Rand Steiger

Template

for Improvising Trumpeter and Ensemble

for Peter Evans, Steven Schick and the International Contemporary Ensemble

for solo trumpet and 12 instruments,

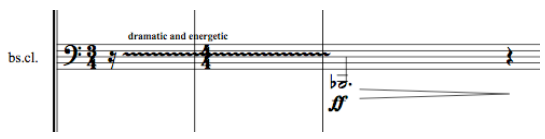
with digital audio signal processing

Premiere:

November 7, 2013; Miller Theater, New York City
Peter Evans, trumpet
International Contemporary Ensemble; Steven Schick, conductor
Rand Steiger and Miller Puckette, electronics

Performance Notes:

Template is a collaborative work that relies on the performers to make a significant creative contribution. Almost the entire solo trumpet part is improvised freely, with only a few brief phrases (or prescribed rests) at key moments in the score. There are also opportunities for others in the ensemble to improvise at particular times. A trill line in the second space of the staff indicates that the performer is to improvise:



In this example the performer is asked to begin improvising on the second sixteenth note of the bar, and continue until the indicated B flat. In some instances there are recommendations such as "dramatic and energetic" indicated here.

Throughout this first section (measures 1 - 45) the ensemble plays framing gestures and textures for the trumpet soloist to play around and through. There are a number of fermatas that indicate pauses for the ensemble while the soloist continues to play. A range of possible lengths for these (e.g. 3-5") are indicated above the top fermata, and it is up to the conductor to create a flow of this section and choose lengths that feel right. While the accompaniment stops and goes frequently, the soloist should not feel compelled to start and stop with it, but rather to mostly play continuously, with the ensemble music serving as framing gestures around this continuous solo.

In the ensemble from measure 6-9 there are repeating phrases intended to create a texture (the electronics will echo and spatialize these sounds). The players need not repeat the exact patterns written, but rather elaborate within the type of material proposed. When there are specific pitches (e.g. string material starting at measure 6, or the entire ensemble at 155) performers should elaborate on the rhythmic patterns but only use the indicated pitches to keep the harmony clear.

Starting at 132 there is an open form section where the trumpeter is always playing, and the conductor selects from among different combinations to accompany by indicating a number with the left hand for which group plays at the next down beat (the previous group would cut off as the new group enters).

Starting at page 16, the soloist interrupts improvising periodically to play the trigger phrases written in measures 145, 147, 149 151, and 153. My intention is for these to be integrated into the improvised material, and as soon as they are played, the conductor will cue the instrumental textures that gradually build up. I hope that it sounds like the ensemble is a kind of signal processor, grabbing the last thing the soloist plays, and looping and varying it to create a rich background to the evolving solo. The harmony changes at measure 155, and then one by one, with each downbeat, players stop playing the texture and begin to improvise so that the texture gradually transitions from what I have written to a free improvisation (with everyone improvising by measure 163). Then, starting at 164, tempo begins, and one by one players stop improvising, and start playing a building undulating chord that brings the piece to a close.

The harmony of the piece is based on the harmonic series, and at every moment there is a governing bass note. These are indicated in the solo trumpet part so that the soloist may play “inside” the harmony when they wish to.

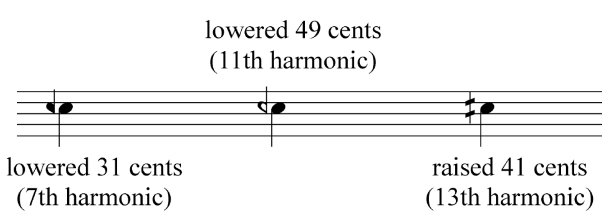
Dynamics:

The dynamic marking ***n*** is frequently used to indicate notes that begin imperceptibly and gradually fade in over the length of the indicated crescendo. Similarly, decrescendos that end at a rest without a dynamic marking indicate a complete diminuendo to silence. Please note the starting and ending points of these transitions precisely.

Accidentals and Microtonality:

Accidentals carry through the length of the bar, but only in the octave in which they appear.

The following special accidentals are used to indicate specific micro-intervals for just tuning in the horn part, and are to be realized by playing natural notes.

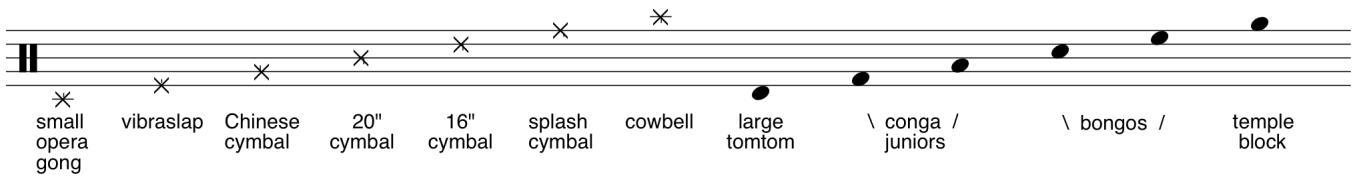


Horn: All glissandos are to be played as harmonic glissandos. All microtonal pitches specified are to be played as "natural tones" in the corresponding series. For example, F with a 49-cent quarter flat (see above) indicates playing the 11th harmonic in the series of B, while F with a 31-cent flat indicates the 7th harmonic in the series of G.

Strings:

In all string parts, 4 dots under a tie indicates a ricochet on the indicated pitch. The written note only gives the starting point, and the ricochet should last about a second unless another note interrupts it.

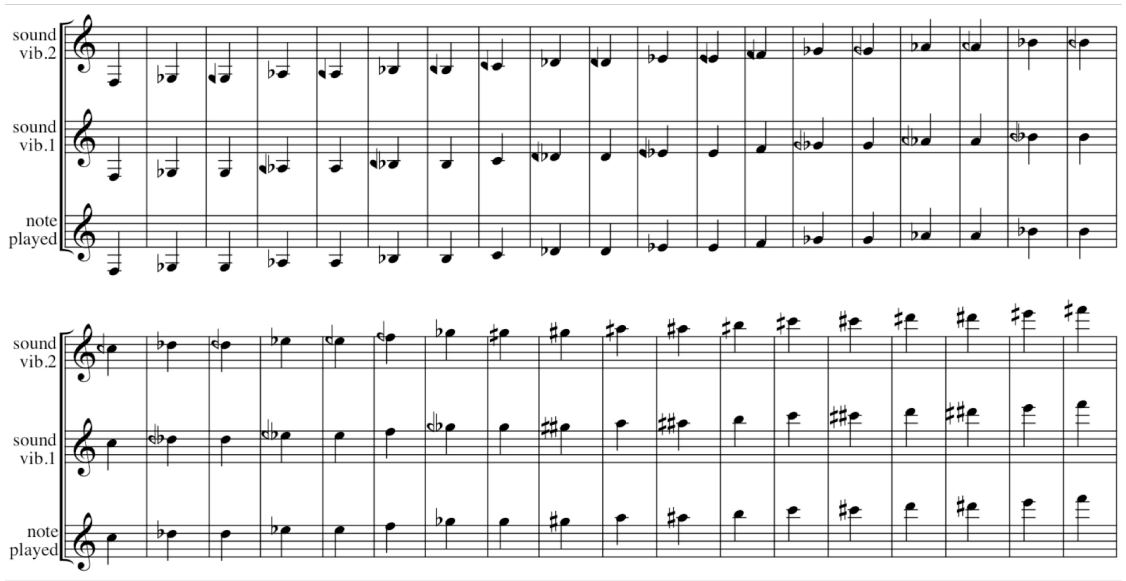
Percussion:



Each of the two percussionists has the same non-pitched instruments indicated in the staff above. Non-pitched instruments should always be allowed to ring unless otherwise indicated. Mallets are usually left to the discretion of the performer.

Vibraphones:

The two vibraphones must be the Musser M-55 Pro Vibe model. The composer will supply a custom tuned set of bars to replace one set on each instrument (diatonic set on Vibraphone 2 and chromatic set on vibraphone 1). The following chart shows the actual sound this will produce for each played note (see chart above for the definition of the microtonal accidentals used here):



Electronics:

A laptop computer running Miller Puckette's **Pd** software is used to signal process the sound of the instruments in a variety of ways throughout the piece. Hypercardioid microphones are to be used on all instruments and are routed directly to the computer audio interface, with the exception of mono mixes of each percussion station which should also be routed, through the house mixer, into the computer audio interface. Six channels of processed sound are then returned to the house system to be played back through six speakers (front pair wide left and right on the stage in front of the performers, middle pair 33% into the house right and left, and right and left rear.)

The sound from the speakers should not be louder than the original acoustical sound of the instruments. Ideally, the listener will hear the natural sound of the instruments, along with a "halo" of transformed sound, blending together equally. Monitor speakers are not necessary for the performers. The ensemble should follow the indicated dynamics and balance and tune in the usual manner. The electronic processing follows the performance, and therefore the conductor has complete interpretive freedom.

Stage Diagram:

The ensemble is to be set up in the configuration indicated below, with all players (except cello) standing, preferably on a 12-24" platform. Every effort should be made to avoid instruments bleeding into microphones of adjacent instruments.

Bass Trp.
Cl. Bsn.
Ob. Fl.2
Fl.1. Horn
Vln. Cello

Perc.1 piano Perc.2
(short stick)

[conductor]

Contact:

For further information please contact the composer by email to this address:
rand@ucsd.edu

Additional information may be found on the following web site:
http://rand.info

information about Pd software, may be found on Miller Puckette's website:

http://msp.ucsd.edu

for Peter Evans and the International Contemporary Ensemble

Rand Steiger

Template

for Improvising Trumpeter and Ensemble

♩ = 100

5 - 7"

flute

piccolo

oboe

bass clarinet

bassoon

♩ = 100

horn

trumpet

piano

percussion 1

percussion 2

♩ = 100

violin

cello

bass

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6 - 9"

7 - 11"

♩ = 132

fl.

fleeting random
key click gestures

pp ~ mf

pic.

fleeting random
key click gestures

pp ~ mf

ob.

fleeting random
key click gestures

pp ~ mf

bs.cl.

fleeting random
key click gestures

pp ~ mf

bsn.

fleeting random
key click gestures

pp ~ mf

♩ = 132

hn.

fleeting random gestures
with fingernails on bell

pp ~ mf

trp.

♩ = 132

pno.

ff

Ped.

sporadic improvised gestures with fingers
on bongos, congas and temple block

perc.1

vibraslap *l.v.*

ff

with hands

pp — *ff*

pp ~ mf

perc.2

vibraslap *l.v.*

ff

with hands

pp — *ff*

sporadic improvised gestures with fingers
on bongos, congas and temple block

pp ~ mf

♩ = 132

vln.

mf

vc.

mf

db.

arco

IV

mf

10

♩ = 132

fl.

pic.

ob.

bs.cl.

bsn.

n mf ff

pp f

fp

♩ = 132

hn.

trp.

pno.

Ped.

♩ = 132

with hands

perc.1

perc.2

mf

pp ff

♩ = 132

vln.

vc.

db.

pizz.

n mf ff

f

2 - 3"

2 - 3"

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

with stick

23

2 - 3"

♩ = 120

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

with soft mallet

with hands

arco

pizz.

arco sul pont.

3 - 5"

♩ = 100

fl.

pic.

ob.

bs.cl.

sfzp *ff*

n *f*

bsn.

♩ = 100

hn.

trp.

pno.

Ped.

Ped.

Ped.

♩ = 100

with stick

vibraphone

perc.1

f

Ped.

Ped.

with mallet

vibraphone

perc.2

f

Ped.

Ped.

♩ = 100

pizz.

arco

pizz.

vln.

pizz.

arco

pizz.

vc.

db.

34

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

n f

arco sul pont. (pizz.) ord. pizz.

p ff f

Ped.

40

3 - 5"

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

45

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

perc.1

vib.2

perc.2

vln.

vc.

db.

4 vibraphone mallets (use wooden part of mallets on cymbals whenever possible)

4 vibraphone mallets (use wooden part of mallets on cymbals whenever possible)

pizz.

pizz.

pizz.

49

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

mf

vib.1

perc.1

vib.2

perc.2

vln.

vc.

db.

53

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

perc.1

vib.2

perc.2

vln.

vc.

db.

58

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

perc.1

vib.2

perc.2

vln.

vc.

db.

62

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

perc.1

vib.2

perc.2

vln.

vc.

db.

66

♩ = 125

fl.

pic.

ob.

bs.cl.

bsn.

♩ = 125

hn.

trp.

pno.

♩ = 125

perc.1

perc.2

♩ = 125

vln.

vc.

db.

70

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

74

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

77

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

f

dramatic and energetic

81

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

f *mf* *pizz.*

85

fl.

pic.

ob.

bs.cl.

dramatic and energetic

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

90

fl.

pic.

ob.

bs.cl.

f

bsn.

assertive and frenetic

hyperdramatic

hn.

ff

f

trp.

f

pno.

perc.1

perc.2

vln.

vc.

db.

fl.

pic.

ob.

bs.cl.

bsn.

ff

f

assertive and frenetic

hn.

trp.

pno.

perc.1

perc.2

vln.

hyperdramatic

vc.

(arco)

ff

pizz.

f

db.

102

fl.

ff

f

pic.

change to flute

flute

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

assertive and frenetic

vc.

arco

f

db.

107

fl.

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

arco

f

vc.

db.

111

fl.

ff

f

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

3

5

perc.1

3

p

f

perc.2

vln.

vc.

db.

115

fl.

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

119

4 - 6"

4 - 7"

3 - 5"

♩ = 100

fl.

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

(𝅗𝅥)

Ped.

mf

f

(arco)

126

5 - 8"

4 - 7"

3 - 4"

2 - 4"

2 - 4"

fl.

fl.2

ob.

bs.cl.

ff

f

bsn.

ff

f

hn.

trp.

pno.

Ped.

perc.1

mf

perc.2

mf

vln.

pizz.

vc.

(arco)

ff

pizz.

f

db.

C#

open form: 30 - 40"

132

0 1 2 3 4 5

fl.

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

138

7 - 10"

♩ = 100

4 - 5"

7 - 10"

10 - 13"

fl.

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

frenetic

(𝅗𝅥.)

quiet intense clicking, poping, tapping, and hissing sounds on instruments and with voice

ppp ~ mp

gradually play less and less frequently

ff

(hold pedal until silent)

sporadic improvised gestures with fingers on bongos, congas and temple block

vibraslap close to mic l.v.

pp ~ mf

IV

30 - 40"

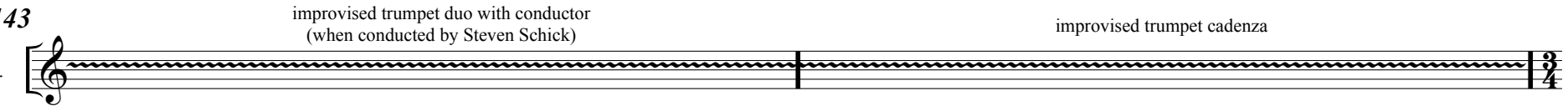
improvised trumpet duo with conductor
(when conducted by Steven Schick)

30 - 40"

improvised trumpet cadenza

143

trp.



145 ♩ = 120

7 - 10"

7 - 10"

fl.

pic.

change to piccolo

ob.

bs.cl.

bsn.

H

H

mf n < f

n < f >

♩ = 120

hn.

trp.

let texture evolve
then sneak back in

sfzp < f

pp

pp

n < mf > f pp < f

sim.

pno.

♩ = 120

perc.1

perc.2

♩ = 120

vln.

vc.

db.

arco sul pont.

ord.

pizz.

arco

pp < f > mf

149

7 - 10"

7 - 10"

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

tr

pp mf

sfzp f

suono reale

II

n mf

pp f

sul pont.

ord.

esp.

153

7 - 10"

10 - 13"

fl.

pic.

piccolo

ob.

bs.cl.

bsn.

hn.

trp.

pno.

muted (with pedal depressed)

muted (with pedal depressed)

perc.1

perc.2

vln.

sul pont.

vc.

arco

sul pont.

ord.

pizz.

db.

pizz.

arco

give the numbered cues in order at 2-4" intervals

156

1 2 3 4 1 2 3 10 - 13"

fl.

pic. (change to flute as quickly as possible, then begin)

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

164

♩ = 120

fl.

fl.2

ob.

bs.cl.

bsn.

♩ = 120

hn.

trp.

hold pedal and play one octave lower
then written through the last bar

pno.

Ped.

♩ = 120

perc.1

moderate speed tremolo with medium
hard mallets, no pedal until indicated

perc.2

♩ = 120

vln.

vc.

db.

169

fl.

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

174

fl.

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

FINE

8~12.8.13.9.13.21.13