EWA TRĘBACZ

MINOTAUR

for horn and surround sound

in collaboration with

JOSIAH BOOTHBY, horn

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by Ewa Trębacz
in collaboration with
Josiah Boothby (horn)
2005

The horn player is encouraged to freely utilize right-hand coloration. Indicated hand-mute marks are a suggestion but are not to be interpreted only as explicit instructions, but rather as a basis of creative interpretation. This notation is based on *Extended Techniques for the Horn* by Douglas Hill.[1]

regular flutter tongue (ftzg., frull.).

breath tremolo, irregular density.

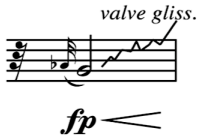
half-valved sounds: diamond-shaped noteheads indicate APPROXIMATE pitches.

Change the pitch following the shape above a note, oscillating the fingers and subtly changing timbre.
Treat each diamond-shaped note as an axis of pitch oscillation.

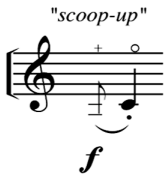
narrow-range pitch oscillation (1/4 - 1/6 - 1/8 tone)

wide-range pitch oscillation

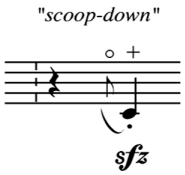
Note: an alternate narrow range oscillation effect can be also achieved by valve tremolo (fast fingering change on a single pitch, giving an impression of a timbral change.)



valve flutter glissando :
flutter valves in a random fashion while slurring to the final pitch.



finger the open note and attack from a lower covered pitch



attack the grace note with the fingering of the resultant stopped note

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Notes for Soloist:
This piece creates a conversation between the multi-channel pre-recorded tape, the space, and the soloist. The practice CD is intended to help guide the soloist in preparing for the piece. The CD is a stereo mix of the piece separated into 10 tracks. The accompanying score has 10 matching parts. These parts should be considered a base for creative improvisation, not a traditional music score. They are merely a trace of the motifs that you can hear in the pre-recorded parts. The notation is non-linear and there is no strict synchronization with the tape part within those sections. Please treat the score as a reference and a starting point to build your own emotional space based on your imagination.

During the performance it is critical that the soloist try to explore the entire concert hall or performance space. The soloist should **walk** through the space and at times become invisible, haunting the perimeter of the audience and occasionally leaving the space enclosed by the speaker array.

Technical Notes:
1. The 'tape' is a multi-channel audio file, either 4, 6 discrete channels or a B-format audio file that would require custom decoding, depending on needs.

2. In a big hall it might be necessary for the performer to use wireless headphones for monitoring playback.

3. The tape is very reverberant. If the acoustics of the performance hall is very dry there will be too much disparity between tape and that space. It may be necessary to compensate for this by adding reverb to the live horn solo.

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[1] Hill, Douglas. *Extended Techniques for the Horn: A Practical Handbook for Students, Performers and Composers.* Hialeah, Fla.:Studio 224, 1983.

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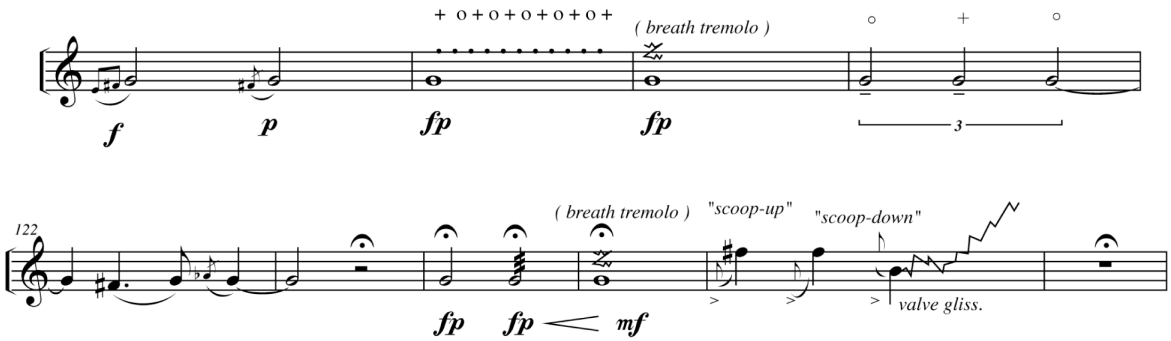
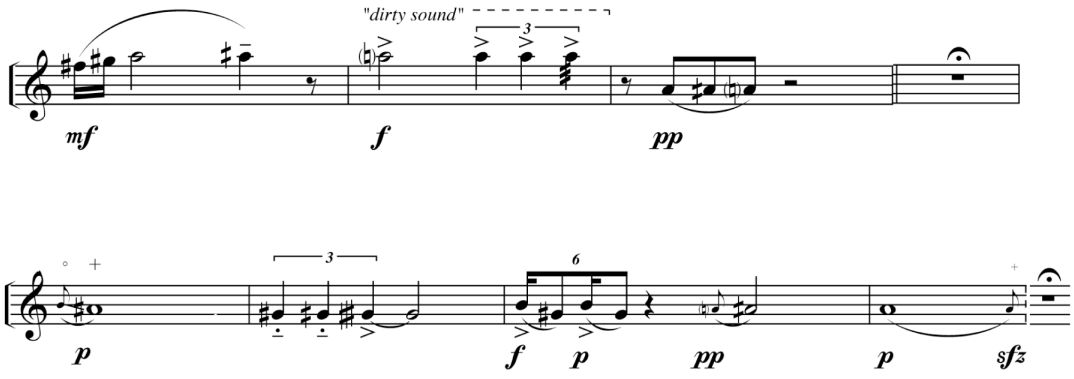
HORN in F

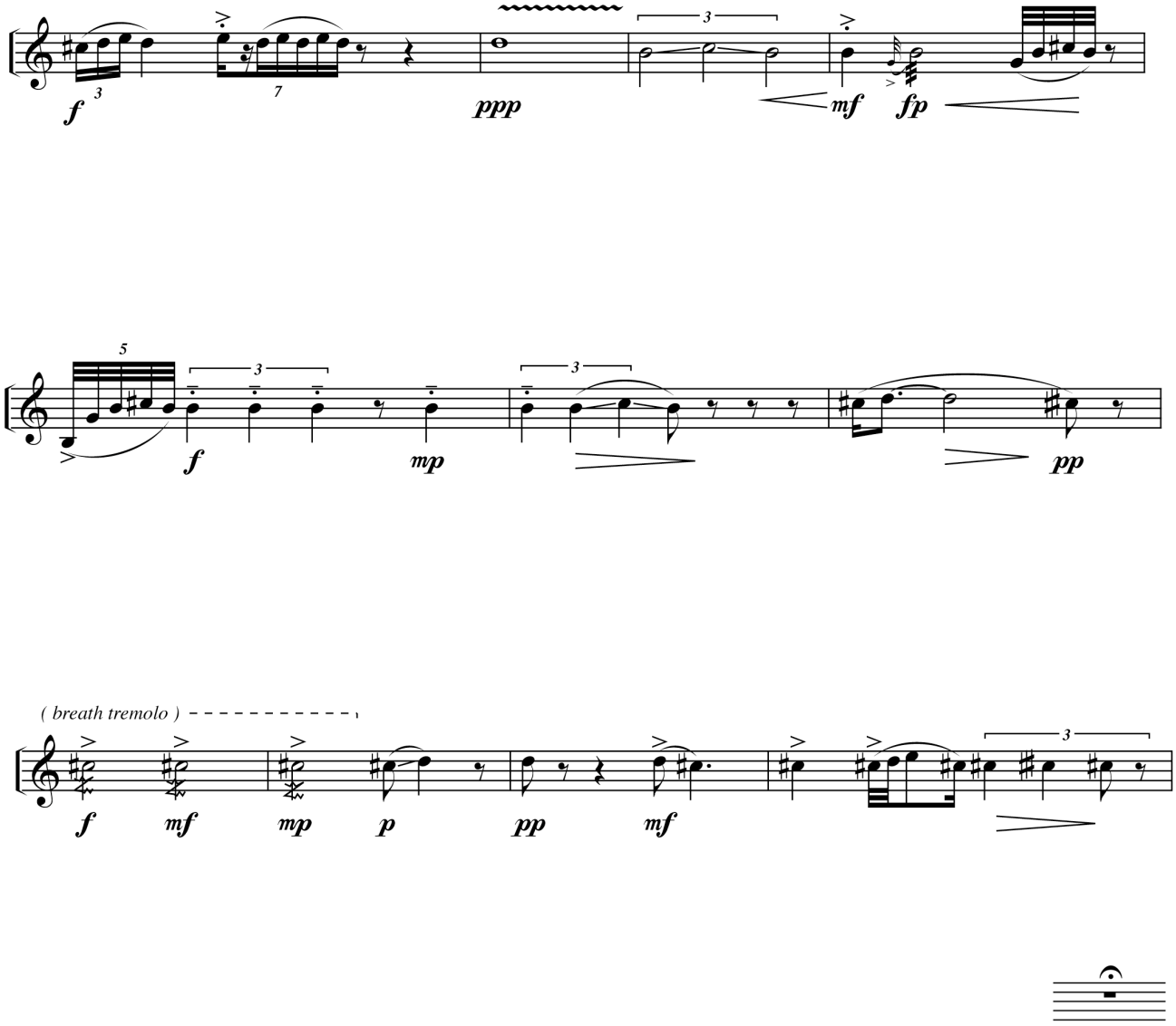
Track 1, duration 01'07"

play like 'echo' of tape part

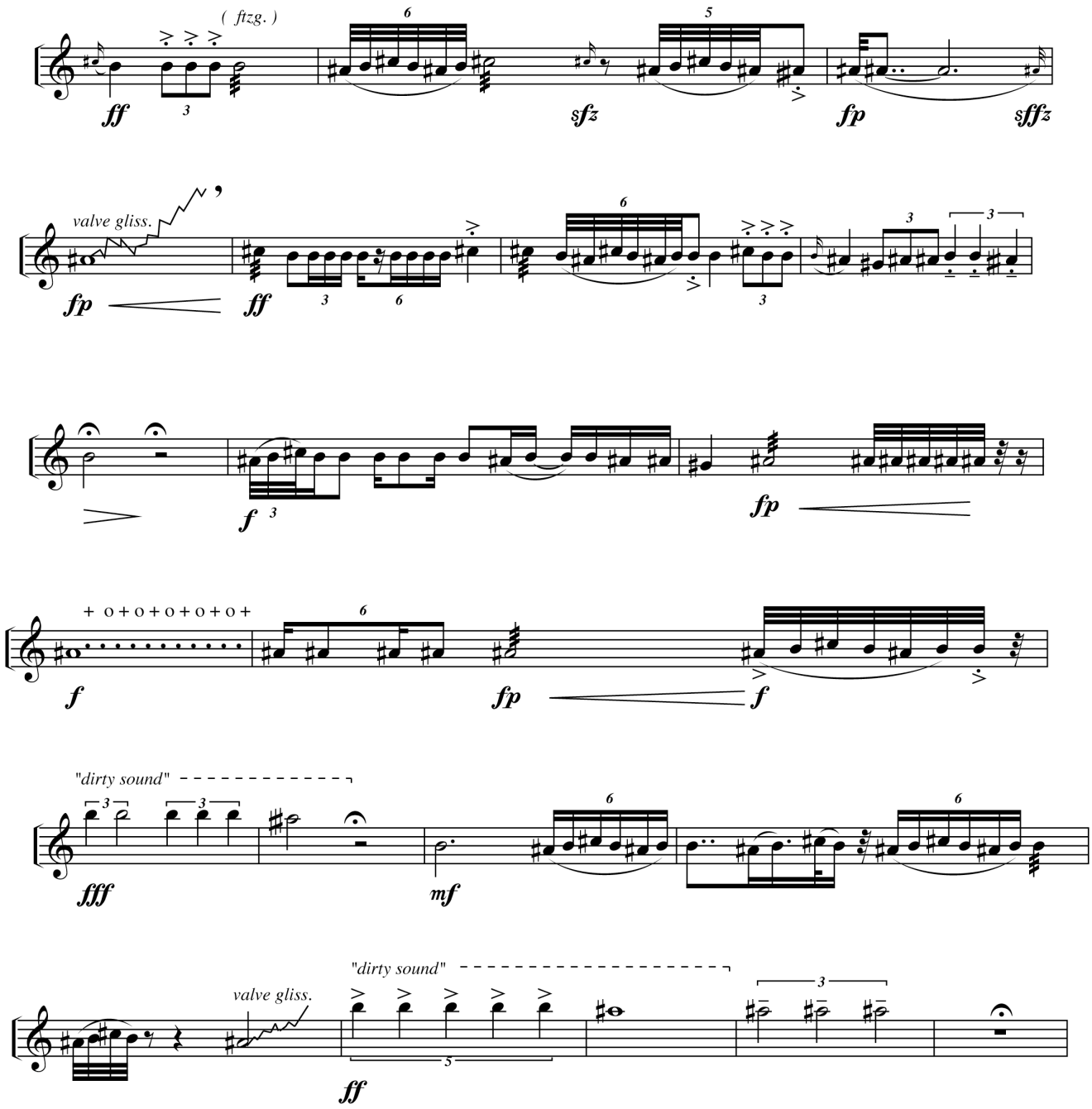


Track 2, duration 01'52"




f
ppp
mf
fp
f
mp
pp
(breath tremolo)
f
mf
mp
p
pp
mf

Track 3, duration 01’ 29”



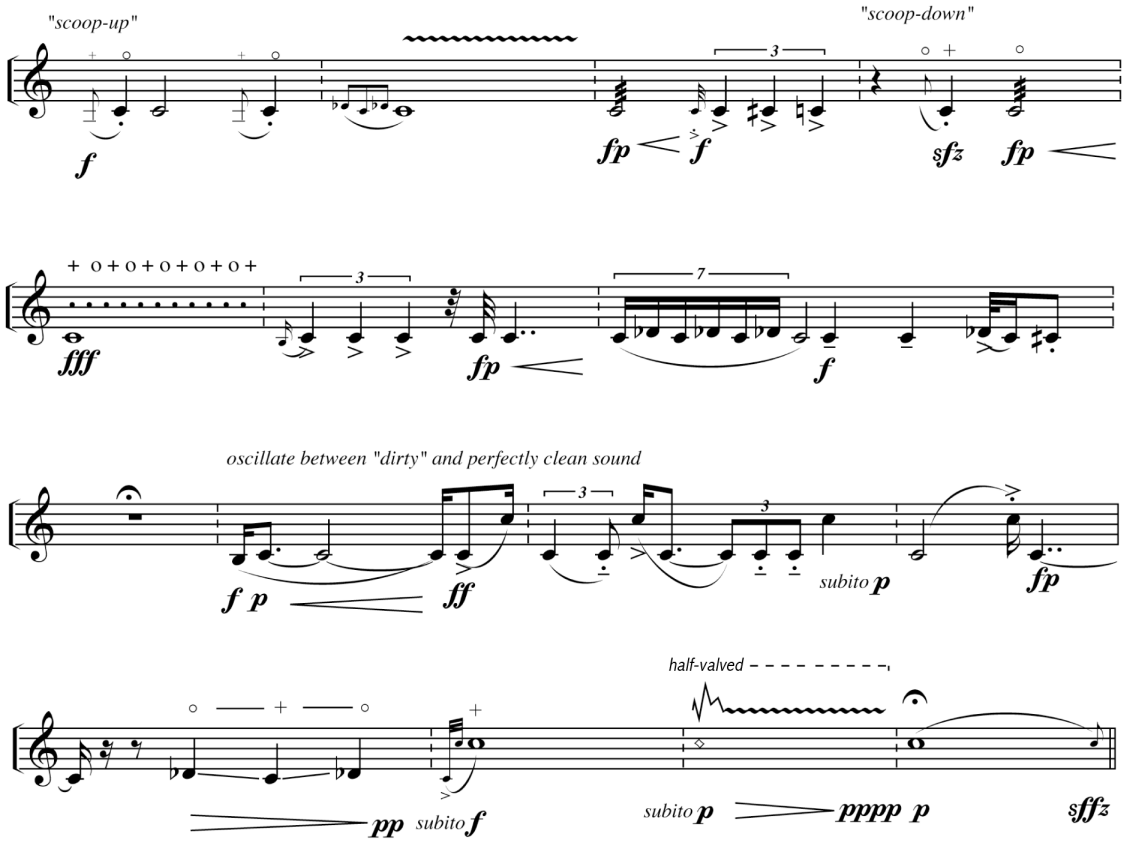
Track 4, duration 01’ 13” :: **HORN TACET**

Track 5 (duration 01’ 13”)

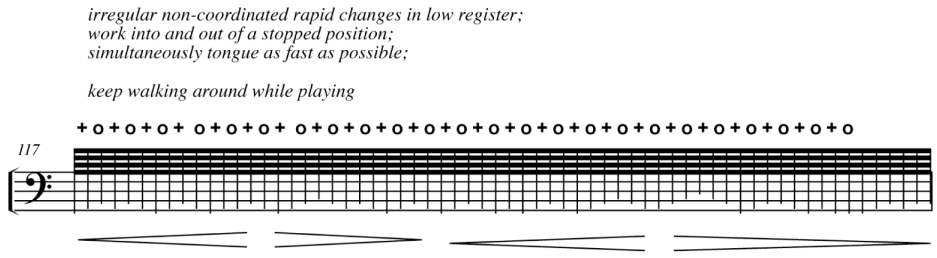
AND

Track 10 (duration ca 01’25”)

[* same material, except for the ending of Track 10, see below]

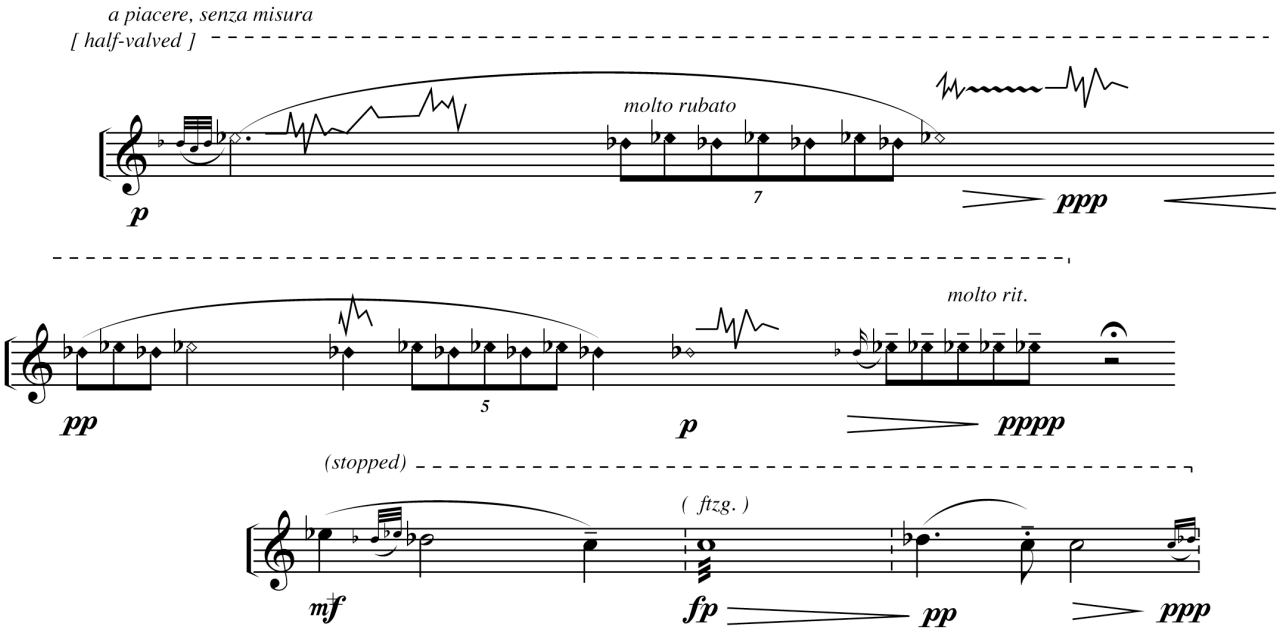


Track 10 - ending, after ca 00’45”

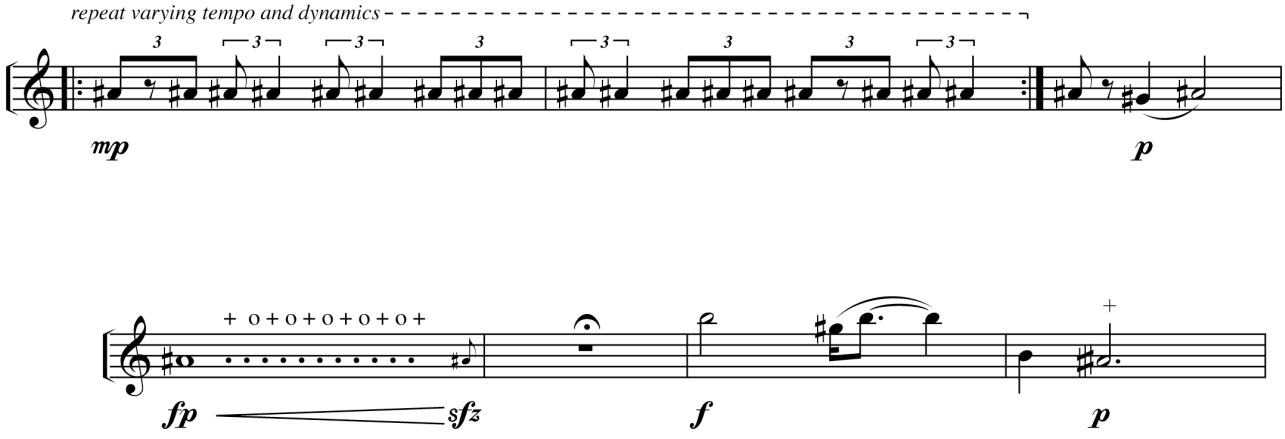


Track 6. duration 00’ 59”

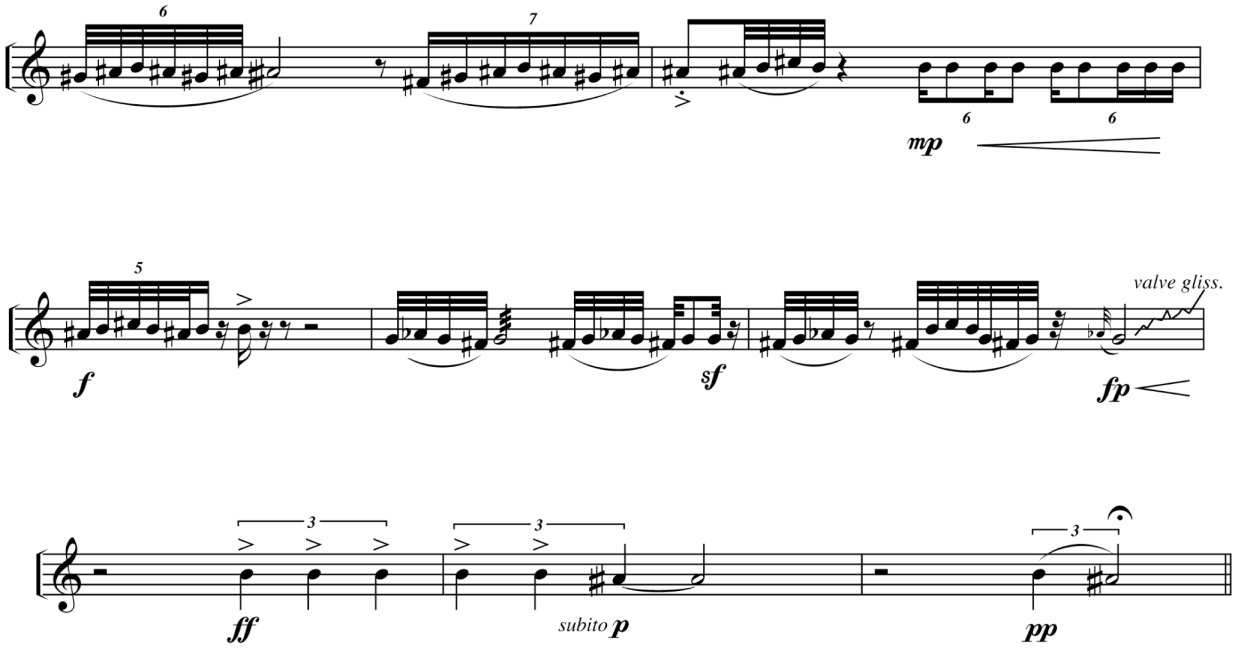
start playing at :: ca 00’ 25”



Track 7, duration 01’ 51”

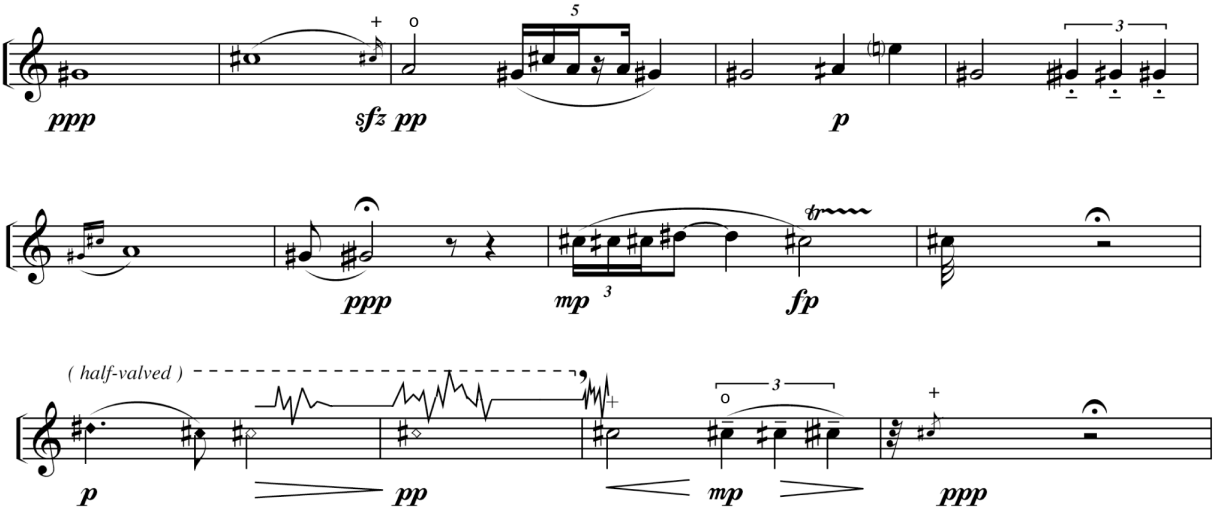


Track 7 - continuation

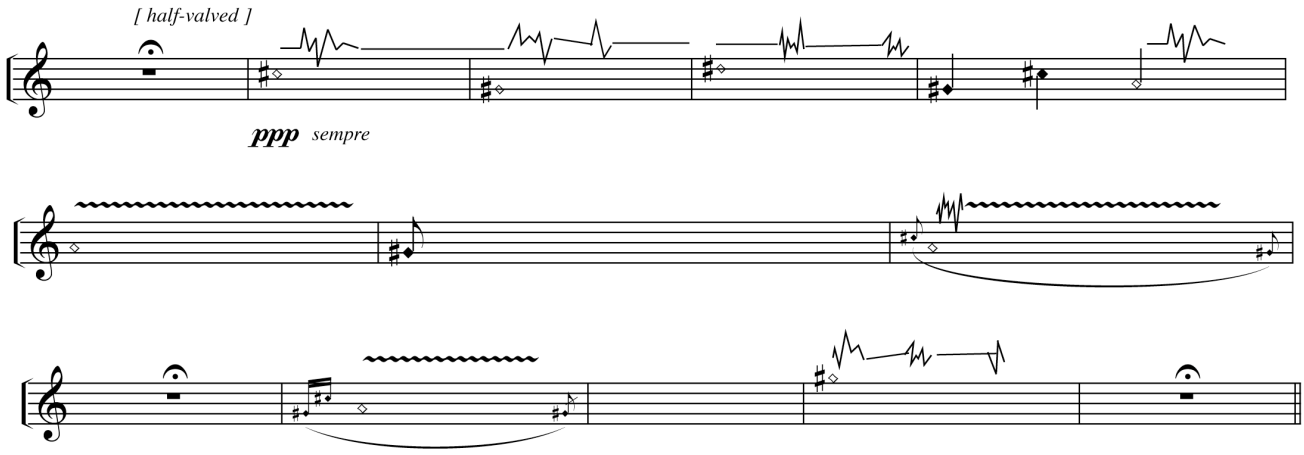


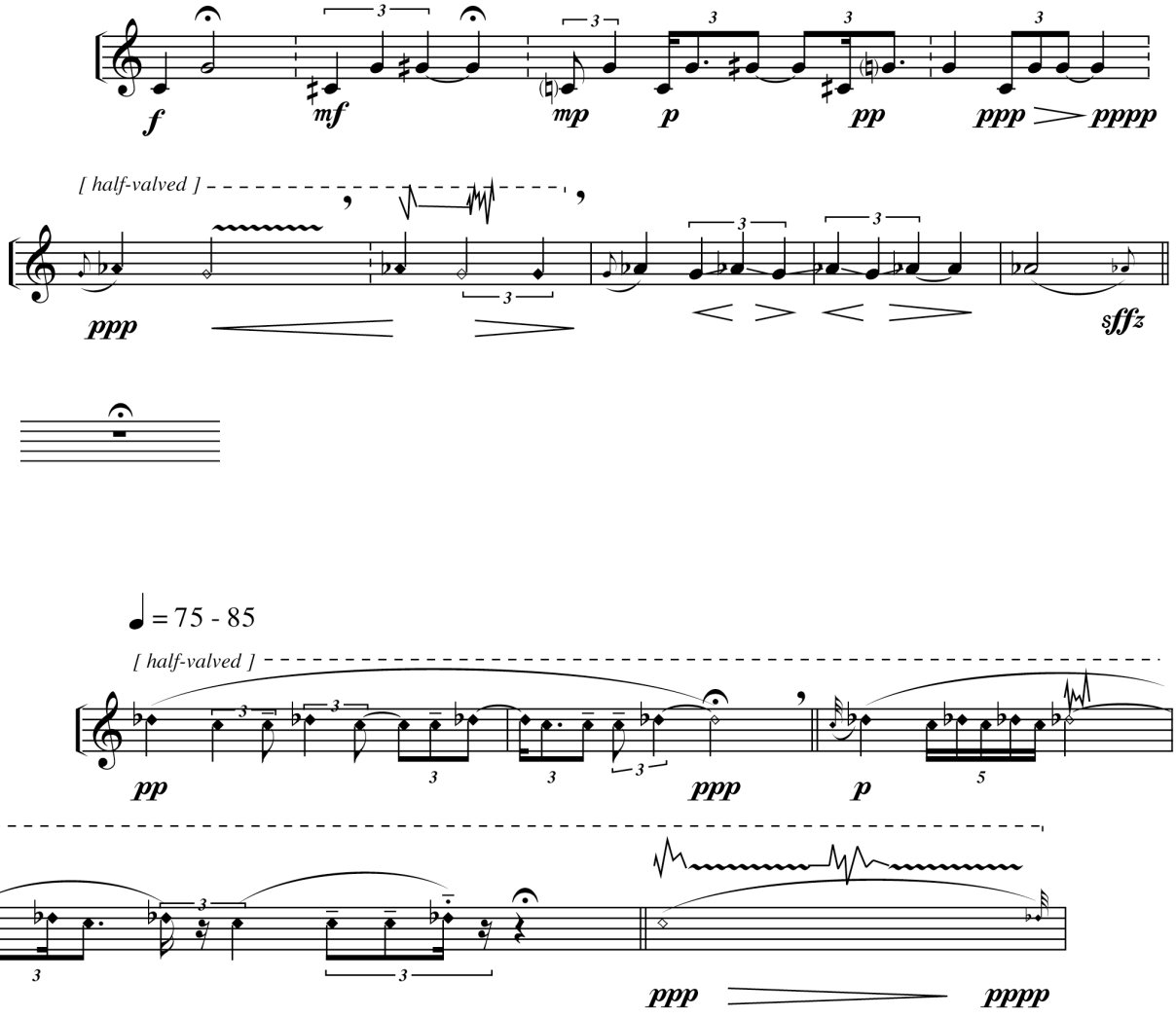
Track 8, duration 00’ 59

overlap with track 9 - keep playing during silence at the beginning of track 9



Track 8 - 9 [continuous transition]



Track 9, duration 01’ 37”

play like ‘echo’ of tape part