

Arrangement  
*Valencia, Ca. 11.02.13*

For Stephen Comford, Bruno Guastalla, Sarah Hughes, Dominic Lash, Samuel Rodgers, David Stent, and Paul Whitty.

## 01.

Field recordings | made to cassette tape.

7 set recordings, the myriad vibrations of manifest spaces\*, as opposed to a more reductive and hidden surface, providing hoarse yet *somehow* familiar edges around the lines of other performers.

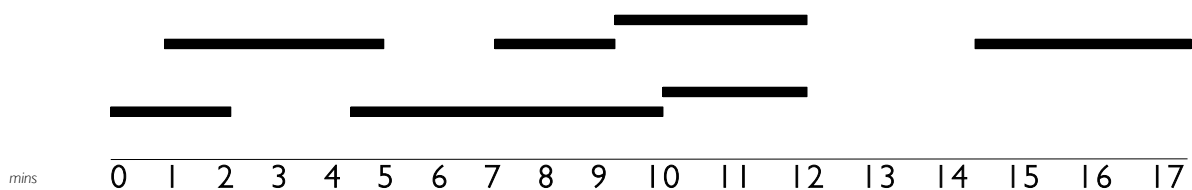
As the piece develops, there is the option of increasing the density of the recordings, in activity not volume, before folding back at 12:00. After which the remaining recording should play out as a steady state.

The performer is free to insert any number of shorter recordings around the prescribed measure. Varied methods of playback and speaker placement are encouraged, though for recordings of a longer duration, a wider field is required. *This process may result in a 'stacking' of recordings, alternating between seemingly isolated layers, creating a sense of location rather than dominance.*

Grades of attenuation remain up to the performer except for 01. which requires an approximate fade in of 00:00 – 02:00, and 07. which requires an approximate fade in of 14:30 – 15:30, and a fadeout of 16:00 – 17:00.

\* A tape player inside a supermarket trolley, slowly buried under items // the clacking din of an excited animal or person, for example.

Timeline for 01. Field recordings



01.	00:00	–	02:00
02.	01:00	–	05:00
03.	04:10	–	10:00
04.	07:00	–	09:30
05.	09:30	–	12:00
06.	10:00	–	12:00
07.	14:30	–	17:00

02.

## Sine Tones | Field Recording

A sequence of sine tones, *included below*, to be played according to any number of pre-chosen sequences organised by the performer, thus allowing for space to concentrate on the gesture of surrounding during performance.

Section 01. 00:50 – 06:10

Initiated by pulling and/or pushing speakers of any number and model along the floor of the venue, *if the floor is carpeted then a rough or hard surface, a plank of wood or a large section of sand paper for example, can be utilised*. Sine Tone Chords should begin to be emitted after the first complete drag from one side of the space to the other, roughly around 02:00.

Section 02. 09:10 – 12:00

Provide a substructure through the utilisation of speaker preparations that attempt to shift the resonance of individual Sine Tones closer to the particulars of the human voice.

Section 03. 12:00 – 15:00

The introduction of a field recording, lasting precisely 3 minutes, containing within it one or a series of sine tone chords, to be introduced at a relatively loud volume with the minimum of attenuation, *a not so subtle cut*. The recording should be made in a space dissimilar to that of a concert hall\*.

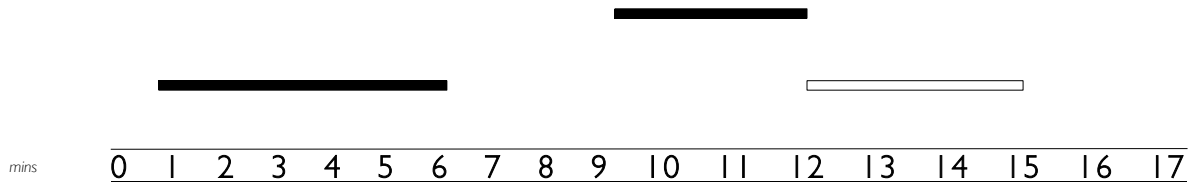
Chords and single tones can be played in any order in relation to the given time parameters.

Volume should not exceed that of the voice, whether amplified or not.

*\* On a train, in a swimming pool, during another concert, for example.*

1.	2.	03.	04.	05.
F5. A5. Bb6.	C5. F5. Bb5.	C5. E5. G5.	F5. A5. D6.	A3. A4. D5.
698.456 HZ	523.251 HZ	523.251 HZ	698.456 HZ	220.000 HZ
880.000 HZ	698.456 HZ	659.255 HZ	880.000 HZ	440.000 HZ
1864.66 HZ	932.328 HZ	783.991 HZ	1174.66 HZ	587.330 HZ

Timeline for 02. Sine Tones | Field recording



- 01. 00:50 – 06:10
- 02. 09:10 – 12:00
- 03. 12:00 – 15:00

03.

Whistling.

A melody gradually emerging from the *cut*.

The performer is free to devise an approach of their choosing from the material provided below, considering, for example, length of stream, turbulence, beams.

Not rushed, and free to continue once all else has subsided.

'Sung' as if one had only just awoke.

The image displays five staves of musical notation in treble clef, each containing a different melodic fragment. The first staff shows a sequence of six notes: G4, A4, Bb4, C5, D5, E5. The second staff shows a sequence of six notes: G4, A4, B4, C5, D5, E5. The third staff shows a sequence of six notes: G4, A4, B4, C5, D5, E5, with the first three notes beamed together and the last three notes beamed together. The fourth staff shows a sequence of three notes: G4, A4, Bb4, with a slur over the last two notes. The fifth staff shows a sequence of four notes: Gb4, A4, B4, C5.

A tie may refer to a more pronounced expulsion of air

## Timeline for 03. Whistling

mins

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

01. 14:40 – 17:00

*Entry and exit points are here presented as loose parameters and do not need to be precisely followed, the performer being free to begin earlier than indicated should an opening arise.*

04. 05. 06

Humming.

Voiced through a distinct lack of ornamentation, in any octave.

Each tone should last 5 seconds or more.

Mouths can be open or closed, in case of the latter, a performer can hum through their nose.

No tone should drown another, yet the combination of three sounds should in some way set the overall dynamic.



Performer entry points

04.            02:00 | 03:00 | 03:30 | 05:00 | 05:30 | 07:00 | 07:30 | 08:00 | 08:30  
                 09:00 | 09:30 | 10:00 | 10:30 | 11:00 | 11:30

05.            02:00 | 02:30 | 03:00 | 03:30 | 05:00 | 07:00 | 07:30 | 08:00 | 08:30  
                 09:00 | 09:30 | 10:00 | 10:30 | 11:00 | 11:30

06.            02:00 | 02:30 | 03:00 | 05:00 | 05:30 | 07:00 | 07:30 | 08:00 | 08:30  
                 09:00 | 09:30 | 10:00 | 10:30 | 11:00 | 11:30

07.

Piano

Section 01. 05:00 – 09:30

A string of harmonies produced using a number of e-bows inside the piano.

The presence of the sounds, each lasting between 15 and 90 seconds, should not go unnoticed.

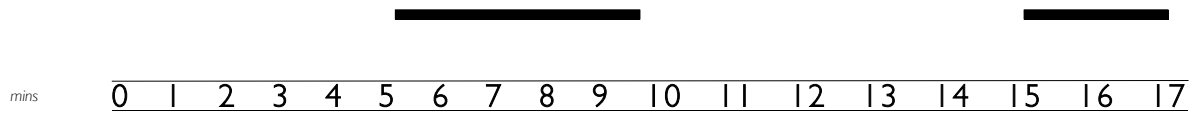
Section 02. 15:00 – 17:00

Improvised in any octave as an accompaniment to 03. Whistling. Chords can be played and reassembled in any order. Pedal down throughout, variable room, as soft as possible – *ppp*

The image shows a musical score for piano accompaniment, consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one flat (B-flat). The score is divided into six measures. The first measure features a treble staff with a chord of G4, B4, and D5, and a bass staff with a chord of B-flat3, D3, and F3. The second measure has a treble staff with a single note B4 and a bass staff with a chord of B-flat3, D3, and F3. The third measure shows a treble staff with a chord of G4, B4, and D5, and a bass staff with a single note B-flat3. The fourth measure has a treble staff with a chord of G4, B4, and D5, and a bass staff with a single note B-flat3. The fifth measure features a treble staff with a chord of G4, B4, and D5, and a bass staff with a chord of B-flat3, D3, and F3. The sixth measure has a treble staff with a chord of G4, B4, and D5, and a bass staff with a chord of B-flat3, D3, and F3. The notation uses stems and beams to connect notes within chords and across measures.



Timeline for 07. Piano



- 01. 05:00 – 09:30
- 02. 15:00 – 17:00

*Entry and exit points for section 01. are here presented as loose parameters and do not need to be precisely followed.*