

124 Milton St. Extract: a movement

for ten crystal glasses played by ten performers, one marimba played by one performer, two drum sets (two bass drums, four snares, four floor toms, and four mounted toms) played by four performers, and white noise

This piece is twenty-five minutes in duration and contains four general elements of sound: crystal glass, drum set, marimba, and white noise. On a macroscopic structural level, these elements function in one of two ways. They either change (consist of multiple sections) or remain the same (consist of one section).

unchanging elements:

The marimba and white noise elements each contain a single section beginning at 0'00" and ending at 25'00".

marimba- The E-flat octave tremolo as notated on the "Crystal Glass and Marimba" page is to be played with very soft mallets.

white noise- This element of sound is to be determined by one or more of the musicians. The white noise may be produced by any number of sources and positioned at any number of points in the performance space. The performer(s) may physically produce sounds themselves, enroll other people to produce sounds, use sounds produced by mechanical or electronic devices, and/or include aspects of their audible environment(s). One rule:

- Each sound must be sustained and without obvious pitch.

changing elements:

The crystal glass and drum set elements each contain four sections. The duration, repetition, and sequential position of each section are unspecified. Three rules:

- The crystal glass and drum set elements must change sections at the same time.
- Each section of each element must be played at least once.
- Each element's sections must combine to a duration of twenty-five minutes.

The performers must predetermine (in advance of the performance) at what points in time the sections will change within the twenty-five minute duration of the piece. The performers are required only to predetermine *when* the sections are to change (resulting in a specified duration for each section) and are not required to predetermine which of the elements' sections will be played. The repetition and sequential position of each of the elements' sections may be either predetermined (recommended for the drum set part) or left to improvisation (recommended for the crystal glass part). The performers may use any means in determining the structure of this piece, whether it be through chance procedures, opinion-based individual/group decision, or any other process.

crystal glass- Ten glasses are to be tuned to (if upper case C = middle C) the pitches D, G-flat, G, an eighth-tone flat of A-flat, A, B-flat, c, d-flat, d, and e-flat. Ten performers are necessary as each will play only one pitch. If the performers are unable to find a glass that can be tuned to D, that pitch may be excluded. In such a circumstance, only nine performers will be required. IMPORTANT: Each performer should appear to always be playing his/her glass, even when a note is not being sounded.

General Rules:

- The duration, ordering, and repetition of the cells are unspecified; Cells may last any amount of time, be performed in any order, and repeated as much or little as the performers wish.
- The duration of individual pitches within a cell is unspecified (except for those indicated otherwise in Sections * and ?).
- If a cell is melodic, the first pitch of the cell must enter before the second. Once the second has entered, the first pitch may continue (creating a harmony) or stop (unless continued sustain is indicated with an arrow).
- As much as two seconds of overlap may occur between cells.
- Silence may occur between cells.

Section ~:

- Eighth-tone flat of A-flat is to be played throughout.

Section #:

- Eighth-tone flat of A-flat is to be played throughout.
- If the performers are unable to find a glass that can be tuned to D, the cell containing D will not be used.

Section *:

- An arrow after a note head indicates that the note is to be sustained throughout the cell.
- “dur. 0-2 sec.” above or below a note head indicates that the note is to be sustained for no more than two seconds.

Section ?:

- An arrow after a note head indicates that the note is to be sustained throughout the cell.

For Sections ~, #, *, and ? the performers should not use verbal or visual communication, but instead should rely solely on their ability to react to what they hear. Due to limited pitch material, for every new sounding pitch there are *usually* two or more possible interpretations regarding both the cell to which that pitch may belong, as well as the pitch to which it may move.

SUGGESTION: Don't focus on where you think you are, but instead think of the possibilities of where you may be, and where that could lead.

drum set- Two bass drums are to be played by four performers. Each bass drum is to be played (with foot pedals) by two performers, sitting on opposite sides of the drum. Both heads of each bass drum must be solid in order for this positioning to work. Each performer is also to play (with brushes) one open snare drum, one floor tom, and one mounted tom. (Each bass drum will hold two mounted toms positioned in opposite directions.) NOTE: If this positioning and instrumentation is not possible, four separate drum sets (each with a bass drum) may be used. The tempo of the drum set part is quarter note = 60 to 115. The tempo may change or remain the same from one section to the next.

Section g:

- Rhythms stemmed down are to be played on the bass drum.
- Rhythms stemmed up are to be played on the open snare drum.
- Measures with repeat signs must be performed at least twice.
- The last measure is to be repeated for the remaining duration of the section.

Section “:

- For each written attack, the performers may play either their open snare, floor tom, or mounted tom.
- Percussionist #1 is to play the intro. cell once at the beginning of the section; #2, 3, and 4 are to remain silent during the intro. cell.
- After the intro. cell has been played, Percussionists #1 and 2 are to play the same 4/4 cells together. Percussionist #1 is to decide, spontaneously or premeditatedly, which cell to play upon each repetition (the cells may be played in any order and with any amount of repetition). Percussionist #2 is to follow Percussionist #1; #2 may rest for all or part of the first beat of each cell to determine which cell #1 has chosen.
- Percussionists #3 and 4 are to begin their cells a sixteenth note after Percussionists #1 and 2 begin their 4/4 cells. As a result their cells are to always be staggered by a sixteenth note (see example on Drum Set: Section “ page).
- Notes in parenthesis are optional (see example on Drum Set: Section “ page).

Section 55:

- For each written attack, the performers may play either their open snare, floor or mounted tom.
- Percussionists #1 and 2 may only play the top four cells on the page. Percussionist #3 and 4 may only play the bottom four cells on the page.
- Each percussionist is to individually decide, spontaneously or premeditatedly, which cell to play upon each repetition.
- All players are to begin their chosen cells at the same time. Therefore the cells are never staggered.

Section >:

- For each written attack, the performers may play either their open snare, floor or mounted tom.
- Percussionists #1 and 2 may only play the left four cells on the page. Percussionists #3 and 4 may only play the right four cells on the page.
- Each percussionist is to individually decide, spontaneously or premeditatedly, which cell to play upon each repetition.
- Percussionists #2 and 4 are to begin every cell an eighth note after Percussionists #1 and 3 begin. As a result their cells are to always be staggered by an eighth note (see example on Section > page).

The challenge of transitioning from one section to the next is left to the performers. Some or all of the percussionists may likely be in the middle of a phrase when the predetermined time arrives to change sections. Some options:

- Three of the percussionists drop out while the other begins to play the first cell of the new section. When the resting percussionists are able to align themselves with the other percussionist, they begin playing the new section.
- While one percussionist begins the new section, the other percussionists either improvise freely or continue to play the previous section until they are able to align themselves with the first.
- etc...

balance:

The dynamic level of the marimba and drum set parts should first be determined relative to that of the crystal glass (the glass is relatively fixed in its dynamic range). Next, the dynamic level of the white noise should be determined relative to the drum set part.

The marimba part should be slightly louder than the crystal glass. The desired effect is to make the crystal glass resemble soft overtones to the marimba's E-flat octave tremolo.

The drum set part, when balanced with the crystal glass part, should place the crystal glass part at the threshold of audible perception. NOTE: When both bass and snare drums are used, special effort should be made to play them at the same dynamic level.

The white noise part should be softer than the drum set part but loud enough to make the two sounds associate. The desired effect is to make the drum set part sound like an articulation of the white noise.

positioning:

The performers may position themselves anywhere within the performance space. When deciding this aspect of the performance, balance should always be the governing factor.

Crystal Glass and Marimba

Section ~)

Crystal Glass $\frac{3}{4}$ always $[4\flat \flat] [4\flat] [b\flat] [b\flat \flat]$

Marimba $b\flat$ always

Section #)

$\frac{3}{4}$ always $[4\flat 4\flat] [4\flat] [] [] [4\flat]$ optional

$b\flat$ always

Section *)

$\frac{3}{4}$ $[4\flat \xrightarrow{\text{dur. 0-2 sec.}} b\flat] [b\flat \xrightarrow{\text{dur. 0-2 sec.}} 4\flat] [b\flat] [4\flat]$

$b\flat$ always

Section ?)

$\frac{3}{4}$ $[b\flat \xrightarrow{\text{dur. 0-2 sec.}} 4\flat] [b\flat \xrightarrow{\text{dur. 0-2 sec.}} 4\flat] [b\flat] []$

$b\flat$ always

Empty musical staff

Drum Set

Section g)

(4 + 4 + 4 + 5) (2 + 4 + 4 + 4 + 3)

Perc.
1,2,3,4

Handwritten drum notation for Percussion 1, 2, 3, and 4. The notation is spread across four staves. The first two staves are for Percussion 1, 2, 3, and 4. The third and fourth staves are for Percussion 1, 2. The notation includes various rhythmic patterns, rests, and dynamic markings.

Perc.
1+2

Perc.
3+4

Handwritten drum notation for Percussion 1+2 and Percussion 3+4. The notation is spread across two staves. The first staff is for Percussion 1+2. The second staff is for Percussion 3+4. The notation includes various rhythmic patterns, rests, and dynamic markings.

Two empty musical staves at the bottom of the page.

Section "

Drum Set

Percussionist #1 (Intro only)

Percussionists #1+2

- Percussionist #1 plays the intro cell once at the beginning of the section
- After the intro, #s 1+2 play the same 4/4 cells together
- #1 decides which cell to play upon each repetition and #2 follows

Percussionist #3

Percussionist #4

- Percussionists #3+4 begin their cells one sixteenth note after #s 1+2 begin their 4/4 cells
- Notes in parenthesis are optional

Drum Set

Section >)

The notation shows two groups of four staves each, representing Percussionists #1+2 and Percussionists #3+4. The time signature is 2/4. The first group (Perc #1+2) contains four staves with rhythmic patterns: the first staff has quarter notes; the second and third staves have eighth-note patterns with accents and slurs; the fourth staff has a five-note eighth-note pattern. The second group (Perc #3+4) contains four staves with more complex patterns: the first staff has a triplet eighth-note pattern; the second and third staves have eighth-note patterns with slurs and accents; the fourth staff has a six-note eighth-note pattern. Brackets group the staves for each percussionist pair.

-Percussionists #2 +4 play cells staggered by an eighth note

Example:

Percussionist #1

A single staff showing a rhythmic pattern of quarter notes: quarter, quarter, quarter, quarter.

Percussionist #2

A single staff showing a rhythmic pattern of quarter notes: quarter, quarter, quarter, quarter.

Percussionist #3

A single staff showing a rhythmic pattern of eighth notes: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth. The first and third pairs of eighth notes are marked with a triplet '3' and a slur.

Percussionist #4

A single staff showing a rhythmic pattern of eighth notes: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth. The first and third pairs of eighth notes are marked with a triplet '3' and a slur.

Drum Set

Section 55)

Handwritten musical notation for Percussionists #1 & 2. The notation consists of four staves, each with a 3/4 time signature. The first staff contains four groups of notes with articulations: a quintuplet (5), a quintuplet (5), a sextuplet (6), and a triplet (3). The second staff contains three groups of notes with articulations: a quintuplet (5), a sextuplet (6), and a triplet (3). The third staff contains three groups of notes with articulations: a triplet (3), a triplet (3), a quintuplet (5), and a triplet (3). The fourth staff contains two groups of notes with articulations: a triplet (3) and a triplet (3). A large bracket on the right side of the staves is labeled "Percussionists #1 & 2".

Handwritten musical notation for Percussionists #3 & 4. The notation consists of four staves, each with a 3/4 time signature. The first staff contains four groups of notes with articulations: a quintuplet (5), a sextuplet (6), a triplet (3), and a triplet (3). The second staff contains three groups of notes with articulations: a sextuplet (6), a triplet (3), and a triplet (3). The third staff contains three groups of notes with articulations: a sextuplet (6), a triplet (3), and a triplet (3). The fourth staff contains three groups of notes with articulations: a triplet (3), a triplet (3), and a triplet (3). A large bracket on the right side of the staves is labeled "Percussionists #3 & 4".