

ISAAC'S CAPSTONE CONCERT: PERFORMANCE NOTES

1. CLAYTOSMUNDA CLAYTONIANA

- a. FOR **JOAO (p)**
- b. Performer plays as written, inserting cells as desired into the texture. Cells should sound/function as forceful interruptions of the texture – in stark contrast with the original material. Think “jump-cuts” or sudden changes of camera angle.
- c. At some point PRIOR TO the natural end of the piece, ISAAC and COLLIN will enter, at which point JOAO should TRANSITION from written material to open improvisation.
- d. Open play will continue for TWO to THREE minutes. JOAO will then TACET.
- e. I + C will continue playing until ISAAC's signal, where PIECE 2 will begin.

2. MODULAR XV

- a. FOR **ISAAC (b. cl)** + **COLLIN (tnb)** + **ATTICUS (d)**
- b. PRIOR TO piece, ISAAC and COLLIN play OPEN – approximately ONE MINUTE
- c. ISAAC will give a signal (after dropping out?) and PIECE 2 will begin (bringing COLLIN and ATTICUS in)
- d. Piece continues as written.
- e. Exit: COLLIN, Enter: BELLA, STEVEN, JAMES

3. W/M

- a. FOR **ISAAC (winds)** + **BELLA (vc1)** + **STEVEN (d)** + **JAMES (cbs)**
- b. Rules-as-written apply
- c. This is a TIMED PIECE. For each MINUTE that elapses, players should navigate two cells. This is not to say that each cell need take 30s precisely – just that each minute-long window of time should see the completion of two cells.
- d. Despite appearances, cells need not directly flow into one another – generous SILENCES may well be beneficial to the emergent sound-world.
- e. There are no brackets in this piece – this means that cells ought to be interpreted more-or-less “literally” – i.e. one attack per stroke (not including interruptions). No one need go crazy calculating precise proportional durations, pitch heights, etc. (unless they're so inclined) but the GENERAL pitch durations/contours ought to be respected.
- f. There's a little more liberty in the dynamics than is represented in the score. More dynamic range is hardly ever a bad thing. Stroke thickness can guide you but don't worry about it too much.
- g. Despite its considerable strictures, I still think of this as an open, improvisatory piece. Try to lean into those factors over which you have agency: simultaneity, density, blend, dynamics, silence, etc.
- h. EXIT: STEVEN, Enter: JOAO + MATTHEW + COLLIN

4. SOSTANZA COME IL SANGUE

- a. FOR **ISAAC (cl)** + **MATTHEW (ts)** + **COLLIN (tnb)** + **JOAO (p)** + **BELLA (vc1)** + **CONDUCTOR** (ideally JAMES)
- b. The CONTENTS of cells need not conform to the metric grid, but the BOUNDARIES of the cells do.

- c. There are only a few TYPES of cells in the piece: pulsed/"morse" figures, continuous unpitched material (air, OP, etc.), harmonics, wavering pitch lines, and pitch class set improv.
- d. Cells should ALWAYS SUPPORT and NEVER DOMINATE the texture – improvised sounds should murmur and ripple under the prevailing harmony – consider them all one dynamic level UNDER the current texture.
- e. Silence during cells is A-OK if you need a pause to reorient yourself – as long as you re-enter at the right time.
- f. There are a bunch of quite long long-tones here. Re-articulation during long tones (for winds especially) is just fine as long as it occurs on beats ONE or THREE (like everything else).
- g. EXIT: COLLIN + BELLA, ENTER: JAMES (as player), ATTICUS

5. Q - T E T

- a. FOR **ISAAC (winds)** + **MATTHEW (ts)** + **JAMES (cbs)** + **JOAO (p)** + **ATTICUS (d)**
- b. PLAY IS OPEN. The cells on the page represent individual "sound-worlds" I'd like the players to visit at some point over the course of play.
- c. Play does NOT need to BEGIN with the first, nor END with the LAST cell – they should, however, be respectively the first and last cells with which players engage.
- d. The central cell is more fixed than the others. Once you begin this cell, do not move on to other material until it has been "completed" to your satisfaction.
- e. Repeats here ||: :|| should be taken at LEAST twice.
- f. It is not necessary that all players "meet" in the middle cell – though neither is it forbidden.
- g. DURATION of each cell is up to the performer – proportionality does not necessarily hold. There could be an imagined []→ after each cell to indicate a continuation of that "sound-world".
- h. EXIT: ALL BUT ISAAC, ENTER: NILOUFAR

6. NEMAT-SPACE

- a. FOR **ISAAC (winds)** + **NILOUFAR (kam)**
- b. Play begins in the semi-shaded box in the UPPER-LEFT and terminates in the cell in the BOTTOM-RIGHT.
- c. [play] [stop] [ff] [rw] correspond to tape-related actions. Most of the requested gestures appear in [] brackets – denoting that gestures are to be performed "in this manner" rather than stroke-for-stroke. The demands of the moment can/should override reproductive precision.
- d. As there are no time tamps present, durations of cells are contingent on your partner's actions and your own good taste.
- e. NEMAT-SPACE is written for two players, each with (a) a small tape deck featuring MECHANICAL controls and some means of manipulating pitch (b) their preferred instrument(s) and (c) auxiliary (small) instruments.
 - i. PRIMARY sounds → generated by TAPE
 - ii. SECONDARY sounds → generated by PRIMARY INSTRUMENT
 - iii. TERTIARY sounds → generated by "little instruments" or unconventional materials.

- f. While CONTINUALLY ENGAGING with your partner's actions, trace a path through the cells from start to finish.
 - i. —————> indicates a path during which tape should be PLAYING.
 - ii. - - - - > indicates a path during which tape is AT REST.
- g. Only cells marked "INST" explicitly feature SECONDARY materials.
- h. EXIT NILOUFAR

7. HIGH STRUCTURE CARBON BLACK

- a. FOR **ISAAC (winds)** alone
- b. ENTER: MATTHEW + COLLIN + BELLA + JAMES

8. ILLUMINATION METHOD AND LIGHT-EMITTING DEVICE

- a. FOR **ISAAC (c1)** + **MATTHEW (ts)** + **COLLIN (tbn)** + **BELLA (vc1)** + **JAMES (cbs)**
- b. ★ marks indicate player-specific cues. Other players should all regard the specified player for rest or re-entry at that point.