

## **BRIAN BATES**

### **Saturation Suite** for any pitched instrument

#### Performance Notes:

Backstage, or just prior to the concert (so that the bread is still fresh), a suitable <sup>(1)</sup> loaf of non-commercially baked bread should be sliced by hand. The slices should be no thicker than 14mm and should conform to the size requirements for a “Sandwich” size slice <sup>(2)</sup>. A serrated bread knife is required.

Center slices should be chosen from the loaf. End-pieces (or “heels”) are **NOT** to be used. Three slices are needed for each movement that will be performed. The choice of slices to use should be based on the maximum number of air-pocket holes in the slice. Count them all to be sure.

The three slices of bread should be placed flat, side by side, on a standard blank 10-stave sheet of manuscript paper in such a way that the slices provide maximum coverage of the page. This preparation should be repeated for every movement that is to be performed.

Using the detailed instructions given, prepare the performance scores for each movement needed. See the alphabetical movement list below for each movement’s preparation details.

After the preparation of the performance score(s), the performer should eat the slices of bread and toppings used (**don’t waste food!**).

OSSIA 1A: If it will not interfere with the performers’ ability to play their instrument, they should have a page turner periodically feed them bites of the bread slices and toppings during the performance itself.

OSSIA 1B: If no page turner is available, and if it will not interfere with the performer’s ability to play their instrument, the performer may attempt to periodically feed themselves bites of the bread and toppings during the performance itself.

OSSIA 2: If the performer is playing too many movements, or is otherwise not hungry enough to finish the bread and toppings used, the uneaten bread slices should be circulated randomly among the audience members so that the food is not wasted. (NOTE: Napkins are **NOT** to be provided to the audience under any circumstances).

*The entire set of movements should be treated as an extractable work. Any movement or set of movements from the Suite can be performed. The movements appear below grouped by whether they are Savory or Sweet, and then alphabetically below that. The actual performance order of the works should be decided by the tastes of the performer. If a significant number of the movements are being performed in one concert, consultation with a professional chef is suggested regarding program order. Menu substitutions are not allowed. Menu variations (especially if they are regional, seasonal or boutique versions) are encouraged.*

(1) the list of suitable loaves of bread for this work include and are limited to hearth bread styles: French, Sourdough, Ciabatta.

(2) using the current guidelines published as “International Bread Size Standards, 3rd Edition (adopted)” in the International Journal of Bread Standards & Technology’s Biennial Festschrift “Celebrating 43 Years of Bread Standards”, 2016. From precedent set by the Assize of Bread & Ale of 1266 and the Bread Act of 1866, adopted and modified by the EU (2017).

## Saturation Suite - movements

### Movement

### Savory

#### **1** “Confit”

Using an antique silver butter knife, spread the confit onto the bread, covering the entire surface to a level no more and no less than 7 lignes. Gently slap the confit into the bread using the back side of the butter knife (no more than 21 strokes should be applied). Wait for three soft breathing cycles to pass, then slowly remove the bread from the score.

Assume the score is in treble clef. Perform the indicated pitches in common time, *A tempo giusto*.

#### **A** “Garlic Butter”

Microwave garlic butter in a ramekin so that it is liquified but not too warm. Quickly but carefully pour the garlic butter in vertical lines over the bread slices until they are covered, then immediately remove the slices from the score.

Assume the score is in your instrument's clef. Perform the indicated pitches in 3/4 time, *Allegro*.

#### **Δ** “Gravy”

Using a standard white ceramic gravy boat, make 4 diagonal zig-zag passes over the score, pouring gravy over each of the slices of bread. Immediately flip the manuscript paper over and lift it off of the bread.

Assume the score is in bass clef. Perform the indicated pitches in 4/4 time, *Kräftig*.

#### **i** “Pesto”

Ladle the pesto in glops over the bread using a large wooden spoon. Attempt to use as few spoonfuls as possible while still achieving coverage of the bread. Count to 11 as fast as possible. Smear the glops of pesto into the bread using the back of the spoon. Wait exactly nine seconds, then remove the slices from the score.

Assume the score is 5 systems of grand staff. Assume any color differences in the pesto ingredients imply microtonal gradation. Perform the indicated pitches in 7/2, *with a feeling of crushing timelessness*.

#### **2** “Romesco”

Using a flat earthenware dish, evenly layer the romesco sauce in paint-like swathes across the bread - going horizontally right-left-right-left, etc. until the bread slices are covered. Press the romesco into the bread with your fingers. Countdown from 12 backwards by 4, then by 3, then by 2. Remove the bread from the score.

Assume the score is in bridge clef. Perform the indicated pitches in 2+2+3+3+2/8, *Salvaje y libramente*.

#### **B** “Tzatziki”

Use a plastic take-away ramekin to squeeze out large dollops of tzatziki evenly onto each of the bread slices. Casually smear the dollops with the ramekin so that the tzatziki covers at least 3/4 of the surface of the bread. Remove the bread slices from when you are ready.

Assume the score is in your instrument's clef, in a mirror (I.E. read the score from right to left). 5cm = quarter note. Perform the pitches indicated in 5/4, at quarter note =  $(x-1)^2 - 3$ .

## Saturation Suite - movements

### Movement

#### Sweet

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#### **“Apple Butter”**

Using a standard kitchen knife, spread apple butter over the slices, starting with an average height of 21 mm above the bread slices. Then evenly trowel the apple butter down into the bread. Remove the bread from the score.

Assume the score is in Alto clef. Perform the indicated pitches in 15/8 at dotted quarter = 61.32 bpm.

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#### **“Grape Jelly”**

Cut the crust off of the slices of bread which go on this score page. Use a cheap plastic knife to ease the grape jelly onto each of the slices. If the knife breaks, finish using the biggest chunk available from the original. Once there is a visible sheen of grape jelly on all surfaces, including the sides, wait no less than half an hour and no more than 2 and half hours, then remove the soggy bread from the score pages.

Assume the score is a standard 5-line (orchestral percussion) setup. Perform the indicated pitches in 7/3 time, *Wrathfully*.

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#### **“Honey”**

Using a wooden honey dipper and refilling it as needed, slowly drip honey onto the bread slices in counterclockwise spirals until you have between 88-93% of the surface area of both bread slices covered. Wait exactly 210 seconds, then remove the bread from the score.

Assume the score is in your instrument's clef. 2 pyramid inches = 1 half note. Perform the indicated pitches in 4/2 time, *Largo*.

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#### **“Maple Syrup”**

Take the maple syrup container and pour a small perfect square of syrup onto the center of the bread slice in the center of the score. Continue to pour concentric squares around the original center square until reaching the top edge of the page. Do not to let the squares touch. Sing “Swinging on a Star” silently in your head, then remove the bread slices from the score.

Assume the score is in bass clef except for the middle 2 staves, which are in treble clef. Perform the indicated pitches in 2/4 time, *Straccio, in esecuzione*.

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#### **“Molasses”**

Using a simple metal kitchen spoon dipped in molasses, inhabit the spirit of Jackson Pollack and dribble, splatter and spatter to your heart's content. Refill as needed. When you feel it is complete, take a few steps back and review. Rotate the orientation of the page 90 degrees and review. If it is complete, go have nine beers and then remove the slices.

Assume the score is in tenor clef. Perform the pitches indicated in 9/8 time, *Grave*.

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#### **“Strawberry Jam”**

Close your eyes. Use a fork to scrape the strawberry jam out of the jar onto the bread slices in globs. Smear the jam around casually with the fork until the bread is generally covered. Open your eyes. Ponder the mysteries of *creme chantilly* as you wait no less than one hour for maceration. Remove the bread slices from the score.

Assume the score is the back side of the page. Perform the indicated pitches in 9/8, slip jig time and phrasing, *Alarmingly*.