

Dan VanHassel

EVER EXPANDING

for flute, cello, percussion,
and live electronics

*Commissioned by Shanghai Conservatory of Music's
International Electronic Music Week*

Duration: 9 minutes
Composed: 2013

EVER EXPANDING: NOTE ON ELECTRONICS

The electronics in *Ever Expanding* are created using a custom-designed Max/MSP patch included with the score. All of the electronics are created from sounds sampled live from the instruments. A separate electronics performer is needed to follow the score and trigger the cues, as indicated in the score.

Three condenser microphones are to be used to amplify and process the sound of the flute, cello, and vibraphone. These should be placed as close as is comfortable to their respective instruments.

The playback of the electronics is completely in mono. A normal stereo PA setup should be used, with everything sent to both channels. Under no circumstances should any surround speakers be used. All sound should seem to emanate from the stage.

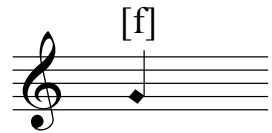
At times, the performers play in close rhythmic coordination with the electronics. Depending on the hall and the location of the speakers, headphones or other monitors may be necessary.

List of Equipment Needed:

Computer with Max 6 or Max Runtime 6 (www.cycling74.com)
Digital Audio Interface
3 Condenser Microphones
Stereo PA System
Headphones or Onstage Monitors (optional)

Please feel free to contact the composer with any questions: dan.vanhassel@gmail.com

EVER EXPANDING: FLUTE TECHNIQUES



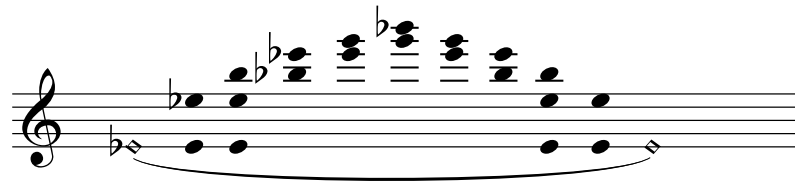
Various vocalizations are notated throughout the piece using the International Phonetic Alphabet (IPA) (see below). These sounds should be vocalized through the flute. Regular pitched tone production is to be avoided as much as possible. Fingering is indicated by diamond note head.



tongue pizzicato



tongue-stop (sometimes referred to as a tongue-ram)



Multiphonics based on natural harmonics.
Produced by overblowing on the given fingering.
(pitches approximate)



sing and play simultaneously
large notehead: played pitch
small notehead: sung pitch

IPA Key:

Examples from 'General American' English pronunciation.

[p] pen, spin, tip [f] fool, enough, leaf

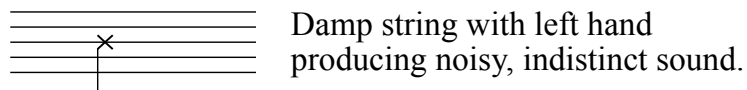
[t] two, sting [s] see, city, pass

[tʃ] chair, nature, teach [ʃ] she, sure, emotion

[k] kill, thick [h] ham

Source: "International Phonetic Alphabet Chart for English Dialects",
http://en.wikipedia.org/wiki/International_Phonetic_Alphabet_chart_for_English_dialect

EVER EXPANDING: CELLO TECHNIQUES



Damp string with left hand
producing noisy, indistinct sound.



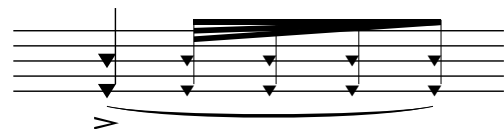
Play scratch tone behind the bridge
on the cloth covering of the string.
Very noisy and short!



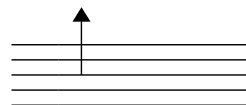
lightly touch string at indicated
pitch, whether or not harmonics
are produced



col legno battuto, with
left hand muting strings
to create a very short,
percussive sound



col legno ricochet,
allow bow to bounce freely
for time indicated



highest note possible
(on given string)

EVER EXPANDING: PERCUSSION KEY



Notes:

-All percussion should be allowed to vibrate freely (l.v.). Unless otherwise specified, notation is of attack points only.

-Vibraphone pedal should be depressed throughout the piece. A heavy object (e.g. brake drum) should be used to depress the pedal, so that the feet may be used for the kick drum and hi-hat.

EVER EXPANDING

Evocative, Playful ♩=112

Dan VanHassel

**set cue 1 just before starting*

Cues

1 2 3 4 5

(chords come in and out of phase with each other)

Electronics

6 9

Flute

f [f] (tongue stop) [t] [tj] [tj] [tj] [tj] [f] [ff]

Cello

medium mallets *f* (col legno) (arco) 3

Vibraphone

f *Red. sempre*

7

Cues

6

Elec.

9

Fl.

[f] [t] [k] [tj] [f] [j] 3 6 6 6 6 6 6 6 6 6 6 6

ff *mp*

Vc.

Vib.

12

Cues

Elec.

Fl.

Vc.

Vib.

(phasing chords continue)

(triggers pattern)

f

(play in rhythm with electronic pattern)

[*f*]

20

Cues

Elec.

Fl.

Vc.

Vib.

10

11

12

p *f*

mp

tr

sul pont. (move bow around slightly within s.p. region)

29 **A**

Cues

Elec.

Fl.

Vc.

Perc.

Vib.

13 14 15

2+3

[f] [f] [t]

ff

(tr) norm. (ricochet)

f

pp *mf* *mf* *pp* *mf* *pp*

37

Cues

Elec.

Fl.

Vc.

Perc.

Vib.

16 17 18 19

[t] [f] [t][t][f] [k] [t] [t] [t] [t] [t] etc. [f] [f] [t]

pp *f* *pp* *ff*

mf *pp* *mf*

43 3+2

Cues

Elec.

Fl.

Vc.

Perc.

Vib.

[t]

[t]

[f]

[f]

ff

pp < ff

pp < ff

pp

mf

pp

mf

50 B

Cues

Elec.

Fl.

Vc.

Perc.

[f]

[t]

[f]

[t]

[f]

aggressive!

56

Cues

25 26

fade-in high register of sustained chord

Elec.

Fl. [f] [t] [t] [k] [f] [t] [h] [t] [t] etc.

Vc. *f*

Perc.

Vib.

61

Cues

27 28 29 30 31 32

fade-in high register phasing chord *fade out high chords*

Elec.

Fl. *f* [f] [f]

Vc. *f*

Perc.

66 **C**

15"

Cues

Elec.

Fl.

Vc.

Vib.

33 34 35 36

fade out chords

electronic layers continue to fade in and out

[t][t] etc.

(w/delay)

mp *f* *mf* *mf*

30"

Cues

Elec.

Fl.

Vc.

Vib.

37 38

mp *mp* *f* *mf*

(whole step)

30"

Cues

39 40 41

Elec.

Fl.

Vc.

Vib.

mf *mf* *f*

30"

Cues

42

Elec.

Fl.

Vc.

Vib.

f *mf* *mf* *mf*

gradually fade out all layers -----

D Slower, With a Sense of Mystery ♩=96

70

Cues

Elec.

Fl.

Vc.

Vib.

43

soft mallets

mp

mp



75

Cues

Elec.

Fl.

Vc.

Vib.

44

n

[f]

pp *f*

81 *flz.* *pizz.* [t] [t] [k] [f] [t] [h] *pizz.* (sing and play)

Fl. *mf* *mf*

Vc. *mf* *mf*

Vib.

87

Fl. *mf*

Vc. *f* *p* *f* *sul pont.* (highest note possible) *norm.* *sul pont.*

Vib.

93 **E** [t] [t] etc.

Fl. *mf* *p*

Vc. *pp* *f* *norm.*

Vib.

99

[f] [t] [f] [k] [h] [ts]

Fl.

mf *p* *f* *f* *f*

Vc.

pp *mf*

Vib.

Measures 99-103. Flute part: *mf*, *p*, *f*, *f*, *f*. Violoncello part: *pp*, *mf*. Vibraphone part: steady eighth-note pattern.

104

Cues

45

Elec.

Fl.

mf *p < f* *flz.*

Vc.

pp *f*

Vib.

Measures 104-108. Cues staff: measure 45. Flute part: *mf*, *p < f*, *flz.* Violoncello part: *pp*, *f*. Vibraphone part: steady eighth-note pattern.

110 F

Elec.

Fl. *[k] [h]* *[tʃ] [tʃ] etc.* *flz.*
pp *f*

Vc. *mf* *f*

Vib.



116

Cues

Elec.

Fl. *[k] [h] [k] [h] [k] [h]* *[k] [h] [k] [h]*
f *f* *mf*

Vc. *f* *p*

Vib.

121

Elec. *(repeating chords continue)*

Fl. [t] [h] [f] [h] [ts][h] [t] [h] [k] [h] [f] [t] [t]

Vc. *f* *mf*

Vib.



126

Cues

Elec. **48** *(chord continues to sustain)*

Fl. [t] [t] etc. *mf*

Vc. *mf*

Vib. *f* *mp*

131 G

Cues

Elec.

Fl. *flz.* [h] [t] [h][p] [h] *f* [t] [t] etc. *mf* *mp*

Vc. *pp* *f* *mf*

Vib.

136

Cues

Elec.

Fl. [t] [t] etc. *mf* *mp*

Vc. *mp* *mf*

Vib. *f* *p*

(chord continues to sustain)

50 51 52

Evocative ♩=112

144 (take tempo from repeating chords)

Musical score for measures 144-151. The score includes staves for Cues, Elec., Fl., Vc., and Perc. The key signature is one flat (B-flat major/D minor). The time signature changes from 2/4 to 4/4 at measure 145. Measure numbers 53, 54, 55, and 56 are marked in boxes. The Elec. staff features complex rhythmic patterns with groupings of 9, 6, and 3 notes. The Fl. staff has a melodic line starting at measure 145 with a dynamic marking of *f* and a breath mark [t]. The Vc. staff has a bass line with a dynamic marking of *f* and a triplet of eighth notes at measures 147 and 151. The Perc. staff is mostly silent with a single drum hit at measure 149.



Musical score for measures 152-160. The score includes staves for Cues, Elec., Fl., Vc., and Perc. The key signature is one flat. The time signature changes from 4/4 to 5/4 at measure 154. Measure numbers 57, 58, 59, and 60 are marked in boxes. The Elec. staff continues with complex rhythmic patterns, including a 9-note grouping. The Fl. staff has a melodic line starting at measure 154 with a dynamic marking of *f* and a breath mark [f]. The Vc. staff has a bass line with a dynamic marking of *f* and a triplet of eighth notes at measure 154. The Perc. staff is mostly silent with a single drum hit at measure 156. A 3+2 measure rest is indicated above measure 154.

Energetic! ♩=112

160

Cues

Elec.

Fl.

Vc.

Perc.

61

ff

mf *ff*

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

p *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff*

sul pont. (move bow from s.p. to norm.) (norm.)

sticks *f*



167

Cues

Elec.

Fl.

Vc.

Perc.

62 63 64 65

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

p *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff* *p* *< ff*

6 *3* *3*

173 **H**

3+2+2 2+2+3

Cues

Elec. **66**

Fl.

Vc.

Perc.

p *ff*

181 **I**

3+2

Cues

Elec. **67** **68** **69**

Fl.

Vc.

Perc.

p *ff* *p* *ff* *pp*

188

Cues

Elec.

Fl.

Vc.

Perc.

cresc. poco a poco

70

71

72

ff

[f]

[k][k] etc.

flz.

pp < ff

[t] [t][p][k][t] [t]

pp

ff

pp

ff

194

Cues

Elec.

Fl.

Vc.

Perc.

73

74

pp

[t][t] etc.

ff

[f]

[l]

[f]

[f]

pp

ff

200

Cues

Elec.

Fl.

Vc.

Perc.

75

3

[f] [t]

p *ff*

flz. [p] [t] [h]

pp *ff*

204

Cues

Elec.

Fl.

Vc.

Perc.

76

6

[f] [f] [h] [k][p] [t][p]

[t] [t] etc.

ff *pp* *ff*

pp *ff*

ff