

Andy Ingamells

New street Counterpoint

Performance directions

Preparing the parts:

1.
The piece can be performed by any number of players. All 60 pages should be colour photocopied to produce as many parts as required. So each player has a full 60 page part.

2.
Instrumentation is free. The pages can be performed by any player who can interpret the line with their instrument.

3.
Pages should be shuffled so that no player has them in the same order as another player.

Playing the parts:

1.
Pages should be read from top to bottom.

2.
The tempo is FAST. Players should not try to play in unison but should play their own part as fast as they can.

3.
Blue dots signify that a percussive sound should be made by each player. (Alternatively they could signify that a breath must be taken, if playing a wind instrument.)

4.
When a player has played through all their pages, they should keep holding their final pitch until all the other players are doing the same. Everyone should then come off together.

5.
For ideas on a possible interpretation of the piece, see 'The first performance' opposite.

Composer's note

The score for this piece consists of 60 individual loose-leaf sheets. These were produced in September 2009, when I bought a Day-Saver ticket from Birmingham New Street bus station and spent the day travelling around the city with a marker pen, letting the motion of the bus guide my hand.

The first performance ...

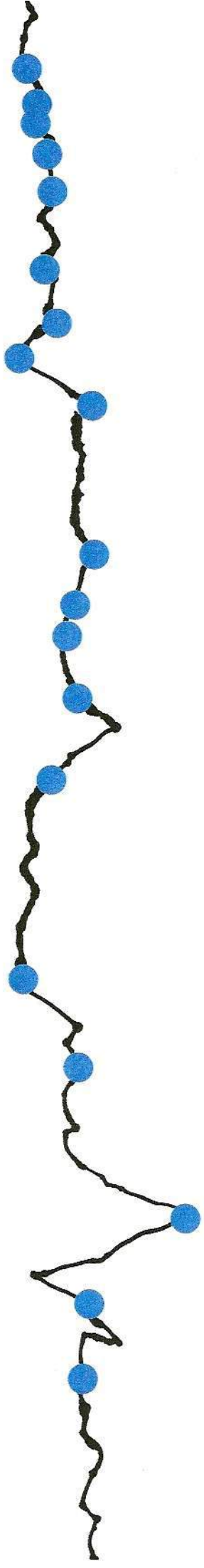
... was given on December 15th 2009 at The Old Joint Stock theatre in Birmingham.

The ensemble was a trio of keyboard players (including the composer) who were using 'sustaining' sounds on their synthesiser keyboards (sounds such as 'organ' which don't have a decay.)

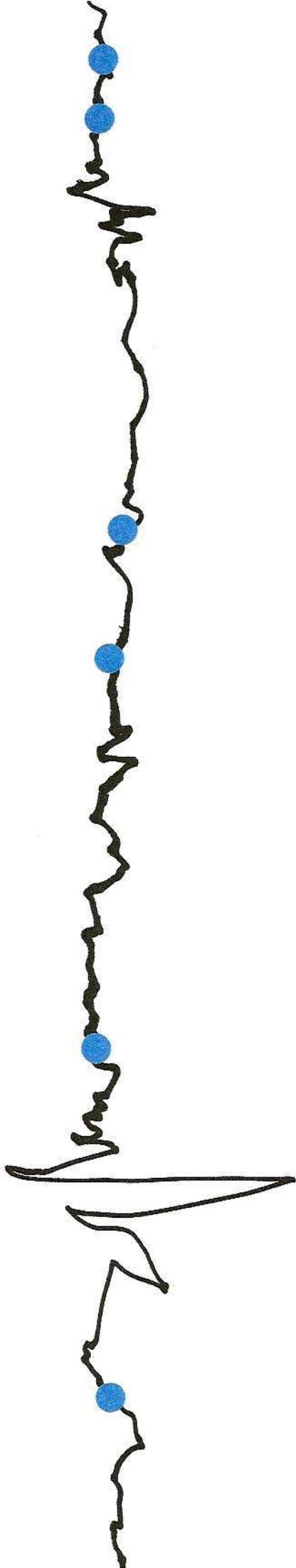
To interpret the pages, the players used paint rollers to play the keyboards, treating the middle of the page as middle C and moving the roller to trace the line.

Each player had a referee whistle in their mouth, a tambourine on their left foot, and a whoopie cushion on their right foot. These were played to represent the blue dots.

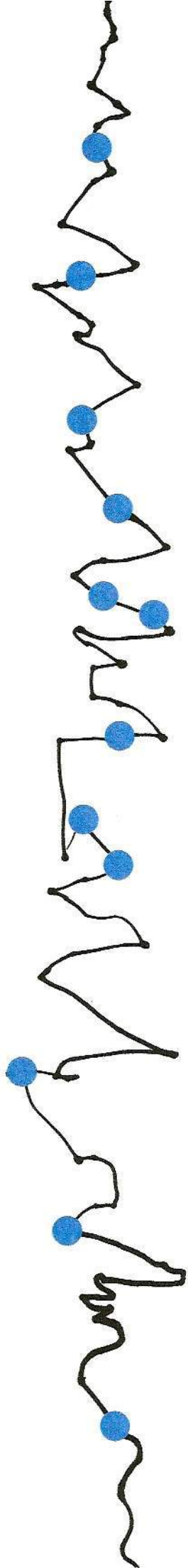
The pages of the score were attached to music stands with string, so they could be ripped off and thrown on the floor once they had been played.





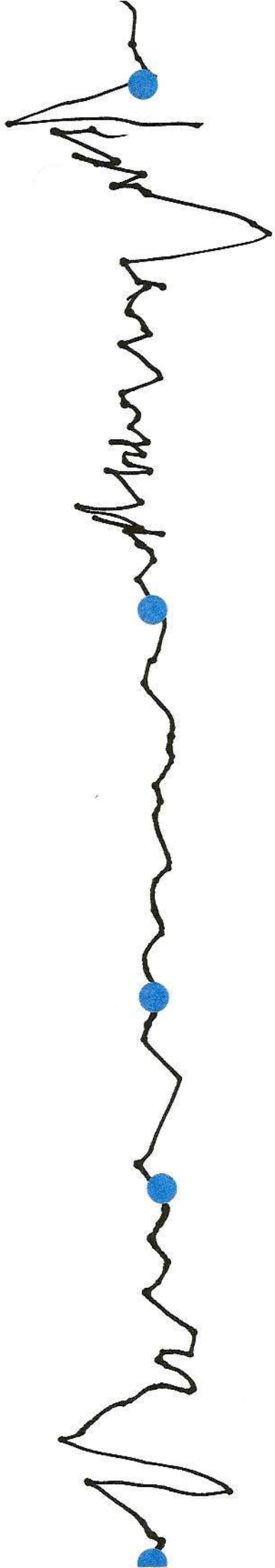


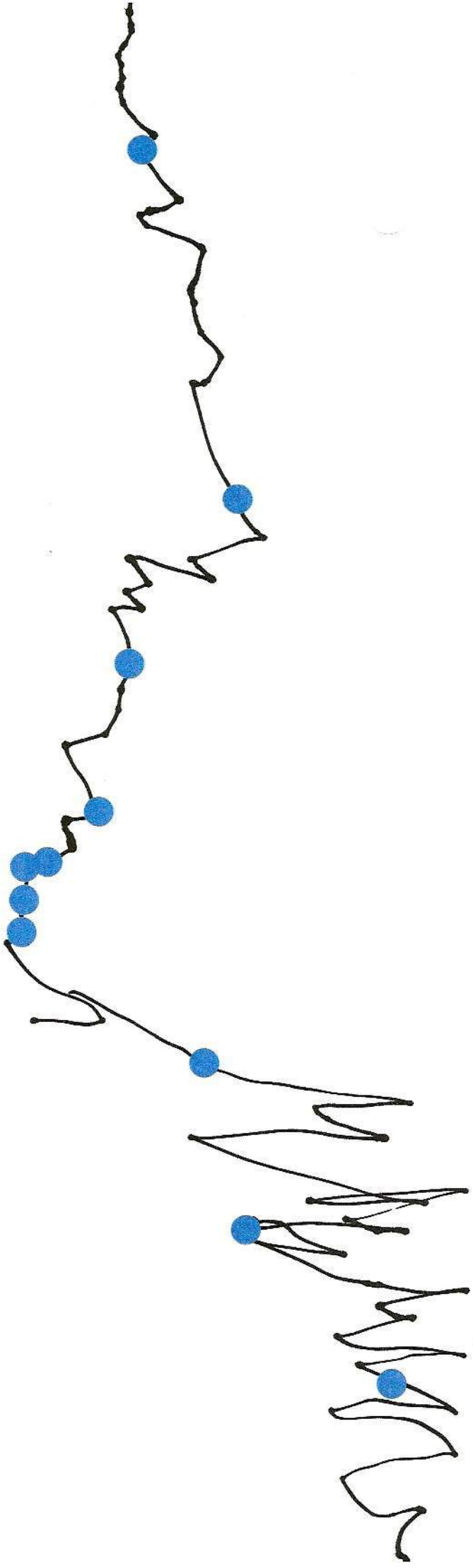










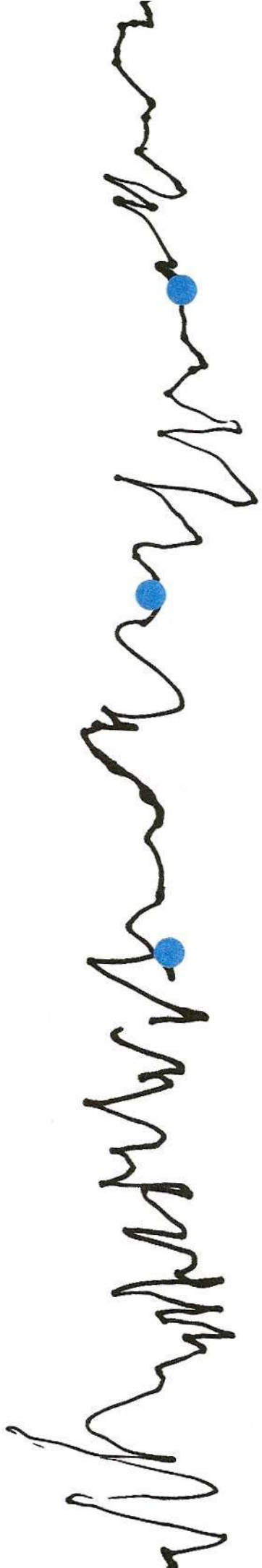


Handwritten text in cursive script, possibly a signature or name, with several blue dots marking specific points along the writing.



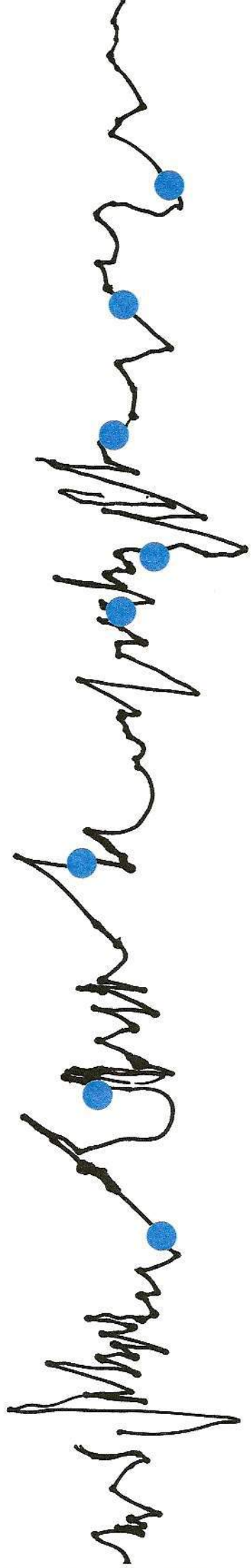




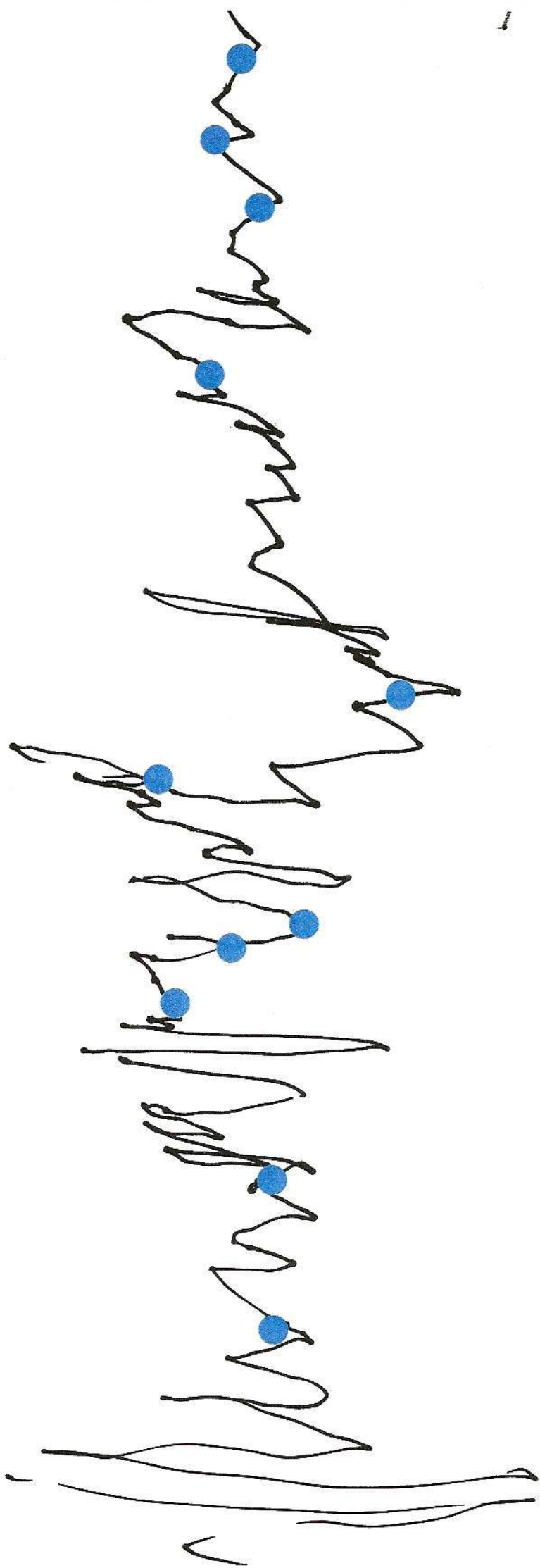


Handwritten signature in cursive script, featuring several blue dots placed along the strokes.

Handwritten text in a cursive script, possibly representing a name or a signature. The text is written in black ink on a white background. There are several blue dots placed on the lines of the text, likely serving as markers or highlights. The text is oriented vertically on the page.



Handwritten text in cursive script, possibly a signature or name, with several blue dots marking specific points on the lines.

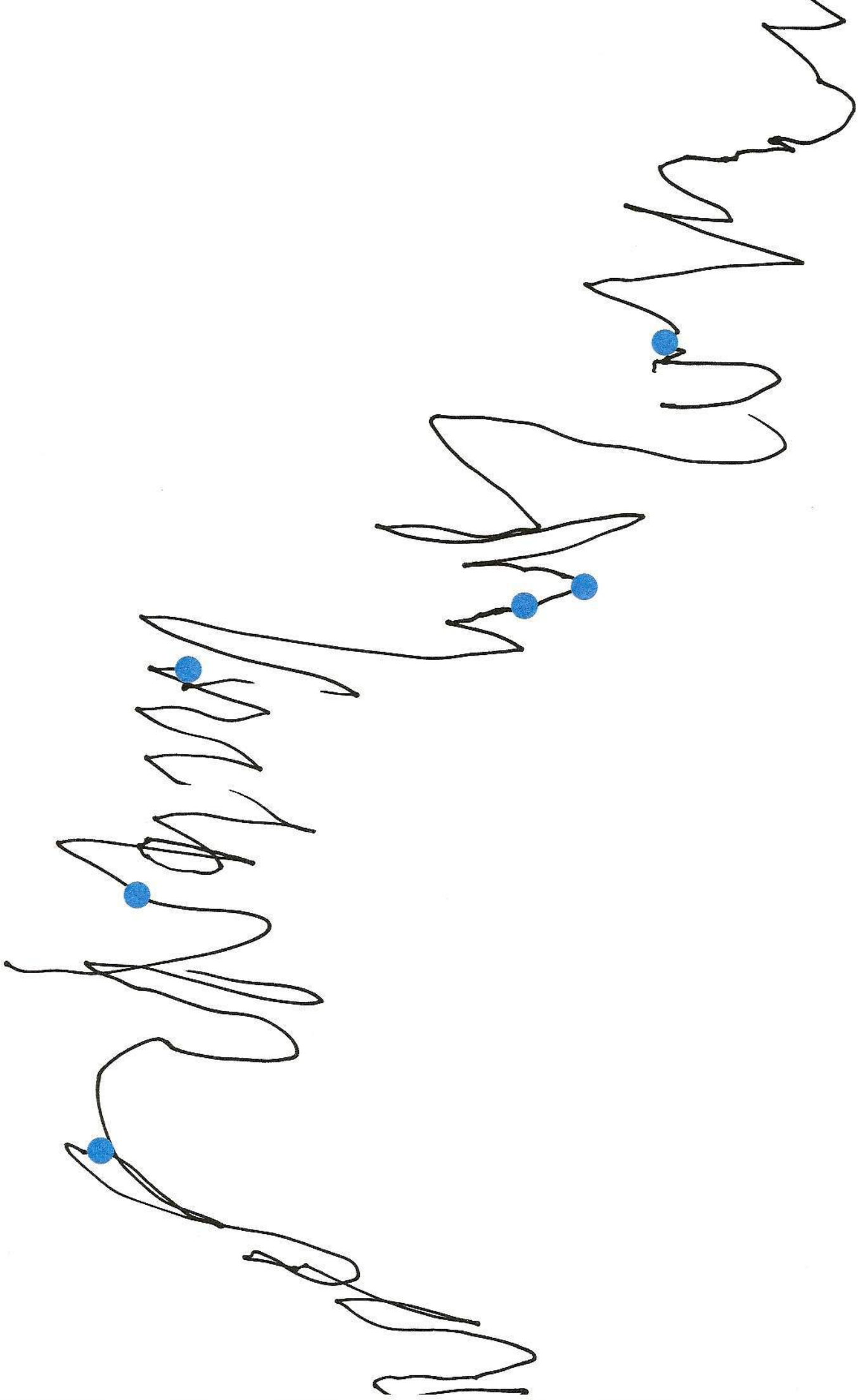


Michael James

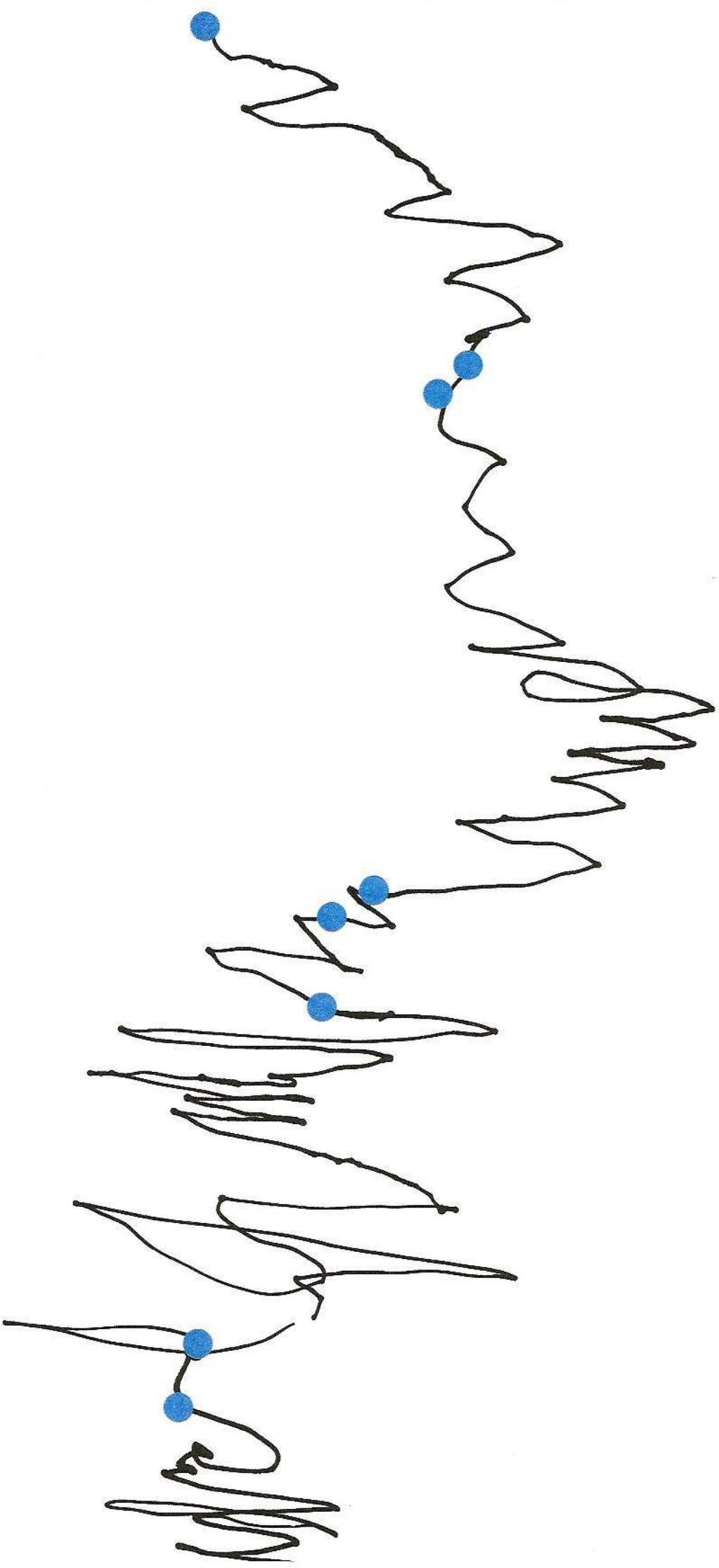
Handwritten signature in cursive script, featuring several blue dots placed on the letters.

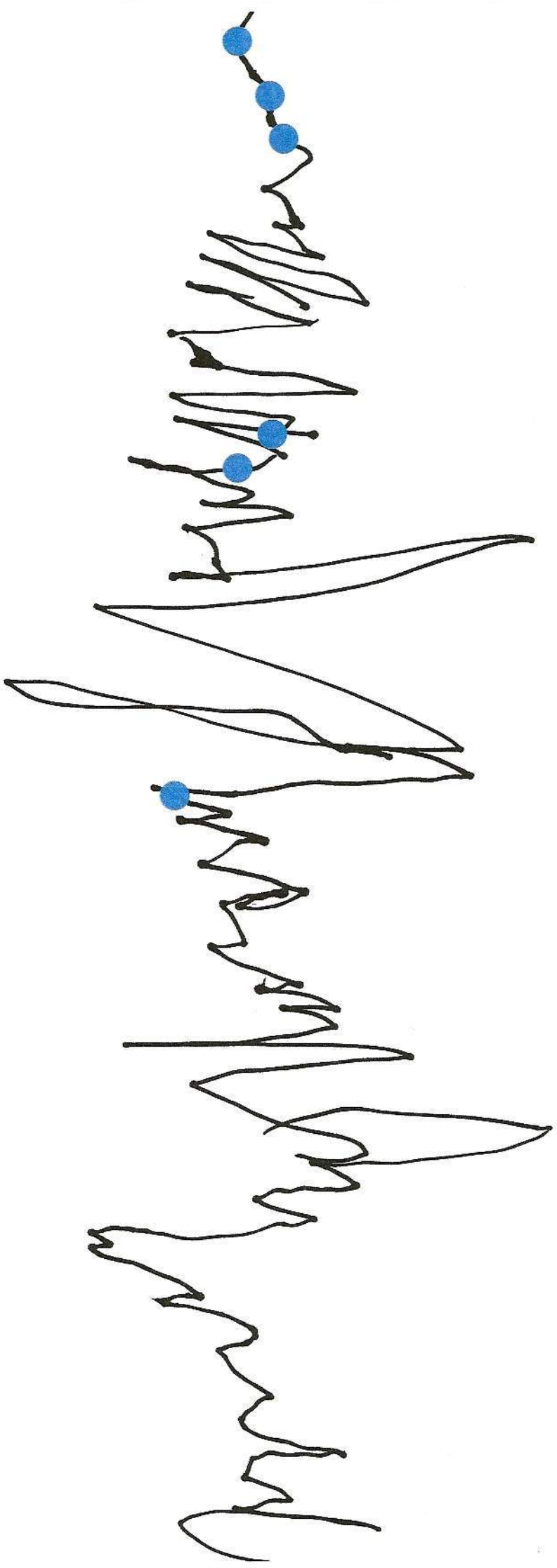
Wanderlust









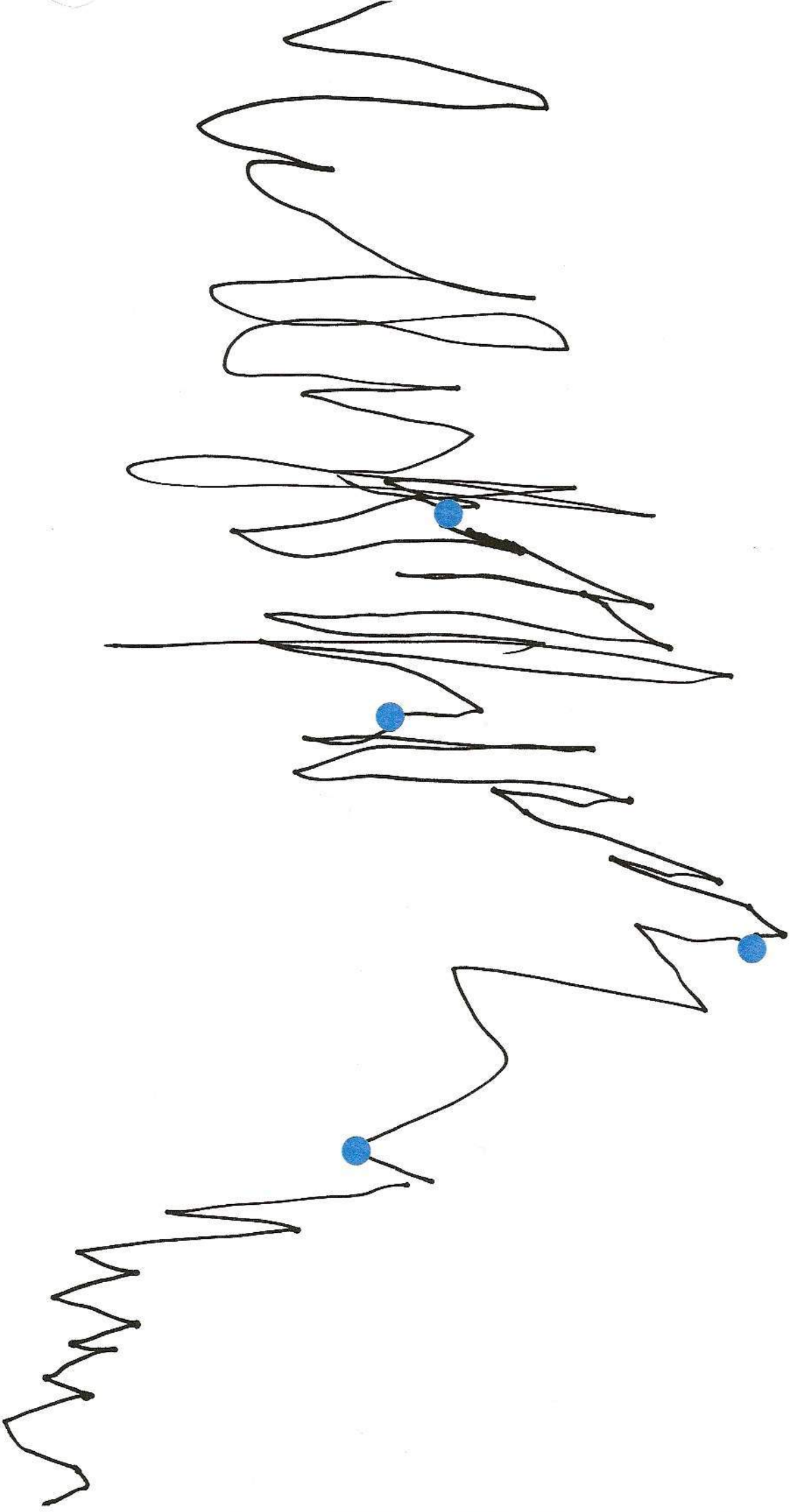


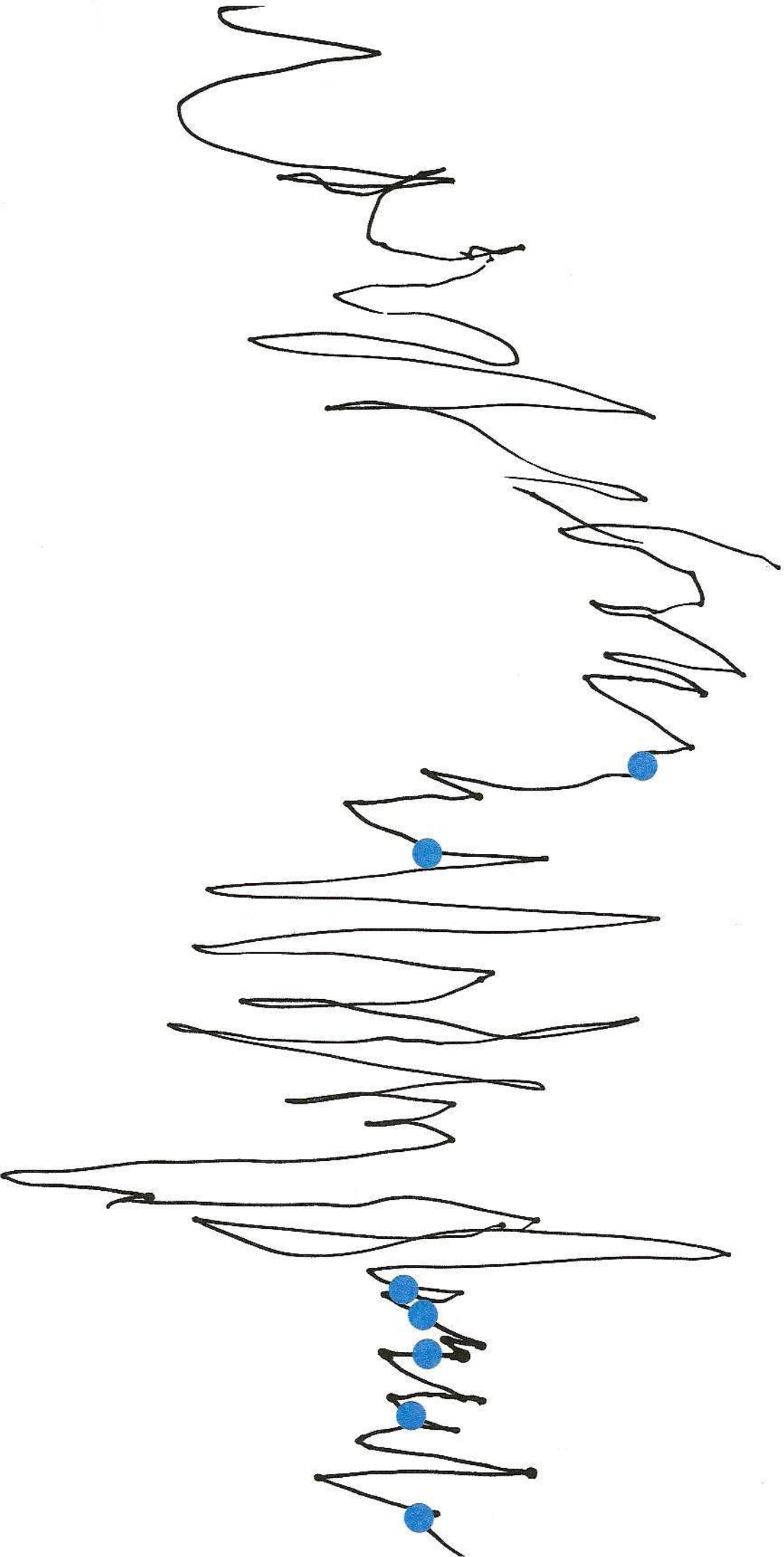
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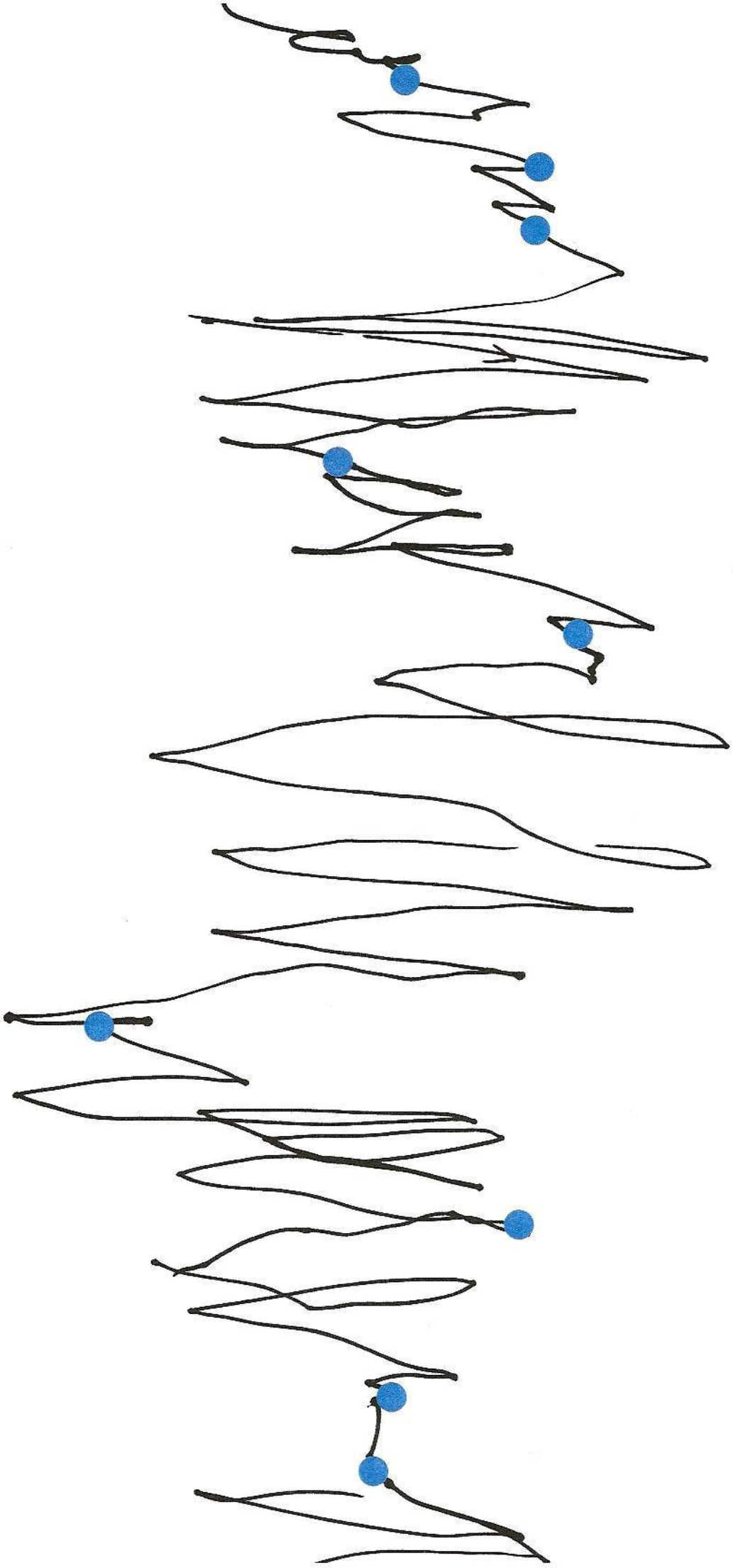


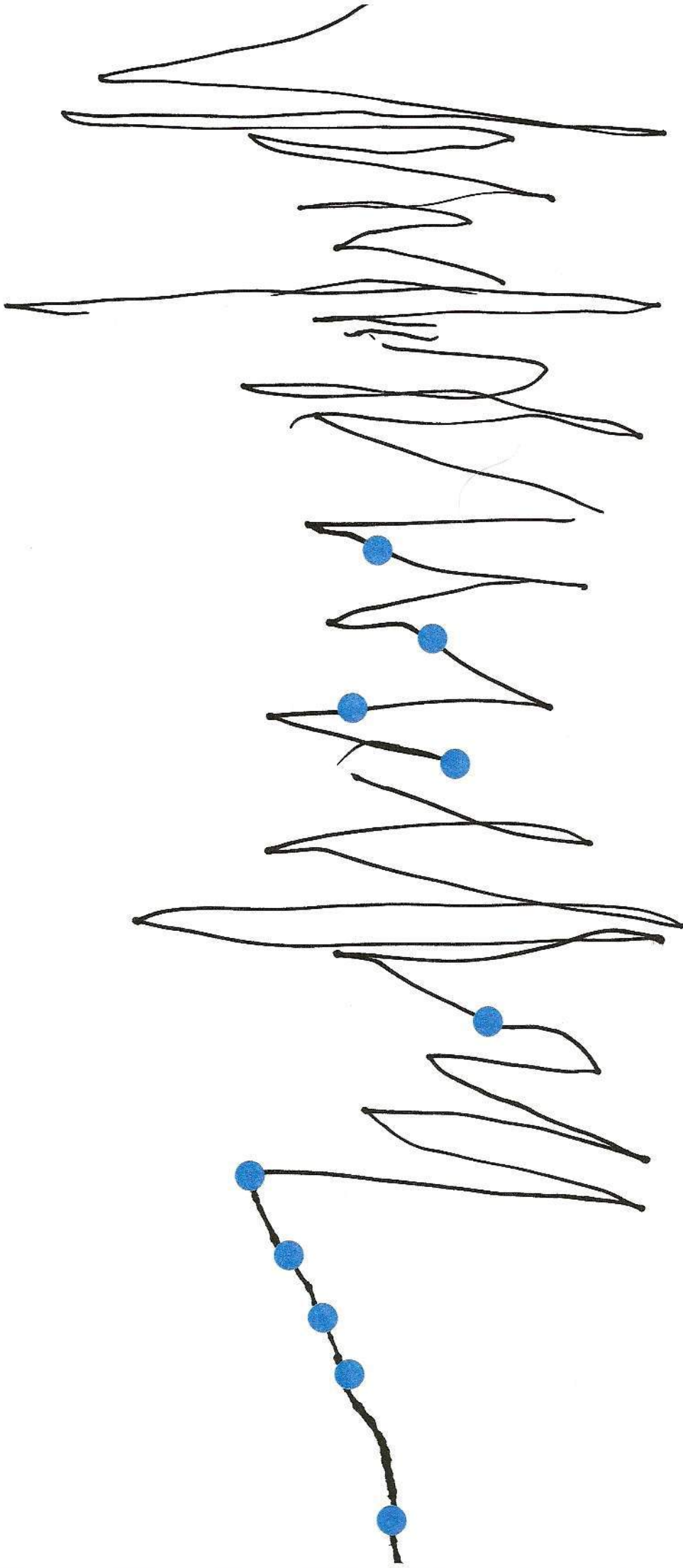
Handwritten signature in black ink, featuring a large, stylized initial 'M' and several blue dots placed along the strokes of the signature.

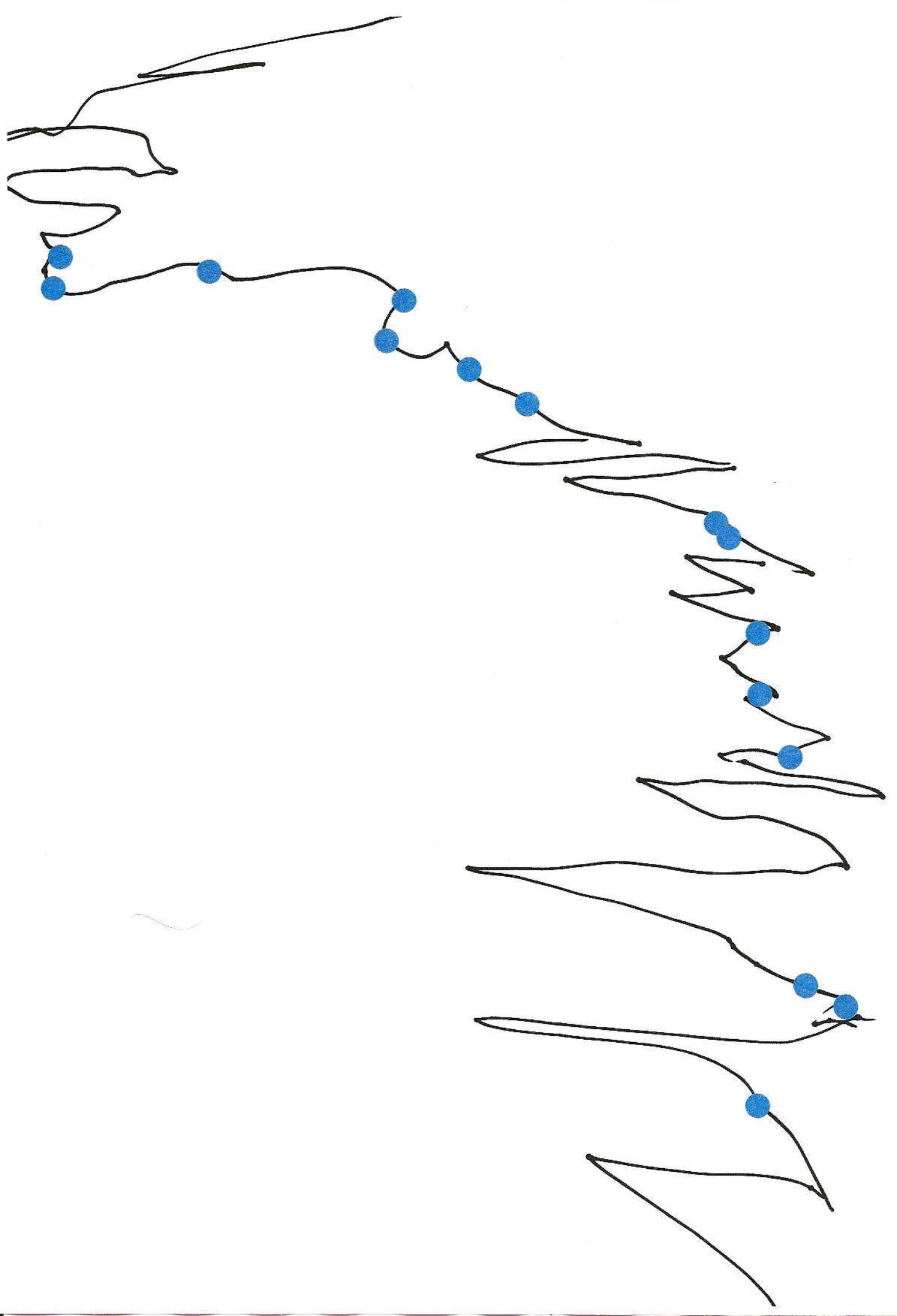
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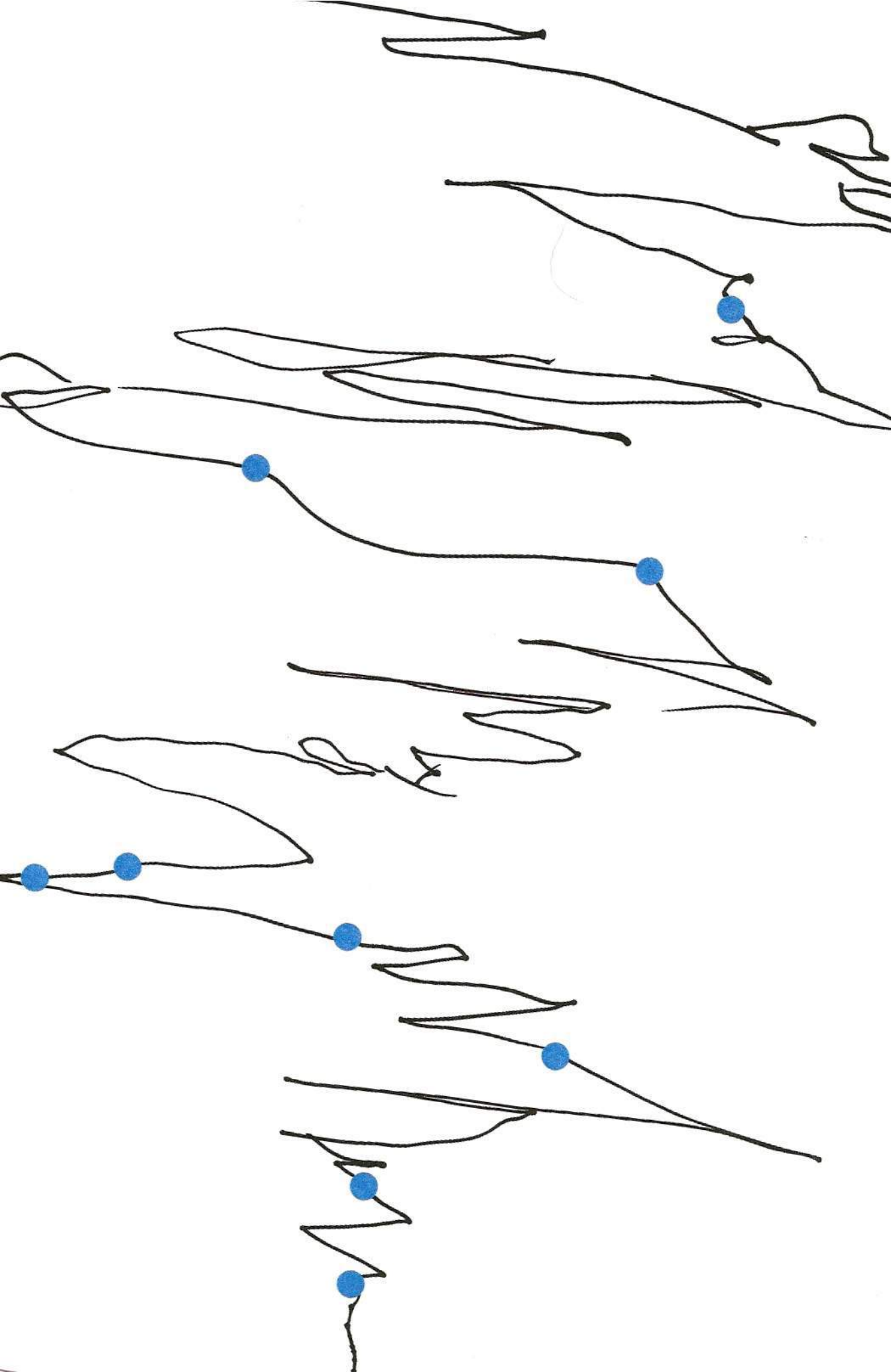


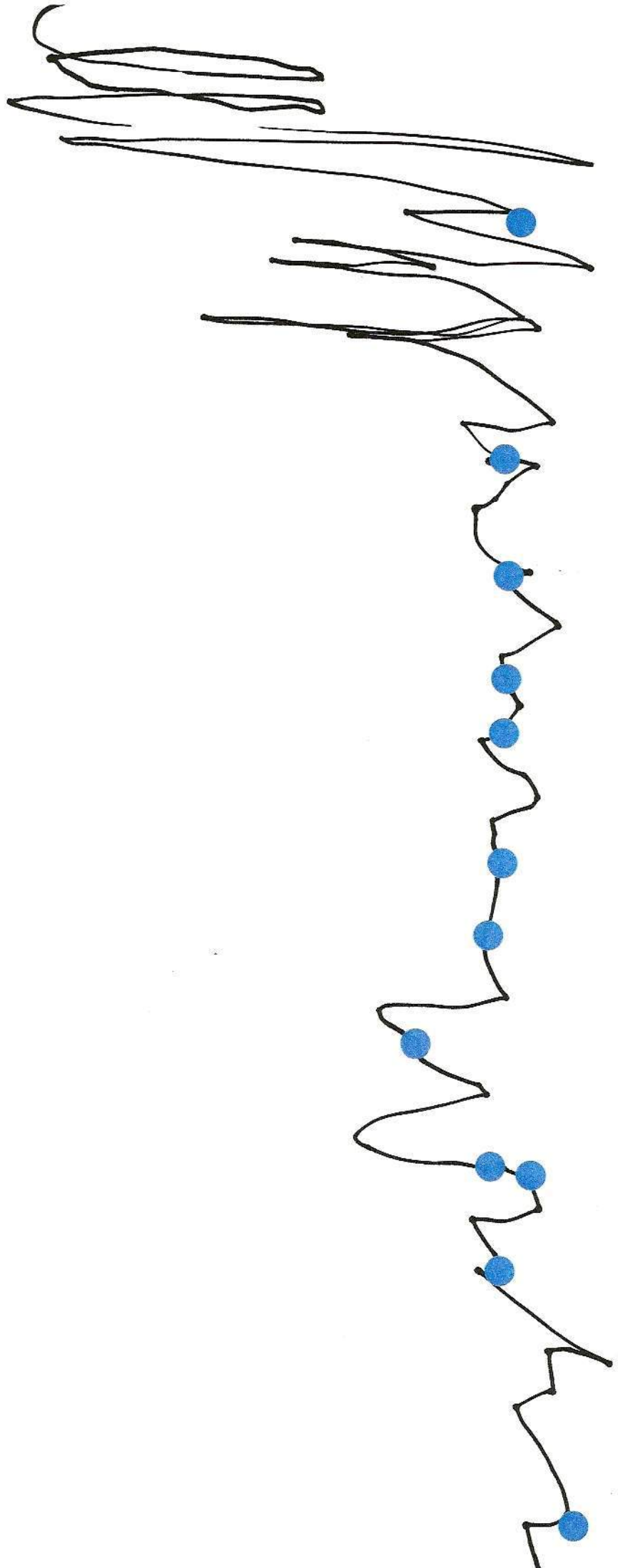


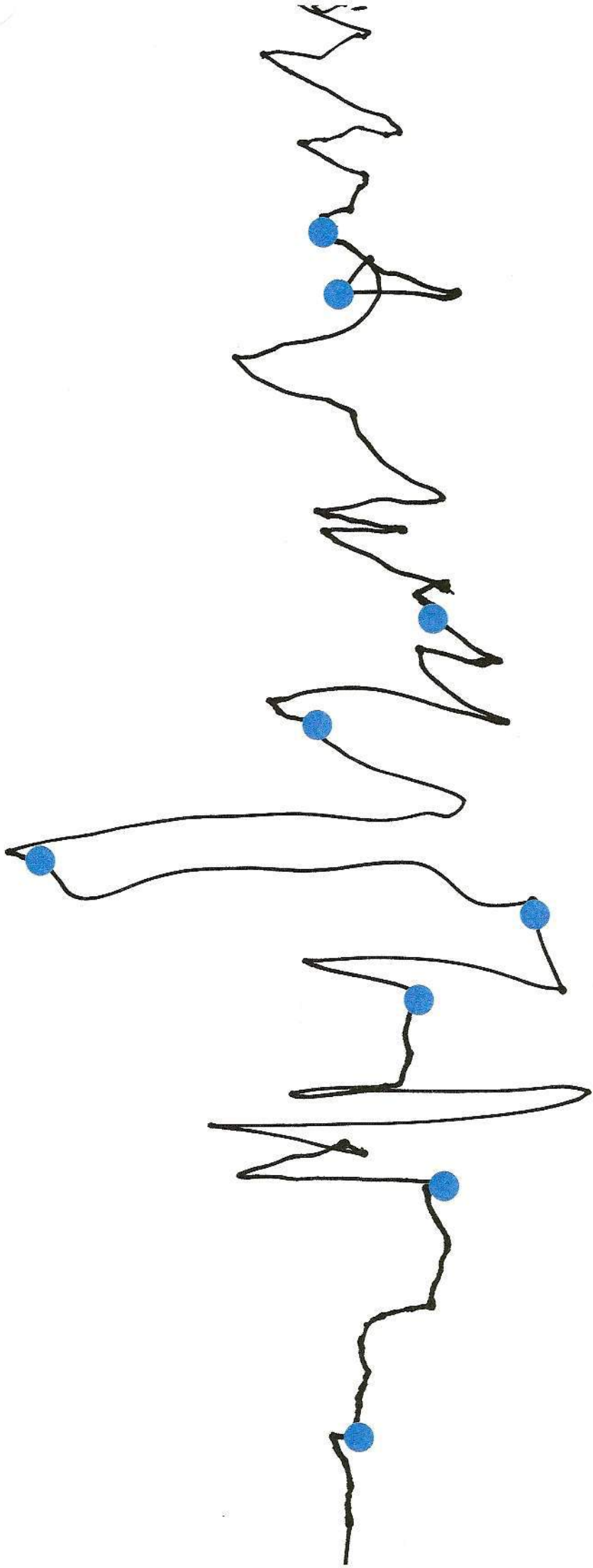


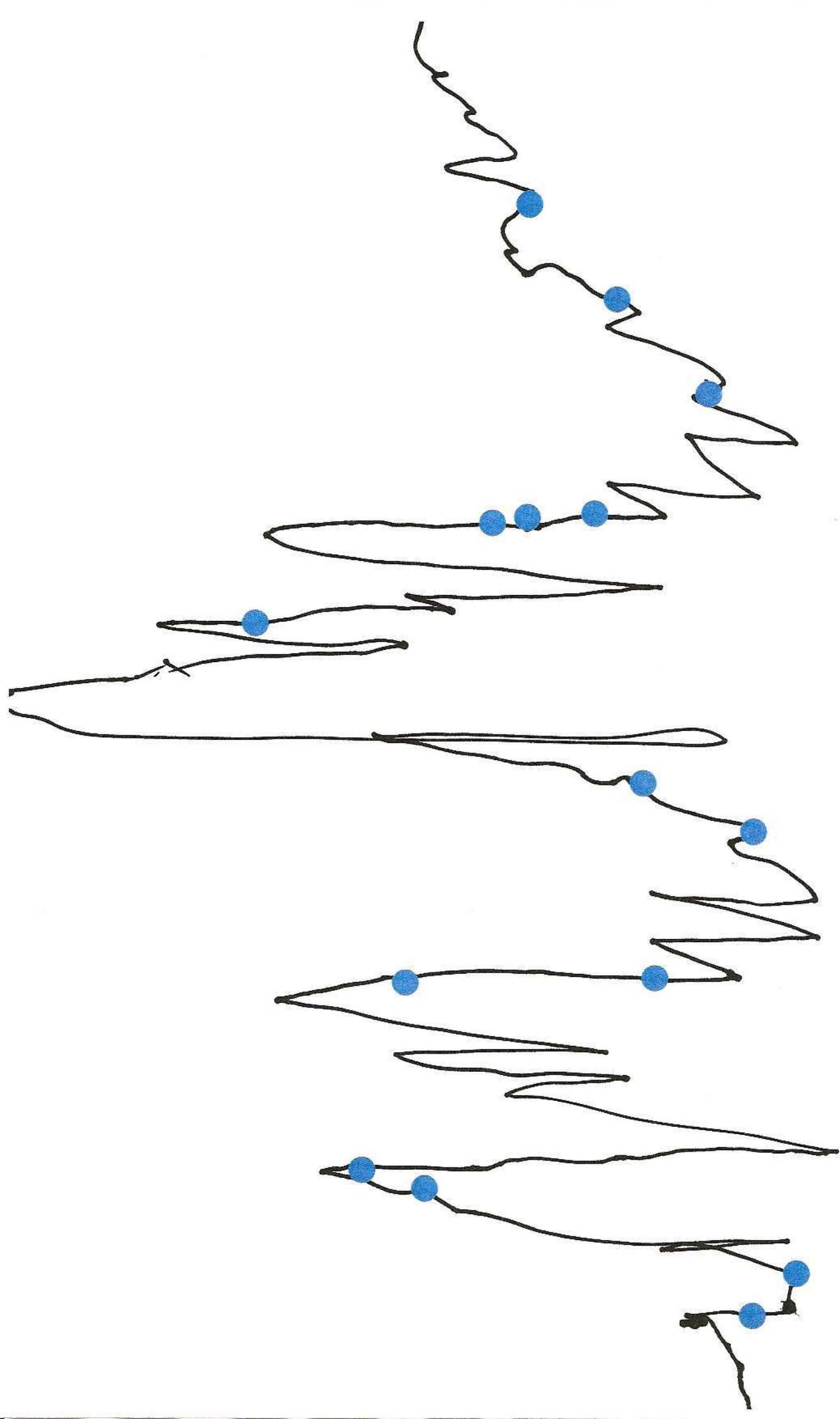


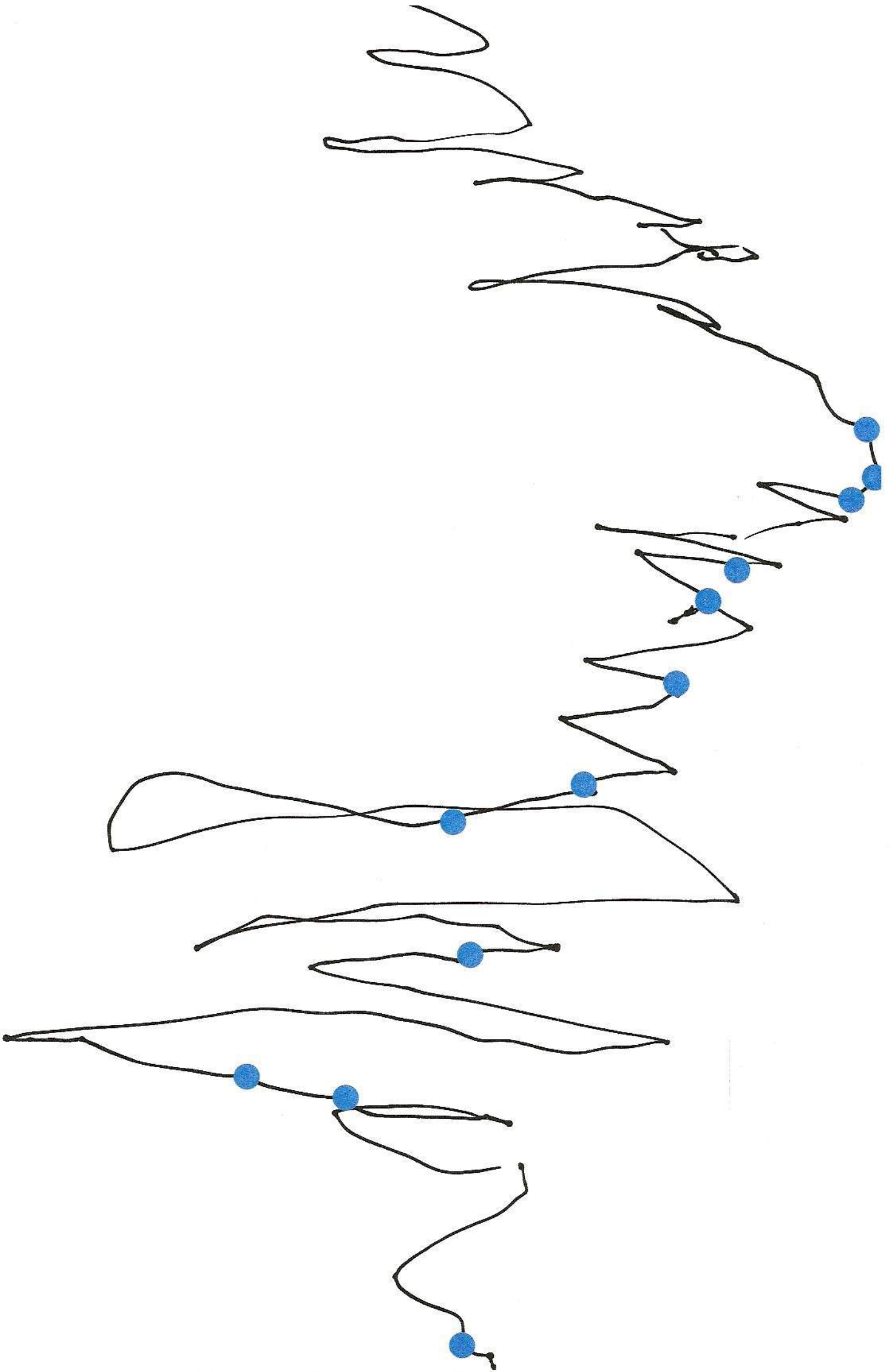




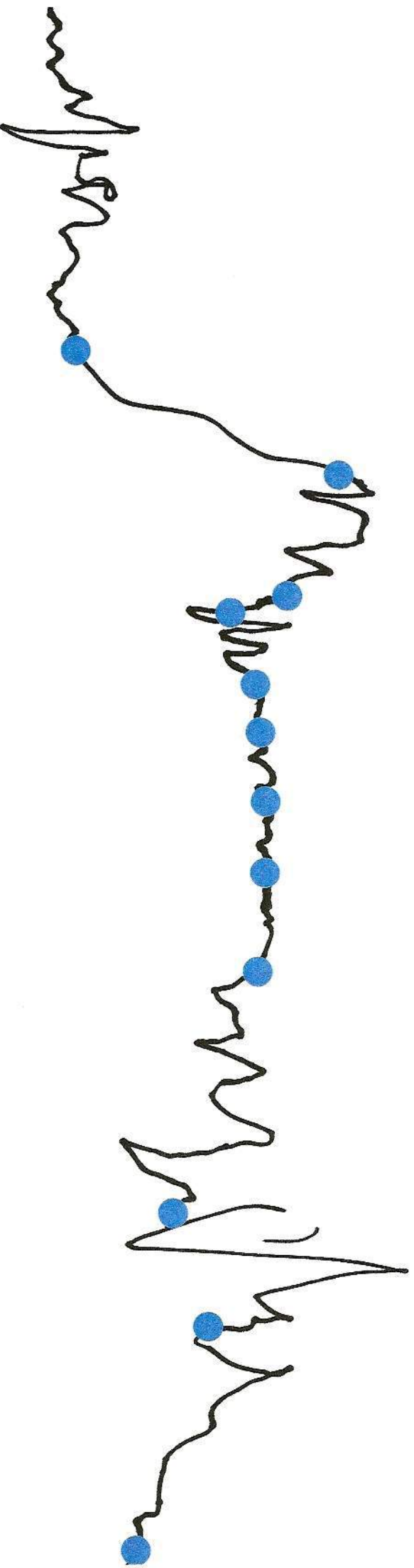


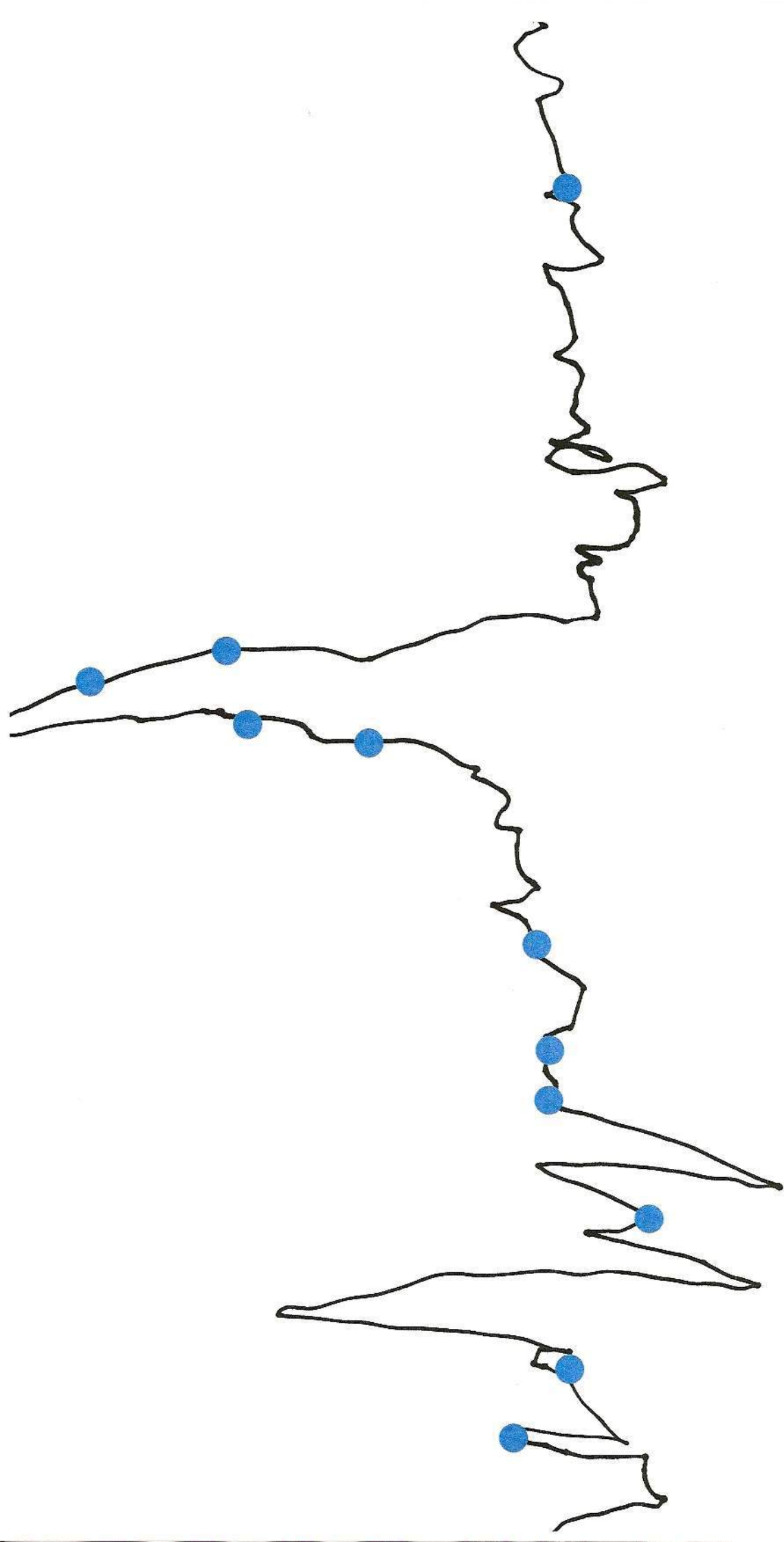


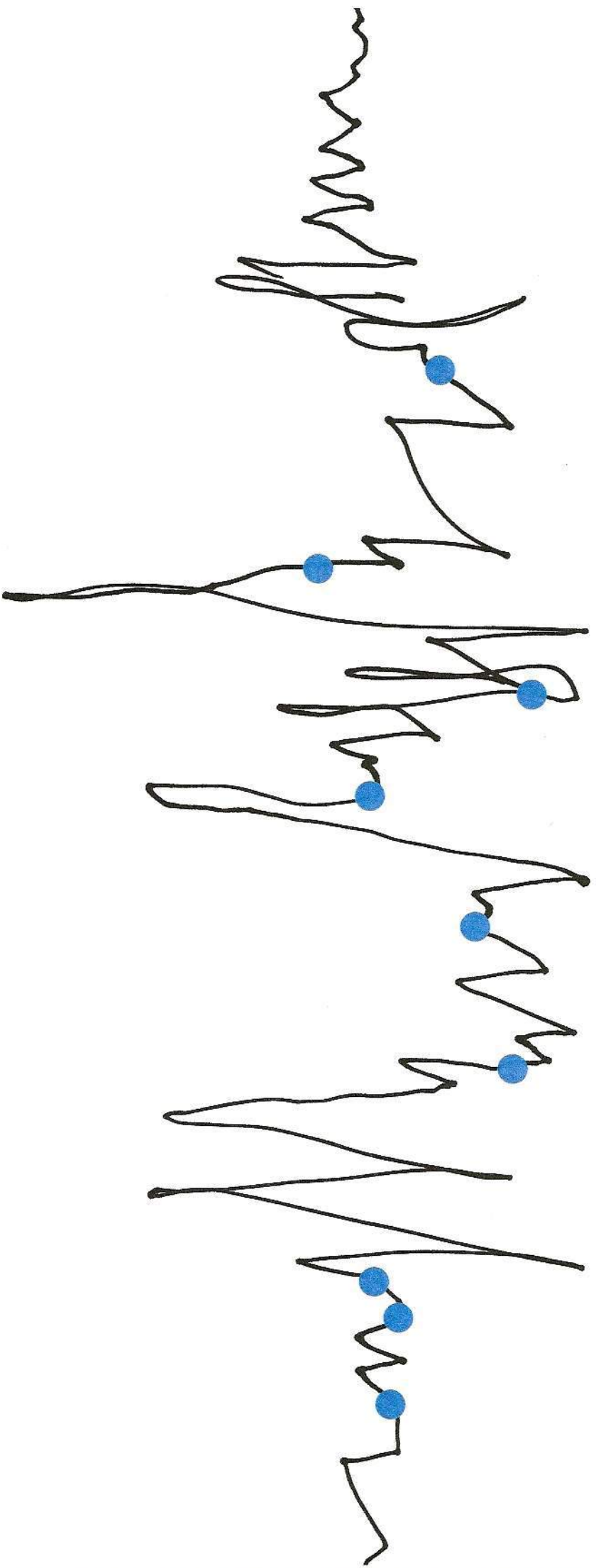


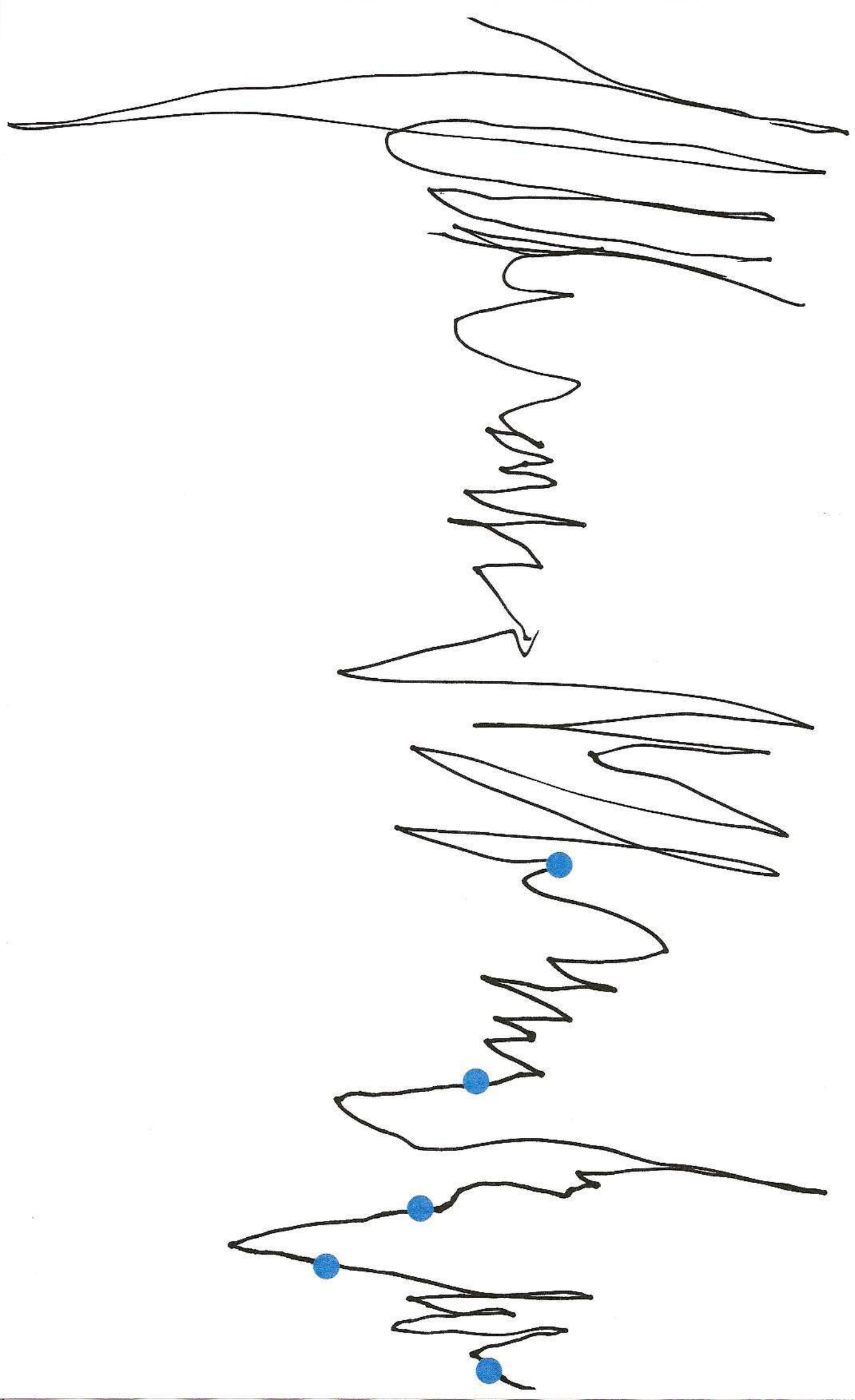


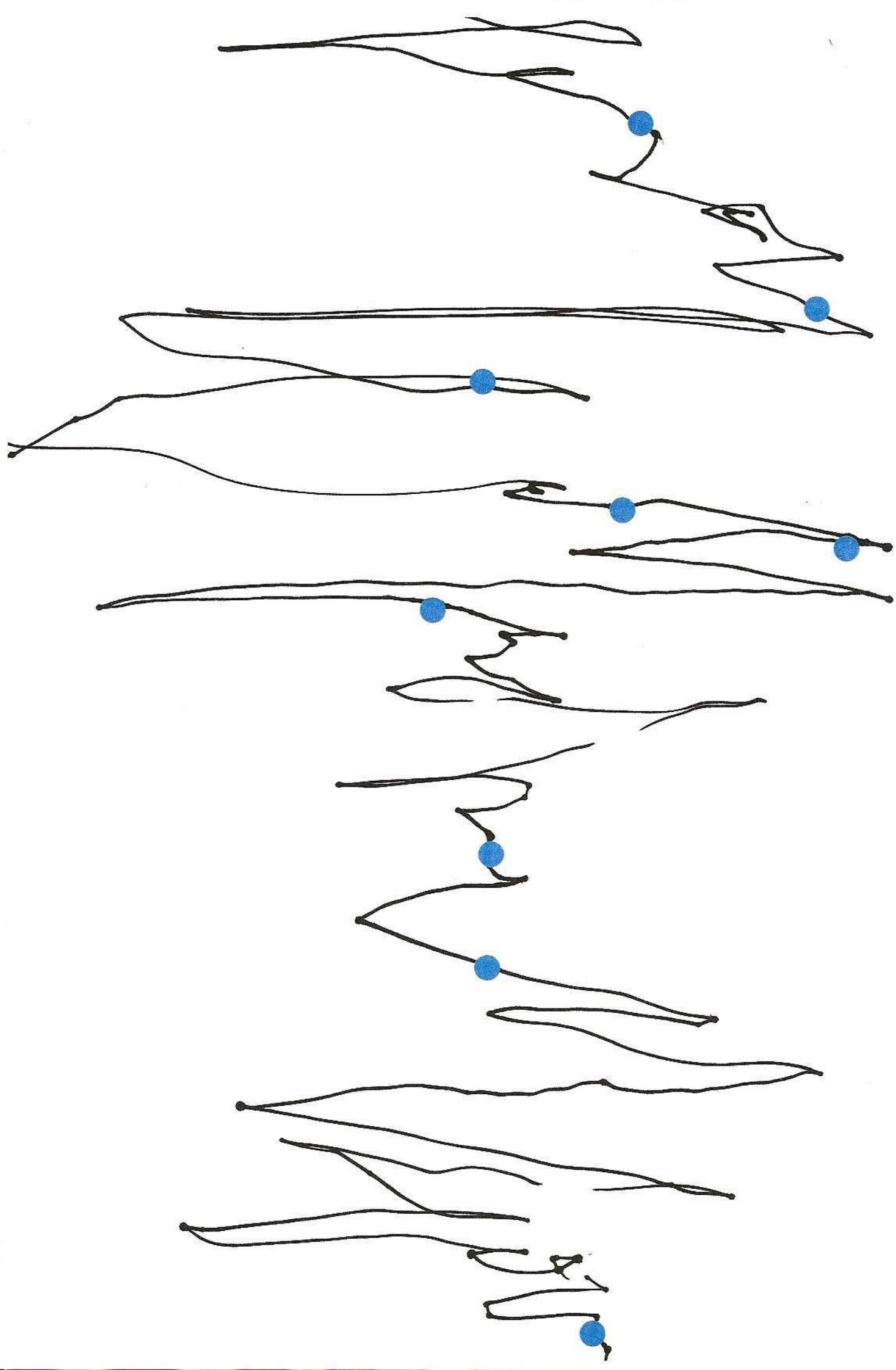


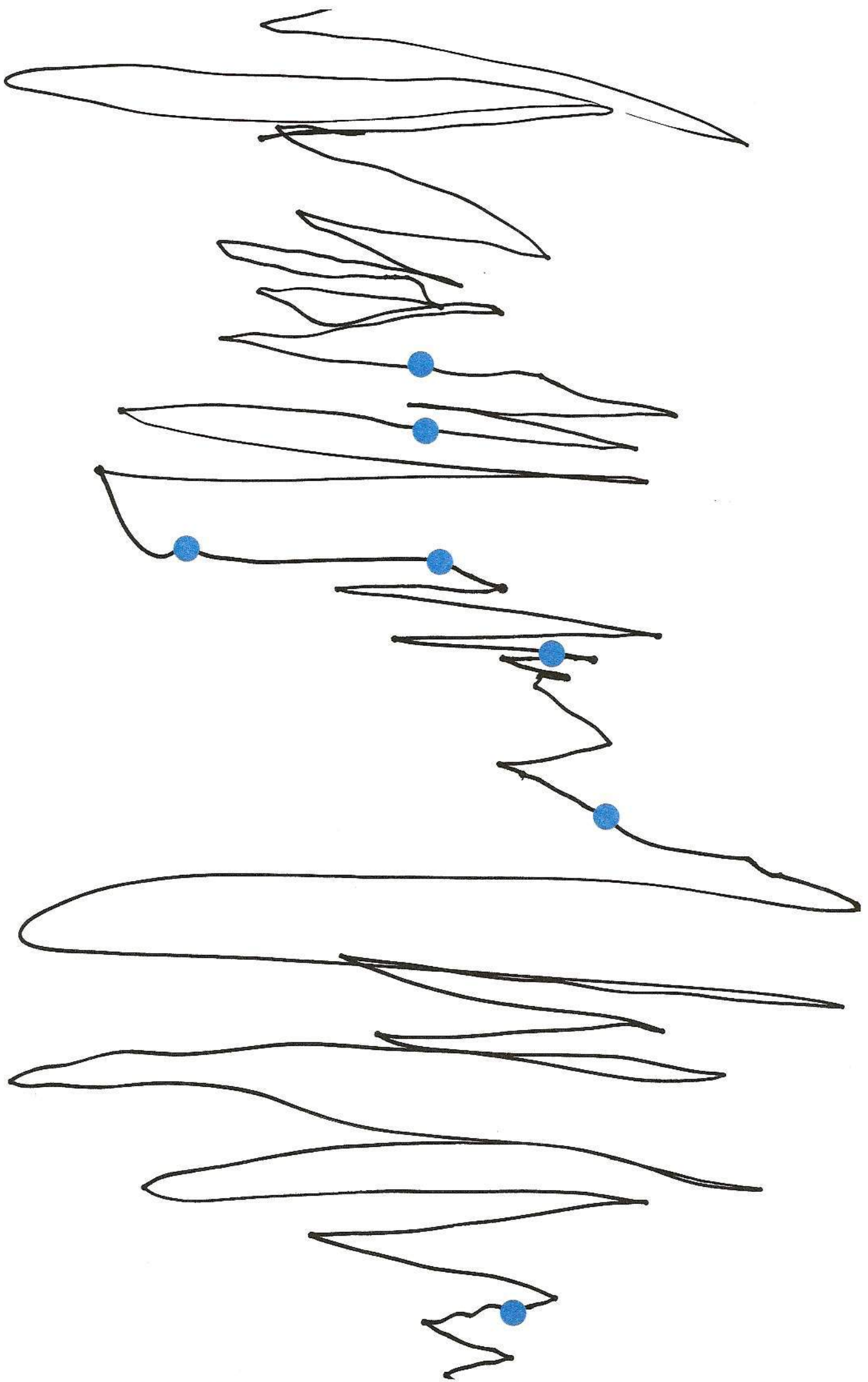


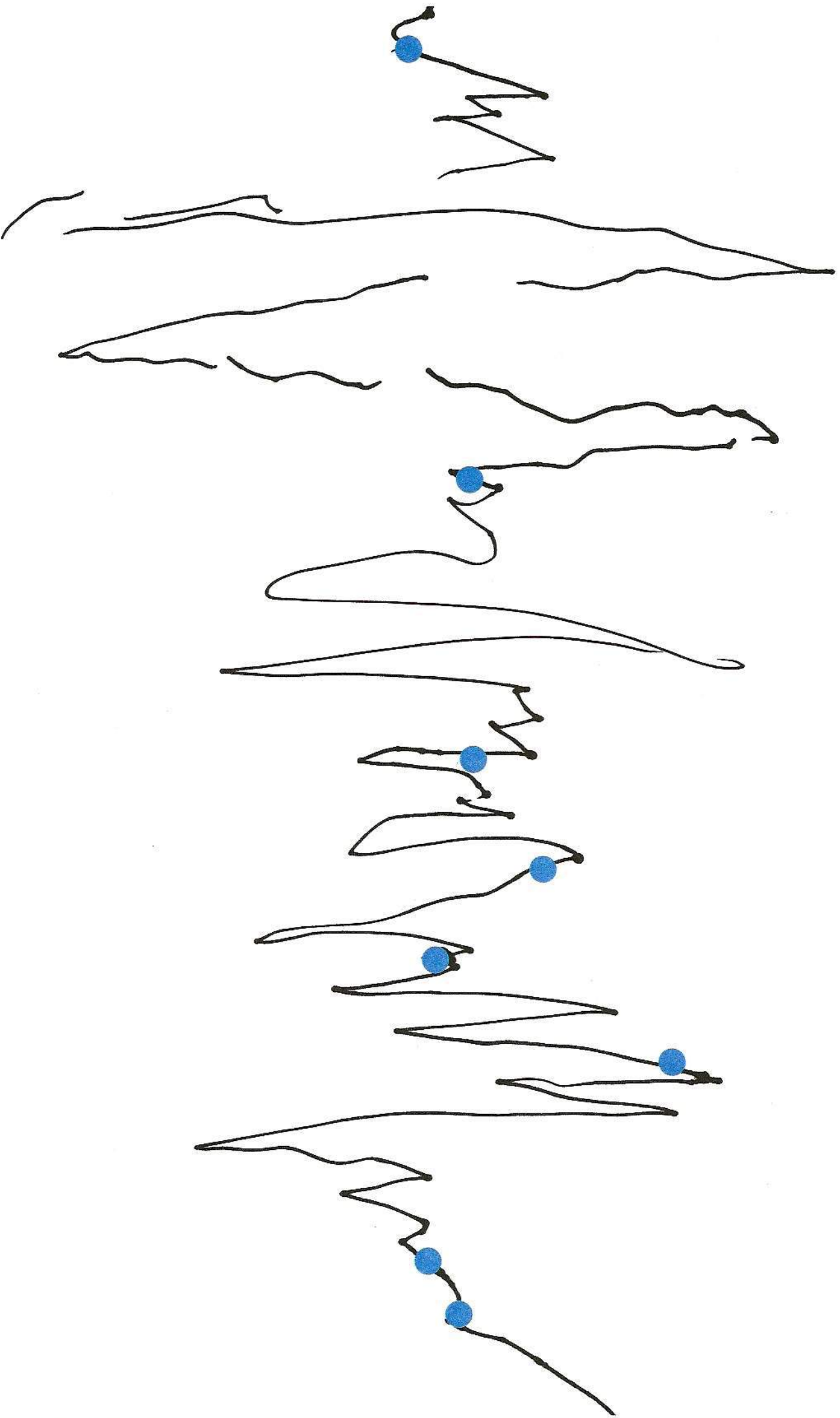


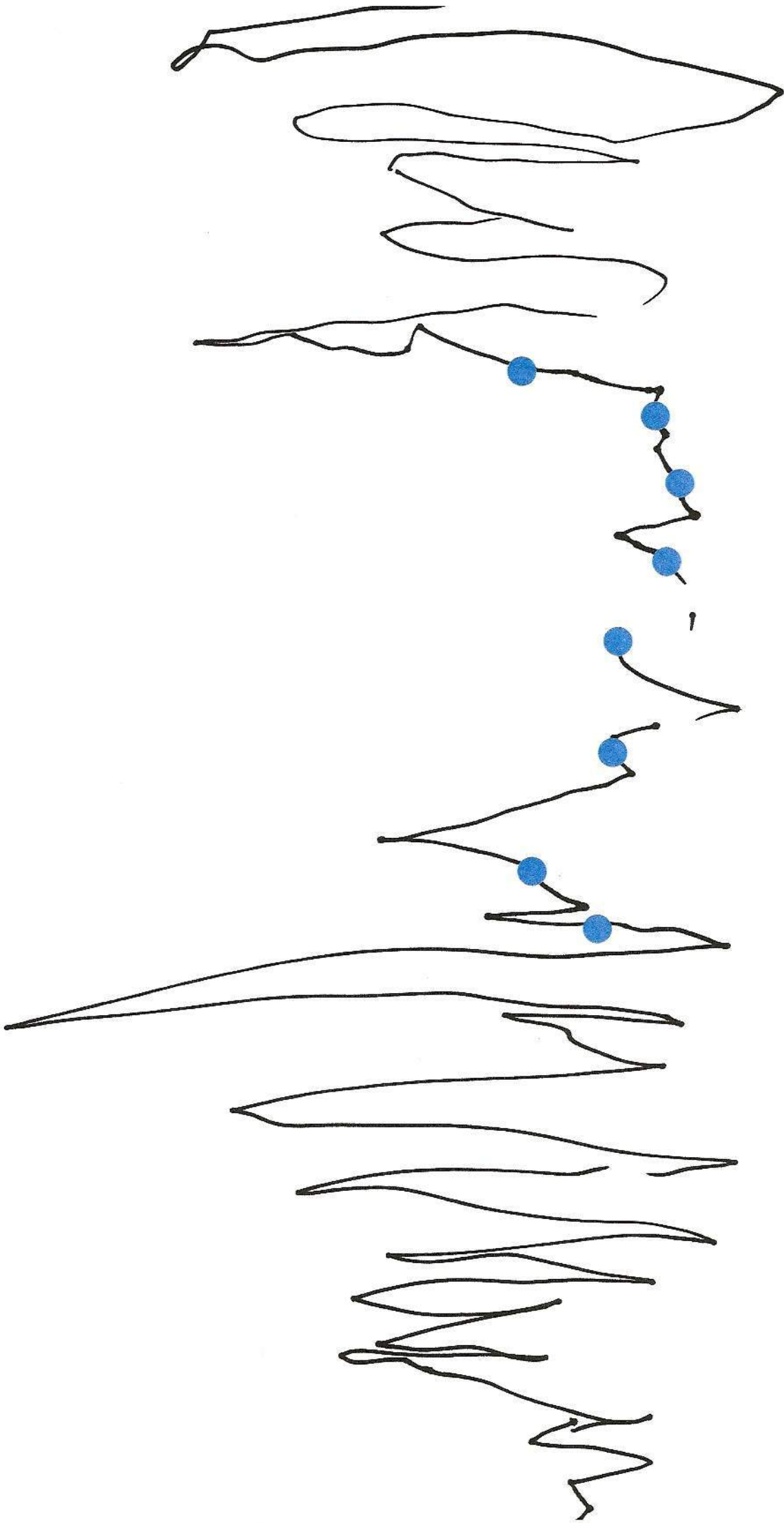


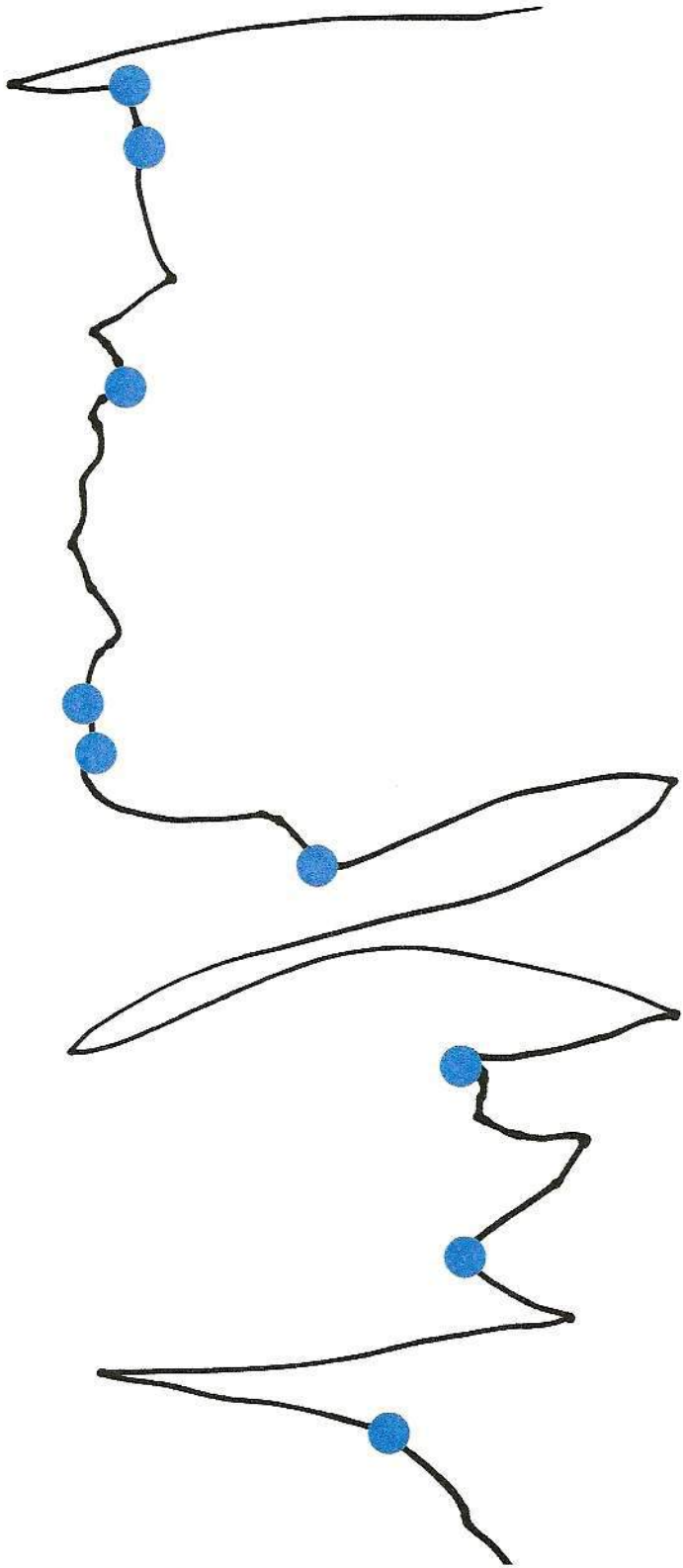
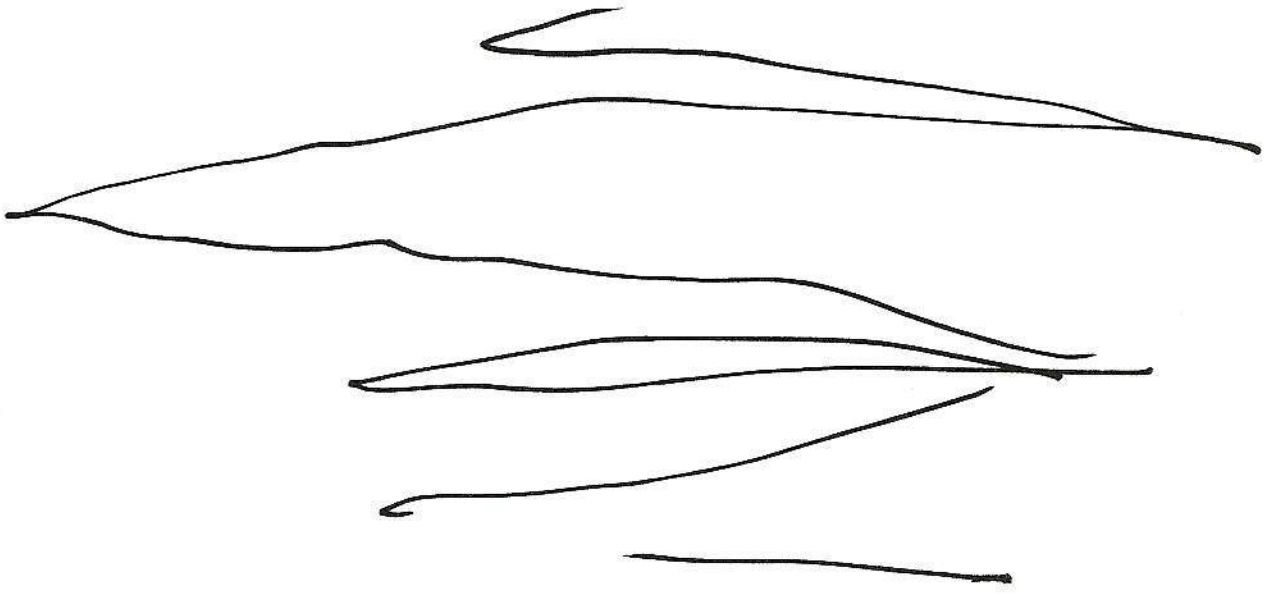


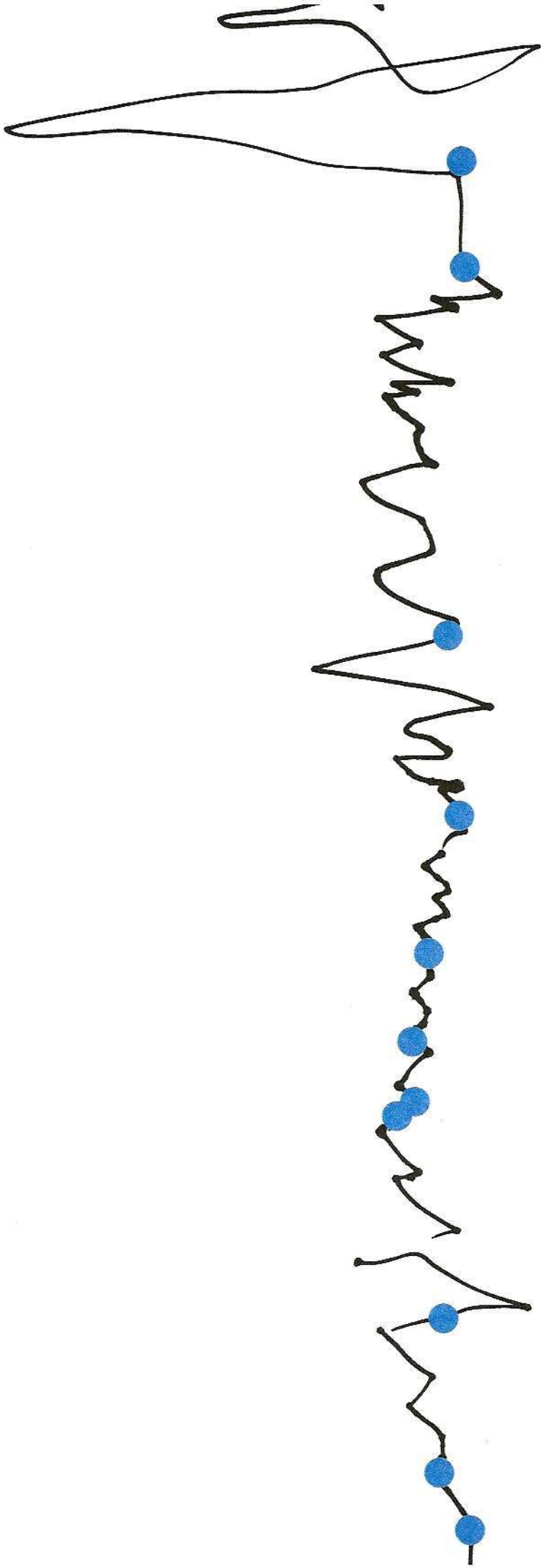


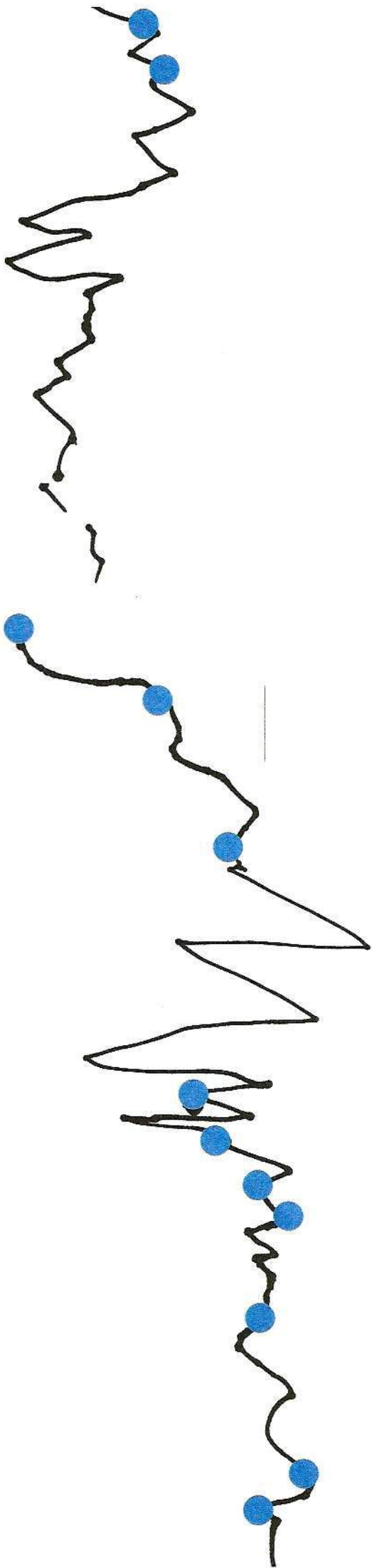


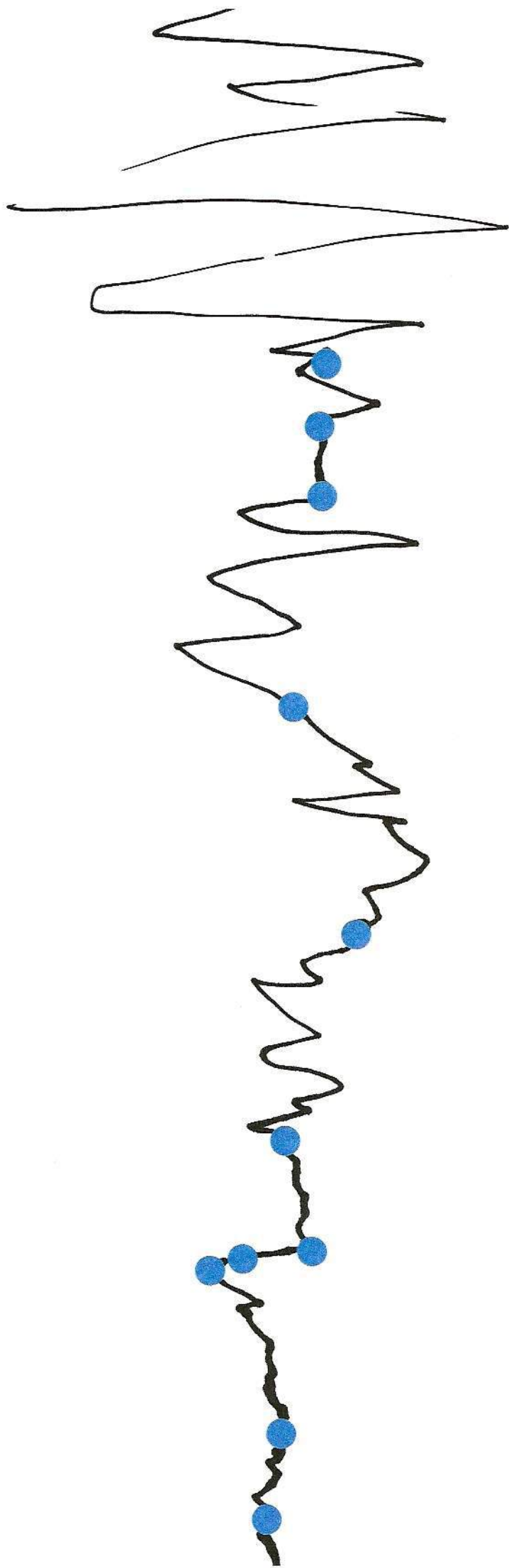


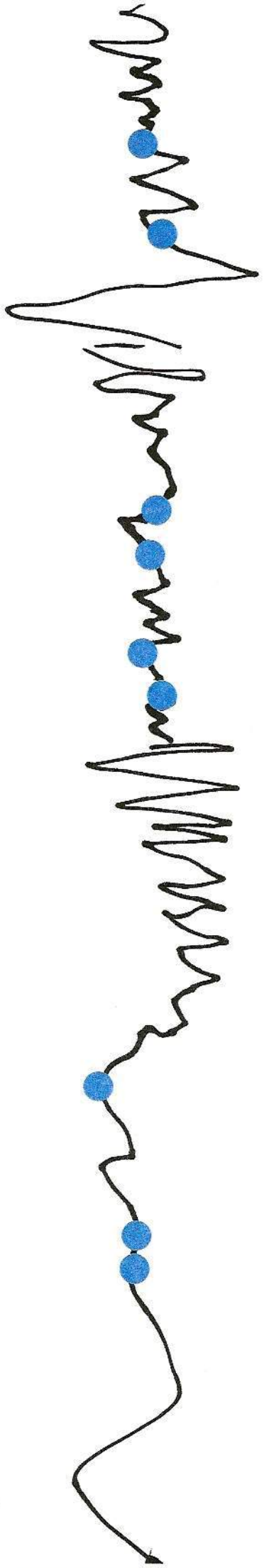




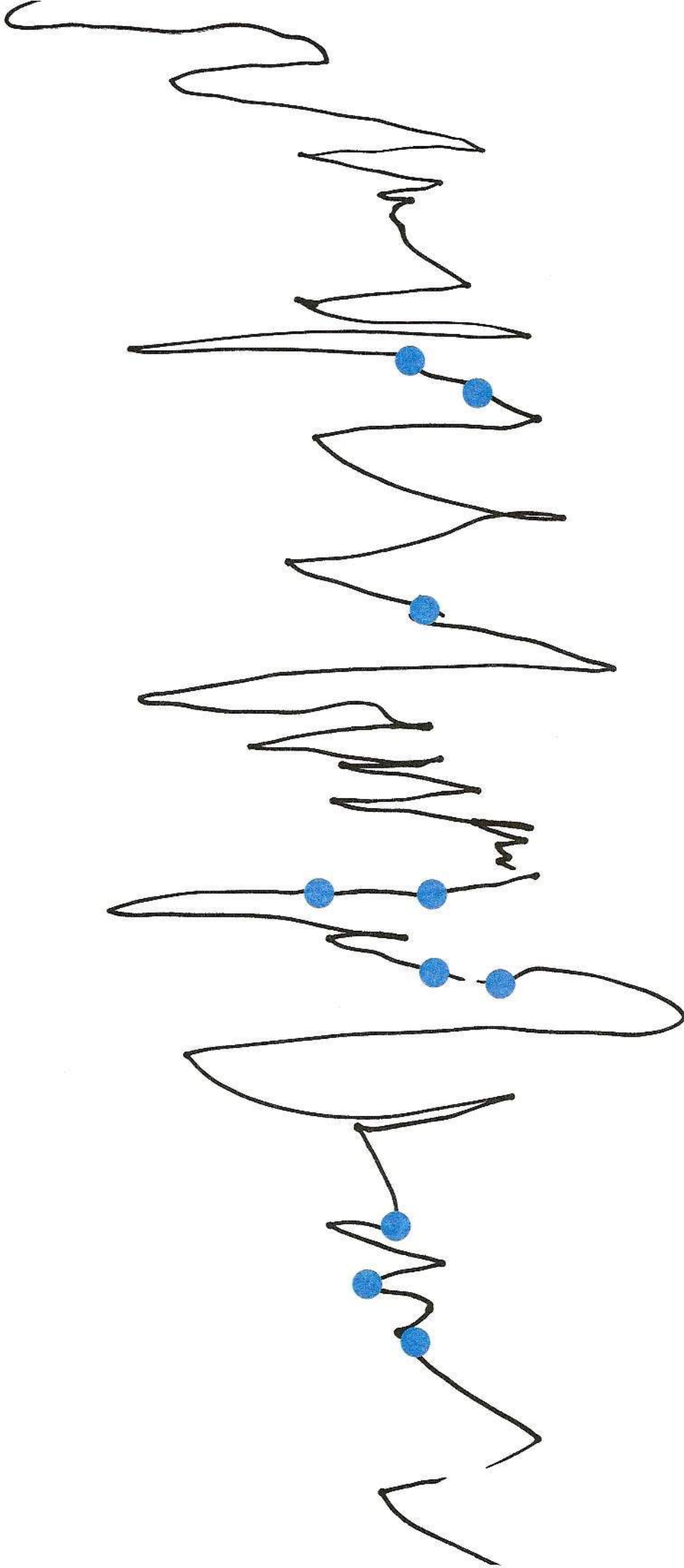












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