

## Document Header

- **Doc name- `50:50 Online` - The Ghost Host**
- Document location - System 50:50 GD acc > folder 040 projects
- Shared status
  - Yes, specific people with edit rights
  - Link to the project web page, with view only rights
  - Edit rights are available on request.
- Author - Phil Morton, March 2020
- Concept, Robin Hartwell, Martin Hackett
- 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 1.10 PM

## Sound on Sound - The Ghost Host A system 50:50 distance project

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### Introduction.

Sound on sound: A system 50:50 project exploring collaboration over distance and time.

### Short Version:

Sound on sound is a collaborative project for improvisers at a distance from each other, that employs System 50:50. The process involves the sharing of sound files, assembling the files in layers, aka multitrack, to produce one output of a stereo two track audio piece of music.

**The Ghost Host** follows a similar pathway to the standard `50:60 online` project for the Octet: audio files are produced (using system 5050 and free improv) then shared. In this version there is one special track, the `seed` track produced by a `host`. This seed track is sent to a number of players (in this example four). Each of the four players records a `solo track` whilst playing in duet with the `seed` track shared by the host. Later, the five tracks are then collated together in Audacity creating a quartet (plus the seed track) where four of the tracks relate only to the seed track and not directly to each other. The original seed track is eliminated, The result is a `quartet`. The host is now a ghost.

## 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`. The notion of the Ghost Host arose from two sources, one source was a conversation between Phil Morton and Robin Hartwell, the second source is Martin Hackett.

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

Related document: Sound on Sound Octet [LINK TO DOCUMENT](#)

## The Ghost Host.

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

The names used in the example are Phil Morton, Martin Hackett, Robin Hartwell, Sabine Kausmaull and Clayton Jackson the names are used without consent being asked or given. It is an arbitrary selection of names.

1. Phil Morton records a solo piece, and he is the host for the piece / project
  - a. Example: 6 minutes duration 4' 30" freeplay, 1' 30" tacet
  - b. Phil Morton shares the solo piece with the full list of participants
  - c. The clock settings will include a `header` or headroom: citation required.
    - i. The header will include a spike for synchronisation.
  - d. The process will include sharing a test track: citation to follow

2. Martin Hackett records an improvisation whilst listening to the PM solo.
  - a. System 50:50 settings 4' 30" freeplay, 1' 30" tacet
  - b. Martin Hackett passes the audio file back to Phil Morton (or the audio manager)
  - c. Martin Hackett does not listen to the seed track shared by the host prior to recording his contribution.
3. Robin Hartwell records an improvisation whilst listening to the PM solo.
  - a. System 50:50 settings 4' 30" freeplay, 1' 30" tacet
  - b. Robin Hartwell passes the audio file back to Phil Morton(or the audio manager)
  - c. Robin Hartwell does not listen to the seed track shared by the host prior to recording his contribution.
4. Sabine Kausmaull records an improvisation whilst listening to the PM solo
  - a. System 50:50 settings 4' 30" freeplay, 1' 30" tacet
  - b. Sabine Kausmaull passes the audio file back to Phil Morton (or the host)
  - c. Sabine Kausmaull does not listen to the seed track shared by the host prior to recording his contribution.
5. Clayton Jackson records an improvisation whilst listening to the PM solo
  - a. System 50:50 settings 4' 30" freeplay, 1' 30" tacet
  - b. Clayton Jackson passes the audio file back to Phil Morton(or the audio manager)
  - c. Clayton Jackson does not listen to the seed track shared by the host prior to recording his contribution.
6. Phil Morton (in this example) the host & and the audio manager now has five recordings:
  - a. The recording are synchronised
  - b. Phil Morton's original track is deleted
  - c. The result is a quartet, the shared element, the seed track is silenced.

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

The system 50:50 clock settings stated are an example, other settings can be used.

## The result is sound on sound - The Ghost Host

### SWOT Analysis of the `Ghost Host`

- Strength
  - The process could be quick, as there is one seed track (the host/ghost), There are fewer steps in this process than passing an accumulation of tracks round a circle.
  - This is part of a `proof of method` process. The personal specification and project requirements are skills and tools that can be transferred to other `sound on sound` - system 50:50 projects. In this case the turn around is quicker. We acquire skill and experience that are transferable and of use even if, as the case may be, this project is later dropped.
- Weakness

- This is theory . The method has not been tested
- Some participants may dislike being the seed: the first track, the host.
- There is an element of chance in the result , as no-one hears the totality before it is finalised.
- Opportunity
  - This may have a use in a post COVID-19 world
  - It could maintain connections in the shut-down world.
  - It could be a tool for practising for those interested in free improv
- Threat
  - The tyranny of technology
  - Privately owned technologies are incompatible
  -

### **Technical process**

- Citation needed.

### **Tools 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.

### **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 shared composition design.
- It could 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 and enabling relational collaborations etc, is a challenge, if not a contradiction. The project might work. It might 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.
- Reflect and share feedback
- Do it again, or change and re-arrange, and do it again : repeat the cycle

## 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.
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## 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
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## Communications

- Project Sound on sound email - [system5050@improvisersnetwork.co.uk](mailto:system5050@improvisersnetwork.co.uk)
  - Personal email [philmorton@improvisersnetwork.co.uk](mailto: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