

Kevin Swenson

Fanfare • Phantom •
Architect

(for Horn, Cello, and Max/MSP)

Notes on the Electronics

To perform this piece, you will need:

- 1) A performer dedicated to the electronics part
- 2) A computer with Max/MSP
- 3) A USB interface with at least two XLR inputs and two outputs
- 4) Two microphones

The microphone for the horn *must* be placed in the first input and the microphone for the cello *must* be placed in the second input.

The performer covering the electronics part is to follow the score, pressing the **spacebar** any time that a numbered event is shown (as in measure 1). Be cautious, there are a couple of places in which the computer part provides notation, but no spacebar trigger is intended (as in measure 57). Such places are provided only to clarify important harmonic or textural changes in the electronics at specific moments.

Please note that the notation is extremely general and does not seek to accurately transcribe every electronic event (some are given to chance anyways). The purpose of the notation is primarily to provide timing cues for spacebar triggers and occasionally to give information about the pitched materials in the electronics.

Regarding the Electronics from Letter F through Letter H

While the horn and cello are both provided with unique pages of instruction for the improvisatory section that occurs from letter F through letter H, no such page is provided for the computer. *The player is simply to follow along with the pages provided the two instrumentalists and trigger the spacebar when they hear a transition from one letter to another.*

The spacebar triggers introduce different effects in each section:

F: Ring Modulation

G: Spectral Delay

H: Live Sampling of the Instruments (30 seconds)

- Once 30 seconds are captured the Max patch will indicate that the samples are ready to be triggered. Pressing the spacebar will trigger the samples, cuing the players that the improvisation section is closing and that they should prepare for page 11.

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Ferocious and Unrelenting ♩=120

Horn in F

Violoncello

Computer

0: Freeze horn for letter A

Hn.

Vc.

Comp.

Hn.

Vc.

Comp.

poco rit. . . .

16

Hn. *f p f p ff fp ff fp*

Vc. *f mp < f p < ff fp ff p*

Comp. $\text{H} \quad \text{5/8} \quad \text{2/4} \quad \text{4/4} \quad \text{5/4}$

21 **a Tempo** **A** Forward, with Slight Trepidation

Hn. *fff f ppp*

Vc. *harsh noise to ord. → ord.*
fff pp f fp

Comp. 1. Freeze In cello amplitude controls freeze amplitude and detuning

28

Hn. *p ff p*

Vc. *ff* enter as electronics are nearly out
p f p <

Comp. 2. Freeze out w/ delay 3. Freeze In

34

Hn. *p* *f*

Vc. *f* *fp* *f* *p* s.p.

Comp. 4. Freeze Out w/ delay

39

Hn. *f* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p* (enter as before)

Comp. 5. Freeze In 6. Freeze Out What should electronics do here?

43

Hn. *ff* *p* *f* *p* *ff* poco rit. 3

Vc. *ff* *f* *p* *ff* 3

Comp.

46 **B** Driving ♩=120

Hn.

Vc.

Comp.

m.s.p. (if forte then ord.
else m.s.p.)

p *f* *p* *f* *p* *f* *p*

7. Freeze Out and Samples In with amp. mod.

Hn.

Vc.

Comp.

m.s.p. ord. m.s.p. (if forte then ord.
else m.s.p.)

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

8. Samples gliss up to m. 52 beat 3

Hn.

Vc.

Comp.

rip

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

9. Samples gliss up to m. 54 beat 3

10. Samples gliss to m. 56 beat 1

55

Hn.

Vc.

Comp.

f p f p f p f p

5

11. Samples gliss to m. 57 beat 1

57 **C** Glistening

Hn.

Vc.

Comp.

ff

don't trigger!! (only for reference)

60

Hn.

Vc.

Comp.

mf

pp

m.s.p.

ord.

p

mf

f

pizz.

12. Cello Delay

65

Hn.

Vc.

Comp.

71

Hn.

Vc.

Comp.

77

Hn.

Vc.

Comp.

82

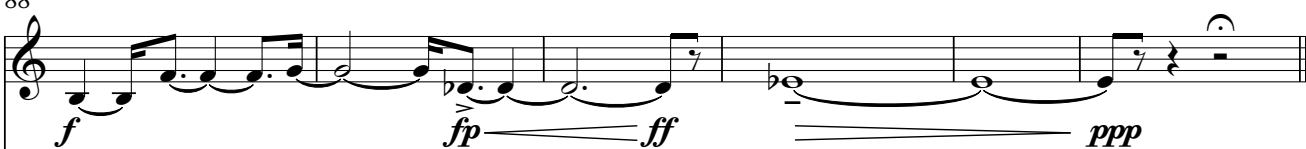
Hn. 

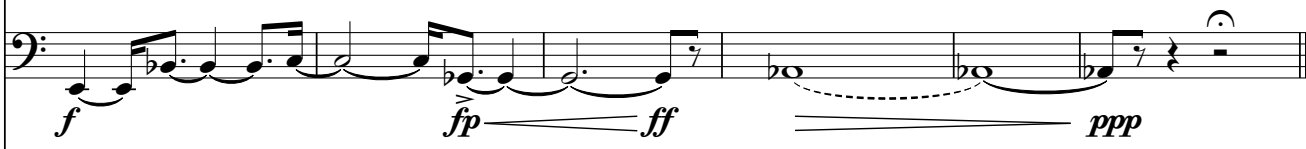
Vc. 


Comp. 

16. Samples gliss to m. 88, No delay

88

Hn. 

Vc. 

Comp. 

17. Record next 3 measures

18. Sweep Filtered and Tremolo Stutters, Recording randomly looped

cello and horn amp. control loop vol.

94 As electronics are almost out

Enter as before

Hn. 

Vc. 

Comp. 

97

Hn. *rit.* *fp* *ppp*

Vc. *pizz.* *ppp*

Comp.

101 **D** 1 Minute and 35 Seconds: Wait for Difference Tones to Stabalize.
Time is now non-linear until the end.

Hn. **x**

Vc. **x**

Comp. 19. Computer Transition **x**

Let the Drone Settle and prepare your mind for letter F.

The instructions for each letter are not gospel; include some improvisation.

Each player navigates through moments F, G and H at their own pace.

Material from submoments of the same letter (i.e. G1 and G2) may be freely combined.

Try not to lag too far behind the others in regards to the super-moment.

102 **E**

Hn.

Vc.

Comp. *Don't trigger!! Reference only.* *8va*

Horn to Page 9
Cello to Page 10
Computer see Preface

F: As Long as Possible in One Breath

Begin with the gesture on the top left. Choose one note and play it as indicated. Leave a breath of silence, then follow one of the arrows to another gesture. The duration of each gesture is one breath, as long as possible.

Diagram illustrating the exercise structure for F. It shows two rows of musical notation. Each row starts with a treble clef, a key signature of one flat, and a dynamic marking of *p*. The first row has a box around the first measure, with arrows pointing to a second measure with a dynamic marking of *f*. The second row has a box around the first measure, with arrows pointing to a second measure with a dynamic marking of *f*. The arrows are labeled "Leap or Step" and "Step Only".

G: Short, Energized Bursts

Use the pitches in the reservoir below to improvise on the fragments provided in G1, G2, and G3.

The gestures you perform should begin somewhat long as in F and gradually shorten in a crescendo of chaos.

Pitch Reservoir (any octave)

Pitch Reservoir (any octave)

G.1: Bisbigliando

G.1: Bisbigliando

0 2-3 1 1-3 etc.

sfz *mf*

G.2: Flutter

G.2: Flutter

f

G.3: Feathers

(or reverse)

G.3: Feathers

(or reverse)

p *f*

H: Melodic Seeds

Improvise on the melodic seeds provided below. Always use the first valve and play exactly the notes of the Eb harmonic series. Incorporate higher partials if desired.

1st valve always

1st valve always

fp *mf* *p* *ff*

1st valve always

1st valve always

fp *mf*

At the end of letter H, the performer controlling the Max patch will trigger 5 live samples of the horn and cello performance. At first it will be played back almost exactly the same as it was heard. Thus, the players should attempt to imitate what is in the electronics as best as possible. As the electronic sounds diverge into multiple tempos and transpositions the performers may drop out.

Cello

F: As Long as Possible in One Bow

Begin with the gesture on the top left. Choose one note and play it as indicated. Leave a breath of silence, then follow one of the arrows to another gesture. The duration of each gesture is one bow stroke, as long as possible.

Figure 1 consists of four musical examples arranged in a 2x2 grid, each showing a bass clef staff with a piano (*p*) or forte (*f*) dynamic marking. The examples illustrate the relationship between dynamic markings and interval types.

- Top Left:** A piano (*p*) dynamic marking. The interval is labeled "ord. to m.s.p. →" (ordered to multi-measure rest). The interval type is "Leap or Step".
- Top Right:** A forte (*f*) dynamic marking. The interval is labeled "m.s.p. to ord. →" (multi-measure rest to ordered). The interval type is "Leap or Step".
- Bottom Left:** A piano (*p*) dynamic marking. The interval is labeled "ord. to m.s.p. →" (ordered to multi-measure rest). The interval type is "Step Only".
- Bottom Right:** A forte (*f*) dynamic marking. The interval is labeled "m.s.p. to ord. →" (multi-measure rest to ordered). The interval type is "Step Only".

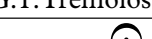
G: Short, Energized Bursts

Use the pitches in the reservoir below to improvise on the fragments provided in **G1**, **G2**, **G3a**, and **G3b**. The gestures you perform should begin somewhat long as in **F** and gradually shorten in a crescendo of chaos.

Pitch Reservoir (any octave)

The first measure of the bass line in the key of D minor. It consists of six eighth notes: D2, C2, B1, A1, G1, and F1, all beamed together.

G.1:Tremolos



The musical notation is on a single staff with a bass clef and a key signature of one flat (B-flat). It contains two measures. The first measure has a half note on B-flat, followed by a quarter note on C, and then a quarter rest. The second measure has a quarter note on C, followed by a quarter note on D, and then a quarter note on E. Above the staff, there are two curved lines, each spanning a measure, indicating tremolos. Below the staff, there are two dynamic markings: *sfz* with a greater-than sign (>) under the first measure, and *sfz* with a period (.) under the second measure.

G.2: Pizz Sweep (keep hand shape →)

pizz

f *p*

[illegible]

G.3b: Feathered Chords
(or reverse)

The musical notation shows a sequence of chords on a five-line staff. The chords are connected by curved lines, suggesting a 'feathered' or 'reverse' effect. The dynamic marking *f* (forte) is at the beginning and *p* (piano) is at the end.

H: Continuation but Noisier

Continue developing the ideas of the previous sections but begin adding noisier techniques to your playing. For example:

- 1) Overpressure for the gestures of letter **F**.
- 2) Knocks in the rhythm of **G3a** and **G3b**.

At the end of letter **H**, the performer controlling the Max patch will trigger 5 live samples of the horn and cello performance. At first it will be played back almost exactly the same as it was heard. Thus, the players should attempt to imitate what is in the electronics as best as possible. As the electronic sounds diverge into multiple tempos and transpositions the performers may drop out.

103 **I Together** ♩=60

Hn. *p* *f* *fp* *f* *p*

arco

Vc. *p* *f* *fp* *f* *p*

24. Opens envelope follower for noise, difference tones and pizz. samples fade

Comp.

108

Hn. *ff* *ff p* *ff* *pp*

to sul pont. → sul pont. trem rit. → to hand mute →

Vc. *ff* *p* *ff*

25. Noise at permanent level, Filter Q narrows.

Comp.

ad lib. noise with random valve combinations to end
improvise random fluctuations in speed and dynamics
snatch breaths when needed

112

Hn. *pp* *ff* *pp ff* *pp* *ff*

ad lib. circular bowing on hand muted strings to end
improvise random fluctuations in speed and dynamics

Vc. *pp* *ff* *pp* *ff*

Comp.