

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.

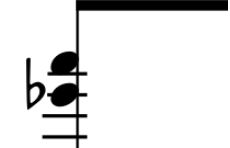
In general, vibrato is not preferable.

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

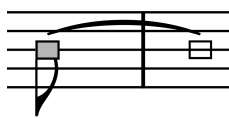
Flutes

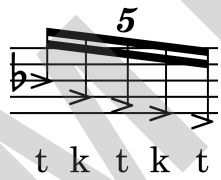
631-5 Multiphonic number from Bärenreiter

 Fingering diagram

 Pitch content

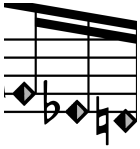
 Diamond notehead for voice

 White noise
(see score for details on procedure)

 Flute pizz.
t k t k t

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

 jet whistle

 Mix of air and tone

harmonics are indicated with diamond noteheads above fingered pitch

Tenor Saxophone

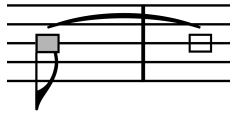
 Fingering diagram

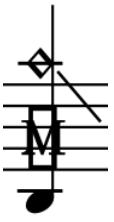
34 Multiphonic number from Bärenreiter

 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

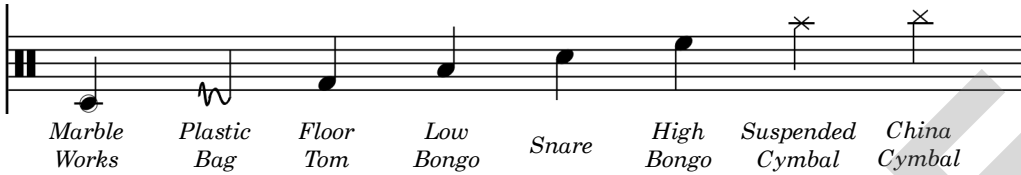
Instrument list: vibraphone, snare, bongos, floor tom, suspended cymbal, china cymbal, plastic bag, and marbleworks

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.

Perc.



Marble Works Plastic Bag Floor Tom Low Bongo Snare High Bongo Suspended Cymbal China Cymbal

I recommend placing a plastic bag on the floor and playing it with a foot.

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 instruments 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.

Play Nice

David Carlton Adams

♩ = 60

631-5

EL Flute

ff 7

202 (201-204) 586 928

AM Tenor Saxophone

spectral sweep (Eb key helps)

ff 7

34 38 123

senza vib.

Vibraphone

motor on

5

IA Percussion

ff 7 5

SP Electronics

pew pew pew

ff 7

5

soft brown noise, HPF 40Hz --> 240Hz over 7"

LPF ~ 6kHz

HPF 40Hz

record stereo buffer beginningBuf

5

To B. Fl. *trill if possible* *air sounds - just mouth toward mic* Play Nice

Fl. *4* *7* *3/4* *p* *5* *A* *t k t sh*

T. Sax. *voice* *112* *pp* *Vib. sf* *motor off* *5* *arco* *Ped.* *l.v.*

Perc. *ff* *To Vib.* *stop recording tsaxMph112*

Elec. *little BPF's running from 622Hz down to 294Hz* *RLPF 20k->73Hz no res->medium* *record tsaxMph112* *little sweeps through Brown Nz* *RLPF 20kHz med. Res.* *No Res. ->73Hz* *73.5Hz-78Hz* *78Hz-73.5Hz*

B. Fl. *9* *TR* *ff* *f* *fl[i→u]* *p*

T. Sax. *5* *5* *5* *4* *5* *125*

Perc. *To Vib.* *soft mallets* *ord.* *5* *5* *5*

Elec. *stop rec beginningBuf* *Play beginningBuf* *tanh, flange, BPF (wide Q)* *BPF 622Hz->146Hz* *78Hz-73.5Hz* *73-78Hz*

13

B. Fl. *p* *mf* *flz* *TR* 5 160

T. Sax. *mp* *f* *air sound* 5 3

Perc. *Bag* *scrape* *Vib.* *damped* 3

Elec. *record bagNz* *end record bagNz* *record bFl160* *end record bFl160* *Stop beginningBuf* *BPF 622Hz -> 146Hz*

16

B. Fl. *jet whistle* *t k t k t* *mt gliss* *p* *ff* *TR* 7 5 5

T. Sax. *p* *mp* *f* *p* *ff* *ord* *arco* 26 (26) 34 4

Vib. *f*

Perc. *f*

Elec. *bufBeginning, but it's underwater*

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