

Composition title: *PARA≈METER, for flute + live electronics* (2015)
Duration: ≈ 15 minutes
Composers: Miles Warrington
Technical requirements: Computer running Pure data (Pd), Pd patch, streaming camera & optional projector + screen, 4 independent channel system + sub woofer
World Premiere: *KOMPOS* Symposium, Stellenbosch, 2015 with KEMUS Ensemble & Louisa Theart, flute

Introduction

During the composer's studies at the time, research was on-going the involved video recognition of objects and object tracking. The work is an attempt to integrate extra-musical control of sound parameters by the performer and articulate with acoustic music.

Composition

From the Ancient Greek παρά, "para", meaning "beside, subsidiary" and μέτρον, "metron", meaning "measure", this work explores the dynamics between what is part-of (beside) and measured. Scored for flute and electronics in an electroacoustic aesthetic, it draws inspiration from the early pitch-following works developed at IRCAM in the late 1980s by Philippe Manoury and Cort Lippe. The system uses pitch-detection techniques in Pure data (Pd) to emulate a score-follower and a camera system that uses a facial-tracking algorithm to assist the musician in controlling certain musical parameters that are indicated in the score. The result is an approximation (≈) of the musical elements between acoustic and electroacoustic scores.