Document Header

- **Doc name- 50:50 Online- The Fake Quartet for two,**
- Document location -   System 50:50 GD acc > folder 040 projects
- Shared status
    - Yes, specific people with edit rights
    - Linked from the project web page, with view only rights
    - **Edit rights are available on request.**
- Author -   Phil Morton, March 2020
- Forum -   No
    - Forum LINK to follow
    - Permission status:
        - Guests/public can view the forum content.
        - To edit & contribute the viewer needs to be registered with the discussion board and assigned to the `system 50:50` user group.
- **Signed off:**
    - **NO**
    - version 1.11 Pm

50:50 Online - The fake quartet project
A system 50:50 Online project

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Introduction.

50:50 Online A system 50:50 project exploring collaboration over distance and time.

Short Version:

50:50 Online is a collaborative project for improvisers who are at a distance from each other. The process involves the sharing of sound files via the internet. The content is free improvised music using the music system `System 50:50`. The files are assembled in layers, aka multitrack, in audacity then mixed down to a stereo track.

The fake-quartet follows a similar pathway to the original `**50:50 Online**` project for the Octet, except there are only two people, two players, each player produces two tracks resulting in a collation of four tracks. It is a fake-quartet.

Background.

At the time of the COVID-19 in 2020 Phil Morton received an email from Martin Hackett of Oxford Improvisers, opening up the possibility of distance collaborations over the internet as a relief from musical isolation. One process mentioned was `file sharing` . PM constructed an outline, and Russ Grant of Llanrwst: Wales: UK suggested the title of `sound on sound` this is a nice idea but was later changed to **50:50 Online**

This document assumes an awareness of System 50:50.
If you need more information it is here: follow this link

Related document: **50:50 Online** Octet LINK TO DOCUMENT

The Fake-Quartet for two.

(This account excludes notes on the software to be used, and how the audio is assembled.)

This is a process of steps that are repeated.

The names used in the example are Phil Morton & Martin Hackett

1. Martin Hacket (MH) records a solo piece
   a. Example: 6 minutes duration 4' 30'' freeplay, 1' 30'' tacet
   b. Passes it on to Phil Morton
2. Phil Morton records an improvisation whilst listening to the MH audio.
   a. System 50:50 settings 6 minutes duration 4' 30'' freeplay, 1' 30'' tacet
   b. The two pieces are (or are not) synchronised
   c. The result is one audio file containing two audio tracks
   d. He passes the audio file(s) back to Martin Hackett
3. Martin Hackett records an improvisation whilst listening to the MH/PM audio.
   a. Martin Hackett's instrumentation is different to his first recording
   b. System 50:50 settings 4' 30'' freeplay, 1' 30'' tacet
   c. The three pieces are (or are not) synchronised
   d. The result is one audio file containing three audio tracks
   e. He passes the audio file back to Phil Morton
4. Phil Morton records an improvisation whilst listening to the MH/PM/MH audio.
   a. Phil Morton's instrumentation is different to his first recording

b. System 50:50 settings 4' 30'' freeplay, 1' 30'' tacet
c. The four pieces are (or are not) synchronised
d. The result is one audio file containing four audio tracks
e. This is the end. This is the quartet
5. Example of track descriptions.
   a. Martin Hackett, Korg
   b. Phil Morton, guitar
   c. Martin Hackett, concertina & misc
   d. Phil Morton, double bass and misc
6. The result is one audio file containing four audio tracks, by two people, playing different instruments as an aid to sound diversity

The settings 4' 30'' minutes free play and 1.30'' minutes tacet, will produce a theoretical outcome of 3. people improvising at any one time. Yes, I know, it is a little bit more complicated than that.

The result is - a fake quartet

SWOT Analysis of the Fake Quartet

- Strength
  - Only two people in the loop may lead to a faster turnaround time.
  - Yes, a faster turnaround time
- Weakness
  - This is theory . The method has not been tested
  - The players are not in the same room in real time
- Opportunity
  - This may have a use in a post COVID-19 world.
  - A tool for practising for those interested in free improv. That is practising as an individual in the home or studio, but has an element of interaction with other improvisers.
- Threat
  - The tyranny of technology
  - Privately owned technologies are incompatible

Technical process

- Citation needed.

Tools. Terminology and support.

- Suggested software: audacity, open source and free software.
- The improvisers networks online has a framework that can support all aspects of this project if a framework is required e.g. discussion board/forum.
- Our time.
- Terminology
  - Header

- ○ Spike clip.
- ○ First Heard concept.
- ○ Test tracks.

Challenges and obstacles.

- ● The theory and practice of `home recording` may be a mystery to participants
- ● Uneven sound levels in different recordings/solo audio tracks
- ● Uneven room tones and spatial signatures when recording.
- ● Maybe unsuitable for some instruments and their recording environment
- ● Two people (or more) are required to have oversight of the process
- ● The process is too slow.
- ● All projects have obstacles and a resulting frustration, it is the duty of the project management process to resolve, solve and remove obstacles.

Summary and unexpected outcomes.

Plus points
- ● We are living in and at variable levels of self isolation, This project could be a relief.
- ● System 50:50 maximises the potential for this project to work because it supports a framework of cohesion,the creation of space for others, and a composition design (we know when it ends) that enables……...more **citation needed**
    - ○ It maybe prove to be an unproductive use of time- let us find out
- ● Unexpected outcomes
    - ○ Distant collaboration to produce a work driven by free improvisation with its sub-text of: being in the moment, relational collaborations etc is a challenge if not a contradiction. The project may work. It may also deliver unexpected outcomes and variations that we experience as a productive use of time
- ● end

What happens next.

- ● Create a web page /article
- ● Mailchimp newsletter - introduce and recruit
- ● Doodle poll survey - `I am in` options: done, link available on request.
- ● Do it.

Personal specifications.

- ● Desirable, knowledge and experience of `System 50:50`
- ● Each player needs their own clock:
    - ○ Standard mechanical
    - ○ Digital app on a device [a return of this idea]
- ● Access to audio playback equipment
    - ○ This may involve the use of headphones
- ● Access to audio recording equipment

○ This may require direct recording to the device and not via microphones
● The knowledge of how to transfer audio files over the internet and to avoid using email
● The ability to share information about obstacles experienced with others: especially those with oversight of the project.

Project requirements

● Standardised audio recording format e.g wav files not mp3
● Standardised audio software to be used to collate the tracks
  ○ Audacity is suggested.
● To create a project management team.
●

Key Links

● Web articles,
  ○ A web article, version of this document : LINK
● Audacity, link to follow - or use google search
● Zoom, link to follow - or use google search
● System 50:50, link to follow - or use google search, Improvisers online system 5050
●

Communications

● Project **50:50 Online** email - system5050@improvisersnetwork.co.uk
  ○ Personal email philmorton@improvisersnetwork.co.uk
  ○ It may be messy to know which one to use
● Zoom web application & app, zoom is used for online meetings and webinars.
  ○ Zoom site link - URL LINK
● Skype account, available on request.

Admin & office support

● How to share google documents
● Notes on how to comment and share to follow

Document admin footer

● **Document design source -   KD00 Document framework template 1**

- **Heading use text format - Headings 2**