

TBD *Score*

by Ted Moore
for flute, cello, piano, percussion, & video processing

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composed for the [Switch~ Ensemble]
to be premiered (online) at the SEAMUS National Conference 2021

Roma, March 2021

Performance / Production Notes:

The music in this score is to be audio and video recorded and sent to me (the composer), who will do some video editing and manipulation to create the final product. Using audio analyses of these recordings (such as MFCCs, chromagram, spectral centroid and flatness, etc.), I will map the acoustic sounds to a pre-composed electronic tape part using machine learning tools such as KMeans, KNearestNeighbors, and Neural Networks. When the sampled acoustic audio is heard being mapped onto the electronic sounds, the video component will display the corresponding video excerpt. The final audio-visual product is a glitchy video with excerpts of Switch~ performers imitating an electronic tape part. The aesthetic is an analysis of the sonic relationships between electronic music sounds and acoustic sounds (along with the physical motions of their production).

Percussion Key:

	concert bass drum	floor tom	snare	crash cymbal	maraca	shell chimes	temple blocks
Percussion							

Cello Key:

xop.: extreme overpressure
s.t.: sul tasto
s.p.: sul ponticello
m.s.p: molto sul ponticello

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♩ = 60

bright overblow
(not jet whistle)

multiplonic #1 from recording you made (works on C flute?)
slowly ad lib through these partials

flz.

ord.

C Flute

ff

mp

mf

Percussion

crash cymbal
bass drum

superball on bass drum

f

mp

f

Piano

fff

p

mf

5

5

6

8^{va}---
8^{vb}
Ped.

Violoncello

sffz

mf

p

s.t.

4

Fl. *mp* *p* *tr* overblow

Perc. *mp* *p* *mf* *f* *p* mallets 5 3 snare (always on)

Pno. *mp* *mf* *p* 7 5 6 3 3

Vc. *mf* *mp* *ff* *mp* *expressive* (IV)

m.s.p. ord.

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Fl. 6

lip bend
shrill
flute pos.: out → chest → out

mf f ff ffp f ff > mf < ff f

Perc.

shell chimes
maraca swirl
free rebound
floor tom

f f mp ff f fp f mf

Pno.

agressive
8va

mf ff fff f fff f ff f

fff
8vb
pedal on bass notes

Vc.

agressive

ff mf f sffz mf sfz mp f sfzp

ord.
jeté

m.s.p.

3

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Fl. *f* *mp* *p* *f* *mp* *f* *ff*

ord., multiphonic
#101 from ZS sheet
or similar with B/
Cish pitches

pizz. 5

sim. as m. 1

ord. out → chest

Perc. *mf* *ff* *p* *mf* *f* *mf*

temple blocks 5

shell chimes

to vib.

(bow)

mallets

Pno. *mp* *f* *mp* *fff* *mp* *f*

8^{va} 3

5

8^{va}

3

6

8^{vb}

Vc. *ff* *p* *mf* *ff* *mf* *f*

glassy, crisp

pizz.

arco

not too much o.p.

3

5

3

Fl. 11 *out*

Vib. backs of sticks dragging along top, one on black keys one on white keys perc. station

Pno. *8va* *12* *6* *mf* *ff* *8vb*

Vc. *I pizz.* *arco* *6* *6* *ff*

Detailed description of the musical score: The score is for four instruments: Flute (Fl.), Vibraphone (Vib.), Piano (Pno.), and Violoncello (Vc.). The Flute part starts at measure 11 with a trill and an 'out' instruction. It features a triplet of eighth notes marked 'f', a half note marked 'mf', and a sixteenth-note triplet marked 'ff'. The Vibraphone part includes a triplet of eighth notes marked 'f', a melodic line with a slur, and a percussive section marked 'perc. station' with a half note and a final eighth note marked 'f'. The Piano part has an 8va section with a triplet of eighth notes marked 'mf', a 12-measure section, and a 6-measure section marked 'mf' and 'ff'. The Violoncello part begins with a half note marked 'mf', followed by a 'I pizz.' instruction, then an 'arco' section with a 6-measure section marked '6' and a final 6-measure section marked 'ff'. The score is written in treble and bass staves for each instrument.

12

Fl.

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

Perc.

rim. *p* *f* *fp* *fp* *f*

free rebound

maraca swirls

Pno.

fff

octave(-ish) clusters
black & white
keys

(8) (no pedal)

mf *fff*

Vc.

mp *mf* *ff* *mf* *ffp*

xop. (very little pitch, notes indicate
fingering more than sound)

bright
overblow

The musical score is written for four instruments: Flute (Fl.), Percussion (Perc.), Piano (Pno.), and Violoncello (Vc.). The Flute part begins at measure 12 with a series of sixteenth-note runs, marked with dynamics *mf*, *ff*, *f*, *mf*, and *ff*. It includes a 'bright overblow' instruction at the end. The Percussion part features rimshots and maraca swirls, with dynamics *p*, *f*, *fp*, *fp*, and *f*. It also includes a 'free rebound' instruction. The Piano part consists of octave clusters of black and white keys, marked with *fff* and *mf*, and includes a '(no pedal)' instruction. The Violoncello part features a series of notes with dynamics *mp*, *mf*, *ff*, *mf*, and *ffp*, and includes a 'xop. (very little pitch, notes indicate fingering more than sound)' instruction. The score is numbered 12 at the beginning of the Flute part.

Fl. 14

airy → whistle tones

lip bend

ff f *pulsing air... sim.* *p* *pp*

Perc.

maraca pulsing swirl

shell chimes

superball

f *mp f* *mp*

Pno.

ff f *p* *sweetly*

ff *pedal ad lib.*

Vc.

xop.

harm. gliss. all, slight op. for added noise

art. harm. multiphonic imitate sound in tape part perhaps

f sfz mf *mp* *p*

18 (tr) *mp* Bass Flute

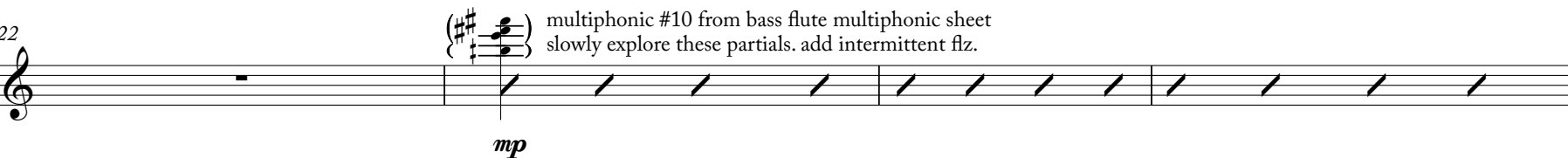
Perc. *f* *f* crash cymbal bow Vibraphone

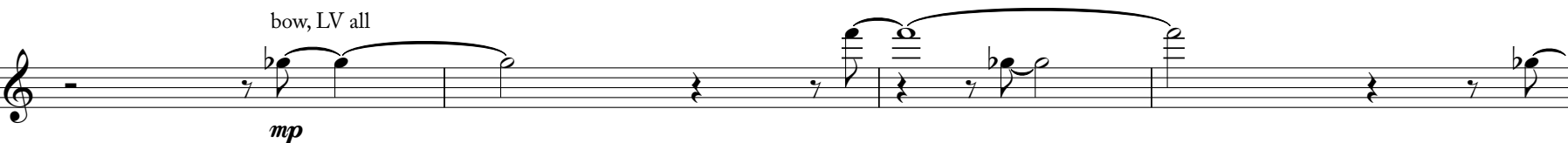
Pno. *mp* *fff mp p mf* *mp mf*


Vc. *mf*

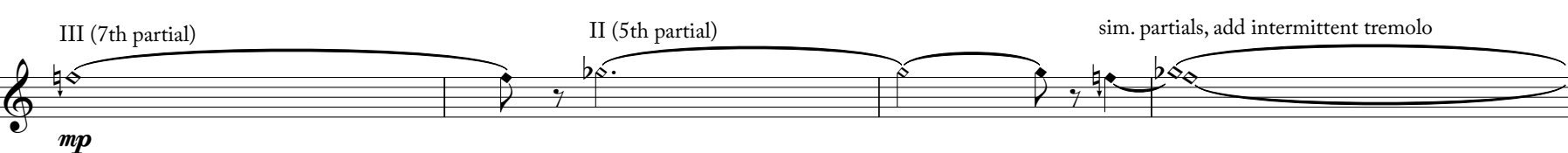
8va 8vb Ped.

22

B. Fl. 

Vib. 

Pno. 

Vc. 

26

B. Fl.

Vib.

Pno.

Vc.

p *mp* *p* *mf*

8^{vb} LV

The musical score for measures 26 and 27 features four staves. The B. Fl. staff contains slanted lines. The Vib. staff has a long slur with a fermata. The Pno. staff has a complex melodic line with slurs and accents, and a dynamic marking of *p* and *mp*. The Vc. staff has a long slur with a fermata. The Pno. staff also has a dynamic marking of *p* and *mf*, and a section marked 8^{vb} and LV.

28

B. Fl.

Vib.

Pno.

Vc.

(8)

mp

pp