

# **Gathered Evidence**

for amplified string quartet and sampled sounds

Peter Hatch  
**(2002)**

Gathered Evidence was commissioned for the Penderecki String Quartet  
by NUMUS Concerts with the assistance of the Ontario Arts Council.

# Gathered Evidence

by Peter Hatch (phatch@wlu.ca)

## Technical Requirements

For 'Gathered Evidence' a small mixer, CD player and DSP unit are controlled from the stage by the players. The stand and strobe lights can either be controlled by the players or by a technician who is cued by a player.

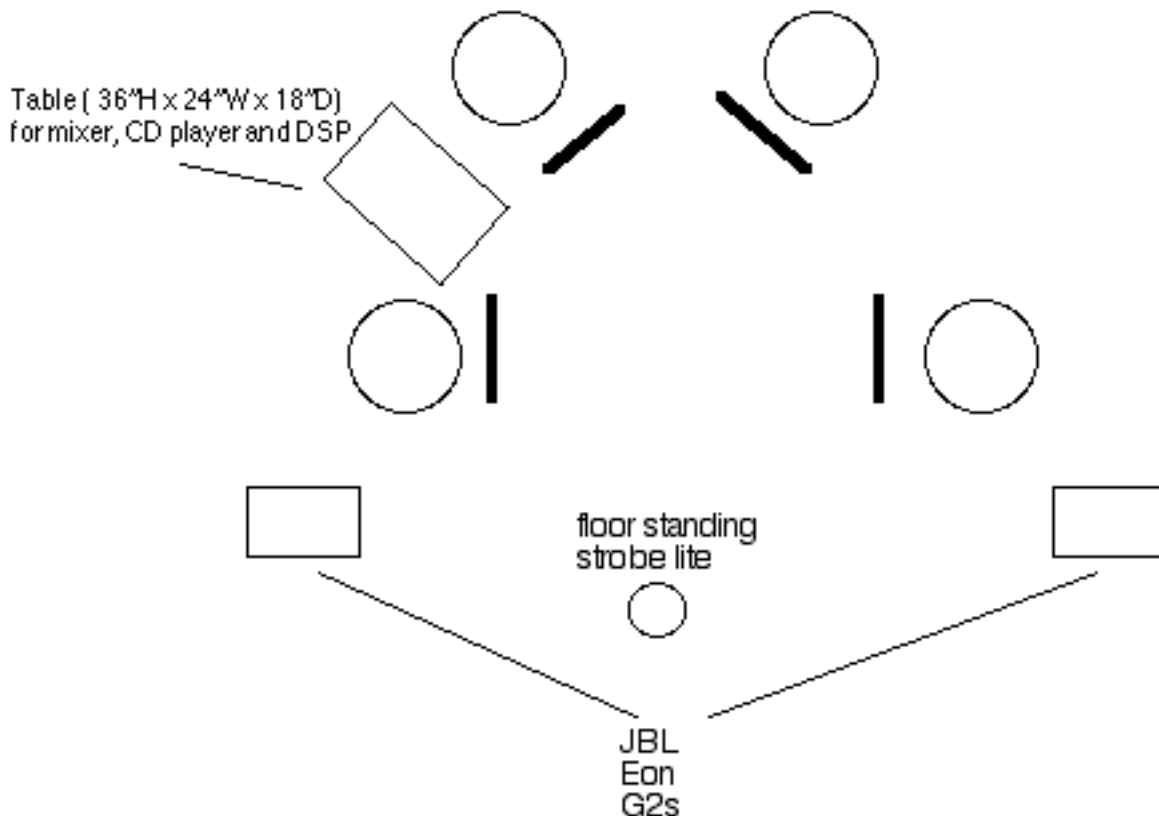
The performers will bring:

- mics for the instruments
- a small mixer (Mackie 1202),
- DSP unit (TC Electronics M-One XL)
- cabling for the above
- headphones for monitoring

The presenter must supply:

- Two JBL EON G2 self-amplified monitors (female XLR connections to mixer) or equivalent as main audio outs. An amplifier and two speakers of good quality may be substituted for these, but the speakers be in close proximity to the performers.
- cabling for the above
- One decent quality compact disc player (NOT a multiple CD disc player) for centre stage.
- Stand lights
- a floor stand strobe light which can be controlled from centre stage (unless otherwise arranged)
- Clean (for audio) power source and a 6 outlet power bar.

### SETUP



## **Peter Hatch - Gathered Evidence Technical Setup Instructions**

### **1. Connect:**

- |     |                           |    |                                  |
|-----|---------------------------|----|----------------------------------|
| (a) | Mixer Aux Send 1          | to | Effects Input Left               |
| (b) | Effects Output L/R        | to | Mixer Line In 11/12              |
| (c) | CD Player L/R             | to | Mixer Line In 9/10               |
| (d) | Vln 1 Mic                 | to | Mic in 1                         |
|     | Vln 2 Mic                 | to | Mic in 2                         |
|     | Viola Mic                 | to | Mic in 3                         |
|     | Cello Mic                 | to | Mic in 4                         |
| (e) | Mixer Main Out L/R (rear) | to | Main Playback Monitors (JBL G2s) |

(see Technical Requirements for suggested setup)

### **2. Turn on:**

- (a) Mixer power
- (b) Mixer phantom power
- (c) Effects unit power

Make sure Mixer MAINS and Aux 1 SEND (Master) are turned down, and then

- (d) Turn on Playback and foldback amp/monitors (JBL G2s)

- 3. Adjust optimum mixer input level for each instrument (fortissimo) separately using TRIM controls, mixer meters and mixer 'solo' function.**
- 4. Adjust optimum Effects Unit input level for violin 2 and cello (fortissimo) separately using Mixer Aux 1 (A2 and A4 AND Aux 1 SEND Master) and Effects input level.**
- 5. Adjust optimum MAINS level and balance and Monitor level/balance.**
- 6. Make SLIGHT adjustments to EQ and CD/EFX levels if needed to account for room acoustics.**

## TECHNICAL INSTRUCTIONS

The 2nd violinist controls the mixer and effects unit from his/her playing position.  
In the score the following abbreviations (in bold) are used to indicate mixer changes:

| CHANNEL     | 1                     | 2                     | 3                     | 4                     | 9/10                  | 11/12                 |                                                                               |
|-------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-------------------------------------------------------------------------------|
|             | (VLN 1                | VLN 2                 | VLA                   | CELLO                 | CD                    | EFX)                  |                                                                               |
| Trim        | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <b>Aux 1 SEND</b> <input type="radio"/><br><b>(Master)</b><br>(SET AND LEAVE) |
| Auxiliary 1 | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <b>A1    A2    A3    A4</b><br>(DON'T USE!!)<br>(SET AND LEAVE)               |
| Auxiliary 2 | (NOT USED)            |                       |                       |                       | <input type="radio"/> | <input type="radio"/> |                                                                               |
| EQ - high   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |                                                                               |
| EQ - med    | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |                                                                               |
| EQ - low    | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |                                                                               |
| Pan         | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |                                                                               |
| Gain        | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> <b>MON.</b><br><input type="radio"/> <b>MAIN</b>        |

The Effects unit is set up with the following patches:

Patch #1 - (Letter I for Violin 2 only)

Digital delay only - 60 ms delay time - feedback = 25% (approx 15 repetitions to silence)

Patch #2 - (Letter L for Violin 2 only)

Reverb only - 8 second reverb time - no pre-delay

Patch #3 - (Letter P for Violin 2 and cello only)

Digital delay only - 1154 ms delay time - feedback = 50% (approx 25 repetitions to silence)

# Gathered Evidence

Peter Hatch (2002)

**Allegro con anima** ♩ = 144 for amplified string quartet & sampled sound

|                   | 5"                        | 5"                                                                                      | 20" |
|-------------------|---------------------------|-----------------------------------------------------------------------------------------|-----|
| Violin I          | G.P. [Slightly amplified] |                                                                                         |     |
| Violin II         | G.P. [Slightly amplified] |                                                                                         |     |
| Electro-acoustics | G1-4=ON                   | [CD #1]<br>Voice: "The sounds you are about to witness were the object of the concert." |     |
| Viola             | G.P. [Slightly amplified] |                                                                                         |     |
| Violoncello       | G.P. [Slightly amplified] |                                                                                         |     |

Play col legno (no hair!) on the G and D strings. Deaden all strings near the nut. Play a random selection of the following rhythms, *mf*:  
 [ ♩ | ♩ | ♩ | ♩ | ♩ ], always at ♩ = 144 but not attempting to coordinate a pulse with others. Play staccato (not sliding the bow on the string) and as measured 16ths, not jeté. Begin by tapping the strings at a position at the end of the fingerboard. The effect should be like scattered rainfall amongst the quartet. After 20" come to an abrupt stop.

Play col legno (no hair!) on the G and D strings. Deaden all strings near the nut. Play a random selection of the following rhythms, *mf*:  
 [ ♩ | ♩ | ♩ | ♩ | ♩ ], always at ♩ = 144 but not attempting to coordinate a pulse with others. Play staccato (not sliding the bow on the string) and as measured 16ths, not jeté. Begin by tapping the strings at a position at the end of the fingerboard. The effect should be like scattered rainfall amongst the quartet. After 20" come to an abrupt stop.

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 [ ♩ | ♩ | ♩ | ♩ | ♩ ], always at ♩ = 144 but not attempting to coordinate a pulse with others. Play staccato (not sliding the bow on the string) and as measured 16ths, not jeté. Begin by tapping the strings at a position at the end of the fingerboard. The effect should be like scattered rainfall amongst the quartet. After 20" come to an abrupt stop.

Play col legno (no hair!) on the G and D strings. Deaden all strings near the nut. Play a random selection of the following rhythms, *mf*:  
 [ ♩ | ♩ | ♩ | ♩ | ♩ ], always at ♩ = 144 but not attempting to coordinate a pulse with others. Play staccato (not sliding the bow on the string) and as measured 16ths, not jeté. Begin by tapping the strings at a position at the end of the fingerboard. The effect should be like scattered rainfall amongst the quartet. After 20" come to an abrupt stop.

|         | 5"                                 | 5" | 25"                                                                                                                                                                                                                                                                                           |
|---------|------------------------------------|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Vln. I  |                                    |    | Begin as before, then, when a thicker texture is established, gradually move bow taps slightly towards the left hand (the quartet moving together) and then back to the original position, slightly further and back, etc. until finally moving the bow position all the way down to the L.H. |
| Vln. II |                                    |    | Begin as before, then, when a thicker texture is established, gradually move bow taps slightly towards the left hand (the quartet moving together) and then back to the original position, slightly further and back, etc. until finally moving the bow position all the way down to the L.H. |
| El-ac   | [CD#2]<br>Voice: "Listen closely." |    | Voice: "Try to keep your attention focussed."                                                                                                                                                                                                                                                 |
| Vla.    |                                    |    | Begin as before, then, when a thicker texture is established, gradually move bow taps slightly towards the left hand (the quartet moving together) and then back to the original position, slightly further and back, etc. until finally moving the bow position all the way down to the L.H. |
| Vc.     |                                    |    | Begin as before, then, when a thicker texture is established, gradually move bow taps slightly towards the left hand (the quartet moving together) and then back to the original position, slightly further and back, etc. until finally moving the bow position all the way down to the L.H. |

bridge  
end of fingerboard  
left hand

10" 20"

**B**

Vln. I Battuto continues as before but with bow position near fingers. Add occasional (every 4" - 5") jété gestures. Choose randomly:

(fast jété)

Vln. II Battuto continues as before but with bow position near fingers. Add occasional (every 4" - 5") jété gestures. Choose randomly:

(fast jété)

El-ac

**C**

Continue, then gradually move bow position back to original position, then back to near fingers, then back to original position, then halfway back and finally to near the bridge.

Continue, then gradually move bow position back to original position, then back to near fingers, then back to original position, then halfway back and finally to near the bridge.

Continue, then gradually move bow position back to original position, then back to near fingers, then back to original position, then halfway back and finally to near the bridge.

Continue, then gradually move bow position back to original position, then back to near fingers, then back to original position, then halfway back and finally to near the bridge.

*ppp*

*ppp*

*ppp*

*ppp*

Vla. Battuto continues as before but with bow position near fingers. Add occasional (every 4" - 5") jété gestures. Choose randomly:

(fast jété)

Vc. Battuto continues as before but with bow position near fingers. Add occasional (every 4" - 5") jété gestures. Choose randomly:

(fast jété)

5"

**D**

Vln. I G.P. (Continuing)

Vln. II G.P. (Continuing)

El-ac G.P. [CD#3] Voice: "The evening started with the electronic equipment distributed throughout the concert hall."

Vla. G.P. (Continuing)

Vc. G.P. (Continuing)

On the word "equipment" continue as before but now at any position. Add jété gestures and occasional accents.

On the word "equipment" continue as before but now at any position. Add jété gestures and occasional accents.

On the word "equipment" continue as before but now at any position. Add jété gestures and occasional accents.

On the word "equipment" continue as before but now at any position. Add jété gestures and occasional accents.

♩ = 104

12

Vln. I (Continuing)

Vln. II (Continuing)

El-ac [CD#3 continued]  
Voice: "Bodies operated various gadgetry producing the sounds."

Vla. (Continuing)

Vc. (Continuing)

pizz. (sul II)

*mp cresc.*

(begin on "operated")

pizz.

*mp cresc.*

*mf*

E

Vln. I *mf cresc.*

Vln. II (Continuing)

El-ac

Vla. *mf cresc.*

Vc. *mf cresc.*

*f*

pizz.

*f*

29

Vln. I

Vln. II

El-ac

Vla.

Vc.

38

Vln. I

Vln. II

El-ac

Vla.

Vc.

45 **F**

Vln. I

Vln. II

El-ac

Vla.

Vc.

Voice: "Records and previously recorded tapes, as well as broadcasts, are mixed in."

Pizzicato string recording enters...

51

Vln. I

Vln. II

El-ac

Vla.

Vc.

(pizz. recording continues...)

57

Vln. I

Vln. II

El-ac

Vla.

Vc.

(pizz. recording continues...)

63

Vln. I

Vln. II

El-ac

Vla.

Vc.

(pizz. recording continues...)

G

69

Vln. I

Vln. II

El-ac (pizz. recording continues...)

Vla.

Vc.

75

Vln. I

Vln. II

El-ac pizz. recording fades away to silence...

Vla.

Vc.

81

Vln. I

Vln. II

El-ac

Vla.

Vc.

87

**H** Continue, but choosing random pitches

Vln. I

Vln. II

El-ac [CD#4]: Voice: "The role of the spectator is to determine the weight of the work on the aesthetic scale."

Continue, but choosing random pitches

Vla.

Continue, but choosing random pitches

Vc.



**J**

107

Vln. I *p* *sul pont.* *pp*

Vln. II (Continuing)

El-ac

Vla.

Vc.

110 ord.

Vln. I *mp* *sul pont.* *pp* 5

Vln. II (Continuing)

El-ac

Vla.

Vc. 113

[5:15]

Vln. I Mute off and then return to battuto on the G & D strings, any bow position, with rhythms similar to the opening.

Vln. II (Continuing)

El-ac

Vla. Return to battuto on the G & D strings, any bow position, with rhythms similar to the opening.

Vc. Return to battuto on the G & D strings, any bow position, with rhythms similar to the opening.

Vln. I (Continuing)

Vln. II (Continuing)

El-ac 117

Vla. (Continuing)

Vc. (Continuing)

**[CD# 5]**  
Voice: "So now, in 5 seconds, you will be transported."

G1-4 = OFF

5"  
G.P.  
G.P.  
G.P.  
G.P.  
G.P.

**K** Andante cantabile, con alcuna licenza ♩ = 52

120 [no amplification]

Vln. I *mp* flautando (viol-like)

Vln. II [EFX#2 - no amplification]

El-ac **EFX Patch #2 on Vln2 only** Tchaikovsky Symphony collage continues...

Vla. *mp* flautando (viol-like)

Vc. *mp* flautando (viol-like)

128

Vln. I

Vln. II

El-ac

Vla.

Vc.

134 **L**

Vln. I

Vln. II (Reverb is added to this) *mf* *espressivo* *mf* *mf*

El-ac **GFX = ON**

Vla.

Vc.

141

Vln. I

Vln. II *p* *mf* *mp*

El-ac

Vla.

Vc.

148

Vln. I

Vln. II

El-ac

Vla.

Vc.

*p* *p* *mp* *mp*

**M**

155

Vln. I

Vln. II

El-ac

Vla.

Vc.

*p* *p*

161

Vln. I

Vln. II

El-ac

Vla.

Vc.

*mp* *pp*

(8)

[\*turn light out]

167

Vln. I

Vln. II

El-ac

Vla.

Vc.

*pp* *mp*

[\*turn light out]

[\*turn light out]

Begin miming the performing of a lyrical espressivo solo, without producing any sound.

[\*turn light out]

Begin miming the performing of a lyrical espressivo solo, without producing any sound.

Begin miming the performing of a lyrical espressivo solo, without producing any sound.

G2 & GFX = OFF

\*A general 30" fade can be substituted starting at this point if the lights are controlled from off-stage.

170 **STROBE LIGHT ON**

Vln. I → (Continuing) → Continue miming an espressivo solo, but producing no sound. Begin to esaggerate your motions somewhat, emphasizing the visual theatre of performing, but not overacting.

Vln. II → Begin miming the performing of a lyrical espressivo solo, without producing any sound. → Continue miming an espressivo solo, but producing no sound. Begin to esaggerate your motions somewhat, emphasizing the visual theatre of performing, but not overacting.

El-ac → [CD#6] Rapid cross-cuts → **GFX = OFF**

Vla. → (Continuing) → Continue miming an espressivo solo, but producing no sound. Begin to esaggerate your motions somewhat, emphasizing the visual theatre of performing, but not overacting.

Vc. → (Continuing) → Continue miming an espressivo solo, but producing no sound. Begin to esaggerate your motions somewhat, emphasizing the visual theatre of performing, but not overacting.

10"

172 **O** *Largamente* ♩ = 52  
[no amplification]

Vln. I → At the CD cue ["4, 3, 2, let's go"], the strobe is turned off and all lights are turned on simultaneously. Move to the next section immediately. → *f* *mf* *p* *f* *mf*

Vln. II → At the CD cue ["4, 3, 2, let's go"], the strobe is turned off and all lights are turned on simultaneously. Move to the next section immediately. → *f* *mf* *p* *f* *mf*

El-ac → [no amplification]

Vla. → At the CD cue ["4, 3, 2, let's go"], the strobe is turned off and all lights are turned on simultaneously. Move to the next section immediately. → *f* *mf* *p* *f* *mf*

Vc. → At the CD cue ["4, 3, 2, let's go"], the strobe is turned off and all lights are turned on simultaneously. Move to the next section immediately. → *f* *mf* *p* *f* *mf*

177

Vln. I → *p* *mp* *mf cresc.* → Somewhere within these two bars (staggered) begin a free improvisation. → (Continuing)

Vln. II → *p* *mp* *mf cresc.* → Somewhere within these two bars (staggered) begin a free improvisation. → (Continuing)

El-ac → [CD#7] Voice: "Cut. How's that?"

Vla. → *p* *mp* *mf cresc.* → Somewhere within these two bars (staggered) begin a free improvisation. → (Continuing)

Vc. → *p* *mp* *mf cresc.* → Somewhere within these two bars (staggered) begin a free improvisation. → (Continuing)

186

20"

5"

Vln. I

Vln. II

El-ac

Vla.

Vc.

**EFX Patch #3 (AM = ON)**  
**A2 & A4 = ON (Vln2 & Cello only)**  
**G1-4 = ON; GFX = ON**

**[CD#8]**  
*Voice:* "Sometimes the composer asks the players to play..."

(Continuing)

(Continuing)

(Continuing)

(Continuing)

188

**P** ♩ = 104

Vln. I

Vln. II

El-ac

Vla.

Vc.

*mf*

"low, low, low low low down."

\*T = Thumb knuckle striking the end of the fingerboard,  
 S = Fingers slapping the body of the instrument  
 N = Struming the (deadened) strings with the nails

S N (simile)

T

192

Vln. I

Vln. II

El-ac

Vla.

Vc.

*mf*

*Voice:* "The violinist is often required to put his bow aside and pluck the strings with his fingers."

197

Vln. I

Vln. II

El-ac

Vla.

Vc.

Voice: "The cellos are expressive throughout their range."

'Grunt' (use very heavy bow pressure)  
(digital delay is added)

*mf*

201

Vln. I

Vln. II

El-ac

Vla.

Vc.

col legno battuto

*mf* (amplified)

Voice: "By inducing the bow to bounce on the strings, you can separate your notes crisply, sharply or gently."

col legno battuto

*mf* (amplified)

Scratch Solo: Play on the (deadened) highest string, using the winding of the bow, with the bow position near the end of the fingerboard. Imitate the 'scratching' of a turntable artist (very rhythmic).

Q

205

Vln. I

Vln. II

El-ac

Vla.

Vc.

*f*

*mf*

*mf*

3

R

206

Vln. I

Vln. II

El-ac

Vla.

Vc.

*mf*

*mf*

Scratch Solo: Play on the (deadened) highest string, using the winding of the bow, with the bow position near the end of the fingerboard. Imitate the 'scratching' of a turntable artist (very rhythmic).

*f*

3

3

3

3

*mf*

Scratch Solo (as before) (207b) 208 battuto S

Vln. I *f* *mp*

Vln. II *mf*

El-ac

Vla. *mf* *mp*

Vc. *mf* pizz<sub>3</sub> *mf*

T

Vln. I *mf* arco

Vln. II

El-ac

Vla. *mf* arco

Vc.

218 Play 4 x Scratch Solo (as before) Play 4 x battuto

Vln. I *f* *mf* *mf*

Vln. II *mf* *mf*

El-ac

Vla. *p* arco 3 *f* Scratch Solo (as before)

Vc. *mf* *mf*

222 Scratch Solo (as before) battuto

Vln. I *f* *mf*

Vln. II

El-ac

Vla. battuto

Vc. 3

225

U

Vln. I

Vln. II

El-ac

Vla.

Vc.

arco

*p*

battuto

*p*

229

V

Play 6x

Improvise in a rhythmic way, using only non-pitched sounds for 8 bars (keep the groove going)

Improvise in a rhythmic way, using only non-pitched sounds for 8 bars (keep the groove going)

Improvise in a rhythmic way, using only non-pitched sounds for 8 bars (keep the groove going)

Improvise in a rhythmic way, using only non-pitched sounds for 8 bars (keep the groove going)

EFX amplification turned off over two bars

Vln. I

Vln. II

El-ac

Vla.

Vc.

233

W

Vln. I

Vln. II

El-ac

Vla.

Vc.

battuto

*mf*

EFX amplification back up over two bars

battuto

pizz. 3

*mf*

239

Vln. I

Vln. II

El-ac

Vla.

Vc.



245

**X** Play 4x

Scratch Solo (as before)

Vln. I

Vln. II

El-ac

Vla.

Vc.

Improvise in a rhythmic way using only battuto

*p*

Improvise in a rhythmic way using only battuto

*p*

arco 3

*pp*

battuto 3

*mf*

Improvise in a rhythmic way using only battuto

Improvise in a rhythmic way using only battuto

*p*



250

**Y** Play 6x

Vln. I

Vln. II

El-ac

Vla.

Vc.

dim.

...al niente

dim.

...al niente

[CD#9]  
Voice: "As John Cage has said, 'Music is all around us: if only we had ears.'"

Fade out amplification gradually.

dim.

...al niente

Improvise in a rhythmic way using only battuto

*p*

dim.

...al niente