Alexander Schubert

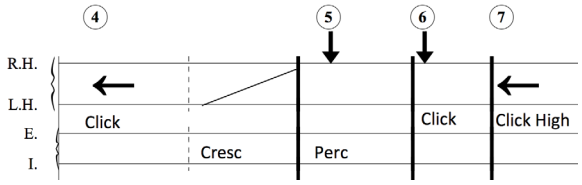
Point Ones

for small ensemble and augmented conductor
written for NADAR Ensemble
2012

commissioned by
Internationales Musikinstitut Darmstadt

NOTATION SYSTEM AND CONDUCTING CONCEPT:

This piece is notated in a slightly different way. The idea is that the piece is not conducted in a traditional way. The conductor is supposed to give mainly just cues - by that indicating to go to the next passage. These cues are notated by black arrows in the score / parts. Sometimes a cue goes on over a few measures - in that case the bar lines are **dashed** (and not solid). The solid bar lines indicate that a new cue starts after this measure.

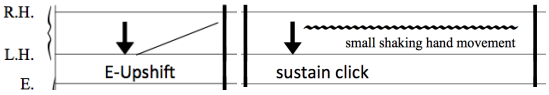


Occasionally a **normal conducting** will be necessary - in these cases it is written in the score. There is one system for the left hand and on for the right. The direction of the arrows indicates the direction of the arm movemtent (from the point of view of the conductor). The arrows give a general idea for the movement - the detailed movement can be chosen by the conductor - and also depends on the electronics triggered by it.

The **length of the measures** and the time signatures are therefore not very precise and can be interpreted longer or shorter by the conductor. The piece is not intended to be counted through - as you would do in another piece. The final decision in which parts traditional conducting will be necessary will be decided during the rehearsals. For rhythmically complex passages maintaing the indicated tempo and time signatures will be helpful though.
This concept also implies: If you **reached the end of your measure** you will continue to play this note until the conductor gives the cue sign for the next passage. This is easy for long, held notes. If the end of the measure is a fast phrase / pattern - then you'll have to contine you this one till the next cue sign. The exception is, if there's a pause at the end of the measure - that means you finnish your phrase and then stop playing when you reached the last pause.

The new cues are very often connected to a change in the electronics. The **numbers** in circles indicate the cue numbers - that is only of importance for the audio technician. It can happen that a cue is triggered too **early by accident**. To prevent this make sure you don't make any movements with the arm that triggers next before the cue. That also means: If the next cue is triggered by the left arm, you can do as much movement with the right arm without triggering the next cue. Also the triggering of the next cue is always **blocked** for a certain time - depending on the length of the cue. So if a cue has the duration of 4 seconds the triggering for the next cue will be blocked for approximately 2 seconds - before that a movement of the arm has no effect on the triggering.

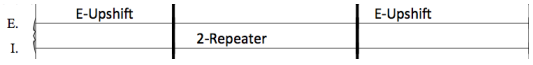
The movements of the conductor trigger and change the **live-electronics** of the piece (which are based on live-recording of the ensemble and sound files). These movements are notated in the conductor's voice either by curved lines (〰) for shaking movements - or as **straight lines**, which indicate how the whole arm should be lifted or moved down. How the movements should be performed is written in text next to the lines.



The movement of the conductor has not only a technical but also a **theatricl** side.
Think of the conducting for this piece as a **choreography**!

There are a few cues, that are not given by the conductor but by the **violinist** - look at him for these cues.

Also notated in the score are two lines with short **descriptions** of the electronics and the instrumental passages. They are supposed to help to oriemtate in the progression of the cues.



At the end of the piece most of the cues should be - even more extreme than in the beginning of the piece - interepreted as "traditional conducting cue gestures". This can include for example: Giving an instrument or a group of insturments a cue, a stop gesture, a fade-out gesture or anything you can think of. This is party true for other cues as well (do as it works for you) but asked for in the cues with the "☛"-icons.

Remarks for all Instruments:

Accidentals are used in a "classical way" (accidental applies for whole measure)
Instruments need to be amplified.

Glissando down - with no specific end pitch.

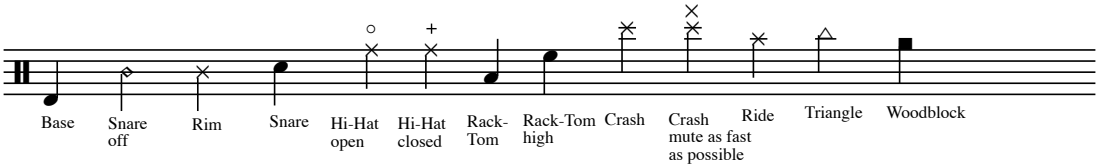
Gestures for Instrumentalists:

Lift arm up (away from instrument, as quickly and abrupt as possible!)
Strings: use bow arm

Arm back down to instrument (fast!!).

Playing gestures, as if playing - but not producing any sound (strings: bow movement, guitar stroke movement, piano and perc: arm up and down (one movement per sign), clarinet: strong blow and finger change)

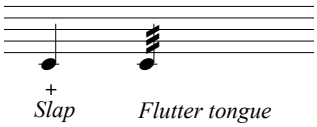
Percussion:
Don't mute cymbals unless otherwise notated.
The ride cymbal should be muted a bit with tissue attached to it.
The setup is basically a drum set with a few additions.
Two separate snare drums are used – a 'dry' one and one with snares.

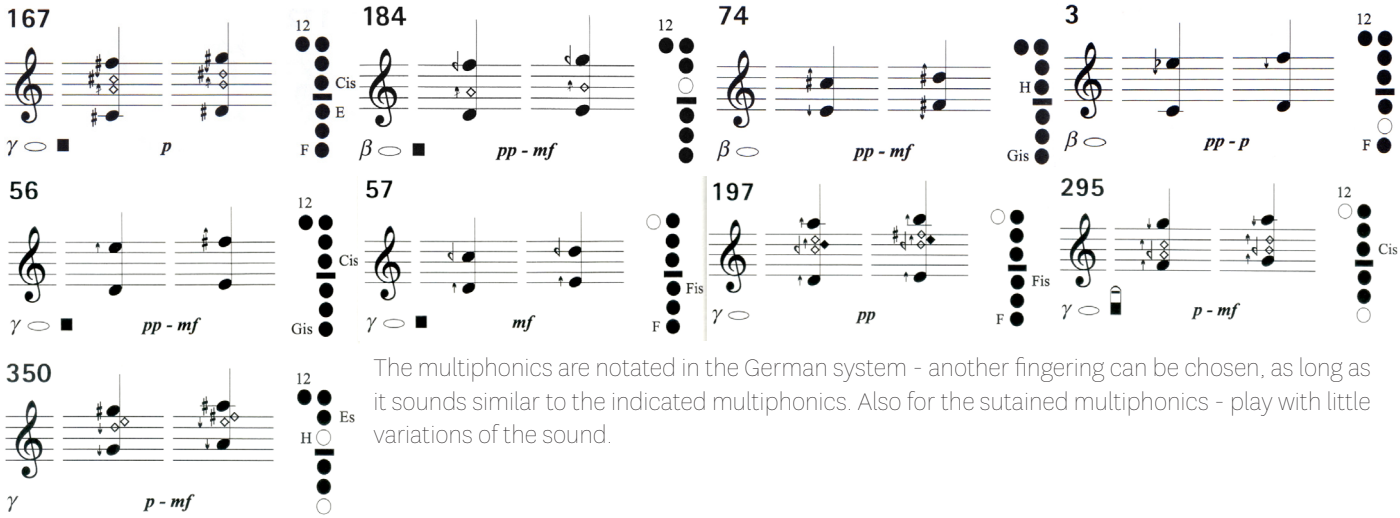


Microtonal notation:

flattened by 1/4 tone raised by 1/4 tone flattened by 3/4 tone raised by 3/4 tone

Clarinet:

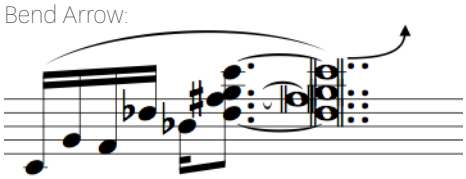




The multiphonics are notated in the German system - another fingering can be chosen, as long as it sounds similar to the indicated multiphonics. Also for the sutained multiphonics - play with little variations of the sound.

Guitar:
The piece is played with a distortion pedal in most passages. The distortion should be powerful, but subtle enough that individual notes are clearly recognizable. A volume pedal is needed for the dynamics.

Bend Arrow:



Bend chord up after playing (with fingers or preferably vibrato tremolo arm - as long as the guitar doesn't get out of tune).

DEMO RECORDING:
There are several video recordings of the piece online. I **strongly recommend** to listen to this recording while studying the part / score. The instrumental passages are mostly rather easy to play - the main challange will be to synchronize all the events and not to get lost in the cues. This can well be studued in advance with the recording.

If there are any question please contact me at "as@alexanderschubert.net".

PREPARING AND REHEARSING THE PIECE

Personnel
In order to run the piece a technician should take care of the connection with the sensors, the USB-repeater and the Bluetooth-receiver and should be familiar with setting up the connection in the computer and routing the signal from OSCulator to MAX/MSP.

During the rehearsal and performance one person (can be the technician or a musician not playing in the piece) should sit at the computer and monitor if everything in working well. This means checking if the CUEs are triggered correctly.

A sound technician should handle the amplification of the piece.

A. Conductor Rehearsal
The conductor should work with the sensors and electronics before the first ensemble rehearsal.
Two sessions à roughly 2 ours usually work well.
The conductor should watch previous video recordings of the piece to understand the score and movement indications - otherwise the score alone is not clear enough.

1) First the conductor should set the sensitivity of the sensors for triggering together with the technician.
2) Then the conductor should try out different movements to get a good feeling when the sensors trigger and when not.
3) Then the conductor and technician should go through the piece cue by cue and see how the electronics work, how to trigger the cue. play with the different modules.
4) Then it makes sense to try to conduct the piece in a slower tempo to get a feeling for the triggering and the overall shape.
5) Then the piece should be conducted in real time to get a feeling for the correct triggering and also the blocking times for the triggers (i.e. when performing the next trigger too fast it is blocked).

B. Music
The piece is not difficult in terms of notated music. The difficult part is the interplay between the conductor, the musicians and the electronics. This is a group effort and takes time to rehearse together in the group. Do not underestimate the time it takes until this runs fluently. Three session with roughly 2-3 hours each should work fine.

C. The Person checking CUEs
As described above one person should sit at the computer (can be on stage or next to the mixing desk, depending where the computer is, on stage is preferable). The person should immediately press the space bar or "M"-Key to go to the next CUE whenever the movement of the conductor has not been recognized.

It is very important that this person knows the piece very well! This person should watch previous video recordings of the piece to understand the score and movement indications - otherwise the score alone is not clear enough.

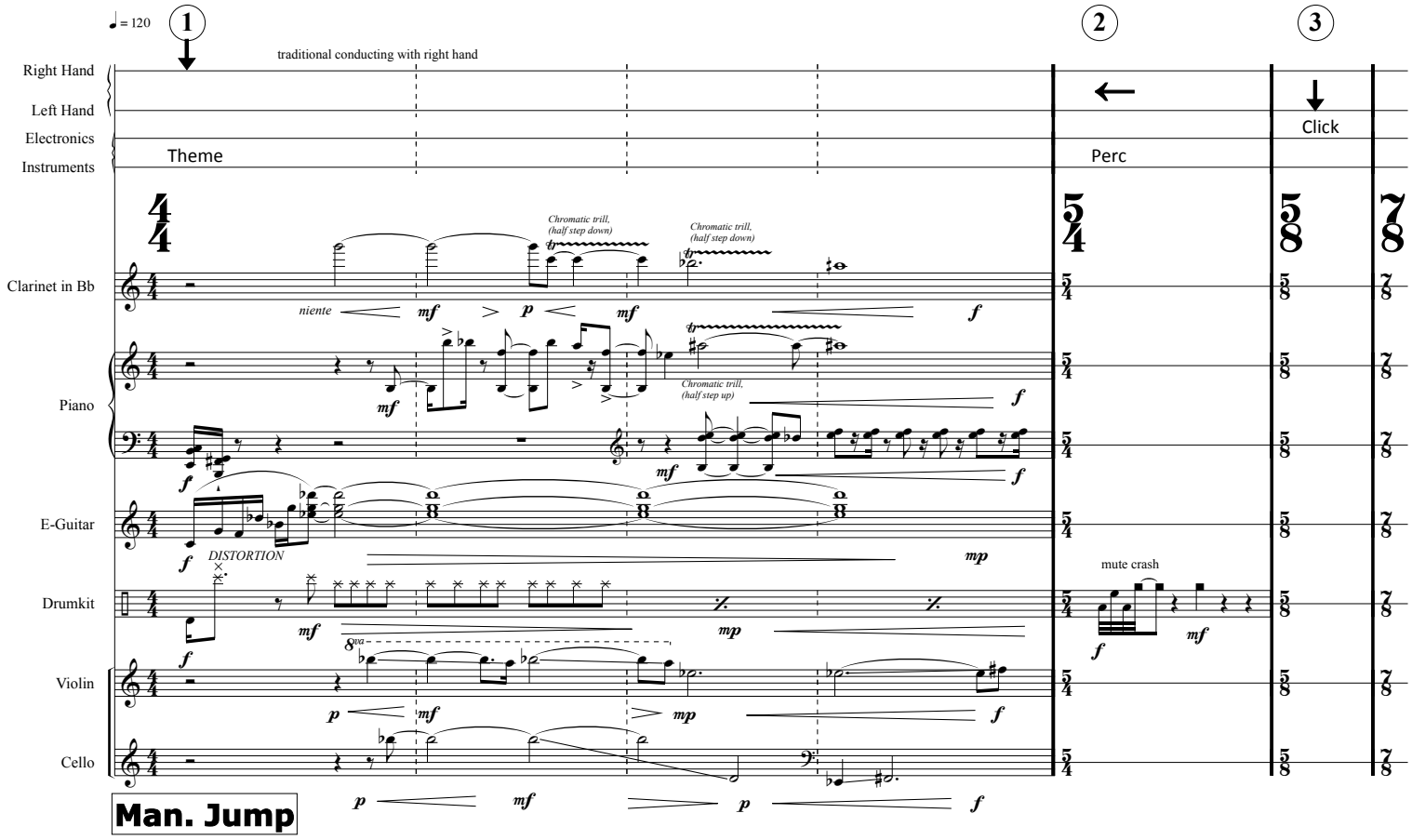
Keys:
In the patch you can press the Spacebar-Key: This means you will jump to the next CUE right away. Use this to force a jump and whenever the CUE needs to be manually triggered (indicated as MAN JUMP) in the score.
You can also use the M-Key: This key will simulate a trigger of the sensor in the computer. So pressing M is the same as making a trigger movement with the sensor. The difference is: It works exactly like the sensor and If the next CUE is still blocked (because it's too early) it will not trigger. This is helpful in a situation where both the key and the sensor trigger at the same time because then only one CUE jump is performed (because of the blocking time) whereas a sensor trigger and pressing space means two cue jumps. So the benefit of using the M-Key is that the chance of making a double jump is reduced very much. And even more importantly you can press the M-Key parallel to the movement of the conductor (to support in difficult passages) and it will not cause problems.

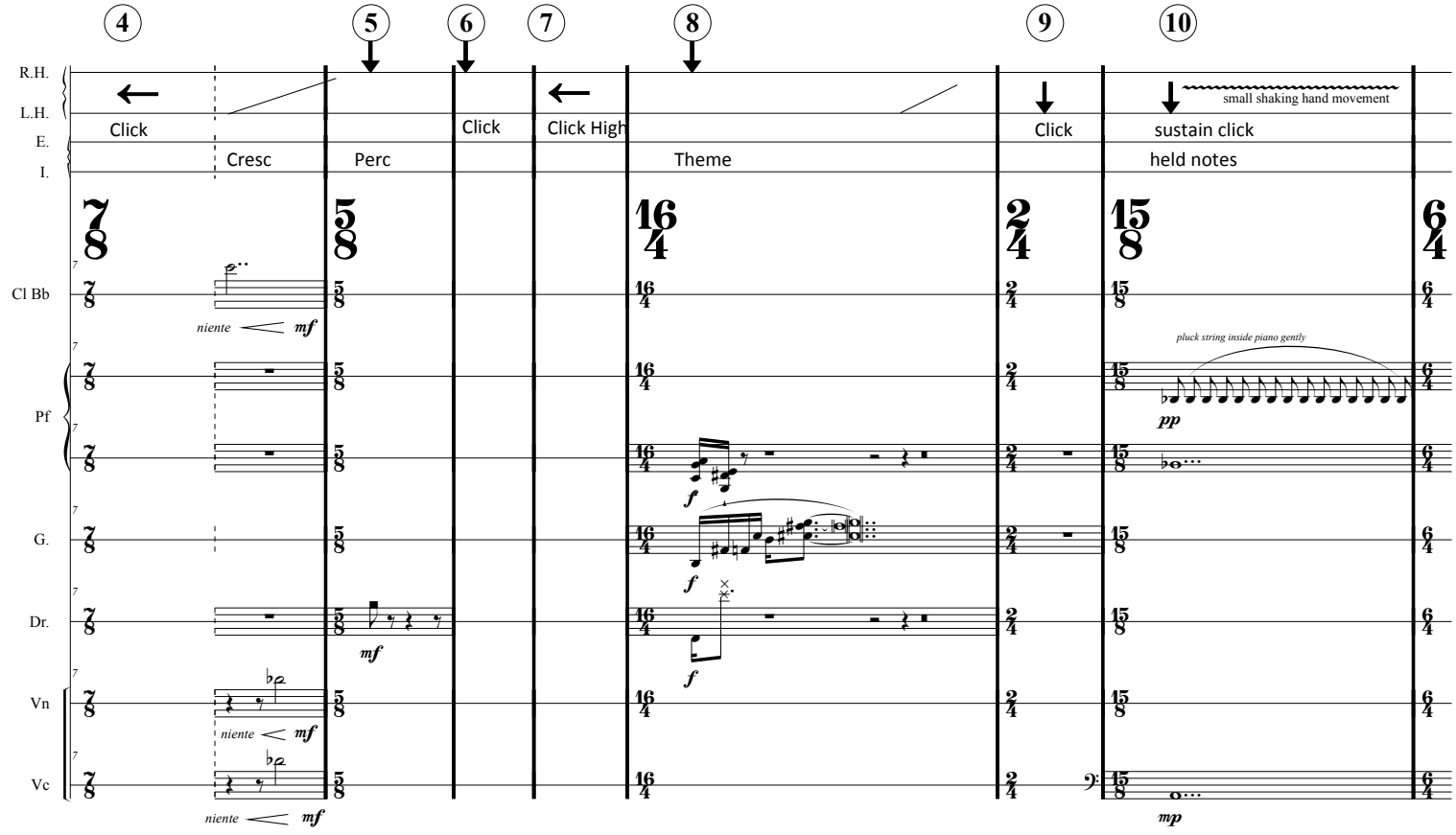
So for difficult passages or if the conductor triggering is not working well you can use the M-Key to support the conductor. In an extreme situation you could press the M-Key for each triggering gesture of the conductor. That would mean it will always work no matter if the conductor triggers correctly or not. Normally if well set up and well prepared it should not be necessary to do this. The system is reliable enough to work stable. But to be safe for fast and difficult passages it makes sense to support the conductor to limit the amount of mistakes.

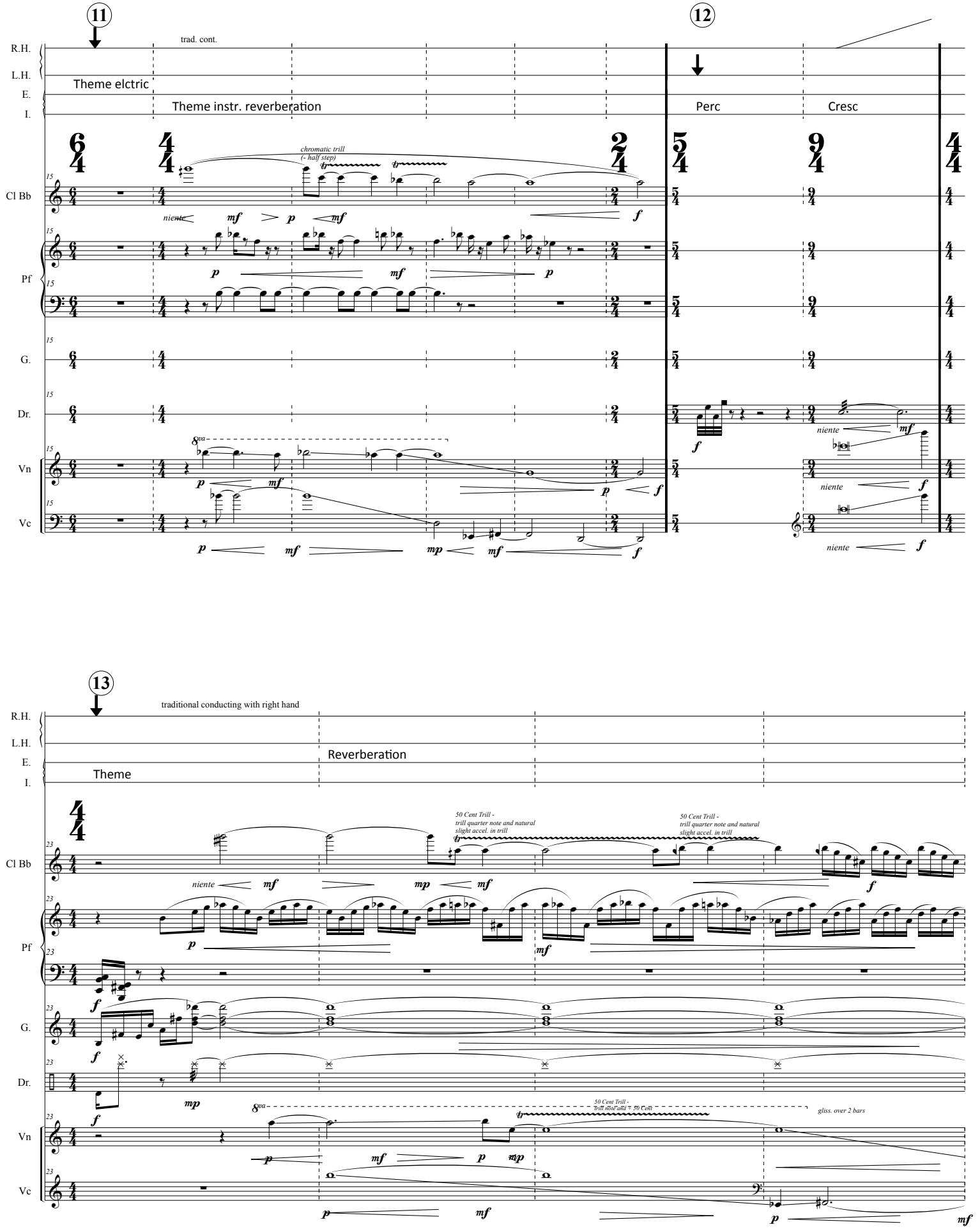
Where to place the Computer
As you can see in the tech rider you can place the computer on stage or next to the mixing desk.
On stage is easier and is the preferable solution!

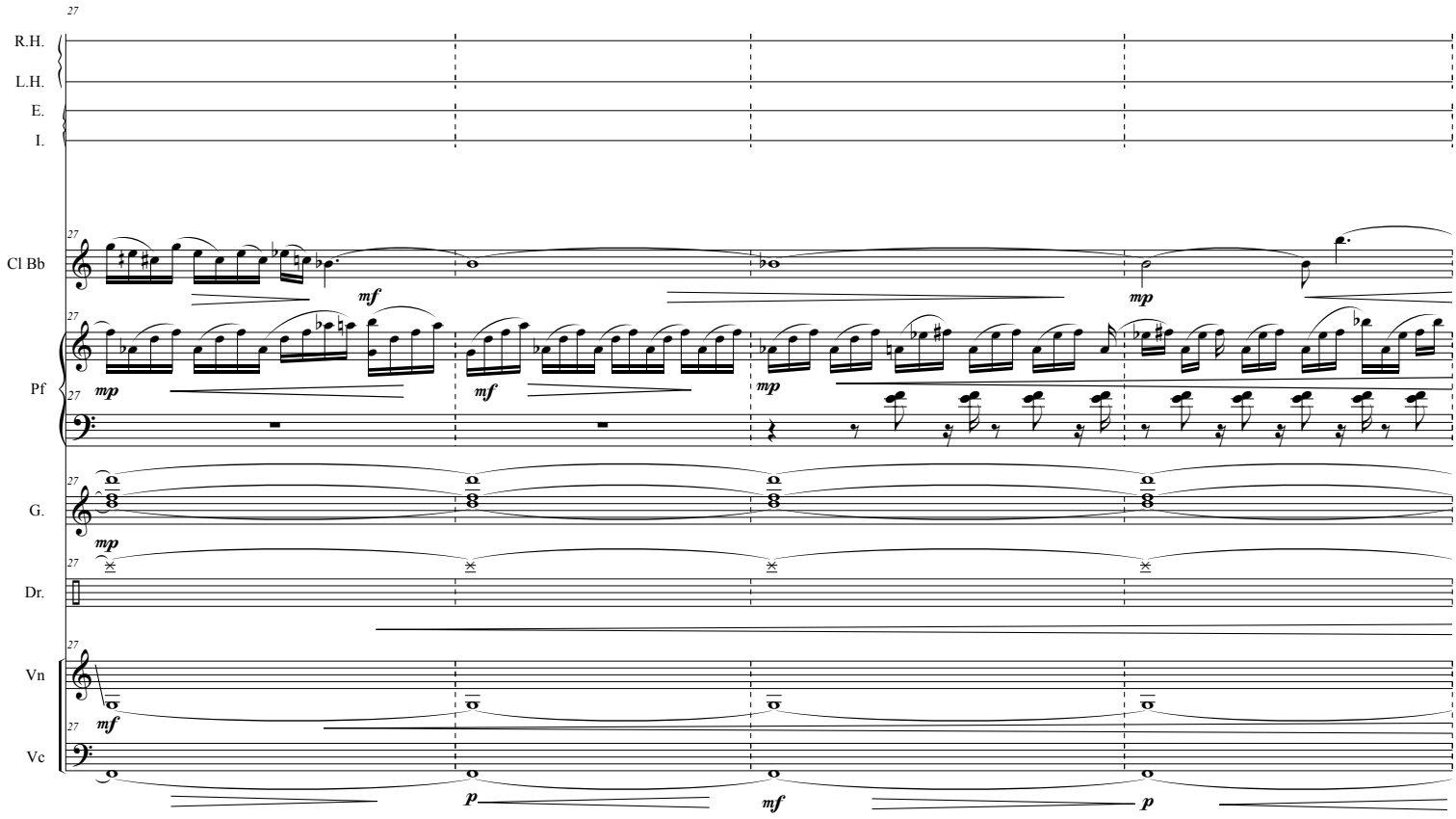
Point Ones

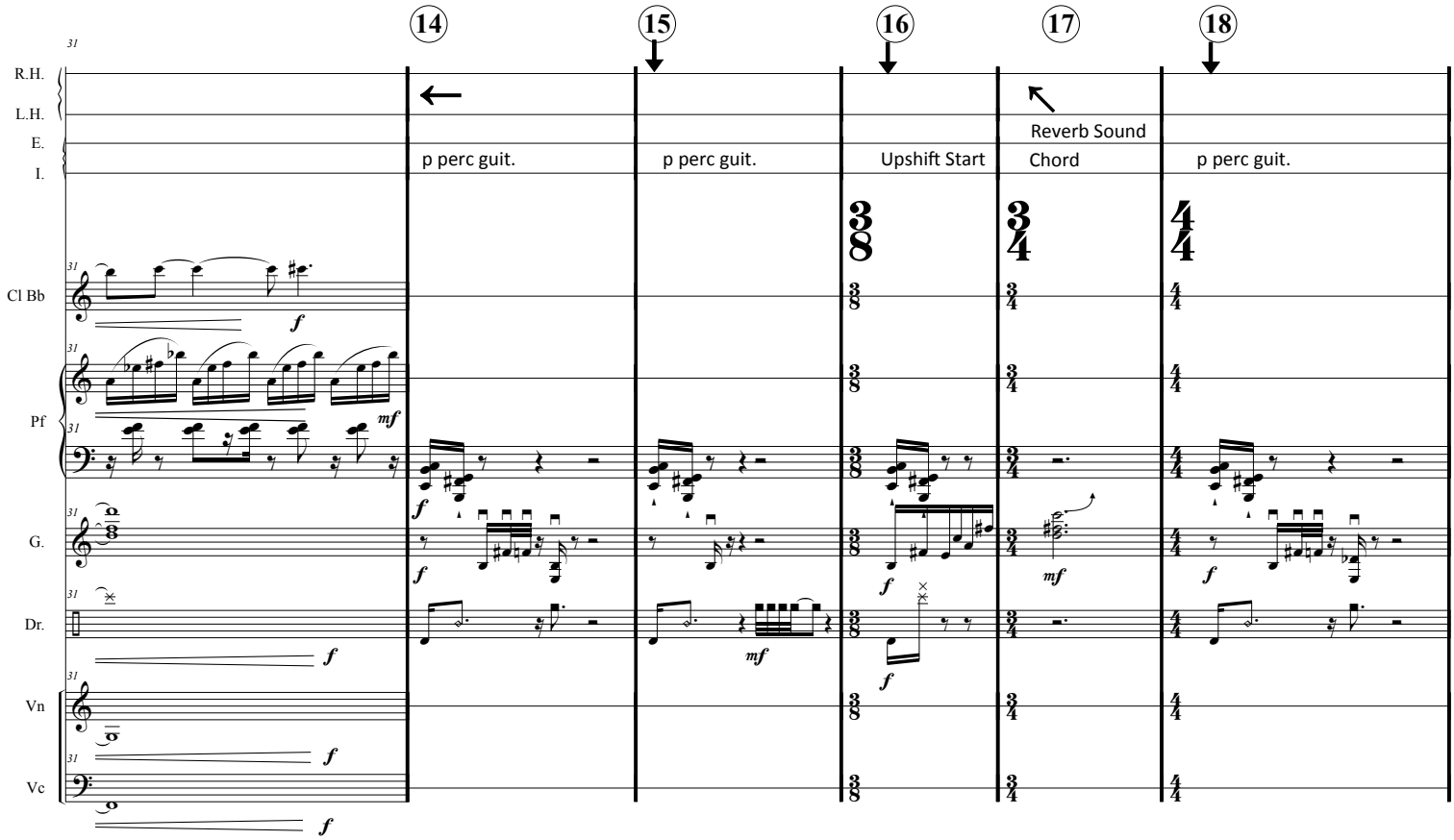
Alexander Schubert
18.06.16

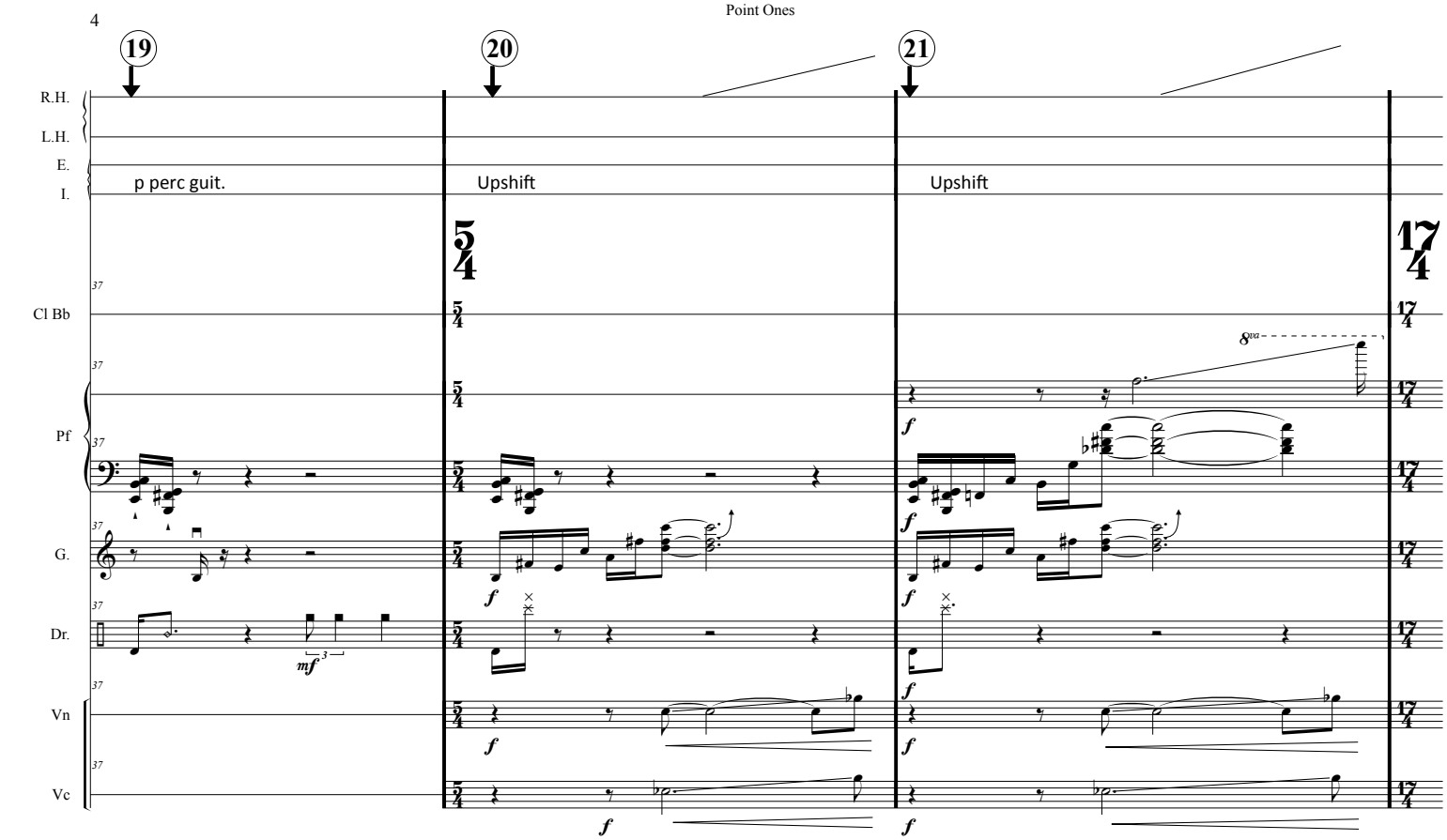


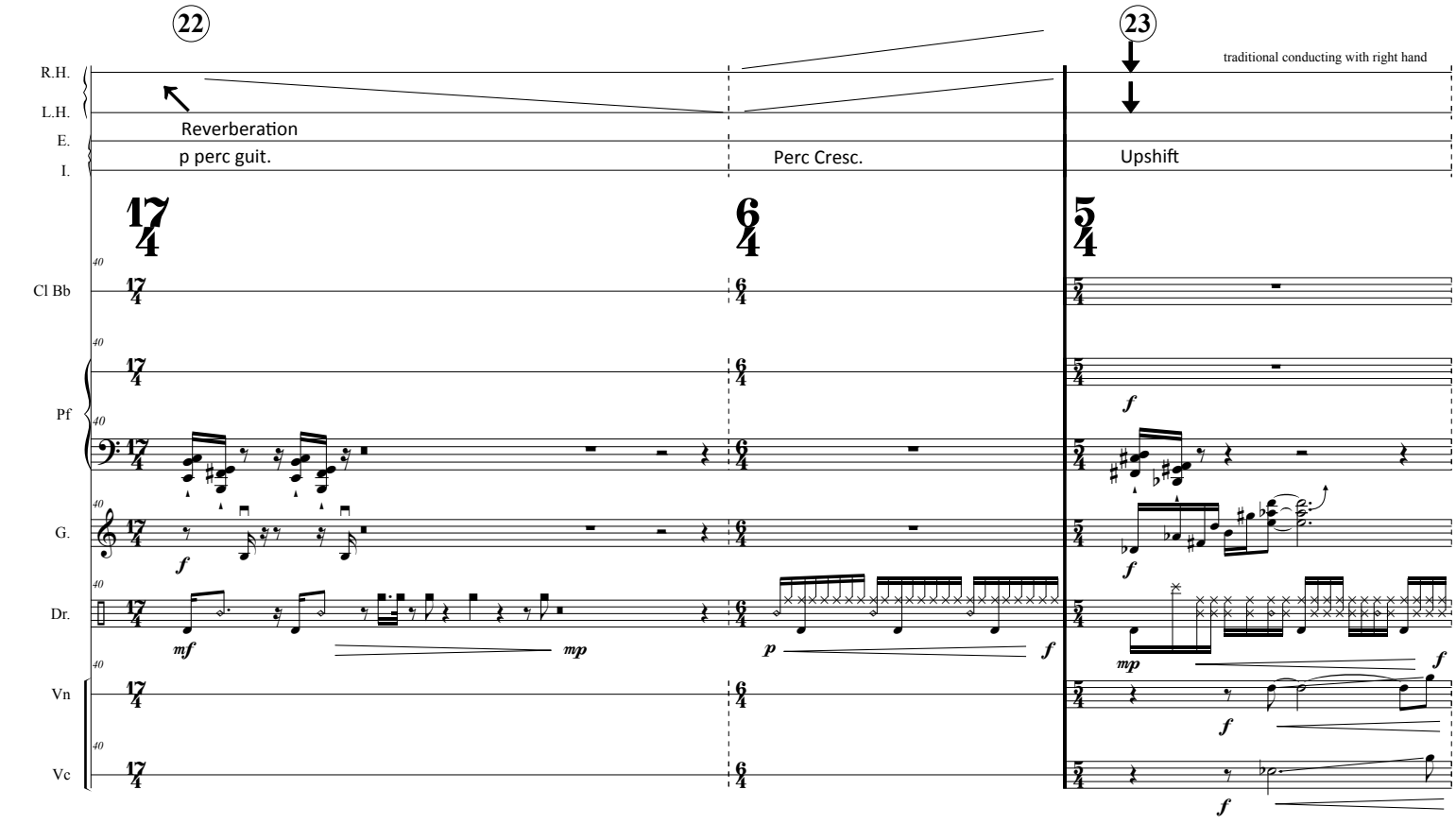


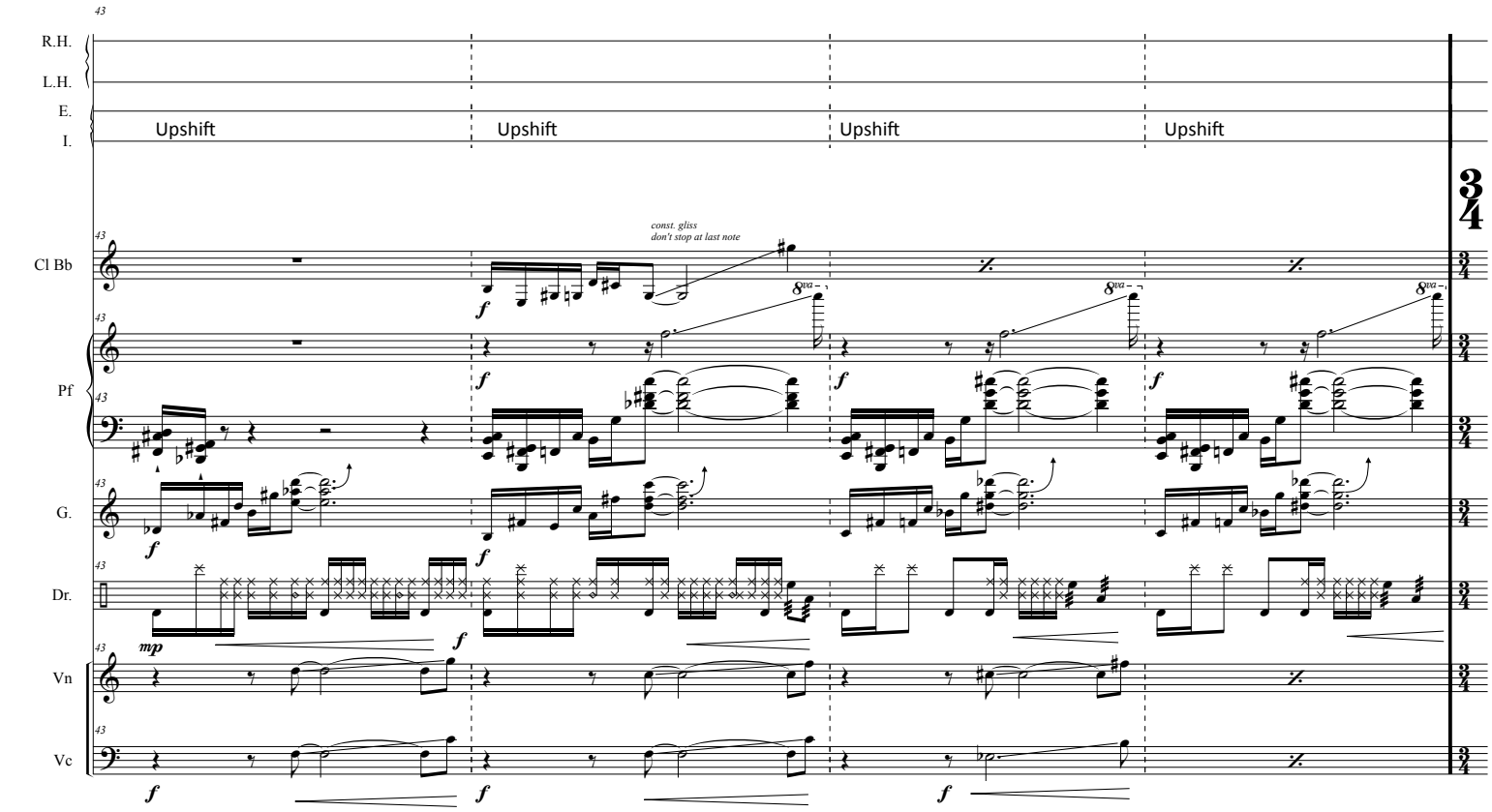

11
12
trad. cont.
R.H.
L.H.
E.
I.
Theme elctric
Theme instr. reverberation
Perc
Cresc
chromatic trill
(- half step)
Cl Bb
Pf
G.
Dr.
Vn
Vc
niente
13
traditional conducting with right hand
Reverberation
Theme
50 Cent Trill -
trill quarter note and natural
slight accel. in trill
gliss. over 2 bars

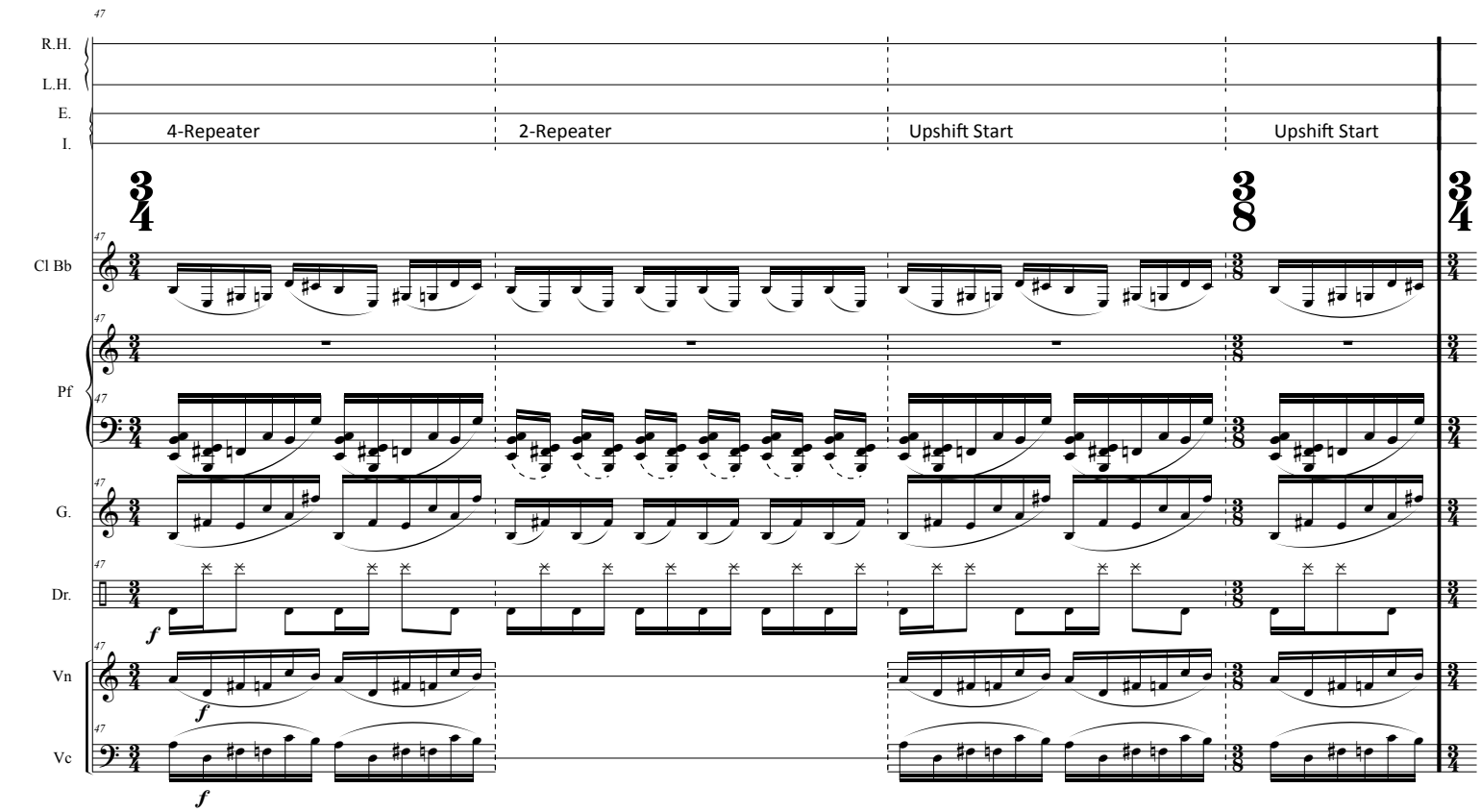

27
R.H.
L.H.
E.
I.
Cl Bb
Pf
G.
Dr.
Vn
Vc
mf
mp
p

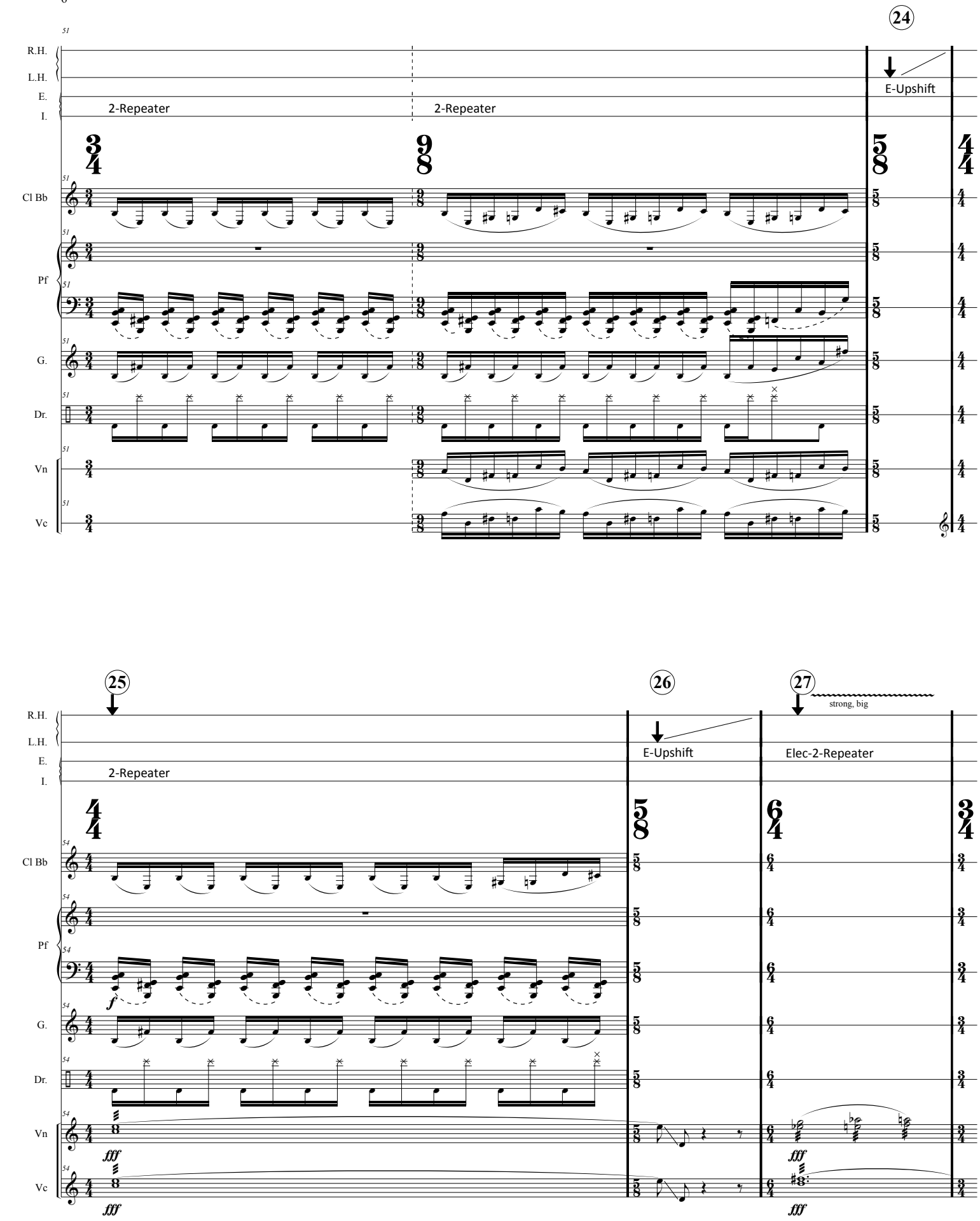

31
14
15
16
17
18
R.H.
L.H.
E.
I.
p perc guit.
p perc guit.
Upshift Start
Reverb Sound
Chord
p perc guit.
Cl Bb
Pf
G.
Dr.
Vn
Vc
f
mf


19
20
21
R.H.
L.H.
E.
I.
p perc guit.
Upshift
Upshift
Cl Bb
Pf
G.
Dr.
Vn
Vc
mf
f
8va

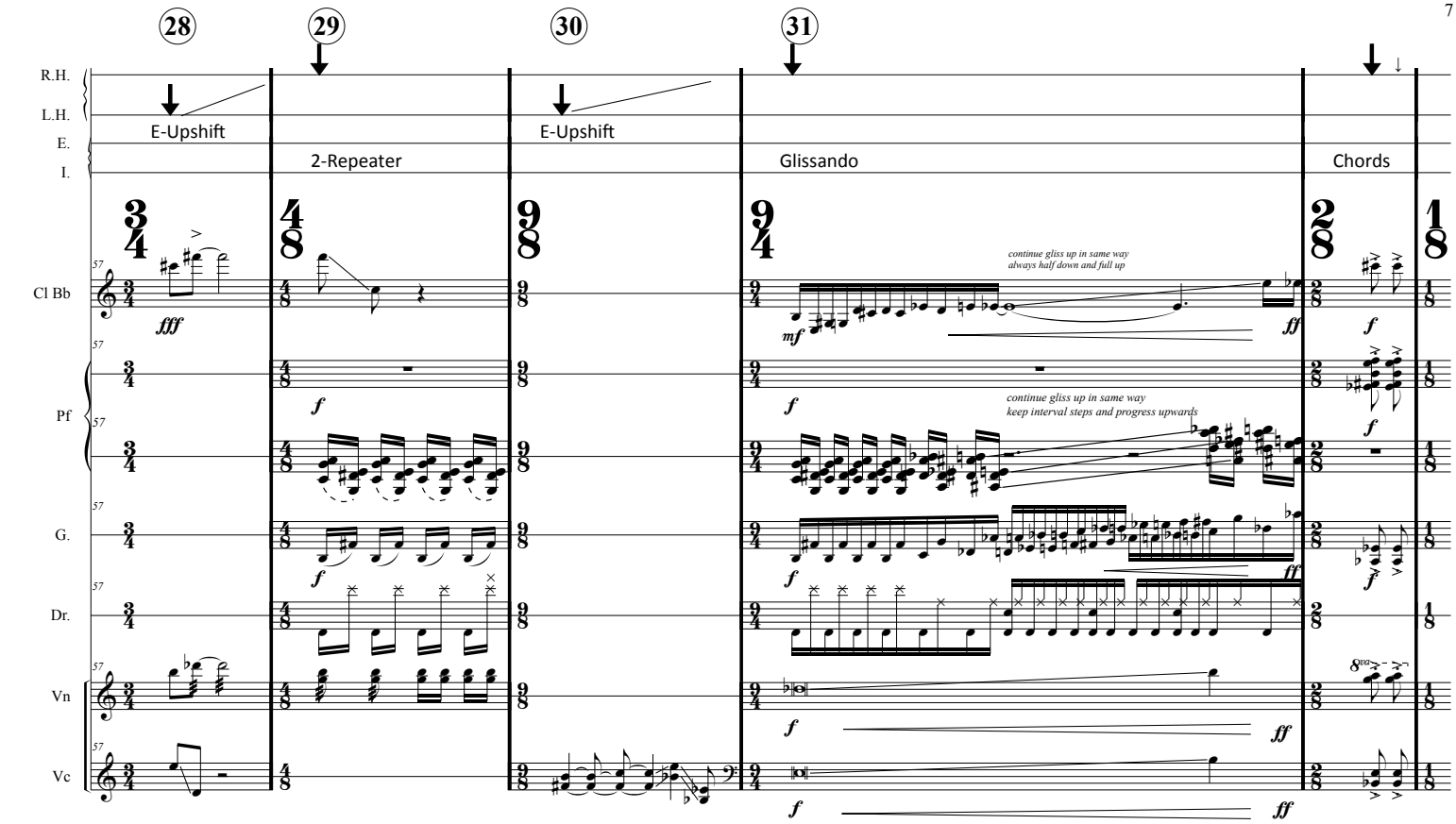

22
23
R.H.
L.H.
E.
I.
Reverberation
p perc guit.
Perc Cresc.
Upshift
traditional conducting with right hand
Cl Bb
Pf
G.
Dr.
Vn
Vc
mf
mp
p
f

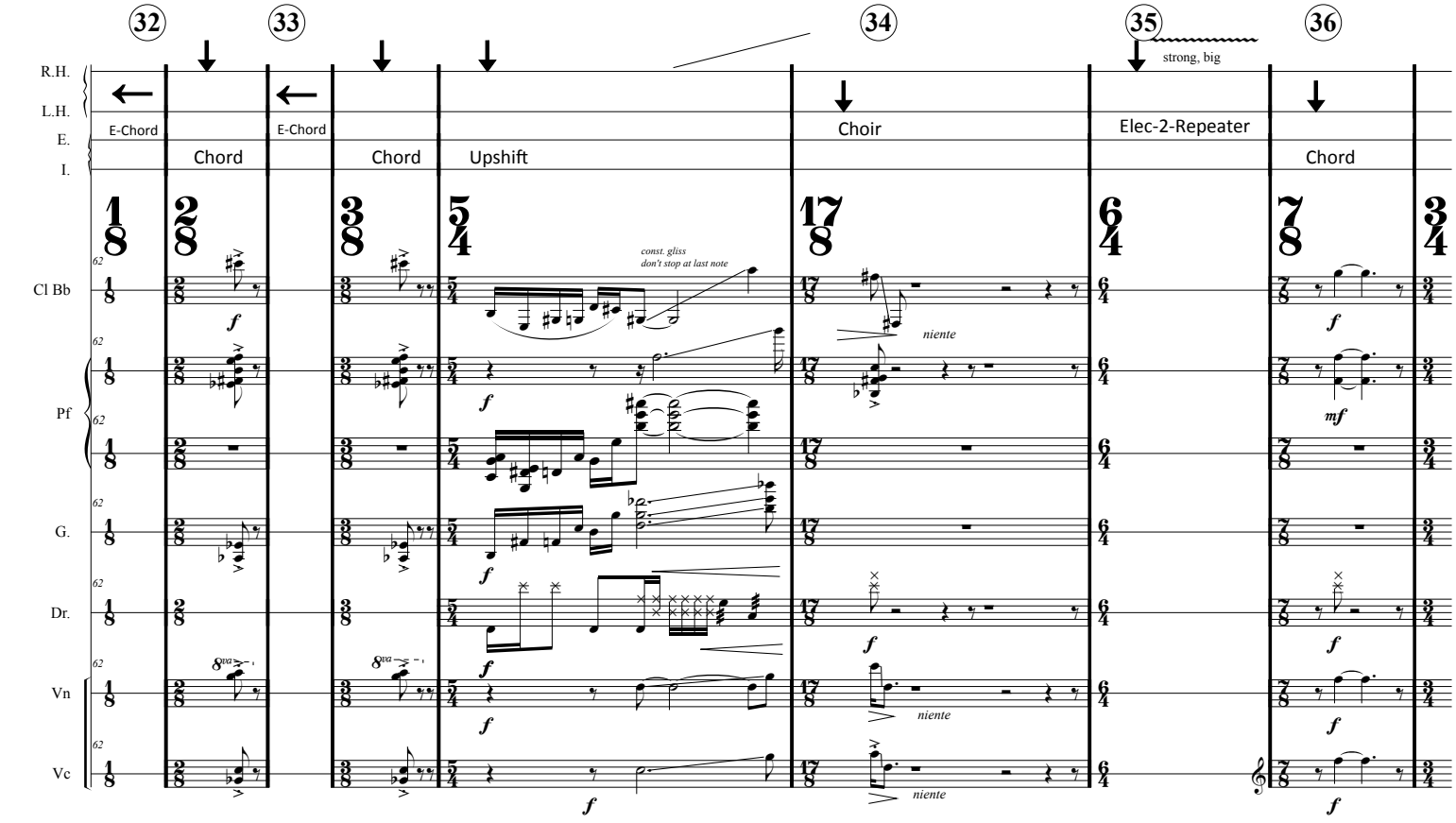

43
R.H.
L.H.
E.
I.
Upshift
Upshift
Upshift
Upshift
Cl Bb
Pf
G.
Dr.
Vn
Vc
const. gliss
don't stop at last note
8va
mp
f

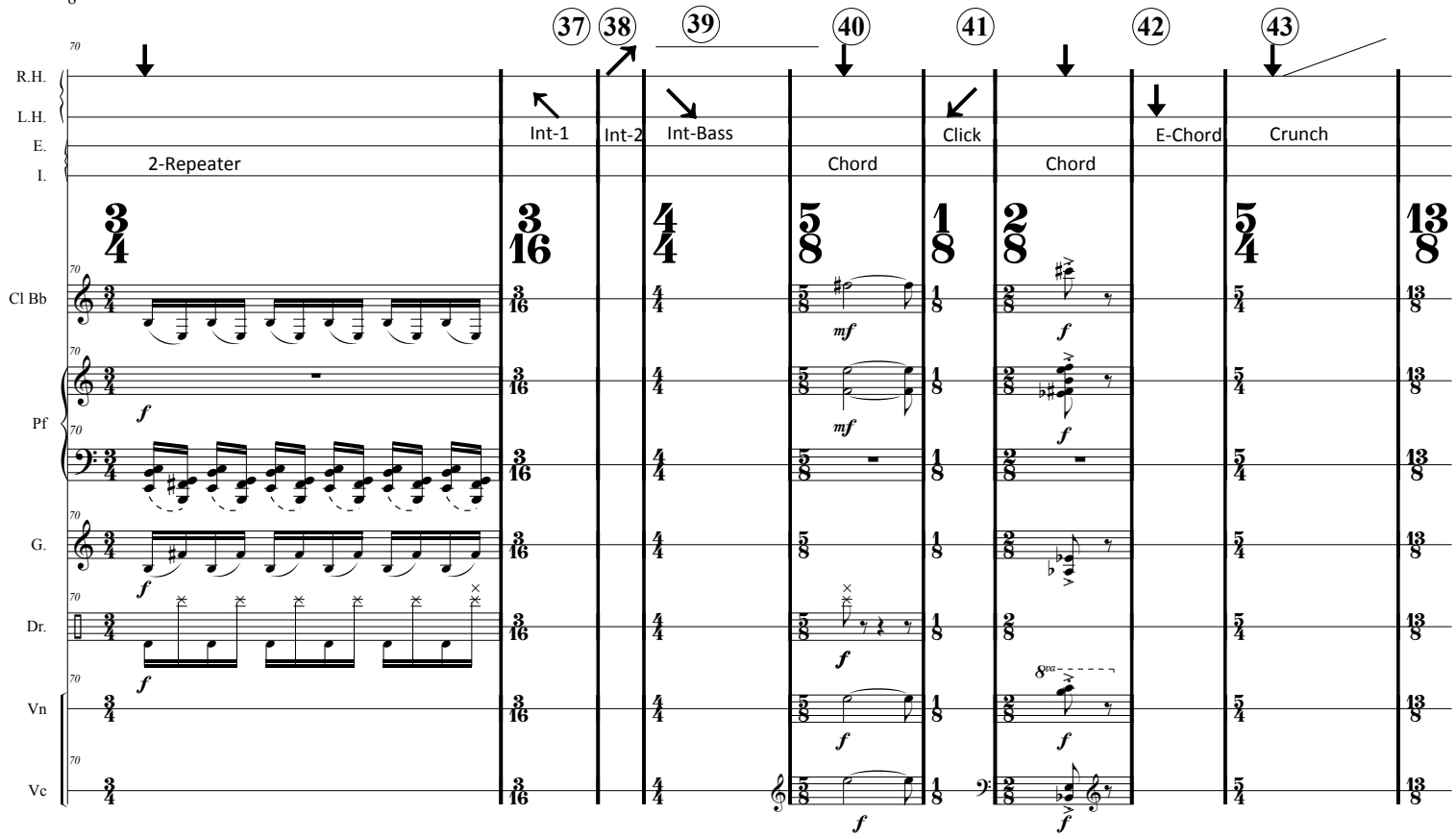

47
R.H.
L.H.
E.
I.
4-Repeater
2-Repeater
Upshift Start
Upshift Start
Cl Bb
Pf
G.
Dr.
Vn
Vc
f

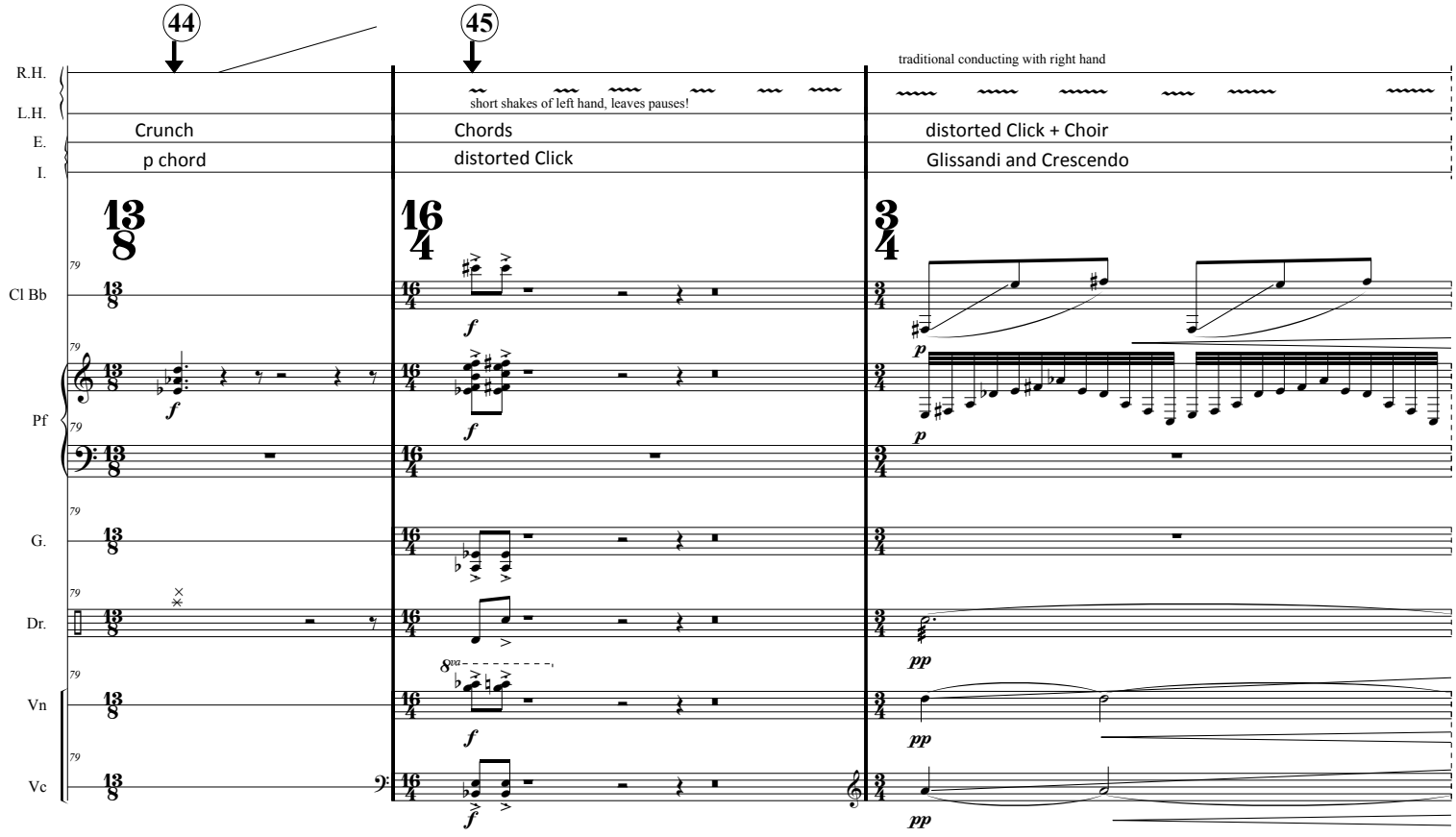

24
R.H.
L.H.
E.
I.
2-Repeater
2-Repeater
E-Upshift
Cl Bb
Pf
G.
Dr.
Vn
Vc

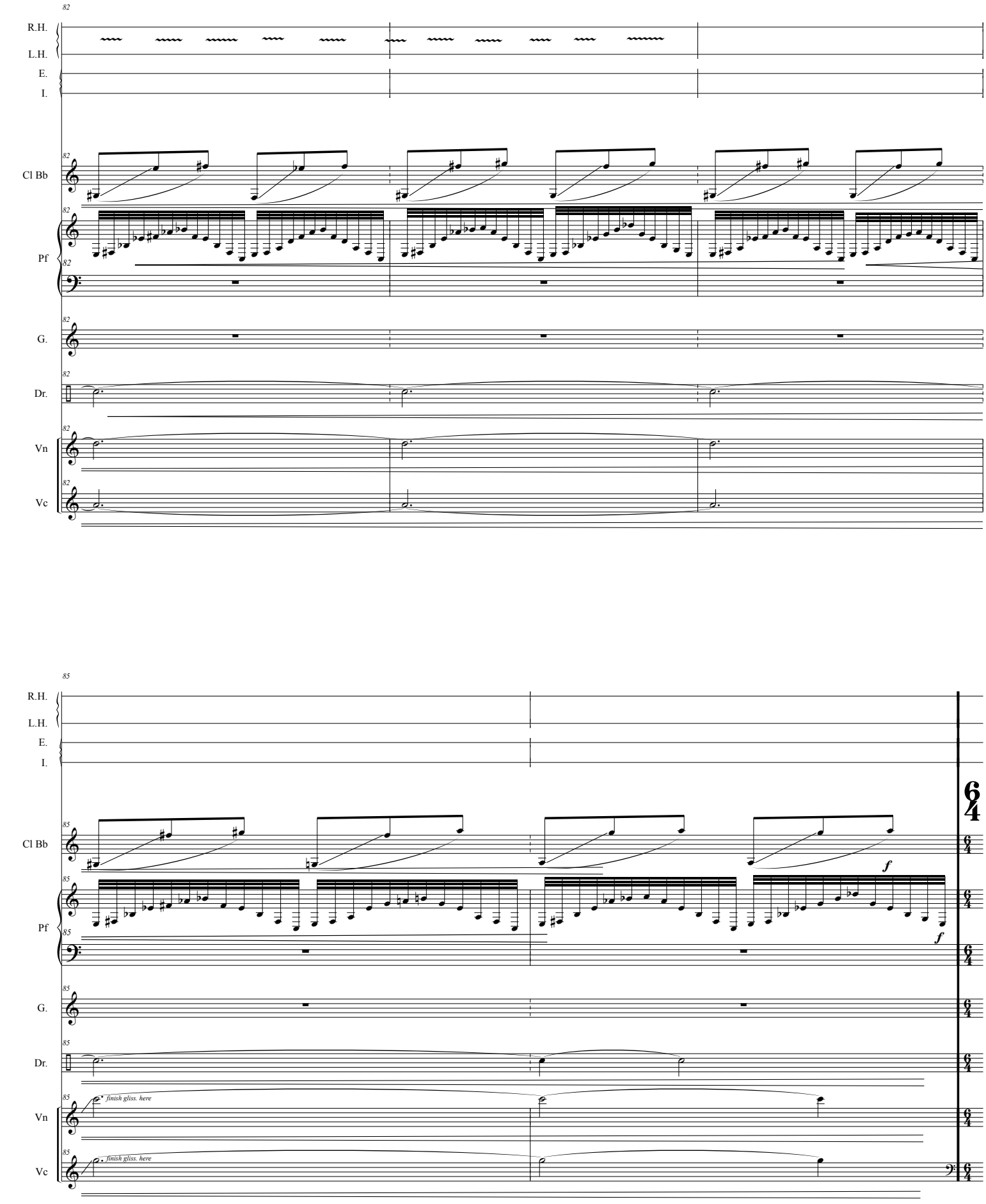
25
26
27
strong, big
R.H.
L.H.
E.
I.
2-Repeater
E-Upshift
Elec-2-Repeater
Cl Bb
Pf
G.
Dr.
Vn
Vc

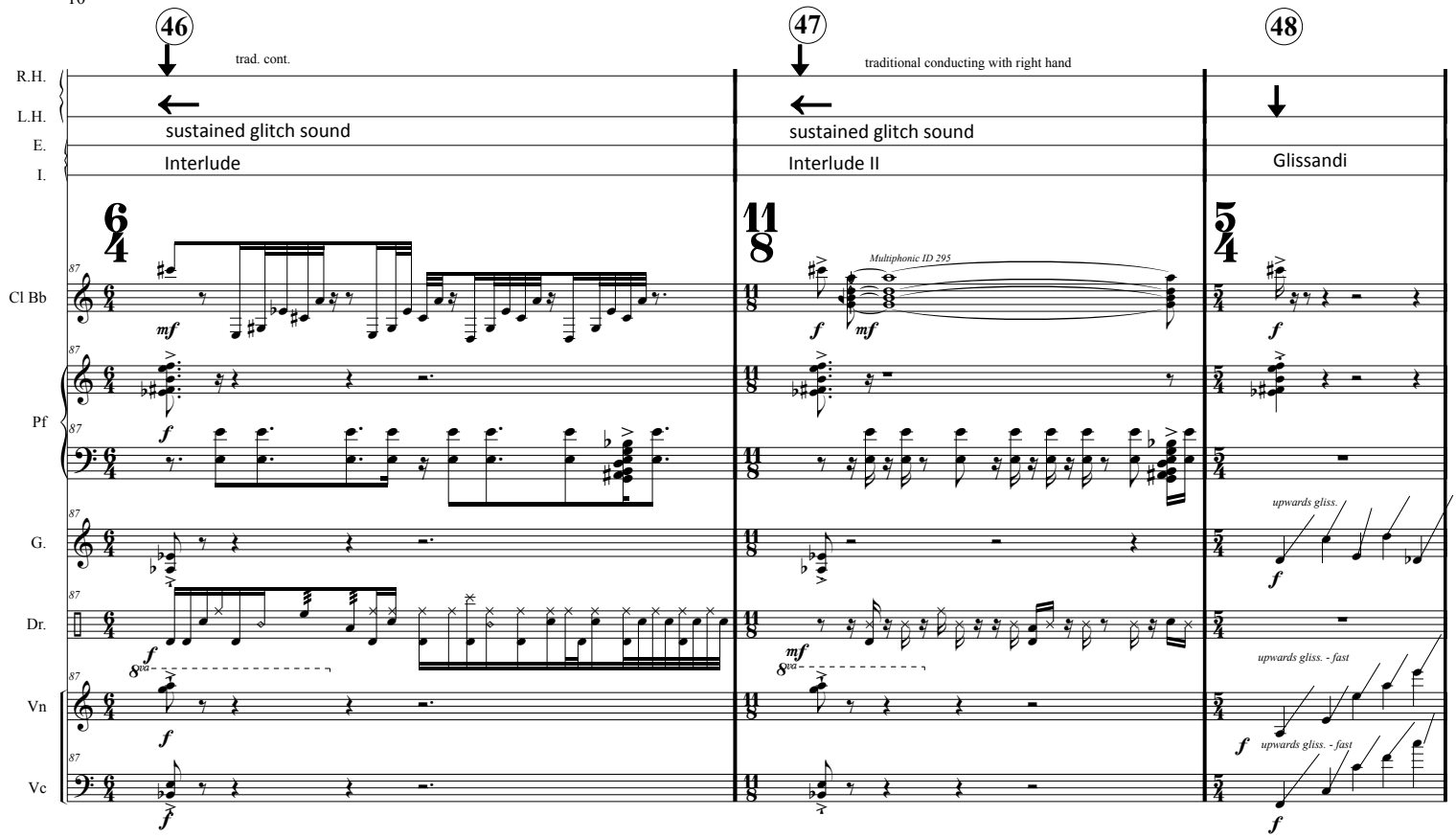

28
29
30
31
R.H.
L.H.
E.
I.
E-Upshift
2-Repeater
E-Upshift
Glissando
Chords
Cl Bb
Pf
G.
Dr.
Vn
Vc
fff
f
mf
ff
continue gliss up in same way
always half down and full up
continue gliss up in same way
keep interval steps and progress upwards

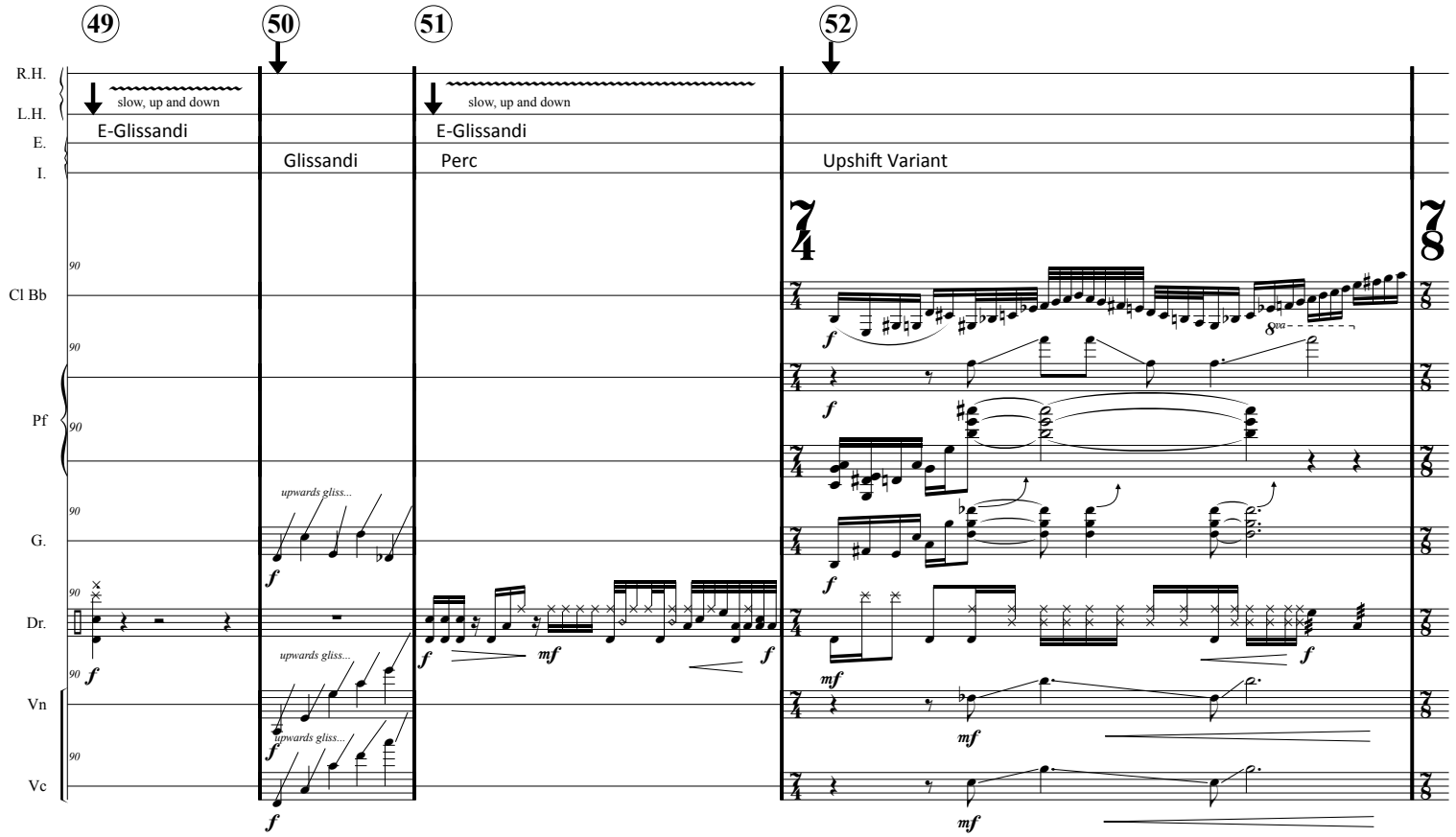

32
33
34
35
36
R.H.
L.H.
E.
I.
E-Chord
Chord
E-Chord
Chord
Upshift
Choir
Elec-2-Repeater
strong, big
Chord
Cl Bb
Pf
G.
Dr.
Vn
Vc
const. gliss
don't stop at last note
niente
niente
niente
f
mf

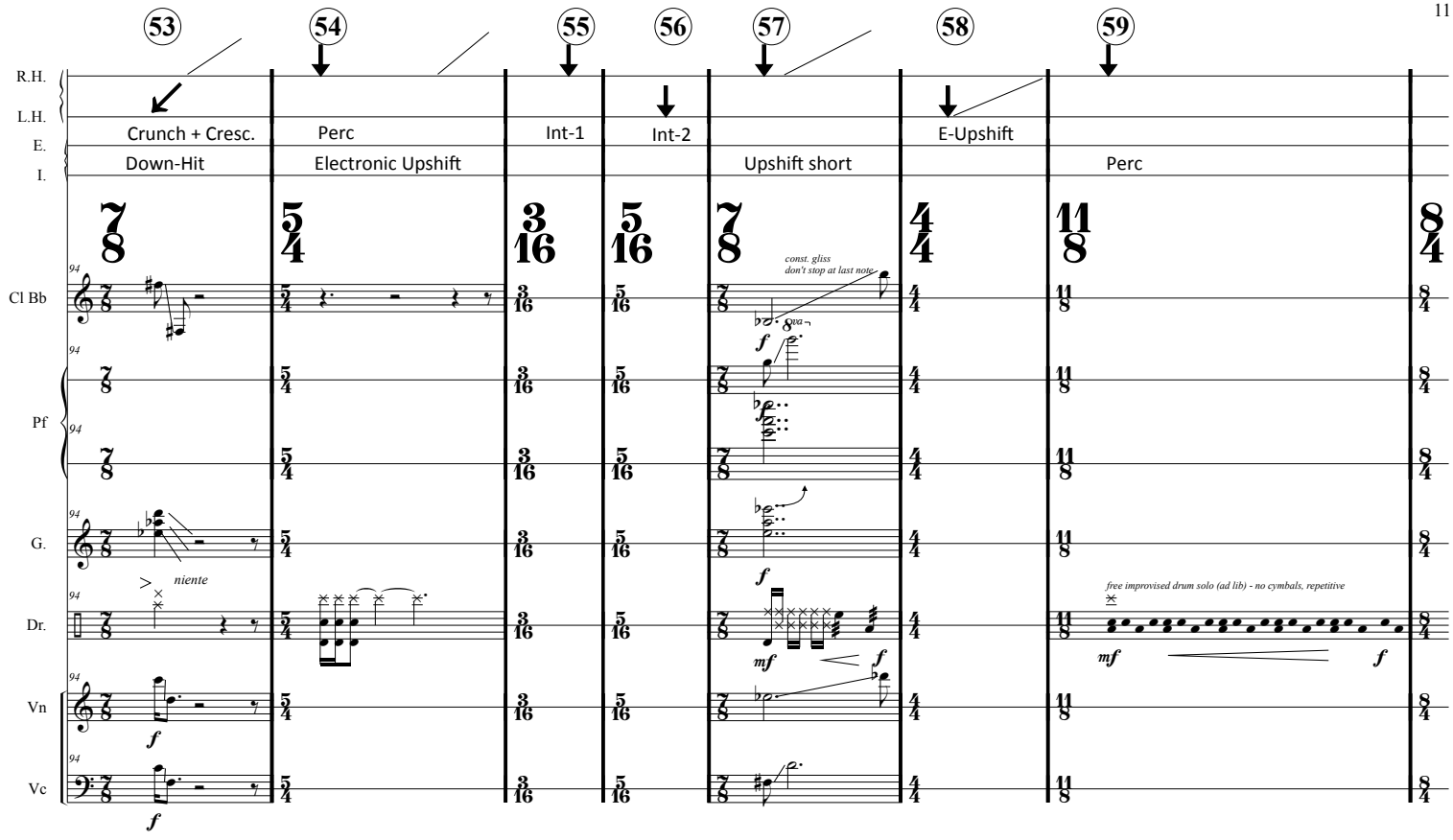

37
38
39
40
41
42
43
R.H.
L.H.
E.
I.
2-Repeater
Int-1
Int-2
Int-Bass
Chord
Click
Chord
E-Chord
Crunch
Cl Bb
Pf
G.
Dr.
Vn
Vc

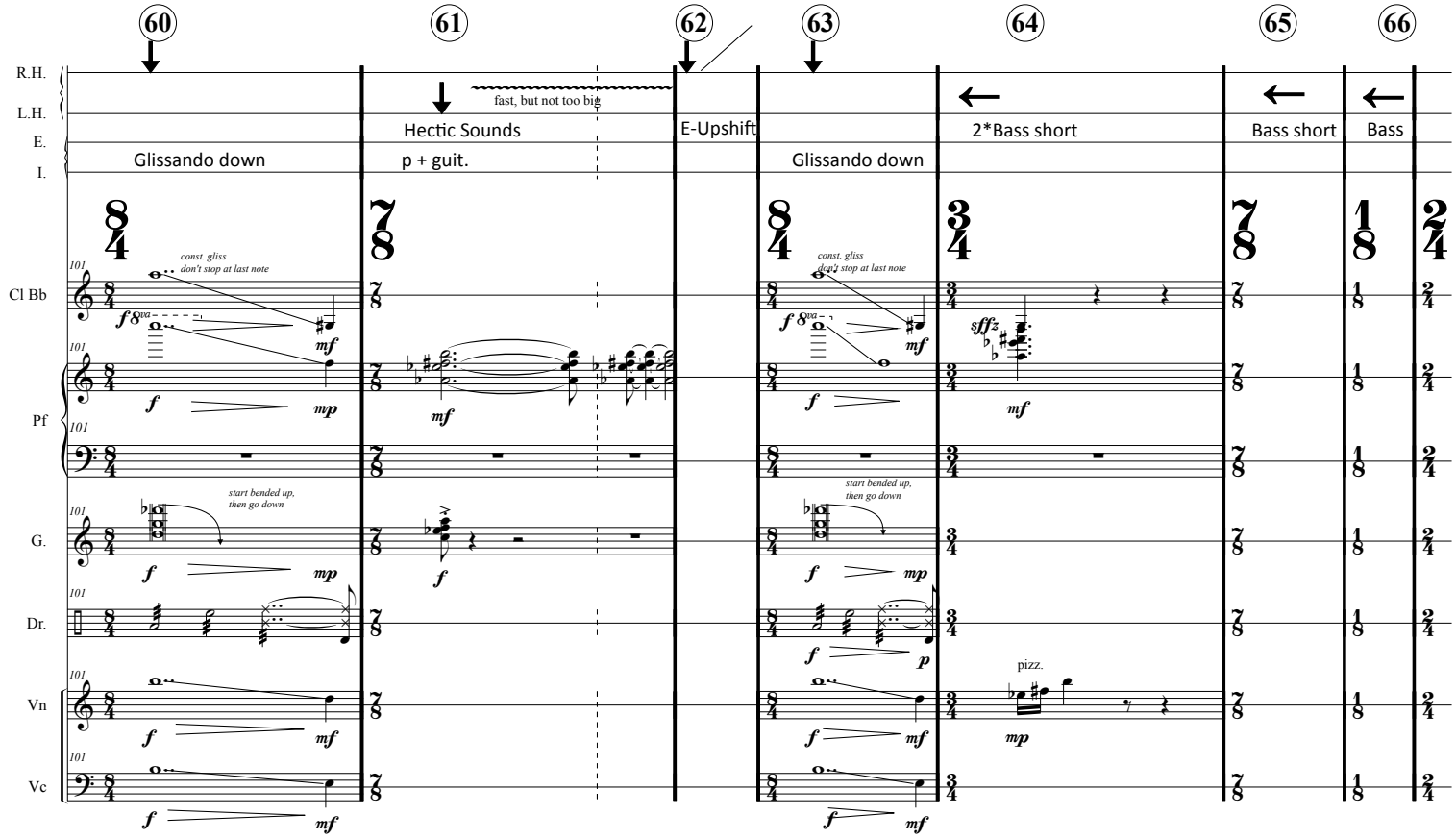

44
45
R.H.
L.H.
E.
I.
Crunch
p chord
short shakes of left hand, leaves pauses!
Chords
distorted Click
traditional conducting with right hand
distorted Click + Choir
Glissandi and Crescendo
Cl Bb
Pf
G.
Dr.
Vn
Vc

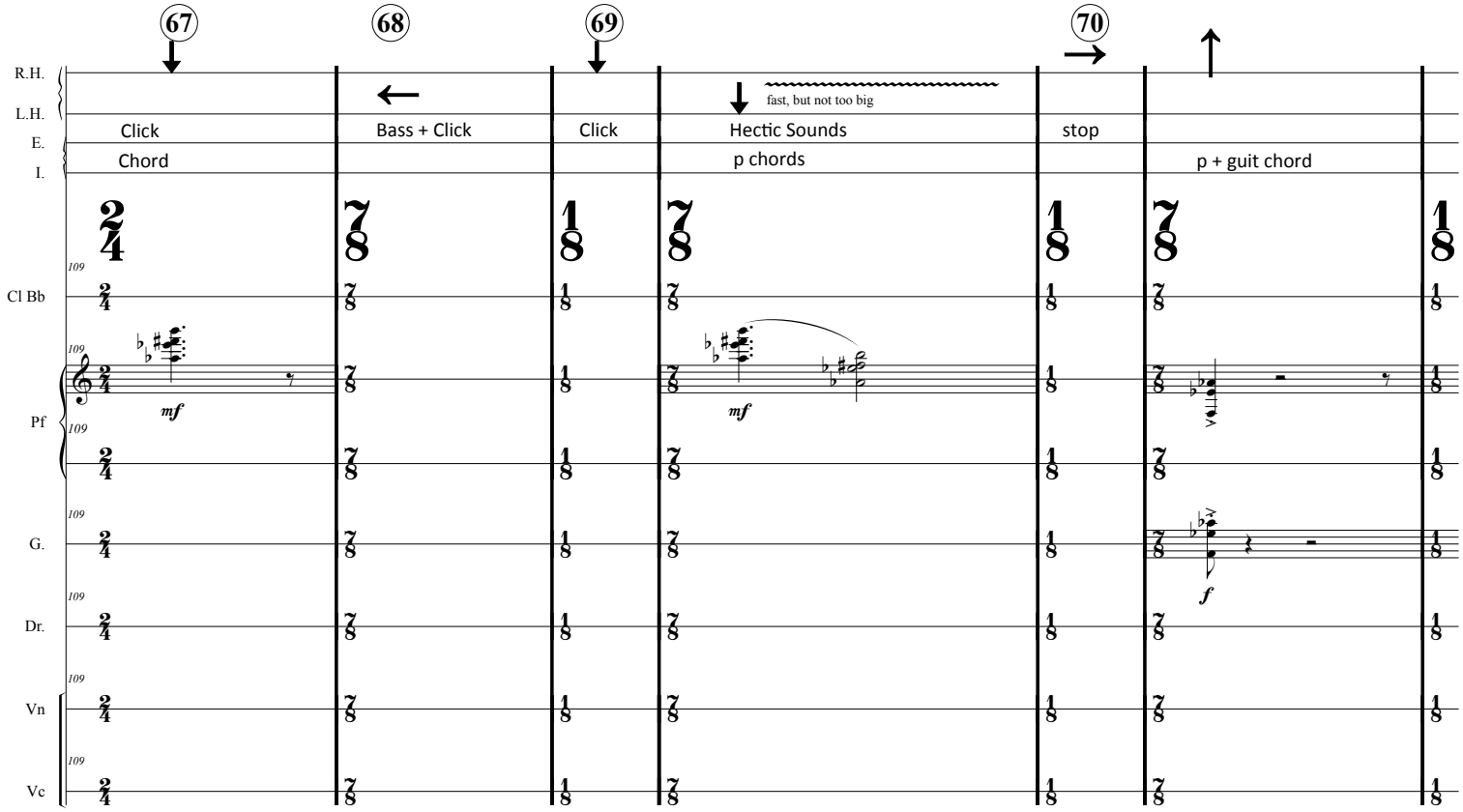

82
R.H.
L.H.
E.
I.
Cl Bb
Pf
G.
Dr.
Vn
Vc
85
6/4
f
finish gliss. here

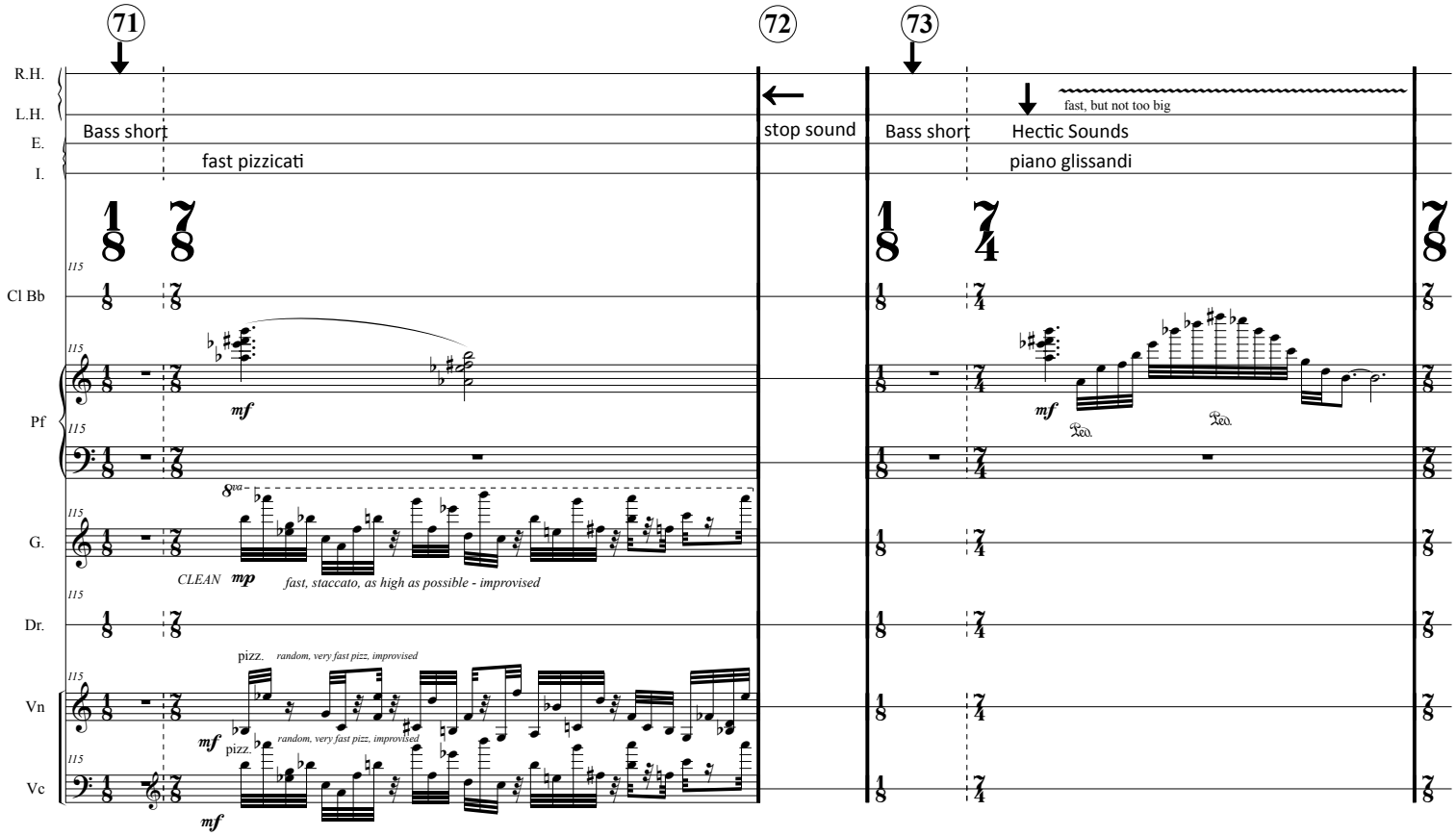

46
47
48
trad. cont.
traditional conducting with right hand
R.H.
L.H.
E.
I.
sustained glitch sound
Interlude
sustained glitch sound
Interlude II
Glissandi
Multiphonic ID 295
Cl Bb
Pf
G.
Dr.
Vn
Vc
upwards gliss.
upwards gliss. - fast
upwards gliss. - fast

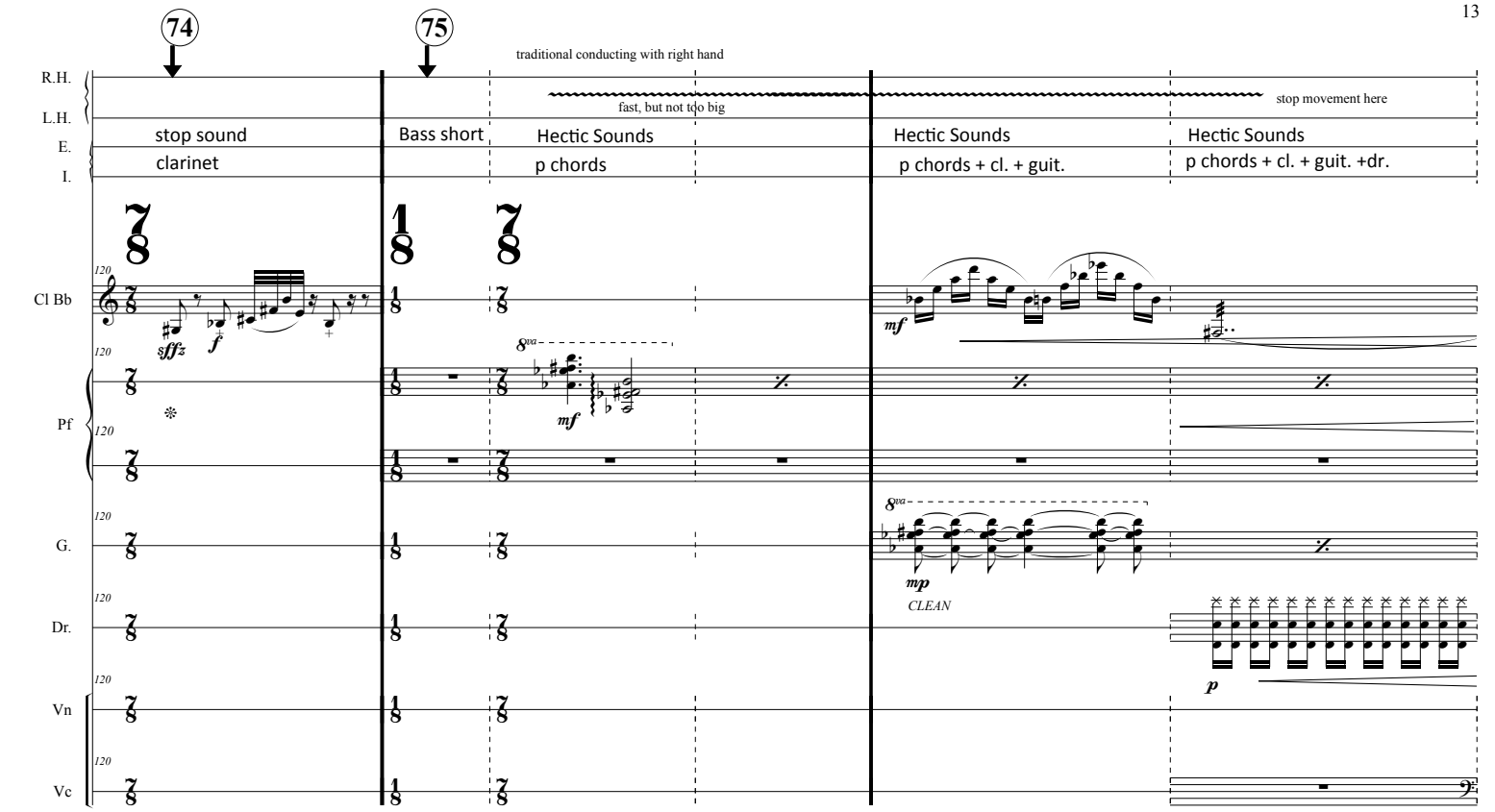

49
50
51
52
R.H.
L.H.
E.
I.
slow, up and down
E-Glissandi
Glissandi
slow, up and down
E-Glissandi
Perc
Upshift Variant
Cl Bb
Pf
G.
Dr.
Vn
Vc
upwards gliss...
upwards gliss...
upwards gliss...

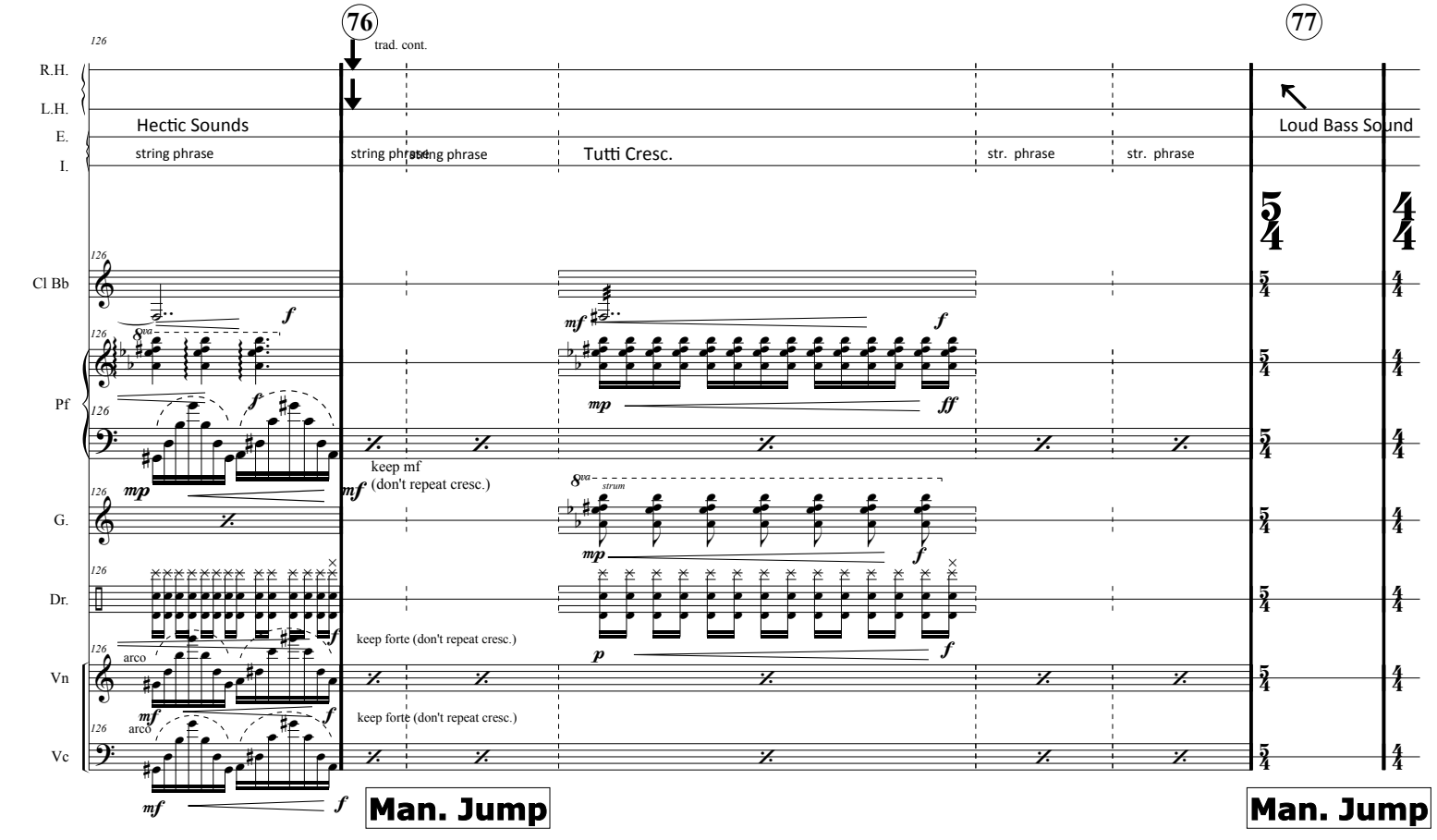

53
54
55
56
57
58
59
R.H.
L.H.
E.
I.
Crunch + Cresc.
Down-Hit
Perc
Electronic Upshift
Int-1
Int-2
Upshift short
E-Upshift
Perc
Cl Bb
Pf
G.
Dr.
Vn
Vc
niente
const. gliss
don't stop at last note
free improvised drum solo (ad lib) - no cymbals, repetitive


60
61
62
63
64
65
66
R.H.
L.H.
E.
I.
Glissando down
fast, but not too big
Hectic Sounds
p + guit.
E-Upshift
Glissando down
2*Bass short
Bass short
Bass
Cl Bb
Pf
G.
Dr.
Vn
Vc
const. gliss
don't stop at last note
start bended up,
then go down
pizz.


67
68
69
70
R.H.
L.H.
E.
I.
Click
Chord
Bass + Click
Click
fast, but not too big
Hectic Sounds
p chords
stop
p + guit chord
Cl Bb
Pf
G.
Dr.
Vn
Vc
mf
f


71
72
73
R.H.
L.H.
E.
I.
Bass short
fast pizzicati
stop sound
Bass short
fast, but not too big
Hectic Sounds
piano glissandi
Cl Bb
Pf
G.
Dr.
Vn
Vc
mf
mp
CLEAN
fast, staccato, as high as possible - improvised
pizz.
random, very fast pizz, improvised


74
75
traditional conducting with right hand
fast, but not too big
stop movement here
R.H.
L.H.
E.
I.
stop sound
clarinet
Bass short
Hectic Sounds
p chords
Hectic Sounds
p chords + cl. + guit.
Hectic Sounds
p chords + cl. + guit. +dr.
Cl Bb
Pf
G.
Dr.
Vn
Vc
CLEAN


76
trad. cont.
77
R.H.
L.H.
E.
I.
Hectic Sounds
string phrase
string phrase
string phrase
Tutti Cresc.
str. phrase
str. phrase
Loud Bass Sound
Cl Bb
Pf
G.
Dr.
Vn
Vc
keep mf
(don't repeat cresc.)
keep forte (don't repeat cresc.)
keep forte (don't repeat cresc.)
arco
arco
Man. Jump
Man. Jump

78

strong, wild movements (both arms) - for the whole section until cue 79 continous movement controls "granular ensemble sounds" and strong hits trigger chord-like sounds.
DO NOT CONDUCT THE ENSEMBLE. DO NOT follow the dynamic of the ensemble - act as a solist and fill the gaps of the enesemble with electronics.

R.H.
L.H.
E.
I.

A LOT!
Splinters

133

Cl Bb

not to be played precisely - just increase pauses between events progressively (but not linear)

ff

Pf

not to be played precisely - just increase pauses between events progressively (but not linear)

ff

G.

DISTORTION not to be played precisely - just increase pauses between events progressively (but not linear)

Dr.

ff free, improvised section - start really wild and decrease density progressively (reaching nothing at bar 141)

Vn

not to be played precisely - just increase pauses between events progressively (but not linear)

ff

Vc

not to be played precisely - just increase pauses between events progressively (but not linear)

ff

137

R.H.
L.H.
E.
I.

Cl Bb

Pf

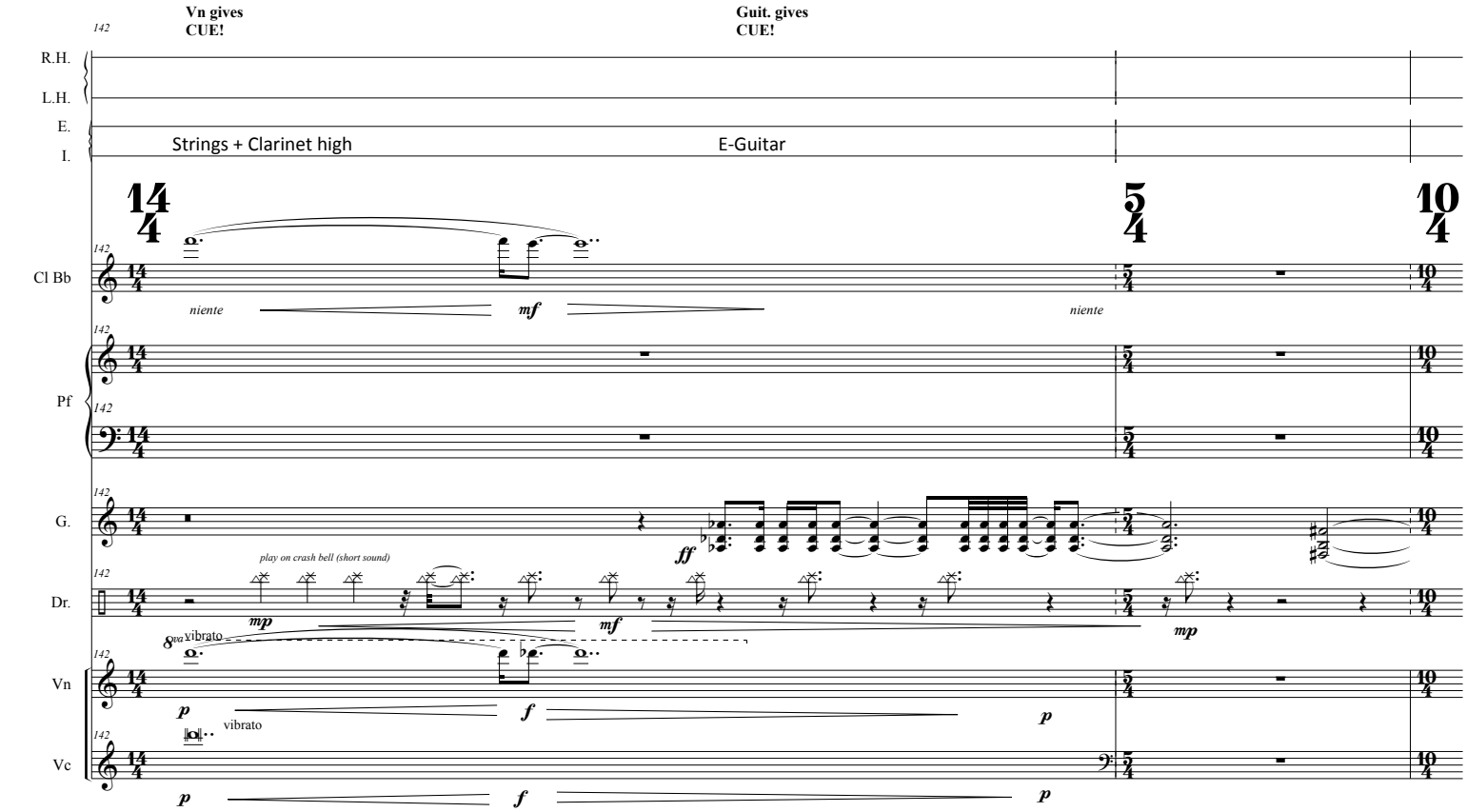
G.

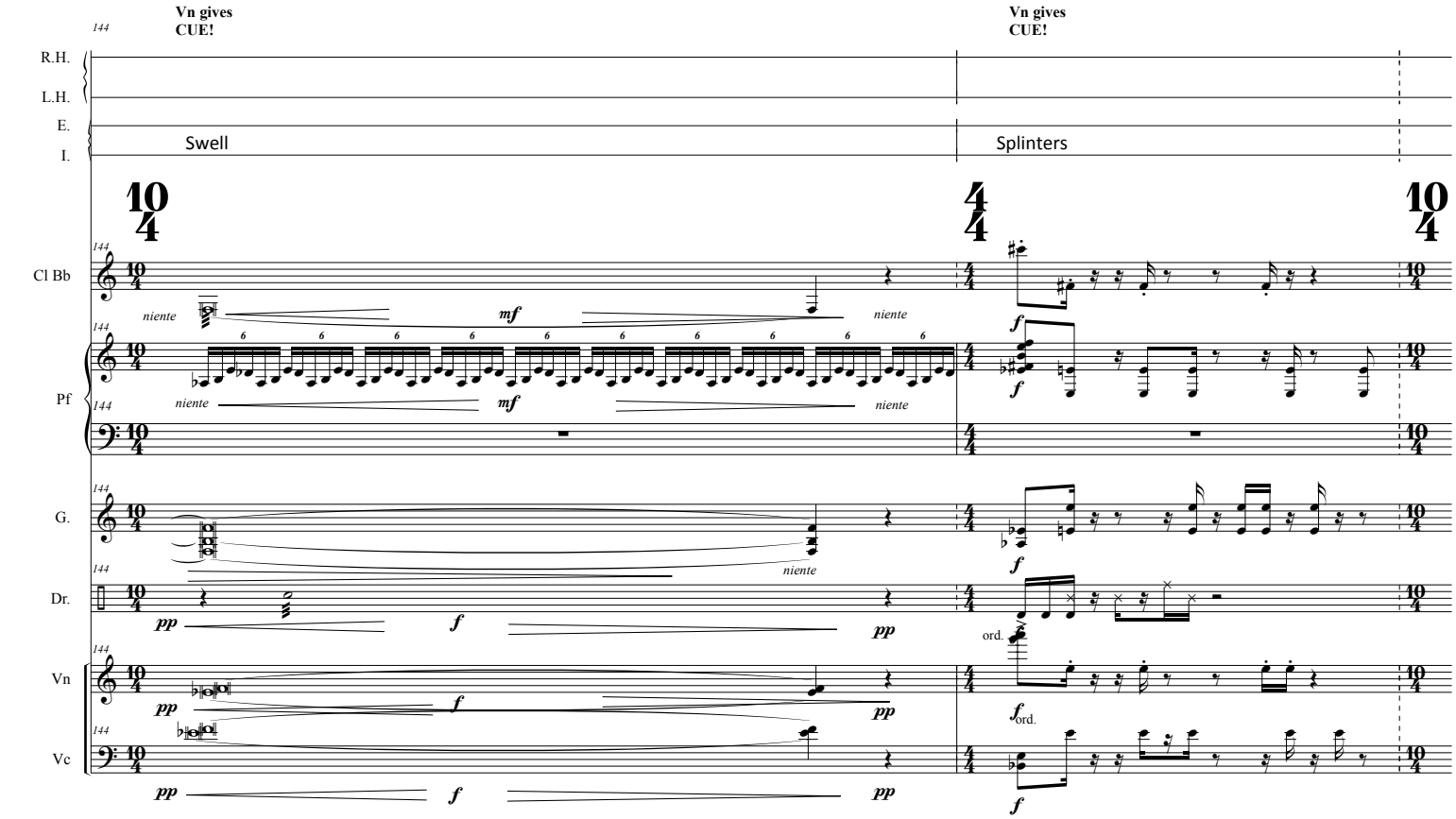
f

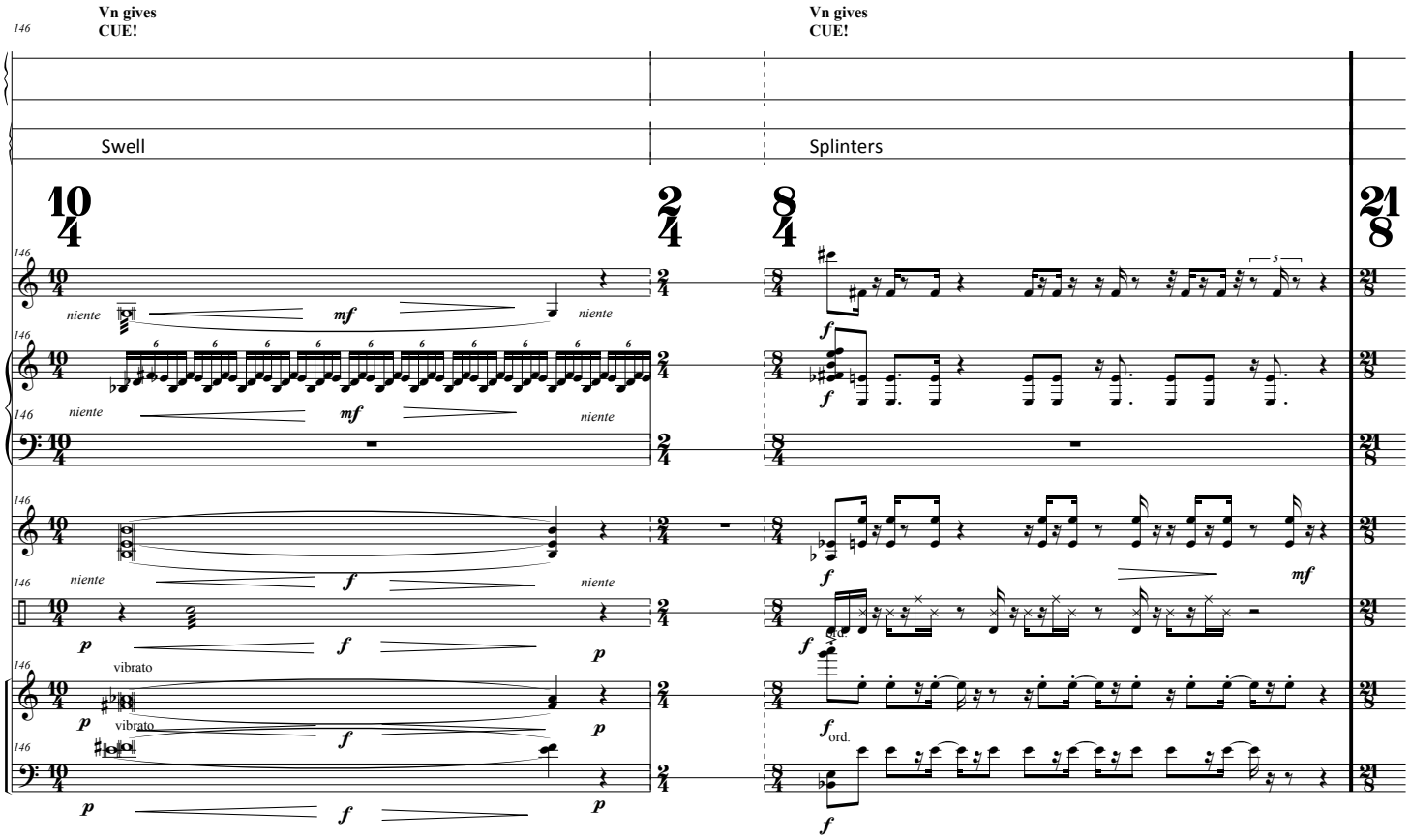
Dr.

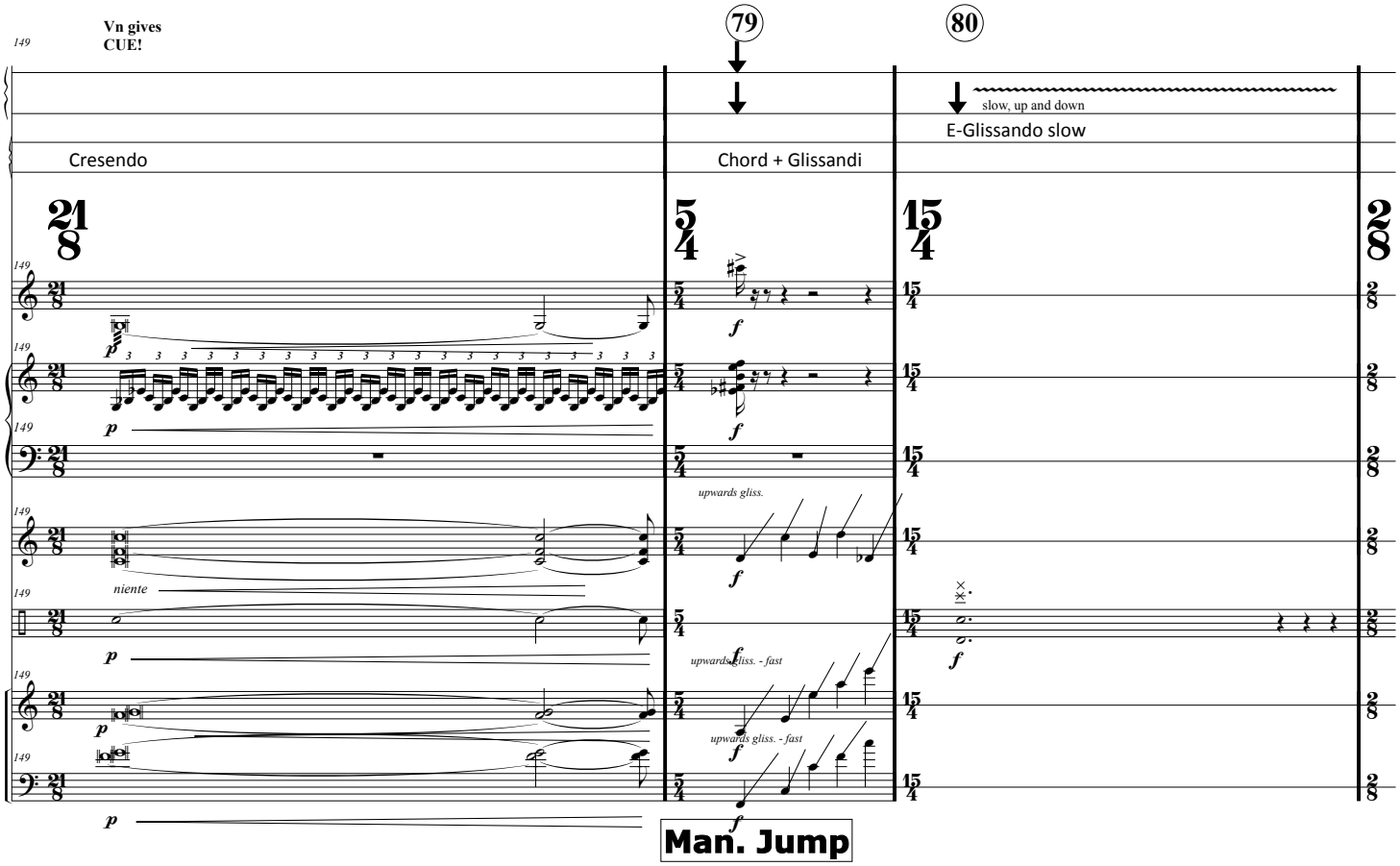
Vn

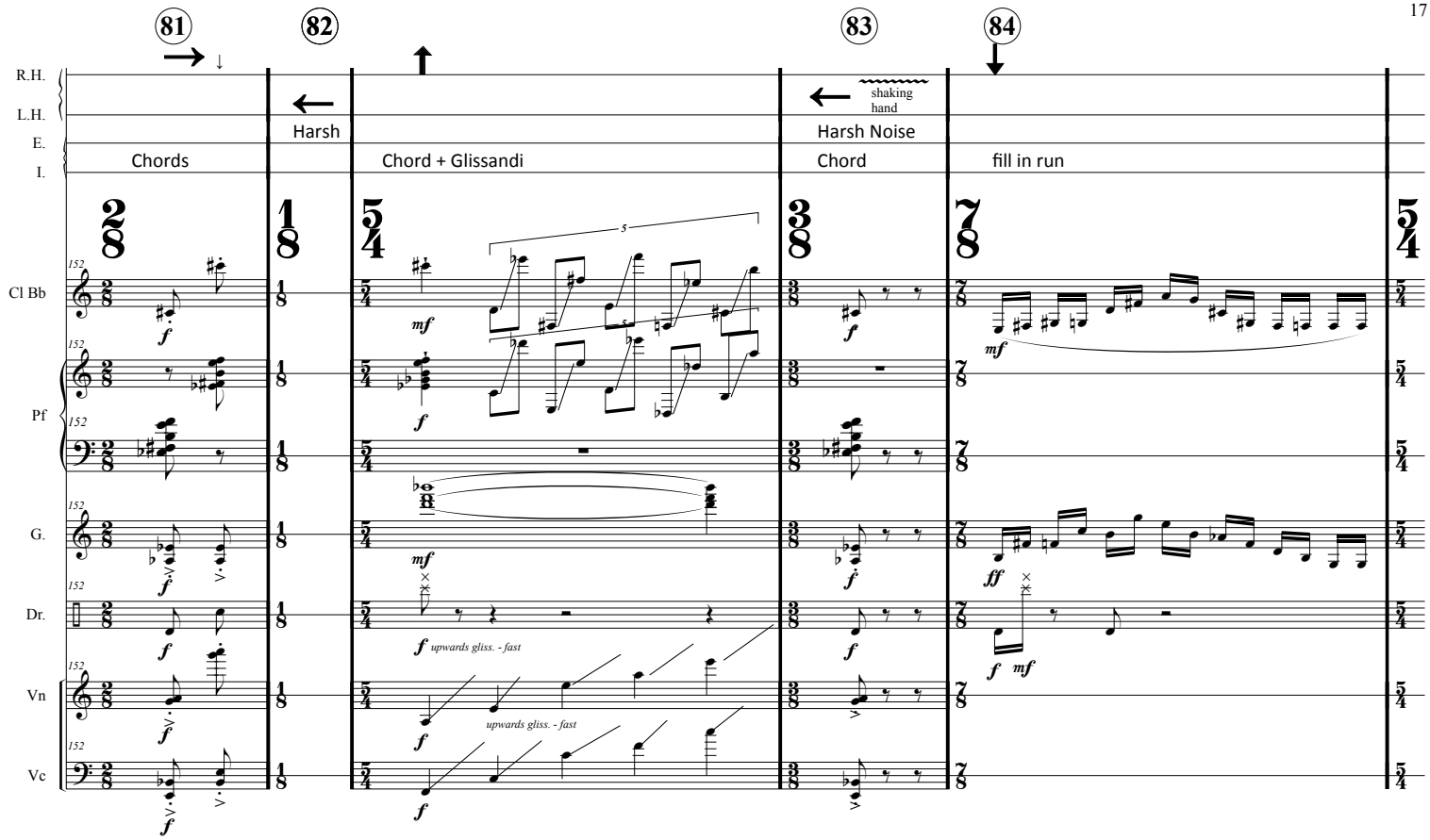
Vc

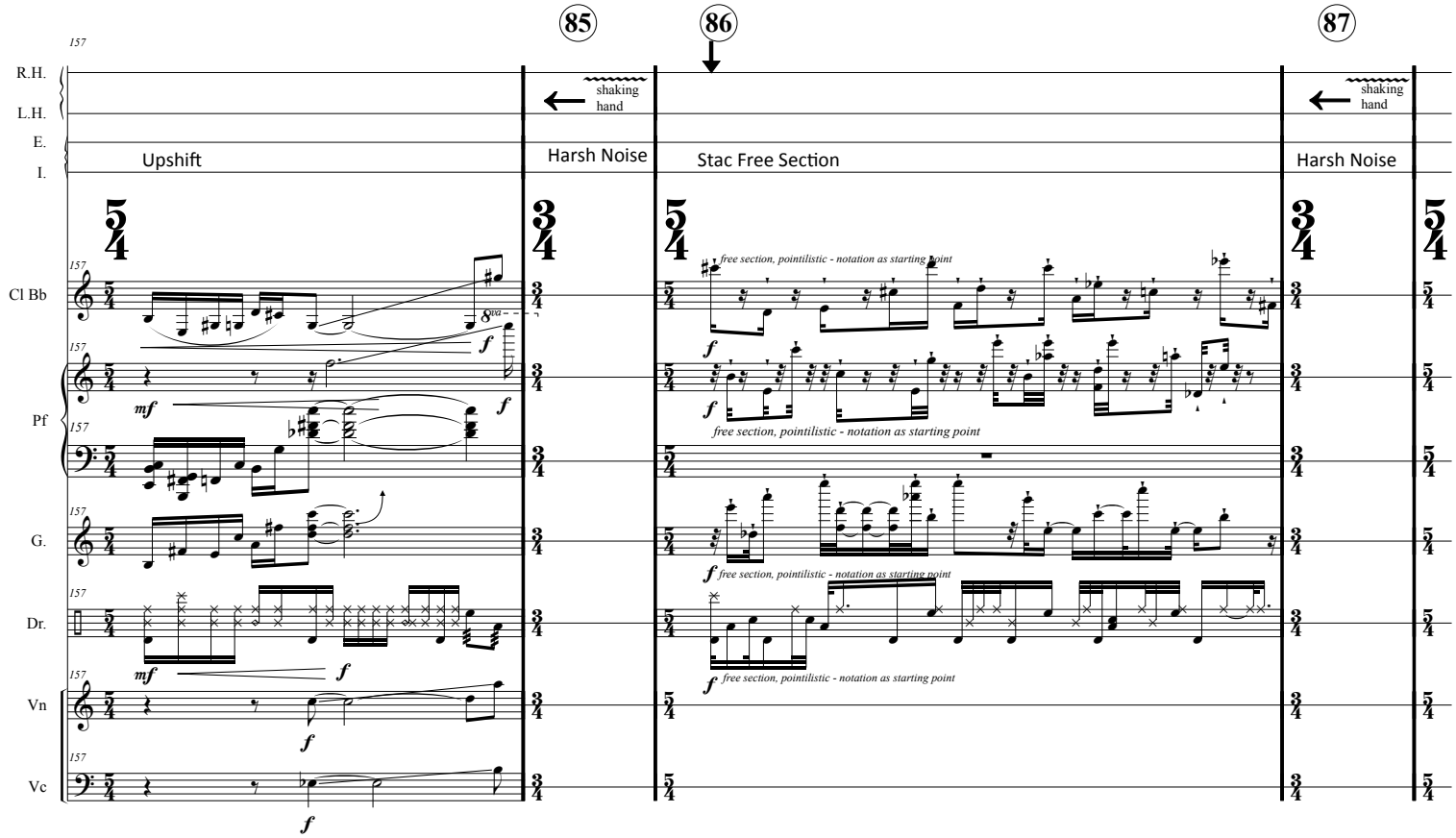

142
Vn gives
CUE!
Guit. gives
CUE!
R.H.
L.H.
E.
I.
Strings + Clarinet high
E-Guitar
Cl Bb
Pf
G.
Dr.
Vn
Vc
play on crash bell (short sound)
vibrato
vibrato
niente
mf
niente
ff
mp
mf
mp
p
f
p
p
f
p

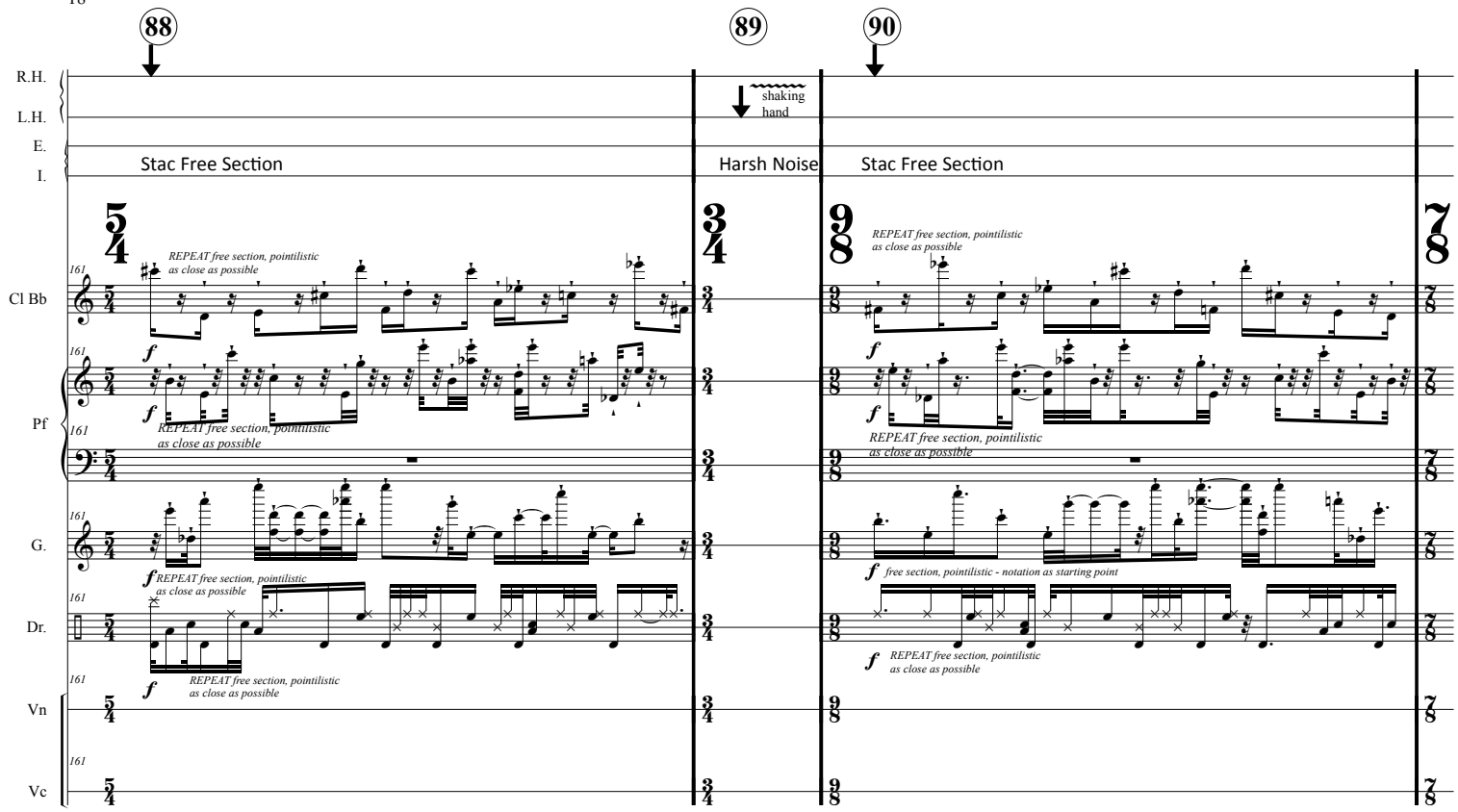

144
Vn gives
CUE!
Vn gives
CUE!
R.H.
L.H.
E.
I.
Swell
Splinters
Cl Bb
Pf
G.
Dr.
Vn
Vc
niente
mf
niente
niente
mf
niente
f
f
niente
pp
f
pp
ord.
pp
f
pp
f ord.
pp
f
pp
f

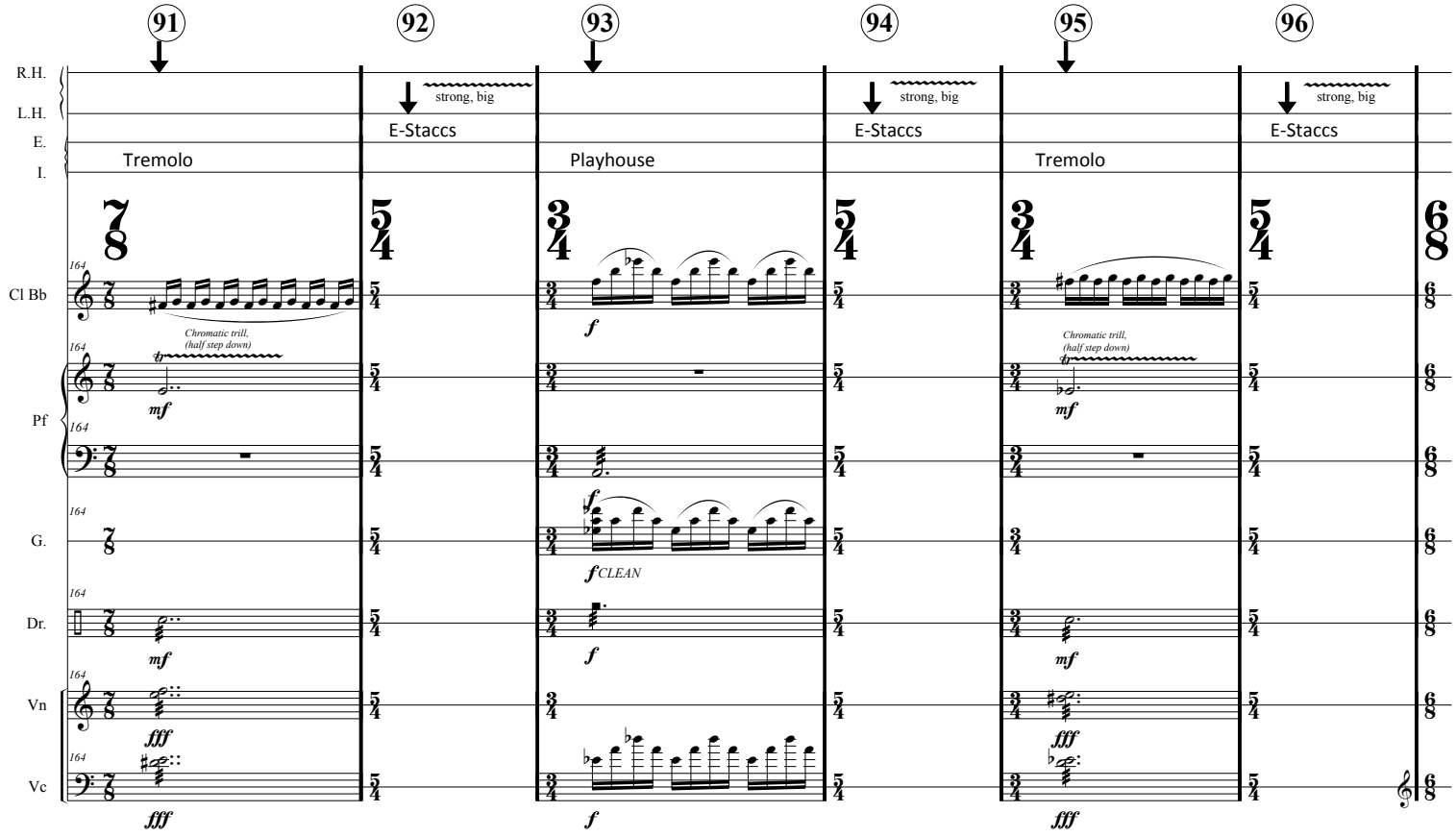

146
Vn gives CUE!
Vn gives CUE!
R.H.
L.H.
E.
I.
Swell
Splinters
Cl Bb
Pf
G.
Dr.
Vn
Vc
niente
mf
vibrato
ord.

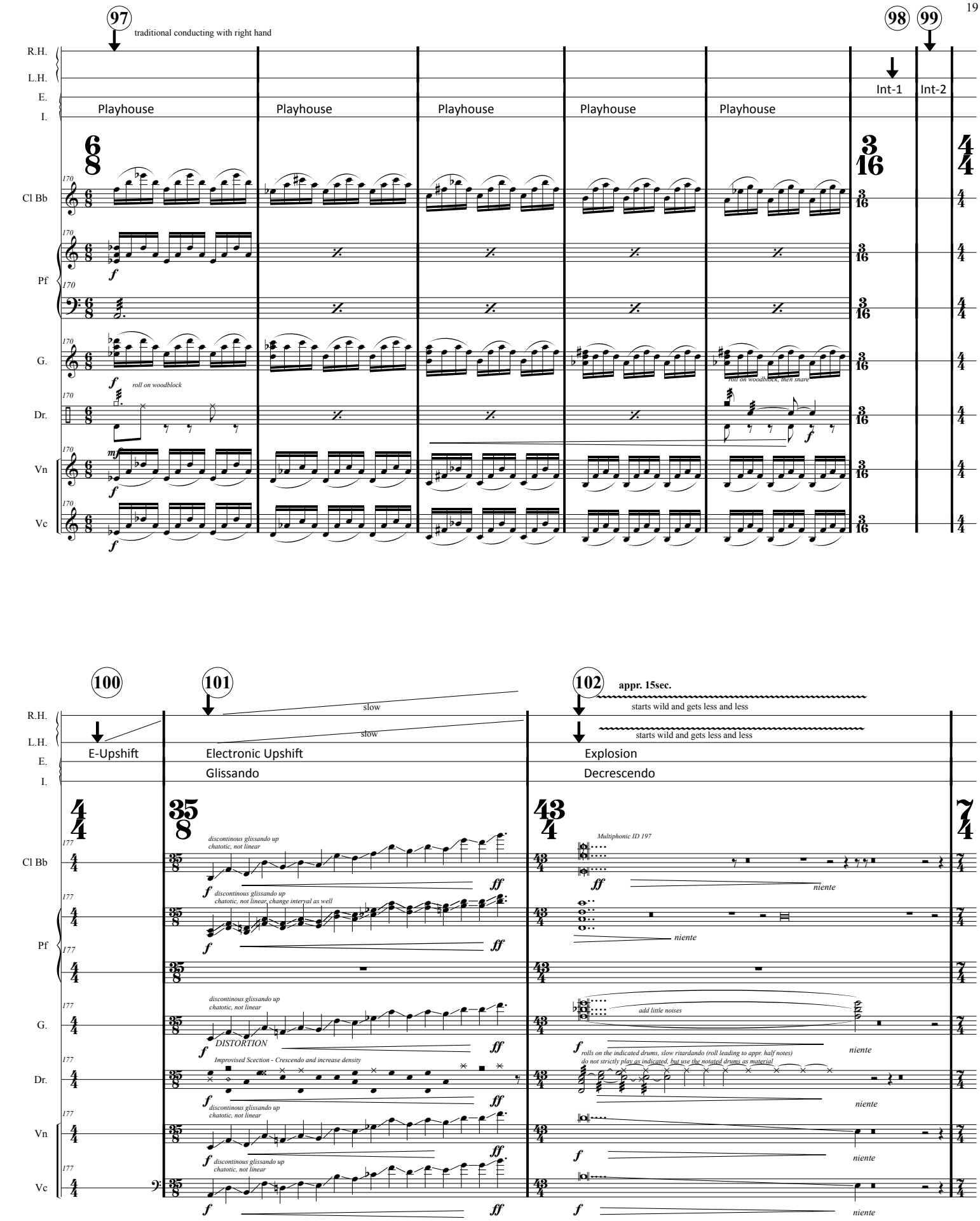

149
Vn gives CUE!
79
80
R.H.
L.H.
E.
I.
Cresendo
Chord + Glissandi
slow, up and down
E-Glissando slow
Cl Bb
Pf
G.
Dr.
Vn
Vc
niente
upwards gliss.
upwards gliss. - fast
upwards gliss. - fast
Man. Jump


81
82
83
84
R.H.
L.H.
E.
I.
Chords
Harsh
Chord + Glissandi
shaking hand
Harsh Noise
Chord
fill in run
Cl Bb
Pf
G.
Dr.
Vn
Vc
upwards gliss. - fast
upwards gliss. - fast

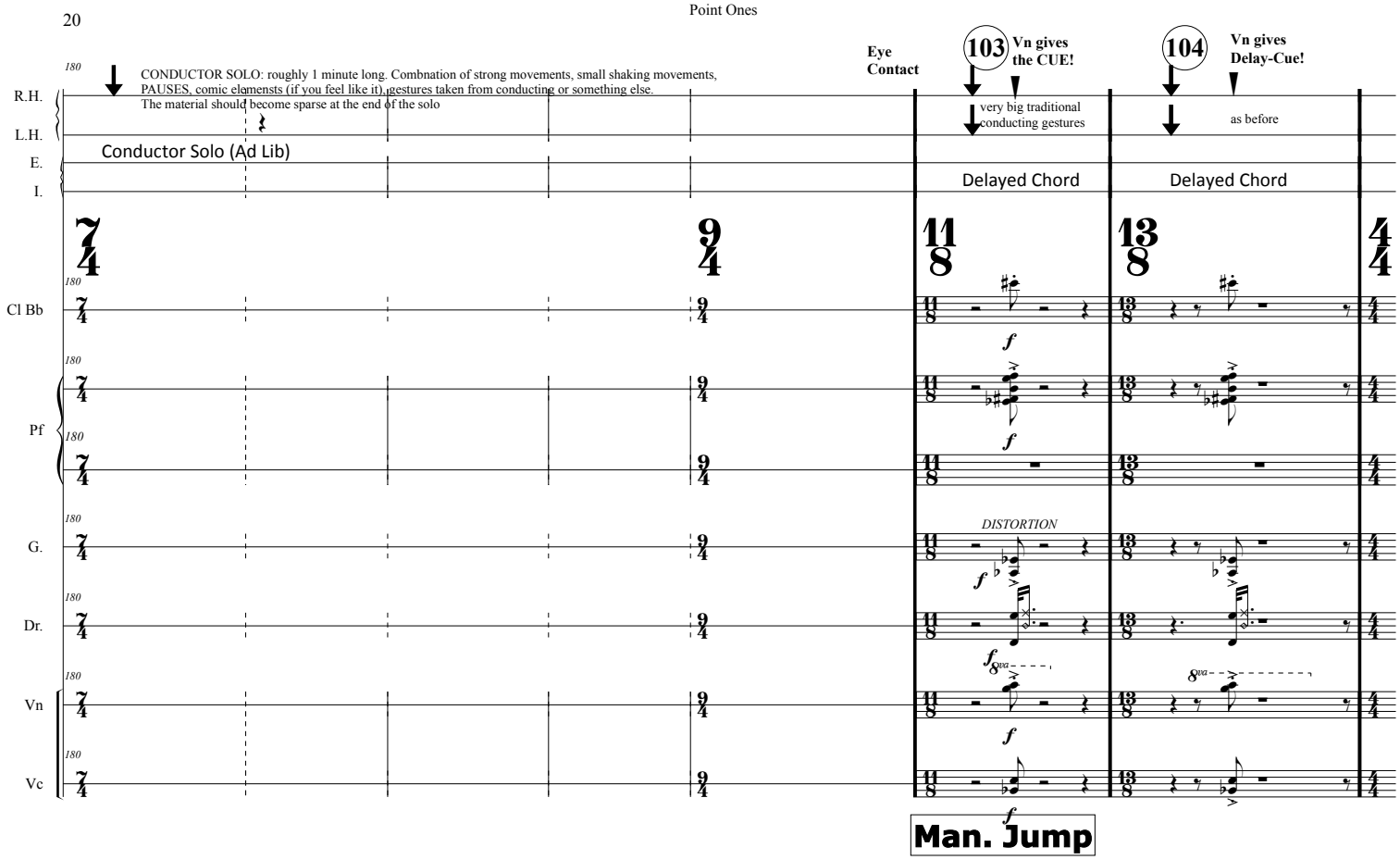

85
86
87
R.H.
L.H.
E.
I.
Upshift
shaking hand
Harsh Noise
Stac Free Section
shaking hand
Harsh Noise
Cl Bb
Pf
G.
Dr.
Vn
Vc
free section, pointilistic - notation as starting point
free section, pointilistic - notation as starting point
free section, pointilistic - notation as starting point
free section, pointilistic - notation as starting point

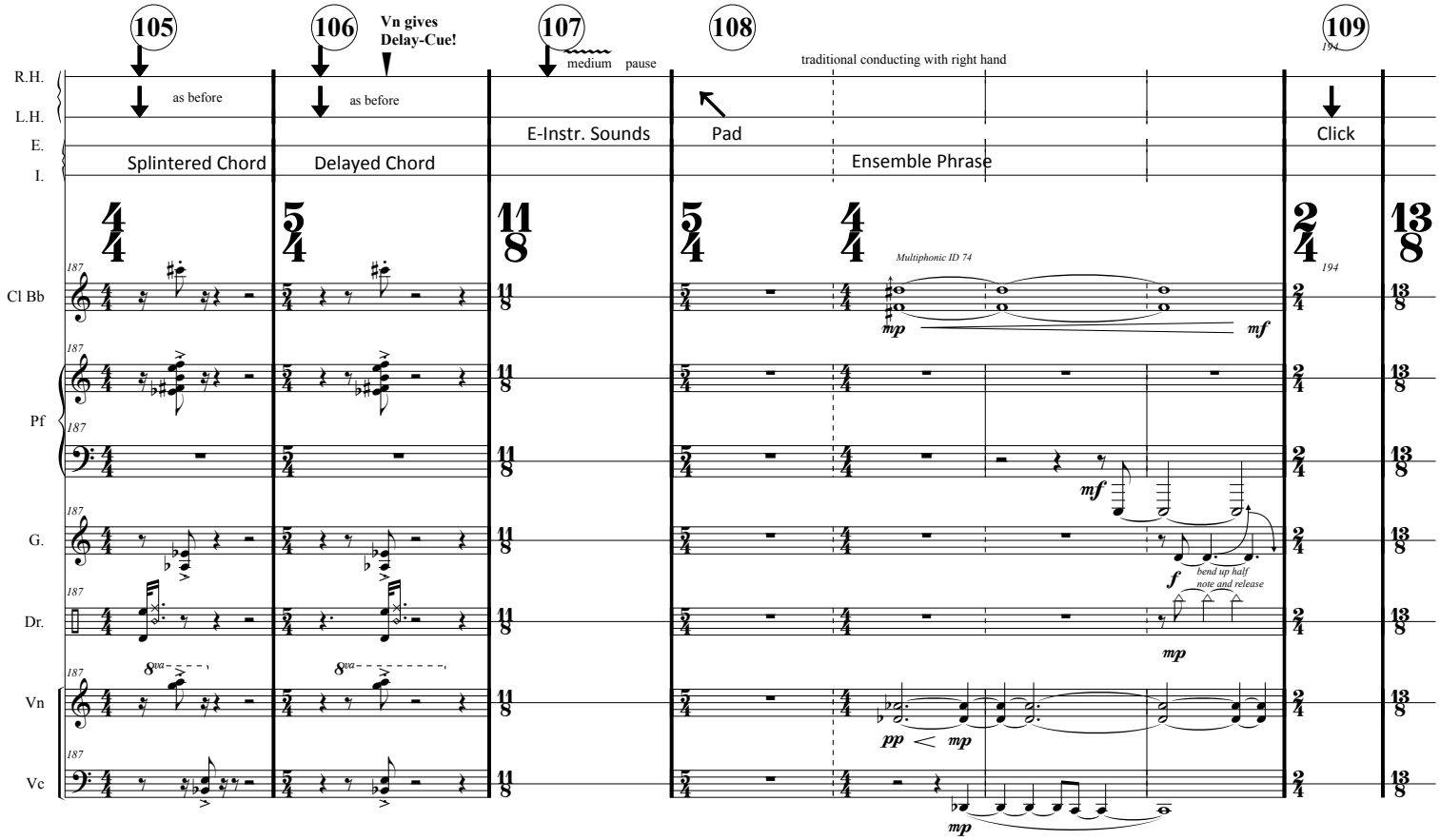

88
89
90
R.H.
L.H.
E.
I.
shaking hand
Stac Free Section
Harsh Noise
Stac Free Section
Cl Bb
Pf
G.
Dr.
Vn
Vc
REPEAT free section, pointilistic as close as possible
free section, pointilistic - notation as starting point

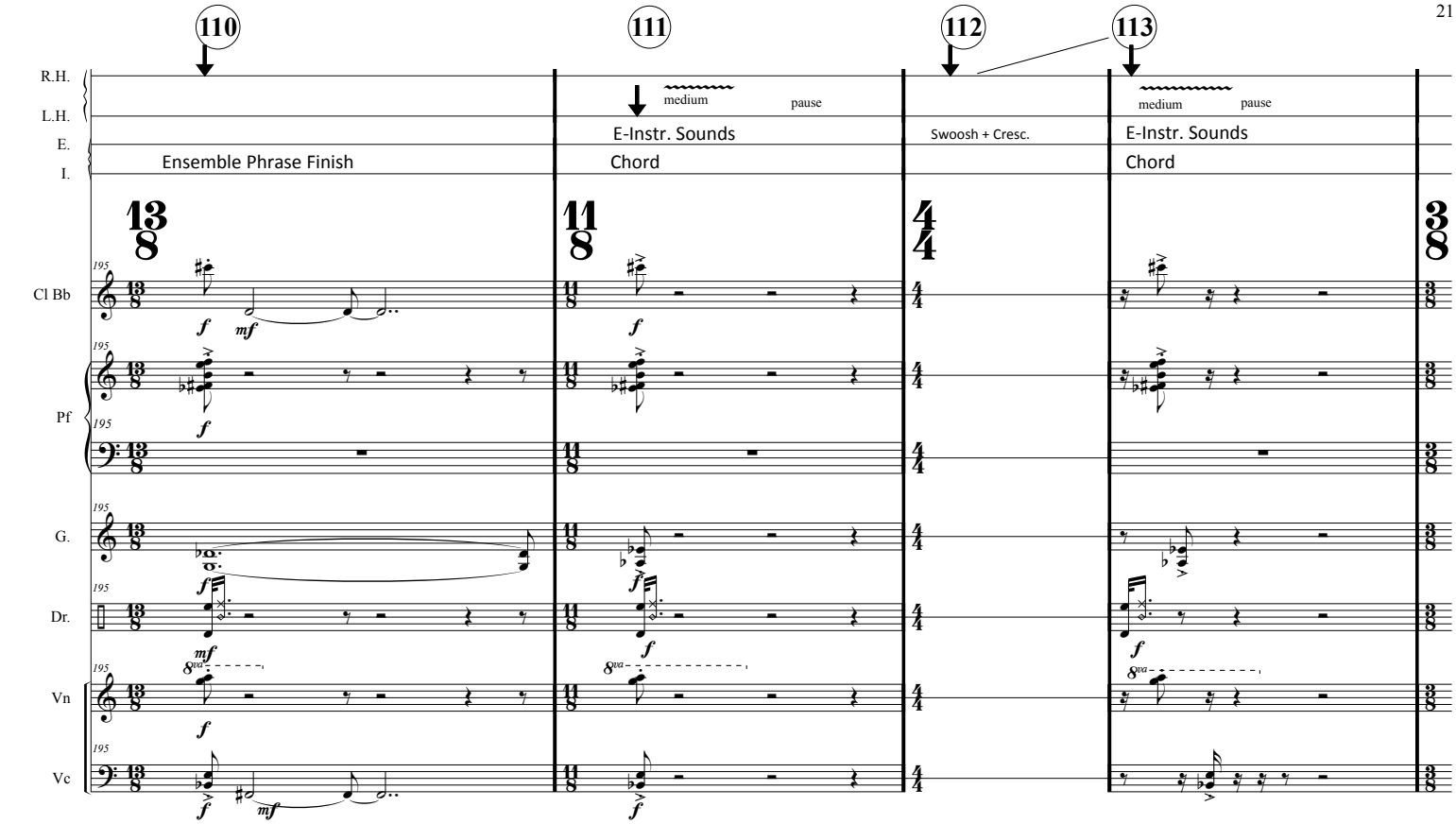

91
92
93
94
95
96
R.H.
L.H.
E.
I.
strong, big
E-Staccs
Tremolo
Playhouse
Cl Bb
Pf
G.
Dr.
Vn
Vc
Chromatic trill, (half step down)
CLEAN

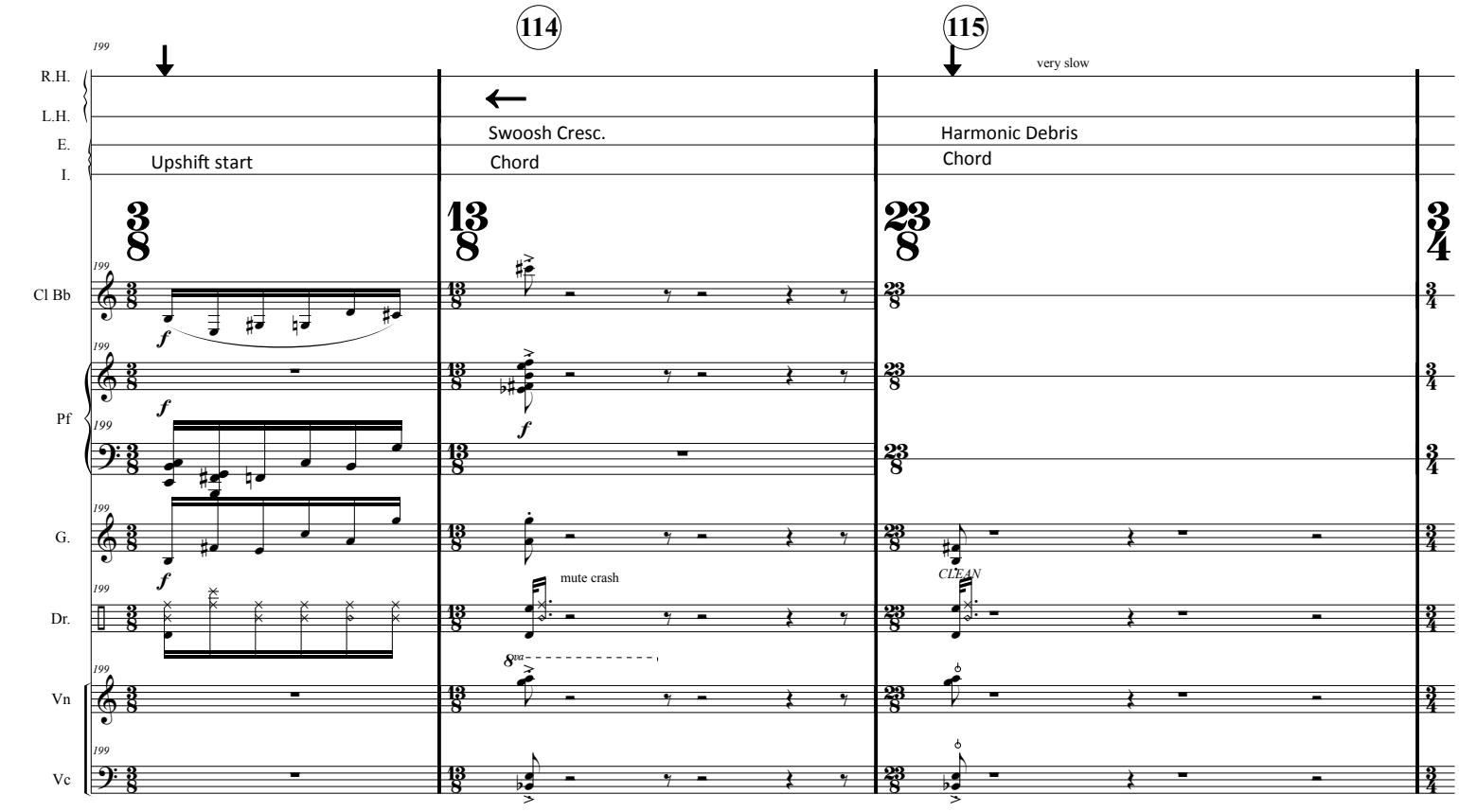

97
traditional conducting with right hand
98
99
R.H.
L.H.
E.
I.
Int-1
Int-2
Playhouse
Playhouse
Playhouse
Playhouse
Playhouse
Cl Bb
Pf
G.
Dr.
Vn
Vc
roll on woodblock
roll on woodblock, then snare

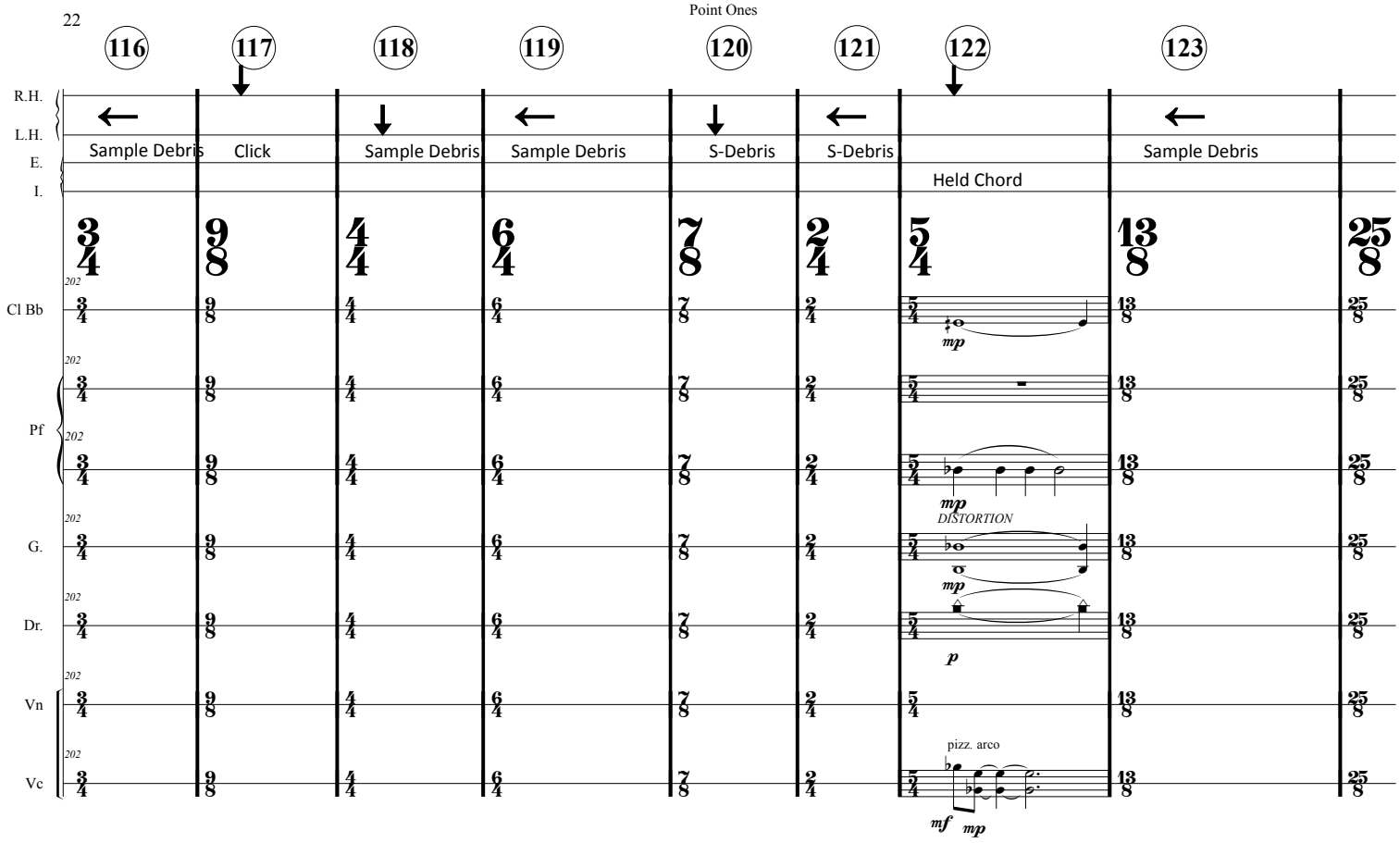
100
101
102
appr. 15sec.
starts wild and gets less and less
starts wild and gets less and less
slow
slow
E-Upshift
Electronic Upshift
Glissando
Explosion
Decrescendo
R.H.
L.H.
E.
I.
Cl Bb
Pf
G.
Dr.
Vn
Vc
discontinous glissando up
chatotic, not linear
discontinous glissando up
chatotic, not linear, change interval as well
DISTORTION
Improvised Sceection - Crescendo and increase density
Multiphonic ID 197
niente
add little noises
rolls on the indicated drums, slow ritardando (roll leading to appr. half notes)
do not strictly play as indicated, but use the notated drums as material

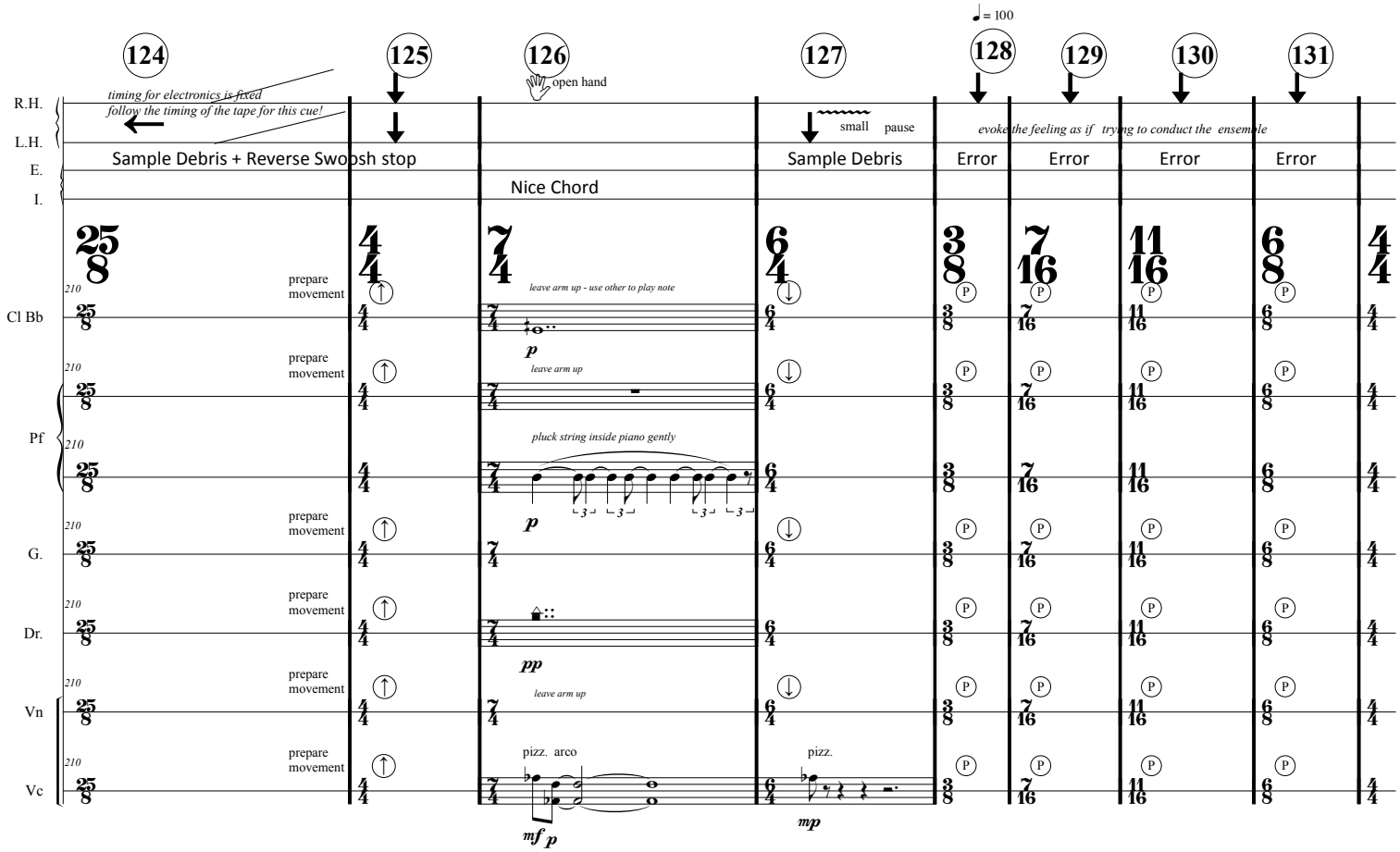

CONDUCTOR SOLO: roughly 1 minute long. Combnation of strong movements, small shaking movements, PAUSES, comic elemensts (if you feel like it), gestures taken from conducting or something else. The material should become sparse at the end of the solo
Conductor Solo (Ad Lib)
Eye Contact
103
Vn gives the CUE!
very big traditional conducting gestures
104
Vn gives Delay-Cue!
as before
Delayed Chord
Delayed Chord
R.H.
L.H.
E.
I.
Cl Bb
Pf
G.
Dr.
Vn
Vc
DISTORTION
Man. Jump

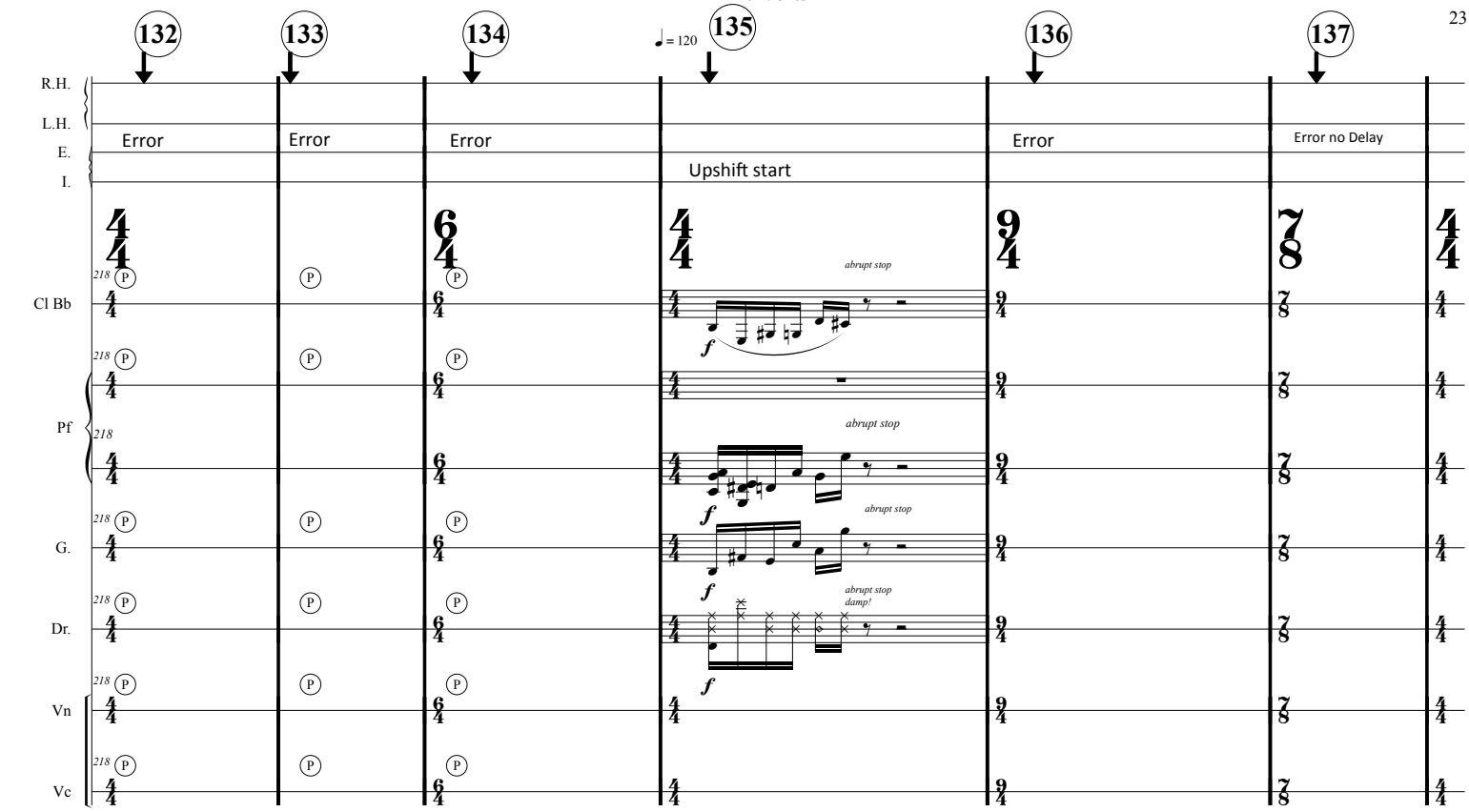

105
as before
Splintered Chord
106
Vn gives Delay-Cue!
as before
Delayed Chord
107
medium pause
E-Instr. Sounds
108
Pad
traditional conducting with right hand
Ensemble Phrase
109
Click
Multiphonic ID 74
bend up half note and release
R.H.
L.H.
E.
I.
Cl Bb
Pf
G.
Dr.
Vn
Vc

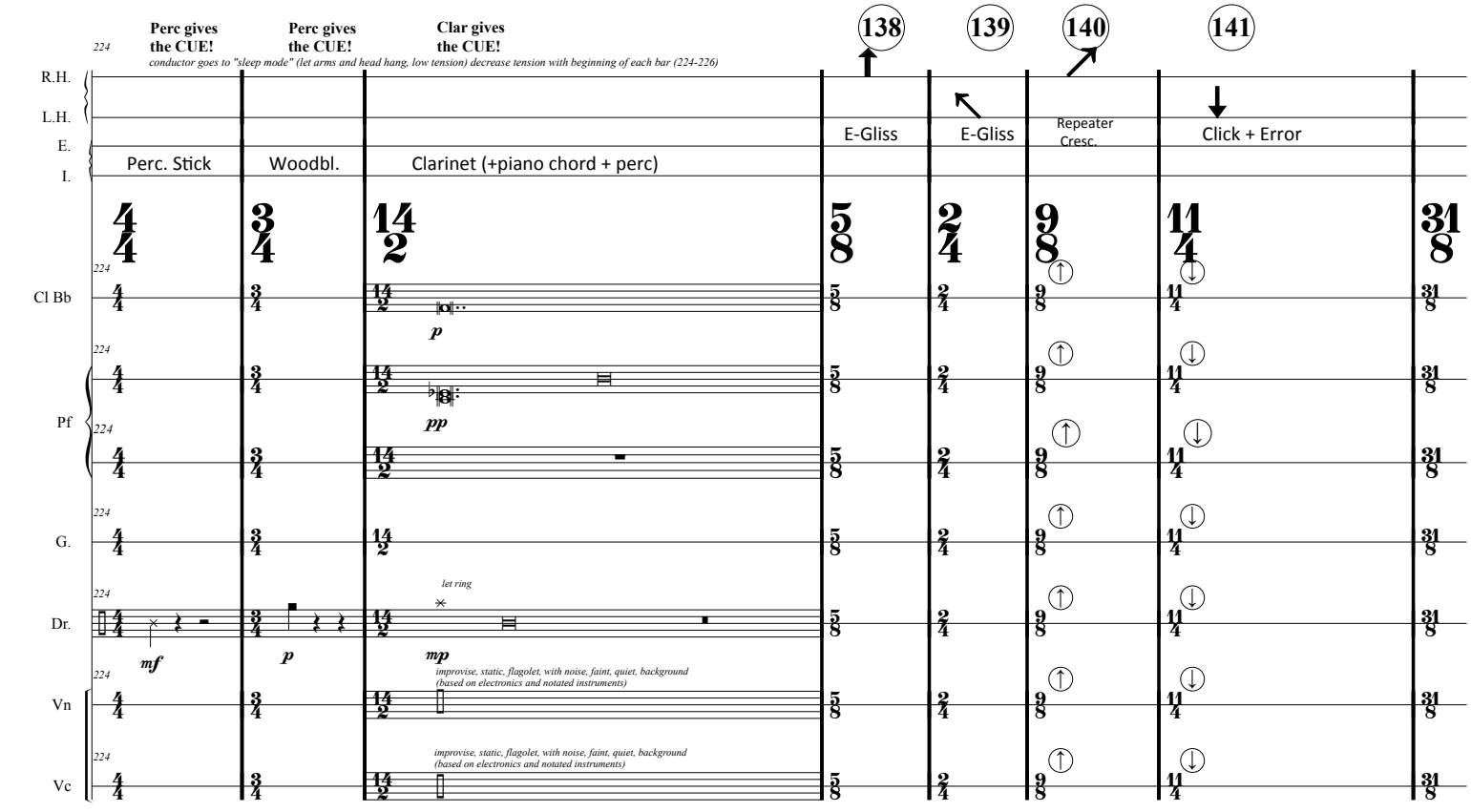

110
111
112
113
R.H.
L.H.
E.
I.
Ensemble Phrase Finish
medium
pause
E-Instr. Sounds
Chord
Swoosh + Cresc.
medium
pause
E-Instr. Sounds
Chord
Cl Bb
Pf
G.
Dr.
Vn
Vc

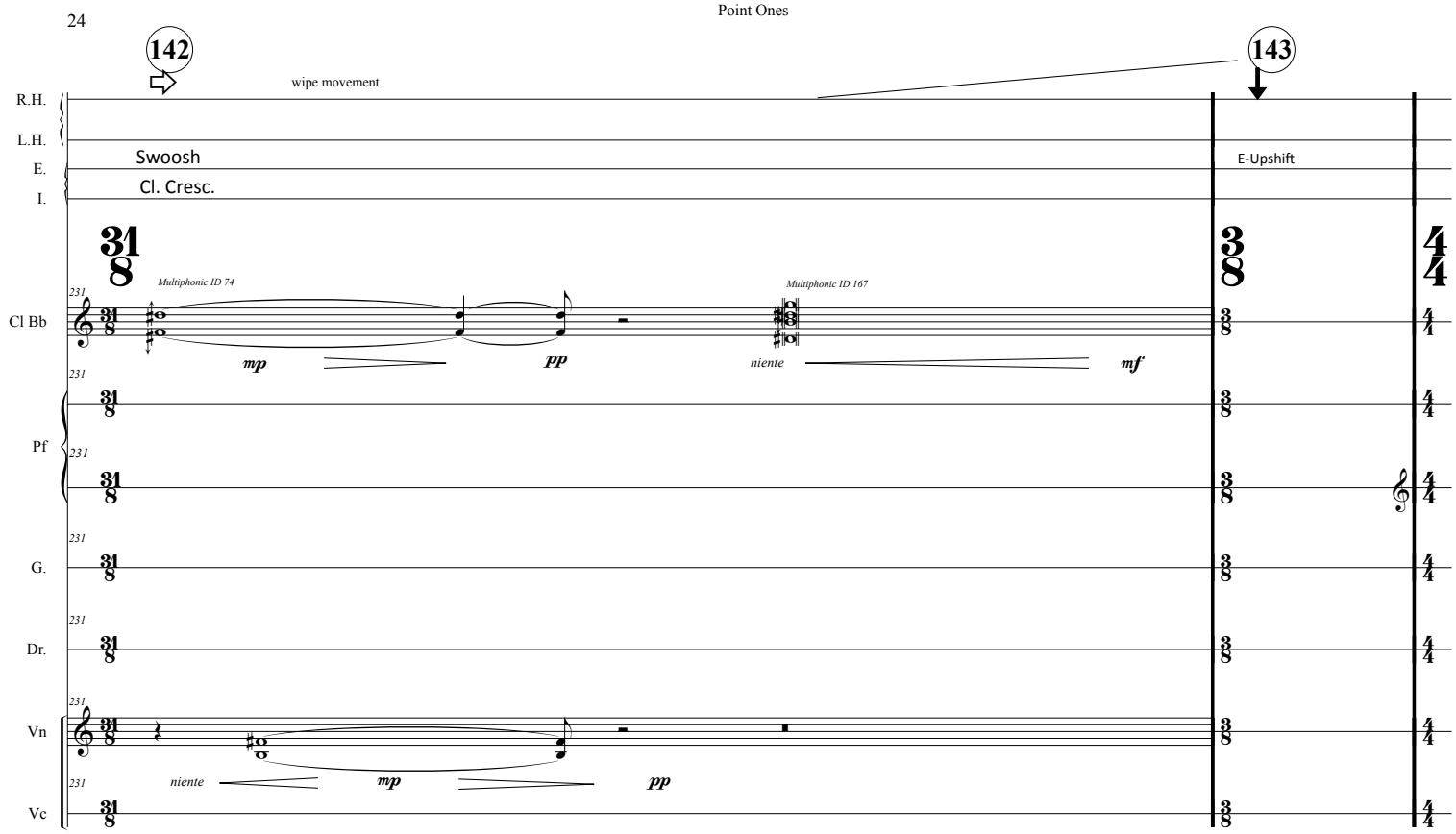

114
115
R.H.
L.H.
E.
I.
Upshift start
Swoosh Cresc.
Chord
very slow
Harmonic Debris
Chord
Cl Bb
Pf
G.
mute crash
CLEAN
Dr.
Vn
Vc

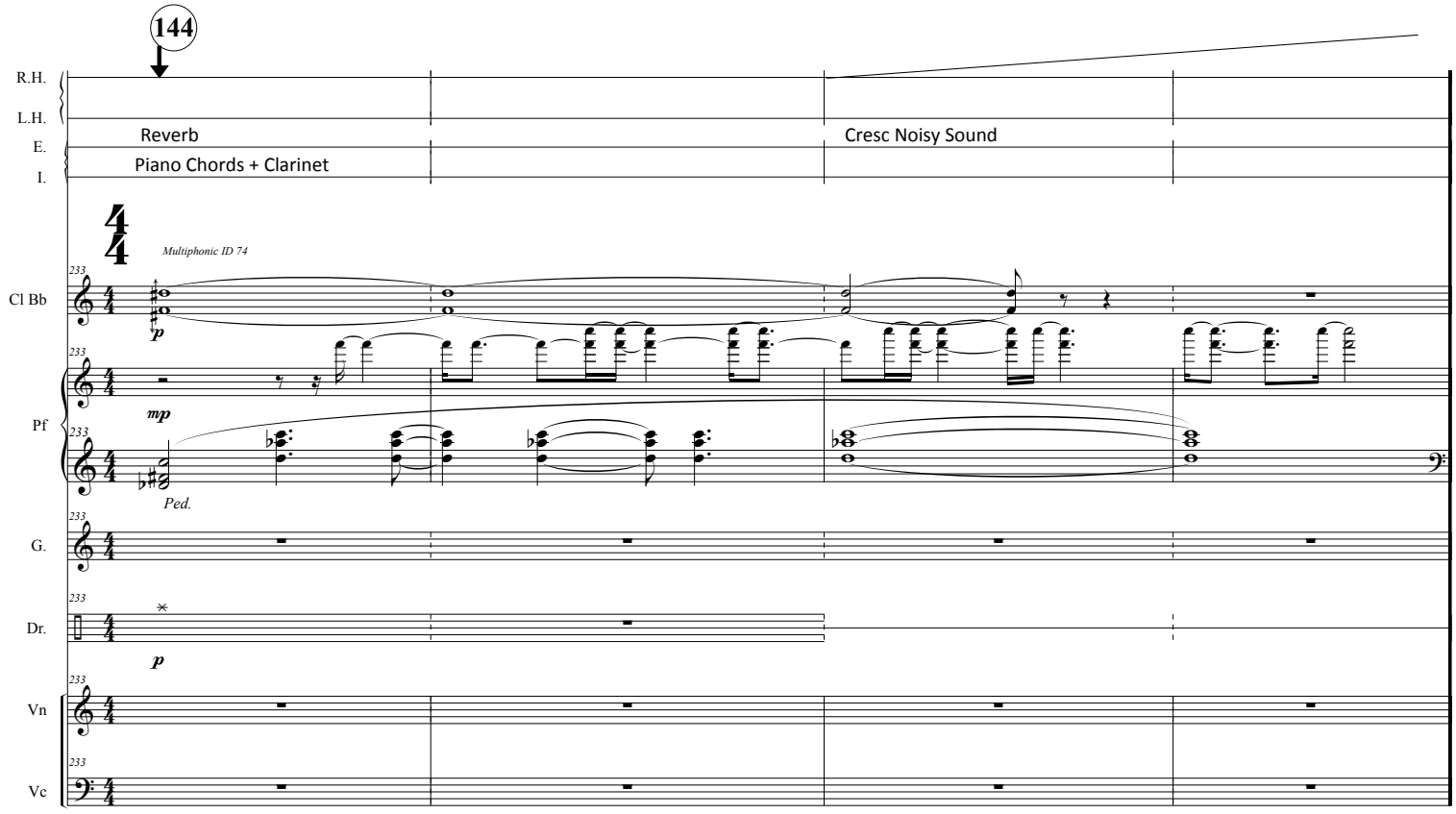

116
117
118
119
120
121
122
123
R.H.
L.H.
E.
I.
Sample Debris
Click
Sample Debris
Sample Debris
S-Debris
S-Debris
Held Chord
Sample Debris
Cl Bb
Pf
G.
Dr.
Vn
Vc
mp
DISTORTION
p
pizz. arco
mf
mp

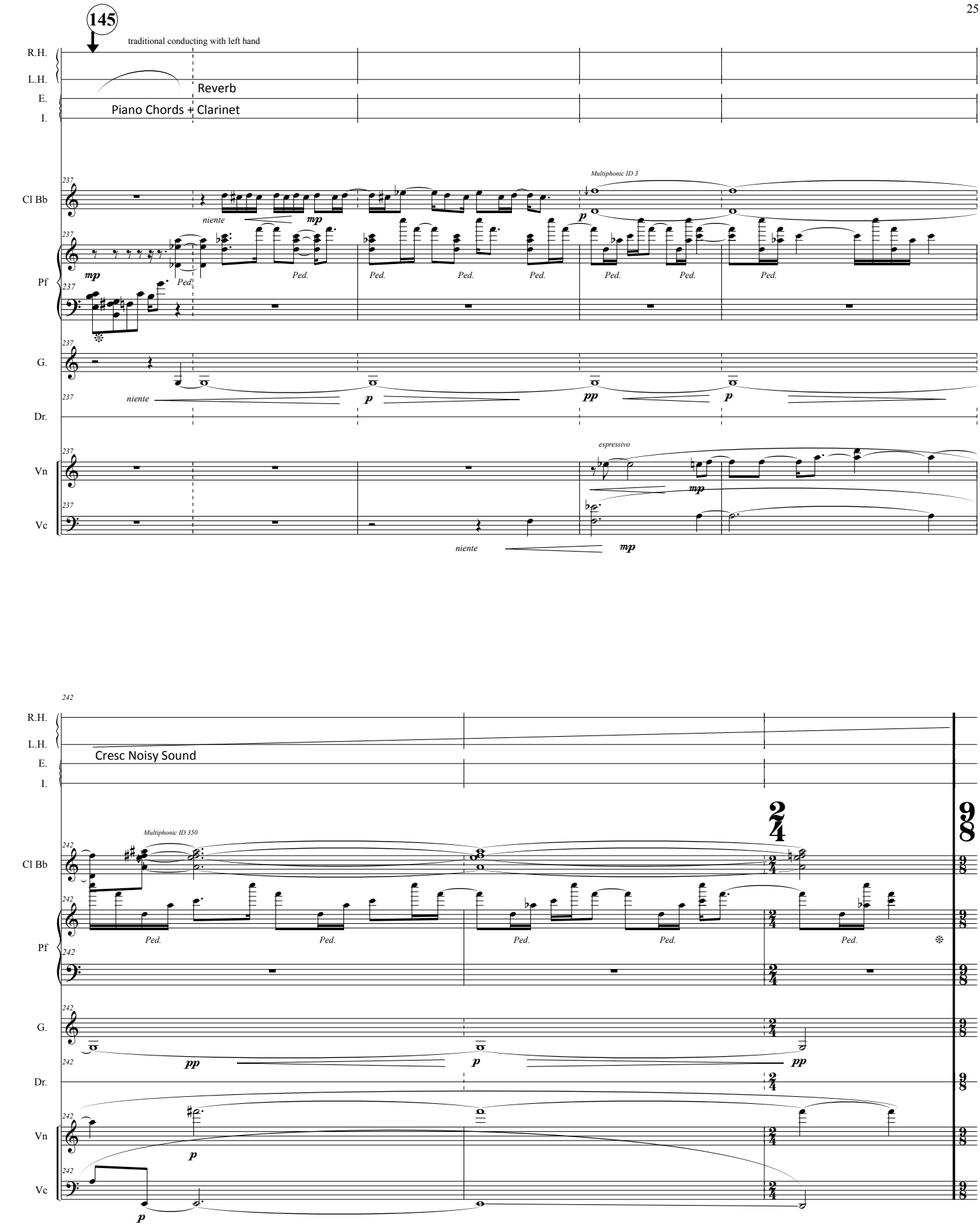

124
125
126
127
128
129
130
131
♩ = 100
timing for electronics is fixed
follow the timing of the tape for this cue!
open hand
small pause
evoke the feeling as if trying to conduct the ensemble
R.H.
L.H.
E.
I.
Sample Debris + Reverse Swoosh stop
Nice Chord
Sample Debris
Error
Error
Error
Error
prepare movement
leave arm up - use other to play note
leave arm up
pluck string inside piano gently
leave arm up
pizz. arco
pizz.
Cl Bb
Pf
G.
Dr.
Vn
Vc
p
pp
mf
mp


132
133
134
135
136
137
♩= 120
R.H.
L.H.
E.
I.
Error
Error
Error
Upshift start
Error
Error no Delay
Cl Bb
Pf
G.
Dr.
Vn
Vc
abrupt stop
abrupt stop
abrupt stop
damp!


224
Perc gives the CUE!
Perc gives the CUE!
Clar gives the CUE!
conductor goes to "sleep mode" (let arms and head hang, low tension) decrease tension with beginning of each bar (224-226)
138
139
140
141
R.H.
L.H.
E.
I.
Perc. Stick
Woodbl.
Clarinet (+piano chord + perc)
E-Gliss
E-Gliss
Repeater Cresc.
Click + Error
Cl Bb
Pf
G.
Dr.
Vn
Vc
let ring
improvise, static, flagolet, with noise, faint, quiet, background (based on electronics and notated instruments)
improvise, static, flagolet, with noise, faint, quiet, background (based on electronics and notated instruments)


142
143
wipe movement
R.H.
L.H.
E.
I.
Swoosh
Cl. Cresc.
E-Upshift
Multiphonic ID 74
Multiphonic ID 167
Cl Bb
Pf
G.
Dr.
Vn
Vc
mp
pp
niente
mf


144
R.H.
L.H.
E.
I.
Reverb
Piano Chords + Clarinet
Cresc Noisy Sound
Multiphonic ID 74
Cl Bb
Pf
G.
Dr.
Vn
Vc
p
mp
Ped.


145
traditional conducting with left hand
R.H.
L.H.
E.
I.
Reverb
Piano Chords + Clarinet
Cl Bb
Pf
G.
Dr.
Vn
Vc
Multiphonic ID 3
espressivo
niente
Ped.
242
Cresc Noisy Sound
Multiphonic ID 350

Point Ones

146 147 148 149 150

R.H.
L.H.
E.
I.

Click High | E-Pizz | Swipp + Cresc. Noisy Sound | stop | Microtonal Piano Sounds / Piano Chords + Clarinet

both hands: big movements, but slow

Cl Bb
Pf
G.
Dr.
Vn
Vc

Multiphonic ID 74

Multiphonic ID 56

improvise, static, flagolet, with noise, faint, quiet, background (based on electronics and notated instruments)

improvise, static, flagolet, with noise, faint, quiet, background (based on electronics and notated instruments)

from this pint in the piece until the end: Perform almost all gestures based on traidtional conducting (giving cue to different musicians, stop signs, pause signs and everything else you can think of). There should be a strange discrepancy between the movement and what the audience ecpects from it and the sonic (electronic) result. Deicde which gestures to use for which cue and notate them in your score.

151 152 153 154 155

right: slow movements

short, stronger left hand movements, triggers harsher sounds

Microtonal Piano Sounds Harsh

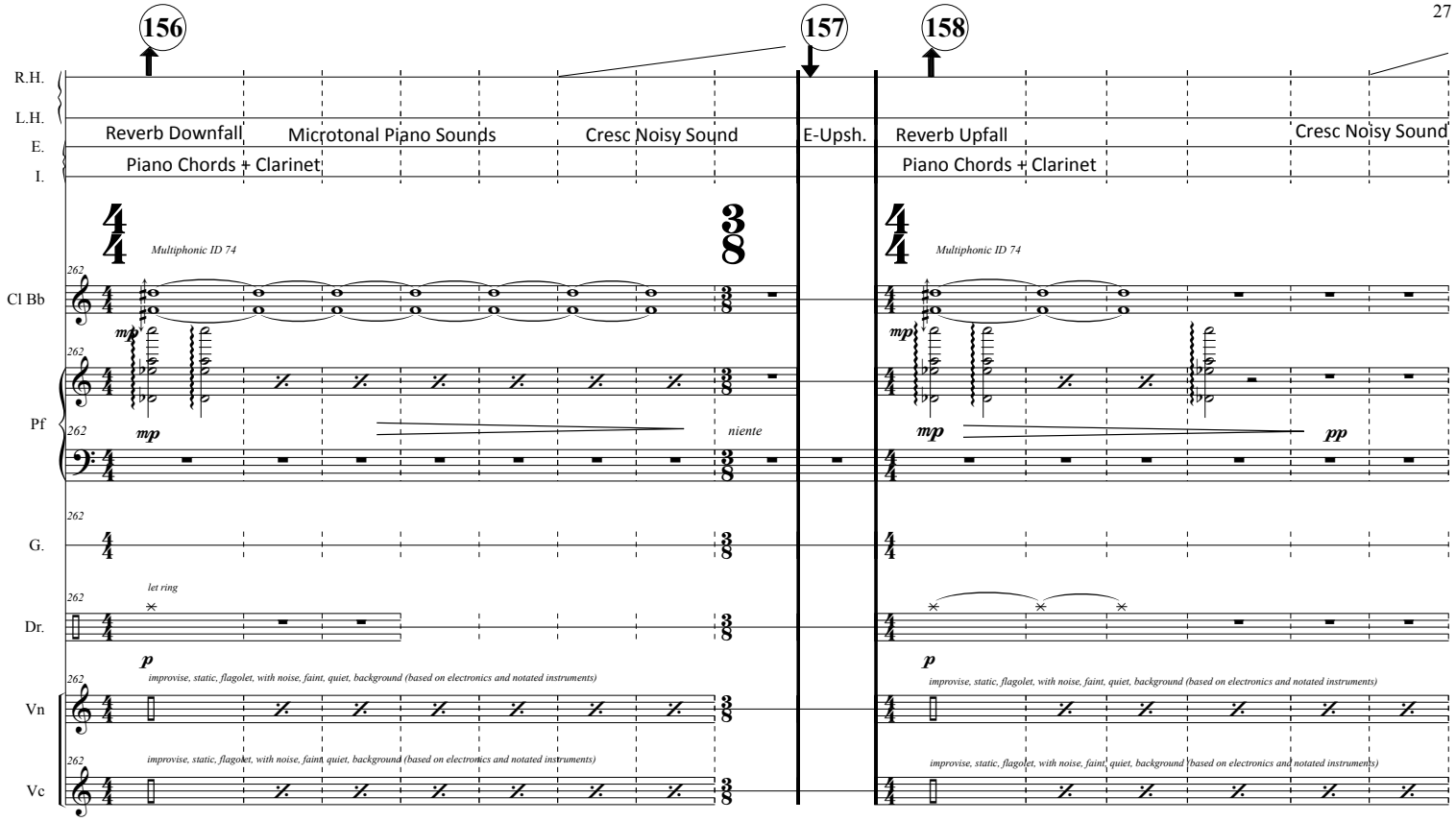
Piano Chords + Clarinet

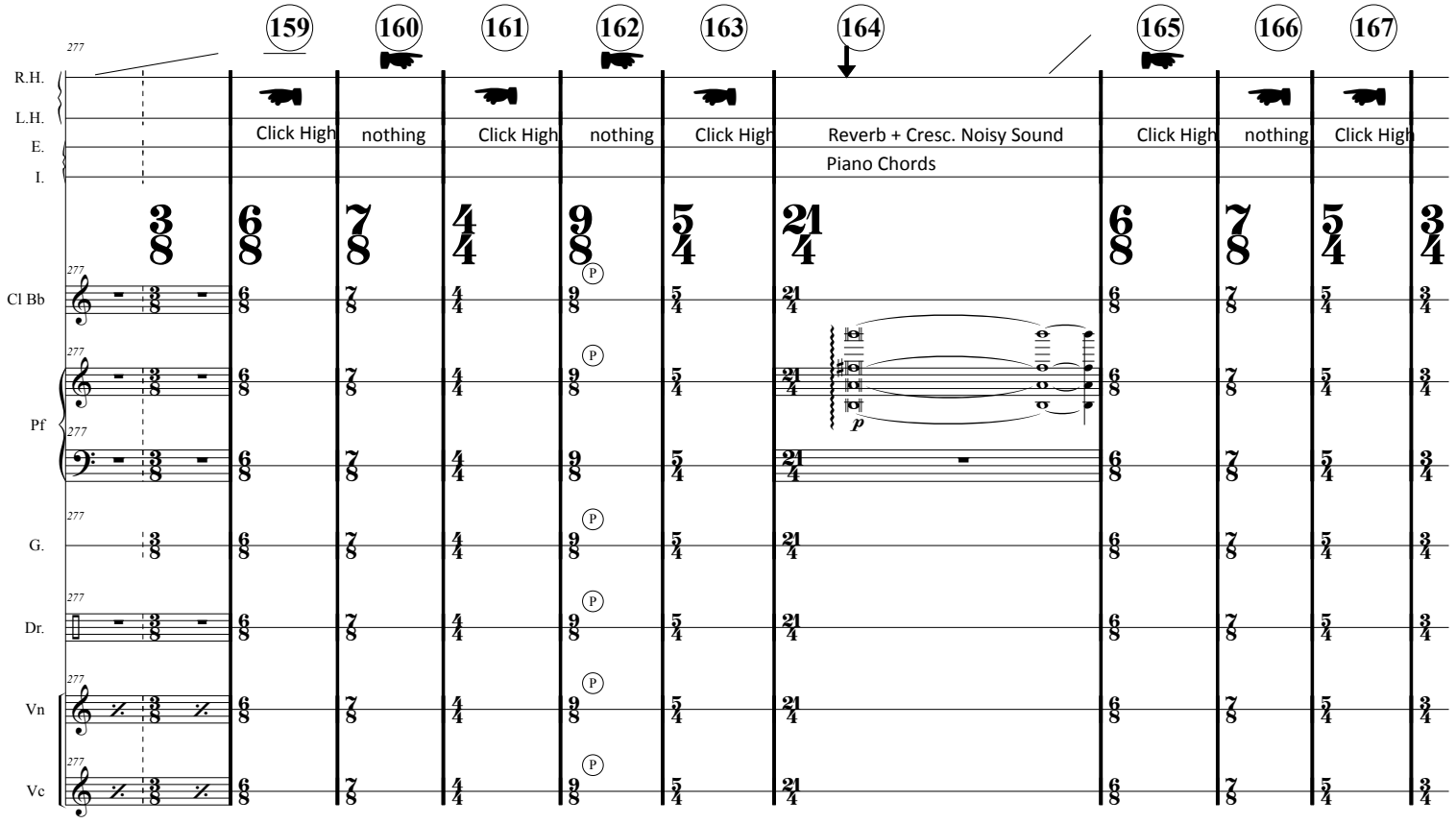
p cl strings

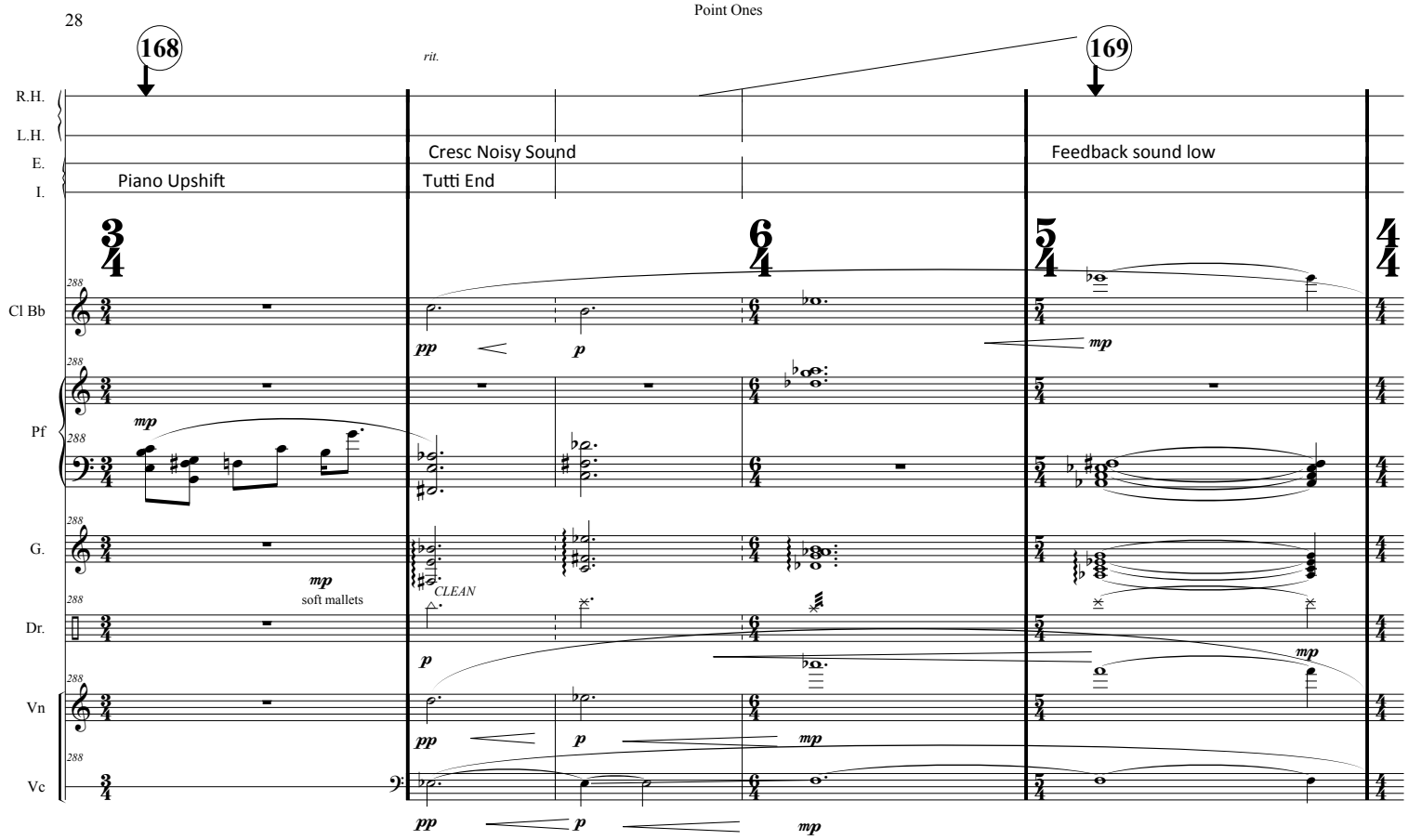
Swipp | E-Pizz | E-Upsh.

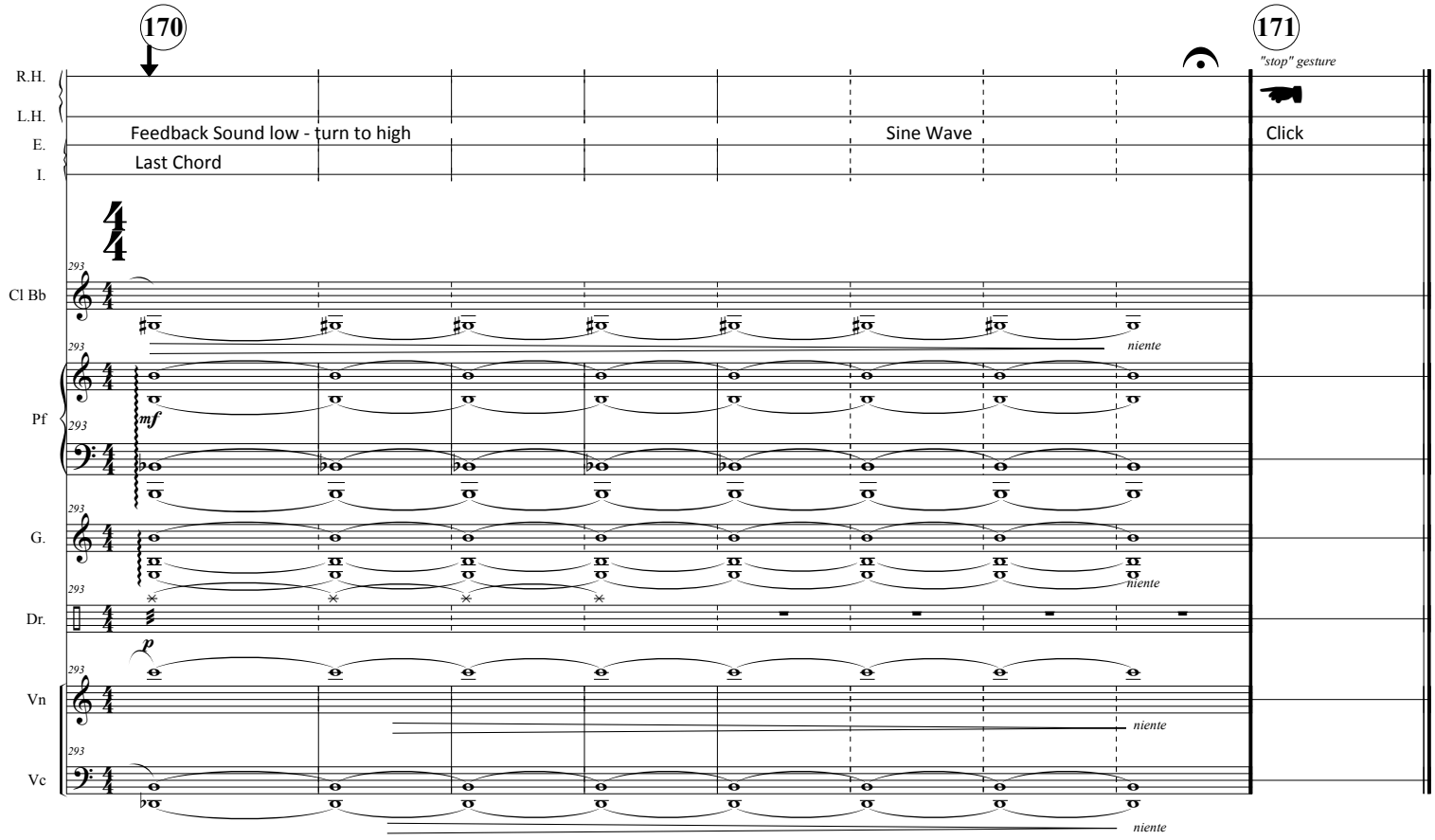
Multiphonic ID 57

ord.


156
157
158
R.H.
L.H.
E.
I.
Reverb Downfall
Microtonal Piano Sounds
Cresc Noisy Sound
E-Upsh.
Reverb Upfall
Cresc Noisy Sound
Piano Chords + Clarinet
Piano Chords + Clarinet
Multiphonic ID 74
Multiphonic ID 74
Cl Bb
Pf
G.
Dr.
Vn
Vc
mp
niente
pp
let ring
p
improvise, static, flagolet, with noise, faint, quiet, background (based on electronics and notated instruments)


159
160
161
162
163
164
165
166
167
R.H.
L.H.
E.
I.
Click High
nothing
Click High
nothing
Click High
Reverb + Cresc. Noisy Sound
Piano Chords
Click High
nothing
Click High
Cl Bb
Pf
G.
Dr.
Vn
Vc
p


168
rit.
169
R.H.
L.H.
E.
I.
Piano Upshift
Cresc Noisy Sound
Tutti End
Feedback sound low
Cl Bb
Pf
G.
Dr.
Vn
Vc
mp
soft mallets
CLEAN
pp
p
mp


170
171
"stop" gesture
R.H.
L.H.
E.
I.
Feedback Sound low - turn to high
Last Chord
Sine Wave
Click
Cl Bb
Pf
G.
Dr.
Vn
Vc
mf
p
niente