Raphaël Belfiore

EDGAR VARÈSE AND THE JAZZMEN

for amplified ensemble
(fl, e-gtr, vc, perc, synth)

written for ICTUS ensemble
2021

INSTRUMENTATION

flute + bass flute

e-guitar

cello

percussion (vibraphone + floor tom)

synth

+ conductor

AMPLIFICATION

All instruments are amplified. Ideally, the voice of each performer is also amplified for section VI of the piece. If possible, the amplification of the instruments should be adapted for each section of the piece.

CLICK TRACK

The conductor and the synth player are equipped with earphones and a click track. In the score, the synth player is responsible for starting it. Arrangements that might make the installation easier are welcome.

SCORES AND PARTS

The first four sections are divided in individual parts for the musicians.
The fifth section is a solo for the synthesizer
The sixth section is not divided in parts.

PERFORMANCE NOTES:

— flute

section I

↑ = slightly higher pitch than notated

section II

= aeolian sound (very little tone)

section IV

fltz = flutter tongue
w.t. = whistle tone

— guitar

[*effect box → volume pedal → amplifier*]

fx 1: simple amplification, no additional effects
fx 2: extreme distortion of the signal + hipass filter (The fundamental note of the sound should disappear.)
fx 3: very long sustain effect, either already constituted or with the help of delay, reverbs, compressors, etc… The sustain effect should be reset before every new sound.

section I

↑ = slightly higher pitch than notated
l.r. = let ring
e-bow indications only apply where they are written

section IV

[VI] = string number
! pizz. are notated each time they are required !

— cello

section I

↑ = slightly higher pitch than notated

section II

= Air sound: Use three or more fingers to dampen the strings. A little bit of the pitch of the highest note should be heard.

section IV

s.p. = sul ponticello
s.t. = sul tasto
l.b. = legno battuto
! pizz. are notated each time they are required !

— percussion

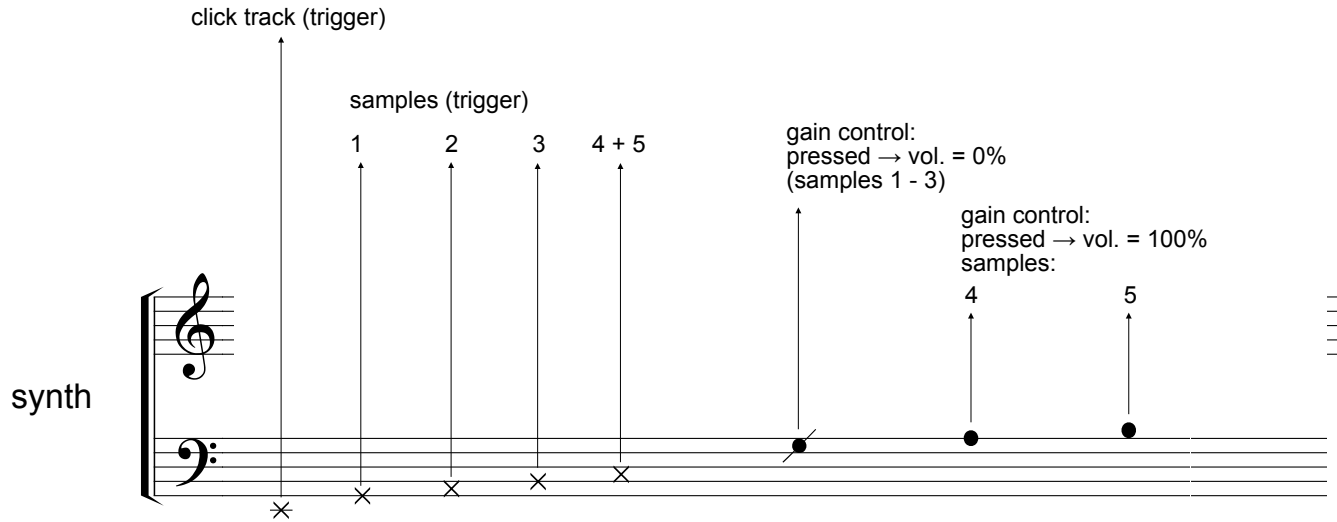
section II

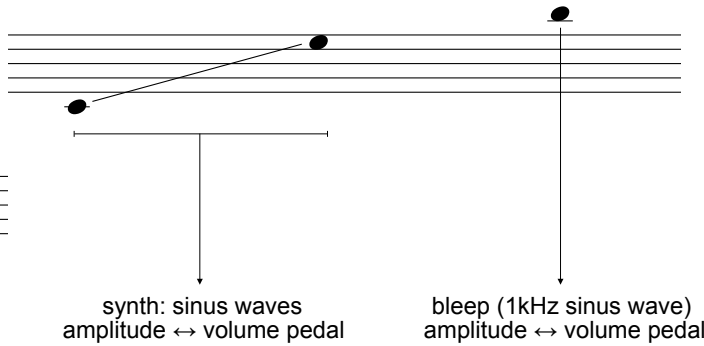
The floor toom is silghtly prepared with a taped tinfoil covering partly the drum where it is not hit (some space should be free in the center and on the outer edge).

— synthesizer

The synthesizer is set up according to the following chart. A ready for use Max/MSP patch is available. Any other/better functioning ways of setting up the synthesizer are welcome.

The volume of the samples is not defiinitive and will be adapted during the rehearsals.





sample 1:
original recording, found on UbuWeb

https://ubu.com/media/sound/varese_edgard/jazz/Edgar_Varese_and_the_Jazzmen_-_02_-_Track_02.mp3

sample 2:
original recording processed with an inverted noise gate: Only what is at the level of the noise is heard at normal volume, the original recording is reduced to background noise.

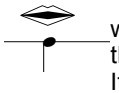
sample 3:
residual noise of the original recording after an aggressive noise reduction.

sample 4:
2’500 simultaneous instances of the recording beginning at different points. The amplitude is proportioned to the number of instances to avoid saturation.

sample 5:
The signal of the original recording multiplied by 10’000. The amplitude is clipped.

— all instruments

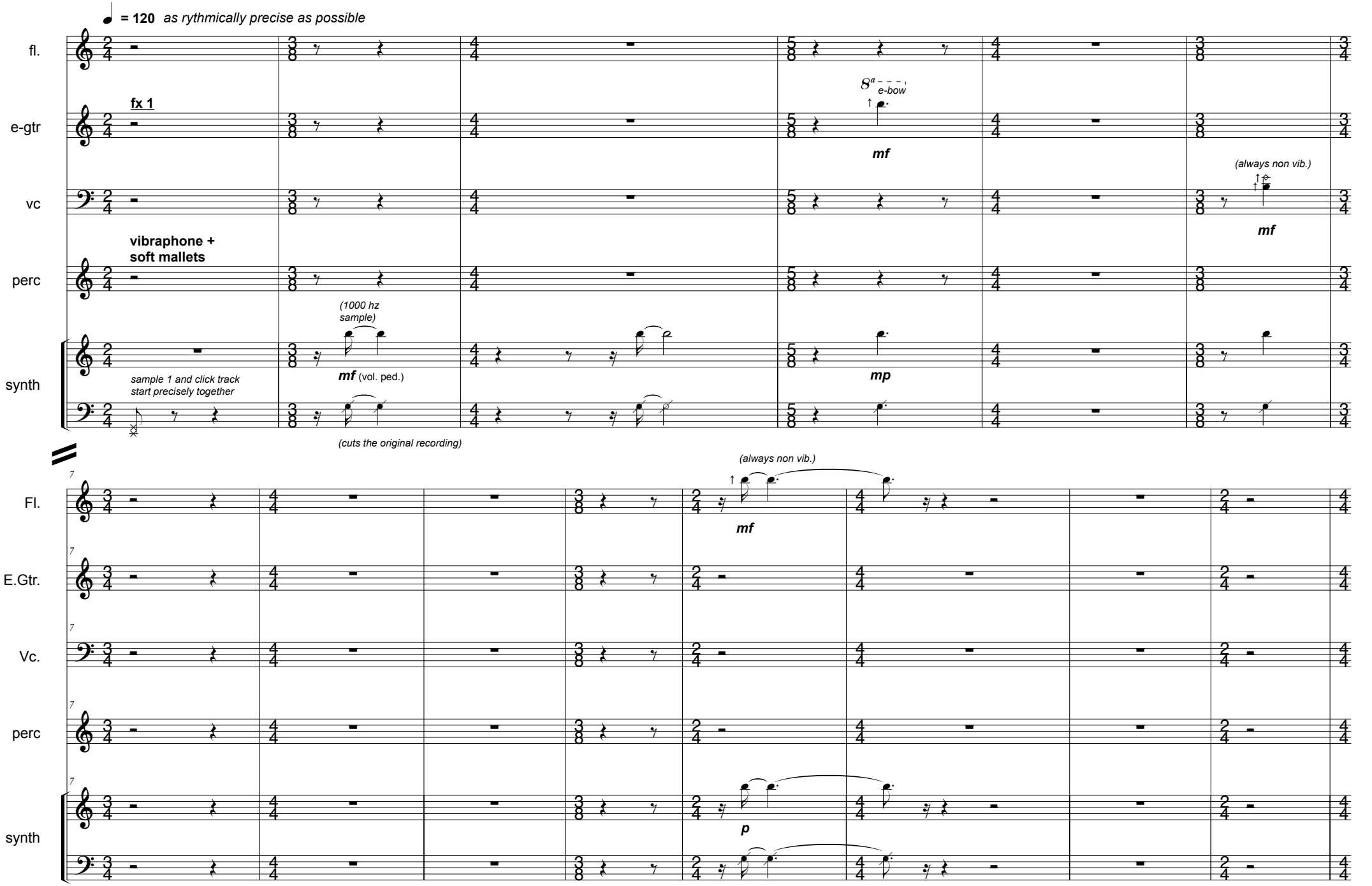
section IV

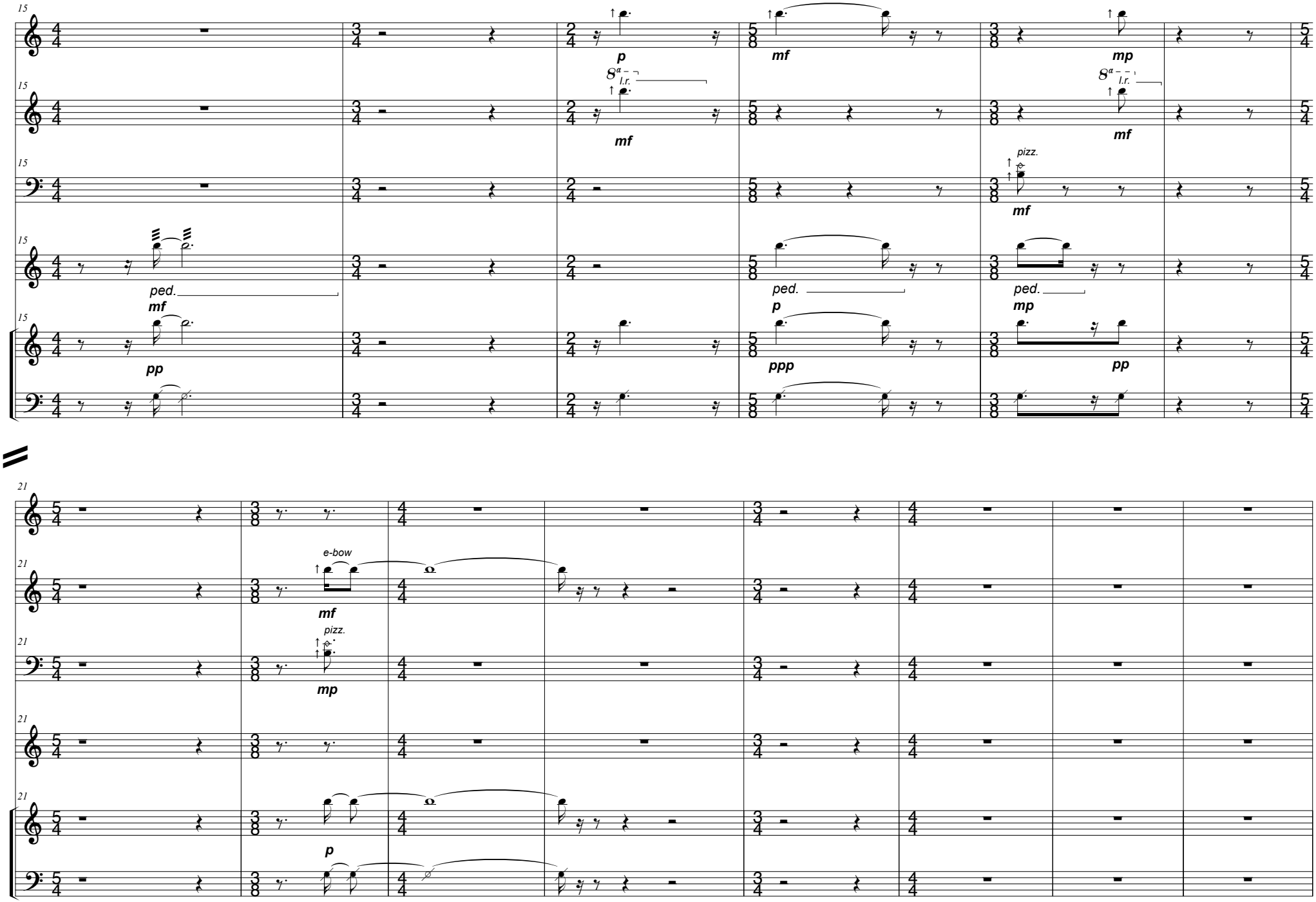


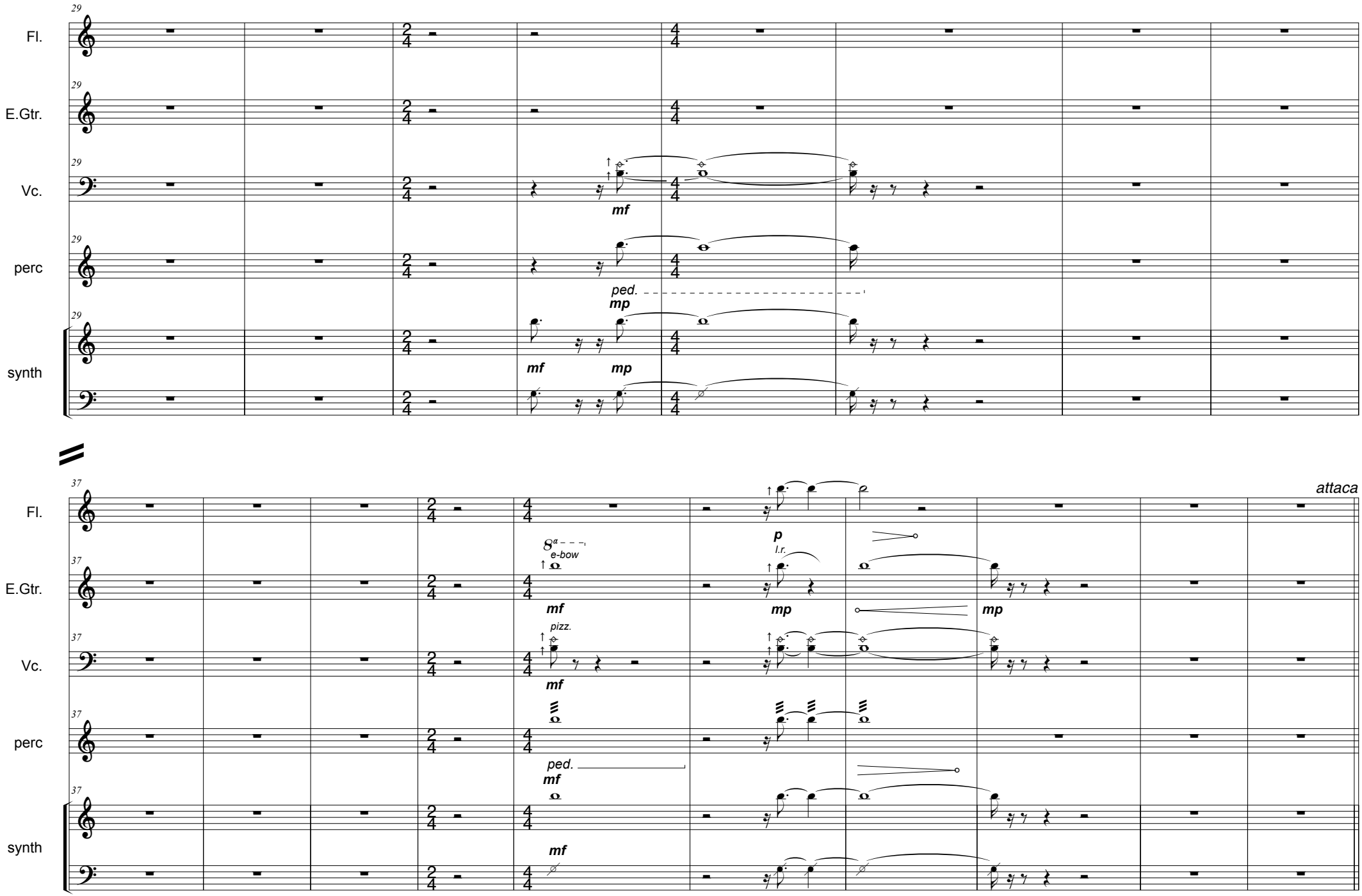
= a sustained vocal tone that is not exactly sung. Think of what you would do when you are asked by a doctor to make a sound. These actions should avoid theatricality as much as possible. The sound must not be the same each time. Its "pitch" shouldn’t be consciously decided.

[ə] = *schwa* : *"an unstressed mid-central vowel (such as the usual sound of the first and last vowels of the English word America)"* (Merriam-Webster)

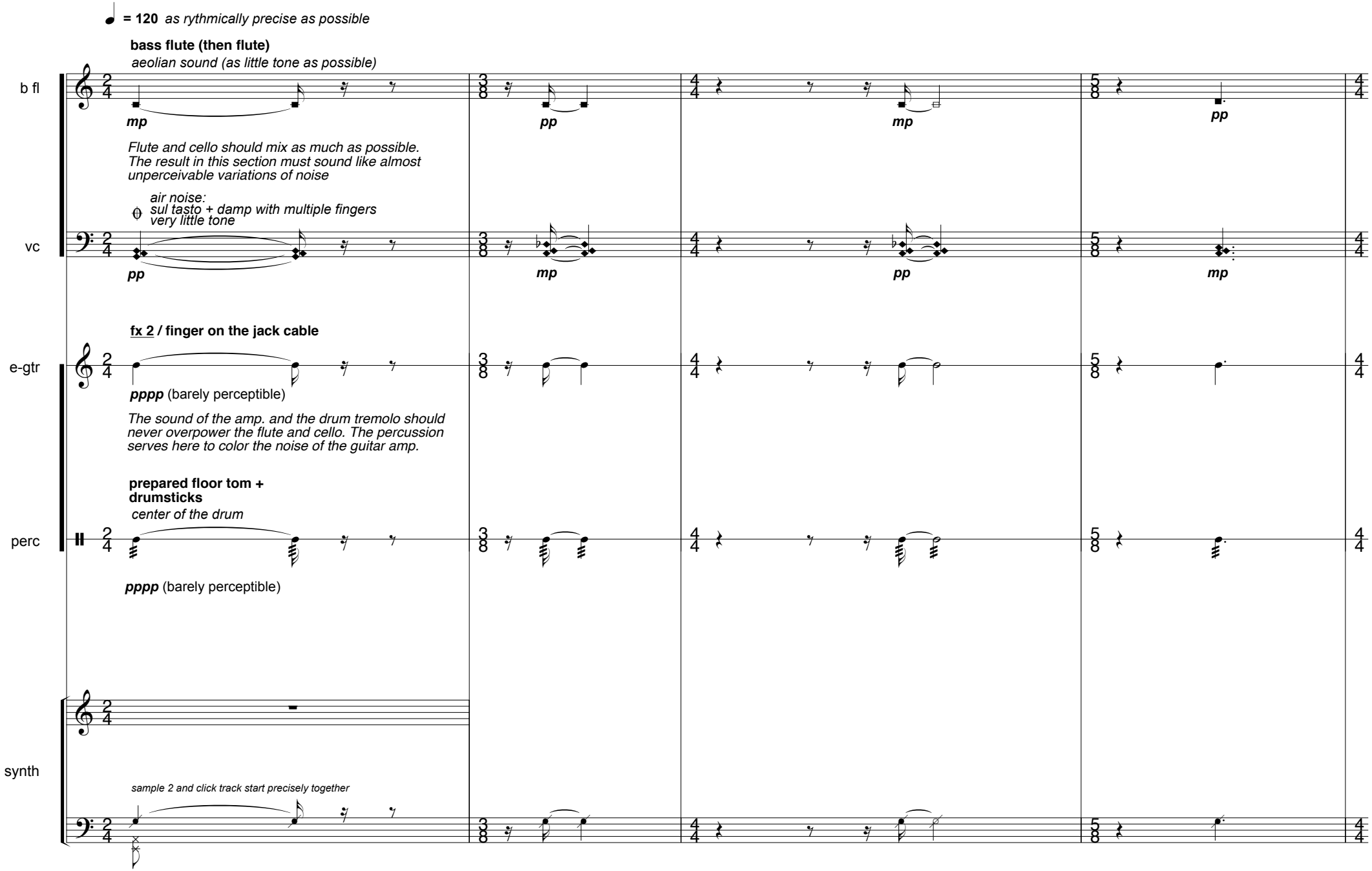
Edgar Varèse and the Jazzmen, I (fl, e-gtr, vc, perc, synth)

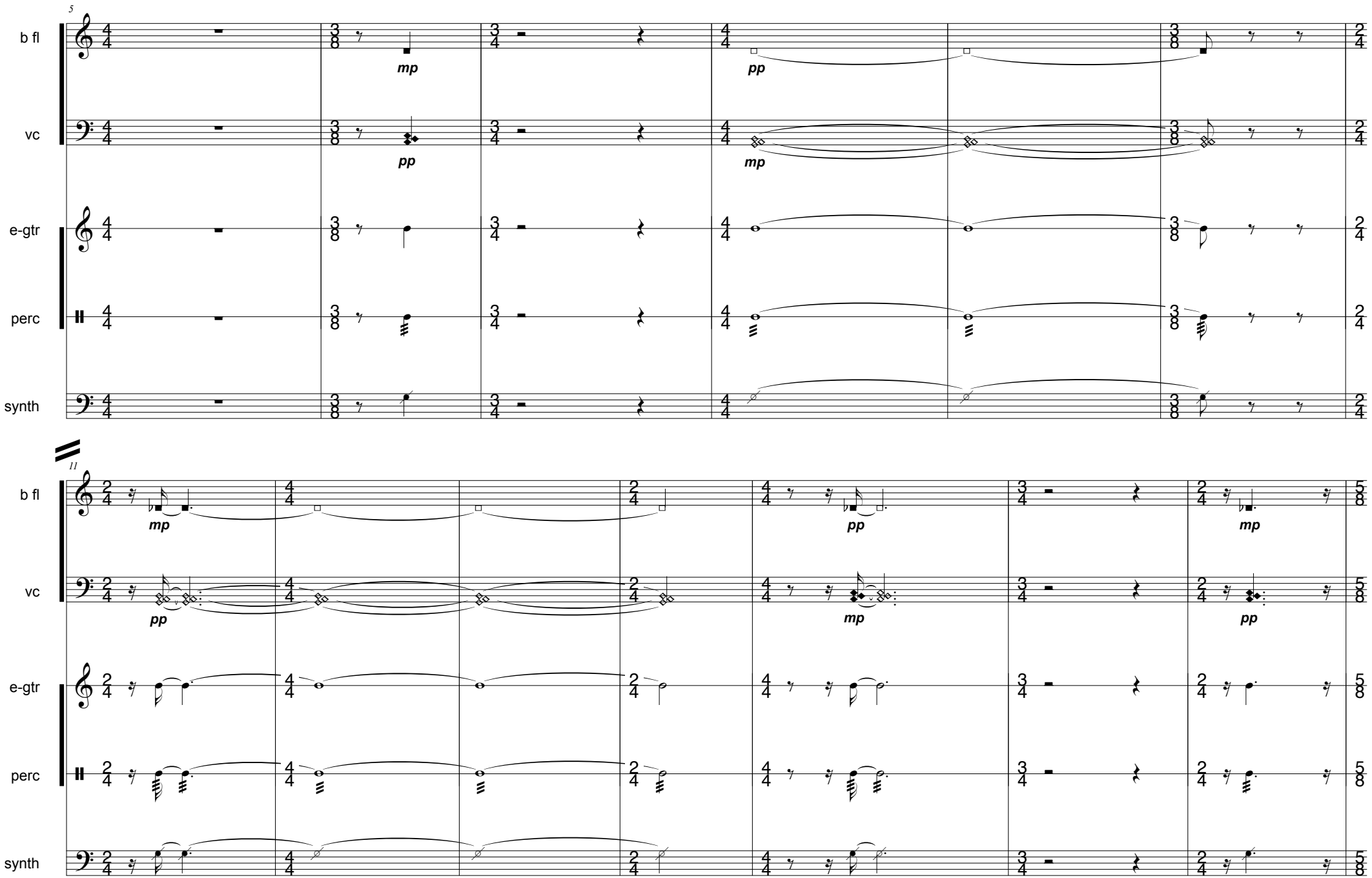


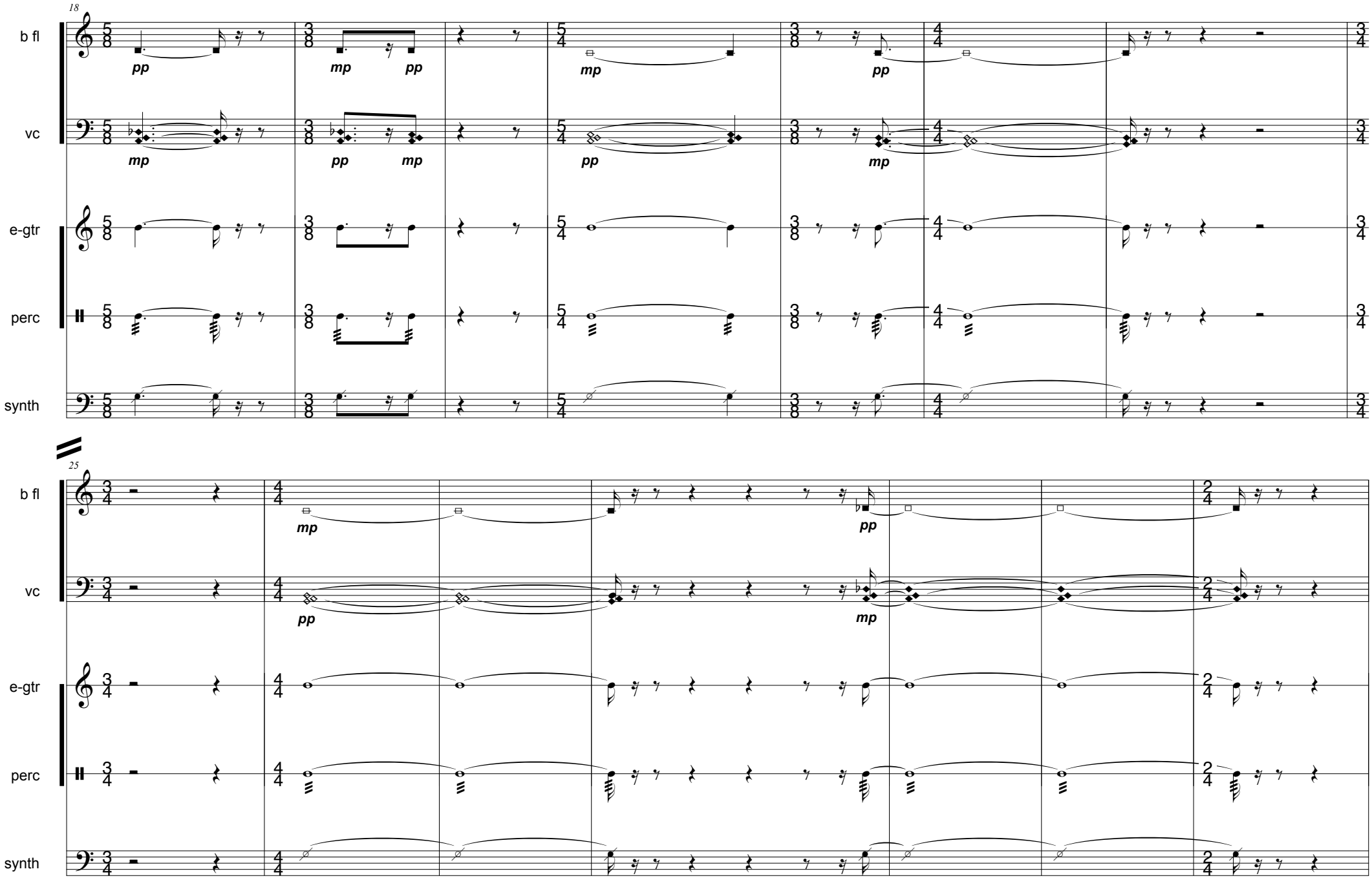

15
Fl.
E.Gtr.
Vc.
perc
synth
p
mf
mp
8a l.r.
pizz.
ped.
pp
ppp
21
e-bow

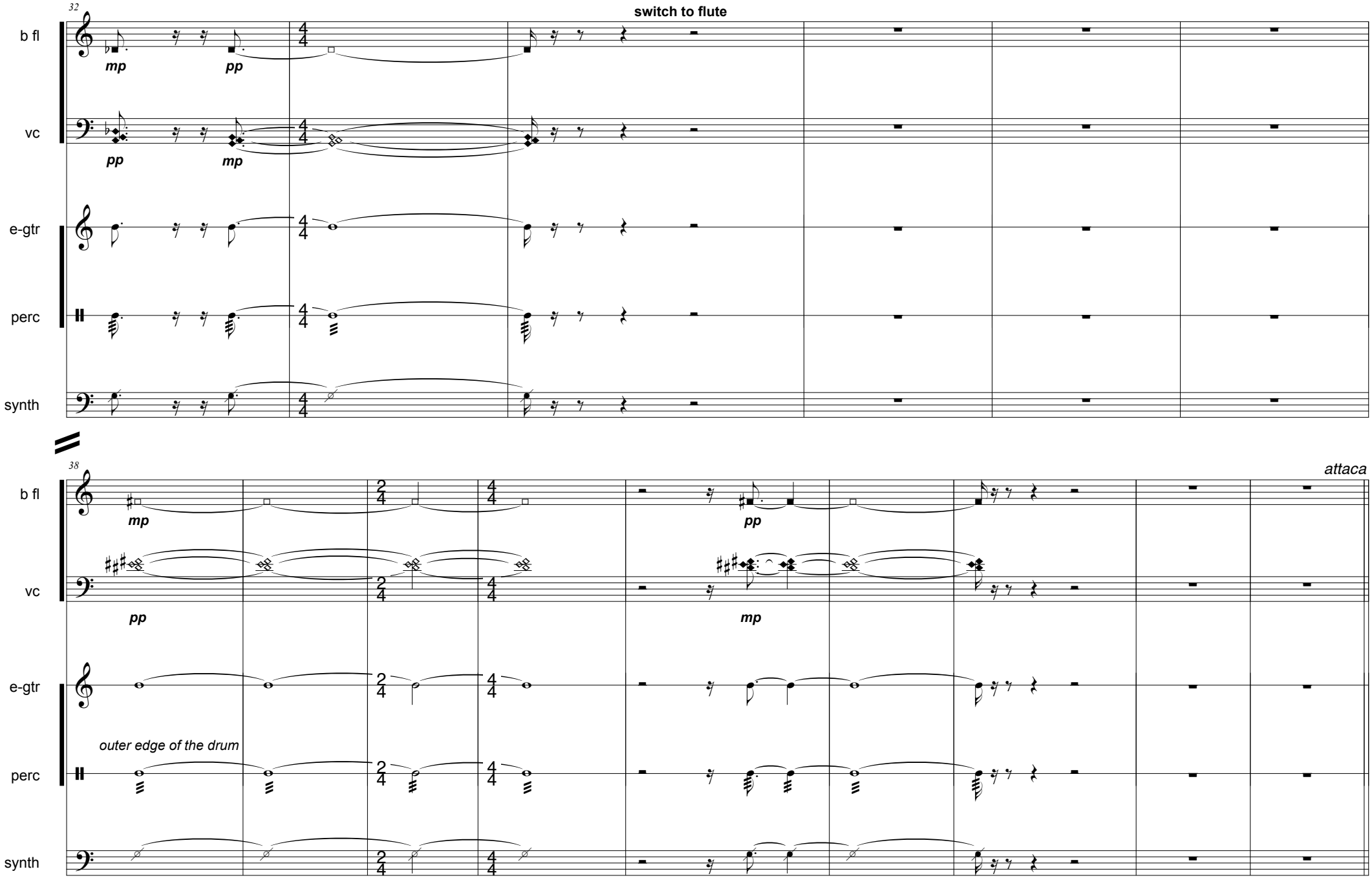

29
Fl.
E.Gtr.
Vc.
perc
synth
mf
ped.
mp
mf
mp
37
attaca
p
l.r.
8a
e-bow
mf
mp
mp
pizz.
mf
ped.
mf
mf

Edgar Varèse and the Jazzmen, II (fl, e-gtr, vc, perc, synth-lh only)



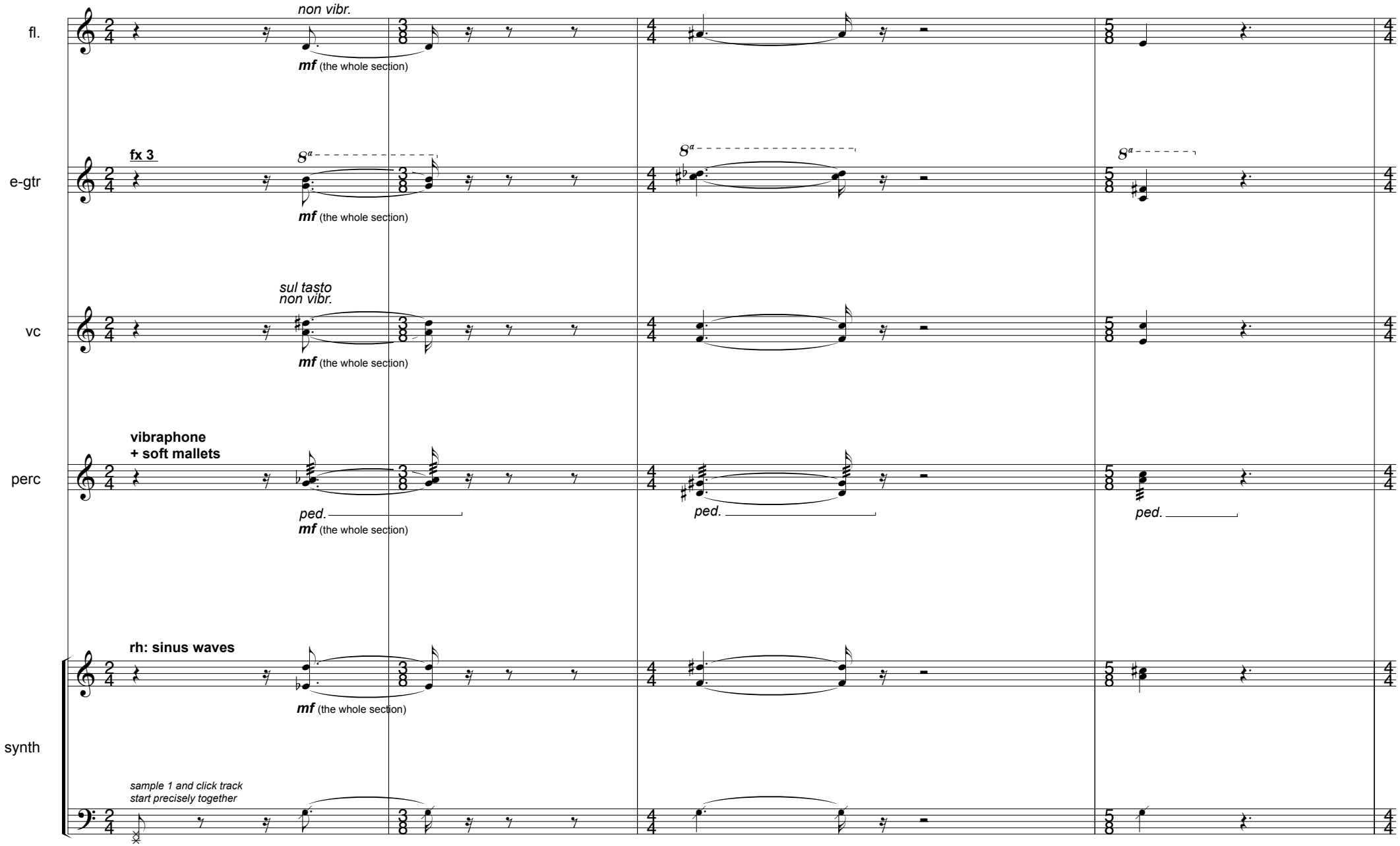

5
b fl
vc
e-gtr
perc
synth
mp
pp
pp
mp
11
b fl
vc
e-gtr
perc
synth
mp
pp
pp
mp
mp
pp

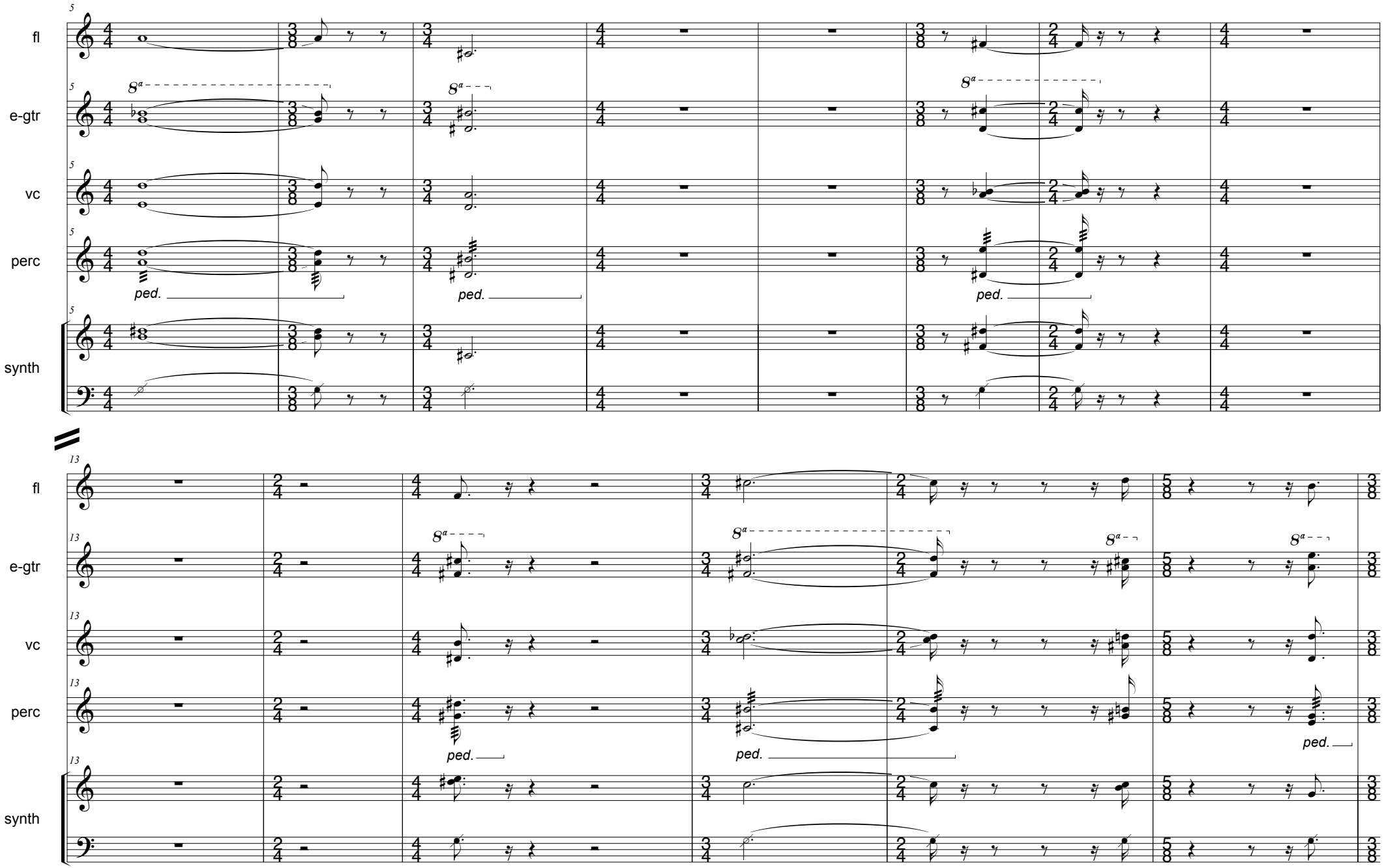

18
b fl
vc
e-gtr
perc
synth
pp
mp
25

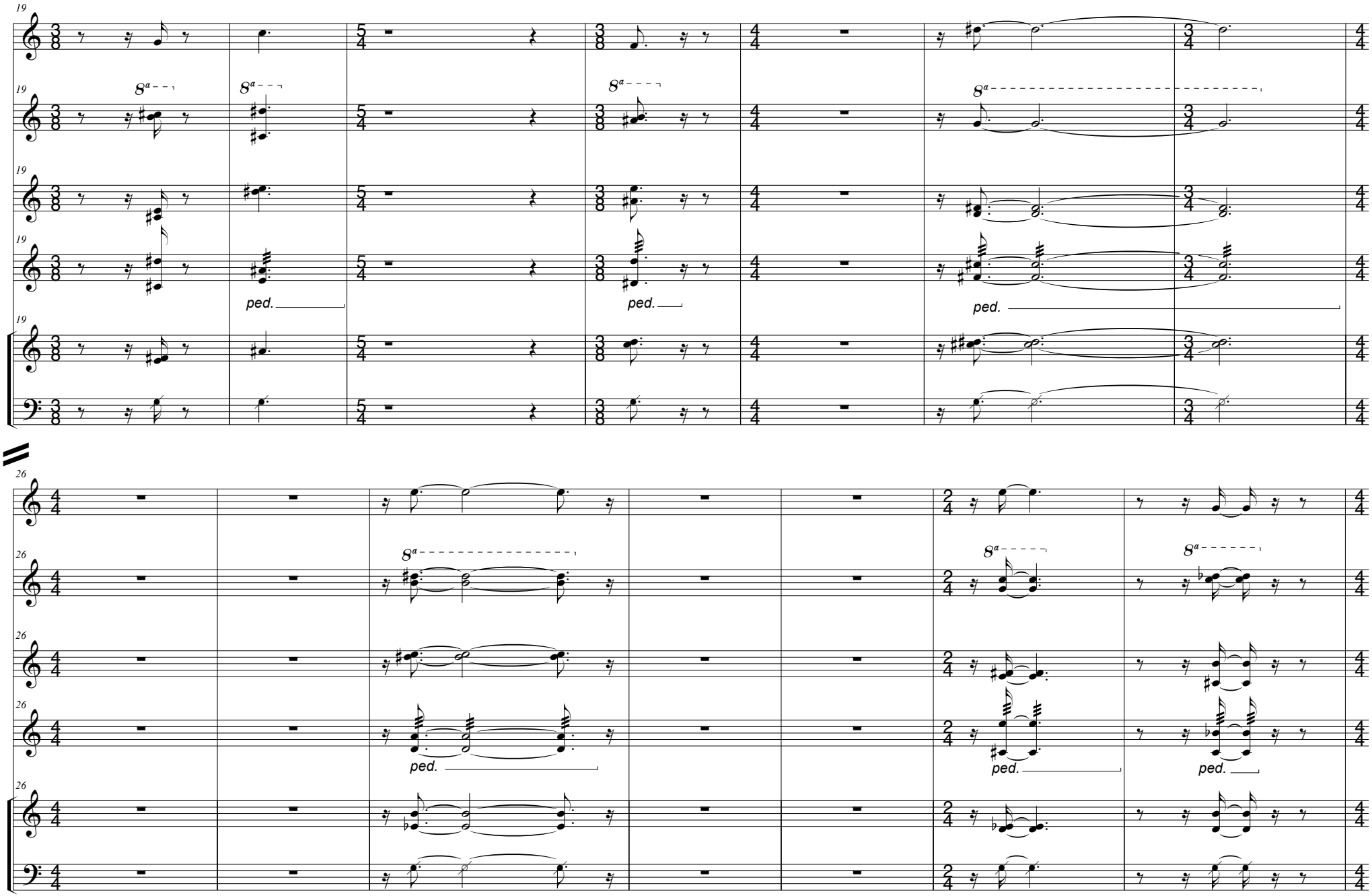

32
switch to flute
b fl
mp
pp
vc
pp
mp
e-gtr
perc
synth
38
attaca
b fl
mp
pp
vc
pp
mp
e-gtr
outer edge of the drum
perc
synth

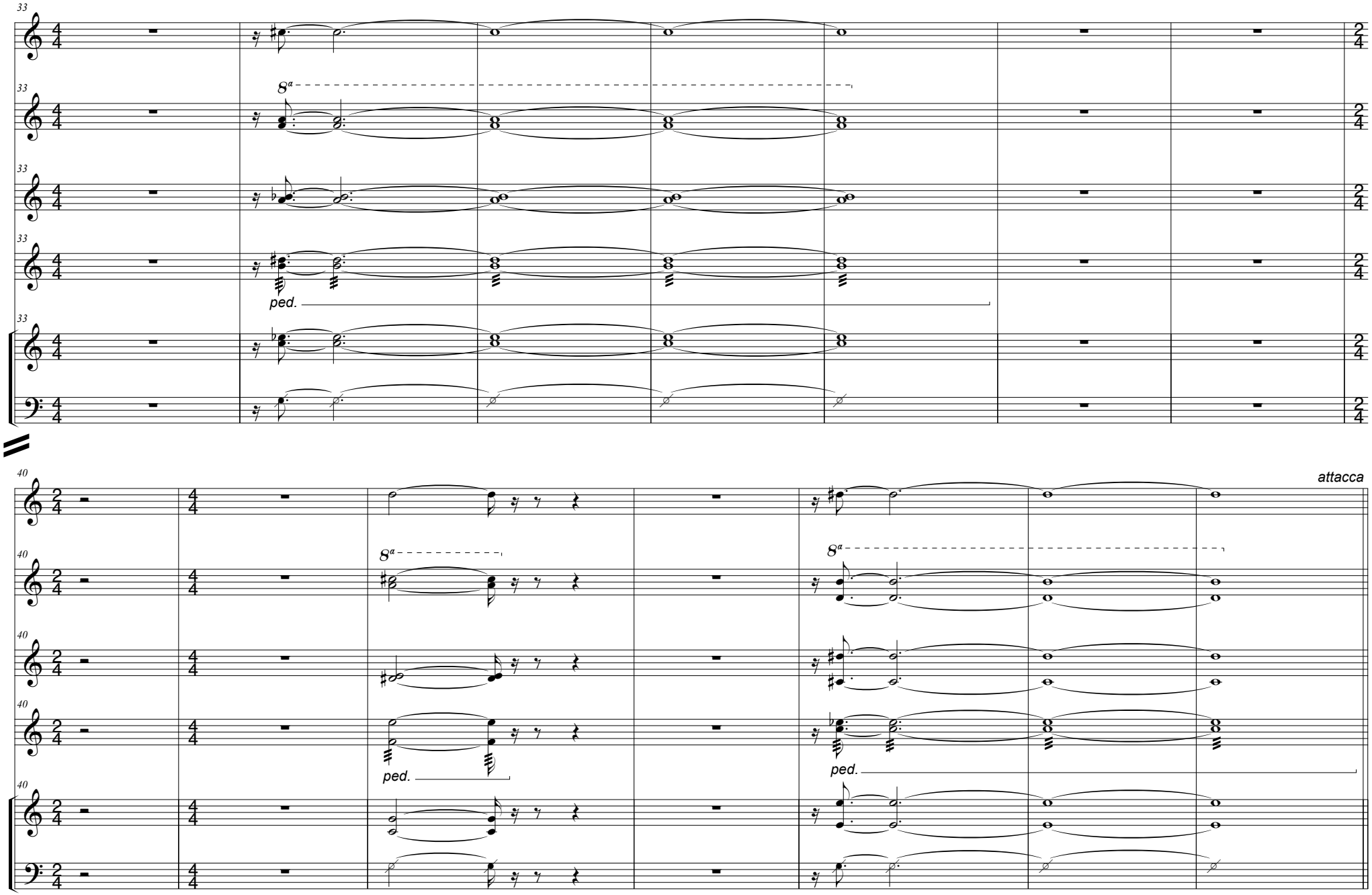
Edgar Varèse and the Jazzmen, III (fl, e-gtr, vc, perc, synth)

♩ = 120 *inexpressive and monolithic sounds as rythmically precise as possible*

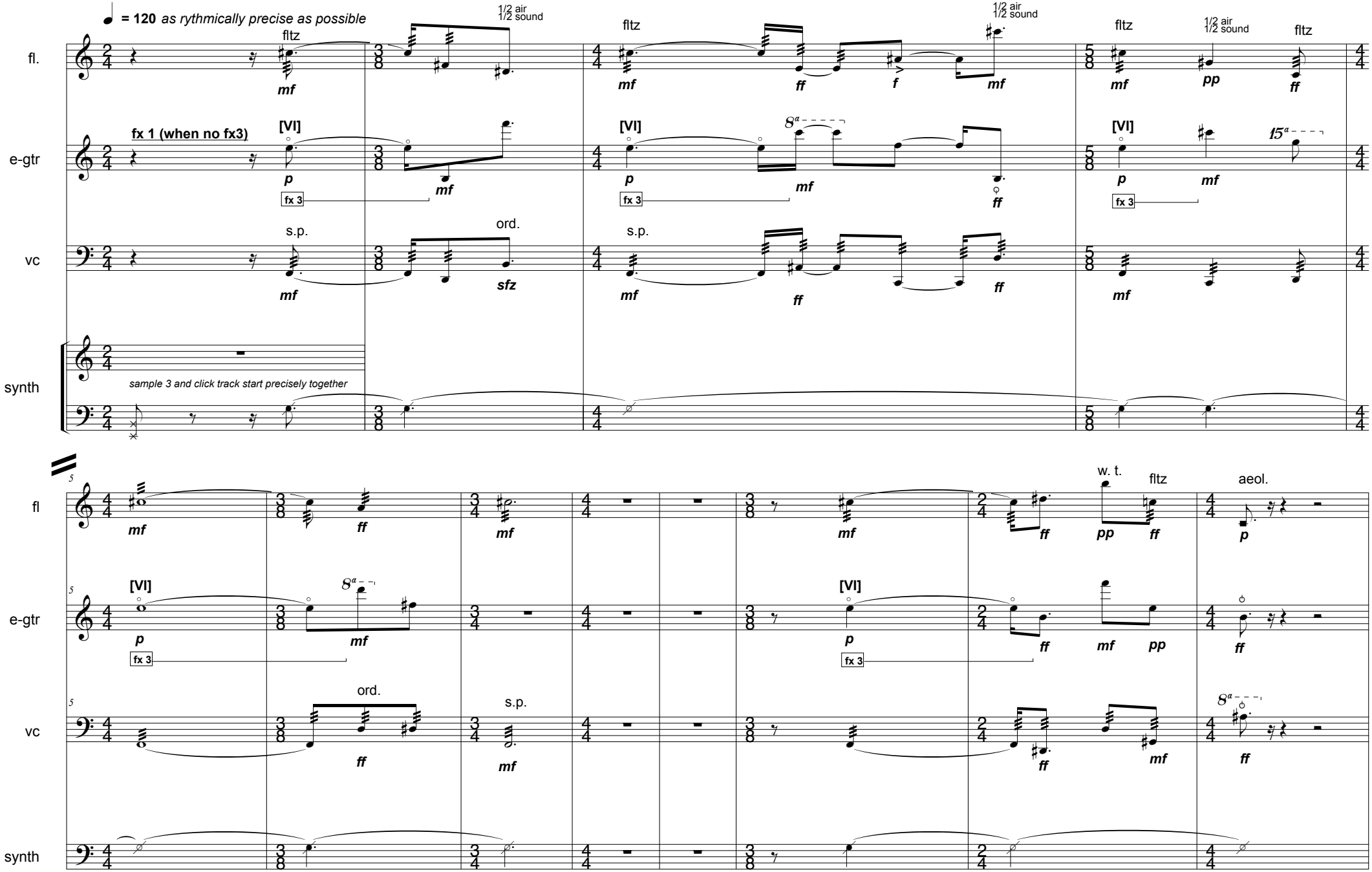


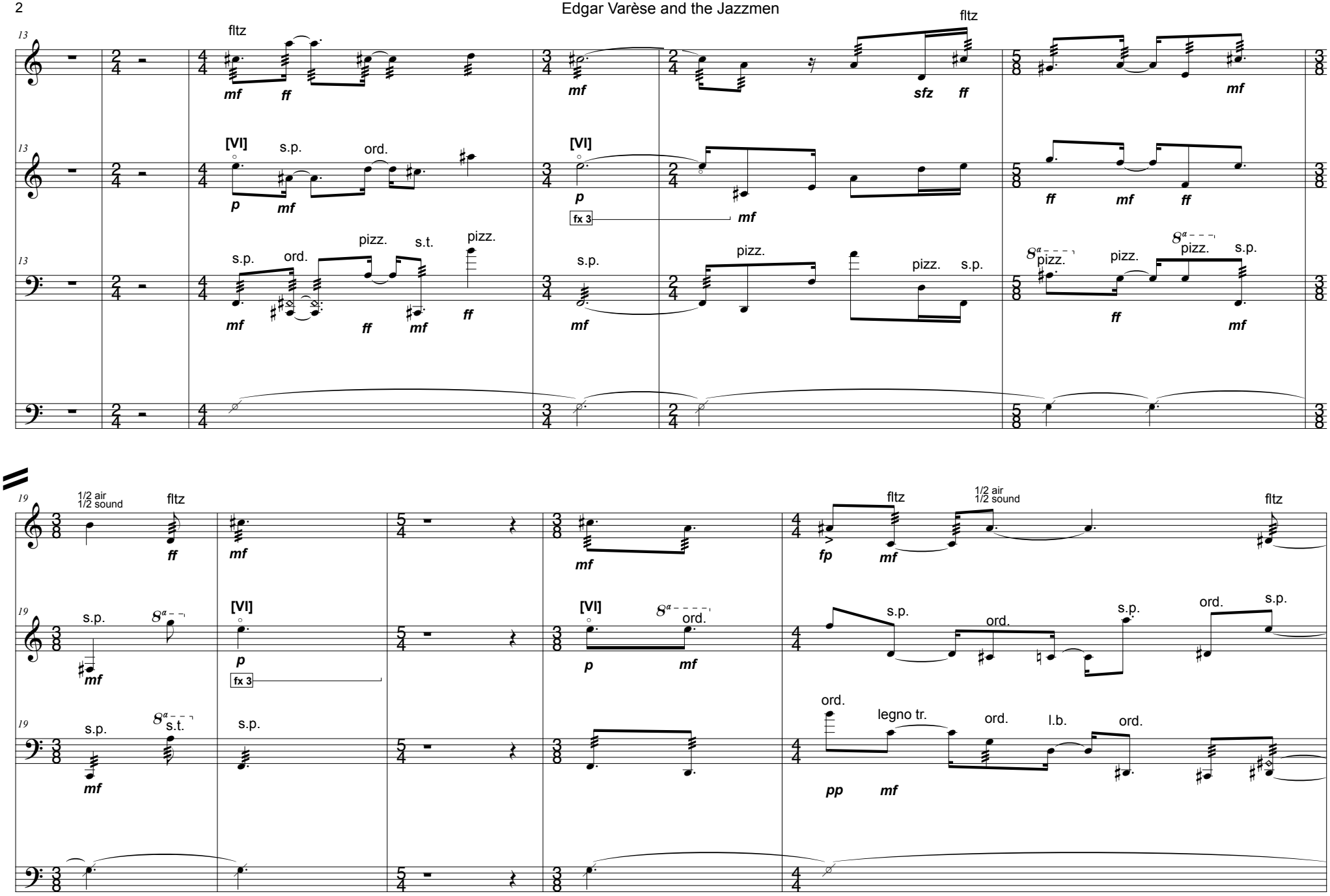

5
fl
e-gtr
vc
perc
synth
8a
ped.
13

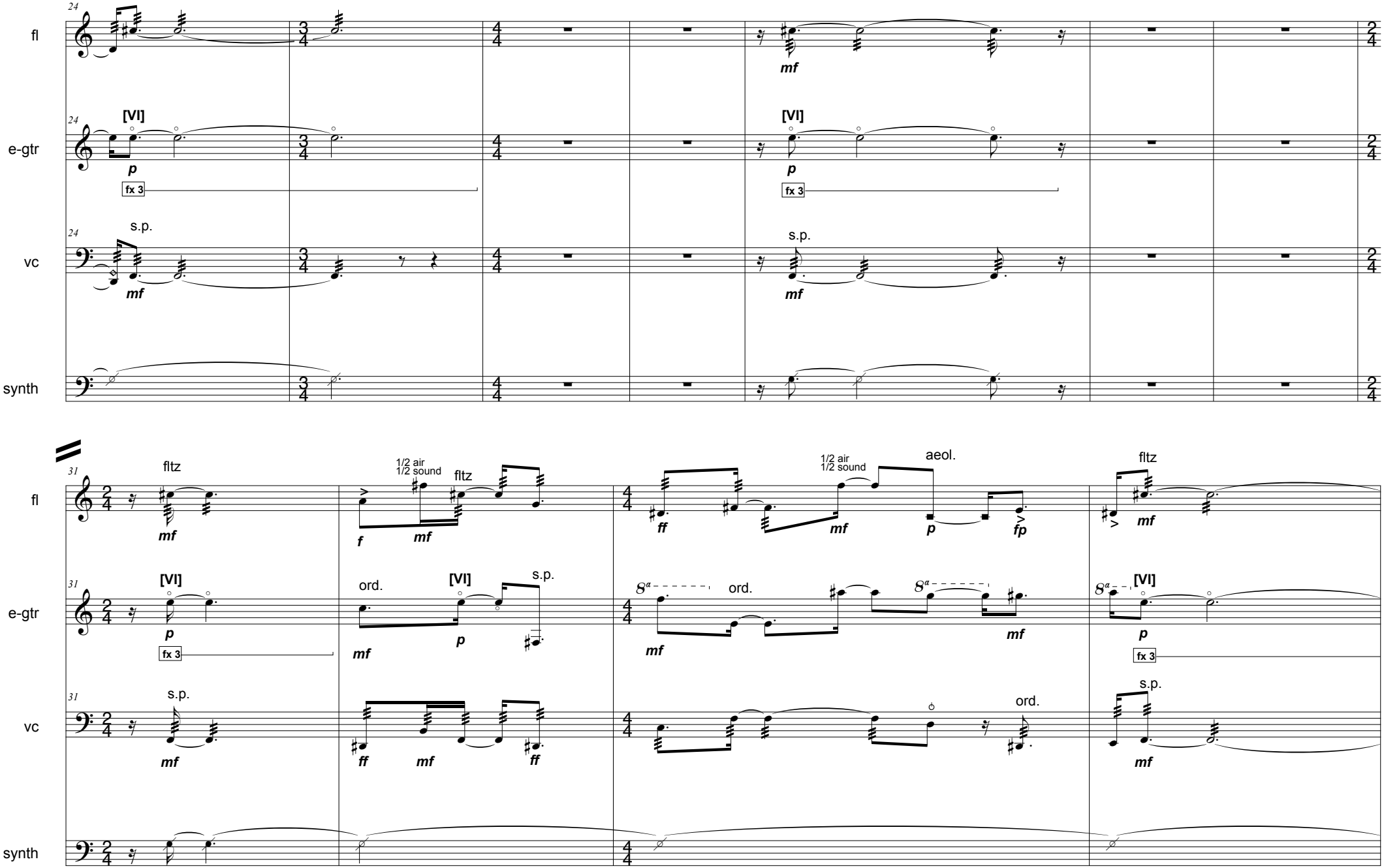

19
fl
e-gtr
vc
perc
synth
8a
ped.
26

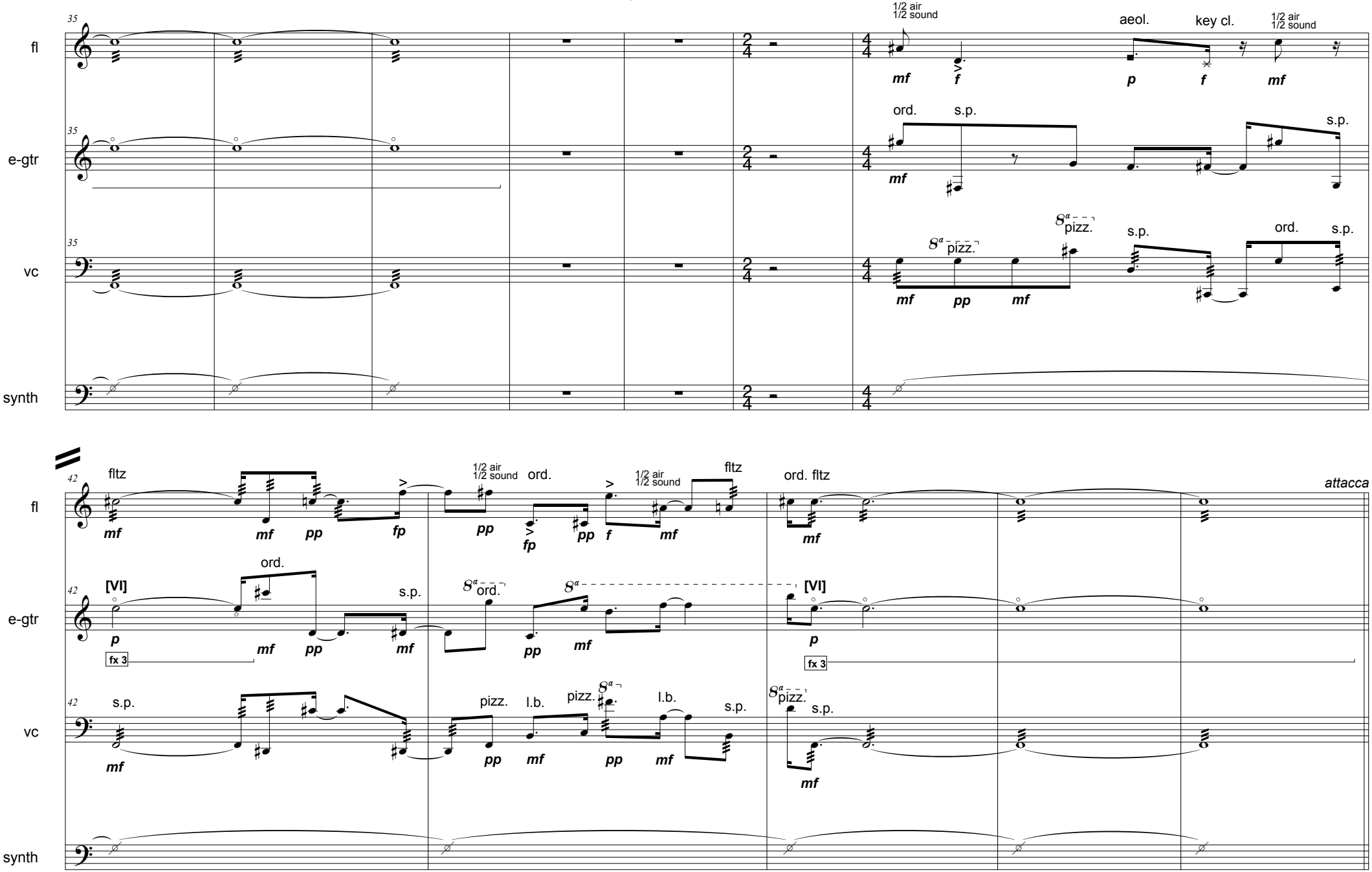

33
fl
e-gtr
vc
perc
ped.
synth
40
attacca
fl
e-gtr
vc
perc
ped.
ped.
synth

Edgar Varèse and the Jazzmen, IV (fl, e-gtr, vc, synth-lh only)

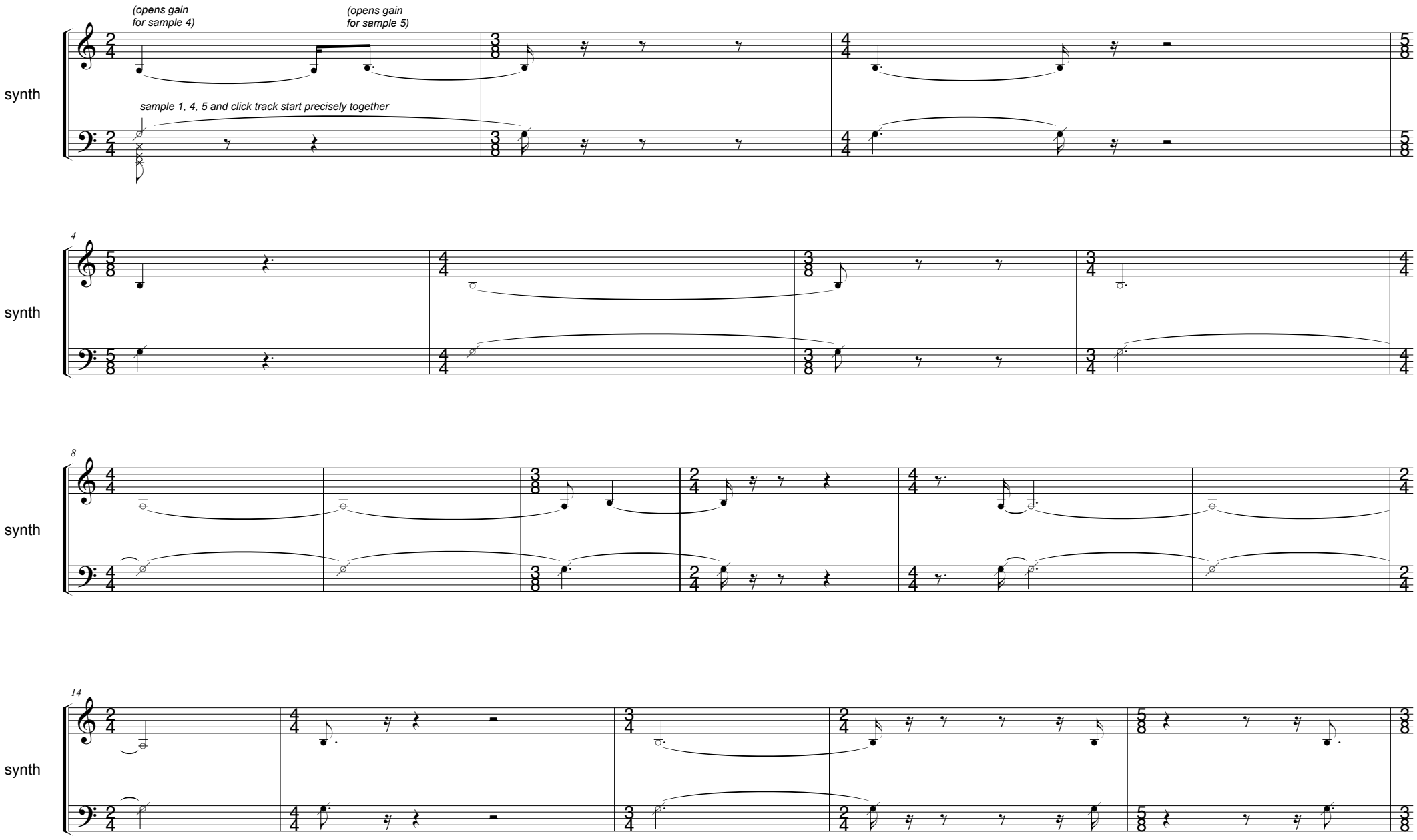


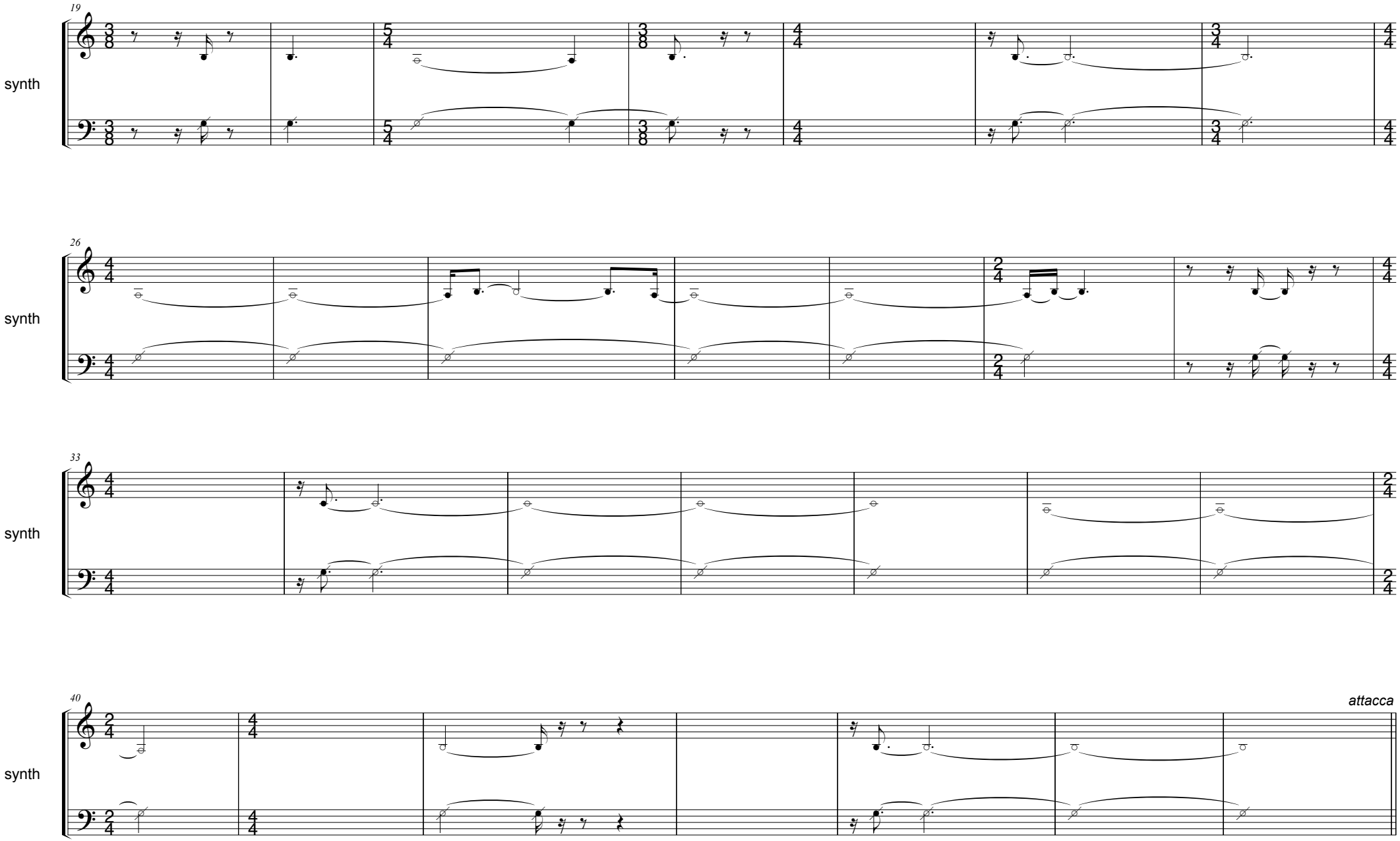

13
fl
e-gtr
vc
synth
fltz
mf ff
mf
sfz ff
mf
[VI]
s.p. ord.
p mf
p
fx 3
mf
ff mf ff
s.p. ord. pizz. s.t. pizz.
mf ff mf ff
s.p.
mf
pizz. pizz. s.p.
8a pizz. pizz. 8a pizz. s.p.
ff mf
19
1/2 air 1/2 sound
fltz
ff mf
mf
fltz 1/2 air 1/2 sound fltz
fp mf
s.p. 8a [VI] 8a ord.
mf p fx 3 p mf
s.p. ord. s.p. ord. s.p.
s.p. 8a s.t. s.p.
mf
ord. legno tr. ord. l.b. ord.
pp mf


24
fl
e-gtr
vc
synth
[VI]
p
fx 3
s.p.
mf
31
fltz
1/2 air
1/2 sound
f
ff
aeol.
ord.
8a


35
fl
e-gtr
vc
synth
1/2 air
1/2 sound
aeol.
key cl.
ord.
s.p.
pizz.
42
fltz
ord.
[VI]
fx 3
l.b.
attacca

Edgar Varèse and the Jazzmen, V (synth solo)

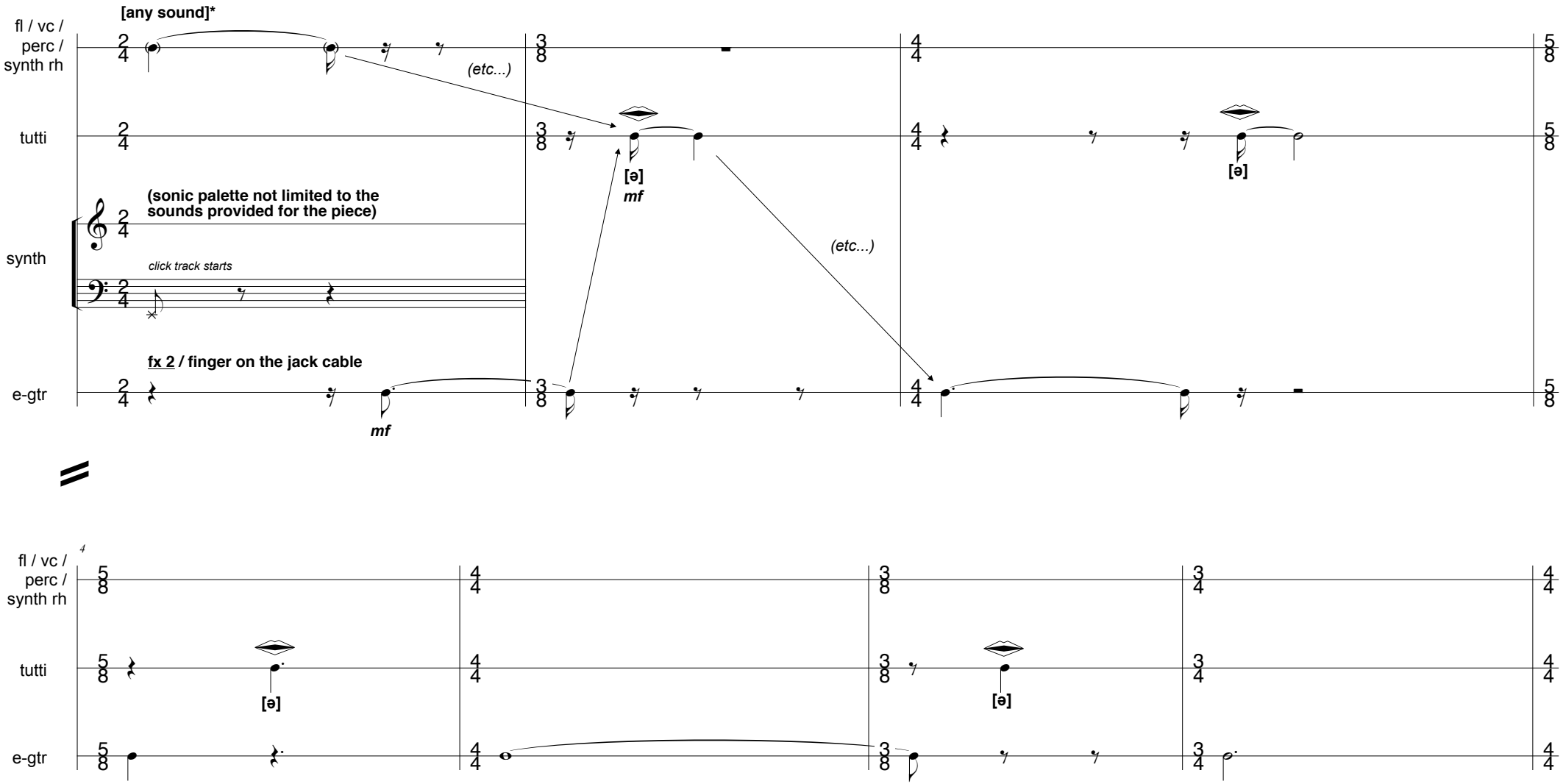


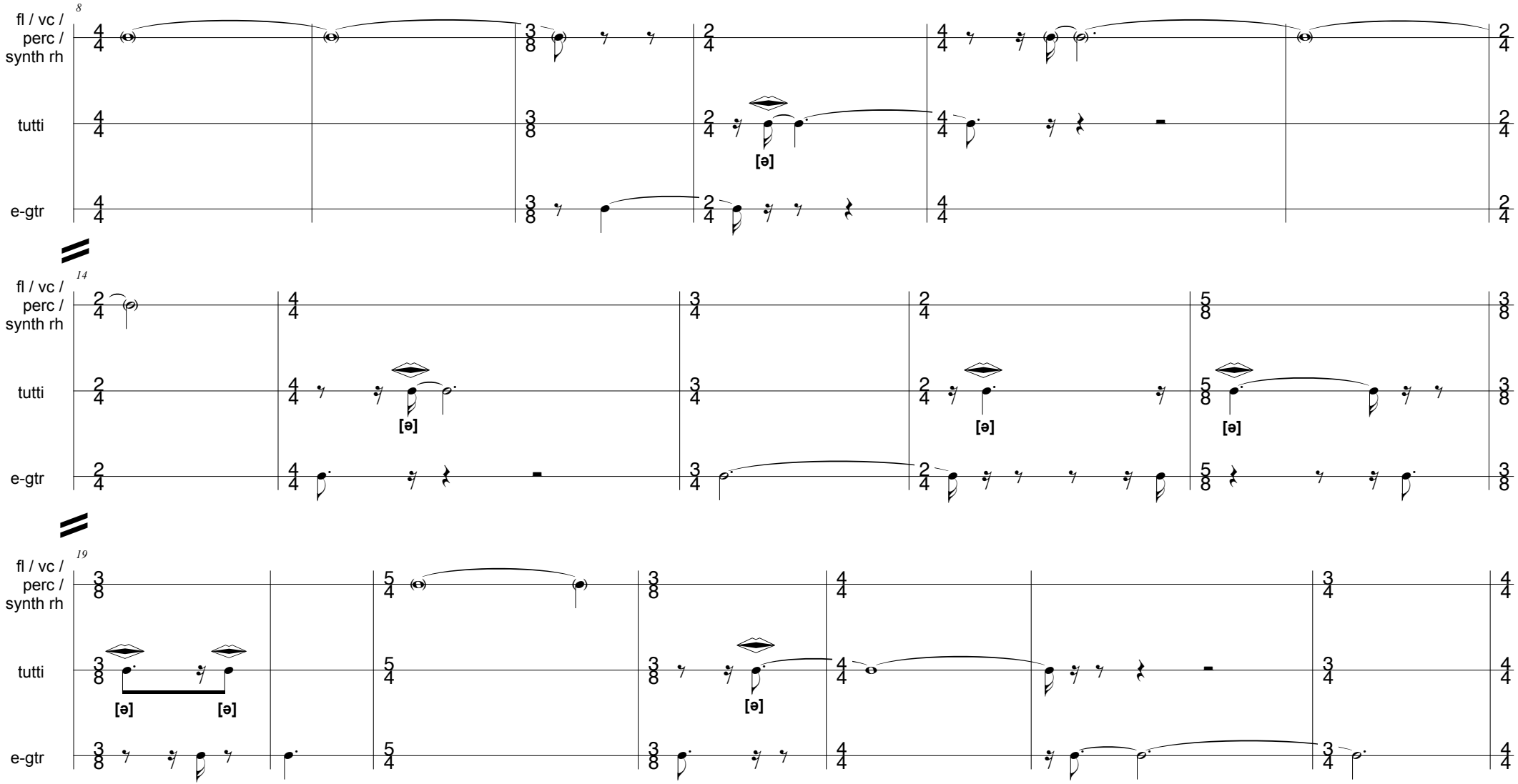

19
synth
26
synth
33
synth
40
synth
attacca

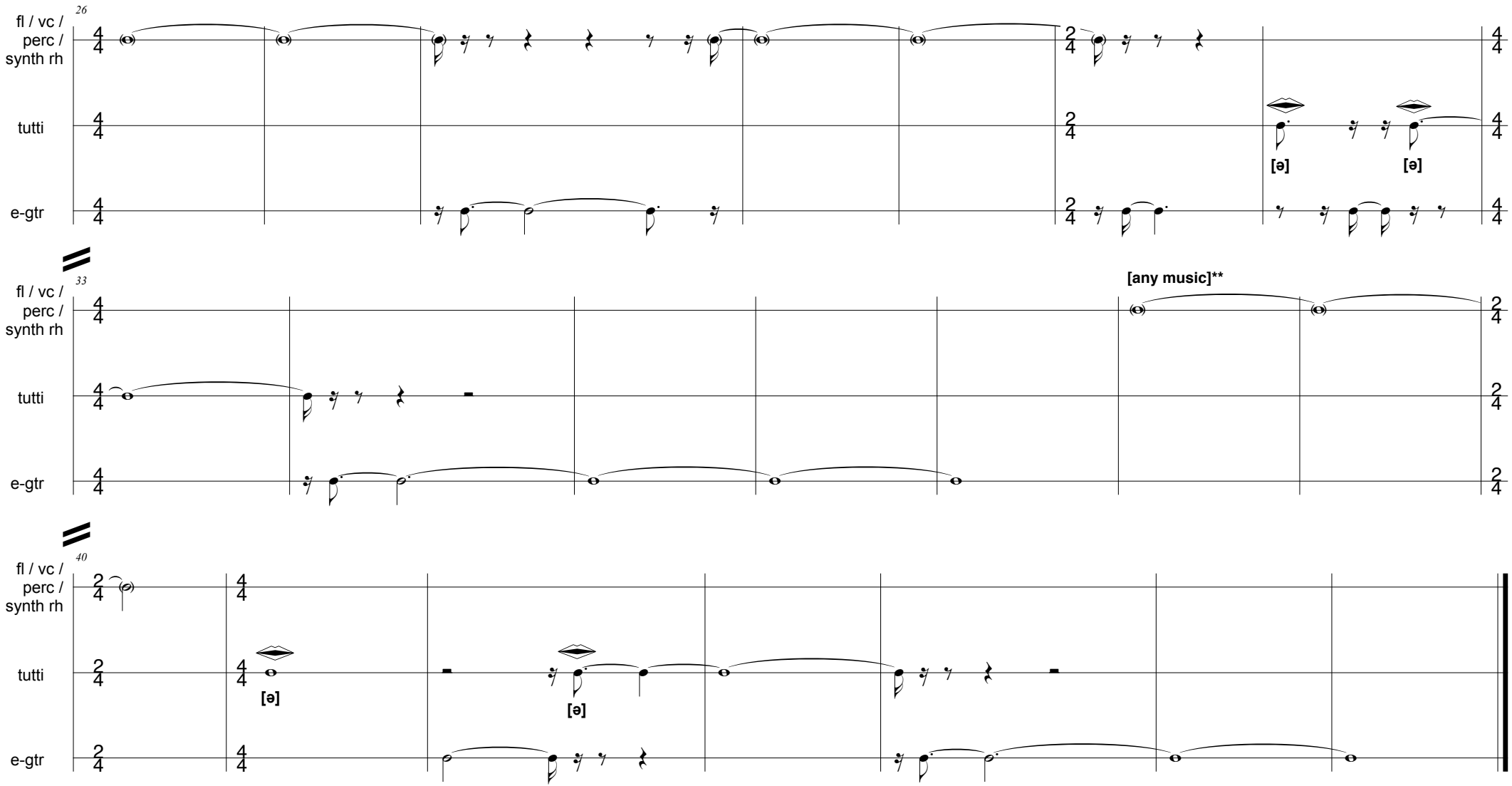
Edgar Varèse and the Jazzmen, VI (fl, e-gtr, vc, perc, synth)

* choose (spontaneously or not) an instrumental sound to be played each time a note appears on the system. Duration can be shorter than indicated but not longer. The selection of sound should be made individually and without concertation with the other musicians. The sound remains the same during the section but changes for each publicly presented version of the piece.

** choose (spontaneously or not) an instrumental music piece or excerpt of piece to be played for exactly the duration indicated. The selection of piece should be made individually and without concertation with the other musicians. The music changes for each publicly presented version of the piece.




8
fl / vc / perc / synth rh
tutti
e-gtr
[ə]
14
fl / vc / perc / synth rh
tutti
e-gtr
[ə]
[ə]
[ə]
19
fl / vc / perc / synth rh
tutti
e-gtr
[ə]
[ə]
[ə]


26
fl / vc / perc / synth rh
tutti
e-gtr
[ə]
[ə]
33
[any music]**
40
[ə]
[ə]