

Jonathan Harvey

Advaya

FOR CELLO, ELECTRONIC KEYBOARD
AND ELECTRONICS

(1994)

PLAYING SCORE

FABER *ff* MUSIC

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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 rehearsal 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 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 out¹
1 MIDI interface used by the Macintosh to send
MIDI messages to the effects processor
1 pedal², type 'sustain' (Switch)
1 Midi device² (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 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

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

¹ 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.

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

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	-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	-6	+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 (reverb.)	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 ¹)

¹ 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 apply within the beamed group, including in metred sections

‡ ¼ tone sharp

¾ 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 stopping 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 Daubresse 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.

J H

to Risto Nieminen and Jean-Baptiste Barrière

ADVAYA

JONATHAN HARVEY

Cello

Sampler

Harmoniser

CD 1

CD 2

pp

p

poco

c. 12"

c. 7"

c. 5"

c. 7"

sul pont. I

harmonic gliss. accel.

molto sul pont.

sul pont. I

molto sul pont.

molto sul pont.

sul pont.

Preview File Only

Vc.

harmonic gliss.

highest possible

Tap bow with left hand 1st finger

jeté

(abrupt stop)

meno sul pont. harmonic released gradually

più sul pont.

meno sul pont.

Vc.

CD 1

ppp

very few sounds

sul tasto

molto sul tasto

c. 2"

c. 2"

c. 10"

Press bow at heel so hard that it sticks and, after silences, releases one or more 'noises' (not clear pitch)

A

2

Vc. *jeté* *poco gliss.* *few sounds* *II* *accel.* *denser* *2"*
sim.
 sul pont. allow bow to slide to the bridge
 as before

Samp. Programme 1 *match cello in dynamic* *2"*

CD 1

Vc. *few sounds* *accel.* *c. 10"* *denser* *II* *denser* *III* *rit.* *sim.*
molto sul tasto

Samp. *c. 10"* *actual sounds* *jeté* *mf* *match cello in dynamic*

CD 1

CD 2 ① *10" stop* *match cello in dynamic* *sim.*

Preview File Only

Vc. *few sounds* *II* *III* *accel.* *denser* *c. 4"* *densest* *(I)* *(densest)* *rit.* *sim.*
f
 as if stuttering towards the clear A, which becomes just perceptible, then is left immediately

CD 1

B ♩ = c. 50

few sounds

2"

sul pont. II

on the bridge

nat. II

on the bridge

pp

warm

♩ = c. 60

p

8.....

8.....

3

Prog. 1 0 / -2

Volume

0

full

CD 1

Preview File Only

at the point

jeté

poco gliss.

sul tasto

nat.

nat.

poco sul tasto

nat.

♩ = 60

p

♩ = 60

match cello in dynamics

8.....

2 +11 / -2

CD 1