A Collector's Chest (2013)

Natasha Barrett

25'00 (approximately)

A collector's chest holds many small compartments within which are organised all kinds of treasures: from a child's stones, shells, dead insects, leaves or trinkets, to priceless type-specimens or collections from world voyages. In this composition, treasures are collected from recordings of the Norwegian ensemble POING-FEED's interpretation of composed musical ideas. These are then transformed and organised as 'type specimens' in a collector's chest of sounds. The music assembles in performance: improvisation meets notation and acousmatic sound, and a multitude of compartments are opened to let sound escape into the air.

A Collector's Chest was commissioned by POING-FEED with support from the Norwegian Cultural Council.

A Collector's Chest is scored for the following instruments:

- Classical guitar
- Percussion
- Soprano saxophone
- Alto saxophone
- Double bass
- Accordion
- Computer, spatialised electroacoustic sound (8-channels) and computer controlled close microphone amplification.

The work combines precise notation with guided improvisation. Musically the performers make up two main groups:

- Group A (Grp-A): Classical guitar, Percussion, Soprano saxophone
- Group B (Grp-B): Alto saxophone, Double bass, Accordion

Group A plays most improvisation elements, while Group B plays most exact notation. Percussion and soprano saxophone parts are particularly open to improvisatory elements based on the graphics, text and pitch centres given in the score.

A list of percussion instruments is as follows. However, the percussionist is free to choose various options:
Frame drum low round sound
Snare drum
Turkish Cymbal
1 Chinese cup bell
1 small chinese gong
Burma Khyazze or similar
Crotale
1 Singing bowl
2 Wood blocks

The soprano saxophone part can be played by other instruments of similar range, at the discretion of the ensemble (score transpositions can be provided).

Scores

- Computer score: this is also the full score.
- Saxophones: Reduced score transposed for the instruments. Saxophones often play in duet as well as being part of their individual groups. Numbers beside alto multiphonics refer to Rolf Erik Nystrøm's personal list of multiphonics.
- Percussion and guitar: Reduced score, often percussion and guitar play together.
- Double bass: slightly reduced score, similar to the full score.
- Accordion: slightly reduced score, similar to the full score.

Each performer reads from a score as well as from a computer screen displaying real-time information.

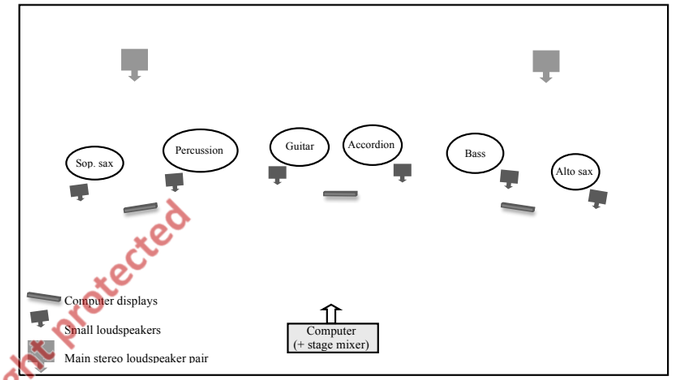
The computer triggers electroacoustic sound, controls the mix of live amplification, electroacoustic and acoustic sources. The computer performer also takes on a level of control: leading or following the performers with cue points and information sent to the computer displays

Microphones and dynamics

Saxophones should practice a microphone technique where they move closer to the microphone for quiet sounds and further away for louder sounds.

For everyone, quieter sounds should be played at a volume normal for a quiet solo chamber context. Most of these sounds use close microphone amplification to he heard in the ensemble context. However, the instrumental scores do not indicate when close microphone amplification is turned on or off unless in situations where this information will intentionally change the selected performance technique. The performers should trust that the computer performer amplifies the quietest sounds at a suitable level.

Stage layout

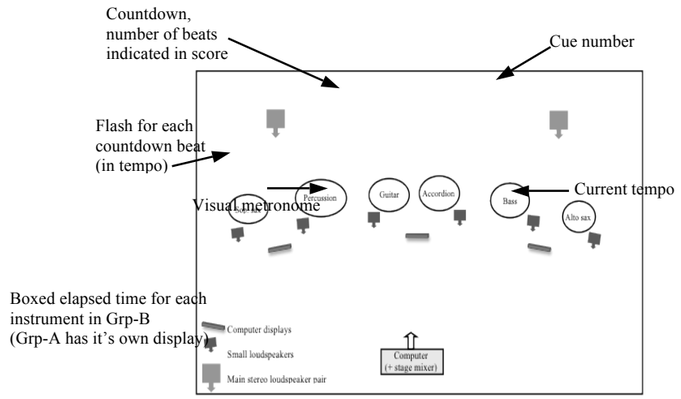


- The six instrumental performers are arranged in a gently curved line across the width of the stage.
- In front and to the side of each performer is a loudspeaker. It is important that the performers are behind the line of the loudspeakers to avoid feedback. Refer to the technical rider for suitable loudspeaker types.
- The six positions need to be spread far enough apart for the audience to hear some spatial motion across the six loudspeakers, while also allowing the two saxophonists to maintain visual contact.
- Behind or to the sides of the performers is the main stereo loudspeaker pair. These should be positioned to create a fused stereo image for the audience. See technical rider for suitable loudspeaker types.
- In front of and facing the instrumental performers is the computer performer.
- In front and facing the instrumental performers are computer screens. Each performer should have easy view of a computer screen. The numbers of screens or technical solutions (screens, tablets etc) is determined by the size of the room and the current state of technology.

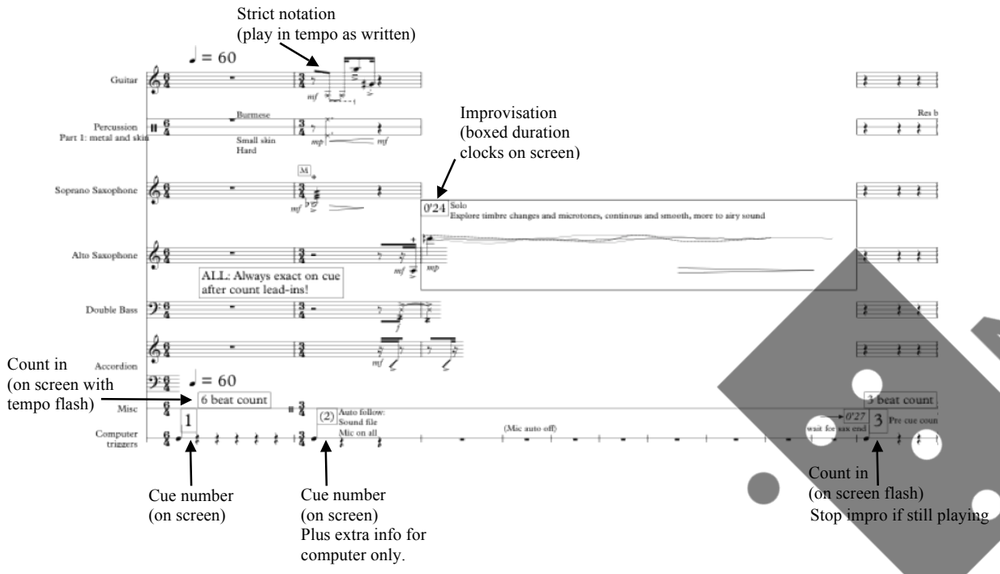
Computer Display

Below is and example of the performers' computer display information showing:

- Cue number
- Count down (number of beats in tempo) to next cue
- Flash for count down (in tempo)
- Visual metronome
- Boxed elapsed time for different instrument



Score information



- Strict notation without any graphical information, should be played as accurately as possible.

- Strict notation with graphical information should be played mostly in time but with liberty over gesture and sound. This mainly applies to percussion.

- Boxed durations contain improvised material. Graphics and text are used as a guide. The duration of the box shows for how long the material should last. This running time is shown on the performers' computer displays. Performers (acoustic and computer) are free to extend or shorten the duration of these boxes by some percentage. However, synchronisation, stops, rests and silence cued by the computer should always be adhered to.

- Some boxes are particularly short and although the work involves improvisation it is highly recommended to prepare and write notes before hand and in rehearals.

- Cues numbers: at the bottom of the score are cue numbers. These cues start sound files, change microphone amplification settings and direct the instruments with onscreen information.

- Timing: the computer follows the instrumentalists' timing, but doesn't wait for them unless indicated (e.g. 'follow alto sax'). Likewise, performers should always adhere to cues unless they are to give a cue to the computer. This is particularly important at the start of sections where precise entry, synchronisation or exact silence is needed. In some places the cues are more obvious as a guide to help performers locate an entry after a section of freer material.

- Lead-in cues: many cues come in pairs spaced by a few beats. Often the first cue is to aid exact entry of performers at the next cue. This should be taken as a rule without exception. The graphic display shows counts-ins and tempo changes where possible. Cues at the beginning of each section or at tempo changes show a tempo flash. These are to indicate the new tempo as well as to enable precise entry exactly on the next cue. In a few cases there are tempo cues without a lead-in count. Here the tempo can be approximate until performers 'catch up'.

Computer score

- Cues: 'manual' and 'auto follow'. 'Manual' means the computer performer triggers the cue. 'Auto follow' means the computer automatically triggers the cue (indicated as a cue number in brackets as well as with text).

- Cues trigger sound, microphone on/off and provide information to the performers.

- 'Lead performers' indication: the computer cue is triggered in tempo with, and leading, the ensemble.

- 'Follow ….' indication: the computer cue is signalled from a performer (or followed by the computer).

- Time: the time from the last cue is indicated in seconds. This number can be used as a guide for triggering the cue, but the score and ensemble should also be followed. Time information in brackets is used as a more general guide.

Performance and the MaxMSP patch

The computer performer should be familiar with MaxMSP, skilled in real-time computer performance and score reading abilities.

The mix of live and electroacoustic should be balanced in the sound-check at the main mixer. This mixer level should then remain untouched. The mix during performance is adjusted at the Max patch with midi controllers. It will be necessary to pay special attention to instrument close mics levels.

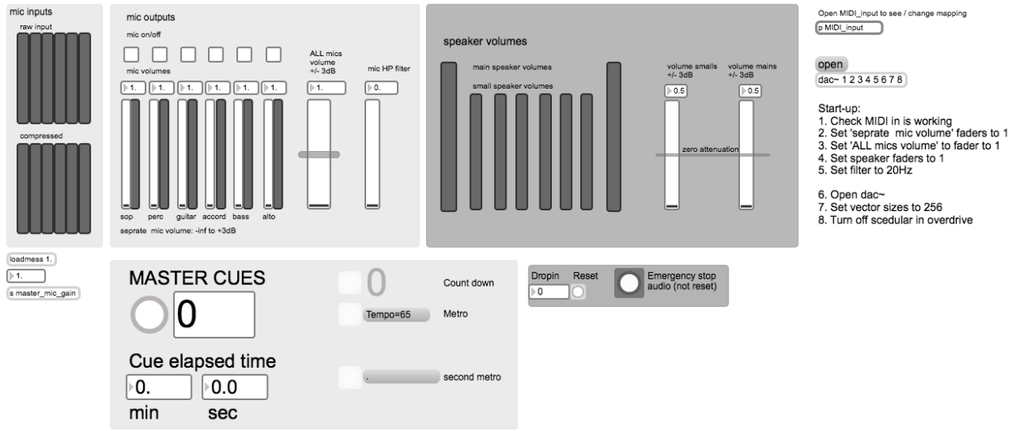
Audio set-up

1. Microphones are connected to the soundcard inputs, via the mixer, in the same order as the stage instruments.
2. A midi controller with 10 faders and 7 buttons should be connected and correctly patched in the sub-patch "p MIDI_input".
The MIDI input is currently configured for the Peavy 1600x controller.
3. Audio outputs 1-6 are routed to the small loudspeakers, in order starting left. Outputs 7-8 are routed to the main stereo pair.
4. Open 'Audio status'. Set 'vector sizes' to 256; turn off 'scheduler in overdrive'; switch on audio processing.
5. Microphone set-up:

    - Mic inputs: these show the levels of mic signals entering the soundcard. Adjust the input level from the mixer to show a good signal at a medium performance volume.
    - Compressed: this is the processed signal. Inside the Max patch compression, limiting and noise gating ensure good level for quiet sounds. Check that the level is good. Here is it possible to adjust the output level via the number box 's master_mic_gain'. 1 = unitary gain, 0.5 = -6dB; 2 = +6dB.

6. Midi set-up

- Faders 2-7 control the mics levels sent to the main outputs.
- Fader 10 is a master fader for all mics.
- Buttons 2-7 turn the mics on and off directly. The last used level resumes when the mic is turned on.
- Fader 12 controls the level of the microphone high pass filter. This as an optional 'adlib' performance controller, is not indicated in the score and should only be used by advanced performers. Normally this should be at minimum.
- Fader 15 controls the volume sent to the six small loudspeakers.
- Fader 16 controls the volume sent to the main stereo pair.
- Button 1 triggers the next cue.



MaxMSP patch screen snapshot

7. Setting start levels

- Before play, set all MIDI faders to 1 (tip: set separate mic faders to 1, then 'All mics' fader to 1).
- Run a full sound test in the following way:
    - Play cues 2 through to 6 without the performers. Adjust the concert volume from the main mixer.
    - Play cues 2 through to end 6 with the performers. Just the microphone master gain so that the close microphone sounds are heard (check the display for when the mics are auto-off and auto-on so as not the be confused).
    - In larger spaces, via the main mixer add additional low level, constant amplification to all instruments panned over the stereo loudspeakers.

Technical requirements / Rider

Microphones:

Eight condenser microphones, one for each performer:

- air mics suitable for saxophones (one each), percussion (two), accordion (two)
- miniature DPA4060 attached to the guitar
- double bass (bridge mic as an option).

Microphones are first routed to the mixer and then to the computer soundcard. The two accordion mics and two percussion mics are mixed down to one channel each and sent to the soundcard. The other mics are sent from separate channels.

Refer to the computer performance instructions for microphone sound-check, set-up and usage.

Loudspeakers:

Six smaller loudspeakers, one for each performer (Genelec 8020's, 8030's, 8040's depending on the size of the performance space). Speakers should be mounted on non-intrusive short stands, at performer height, in front and to the side of each performer.

Stereo main PA / stereo pair loudspeakers. These should be on stands well above the performers heads.

Refer to the computer performance instructions for stage set-up and loudspeaker routing.

Mixer:

Mixer suitable for:

- 8 mic inputs
- 6 returns to computer
- 8 line inputs from computer to mixer
- 8 line outputs to loudspeakers

Computer

Fast MacBook Pro (min spec 2.7 Ghz Intel Core i7 with 8 GB 1333 Mhz RAM).
MaxMSP 6 software
Soundcard, 8 channels i/o
MIDI controllers (10 faders, 8 buttons).

Computer screens

Two or more large computer monitors or alternative display choice depending on available technology (note: wifi tablets on a local network should be thoroughly tested for zero latency).

A Collector's Chest (part 1)

♩ = 60

Guitar

Percussion
Part 1: metal and skin

Burmese
Small skin
Hard

Soprano Saxophone

Alto Saxophone

Double Bass

Accordion

Misc

Computer triggers

6 beat count

(2) Auto follow: Sound file Mic on all

(Mic auto off)

0'24 Solo
Explore timbre changes and microtones, continous and smooth, more to airy sound

ALL: Always exact on cue after count lead-ins!

In tempo

Res bowl on drum
Soft

0'15 Explore timbre changes and microtones, continous and smooth

0'15 Explore timbre changes and microtones, continous and smooth, OK unstable

0'27 wait for sax end

3 beat count

3 Pre cue count

(4) Auto follow: Sound file Mic on all

(5) Auto follow: Sound file

(Mic auto off)

16

ALL: Watch cue 6 and start when ready

0'40

Gtr.

Detune

Perc.

Smooth

Sop. Sax.

No. 29

Alto Sax.

II

Db.

timbre variation with bow pressure

Accord.

ALL: Silent

♩ = 90

0'06 Duet
Exact on cue

bisb.
(Exact on cue)

Watch cue 11, 3 beats for entry cue 12

0'14 In tempo
impro with bow pressure, just touched note and circular motion, continuous
(symbol = half pitched focus)

Cue computer

♩ = 90

Tempo cue
4 beat count

3 beat count

Comp

(6) Sound file, auto follow

0'43 wait for ensemble end

7

(8) Auto follow sound file

Lead performers

9 Sound file
Mic on perc / guitar /bass / accord.

10 Sound file
Lead performers

0'12 Pre cue count, follow bass

11

(Mic auto off)

A Collector's Chest (part 1)

38

Gtr.

Perc.

Sop. Sax.

Alto Sax.

Db.

Accord.

Comp

0'17 Duet, count from cue 12 for clear entry — accell. cont impro

With guitar

Burmese

Unstable, fast gliss squeaky sway broken (faster than EA)

Cut by guitar / perc

0'09 Impro smooth gliss sounds, unstable, broken.

Exact on cue

sim, free accel

sim. gestured, free, accel.

Hammer on and additional half damp with side of right hand

More freely

Metals on drum, dampened sound

Strict regularity, with guitar

More freely

0'12 Quacky fast texture impro, can use sounding C, G#, D# if desired

sax duet

0'09 Quacky fast texture impro, can use sounding G# if desired

sax duet

Some col legno, but clear notes / pitch / articulation

molto

Grp-B unison

Cue computer

(12) Auto follow: Sound file

3 beat count

0'20 13

(14) Auto follow: Instr. cue Mics on guitar / perc / bass

(0'07) Follow Grp-B 15 Sound file

ALL: follow cue

55

0'15 (Faster)

0'15 Gurgle ploppy air, dark, constant, (sounding Eb if needed)

Flutter, more pitch, softer sound

Gurgle ploppy air, dark, constant, (sounding Eb if needed)

Flutter, more pitch, softer sound

Duet

(col legno tratto)

0'16 Duet: Interaction, rhythm is just a suggestion

Follow cue

cont...

Follow cue

Watch cue 18, *attacca* cue 19

Watch cue 18, *attacca* cue 19

Watch cue 18, *attacca* cue 19

Lead performers, follow timer (0'14) 16 Sound file

(Mic auto fade)

Lead performers, follow timer 0'15 17 Sound file

4 beat count

Lead performers, follow timer 0'18 18

ALL: *Attacca*

ALL: follow cue

Wild Card

Start sudden with cue.

Each choose duration, min: 2 seconds max: 6 seconds

Chinese gong

0'07 Together

Bass strings

Sop. Sax.

Alto Sax.

0'09 Impro with alto (add M s), centre on given pitch

only air

Cue computer

fast

0'24 Sop: Smooth, gentle timbral changes, focus on given pitches

Follow cue

Alto accurate

Cue computer

(mp)

Db.

Dampened and crushed

half-dampened

Quite fast, (faster than saxs) free bow motion to and from bridge.

Accord.

low and growly cluster gestures

(0'10)

Follow cue

Comp

(19) Auto follow: Sound file

(0'07) Follow alto sax

20 Sound file

Lead performers

21

Wait for silence, lead performers

22 Instru. cue Sound file

(0'09) Follow alto sax

23 Sound file, Mic on bass

0'10

85

Gtr.

0'20 Duet

From cue 24, count for entry

Slow and laid back

continue in sim style impro

0'18 From cue 26

mask guitar

arco bowl on drum conitnuum

Perc.

Long squeak scrape impro on metal with end of stick, work with guitar

continue metal scrape, add slow drum ostinato

approx. start

Sop. Sax.

Alto Sax.

0'20 From cue 25

No. 12

Freely on this

Impro. microtones as bends, microtones as fingering changes and multiphonics. Always sustained, smooth and quiet

Db.

Solo

From cue 26, count for enrty

III art. harm

IV nat. harm

in tempo!

trill varying pressure

(art.)

(nat.)

Cue computer

Lead performers / follow timer

24 Sound file

0'05 Lead performers / follow timer

25 Instr cue

0'16 Lead performers / follow timer

26 Instr cue

(0'09) Follow bass

27 Sound file

Comp

A Collector's Chest (part 1)

ALL: from cue 28, start when ready

0'08 One long sound, 6 seconds

Detune

M No. 29

Timbre variation with bow pressure

ALL: follow cue

0'10

Slidey gliss impro on bass strings

Slow ostinato of any kind soft skin.

Gracefully impro with unstable microtone gliss around centre note

Gracefully impro with unstable microtone gliss around centre note

Free bow cross in any repeating motif

Fluid timbre gesture (gliss and dynamics) without running through scales

ALL: follow cue

ALL: follow cue

0'11

♩ = 55

cont.

Faster gestures, soft skin with sparce tickly

Touch string sliding gliss (faster than EA)

Fluid timbre gesture motion as before

♩ = 55

4 beat count

Tempo cue

TRIO: Separated notes each of unique timbre using given pitches (in any order, not too fast)

0'21

0'34 Follow cue

0'51 Res. metal and drum, each note precious

0'09

0'09 Follow cue

0'08 Follow cue

ALL: follow tempo cue 32 for immediate change cue 33

(28) Auto follow: Cue instr. stop Mics all on → 0'10 Lead performers

29 Sound file → 0'10 Lead performers

30 Sound file

(31) Auto follow → 0'08 Lead performers

32

(33) Auto follow: Sound file Mics on GrpA, auto off GrpB → 0'09 Lead performers

34 Instr cue → 0'09 Lead performers

35 Sound file → 0'06

Comp

Perc.

0'32 Gentle solo, free timbre changes, free microtones.

Follow cue

Sop. Sax.

Cue computer

Cue computer

♩ = 69

TRIO: Strict in tempo

Follow tempo cue 37, count four to cue 38, count two entry

♩ = 69

Tempo cue

4 beat count

36 Instr cue Lead performers

Lead performers clear overlap in sound → 0'22

37

(38) Auto follow: Sound file, mics 7sec fade audio off

(0'08) 39 (empty cue) Follow sax

(0'14) Follow sax 40 Sound file

Comp

A Collector's Chest - part 2

Guitar
Close mic
Close mic
Snare (on)
Percussion
Frame drum
Soprano Saxophone
Alto Saxophone
Double Bass
Accordion
Close mic
Computer

♩ = 74

0'11 Rapid texture scrape dampened bass strings
Gliss also with both hands
mf
mf
Hot rods pressure scrape dry, texutre with guitar and accordion

Follow cue
♩ = 134
0'11 Clearer surge with accordion
Brush, gentle, don't dampen play with guitar
Cymbal
Snare (on)
Frame drum

Hammer-on, free pitches but maintain pattern, any octave, regular / strict.
Freer
f attacca
Follow cue precise unison
Mix sounds, strict with guitar
Freer with guitar
mf attacca

watch flash for tempo change
8 beats, continue texture but get in time

♩ = 74
growly, broken continuum impro (add graphic)
gliss.
p 8vb mp
gliss.
p 8vb <mf
sim. (surgey)

Follow cue
more textured continuum

Follow cue precise unison
attacca

Tempo cue
4 beat count
41
(42) Auto follow: Sound file
Mics on guitar / perc / accord
0'11 43 Instr cue
Lead instruments
0'09 44 Tempo cue
(45) Auto follow: Sound file
♩ = 134
8 beats to cue 45

15
Gtr.
♩ = 90
6

Snare (on)
Perc.
Frame drum
Freer with guitar

Soprano Saxophone
Alto Saxophone
Double Bass
Accordion

0'12 Constant, noise based.
p
Snare rapid texture with hotrods, explore dynamics and sound, continuous with guitar
p

0'12 Broken but gentle with injections
M
p With alto sax
Rough injections, interact with alto
OB
mf
Rough injections, interact with sop.
Cue computer
OB
Smooth / gentle, strict in time
p
mp f
OB
mp
M
f mp f

ALL: time cue exactly!
Clear break
Strict in time, light and airy
touch into harmonic
3
mp
3
Maintain timing but intereact freely
dynamic
crushed -> nat.
molto sul pont
play with overtones

♩ = 90
Strict in time, not heavy
p
Maintain timing but interact freely

4 beat count
Tempo cue
0'18 46
Wait for silence
(47) Auto follow: Mics on all
Follow alto sax 48
(0'09)

Computer

A Collector's Chest - part 2

25

Gtr.

Perc.

Sop. Sax.

Alto Sax.

Db.

Accord.

Computer

0'14 half dampened, add other dampened strings too

gentle swish rub on framedrum

ALL: strict in time

Follow cue ff

0'05 With alto sax

f p

M No. 29

mf

8va unstable

mf f

Timing more important than pitch

Short articulations

M No. 29

OB

mf

M

mf

OB → nat.

Follow cue

OB

nat.

ff

ff

8va

mp

0'14

molto f

mf

mp

Cue computer

Crushed

f f

Cue computer

3

mp

touch into harmonic

f

highest b-ish sound crushed

f

8va

mf

8va

bisbigliando

8va

bisbigliando

f

ff

49 Instr. cue Follow bass

(Mic OFF auto)

(0'12) Follow bass

50 Sound file

(0'09) Lead performers, follow timer

51 Sound file

0'17

40

Gtr.

Perc.

Sop. Sax.

Alto Sax.

Db.

Accord.

Computer

0'16

Constant, strict and IN TEMPO, something like what's written

left hand hit across bass strings anywhere appropriate, fast

mp accel.

f a tempo

Cue computer

mf

accent articulations with guitar

Frame drum only

M soft and undulating

p

M

p pp

0'13

impro soft sustain, pauses, high attacks and slaps

p

Strict in tempo but explore sound and articulation

M No. 12

p

No. 29

M

M

M

Dynamics and timbre varation

Strict in tempo but explore sound and articulation

IV

mf

3

3

trill open-harm-stopped

f-mp

0'13

Impro gestures, not too dense, feel IN TEMPO

Wait for silence

52 Instr. cue Sound file Lead performers

(0'09) Follow guitar

53 Sound file

6/4

8/4

♩ = (56 slow)

0'24 Sim. Thicker

46

Gtr.

Perc.

♩ = 65

0'24 Gentle, smooth play with alto. sax, divertions from a sounding A - Bb line

Sop. Sax.

Alto Sax.

Strict in tempo

Follow cue

nice duet with sop. sax gentle sound, allow drift into multiphonics and special RE sounds, but keep strict time

Db.

Strict in tempo

harmonics out of tune, timing with alto sax, gentle

II (nat.) III (art.) IV (art.) II (nat.)

♩ = (56 slow)

Cue computer

Sim.

impro gestures, more energy

max thickness

Accord.

Here the accordion in the EA takes over

subito ff

(0'15) 54 Instr. cue (slow layer) strict lead instruments from guitar

(55) Auto follow

(56) Auto follow: Sound file

Wait for accordion (0'10) 57 Sound file

Computer

Suddenly much slower, completely free timing

55

0'40

Gtr.

0'39 Dampened scrapey wirey texture

0'29 swish very metalic on cymbal +1 extra sound

♩ = 65

Count from cue 58, enter precise and sudden

Suddenly much slower, completely free timing

0'40

Sop. Sax.

free movments from the line

0'15 Different timbre on, each note, interact with alto sax

Different timbre on each note, articulate

Cue computer

Approximate ideas in gesture and time

0'27 bisb. where poss relaxed

Gentle, smooth play with alto. sax, divertions from a sounding C / C# / D line

Alto Sax.

0'21

bisb.

Legato, but strict time, don't drag!

0'18 Sparse and free with perc

crushed

0'40

Accord.

♩ = 65

Tempo cue

4 beats

0'16

grungy impro

Lead instruments from timer, don't wait

0'36 58 Sound file

0'19 59 Instr. cue Sound file

Instruments lead watch for sax cue

Computer

A Collector's Chest - part 2

Gtr.

Sop. Sax.

bisb. where poss relaxed

M

tr very gentle, trill with flutter

p

Alto Sax.

3

Cue computer

Db.

Strict timing, on ❊flow impro after

SAX CUES EVERYONE

mp

Accord.

(approx. location)

mp

TRIO

Strict timing

mp

Computer

Instruments lead watch for sax cue

0'23 60 Instr. cue

61 Sound file Follow sax

62 Sound file Follow sax

Sound file Follow sax 63

71

Gtr.

Perc.

TRIO solo

0'40

p gentle wire scrape impro around C

p soft, fast texture impro on frame drum skin, rounded 'velvet' sound, with sop sax

p soft flutter free constant texture

Sop. Sax.

Alto Sax.

Db.

3

Accord.

Computer

Sound file Follow sax 64

(65) Auto follow: Sound file, mics on GrpA

(mics on for next section)

Guitar strict timing

♩ = 69

Guitar

0'21

f-mf

Percussion metal

BK
Skin
Other

mf-mp
Free with guitar

Slower, more resonant

Soprano Saxophone

0'21

molto vibrato

f-mp

Microtone meandering, to-from pitch-air

Alto Sax. - Alto Sax.

0'21

mp

subtone?

Db. - Db.

crushed → nat. harmonic

f *mp*

Precise

mp (solo)

Accord. - Accord.

p

Tempo cue
4 beat count

♩ = 69

66

(67) Auto follow:
Sound file
Mic on guitar / perc

Computer

0'17

68 Instr. cue
(mics off)

11

Db. - Db.

Accord. - Accord.

Computer

(0'33) *Attacca* next cue as soon as instruments end

A Collector's Chest - part3

17

♩ = 100

Gtr.

pp

Repeating unit at semi-quaver using harmonics and hammer-on, regular rhythm, free sound choice

♩ = 90

Change sound, more percussive, slow slightly.

Perc.

BK
Skin
Other

0'11

With guitar

0'09

With guitar

Sop. Sax.

M

f mp

tr

mp

Microtone glissy

p

Interact with alto sax

mf

Alto Sax. - Alto Sax.

mp

5

airy (in time)

mp

tr

3

p

smooth and continuous, glissy, airy, slap accents

mf

With sop. sax but not exactly

rough

smooth

smooth

smooth

Db. - Db.

mp

IV I IV III IV II I II

5

half dampened

Accord. - Accord.

♩ = 100

8va

Tempo cue

4 beat count

69 *Attacca*

(70)

Auto follow:
Sound file
Mics on guitar / perc / bass

Computer

Lead performers

0'11

71

Tempo cue

♩ = 90

Sound file

All hear bass

Gentle rear texture: guitar, perc, sop.sax

26

Gtr.

p

Perc.

p

Skins and rims
no metal

Sop. Sax.

M

8va

p

0'43

Rapid smooth noisy texture, no pitch focus

Rapid smooth noisy texture, no pitch focus

Not too long. Alto cues computer on end.

Alto Sax. - Alto Sax.

8va

mp

Light and gentle, free timbral impro, with bass.

M No. 7

M No. 7

M No. 7

M

Only air sounds, textured but smooth

smooth

M

Air, key, noise in smooth texture

(Count from cue)

Duet bass and alto

Db. - Db.

Explore timbre on long notes, with alto sax.

very light bow on fast notes

mf

approx. notes, allow microtones

5

mp

mp

Freely, with alto.

Light bow

Accord. - Accord.

p

0'43

Rapid smooth noisy texture, no pitch focus

Computer

(0'12)

72

Lead performers
but listen to bass

Instr. cue
(Mic: guitar / perc / bass OFF)

(73)

Auto follow:
Sound file

Listen / watch
alto sax cue

0'24

44

♩ = 80

Gtr.

gliss.

mf

Guitar cue percussion

Gliss impro treble strings moving to metal

Perc.

Small Chinese

mf

High
single hit

Rest stroke (gong)

Metal scrape squeak

Gentle skin rhythm
round soft sound

Metal scrape

Sop. Sax.

M

With alto.

f mf

With alto.

p

Slow with air

Alto Sax. - Alto Sax.

8va

M

f

mf

ALL: Precise
silence with cue

Subtones

Slow with air

p

Db. - Db.

mf

I
IV
III

I
II

mf

3

p

I
II

fast

Accord. - Accord.

Fast all notes random
order as texture, close mic,
can explore quieter sound

mf

sim.

pp

♩ = 80

Tempo cue

2 beat count

74 Attacca

Computer

(75) Auto follow:
Mics on guitar / perc / bass / accord

Lead performers

(0'16) 76 Sound file

(Mic: guitar / perc / bass / accord OFF)

53

Gtr.

Perc.

0'17

cont. steady ostinato

cont. steady ostinato

mp

Sop. Sax.

With alto.

nat.

OB

f

pp

Silent

surge noise air and clicks texture impro

0'15 Impro with alto, with more pitch focus

tr

p

p to mf surging

play against accord.

M

No. 23

f subito

p

Alto Sax. - Alto Sax.

nat.

OB

nat. (smooth)

mf

p

Db. - Db.

Very light bow, approx. pitch, accurate time

p

p

mp

Cue
computer

(E)

3

Accord. - Accord.

Free timbre, not constant, lilting, microtone movements, with saxs or bass

pp

p

Not precise, but don't drag

Cue computer

3

pp

Computer

(77) Auto follow:
Instr cue

Watch bass cue

(0'15) 78 Instr. cue
From bass cue

Accordion
cue trigger 79 on next page

A Collector's Chest - part3

63

Gtr.

♩ = 72

② ③ G harmonic with thumb

mf

mp

♩ = 76

silence all

tr D

Skin gliss loud

0'20

f Arco

with guitar

Sop. Sax.

M

mf f

OB

Start in response to alto, then fast motion

mf f

OB

Alto Sax. - Alto Sax.

M rough

nat.

mf f mf

p

pp f

tr

Cue computer

silence all

Dynamic

I IV(♯) III

mp f mf

I II

I

f

3

I

p f

fast

Db. - Db.

♩ = 72

8va

pp

gliss.

silence all

Accord. - Accord.

Tempo cue

4 beat count

Attacca

79 Accordion cue (trigger on last note)

(80) Auto follow: Instr. cue (no EA) Mics on

(0'08) Cue from alto

♩ = 76

Tempo cue

4 beat count

81

(82) Auto follow: instr. cue

Computer

70

Gtr.

0'08 approx

Gentle irregular chiming

cont....

0'10

♩ = 115

fast texture on G with diversions

0'06

No pitch, more continuous

f

Perc.

0'08 approx

With guitar

Free choice

drums only, drier, harder free choice sound for injections

f

Sop. Sax.

0'08 approx

bisb.

mf mp

fast noisy texture with key clicks, air, flutter, suck, breath, not too violent

M / OB

sfz

f

Without mouth piece

Alto Sax. - Alto Sax.

OB

sfz

fast noisy texture with key clicks, air, flutter, suck, breath, not too violent

rough M

sfz

f

Without mouth piece

Db. - Db.

molto I II III

f

move into col legno and pizz texture (use LH / RH)

arco I III

3

Move into col legno and pizz texture (use LH / RH)

0'06

Fast noisy sounds no pitch

f

0'08 approx

♩ = 115

Instruments accell into 115

Attacca

0'03 83 Sound file

Lead instruments after guitar gliss ends, keep things moving!

Tempo cue

(84) Auto follow: Sound file Tempo cue

Auto follow: Sound file (85)

Computer

84

0'31

Attacca

Gtr.

Dry sounds, but can combine dampened metal grating

ff

detune

Dry strum. eg. dampened on third fret

Perc.

f

Perc let guitar cues

Allow random disturbances from the line

Sop. Sax.

M

mf (solo)

Something like this

MF rough

Alto Sax. - Alto Sax.

f

tr

3

Clear, precise

0'31

low only noise texture, pizz, col lengo.
cresc over 7 seconds / 14 beats

Db. - Db.

sfz

Attacca

Accord. - Accord.

low only noise texture.
cresc over 7 seconds / 14 beats

big texture as ea

sfz

(86)

(87)

(88)

Computer

Auto follow:
Instr. cue

Auto follow:
Instr. cue

Auto follow:
Sound file (from cue 85)

Mics: Fade out saxs

Gtr.

f

Perc.

Big texture subside, not so accurate end

smooth

M

M

M

M

♩ = 56

Sop. Sax.

f

Alto Sax. - Alto Sax.

f

change slowly into new style

Play in and out of pitch-timbre, calm down, play with accord.

Db. - Db.

p

Cue computer

Bellows motion alternating in-out of each chord as if breathing.

Accord. - Accord.

p

♩ = 56

4 beats count

Tempo cue

Computer

0'28

Lead performers

89

Fade mics on all

(90)

Auto follow:
Instr. cue

(0'31)

Follow bass

91

Instr cue
mic on
guitar

A Collector's Chest - part3

gliss with loud wire

109

Gtr.

f (subito)

Perc.

Burmese

0'08

Small skin

Sop. Sax.

Listen to alto, enter when ready

Light gestures and sound injections pitch not important.

M fast M fast M fast

mf

with alto

OB

f

Alto Sax. - Alto Sax.

very high and unstable impro

f

OB

f *fb* *mp*

Db. - Db.

I IV I tr(open G) I

mf

Pizz, free of some kind, not sure what

Very light bow through to end

I

mp *mf*

I Smooth, elegant

mf *mf*

Accord. - Accord.

4 beats count

(92) Auto follow: sound file

(0'30) Lead performers

93 Instr cue

(94) Auto follow: Sound file

Computer

Gtr.

Play with timbre

Sop. Sax.

Straight

Alto Sax. - Alto Sax.

p

Db. - Db.

I I III tr I tr III IV I I I I III III IV IV IV (harmonic B, tr stopped G#) I IV I III IV I

mf

Accord. - Accord.

Computer

7 in 4, or straight at tempo 98 (see own flash)

0'43

128

Gtr.

unit to repeat

round, gentle drum, strict rhythm, allow skin sound

Perc.

unit to repeat

reduce

Or straight at 98 (see own flash)
unit to repeat, soft airy, take any sound but keep steady and stricy tempo

Sop. Sax.

Alto Sax. - Alto Sax.

Need to feel very active and fleeting / light from here to end, does not need to be totally exact.

Db. - Db.

Accord. - Accord.

7 beats count
GrpA only

Dual speed
tempo flash (56 / 98)

(0'46) 95 Instr cue
Lead performers

(96) Auto follow:
Instr cue

Computer

Gtr.

Perc.

Sop. Sax.

Alto Sax. - Alto Sax.

approximate rhythm from here
flautando

Db. - Db.

Cue computer

(0'43) Cue from bass
97 Instr cue

0'60 approx.

LH Dampen

RH: swish bridge up to LH

different speeds and resonance very quiet

slow microtonal gliss with timbral change

slow microtonal gliss with timbral change

(flautando) art.

slow microtonal gliss, ca. 30 seconds

0'26 98 Instr cue

approx. 0'60

Computer

Can start cue sooner, depends on bass solo

Accordion

♩ = 84

Surging, gesturally, stick to given notes (listen to computer for hints)

p (with surging to mf)

mp (with surging to f)

f

Tempo cue

4 beat count

Computer

99 Sound file

(100) Auto follow: Instr. cue

(101) Auto follow: Instr. cue

part 4 overlaps with part 3, lead instruments

4 beat count

Lead instruments
Mic: ALL part from accord.

0'53

102 Instr cue

0'23

22

Gtr.

ff

mf

♩ = 124

Approx tempo for guitar

0'34

Sop. Sax.

f-mp

f-mp

Free move into multiphonic, free choice of timing

move into

Greek Dorian on sounding C

Clear tones (random order, not as scale)

mp

0'30

Alto Sax.

M / OB rough

smooth M

f-mp

f-mp

Overtones, hold fundamental as long as poss.

cont. up

smooth M

f-mp

Texture using these notes, gentle slaps, flutter and key sounds impro

mp

Sudden stop

Accord.

♩ = 124

Sudden stop

Computer

(103) Auto follow: Sound file

(104) Auto follow: Sound file

Tempo cue

0'17

105 Sound file
Mics GrpA

GrpA Trio

34

0'30

Gtr.

Guitar like upper sax notes

mp

Perc

Perc free with wood

mp

Sop. Sax.

Broken by these notes

mp

Soft flutter trill on these notes

Computer

(106) Auto follow: Sound file

A Collector's Chest - part 4

41 0'19

Gtr.

Perc.

Free instruments, with tutti

As before, but louder and more dynamic

Sop. Sax.

dynamic

Texture with free clicks and slaps

Dynamic wirey scrape and dampened strum
free impro texture-geature, no pitch focus

rough

fast

Air noise, key clicks, active noisy

Alto Sax.

Break trill ad. lib

OB

dynamic

fast

molto

Air noise, flutter on top

Db.

Sul pont / sul tast movement

Accord.

0'30 107 Sound file Mic: ALL (may need manual vol control)
Lead perfermers

(108) Auto follow:
Instr. cue

(109) Auto follow:
Instr. cue

Computer

51 0'27

GrpA as texture, less gesture, less dynamic

Gtr.

subside

sim. but more texture, less gesture, less dynamic

Free impro dynamic air, noise,
pitch gliss dense gestures

Sop. Sax.

OB

fast

Alto Sax.

= 69

Db.

8va

Accord.

Tempo cue

(0'07) 110 Sound file
Mic: GrpA
Lead perfermers

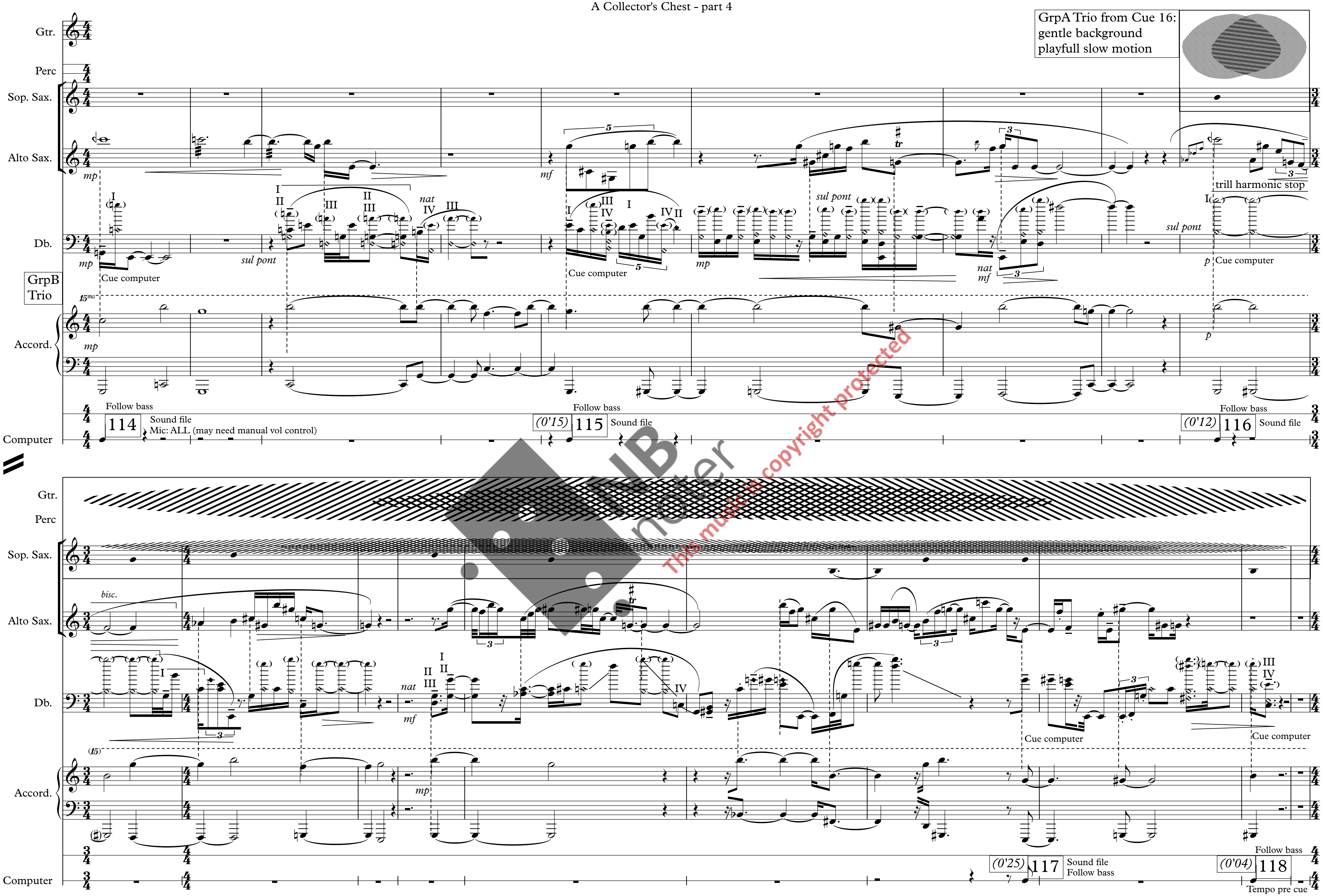
(111) Auto follow:
Instr. cue

(112) Auto follow:
Instr cue
Mic: auto stop

Auto follow:
Instr cue

(113)

Computer



Gtr.
Perc
Sop. Sax.
Alto Sax.
Db.
GrpB Trio
Accord.
Computer
GrpA Trio from Cue 16: gentle background playfull slow motion
mp
mf
sul pont
nat
Cue computer
trill harmonic stop
p
Follow bass
114
Sound file
Mic: ALL (may need manual vol control)
(0'15)
115
(0'12)
116
bisc.
(0'25)
117
Follow bass
(0'04)
118
Tempo pre cue
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A Collector's Chest - part 4

91

GrpB at 69, GrpA at 60 (think a little slower)

0'50 As before but add some interaction with perc

Gtr.

♩ = 60 *p* 10 x semi quaver or similar

Perc

p Gentle frame drum very soft beater, keep rhythm

♩ = 60

Sop. Sax.

p As before on new pitches but add some interaction with perc.

Alto Sax.

♩ = 69

mp *pp*

Db.

mf III IV IV (art.) Trill harmonic stop

Cue computer

(15)

Accord.

♩ = 69

Computer

(119) Sound file auto follow

(0'12) 120 Sound file Follow bass

GrpA trio solo with FA

Gtr.

p

Perc

p

Sop. Sax

♩ = 60 *p*

Accord.

♩ = 60

Computer