# Ordinal Suite

for large ensemble of any
instrumentation
Scott Cazan

Choose a collection of pitches that are agreed upon beforehand.

Any individual piece in the suite is performable on its own. In those cases a duration for the piece should be decided beforehand by the ensemble as they see fit (longer durations are preferred if a piece is played on its own).

If the suite is to be performed as a whole and treated as movements it should be performed in the following order with durations in the ranges indicated. A hard cut is to be used between each movement and all movements should be played attaca.

I:  2' - 5'

II:  2' - 5'

I:  1' - 3'

II:  30" - 2'

IV:  3' - 5'

V:  3' - 5'  -  A section in which players are able to choose rules from any of the movements independently

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# One
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Pick a note from the collection of given notes. Activate your note as softly as possible being careful not to allow the note to speak (sounds such as bow noise, breath noise, bellow noise, etc will be present and are welcome). Slowly increase pressure until the note finally speaks audibly and immediately soften your touch back to your initial pressure.

Do this continously throughout the piece at varying tempos.

If two or more players have their notes speak at approximately the same time then those players should begin to play that note together as a long tone(s), starting together but not necessarily finishing together.

Occassionally a short tone can be substituted for a long tone but the short tone should occur in the middle of the other player(s)' long tone(s). A steady but soft rhythmic articulation is also fine.

All short notes should have a soft articulation as if it were just briefly and subtly bubbling up to the surface.

# II

## Two
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instrumentation
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All players are to play long tones from the collection of given notes at a freely chosen dynamic in the range between mp and f. All attacks and releases of long tones are sudden and new notes are re-articulated at will. Players should enter freely but without hesitation.

By the end of the piece there should be a fairly constant density level and there should be a minimal break from one tone to the next per player. The piece should end with a hard cut.

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Occassionally players should articulate a single staccato or tenuto note.

If you articulate these notes at approximately the same time as another player, then those players should stop for a moment and, starting together but not necessarily finishing together, begin a steady staccato rhythmic pattern (using any available technique). The tempo chosen by each player should not be coordinated but should remain steady for the length of the action.

# IV

## Limit Ordinal
### for 3 or more vocal peformers
### Scott Cazan

Think of a pitch that you can sing.


Together with everyone, begin to make a semi-pitched "shhh" sound with your mouth
>    The "shhh" sound should be slightly pitched using the pitch you chose
>    beforehand. This is achieved by filtering the "shhh" sound  with your mouth
>    (as opposed to singing a pitch at the same time)


Do this for a full breath,
take a normally-timed inhale,
then do it again for the duration of the piece
>    Everyone will have differently timed breath lengths and they will not be
>    synchronized

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When a texture is more or less established:
>    Listen for other performers who inhale at the same time as you

>    When this happens, sing your pitch with the next breath, then return
>    to making a semi-pitched "shhh" sound


An end time should be decided on beforehand and performers are free to stop, at
will, before or after that time