Allure and Hoodwink

Piano, violin, computer (synchronised electroacoustic sounds and live processing)

18’00 (2014), 2020 revision for MaxMSP-8

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Allure and Hoodwink entices and deceives. It plays with the contrast of visual and non-visual sound, and with large and small physical actions of sound production. The performers are set within an unseen electroacoustic sound world. The instrumental sound mutates in space and the performers explore the boundary between themselves and the listeners. *Allure and Hoodwink* is inspired by the extremes of sonority and counterpoint found in the sound-worlds of Feldman and Ravel.

Allure and Hoodwink was commissioned by Heloisa Amaral and Karin Hellqvist with support from the Norwegian Composers’ fund.

Allure and Hoodwink exist in two versions:

- An 8-channel, fully spatialised version with performed electronics, and where the violinist moves through and around the audience. This version is a trio requiring a computer performer and a sound technician.

- A stereo version with multichannel diffusion, where the live electronics are distributed over six loudspeakers, and where the violinist remains on stage. The computer part is controlled by the violinist and only needs a sound technician.

The differences between these two versions are in the live electronics and how these are controlled by the violinist, pianist and computer performers. The instrumental parts of the scores are the same, while there are differences in the computer score. Due to the complexities of the 8-channel version, this is only available when the composer is present to perform the work. Over the years, the version most commonly performed has been the stereo version with multichannel diffusion.

This is the version described here.

Technical requirements for the stereo version:

- Three low noise condenser microphones: two for the piano, one for the violin.
- One miniature DPA 4060 (or similar) bridge mic for the violin.
- MacOSX computer (current version compatible for OSX 10.14). Rather than providing a CPU specification, please check that the performance patch is running at less than 50% CPU at peak processing. The patch was designed in 2009 for the fastest laptop available at that time, and is therefore unlikely to create significant CPU overheads on a 2020 computer.
- MaxMSP 8.
- MIDI faders to control MaxMSP.
- Audio interface for two inputs and two outputs.
- Mixer with four mic-inputs, two line-inputs, and 6 outputs
- Concert loudspeaker system of 6 loudspeakers (high quality e.g. L’acoustics, Meyer, D&B).

Note: the computer materials are at a sample rate of 44.1 kHz. To obtain the computer materials, please contact at www.natashabarrett.org.

Piano preparation

The piano is prepared with different types of materials that have been selected to not damage the instrument. The score indicates when to add and remove these materials. They consist of:

- Heavy ceramic tile wrapped in felt fabric: to dampen string notes for a percussive result.
- Small ceramic tiles on a mesh: to vibrate on the strings.

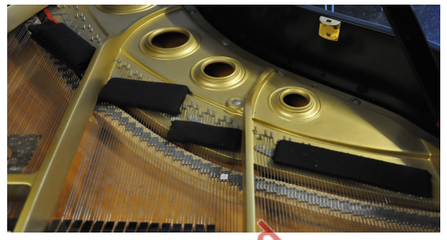


Figure 1: felt-wrapped tiles when not in use

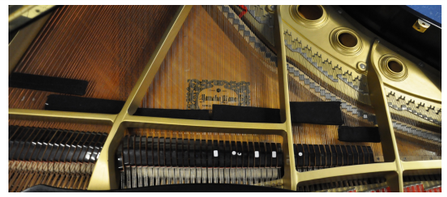


Figure 2: felt-wrapped tiles in use

Figure 3: felt-wrapped tiles in use

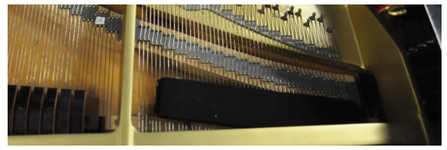


Figure 4: felt-wrapped tiles in use

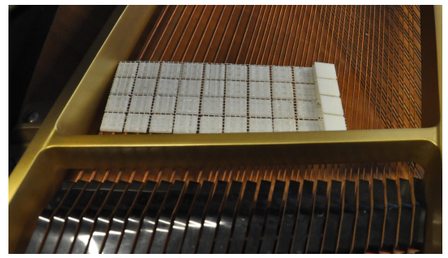


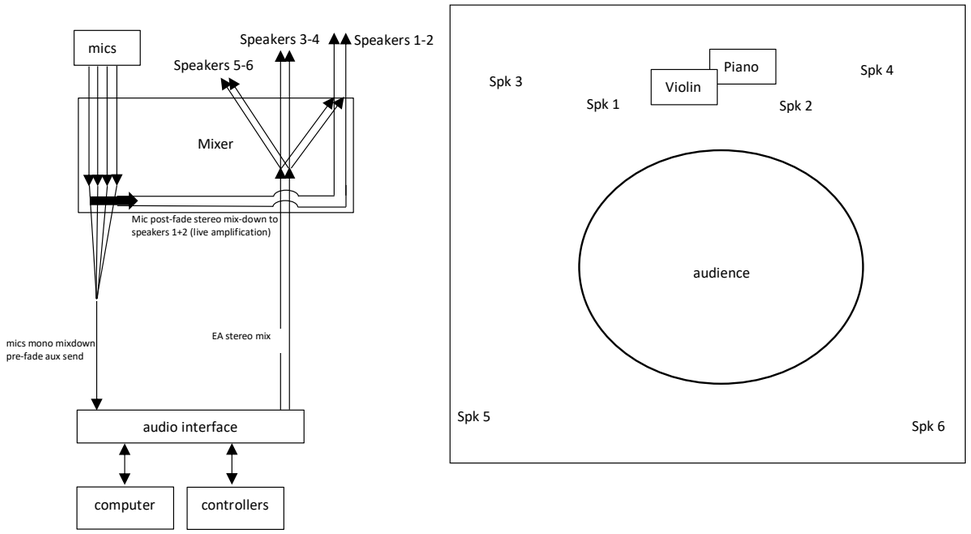
Figure 5: small tiles in use

Technical requirements for the stereo version:

Computer instructions

- Use a full version of MaxMSP-8.
- Copy all materials into one folder.
- Launch MaxMSP-8
- Open the main Max-patch: " Allure_and_Hoodwink_simple_stereo.maxpat"
- Check for any errors in the Max Console and solve these before going further. If the work has been correctly copied there should be no errors. Also check the console in the first run- through for any warning messages.
- Follow the instructions on screen. Take care to route two midi foot pedals correctly.

Signal routing



To balance the sound

- Ensure the live mics are mixed to stereo at the mixer, and then routed pre-fade to inputs 1 and 2 of the max patch.
- The live amplification is routed only to speakers 1 and 2.
- In the max patch set the volume of the ‘stereo_EA’ and the ‘clonk’.
- In a smaller or dry concert hall, add a little reverb.
- Adjust the mix of the live mics and the electroacoustic materials over the speaker system to create an immersive sound picture.

♩ = 72

1 sync violin (sustain)
p

2 sync piano (attack-sustain)
mf

3 *mp*

4 sync violin
mp

5 sync violin
mp

Computer

Violin

col legno tratto

p

Position 1

mp *pp*

col legno tratto

(touch at major third on 1 and II)

nat

mp *pp*

mp

Piano

Pre-prepare upper octave with dampening

p *una corda* *mp* *f* *tre corda*

mp *una corda*

22

Computer

6 *mp*

Half Crushed → *nat.*

Vln.

Half Crushed

f

mf *mp*

Pno.

mf

mf

tre corda

Rapid texture with upper notes

Without pedal

28

Computer

Vln.

p

Pno.

mp

33

Computer

7 quiet piano echoe
pp

Clear silence

Vln.

mp

Extremely rapid and random

Pno.

Upper octave prepared with dampening

S.P *sfz*

S.P *sfz*

Allure and Hoodwink

♩ = 60

8 sync violin (sustain and ascent)
mp

Computer

col legno tratto *nat.* not harmonic

Violin

mf *f*

Preparation:
buzz rattle

Piano

(silence)

9 sync piano (attack-sustain)
f

♩ = 90

rit.

the dash note head = col legno tratto

mp

glissy (see sound example)

Equivalent to approx 7 bars at 90, or approx. 18 seconds.

f (subito)

rit.

15ma

Ped.

11

a tempo
♩ = 90

10 approx with violin (sustain and descent)
mp

Computer

sul pont *nat.* *col legno tratto* (top)

Vln.

p *mf*

Start before computer
sound as stopped

nat. (bottom)
Rhythmically exact with piano

Pno.

mf

18

11 approx with violin and piano
mp

12 approx with violin
mp

Computer

Vln.

(col legno tratto)

p *pp* *nat.* *mp*

Pno.

pp *pp*

Ped. 1/2

Ped.

25

13 approx with violin
mp

♩ = 72 14 sync with piano
mp

Computer

Vln.

nat.

p

Pno.

pp

legato

p

p

8va

36

15 *mp*

16 *mp*

17 *mp*

Computer

nat.

Vln.

mp

col legno tratto

mp

3

mf

mp

mf

mp

Pno.

f

mf

mp

mf

mp

47

18

Computer

3+2+3
8

(to crush but not too loud)
nat., sul tasto ↑ over

Clear silence
Let sound file
play out for approx.
30 seconds.

Vln.

sfz-mp

pp

mp

5

3

mf

Pno.

p

Ped.

una corda

Allure and Hoodwink

♩ = 50

19 *mp*

20 sync with violin *mp*

21 *mp*

22 *mp*

23 approx with violin *mp*

Computer

Position 2

Precise rhythm and tempo

Violin

Piano

G# to G#

Preparation : Wood-rubber dampener

una corda

10

Vln.

Pno.

(silence)

15

♩ = 42

24 *mp*

25 approx with piano *mp*

Position 2

Position 1

molto sul pont

legato

sim.

Preparation : Wood-rubber dampener
Bb to G# (maybe a bit more?)

Balance volume of prepared
and natural as much as poss.

tre corda

19

26 approx with violin

27 sync piano

28 sync piano

29 sync piano

30 sync piano

(silence)

31 sync piano

Computer

Vln.

Pno.

ppp mf

molto sul pont

To bridge then cross to G for crush

mp ff mp

molto sul pont

f

mp ff

broken sparce dry articulations with texture

sul tasto

mf

f

Ped.

Ped.

26

32 sync piano

33

34 sync piano

Computer

Vln.

Pno.

half crushed

bounce and dig

heavy

Remove preparation

Ped.

mp (very light)

♪= 104
♩= 52

35

35 Instruments and computer sync through this bar

♩= 60

(silence)

♩= 70

♩=80

Computer

Vln.

Pno.

Tightly toghether

Spikey

41

T

Computer

Vln.

Pno.

2+4+2
8

2+4+2
8

45

= 52

sync violin

36

= 65

(silence)

37

Computer

Vln.

crushed → nat. → *col legno tratto*

nat.

f *mp*

p

8va

Pno.

mf

mp

mp

Ped. 1/2 Ped. 1/2 Ped. 1/2

52

Follow violin location throughout this section

38 *mf*

39

sync piano

mp

Computer

Vln.

Pno.

mp

Position 1 Start movement path to position 3

light bow bouncing on string during gliss

molto sul tasto
no bounce

p *pp*

mp

11:8

Buzzy preperation across scale

Remove buzz prep., add dampened prep. across as much as possible

Ped. 1/2

58

Computer: sync piano

Vln.: 11:8

Pno.: Ped. 1/2

sync piano

gradually move towards bridge for more over tones

11:8

Ped. 1/2

sync piano

(p)

11:8

Ped. 1/2

61

Computer: sync piano

Vln.: 11:8

Pno.: Ped. 1/2

sync piano

11:8

10:8

Ped. 1/2

sync piano

10:8

Ped. 1/2

64

Computer: sync piano

Vln.: 10:8 6:4

Pno.: Ped. 1/2

sync piano

Violin at tempo 164 start here, written out at approx. tempo 65 for reference.

Arrived at position 3

6:4

Ped.

40

Ped.

67

41

Computer

Follow path to position 4

Violin at tempo 164 start here, written out at approx. tempo 65 for reference. See "violin loop1-notated"!

Vln.

Pno.

Pedal slow release

69

Computer

♩ = 100 for violin, piano maintain oririginal speed 65

Vln.

mf

p

f

Pno.

72

42

Computer

♩ = 72

♩ = 57

♩ = 43

♩ = 60

Directly into next

Position 4

Vln.

Pno.

p

Computer

♩ = 95

(Position 4)

Violin

mf

Piano

mp

pp

p

mp

5

Computer

(silence)

Vln.

mp

Follow path from position 4 to position 1

glissy

f

molto

Pno.

mf

9

Computer

Vln.

Pno.

12

Computer

Vln.

Pno.

♩ = 95 **rall.**

♩ = 60

43 *f* sync piano attack-sustain

long wavey gliss, increasing crush

ff

rall.

f

gliss.

12

mp

Ped.

16

Computer

Vln.

Pno.

44 *f*

sync piano attack-sustain

manual fade to silence
if piano needs more time

Wait for preperation
to be complete

45

straight gliss

p

Position 1

All dampened
Give time to
add preperation

19

plectrum pizz

3

6

Ped.

21

Computer

Vln.

Pno.

46 *mp* sync piano

Clear silence

Remove preparation

Ped.

47

♩ = 50

Computer

Violin

Piano

p

Pre-prepare buzz preparation

p

una corda

mp

mp

48

49

6

Computer

Vln.

Pno.

8va

tre corda

Prepare dampened top

Prepare bass buzz ready for later

legato

12

50

Computer

con sord.

light top

III

IV

long gliss detune

Vln.

Pno.

f

f

15mb

Ped.

19

51

Computer

Vln.

retune
senza sord.

Pno.

8va

f

3

(15)

Ped.

Ped.

24

Computer

Vln.

3

3

Pno.

f

25

Computer

Allow sound to continue
for approx. 30 seconds, then
fade in overlap with next section.

Vln.

Pno.

♩ = 90

52 sync piano *mp*

Computer

Loosen bow tension, *flautando* on small note heads.

Violin *mp*

Piano *Legato* *mp*

(Phrases with half pedal)

mf

8vb

7

Computer

Vln.

Pno.

(8)

14

Computer

53 sync piano *mp*

Vln. *p* **rall.**

Pno. *p* **rall.**

(8) Ped.