Karlheinz Essl

Sequitur XIV

for kalimba and live-electronics

2009

Dedicated to Jennifer Hymer

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Requirements

- Alto Kalimba (by Hugh Tracey) tuned in G major
- a wooden peg

- Apple computer (recommended: *MacBook* or *MacBook Pro*)
- Audio interface with phantom power (recommended: *Edirol UA-25 or FA-66*)
- Contact microphone (recommended: *AKG C411*)
- MIDI Solution Pedal Controller (http://www.midisolutions.com/prodped.htm)
- Expression Pedal (recommended: *Yamaha FC-7* or *Roland EV-5)*
- Stereo PA system

Setup

1) Connect the contact microphone with the audio interface. Set the input level to approx. 80%. NB: The phantom power must be switched on. Connect the two outputs of the audio interface (L, R) with the PA system.

2) Plug the Expression Pedal into the MIDI Solution Pedal Controller. Connect the MIDI OUT of your audio interface with the MIDI IN of the MIDI Solution Pedal Controller using a standard MIDI cable. Afterwards, connect the MIDI IN of your audio interface with the MIDI OUT of the MIDI Solution Pedal Controller likewise. Now you can control the level of the electronics with your footpedal.

3) Start the *Sequitur XIV* program on your Apple computer. Choose "Audio..." from the "Settings" menu and select your interface at "Driver". Afterwards, turn Audio „on“.

4) In the greenish field called "Input", you'll find three rotary knobs which you can use for adjusting the equalization (lo / mid / hi) of the microphone input. (This, however should not be necessary.)

5) Start the piece by pressing the <tab> key on your computer which can activates the microphone. Now you can start playing.

6) The bottom field is dedicated to the "FX Control". If you play the piece alone, you can step through a sequence of presets according to the boxed numbers of the score. In order to switch to the next preset, just press the space. Alternatively, a second musician can do this for you.

Notation symbols

Clefs

K-clef: play on the corpus

rhythm clef: notates rhythmical values

P-clef: position of the expression foot pedal

G-clef: playing on the metal tines

Striking positions

FK — *(Fingerkuppe)* – play with fingertip

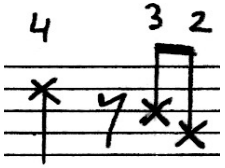
FN — *(Fingernagel)* – play with fingernail

FF — *(flacher Finger)* – hit with flat finger (excites resonances of the metal tines)

carefully hitting the contact mic

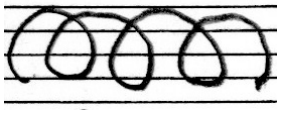
strike tines with open hand

diatonic cluster – hit with the open hand



tap on the metal tines using the indicated fingering (2: index finger, 3: middle finger, 4: ring finger)

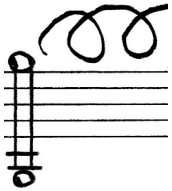
Gestural movements



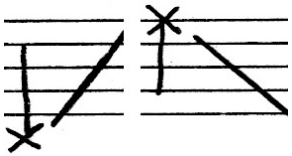
circling around – circular movements according to the graphics

scratching around – zigzag movements according to the graphics

„writing“ on the corpus



slow circular movements across the metal tines



glissando on the metal tines, up or down

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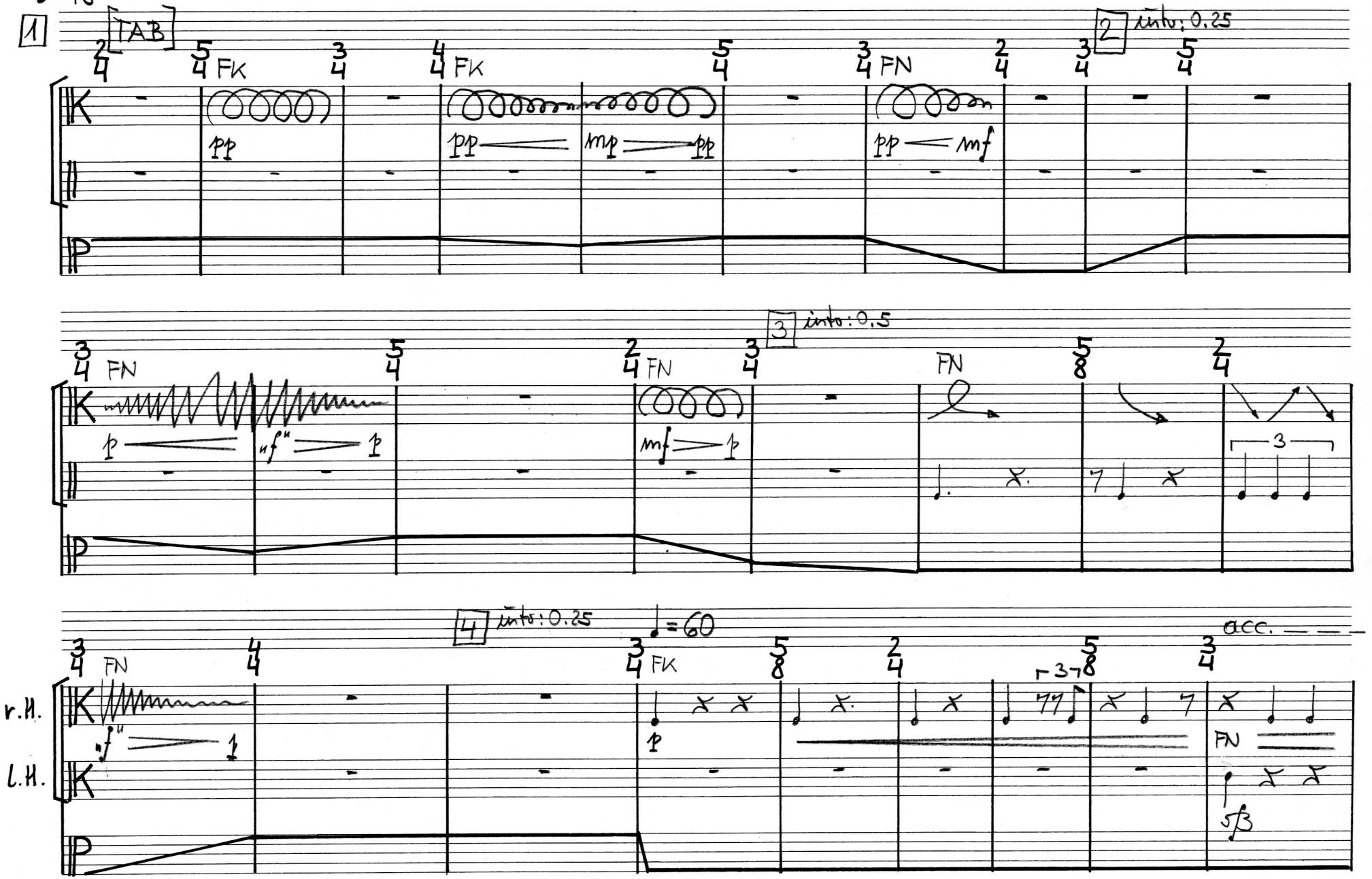
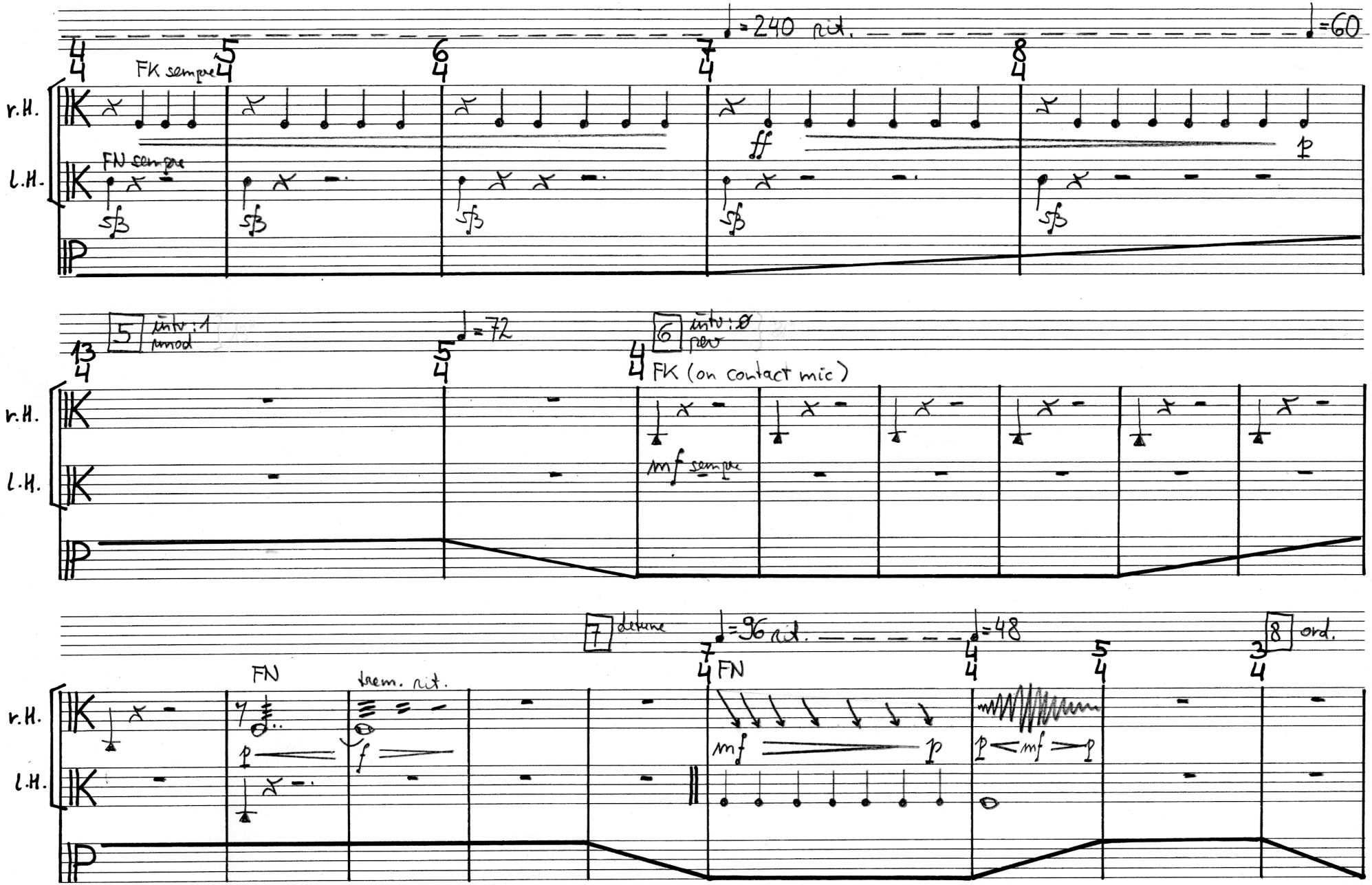
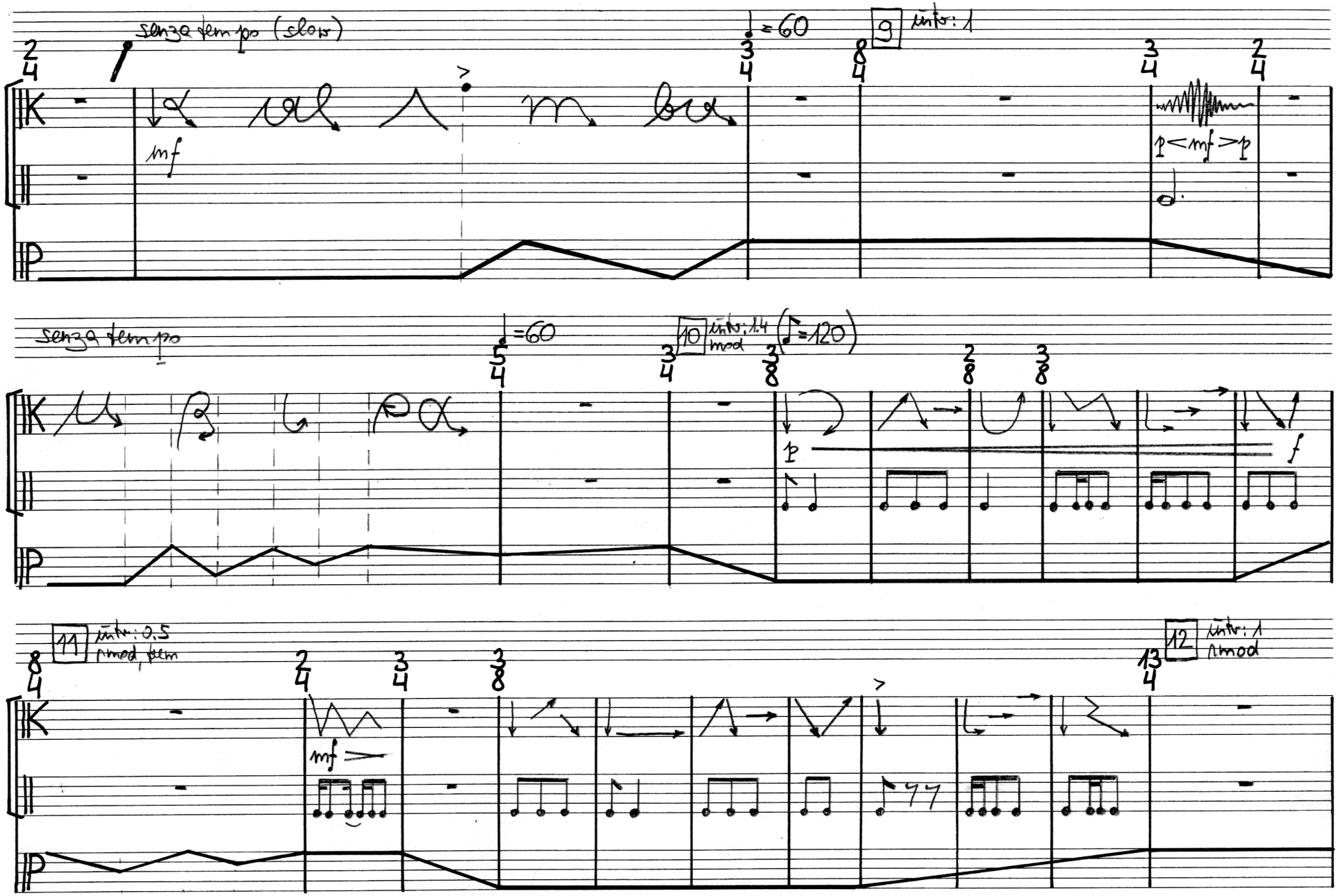
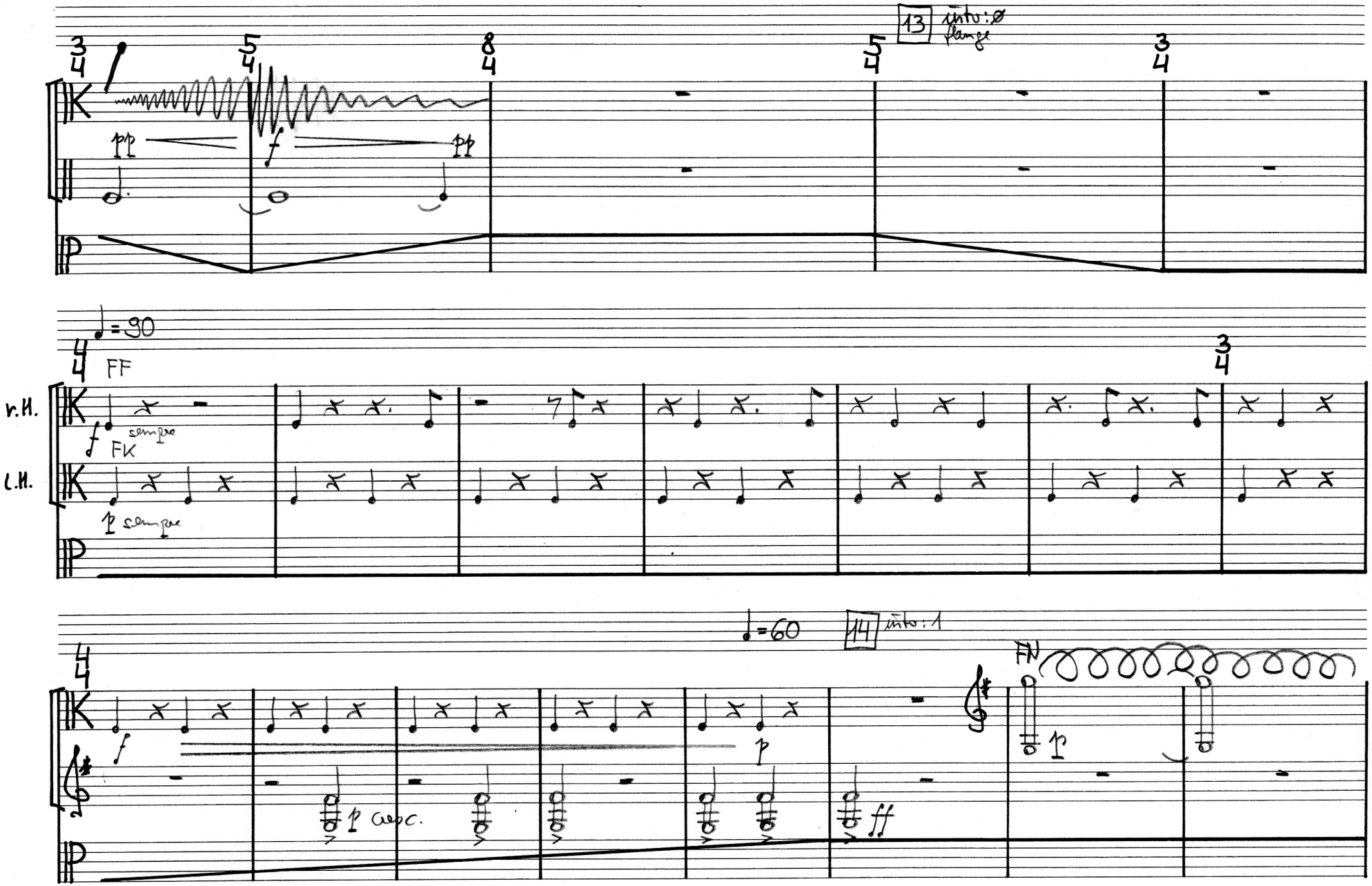
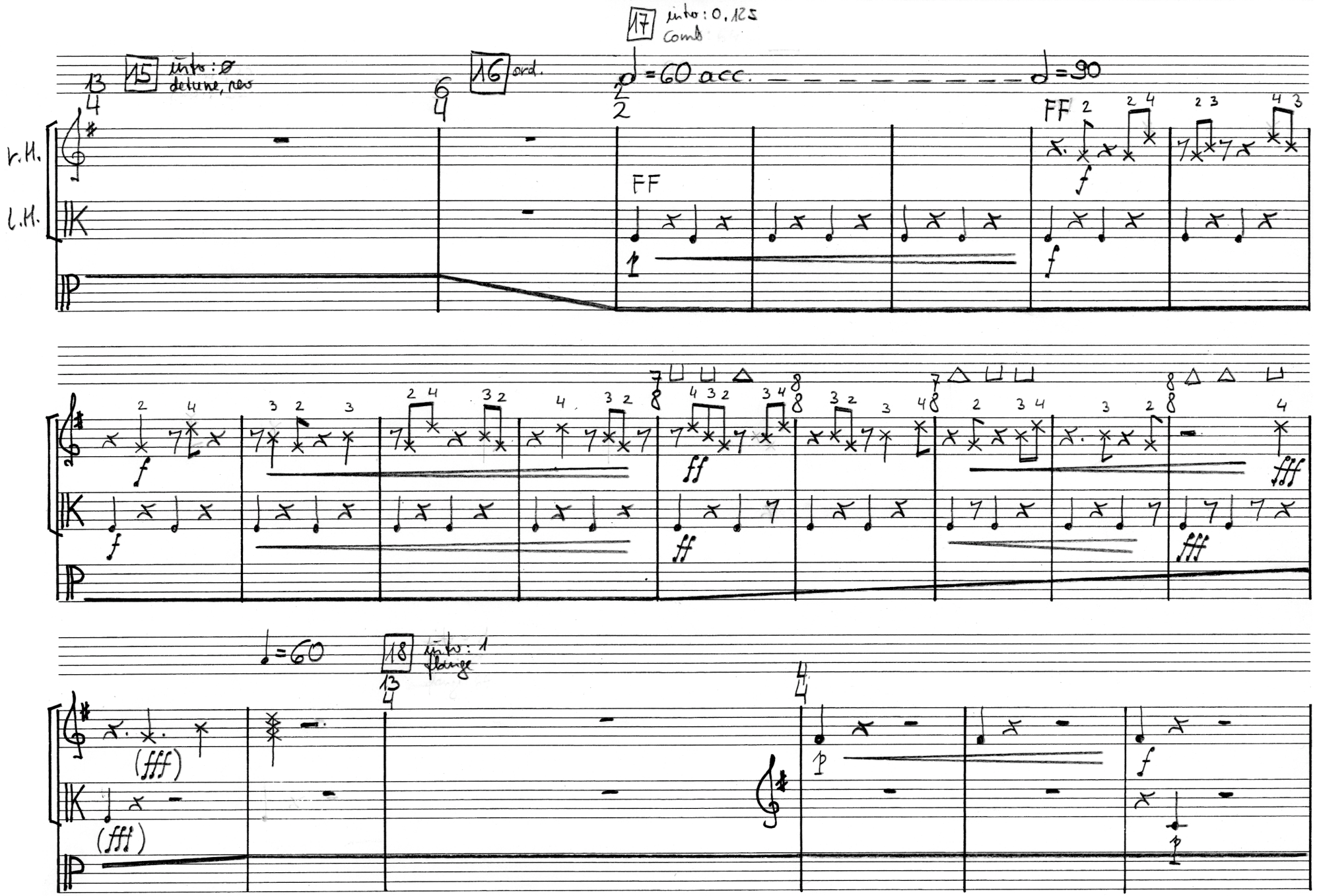
Karlheinz Essl (* 1960)

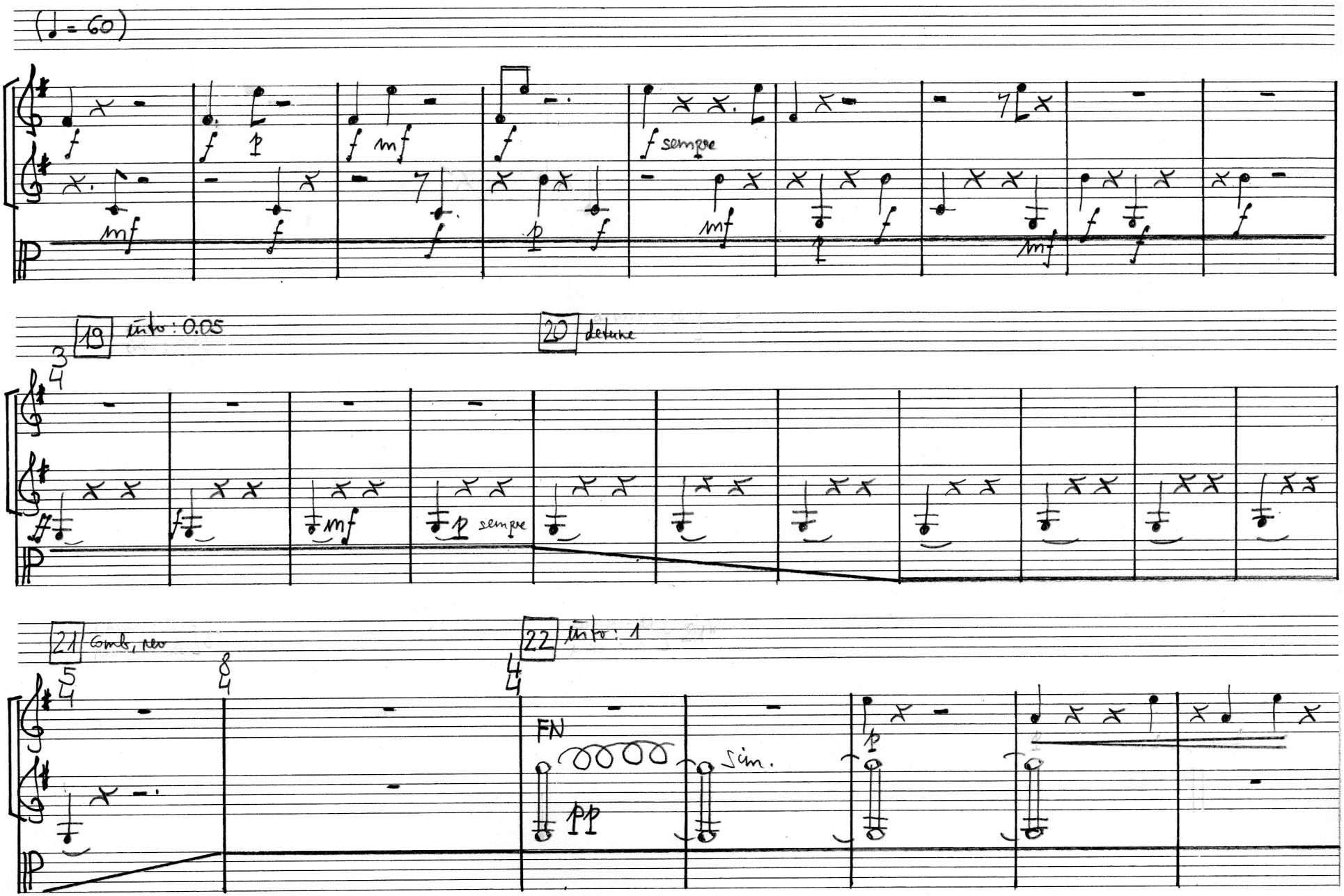


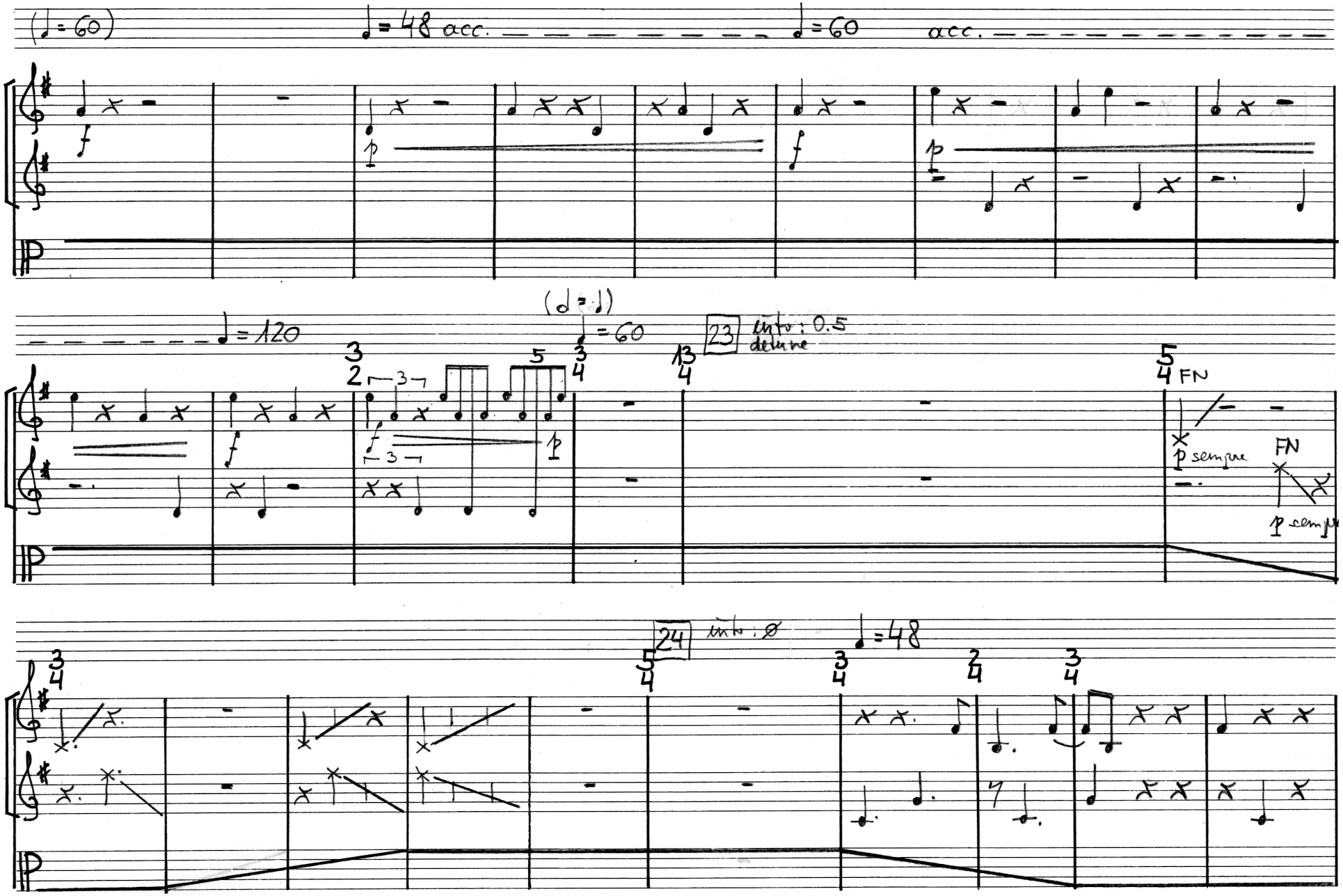

♩=240 rit.
♩=60
FK sempre
r.H.
l.H.
FN sempre
sfz
ff
p
5 intv: 1 mod
♩=72
6 intv: 0 rev
FK (on contact mic)
mf sempre
7 detune
♩=96 rit.
♩=48
8 ord.
FN
trem. rit.
mf
p
f

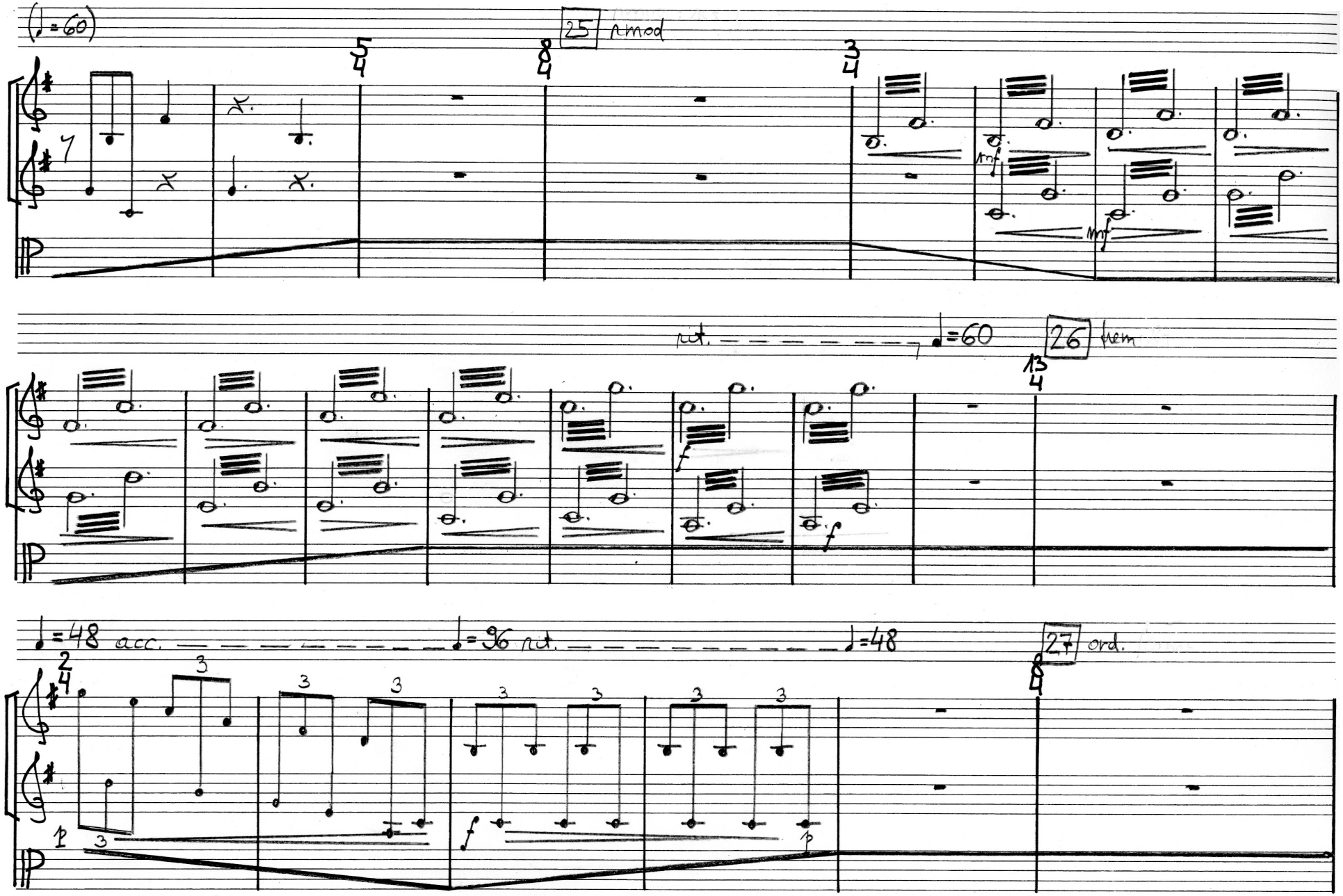

senza tempo (slow)
= 60
9 intr: 1
mf
p < mf > p
senza tempo
= 60
10 intr: 1.4 mod
= 120
p
f
11 intr: 0.5 mod, tem
12 intr: 1 mod
mf

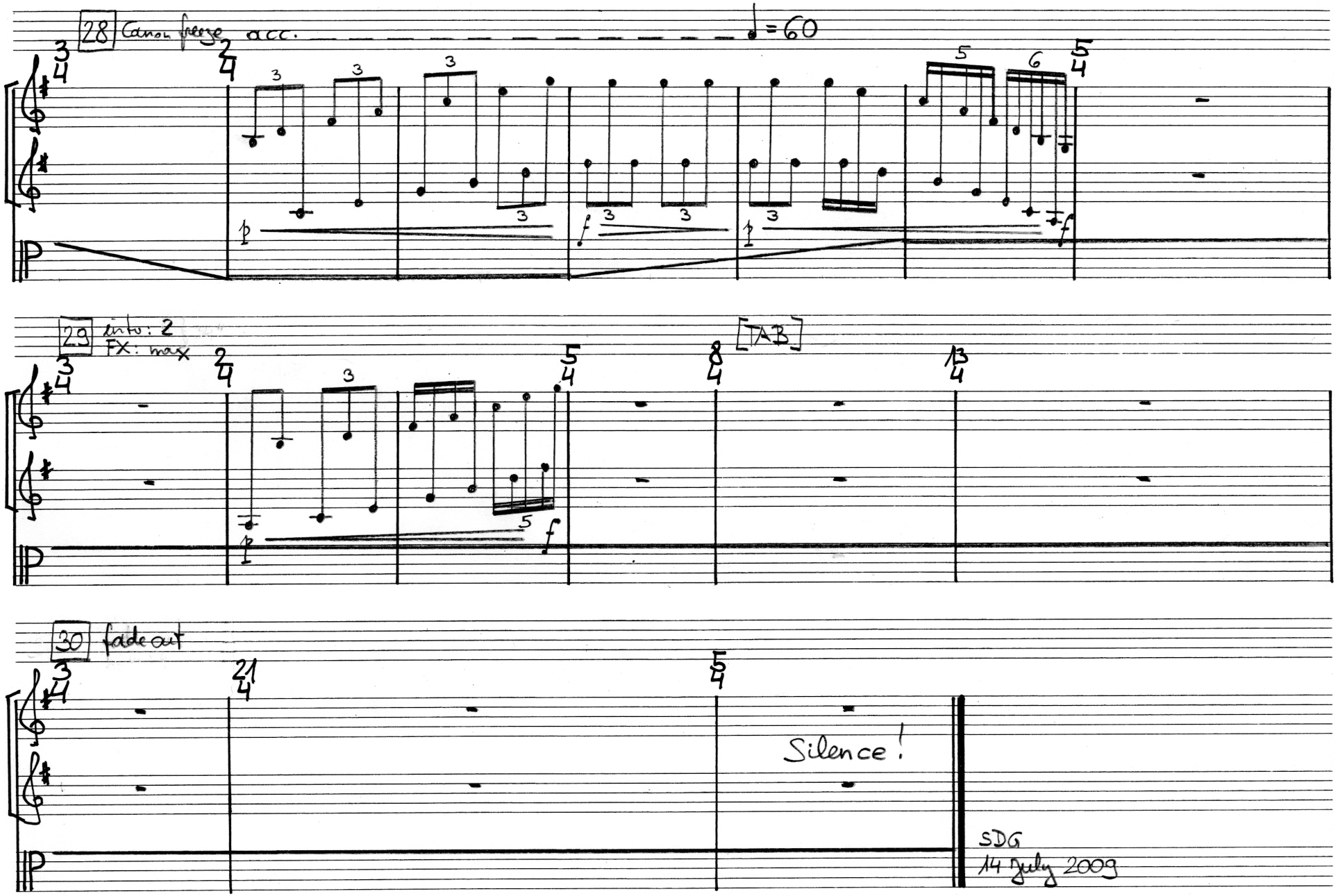

13
into: ø
flange
pp
f
pp
♩=90
FF
r.H.
f
sempre
FK
l.H.
p sempre
♩=60
14
into: 1
FN
f
p
p cresc.
ff
p


17 intro: 0,125 comb
15 intro: ø detune, rev
16 ord.
♩=60 acc.
♩=90
r.H.
l.H.
FF
FF
♩=60
18 intro: 1 flange


(♩ = 60)
f sempre
19 into: 0.05
20 detune
p sempre
21 comb, reo
22 into: 1
FN
pp
sim.


(♩ = 60)
♩ = 48 acc.
♩ = 60
acc.
♩ = 120
(♩ = ♩)
♩ = 60
23
into : 0.5
detune
FN
p sempre
FN
p sempre
24
into : ∅
♩ = 48


♩=60
25 rmod
5/4
8/4
3/4
mf
mf
rit.
♩=60
26 frem
13/4
f
f
♩=48 acc.
♩=96 rit.
♩=48
27 ord.
2/4
8/4
3
3
3
3
3
3
3
3
p
f
p


28 Canon freeze acc.
♩=60
29 into: 2
FX: max
[TAB]
30 fade out
Silence!
SDG
14 July 2009