


Playback

Samples – available as 92 AIFF tracks loaded into QLab for Mac – are cued by events in the score, not the other way round, although in a number of cases the sample will include pitch cues for the chorus or soloists.

Samples are triggered from a laptop, always on downbeats

 **2.13 (hiss) C.5"** indicates the triggering of a sample, the movement number, the number of the sample, the kind of sound that will initially be heard, and its duration

Looping Pedals

The pedal used for composition was the **Electro-Harmonix 720 Stereo Looper**, but any pedal with at least three loop banks and half-speed and reverse functions may be used. Indications in the score for the **Electro-Harmonix 720** are as follows:

BANK 0 BANK 1 BANK 2	select the indicated bank
RECORD ▼	record LOOP
▲ STOP	stop recording and/or playing LOOP
PLAY ▽	play LOOP
RECORD OVERDUB ▼	play LOOP and overdub
PLAY ▽	
RECORD OVERDUB ▼	overdub on already playing LOOP
STOP OVERDUB ▼	stop recording, allowing LOOP to continue
PLAYBACK continues ↔	
▲ ERASE BANK –	erase LOOP on specified bank
<i>fade in</i> <i>fade out</i>	using Pedal Level control
↻ ↻ REVERSE FORWARD	press designated button
◁ ▷ HALF NORMAL SPEED SPEED	press designated button

None of the loops in this work rely upon precision timing for their effect. Triggered events are all indicated as starting on a downbeat or at the very end of a measure, however the kind of micro-delays and/or anticipations to be expected when triggering a number of mechanical switches in sequence are welcome, and the slight variations that these will create in the loops themselves is desired.

Microphones

The Chorus should be set up in three blocks, each with its own microphone, stand, and looping pedal: Sopranos to one side; Altos to the other; Tenors and Basses together facing front. Microphone placement will depend upon the forces and the circumstances, but the use of cardioid microphones is recommended. The conductor may choose to utilize the entire section to perform their respective Loops, or, instead, dedicate a smaller subsection positioned in closer proximity to the microphone.