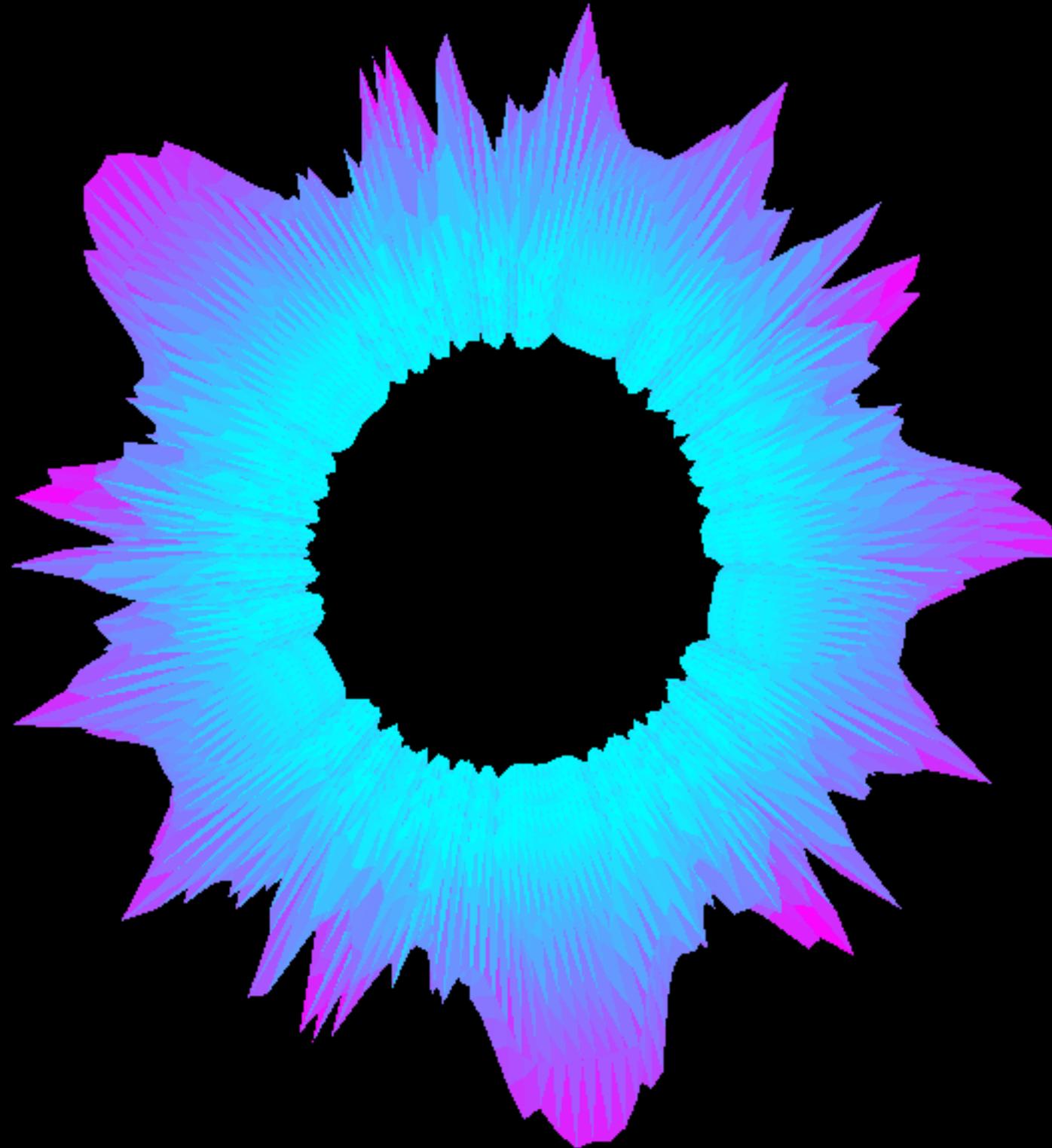


*Electric Dreamscape no. 2*



An Audio/Visual Work for Trumpet and Computer by Kevin Swenson

## ON USING THE SCORE:

The score is broken up into two rows of three “modules.” The top row is comprised of the three **Primary Moment Groups**. The second row contains the **Foot-Pedal Key**, the **Frequency Follower Key**, and the **Secondary Moments**. During the performance of the piece the **Primary Moment Groups** and the **Secondary Moments** are what the player is most concerned with – the keys are simply there for reference.

The piece may begin in any of the three **Primary Moment Groups**. Each group contains three “models,” labeled A-I. At the beginning of the piece the player chooses an initial moment group and model. For example, a given performance may begin with model **E** from the **Fanfare Group**. The performer will begin by playing the model as written. Once they have completed the initial model they are to begin improvising upon the materials of the moment group. The purpose of the models is to provide a degree of consistency from performance to performance, similar to the function of the melody of a jazz chart or raga. They are intended to illustrate the boundaries of the moment group in which the player is currently residing.

The performer should avoid abrupt shifts from one moment group to another. There should be a period of interpolation between consecutive moment groups. To facilitate this interpolation, I have provided “interpolative examples” beneath the three models of each moment group. These examples suggest how the performer may go from the **Chords Group** to the **Bursts Group** or from the **Bursts Group** to the **Fanfare Group** and so on.

For further clarity, the following table provides adjectives that describe the character of each moment group:

<b>Primary Moment Group 1 – Chords</b>	<b>Primary Moment Group 2 – Fanfare</b>	<b>Primary Moment Group 1 – Bursts</b>
Sustained, Focused, Slow, Long, Warm	Martial, Heroic, Intentional, Sharp-tongued	Hectic, Fast, Directional, Slightly Angular

I shall now summarize the flow of materials from the beginning the piece:

1. Choose a moment group and model on which to begin.
2. Play the model verbatim and then improvise upon the materials. Expand freely, but always maintain the character of the moment group.
3. Begin to transition intentionally toward another moment group.
4. When the character of the new group has been established choose a new model and begin the process again.

The player should generally record some of their improvisation into the buffer of the respective moment group and allow the computer to play it back.

The player may freely insert one of the **Secondary Moments** at any point during a performance of the piece without interpolation. The player may perform all three of the **Secondary Moments** or none at all, but they should avoid repeating them.

## ON USING THE PATCH:

When the patch is opened the performer will see an incoming signal meter, a notein object for selecting the correct MIDI control foot-pedal, a matrix controller for selecting effects, a drop-down menu for selecting the initial buffer, a master volume meter and a toggle to turn on full screen video. All of these elements are labeled clearly in the patch. The following instructions are outlined in the patch as well.

- 1) Turn on audio.
- 2) Check that the signal from the microphone is getting into Max and that the signal from Max is going out through the speakers.
- 3) Double click on the notein object and select the desired MIDI foot-pedal.
- 4) Select effects for the beginning of the piece – this is up to the performer and can be different ever time.
- 5) Select the buffer that corresponds to the moment group in which the performance will start.
- 6) Press the toggle to turn on full screen video and begin the piece by pressing the rightmost pedal trigger (trigger 1).

Throughout the piece, the performer is able to control elements of the patch with the MIDI foot-pedal (see the key in the score). This pedal must have three independent triggers that output the velocity values shown in the table below:

Pedal 1	Pedal 2	Pedal 3
64	50	113

**Pedal 1** is used only to begin and end the video during performance. **Pedal 2** is used to control the recording of material into a buffer as well as the playback of said material. Each time a buffer is armed a cycle of three pedal triggers occurs. The first trigger begins recording material into the buffer, the second trigger stops recording, and the third trigger begins the playback of the material that was just recorded. The player should always leave a short rest before beginning and ending the recording of material so that nothing they play into the buffer will be cut off. **Pedal 3** opens a gate that routes the incoming audio signal from the microphone to a frequency follower. When the frequency follower detects a note that elicits a change in the patch the gate is closed immediately. Each time that the player wishes to open the gate to trigger a new change they will have to hit the third pedal trigger again. See the *Frequency Follower Key* to reference exactly what note triggers a given change.

During a performance of the piece with interactive video the player will be unable to see the Max window. Because of this there are visual cues built into the video to inform the player that the frequency follower has responded to their input. When a change of effect or a fade-out are triggered the 3D open-cylinder noise shape will subtly change form. When a new buffer is armed for recording a rotating 2D background will fade in. When the performer trigger the playback of material in the buffer the background will slowly fade out.

## Primary Moment Group 1 - Chords

MODEL A: Choose one note and sustain as long as possible in one breath

MODEL B: Choose one note and sustain as long as possible in one breath

MODEL C: Choose one note and sustain as long as possible in one breath

To Fanfare

To Bursts

(Each model contains two trichords separated horizontally. One may play a single 1-1.5 second sforzando note from the opposite trichord of the sustained note between different sustained notes.)

## Primary Moment Group 2 - Fanfare

MODEL D: At a moderate fanfare tempo (80-100 BPM)

MODEL E: At a moderate fanfare tempo (80-100 BPM)

MODEL F: At a moderate fanfare tempo (80-100 BPM)

To Chords

To Bursts

The abbreviation a.f.a.p. means "as fast as possible."

## Primary Moment Group 3 - Bursts

MODEL G: Rapid, rests unmeasured

MODEL H: Rapid, rests unmeasured

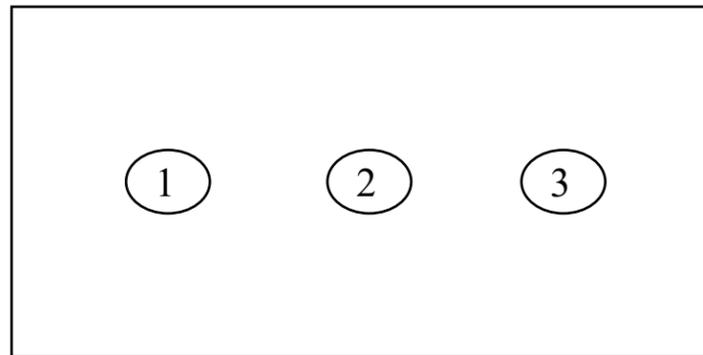
MODEL I: Rapid, rests unmeasured

To Chords

To Fanfare

(Dashed slurs denote that the player may play runs slurred or tongued. Pitched material may be replaced with noise-based sounds in approximately the notated register.)

## Foot-Pedal Key



1: Begin/End Video for beginning and ending of the piece

2: Triggers buffers in cycles of three:

First time begins recording into the currently selected buffer.

Second time stops recording.

Third time plays processed version of recorded material.

3: Open frequency follower (closes immediately when triggered)

## Frequency Follower Key

EFFECTS TOGGLES:

BUFFER TOGGLES:

FADE-OUT TOGGLES:

## Secondary Moments

Glissando on mouthpiece

(Slope denotes pitch at the highest point of the curve. Thickness denotes amplitude)

Remove second valve slide, improvise variations as desired

Random notes within approximate ranges, rest between beamed groups