

# Field of Bokeh

for percussion ensemble and live electronics

Music and Electronics by Christopher Poovey

Composed Winter 2022  
Oberlin, OH

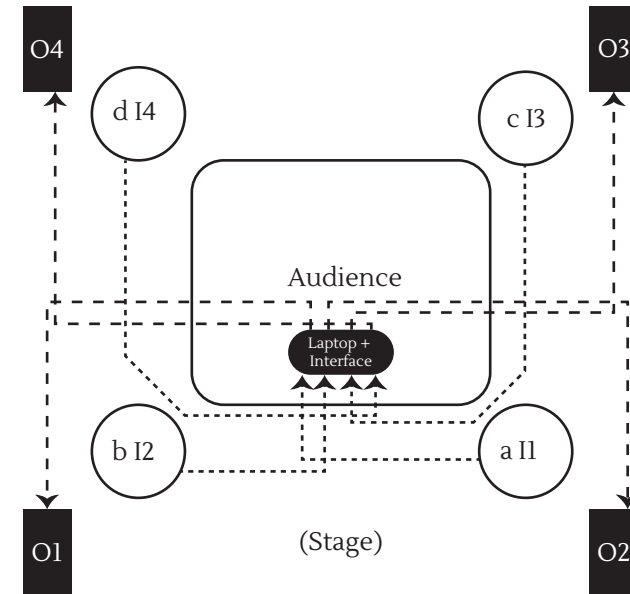
# Field of Bokeh

## Stage and Technical Setup

Percussion players and speakers should surround the audience in a rectangular configuration. It is important that each input channel from a percussion player corresponds with the output connected to the speaker nearest to them. Percussion players will likely need to mic their bells with a dynamic microphone such as a SM57.

The placement of the laptop and audio interface do not matter and could be run by one of the percussion players or by a sound engineer at the front of house.

If more speakers are available, the sound should be diffused amongst them so that the quadraphonic image is present.



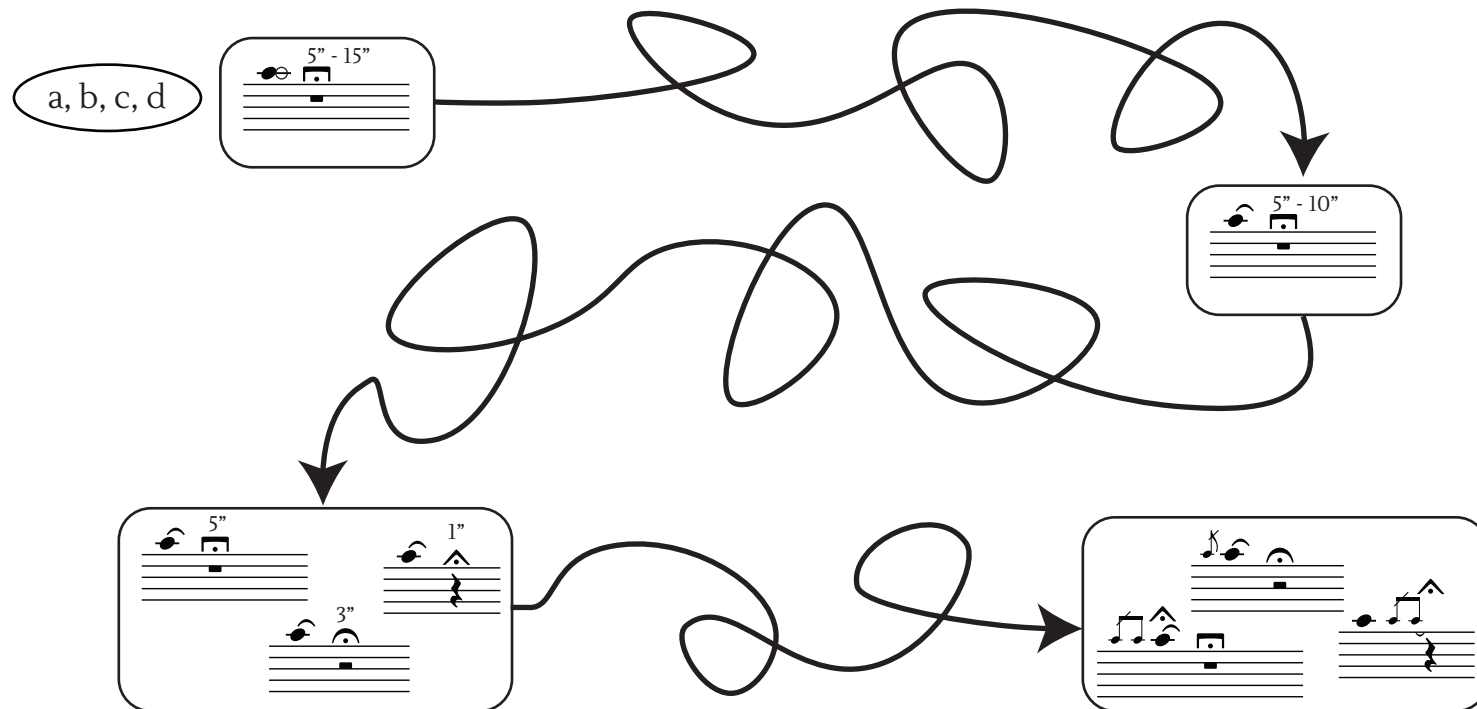
# Field of Bokeh for percussion ensemble and live electronics

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## Phase 1

With varying density, play any single A. Begin by striking the A bell occasionally with a dead stroke and slowly fade into letting each bell vibrate after each hit. After all its are l.v., begin increasing the density of attacks until you reach the final box. The intensity of the attacks should follow the swelling line below. At the start of the section, performers should avoid playing simultaneously, but as the texture becomes denser, players should overlap.

1'-2'



## Phase 2

Each player will start in a unique corner of the materials. Traverse the score by playing cells that are adjacent to the cell you last played. Cells may be revisited. Do not wrap around the edges. Pitches may be played in any octave. Rests should be added between cells and can last anywhere between a breath and 5 seconds, but generally should be spaced in terms of the intensity of the section. Feel free to improvise based on the cells in a given region. Play with density and intensity relative to the line below.

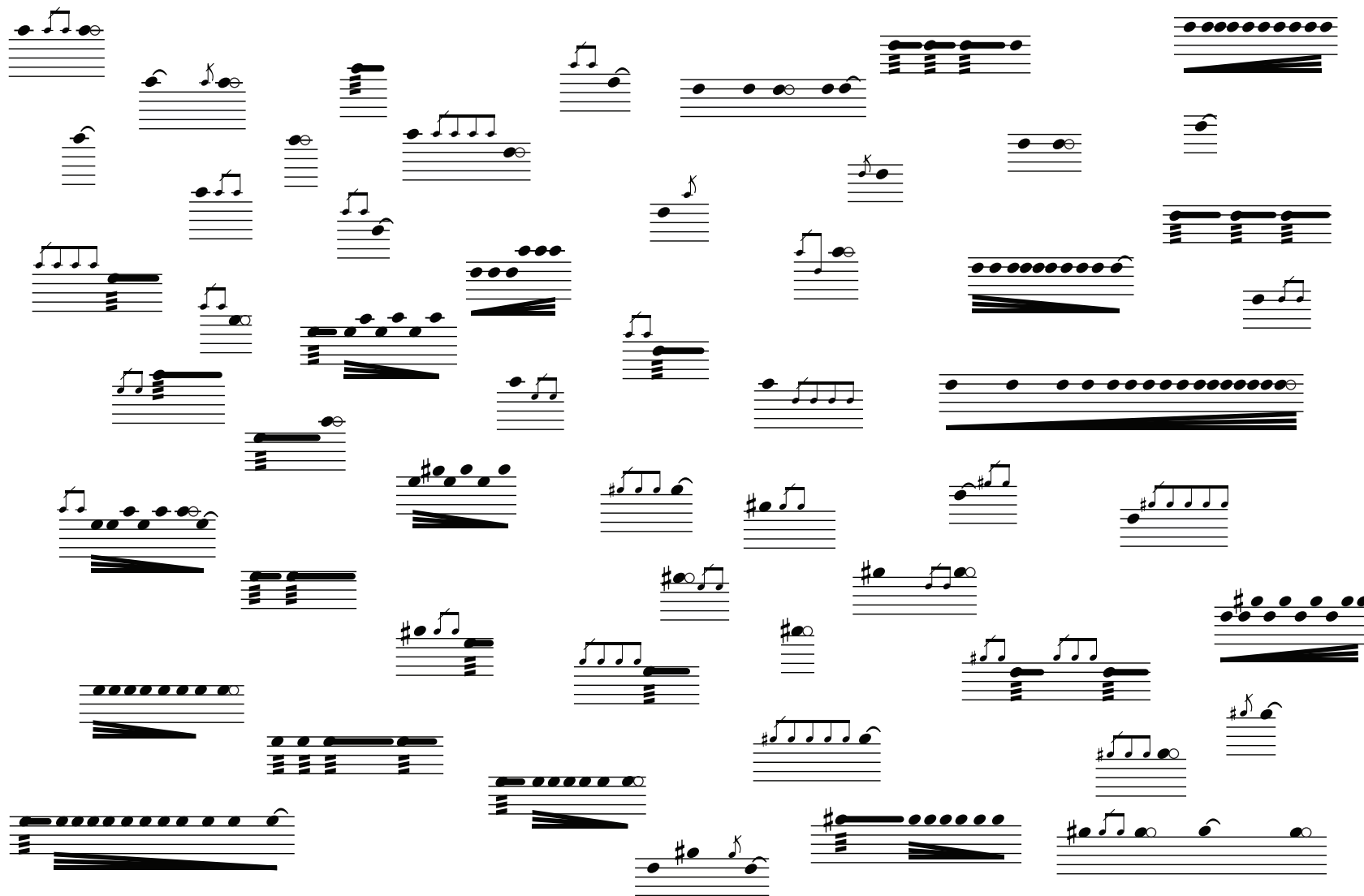
2' - 3'

a

b

c

d

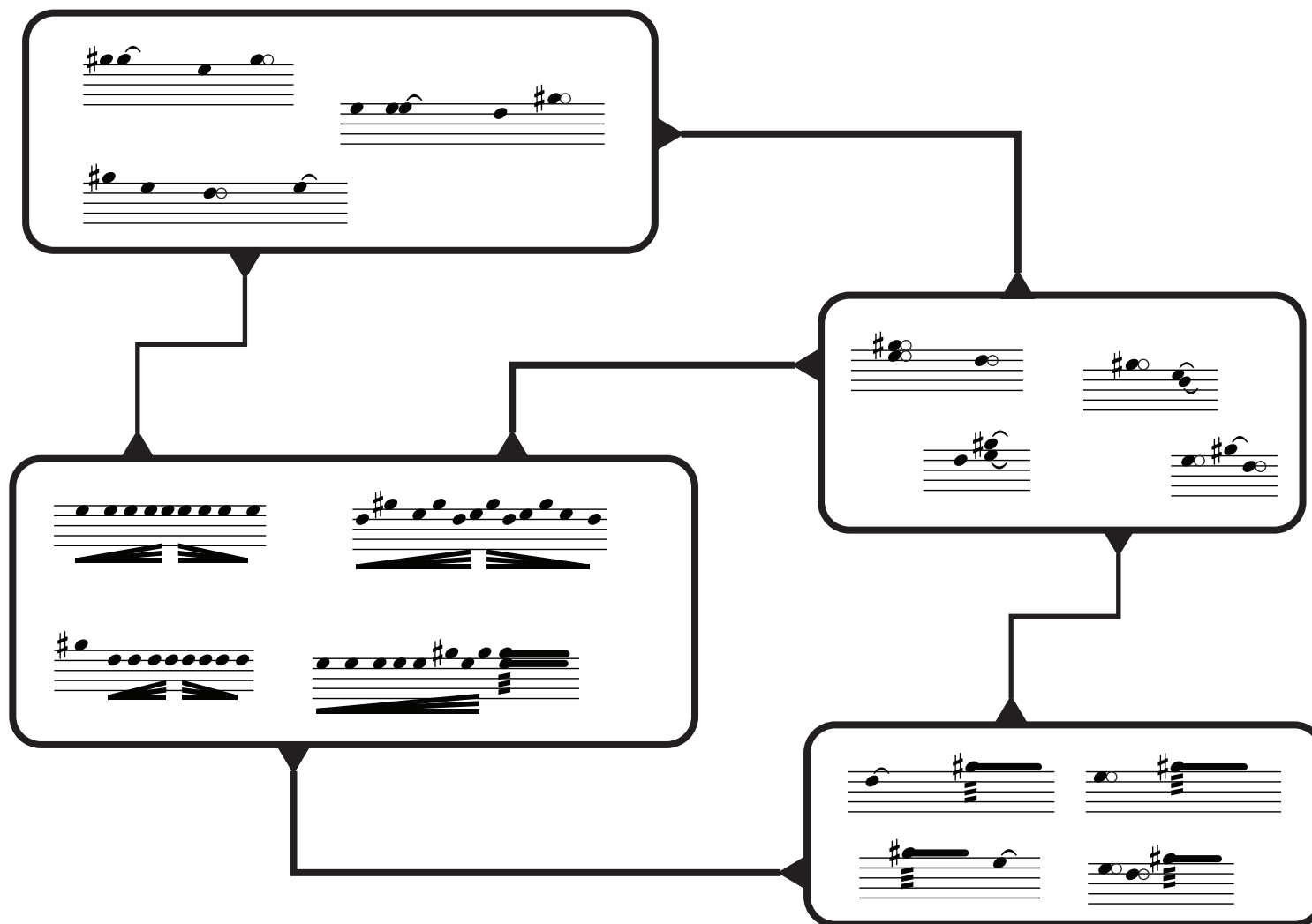


## Phase 3

a

Use the flow chart below to traverse between different sets of musical materials. Each performer has a separate flow chart identified by the circled number on the left. You may progress to any group of materials connected to the group you are performing. Materials within a group may be played in any order, any number of times, and may be used as a basis of improvisation. Pitches may be played in any octave. You may add breaks between the materials. The intensity of this section should match the curve below.

2' - 3'

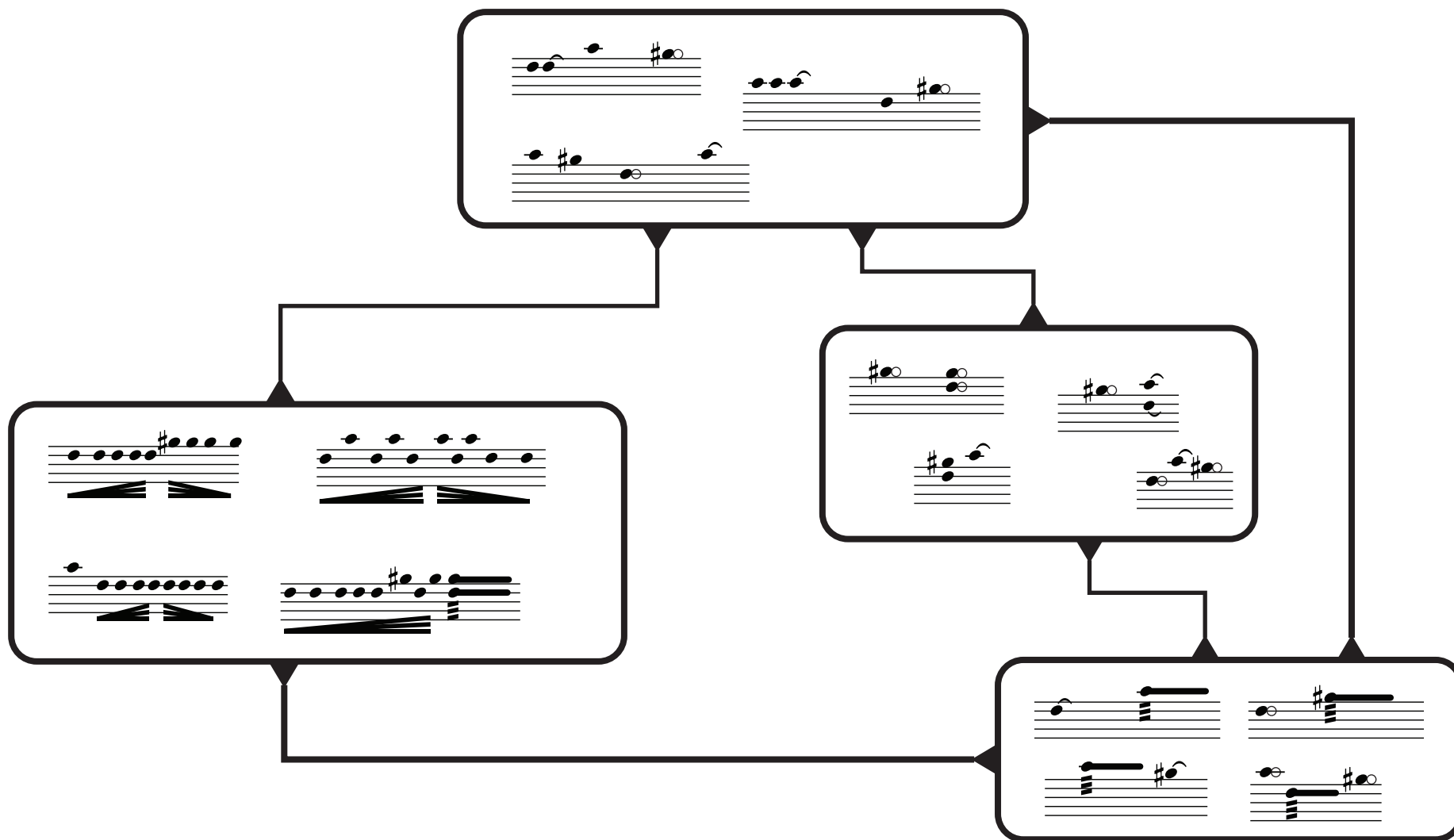


## Phase 3

b

Use the flow chart below to traverse between different sets of musical materials. Each performer has a separate flow chart identified by the circled number on the left. You may progress to any group of materials connected to the group you are performing. Materials within a group may be played in any order, any number of times, and may be used as a basis of improvisation. Pitches may be played in any octave. You may add breaks between the materials. The intensity of this section should match the curve below.

2' - 3'

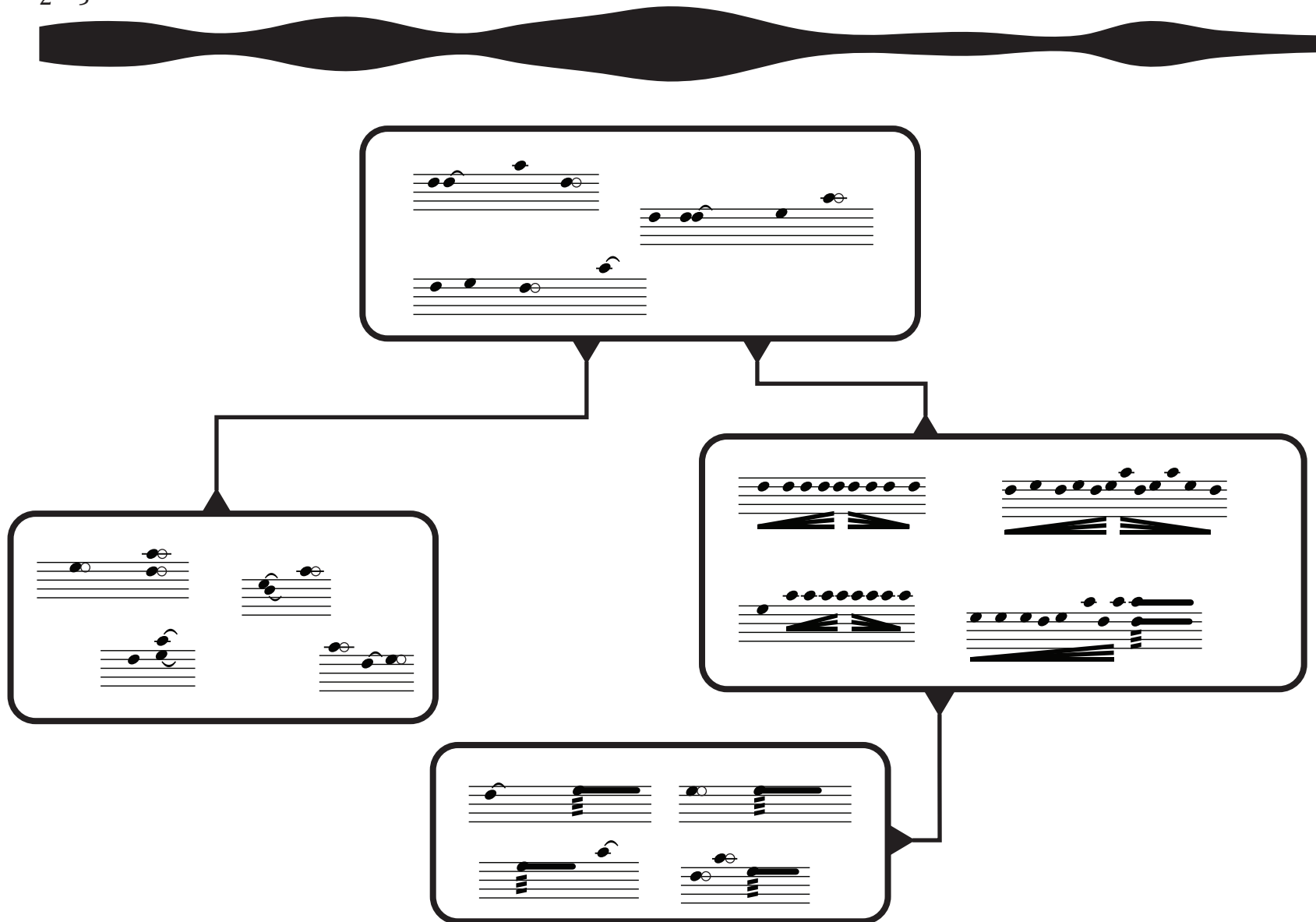


## Phase 3

c

Use the flow chart below to traverse between different sets of musical materials. Each performer has a separate flow chart identified by the circled number on the left. You may progress to any group of materials connected to the group you are performing. Materials within a group may be played in any order, any number of times, and may be used as a basis of improvisation. Pitches may be played in any octave. You may add breaks between the materials. The intensity of this section should match the curve below.

2' - 3'

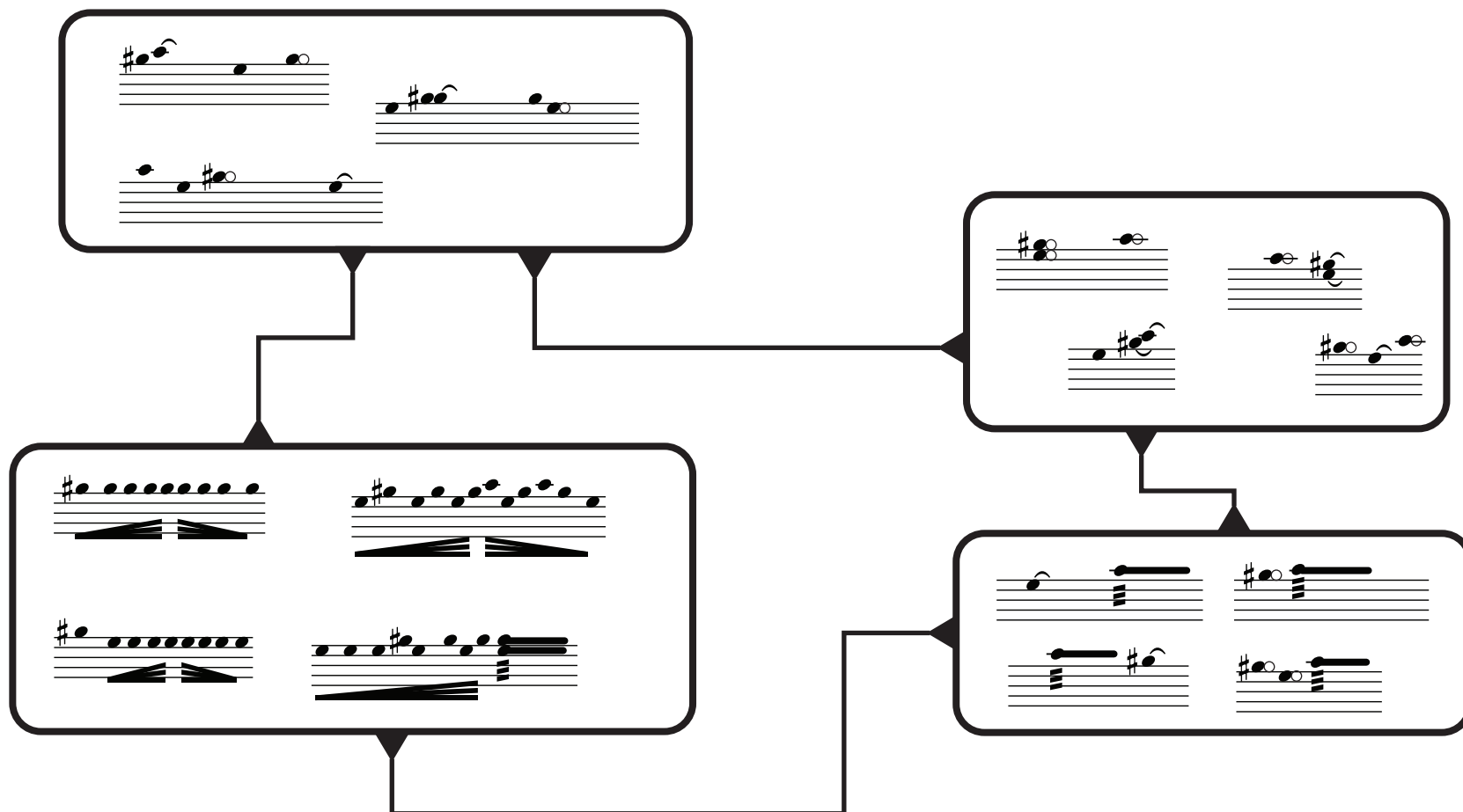


## Phase 3

d

Use the flow chart below to traverse between different sets of musical materials. Each performer has a separate flow chart identified by the circled number on the left. You may progress to any group of materials connected to the group you are performing. Materials within a group may be played in any order, any number of times, and may be used as a basis of improvisation. Pitches may be played in any octave. You may add breaks between the materials. The intensity of this section should match the curve below.

2' - 3'





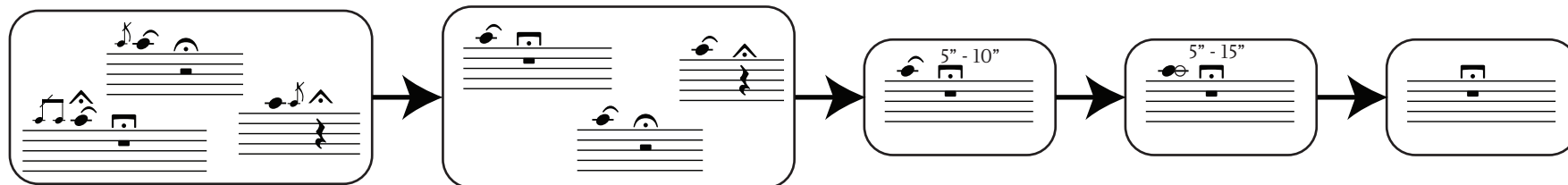
## Phase 4

Follow the diagram that corresponds to your assigned letter. This section is a fade out in both the intensity as well as the amount of material performed. This section is in essence a more straight-forward retrograde of the material in Phase 1.

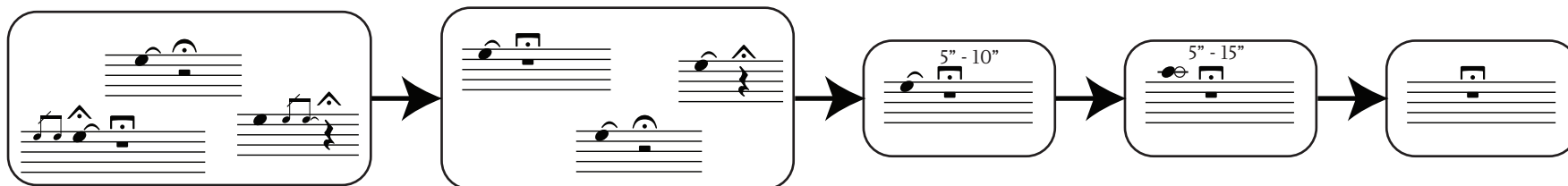
1'-2'



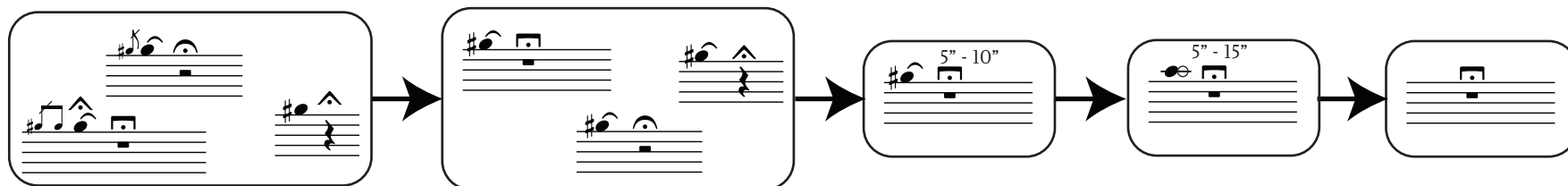
a



b



c



d

