

GENERAL DESCRIPTION

the score of **fOKT** consists of two parts:

(a) a basic description of the various types of musical element or activity which take place in the performance, on this and the following pages. This information may be further specified *ad lib.* (eg. which instrument(s) to be used by a particular player for a particular type of activity)

(b) a formscheme showing how these events are combined to form the composition. There are 3 different formschemes, one for each of the three concerts. Each one contains 21 sections (between 15 seconds and 3 minutes in approximate duration), and each section is normally cued in by a specified player. Some sections (see (3) below) contain internal cues as well. Sometimes a cue stops a musical activity instead of starting one.

The types of event described on the following pages are:

- (1) **TEXTURE**, 4 types designated **T1-T4**
- (2) **DUOs**, **D1-D4**, each in two different "versions" (a) and (b)
- (3) **COORDINATED** ("conducted") events, **C1-C4**

These are combined in the formschemes with:



(4) **SOLOs** (**S**), two in each formscheme. A **SOLO** isn't necessarily louder or more active than other sound-events going on simultaneously, but the player of a **SOLO** is not affected by those other events, while they might well be affected by what the **SOLOist** is doing.

(5) **ACCOMPANIMENTS** (**A**). This kind of activity is as it were the opposite of a **SOLO**, therefore the player of an **ACCOMPANIMENT** is affected by everything else which is going on at that point, relating to other players by moving in parallel, imitation, or more generally supporting the other players (especially **SOLOists**) or by whatever means holding the ensemble together and providing coherence.

(6) **PERTURBATION** (**P**). This is like **A** in that it should relate strongly to other events which are taking place, but instead of providing support and coherence, **P** activity attempts to be antagonistic and disturbing.

(7) **TRANSITIONS** (**→**) are gradual or stepwise transformations within or between any of the other types of activity.

(8) ∞ indicates **FREE IMPROVISATION** which may or may not refer to any of the aforementioned types of activity, and indeed could also contain any proportion of silence.

Two different cue-signals are required: (a) a "downbeat" (indicated in the score as ) ,
(b) a "stop sign" ().

The timings and durations in the formschemes aren't intended to be precisely followed but are approximations for the purpose of establishing the desired degree of proportional variation between the components. Each formscheme contains a 15" silent "event", although this should not suggest that silences (even of comparable duration) shouldn't occur elsewhere as appropriate.

4 TEXTURES

these are basic descriptions to which the score (usually) adds more specific information

TEXTURES may be assigned to the entire ensemble at a given time, or only some of the players

in general they describe a point of arrival or departure for a process of some kind rather than a long-lasting "static" situation

T1 SEGmentation

varying repetition of a single sound or group of sounds (sounds within a group could also be permuted as well as varies upon each repetition)

not so precise as to be mechanical (ie. more like the segments of a centipede than the links of a chain) but not so varied as to lose the sense of varied repetition

may be synchronised between all or some players, or unsynchronised

T2 DIAlogues

phrase-units (typically quite short) exchanged between two players

these don't have to be connected in an obvious way as imitation or question/answer, just alternated: when one member of a pair stops, the other starts

may be up to four of these pairs operating independently at the same time

T3 SUBmerged

typically very quiet and immobile

everyone makes a continuous sound, or a sequence of sounds with the effect of a continuous one, not necessarily unchanging, and tries to submerge his/her sound in the texture so that no individual is audible as such

using sounds without clear pitch and timbre generally helps in this regard

T4 POInts

almost exclusively short sounds with longer silences between, so that every sound can be heard no matter how many are playing

each sound for each player should be different from every other so that the result is a complex texture of individual points, each differently shaped and coloured

a dynamic range may be specified eg. *fff* only, *ppp* only, *ppp/fff* (= every sound with a different dynamic with the widest possible range)

4 DUOS

each DUO occurs twice in each formscheme as D1a and b, D2a and b and so on

the "a" and "b" sections should be completely different from each other as if one is the "negative" of the other, but not in too obvious a way

suggestions are given below for what the "a" and "b" might consist of - these could easily be changed for more appropriate ideas in the course of rehearsals, but should be agreed upon by the players in question for each performance

D1 Richard + Paul O

- (a) extremely slow and multilayered
- (b) extremely fast and chaotic

D2 Rhodri + Paul L

- (a) sustained sounds only (Rhodri: bowed & scraped strings; Paul L: musical saw)
- (b) non-resonant (damped) percussive sounds only

D3 Ute + John

- (a) long sounds with coordinated breathing (visually cued) - trills, multiphonics etc.
- (b) breathy & consonantal sounds - whispering, toneless blowing, key- and tongue-clicks etc.

D4 Phil + Wolfgang (prepared piano)

- (a) piano interior mostly scraped sounds / grunting, constricted squealing etc., quite sparse
- (b) piano keyboard / singing, coming close to but never making contact with various stylistic parodies

4 COORDINATED EVENTS

each has a different (fixed) instrumentation and a "conductor" (who may also be playing)

the conductor cues each change in the music by an unambiguous hand signal, the durations between signals indicated by (changing) limits in the score

these events, being more clearly-defined than the others, form "landmarks" in the formscheme serving to bring the ensemble back together if any players become lost

C1 John/Rhodri/Wolfgang/Paul L (Paul L cues)

on each cue:

everyone: explosive burst of short mostly loud sounds, tailing off to more quiet and sparse points (like T4 "points" material but always in these coordinated bursts)

C2 Ute/Rhodri/Paul L/John/Phil (Ute cues)

on each cue:

Ute/Rhodri/Paul L: explosive burst of short mostly loud sounds, tailing off to more quiet and sparse points

John/Phil: alternating solos (like T2 "dialogue" material but each entry generally longer), John on first cue, Phil on second, and so on, giving the impression of a single "line" exchanged between the two

C3 Ute/John/Phil/Wolfgang/Richard/Paul O (Wolfgang cues)

on each cue:

Wolfgang/Richard/Paul O: explosive burst (see C1 above)

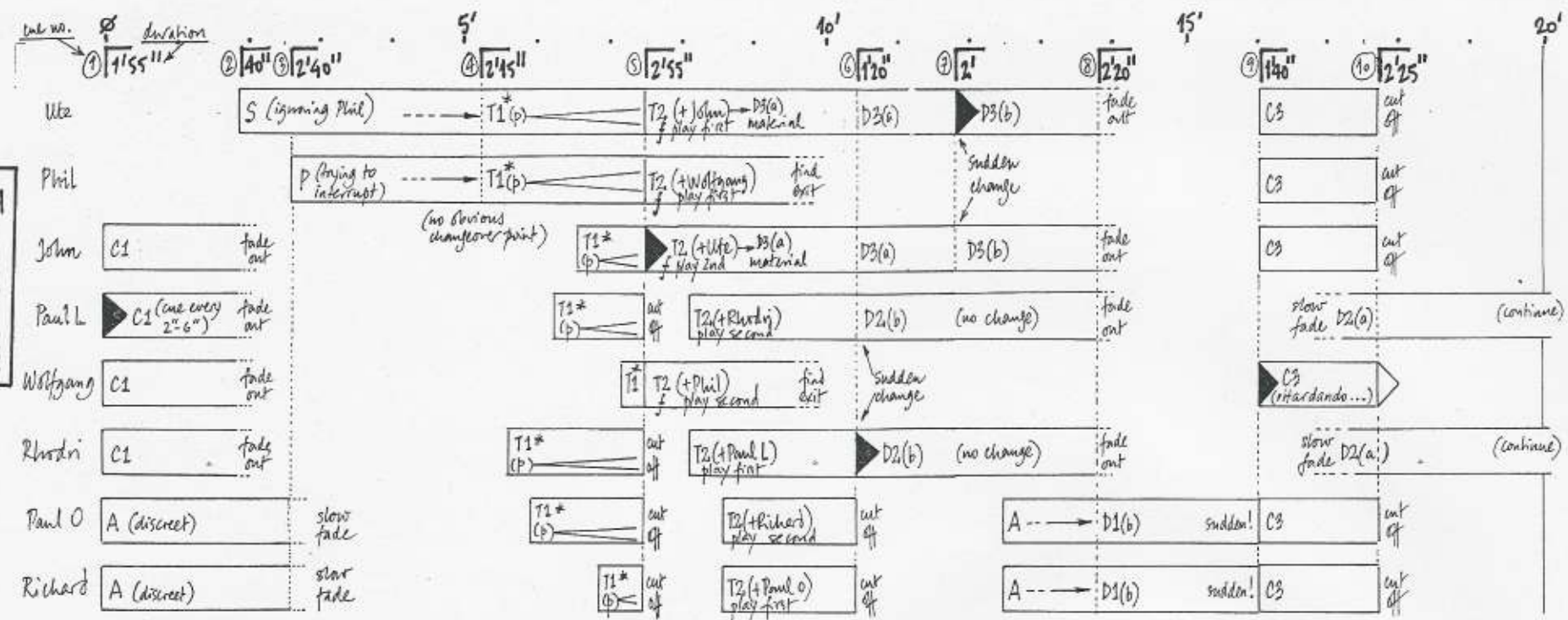
Ute/John/Phil: begin sustained, interwoven sound at first cue (like T3 "submerged" material but generally louder); everyone changes sound (in timbre, pitch etc.) instantaneously at each cue as if switching between radio stations or CD tracks

C4 everyone except Richard (Richard cues)

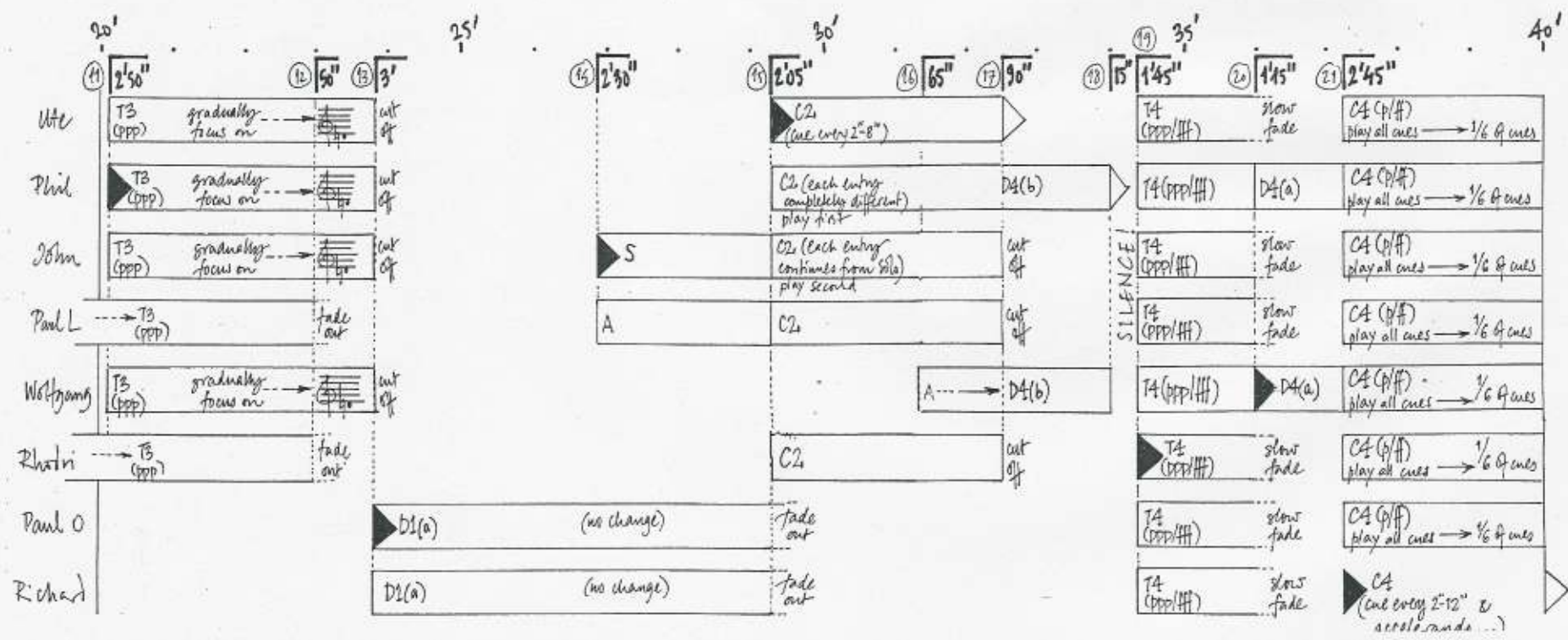
on each cue:

everyone changes instantaneously to a new sound (sustained/group of points/melodic or anything else) OR instantaneously STOPS and remains silent until the next cue. The score gives (changing) proportions of sound to silence for each performer which may also change over the course of time, for example a given player might begin the C4 event playing one-third of the cues (generally one "played" cue followed by two "silent" ones, but varying this "aleatorically", and over the course of the event gradually decrease the proportion of "played" to "silent" ones, while other players might be heading in the opposite direction. Each "played" cue should be distinct from the others, so that at each cue a different kind of texture with a different instrumentation takes place.

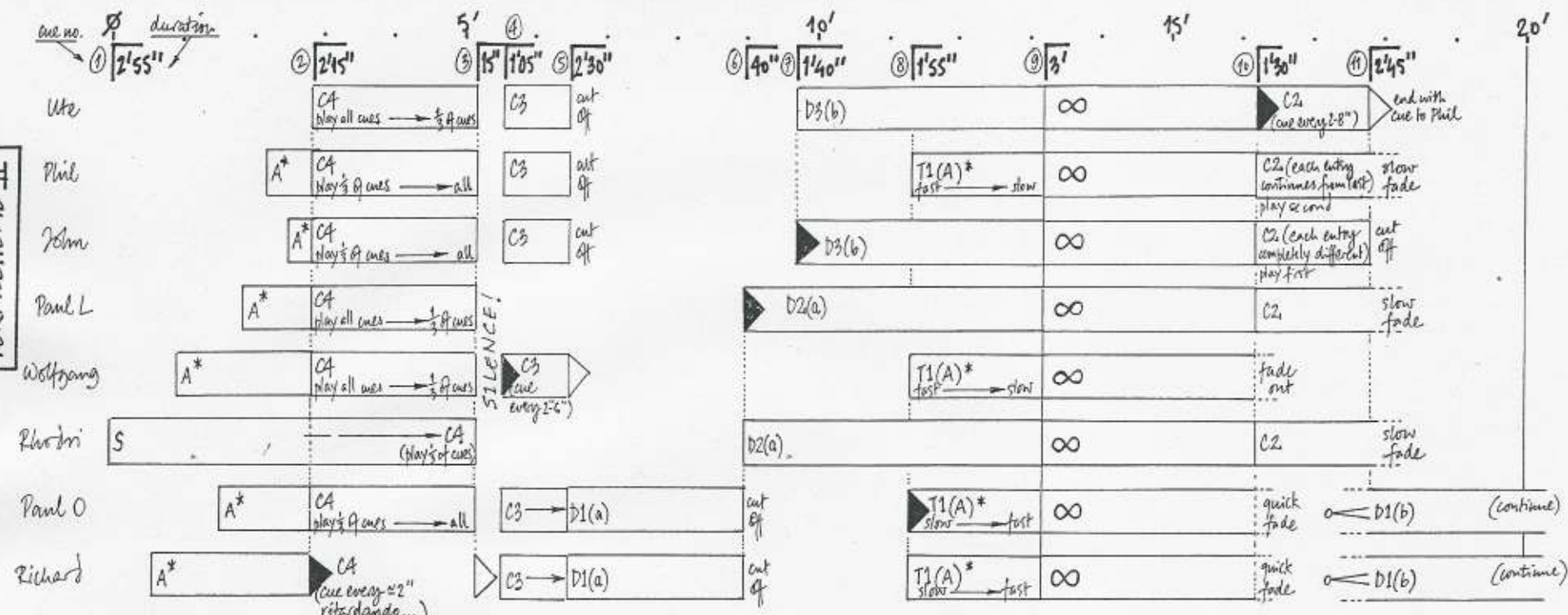
FORMSCHEME I



* (T1 material uncoordinated)

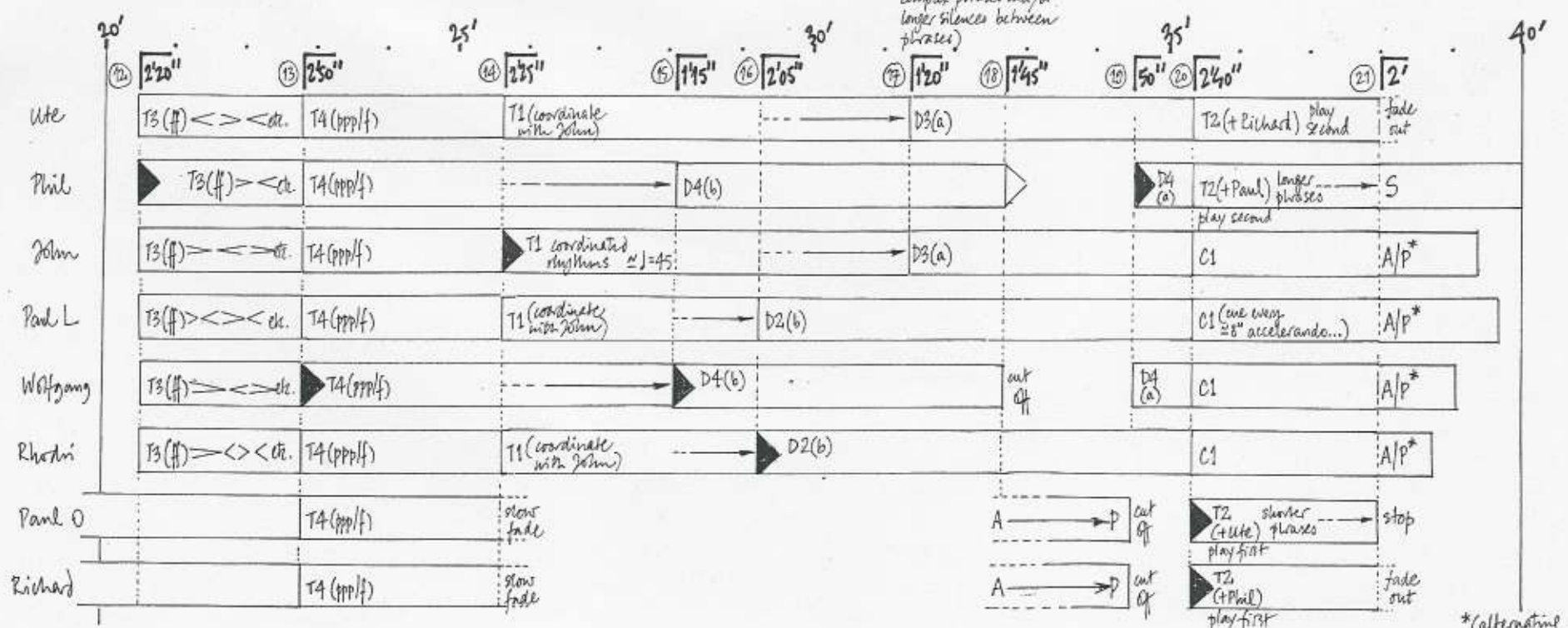


FORMSCHEME II



*(never observing Rhodri)

*(slow = longer & more complex phrases and/or longer silences between phrases)



*(alternative A with P)

FORMSCHEME III

