

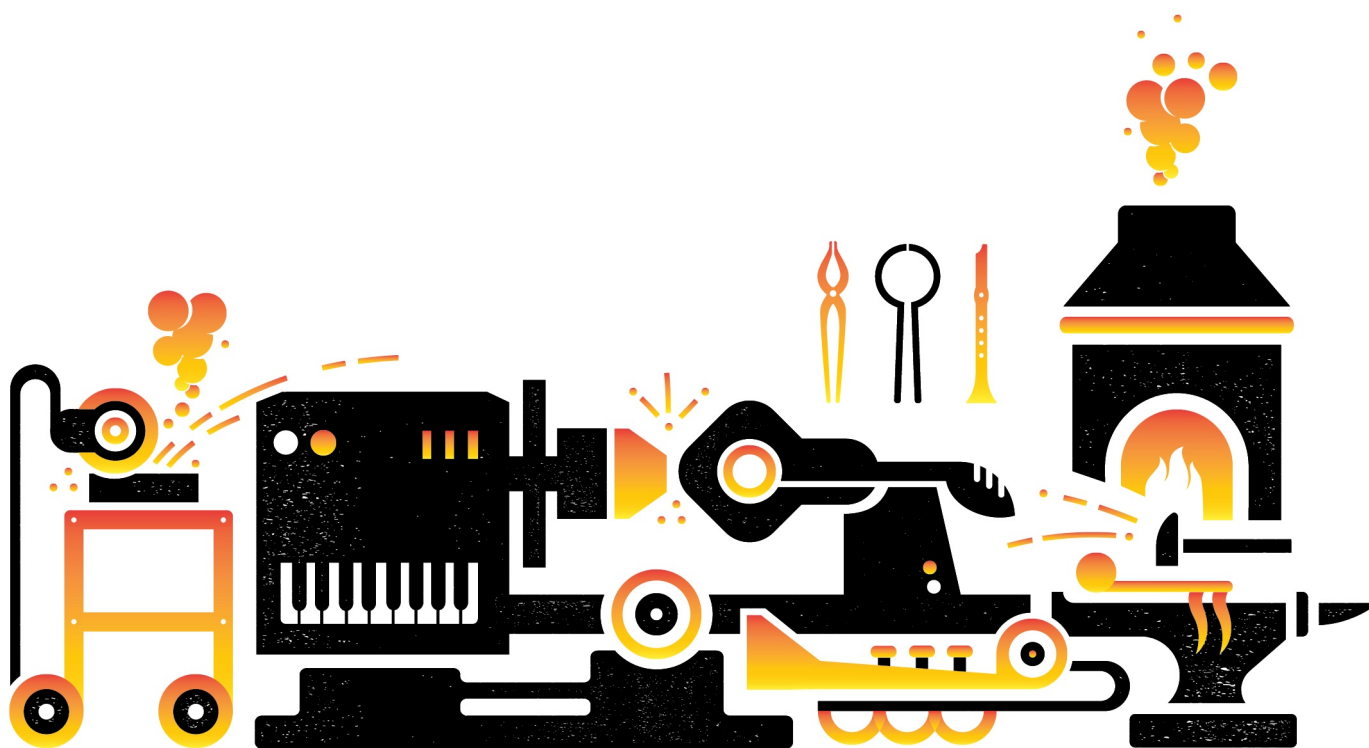


KYLE VANDERBURG

# CROSSWINDS

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Clarinet and Live Electronics



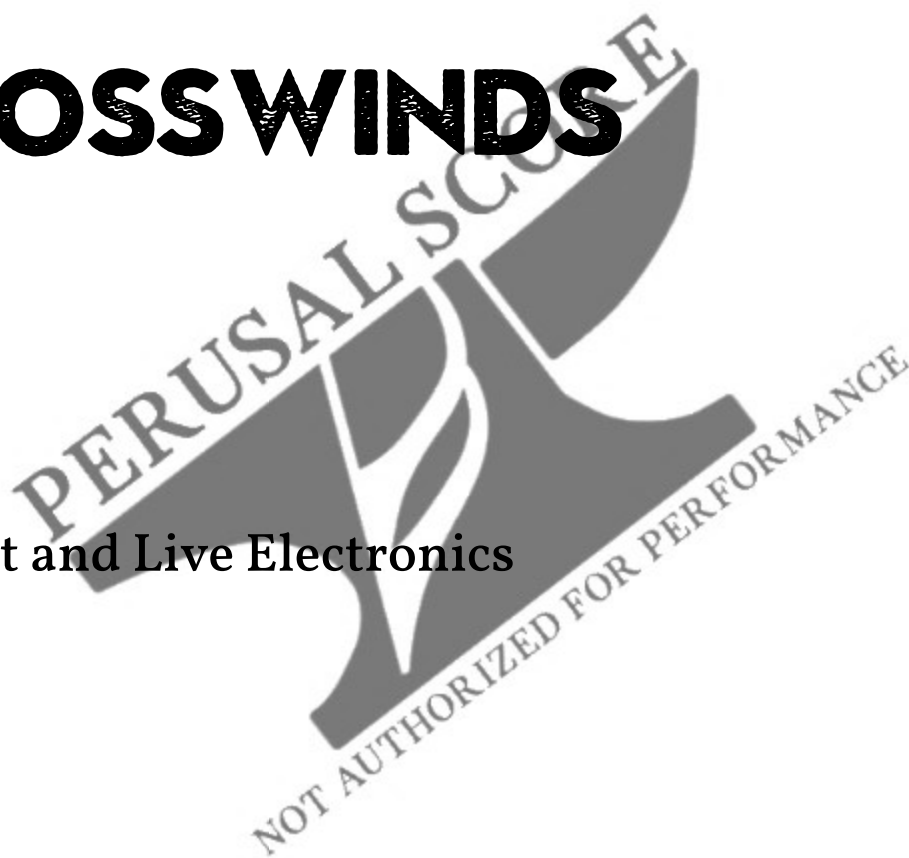


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# CROSSWINDS

Clarinet and Live Electronics



**Program Note:**

Crosswinds represents a melding of the traditional woodwind sound of the clarinet with digital live electronic techniques, and the piece explores the potential for this relationship in three parts.

To begin the piece, the stage performer breathes through the clarinet, which serves to inform the electronic elements to come. This initial breath is captured by the computer program and is modified and reduplicated to create the sonic tone of a soft wind always present beneath the piece to come. This is the first step in uniting the digital and woodwind elements, as the same breath which animates the clarinet also activates the electronics.

From this most fundamental element, the breath becomes a single sustained note from which the computer will generate all of its subsequent tones. The impression is one of a mentor relationship, where the traditional instrument provides the tools and the support for the electronic elements. The disposition is contemplative, though it alternates between a subdued easiness and a playful mystery, as if to introduce the digital aspects to the range and variety of the clarinet's moods. The rapport between the two is hesitant in the first part: the electronics contributing a subtle reverb as the performer teaches the computer dexterity through a number of broad leaps, hinting at but never fully embracing the main motif.

As the theme becomes more self-assured, the digital element now produces its own tones, parroting the clarinet melody to signal its readiness to be an equal partner in the conversation. As the clarinet begins the second part of the piece, the computer now provides a harmonizing undercurrent each time it is invited to do so by the performer.

In the third part, the electronics play counterpoint to the skill of the clarinetist, the two elements intricately entwined. From the elemental sound of wind first produced by the performer and perpetuated by the computer, the piece concludes in a celebration of the relationship built between the two, and the main theme is fully expressed as the two take it in variations.

Crosswinds is, in many ways, an experience of the history of our music through the relationship between traditional clarinet and modern digital techniques: the common elements they share, the singularity of their own particular strengths, and the beauty that can be experienced when they collaborate.

*Program note by Walter Jordan*

*Please credit Walter Jordan when using this program note*

**Duration: 8'**

This work was engraved by NoteForge in Fargo. The music is set in Norfolk, provided by NYC Music Services. The text is set in Vollkorn, designed by Friedrich Althausen. The title font is Sonder Sans by Andrew Herndon.

The cover was designed by Jamie Trosen Design + Creative. Where possible, we print on Whip Cream Hemptone made by French Paper.

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### **Patch Instructions**

*Crosswinds* requires the use of performance software (or patch) which uses Cycling 74's Max (<http://cycling74.com>). The performance software is available at <https://kylevanderburg.com/music/crosswinds/>. The performance software requires one microphone (on the performer) connected to the computer running the patch, and stereo outputs (patch outputs 1-2) connected to the house left and right loudspeakers. A third channel (patch output 3) can be used as a monitor for the counterpoint section at cue 35. This monitor channel outputs non-manipulated sound from the MIDI generators (without reverb).

The triangle cue numbers in the printed music correspond to cues within the performance software. Cues may be advanced by the sound technician or by the performer. The patch is configured to advance on keystroke 32, or the spacebar on most systems. If the performer advances cues, the use of a MIDI or USB pedal is required, which must then be configured to work with the patch's counter.

The patch includes both "Panic" and "Initialize" buttons. "Panic" stops MIDI playback and clears the matrix without clearing the sound buffers. "Initialize" clears all sound buffers, resets the matrix to initial parameters, and sets the counter to zero. The patch also includes a rehearsal mode.

### **Notation Instructions**

X noteheads at cues 1-6 indicate that air should be blown through the instrument.

Notes with arrows, such as those at cue 12, indicate that the electronics will sustain that note. No action is required on the part of the performer.

Lower staves appear at intervals to display the electronic part. No action is required on the part of the performer.

Diamond chords appear above the Clarinet notes at cues 15, 30, 32, and 35. This is a representation of the electronic part. No action is required on the part of the performer.

Measure 110 in this edition includes two possible parts. "Option A" is the original solo clarinet part, while "Option B" is a more manageable solo part. While either option can lead to a successful performance, the patch must have the correct mode selected. This can be set either when the patch is loaded (a window will appear requiring input) or on-the-fly by selecting the "Option Configuration" button on the patch.

Print Score ISMN: 979-0-60006-020-7  
Digital Score ISMN: 979-0-60006-021-4

# CROSSWINDS

Kyle Vanderburg  
(2015)

1 2 3 4 5 6 7 8

Rubato, ♩ = 60

5" 5" 5" 5" 5" 10"

*mf* *f* *ff* *mp*

9 ad lib 9 10 11

*p* *pp*

16 12 13 poco accel.

*mf* *pp* *p*

21 3

25

28 6 6 6 6

*mf* *mp*

31

34

38

15

rit.

42

16

17

18

p

pp

pp

51

19

20

55

21

22

23

accel.

57

24

25

26

27

4 59  $\text{♩} = \text{♩}$

61

65

71

76

In Time,  $\text{♩} = 88$

80

84



88

92

96

100

104

Option A

Option B

6

III

6

3

6

113

6

6

116

6

6

119

3

121

124

127

131

135

February 28, 2015  
 Norman, Oklahoma  
 Duration: 8'