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L'aube sublime de la tyrannie

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for wind quintet and live electronics

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- 2.c. quintet and live electronics
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1. The connection instrumental writing - electroacoustic

1.a. introduction

Having worked for four years at the SONUS Department, I have had several opportunities to realise different pieces, some exclusively for tape as well as four instrumental pieces using the possibilities of live electronics :

In 1990, *Geronimo*, for flute, live electronic and tape.

In 1991, *Casanova's Chinese Restaurant*, for flute, vibraphone, live electronic and tape.

In 1992, *Traverser les galaxies blessées*, for cristal Baschet, oboe, live electronic and tape, as well as *L'aube sublime de la tyrannie*, for wind quintett, live electronic and tape.

During these four years of study, I have organised my work relating to three areas :

- a. What sort of interaction is it possible to draw up between the instruments and its electronic reflection ?
- b. Is there a possible dialogue between the instrumental sounds and the concrete sounds ?
- c. How to integrate with coherence these three elements ; instrumental, electronic, concrete, in the same musical discourse ?

L'aube sublime de la tyrannie gives possible answers to these questions.

1.d. role of the electroacoustic in connection with the score

The instrument indicate a musical figure which will be heard again, treated or not.

exam 1.b. writing and work in studio

These two phases of the compositional work are co-dependent on each other. The integrity of the work can only exist when these two elements are combined. For example during the performance or when listening to the recording. Thus, reading the score or listening to the recorded elements (sampler, hard ware disk, d.a.t, tape, ...) will only give an incomplete idea of the work.

Electronic or pre-recorded sounds indicate a musical figure.

1.c. the "spiral" instrumental <-> electroacoustic elements.

exam With this same concern of coherence, the electronic part is directly connected to the instrumental materials. Excepts for the concrete sounds, all the transformations and all the pre-recorded sounds come from the score and are therefore in direct relationship with the sound elements of the work. This idea is akin to a "spiral". The electronic part nourishing itself from the instrumental and the instrumental rising sometimes in the electronic chaos. This axiom has been the condition "sine qua non" for the use of the electronic medium in keeping with the instrumental. This may explain why I have never used the sound of synthesis which I have always found poor and sterile.

These sounds extracted from pre-recorded fragments, then manipulated, sometimes rendered unrecognizable, are then returned to the musical discourse. I then try to assign them a specific role :

The electronic as the link between two instrumental passages.

- contrapuntal, rythmic also morphologic,
- as a single accompaniment, to highlight the instruments.

example : horn/clarinet duo - page 14

The live electronics freeze the last note played by the horn and the clarinet. The mixing of this resonance begins on page 13, after the horn solo. This superimposition of temporal expansions produces a modification of the tone without changing the pitch.

1.d. role of the electroacoustic in connection with the score

The instrument indicate a musical figure which will be heard again, treated or not.

example : flute - page 5

This figure is played and then developped in the tape part at the conclusion of the work. First it is stated several times in quick succession without any treatments, then it is expanded temporally but without changing the initial register (see page 51).

Electronic or pre-recorded sounds indicate a musical figure, treated or not, which will later be played by the instruments.

example : clarinet solo - tape 1 - page 1

The first clarinet note is mixed with a group of four notes heard at a lower speed (* 4) with their original pitch (a temporal expansion). This same group of four notes is then heard a few seconds later without any treatments.

This discourse between the original presentation of the musical material and its reprise (transformed or not) takes the form of an exchange between two events within the same musical environment. This create two situation in which memory can activated providing a certain unity.

The electronic as the link between two instrumental passages.

a. resonance

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