

Redwood Region

Christopher Luna-Mega/Diego Villaseñor
(2014)

A

In subsequent repetitions: Vary through fragmentation, displacement, substitution
(with other cells in the phrase), saturation, desaturation, repetition, and non-repetition.

Clarinet in Bb

6-10"

p *pp*

Violoncello

SOLO

15-20"

sim.

I (13th)

pp *p*

Piano

15-20"

pp

♩ = 80

(vary ad lib. between d and d# in the "higher voice")

Percussion 1

12-17"

Glock.

p

Xylo.

pp

Percussion 2

Electronica 1

Electronica 2

Intent in this section (rehearsal marks A-F): transform a true airplane sound into a synthetic airplane like sound, through the manipulation of the sample "Airplane 1", and the use of noise generators and other effects.

Trigger sample "Airplane 1"

Low Pass Filter, only airplane sounds: at first focus the filter on the wooshing sound of the plane, the higher low frequencies.

ppp

B

SOLO
17-20"

Cl. *p*

Vc. *p*
* Always slightly different durations

Pno. *pppp ↔ p*
12-20"
With metallic object (i.e. tuning fork), scraping back and forth, in topmost octave (1-3 attacks)

Perc. 1 *p*
SOLO
10-14"
pp mp
to Glock

Perc. 2

Elect. 1 Processing
5-10"
Turbulence

Elect. 2 LP Filter
LP closes its focus into the percussive bass sounds of the plane
p
Very gradually (until ca. 0:50) process "Airplane1" add resonators, LFOs*, artificial noise, and other effects at will...
an airplane will.

Turbulence = quick, subtle, and irregular increase and decrease in dynamics within the overall dynamic direction

*Just for reference: in Appendix One, the behaviour of the airplane's LFO is transcribed as the micro-crescendi/diminuendi. But other parameters are affected as well: noise content, micro-percussions, timbre (i.e. filters/"vowels" move in an Ooh-Ah-Ooh fashion) and slight pitch micro-glissandi. Use this as a source of inspiration for the processing of the sample.

C

7

Cl. ¹⁵ 12-20" *p* *mp* *pp*

Vc. ¹⁵ 10-17" *p* *sim.* Col legno batutto (3-5 attacks, undefined high pitch: 2-3 pitches, link pitch and dynamic level) *ppp* ↔ *p* Keep each event at one dynamic level *ossia*

Pno. ¹⁵ 12-20" *p* ↔ *mf* *sim.* *p* 3 3 3 3 3 3

Perc. 1 ¹⁵ 12-25" Glock *p* to Whistle or similar *pp* Wrinkling-paper-like sound *pp* ↔ *mf*

Perc. 2 ¹⁵ 15-20" Whistle or similar *p* Castanets *p* ↔ *mp* *mp*

Elect. 1 Processing 5-10" Turbulence *mf*

Elect. 2 0:40 Sample continues, with Noise Generators, Processes and Effects *mp* *mf* Trigger filtered/processed "Fly Sample 1" *p*

D

10 15 12-17"

Cl. *pp* *p*

Vc. 15 12-20" *ppp* ↔ *p* *ossia* *sim.* *p*

Pno. 15 7-20" *mf* *p* *mp* Whistle (alternate ad lib. with pno.)

Perc. 1 15 10-15" *ppp* *mp* Xylo. *SOLO (or not in rep.)* $\text{♩} = 80$

Perc. 2 15 12-15" *mp* < (castanets) *p* ↔ *mp* Wooden high pitch (3-5 attacks, 1-2 timbres, link timbre and dynamic level) *pppp* ← *pp* Keep each event in one dynamic level

Elect. 1 Processing *mf* 5-10" Strong Turbulence

Elect. 2 Sample continues, with Noise Generators, Processes and Effects *mp*

SOLO (or not in rep.)

9-15"

13 Play in the highest possible register

Cl. *p* *mf* *f* *mp* *pp*
(vary pulse irregularly according to the distribution of the notes in space)

Vc. *p* *sim.*

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

Perc. 1 *pppp* *pp* *mf*
Keep each event in one dynamic level

Perc. 2 *p/mp* *p/mp* *p*
(castanets) *p ↔ mf*

Elect. 1 *mf* *mp*
Processing 5" Turbulence

Elect. 2 1:01
Trigger filtered/processed sample "Fly sample 2"
p

Glock. *mp* *pp*

Xylo. *pp*

Metallic very high pitch

Metallic very high pitch

F

16 "15-20"

Cl. *pp* fltz. fltz.

pppp ↔ *pp*

Vc. "4-10"
Now on 3-5 pitches
sim. *pppp* ↔ *p* Lower dynamic levels dominate

Pno. "10-20"
With metallic object, scraping
1:21 *pp* *pp* *ppp* *pppp* ↔ *pp*

Perc. 1 "12-17"
Xylo. *pppp* ↔ *p*
Glock. *mf* *SOLO* $\text{♩} = 80$

Perc. 2 "7-17"
Clave *mp*
Whistle Fltz. *p*
pppp ↔ *pp*

Elect. 1 Processing
mp *p*

Elect. 2 1:15
1:10
Trigger filtered/processed "Fly Sample 3"
p

A1 **B1**

20 11-21" 3"

Cl. *f* *p* *ppp*

45 *pppp* ↔ *pp*

Vc. 15-20" *p* SP *mf* 3 *ppp* *mp* 3"

Pno. 10-20" *mf* 9 3 *ppp* ↔ *p* *ppp*

Perc. 1 7-15" Xylo. *pp* *pp* *pp* 3"

idem. *pppp* ↔ *pp* *pppp*

Perc. 2 7-12" Idem, 2-5 timbres *pppp* ↔ *pp* 3" Temple block or woodblock (3 high pitches, preferably f#, g, a) SOLO 1:37 To Gong *f*

Elect. 1 Processing *p*

Elect. 2 Sound 100% Synthethic Airplane 1:29 Trigger filtered/procesed "Fly Sample 4" *p*

C1

23

Cl. 15-20" *p*

Vc. 30-40" *pp* *p*
On cue with
electronica 1

Pno. 10-20" *ff*
mf

Perc. 1 15-25" *p*
non pitched and high pitched instrument capable of descending intervals (ossia xylo.)
(vary the order of the materials in each repetition)

Perc. 2 15" 15" *ppp*
Soft Mallets
Gong

Elect. 1 Field recording. Lowpass
On cue with cello.

Elect. 2 TACET

D1

24 15-22"

Cl. *p*

mp *mp* *mp*

mf *>p*

30-40"

Vc. *p* *mp* *mf* *mp* *f*

<mf> *<mf>* *<f>* *<mf>* *<mf>* *f*

8-15"

Pno. *f* (vary the order of the materials in each repetition) *mf* *gliss.*

6-15"

non pitched and high pitched instrument capable of descending intervals (ossia xylo.)

Perc. 1 *p* (vary the order of the materials in each repetition)

p

30-40"

Perc. 2 *pp* *p* *mp* *p*

<mp> *<mp>* *<mf>* *<mf>* *<mf>* *f*

Elect. 1 Field recording. Lowpass

Elect. 2 TACET

E1

28 | 2-9"

Oc. *mf* *p*

Vc. | 30-40" *ppp*

Pno. | 6-13" *pp* *mf*

Perc. 1 | 8-15" Xylo. *f* (vary the order of the materials in each repetition)

(Glock) *mp* *mp*

Perc. 2 | 30-40" *p* *< mf* *p* *< mf* *p*

Elect. 1 | Field recording, Lowpass

Elect. 2 | Birdcalls N^{'''}, Q, V, V'
Sampled birds, processed

11

33

33 15-20"

Cl. ossia: whistling (notice transposition) *pppp* → *mp* Lower dynamics dominate

Vc. 10-15" SP *mp* ossia: whistling pizz *pppp* ↔ *mp* Lower dynamics dominate

Pno. 3-15" ossia: whistling *pppp* ↔ *mp* Lower dynamics dominate Egg Shaker *mp*

Perc. 1 7-11" Glock. Xylo. *mf* 3 3 3 3 3 *p* ossia: whistling *pppp* ↔ *mp* Lower dynamics dominate

Perc. 15-30" Wrinkling-paper-like sound *pp* ↔ *f* Snare drum brushed *pp* ↔ *f* hit *f* *f* *f* Maraca or sim.: Wind/rain-like shaking *pp* ↔ *f* Whistle, ossia: whistling *pppp* → *mp* Lower dynamics dominate

Elect. 1 Field recording. Lowpass

Elect. 2 Field recording. Highpass (wind and birds)

Birdcalls N^{'''}, Q, V, V', C2, D2

Sampled birds, processed

A2

36 4" in response to Piano, almost every time

Cl. *p* *mf*

45" On cue with electronica 2 and percussion 1

Vc. *mf* *pp*

45 45" 6-12"

Pno. *f* *f*

45-60" floor tom

Perc. *pp* *p* *mp* *p* *mf* *f*

45-60" gong

Perc. *f*

45-60" Processing: Ensemble + Field recording High Pass (4:00 - END), focus on main bird, also performed by piano

Elect. 1 *f*

45-60" Sample "Airplane 3" Low Pass (no bird frequencies)

Elect. 2

Cl. ^{38₁₅} ^{6-12"} *mf*

Vc. ^{45-60"} ^{l.v.} ^{sim.} *mp* *mf* *p* *mf*

Pno. ⁴⁵ ^{In response to cl. almost every time} *mf* *f* (play rarely)

Perc. ^{45-60"} (to silence on next cue)

Perc. ^{15-20"} ^{10-20"} Whistle Fltz. ---- *ppp*

Elect. 1 Processing: Ensemble + Field recording High Pass (4:00 - END), focus on main bird, now performed by piano *mp*

Elect. 2 ^{45-60"} Sample "Airplane 3" Low Pass (no bird frequencies) (to silence on next cue)

41 ⁴⁵

Cl. C2 D2 6-12"

mf

Pno. In response to cl. almost every time. Silence after 20"

mf *f* (play rarely)

Elect. 1 Processing: Ensemble + Field recording High Pass (4:00 - END), focus on main bird

The image shows a musical score for three parts: Clarinet (Cl.), Piano (Pno.), and Electroacoustic (Elect. 1). The Clarinet part is in 4/5 time and features a melodic line with a 6-12" bracket and a C2/D2 box. The Piano part is in 4/5 time and features a melodic line with a bracket indicating a response to the Clarinet, with a note to play rarely. The Electroacoustic part is a single line with a processing instruction box.