

# model5

for classical guitar and live electronics

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*for classical guitar and live electronics*

## Live electronics equipment:

*microphone* (preferably condenser cardioid microphone)

*audio interface unit* (e.g. Alexis io2)

*computer*, running MacOSX 10.6 (or newer) with Max/MSP 5.1.8 (or newer)

**model5.maxpat** – obtainable with all dependencies from <http://www.laonikos.com/download/model5.zip>

*2-channel D.I. Box* (e.g. Behringer Ultra-Di Di20)

*PA or amplifier*

## Setup:

The **microphone** runs from the classical guitar to the **audio interface unit**, which in turn connects to the computer (running the Max/MSP patch). The stereo output signal from the audio interface unit goes to the **2-channel D.I. Box** which is connected to the **PA** or **amplifier**.

The guitar is amplified through the Max/MSP patch and does not need external amplification. Reverb may be added at the discretion of the performers, if the performing space's natural reverb doesn't feel adequate.

Duration: ca. 10 minutes

## Program Note

*model5* is a re-composition of a larger piece originally created in collaboration with Chris Bartholomew, the choreographer, and the dancers involved for Angéline Jandolo's choreography *Aqueous Run*, presented in January 2011 at The Place as part of *Resolution! 2011*.

This piece is based on notating the original performance, which allowed me to refine the material and re-arrange it more carefully. The notation allows the performers the same kind of freedoms Chris and myself enjoyed during the performance – that is, the structure is rigidly defined and there are limitations in terms of material and electronic manipulation, but there is freedom in the moment-to-moment sounds.

## Performance Instructions

**Timings** function as a *guideline* with regards to duration of the sections and need not be adhered to with rigid precision. A stopwatch may be used, but the idea is that the sections are not clear-cut but blend/bleed into each other and there is a continuity throughout the piece. The **timeline** located in between the guitar fragments and live electronics staff acts as an approximate guideline, not as means for synchronisation.

The words below the section title give a short description of the role/function of the section with respect to the larger structure of the piece. The words above the core material boxes indicate the character of the material or how to play it.

### For the guitar:

The core material (in the large boxes) should form the corpus of the soundscape for any given section. The auxiliary materials (small boxes) should be used less frequently, more as satellite materials rather than main materials. An **arrow** leading to another set of materials (and/or a different hierarchy of materials) indicates a gradual shift which should start approximately where the arrow begins (with respect to the timeline). For the multiplex on page 3 (“gap”), the guitarist is allowed to make these sounds in a random order for the duration of the page.

The dynamics below the boxes with the double arrow between them indicate a range of dynamics within which the material should be played.

Unless a fragment has a notated rhythm, durations should be free. The fragments with notated rhythms must be played in that rhythm but tempo can vary. The material in the boxes is there to be explored, and the pitches can be performed in any order not just the order in which they are written.

### For the live electronics:

The circled numbers above the live electronics staff indicate the [pattrstorage] preset that you are meant to (gradually) switch to. The shift should begin approximately where the arrow starts and be completed approximately where the arrow ends. Do not interfere with the patch parameters while the shift is taking place. Below each number is an indication of which effects are enabled, acting as a reference for the electronic musician and the guitar player.

They also indicate which effects the live electronic musician may operate – effects may not be enabled or disabled at will by the electronic musician, who is, however, free to alter parameters after arriving at a [pattrstorage] preset, as long as there is not much deviation from those settings.

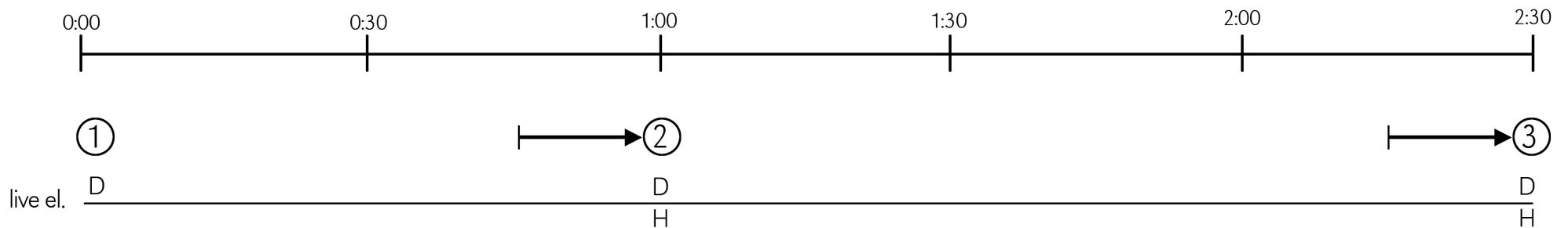
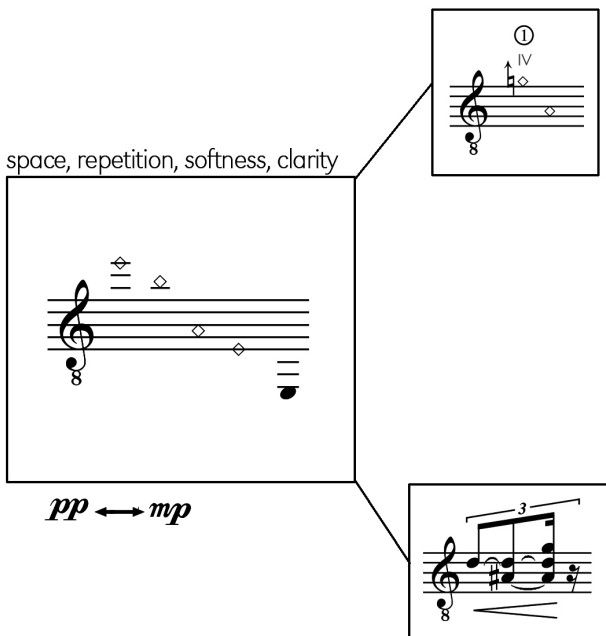
# ① introduction (0:00 - 2:30)

(introduce the audience to the soundscape)

guitar

space, repetition, softness, clarity

*pp* ↔ *mp*





## ② walking patterns ( 2:30 - 6:00 )

(take the material for a walk around time and space)

guitar

a bit more agitated/animated/dense

$p \leftrightarrow mf$

$mp \leftrightarrow f$

$p$

live el.

2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00

③ D

④ H G

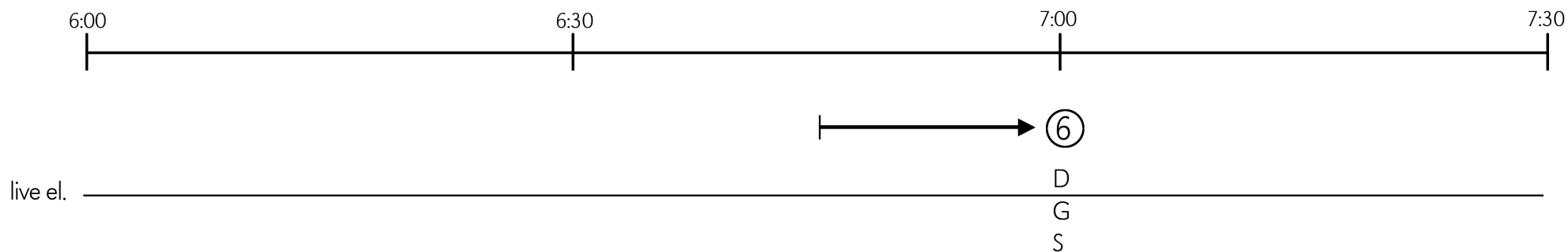
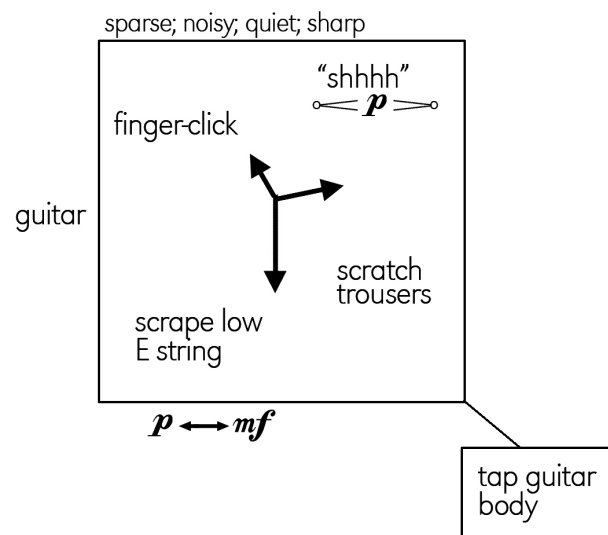
⑤ H G S





### 3 gap ( 6:00 - 7:30 )

(a little break from the guitar, fill the gap with some other noises)





# 4 outro (7:30 - 10:00)

(bring everything to an end; the material exits slowly)

