

Preview File Only

Tim Souster

SONG

**for instruments and
four-track tape (1977)**



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Instruments:

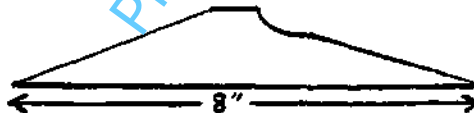
Player : Grand Piano, Tambourine

Player : Electric Organ (e.g. Farfisa VIP600 or similar, see note 1) below),
Mini-Moog synthesizer and Maracca

Player : Jingles, Tam-Tam *

Notes on Instruments and Equipment

- i) The organ should have a wide range of tone-colours, a wah-wah facility, a bass-guitar-like sound, a string sound, a range of piano, harpsichord and similar effects and a range of percussion stops. In the OdB performances of SONG, the composer modified the sound of the Organ by feeding it through a VC Band-stop Filter. This filter suppresses a narrow band of mid-range frequencies which is continually swept slowly up and down by means of the voltage OP of an ADSR with the approximate envelope shape:



In material implying a sustained string-sound, the filtered organ sound is further treated by means of Stereo Tape Echo (specially modified Revox A77 tape-recorder set to about 2ips.) In the final riff of the piece however the STE is used on both organ and grand piano in a mono setting (OP Channel II only), so that the tape gives the second, third and fourth beats of each bar in the given tempo. The sound-technician who operates the STE has to rehearse this setting, as well as the normal one, so that the tempo is correct.

- ii) The Mini-Moog synthesizer provides the bass-line to the organ part. It has been found effective and useful to control the timbre and volume of this voice by means of a Moog voltage pedal controlling the filtering of the sound. The timbre of the bass-line can thus be made to complement or con-

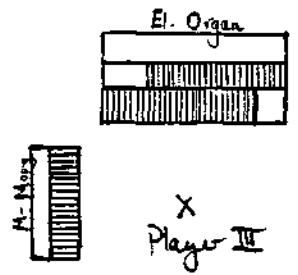
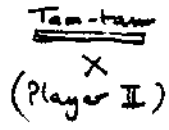
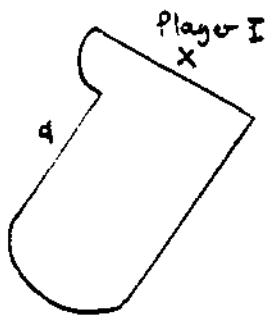
trast with the shifting timbres of the organ part.

Notes on the Score

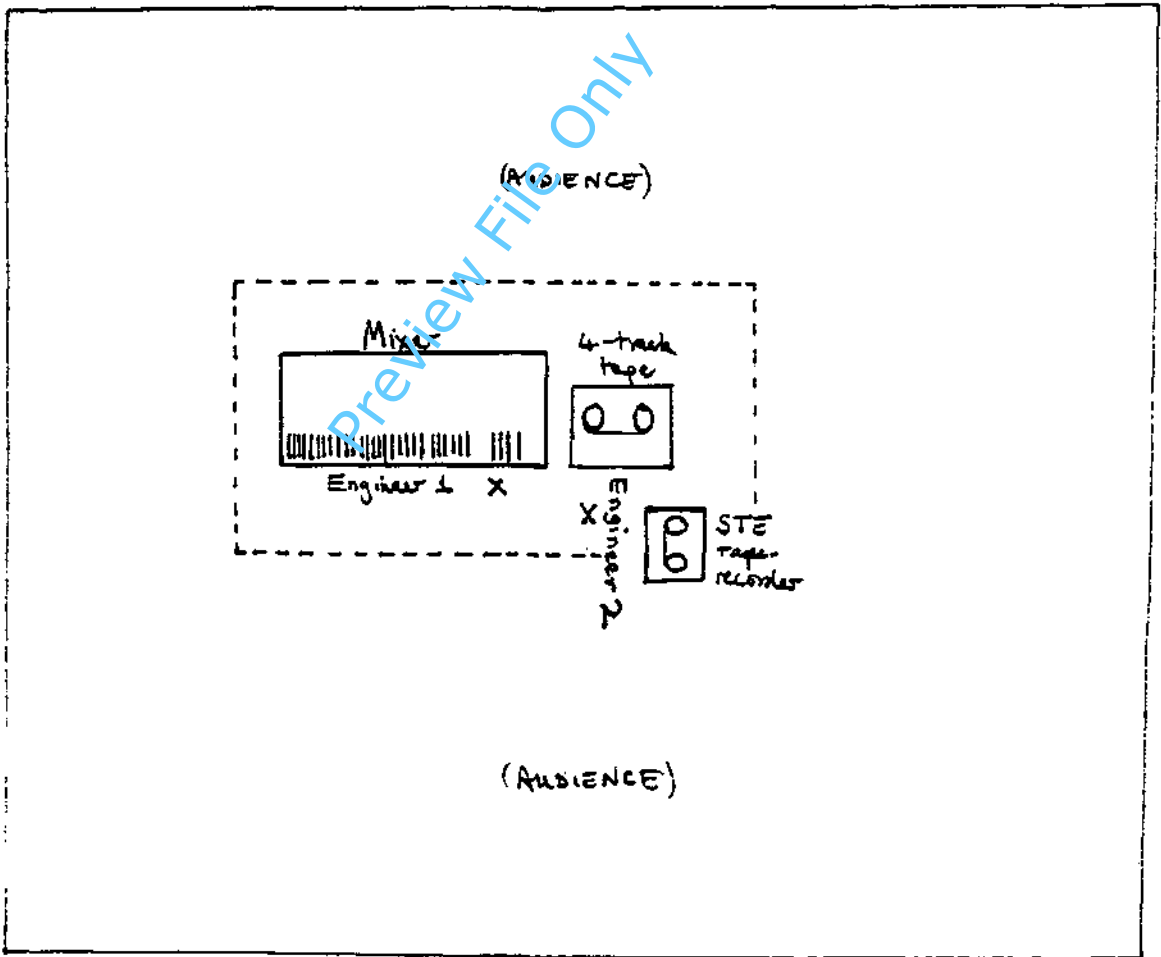
1. The score consists of a summary of the tape-part, plus the instrumental RIFFS which, although fully notated in themselves, allow for freedom in their deployment.
2. All RIFFS are to be repeated like tape-loops and without breaks, unless otherwise marked. The character of the material and the overall context will often determine not only the number of repetitions of each RIFF and the way in which the players should try and inter-relate their playing, but also to what extent the riffs may be faded in and out in response to one another's choices.
3. All tempi, once initiated, should be adhered to rigidly. There is, with only one specified exception, no rubato in the piece, even when fading a riff in or out.
4. The parts of the keyboard players between 1' 02" and ca. 3' 50" and also between 4' 00" and 6' 00" constitute two fields which may be explored in many different ways. Although the RIFFS played at the entry of the instruments at 1' 02" are fixed, their order thereafter is free, although some players may like to fix the sequence of the RIFFS once a particularly effective ordering has been arrived at in rehearsal.
5. Similarly it may be found that a particular fixed order of RIFFS and intervals of entry guarantees a more convincing transition at 4' 00".
6. Player II makes his entry at 8' 16" at the rear of the auditorium, moving slowly towards the stage as he plays. A meandering path through the hall should be followed if possible and the moderate speed of the pulse he plays on jingles should match his measured rate of progress.
7. At 8' 16", the three live percussion parts are notated with a certain freedom. The tempi, the entry-points of Players I and III and the instru-

mentation are all only suggested, not fixed. However the tempi, once initiated, must all remain absolutely constant in any one performance. Although $\frac{4}{4}$ may be used by each player as a mental aid, there should be no audible accentuation of the first beats of these hypothetical bars.

8. Either Player I or III or both can coordinate with the tape-part by means of a stop-watch started on the first speech entry at the beginning of the tape. Otherwise it may be necessary to time only the pause between the speech cue at 6' 00" and the re-entry of the keyboard instruments at 7' 00".
9. The graphically represented "waves" in the tape-part are not drawn exactly but indicate the overall sound in that section. e.g. Player II at the bottom of p.5 should follow the dynamic contours of the waves by ear.
10. The entry of Players I and III at the top of p.6 should be coordinated by one or other of these players and should be placed on the crest of the fourth or fifth wave in the tape-part. After an even number of repetitions of the bass-riff, both players move on to the final riff together, but not necessarily exactly in synch on every beat. Slight divergencies at the first beat of any bar will produce acceptable "flaws" in the three tape-echoed beats of each bar.
11. At the very end of the piece the best fade-out is achieved by means of a very slow fade on the master faders of the mixing console. Player I will however still have to match this reduction in volume on the grand piano. Player III should continue to play, in strict tempo, until he hears that the whole PA is faded out.
12. Settings in boxes, BQ, strings etc. refer to the electric organ. They are indications worked out on a Farfisa VIP 600 organ, and may be modified for other makes of instrument. UM = upper manual. LM = lower manual
13. Instructions in circles or oblongs apply only to the Mini-Moog.
14. Dynamics in boxes p ————— f refer to the overall dynamic tendency of a set of RIFF-repetitions.
15. The grand piano should be lightly amplified in order to balance up its sound with that of the organ and Mini-Moog.



STAGE



0'00"

"We were most interested (in the) real ways have been - in the sound and in the feeling that the sound created. So... We were really... It was really a great thing"



"We were most interested - we always have been - in the sound and in the feeling that the sound created. So..."



"We were most interested - we always have been - in the sound"



"We were most interested in... the sound"



"We were... the sound"



"The sound"

like an upbeat

(♩ = ca 90)

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* PS

♩ = 112

mf

* see note 3

strings sustain

* Organ + STE

M. Moog

MANUSCRIPT PAPER

♩ = 132

1, 16, 32, + filtered.

Split Kb

Bass Attack on

Bass Center

Attack on LM

Wah ready

Perc + decap

ready on UM

NATIONAL