

Penelope (sextet version)
by Sarah Kirkland Snider
Electronics Guide (Michael Hammond, 2019)

EQUIPMENT LIST

To perform the Electronics part for *Penelope* requires the following (or similar) equipment:

- One (1) laptop equipped with Ableton Live 9 (or higher)
- One (1) Audio interface with at least 8 outs
- One (1) M-Audio Trigger Finger MIDI device and USB cable
- Three (3) Behringer MicroAMP HA400 Headphone Amps
- Twelve (12) in-ear earbuds (such as Panasonic RP-HJE120-PPK)
- Three (3) TRS male to 2xTS male 1/4" cables (such as Hosa model STP203)
To connect from interface to headphone amps – 1 meter is sufficient
- Twelve (12) TRS male 1/4" to female 1/8" (such as Hosa model MHE325)
To connect from headphone amps to earbuds
- Additional headphone extension cables as needed (Hosa model MHE125)

THE ELECTRONICS PART

The electronics component consists of two different elements: (1) sound design -- which includes ambient and processed sounds that supplement the live performance and in some cases act as connecting material between movements of the song cycle, and (2) pre-recorded background vocal tracks.

In order to synchronize these elements with the live ensemble, eight of the movements utilize a click track (The Stranger, This is What You're Like, The Lotus Eaters, Circe and the Hanged Man, Home, Calypso, Baby Teeth, and As He Looks Out to Sea). These are the movements that include pre-recorded background vocals. For the remainder of the movements, the electronics elements are launched dynamically by the laptop performer.

It is best for the laptop performer to be set up onstage alongside the acoustic ensemble. Depending on the arrangement, it is usually sufficient to run the click to the conductor, drums, guitar, bass, and harp (in which case, fewer earbuds, cables, and headphone amps will be needed). However, it is usually best to be prepared to run the click to additional performers if requested. You might consider encouraging ensemble members to bring their own earbuds.

It is important to be sure conductor is aware of the click track well in advance of the performance.

RUNNING THE SOFTWARE

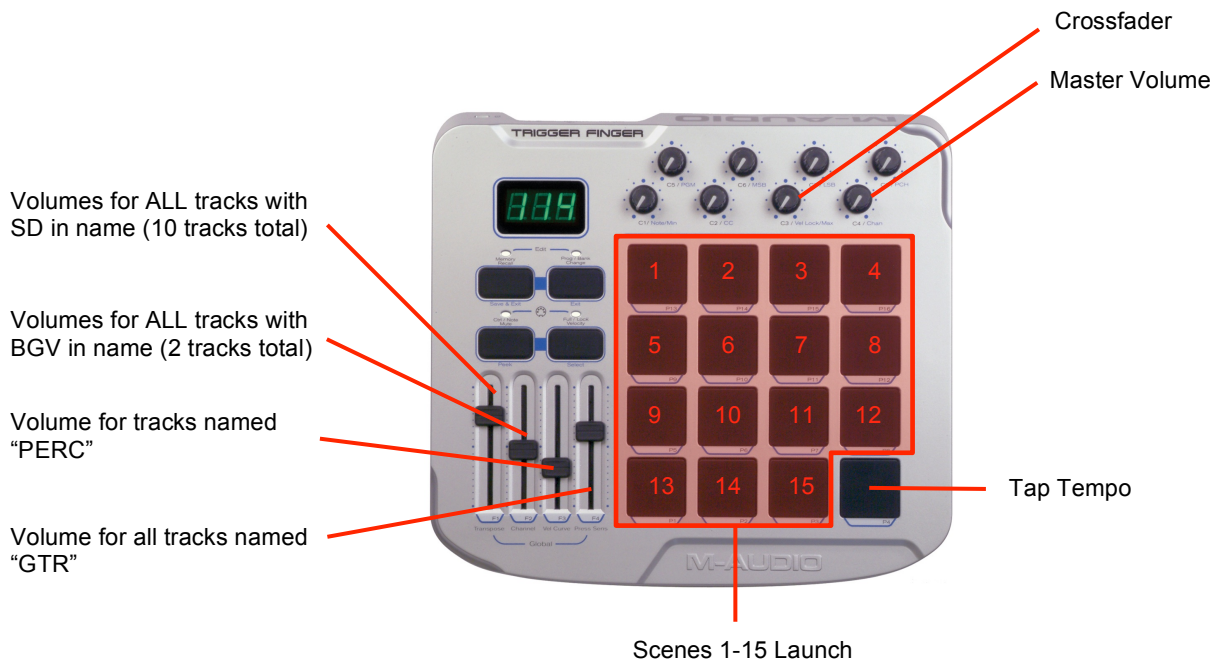
After you have opened the Ableton file, you will need to set up your Trigger Finger device.

First, plug in the Trigger Finger to your laptop, then go to *Live > Preferences > MIDI/Sync*. Find the Trigger Finger input and turn ON "Track" and "Remote" options. Turn OFF "Sync"

Once you've done that, you will need to set up the MIDI mappings in the Live set. It's possible your Trigger Finger will already be mapped to the settings below. Test your device before re-mapping.

Use the MIDI button in the top right hand corner of the Ableton set to turn on MIDI map mode.

Map the following controls to the following parameters in Live:



Once you have completed mapping the Trigger Finger, print the 3 part sheets included below. You can place these sheets on top of your Trigger Finger and use it as a guide for when to launch the appropriate clips. **IMPORTANT:** when performing movements 1-6, be sure to SOLO the group "Mvts 1-6" in Ableton PLUS the three CLICK tracks to the right of the first group (the outputs for the click tracks will need to be routed to the appropriate outs on your audio interface). Likewise, whenever you change part sheets, SOLO the next group ("Mvts 7-14") of tracks + the three click tracks to the right of the group.

You will need to mix the electronics and background vocals to blend with the live performers. Use the knobs and faders on the Trigger Finger to mix the sounds dynamically. Be aware of which tracks are playing so you know which faders to use.

On some of the parts, you will notice a square with a letter (A or B). This indicates where the Crossfade knob should be turned. A = all the way to the left. B = all the way to the right. To ensure smooth transitions, fade between A and B over the course of 1-2 seconds (unless noted otherwise in your part).

Click tracks enter where indicated for scenes 1-15. For rehearsal marks, use scenes 17 and later. These will enter one measure before the rehearsal mark, using the preceding tempo and time signature.

A

1. *Stranger* Click

m. 10 – beat 1
(Reh Mark 1)

... *Stranger* end

m. 102 – b. 1

B

2. *TIWYL* Click

2 bars before m. 1

After launching click,
crossfade to B gradually
over 7 seconds. Leave
at B for duration of mvt.

A

3. *Honeyed Fruit*

m. 1 – b. 1

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B

Honeyed cont'd

m. 3 – b. 1

A

Honeyed cont'd

m. 5 – b. 1

B

Honeyed cont'd

m. 7 – b. 1

4. *Lotus* Click

2 bars before
m. 1

Mvts 1-6:

1. The Stranger
2. This Is What You're Like
3. Honeyed Fruit
4. The Lotus Eaters*
5. Nausicaa
6. Circe and the Hanged Man

A

5. *Nausicaa*

Sound Design intro
6 seconds before m. 1
beat 1 (timing
approximate)

B

Nausicaa cont'd

m. 4 – b. 3

A

Nausicaa cont'd

m. 11 – b. 3

B

Nausicaa cont'd

m. 15 – b. 1

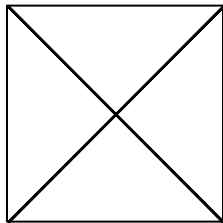
* As an alternative, if the ensemble or conductor prefers, click may be triggered at measure 20 in Lotus Eaters (one bar before Rehearsal Mark W). Simply use the Ableton scene for Rehearsal Mark W. (You may want to copy/paste the clips from this scene into scene 8 in this case).

A

Nausicaa cont'd

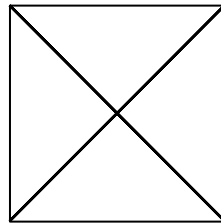
m. 20 – b. 3

Slowly fade out
beginning at m. 26



6. *Circe* click

2 bars before
m. 1



A

7. *I Died*
 m. 2 – b. 1

B

I Died cont'd
 m. 6 – b. 1

A

I Died cont'd
 m. 14 – b. 1
 Slowly crossfade from
 B to A, over course of
 approx. 7 seconds

B

8. *Home* Click
 8 eighth notes
 before m. 1

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10. *Calypso*
 Click
 2 bars before
 measure 1

B

11. *And Then...*
 m. 1 – b. 1

A

And Then...
 cont'd
 m. 5 – b. 1

B

And Then...
 cont'd
 m. 9 – b. 1

Mvts 7-14:

- 7. *I Died* of Waiting
- 8. *Home*
- 9. *Dead Friend* (TACET)
- 10. *Calypso*
- 11. *And Then You Shall Be
 Lost Indeed*
- 12. *Open Hands*
- 13. *Baby Teeth, Bones, and
 Bullets*
- 14. *As He Looks Out To Sea*

A

And Then...
 cont'd
 m. 13 – b. 1

B

And Then...
 cont'd
 m. 17 – b. 1

A

And Then...
 cont'd
 m. 21 – b. 1

B

And Then...
 cont'd
 m. 25 – b. 1

13. *Baby Teeth*
 Click
 m. 20 – b. 1
 (Reh Mark 77)

14. *As He Looks*
 Click
 8 eighth notes
 before m. 1

