

pete stollery

planar

(2006)

for trumpet and digital sound

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Planar was composed for Mark O’Keeffe, who gave the first performance on 12th November 2006 in the atrium of the Institute of Medical Sciences at the University of Aberdeen.

It was commissioned by the **sound** festival 2006 (<http://www.sound-festival.co.uk>) with funds provided by the Scottish Arts Council.

The score is in C.

The trumpet should be amplified if necessary so that it can blend with the digital sound part. In the original performance this was not necessary due to the specific nature of the acoustic of that building, which had a reverberation decay time of just over four seconds. If the performance space does not have such a reverberation decay time, a digital reverberation program may be used.

The digital sound part should be projected over a system of loudspeakers in cube formation. The concept of two dimensional planes transforming into fully-occupied three dimensional space is central to the performance of the piece. During each of the interludes the sound gradually moves from within a predetermined plane to fill the cube. This plane will have been occupied by the player which is indicated in the score as a station; the player uses the interludes to move from one station to another. It is up to the player to decide where these planes are and this will depend, to an extent, on the nature of the performance space.

If a cube cannot be formed due to restrictions of the performance space, four speakers can be used instead with sound moving from two speakers (line) through to four (plane).

The digital sound part is in stereo and the sound engineer must arrange the inputs to the speakers such that left and right channels are discreet between at least one pair of speakers.

Special directions:

- | | | | |
|-----------|--|-----------|----------------------|
| DL | doodle tonguing | FL | flutter tonguing |
| HV | halve vale tone production | TK | hard double tonguing |
| U | point trumpet to upper plane of cube, or simply towards the ceiling of the performance space | | |

1. FANFARE

from station 1

planar

for Mark O'Keeffe

♩ = 90

menacing ^{*1)} *sfz* *fff* rip 6" *fff* ^{*2)} distant *mp* *f* gliss. *fff* 8" ^{[t] [k]} gliss. *ff* menacing again *mf* *ff* *mf* ^{*2)} pete stollery

♩ = 120

more insistent *ff* *fff* *fff* *mp* 3 *pp* *ff* *mp* *f* *pp* *fff* gradually move to flutter tongue 4" *mp* gliss. *mf* gliss. *ff*

♩ = 90

2" *ff* 4" *ff* 6" *mf* *ff* *mp* 5" declamatory *ff* *ff* *ff* HV ^{*4)} gliss. *ff* HV gliss. *ff*

getting heavier and slower

cue soundfile 1

MOVE TO STATION 2

2. INTERLUDE 1

digital sound only
c. 1' 20"

^{*5)} HV → RIPS, pure tone *fff*

*1) Player should attempt to sustain F# for as long as possible before the rip, but with no depreciation in the quality of tone.

*2) Alternative fingering required at arrowhead to produce same pitch.

*3) Start imperceptibly from within the sound of the decaying reverberation from the previous gesture.

*4) Half-valve glissando.

*5) Half-valve glissandi gradually turn into manic powerful rips.

3. SECTION 1a

from station 2

Cue for start of
Section 1a is taken
from digital sound part

(1'22" in soundfile 1)

cue (start stopwatch)

seamless transitions...

*1) →

*2) DL/TK 5

free, rubato, elastic

*3) →

*4) →

*5) →

FL

U

rall

gliss.

mf

fff

pp

f

ff

fff

pp

gliss.

digital sound

fff

pp

3 10

*6)

3 U

DL fast

still free...

f >

mf

sfz

3

U

U

U

U

15

elastic - map gestures on tape

3

3

ff

mp

gliss.

sfz

f

mp

mf

sfz

sfz

sfz

FL fast

rall...

3

20

mf

mp

ff

mf

*1) Start slowly and gradually increase speed of oscillations to as fast as possible and then slow down to come to rest on Db. As the oscillations slow down, gradually introduce doodle tongue and gradually speed up oscillations until reach Db when they are as fast as possible.
 *2) Rapid movement between doodle tongue and more hard tonguing (tktk) - vary dynamics until bar 6 when it breaks down...
 *3) Point of contact - must sync with gesture in digital sound part
 *4) Cross-heads are tongue clicks.
 *5) Each accented note should be directed upwards when marked U, otherwise play them towards different sides and corners of the ground plane (1-2-3-4)
 *6) Still tongue clicks on fundamentals but random and varied pitches.

4. SECTION 1b

sound gradually disintegrates...

mp ff ppp mp f mp ff mp

gliss. 25 DL FL *1)

*2) DL → TK → norm.

gliss. 30

heavy...and ironic

FL gradually move to norm.

smoothly...except for accented notes

mf ff mp ppp sfz sfz ppp sfz ppp 3 sfz sfz sfz ppp mp sfz sim. mf

rip FL

35 3

accel. →

MOVE TO STATION 3

5. INTERLUDE 2

digital sound only c. 1'00"

fff

- *1) Random pitches and vary articulations (notes, breath, tongue clicks).
- *2) Gradually move from doodle tongue through more hard tonguing (tktk) to normal note production by bar 30.
- *3) Play accented notes normally – don't point instrument in particular direction until bar 40.
- *4) During bar 40 gradually point instrument to upper plane (5-6-7-8).
- *5) Random pitches as high as possible gradually fading.

6. SECTION 2
from station 3

Trumpet enters as
digital sound part
dies away

trumpet $\text{♩} = 60$ elastic

fade out soundfile 1

*1) $\text{N} \xrightarrow{\text{fast}} \text{DL} \xrightarrow{5} \text{N}$

*2) $\text{N} \xrightarrow{\text{fast}} \text{DL} \xrightarrow{5''} \text{N}$

cue soundfile 2

FL $\xrightarrow{\text{wild}}$ N

mf tktk gliss. ff fff f

sub. (poss.) (slow)

digital sound

*3) N-DL N-DL-N-DL-TK-N rall... heavy norm. FL-N menacing FL-N

ff gliss. ppsfz sim. gliss. sfz f ff mp

15



*4) accel... manic...

20

fff



*5) f ff fff

25

MOVE TO STATION 4 DURING
LAST NOTE OF SECTION

7. INTERLUDE 3

digital sound only
c. 1'00"

*1) During this section (apart from bars 13-14), make sure that the start of each note fades in imperceptibly out of the decay of the previous note to give an overlapping effect.
 *2) The transformations between different types of articulation must be very gradual and carefully executed to give the feel of a gradual breaking up or granulation of the note; N = normal note production.
 *3) As an aid, the small staff indicates the rhythm of the articulation changes.
 *4) From here to bar 24, non-accented notes should fade in out of the decay of the previous note as in *1).
 *5) On each of these three pitches, move seamlessly along the spectrum from pure note production through doodle tongue, flutter tongue, hard tonguing (tktk) to iterative pitch generation. The mood is manic, the choice of articulations is up to the performer but they should help to build towards the climax on tape.

8. LAMENT

from station 4

Trumpet enters as digital sound part dies away

fade out soundfile 2

♩ = 60 elastic

trumpet

mp → mf → gliss. → mp → FL → norm. → mp → HV → gliss. → mp

*1) mute

cue soundfile 3

gliss. → f → mf → gliss. → 2"

FADE INTO BUILDING RESONANCE AND DIGITAL SOUND PART. WALK AWAY, OUT OF SIGHT OF AUDIENCE DURING SUBSEQUENT FINAL SECTION

as long as possible

even more elastic, expressive, gradually slowing

mf → p → mp

*1) Use a harmon mute with a well-greased stem throughout this section. The mute map indicates the position of the stem – higher in the box indicates stem in and lower is stem out.
 *2) Gradually move from flutter tongue to normal tone production.
 *3) Half valve glissando.