

Spiral_Staircase

Music Video: <https://youtu.be/o5WuVDFwCA>

Spiral_Staircase
by E Noodle

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Music Video: youtu.be/o5WuVDFwCA

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Spiral_Staircase
stay in the same place
always ascending
doing the same thing

thinking the same thing over and over
thinking the same thing over and over
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released April 29, 2023
- E

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E Noodle
Atlanta, Georgia
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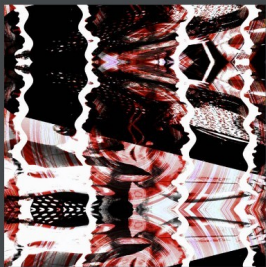
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- The idea for this project was to make a song about the process of making music. I wanted to showcase the repetition involved, and have the elements of production on display.
- In the beginning all I had in mind were a few phrases looped with themselves.
- I realized I could use the chromatic scale as a reference to the material of music itself. Using an ascending chromatic pattern, I set to make variations on this idea.
- From there I began making patterns with the Model: Cycles groovebox to perform later.
- After that I made new patches on the Bass Station II and some arps to perform while recording.
- I used the Pocket Operator 33 to loop my vocals and sequence internal effects.
- I also used the 33 to record live as a metronome so I could be sure I got 16 bar takes.
- The bassline, drums, and live vocals were all recorded to the metronome as well.
- The Zoom Q8 was used to capture the live performance and audio to produce in the DAW later, saving me some time finding the right take later on with video.

In this piece, I had to make some decisions for the song that wouldn't have mattered as much if it weren't presented through a video. Notably, I wanted to demonstrate that the vocals of myself were performed via the PO-33 sampler, but in order to do that I had to first present the clips of myself recording into the device. This forced me to consider how to present the action in the context of the song structure, something I wouldn't need to worry about if it wasn't intended to be displayed as a video performance. Because I didn't want to interrupt the song's rhythm once it had begun, I decided to begin the piece by showing myself talking into the device, and then perform each bit later on, giving the viewer a small story to be told in the song's structure.

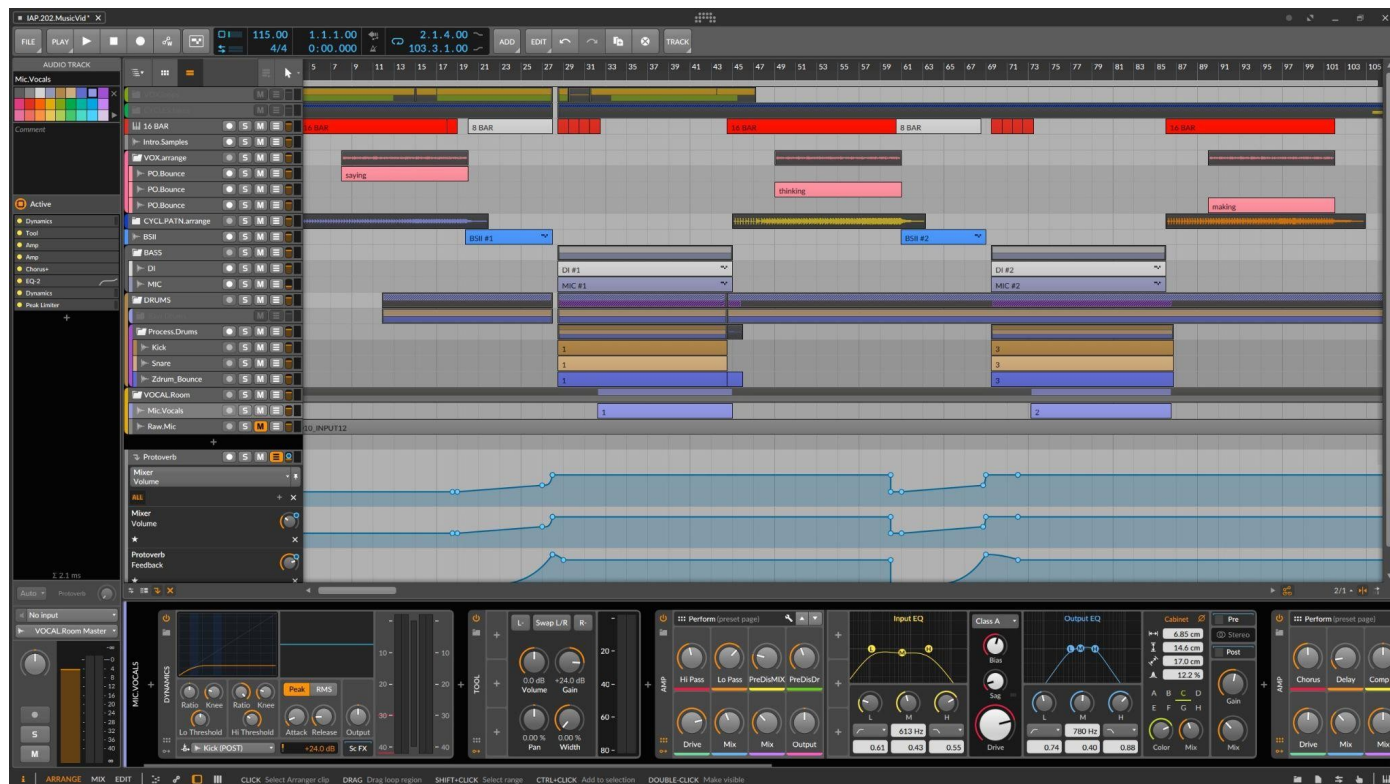
The other element I wanted to draw attention to was the contrast between live performance via electronic machines vs. acoustic/electroacoustic ones. In order to do that I decided to separate the performances of each medium entirely. Doing this gives the listener a strong difference in tone that draws the attention away from the rhythm and repetition and towards the performance itself, and the distinct tones that are generated via the differing disciplines of music-making tools.

In order to emphasize the nature of music as a medium itself, I wanted the 12-tone scale to repeat itself, as it's repeated in various ways to form the vast majority of contemporary Western music as a whole. The Four-on-the-Floor rhythm was also used to accentuate this, as it's the most universally known beat, a pillar of music-making, the essence of the metronome, having bars of quarter beats ad infinitum is the time-keeping glue that holds so much of the musical world together. Combining this scale and rhythm was my way of contextualizing the foundational elements of the medium, and this reflects on the meaning of the lyrics to me.

When it's all said and done, the most important aspect of this production is how none of this could be possible without the ability to combine different mediums. As one person, the only way I can do any of this is to literally take different Disciplines of Art and Perform them to a camera, editing them via another technique afterwards to make an altogether new piece of media. Even though the concept is always there in my head, it takes the process of multiple outlets to synthesize all of the pieces into a cohesive entity. The most exciting (and daunting) part about this particular project was how I produced the parts outside of the DAW entirely at first, which made hearing how they came together that much more unique, but also challenging to plan out ahead of time rather than record everything in the same place and piece them together one at a time.

While I was already aware of the importance of song structure and using certain amounts of bars as building blocks, performing *Spiral_Staircase* helped me grasp how crucial these guidelines can be. If I didn't set in stone *this will be 16 bars, this will be 8*, I would've

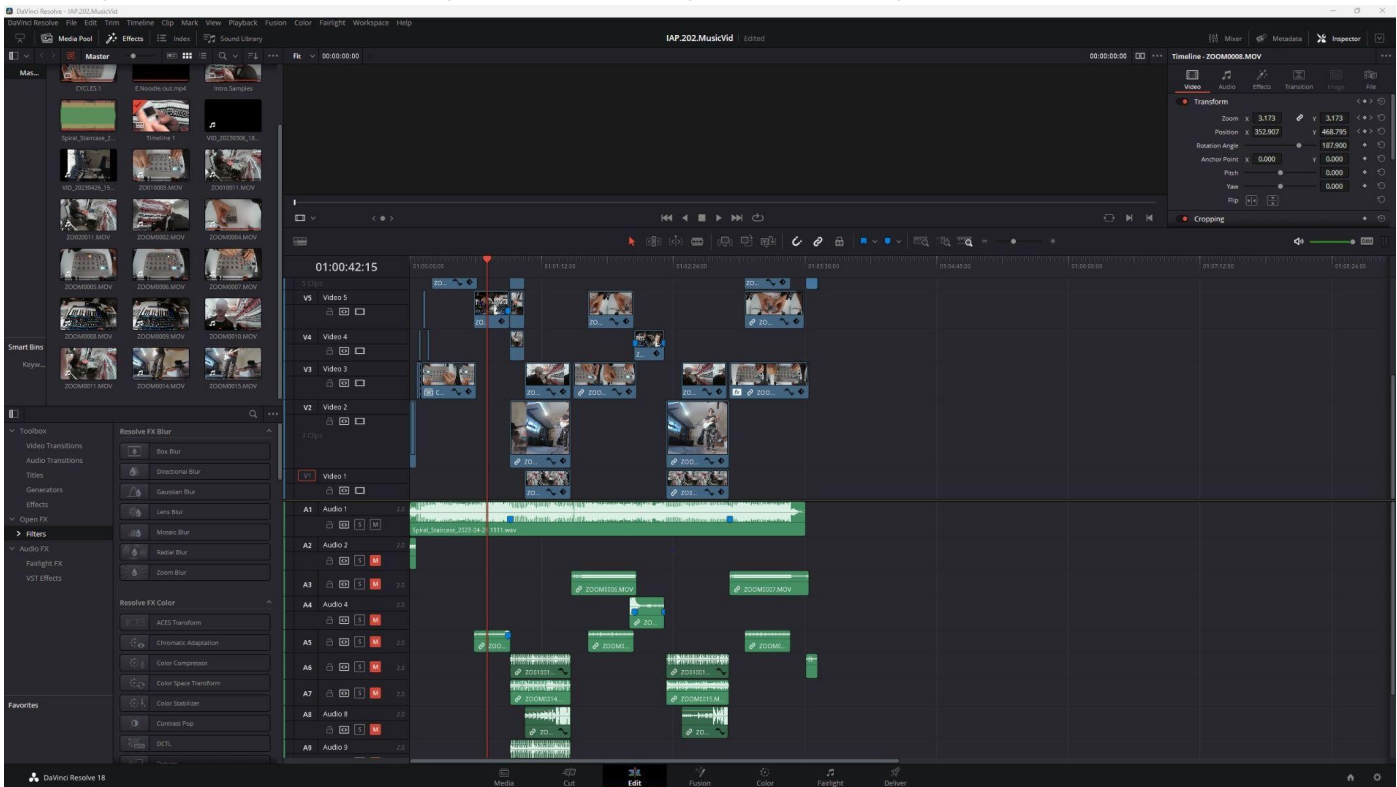
never been able to piece the thing together, or it wouldn't make sense, because my takes would have been all over the place. Doing that made the performances harder to time, but ultimately pulled the entire piece together because of how I wanted each element to build together within its allotted space. In the spirit of Cage, "everything must have structure." Working with infinite possibility in the space of IAP, giving each element a time and place to function is essential.



Spiral_Staircase / Arrangement and Live Vocal chain within Bitwig



Mixing Panel / drums clipping from saturating before hitting limiters



Davinci Resolve timeline of the music video