

Vis-à-vis

an interactive monodrama for voice, electronics and
real-time video

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text: Rainer Maria RILKE

PRELUDE

QLIST SECTION 1: (Initialize electronics)

1 2 3 4 5 6 7 8 9 10

Voice

STAGE DARK, VOCALIST ONSTAGE

DSP

TEXT: clear, then slowly disintegrating... voice fragment

"Habe ich es schon gesagt? Ich lerne sehen. Ja, ich fange an..."

fragmentary voices

ambient, barely heard

n.

QLIST

11 LIGHTS UP SLOWLY... 12 I. "Ich lerne sehen..." (♩ ~50) 13 14

7

world-weary...

High spectral wash...

Ich ler - ne seh - en Ja, ich fan - ge an Ja Es

DSP

Synthesis

QLIST

13 15 16 17

geht noch noch schlecht a - ber ich will mei - ne Zeit ich will mei - ne

DSP

granular capture

Synthesis

QLIST

18 19 20 21

Zeit aus nu - tzen Ja Ja

granular fades (granular off) frequency shifter+panner

DSP

Synthesis

QLIST

22 23 24 25

23
(Ja _____) Ich ler - ne se-hen Ja, ich fan-ge an _____ es geht noch _____

(frequency shifter+panner)

DSP

Synthesis

sfz

QLIST

26 27 28 29 30 31

28
schlect _____ a - ber- ich will mei-ne Zeit _____ aus - nu _____

harmonizer

DSP

Synthesis

QLIST 32 33 34 35 36

tzen

harmonizer

harmonizer freeze

harmonizer fade →

n.

ambient spectra

ambient spectra fade →

Synthesis

QLIST SECTION CHANGE
 (AUTO > 2 sec. --> SECTION 2)

II. "For example..."

QLIST 1 2 3

40 *Speak clearly, address the audience*

For example, it never occurred to me before how many faces there are.

There are multitudes of people, but there are many more faces, because each person has several of them

consonant cutter / fragment assembly
(approximate realization -- repeats ad libitum, varying, until CUE 3)

resonant sibilance tracker (shadows voice)

(ALL PROCESSES OFF)

Men - schen

QLIST ④ ⑤ ⑥

43

Oh, there are people who wear the same face for years; naturally it wears out, gets dirty, splits at the seams,...

consonant cutter / fragment assembly (repeats ad libitum, fading...)

resonant sibilance tracker (shadows voice)

Synthesis

QLIST ⑦ ⑧ ⑨

46

...stretches...like gloves... ...worn during a long journey.

resonant sibilance tracker (shadows voice)

consonant cutter / fragment assembly (repeats ad libitum, partial fade)

Synthesis

es bricht in den Fal - ten like gloves worn du - ring a long jour - ney

QLIST (10) (11)

49 ** approximate pitch; choose note based on speaking voice*

They are thrifty ...uncomplicated peo - ple they ne - ver change it,

DSP harmonizer

Synthesis consonant cutter / fragment assembly *mp*

QLIST (12) (13)

52

ne - ver e - ven have it cleaned Oh...it's... [good enough] they say,...

DSP (harmonizer) resonant sibilance tracker (shadows voice)

Synthesis consonant cutter / fragment assembly

it's good e - nough

QLIST

55

14 15

...and who can convince them of the contrary?

Of course, since they have several faces, you might wonder what they do with the others.

harmonizer (speech)

consonant cutter / fragment assembly (repeat ~ 4 sec.)

(ALL PROCESSES OFF)

DSP

Synthesis

QLIST

58

16 17 18 19

Why, they keep them in storage. Their children will wear them. But sometimes it also happens that their dogs go out wearing them.

resonant sibilance tracker (shadows' voice)

consonant cutter / fragment assembly LAYER 2

consonant cutter / fragment assembly

DSP

Synthesis

QLIST

62

20 21 22 23

And why not? A face is a face...

QLIST SECTION CHANGE (AUTO > 7 sec. --> SECTION 3)

DSP

(consonant fragment assembly (LAYER 2))

harmonizer (speech) (loop)

Synthesis

ih - re Hun - de da - mit aus - ge - hen And why not? ge - sicht...

(consonant fragment assembly (LAYER 1))

III. "die Unterlage..."

QLIST

66

1 2 3 4

Ich ler - ne se - hen Ja, ich fan - ge an Ja ich fan -

harmonizer + delay (voices staggered)

DSP

Synthesis

QLIST

5 6 7

71

ge an Ha be ich es schon ge

(harmonizer + delay)

DSP

Synthesis

QLIST

8 9 10

75

sagt? n. ah

granular freeze (grain density decreasing) voice fragment cloud

(granular / harmonizer out)

DSP

Synthesis

QLIST (♩~95)

⑪ ⑫ ⑬

79 *sfz*

O - ther peo - ple change their face in - cre - di - bly fast, put one on af - t'a no - ther and

spectral filter →

DSP

Synthesis

QLIST

⑭ ⑯ ⑰

82 *spoken, quickly, slightly frantic...*

wear, wear them out (approximate) laughter - Es scheint ihnen zuerst, sie hätten für immer,...

(spectral filter) + harmonizer processed voice →

DSP

Synthesis

QLIST

86

18 19 20

aber sie sind kaum vierzig; da ist schon das letzte. *spoken, confidentially* Das hat natürlich seine Tragik...

DSP

processed voice spectral filter

Synthesis

QLIST

21 22

Wistful (♩ ~ 56)

89

They are not accustomed to taking care of faces

DSP

granular fragments staggered harmonizer

n.

Synthesis

A Tempo (♩.~95)

QLIST

23 24 25 26

93

ihr letz - tes ist in acht Ta - gen durch hat Lö - cher ist an vei - len Stel - len dünn wie - Pa - pier

granular fragments granular spectral filter

harmonizer

fractal climb, voice reson wavetable

DSP

Synthesis

QLIST

27 28 29 30 31 32 33 34

98

und da kommt dann nach und nach die Un - ter - la - ge her - aus das Nicht - ge - sicht

spectral filter staggered granular infinite reverb

harmonizer

fractal descent, voice reson wavetable

DSP

Synthesis

QLIST SECTION CHANGE (AUTO > 9 sec. --> SECTION 4)

IV. "Aber die Frau..."

QLIST

1 (♩ ~ 56) 2 3 4 5

104

voice resynthesis activated

A - ber die Frau die Frau

she had completely fallen into herself forward into her hands

forward into her hands /////////////// vornüber in ihre Hände ///

Synthesis

QLIST

6 7

111

voice resynthesis

it was on the cor - ner of rue No - tre Dame des Champs

granular

die Frau

harmonizer

(it was on the corner of...)

Synthesis

QLIST

9 10 11 12

115

ich fing an lei - se zu ge - hen so wie ich so wie ich sie ge - se - hen hat - te

harmonizer freeze envelope triggered "die Frau"

DSP

voice*morse

Synthesis

ich fing an, leise zu gehen, sowie ich...

QLIST

13 14 15 16 // 17

120

die Frau

voice resynthesis

DSP

Synthesis

vor - nü - ber in ih - re Hän - de

QLIST

18 19 20 21

124

voice resynthesis

soll man sie nicht stö - ren

vie - lleicht

vie - lleicht fällt es ih - nen doch

DSP

Synthesis

QLIST

22 23 24 25 26

130

ein

metallic spectra/voice cross

10

QLIST SECTION CHANGE
(AUTO > 1 sec. --> SECTION 5)

Wenn arme Leute nachdenken,
soll man sie nicht stören. . .

DSP

Synthesis

V. "Die Strasse..."

QLIST

134

① ② ③ ④

fade to loud whisper

Die Stras - se war zu leer its emp - ti - ness had got - ten bored

voice spectra ostinato

voice resynthesis (voice resynthesis continues) harmonizer

* two ostinato continue, non-synchronized

ostinato continues

envelope triggered "die Strasse"

resynth-ostinato

ostinato continues

QLIST

140

⑤ ⑥ ⑦ ⑧

voice wavetable (harmonizer)

pulled my steps out from un - der my feet und klapp - te mit ihm her - um mm

(ostinato continues)

QLIST

146 9 10 11 (holder)

mm *freely*

voice resynthesis

(ostinato / non-synchronized)

(ostinato / non-synchronized)

drü - ben und da

QLIST

151 12 // 13 //

(da) // **wie mit einem Holzschuh...**

voice resynthesis // processed voice

Synthesis

QLIST

157

14 15 16 17 18

the wo - man die Frau er - schrak und hob sich aus sich ab

DSP

both ostinati fade in

ostinato continues

processed "erschrak"

Synthesis

ostinato continues

QLIST

162

19 20 21

zu schnell zu hef - tig so daß das Ge - sicht

DSP

envelope trigger "die Strasse"

(voice resynthesis)

Synthesis

QLIST

168

22 23 24 25 26 27 (holder)

she pulled out of herself so quickly,
so daß das Gesicht in den zwei Händen blieb. . .

zwei Hän - den

DSP

harmonizer freeze

Ich fing an, leise zu gehen. . .

high processed voice

voice fragment cloud

Synthesis

low mid "ohne"

low processed voice

QLIST

173

28 29 30 31 32

in den zwei Hän - den blieb

I could see it

ostinato / nonsynchronized

DSP

ostinato / nonsynchronized

Synthesis

(low processed voice)

(low mid "ohne")

ostinato / nonsynchronized

QLIST

179 33 (holder) 34 35 36 37

ly - ing there sein - ne hoh - le Form sei - ne hoh - le Form

ostinato / nonsynchronized (ostinati cut)

Synthesis

ostinato / nonsynchronized ostinati / nonsynchronized

QLIST

185 38 39 (holder) 40 (holder) 41 42 43 (h)

it cost me an in - de - scri - ba - ble ef - fort to

harmonizer

DSP

Synthesis

QLIST

191

44 (h) 45 (h) 46 47 48 (h)

stay with those two hands not to look at what had been torn out at what had been torn out of

DSP

Synthesis

QLIST

198

49 (h) 50 51 52 (h)

them Mir grau - te ein Ge - sicht von in - nen zu se - hen von in - nen zu

DSP

Synthesis

Ich fing an, leise zu gehen...

QLIST

204

53 (h) 54 55 56 57 (h) 58

se - hen But I was much more a - fraid

DSP

Synthesis

QLIST

209

59 60 61 (h) 62 63 (h)

a - fraid of that bare woun - ded head

DSP

Synthesis

QLIST

64 65 66 67 68 (h)

215

wai - ting there

DSP

low voice spectra voice resynthesis

Synthesis

QLIST

69 70 71 72 73

221

vor dem blo - Ben wun - den Kopf oh - ne Ge - sicht

DSP

envelope trigger: "Stören"

Synthesis

QLIST

227

74 (h) 75 76 77 (h) 78 79

processed "Ich lernen sehen" cloud ge - sicht Ich ler - ne se - hen Ja, ich fan - ge an

DSP

Synthesis

QLIST

233

80 81 82 (h) 83 84 85

ich fan - ge an fan - ge an Ha - be ich es schon ge - sagt?

oscillation. . .

DSP

Synthesis

QLIST

240

86

87

DSP

infinite reverb

fade reverb

fragmentary voices

ambient, barely heard

n.

ALL PROCESSES OFF

The image displays a musical score for the piece 'VIS-À-VIS / Rován'. It is organized into three main horizontal tracks: QLIST, DSP, and Synthesis. The QLIST track at the top features a treble clef and a single note at measure 240, with two circled measure numbers, 86 and 87, positioned above the staff. The DSP track, located in the middle, contains several annotations: 'infinite reverb' with a long arrow pointing right, 'fade reverb' with a shorter arrow pointing right, and 'fragmentary voices' with a series of vertical lines and a tapering wedge. The Synthesis track at the bottom is divided into two staves (treble and bass clefs) and includes the annotation 'ambient, barely heard' with a tapering wedge and 'n.' with a horizontal line. A box labeled 'ALL PROCESSES OFF' is situated in the upper right area of the DSP track. The entire score is framed by a large bracket on the left side, and a long horizontal line with a tapering wedge is positioned below the Synthesis track.