SIMON EMMERSON

POINTS OF DEPARTURE

(Harpsichord and live electronics)
(1993)

Preview File Only

SCORE

EDITION 1.1 (November 1993)

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Points of Departure
(harpsichord and live electronics)

Programme Note

Points of Departure was written between March and July 1993 on a commission from Jane Chapman with funds provided by South West Arts. It is scored for harpsichord (preferably two manual) with live electronics controlled by a second performer who has an active role at the mixing desk.

Scales, arpeggios and tremolos reminiscent of a baroque toccata (senza misura) slowly coalesce and fan out over the entire keyboard, later disturbed by clouds of points. The harmony is consonant but not tonical, shifting around a series of temporary centres.

Variable length phrases constantly freeze and settle momentarily, often but irregularly disturbing the flow. These short moments are caught on the live electronics and frozen behind the continuing movement. At the same time another set of transformations changes the landscape within which the harpsichord apears to be placed.

The image is of an insect flitting across the surface of an initially still pond which becomes increasingly agitated. The ripples spread from the points of contact while the surface of the water reflects a subtly distorted image.

Points of Departure was given its first performanceby Jane Chapman and the composer in the Great Hall, Dartington College on the 27th of July 1993 as part of the International Summer School.

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Points of Departure
(Harpsichord and live electronics)

The score assumes a two manual harpsichord. 'I' and 'II' assume 8' registration; further 4' and Buff stops are indicated for I, as well as coupling 'I+II'.

Score/interpretation

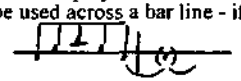
The entire work is improvisatory, *senza misura*, a toccata *scorrevole*.

Tempo is free. While written for clarity in 'quavers' the feel is more of a 'semiquaver' or faster in the manner of a baroque toccata. The figurations may be 'pulled around' with emphasis on the first of the groups and flourishes as appropriate. The tremolo figures may be faster than the surrounding notes if desired, but they are measured in length (number of notes).

The continuity is always broken up with 'freezes', which have an important structural function. These develop from simple resonant notes and chords, through clusters then back to single notes again but tremolando or repeated.

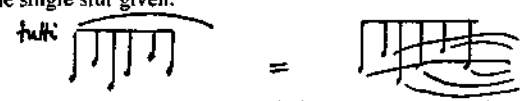
Staccato is indicated where intended but may be used at other points if appropriate to the interpretation. A general legato is otherwise assumed. Notes specifically to be held are indicated with a slur. The length of the slur is intended to be an accurate representation of the duration of the note. To simplify reading the following rule is observed. A *tie* is *never* used within a bar thus:

means a note played and held until a repeat of the same note. *It is not a tie!* But a tie *may* be used across a bar line - if so the second note is bracketed:

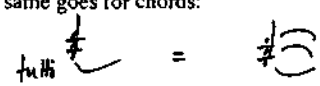


Hence every note written is an attack unless bracketed!

To save putting many slurs close together a slur from the first note of a beamed group plus the word *tutti* means that all members of the group are *sostenuto* to the length of the single slur given:



(There may be repeated notes within the group or slur time.)
The same goes for chords:

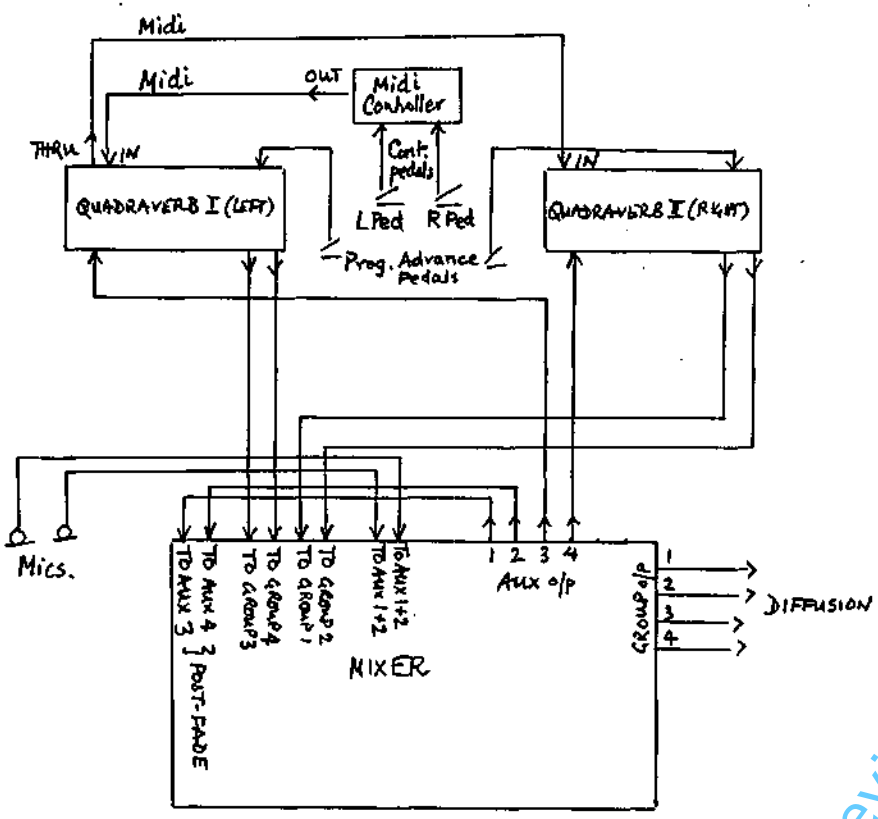


An accidental applies only to the note it precedes, immediate repetitions and through tremolo figures involving two alternating notes.

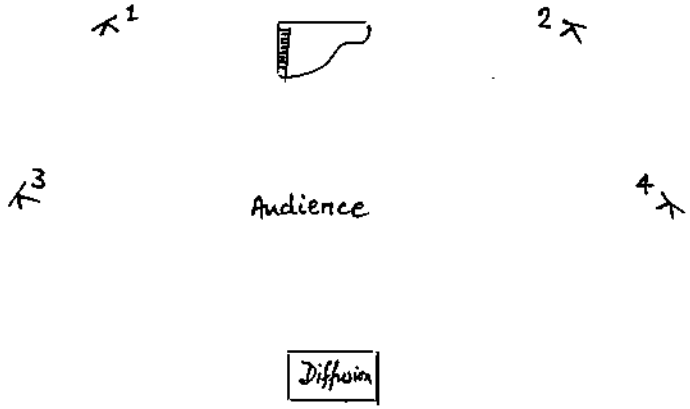
L/R hand indications are occasionally indicated ('L', 'R') or suggested by beaming but the player may edit freely this disposition.

The interpretation should move from relatively slow and laid back at the start via increasingly energetic and fraught to a more resigned conclusion.

CIRCUIT



PLAN



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The electronics : disposition, score, interpretation

The circuit may be summarised:
The microphones (at least two) from the harpsichord are diffused to loudspeakers in its near vicinity in the stage area. The mic signals should, in addition, all be fed to two auxiliary sends - or one and the line then split (the two signals are identical) - and fed back into the desk into two normal input channels *which are not routed to any diffusion*. These are routed out via two further auxiliaries (or two spare group outputs) to the two Quadraverb Plus machines. Hence these two input faders are simple linear controllers of the input level to the Quadraverbs. Outputs from the Quadraverbs are returned to the desk and routed to the diffusion: Quadraverb I (Left) to loudspeakers 'out and over' the audience, Quadraverb II (Right) to loudspeakers in the stage area (mixing with the direct harpsichord sound - see above).

The Quadraverbs are controlled with a continuous and a programme advance pedal each; the former mapped via a Midi controller box (such as the Peavey PC-1600) such that the left pedal sends Controller 4 information on Midi channel 1, the right pedal sends Midi Controller 4 information on Midi channel 2. The Quadraverbs should be set to receive on these channels respectively.

The Quadraverb programs are found in the introduction to the score; they are marked L1-L5 and R1-R5 respectively.

In the score: there is a 'state of play' given at the top of each page 'PROGs 1/2' means L1 and R2 are currently used. 'RPROG-3' means advance Right Quadraverb (II) to program 3. (A state of play is then give in brackets.) The LPed and RPed indications refer to the continuous controller pedals! Generally speaking RPed---- indicates a continuous and relatively slow change (from bars 1-92, programs R1-R3, when there is no further activity on this pedal). LPed is used for programs L3-L5 (bars 65-165) (but see further note below).

The send level to Quadraverb II and the return Quadraverb levels are generally set and moderated little in performance. The send to Quadraverb I is, however, hyperactive. It is strongly suggested that the Quadraverb and pedal equipment is placed just left of the mixing desk and that the first two faders be allocated to this input control function (as above). For this first fader (send to Quadraverb I):

The material under each and every ⌒ in the entire piece is 'captured' with a fader movement the exact duration of which varies (and can only be practised in rehearsal as it is part of the harpsichord player's interpretation) but generally to try to avoid capturing material on either side! A 'bell shaped' envelope is ideally generated over the sound thus captured. Rehearsal will have fixed the maximum fader throw for this gesture to avoid distortion on the Quadraverb. This fader movement has not been marked on the score as it occurs at every such point.

Special note on LPed markings:
For program L3 (bars 65-106) it may be moved continuously (relatively slowly);
For program L4 (bars 107-138) it acts to change a mono to a stereo field on the trapped sound and should be swept 'mono-stereo' after the 'capture';
For program L5 (bars 139-165) the situation is a little tricky: moving the pedal accelerates the echo but can be noisy during the actual change: change the position just before a capture and hold that position. Note the piece should finish with the pedal full back which is the *slowest* echo position.

Occasionally room acoustics , microphone position etc. cause slight internal feedback within the Quadraverbs for programs using the EQ section. Adjustments may have to be made in rehearsal to minimise this risk.

Points of Departure : Quadraverb charts
NB! (-) = Not operative (='doesn't matter') in this program.
* if MOD is not used all 8 'Mod Amplitudes' should be set to +00!

Quadraverb I (Left)

Program L1 'Longrev' : Configuration 5: 3 BAND EQ>REVERB

MIX		EQ	PITCH		REVERB		MOD
Dir. sig. sel.:	Pre	(-)	Rev. chorus:	On	Type:	Plt2	(-)*
Dir. sig. lvl:	+00		LFO wvshp.:	Tri	Rev. i/p :	Pre	
Master fx lvl:	+99		LFO speed:	20	Rev. pre-dly:	001	
Rev. o/p lvl:	+99		LFO depth:	50	Pre-dly mix:	99>	
					Rev. decay:	99	
					Rev. diffn.:	9	
					Rev. dnsty:	9	
					Lo frq. dcy:	-00	
					Hi frq. dcy:	-00	
					Rev. gate:	Off	
					Rev. gte.hld:	(-)	
					Rev. gte.rel.:	(-)	
					Rev. gtd.lvl:	(-)	

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Program L2 'Sustdrift' : Configuration 5: 3 BAND EQ>REVERB

MIX		EQ	PITCH		REVERB		MOD
Dir. sig. sel.:	Pre	(-)	Rev. chorus:	On	Type:	Rm2	(-)*
Dir. sig. lvl:	+00		LFO wvshp.:	Tri	Rev. i/p:	Pre	
Master fx lvl:	+99		LFO speed:	99	Rev. pre-dly:	001	
Rev. o/p lvl:	+99		LFO depth:	99	Pre-dly mix:	99>	
					Rev. decay:	99	
					Rev. diffn.:	1	
					Rev. dnsty:	1	
					Lo frq. dcy:	-00	
					Hi frq. dcy:	-00	
					Rev. gate:	Off	
					Rev. gte.hld:	(-)	
					Rev. gte.rel.:	(-)	
					Rev. gtd.lvl:	(-)	

Program L3 'EQFlangeMul' : Configuration 4: 5 BAND EQ>PITCH>DELAY

MIX		EQ		PITCH		DELAY					MOD			
Dir. sig. sel.:	Pre	Lo EQ frq.:	(-)	Mode:	StFl	Type:	Multi					So.:	Tgt.:	Amp:
Dir. sig. lvl:	+00	Lo EQ amp.:	+00	Pitch i/p:	Post	Dly i/p 1:	(-)				Mod 1:	C004	mef	+50
Master fx lvl:	+99	LoMi EQ frq.:	500	LFO speed:	01	Dly i/p mix:	99>				Mod 2:	C004	hmef	-99
Pitch o/p lvl:	+00	LoMi EQ wd.:	0.30	LFO depth:	99	Tap:	time:	vol.:	pan:	f/b:	Mod 3:	C004	lmef	-99
Delay o/p lvl:	+99	LoMi EQ amp:	+14	Pitch f/back:	99	Tap 1:	120	50	<99	00	M 4-8:	(-)	(-)	+00
		Mi EQ frq.:	200	Trig. flange:	Off	Tap 2:	120	50	<50	00				
		Mi EQ bw.:	0.30			Tap 3:	120	50	<00>	00				
		Mi EQ amp.:	+14			Tap 4:	120	50	50>	00				
		HiMi EQ frq.:	7k			Tap 5:	120	50	99>	00				
		HiMi EQ wd.:	0.30			Tap 6:	120	50	50>	00				
		HiMi EQ amp:	+14			Tap 7:	120	50	<00>	00				
		Hi EQ frq.:	(-)			Tap 8:	120	50	<50	99				
		Hi EQ amp.:	+00			Master f/b:				90				

Program L4 'CycPdlStereo' : Configuration 4: 5 BAND EQ>PITCH>DELAY

MIX		EQ	PITCH	DELAY					MOD			
Dir. sig. sel.:	Pre	(-)	(-)	Type:	Multi					So.:	Tgt.:	Amp:
Dir. sig. lvl:	+00			Dly i/p 1:	Pre				Mod 1:	C004	T1pn	+99
Master fx lvl:	+99			Dly i/p mix:	<99				Mod 2:	C004	T2pn	+40
Pitch o/p lvl:	+00			Tap:	time:	vol.:	pan:	f/b:	Mod 3:	C004	T3pn	+00
Delay o/p lvl:	+99			Tap 1:	120	70	<00>	00	Mod 4:	C004	T4pn	-40
				Tap 2:	120	85	<00>	00	Mod 5:	C004	T5pn	-99
				Tap 3:	120	99	<00>	00	Mod 6:	C004	T6pn	-40
				Tap 4:	120	85	<00>	00	Mod 7:	C004	T7pn	+00
				Tap 5:	120	70	<00>	00	Mod 8:	C004	T8pn	+40
				Tap 6:	120	55	<00>	00				
				Tap 7:	120	40	<00>	00				
				Tap 8:	120	55	<00>	99				
				Master f/b:				99				

Preview File Only

Program L5 'CycPedAccel' : Configuration 4: 5 BAND EQ>PITCH>DELAY

MIX		EQ
Dir. sig. sel.:	Pre	(-)
Dir. sig. lvl:	+00	
Master fx lvl:	+99	
Pitch o/p lvl:	+00	
Delay o/p lvl:	+99	

PITCH	
Mode:	Detn
Pitch i/p:	Pre
Det. amount:	-10

DELAY				
Type:	Multi			
Dly i/p 1:	(-)			
Dly i/p mix:	99>			
Tap:	time:	vol.:	pan:	f/b:
Tap 1:	140	80	<99	00
Tap 2:	140	90	<50	00
Tap 3:	140	99	<00>	00
Tap 4:	140	90	50>	00
Tap 5:	140	80	99>	00
Tap 6:	140	70	50>	00
Tap 7:	140	60	<00>	00
Tap 8:	140	70	<50	99
Master f/b:				99

MOD			
	So.:	Tgt.:	Amp:
Mod 1:	C004	T1dt	-05
Mod 2:	C004	T2dt	-05
Mod 3:	C004	T3dt	-05
Mod 4:	C004	T4dt	-05
Mod 5:	C004	T5dt	-05
Mod 6:	C004	T6dt	-05
Mod 7:	C004	T7dt	-05
Mod 8:	C004	T8dt	-05

Quadraverb II (Right)

Program R1 'EQDblDel' : Configuration 4: 5 BAND EQ>PITCH>DELAY

MIX	
Dir. sig. sel.:	Pre
Dir. sig. lvl:	+00
Master fx lvl:	+40
Pitch o/p lvl:	+00
Delay o/p lvl:	+99

EQ	
Lo EQ frq.:	(-)
Lo EQ amp.:	+00
LoMi EQ frq.:	(-)
LoMi EQ wd.:	(-)
LoMi EQ amp:	+00
Mi EQ frq.:	7k
Mi EQ bw.:	0.30
Mi EQ amp.:	+10
HiMi EQ frq.:	7k
HiMi EQ wd.:	0.30
HiMi EQ amp:	+10
Hi EQ frq.:	(-)
Hi EQ amp.:	+00

PITCH
(-)

DELAY	
Type:	StDl
Dly i/p 1:	Post
Dly i/p mix:	<99
LDly time:	100
LDly f/back:	00
RDly time:	001
RDly f/back:	00

MOD			
	So.:	Tgt.:	Amp:
Mod 1:	C004	meqf	-99
Mod 2:	C004	hmef	-99
M 3-8:	(-)	(-)	+00

Preview File Only

Program R2 'EQDetune : Configuration 1: EQ>PCH>DL>REVERB

MIX		EQ		PITCH		DELAY	REVERB	MOD			
Dir. sig. sel.:	Pre	Lo EQ frq.:	150	Mode:	Detn	(-)	(-)		So.:	Tgt.:	Amp:
Dir. sig. lvl:	+00	Lo EQ amp.:	-14	Pitch i/p:	Post			Mod 1:	C004	meqf	+50
Master fx lvl:	+99	Mi EQ frq.:	200	Det. amount:	+10			M 2-8:	(-)	(-)	+00
Pitch o/p lvl:	+99	Mi EQ bw.:	0.20								
Delay o/p lvl:	+00	Mi EQ amp.:	+14								
Rev. o/p lvl:	+00	Hi EQ frq.:	8k								
		Hi EQ amp.:	-14								

Program R3 'EQFlange' : Configuration 1: EQ>PCH>DL>REVERB

MIX		EQ		PITCH		DELAY		REVERB	MOD			
Dir. sig. sel.:	Pre	Lo EQ frq.:	150	Mode:	StFl	Type:	StDl	(-)		So.:	Tgt.:	Amp:
Dir. sig. lvl:	+00	Lo EQ amp.:	-14	Pitch i/p:	Post	Dly i/p 1:	Pre		Mod 1:	C004	meqf	+50
Master fx lvl:	+99	Mi EQ frq.:	200	LFO speed:	01	Dly i/p mix:	99>		M 2-8:	(-)	(-)	+00
Pitch o/p lvl:	+00	Mi EQ bw.:	0.20	LFO depth:	50	LDly time:	50					
Delay o/p lvl:	+99	Mi EQ amp.:	+14	Pitch f/back:	99	LDly f/back:	00					
Rev. o/p lvl:	+00	Hi EQ frq.:	8k	Trig. flange:	OFF	RDly time:	100					
		Hi EQ amp.:	-14			RDly f/back:	00					

Preview File Only

Program R4 'GateReverb' : Configuration 1: EQ>PCH>DL>REVERB

MIX		EQ	PITCH		DELAY	REVERB		MOD
Dir. sig. sel.:	Pre	(-)	Mode:	Detn	(-)	Type:	Rm1	(-)*
Dir. sig. lvl:	+00		Pitch i/p:	Pre		Rev. i/p 1:	(-)	
Master fx lvl:	+99		Det. amount:	+25		Rev. i/p 2:	Pch	
Pitch o/p lvl:	+00					Rev. i/p mix:	99>	
Delay o/p lvl:	+00					Rev. pre-dly:	001	
Rev. o/p lvl:	+99					Pre-dly mix:	99>	
						Rev. decay:	60	
						Rev. diffn.:	9	
						Rev. dnsty:	9	
						Lo frq. dcy:	-00	
						Hi frq. dcy:	-00	
						Rev. gate:	On	
						Rev. gte.hld:	10	
						Rev. gte.rel.:	99	
						Rev. gtd.lvl:	00	

Preview File Only

Program R5 'Rip' : Configuration 4: 5 BAND EQ>PITCH>DELAY

MIX		EQ	PITCH		DELAY					MOD
Dir. sig. sel.:	Pre	(-)	Mode:	Detn	Type:	Multi				(-)*
Dir. sig. lvl:	+00		Pitch i/p:	Pre	Dly i/p 1:	(-)				
Master fx lvl:	+99		Det. amount:	-05	Dly i/p mix:	99>				
Pitch o/p lvl:	+00				Tap:	time:	vol.:	pan:	f/b:	
Delay o/p lvl:	+99				Tap 1:	40	15	<99	00	
					Tap 2:	40	27	<50	00	
					Tap 3:	40	39	<00>	00	
					Tap 4:	40	51	50>	00	
					Tap 5:	40	63	99>	00	
					Tap 6:	40	75	50>	00	
					Tap 7:	40	87	<00>	00	
					Tap 8:	40	99	<50	00	
					Master f/b:				00	

POINTS OF DEPARTURE

SIMON EMMERSON

PROGs 1/1

I+Buff

RPed

II

R

L

PROGs 1/1

(R)

RPed

I(-Buff)

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PROGs 1/1

RPed

LPROG-2 (PROGs 2/1)

tutti

PROGs 2/1

RPed

leg.

stacc.

stacc.

RPROG-2 (PROGs 2/2)

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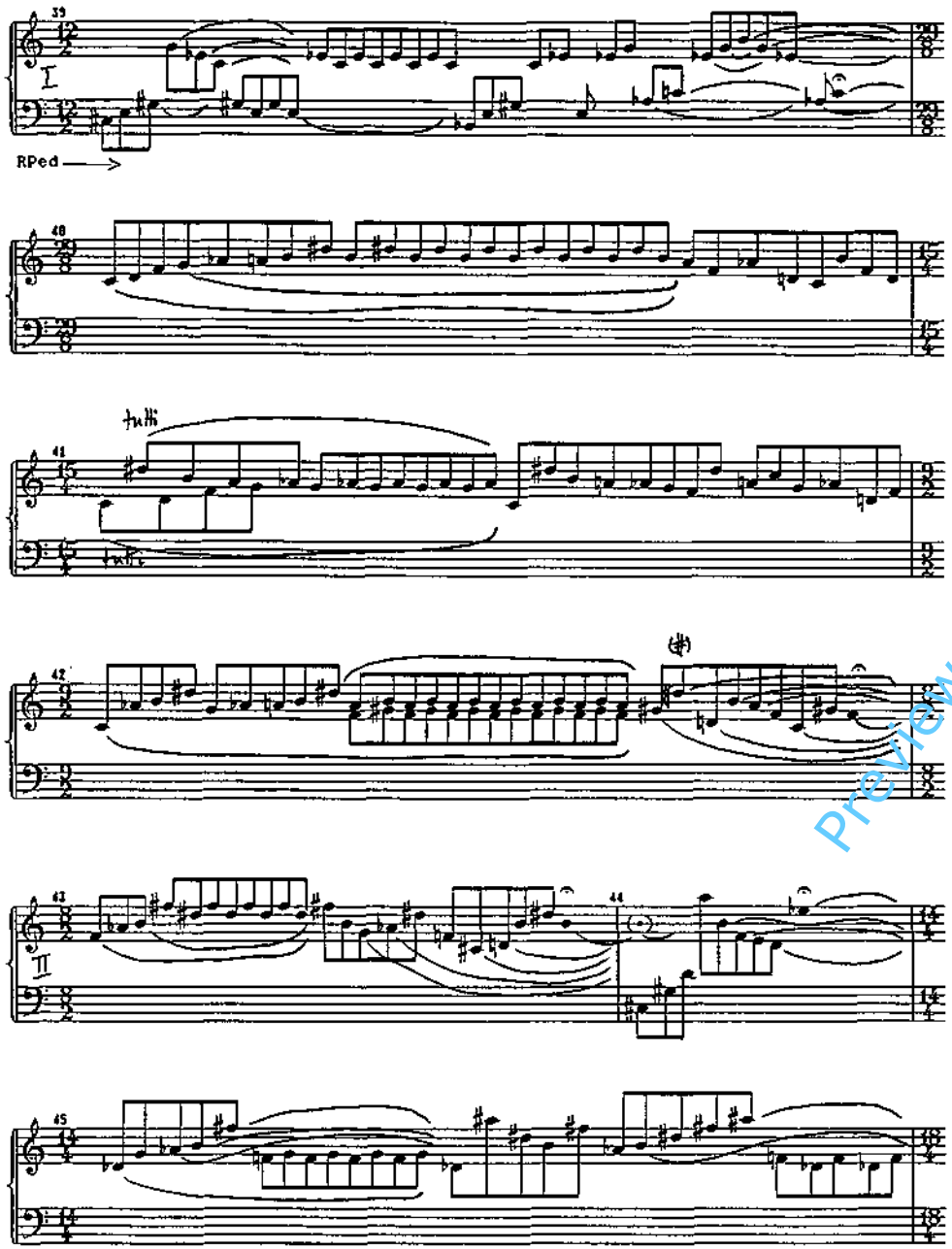

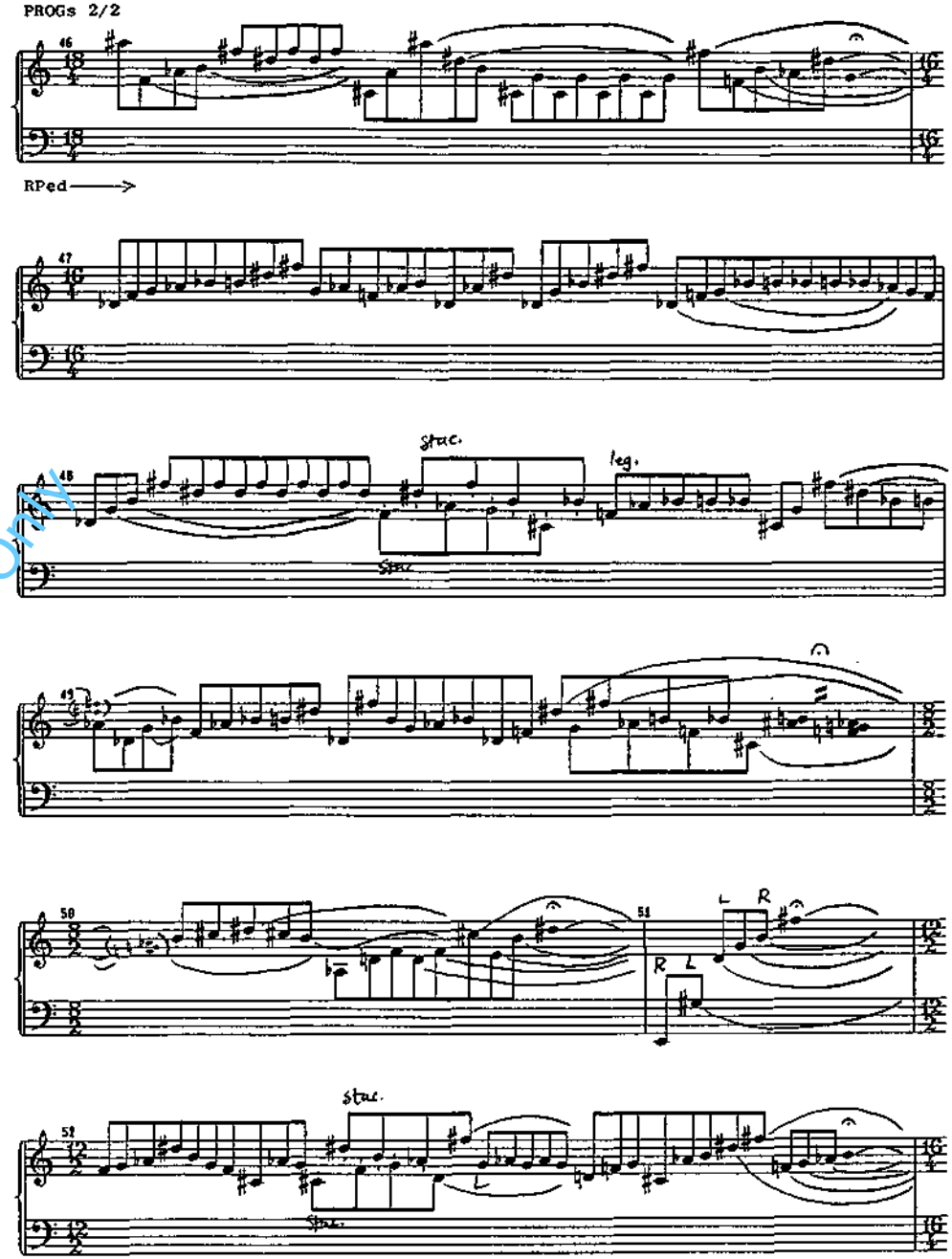

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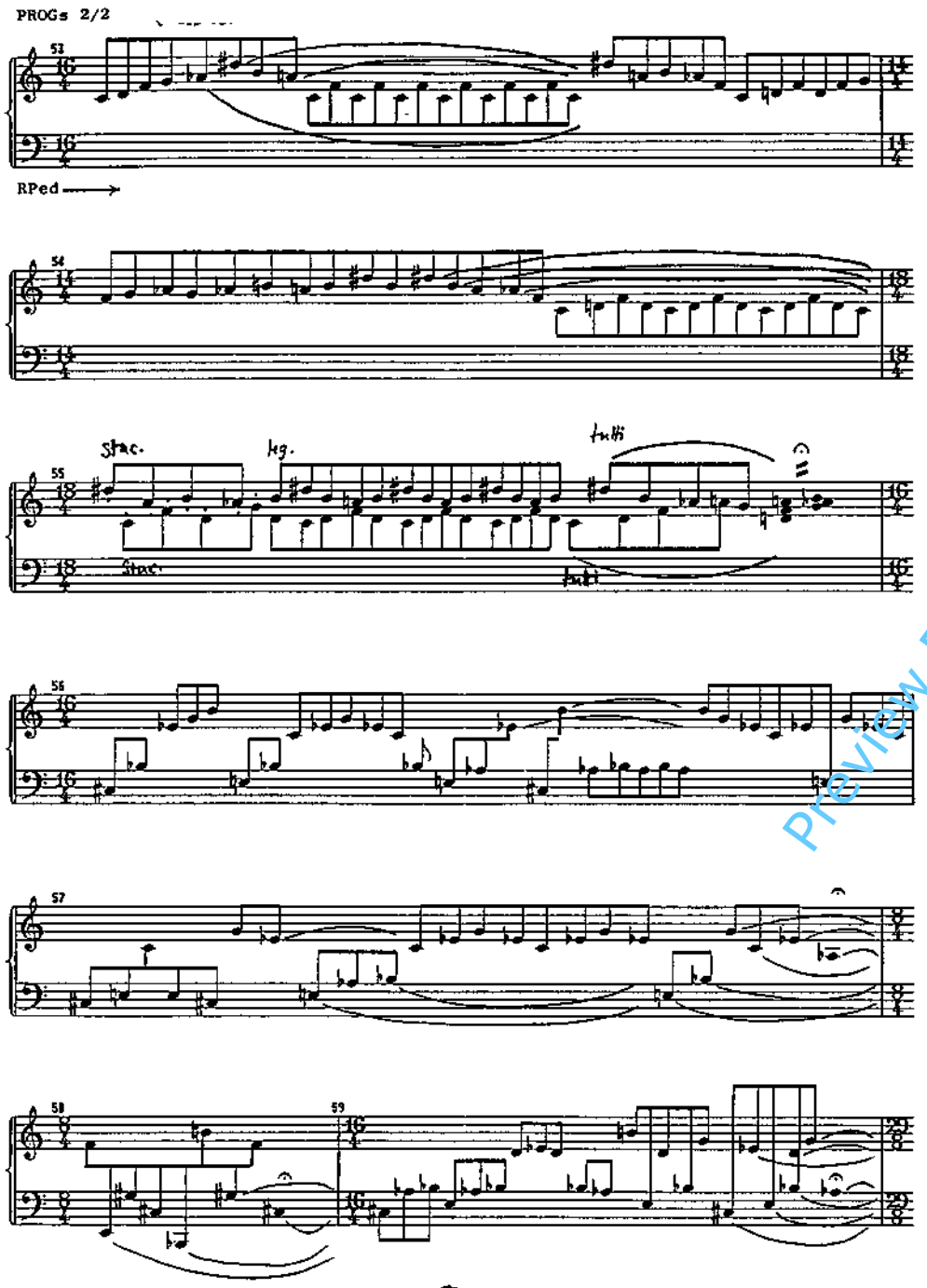

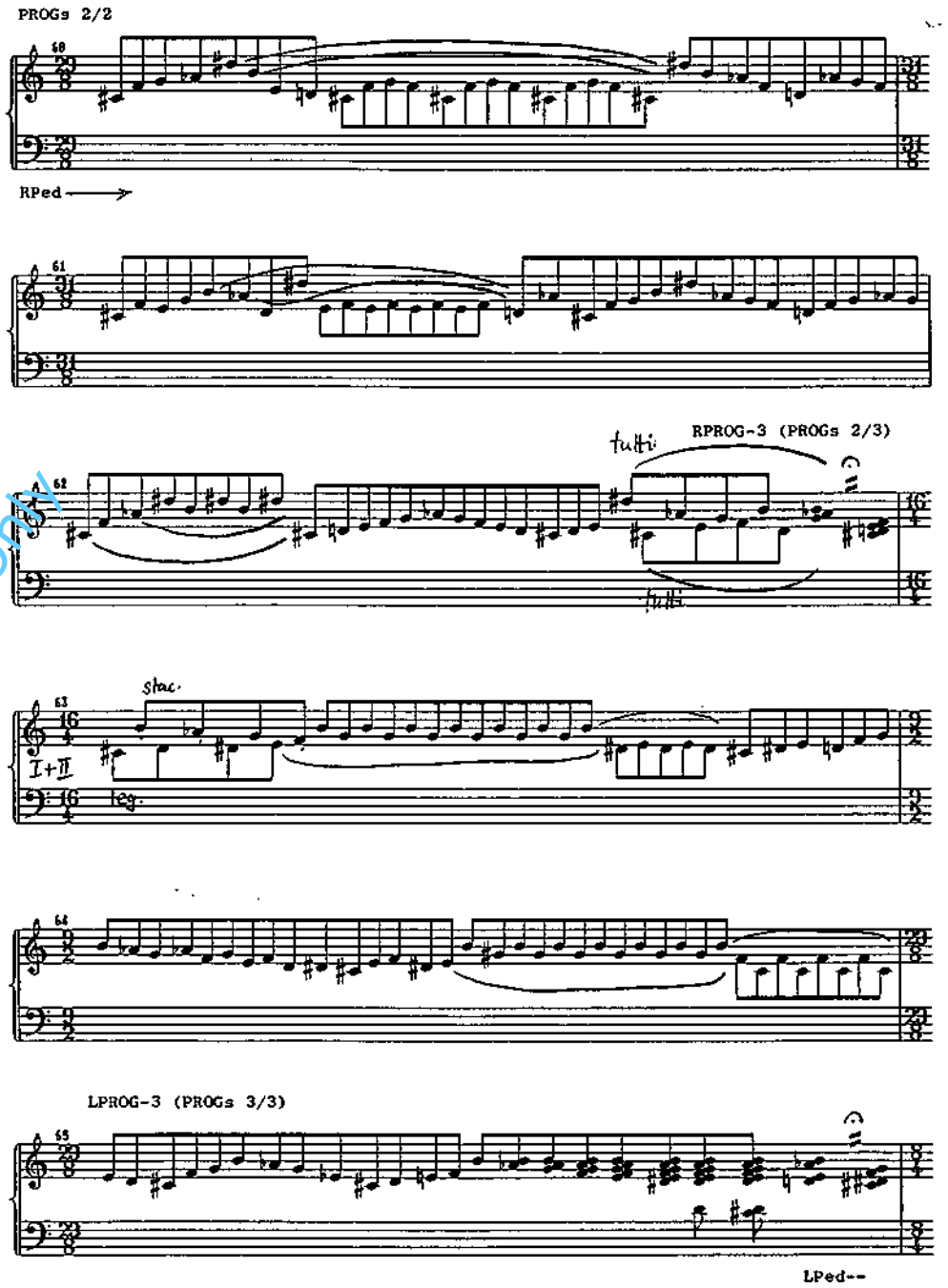

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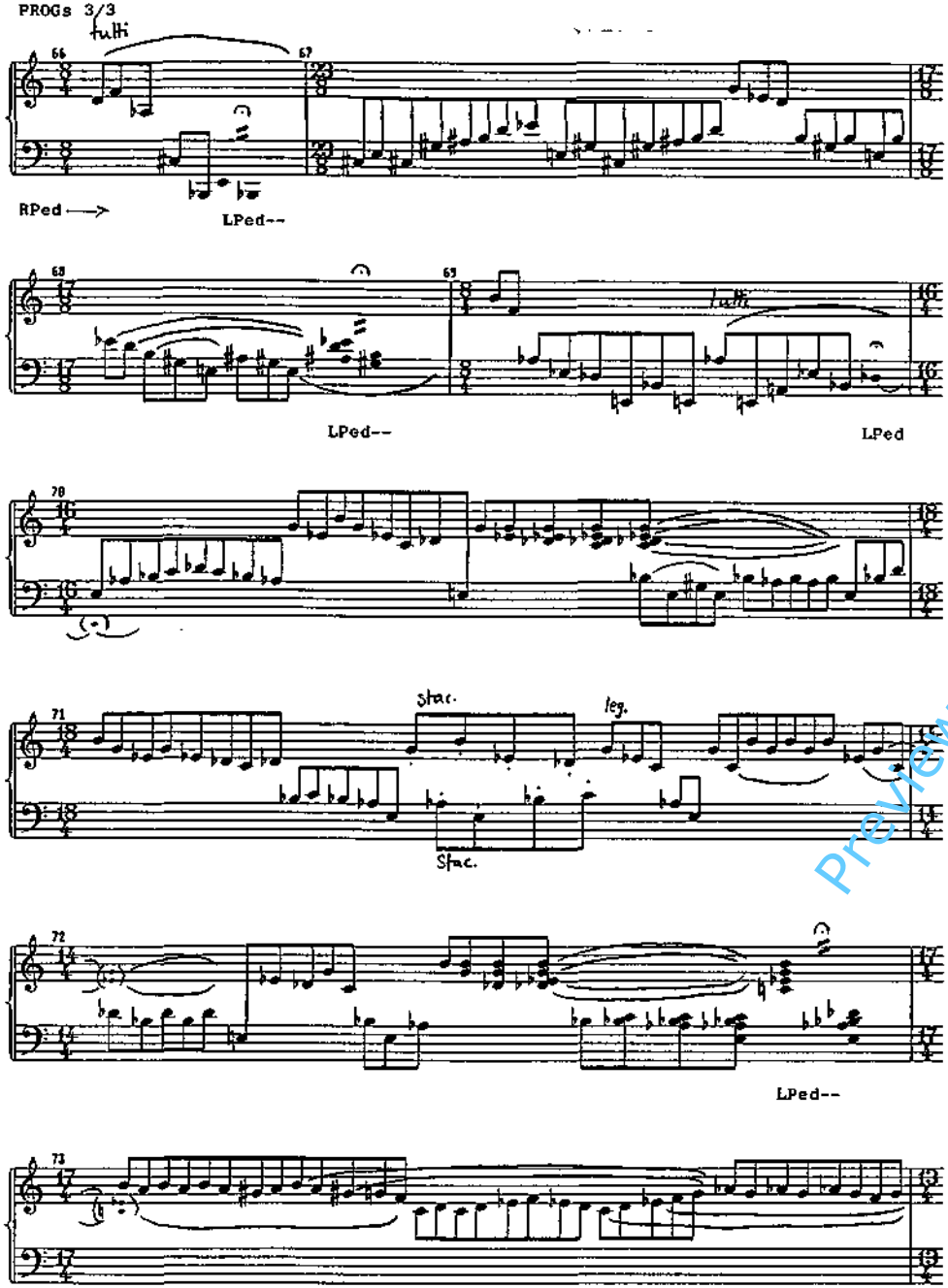

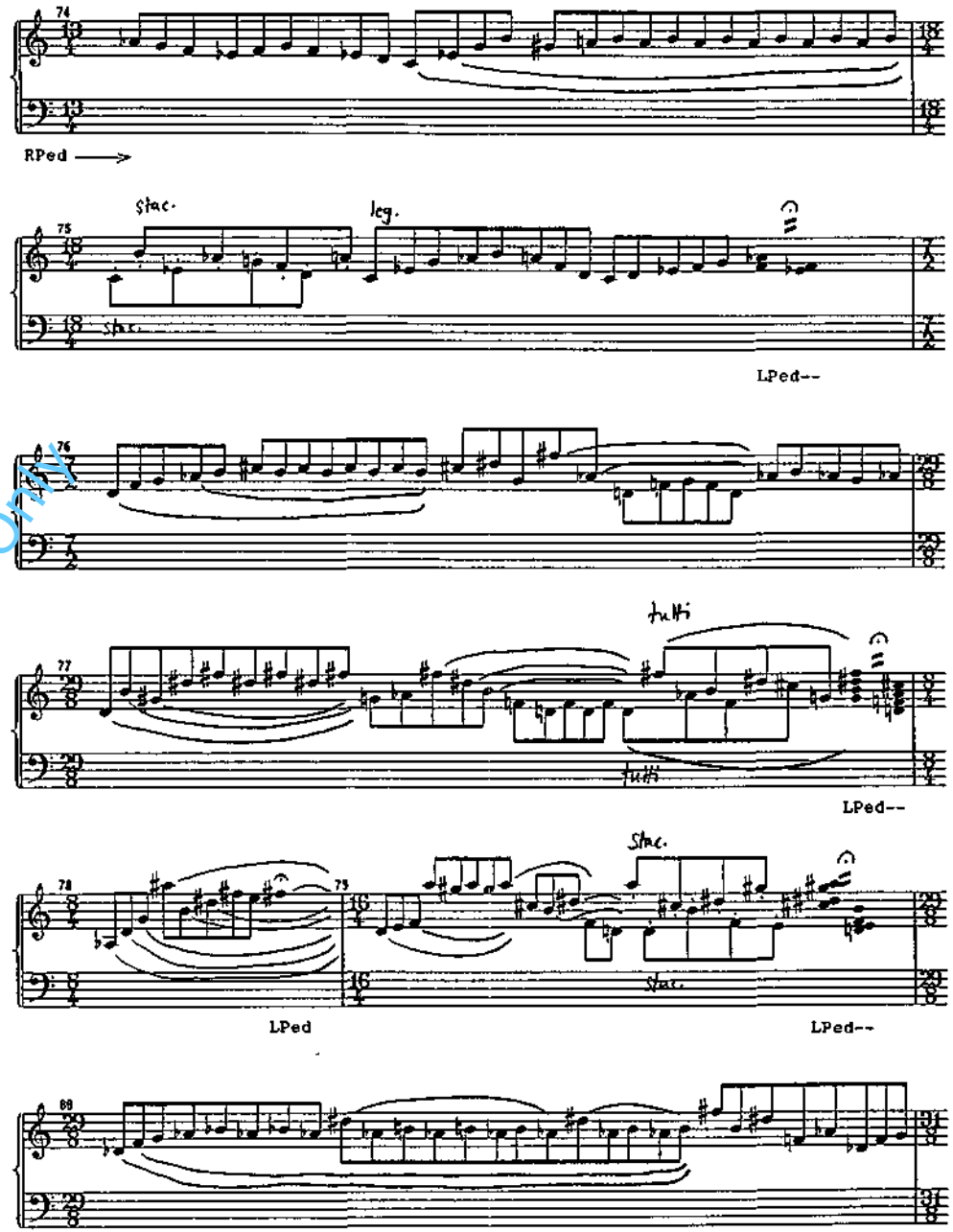

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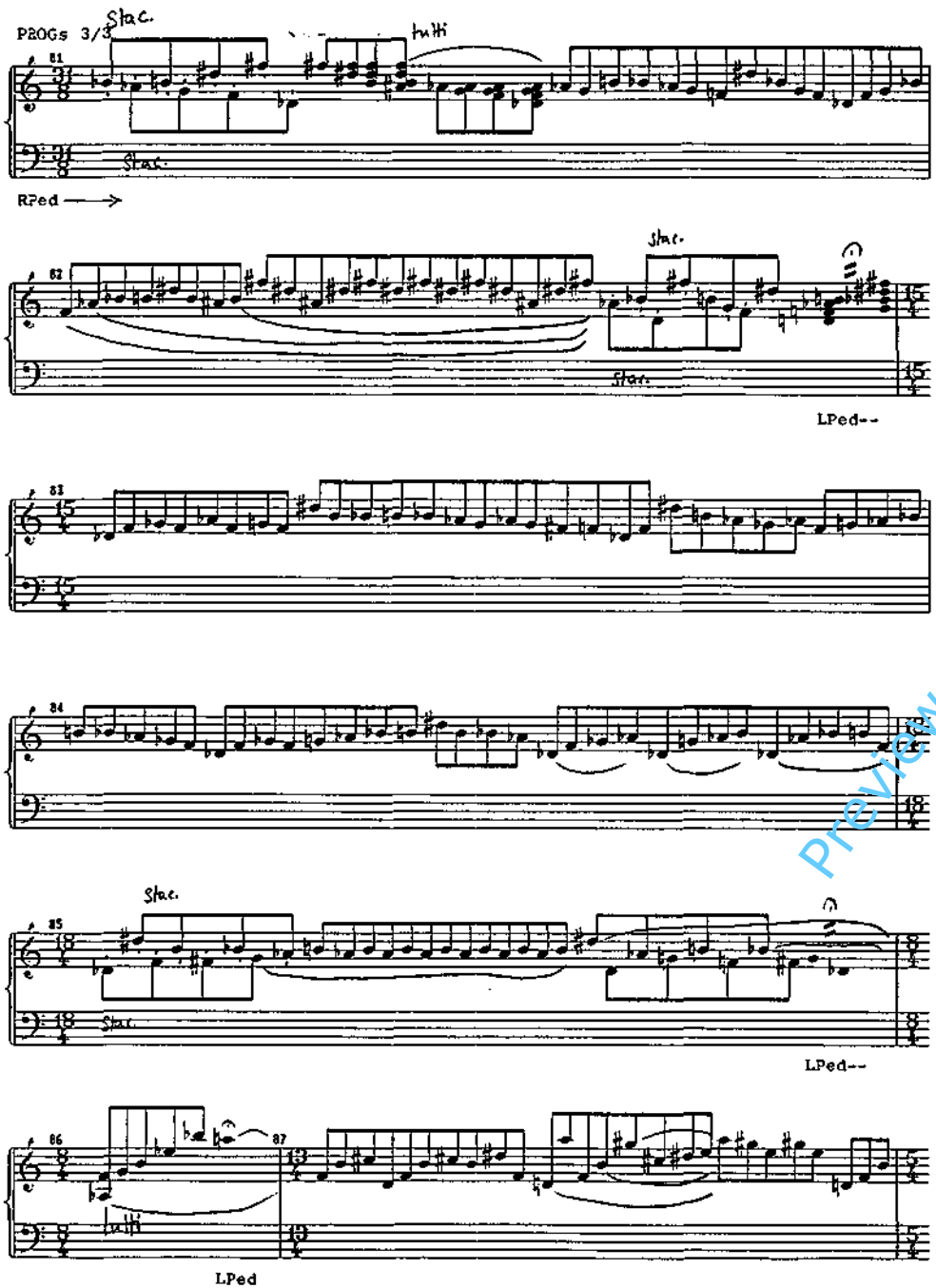

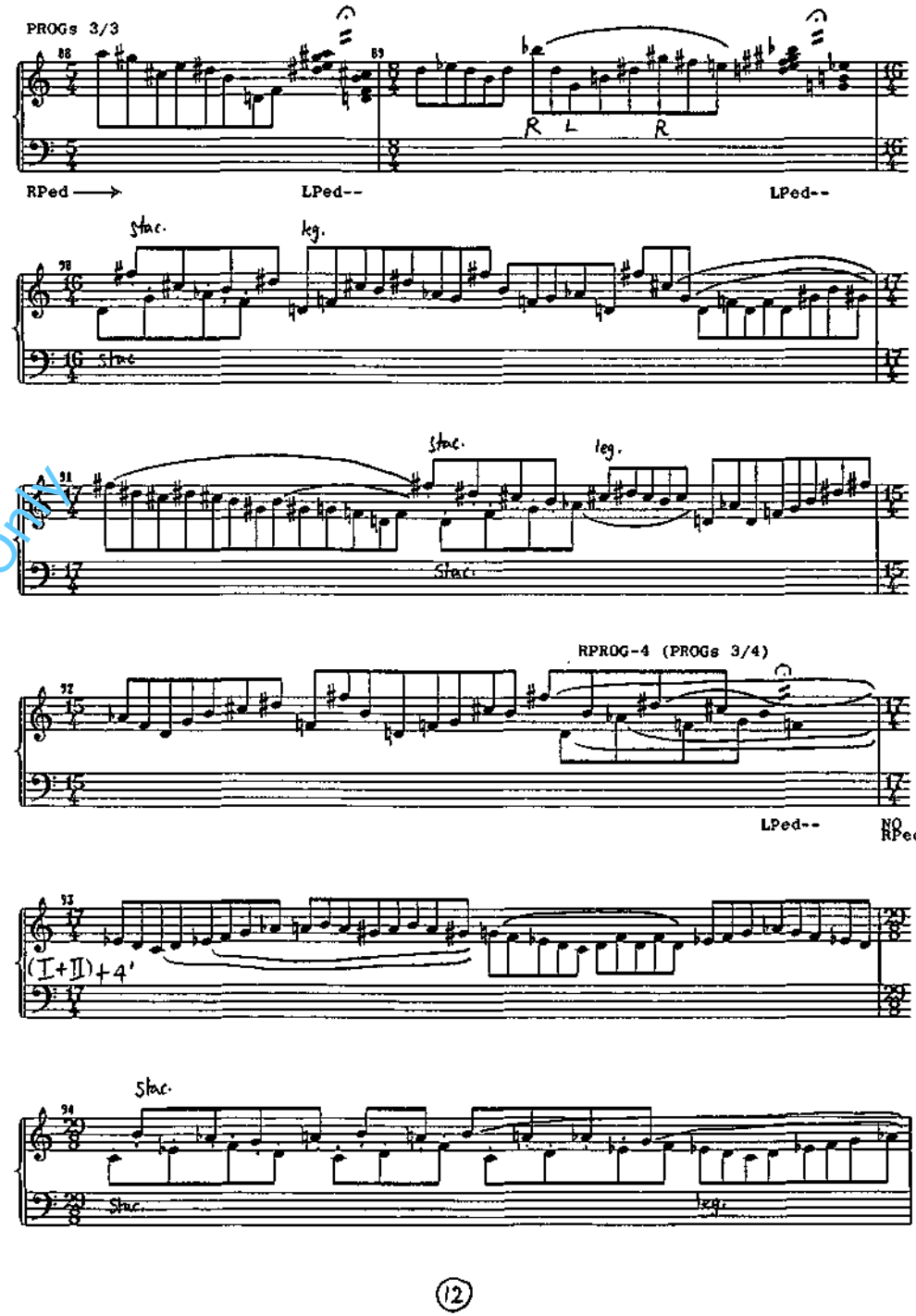

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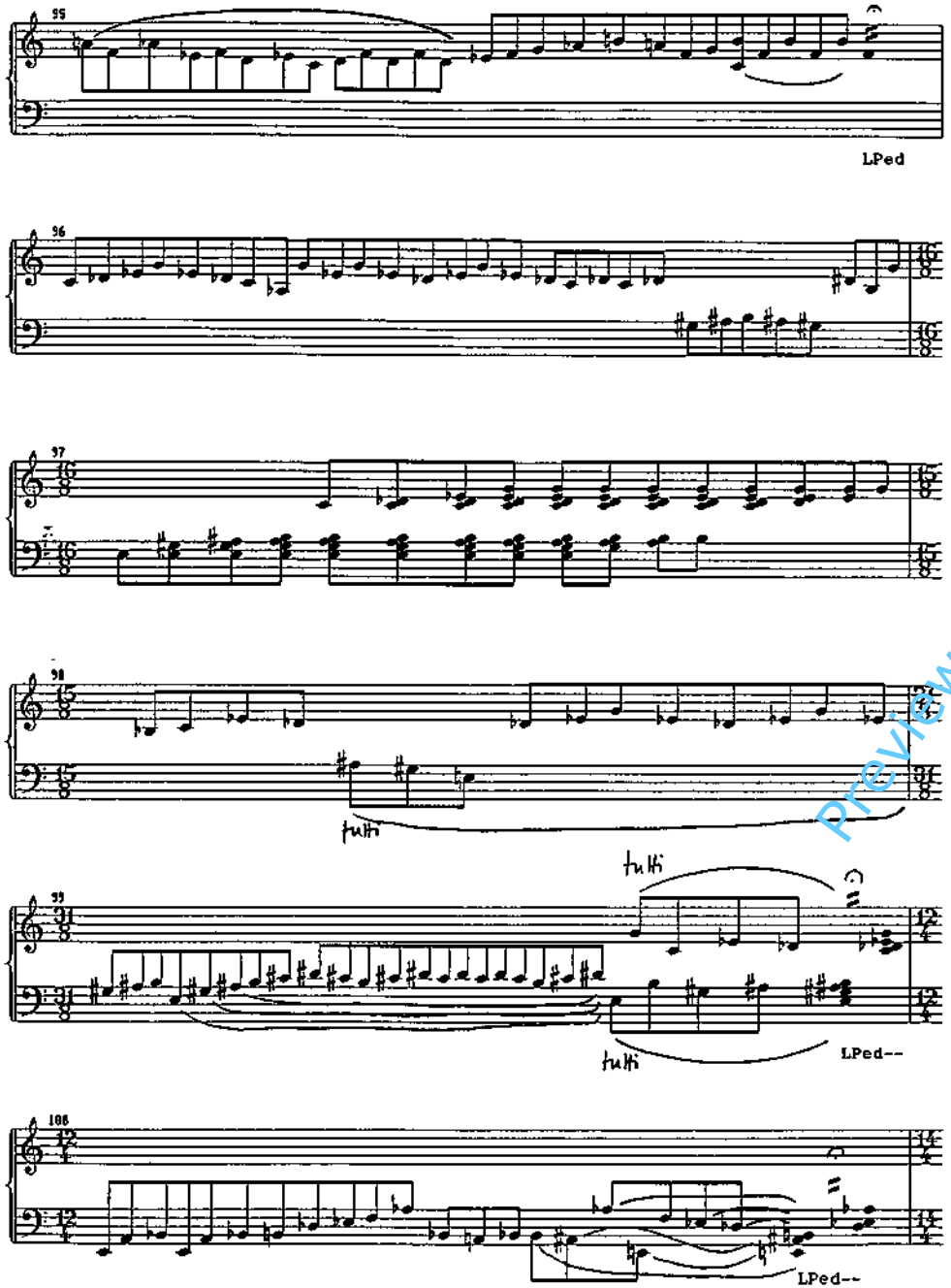
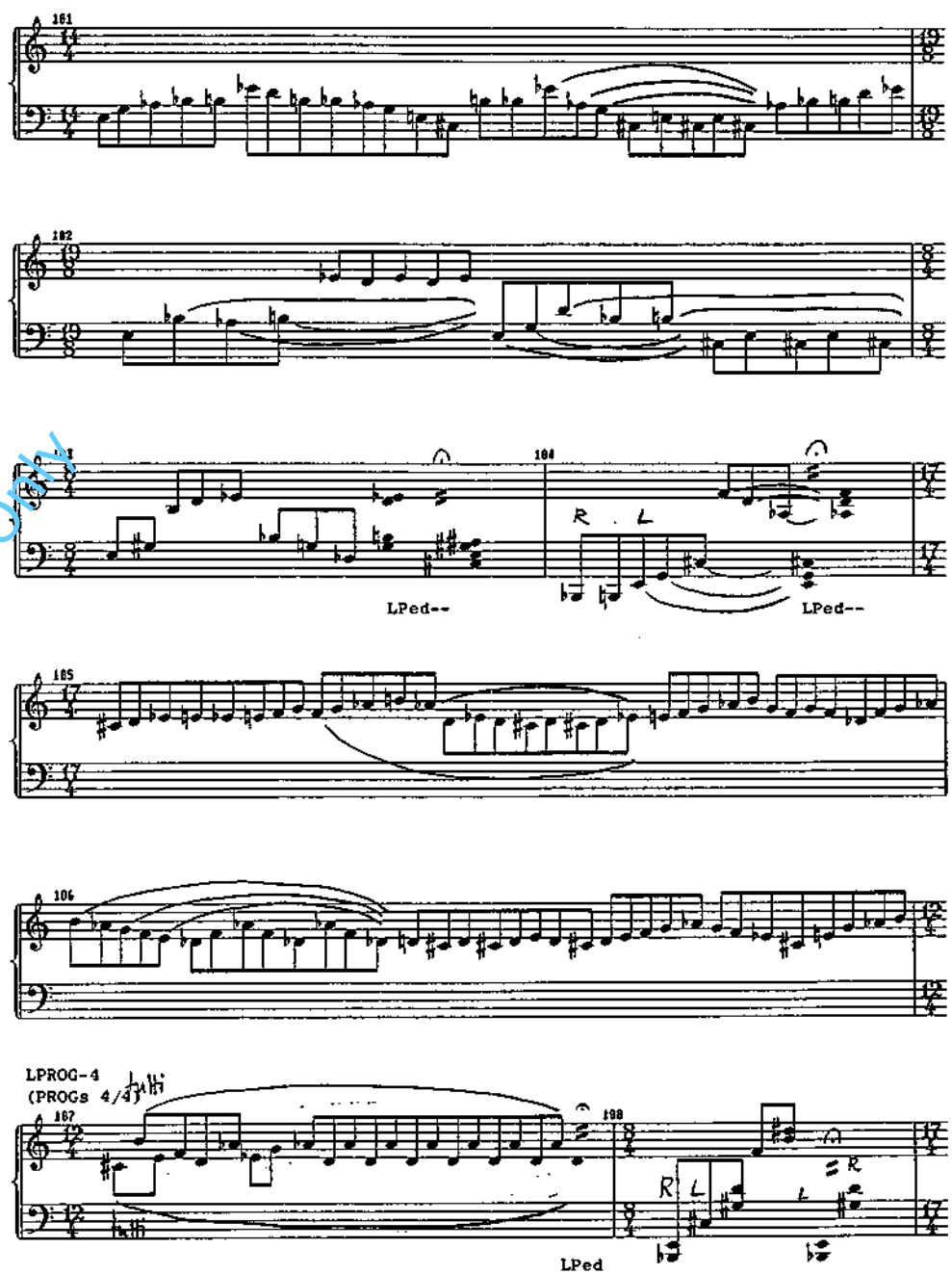
PROGs 3/4



PROGs 3/4



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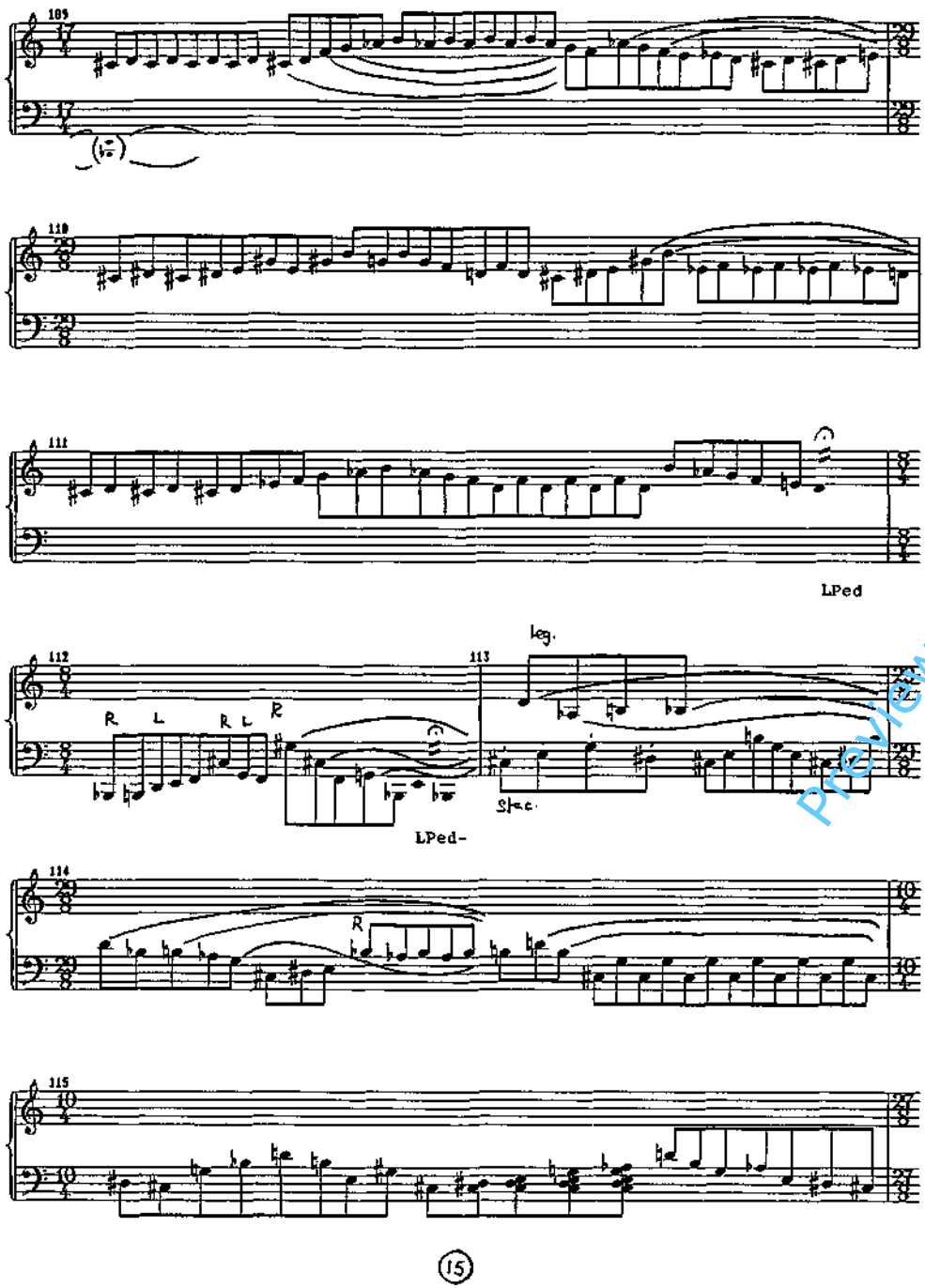
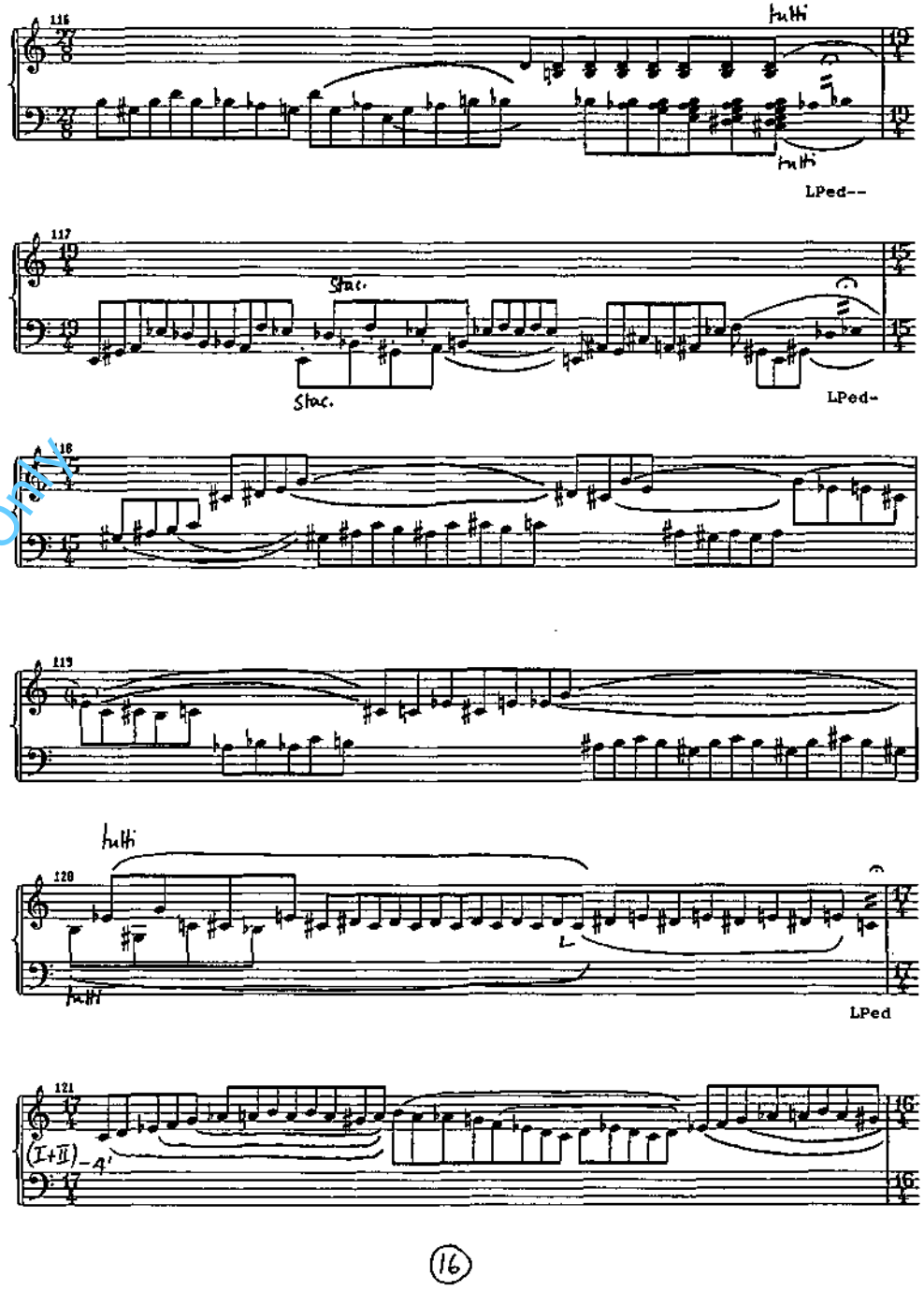
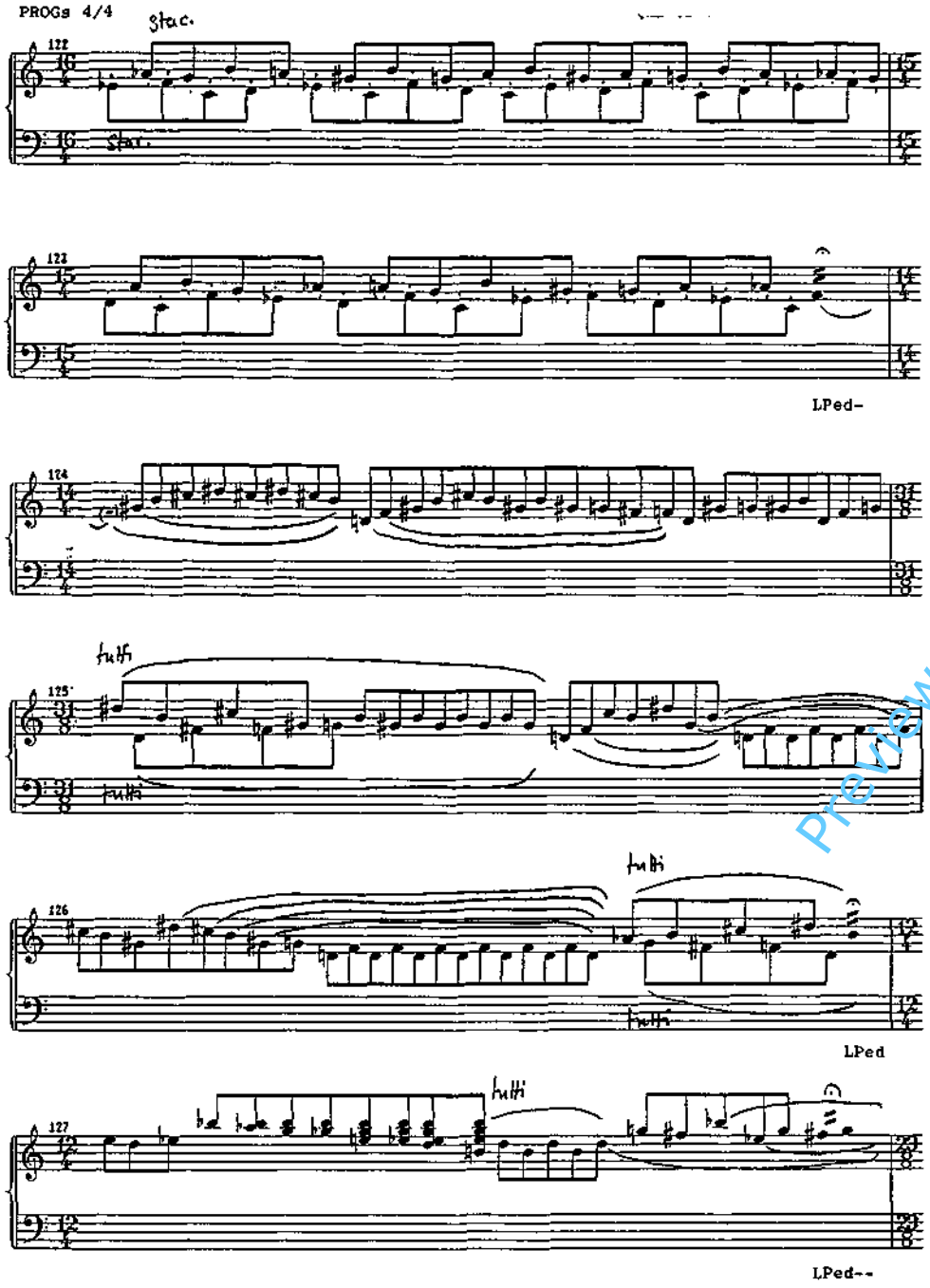




Preview File Only

PROGs 4/4



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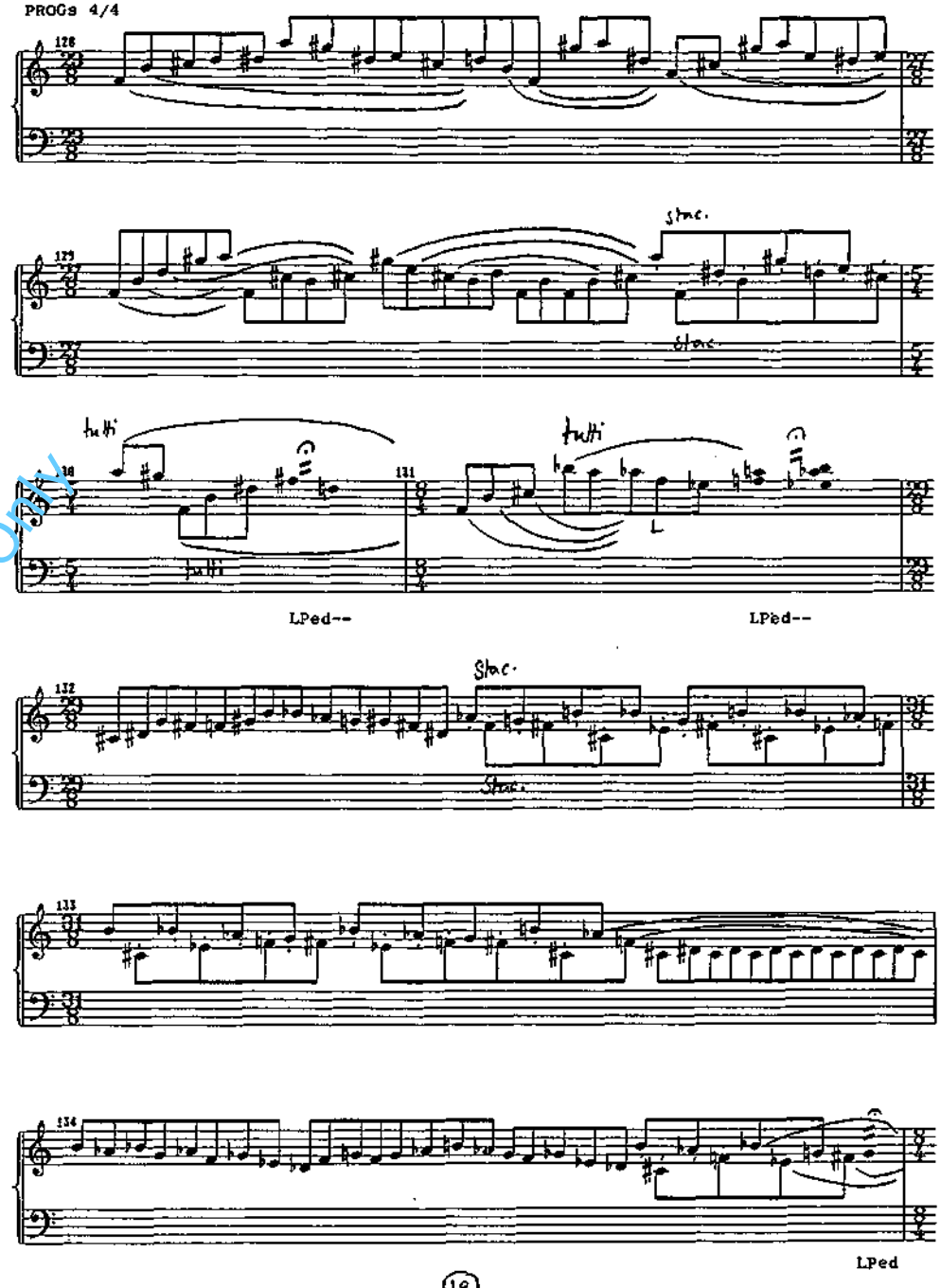
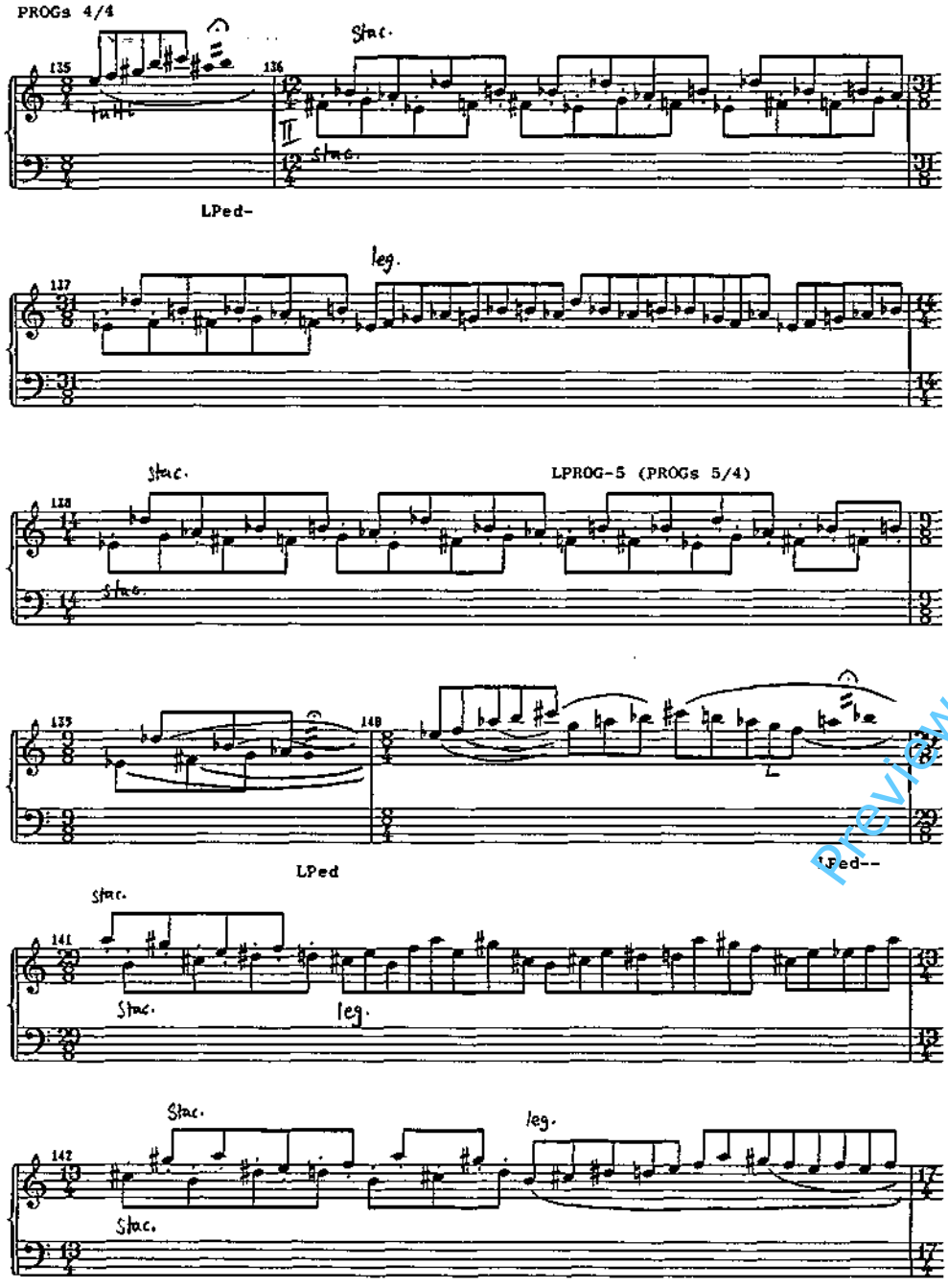
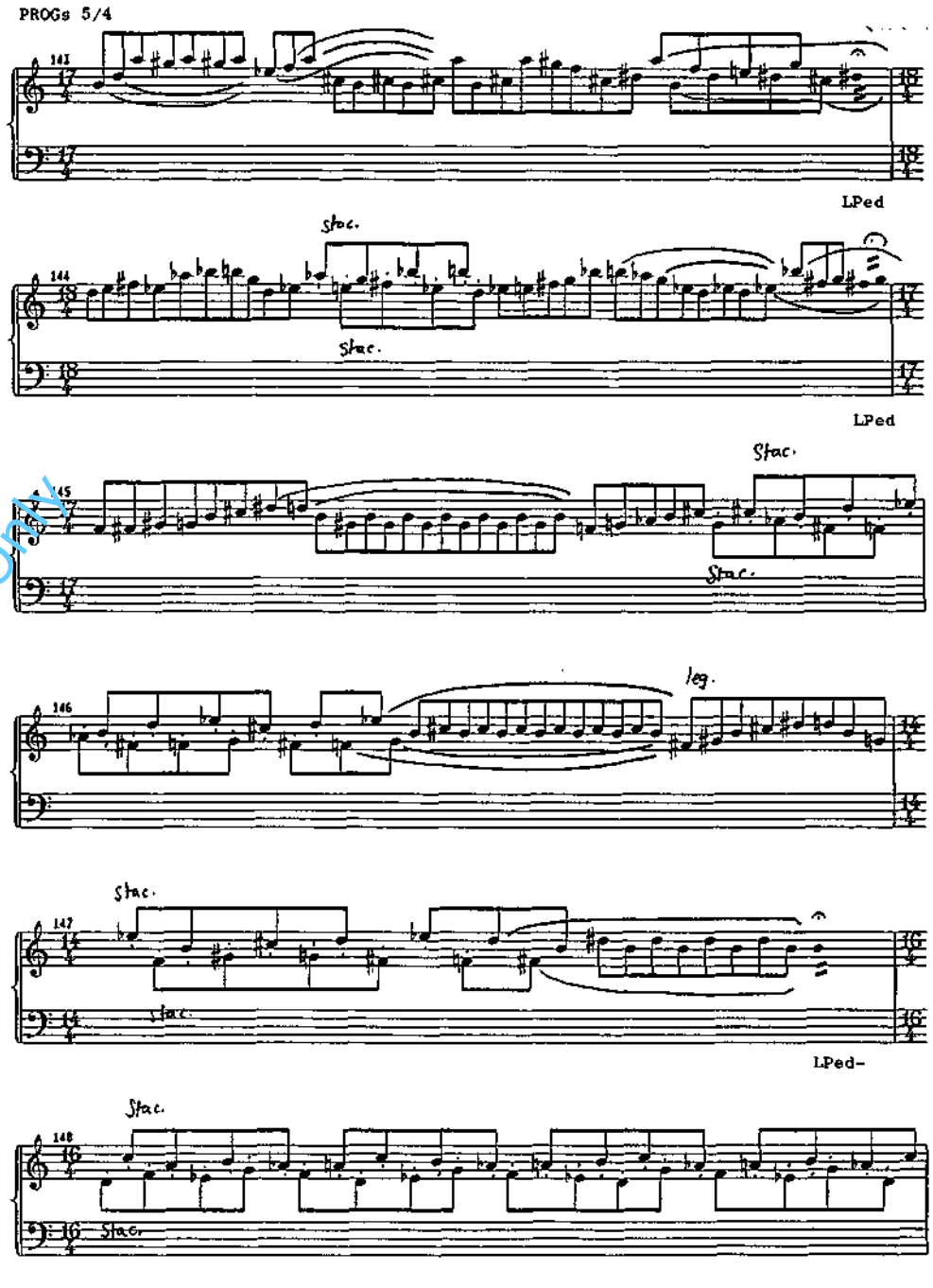
PROGs 4/4







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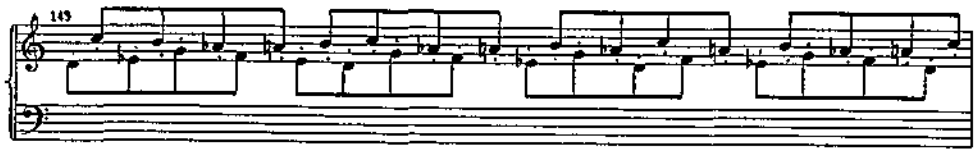
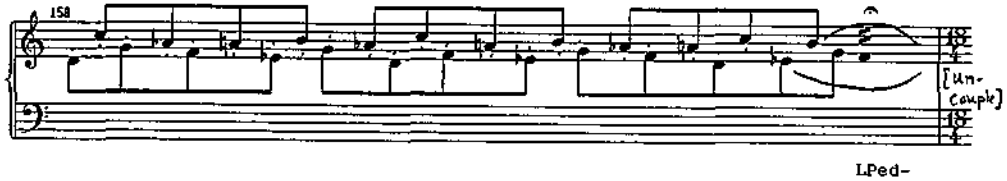
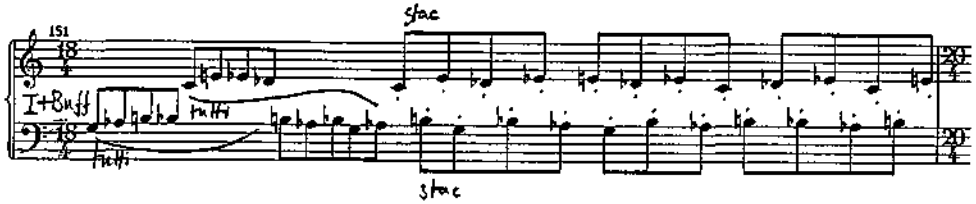
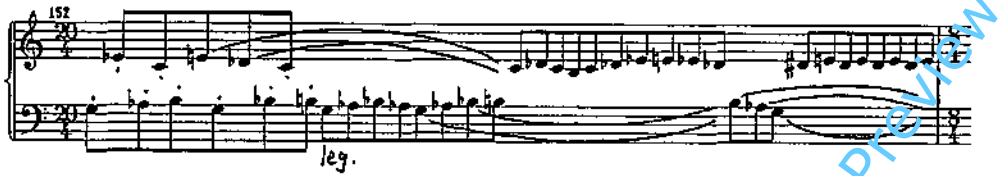
PROGs 5/4

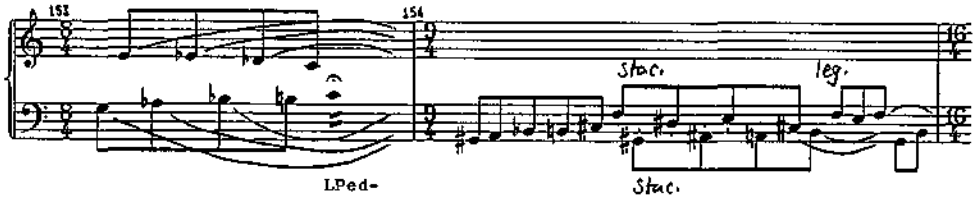


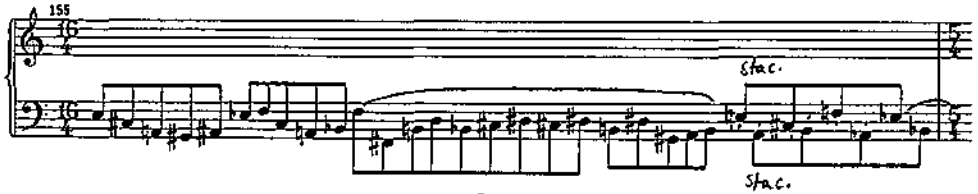
RPROG-5 (PROGs 5/5)



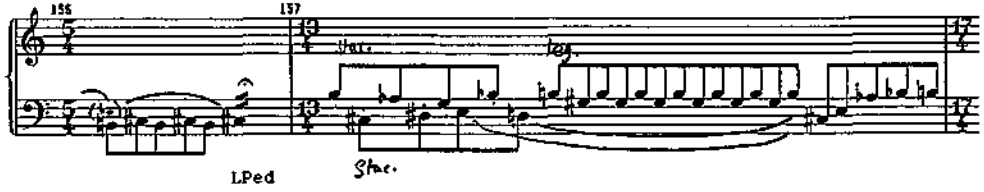


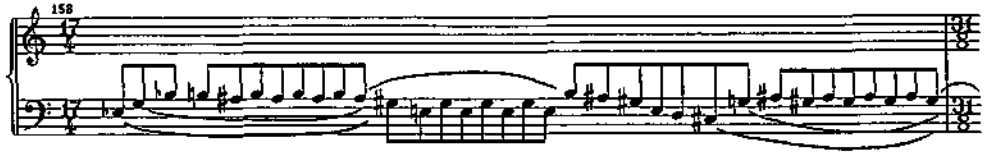


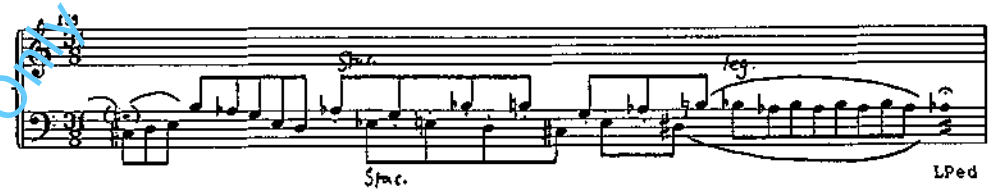


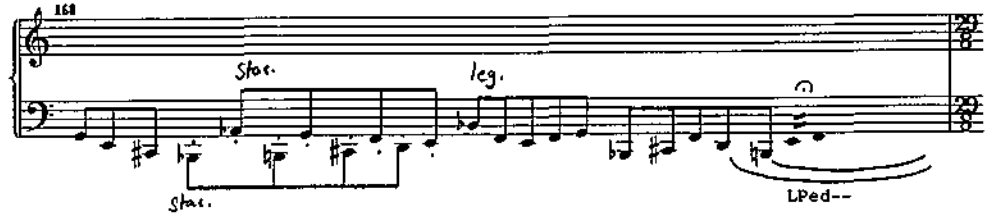


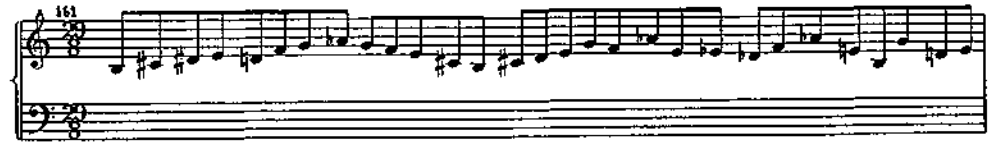
PROGs 5/5

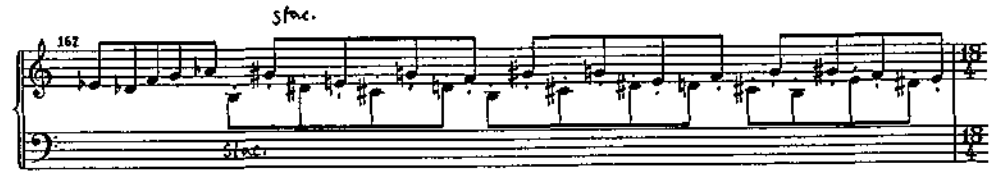












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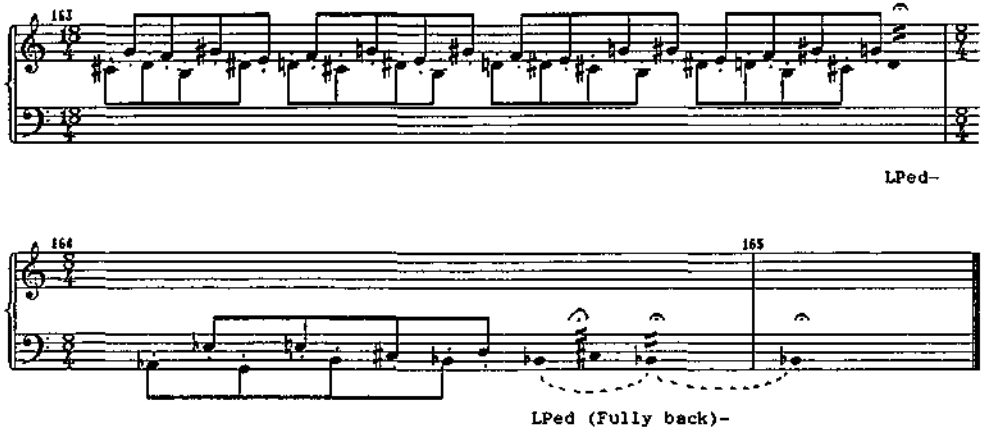

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