

# OUTSIDE IN

4 voices with effect pedals

1 live electronics

12 speakers

by Casey Moir

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# OUTSIDE IN

Room layout

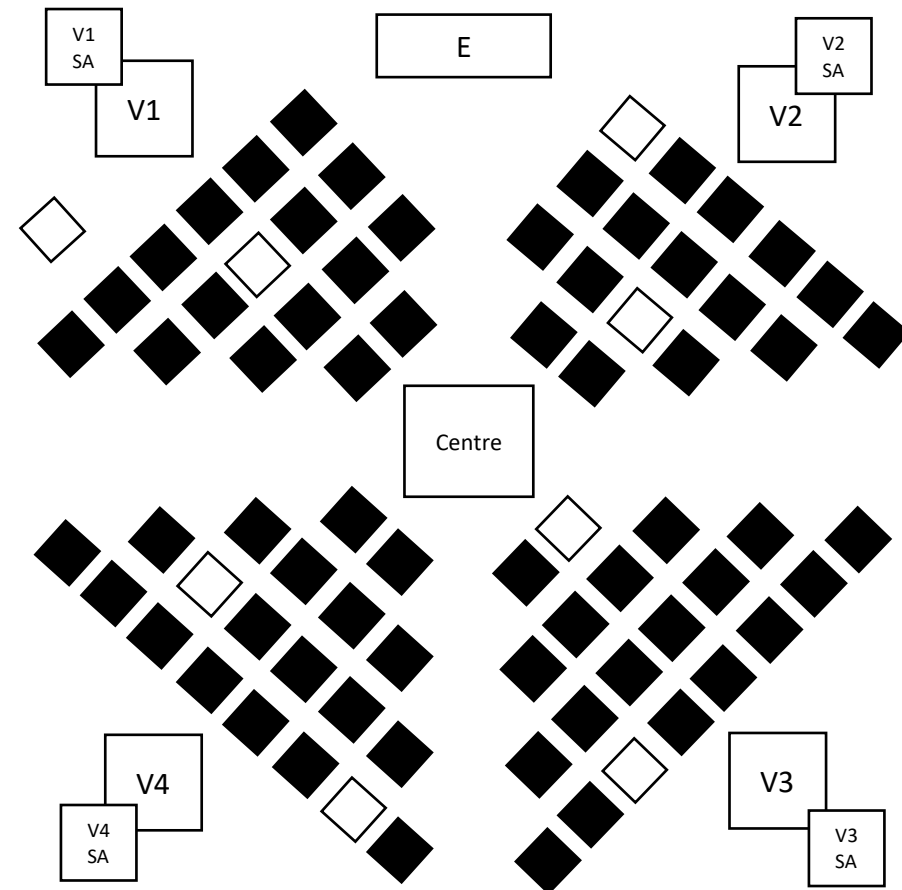
■ = Chair

V1 = vocal performer

V1 SA = vocal speaker A

□ = \* vocal speakers B + electronic speakers

E = electronics



\*suggested placement for the 4 vocal speaker B, as well as the 4 electronics speakers. Place one vocal and one electronic speaker in each of the 4 audience quadrants – exact placement, height and direction should vary. *NB: Each vocal performers speaker B should be placed in a differing audience quadrant to that in which they themselves (and their speaker A) are in.*

Square/diamond audience space: Arrange chairs into rows within the square, creating 4 sections with all rows facing inwards (Number of chairs/rows is optional)

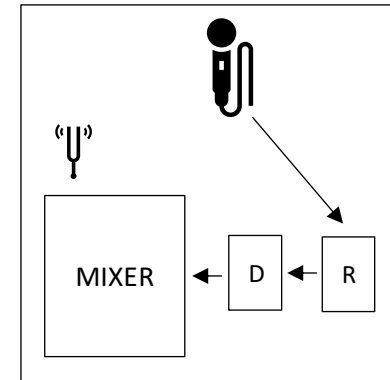
Lighting: Spotlight the centre (where nothing is) with white light. Highlight each performer station from above with a low blue light, enough so performers can see each other and cues with ease, but low enough not to draw excessive audience attention.

## OUTSIDE IN

To be performed in a large space that is alive and respondent yet not cathedral-like

### Vocal set-up:

- 1 dynamic microphone
- 1 reverb pedal
- 1 delay effect pedal
- 1 small mixer that has an input with PAN left and right function
- 1 tuning fork
- microphone stand, small table (80-90cm in height)



2 loudspeakers per vocal performer:

V1  
SA

Speaker A (ML) placed on a stand or hanging just behind performer directing sound into the audience square

V1  
SB

Speaker B (MR) placed under/between chairs, on floor, on stands or hanging within the audience square, routing: MR

ML = microphone pan LEFT > the left vocal signal is routed to their Speaker A

MR = microphone pan RIGHT > the right vocal signal is routed to their Speaker B

### Electronics:

Electronics has own quad system (4 speakers), with 1 speaker placed in each of the 4 audience sections, facing different directions; exact placement can vary

Sampler or laptop using pre-recorded field recordings of white noise, radio static/station searching, industrial machine murmurs/hums, guitar/bass amplifier noise, traffic rumblings and/or horns, panting, breathing sounds, crowds, the pitch 'A' in differing timbres, chatter etc.

Electronics are played live in interaction with the live voices

# Outside In

## Section A

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### No tempo

Pre-set delay: long tail with short delay start time  
 Pre-set reverb: large room or hall, moderately 'wet'  
 Both delay and reverb are ON/active from start

Microphone pan: ML

Continuous fluctuation throughout section: *mp* → *p*

### General notes for V1-4 Section A:

Oooo: soft, rounded and in front of mouth, continuous throughout section

Glissandi: very slow throughout. Their aim is to explore and revel in the microtonal and subsequent beatings that occur.

Delay: functions to extend all long-tones beyond physical breathing capabilities so that sounds are continuous throughout, meaning glissandos can last over several breaths without sounds pausing momentarily while performers takes in new air.

1 *hold until V3 & V4 have completed their 1st gliss* 2 3 4 5 6

Voice 1  
 Oooo.....  
*hold until V3 & V4 have completed their 1st gliss*

Voice 2  
 Oooo.....  
*hold 1 approx. 3mins before glissing*

Voice 3  
 Oooo.....  
*hold 1 approx. 3mins before glissing*

Voice 4  
 Oooo.....

Electronics  
 Optional: creep in at any time in section A 1-15 and layer voices with *p* longnotes on the pitch A. These can be, for example, sine tones, field recordings (of machinery, vehicles braking, appliances etc.) or electronically generated. Otherwise *tacet*.

7 8 9 10 11

V1 *gliss.* *gliss.*

V2 *gliss.* *gliss.*

V3 *gliss.*

V4 *gliss.* *gliss.* *gliss.*

E ||

*tacit and/or optional boxed text continued...*

(Be approx. 15mins into the piece at nr.15)

**15:** Once all voices have established 15, **deactivate delay** at completion of a final exhale. *N.B this does not have to be simultaneous.* Let **delay** fade out. Reduce **reverb** to 'moderately dry'. Use tuning fork to find pitch A.

**Fermata:**  
V1-4: create feeling of disorientation by slightly and continuously bending pitch A both up and down, creating beatings. Breath where necessary and continue in same fashion.  
  
ML/MR: smooth, moderate panning  
  
Undetermined length

V1

V2

V3

V4

E

*tacit and/or optional boxed text continued.....*

Play short *mf* bursts (1-4secs) of traffic, horns, brakes screeching, chatter/crowd noise etc  
Keep pauses short between bursts.  
Use quad-speakers as you desire.

# Outside In

## Section B

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### V1-4 throughout section B:

Alternate ML/MR moderate sweeping, smooth

Reverb gradual progression from relatively wet to relatively dry

V1-4: Note values do not apply, instead durations are variable. Follow order as notated and create bouncing effect from voice to voice, using irregular intervals for each pronounced longtone attack

### V1-4: Merge into Section C

Continue with bouncing irregular soundings and gradually progress to more regular soundings which accelerate towards 220bpm

Introduce 'ha'. Alternate between sounding 'ao' and 'ha'. N.B: the order of soundings remains as notated (V1>V2>V3>V4>)

'Ha' should be intermittent at first, gradually increasing in frequency throughout gradual progression until 'Ha' has completely replaced 'Ao'. Once 'ha' has completely taken over 'ao' and tempo 220bpm has been reached, the merge into section C is complete

V1

V2

V3

V4

E

Use suitable repetitive motifs such as traintracks, mechanical noises, industrial machinery etc, of differing tempos, and allow them to creep in and out of overall sound-picture. Alternate between loudspeakers, and increase density/number of actively sounding loudspeakers at any given time throughout section B

Introduce sounds such as white noise, radio static etc as vocals 1. introduce 'Ha' that gradually replaces 'Ao', 2. become more regular in their soundings and 3. accelerate towards 220bpm

# Outside in

## Section C

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**PATTERN I**

♩ = 220

V1	<p>Alternate sharply at will between ML/MR</p> <p>ha</p>	<i>open repeat</i>	<p>last x only</p> <p>ha</p>	<p>HOLD pause 5-8secs, then cue <b>PATTERN II</b></p> <p><i>tacit</i></p>
V2	<p>Alternate sharply at will between ML/MR</p> <p>ha</p>	<i>open repeat</i>	<p>last x only</p> <p>ha</p>	<p><i>tacit</i></p> <p style="text-align: right;">Watch V1 for onwards cue</p>
V3	<p>Alternate sharply at will between ML/MR</p> <p>ha</p>	<i>open repeat</i>	<p>last x only</p> <p style="text-align: center;">Hold as long as desired</p> <p>tsch <i>f</i></p>	<p><i>tacit</i></p> <p style="text-align: right;">Watch V1 for onwards cue</p>
V4	<p>Alternate sharply at will between ML/MR</p> <p>ha</p>	<i>open repeat</i>	<p>last x only</p>	<p><i>tacit</i></p> <p style="text-align: right;">Watch V1 for onwards cue</p>
E	<p><i>mf</i>&lt;&gt;<i>mp</i> throughout <i>open repeat</i></p> <p>Use air sounds, radio static, people talking, panting, whispering, crowds etc. Play bursts of 2-5sec and use space. Alternate between and amount of simultaneously active speakers.</p>	<i>open repeat</i>	<p>last x only</p> <p>Same as in previous bar but continuous sound (no space), until cued by V3 to cease all sounds abruptly</p>	<p><i>tacit</i></p> <p style="text-align: right;">Watch V1 for onwards cue</p>



PATTERN II

ca. ♩=110

Alternate sharply at will between ML/MR

V1	<p><i>open repeat</i></p> <p>ha <i>f</i></p>	<p>last x only</p> <p>ha</p>	<p>HOLD pause ca.4secs, then cue PATTERN III</p> <p><i>tacit</i></p>
V2	<p><i>open repeat</i></p> <p>ha <i>f</i></p> <p><i>cue</i></p>	<p>last x only</p> <p>tsch <i>f</i></p> <p><i>cue</i></p> <p>Hold as long as desired</p>	<p>Watch V1 for onwards cue</p> <p><i>tacit</i></p>
V3	<p><i>open repeat</i></p> <p>ha <i>f</i></p>	<p>last x only</p> <p>ha</p>	<p>Watch V1 for onwards cue</p> <p><i>tacit</i></p>
V4	<p><i>open repeat</i></p> <p>ha <i>f</i></p>	<p>last x only</p> <p>ha</p>	<p>Watch V1 for onwards cue</p> <p><i>tacit</i></p>
E	<p><i>open repeat</i></p> <p>Use air sounds, radio static, people talking, panting, whispering, crowds etc. Play bursts of 2-5sec and use space. Alternate between and amount of simultaneously active speakers.</p> <p><i>mf&lt;&gt;mp throughout open repeat</i></p>	<p>last x only</p> <p>Same as in previous bar but continuous sound (no space), until cued by V2 to cease all sounds abruptly</p>	<p>Watch V1 for onwards cue</p> <p><i>tacit</i></p>

PATTERN III

♩=110>220

Alternate sharply at will between ML/MR

open repeat

V1

ha  
f accel. . . . .

Alternate sharply at will between ML/MR

open repeat

V2

f accel. . . . .  
ha

Alternate sharply at will between ML/MR

open repeat

V3

f accel. . . . .  
ha

Alternate sharply at will between ML/MR

open repeat

V4

ha  
f accel. . . . .

open repeat

Use air sounds, radio static, talking, panting, whispering, crowds etc. Play bursts of 2-5sec and use space. Alternate between and amount of simultaneously active speakers.

E

mf<>mp throughout open repeat

No tempo

open duration

Fast and fluctuating: Choose freely between *Rhythms* ♪♪, ♪, ♪ and *Sounds* ha, hã, hõ, hi, hä (air only, with attack) Start dense with fast interchanges and work towards more space Reverb: dry < moderately dry ML/MR at will (use sharp and moderately smooth panning)

Fast and fluctuating: Choose freely between *Rhythms* ♪♪, ♪, ♪ and *Sounds* ha, hã, hõ, hi, hä (air only, with attack) Start dense with fast interchanges and work towards more space Reverb: dry < moderately dry ML/MR at will (use sharp and moderately smooth panning)

Fast and fluctuating: Choose freely between *Rhythms* ♪♪, ♪, ♪ and *Sounds* ha, hã, hõ, hi, hä (air only, with attack) Start dense with fast interchanges and work towards more space Reverb: dry < moderately dry ML/MR at will (use sharp and moderately smooth panning)

Fast and fluctuating: Choose freely between *Rhythms* ♪♪, ♪, ♪ and *Sounds* ha, hã, hõ, hi, hä (air only, with attack) Start dense with fast interchanges and work towards more space Reverb: dry < moderately dry ML/MR at will (use sharp and moderately smooth panning)

Same types of sounds as in previous bar but start with dense continuous sound (no space) all speakers active and initiate working towards longer smoother sounds with less simultaneously active speakers

open duration

Choose freely between same rhythms and sounds as in previous bar, and introduce whole notes ♩ sounding on ä, a, â, sparsely at first, then allow ♩ to gradually take over Reverb: moderately dry < moderately wet (gradual) ML/MR (gradual transition to slow smooth panning)

Choose freely between same rhythms and sounds as in previous bar, and introduce whole notes ♩ sounding on ä, a, â, sparsely at first, then allow ♩ to gradually take over Reverb: moderately dry < moderately wet (gradual) ML/MR (gradual transition to slow smooth panning)

Choose freely between same rhythms and sounds as in previous bar, and introduce whole notes ♩ sounding on ä, a, â, sparsely at first, then allow ♩ to gradually take over Reverb: moderately dry < moderately wet (gradual) ML/MR (gradual transition to slow smooth panning)

Choose freely between same rhythms and sounds as in previous bar, and introduce whole notes ♩ sounding on ä, a, â, sparsely at first, then allow ♩ to gradually take over Reverb: moderately dry < moderately wet (gradual) ML/MR (gradual transition to slow smooth panning)

Same types of sounds as in previous bar. Continue working towards longer smoother sounds with less simultaneously active speakers

f

f

f

f

f

mf

mf

mf

mf

mf

mp

mp

mp

mp

mp

N.B: this transition is to be staggered and applies to all parts. LISTEN!!

*open duration*

# Section D

*open repeat*

ML/MR: continuous smooth slow panning. Reverb: moderately wet.  
 Sound using only air on vowel formations ä, a, å. Sound for a full in- or exhale, starting each new sound and in/exhale with a soft glottal attack.  
 Sound independently of each other, varying the lengths of soundings, breathing (taking short pauses) where necessary but always see to it that at least one voice is actively sounding at any given time.

V1

ä/a/å  
mp

ML/MR: continuous smooth slow panning. Reverb: moderately wet.  
 Sound using only air on vowel formations ä, a, å. Sound for a full in- or exhale, starting each new sound and in/exhale with a soft glottal attack.  
 Sound independently of each other, varying the lengths of soundings, breathing (taking short pauses) where necessary but always see to it that at least one voice is actively sounding at any given time.

V2

ä/a/å  
mp

ML/MR: continuous smooth slow panning. Reverb: moderately wet.  
 sound using only air on vowel formations ä, a, å. Sound for a full in- or exhale, starting each new sound and in/exhale with a soft glottal attack.  
 Sound independently of each other, varying the lengths of soundings, breathing (taking short pauses) where necessary but always see to it that at least one voice is actively sounding at any given time.

V3

ä/a/å  
mp

ML/MR: continuous smooth slow panning. Reverb: moderately wet.  
 Sound using only air on vowel formations ä, a, å. Sound for a full in- or exhale, starting each new sound and in/exhale with a soft glottal attack.  
 Sound independently of each other, varying the lengths of soundings, breathing (taking short pauses) where necessary but always see to it that at least one voice is actively sounding at any given time.

V4

ä/a/å  
mp

*open duration*

E

*tacit*

*cue*

# Section E

V1		When you hear the electronics enter, proceed to complete current soundings from previous bar by fading out your long air tones on one final exhale. Do so independently of each other <i>mp &gt; tacit</i>	Set pan to ML Watch E for <i>cue</i>	approx. 30-60secs <i>cue</i>	Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R	approx. 4-10secs <i>cue</i>	Pan sharp to MR while continuing hard R	Simultaneous tacit
				approx. 30-60secs <i>cue</i>		Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>		
				approx. 30-60secs <i>cue</i>				
				approx. 30-60secs <i>cue</i>		Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>		
V2		When you hear the electronics enter, proceed to complete current soundings from previous bar by fading out your long air tones on one final exhale. Do so independently of each other <i>mp &gt; tacit</i>	Set pan to ML Watch E for <i>cue</i>	approx. 30-60secs <i>cue</i>	Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>		approx. 4-10secs <i>cue</i>	Pan sharp to MR while continuing hard R
				approx. 30-60secs <i>cue</i>		Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>		
				approx. 30-60secs <i>cue</i>			Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>	
				approx. 30-60secs <i>cue</i>		Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>		
V3		When you hear the electronics enter, proceed to complete current soundings from previous bar by fading out your long air tones on one final exhale. Do so independently of each other <i>mp &gt; tacit</i>	Set pan to ML Watch E for <i>cue</i>	approx. 30-60secs <i>cue</i>	Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>		approx. 4-10secs <i>cue</i>	Pan sharp to MR while continuing hard R
				approx. 30-60secs <i>cue</i>		Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>		
				approx. 30-60secs <i>cue</i>			Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>	
				approx. 30-60secs <i>cue</i>		Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>		
V4		When you hear the electronics enter, proceed to complete current soundings from previous bar by fading out your long air tones on one final exhale. Do so independently of each other <i>mp &gt; tacit</i>	Set pan to ML Watch E for <i>cue</i>	approx. 30-60secs <i>cue</i>	Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>		approx. 4-10secs <i>cue</i>	Pan sharp to MR while continuing hard R
				approx. 30-60secs <i>cue</i>		Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>		
				approx. 30-60secs <i>cue</i>			Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>	
				approx. 30-60secs <i>cue</i>		Continuous hard, wide-mouth, <i>ff</i> , toneless, rolling R Breath where necessary, then continue with R Watch V1 for <i>cue</i>		
E		<p>approx. 3-5mins</p> <p>Scene 1: rustling, crackling, crunching Scene 2: white noise, radiostatic/tuning, machinery noise and motifs Scene 3: traffic Scene 4: crowds, demonstrations, busy cityscapes</p> <p>Stagger entrances of scenes. Scenes are to be interactive with layers being added/subtracted at will. Each scene is to actively sound in one speaker at any given time with one, several or all scenes actively sounding simultaneously. Scenes can sound and move between speakers at will with minimal multiple scene overlap (i.e: one scene moving from a speaker can overlap another that moves to it) OR be assigned to a specific speaker throughout this passage.</p> <p>Fluctuating crescendo: levels are to move both up and down (be staggered) within and between scenes with the overall effect being a crescendo that works towards its climax (<i>ff</i>)</p>	Set pan to ML Watch E for <i>cue</i>	approx. 30-60secs	Climax!! All scenes active and moving between speakers. Watch V1 for <i>cue</i>		Cease all sounds abruptly, leaving only a quiet, short, fading decay of what was	Simultaneous tacit
				approx. 30-60secs				

*p*

*cue*

*ff*

*mp*

*tacit*