Play Nice

for flutes, tenor sax, percussion, and electronics

2023

David Carlton Adams

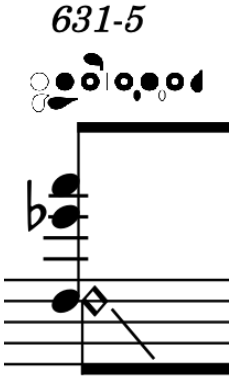
Performance Notes

The piece moves back and forth between precise choreography of difficult tasks and improvisatory sections with a variety of degrees of freedom. I have tried to communicate the intentions for each section in the score. If you are reading from a part and are unsure at any point of what to do or for how long to do it, please consult the score, as it is possible I may have included information there and overlooked the need to include it on a particular part.

In general, vibrato is not preferable.

If you have any questions at all, please don't hesitate to reach out: davidcarltonadams@gmail.com

Flutes



Multiphonic number from Bärenreiter

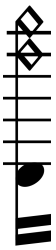
Fingering diagram

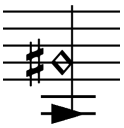
Pitch content

Diamond notehead for voice

grey: alternate fingering

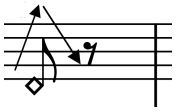
harmonics are indicated with diamond noteheads above fingerered pitch

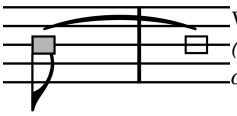




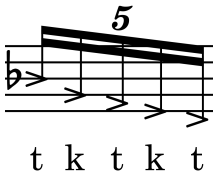
Tongue Rams: diamond notehead is fingered pitch; triangle shows sounding pitch

jet whistle

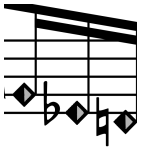




White noise
(see score for details on procedure)

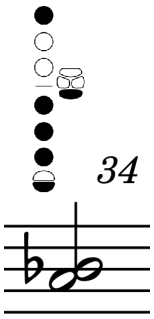


Flute pizz.



Mix of air and tone

Tenor Saxophone



Fingering diagram

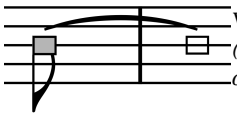
Multiphonic number from Bärenreiter

Pitch content

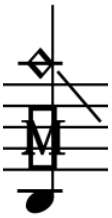
slap

pxx
pew

Indeterminate pitch, evoking either noise or a "pew pew" type timbral envelope



White noise
(see score for details on procedure)



Diamond notehead: voice (indeterminate pitch)

diagonal line indicates vocal gliss

Any multiphonic with root of pitch indicated by notehead

This piece was written for the Wet Ink Summer Residency at the Peabody Institute in Baltimore, MD, June 26-28, 2023.
Completed June 2023.

Erin Lesser: piccolo, C flute, Bass flute
Alex Mincek: T. Sax
Ian Antonio: vibraphone, snare, bongos, floor tom, suspended cymbal, china cymbal, plastic bag, and marbleworks
Sam Pluta: electronics: capture and modulated playback, midi-triggered sample-based instruments, and Sam's own meta-instrument

The SamPluTV instrument was created using samples from the Dex Digital Sample Library recorded by Sam Pluta.

Flute fingerings are taken from Carin Levine's work. Saxophone fingerings are taken from the Weiss. The composer expresses his gratitude to these hardworking experts, along with others who have achieved similar works with Barenreiter.

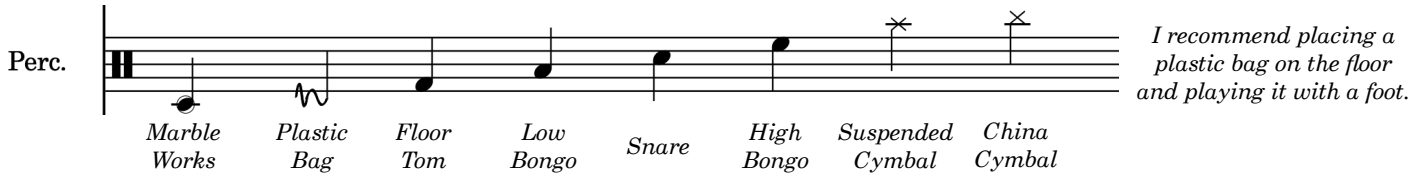
Percussion

Instrument list: vibraphone, snare, bongos, floor tom, suspended cymbal, china cymbal, plastic bag, and marbleworks

The following notes of the vibraphone are to be tuned down a quarter tone by the attachment of putty/Mortite (or play-dough): F#3, G#3, C#4, E4, F#4, A4, C#5, Bb5

The following notes of the vibraphone are to be prepared with coins, paperclips, washers, etc: D4, Eb4, Bb4, Bb5.
F3 should be loaded up with such things until its pitch is obscured.

Aluminum foil should be placed over the resonator of G3.



I suspect that the suspended cymbal would enjoy some dimes, paperclips, etc.

Additional preparations may be added by the percussionist to taste. (This is encouraged!)

Electronics

Electronics requirements: Sam Pluta's unique setup, SuperCollider, toy ray gun samples, SamPluTV software synthesizer (in Kontakt)

The electronic part is written for Sam Pluta, who is encouraged to improvise freely throughout the work. This improvisation should be a mixture of synthesis and live electronic manipulation of all instruements present (as is his custom).

In addition to this, some specific electronics are called for. This can be handled by Sam Pluta, or by bringing in another electronicist. (This was the case at the premier, when the composer filled this role.) This includes recording some of the live sounds to buffers that can then be manipulated freely when the moment calls for it.

Samples of a particular toy ray gun should be prepared to be triggered live. (I recommend using a hardware midi controller sample pad.) A keyboard style midi controller should be employed to control the "SamPluTV" instrument.

For materials and tech support, just reach out! davidcarltonadams@gmail.com

The Game

Everyone else vs. the electronicist

First, if the game component is too complex or cumbersome, improvisation (free play) on themes in the piece works fine.

If you'd like, then in game sections, the acoustic musicians engage in actions that seek to disrupt the electronicist's ability to perform on the sampled TV instrument, which is effectively a bass synth. Electronicist attempts to improvise a bass melody, "fighting back" when necessary by engaging in live processing of an acoustic musician's live signal. Engaging in one second of processing of a given player could buy three seconds of uninterrupted TV time, for instance.

The simplest way to enact this is to set up a system that reduces the volume of the SamPluTV whenever the mics on the acoustic musicians read a certain volume level. This can be either a gate, or attenuation based on the volume of the players.

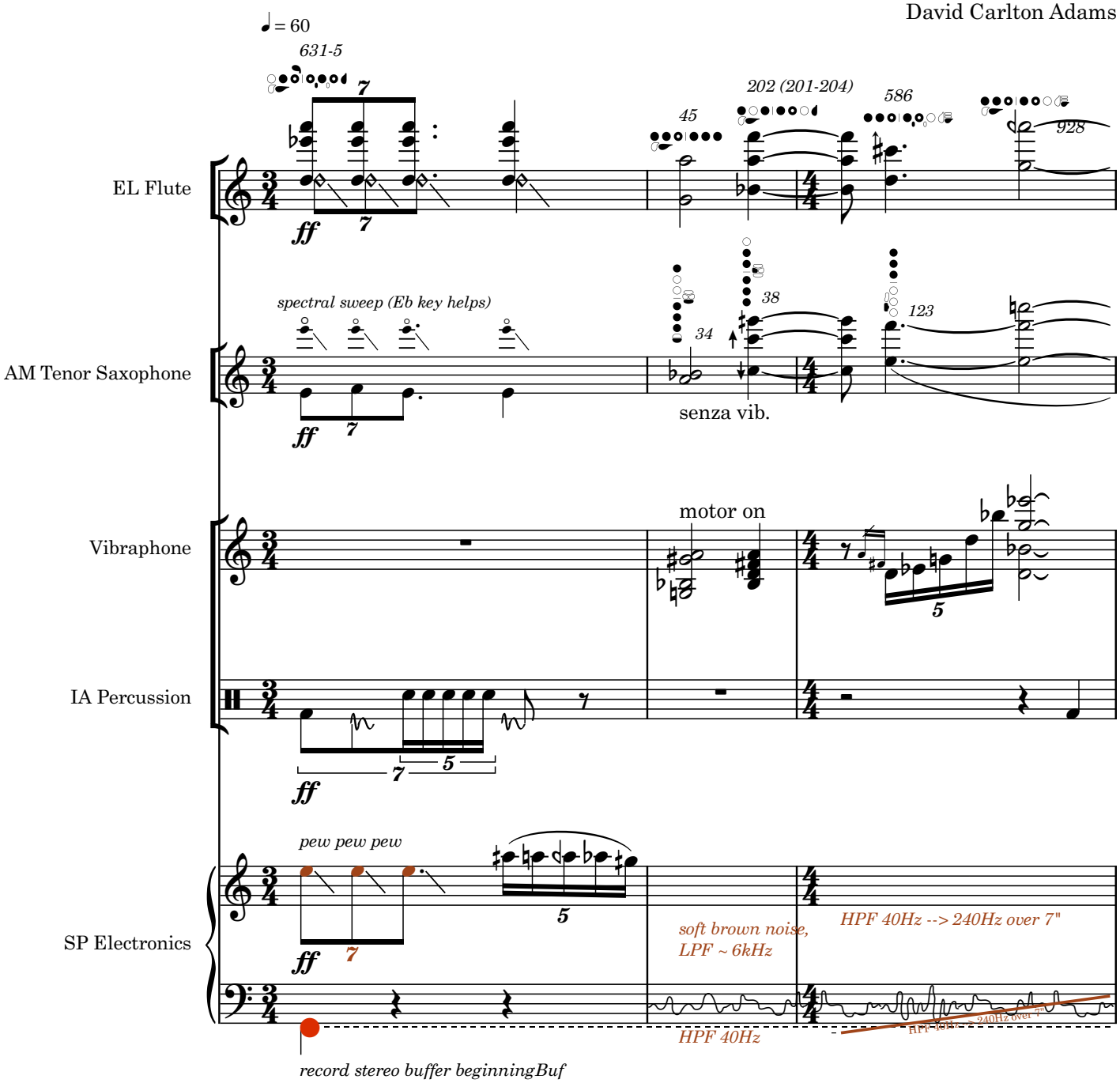
A more involved setup might involve training FluCoMa to listen for specific techniques, attenuating Electronicist's volume when those techniques are identified. The game program could randomly change which techniques it's listening for. This would create a more engaging game for the performers, as they would have to experiment, listen, and discover what techniques are shutting down the bass synth. It would require more work to build it, but I suspect that something like this would be fun and engaging for players and audiences alike. Let me know if you're interested and I'll make it.

Transposing Score

Tablet Size

Play Nice

David Carlton Adams



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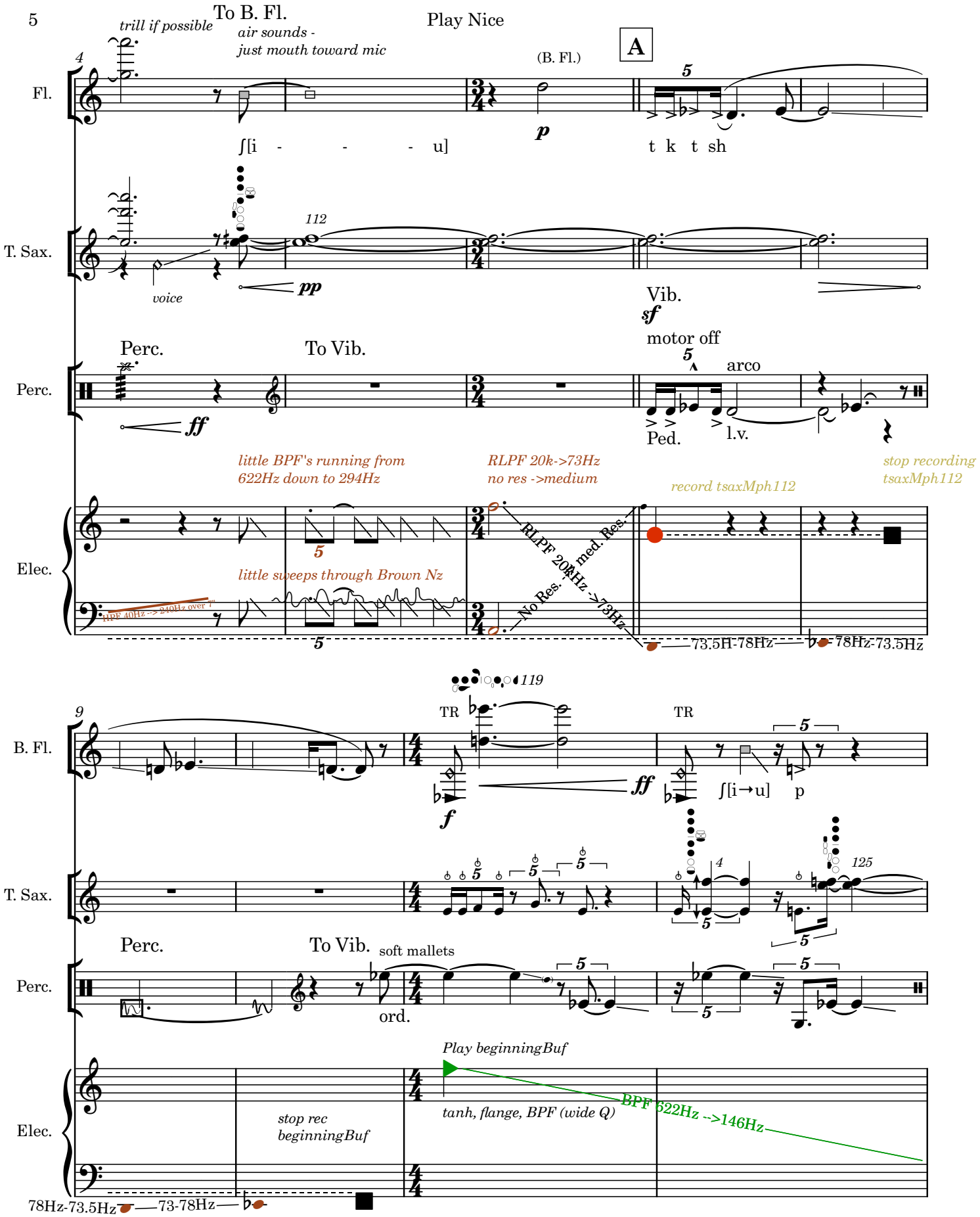
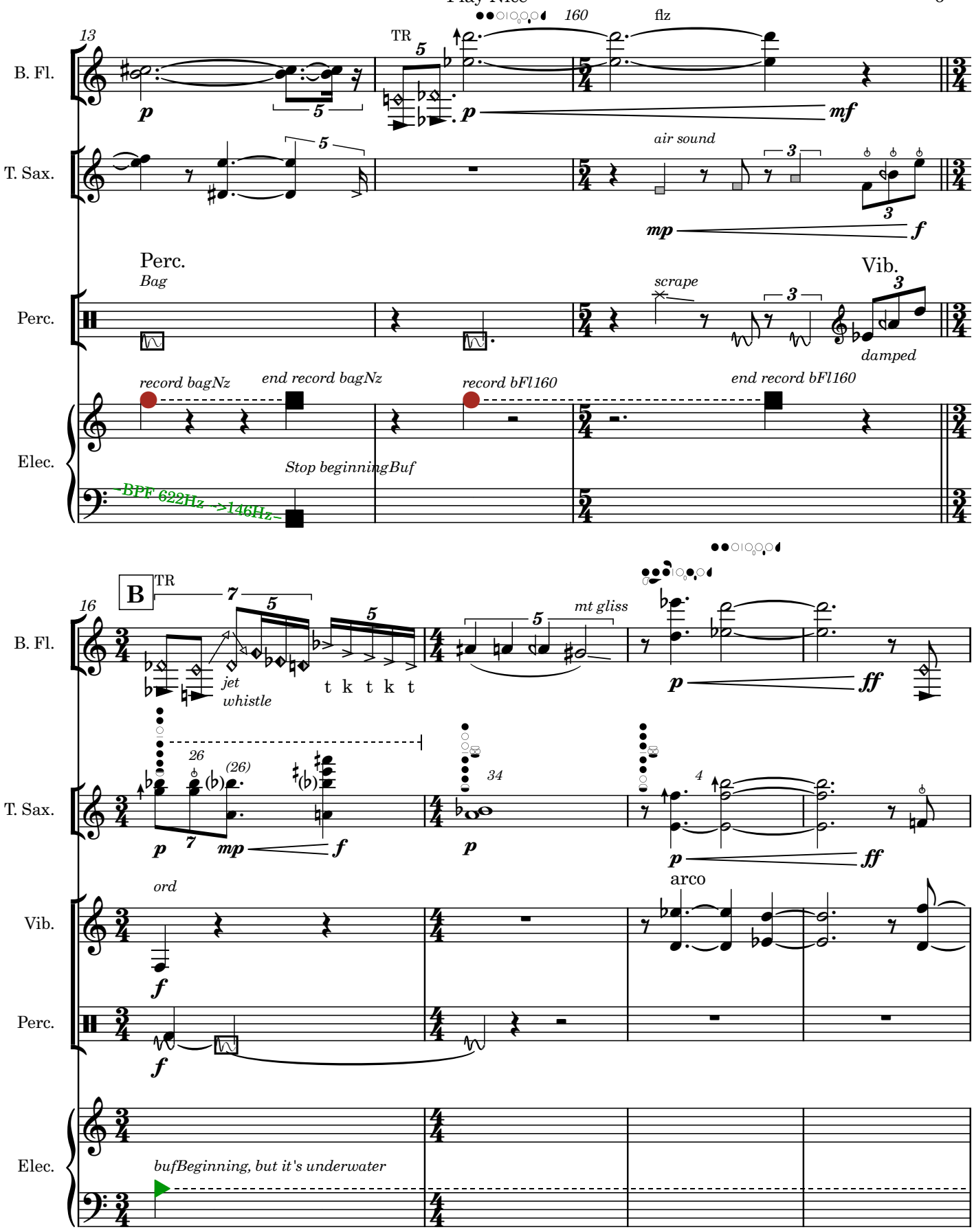
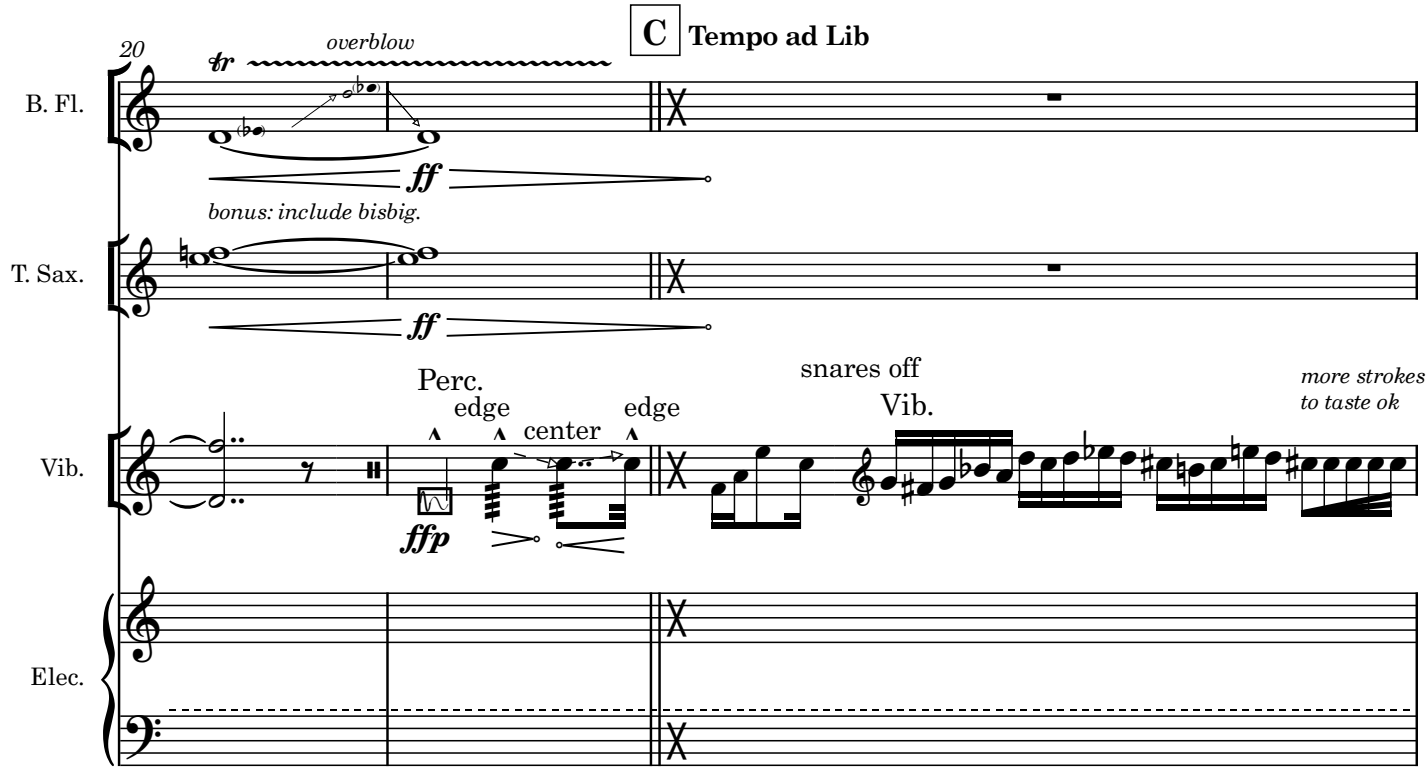
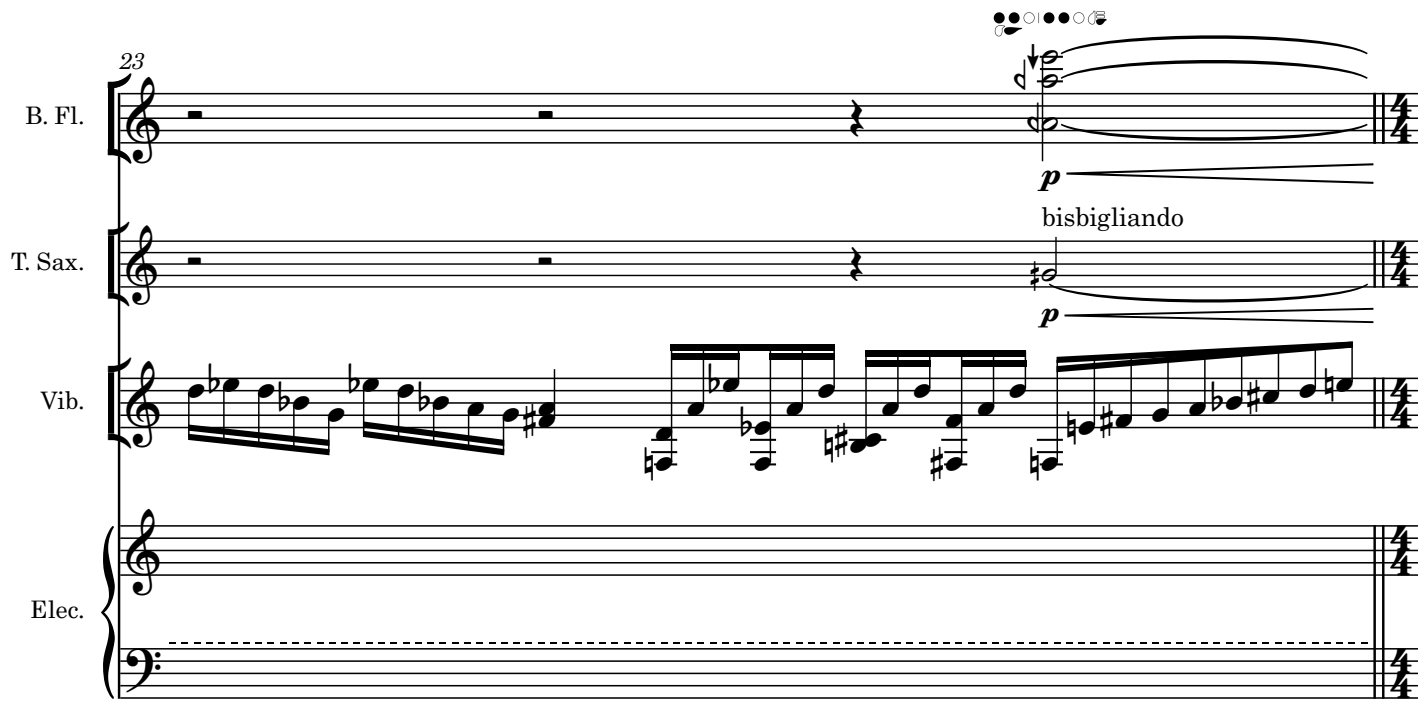


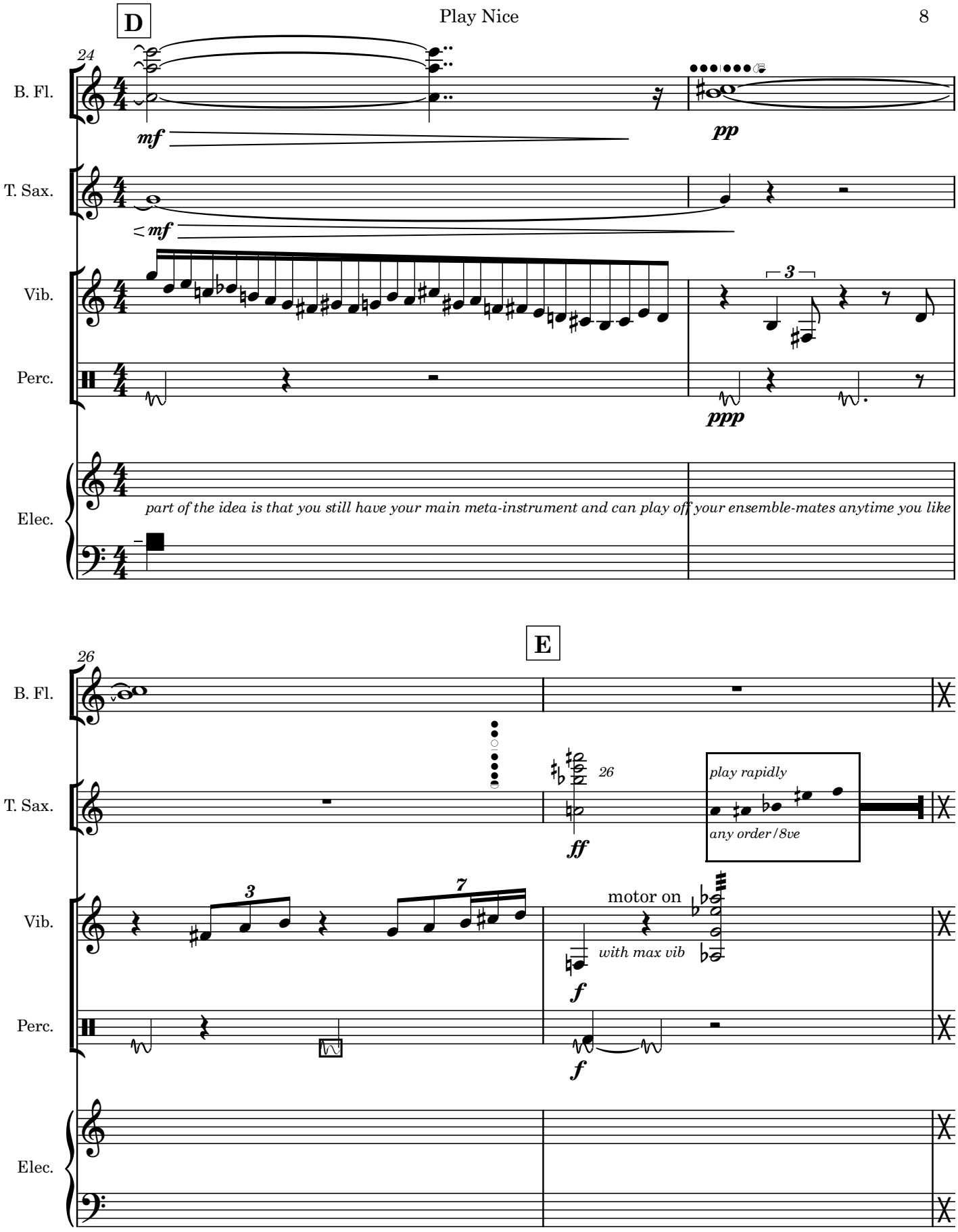
trill if possible
To B. Fl.
air sounds -
just mouth toward mic
Play Nice
A
(B. Fl.)
Fl.
∫[i - - - u]
t k t sh
T. Sax.
voice
112
Vib.
Perc.
To Vib.
motor off
arco
Ped.
l.v.
little BPF's running from
622Hz down to 294Hz
RLPF 20k->73Hz
no res ->medium
record tsaxMph112
stop recording
tsaxMph112
Elec.
little sweeps through Brown Nz
HPF 40Hz --> 240Hz over 7"
RLPF 20kHz ->73Hz
No Res.
med. Res.
73.5H-78Hz
78Hz-73.5Hz
B. Fl.
TR
119
∫[i→u]
p
T. Sax.
125
Perc.
To Vib.
soft mallets
ord.
Play beginningBuf
stop rec
beginningBuf
tanh, flange, BPF (wide Q)
BPF 622Hz -->146Hz
78Hz-73.5Hz
73-78Hz

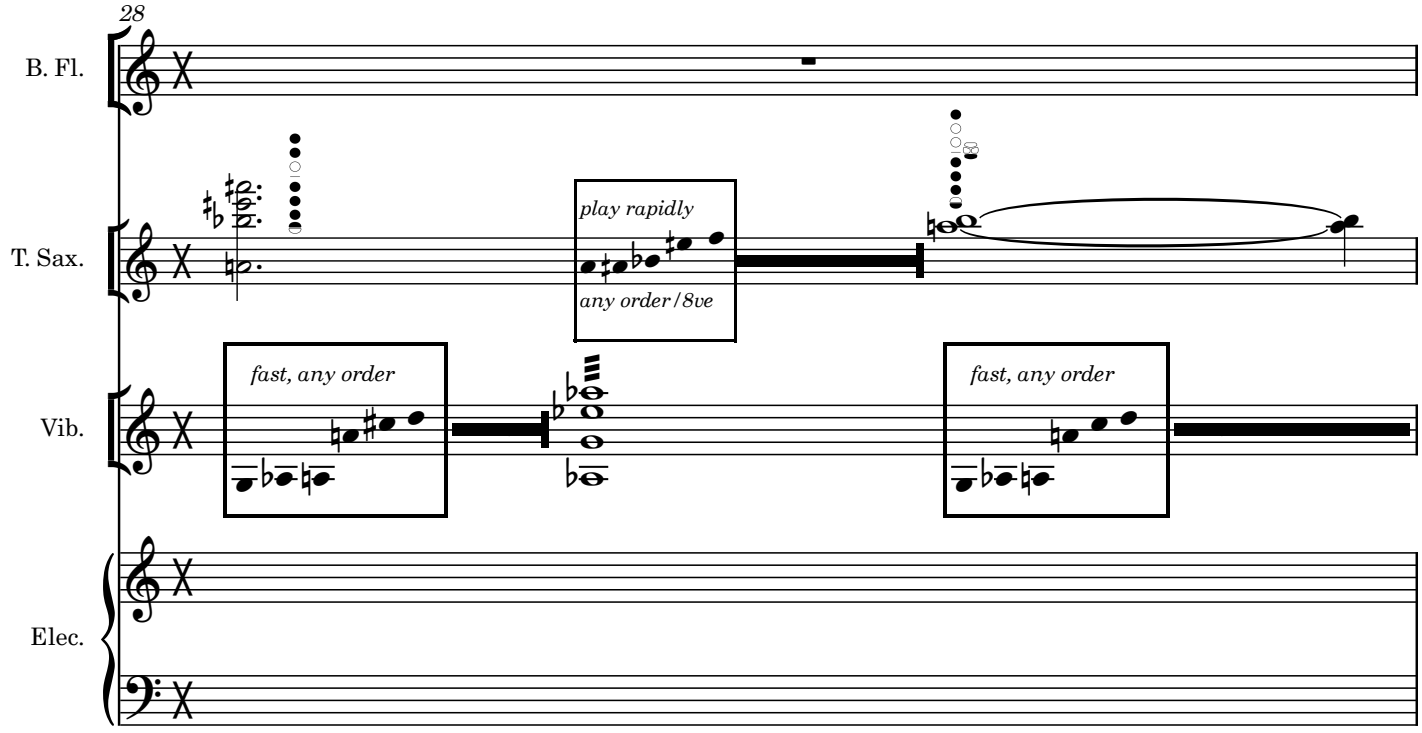


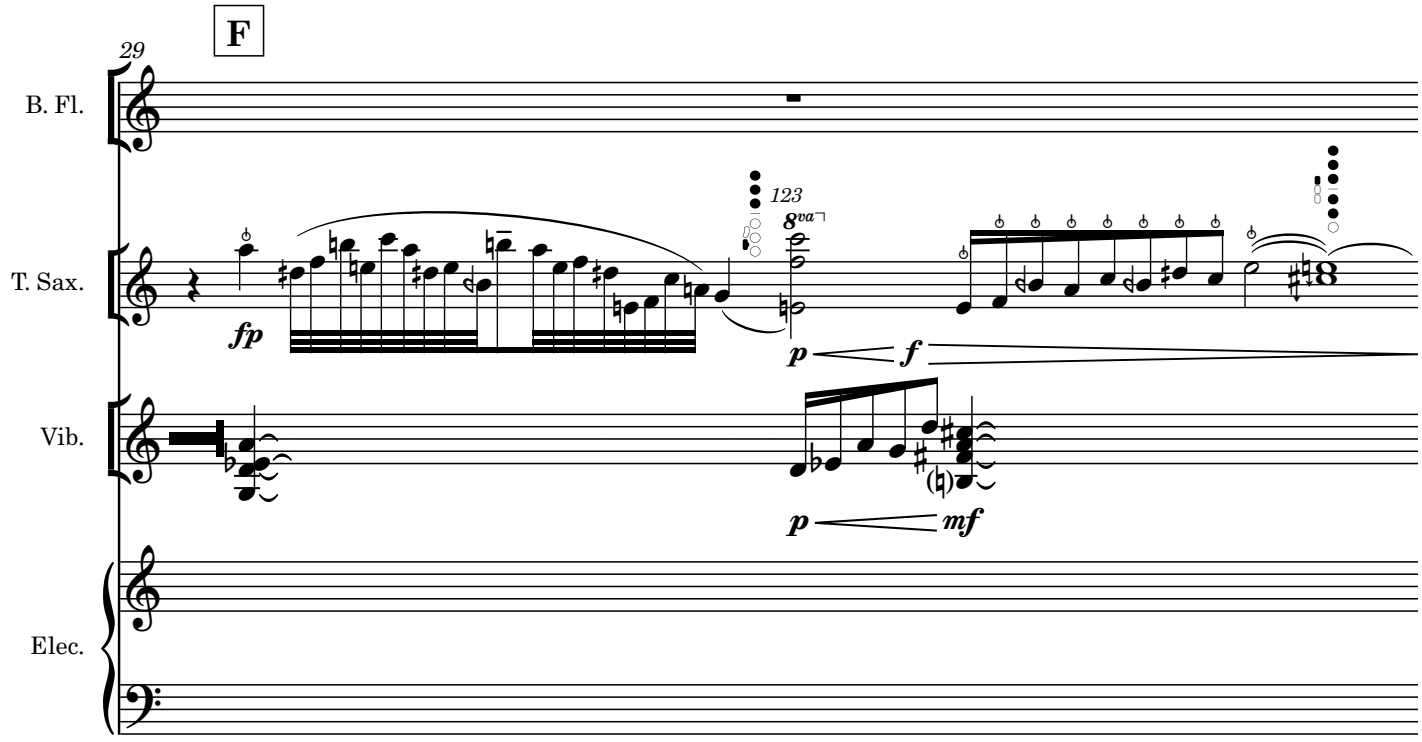
Chorus, vibrato, reverb, LPF, slightly wonky amplitude mod, inconsistant playback rate
It would be cool if you could modulate some of this by hand, but not necessary - lfo's can handle it

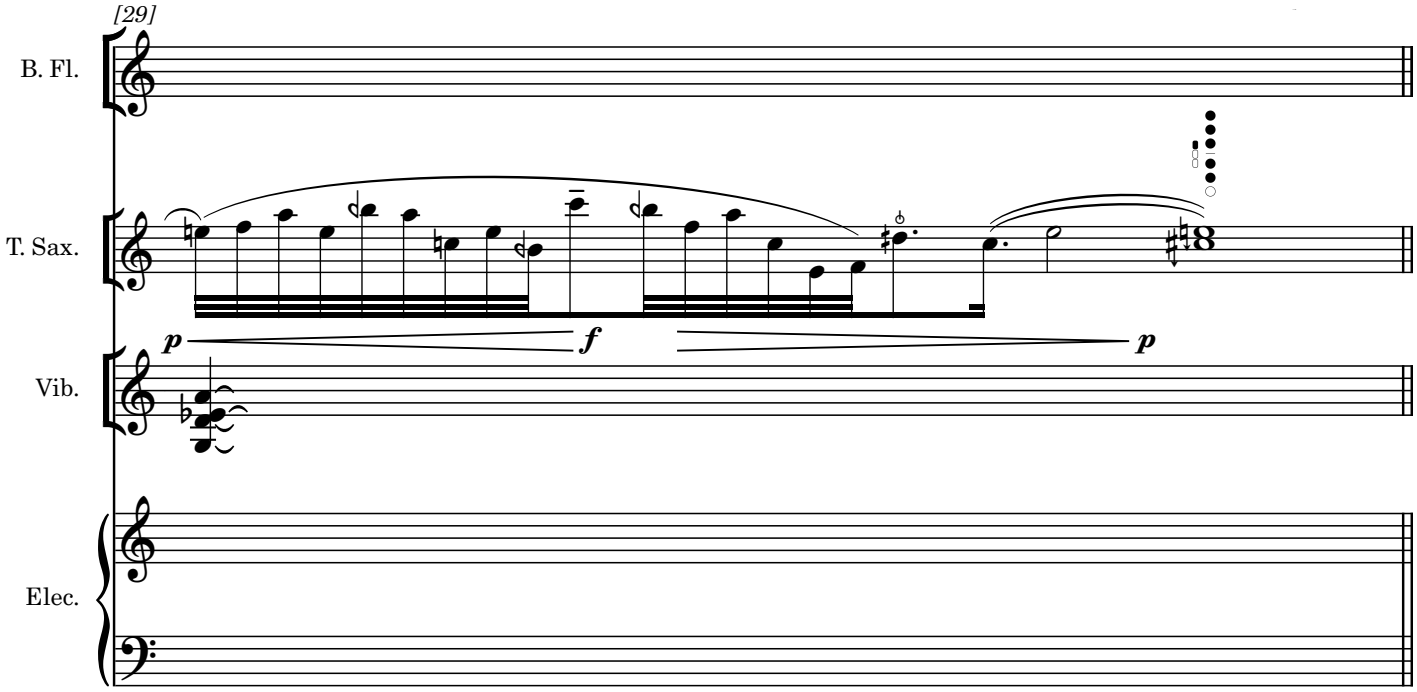

20
C
Tempo ad Lib
B. Fl.
tr
overblow
ff
bonus: include bisbig.
T. Sax.
ff
Perc.
edge
center
edge
ffp
snares off
Vib.
more strokes
to taste ok
Vib.
Elec.


23
B. Fl.
p
bisbigliando
T. Sax.
p
Vib.
Elec.

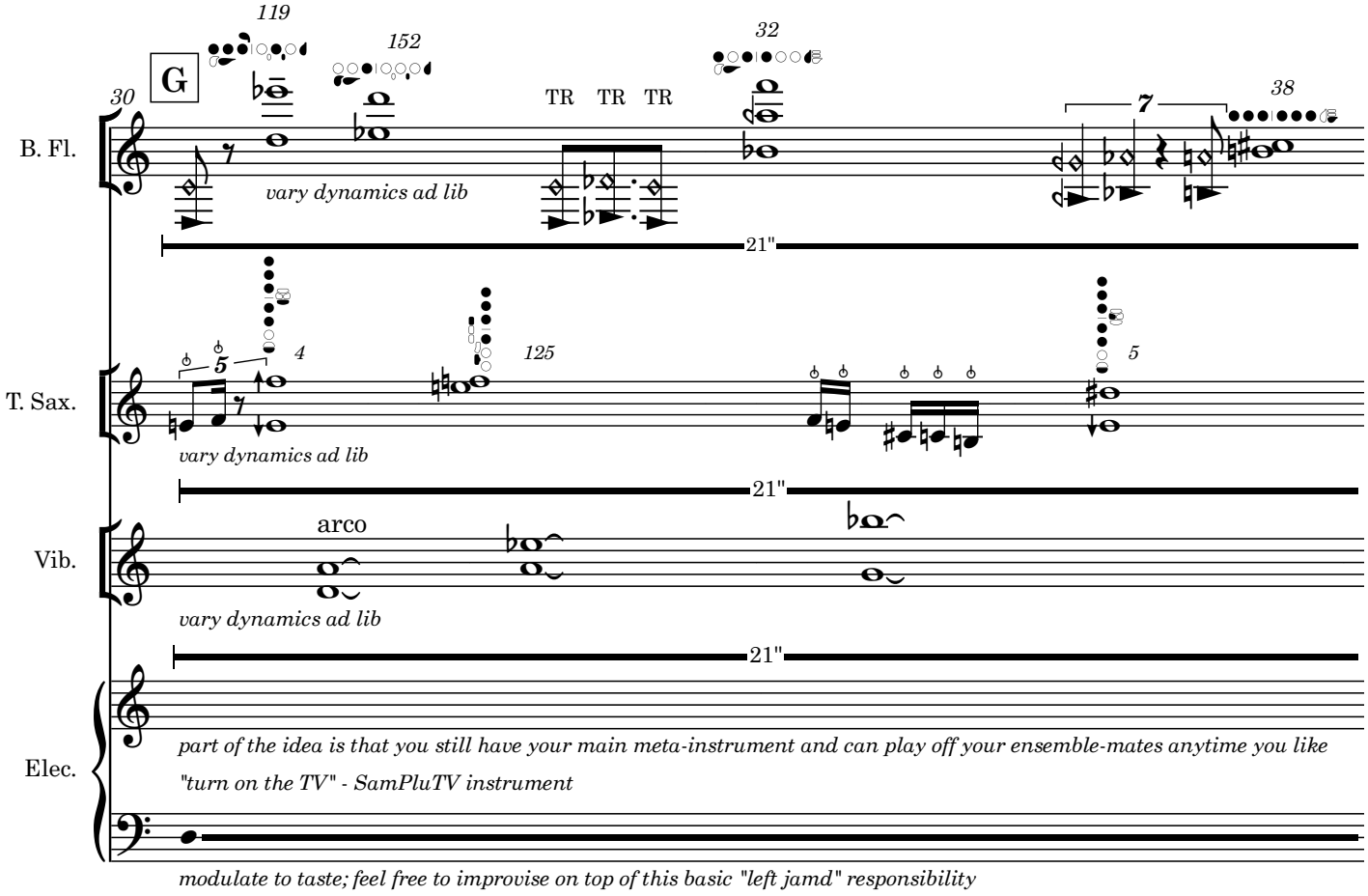

D
24
B. Fl.
mf
pp
T. Sax.
mf
Vib.
3
Perc.
ppp
Elec.
part of the idea is that you still have your main meta-instrument and can play off your ensemble-mates anytime you like
E
26
B. Fl.
T. Sax.
26
ff
play rapidly
any order/8ve
Vib.
3
7
motor on
with max vib
f
Perc.
f
Elec.

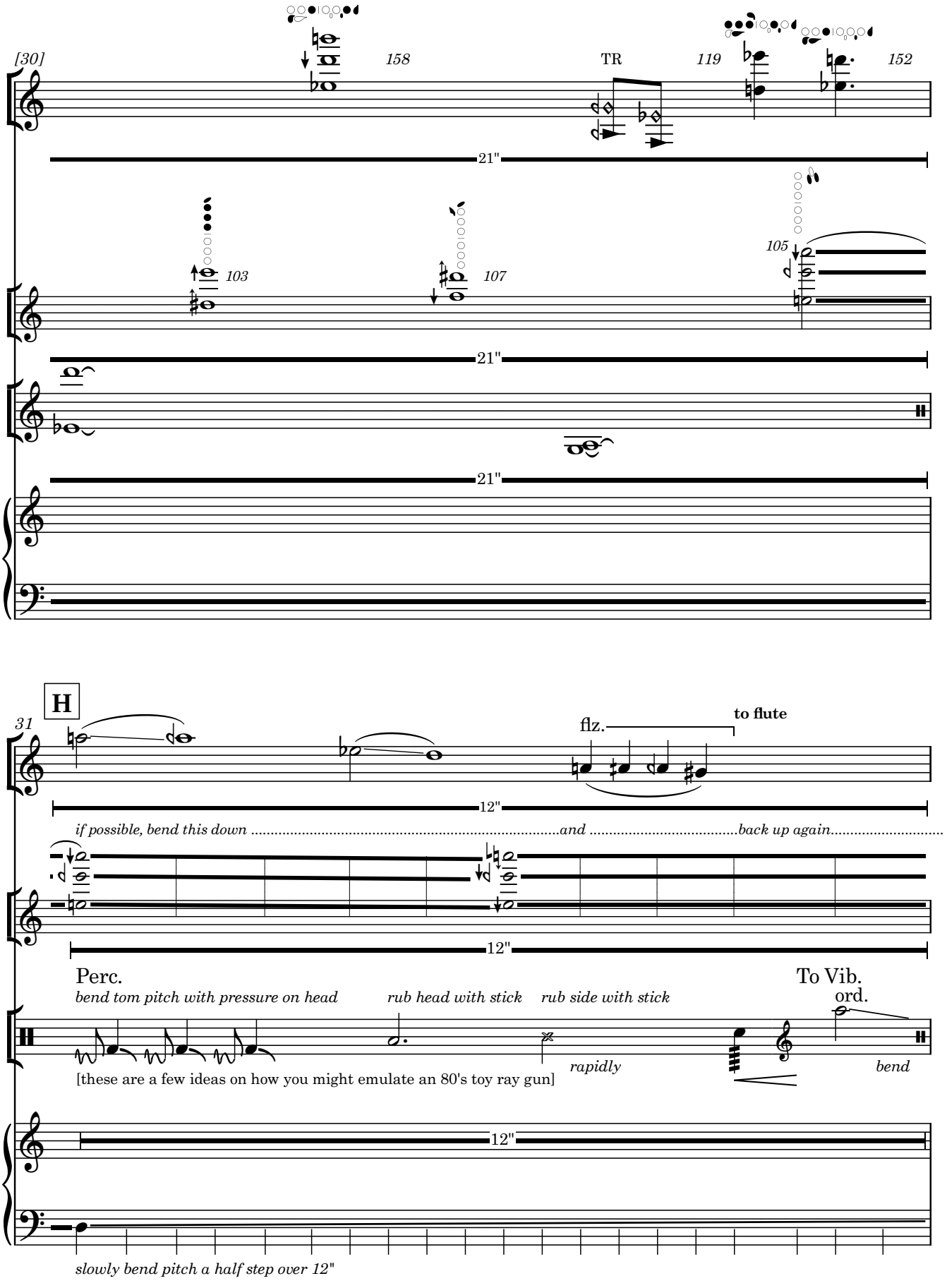

28
B. Fl.
T. Sax.
play rapidly
any order/8ve
Vib.
fast, any order
fast, any order
Elec.

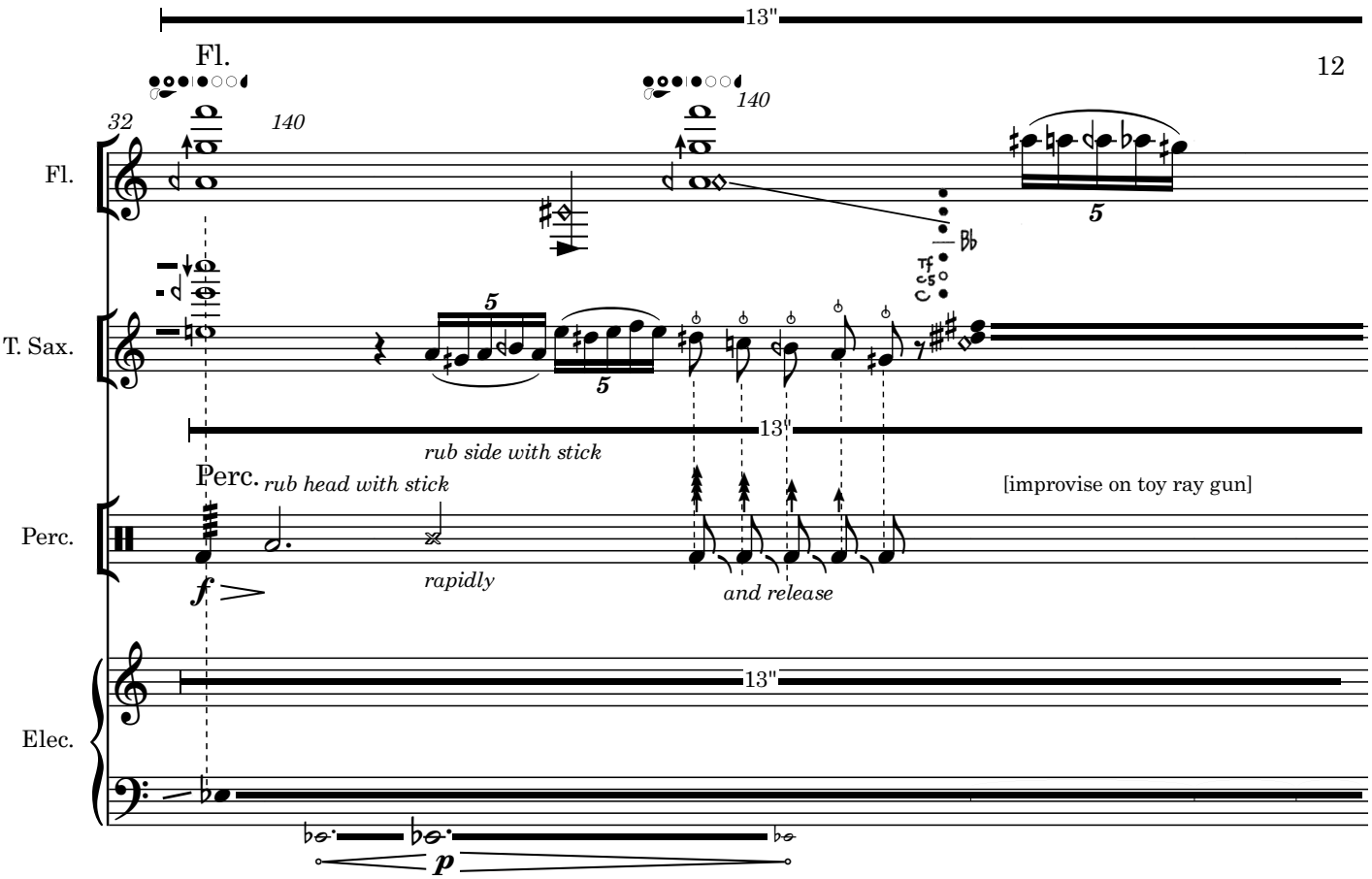

F
29
B. Fl.
T. Sax.
123
8va
fp
p
f
Vib.
p
mf
Elec.

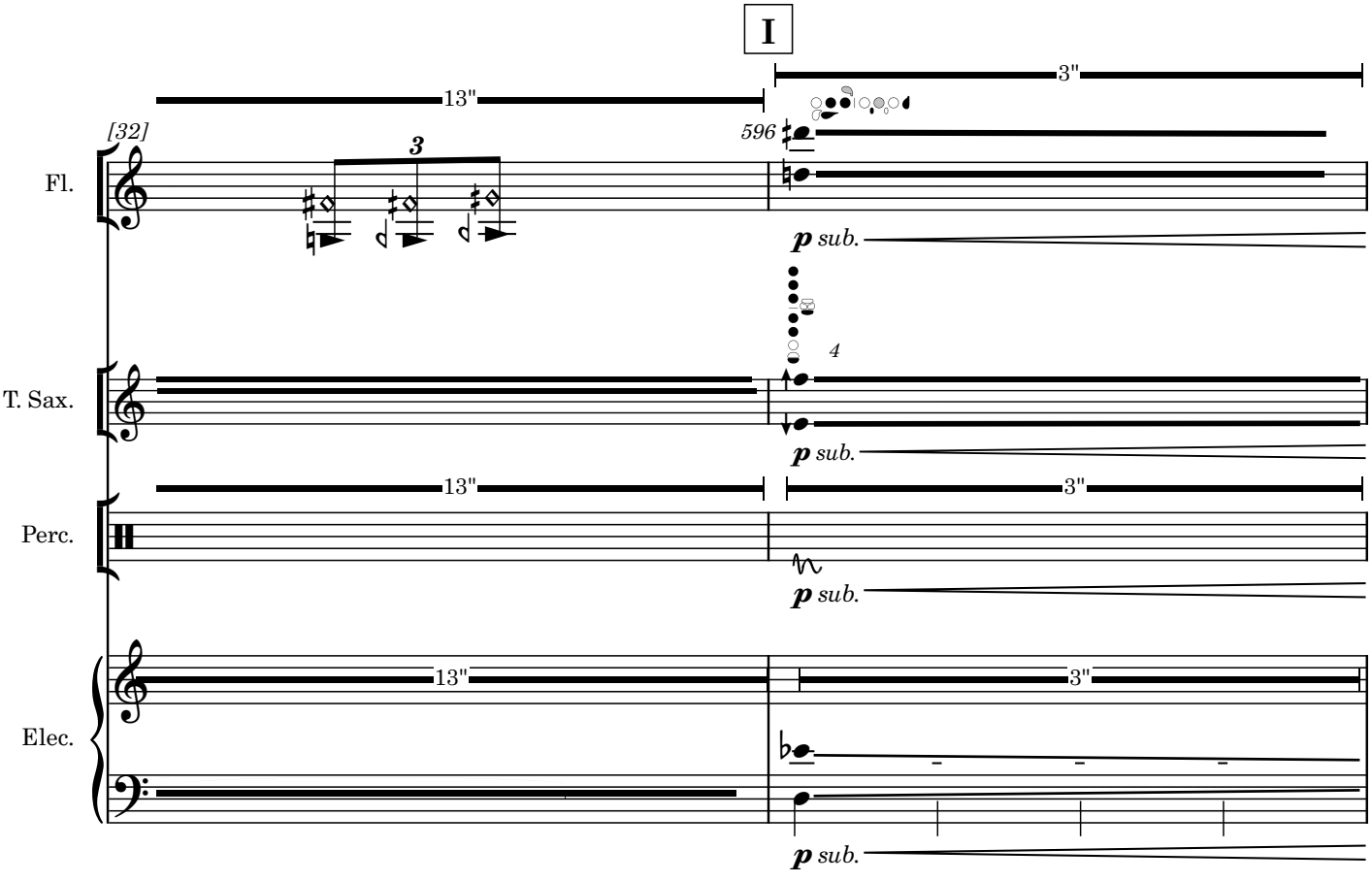


in free time; parts completely independent between barlines

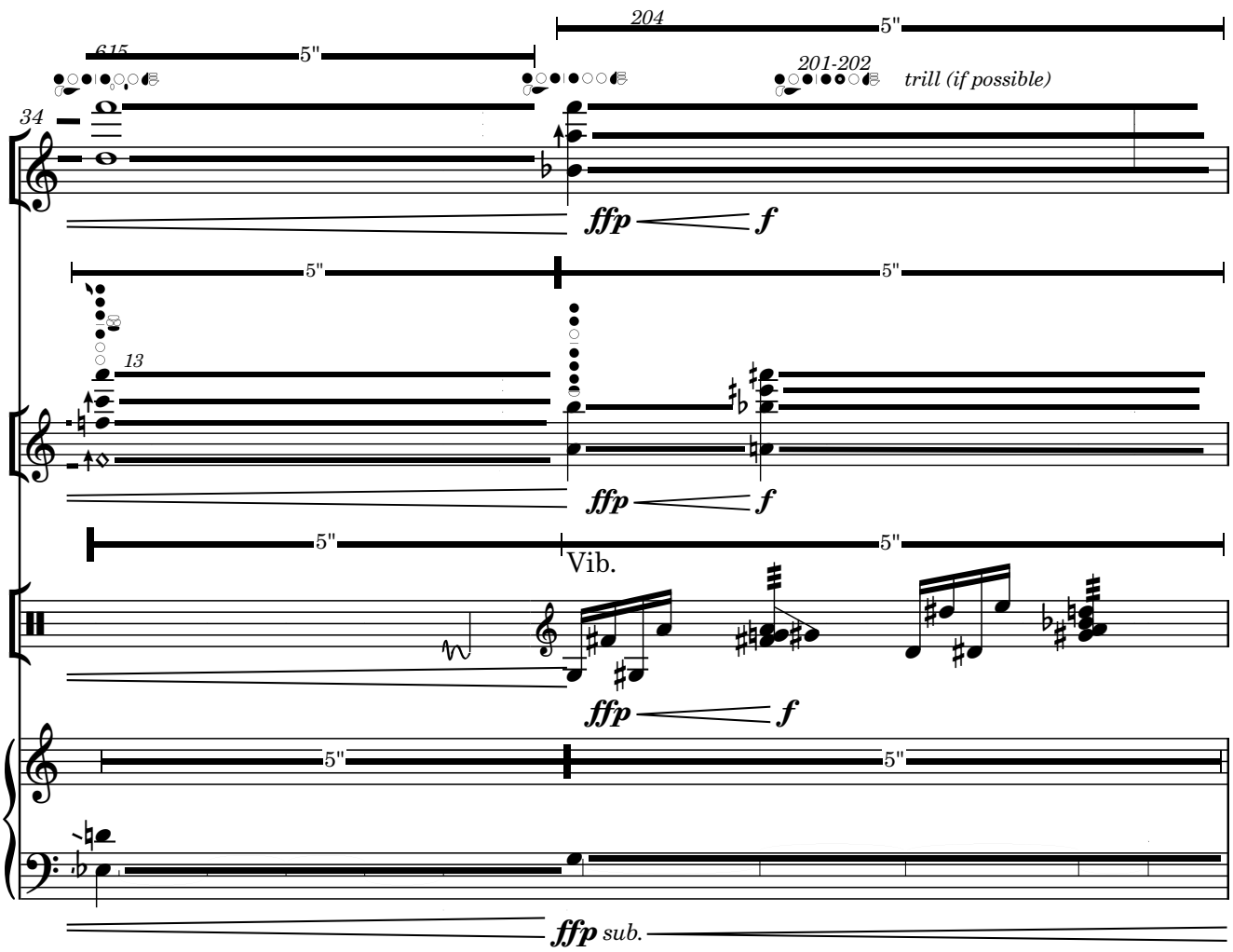


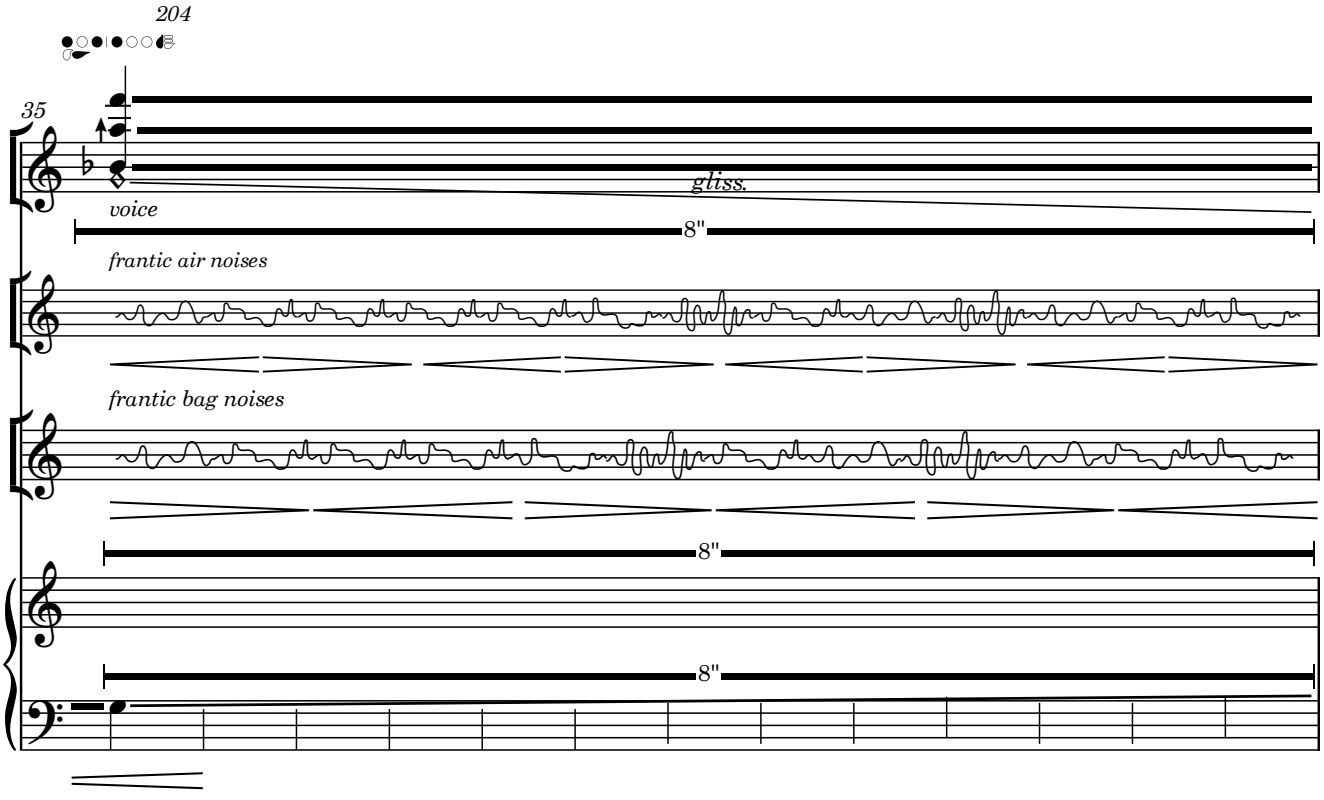

[30]
158
TR
119
152
B. Fl.
21"
103
107
105
T. Sax.
21"
Vib.
21"
Elec.
H
31
flz.
to flute
B. Fl.
12"
if possible, bend this down .....and .....back up again.....
T. Sax.
12"
Perc.
bend tom pitch with pressure on head
rub head with stick
rub side with stick
To Vib.
ord.
Perc.
rapidly
bend
[these are a few ideas on how you might emulate an 80's toy ray gun]
12"
Elec.
slowly bend pitch a half step over 12"

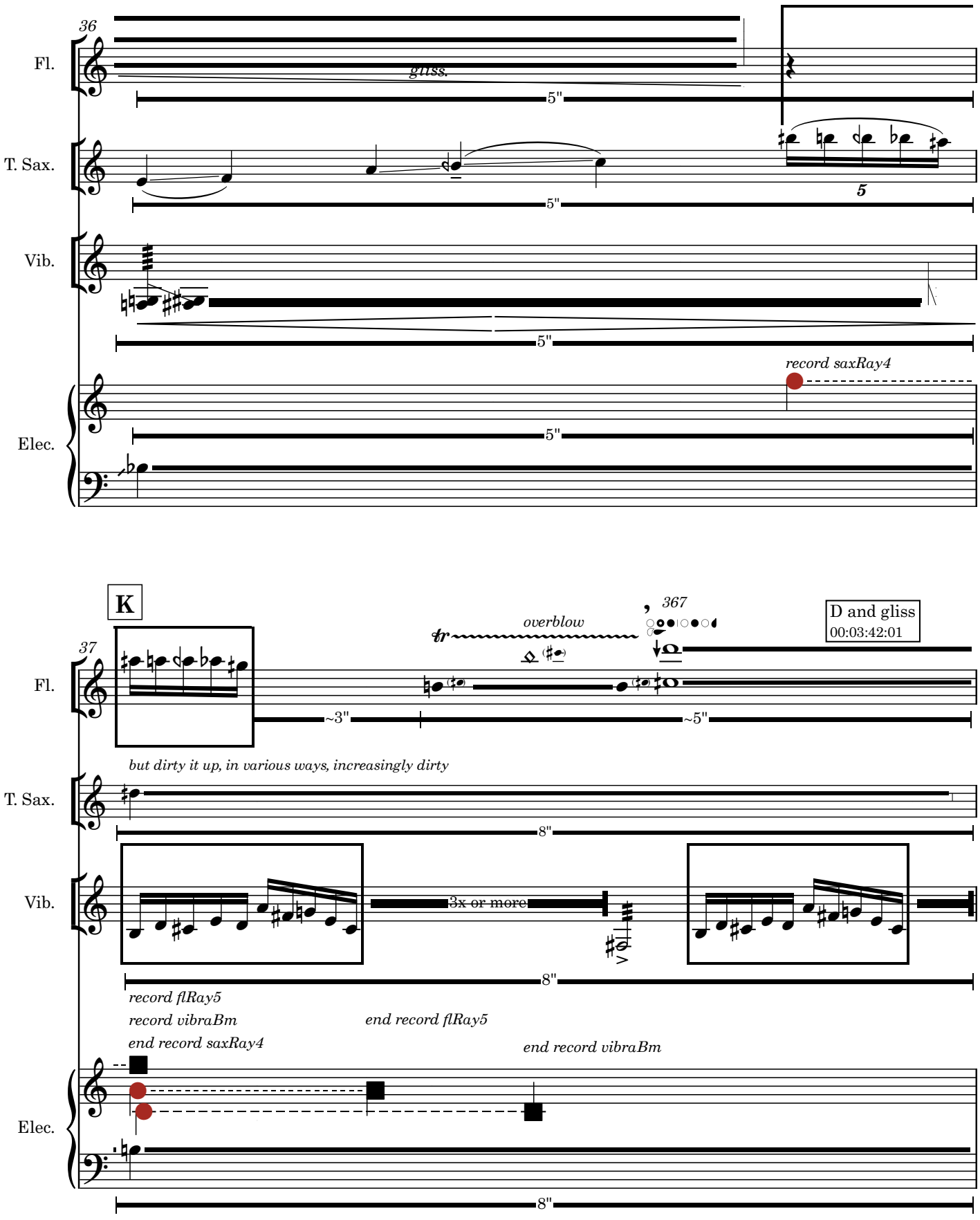

13"
Fl.
32
140
140
5
Fl.
T. Sax.
5
5
13"
rub side with stick
Perc.
rub head with stick
[improvise on toy ray gun]
Perc.
f
rapidly
and release
13"
Elec.
p

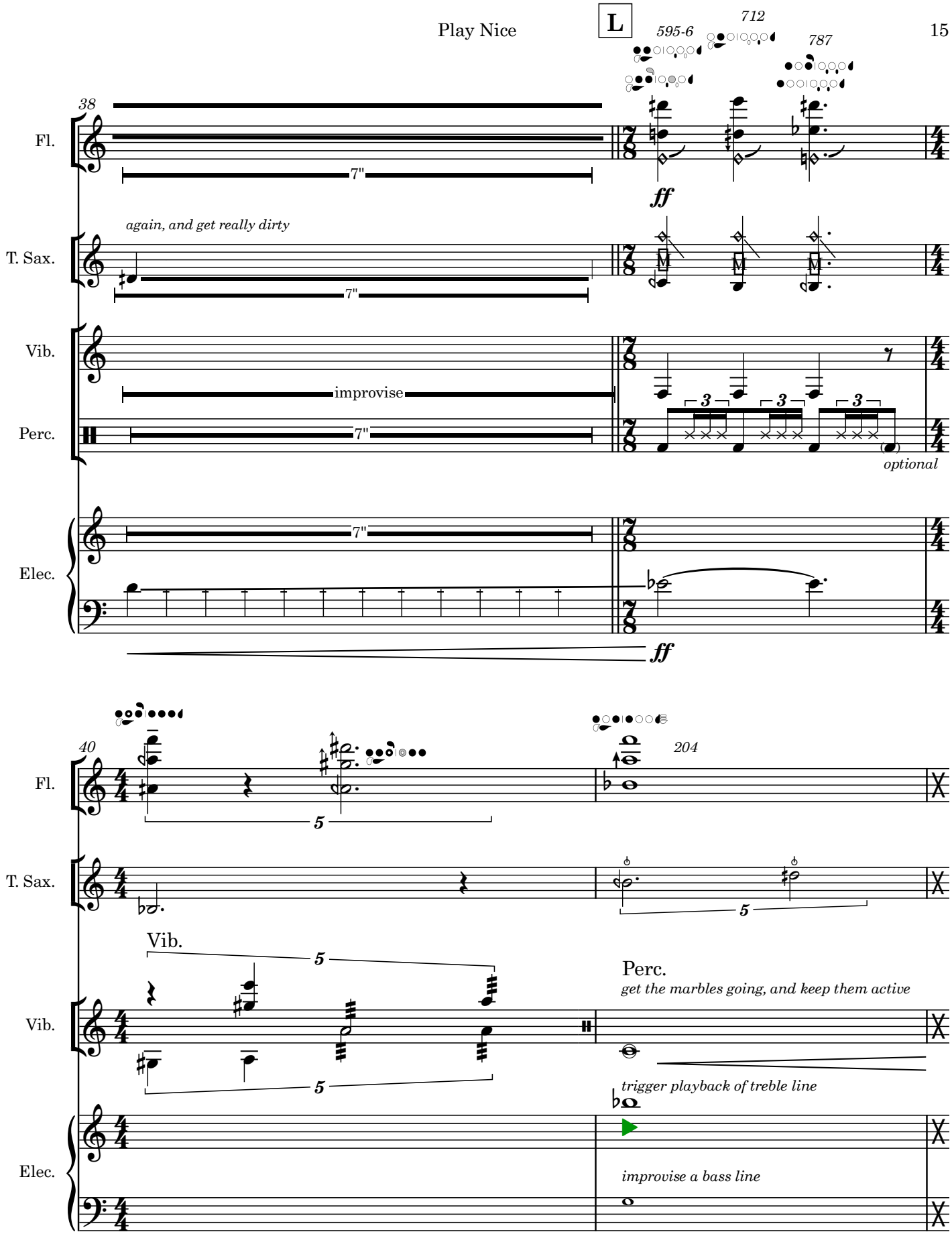

I
13"
3"
[32]
596
3
Fl.
p sub.
4
T. Sax.
p sub.
13"
3"
Perc.
p sub.
13"
3"
Elec.
p sub.

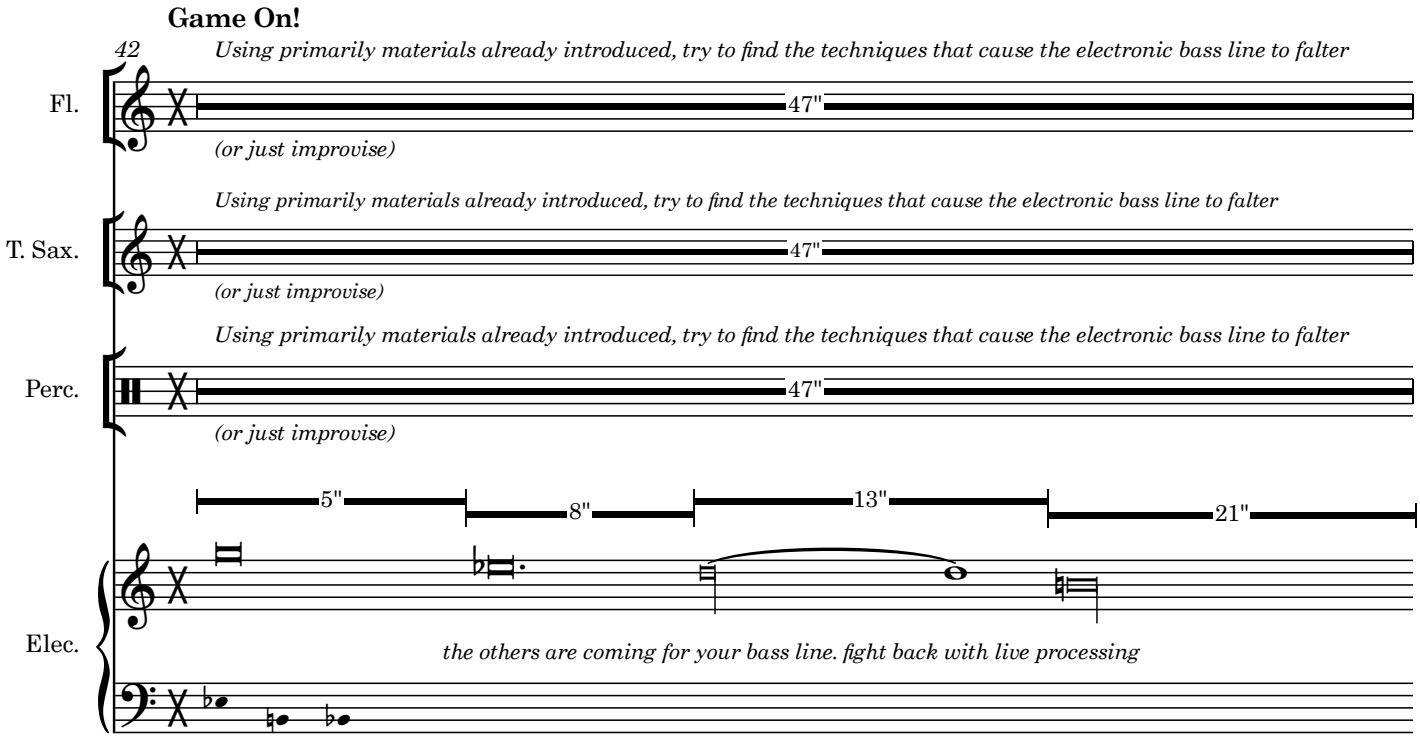
J

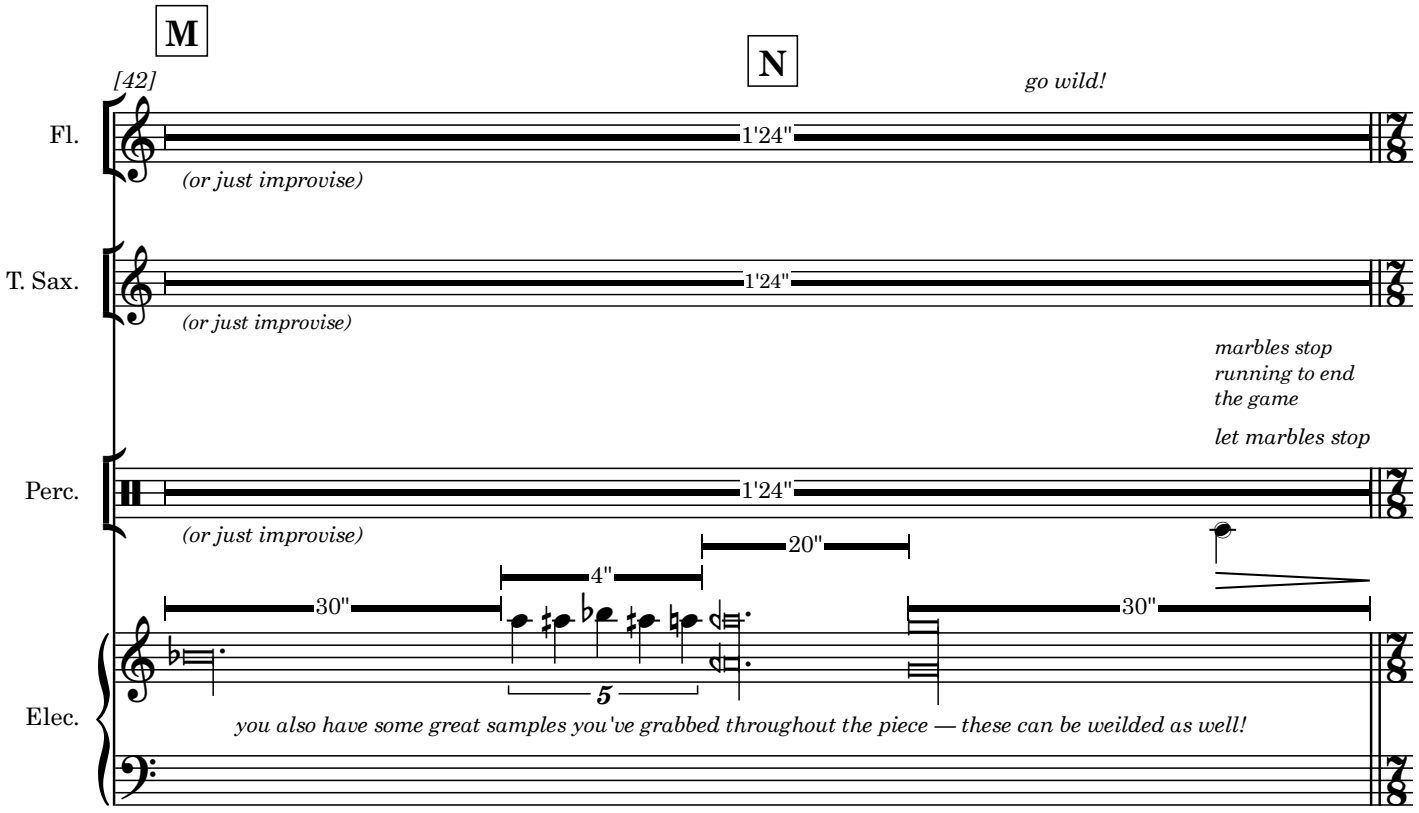

615
5"
204
5"
201-202
trill (if possible)
34
Fl.
ffp
f
5"
5"
13
T. Sax.
ffp
f
5"
Vib.
5"
Perc.
ffp
f
5"
5"
Elec.
ffp sub.


204
35
Fl.
gliss.
voice
8"
frantic air noises
T. Sax.
frantic bag noises
Vib.
8"
Elec.
8"


36
Fl.
gliss.
5"
T. Sax.
5
5"
Vib.
5"
record saxRay4
Elec.
5"
K
37
overblow
367
D and gliss
00:03:42:01
Fl.
~3"
~5"
but dirty it up, in various ways, increasingly dirty
T. Sax.
8"
Vib.
3x or more
8"
record flRay5
record vibraBm
end record saxRay4
end record flRay5
end record vibraBm
Elec.
8"


L
595-6
712
787
38
Fl.
7"
ff
again, and get really dirty
T. Sax.
7"
Vib.
improvise
Perc.
7"
3
3
3
optional
Elec.
7"
ff
40
204
Fl.
5
T. Sax.
5
Vib.
5
Perc.
get the marbles going, and keep them active
Vib.
5
trigger playback of treble line
Elec.
improvise a bass line


Game On!
42
Using primarily materials already introduced, try to find the techniques that cause the electronic bass line to falter
Fl.
47"
(or just improvise)
Using primarily materials already introduced, try to find the techniques that cause the electronic bass line to falter
T. Sax.
47"
(or just improvise)
Using primarily materials already introduced, try to find the techniques that cause the electronic bass line to falter
Perc.
47"
(or just improvise)
5"
8"
13"
21"
Elec.
the others are coming for your bass line. fight back with live processing


M
N
[42]
go wild!
Fl.
1'24"
(or just improvise)
T. Sax.
1'24"
(or just improvise)
marbles stop
running to end
the game
let marbles stop
Perc.
1'24"
(or just improvise)
20"
4"
30"
30"
5
Elec.
you also have some great samples you've grabbed throughout the piece — these can be weilded as well!

Picc.
bisbigliando freely throughout this section

O ♩ = 120

43

Picc.

T. Sax.
teeth on reed (pitch approximate)

13

Vib.

Perc.

Brown Nz + through HPF slowly from 19.2kHz cutoff to 600 Hz

Elec.
pewpew

pxxxxx

etc.

USE your Ray Gun Samples

47

Picc.

just wail.
*scream**

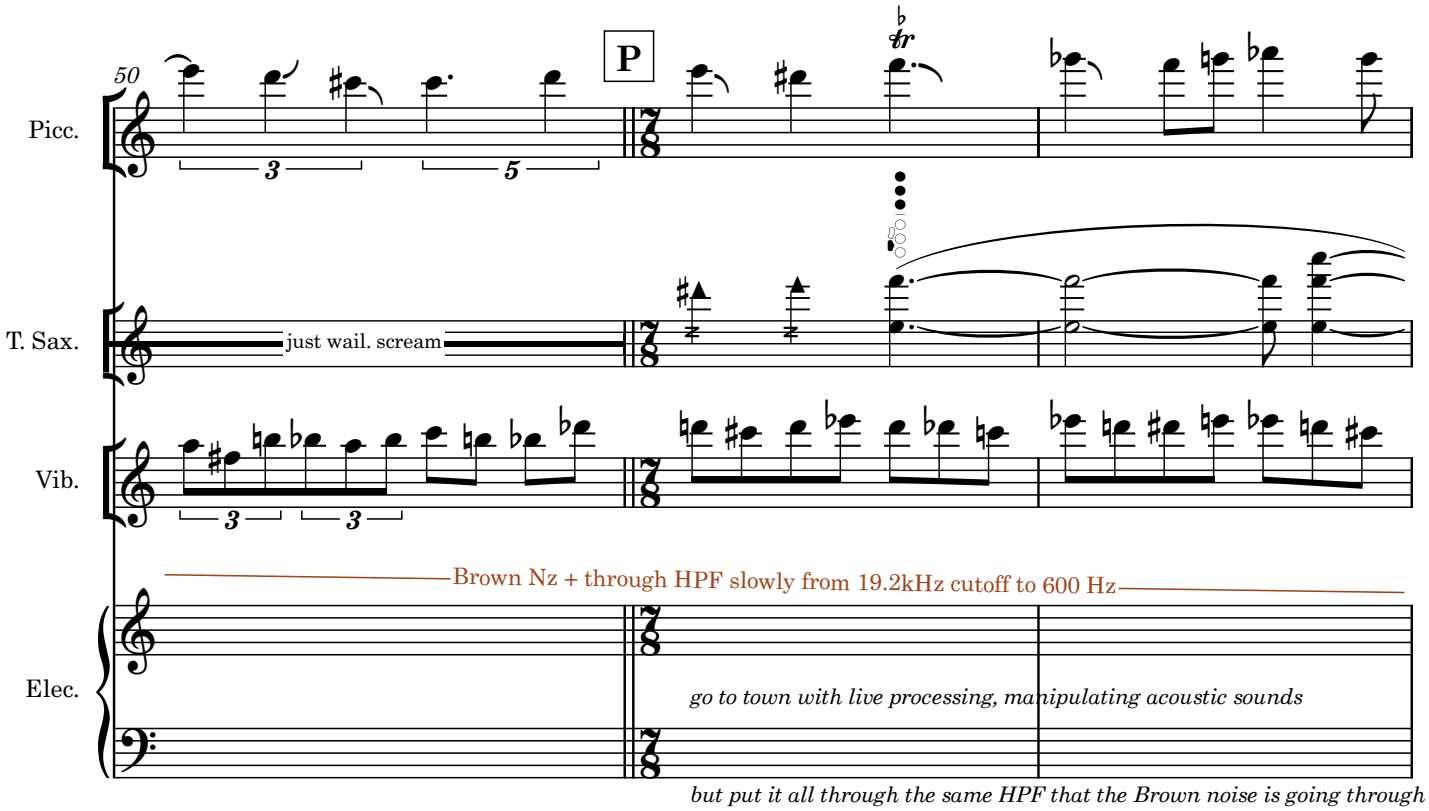
T. Sax.
just wail. scream

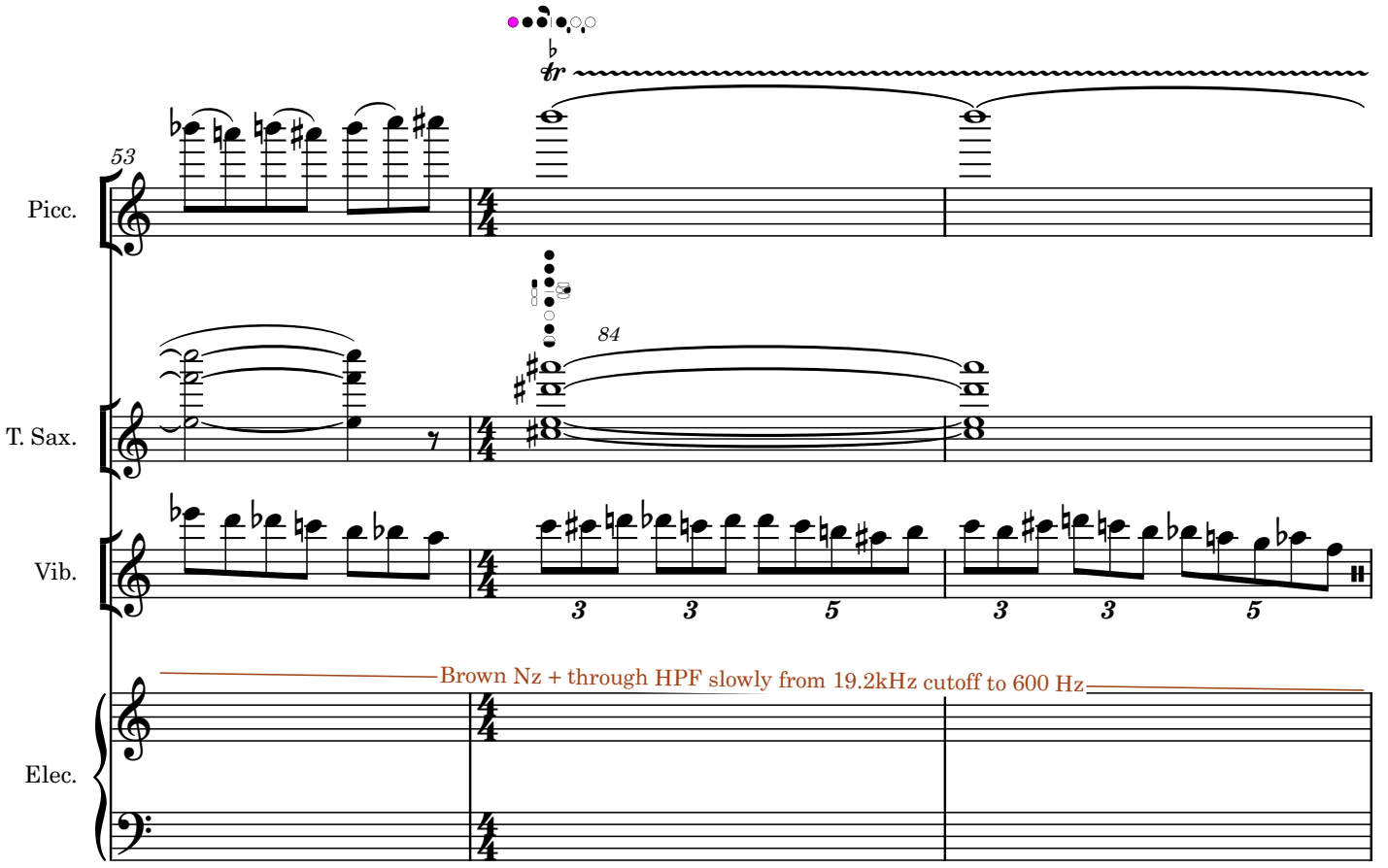
**scream out of time. i mean throw a tantrum about it. i don't care if you're an adult or a kid, i mean, we really need it. so let us have it.*

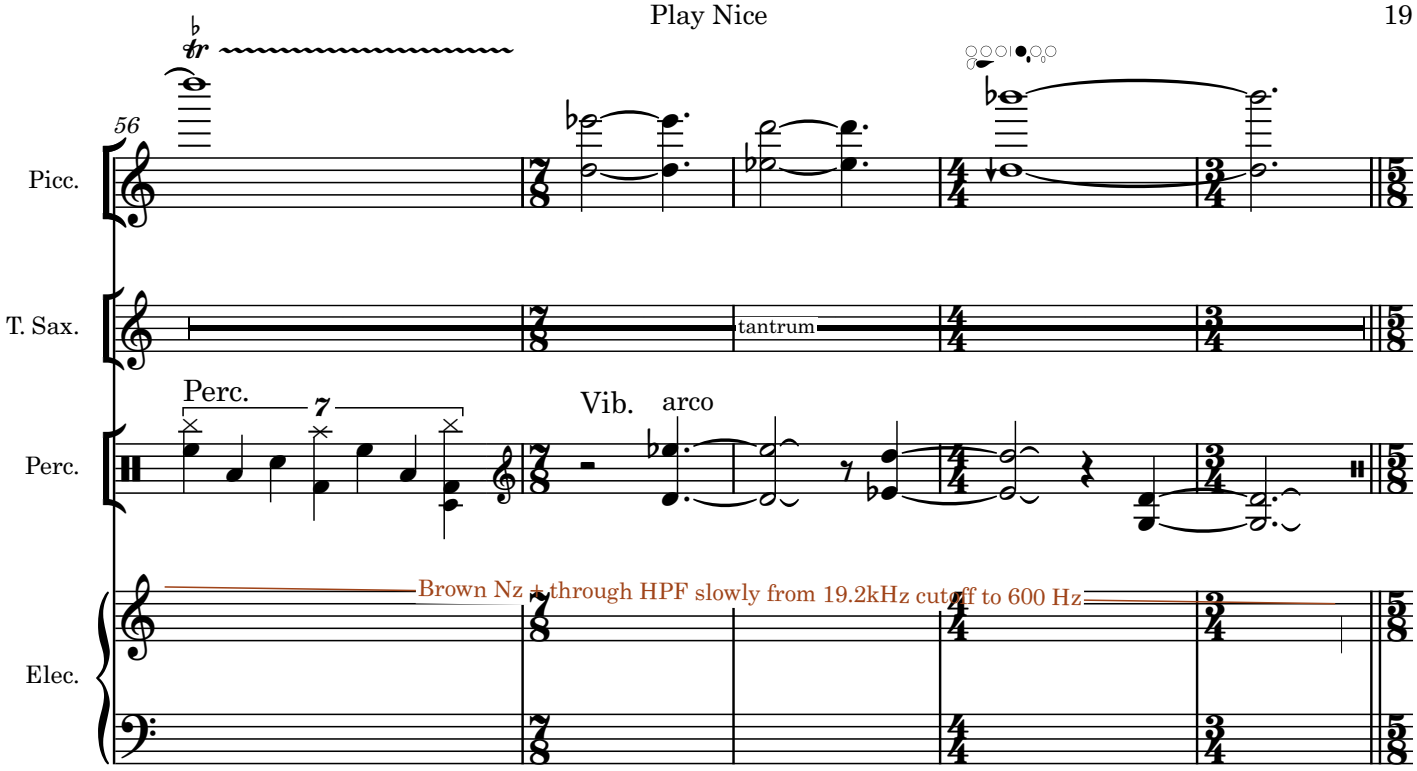
Vib.

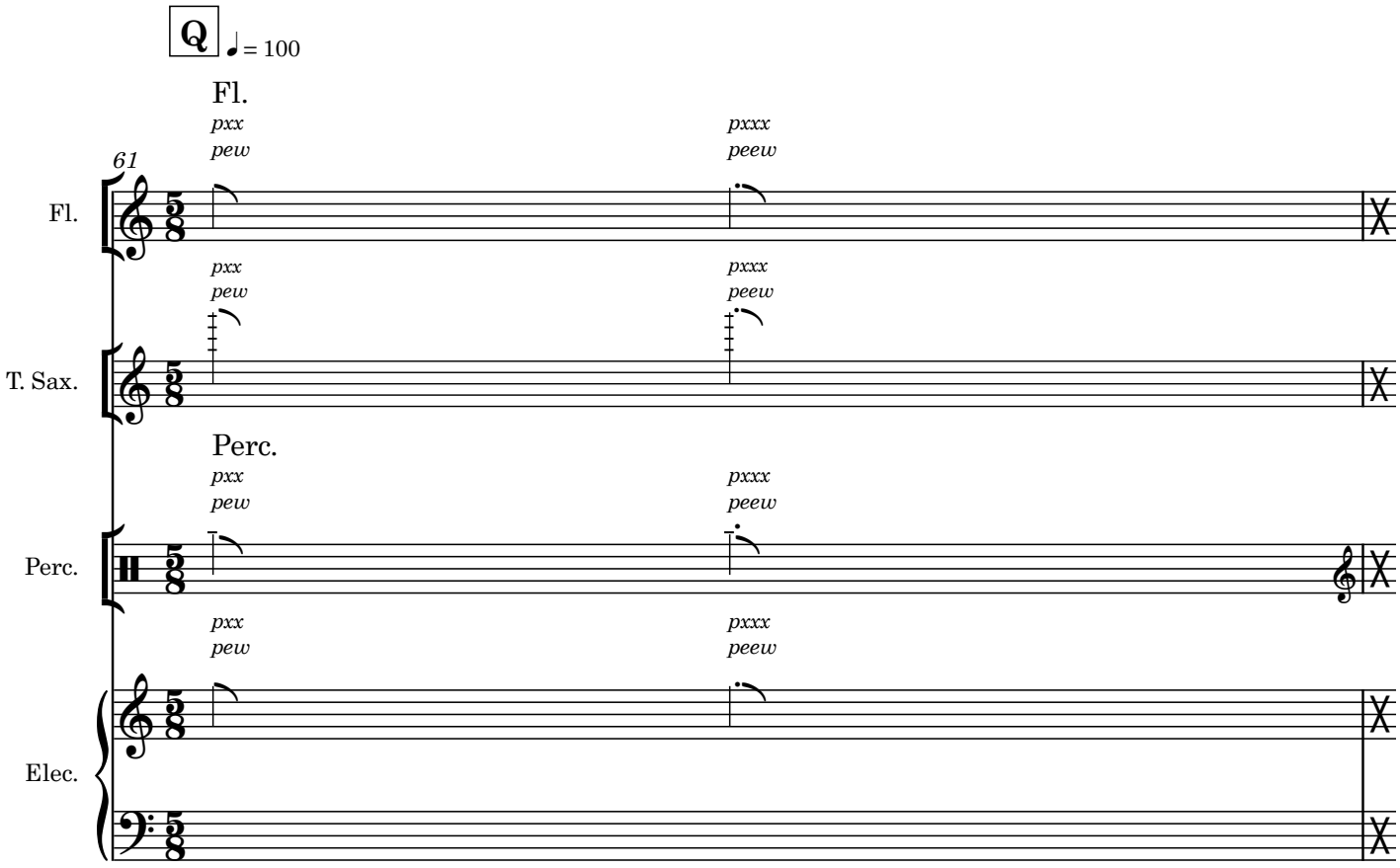
Brown Nz + through HPF slowly from 19.2kHz cutoff to 600 Hz

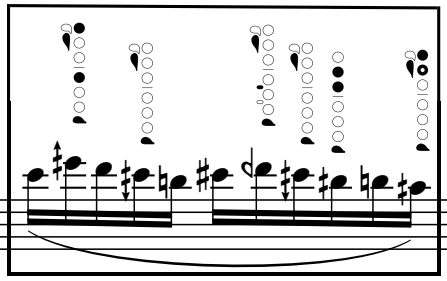
Elec.


50
P
Picc.
T. Sax.
just wail. scream
Vib.
Brown Nz + through HPF slowly from 19.2kHz cutoff to 600 Hz
Elec.
go to town with live processing, manipulating acoustic sounds
but put it all through the same HPF that the Brown noise is going through


53
Picc.
84
T. Sax.
Vib.
Brown Nz + through HPF slowly from 19.2kHz cutoff to 600 Hz
Elec.


56
Picc.
T. Sax.
tantrum
Perc.
7
Vib.
arco
Perc.
Brown Nz + through HPF slowly from 19.2kHz cutoff to 600 Hz
Elec.


Q
♩ = 100
Fl.
pxx
pew
pxxx
peew
61
Fl.
T. Sax.
Perc.
Perc.
Elec.



Play Nice

62

Fl.

21"

(à la *Ali*)

T. Sax.

hold palm D throughout, rapidly playing fingerings from within this cluster, across these 21"

Vib.

more strokes
to taste ok

Vib.

Elec.

21" HPF from 600Hz to 300 Hz

b minor-ish, 21"... f quarter tone sharp minor-ish

[62]

Fl.

21"

popping multiphonics out with increasing frequency

T. Sax.

hold palm D throughout, rapidly playing fingerings from within this cluster, across these 21"

Vib.

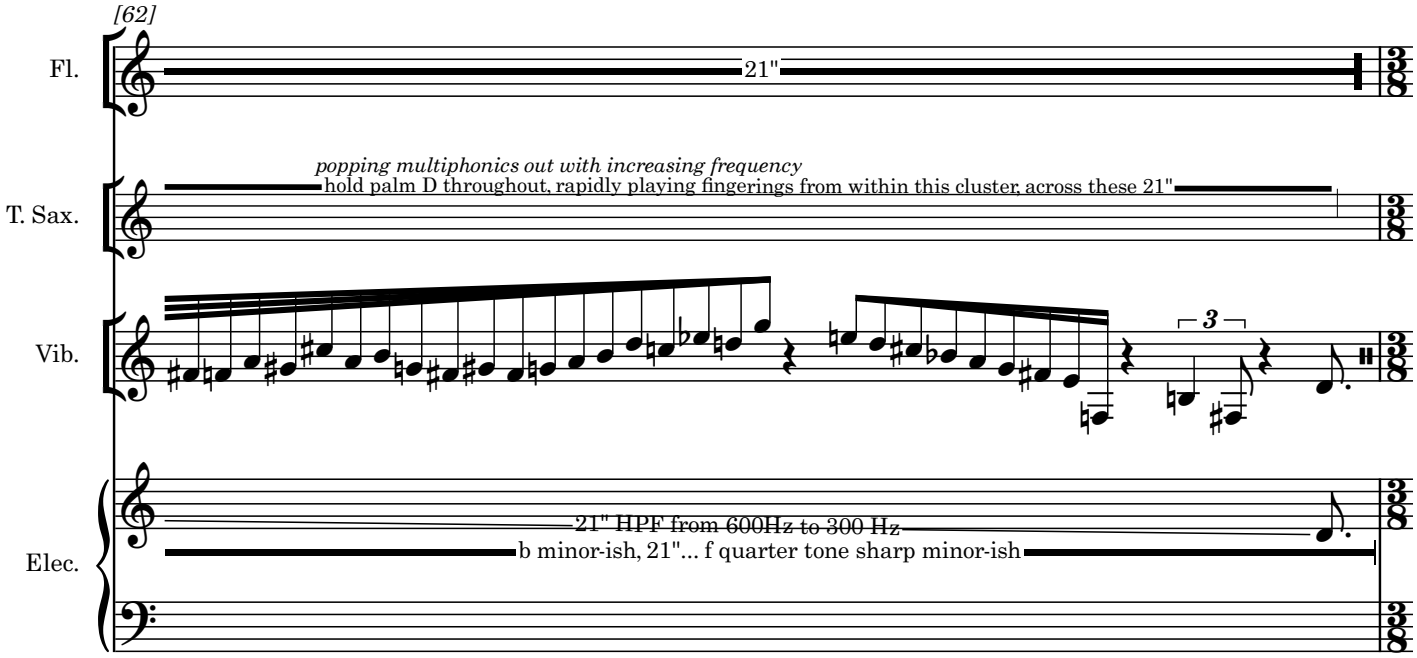
3

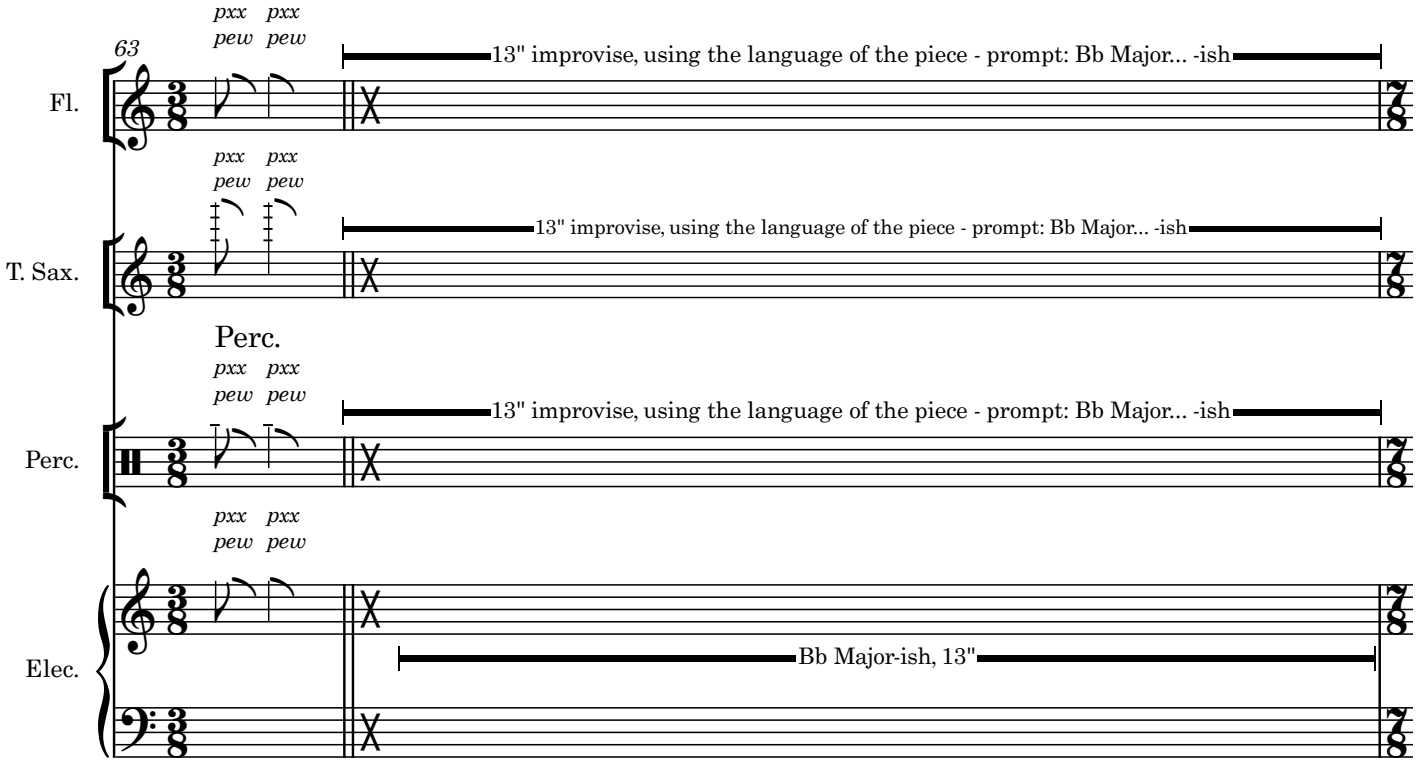
ok to skip some stuff!

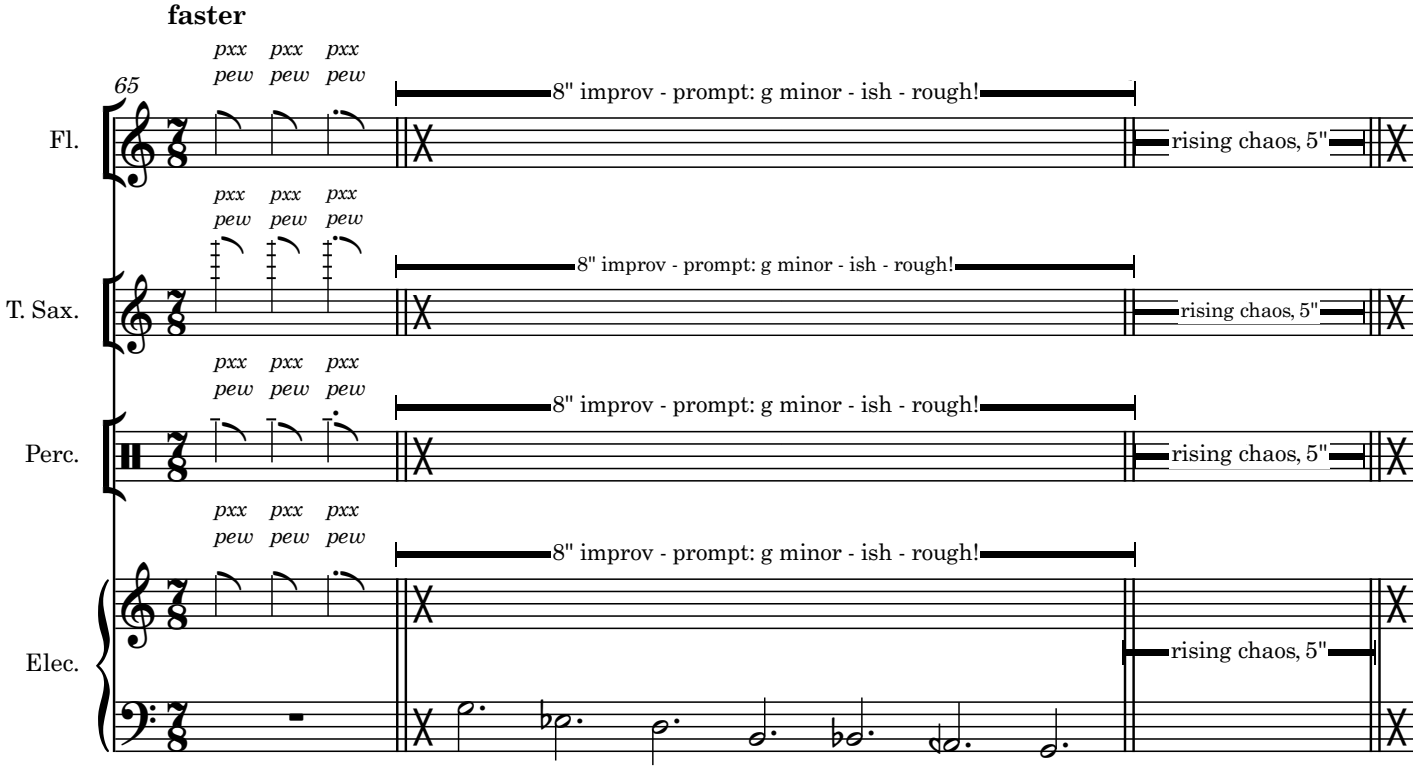
Elec.

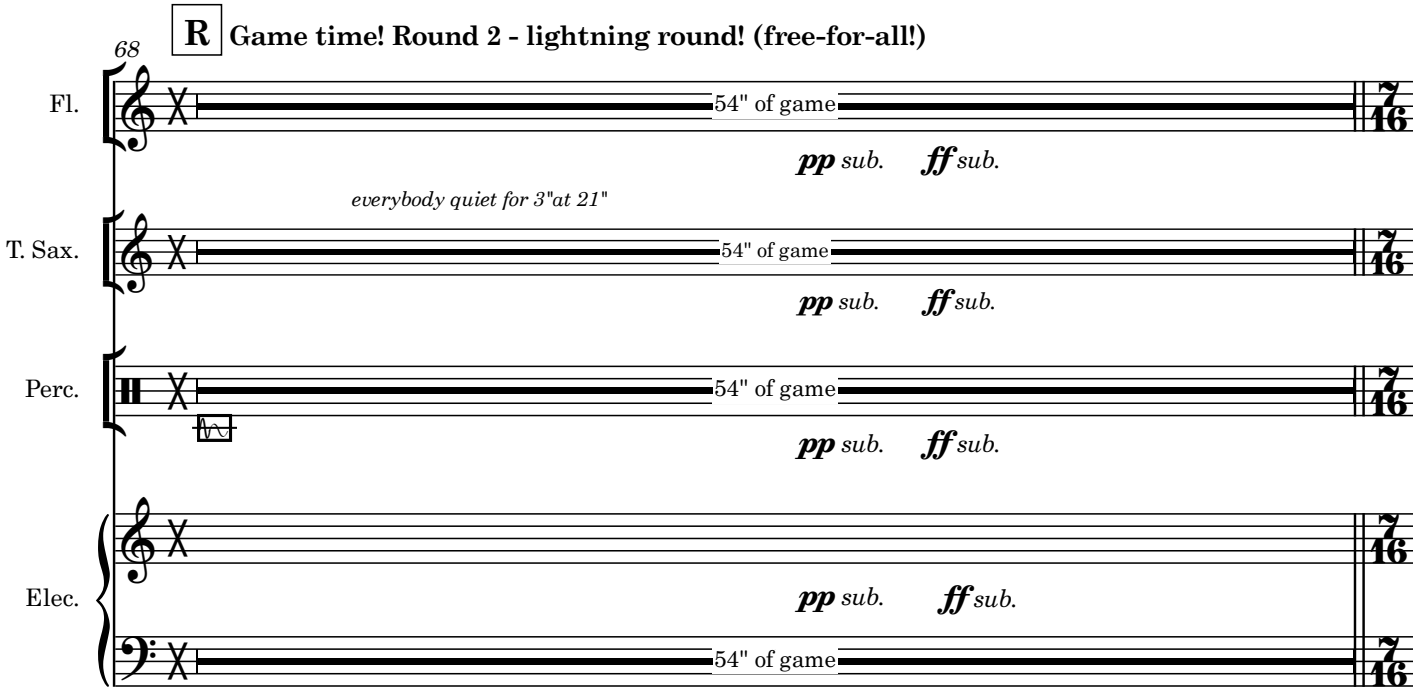
21" HPF from 600Hz to 300 Hz

b minor-ish, 21"... f quarter tone sharp minor-ish

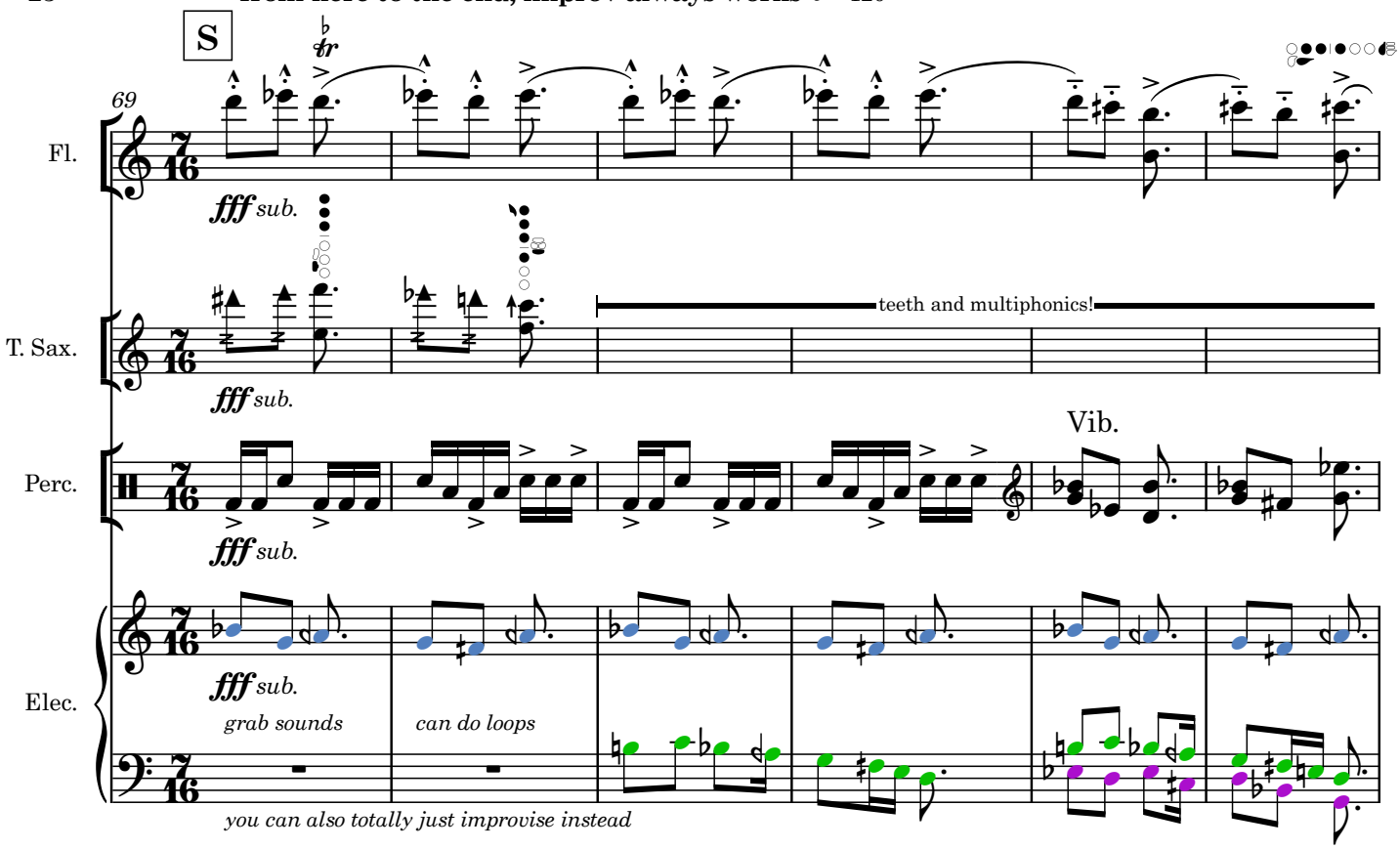

[62]
Fl.
21"
T. Sax.
popping multiphonics out with increasing frequency
hold palm D throughout, rapidly playing fingerings from within this cluster, across these 21"
Vib.
3
Elec.
21" HPF from 600Hz to 300 Hz
b minor-ish, 21"... f quarter tone sharp minor-ish

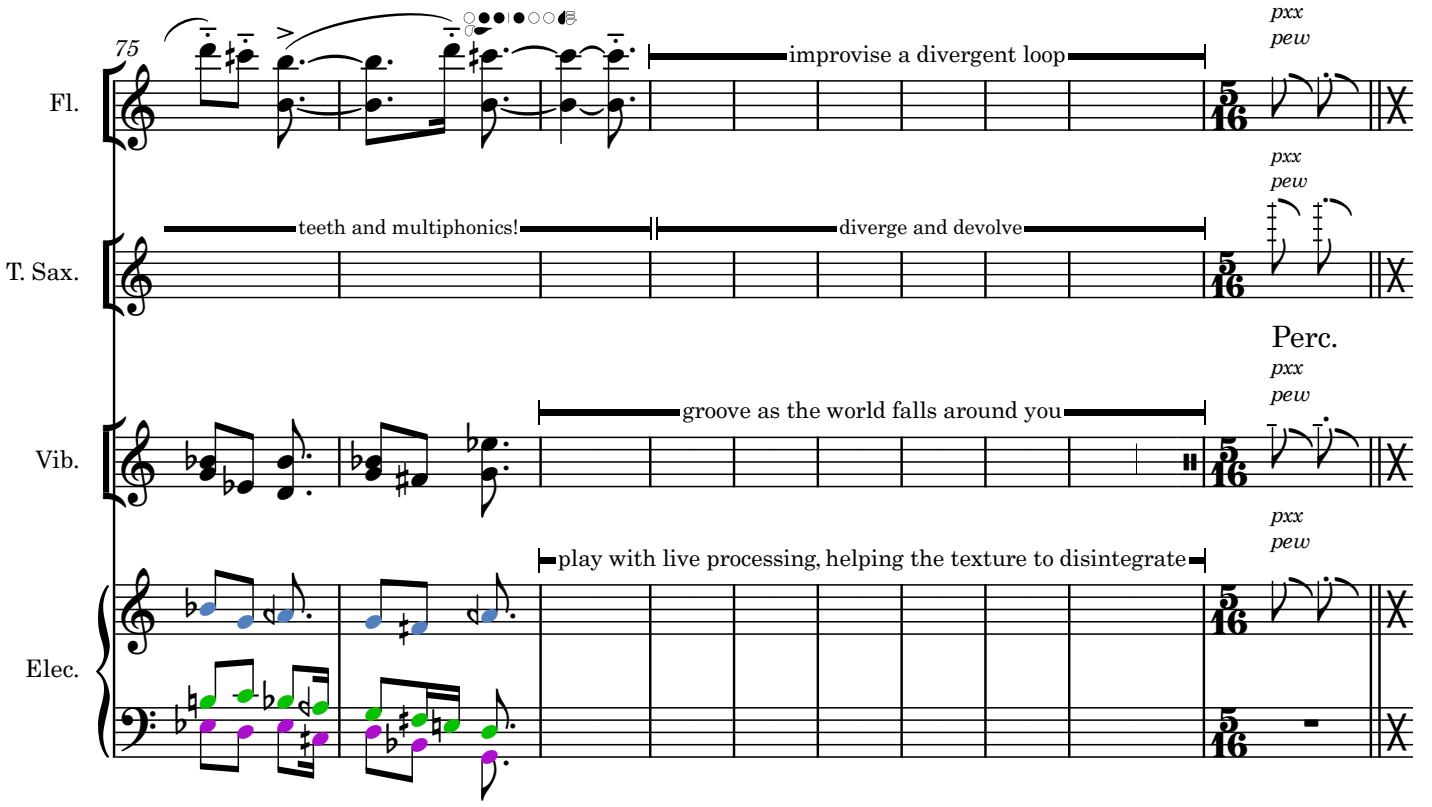

63
pxx pxx
pew pew
Fl.
13" improvise, using the language of the piece - prompt: Bb Major... -ish
T. Sax.
Perc.
Elec.
Bb Major-ish, 13"

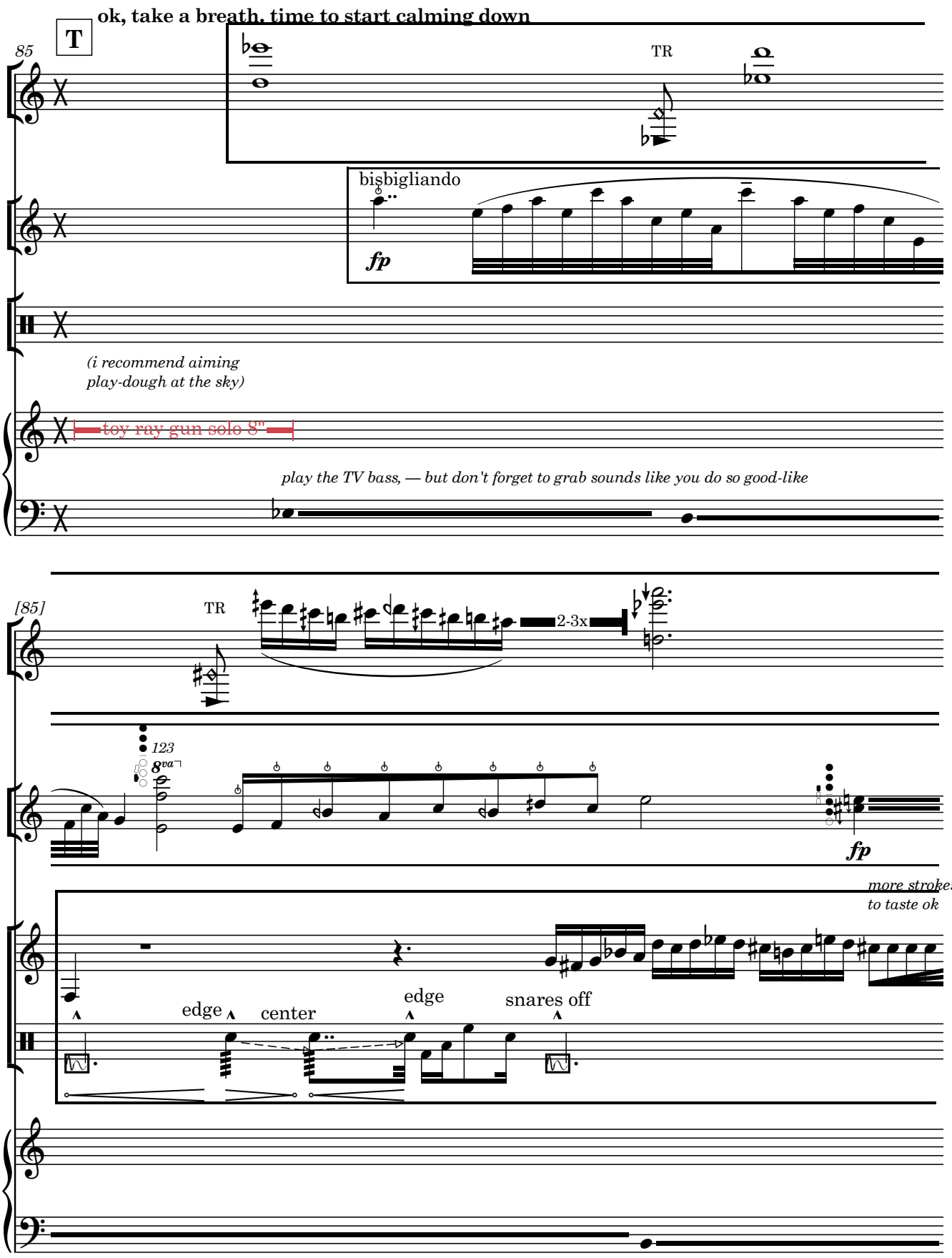

faster
65
Fl.
T. Sax.
Perc.
Elec.
pxx pew pxx pew pxx pew
8" improv - prompt: g minor - ish - rough!
rising chaos, 5"

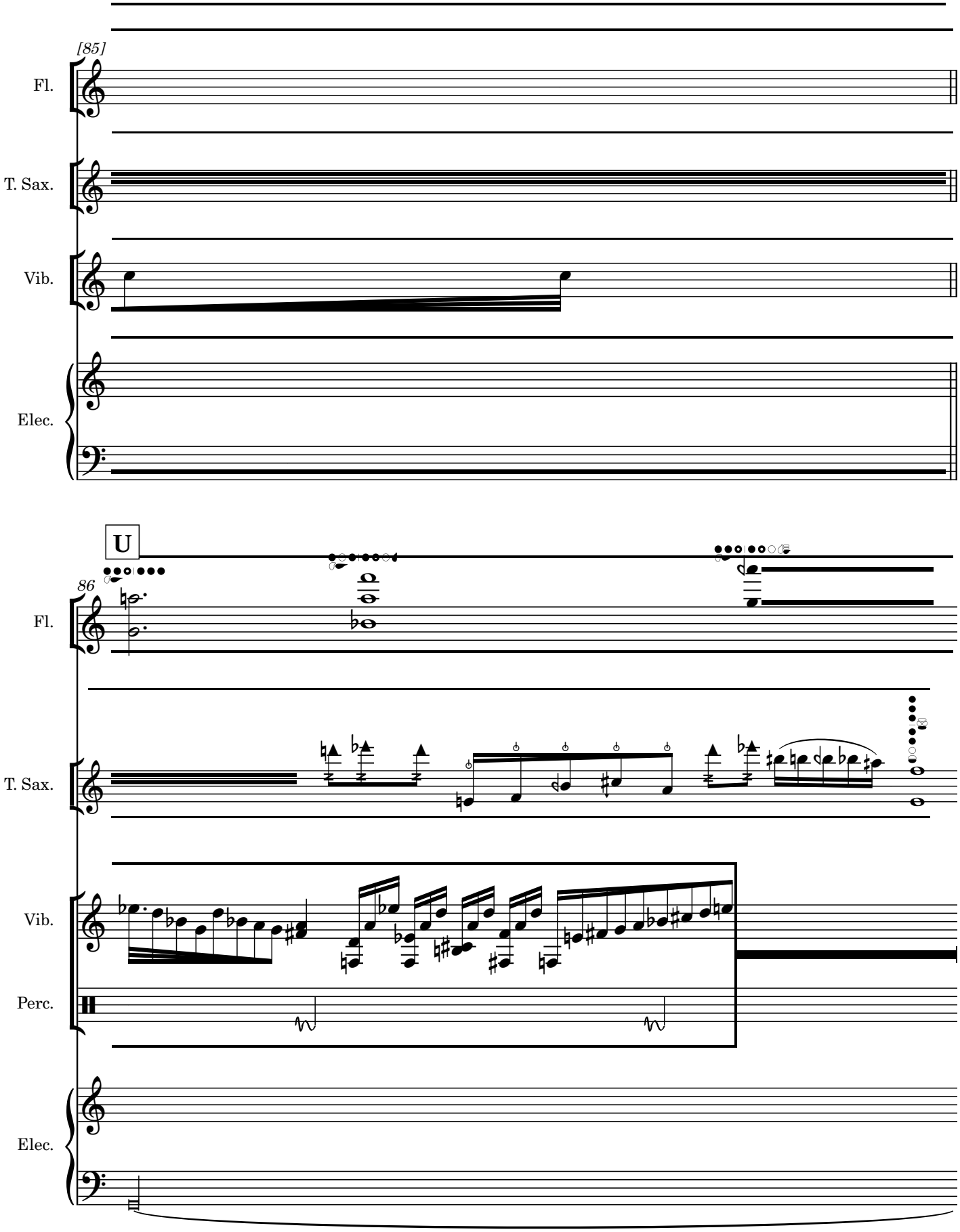

R
Game time! Round 2 - lightning round! (free-for-all!)
68
Fl.
T. Sax.
Perc.
Elec.
54" of game
pp sub. ff sub.
everybody quiet for 3"at 21"
7/16

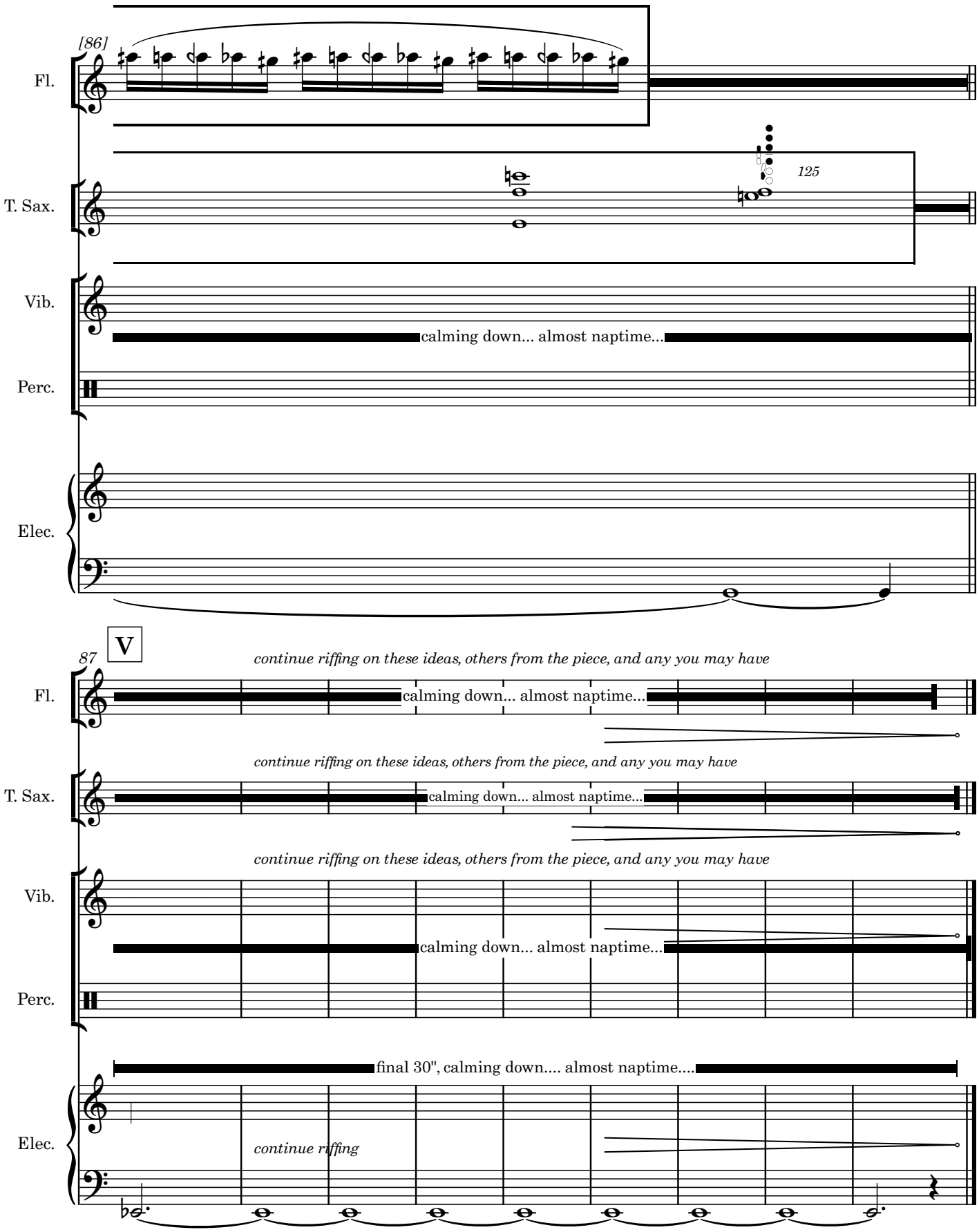
from here to the end, improv always works ♩ = 120






ok, take a breath, time to start calming down
T
85
Fl.
TR
T. Sax.
bisbigliando
fp
Perc.
(i recommend aiming
play-dough at the sky)
Elec.
toy ray gun solo 8va
play the TV bass, — but don't forget to grab sounds like you do so good-like
[85]
Fl.
TR
2-3x
T. Sax.
123
8va
fp
more strokes
to taste ok
Vib.
Perc.
edge
center
edge
snares off
Elec.


[85]
Fl.
T. Sax.
Vib.
Elec.
U
86
Fl.
T. Sax.
Vib.
Perc.
Elec.


[86]
Fl.
T. Sax.
125
Vib.
calming down... almost naptime...
Perc.
Elec.
87
V
continue riffing on these ideas, others from the piece, and any you may have
Fl.
calming down... almost naptime...
continue riffing on these ideas, others from the piece, and any you may have
T. Sax.
calming down... almost naptime...
continue riffing on these ideas, others from the piece, and any you may have
Vib.
calming down... almost naptime...
Perc.
final 30", calming down.... almost naptime....
Elec.
continue riffing