Duel - for piano and sound projection

By Rob Godman

DEMO ONLY

For Philip Mead

Duel was commissioned by Philip Mead with funds provided by the Arts Council of England 2007

[with extensive revisions January 2008]

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Duel is dedicated to Aaron Benjamin Godman to mark his birth on July 25th 2006

Duel - for piano and sound projection

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Movement 1	06'22"
Movement 2 *(Aaron's Peal)*	10'00"
Movement 3	06'15"
Performance Duration	**23'30"**

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PROGRAMME NOTE

Duel explores issues of communication that arise when working with different medias and, more importantly, individuals.

The word duel itself can mean a contest or joust, a brawl or fight, a battle, a gunfight, combat, or clash… Famous duels have involved playwright Ben Jonson, who in 1598 killed actor Gabriel Spenser; the infamous petticoat duel of 1792 between Lady Almeria Braddock and Mrs Ephinstone on London's Hyde Park – pistol shots were first exchanged in which Lady Almeria's hat was damaged…; a sword fight between the Black Knight and Arthur (not strictly a duel but relevant all the same), which was temporarily suspended when Arthur chopped off one of the Knight's arms – the Knight played down the severity of his injury by stating "tis but a scratch" (*Monty Python and the Holy Grail.* 1975); the 1957 movie *Gunfight at the O.K. Corral*, starring Kirk Douglas as Doc Holliday about the notorious gunfight in Tombstone, Arizona Territory and not least; Spielberg's magnificent road movie *Duel* – a tale of man against machine…

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Bells have provided symbolic and cultural messages for civilisations throughout the centuries. They can provide signals and important information (someone's coming, bring out your dead…). Composers have used bells for a corresponding amount of time, whether it is to investigate the spectral content (the very sound of a bell) or the envelope or pattern created through a peal of bells.

English Change Ringing patterns are found in various guises throughout *Duel*. The central movement *(Aaron's Peal)* is a duel of peals and is a celebration of the birth of its namesake.

ACKNOWLEDGEMENTS

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Eric Lyon (sample accurate timing objects, Max/MSP), SARC, Queen's University, Belfast

… and especially, Aaron Benjamin Godman

NOTES ON PERFORMANCE

Networked Laptops

The laptop used by the pianist provides a clock and a means of achieving accurate BPM for certain sections (1'29" of Movement 1, the start of Movement 2 etc.). The information is sent to the pianist's laptop from the sound projectionist in synchronisation via a LAN. The timings and tempo are intended as a guide only. The pianist also performs on the AKAI MPD16 that is connected to the pianist's laptop. A visual confirmation is sent to the Sound Projectionist indicating that this is happening (a flashing light for every hit of a pad). The pianist's laptop will also receive a corresponding visual confirmation each time the sound projectionist uses the AKAI MPD24 connected to the sound projection laptop (this is useful during the EA Cadenza – Movement 2, *Aaron's Peal*). See image of Pianists Max/MSP patch.

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The Score

Numbers in circles are bar numbers. The score is written in a combination of space/time and standard notation. Synchronisation between pianist and sound projectionist is assisted through the networked clock that can be seen from both laptops. It will operate automatically at those sections and requires no input from either performer.

Notation *[Pad (n)]* indicates that an event (a sound file or effect) is to be triggered by the sound projectionist. The number ([n…]) shows which pad of the MPD24 or MPD16 to be pressed.

Responsive System ON/OFF indicates that the sound projectionist turns the microphone gain up and down (via the AKAI MPD24 Pads), triggering the Responsive System. The Responsive System is an algorithmic generator with the microphone being used to detect rhythmic and dynamic changes from the pianist. The resultant audio will consist of live sampled piano sound treated with a granular synthesizer (Eric Lyon objects).

Duel - for piano and sound projection includes an optional responsive video part. This is not featured in this score.

TECHNICAL SHEET

- *2 networked Apple Macintosh laptops (G4 1.25 512 OS10.3.9 minimum) running Max/MSP 4.6.2*

One Macintosh is controlled by the sound projectionist and the other by the pianist. Each machine runs a Max/MSP patch. The Macintosh used by the pianist serves as a controller and a 'score/timer'. Each Macintosh is capable of sending and receiving although only the sound projectionists machine is directly connected to the soundcard.

- *MOTU 828mk2 or similar soundcard (nine outputs in total)*
- *Microphone input (used for sound projection and responsive capture)*
- *8.1 Octophonic Loudspeaker System (shoebox formation) or 4.1 Quad (semicircle)*
- *AKAI MPD16 USB/MIDI Pad Control Unit for Pianist and AKAI MPD24 USB/MIDI Pad Control Unit for Sound Projectionist*
- *Saitek P880 gamespad for Sound Projectionist*

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Drum Pad for Sound Projectionist

Drum Pad for Pianist

Square pads are arranged 1-16 starting at the bottom left hand pad. Information for other controllers (sliders and dials) is provided with the software.

DUEL - MOVEMENT I

TIMELINE AND VIDEO

0'00"

Video Optional (see notes on performance)

0'37.5"

37.5"

PIANO

fff (pedal)

Sustain with RH until 1'36"

ELECTROACOUSTICS

Display Counter ON (MANUAL)

LOAD DUEL PATCH 1

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0'37.5"

0'56"

1'05"

1'15"

PNO

EA

ppp

sim.

mp

[PAD]

ONE

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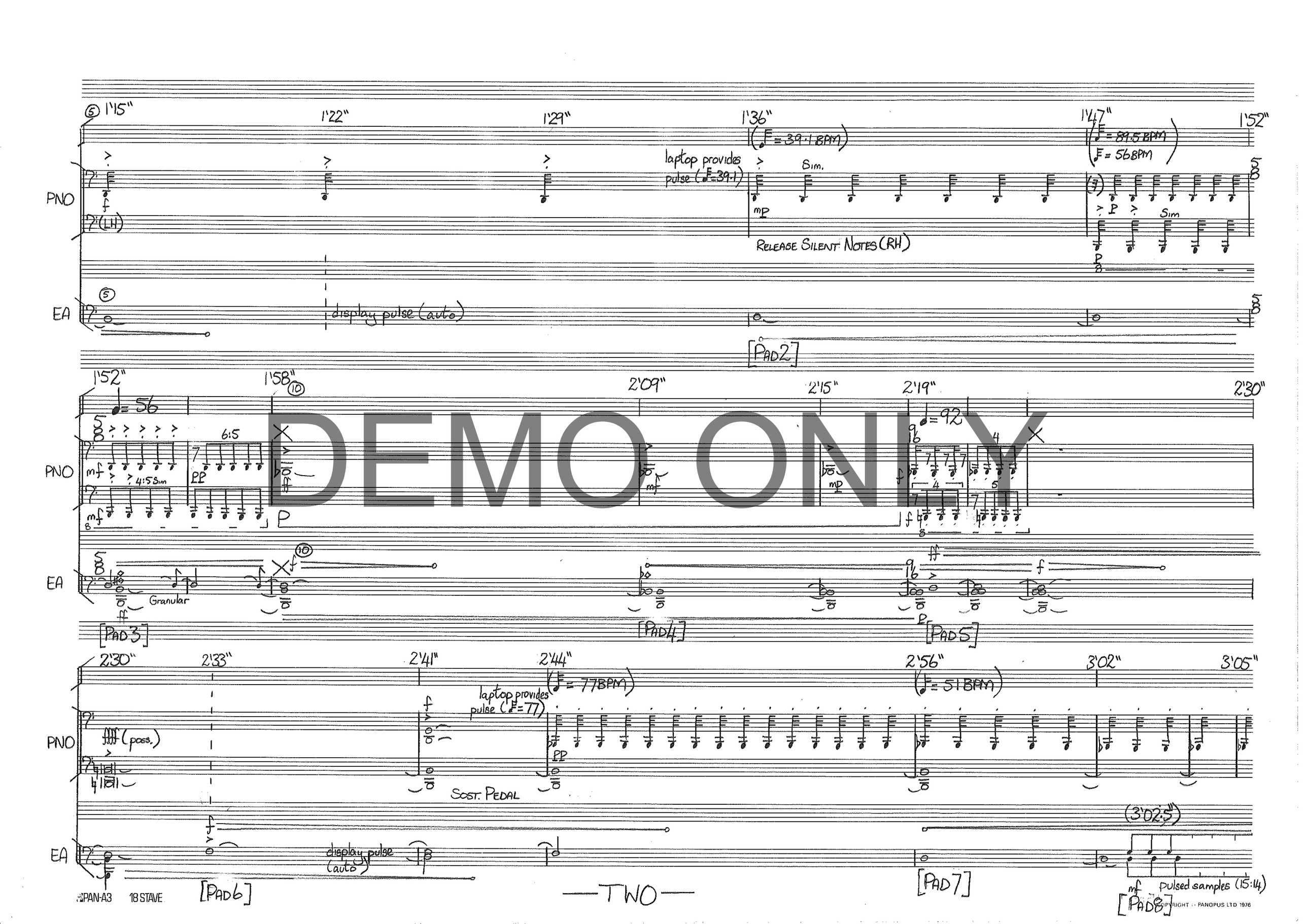

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20 3'05" 3'19.5" 3'26" 3'31" 3'36" 3'45"

PNO

EA

RELEASE SOST. PEDAL

[PAD 9] [PAD 10] [PAD 11]

3'45" 3'49" 3'54" 4'06" 4'18"

PNO

EA

laptop provides pulse (♩=42.25)

display pulse (auto)

(SOST. PEDAL)

[PAD 12] [PAD 13]

4'20" 4'28" 4'39" 4'53" 5'00"

PNO

EA

Granular

MULTI-PULSES 15:14:9:8 (15 bass)

RELEASE SOST. PEDAL

CHANGE BANK

[PAD 14] [PAD 15] [PAD 16]

THREE

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TIMELINE AND VIDEO

PIANO

54

♩= 124

8va

laptop provides pulse (♩=124)

f

p (SUSTAIN UNTIL BAR 199)

60

ELECTROACOUSTICS

LOAD DUEL PATCH 2 (CHANGE TO BANK A)

display pulse (manual)

(pulse off)

70

(DELAY ①) [PAD 9] DELAY ① ON

80

87

mp

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100

8ve 8ve 8ve 8ve 8ve

[PAD 9] OFF [PAD 9] ON [PAD 9] OFF [PAD 9] ON [PAD 9] OFF

110 120

8ve 8ve 8ve 8ve

[PAD 9] ON [PAD 9] OFF [PAD 9] ON [PAD 9] OFF

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130 140

8ve 8ve 8ve 8ve 8ve

P

[PAD 9] ON [PAD 9] OFF [PAD 9] ON

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[PAD 9] OFF

[PAD 1]

DELAY (2) ON

[PAD 10]

[PAD 10] OFF

[PAD 11] DELAY (3) ON
ADJUST FEEDBACK USING
CONTINUOUS CONTROLLER DIALS 1 & 2

[PAD 11] OFF
display pulse (auto)

laptop provides pulse (reminder)

MAINTAIN TEMPO (♩= 124)

RELEASE PEDAL
UNA CORDA

[PAD 12] RESPONSIVE SYSTEM ON
(See Notes on Performance)

(pulse off)
(Granular sound fades automatically)

Sustained granular

Sim.

SEVEN

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210

RESPONSIVE SYSTEM

220

RS

230

RS

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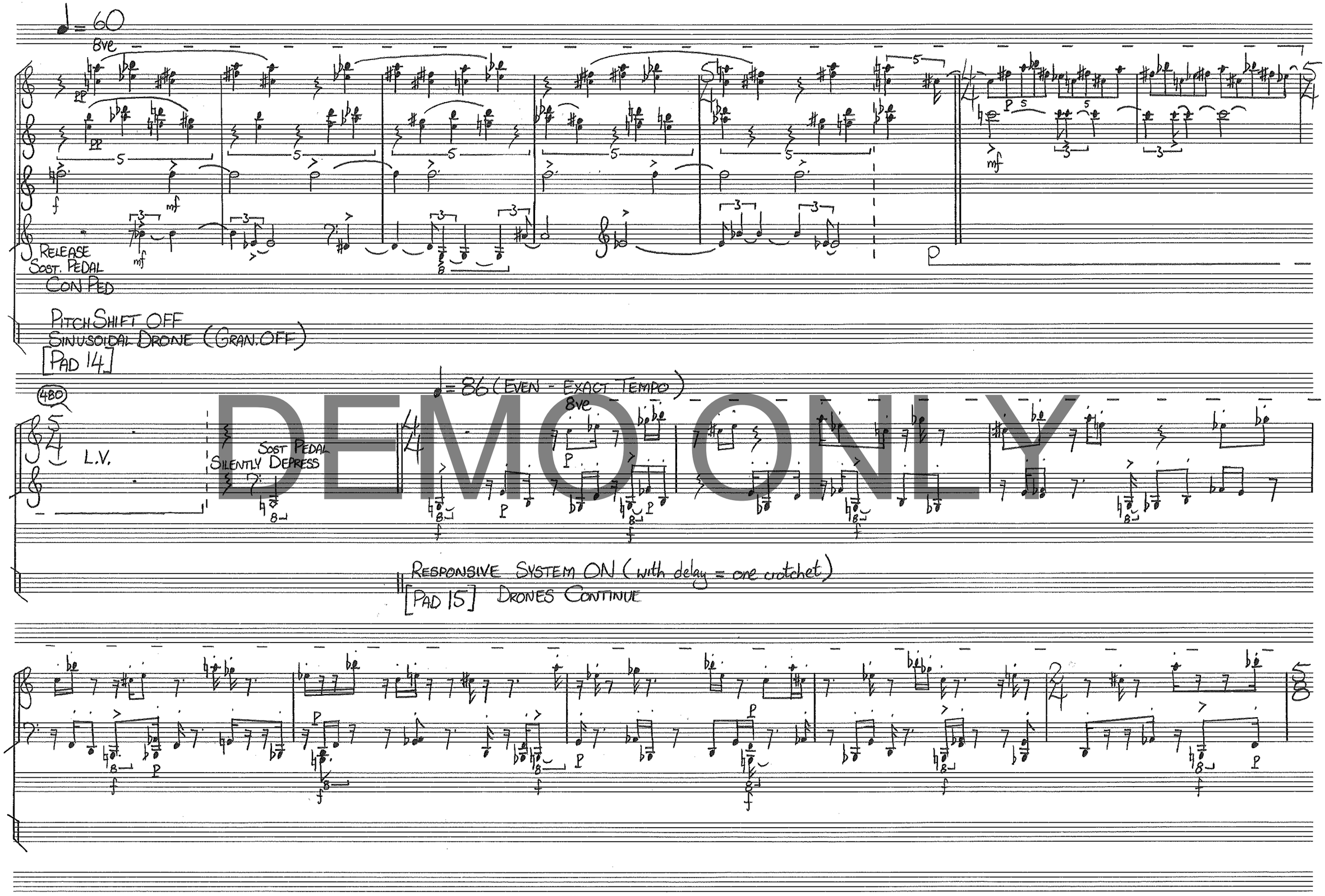

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MAINTAIN TEMPO (♩=86)

490

8va

pp

RELEASE SOST. PEDAL
CON PED.

RESPONSIVE SYSTEM OFF
[PAD 16] DRONES CONTINUE

CHANGE BANK

SENZA TEMPO

15va

fff (hammered!)

2"

PEDAL OFF
ABRUPTLY

HIGH GRAN.

MULTI-PULSES
(15 basso)

other samples fade automatically

FADE OFF
ABRUPTLY

[PAD 1B]

NEW ORLEANS 17-03-07
GUILDEN MORDEN
MINOR REVISIONS 09-07
FURTHER REVISIONS 02-08

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