Notes on Haydn CMHP Meetings

Notes from the meeting on 30th April 2015 with SZT, Andrew Bourbon, Amy Blier-Carruthers, Emilie Capulet and Agata Kubiak (project administrator and violinist in Konvalia Quartet):

Emilie talks about the idea of recording multiple versions of the same piece and of playing the piece on a late 18th century Broadwood piano and a contemporary one.

Emilie: "You could start it on historic pianos and go and record it at Hatchlands on the actual piano – Haydn's keyboard at Hatchlands is the actual piano he wrote the English sonata – record that and then record it on a modern piano normally and then start suddenly shifting and it grows into something else. You could make a whole CD out of that"

Andrew: "And also to go, right, we've had it on piano, now some of the parts are played on a keyboard and some of the parts are for electric guitar – and score it for like… and do the same for electronics as you (Simon) say and…"

Emilie "One piece in different ways"

Andrew "Sixty minutes of one piece"

On the question of whether it should be the Haydn

Emilie: "It's quite surprising as a piece so its… and the Haydn tells a story as well".

Simon (while listening to the last movement of the Haydn later) "What we were talking about before was using timbres that are more messed up the further from the home key."

Emilie "People don't notice [the adventurousness of the harmony] these days because they are used to it. That would make it much more apparent.

Simon "That can be one of our 15 versions". [laughter].

Andrew: introduce more gaps – or longer gaps.

Emilie: "or different gaps – to make it more surprising because today we're used to that. And maybe different registers as well – really high frequencies and then really low – because it's quite basic - because obviously the keyboard wasn't very big – but we can just break out of the register."

Simon: "We could double them in some instances and change them in others"

Amy: "That last movement of the Haydn, it sounds – the dance-ness of it and the fact of how convoluted it gets – of how far away it's going. There's kind of a spiralling movement that could be messed around with there I reckon"

Emilie: "And it's a Rondo so it's always coming back"

This is the germ of the idea for both the MIDI version and the video version. In the same discussion I present the idea – of writing arrangements like I have done for the RedNet performances for multiple instruments but where all the parts are played by the same person as layered overdubs. This allows us to manipulate the interpretation of fragments and gestures through the staging process.

Notes from the meeting on 27th May before the MIDI recording:

Haydn Piano

Acoustic version 1:

| A1 | A1' | B1 | B1' |

Piano collage – historic pianos and others

A1   different pianos in the same space (all close mics with DPAs inside – re-amped or digital reverb)

A1'   similar piano collage but in different space (and with different lines on different pianos in different spaces?)

A2   also include different types of historical media?

A2'

Acoustic version 2:

| A2 | A2' | B2 | B2' |

A2   Accompaniment is played as block chords and amplitude is rhythmically varied in time with the rhythmic pulse of the parts. Thematic/melodic material is recorded separately. The harmonic density of the block chords is varied – unison, octaves, 4 part chords etc

A2'   Same except that thematic/melodic material is played or processed to create gestural approximations of the material. The density of the clock chords is further away from the range and density of the original harmony (but same chords)

B2   The harmony only appears where the thematic/melodic material was and is processed with the same rhythmic pattern. The accompaniment is only played as fragments to suggest the repeated gesture

B2'   Same except that they are transposed to different octaves and are processed as a dub mix in a more extreme way.

Acoustic version 3

| A3 | B3 |

Helpinstil version

A3   processed versions of parts through pedals and racks etc

B3   Gets more extreme – re-amped in resonant spaces to replace the piano case resonance.

MIDI version 1

| A4 | B4 |

human versus machine? Very electronic/synthetic sound with lots of expressive response to touch and velocity but call and response phrases are answered by mechanical versions – quantised, same velocity and same timbre.

MIDI version 2

| A5 | B5 |

portamento version that converts intervals into slides

MIDI version 3

| A5 | B5 |

aleatoric version – Progressively this happens more as the piece develops. Use the rhythmic element of the performance and randomise the pitches. Then randomise the MIDI channels of each note between 1 and 6 and separate them out into six parts. Each part is recorded via a disklavier (or the groovy Steinway hi-res version) and then re-recorded in a different space (in Piotrowice Nyskie?)

By 11th June – a meeting with UWL's press department has the following on the agenda for the Haydn:

- video See Emilie Play… - piece performed on different instruments in and around London. 20 – 30 seconds on each instrument / venue which are then strung together to play the whole piece.

(This idea grew out of Andrew playing the Youtube video of the Wikidrummer (https://www.youtube.com/watch?v=mY-f68J5PPo) at the previous meeting). The audio would be recorded with a binaural dummy head.

- audio version – on the Steinway D in Vestry Hall with multiple microphones and the Helpinstill piano pick-up.
- MIDI version – performance already recorded in May on a Roland weighted keyboard and performed to a click track (but the programming and mixing will not be complete until September)
- Commission different producers to remix – 16 bars for each producer
- remix - student competition

July 2014	First recording experiments with Emilie and Mine Dogantan-Dack	
Feb 2015	In Modern Dress – RedNet multi-piano live surround mixes in Lawrence Hall	
22nd April 9am – 11am	First CMHP meeting	
30th April 9am – 11am	CMHP meeting	
12th May 2.30pm – 3.30pm	Meeting with Emily re: Haydn	
27th May 10am – 12:00pm	Group meeting CMHP	
27th May 2015 3.30pm – 7pm	MIDI files 01 – Emilie plays MIDI version into Logic Pro	
27th May 6.15pm – 7.15pm	Haydn Piano Ideas 27th May 2015 EC and SZT.docx	
27th May 7pm – 7.10	MIDI file 02	
28th May 7.30pm – 10.30pm	MIDI file 03	9pm email sent by SZT: Let me know what you think. It's only the first 60 bars so far, but I'm enjoying it. I'd like to get it played back on a Disklavier or another MIDI controlled 'real' piano - and maybe do some other strange things further in. I'm assuming this would come near the end of the album full of Haydn versions. S.
1st June 11am – 12.30pm	Meeting with Emilie re: recording	
8th June		Week of recording booked in Vestry?
9th June		
11th June from 9am -	MIDI file 04	
11th June	Comms Meeting agenda includes 'See Emilie Play' video	

	montage, MIDI version, sections produced by different producers versions and student re-mix / composition competition version	
12th June to 7.30pm	MIDI file 04	
12th June 7.30pm	MIDI file 05	
12th June 7.30pm – 7.45pm	MIDI file 06	
12th June 8.15pm -	Sibelius Haydn Map from MIDI file	
15th June 2.20pm	MIDI Haydn aleatoric (recording)	
20th June 2.25pm	MIDI Haydn aleatoric (recording)	
13th – 17th July	Vestry Recordings booked	
14th – 16th July	MIDI Haydn aleatoric LH1 (recording)	
15th July 5.30pm	Haydn Piano Map.docx	
16th July from 10.30pm	MIDI file 07	
20th – 24th July	Vestry Recordings booked	
23rd July 10.30am – 12pm	Video and dummy head in Wigmore Hall	
3rd – 4th Aug	Neil Heyde recording in Vestry	
29th August tp 1.15pm	MIDI file 07	
29th August from 2.15pm	MIDI file 08	
10th Sep 2015	MIDI segment bounces for video	
11th Sep 11am – 12.30pm	RMA gig in Birmingham	
Sep 20th all day	In Moden Dress rehearsal Vestry Hall	
21st Sep 6pm – 8pm	In Modern Dress concert Lawrence Hall	
27th Sep 11.30pm	Haydn-video.mp4 created	
29th Sep – 1st Oct	Lawrence Hall rehearsals for Kings Place	
2nd Oct 10am – 12pm	Franck rehearsal	
4th Oct all day	Lawrence Hall rehearsal	
6th Oct 8pm – 10pm	Franck rehearsal	

7th Oct 8pm – 10pm	Kings Place concert	
19th – 20th Oct	CMHP conference in Lawrence Hall	
26th Nov 10am – 12.30pm	CMHP meeting	
27th Jan 2016 to 9.16pm	MIDI file 08	

Documentation

8 versions of MIDI Logic session files from the recording on 27th May 2015 to the final mix on Sep 15th 2015 and my notes from the project.

17 different instruments on 27 tracks (some instruments have lines separated out onto different tracks so that they can be panned or processed differently). This includes 6 different pianos, plus a celeste and 10 sample sets of extended playing techniques (muted strings, plucked, hammered, scraped etc.). 7 types / lengths of reverberation, 4 delays, 3 guitar amplifier modellers, 8 types of FX (flange, filter, ring modulation, wah wah, fuzz, phase, vibrato and overdrive) as well as dynamic compression, volume automation and pitch bend.