Maximilian Marcoll

Amproprification #3: Après un rêve, Gabriel Fauré

for Voice (or Solo Instrument), Piano and automated amplification

Setup and Staging Instructions

Commissioned by Pyramidale Berlin 2016

First performance at Pyramidale Berlin,
Pyramide Berlin Marzahn-Hellersdorf
10.09.2016

Ensemble Espacio Sinkro
Clémence Fabre, Sound Projection

Duration: 3'30''

Introduction

Amproprifications is a series of pieces for performers and electronics.
For all pieces of the series, the electronics consist of a track of automated amplification. No additional sound whatsoever is being produced. The part of the performers exclusively consists in the performance of one specific piece by another composer for each piece of the series.
Not a single note of the respective piece's text is being altered, nothing is added, nothing is omitted, nothing is being changed in any way. In a figure of speech, all *Amproprifications* are "silent" pieces. They themselves do not contain or produce any sound. They do, however, constitute a filter, a reading, a processing of the original piece.

To be precise, there actually is one thing that is changed about the underlying piece of music: The timing of the performance is fixed. Almost all the liberty concerning timing is handed over to the automated amplification. Synchronisation is achieved using a monitor track.

The source piece of Amproprification #3 is Gabriel Fauré's sonfg "Après un rêve", which in addition to its original form (for voice and piano) also exists in arrangements for many solo instruments. All arrangements are covered by this Amproprification as long as they don't change anything but the instrumentation and/or transposition of the original.

Staging / Realisation

The sounds of the voice / solo instrument and the piano are to be picked up by microphones. The sum of the two signals is then to be sent into the amplification process, which is done by a computer.
Measures should be taken to prevent the audience from getting too much direct sound from the performers. Depending on the re-spective situation, even extreme solutions should be considered, such as positioning the performers in a far corner of the stage, the use of acoustic (acrylic or glass) walls or even performing the original in a seperate room. In general, all amproprifications work best in large spaces.
The resulting amplification of the instruments is to be played back through one single loudspeaker, clearly visible and preferably po-sitioned on stage, too.

In order to synchronise the performance with the electronics, a click track has been created. The click track of course is not a steady metronome but a musical click track that has been based on a performance of the piece by Fauré. It seems to be the best solution to give the click track to the pianist alone since the tempo of the original is best controlled by the constant 8th notes in the piano part anyway.

The amplification track itself is available as an audio file containing volume levels from -90dBfs to 0dBfs, as DC values. It could be played back from within a computer program, to be multiplied by the instruments' signal.
A Max/MSP-Patch that suits all amproprification pieces is available on the website marcoll.de .

Because of the fragile nature of the electronics, It is strongly advised to perform this piece in collaboration with a sound technician, also taking care of the sound projection.

Rehearsal Marks

On the click track one 3/4 Measure (in 6) is given in advance.
The Amproprification Max-Patch allows the user to advance the playback by a certain amount of time, to be entered in minutes and seconds. The following table provides time cues for measure numbers, allowing the performers to start at almost any point of the piece during rehearsals.

Measure	Time
5	0'19"
8	0'32"
10	0'40"
12	0'48"
14	0'56"
16	1'05"
17	1'10"
19	1'18"
21	1'26"
23	1'34"
26	1'46"
28	1'54"
30	2'01"
35	2'22"
37	2'30"
39	2'38"
41	2'46"
44	2'59"
47	3'12"

marcoll.de