sound.dreams0-4

for live electronic ensemble

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Performance notes

Instrumentation

Performers can create the electronic instrument in any way they wish, or make use of already made electronic instrument.
The instrument needs to have the following capabilities:

1) some element of pitch control, non-precise, but the ability to perform some a couple of discrete pitches or pitch areas;
2) some element of volume control; the ability to play both soft and loud, as well as the ability to crescendo and decrescendo;
3) some element of timbral change; this can be fluid (can be changed over time) or abrupt (using a button to change timbre, etc);
4) the ability to sustain notes;
5) the ability to create rhythmic textures or rhythmic articulations (this can be as simple as vibrato); AND
6) the ability to EITHER bend pitch slightly OR bend timbre slightly.

Performers can be numbered any way they wish throughout the performance, and can change position (i.e., Performer 1 becomes performer 3, etc) between movements if desired. Performers must maintain position within movements, however.

Space

This work can be performed in two different suggested ways (with openness to performer innovation, so long as it maintains the spirit of the piece):

1) In an electronic ensemble with three different instruments that each have their own spatialization system (slightly less preferable), the should be placed around the stage in the manner depicted in Figure 1, to facilitate performance of the final movement. Performers can interpret the score with individual stereo pairs, or create spatial trajectories by passing them from performer to performer.

2) When performers are routed to a multi-channel performance system (more preferable), the spatialization patterns present in the final movement are interpreted as in figure 2.

Figure 1

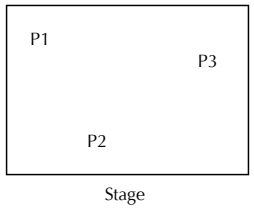
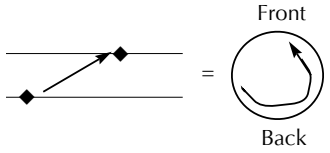


Figure 2



Time

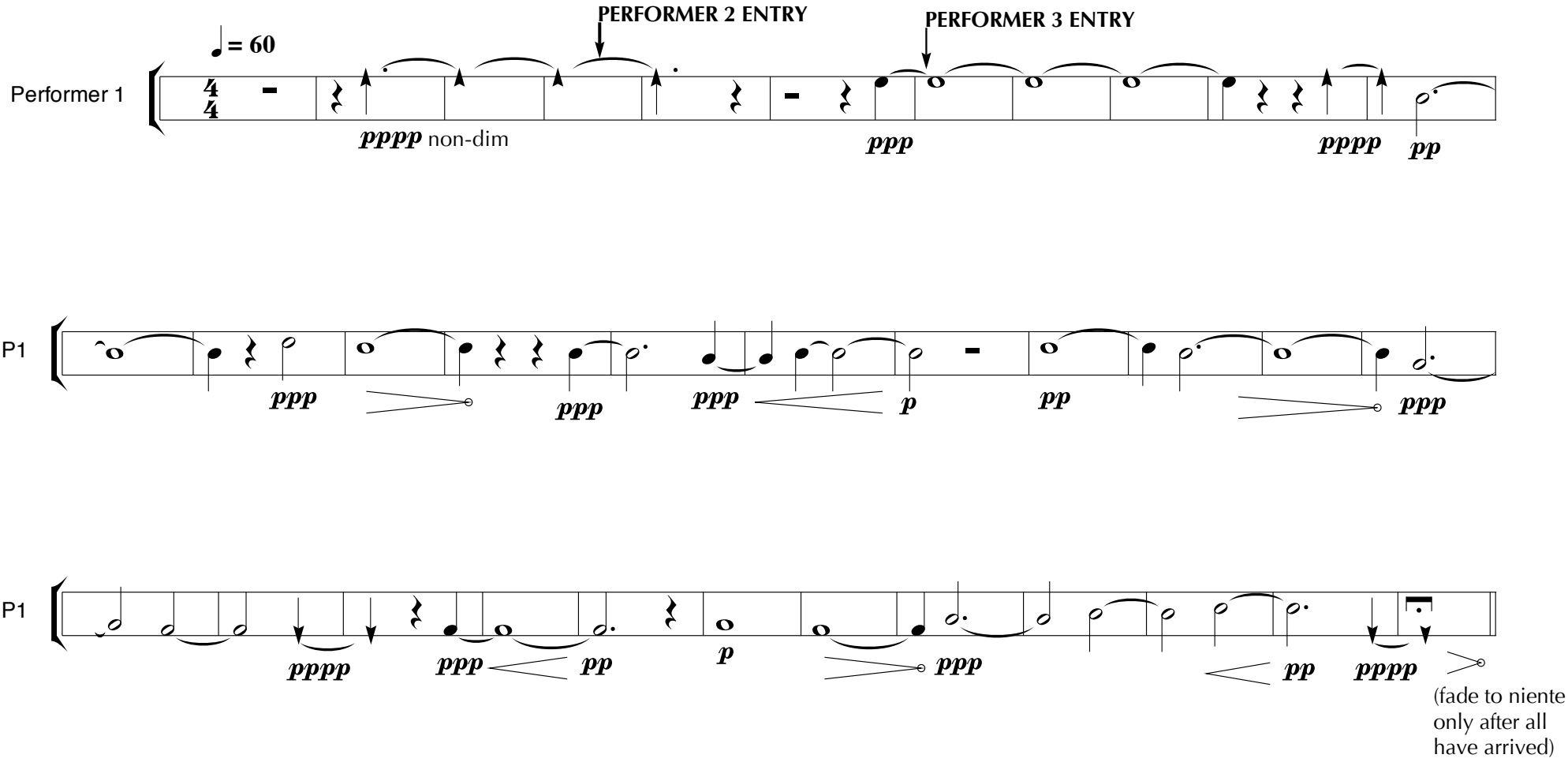
In movements that use rhythmic structures or tempo, follow the tempo instructions in the movement. When time markings are present, it is suggested that the performers use a stopwatch. There is a stopwatch coordination app that works nicely for this, which can be found at:

http://www.martin-ritter.com/software/ios/wibblywobbly/

Movements can be performed in any order, or singular movements can be performed on their own (or groupings thereof). Movements can also be played multiple times with multiple interpretations.

00.(canon).frequency

All performers timbres as pure to tone as possible and as stable as possible
All transitions (on/off, to/from note, etc) as smooth as possible, but NO sliding
Performers 2 and 3 should enter as indicated on the staff by performer 1's position (14s and 24 s from the start, respectivly)
All performers proceed to the end; performers 1 and 2 should hold their final pitches until everyone is finished (2:40)
Arrow notes on the top of staff indicate as high as possible and as low as possible pitches on electronic instrument (naturally this may vary)
All other pitches are to be considered as proportional steps between the highest and lowest notes



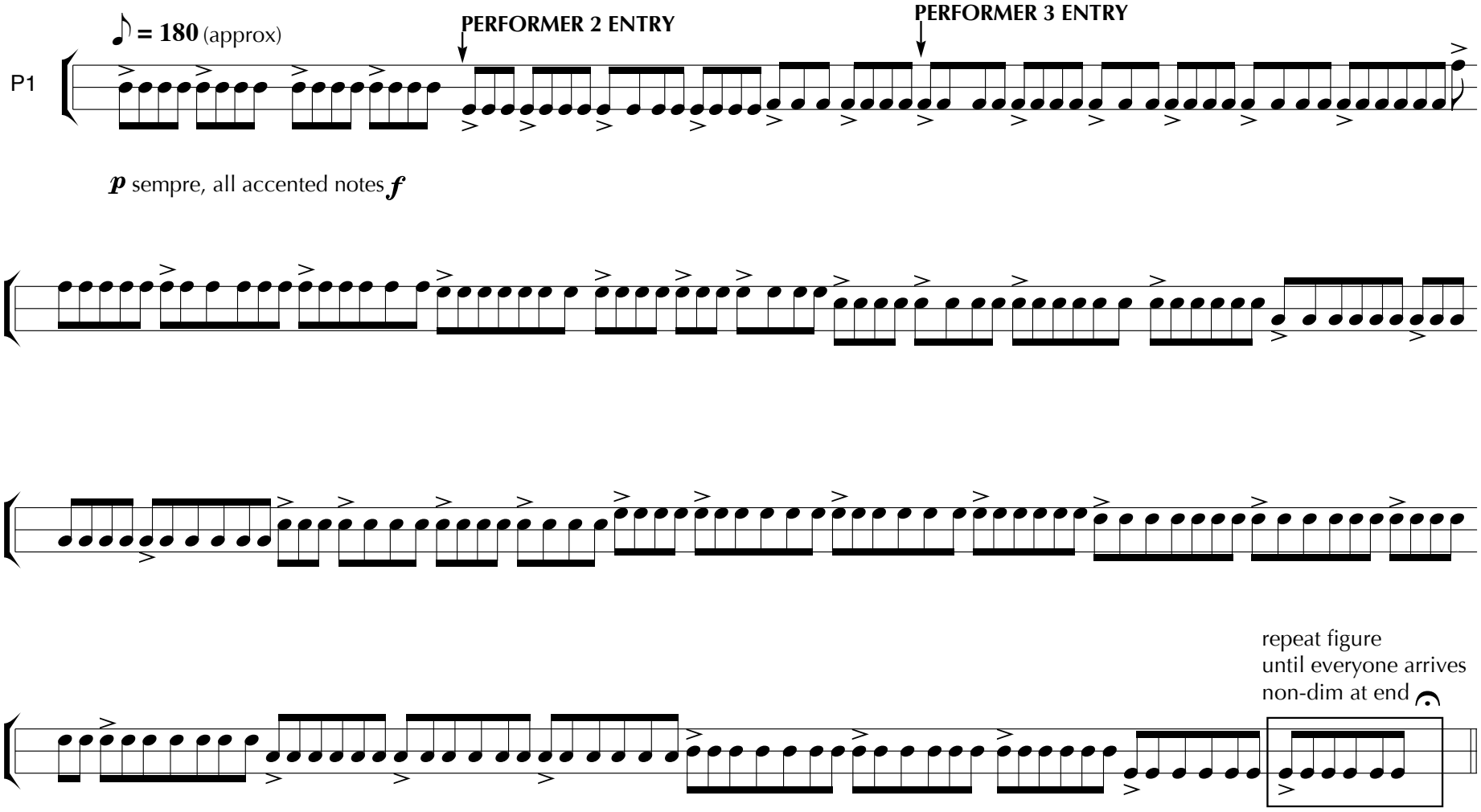
01.(canon).amplitude

All notes legatissimo (wide vibrato setting of continued notes also acceptable as long as accents can be articulated

Any timbre possible, dynamic contrast MUST be easily distinguished

Performers don't need to synchronise beats, but each performers note groupings should be as consistent as possible throughout

Staff lines indicate pitch range in instrument: highest line = highest pitch, lowest line = lowest pitch



02.(organum).spectrum

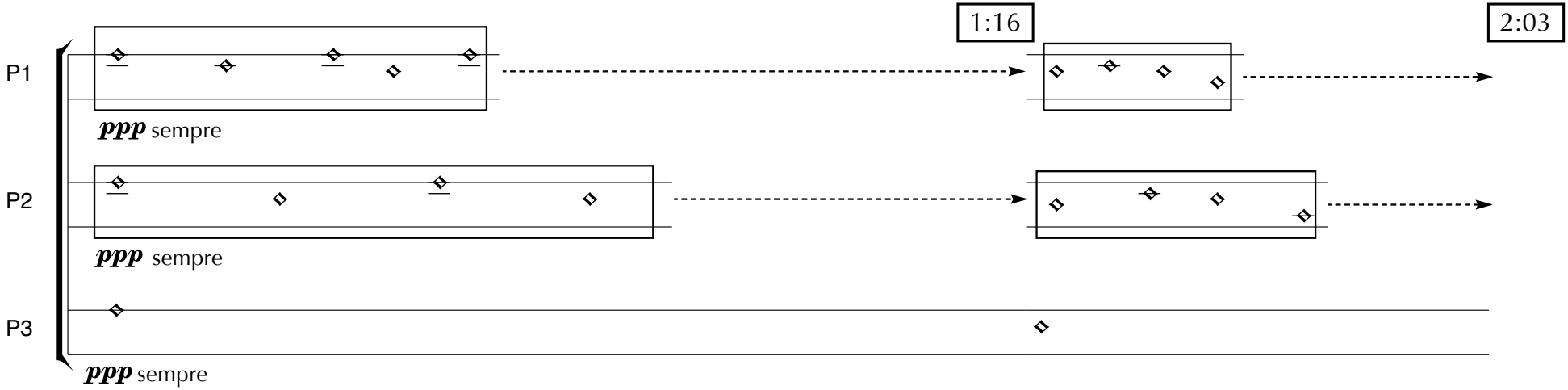
Performer 3: hold timbre for indicated duration. Can choose any pitch, but must not change pitch until timbral change

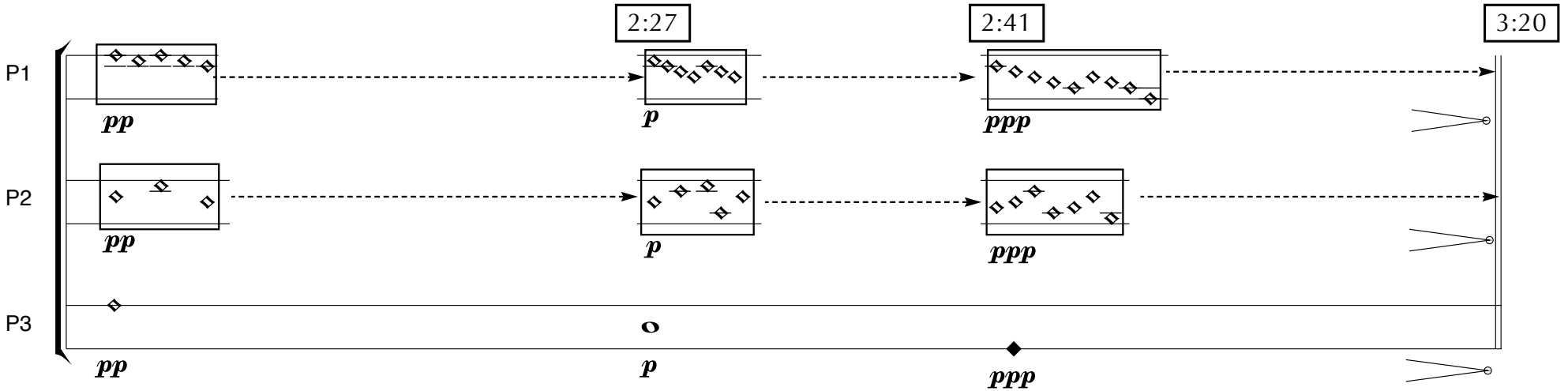
Performers 1 and 2: Repeat figures in boxes; timing should follow spatial approximation in first box, and maintain timing

Staff lines indicate from bottom to top: most "noisy" timbre to purest tone

Sounds should be continuous; there are no silences in this movement

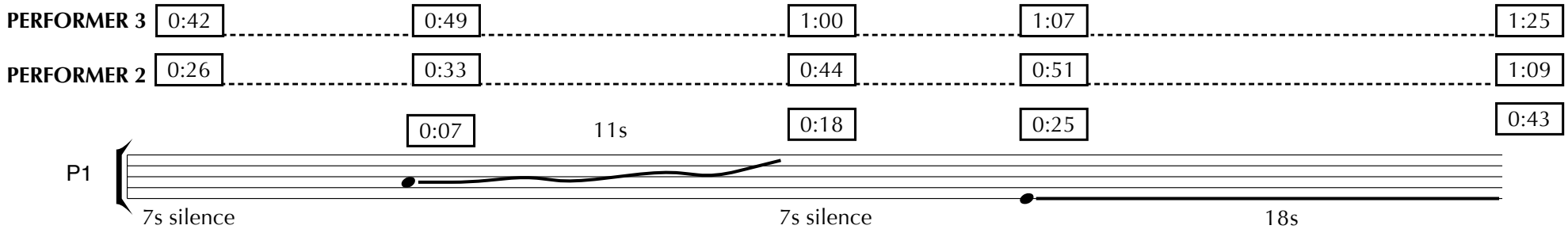
Performers can choose pitch/frequency as desired; however, performers should keep pitches within boxes relatively stable (i.e., hold pitch within box, changing timbre only, and change pitch at the next box)

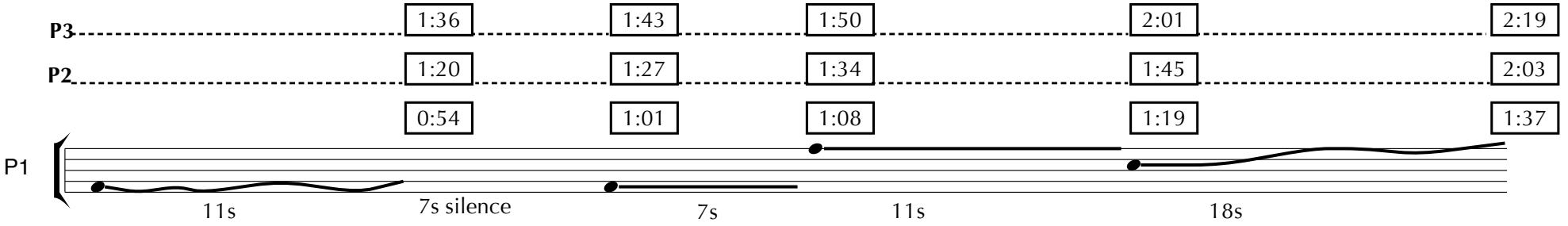


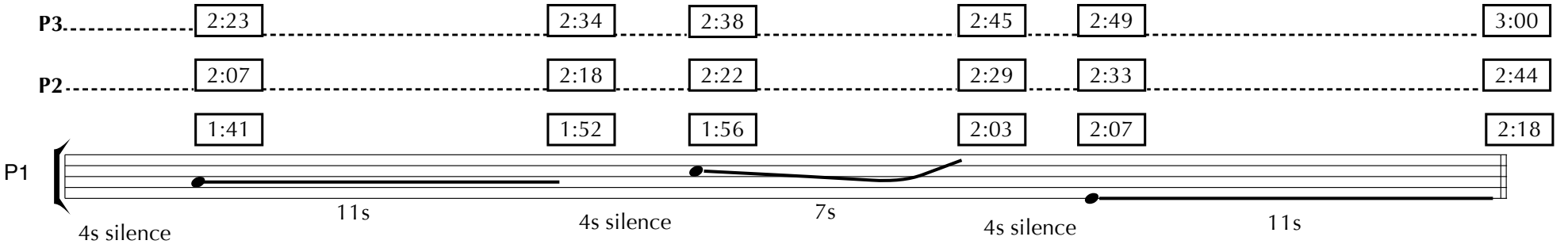


03.(canon).time

Timbre: more tone than noise
Pitches should follow general placement on staff, with bottom line indicating near lowest pitch, top near highest
If possible, follow note extensions as bending of pitch OR timbre
Dynamics as steady as possible
Performers 2 and 3 follow lines for entry points; do NOT hold end note until everyone arrives







04.(organum).space

Staff represents spatial position
See legend for disposition
Timings in boxes indiate suggested duration of spatial patterns; this may need to be adjusted to suit hall