David Felder

BoxMan

for Solo Horn and Max/Msp Processing

sample
not for print

THEODORE PRESSER COMPANY

BoxMan (1985 – 86; rev. 1999)

for solo horn and Max/Msp processing

David Felder

Electronics Information:

Max/Msp patch designed by Erik Oña
patch redesigned by David Kim-Boyle
patch tweaked by Brett Masteller

CPU minimum requirements:
Macintosh G4/400 with 254 MB RAM
Max/MSP 4.0.9
MOTU PCI-324 i/o audio card (or similar multi-channel ADC/DAC)

Audio equipment and setup:
1 large condenser microphone
1 small clip microphone, placed on the end of the bell
NB: If the clip mic interferes when using the mute, the clip mic should be eliminated and the signal from the large condenser mic can be split into two signals before reaching the MOTU interface.
Mixing console with at least four outputs to correspond to the four dac outputs in MSP
Four loudspeakers

The dac outputs should be sent as follows:

1. front left
2. front right
3. rear left
4. rear right

The piece is designed for a normal quadraphonic speaker setup (two front, two rear). If the seating for the hall is set up in a way that the quad setup is not ideal, then the speakers can be set up in a half circle (like the face of a clock), as follows:

1. front left (about 11 o'clock)
2. front right (about 1 o'clock)
3. extreme left (about 10 o'clock)
4. extreme right (about 2 o'clock)

Launch the file >>BOXMAN(new).pat<<

Make sure you RESET and INITIALIZE sections before turning on the DAC

Events can be triggered by either clicking the ADVANCE EVENTS button, hitting the space bar, or using a MIDI footswitch controller. This latter option is the least safe mechanism for performance, as the performer will not be able to keep track of event numbers easily.

There is a file called >>Boxman.aiff<< that is useful for rehearsal of event triggering. Just burn a CD and run your CD player into the 2 ADCs that would normally be sending the microphone signal. There is no audio through in the patch, so you will have to monitor the CD player outside of MSP.

One final note: when triggering events for the reverb and hold (e.g., the beginning of section 5), be careful of feedback loops. Someone might have to ride the input faders to MSP.

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Transposed Score
[F Horn]

BoxMan

for solo horn and Max/Msp processing

- for Adam Unswurth -

David Felder

1985-86
(electronics revised, 1999)

Sec. 1

Prelude

1 ♩=108 [manic]

F Horn

Electronics

2

3

4

5

6

alt. fingerings

hand vibr.

* All glisses generally done with half valve combinations, only alter tone by moving hand in bell if no smooth combination is available

** Jagged lines denote a hand shake in bell, of medium to violent intensity depending on character.

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25 7 [obsessive] sempre

28 8

31 9 10

34

37 11

40

43 12 [binary]

49 13 [lyric]

* These individual notes may be taken an octave lower if absolutely necessary.

Score not for sale

Sec. 2

14 1

[exuberantly]

52 sf f ff sff f sff

2

harmonic gliss.

55 fff sfff mf sf p ff sff mf sf mf sff sfff sf p sf fff f p

3

shake

[lyric; espr.]

58 ff p sf sfff f mp mf p

4

[mechanically]

5

61 f sf ff sff f sff f ff

6 7 8

63 mf sff f ff mf sff f ff f ff mf p sf sf sf sff

9

♩=132

[manic]

65 sf fp f sff sf mf sfff f mp sf mp

10

[lyric; espr.]

11

68 sff f sff mf p mf p mf f

Sec. 3

12 13 1 2

[lyric]

[obsessive]

71 sf p sf mf f mf f f f

3 4 5 6 7

♩=52-60 freely

74 fp ff f p ff fff p mf

* Change fingering - enharmonic gliss.

** The first figure is caught in the delays. The subsequent figure begins when the player hears the pitch indicated by a triangle from the loop pass. A continuously evolving ostinatic mass will be built and must be heard through the fermata at measure 67.

Score not for print

77 *mp* *f* *pp* *mf* *mp*

80 *mf* *f* vibr. *p* *f* *ff* *p* *pp* *mp*

83 *f* *fp* *sff* *p* *f* < *ff* *non dim.*

86 *sfmp* *p* *f* *pp*

89 *p* *ppp* *pp* *p* *mp* *pp*

Sec. 4

93 *f* *non dim. marcatiss.*

96 *fp* *ff* *ff* *sff* *f*

99 *ff*

102 *fff* [End + --- ○]

105 *ff* *f* *mp* *mf* *p* *sf*

108 *p* *ff* *sff* *f* *sff* *f* *sff*

[distantly introspective]

poco a poco accel. and rit. (by phrase)

[lyric]

[exuberantly]

[overwhelmed]

Freely + --- ○

[calming]

rit. to fermata . . .

[obsessive]

optional 8va

Plunger down

a tempo

* Project an extremely agitated muttering which becomes increasingly directed outwardly; those passages indicated by a dotted line must be characterized by constant motion of the hand - pitch should not be terribly precise in those sections, as also the sense of pulse may be treated more freely. It should get pretty wild!

** Hand shake in bell (see note at measure 24).

10 ♪=♩ prev.
[exuberantly]

111 *f marcatiss.*

♩=160 [as fast as possible]

114 *ff* *sff* *ff* *mf* *f* *sff*

slightly slower . . . . . tempo

[mechanistic]

11

rit. . . . . .

12 [binary]

117 *ff* *f* *ff* *sim.* *sfff* *sfp*

120 *f* *ff* *sffp* *f* *ff* *sffp* *simile*

Entr'acte

alt. fingerings

alt. fingerings

14

8"

15 long!

123 *sff fff non dim.*

13

elec.*

* see instruction pages for specific tape realization performance directions

pp *poco a poco cresc. . . . .*

[long pause]

16

♩=60
Metal Straight Mute In

(Performer might opt to use a bass trombone mute with corks scraped down to fit bell, while pulling main tuning slide all the way out)

126 *fp* *mf* *f* *sf* *p* *f* *sf* *p*

fp *mf* *fp*

129 *mf* *sf* *mp* *f* *p* *f* *mf* *p* *mf* *sf*

f *p* *sf* *p* *f* *sf* *f* *mp* *p*

132 *mf* *f* *sff* *mf* *sff* *f* *ff* fl. *sff*

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

* Slurred, fast, enharmonic gliss. using alternate fingerings

135 *p* *mf* *p* *f* *sf* *mf* *mp*

fl. fl. *sf* *mf* *sf* *mf* *f* *sfp*

** Progressively faster and wider vibrato to B♭ above eventually emphasizing a shift from A♮ to B♭ as the center pitch by the end of the following measure. The gesture ends with an abrupt return to A♮ non vibrato as shown.

Score not for print