Rand Steiger

Template 2

for Improvising Violinist and Ensemble

Commissioned by the Fromm Foundation at Harvard University

and dedicated to Mark Menzies

for solo violin and 12 instruments,

with digital audio signal processing

This piece was made possible by a grant from the Fromm Music Foundation

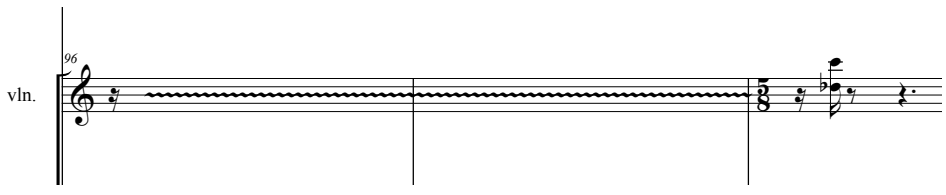
Premiere:

June 17, 2015; Jordan Hall, Boston
Mark Menzies, violin
Callithumpian Consort; Stephen Drury, conductor
Rand Steiger, electronics

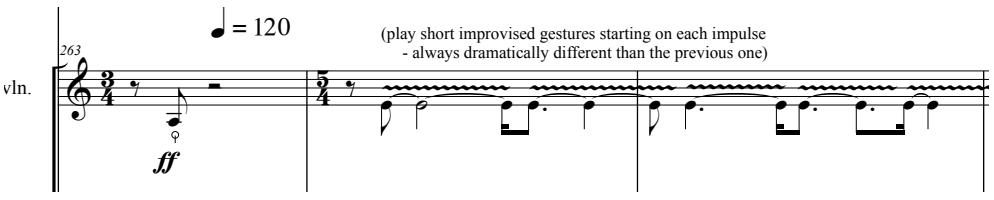
Performance Notes:

Template is a collaborative work that relies on the violin soloist to make a significant creative contribution. Most of the solo part is improvised freely, with only a few brief composed phrases (or prescribed rests) at key moments in the score, and one extended composed passage.

A trill line on the center line of the staff indicates that the performer is to improvise freely:



In the example above, the soloist improvises for two measures (after the 16th rest) and then completes the phrase with the indicated double stop at the start of the third measure, and then rests. In the example below, after playing the snap pizz. the soloist plays short improvised gestures starting on each impulse indicated below the trill line.



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 violin part so that the soloist may play "inside" the harmony when they wish to.

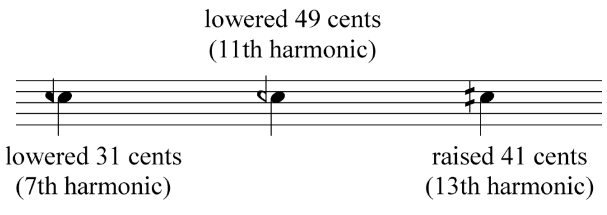
Dynamics:

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.

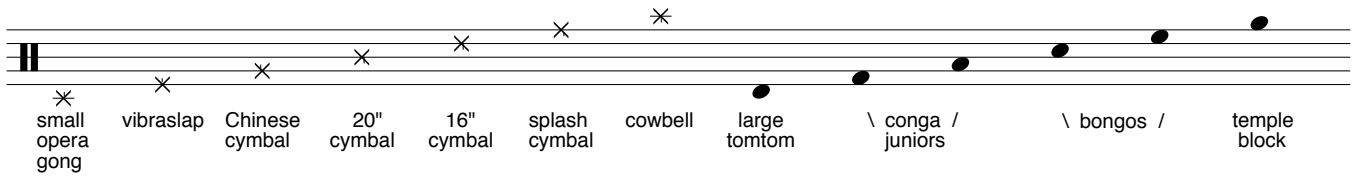


Horn: All glissandos are to be played as harmonic glissandos. All microtonal pitches specified are to be played as "natural tones" in the corresponding series. For example, F with a 49-cent quarter flat (see above) indicates playing the 11th harmonic in the series of B, while F with a 31-cent flat indicates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

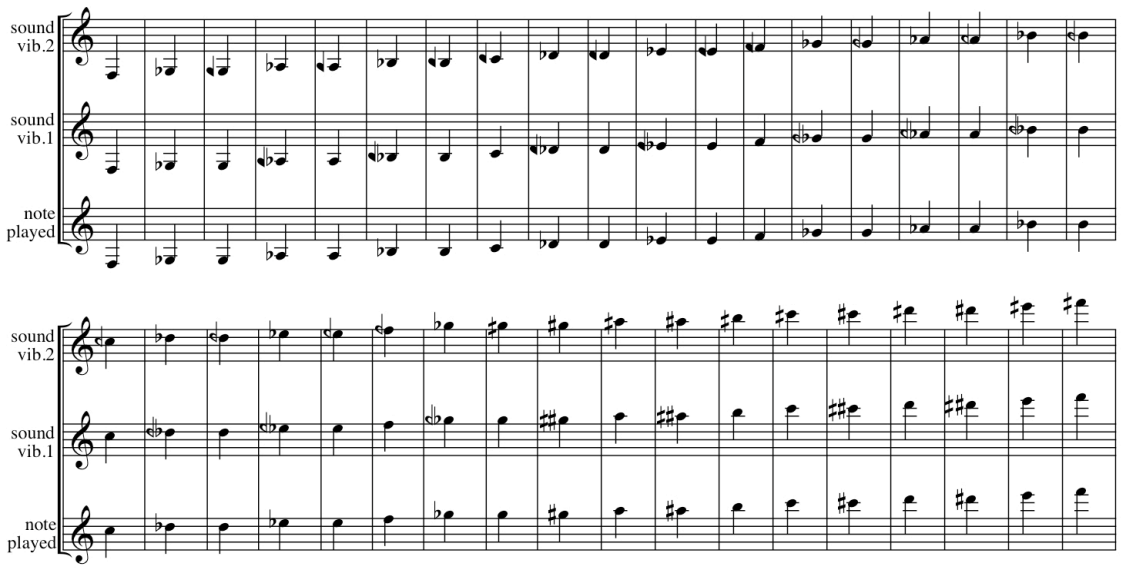
Percussion:



Each of the two percussionists has the same non-pitched instruments indicated in the staff above (Jr. Congas are available from Latin Percussion, Inc.). Non-pitched instruments should always be allowed to ring unless otherwise indicated. Mallets are usually left to the discretion of the performer. Percussion 1 includes glockenspiel, and percussion 2 includes the lower octave set of crotales.

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
Cello
Perc.1 piano (short stick) Perc.2
solo violin
[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

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Template 2

for Improvising Violinist and Ensemble

♩ = 120

flute 1

flute 2

oboe

bass clarinet

bassoon

sfzp f

♩ = 120

horn

trumpet

sfzp mf

piano

ff

Ped.

sempre l.v.

percussion 1

mf

percussion 2

♩ = 120

violin

cello

bass

pizz. arco

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6

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

10

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

with straight mute

pno.

Ped.

perc.1

vibraphone

perc.2

vibraphone

vln.

vc.

pizz.

db.

pizz.

14

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

pizz.

arco

19

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

n mf ff

pizz.

f

Ped.

24

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

remove mute

pno.

perc.1

perc.2

vln.

vc.

db.

29

3 - 5"

3 - 5"

3 - 5"

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

arco

pizz.

pizz.

35

♩ = 132

♩ = 120

3 - 5"

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

f

mf

arco

pizz.

8va

Ped.

39

♩ = 100

fl.1

fl.2

ob.

bs.cl.

bsn.

n — f

♩ = 100

hn.

trp.

pno.

perc.1

mf

perc.2

mf

♩ = 100

(play short improvised phrases starting on each impulse
- always dramatically different than the previous one)

vln.

ff

arco

pizz.

arco

pizz.

vc.

n — f

arco

pizz.

db.

n — f

44

accel ♩ = 150 *rit.* ♩ = 96

fl.1

fl.2

change to piccolo

ob.

bs.cl.

p *f*

bsn.

accel ♩ = 150 *rit.* ♩ = 96

hn.

pp *f*

trp.

pno.

Ped.

perc.1

perc.2

rit. ♩ = 96

accel ♩ = 150

vln.

mf *f*

vc.

arco

db.

arco

49

♩ = 96

fl.1

pic.

ob.

bs.cl.

bsn.

mf

♩ = 96

hn.

trp.

mf

pno.

f

mf

f

vib.1

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

perc.1

mf

5

vib.2

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

perc.2

mf

5

p

mf

♩ = 96

esp.

vln.

f

vc.

pizz.

mf

db.

pizz.

mf

3

53

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

mf

vib.1

perc.1

vib.2

perc.2

vln.

vc.

db.

58

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

perc.1

vib.2

perc.2

vln.

vc.

db.

62

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

perc.1

vib.2

perc.2

vln.

vc.

db.

66

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

perc.1

vib.2

perc.2

vln.

vc.

db.

70

♩ = 120

fl.1

pic.

ob.

bs.cl.

bsn.

♩ = 120

hn.

trp.

pno.

perc.1

perc.2

♩ = 120

vln.

vc.

db.

74

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

78

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

82

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

solo

f

ff

mf

p

(*mf*)

86

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

mf

89

solo

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

92

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

solo

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

96

fl.1

pic.

ob.

bs.cl.

bsn.

solo

ff

hn.

f

trp.

pno.

perc.1

perc.2

vln.

f

vc.

db.

mf

f

100

fl.1

pic.

ob.

bs.cl.

bsn.

f

hn.

trp.

pno.

perc.1

perc.2

vln.

solo

tr

mf *ff*

(arco)

vc.

mf

db.

104

fl.1

pic.

change to flute

solo

ob.

p f mf p f mp f

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

pizz.

vc.

f

db.

f mf

108

fl.1

fl.2

flute

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

arco

db.

mf

3

112

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

116

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

p *f* *mf*

121

fl.1

fl.2

change to piccolo

ob.

bs.cl.

bsn.

♩ = 60

hn.

trp.

♩ = 60

pno.

(gradually lift pedal)

Ped.

perc.1

perc.2

♩ = 60

vln.

vc.

db.

126 ♩ = 80

bs.cl.

n mf n mf n

Pno.

mf

Ped. Ped. Ped.

♩ = 80

Perc.1

Glock.

mf

Perc.2

Crotales

mf

♩ = 80

vln.

n f p f p f

131

bs.cl.

mf n mf n

Pno.

Ped. Ped.

Perc.1

Perc.2

vln.

p f

134

bs.cl.

mf *n* *mf* *n*

Pno.

Ped. Ped.

Perc.1

Perc.2

vln.

agitated

137

bs.cl.

mf *n* *mf* *n*

Pno.

Ped. ***(hold ped. through m.150)***

Perc.1

Perc.2

vln.

mp

140

bs.cl.

Pno.

Perc.1

Perc.2

vln.

144

bs.cl.

Pno.

Perc.1

Perc.2

vln.

148

♩ = 100

bs.cl.

n mf

n mf

Pno.

Ped.

♩ = 100

Perc.1

Perc.2

vln.

f p f pp f pp

153

bs.cl.

mf n mf mf n mf

Pno.

Ped. Ped. Ped. Ped. Ped. Ped.

Perc.1

Perc.2

vln.

f p f mp f ff

157

fl.1

pic.

ob.

bs.cl.

p *mf* *n* *mf* *mf*

bsn.

hn.

trp.

Pno.

Ped. Ped. Ped.

Perc.1

Perc.2

vln.

vc.

db.

161

rit. ♩ = 60

fl.1

pic.

ob.

n mf

bs.cl.

n mf

n p

bsn.

rit. ♩ = 60

hn.

trp.

Pno.

f

Ped.

10

mf

Ped.

(l.v.)

Perc.1

f

(l.v.)

Perc.2

f

rit. ♩ = 60

vln.

(♪)

sul pont.

pp f

(𝅗𝅥.)

vc.

db.

165

fl.1

pic.

ob.

pp mf

change to Bb clarinet

bs.cl.

bsn.

hn.

trp.

10

Pno.

Ped. Ped.

Perc.1

Perc.2

(♩.) sul pont. (♩) (♩.) sul pont.

vln. pp f pp

vc. 3 n mf

db. n mf n

168

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

with harmon mute

trp.

Pno.

Perc.1

Perc.2

vln.

vc.

db.

sul pont.

sul pont.

171

♩ = 110

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

Pno.

Perc.1

Perc.2

vln.

vc.

db.

sul pont.

175

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

Pno.

Perc.1

Perc.2

vln.

vc.

db.

change to straight mute

sul pont.

179

fl.1

pic.

ob.

bs.cl.

bsn.

hn.

trp.

with straight mute

Pno.

Perc.1

Perc.2

vln.

vc.

db.

183

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

Perc.1

Perc.2

vln.

vc.

db.

187

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

Perc.1

Perc.2

vln.

vc.

db.

192

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

Perc.1

Perc.2

vln.

vc.

db.

196

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

Perc.1

Perc.2

vln.

vc.

db.

200

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

Perc.1

Perc.2

vln.

vc.

db.

204

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

Perc.1

Perc.2

vln.

vc.

db.

207

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

vib.1

vib.2

vln.

vc.

db.

sul pont.

pizz.

arco

pizz.

arco

210

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

vib.1

vib.2

vln.

vc.

db.

214

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

vib.1

vib.2

vln.

vc.

db.

218

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

vib.1

vib.2

vln.

vc.

db.

pizz.

221

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

(hold pedal until silent)

vib.1

(hold pedal until silent)

vib.2

(hold pedal until silent)

vln.

vc.

db.

224

rit.

fl.1

pic.

ob.

cl.

bsn.

hn.

trp.

Pno.

vib.1

vib.2

vln.

vc.

db.

(rit.) ♩ = 52

fl.1 — mf — n — mf

pic. — n — mf — mf — n — mf — change to flute

ob. — mf — mf — n — mf

cl. — mf — n — p — to bass clarinet

bsn. — mf — n — mf

hn. — n — mf

trp. — mf — mf — n — mf — remove mute

(rit.) ♩ = 52

Pno.

vib.1

vib.2

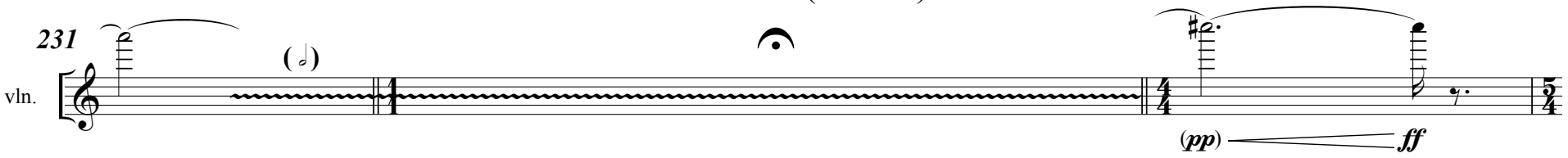
(rit.) ♩ = 52

vln. — n — mf

vc. — ord. — mf — sul pont. — n — mf

db. — n — p

violin cadenza (30-45")



accel = 120

10-15"

fl.1

fl.2

ob.

bs.cl.

bsn.

pp f mf 5 3 p f mf

accel = 120

hn.

trp.

pno.

f pp mf f pp mf

accel = 120

vib.1

vib.2

accel = 120

( )

(improvise with various articulations on open G string)

tr

vln.

p ff

arco pizz. arco sul pont.

vc.

f mf f pp f

db.

10-15"

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

vib.2

vln.

vc.

db.

(free improvisation returning occassionally to the previous trill)

10-15"

fl.1

fl.2

ob.

pp f p f f

bs.cl.

bsn.

hn.

mf pp f pp f sfzp mf mf

trp.

pno.

vib.1

vib.2

vln.

ff pp

vc.

db.

10-15"

10-15"

fl.1

pp f mf sfzp mf

flute

fl.2

mf 5 5 sfzp mf mf

ob.

(no trills)

bs.cl.

n f f pp mf n f

sfzp f f pp f

bsn.

hn.

trp.

fp mf mf pp mf

5 5

pno.

f

vib.1

vib.2

vln.

ff

vc.

db.

pizz. arco pizz. arco

f pp f f

3

243

♩ = 132

fl.1

fl.2

ob.

pp f

bs.cl.

mf

bsn.

(𝅗𝅥)

pp f

♩ = 132

hn.

trp.

♩ = 132

pno.

(𝅗𝅥.)

ppp f

vib.1

pp mf

vib.2

pp mf

♩ = 132

vln.

vc.

pp f

db.

(arco)

p f

247

fl.1

ppp

f

fl.2

ppp

f

ob.

bs.cl.

n

mf

ff

bsn.

hn.

ppp

ff

trp.

ppp

ff

pno.

vib.1

vib.2

vln.

vc.

db.

n

ff

251

fl.1

fl.2

ob.

pp f

bs.cl.

p ff

bsn.

f

pp f

hn.

trp.

pno.

ff

Ped.

ppp f

vib.1

pp mf

vib.2

pp mf

vln.

vc.

p ff

pp f

db.

ff

255

fl.1

ppp f

fl.2

ppp f

ob.

bs.cl.

n ff p ff

bsn.

f

hn.

pp ff

trp.

pp ff

pno.

ff

Ped.

vib.1

vib.2

vln.

vc.

p ff

db.

pp ff

259

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

vib.2

vln.

vc.

db.

263

♩ = 120

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

vib.2

vln.

vc.

db.

ff

f

pizz.

arco

(play short improvised gestures starting on each impulse
- always dramatically different than the previous one)

267

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

vib.2

vln.

vc.

db.

accel = 132

p ff

fp f

sfzp ff

(drums)

esp.

270

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

274

fl.1

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

FINE

10~12.3.15.5.15.22.13