

45 Minutes For 128 Musicians

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Dedication

For Deborah, Samuel, and Penelope. Loves of my life.

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Chapter 1: Aesthetics

I have spent the last four years progressing towards a degree in composition. During this time I have come to realize that I am not really a *composer* at all—not in the traditional, Western Art Music sense— but rather a *producer*: a creator of sound recordings and concert events. The central structural difference between these two creative vocations concerns the mechanism of artistic realization. The classical composer carefully crafts a series of instructions, usually in the form of a notated score. These instructions *are* the composer's product and artistic statement; specific instantiations of the composer's creations (ie particular performances) lie outside of the composer's constructional purview. Before any performance transpires, the composer has already created the finished product, a product that does not change during a piece's (necessary) moment of sound activation. The composer's artistic output—ideal, hermetic—never lacks a barrier with the performer's evocations that it has prompted. Conversely, the studio or concert producer, though also usually employing pre-performance prescriptions and preparations—the notated score being one example—does not complete his or her artistic realization until/unless all the music has already been played, that is: consummated during a specific instantiation (or molded from a series of specific instantiations). For the producer, the set of pre-performance preparations determines the work's outcome only partially. The various qualities and details that define the moment of performance—location, acoustics, equipment, group dynamics, improvisation, chance—complete the whole. And the producer's whole is not an abstract ideal; it is a recording or a concert with very specific and reproducible sonic/temporal content. In short: a producer creates recordings (or concerts that are nearly always recordable) that during each subsequent listen, acoustical subtleties of different playback systems aside (as well as issues of interpretation and psychoacoustics), will offer the same sonic output every time.

I have decided that creating a recording with this sort of finality and perspicuity is consonant with my general artistic goals and a suitable terminus of my doctoral program.

My initial goal was to create a piece using a huge amount of musicians but not the traditional classical orchestra. I wanted to avoid the classical orchestra's traditional configuration (of instruments and instrument groups) as well as its traditional idiomatic content. (In this essay I'll arbitrarily define 'orchestra' as any musical assemblage with at least 75 musicians.) Drawing from steady-pulse-oriented musical traditions, I hoped to create a new orchestra that featured cyclical and mutating groove content, minimally teleological harmonic progressions (sometimes with a lack of vertical (temporal) harmonic alignment (as heard in Renaissance music but rarely in classical music since)), great liberties granted to the performers (regarding nuances of phrasing, articulation, dynamics, etc.), and above all, the widespread inclusion of individual and group improvisation, with improvisation interpreted extremely broadly to include the creative interpretation of partially pre-determined structures and the group's (or any subgroup's) spontaneous and elastic manipulation of ensemble textures.

Obvious logistical and creative challenges immediately presented themselves. Some were common to all orchestras. For example: how do you accumulate and manage the resources necessary to gather that many musicians in one room together (especially when the desired performers are spread around the world)? How will these rehearsals and performances be managed/conducted? Given the paucity of time spent with the full ensemble, what decisions and compromises (including those related to the specific musical content) will help to yield a reasonable outcome? How can the composer make substantial revisions to the score if resources can only support a handful of run-throughs, all occurring within a short period of time?

Some challenges were local to my particular goals and framework. For example: How do you decide on the exact orchestration (the choices of instruments and voices) and construct all of the musical content before the entire group convenes and without any previous examples approximating this sound? How do you balance a combination of voices and instruments (acoustic, electric, and electronic) that feature widely varying volumes and physical profiles? How can the individual voices be retained and utilized even within the muddle of dozens of simultaneously improvising instruments? After the limited time with the ensemble has elapsed, how can the producer edit and improve the recording, especially if the recording likely includes mistakes, undesired performances, and a cacophonous and generalized room bleed (the result of breakdowns in microphone isolation)? How can musicians from significantly notational and stylistic backgrounds play together successfully and immediately?

For several years I revisited these questions from the perspectives of traditional composer and ensemble leader. The practical challenges seemed insurmountable, as did the the musical challenges. Above all, I didn't want to complete the piece in an abstract form, knowing that I'd only have the opportunity to hear it played a few times and wouldn't be able to significantly revise it. Some composers have the skill and the desire to capture and plan for (nearly) every nuance in their scores. Obviously, great and beautiful music has been created this way, with the help of master score interpreters of course. But my abilities and aesthetics—I've long realized—are better suited for creating environments and forms that leave much of the realization of each piece's content to the improvising performer. The manipulation and arrangement of already-recorded sound—that is: working with fully-actualized gestures—has suited my creative process far more than the ordering of notational symbols.

My most successful pieces to date have contained at least one and usually several of the following characteristics:

1. They were created or perfected as recordings.
2. They were performed by extremely well-rehearsed groups with already-developed ensemble sensitivities.
3. They contained significant amounts of material supplied by performers (usually under the heading of improvisation).

Unfortunately, I could not determine how these attributes could be incorporated into a coherent orchestral work. The orchestral medium has generally been marked by feats of precise and readily defrostable notation (whether traditional like Beethoven or modern like Xenakis). The examples of experimental and/or less-precisely-notated orchestral works have been largely conceptual and dominated by a particular instrumental color or process (Alvin Curran's large-scale pieces, for example¹) or by elements of multi-media or installations. Seeking a different direction, and following the example of certain smaller ensembles such as early 70's-era Miles Davis, or LaMonte Young's self-performed solo work *The Well-Tuned Piano*, I hoped to facilitate the creation of huge clouds of improvisation while still being able to manipulate and fine-tune the dense and foggy elements with precision. I sought a moment-to-moment curatorial oversight that seemed incongruous to most giant-scale experimental music. And even if somehow granted the significant resources necessary, I could not picture how these imagined

¹ A list of Curran's Works: http://www.alvincurran.com/Curran_works.html. Pieces that would fit my characterization include: *Maritime Rites*, *Unsafe For More Than 25 Men*, *Beams*, and *Nora Sonora*

textures—messy and unplanned elements operating and developing together cohesively and elegantly—would be produced by a large group of people in a room. I felt stuck.

Concurrently, I was using the program Ableton Live to create a series of musical collages. In one piece (OMG OMG (Andrew Bergmann TortillaToeMix), 2013²) I took fragments of tracks (instruments and voices) recorded for a pop song, changed their pitches and tempos, looped certain passages liberally, and assembled the pieces into a new structure. In another piece (*Paula*, 2014³) I created a collage using several live recordings—all recorded during a weekend-long experimental-improvisation-oriented retreat that I had attended as a performer—that were made with varying recording devices (ranging from a top-of-the-line ribbon mic to a badly hissing cassette-tape recorder) and featured significantly different acoustical spaces, some outdoor (forests, grasslands, wetlands) and some indoor (large rooms, small rooms). A third piece (*Grill, Rect, Sheet, Round*, 2013⁴) used large sheets of metal, struck and recorded, as source material. The recordings were chopped into small sound clips which were altered (pitch, tempo, onset) using Ableton and then layered into the edit window impulsively. While editing these projects I was struck by how readily, with minimal production, sonically diverse elements cohered. Joined recordings from drastically different sources could be made, without too much trouble, to sound like they had been recorded together in the same space. All that seemed necessary was some sort of broad architecture, i.e. a form, that would steer at global and local levels, however loosely, the piece's temporal evolution and gesture profile. With these pillars of form in place, a listener perceives any

² <https://www.youtube.com/watch?v=PJxOSuSbtKk>

³ https://www.youtube.com/watch?v=BzHFv_VDucc

⁴ <https://www.youtube.com/watch?v=2JuWb0KRkfM>

composite sound as a singular entity, a ‘whole’, even if sonically and musically disparate or unrelated elements had been combined to create it. If given no form structures however, the listener perceives the composite as a randomly generated collection of unrelated sounds. The collage is rejected as a ‘whole’ by the listener and broken down into its clashing component parts and audibly distinct origins.

Form concerns aside, I believe listeners tend to seek, unconsciously, a mental ‘room’ to house the sum of the sounds that they perceive, even if this ‘room’ has no real or logical physical manifestation. (Take, for example, the unreal spaces in Beatles songs such as *A Day in The Life* or *I Am the Walrus*.)

Following these insights my thoughts returned to my nascent orchestral piece. While also imagining my collage pieces expanded to a larger scale, a solution presented itself. I confirmed that present typical computing power would allow hundreds of tracks to operate simultaneously and then considered that the orchestral piece could be composed and fully produced as a sound recording. If my only goal was realize the piece, and its performance was only a secondary consideration, then no physical meeting of the orchestra would be necessary. And given that I had already determined that a physical meeting of the orchestra would not generate the improvisational elements necessary for the completion of the piece, a studio recording became the only tenable option, and an option with significant benefits, both logistically and creatively.

A list summarizing the advantages of this approach now follows, followed by another list detailing its disadvantages.

Creating an Improvisationally-Oriented Orchestral Piece as a Multi-Tracked Sound Recording: Advantages

1. The enormous logistical difficulty of gathering the orchestra together at a particular time and place is avoided.
2. Using nearly-universally available internet technology, tracks can be easily acquired from anyone in the world. (This was particularly important for me given that most of the desired musicians (trusted colleagues from previous collaborations) lived far away from the Twin Cities.)
3. All tracks recorded can be independently edited and equalized using any software tools available to, and hardware devices compatible with, Digital Audio Workstations (DAW's). There is no bleed between tracks or the need for physical bleed-management tools such as sound baffles or isolation booths that would definitely be needed in a large recording session. Any recorded material can be omitted or thoroughly altered. So if 25 drummers are playing a loud improvised passage simultaneously, any combination of those 25 can be chosen for eventual inclusion, using any desired splay of dynamics, effects, and panning. (Panning describes the simulated physical location within the stereo sound space.) This would be nearly impossible if all the drummers were recorded in the same room or even the same building.
4. Recording can begin with the piece only partially written. The score does not have to reflect the final content of the piece. And the completion of the piece can be guided by the recorded material as it arrives. In this way, composition can

occur using building-blocks of actual (recorded) sound gestures rather than abstract notational symbols. And the gestural content of the performances—the evocative moments of the performers in real-time— feeds back into the ongoing compositional process.

5. Recording individually, and not with the din of an orchestra around them, musicians can improvise with more personality, clarity and dynamic range. Shy, reserved, and/or quiet musicians have ‘center stage’ while they record.

6. Submissions from home studios worldwide will inherently feature a wide range of equipment and acoustical spaces and thus foster a sonic heterogeneity that would be very difficult to achieve in a single studio or live recording.

7. Framing the recording process with guide tracks is extremely straight-forward. With clear frameworks in place, editing and synchronization are easier, freeing up time for more creative compositional explorations.

8. The pressure to play precisely and expressively for the entire duration of the piece is removed. This benefits performers with reading, tuning or stamina concerns who gain the opportunity to piece together an ideal recording using numerous takes and various editing capabilities. This frees the producer to select musicians with interesting timbres, personalities or improvisational outlooks that otherwise might be too inconsistent for a live setting. In my case, it allowed me to choose the musicians that I found the most engaging, regardless of their technical or reading acumen.

9. Musical and textural development is not limited by the possibilities granted by a real space, be it a large room or a studio with multiple rooms. With all the tracks separated and nearly as many recording environments as tracks, the investigation of imaginary spaces (acoustics originating from no identifiable physical landscape or origin) is possible.

Creating an Improvisationally-Oriented Orchestral Piece as a Multi-Track Sound Recording: Disadvantages

1. Recording each musician in an orchestra separately is a gigantic expenditure of time and energy. All musicians have to be individually contracted resulting in different circumstances and logistics for everyone. In contrast, a live session with everyone would complete the recording process immediately, freeing up production time.

2. The opportunity for an organically-achieved group acoustic is relinquished. It's possible that a live orchestra would quickly find a cohesive ensemble sound, yielding beautiful music and significantly reducing editing and production time.

3. The opportunity for organically-achieved section (groups of related instruments) sounds is also lost. It follows that the possibility for tuning issues among related horns or voices increases markedly when the section members are not playing simultaneously.

4. Communication of improvised ideas between musicians will not occur. Spontaneously improvised group structures are much less likely to emerge.

5. Many musicians have negative dispositions towards, or trouble playing with, guide tracks, the click elements in particular. (Many classical musicians, for example, lack and experience performing with a (sounding or implied) metronomic pulse.) Certain players will therefore offer subpar performances. Some will lament, especially with regards to improvisation, that they find it difficult to feel creative without the energy of a live group supporting and/or interacting with them.

6. With many musicians conducting their sessions remotely—without the producer’s oversight, explanation, and encouragement—there is a greater possibility that a given recording will feature undesired or sloppy results. Misread passages might not be noticed and misinterpreted general instructions might trigger strange, less-than-advantageous outcomes. Members of sections won’t be able to catch each other’s mistakes either.

The sacrifice of a natural room blend, with regards to the improvised as well as the composed material, was indeed worrisome. Certain opportunities seemed squandered, especially those related to large-group improvisation in real time and space (textures whose recordings could have been fed back into still-more-robustly-orchestrated studio collages). I still hope to explore such generative schema in later projects. Nevertheless, for this piece I felt more attracted to ‘unreal’ musical/physical spaces than to ‘real’ ones and guessed that freely combining portions of unrelated and somewhat related improvisations would push my textures further in that direction. The ability, at any given compositional moment, to include or not include any musician’s track, at any dynamic,

pitch level, tempo, or onset time, seemed valuable and exiting enough to justify the relinquishment of a real group dynamic. (I did, however, hedge a bit on this decision and invited a certain amount of improvisational communication by including a small amount of performers who were instructed to freely improvise (sometimes in groups of two or three) with drum tracks that had previously been recorded for the piece. More on this wrinkle later.)

This fundamental procedural decision to multi-track aptly demonstrated my identity (with respect to this piece at least) as a producer rather than a composer, especially given that the lengthy (pre-production) recording period (including the preparatory creation of a score, parts, and a guide track) was not intended to produce anything resembling a final product. In truth, these stages, however time-consuming, were procedurally *pre-compositional*—even—especially—the creation of the notated score. Each of these pre-production these steps operated as a sound-harvesting and form-marking tool. The actual composition—the determination of the recording’s content—and thus the piece’s content—was designed to occur in the studio and studio only—all after the recording stage was finished. In designing this sort of compositional landscape, I was acknowledging the inadequacies (in terms of my own strengths and goals) of my previous compositional environments: sitting alone with a notional program, or with paper and an instrument, or with paper and no instrument. Every such set-up depended on my ability to create a fully-formed model of a series of musical moments in my mind. Indeed this is how most notationally-minded composers work. A common suggestion from composition classes is: ‘never trust the playback function of a notional program such as Sibelius. Experience internally every detail of your composition before you translate it into notation’.⁵ I don’t question that certain composers learn to achieve this feat that is

⁵ One example of this sentiment was voiced by composer Brian Ferneyhough during his residency at the University of Minnesota (which I attended), March 2014.

actually two feats (hearing ones creation in all its complexity and then being able to notate it precisely).

However, after twenty years of pursuing this approach I have reached an uncomfortable conclusion: I am not very successful when creating such mental models. And it's not that I haven't been able to 'hear' the pitches, or the harmonies, or the rhythms, or the dynamics, or even the large-scale forms. What has been mentally unmodelable for me is exactly the musical material that has no concise abstract reflection in common notational practice: *timbres* (the attacks and sustains) of the instruments and *phrasings* (group and individual) of the performers. As a performer I have experienced a gamut of momentary sound-gesture realities—constant fluctuations of tempo, victories and accidents of phrasing, adjustments after mistakes, circumstantial residues of room acoustics—but I haven't been able to include this sort of content while composing because it has generally been restricted to moments of activation during performances. Furthermore, I've found that traditional notation's power to capture or communicate these nuances is lacking. Creating the compositional process underlying this piece—slowly stockpiling 128 tracks of actualized sound gestures, all ready to be heard clearly, individually or in combination—was, in part, a response to this long-standing frustration. Once collected, I could start to investigate how huge numbers of these sound artifacts might be combined.

Chapter 2: Process

Having settled on the creation of an individually-tracked studio recording for 128 musicians I concluded that the timely completion of the project would depend on managing resources with drastic efficiency. Happily, I found that my aesthetic goals and realities dovetailed neatly with my logistical limitations. For example: I was hoping to stockpile the timbres and the improvisational personalities of a substantial cross-section of my past collaborators; and this approach, although initially conceived for artistic purposes, proved extremely efficient. Working in this manner I conserved time (I was present for less than half of the recording sessions (61 to be exact)) and money (nearly all of the players were friends, willing to learn and record the music for free) while making use of musicians spread around the world (recordings were made in 11 states and 14 countries) and taking advantage of the recent advances in home recording-technology access that have given a majority of performers the ability, for the first time, to affordably produce professional-quality recordings in their own studios.

Although the vast majority of the musicians selected were professionals, ranges of abilities, especially with regards to reading skills (and particularly among the jazz and rock musicians), varied hugely. The desire to maximize my returns (receiving as many recordings as possible from the targeted musicians) suggested that I should make extremely straight-forward and playable parts: sight-readable by most and buttressed by a well-organized and well-presented guide track. Again, concerns such as these, which many composers would find unsavory or counter-artistic, cohered uncannily with my compositional instincts and practices. I have (nearly) always been writing fairly simple parts and have (nearly) always been taking, with each artistic decision, procedural efficiency and the ease of each performer into account. One common strategy has been to

omit as many performative instructions as possible (especially with regards to articulation and phrasing) while hoping that these and other sorts of blank elements will elicit the performer's full aesthetic engagement. Obviously this sort of approach will work better for some kinds of musicians than for others, but I believe that it has been generally effective in my own groups. And the *45 Minutes for 128 Musicians* ensemble has been created to be, unabashedly (with regards to implications of career summarizing), my 'group of groups', or, my 'set of all sets'.

Another compositional tendency has been to first choose a clearly, if often arbitrarily, defined frame/form and then spend the rest of the artistic process filling in details. In this case I started with the number of musicians and the precise temporal length of the work. The former value (128) was chosen by estimating that 75% of my list of about 175 targeted colleagues would, when sufficiently prodded, deliver a recording. The latter value (45 minutes) was gleaned from a rather unscientific survey of average album lengths among from my favorite albums. In choosing that duration I was hoping to roughly generalize the attention span of the sort of music listener that I was hoping to entertain.

The previous two sentences illuminate two further personal aesthetic realities.

1. Although this piece is orchestral in scope, my aesthetic models are generally not found in Western Classical music, even though that tradition contains the majority of examples of this many musicians playing together. The multi-tracked studio album—its history and prominent artists—is relevant not just as the chosen media for this work. The album has also been the central long-form structure in my musical life, the dominant vessel for my communication with my chosen idiomatic traditions. I have listened to most of my favorite albums dozens

of times. Their exact sound features have become central elements of my artistic consciousness, enough so that it would be difficult for me to fully invest in an unplayed score as a finished artistic product. Every time I listen to one of my favorite albums, it sounds, for all intents and purposes, *the same*. In this way studio-centered compositions are fundamentally different than their notationally-centered counterparts and my instincts have drawn me to the former. (It is worth noting that certain recordings of Western Classical music have become beloved in a similar fashion to their popular counterparts. Such occurrences, however, are generally connected with the conductors and/or the orchestras rather than the (often long gone) composers.)

2. Although I create music that many will hear as difficult, dissonant, or experimental, I still make the experience of the listener a central priority. I hope that my pieces will captivate a wide range of people through carefully connected sequences of beautiful, striking, and revelatory moments—occupying any point on a spectrum between improvisational and pre-composed—that can/will be perceived as such by most listeners. This goal aligns my aesthetic more with modern jazz, rock, pop, or r&b based music than with contemporary art music, although certain classical music has also often shared this quality. The composer Harry Partch once criticized the composer John Cage, and ‘process’ or ‘chance’ music in general, for failing to ever captivate or entrance an audience, and for losing sight of music’s inherent corporeality.⁶ “To stop making choices

⁶ Darren Chesworth, “The Outsider: the Story of Harry Partch” (2002) Reminiscence of Bob Gilmore (45:42- 46:11)

about music is to stop making music”.⁷ And though I don’t care to judge or criticize Partch’s opinion of Cage (which seems to undervalue Cage’s artistry as well as the physical aspects of his music), I can relate to the sentiment and its implications for any ‘process’ music. Like all composers, I work with systems and processes that help me to create content. But I believe that a composer’s central role is to act as the definitive filter between the raw media/content and the final statement/presentation. I aim for a filtering process that includes—besides ‘pure’ musical aesthetics—gestural as well as emotional considerations. In some situations this means leaving, as regularly occurred while producing this piece, raw and/or accidental content exactly as it was recorded—thus letting it resemble an outcome of a chance-based operation. But my commitment to mindful decision-making makes labeling my pieces as ‘chance’ music inaccurate. In any event, I feel responsible as composer/producer for making all of the final arrangement decisions, relying on my experience and aesthetics, and hopefully connecting with the audience and my fellow artists (past and present) in the process.

Like most studio projects, the creation of this piece included three steps: planning (creation of scores, parts, and other instructions), recording (128 separate parts with a significant percentage of content invented by the performers), and studio production (editing, mixing, mastering). I endeavored to feature improvisation in every step of the process, partially because I felt that this would be a novel way to create an orchestral work and partially because I felt that it would best serve my strengths as a composer/producer. To this end, I made the following decisions, attempting to maximize the presence of pliable real-time gestural content.

⁷ Darren Chesworth, “The Outsider: the Story of Harry Partch” (2002) *Reminiscence of Phillip Blackburn* (46:11-46:42)

1. I created the score in the span of a few weeks, leaving huge gaps and significant content undetermined. I expected that some of the composed material would eventually be cut in favor of improvised content, or perhaps just space. This freed me to work quickly with much less pressure to make every moment perfect. (A perfect moment during this stage would still just have been an *abstract* perfect moment, not necessarily translatable to the final product.) I've honed this sort of thinking while working as a bassist, during which I've observed, while playing at recording sessions, and especially while doing (as is common) consecutive and repetitive versions of the same song/piece, that aiming to record impulsive, confident, dynamic and sonorous takes is more effective than attempting to record highly planned and repeated 'perfect' takes which, especially when combined with excessive listening-back and self-criticism, leads to tentative phrasing, weaker tone, and (when reattempted) declining returns. When it's understood that only the best material will be kept, and mistakes thus don't particularly matter (especially given that good takes with mistakes can easily be fixed with modern editing software), the performer is free to feel relaxed, play confidently, focus on his/her tone, and take more chances.

2. I then recorded all the tracks separately, postponing their assembly until after each of the recordings had been made. Delaying big-picture thinking, I would (using logic similar to that found in the paragraph above) receive stronger performances. No one heard or played along with the developing mass of recordings as they were coalescing (even though several musicians made that exact request). Nearly everyone made their recording while playing along with a guide track that featured a minimalistic MIDI piano reduction, pulse clicks, and

my own voice announcing the rehearsal numbers. About 10 improviser outliers (usually in groups of two) instead recorded along with a track that one of the drummers (a different drummer each time) had already made. This whole period, which lasted for 9 months, did not include—by design—artistic criticism or reflection. I simply focused on ‘harvesting’ material—a task that included all sorts of trivial logistics (mostly in the form of endless email requests)—while intentionally delaying the larger decisions.

3. Given that a majority of the performers were producing their own recordings remotely I included standardized general instructions in the emails that also contained the charts and the guide track. In these instructions I tried to reinforce/elucidate my goals with the following requests, designed to yield looser and more interesting (if less precise) results. In doing so I assumed that the gems located within the overabundance of material would more than compensate for the likely sloppy episodes. (Presented below are the relevant parts from the instructions. The full instructions can be found in appendix 3.)

I recommend rolling through it in as little time as possible. I'm looking for first-take energy and perfection is not necessary.

The technique, articulation and dynamic markings are intentionally open-ended. Feel free to follow your instincts and express the written notes creatively and dynamically.

You have complete freedom with tone/effects/technique/recording style and room choice. Make it as weird or as not weird as you'd like it to be.

4. Only after I had completed the production/extraction of all 128 recordings, lining them up in a Pro Tools file and removing obviously unusable material, did I attempt to mold them into a final form. During this process the true composition (in terms of deciding the content of the final presentation of the piece) occurred. It happened in three distinct periods. I hoped that each would allow for the continuation of the loose and flexible mood.

a. I listened to each track individually, not to dissect every note, but rather to determine the sonic character and the overall lyrical and creative strengths of the performances. I tried to be a ‘creative listener’, enjoying moments and associating freely but still not trying to imagine finished arrangements.

b. Once I felt familiar with all the material, I went to the home studio of sound engineer Tyler Wood in Catskill NY. Working around the clock for 4 days, with Tyler handling the mixing and engineering details, I created the arrangement, deciding at every moment (while using the listen-back feature extensively) which of the 128 tracks would be included. I felt that restricting the ‘true’ compositional process to an isolated and limited period of time best agreed with the real-time spirit of the other steps.

c. With the arrangement made, I worked with Tyler remotely and methodically, over two months, perfecting the recording, making minor edits, and changing mixing qualities (volume levels and volume curves, mostly). In terms of my temporal interaction with the material (as a

composer), this was the only step that shared an out-of-time feeling common to traditional classical composition, although it also still differed because it involved the repeated playback of recorded sounds. Given that the vast majority of the compositional decisions had already been made, this departure seemed to detract from my general goals only trivially.

Ultimately, the aggregate of several iterations of in-the-moment decisions acted similarly to the sum of carefully and methodically considered decisions found more commonly in classical composition, pointing to an obvious point worth restating: nearly all composition is the result of the compilation and ordering of favored creative moments. (It'd probably be a stretch to include pure process pieces in this generalization although one could also consider the preparation and/or programming of process content to be the result of improvisation.) And given that improvisation was so central to the direction of this piece, the process-oriented decisions that yielded it, as previously detailed, were designed to create the best possible *conditions* for improvisation at each stage. The next section will focus on how these conditions resulted in some unusual outcomes, especially with respect to the relationship between the notated score and the finished product.

Chapter 3: Peculiarities

The second half of the General Instructions (see Appendix 3) provides a good window into my expectations for each section of the piece. Of these seven sections, four—the first two and the last two—ultimately resembled their predicted description. Parts 1 and 7 (*Rhode Island* and *Minnesota*) were typified by anthemic melodies and bombastic, out-of-time mass drum soloing. Part 2 (*SUV Guy*) did not veer from a “Rock Ballad with a backbeat, spacey bridge, and apocalyptic coda”. And Part 6 (*Roadmaster*) remained Disco. But the middle of the piece—parts 3 (*Wisconsin*), 4 (*Noord-Holland*), and 5 (*New York*)—took unexpected and sudden turns during the production period. Their final states match their initial descriptions only vaguely. The following analysis of these deviations aptly demonstrates the unusual position—in a thoroughly notated piece—that traditional composition occupied in *45 Minutes for 128 Musicians*. Specifically, given the abundance of recorded and improvised material, all notated parts, even if played perfectly well, faced possible deletion. All of the essential decisions, including the choice of content *but also the form*, were made during the production phase. And while quickly pulling together the final arrangement, I was pleased that my procedural decisions had served their intended final function. I could compose, combining complex and beautiful arrays of material, but still feel like I was improvising. And working so quickly with real recordings (instead of speculating with notational abstractions), I felt like I could remain mindful of the big picture—the macro form—much more effectively. These macro concerns yielded unexpected structure, especially for the middle three pieces. These groups of decisions will be briefly outlined below.

Wisconsin

The score for this section consisted only of open-ended improvisation instructions. So it was already established that *Wisconsin*'s final content would be determined during the production phase. I expected to work extensively with changes in the amount of musicians chosen at any given moment, using preferred groupings and density development curves to generate musical interest.

During the four-day period in which I was creating the arrangements, I decided, for an evening, to pursue another course and elected to leave all 128 musicians in the recording for the entire section. I wasn't sure if this approach would be effective but I was acutely curious to hear the result. Creating conditions for the exploration of material generated by this many simultaneous improvisors was a primary impetus for this project.

This course of action placed significant artistic responsibility on my rather non-specific improvisation instructions which divided *Wisconsin*, the only part without a click pulse in the guide track, into five sections, each with broadly defined pitch curves, modal content, dynamics, and improvisational densities. The result of this all-in approach was, as would be expected, seven minutes of swirling chaos, with the dynamics remaining disconcertingly static until a climax in minutes 4 and 5 and a fairly stark drop-off in the subsequent final two minutes. Nevertheless, I was satisfied with the result. Listening to this version was demanding and exhilarating, requiring the same sort of patient trance state necessary for the full absorption of minimalistic music (modern classical or otherwise), although *Wisconsin* lacked the repetition or the clean, consistent timbres generally found in those trance-oriented forms. My piece, instead,

evoked, perhaps, a dirty river violently flooding a city, or an avalanche of larger and smaller particles. This arrangement placed enormous strain on the listener, a sort of strain that in certain situations (most examples of successful large-scale free jazz for example) I would consider to be justified. Upon further listening, I decided, with pleasure and relief (especially considering the unexpected circumvention of production time and effort), that the section did indeed work in this form and that I had ‘finished’ *Wisconsin*.

As I began to complete the rest of *45 Minutes for 128 Musicians* however, my feelings began to change. I realized that while the everyone-in-all-the-time approach for *Wisconsin* was effective as a stand-alone piece, it was a questionable texture within the context of the overall form. In general, during this period of arrangement, I found myself most concerned with creating space and reducing density. Even though I entered the recording phase feeling like *45 Minutes* had been under-composed, I began the production phase—now in possession of a ludicrous overabundance of material while also better aware of the suffocation-danger-zones dotting the original notated arrangement—feeling like the piece had become one big 45-minute climax. Therefore this version of *Wisconsin*, beginning with an unbroken 5-minute climax, began to feel untenable, especially considering the bombastic endings of the two preceding pieces. This arrangement also felt untenable in the sense that it required an idiomatic purity—a certain sustained austere minimalism, albeit grungy and loud—that didn’t agree with the idiomatic heterogeneity and atmospheric shape-shifting found elsewhere in the piece, whether between instruments, within sections, or between sections.

So reluctantly at first, I began to chip away at *Wisconsin*. I decided that I still liked the last four minutes, particularly the climax and subsequent release at

the beginning of the 6th minute, and would leave those parts mostly intact, thus retaining the all-in texture, albeit for a much shorter duration. My attention then turned to first three minutes (rehearsal numbers 25-27). These three one-minute sections had generally disappointed me. Neither the desired pitch curves nor the scale-oriented suggestions had coalesced, at the macro level, into a comprehensible development of sound. (In the future I'll consider other explanatory strategies (with clearer directions, I suspect) while pursuing similar clouds of improvisation.) After removing a majority of the players, including all the drummers, a sequence of sufficient musical interest still could not be gleaned. Grasping at straws, I undertook the drastic approach of pitch mapping. Using Pro Tool's auto-tuning capabilities I mapped the first minute to a typical D Dorian mode (D, E, F, G, A, B, C) and the second minute onto a typical E Ionian mode (E F#, G#, A, B, C#, D#). This meant that any recorded sound included in these sections would be pitch-shifted by Pro Tools to the nearest location (regardless of the octave) of one of the given mode's seven distinct pitch-classes. The third minute I left in its unaltered, atonal-sounding form. Though not my original intention, this harmonic approach seemed to best serve the development of *Wisconsin* as well as its connections to the other sections. It also marked the only occasion that pitches were manipulated electronically during my editing process. It's a technique with amazing power that I'd already used extensively in my other collage works and frankly had expected to employ more in *45 Minutes*; but in every other situation during this process, given the saturation of usable and diverse material, I decided that pitch-altering was unnecessary.

Nevertheless, I do lament, to a certain degree, the removal of the original all-in arrangement. Judged for its abstract qualities, it contained greater originality, simplicity, clarity of vision, but at the expense (in my subjective

estimation) of the overall listening experience. This conundrum provides another example of my preference for attempting to please and captivate listeners over the preservation of artistic or idiomatic principles. Still, both arrangements had distinct merits, and choosing between them was extremely difficult. It was undoubtedly the least confident decision provoked by the production process.

Noord Holland

The studio production of this arrangement, in contrast, was rapid and generally free of second-guessing—a clear example of the improvisation-oriented arrangement approach succeeding. This outcome was particularly gratifying given the doubt which accompanied this section throughout the recording process. As a piece of notated music, it consists of a seemingly-endless 15-measure right-hand piano loop (the piano's left hand is an irregular pedal tone) with other ostinati entering and exiting until something like a climax is reached near the end. The core content, as notated, however, is undefined, unclear, and—put most bluntly—absent. I was aware of this problem and couldn't compose a solution. Still, I was fond of what was there. I chose not to scrap the section and hoped to layer pieces of improvisation until these central holes were filled. (I didn't want to leave the section as a specimen of minimalistic trance either. Using similar logic as evident in my shift with *Wisconsin*, I felt that I couldn't leave any section in an idiomatically pure form (in this case, as a pretty sort of minimalism) as that would clash with the general commitment to mood morphing and style-mixing.)

Soon after, I began to question whether any sort of instrumental improvisation could alter the piece's central void. Those doubts inspired me to

create the Spoken Word/Kitchen Percussion part. I decided to record some favorite speakers and story tellers (among my colleagues) and made Noord-Holland their centerpiece (an improvised personal story lasting the entire section). The piece would now be organized around the speakers—a huge gamble, on my part, that any of their material would be compelling enough to warrant the spotlight.

Happily, while sifting through the recordings I quickly discovered an ideal central speaker (Eric Gunther). The other starting point of the arrangement process was found in the improvised and sustained organ/synthesizer chord pad that became the bridge between *Wisconsin* and *Noord-Holland*. As the first truly static moment in the piece, it clearly established the (welcome) sparse environment that would determine significantly my subsequent arrangement decisions.

Noord-Holland's arrangement came together very quickly, with the naked organ/synth pad joined by a single bass clarinet, lending a character that I had never imagined during the notational phase. As more instruments enter, slowly, retaining the sparse atmosphere, a fascinating harmonic drift unfurls that is also not found in the score. The notes are mostly pre-composed (a serendipitously sonorous glockenspiel part is one of the only improv tracks that I kept), but so many of the notated notes are missing—a majority of the previously fundamental keyboard ostinati, for example (which also make up most of the tonal material on the guide track)—the remaining and exposed parts assume unexpected melodic and harmonic identities, lending a pivotal linear momentum that, again, was not specified during the notation phase. By placing such an importance on production, these sorts of compositional transformations have been made possible.

New York

This section resembles its notated form the least, a byproduct of the production phase's most extreme decision. With the first three minutes seeming superfluous, repetitive, and bloated with unmemorable melodies and aesthetically questionable guitar shredding, especially given the *Noord-Holland* spaciousness that preceded it, I decided to throw out all of the notated parts and all of the harmonically-guided improvisation as well. Normally, the creation of a large hole would necessitate the composition of replacement material, but in this case I could turn, with some desperation, to the 'pure' improvisors—the small core of players who played freely with drum tracks (instead of the guide track). I considered all possible iterations of the ten improvisors until I arrived at Uli Genenger (Drums), Sam Krahn (Guitar), Benjamin Klein (Tuba), Matt LeGroulx (Guitar), Travis Vela (Guitar), Tyler Wood (Synthesizer), and myself (Double Bass). A happy accident, these vaguely related parts compliment each other with remarkable cohesion while connecting uncannily with the loping open swing that marks the second half of *New York*, with the whole section serving as an important respite from orchestral density and intensity, especially considering the disco excesses of *Roadmaster* and the triumphant tuttis of *Minnesota* that follow.

Chapter 4: Certainties

This piece has no definitive version. Certainly the score has no final authority—a significant percentage of it was discarded while producing the present realization— but neither does the recording that I have made. It is an iteration only. Hopefully, more versions will be produced.

45 Minutes for 128 Musicians has demonstrated a wide range of possibilities regarding the sincere incorporation of improvisational and improvisationally-derived procedures in orchestral composition.

Huge groupings of people have made music together almost exclusively in traditional settings. I finish this project expecting that the methods and technologies of modern studio production, as well as the eternal artistic migration towards new forms and new textures, will hasten the development of new orchestral textures. This production of this piece provides one such example.

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Appendix 1: List of Performers by Section

Female Singers

Meghan Buchanan
Rachel Holder
Birgitte Lyregaard
Anaïs Maviel
Courtney Naliboff
Tiffany Skidmore

Male Singers

Kenny Lyons
Les Rich
Adam Zahller

Spoken Voices/ Kitchen Percussion

Brendan Buckley
Dana Falconberry
Eric Gunther
Will Koffel
Jonathan Martinez
Pete Matthiessen
Matt Nelson
Ranjit Prasad
Amos Rose
Nader Sobhan
Therese Workman

Clarinet

Patrick Breiner
David Fettmann
Mike Fuerstein
Chris Rakowski
Adam Schneit
Greg Squared
Janfie van Strien
Justin Wood

Bass Clarinet

Carlos Cordeiro
Miriam Frank
Coen Kaldeway
Jennifer Runck

Tenor Saxophone

Natalio Sued

Trumpet

Alex Browne
Riley Helgeson
Jake Henry
Michael Irwin
Noah Ophoven-Baldwin
Derek Phelps
Indofunk Satish (with
Electronics)
Snorri Sigurdarson
Ben Syversen
Kenny Warren

Trombone

Dominique Brackeva
Ryan Christianson
Ben Finberg
Dan Hinman
Jake McStravick
Jon Natchez (Valve Trombone)

Tuba

Benjamin Mansavage Klein

Cello

Paul Benson
Deborah Bedolla Bergmann
Joey Crane
Markus Hallikainen
Robin Ryczek
Joann Whang

Guitar

Carter Arrington
Niels Bjerg
Ryan Blotnick
Douglas Bradford
John Cave
Guillermo Celano
Scott Davidson
Mike Duffy (Lap Steel Guitar/
Electronics)
Park Evans
Scott Fish
Mike Gamble
Matt Legroulx
Sam Krahn (with Electronics)
Thomas Nordlund
Maja Radovanlija (Classical
Guitar)
Travis Reuter
Amos Rose (Lap Steel Guitar)
Bruce Saunders
Mark Schiebe
Carlos Ufret (Acoustic Guitar/
Electric Guitar)
Travis Vela
Cory Wong

Piano

Franz Von Chossy
Dan Musselman
Lars Potteiger

Electric Keyboards

Kuba Cichocki
Dan Fiori
Sean Roderick
Jesse Stacken

Organ

Giovanni Di Domenico
Derek Nievergelt

Synthesizer

Joe Strachan
Tyler Wood

Vibes

Alfred Marra

Glockenspiel

Andrew Bergmann

Electric Bass

Dan Edinberg
Andrew Foreman
Pat Harris (electric upright)
Dmitry Ishenko
Tomás Merlo Pascual
Asaf Rabi

Double Bass

Andrew Bergmann
Christopher Brown
Richard Giddens
Adam Hopkins
Claus Kaarsgaard
Marty Kapsch
Matt McIntyre
Brent Shields
Sam Weber

Drums

Steve Bidwell
Carlo Costa
Andres Crovetti
Klaas van Donkersgoed
Nathan Fitzgerald
Dave Fox
Uli Genenger
Devin Gray
Trevor Haining
Dave Hanzel
Flin van Hemmen
Gerri Jäger
Petar Janjic
João Lobo
Rob Mitzner
Curt Newton
Adam Patterson
Jack Pirner
Toby Ramaswamy
Wayne Salzman II
Zach Schmidt
Greg Schutte
Phillip Zwirchmayr

Synth Drums/Percussion

Josh Arenberg
Stephen Mitchell

Appendix 2: List of Performers Ordered by Date of Recording

All Tracks Recorded with the Universal Guide Track Unless Otherwise Noted

7.1.14 Brooklyn NY

1. Kuba Cichocki Electric Keyboard
2. Patrick Breiner Clarinet
3. Justin Wood Clarinet

7.2 Brooklyn NY

4. Douglas Bradford Guitar
5. John Cave Guitar
6. Travis Reuter Guitar
7. Adam Schneit Clarinet

7.3 Brooklyn NY

8. Jesse Stacken Electric Keyboard
9. Devin Gray Drums
10. Dmitry Ishenko Bass Guitar
11. Carlo Costa Drums

7.6 Brooklyn NY

12. Jake Henry Trumpet
13. Kenny Warren Trumpet
14. Mike Gamble Guitar

7.7 Brooklyn NY

15. Adam Hopkins Double Bass
16. Flin van Hemmen Drums
17. Anaïs Maviel Sung Female Voice
18. Rob Mitzner Drums
19. Dan Edinberg Bass Guitar

7.8 Brooklyn NY

20. Sam Weber Double Bass
21. Ben Syversen Trumpet
22. Jon Natchez Valve Trombone
23. Greg Squared Clarinet

7.16 Minneapolis MN

24. Ryan Christianson Trombone

7.16 St. Paul MN

25. Adam Patterson Drums

7.18 Minneapolis MN

26. Wayne Salzman II Drums

7.21 St. Paul MN

27. Dan Musselman Keyboard

8.5 Boston MA

28. Alfred Marra Vibraphone

9.7 Minneapolis MN

29. Adam Zahller Sung Male Voice

9.20 Reading PA

30. Lars Potteiger Piano

9.21 Austin TX

31. Derek Phelps Trumpet

9.26 Minneapolis MN

32. Noah Ophoven-Baldwin Trumpet

10.4 Minneapolis MN

33. Riley Helgeson Trumpet

10.10 Minneapolis MN

34. Park Evans Guitar

10.16 Minneapolis MN

35. Matt McIntyre Double Bass
36. Zach Schmidt Drums

10.17 Minneapolis MN

37. Dan Hinman Trombone

10.23 Minneapolis MN

38. Jack Pirner Drums

10.24 Minneapolis MN

39. Alex Browne Trumpet

10.26 Minneapolis MN

40. Greg Schutte Drums

11.3 Amsterdam NL

41. Guillermo Celano Guitar

11.3 Utrecht NL

42. Coen Kaldeway Bass Clarinet

11.4 St. Paul MN

43. Dave Hanzel Drums

11.10 Berlin DE

44. Phillip Zwirchmayr Drums

11.10 Minneapolis MN

45. Toby Ramaswamy Drums

46. Andres Crovetti Drums

11.12 Amsterdam NL

47. Janfie van Strien Clarinet

11.12 Santa Fe NM

48. Ben Finberg Trombone

11.13 Minneapolis MN

49. Jake McStravick Trombone

50. Sean Roderick Electric Keyboard

11.15 Portland ME

51. Ryan Blotnick Guitar

11.23 Amsterdam NL

52. Uli Genenger Drums

11.24 Waltham MA

53. Dave Fox Drums

11.25 Minneapolis MN

54. Paul Benson Cello

11.26 Falcon Heights MN

55. Petar Janjic Drums

11.26 Queens NY

56. Indofunk Satish Trumpet/Effects

11.26 Falcon Heights MN

57. Cory Wong Guitar

11.28 Minneapolis MN

58. Maja Radovanlija Classical Guitar

11.29 Oakland CA

59. Nathan Fitzgerald Drums

11.30 Minneapolis MN

60. Rachel Holder Sung Female Voice

11.30 Amsterdam NL

61. Klaas van Donkersgoed Drums

11.30 Minneapolis MN

62. Trevor Haining Drums

12.3 Minneapolis MN

63. Mike Fuerstein Clarinet

12.4 Minneapolis MN

64. Tyler Wood Synthesizer

12.5 Pasadena CA

65. Joann Whang Cello

12.6 Minneapolis MN

64. Tyler Wood Synthesizer

66. Andrew Bergmann Double Bass

(Both recorded (simultaneously) with Uli Genenger's track)

12.9 Brussels BE

67. João Lobo Drums

12.10 Minneapolis MN

68. Joe Strachan Synthesizer

(Recorded with Klaas van Donkersgoed's track)

12.10 Austin TX

69. Pat Harris Electric/Acoustic Bass

12.11 Minneapolis MN

70. Tiffany Skidmore Sung Female Voice

71. Jennifer Runck Bass Clarinet

12.12 Minneapolis MN

72. Joey Crane Cello

73. Mike Duffy Lap Steel Guitar/Electronics
(Both recorded (simultaneously) with João Lobo's track)

74. Sam Krahn Guitar/Electronics

75. Benjamin Mansavage Klein Tuba
(Both recorded (simultaneously) with Devin Gray's track)

12.16 Brussels BE

76. Giovanni Di Domenico Organ

12.16 Dubai UAE

77. Nader Sobhan Spoken Voice/Kitchen Percussion

12.17 Minneapolis MN

78. Thomas Nordlund Guitar

12.17 Amsterdam NL

79. Franz Von Chossy Piano

12.17 Madison WI

79. Kenny Lyons Sung Male Voice

12.19 Madison WI

80. Scott Fish Guitar

12.20 Nehora Israel

81. Asaf Rabi Electric Bass

12.24 Berlin DE

82. Brent Shields Double Bass

12.28 Medford MA

83. Curt Newton Drums

12.30 Brooklyn NY

84. Therese Workman Spoken Voice/Kitchen
Percussion

12.31 Lemvig Denmark

85. Birgitte Lyregaard Sung Female Voice

1.1.15 Helsinki Finland

86. Markus Hallikainen Cello

1.2 Austin TX

87. Carter Arrington Guitar

1.6 Köln DE

88. Miriam Frank Bass Clarinet

1.16 Paris (Vincennes), FR

89. David Fettmann Clarinet

1.20 Copenhagen, Denmark

90. Niels Bjerg Guitar

1.22 Amsterdam NL

91. Gerri Jäger Drums

1.23 Montreal QC

92. Matt Legroulx Guitar
(Recorded with Curt Newton's Track)

1.23 Melrose MA

93. Dan Fiori Electric Keyboard

2.3 Brooklyn NY

94. Ranjit Prasad Spoken Voice

95. Amos Rose Spoken Voice/Lap Steel Guitar

96. Pete Matthiessen Spoken Voice

2.10 Jamaica Plain MA

97. Scott Davidson Guitar

2.13 St. Cloud MN

98. Matt Nelson Spoken Voice/Kitchen Percussion

2.13 Austin TX

99. Steve Bidwell Drums

2.16 Alamo Heights TX

100. Marty Kapsch Double Bass

2.18 Austin TX

101. Bruce Saunders Guitar

2.19 Sudbury MA

102. Will Koffel Spoken Voice/Kitchen Percussion

2.26 New York NY

103. Carlos Cordeiro Bass Clarinet

2.26 Minneapolis MN

104. Christopher Brown Double Bass

2.27 Stavanger Norway

105. Dominique Brackeva Trombone

3.7 North Haven ME

106. Courtney Naliboff Sung Female Voice

3.8 Værløse, Denmark

107. Claus Kaarsgaard Double Bass

3.8 Brooklyn NY

108. Josh Arenberg Synth Drums/Percussion

3.14 Madrid Spain

109. Tomás Merlo Pascual Electric Bass

3.19 Brooklyn NY

110. Mark Schiebe Guitar

3.20 Austin TX

111. Carlos Ufret Guitar

3.20 Los Angeles CA

112. Stephen Mitchell Synth Drums/Percussion

3.21 Somerville MA

113. Chris Rakowski Clarinet

3.21 Providence RI

114. Robin Ryczek Cello

3.23 San Antonio TX

115. Jonathan Martinez Spoken Voice/Kitchen Percussion

3.23 Cambridge MA

116. Eric Gunther Spoken Voice/Kitchen Percussion

3.23 Fresno CA

117. Richard Giddens Double Bass

3.25 Austin TX

118. Meghan Buchanan Sung Female Voice

3.27 Amsterdam Noord, NL

119. Natalio Sued Tenor Saxophone

3.28 Brooklyn NY

120. Michael Irwin Trumpet

3.29 Austin TX

121. Dana Falconberry Spoken Voice/Kitchen Percussion

3.29 Brooklyn NY

122. Derek Nievergelt Organ

3.31 Toledo OH

123. Les Rich Sung Male Voice

3.31 Reykjavík Iceland

124. Snorri Sigurdarson Trumpet

4.2 Minneapolis MN

125. Andrew Foreman Bass Guitar

4.3. Bangkok Thailand

126. Brendan Buckley Spoken Voice/Kitchen Percussion

4.9 San Antonio TX

127. Travis Vela Guitar
(Recorded with Jack Pirner's Track)

128. Deborah Bedolla Bergmann Cello

Appendix 3: Remote Instructions (as attached to the majority of email requests).

I chose not to include this document in the formal score notes—although there is some overlap of content— because much of its information is not germane to the piece in its abstract (notational) form and instead local to this particular production. It's included here to provide further insight into the experiences of the performers.

45 for 128 General Instructions

I recommend rolling through it in as little time as possible. I'm looking for first-take energy and perfection is not necessary.

The technique, articulation and dynamic markings are intentionally open. Feel free to follow your instincts in these regards.

You'll hear me speak the rehearsal numbers on the guide track and that should clear up any location questions. Watch out, though: your part is not always in unison with the track. (The track begins with 8 clicks before the first bar by the way.)

The main pulse is a wood click and the warning for each new rehearsal number is four metallic clicks. (The metallic clicks only occur before new rehearsal numbers.)

Also, sometimes, during free improv sections, the wood click will go away. In those cases you just have to listen for the metallic clicks (always four of them) to know when the next sections are coming.

Regarding recording: I've generally been doing all the parts with a single mic/channel. Because I have so many people playing on this, one mic per player seems like a good way to keep me sane during the mixing/editing process. So a single mic on your amp should be fine. (And you can send me a single wave file (or snippets of one) when you're done.)

You have complete freedom with tone/fx/techniques/miking and room choice. Make it as weird or as not weird as you'd like it to be.

Here are descriptions of the general form/content for the 7 parts, just so you can have a sense of what you're fitting in to. (You otherwise wouldn't be able to surmise much of this overview from the guide track.)

Part 1

The section begins with a unison anthemic melody on top of 20+ drummers soloing bombastically. By Rehearsal 2 the drummers settle into a pulse and the the melody begins to split into different parts. Eventually (by rehearsal 11) the original bombastic drum feel returns until the end.

Part 2

A Rock Ballad with a backbeat, spacey bridge, and apocalyptic coda.

Part 3

A series of guided free improvisations. The instructions (which are the same for everyone) are more relevant for pitched instruments. Percussion should do something complimentary.

Part 4

A 15 bar, 5 chord piano loop that repeats throughout with other parts slowly thickening the texture.

Part 5

A mutation of part 4, with a rocking beat, a guitar solo, improvised ostinati, and an unexpected veer into free swing at the end.

Part 6

A disco tune with a moody bridge.

Part 7

A backwards semi-rehash of part 1

Appendix 4: The Score and the Score Notes

The score is presented as a transposing score (instead of a concert score). For ease of score-reading, the score page numbers are left in their original form.

Andrew Bergmann

45 Minutes for 128 Musicians (2014-5)

Performance Notes:

This score does not reflect any finished version of this piece. It is instead a framework from which 128 performances are recorded, edited, and mixed together, all in the service of creating a studio recording which does reflect the finished version, although no particular version can be considered definitive.

The three top staves specify most of the elements of the universal guide track: a piano reduction, wooden clicks, and metallic clicks. The guide track also includes a voice speaking each rehearsal number. The guide track, though central to the recording process, is not heard in the final recording.

Each musician records their part alone, listening to the guide track (and none of the previously recorded parts) as they play. The only exception regards those playing the part labeled "Improvisor(s)". These musicians are given, instead of the guide track, a previously recorded drum track (from this piece) and asked to play along with it in one completely improvised 45-minute take.

Any variety of the specified notated instruments (different kinds of guitars or keyboards, for example) can be used. No preference is given for acoustic, electric, or electronic instruments.

Any voices or instruments can be chosen for the "Improvisor(s)" part. This is also the only part that can be recorded with more than one musician at once, although the limit for simultaneous recording is three performers.

The part labeled "Spoken Word/Kitchen Percussion" includes these special instructions:

"Before recording, accumulate the following items: one unopened box of American-style breakfast cereal, one metal spoon, one bowl (metal or ceramic), one wine glass, a water/liquid source, a broom and dustpan, and a plastic container or a tin (with a top) large enough to hold the contents of the cereal box. Wear shoes with good percussive properties that you don't mind getting dirty."

Each part should be recorded at least once and preferably several times. The producer is left to decide the exact numbers of musicians per part. The only requirement is that 128 separate recordings (from 128 separate musicians) are accumulated and employed in the eventual studio edit.

While editing, the producer can choose to omit any recorded part (including those containing notated material) at any given musical moment. Basic studio transformations (changing pitches, onset times, tempos, etc.) are also allowable, though not preferable.

Duration: 45 Minutes

45 Minutes for 128 Musicians

Transposing Score

4

Part 1: Rhode Island

Andrew Bergmann

♩ = 184

30 Second Drum/Improv Intro.
Loud, Free, Bombastic, No Pulse.

Guide Track Begins
8 Click Pick-up to Melody.
Drums Continue as Before

Guide Track Keyboard

Guide Track Wood (Pulse) Click

Guide Track Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Clarinet 1 in Bb

Clarinet 2 in Bb

Clarinet 3 in Bb

Clarinet 4 in Bb

Bass Clarinet in Bb

Tenor Saxophone

Trumpet 1 in Bb

Trumpet 2 in Bb

Trumpet 3 in Bb

Trombone

Violoncello 1

Violoncello 2

Electric Guitar 1

Electric Guitar 2

Electric Guitar 3

Keyboard 1

Keyboard 2

Keyboard 3

Vibraphone/Glockenspiel

Bass Guitar 1

Bass Guitar 2

Part 1: Rhode Island

♩ = 184

30 Second Drum/Improv Intro.
Loud, Free, Bombastic, No Pulse.

Guide Track Begins
8 Click Pick-up to Melody.
Drums Continue as Before

Other instruments begin with melody
in time. Continue out-of-time drum solo
until 2.

Double Bass 1

Double Bass 2

Drum Set

Improvisor(s)

8

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Detailed description: This page of a musical score, numbered 22, contains 28 staves. The top four staves are guide tracks: Keyboard (treble and bass clef), Wood (Pulse) Click (percussion), Metallic (Warning) Click (percussion), and Spoken Voice/Kitchen Percussion (percussion with diagonal lines). The next six staves are for woodwinds: Clarinets 1-4 (treble clef), Bass Clarinet (treble clef), and Tenor Saxophone (treble clef). The following six staves are for brass: Trumpets 1-3 (treble clef) and Trombone (bass clef). The next four staves are for strings: Violins 1 and 2 (bass clef), and three Electric Guitars (treble clef). The next six staves are for keyboards: three Keyboardists (treble and bass clef), Vibraphone/Glockenspiel (treble clef), and two Electric Basses (bass clef). The final four staves are for percussion: two Double Basses (bass clef), Drums (percussion with diagonal lines), and Improviser(s) (percussion with diagonal lines). The score is in 4/4 time with a key signature of one sharp (F#).

36

1

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Open cereal container (cardboard and plastic layers).
Fill half of the bowl with cereal. Using fingers,
play with cereal in bowl to make percussive noises.

Cl.1

Cl. 2

Cl.3

Cl.4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc.1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

1

50

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

64 2

Guide Track: Keyboard. *ff*

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion
Pour cereal on the ground/floor. Walk on the cereal, making crunching sounds of moderate volume.

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Cl. 4 *ff*

B. Cl. *ff*

Ten. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1 *ff*

Kbd. 2 *ff*

Kbd. 3 *ff*

Vib./Glock *ff*

E Bass 1 *ff*

E Bass 2 *ff*

2 arco *ff*

Db. 1 *ff*

Db. 2 *ff*

Dr. *f*

Improvisor(s)

settle into time. straight feel, floating.
no backbeat. emphasis on 8th notes

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

(gtr solo, building)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

120

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

improv: chopped notes, some unpitched noises, big gaps

Male Voice

improv: chopped notes, some unpitched noises, big gaps

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

improv using any notes

E. Gtr. 2

improv using any notes

E. Gtr. 3

improv using any notes

Kbd. 1

Kbd. 2

Kbd. 3

Spacey, textural improv.
Long notes, generally.

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

(gtr solo winds down)

Improvisor(s)

134

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

improv w/ string/pickup noise
(percussive, no pitch)
sparse at first

4

Guide Track: Keyboard. *mf*

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Positioning fingers very close to mic,
rub or strike two grains of cereal together
(steadily until 5)

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. 4 *mf*

B. Cl. *mf*

Ten. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. *mf*

Vc. 1

Vc. 2

E. Gtr. 1

improv w/ string/pickup noise
(percussive, no pitch)
space at first

E. Gtr. 2

E. Gtr. 3

improv w/ string/pickup noise
(percussive, no pitch)
space at first

Kbd. 1

Kbd. 2

Kbd. 3

Continue Improv.
More punctuation, clearer silences.

Vib./Glock

E Bass 1

E Bass 2

Db. 1

very high harmonic change pitch every 3-4 measures

Db. 2

very high harmonic change pitch every 3-4 measures

Dr.

broken beat, open.

Improvisor(s)

157

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

chordal improv, emphasizing maj 9ths (rt. hand)

chordal improv, emphasizing maj 9ths (rt. hand)

176 5

Guide Track: Keyboard. *mf*

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion *mp*
Take handful of cereal and methodically crush it between fingers over bowl.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1 *mf*

Vc. 2 *mf*

E. Gtr. 1 *mf*

E. Gtr. 2 *mf*

E. Gtr. 3 *mf*

Kbd. 1 *mf* cont. maj 9ths more sporadic

Kbd. 2 *mf* cont. maj 9ths more sporadic

Kbd. 3 *mf*

Vib./Glock *mf*

E Bass 1 *mf*

E Bass 2 *mf*

5 cont. high harmonics. longer notes, vary pitches faster, more sporadic

Db. 1 *mf* cont. high harmonics. longer notes, vary pitches faster, more sporadic

Db. 2 *mf* cont. high harmonics. longer notes, vary pitches faster, more sporadic

Dr. *mp*

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

solo improv (voice in foreground)

Male Voice

solo improv (voice in foreground)

Spoken Voice/Kitchen Percussion

Tacet (until 11)

mf

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

cont. harmonics

Db. 1

Db. 2

cont. harmonics

Dr.

(Vox Improv)

mf

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

improv cont.

improv building throughout

improv building throughout

mf

improv- long notes, intensity building throughout

improv- long notes, intensity building throughout

arco, punchy

mf arco, punchy

denser chords, building

denser chords, building

(Vox/Clar Improv)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improv(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

legato

This page of a musical score, numbered 241, contains a guide track and parts for various instruments. The guide track includes Keyboard, Wood (Pulse) Click, and Metallic (Warning) Click. The instrumental parts are arranged in a system with staves for Female Voice, Male Voice, and Spoken Voice/Kitchen Percussion. The woodwind section includes Clarinets 1-4, Bass Clarinet, and Tenor Saxophone. The brass section includes Trumpets 1-3 and Trombone. The string section includes Violins 1 and 2. The guitar section includes three Electric Guitars. The keyboard section includes three keyboards. The percussion section includes Vibraphone/Glockenspiel, two Electric Basses, two Double Basses, Drums, and Improvisers. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as 'legato'.

253

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Pour bowl of cereal on the ground/floor. Place bowl back on table. Spend rest of section (through 15) enthusiastically walking and jumping on the cereal, punctuated by occasional striking of the empty bowl with the spoon. Excited vocal noises are also encouraged.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

10

253

continue, even more sporadic. add in glisses

transition into original drum solo cloud

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

syllables ad lib

mf

mf

mf

mp

287

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

f Drum solo, Bombastic and out of time (until end of Part 1)

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Pour remaining cereal into the external container/tin.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

quiet noise improv

Part 2: SUV Guy

16

♩ = 58

336

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Take plastic wrapper out of cereal box.
Crinkle it continuously.
(Piano Begins)

Part 2: SUV Guy

16

♩ = 58

Db. 1

Db. 2

Dr.

Improvisor(s)

Rock Ballad with Backbeat
(begin now with beat below)

snare

cymbal

etc

(Continue Beat)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

mf

mp

improv quiet unpitched noises

improv: extremely high harmonics, long durations following harmony optional

improv- quiet arpeggios, highest 2 octaves

improv- very high quiet notes

improv- very high quiet notes

improv- extremely high harmonics, long durations following harmony optional

comp-jangly chords (w pitch bends)

Fill

Bridge. Very open and sparse. Colors.

Chords: Ebm7, Ebm7 Ebm6, D7, Dm7, Dm6, G#m7 C#7, Fm7, Dm, D#b, Am

414

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Rub the full length of the handle of the spoon against the rim of the bowl in a slow circular motion, always maintaining contact. Continue until 24.

Spoken Voice/Kitchen Percussion

Cl. 1

noise improv

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

improv: noise, atonal, gaining density

Vc. 2

improv: noise, atonal, gaining density

E. Gtr. 1

improv: noise, electrical sounds

E. Gtr. 2

improv: noise, electrical sounds

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 3

Improv. Busier and more soloistic.

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improv(s)

slide to upper notes

slide to upper notes

ff

23

♩=60

♩=54

♩=200

424

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

continue improv, maintain energy

continue improv, maintain energy

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Kbd. 5

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improv(s)

23

♩=60

♩=54

♩=200

Tacet

435

24

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

frenzied improv alternating between highest and lowest notes in range

frenzied improv alternating between highest and lowest notes in range

Tacet

f

f

f

f

f

f

f

f

f

f

f

f

f

f

Improv, open and airy

24

random noises (until Part 3)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Part 3: Wisconsin

Improv (everyone)- 1 min.
Make one long line with pitch arching (once) from low to high to low.
Vaguely minor tonality.
Dynamics can be variable. Include silence.

42

25

No Pulse

(Warning Clicks to Next Section)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Read 5 passages from the words found on any surface of your cereal box
(one passage per rehearsal number).

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Part 3:

Wisconsin

Improv (everyone)- 1 min.
Make one long line with pitch arching (once) from low to high to low.
Vaguely minor tonality.
Dynamics can be variable. Include silence.

(Warning Clicks to Next Section)

25

No Pulse

Db. 1

Db. 2

Dr.

Improvisor(s)

**Improv(everyone)- 1 min.
Make one long line with pitch zig zagging upwards throughout.
Vaguely major tonality.
Dynamics can be variable. Include silence.**

26

No Pulse

(Warning Clicks to Next Section)

43

452

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

**Improv(everyone)- 1 min.
Make one long line with pitch zig zagging upwards throughout.
Vaguely major tonality.
Dynamics can be variable. Include silence.**

26

No Pulse

(Warning Clicks to Next Section)

Db. 1

Db. 2

Dr.

Improvisor(s)

**Improv (everyone)- 1 min.
Make one long line with pitch arching (once) from high to low
to high. Halfwhole/octatonic tonality.
Volume increases throughout. Include silence.**

27

No Pulse

(Warning Clicks to Next Section)

454

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

**Improv (everyone)- 1 min.
Make one long line with pitch arching (once) from high to low
to high. Halfwhole/octatonic tonality.
Volume increases throughout. Include silence.**

27

No Pulse

(Warning Clicks to Next Section)

Db. 1

Db. 2

Dr.

Improvisor(s)

**Improv (everyone)- 2 min.
High-energy clouds and clusters, atonal.
Generally loud, but not necessarily. Include silence.**

28

No Pulse

(Warning Clicks to Next Section)

45

456

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

28 No Pulse

**Improv (everyone)- 2 min.
High-energy clouds and clusters, atonal.
Generally loud, but not necessarily. Include silence.**

(Warning Clicks to Next Section)

Db. 1

Db. 2

Dr.

Improvisor(s)

**Improv (everyone)- 2 min.
Long notes with big spaces. Any tonality.
Generally quiet, but not necessarily.**

29

No Pulse

♩=192

(Warning Clicks to Next Part 4)

458

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

29

No Pulse

**Improv (everyone)- 2 min.
Long notes with big spaces. Any tonality.
Generally quiet, but not necessarily.**

♩=192

(Warning Clicks to Next Part 4)

Db. 1

Db. 2

Dr.

Improvisor(s)

Part 4: Noord-Holland

30

47

460

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Tell a personal story (or pretend that you are) that relates, directly or vaguely, to something in the text of the previous section. (It definitely doesn't have to be about cereal.) Make the story last until 43 (about 6 min 45 sec).

with a flat affect

mf with a flat affect

mf

f

vary tone and articulation freely

Part 4: Noord-Holland

30

Db. 1

Db. 2

Tacet

Dr.

Improvisor(s)

play quarter notes all over kit. experiment with dynamics, accents, and the occasional unplayed beat. (Continue until 36) (Guide track has 15 bar piano loop throughout.)

This musical score page, numbered 48 and 474, contains 28 staves of music. The tracks are as follows:

- Guide Track: Keyboard.**: Features a complex melodic line with many beamed notes and ties.
- Guide Track: Wood (Pulse) Click** and **Guide Track: Metallic (Warning) Click**: Represent rhythmic patterns with vertical stems.
- Female Voice** and **Male Voice**: Empty staves.
- Spoken Voice/Kitchen Percussion**: A track with a continuous pattern of diagonal slashes.
- Cl. 1, Cl. 2, Cl. 3, Cl. 4**: Empty staves.
- B. Cl.** and **Ten. Sax.**: Feature melodic lines with ties and slurs.
- Tpt. 1, Tpt. 2, Tpt. 3, Tbn.**: Empty staves.
- Vc. 1, Vc. 2**: Empty staves.
- E. Gtr. 1, E. Gtr. 2, E. Gtr. 3**: Empty staves.
- Kbd. 1**: Features a melodic line similar to the Guide Track Keyboard.
- Kbd. 2, Kbd. 3**: Empty staves.
- Vib./Glock**: Empty staff.
- E Bass 1, E Bass 2**: Empty staves.
- Db. 1, Db. 2**: Empty staves.
- Dr.**: A track with a continuous pattern of diagonal slashes.
- Improvisor(s)**: A track with a continuous pattern of diagonal slashes.

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

This page of a musical score, numbered 502, features a large ensemble of instruments. The score is organized into several systems of staves. The top system includes a Guide Track for Keyboard, Wood (Pulse) Click, and Metallic (Warning) Click. Below these are staves for Female Voice and Male Voice, followed by Spoken Voice/Kitchen Percussion. The middle section contains staves for four Clarinets (Cl. 1-4), Bass Clarinet (B. Cl.), and Tenor Saxophone (Ten. Sax.). The next system includes three Trumpets (Tpt. 1-3) and a Trombone (Tbn.). This is followed by two Violins (Vc. 1-2), three Electric Guitars (E. Gtr. 1-3), and three Keyboards (Kbd. 1-3). The bottom section includes Vibraphone/Glockenspiel (Vib./Glock), two Electric Basses (E Bass 1-2), two Double Basses (Db. 1-2), Drums (Dr.), and an Improviser(s). The keyboard parts feature complex melodic lines with many slurs and ties. The percussion parts, including the kitchen percussion, drums, and improviser, consist of rhythmic patterns represented by diagonal slashes.

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion (story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

f more expressive (vary articulation freely)

f

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock.

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improv(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

pizz.

mf

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

freely alter tone while repeating figure

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

as before, but now experiment with eighth notes

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improv(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

open up feel (to other rhythms), build to end.

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

This musical score is a comprehensive arrangement for a large ensemble, spanning 16 systems of music. The score is organized as follows:

- Guide Tracks:** The top three systems are guide tracks for Keyboard, Wood (Pulse) Click, and Metallic (Warning) Click.
- Vocal Parts:** Systems 4 and 5 are for Female and Male Voice.
- Spoken Voice/Kitchen Percussion:** System 6 is a rhythmic track represented by diagonal slashes.
- Woodwinds:** Systems 7-10 include parts for Clarinets 1-4, Bass Clarinet, and Tenor Saxophone.
- Brass:** Systems 11-13 include parts for Trumpets 1-3 and Trombone.
- Strings:** Systems 14-15 include parts for Violins 1 and 2, and three Electric Guitars.
- Keyboards:** Systems 16-18 include parts for three Keyboard instruments.
- Percussion:** Systems 19-20 include parts for Vibraphone/Glockenspiel, two Electric Basses, two Double Basses, and Drums.
- Improviser(s):** The final system (21) is for improvisation, also represented by diagonal slashes.

The score is written in a variety of staves, including grand staves for keyboard and guitar, and individual staves for other instruments. It features complex rhythmic patterns, including syncopation and polyrhythms, and includes dynamic markings and articulation symbols throughout.

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Groove Stops. Sporadic notes.

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Even More Sporadic

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

mf

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Fill.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

46

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

834

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Tacet (until 51)

Guitar Solo F# half/whole scale

Guitar Solo F# half/whole scale

Guitar Solo F# half/whole scale

comp for gtr. solo F# half/whole scale

comp for gtr. solo F# half/whole scale (lft hand opt.)

comp for gtr. solo F# half/whole scale (lft hand opt.)

comp for gtr. solo gtr. solo F# half/whole scale

comp for gtr solo- opt. ad lib. F# half/whole scale

comp for gtr solo- opt. ad lib. F# half/whole scale

arco- slow glisses between E and D#

arco- slow glisses between E and D#

(Gtr Solo)
More Conventional Punk beat.

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

cont. gtr. solo

invent and loop ostinato (of any length) using any Eb, F#, G# or C.

invent and loop ostinato (of any length) using any F, Ab, Bb, and D (transposed)

invent and loop ostinato (of any length) using any Eb, F#, G# or C.

cont. comp for gtr. solo

cont. gtr. solo

cont. gtr. solo

arco- slow glisses between C and C#

arco- slow glisses between A and Bb

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3
invent and loop ostinato (of any length)
using any Eb, F#, G# or C.

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.
invent and loop ostinato (of any length)
using any F#, G#, C or C#

Vc. 1

Vc. 2
invent and loop ostinato (of any length)
using any Eb, F#, G# or C.

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

876

Guide Track: Keyboard.

as written

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

invent and loop ostinato (of any length) using any E, F, G#, B or D

Cl. 2

Cl. 3

Cl. 4

invent and loop ostinato (of any length) using any F#, G#, A, C or C#.

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

cont. gtr. solo

E. Gtr. 2

cont. gtr. solo

E. Gtr. 3

cont. gtr. solo

Kbd. 1

cont. comp for gtr. solo

Kbd. 2

cont. comp for gtr. solo

Kbd. 3

as written

Kbd. 3

as written

Vib./Glock

cont. comp for gtr. solo

E Bass 1

as written

E Bass 2

as written

arco

Db. 1

Db. 2

Dr.

Improvisor(s)

invent and loop ostinato (of any length) using any E, G#, A, C or C#.

Guide Track: Keyboard.

as written

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

invent and loop ostinato (of any length) using any E, G#, A, C or C#.

Male Voice

invent and loop ostinato (of any length) using any E, G#, A, C or C#.

Spoken Voice/Kitchen Percussion

Invent a loop, any length, spoken or sung, worded or wordless. Loop it continuously until 54.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

invent and loop ostinato (of any length) using any E, G#, A, B or D

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

cont. gtr. solo

E. Gtr. 2

cont. gtr. solo

E. Gtr. 3

cont. gtr. solo

Kbd. 1

Kbd. 2

as written

Kbd. 3

as written

Vib./Glock

E Bass 1

as written

E Bass 2

as written

Db. 1

arco

Db. 2

arco

Dr.

Improvisor(s)

904

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1
invent and loop ostinato (of any length) using any E, F, G#, B or D

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1
invent and loop ostinato (of any length) using any E, F, G#, B or D

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2
invent and loop ostinato (of any length) any using E, G#, A, C, or C#

Kbd. 3
invent and loop ostinato (of any length) any using F#, A#, B, D

Vib./Glock
invent and loop ostinato (of any length) any using E, G#, A, C, or C#

E Bass 1
invent and loop ostinato (of any length) using any E, F, G#, B or D

E Bass 2
invent and loop ostinato (of any length) using any E, F, G#, B or D

Db. 1
arco- slow glisses between D and C#

Db. 2
arco- slow glisses between A and G#

Dr.
Tacet

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

53 long glisses up and down entire strings

long glisses up and down entire strings

960

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Detailed description: This page of a musical score, numbered 83, begins at measure 960. It features a large ensemble of instruments. At the top, there are three guide tracks: 'Keyboard' (two staves), 'Wood (Pulse) Click' (one staff with a rhythmic pattern of eighth notes), and 'Metallic (Warning) Click' (one staff with a rhythmic pattern of eighth notes). Below these are vocal parts for 'Female Voice' and 'Male Voice', both filled with a rhythmic slash pattern. This is followed by 'Spoken Voice/Kitchen Percussion' and a large section of woodwinds and brass, including four Clarinets (Cl. 1-4), Bass Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), three Trumpets (Tpt. 1-3), and one Trombone (Tbn.). The string section consists of two Violins (Vc. 1-2) and three Electric Guitars (E. Gtr. 1-3). The keyboard section includes three keyboards (Kbd. 1-3), each with a rhythmic slash pattern. Other instruments include Vibraphone/Glockenspiel (Vib./Glock), two Electric Basses (E Bass 1-2), two Double Basses (Db. 1-2), and a Drummer (Dr.). An 'Improvisor(s)' part is also present at the bottom. The score is written in a standard musical notation with various clefs and time signatures.

972

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Tacet

Part 6: Roadmaster

56

984

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice *mf*

Male Voice *mf*

Spoken Voice/Kitchen Percussion

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. 4 *mf*

B. Cl.

Ten. Sax.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn.

Vc. 1 *mf* bartok pizz

Vc. 2 *mf* bartok pizz

E. Gtr. 1 *mf* vary tone and attack freely throughout this part

E. Gtr. 2 *mf* vary tone and attack freely throughout this part

E. Gtr. 3 vary tone and attack freely throughout this part

Kbd. 1 *mf*

Kbd. 2 *mf*

Kbd. 3 *mf*

Vib./Glock

E Bass 1

E Bass 2

With your glass half filled with water, slide a wet finger slowly around its rim, creating a resonant tone. Continue until 60, pausing at times to remoisten your finger.

Part 6: Roadmaster

56

Db. 1

Db. 2

Dr. Enter with obnoxious rock fill Disco Rock Feel

Improvisor(s)

995

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Kbd. 7

Kbd. 8

Kbd. 9

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Continue Disco Feel (Melody)

Dr.

Improvisor(s)

1003

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(glass rimming)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

1008

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Tacet

fill

1014

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

f

Male Voice

f

Spoken Voice/Kitchen Percussion

(glass rimming)

Hit your glass rhythmic with your spoon. Don't

Cl. 1

f

Cl. 2

f

Cl. 3

f

Cl. 4

f

B. Cl.

f

Ten. Sax.

f

Tpt. 1

f

Tpt. 2

f

Tpt. 3

f

Tbn.

f

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

mf

Kbd. 2

f

Kbd. 3

Vib./Glock

f

E Bass 1

E Bass 2

Db. 1

Db. 2

Continue Disco Feel (Melody)

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

"ya, ya"

mp

ff "yuh yuh"

Male Voice

mp "ya, ya"

ff "yuh yuh"

Spoken Voice/Kitchen Percussion

Spoon Hits Taper Off

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

pizz

ff

pizz

ff

Hits

Bridge, more open

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Remove half the water from your glass.
Resume resonant rimming.

fill Continue Disco Feel (Melody)

1042

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

1051

62

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Remove nearly all the water in your glass.
Resume resonant rimming again. Continue until 65.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

62

Db. 1

Db. 2

Dr.

Improvisor(s)

Tacet

fill

Continue Disco Feel for Improv

with opt. ad lib

with opt. ad lib

with opt. ad lib

with opt. ad lib

energetic, any tonality.

energetic, any tonality.

energetic, any tonality.

energetic, any tonality.

energetic, any tonality.

energetic, any tonality.

energetic, any tonality.

energetic, any tonality.

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion (glass rimming)

Cl. 1 energetic, any tonality.

Cl. 2 energetic, any tonality.

Cl. 3 energetic, any tonality.

Cl. 4 energetic, any tonality.

B. Cl. energetic, any tonality.

Ten. Sax. Improv: energetic, any tonality.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1 continue improv

Kbd. 2 continue improv

Kbd. 3 continue improv

Vib./Glock continue improv

E Bass 1

E Bass 2

Db. 1 arco. high pitched, energetic

Db. 2 arco. high pitched, energetic

Dr.

Improvisor(s)

1076

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Improv: Arco Glisses with v open tonality

64 1086 add tpt., voice improv

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(glass rimming)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

64 add tpt., voice improv

Db. 1

Db. 2

Dr.

Improv(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

non-harmonic, non-groove improv

non-harmonic, non-groove improv

Hit glass with spoon again. More rhythmic variation than last time. Feel free to break the glass.

non-harmonic, non-groove improv

non-harmonic, non-groove improv

ff

ff

non-harmonic, non-groove improv

non-harmonic, non-groove improv

ff

ff

non-harmonic, non-groove improv

ff

ff

Continue improv glisses but stop tremolo

Continue improv glisses but stop tremolo

non-harmonic, non-groove improv

non-harmonic, non-groove improv

non-harmonic, non-groove improv

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

65
continue improv
(put down bow soon!)

Bridge, more open

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

cont. improv

mp

mp

mp

mp

mf

mf

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

66

pizz

pizz

Textural Fills (until 67)

1114

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl. *mp* extremely dense, dissonant improv

Ten. Sax. extremely dense, dissonant improv cont. improv

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1 extremely dense, dissonant improv *mp* *ff*

Vc. 2 extremely dense, dissonant improv *mp* *ff*

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3 extremely dense, dissonant improv

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr. Tacet

Improvisor(s)

Part 7: Minnesota

68

1125

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

mp

Male Voice

mp

Shake container/tin of cereal energetically in rhythm (until 72)

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

mp

Tpt. 2

mp

Tpt. 3

Tbn.

mp

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

(cont. improv)

Kbd. 3

mp

Vib./Glock

mp

E Bass 1

E Bass 2

Part 7: Minnesota

68

Db. 1

Db. 2

original bombastic, out-of-time solo feel from part 1 (until 72)

Dr.

Improvisor(s)

1132

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

1139 **69**

70

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

69

70

Db. 1

Db. 2

Dr.

Improvisor(s)

1153

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

1176

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

free percussion solo: 1 min 30 sec

**improvise (everyone) creating sounds with
as little definite pitch as possible: 1 min 30 sec**

72

1184

(Warning clicks to next part)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Free percussion solo: 1 min 30 sec.
This could involve cereal removal/manipulation, vocalizations, other objects,
or any combination of these.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

**improvise (everyone) creating sounds with
as little definite pitch as possible: 1 min 30 sec**

72

(Warning clicks to next part)

Db. 1

Db. 2

Dr.

Improvisor(s)

1186

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Improv using E, F#, G, and G#

p

Male Voice

Improv using E, F#, G, and G#

p

Spoken Voice/Kitchen Percussion

Retell a portion of your story from part 4 with certain details remembered incorrectly. Continue until 80, trailing off into incoherence.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

p

Tpt. 2

Tpt. 3

p

Tbn.

p

Vc. 1

detached

p

Vc. 2

p

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

p

Kbd. 2

p

Kbd. 3

p

Vib./Glock.

p

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

in time. straight feel, floating.
no backbeat. emphasis on 8th notes

Improvisor(s)

1195

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Improv using C, D, Eb and E

p Improv using C, D, Eb and E

p Improv using C, D, Eb and E

p Improv using C, D, Eb and E

p Improv using C, D, Eb and E

p Improv using any D, E, F, and Gb (transposed)

p

p

p

74

Improv using arco C, D, Eb and E

p Improv using C, D, Eb and E arco

p

Slowly build until 79

1204

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Kbd. 4

Kbd. 5

Kbd. 6

Kbd. 7

Kbd. 8

Kbd. 9

Kbd. 10

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improv(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

mp

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(story)

Cl.1

Cl. 2

Cl.3

Cl.4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc.1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Diminish Energy

Dr.

Improvisor(s)

1253

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

80 vocal improv by everyone, with (but not necessarily following) click pulse

1262

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Crazy vocal noises (until 81)

80 vocal improv by everyone, with (but not necessarily following) click pulse

Db. 1

Db. 2

Dr.

Improvisor(s)

Vocal improv by everyone
rhythmic, textural, and energetic

1270

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

1286

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Big Fill into Solo (until 81)

81 Broadly

1294

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Female Voice: *f* Hum a pitch that you hear for as long as you can. When you run out of breath, listen for a new pitch and hum that. Continue this process until the end. Hum with complete seriousness and certitude.

Male Voice: *f*

Spoken Voice/Kitchen Percussion: *f*

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

81 Broadly

arco

Db. 1

Db. 2

Dr.

Improvisor(s)

Db. 1: *f* arco

Db. 2: *f* arco

Dr.: *f* Drum solo bombast from beginning continues until end

Improvisor(s): *f*

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(humming)

(humming)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improv(s)

82 arco

83

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(humming)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

(humming)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improv(s)

Spillover Improv, Indefinite Length

1354

Guide Track: Keyboard.

Guide Track: Wood (Pulse) Click

Guide Track: Metallic (Warning) Click

Female Voice

Male Voice

Spoken Voice/Kitchen Percussion

Cl. 1

Cl. 2

Cl. 3

Cl. 4

B. Cl.

Ten. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

E. Gtr. 3

Kbd. 1

Kbd. 2

Kbd. 3

Vib./Glock

E Bass 1

E Bass 2

Db. 1

Db. 2

Dr.

Improvisor(s)

Spillover Improv, Indefinite Length