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)

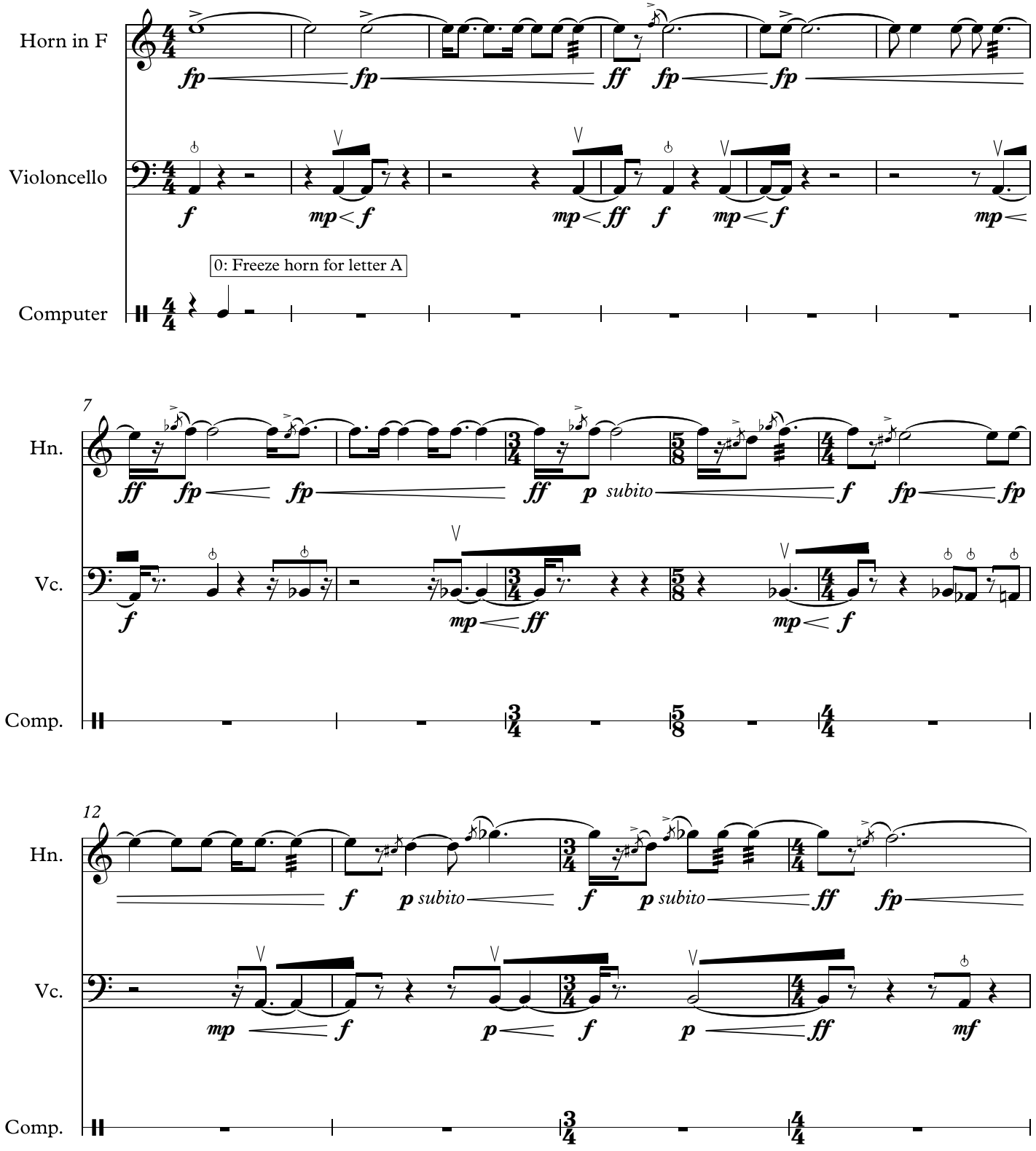
- Once 30 seconds are captured the Max patch will indicate that the samples are ready to be triggered. Pressing the spacebar will trigger the samples, cuing the players that the improvisation section is closing and that they should prepare for page 11.

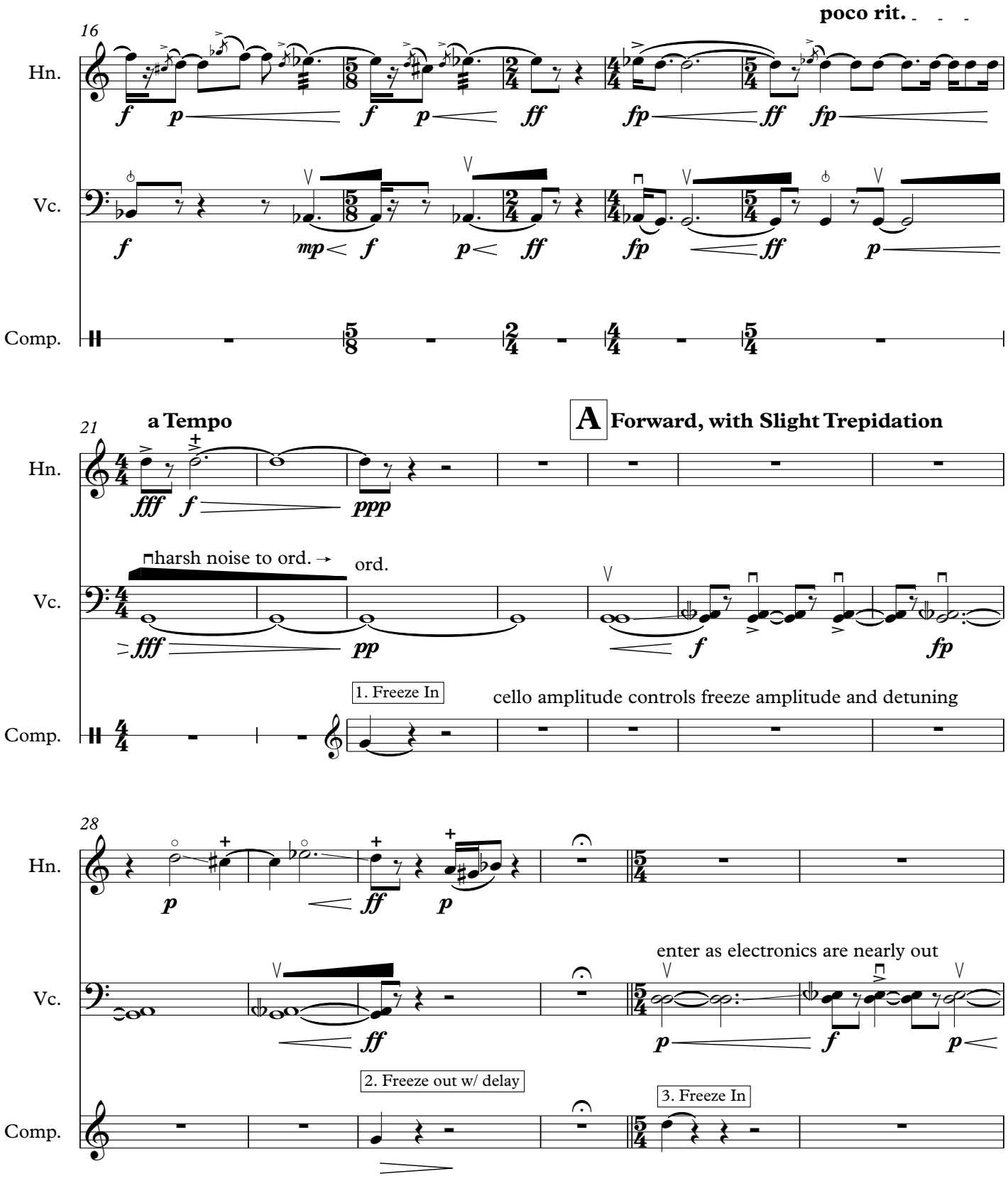
Transposed Score

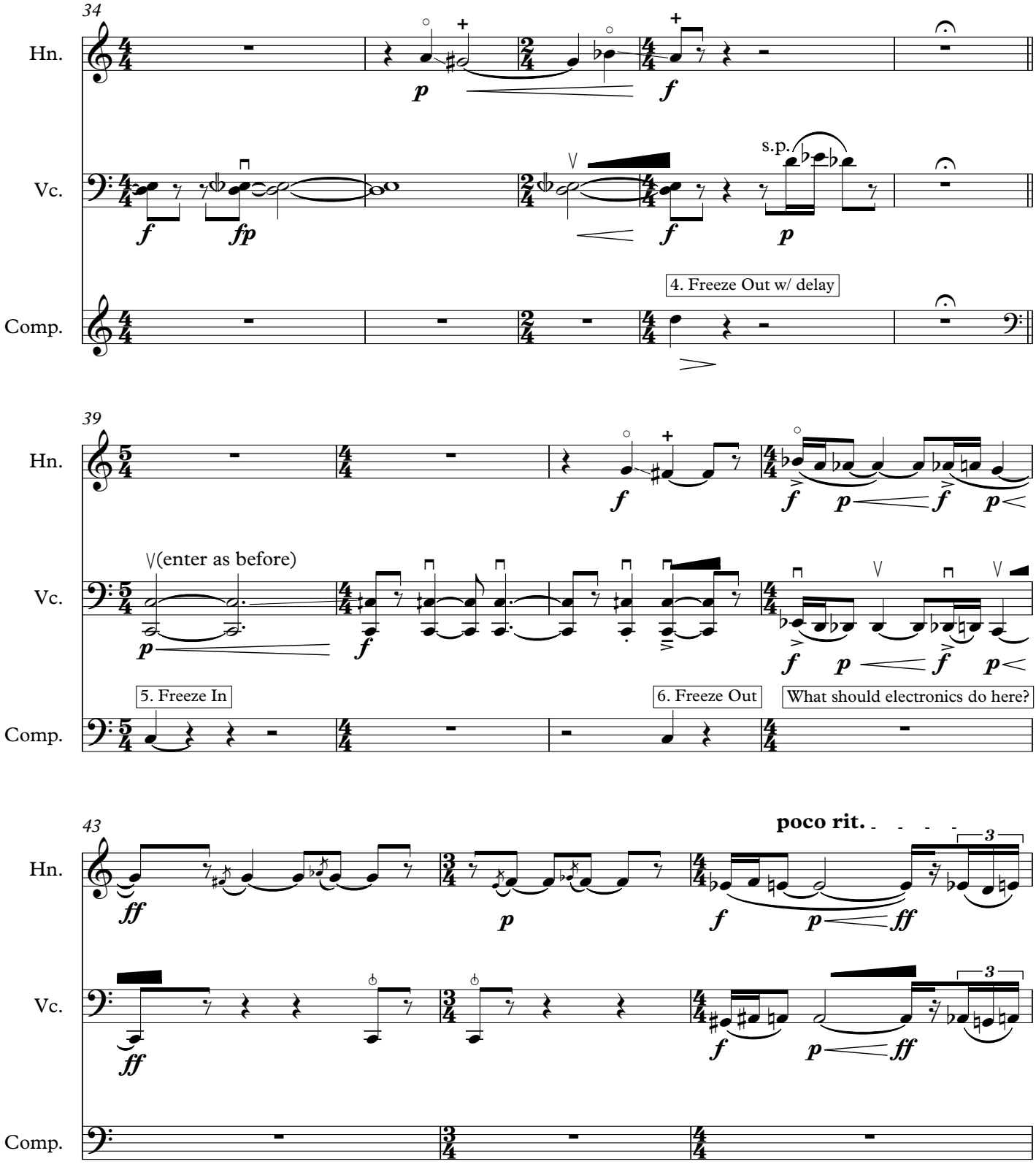
Fanfare • Phantom • Architect

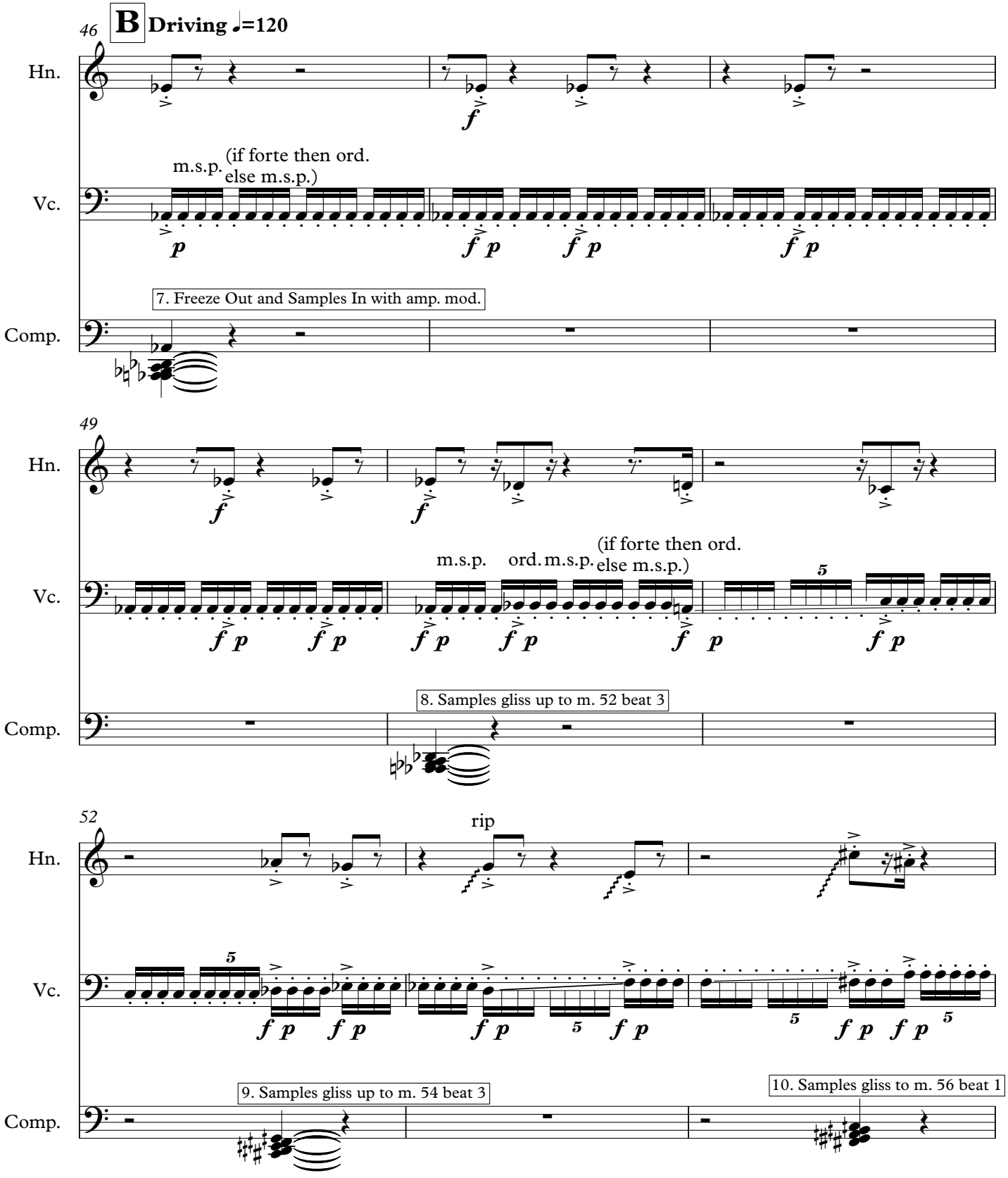
Kevin Swenson

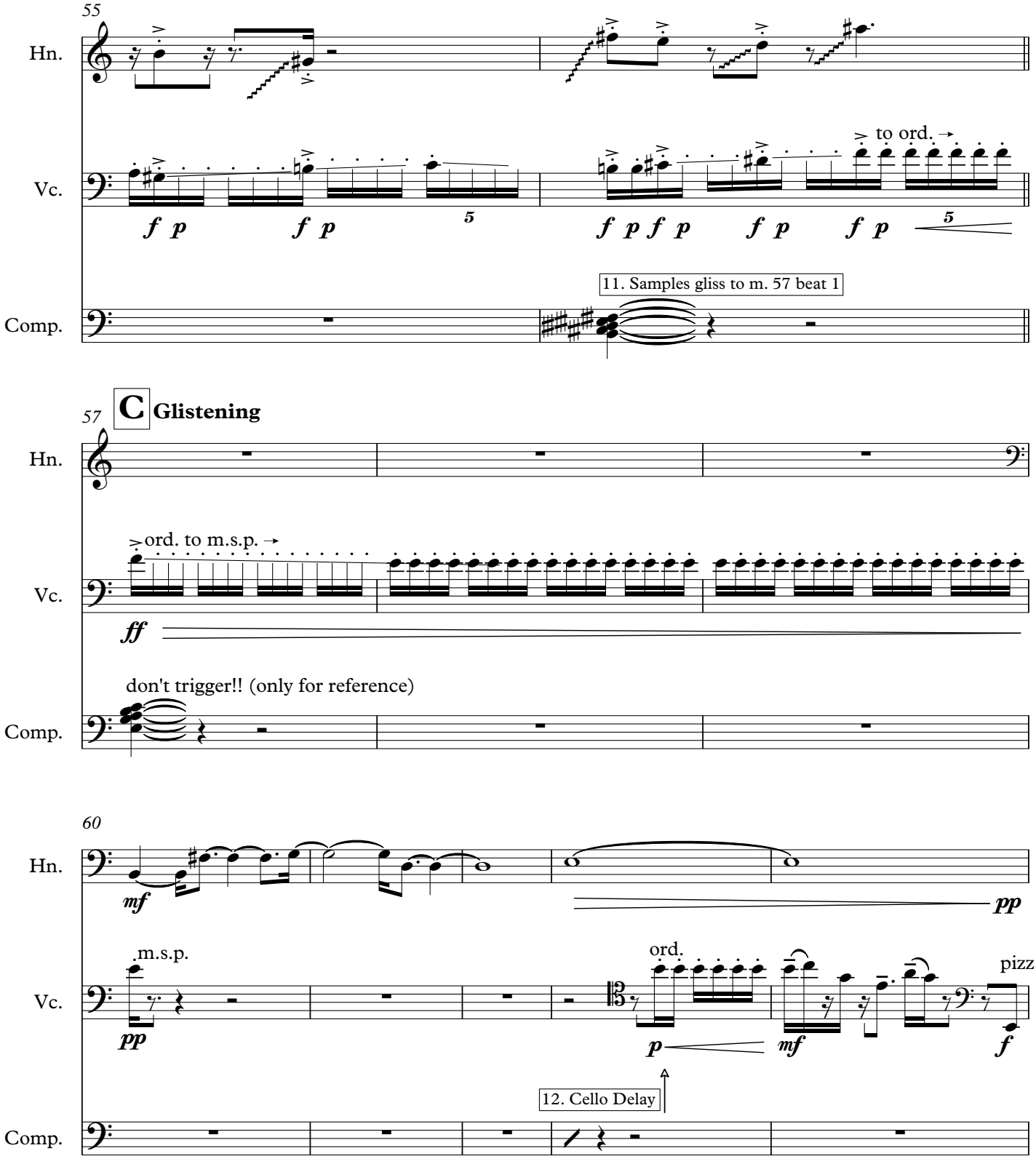
Ferocious and Unrelenting ♩=120

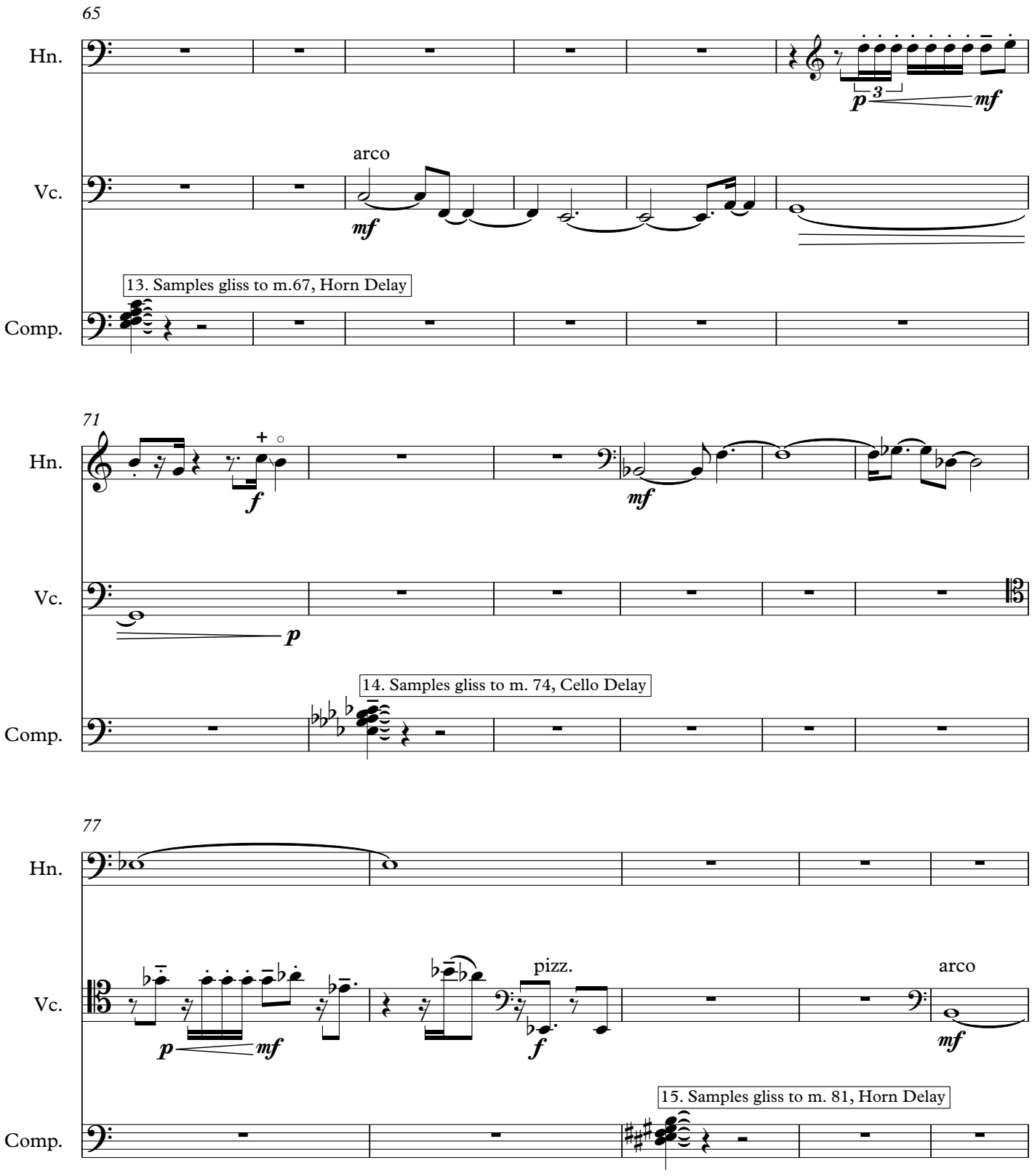


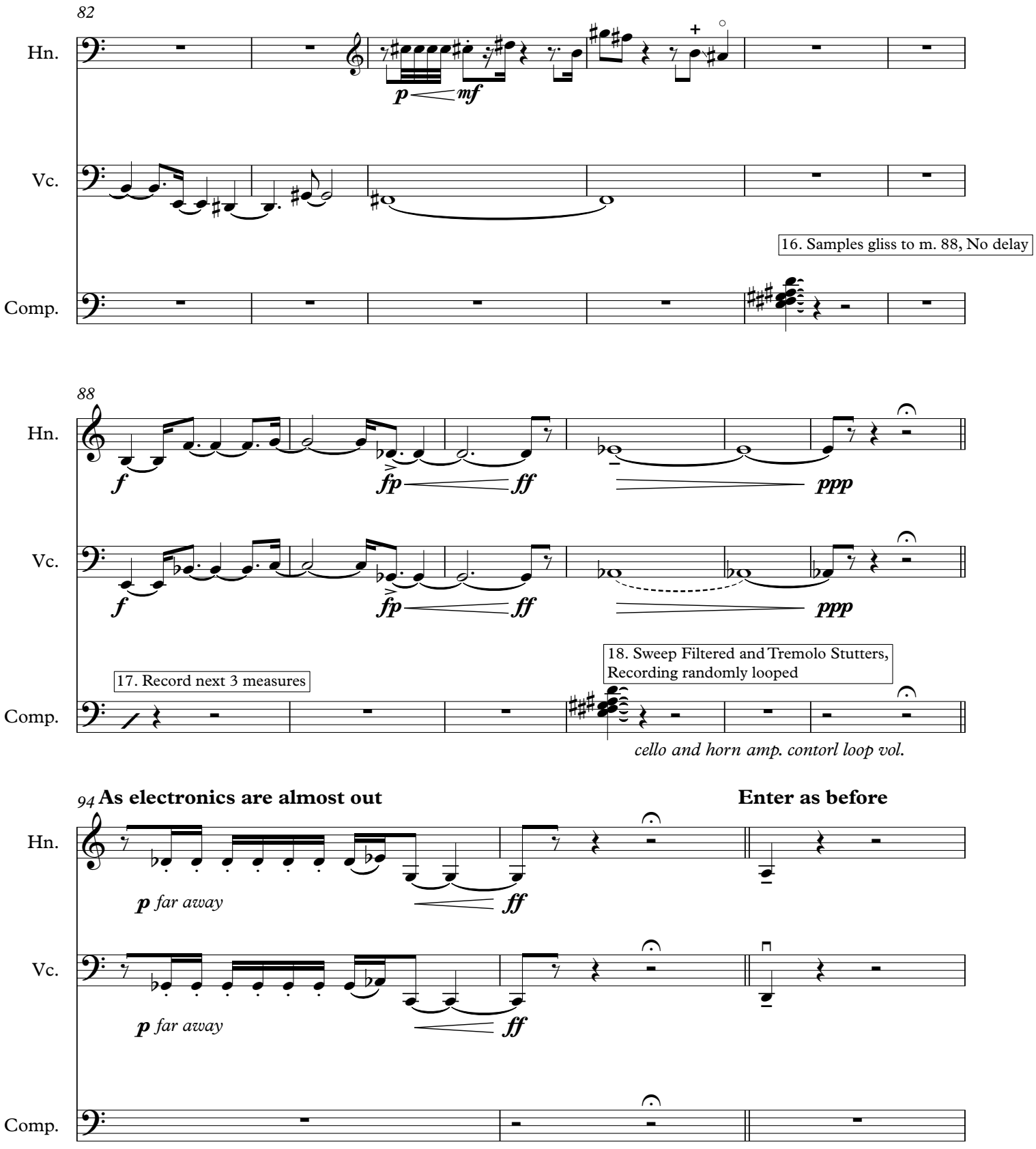

poco rit.
16
Hn.
Vc.
Comp.
21
a Tempo
A
Forward, with Slight Trepidation
harsh noise to ord. →
ord.
1. Freeze In
cello amplitude controls freeze amplitude and detuning
28
enter as electronics are nearly out
2. Freeze out w/ delay
3. Freeze In

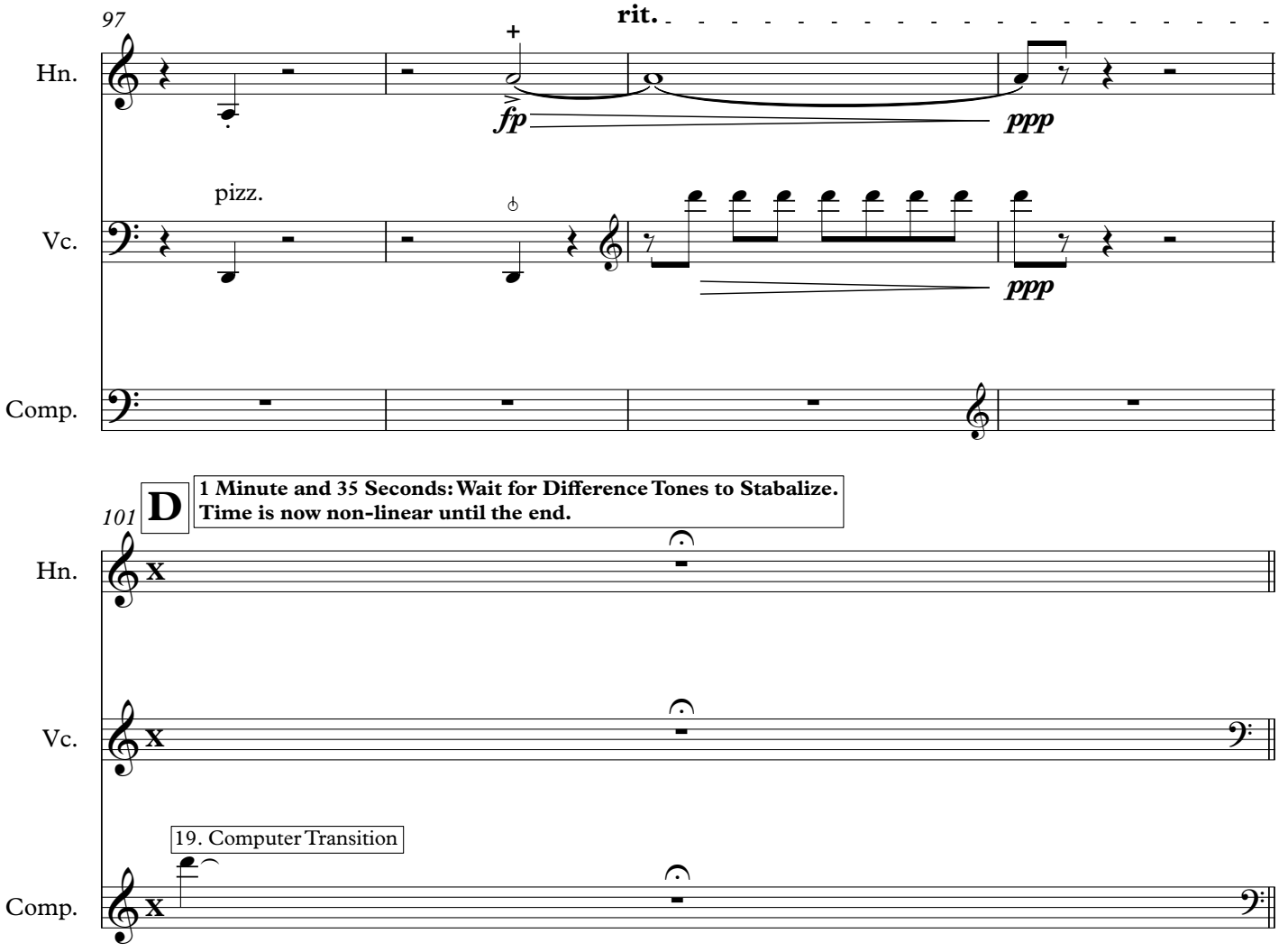

34
Hn.
Vc.
Comp.
s.p.
4. Freeze Out w/ delay
39
(enter as before)
5. Freeze In
6. Freeze Out
What should electronics do here?
43
poco rit.


46
B
Driving ♩=120
Hn.
Vc.
m.s.p.
(if forte then ord.
else m.s.p.)
Comp.
7. Freeze Out and Samples In with amp. mod.
49
m.s.p.
ord.
m.s.p.
(if forte then ord.
else m.s.p.)
8. Samples gliss up to m. 52 beat 3
52
rip
9. Samples gliss up to m. 54 beat 3
10. Samples gliss to m. 56 beat 1

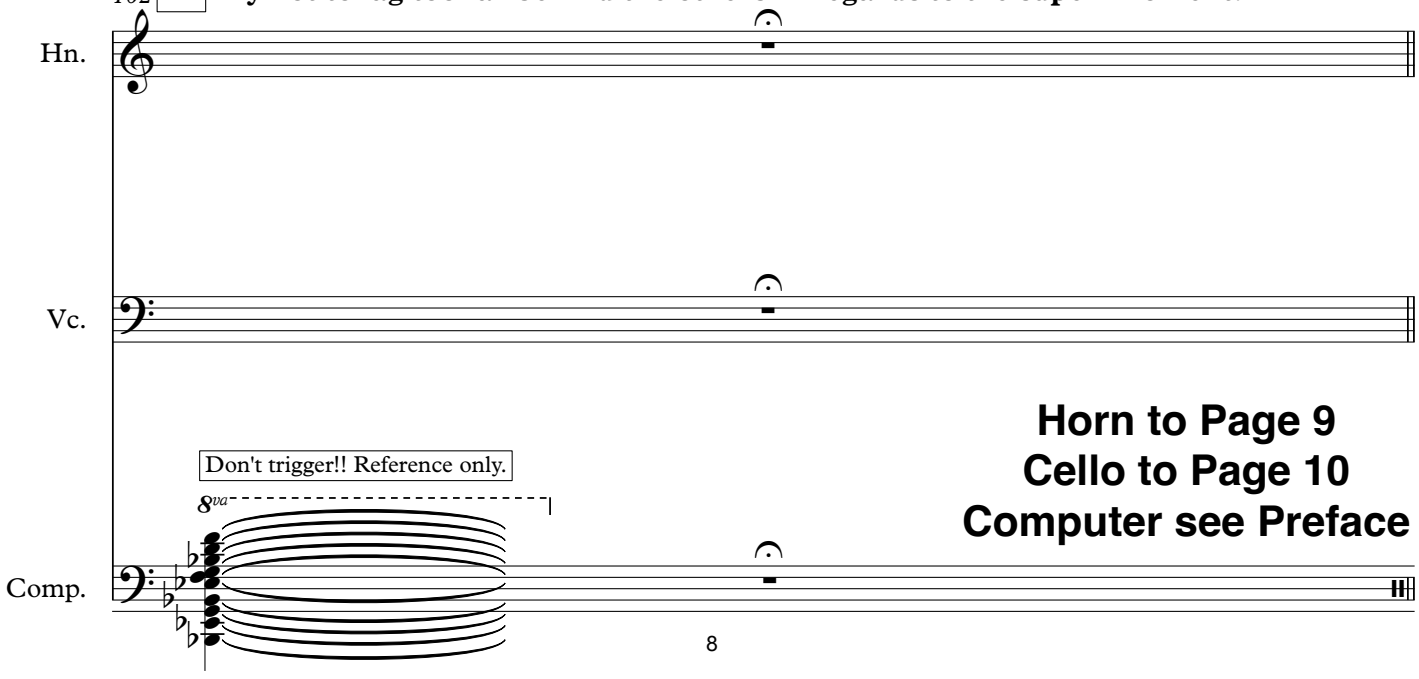

55
Hn.
Vc.
Comp.
to ord.
11. Samples gliss to m. 57 beat 1
57
C
Glistening
ord. to m.s.p.
don't trigger!! (only for reference)
60
m.s.p.
ord.
pizz.
12. Cello Delay


65
Hn.
Vc.
Comp.
arco
13. Samples gliss to m.67, Horn Delay
71
14. Samples gliss to m. 74, Cello Delay
77
pizz.
arco
15. Samples gliss to m. 81, Horn Delay


82
Hn.
Vc.
Comp.
p
mf
16. Samples gliss to m. 88, No delay
88
Hn.
Vc.
Comp.
f
fp
ff
ppp
17. Record next 3 measures
18. Sweep Filtered and Tremolo Stutters,
Recording randomly looped
cello and horn amp. contorl loop vol.
94 As electronics are almost out
Enter as before
Hn.
Vc.
Comp.
p far away
ff



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.

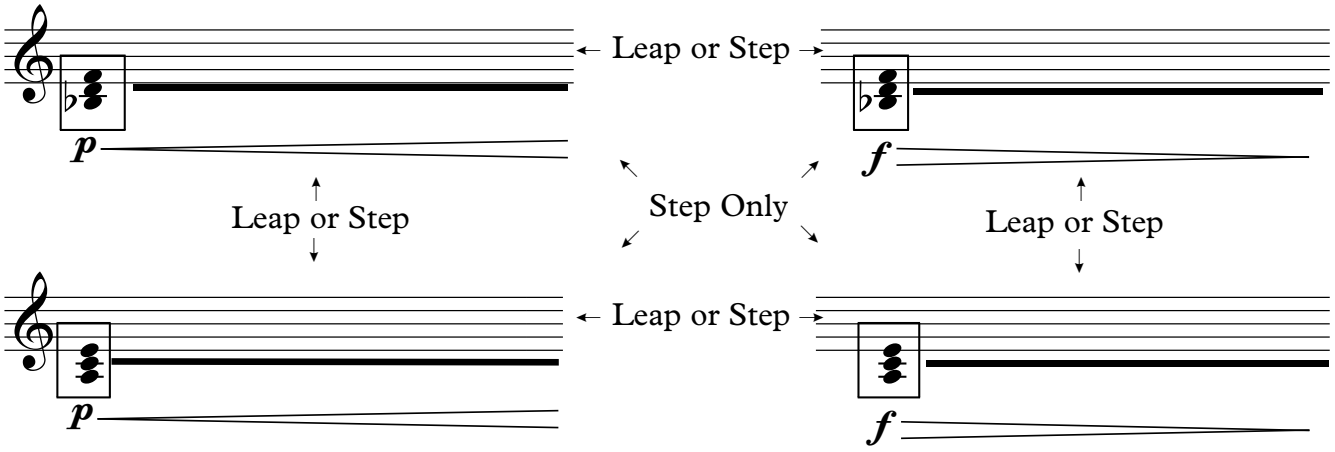


Horn to Page 9
Cello to Page 10
Computer see Preface

Horn

F: As Long as Possible in One Breath

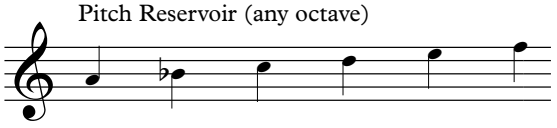
Begin with the gesture on the top left. Choose one note and play it as indicated. Leave a breath of silence, then follow one of the arrows to another gesture. The duration of each gesture is one breath, as long as possible.



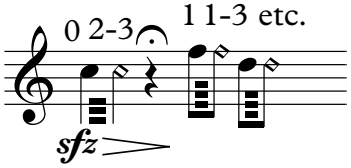
G: Short, Energized Bursts

Use the pitches in the resevoir 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.

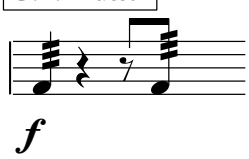
Pitch Reservoir (any octave)



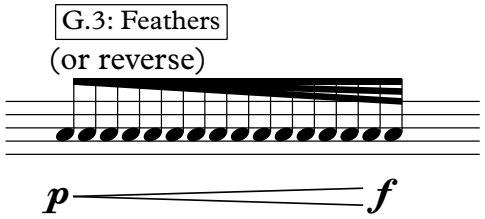
G.1: Bisbigliando



G.2: Flutter

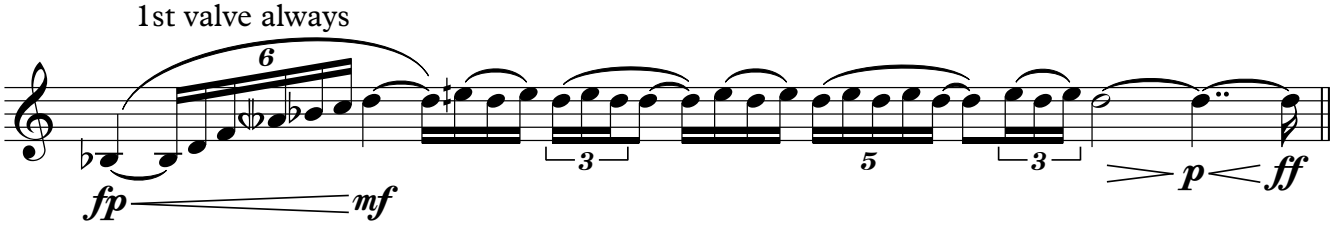


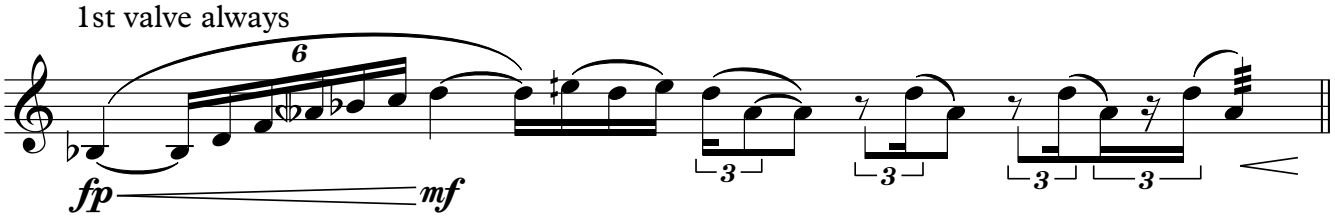
G.3: Feathers



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. Incoporate higher partials if desired.



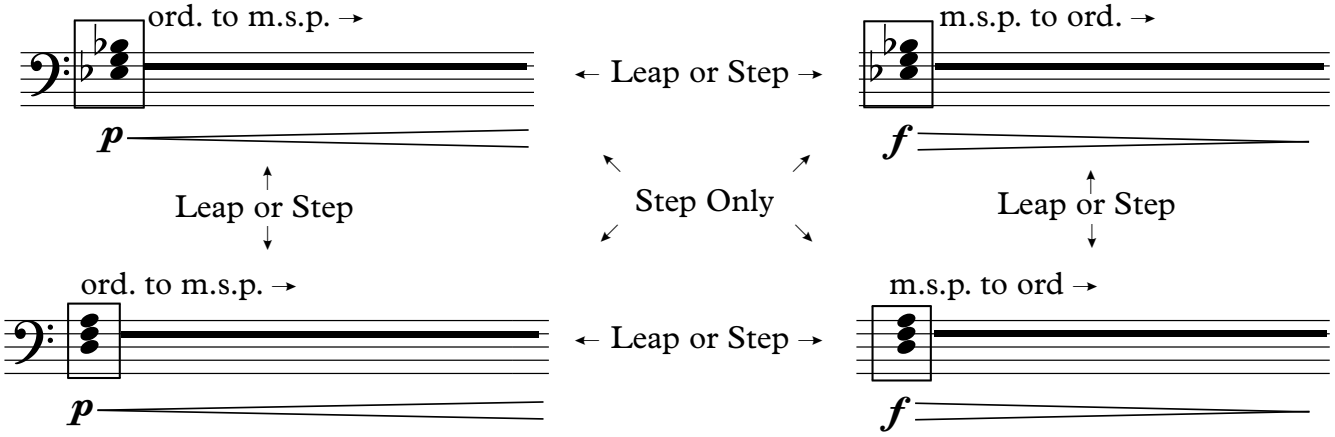


At the end of letter **H**, the performer controlling the Max patch will trigger 5 live samples of the horn and cello performance. At first it will be played back almost exactly the same as it was heard. Thus, the players should attempt to imitate what is in the electronics as best as possible. As the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

Cello

F: As Long as Possible in One Bow

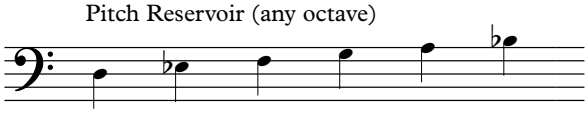
Begin with the gesture on the top left. Choose one note and play it as indicated. Leave a breath of silence, then follow one of the arrows to another gesture. The duration of each gesture is one bow stroke, as long as possible.



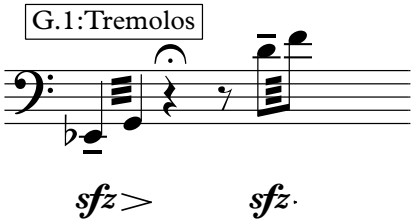
G: Short, Energized Bursts

Use the pitches in the resevoir 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.

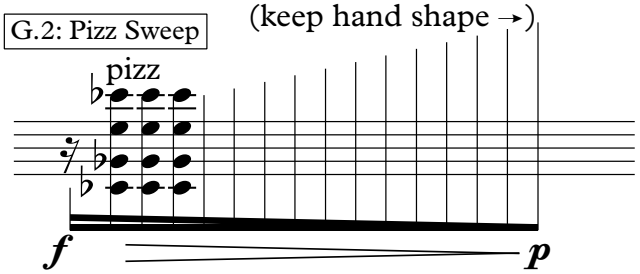
Pitch Reservoir (any octave)



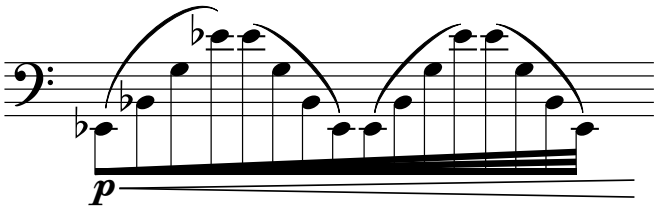
G.1:Tremolos



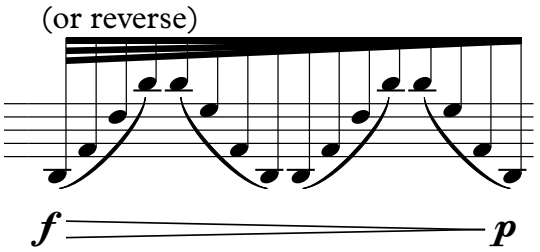
G.2: Pizz Sweep



G.3a: Feathered Chords



G.3b: Feathered Chords

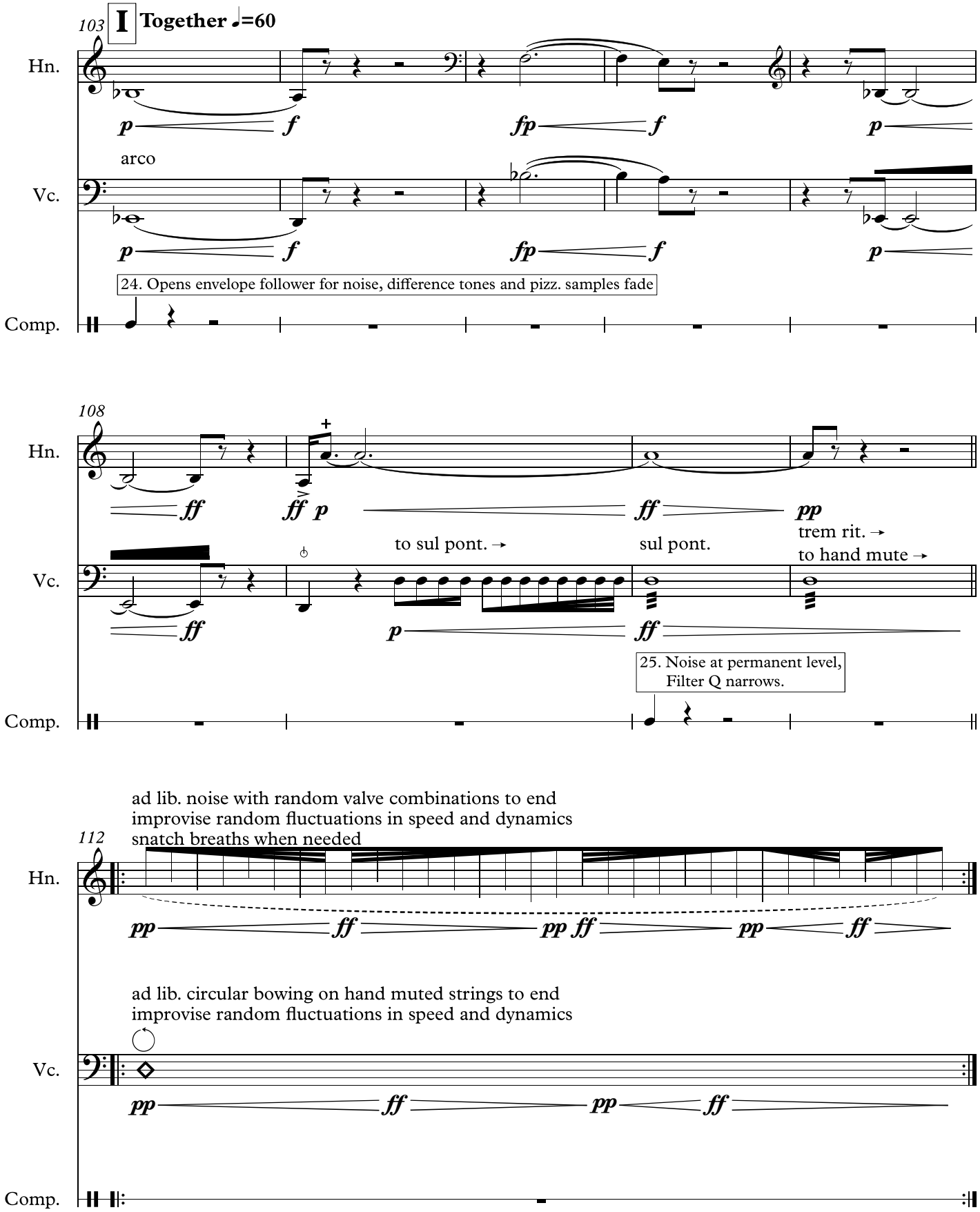


H: Continuation but Noisier

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.
Vc.
arco
Comp.
24. Opens envelope follower for noise, difference tones and pizz. samples fade
108
to sul pont. →
sul pont.
trem rit. →
to hand mute →
25. Noise at permanent level,
Filter Q narrows.
112
ad lib. noise with random valve combinations to end
improvise random fluctuations in speed and dynamics
snatch breaths when needed
ad lib. circular bowing on hand muted strings to end
improvise random fluctuations in speed and dynamics