

Pierre Jodlowski

I.T.

for percussion, bass-clarinet and
soundtrack

*Commissioned by Concours International
de Percussions de Genève*

I.T.

TECHNICAL RIDER

BACKSTAGE :

- 1 drum-set : 4 Toms (high, medium, low, very low) / kick (bass-drum) / snare / high-hat / 4 cymbals (big ride, medium thin crash, big china, splash)
- 1 vibraphone (with motor)
- vibraphone sticks (hard and medium), drum sticks (quite thin), sunglasses

- bass-clarinet in B flat - THE SCORE IS WRITTEN in B flat

LIGHTS

- 2 Profiles or Convex plans from above front (or equivalent in LED) with cold white color (POSITION A)
 - 1 Profile or Convex Plan from above back (or equivalent in LED) with cold white color (POSITION B)
- N.B. : additional lights projectors can be added according to this principle

STAGE

- black floor
- empty stage except instruments for this piece
- black walls or black curtains at the back and on the side

SOUND SYSTEM / COMPUTER

- 2 front main loudspeakers + Sub bass
- 2 loudspeakers on stage - WEDGE (Channel 3 and Channel 4)
- 2 monitors
- 2, 4 or 6 optional surround speakers according to size of the venue
- 1 digital Mixer with 2 effect processors (short reverb + long reverb)
- 2 optional in-ear monitoring for musicians - if they required (clicktrack)
- one sound interface with 4 OUTPUTS + computer with MAX/MSP software

AMPLIFICATION OF INSTRUMENTS

- bass-clarinet : 2 microphones on position A (one low, one high) + 1 microphone on position B
 - Drum : 1 microphone for each Tom, 1 microphone for Snare + HH, 1 mike for kick, 2 overheads
- N.B. : the sound of the drum-set must be like in rock amplification type
- Vibraphone : 2 microphones

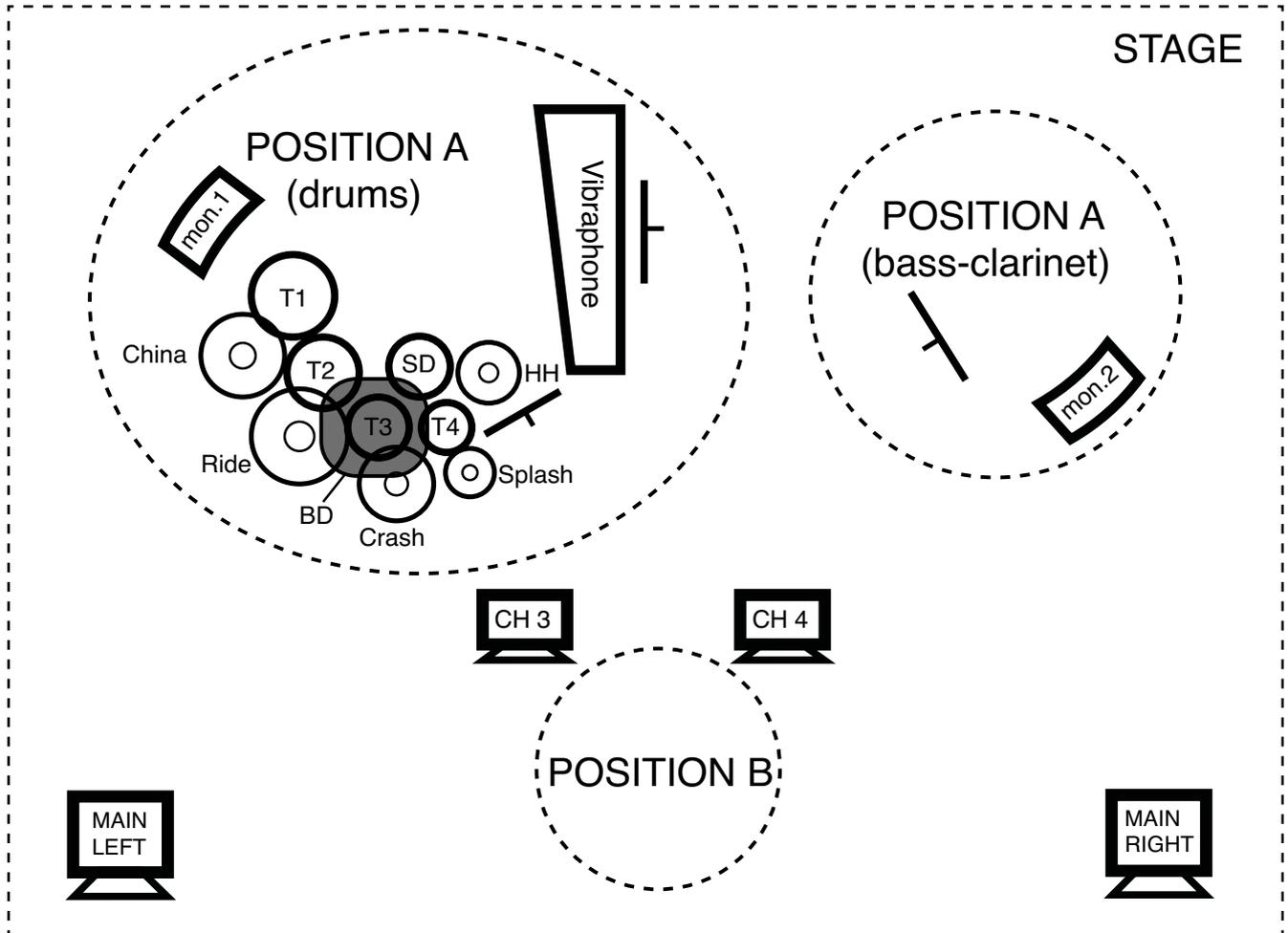
PANNING :

- the microphone in the center (used only in the introduction for clarinet) is panned in CENTER
- the microphones of clarinet (position B) are panned 50% RIGHT
- Snare drum + Kick are panned in CENTER
- TOM 1 to 4 are panned from RIGHT (100%) to LEFT (100%)
- Overheads microphones are panned LEFT - RIGHT (100%)
- the microphones for vibraphone are panned : low > 50% LEFT / high > 50% RIGHT

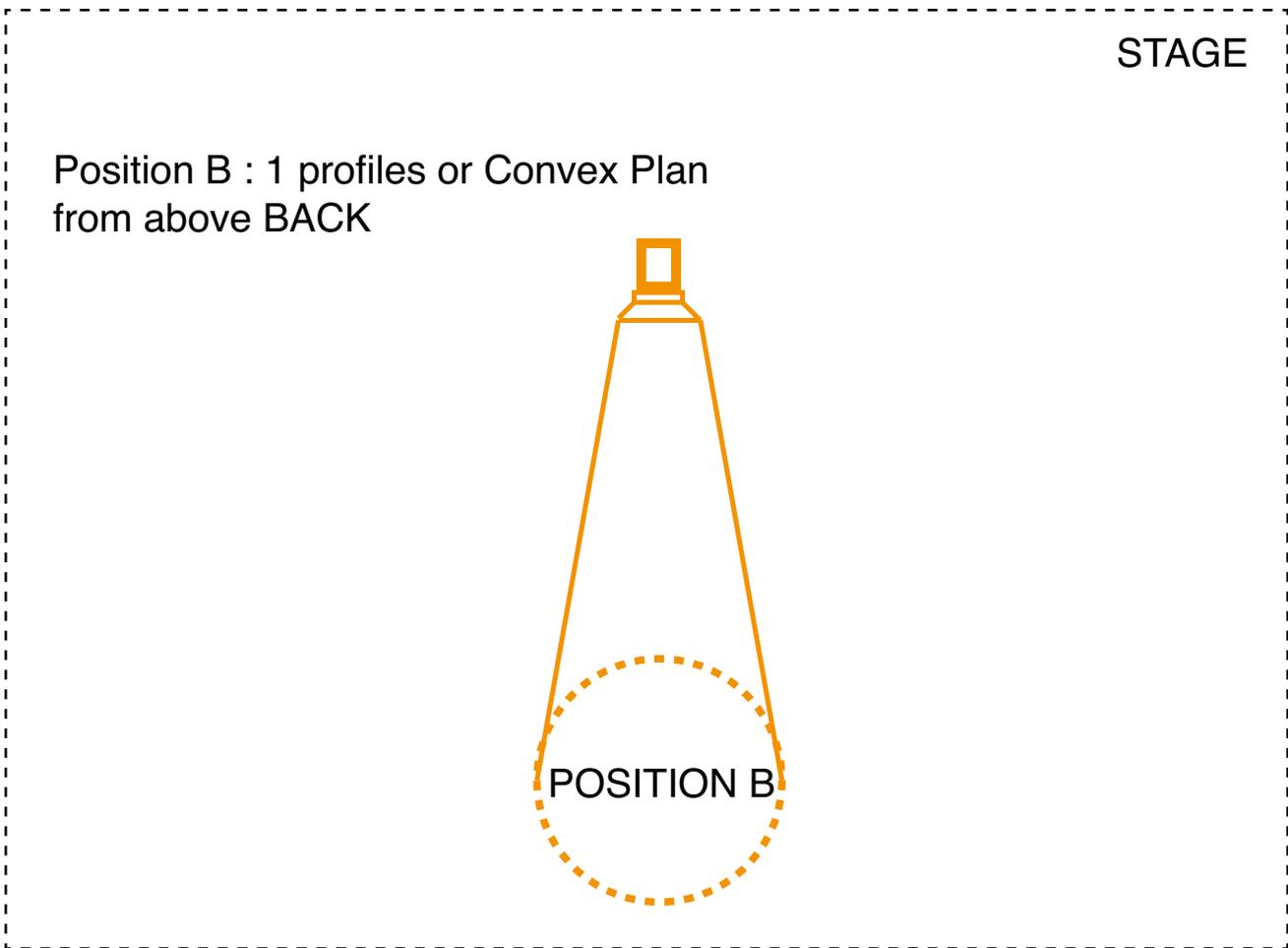
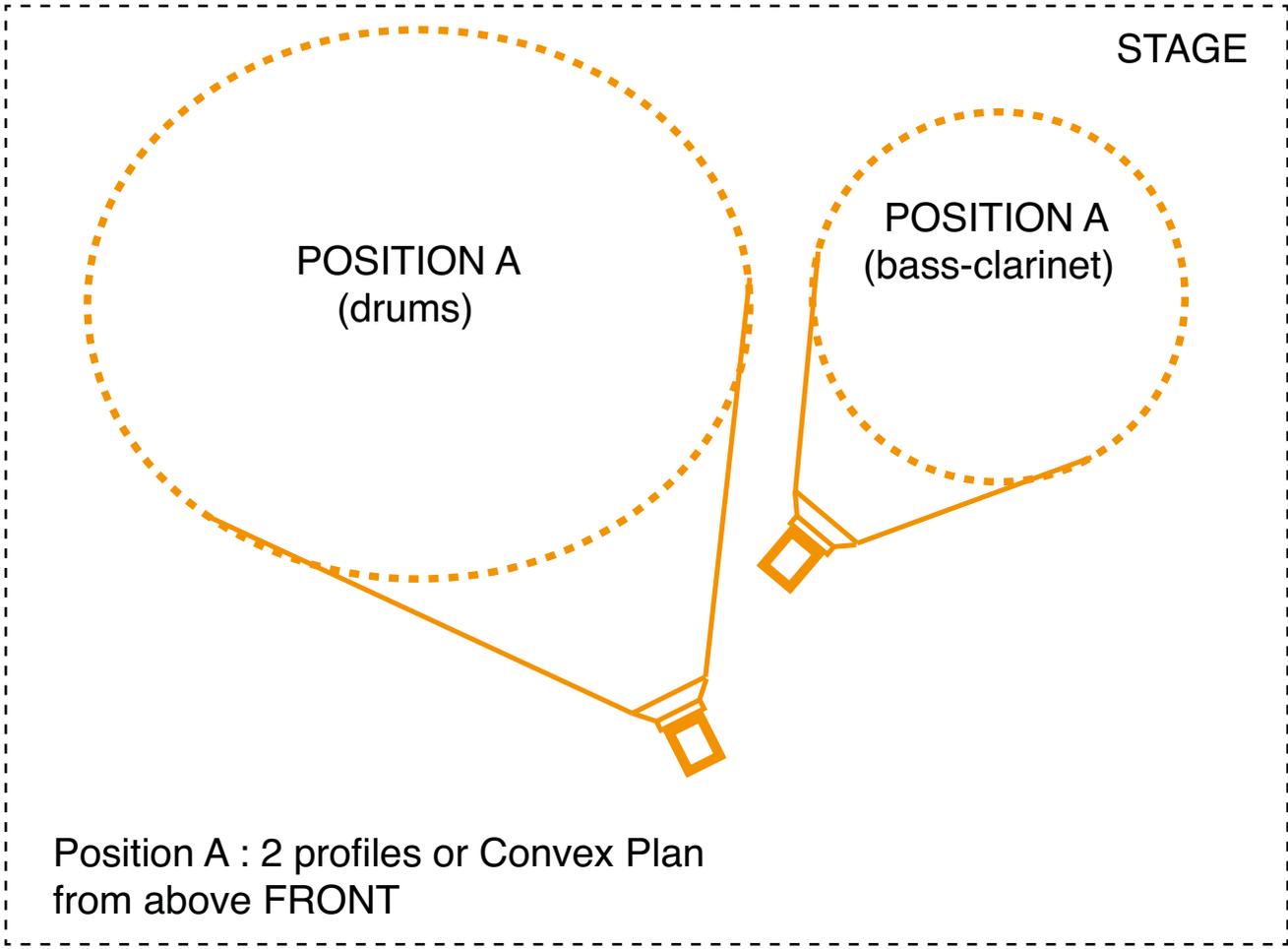
ROUTING

- the electronic soundtrack is on 4 channels :
- CHANNELS 1 & 2 are routed on the main LEFT & RIGHT system + SUBS
- CHANNELS 3 & 4 are route on the 2 loudspeakers on stage at POSITION B
- in case of a surround system, only CHANNELS 1 & 2 are sent to those loudspeakers

STAGE PLAN



LIGHTS PLAN



I.T.

Duration : 16 min. 39 sec.

ELECTRONIC PART :

The electronic part of the piece consists of a 4 channel soundtrack.
The soundtrack is precisely notated into the score.

The upper system of the score is dedicated to notation of the soundtrack. Some additional infos are provided to describe the nature of sounds. Vertical position of objects, graphics or line are a pitch indication (low to high)

In case of sounds with clear pitch, a standard stave is used for the notation of the soundtrack

Texts in boxes are performed by virtual voices during all the piece. Their timing are rhythmically indicated

vertical dotted lines indicate synchronization points for the musicians. Sounds associated with those lines are clearly recognizable.

dotted horizontal lines indicate sounds which are not significant for synchronization.

CLICKTRACK :

An optional clicktrack may be used for the performance. In that case both musicians must have the clicktrack sent via an in-ear wireless system (ear-plugs). Obviously, performing with the clicktrack would be easier but, on the contrary, the connexion between the 2 musicians, as well as with the soundtrack may be more artificial or mechanical. It's up to the performers to decide if they want to use clicktrack or not. If they don't they have to use the full score for the performance ; if they use clicktrack they can decide to use either the full score either the parts.

ADDITIONAL REVERBS :

From the mixer, it is necessary to setup 2 reverbs :
- 1 short standard reverb which can be used for drums, vibraphone and clarinet permanently (according to acoustic specificities of the concert hall)
- 1 long reverb (church type, 5 to 7 sec. length) which has to be opened and closed dynamically according to score. This reverb is used for clarinet only

LONG REVERB ON CLARINET

LIGHTS NOTATION :

The lights have to be adjusted according to the score (POSITION A and POSITION B)



LIGHT B

0%

SPECIAL NOTATION :

most of the special notations for instruments are generally precised directly into the score ; the following signs are common for both musicians :

CUT gesture. This sign indicates to cut very precisely the previous sound or action. Cutting means to stop to play but also to make a "gesture" (with head, hands, body...) to emphasize this "cut" action, like a freeze. This sign is also used to indicate cuts in soundtracks.



go somewhere



raise up hands

Drum notation

hh foot close, hh foot open, snare, rim, roll, Tom1 rimshot, Tom2 rimshot, Tom3 rimshot, Tom4 rimshot, hh close open, Ride tip edge bell, crash tip edge bell, China tip edge bell, Splash edge.

N.B. : for the drum part, the performer can play sitting or standing ; if standing, the performer can adapt few moments of the score when 2 feet are needed by replacing the Kick by the bass Tom...

Special notation for percussion, PART 1. INTRODUCTION :

The introduction is performed without instruments. It's based on gestures which have to be very precisely realized by the percussionnist, according to the soundtrack (perfectly synchronized). The percussion sounds used for this part are performed on 2 loudspeakers situated just behind the performer in order to improve the feeling that those sounds are "coming" out of the body of the musician.

There are 17 gestures that the musician has to learned by heart ; each gesture is associated with a text (performed by an artificial voice, describing the action). In the score, in order to simplify notation, each gesture is represented by a number, from 1 to 17 in a square box

example of the introduction part showing :
 - the text (performed by virtual voice)
 - the sound (in this case the sound of a guirro) and the gesture (N° 7 in that example) which has to be performed simultaneously.

Description of the 17 gestures :

1 I hit a snare drum



Hit the up part of the left hand with 2 fingers of the right hand

2 I hit a cymbal



Hit the palm of the left hand with 2 fingers of the right hand

3 I stop the resonance



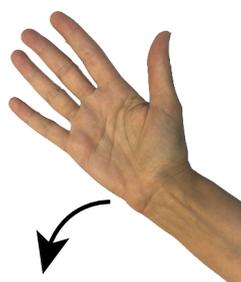
snap left hand with fingers of right hand

4 I make a roll on a Tom



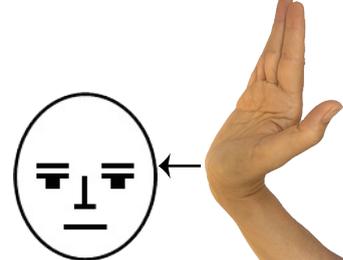
4 fast right/left percussions with hands on the left leg (raise up left leg)

5 I hit a splash cymbal



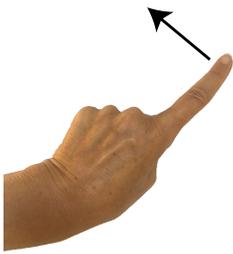
hit the left upper chest with the right hand (can also be with left hand (ad. lib.))

6 I hit my head



hit upper right part of head with right hand

7 I scratch a guirro



scratch the right forearm with one finger of the left hand (guirro gesture)

8 I shake an egg



shaker gesture with right hand, arm up, hand close (4 impulse)

9 I double stroke on the Hi-Hat



hit the top of left hand with 2 fingers of the right hand (2 hits, and move right hand up after second hit - HH open)

10 I close it



hit the floor with the left foot (closing HH pedal)

11 I hit a small bell



hit fingertips, hands up above the hand (release hands after hit - resonance of antique bells)

12 I double kick the bass-drum



2 short hits on the floor with the right foot (kick pedal)

13 I breathe



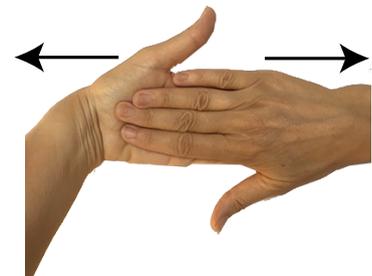
strong inspiration with "surprised" / "scared" expression (adapt timing with sound)

14 I hit a wood-block



hit fingers together in front of the body

15 I brush



stroke both hand, in opposite direction

16 I hit a skin



hit upper part of right hand with left hand

17 I clap my hands



clap hands, arms a bit up

IMPORTANT REMARK CONCERNING THOSE 17 GESTURES

The performer is free to adapt or change those gestures. The most important is to make gestures which are corresponding to the sounds in the soundtrack. For example, the sounds of the kick or the closed hi-hat must be performed with foot.

Also, if the performer decide to change one or several gestures, it is very important that he or she will repeat those gestures each time exactly in the same way.

EXTRA ACTIONS ACCOMPAGNYING VOICE

30

Snd $\frac{7}{4}$ I scratch a guirro, I shake an egg, I hit a snare drum, I hit a cymbal and I stop the resonance, I make a roll on a Tom, I hit a splash cymbal and I hit my head

Perc. $\frac{7}{4}$ (7) --- (8) --- (1) --- (2) --- (3) --- (4) --- (5) --- (6)

During the development of this introduction, there are some moments when the artificial voice is repeating a group of gestures (quite fast). On the percussion score part, there is a group of numbers in parenthesis. During those moments, the performer must "follow" the voice by doing the gestures, more or less sync. with the voice. But this sequence of gesture has to be performed in a "minimal rehearsing" way just if the performer would try to remember the sequence. The amplitude and the intensity of this sequence of gestures are much smaller

Of course, just after these moment, the entire sequence will be performed with corresponding sounds.

30

Snd $\frac{7}{4}$ I scratch a guirro, I shake an egg, I hit a snare drum, I hit a cymbal and I stop the resonance, I make a roll on a Tom, I hit a splash cymbal and I hit my head

Perc. $\frac{7}{4}$ (7) --- (8) --- (1) --- (2) --- (3) --- (4) --- (5) --- (6)

31

MINIMAL PERFORMANCE, MORE OR LESS SYNCHRONIZED WITH THE VOICE

NORMAL PERFORMANCE, VERY PRECISELY SYNCHRONIZED WITH SOUNDS

CLARINET PART :

$\# \rightarrow$ this sign indicates that accidentals are valid for all the system

M multiphonic, fingering ad. lib (distortion of the sound)

ARTICULATIONS :

soft attack full duration medium attack full duration hard attack full duration hard attack short duration

I.T.

Pierre Jodlowski

dedicated to Philippe Spiesser

PART1. INTRODUCTION [PERFORMED BY HEART]

Both musicians wait at position B, in darkness

A  = 60  LIGHT B, fade in in 10 sec

00'00" **START SOUNDTRACK**

Soundtrack $10 \frac{10}{4}$ HELLO $9 \frac{9}{4}$ I am standing in front of you $8 \frac{8}{4}$

Percussion $10 \frac{10}{4}$  go from position A to position B $9 \frac{9}{4}$  DON'T MOVE $8 \frac{8}{4}$



00'19"

Snd $8 \frac{8}{4}$ I am happy to be here $9 \frac{9}{4}$ I am smiling to you $14 \frac{14}{4}$

Perc. $8 \frac{8}{4}$  DON'T MOVE $9 \frac{9}{4}$  put right hand on the mouth (in order to hide smiling) $14 \frac{14}{4}$



00'36"

Snd $14 \frac{14}{4}$ I am a man or a woman It doesn't matter $6 \frac{6}{4}$

Perc. $14 \frac{14}{4}$  take sunglasses in jacket's pocket   put them on, then slowly arms down $6 \frac{6}{4}$



00'50"

Snd $6 \frac{6}{4}$ I am a percussionnist I love to hit and to scratch my instruments $5 \frac{5}{4}$

Perc. $6 \frac{6}{4}$  DON'T MOVE  touch legs on the side and slowly go up (maximum to hips) $5 \frac{5}{4}$

2
01'02"

8 9 10

Snd $\frac{5}{4}$ I raise up my hands $\frac{2}{4}$ I hit a snare drum $\frac{4}{4}$

Perc. $\frac{5}{4}$ hands up (subito) $\frac{2}{4}$ 1 $\frac{4}{4}$ (DON'T MOVE) $\frac{2}{4}$

ff

01'13"

11 12 13

Snd $\frac{2}{4}$ I hit a cymbal $\frac{3}{4}$ I hit a cymbal and I stop the resonance $\frac{4}{4}$

Perc. $\frac{2}{4}$ $\frac{3}{4}$ 2 (DON'T MOVE) $\frac{4}{4}$

ff

01'22"

14 15 16

Snd I hit a snare drum, I hit a cymbal and I stop the resonance $\frac{5}{4}$ $\frac{2}{4}$

Perc. 2 3 (1)---(2)---(3) 1 2 3 $\frac{5}{4}$ $\frac{2}{4}$

ff

01'35"

17 18 19 20

Snd $\frac{2}{4}$ I make a roll on a Tom $\frac{3}{4}$ I hit a splash cymbal $\frac{3}{4}$ I hit my head $\frac{2}{4}$

Perc. $\frac{2}{4}$ 4 $\frac{3}{4}$ 5 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

ff

01'45"

21 22 23

Snd $\frac{2}{4}$ A- gain $\frac{3}{4}$ A- gain $\frac{5}{4}$ $\frac{6}{4}$

Perc. 6 $\frac{3}{4}$ 6 $\frac{5}{4}$ arm down (slow) $\frac{6}{4}$

f

01'55"

24

Snd **6/4** I hit a snare drum, I hit a cymbal and I stop the resonance, I make a roll on a Tom, I hit a splash cymbal and I hit my head

Perc. **6/4** (1)---(2)---(3)---(4)---(5)---(6)

25 **3/4** **3** **6/4**

02'04"

26

Snd **6/4** I scratch a guirro

Perc. **6/4** 7

27 **4/4**

Snd I shake an egg

Perc. **2/4** 8

28 **2/4** **3** **3/8**

29 **7/4**

02'17,5"

30

Snd **7/4** I scratch a guirro, I shake an egg, I hit a snare drum, I hit a cymbal and I stop the resonance, I make a roll on a Tom, I hit a splash cymbal and I hit my head

Perc. **7/4** (7)---(8)---(1)---(2)---(3)---(4)---(5)---(6)

31 **4/4** **3** **2/4**

02'28,5"

32

Snd **2/4** and I hit my head

B. Cl. **2/4** (be ready to move)

Perc. **2/4** 6

33 **9/4**

34 **9/4** LIGHT B my head

35 **3/8** 10% 100%

36 **7/4**

go to pos. B just after perc. is out of light

arm down go BACKWARD slowly out of light

wait in darkness

02'43"

36

Snd **7/4** I am someone else synth.

B. Cl. **7/4**

37 **9/4** and I love to play soft melodies

38 **8/4**

f

02'59"

38 they are making me peaceful and calm

39 this is why we are making music

Snd. $\frac{8}{4}$ $\frac{7}{4}$ $\frac{13}{4}$

B. Cl. $\frac{8}{4}$ $\frac{7}{4}$ $\frac{13}{4}$

f

03'14"

40 this is so beautiful

LIGHT B 10% 100%

go BACKWARD slowly out of light and wait in darkness

come back to pos. B just after clar. is out of light

Snd. $\frac{9}{4}$ $\frac{13}{4}$ $\frac{2}{4}$

B. Cl. $\frac{13}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Perc. $\frac{13}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

(LONG REVERB OFF)

03'27"

41 I double stroke on the hi-hat

42 and I close it

43 I hit a small bell

9 10 11

Snd. $\frac{9}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$

Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$

03'37"

44 I double kick the bass-drum

45 and I breathe

46 I hit a small bell *sfz*

12 13

Snd. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

03'44"

47 I hit a wood-block

14

Snd. $\frac{6}{4}$ $\frac{12}{4}$

Perc. $\frac{6}{4}$ $\frac{12}{4}$

03'50"

48

Snd **12/4** I double stroke on the hi-hat, I close it, I hit a small bell, I double kick the bass-drum, I breathe, I hit a wood-block, I scratch a guirro, I shake an egg, I hit a snare drum, I hit a cymbal and I stop the resonance, I make a roll on a Tom, I hit a splash cymbal and I hit my head **4/4**

Perc. **12/4** (9) --- (10) --- (11) --- (12) --- (13) --- (14) --- (7) --- (8) --- (1) --- (2) --- (3) --- (4) --- (5) --- (6) **4/4**

04'02"

49

Snd **4/4** **4/4** **6/4** **2/4**

Perc. **4/4** 9 10 11 12 13 14 7 8 **6/4** 1 2 3 4 5 6 **2/4**

04'12"

51

Snd **2/4** I brush and I hit a skin **3/4** **5/4** I clap my hands **13/4**

Perc. **2/4** 15 16 17 **13/4**

04'22"

54

Snd **13/4** I brush and I hit a skin, I clap my hands, I double stroke on the hi-hat, I close it, I hit a small bell, I double kick the bass-drum, I breathe, I hit a wood-block, I scratch a guirro, I shake an egg, I hit a snare drum, I hit a cymbal and I stop the resonance, I make a roll on a Tom, I hit a splash cymbal and I hit my head **4/4**

Perc. **13/4** (15) --- (16) --- (17) --- (9) --- (10) --- (11) --- (12) --- (13) --- (14) --- (7) --- (8) --- (1) --- (2) --- (3) --- (4) --- (5) --- (6) **4/4**

04'35"

55

Snd **4/4** **4/4** **6/4** **7/4**

Perc. **4/4** 15 16 17 9 10 11 12 13 14 7 8 1 2 3 4 5 6 **7/4**

57 58

Snd $\frac{7}{4}$ $\frac{8}{4}$ I am never tired

Perc. $\frac{7}{4}$ $\frac{8}{4}$ arm down (very slowly) both hands (slowly)



04'57"

59 60

Snd $\frac{8}{4}$ I can make sound all the time I double kick the bass-drum and I breathe $\frac{7}{4}$

Perc. $\frac{8}{4}$ $\frac{7}{4}$ arm on lower chest (fast) mp roll on body with fingers of both hands



05'13"

61 62

Snd $\frac{7}{4}$ $\frac{6}{4}$ I breathe

B. Cl. $\frac{7}{4}$ $\frac{6}{4}$ take mouthpiece ONLY go to pos. B just after perc. is out of light

Perc. $\frac{7}{4}$ $\frac{6}{4}$ (mute voice) go BACKWARD slowly out of light go to pos. A PERC take out sunglasses and wait

LIGHT B 0% 100%



05'27"

63 64

Snd I breathe clarinet noise $\frac{12}{4}$

B. Cl. $\frac{12}{4}$ exp. insp. exp. insp. exp. insp. exp. insp. exp. $\frac{12}{4}$ p ff

LONG REVERB ON CLARINET

05'39"  LIGHT B ----- 0%

65

Snd $\frac{12}{4}$ *cresc. poco a poco* ----- $\frac{6}{4}$

B. Cl. $\frac{12}{4}$   go BACKWARD slowly out of light,
go to pos. A CLAR and wait ----- $\frac{6}{4}$

Perc. $\frac{12}{4}$ prepare sticks for next part and don't move ----- $\frac{6}{4}$



05'51"  LIGHTS A ----- 100%

66

Snd $\frac{6}{4}$ ----- $\frac{4}{4}$

B. Cl. (DON'T MOVE) ----- $\frac{4}{4}$

Drum Set (DON'T MOVE)  ----- $\frac{4}{4}$

67 female artificial voice 68 69

Snd **Information technology (IT) is the use of computers to store, retrieve, transmit, and manipulate data, or information, often in**

4/4 *f* low synth

B. Cl. *ff* *p* *ff*

Dr. *ff* *f* *ff* *mf* *f* *mf* *ff* *ff* *f* *ff*

06'06" 70 71 72

Snd **the context of a business or other enterprise. IT is considered to be a subset of information and communications technology. An information technology system**

B. Cl. *p* *ff*

Dr. *ff* *mf* *ff* *fff*

06'15" 73 74 75

Snd **(IT system) is generally an information system, a communications system or, more specifically speaking, a computer system - including**

B. Cl. *mf* *fff*

Dr. *mf* *fff*

06'24" 76 77

Snd **all hardware, software and peripheral equipment - operated by a limited group of users.**

B. Cl. *mf* *f* *ff* *mf* *ff*

Dr. *f* *p* *f*

thin sound for Tom Rim

06'30"

78 79

Snd *ff* Humans have been storing, retrieving, manipulating, and communicating information sin-

B. Cl. *ff*

Dr. *p* *f* *p* *f* *p* *ff* *p* *ff*

06'36"

80 81 82

Snd -ce the Sumerians in Mesopotamia developed writing in about 3 thousands BC, but the term information technology in its modern sense first appeared in a 1958 arti-

B. Cl. *ff* *mf* *f* *mf* *f* *ff* *mf*

Dr. *fff* *(HH) mf* *(BD + SD) f*

HH also possible on left foot

06'45"

83 84

Snd *f* cle published in the Harvard Business Review; authors Harold J. Leavitt and Thomas L. Whisler commented that the new technology distortion

B. Cl. *ff* *mf* *f* *ff*

Dr. *ff*

06'51"

85 does not yet have a single established name.

Snd

B. Cl.

Dr. *ff*



86

Snd **7/4** *We shall call it information technology (IT)." Their definition consists* **6/4**

B. Cl. *mf ff mf f ff* **6/4**

Dr. *p f p ff p ff p mf* **6/4**

87

Snd **6/4** *of three categories: techniques for processing, the application of statistical*

B. Cl. *f*

Dr. *ff f (accent much louder)*

88

Snd *and mathematical methods to decision-making, and the simulation of higher-order thinking*

B. Cl. *ff*

Dr. *ff f (accent much louder)*

89

Snd *through computer programs.* **5/4**

B. Cl. **5/4**

Dr. *ff* **5/4**

07'12,75"

90

Snd $\frac{5}{4}$ *ff*

B. Cl. $\frac{5}{4}$ $\frac{6}{4}$

Dr. $\frac{5}{4}$ $\frac{6}{4}$ *ff* *p sub.* *fff*



07'16,5"

91

C $\text{♩} = 90$

92

Snd $\frac{6}{4}$ *mf* synth arpeggiator

B. Cl. $\frac{6}{4}$ *p*

Dr. $\frac{6}{4}$ *p*



07'25"

93

94

Snd $\frac{4}{4}$

B. Cl. $\frac{4}{4}$ *fp* *f* *mf* *f*

Dr. *mp* *f* *fp* *fp* *f*



07'31,6"

95

Snd $\frac{5}{4}$

B. Cl. $\frac{5}{4}$

Dr. $\frac{5}{4}$

96 97

Snd $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

B. Cl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Dr. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

mf *f* *p* *f* *p* *f*

7 7 7 6 3

D

07'39"

98 99

Snd $\frac{4}{4}$ soft cracks

B. Cl. $\frac{4}{4}$ $\frac{5}{4}$

Dr. $\frac{4}{4}$ $\frac{5}{4}$

mp *sfz* *mp* *sfz*

f *mf* *f* *p* *3* *3*

5 5 3 3

The term is commonly used as a synonym for computers and computer networks, but it also en-

07'44,3"

100 101

Snd $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

B. Cl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Dr. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

mp *sfz* *mp* *sfz* *sffz*

f *p* *f* *mf* *ff* *mf* *p*

3 3 3

- compasses other information distribution technologies such as tele - vision and telephones

low synth perc.

07'49"

102 103

Snd $\frac{4}{4}$

B. Cl. $\frac{4}{4}$

Dr. $\frac{4}{4}$

mf *f* *fp* *mf* *p* *f* *fp*

7 7 7 7 7

Several products or services within an economy are associated with information technology, including

07'54,3"

104

105

Snd **computer hardware, software, electronics, semiconductors, internet, telecom** $\frac{5}{4}$

B. Cl. $\frac{5}{4}$

Dr. $\frac{5}{4}$

fp *f* *p* *ff* *mf* *p*

07'59,6"

106

107

Snd $\frac{5}{4}$ **equipment, and e-commerce.** *noise* $\frac{6}{4}$ *low synth* $\frac{5}{4}$

B. Cl. $\frac{5}{4}$ *ff* $\frac{6}{4}$ $\frac{5}{4}$

Dr. $\frac{5}{4}$ *ff* *p* **VIBRAPHONE** $\frac{6}{4}$ $\frac{5}{4}$

08'07"

E

108

109

110

Snd $\frac{5}{4}$ **computer hardware** $\frac{3}{4}$ **electronics** $\frac{4}{4}$ **internet, telecom equipments**

Vib. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

mp *f* *mp* *mf*

08'15"

111

112

Snd *low synth* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

B. Cl. $\frac{5}{4}$ *f* $\frac{5}{4}$

08'20,3"

113 114

Snd *arpeggiator*

B. Cl. *fp* *ff* *mf* *ff* *mf* *ff*

Vib. *f* *mf*

08'25,6"

115 116

Snd

B. Cl. *mf* *ff* *fp* *fp* *ff* *fp* *ff* *fp*

Vib. *mf* *f*

08'31"

117 118

Snd $\frac{2}{16}$ $\frac{4}{4}$

B. Cl. *ff* *fp* *ff* $\frac{2}{16}$ $\frac{4}{4}$

Vib. *ff* $\frac{2}{16}$ $\frac{4}{4}$

DRUM SET
(keep 2 vibra sticks)

F ♩ = 60

119

Snd. *ff* distortion synth

B. Cl. *ff*

Dr. (ON THE EDGE) *pp* *f* *pp* *mp* *f* *mf* *mf* *f*

G

08'44"

121

Snd. *sfz* larsen

B. Cl. *M*

Dr. *p* *f* *mf* *p* *f* *ff* *p* *f* *mf* *p* *f*

08'54"

123

Snd. noise

125

Dr. *mf* *f* *p* *ff* *f* 5 10 *ff* 3 5

H

09'01,5"

126

Snd. male artificial voice
Early electronic computers such as Colossus made use of punched tape, *bip*

B. Cl. *mp*

Dr. *mf* 6 *mf* 3 *f* *mf* *f* *mf*

soft sound, with head of drum stick

09'09,5" a long strip of paper on which data was represented by a series of

128 129

Snd. *mp*

B. Cl. *mp*

Dr. *f* *mf* *ff* *f* *mf*

09'17,5" holes, Elec - tronic data storage, which is

130 131

Snd. *mf*

B. Cl. *poco* *mf*

Dr. *f* *mf* *p* *mf* *f*

09'25,5" used in modern computers

female artificial voice

The first commercially available stored

132 133

Snd. *f*

B. Cl. *mf* *f*

Dr. *f*

VIBRAPHONE

irregular bass synth pattern

$\text{♩} = 90$

09'33,1"

135

134 program computer, the Ferranti Mark I, contained 4050 valves and had a power con-

Snd.

B. Cl.

Vib.

09'38,5"

137

136 - sumption of 25 kilowatts.

Snd.

B. Cl.

Vib.

09'43,8"

139

138 By comparison the first transistorised computer, developed at the University of Manchester and

Snd.

B. Cl.

Vib.

09'49,1"

141

140 operational by November 1953, consumed only 150 wa... 142

Snd.

B. Cl.

Vib.

DRUM SET

143 *noise* 144 145 *noise* 146 147

Snd. Dr.

10'03,8"

148 149 150 151 152 153 154 155

Snd. Dr.

10'10,5"

156 *electric buzz* 157 158

Snd. Dr.

10'16,1"

159 160 161

Snd. B. Cl. Dr.

10'25,1"

162 163

Snd. B. Cl. Dr.

10'31,1"

166

164 165

Snd.

B. Cl.

Dr.

p *ff* *pp* *mf* *p* *ff*

10'38,6"

168

167

Snd.

B. Cl.

Dr.

ff *mf* *ff* *pp*

10'43,9"

170

169

Snd.

B. Cl.

Dr.

mf *f* *5* *p* *f* *ff* *p* *f*

10'49,9"

172

171

Snd.

B. Cl.

Dr.

p *ff*



20
10'53,6"

173 174 175

Snd.

B. Cl. *tr*
fp

Dr. *p*

11'00"

176 distortion *ff* 177 178

Snd.

B. Cl. *tr* progressive multiphonic + throat distortion → M *mp* ↔ *f* *ff*

Dr. *ff* 3 5 6 6 5 3

11'07,5" **K** ♩ = 60 LONG REVERB ON CLARINET

179 noise residues

Snd.

Dr. VIBRAPHONE : TURN TREMOLO ON (SLOW)

11'21,5"

180 vocoder voice data transmissions 181 182 transmissions 183

Snd.

B. Cl. *mf* *mf*

Vib. *Red* → *p*

11'37,5"

184 **propagations** 185 186 **receptions** 187

Snd.

B. Cl.

Vib.

mf

11'51,5"

188 **categorizations** 189 190 191 **telecommunications**

Snd.

B. Cl.

Vib.

f **crash cymb.** *mf* *f* **(vibraphone)**

12'06"

LONG REVERB OFF

192 **bi-direction upstream** 193 194 195 **downstream channels**

Snd.

B. Cl.

Vib.

f **ride cymb.** *mf* **(vibraphone)** *mp* **+ drums irregular beats**

12'22"

196 **interactions** 197 198

Snd.

B. Cl.

Vib.

mf *p* **6** *mf*

22

12'31"

199

descriptions

200

201

manipulations

Snd.

B. Cl.

Vib.

12'43"

202

re-directions

203

204

Snd.

B. Cl.

Vib.

12'53"

205

conversions

206

207

Snd.

B. Cl.

Vib.

13'05"

208

209

210

Snd.

B. Cl.

Vib.

DRUM SET

TURN TREMOLO OFF

13'19" **L** ♩ = 86
211

212

Snd $\frac{6}{4}$ $\frac{5}{4}$

Dr. $\frac{6}{4}$ $\frac{5}{4}$

change sound color ad. lib.

pp *mf* *pp* *mf*

13'26,7"
213

214 215

Snd $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Dr. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

p *mf* *pp* *mf*

Incredible Trust

13'35,7"
216

217 218 219

Snd $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{4}$ $\frac{3}{4}$

Dr. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{4}$ $\frac{3}{4}$

ff *pp*

13'45,5"
220

221 222

Snd $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Dr. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

f *ff* *f*

In - sane - Therapist

13'53,9"
223

224 225

Snd $\frac{3}{4}$ $\frac{4}{4}$

Dr. $\frac{3}{4}$ $\frac{4}{4}$

p *f* *f*

Important Test



24

14'00,9"

226 227 228 229

Snd

Dr.

p *f sub.* *pp* *f*

14'08,9"

230 231 232 233

Snd

Dr.

mf *f* *H.H.*

14'17,6"

234 235 236

Snd

Dr.

f *p* *f* *mp* *ff* *p* *ff*

14'26"

237 238

Snd

Dr.

f *mp* *sfz* *sfz* *ff* *f* *ff*

14'31,6"

239 240 241 242

Snd

B. Cl.

Dr.

f

14'39,6"

243

244

245

Snd $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ IT incredi - ble tomatoes IT IT Irreversible Treatment

B. Cl. $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ 3 3 5

Dr. $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ p \rightarrow ff f

14'45,5"

246

247

248

Snd IT Inconsequent Text IT irrelevant Tendencies $\frac{3}{4}$ Imaginary Television

B. Cl. 3 3 3

Dr. 3

14'53,2"

249

250

251

Snd IT Impossible transformation $\frac{9}{4}$ noise

B. Cl. mf ff

Dr. p f fp fp ff

15'02,6"

252

253

254

255

Snd IT transformation

B. Cl. 3 3 3

Dr. fp f fp f

26
15'10,3"
256

257

Snd $\frac{4}{4}$ Techno Topography γ Topology γ $\frac{3}{4}$ Transversality γ Transexual $\frac{3}{8}$ $\frac{5}{4}$

B. Cl. $\frac{4}{4}$ mf f mp f f $\frac{3}{4}$ $\frac{3}{8}$ $\frac{5}{4}$

Dr. $\frac{4}{4}$ mf ff

N $\bullet = 90$
15'16,2"
259

260

Snd $\frac{5}{4}$ Trick Tenant Tablet Telephone Tapestry $\frac{5}{8}$ Tridimensional γ $\frac{4}{4}$ IT γ $\frac{3}{8}$ $\frac{3}{4}$ IT γ Twilight $\frac{3}{4}$ $\frac{4}{4}$

B. Cl. $\frac{5}{4}$ ff ff ff $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

Dr. $\frac{5}{4}$ f ff p ff ff $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

$\bullet = 93$
15'26,9"
264

265

Snd $\frac{4}{4}$ Trick Tip $\frac{2}{4}$ ff $\frac{3}{8}$ Transe γ $\frac{4}{4}$ Top Truck Trial Train $\frac{2}{4}$ $\frac{2}{4}$

B. Cl. $\frac{4}{4}$ ff ff fp $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$

Dr. $\frac{4}{4}$ f ff f mf $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$

15'34,4"
268

269

Snd $\frac{2}{4}$ Toe γ $\frac{3}{4}$ Impossible $\frac{3}{8}$ IT γ $\frac{2}{4}$ I. T. $\frac{3}{8}$ IT γ In- $\frac{4}{4}$ $\frac{4}{4}$

B. Cl. $\frac{2}{4}$ ff ff p ff $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Dr. $\frac{2}{4}$ ff f mf f $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

15'40,8"

273

274

275

Snd **4/4** credible [IT] Interference Irrelevant Intrusive Intuitive Insane Imaginary **5/8**

B. Cl. *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Dr. *f* *ff* 3 *mf* 3 3 5 *f* 6 7 *ff*

15'48,6"

276

277

278

279

280

281

Snd **5/8** Irrational [IT] [IT] [IT] [IT] **2/8** **4/4** [IT] [IT] [IT] [IT] **5/8**

B. Cl. *ff*

Dr. *ff* 3 *mf* *ff*

16'01" **0** ♩ = 60



100%

282

283

284

285

286

Snd Incredible Trust Insane Therapist Important Test Improbable Transition Innovative Transmutation Illegal Traffic Irrational Testimonies Internal Transcription Identification Terminal Isomorphic Triangle Incredible Tomatoes Irreversible Treatment Inconsequent Text irrelevant Tendencies Imaginary Television Impossible transformation

B. Cl. go to position A and stand still, looking at audience

Dr. *pp* 10 *ff*

start with head, soft sound

thicker sound with crescendo

16'21,1"

287

288

289

290

Snd [scissors] [TTTTTTTTTT] **5/4** [scissors]

B. Cl. **5/4** [scissors]

Perc. **5/4** raise up hands with crescendo *ff*

go to position A and stand just beginning clarinet player (hidden)

raise up hands with crescendo