# Jonathan Harvey

# Advaya

FOR CELLO, ELECTRONIC KEYBOARD
AND ELECTRONICS

(1994)

PLAYINGSCORE



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Advaya was commissioned by IRCAM with help provided by the British Council.

The electronics were realised at IRCAM with the musical assistance of Cort Lippe.

The first performance was given by Antoine Ladrette (cello) and Fuminori Tadaka (electronic keyboard) at IRCAM in Paris on 27 June 1994.

Duration: 22 minutes

Advaya is recorded by Pierre Strauch (cello) with Dimitri Vassilakis (electronic keyboard), Ades AD 750 (CD)

The score is available separately on sale ISBN 0-571-51888-5

CDs for performance purposes together with technical documentation are available from the publishers

A set of 2 audio CDs for behearsal is available on sale ISBN 0-571-56510-7

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#### PERFORMANCE NOTE

Advaya requires two players (cello and electronic keyboard/sampler), a sound diffusionist and one or two other technicians for the electronics.

There are two performance versions:

#### MACINTOSH VERSION

1 sampler

1 MIDI keyboard

1 Macintosh computer equipped with an audio card

1 effects processor

#### **CD VERSION**

1 sampler

1 MIDI keyboard

2 audio CD playback machines

1 effects processor

Audio CDs/CD-ROMs for both versions are available from the publishers as follows:

#### MACINTOSH VERSION

1 CD-ROM (labelled CD-ROM MAC) containing all the data for the Macintosh including the audio sound files for the work

1 CD-ROM (labelled CD-ROM AKAI) containing the programs of the AKAI S2000 sampler (AKAI S2000 sampler format)

#### **CD VERSION**

2 audio CDs (labelled CD-AUDIO CD 1 and CD 2) containing the pre-recorded soundtracks for the work 1 CD-ROM (labelled CD-ROM AKAI)

containing the programs of the AKAI S2000 sampler (AKAI S2000 sampler (AKAI S2000 sampler format)

### ELECTRONIC EQUIPMENT

#### **MACINTOSH VERSION**

In addition to the sound diffusionist, this version requires an assistant to operate the Macintosh direct-to-disk program. A further assistant may be used to change the effects processor settings.

1 Macintosh PowerPC (minimal configuration: G3 266 MHz, 32 Mb RAM,

195 Mb defragmented hard disk space) with:

1 digital audio card, with 4 channels out

1 MIDI interface used by the Macintosh to send MIDI messages to the effects processor

1 pedal<sup>2</sup>, type 'sustain' (Switch)

1 Midi device<sup>2</sup> (such as a MIDI synthesiser) to convert the pedal signals into MIDI messages. Pedal pressure signals should be converted into MIDI Control Change messages.

1 sampler AKAI \$2000, 16 Mb RAM

1 MIDI keyboard (Yamaha KX88) with:

1 pedal, type 'sustain' (Switch)

1 pedal, type 'volume'

1 effects processor (double harmoniser and reverberation, non-simultaneous) for the cello (Yamaha SPX1000)

Mixing console and diffusion system

#### **CD VERSION**

In addition to the sound diffusionist, this version requires two assistants to operate the two audio CD playback machines and the effects processor.

2 audio CD playback machines

1 sampler AKAI S2000, 16 Mb RAM

1 MIDI keyboard (Yamaha KX88) with:

1 pedal, type 'sustain' (Switch)

1 pedal, type 'volume'

1 effects processor (double harmoniser and reverberation, non-simultaneous) for the cello (Yamaha SPX1000)

Mixing console and diffusion system

<sup>2</sup> optional requirement in order to use the Macintosh automatic command system for the sound files and the effects processor.

<sup>&</sup>lt;sup>1</sup> This documentation is based on a Korg 1212I/O digital audio card, with Adat optical outputs. Output channels may be linked to Korg 880D/A digital-to-analogue converters. If the Korg 1212I/O digital audio card is not used, several modifications must be made to the audio output patchers. This operation requires the Max/MSP (version 3.5.9 or higher) software.

#### SPX1000 EFFECTS PROCESSOR

Programs as in score	Memory no.	Program no.	Left-transposition	Right-transposition
1	41	21	0	-2
2	42	21	+11	-2
3	43	21	+1.5	-2
4	44	21	-1	+1
5	45	21	-6.3	+1
6	46	21	+0.6	-0.7
7	47	21	-6	+5
8	48	21	+0	+15
9	49	21	-11	-3.3
10	50	21	+5.8	-4
11	51	21 (harm.)	-12	+0
12	52	21	+6	-9.1
13	53	21	<b>-</b> 2	+1.5
14	54	21	+2.5	-3
15	55	21	-6	+4
16	56	21	+5.5	-8
17	57	21	-2	+1.5
18	58	21	+2.5	-3
19	59	21	<b>-</b> \$	+4
20	60	21	+5.5	-8
21	61	21	-2	+1.5
22	62	21_	+2.5	-3
23	63	1 (reverb	7 seconds	
24	64	21 (harm.)	-2	+1.5
25	65	21 (harm.)	+2.5	-3
26	66	1 (leverb.)	7 seconds	
27	67	21 (harm.)	+5.5	-8
28	68	21	-2	+7
29	69	21	+1.5	-2
30	70	21	+12	+7
31	71	21	+12	+19 (if a good quality '+19' is available <sup>1</sup> )

<sup>&</sup>lt;sup>1</sup> Program 31 is *ad lib*. If a good quality '+19' is not available, continue with the previous setting (Program 30)

At certain points in the harmoniser part, actual pitches are given in square brackets

#### **NOTATION**

Accidentals appl	v within	the	beamed	graun	includi	ino in	metred	sections
Auctuchtais appi	A AATPISITI	LIL	ocamicu	group,	muciuu	וווא אווו	mencu	200010113

- ‡ ¼ tone sharp
- # 3/4 tone sharp
- √ ¼ tone flat
- ↓ very slightly flat
- ▲ highest possible note
- approximate pitch (cello part)

poco gliss. very slight slide (1-2cm)

- + left-hand pizz.
- pizz. with fingernail
- [] Heavy brackets indicate the points of starting and topping the audio CD/audio sound files

#### Sampler:

The duration of sampler notes should always be extremely precise. All clusters are chromatic.

# Note to sound diffusionist:

The audio CD tracks/audio sound files should be constantly adjusted in level to produce the balance indicated in the score.

#### PROGRAMME NOTE

When working on this project in Paris, by chance I came across a word which seemed perfect as a title.

'Advaya' is a first-century Buddhist term meaning 'not two', and it points to the transcendence of duality. We conventionally harbour the illusion that things exist naturally in their own right. Buddhism shows that ultimately this is untrue, and even the subjective 'self' is an 'empty thing' in the same way. All objects are the coloured illusions of a false duality.

As every sound in *Advaya* derives from the cello, and the 'duo' onstage is unreal, it was important to articulate the illusion of multiplicity as vividly as possible so that the inherent unity lying behind would be all the more remarkable.

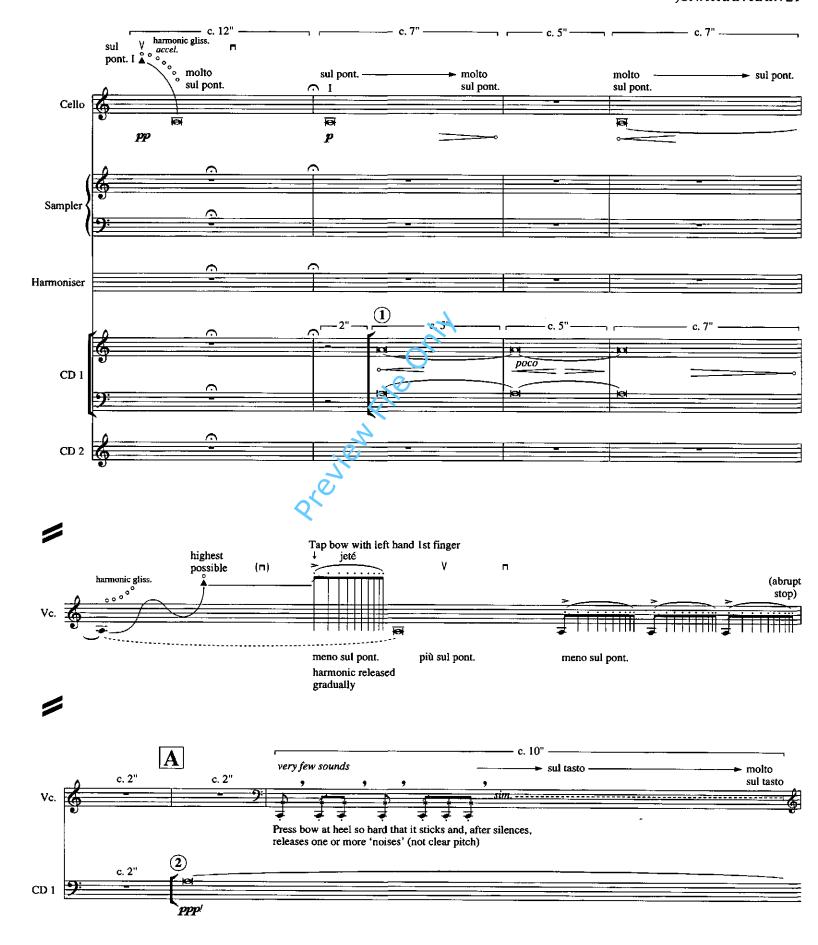
Some cello sounds are processed live, others were recorded and then processed in depth in order to be played back on compact disks or by a sampler keyboard. Many of the sounds were made by analysing passages of music played by the cello and then resynthesising the music from this analysis, altering the inner structure of the sound (the spectrum) in the process. A hierarchy of 'compressed spectra' from consonant (the natural harmonic series) to unstable was built up: the consonant centre is A (220Hz), the first string of the cello. Cello and electronics are usually concerned with the same musical material at any one time, though sometimes at different speeds. One cello motif, for instance, which lasts 4 seconds, is stretched by a technique which cuts the motif into tiny granules and then scatters them in large quantities for a duration of two and a half minutes.

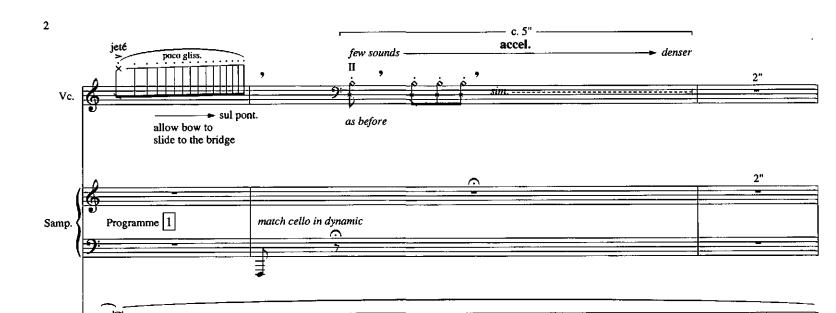
My thanks to Régis Mitonneau, Eric Daurresse and above all Cort Lippe, my musical assistant each day for three months, for their invaluable help with the electronics, to Antoine Ladrette for recording the cello material, and to the British Council for its generous support.

ΙH

## **ADVAYA**

#### JONATHAN HARVEY





CD 1

