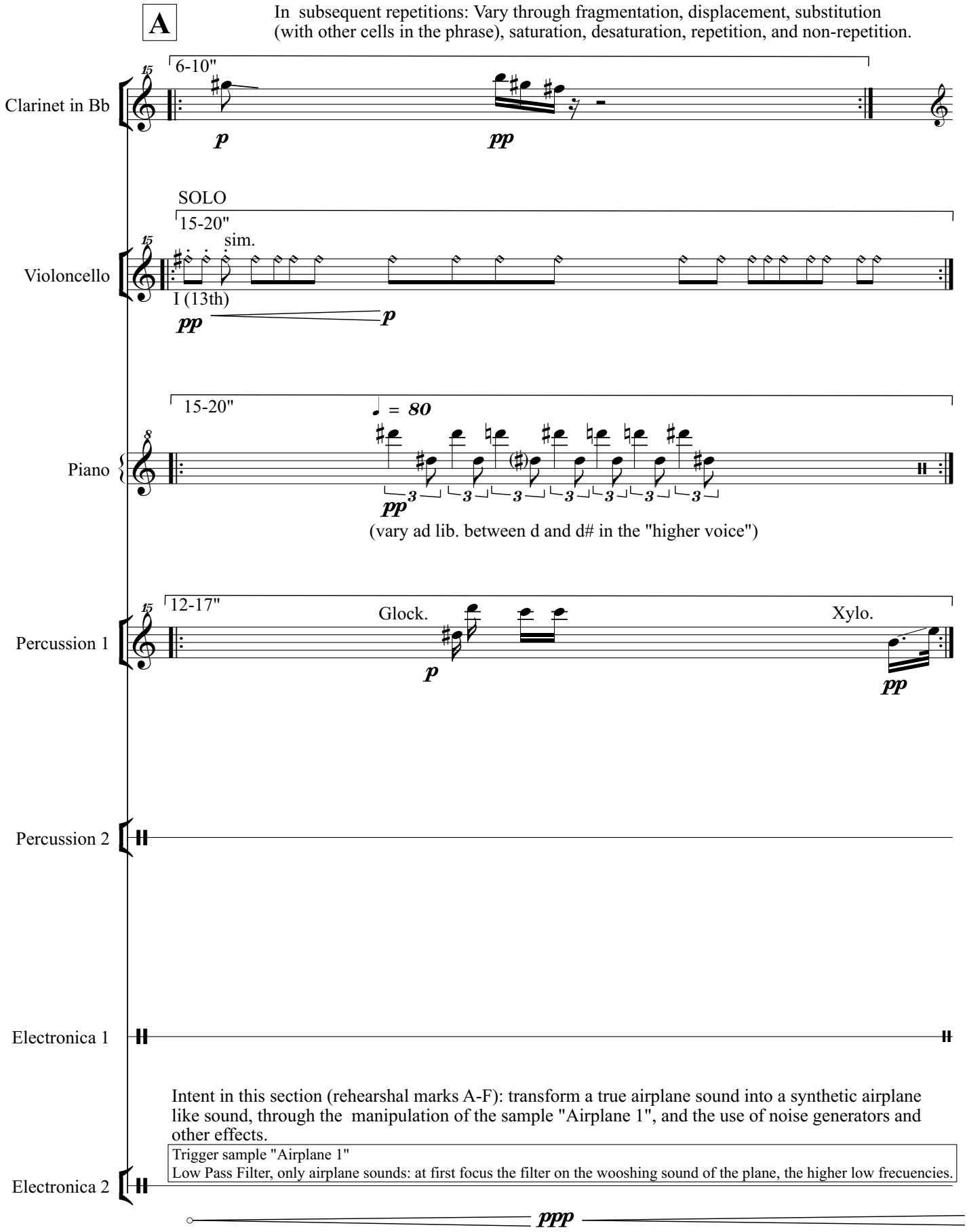
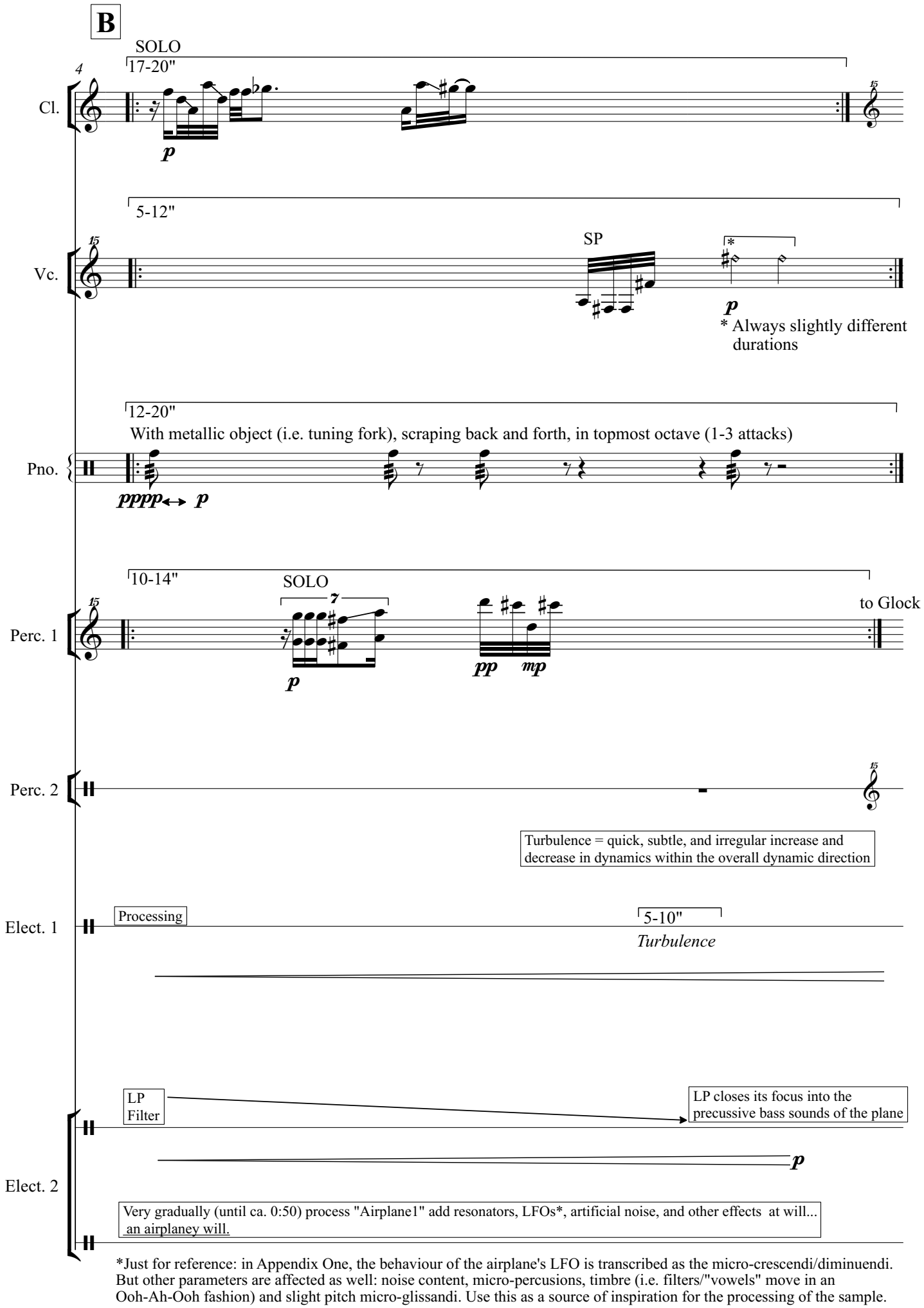
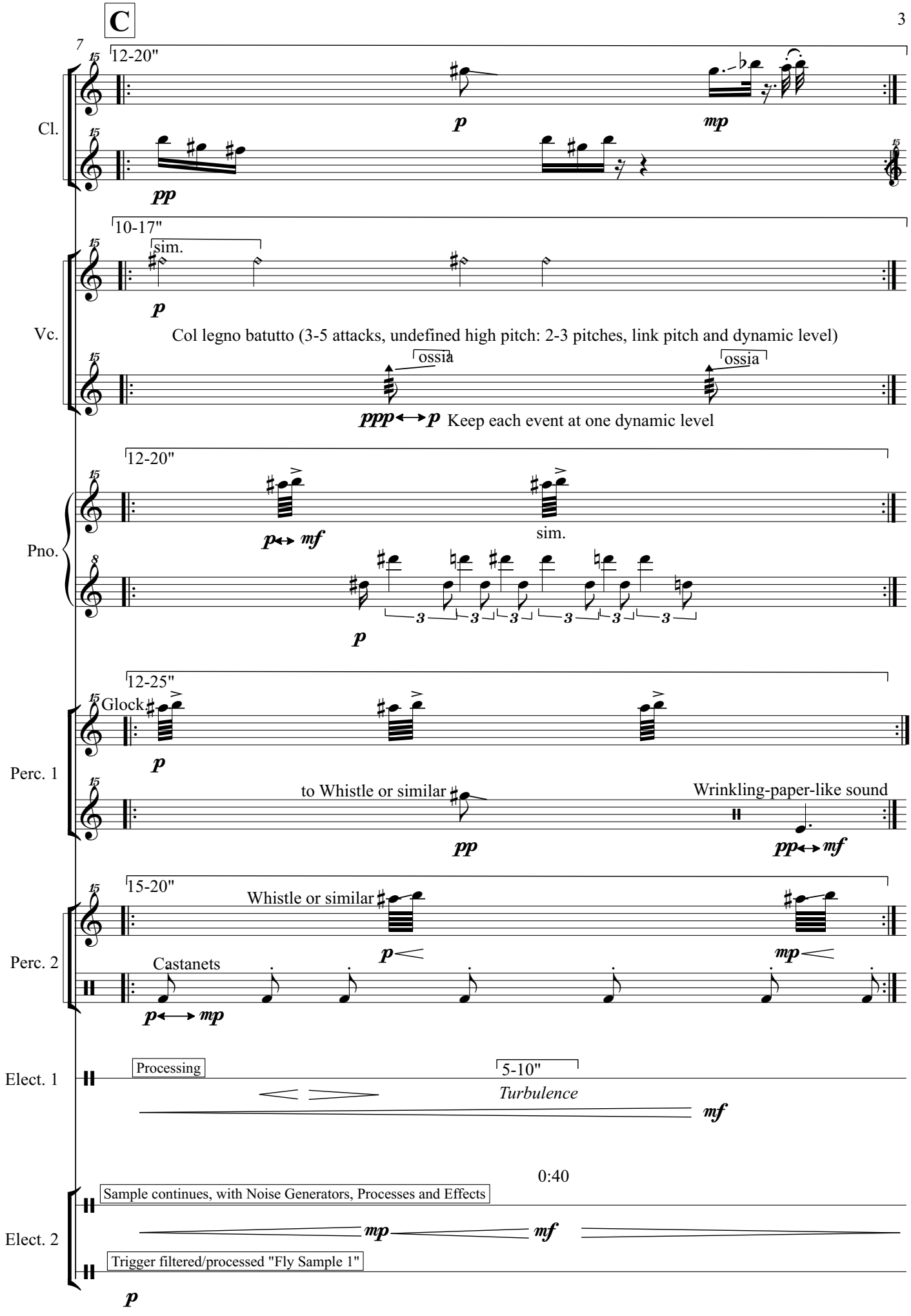
Redwood Region

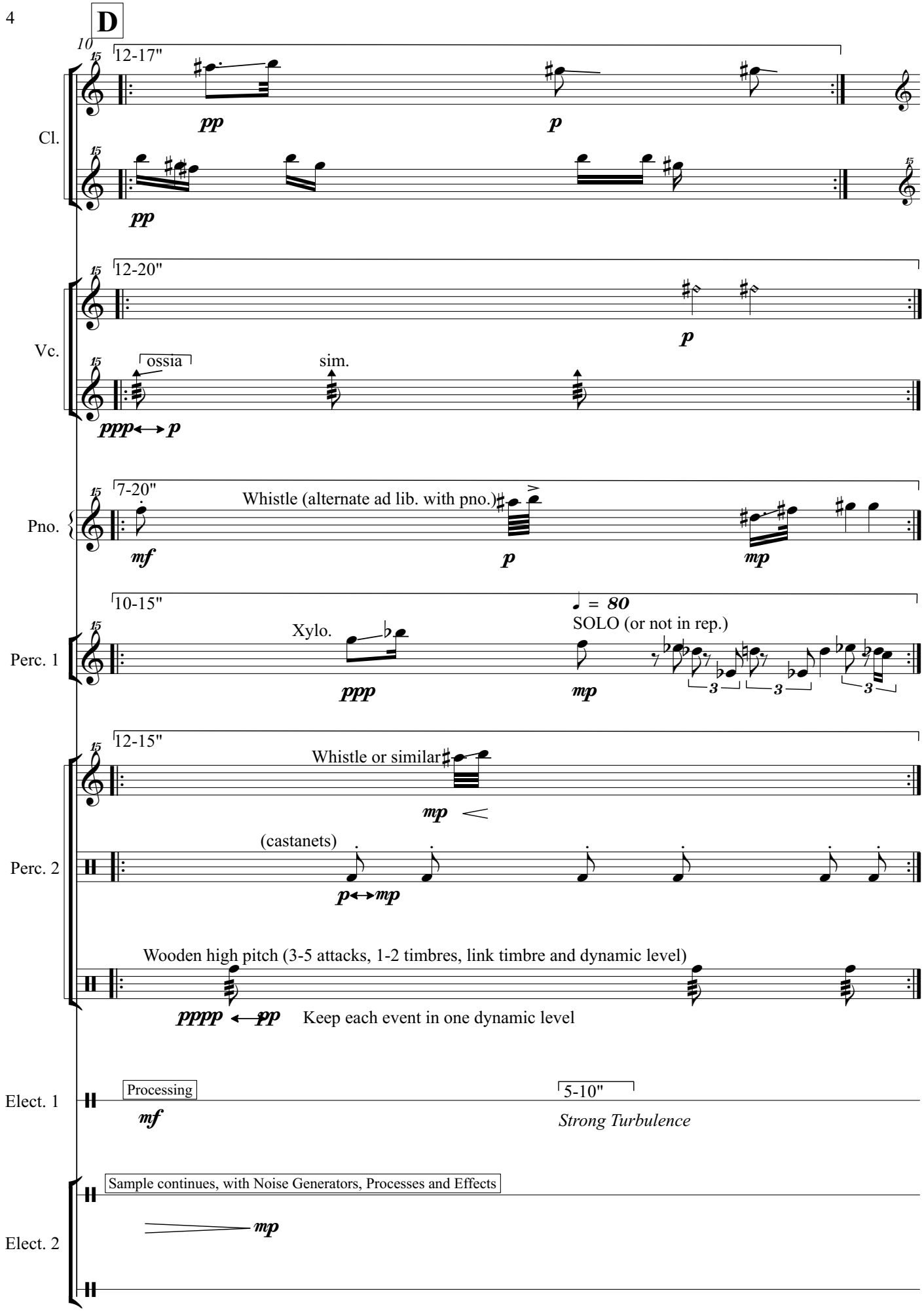
Christopher Luna-Mega/Diego Villaseñor
(2014)





*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-percusions, 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.
12-20"
p
mp
pp
10-17"
sim.
p
Vc.
Col legno batutto (3-5 attacks, undefined high pitch: 2-3 pitches, link pitch and dynamic level)
ossia
ossia
ppp↔p Keep each event at one dynamic level
Pno.
12-20"
p↔mf
sim.
8
p
Perc. 1
12-25"
Glock
p
to Whistle or similar
pp
Wrinkling-paper-like sound
pp↔mf
Perc. 2
15-20"
Whistle or similar
p
mp
Castanets
p↔mp
Elect. 1
Processing
5-10"
Turbulence
mf
0:40
Elect. 2
Sample continues, with Noise Generators, Processes and Effects
mp
mf
Trigger filtered/processed "Fly Sample 1"
p


D
10
Cl.
12-17"
pp
p
pp
Vc.
12-20"
p
ossia
sim.
ppp
p
Pno.
7-20"
Whistle (alternate ad lib. with pno.)
mf
p
mp
Perc. 1
10-15"
Xylo.
ppp
♩ = 80
SOLO (or not in rep.)
mp
3
3
3
12-15"
Whistle or similar
mp
Perc. 2
(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

E

SOLO (or not in rep.)

9 -15"

13

Play, in the highest possible register

Cl.

10-18"

p *mf* *f* *mp* *pp*

(vary pulse irregularly according to the distribution of the notes in space)

Vc.

10-18"

p

sim.

Pno.

2-12"

f *mp*

Pno.

mp *f*

Perc. 1

5-15"

Glock. Xylo.

mp *pp*

Wooden high pitch
(3-5 attacks, 1-3 timbres,
link timbre and dynamic level)

Metallic very high pitch

pppp *pp* *mf*

Keep each event in one dynamic level

Perc. 2

10-20"

p/mp *p/mp*

(castanets)

Metallic very
high pitch

p *mf* *p*

pppp *pp*

Elect. 1

Processing

5"

Turbulence

mf *mp*

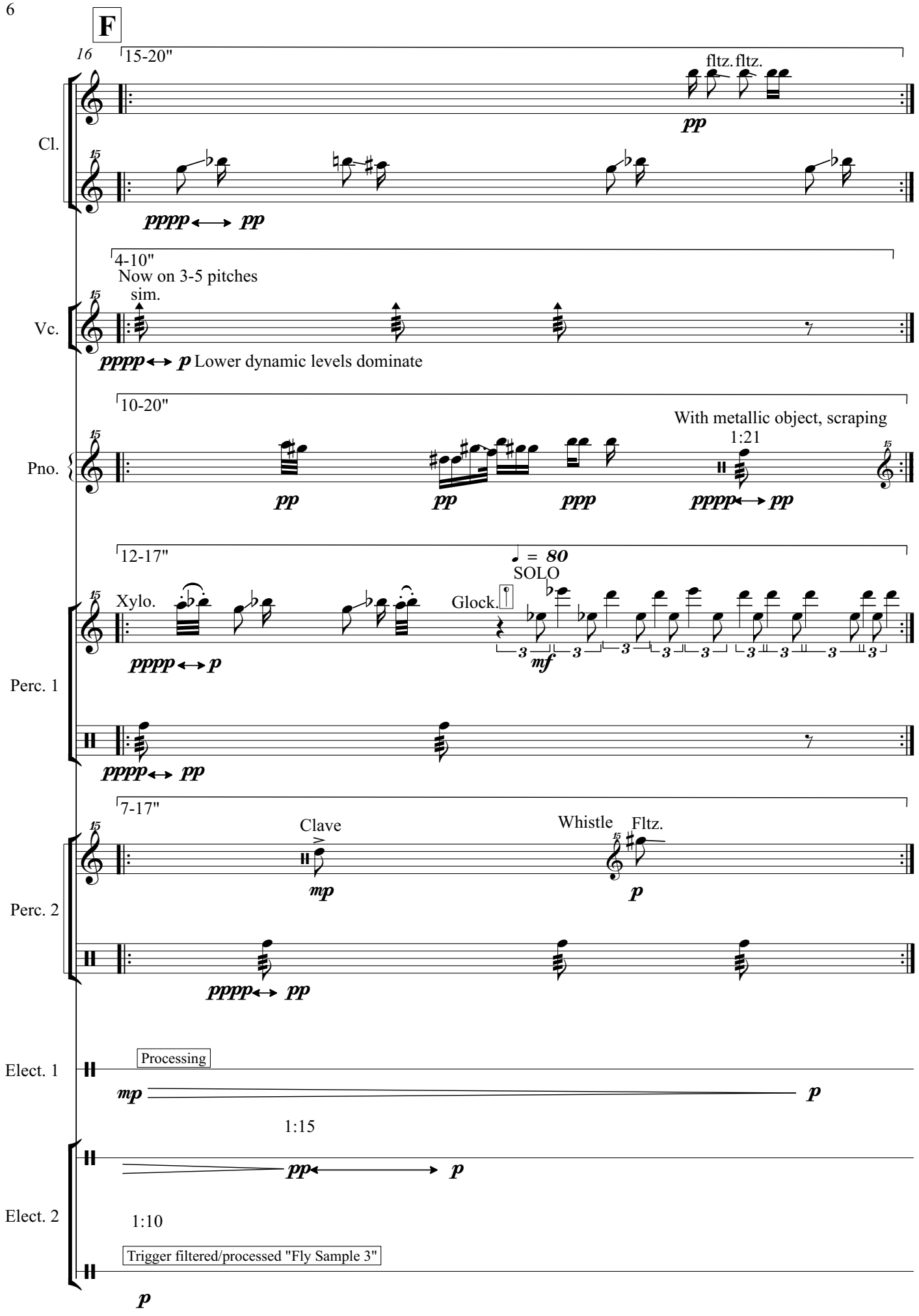
Elect. 2

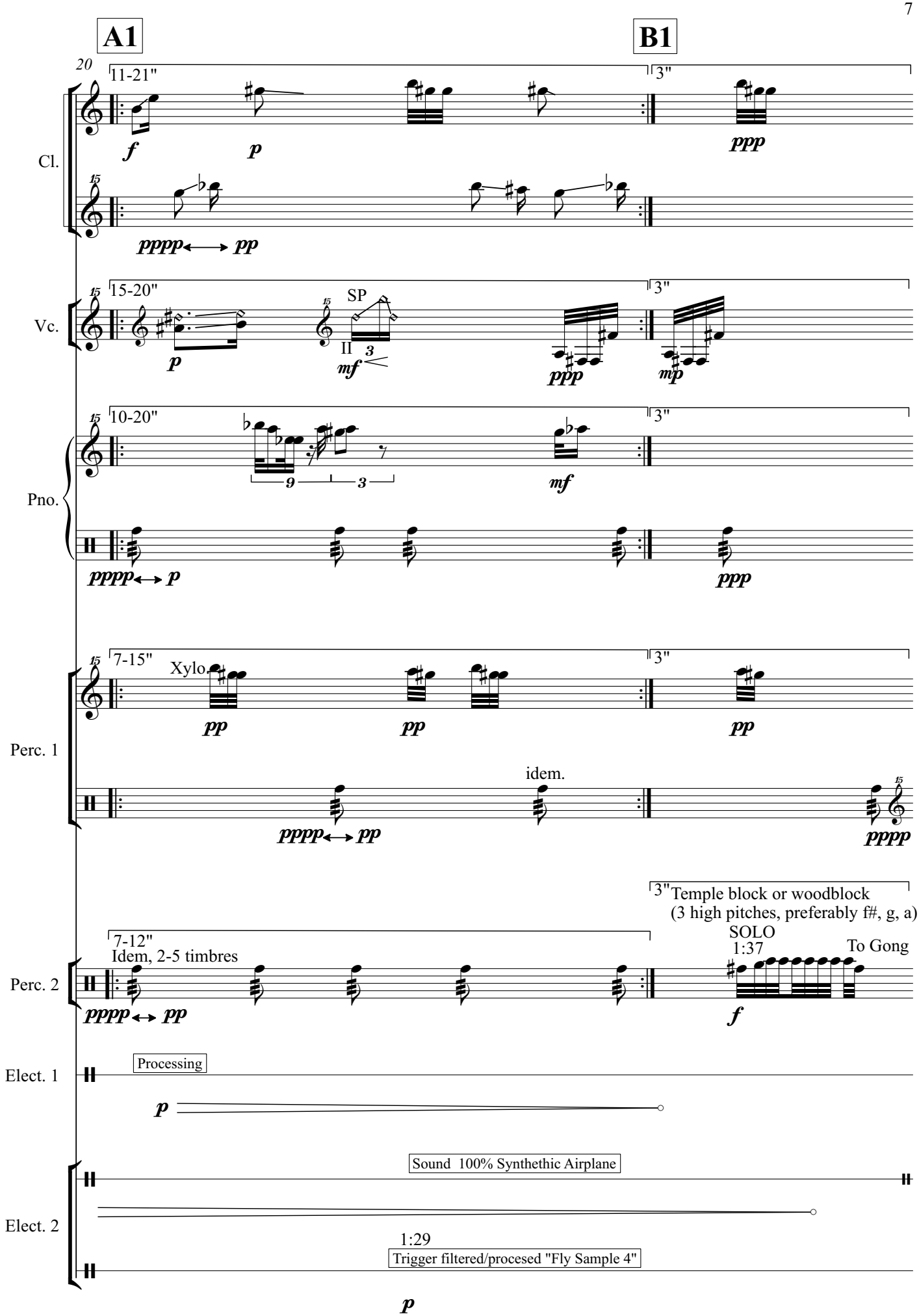
If useful, begin fading sample, keeping with the noise-synth work.

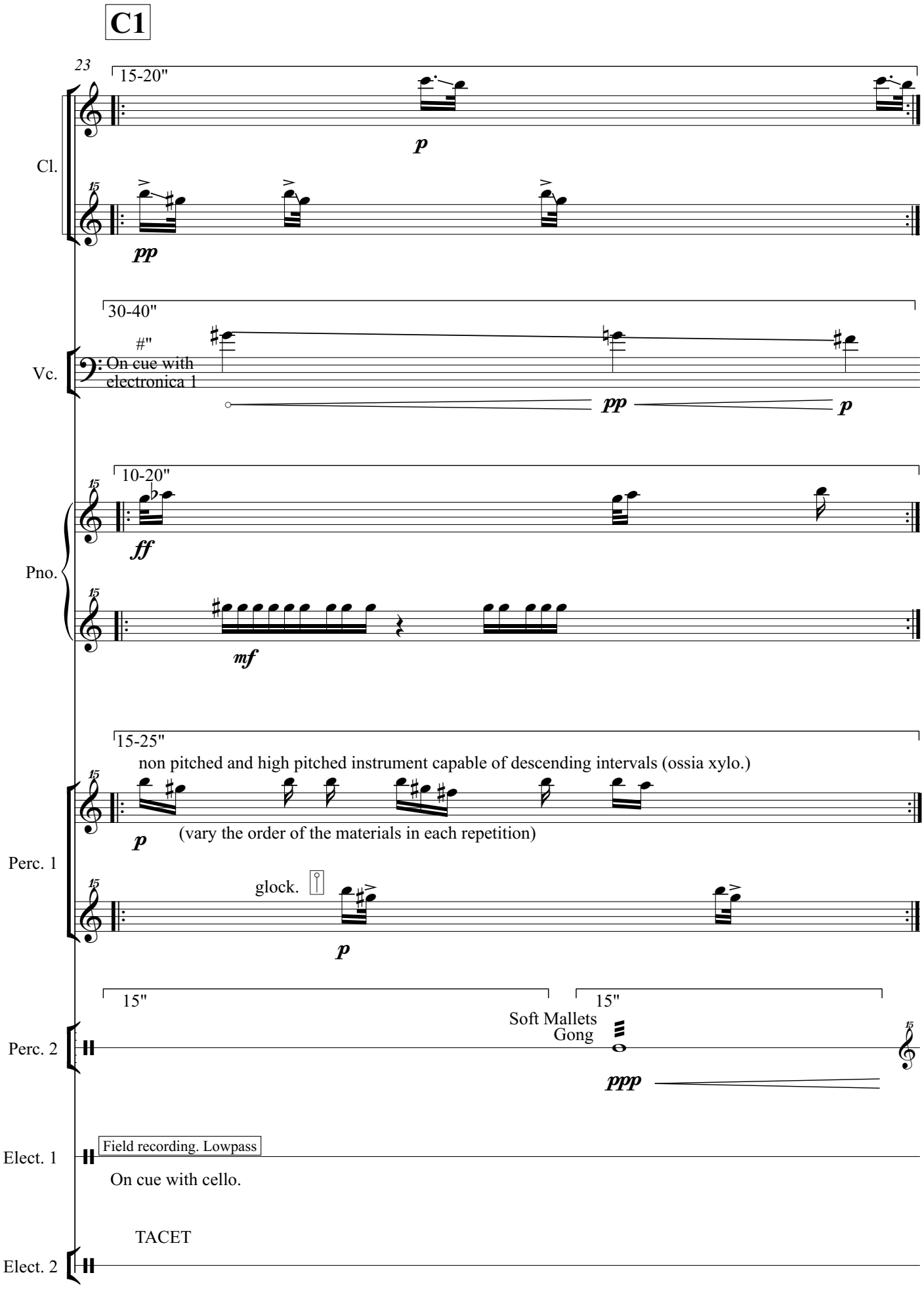
1:01

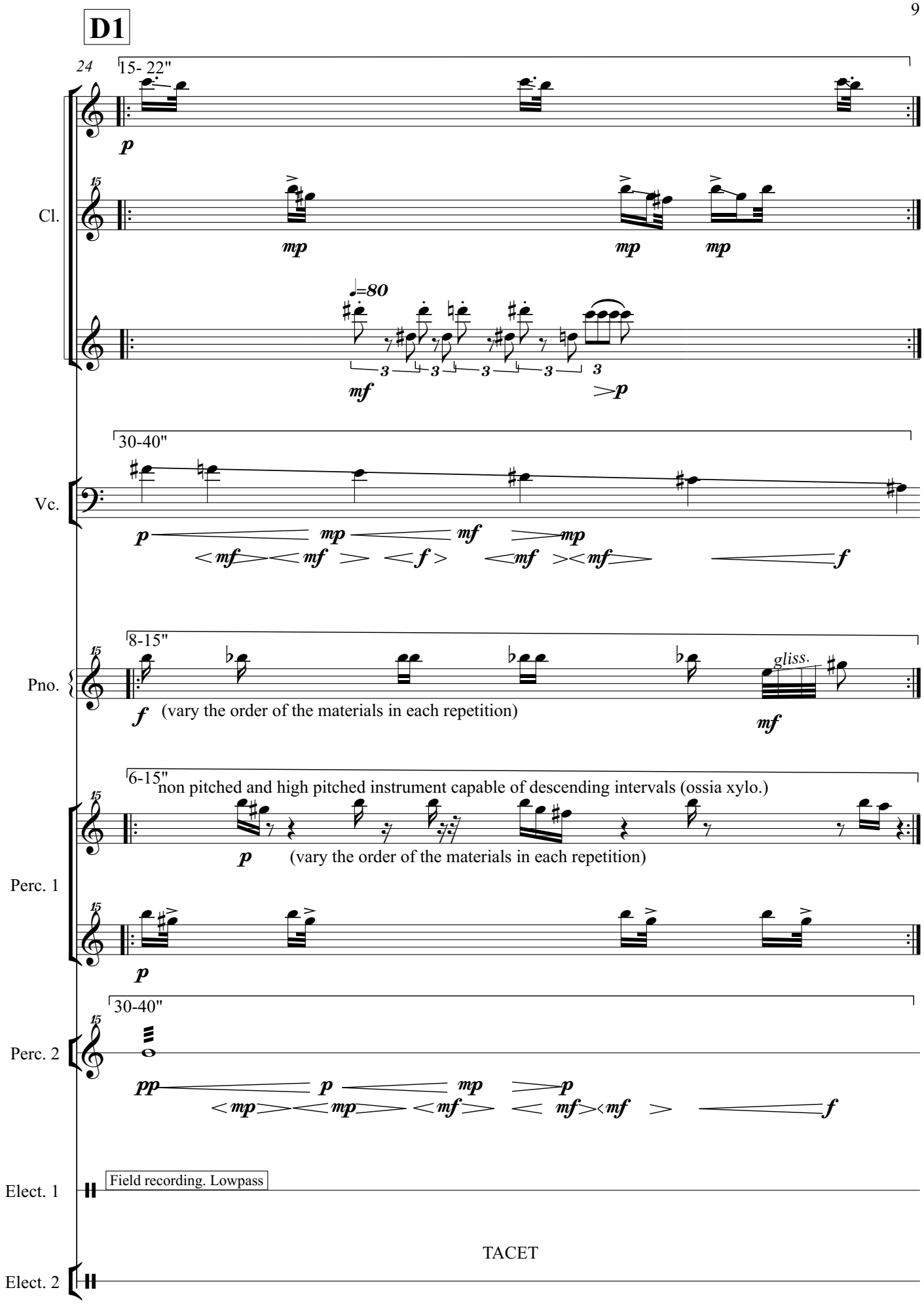
Trigger filtered/processed sample "Fly sample 2"

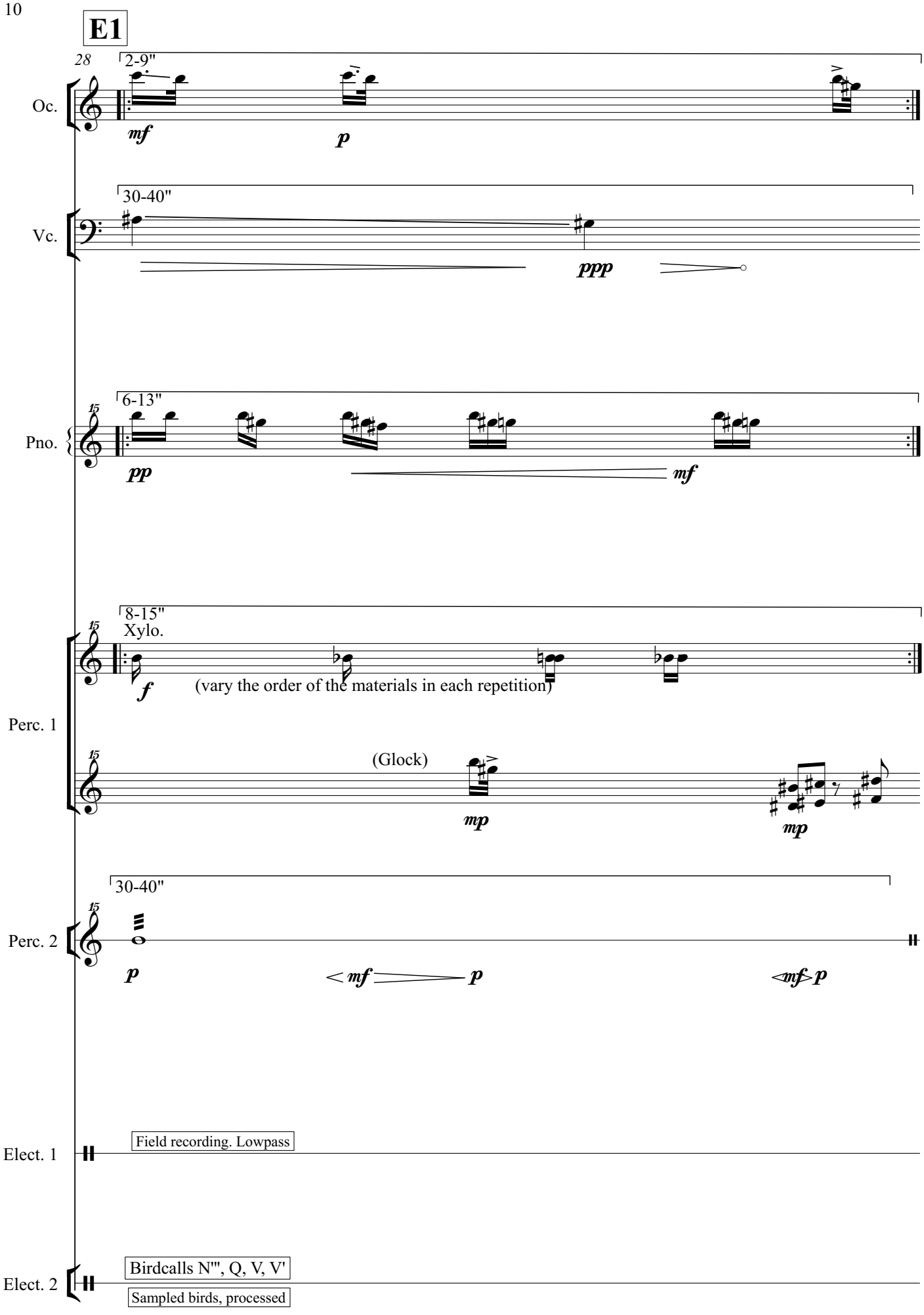
p


F
16
15-20"
fltz. fltz.
pp
Cl.
pppp ↔ pp
4-10"
Now on 3-5 pitches
sim.
Vc.
pppp ↔ p Lower dynamic levels dominate
10-20"
With metallic object, scraping
1:21
Pno.
pp
pp
ppp
pppp ↔ pp
12-17"
♩ = 80
SOLO
Xylo.
Glock.
pppp ↔ p
mf
Perc. 1
pppp ↔ pp
7-17"
Clave
mp
Whistle
Fltz.
p
Perc. 2
pppp ↔ pp
Elect. 1
Processing
mp
p
1:15
pp ↔ p
Elect. 2
1:10
Trigger filtered/processed "Fly Sample 3"
p


A1
B1
20
11-21"
3"
Cl.
f
p
ppp
pppp
pp
15-20"
SP
II
3
mf
Vc.
p
ppp
mp
10-20"
9
3
Pno.
mf
pppp
p
ppp
7-15"
Xylo.
Perc. 1
idem.
Temple block or woodblock
(3 high pitches, preferably f#, g, a)
SOLO
1:37
To Gong
7-12"
Idem, 2-5 timbres
Perc. 2
Processing
Elect. 1
Sound 100% Synthethic Airplane
Elect. 2
1:29
Trigger filtered/procesed "Fly Sample 4"


C1
23
15-20"
Cl.
p
pp
30-40"
#"
Vc.
On cue with
electronica 1
pp
p
10-20"
Pno.
ff
mf
15-25"
non pitched and high pitched instrument capable of descending intervals (ossia xylo.)
Perc. 1
p
(vary the order of the materials in each repetition)
glock.
p
15"
15"
Soft Mallets
Gong
Perc. 2
ppp
Elect. 1
Field recording. Lowpass
On cue with cello.
TACET
Elect. 2


D1
24
15- 22"
Cl.
♩=80
30-40"
Vc.
8-15"
Pno.
gliss.
(vary the order of the materials in each repetition)
6-15"
non pitched and high pitched instrument capable of descending intervals (ossia xylo.)
Perc. 1
(vary the order of the materials in each repetition)
30-40"
Perc. 2
Elect. 1
Field recording. Lowpass
TACET
Elect. 2


E1
28
2-9"
Oc.
mf
p
30-40"
Vc.
ppp
6-13"
Pno.
pp
mf
8-15"
Xylo.
f
(vary the order of the materials in each repetition)
Perc. 1
(Glock)
mp
mp
30-40"
Perc. 2
p
mf
p
mf p
Elect. 1
Field recording. Lowpass
Elect. 2
Birdcalls N'", Q, V, V'
Sampled birds, processed

1) Ensemble Game: All members of the ensemble share the materials on the 2nd staff. Play the motifs without superimposing one another as much as possible. Silences between these motifs must not exceed 3". Remember to play at different dynamic levels: one bird might be nearer (to the audience) than the others.

F1

33

Cl.

15-20"

Fltz.---

ossia: whistling (notice transposition)

pppp *mp* *Lower dynamics dominate*

Vc.

10-15"

SP

SP

ossia: whistling

pizz

pppp *mp* *Lower dynamics dominate*

Pno.

3-15"

Egg Shaker

ossia: whistling

pppp *mp* *Lower dynamics dominate*

Perc. 1

7-11"

Glock.

Xylo.

ossia: whistling

pppp *mp* *Lower dynamics dominate*

Perc.

15-30"

Wrinkling-paper-like sound

Snare drum

brushed

hit

Maraca or sim.: Wind/rain-like shaking

Whistle, ossia:whistling

pppp *mp* *Lower dynamics dominate*

Elect. 1

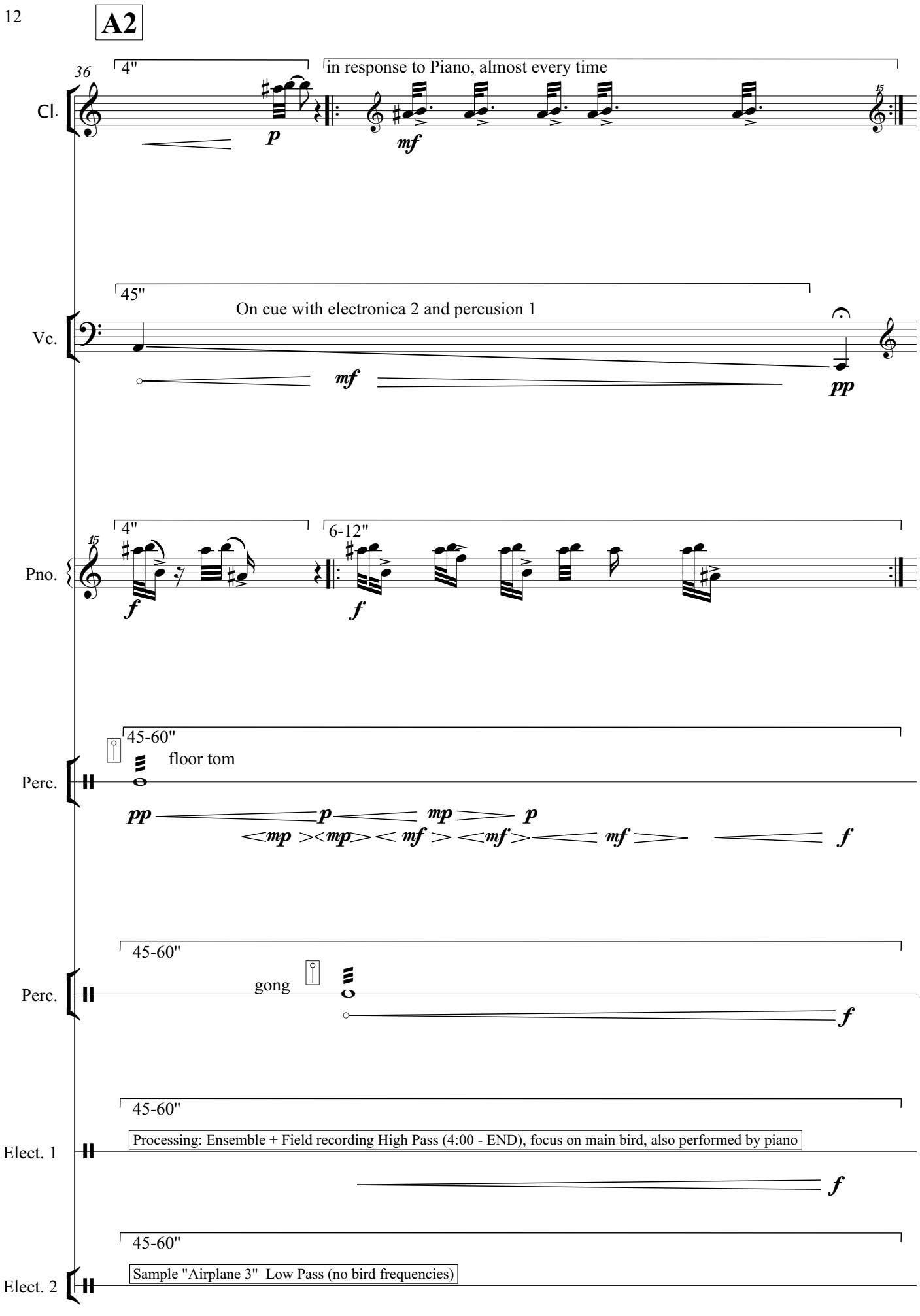
Field recording. Lowpass

Field recording. Highpass (wind and birds)

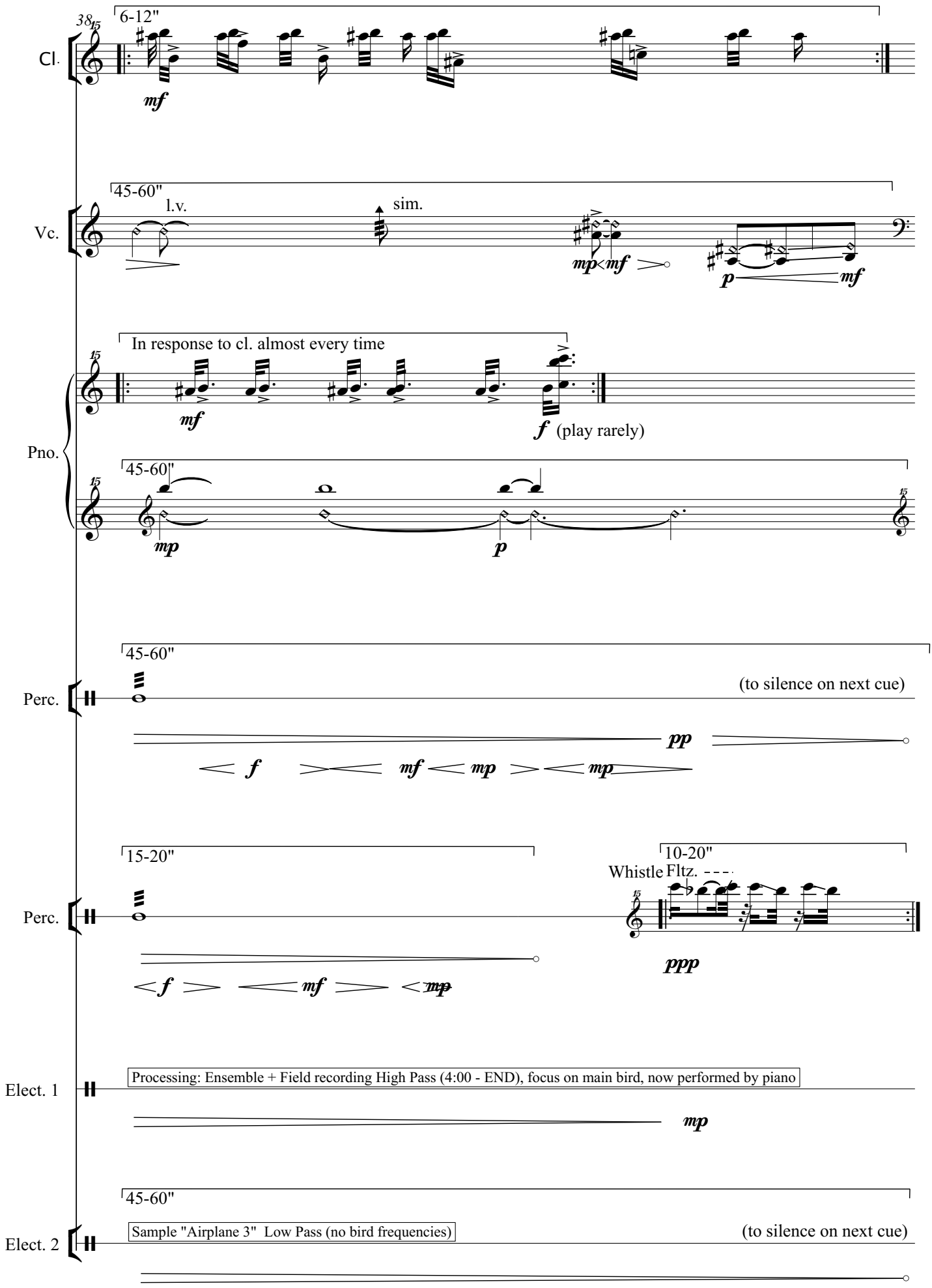
Elect. 2

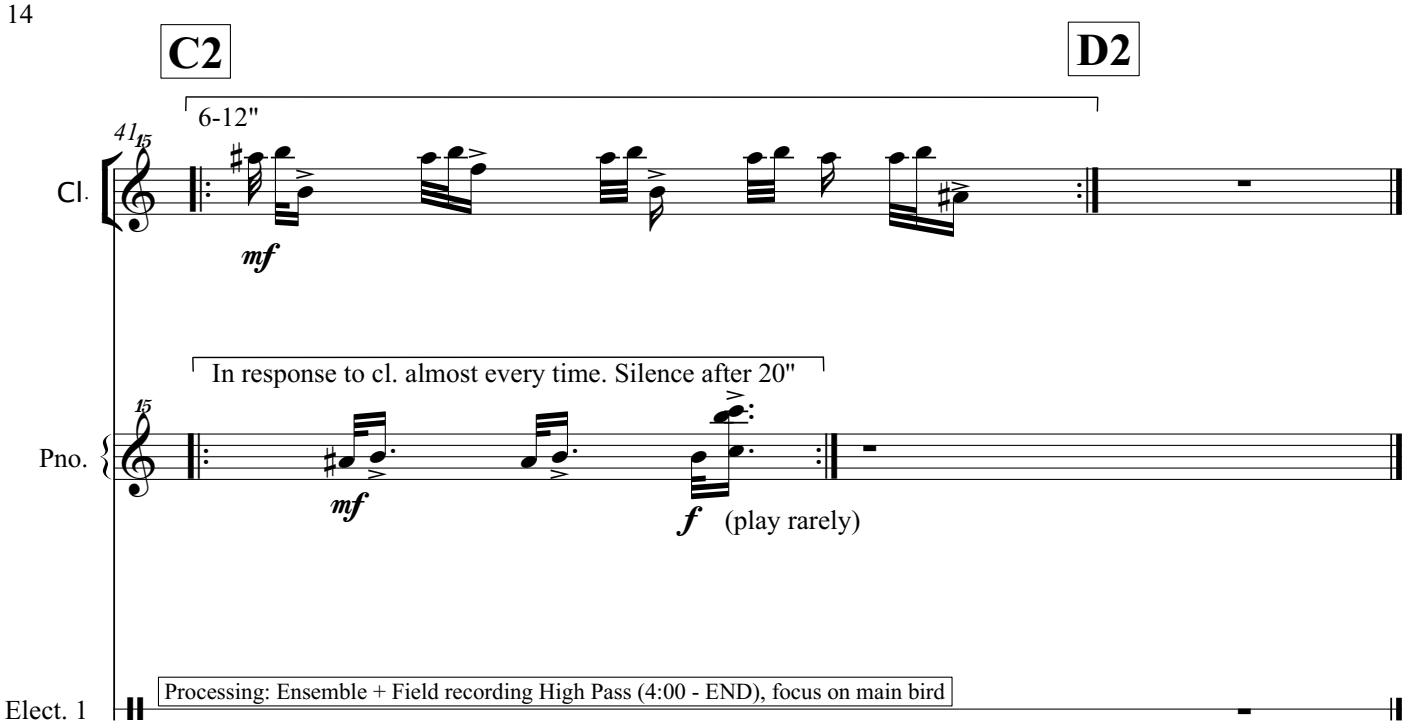
Birdcalls N'", Q, V, V', C2, D2

Sampled birds, processed


A2
36
4"
in response to Piano, almost every time
Cl.
p
mf
45"
On cue with electronica 2 and percusion 1
Vc.
mf
pp
4"
6-12"
Pno.
f
f
45-60"
floor tom
Perc.
pp
p
mp
p
mp
mp
mf
mf
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

B2


Cl.
6-12"
mf
Vc.
45-60"
l.v.
sim.
mp mf
p mf
Pno.
In response to cl. almost every time
mf
f (play rarely)
45-60"
mp
p
Perc.
45-60"
(to silence on next cue)
pp
f mf mp mp
Perc.
15-20"
10-20"
Whistle
Fltz.
ppp
f mf mp
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)


C2
D2
6-12"
Cl.
mf
In response to cl. almost every time. Silence after 20"
Pno.
mf
f
(play rarely)
Processing: Ensemble + Field recording High Pass (4:00 - END), focus on main bird
Elect. 1