

Commissioned by Pinecrest High School Orchestras in North Carolina (Matthew Holt, Director)

Matthew Tiramani

frequency Responses
for string orchestra and fixed audio

Preview

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Program Notes:

Scored for string orchestra and “audio orchestra” (fixed audio), “Frequency Responses” sees live string players working in tandem with a pre-recorded string ensemble through three distinct sections. While the “real” string orchestra often takes a commanding role with their material, the imposter ensemble utilizes warping effects to change the rhythmic and timbral direction.

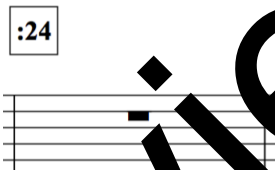
Performance Notes:

-The full score includes the material of the audio ensemble on top and the live ensemble on the bottom, separated by a line for easier viewing.

-The instrument names of the live players’ staves are larger and bolder than those of the audio instruments, so the conductor’s eyes can quickly identify them for cuing purposes.

-These should not be confused with traditional system dividers, which separate different systems.

-Throughout the score, there are timings above the top staff a given system to help with coordinating the audio with the live players. An example is shown below:



-The audio begins with a sample of a string orchestra tuning. The idea behind this is if this piece is used as a concert opener, after the live players tune, the tuning sample may give the audience the impression that the “audio orchestra” must tune as well!

-In the audio ensemble’s notation, “dry” notes (those unaffected by audio plugins and effects; these are simply original string samples) are notated normally. When effects are utilized, the resulting notes are notated at 75% size.

-Note that these effect notes are only notated during their first measure *or* if the material changes; i.e., if you see a measure of rest(s), an effect may still be sounding effect notes, but the content of the measure is the same as when the effect began.

-Effects are symbolized in the score. For a description of each effect with an image of the representative symbol, see the Effects Glossary below.



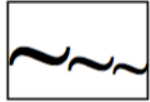


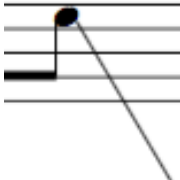
-Each effect has a short line representing their beginning of the effect’s implementation and another, the ending. When two effects are implemented at the same time, a dashed line signifies the first one and a solid line signifies the second. Please see the example below:



-The sole ritardando of the piece (measure 80) has special instructions included in the score and parts. These instructions are reprinted here for convenience:

“Each player should slow down at their own pace, causing the sound to become totally disjointed. Each player should reach the last measure of the piece by about 2:58; the clapping track will switch to a new clapping sound two measures before that point.”

Effects Glossary:

Image	Description
	<p>A reverberation effect; notes caused by this effect become <i>quieter</i> as time passes</p>
	<p>A reverberation effect; notes caused by this effect become <i>louder</i> as time passes</p>
	<p>A wobble effect; takes a note and repeats it with a constant “wobbling” (changing of filter)</p>
	<p>A wobble effect that also warps rhythm/duration</p>
	<p>A granular effect that takes the notes and produces a great many tiny grains of it</p>
	<p>A pitch bend effect</p>

Preview

Frequency Responses

Matthew Tiramani

In strict time ♩ = 120 *

(audio orchestra "tunes") :24

The score is divided into two systems. The first system includes audio tracks for Audio Violin I, Audio Violin II, Audio Viola, Audio Violoncello, and Audio Contrabass. The second system includes live tracks for Violin I, Violin II, Viola, Violoncello, and Contrabass. The audio tracks for Violin I, II, and Viola are marked *pp* (pianissimo) and feature a melodic line with a fermata. The audio tracks for Violoncello and Contrabass are marked *fp* (fortissimo) and feature a rhythmic line with a fermata. The live tracks are currently blank. A large 'PREVIEW' watermark is overlaid diagonally across the score.

*Clap track begins

A. Vln. I

A. Vln. II

A. Vla.

A. Vc.

A. Cb.

7

sim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

ff

Preview

11

A. Vln. I

A. Vln. II

A. Vla.

A. Vc.

A. Cb.

Vc.

Cb.

14

Vln. I

Vla.

Vc.

Cb.

sim.

mf

fp

p cresc.

mf

mf

Preview

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf cresc.

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

1:00

21

1:04

A. Vln. I

A. Vln. II

A. Vla.

A. Vc.

A. Cb.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

A. Vln. I

A. Vln. II

A. Vla.

A. Vc.

A. Cb.

Vln. I

Vln. II

Vla.

mp

mf