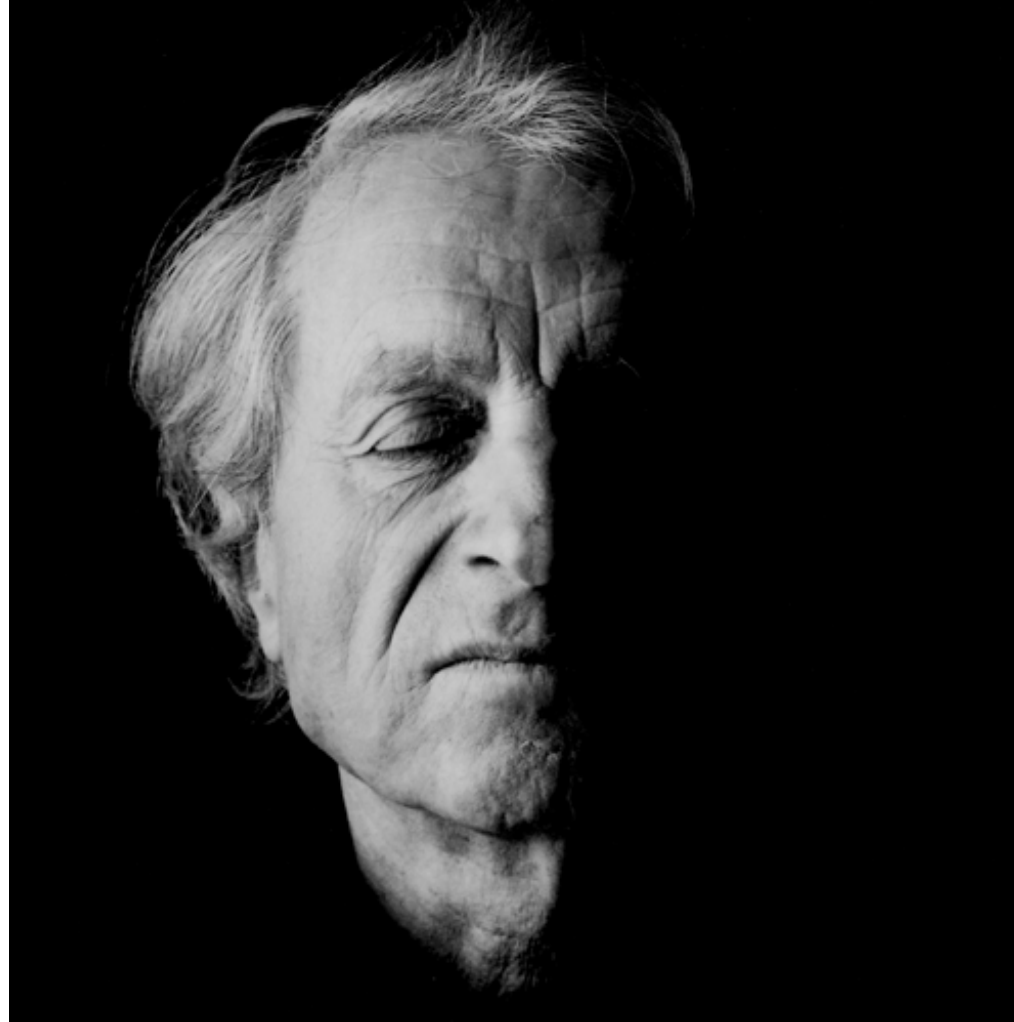


NISI



Kevin Ernste

*for the 90th birthday of Iannis Xenakis, still an island of music*

## Performance Notes:

*Nisi*'s live performance calls for several novel actions on the part of the performer.

- 1) Side-to-side and/or up-and-down or “arched” movements of the horn’s bell.
  - These movements are, in the first case, in service of a sonic effect, both with respect to the projection of the horn in the hall and relative to the single, directional microphone used for live effects, positioned directly behind the horn’s normative bell position.

Indication for directing sound into or away from the microphone include:

- *On mic*: close and directly into the positioned microphone
  - *Off mic*: away from the microphone
  - *Off axis*: in the general area of the microphone but not directly into its center axis
- 
- More generalized movements of the bell, irrespective of the microphone, are indicated by height (approximate) and stage direction:

bell: R ↗<sup>up</sup> ↘ L : begin on the right, and move to the left through an up-and-down action

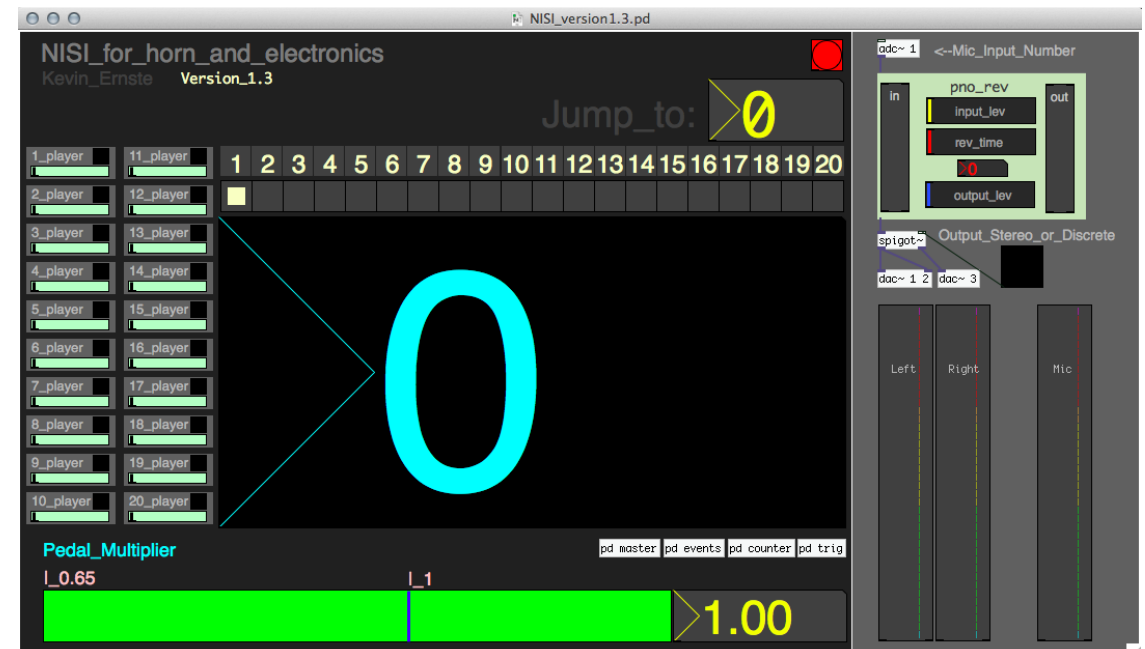
- Beyond their sonic effect, bell movements are intended to have a physical drama, mimicking those in Xenakis’ *Eonta* (1964).

- 2) *Nisi*'s electronic component is operated by the performer using a series of foot pedals or, optionally, by a sound engineer with a laptop positioned near the house mixing console. In either case, the provided software patch for *PureData* should be used (available for free download), triggering the Events shown in the score. The patch assumes a connected microphone (input 1) and a stereo output, although the microphone can, if desired, be routed directly to its own output (output 3) in the upper right (“Stereo or Discrete” channel selection) for separate control levels. The patch also allows for “jumping” to and from Event cues for the purposes of rehearsal.

All aspects of the electronics are automated within the patch itself, but optional control of volume is available. Some performers use a combined pedaling system, such as the *Line6 FBV Express*, to combine all features. Custom configurations are easily accommodated and such requests should be directed to the composer (kevinernste@cornell.edu).

Patch Download:

<http://digital.music.cornell.edu/kevinernste/public/Nisi>



**Program Note:**

Iannis Xenakis: "...I think that the music that I write is not important for most of the people. It is like an island. ...maybe after my death [people] will be more interested in what I have done during my life. But that is not a problem because I cannot do anything else. I am writing music..."

*Nisi* ["nee-see"] ("Island") was premiered on April 25th 2012 hornist Adam Unsworth (University of Michigan, Ann Arbor). The work is released on **Equilibrium Records** (Albany Music Distribution, CD EQ111), along with my *Kajato* for horn and electronics.

*Nisi* was composed for hornist Adam Unsworth, motivated by his highly personal approach to the horn, one primarily rooted in jazz. It is dedicated to composer Iannis Xenakis to commemorate his 90th birthday (May 29th, 2012), inspired by Xenakis's singular spirit, his totally unique sonic palette, and the uncompromising-ness of his ideas. Xenakis truly was and is a musical island unto himself. It's materials are drawn from several of Xenakis's works, notably *Eonta* (1963-64), *Anaktoria* (1969), and *N'Shima* (1975)

All of the electronic sounds of for *Nisi* are drawn from horns, in most cases from Unsworth's own instrument(s)--recorded together at Cornell University with the exception of several "vocal" sounds derived from the sung text, "in vanum laboraverunt" ("labor in vain") from Claudio Monteverdi's *Nisi Dominus* (from *Venetian Vespers*, 1610) that appear in the last coda.

**Duration: ~13 minutes**

# NISI

for Adam Unsworth

Kevin Ernste

♩ = 48

Horn in F *cuiuré*

off mic -----> on mic    off mic    on mic    off mic    on mic    off mic    on mic    long, let decay

*sfpp*    *sf*    *sfpp*    *sf*    *sf > p*    *sfpp*    *sf*    *sf > p*    *sfpp*    *sf*    *sf > p*    *sf > p*

(concert pitch)

Electronics

Hn. 6

off mic -----> on mic    off mic -----> on mic    long

*sfpp*    *sf*    *sfpp*    *sf*    *sf > p*    *sf > p*    *sfpp > p*

EVENT 1    EVENT 2

Elec.

Hn. 11

*n*    *subito pp*    *poco rit.*    *ppp*

(slowly resolves to Ab only)

Elec.

Hn. 19 **A Tempo**

on mic    off mic

*sf*    *sf > p*    *sfpp*    *sf*    *sf > p*    *sfpp*

EVENT 3

Elec.

26 on mic off mic -----> on mic 3

Hn. *f* *sf* *f* *sff* *sff* *p* *sff* *p*

Elec.

EVENT 4

30 on mic (sneak in under electronics)

Hn. *f* *sff* *sfp* *sff* *sf > p* *sf > p* *sff > p* *n* *pp*

Elec.

EVENT 5

EVENT 6

EVENT 7

(slowly resolves to Ab only)

36 Far away poco rit. A Tempo on mic off mic rit.

Hn. *mp* 3 5 3 *pp*

Elec.

**A Tempo** ca. 15 sec. ♩ = 60 half-valve / lipbend "moaning"

47 on mic simile, ad lib... (simile, ad lib...)

Hn. *sff* *sff* *p* *sff* *p* *sff* *p* *p* *mf* *p* *simile* *pp*

Elec.

EVENT 8

EVENT 9

EVENT 10

EVENT 11

ca. 15 sec.

ca. 15 sec.

ca. 15 sec.

4  
Hn. bell: R → up → L, ("lipped" as desired) 6-8 X L → up → R 6-8 X R 8-10 X  
mp f mf mp f mp ff  
Elec.

Hn. directly up 8-10 X R (and down/away) lip-bend/half-valve glissandi up  
ff p fff (AUTOMATIC) ca. 20 sec. EVENT 15  
Elec. (horns) (full brass) (high "trumpets") p < sf p < sf p < sf ppp subito pppppp  
also starts high tpt

EVENT 12 ca. 40 sec. EVENT 14

♩ = 60  
off axis (mic)

Hn. n < pp mf sf  
Elec. ppp  
EVENT 16

Hn. on mic sf on mic rit. long  
Elec. EVENT 17 EVENT 18

A little slower

rit. . . . . Slower still, going away

103

Hn.

Elec.

EVENT 19

*mp*

111

Hn.

Elec.

EVENT 20

(fade into electronics)

Mimic D# in the electronics (or play as you like)

bell: R up L L up R R up L L up R

*f*