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tim souster

equalisation

for brass quintet and live-electronics (1980)



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(1980)

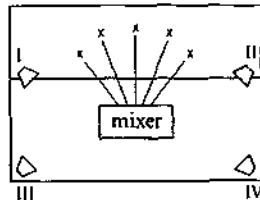
Commissioned by and dedicated to the members of Equale Brass with funds
made available by the Arts Council of Great Britain. First performed by
Equale Brass at the Purcell Room, London, on 6 December 1980

Performance Notes

1. All five instruments are amplified by means of very directional microphones.

2. The amplified sound is heard over a 4-channel system positioned on the left and right of the players on the stage and duplicated at the rear of the hall. The speakers should be placed on stands, so that they are all at the same height and above the heads of the audience. The amps should be powerful enough so that a comfortable *forte* can be achieved without any hint of distortion

3. There is a central mixing position in the hall to which the outputs of the pre-amplifiers for the pick-ups are fed. At this central point is a sixth musician who is responsible for the balance of the amplified sound.



◇ = speaker

4. This sixth player also manipulates three pieces of sound-processing equipment which are used from time to time, according to the directions in the score, to modify the amplified sound of the brass instruments.

5. These pieces of equipment are:
a digital pitch transposer or harmoniser, indicated as **MXR** in the score.
a digital delay line, indicated as **PT** in the score
(Note: **MXR** and **PT** (Lexicon Prime Time) relate to the names of equipment available at the time of the first performance.
optional, also any keyboard which can produce a sonorous low pitch

6. The pitch transposer or harmoniser should be controllable by a keyboard which will effect instant transposition of the input in semitone steps (e.g. -1, -3, -12, +7 etc are the signs used in the score). Any kind may be used providing this condition can be met.

7. The digital delay line should have a stereo output capability and a delay capacity of 2000ms. Use slow, alternating (L/R) delays in tempi related to that of the music. The device must also possess a 'hold' capability, whereby a sample can be held and looped at the touch of a button. There are several delay lines available which could be used to perform this piece.

EQUALISATION FOR BRASS QUINTET AND LIVE-ELECTRONICS (1980)

TIM SOUSTER

♩ = 60

Senza misura - quasi cadenza

Trumpet 1 in E \flat 4/4 p

Trumpet 2 in E \flat 4/4 p

Horn in F 4/4 mf

trombone 4/4 mf

Tuba 4/4 mf

MXR (all instruments) 0 -1 0 2 0 3 12

PT: 3-5 (slow stereo delay) pp (just a 'halo')

Annotations: (harmonic series) Leave plenty of time, Overlap with trb to sustain low D, durations ad lib, etc. simile

sp: I+III/II+IV

for SPX90 II: 'stereo delay'
eg 625 and 1250 ms
FB on left ch: 0
FB on right ch: 45%

* optional keyboards double tuba at octave below, pp (until 3 before [2])
sp: I+II/III+IV

1 **♩ = 72**

Tr. 1 4/4 p

Tr. 2 4/4 p

Hn. 4/4

Tbn. etc. come sopra

Tba. etc. come sopra

Electr. MXR 12 delay sempre sim.

Annotations: (harmonic) #

* Trumpets tune in to "natural" intonation of horn

Tr.1

Tr.2

Hn.

Trbn.

Tba.

Electr.

MXR (12)

* Tune in to "natural" intonation of horn.

2

Tr.1

Tr.2

Hn.

Trbn.

Tba.

Electr.

harmon

PP

mp

PP

sing

play

PP

mp

dim.....

dim.....

MXR:4

PT:5

* return to normal tuning

trumpet and trombone section score. Staves include Tr.1, Tr.2, Hn., Trb., Tba., and Pt. Dynamics range from pp to mf. Includes markings for *tutti simile* and various articulations.

trumpet and trombone section score. Staves include Tr.1, Tr.2, Hn., Trb., Tba., and Electr. Includes a circled number 3, a circled plus sign, and performance instructions like *(balance with "live" trombone)* and *+ etc. sempre simile*. Includes markings for MXR:4 and PT:4+5.

Tr.1

Tr.2

Hr.

Trb.

Tba.

Electr.

p *pp* Both: *mp* *mf*

pp

sempre simile

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Tr.1

Tr.2

Hr.

Trb.

Tba.

Electr.

p *mf* *p*

sempre simile

4

♩ = 120

Tr.1 *straight mute*

Tr.2 *straight mute*

Hn.

Trb.

Tba.

Electr. *MXR+7* *sample simile*

sord. *(jazz feel)*

pp

Tr.1

Tr.2 *sord.* *pp (jazz feel)*

Hn.

Trb.

Tba.

Electr. *MXR+7* *sp: I+II only* *tacet*

① ②

5

Tr.1 *Via sord!*

Tr.2 *Via sord!*

Hn. *Senza sord.*

Tp. *Senza sord.*

Tba. *Senza sord.*

MXR

* $f = \frac{1}{4}$ sharp

Tr.1

Tr.2

Hn. *molto*

Tp. *molto*

Tba. *molto*

MXR (-3) *sempre simile*

2 Tr., Horn : P f

mp f

mp f

Musical score for the first system, featuring Tr.1, Tr.2, Hn., Trb., Tba., and MXR parts. The score includes dynamic markings such as f , mp , and sfz . The MXR part includes the instruction "sempre simile" and a circled number "3".

* jazz feel.

Musical score for the second system, featuring Tr.1, Tr.2, Hn., Trb., Tba., and MXR parts. The score includes dynamic markings such as f , mp , and sfz . The MXR part includes the instruction "sempre simile".

2nd H₂
=ff

Tr. 1
Tr. 2
Hn.
Trp.
Tbn.
MXR

ff p ff mp f mp f p P mf

(-3)

scmpie simile

Tr. 1
Tr. 2
Hn.
Trp.
Tbn.
MXR

mp ff ff P

7

(-3)

gradually bring in rear speakers (III+IV)

8

Tr.1 *f* *mp* *mf* *f* *ff* → straight mufe

Tr.2 *mp* *mf* *f* *ff* → straight mufe

Mn. *mp* *mf* *f* *ff* → straight mufe

Tb. *mp* *mf* *f* *ff* → mufe

Tba. *mp* *mf* *f* *ff* → mufe

(MXR -3)

Electr. sp: I+II/III+IV PRIME TIME

375 + 750 ms

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9

Tr.1 *f* *ff* → via sord

Tr.2 *f* *ff* → via sord

Mn. *f* *ff* → via sord

Tb. *f* *ff* → via sord

Tba. *f* *ff* → via sord

Electr. PT → "x2" → faster → "x2", max. speed

subito cresc. *f*

J = 144

750 + 1500 ms

HOLD

HOLD

* Tutti: harmonic gliss. wherever possible.