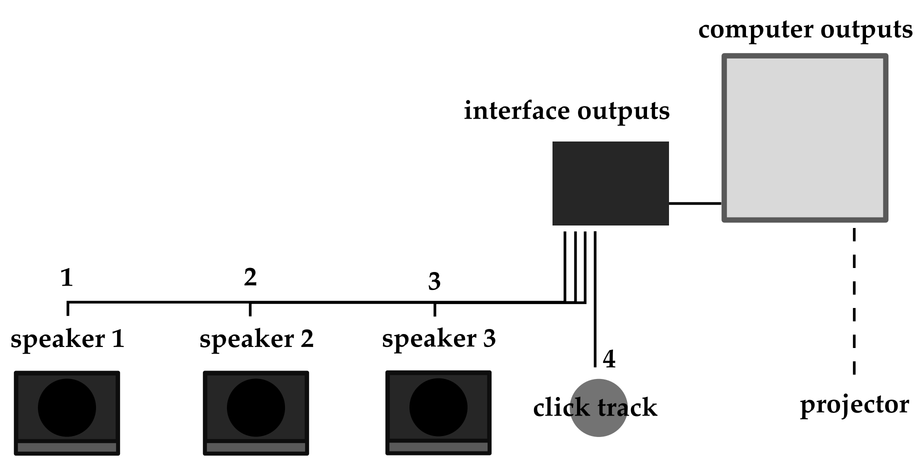
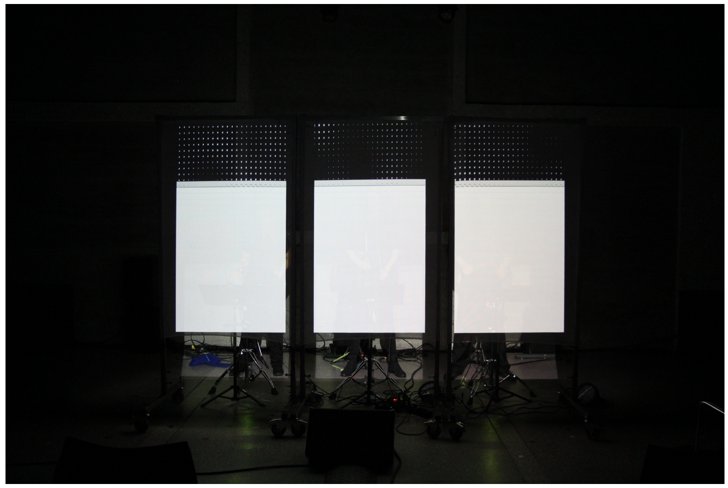
**max/MSP patch:**

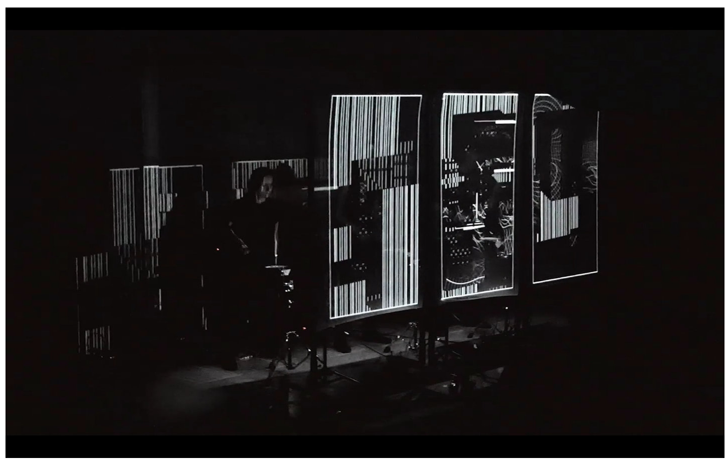
- interprets/performs live input from midi drums
- receives sample change data from sequencer

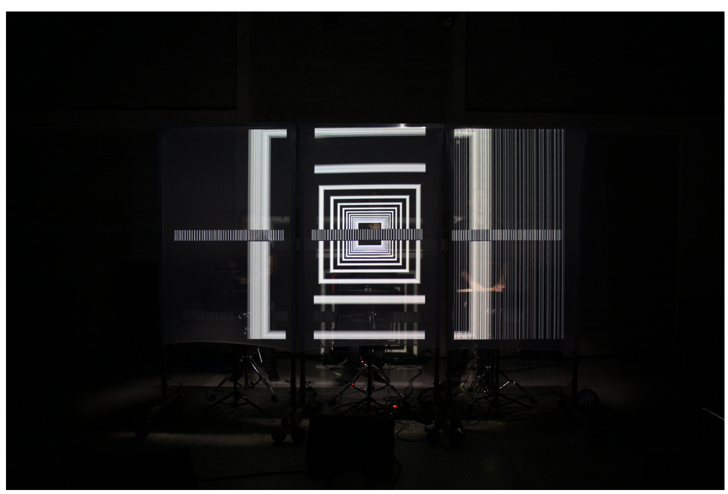
**outputs**



**(performance pictures)**



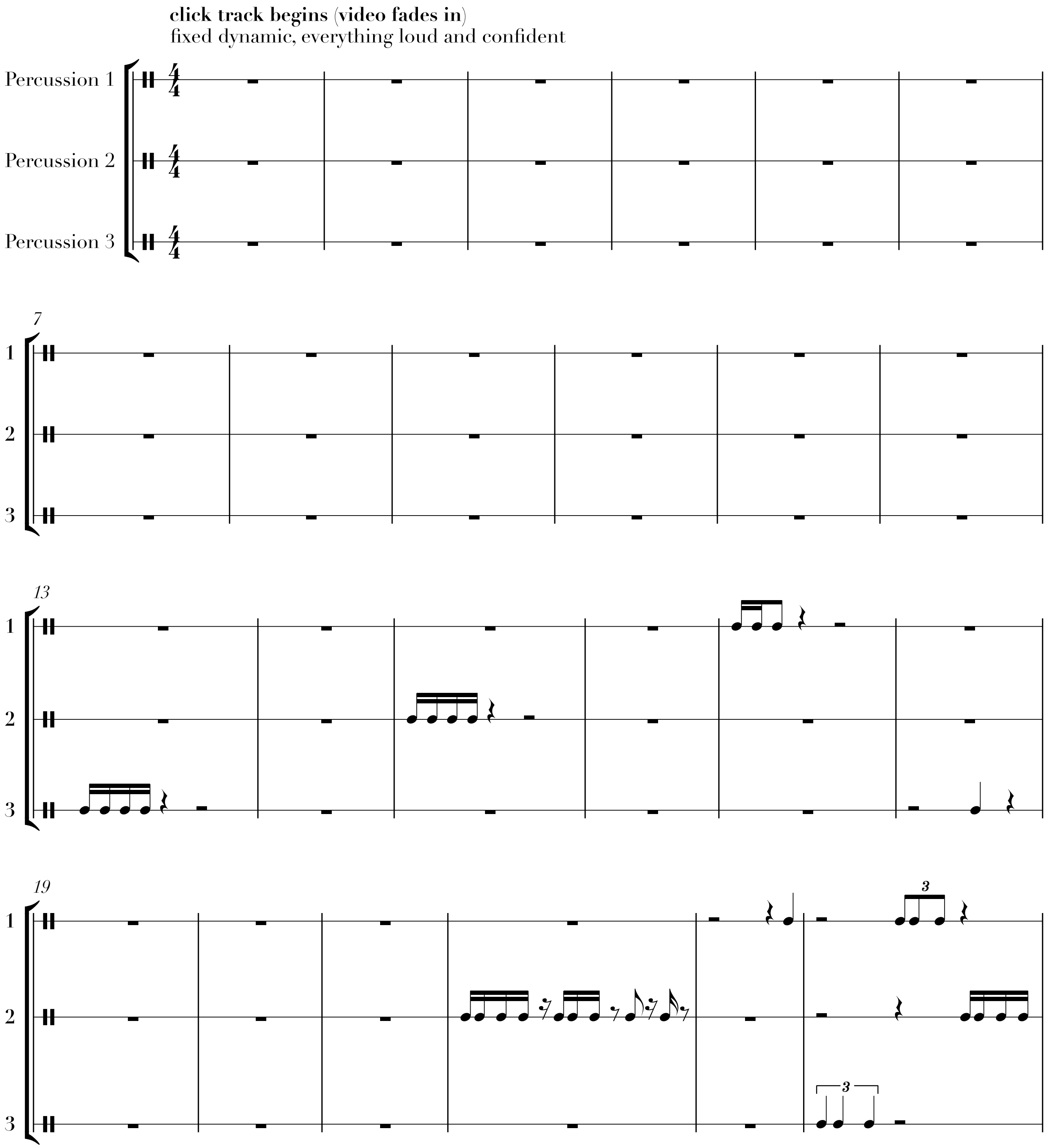




# DECODER

**1/4 = 140**

**1** (cues change sampler selections and processing,
cues triggered by percussion 1 pedal or scheduled in sequencer)

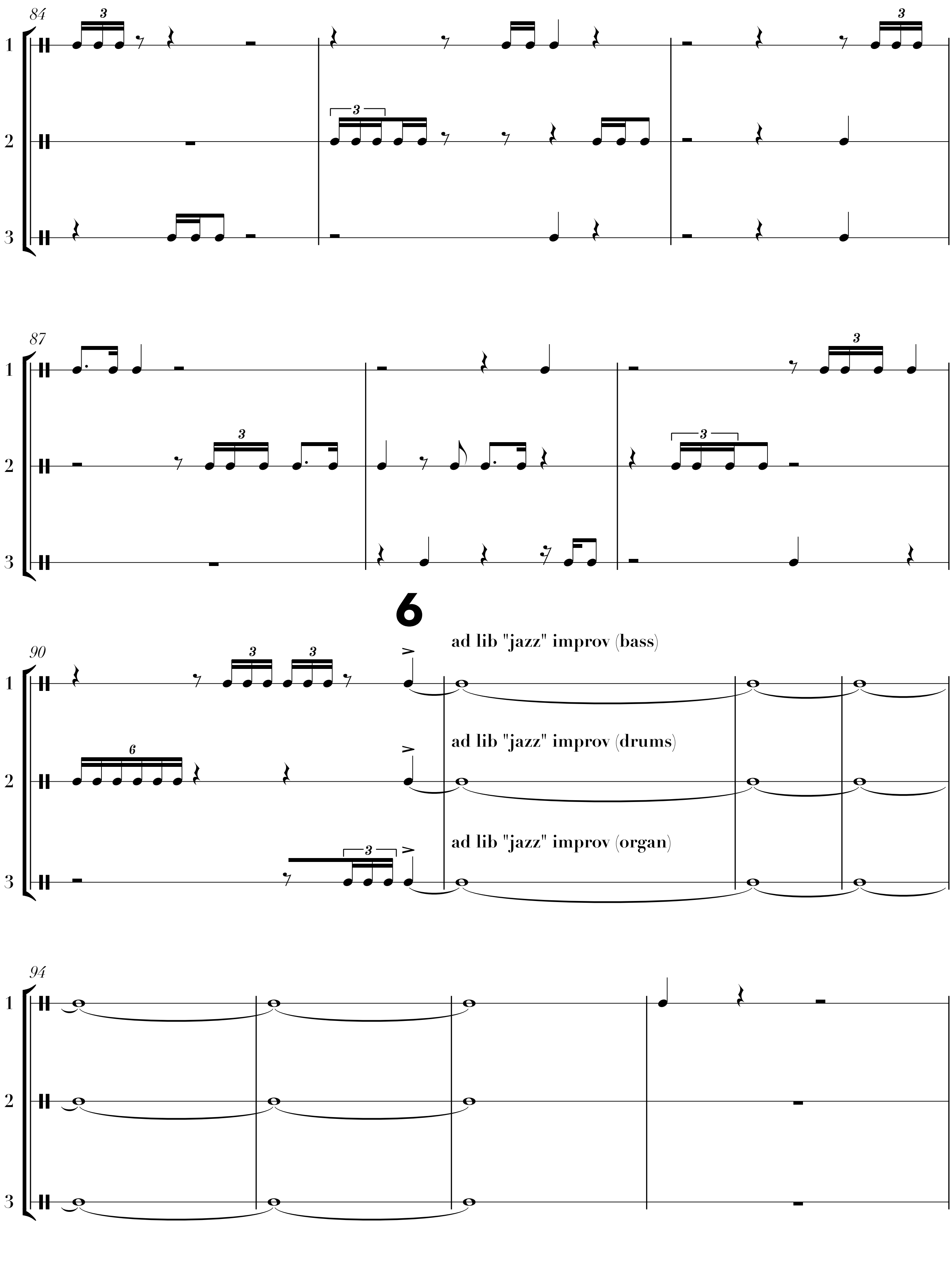


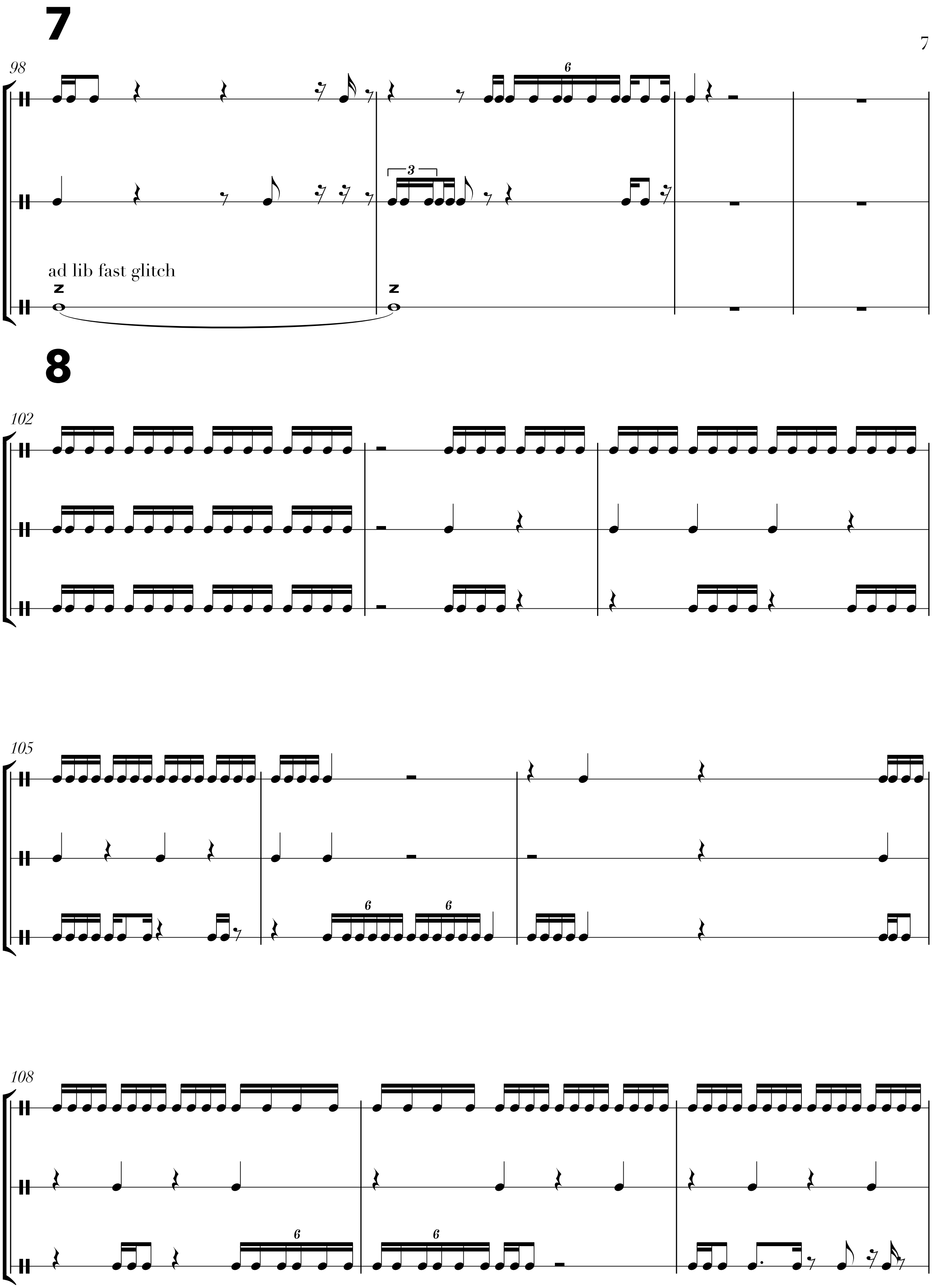

25
1
2
3
6
29
1
2
3
33
1
2
3
37
1
2
3
3

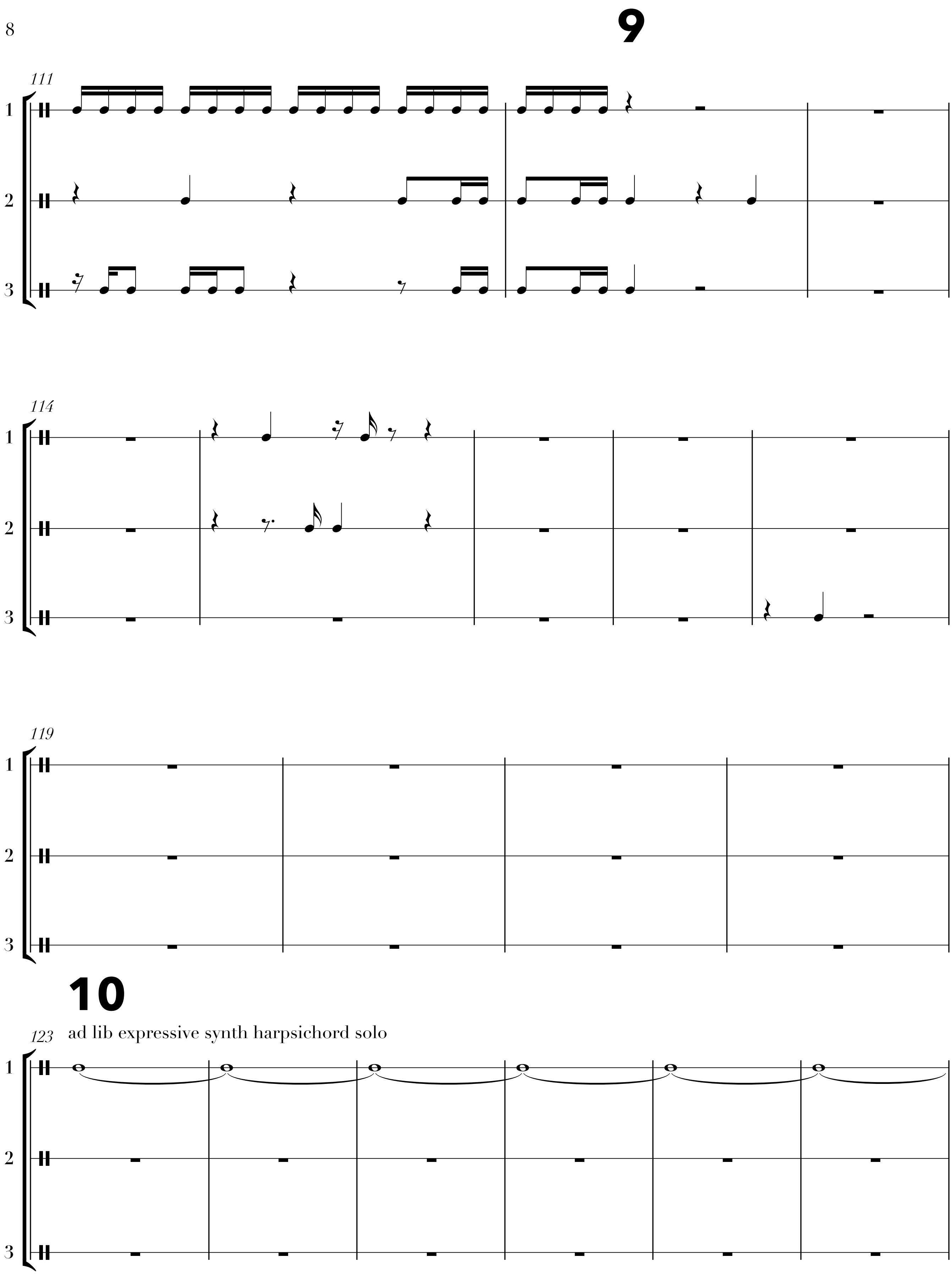

41
1
2
3
45
2
49
6
6
53
3
6

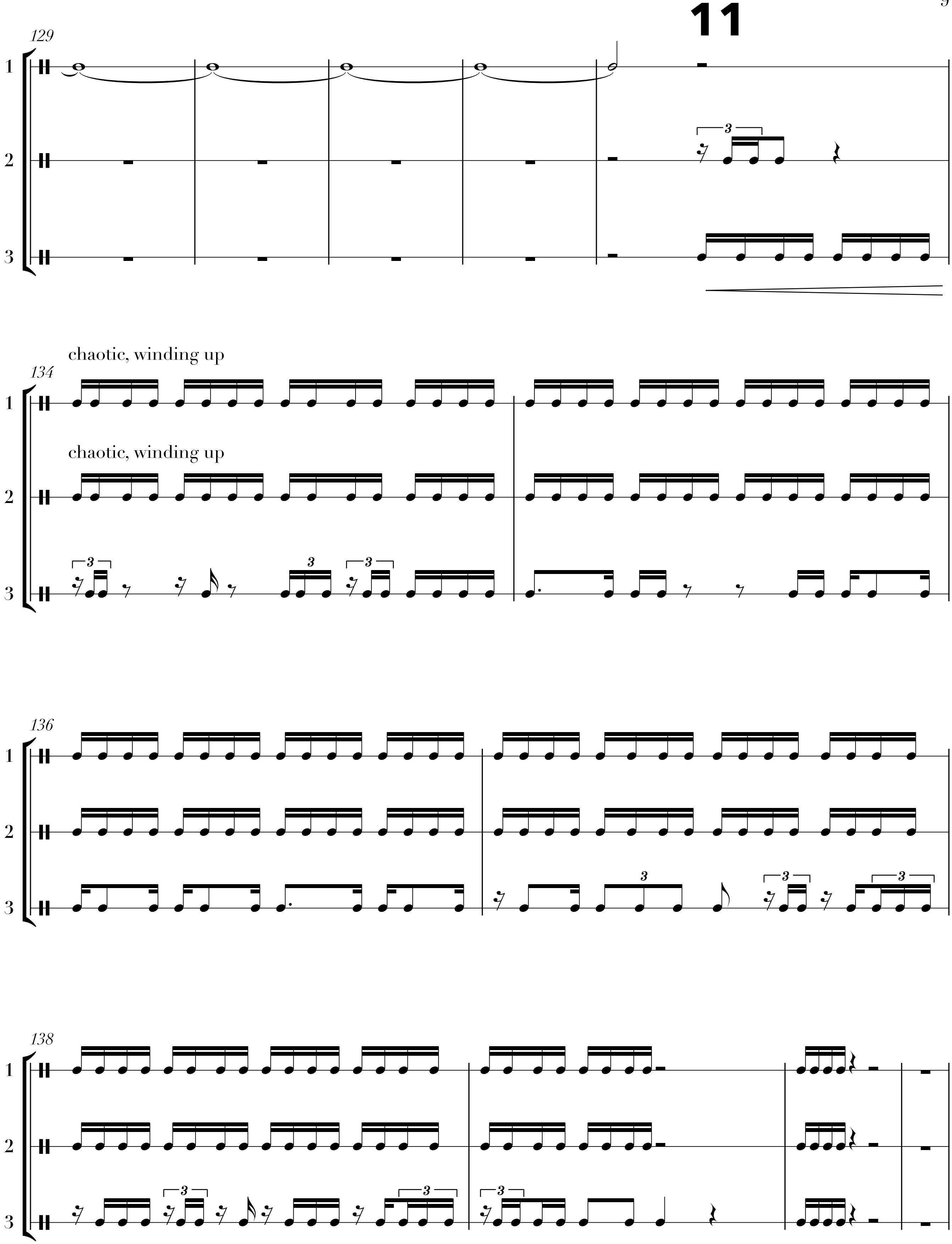

57
1
2
3
61
1
2
3
3
65
1
2
3
69
1
2
3

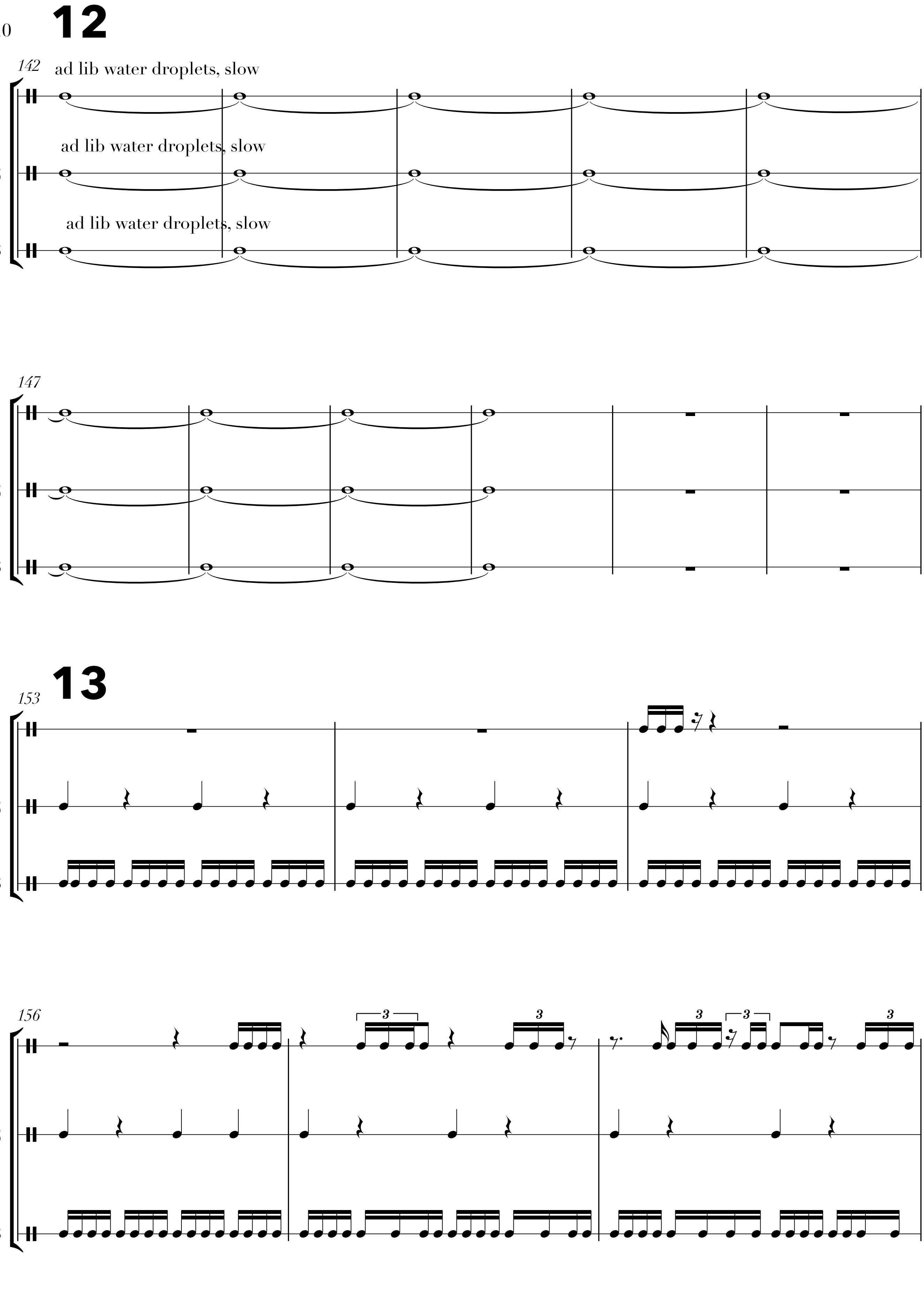

4
72
1
2
3
75
78
5
81


84
87
90
94
6
ad lib "jazz" improv (bass)
ad lib "jazz" improv (drums)
ad lib "jazz" improv (organ)


7
98
1
2
ad lib fast glitch
3
8
102
105
108

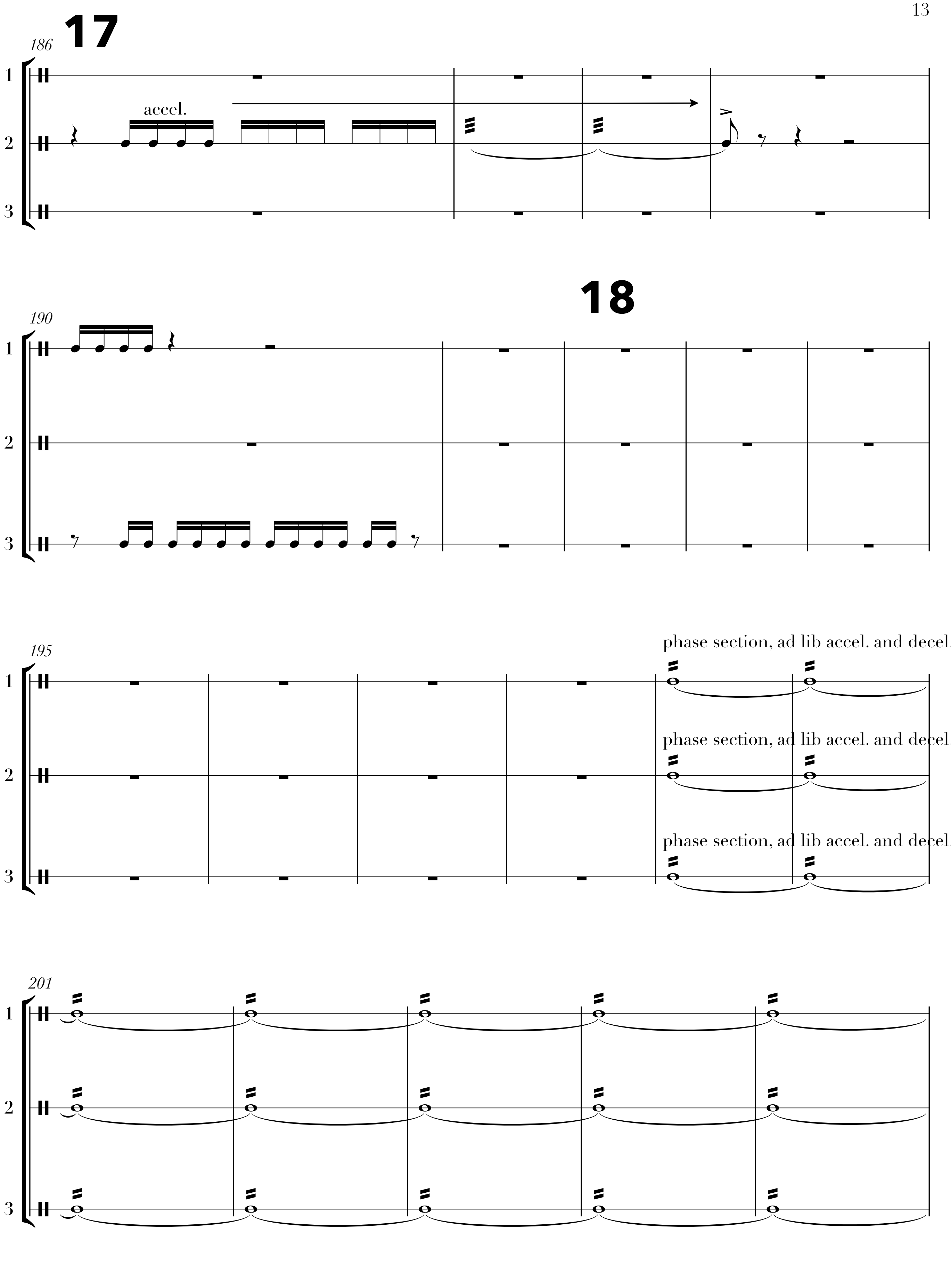

9
111
114
119
10
123
ad lib expressive synth harpsichord solo

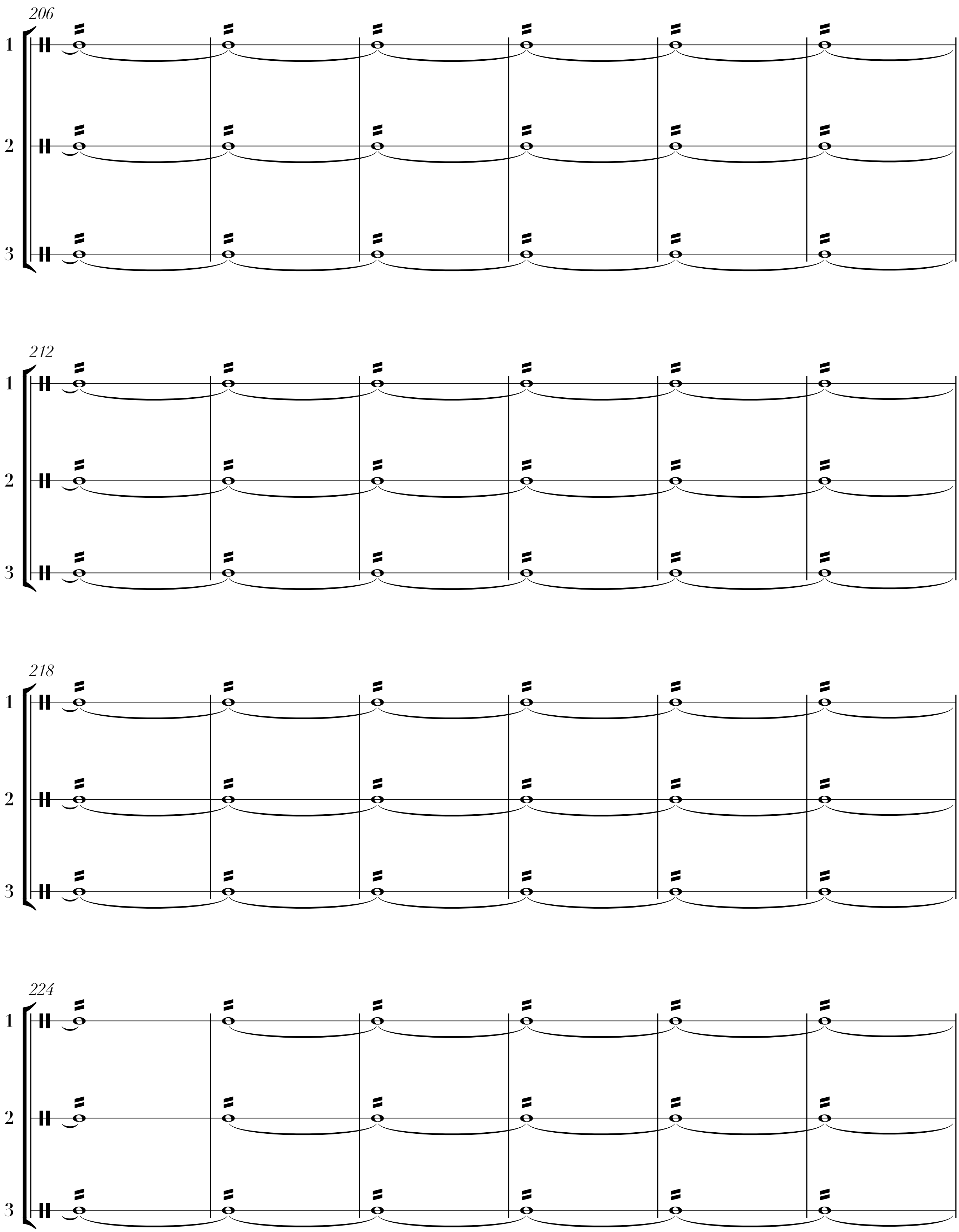

11
129
1
2
3
chaotic, winding up
134
chaotic, winding up
136
138

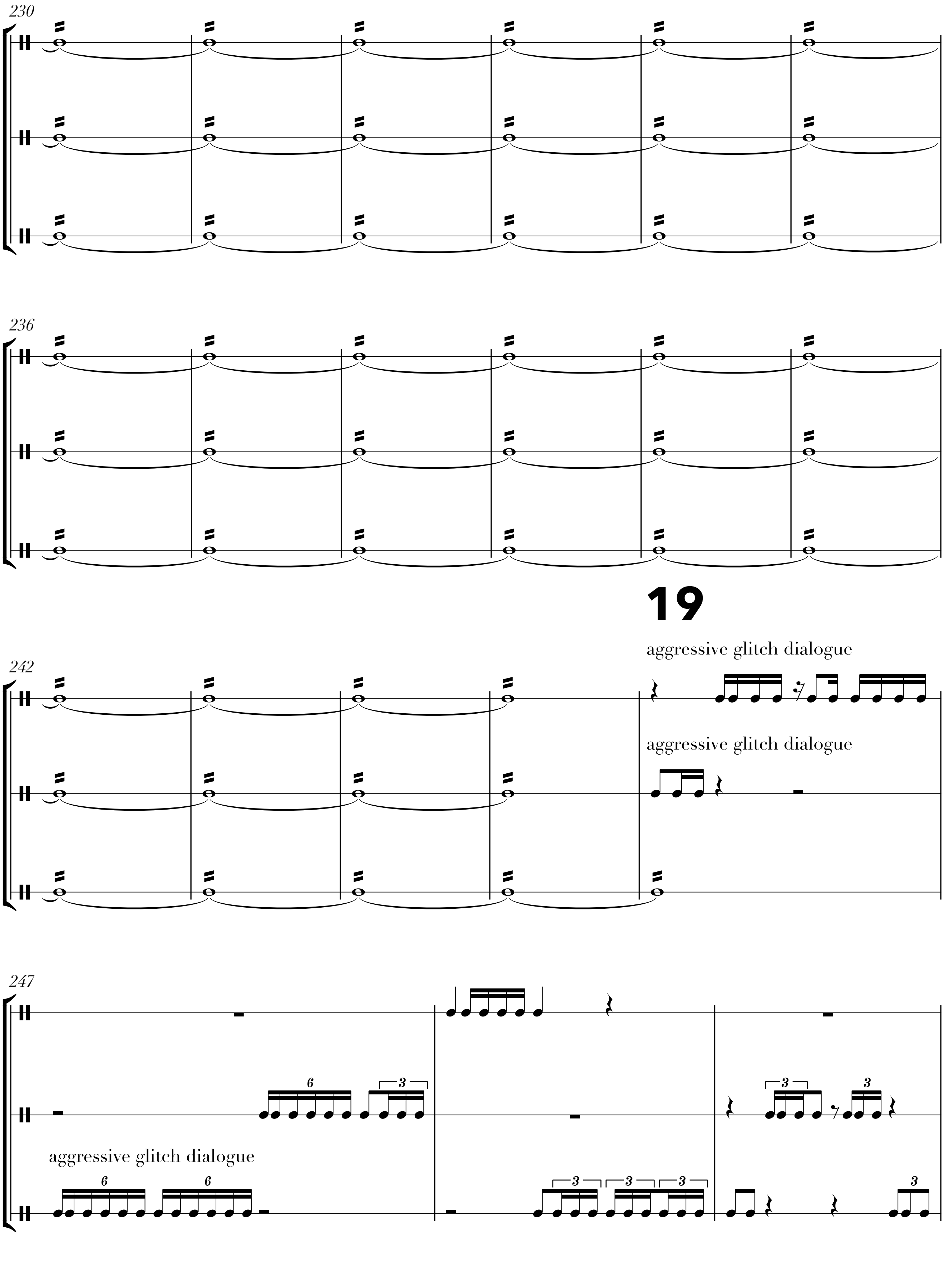

12
142
ad lib water droplets, slow
1
ad lib water droplets, slow
2
ad lib water droplets, slow
3
147
1
2
3
13
153
1
2
3
156
1
3
3
3
3
3
2
3

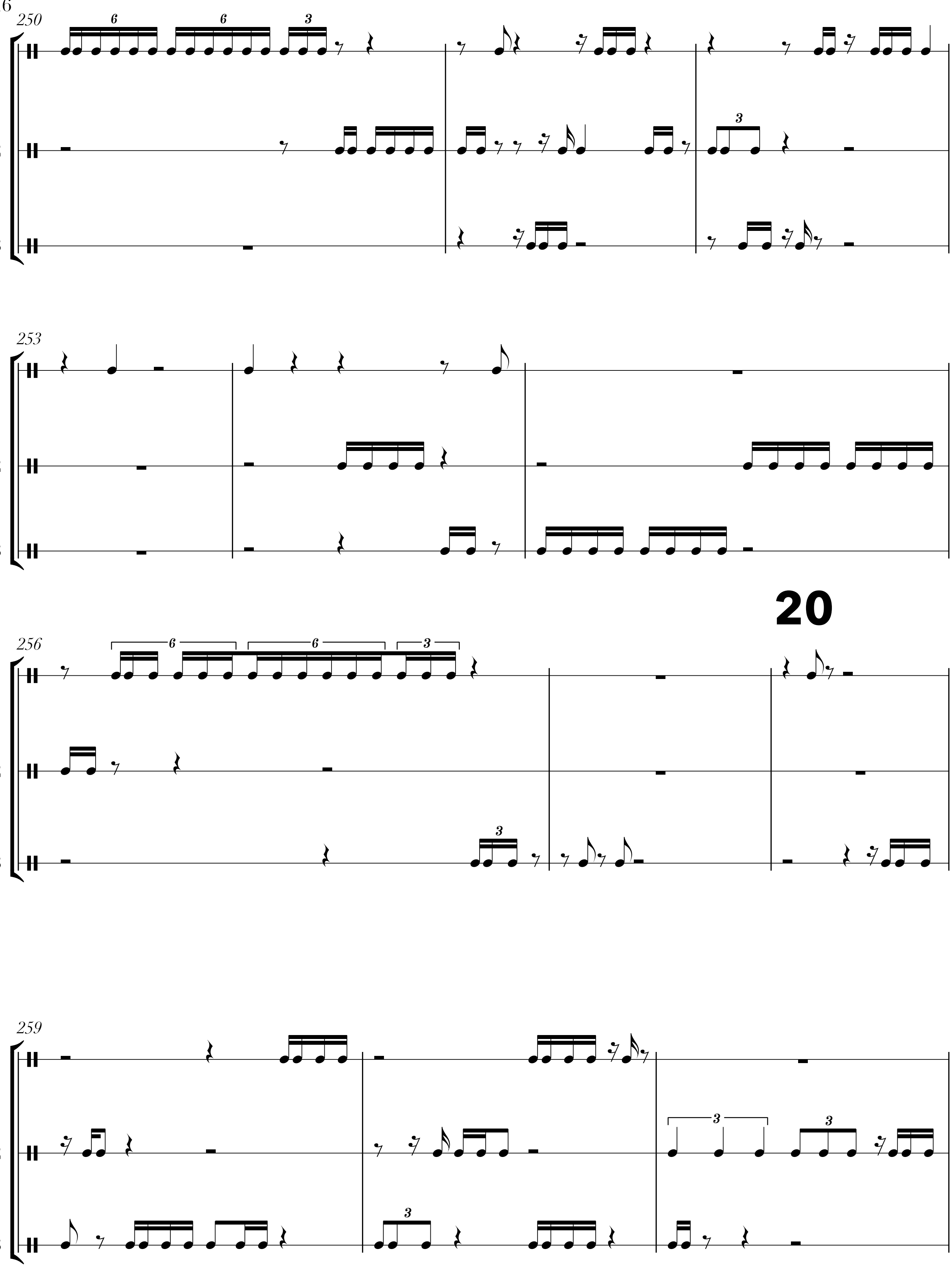

14
159
162
15
165
168


171
1
2
3
16
174
1
2
3
179
1
2
3
182
1
2
3


17
186
1
2
3
accel.
190
18
195
phase section, ad lib accel. and decel.
phase section, ad lib accel. and decel.
phase section, ad lib accel. and decel.
201


206
1
2
3
212
1
2
3
218
1
2
3
224
1
2
3


230
236
242
19
aggressive glitch dialogue
aggressive glitch dialogue
247
aggressive glitch dialogue


250
253
256
20
259
1
2
3


262
1
2
3
265
267
269


271
273
275
277
21
1
2
3


22


287
1
2
3
23
289
291
24
293


295
297
25
299
301


26
302
1
2
3
304
306
308


27
311
1
2
3
314
1
2
3
28
317
1
2
3
319
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326
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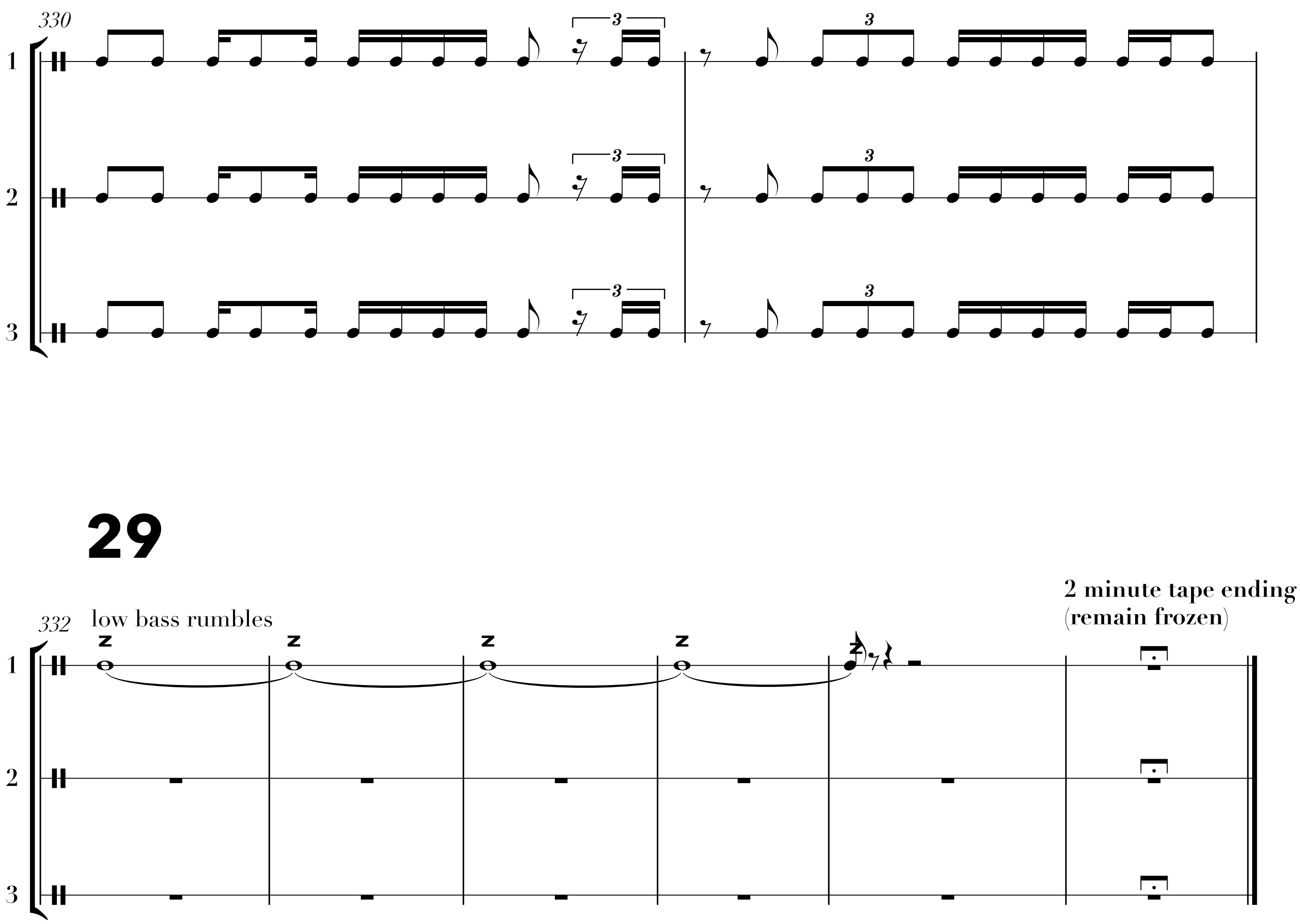
2
3
328
1
2
3


330
1
2
3
3
3
3
3
3
3
29
332
low bass rumbles
2 minute tape ending
(remain frozen)
z
z
z
z
z
1
2
3