CROSSCURRENTS

for Harpsichord

(with optional amplification)

Preview File Only

Mike Vaughan

(1987)

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.

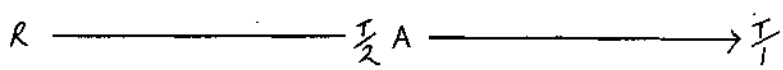
2. Registration.

- **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.

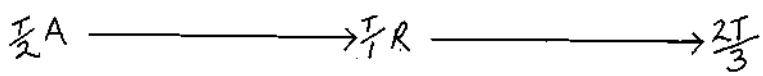
n.b. Where additional facilities are available then these may be used to reinforce the notated registration differentials.

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)



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

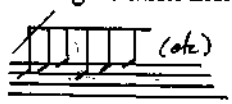


- Accel. from approx. 1/2 speed to 'as fast as possible' then Rit. to approx. 2/3 speed.

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.



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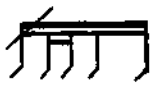
4. Grace Notes.

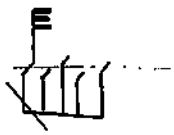
Grace notes are always as fast as possible even within a region of overall ritardando. Passages marked as grace notes within time notation;

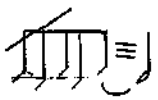
e.g. 

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)

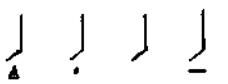
(after) 



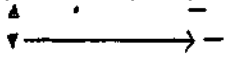
(grace note followed by a trill in which the duration of the grace notes is taken from the trill.)

(glissando)

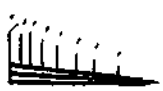
5. Articulation.



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



(transition from one type to the next)



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

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6. Modes of Performance.

'Crosscurrents' may be performed in three modes:

- Amplified, with diffusion (see 7.).
- Amplified, without diffusion (see 7.).
- Unamplified.

n.b. Amplification is considered to be an integral part of this work. It may be dispensed with only in the most intimate of performance situations.

7. Amplification.

The intention of the amplification is to disperse the whole sound of the instrument, including the sound of the instrument mechanism.

Different ranges of the instrument (3 divisions - hi, med, lo) should be amplified as separately as possible to facilitate diffusion. Each range should be extended to a 'stereo' pair capable of being fed to each of a number of speaker systems. A possible configuration is given in the diagram below.

The diffusion is undefined, although the separate identities of sections **[A-O]** should be reinforced by the spatialisation of textural types. Discreet use of reverberation may be included especially in sparser sections such as the end of section **[J]**

L <------- Rear ------> **R**

L <---------- Centre ----------> **R**

(Harpsichord)

L <---------- Outer ----------> **R**

DURATION. c.10'30"

"Crosscurrents" is dedicated to Jane Chapman who gave the first performance at Nottingham University, June 1988.

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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 neccessary 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 neccessarily sparse in the detail it contains. It is intended only as aprompt showing the most obvious characteristics and "cues". It is intended that both the performer an sound projectionist have a knowledge of the tape detail sufficient to allow the neccessary 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 neccessity for a number of tape restarts PCM format is not suitable.

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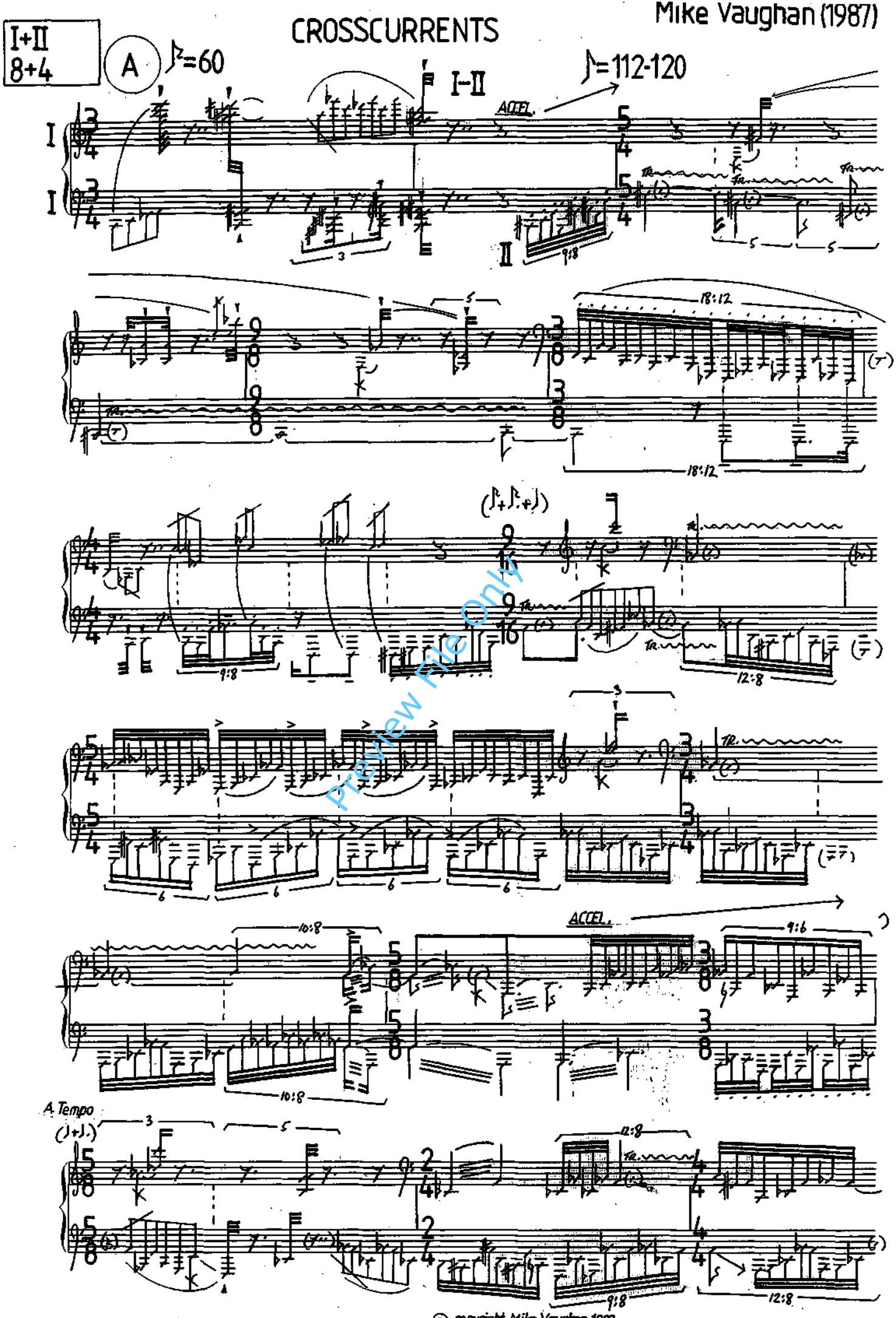
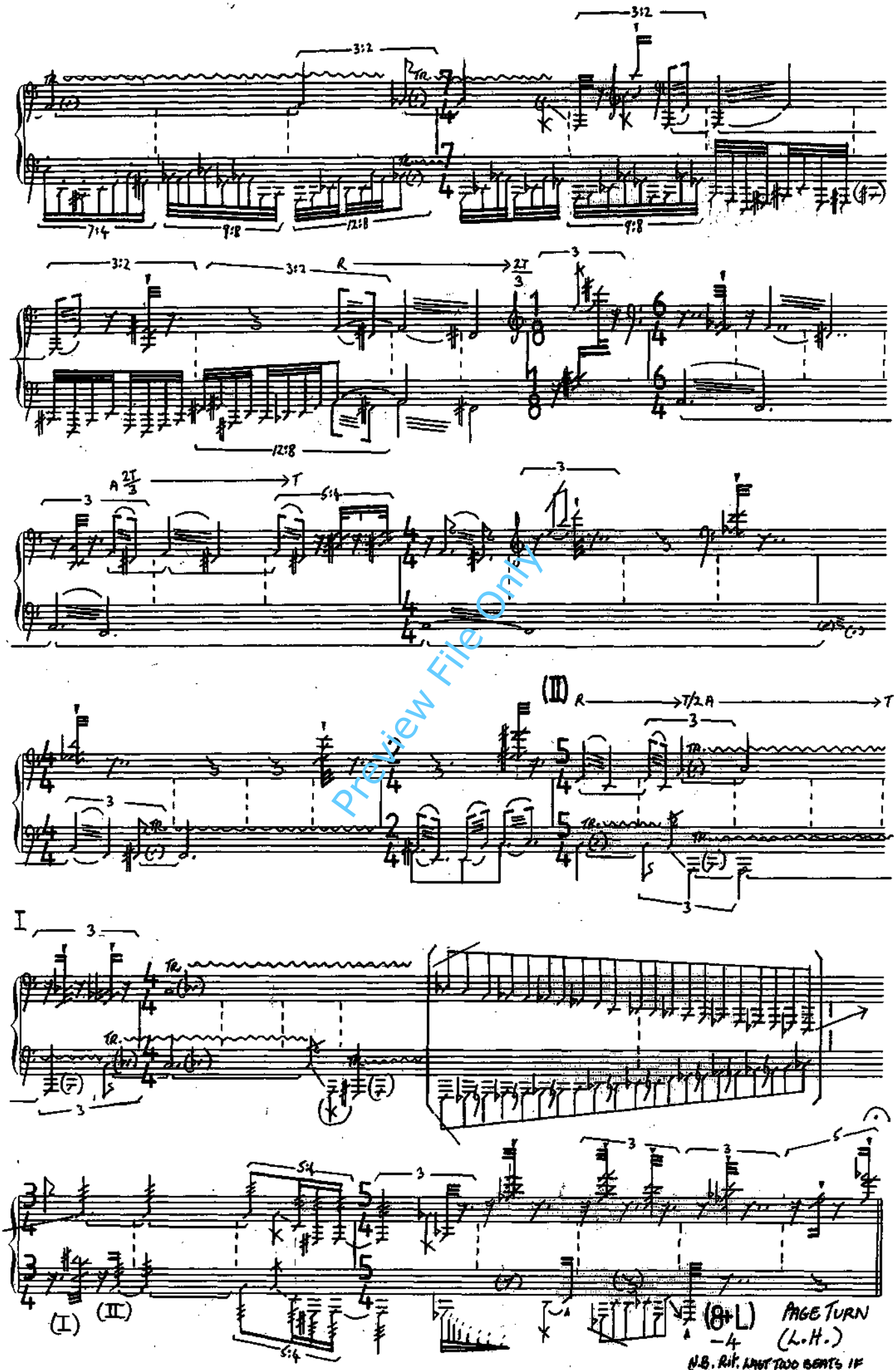
Duration = c.14'30"

"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, 9 [redacted] Brighton BN1 4EG (England) or c/o British Music Information Centre, 10 Stratford Place, London.



DX-3 FAMOUS SCORESYSTEM©



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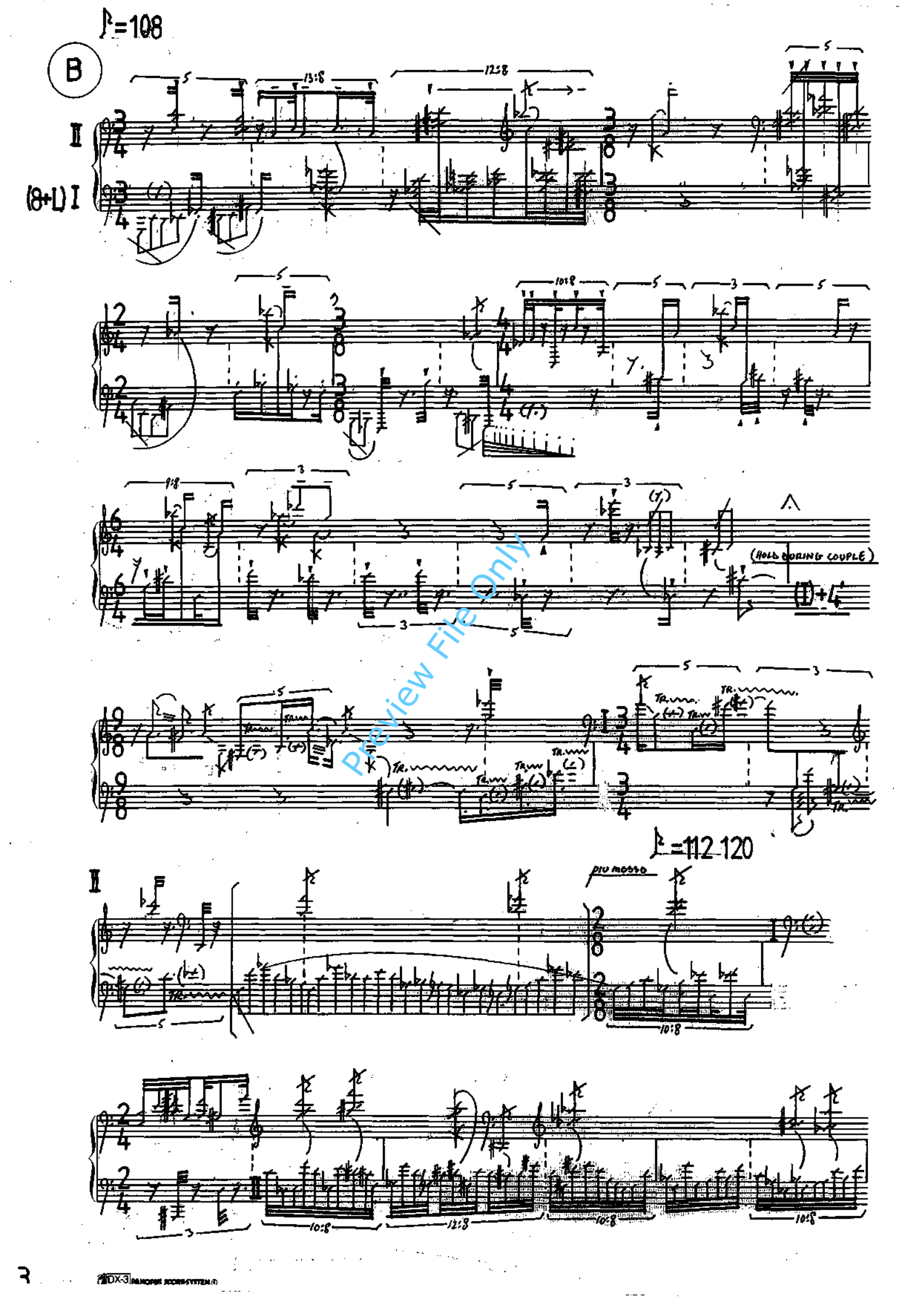

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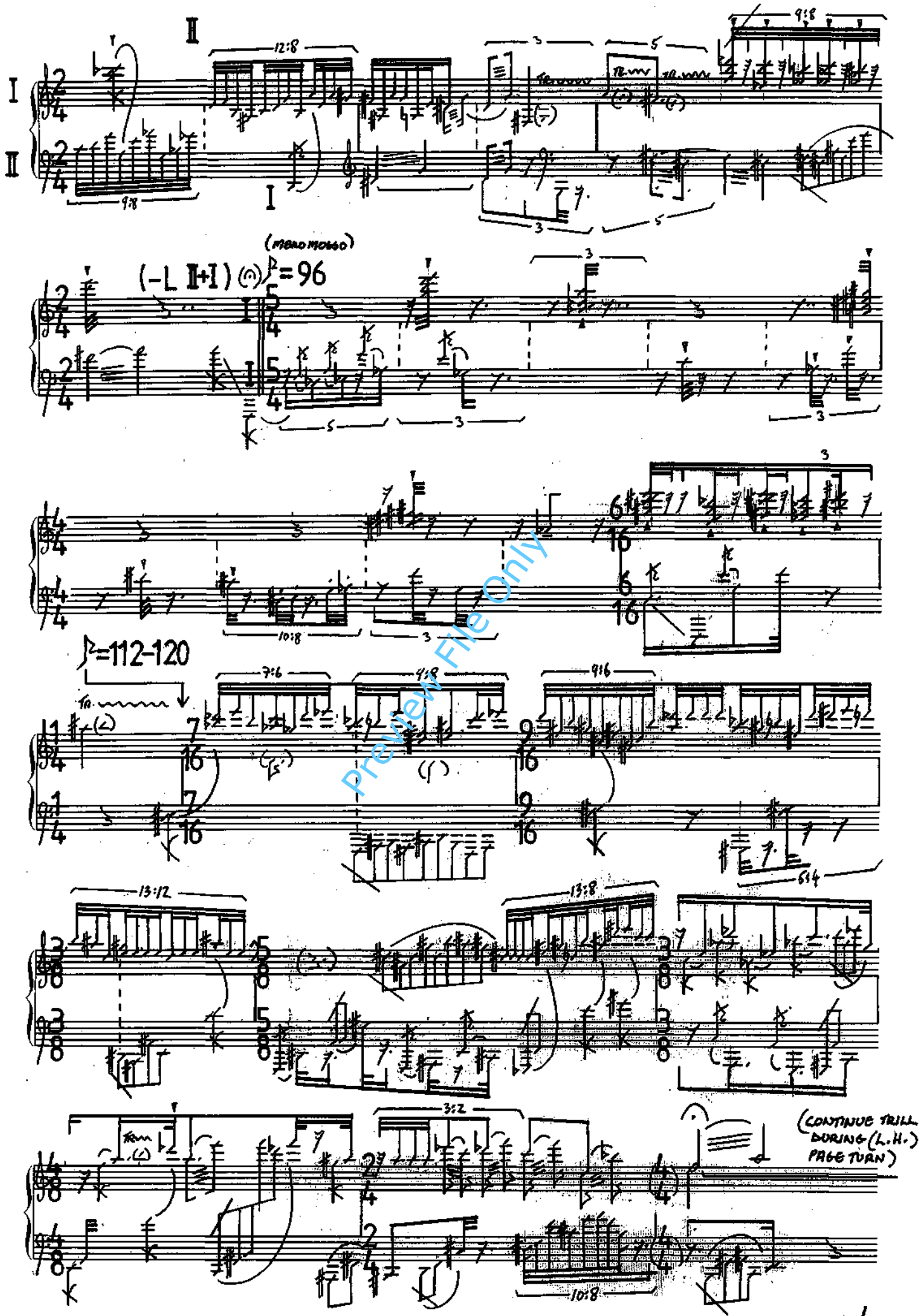

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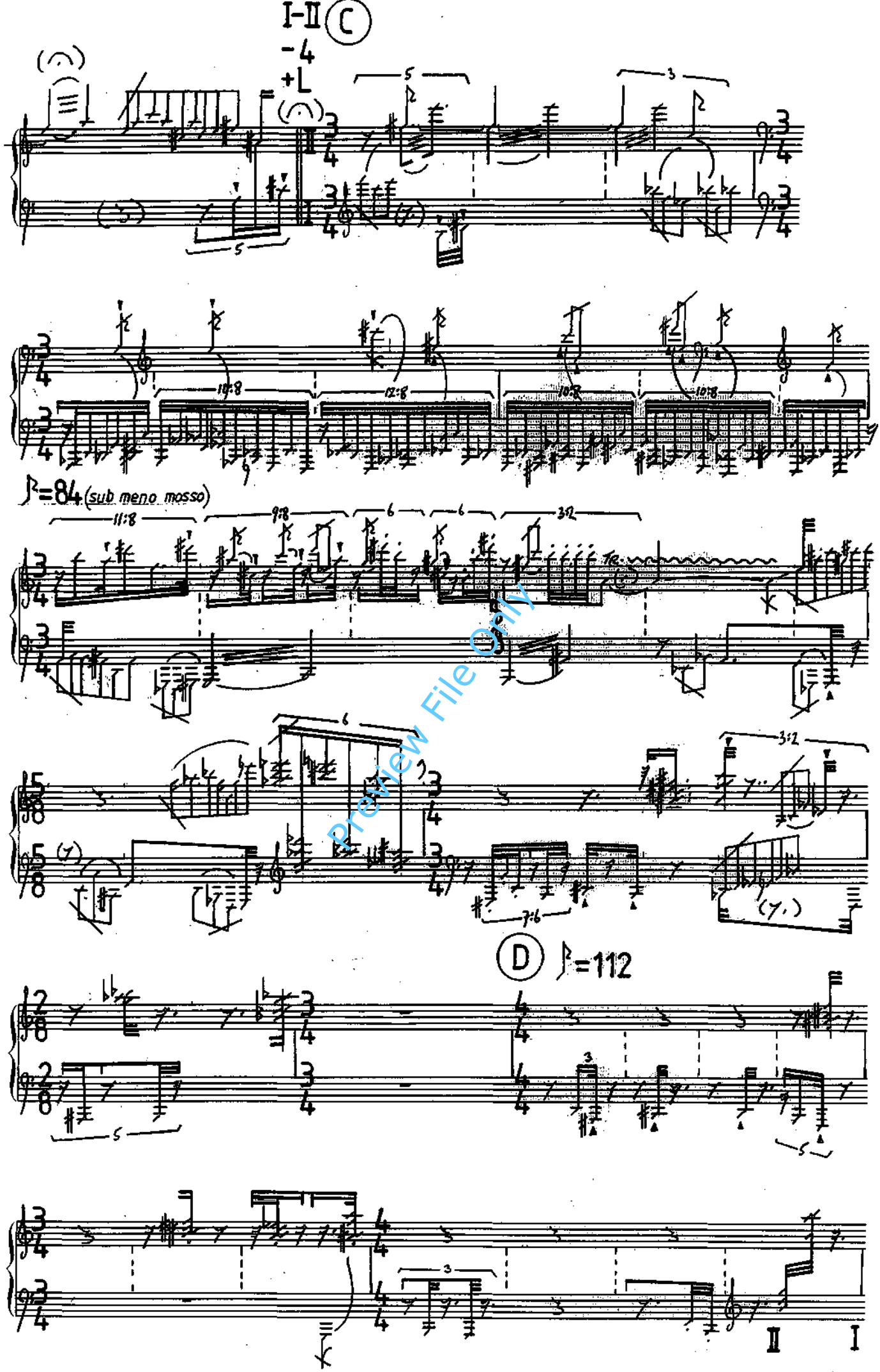

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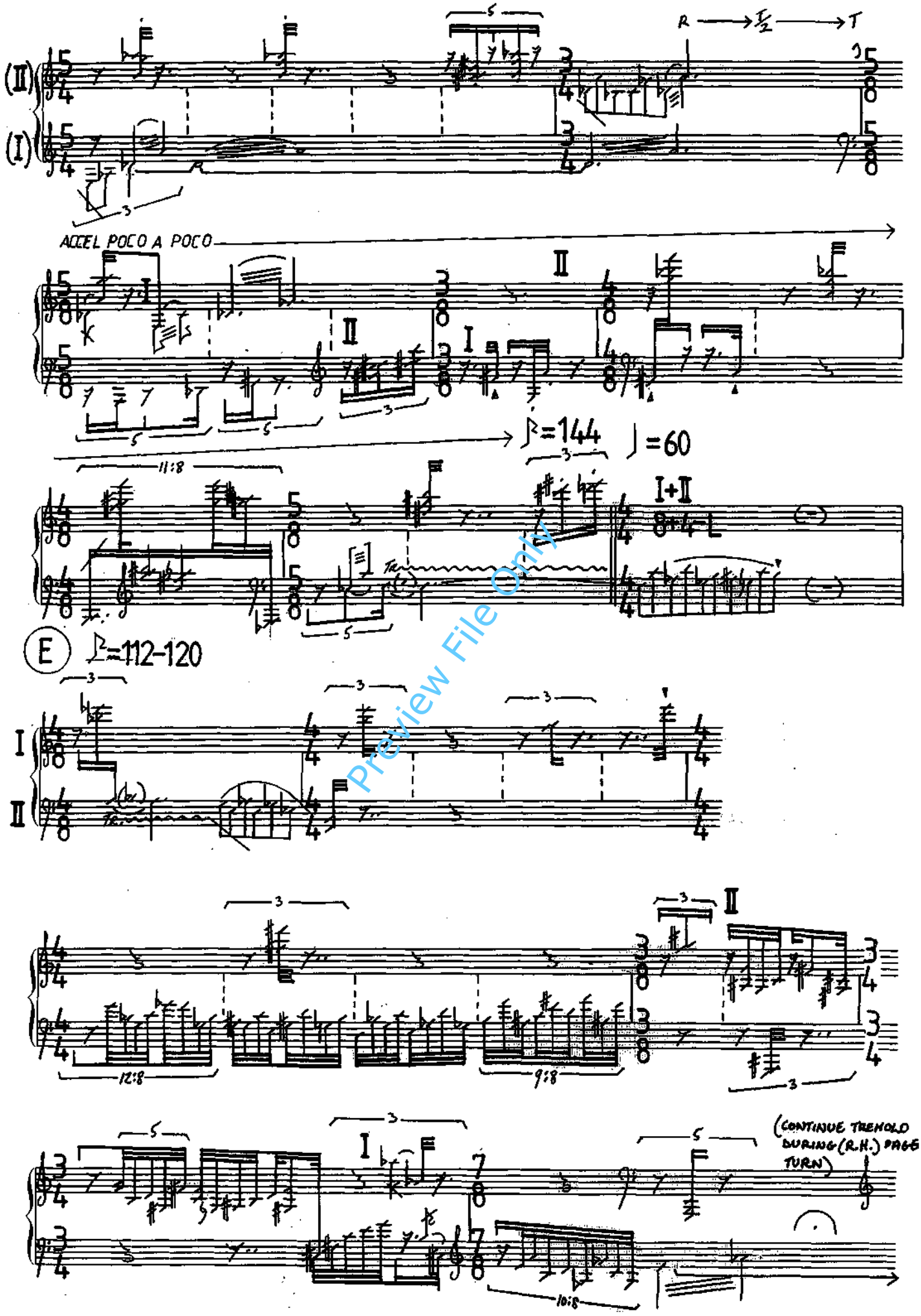
DX-3 FRANCFUS SCORE-SYSTEM®



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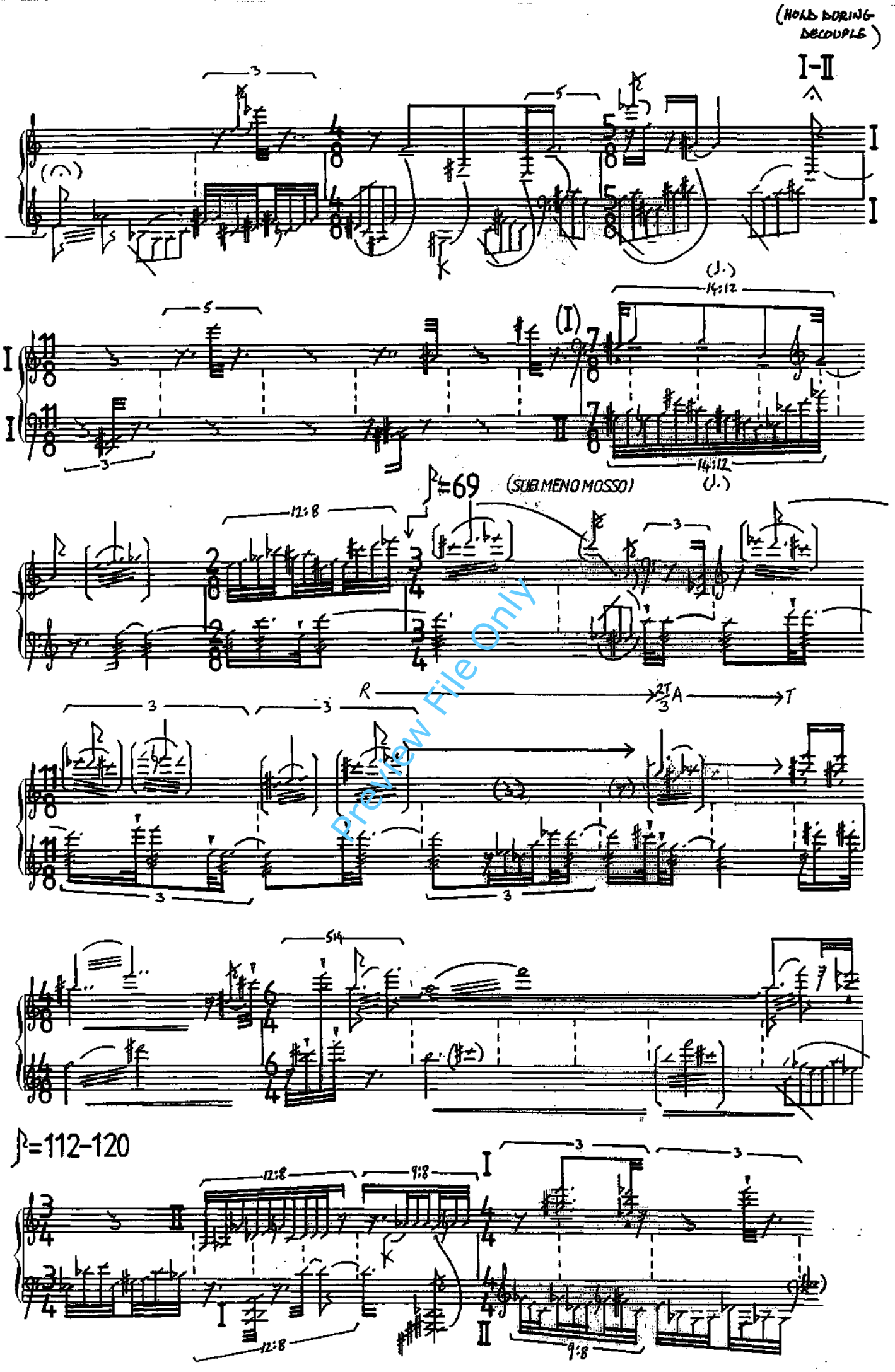
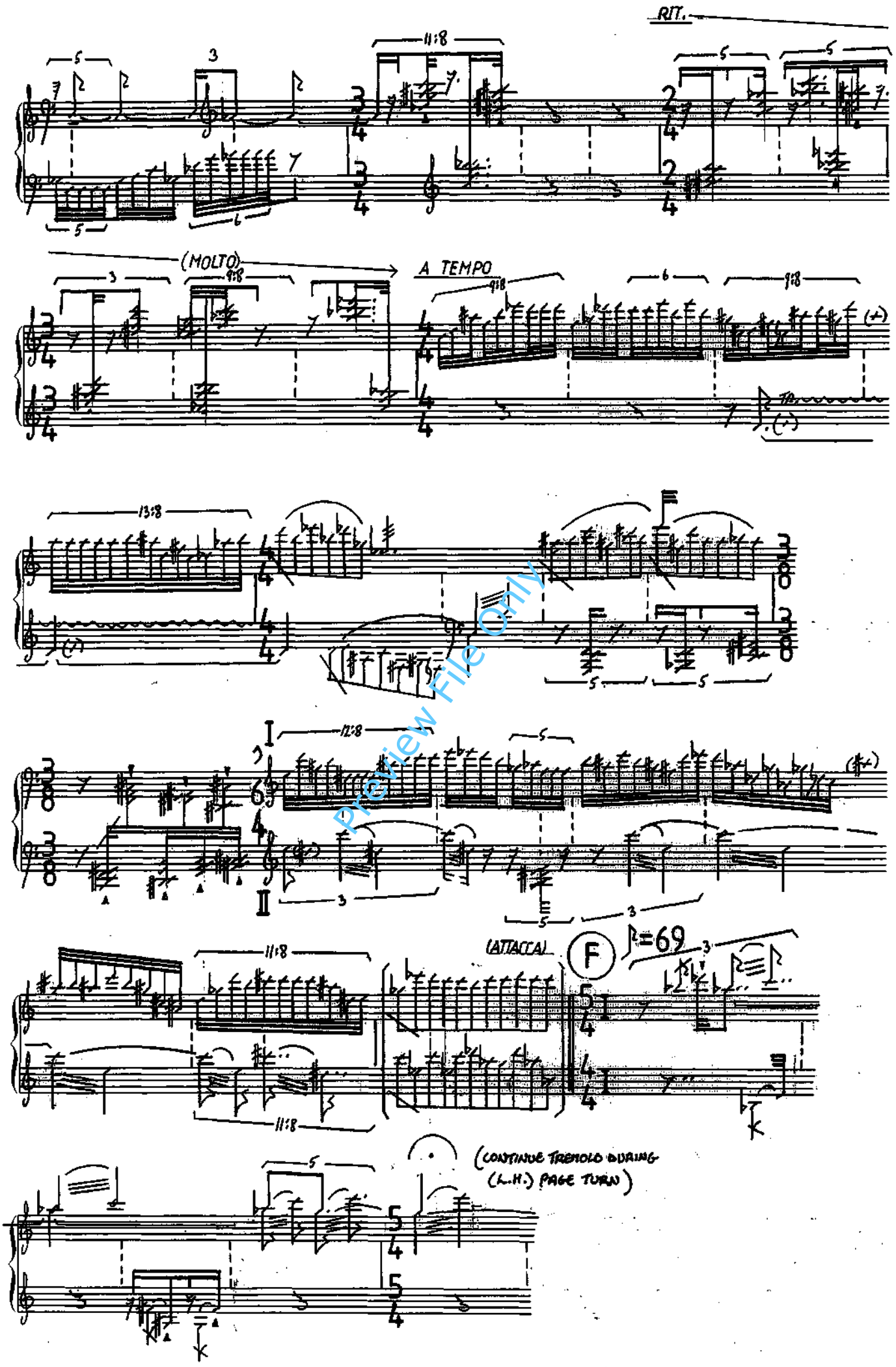


DX-3 PRINCIPIA SCORE-SYSTEM©



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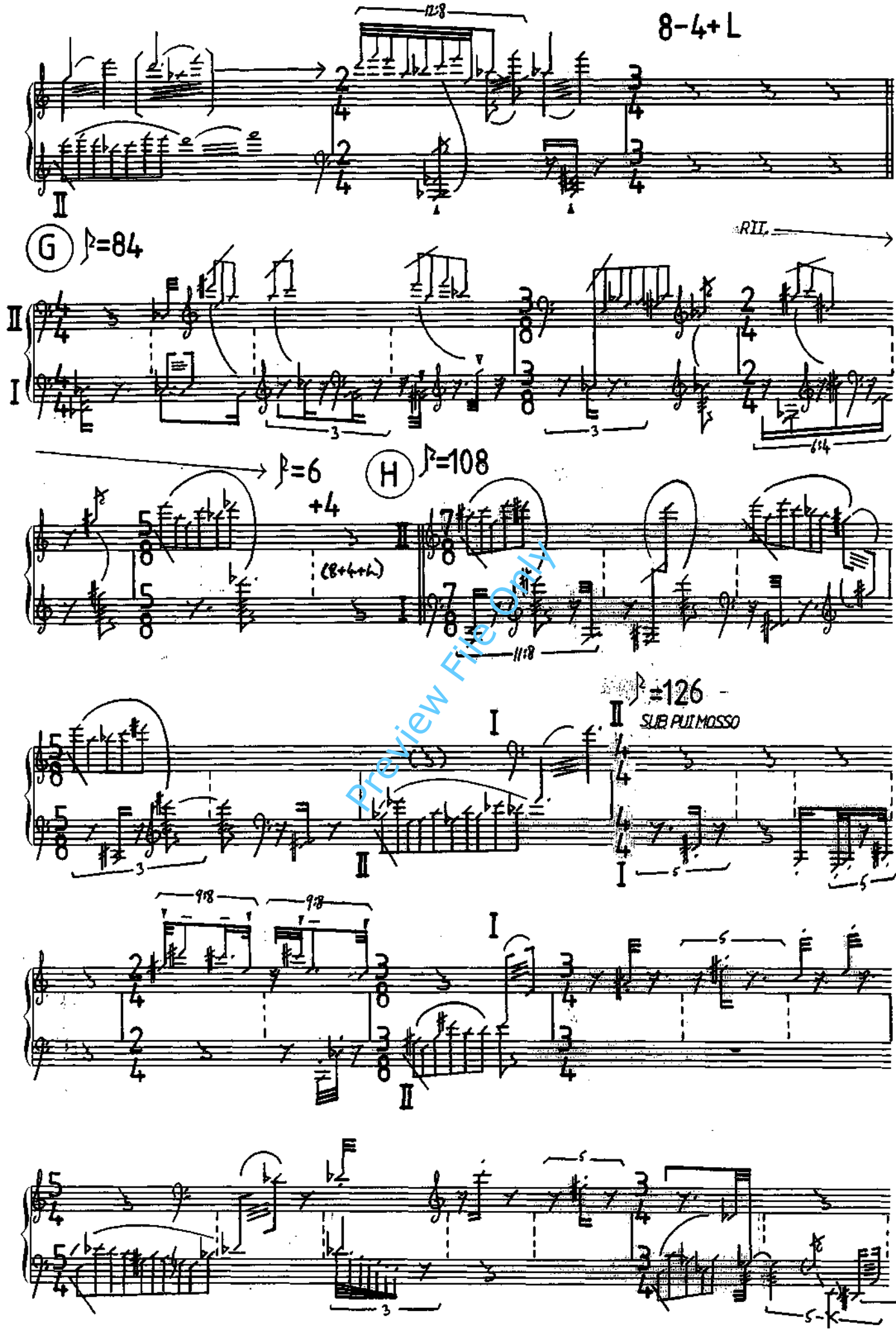

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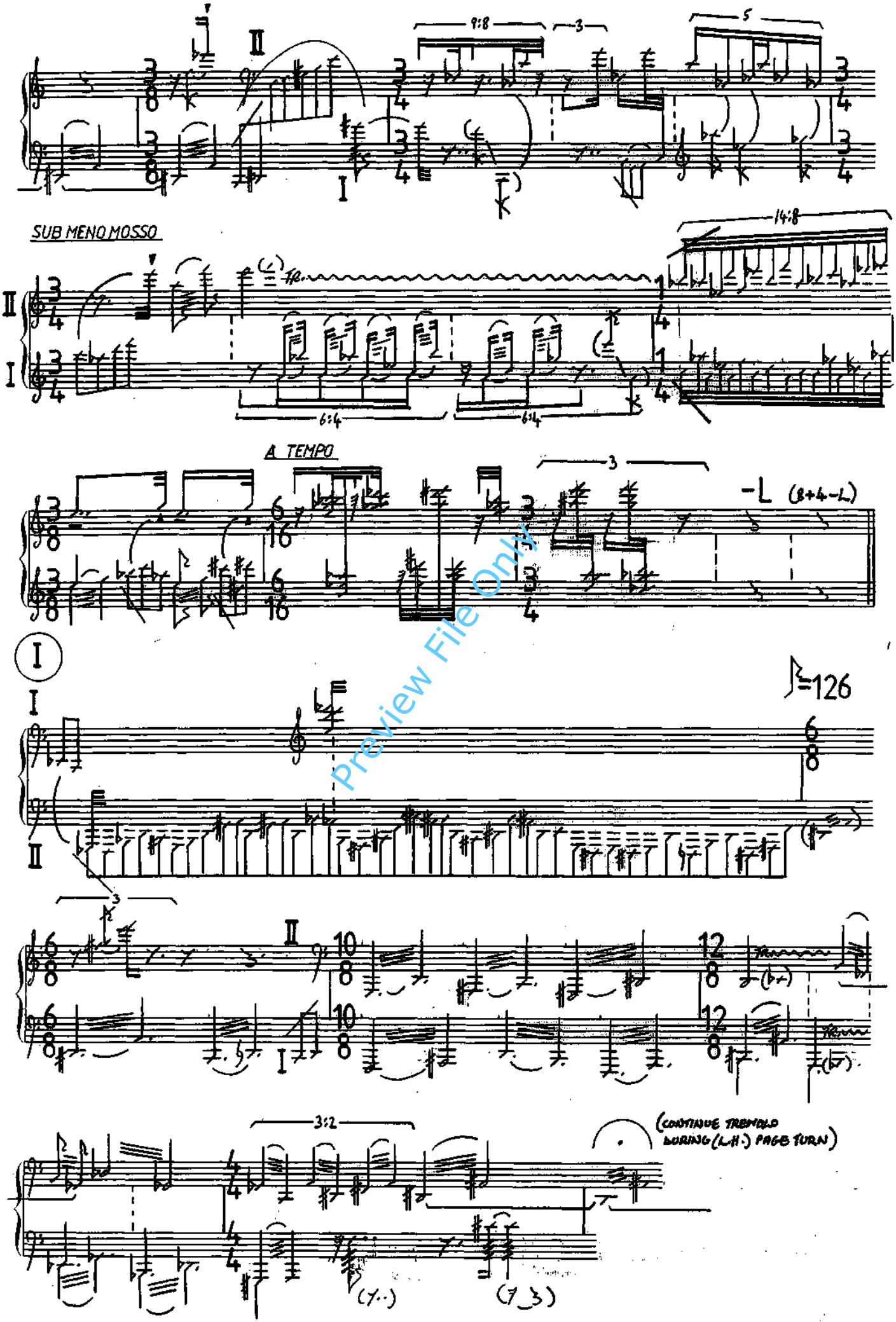

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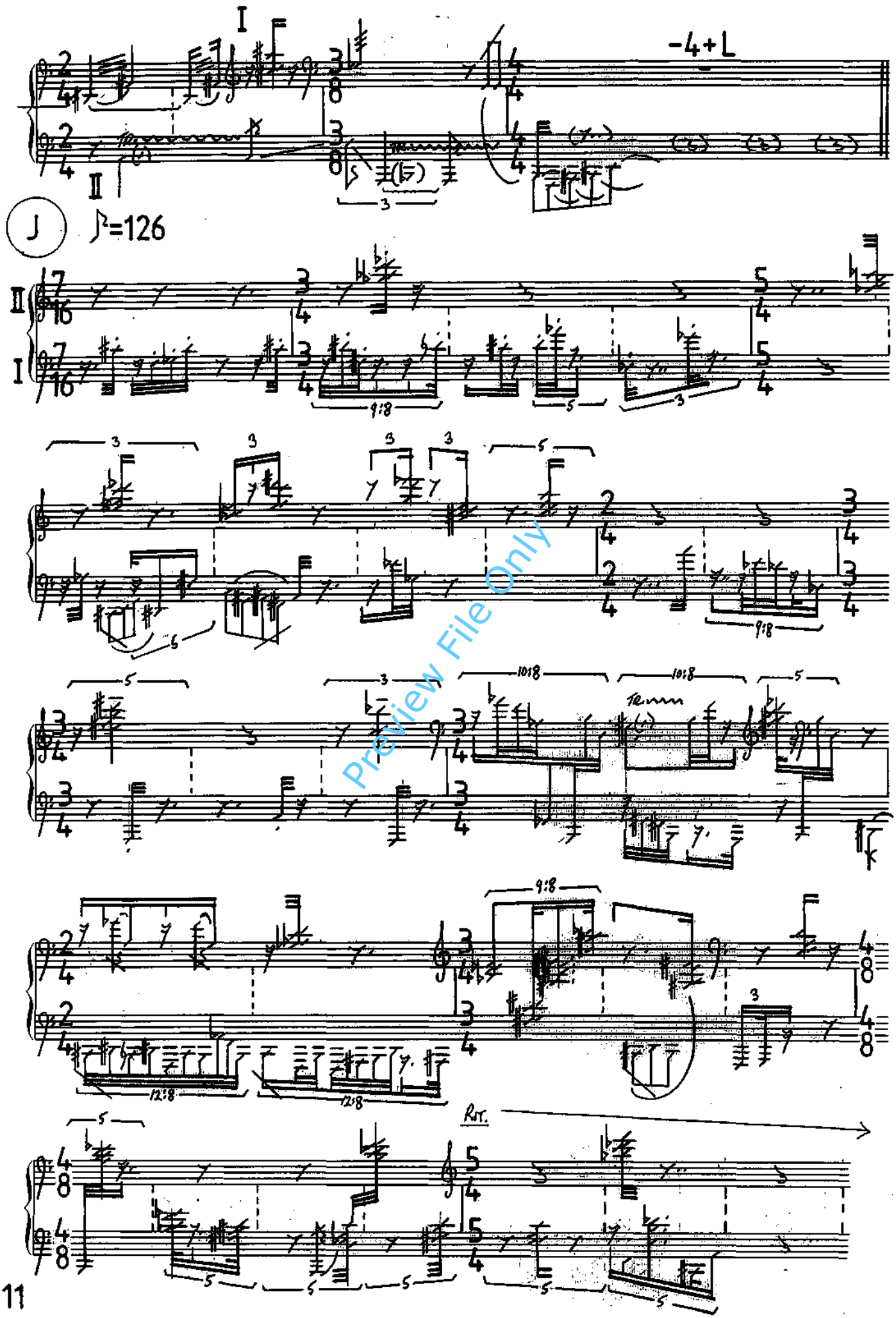

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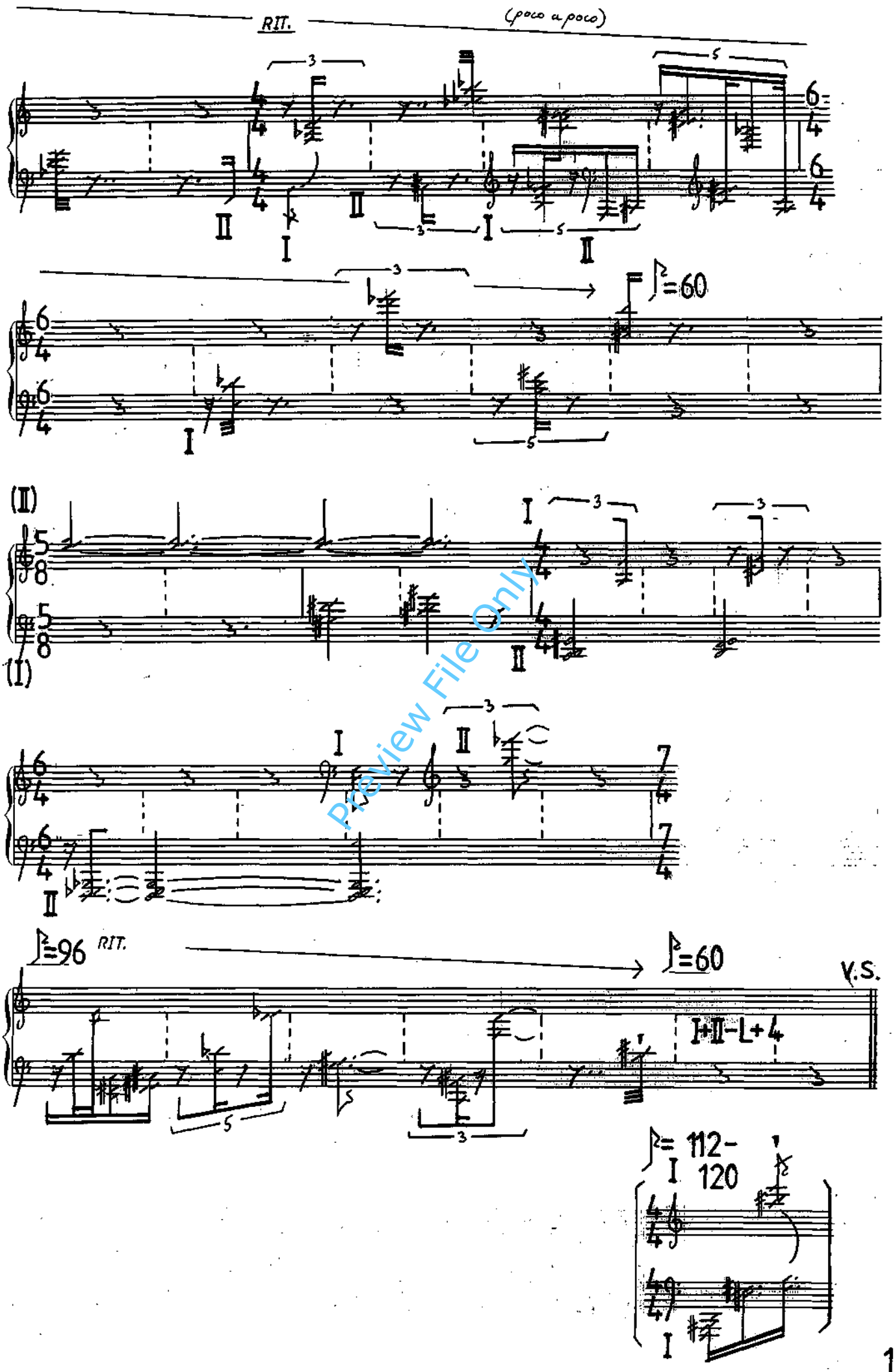
DX-3 MUSOPIX SCORESYSTEM®



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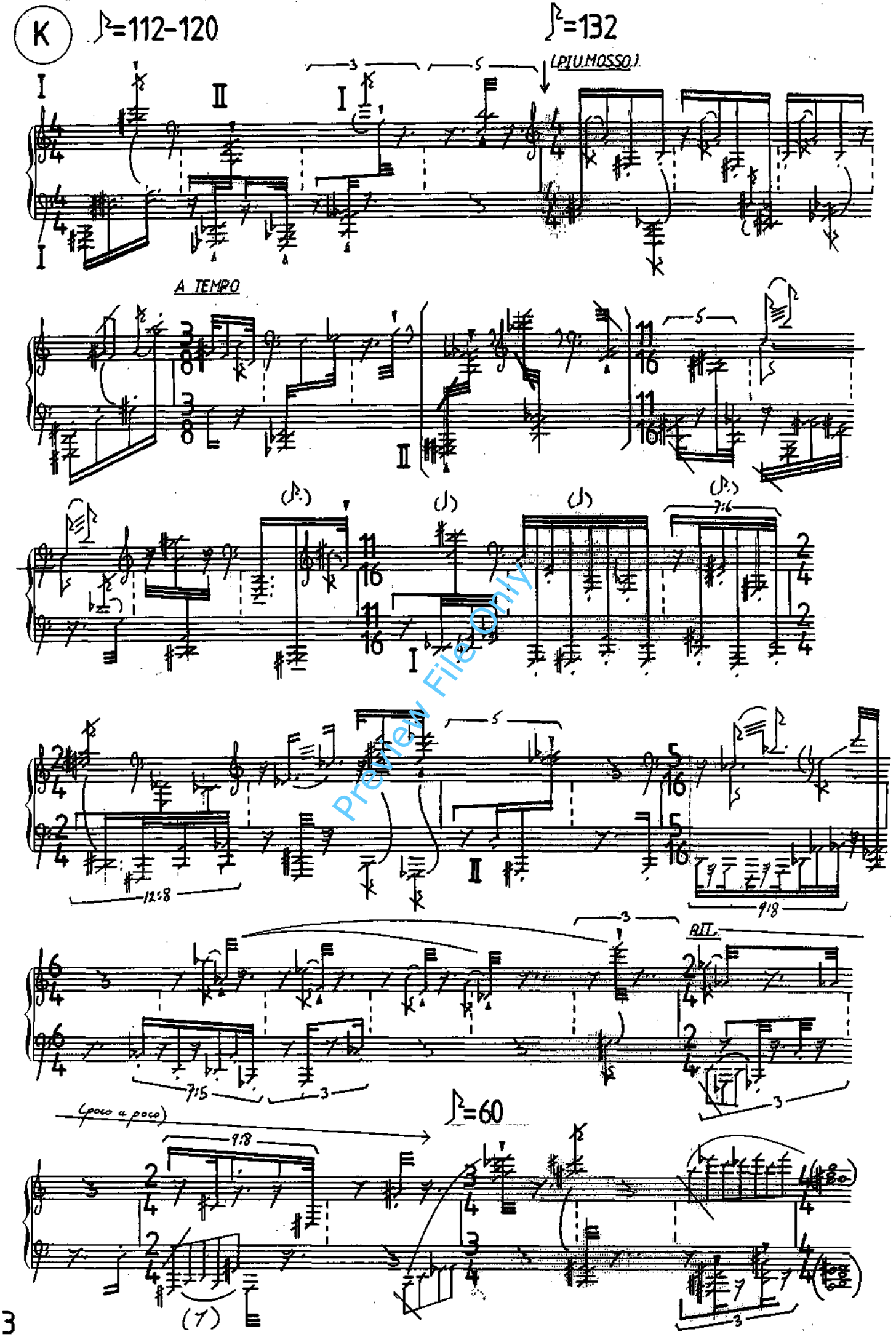

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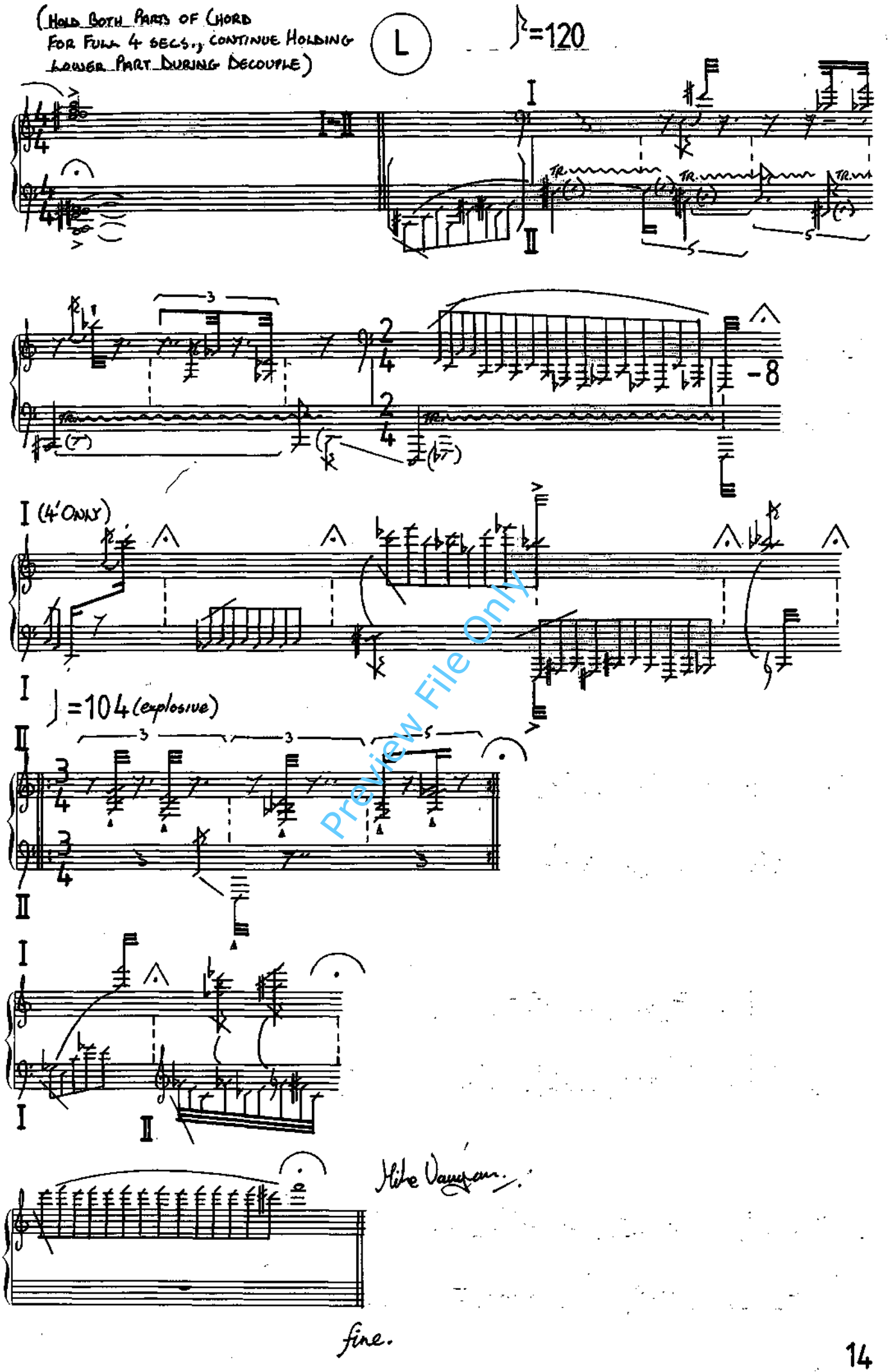

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