

## **Activated Sound**—Realization Score

By *Jesse Pearlman Karlsberg*

A sound environment of audience-interactive pulses, drones, and political song recordings

*First performance, 4 October, 2002 as a pre-concert anti-war sound environment for 'Action, Struggle, Resistance, a Celebration' at the World Music Hall, Wesleyan University.*

Activated Sound consists of a speaker array and a set of microphones placed to encourage use by the audience. Aspects of the sound recorded by the microphones control the piece's sound parameters.

One microphone controls the playback of a series of recordings of political songs written in the past century from a variety of music traditions. The song lyrics should be in languages which the audience will understand or should otherwise be recognizable. The songs should address a variety of leftist political concerns but the collection should have a weighted focus on a current issue. The sound spoken into the microphone controlling the recording-playback should also be transmitted over the speaker array allowing the words and sounds of audience-participants to provide counterpoint to the recordings.

Other microphones control the frequency and rate of change of layered drones and the resonating frequency and frequency of pulses. These microphone-triggered synthetic sounds will increase the variety of audience interactivity and enhance the piece's musical texture.

Features of the piece such as microphone and speaker placement, sound pan and gain, and piece length will vary depending on the performance space and context.