

SONAR

For Piano, Cello and Computer
≈ 8'

Where the keel cuts the water, the
turbulent mass pushes the unknown
back towards the ends of the world.

On the way, a sonar signal is
distorted by crossing passersby's.

In a foreign language, the sound
of a school trip echoes by.

Active and passive sonars reflect through turbulent waters and communicate accidentally with passersby's. The passive ones are recognizable by their low frequency ranges and are used for observation. Active signals have a high pitch and are used to communicate.

Performance guide & notation

For further questions on technical and performance aspects contact seppe.indigne@gmail.com

Grand Piano

Fermate:

The varying heads indicate the length of the fermate.

Where there is no written tempo indication, these could be considered as ratio's.

Harmonics notation:

Release the key(s) slowly until the primary pitch is lost.

Then press the key again so the harmonics sustain further.

You could also keep the key sustained/pressed and softly damp the string at a random height with a finger so the same effect is achieved

Optional change of registers:

If the piano model allows it, switch the F# bass notes register with the electronic sub notes.

(See Bösendorfer, 'Concert Grand 290 imperial' model)

Cello

Square note heads:

Add natural random harmonics, play glissando.

Computer

Technical requirements

- 1x Computer + Ableton Live 11 Suite license
- 1x MIDI controller (Novation, Launchpad X)
- 1x Audio interface (min. 5 balanced outputs & 3 input)
- 3x Condenser microphones (example: DPA-4099)
 - Piano pair mic holders
 - Cello clip
- 1x Stereo PA system (+ optional Sub)
- 1x On-stage monitor

The live set

This piece is ought to be played by using the 'Ableton Live 11' set and should be controlled by a multidisciplinary MIDI-device. It is advisory to use a 'Novation, Launchpad X'. By using the aftertouch you can add dynamics and communicate with the ensemble.

The electronics score is divided in two systems. One indicates parameter movement, the other one indicates pitch. The highest notes should sound in the same register as the piano and cello. (D1 = D5)

Overall, blend with the acoustic sound world.

Marginalia

***act C**

Play freely with the 'Freeze' (+ effects), 'BeatRepeat' and 'Glitcher' in short phrases

***act D**

Interact freely with the cello on the 'Glitcher' until cue E

***act F**

Play a solo on the 'Freeze' and 'Freeze Effects'. At F2, start slowly building down until only high frequencies are present.

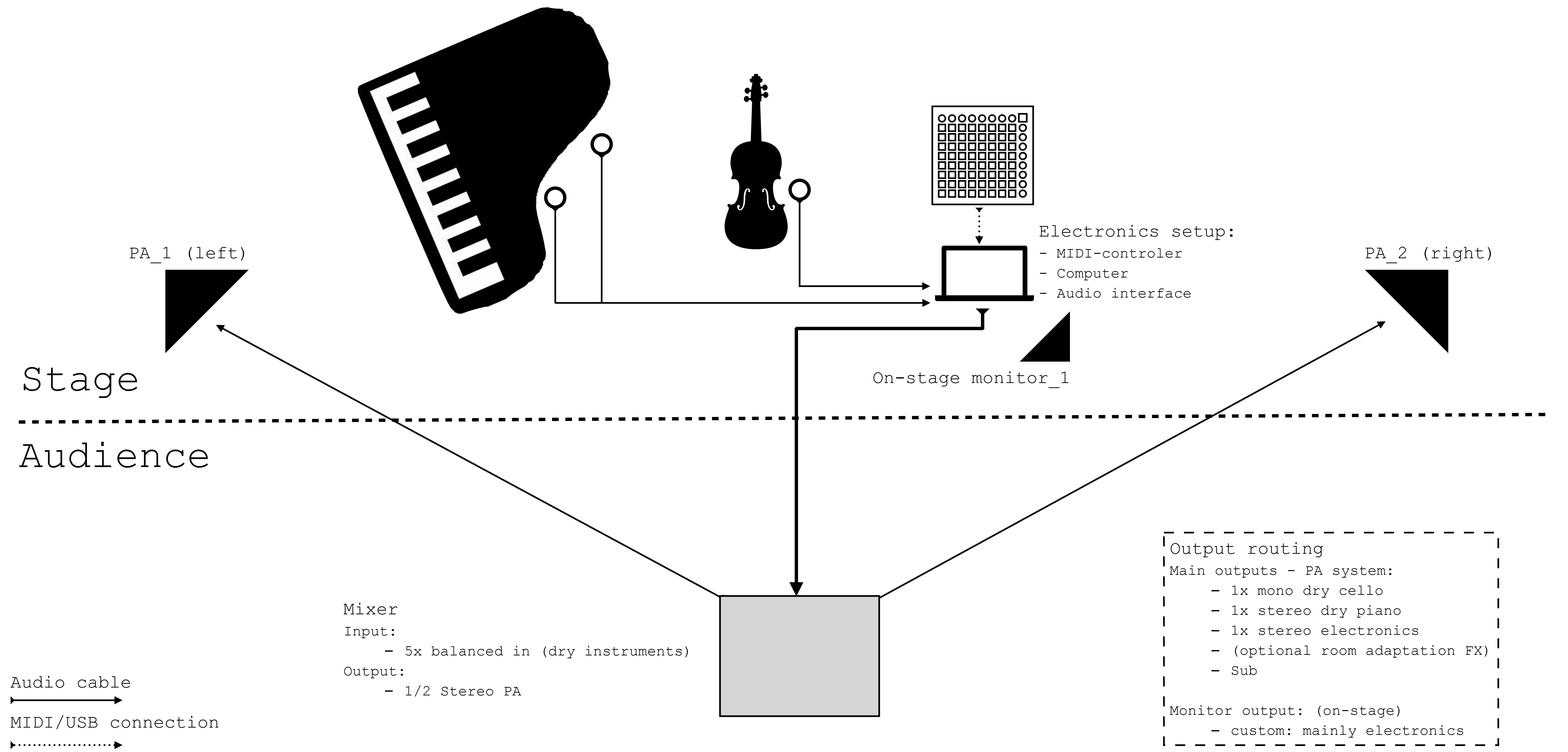
***act G**

Use 'BeatRepeat' and 'Glitcher' to go in dialogue with the piano.

***act H**

Use 'BeatRepeat' and 'Glitcher' to go in dialogue with the piano.

Stage Plan - SONAR



SONAR

Seppe Indigne

A Rubato molto grave

Cello

Piano

pizz.

ppp

f *mp* *mf* *mp* *mf* *pp*

2 ♩ = 130

B

Vc.

Pno.

ppp

f *p* *mf*

Live processing

initialize 'fade'

Synth

mf *p*

7

Vc.

Pno.

arco

pp

p *mp* *ff* *mf*

glitch (cresc. until C)

mf *mp* *mf*