

ECSTATIC WATERS (version 2.0.1)
TECHNICAL INSTRUCTIONS AND TIPS
February 2017

QUESTIONS: info@stevenbryant.com

REHEARSAL AND PERFORMANCE

Triggering the Cues:

In Ableton Live, you can (and should) simply press keys on the keyboard to trigger each cue, instead of using the mouse to click on the Scene arrows. I've pre-assigned the numbers across the top of the keyboard to correspond with each cue number (i.e. 1 is CUE 1 in the score, 2 is CUE 2, etc.). NOTE: 0 = CUE 10, q = CUE 11, w = CUE 12.

Here's a list of each cue, and exactly where it starts (i.e. when to press the corresponding trigger). Unless otherwise noted, the cue begins on the downbeat of the bar.

RESET EVERYTHING: "l" (letter L) - use this anytime you stop in the middle of rehearsal, and at the beginning of every performance. This is better than using the Space Bar (which will stop the playback, but when you restart, can cause unpredictable behavior).

CLICK TRACK TEST - there is no letter assigned to this cue - simple click on the arrow next to the words. This is for use just before the performance so the conductor can be assured the click track and earpiece is functioning correctly. Press the RESET (above) after you do this test in performance.

CUE 1: m. 204 - press "1"

CUE 2: m. 255 - "2"

CUE 3: m. 302 - "3"

CUE 4: m. 332 - "4"

CUE A (activate Clar. mic): m. 395 (beginning of Mvt. IV, just a fraction of a second before the solo Clar. begins to play) - press "a"

CUE 5: m. 438 - "5"

CUE 6: m. 491, BEAT 3 - "6"

CUE 7: m. 494, BEAT 3 - "7"

CUE 8: m. 497, BEAT 3 - "8"

CUE 9: m. 508, BEAT 3 - "9"

CUE 10: m. 510, BEAT 3 - "0" (zero)

CUE 11: m. 513, BEAT 3 - "q"

CUE 12: m. 517, BEAT 3 (this is the final chord) - "w"

In rehearsal, the conductor can start at any rehearsal mark in the score. The Live set has extra cues at each of these points, labeled with the measure number. I've pre-assigned trigger keys (letters on the keyboard) to some of these spots, though you are

welcome to change them to whatever you wish, or simply use the mouse to click those.

IF YOU STOP IN THE MIDDLE OF ANY CUE DURING REHEARSAL, PRESS "L" TO RESET EVERYTHING BEFORE CONTINUING.

NOTE: If you use the mouse / trackpad to click cues, you **MUST** click in the right column ("**Master**") **ONLY**. If you click on any of the other columns, only that track will activate, and the other tracks will not be audible (such as the click track).

Here's what the Live set will look like when you open it (except without the big red messages):

Ecstatic Waters PERFORMANCE 2.0 - BAND VERSION [Ecstatic Waters ELECTRONICS 2.0 - BAND VERSION]

TAP 120.00 III 4 / 4 0% None → 1. 1. 1 | 1. 1. 1 0. 1. 0 KEY MIDI 4% D

1	2	3	4	5	6	7	8	9	CLICK - VOICE 1	CLICK 1.2	CLICK 2.0	Clarinet	Master
CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m204 CL	CUE1 m211	CUE1 m211	Trk Vol 0	RESET EVERYTHING 120BPM 4.4 - 1 CLICK TRACK / IN-EAR TEST
CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CLICK VOX 204	CLICK 204	CUE1 m202	Trk Vol 0	CUE 1 -- Mvt. II 204 (120BPM) - 1
CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CLICK VOX 206	CLICK 206	CUE1 m204	Trk Vol 0	206 (120BPM)
CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CLICK VOX 207	CLICK 207	CUE1 m205	Trk Vol 0	207 (120BPM)
CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CLICK VOX 213	CLICK 213	CUE1 m211	Trk Vol 0	213 (120BPM)
CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CUE1 m	CLICK VOX 233	CLICK 233	CUE1 m231	Trk Vol 0	233 (120BPM)
CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CLICK VOX 258	CLICK 258	CUE2 m253	Trk Vol 0	CUE 2 -- 255 (138BPM) - 2
CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CLICK VOX 257	CLICK 257	CUE2 m255	Trk Vol 0	257 (138BPM)
CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CLICK VOX 259	CLICK 259	CUE2 m257	Trk Vol 0	259 (138BPM)
CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CLICK VOX 267	CLICK 267	CUE2 m265	Trk Vol 0	267 (138BPM)
CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CLICK VOX 273	CLICK 273	CUE2 m271	Trk Vol 0	Mvt. III 273 (138BPM)
CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CUE2 m	CLICK VOX 282	CLICK 282	CUE2 m	Trk Vol 0	282 (138BPM)
CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CLICK VOX 302	CLICK 302	CUE3 m300	Trk Vol 0	CUE 3 -- 302 (138BPM) - 3
CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CLICK VOX 304	CLICK 304	CUE3 m302	Trk Vol 0	304 (138BPM) - c
CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CUE3 m	CLICK VOX 315	CLICK 315	CUE3 m313	Trk Vol 0	315 (138BPM)
CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CLICK VOX 332	CLICK 332	CUE4 m330	Trk Vol 0	CUE 4 -- 332 (138BPM) - 4
CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CLICK VOX 334	CLICK 334	CUE4 m332	Trk Vol 0	334 (138BPM) - v
CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CLICK VOX 343	CLICK 343	CUE4 m341	Trk Vol 0	343 (138BPM)
CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CLICK VOX 353	CLICK 353	CUE4 m351	Trk Vol 0	353 (138BPM) - t
CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CLICK VOX 363	CLICK 363	CUE4 m361	Trk Vol 0	363 (138BPM)
CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CLICK VOX 371	CLICK 371	CUE4 m369	Trk Vol 0	371 (138BPM) - y
CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CLICK VOX 378	CLICK 378	CUE4 m376	Trk Vol 0	378 (138BPM) - u
CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CUE4 m	CLICK VOX 390	CLICK 390	CUE4 m388	Trk Vol 0	390 (138BPM) - i
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLK VOX	CUES CLIC	CUES CLIC	Trk Vol 100%	CUE A -- 394 CLAR FX - ACTIVATE (58BPM) - a
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLK VOX	CUES CLIC	CUES CLIC	Trk Vol 100%	CLARINET PANIC (mutes Clar) - s
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLK VOX	CUES CLIC	CUES CLIC	Trk Vol 100%	CUE B (OPT TEMPO CUE FOR COND q=58)
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLK VOX	CUES CLIC	CUES CLIC	Trk Vol 100%	CUE 5 -- Mvt. IV 436 (58BPM) - 5
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLK VOX	CUES CLIC	CUES CLIC	Trk Vol 100%	440 (58BPM)
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLK VOX	CUES CLIC	CUES CLIC	Trk Vol 100%	446 (58BPM)
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLK VOX	CUES CLIC	CUES CLIC	Trk Vol 0%	452 (58BPM) - f
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLK VOX	CUES CLIC	CUES CLIC	Trk Vol 0%	460 (58BPM) - g
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLK VOX	CUES CLIC	CUES CLIC	Trk Vol fade in 4	469 (58BPM)
CUE6 A	CUE6 B	CUE6 C	CUE6 D	CUE6 E	CUE6 F	CUE6 G	CUE6 H	CUE6 I	CUE6 J	CUE6 K	CUE6 L	Trk Vol 75%	CUE 6 -- Mvt. V 491 beat 3 (56BPM) - 6
CUE7 A	CUE7 B	CUE7 C	CUE7 D	CUE7 E	CUE7 F	CUE7 G	CUE7 H	CUE7 I	CUE7 J	CUE7 K	CUE7 L	Trk Vol 100%	CUE 7 -- 494 beat 3 (56BPM) - 7
CUE8 A	CUE8 B	CUE8 C	CUE8 D	CUE8 E	CUE8 F	CUE8 G	CUE8 H	CUE8 I	CUE8 J	CUE8 K	CUE8 L	Trk Vol 100%	CUE 8 -- 497 beat 3 (56BPM) - 8
CUE9 A	CUE9 B	CUE9 C	CUE9 D	CUE9 E	CUE9 F	CUE9 G	CUE9 H	CUE9 I	CUE9 J	CUE9 K	CUE9 L	Trk Vol 100%	CUE 9 -- 508 beat 3 (56BPM) - 9
CUE10 A	CUE10 B	CUE10 C	CUE10 D	CUE10 E	CUE10 F	CUE10 G	CUE10 H	CUE10 I	CUE10 J	CUE10 K	CUE10 L	Trk Vol 100%	CUE 10 -- 510 beat 3 (56BPM) - 0
CUE11 A	CUE11 B	CUE11 C	CUE11 D	CUE11 E	CUE11 F	CUE11 G	CUE11 H	CUE11 I	CUE11 J	CUE11 K	CUE11 L	Trk Vol 100%	CUE 11 -- 5103 beat 3 (56BPM) - q
CUE12 A	CUE12 B	CUE12 C	CUE12 D	CUE12 E	CUE12 F	CUE12 G	CUE12 H	CUE12 I	CUE12 J	CUE12 K	CUE12 L	Trk Vol fade out	CUE 12 -- 517 beat 3 (56BPM) - w
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CLICK VOX 440	CUES CLIC	CUES CLIC	Trk Vol 100%	OLD FILES - DO NOT USE
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CLICK VOX 442	CLICK 442	CUES CLIC	Trk Vol 100%	CUE 5 -- Mvt. IV 436 (60BPM) - 5
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CLICK VOX 448	CLICK 448	CUES CLIC	Trk Vol 100%	440 (60BPM) - b
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CLICK VOX 454	CLICK 454	CUES CLIC	Trk Vol 100%	446 (60BPM)
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CLICK VOX 462	CLICK 462	CUES CLIC	Trk Vol 0%	452 (60BPM)
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CLICK VOX 471	CLICK 471	CUES CLIC	Trk Vol 0%	460 (60BPM)
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLIC	CUES CLIC	CUES CLIC	Trk Vol fade in 4	469 (60BPM)
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLIC	CUES CLIC	CUES CLIC	Trk Vol 100%	MVT IV VERSION 2 q= 58 - 60 - 58
CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUE5 m	CUES CLIC	CUES CLIC	CUES CLIC	Trk Vol 100%	CUE 5 -- Mvt. IV 436 (58BPM) - 5

A. From No Input | A. To Master | CUE Out 12 | Master Out 12

1 2 3 4 5 6 7 8 9 10 11 12 13

Levels:
 Depending on the hall, the master output level to the house will need to be adjusted at certain points. The overall goal is to maintain a seamless blend of the electronics and

wind ensemble. In particular, the levels will need to be brought down a considerable amount for CUE 1 (Mvt. II) and CUES 6-12 (Mvt. V).

The Clarinet mic is automatically controlled by the Live set, so there should be no need to mute or unmute it during performance, except as noted in CUE A. In rehearsal, if you stop at any point during Mvts IV or V, the Clar. mic will mute. Make sure you press "A" again when start again in these movements. This only applies to rehearsal.

SETUP:

Macintosh (I use a MacBook Pro 2.66 GHz)

Audio Interface (I use a MOTU Ultralite or MOTU 4Pre): I recommend and use MOTU interfaces, though many others work fine. It needs 1 channel input (Clarinet), and 3 output channels (Left, Right, Click).

In-ear monitor: for conductor. If this has two earphones, make sure the unused side is taped up and muffled in some fashion, otherwise the audience will be able to hear the click in the soft sections. This can be wireless or wired - whichever you prefer.

Mixer: I recommend the sound output from the audio interface is routed through the mixer into the PA system, so that levels can be controlled from there instead of directly in the laptop.

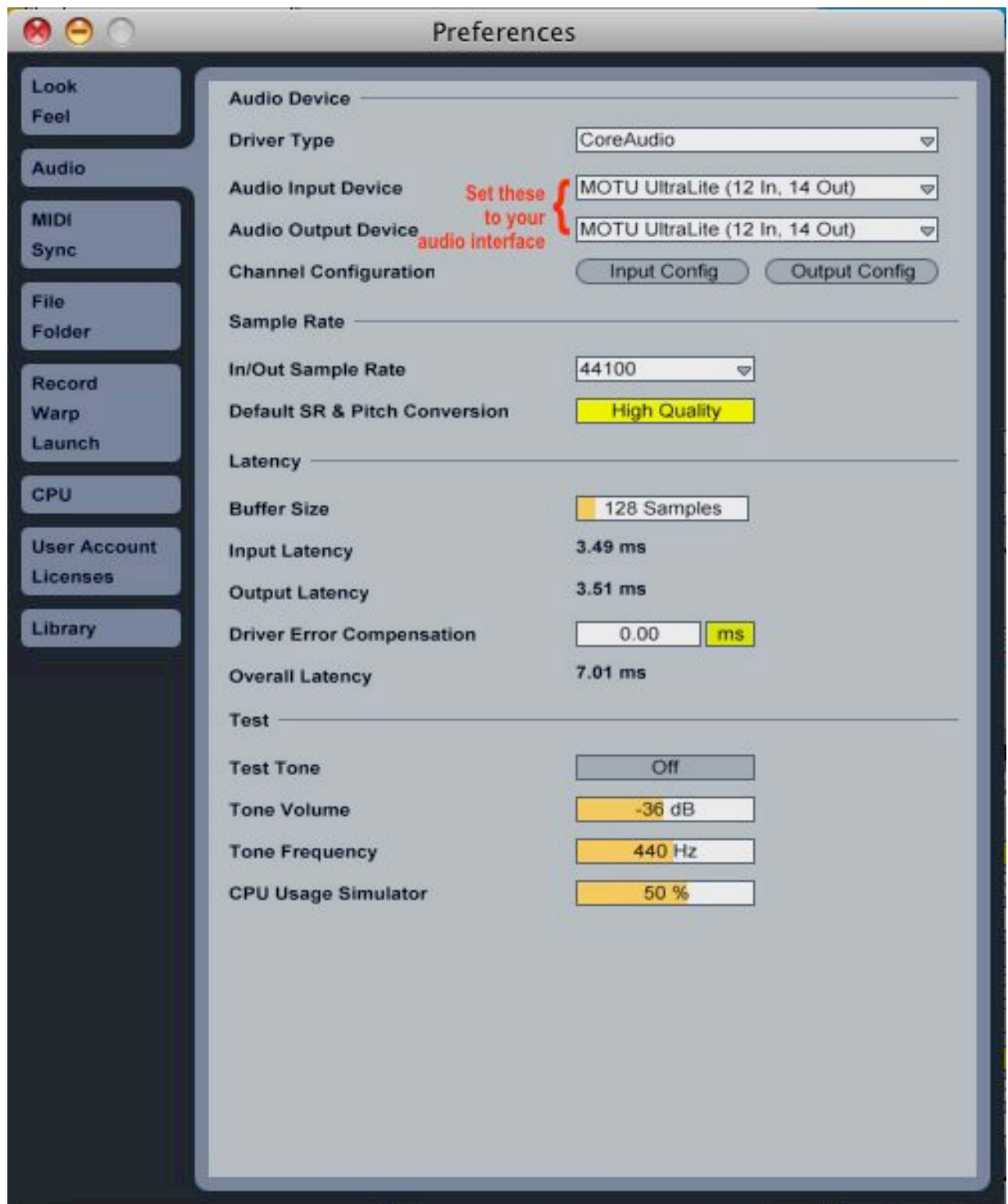
Extra Equipment:

- 1) Small table that can fit over the seats in the audience - wide enough to hold score, laptop, and interface
- 2) Stand light(s)
- 3) Power strip(s)
- 4) A QUIET score - one that you can turn the pages without making much noise. Comb binding is usually too loud, especially in Mvt. V. There is PDF of the score included which you may print on 11x17, landscape, double-sided, and fold and staple. This is what I use in performance.

Ableton Live:

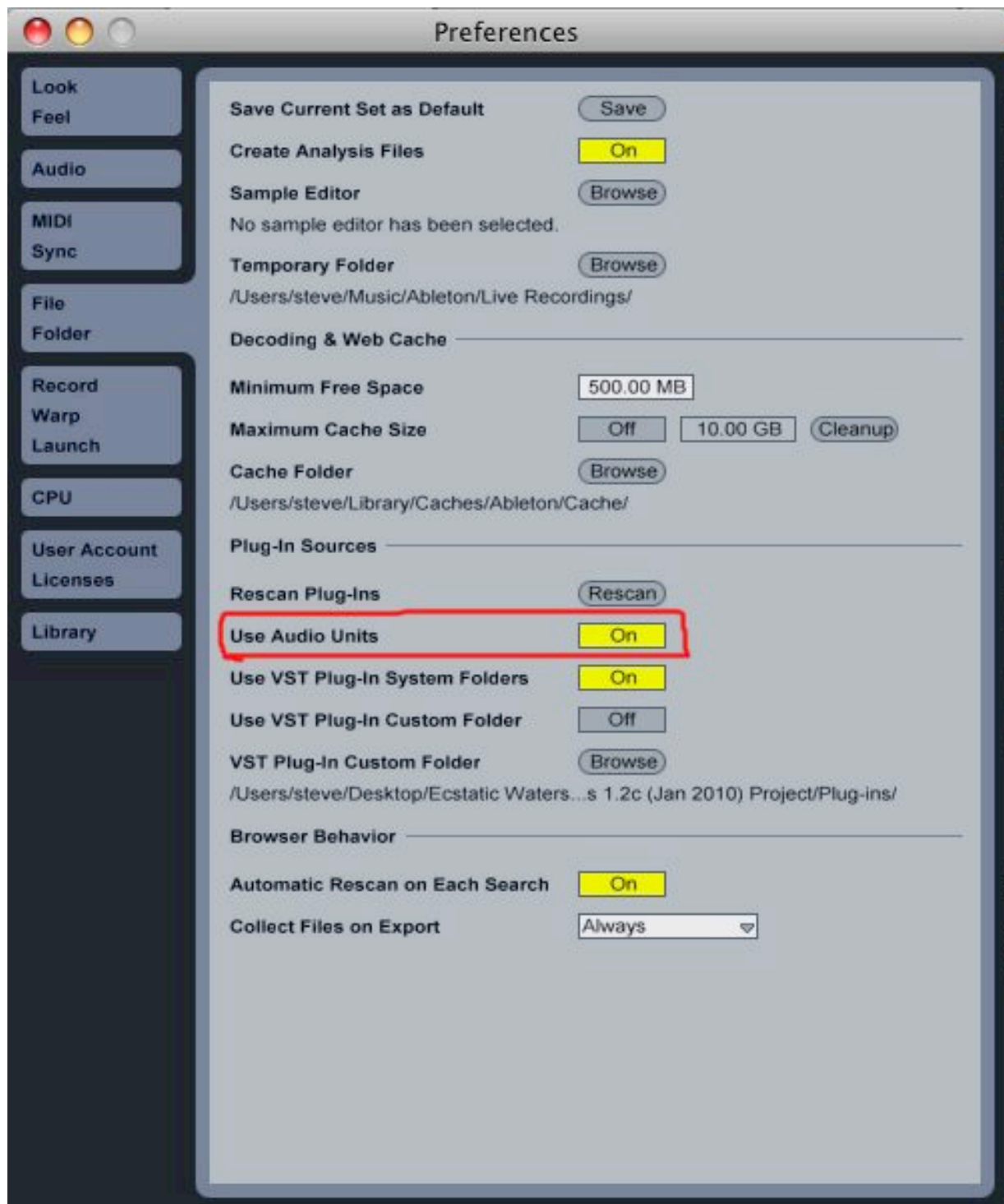
Note, the demo version of Live will run for 14 days, after which saving will be disabled. The Demo version works perfectly fine in performance, so there's no need to purchase the software. If you do not own or plan to purchase Live, I suggest you set up the audio interface and channels how you plan to use them in performance, and save it during the Demo period. Otherwise, you will have to reset the interface settings and channels each time you run the program before rehearsal or performance.

Depending on the interface you use (such as MOTU Ultralite, MOTU 828, M-AUDIO 410, etc.), you will need to set Live to use that particular device to send and receive audio. Do this in the Live Preferences window. Choose Audio, and you'll see this:



Plugin Installation:

Install the included Buffer Override plugin. This is one of the effects on the Clarinet channel. You will need to open Live's Preferences window, and turn on "**Use Audio Units**" (see screenshot below):



Mixer / Laptop Placement:

It's usually best to have three (or at least 2) people sitting side-by-side in the middle of the audience with the mixer, laptop, and score. If the mixer and table won't fit in the middle, the setup can work off to one side. In my experience, it's best to have 1 person running the sound, 1 person triggering the cues on the laptop, and 1 person following the score as an assistant to the trigger person. I often trigger the cues and adjust the

mixer levels myself in performance, as long as I have someone following the score next to me so I don't have to worry about precisely where in the music we are.

Speaker Placement:

Do NOT use the house system, unless the speakers happen to be *very* close to the ensemble. In my experience, most house speakers are either embedded far to the sides of the stage, or high above it. The speakers must be as close to the sides of the ensemble as possible. There should be no audible, physical separation between electronics and the band. Depending on the hall, the speakers can be placed behind the ensemble (i.e. the back corners of the stage, but not too far from the group). I've found that the best placement varies GREATLY from hall to hall, and I strongly suggest you budget a little rehearsal time in the hall to allow for moving the speakers to different positions for comparison. The overriding goal is to seamlessly mix the band and electronics - use your ears to find the best mesh and blend.

Subwoofer:

The subwoofer is **NOT** optional. In previous performances, we've used two subs with the monitors stacked on top of them, though of course a single sub somewhere to the side or behind the band could also work.

NEW in version 2.0: There is NO SEPARATE SUB CHANNEL anymore. The main stereo mix contains the full frequency spectrum, and you should let your amps handle the crossover to the subwoofer.

In-ear monitor for the conductor:

An in-ear monitor for the conductor is required. It may be wireless or wired - whichever you prefer. There are two channels in the Live set that feed this - the click track (which consists ONLY of clicks), and a voice track that speaks selected measure numbers (usually the rehearsal numbers in the score). This is ALL the conductor will have in his/her monitor - none of the electronics sounds the audience hears will be audible in the conductor's earpiece. If this has two earphones, make sure the unused side is taped up and muffled in some fashion, otherwise the audience will be able to hear the click in the soft sections.

Clarinet Mic routing

Use a very directional mic to block out surrounding sounds, and place as close to the middle/upper barrel of the clarinet as is comfortable for the player. The part only consists of high-register material, so there's no need to try and capture the lower frequencies - this is NOT about capturing the beautiful, full tone of the Clarinet. The resulting effect will be random, stuttering, bubbling bursts of sound. It is NOT continuous, and should act as a subtle "decoration" of the acoustic solo. Sort of a less predictable delay/reverb.

NO dry Clar. signal should pass through to the house - ONLY the bubbling effect should be heard in the monitors.

This effect begins at the beginning of Mvt. IV with Cue A (which simply unmutes the Clar. mic), and stays active throughout most of the remainder of the piece. The mic level and muting is controlled automatically from that point onward, and will be automatically muted at the end of the piece.

Note: previous versions of the piece used microphones on the Bassoons. This is no longer the case - please disregard any information about that from older scores.

Backup system:

In performance, I always keep a second laptop and audio interface booted and wired into the mixer as a backup. I STRONGLY encourage you to do this. That way, if something happens in performance, you can quickly switch to the other laptop for the next cue. If I am in attendance at the performance, I will require this. I usually bring my own laptop and interface, which can be used as the backup system if necessary.