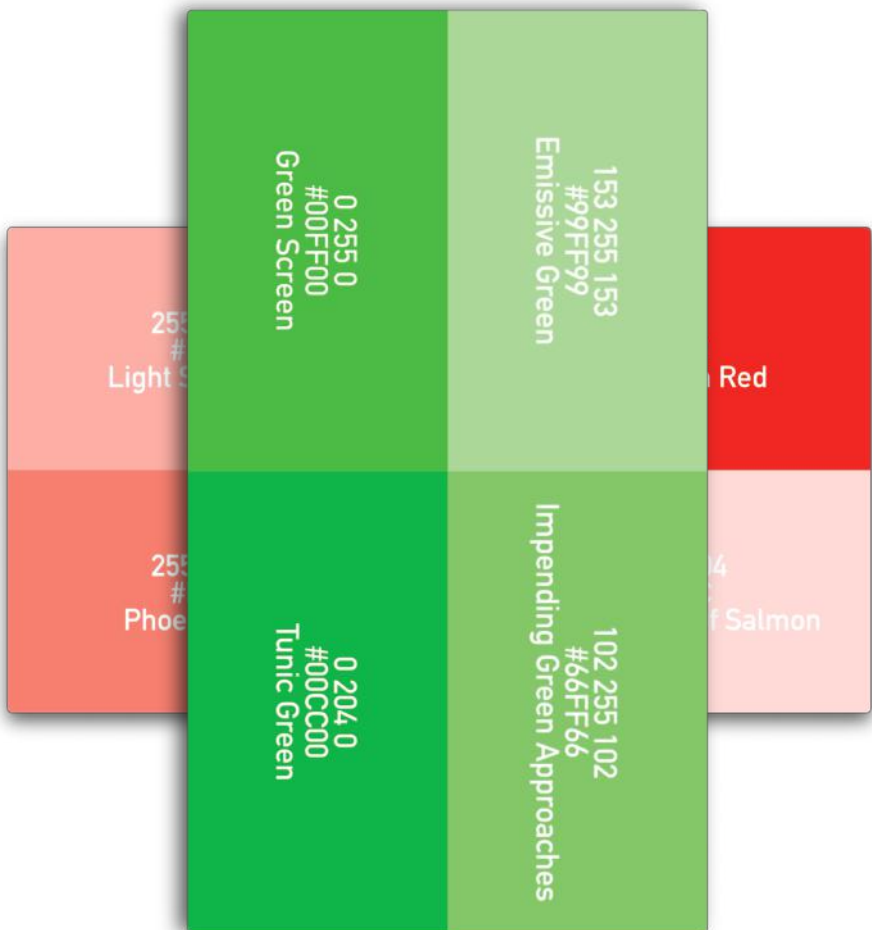


**90 (40)**  


color 255,168,002<sup>1</sup>  
 dur 60  
 sync pt 88 - 89 - 88

Venue:	
Drawing Title:	
Performance:	
Company:	
Set up Date:	
Performance Date:	
Drawn by:	
Date:	Scale: NA
Remarks:	



153 255 153  
#99FF99  
Emissive Green

102 255 102  
#6FF666  
Impending Green Approaches

0 255 0  
#00FF00  
Green Screen

0 204 0  
#00CC00  
Tunic Green

255 255 255  
#FFFFFF  
Light Salmon

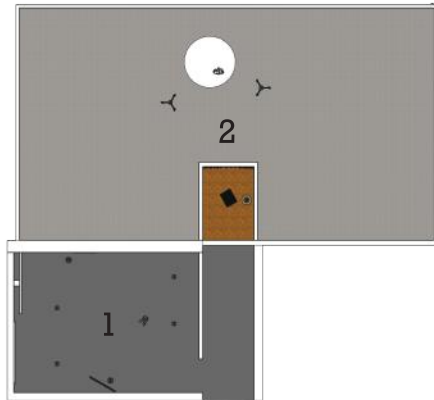
255 255 255  
#FFFFFF  
Phoebe

Red

4  
f Salmon

~~202~~ ~~202~~ ~~002~~





1.  
Variations of 96 chords in space  
(feat. William Lane)  
2022 - 2023

4-channel video with 6-channel audio (composition for viola, crotales, woodblock, self-playing piano, e-bows on piano strings, electronic sounds, water fountain, painted screens, and custom software), duration variable

2.  
Refrains and variations  
2023

For solo performer with computer, MIDI breath controller, automated percussion instruments, speakers, color spotlight, color LED light bulbs, duration variable

I think the audience can sit with Variations of 96 chords in space (1) and enjoy it without knowledge of how it was put together, but for those who are curious, I have described my process in the passages below.

The system that underpinned the work is important insofar that it helped to sustain a process in this particular instance for longer than if I were to rely on intuition alone; but ultimately the experience - a sequencing of music and images that is sometimes ordered, sometimes (more often, actually) haphazard - is probably more important.

A. I started with a chart of 96 'color chords.' There are 12 hues of color within the set. Each hue is associated with a key area. Lighter tints yielded chords with fewer varieties of intervals, and as the color tone gets darker the intervallic relationships within a chord become more varied and complex.

B. The work of composing involved the arrangement of notes and sounds, but also the choreography other elements, including the microphones that 'listened' to the sources of these sounds. We used four kinds of microphones in this work: (1) a shotgun microphone, which is the most directional and has the shortest capture range, which I think of as the equivalent of a 'tight' camera frame; (2) an omni-directional microphone, a kind of 'mid-shot'; (3) binaural microphones that I was wearing over my ears, which is a kind of 'POV image' of the room that moves with me; (4) a XY stereo pair, which is placed at the front of the room. 1, 2 and 3 moved around the room to explore a variety of listening positions and range.

while mic 4 was stationary and stayed with the front-of room camera.

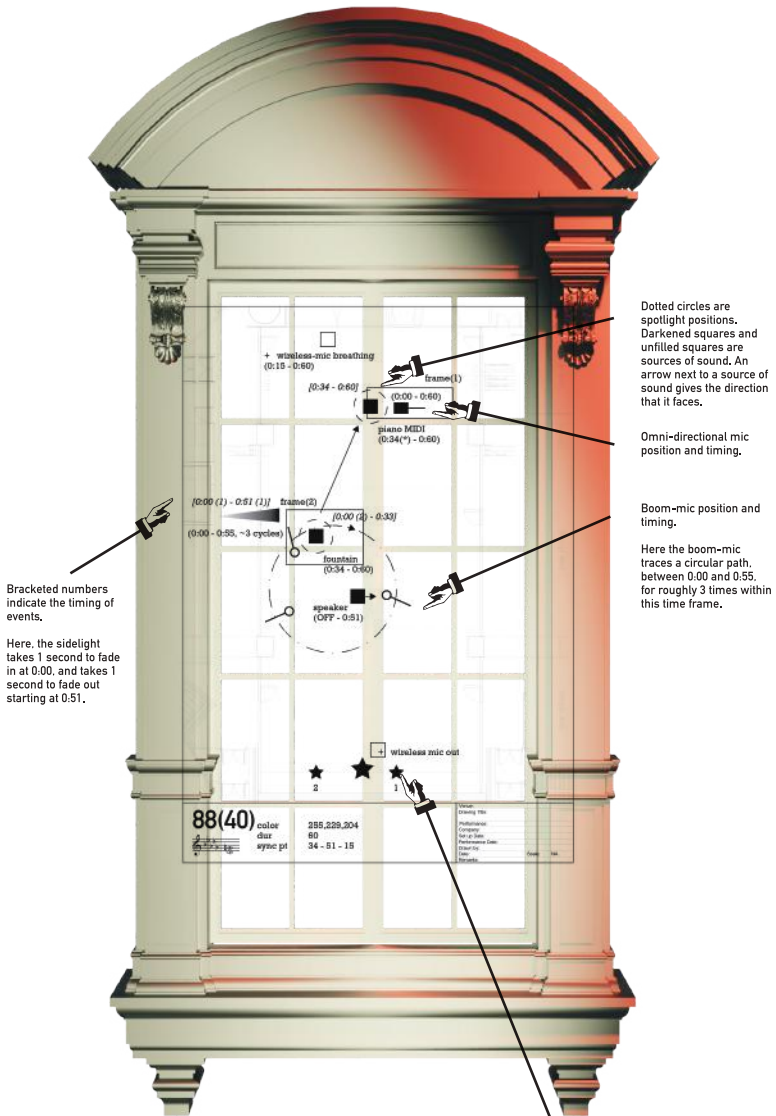
D. Each color chord gave rise to a short composition of either 60 or 90 seconds. Each short composition was filmed twice in the same theater, each time with a different subset of compositional elements.

E. The playback program stitches the individual clips back together in different ways and shuffles their order of appearance. In half of the time, the program will trace a randomly selected array of color hue, moving from lighter tints to darker shades. Once it reaches the end it will jump to the beginning of another array, until all 12 hues / 96 colors are heard. In these array-trace sequences, we see and hear the complete set of elements of a single color chord composition.

There is a fifty percent chance that an array-trace sequence will be interrupted by a "color mixing event": the simultaneous playback of either four randomly selected shades of the same color hue, or two randomly selected complementary colors. In these moments, subsets from several compositions are brought together instead.

Below I have included a sample of spatial scores. The rest of them can be viewed via the QR code below.

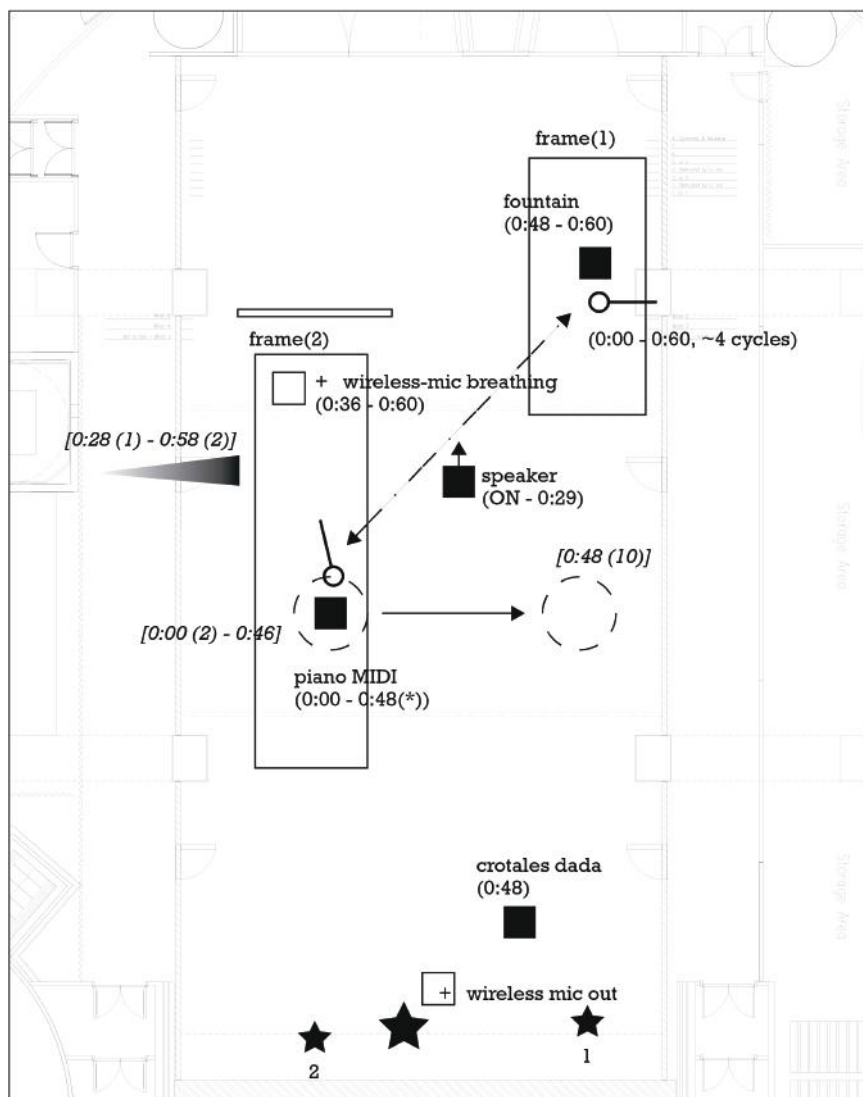




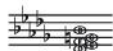
The stars indicate camera positions. The big star in the middle is a stationary room-wide frame; stars 1 & 2 are the tighter frames, and the rectangle that encloses a group of objects indicates the framing for the corresponding camera.







91



color 255,153,51  
 dur 60  
 sync pt 48 - 29 - 36

Venue:	
Drawing Title:	
Performance:	
Company:	
Set up Date:	
Performance Date:	
Drawn by:	
Date:	Scale: NA
Remarks:	









In Refrains and variations (2), I am a part of an open-ended composition that reoccurs in short segments, in different musical and spatial variations throughout the exhibition period.

The work derives its pitch materials from the chords-chart that (1) uses, but it is otherwise not related to (1). A program generates the composition in real time, starting with chord number 0 at the beginning of each day. Each segment is 225 seconds long. At the start of each segment the program also signals the spatial arrangement of the sound sources, which I then execute.

These sounds are streamed through the binaural headset that I am wearing over my ears. This is a type of microphone that gives the listener a better sense of being in a room from the wearer's POV.

Occasionally I will read from my private notes, or play (listen to) other music.

Despite the setting I don't think of the listener as a voyeur. Hopefully we are approaching a kind of hospitality.

```
screen /dev/cu.usbmodem0007601689681,115200
'lex' until serial sending
Screen -ls to list connection
Screen -X -S [number] quit to close connection
```

Frames and variations  
Petzel Gallery  
January 20 - March 4, 2023

### Variations of 96 chords in space

Computer programming, composition, video and  
sound editing  
Samson Young

Viola  
William Lane

Camera  
Leung Ho Sing  
Leung Tin Chun Jimmy  
Lau Chun Yuen

Audio  
Chiu Ho Chi Brother  
Samson Young

Lighting  
Ho Yan Lam Coey  
Ng Ka Wai Dikky  
Kwan Ka Heng Jennifer  
Tam Ho Fung Edwin

Production management  
Jones Lee

### Refrains and variations

Computer programming, composition and text  
Samson Young

Production assistant  
Homer Shew