

pete stollery

# faible

(1987)

for electric harp and live electronics

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## for electric harp and live electronics

electric harp (or amplified harp)  
 signal processing device (reverberation, multiple delay, pitch change)

FAIBLE was composed for Rupert Parker, who gave the first performance on the Salvi electric harp on 24th July 1987 in the Palais Auersperg, Vienna, as part of the 3rd World Harp Congress.

The score is in proportional notation. Where orthodox staff notation appears, assume treble clef for upper stave and bass clef for lower stave, unless otherwise indicated.

The piece was originally composed for the Salvi electric harp, but can also be performed on orthodox harp with amplification. The former is the composer's preferred version as a number of musical gestures, particularly those involving striking the body of the instrument, are more suited to the sound produced by the electric harp.

For performance on electric harp, it is suggested that the outputs (three on the original model) are plugged into separate channels of a mixing desk. If using amplified harp, at least three microphones, covering the top, middle and bottom registers of the harp, should be used.

The two lower staves on each system contain information for the realisation of the live electronics. It is suggested that the stereo signal from the instrument is sent to the signal processor via auxiliary outputs from the mixing desk and the treated signal is brought back into the desk via two channels panned left and right. The settings for the signal processor are given below. As the work was originally conceived for performance using a Yamaha SPX90 multi-effects units, the settings for this unit are given. If another make of signal processor is being used, it should be programmed as closely as possible to the parameter values listed below. Programs can be stored in "user locations" and called up during the performance when required as shown in the bottom stave marked **fx**. The amount of treated signal coming back from the signal processor is controlled on the stave marked **fader control**, where an arrow above the line indicates full signal and an arrow below indicates no signal.

Reverberation programs should be adjusted according to the acoustic properties of the performance space. If the performance is taking place in a resonant acoustic the reverberation times should be reduced. If there is a dry acoustic, the reverberation times should be as in the examples below. There must, however, be a clear distinction between the short (c. 3.5 secs) and the long (c. 8.5 secs) reverberation programs.

The programs used on the SPX90 are as follows:

Program No 1	REV 1 HALL	Two settings: a) short reverberation (3.5 secs) b) long reverberation (8.5 secs)
Program No 7	DELAY L/R	Long delay, many repeats with right channel at distance of 200ms and left channel at 100ms
Program No 22	PITCH CHANGE B	two pitches - 1/4 tone less than an octave either side of the original pitch

Parameter settings for each program are as follows:

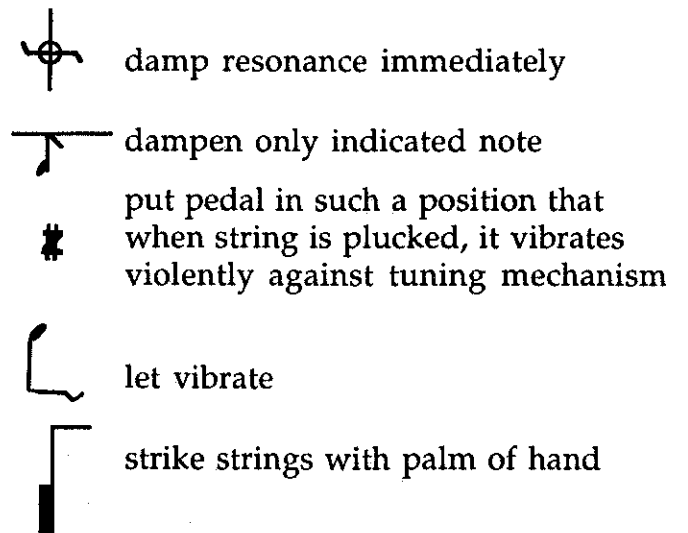
PROGRAM	PARAMETER	VALUE
<b>Short Reverb</b> (REV 1 HALL)	REV TIME	3.5
	HIGH	0.6
	DELAY	30.0
	HPF	THRU
	LPF	8.0
<b>Long Reverb</b> (REV 1 HALL)	REV TIME	8.5
	HIGH	0.6
	DELAY	30.0
	HPF	THRU
	LPF	8.0
<b>Delay</b> (DELAY L,R)	LCH DLY	100.0
	LCH FB	+40
	RCH DLY	200.0
	RCH FB	+40
	HIGH	0.1
<b>Pitch Change</b> (PITCH CHANGE B)	1 PITCH	+11
	1 FINE	+50
	1 DLY	0.1
	2 PITCH	-11
	2 FINE	-50
	2 DLY	0.1

On the stave marked:

K \_\_\_\_\_  
P \_\_\_\_\_  
N \_\_\_\_\_  
T \_\_\_\_\_

the body of the instrument should be struck as follows:

K = knuckle; P = palm of hand; N = fingernail; T = fingertip.



0'00" 0'05" 0'10" 0'15" 0'20" 0'25" 0'30"

harp

K P

N T

ff **C# F# G#** pp ff p ff ppp pp ff

fader control

fx short reverb

0'30" 0'35" 0'40" 0'45" 0'50" 0'55" 1'00"

harp

K P

N T

ppp ff pp p ff pp ff ppp

fader control

fx (short reverb)

1'00" | 1'05" | 1'10" | 1'15" | 1'20" | 1'25" | 1'30"

harp

fader control

fx

short reverb OUT | PREP delay | delay IN

1'30" | 1'35" | 1'40" | 1'45" | 1'50" | 1'55" | 2'00"

harp

fader control

fx

delay OUT | PREP long reverb | long reverb IN

2'00" | 2'05" | 2'10" | 2'15" | 2'20" | 2'25" | 2'30"

gradual accel. ----- |

à table

harp

ppp ff

fader control

pp

fx (long reverb)

p

2'30" | 2'35" | 2'40" | 2'45" | 2'50" | 2'55" | 3'00"

normale

harp

K P

N T

fader control

pp

fx (long reverb)

f

pp

D# F E

A# C# Gb

B

Ab

3'00" | 3'05" | 3'10" | 3'15" | 3'20" | 3'25" | 3'30"

harp

fader control

fx

fk, pppp, angry, ff

long reverb OUT | PREP pitch change | pitch change IN

3'30" | 3'35" | 3'40" | 3'45" | 3'50" | 3'55" | 4'00"

harp

fader control

fx

(gliss.), ffff poss., 8

(pitch change) | pitch change OUT | PREP delay | delay IN

4'00" 4'05" 4'10" 4'15" 4'20" 4'25" 4'30"

harp

K P

N T

pp

f

p

ff

sim.

touch strings

ppp

fader control

fx (delay)

A C# F# G#

4'30" 4'35" 4'40" 4'45" 4'50" 4'55" 5'00"

harp

K P

N T

pp

f

p

ff

t

slow arp.

fader control

fx (delay)

delay OUT

PREP long reverb

long reverb IN

C

C#

A#F



5'00" | 5'05" | 5'10" | 5'15" | 5'20" | 5'25" | 5'30"

slow arp. metallic sound

slow arp.

harp

K  
P

N  
T

fader control

fx (long reverb)

p ff pp

G# F#

E#

5'30" | 5'35" | 5'40" | 5'45" | 5'50"

harp

K  
P

N  
T

fader control

fx (long reverb)

ppp pppp