Julien Guillamat

2°
Notes

Every instrument should be amplified as indicated on the stage plan.
Contact microphones such as DPA are preferable to use with the string quintet.
Any other instrument can use hyper-cardioid air microphones except for the vibraphone which needs a cardioid one.
During the performance, someone needs to seat behind the mixer in order to make sure the balance is right.
The score is in C.
Laptop performers are sampling the ensemble live as indicated in the score using the given patch in Max MSP (5).
Laptop performers are playing the indicated sample on written dynamics, improvising and modifying the sound file (within the limits of indications in the parts) through the given patch using a motion capture device (Wii remote and nunchuck) to control the parameters of the patch.
Acoustic instrument performers should perform the music using any visual expression that can emphasize each effect and gesture written on paper as much as possible, giving a nearly theatrical performance so that the audience's experience of the music is greater.
For any other query please contact Julien Guillamat at julienguillamat@gmail.com
Stage plan and tech.

Input 1-12 Instr.
Input 13-14 Lap. 1
Input 15-16 Lap. 2
Output 1&2 Stereo mix of ensemble to Lap. 1
Output 3&4 Stereo mix of ensemble to Lap. 2
Output 5&6 Stereo mix of Lap. 1&2 to speakers

2 Laptops
2 Wii remotes + nunchucks
2 Audio interfaces
116 ch. mixer board
2 Loudspeakers
Motion Capture Controllers
Using a Wii Remote and a Nunchuck

Wii Remote
(Shown with the Wii MotionPlus accessory removed and the Wii Remote plus attached.)

- Pointer Lens
- Power Button
- A Button
- HOME Button
- MINUS (-) Button
- PLUS (+) Button
- Speaker
- 1 Button
- 2 Button
- Player LEDs

Patch

The patch is a simple granulator with some reverb (using some basic object and development by A.J. Harker and Randy Jones). Below, the main lines of the patch:

- Preset number (as indicated in score and can be changed pressing button A on the remote)
- Control of the grains position in the soundfile (x parameter accelerometer of the remote)
- Buffer view (waveform of the soundfile)
- Pitch frequency and range (y parameter accelerometer of the remote)
- Motion display
- Stick position display

Amplitude (following dynamics indicated in the score, y parameter of the nunchuck)
Amplitude meter display
Record samples (as indicated in the score, the sample are directly loaded into the buffer)
Decay time (controlled with up and down buttons of the ‘+’ Control Pad)
Abreviations and symbols

s.p. sul ponticello s.p.
s.t. sul tasto
c.l. col legno
batt. battuto
ord. ordinary playing

\[ p \text{ to } f \] improvise dynamics in the indicated range and duration

. short note (if note followed by a line)
. very short note
\triangle as high as possible (if note followed by a line)
\triangleleft slightly lower than the precedent
\hline note length (circular breathing or retake if necessary)
\hline\hline let resonate
\hline\hline let resonate until next note (piano use pedal)
\hline crescendo from, decrescendo to nothing (as much as possible)

* tongue ram
* whistle tone
* slap tongue
* mouth pop
\times approximative pitch
\hline\hline small vibrato
\hline\hline large vibrato
\hline\hline\hline behind the bridge on A, E string
Ensembles

Flue (Fl.)
Clarinet/Clarinet Bass (Cl./Cl.B.)
Horn (Hns.)
2 Laptops (Lap. I, Lap. II)
Percussion: Vibraphone, Bass Drum, Cymbal, Crotales, Temple Blocks (Vib., B.D., Cymb, Crot, T.Bl.)
Piano (Pno.)
2 Violin (Vln. I, Vln. II)
Viola (Va.)
Cello (Vc.)
Double Bass (Cb.)
Always respect dynamics even if multiphonics don't sound.
random dynamics from \( \texttt{pppp} \) to \( \texttt{p} \).
Lap. I & II

Fl.  

Cl. B.  
To Cl.  
Clarinet in B  

Hn.  

Cym.  

Vibraphone  

Pho.  

Pno.  

Vln. I  (pizz.)  

c.l.  

Vln. II  

c.l.  

Vla.  

Vc.  

Cb.  

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Flutter tonguing

Bass Drum

Tam-tam

\[ \text{fff} \]

\[ \text{fff} \]

\[ \text{fff} \]

\[ \text{fff} \]

\[ \text{fff} \]

\[ \text{fff} \]

\[ \text{fff} \]

\[ \text{fff} \]

\[ \text{fff} \]

\[ \text{fff} \]
Improvise (with any sample) based on what you hear and only using modes you have played in before.

Improvise based on what you hear and only using modes you have played in before.

Improvise based on what you hear and only using modes you have played in before.
Improvisate based on what you hear and only using modes you have played in before.

Cl. B

Improvise based on what you hear and only using modes you have played in before.

Hn.

Improvise based on what you hear and only using modes you have played in before.

Lap. I

Improvise (with any sample) based on what you hear and only using modes you have played in before.

Lap. II

Improvise based on what you hear and only using modes you have played in before.

Vln. I

Improvise based on what you hear and only using modes you have played in before.

Vln. II

Improvise based on what you hear and only using modes you have played in before.

Vla.

Vc.

Cb.

Cl. B.

Improvise based on what you hear and only using modes you have played in before.
Cl. B.

Improvise based on what you hear and only using modes you have played in before.

Hn.

Improvise based on what you hear and only using modes you have played in before.

Lap. I

Improvise based on what you hear and only using modes you have played in before.

Lap. II

Improvise based on what you hear and only using modes you have played in before.

Perc.

Improvise based on what you hear and only using modes you have played in before.

Pno.

Improvise based on what you hear and only using modes you have played in before.

Vln. I

Improvise based on what you hear and only using modes you have played in before.

Vln. II

Improvise based on what you hear and only using modes you have played in before.

Vla.

Improvise based on what you hear and only using modes you have played in before.

Vc.

Improvise based on what you hear and only using modes you have played in before.

Cb.
Fl.
Vln. II
Vln. I
Vla.

Vln. I
Vln. II
Vla.

ord.

Pno.

PPP

s.p.
pizz.

PPP

ppp

mp

fpp

barco

F. R. = 39