S-Trance-S (2001) explores instrumental transduction through the metasynthesis between "real" and physically modeled instruments. The metasaxophone controls the transformation between three instruments: the acoustic saxophone, a string physical model played by the computer. Two aspects of extended techniques for physical models are explored: haptic transmutation of the instrumental controller, and signal transmutation as a result of instrumental cross synthesis.

The metasaxophone controller is used to perform physical models of bowed string instruments developed by Stefania Serafin. This approach allows for the complex action of bowing a string to be remapped onto the much different complex action of fingering a wind instrument. In this way the string/sax performance models are morphologically extended.

Through signal transmutation, the saxophone sound, the bowed string sound, and the transformed metasax/saxophone model sound are transformed into a series of hybrid instruments that are performed live by the saxophone and transduced into independent timbral sources. There are six such convolved timbral sound sources derived from six archetypical models: 1) sax convolved with sax, 2) string convolved with sax, 3) string convolved with string, 4) sax convolved with physical model strings, 5) sax convolved with string, and 6) physical model string convolved with string. As these hybrid timbres evolve they are continuously mutated, forming a series of dreamlike transformations.

In trance, a medium passes under the control of some external force. In "S-Trance-S" this takes the form of the saxophone acting as a controller for the string physical model. As in a dream or hallucination, different morphological forms are generated as the energy of the controller is transposed into the medium. These hybrid forms then act as the ghostlike extension of their archetypes, exploring states of metamorphoses.

"S-Trance-S" is dedicated to Stefania Serafin.

Notes:

1. Metasaxophone Performance Interface
2. Max/MSP Performance Interface
3. Metasaxophone

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