

arch and bend

large ensemble and live electronics

duration c. 12'

first workshop 25.11.2020 by Guildhall
School musicians cond. Jack Sheen
Milton Court Concert Hall, Guildhall
School of Music and Drama

May 2020, rev. October 2020

Darius Paymai

Instrumentation and equipment

Alto flute

Cor Anglais

Clarinet in B-flat

Bassoon

Horn in F

Trumpet in B-flat

Trombone

Percussion (1 player)

Vibraphone (med-hard mallets), bass drum

Piano

2 Violins

Viola

Violoncello

Contrabass

Electronics

Microphones, mixer, stage-level PA speakers, computer running Max/MSP

The conductor and sound projectionist require stopwatches.

Two small-diaphragm condenser microphones are placed on either side of the conductor, pointing at the ensemble. The microphone feed is recorded in Max via an audio interface or mixer with 48v phantom power and microphone preamps. Audio from Max is played back through two speakers at the back of the ensemble, facing the audience. The speakers should be more or less at the same height as the ensemble in order to maximise blend.

Contact the composer at dpaymai@gmail.com for the Max patch and to address any logistical questions.

Performance Notes

General

The piece is in two parts, the second a repeat of the first. While the ensemble plays for the first time, they are recorded and stored in the Max patch. During the repeat, the recording is played back in time with the ensemble and pitch-shifted, starting at a unison, slowly ascending 200 cents, and returning to a unison. The piece is synchronised with stopwatches. Precise timings are given (boxed text above staff) for the conductor.

Sections A and E

The conductor cues the beginning of each time point (dotted barlines).

Tied notes are held through time points.

Untied notes with dynamic swells begin shortly after the conductor's cue. The pace of the swell is left to each player's discretion, but should allow for a full crescendo (to the written dynamic) and decrescendo before the second cue. Untied notes without swells are held for their full duration, until the next cue.

Strings sempre senza vib. All harmonics natural. String numbers in boxes.

Sections B and D

Sempre con ped. Begin shortly after the conductor cues the beginning of the section. Play the chord sequence freely between time points, playing each chord in order once (or twice ad lib). Piano and vibraphone play independently. Vibraphone plays section B on the repeat only.

Violin I coordinates the fade [B] and attack [D] of their notes by listening to the live piano part.

Section C

Section C is conducted in 4/4 time. The conductor counts the ensemble off at 60 bpm, and uses the stopwatch as a guide. During the second time through, the recorded playback is offset, and will play 2 beats later than the live group. There may be some fluctuation and the live ensemble may not always stay exactly two beats ahead - this is fine.

Tenutos denote slight emphasis without more attack, extra weight; a voice to be brought out.

Electronics

The Max patch is labelled with all pertinent information. Begin with the conductor's first cue. The playback volume should be as close as possible to the same volume as the live ensemble. The playback should be faded in and out manually, making sure to fade it out entirely before the recording ends.

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for ensemble and electronics

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A

1st Time: 0'00"
2nd Time:

0'05"
6'05"

0'15"
6'15"

0'20"
6'20"

0'35"
6'35"

0'45"
6'45"

0'50"
6'50"

con sord.
molto flaut.

con sord.
molto flaut.
IV

pp

mf

con sord.
molto flaut.
II

pp

p

mp

mf

mp

Electronics
(Playback)

pitch shift (cents)

200
100
±0

1: 1'00"
2: 7'00"

1'15"
7'15"

1'25"
7'25"

1'30"
7'30"

1'40"
7'40"

1'45"
7'45"

1'55"
7'55"

senza sord.
IV

con sord.
molto flaut.
III

senza sord.
III

mf
full length

mf

mf

mp

ppp

p

mp

p

f

mf

ppp

p

mf

p

f

mf

mf

mf

f

mf

mf

Playback

60

B

1: 2'00"
2: 8'00"

vibes play 2nd time only

To B. D.

2'30"
8'28"

p

p

p

Playback

200