Après la pluie

for piano and live electronics

Bart Vanhecke

Remarks about electronics:

The sound of the piano is captured with a microphone and then sent to a computer, where it is manipulated with a Max/MSP patch consisting of adaptable ring modulation, delay and feedback. The manipulated sound is then sent to an amplifier and two loudspeakers (one on each side of the stage). Two additional speakers may be used: one at the left and one at the right rear of the audience (the left front and rear speakers have the same (left) output, the right front and rear have the same (right) output).

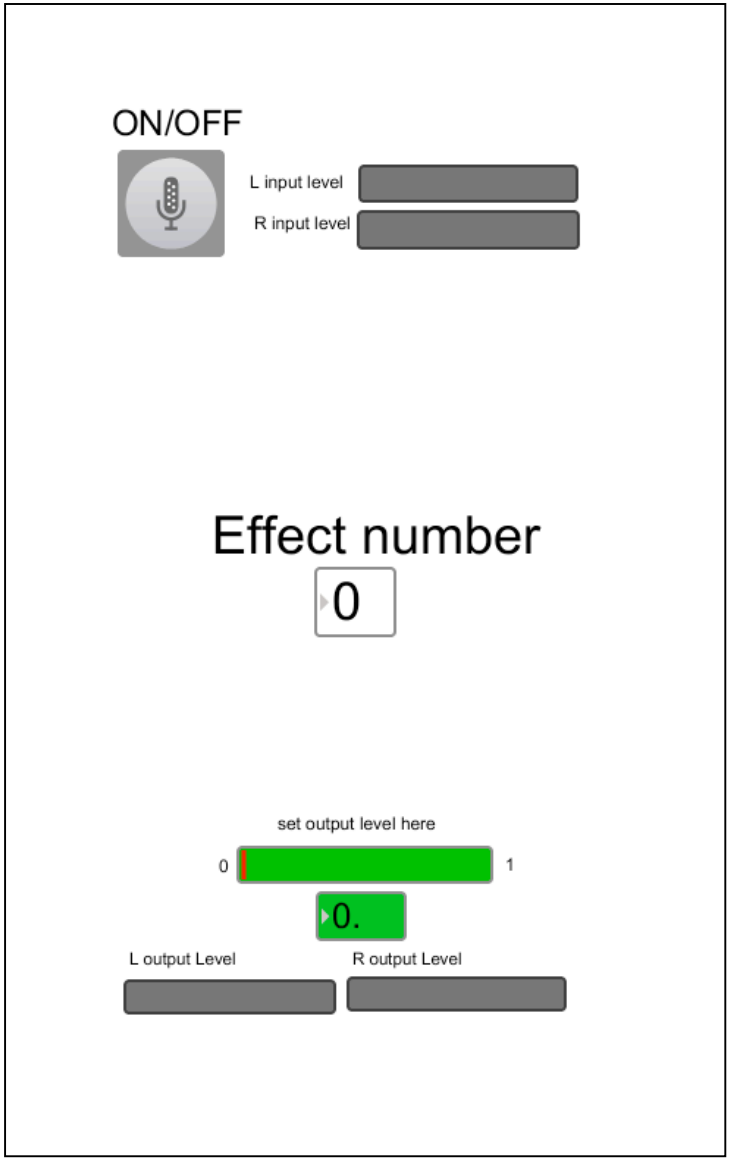
The electronic effects can be set by the pianist while playing the piano or by an assistant.

The user patch (presentation mode) is shown in the figure on this page. It consists of an **ON/OFF button** with input level monitoring, an **effect number window** and an **output level slider** with output level monitoring.

The patching mode of the patch is shown on next page.

Initially (before starting the piece) the effect is switched on by clicking the microphone icon of the ON/OFF button, then pressing the number 1 key on the computer keyboard (to set effect 1) and setting the output level by dragging the fine red output slider knob between 0 and 1 (the output level is shown in the window under the slider).

9 presets have been stored in the patch and should be set (following the instructions in the score) by pressing the corresponding number key on the key board of the computer. The start of each preset is indicated in the score with an encircled number (from 1 to 9).



This piece was written <u>without</u> the support of the Flemisch Community.

Duration: ca.12 minutes

preset values for patch

	LEFT					RIGHT				
Effect number	**Ring modulation**	**Delay time**	**Feedback**	**L direct level**	**L delay level**	**Ring modulation**	**Delay time**	**Feedback**	**R direct level**	**R delay level**
1	12	8	0	0,5	0,5	12	0	0,17	0,5	0,5
2	15,12	24	0,595	0,4	0,6	48	16	0,255	0,4	0,6
3	60,48	28	0,68	0,3	0,7	76,2	28	0,68	0,3	0,7
4	76,2	44	0,85	0,2	0,8	152,39	44	0,765	0,2	0,8
5	241,9	48	0,935	0,1	0,9	76,2	40	0,935	0,1	0,9
6	76,2	44	0,68	0,5	0,5	60,48	24	0,34	0,5	0,5
7	19,05	28	0,595	0,6	0,4	15,12	20	0,255	0,6	0,4
8	12	16	0,17	0,7	0,3	19,05	4	0,085	0,7	0,3
9	6	0	0,255	0,8	0,2	6	0	0	0,8	0,2

dedicated to Frederik Croene

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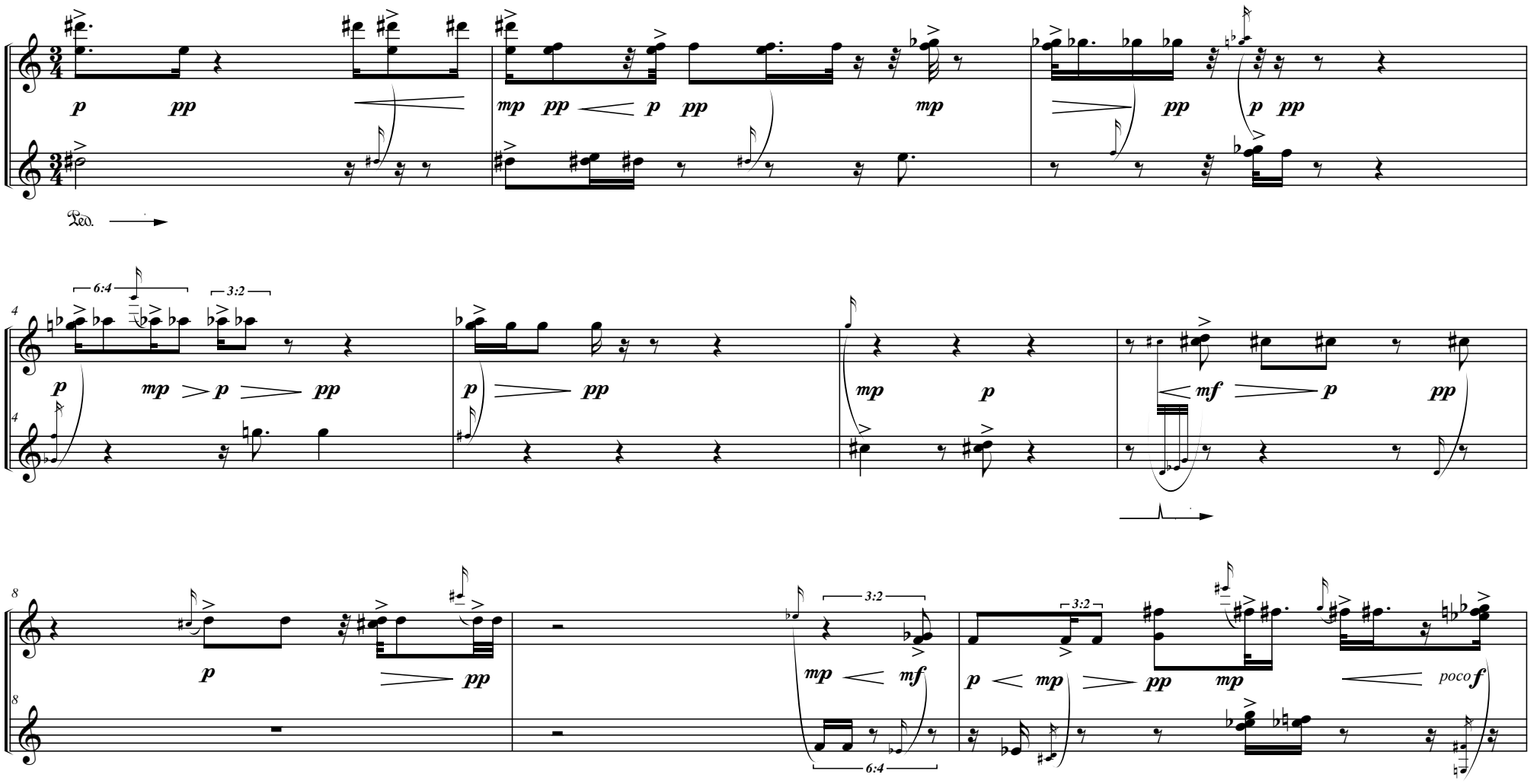
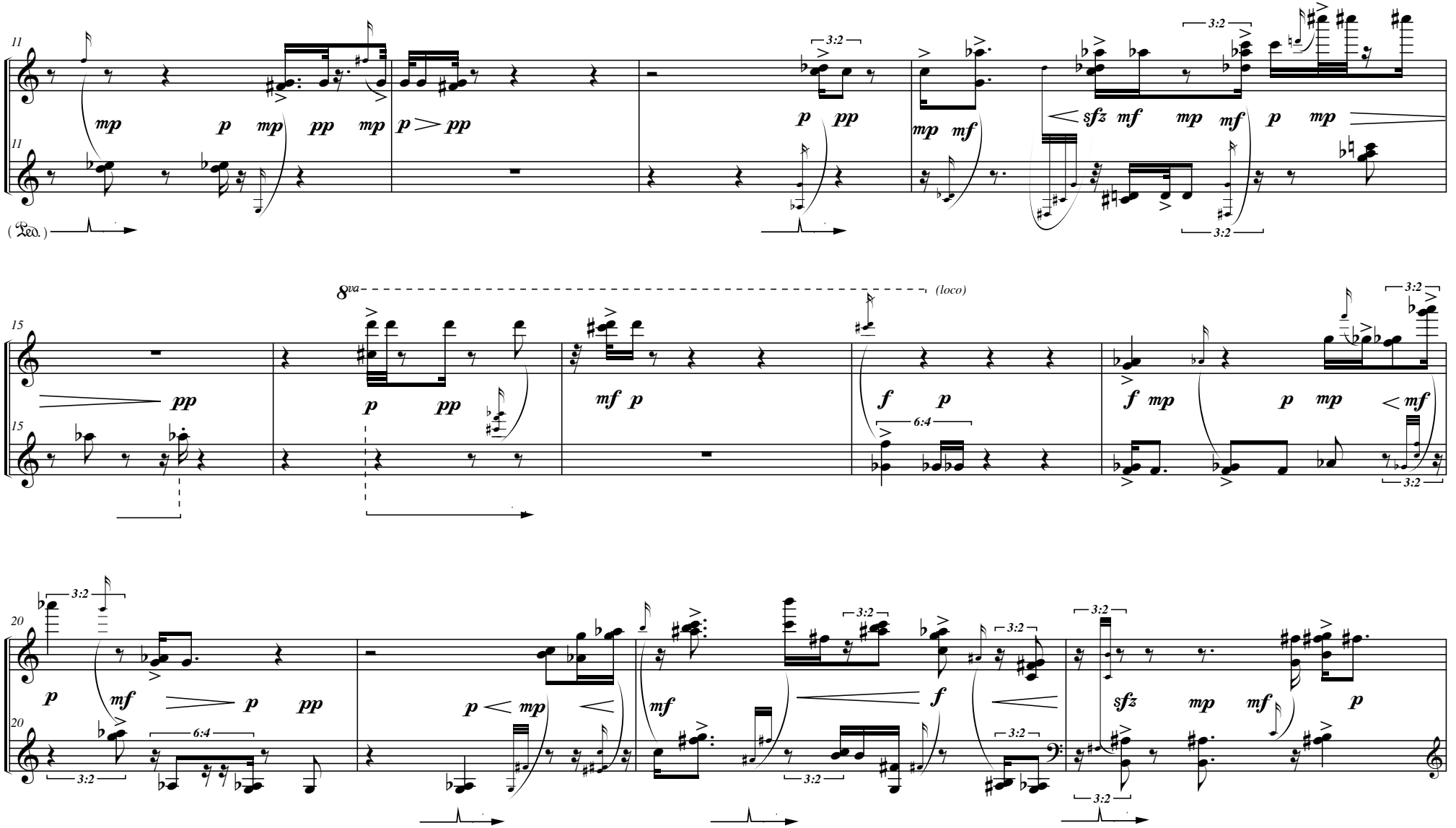
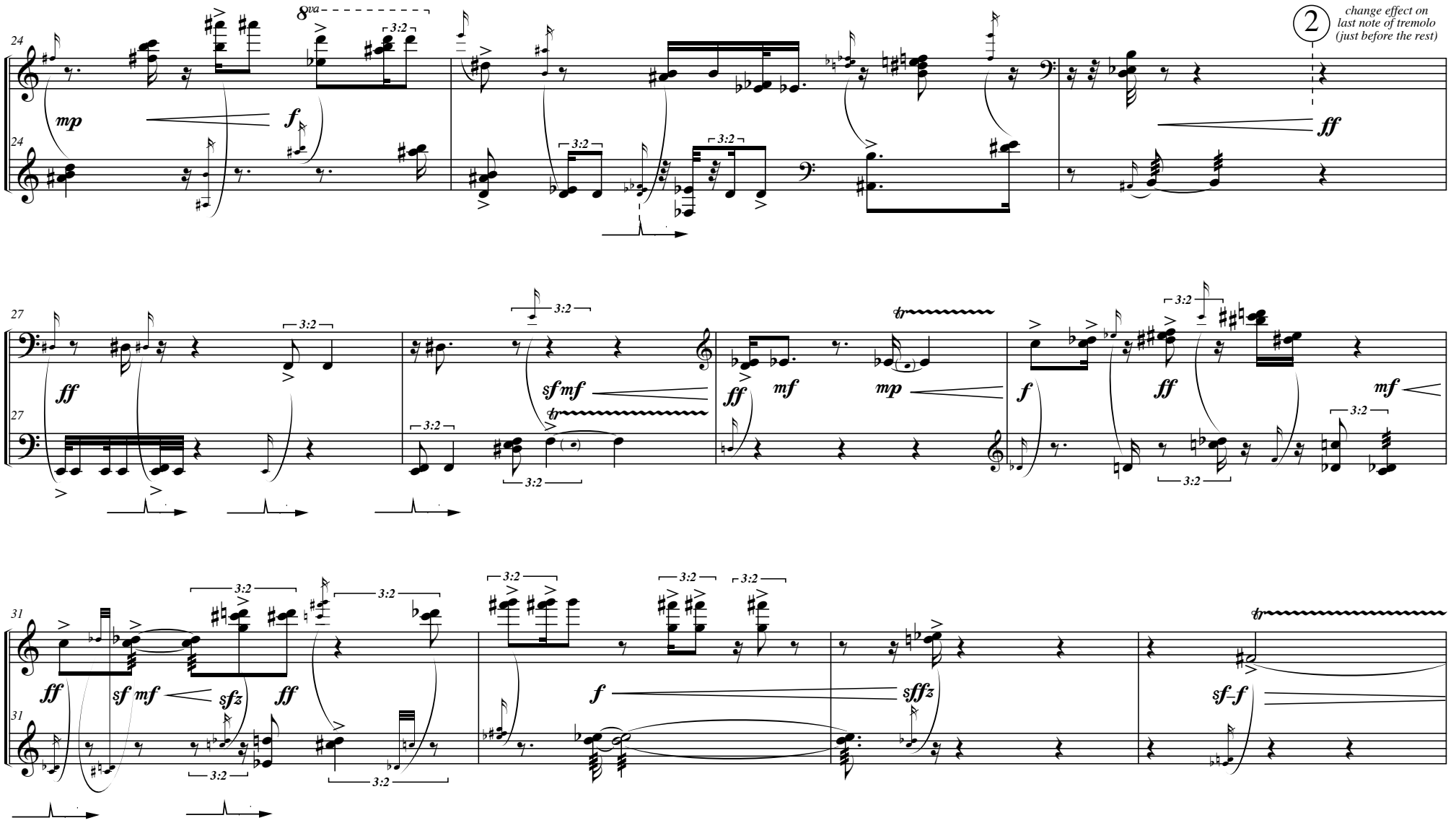
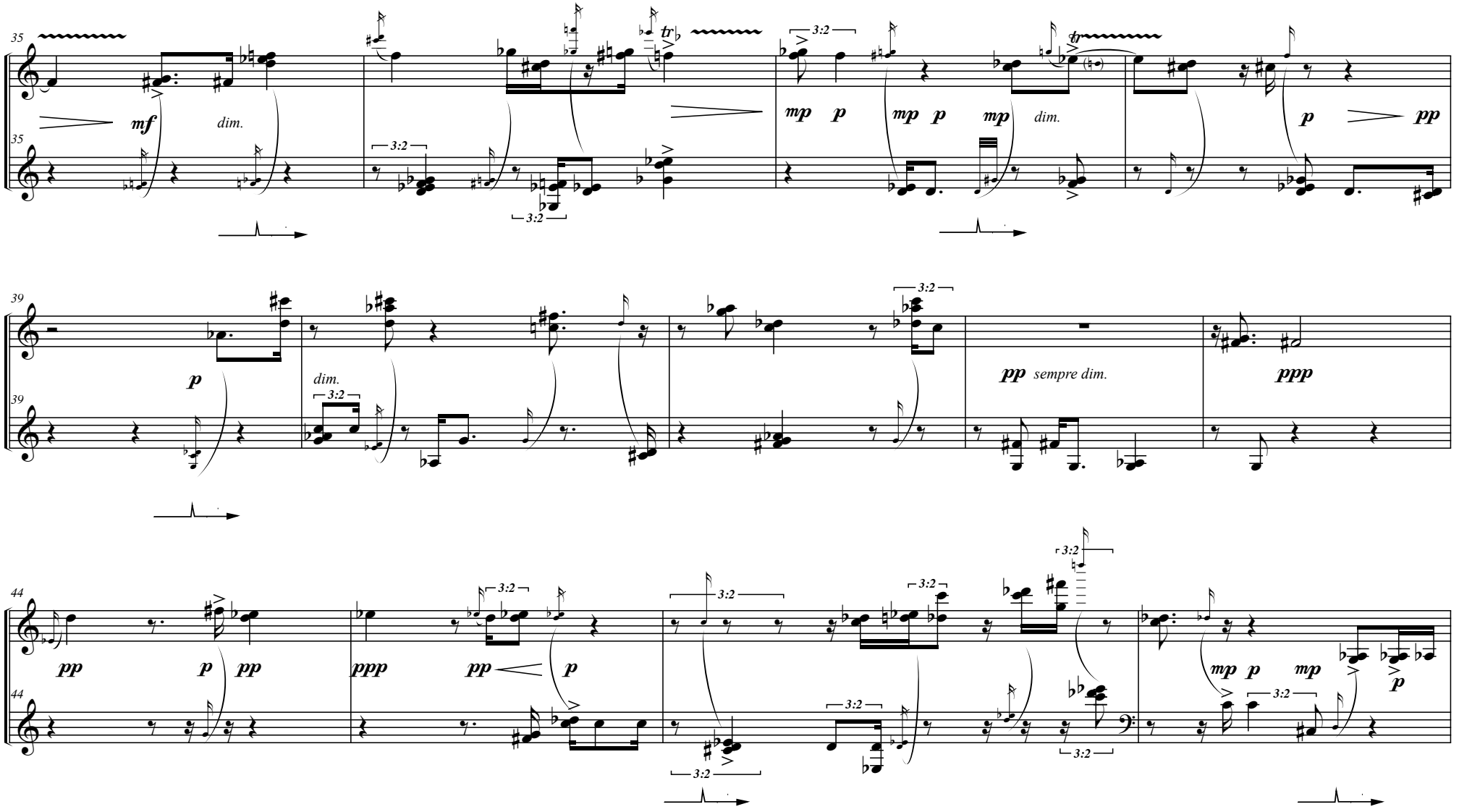
1 *(set effect before the piece starts)*

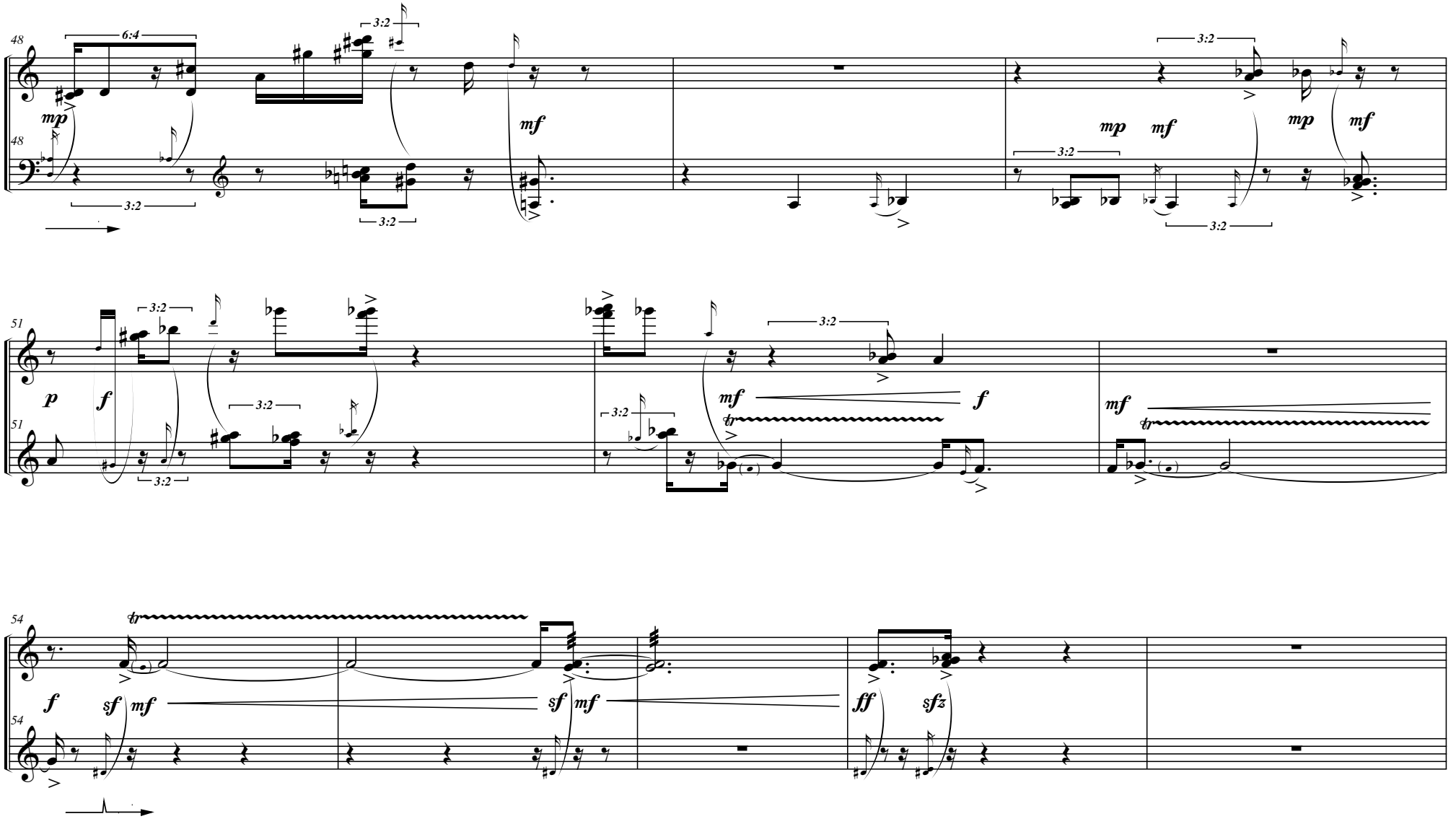
♩ = 60

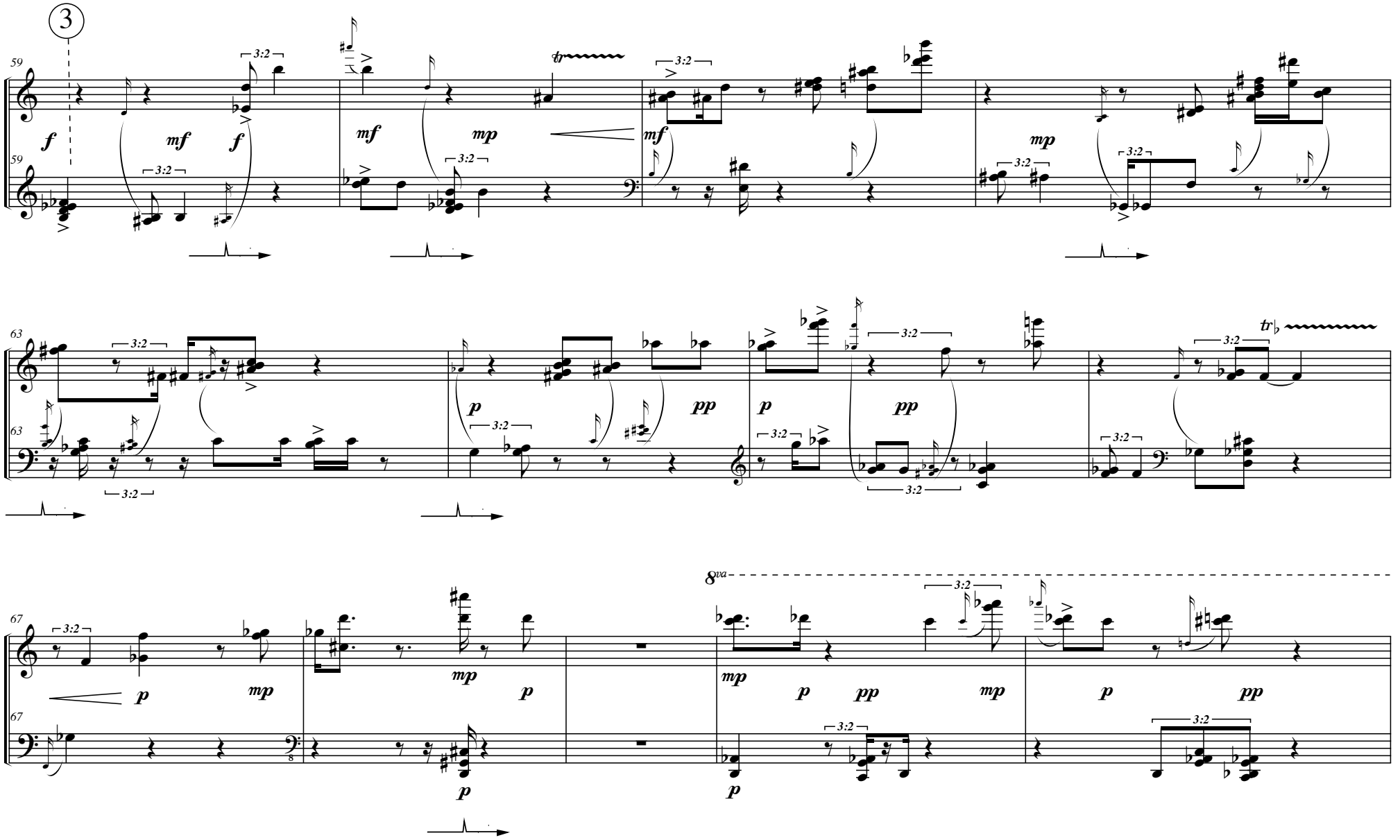


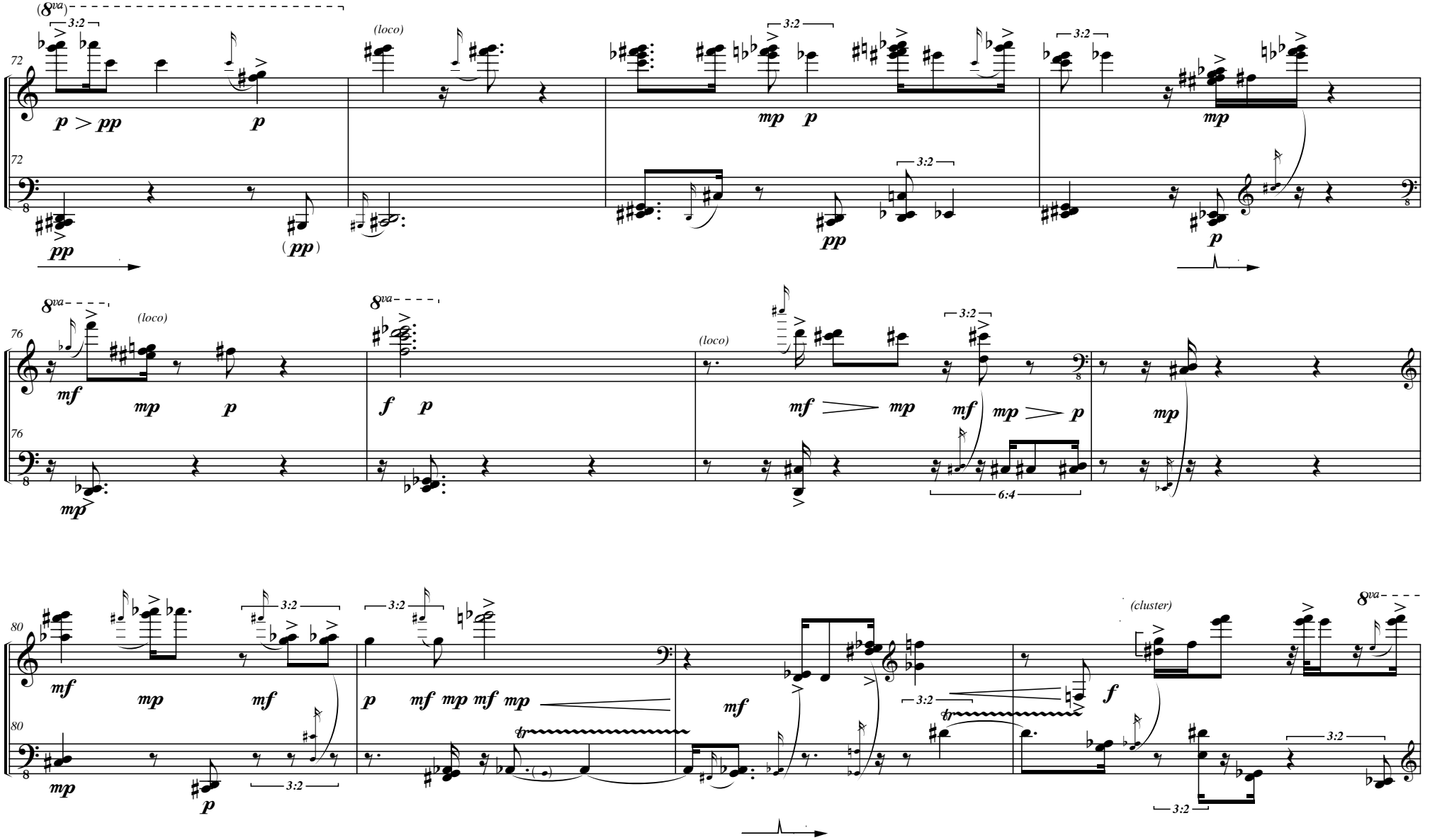

11
mp p mp pp mp p pp
3:2
p pp
mp mf
sfz mf mp mf p mp
(Ped.)
8va
(loco)
15
pp
p pp
mf p
f p
6:4
f mp
p mp
mf
20
p mf p pp
6:4
p mp
mf
f
sfz mp mf p

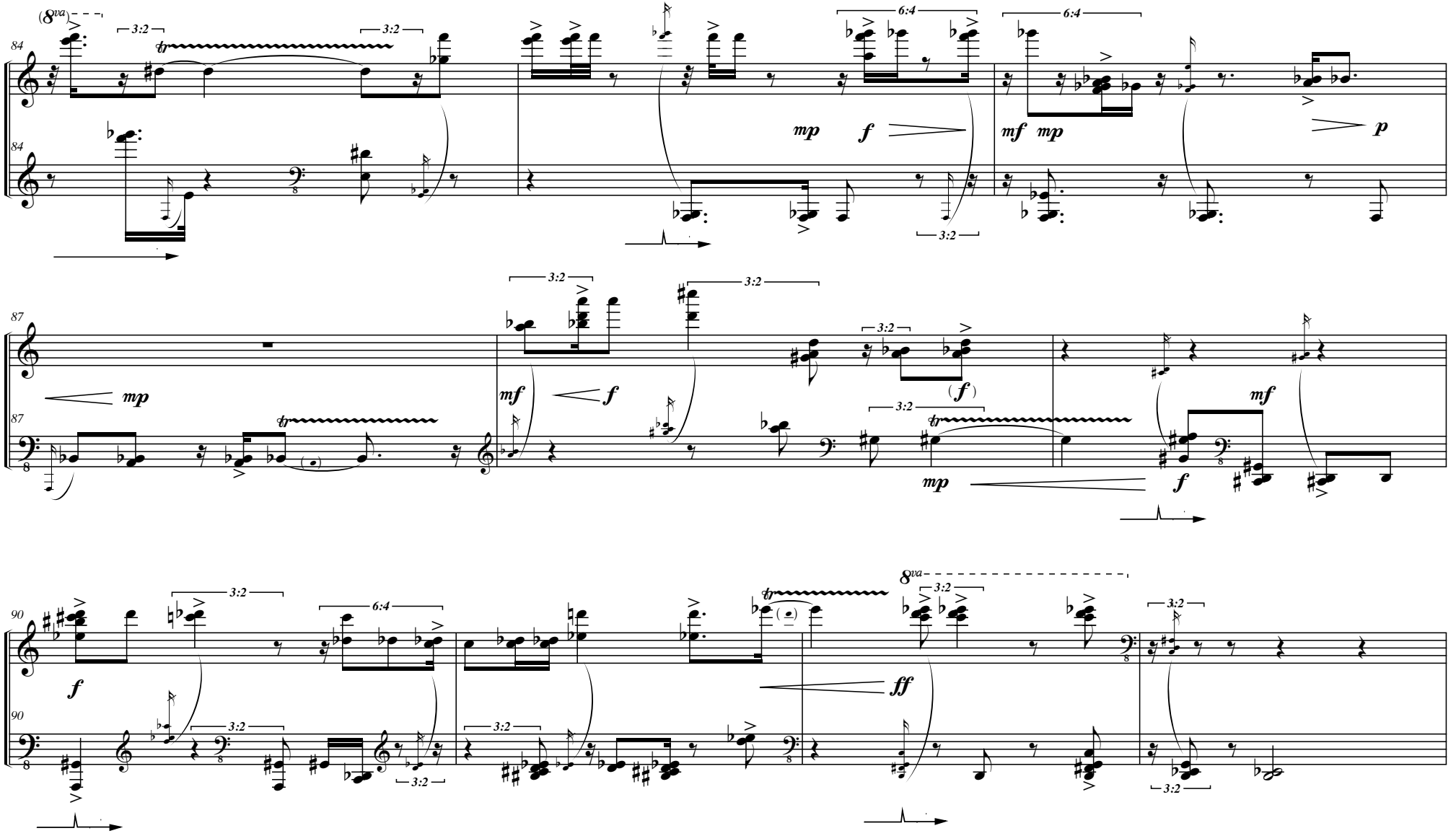

24
mp
f
8va
3:2
2
change effect on last note of tremolo (just before the rest)
ff
27
ff
sf mf
mf
mp
f
tr
31
sf mf
sfz
sffz
sf–f

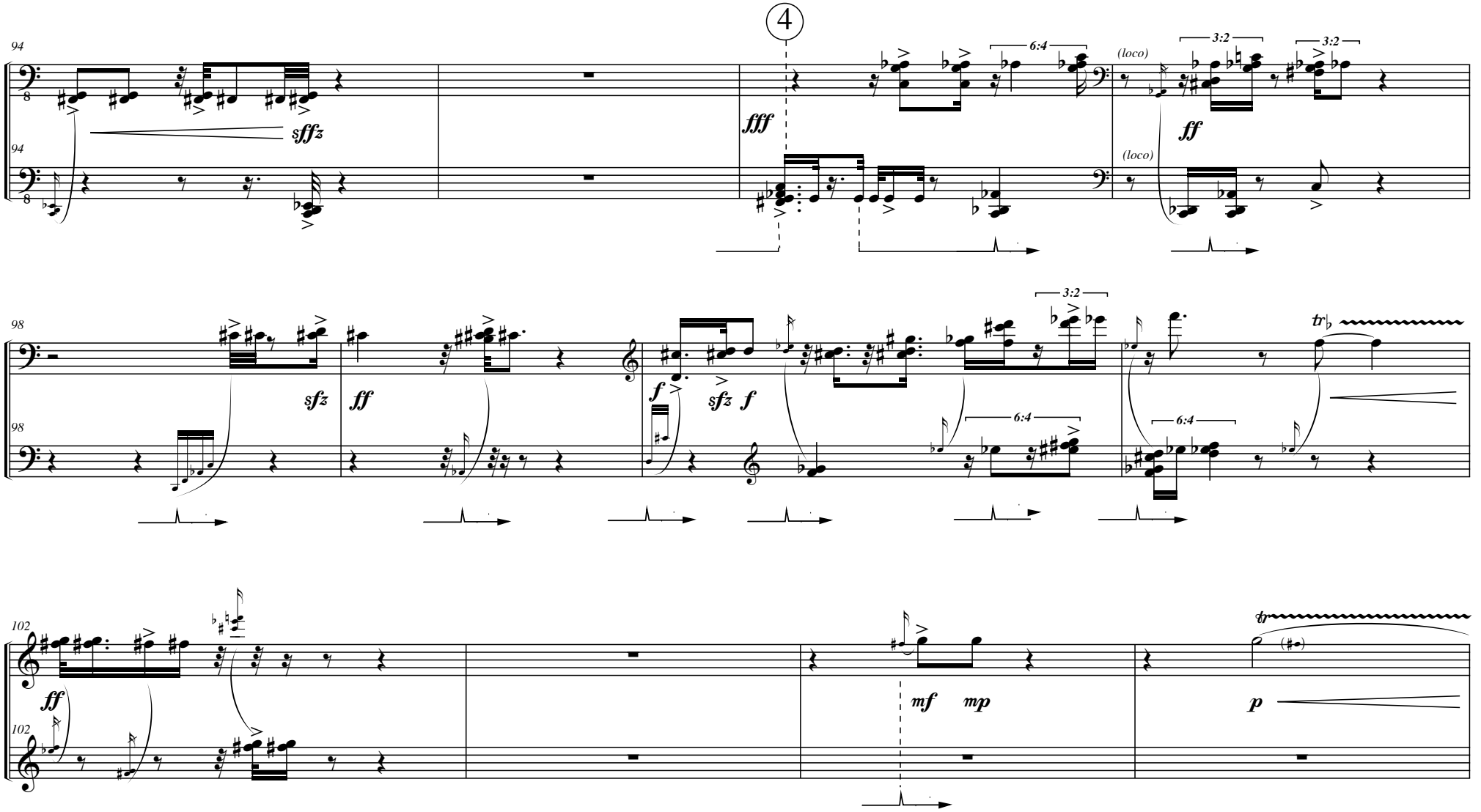

35
mf
dim.
3:2
mp
p
mp
p
mp
dim.
p
pp
39
p
dim.
3:2
pp
sempre dim.
ppp
44
pp
p
pp
ppp
pp
p
3:2
mp
p
mp
p

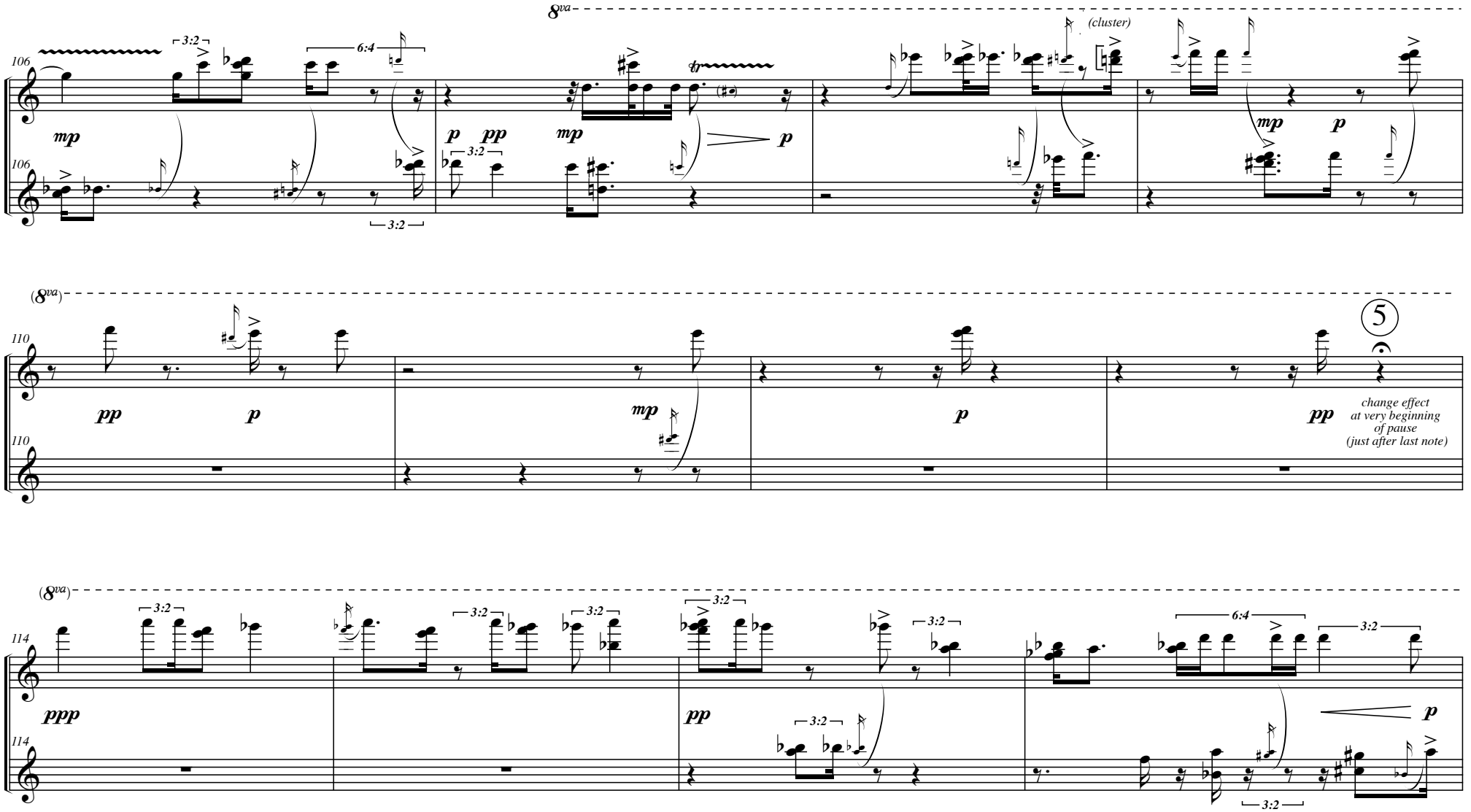

48
6:4
3:2
mp
mf
3:2
3:2
mp
mf
mp
mf
3:2
3:2
51
3:2
p
f
3:2
3:2
3:2
mf
f
tr
mf
tr
54
tr
f
sf
mf
sf
mf
ff
sfz

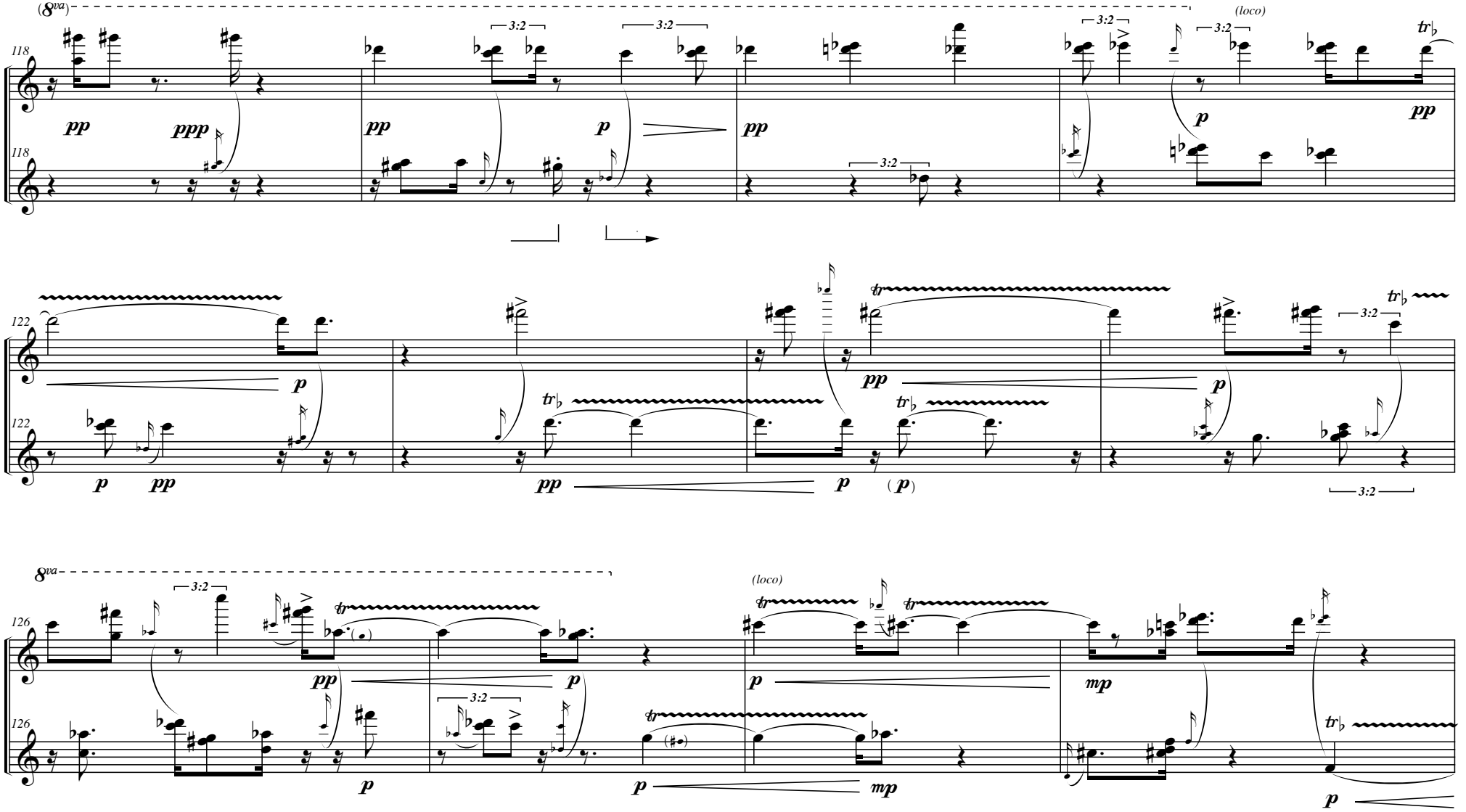

3
59
f
mf
f
3:2
mf
mp
mf
mp
63
p
pp
p
pp
tr
67
p
mp
p
mp
8va
mp
p
pp
mp
p
pp

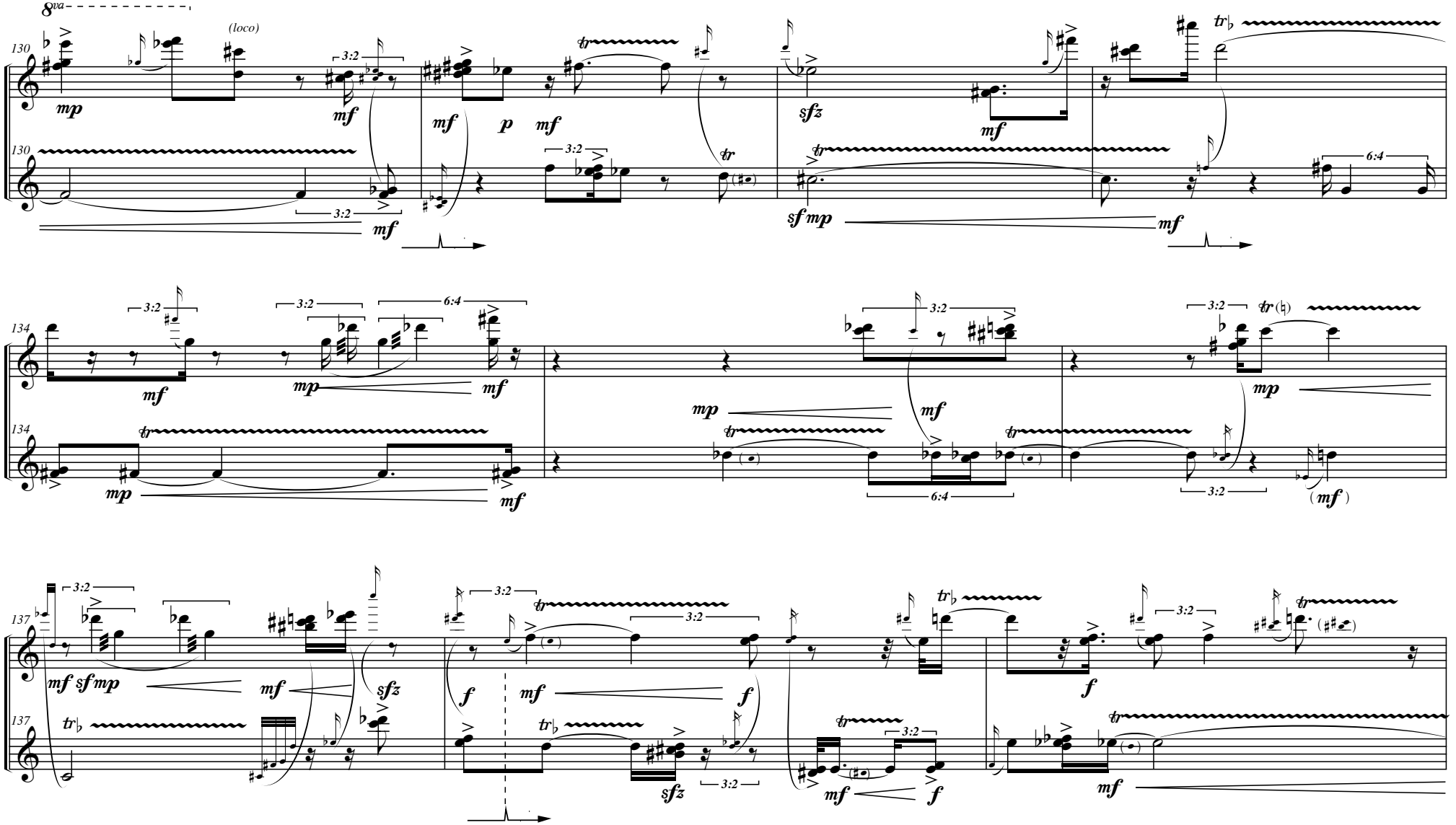

(8va)
3:2
(loco)
72
p > pp
p
mp p
mp
pp
(pp)
pp
p
8va
(loco)
76
mf
mp
p
f p
(loco)
mf > mp
mf mp > p
mp
6:4
80
mf
mp
mf
p
mf mp mf mp
mf
(cluster)
f
8va
tr

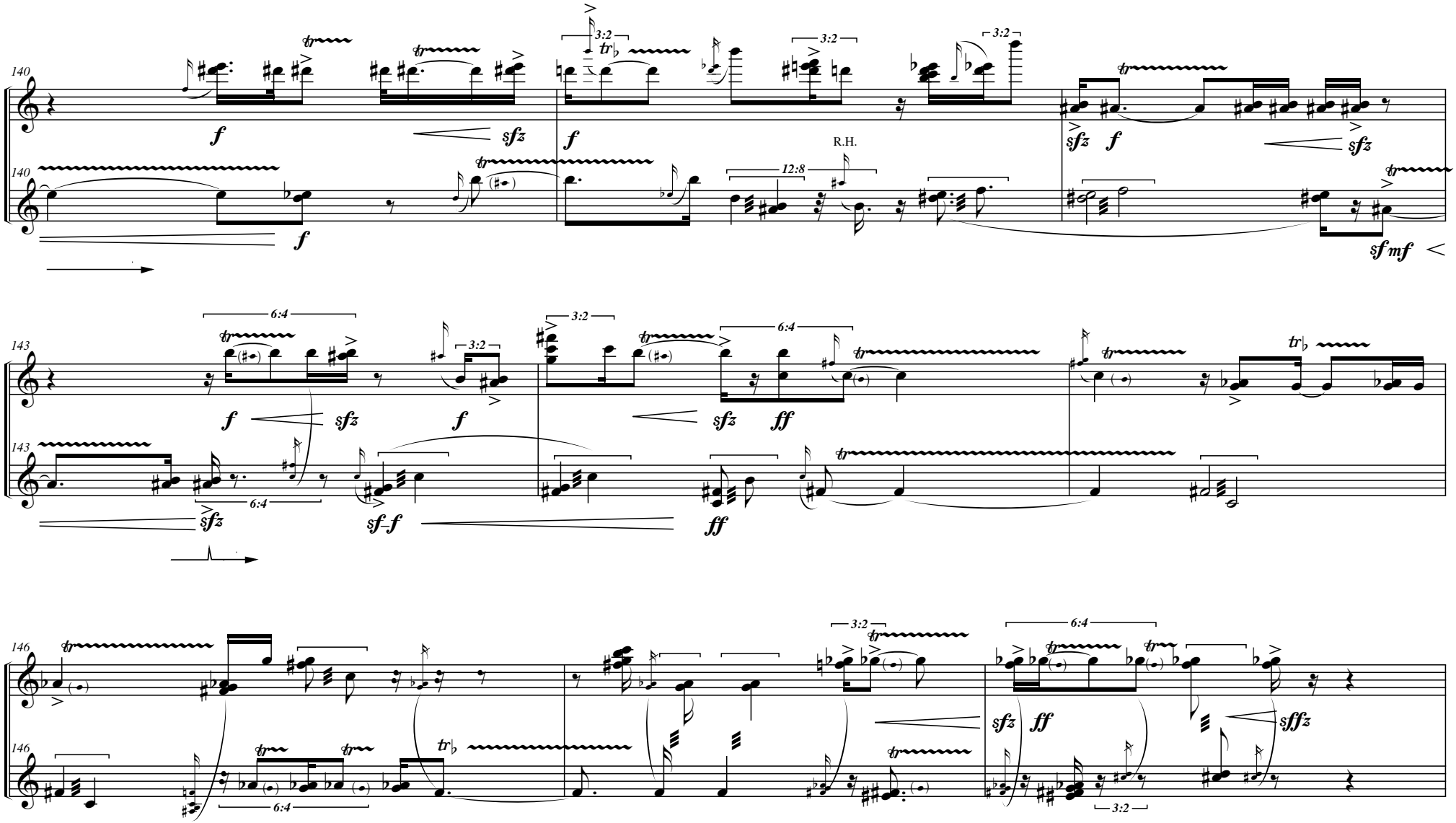

(8va)
84
3:2
3:2
tr
6:4
6:4
mp
f
mf
mp
p
87
mp
mf
f
3:2
3:2
3:2
3:2
(f)
mp
mf
f
90
f
3:2
6:4
3:2
3:2
3:2
tr
8va
3:2
ff
3:2

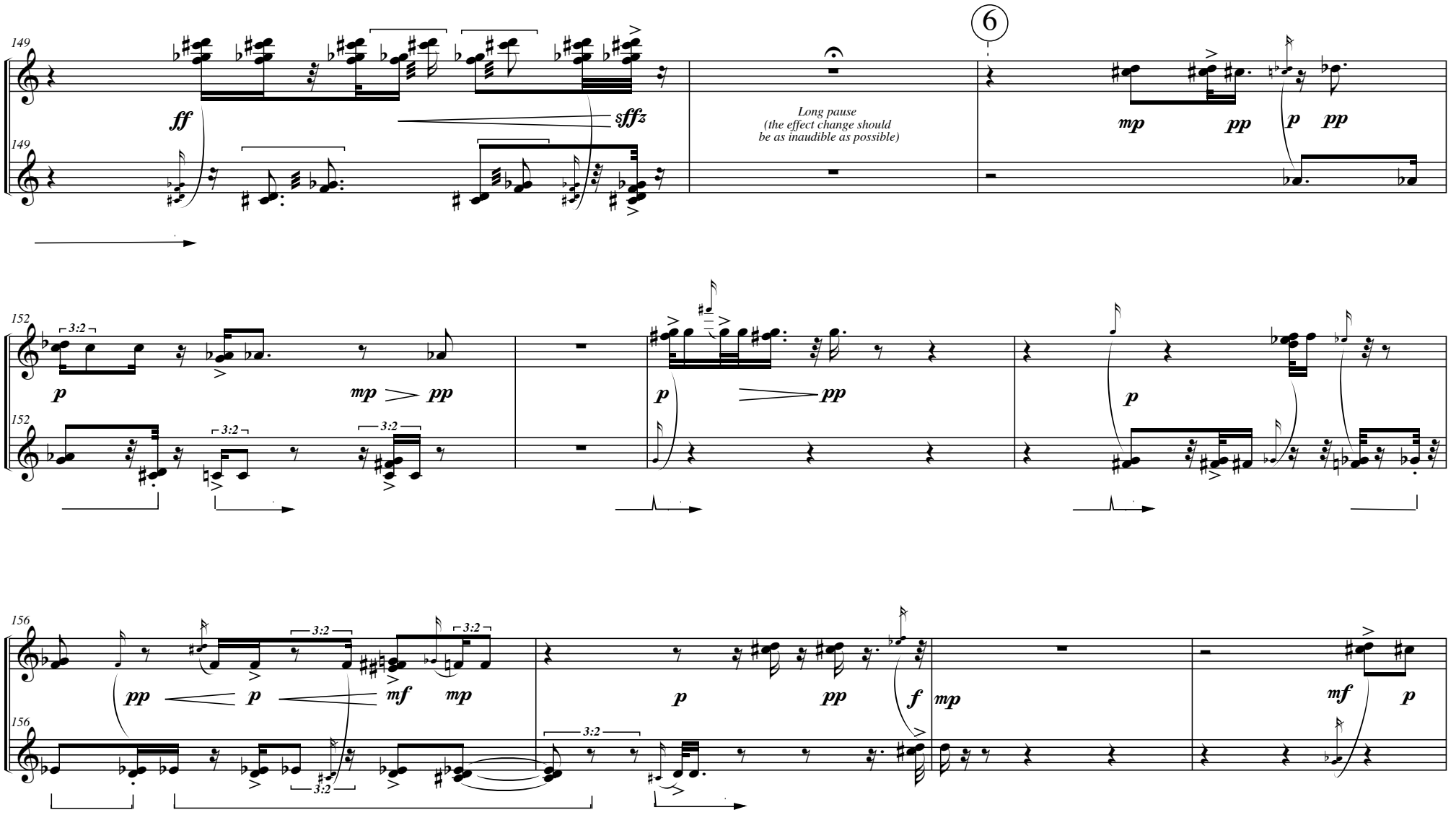

94
sffz
4
fff
6:4
(loco)
3:2
3:2
ff
98
sfz
ff
f
sfz
f
3:2
6:4
6:4
tr
102
ff
mf
mp
tr
p

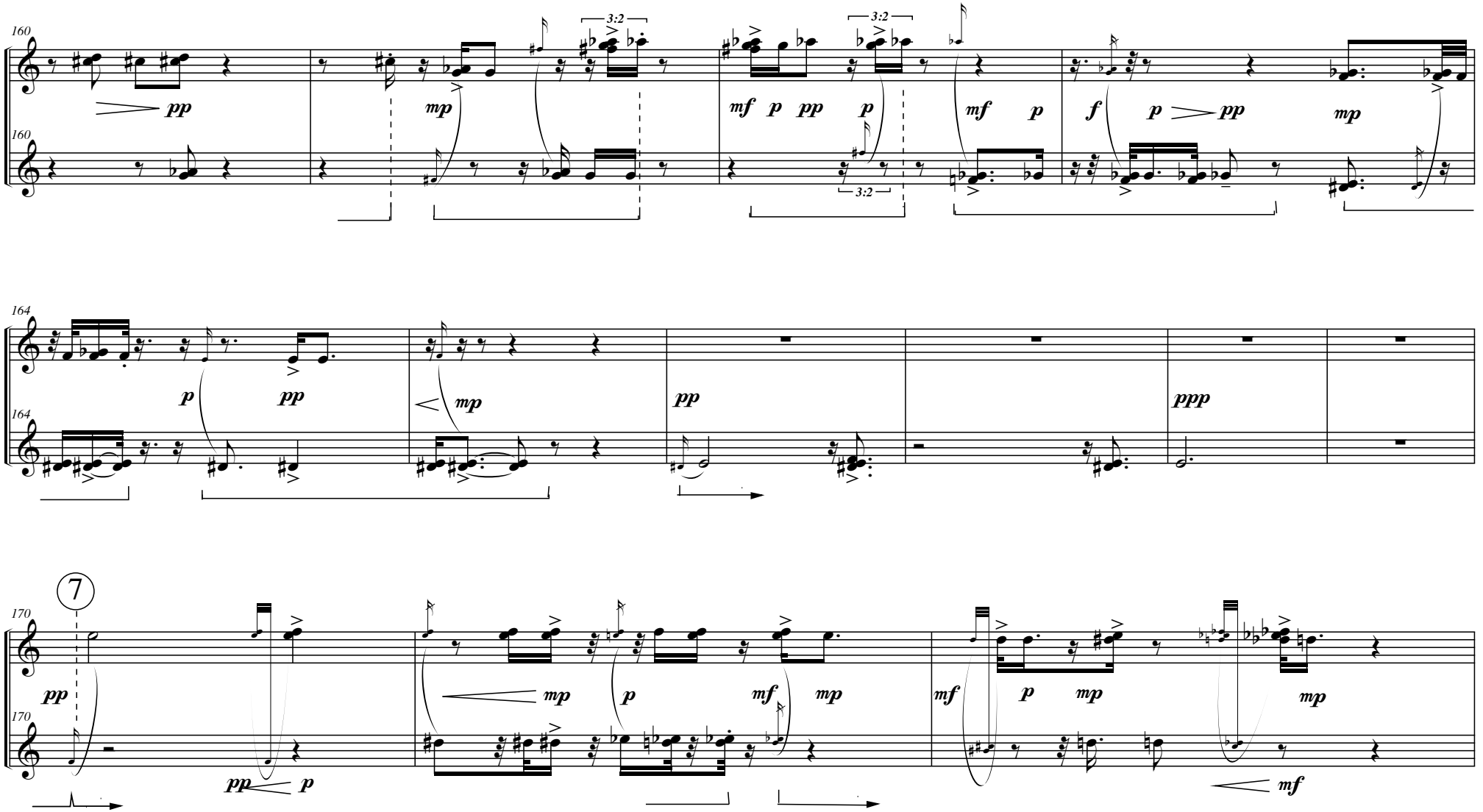

8va
(cluster)
106
3:2
6:4
mp
p
pp
tr
(8va)
110
5
change effect
at very beginning
of pause
(just after last note)
114
ppp

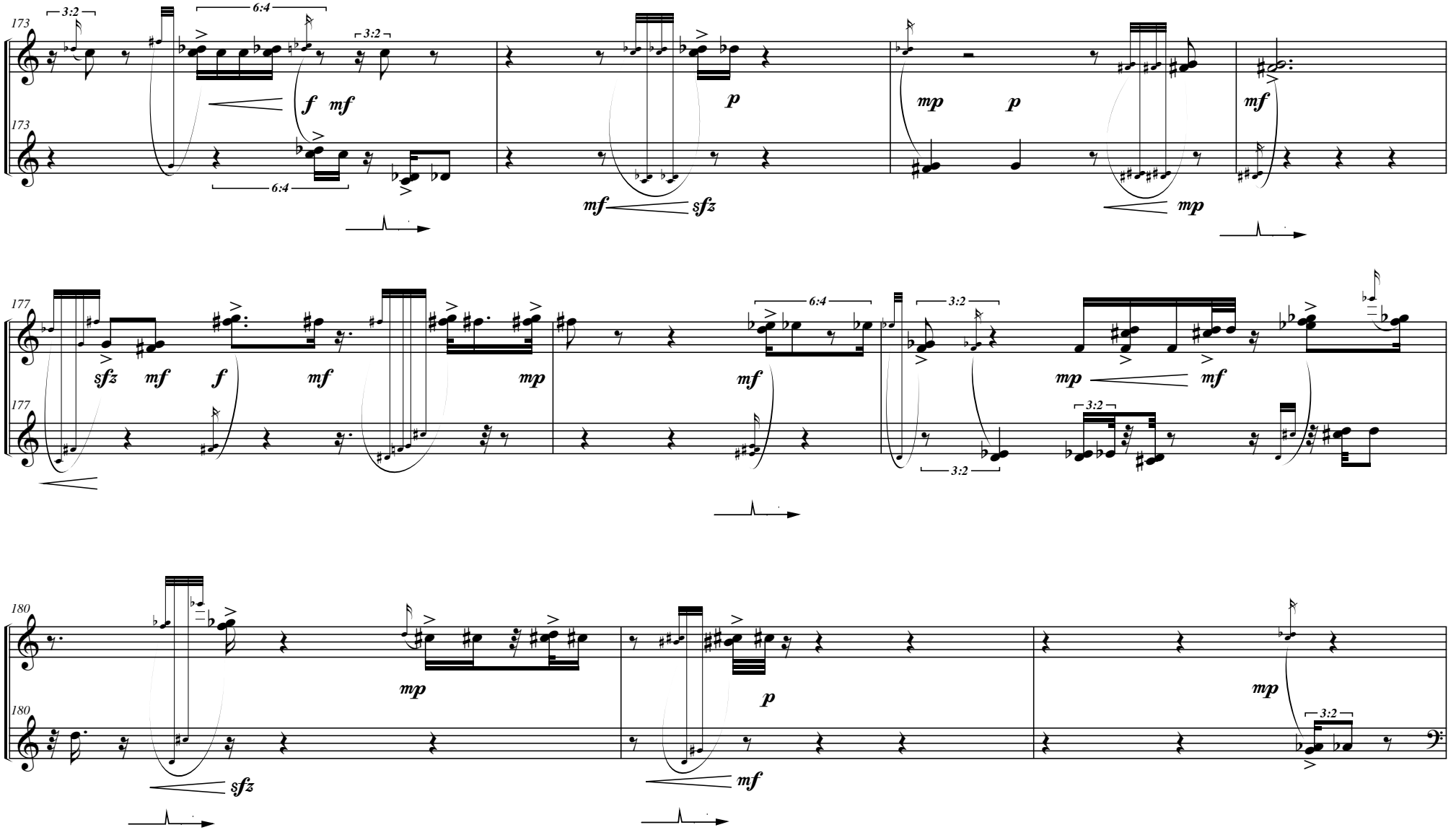

(8va)
118
pp
ppp
3:2
p
(loco)
tr
122
(p)
8va
126
mp

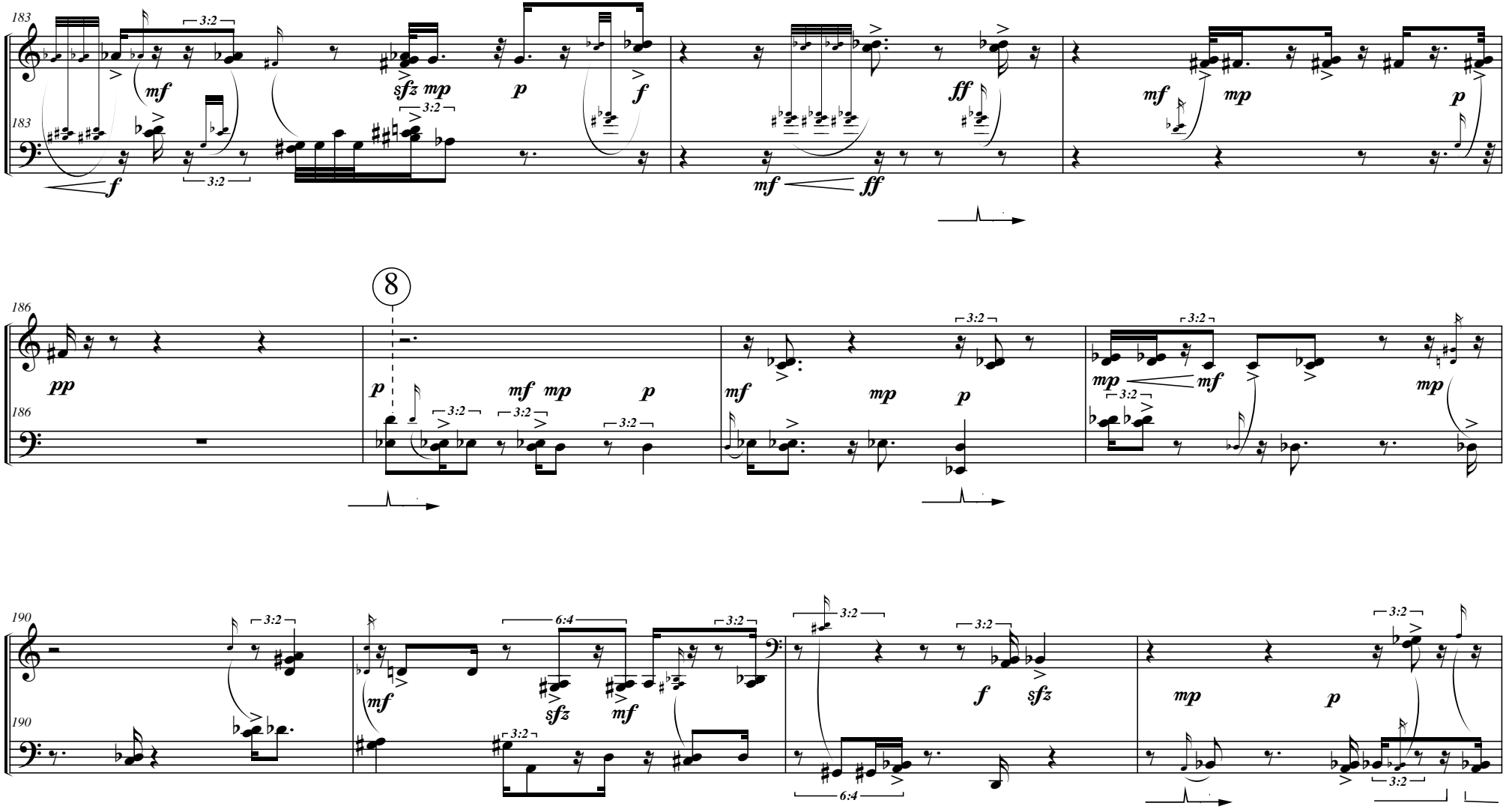

8va
(loco)
130
134
137
3:2
6:4
mp
mf
p
sfz
sf mp
f
tr
(mf)

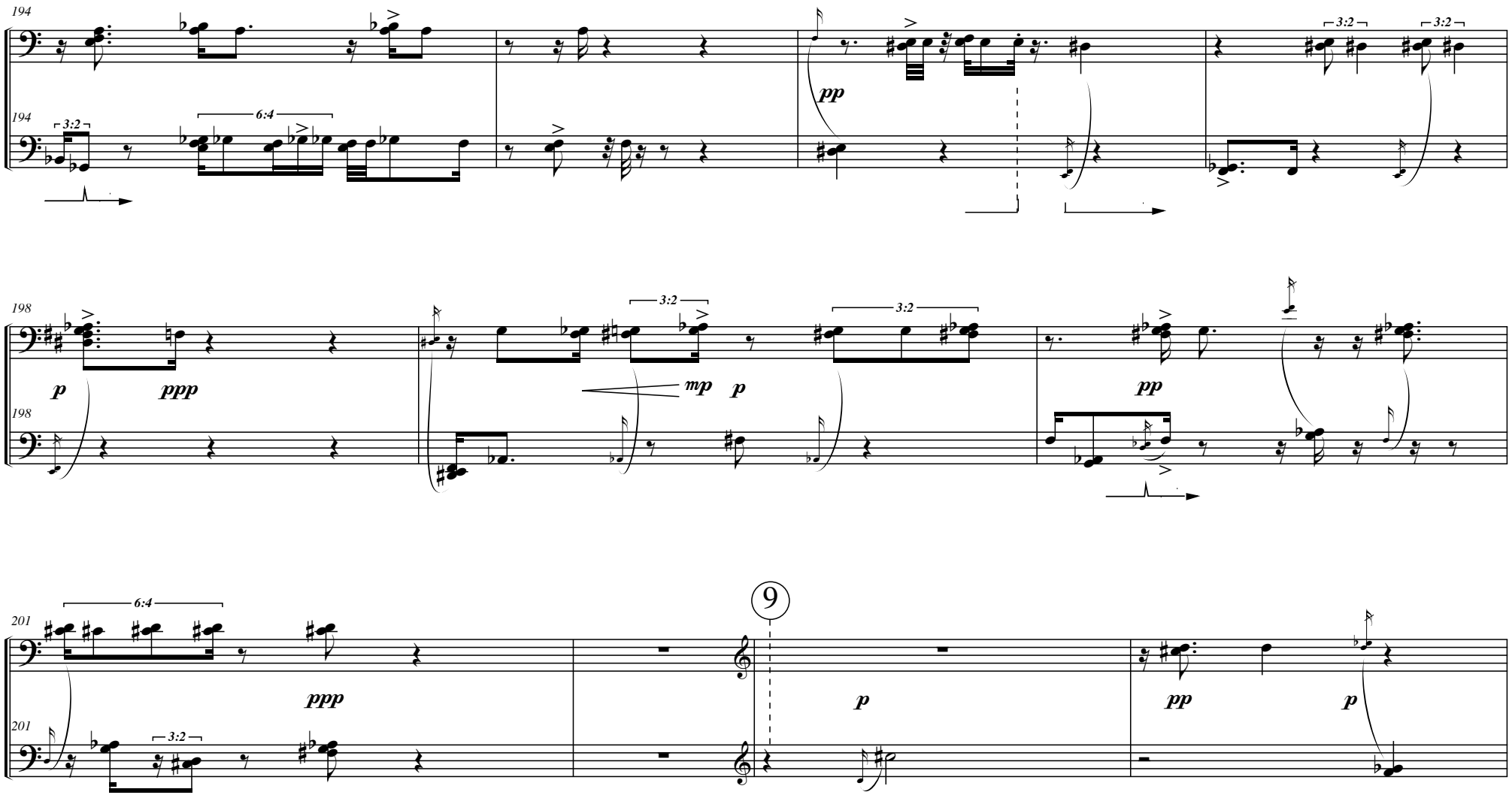

140
f
sfz
f
3:2
R.H.
12:8
sfz
f
sfz
sf mf
143
6:4
3:2
f
sfz
f
sfz
ff
sfz
sf-f
ff
146
6:4
3:2
sfz
ff
sffz

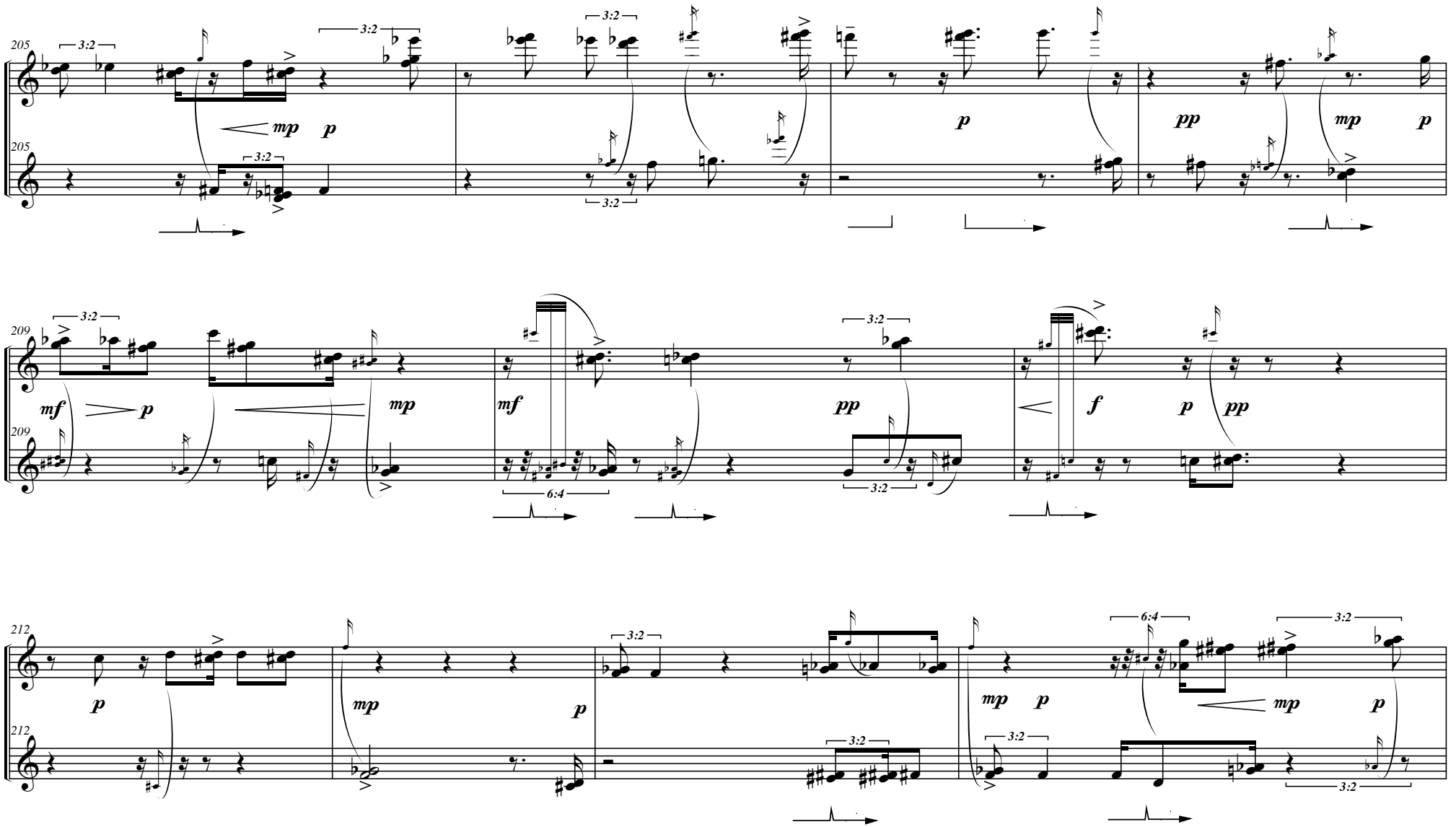

149
ff
sffz
Long pause
(the effect change should
be as inaudible as possible)
6
mp
pp
p
pp
152
3:2
p
mp
pp
p
pp
p
156
pp
p
mf
mp
p
pp
f
mp
mf
p

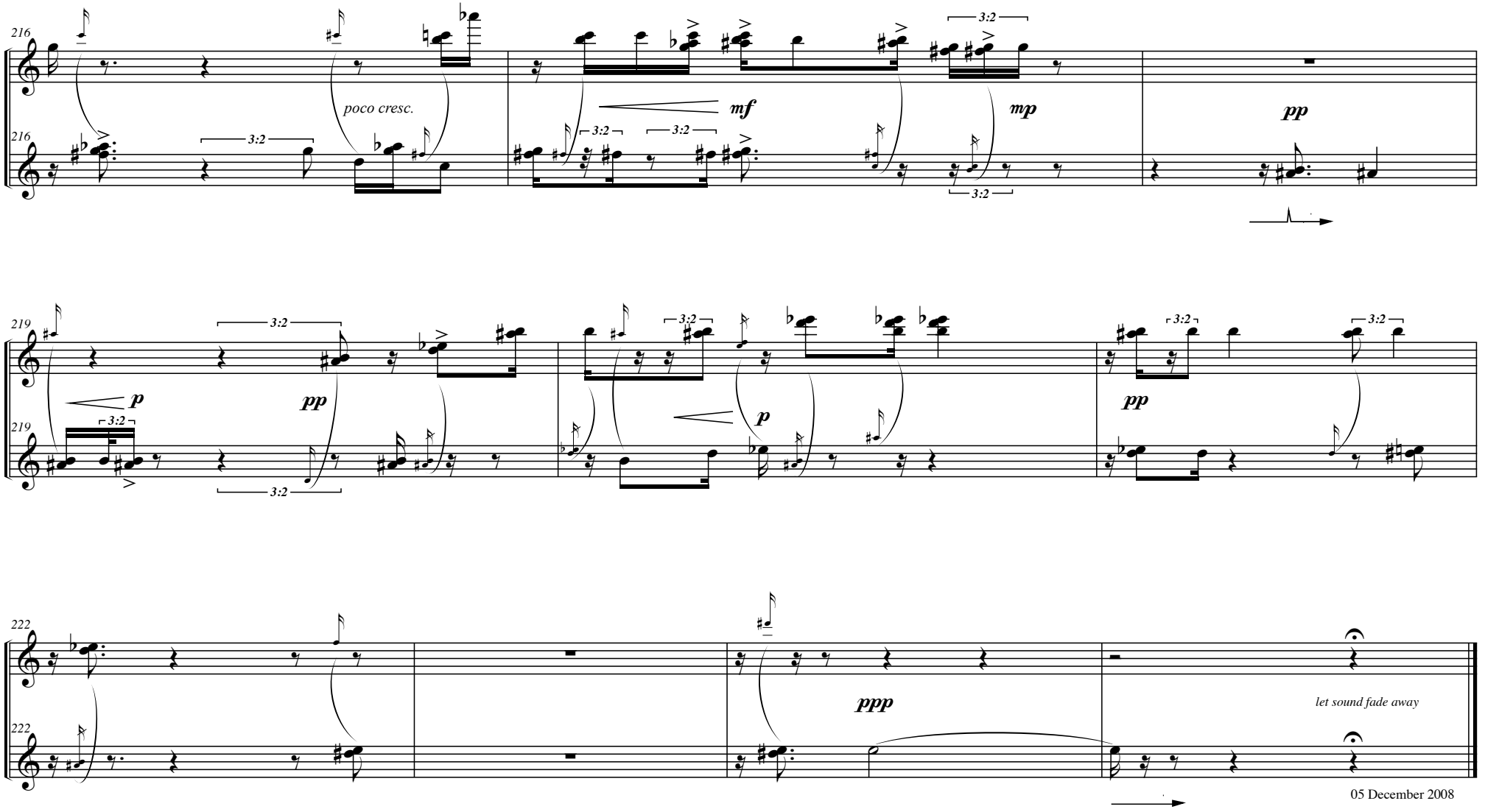

160
160
3:2
3:2
3:2
pp
mp
mf p pp p
mf p
f p pp
mp
164
164
p
pp
mp
pp
ppp
7
170
170
pp
pp p
mp p mf mp
mf p mp
mp
mf


173
3:2
6:4
f mf
p
mp p
mf
mf sfz
mp
177
sfz mf f mf mp
6:4
mf
3:2
mp mf
180
mp
p
mp
sfz
mf


183
183
3:2
mf
sfz mp
p
f
ff
mf
mp
p
f
3:2
mf
ff
186
186
8
pp
p
mf mp
p
3:2
mf
mp
p
3:2
mp
mf
mp
3:2
190
190
3:2
mf
6:4
3:2
sfz
mf
3:2
6:4
3:2
f
sfz
3:2
mp
p
3:2


194
194
3:2
6:4
pp
3:2
3:2
198
198
p
ppp
3:2
mp
p
3:2
pp
201
201
6:4
ppp
3:2
9
p
pp
p


205
3:2
mp
p
pp
mf
f
6:4
209
212


216
poco cresc.
mf
mp
pp
219
p
pp
p
pp
222
ppp
let sound fade away
05 December 2008