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Plastic/Fantastic/Lovers

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Plastic/Fantastic/Lovers

for three ensembles

(2013)

Ulrich Krieger

Plastic/Fantastic/Lovers
for 3 percussion, 4 accordions, 3 woodwinds

Ulrich Krieger
(2013)

dedicated to Gerhard Scherer

Plastic/Fantastic/Lovers consist of three individual pieces and ensembles:

Plastic	for 3 percussion
Fantastic	for 4 accordions
Lovers	for 3 woodwinds (oboe, clarinet, soprano saxophone)

These pieces can be played:

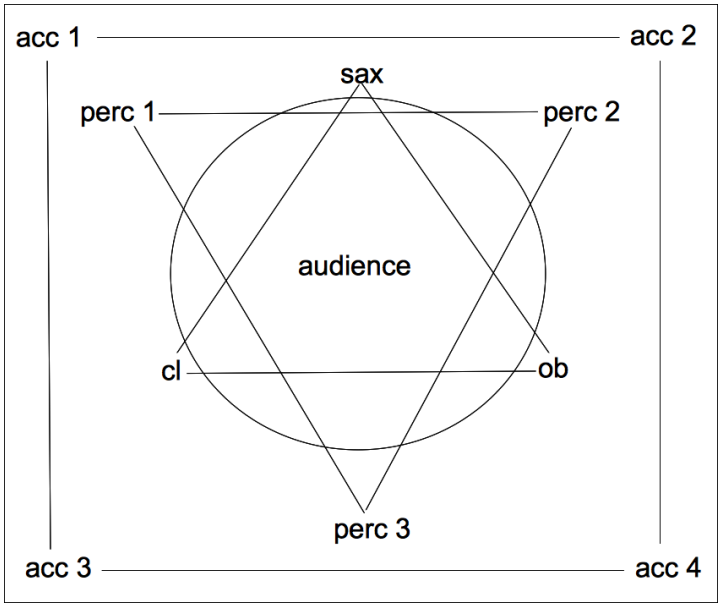
individual	Plastic, Fantastic, Lovers
two simultaneous	Plastic/Fantastic, Plastic/Lovers, Fantastic/Lovers
three simultaneous	Plastic/Fantastic/Lovers

Durations:
10 minutes (Plastic, Fantastic, Lovers, Plastic/Fantastic)
13 minutes (Plastic/Lovers, Fantastic/Lovers, Plastic/Fantastic/Lovers)

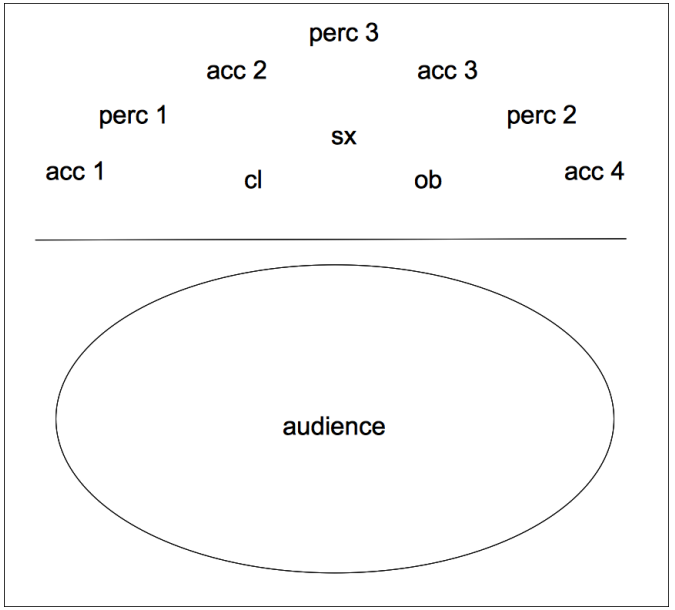
a post-modern cheap imitation with thanks to
John Cage, Alexander Skriabin, Iannis Xenakis, Morton Feldman, Luigi Nono,
and Marty Balin/Jefferson Airplane (Plastic Fantastic Lover) for inspiration

Position of ensembles

distributed in the space



on stage



Plastic

for 3 percussionists

(2013)

Ulrich Krieger

Plastic
for 3 amplified percussionist (grancasse, bowed cymbals, plastic)

Ulrich Krieger
(2013)

time is somewhat flexible as is the relationship between the 3 parts (non-static score/timeline)
performers can individually micro-accelerando or -ritardando, therefore changing the relationship between parts,
but have to come out together at the end of a line

part I
low sounding, dark, reverberant, slightly boom-y quality
always very rhythmical

3 different sized and/or differently tuned grancasse (orchestral bass drums) or
3 different sized and/or differently very-low-tuned large stand toms or
3 different sized cardboard boxes (e.g. moving boxes)
– one instrument per player, no mixing
soft felt or rubber mallets for a big sound with not a lot of attack

play on various positions of the skin from center to fringe to get a variety of colors

part II
ambient drone, harmonics, quietly noisy

3 different sized, bowed cymbals, one per player
3 different sounding plastic wrappers (candy wrap, cd shrink wrap or similar light plastic), one per player

bow cymbals for one relaxed bow length, let ring
arrow down: low sound
arrow up: high sound
no arrow: mid-range sound

quietly crumble plastic wrappers between your fingers when not bowing cymbal

always in the background
crumble slow (– – – – –), medium (---..---...---..) or fast (-----) as indicated in score

amplification
all percussion need to be close mic'ed going through a guitar or bass amplifier or monitor speaker at their position (not through the house)

close mic'ing: about 1-2 inches away from the instrument and about 1/3 in from the fringe of instrument
distance of plastic from mic should be as close as possible, but as far away to be quiet enough

part I: close amplify grancasse to bring out low resonances (slightly boom-y quality) and harmonics clearly
(in case of cardboard boxes put the microphones inside)

part II: close amplify cymbals to bring out their low drones and harmonics
close amplify plastics to magnify their small sounds (granular-like background sound)

Plastic can be performed simultaneously
with Fantastic for 4 accordions as Plastic/Fantastic,
with Lovers for 3 woodwinds as Plastic/Lovers or
with Fantastic and Lovers as Plastic/Fantastic/Lovers

Plastic

percussion - part I
cardboard boxes
(or grancasse or low-tuned stand toms)

Ulrich Krieger
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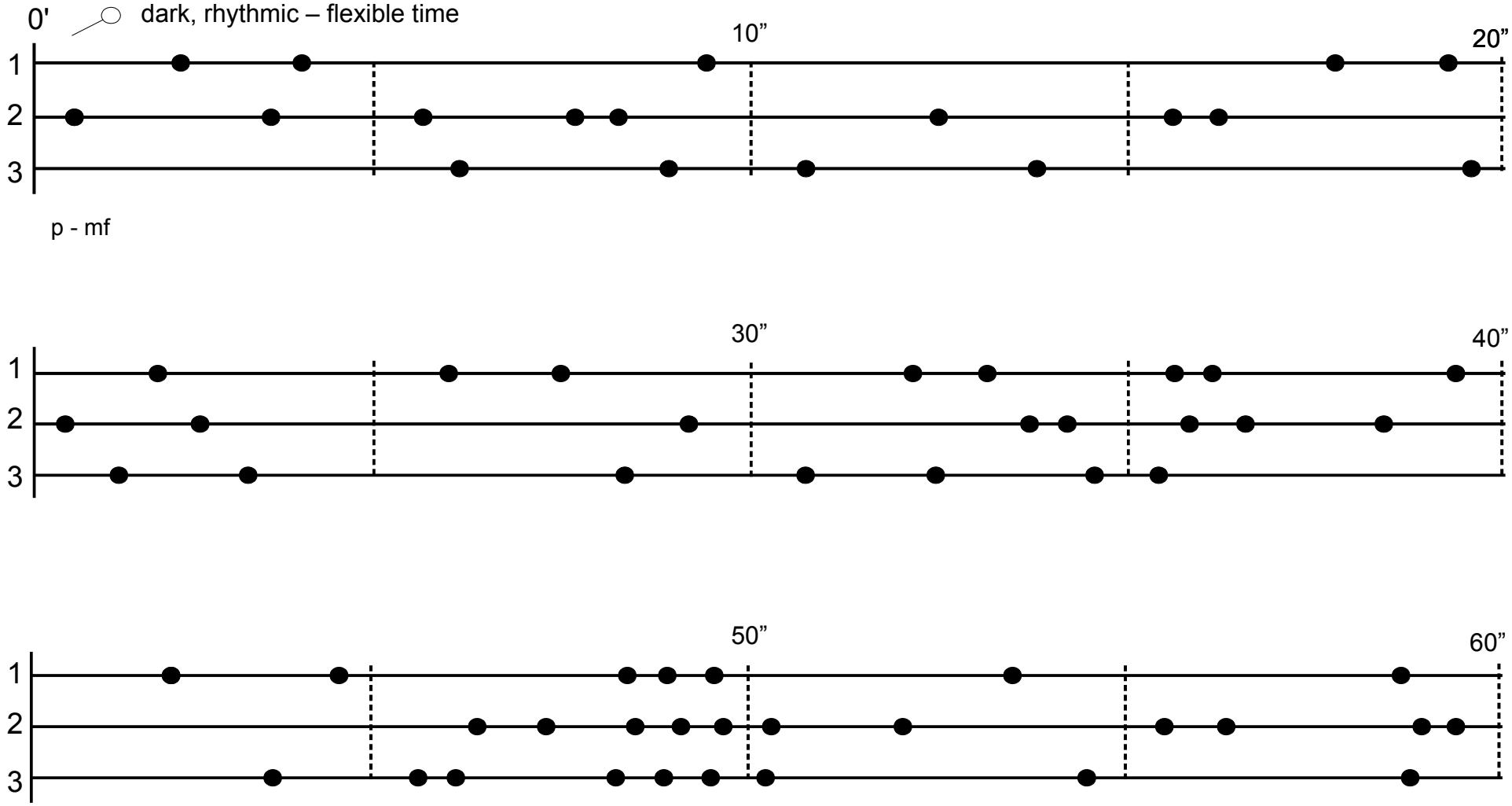
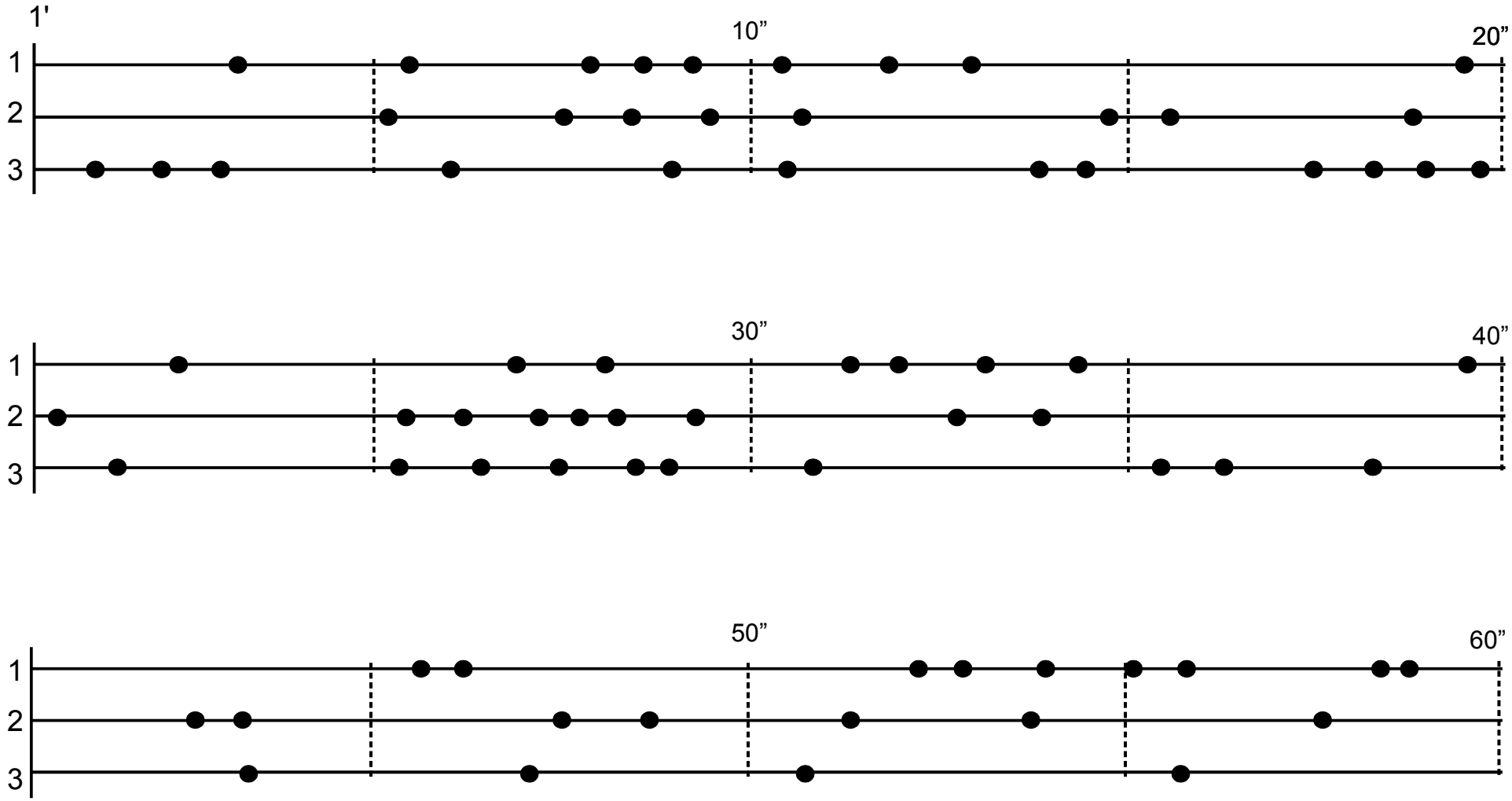


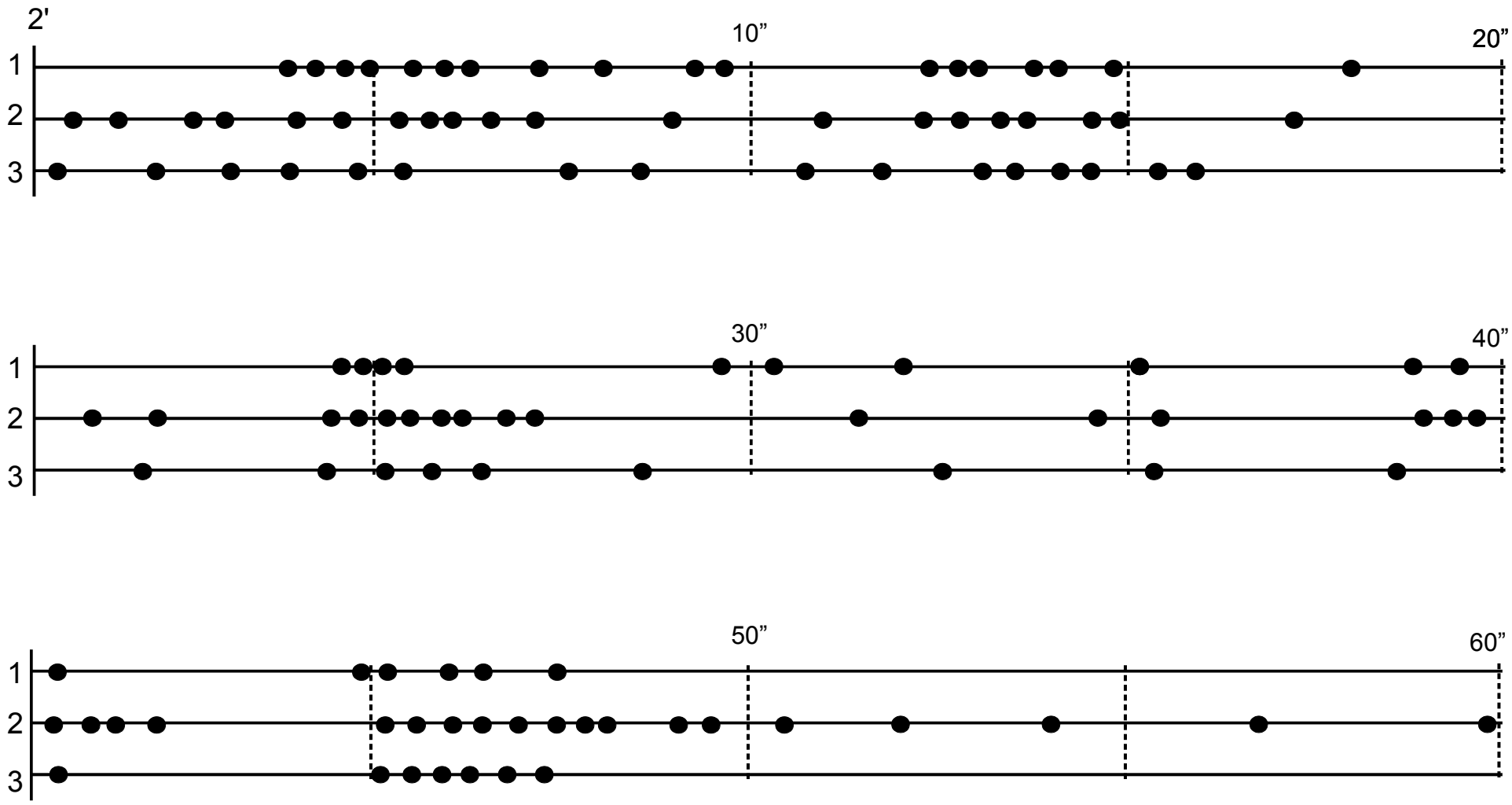
Plastic

percussion - part I
cardboard boxes
(or grancasse or low-tuned stand toms)



Plastic

percussion - part I
cardboard boxes
(or grancasse or low-tuned stand toms)



Plastic

percussion - part I
cardboard boxes
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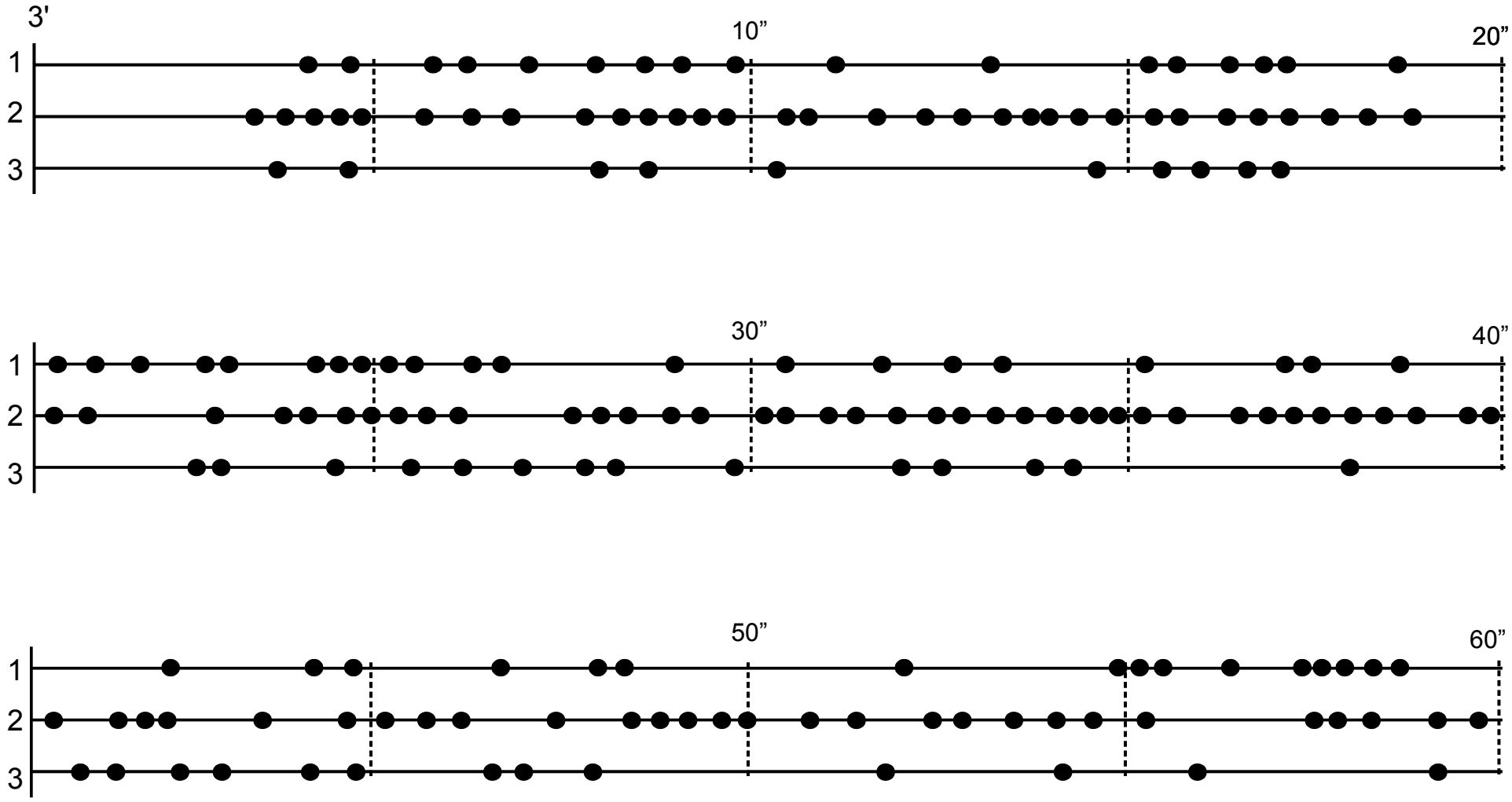
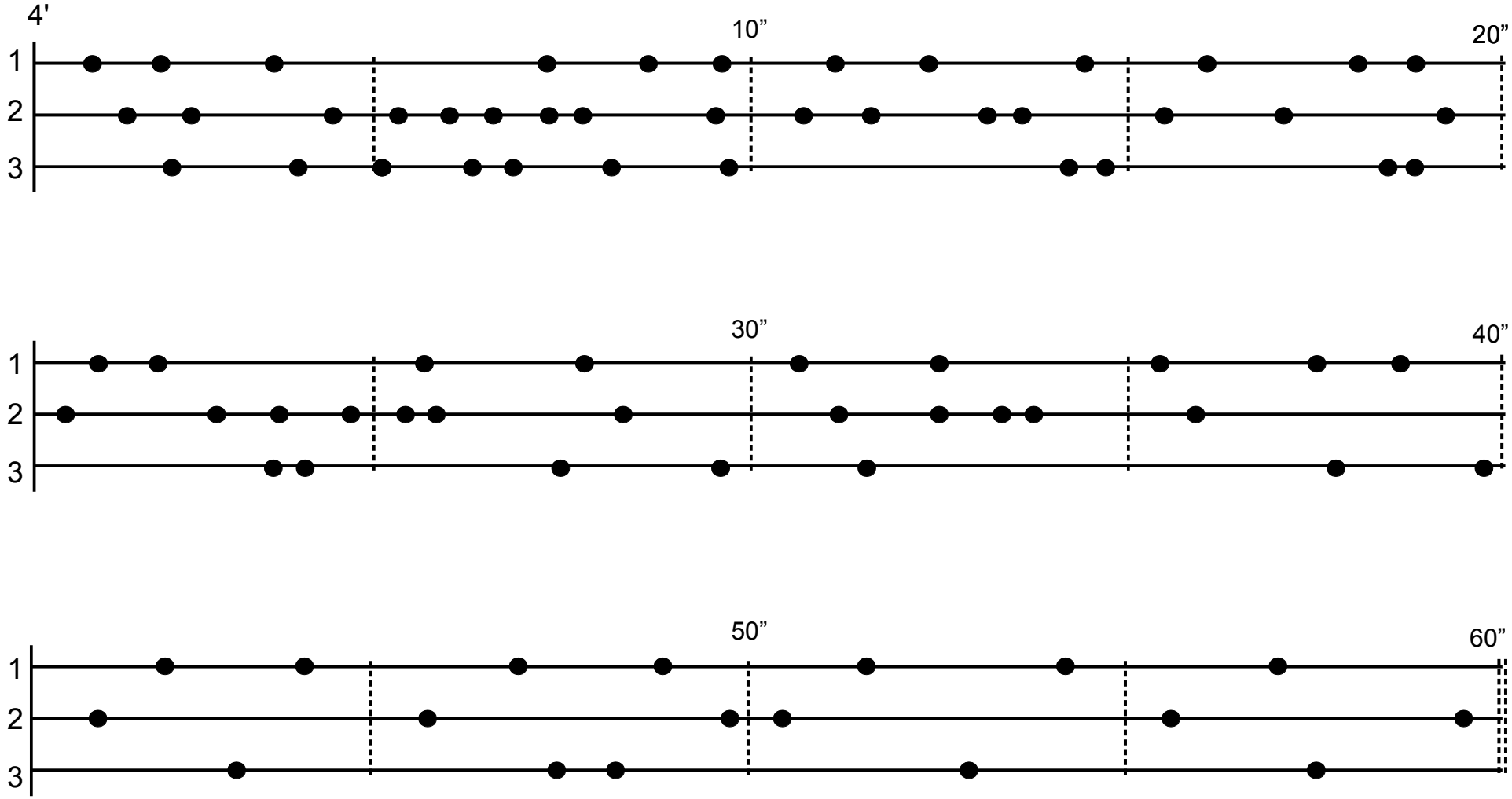


Plastic

percussion - part I
cardboard boxes
(or grancasse or low-tuned stand toms)



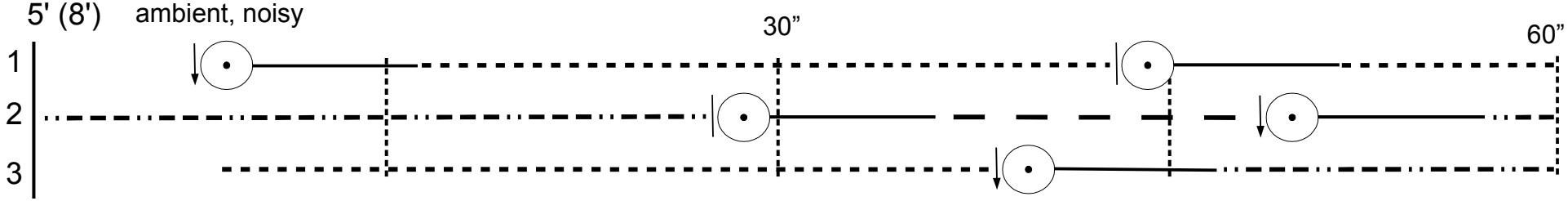
If being performed simultaneously with Lovers:
tacet 5'00 - 8'00, then continue with times in parenthesis

Plastic

percussion - part II
bowed cymbals and plastic

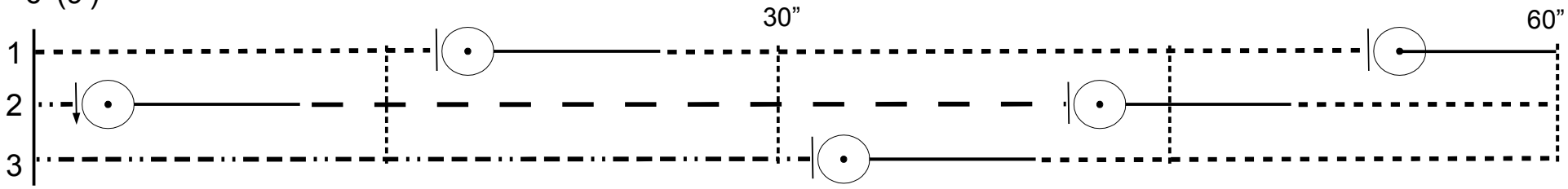
(3=1 score time unit)

5' (8') ambient, noisy

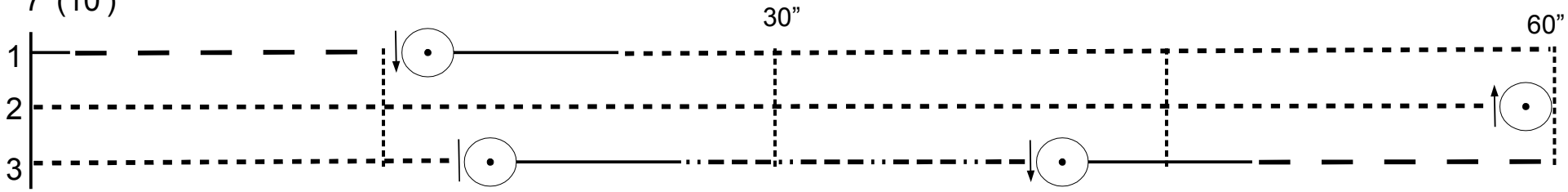


bowed cymbals mp-mf
plastic ppp-p

6' (9')



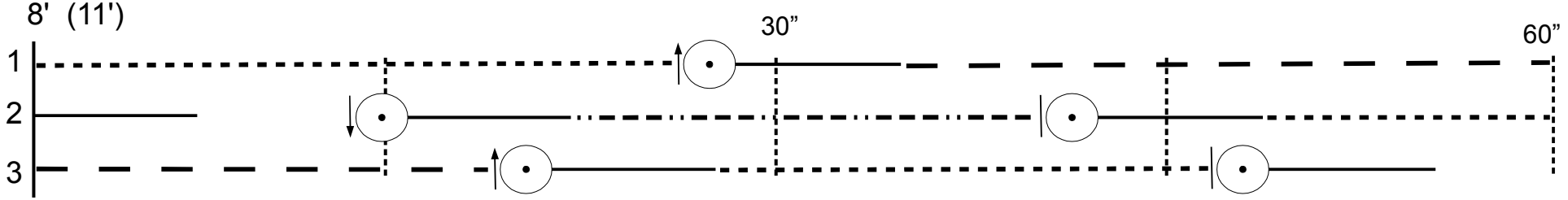
7' (10')



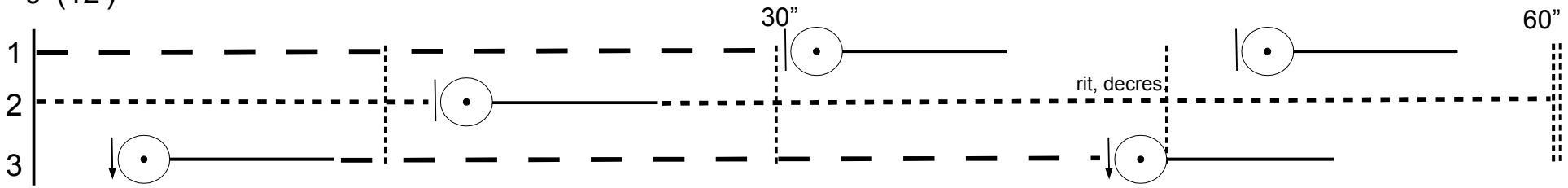
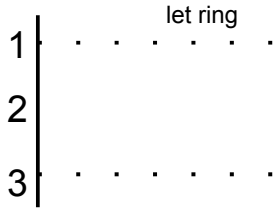
Plastic

percussion - part II
bowed cymbals and plastic

8' (11')



9' (12')



10' (13')