



TIED THREADS

for two Gametraks, custom software and Kyma

Composer and Performer Peiyue Lu



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Tied Threads

Tied Threads is an interactive composition for two Gametrak controllers, custom software created in Max and Symbolic Sound's Kyma. The title of the piece reflects two layers of meanings: first, the performance actions of the piece concentrated on pulling out and tying up the strings from the Gametrak controllers; second, *Tied Threads* is derived from a Chinese idiom “丝丝入扣”, which can be translated as “all threads neatly tied up.” “丝丝入扣” has the metaphoric meaning of doing things with meticulous care and flawless artistry, and often used to describe literature, artistic work, and music that are regarded as exquisite, deliberate and vivid.

This piece is composed in three sections—by coordinating microphone stands and two Gametrak controllers into three different physical placements, unique data streams, performative actions, and sound control mechanisms. Audio materials used in *Tied Threads* are recordings of shakuhachi, bamboo flutes, strings, woodblocks, and processed mechanical sound.

Required performance interfaces in composing and performing *Tied Threads*

Components:

2 Gametrak unit bases

4 Track gloves

2 Microphone stands with extra heavy base



Physical Setup A- Asian textile machine



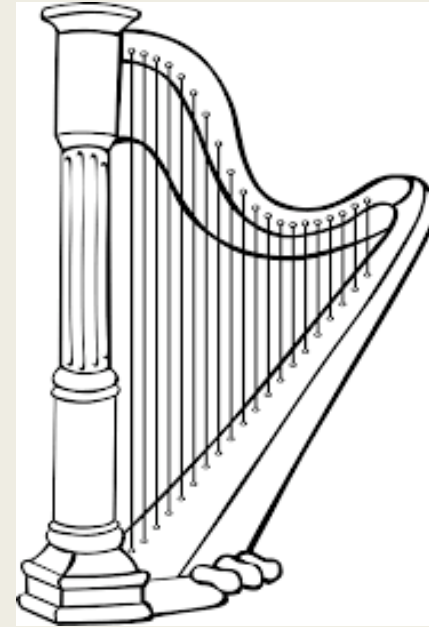
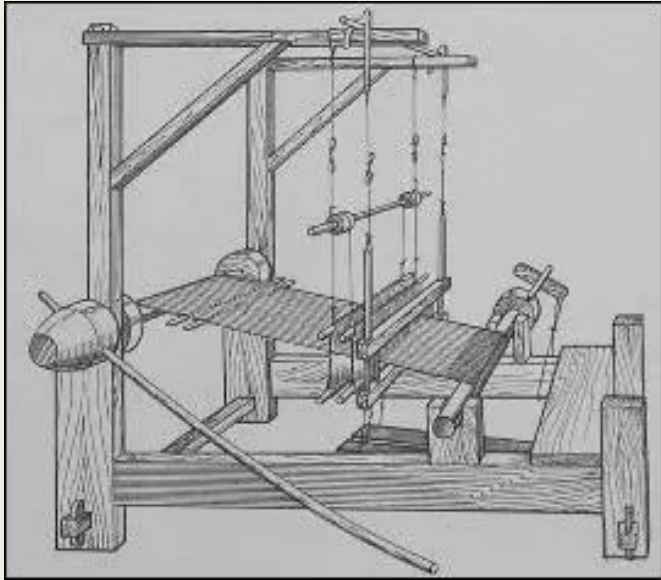
Physical Setup B – western harp and string instruments



Physical Setup C- the combination of setup A & B



Instrument Mutability



Only by software? Hardware can do it too!

Signal Flow Diagram



Performer operates the interface, the data is reported

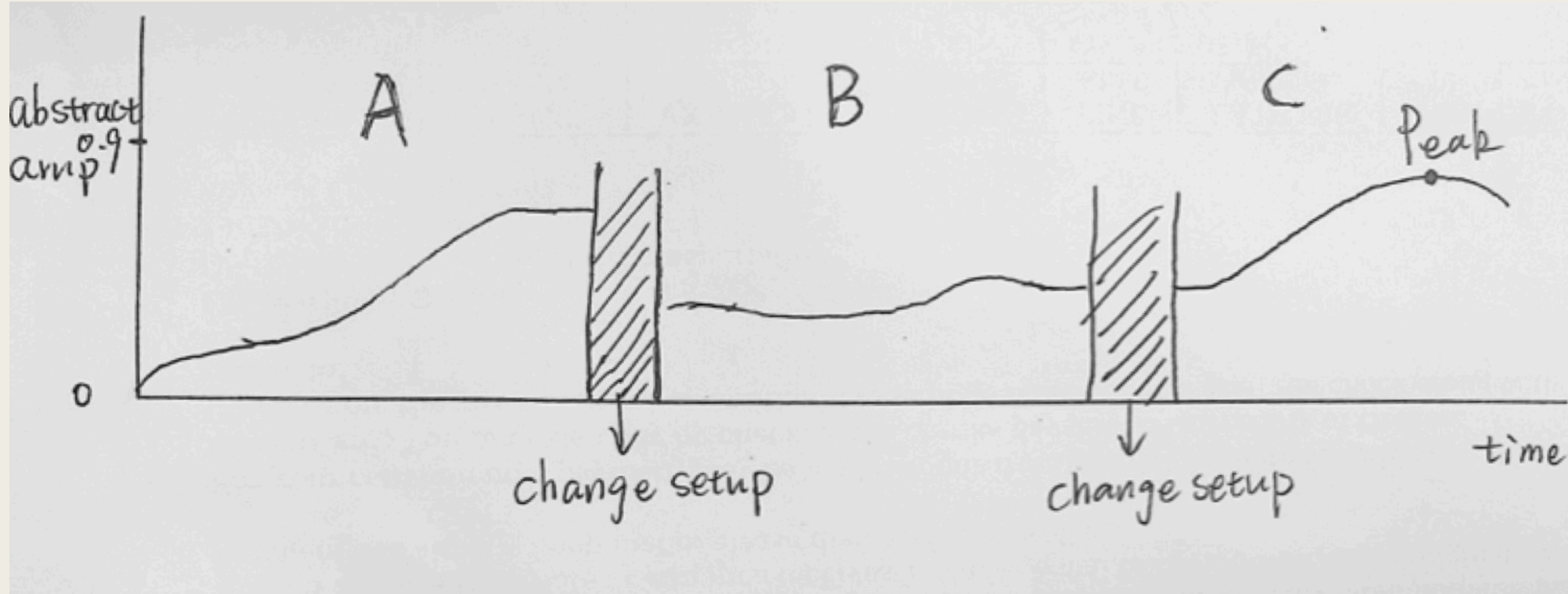


Software maps and analysis the data, transform it into MIDI information to be sent to the sound-producing environment



Sound-producing algorithm receives data and responds to it

Musical Structure



Section A: introducing sound materials – controlled by each individual strings

Section B: contrasting section from the other two, inspired from Ikue Mori's *Like a reflection in the moon*

Section C: combing sound materials from first two sections, leading up to the high point