

Karsten Brustad 2008

"nwy"

for

euphonium and electronics



Durata: ca. 16 min.

Prerecorded bass drum parts played by André Fjørtoft

"nwy" is a commission from Geir Davidsen with financial support from "Det Norske Komponistfond"

"nwy" is Egyptian and means "water". "Nile" comes from the Greek corruption - Neilos - of the Egyptian "nwy". Water is the base for life on this planet and it is smooth and soft but also represents enormous power - falls and sea.

"nwy" makes the "Egyptian trilogy" of pieces I have had the pleasure of writing for the very inovative euphonium player Geir Davidsen complete. The other pieces beeing "Wrsh" for euphonium and bass drum (one perfromer) and "Udjat" for euphonium, orchestra and electronics.

"nwy" is dedicated to Geir Davidsen

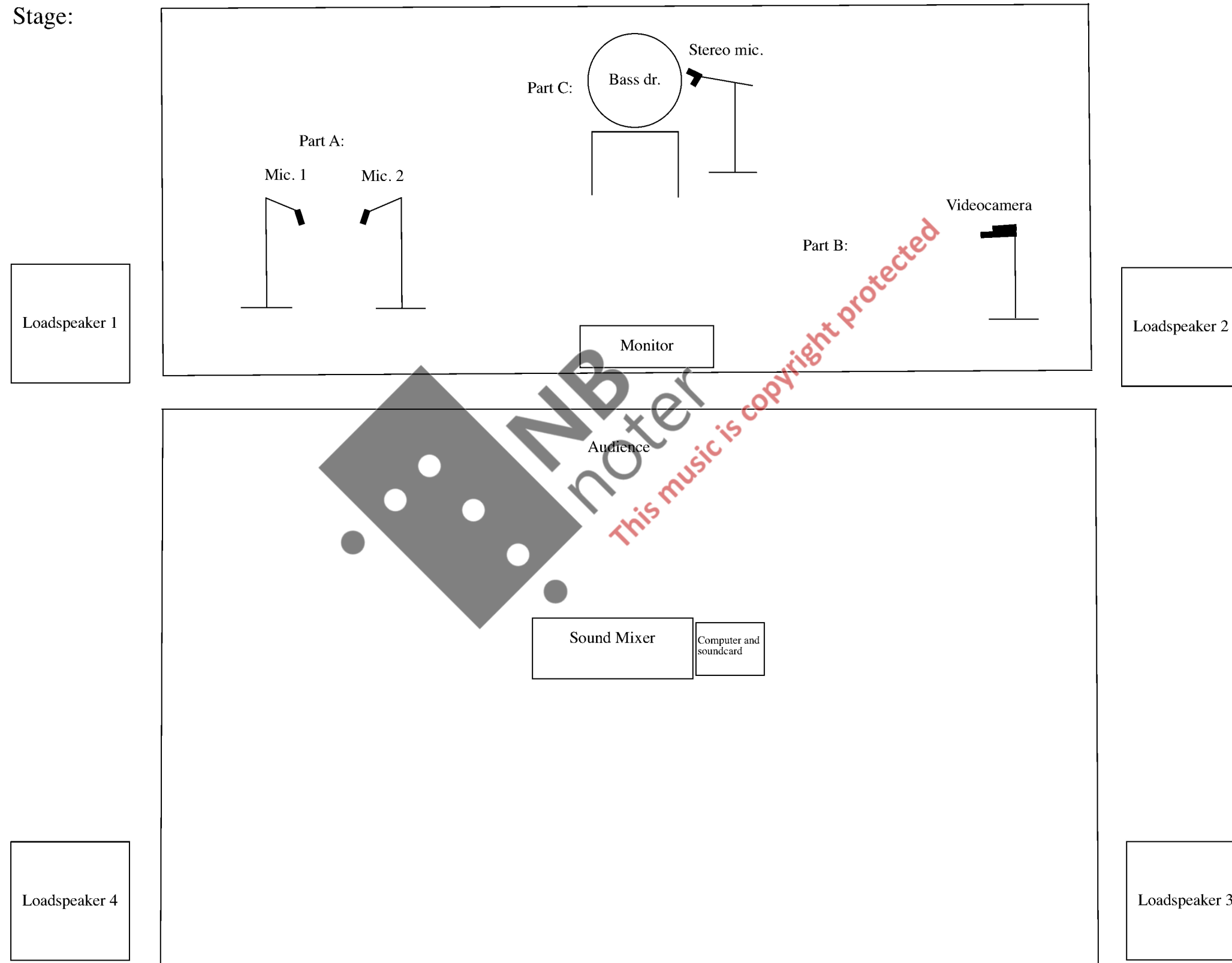
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# Equipment:

- two euphonium: nr. 1. used in Part A and C and nr. 2. with a wireless micorphone attachet to the bell of the instrument used in Part B
- two stage microphones
- a stereo microphone or a stereo pair of microphones
- a bass drum
- four high quality loadspeakers and stage monitors
- a sound mixer
- a computer, Pro Tools software hosting Hipno plug-ins and a Digidesign soundcard with at least four input/output
- a videocamera for capturing the performers movements

## Stage:

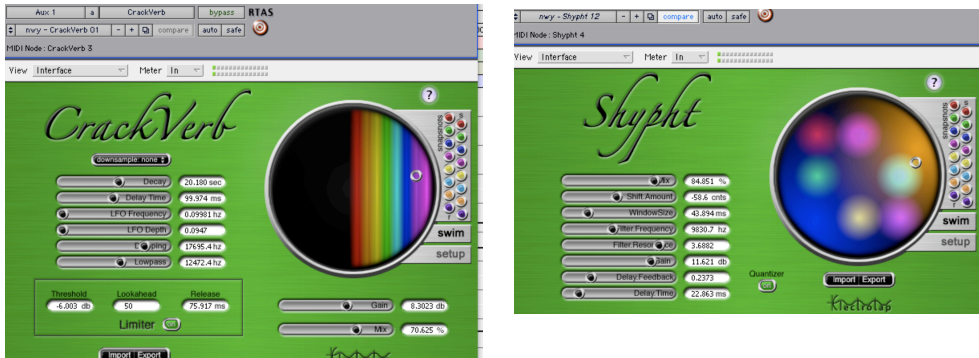


# The electronics

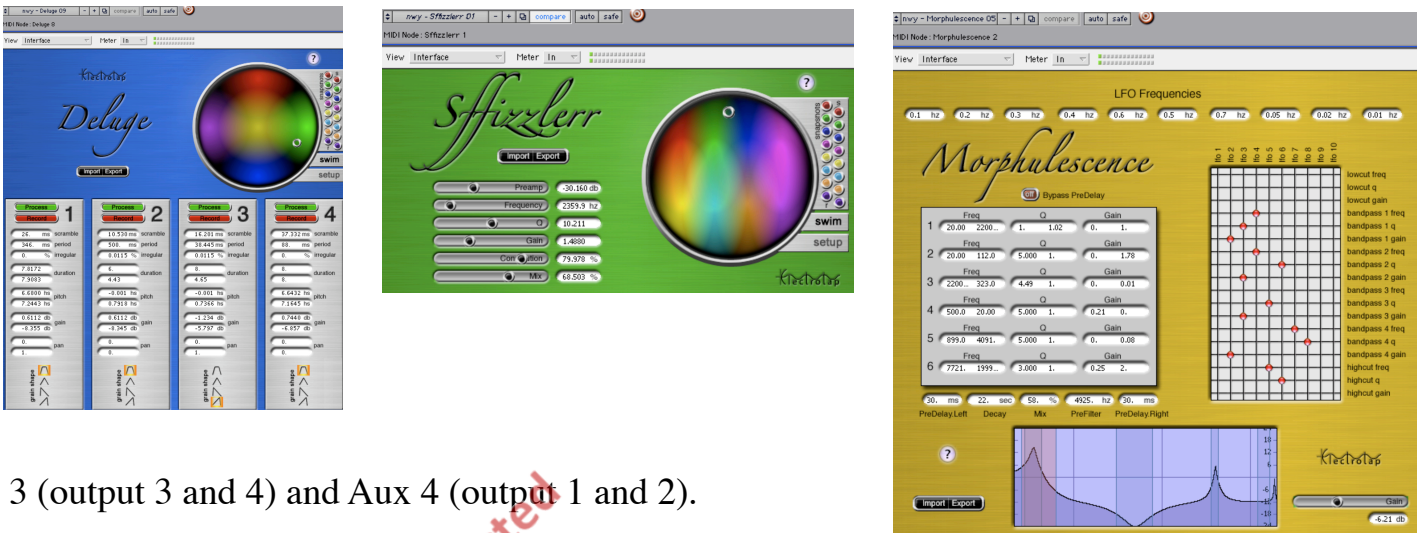
## Part A:

Signal from Mic. 1 and Mic. 2 are sendt to Aux 1 (output 3 and 4) and Aux 2 (output 1 and 2). Output 1 and 2 to loudspeaker 1 and 2, output 3 and 4 to loudspeaker 3 and 4.

Plugins Aux 1: CrackVerb ( nwy - CrackVerb 01) and Shyphht (nwy - Shyphht 12):



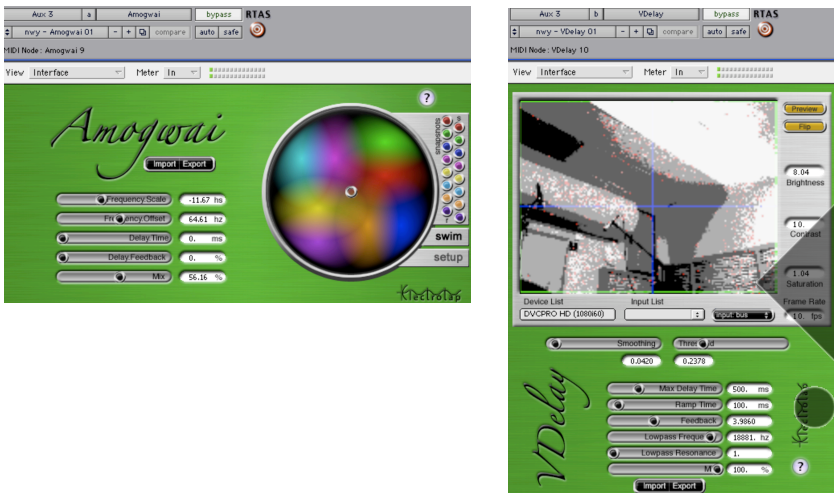
Plugins Aux 2: Deluge (nwy - Deluge 09), Sffizzlerr (nwy - Sffizzlerr 01) and Morphulescence (nwy - Morphulescence 05):



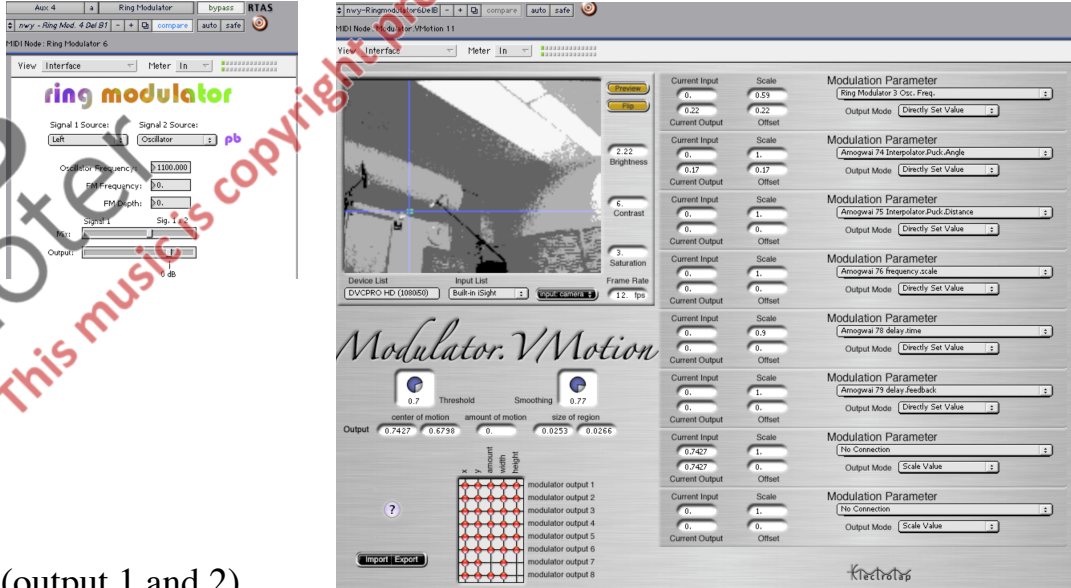
## Part B:

Signal from Wireless Mic. attatched to the bell of teh instrument are sendt to Aux 3 (output 3 and 4) and Aux 4 (output 1 and 2).

Plugins Aux 3: Amogwai (nwy - Amogwai 01) and VDelay (nwy - VDelay 01):



Plugins Aux 4: Ring Modulator (nwy - Ring Mod 4 Del B1)and Modulation VMotion (nwy - Ringmodulator6DelB):



## Part C:

Signal from Stereo Mic (bass drum) are sendt to Aux 5 (output 3 and 4) and Aux 6 (output 1 and 2).

Plugins Aux 5: Squeegee (nwy - Squeegee Del B 06) and for the last beat, Sffizzlerr (nwy - Sffizzlerrthelastbeat) and Filter Taps (nwy - The last beat):



*The plugin settings most likely has to be adjusted depending on type of microphones, loadspeakes etc. The main parameters to modify is input/output gain.*

*How the videocaptured motiontracking is working depends to some extent on the camera in use and lightning conditions. The tracking should be smooth and the response from the electronics clearly related to the performers movement. Adjust the camera-paramenteres in VDelay and Modulation VMotion accordingly.*



For the technician:

# Pro Tools session



When booting the session "nwy - concert session", this is how it looks like. First set the four microphone innputs in record mood. Then open the Modulator VMotion plugin and adjust the modulation parameters according to the program settings:

- Modulation Parameter 1 - Ring Modulator parameter 3
- Modulation Parameter 2 - Amogwai parameter 74
- Modulation Parameter 3 - Amogwai parameter 75
- Modulation Parameter 4 - Amogwai parameter 76
- Modulation Parameter 5 - Amogwai parameter 78
- Modulation Parameter 6 - Amogwai parameter 79

## Markers:

### Part A:

The first marker is named "0", no signal is sendt in to the computer. Klikcing on the markes sets the transport there. The piece starts at marker "Part A". On a "clear" signal from the performer set the transport to marker "Part A". After cue (se score) from the performer, set the transport to marker "Shypht inn - play" start the transport and let it run to next marker "Shympt out - stop" - stop the transport. After cue (se score) from the performer set the transport to "Sffizzler inn". Then after cue (se score) from the performer set the transport to "Morphulescence inn". After cue from the performer set the transport to "Bass dr. part 1 - play ". Start the transport and play the prerecorded bass drum files.

### Part B:

As soon as no sound of the prerecorded bass drum files is heard, set the transport to "Part B - stop" and stop the transport. After cue (se score) from the performer set the transport to "VDelay inn". After cue (se score) from the performer set the transport to "Bass dr. part 2 - play ". Start the transport and play the prerecorded bass drum files.

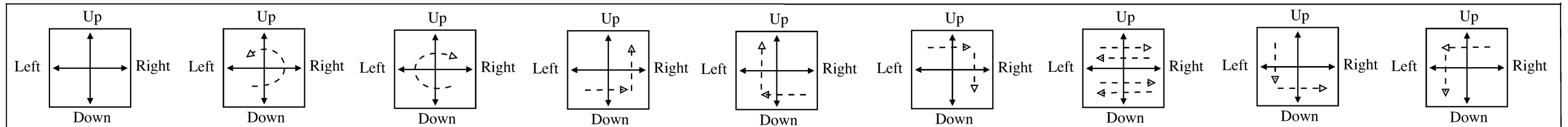
### Part C:

As soon as no sound of the prerecorded bass drum files is heard, set the transport to "Part C - stop" and stop the transport. At the end of this part and after cue (se score) from the performer set the transport to "The Last Beat!" When no sound is heard set the transport to "Out".

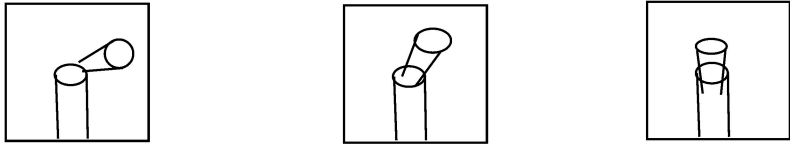
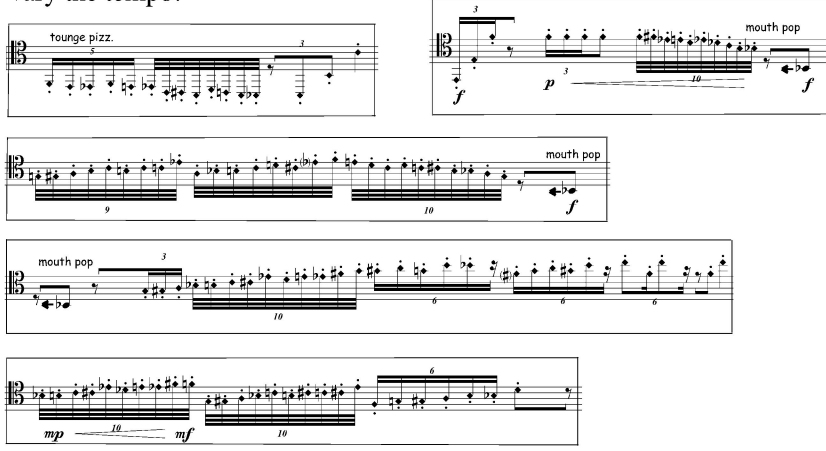
Markers:	Approximately time:	Events played just through Mic. 1	Events that might be played through Mic. 1 and Mic. 2, but mostly through Mic. 1	Events that shall be played through Mic. 1 and Mic. 2	Events that might be played through Mic. 1 and Mic. 2, but mostly through Mic. 2	Events played just through Mic. 2
"Part A"	00:00	<p>First time Mic. 1</p> <p>free rhythm and duration <i>pp</i></p> <p>First time Mic. 1</p> <p><i>pp</i></p>	<p><i>p</i> vary the duration, the register and sometimes just down/up.</p> <p><i>p</i> free rhythm and duration</p>	<p>free rhythm and duration <i>pp</i></p> <p><i>pp</i></p> <p>free duration vary the dynamics</p> <p>s.. sj.. kj.. free rhythm and duration vary the dynamics</p>	<p>First time Mic. 2</p> <p>free rhythm and duration <i>p p.....</i></p> <p><i>p</i> free rhythm and duration</p> <p>First time Mic. 2</p> <p><i>p</i> free rhythm and duration vary the duration, the register and sometimes just down/up.</p>	
Cue: soft hand pop						
Shypht inn - play	01:45	<p><i>p</i> vary the duration, the register and sometimes just down/up.</p>		<p><i>p</i> vary the duration, the register and sometimes just down/up.</p>	<p>free rhythm and duration <i>p p.....</i></p>	<p><i>p</i> free rhythm and duration</p>
Cue: moderat air flz.						
Shympt out - stop	02:15	<p>free duration vary the dynamics</p>	<p><i>mp</i> free rhythm and duration</p>	<p><i>p</i></p>		<p><i>p</i> free rhythm and duration vary the duration, the register and sometimes just down/up.</p>
Cue: moderat hand pop						
Sffizzler inn	02:45			<p><i>p</i> free rhythm and duration</p> <p>free duration vary the dynamics</p>		
Cue: mouth pop						
Morphulescense inn	03:05		<p><i>pp</i></p>	<p>free rhythm and duration vary the dynamics</p> <p>free rhythm and duration vary the dynamics</p> <p><i>mp</i> free rhythm and duration vary the dynamics</p>		<p><i>mf</i> free rhythm and duration</p> <p><i>p</i></p>
Cue: one clear and outstanding soft tounge slap						
Bass dr. part 1 - play	04:00/04:20					

# Part B

## Patterns of movements



This movements are made with the upper part of the body while playing. The camera is capturing movements in the left/right and up/down axis. Vary the speed of the movements and combine the different patterns. Listen to how the electronics respond to the different movements and integrate your playing with that. At least once at marker "Part B -stop" and marker "VDelay inn" keep the upper part of the body still, and move only the instrument around to activate the electronics response on your playing.

Markers:	Approximately time:	Events played on euphonium with a wireless microphone placed on the bell	Events intensity:	1	2	3	4	5
			Dynamics:	pp	p	mp	mf	f
Part B - stop	05:45	<p>Take with you the mouthpiece of euphonium 1, placing the mouthpiece produces three different sounds:</p> <p>1. Beating on the pipe: 2. Trying to fit into the pipe 3. Entering the pipe</p>  <p>Start with sound 1 use some time with that, then try sound 2. So vary between sound 1 and sound 2. After a while introduce sound 3. Now play 1, 2 and 3 in what order you like, fiddle around with this sounds and play with them according to the response from the electronics. Also remove the mothpiece form the pipe an play on both the mouthpiece and the pip.</p> <p>Blow, whistle, vox, tounge pop, hand pop, kiss, flz. through or without the moutpiece and also into the bell of the instrument - have fun!</p> <p>Activate the electronics by the sounds produced and by using the different patters og movements above. Also let the upper part of the body be still and let the camera track the instrument by moving it around with your arms.</p> <p>The overall activity must follow the intensity/dynamic curve described on the right.</p> <p>After about 2 min. enter the mouthpiece and make a clear hand pop.</p>						
Cue: clear hand pop								
VDelay inn	07:45	<p>Improvise based on the frases in the boxes - choose what ever box you want and change freely between them. Chop up, repeat smaller or larger parts of the frases and gestures. Combine singel parts of different boxes. Change and vary the tempo.</p>  <p>mp 10 mf 10</p>						
Cue: one clear and outstanding mouth pop								
Bass dr. part 2 - play	10:00							

"nwy"  
Part C

♩ = 60

Pro Tools Markers: Part C - stop

Place the bell close to the skin of the bass dr. = +  
gradually open up = ● ◌  
remove the bell from the skin = o

Euph.

9

pitch bend

pp mp

pp mp p

fp

p f

pp p

pp f

gliss.

18

pitch bend

mp < >

pp

ff

gliss.

3 5 7 flz.

p

ff

brassy

p ff

27

3 6

p f subito p < ff

mf ff

brassy

10

mf mf mp

fff

3 3 fz

Play against the skin of the bass drum making the skin vibrate

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35 flz.

*p* *f*

*pp* *mp* *pp*

*pp* *mp* *pp*

*pp* *mf*

43 brassy

*pp* *ff*

*f*

*p* *ff*

*pp*

*pp* *ff*

51

*p* *fff*

*p* *ff*

*mp* *f subito p*

59 mouth pop

*ff*

Pro Tools Markers: The Last Beat!

beat the bass drum with you hand

Pro Tools Markers: Out

NB  
noter  
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