J.P, Snefjord

For Trumpet, Euphonium and Percussion

Duration approx. 7,30

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Written as a part of my masterproject

Kristine Hansen

2014

My masterproject is about indigenous sounds with a focus on lappish instruments and music.
(For more information about my project, visit my website: www.kristinehansen.no

J.P, Snefjord is based on a joik that is dedicated to John Paulsen from Snefjord.
It can be found in a collection of joiks from Tromsø Museum.
This composition requires alternative techniques for both trumpet and euphonium and the percussion set-up involves different lappish and other nature instruments. It also requires different kinds of technology.

It is very important to exaggurate each sound so the indigenous sounds appear very clear. The technology should not in any way work against that.

However, the total sound should fill the room, confuse and "touch" the audience as much as possible.

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First performance: 05.06.2014
Geir Davidsen, Ingrid Eliassen, Kristine Hansen

Set-up

Trumpet

Harmon mute
Microphone w/stand

Percussion

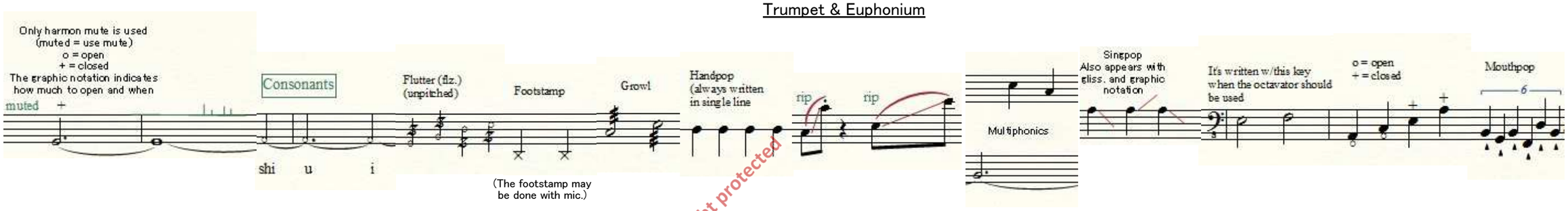
3 toms (low, medium, high)
Grand Cassa
2 small reindeer-bells w/bell inside
Framedrum (shamandrum)
Waterbuffalo horn
2 burmabells (low, high)
Bunch of bells
Microphone w/stand
Contact microphones
Drum module

Euphonium

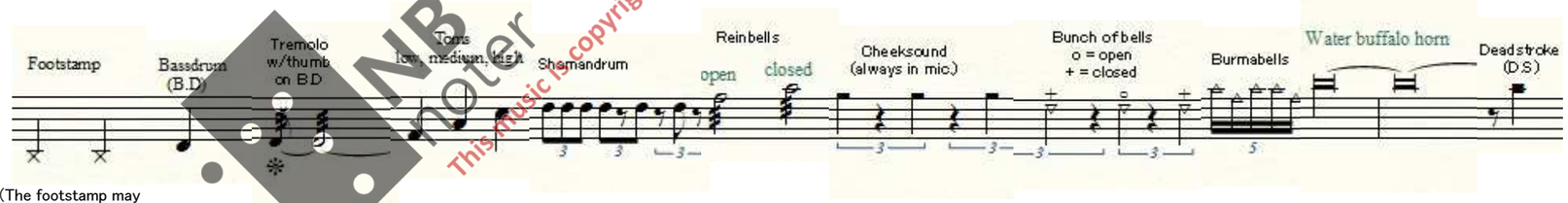
Contact microphone
(attached to bell of the euphonium)
Octavator

Notation

Trumpet & Euphonium



(The footstamp may be done with mic.)



(The footstamp may be done with mic.)

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Comments, trumpet & euphonium

Harmon mute is the only mute that is used.

Singpop
Sing through the instrument
with periodically open and closed sound.
It appears with and without gliss.

Consonants
Air through instrument with the different consonants as written.

Multiphonics
Both singing and playing.

Mouthpop & handpop
Mouthpop always comes with an outbreath
handpop is always written w/single line.

Growl
This effect should be used with a lot of voice. It may
also include a small flutter, yet not too much.

The graphic notation indicates how much to open with both mute and singpop.
To make the effect bigger during singpop it is suggested to
sing with different consonants.

The notes with non-regular noteheads indicates the register and approx. pitch.

The technology used for euphonium is a contactmic. and an octavator.
The microphone used for trumpet should be attached to something that can produce
a big hallsound with a lower voice as an effect.
Everything should be with a lot of delay and hallsound.

In the first performance, everything was done with a mixer and ableton live.

It's always indicated when to use the mic.

Comments, percussion

When the bunch of bells should be open then just play as normal.
When it should be closed
then have the bells in your hand and close it.

The contact microphones should be attached to
all 3 toms and grand cassa. It should also be connected to a
drum module or other
types of technology that can produce the effects that
are wished for in this piece.

(Suggestion to drum module: Nord drum 2)

The contact microphones should be switched on from
bar nr. 137 and throughout the piece.
The effect that is wished for is an "indigenous scream" that is very distinct and
with a low basstone.
The sound for the bassdrum should be significantly deeper.
The total effect should be raw and extreme and very indigenous.

The microphone is only used for the cheeksound.
This should be with extreme amounts of delay and a big hallsound.

In the first performance everything was done with a mixer and ableton live.
The sounds that are wished for regarding the contactmicrophones has been taped by me and edited
in ableton live.

These sounds are available on my webpage if needed.

The cheeksound:
Create a small gap with your mouth. Your
jaw and tongue has to be relaxed. Then hit your cheeks lightly w/your finger
on the outside and then you should be able to produce a
small "click-sound". You can control the
pitch to some degree by making the gap bigger or smaller.
(A recording of this sound is available on my webpage)

Reinbells – open & closed
When it says open, just hold the reinbells normally
When it says closed, hold your hands around the bells.
The reinbells should be rather small and produce a high-pitched sound.

J.P, Snefjord

Kristine Hansen

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T. Vox

Tpt. in B♭

E. Vox

Euph.

Perc.

♩ = 66

muted

in mic.

flz. et gliss

(no mute)

Handpop

Mouthpop

Mouth pop

Burmabells

(l.v)

Bunch of bells

sim.

13

Growl

in mic. growl et small gliss. (unpitched)

flz. et gliss
(unpitched)

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T. Vox

Tpt. — in mic. muted — flz. et open & closed — Growl — (no mute) — Handpop

E. Vox — singpop

Euph. — w/mic. — turn off mic. — multiphonics

Perc. — B.D — w/back of timp. mallets — w/soft timp. mallets

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Freely

T. Vox

Tpt.

E. Vox

Euph.

Perc. — Reinbells — open — sim. — w/B.D — Toms & B.D — w/back of timp. mallets

39

A tempo

T. Vox

Tpt.

(perc.)

growl et small gliss. (unpitched)

E. Vox

Euph.

(perc.)

Growl

Perc.

w/soft timp. mallets

tremolo w/thumb
B.D

cheeksound
in mic.

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Misterioso
♩ = 52

T. Vox

Tpt.

in mic. multiphonics

Handpop

in mic.

E. Vox

Misterioso
♩ = 52

Consonants

multiphonics

shi - a u e

multiphonics

Euph.

Mouthpop

Perc.

Misterioso
♩ = 52

w/soft timp. mallets

Burmabells

Bunch of bells

cheeksound
in mic.

58

T. Vox: singpop et gliss. *mp*

Tpt.: flz. et gliss (unpitched) *mp* — Growl *f* — Growl in mic. *f*

E. Vox: Consonants *mp* a u e o shi — singpop et gliss. *p* — *mp*

Euph.: 5 *p* — *mf*

Perc.: Burmabells 5 *p* — Reinbells open closed *pp* — open *f* — open sim. *mf* — w/hands B.D *mp* *fz* — cheeksound in mic. 3 — tremolo w/thumb B.D *p*

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T. Vox: *mf* — Consonants *mp* shi u o e a u

Tpt.: Growl in mic. *f*

E. Vox: Consonants *mp* shi u - shi a u o e a shi — **Brutal dance** w/mic.

Euph.:

Perc.: w/soft timp. mallets *pp* — Reinbells closed *p* — Shamandrum w/nails *pp* — **Brutal dance** Close to edge N = normal position w/finger N *mp*

84

T. Vox

Tpt.

E. Vox

Growl

Euph.

f

Perc.

B.D

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T. Vox

Tpt.

E. Vox

Euph.

Perc.

100

T. Vox

Tpt.

E. Vox

Euph.

Perc.

Dance

footstamp

multiphonics

singpop et gliss.
w/footstamp

Shamandrum
w/mallet & footstamp

D.S

w/nails

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110

Consonants

p shi a u o e shi

p a e shi u i o

Spiritual

♩= 120

in mic.

w/mic.

tremolo w/thumb
B.D

cheeksound
in mic.

Medium hard
timp. mallets

B.D

124

T. Vox

Tpt.

in mic.

flz. et gliss
(unpitched)

f

in mic.

fff

E. Vox

Euph.

flz. et gliss
(unpitched)

(no mic.)

p

ff

Growl

fff

Perc.

3 3

mf

Turn on
drum module

f *p*

Reinbells

open

mf *f*

Water buffalo horn

fff

Hard timp. mallets
Toms & B.D
connected
to mics

sfz

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Indiginous dance

T. Vox

singpop et gliss w/footstamp

f

in mic.

Tpt.

sfz *sfz* 3 *f* 3 *sfz*

Indiginous dance

E. Vox

singpop et gliss w/footstamp

f

w/mic.

Euph.

sfz *sfz* 3 *f* 3 *sfz*

Indiginous dance

Perc.

Shamandrum
w/mallet & footstamp

f

147

T. Vox

Tpt.

in mic.

ff

E. Vox

Euph.

w/mic.

ff

Perc.

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154

T. Vox

Tpt.

in mic.

f

rip

rip

ff

in mic.

sfz

E. Vox

multiphonics
w/mic.

f

ff

singpop et gliss.

ff

multiphonics

mf

w/mic.

sfz

Euph.

Perc.

ff

sfz