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Cartography of Convoluted Spaces

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CARTOGRAPHY
OF
CONVOLUTED SPACES
FOR SIX INSTRUMENTS

2015-16

CARTOGRAPHY OF CONVOLUTED SPACES WAS COMMISSIONED BY NEW DOTS AND WORKERS UNION ENSEMBLE AS PART OF THE PROJECT PLACE: NEW MUSIC/NEW PHOTOGRAPHY AND IT WAS FIRST PERFORMED AT THE WAREHOUSE ON APRIL 16TH 2016.

CARTOGRAPHY OF CONVOLUTED SPACES WAS DEVELOPED IN COLLABORATION WITH PHOTOGRAPHER CATHY PYLE.

CARTOGRAPHY OF CONVOLUTED SPACES

FOR SIX INSTRUMENTS

APPROXIMATE DURATION: 8 MINUTES

INSTRUMENTATION

PREPARED OBOE

PREPARED ALTO SAXOPHONE IN E_♭

PERCUSSION I

PERCUSSION II

PIANO

PREPARED DOUBLE BASS

GENERAL

CARTOGRAPHY OF CONVOLUTED SPACES CONSISTS OF 4 MINIATURES/SPACES THAT CAN BE PERFORMED IN ANY ORDER, BUT ALWAYS AS A SINGLE MOVEMENT, THEREFORE ALL MINIATURES/SPACES MUST BE PLAYED ATTACCA AND TRANSITIONS BETWEEN MINIATURES/SPACES MUST BE AS SMOOTH AND CONTINUOUS AS POSSIBLE. MINIATURES/SPACES WERE LABELLED USING GREEK LETTERS TO AVOID THE SUGGESTION OF AN ORDER. THE 4 MINIATURES/SPACES ARE OMEGA (Ω), PHI (Φ), PSI (Ψ) AND SIGMA (Σ).

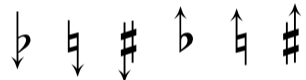
ACCIDENTALS HOLD GOOD FOR THE DURATION OF A BAR. THEY APPLY ONLY TO THE PITCHES AT WHICH THEY ARE WRITTEN; EACH ADDITIONAL OCTAVES REQUIRE FURTHER ACCIDENTALS.

MICROTONES



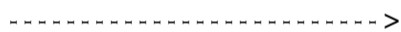
FROM LEFT TO RIGHT: THREE-QUARTER TONE FLAT, QUARTER TONE FLAT, QUARTER TONE SHARP, THREE-QUARTER TONE SHARP

PITCH INFLECTION/NATURAL TUNING



THESE ACCIDENTALS ARE USED TO INDICATE MICROTONES OF LESS THAN A QUARTER-TONE (SLIGHTLY HIGHER OR LOWER)

TRANSITIONS



DASHED LINE: THIS TYPE OF LINE INDICATES A GRADUAL TRANSITION FROM ONE MANNER OF PLAYING TO ANOTHER (I.E. KEY CLICKS TO TEETH ON REED OR SUL PONTICELLO TO SUL TASTO).

DYNAMICS

f *poss.*

DYNAMICS MARKS *POSS.* INDICATE THE EFFORT NECESSARY TO PRODUCE THE SOUND AND NOT NECESSARY THE LOUDNESS OF THE SOUND. IT MEANS AS LOUD AS IS PHYSICALLY POSSIBLE.

MULTIPHONICS

ALL FINGERINGS ARE GIVEN, BUT THEY CAN BE AMENDED BY THE OBOIST AND SAXOPHONIST, IF THE RESULT WORKS BETTER IN THE CONTEXT OF THE SECTION. OBOE FINGERINGS WERE TAKE FROM THE TECHNIQUES OF OBOE PLAYING BY PETER VEALE AND CLAUS-STEFFEN MAHNKOPF. SAXOPHONE FINGERINGS WERE TAKEN FROM THE TECHNIQUES OF SAXOPHONE PLAYING BY MARCUS WEISS AND GIORGIO NETTI.

HARMONICS

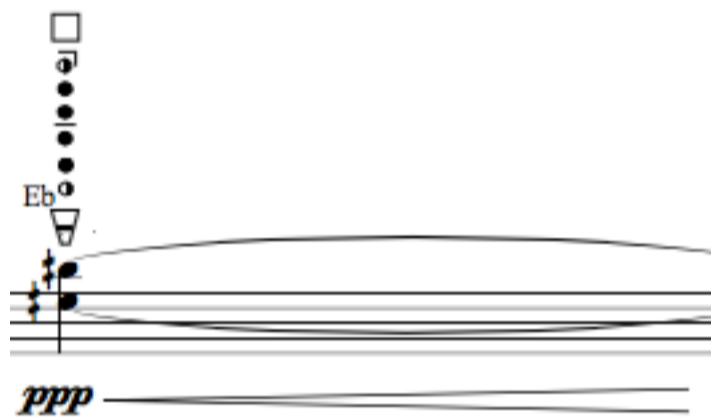
DOUBLE BASS HARMONICS ARE WRITTEN IN TWO STAVES; IN THE TOP AND SMALLER STAVE THE RESULTANT PITCHES 'SUONI REALI' AND IN THE BOTTOM STAVE FINGERED POSITIONS (TRANSPosed TO THE OCTAVE).

OBOE PREPARATION



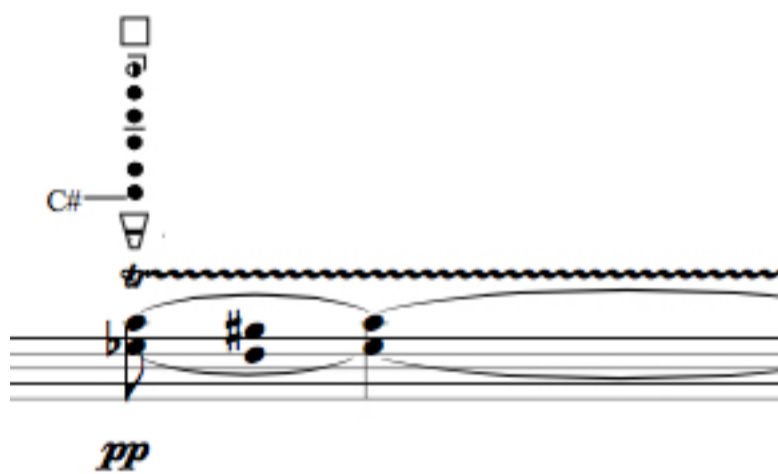
BELL MUST BE COVERED WITH ALUMINIUM FOIL PAPER AS SHOWN IN THE PICTURES. IT IS IMPORTANT THAT THE FOIL IS WRAPPED AROUND BELL LOOSELY, IN ORDER TO ALLOW THE VIBRATIONS FROM BELL TO RESONATE ON ALUMINIUM FOIL PAPER AND TO MINIMIZE THE RESISTANCE (OF ALUMINIUM FOIL) WHILE PLAYING. IF NECESSARY, A HAIR OR AN ELASTIC BAND CAN BE USED TO HOLD ALUMINIUM FOIL IN PLACE.

DOUBLE HARMONICS



'UNDERBLOW' WITH NORMAL REED POSITION AND VERY WEAK AIR PRESSURE.

DOUBLE HARMONICS TRILLS



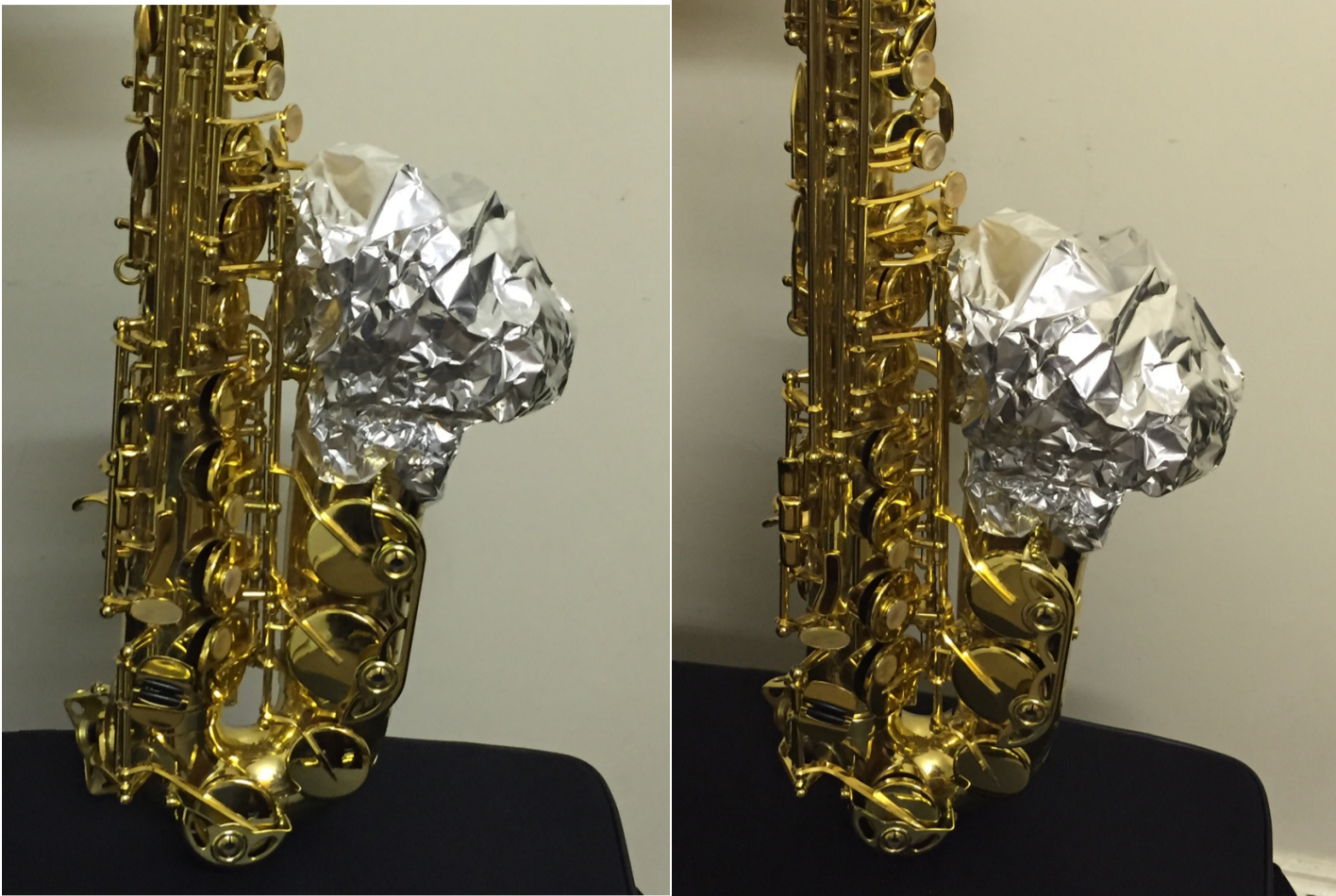
'UNDERBLOW' WITH NORMAL REED POSITION AND VERY WEAK AIR PRESSURE AND COMBINED WITH TRILL.

GLISSANDI



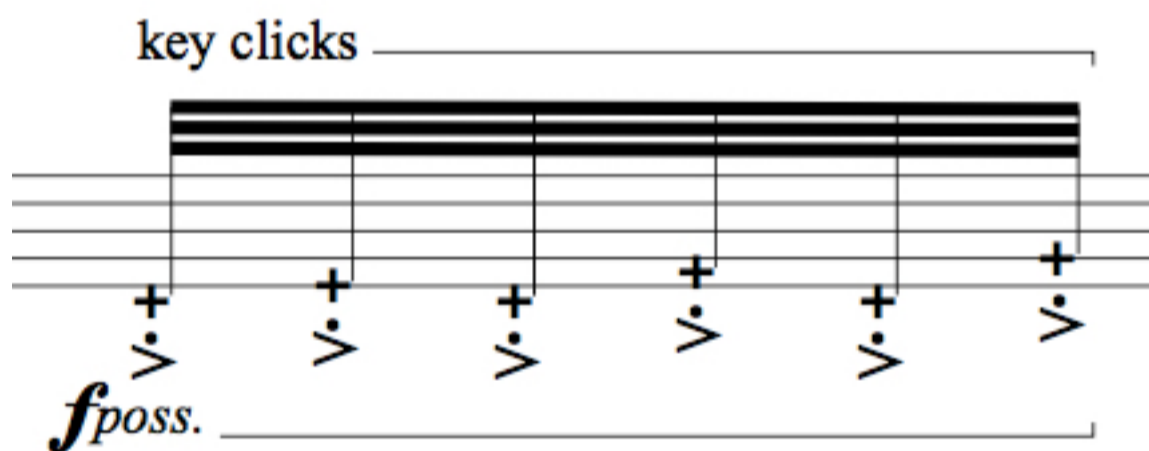
FINGER OR EMOUCHURE GLISSANDO. WHEN FINGERINGS ARE GIVEN IT IS DUE THE FACT THAT THESE FINGERINGS RESONATE WITH ALUMINIUM FOIL PAPER.

ALTO SAXOPHONE PREPARATION



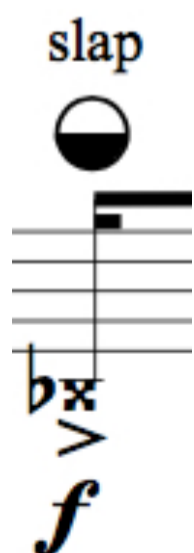
BELL MUST BE COVERED WITH ALUMINIUM FOIL PAPER AS SHOWN IN THE PICTURES. IT IS IMPORTANT THAT THE FOIL IS WRAPPED AROUND BELL LOOSELY, IN ORDER TO ALLOW THE VIBRATIONS FROM BELL TO RESONATE ON ALUMINIUM FOIL PAPER AND TO MINIMIZE THE RESISTANCE (OF ALUMINIUM FOIL) WHILE PLAYING. . IF NECESSARY, AN ELASTIC BAND CAN BE USED TO HOLD ALUMINIUM FOIL IN PLACE.

KEY CLICKS



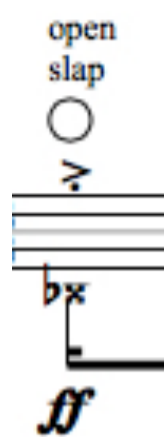
THIS SOUND IS ONLY PRODUCED BY THE ACTION OF THE KEYS. DO NOT BLOW INTO THE INSTRUMENTS. THE SOUND MUST BE PERCUSSIVE AND DRY.

STANDARD SLAP



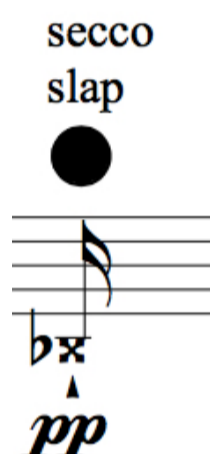
THIS TYPE OF SLAP HAS A CLEAR PITCH AND IT IS PRODUCED WITH NORMAL EMOUCHURE.

OPEN SLAP



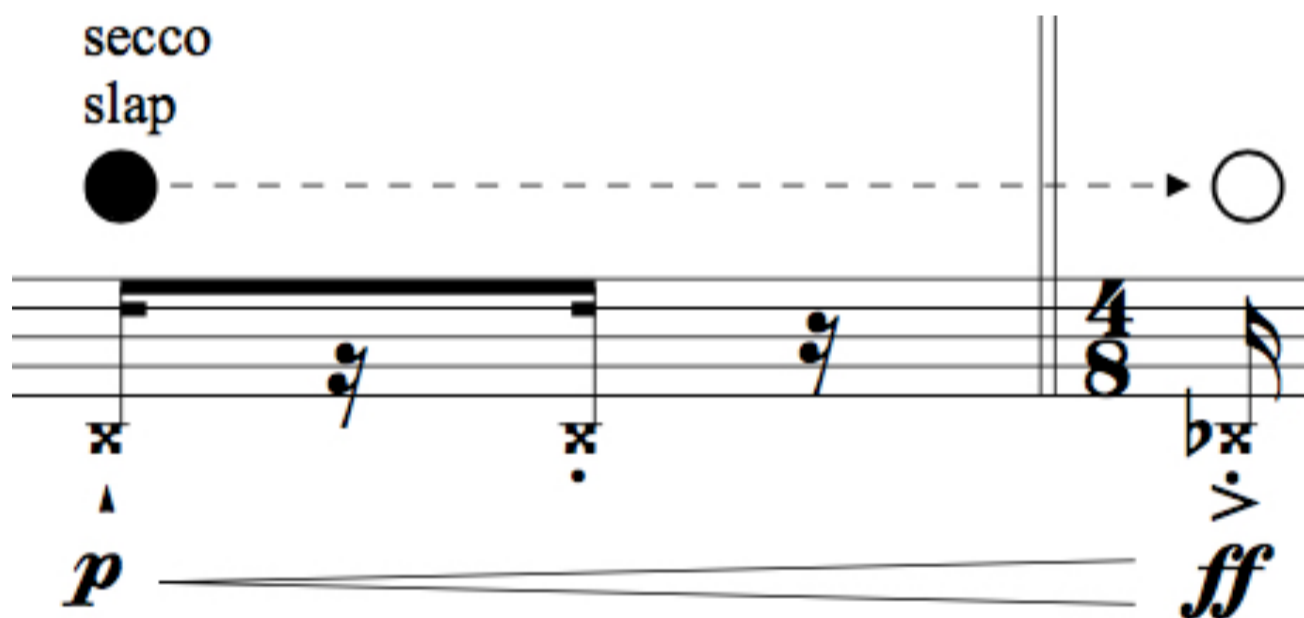
THE EMOUCHURE IS OPENED ABRUPTLY AND COMPLETELY AT THE MOMENT OF ATTACK, PRODUCING A STRONG, PERCUSSIVE AND FORCEFUL SOUND. ALWAYS AS LOUD AS POSSIBLE!

SECCO SLAP



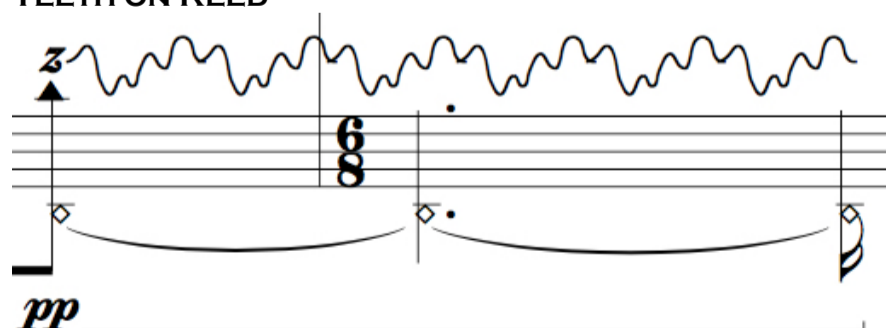
IN THIS TYPE OF SLAP, THE PITCH IS COMPLETELY 'FILTERED AWAY'. THE PITCH IS ONLY A SHADOW.

'GRADUAL' TRANSITION BETWEEN SLAPS



THIS TRANSITION MUST BE AS SMOOTH AS POSSIBLE. THE DIFFERENCE BETWEEN ONE TYPE OF SLAP AND THE OTHERS MUST BE AS CLEAR AS POSSIBLE.

TEETH ON REED



THIS SOUND IS PRODUCED BY PLACING LOWER TEETH AGAINST REED. RANDOM SQUEAK GLISSANDI MUST BE PRODUCED BY SLIGHTLY SHIFTING TEETH BACKWARD AND FORWARD ALONG THE LENGTH OF THE REED (MOUTHPIECE). ALWAYS SHAKY AND UNSTABLE!

PERCUSSION SET UP

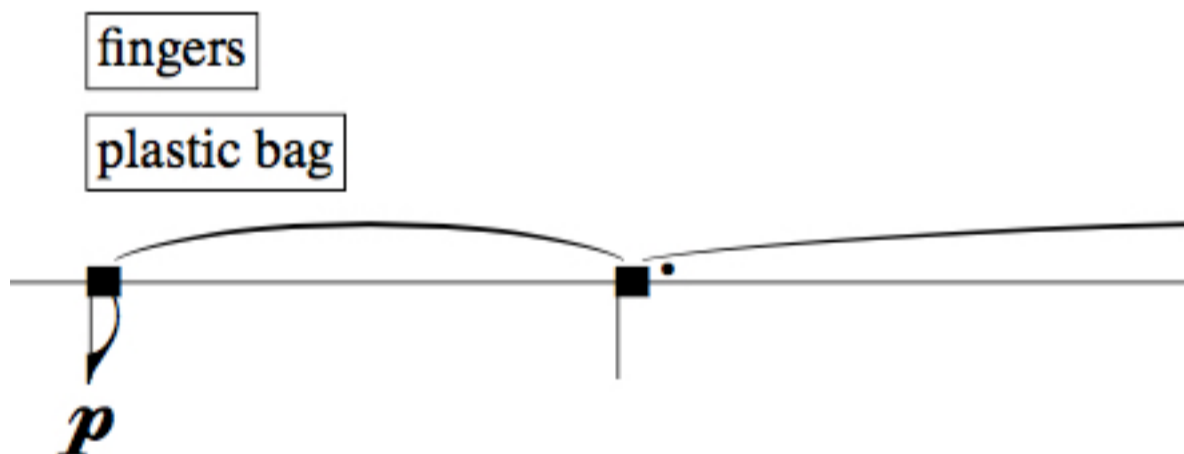
PERCUSSIONIST I:

METAL SHEET (SHARED WITH PERCUSSIONIST II)
 CORRUGATED CARDBOARD
 CORRUGATED PIPE
 2 PIECES OF POLYSTYRENE (ONE FLAT ON TOP OF TABLE AND OTHER MOUNTED ON A STAND)
 LARGE METAL BOWL
 SMALL METAL BOWL (HAND HELD)
 CERAMIC MUG
 THIN KNITTING NEEDLES
 PLASTIC BAG
 LARGE PIECE OF ALUMINIUM FOIL PAPER
 E-TOOTH BRUSH
 BOW
 2 PLASTIC CARDS (CREDIT CARD SIZE)
 PIECE OF SAND PAPER

PERCUSSIONIST II:

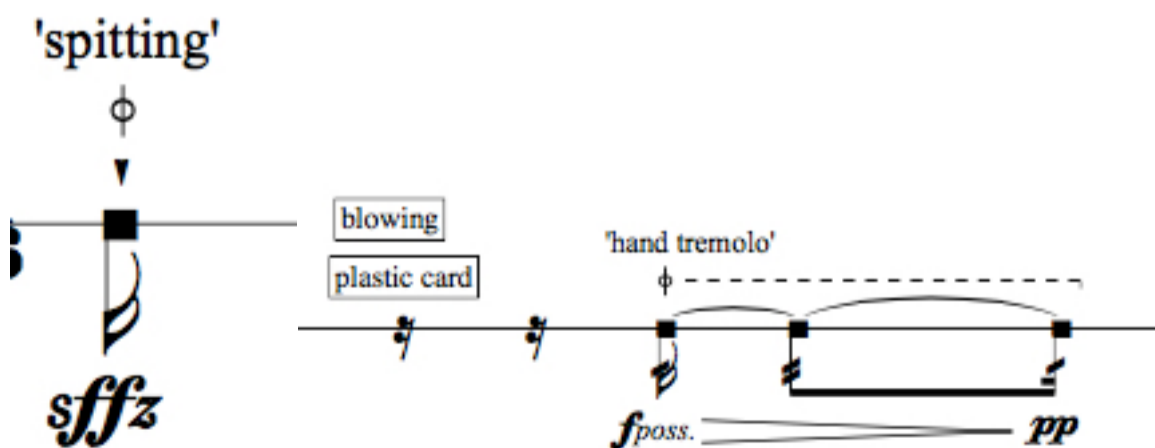
METAL SHEET (SHARED WITH PERCUSSIONIST I)
 CORRUGATED CARDBOARD
 CORRUGATED PIPE
 2 PIECES OF POLYSTYRENE (ONE FLAT ON TOP OF TABLE AND OTHER MOUNTED ON A STAND)
 CERAMIC POT
 CERAMIC LID
 SMALL METAL BOWL (HAND HELD)
 PLASTIC BAG
 LARGE PIECE OF ALUMINIUM FOIL PAPER
 FROTHER (+ BATTERIES)
 BOW
 2 PLASTIC CARDS (CREDIT CARD SIZE)
 PIECE OF SAND PAPER

PLASTIC BAG



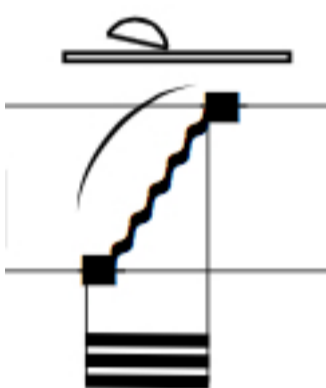
WITH FINGERS CRUMPLE PLASTIC BAG.

PLASTIC CARD



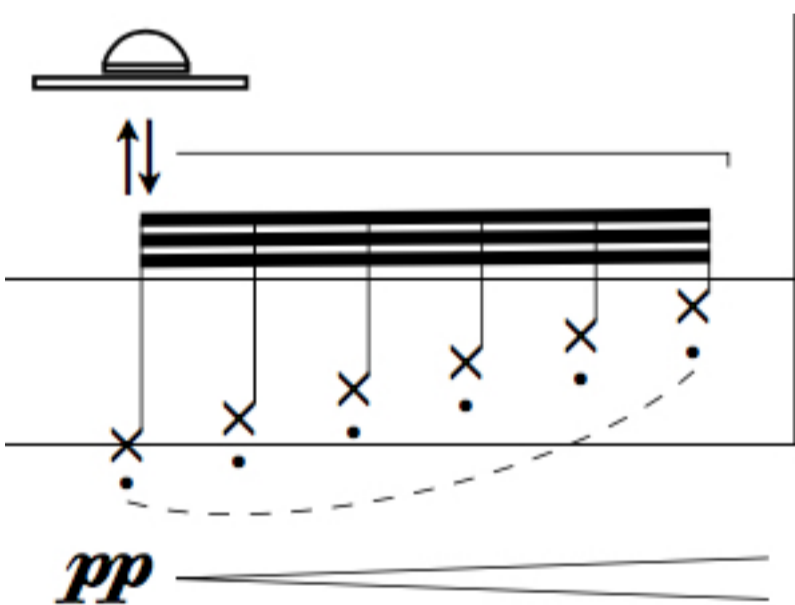
BLOW AIR ONTO THE EDGE OF PLASTIC CARD. A) AS IF 'SPITTING' ON EDGE OF CARD AND B) CUTTING STREAM OF AIR BY MOVING HAND SIDWAYS 'HAND TREMOLO'.

METAL SHEET + SMALL BOWLS



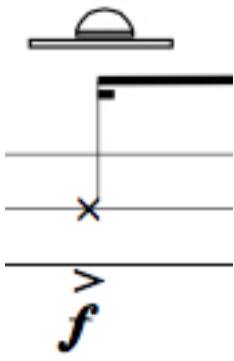
*f*poss.

A) WITH SMALL BOWL SCRATCH METAL SHEET. LINES ARE USED TO REPRESENT THE ACTION: TOP LINE SIGNIFIES UPPER EDGE OF METAL SHEET AND LOWER LINE LOWER EDGE OF METAL SHEET; THEREFORE, SCRATCH ACTION MUST BE EXECUTED FROM BOTTOM TO TOP (OR VICE VERSA WHEN IS INDICATED). IN ORDER TO PRODUCE A (HIGH PITCH) SQUEAK IT IS NECESSARY TO SCRATCH METAL SHEET DIAGONALLY AS SHOWN IN THE DRAWING PLACED ABOVE GESTURE.



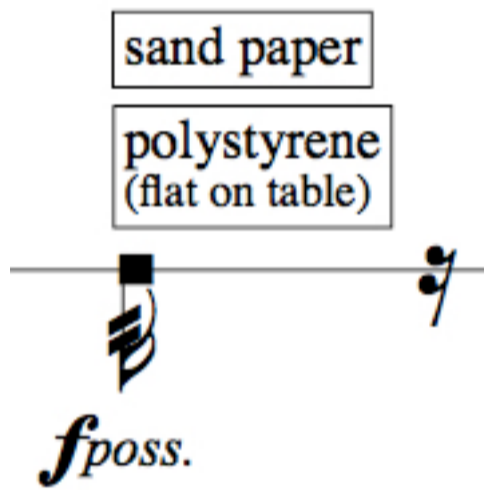
pp

B) HIT METAL SHEET WITH SMALL BOWL. LINES ARE USED TO REPRESENT THE ACTION: TOP LINE SIGNIFIES UPPER EDGE OF METAL SHEET AND LOWER LINE LOWER EDGE OF METAL SHEET; THEREFORE, THE ACTION MUST BE EXECUTED FROM BOTTOM TO TOP (OR VICE VERSA WHEN IS INDICATED).

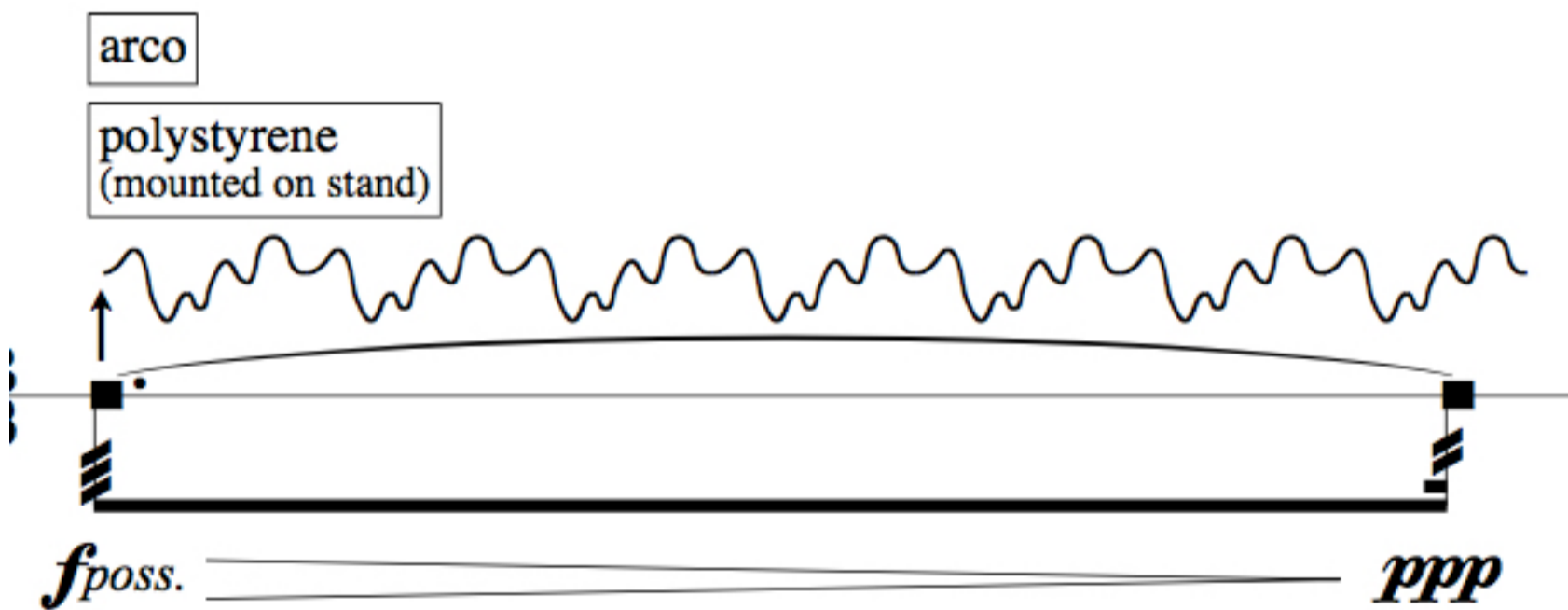


C) HIT METAL SHEET WITH SMALL BOWL. IN THIS CASE MIDDLE LINE REPRESENTS MIDDLE OF METAL SHEET.

POLYSTYRENE

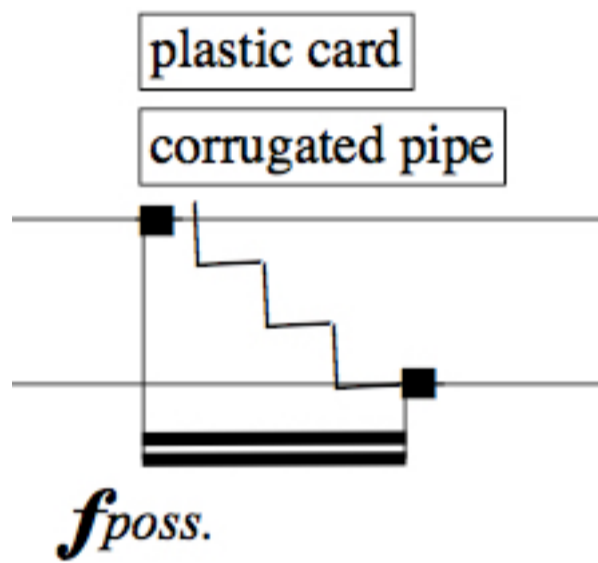
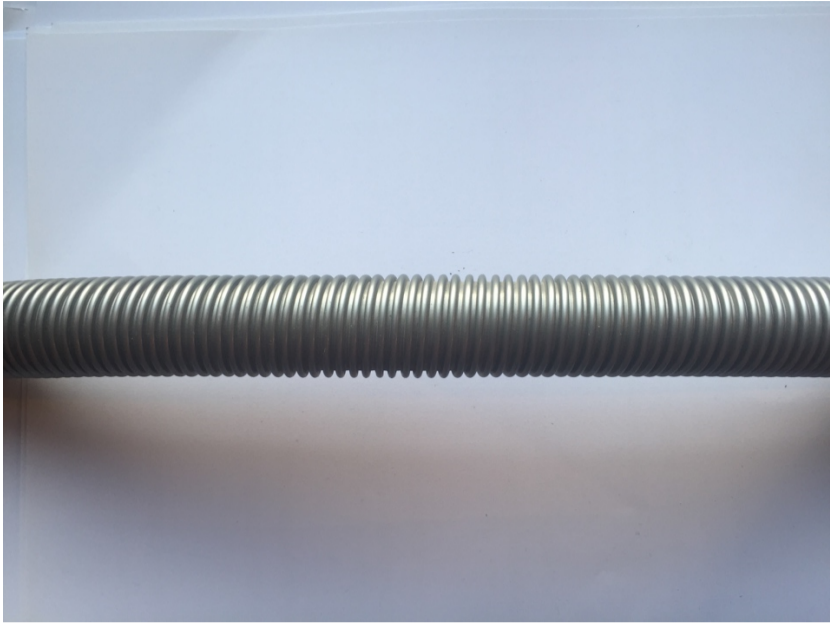


A) FLAT ON TABLE: WITH A PIECE OF SAND PAPER RUB POLYSTYRENE.



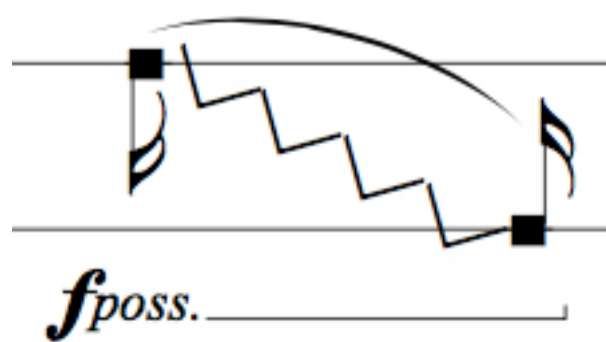
B) MOUNTED OF STAND: WITH BOW (ARCO) RUB POLYSTYRENE, THE RESULT MUST BE RANDOM SQUEAKS.

CORRUGATED PIPE



WITH PLASTIC CARD RUB PIPE. LINES ARE USED TO REPRESENT THE ACTION: TOP LINE SIGNIFIES RIGHT HAND END OF PIPE, BOTTOM LINE SIGNIFIES LEFT HAND END OF PIPE; THEREFORE, THE ACTION IS EXECUTED BY RUBBING CARD FROM ONE END OF CORRUGATED PIPE TO THE OTHER END.

CORRUGATED CARDBOARD



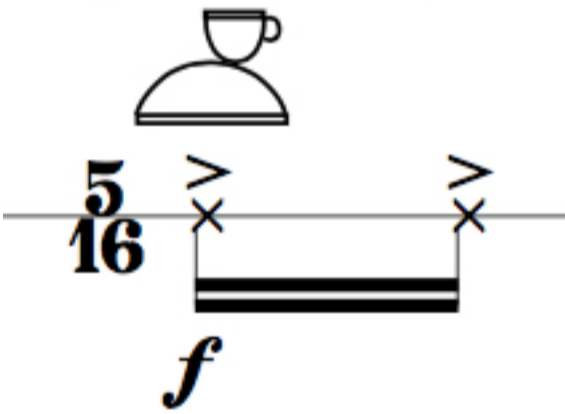
WITH PLASTIC CARD RUB CARDBOARD. LINES ARE USED TO REPRESENT THE ACTION: TOP LINE SIGNIFIES RIGHT HAND END OF CARDBOARD, BOTTOM LINE SIGNIFIES LEFT HAND END CARDBOARD; THEREFORE, THE ACTION IS EXECUTED BY RUBBING CARD FROM ONE END OF CORRUGATED CARDBOARD TO THE OTHER END.

LARGE BOWL + MUG

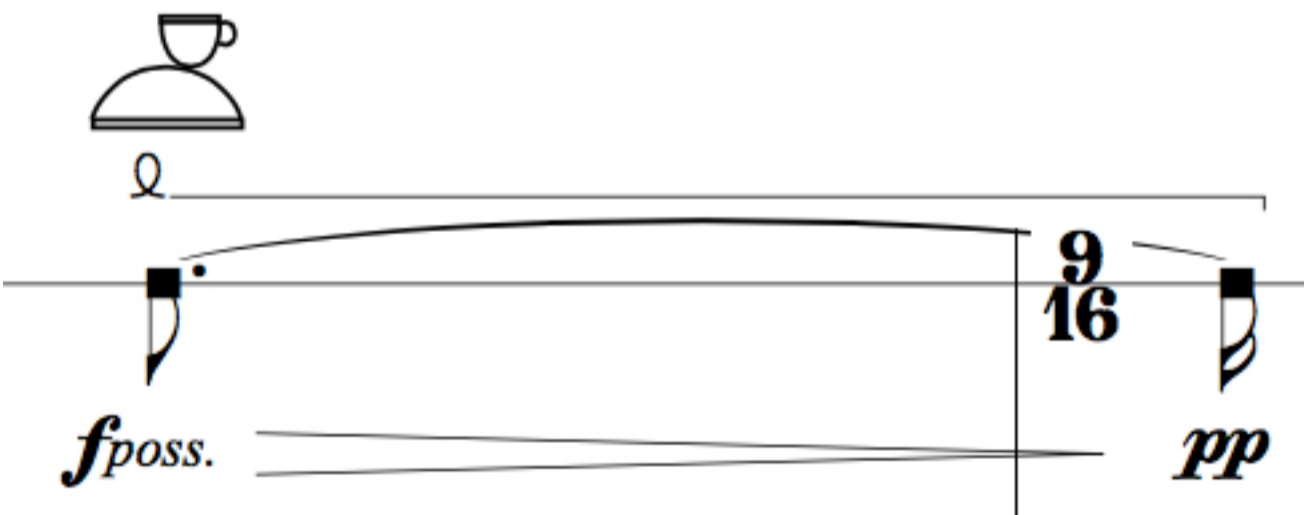


ceramic mug

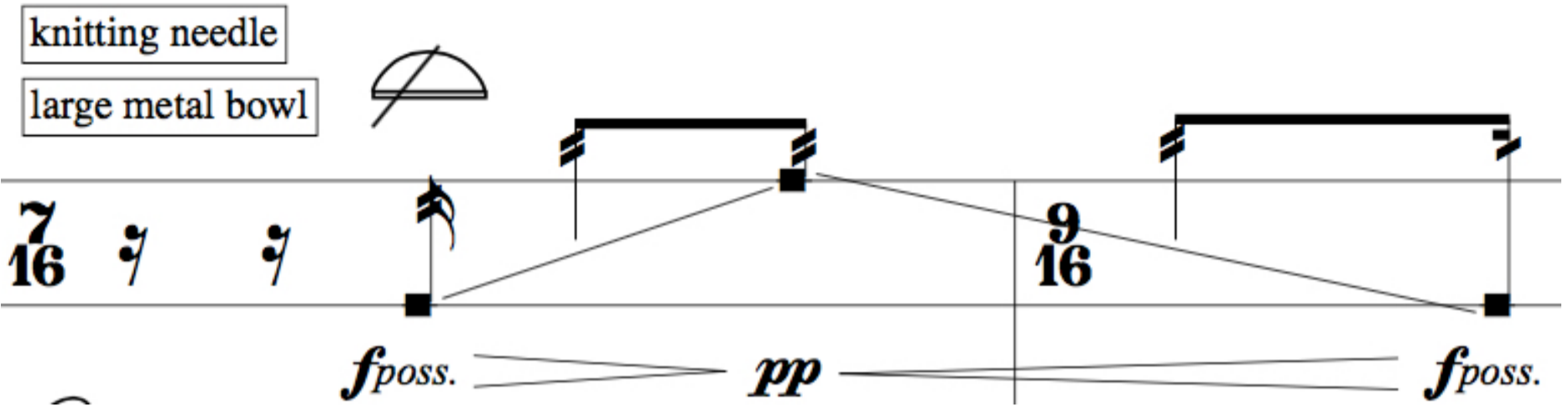
large metal bowl



A) PLACE LARGE BOWL UPSIDE DOWN AND HIT IT WITH MUG.

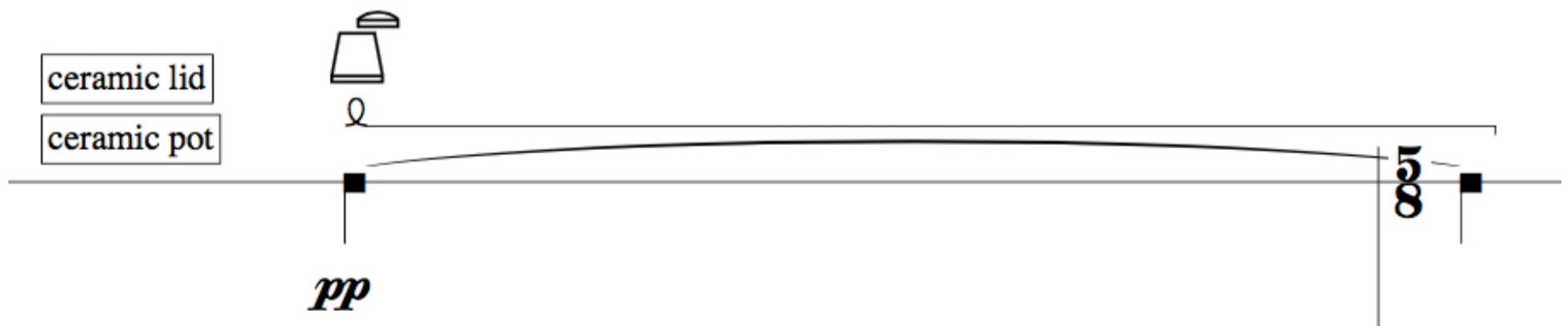


B) PLACE LARGE BOWL UPSIDE DOWN AND RUB MUG AGAINST IT, ALWAYS CIRCULAR MOVEMENTS AS EVENLY AND CONTINUOUS AS POSSIBLE.



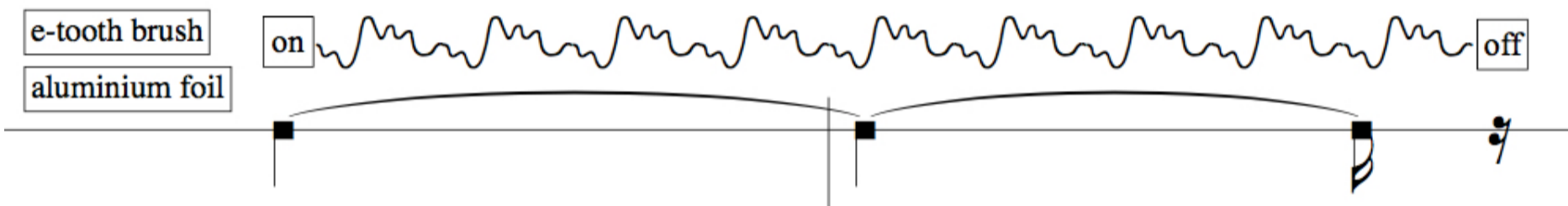
C) PLACE LARGE BOWL UPSIDE DOWN AND RUB IT WITH THIN KNITTING NEEDLE. LINES ARE USED TO REPRESENT THE ACTION: TOP LINE SIGNIFIES TIP OF KNITTING NEEDLE, BOTTOM LINE SIGNIFIES FROG OF KNITTING NEEDLE; THEREFORE, THE ACTION IS EXECUTED BY RUBBING LARGE METAL BOWL WITH KNITTING NEEDLE FROM TIP TO FROG AND VICE VERSA.

CERAMIC POT-LID

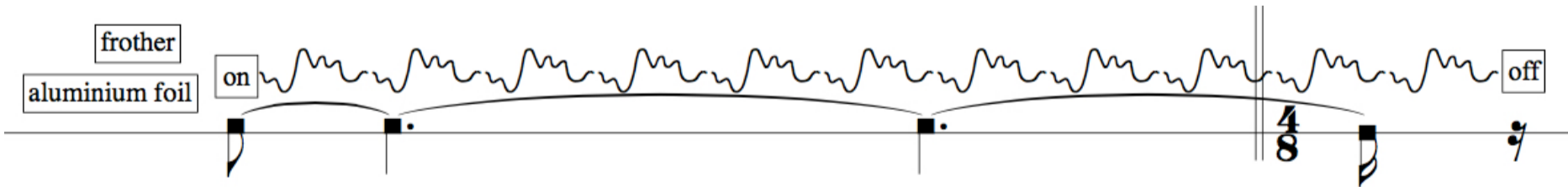


PLACE CERAMIC POT UPSIDE DOWN AND RUB IT WITH CERAMIC LID. ALWAYS CIRCULAR MOVEMENTS AS EVENLY AND CONTINUOUS AS POSSIBLE.

LARGE SHEET OF ALUMINIUM FOIL (ON EITHER SIDE)



A) TOUCH LARGE SHEET OF ALUMINIUM FOIL WITH E-TOOTH BRUSH. ALWAYS TRY TO GET AS MUCH RESONANCE AND NOISE AS POSSIBLE.



B) TOUCH LARGE SHEET OF ALUMINIUM FOIL WITH FROTHER. ALWAYS TRY TO GET AS MUCH RESONANCE AND NOISE AS POSSIBLE.

PIANO



PIANO IS DIVIDED INTO 4 AREAS AS SHOWN IN THE PICTURE. EACH AREA CORRESPONDS TO A CLEF NUMBERED ACCORDINGLY.

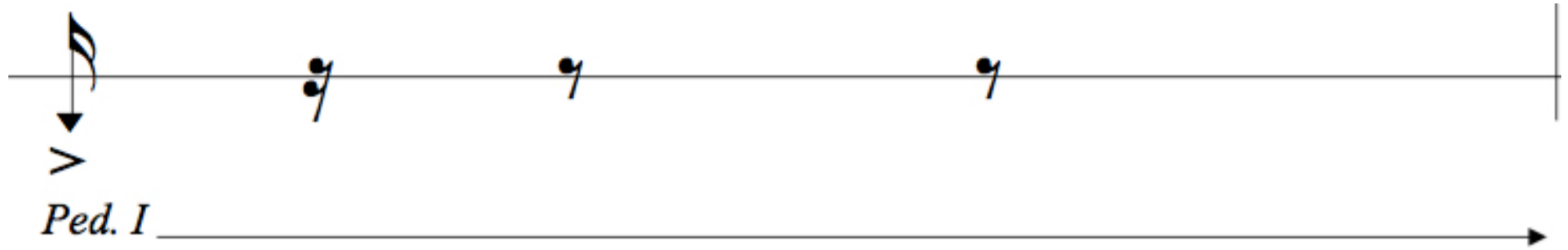
UNCONVENTIONAL CLEFS IN RELATION TO PITCHES.

The diagram illustrates the relationship between piano registers and clefs. It consists of four staves, each representing a different area of the piano:

- Staff 4 (top): Treble clef, highest register.
- Staff 3: Treble clef, second highest register.
- Staff 2: Bass clef, second lowest register.
- Staff 1 (bottom): Bass clef, lowest register.

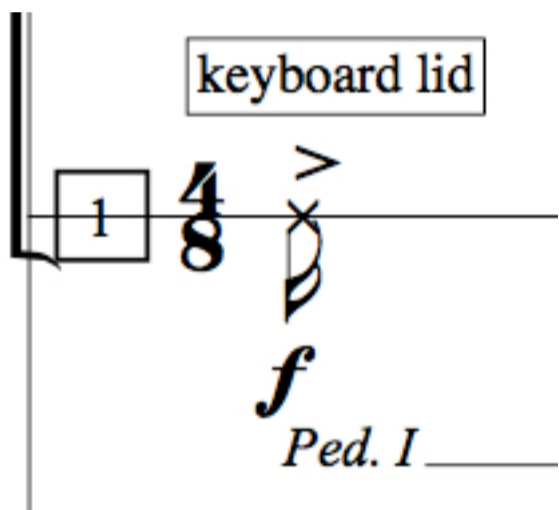
Lines connect the notes on the staves to show their relative positions on the piano keyboard. The lowest note is labeled "8va-" and the highest note is labeled "loco".

DEPRESS PED I



DEPRESS PED I AS LOUD AS POSSIBLE.

KAYBOARD LID



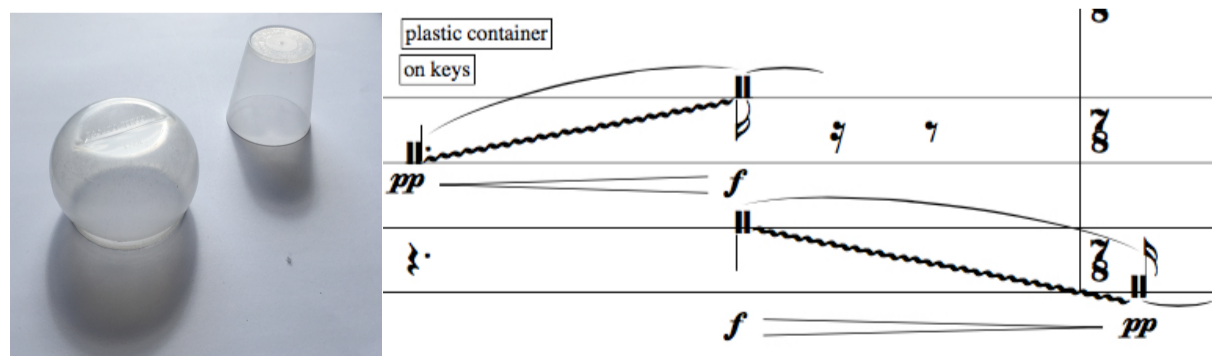
THIS SOUND IS PRODUCED BY HITTING PIANO WITH KEYBOARD LID. WHEN IS WRITTEN IN CLEF 1 THIS ACTION MUST BE EXECUTED WITH LEFT HAND, WHEN IS WRITTEN IN CLEF 2 THE ACTION MUST BE EXECUTED WITH RIGHT HAND.

ON KEYS + 2 PLASTIC CARDS



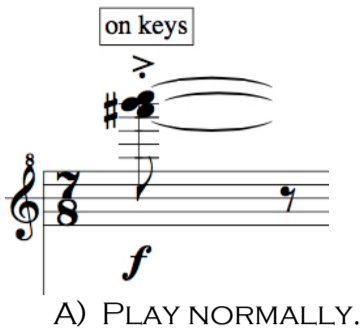
WITH PLASTIC CARDS SCRAPE BLACK KEYS 'KEYBOARD GUIRO'. BOTTOM LINE REPRESENTS LOWER PITCHES AND TOP LINE REPRESENTS RIGHT HAND HIGHER PITCHES). SCRAPE ANYWHERE WITHIN THE INDICATED AREA.

ON KEYS + 2 CONTAINERS (DIFFERENT SIZES)



WITH (HAND HELD) PLASTIC CONTAINERS SCRAPE WHITE KEYS. BOTTOM LINE REPRESENTS LOWER PITCHES AND TOP LINE REPRESENTS RIGHT HAND HIGHER PITCHES). SCRAPE ANYWHERE WITHIN THE INDICATED AREA. LEFT HAND CONTAINER MUST BE BIGGER THAN RIGHT HAND CONTAINER.

ON KEYS

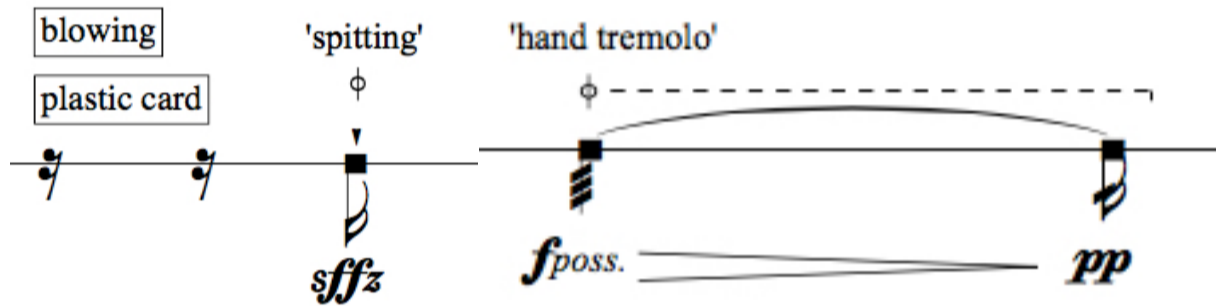


A) PLAY NORMALLY.




B) RIGHT HAND PLAYS ON THE KEYS, WHILE LEFT HAND IS DAMPING THE STRINGS WITH A TINY CUSHION.

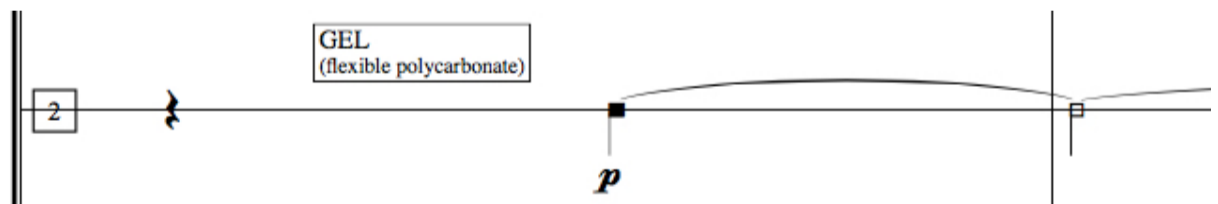
PLASTIC CARD



THESE SOUNDS ARE ONLY PRODUCED BY BLOWING ONTO PLASTIC CARD.

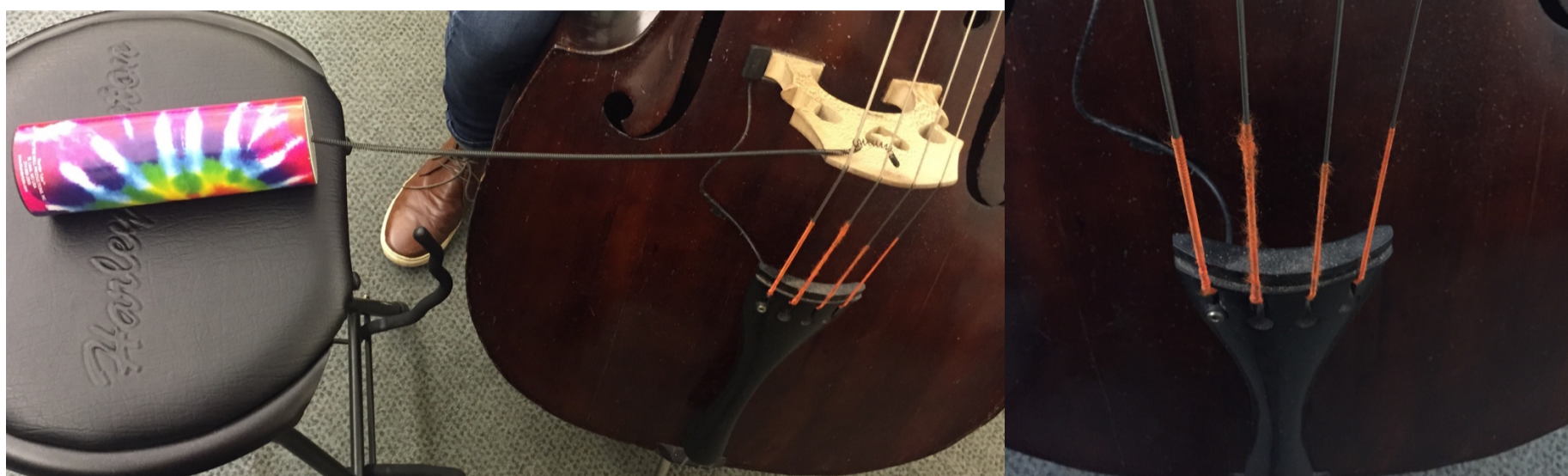
- A) AS IF 'SPITTING' ON EDGE OF CARD, ALWAYS AS FORCEFUL AS POSSIBLE.
- B) CUT STREAM OF AIR BY MOVING CARD SIDE WAYS 'HAND TREMOLO'.

GEL (FLEXIBLE POLYCARBONATE)

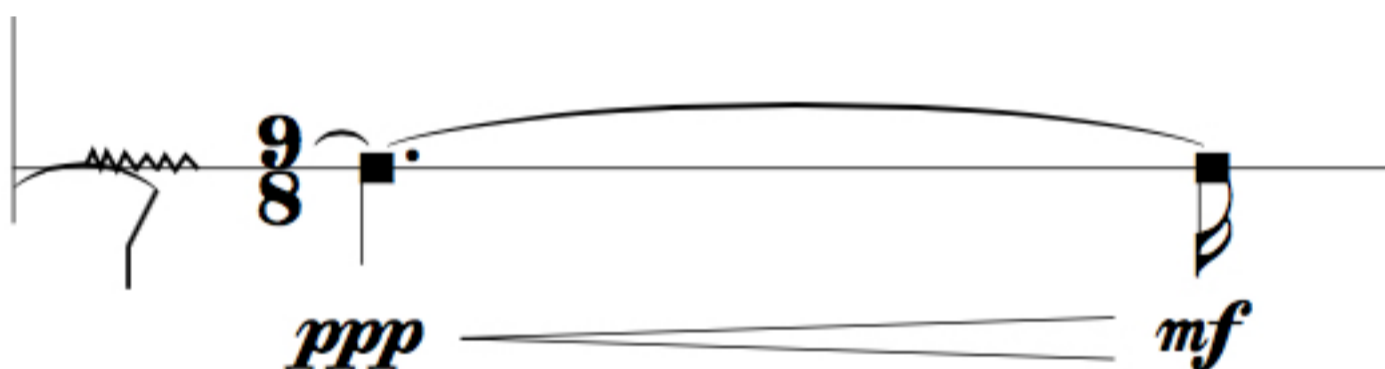
WITH BOTH HANDS CRUMPLE PIECE OF GEL ON TOP OF STRINGS OF INDICATED AREA.

PREPARATION DOUBLE BASS



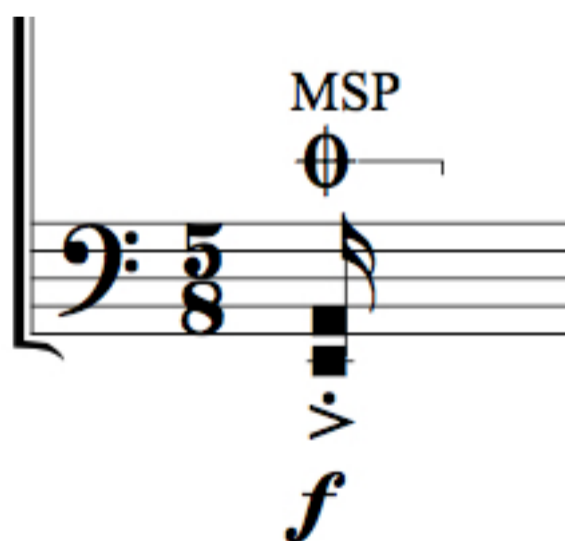
ATTACH A SPRING DRUM (LP-0410-1A) TO IV AND III STRING OF DOUBLE BASS. IT IS IMPORTANT THAT THE SPRING TOUCHES THE BRIDGE. THE DRUM MUST BE PLACE ON A STAND OR STOOL AS SHOWN IN THE PICTURE. IN ORDER TO GUARANTEE THE BEST RESULT, THE SPRING MUST BE AS TENSE AS POSSIBLE.

ON BRIDGE AND SPRING



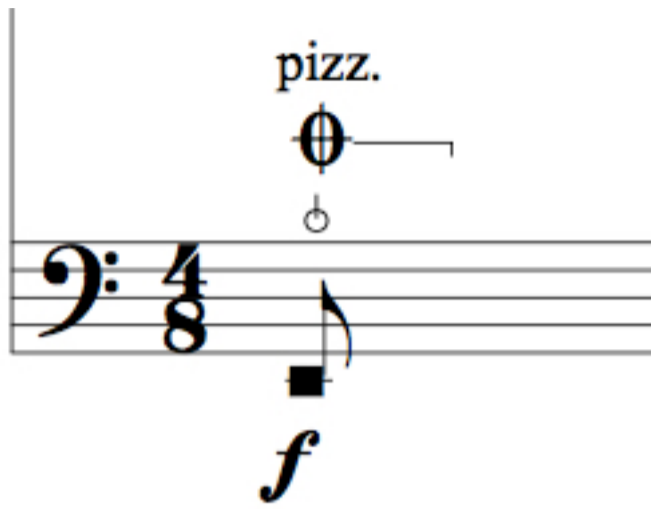
THIS CLEF REPRESENTS THE BRIDGE AND THE SPRING. THE HAIR OF THE BOW MUST TOUCH BOTH (THE BRIDGE AND THE SPRING) THE RESULT IS METALLIC NOISE RICH IN OVERTONES. SPRING DRUM MUST BE SECURELY PLACE ON A STAND OR STOOL AND SPRING MUST BE AS TENSE AS POSSIBLE. ENJOY!

SHORT ATTACK



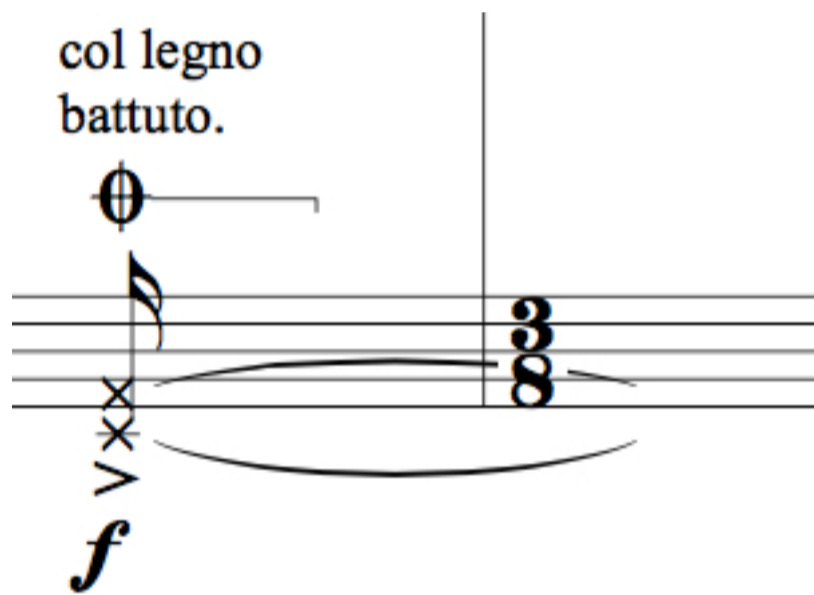
WITH LEFT HAND MUTE STRINGS. WITH RIGHT HAND PLAY IV AND III STRINGS (VERY SHORT ATTACK). THE SPRING DRUM SHOULD RESONATE!

BARTOK PIZZ.



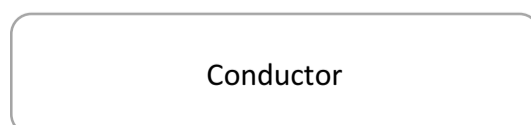
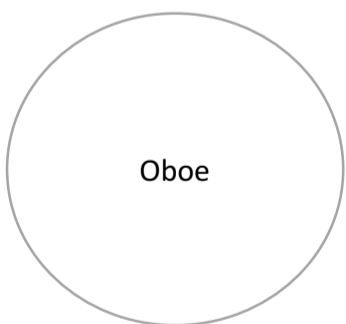
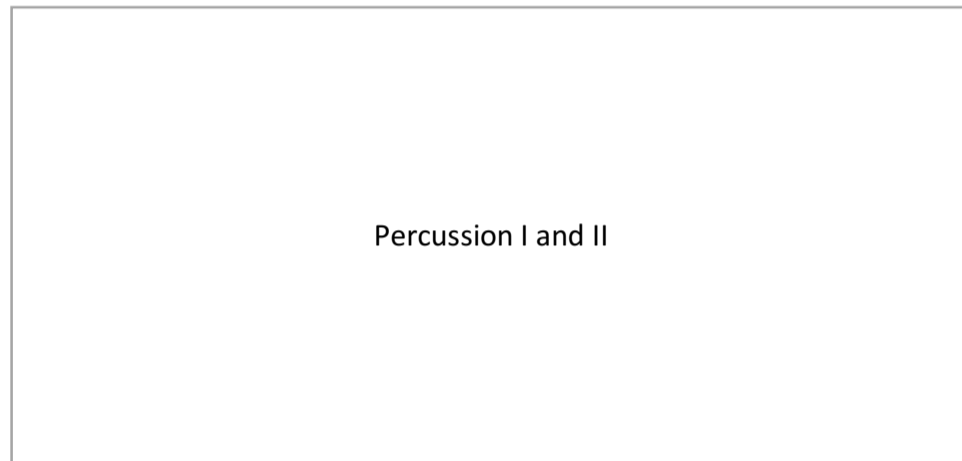
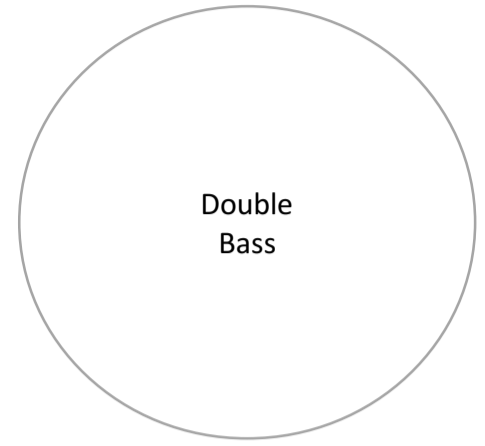
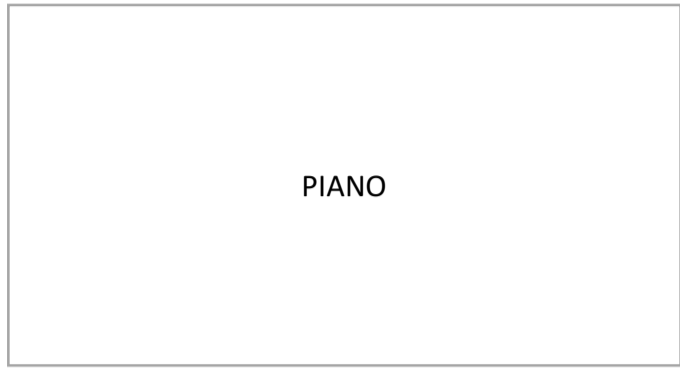
WITH LEFT HAND MUTE STRINGS. WITH RIGHT HAND PLAY A BARTOK PIZZICATO ON IV STRING (VERY DRY).

COL LEGNO BATTUTO



WITH LEFT HAND MUTE STRINGS. WITH RIGHT HAND HIT IV AND III STRING (VIOLENTLY).

PLACEMENT ON STAGE



IF WORDS ARE NOT THINGS, OR MAPS ARE NOT THE ACTUAL
TERRITORY, THEN, OBVIOUSLY, THE ONLY POSSIBLE LINK
BETWEEN THE OBJECTIVE WORLD AND THE LINGUISTIC
WORLD IS FOUND IN STRUCTURE AND STRUCTURE ALONE
ALFRED KORZYBSKI

THUS, WE SEE THAT ONE OF THE OBVIOUS ORIGINS OF
HUMAN DISAGREEMENT LIES IN THE USE OF NOISES FOR
WORDS
ALFRED KORZYBSKI

Oboist 1

(subito) $\text{♩} = 60$

pp

Saxophonist 2

(subito) $\text{♩} = 60$

ppp *p* *ppp* *p* *ppp*

Percussionist I 1

Percussionist II 2

Pianist 3

(subito) $\text{♩} = 60$

plastic container on keys

ppp *mp* *pp*

plastic container on keys

mf *pp*

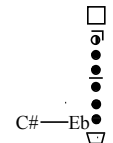
Ped. I

Bassist 5

(subito) $\text{♩} = 60$

MST II → SP I

ppp *p* *ppp* *p*



Musical score for two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Dynamics include *pp*, *ppp*, *p*, *pp*, *f*, *pp*, and *f*. A diagram on the left shows notes Eb and Bb. A diagram on the right shows notes C# and Eb.

Diagrammatic musical score with two staves. Labels include: e-tooth brush (on/off), aluminium foil, knitting needle (balance with aluminium foil and e-tooth brush), and large metal bowl. Dynamics include *p*.

Diagrammatic musical score with two staves. Labels include: ceramic lid (balance with aluminium foil and frother), ceramic pot, frother (on/off), and aluminium foil. Dynamics include *p*.

Diagrammatic musical score with four staves numbered 1, 2, 3, and 4. Dynamics include *f*, *pp*, and *f*.

Musical score for two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Dynamics include *ppp*, *p*, *ppp*, *pp*, and *I*. Labels include SP II and I.

molto rall. ♩ = 46

molto rall. ♩ = 46

molto rall. ♩ = 46

arco
polystyrene (mounted on stand)
pp ————— f
small metal bowl
metal sheet
fposs.

molto rall. ♩ = 46

small metal bowl
metal sheet
fposs.
arco
polystyrene (mounted on stand)
f ————— pp

molto rall. ♩ = 46

pp ————— f
pp ————— f

molto rall. ♩ = 46

f ————— pp

subito $\text{♩} = 132$

1. pp

teeth on reed pp

subito $\text{♩} = 132$

sand paper
polystyrene (flat on table)

$f_{poss.}$

$f_{poss.}$

subito $\text{♩} = 132$

sand paper
polystyrene (flat on table)

$f_{poss.}$

$f_{poss.}$

subito $\text{♩} = 132$

blowing
plastic card

'hand tremolo'

$f_{poss.}$ pp

keyboard lid

f

pp

subito $\text{♩} = 132$

13

f *pp*

open slap
○

secco slap
●

9/16 7/8

13

ceramic mug

large metal bowl

p

arco
polystyrene
(mounted on stand)

9/16 7/8

13

fposs.

fposs.

9/16 7/8

13

mf *pp*

mf *pp* *f*

pizz.

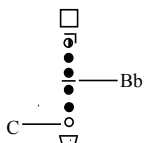
9/16 7/8

13

pizz.

f

9/16 7/8



15 *f* *pp*

key clicks

slap

ff *pp* *f* *f*

9/16

15 *f* *f*

f *f*

9/16

15

plastic card

corrugated pipe

plastic card

corrugated cardboard

f *f*

9/16

15

blowing

plastic card

'hand tremolo'

plastic card

plastic card

on keys

keyboard lid

f *f*

9/16

senza Ped. I (secco)

arco

SP

II, I

f *pp*

9/16

17 18

17 18

ppp p ppp

Eb
Bb
C

17 18

17 18

plastic card
corrugated pipe

sand paper
polystyrene
(flat on table)

fposs. fposs.

17 18

17 18

fposs. fposs.

17 18

17 18

17 18

17 18

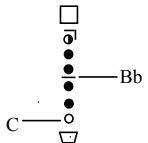
pp f

plastic container
on keys

17 18

17 18

f



19

11/16

pp

mp *ppp*

19

11/16

f_{poss.} *pp*

f_{poss.}

19

11/16

f_{poss.}

sand paper

polystyrene (flat on table)

f_{poss.}

19

4

3

2

1

11/16

11/16

11/16

11/16

mf

Ped. 1

senza Ped. 1 (secco)

plastic card on keys

19

11/16

pp

21

pp *f* *ff*

9/16

21

ceramic mug
large metal bowl

small metal bowl
metal sheet

pp *f*_{poss.}

9/16

21

*f*_{poss.} *f*_{poss.}

pp

arco

polystyrene (mounted on stand)

9/16

21

'hand tremolo'

*f*_{poss.} *pp*

*f*_{poss.} *f* *f*

9/16

21

SP II, I

ST

pp *f* *pp*

9/16

23 *f* *pp*

16 *ff* *f*

Bb

C

Detailed description: This system shows the first two staves of a musical score. The top staff is in treble clef with a 3/8 time signature. It begins with a forte (*f*) dynamic and a long note with a wavy line above it. At measure 16, the dynamic changes to piano-piano (*pp*). The bottom staff is in bass clef with a 3/8 time signature. It starts with a forte (*f*) dynamic and a wavy line above the notes. At measure 16, the dynamic changes to fortissimo (*ff*), and at measure 17, it changes to forte (*f*). Above the bass staff, there are two diagrams: one showing a vertical line with a circle and a triangle, and another showing a vertical line with a circle and a square.

23 *fposs.*

16 *fposs.*

Detailed description: This system shows two staves of piano music. Both staves are in 3/8 time. The top staff starts at measure 23 with a forte-piano (*fposs.*) dynamic. The bottom staff starts at measure 16 with a forte-piano (*fposs.*) dynamic. Both staves feature notes with wavy lines above them, indicating tremolos or similar effects.

23 *f*

16 *fposs.*

Detailed description: This system shows two staves of piano music. The top staff is in 3/8 time and starts at measure 23 with a forte (*f*) dynamic. The bottom staff is in 3/8 time and starts at measure 16 with a forte-piano (*fposs.*) dynamic. Both staves feature notes with wavy lines above them.

23 *sffz* *fposs.* *pp*

'spitting'

'hand tremolo'

plastic container on keys

1 2 3 4

Detailed description: This system shows four staves of piano music. The top two staves are in 3/8 time. The top staff starts at measure 23 with a sforzando (*sffz*) dynamic. The second staff starts at measure 16 with a forte-piano (*fposs.*) dynamic and ends at measure 17 with a piano-piano (*pp*) dynamic. Performance instructions include 'spitting' and 'hand tremolo'. A box labeled 'plastic container on keys' is positioned between the second and third staves. The bottom two staves are numbered 1, 2, 3, and 4, and are in 3/8 time. The bottom staff starts at measure 16 with a forte (*f*) dynamic.

SP ST

f *pp*

Detailed description: This system shows two staves of piano music. The top staff is in 3/8 time and starts at measure 23 with a forte (*f*) dynamic. The bottom staff is in 3/8 time and starts at measure 16 with a piano-piano (*pp*) dynamic. A dashed line labeled 'SP' is above the top staff, and a dashed line labeled 'ST' is above the bottom staff.

25

7/16

f

25

arco

polystyrene (mounted on stand)

ceramic mug

large metal bowl

7/16

f

f

*f*_{poss.}

25

ceramic lid

ceramic pot

7/16

f

*f*_{poss.}

f

25

plastic container on keys

1

2

3

4

7/16

pp

mp

f

pp

f

Ped. I.

SP

pizz.

7/16

mp

f

(subito) ♩ = 120

Oboist 1

Saxophonist 2

(subito) ♩ = 120

Percussionist I 1

ceramic mug
large metal bowl

plastic card
corrugated pipe

f *pp* *f_{poss.}*

Percussionist II 2

(subito) ♩ = 120

small metal bowl
metal sheet

plastic card
corrugated cardboard

sand paper
polystyrene (flat on table)

p *f_{poss.}* *f_{poss.}* *pp*

Pianist 3

4 3 2 1

Bassist 5

(subito) ♩ = 120

4

teeth on reed
pp

knitting needle
large metal bowl
small metal bowl
metal sheet
fposs. *pp* *fposs.*
fposs.

pp *fposs.* *fposs.* *pp*

4

blowing
plastic card 'hand tremolo'
plastic card
on keys
fposs. *pp* *fposs.*

senza Ped. I
(secco)

SP II, 1
f *pp*

7

key clicks

f *p* *mf* *ppp*

7

ceramic mug

large metal bowl

fposs. *pp* *f* *pp*

fposs. *pp* *fposs.*

7

fposs. *f*

pp *f*

arco

polystyrene (mounted on stand)

7

plastic card on keys

f *f*

fposs. *fposs.*

f *f*

on keys

Ped. I

7

SP II, I

f *pp* *f* *f*

subito $\text{♩} = 66$

pp ppp pp ppp

pp ppp p

subito $\text{♩} = 66$

*f*_{poss.} pp

subito $\text{♩} = 66$

ceramic lid
ceramic pot

pp

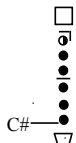
subito $\text{♩} = 66$

keyboard lid

f

subito $\text{♩} = 66$

pp



13

pp *ppp* *pp* *ppp* *pp*

ppp *p* *ppp*

13

pp

13

pp

13

4 plastic container on keys

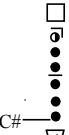
3 *pp* *mf*

2 plastic container on keys

1

13

accel.



Musical score for two staves (treble and bass clef) in 3/8 time. The piece begins at measure 16. The treble staff contains a series of chords: *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*. The bass staff contains a series of chords: *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*. Above the treble staff, there is a diagram of a vertical string with a trapezoidal shape below it, and a dot marked with C# and a downward-pointing triangle. Above the bass staff, there is a diagram of a vertical string with a trapezoidal shape below it, and dots marked with Eb and C.

accel.

Musical score for two staves (treble and bass clef) in 3/8 time. The piece begins at measure 16. The treble staff contains a series of chords: *f_{poss.}*, *p*. The bass staff contains a series of chords: *f_{poss.}*, *p*.

accel.

Musical score for two staves (treble and bass clef) in 3/8 time. The piece begins at measure 16. The treble staff contains a series of chords: *pp*. The bass staff contains a series of chords: *pp*. Above the treble staff, there is a diagram of a vertical string with a trapezoidal shape below it, and a dot marked with Ω. Above the bass staff, there is a diagram of a vertical string with a trapezoidal shape below it, and a dot marked with Ω. Labels 'fingers' and 'plastic bag' are placed above the bass staff.

accel.

Musical score for four staves (treble and three bass clefs) in 3/8 time. The piece begins at measure 168. The treble staff contains a series of chords: *p*. The three bass staves contain a series of chords: *p*. Above the treble staff, there is a diagram of a vertical string with a trapezoidal shape below it, and a dot marked with Φ.

accel.

Musical score for one staff (bass clef) in 3/8 time. The piece begins at measure 168. The staff contains a series of chords: *p*.

19

secco slap

p

7/16

19

plastic card

corrugated pipe

7/16

19

small metal bowl

metal sheet

7/16

19

3

2

1

7/16

19

SP
IV, III

p

7/16

subito
♩ = 112

pp p pp p

ff pp f pp

subito
♩ = 112

sand paper
polystyrene (flat on table)

knitting needle
large metal bowl

fposs. pp

fposs. fposs. pp

fposs. fposs.

subito
♩ = 112

f pp fposs.

f pp

arco
polystyrene (mounted on stand)

subito
♩ = 112

f

fposs. fposs.

plastic card on keys

plastic card on keys

senza Ped. I (secco)

subito
♩ = 112

f pp

SP II, I

24 *pp* *pp* *f*

key clicks *f_{poss.}* *ff* *f_{poss.}* *ff* *ff*

24 *f_{poss.}* arco polystyrene (mounted on stand)

small metal bowl metal sheet *f_{poss.}*

24 *f_{poss.}* *pp* *f_{poss.}* *f_{poss.}*

sand paper polystyrene (flat on table)

24 4 *f* 3 *f* 2 *f* 1 *f*

24 *f* SP II, I *pp* *f* *pp*

26

1.

pp

ff

pp

f

f_{poss.}

key clicks

26

f

pp

f_{poss.}

26

f

pp

f_{poss.}

arco

polystyrene (mounted on stand)

26

4

1

Ped. I

26

SP II, 1

pp

f

28 *f* *ff*

28 *f* *f_{poss.}* *pp* *f_{poss.}*

ceramic mug
large metal bowl

28 *f* *f_{poss.}*

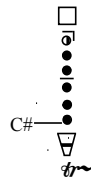
sand paper
polystyrene (flat on table)

28 *f* *f_{poss.}*

keyboard lid
plastic card on keys

senza Ped. I (secco)

pizz. *f* pizz. *f*



30

pp *ppp* *pp* *ppp*

z

pp

30

f_{poss.} *pp*

30

ceramic lid
ceramic pot

pp

30

4 8

3 8

2 8

1 8

Ped. I

8

Musical score for two staves. The top staff has a treble clef and a 7/8 time signature. It features a melodic line with slurs and dynamics of *pp*. Fingerings are indicated by numbers 1-5. Above the staff, a vertical diagram shows a sequence of notes with fingerings: a square box, a circle with 'a', a circle with 'B', a circle with 'C', and a circle with 'B'. The bottom staff has a similar treble clef and 7/8 time signature, with a melodic line and dynamics of *pp*. Fingerings are also indicated. Above this staff, a vertical diagram shows a sequence of notes with fingerings: a circle with 'X', a circle with 'e3', a circle with 'C', and a circle with 'O'. Both staves end with a double bar line and the measure number 5/16.

Musical score for two staves. The top staff has a treble clef and a 7/8 time signature. It features a melodic line with slurs and dynamics of *pp*. The bottom staff has a treble clef and a 7/8 time signature, with a melodic line and dynamics of *pp*. Both staves end with a double bar line and the measure number 5/16.

Musical score for two staves. The top staff has a treble clef and a 7/8 time signature. It features a melodic line with slurs and dynamics of *pp*. The bottom staff has a treble clef and a 7/8 time signature, with a melodic line and dynamics of *pp*. Both staves end with a double bar line and the measure number 5/16.

Musical score for four staves. The top two staves are numbered 4 and 3. The bottom two staves are numbered 2 and 1. The top two staves have a treble clef and a 7/8 time signature. The bottom two staves have a treble clef and a 7/8 time signature. The score includes dynamics of *pp* and *f*. A box labeled "plastic container on keys" is positioned above the bottom two staves. The score ends with a double bar line and the measure number 5/16.

Musical score for two staves. The top staff has a treble clef and a 7/8 time signature. The bottom staff has a bass clef and a 7/8 time signature. Both staves feature melodic lines with slurs and dynamics of *f* and *pp*. The score ends with a double bar line and the measure number 5/16.

subito $\text{♩} = 112$

p *mf* *pp*

subito $\text{♩} = 112$

teeth on reed

p *pp* *mf*

subito $\text{♩} = 112$

f *pp* *f*

plastic card *f*_{poss.}
corrugated cardboard

subito $\text{♩} = 112$

small metal bowl
metal sheet

f *f*_{poss.} *f*

sand paper
polystyrene (flat on table) *f*_{poss.}

subito $\text{♩} = 112$

plastic container
on keys

plastic container
on keys

keyboard lid

f *pp* *f* *pp* *f* *pp*

subito $\text{♩} = 112$

col legno battuto.

MST - IV

mf *f* *ppp*

13

secco slap

slap

ppp *pp* *ppp* *pp* *ppp*

ppp *p* *ppp* *f*

13

'spitting' ϕ

ceramic mug

large metal bowl

sffz *pp* *fposs.* *pp*

13

small metal bowl

metal sheet

fposs. *pp*

13

pp *mf*

13

SP II, 1

pp *mf* *pp*

molto rall.

f *pp* *ppp*

molto rall.

ff *mp* *ppp* *pp*

molto rall.

f_{poss.} *f* *pp* *f_{poss.}*

molto rall.

f_{poss.} *pp*

ceramic lid
ceramic pot

molto rall.

blowing
plastic card
'hand tremolo'

f_{poss.} *pp* *pp*

senza Ped. I
(secco)

Ped. I

molto rall.

mf *mp* *ppp*

SP II, I

Musical score system 1, measures 19-76. Includes piano (pp), pianissimo (ppp), and mezzo-forte (mf) dynamics. Features a Bb fingering diagram.

Musical score system 2, measures 19-76. Includes piano (pp) and fortissimo (f_{poss.}) dynamics.

Musical score system 3, measures 19-76. Includes piano (pp) and fortissimo (f_{poss.}) dynamics.

Musical score system 4, measures 19-76. Includes forte (f) and pianissimo (pp) dynamics. Features a four-fingered fingering diagram.

Musical score system 5, measures 19-76. Includes mezzo-forte (mf) and pianissimo (pp) dynamics. Features a fingering diagram labeled SP IV, III.

subito $\text{♩} = 56$

22

pp *p* *pp* *p* *pp*

subito $\text{♩} = 56$

ff *ppp*

subito $\text{♩} = 56$

22

e-tooth brush
aluminium foil

on

subito $\text{♩} = 56$

22

frother
aluminium foil

on

subito $\text{♩} = 56$

22

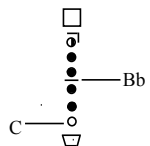
4
3
2
1

subito $\text{♩} = 56$

f

B

Bb



25

25

25

25

on bridge (IV, III)

28

Musical staff with treble clef. It begins with a wavy hairpin above a note, followed by a fermata over a note. The staff continues with rests and a final note.

28

Two empty musical staves with a brace on the left side.

28

Two empty musical staves with a brace on the left side.

28

Two empty musical staves with a brace on the left side.

28

Two musical staves with a brace on the left. The upper staff has a long note with a hairpin and a fermata. The lower staff has a brace with numbers 1, 2, 3, 4.

Musical staff with a wavy hairpin, dynamic markings (*pp*, *f_{poss.}*, *pp*), and a fermata.

(subito) ♩ = 48

Oboist 1

Saxophonist 2

(subito) ♩ = 48

Percussionist I 1

fingers
plastic bag
p

Percussionist II 2

(subito) ♩ = 48

small metal bowl
metal sheet
f_{poss.}

Pianist 3

(subito) ♩ = 48

plastic container
on keys
p *mf*
Ped. 1

Bassist 5

(subito) ♩ = 48
arco
on bridge
(IV, III)
ppp *mp* *ppp* *mp*

subito

♩ = 40

ppp ————— pp

3

Bb

p ————— *ppp* ————— *p* ————— *ppp*

subito

♩ = 40

sand paper
polystyrene
(flat on table)

*f*_{poss.}

3

small metal bowl
metal sheet

*f*_{poss.}

*f*_{poss.}

subito

♩ = 40

frother
aluminium foil

on

off

arco
polystyrene
(mounted on stand)

*f*_{poss.} ————— *ppp*

subito

♩ = 40

3

p ————— *mf*

subito

♩ = 40

ppp ————— *mf*

*f*_{poss.}

5

ppp ————— *pp*

accel.

accel.
open
slap

teeth on reed

ff ————— *pp*

5 5

5

accel.
arco

polystyrene
(mounted on stand)

f_{poss.} ————— *ppp*

5

accel.

5

4

3

2

1

accel.

keyboard lid

f
senza Ped. I
(secco)

5

accel.

pp ————— *f_{poss.}* ————— *pp* ————— *f_{poss.}*

The score is divided into several systems, each with a measure number '7' at the beginning. The notation includes a variety of dynamic markings and performance instructions:

- System 1:** Treble clef, *pp* (pianissimo), *f* (forte), *pp*, *ppp* (pianississimo), *pp*. Includes a fermata and a C# note.
- System 2:** Bass clef, *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), *ff*. Includes instructions for "open slap" and "secco slap".
- System 3:** Percussion staves, *f_{poss.}* (forzando possibile). Includes instructions for "e-tooth brush" and "aluminium foil" with "on" and "off" markings.
- System 4:** Percussion staves, *f_{poss.}*. Includes instructions for "frother" and "aluminium foil" with "on" and "off" markings.
- System 5:** Percussion staves, *pp*, *mf*. Includes a "Ped. 1" (pedal) instruction.
- System 6:** Bass clef, *f*, *pp*. Includes an "MSP" (MIDI Sample Processor) instruction.
- System 7:** Bass clef, *pp*. Includes an "SP II, 1" instruction.

Tempo markings include "♩ = 56" in several places. The score uses various clefs (treble, bass, and percussion) and includes complex rhythmic and dynamic markings throughout.

10

ppp *pp* *pp*

pp *p* *ppp*

1.

5 5 0 1

C

4/8 4/8

10

7 4/8

7 4/8

10

7 4/8

7 4/8

10

4 7 4/8

3 7 4/8

2 7 4/8

1 7 4/8

7 4/8

4/8

subito $\text{♩} = 96$

12 *f* *pp* *f*

subito $\text{♩} = 96$

ff *ff* *pp*

12 arco
polystyrene (mounted on stand) *pp* *f_{poss.}*

subito $\text{♩} = 96$

12 *f_{poss.}*
sand paper
polystyrene (flat on table) *f_{poss.}* *pp*

subito $\text{♩} = 96$

12 keyboard lid *f*
Ped. 1

subito $\text{♩} = 96$
MSP *f*

Detailed description of the musical score: The score is for a piece in 4/8 time, marked 'subito' and '♩ = 96'. It consists of several systems. The first system has a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The second system has two percussion staves; the top one has notes and rests, and the bottom one has rests. The third system has two percussion staves; the top one has notes and rests, and the bottom one has notes and rests. The fourth system has four percussion staves, numbered 1 to 4, with notes and rests. The fifth system has a treble clef staff with notes and rests, and a bass clef staff with notes and rests. Performance instructions include 'arco', 'polystyrene (mounted on stand)', 'sand paper', 'polystyrene (flat on table)', and 'keyboard lid'. Dynamic markings include *f*, *pp*, *f_{poss.}*, and *ff*. A pedal instruction 'Ped. 1' is present in the fourth system.

15

pp f ppp pp

f ff pp

15

fingers
plastic bag

fposs. ppp

fposs.

15

fposs.

fingers
plastic bag

ppp

15

f p

f
senza Ped. I
(secco)

15

pp f

SP II, I MSP

18

ppp *pp* *pp* *f* *pp*

pp *ff* *p* *ppp*

1.

Bb

C

18

fposs.

18

blowing
plastic card

'hand tremolo'

fposs.

p

18

4

3

2

1

f *pp*

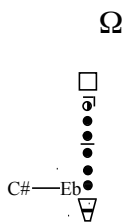
f *Ped. 1*

18

ST

SP I

p *ppp*



21

21

21

21

24

subito $\text{♩} = 40$

pp *ppp* *pp* *p*

ppp *p*

C B
C³ Bb

24

subito $\text{♩} = 40$

fingers
plastic bag

e-tooth brush
aluminium foil

pp *p*

on

24

subito $\text{♩} = 40$

fingers
plastic bag

frother
aluminium foil

pp *p*

on

24

subito $\text{♩} = 40$

plastic container
on keys

pp *mf* *mf* *pp*

4
3
2
1

24

subito $\text{♩} = 40$

SP
IV, III

pp *ppp* *ppp* *p*

27

pp pp p pp

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