

## **Copper (for Barcelona)**

12'01"

Paul Devens October 2017

Both early and new technologies come together as for the generators of sound analogue synthesizers from the 1970-ies are being used, which are live tuned by a Reaktor patch, running on a MacBook. Inspiration reaches over the years as well: the long glissandi from *Metastaseis* of Xenakis, the microtonal compositions from Phill Niblock and La Monte Young to the guitar-tsunami from Glenn Branca. Also the *Wavy Vertical Brushstrokes*, drawings in paint, from the 1990-ies of Sol Lewitt served as an inspiration.

The use of outdated technology is not particular about nostalgia; its been used because the mere quality of being unstable, unpredictable and colouring. An emphasis on this occurs during the 'performance' of the piece: small adjustments and manipulations of the filters are done by hand and happen within a noticeable time span.

Opposite to that, the use of the computers is necessary because of a extremely long time span: the glissando is almost imperceptible. To tune a note one octave up or down, it would take approximately 20 minutes.

A first version of *Copper* was performed in a gasometer in Maastricht: a six-channel, 3 hour-long piece intertwined with the reverberant and resonating behaviour of that space.

Korg MS20, Korg MS10, Korg X911, Yamaha CS5, Arp Axxe, Roland MC202, Arturia Beatstep Pro, MacBook Pro, PowerBook G4, RME Fireface UC, MOTU Ultralite 10/14 (for control voltages) Reaktor 5, Cockos Reaper64, Genelec 8020a.