

Pierre Jodlowski

Lessons of anatomy Book of Harpsichord

For harpsichord, video and electronics

*Commissioned by IMIT - Polish Ministry of Culture
Audio Art Festival / Goska Isphording*

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Lessons of anatomy – Book of Harpsichord

TECHNICAL REQUIREMENTS

1. STAGE SETUP

- 1 Harpsichord (2 keyboards) + one chair
- 1 flash light
- 1 bow
- and optional : (see score page 17)
- 1 wig (more or less punk style)
- a pair of open gloves
- sunglasses (exentric)

2. SOUND SETUP

- 2 cardioid condenser microphones (type neuman KM 84) quite close from the harpsichord board
- 2 main front loudspeakers with 2 associated sub loudspeakers
- optional 2 or 4 surround loudspeakers on stands for surround sound diffusion in the concert hall
- 1 monitor loudspeaker for musician

- 1 mixer analog or digital [8 in / 4, 6 or 8 out / 4 aux.]

N.B. : global power of sound system must be adapted to size of the concert hall

- 1 standard reverb and 1 additional reverberation module

N.B. : a standard reverb has to be used if the concert hall is too dry. This reverb is setup during soundcheck and has to be set for the entire piece. The additional reverberation is a special effect used at different moments of the piece. This special reverb has to be set with 15 seconds decay (very long) - the level of this reverb has to be adjusted following score indication. Some sound exemples are provided in the electronics material.

- 1 computer with Max/MSP/Jitter program (or similar) + professionnall sound interface

3. VIDEO SETUP

- one screen, 16:9 ; size of minimum 2 M high. Ideal dimension are 3,90 X 2,20 M
- on beamer, minimum 5000 lumens, adapted to size of the screen and with native 1600X900 or higher resolution
- long video connexion (video booster may be required)

4. LIGHTS

- the principle of lightening for this piece is to setup 2 profiles for the harpsichord (one above and one from the front). Those 2 profiles are linked on a same circuit and focused quite narrow with blur shape.

As some extra effect the zone of the harpsichord on stage can get an extra light (Fresnel 1 KW) with amber color in order to create a warm soft ambiance on stage. This ambiance should be setup from the beginning at low power (just to warm softly the entire stage).

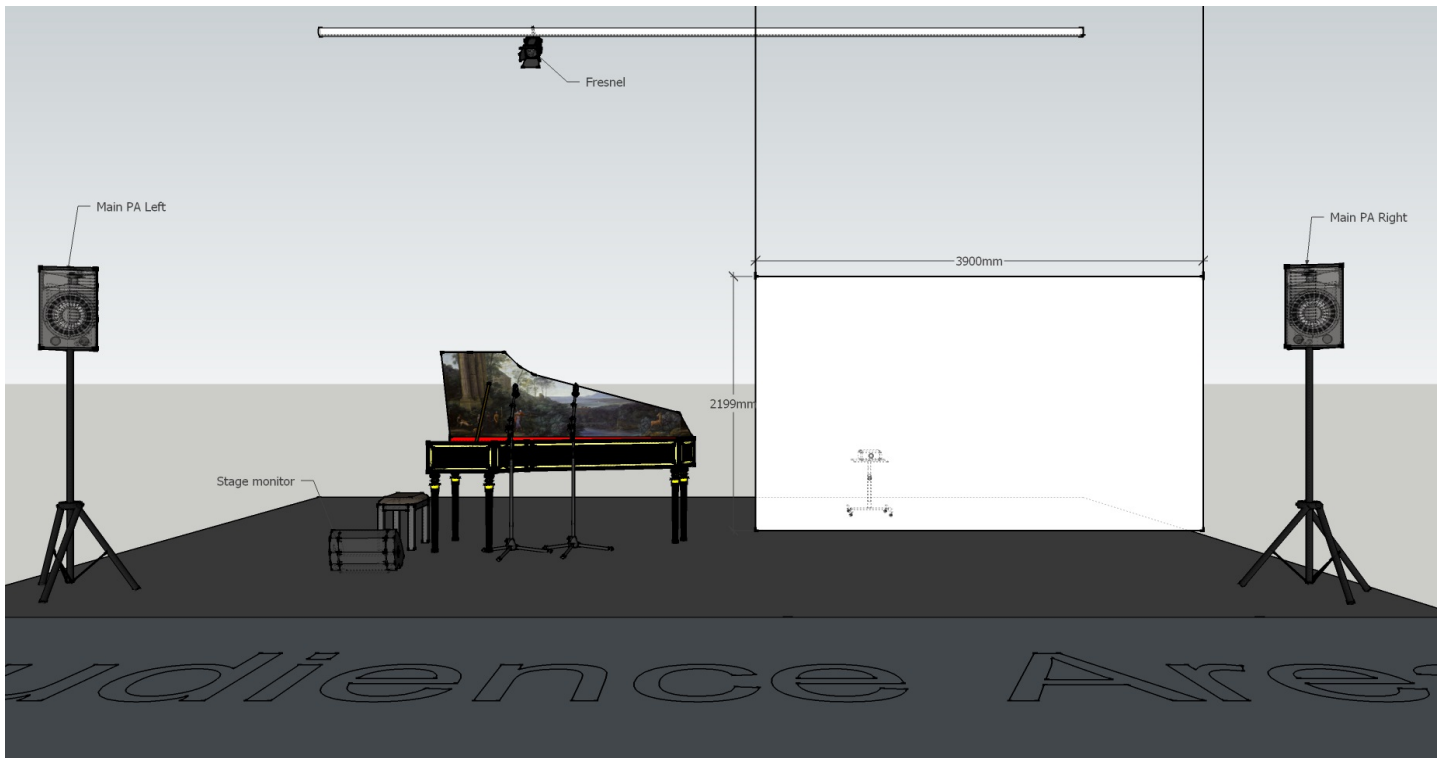
The focus of all projectors should be precisely adjusted around the musician in order to avoid too much reflexion on the screen.

In the score, there are all indications to modulate the 2 profiles together.

These indications are preceded with this sign :



STAGE SETUP



STAGE PICTURES by François Donato

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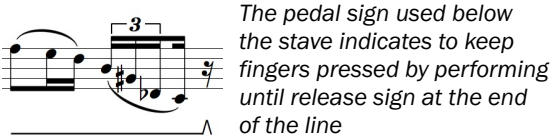
Duration : 19'12"

HARPSICHORD PART

The score is using conventional notation as well as extra signs for some more theatrical parts. Those signs are always associated with explanations directly on the score.

Concerning dynamics (registers) there are 4 different sounds employed :

- ff (full register) : the most powerful sound of the instrument
- f : powerful sound without upper octave
- mf : medium dynamic sound
- p : soft sound



The pedal sign used below the staff indicates to keep fingers pressed by performing until release sign at the end of the line



The round arrow indicates looping. The group of notes has to be repeated, as fast as possible, as a loop until next notation.



CUT gesture. This sign indicates to cut very precisely the previous sound or action. Cutting means to stop to play but also to make a gesture (body short blocking) to improve this "cut" perception for the audience. This sign is also used to indicate cuts in soundtracks.

ELECTRONIC PART AND MIXING

The electronic part consists of a soundtrack which is synchronized directly with the film. In order to achieve synchronization, most of the electronic sounds are precisely notated, especially when there are some important pitches or rhythm to be synchronized with.

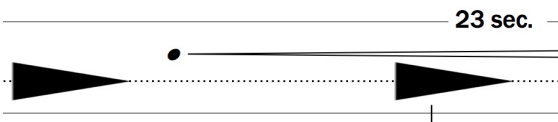
The electronic part has to be considered as a "musician" like in chamber music situation.

Concerning mixing, the soundtrack and the harpsichord should be equally balanced.

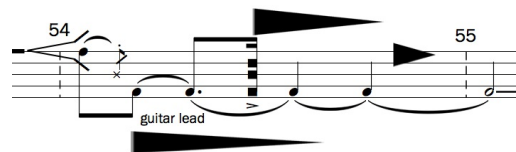
Sound engineer can refer to sounds "mix examples" included in the electronic parts elements.



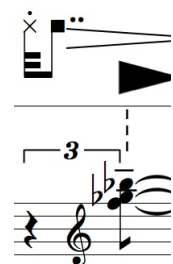
These signs (big arrow and / or simple dotted line) are used in the electronic part to indicate that there is no special sound to be synchronized with.



example of electronic part :
proportional graphic notation

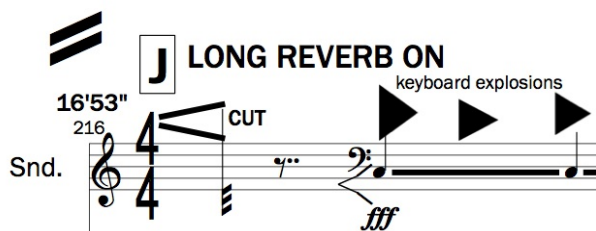


example of electronic part :
rhythmical and pitch notation



vertical dotted line
or arrow are used
to indicate precise
sync. point

Reverb ON or OFF indications



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Pierre Jodlowski

for Goska



LIGHT EFFECT : BLACK ON STAGE

START FILM →

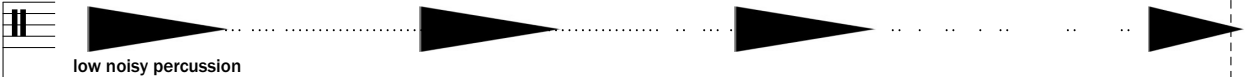
A

♩ = 60

00'00"

23 sec.

Soundtrack



Harpsichord



after 5 seconds, enter slowly on stage and walk very slowly towards harpsichord, looking at the screen

||



00'23"



Fade-in in 30 sec. up to 20%

2

Snd

dirty synth (F sharp)

15 sec.



Hp.

STOP

(after 4th percussion) stay still until next percussion



keep going towards harpsichord, still very slowly and look progressively from screen to harpsichord



00'38"

3

Snd

23 sec.

CUT



Hp.

reach Harpsichord and STOP in front of chair



(12 sec.)

STOP

raise up right hand, very slowly, as if wanted to touch body of instrument... reach it almost...



01'01"

4

Snd

25 sec.

NOISE

(4 sec.)



kneel slowly...



stroke front leg of harpsichord softly up and down



Close hand softly...

01'26" 5 23 sec.

Snd

low cluster resonance

Hp.

Stand up softly, go to chair... sit down

Scrub body of instrument (on the side), circular movement, quite slow

accelerando

01'49" 6 19 sec.

Snd

rall. molto

STOP

Stand up softly, stand in front of harpsichord side...

Take flash-light

02'08" 7 19 sec.

Snd

trump.

light the board of harpsichord, with soft chaotic movements (like in the video)

ON

OFF

Put down flash-light, and go softly to the angle of the screen

02'27" 8 21 sec.

Snd

trump.

touch upper left corner of screen and scrub down very slowly along the edge vertically

STOP

02'48" 9 15 sec.

Snd

p harmonic loop, slow, with dirty background

NOISE

4

4

Hp.

after a short pause, turn in front of audience, look at audience and go slowly to harpsichord and take bow

put the bow, on the crate of harpsichord, left to the lid's stem (like on the upcoming video)

3

03'03"

10 11 12 13 14

Snd bow sound on the board

Hp. bow on crate, with right hand, exactly like on the video (look at it)

03'23"

15 16 17 18 19

Snd

Hp. Stop, take bow in left hand and place it on the middle of lid's stem in perpendicular position
bow again, following video

03'43"

B



Fade-in in 10 sec. up to 100%

20 21 22 23

Snd pitched perc
HIT BOARD

Hp. Stop, put down the bow and sit quickly on the chair
prepare gesture for hitting board
ff

03'57"

24 25 26 27

Snd synth bell
trump.
p x

Hp. remove hand slowly from board
ff

04'13"

28 29 30 31

Snd

Hp. FULL REGISTERS
ff
3
ff

04'29"

32 33 34

Snd

Hp.

Hand icon pointing to a note in the Hp. part.

04'41"

35 36 37

Snd

Hp.

high noise

04'53"

38 39 40

Snd

Hp.

mf *ff*

05'05"

41 42 43

Snd

Hp.

noise gliss. up

12

5 05'17"

Snd

Hp.

44 45 46

05'29"

Snd

Hp.

disto. synt.

47 48 49

05'41"

Snd.

Hp.

disto. synt.

50 51 52

05'53"

Snd.

Hp.

guitar lead

53 54 55

06'05"

Snd. 56 57 58

Hp.

06'17"

Snd. 59 60 61

Hp.

06'29"

mechanic sounds of harpsichord (in video)

Snd. 62 63

Hp.

amplification of guitar texture + noises

06'37"

Snd. 64 65

Hp.

Fade-out to BLACK 5 sec.

7 **C**

06'45"

66 67 68

Snd.

12 sec.

Hp.

stand up slowly and go behind harpsichord, stand at the corner of the screen...

06'57"

69 70 71

Snd.

12 sec.

Hp.

go behind the screen (when white screen fade to black) - and stand exactly in the middle, arms down, facing audience - distance from screen approx : 1 meter

07'09"

72 73 74

Snd.

Hp.

raise up hands slowly (with white screen coming back)

virtual perc. with left hand sync. with sound

07'21"

75 76 77 78

Snd.

noise residues and bass background

Hp.

idem with right hand

LEFT

07'37"

79 80 81 82

Snd.

low percs

Hp.

idem with right hand

DON'T MOVE

(when screen is black) go to screen opposite corner still facing audience

07'53" 83 low percs 84 85 low percs 86 87 low percs 88

Snd.

Hp.

turn head slowly : look at the screen (harpichord on screen approaches...)

turn head slowly, from right, to center, to left...

08'17" 89 90 91 92

Snd.

Hp.

...to center slowly...

...and, walk in front of the screen up to chair, and sit down.

Fade-out to 100% in 15 sec.

08'33" **D** N.B. : for all section D, chords in soundtrack include quarter tones

93 94 95

Snd.

Hp.

high chords with quarter tones

(Forte, without oct. up reg.)

f

08'45" 96 97 98

Snd.

Hp.

LONG REVERB ON (15 sec.)

(release at the same time of the soundtrack)

08'57" 99 100 101

Snd.

Hp.

9

09'09"

Snd. 102 103 104

Hp.

09'21"

09'21"

Snd. 105 106 107

Hp.

09'33"

09'33"

Snd. 108 109 110 111

Hp.

hand up, significantly

09'49"

Snd. 112 113 114 115

Hp.

synth. bass soft gliss

10'05"

Snd. 116 117 118 119

Hp.

(both hands up)

10'21"

Snd. 120 121 122 123

Hp.

10'37"

Snd. 124 125 126 127

Hp.

10'53"

Snd. 128 129 130 131

Hp.

FULL REGISTERS
ff

11'09"

Snd. 132 133 134 135

Hp.

11 **E**

11'09"

Snd. 136 *dirty organ* 137 138

Hp. (hand up)

11'37"

Snd. 139 140

Hp.

11'45"

Snd. 141 *organ crescendo and densification* 142

Hp.

11'53"

Snd. 143 *Noisy waves*

Hp.

11'57"
144 →

Snd

Hp.

14

6

10

13

12'01"

Snd

Hp.

145

fff

146

3

5

7

10

12

F

LONG REVERB OFF (Fade out)

Snd

Hp.

12'09"

147

bass wave

148

pp

synth. organ

buzz.

SOFT REGISTER

p

12

12'17"

Snd.

Hp.

149

150

151

3

4

7

4

13

12'28"

G

key noises tremolo, sync. video for all this part

Snd. 152 7/4 153 3/4 *pp*

Hp. 5 3



12'38"

Snd. 154 6/4 >155

Hp. 3



12'47"

Snd. 156 7/4 157 random arp. synth 3/4

Hp. 3 3 3 3 3 3 3



13'00"

Snd. 158 3/4 159 4/4 5/4 low bass synth.

Hp. 3 5 3 5

13'07"
160

Snd. $\frac{5}{4}$ $\frac{3}{4}$

Hp. $\frac{3}{4}$ $\frac{5}{4}$

13'12"
161

Snd. $\frac{3}{4}$ $\frac{5}{4}$

Hp. $\frac{3}{4}$ $\frac{5}{4}$

random arp. synth

13'18"
163

Snd. $\frac{5}{4}$ $\frac{4}{4}$

Hp. $\frac{3}{4}$ $\frac{3}{4}$

13'27"
165

Snd. $\frac{3}{4}$ $\frac{5}{4}$

Hp. $\frac{3}{4}$ $\frac{5}{4}$

hard synth. clust

15

13'34"

Snd. 167 5/4 168 3/4 169 5/4

(accidentals for the whole measure)

Hp. 8^{vb}

13'45"

Snd. 170 5/4 171 2/4 4/4

Hp. 5

13'52"

Snd. 172 4/4 173 6/4

Hp. 12 12

14'00"

Snd. 174 6/4 175 2/4 3/4

Hp. 12 12 12 12 3

14'08"

176

Snd.

Hp.

12

6

13

177

14'14"

178

Snd.

Hp.

5

5

5

7

5

179

noise scrub

14'20"

180

Snd.

Hp.

5

6

14'25"

181

Snd.

Hp.

9

10

11

17

14'30"

182

183

Snd.

ff

Tutti : low synth. bass, noises, resonances

Hp.

+ 1 REGISTER

mf

14'38"

184

185

Snd.

ff

diat. gliss (hyper fast)

Hp.

14'46"

186

187

Snd.

*ff*12
4

Hp.

14'53"

188

bass synth gliss and metal bar reverse sounds on board (VIDEO)

12 sec.

2
4

Snd.

Hp.

(OPTIONAL) Stand up suddenly, put
open gloves, wig and glasses
(transform into post-punk musician).

when dressed, look at
audience, neutral...

LONG REVERB ON

15'05" 189

Snd. $\frac{2}{4}$ \rightarrow \leftarrow 190

Hp. *FULL REGISTERS* *ff*

15'12" 191

Snd. $\frac{4}{4}$ crazy sequence inside board with gloves

Hp. *OPTIONAL : during this part, player can perform "laugh" part ; sarcastic, like a crazy character making fun of the situation*

ah... (start from few laugh, mouth close...)

ah ah

15'24" 194

Snd. 195 196

Hp. ahaha ahaha ahaha

15'36" 197

Snd. 198 199

Hp. ahaha ah ah ahaha ahaha irregular, insane... acc. up to max speed. mf \rightarrow

BIP Loops harpsichord

19 LONG REVERB OFF (fade-out)

15'44" 200 **3** 4 **harpichord's loops SYNC. only with BIPS** 201 **BIP** 202 **5** 4 **BIP**

Snd.

Hp.

loop, very fast (scissors means short break)

15'55" 203 **BIP** 204 **6** 4 **BIP**

Snd.

Hp.

a bit irregular *accelerate at the end*

16'06" 205 **BIP** 206 **7** 4 **BIP** **3** 4 **BIP**

Snd.

Hp.

16'19" 207 **BIP** 208 **BIP** 209 **BIP** **6** 4

Snd.

Hp.

16'28" **BIP** **BIP** **BIP**

Snd. 210 211

Hp. (irregular breaks)

16'38" **BIP** **BIP** *pp* 212 213 214 215

Snd. 212 213 214 215

Hp. *ff* short breaks of slightly irregular duration between each group

16'53" **J LONG REVERB ON** **CUT** keyboard explosions 216 217

Snd. 216 217

Hp. *ff* *VIOLENT!* 3 5

17'01" 218 219

Snd. 218 219

Hp. 3 5

21

17'09"
220Harpsichord burning
and chaotic texture

Snd.

Hp.

17'21"
223

Snd.

Hp.

synth. cluster

very low bass gliss.

p

17'33"
226

CUT

Snd.

Hp.

wind background

soft high wind

vintage synth.
(wind continues)

17'49"

Snd.

Hp.

18'05"

Snd. 234 235 236 237



(OPTIONAL) one by one and very slowly, take out wig, gloves and glasses... throw them away on stage very calmly, exaggerate duration of each movement... slow motion... Last object must be out before the last chord...

Hp.



18'21"

Snd. 238 239 240 241

Hp.



18'37"

Snd. 242 243 244 245

Hp.

wind background



18'53"

Fade-out to BLACK 20 sec.

Snd. 246 247 248 249 250

Hp.