Tubes in Chains

Robert van Heumen 2013
For various amplified and distorted organs, flute with electronics and laptop-instrument.
Length: approx 25'

Tubes in Chains is about restricted tubes. Tubes in organs, the tube that is the flute, the sine tones inside the tubes. Restriction as in a technically limited expressiveness of the organs but also as a restriction forced upon improvisation. Tubes in Chains looks for ways for the organ to break free from its restrictions, to merge the acoustic with the electronic and to apply electronic extension to the organ like it is done with the flute.

This composition uses the Shackle System: a digital cueing systen that will regularly propose new musical sections to the players to play. The proposals will be displayed on an LCD screen visible to the players only. The length of the sections will be somewhat random: some sections will be a bit longer than others . There will be one 'conductor' who can interfere with the system to cancel propositions and to call up new proposals. Each new proposal is counted down in 15 seconds to allow the musicians time to prepare for the new section. The transition to the new section should happen at the count of zero or later. During countdown the current section should still be played. Transitions can be crossfades or hard cuts, this is up to the players. All sections will be played only once and in a specific order. The end will be proposed after the last section is played, which will be after approx 25 minutes. Note: this system is not the Ultimate Ruler, musical decisions always take precedence.

Below a list of the registration of the various organs and a description of the sections, in the order in which they will appear. This includes technical notes meaningfull only to the players, included here for the sake of completeness.

More info:
http://west28.nl/
http://shackle.eu/the-shackle-system/
http://west28.nl/Tubes/

For questions and interest in performing Tubes in Chains please contact robert@west28.nl.

Organ registrations
Sauer base registration: 1,3,5,7,8,12-18
Sauer base assignments:
      pedal: green, grey
      manual I: blue, green, grey
      manual II: blue, white
Molzer registration: 3,4,14,17,20,22,27

1. Bar: drifting drone (length between 2:30 and 3:30)
Sauer starts alone, flute and laptop join when the glissandi aspect is established. Start minimal, build.
Sauer: note C# on manual II, use **motor ab** for down glissandi**,** lowest C C# D D# E on pedal & manual I to help the organ to get rid of the air, possibly distortion
Flute: high sustained sounds, slight pitch modulation *BarGlitch*
Laptop: live sampling Sauer, decimate efx, use LV1.5 & 1.6 with zone 2 & 4 pitchbend and SK prg4 left4

2. Fetter: free and wild (2:30-3:30)
Percussive, leave gaps, staccato. Wait with the real loud stuff until the section Hog-tie.
Sauer: percussive, staccato, leave gaps
Flute: percussive & staccato *FetterRing*
Lp: add noiseFollower effect to Sauer, green4

-- move to chest organ --

3. Trammel: a song (1:00-2:00)
Chest organ: play song with 8vt only, with flute, pause randomly, when paused play with Lp
Flute: play song with chest organ, pause randomly *Kyma tacet*
Lp: add subtle pitchFollower effect to flute and live sample with SK prg4

4. Curb: quiet mechanical (2:00-2:30)
Chest organ (distortion, play with volume on pedal): mechanical, percussive, non-tonal, key clicks
Flute: keyclicks, mechanical *CurbBuzz*
Lp: live sampling and using samples (LV1.8 / LV2.6 / LV2.8) with zone2, joy and decimate effect

5. Bilboes: brooding airy whisper (2:00-2:30)
Chest organ (little bit of distortion): only 8vt, create rhythms with noise with the lowest notes
Flute: start acoustic multiphonics airy, Kyma later *BilboesCloud*
Lp: sampling little organ and flute, whisper samples (blue2.2, blue2.3) with zone3 HPF

-- move to Molzer --

6. Crackdown: David Lynch (1:30-2:00)
Improvise on G7 chord (no 3rd), Lynch Style
Molzer: register 4&5 for manual I (higher notes), 17&27 for pedal, 20 for manual II
Flute: acoustic
Lp: SK prg1 low soft G only

-- move to Sauer --

7. Hog-tie: dirty big sound (1:30-2:30)
Short sounds, frantic, loud, no sustain / Lp interrupts prev section
Sauer: dirty registers
Flute: percussive *HogSaw*
Lp: noiseFollower effect, live sampling Sauer & flute, using samples (LV2.5 / LV2.8 / green8)

-- move to chest organ – switch off walz --

8. Tether: noisy noodle (1:30-2:00)
Chest organ: light doodle over higher part of the keyboard, play with different registers
Flute: flute tacet, *TetherHum* on chest organ
Lp: SK prg4 right 1&2 one octave lower C D F and C+C# D+D# F+F# alternated, starting soft sometimes taking over

-- move to Sauer --

9. Yoke: PJ Harvey (2:30-3:30) -- switch off walz!
Sauer: notated chord progression with different registers
Flute: soft clicks, breathing, soft noise, end π & air, *YokeFormant*
Lp: play samples (blue2.1 zone3 / LV2.1 zone2/4), decimate

-- move to Verschueren organ --

10. Halter: heavy metal drone (1:30-2:00)
Organ ends in one long chord, flute and lp respond to that
Verschueren organ: long notes in Bm, full organ sound
Flute: (switch off Sauer hold!) acoustic in Bm
Lp: SK prg3 Bm (mainly B-D), decimate

Tubes in Chains

Robert van Heumen (c) 2013

Yoke: PJ Harvey

♩ = 100

soft clicks, breathing, soft noise, possibly notes

Sauer organ

Crackdown: David Lynch

Use mainly these notes, not necessarily in this order

Molzer organ

Trammel: a song