Territories III (2016-2017)

Stefan Maier

territories III (2016-17)
For Beau Dick

territories III marks the 50th anniversary of Glenn Gould's landmark radio-documentary *The Idea of North* (1967). Set on a train, *North* imagines a journey from Winnipeg to Churchill, wherein Gould, traveling from compartment to compartment, interviews residents of far-flung northerly outposts en-route home. It is at once a voyeuristic inquiry into the lives of those who inhabit the vast northern territories of Canada, while at the same time — following Gould's motion from the concert hall to the recording studio — proposes an art-form specific to the possibilities afforded by new media: namely, the prospect of a "contrapuntal radio."

In *territories III*, Gould's phantasmic journey North is reimagined, but it does not go as planned: the circuitry of his electronics have fallen into disrepair. Gould's dictaphone crackles and hisses; spools of tape and the playhead in his reel-to-reel have become magnetized; his radio no longer tunes accurately, now only capable of sputtering, fragmentary transmissions. Due to the misbehavior of these apparatuses Gould no longer offers his characteristic commentary. Instead, he frantically attempts to domesticate media and matter — both colluding in revolt against his musical and technical mastery — while traveling further and further North into increasingly hostile terrain.

territories III is the last of a series of works which map unruly material byproducts of the Anthropocene — the toxic tailing lakes of the tar sands, so large that they can be seen from space; or the particles of rare earth metals lodged in the lungs and nervous systems of the labourers who work in Apple factories within the "special economic zones" of Shenzhen. In spite of the sleek aesthetic of contemporary media and the ephemeral immateriality of the ever-pervasive digital "cloud," here, we are reminded that it is bodies — both human and technological — that register the impact of this material force. Here, it is precisely the waste of the Anthropocene — granular, vaporous, radiant, monstrous matter — which impede the designated uses of Gould's technologies: industrial dust has rendered the radio's transistors useless; the key-action mechanisms of the Piano are rotted through and the railway tracks have rusted out due to unanticipated changes in atmospheric conditions. *territories III* witnesses techno-material agency set against the artistic prowess of performers and composer. It stages a conflict between disparate material forces, one in which neat distinctions between nature and technology erode.

Territories III (2016-17)

Trumpet, Trombone, 2 Percussionists, Piano,
Electric Guitar, Cello, and Electronics

For Talea Ensemble

Commissioned by Vancouver New Music
Canada Arts Council

General

An incredibly high level of intensity should be sustained throughout the course of the work; even in reduced passages of quiet/delicate material a tangible sense of overwhelming potential energy must be maintained. Accordingly, rather than consider dynamic markings on conventional terms (e.g. loudness), they should be treated as indications of relative levels of restriction. For example, a *piano* marking should be considered as a suppression of latent energy within material, while a *fortissimo* marking indicates the momentary release of this potential energy. **Thus, all material should be performed with a certain intensity, physical involvement and sustained material focus.**

Individual time brackets are guidelines for respective sections/actions.

The mensural notation alternates between time brackets and conventional division of bars into beats. In the time bracketed measures, the conductor should direct and orient the ensemble only as is required; allow these sections to unfold on their own with minimal intervention. The duration of the time brackets are often variable. Allow the measures to either contract or expand *ad libitum*, following the dynamic contours of the sonorous blossomings.

Territories III works exclusively with unpredictable sounds that do not readily allow consistent reproduction. This is the crux of the matter: ***actively explore this inconsistency and revel in the unpredictable inner life of the material!*** For example, within given instructions (e.g. dynamic markings, duration, technique instructions etc.) explore micro-fluctuations in the material by slightly varying parameters of production (e.g. with bowed material slightly vary bow speed and pressure) allowing materials to respond dynamically and, to an extent, indeterminately. The notation of the work is simple and reduced so as to facilitate this exploratory spirit and playing style. ***The success of this work is largely dependent on the degree to which individual players are willing to actively explore the given material.***

Electronics

NOTE: The following specifications are suggestions. If you have concerns, or ideas that the piece may benefit from, feel free to contact the composer at stefanemaier@gmail.com *to discuss alternatives.*

Gear

PA
-2 Loudspeakers with 2 Subwoofer bottoms
(e.g. 2 d&b E12 + 2 d&b E15X-SUB)
-Subs should be at least 15", as much of the electronics consists of low frequency drones
-the larger the subwoofers the better (18" or 21" ideal!)

Mixer
-with high-quality built-in compression, gating, EQ, memory for slider position

6 DI boxes
-for contact mics and modular synthesizer

Interface
-provided by composer

External Reverb unit, or computer for softare reverb/convolution (e.g. Altiverb)

Microphones for amplification
-see additional information below

Fixed and live Electronic components

A fixed track runs continuously throughout the entirety of the composition which is played back from a computer. Live electronics are performed on a Modular synthesizer by the composer. The ensemble is not processed by live electronics.

The conductor is coordinated with the electronics with a click track from an ear-in.

Amplification

Trumpet	Cardoid w/ windscreen
Trombone	Cardoid w/ windscreen
Percussion	2-4 Overheads 3 low-quality contact mics***** 1 Schertler DYN UNI P48*****
Piano	1 Schertler DYN P-P48***** Optional overheads
Electric Guitar	Optional
Cello	DPA style clip on 1 low-quality contact mic*****

***Provided by composer**

Notes for Mixing

The work should be mixed at a high level. It should be somewhat overbearing, especially during loud sections. Think Merzbow show, as opposed to Electroacoustic chamber music concert. The live instrumentalists and the tape should be mixed at equal levels.

Due to the density of the tape part, each instrument will require individual EQing and Panning so as to ensure audibility.

Compression should be applied liberally, so as to intensify lower dynamics and slightly flatten the dynamics of the sound. The compression should give the impression that the acoustic sound is being heard as though microscopically. Gating may be added at the technician's discretion so as to reduce bleed and extraneous noise. Reverb should be added with either an external FX unit, or high quality software (e.g. altiverb).

Note on documentation: If at all possible, please record the work in multiple individual channels so as to enable flexibility in mixing during post-production (e.g. Room mics, plus sends from mixer for each channel).

Piano
-Schertler P-P-48

2-4 overheads for percussion
-as close on instruments as possible

Percussion II

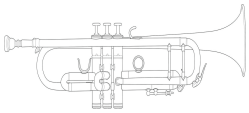
Percussion II

table top with various objects
-Schertler P-48
-two contact mics

thundersheet
-one contact mic

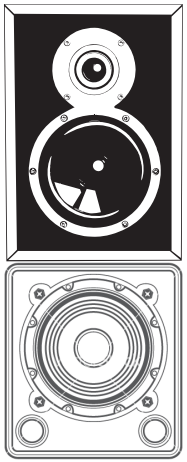
Trombone
-air mic

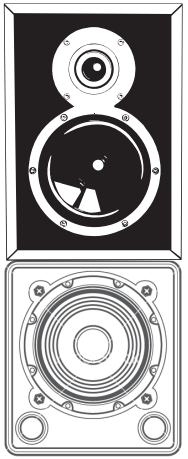
Table-top Electric Guitar
-optional mic on amp



Trumpet
-air mic

Cello
-DPA
-contact mic
on body





ear-in for conductor

live instruments to mains

to mains and subs

1-2 to mains 3-4 to subs

aux send + return

interface

modular synthesizer

laptop

for live instruments
-internal compression
-EQ
-Panning

mixer

stereo reverb unit
(hardware or software)

Main L
Sub L

Main R
Sub R

Ensemble

Noteheads

Unpredictable high partials and noise; strained; complex

Complex multiphonic; unstable; groaning

Noise, no discernible pitch content; extremely harsh

Very low; grumbling; dirty; should be on the verge of stuttering

Very high

-for Cello, this means that an indeterminate high pitch should be fingered between the preparations above the fingerboard.

Articulation

fast circular bow; always at frog; moaning

articulate in even circular fashion; at a comfortable speed

Mouthpiece/Leadpipe Positions

Perform action with mouth fully covering mouthpiece/leadpipe

Perform action with mouth over mouthpiece/leadpipe so that air goes both into the instrument and across the mouthpiece/leadpipe. Find angle which maximizes

intensity and dynamic level. Always accompanied with phonetic material. Mouth should be extremely tense, with teeth significantly contributing to sound production so as to ensure a biting, harsh timbre.

tch — **ch**urch
tsh — **sh**ip
tss — **s**nake

Inhale/Exhale

Assume Exhale unless otherwise noted; inhales and exhales should always be performed with extreme intensity: the mouth and teeth should be very tense so as to contribute to a very focused sound.

Inhale

Exhale

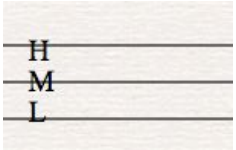
Brass General

All brass instruments are prepared by removing the mouthpiece unless otherwise noted; the trombone must have the mouthpiece still at hand for certain techniques.

In the case the Trumpet, all slides are to be removed additionally.

The III valve of the trumpet is to be unscrewed and lifted out of the guide, so that it can be freely rotated.

The three lined clefs refers to relative filtering of air noise with embouchure. The first line being indicating brightest possible filtering, the third being the lowest. Again, make sure that the mouth and teeth are very tense so as to contribute to a very focused sound and generally bright sound.



Bright (tight, “h**eeeee**”)

Dark loose, (“**ooo**”)

S.T. Split tone. Dirty complex. If not consistently reproducible contact the composer

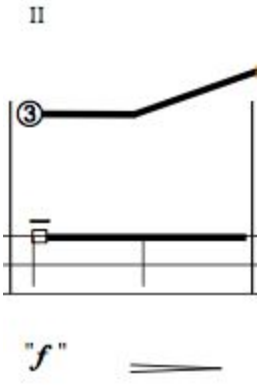
Trumpet

Harmon mute, I II III slides removed

III valve turning

Refer to video

While blowing forcefully through the instrument, smoothly rotate unscrewed valve while it is still in the instrument: variously filtered noise result. 6 positions are called for in the work with the given descriptions:



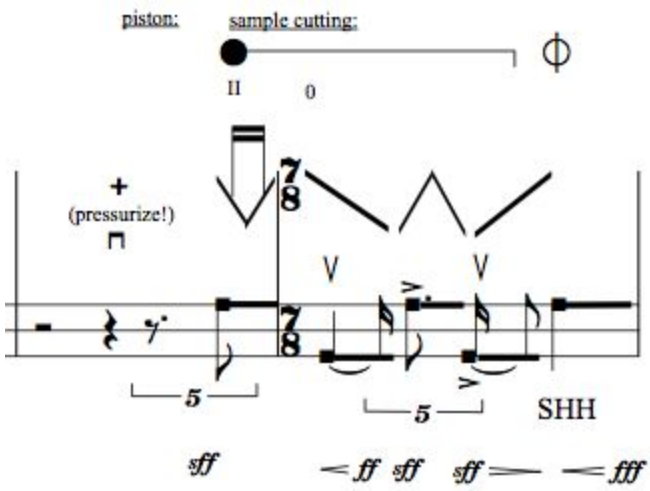
1 — at the guide, normal position for valve; when fingerings are given, air should go through appropriate slide.
2 — air becomes increasingly bright; increased resistance.
3 — approximately 90 degrees off the guide; increased resistance and focus; brighter sound.
4 — air becomes significantly more filtered and focused; resistance is significant so that single breaths may last as long as 15 seconds.
Fingerings are irrelevant.
5 — air becomes even more filtered and intense; at this point resistance is at a maximum. Given the richness of this region, take care to always explore variations in filtering and intensity.
\+ — approximately 180 degrees from the guide, fully stopped

Given the richness of these regions, take care to **explore** variations in filtering and intensity. **Transition slowly**. Always to be performed as smoothly as possible. Transitions do not always need to occur in a linear fashion. Find what sounds richest and most interesting.

The higher degree of resistance, the harder you need to blow to make the sound full bodied. Generally, you should be putting a lot of energy into this technique for it to be working properly!

Given that this technique can vary from instrument to instrument, treat the notated positions as guidelines that we can revise — if you find something that sounds great, make a note and run it by the composer! Similarly, if something isn't working, or doesn't work as well as it does in the videos, let me know!

Valve turning effects



"Sample cutting"

Rapidly flip between valve positions (assume + to 1 unless otherwise given) while blowing through instrument. Should give multiple bursts of variably filtered white noises — it should sound like a sample of white noise being cut up by a granular synthesizer! In ad libitum sections, add different fingerings for added complexity.

"Piston"
Pre-"pressurize" chamber of instrument by blowing, but when the valve is turned to fully stopped (+) before notated action. When action is called for, turn the valve: pressurized air bursts out, giving the impression of a train piston blowing. When no valve positions are given, assume fully stopped to fully open, or vice versa.

"Radiator"
Highly filtered white noise that sounds like a hissing radiator. Dynamic is always resulting sound, not effort put in!

Trombone

Harmon mute, Dog whistle*

Performed action with mouthpiece backwards on lead-pipe. This sound should be very intense.

Performed action with mouthpiece backwards on lead-pipe so that air goes both into the instrument and across the mouthpiece/leadpipe. Find angle which maximizes intensity and dynamic level. **This sound should be incredibly intense.** Always accompanied with phonetic material.

Piano

Large rectangular stone/porcelain tile, small stone/porcelain tile*, 1 sterling silver fork*, metal lid*, small crystal bowl*, large crystal bowl*, cassette case*

See videos

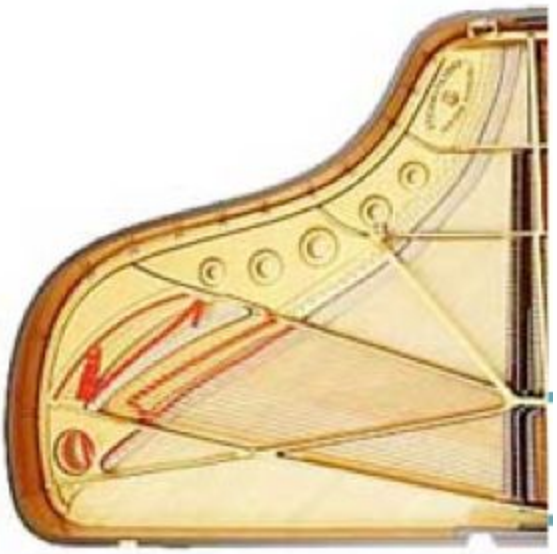
Preparations

Piano is prepared with one sterling silver fork wedged between strings in the upper 2 octaves of the piano. When flicked, it results in an incredibly complex, synthetic resonance. This technique is slightly different in each piano, so close consultation with the composer is required to find the correct location for preparation.

Piano is prepared with blue tac or cork on/between strings at E7 (or more keys to make sound louder; refer to score and prepare at your discretion) to make dull percussive sound when keys are depressed.

Staff

Inside piano



Top line indicates on unwound strings

Bottom line indicates A0

Objects

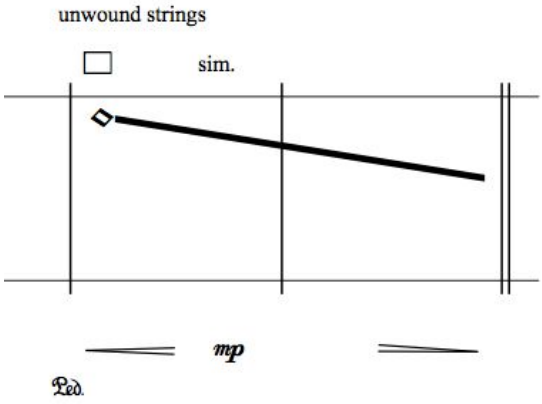
Large rectangular tile

cd/cassette jewel case

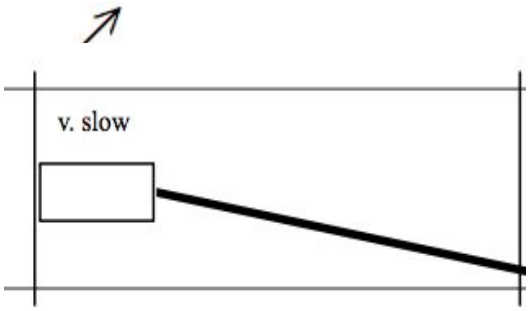
small crystal bowl

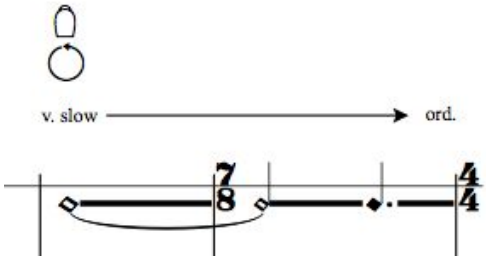
Large crystal bowl

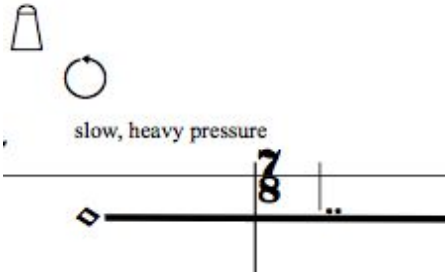
Request that crossbar over unwound strings be removed if required so as to allow room for large bowl



The smooth edge of cassette case is drawn along unwound strings in a perpendicular fashion. Results in synthetic, metallic distortion. Make sure that the open strings do not EVER resonate. Vary pressure and speed for different qualities of distortion. Explore! Given the unpredictability of this technique, changes in direction are to be treated as suggestions only.



The smooth edge of the large tile is drawn along wound strings in a **diagonal** fashion. Results in rich metallic distortion. Highly variable. Open strings may resonate. Vary pressure, speed and position for different qualities of distortion. Either attempt to create a **continuous** partials or **responsive** chaotic bursts of unstable partials

Spin small bowl on unwound strings. Find the location that speaks best, and stick with it. Results in high rich, blossoming partials. Highly variable and chaotic. Open strings should not resonate. Vary pressure, speed and position. WIth each rearticulation change direction.



Spin large bowl on unwound strings. Find the location that speaks best, and stick with it. Results in high rich, blossoming partials. More stable than small bowl technique. Open strings should not resonate. Vary pressure, speed and position. Always very continuous

Percussion

Small Metal Ratchet
Large ratchet
Vibraslap
Crotales (upper octave)
Bass Drum
Tamtam
Thundersheet
2 Styrofoam sheets
2 Cardboard boxes with stryofoam attached to one flap
*Plywood board with 2 fastened metal ruler, metal rod, dowel and styrofoam**
*Dog whistle**
Various beaters, Bass bows, superballs, brush with thick bristles

Crotales

Crotales is prepared with light aluminum foil on F# and A

Crotales is ALWAYS bowed**.** Bows should be extremely resonant, strong and assertive.

Stryrofoam and Cardboard

Always bowed

Take care to always produce a high, harsh distortion. The distortion should hiss rather than "snore." There should be absolutely no pitch content (e.g. groaning, squeaking)!

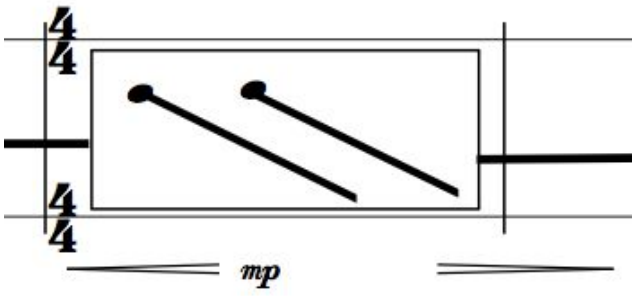
Piano

Percussion II performs in the inside of the piano frequently with 2 superball mallets.

The following staff is used:

Bottom of unwound strings

~¾ along string



Draw two superball mallets, one over the other, ***along*** the wound string(s) of the piano. A whale like groan should emerge. Be careful to manage resonance! Always explore by varying both speed and pressure within given restrictions

Two locations are called for: A0-Bb0, and a higher string pair (pending on situation; choose strings which avoid the pianist's actions!)

Electric Guitar

Electric Guitar is performed in a table-top fashion a la Keith Rowe through a tube amplifier. The guitar sound should raw and somewhat dirty. Think Sonic Youth — no Steve Vai-esque tone please! Many sounds are described in score. There is considerable freedom in this part; explore and bring attitude!

Always on bridge pickup.

Scordatura:

E string is tuned down a 12th to A. String should be very loose.
Please use a heavy gauge E string (e.g. 50) to compensate for flimsiness.

Effects:
distortion (tubescreamer or RAT prefered; no saturated "modern" sound)
two octave pedals chained together (for a total of 4 octaves up or down)
Reverb pedal for light resonance at the end of FX chain (strymon big sky prefered)

Objects
Ebow
coin with serrated edge (like Canadian quarter)
bow (heavily rosined!!!)
small handheld radio (with tuning dial on the side so that one can hold and rapidly tune with one hand)
soft foam or sponge to place between fingerboard and strings for muting.
Handheld fan (with soft blades)

Cello

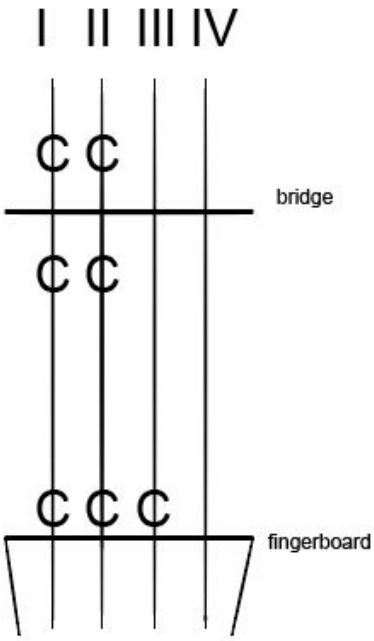
Scordatura

The C string should be tuned a minor tenth down, to A, so that when it is bowed it begins to stutter at a *mezzo piano* dynamic, and rattles at a *forte* dynamic. Always sounds animalistic.

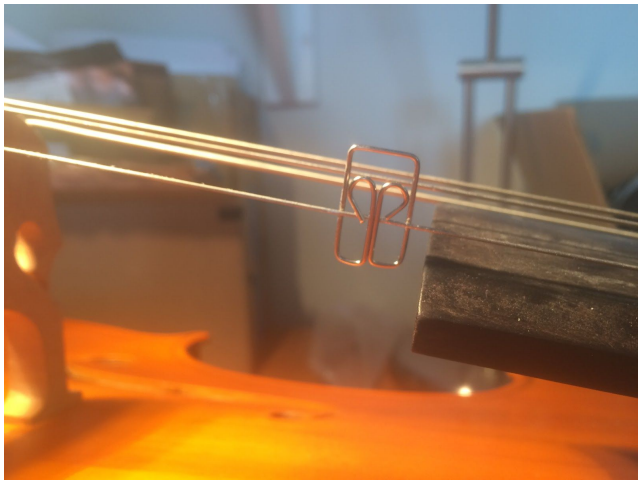
Preparation

All preparations should result in rich, unpredictable multiphonic instability. Relish the unruliness of these sounds!

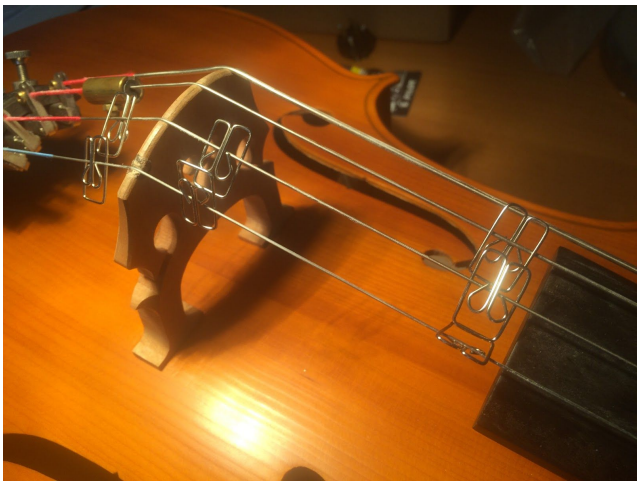
Cello is to be prepared with square paper clips in the following manner:



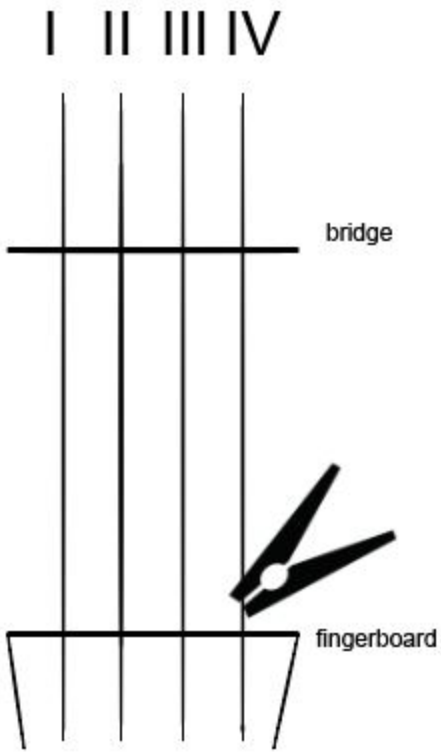
Clips are attached so
that they are sufficiently stable,
but still easily removed



Looks like this :)



Additionally, the C string is occasionally prepared with a clothes pin in the following manner:

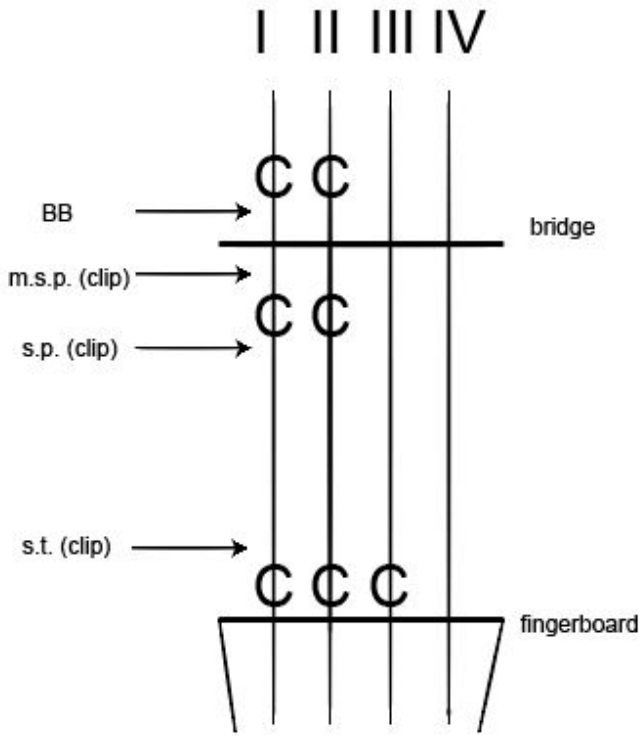


Make sure to attach clothes pin at the tip of the teeth, so that it stutters when string is bowed

Bowing position

finger — bow at finger

Normal position names apply (e.g. m.s.t., ord., m.s.p.) when string is unprepared (or only partially prepared with one clip/pin), but when fully prepared consult the following diagram for positions



Bowing techniques

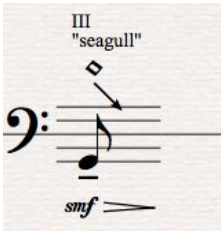
*****regardless of bowing technique/pressure employed, a high degree of harmonic/multiphonic instability is desirable! The preparations result in an immense degree of instability — enjoy*****

m. flaut. — very light bow pressure, variable speed (v. slow-ord), always explore unstable multiphonics that may sound

flaut. — light bow pressure, variable speed (v. slow-ord), always explore multiphonics that may sound

norm. — normal bow pressure

dist. — heavy pressure, with the preparations an extremely dirty, harsh multiphonic should sound, always very slow



“Seagull” glissando: single quasi-artificial-harmonic glissando from very high on the string to low, resulting in cascading harmonic glissandi. Always on III

Air only bow noise with faint, unstable harmonics/multiphonics

Shadow pitch just starting to speak; mostly noise

L.H.

All fingerings take place between preparations above the fingerboard. Approximate harmonic positions are given for fingering orientation. Given that pitch is largely unstable due to the interference from the preparations please don’t attempt to make exact harmonics sound. Again: **a high degree of harmonic/multiphonic instability is desirable!**

mute string(s) on the fingerboard side of preparations so that only high, indeterminate multiphonics from the preparations sound (e.g. no fundamental from string!)

A ♩= 56-58

♩=52 broad, lumbering, tectonic

TRUMPET

valve turning

H M L

close on mic

"radiator"

very slow
micro-modulation ad lib., explore!

"f"

"f"

TROMBONE

MOUTHPIECE: IN
HARMON: IN

harmon:

immitative of Vc

1/4

p

PERC I

crotales

arco

tip → frog

l.v.

ff

metal bar
arco

mp

PERC II

(mallet over mallet)

PIANO

slow

v. slow → slow

explore!
(slightly vary pressure and speed)

A0-Bb0

smp

Pf

v. slow

ord. → v. slow.

v. slow
continuous

ord.

(don't touch A0-Bb0!)

p f

pp mp f

(control resonance, ad lib)

Ped.

E-GUITAR

E BOW

2 OCTACE PEDS: UP

CELLO

SOLO:

s.t. → ord.

s.t.

ord.

mf

pp

smp

ELECTRONICS

Piano: porcelain tile sample

field recording

low verb drone

CLICK:

4

TRUMPET

I

0

8

"f"

"f"

TROMBONE

harmon:

1/4

1/2

(lowest sound possible)

p

p

mp

PERC I

metal bar

l.v.

BD

squeak

starting to stutter

H
M
L

pp

mp

mf p

PERC II

v. slow

slow

v. slow

slow

v. slow

higher wound pair (watch out for tile!)

A0-Bb0

ppp

mp

mp

pp

ppp

Pf

v. slow

isolate single pitch if possible!

slow

v. slow

(don't touch A0-Bb0!)

pp

pp

mp

E-GUITAR

pp

CELLO

m.s.t.

m. flaut

s.t.

ord.

ord.

5

s.p

ord.

m.s.t.

m. flaut

pp

mf

mf

sp

ELECTRONICS

low verb drone

sine

TRUMPET

15

0 sim. I II 0

5

"radiator"

④ ⑤ ③ ⑤

" *f* " " *f* "

TROMBONE

1/4 1/2

p *p* *mp*

PERC I

15

crotales
arco

tip → frog
l.v. l.v.

ruler

(starting to stutter)

high squel moan

BD

p *f* *smp* *mf* *smp* *smp* *p*

PERC II

mp *pp* *mp* *pp*

Pf

v. slow → slow v. slow v. slow

v. slow → slow v. slow

mf *mp*

E-GUITAR

pp

CELLO

s.t. → ord. s.t.

ord. → s.p.

BB

mf *mf* *smp*

ppp

ELECTRONICS

low verb drone

sine

14"

= 62

TRUMPET

20

0 0 II

(pressurize!)

" f"

sf

TROMBONE

1/4

MOUTHPIECE: OFF
HARMON: OFF

TSS

p

sfff

PERC I

ruler
arco

high squel → stutter → ord.

tam
arco

high pitch(es); rich, metallic;
immitative of piano

smp smp

f

PERC II

cardboard box

H A R S H (but no groan!)

dist.

mp

sf

Pf

slow → v. slow

as continuous as possible
slow, heavy pressure

mf mp

sp sp

ff

COIN

serated edge

slow → ord.

E-GUITAR

LH: RADIO
RH: COIN

B
F

VP:

ff

CELLO

s.t. → ord. s.t. → poco s.p.

finger
air
erratic

air → shadow

mf

ppp

ff

ELECTRONICS

Piano: porcelain tile sample

low verb drone

sine

CLICK:

B **vicious; with unremiting intensity**

TRUMPET

24

piston: sample cutting: TSS

piston: sample cutting: SHH

TROMBONE

SHH TSS TSS TSS

SHH TSS TSS TSS

PERC I

styrofoam HARSH (but no squeaking!) flaut. → dist.

crotales flaut. → dist. tip → frog l.v.

p i e r c i n g

sim. tip → frog l.v.

styrofoam dist. → flaut. → dist.

PERC II

dist. → flaut. dist. → flaut.

styrofoam HARSH (but no squeak!) cardboard box

flaut. → ord. dist. dist. flaut. → dist.

Pf

v. slow

RADIO ON COIN serated edge slow → ord.

COIN scrape off! fast

COIN serated edge slow → ord. RADIO ON

PICKUP

E-GUITAR

B F

erratic

VP: erratic

erratic

VP: erratic

noise swell

(tune radio to white noise channel bring to pickup with volume swell)

CELLO

ELECTRONICS

cut-up noise

radio

C **♩= 52 broad, gaining momentum**

TRUMPET

29

sample cutting:

5 3 TSS

sff sff sff sfff ff

sample cutting:

piston:

TSS 5 5 5

sfff sff sff sff sff

TROMBONE

TSS TSS

sff sfff

TSS TSS TSS TSS

sff sff sff sfff

MOUTHPIECE: IN
HARMON: IN

1/4

p

PERC I

flaut. dist. flaut. dist. flaut. dist.

sf mf sf f

PERC II

high distortion on accents, at frog

flaut. dist. dist. dist. flaut. dist.

sf sf sf ff

PIANO

mallet over mallet

slow v. slow slow

A0-Bb0

mp

Pf

slow, heavy pressure

v. slow

ff smf

(control resonance, ad lib)

E-GUITAR

COIN

fast scrape off!

sff ff

COIN

serated edge

slow ord.

RADIO

ON

RH: BOW

BOW

erratic

ff f

VP: erratic

mp sp

CELLO

s.t. s.p. (clip) ord. clip s.p.

mf smp mf

ELECTRONICS

low verb drone

TRUMPET

35

TROMBONE

1/4

mp

p

p

PERC I

PERC I

mp

mp

PERC II
(PIANO)

v. slow

slow

v. slow

higher wound pair (watch out for tile!)

pp

mp

pp

Pf

v. slow

v. slow

slow

v. slow

v. slow

(don't touch A0-Bb!)

mp

mp

mp

E-GUITAR

sp

mp

s.t.
(clip)

CELLO

ord.

flaut.
s.t.

s.t.

ord.

flaut.
s.t.

s.p.
(clip)

sp

sp

mf

pp

smp

smp

smp

ELECTRONICS

low verb drone

sine

10

D ♩=54

"radiator"

II 0 II 0

TRUMPET

40

"f" sim. "f" f

TROMBONE

1/4 1/4 1/2

p p

PERC I

l.v.

stutter ord squeak groan stutter

mf smp smp smp smp f

PERC II

slow v. slow slow

A0-Bb0

mp mf

Pf

v. slow responsive slow

mp mf mp mf

RADIO

noise swell: tune radio to white noise channel
bring to pickup with volume swell

ON PICKUP

E-GUITAR

s.t. ord. s.t. s.p

V.P.: mf mf f

CELLO

m. flaut.

unstable, breaking between multiphonics

s.t. ord. flaut. s.p. clip ord. s.t. ord. s.t. s.p.

mf smf mf f

ELECTRONICS

radio

low verb drone

slightly pulsating drone, 30 hz

E

30" 8" 12"

TRUMPET

46

very close on mic
"radiator"

very slow
micro-modulation ad lib., explore!

mp

TROMBONE

approx. 14-16"

stutter

PERC I

fmp

PERC II

Pf

E-GUITAR

CELLO

flaut. m. flaut.

p

ELECTRONICS

CLICK:

12

8" 12" 8" 7"

TRUMPET

49

mp pp mp smp

TROMBONE

PERC I

large plate bell — thunder sheet — large plate bell

ARCO

l.v.

groan

pp mp pp

(mallet over mallet)

PERC II
(PIANO)

v. slow

A0 A0-Bb0

pp mp pp

Pf

v. slow
continuous

v. slow

pp p

(control resonance from PERC II ad lib, rich resonance but not too much bleeding!)

E-GUITAR

CELLO

flaut. → m. flaut. m. flaut. → flaut. s.t. → ord. ord. → s.t. flaut. → m. flaut.

p pp mp p

ELECTRONICS

8"

13-14"

F ♩= 54-56

TRUMPET

53

+

④ ⑤ ③ + ①

mp *mf* *mf* *f*

TROMBONE

MOUTHPIECE: OFF

PERC I

BD

thundersheet

ARCO

metallic harmonic

distort

frog

mp *mp* *mp* *ff*

PERC II
(PIANO)

slow

v. slow

higher wound pair
(watch out for tile!!!)

ARCO tam

distort!

mp *pp* *mp* *f*

Pf

v. slow

slow
responsive

v. slow

ord.

ord.

p *mp* *mf* *mf* *f*

E-GUITAR

LPF + 2 OCTAVE PEDS:
DOWN

ARCO

either bow whammy bar, or VI string; booming

V.P.: *p*

CELLO

m. flaut.

m.s.p.
(clip)

BB

flaut. → ord.
s.t. → ord.

flaut.
s.t.
(clip)

s.t. → ord. → s.p.
(clip)

flaut. → ord
unstable → stable

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

ELECTRONICS

piano tile

extreme bass

G **Thick; fluid; EXPLORE!**

10-12" 8-10" 10-12"

TRUMPET

59

replace moutpiece
harmon in

harmon: + S.T. complex

+ S.T. complex

TSH

sff *p* *p*

emergae out of Cello harmonic tone

(voice contanined within sonority)

TROMBONE

SING!

MOUTHPIECE: ON
HARMON: IN

harmon: + 1/2

MOUTHPIECE: OFF

TSS

sff *p* *mp*

PERC I

FORK

ARCO

groan

screech
v. slow
(draw along face of thundersheet)

dirty

frog

mf *mp* *f* *ff*

PERC II (PIANO)

S S

ord. slow ord slow

mallet over mallet

A0-Bb0 highest wound pair avaliable (watch out for tile!) A0-Bb0

mf *mp* *mf*

Pf

ord.

rearticulate as necessary
stagger bowl rearticulations with tile

ord.

slow

ord.

(don't dampen PERC II)

f *mp* *f*

control resonance!

E-GUITAR

ARCO

ord. s.p. s.t.

ord. s.p. s.t. s.p. m.s.p.
distort

(no pitch content!)

mf *mf* *ff*

CELLO

ATTACH
IV PREP

LH: REMOVE
IV PREP

ord. m.s.p. flaut. s.t. s.t. (clip) s.p. (clip)

ord. s.t. (clip)

(quasi stutter)

flaut. s.t. (clip) ord. ord

flaut. s.t. s.t. (clip) s.p. (clip) ord. ord.

sf *mf* *mf* *mp* *sf* *mf*

ELECTRONICS

10-12"

8-10"

7-8"

15

TRUMPET

65

II

0

TSH

sff *ff* *ff* *ff*

MOUTHPIECE: ON

harmon: 1/2 1/2

TROMBONE

TSS

sff *mp* *mp* *f*

FORK

screech

ARCO

PERC I

ord. v. slow

dirty

l.v.

sf *p* *mp* *f* *p* *f*

ord slow ord

PERC II
(PIANO)

l.v.

highest wound pair avaliable (watch out for tile!)

A0-Bb0

mp *mf*

transfer hands (L.H. to bowl),
so that downbeat can be achieved
with R.H. without stopping sound

v. slow. ord.

Pf

leave room for PERC II slow ord.

sf *mp* *f*

LH: EBOW

m.s.p. s.t. Explore: slowly move ebow along string around bridge pickup;
just starting to catch; slow transformations; keep it subtle

RH: COIN

extremely
unstable!

E-Guitar

unstable mutiphonic(s)

sf *mp* Listen: respond dynamically to Pf and trombone, subtle *fff*

LH: ATTACH
IV PREP

LH: REMOVE
III PREP
IV PREP

flaut. ord.

m.s.p. s.t. s.t. (clip) s.p. (clip) ord. s.t. (clip) flaut. s.t. (clip) ord. s.p. (clip) s.p. s.t. m.s.p.

CELLO

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

ELECTRONICS

sine

H ♩= 64 **extreme; industrial; almost unbearable**

TRUMPET

70

TSH

sfff

TSH

sfff

ff

TSH

sfff

TROMBONE

sfff

TSH

sfff

ff

TSH

sfff

PERC I

cardboard box +styrofoam

dist.

sff

flaut.

dist.

sffp

ff

cardboard box

animalistic high distortion on accents, at frog

5 5 5 5

sffp sffp sffp sffp sffp

cardboard box +styrofoam

flaut.

ff

p

PERC II

ratchet

5

5

sff

VS

large ratchet

sff

styrofoam

flaut.

dist.

flaut.

dist.

f

p

f

Pf

(for more forceful sound, feel free to add other muted/pitchless keys)

15

sfff

sff

sff

p

fff

ord.

f

COIN

serated edge

fast

slow

ord.

LH: RADIO

RADIO

ON

ON

E-Guitar

erratic

ff

ff

ff

ff

VP: ○

VP: erratic

CELLO

ATTACH III PREP

seagull

ff

ELECTRONICS

Dense musique conrete style electronics

TRUMPET

73

TSH

TSH

ff sfff

sfff ff

TROMBONE

ff sfff

TSH

sfff ff

PERC I

cardboard box
+styrofoam

cardboard box

dist.

dist. flaut. dist.

ff

sffp sffp sff

sffp ff

PERC II

flaut.

ratchet

5

5

VS

large ratchet

VS

sff

sff

Pf

15

p fff sff sff p fff sff p

COIN

RADIO

serated edge

ON

fast

slow

fast..

ON

E-Guitar

noise swell

PICKUP

erratic

ff

VP:

VP:

erratic

CELLO

ELECTRONICS

(CON'T)

I **♩= 56 releasing energy**

TRUMPET

76

TSH TSH TSH

sfff *ff* *sfff* *sfff*

TROMBONE

1/4

sfff *ff* *sfff* *mp*

PERC I

dist. flaut. dist. dist. flaut.

sff *sffp* *ff* *ffp*

PERC II

styrofoam

ratchet flaut. dist. flaut. ratchet

f *p*

VS large ratchet VS

sff *sfff*

Pf

INSIDE: LOW

slow continuous

sfff *p* *sfff* *mf*

COIN

serated edge

slow fast..

E-Guitar

noise swell PICKUP erratic

VP: erratic *ff*

CELLO

ord. m.s.p. s.t. poco s.p. ord. s.t

sfp *mf* *smp*

ELECTRONICS

(CON'T)

low verb deone

TRUMPET

80

TSH

sfff

TROMBONE

1/2

1/4

mp *mf* *mp*

PERC I

thunder sheet

metallic harmonic

metallic harmonic

mp *mp*

metal rod:

f

Pf

v. slow

slow

mf *mf*

BOW

E-Guitar

s.t. poco s.p.

s.t. ord. s.t

mf *mf*

CELLO

poco s.p. ord. m.s.t

s.t. ord. s.t

mf *smp* *mf*

ELECTRONICS

grinding tile

J ♩= 54 **as if under a microscope**

TRUMPET

84

v. close on mic!

"radiator"

mp

pp

f

1/4

mp

PERC I

mp

PERC II

f

v. slow

ord.

Pf

ord.

f

f

E-Guitar

ord.

m.s.p.

mf

f

finger

Explore!

s.t.

poco s.p..

s.t

air

shadow

SOLO:

flaut

m. flaut

f

smp

mp

smp

pp

ELECTRONICS

TRUMPET

91

smp

5

pp

TROMBONE

PERC I

PERC II

Pf

E-Guitar

CELLO

finger

air

shadow

air

flaut.

m. flaut

BB

smp

mp

smp

pp

ELECTRONICS

K

TRUMPET

98

③ ② ③ ⑤ ② ④

5

smf *smf* *smf* *smp*

TROMBONE

ARCO

PERC I

ruler dowel → just starting to stutter → white noise

just starting to stutter → just starting to speak

mf explore! *mf* *mp*

PERC II

stutter

metal rod:

smf *smf*

Pf

unwound strings

v. slow

mp

Ebow
2 OCTAVE PED: UP

E-Guitar

+5 OCTAVES

VP:

CELLO

ord. finger air → shadow → air

finger ord. finger shadow shadow

m. flaut

BB

5 3

smf *smfp* *smf* *smf* *smp*

ELECTRONICS

field recording, engine

TRUMPET

102

smf

smf

p

TROMBONE

PERC I

crotales l.v.

white noise → just starting to speak → white noise

crotales

BD

mf

mp

PERC II

explore!

smf

smf

Pf

absolutely no fundamental resonance!
meld with crotales

unwound strings

sim.

mp

E-Guitar

+5 OCTAVES

mp

CELLO

finger

shadow

finger

shadow → air shadow

5

Explore!

ATTACH
IV PREP

smf

smfp

smf smp

mf

smp

5

ELECTRONICS

L **Field II: EXPLORE!**

24

16" 8" 7"

TRUMPET

Explore between ③+ ⑤ slow, seamless

108

mp

TROMBONE

PERC I

mp

PERC II

sf

Pf

Explore!
v. slow + slow

mf

OCTAVE PED:
DOWN

E-Guitar

patch cable
on string:

60Hz hum
(w/ ped 30Hz hum)

VP: *mf* *mf* *mf*

CELLO

Explore! s.t. (clip) s.p. (clip) s.t. (clip) s.p. (clip) ord. s.p.

LISTEN: I follows dynamic contour
of Pf harmonics;

mf bow under strings
(bow I and IV simultaneously)

f

ELECTRONICS

low engine

M

32"

25

112

REMOVE
III PREP
IV PREP

train samples

sine

N ♩=62 **extreme; almost unbearable**

26

TRUMPET

113

TSH *sfff* TSH *sff* TSH *sfff* TSH *sff* TSH *sfff* TSH *sff* *sff*

TROMBONE

TSH *ffff*

PERC I

cardboard

H A R S H (but no squeaking!)

crotales

p i e r c i n g

l.v. l.v.

sf *sfmf* *sf* *sfmf* *sff* *smp* *sf* *ff* *ff*

PERC II

cardboard box

H A R S H (but no groan!)

high distortion on accents, at frog

sff *sfmp* *sff* *sffp sffp sffp sffp sffp sffp* *sff*

PF

ord, heavy,
thick distortion

f

slow, continuous

ff

serated edge

slow ord.

COIN

E-Guitar

grip VI
string in fist

m.s.p. m.s.p. ord. m.s.p. m.s.p. m.s.p. m.s.p. m.s.p. m.s.p. ord. m.s.p.

sffp *sffp* *ff* *sffp* *sffp* *sffp* *sffp* *sffp* *ff* *ff*

CELLO

ELECTRONICS

TRUMPET

118

I I I II

TSH TSH TSH TSH TCHA TCHA

sfff sff fff sff fff fff sff fff

TROMBONE

PERC I

sf sfmf sf sfmf sf sfmp sf sfmp sf sfmp sf sfmp ff

PERC II

sff sfmf sff sfmp sff sffmp sff sffmp sff sffmp

PF

ord, heavy,
thick distortion

f

E-Guitar

m.s.p. m.s.p. ord. m.s.p. m.s.p. m.s.p. ord. m.s.p. m.s.p. m.s.p. ord. m.s.p.

sffp sffp sffp sff sff sffp sffp ff

CELLO

s.p. ord. s.p. m.s.p. ord. m.s.p.

sff sff sffp sffp ff

ELECTRONICS

O ♩=56

TRUMPET

122

TSH

sfff

TSS

sfff

TSS

sfff

5

sfff

TROMBONE

mouthpiece on

extremely sharp inhale;
very bright noise

sfff

sff

sim.

Helicopter flutter; extremely robust
completely empty lungs before inhale

ff

sff

sim.

5

sff

PERC I

stryofoam

sf

explore!

PERC II

stutter

metal rod:

f

just starting to stutter,
squeak

sf

sf

stutter

mf

PF

slow; continuous; only rearticulate when absolutely necessary!

v. slow

f

pp

Ped.

E-Guitar

ord.

s.t.

s.t.

smf

CELLO

finger

SOLO:

shadow

air

shadow

flaut.

smf

mfp

f

smf

finger

ord.

air

shadow

s.p.
(clip)

5

3

smf

smfp

f

smf

mf

ELECTRONICS

TRUMPET

126

TSS TSS TSS TSS

sfff *sfff* *sfff* *sfff*

TROMBONE

sim. sim. sim. sim.

ff *sfff* *sff* *ff* *sfff* *sfff*

PERC I

p i e r c i n g l.v. l.v.

15

f *f*

PERC II

just starting to stutter, squeak

stutter

groan

squeak groan

5 5

f *f* *mf* *f* *f* *f* *f* *f*

PF

slow v. slow

f *pp*

Ped.

E-Guitar

ord. s.t.

mf

CELLO

BB

flaut.

finger

shadow

mp

3

mf *f*

ELECTRONICS

16 kHz sine

30

TRUMPET

130

TSS

sfff

5

TROMBONE

sim.

ff

sfff

PERC I

15

Crotales

p i e r c i n g

tip → frog

PERC II

explore!

stutter

metal rod:

f

transfer back!

PF

v. slow

slow

mf

E-Guitar

s.t.

s.p.

LH: REMOVE
III PREP

CELLO

ELECTRONICS

P

16" 7" 8"

♩=60

TRUMPET

134

sf

"radiator"

mp

TROMBONE

Dog-Whistle

mf

PERC I

Dog-Whistle

mf

ruler
dowel
sytrofoam

white noise

flaut

smf

PERC II

f

crotales

mp

l.v.

brush on wood

6

sff

Pf

l.v..

sf

v. slow

mp

E-Guitar

EBOW ON
2 OCTAVE PEDS ON

(+5 OCTAVES)

VP:

mp

CELLO

III
seagull

sff

Electronics

10 kHz sine

Q ♩=62; with tangible potential energy

TRUMPET

139

mp

SOLO: piston

(pressurize!)

f

sff

TROMBONE

15

SHH

sff

PERC I

Dog-Whistle

mf

PERC II

metal bar

ord stutter

brush on wood

f

sff

Pf

E-Guitar

CELLO

pp

ff

Electronics

bright, filtered white noise

TRUMPET

144

sim.

sim.

5

5

sff

sff

sff

TROMBONE

5

SHH

sff

TSS

ff

PERC I

ruler
dowel
sytrofoam

white noise

white noise

pp

mp

mp

PERC II

3

3

6

3

3

Pf

E-Guitar

mp

mp

CELLO

finger

shadow air

III[10]

finger

shadow air

shadow

sp

pp

ff

smp

smp pp

mf

smp

mf

5

Electronics

a little darker filtered white noise

R **extreme precision;**
with relentless energy;
pushing

TRUMPET

149

sim.

sim.

TROMBONE

TSS

SHH

TSS

TSS

SHH

PERC I

white noise

white noise

starting to speak

(ruler)

PERC II

metal bar

stutter

brush on wood

metal bar

stutter

Pf

EBOW OFF

E-Guitar

CELLO

choose different locations on body
with contrasting timbral shadings

shivering

Electronics

30 Hz, rhythmic beating

TRUMPET

153

sim.

sff

5

sff

sff

ff

TROMBONE

TSS

sff

SHH

sff

sff

ff

PERC I

pp

f

pp

mf

PERC II

metal bar

stutter

pp

f

3

3

3

Pf

RADIO

ON

noise swell: tune radio to white noise channel
bring to pickup with volume swell

erratic: frantically flip between stations while erratically
bringing radio to pickup and back again;
immitative of tape part

E-Guitar

VP:

f

f

VP: erratic; immitative of tape part

CELLO

ffpp

ff

spp

ff

sffp

sffp

sffp

ff

Electronics

radio , flipping through channels

noise cres.

TRUMPET

156

TROMBONE

PERC I

PERC II

Pf

ON

noise swell:

E-Guitar

VP:

CELLO

Electronics

noise cres.

S

TRUMPET

159

"sample cutting"

(valve turning ad libitum; highly irregular. angular)

5

3

5

sff

sff

sff

sff

TROMBONE

TSH

sff

PERC I

stutter

p

f

PERC II

3

Pf

1

mf

mf

f

ON

E-Guitar

erratic

VP: erratic

CELLO

seagull

f

pp

ff

Electronics

radio , flipping through channels

TRUMPET

161

"sample cutting"

(valve turning + fingering ad libitum; highly irregular. angular)

"sample cutting"

sff sff sff sff

TROMBONE

TSH

sff

PERC I

small tiles

even

stutter

mf fp f

PERC II

small tiles

even

mf

Pf

mf

ON

erratic

E-Guitar

VP: erratic

CELLO

BB

ffpp ff

Electronics

radio , flipping through channels

white noise

TRUMPET

165

sim.

5

3

5

sff sff sff sff

sim.

sff sff sff

sim.

sff

TROMBONE

TSH

TSH

TSH

sff

PERC I

stutter

15

fp f

PERC II

Pf

1

f mf

continuous!

mf

ON

erratic

VP: erratic

ON

erratic

VP: erratic

E-Guitar

CELLO

seagull

sffp sffp sffp ff

f pp ff

Electronics

radio , flipping through channels

white noise

TRUMPET

169

"piston"

T

TROMBONE

SHH

PERC I

metal bar
stutter

PERC II

cardboard

dist. → flaut. → dist.

Pf

ON

erratic

E-Guitar

VP: erratic

(feel free to add m.s.p. attack
on III [w/ LH muting fundamental]
to make articulations more robust)

CELLO

VICIOUS

m.s.p. ord. → m.s.p.

Electronics

white noise

TRUMPET

173

5

sff

5

sff

①

ff

TROMBONE

mouthpiece on harmon: IN

harmon:

1/2

1/2

dirty; immitative of Vc in timbre and glissando

mf *mp*

mp

PERC I

BD

stutter

mp *f* *mp*

PERC II

flaut.

dist. flaut.

dist. flaut.

dist. flaut.

dist.

sf *mf* *sf* *sf* *mp* *sfmp*

Pf

LARGE BOWL: REMOVE LID: ON

very slow; responsive

f *f* *mf*

E-Guitar

ON

white noise

PICKUP AWAY PICKUP

RH: BOW

VP: *f*

CELLO

s.t. m.s.p.

ord. m.s.t.

flaut.

ord. m.s.p. ord.

m.s.p.

m.s.t.

m.s.p.

5

ff *sp* *sffmp* *ffmp* *p* *sff*

Electronics

U

TRUMPET

178

"sample cutting"

(valve turning + fingering ad libitum; highly irregular. angular)

sff sff sff sff sff sff

TROMBONE

sim.

1/2

harmon:

increasingly dirty, immitative of Guitar and Cello

mf mf

PERC I

metal bar

stutter

styrofoam

BD

distort. flaut.

f sfmp mp

PERC II

flaut. dist. flaut. flaut. distort. flaut. distort. flaut.

f sf mf sfmp fmp

Pf

very slow; responsive

f f mp

BOW

ON

white noise

erratic

E-Guitar

VP:

erratic

sffmp mf

CELLO

s.t. m.s.p. m.s.p. ord. m.s.p. flaut. s.t.

ff sffmp ffmf

Electronics

radio , flipping through channels

TRUMPET

182

"sample cutting"

5

TSS

sff

TSS

sff

TROMBONE

1/2

mf mf

sff

1/2

mf

f

PERC I

styrofoam

distort. flaut. distort.

BD

styrofoam

distort. flaut.

metal bar

stutter

5

sfmp sf

mp

5

sfmp

f

PERC II

distort. flaut. distort. flaut.

distort. flaut. distort. flaut. distort. flaut. distort.

sfmp sfmp

sffmp sf p f p ff

Pf

f

E-Guitar

5

sffmp sffmp ff

mf

5

sffmp

ffmp ffmp ff

CELLO

ord. s.p. ord. m.s.p.

ord. s.t.

m.s.p. ord. m.s.p.

ord. s.p. m.s.p.

5

sffmp ffmp

sffmp

ffmf ffmp ff

Electronics

V

TRUMPET

186

(valve turning + fingering ad libitum; highly irregular. angular)

TSS

TCH

TSS

TCH

TROMBONE

mouthpiece OFF
harmon: OUT

TSH TSH TSS

OFF!

TSH

TSS TSS

PERC I

PERC II

distort. distort. distort. distort.

Pf

ord, heavy,
thick distortion
responsive

E-Guitar

RADIO
ON

ON

VP: erratic

VP: erratic

CELLO

m.s.p. s.p. m.s.p. s.t.

m.s.p.ord. m.s.p. ord. m.s.p.

Electronics

radio , flipping through channels

EXTREME BASS

TROMBONE

190

TSS sfff
5
sff
TCH sff
TSS sff
5
sff
TSS sfff

TROMBONE

OFF!
sff
5
TCH sff
5
TSS sff
TSS sff
TSH sff
TSS sff
TSH sfff

PERC I

crotales l.v. l.v.
15
ff ff
5
sf
smp sfmp sf
distort.
crotales
15
l.v.
ff

PERC II

distort.
distort.
flaut.
sf smp sfp sf sf

Pf

ord, heavy, thick distortion responsive
ff
f
ff

RADIO
ON
white noise

E-Guitar

VP:
5
sffmp
ff sffmf sffmf
5
ff ffmp

CELLO

s.t. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord. s.p. m.s.p. ord.
5
sffmp
ff sffmf ffmf ff ffmp

Electronics

EXTREME BASS

W **Apocalyptic**

46

TRUMPET

195

Lip distortion: HARSH!!!

Rearticulate as necessary on downbeat with hard attack

fff

TROMBONE

TSH

OFF!

fff

sff

PERC I

styrofoam

l.v.

distort.

flaut

distort.

flaut

distort.

ff

sf

sfmp

sf

sfmp

sf

PERC II

distort.

flaut.

distort.

flaut.

distort.

f

sf

sf

EXPLORE!
ad libitum: rearticulate as necessary, dynamic,
respond to cello and e-guitar

Pf

f

ff

ON

erratic

(move to pickup and back erratically;
highly angular gestures)

E-Guitar

ff

CELLO

s.p.

m.s.p.

ord.

m.s.p.

ord.

m.s.p.

ord.

m.s.p.

ord.

m.s.p.

ord.

m.s.p.

ord.

m.s.p.

ord.

m.s.p.

ord.

m.s.p.

ff

at accents ***sffmf*** or ***sffp***
followed by crescendo into next
attack; as aggressive as possible

Electronics

TRUMPET

200

TROMBONE

PERC I

flaut

distort.

5

sfmp

sf

PERC II

flaut.

distort. flaut. distort.

5

sf

5

ff

EXPLORE!
ad libitum: rearticulate as necessary, dynamic,
respond to cello and e-guitar

Pf

ff

E-Guitar

(8)

CELLO

etc.

5

5

fff

X

48

28-30" | 8" | 9"

TRUMPET

203

④ ③ ⑤

"radiator"

mp

TROMBONE

PERC I

metal bar — stutter

mf

PERC II

dowel
styrofoam

white noise

(always on downbeat)

mp

f *mf*

Pf

E-Guitar

CELLO

s.t. → ord.
m. flaut. → ord.

→ s.t.

m.s.p.
(clip)
flaut. → m. flaut.

mf *mp*

Electronics

8"
15"
7"
7"
49

TRUMPET

206

④ ③ +

④ ⑤

mp

TROMBONE

PERC I

crotales

stutter

l.v. metal bar

15

p

mf

PERC II

just starting to speak

white noise

v. slow

v. slow
continuous

pp

mp

Ped.

Pf

E-Guitar

CELLO

s.t. → ord.
→ ord.
→ s.t.
→ m. flaut.

s.t.
(clip)
m. flaut. → ord.
→ s.t.
→ flaut.

m.s.p.
(clip)
→ m. flaut.

mf

mf

mp

Electronics

Y **FIELD III: EXPLORE!**

50

9" 14" 16"

TRUMPET

210

③ +

Explore between ③ + ⑤ slow, fluid, seamless

mf *mp*

TROMBONE

mp

PERC I

ARCO FORK ARCO

thunder sheet

v. slow
flaut.

mp *pp* *mp*

PERC II

just starting to speak

PIANO

v. slow

A0-Bb0

mp etc.

f

Pf

v. slow

v. slow
responsive

p

mp

Ped. (control resonance!)

E-Guitar

s.t. (clip) → ord.
m. flaut. → ord.

→ s.t.
→ flaut.

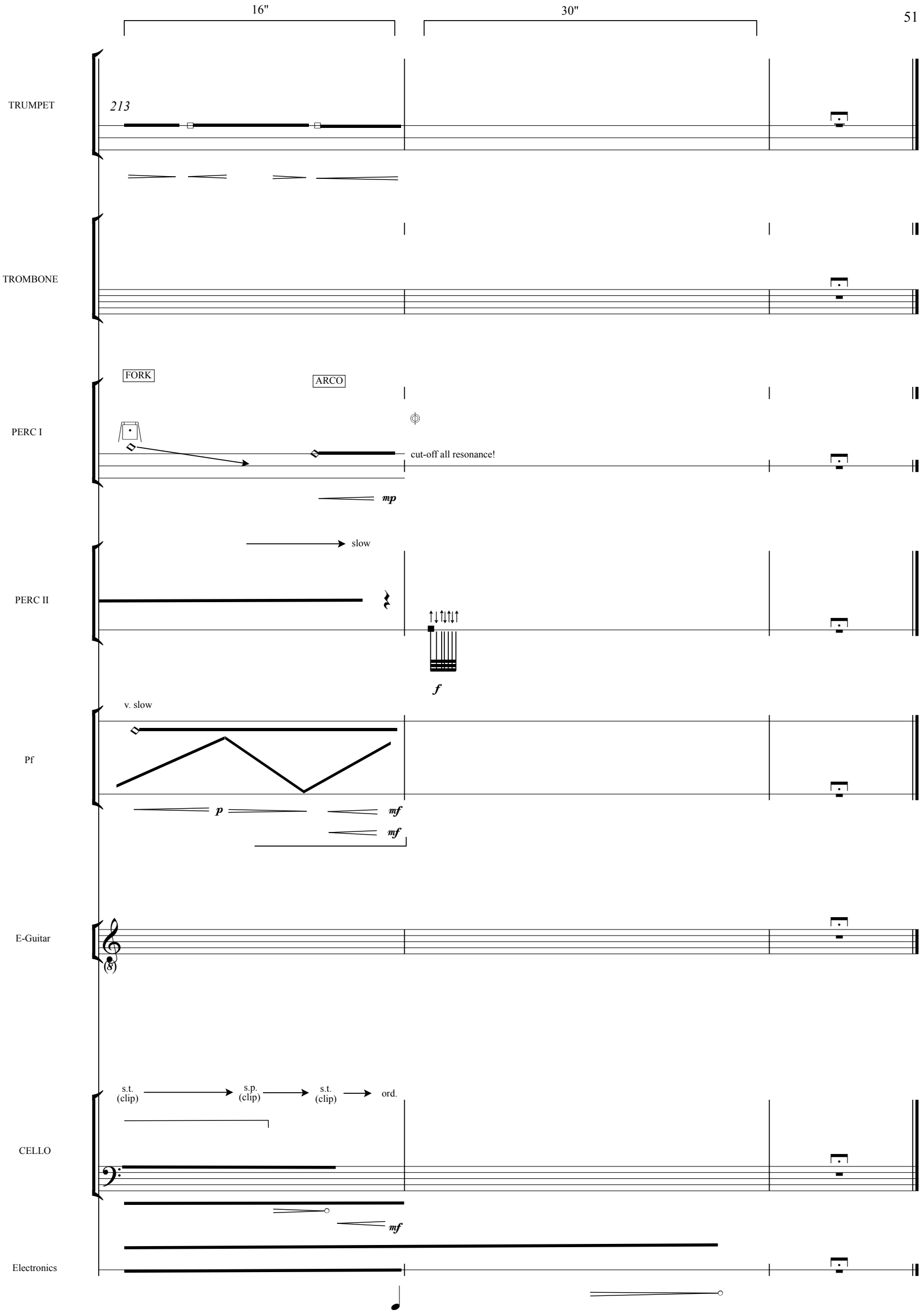
ATTACH
IV PREP

s.t. (clip) → s.p. (clip) →

LISTEN: I follows dynamic contour of
Pf harmonics

mf *mp*

Electronics


16"
30"
51
TRUMPET
213
TROMBONE
FORK
ARCO
PERC I
cut-off all resonance!
mp
slow
PERC II
f
v. slow
Pf
p
mf
mf
E-Guitar
s.t.
(clip)
s.p.
(clip)
s.t.
(clip)
ord.
CELLO
mf
Electronics