A History of Elevators in Film
Holland Hopson

for 88-key keyboard controller and computer

A History of Elevators in Film contains 4 movements:

A Feeling of Moving While Standing Still
Between Floors
Push to Stop - Pull to Run
13, Please

A performance of the piece may consist of any 1 movement or any combination of these movements in any order. Movements may be repeated in a single performance, though not consecutively.

Between Floors consists of five sections which may be scattered throughout a performance. Not all sections need to be performed. For example, one possible order could be: A Feeling of Moving...; Between Floors I; 13, Please; Between Floors II; A Feeling of Moving...; Between Floors III; Push to Stop - Pull to Run. While another possible order could be Between Floors I-V; A Feeling of Moving...

The active movement is indicated with green text on the interface. Do not move to the next movement until all movements are inactive, as indicated by grey text on the interface.
• A Feeling of Moving While Standing Still is inactive as soon as the sustain pedal is released.
•Between Floors is inactive after 10 seconds of no activity
• Push to Stop - Pull to Run is inactive after 10 seconds of no activity
• 13, Please is inactive a few seconds after the last phrase

The base piano tuning is

D 1:1 (approx 293.7Hz)
D# 24:25
E 9:8
F 32:27
F# 5:4
G 4:3
G# 7:5
A 3:2
A# 128:81
B 5:3
C 7:4
C# 15:8

The tuning and keyboard mapping changes dynamically based on the performance. All tuning and keyboard mapping is handled by the software, so there's no need to configure the virtual piano instrument other than to make sure the pitch bend range is set to one semitone (some virtual instruments default to two semitones). In PianoTeq the pitch bend range is measured in cents, so the correct range is -100 to +100.

Download and install Max from cycling74.com. Open the file "A History of Elevators in Film.maxpat" and click on "Instructions" to read complete instructions for configuring input and output devices and activating rehearsal and performance modes.

Problems? Questions?
Contact me: holland@hollandhopson.com

A History of Elevators in Film
A Feeling of Moving While Standing Still

Beginning with the given pitches, play the chord and then listen for glissandi when the chord is released.

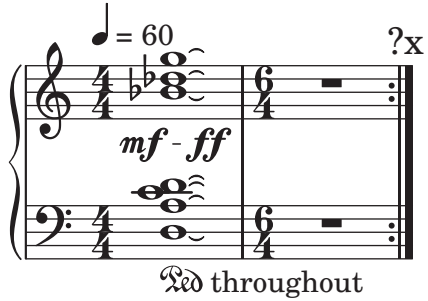
If you hear the pitch rising, lower a currently sounding note in the right hand by a semitone for the next chord.

If you hear the pitch falling, raise a currently sounding note in the right hand by a semitone for the next chord.

If you hear both rising and falling--or neither--, repeat the last chord.

The right hand should always differ by at least one pitch from the left hand.

At any time after at least 4 pitch changes in the right hand, begin lengthening the sounding and resting durations by 1 beat (1 second) for each repeat until the rest becomes long enough for the piano sound to decay to silence between chords. Following one of these silences, release the sustain pedal then end or proceed to another movement.



A History of Elevators in Film

Between Floors - I

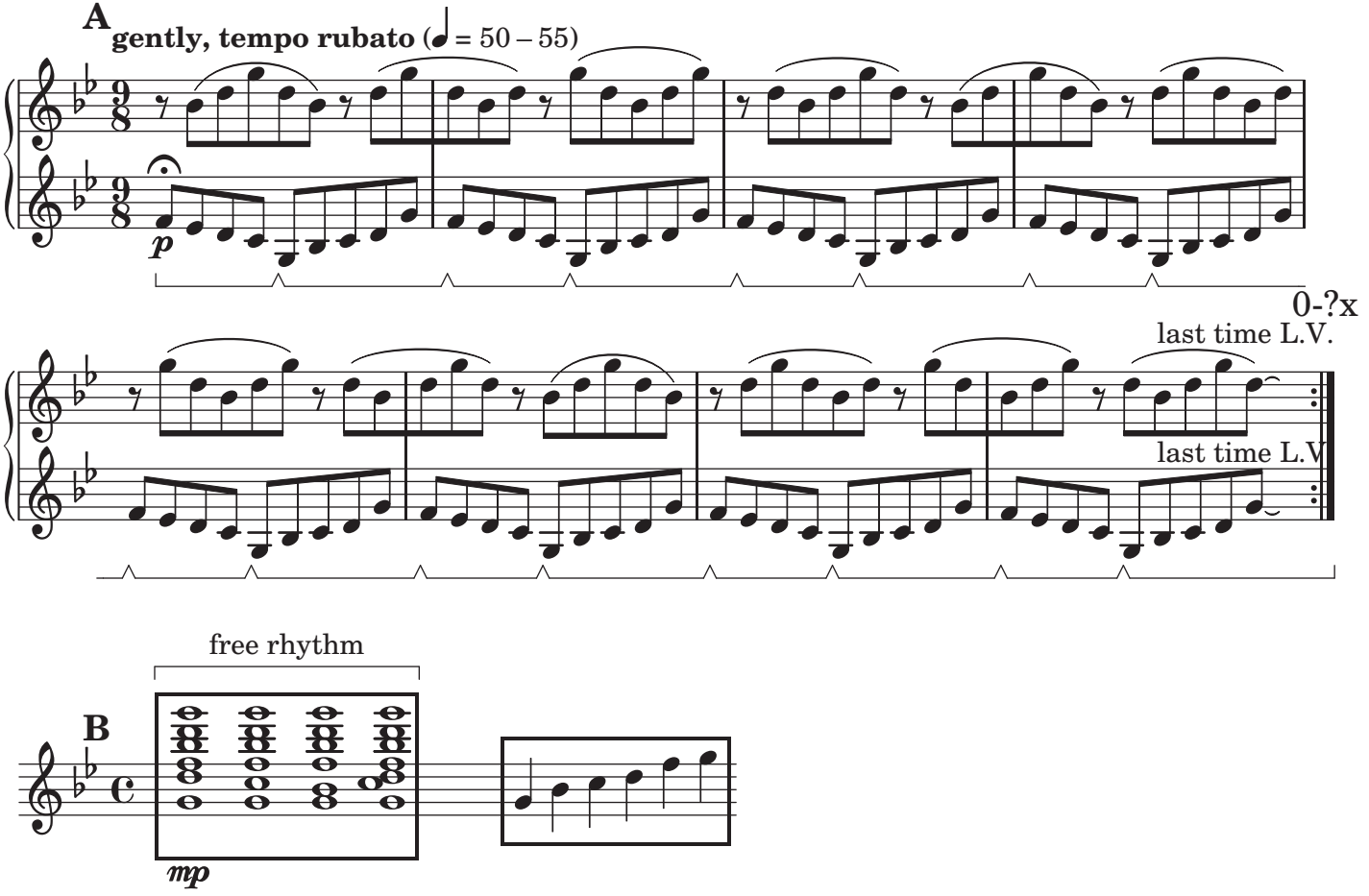
Beginning with section I, play part A as many times as desired. The tuning will gradually change.

Pause for any duration (including none), holding down the sustain pedal. Then move to part B.

Play all of the given chords in any order and with any amount of repetition (including none). Connect some chords with short improvised melodies and passing tones using the given pitches. Playing the chords will cause the tuning to gradually return its initial position.

At the end of each section, the performer may choose to move on to the next section, proceed to another movement or end.

Any number of sections of Between Floors may be played. If multiple sections are performed they must be in order, even if they are interrupted by other movements.



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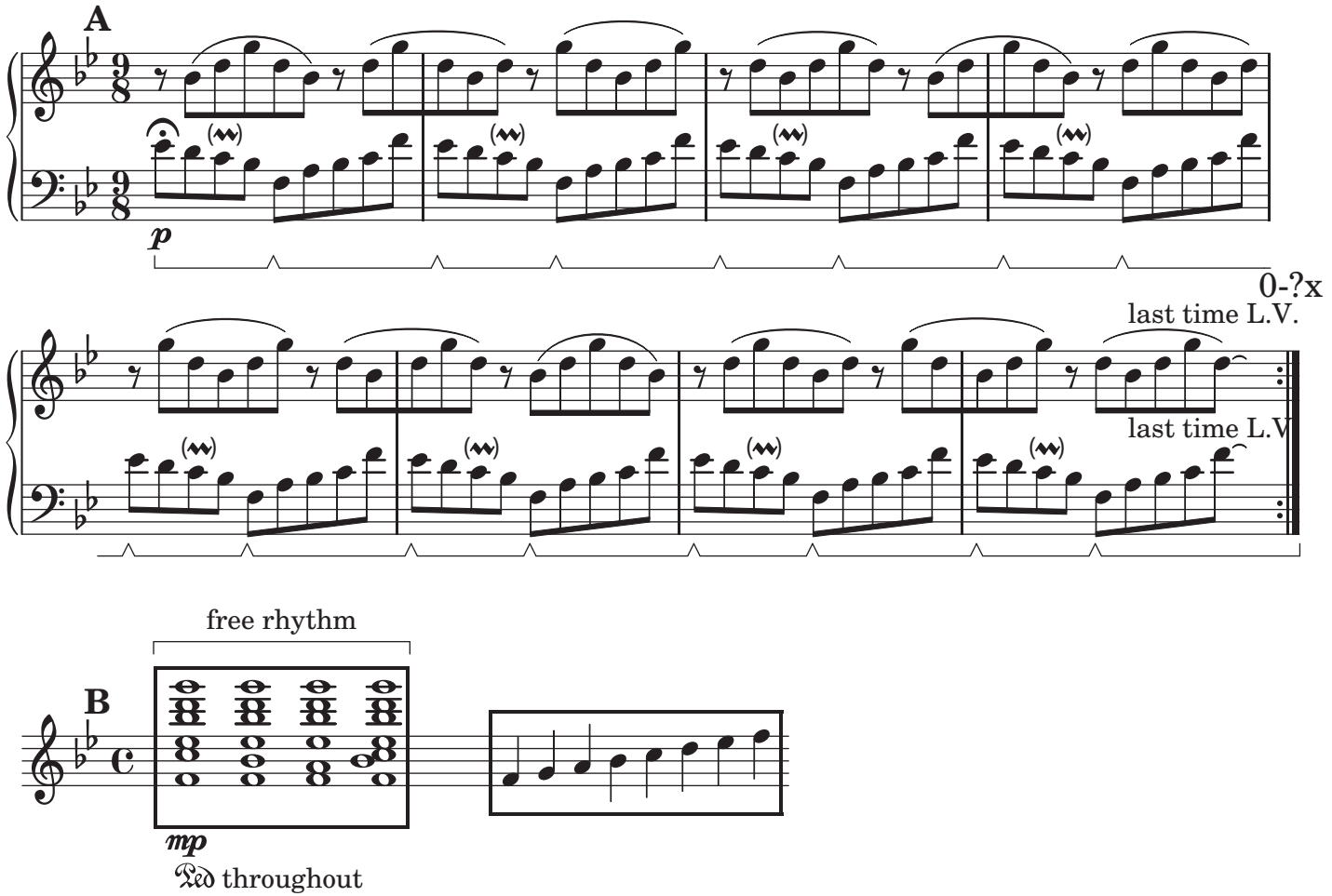
Between Floors - II



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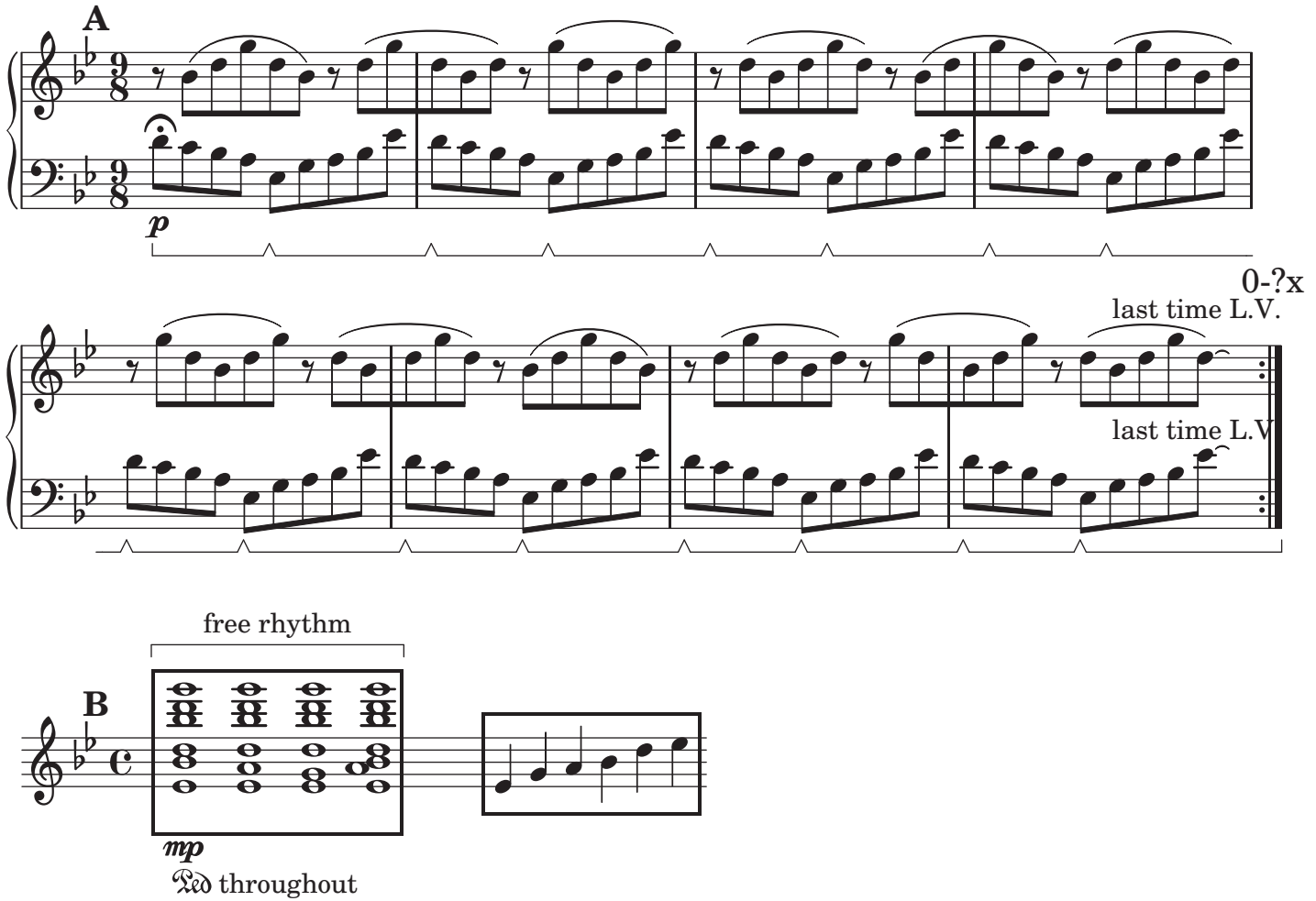
Between Floors - III



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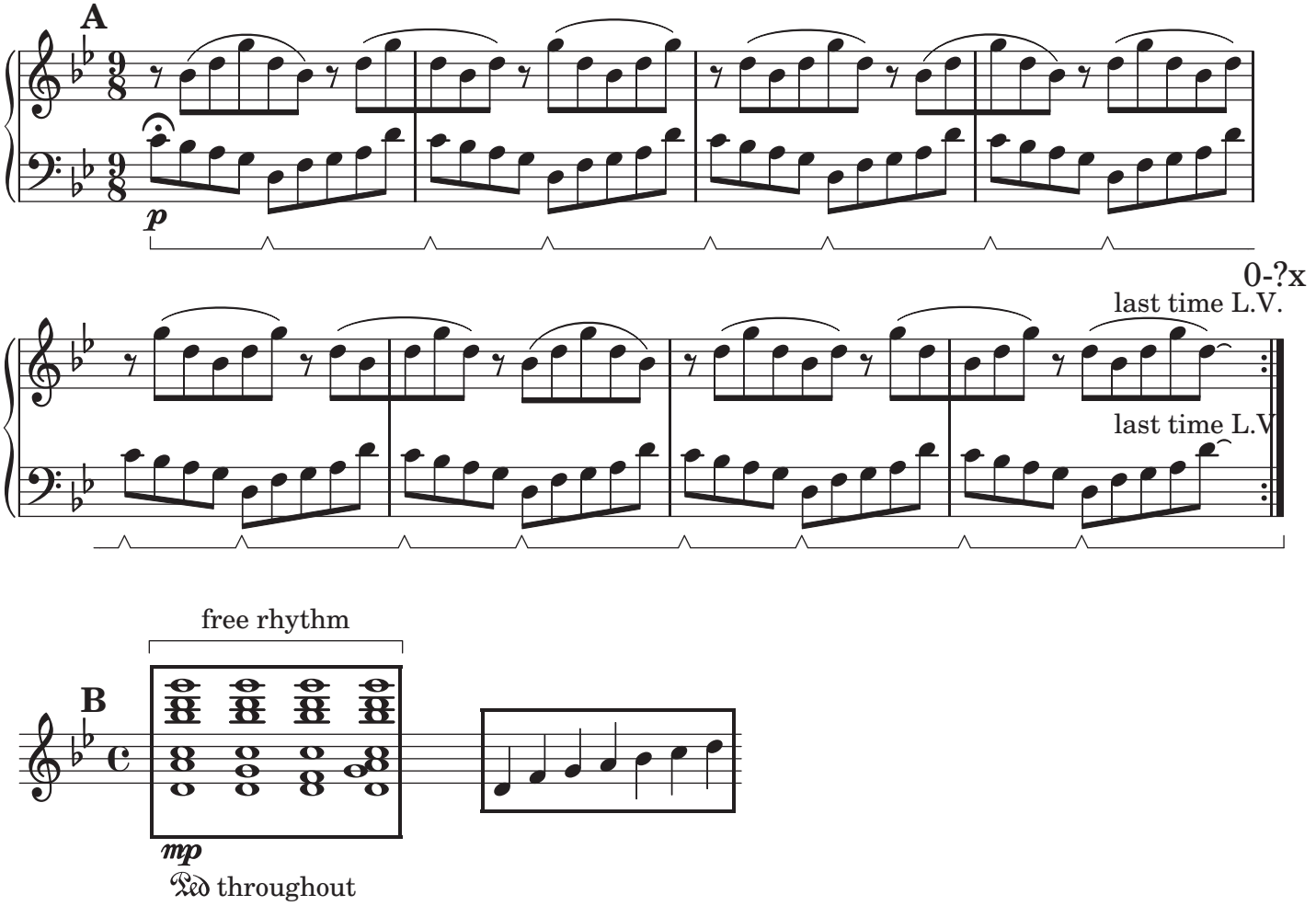
Between Floors - IV



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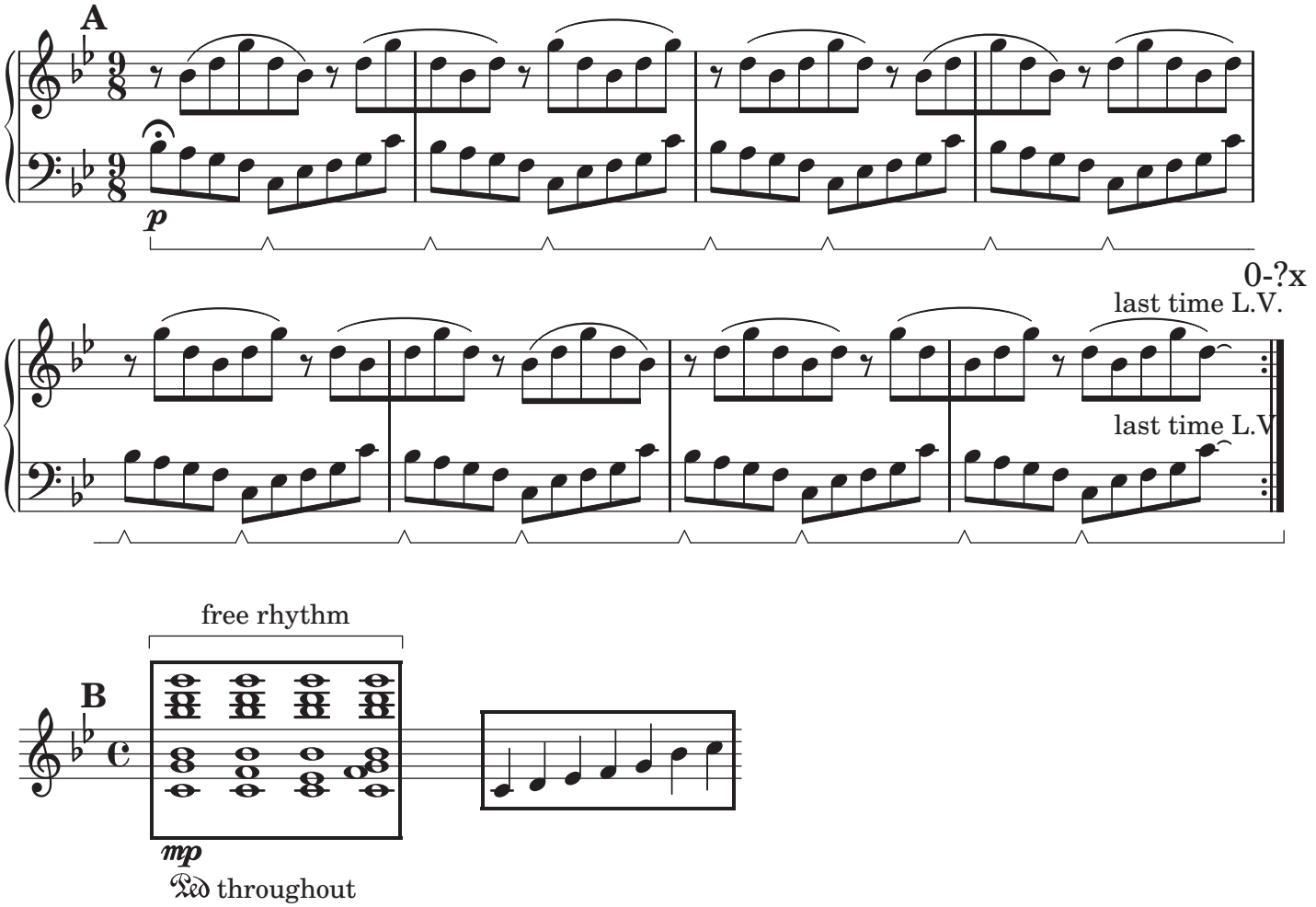
Between Floors - V



A History of Elevators in Film
Push to Stop - Pull to Run

Play sections in order, repeating each section as many times as desired before moving to the next. Performer may choose to add an improvised section of any duration between sections V and VI.

Follow the arrows between phrases and choice boxes within each section. Play phrases in any octave, doubling the phrase with your other hand in any other octave. Performer may choose to shift octaves at the beginning of phrase 1.

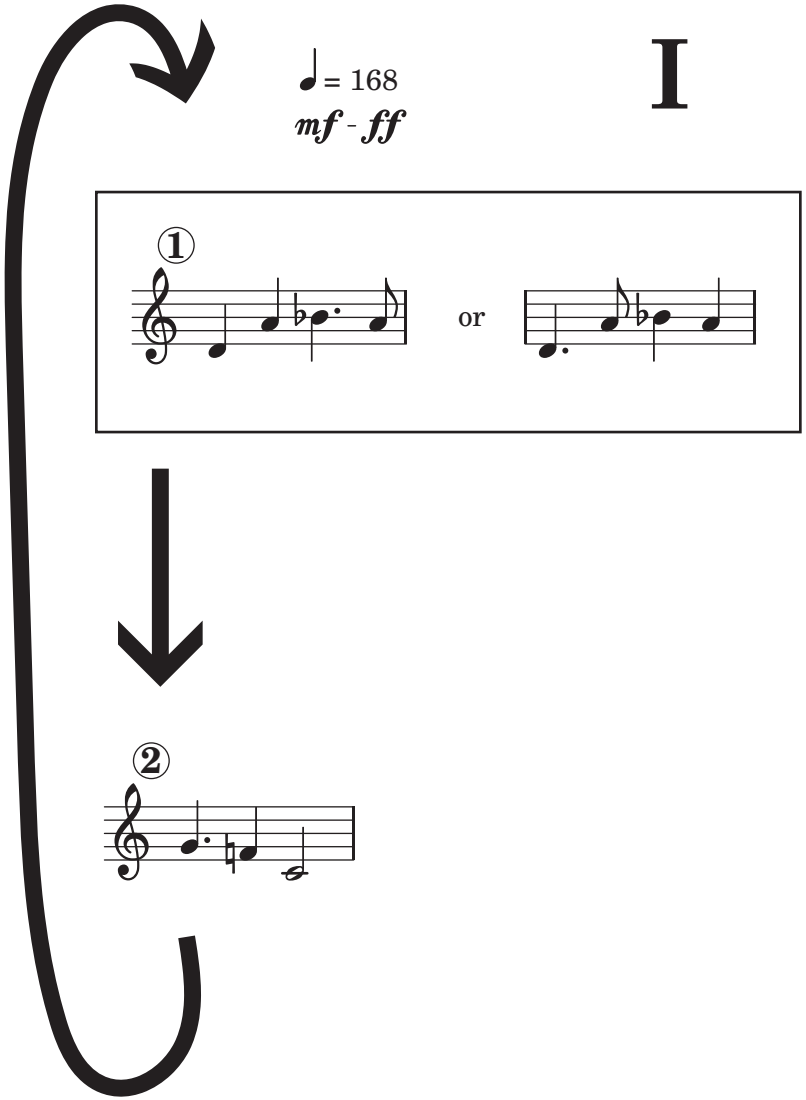
Always connect phrases via the smallest possible interval, transposing phrases by octave when necessary. For example, in sections II-IX connect phrase 1 to phrase 3 by moving up a perfect fourth from a to d (as written) rather than moving down a perfect fifth. Similarly, connect phrase 2 to phrase 3 by moving up one whole step from c to d (transposing phrase 3 down one octave) rather than moving up a ninth or down a seventh.

Arrows marked with an asterisk (*) will gradually transpose pitches toward D. Beginning in section VI, arrows marked with a cross (†) (3 or more repeats of choice box 3) will gradually return pitches to their original positions. Move from section V to the optional improvised section or section VI only after all pitches have been transposed to D (variations in tuning will remain). Move from section IX to section X only after the pitches of phrases 1 & 2 (at least) are no longer transposed.

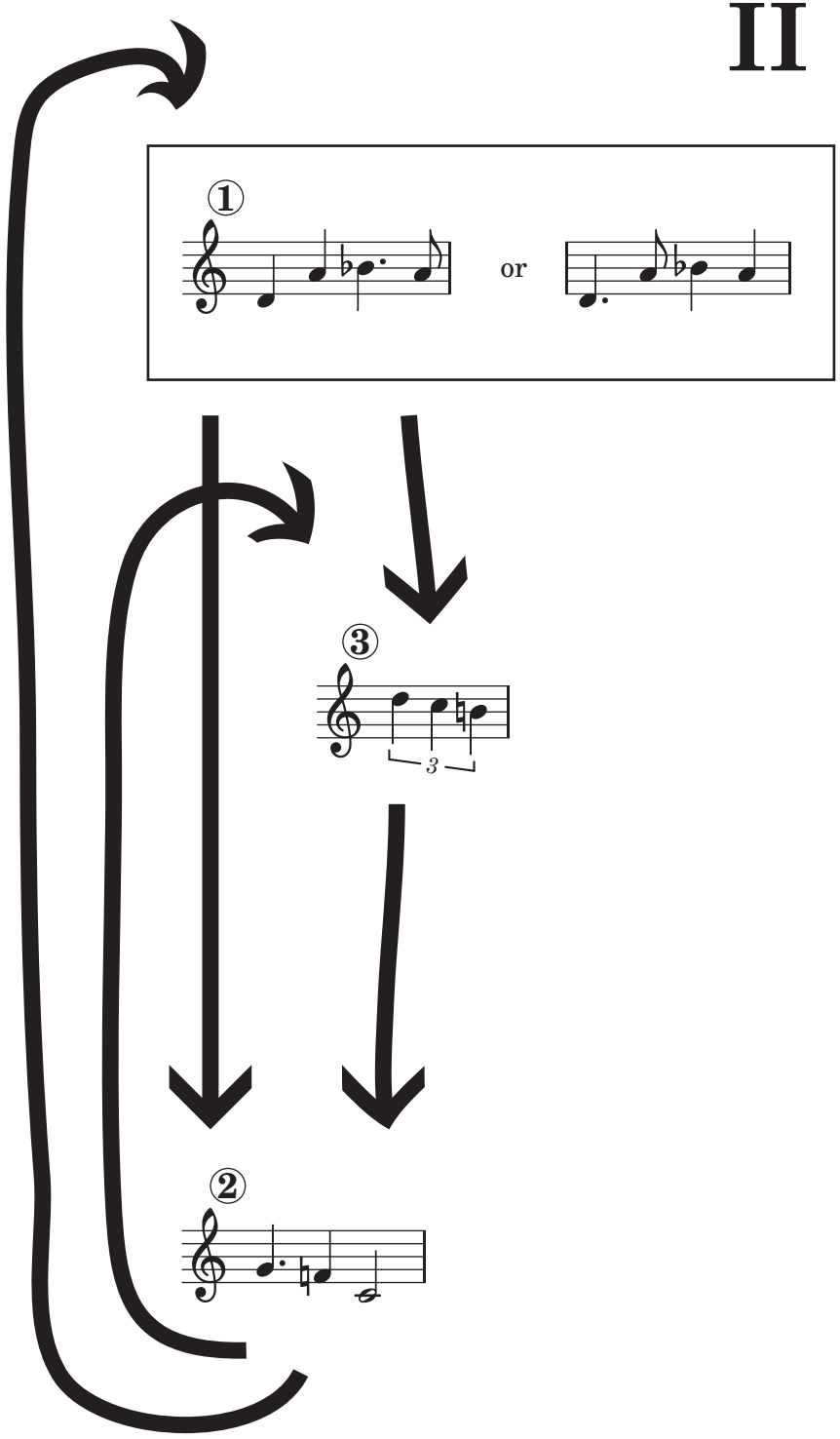
Dynamics are generally medium loud to very loud throughout, with occasional sudden shifts to soft or medium soft at the beginning of phrase 1 followed by a crescendo of any length.

At the end of section X, wait at least twenty seconds before proceeding to another movement or ending. “Push to Stop - Pull to Run” will no longer be highlighted on the interface when it is safe to proceed to the next movement.

During the optional improvised section, the performer should be aware that playing the opening phrases of other movements might activate the other movements and prevent finishing sections VI-X.



II



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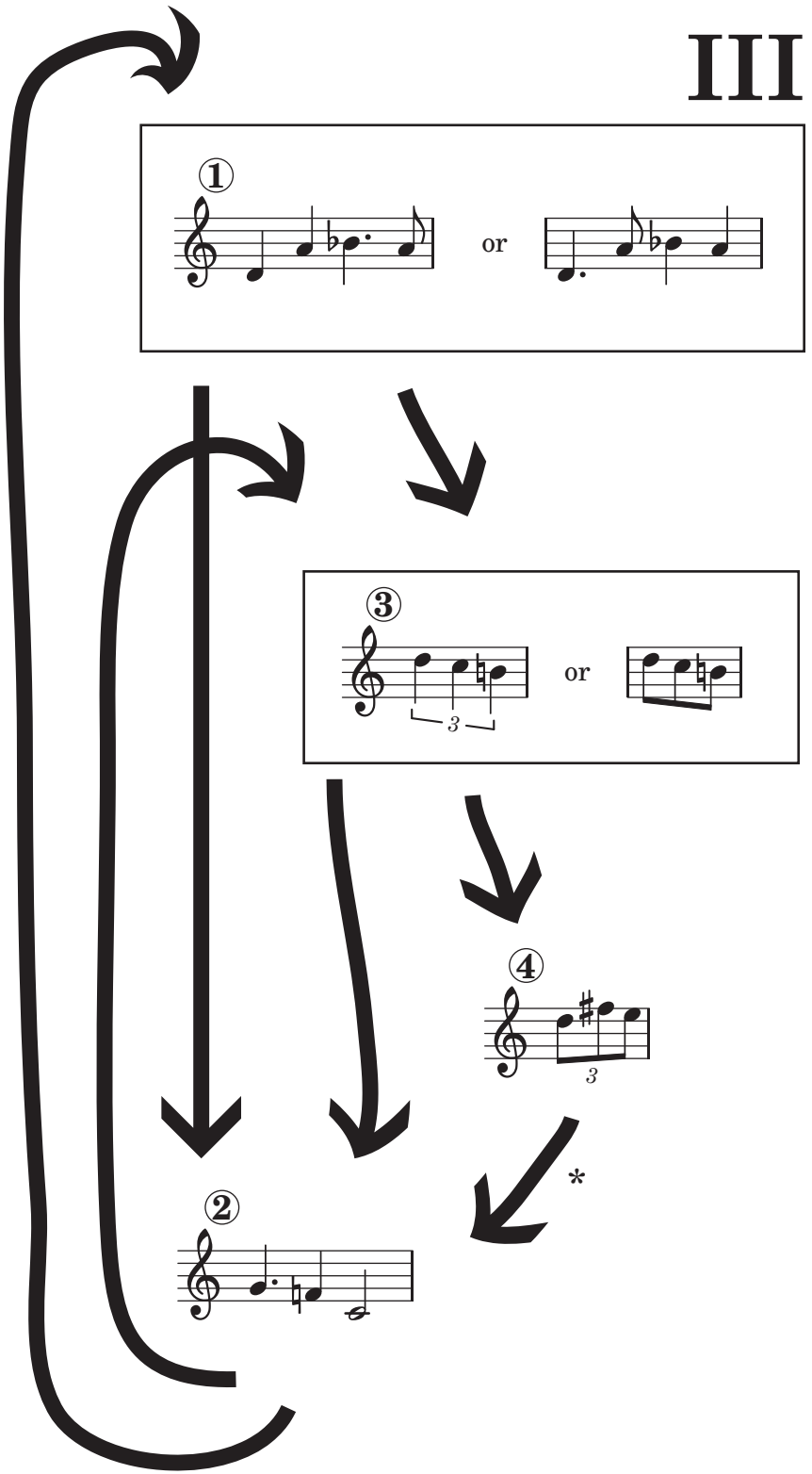
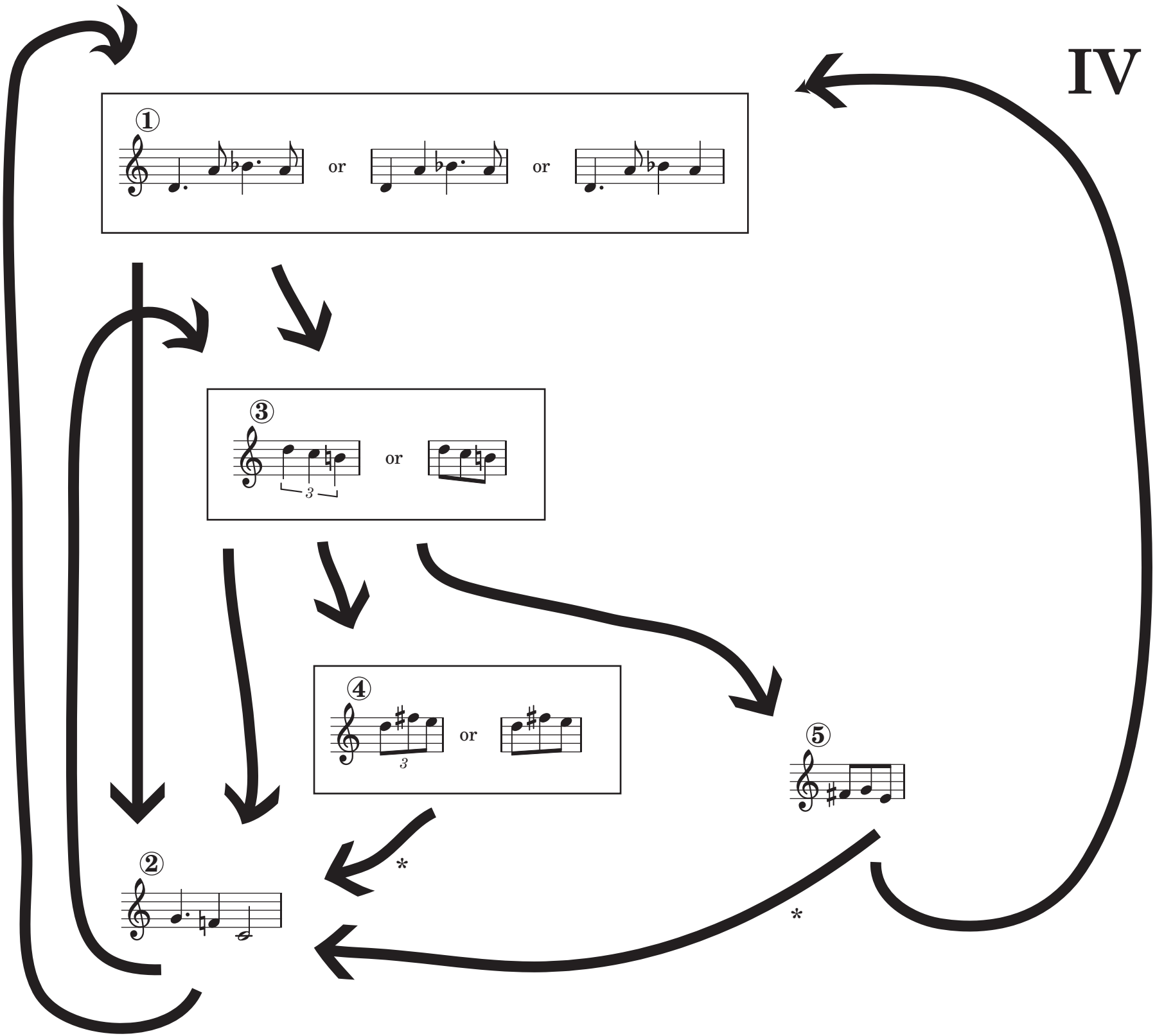
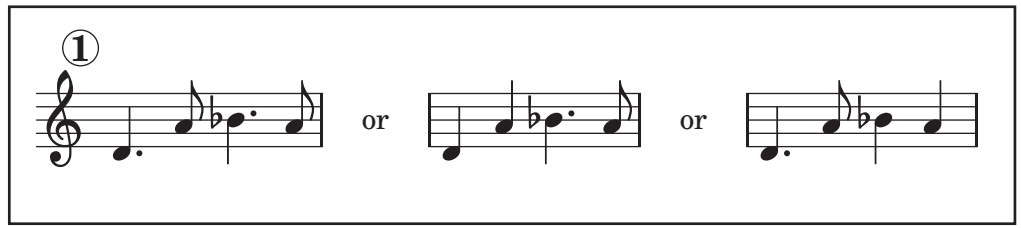
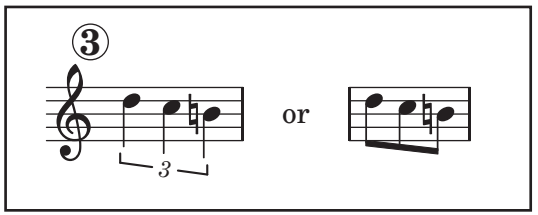


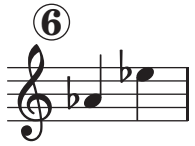
IV

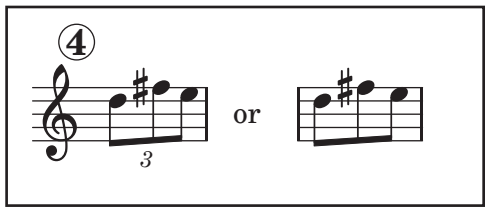


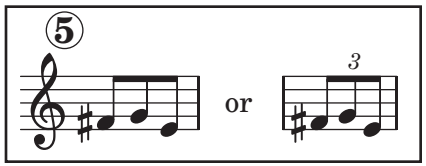
V

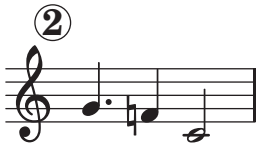












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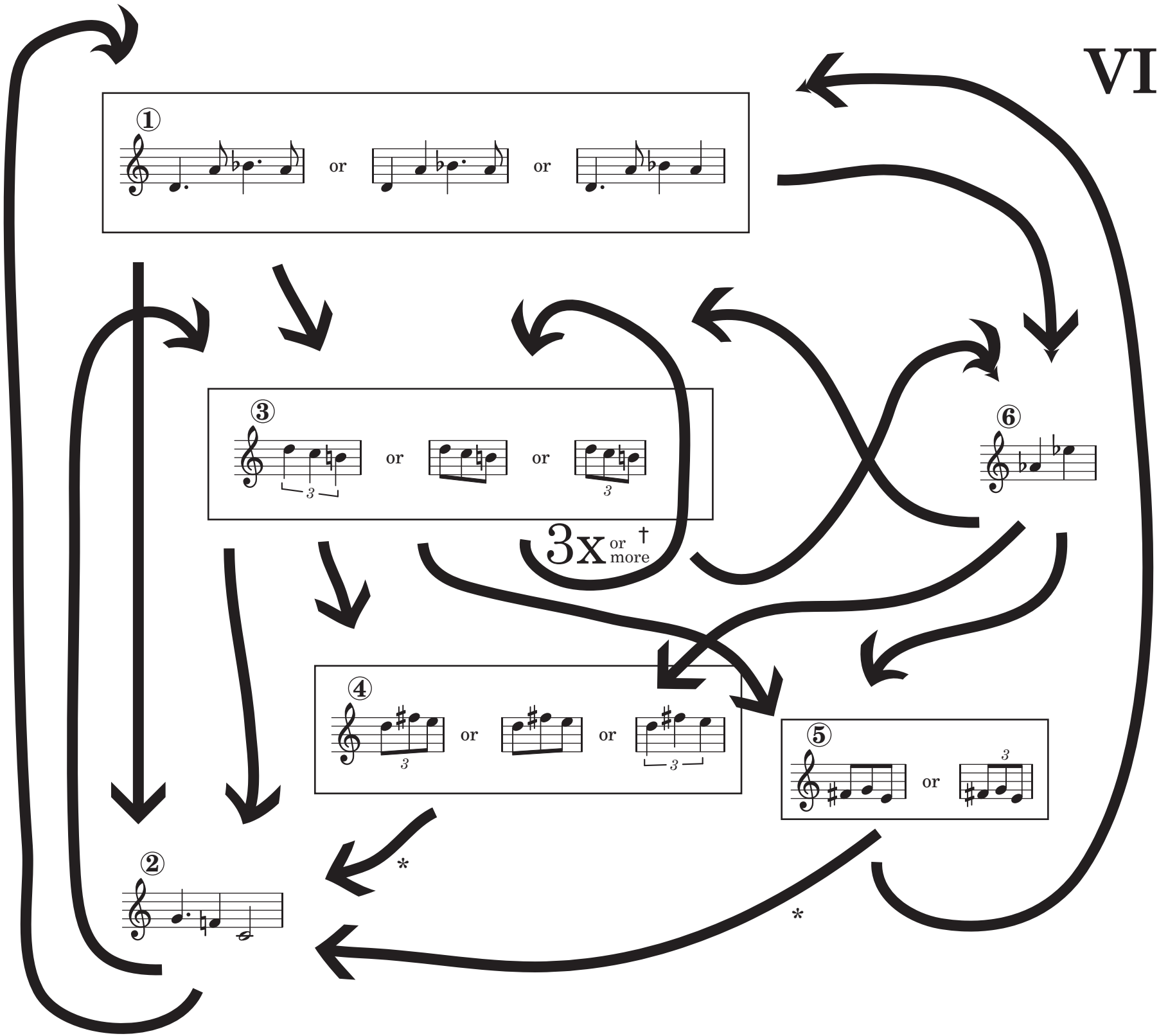
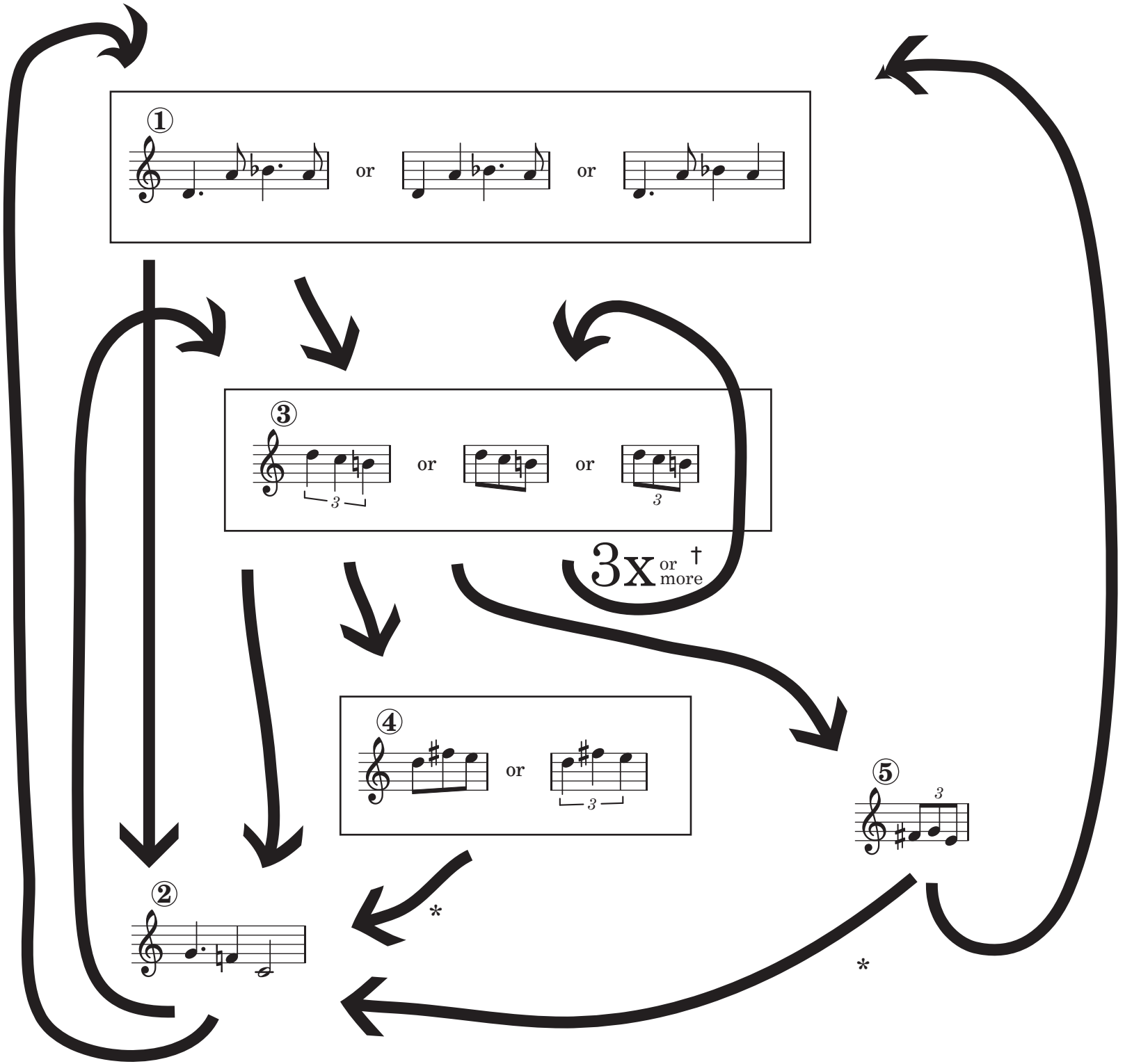
Move to optional improvised section or section VI when all pitches have been transposed to D (variations in tuning will remain).

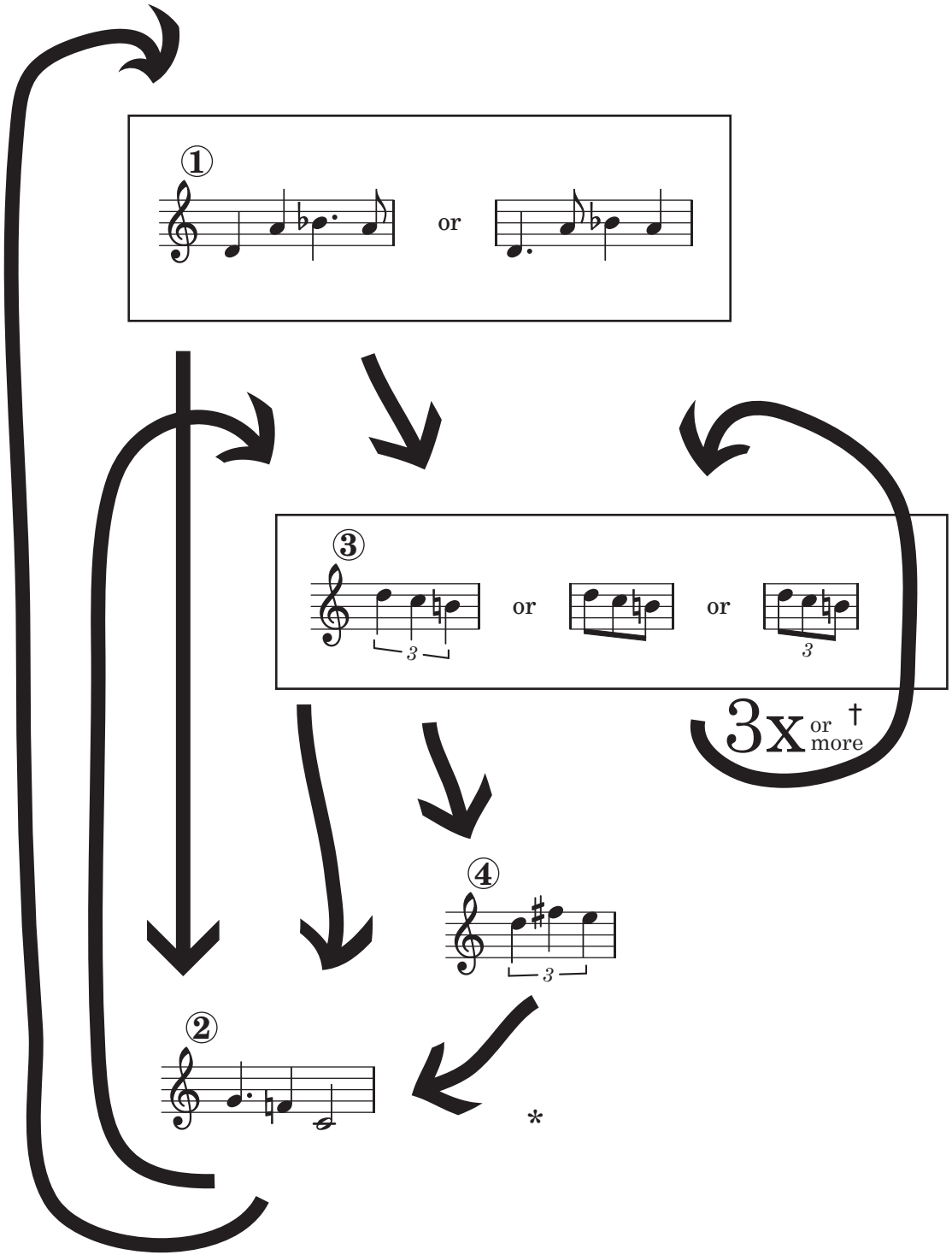
VI



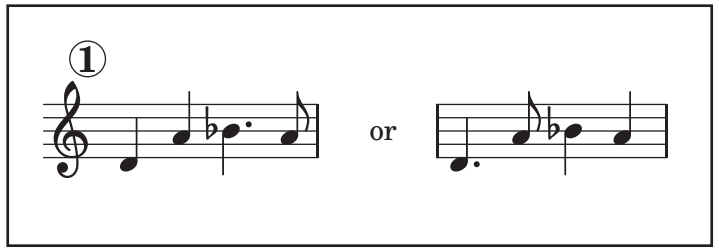
VII

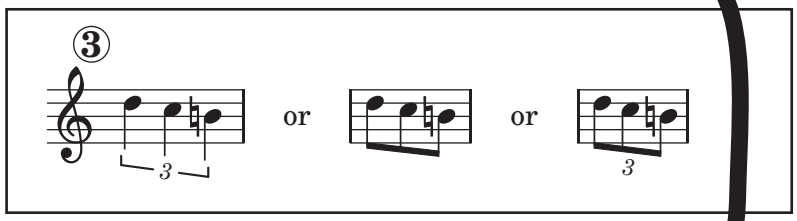


VIII

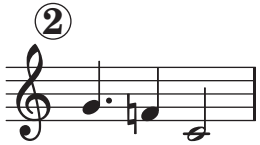


IX



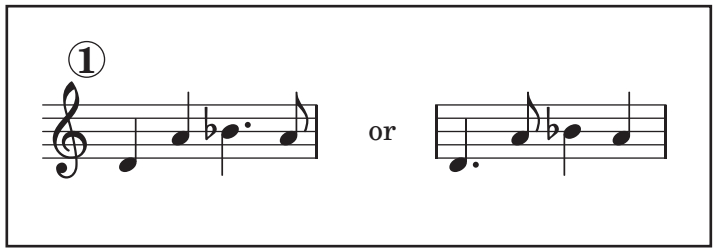


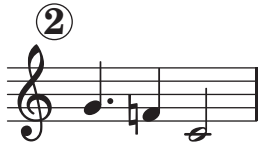
3x or more †

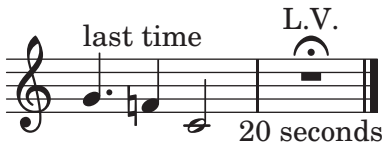


Move to section X when at minimum the pitches of phrases 1 & 2 are no longer transposed.

X







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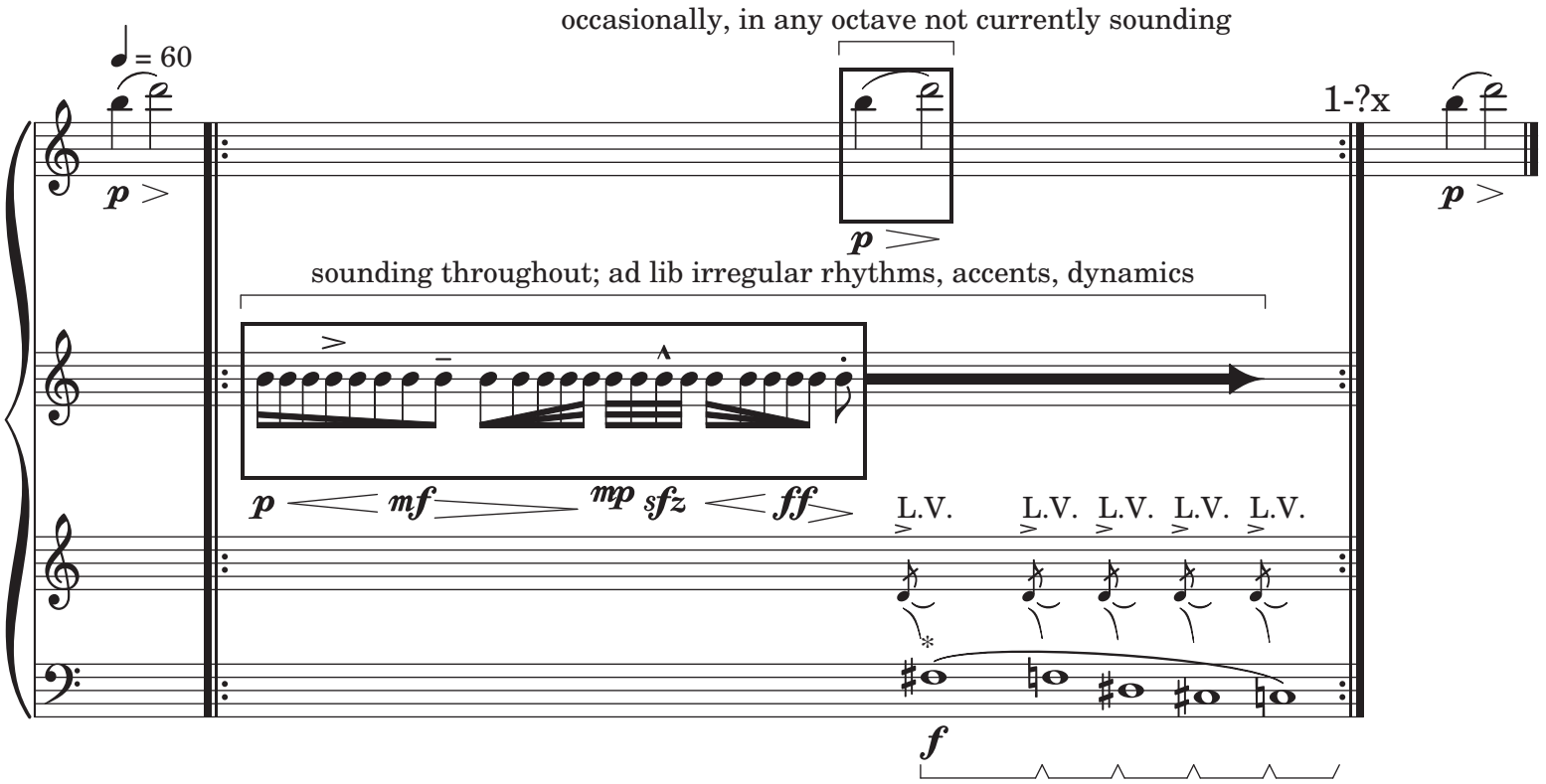
13, Please



* Free rhythm. Choose any octave below middle C for the phrase (grace note d's never change octaves). Rest for any duration (including none) before and after repetitions of the phrase while other parts continue. Performer may choose a different octave below middle C for each subsequent repetition of the phrase.