tim souster

equalisation

for brass quintet and live-electronics (1980)

OdB editions

TIM SOUSTER

EQUALISATION

for brass quintet and live-electronics

(1980)

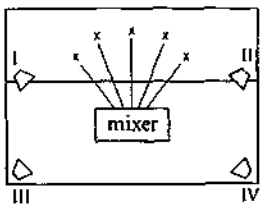
Commissioned by and dedicated to the members of Equale Brass with funds made available by the Arts Council of Great Britain. First performed by Equale Brass at the Purcell Room, London, on 6 December 1980

Performance Notes

1. All five instruments are amplified by means of very directional microphones.

2. The amplified sound is heard over a 4-channel system positioned on the left and right of the players on the stage and duplicated at the rear of the hall. The speakers should be placed on stands, so that they are all at the same height and above the heads of the audience. The amps should be powerful enough so that a comfortable *forte* can be achieved without any hint of distortion

3. There is a central mixing position in the hall to which the outputs of the pre-amplifiers for the pick-ups are fed. At this central point is a sixth musician who is responsible for the balance of the amplified sound.



= speaker

4. This sixth player also manipulates three pieces of sound-processing equipment which are used from time to time, according to the directions in the score, to modify the amplified sound of the brass instruments.

5. These pieces of equipment are:
   a digital pitch transposer or harmoniser, indicated as **MXR** in the score.
   a digital delay line, indicated as **PT** in the score
   (Note: **MXR** and **PT** (Lexicon Prime Time) relate to the names of equipment available at the time of the first performance.
   optional, also any keyboard which can produce a sonorous low pitch

6. The pitch transposer or harmoniser should be controllable by a keyboard which will effect instant transposition of the input in semitone steps (e.g. -1, -3, -12, +7 etc are the signs used in the score). Any kind may be used providing this condition can be met.

7. The digital delay line should have a stereo output capability and a delay capacity of 2000ms. Use slow, alternating (L/R) delays in tempi related to that of the music. The device must also possess a 'hold' capability, whereby a sample can be held and looped at the touch of a button. There are several delay lines available which could be used to perform this piece.

EQUALISATION FOR BRASS QUINTET AND LIVE-ELECTRONICS (1980)

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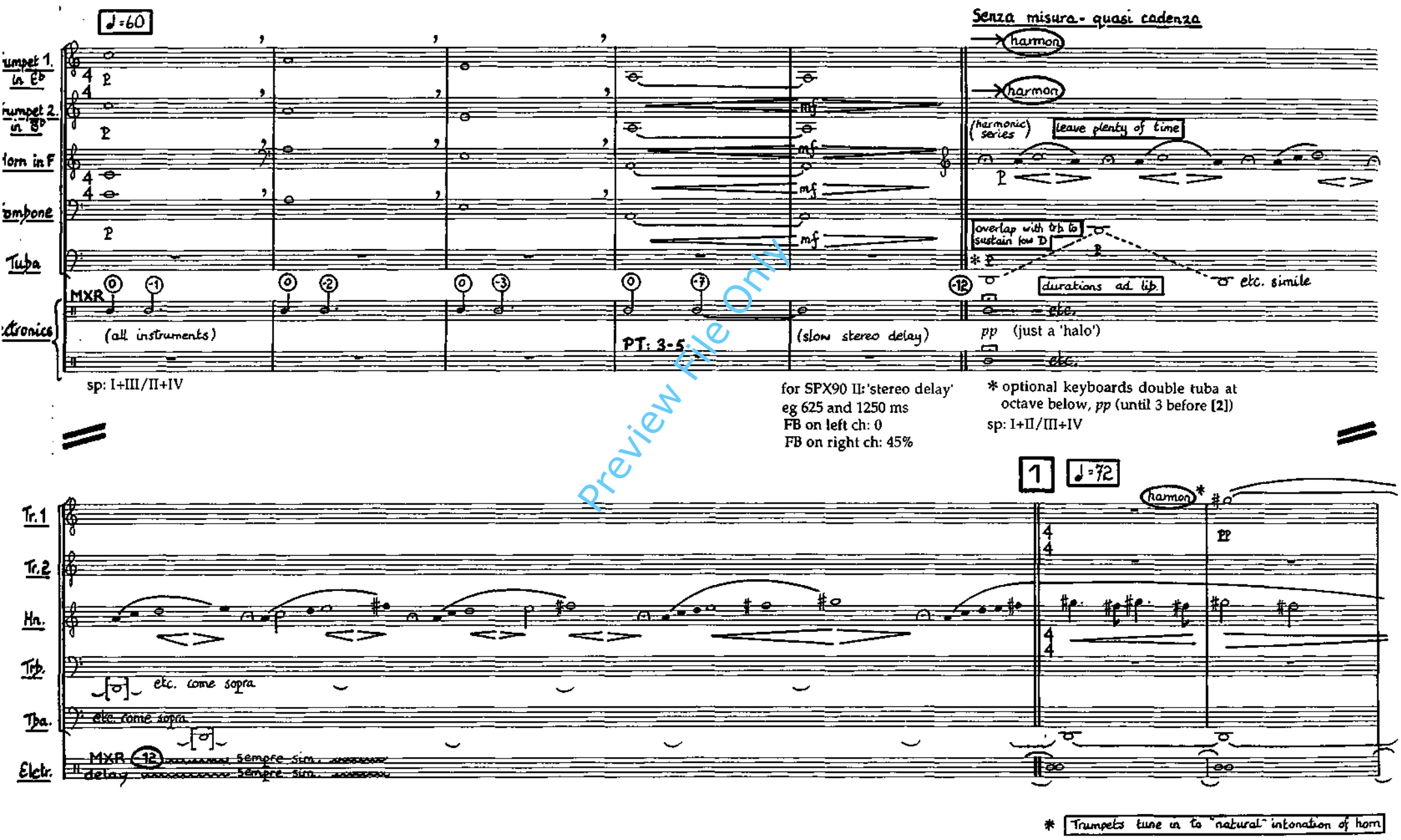
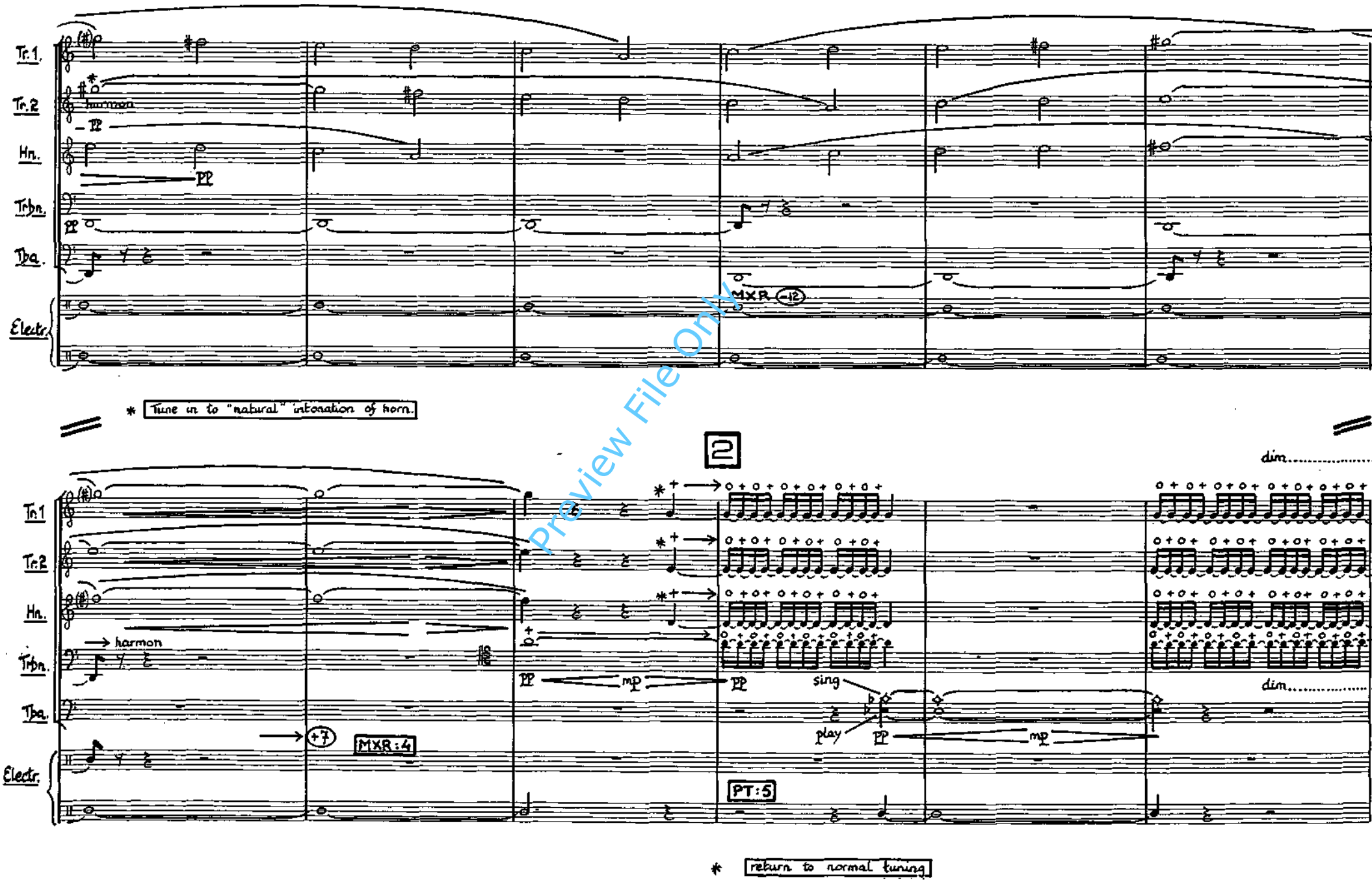
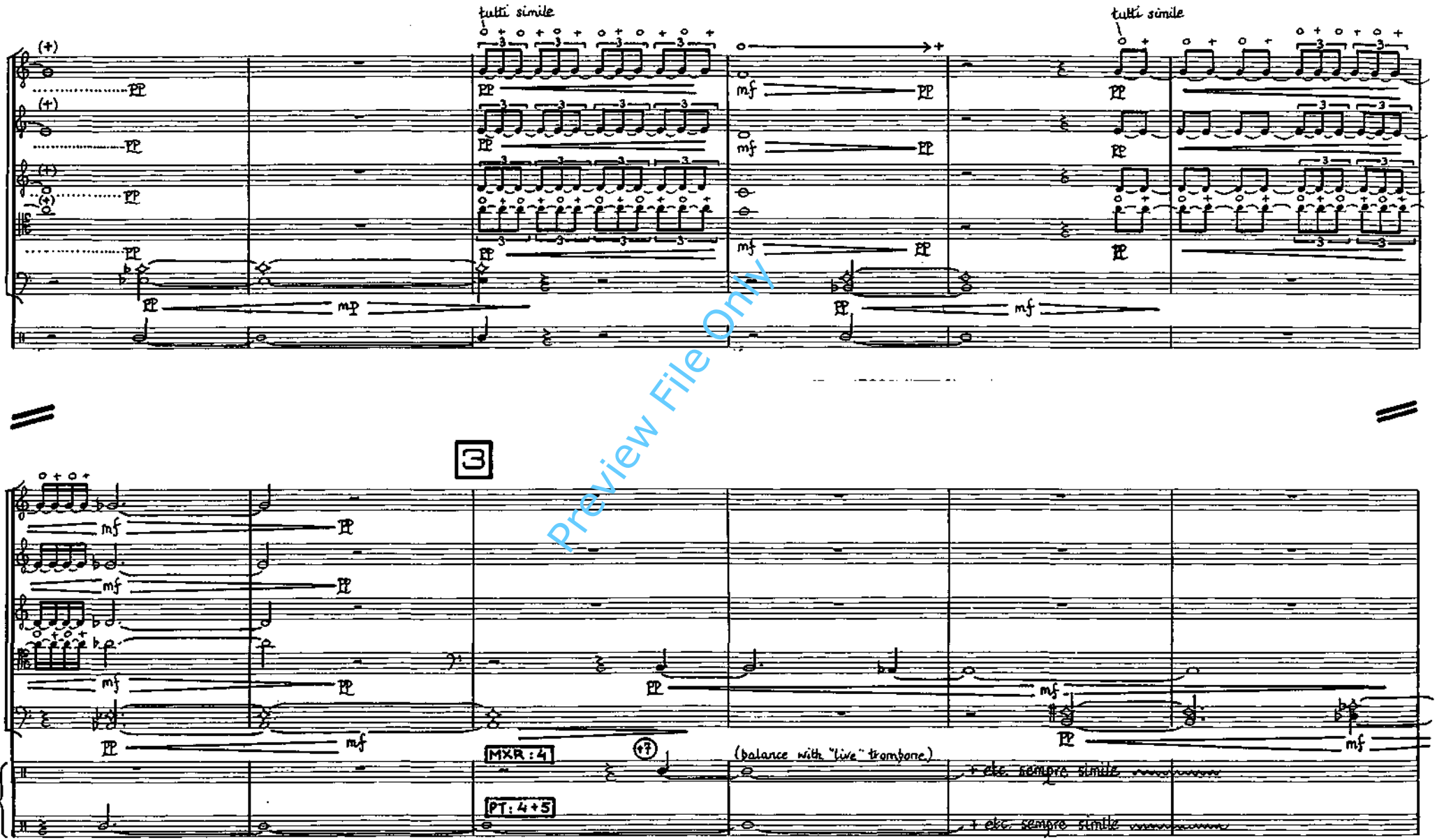
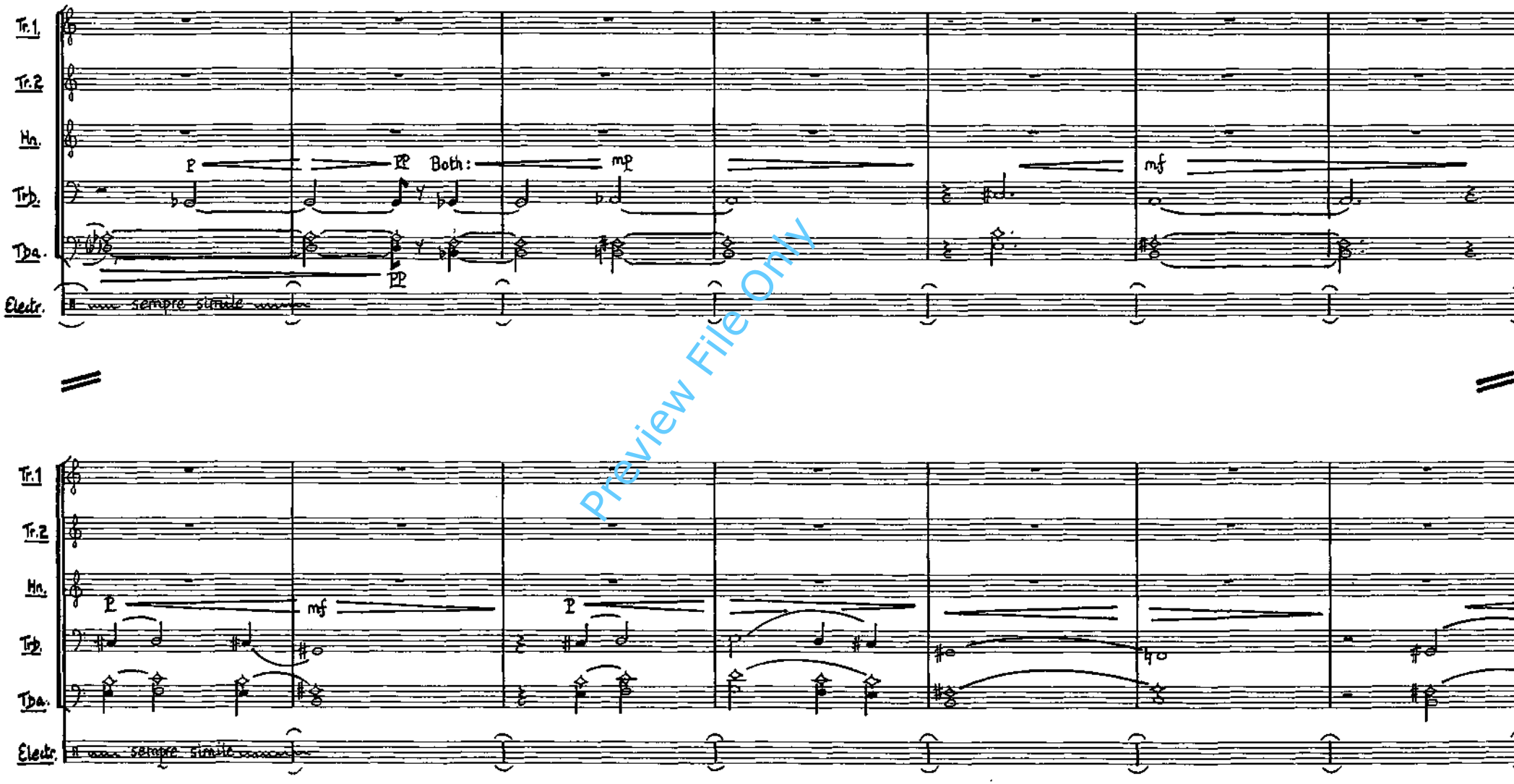
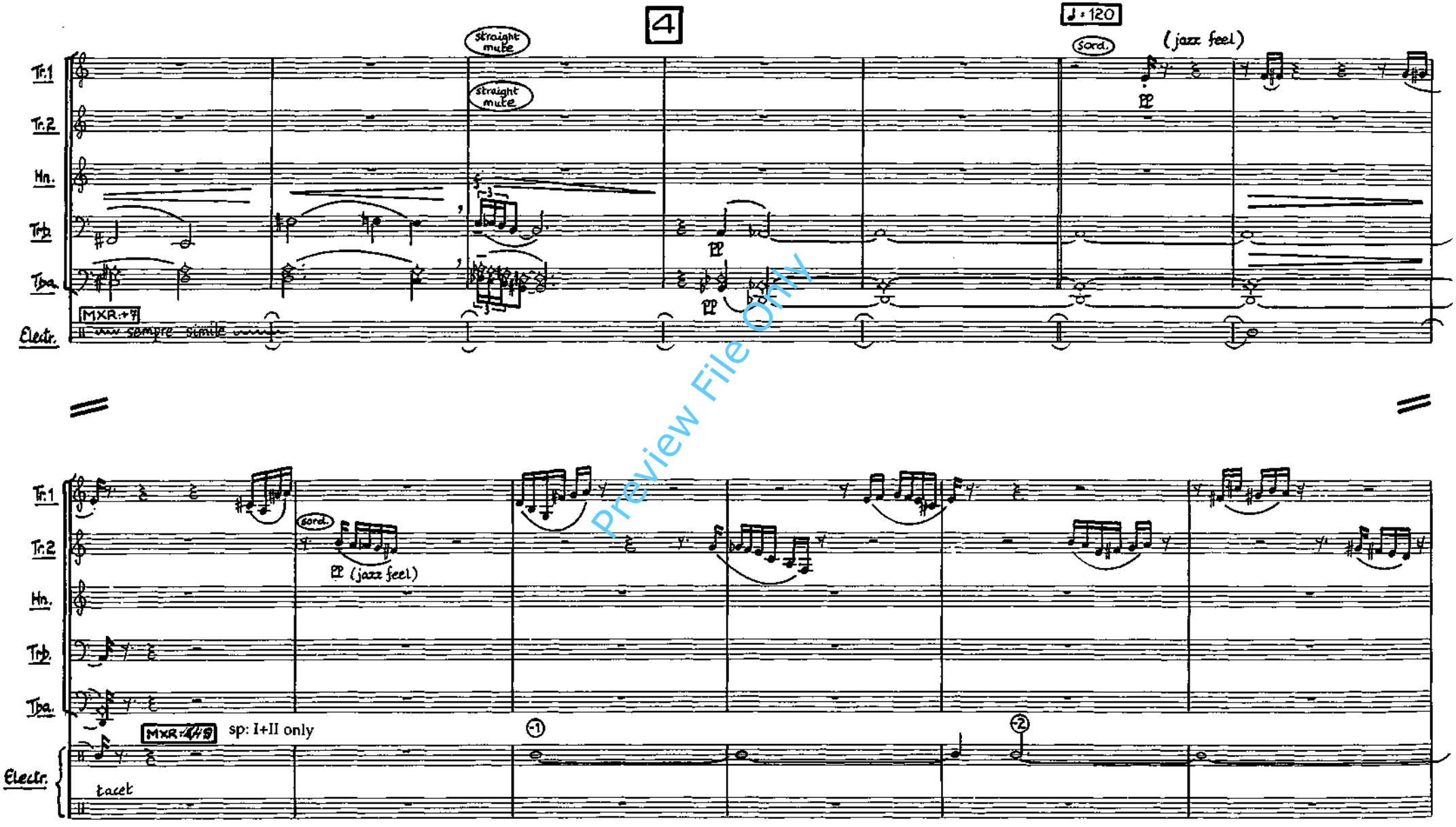
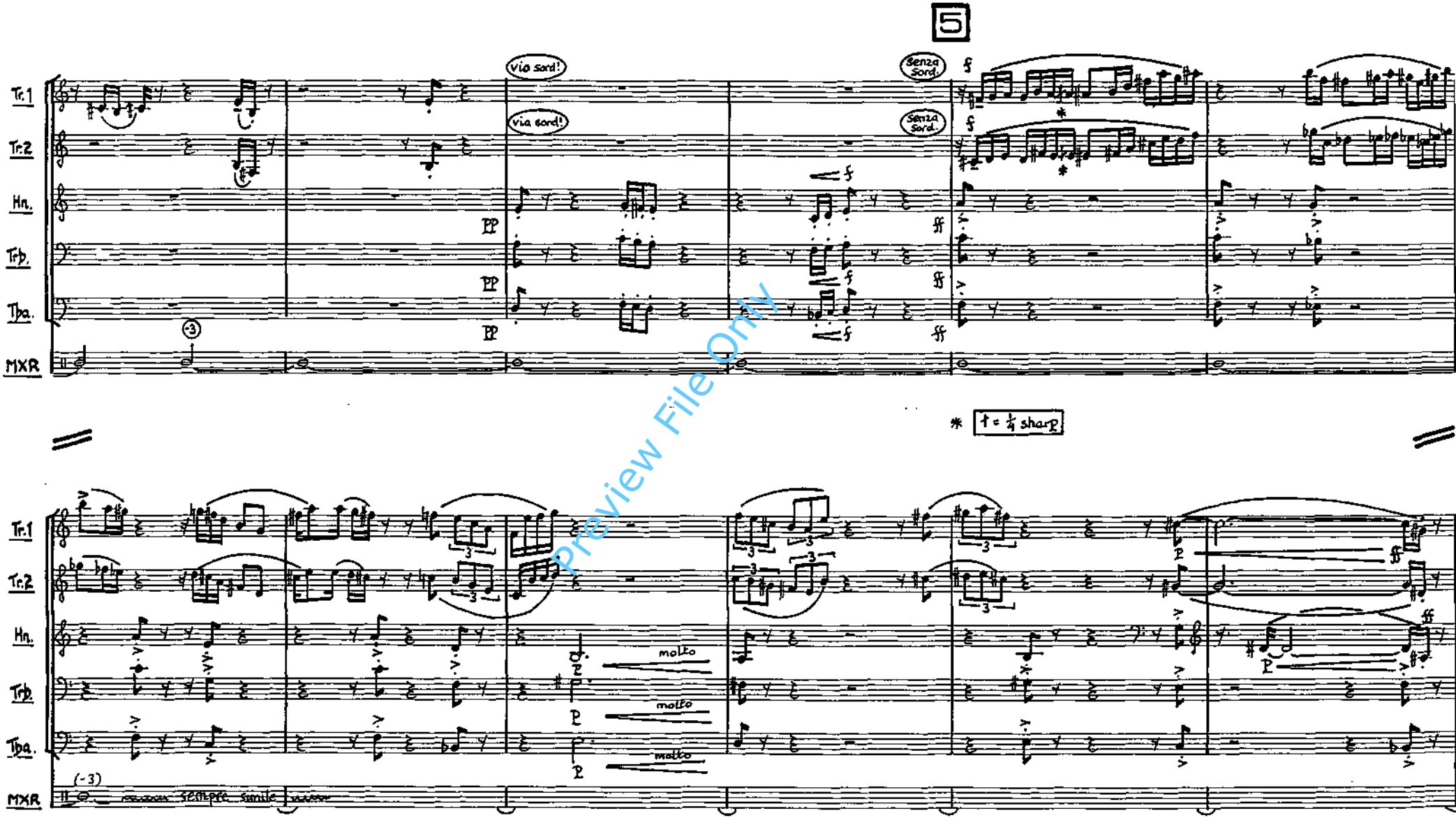


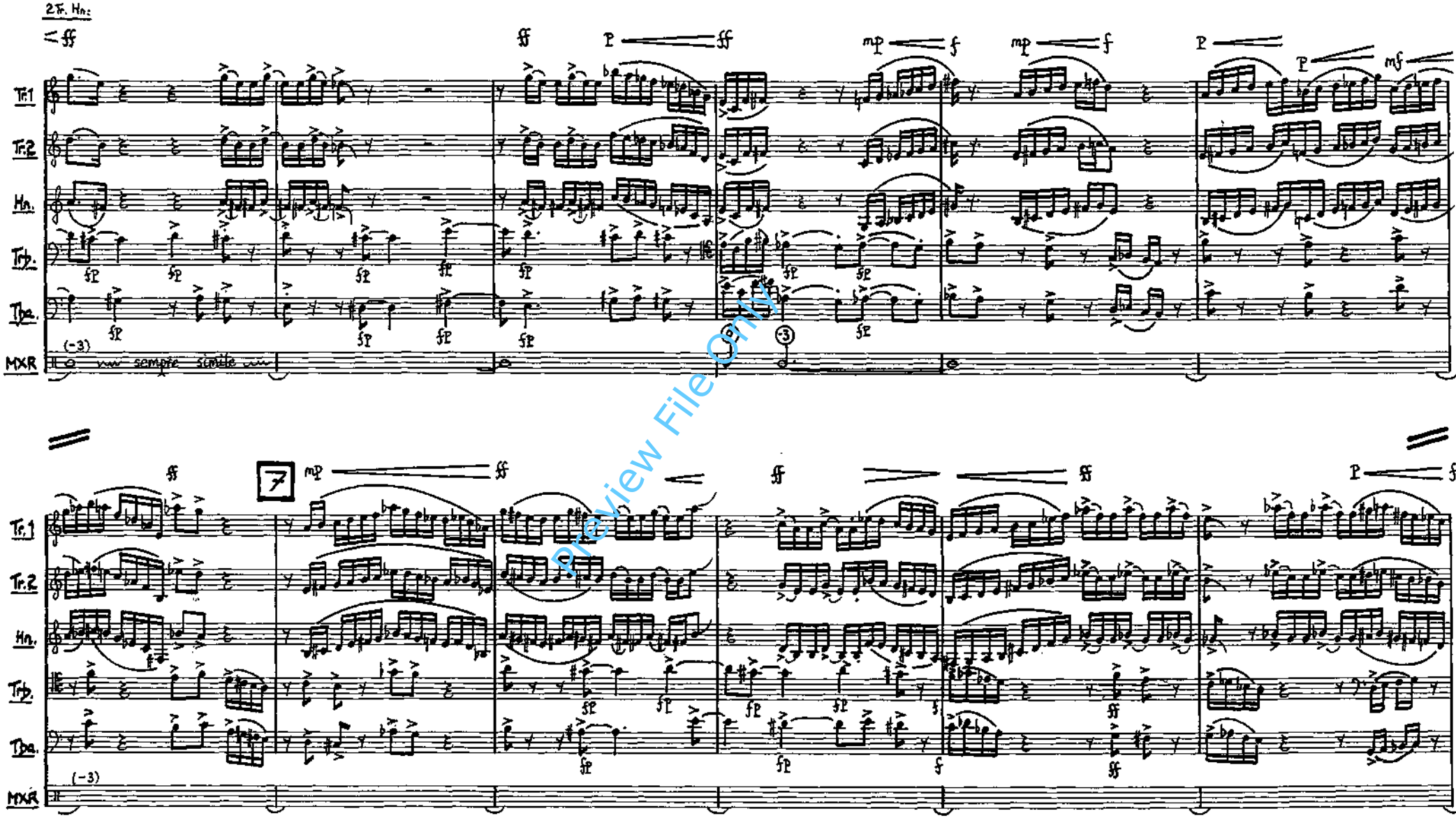







4
straight mute
straight mute
♩ = 120
sord.
(jazz feel)
Tr.1
Tr.2
Hn.
Trb.
Tba.
Electr.
MXR: +9
sempre simile
sord.
(jazz feel)
MXR: 4/4
sp: I+II only
tacet
Preview File Only





gradually bring in rear speakers (III+IV)