ANDREW LOVETT

UNKNOWN TERRORS

for cello and electroacoustic music

2000

UNKNOWN TERRORS *for cello, keyboard and electronics (2000)*

'I am sailing at last, as if absorbed into the margins of my map, a ship embarking upon its maiden voyage.'

- James Cowan, ***The Mapmaker's dream***

So now we use the country itself as its own map, and I assure you it does nearly as well.'

- Lewis Carroll

'Journey over all the universe in a map, without the expense and fatigue of travellin', without the inconveniences of heat, cold, hunger, and thirst.'

- Miguel de Cervantes, ***Don Quixote***

3 performers:

1) cello
2) keyboard synthesiser
3 sound-projection

Sequenced material is tuned to A=440.

Duration: 30 minutes

Commissioned by Sonic Arts Network with funds provided by the Arts Council of England.

First performance: Judith Mitchell , Clive Williamson and the composer at the Electric Spring Festival in Huddersfield, March 2000.

for Judith and Clive

Performance materials are available from the composer (andrew.lovett@ntlworld.com)

Performance instructions

cello Tonal changes should be exaggerated where possible. In some places, these are indicated, but, in general, cresecendos and decrescendos should be helped with strong timbral changes. A mute is required.

keyboard-synthesiser The ideal keyboard is a Yamaha SY-99 (or a Yamaha SY-77 with a master keyboard with at least 76 notes). A diskette containing patches (with microtonal-scale) for SY synthesisers is available. If an SY-series synthesiser is not available, programming requirements are outlined in appendices 1 and 2.

electroacoustic music The prerecorded electroacoustic music is played back from a CD. There are 25 sequences, which run continuously during performance, except for one pause between bars 410 and 428, (following programme 19 and before programme 20. This can be controlled by the keyboard player or the sound-projectionist. The remaining programme-numbers are there for rehearsal purposes. There are places where the performers should be aware of specific cues in the electroacoustic music, adjusting their parts as necessary. Where these are important a square pause sign is used before the cue (⌐¬).

sound-projection The cello should be amplified with the electroacoustic material. The balance need not *always* favour the cello: occasionally, the electroacoustic music should dominate (for instance at bars 321- 339). Two effects processors are recommmended to give two different levels of digital reverberation: one programme giving just enough reverberation to blend the instrumental and electronic sounds and a second programme with a long reverberation time, used as a special effect in section four and at the end of the piece.

scales Microtonal inflections are used extensively. In the cello-part, a single-headed arrow (↑ or ↓) indicates a very narrow deviation (appximately 1/10 tone), a double headed arrow (⇑ or ⇓) indicates an inflection of approximately 1/5 tone. These are mostly *melodic* inflections, but they coincide with the underlying harmonic scale-structures used in the keyboard and computer parts which are based on equi-pentatonic and 'pure' A major scales (see appendix 1 for further details). These deviations are **not** indicated in the keyboard part.

Programme note

UNKNOWN TERRORS is a musical journey into the geography of the imagination and the mythology of exploration. It was partly inspired by James Cowan's book, *The Mapmaker's Dream*, which gives poetic voice to the sixteenth century cartographer Fra Mauro. Fra Mauro lived in a monastery on the island of San Lazzaro degli Armeni near Venice, where he listened to the stories of travellers - merchants, seamen, adventurers, explorers - using their descriptions to create his own maps. The most striking surviving example is his beautiful 'Planisphere' of 1549.

I found a modern counterpart to Mauro's Planisphere in some remarkable photographs of the earth taken from space in a book called *Orbit* by Apt, Helfert and Wilkinson.They show lakes, rivers, deltas, mountain ranges, deserts, islands, oceans, land masses and human activity: agriculture, cities, fires, pollution. Like maps, these pictures challenge us to imagine the world anew; a place of extraordinary beauty, strength and fragility.

Both of these sources hint at a deeper mythic structure: a journey undertaken by a hero or heroine to hell - and back. Orpheus, Persephone, the Ancient Mesopotamian Goddess Inanna, Jonah. These stories possess a structure which recurs again and again in stories throughout the world, providing - perhaps - a kind of 'map' for the innermost path of human adventure.

AL

Andrew Lovett's special interests include the combination of instruments with electronics, digital opera, theatre and video. His music has been performed by The London Sinfonietta, Gemini, Aquarius, Marimolin, The Endymion Ensemble, Metanoia and Vocem. His music has been broadcast on BBC Radio 3, BBC Radio 4, Swedish Radio, BBC 2 and Channel 4. Unknown Terrors, for cello, keyboard and electronics was commissioned by Sonic Arts Network for Judith Mitchell and broadcast on Radio 3 in April 2000. He lives in Cambridge, UK.

Appendix 1: scale structure

The basic scale used for the microtonal material in the computer and keyboard parts consists of two interlocking 'equi-pentatonic' scales, based on D and G#. The notes D, G#, B and F are all the same as for the equal-tempered scale. The remaining pitches deviate by either 40 cents or 20 cents from equal-tempered intervals.

The D scale: D - E 1/5th tone sharp - G 1/10th tone flat - A 1/10 tone sharp - C 1/5th tone flat

The G# scale: G# - A# 1/5th tone sharp - C# 1/10th tone flat - D# 1/10th tone flat - F# 1/5th tone flat

Hence, the complete chromatic scale is as follows:

D - D# (1/10th flat) - E (1/5th sharp) - F - F# (1/5th tone flat) - G (1/10th tone flat) - G# - A (1/10th tone sharp)

- A# (1/5th tone sharp) - B - C (1/5th tone flat) - C# (1/10th tone flat).

One other non-equal-temperament scale is used (scale 2): a 'just' intonation scale based on A.

Appendix 2: synthesiser voices

Five patches are required for the keyboard synthesiser. These were originally generated using FM synthesis-technology on a Yamaha SY-99 synthesiser.

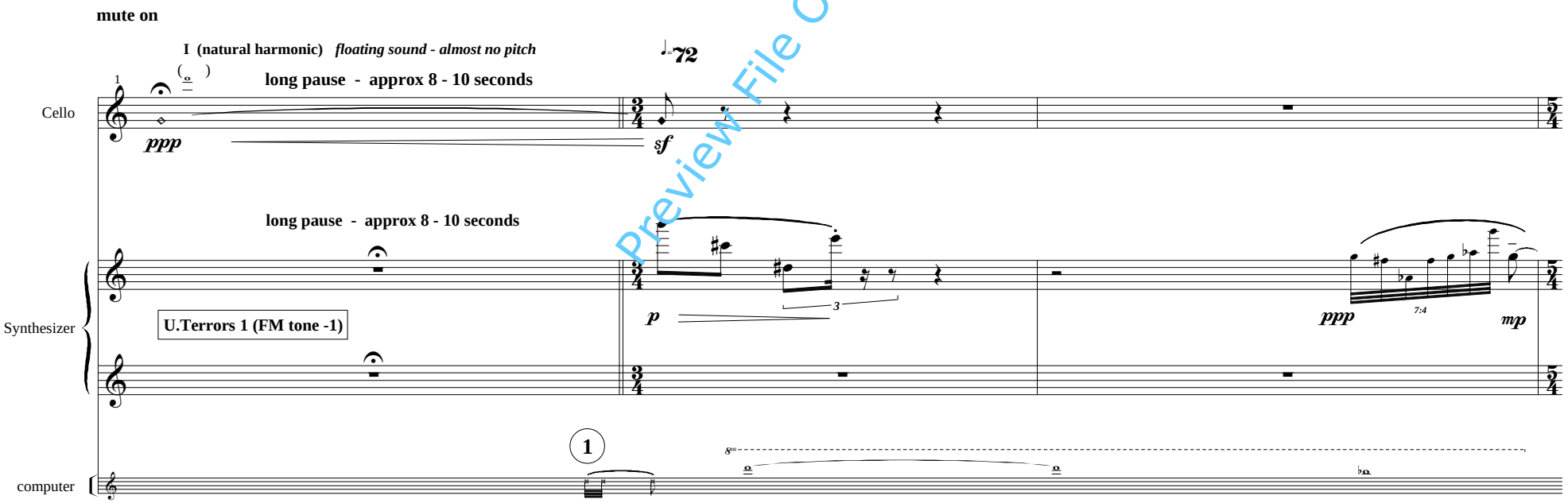
1) UT-FM Voice 1 (using scale 1) - a non-sustaining delicate electronic 'plucked' keyboard sound, quite touch sensitive
2) UT- 2 (slo-pad) (scale 1) - the sustain part of UT-4, somewhat reminiscent of an analogue 'string' sound
3) UT-3 'steel-drum' (scale 1) - metallic FM sound - quite close to a steel-drum
4) UT-4 e-piano pad (scale 1) - a combined electric piano attack and sustained analogue sound, harsh when played loud, but delicate when played softly
5) UT-5 Amajor (same sound as UT-4 but using scale 2 - A just)

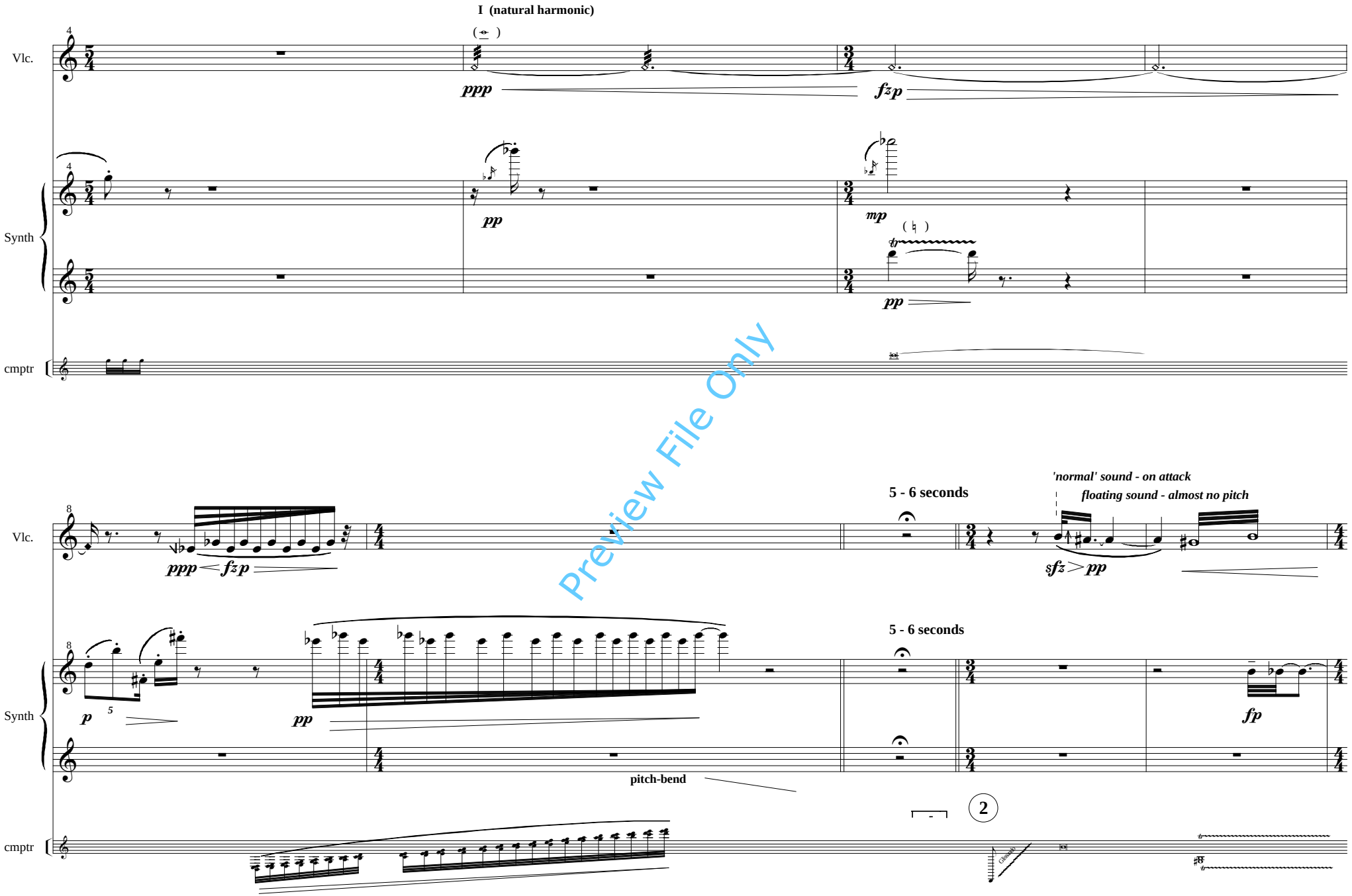
Scales and patches are demonstrated on the final tracks of the PERFORMANCE CD.

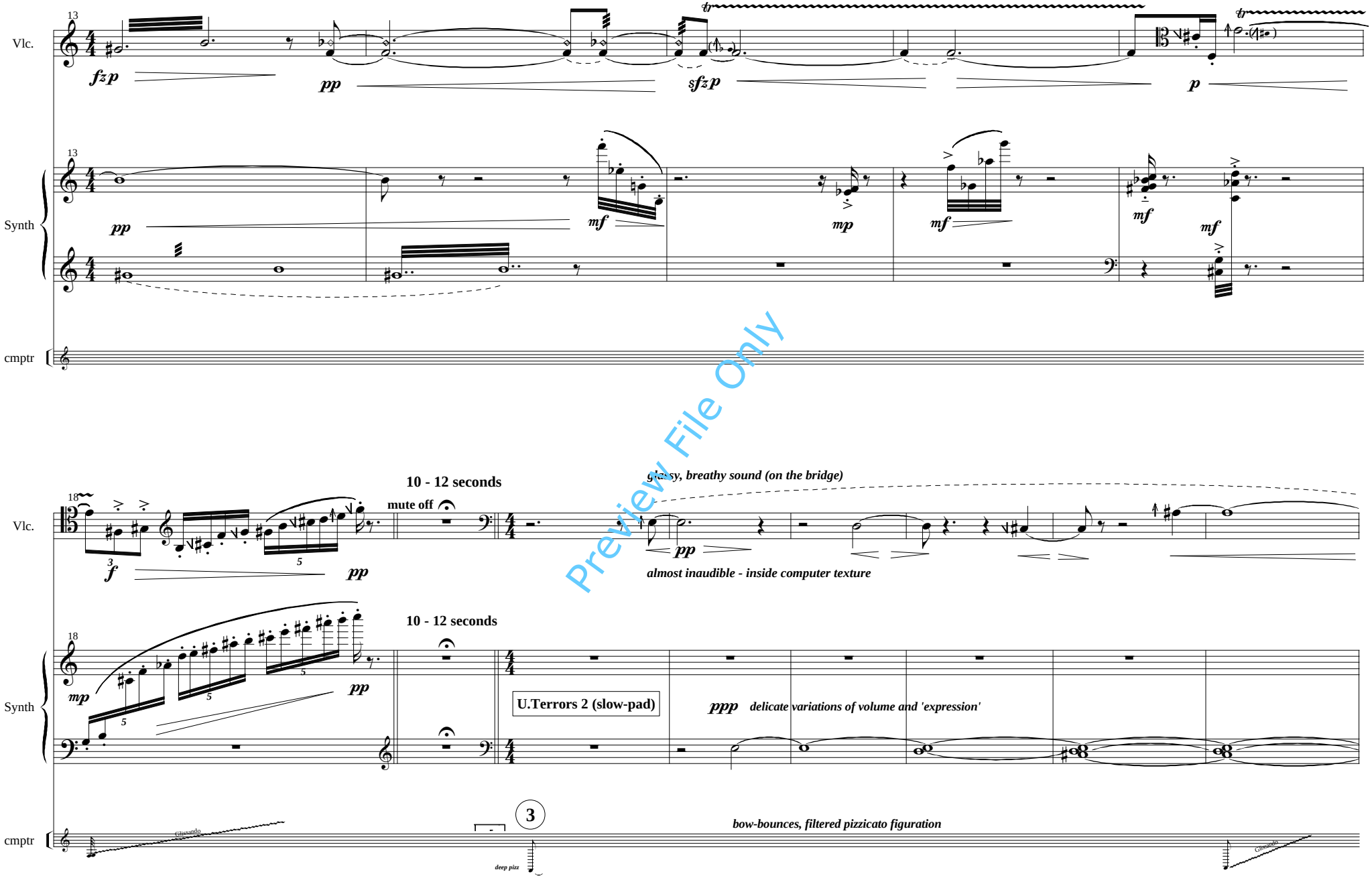
UNKNOWN TERRORS

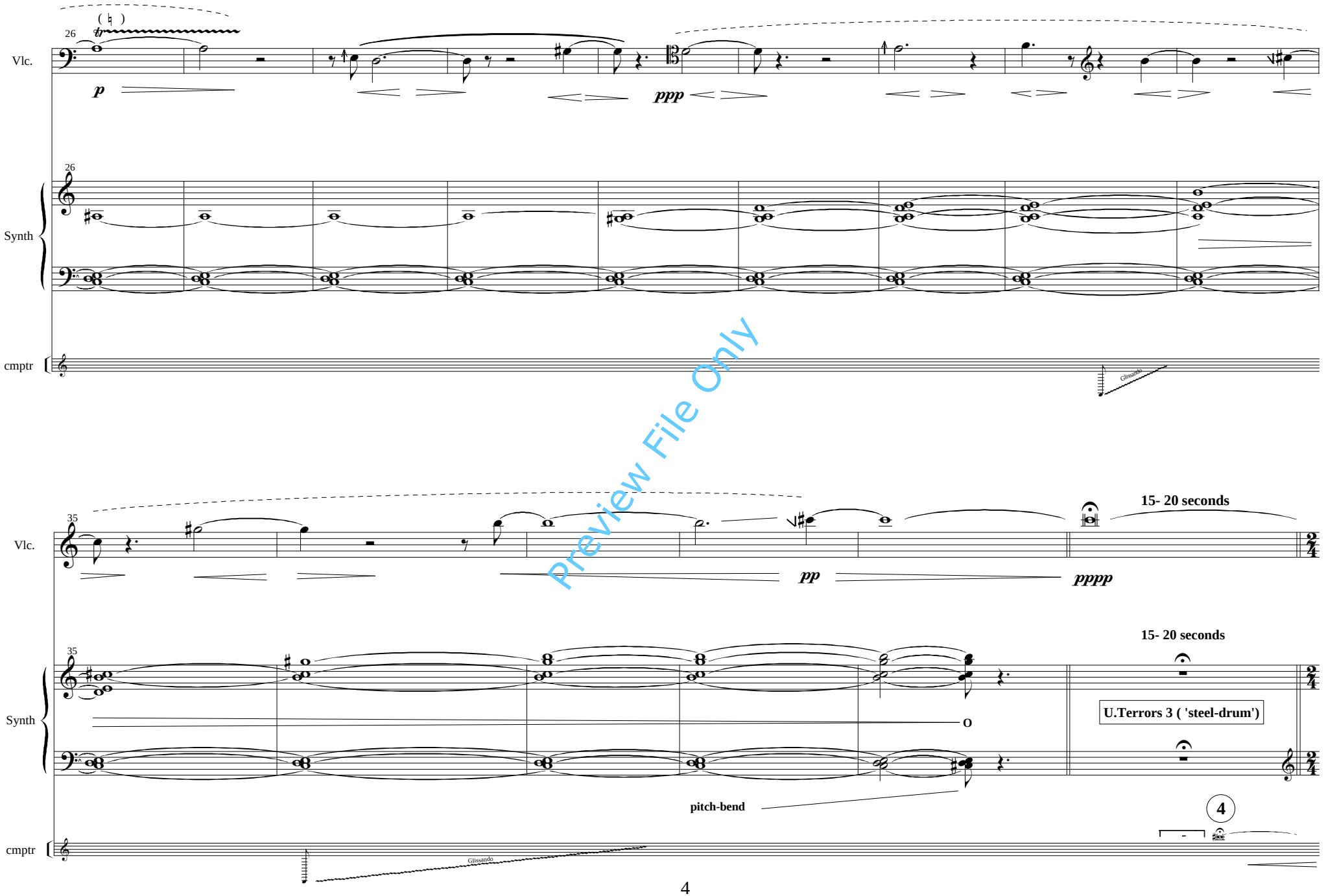
ANDREW LOVETT

I : quiet, mysterious



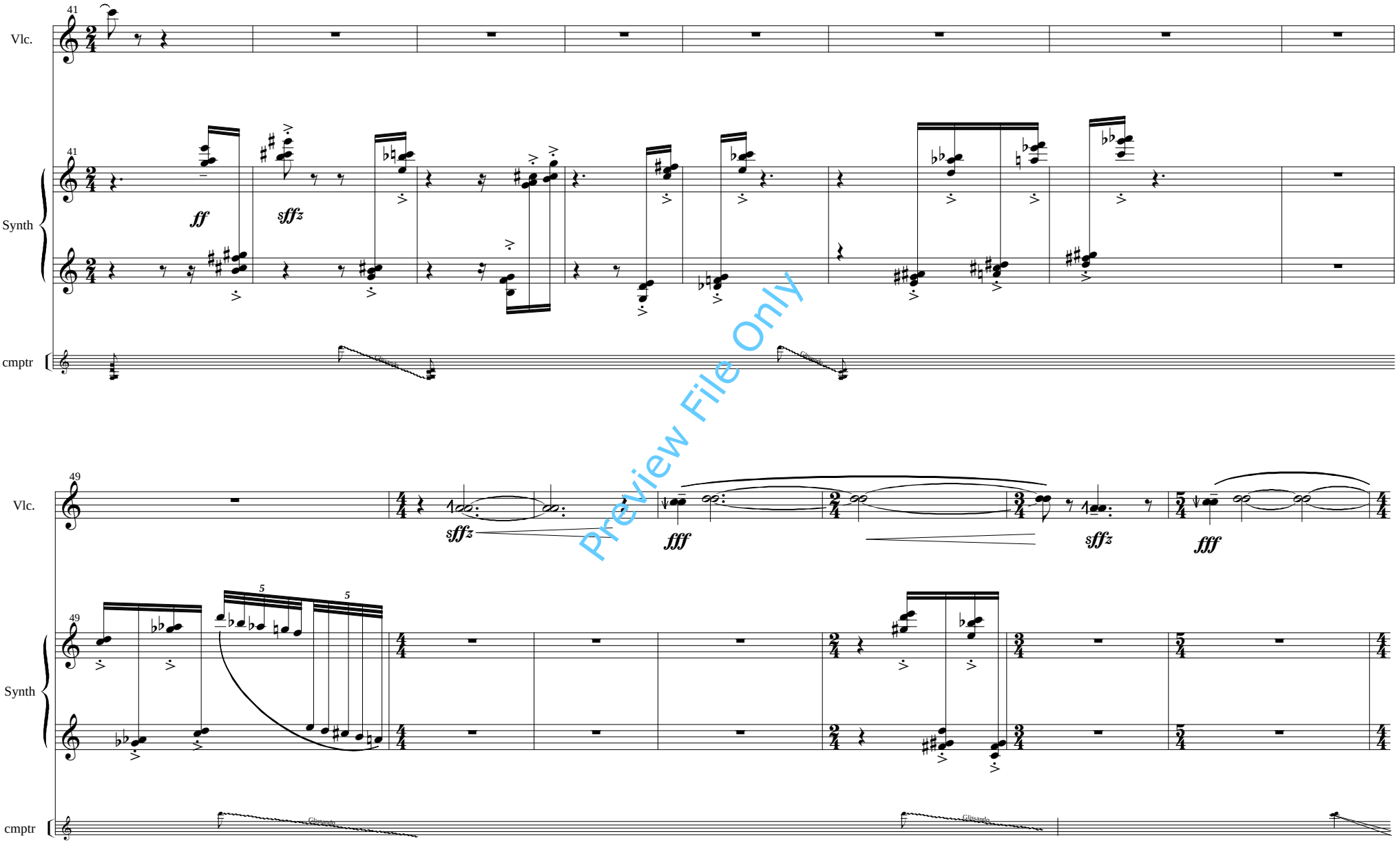


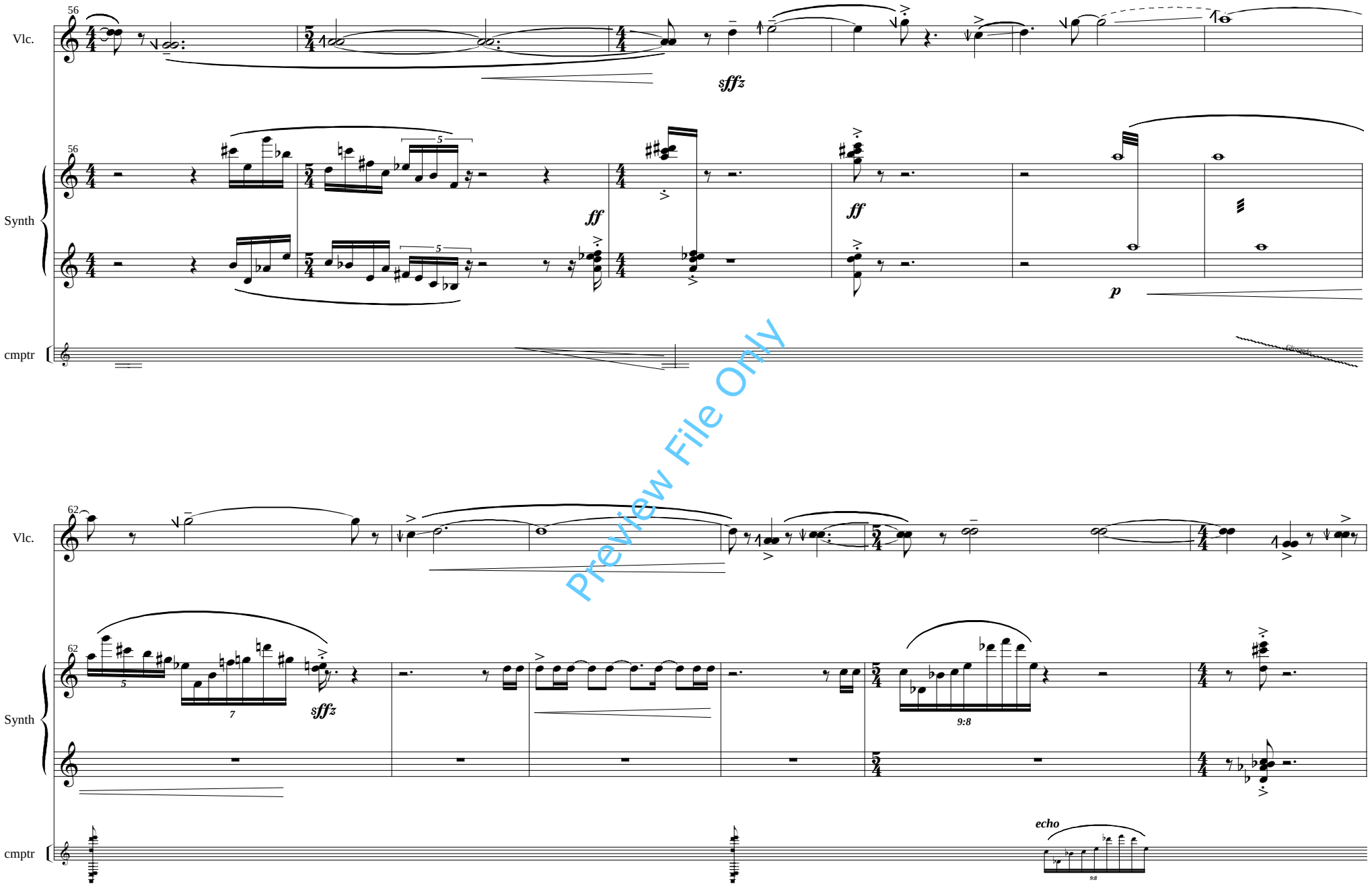


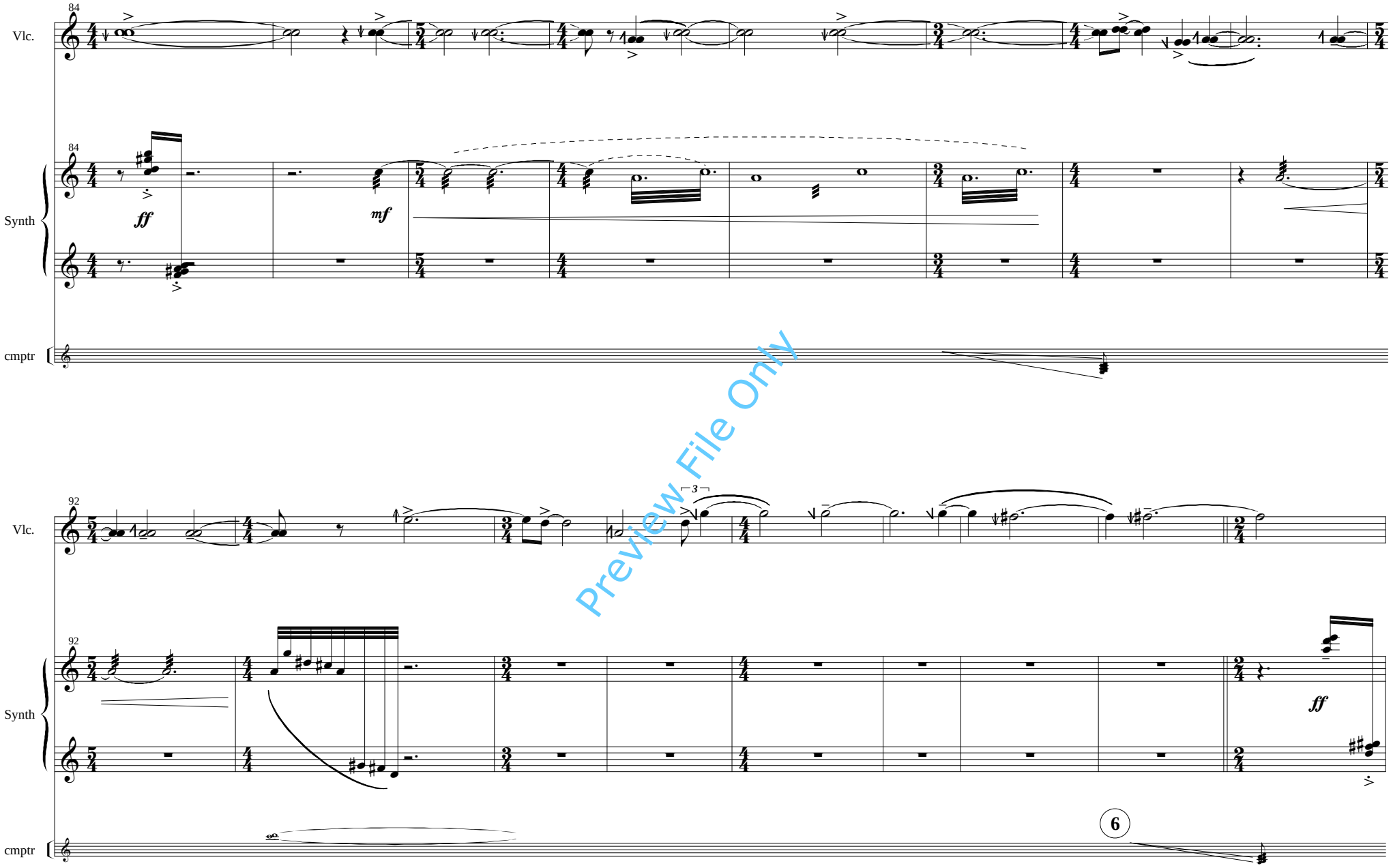


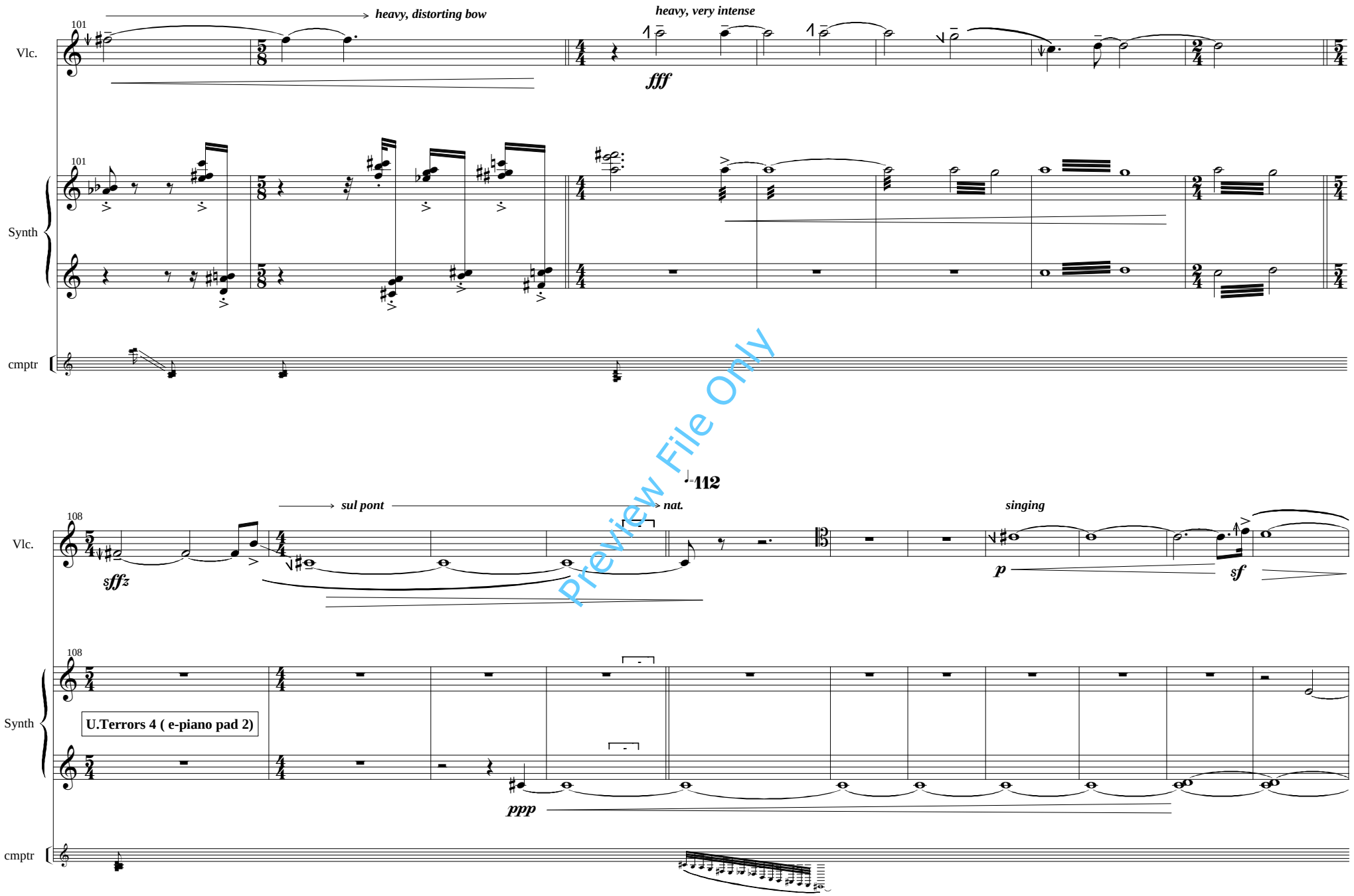
II : energetic, furious

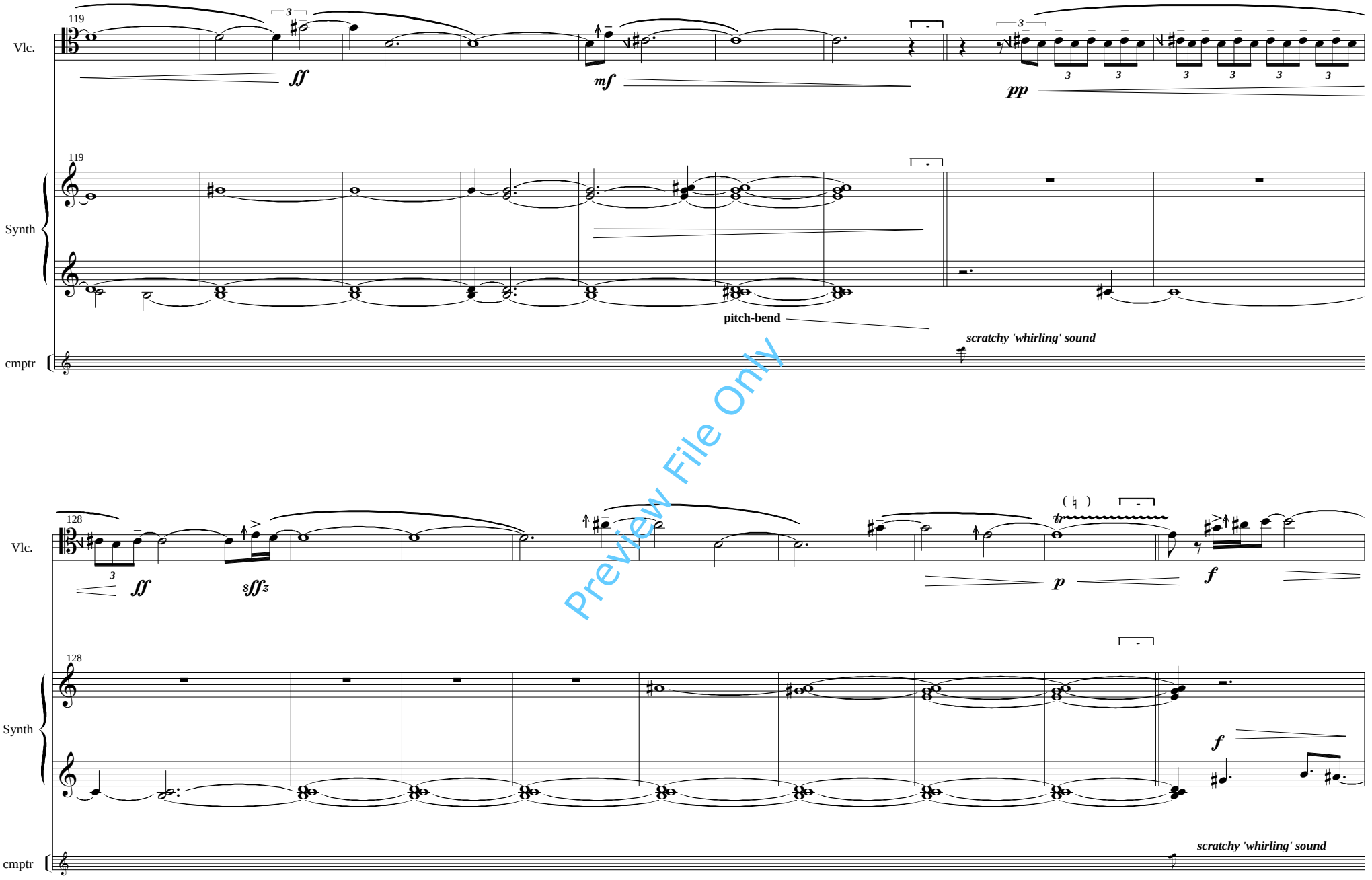
♩=108

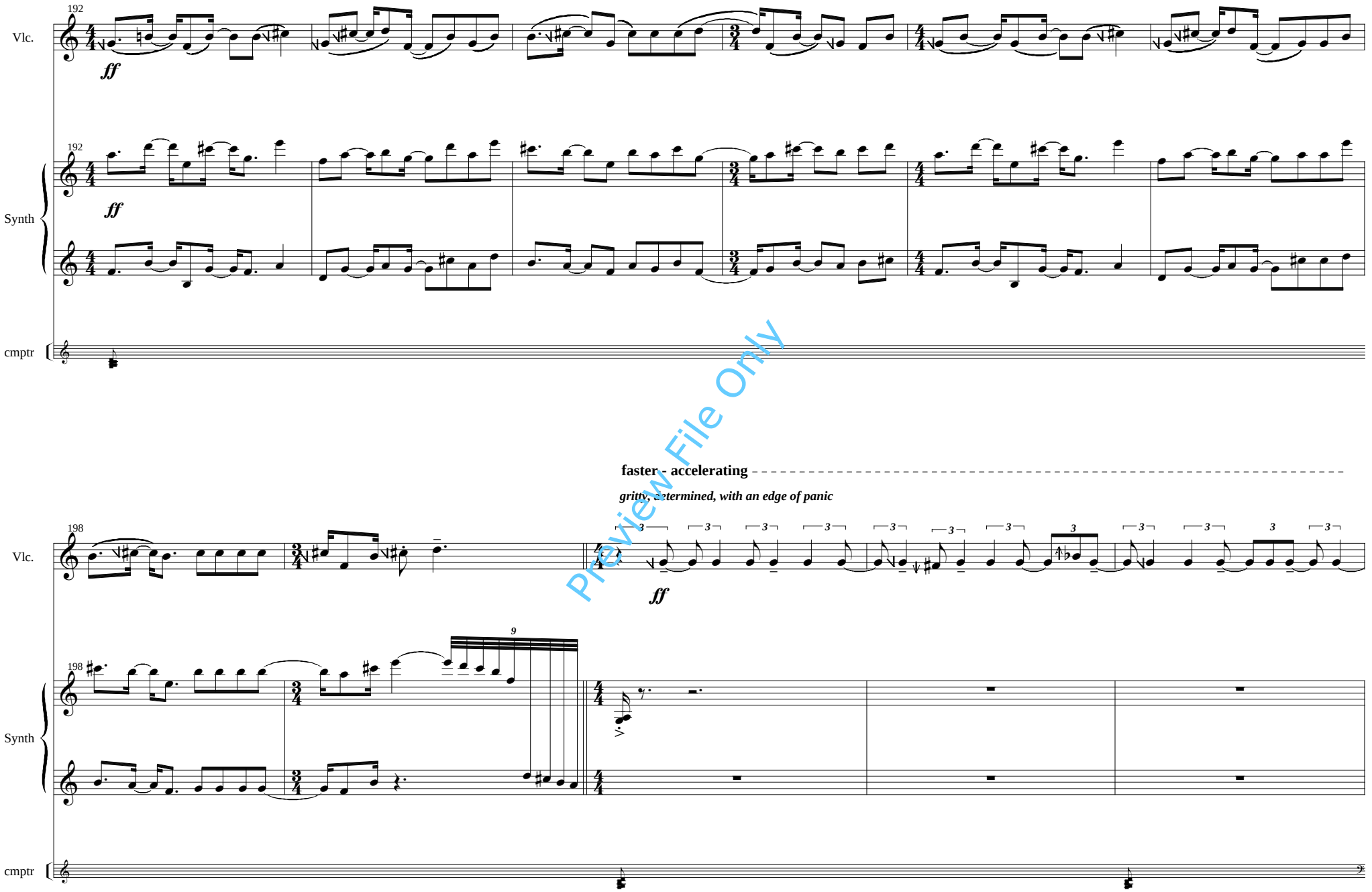


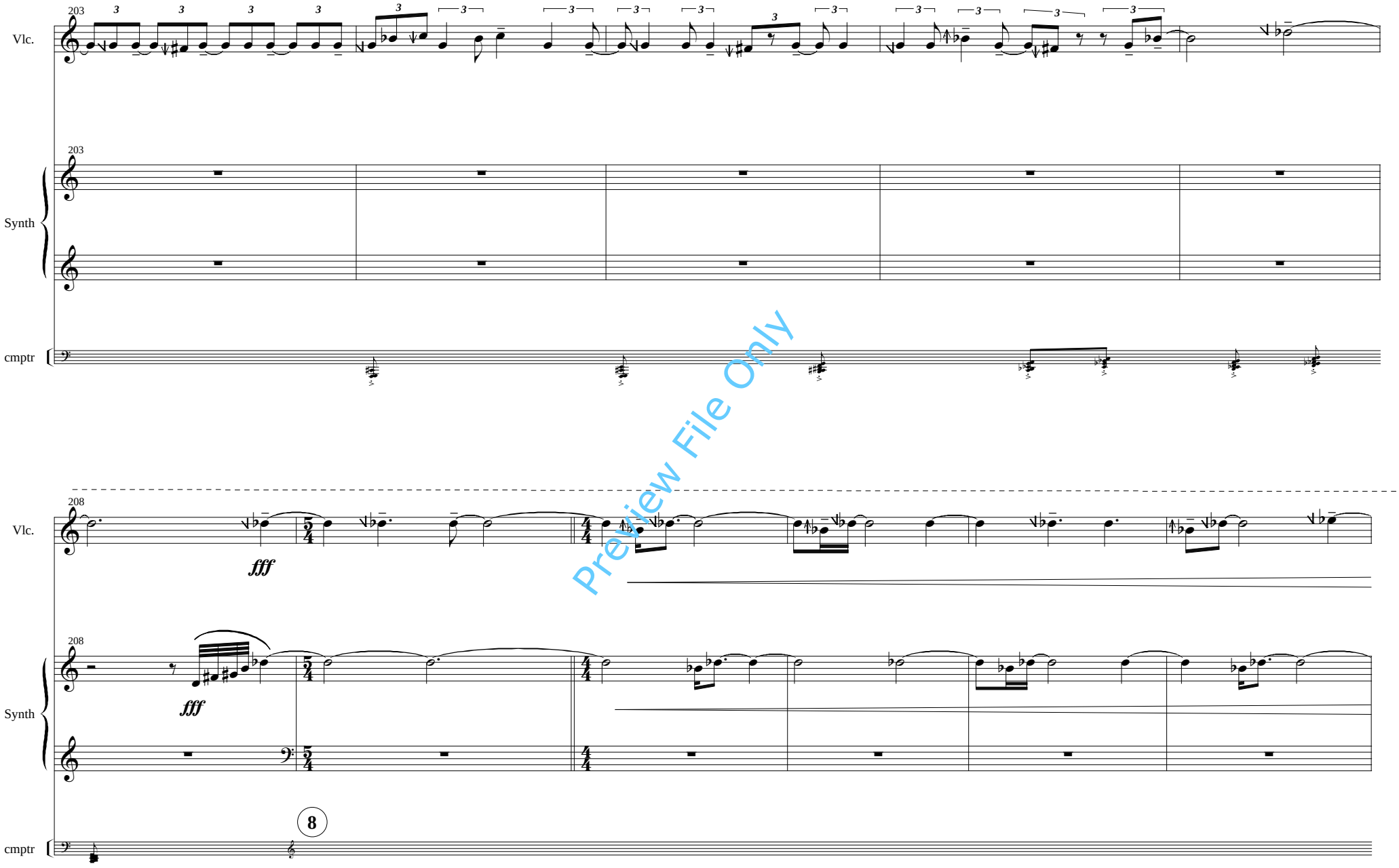


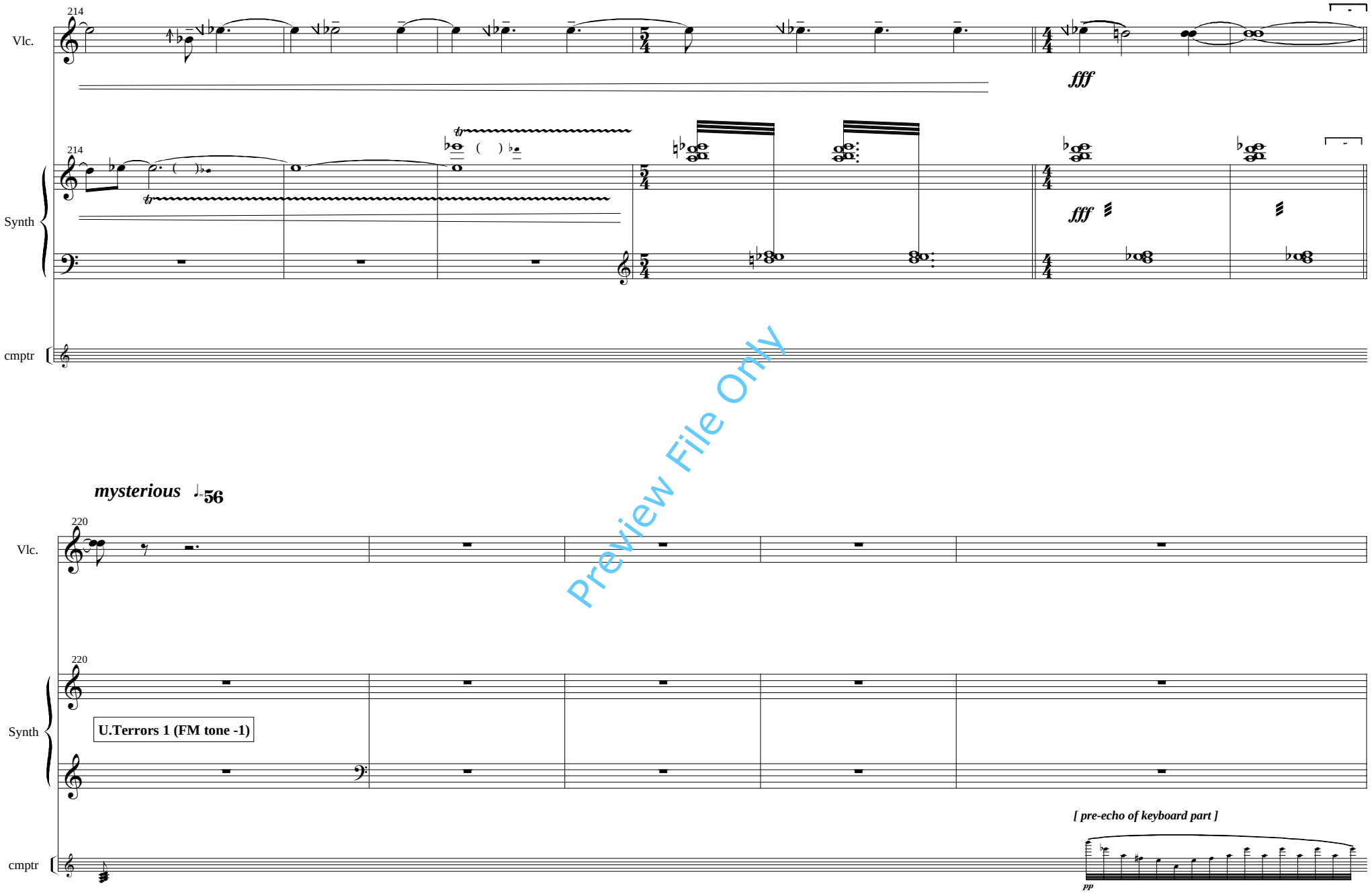


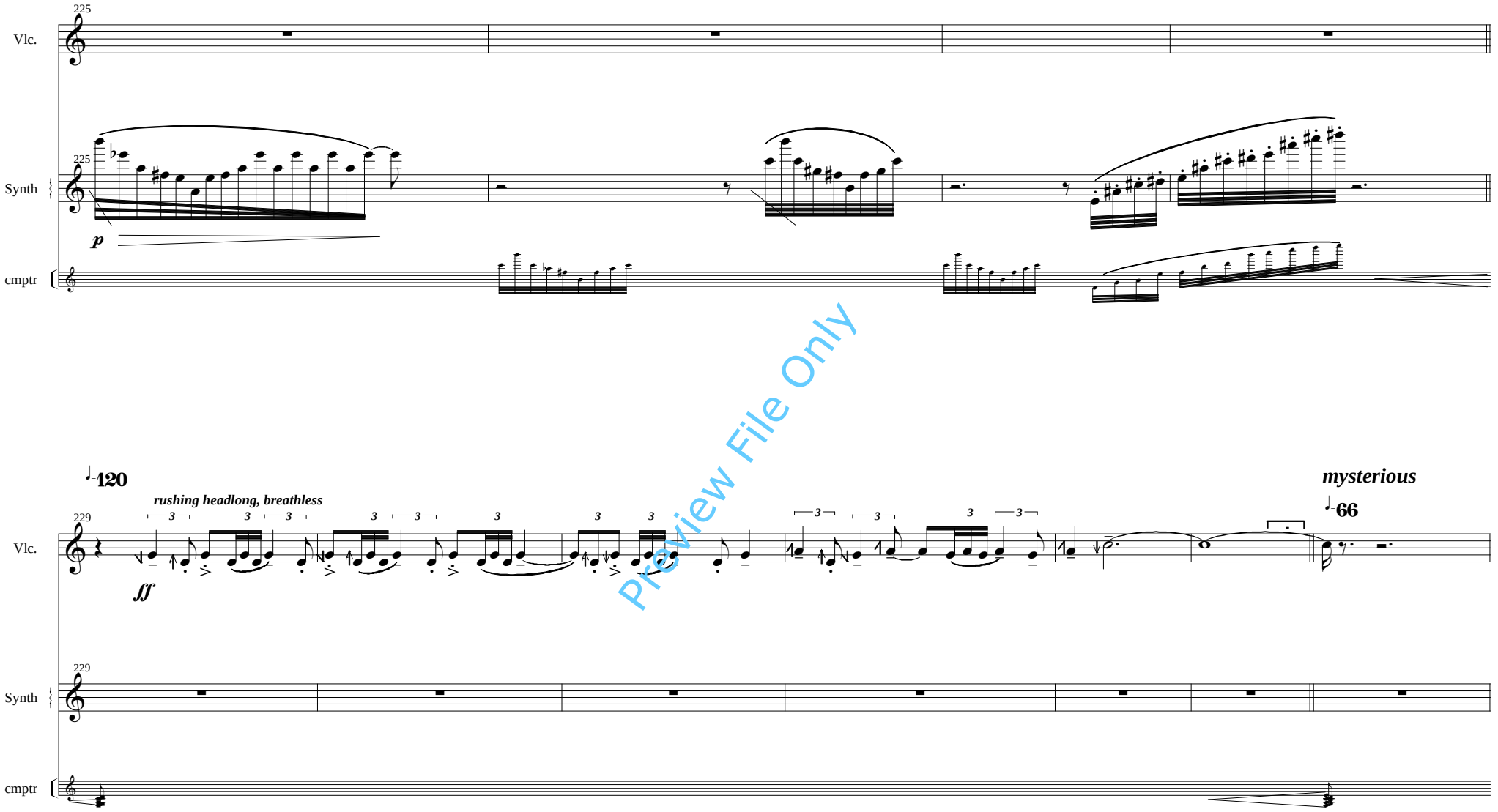


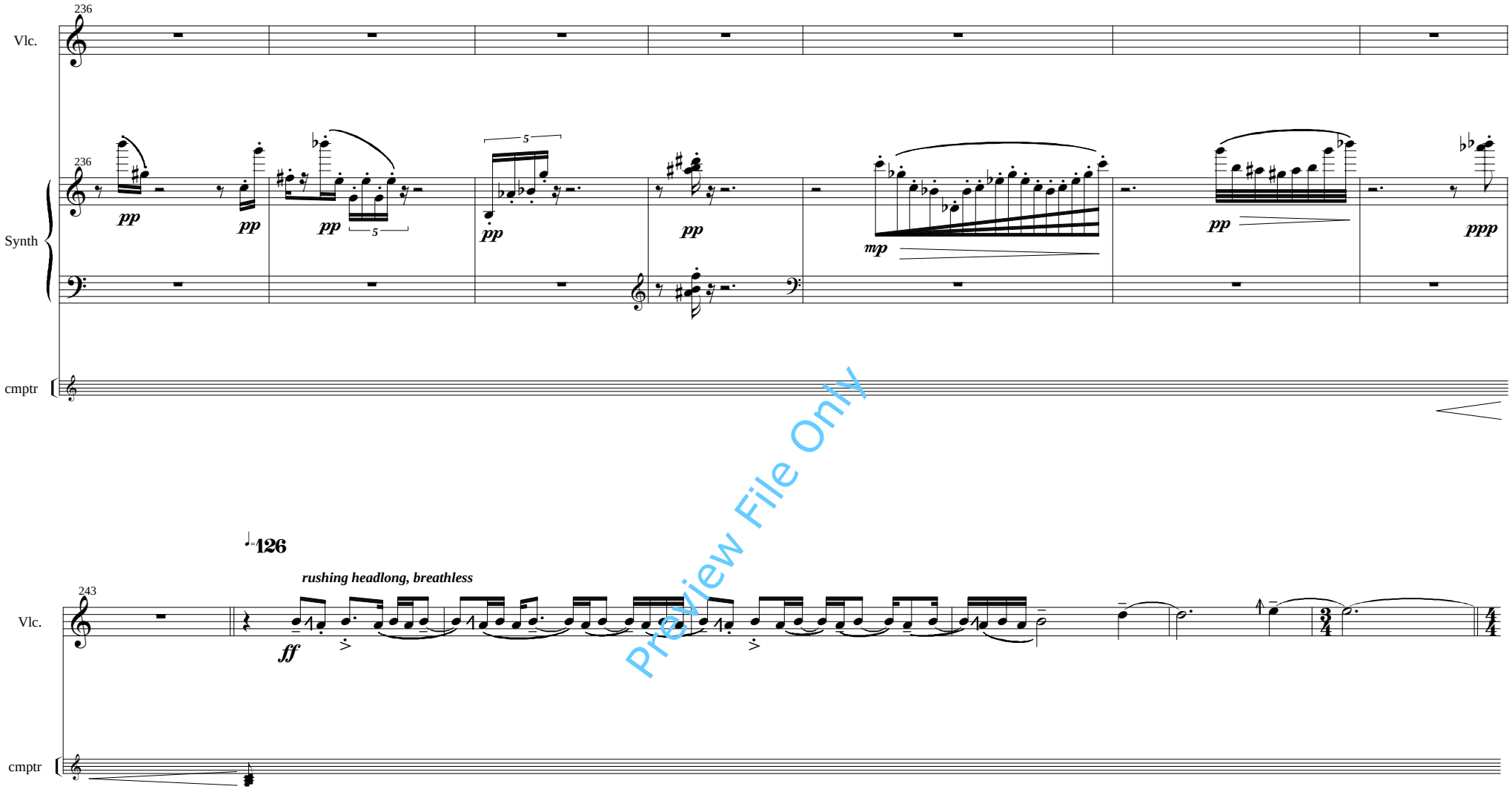


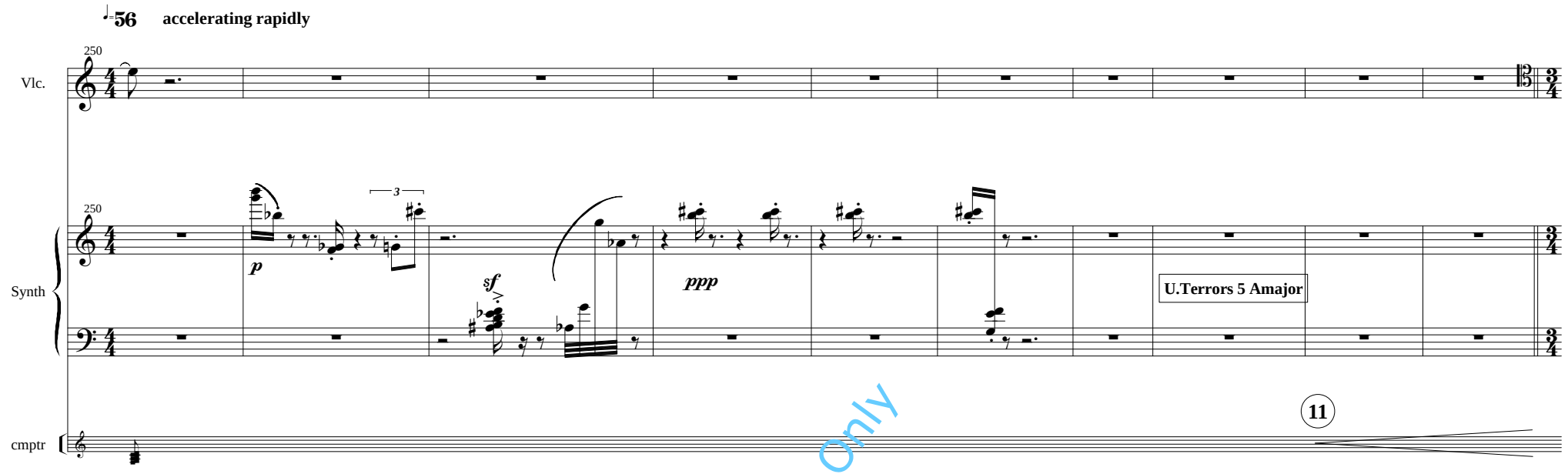




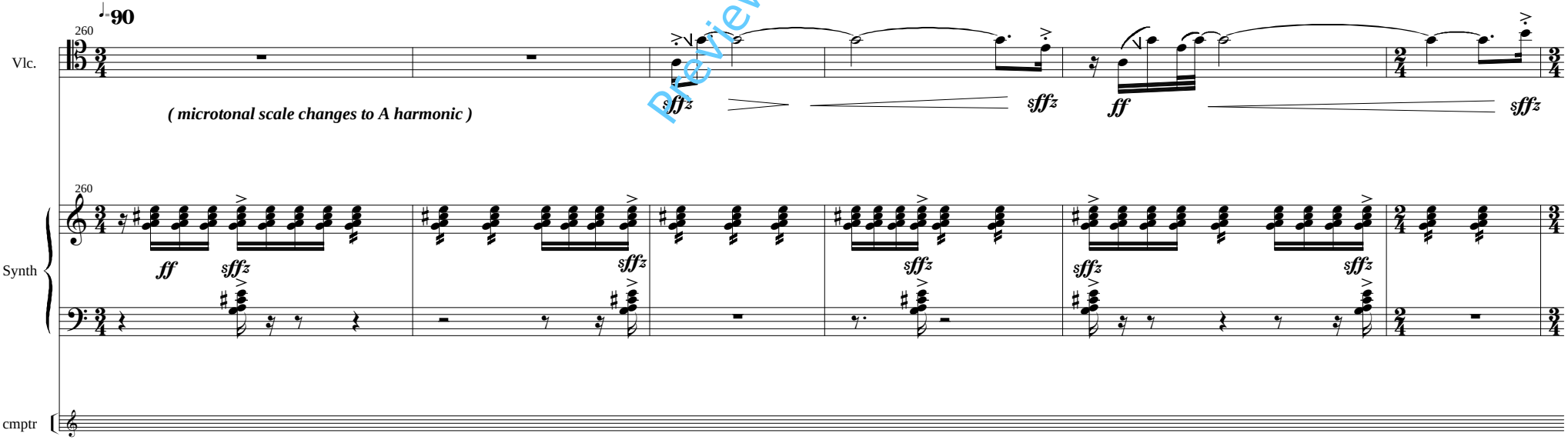


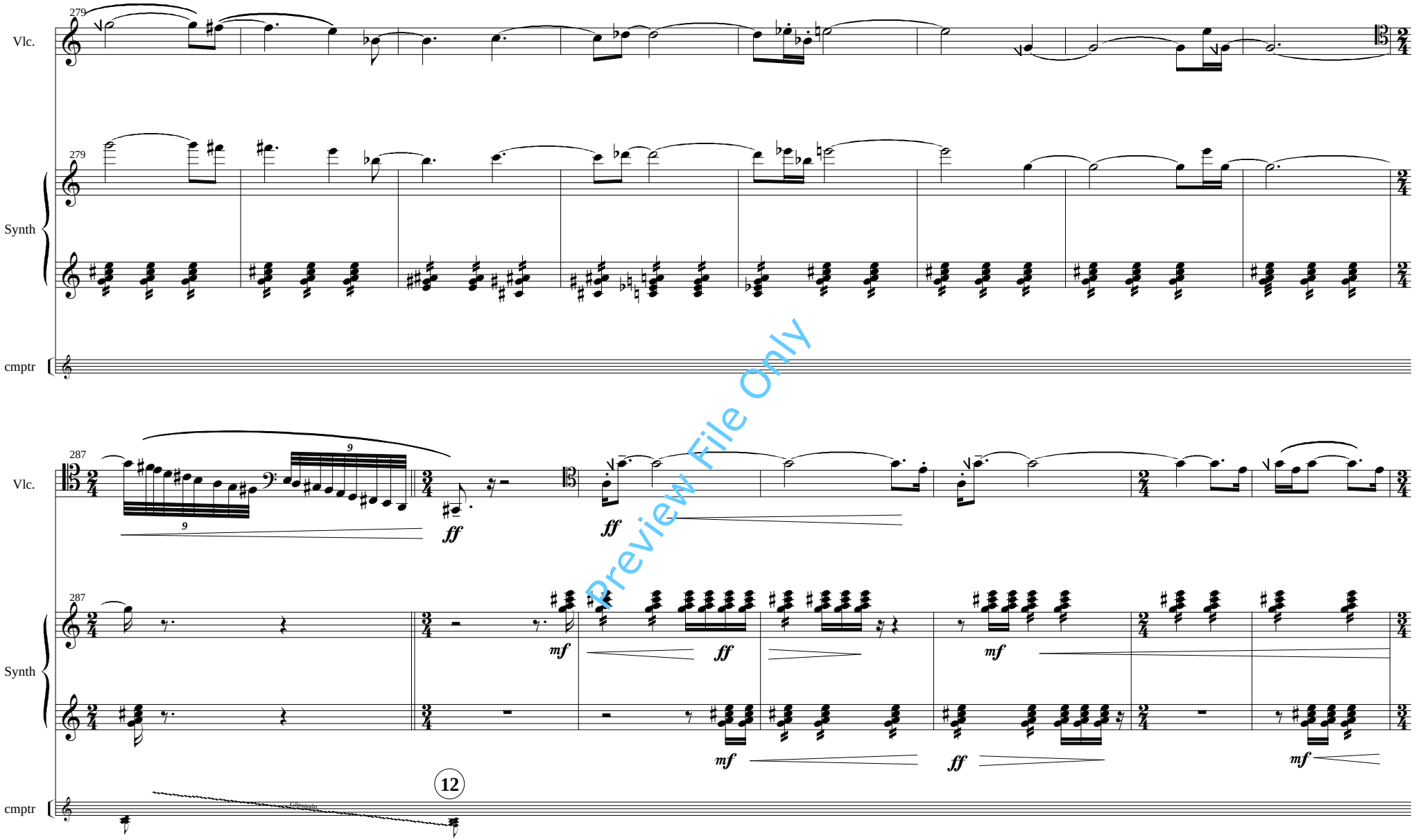


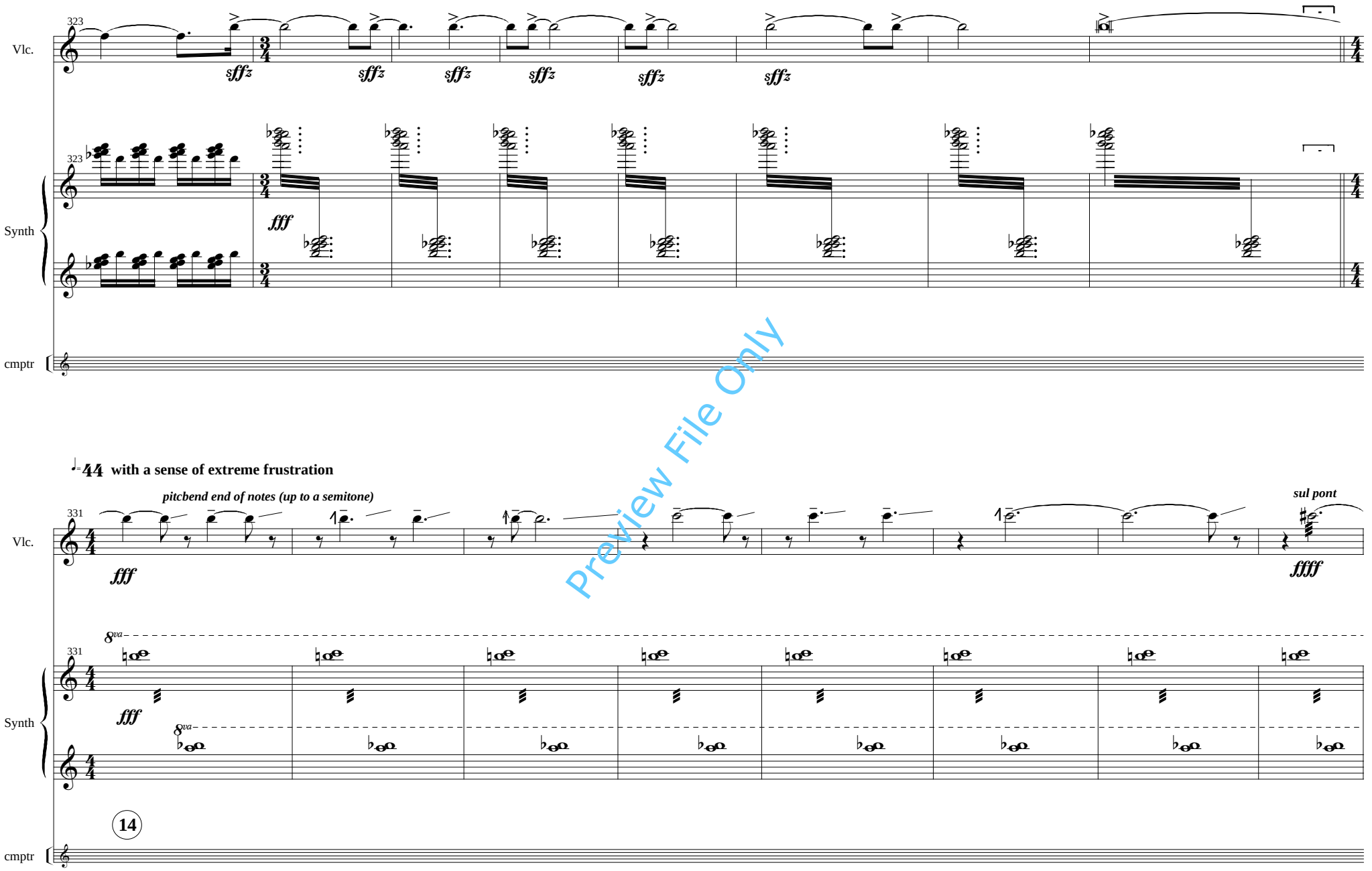


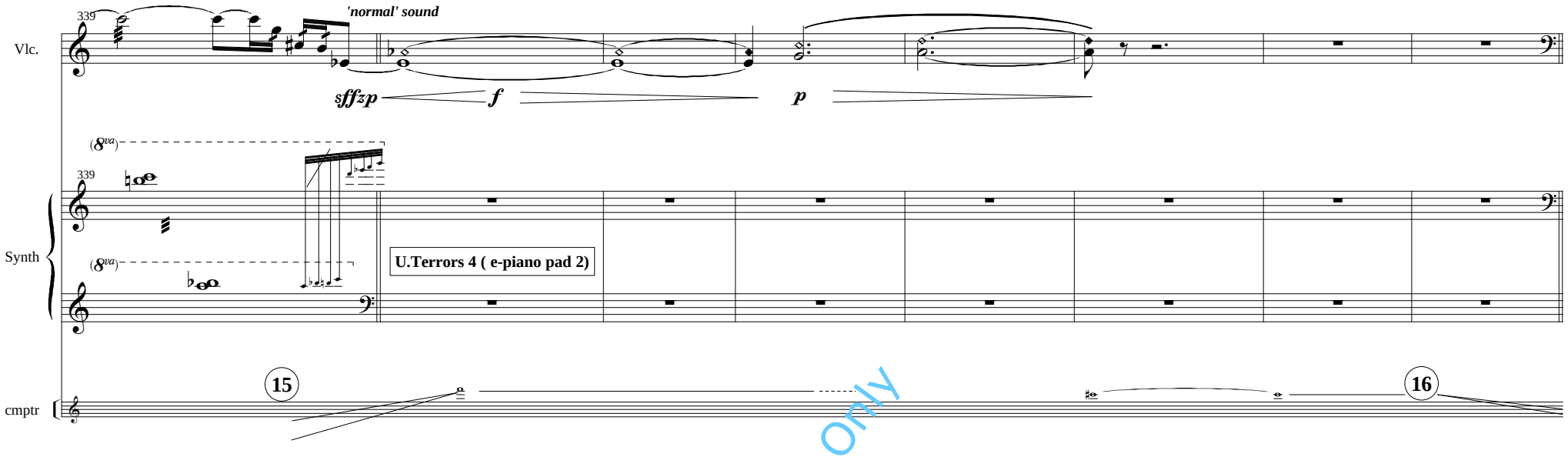


III : running fast

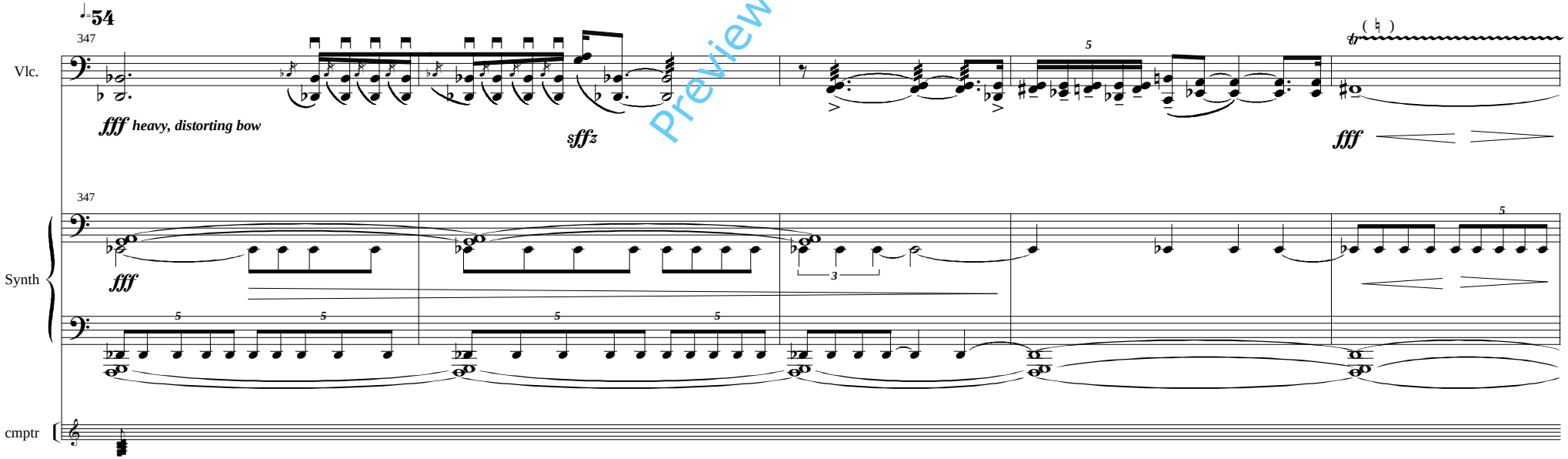


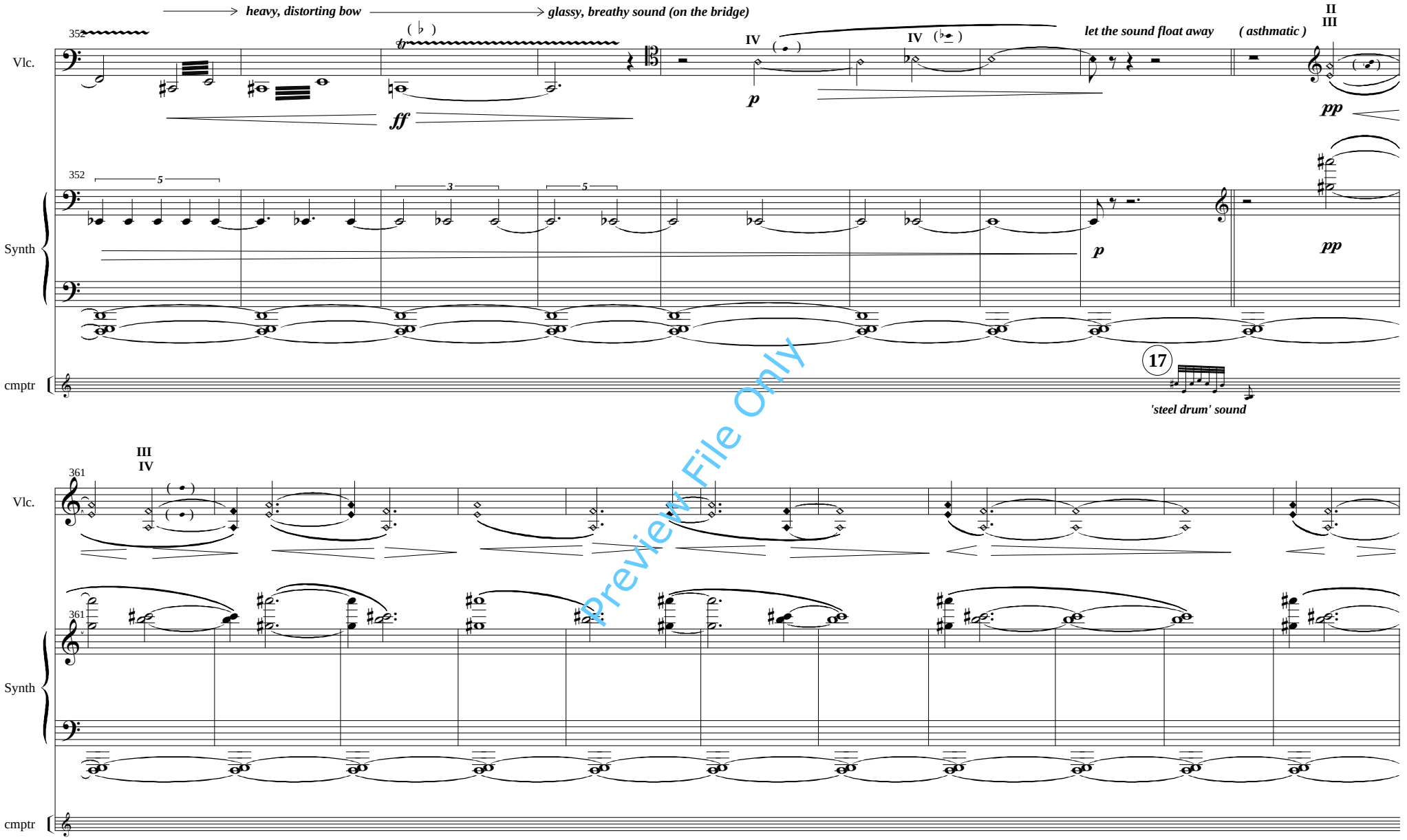


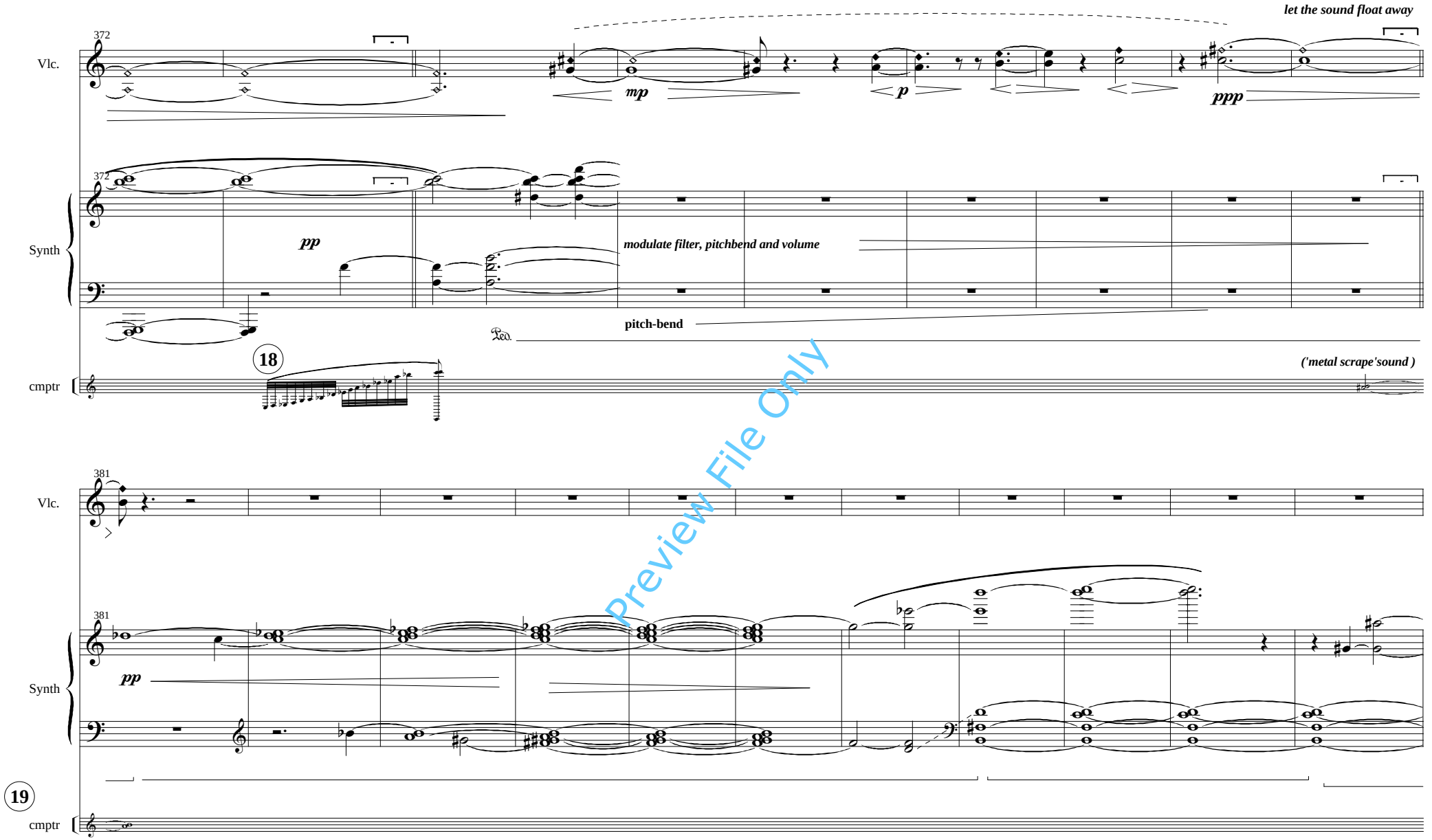


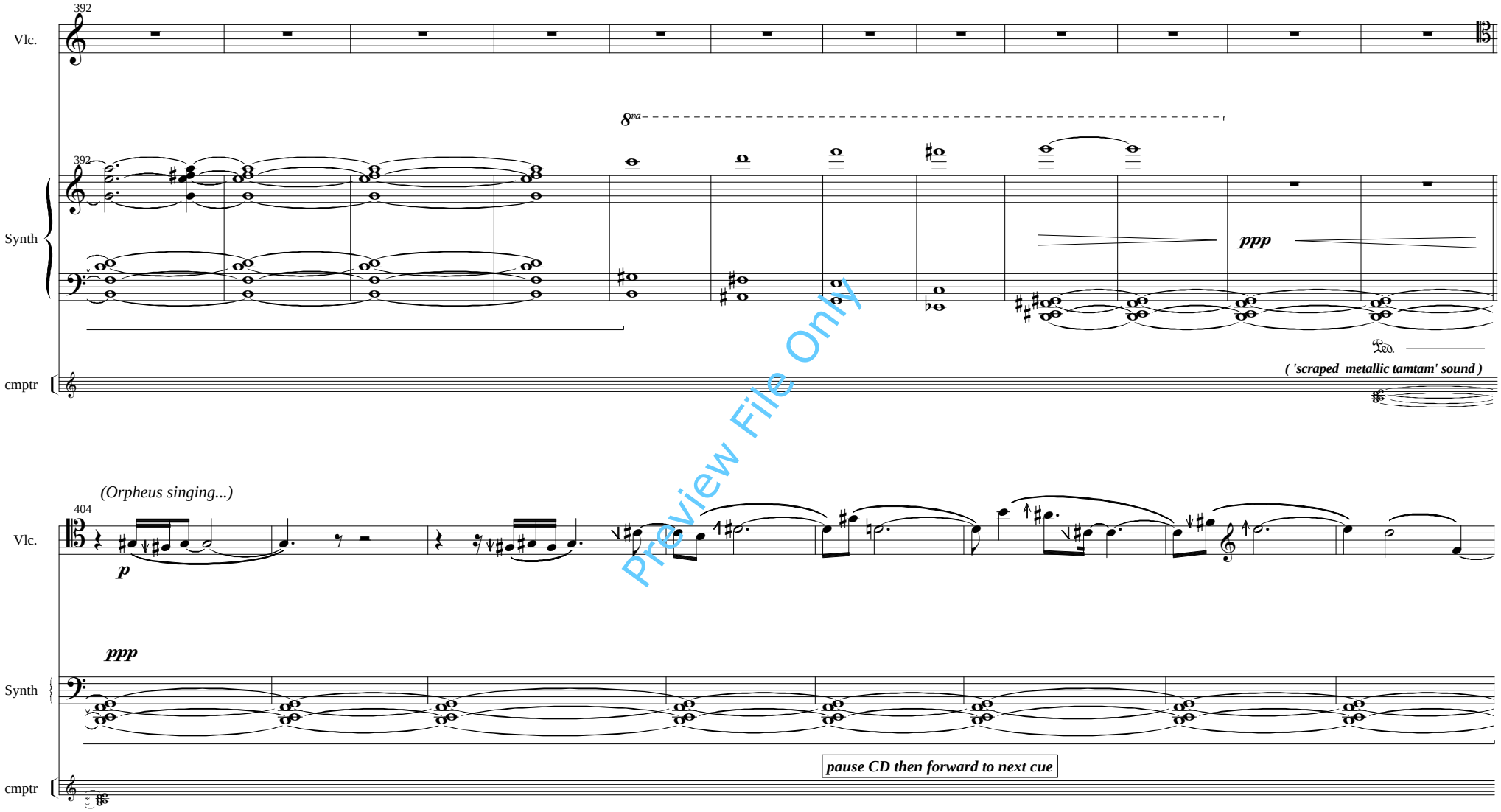


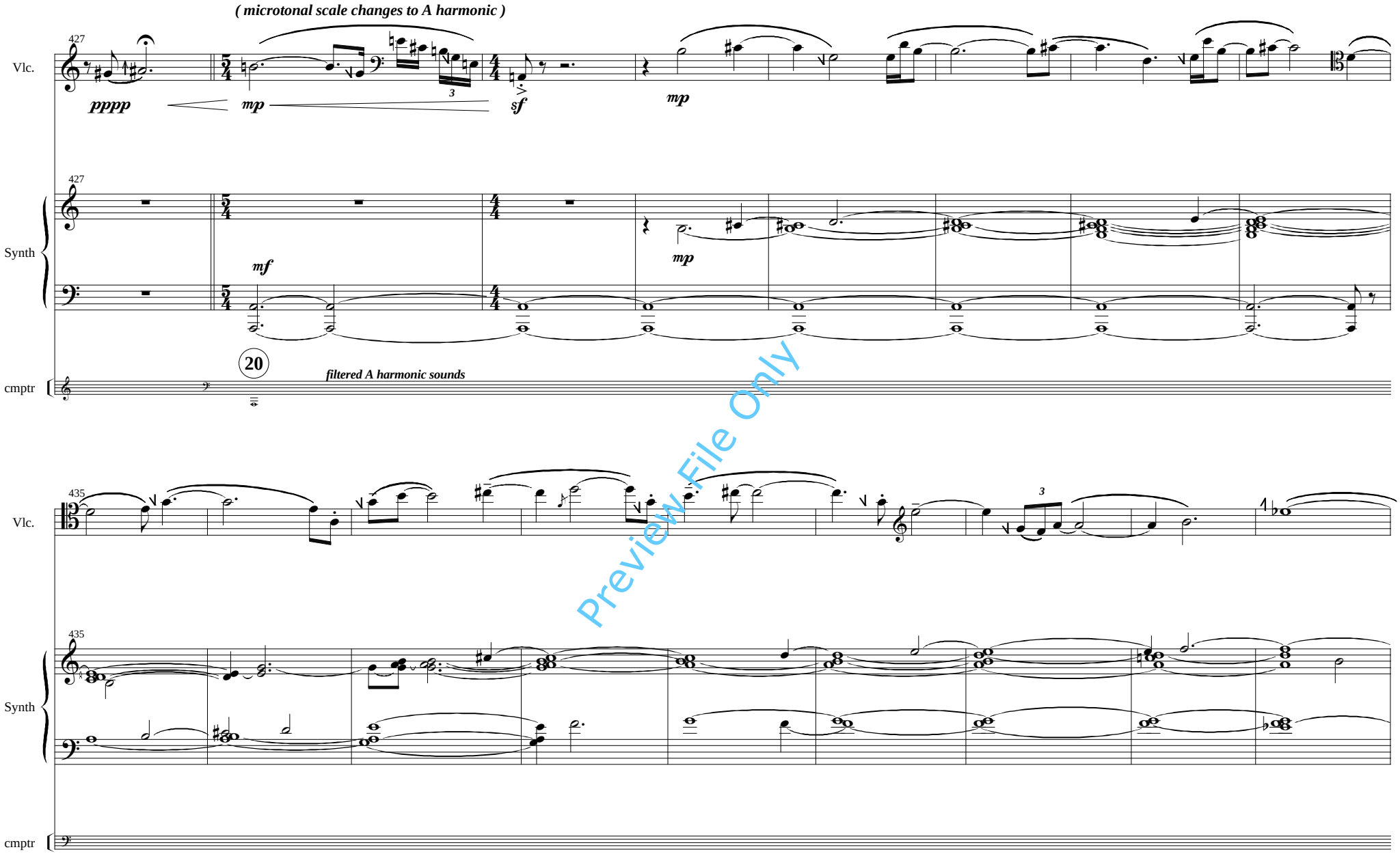
IV : dark, cold, fearful

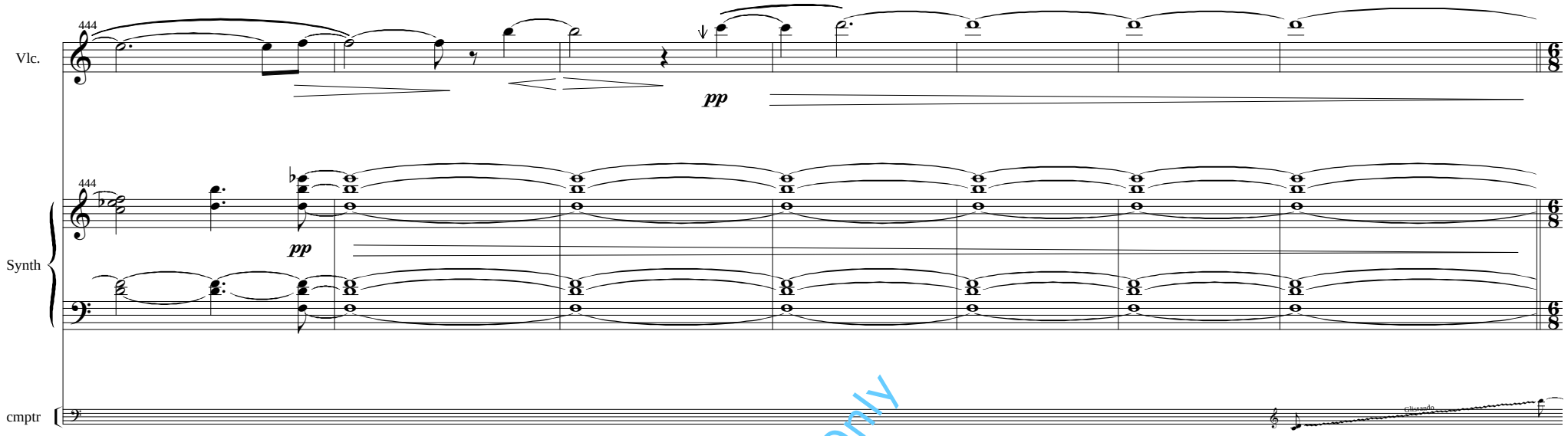




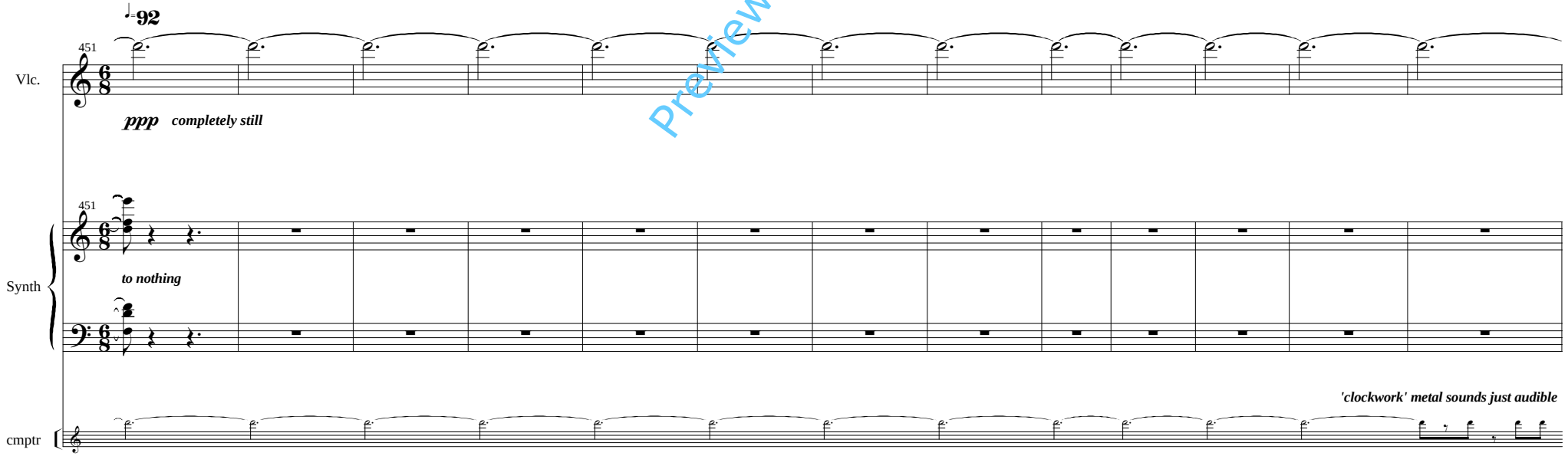


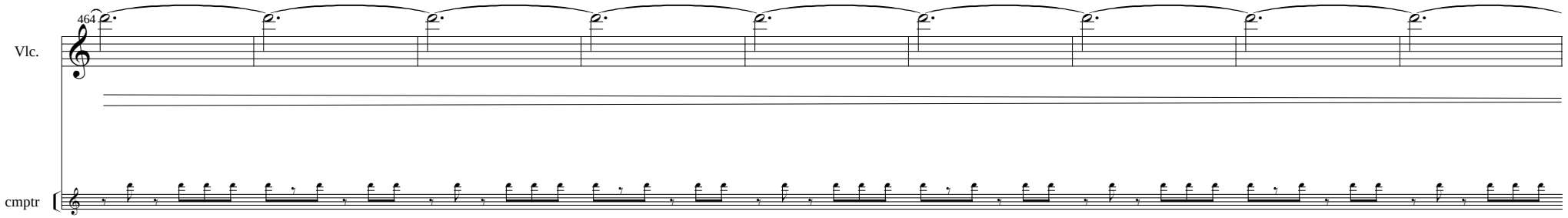


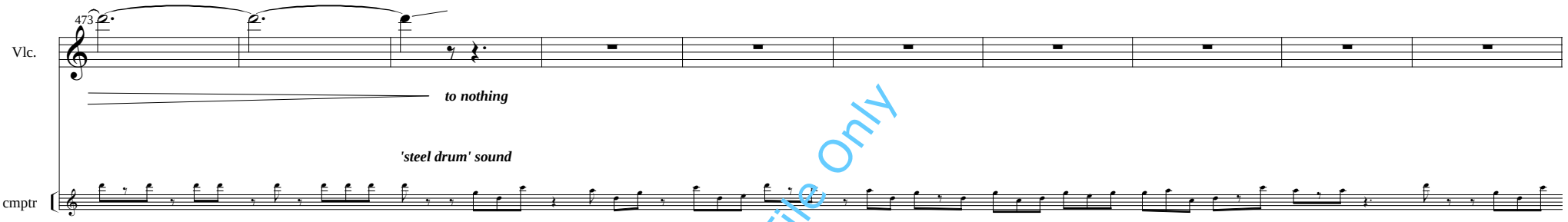




V : soaring high

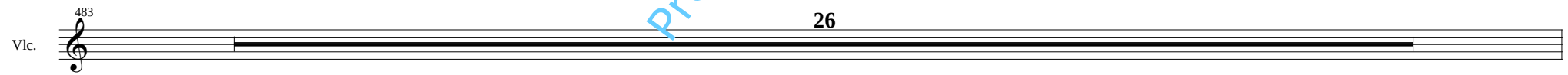


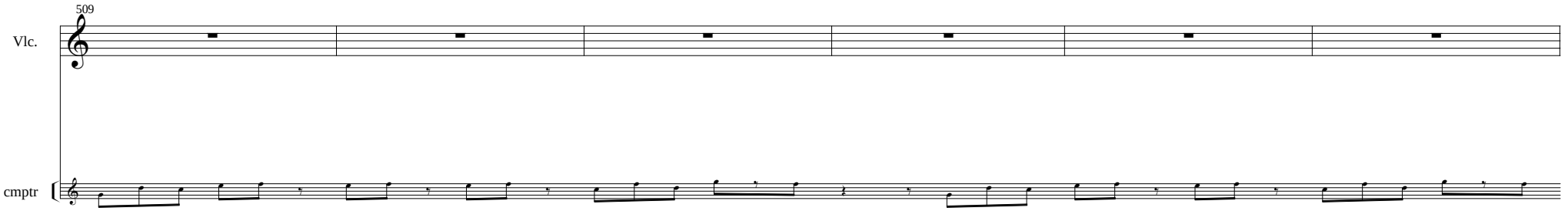


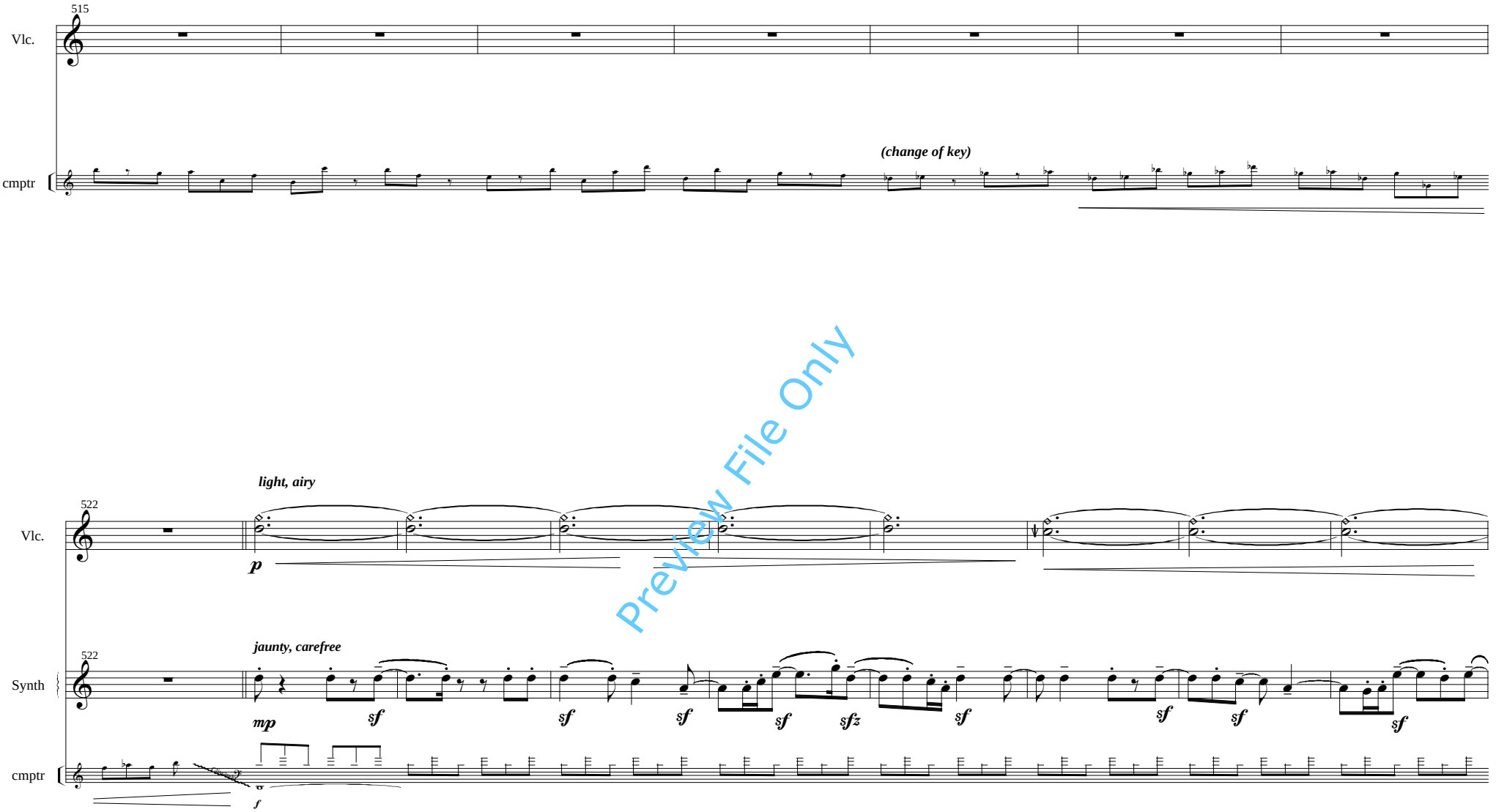


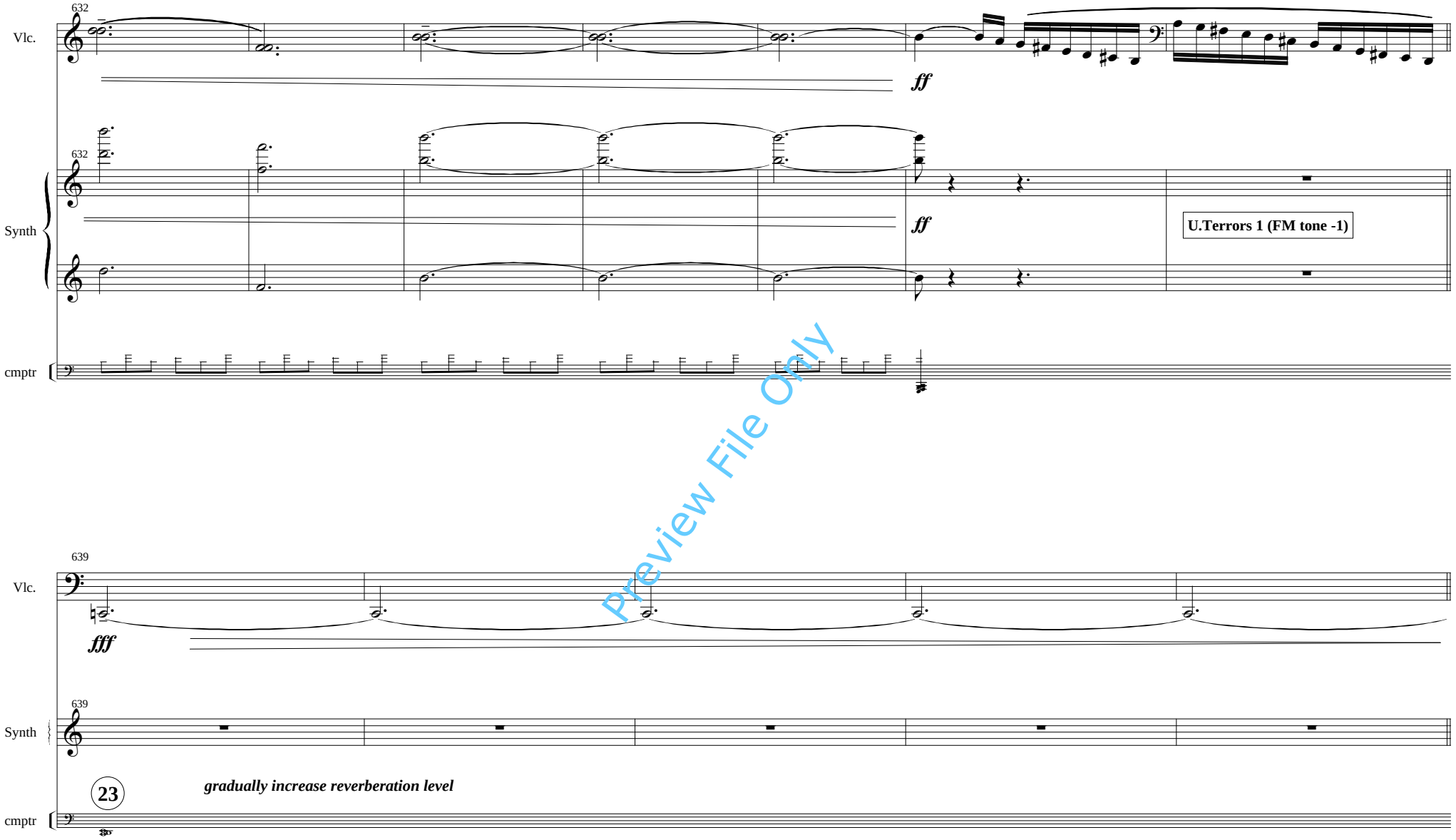
computer solo - tinkling semi-quaver figuration

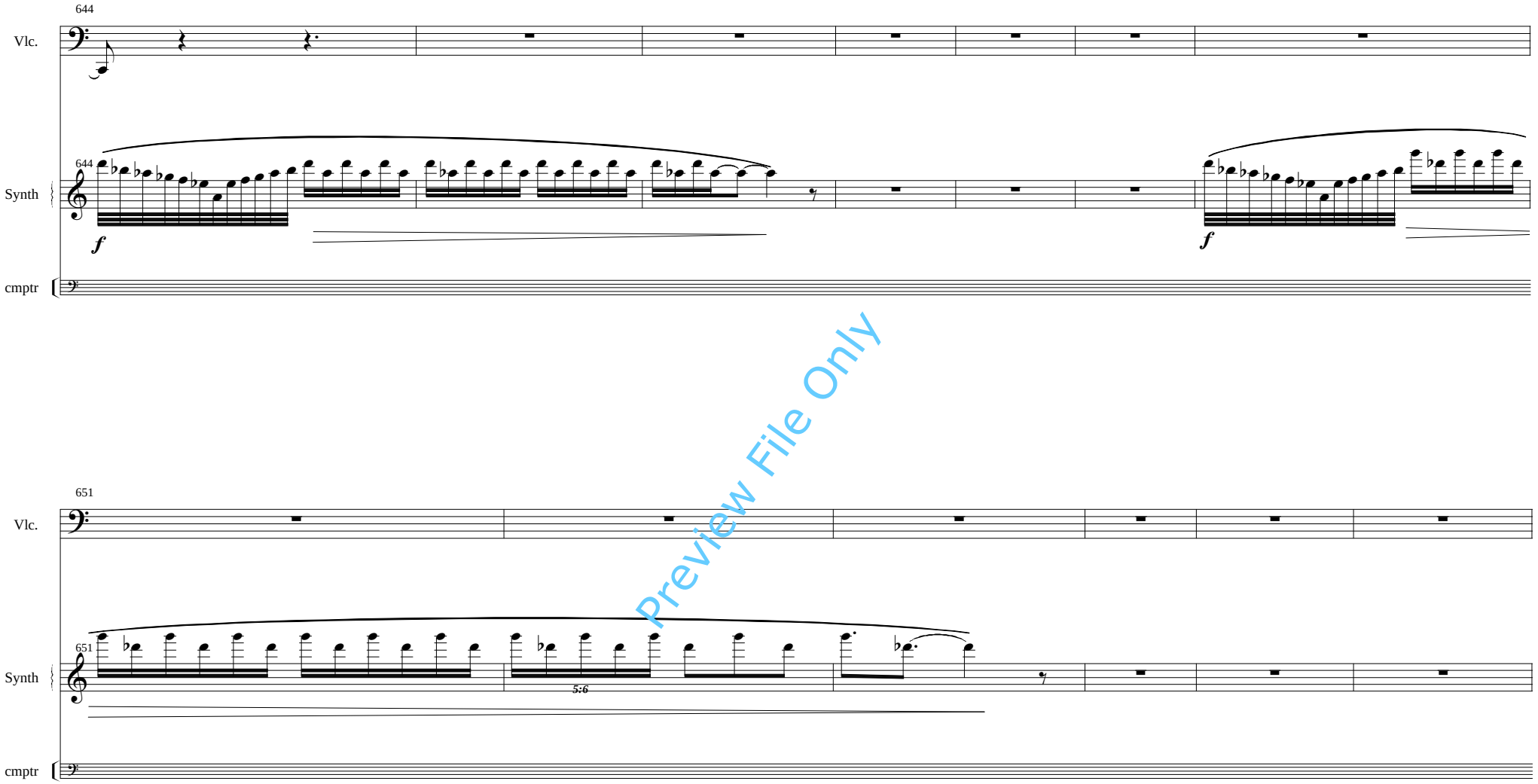
26

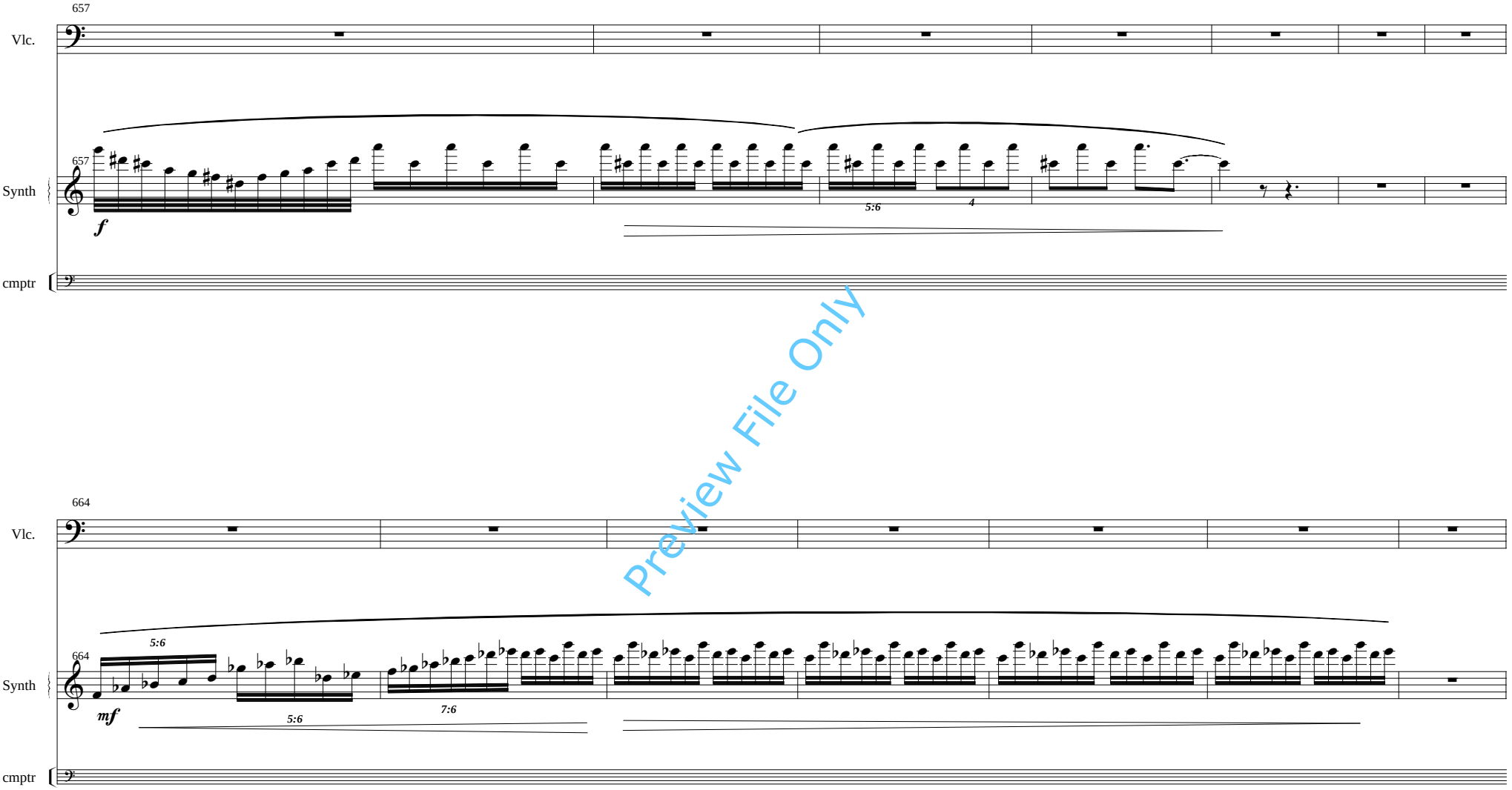


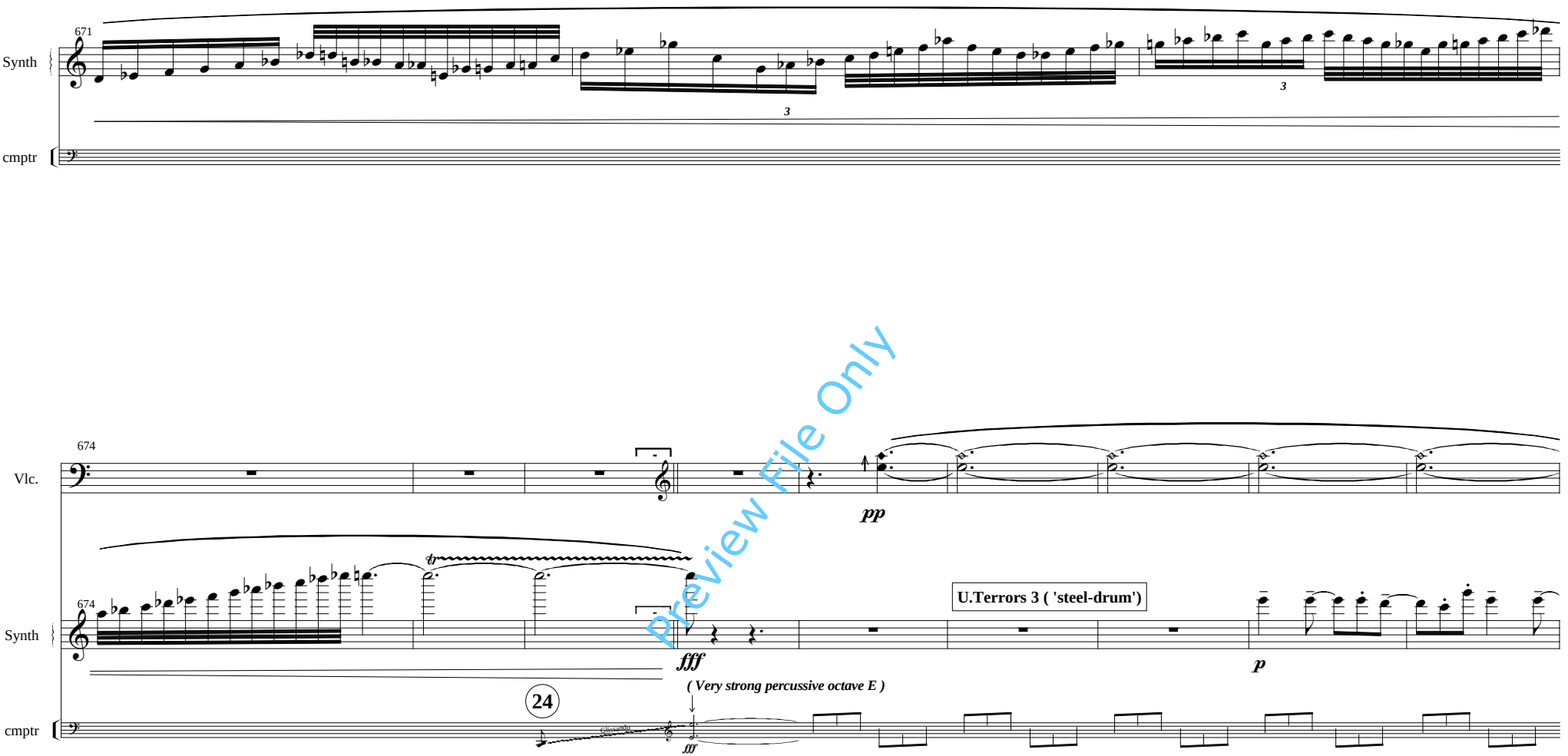


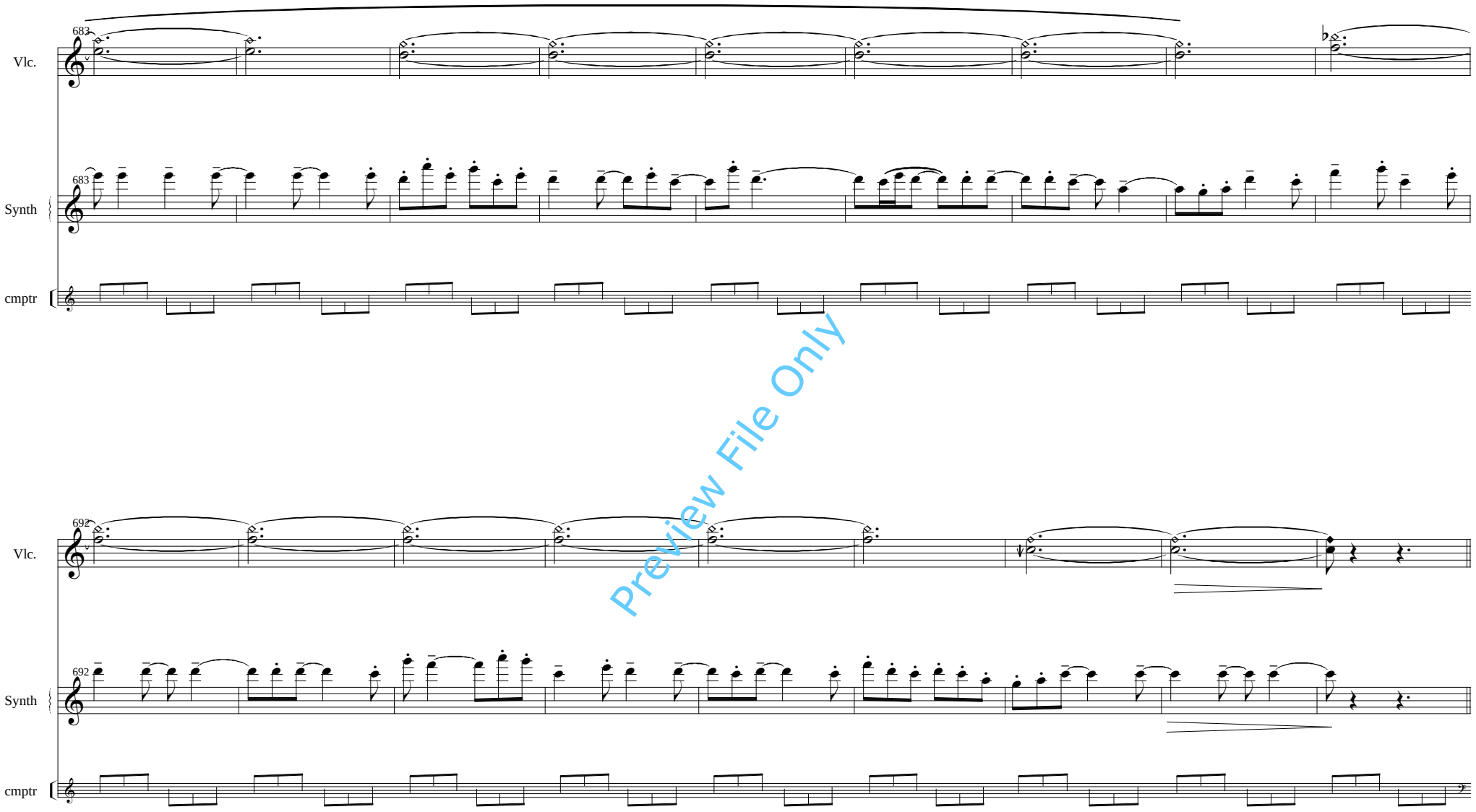


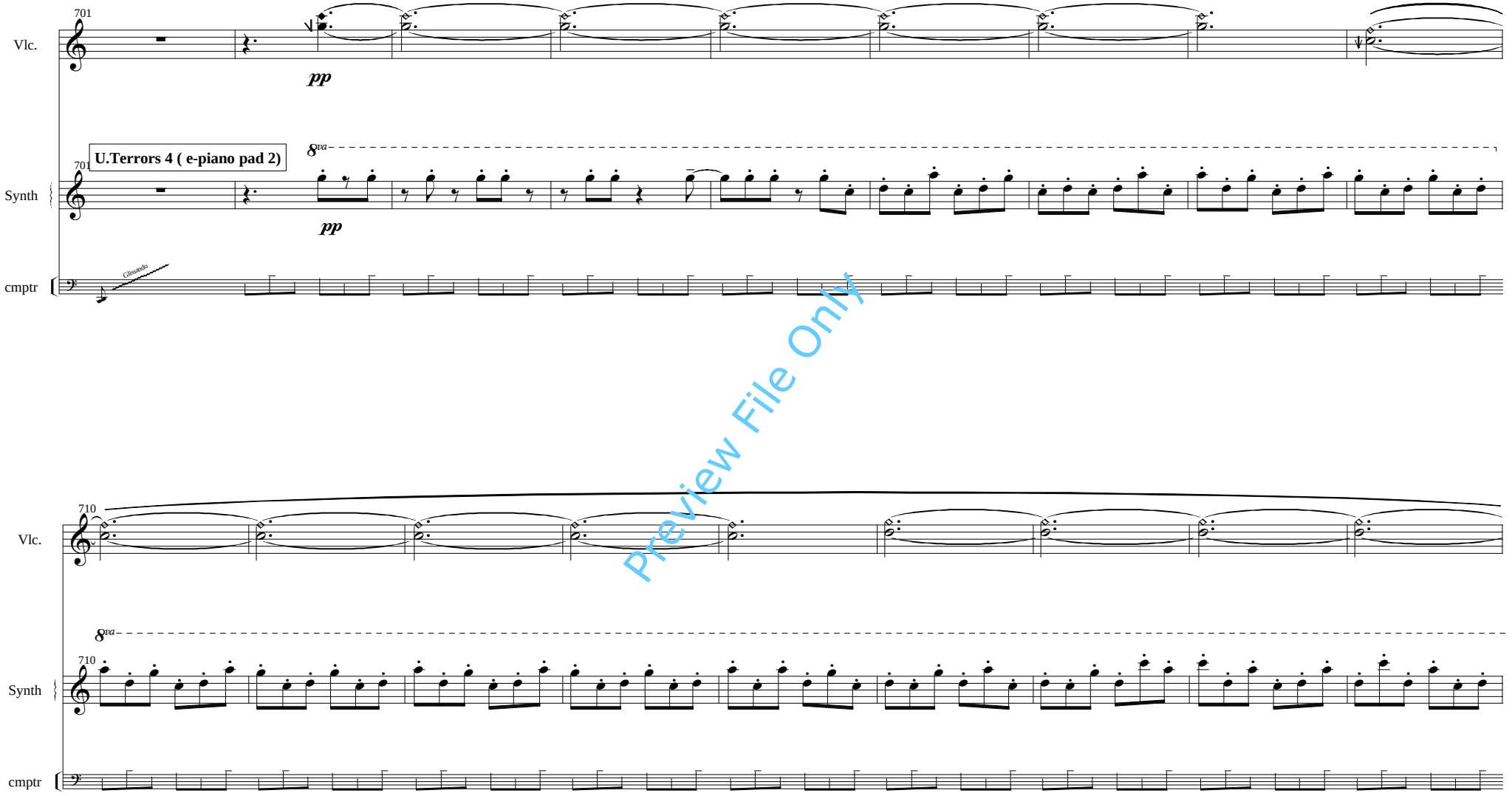


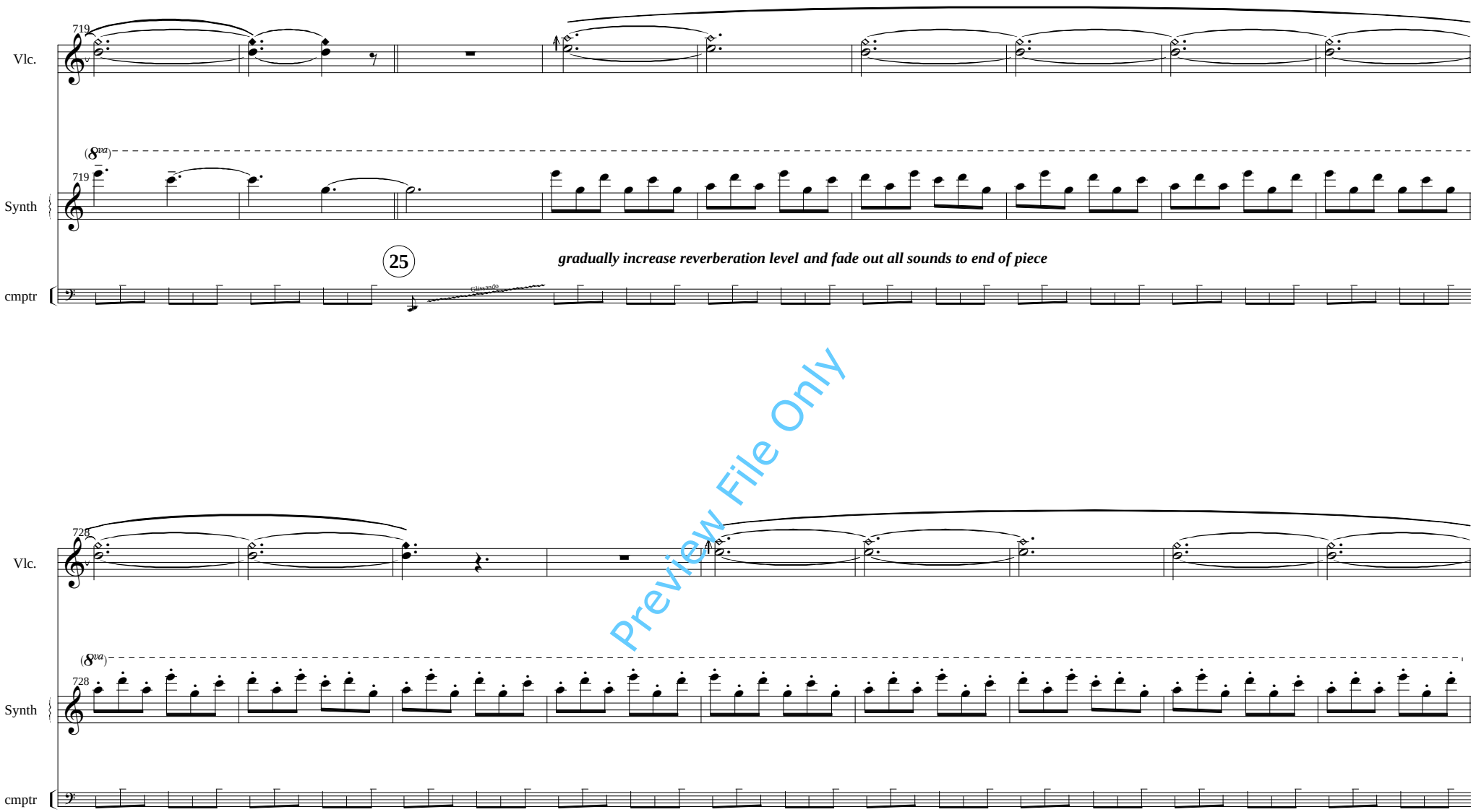


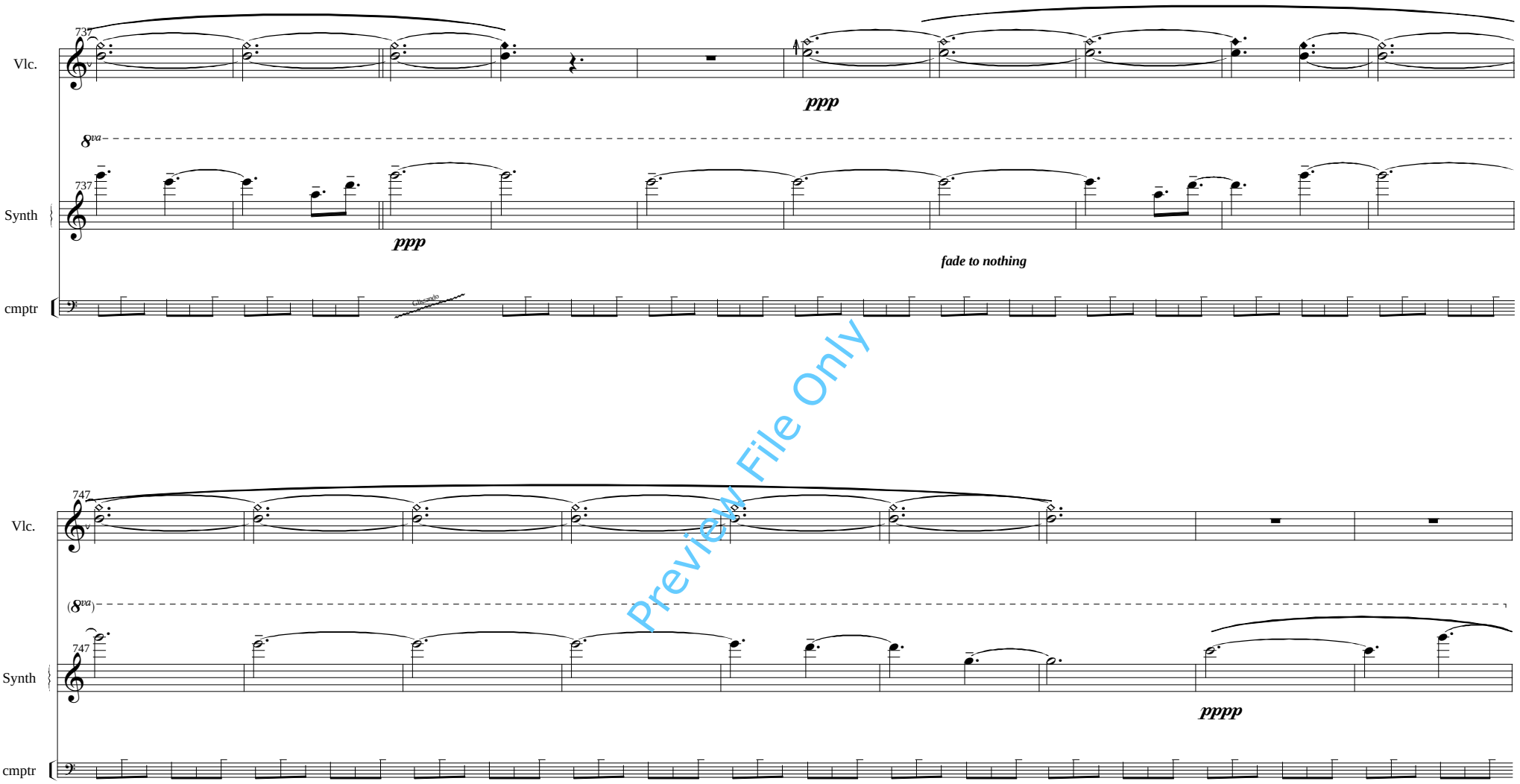


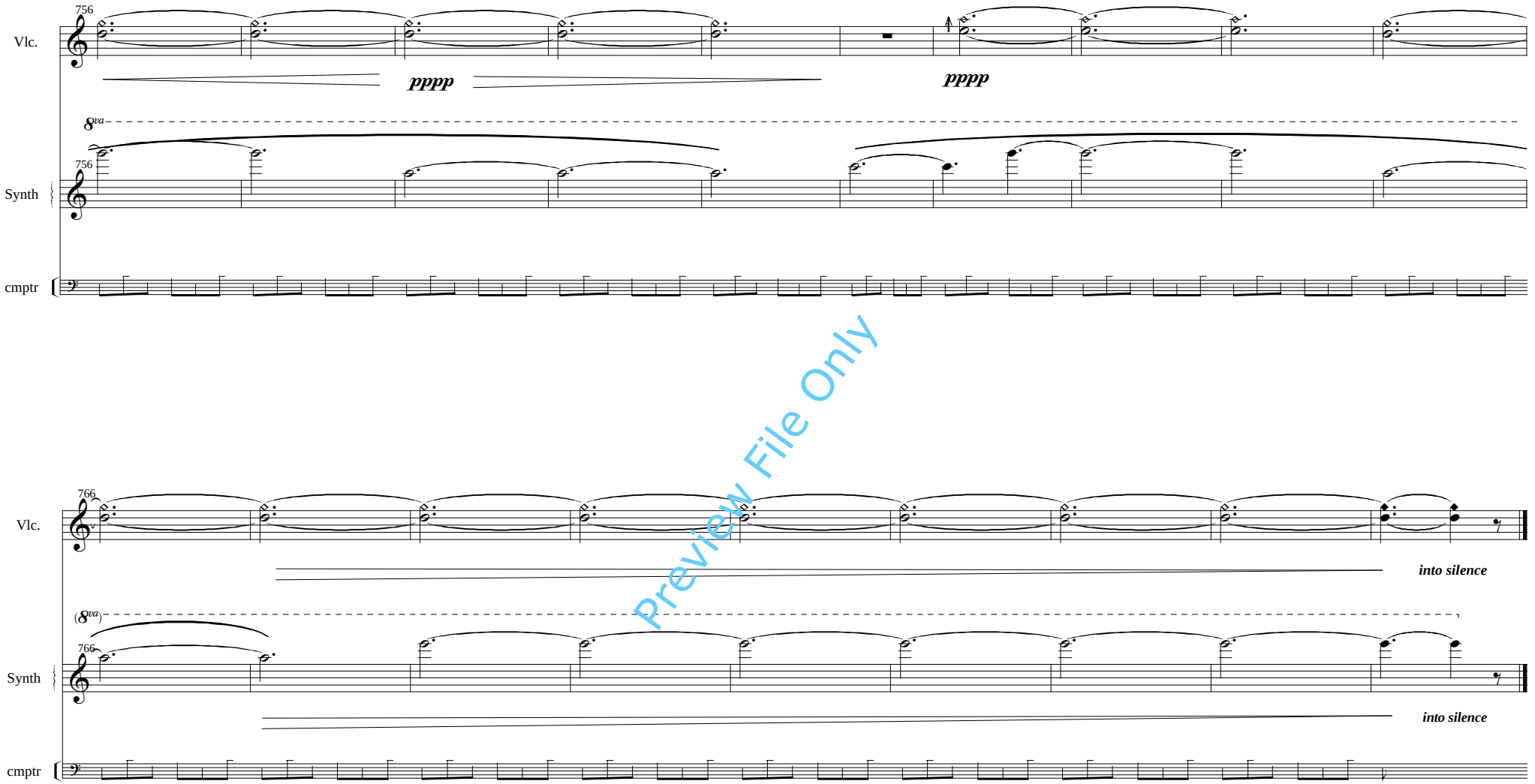












January 2000, Cambridge
(revised Jauary 2002)