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Orchestra layout pdf

In this confinement period, instrumental ensembles do their best to cancel the distance to keep the connection with the public. Every day he sees new musical performances, brought to be in the houses of the instrumentalist. Among them, the Orchestre de Nice revealed the secrets of their interpretation of the famous Bolero of Ravel: "The part of the drum of the lace was recorded and sent to each musician. Then, with headphones in the head or in-ear earphones, everyone added his part on that rhythm wrist. The musicians turned and recorded on their phones; the whole lot was assembled and edited by Patrice Gauchon." Looking at the video, you probably did not miss the slightly unusual positioning of the tools: phagot and violin flanking side by side, the French horn in the foreground. As for the conductor: he is somewhere to the bottom on the right. But to be isolated instances, orchestral block videos all play on particularly atypical orchestral layouts. But in fact, could such a layout be used in a traditional concert? Let's take a look at strange and wonderful layouts through the centuries. Our investigation begins at the end of the 17th century. In this period, the choirs Adrien Willaert or Giovanni Gabrieli take advantage of the architecture of the Basilica of San Marco in Venice to create a new style of composition known as Cori Spezzati, which translates as "cori incagliati". The musicians are dispersed around the various galleries of the building, given to the public a real experience. innovatively, this style of writing is characterized by melodies played alternately by different groups, creating remarkable eco-effects. in the following years, the positioning of orchestral instruments gradually becomes standardized. Thus the following pattern becomes the norm: first violins on the left, second violins on the left, viola center on the left, cello center on the right, behind the ropes are twenty and percussion: horns, oboes, bassoons, tympani, trumpets, trombones. This layout is carefully thought through with the intention of keeping sound levels balanced. all this gets angry at the beginning of the xix century with the birth of an important figure in the acoustic transformation: Hector berlioz. in his famous 1844 orchestration treaty, berlioz states that "here is the point of taking note of the importance of the various starting points of each sound. some parts of an orchestra are designed by the composer to question and respond; and this intention can never be obvious and beautiful unless the instrumental groups including this dialogue are established are sufficiently far away from each other. the composer must therefore indicate in his score the orchestral layout that he considers appropriate." To create a sound effect that turns around the audience, berlioz is not shy: in the tuba mirum and in the lachrymosa of his requiem, he places groups of brass instruments at all four corners of the room. but it is in the xx century that spacebecomes a tangible feature of modern music. At the heart of this concern you can see the reflections of the American composer Charles Ives. A devotee of meditation, Ives had conceived a musical work where different instrumental groups would play together, each on the top of a different hill. In 1908, in a more realistic frame of the mind, he composed the unaccepted question. The work consists of three independent groups of instruments (an orchestra of strings, a solo trumpet and a quartet of wind), scattered around the room so that the musician can see anyone in a group other than his own. Each ensemble sounds at a specific time for it; sound blocks are layers on one top but not fused. If the strings are deaf to the dissonant questions posed by the trumpet, the quartet attempts to bring sonic answers that are effervescent, but they are also opaque. All this creates a secure overlap of multicolor textures. Ives is the pioneer who opens the path for the German Karlheinz Stockhausen, who, in his 1958 Gruppen, attempts to create spatialization in music with the use of echo. The work employs three orchestras lined up in a horseshoe around the audience, each led by its separate conductor. In 1966, Iannis Xenakis still pushes beyond space experiments: in Terretektorh, for 88 musicians distributed in the public, composer and architect, driven by the desire to represent the sound in motion, fragmenting the orchestra by spreading itAll the public. From this fractured layout, the listener detects the sound trajectories in circles and diagonals, brought into being by instrumental phrases passing from one musician to another. Given the level of technological progress, the 1980s seem to be a particularly creative period. In 1981, Pierre Boulez composed Répons, whose layout consists of 24 performers on a stage surrounded by the public, which in turn are surrounded by six soloists among which the speakers were placed. The idea comes from the medieval practice of call-and-response, in which a soloist would conduct a dialogue with a choir located several meters away. Composers are not the only ones trying to reconstruct a historical acoustic. Many directors are beginning to attempt non-standard orchestral layouts at the service of historically informed interpretations. This is the case of ensembles led by William Christie or François-Xavier Roth, which adopt layouts mentioned in the documents of the period in the hope of recreating the acoustic conditions of the moment of the composition of the work. And before the movement of historically informed practice came into being, some conductors had already been allowed to experiment, with various degrees of success. Consider, for example, Leonard Stokowski, as bound by Georges Liébert in his 1988 L'art du chef d'orchestre ("the art of the director"): "Obsessed by sound, Stokoski often made changes, especially in 1932 when he placed in the foreground,in front of him, from left to right, all the wooden wind, a layout that was quickly abandoned in front of protests by public, critics and musicians."Original provisions, as shown by orchestras in isolation, are writing their history in a book that is many centuries older. is guided by historical considerations or by a particular aesthetic impulse, the "mastery of space" continues to attract the curiosity of today's directors and composers. we can imagine many new sonic spaces in the future. translated by French david karlin karlin karlin orchestra layout pdf. orchestra layout template. orchestra layout blank. orchestra layout poster. orchestra layout plan. orchestra layout ks2. orchestra layout printable. orchestra layout images

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