

Luc Houtkamp

Uiterste Staat

For electric guitar and two computers (2009)

duration: 17'

Written for the POW Ensemble

e-guitar 2comp

This score can be downloaded for free at my website www.luchoutkamp.nl

You are allowed to perform the piece under the following condition

You should inform me about performing the piece, preferably before you start rehearsing

I can send you the instrument parts

Please contact me at: xorluc@xs4all.nl

At all times, you should send me the performance dates, information about the venue, organiser, broadcasting, etc.

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My BUMA identification number is: 1028412

Please inform the copyright organisation in your own country when you perform the piece

Luc Houtkamp (1953)

Uiterste Staat

2008-2009

for electric guitar and two computers

Duration ± 17 Minutes

Part 1. La Danse Estropiée

Part 2. Borderlines

Part 3. Sonnerie Mechanique

Uiterste Staat (Utmost State) is characterised by extremes. Extremes of musical language follow each other in a rapid exchange, from meticulously notated virtuosity to guided improvisation, from modulation-free tonality to crackling electronic sound.

All of this is composed in a form, which, like the virtuosic solo concerti of the 18th century, consists of three movements.

The 'orchestra' accompanying the guitar in this case comprises two computers, which produce their own digital sounds as well as using live sampling techniques.

The last movement includes a cadenza section in which the guitar soloist can show his/her improvisational capabilities.

Uiterste Staat is a composition that demonstrates my belief that musical style is secondary in importance and they're to serve the expressive quality of the music itself.

What interests me most of all is the way in which the musicians play together, and how this can be directed by means of composition and the use of live electronics.

Luc Houtkamp, February 2009

Uiterste Staat wordt gekenmerkt door extremen. Uitersten in muzikale taal wisselen elkaar af in dit stuk, van strikt genoteerde virtuositeit tot geleide improvisatie, van modulatieloze tonaliteit tot krakende elektronische muziek.

Dit alles in een vorm die, net als bij de virtuoze soloconcerti uit de 18e eeuw, bestaat uit drie delen.

Als 'begeleidingsorkest' voor de elektrische gitaar fungeren twee computers, die zowel eigen digitale klanken verwekken als gebruik maken van live sampling technieken.

Het laatste deel bevat een cadenza waarin de gitaarsolist zijn improvisatorische kwaliteiten toont.

Uiterste Staat is een compositie die recht doet aan mijn opvatting dat muzikale stijl ondergeschikt is aan de zeggingskracht van de muziek zelf.

Wat mij in de eerste plaats interesseert is de manier waarop musici met elkaar samenspelen, en hoe deze is te sturen via compositie en het gebruik van live elektronica.

Luc Houtkamp, februari 2009

Stageplan and technical requirements

For the premiere, the following equipment was used:

Wiek Hijmans:

Electric guitar: Gibson custom made
 Les Paul Amplifier: Fender Hotrod Deluxe
 Effects: - TC Electronic G-Force distortion patch

Guy Harries:

Computer: MacBook Intel Core 2 Duo 2.16 GHz
 Controller: 2 octave MIDI keyboard 8 knobs
 software: Max/MSP 4.5
 MOTU 808 sound card
 Amplification: 2 X Mackie SRM 450 active speakers on stands
 Yamaha submixer MG 10/2

Luc Houtkamp:

Computer: MacBook Intel Core 2 Duo 2 GHz
 Controller: Edirol PCR M1 2 octave MIDI keyboard 8 knobs, 4 buttons, 2 pedal connections
 software: Max/MSP 4.5
 Edirol UA-101 sound card
 Amplification: 2 X Mackie SRM 450 active speakers on stands
 Yamaha submixer MG 10/2

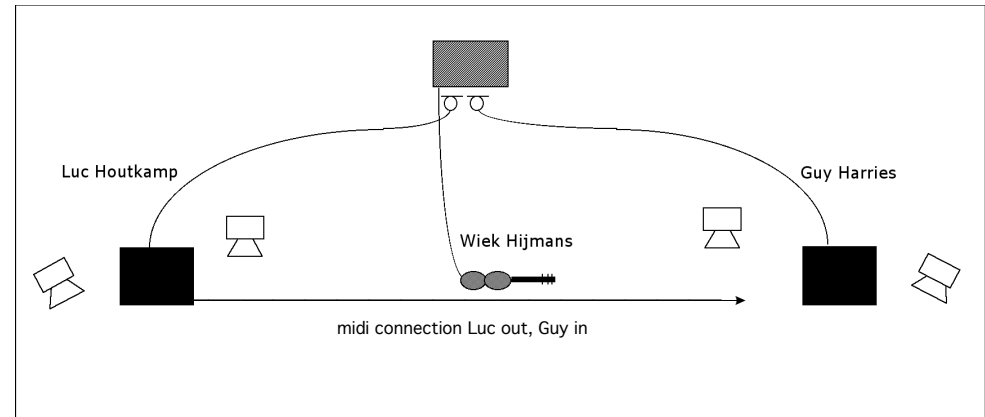
2 SM 58 microphones on boom stands

3 software programs, written in MAX/MSP

1 long midi-cable in between the computer players (or 2 midi-xlr cables + 1 xlr cable)

For performances of Uiterste Staat, use this or similar equipment.

For more info about performing the piece, mail Luc Houtkamp: xorluc@xs4all.nl



The two computer players each use a small personal PA, consisting of two active speakers, and a small mixer. A guitar amp amplifies the guitar. No main PA is used. 2 microphones are used to pick up the sound from the guitar amp as an input for the computers.



Set up, as used by the POW Ensemble

Uiterste Staat


Part 1

La Danse Estropiée

± 3.5 minutes

Luc Houtkamp

♩ = 70

[ = transposition value]

Computer Guy *Rubato*

Wiek *Clean jazz sound*

Computer Luc

Comp. Guy

Wiek

Luc

Comp. Guy

Wiek

Luc

♩ = 160

tuned reverb

Senza Rubato

36

Comp. Guy

Wiek

Luc

(Sounds as written)

46

Comp. Guy

Wiek

Luc

53

Comp. Guy

Wiek

Luc

60 ① ② ③ ④ ② ①

Comp. Guy

Wiek

Luc

67 ② ③ ④ ②

Comp. Guy

Wiek

Luc

rit...

73 $\text{♩} = 70$ Rubato

Comp. Guy

Wiek

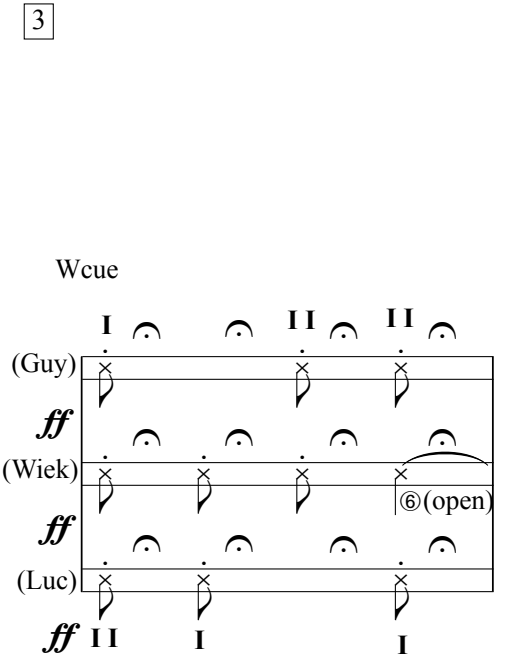
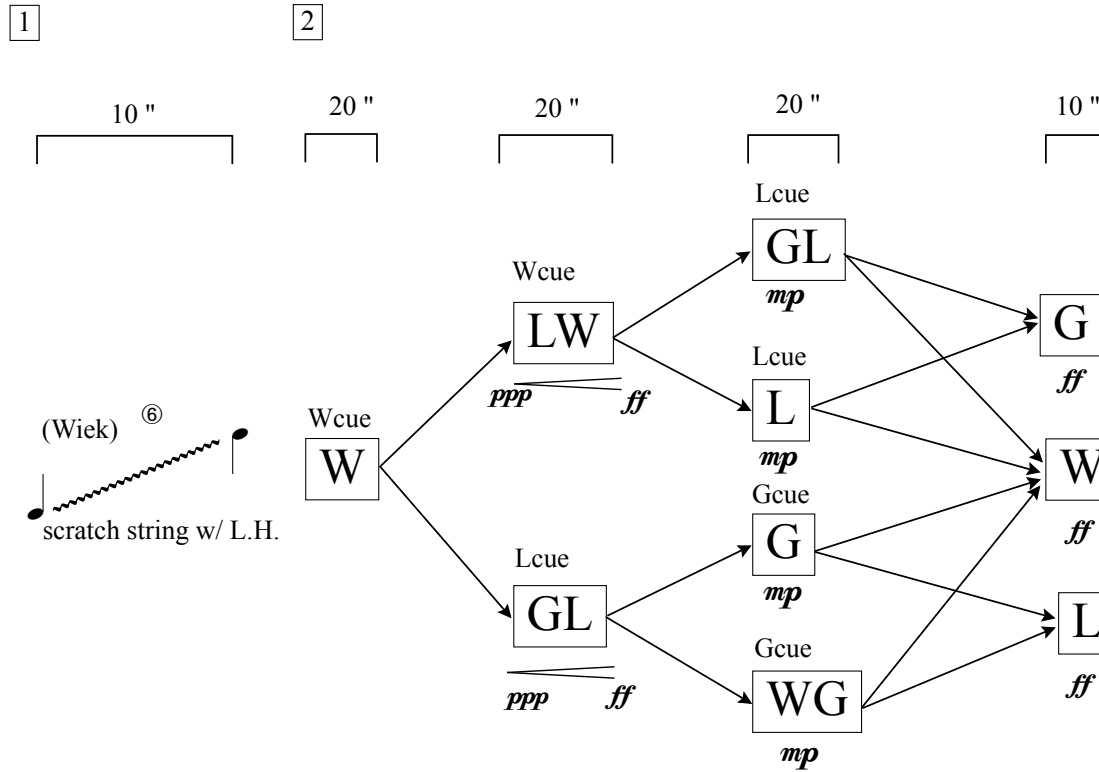
Luc

Fade out

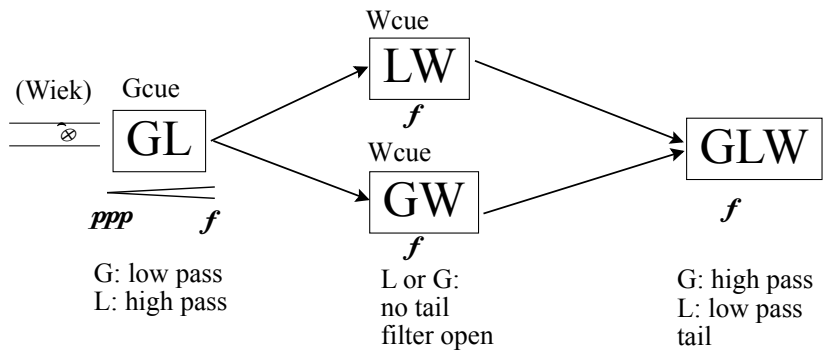
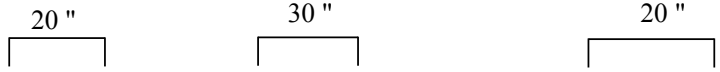
Uiterste Staat

Part 2

Borderlines



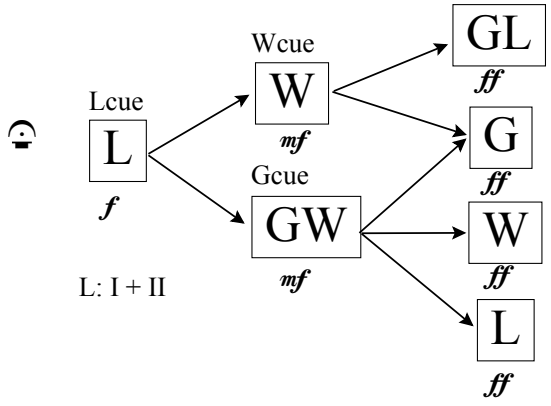
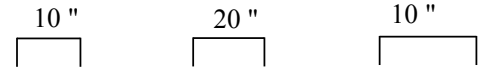
4



Wiek LW/GW:

mf RH mute *sim.* (*improvise*) *f* nat.

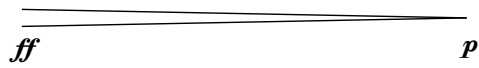
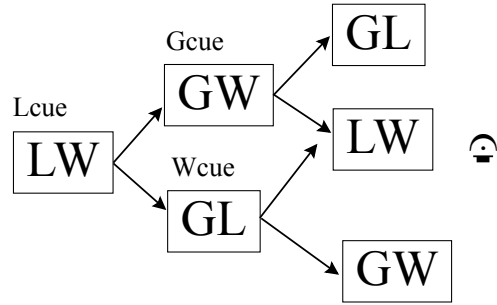
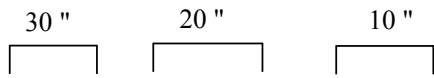
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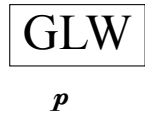
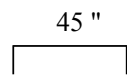
4 times on cue,
each time with different notes/chords

Wiek's harmonics:

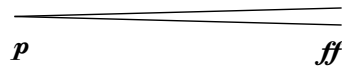
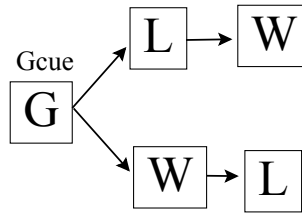
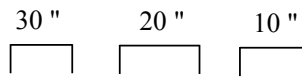
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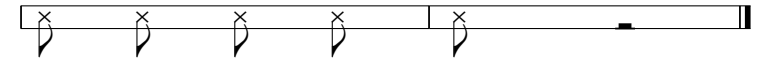
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9

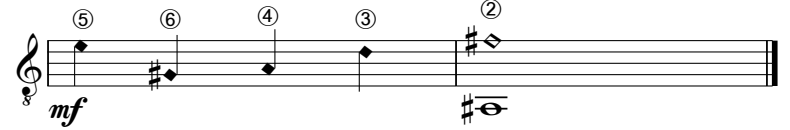
SLOW, on cue

(Guy)

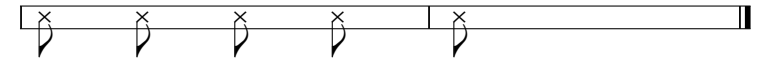


II

Wcue
(Wiek)



(Luc)



II

Uiterste Staat

Part 3

Sonnerie Mechanique

± 6 minutes

9

♩ = 36

Acc. Guy
RH mute *f*

Sounding C G
mf bar 3 3+ up bar 3

Fader 1 (Red)
Computer Guy
Fader 2
f *mf*

Wiek
mf norm *mp* norm *mf* RH mute RH mute

Fader 1 (Red)
Computer Luc
Fader 2
f *mf*

Sounding C L
♩ = 36
mf RH mute bar 7 3- up

Acc. Luc
RH mute

II

Acc. Guy

snd C G
bar 12 *f* *mf* bar 12 3+ up bar 12 3+ up

C Guy
f *mf*

Wiek
norm *f* RH mute *mf* norm RH mute *mp* norm *mf* RH mute

C Luc
f *mf*

snd C L
bar 7 *f* RH mute bar 7 3- up RH mute bar 15 *mf*

Acc. Luc

20

Acc. Guy

snd C G

C Guy

Wiek

C Luc

snd C L

Acc. Luc

bar 12 3+ up

bar 12 3+ up

bar 12 3+ up

bar 12 4 up

bar 12 4+ up

f

mf

f

mf

f

RH mute

norm

RH mute

norm

RH mute

norm

RH mute

norm

mf

f

mf

f

mf

f

nat.

sim.

nat.

sim.

28

Acc. Guy

snd C G

C Guy

Wiek

C Luc

snd C L

Acc. Luc

bar 28

bar 28 6+ dwn

bar 28

bar 29

bar 29 3+ dwn

f

mf

mf

mf

dist

37

Acc. Guy

snd C G

C Guy

Wiek

C Luc

snd C L

Acc. Luc

bar 28 8 dwn

ff

ff

ff

mf

norm

bar 29

bar 29 3+ dwn

45

Acc. Guy

snd C G

C Guy

Wiek

C Luc

snd C L

Acc. Luc

bar 46 2+ dwn

mf

mf

ff

f

norm

dist

mf

f

bar 45 2+ up

bar 45 2+ dwn

51

Acc. Guy

snd C G

C Guy

Wiek

C Luc

snd C L

Acc. Luc

56

Acc. Guy

snd C G

C Guy

Wiek

C Luc

snd C L

Acc. Luc

bar 46 2+ dwn

bar 54

bar 56 2+ dwn

bar 54

bar 54

cadenza free tempo (example):

improvized cadenza (1-2 minutes)

62

Acc. Guy

snd C G

C Guy

Wiek

C Luc

snd C L

Acc. Luc

bar 63

bar 65 2+ dwn

mf norm

ff

mf

ff

mf norm

dist

f norm

dist

mf

ff

f

ff

bar 63

bar 63

f norm

67

Acc. Guy

snd C G

C Guy

Wiek

C Luc

snd C L

Acc. Luc

bar 70 5 dwn

bar 70

bar 70 5 dwn

bar 70

rev 2

ff

f

f

f

ff

f

bar 70 4 dwn

bar 70 3+ dwn

bar 70 4 dwn

bar 70

rev 2

ff

f