

Sohrab Uduman

Dances in the air

for

oboe, harp and live electronics

or

oboe and harp

[I strident - II fast, lively - III spacious, lyrical - IV calm - V fast, with energy]

duration: 15 minutes

# Live Transformation

## General

Oboe - No transformation of sound. However, some amplification may be necessary to blend the oboe with the overall mix.

Harp - Transformation of sound. In addition to the harp's processed sound the mix should contain the directly amplified, untreated, harp sound.

Processing - Details of the processing programs (PR) are given in accompanying sheets. The processing information is set out in accordance with the layout for a Yamaha SPX1000 multi effects processor; two SPX1000 units are required. The programs should be written and stored in the units' user memory region prior to performance. There are 31 programs in total, PR21, 23,25,27,29,31 need to be stored on SPX2. Any other processor, platform or system which can implement the given processing can also be used.

## Sound System

- Requirements:
- Directional microphones,
  - Mixing desk (at least 10 mic/line input channels and eight group outputs for the mix)
  - 2 x Yamaha SPX 1000 processors (or equivalent system)
  - Speakers (about 8)

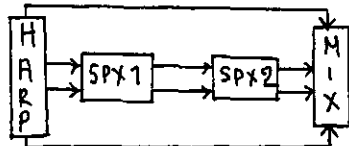
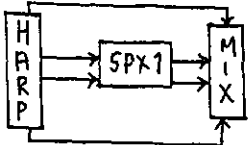
Amplification of harp - Contact microphones, or a number of closely placed directional microphones which will pick up the full range of the instrument.

Mixer - Sufficient separate channels for microphone inputs for oboe, harp, and stereo outputs from SPX1 and SPX2 plus a pair of independent channels for controlling the level of harp sound sent for processing. In this last case, the control of level of direct amplified, untreated, harp sound should be independent of the level of harp sound sent for processing. Six auxiliary sends, post- and pre-fade, can be used.

- |                 |   |
|-----------------|---|
| Aux             |   |
| 1,2 (PRE-FADE)  | Route harp channels to pair of independent channels |
| 3,4 (POST-FADE) | Route independent channels to SPX 1                 |
| 5,6 (POST-FADE) | Route SPX 1 channels to SPX2                        |

Any other configuration which gives the required result may be used

Processing - For pieces I - IV and upto rehearsal number [24] of piece V the harp is fed to one SPX as shown. The mix includes the untreated harp sound and the processed sound from SPX1.



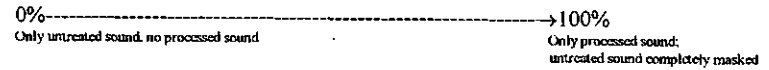
From rehearsal number [24] of piece V to the end, the harp sound is fed to SPX1 which in turn is routed into SPX2. The only processing in the mix is therefore the output from SPX2.

Speakers - A multi speaker system around the audience. Performance notes are given for a basic system comprising (in pairs) 2 Front, 2 Wide, 2 Side, and 2 Rear. In the sound image any amplified oboe sound should remain spatially fixed from the direction of the instrument. Likewise, the direct amplified, untreated, harp sound should be generally located in the direction of the instrument.

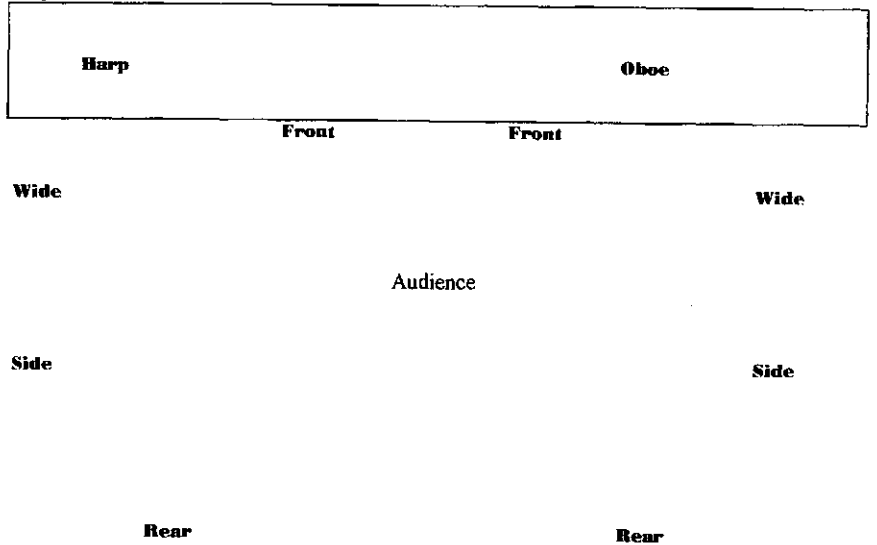
## Notes for Performance

### General

Level of processed sound in mix is given as approximate % with respect to the untreated harp sound.



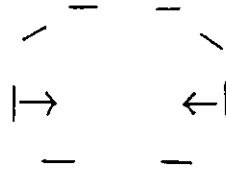
### Layout



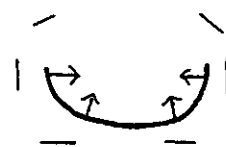
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I  
Processed sound @ cca 25%

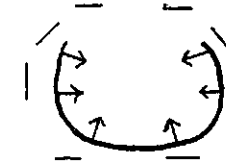
Sides



Processed sound @ cca 25%  
Add in Rears at [3]

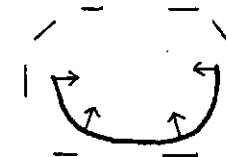


Processed sound @ cca 30%  
Add in Wides at [7]



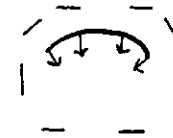
No processing at [3]-1 and [8]

II  
Processed sound @ cca 80%  
Sides, Rears



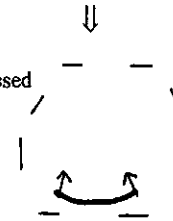
Highest possible level of processed sound at [15]. Cut off processing including feeding harp to processing at points indicated. The harp's chords on the downbeats at [16], [17], and the end should seem to abruptly switch-off the processing.

III  
Rehearsal number [1]  
Processed sound @ cca 40%  
Fronts, Wides

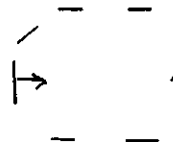


Move to side  
and eventually Rears  
by [10], and decrease level of processed  
sound to cca 25% at [10]

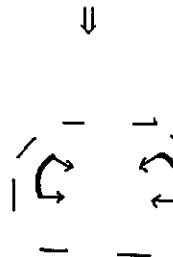
[10]



IV  
System A (Filling out)  
At the beginning  
Processed sound @ cca 10%  
Sides

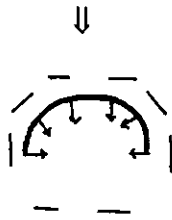


[2] → [3]  
Processed sound @ cca 25%  
Gradually add in Wides

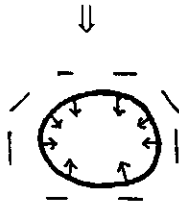


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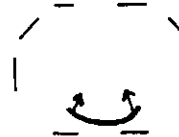
[4] → [6]  
 Processed sound @ cca 40%  
 Gradually add in Fronts



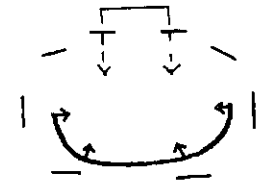
[7] → [10]-1  
 Processed sound @ cca 40%  
 Gradually add in Rears



*System B (Localised)*  
 Processed sound @ cca 50%  
 Rears  
 [1] → [2]+1  
 [3] → [3]+2  
 [6] → [6]+2  
 [10] → [10]+1



PR21(PR20).....  
 .....PR30(PR31)  
 Processed sound @ cca 75-50%  
 Direct amplification from Fronts  
 Processed sound towards Rears  
 High levels for both direct amplified and processed sounds.

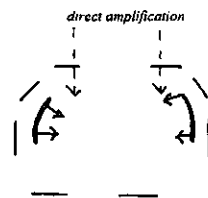


PR21(PR20).....  
 .....PR30(PR31) -  
 Overall levels should be high. Allow the processed sound to continue throughout music at J-63  
 (having removed the harp feed to the processing) as well as the pauses which precede these sections. It may be necessary to artificially fade out the processing at the mixing desk.

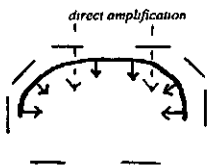
Additional information available from the composer.

The processed sound should appear to decay at the points where fade-outs are indicated.

V  
 PR17, PR18  
 Processed sound @ cca 75-80%  
 Direct amplification from Fronts,  
 processed sound from Sides/Wides



PR19  
 Processed sound @ cca 60%  
 Direct amplification from Fronts  
 Processed sound from Wides/Fronts



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