pete stollery

myth

(1986)

for four amplified voices and live electronics

perusal score only

myth

for four amplified voices and live electronics

(text by Albert Camus from *Le Mythe de Sisyphe* and *L'Envers et l'Endroit*)

four voices (SATB)
two signal processing devices (reverberation, multiple delay, pitch change)

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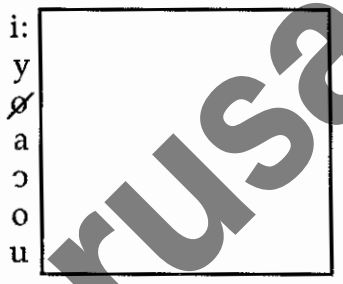
The score is in both proportional and metered notation (♩ = 72 from 3'48 to 4'54). All consonants and vowels are pronounced as in Trevor Wishart's *The Book of Lost Voices* and according to the *International Phonetic Alphabet*. The following clefs are assumed throughout: soprano, alto - treble clef; tenor - treble clef written an octave higher; bass - bass clef.

Groups of unvoiced consonants, both lunged and unlunged, are written in boxes (e.g., soprano at 0'00). The harmonic character of a consonant is dependent on its vertical position in the box as follows:



Unvoiced consonants are unlunged unless marked otherwise (e.g., bass at 0'43). Where unvoiced consonants are mixed with voiced sounds, notation is on a five-line stave and the position within the harmonic spectrum is determined in a similar fashion to that described above, where "i:" corresponds to the top line of the stave and "u" to the bottom line; voiced consonants are written at pitch on a normal five-line stave (e.g., alto at 1'34). All vowel harmonics are notated in similar boxes positioned after the fundamental pitch required to produce the harmonics (e.g., all voices at 1'57). Whispered text is notated either in boxes (e.g., soprano at 2'57) or on a five-line stave with approximate pitching (e.g., soprano at 3'14).

Where consonants and notated material occur at the same time, dynamic markings are placed in boxes to avoid confusion (e.g., all voices at 0'24).

The two lower staves on each page contain information for the realisation of the live electronics. As the work was originally conceived for performance using two Yamaha SPX90 multi-effects units, the settings for this unit are given. If other makes of signal processors are being used, they should be programmed as closely as possible to the parameter values listed below. Assuming that, like the SPX 90, the input to the signal processing device is mono and the output stereo, it is suggested that the individual outputs of each vocalist's microphone are sent to the signal processors via two auxiliary channels (one for each signal processor) set to pre-fade on the mixing desk and that the treated signal is brought back into the desk via two pairs of channels (one pair for each signal processor), each pair panned left and right. The settings for each signal processor are given below. Programs can be stored in "user locations" and called up during the performance when required as shown in the bottom stave marked **fx1/fx2**. Levels are controlled on the stave marked **fader ctrl**. The four individual channel faders assigned to each voice's microphone are normally at their highest position (indicated by a horizontal arrow above the relevant voice line) but sometimes the original signal is required to be cut, leaving only the treated sound to be heard; this is indicated by the line moving to a position below the relevant voice line (e.g., soprano at 2'46). The amount of signal to be sent to the signal processors is also shown on this stave. Levels are between 1 and 10 where 10 is the maximum level to be sent to the unit. **A1** refers to the signal being sent via auxiliary output 1 to the first signal processor and **A2** refers to the signal being sent via auxiliary output 2 to the second signal processor.

The programs used on the SPX90s are as follows:

Program No 1	REV 1 HALL	**fx2**	long reverberation (10 secs)
Program No 7	DELAY L/R	**fx1**	long delay, many repeats at distance of 100ms, both channels
		fx2	long delay, many repeats with right channel at distance of 85ms and left channel at 100ms
Program No 21	PITCH CHANGE A	**fx1**	one pitch - one octave below original pitch
Program No 22	PITCH CHANGE B	**fx1**	two pitches - minor seventh either side of original pitch
Program No 23	PITCH CHANGE C	**fx2**	two pitches - 1/4 tone either side of original pitch
Program No 24	PITCH CHANGE D	**fx1**	one pitch - 1/4 above original pitch

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Parameter settings for each program are as follows:

fx1		
PROGRAM	**PARAMETER**	**VALUE**
DELAY L,R	LCH DLY	100.0
	LCH FB	+57
	RCH DLY	100.0
	RCH FB	+57
	HIGH	1.0
PITCH CHANGE A	PITCH	+12
	FINE	0
	DELAY	0.1
	FB GAIN	0%
	BASE KEY	C3
PITCH CHANGE B	1 PITCH	+10
	1 FINE	0
	1 DLY	0.1
	2 PITCH	-10
	2 FINE	0
	2 DLY	0.1
PITCH CHANGE D	PITCH	0
	FINE	-50
	DELAY	0.1
	FB GAIN	0%
	BASE KEY	C3

fx2		
PROGRAM	**PARAMETER**	**VALUE**
REV 1 HALL	REV TIME	18
	HIGH	0.6
	DELAY	30.0
	HPF	THRU
	LPF	8.0
DELAY L,R	LCH DLY	100.0
	LCH FB	+57
	RCH DLY	85.0
	RCH FB	+57
	HIGH	1.0
PITCH CHANGE C	L PITCH	-7
	L FINE	0
	L DLY	0.1
	R PITCH	+1
	R FINE	0
	R DLY	0.1

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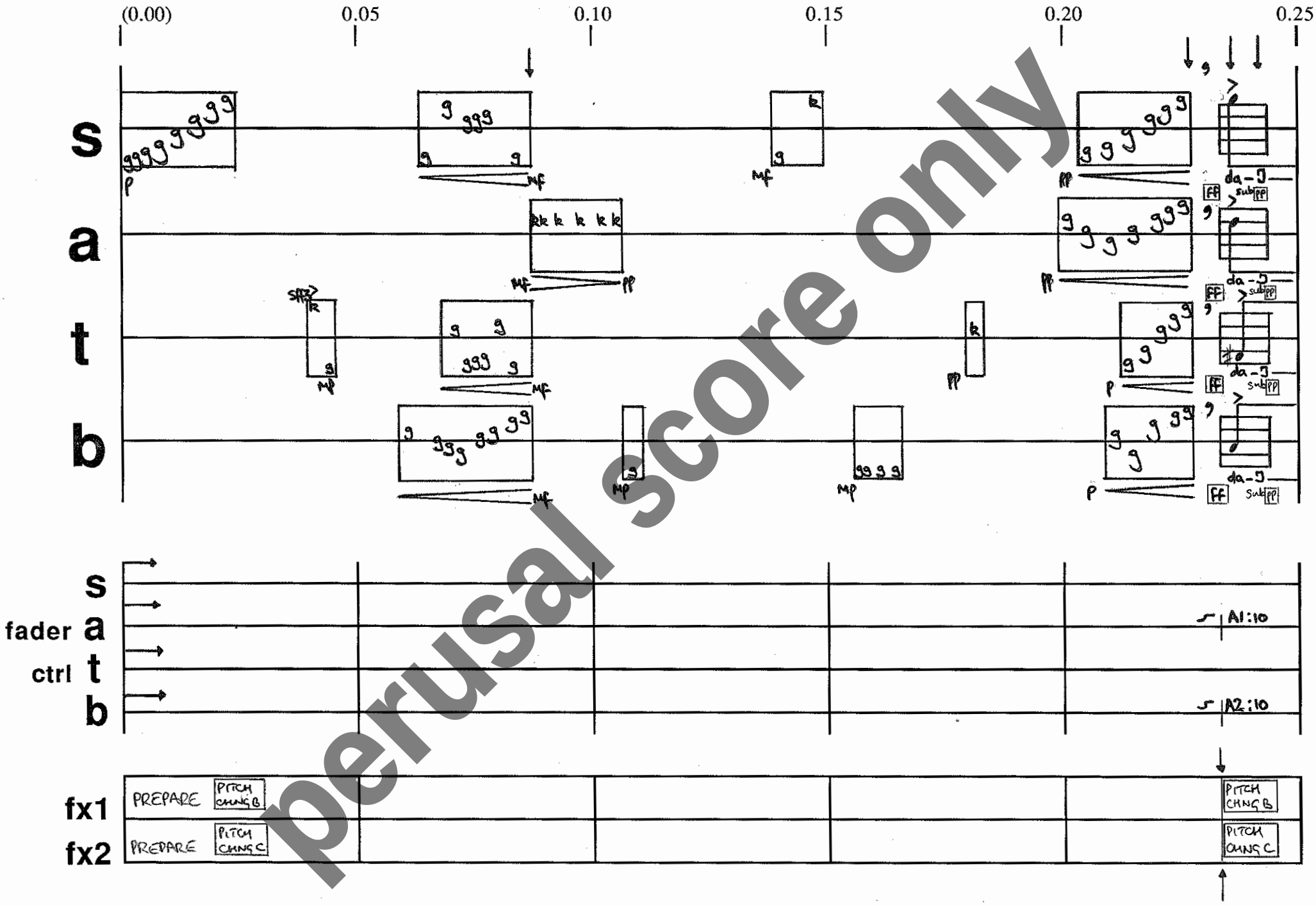

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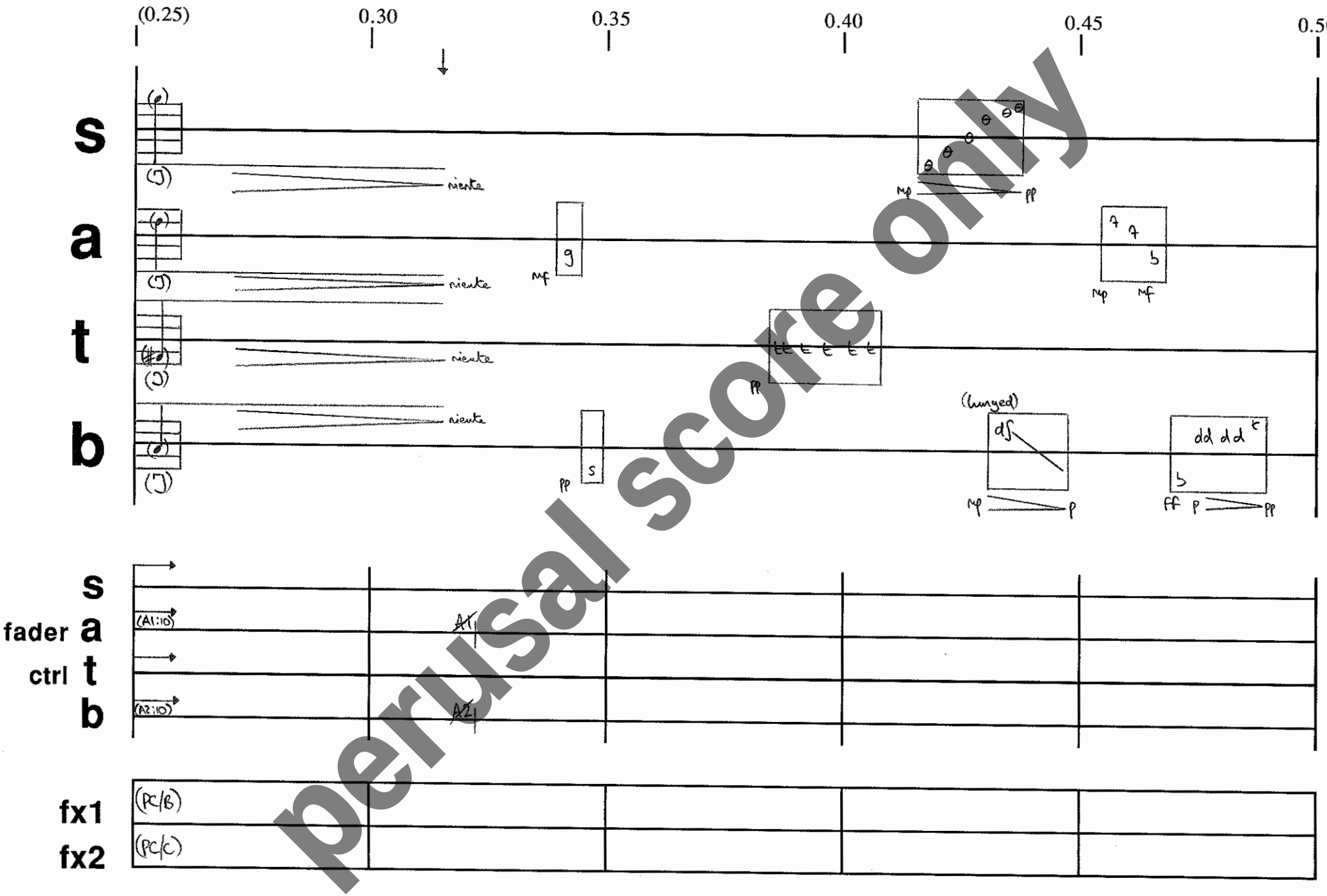

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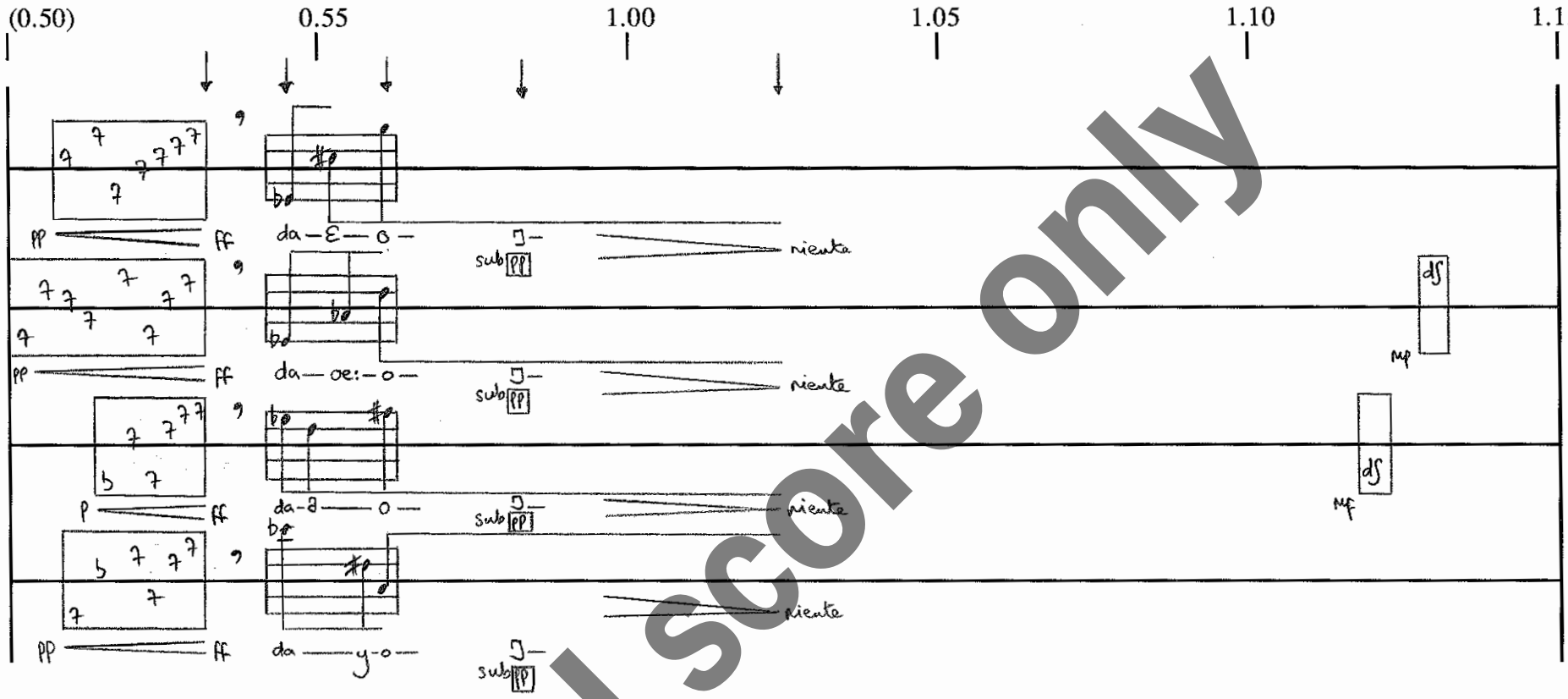

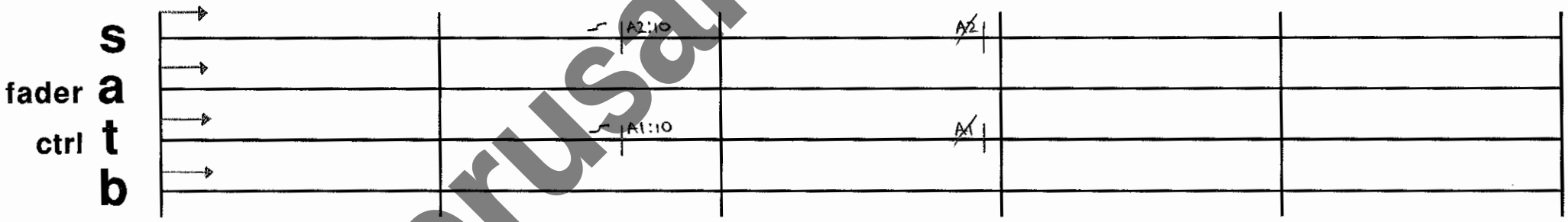

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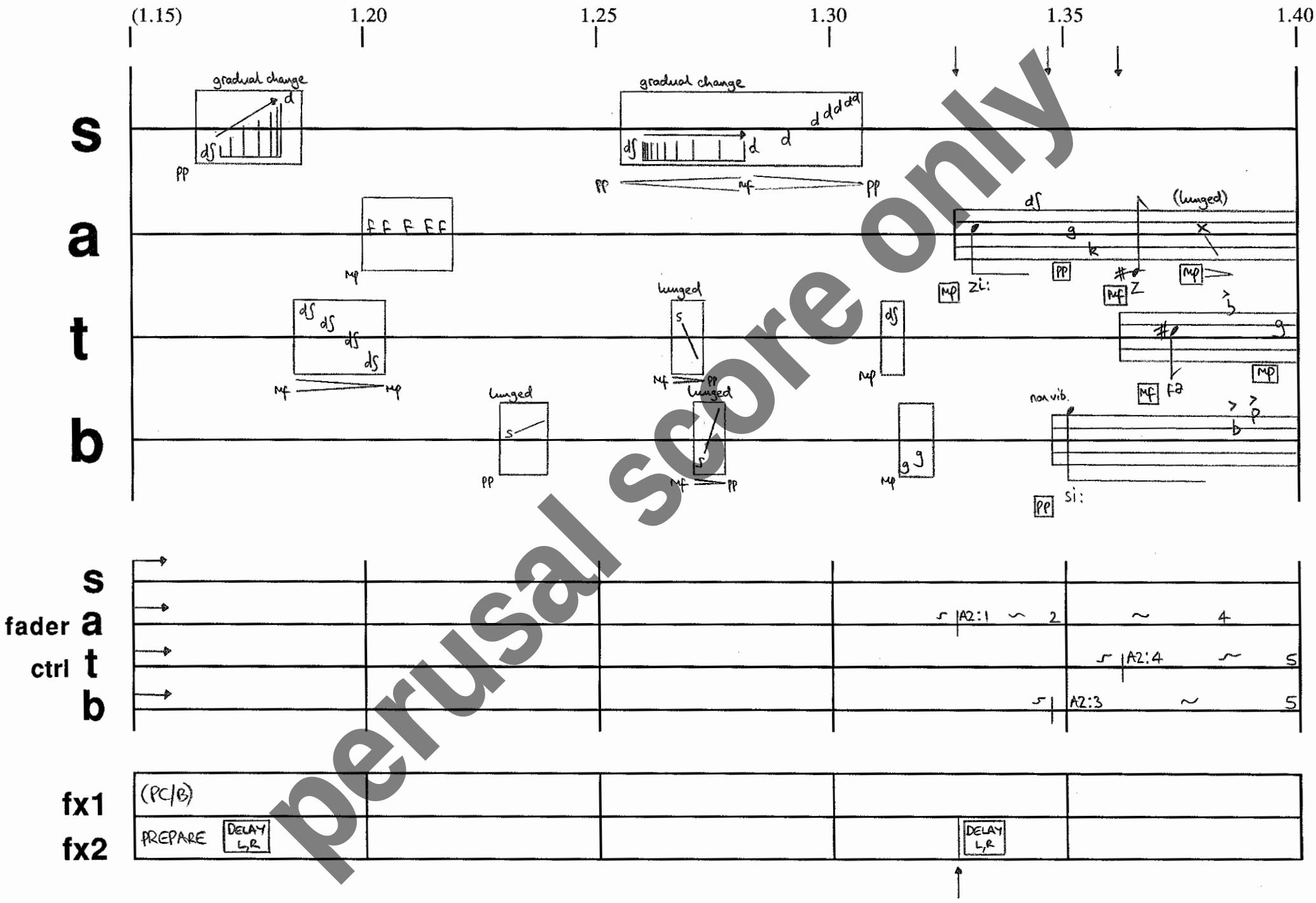

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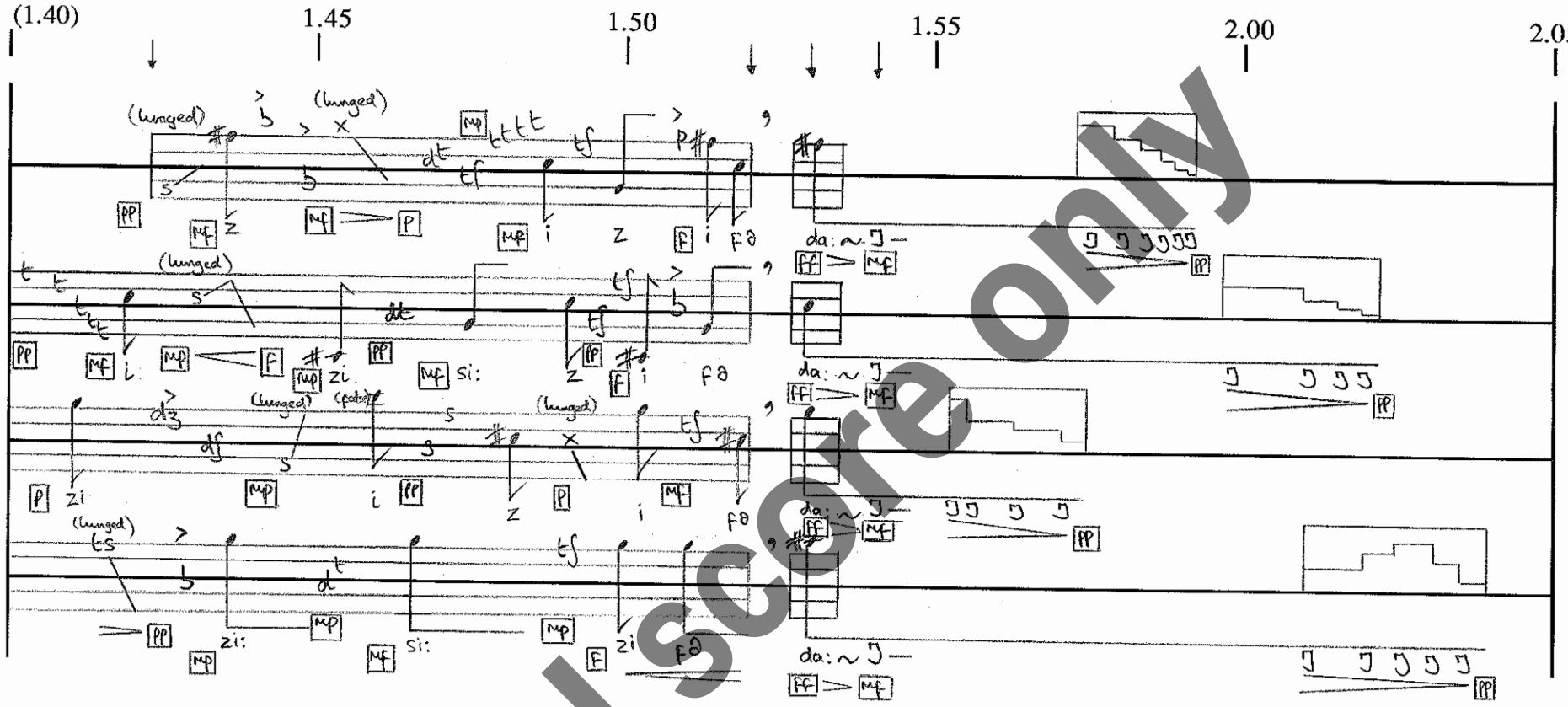

fader ctrl

s	A2:6		10 (sub.) A2		
a	(A2:a) ~ 6	(GRADUALLY INCREASE ALL 4 A2 LEVELS TO REACH 10 AT 1'50")	10 (sub.) A2		
t	(A2:s) ~ 6		10 (sub.) A2		
b	(A2:s) ~ 6		10 (sub.) A2		

fx1	(PC/B)				
fx2	(D/LR)			PREPARE REV 1 HALL	

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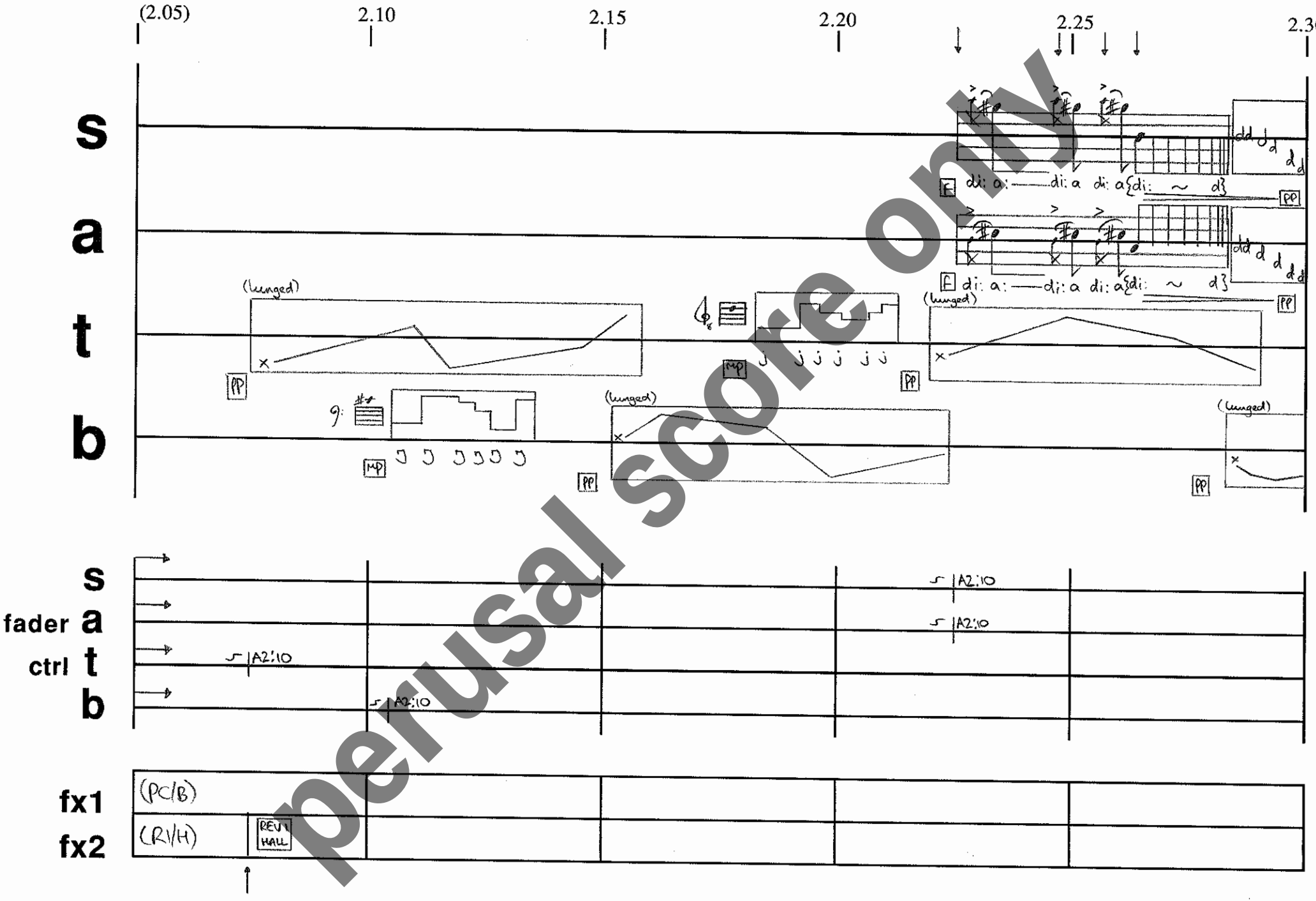

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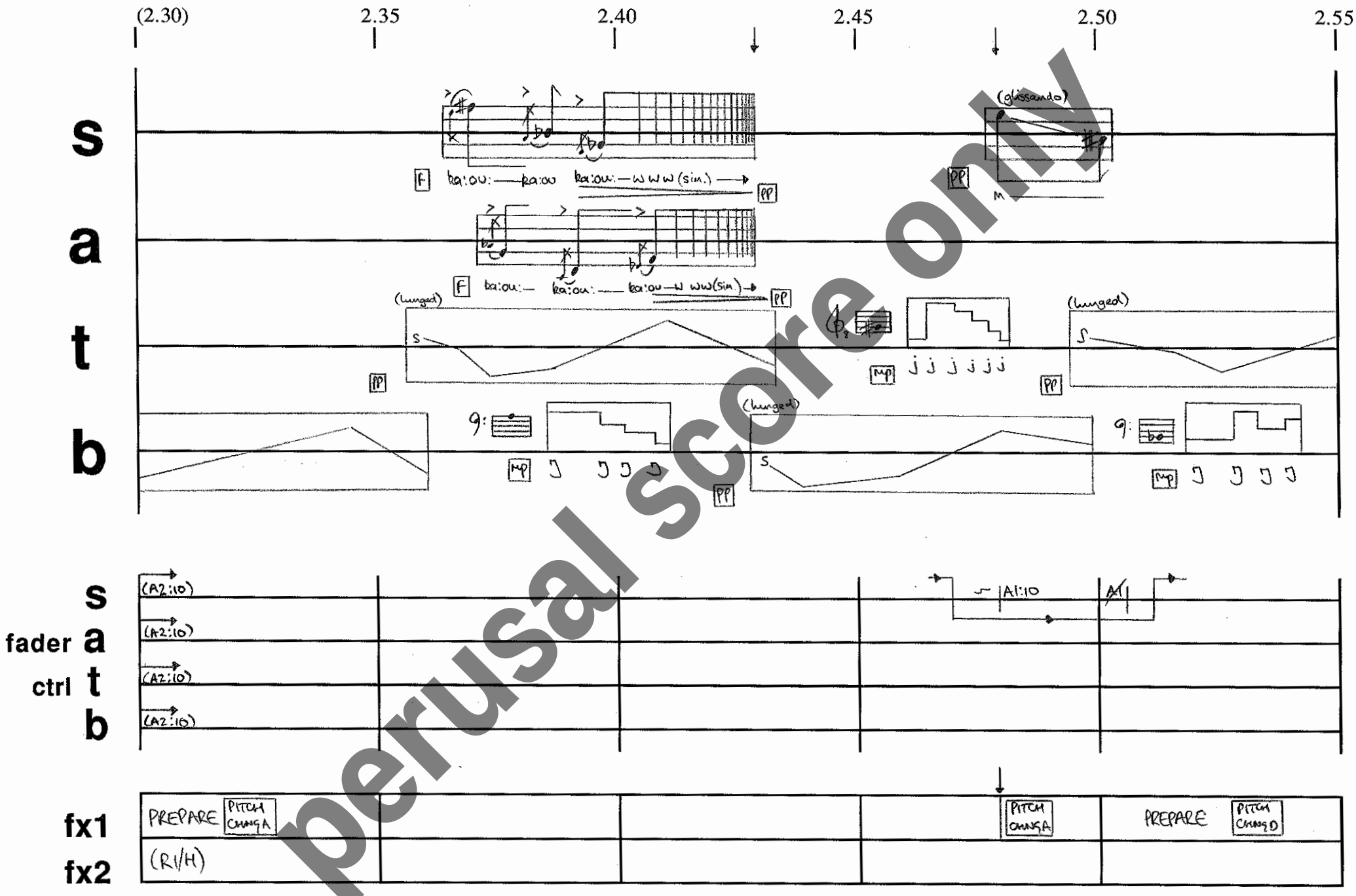

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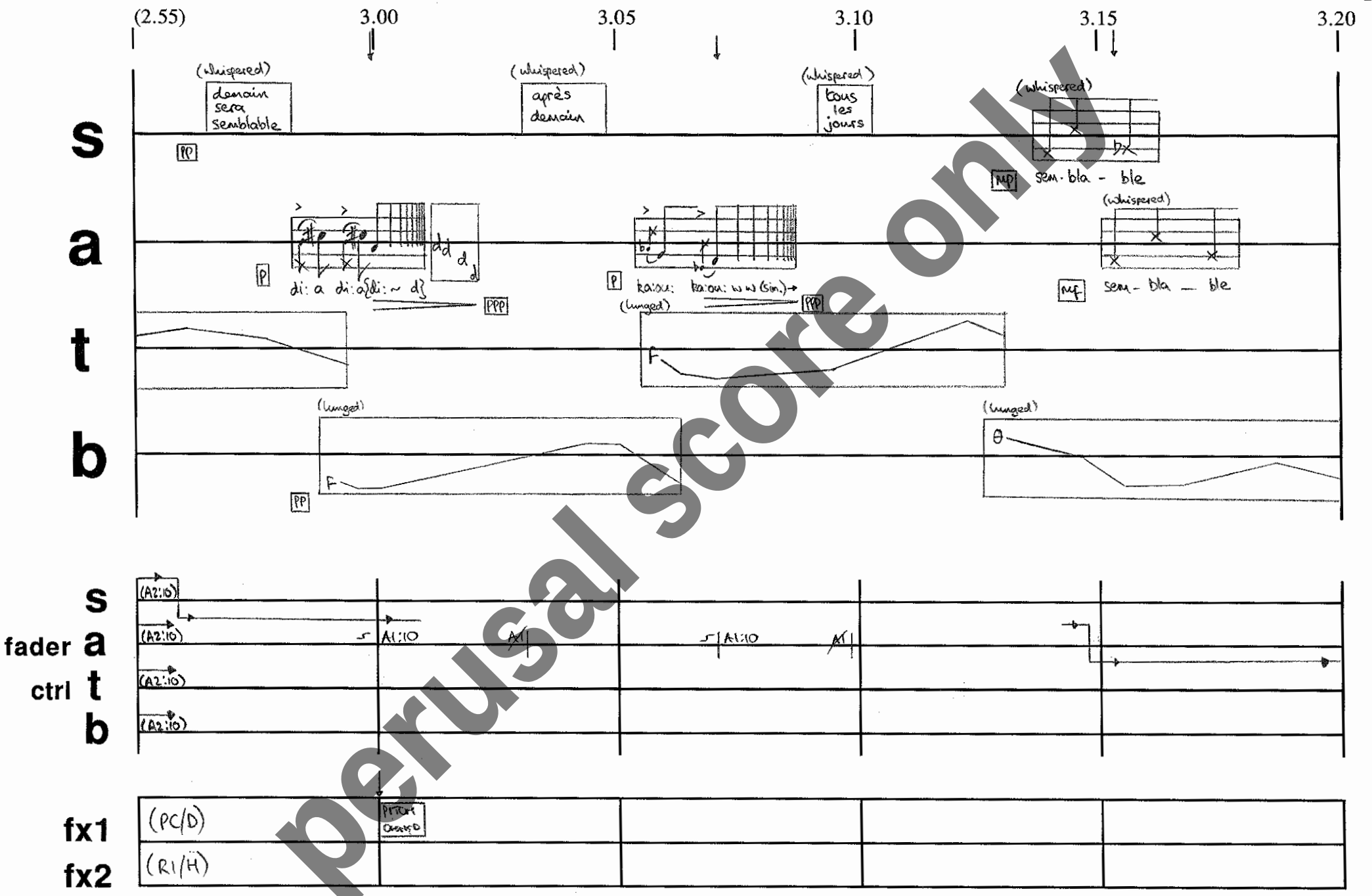

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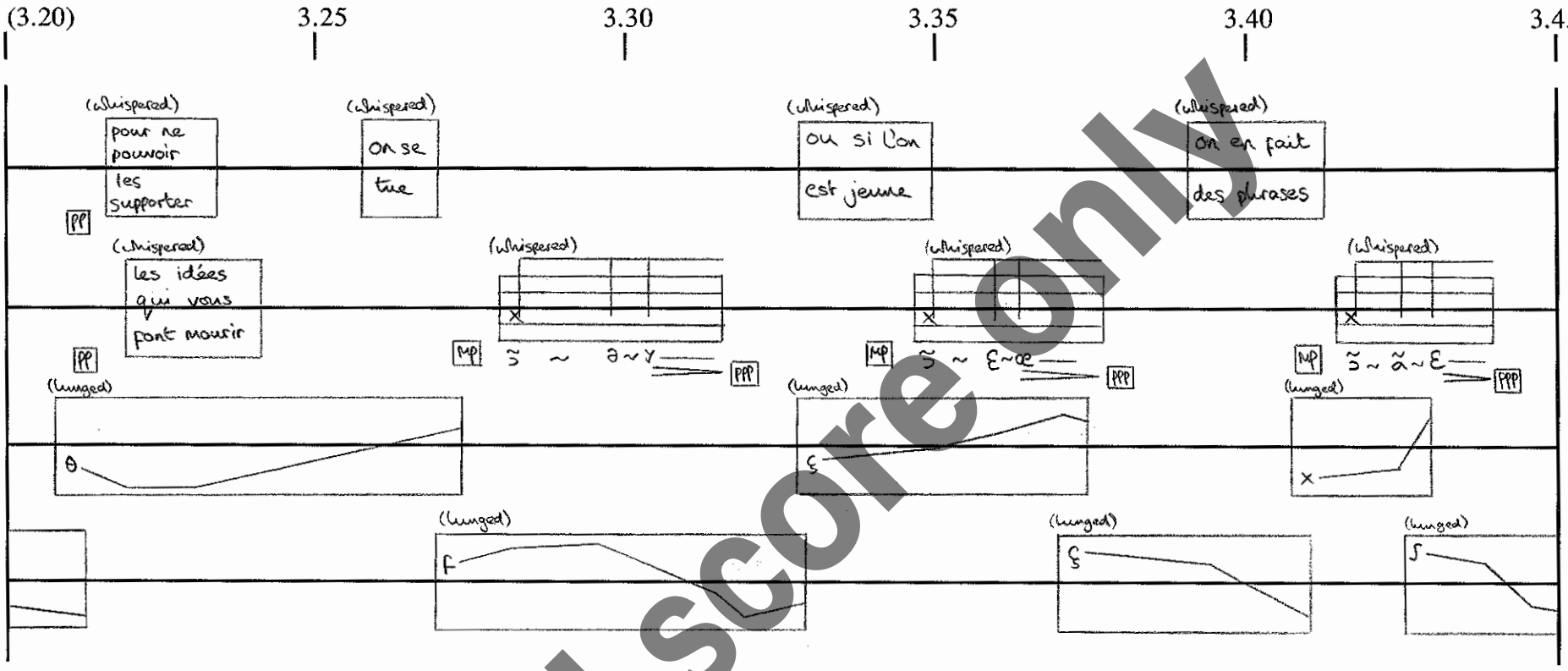

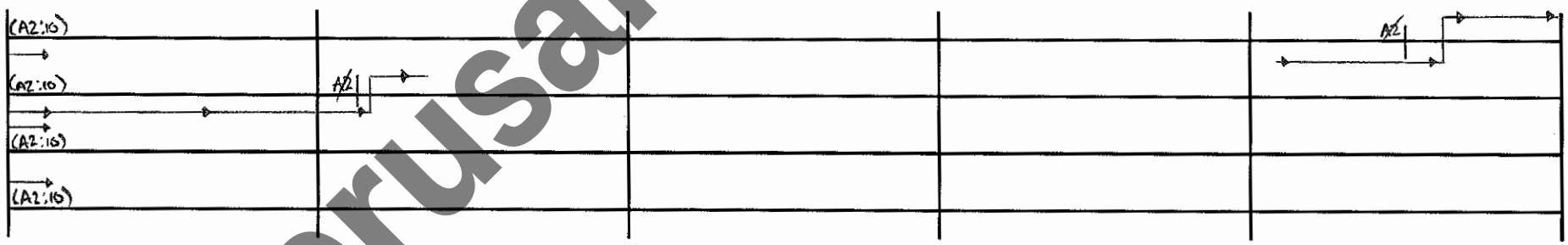

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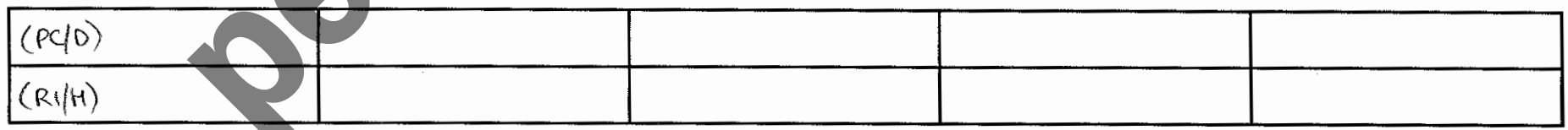

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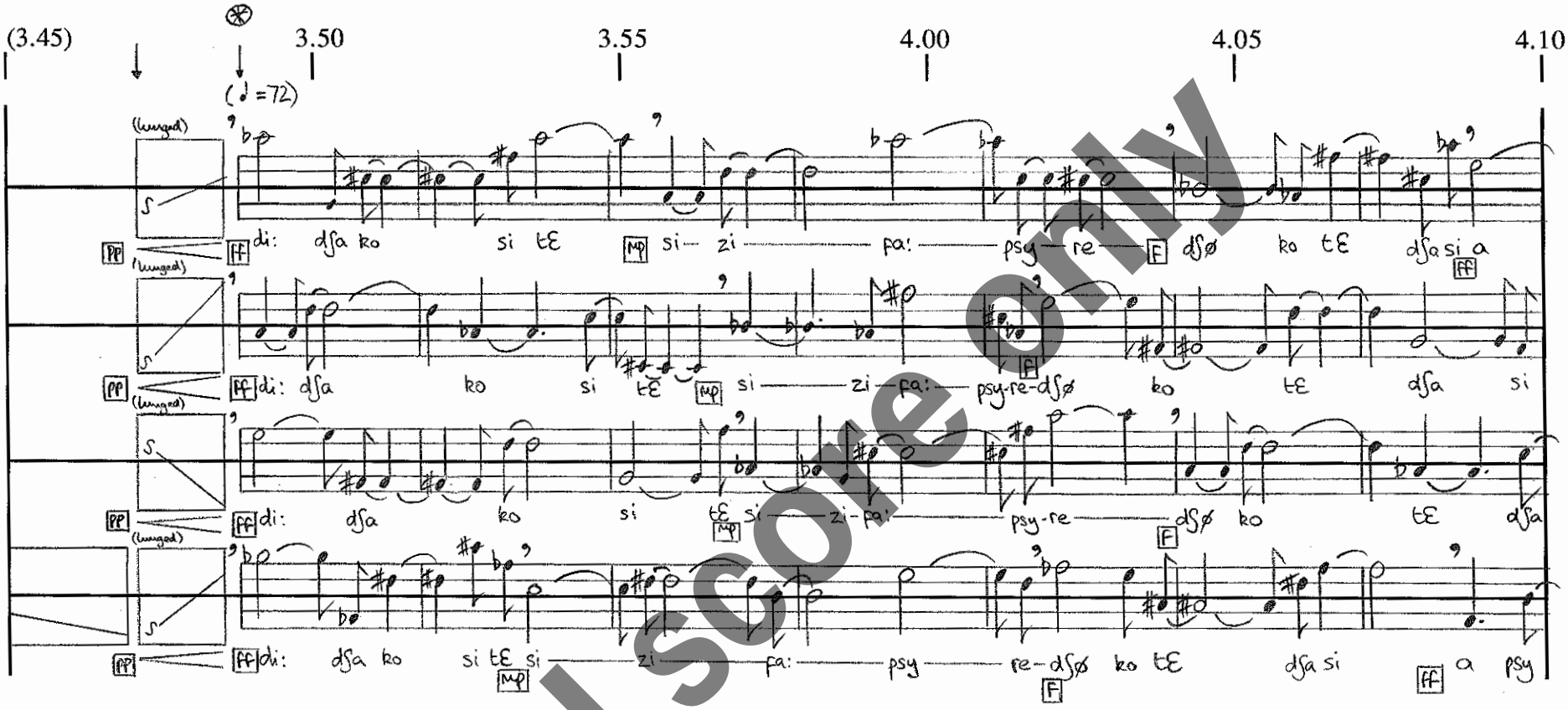

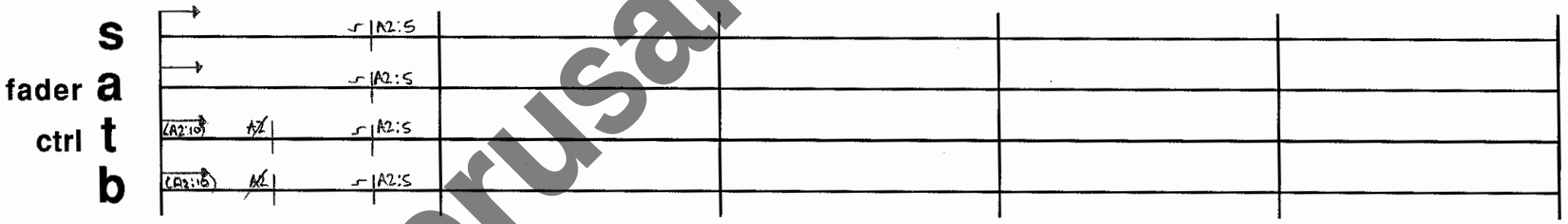

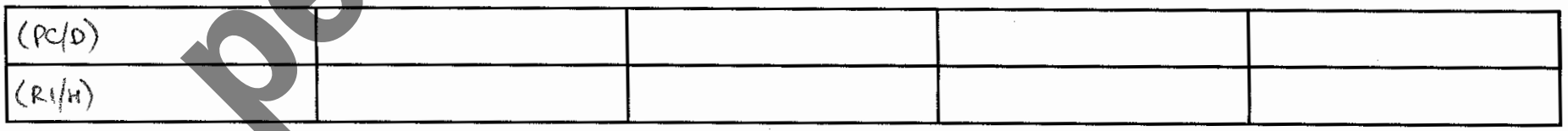

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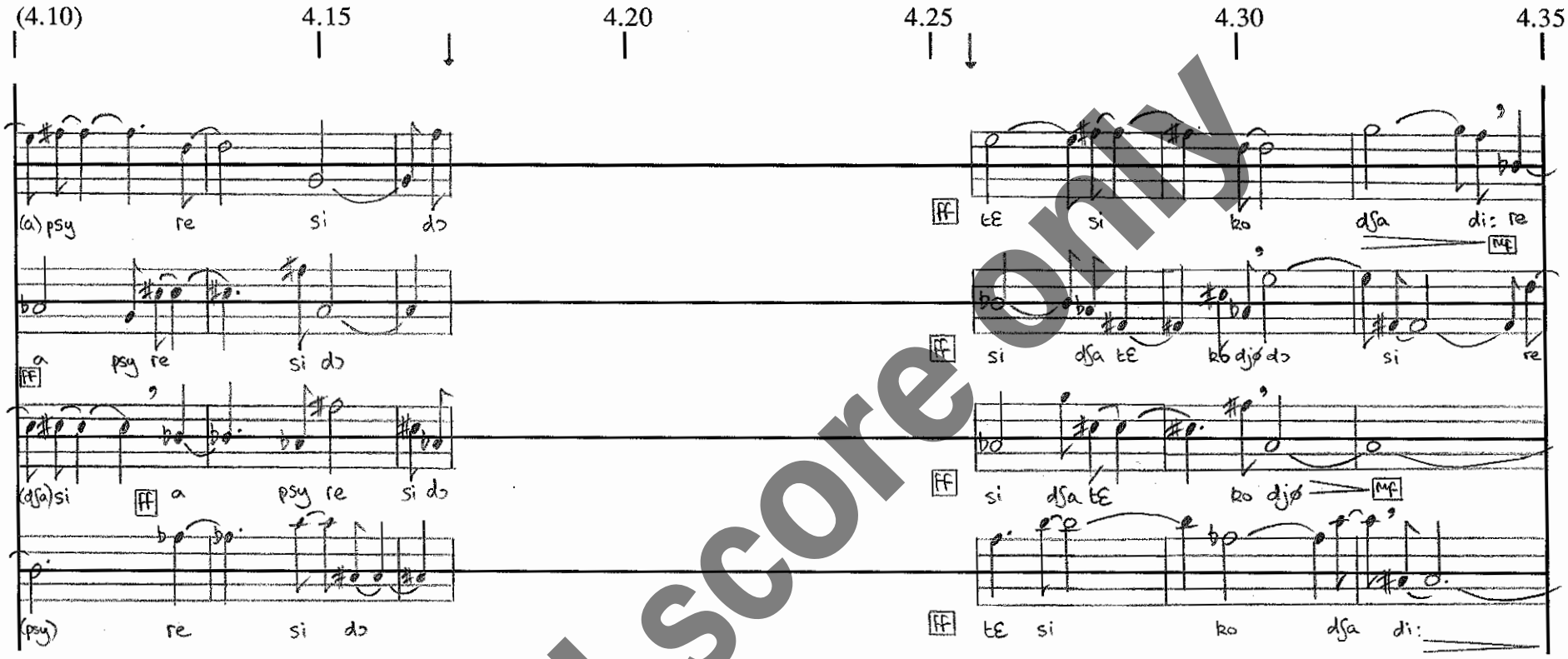
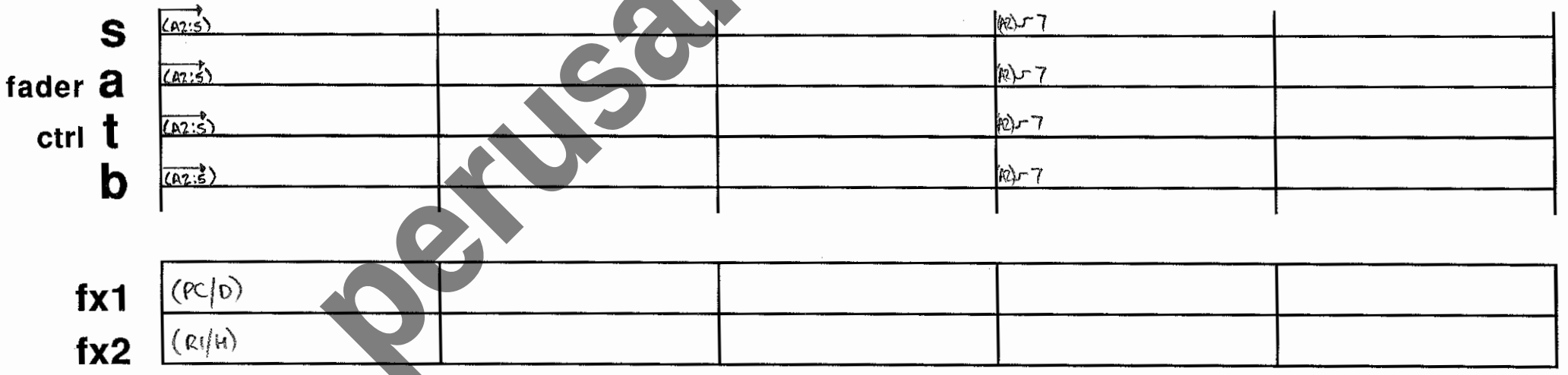
✱ METRICAL NOTATION





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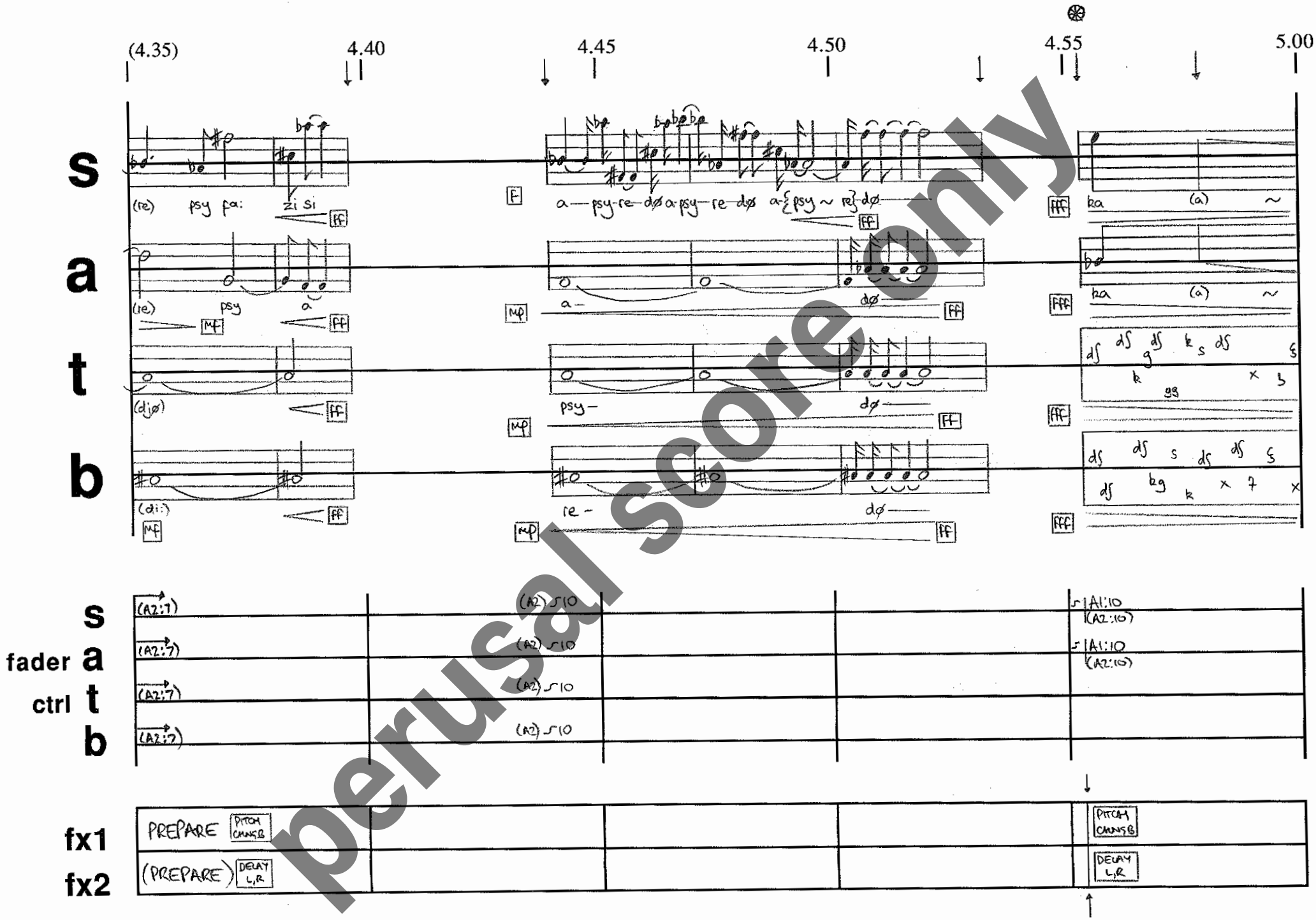

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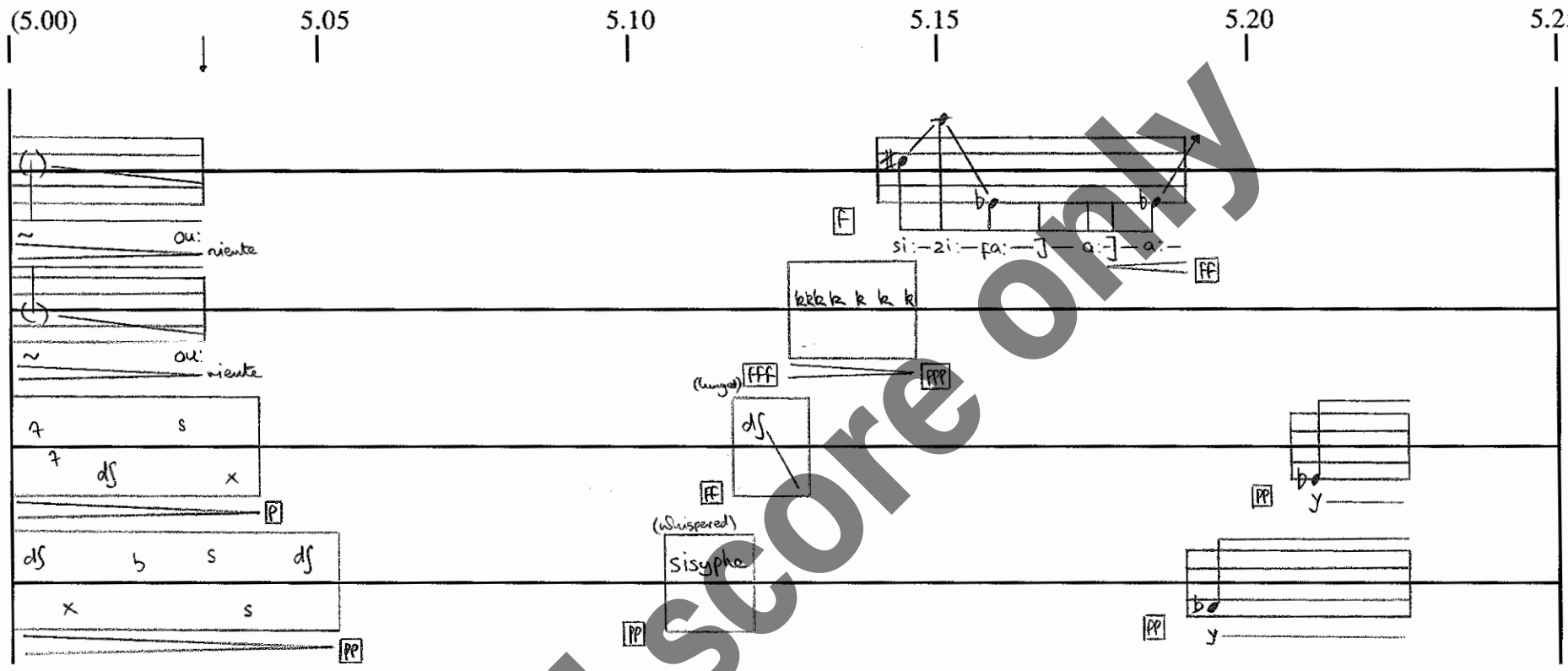

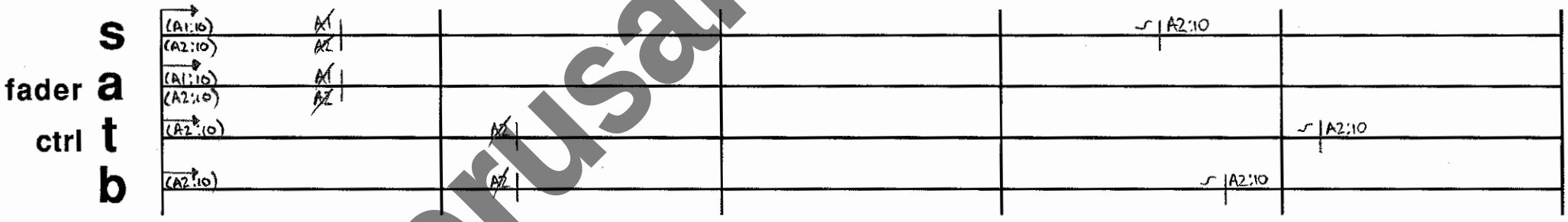

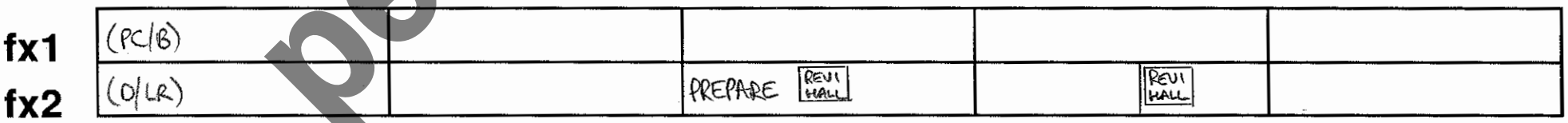

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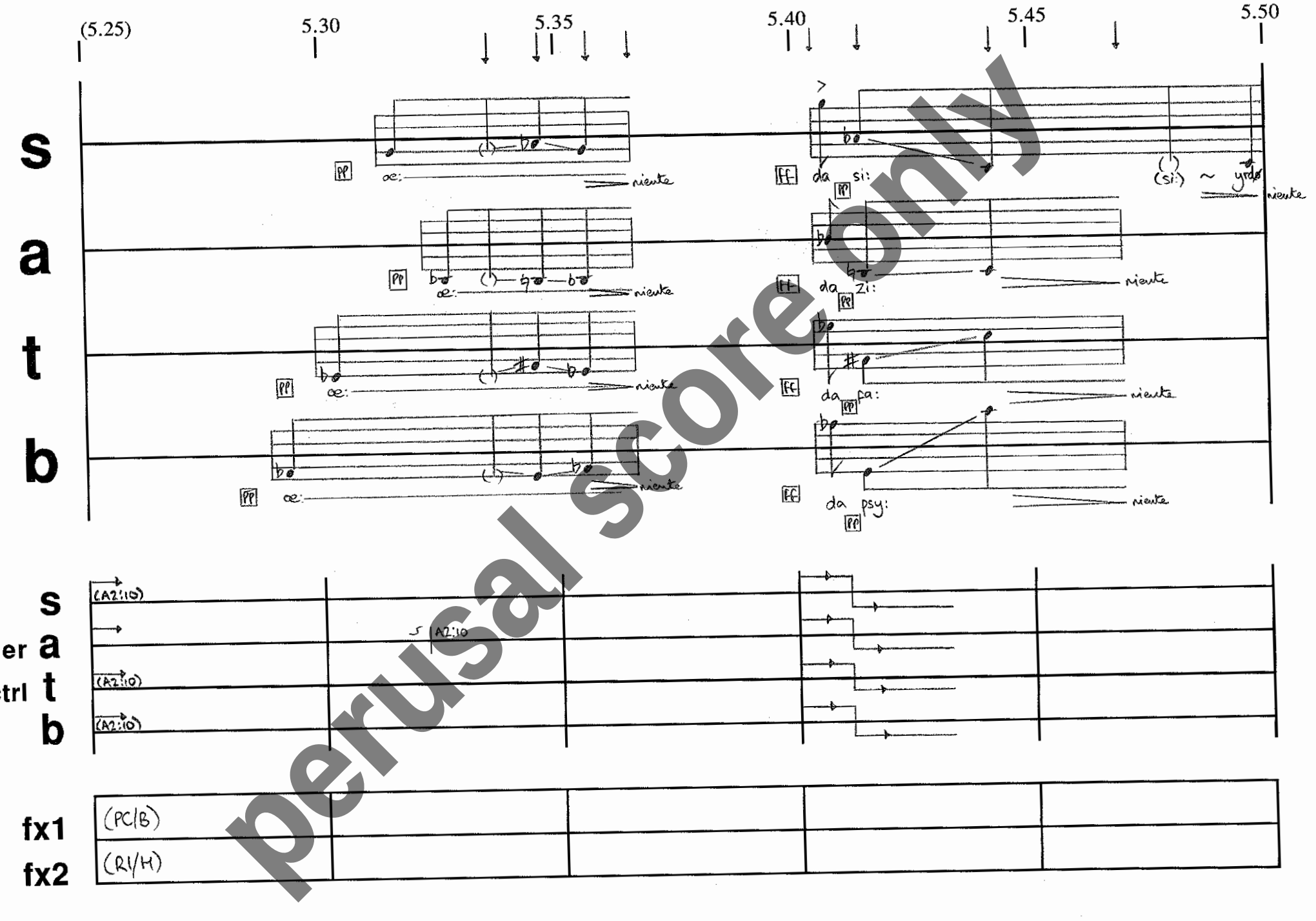

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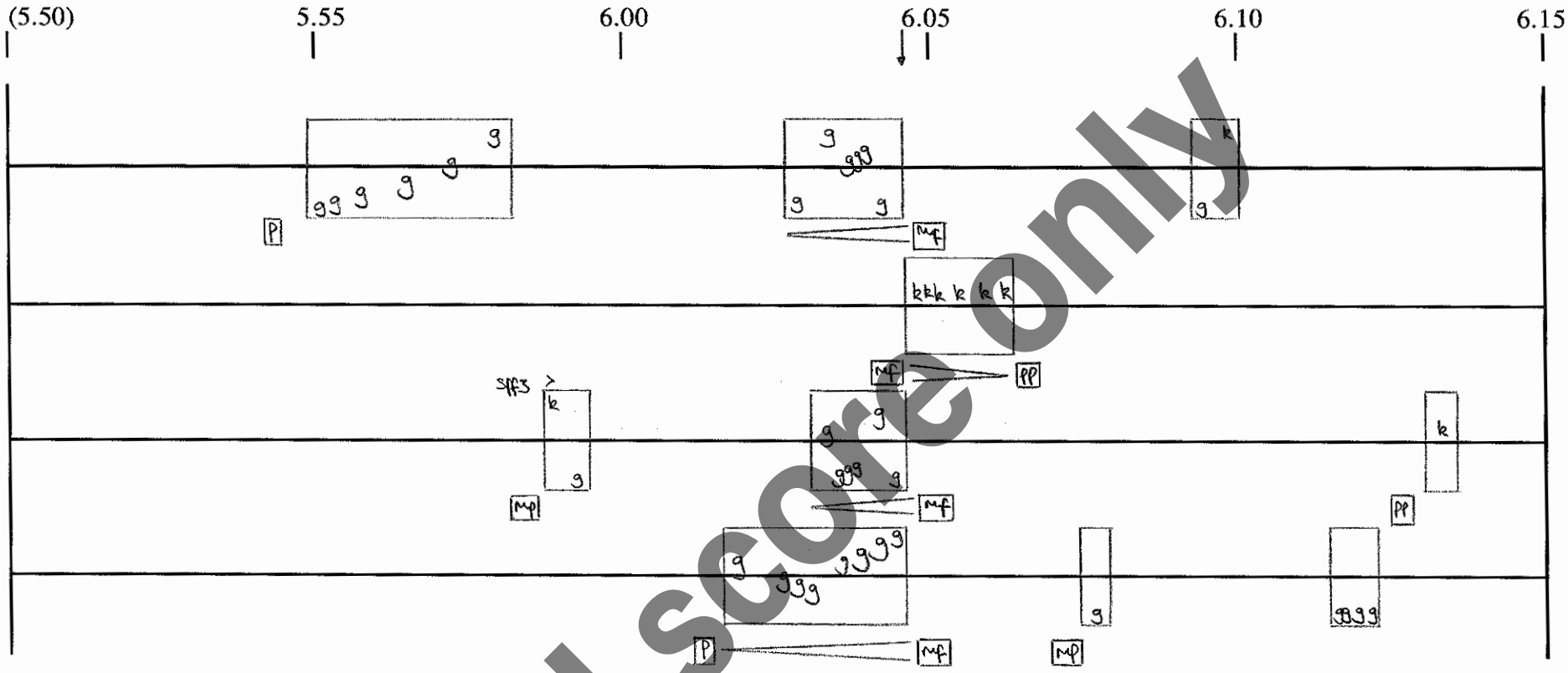

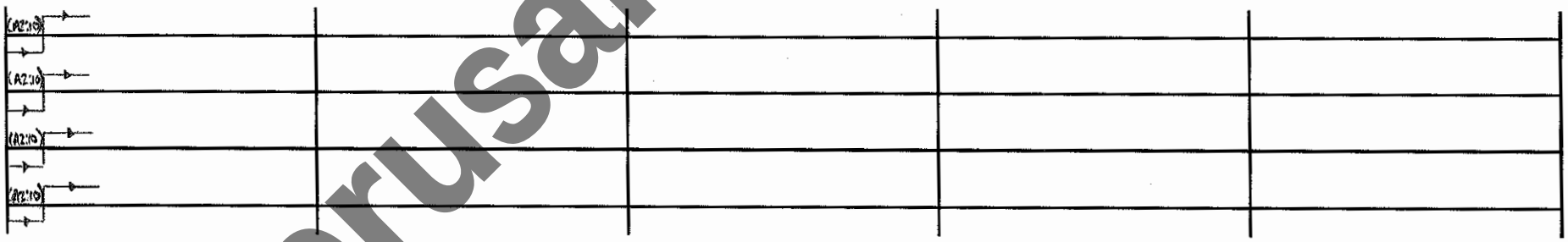

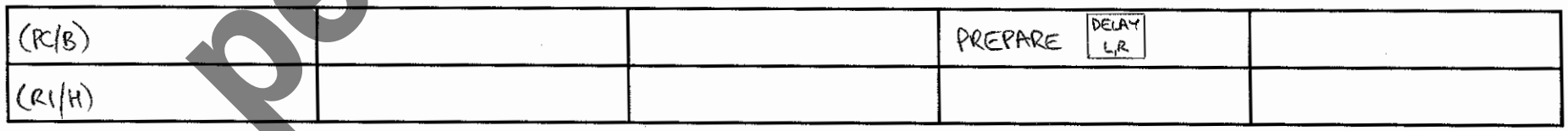

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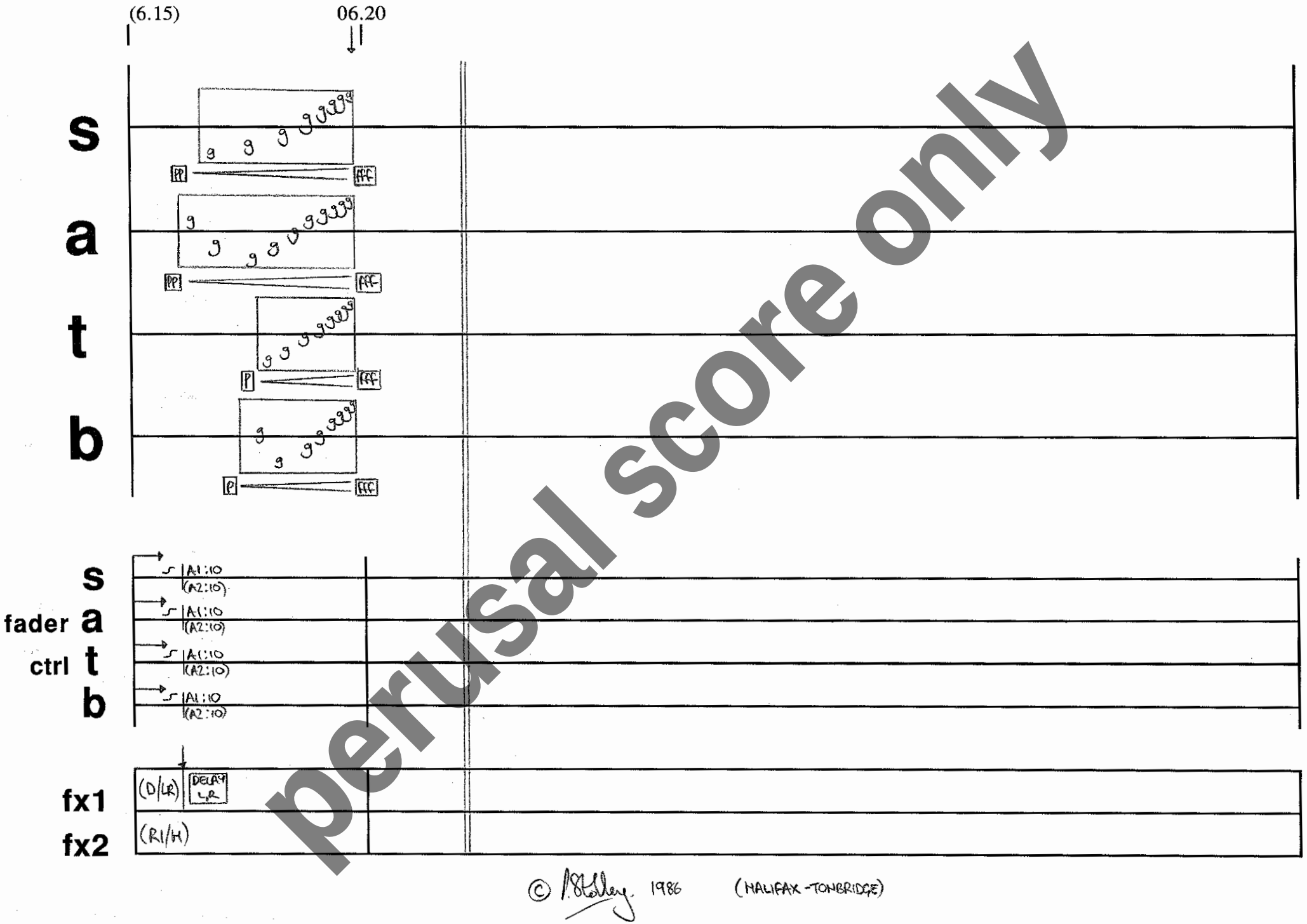

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