Antes

Nicolás Arnáez

For brass quintet

with or without electronics

Antes

Nicolás Arnáez

For brass quintet (Two B♭ trumpets, French Horn, Trombone, Tuba)

This piece can be performed with full (octophonic) electronics, reduced (stereo) electronics, or without electronics. Please, contact the composer for getting the accompanying software when electronics are to be used (arnaez@ualberta.ca).

The duration of the work in any case, is c.a. 6 minutes

This piece has been composed to be played in the concert
"Brackishwater: New Works for Brass by Faculty Composers"
held on September 11th 2022 at Convocation Hall, University of Alberta. Edmonton, Canada

Premiered by the Bok Brass: Joel Gray, trumpet. Russell Whitehead, trumpet. Megan Evans, French Horn. Alden Lowrey, trombone. Hannah Gray, tuba

Written between July and August 2022

Program notes

Waiting for answers and resolutions, implying outcomes, mixed sensations, subjective debates. Giving everything for it and then expecting. Would it happen? Are we successful? What if we are!? Spray of existence!

What if we aren't?…. lifeless waters…

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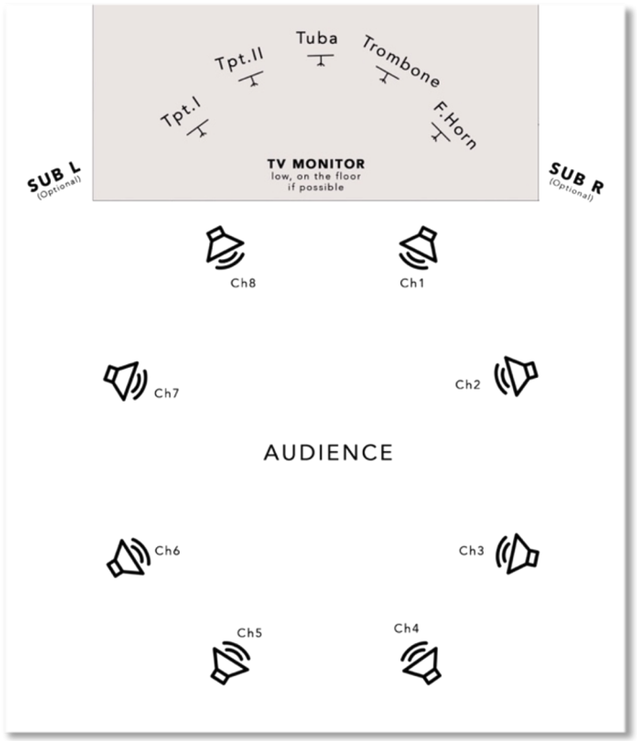
When **Antes** is played without electronics, the brass quintet simply follows their scores as written, ignoring the BEAT staff and allowing tempo bending, interpretative changes, and purposely chosen rhythmic shifts as per ensemble agreement.
When using electronics, rhythmic accuracy is needed.
Electronics can be reduced (two speakers) or full (eight speakers around the audience). Simply click on the software attached the option required. In these versions, loudspeakers have specific fully notated sheets of music to play (equally to the brass quintet). Then, there is a necessity of synchronization. This is achieved by a clock counter created by the computer software that has to be seen by the performers. Clock number marks are added to musician's score (as BEAT staff), the performer must synch her parts with the computer clock while playing.
The accompanying Max patch requires an audio interface with at least two outputs (if reduced version is played) or multichannel with at least 8 outputs (when full version mode is used). These outputs are to be connected to individual loudspeakers placed strategically as shown below. The computer to be used should have a Processor of 2.2 GHz Inter core i7, 16GB 1600 MHz DD3, or anything more powerful, ideally using macOS High Sierra (10.13.6), or higher.

STAGING



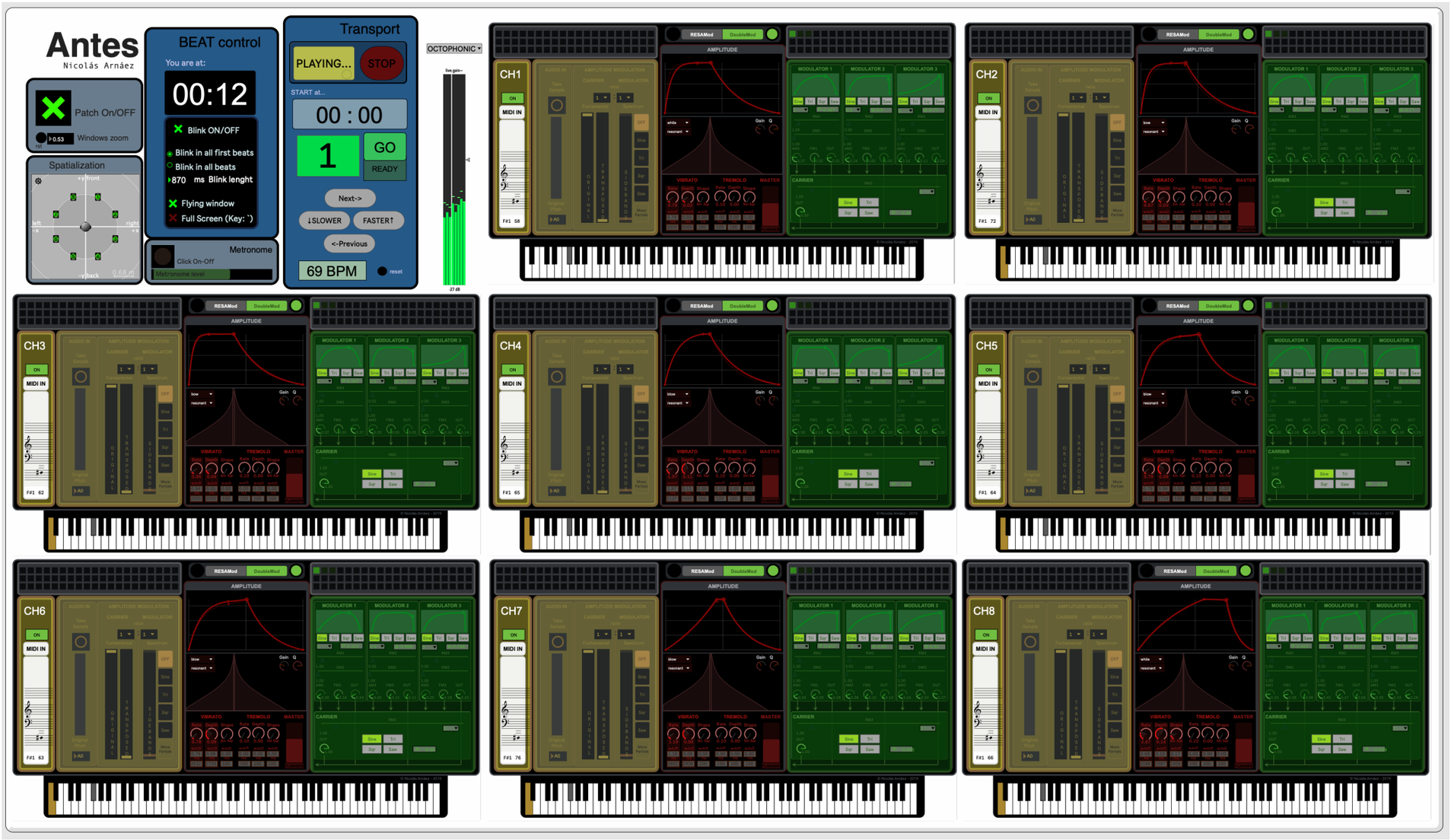
Follow the semicircle shown on the image on both types of performances (with or without electronics)

The Max patch that creates a flying window with the synch clock, then a TV monitor somewhere at front, behind their music stands, on their visual sight's background, the synth clock can be dragged and full sized on the monitor for better appreciation. The clock has several visual settings to help adapting its look with the goal of improving effectiveness (see Max Patch sections for details).

It is crucial to keep the intensity level of the loudspeakers equally loud than the human players, and even a bit quieter. Ideally, loudspeakers are on stands (~1.5 meters high if audience is sitting, ~2 mts if audience is standing). Subwoofers are recommended, as follows: 1 per channel in both reduced and full performances, if not possible 2 subwoofers can be used when using 8 loudspeakers, routed channels 1, 2, 3, 4 to the right subwoofer; and 5, 6, 7, 8 to the left subwoofer. When reduced performance is chosen speakers are to be placed on the side each side of the ensemble.

MAX PATCH interface

The following is the user interface for running the piece. The Max Patch is color coded, everything inside blue squares is clickable, the rest is not.



MAX PATCH GUI usage

Patch On/Off turns the piece software on and off
Windows Zoom numbers between 0. and 1. Zoom in and out the interface
Rst Reset user interface back to default (0.8)
Input/output device Choose your audio interface

Audio Input
White dial controls input level

BEAT control
You are at currently displays the location of the Transport in the score. The timer ultimately mirrors what is shown in the flying windows; when numbers are red no music is to be performed (pre-count, or loading data), yellow numbers indicate the patch is ready to start, and white numbers appear when the performance is running

Blink ON/OFF
If Blink is on, the flying window's background will blink white on specific beats to create a visual signal for the performers. If Blink is off, numbers will run with a permanent black background
Blink option The user may choose if the blinking happens on every beat or at the first beat of each measure.
Blink length Controls how long the background holds white on the selected beats (between 70ms until 600ms)
Flying window Makes the flying windows appear or disappear
The user can change the appearance of the timer to occupy the full screen by clicking this option
Metronome activates a built-in click sound which adjusts intensity. The sounding click is heard in channels 1 and 2. This is just for rehearsals
Transport
Transport "PLAY" for starting and pausing sequences, "STOP" for stopping and rewinding sequences to the beginning
START at… sets the performance at the beginning of any rehearsal letter shown in the score
Clock sets the score to begin from any beat in the score (the user can type in minutes and seconds using the computer keyboard)
GO sets the starting point (either chosen as a rehearsal letter or beat position). The Transport will load the requested data while the legend "WAIT" appears (no other command can be entered while this legend is shown). Once it finishes loading it will display "READY." For starting from that specific point, PLAY must be triggered
Change BPM using the arrows performer can change the default tempo for rehearsing, all electronic data will adapt to the new value entered
reset if for any reason the Transport freezes, this button will reset all Transport controls back to normal
Transport "PLAY" for starting and pausing sequences, "STOP" for stopping and rewinding sequences to the beginning
Audio output
Main Volume controls the main output intensity
Verb controls the amount of reverb of the entire electronic voice

MAX PATCH installation options

To install and run the Max Patch you need a Mac computer, running OSX 10.5 (Catalina) or later. A Windows version can be arranged by contacting the composer by visiting www.nicolas-arnaez.com or by emailing arnaez@ualberta.ca.

There are two options or running the patch:

1. By installing the Application:
    a. Download and unzip the **Antes** file on your Desktop (do not download anywhere else).
    b. Open the **Antes** folder and double click the file called **Antes**
    c. Your computer will probably warn you about not opening because is not from an Apple Identifier developer, you can click “Open Anyway”.
    d. If you don’t see that option you should open the file several times until it shows it.
2. By installing Max and run the patch within it.
    a. Download Max from https://cycling74.com (trial version will run the patch, no need to purchase any license).
    b. Install Max in a Mac computer (you must use Max version 8.0.6, or later).
    c. Unzip the **Antes** folder on the computer’s desktop.
    d. Open Max, and set up *DUOI* folder, as follow: Options > File Preferences > + > choose > (find **Antes** on your desktop).
    e. Quit Max.
    f. Open **Antes** folder from your desktop, open the FOR MAX folder, double click on *Antes.maxpat*

NOTATION

Notation in **Antes** is traditional and self-explanatory.
Note that accidentals affect all octaves of the same note during the measure they are in, new measure requires new accidental, if none the note is “natural”.
The piece is written in 4/4 only as a rehearsal guidance, metric accents are discouraged, when a note has to be stressed, diverse types of accents are explicitly written.

Antes

Nicolás Arnáez

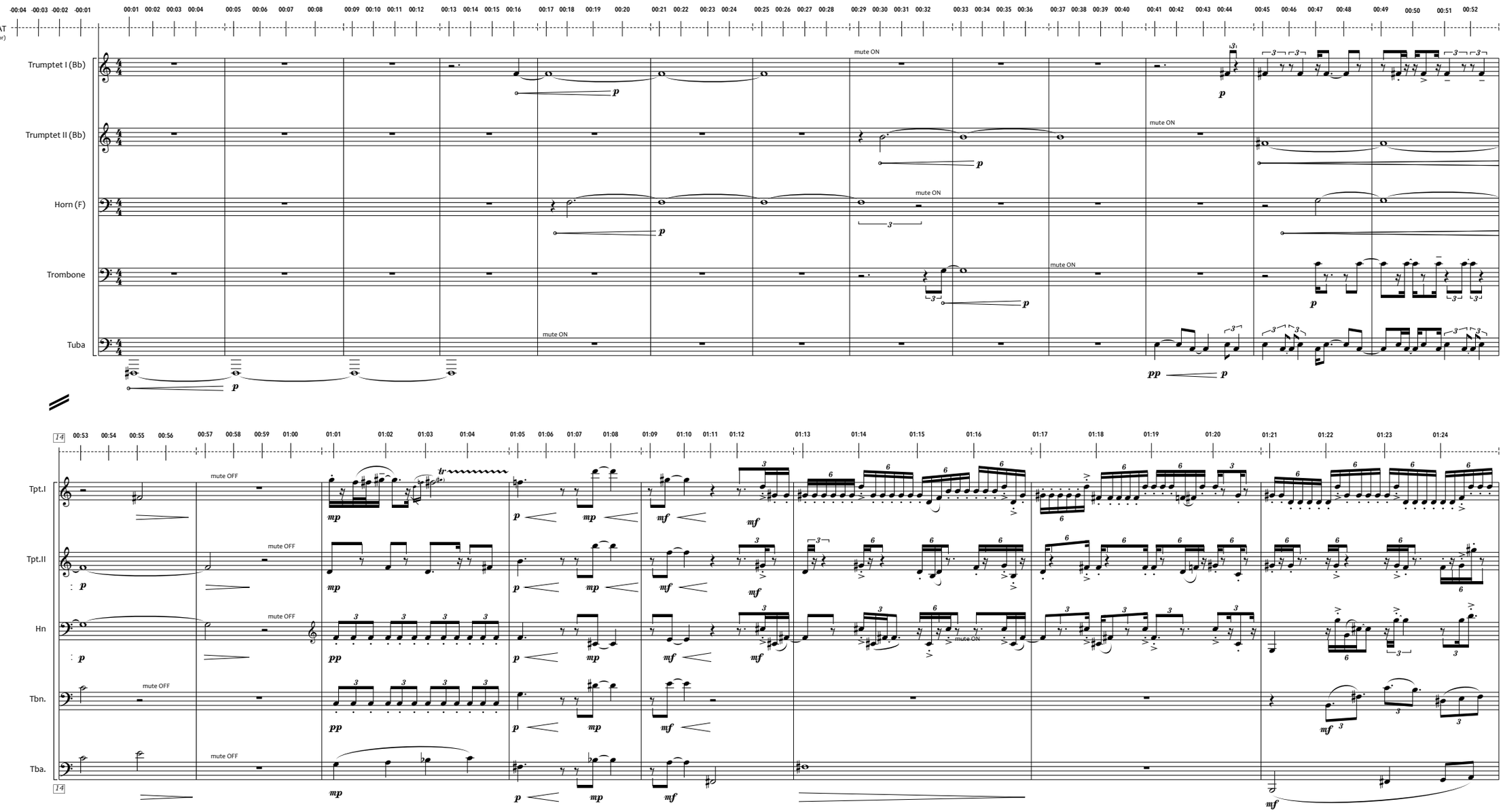
Score for performance without electronics

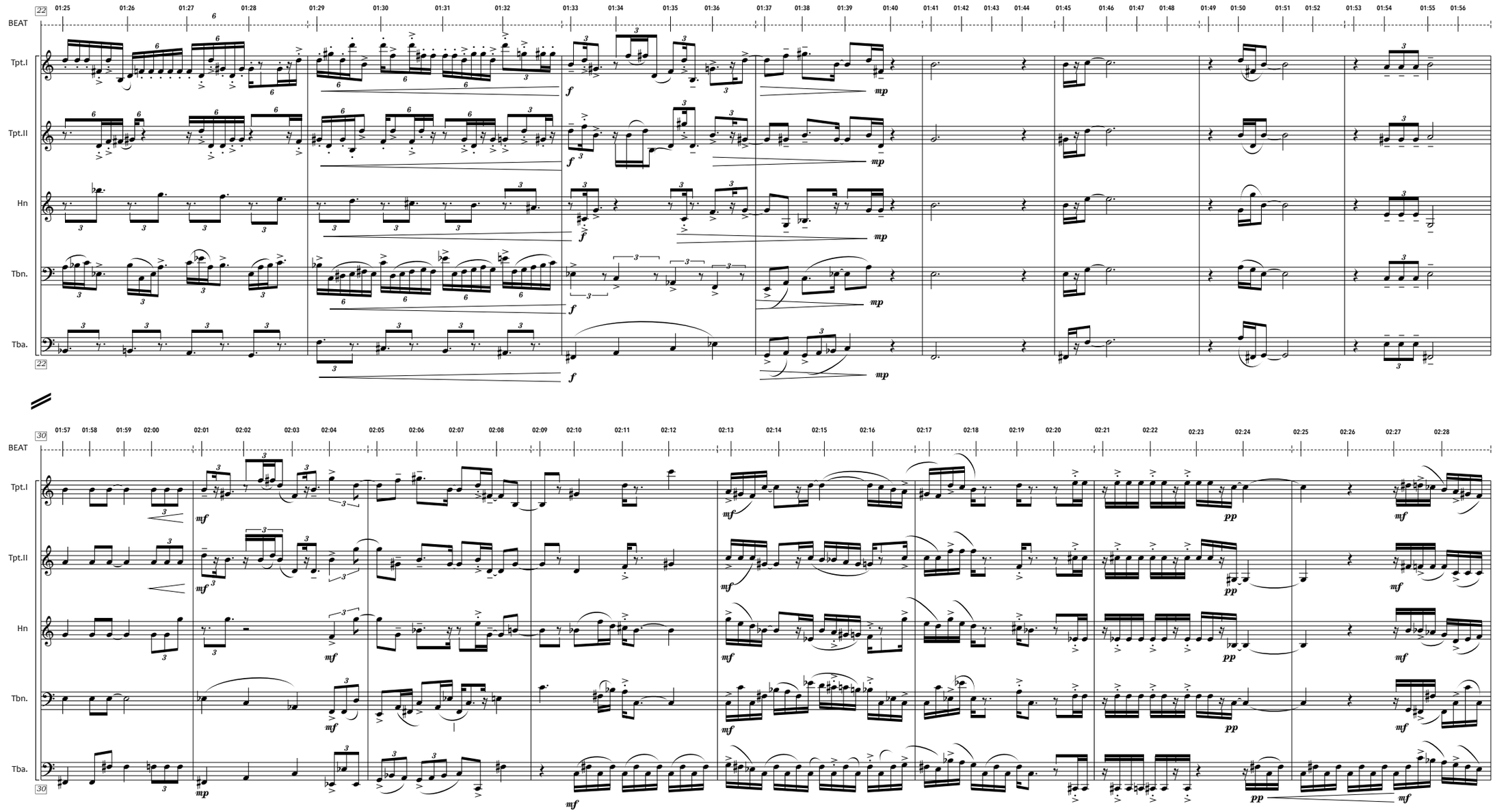
Antes

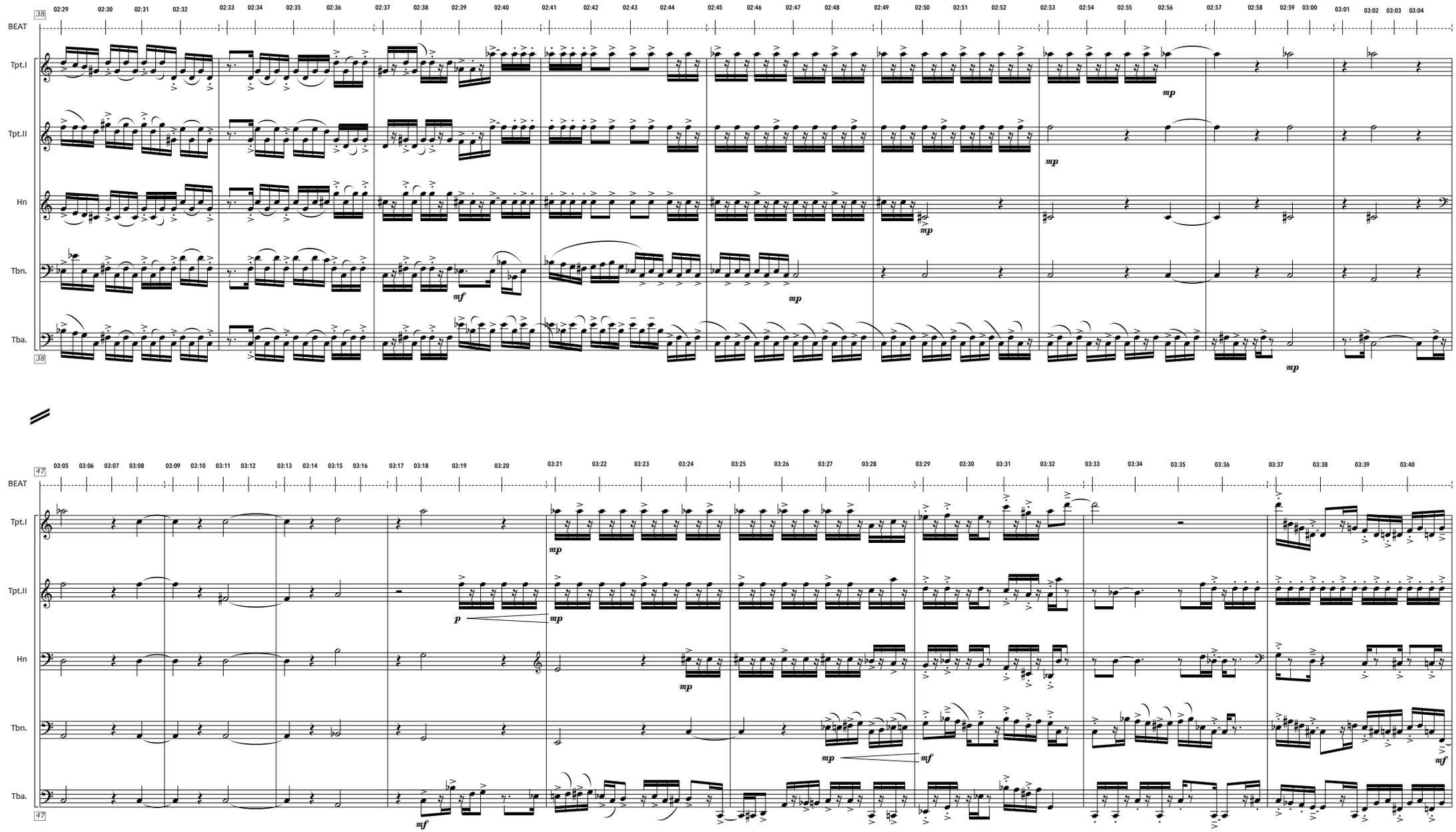
Nicolás Arnáez

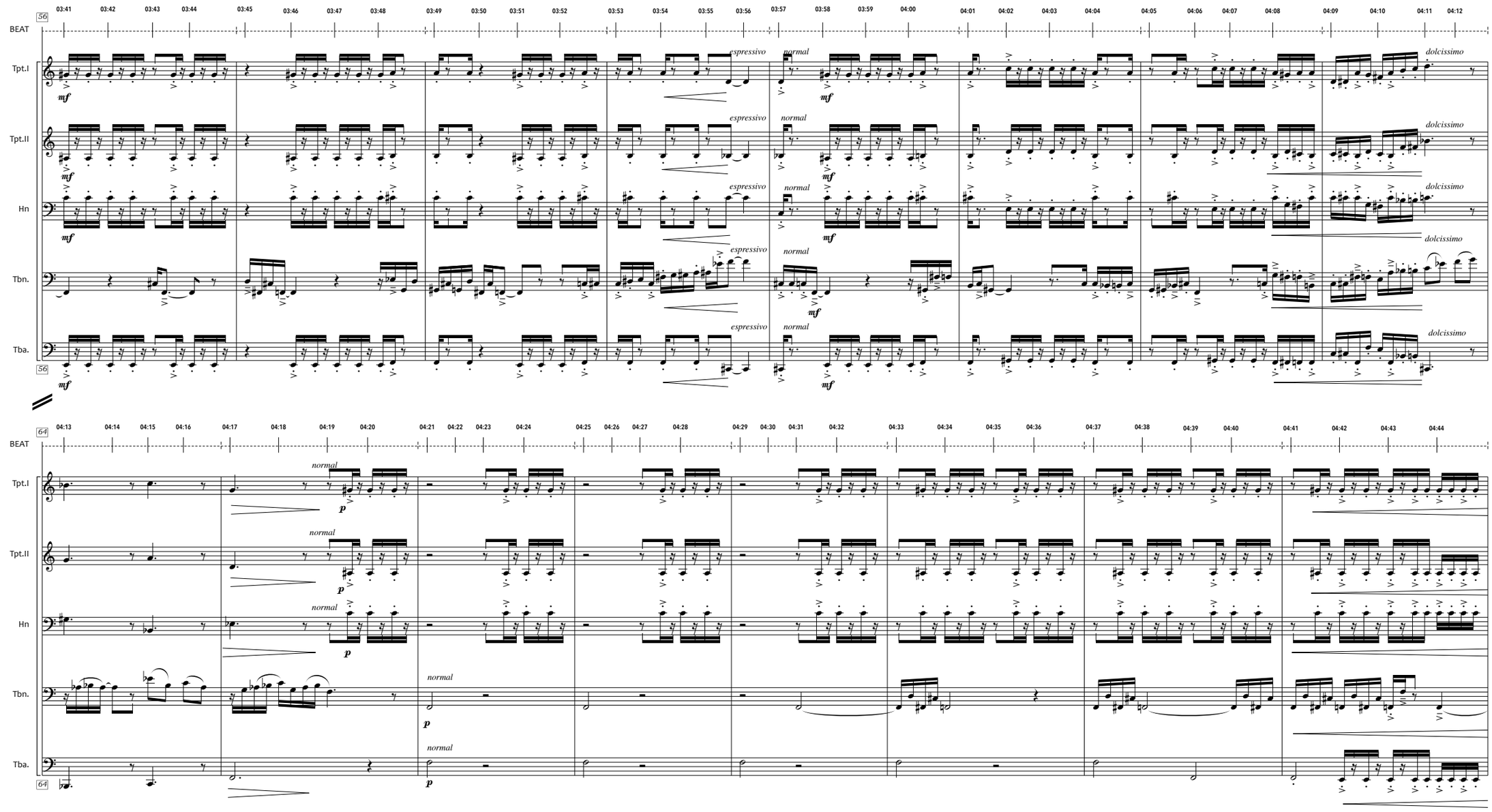
♩ = 69

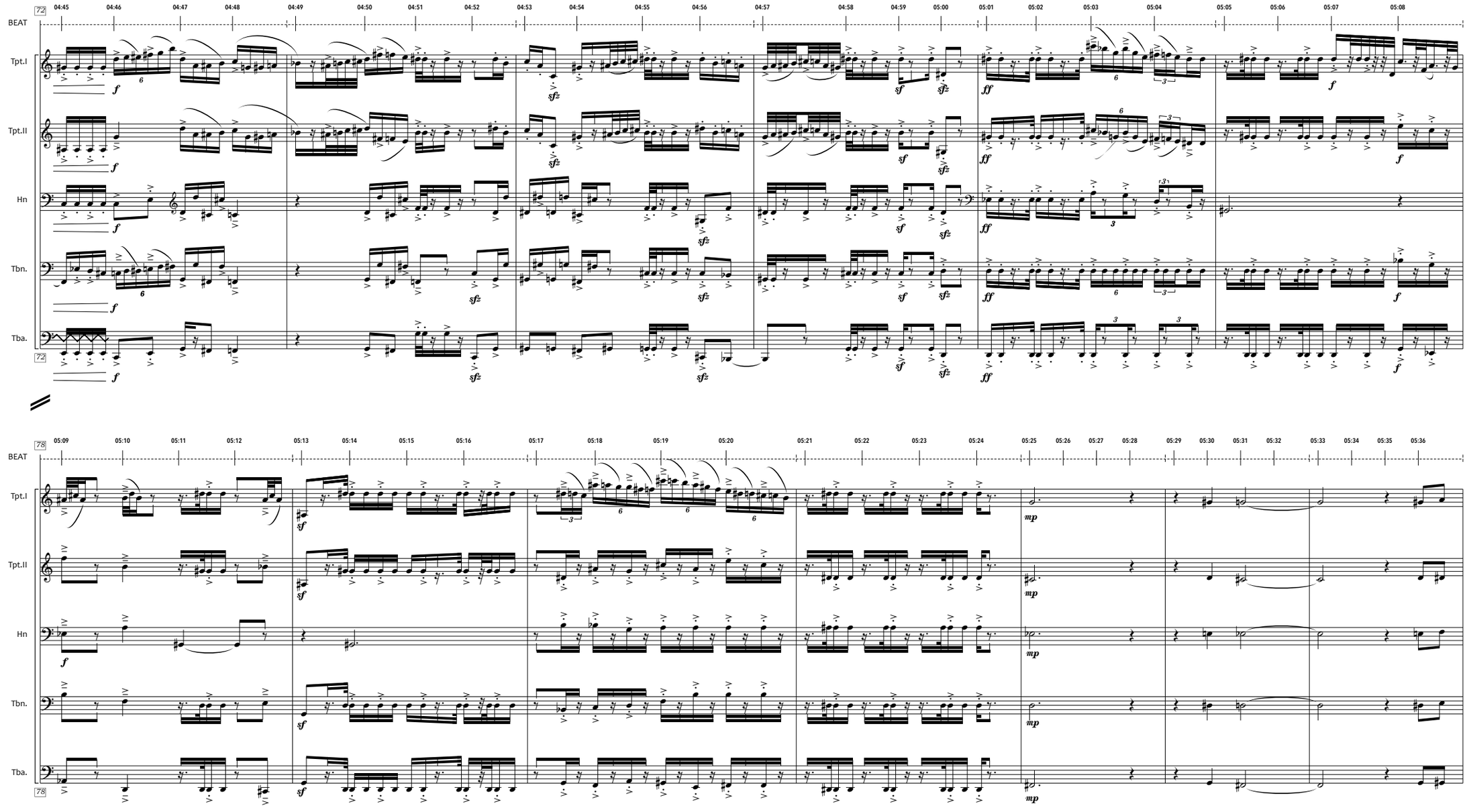
Like waiting for something important




22
BEAT
01:25 01:26 01:27 01:28 01:29 01:30 01:31 01:32 01:33 01:34 01:35 01:36 01:37 01:38 01:39 01:40 01:41 01:42 01:43 01:44 01:45 01:46 01:47 01:48 01:49 01:50 01:51 01:52 01:53 01:54 01:55 01:56
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
f
mp
30
BEAT
01:57 01:58 01:59 02:00 02:01 02:02 02:03 02:04 02:05 02:06 02:07 02:08 02:09 02:10 02:11 02:12 02:13 02:14 02:15 02:16 02:17 02:18 02:19 02:20 02:21 02:22 02:23 02:24 02:25 02:26 02:27 02:28
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
mp
mf
pp


38
BEAT
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
02:29 02:30 02:31 02:32 02:33 02:34 02:35 02:36 02:37 02:38 02:39 02:40 02:41 02:42 02:43 02:44 02:45 02:46 02:47 02:48 02:49 02:50 02:51 02:52 02:53 02:54 02:55 02:56 02:57 02:58 02:59 03:00 03:01 03:02 03:03 03:04
mp
mf
47
03:05 03:06 03:07 03:08 03:09 03:10 03:11 03:12 03:13 03:14 03:15 03:16 03:17 03:18 03:19 03:20 03:21 03:22 03:23 03:24 03:25 03:26 03:27 03:28 03:29 03:30 03:31 03:32 03:33 03:34 03:35 03:36 03:37 03:38 03:39 03:40
p


BEAT
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
espressivo
normal
dolcissimo
mf
p


72
BEAT
04:45
04:46
04:47
04:48
04:49
04:50
04:51
04:52
04:53
04:54
04:55
04:56
04:57
04:58
04:59
05:00
05:01
05:02
05:03
05:04
05:05
05:06
05:07
05:08
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
78
05:09
05:10
05:11
05:12
05:13
05:14
05:15
05:16
05:17
05:18
05:19
05:20
05:21
05:22
05:23
05:24
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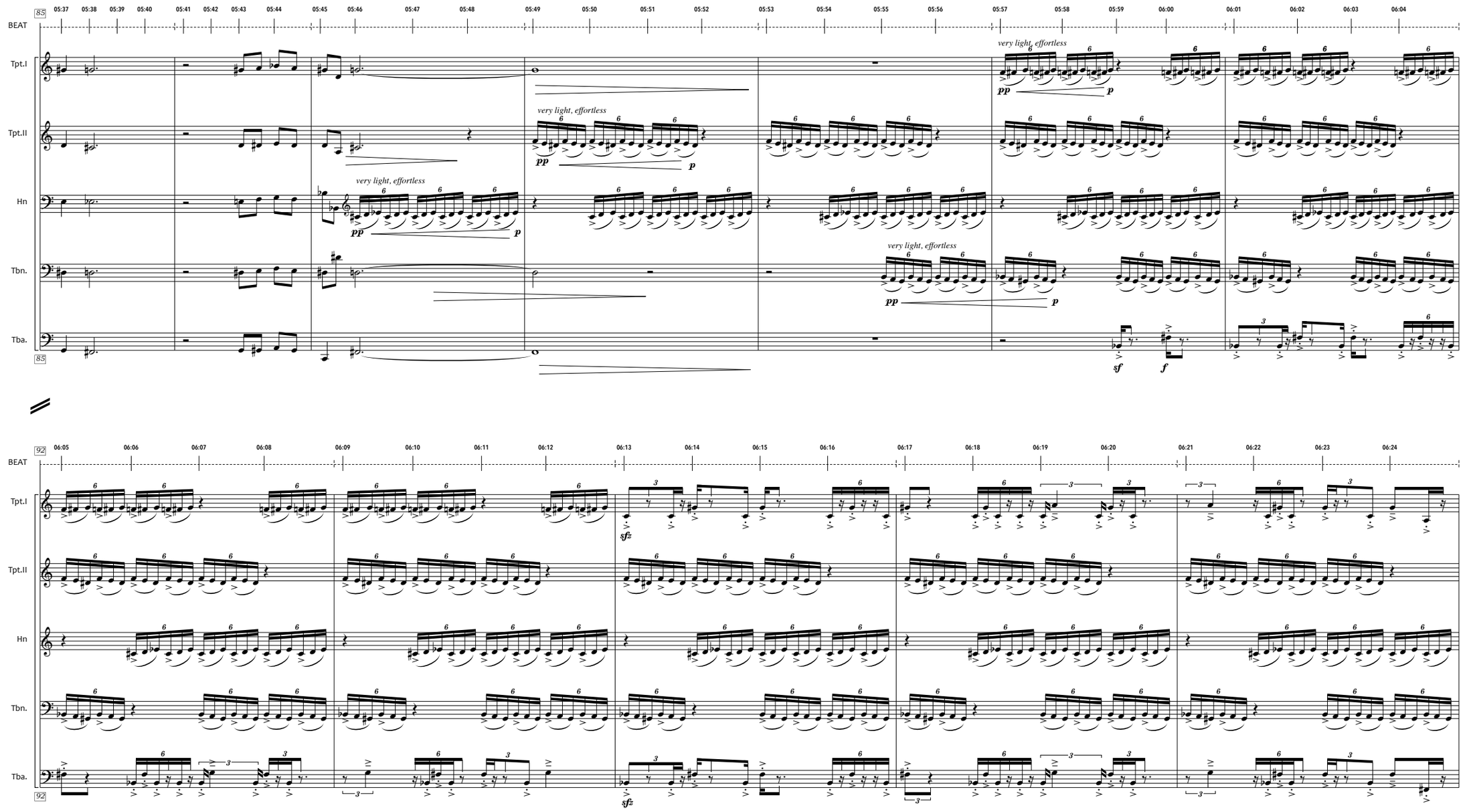
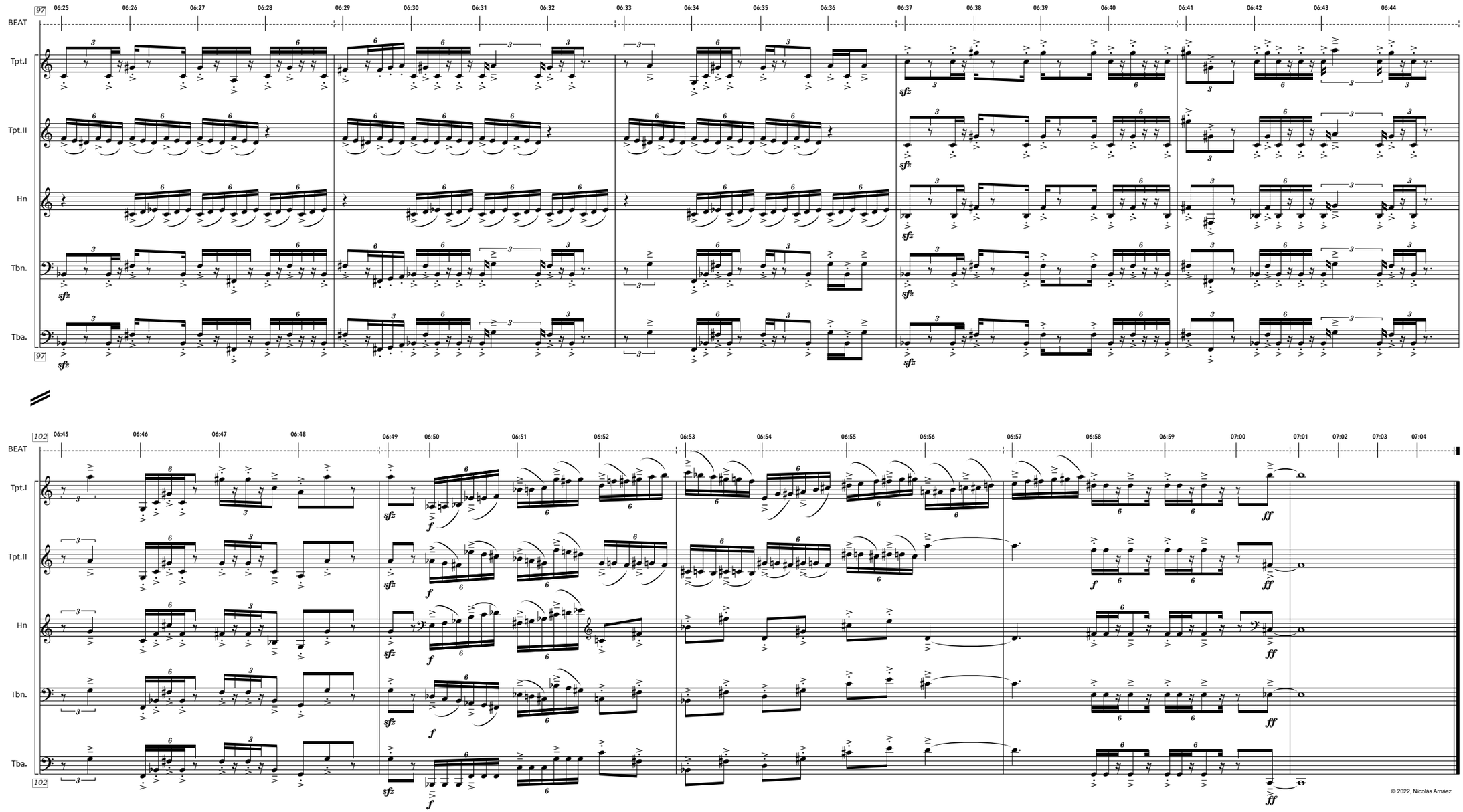
05:34
05:35
05:36


85
BEAT
05:37 05:38 05:39 05:40 05:41 05:42 05:43 05:44 05:45 05:46 05:47 05:48 05:49 05:50 05:51 05:52 05:53 05:54 05:55 05:56 05:57 05:58 05:59 06:00 06:01 06:02 06:03 06:04
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
very light, effortless
pp
p
sf
f
92
06:05 06:06 06:07 06:08 06:09 06:10 06:11 06:12 06:13 06:14 06:15 06:16 06:17 06:18 06:19 06:20 06:21 06:22 06:23 06:24
sfz



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Antes

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Score for performance with electronics

NOTE: the loudspeakers scores are shown only for reference, the Max patch takes care of everything musically speaking (timbre, dynamics, pitch, etc), if performers follow the synth clock, everything will be accurately performed.
Dashed lines between loudspeakers staff show voice movement from starting point to ending point.
Wavy lines on each staff represents timbre change.

Antes

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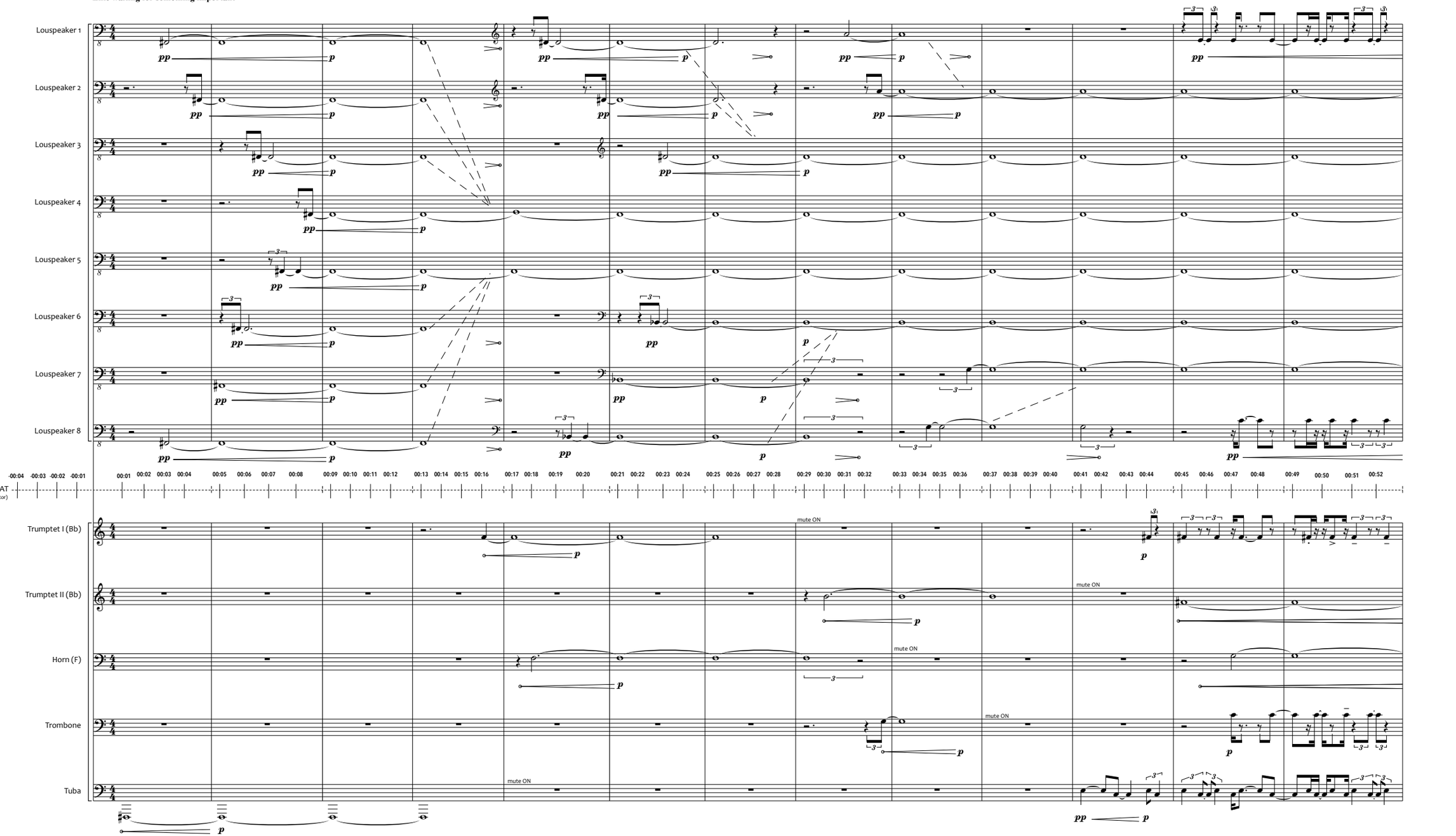
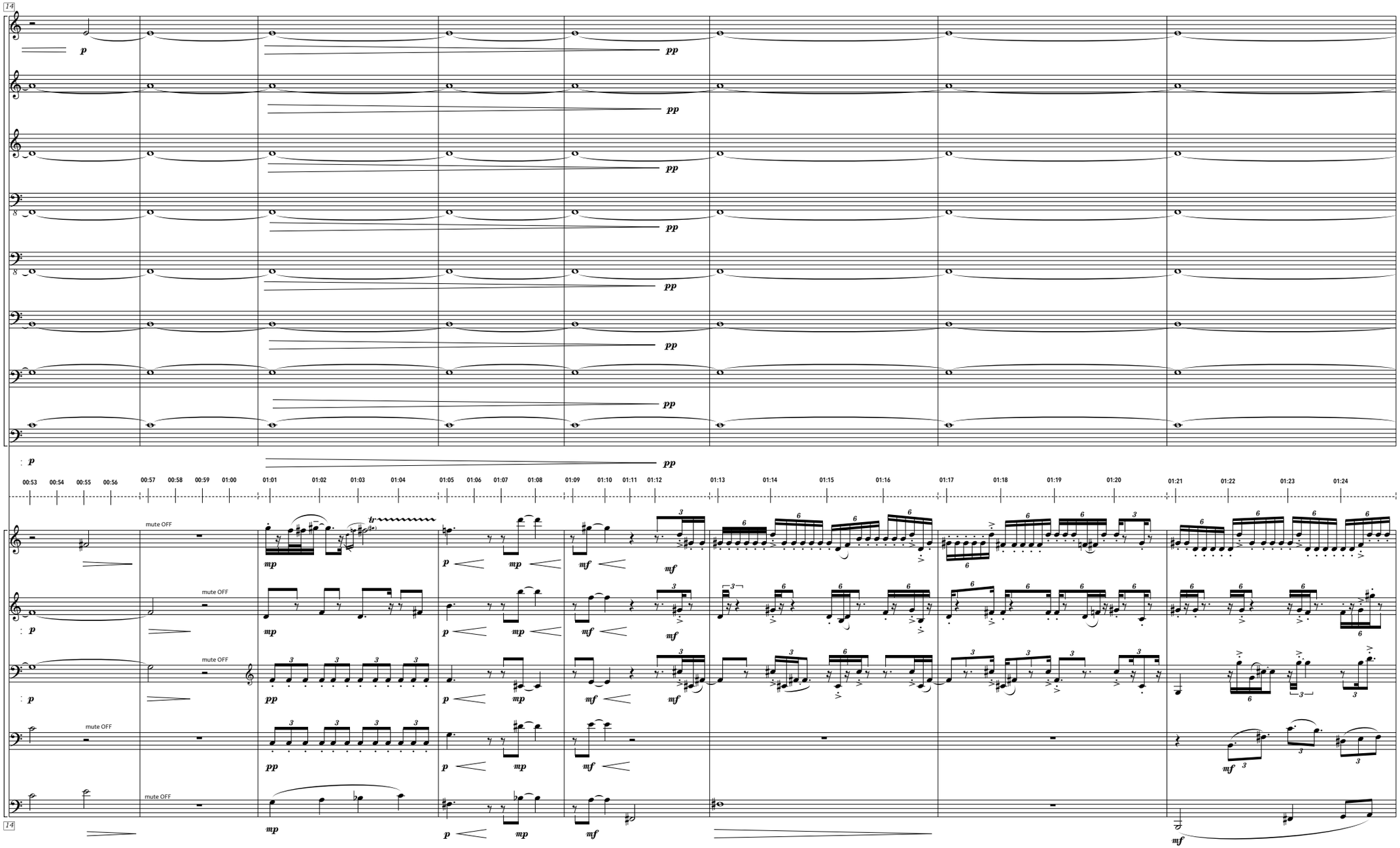
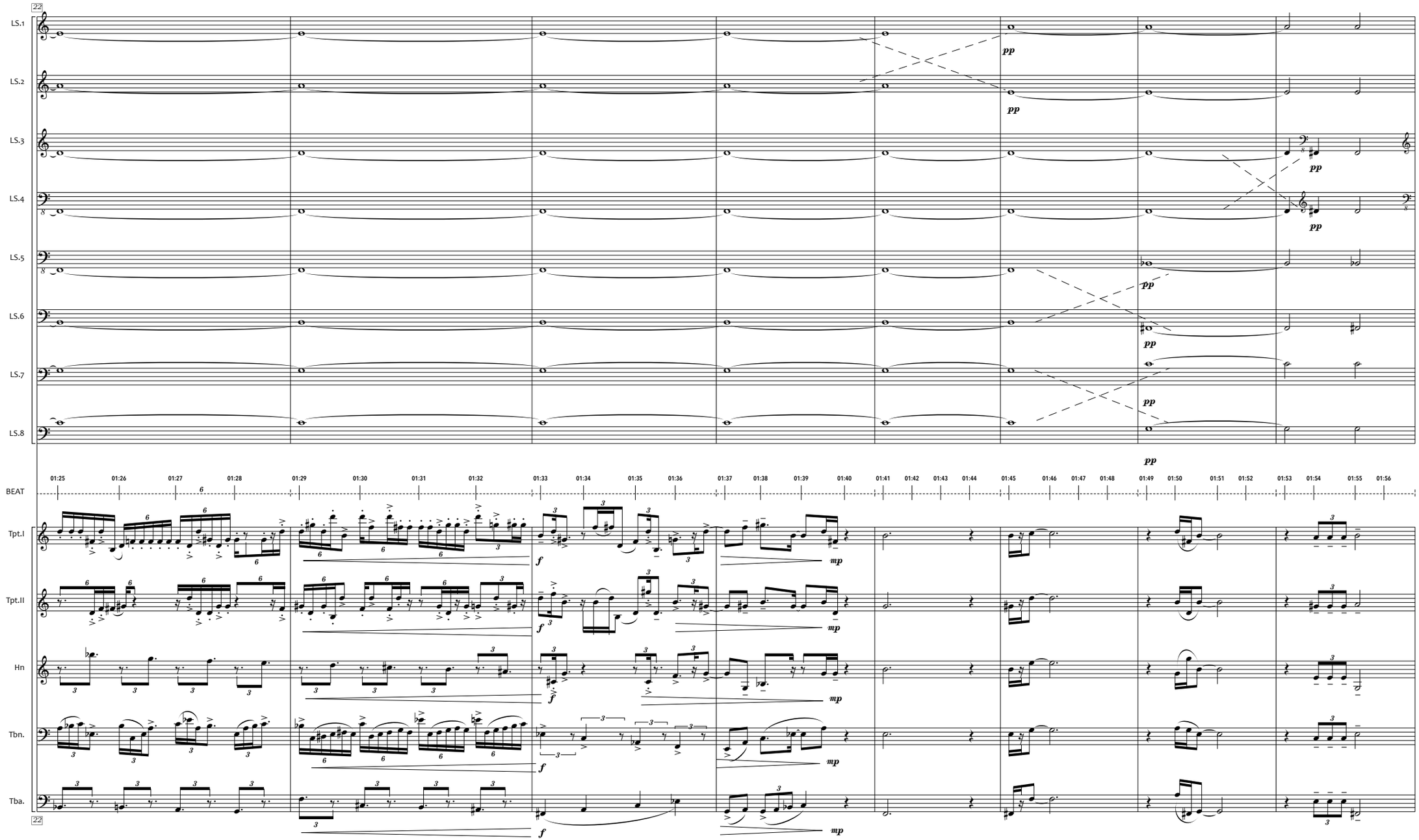
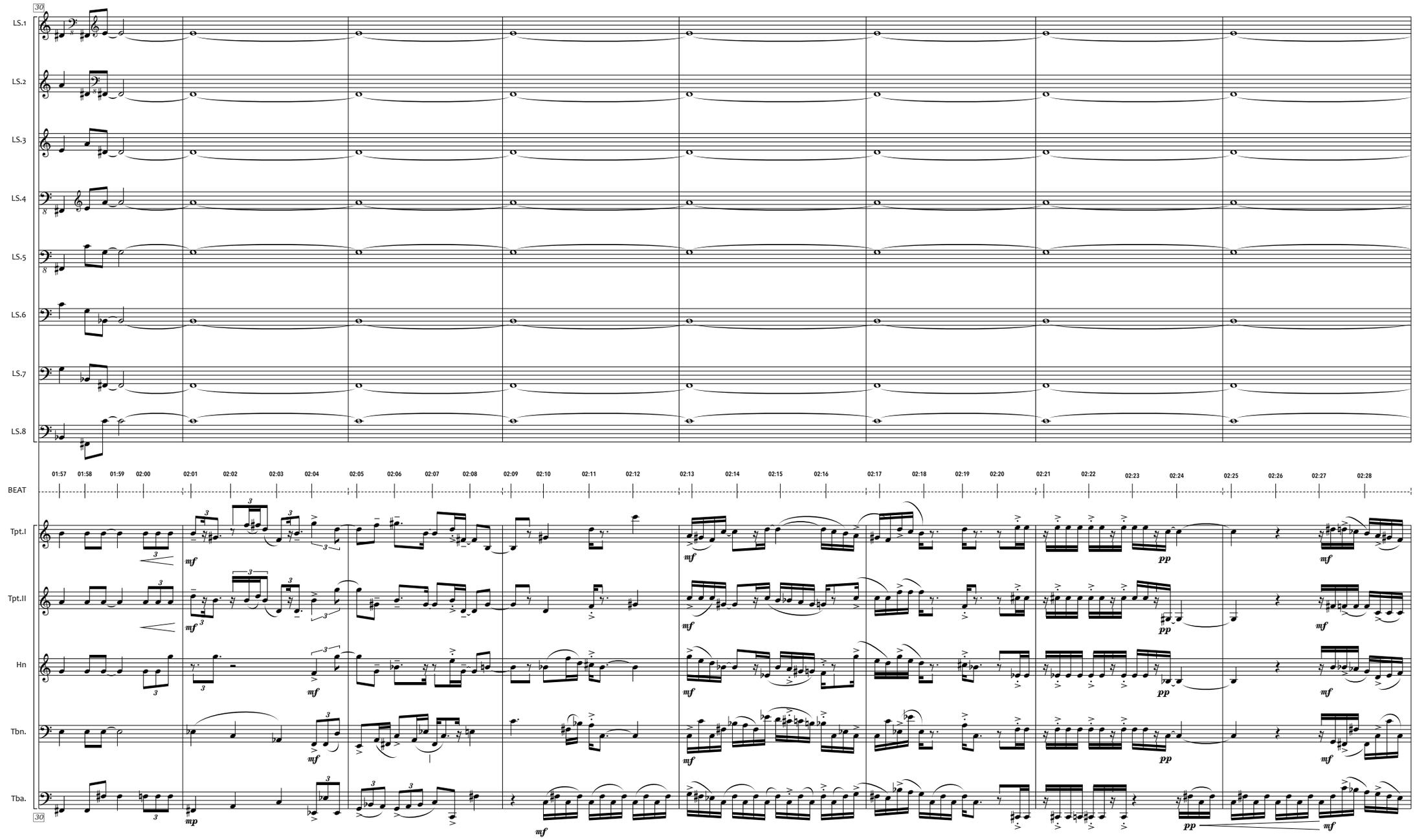
♩= 69

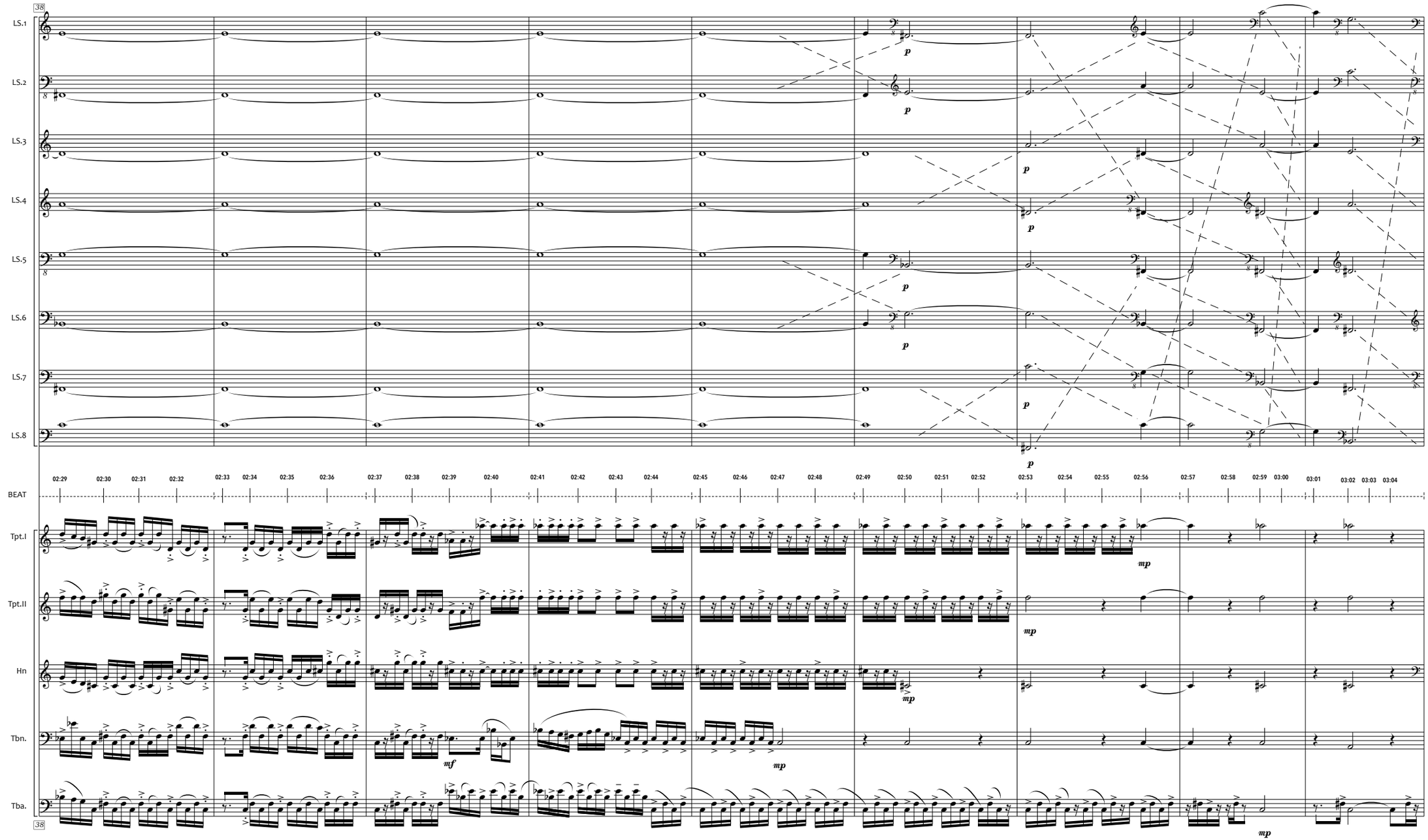
Like waiting for something important




14
LS.1
LS.2
LS.3
LS.4
LS.5
LS.6
LS.7
LS.8
p
pp
00:53 00:54 00:55 00:56 00:57 00:58 00:59 01:00 01:01 01:02 01:03 01:04 01:05 01:06 01:07 01:08 01:09 01:10 01:11 01:12 01:13 01:14 01:15 01:16 01:17 01:18 01:19 01:20 01:21 01:22 01:23 01:24
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
mute OFF
mp
mf
pp
tr
14


22
LS.1
LS.2
LS.3
LS.4
LS.5
LS.6
LS.7
LS.8
pp
BEAT
01:25
01:26
01:27
01:28
01:29
01:30
01:31
01:32
01:33
01:34
01:35
01:36
01:37
01:38
01:39
01:40
01:41
01:42
01:43
01:44
01:45
01:46
01:47
01:48
01:49
01:50
01:51
01:52
01:53
01:54
01:55
01:56
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
f
mp
22


30
LS.1
LS.2
LS.3
LS.4
LS.5
LS.6
LS.7
LS.8
01:57 01:58 01:59 02:00 02:01 02:02 02:03 02:04 02:05 02:06 02:07 02:08 02:09 02:10 02:11 02:12 02:13 02:14 02:15 02:16 02:17 02:18 02:19 02:20 02:21 02:22 02:23 02:24 02:25 02:26 02:27 02:28
BEAT
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
30


38
LS.1
LS.2
LS.3
LS.4
LS.5
LS.6
LS.7
LS.8
p
BEAT
02:29
02:30
02:31
02:32
02:33
02:34
02:35
02:36
02:37
02:38
02:39
02:40
02:41
02:42
02:43
02:44
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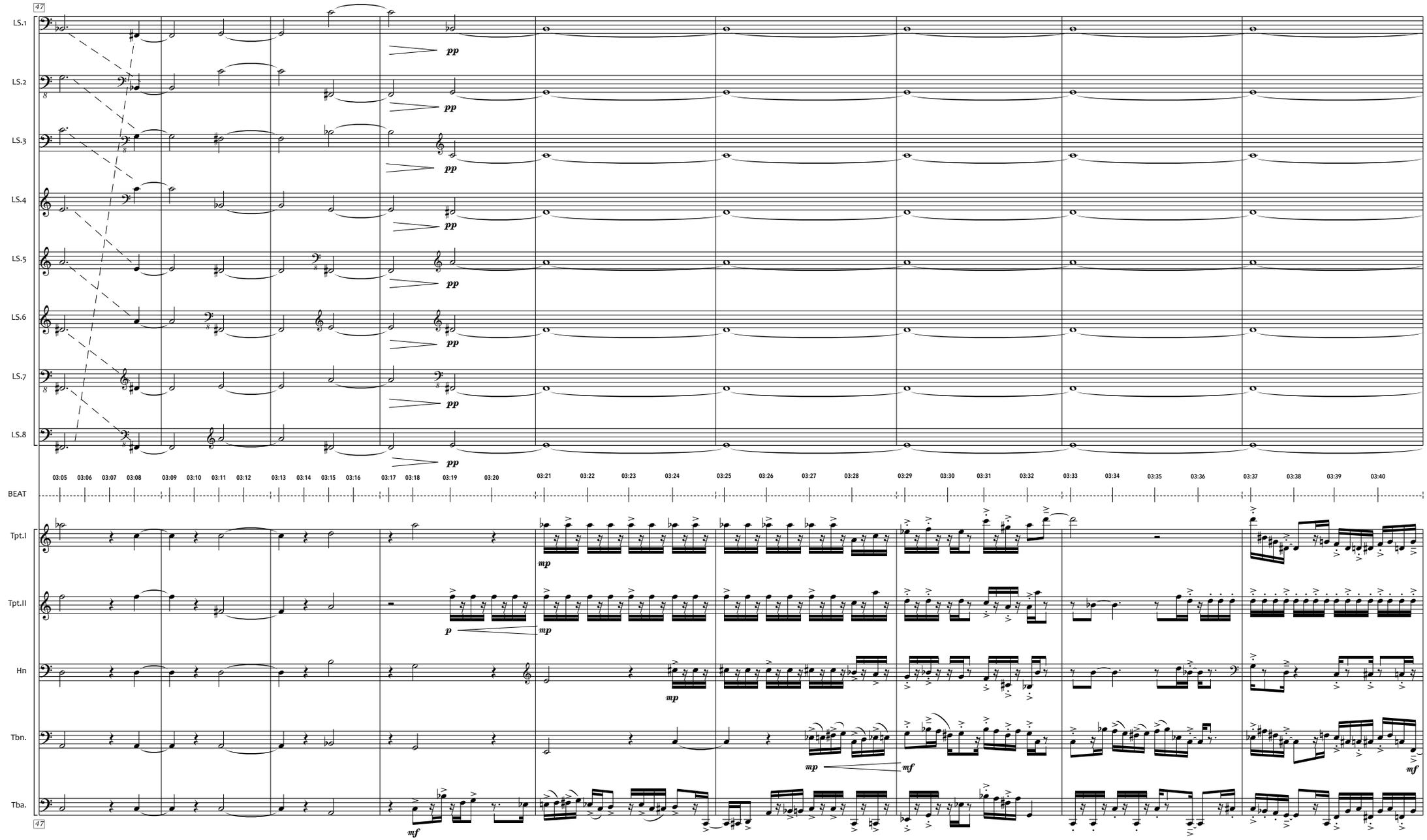
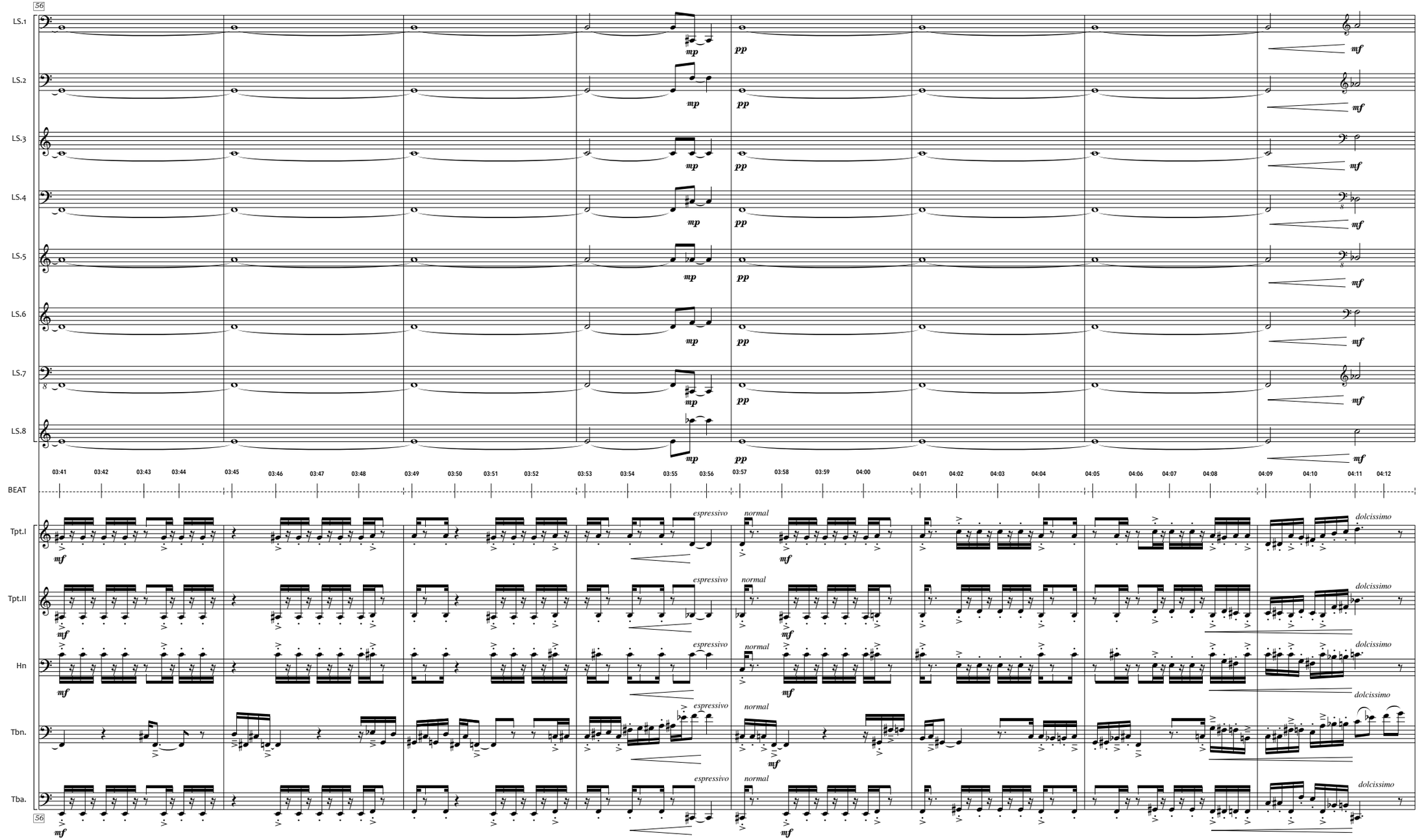
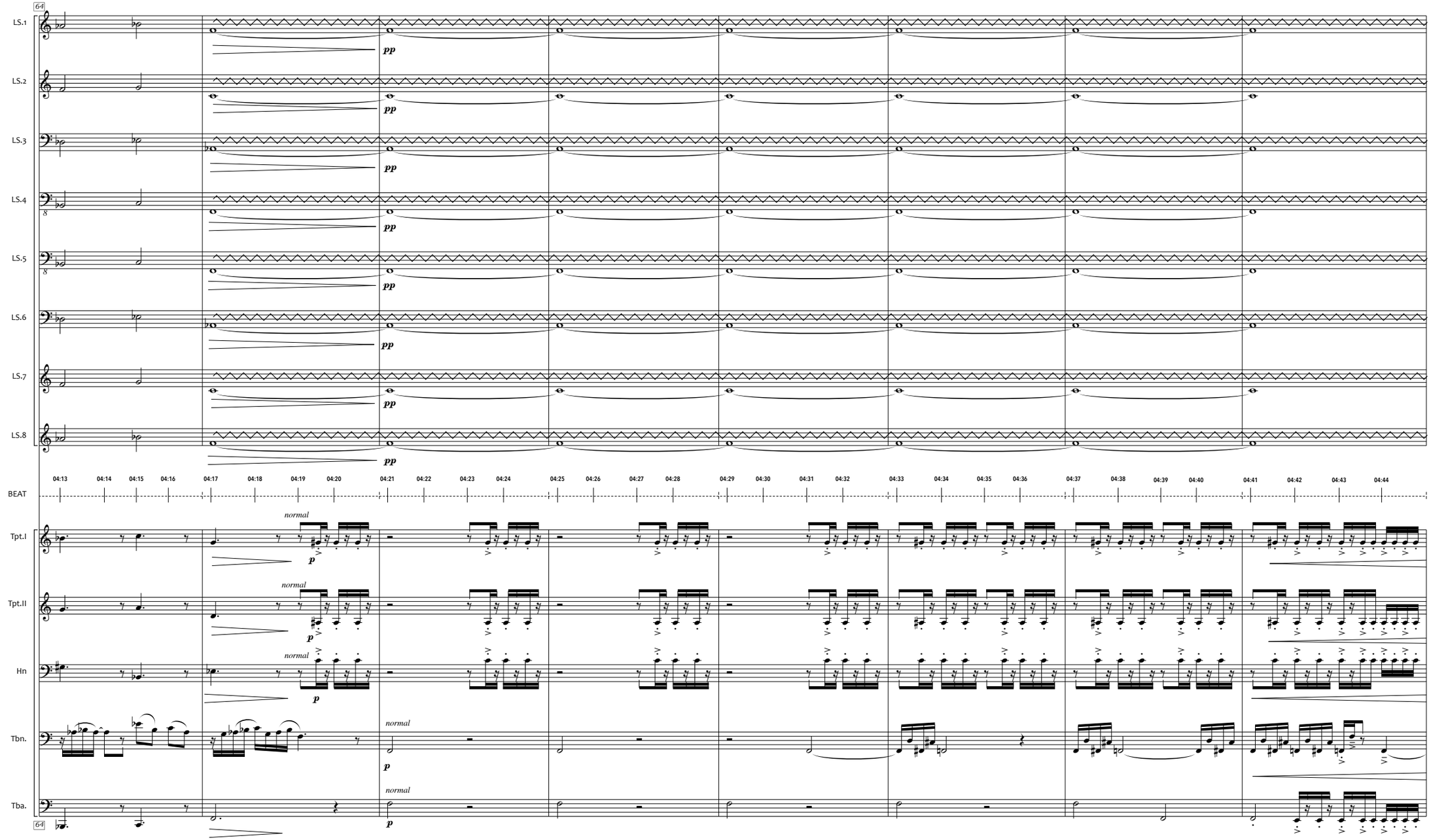
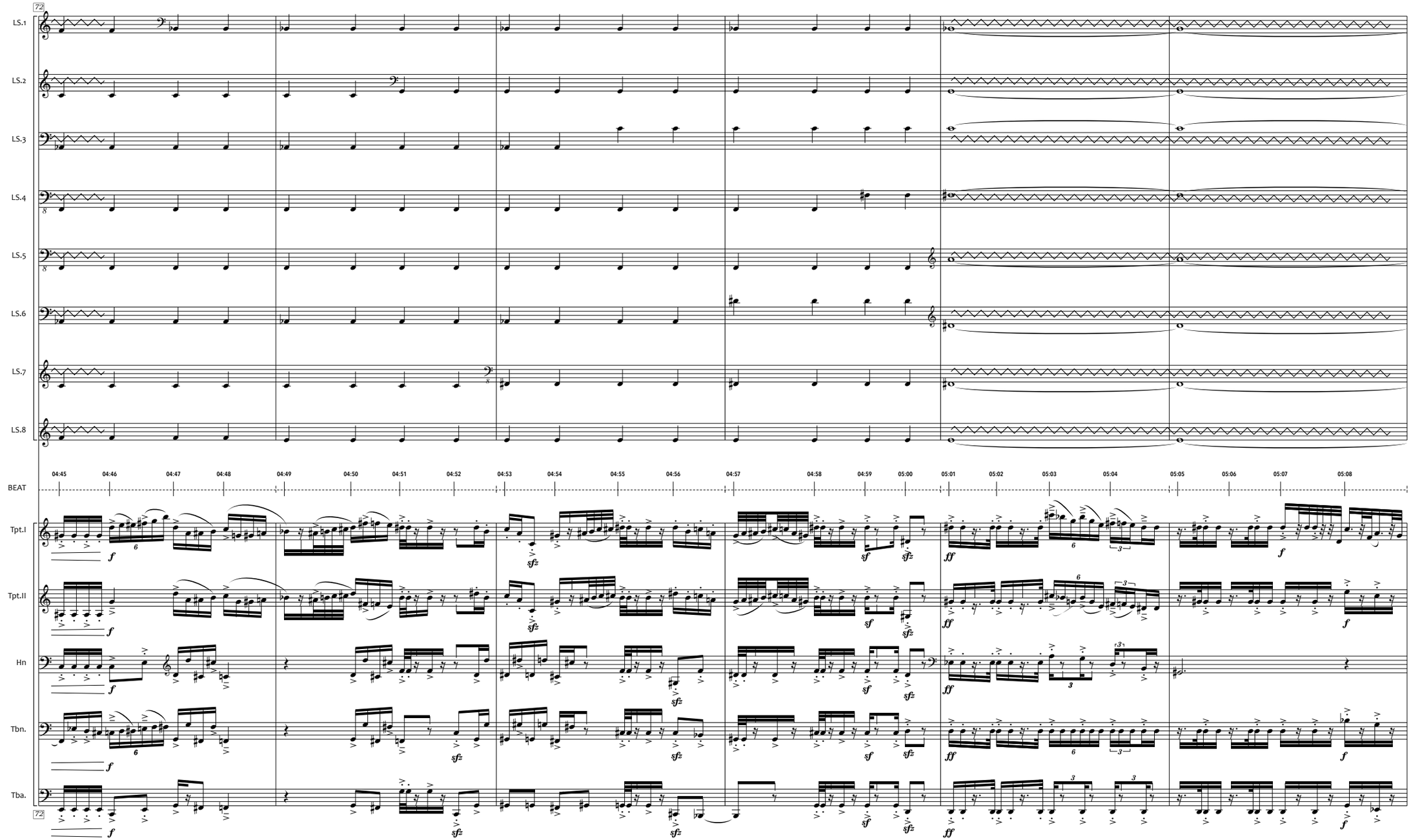
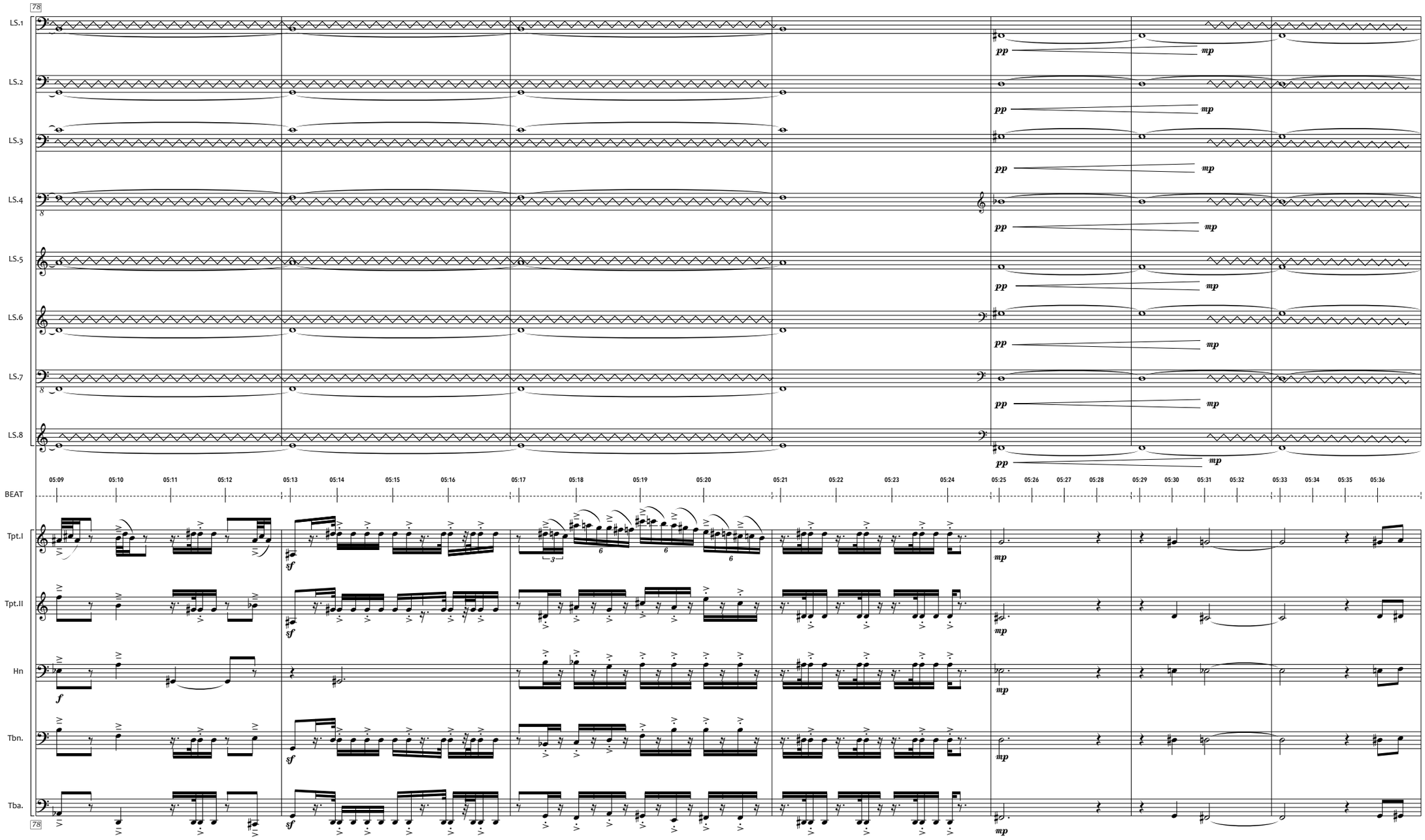
02:46
02:47
02:48
02:49
02:50
02:51
02:52
02:53
02:54
02:55
02:56
02:57
02:58
02:59
03:00
03:01
03:02
03:03
03:04
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
mf
mp
38

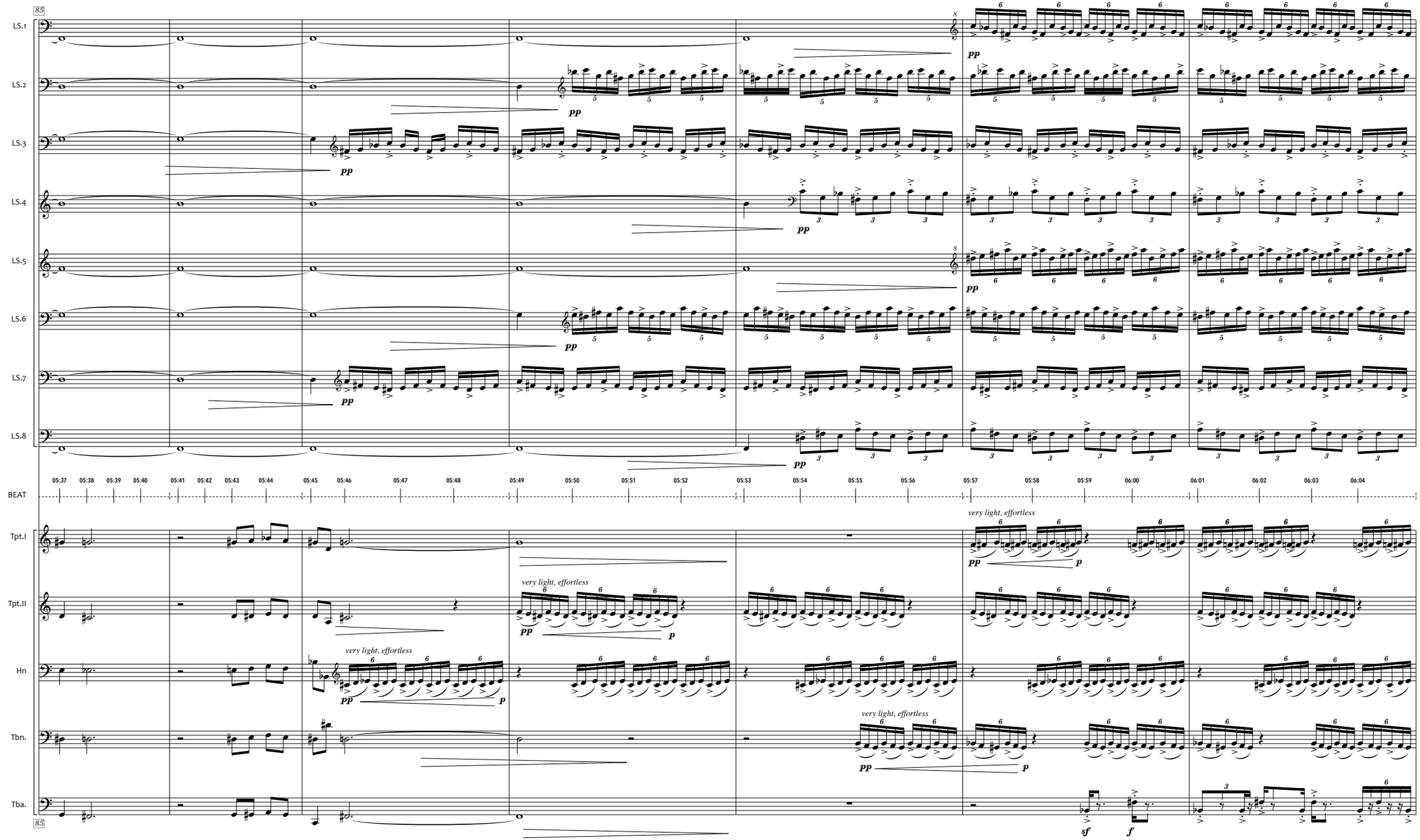

47
LS.1
LS.2
LS.3
LS.4
LS.5
LS.6
LS.7
LS.8
pp
BEAT
03:05 03:06 03:07 03:08 03:09 03:10 03:11 03:12 03:13 03:14 03:15 03:16 03:17 03:18 03:19 03:20 03:21 03:22 03:23 03:24 03:25 03:26 03:27 03:28 03:29 03:30 03:31 03:32 03:33 03:34 03:35 03:36 03:37 03:38 03:39 03:40
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
p
mp
mf
47

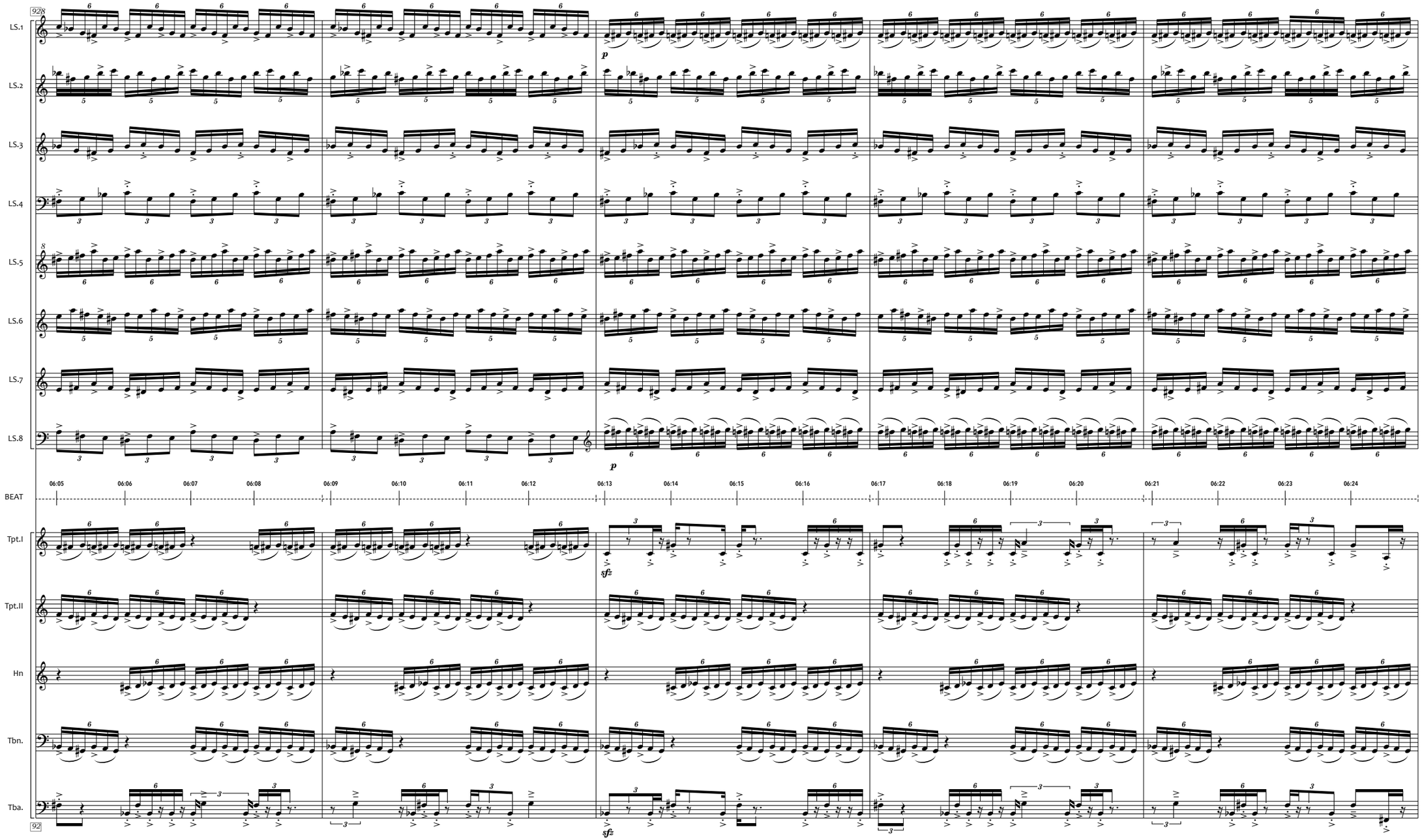

56
LS.1
LS.2
LS.3
LS.4
LS.5
LS.6
LS.7
LS.8
mp
pp
mf
BEAT
03:41 03:42 03:43 03:44 03:45 03:46 03:47 03:48 03:49 03:50 03:51 03:52 03:53 03:54 03:55 03:56 03:57 03:58 03:59 04:00 04:01 04:02 04:03 04:04 04:05 04:06 04:07 04:08 04:09 04:10 04:11 04:12
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
espressivo
normal
dolcissimo
56


64
LS.1
LS.2
LS.3
LS.4
LS.5
LS.6
LS.7
LS.8
pp
BEAT
04:13
04:14
04:15
04:16
04:17
04:18
04:19
04:20
04:21
04:22
04:23
04:24
04:25
04:26
04:27
04:28
04:29
04:30
04:31
04:32
04:33
04:34
04:35
04:36
04:37
04:38
04:39
04:40
04:41
04:42
04:43
04:44
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
normal
p
64


72
LS.1
LS.2
LS.3
LS.4
LS.5
LS.6
LS.7
LS.8
BEAT
04:45
04:46
04:47
04:48
04:49
04:50
04:51
04:52
04:53
04:54
04:55
04:56
04:57
04:58
04:59
05:00
05:01
05:02
05:03
05:04
05:05
05:06
05:07
05:08
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
72


78
LS.1
LS.2
LS.3
LS.4
LS.5
LS.6
LS.7
LS.8
pp
mp
BEAT
05:09
05:10
05:11
05:12
05:13
05:14
05:15
05:16
05:17
05:18
05:19
05:20
05:21
05:22
05:23
05:24
05:25
05:26
05:27
05:28
05:29
05:30
05:31
05:32
05:33
05:34
05:35
05:36
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
sf
f
mp
78


85
LS.1
LS.2
LS.3
LS.4
LS.5
LS.6
LS.7
LS.8
pp
BEAT
05:37 05:38 05:39 05:40 05:41 05:42 05:43 05:44 05:45 05:46 05:47 05:48 05:49 05:50 05:51 05:52 05:53 05:54 05:55 05:56 05:57 05:58 05:59 06:00 06:01 06:02 06:03 06:04
Tpt.I
Tpt.II
Hn
Tbn.
Tba.
very light, effortless
pp
p
sf
f
85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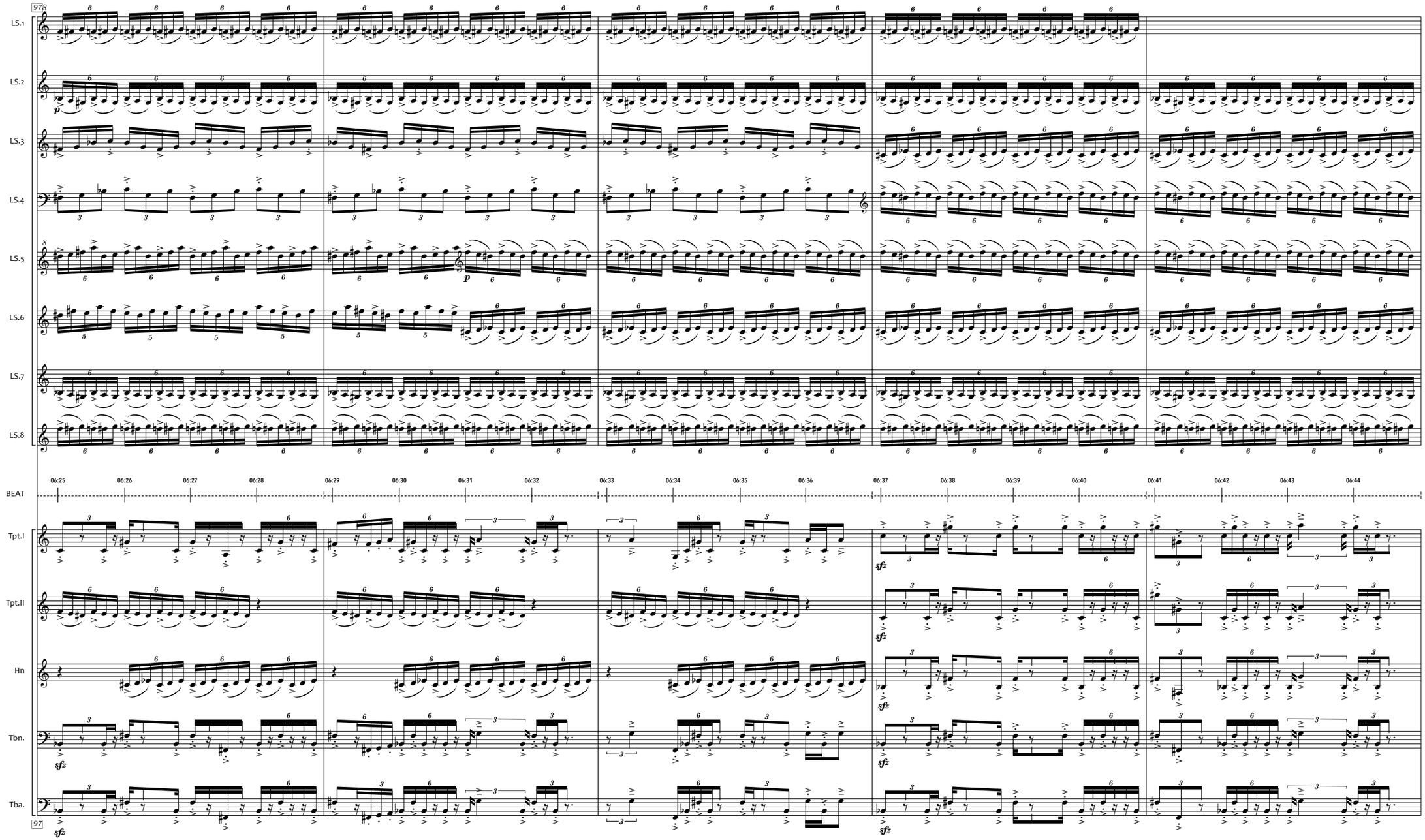
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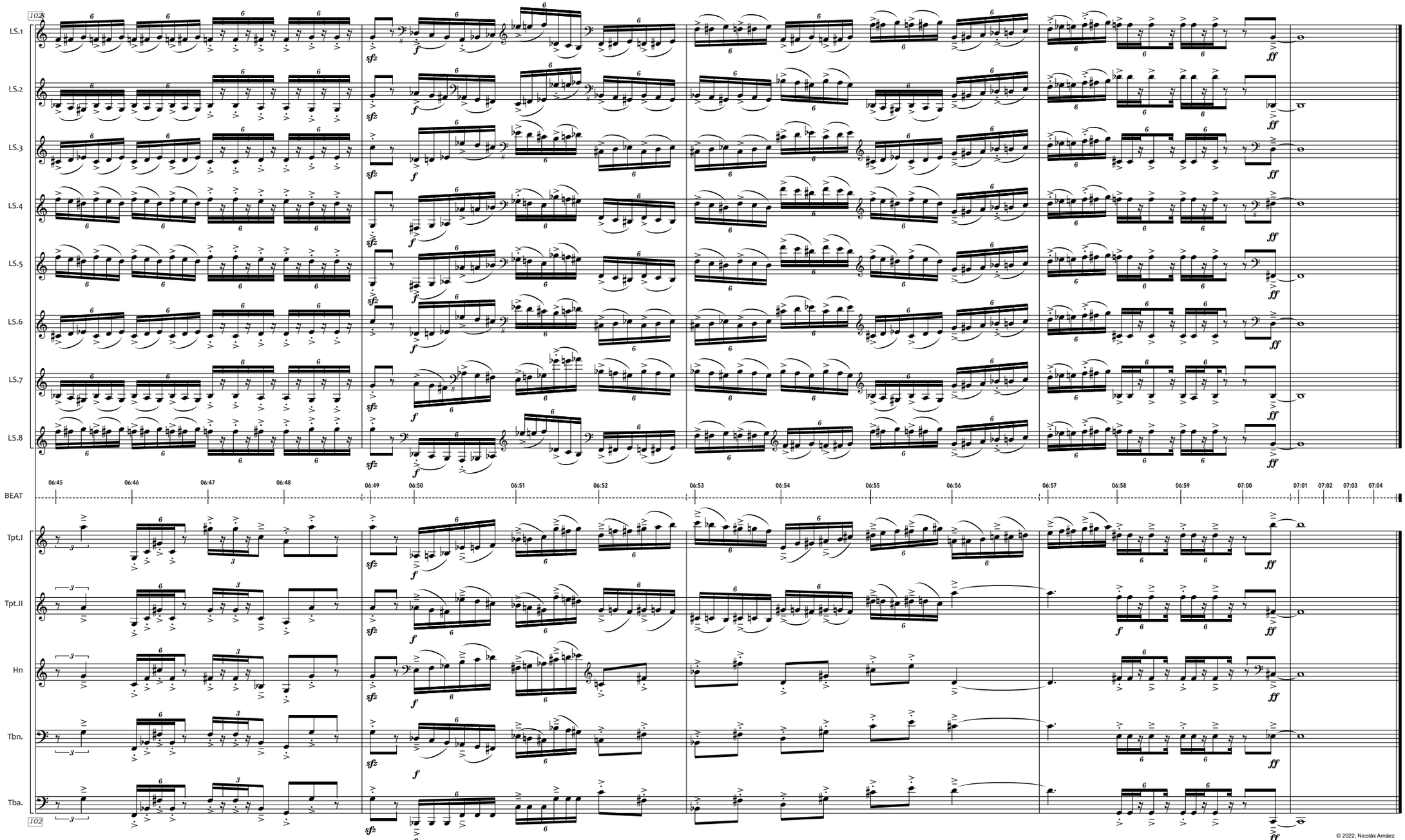

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