

Preview File Only

tim souster

THE TRANSISTOR RADIO OF ST NARCISSUS

for flugelhorn, live electronics and tape

© 1983 OdB editions

TIM SOUSTER

THE TRANSISTOR RADIO OF ST NARCISSUS
for flugelhorn, live electronics and tape
(1982-83)

1. The live-electronic element in this work is controlled by a second player who also has responsibility for the amplification of the whole work and the playing of the stereo tape/electroacoustic part. The work requires the use of one microphone which is fed into a sound mixer and balanced with the live-electronic transformations of the flugelhorn sound and with the tape part.
2. The score is basically an instrumental part (in B flat) plus a graphic representation of the tape part.
3. A stop-watch should be used by the flugelhorn player for synchronisation.
4. Some aspects of the flugelhorn part are improvisatory. For example, between pp. 9 and 13 the soloist should respond to the tape part with considerable freedom. The electronics part consists of transformations of the live instrument by means of a combination of digital delay and digital transposition devices.
5. An SPX90 or similar sound processor may be used for the delay and pitch-change effects. Seven patches are required which are modifications of the SPX90 (II) factory pre-set No 21 (Pitch Change A). These should be stored in the following memory locations:

- 31: no delay, no feedback (FB)
- 32: delay - 100ms, 20% FB
- 33: delay - 100ms, 60% FB
- 34: delay - 200ms, 20% FB
- 35: delay - 200ms, 70% FB
- 36: no delay, 20% FB
- 37: delay - 350ms, 70% FB

The boxed numerals in the tape part refer to these SPX programmes.

6. In this score the signs -1, +7, -5, etc denote the number of semitones' transposition to be produced on the digital transposer. The simplest method of changing degrees of transposition is by a MIDI keyboard connected to the SPX 90. See the boxed diamond noteheads added in the tape part of the score.
7. A second dedicated processor is required for the longer delay effects (such as a Yamaha SPX990).
8. The tape part may be obtained from the publisher: OdB Editions, 37 Windsor Rd, Cambridge CB4 3JJ, UK. Tel. (0)1223 351995 or tel./fax (0)1223 360486. The publisher may also be contacted if further information is required.

The work was commissioned by and is dedicated to John Wallace, who premiered the work at the Round House, Chalk Farm, London on 27 February 1983. This commission was made possible by the kind provision of funds by the Arts Council of Great Britain

(high impulses)

Tape

52" 56" 1'00" 1'04"

Fghn.

(ff - but vary dynamics)

(Kiss)(Squirt) (Kiss)(Squirt)

Alternate all these elements,

Tape

(sim.) 1'08" 1'12" 1'16" 1'20"

[low attacks]

plus in- and ex-halations, in free sequence, but responding to events in the tape part.

Fghn.

Tape

1'24" 1'28" 1'32" 1'36"

(sim.) → becoming less frantic becoming gradually quieter and less dense.....

Stop!

Fghn.

Tape

1'40" 1'44" 1'48" 1'52"

31

[Very low rumble] PPP

tighten valve caps

Fghn.

3

(Chord continues to thin out)

1'56" 2'00" 2'04" 2'08"

Tape

Fghn.

[F Spectrum only]

2'12" 2'16" 2'20" 2'24"

Tape

37

Fghn.

2nd finger tr.
 oo oo oo

pp

[mix in B^b spectrum]

2'28" 2'32" 2'36"

Tape

[Very low rumble]

Fghn.

gliss. on harmonics

tr.
 oo oo oo

pp

(F + B^b Spectra combined)

2'40" 2'44" 2'48"

Tape

[reversed Fghn. : digital loops]

Fghn.

gliss. sim.

tr.
 n n n

exhalation

stacc.

p

2'52" 2'56" 3'00"

Tape

gloss. on harmonics

31

34

[B^b loop] dim.....

[high cluster with delay]

digital delay

exhalation

f fP

3'04" 3'08" 3'09.5" 3'12" 3'16"

Tape

(delay) Harmon - stem out (tuning slide out)

Fgln.

3'20" 3'24" 3'28" 3'32"

Tape

(delay)

[filtered spectrum]

Fgln.

3'36" 3'40" 3'44" 3'48"

Tape

37

(delay)

Mute

Harmon (stem out)

Fgln.

5

[High cluster with decay]

Tape

3'52" 3'56" 4'00" 4'04"

Sfz-p

Optional effects : e.g. auto-panning at slowly increasing and decreasing speeds OR low ring modulation

Stem out + → in

Fghn.

pp mf

Tape

4'08" 4'12" 4'14.5" 4'16" 4'20"

[High cluster with decay]

out +

Fghn.

pp mf

Tape

4'24" 4'28" 4'32" 4'36"

out sim. + → in → out +

Fghn.

pp mf pp

Tape

4'40" 4'44" 4'48" 4'52"

out sim. + → in

Fghn.

Preview File Only

4'56" 5'00" 5'04"

Tape

Fghn.

out

5'08" 5'12" 5'16"

Tape

Fghn.

out sim.

in

5'20" 5'24" 5'28"

Tape

Fghn.

out

out sim.

5'32" 5'36" 5'40" 5'44"

Tape

Fghn.

[very low chord]

in

out

31

End of optional effects

Prepare to remove
hormon-mute

548" 5'52" 5'36" 6'00"

Tape

37

Fghn.

6'04" [very high oscillato] 6'08" 6'12" [digitally transposed Flugelhorn notes] 6'16"

Tape

Fghn.

6'20" 6'24" 6'28" 6'32"

Tape

31

Fghn.

take mute out gradually open (tuning slide in)

6'36" 6'40" 6'44" 6'48"

Tape

Fghn.

Tape

6'52" 6'56" 7'00" 7'04"

Fghn.

Tape

7'08" 7'12" 7'16" 7'20"

37

Fghn.

p

Tape

7'24" 7'28" 7'32" 7'36"

pp [digitally transposed Flugelhorn spectrum]

[filtered Fghn.]

pp *p*

Fghn.

3

Tape

7'40" 7'44" 7'48" 7'52"

take plunger gradually muted

Plunger

Fghn.

7'56" 8'00" 8'04" 8'08"

Tape

Flg. horn

alternate 32-35 ad lib

plunger +

G PP

8'12" 8'16" 8'20"

Tape

Flg. horn

Very fast colour changes. —o+o+o+o+etc. etc. simile

Improvise with flugelhorn, changing transposition with playing

Irregular sfz accents, irregular short phrases.

8'24" 8'28" 8'32" 8'36"

Tape

Flg. horn

[Irregular Flg. tones] (sim.)

Play only in gaps in taped flugelhorn sounds. etc. sim.

Gradually move towards imitating tape sim.

8'40" 8'44" 8'48" 8'52"

Tape

Flg. horn

sim. (# G) (more like tape)

Tape

8'56" 9'00" 9'04" 9'08"

Flg. h.

Imitate tape, making frequent pauses in response to contours of tape pt.

Tape

9'12" 9'16" 9'20" 9'24"

31 [Artificial spectrum] ("G.P.") 34

Flg. h.

sim. sim.

Tape

9'28" 9'32" 9'36" 9'40"

come sopra <mf> ("G.P.")

Flg. h.

Live electronics: 2nd. player controls live electronic transformation of Flugelhorn sound. Responding to Flg. h. material and to tape part, Player 2 introduces bursts of random-voltage attacks (see notes) and uses digital transposition chain to extend the improvisation-tendency of player 1. (see notes).

Turn

Tape

9'44" 9'48" 9'52" 9'56"

etc. sim., making transitions between these principal pitches.

Flg. h.

#8° #0

11'04" 11'08" 11'12"

Tape

Fghn. *sempre sim.*

11'16" 11'20" 11'24"

Tape

Fghn.

+1 tone (transposition chain) 11'28" 11'32" 11'36"

Tape

Fghn. *mp*

Gradually build from low to high

TURN

11'40" 11'44" 11'48"

Tape

Fghn.

+1 1/2 tones

+2 tones

13

(+1)

11'52" 11'56" 12'00"

31

Tape

(+1 1/2) (sempre cresc.)

f

bell

Fghn.

(mf)

12'04" 12'08" 12'12"

31

Tape

Fghn.

f, marcato

mp

f

sfz P

f

sf P

12'16" 12'20" 12'24"

Tape

Fghn.

ff

P

ff P

f

12'28" 12'32" 12'36"

Tape

Fghn.

sfz

.....

(sing into instrument)

ff

sfz P

f

P

f

P

12'40" 12'44" 12'48"

Tape

Fghn.

(squeak) (sing)

mp f f 3 fp mf p

Screech waterkey

subito-smooth (s) slow gliss.

12'52" 12'56"

Tape

Fghn.

f p f sf p mp f p f sf

13'00" [Very high twitters] 13'04" 13'08"

Tape

Fghn.

(irregular, very fast valve fingering) IIII (breath)

Via Sorti. etc. sim.

(ss) P f mf

13'12" 13'16" 13'20"

Tape

[High twitters]

[low texture - 1/2-tone chain]

mp

Senza Misura

Quasi improvando, legato cantabile

(13'10") mp

Fghn.

The flugelhorn part should be cut from here to 14'

13'24" 13'28" 13'32"

This system contains two staves. The top staff is labeled 'Tape' and contains a hatched area representing a tape recording. The bottom staff is labeled 'Flughn.' and contains a musical line with notes and slurs. Time markers in circles are placed above the tape staff at 13'24", 13'28", and 13'32".

13'36" 13'40" 13'44" (13'42")

This system contains two staves. The top staff is labeled 'Tape' and contains a hatched area with a curved line indicating a tape recording. The bottom staff is labeled 'Flughn.' and contains a musical line with notes and slurs. Time markers in circles are placed above the tape staff at 13'36", 13'40", and 13'44". A note in parentheses '(13'42")' is placed above the tape staff.

13'48" 13'52" 13'56"

This system contains two staves. The top staff is labeled 'Tape' and contains a hatched area with a curved line indicating a tape recording. The bottom staff is labeled 'Flughn.' and contains a musical line with notes and slurs. Time markers in circles are placed above the tape staff at 13'48", 13'52", and 13'56".

14'00" 14'04" 14'08"

This system contains two staves. The top staff is labeled 'Tape' and contains a hatched area with a curved line indicating a tape recording. The bottom staff is labeled 'Flughn.' and contains a musical line with notes and slurs. Time markers in circles are placed above the tape staff at 14'00", 14'04", and 14'08".

Flughorn part resumes here

mp