

Instructions

In *Some Applause for Doug*, an audio recording of the final continuous applause¹ from a preceding concert² is played back³ during the first live applause⁴ of the given concert such that the audio recording initially mixes⁵ with the live applause and is only fully “revealed”⁶ when the live applause has died down. This is recorded⁷. This new audio recording⁸ is then played back during the same concert’s second live applause such that it is, again, initially indistinguishable from the live applause and is only fully revealed as the live applause ends. Critical here is the starting point of playback which must be determined such that the tail end of the recorded first live applause is audible after the diminution of the second live applause⁹ - thus leaving the first “step” from the recorded first live applause into the now doubly recorded precedent applause equally exposed. All of this is also recorded, then played back during the concert’s third live applause according to the same guidelines. This is recorded in turn, then replayed in the fourth live applause – and so on throughout each of the concert’s occasions for live applause. *Crucial in each iteration is the articulation of the various terraced generations after live applause has subsided*¹⁰ (with each iteration comes an additional step, and former, replayed steps become increasingly quiet).

Should the performance of *Some Applause for Doug* influence the performance of live applause, the Performer should respond in the best possible interest of the piece. Should there be no live applause after a given programmed piece, there is also no playback and no new recording – the prepared previous generation is to be played back and rerecorded only with live applause. Should the playback of recorded applause garner live applause of its own, this does not figure into the development of *Some Applause* (is not recorded or overlaid).

¹ If the final applause of the preceding concert is somehow interrupted (for example, dies down and then starts up again as a soloist takes the stage), then the last continuous stretch of applause (regardless of when it actually took place during the preceding concert) should be used. This “precedent applause” should be normalized to 0 dB and trimmed (with discreet fade-ins & outs as necessary) so that it begins immediately with applause (avoiding room atmosphere) and ends with the last clap (a somewhat sharp cut-off is permissible).

² Preceding in this case means not only having occurred beforehand, but also as a precedent – that is, having some kind of thematic or formal connection with the concert at hand (for example: from one portrait concert of a composer to the next of that same composer, from one concert of a clearly defined series to the next, etc.)

³ In a typical concert situation (clear stage/audience division), a single loudspeaker should be positioned discretely (but not hidden) behind & facing into the audience area. Performance of playback entails initiating a given track, finding an appropriate level (see below), and letting the track run its course. Before initiating playback, recording must always already be initiated (see below) (*playback and recording are simultaneous*).

⁴ “First live applause” refers to the first live evaluatory applause following the performance of a piece – not applause as performers initially take the stage, etc.

⁵ Mixes such that an unsuspecting listener would not be likely to notice the simultaneous playback of the recording, but such that an attentive listener might just be able to make it out, and of course such that the Performer of *Some Applause* can distinguish live from pre-recorded sound. Practically, this means carefully raising the level of the recording until this mix point is reached. Depending on the length of the recording, this action may occur more or less quickly. Once this level is found, it should not be altered within a given iteration! Before playback in all applause iterations, the fader should begin all the way down. After playback is complete, the fader should be brought back to starting position.

⁶ This “revealing” effect is essential. This also means that, relative to the length of the pre-recorded applause, the starting point of playback is crucial. The Performer, based on the given length of the recording, must evaluate the possible length of the live applause (taking into account, for example, the presence or absence of soloists who might individually take the stage for applause, or in the case of a concert including multiple ensembles/performers, whether or not there will be a change of ensembles/performers between this and the next piece; all factors that may predictably alter the probable length of live applause) and initiate playback in relation to this such that a good portion of the recording (this is also relative to the recording’s length, but should be more than a few seconds & in many typical cases should be half or more of the recording) will “stick out” (not just as a left-over, but as a clear segment) after the live applause has subsided.

⁷ In a typical concert situation (clear stage/audience division), a microphone should be positioned facing the audience discretely (but not hidden) onstage. Recording should occur at a low enough level to avoid clipping during live (and recorded) applause. Recording of a given iteration may begin & end well before and after performance of live/recorded applause – as the Performer sees fit. As only 1 loudspeaker is necessary for playback, recording signal need only be mono.

⁸ Between pieces on the concert program, all applause recordings should be pre-edited for use in the following generation as was the precedent recorded applause (0 dB, trimmed).

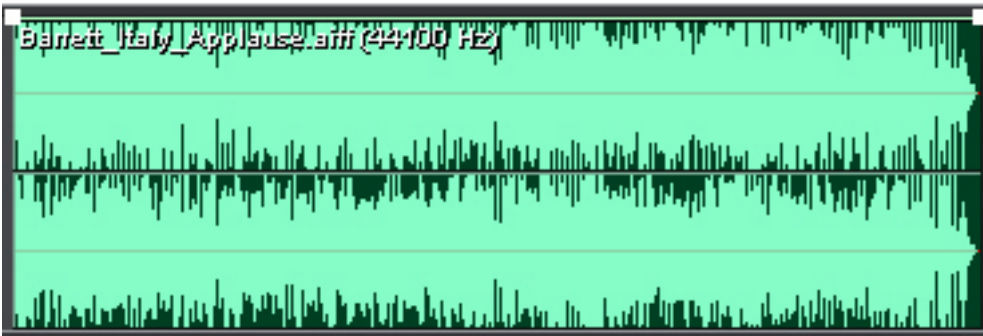
⁹ This determination must again, as described above, be made according to the Performer’s subjective evaluation of the probable duration of live applause. In contrast with the first generation insertion of precedent recorded applause (typically final live applause – i.e., quite long applause), this will be varyingly difficult as live applause within the body of a given concert tends to be relatively short, leaving little time or margin of error for finding an ideal mixing level. Imperative, however, is to maintain whatever level one has as soon as live applause ceases (or clearly begins to cease) – even if the ideal mixing level has not been found: changes of level during the “exposed” portion of playback should be strictly avoided.

¹⁰ See “Mockup Scenario” for an example of this “terracing.”

Mockup Scenario

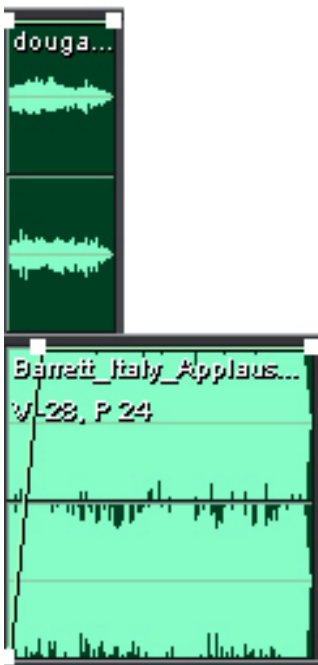
The audio Mockups and following diagrams/descriptions are meant solely as elaborations of the possibilities and problems inherent in realizing *Some Applause for Doug*. They should not be taken as master realizations to be imitated. Each performance requires spontaneous adaptation to the given conditions of performance.

A



Final Continuous Applause from a preceding concert. Not shown to scale. Trimmed & normalized.

B1



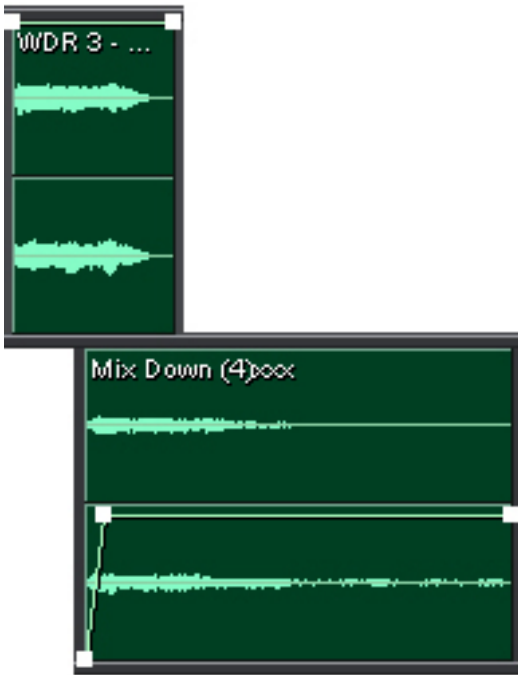
As the precedent applause is relatively long (approx. 1:12), playback of A is initiated immediately with the first onset of live applause. In this case, the Performer has the entire length of the live applause to find the best mixing level. As the diagonal line shows, this level is found relatively quickly and from that point on, the recording simply plays through to its end. In this case, the lengths of the live and recorded applause are slightly disproportionate.

[Note: examples B1 – B4 are represented to scale (i.e., with their increasing lengths)]

B2



Here, as the live applause in B1 was relatively short, the Performer must initiate playback significantly later (in this case, after the perceived “high point” of applause) to ensure terracing between the A and B1 recording “step” after the live applause has come to an end.

B3

As in B2, the Performer must again account for the length of the preceding live applause by choosing an appropriate playback starting point (thus ensuring the audibility of the two steps between A & B1 and B1 & B2).

In such cases where playback must occur relatively “late” in the live applause it is all the more important to find a mixing level as quickly as possible. Not only should changes in volume after or during the cessation of applause be avoided, one should also avoid the impression of a “cross fade” between live and recorded applause.

B4

In this case, the final live applause is exceedingly short. In such a case where one can do little more than initiate playback as soon as possible, one might perhaps raise the fader to the last mixing level so that post-live applause playback will occur at least approximately as loud as it should.