

Reflects Dans Sequana

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2021-22

Reflects Dans Sequana reimagines Claude Debussy's beliefs and motivations for composing, construing his piano music as too politically and culturally subversive for twenty-first century audiences. Through piano, sampler, and video, it proposes solutions for how this music should be reinterpreted and corrected. Looking at Debussy's music through a warped lens, *Reflects Dans Sequana* seeks to playfully dismantle the assumptions of the wider western art music tradition, and question this music's potency to bring about political and cultural change.

It was written for and commissioned by Zubin Kanga.

Instrumentation & Materials

1 Performer

Piano

5-Octave MIDI Keyboard, on the piano, connected to laptop

1 Laptop

with "Reflets_Video_11_03.mov" loaded and ready to play

with DAW session which has **samplerate set to 96,000**

loaded with audio track "Debussy_Correction_Piece_1_Audio_Track.wav"

and 3 MIDI sampler instruments (see below for sample mappings)

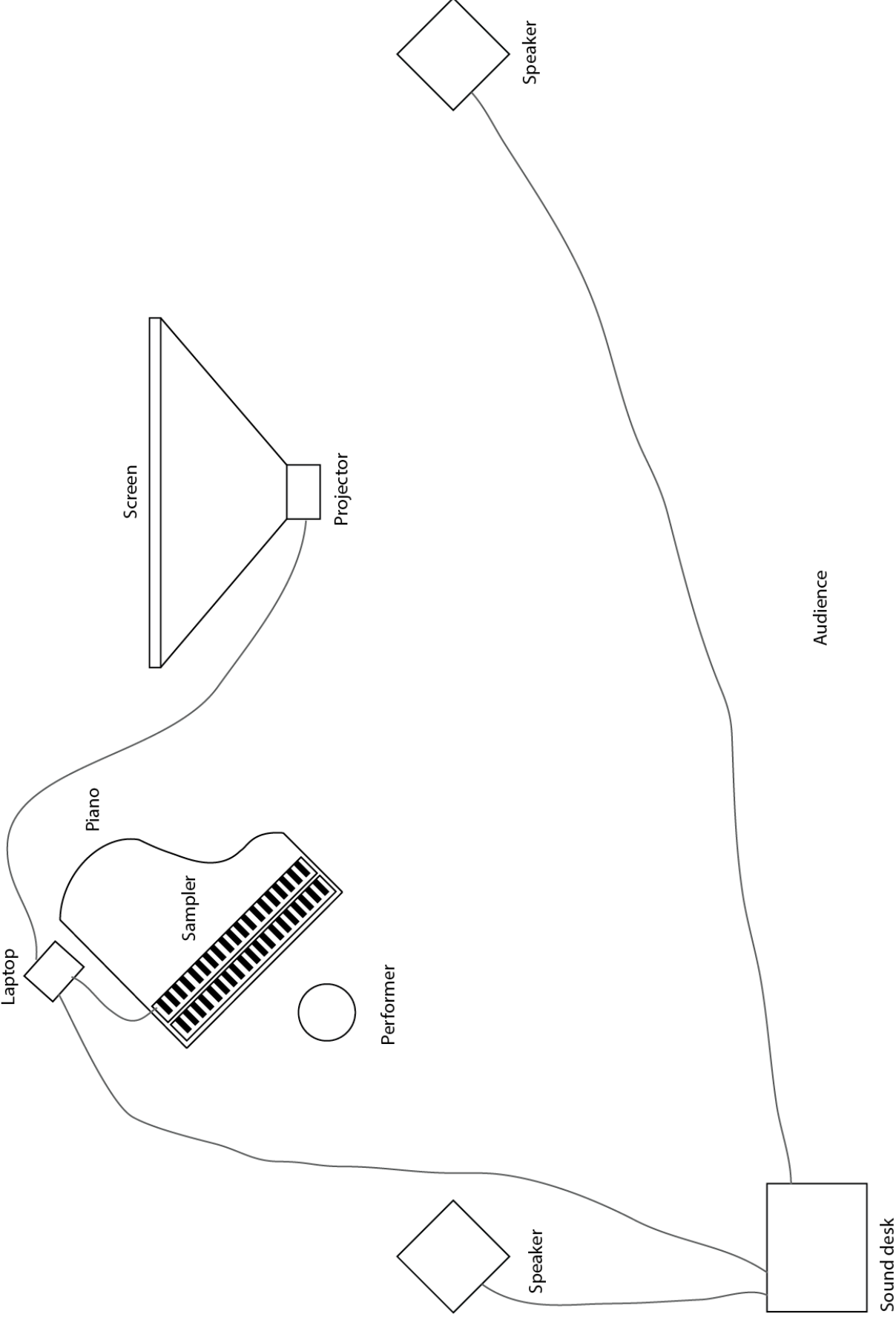
connected to the projector and the sound

screen visible from where the performer is sitting

Projection screen

2 Speakers, sound desk

Stage Setup



Lighting

The performer should be lit with a spotlight, in a way that the videos on the projector are still clearly visible.

Sampler Mappings

Instrument 1: Sampler [Reflets]

Reflets_Chords_Zubin_1.wav		
Zone 1	C1-E1	Key E1
Zone 2	F1-A1	Key D#1
Zone 3	A#1-D#2	Key D1
Zone 4	E2-F2	Key C#1
reflets_pedal_note_1_96.wav		
Zone 5	F#2-G#2	Key G2
Zone 6	A2	Key F2
Zone 7	A#2	Key E2
Zone 8	B2-C3	Key D#2
Zone 9	C#3	Key D2
Zone 10	D3	Key C#2
reflets_quiet_beautiful_1_96.wav		
Zone 11	D#3-G#3	Key A#3
Zone 12	A3-F#4	Key A3
Zone 13	G4-G#4	Key G#3
Zone 14	A4	Key G3
Reflets_Arps_Zubin.wav		
Zone 15	A#4	Key G#4
Zone 16	B4-E5	Key G4
Zone 17	F5	Key F#4
Zone 18	F#5-G5	Key F4
Zone 19	G#5-A#5	Key E4
Zone 20	B5	Key D4
Zone 21	C6	Key C#4

Instrument 2: Sampler [Bells]

Bells_2_notes.wav				
Zone 1	C1-C6	Key E2	One-shot	Pitch +33 cents

Instrument 3: Sampler [Cathedrale]

cathedral_chords_1_96.wav			
Zone 1	F1	Key A2	One-shot (all)
Zone 2	F#1	Key G#2	
Zone 3	G1	Key F#2	
Zone 4	G#1	Key F2	
Zone 5	A1	Key E2	
Zone 6	A#1	Key D2	

Zone 7	B1	Key C#2
Zone 8	C2-A#4	Key C2
Zone 9	B4-C5	Key B1
Zone 10	C#5	Key A#1
Zone 11	D5	Key A1
Zone 12	D#5-E5	Key G#1
Zone 13	F5	Key G1
Zone 14	F#5-G5	Key F#1
Zone 15	G#5	Key F1
Zone 16	A5	Key E1
Zone 17	A#5-B5	Key D#1
Zone 18	C6	Key D1

EXS24 Instrument Editor: Reflets_MegaSampler_5_OCT.exs

Show Velocity

View

Group

Zone

Edit

Instrument

Zone Name	Audio File Name	Pitch			Mixer			Key Range			Playback			
		Key	Coars	Fine	Vol	Pan	Scale	Output	Lo	Hi	Pitch	1Shot	Reverse	Anchor
Zone #1...	Reflets_Chords_Zubin_1.wav	C#1	0	0	0	0	0	Group	E2	F2	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	Reflets_Chords_Zubin_1.wav	D1	0	0	0	0	0	Group	A#1	D#2	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	Reflets_Chords_Zubin_1.wav	D#1	0	0	0	0	0	Group	F1	A1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #1	Reflets_Chords_Zubin_1.wav	E1	0	0	0	0	0	Group	C1	E1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #2...	reflets_pedal_note_1_96.wav	C#2	0	0	0	0	0	Group	D3	D3	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #2...	reflets_pedal_note_1_96.wav	D2	0	0	0	0	0	Group	C#3	C#3	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #2...	reflets_pedal_note_1_96.wav	D#2	0	0	0	0	0	Group	B2	C3	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #2...	reflets_pedal_note_1_96.wav	E2	0	0	0	0	0	Group	A#2	A#2	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #2...	reflets_pedal_note_1_96.wav	F2	0	0	0	0	0	Group	A2	A2	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #2...	reflets_pedal_note_1_96.wav	G2	0	0	0	0	0	Group	F#2	G#2	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #2	reflets_pedal_note_1_96.wav	G3	0	0	0	0	0	Group	A4	A4	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #3...	reflets_quiet_beautiful_1_96.wav	G#3	0	0	0	0	0	Group	G4	G#4	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #3...	reflets_quiet_beautiful_1_96.wav	A3	0	0	0	0	0	Group	A3	F#4	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #3...	reflets_quiet_beautiful_1_96.wav	A#3	0	0	0	0	0	Group	D#3	G#3	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #3	reflets_quiet_beautiful_1_96.wav	C#4	0	0	0	0	0	Main	C6	C6	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #5...	Reflets_Arps_Zubin.wav	D4	0	0	0	0	0	Main	B5	B5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #5...	Reflets_Arps_Zubin.wav	E4	0	0	0	0	0	Main	G#5	A#5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #5...	Reflets_Arps_Zubin.wav	F4	0	0	0	0	0	Main	F#5	G5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #5...	Reflets_Arps_Zubin.wav	F#4	0	0	0	0	0	Main	F5	F5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #5...	Reflets_Arps_Zubin.wav	G4	0	0	0	0	0	Main	B4	E5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0
Zone #5...	Reflets_Arps_Zubin.wav	G#4	0	0	0	0	0	Main	A#4	A#4	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0

Reflets_Chords_Zubin_1.wav reflets_pedal_note_1_96.wav reflets_quiet_beautiful_1_96.wav Reflets_Arps_Zubin.wav

Show Velocity

Zones

Zone Name	Audio File Name	Pitch			Mixer			Key Range			Playback		
		Key	Coars	Fine	Vol	Pan	Scale	Output	Lo	Hi	Pitch	1Shot	Reverse
100 Live...	Bells_2_notes.aif	E2	0	0	0	0	0	Group	C1	C6	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0

- All...
- Ung...
- 100...



Zone Name	Audio File Name	Pitch			Mixer			Key Range			Playback		
		Key	Coars	Fine	Vol	Pan	Scale	Output	Lo	Hi	Pitch	1Shot	Reverse
Zone #1...	cathedral_chords_1_96.wav	D1	0	0	0	0	0	Group	C6	C6	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	D#1	0	0	0	0	0	Group	A#5	B5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	E1	0	0	0	0	0	Group	A5	A5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	F1	0	0	0	0	0	Group	G#5	G#5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	F#1	0	0	0	0	0	Group	F#5	G5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	G1	0	0	0	0	0	Group	F5	F5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	G#1	0	0	0	0	0	Group	D#5	E5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	A1	0	0	0	0	0	Group	D5	D5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	A#1	0	0	0	0	0	Group	C#5	C#5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	B1	0	0	0	0	0	Group	B4	C5	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1	cathedral_chords_1_96.wav	C2	0	0	0	0	0	Group	C2	A#4	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	C#2	0	0	0	0	0	Group	B1	B1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	D2	0	0	0	0	0	Group	A#1	A#1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	E2	0	0	0	0	0	Group	A1	A1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	F2	0	0	0	0	0	Group	G#1	G#1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	F#2	0	0	0	0	0	Group	G1	G1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	G#2	0	0	0	0	0	Group	F#1	F#1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0
Zone #1...	cathedral_chords_1_96.wav	A2	0	0	0	0	0	Group	F1	F1	<input checked="" type="checkbox"/>	<input type="checkbox"/>	0

A piano keyboard interface with notes labeled from C-1 to C8. A blue horizontal bar highlights the notes from C2 to C5, indicating the active range of the selected instrument zone.

Structure/Description

1. The performer plays three different reinterpretations of Debussy's music at the piano and sampler. (c. 9 mins)
2. Video section. The performer plays further visual reinterpretations, based on the video as a score. The composer puts forward a theory of why Debussy's music needs to be reinterpreted (c. 6 mins).

Debussy Correction Piece #1

debussy_correction_piece_1_audio_track_11_03.wav

~~Andantino molto~~
(Tempo rubato)

Speed & pitch sliding ↗

PIANO
(track)

Musical score for Piano track, showing a piano introduction with a *pp* dynamic marking. The score is in 4/8 time and features complex chordal textures and melodic lines. Handwritten annotations include a large bracket over the first two measures and a wavy arrow pointing upwards from the text 'Speed & pitch sliding'.

Sampler
[Reflats]

Empty musical staves for Sampler [Reflats], consisting of two staves (treble and bass clef) in 4/8 time.

~ Tra, double speed ----- tra

Musical score for Piano track, showing a piano introduction with a *pp* dynamic marking. The score is in 4/8 time and features complex chordal textures and melodic lines. Handwritten annotations include a large bracket over the first two measures and a wavy arrow pointing upwards from the text 'Speed & pitch sliding'.

Sam.

Musical score for Sampler track, showing a piano introduction with a *mf* dynamic marking. The score is in 4/8 time and features complex chordal textures and melodic lines. Handwritten annotations include a large bracket over the first two measures and a wavy arrow pointing upwards from the text 'Speed & pitch sliding'.

Piano score for measures 4-7. The music is in a minor key with a 4/4 time signature. The right hand features complex chordal textures with many accidentals, while the left hand provides a steady bass line. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

8

Piano score for measures 8-11. The right hand is mostly silent, indicated by a large horizontal line. The left hand continues with a bass line. Dynamics include *pp* (pianissimo).

Piano score for measures 12-15. The right hand has a melodic line with some grace notes. Dynamics include *piu p* (pianissimo) and *Rit.* (ritardando).

12

Piano score for measures 16-19. The right hand is silent. The left hand has a bass line with some grace notes. Dynamics include *Rit.* (ritardando).

a Tempo

Piano score for measures 20-23. The right hand has a melodic line with grace notes and triplets. Dynamics include *pp* (pianissimo), *p* (piano), and *pp* (pianissimo).

16

a Tempo

Piano score for measures 24-27. The right hand is silent. The left hand has a bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Quasi cadenza

pp poco a poco cresc. e stringendo

20 Quasi cadenza

Sam.

pp fast diminished arpeggios *p* *mf* 3

pp

22 Quasi cadenza

Sam.

pp *p* *mf* 3

pp

24 Quasi cadenza

Sam.

pp *p* *mf* 3

Mesuré

ppp

pp doux et expressif

ppp

25 Mesuré

pedal note microtonally clashing,
flashy dominant 9th runs

ff

27

29

ff

Piano score system 1. Treble and bass clefs. The treble staff features a complex melodic line with slurs, ties, and dynamic markings *mf*, *f*, *pp*, *mf*, and *f*. It includes triplet markings (3) and an 8-measure rest. The bass staff provides harmonic support with chords and a triplet.

31
Sam.

Saxophone score system 1. Treble clef. The staff contains a melodic line with a 7-measure rest and a dynamic marking *mf*.

Piano score system 2. Treble and bass clefs. The treble staff continues with slurs, ties, and dynamic markings *pp*, *p*, *pp*, *p*, and *più p*. It includes triplet markings (3) and an 8-measure rest. The bass staff features chords and a triplet.

33
Sam.

Saxophone score system 2. Treble clef. The staff contains a melodic line with dynamic markings *fff* and *(fff)*, and a 7-measure rest.

au Mouvt

Piano score system 3. Treble and bass clefs. The treble staff features a melodic line with slurs, ties, and dynamic marking *pp*. It includes triplet markings (3) and an 8-measure rest. The bass staff provides harmonic support with chords and a triplet.

36
Sam.

Saxophone score system 3. Treble clef. The staff contains a melodic line with a 7-measure rest.

Musical score for piano, measures 35-37. The right hand features complex triplet and sixteenth-note passages, while the left hand provides a steady accompaniment.

38

Sam.

Musical score for piano, measures 38-39. The right hand has long, sustained notes, and the left hand has a few notes with a sharp sign.

pp

Musical score for piano, measures 40-42. The right hand features complex triplet and sixteenth-note passages, and the left hand has a steady accompaniment.

40

Sam.

Musical score for piano, measures 40-41. The right hand has long, sustained notes, and the left hand has a few notes with a sharp sign.

black MIDI, too many notes

Musical score for piano, measures 42-44. The right hand features complex triplet and sixteenth-note passages, and the left hand has a steady accompaniment.

42

Sam.

Musical score for piano, measures 42-43. The right hand has long, sustained notes, and the left hand has a few notes with a sharp sign.

En animant

p e poco a poco cresc.

Musical score for measures 40-43. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo/mood is 'En animant'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff is characterized by a series of eighth-note runs, often beamed together in groups of four or six, with a slight upward curve. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns. A dynamic marking of *p* (piano) is present, followed by the instruction *e poco a poco cresc.* (and gradually crescendo).

44 En animant

Sam.

Musical score for measures 44-45. The piece is in 3/4 time with a key signature of three flats. The tempo/mood is 'En animant'. The score consists of two staves: a treble clef staff and a bass clef staff. Both staves contain whole notes with long, horizontal oval shapes drawn over them, indicating a sustained or held note.

Musical score for measures 46-49. The piece is in 3/4 time with a key signature of three flats. The tempo/mood is 'En animant'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff continues with eighth-note runs, similar to the previous section, but with a more pronounced upward curve. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns.

46

Sam.

Musical score for measures 46-47. The piece is in 3/4 time with a key signature of three flats. The tempo/mood is 'En animant'. The score consists of two staves: a treble clef staff and a bass clef staff. Both staves contain whole notes with long, horizontal oval shapes drawn over them, indicating a sustained or held note.

Musical score for measures 48-51. The piece is in 3/4 time with a key signature of three flats. The tempo/mood is 'En animant'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff continues with eighth-note runs, similar to the previous section, but with a more pronounced upward curve. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns.

48

Sam.

Musical score for measures 48-49. The piece is in 3/4 time with a key signature of three flats. The tempo/mood is 'En animant'. The score consists of two staves: a treble clef staff and a bass clef staff. Both staves contain whole notes with long, horizontal oval shapes drawn over them, indicating a sustained or held note.

au Mouvt
7..

f

p

en dehors

50

Sam.

au Mouvt

52

Sam.

mf cresc. molto

7..

54

Sam.

8va

f

56

Sam.

fast diminished arpeggios

ff ecstatic

3

ff

3

58

Sam.

opening chords

(ff) like low thuds

ff

3

60

Sam.

3

3

3

Rit.

dim

p

63 **Rit.**

Sam. *dim., winding down*

mf *p*

Molto rit.

piu p

pp

au Mouvt (plus lent)

65 **Molto rit.**

Sam. *p persistent*

pp in the background

au Mouvt (plus lent)

pensive minor 9th chord

mp-p ad lib, like a little bug noodling around in the texture

ppp

pp

68

Sam.

low minor 9th chords

mf

tristesse

1^o Tempo (en retenant jusqu'à la fin)

sempre *pp*

pp 3

70

1. Tempo

Sam.

low arpeggio blooms

3

3

3

3

Sam.

mp-p prodding, noodling, buggy

3

3

3

3

Lent (dans une sonorité harmo-)

Rit.

pp

ppp

p un peu en dehors

another arpeggio bloom,
higher this time **Lent**

Sam.

79

3

nieuse et lointaine)

Musical score for the first system, featuring piano and bass staves. The piano part has a complex texture with many notes and triplets. The bass part has a similar texture with many notes and triplets. The key signature is B-flat major (two flats).

84 matching pitch of recording

Sam.

Musical score for the second system, starting at measure 84. The piano part has a triplet of eighth notes. The bass part has a triplet of eighth notes. The key signature is B-flat major. Annotations include *pp* and *p* buggy opening chords, swirly.

Speed & pitch sliding

Musical score for the third system, continuing the complex textures from the first system. The piano part has a complex texture with many notes and triplets. The bass part has a similar texture with many notes and triplets. The key signature is B-flat major.

90

Sam.

Musical score for the fourth system, starting at measure 90. The piano part has a triplet of eighth notes. The bass part has a triplet of eighth notes. The key signature is B-flat major. Annotations include *pp* and *rubato, dying down*.

attaca

Debussy Correction Piece #2

$\text{♩} = \text{c. } 44$ but very flexible; extremely calm, floating
+33c, doubled 2 octaves up

Sounding

Sampler [Bells]

Piano

p

microtonally clashing

mp

3

Sampler

Sampler

Pno.

5

Sampler

Sampler

Pno.

7

Sampler

Sampler

Pno.

attaca

Debussy Correction

Piece #3



cluster with palm & fingers spread
(7-10 semitones)

hold until end of sample
(c. 25 seconds)

hold until end of sample
(almost 2 minutes)

3 seconds

3 seconds

Sampler [Cathédrale]

Piano

mf
chords from *La Cathédrale Engloutie*
cascading

mf
sim.

pp

Profondément calme (Dans une brume doucement sonore)

Pno.

pp

8va

3 secs

♩ = 120 With joy, mechanical, restless

Pno.

f

8va

loco 8va

loco

Pno.

p

poco rall.

14 Pno. $\text{♩} = 90$ *ff* *p* *f*

17 Pno. *f* *ff* *loco* *rit.* *a tempo* *f*

20 Pno. *mp* *ff* *f*

23 Pno. *poco rall.* $\text{♩} = 112$ *more energy* *p* *f*

26 Pno. *p* *f* *ff* *8va* *loco* *ff* *ecstatic*

Pno.

29

ff

mf

3

5

3

Pno.

32

fff

8va

loco

3

3

16

Pno.

35

ff

f

ff

3

3

16

Pno.

37

f

8va

loco

5

3

16

Pno.

40

f

fff


8va

43 *8va*-----|loco

Pno. *mf* winding down

45 *p* sweet *pp* 6 seconds

Pno.

 cluster with palm & fingers spread
(as many notes as possible)
hold until end of sample
(c. 8 seconds)

48 6 seconds

Sam. *f* jagged bouncy clangs
cluster as above

Pno. *f*

As fast as possible

50 *8va*-----

Sam. *f* fluid, watery, samples cascading on top of each other

51

Sam.

multiple chords repeating When you hear the last 2 low chords repeat
c. 40 seconds up-down, up-down, play:

52

Sam.

Pno.

8

p

Ped.

*

55

6 seconds

3 seconds

Hold until note dies out

Pno.

mp

f

Ped.

*

to video

Video Section

Reflets_Video_11_03.mov

Cue

Hands in mid air

Hands on piano keys

Zoom in on “quasi guitarra”

Zoom in on “quasi tambouro”

All other redacted notation

Several of these at the same time

Any other cues

Action

Replicate gesture on piano, free pitch

Replicate notes and gestures on piano

Pluck strings inside piano, free pitch and rhythm

Knock wood on side of piano, free rhythm

Play as much of notation as possible

Do as much as possible

Do nothing