

CROSSCURRENTS
(version with tape)

*for amplified Harpsichord
and Tape*

Mike Vaughan
(1990)

PERFORMANCE NOTES.

1. Instrument.

The following assumptions are made:

- Two Manuals
- Lower manual may be coupled to upper.
- Lower manual may be set to 8' and/or 4' stops.
- A 'lute' or 'buff' stop operates on the lower manual only and on the 8' string set only.

2. Registration.

- I Lower manual.
- II Upper manual.
- I+II Couple manuals.
- I-II Disengage manuals.
- +4,-4 Add/remove 4' set from lower manual.
- +8,-8 Add/remove 8' set from lower manual.
- +L,-L Add/remove Lute stop from lower manual.

n.b. Where additional facilities are available then these may be used to reinforce the notated registration differentials.

3. Trills/Tremolos.

Unless otherwise stated all trills are to be played as fast as possible even in areas of overall ritardando. Where variations are required in this "nominal" rate then this is indicated as in the following examples using the abbreviations R(ritardando), A(accelerando) and T(normal rate of tremolo/trill)

$R \xrightarrow{\quad} \frac{1}{2} A \xrightarrow{\quad} \frac{1}{1}$

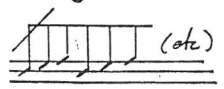
- Rit. From as fast as possible to approx. 1/2 speed then Accel. to original speed.

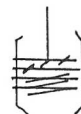
$\frac{1}{2} A \xrightarrow{\quad} \frac{1}{1} R \xrightarrow{\quad} \frac{2}{3}$

- Accel. from approx. 1/2 speed to 'as fast as possible' then Rit. to approx. 2/3 speed.

n.b. Where trills are in both hands the above notation applies only to the hand indicated.

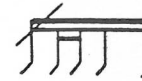
The following notation indicates a three note trill:

i.e. 



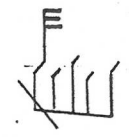
4. Grace Notes.

Grace notes are always as fast as possible even within a region of overall ritardando. Passages marked as grace notes within time notation;

e.g. 

are to be played as fast as possible, i.e. this may be somewhat faster or slower than the notated duration.

In all cases the temporal position of noteheads is fixed. The relative position of grace notes is summarised below:

(before)  (after) 



(grace note followed by a trill in which the duration of the grace notes is taken from the trill.)

 (glissando)

5. Articulation.

 (shortest possible attack, short attack, normal, legato)

 (transition from one type to the next)

 (tremolo, starting as fast as possible and rapidly slowing down. *n.b.* The number of attacks is indeterminate)

6. General Notes regarding Tape/ Amplification

6.1 Amplification

It is intended that the overall level of amplification of the harpsichord is to be high throughout in order to allow both the detail of the instrumental writing and the percussive detail of the harpsichord to be heard at all times. For this reason the harpsichord should be amplified very close by a sufficient number of microphones to allow the necessary flexibility over EQ settings. To facilitate the fusion of the harpsichord with the tape the harpsichord source should be able to be diffused both "wide" and "near" front. The tape alone should be able to be diffused through additional speaker systems as well as those taking the harpsichord source in order that the tape may be projected above the level which may possibly cause feedback from the harpsichord at times.

6.2 Notation of Tape Part

The notation of the tape part on both the diffusion score and performance score is necessarily sparse in the detail it contains. It is intended only as a prompt showing the most obvious characteristics and "cues". It is intended that both the performer and sound projectionist have a knowledge of the tape detail sufficient to allow the necessary degree of interaction between the two parts.

6.3 Approach to Synchronisation with Tape

Given the relative complexity of the instrumental writing it is understood (and intended) that each performance should be different with respect to the exact synchronisation between tape detail and instrument detail. For this reason the tape part takes its cues from the instrumental part and vice versa. As long as the written cues are adhered to along with the approximate tempo markings then there is usually sufficient room for a degree of flexibility in performance.

6.4 Tape Formats

The tape part is available in the following formats: R-dat, 15ips Analogue (with or without Dolby "A"). Due to the necessity for a number of tape restarts PCM format is not suitable.

Duration = c.14'30"

"Crosscurrents - (version with tape)" was commissioned by "Nottingham New Music" and Jane Chapman with funds provided by East Midlands Arts.

*All enquiries regarding this work to Mike Vaughan, ~~Composer~~
~~British Music Information Centre~~ or c/o British Music Information
Centre, 10 Stratford Place, London.*

Crosscurrents (VERSION WITH TAPE)

MIKE VAUGHAN (1990)

(DIFFUSION/STUDY SCORE)

$$\underline{I^2 = c. 112 - 120}$$

Piu Mosso



(TAPE)

PROCESSED
HARPSICHORD
FRAGMENTS ETC.

A TEMPO

PROCESSED
HARPSICHORD
FRAGMENTS ETC.

(c. 50")

RIT.
(MORTO)

PROCESSED
HARPSICHORD
FRAGMENTS ETC.

$\text{♩} = 60$

(HOLD CHORD UNTIL START
OF TAPE SOLO)

I-II

c.1'00"

1'05"

[END OF TAPE SEGMENT

ALIGN AT NEXT
RESTART POINT.]

TAPE SOLO

B

$\text{♩} = 104-108$

(ATTACCA)

Handwritten musical notation for section B, measures 1-16. The notation is written on two staves, I and II. It includes various musical symbols such as notes, rests, and dynamic markings. A bracket labeled "18:12" spans measures 11-12. A bracket labeled "loco" spans measures 13-14. A bracket labeled "8ve Basso" spans measures 15-16. The notation is written in a style that suggests a specific musical context, possibly a guitar or piano solo.

TAPE START

0"

(5")

(9½")

Accel.

Handwritten musical notation for section B, measures 17-24. The notation is written on two staves, I and II. It includes various musical symbols such as notes, rests, and dynamic markings. A bracket labeled "8ve Basso" spans measures 17-18. A bracket labeled "loco" spans measures 19-20. A bracket labeled "(8ve. Basso)" spans measures 21-22. A bracket labeled "10:8" spans measures 23-24. The notation is written in a style that suggests a specific musical context, possibly a guitar or piano solo.

(etc.)

