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Instantânea

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Prepared piano and live-electronics. [ca. 6'00] Premiered by pianist Tania Lanfer (to whom the piece is dedicated) in Rio de Janeiro, XVI Biennial of Brazilian Contemporary Music, November 6, 2005.

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Bruno Ruviaro

Instantânea

prepared piano and live-electronics

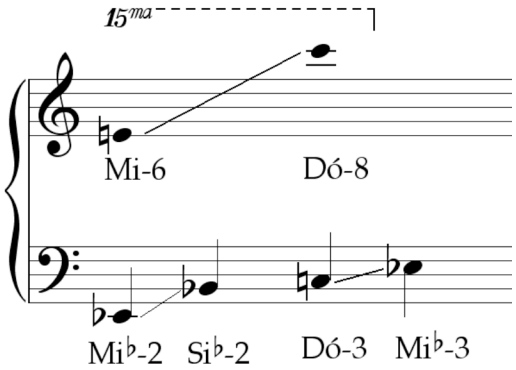
(2005)

para Taninha

Technical Information

Piano preparation:
[consider middle C = C-4]

* The strings corresponding to notes E-6 (inclusive) up to C-8 should be "taped" inside the piano using duct tape or similar (it must be a strong tape; common Scotch tape for office use is not adequate). The resulting sound should be rather dry and percussive, almost pitchless. The same preparation should be done to the following lower strings: Eb-2 (inclusive) up to Bb-2 (inclusive); and C-3 (inclusive) up to Eb-3 (inclusive). Note that the B-2 strings should NOT be prepared, thus keeping their normal sound.



Strings to be taped

* The resulting sound for the taped strings in the low register should not be as dry as that of the hight register strings. Still, one should attempt to considerably decrease the decay time of the prepared strings in the low register. Different pianos may require different amounts of tape to accomplish this task. A piece of cloth may also be used to help dampening the low strings (placed on top of the tape, or between adjacent strings, for example). The low notes dampened this way must have a dry and clean sound, with the fundamental pitch still perceivable, and a short decay time (resonance). It is OK if a specific harmonic gets reinforced in some of these strings.

* TIPS: Avoid tapes that are too sticky. After finishing the concert or the rehearsal, remove the tape and use a dry, clean cloth to wipe off any traces of glue that may remain on the strings. This preparation does not harm the piano in any way — one needs only to take proper care in the choice of the tape. Do not place the tape directly on the area where the hammers hit. When preparing or unpreparing the piano, always keep the sustain pedal down.

* The right pedal (sustain) is to remain pressed during the entire piece. The few moments in which the pianist may clean up some resonances are clearly indicated in the score.

Abou t the live-electronics:

* A condenser microphone captures the sounds of the piano, specially those of the middle-high register. Place the microphone inside the piano.

* The sounds are sent in a single mono channel to the computer. The Max/MSP patch "Instantanea" processes the sounds and returns a stereo signal to the mixer. These electroacoustic sounds are then diffused through the loudspeakers in the hall.

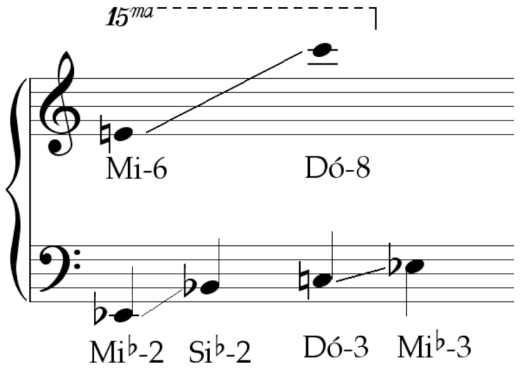
* The Max/MSP patch itself contains built-in volume controls for: 1) the layer of processed sounds; and 2) the direct sound captured by the microphone (which serves as a simple amplification of the piano). The overall volume of the electroacoustic sounds must be slightly higher than the overall volume of the piano (acoustic + amplification), but it shouldn't too loud either. Every concert hall will need a specific ajustement to achieve this balance.

* Ideally, the natural piano sound and its electroacoustic counterpart should mix together as much as possible. One may experiment positioning the loudspeakers very close to the piano, almost giving the illusion of a single, homogeneous sound source.

Informações Técnicas

Para a preparação do piano:
[considerando dó central = Dó-4]

* As cordas correspondentes às notas Mi-6 (inclusive) até a nota mais aguda do piano (Dó-8, em geral) deverão ser abafadas com um pedaço de fita adesiva (*duct tape* ou similar; fitas adesivas fracas ou muito finas como durex e fita crepe não são ideais para este fim). O som resultante deve ser bastante seco e percussivo. A mesma preparação deve ser aplicada às seguintes cordas mais graves: Mib-2 (inclusive) a Sib-2 (inclusive), e Dó-3 (inclusive) a Mib-3 (inclusive). Note que as cordas da nota Si-2 (exatamente no meio dos dois âmbitos acima especificados) devem permanecer livres, sem abafamento.



Cordas a serem abafadas com fita adesiva

* O resultado sonoro das cordas cordas graves abafadas não deve ser tão seco quanto o das cordas agudas, porém deve-se buscar reduzir basta o tempo natural de ressonância dessas cordas. Pode ser necessário o uso de um pano dobrado e pressionado adequadamente por cima da fita adesiva para se obter o resultado desejado. O pano pode ser entremeado nos vãos entre as cordas ou pode -se colocar um peso sobre o pano dobrado para pressioná-lo contra as cordas. As notas graves assim abafadas devem ter um som relativamente surdo, mas limpo. Por exemplo, devem ser evitados ruídos ou chiados de cordas semi-soltas raspando na fita. Um ou outro harmônico mais agudo poderá vir a ser reforçado, dependendo da posição e eficácia da fita adesiva.

* Evite fitas adesivas com colas muito grudentas, e sempre tome o cuidado de limpar as cordas do piano com um pano seco após desprepará-la Não coloque a fita adesiva na região dos martelos e abafadores. Ao preparar e despreparar o piano, mantenha sempre o pedal direito abaixado.

* O pedal de sustentação deverá permanecer acionado durante toda a peça. Os únicos momentos em que a pianista pode limpar algumas ressonâncias estão expressamente indicados na partitura.

Sobre o processamento do som em tempo real:

* Um microfone deverá captar os sons de dentro do piano, em especial os da região médio-aguda.

* Os sons captados devem ser enviados em um único canal (mono) para o computador, para serem processados pelo patch "Instantanea" (Max/MSP). O resultado do processamento é enviado em estéreo para o sistema de difusão eletroacústica da sala de concerto.

* O próprio patch contém controles de volume para: 1) a camada de sons processados e 2) o som direto captado pelo microfone (servindo portanto também de amplificação do instrumento). O volume global dos sons eletroacústicos processados em tempo real deve ser ligeiramente maior do que o volume do som do piano (acústico + amplificação), mas não deve se sobrepor exageradamente a ele. Ajustes de mixagem precisarão ser feitos de acordo com cada sala de concerto.

* Em uma situação ideal, o som não processado do piano e sua contraparte eletroacústica (transformada) deverão se fundir ao máximo.. Pode-s experimentar posicionar as caixas de som bem próximas ao piano, buscando criar a ilusão de uma fonte sonora única, homogênea.

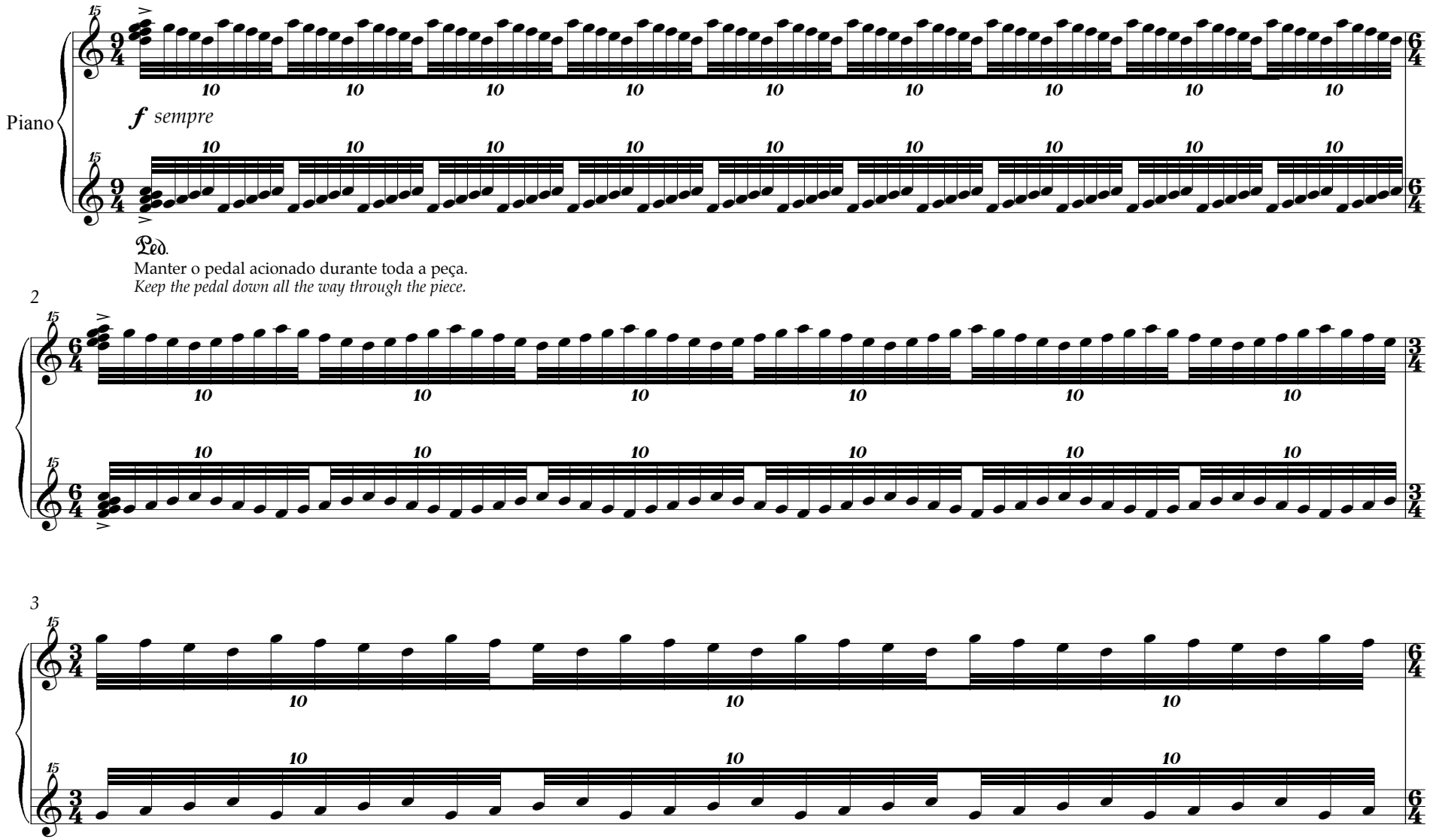
Bruno Ruviaro
Stanford, 2005
http://ccrma.stanford.edu/~ruviaro

Instantânea

para Tânia Lanfer Marquez

Bruno Ruviaro
Dez/04-Jan/05

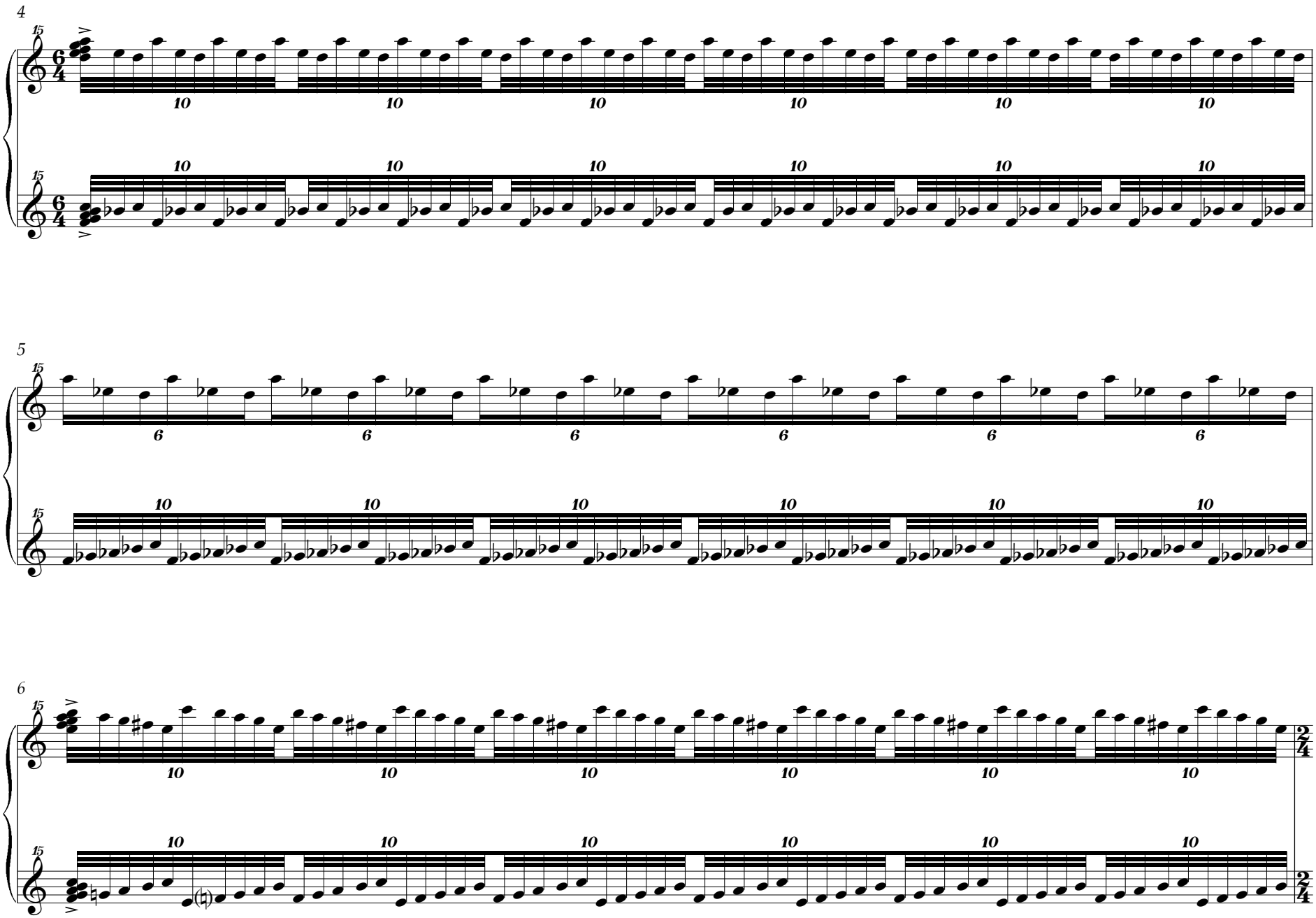
I. Bem rápido [very fast] ♩ ≈ 75



Manter o pedal acionado durante toda a peça.
Keep the pedal down all the way through the piece.

Obs.: Os agrupamentos de notas por meio da ligação das bandeirolas servem ao único propósito de facilitar a visualização dos tempos do compasso. Nao existem acentuações secundárias na cabeça de tais agrupamentos, nem necessariamente no primeiro tempo de cada compasso.
Somente as notas marcadas com o sinal > devem ser acentuadas.

Obs.: Beaming of notes is used only to visually clarify the beats. There is no hierarchy of primary or secondary stresses to be derived from such beam groups. Only notes marked with the sign > should be accented.


4
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6
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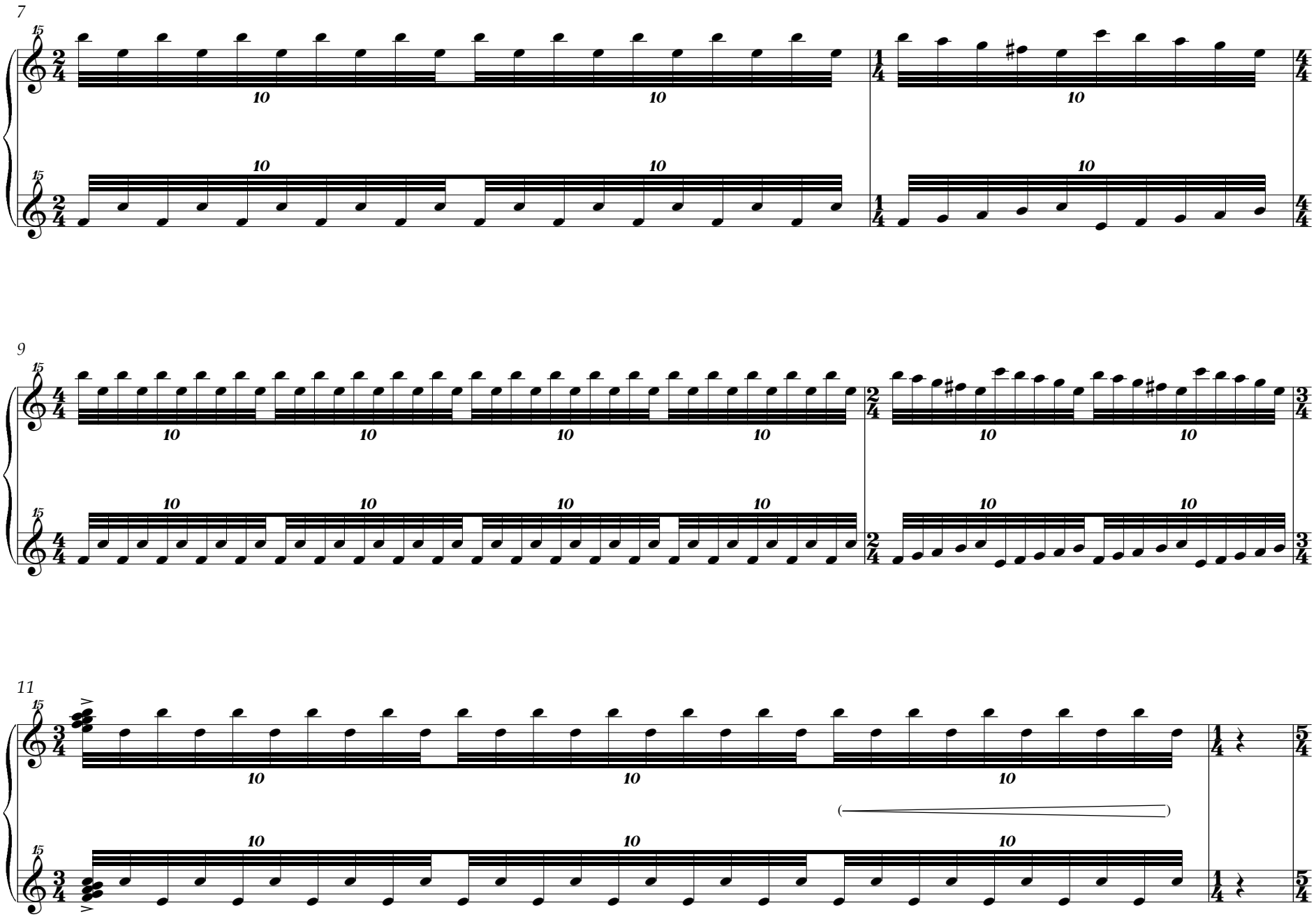
6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9
11

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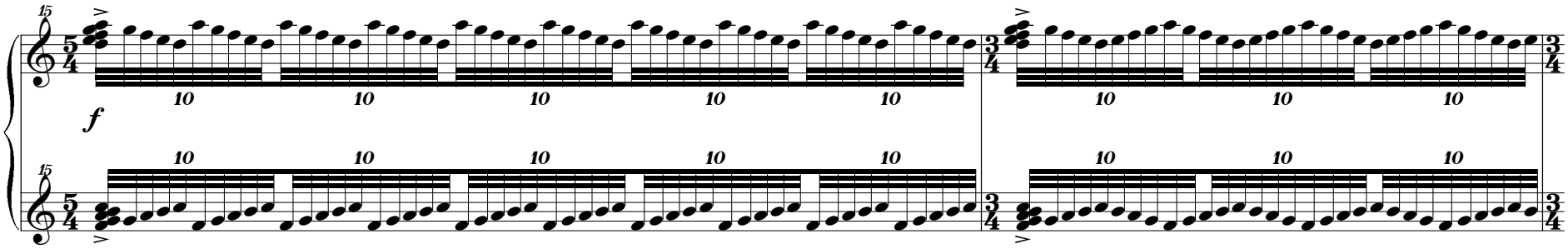

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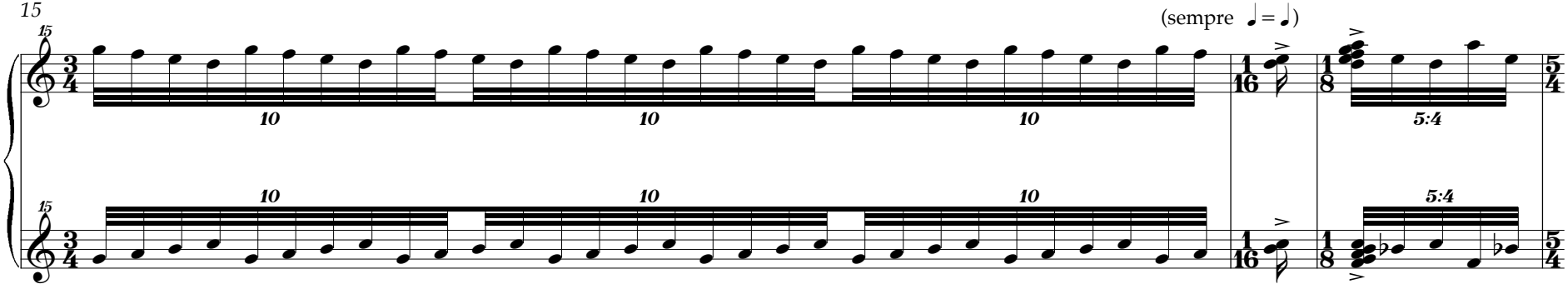

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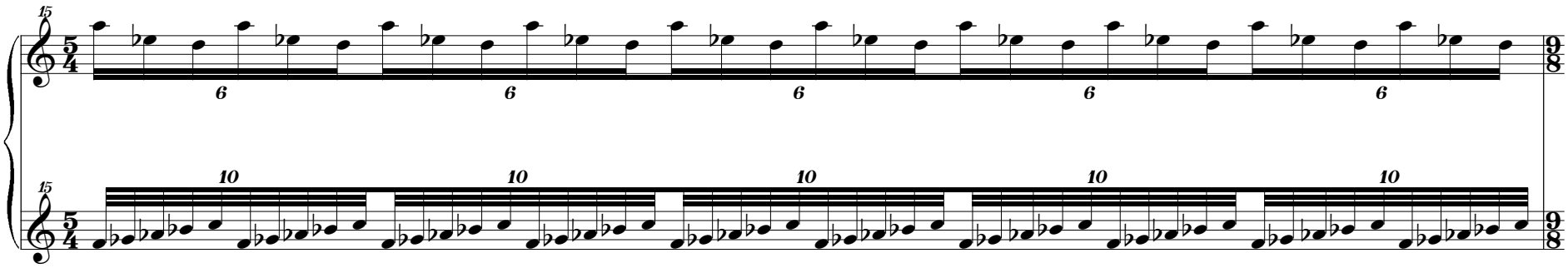

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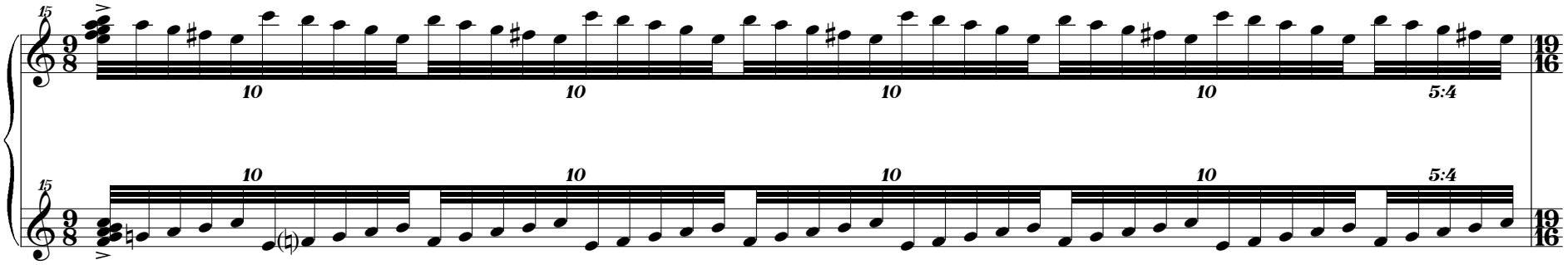
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9/8
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5:4
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10
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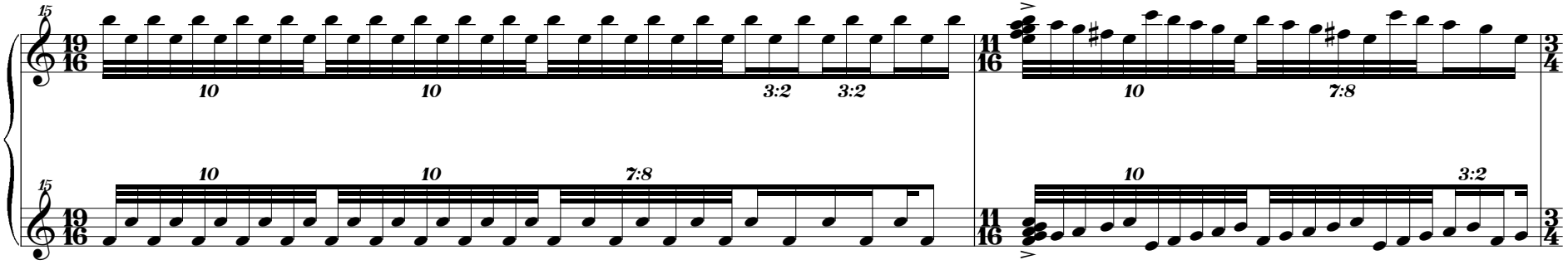
10
5:4

20


15
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7:8
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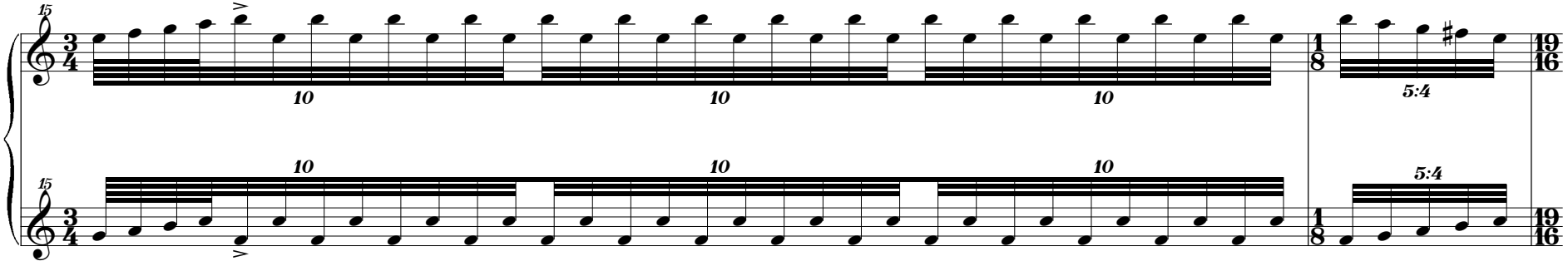
22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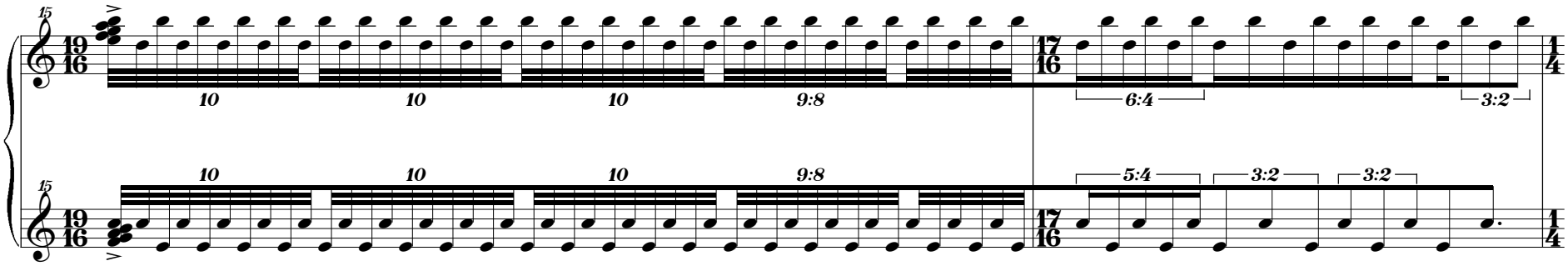
24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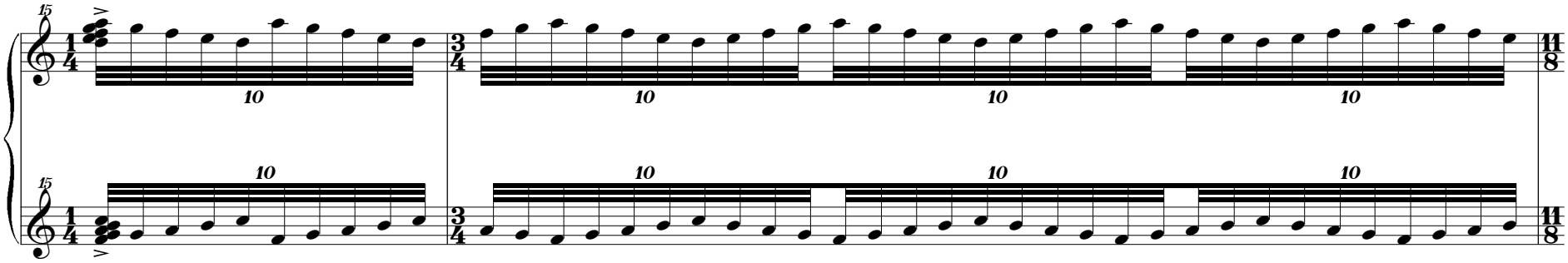
26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11/8
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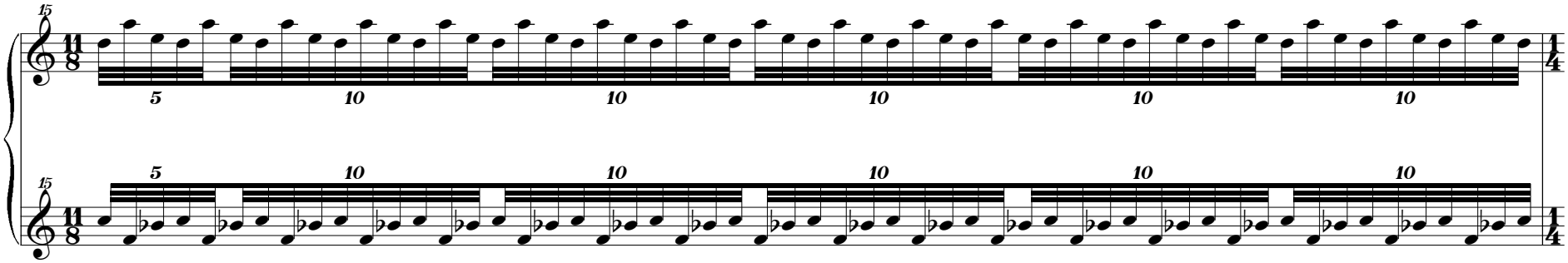
28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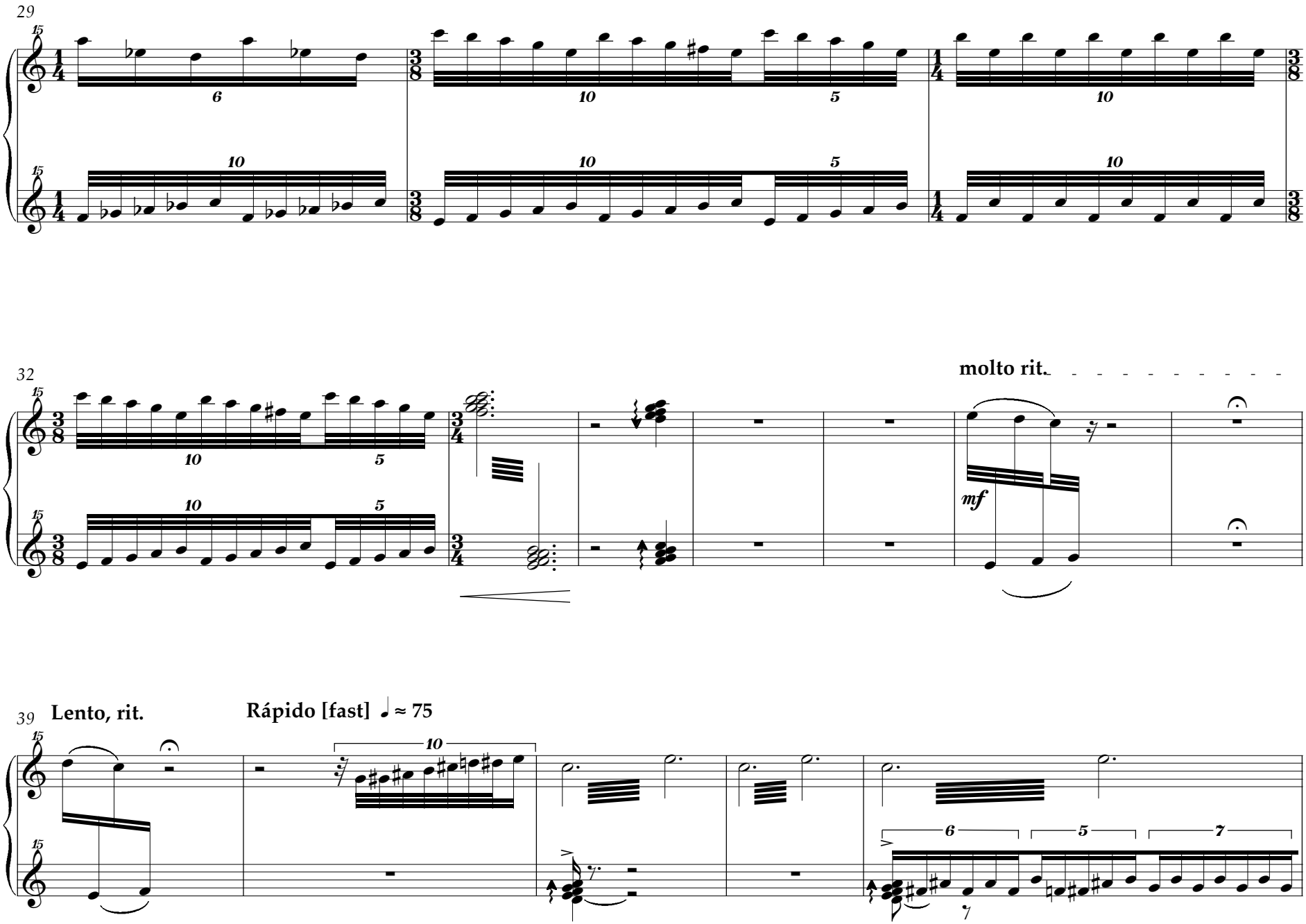
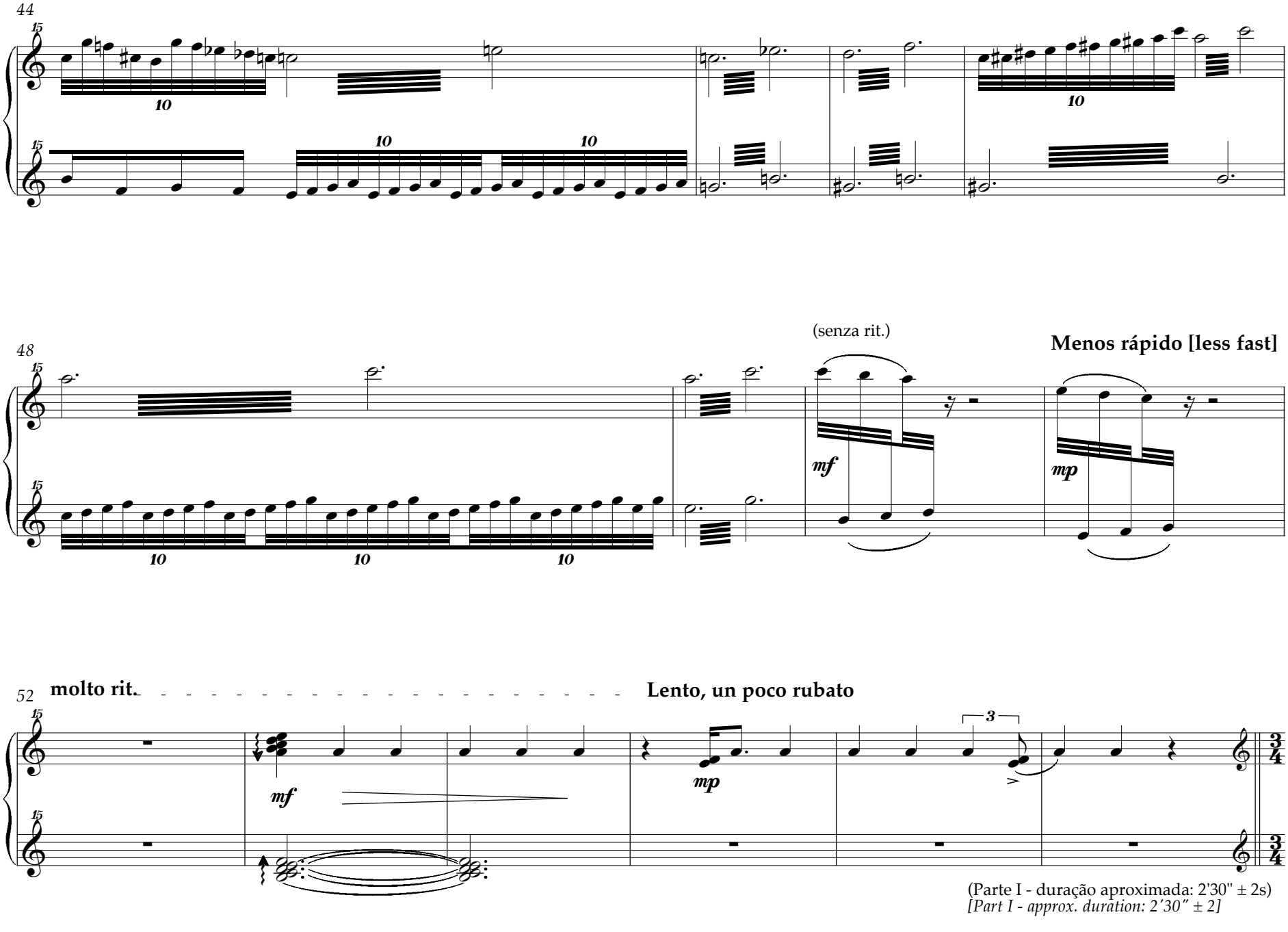
1/4

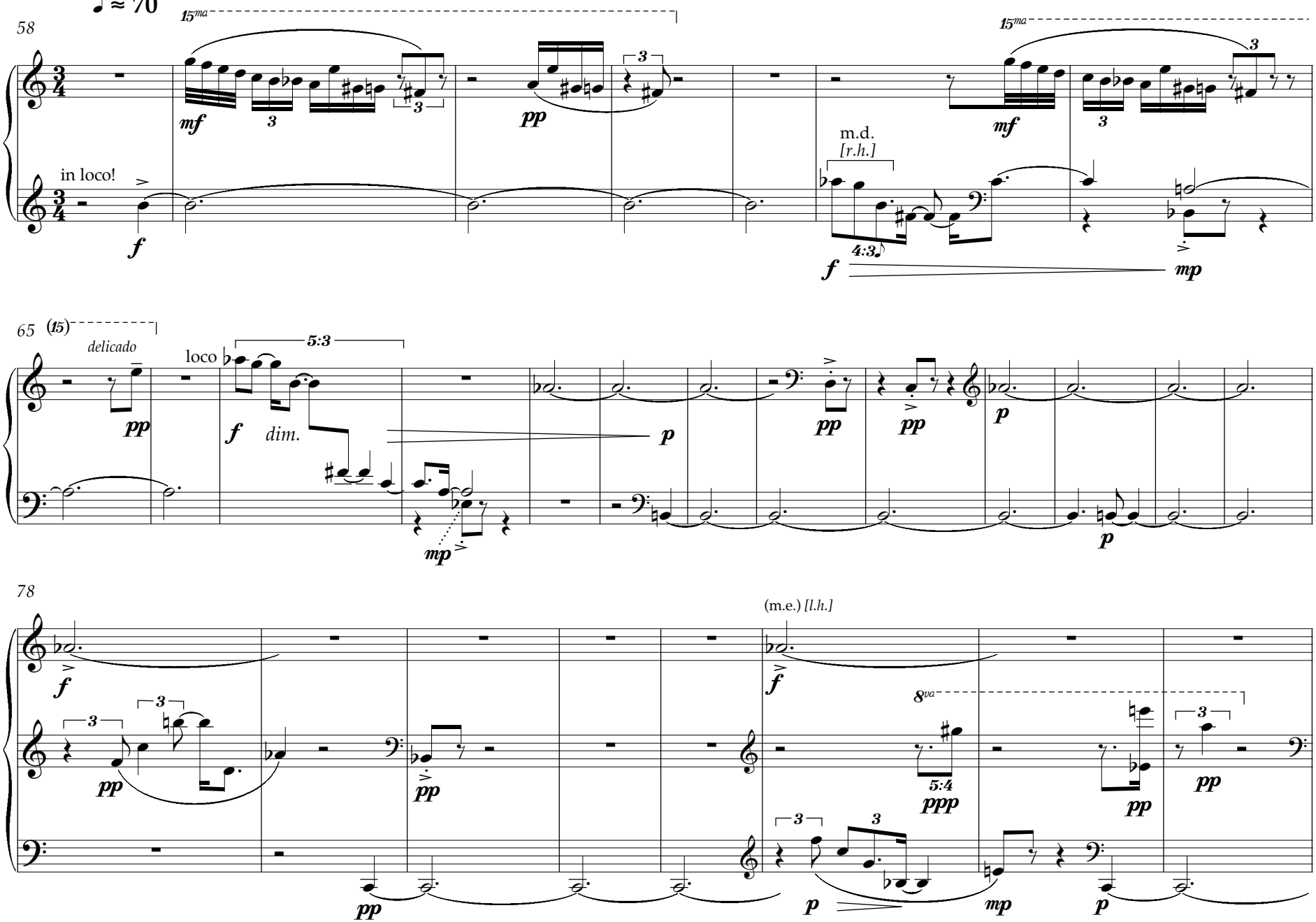

29
32
molto rit.
mf
39
Lento, rit.
Rápido [fast] ♩ ≈ 75

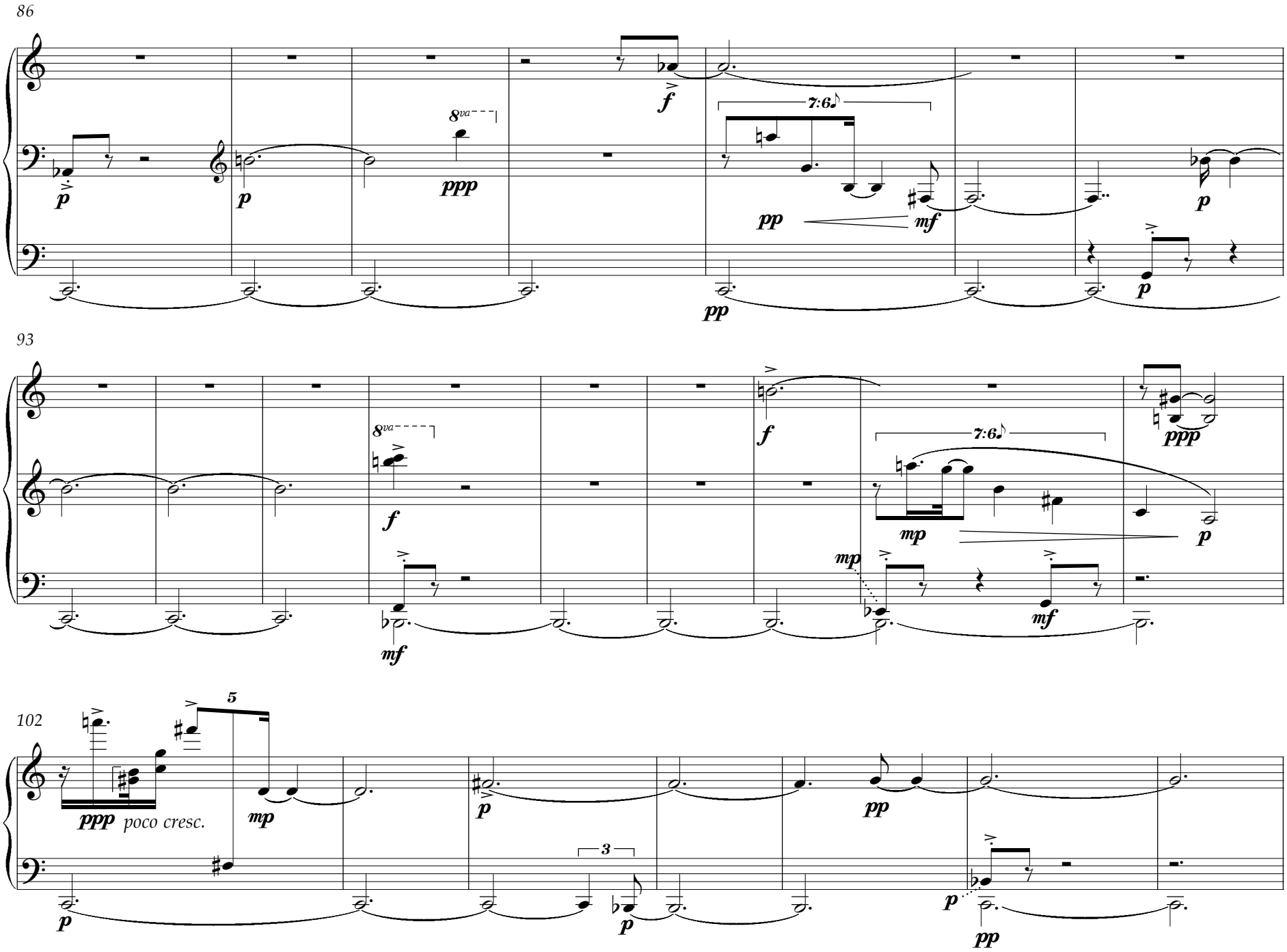


(Parte I - duração aproximada: 2'30" ± 2s)
[Part I - approx. duration: 2'30" ± 2]

II. Moderado [moderate]

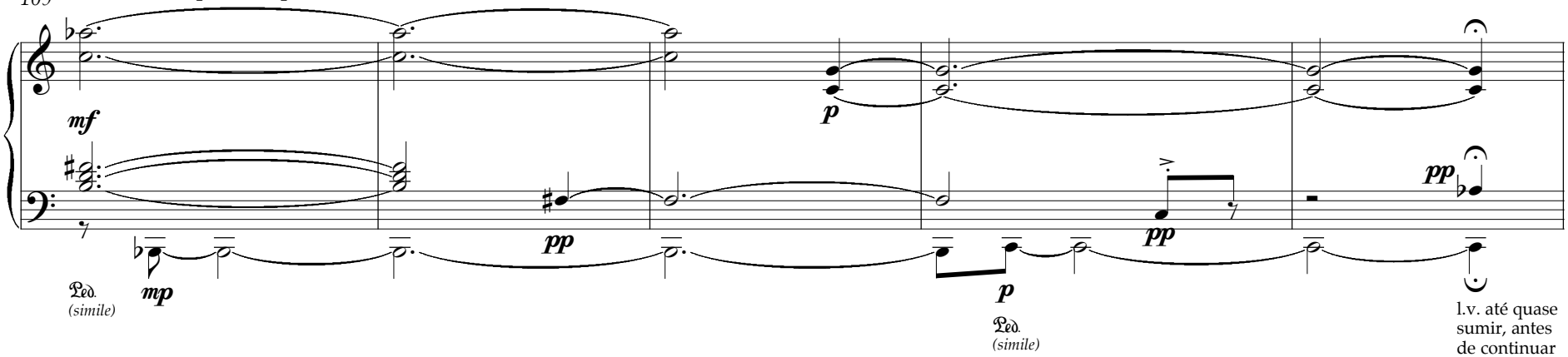
♩ ≈ 70





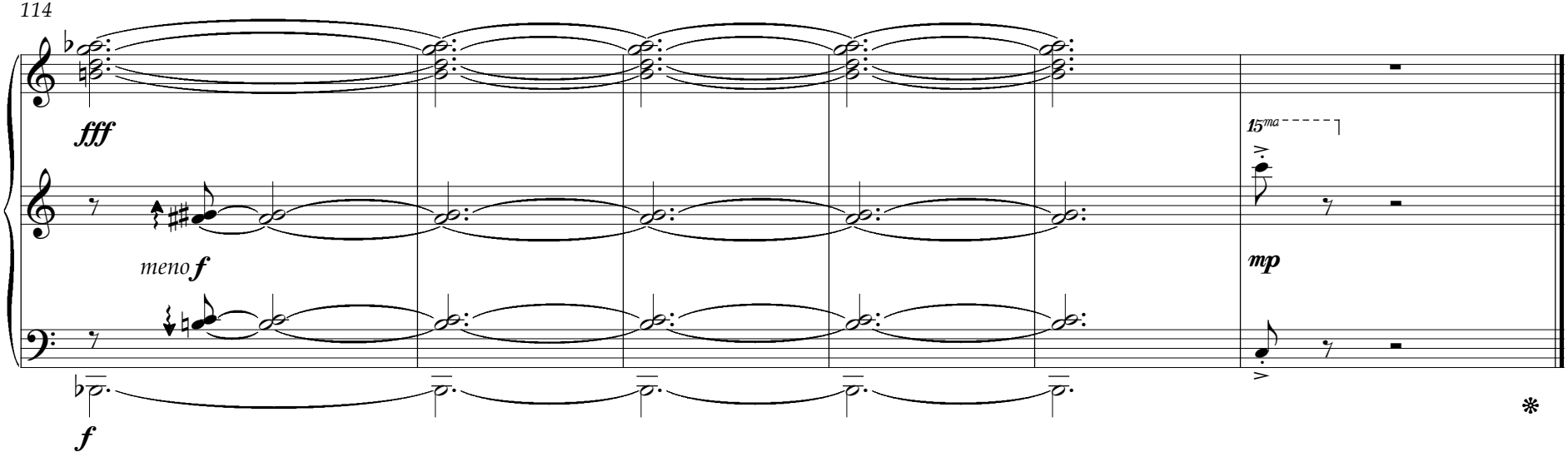
Ped. *Ad libitum:* limpar um pouco o pedal, mas sem soltar completamente. *[Ad. lib.: clean up pedal a bit - but never completely]*

109 **Mais lento [slower]** ♩ = 50



l.v. até quase sumir, antes de continuar
[let vibrate until it almost disappears]

114



dur.: ca. 6'30"