Panayiotis KOKORAS

APE

for fl, b.cl, perc, pno, vln, vc, cb, elec

2019

Panayiotis Kokoras

APE

The Art of Sound, Infinite Monkey Theorem

for flute, bass clarinet percussion, piano, violin, cello, double bass, and electronics

Duration 11’ 30 minutes

Denton, Texas

Performance Notes

General

- The virtuosity required for the piece may be called ‘La Virtuosité du Son’. The musician has the task to make sounds and not to play sounds.
- The score works rather as a manual, which instructs the performer, how to produce and manipulate the sounds required for the piece.
- The notation doesn’t imply necessarily the sound produced. The written note does not always correspond to the one that is sounded. The performer should follow the written note regardless of the sounding result.
- The change from one sound type to another should not be executed at one instance (unless indicated) but a ‘transition time’ should allow the sound to be shaped. This transition time is important and creative tool for the interpretation of the piece.
- Emphasis should be given on the precise production of the variable sound possibilities and the right distinction of one to another in order to be able to convey the musical ideas and structure of the piece.
- The compositional method as an ‘Écriture du Son’ which is based on sound-to-sound structures, on transformation strategies from one to another as well as on functional classification sound models.
- The significance of the diatonic interval, harmony and melody ceases to exist. The music is the sound.

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Besides the in-score descriptions of the performance notes a complete catalogue of detailed audio/video examples is provided upon request by the composer. This is in order to give to the performer a better insight on how to produce each particular sound, which is so crucial for the piece.
For detailed performance notes, please refer to the online video demonstrations. Below you will find an index of the audio/video performance notes by measure numbers:
Moreover, a reference studio mix of the piece can be provided upon request.

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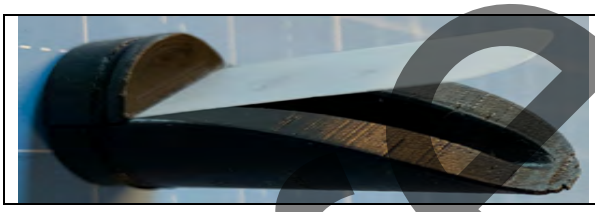
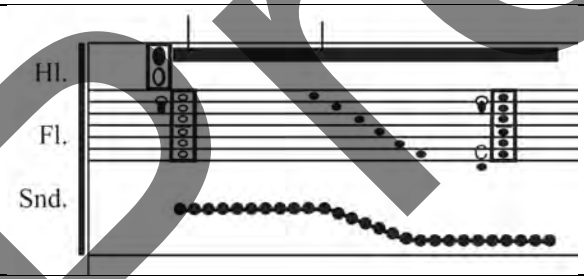
FLUTE - Sound Lexicon



ULTRA THIN SYNTHETIC REED CAPSULE
You will need to use a special ultrathin synthetic reed capsule. For more info please email the composer.



STAFF
The **Flute** staff has six spaces (instead of four) because represent the flute fingering. Black noteheads indicate closed keyholes and white noteheads open keyholes. The thick black stripe longitudinal to the top two lines **Hole** displays the blowing position with the completely covered (top to normal flute playing with the hole open.

SOUND STAFF: The lower section of the staff provides a visualization of the sound to be produced. The vertical axis represents frequency and the horizontal axis time. Generally, the coloring/density represents loudness, black for the loud to white for quite sounds. The patterns displayed in this section provide an arbitrary visualization of the sound to be produced such as high/low, bright/dull, ordered/chaotic, coherent/erratic, smooth/coarse, soft/raspy, tonal/noisy, etc. In addition, a number of onomatopoetic and/or echomimetic words and expressions aiming to represent or imitate a sound or its context.

Sound Lexicon

Video and audio performance notes and instructions can be found on the dedicated webpage.

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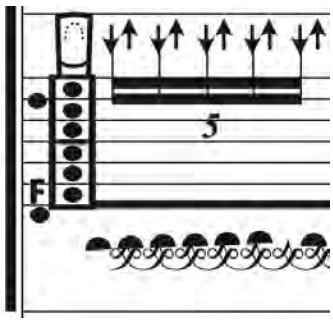
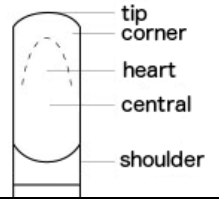
Bass Clarinet

ULTRA THIN SYNTHETIC REED
You will need to use a special ultrathin synthetic reed. For more info, please email the composer.



STAFF
- The **top** section is the reed space, which displays the position of the lower lip (from tip to shoulder) and the pressure against the reed. The closer to the tip the higher the sound the closer to the shoulder the lower the sound. The thicker the line the looser the lip, the thinner the line the more pressure is applied to the reed. The more the pressure the higher the pitch and less roughness to the sound. The less the pressure the lower the pitch and more roughness to the sound.
- The seven lines **middle** section indicates the clarinet's fingering.
- The **lower** section of the staff provides a visualization of the sound to be produced. The vertical axis represents frequency and the horizontal axis time. Generally, the coloring represents loudness in terms of the frequency from black for the loud frequencies to white for silence. The patterns displayed in this section provide an arbitrary visualization of the sound to be produced such as high/low, bright/dull, ordered/chaotic, coherent/erratic, smooth/coarse, soft/raspy, tonal/noisy, etc. In addition, a number of onomatopoetic and/or echomimetic words/letters aiming to represent or imitate a sound or its context such as aggressive, peaceful, mournful cry of pain, mental and physical suffering, sorrow or pleasure.



REED ANATOMY
The vamp of the reed is notated in five distinct areas: tip, corner, heart, central and shoulder. Each area is capable of producing a wide range of sounds described below.

Bellow sound	Heart, harmonics	Corner Lip	Tip Clack sound	Tip Slap	Central, harmonics	Shoulder Groan Sound
						

SHOULDER: GRUNT SOUND
Square note-head. The lower lip should touch the ligature. Blow from the diaphragm and let the reed to swing inside the mouth cavity. A low pulsated rough sound should be produced. It also be combined with slap-tongue at the onset of the sound.

HEART: CLACK SOUND
Square note-head. The distance between the lower lip and the heart of the reed should be wide enough to create the clack like sound as you blow. Blow a narrow air stream, the stronger you blow the louder the clack sound. Also, the lower the fingering/note you play the slower the clack sound. Therefore, by changing fingerings you can control the speed/ pitch of the sound.

CENTRAL: GROAN SOUND
Square note-head. The sound is grainy with reminisces of a guttural sound made by an animal.
It could also be combined with singing (right).

	*TIP: CLACK SOUND* The space between the lower lip and the tip of the reed should be wide enough to create the clack/slap like sound. Form the lips to create a narrow air stream, the stronger you blow the louder the clack sound, the space between lower lip and reed also affects the quality of the clack sound. Also, the lower the fingering/note the slower the clack sound. Therefore, by changing fingerings you can control the speed/ pitch of the sound.
	*CORNER: CLAP SOUND* Moon note-head. Touch lightly the lower lip at the tip/corners of the read. By lightly touching the reed, as it is vibrating you smooth out the percussive quality and the pulse sound warmer and less bright/ clunky with no transients. Although the air stream might be continuous the resulting sound might have interruptions. The distance between the lower lip and the reed as well as the air pressure affect the sound. The closer the lower lip to the reed the buzzier the sound. The further the distance between lower lip and the reed the more clap like the sound.

Sound Lexicon

Video and audio performance notes and instructions can be found on the dedicated webpage.

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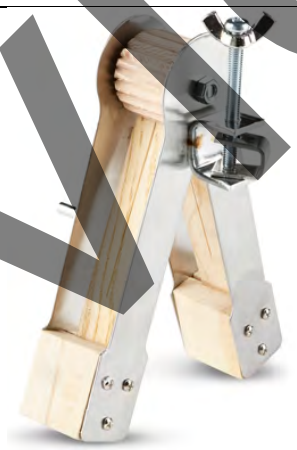
PERCUSSION

			
Large 8" Wood Frog Guiro Rasp	Small 2.5" Wood Frog Guiro Rasp	Ratchet, mod instructions on the webpage	Vibra-Slap Standard


10-inch Percussion Rhythm Rasp Stick

Paint str stick, suitable for the bow-stick

Bow-stick construction

To make the bowstick a small wooden board should be used averaging:
330 mm (12-inch, 22 cm) in length
27.94 mm (1.1-inch, 2.794 cm) in width

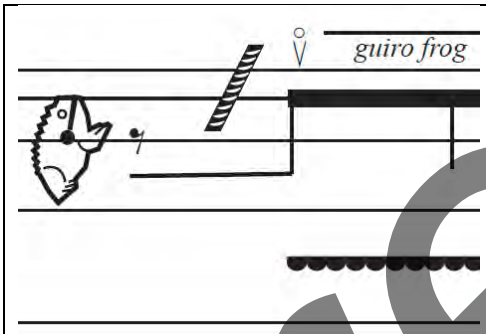
5 mm (0.19685-inch, 0.5 cm) in depth
More information and video instructions available on the APE webpage.

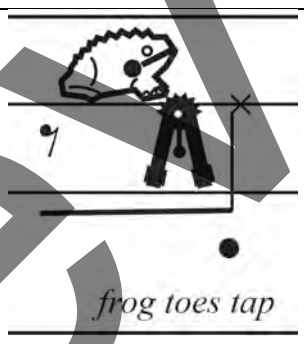
Ratchet Modification

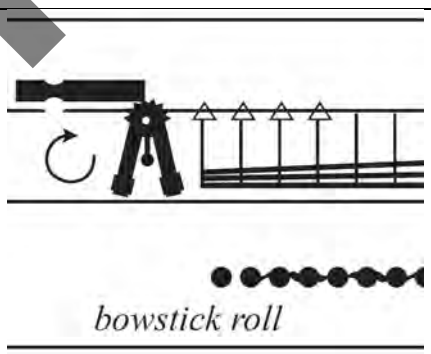
The Trophy Ratchet Effect (pics below) is recommended for the modification but most of ratchets will do with the appropriate modification.

<https://www.musiciansfriend.com/drums-percussion/trophy-ratchet-effect>

Please follow the step-by-step video instructions to modify the ratchet
contact the composer to receive a private link to access the video.







STAFF
- FROG and RATCHET STAFF: the ratchet staff is divided in 4 main sections the paddle at the bottom, the handle in the middle, the gear wheel at the top. The length of the stretched note-head indicates duration and the thickness the amount of pressure of the bow-stick on the wheel or elsewhere, the thicker the more pressure the thinner the less pressure. Each sound is described with a keyword and a descriptive symbol, in addition text notes in a box may provide further information. The bow-stick indicates its vatical position with a solid black rectangle for the flat side and its flat position with a thick line.
- SOUND STAFF: The lower section of the staff provides a visualization of the sound to be produced. The vertical axis represents frequency and the horizontal axis time. Generally, the coloring/density represents loudness, black for the loud to white for quite sounds. The patterns displayed in this section provide an arbitrary visualization of the sound to be produced such as high/low, bright/dull, ordered/chaotic, coherent/erratic, smooth/coarse, soft/raspy, tonal/noisy, etc. In addition, a number of onomatopoetic and/or echomimetic words and expressions aiming to represent or imitate a sound or its context such as aggressive, peaceful, mournful cry of pain, mental and physical suffering, sorrow or pleasure.

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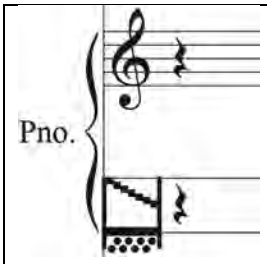
PIANO

PIANO ACCESSORIES

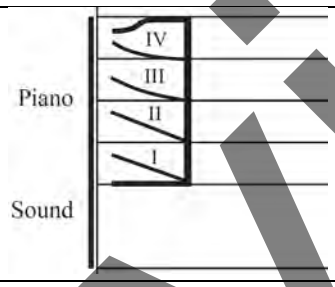
Wooden Stirrer ~7 ½" (these sticks are easily found in coffee shops)

10-inch Percussion Rhythm Rasp Stick

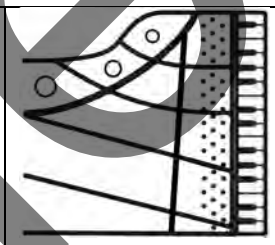
Snare Drumstick
 
Triangle Beater | one cent coin



(a)



(b)


(c)

PIANO STAFF

The piano clefs with two lines staff, figures bottom, indicate inside piano. The two lines (a) define the two extremes of the piano, front to back or left (lower line) to write. The space from bottom to top line provides a proportional space from front beginning of the string to back end of the string; or left lowest key/string to right highest key/string.

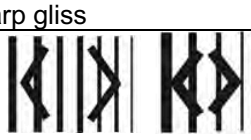
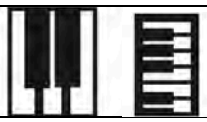
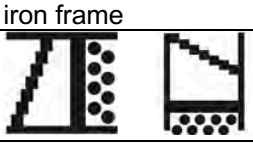
An extra indication about the specific string, register or frame is indicated with roman number as Frame I, Frame II, III and IV, see image (b).

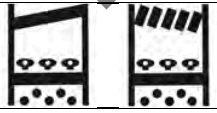
The vertical piano (b) clef indicates movements longitudinal to the string(s) like slide guitar.

The horizontal piano clef (c) indicates movements vertical to the strings, like harp glissando. The two lines define the lowest string at the bottom and the highest string at the top.

NOTES: The depth of the movement toward the back of the board should not exceed the length of the performers arm from the front of the piano.

In case the piano's frame constrains the gestures inside on some strings you can chose the closest most convenient position instead.

On the strings, (front-back) longitudinal	On the strings (left-right) harp gliss	On the keyboard	between bridge and cast-iron frame
			

Area between agraffes and cast-iron frame II, I	Lowest Frame I, from dampers to bridge	Highest Frame IV, from dampers to bridge	Mid Frames II, III from dampers to bridge
			

Sound Lexicon

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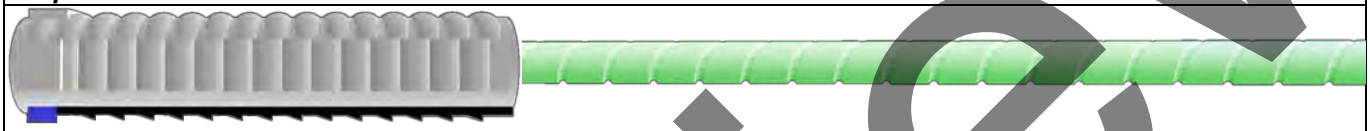
Strings

INSTRUMENT PREPARATION

***Rasp Bow** - fabricated*



The frog part (gray) consists of 5 surfaces; the bottom (black) saw surface is used to produce click, roll, pluck, glissando sounds, etc. The blue section is used to produce snap and click sounds. The rasp (green part) is also played vertical and horizontal to the strings to produce roll, rattle, rasp, and glissando sounds among others.
NOTE: The bow should have rosin applied from side to side using a standard bow for application,

Detune
The two outer strings I and IV should be detuned nearly two octaves lower. Please refer to the audio examples provided on the dedicated webpage.

String tension varies from set to set and from instrument to instrument. The light or thin gauge strings may feel more lose as the strings require less tension to bring them to the pitch they have been engineered for, and respectively heavy/ think gauge strings need more tension to stretch them up to the pitch they have been engineered for.

STAFF
- The **lower** section below the three staff lines corresponds to the neck including the Pegbox. Also, it may provide text descriptions and/or visualizations of the sound to be produced. The vertical axis represents frequency and the horizontal axis time. Generally, the coloring represents loudness in terms of the frequency from black for the loud frequencies to white for silence. The patterns displayed in this section provide an arbitrary visualization of the sound to be produced such as high/low, bright/dull, ordered/chaotic, coherent/erratic, smooth/coarse, soft/raspy, tonal/noisy, etc. In addition, several onomatopoetic and/or echo-mimetic words/letters aiming to represent or imitate a sound or its context such as aggressive, peaceful, mournful cry of pain, mental and physical suffering, sorrow or pleasure.
- The **second** section from the bottom corresponds to the instrument's second half middle of fingerboard to nearly end.
- The **third** (top) section indicates the position of the bow from ST (end of fingerboard) to the bridge. The string number is shown in roman numbers I, II, III and IV.
- The **fourth** section above the three lines corresponds to the area between the bridge and the fine tuners.

- SOUND STAFF: The lower section of the staff provides a visualization of the sound to be produced. The vertical axis represents frequency and the horizontal axis time. Generally, the coloring/density represents loudness, black for the loud to white for quite sounds. The patterns displayed in this section provide an arbitrary visualization of the sound to be produced such as high/low, bright/dull, ordered/chaotic, coherent/erratic, smooth/coarse, soft/raspy, tonal/noisy, etc. In addition, a number of onomatopoetic and/or echomimetic words and expressions aiming to represent or imitate a sound or its context such as aggressive, peaceful, mournful cry of pain, mental and physical suffering, sorrow or pleasure.

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Electronics

FIXED ELECTRONICS
The Spectrogram below displays the frequency on the vertical axis and the time on the horizontal axis. Moreover, the colorings of grey indicate frequency loudness (from black for loud frequencies to white for silence). It works as visual representation of the tape part in order to guide/ help the performer to follow it easier and more accurately. The spectrogram aims to make it easier to discern individual musically meaningful features. At the left top corner of every staff there is a timestamp of the prerecorded material.

CLICK TRACK
Download the tape part and the click track so that you can create your DAW project.
The stereo electronic part and the amplified sax should be projected from the speakers system.
The click track file should be assigned to a separate output send to the performer's earbuds on stage.

AMPLIFICATION
For the right projection of the sound details the use of amplification should be applied. It is recommended that both instruments are amplified using a piezo transducer (contact microphone) and condenser microphones.
Mixer/ Audio Interface with 2 to 8 inputs
2 or more loudspeakers with subwoofer
Compressor/ Limiter (optional)
To intensify the soft sounds and keep untouched the loud sounds without clipping some compression should be applied. This is something that most of the digital mixers have. Also, it is possible by a variety of software plug-ins.
NOTE: It is part of the aesthetic of the piece to create a superficial amplification, which results to the loss of the neutrality of the classical known instrumental sound. It is a microscopic point of view.

REVERBERATION (optional)
Refer to audio reverb reference file (ViperSnake_reverb-reference.wav)
A simple Hall Grand Chamber Type reverb (preferable algorithmic). The numbers below are indicative and depended on the actual performance space and reverberation unit.
Mix: 15% wet, 85% dry
Pre-delay: 0
Decay: 1.5”
Reverb time: ~1”
High Cut: 5500 Hz

Triassic of Madagascar ♩= 80

APE The Art of Sound, Infinte Monkey Theorem

Panayiotis Kokoras

Hole
Flute
Sound

prosthetic reed

Reed
Bass Clarinet
Sound

prosthetic reed

loose lips, deep in the mouthpiece and blow softly with the diaphragm

croak sound

Large Frog
Rasping Stick

Percussion
Sound

guiro frog

scrape the rasp stick against the frog's nose while you close and open the opening with your hand

Piano
Sound

rasp on the stress bars

croak sound

Rasping Stick

Violin
Sound

tune G, E strings an octave lower

rasp bow

Cello
Sound

tune C, A strings an octave lower

rasp bow

slow frog bow with the saw face at the indicated c bout corner

guiro frog

left hand mutes the strings

croak sound

Double Bass
Sound

rasp bow

guiro frog

slow frog bow with the sine face at the indicated c bout edge

left hand mutes the strings

croak sound

Electronics

[4 beats precound]

blow softly (like "ha") with covered hole, change fingering as indicated

Hl.
Fl.
Snd.

cluck sound

croak sound

croak sound

groan sound

Reed
B. Cl.
Snd.

slap tip

croak sound

Perc.
Snd.

guiro frog

Wood stir stick

roll lengthwise to the string's coil with a stiir stick that also scrapes the soundboard

Pno.
Snd.

I II III IV

roar sound

guiro frog

slow frog bow with the saw face at the indicated c bout corner

left hand mutes the strings

Vln.
Snd.

croak sound

guiro frog

croak sound

Vc.
Snd.

guiro frog

frog tips on the c bouts and continues downbow

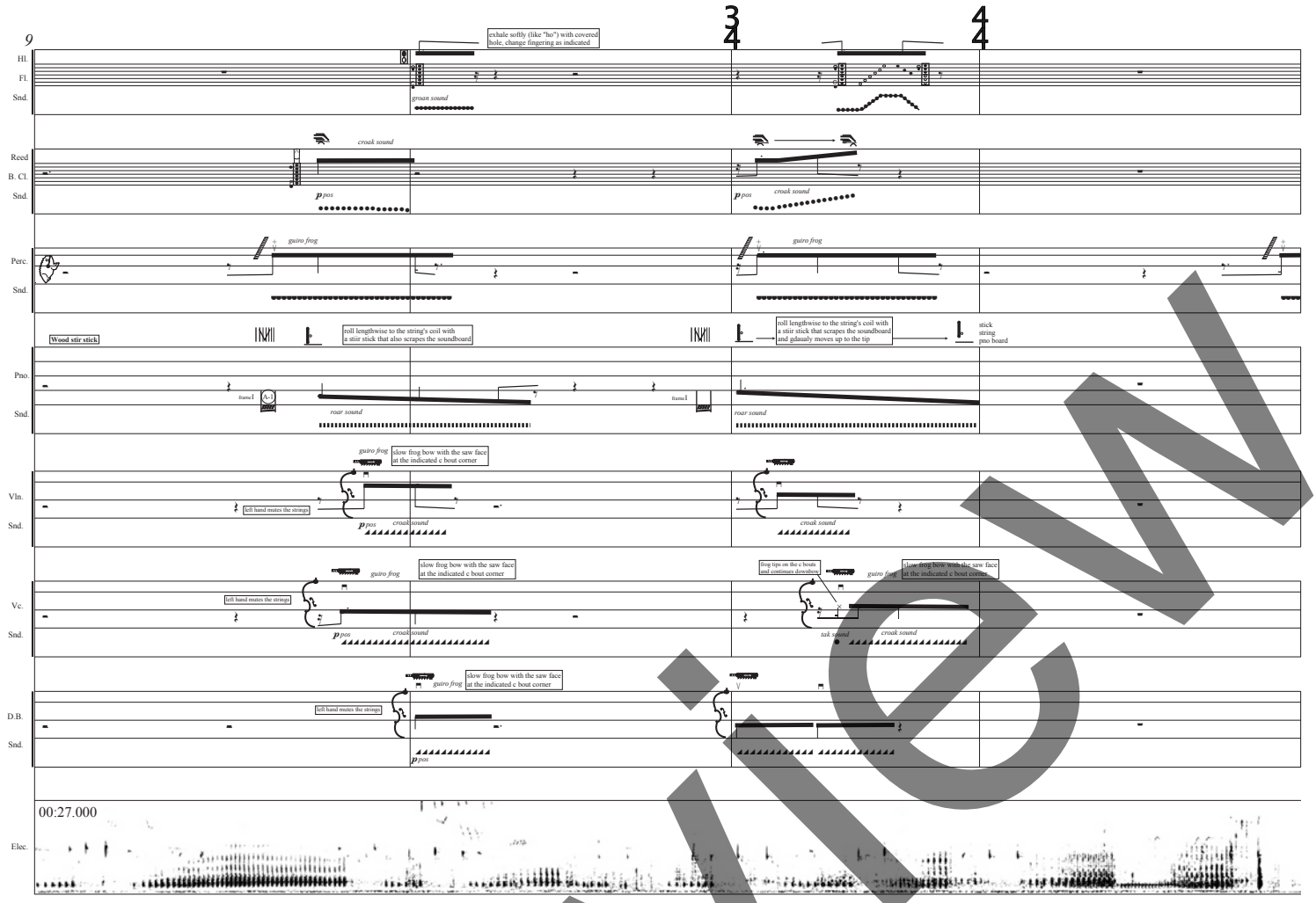
tak sound

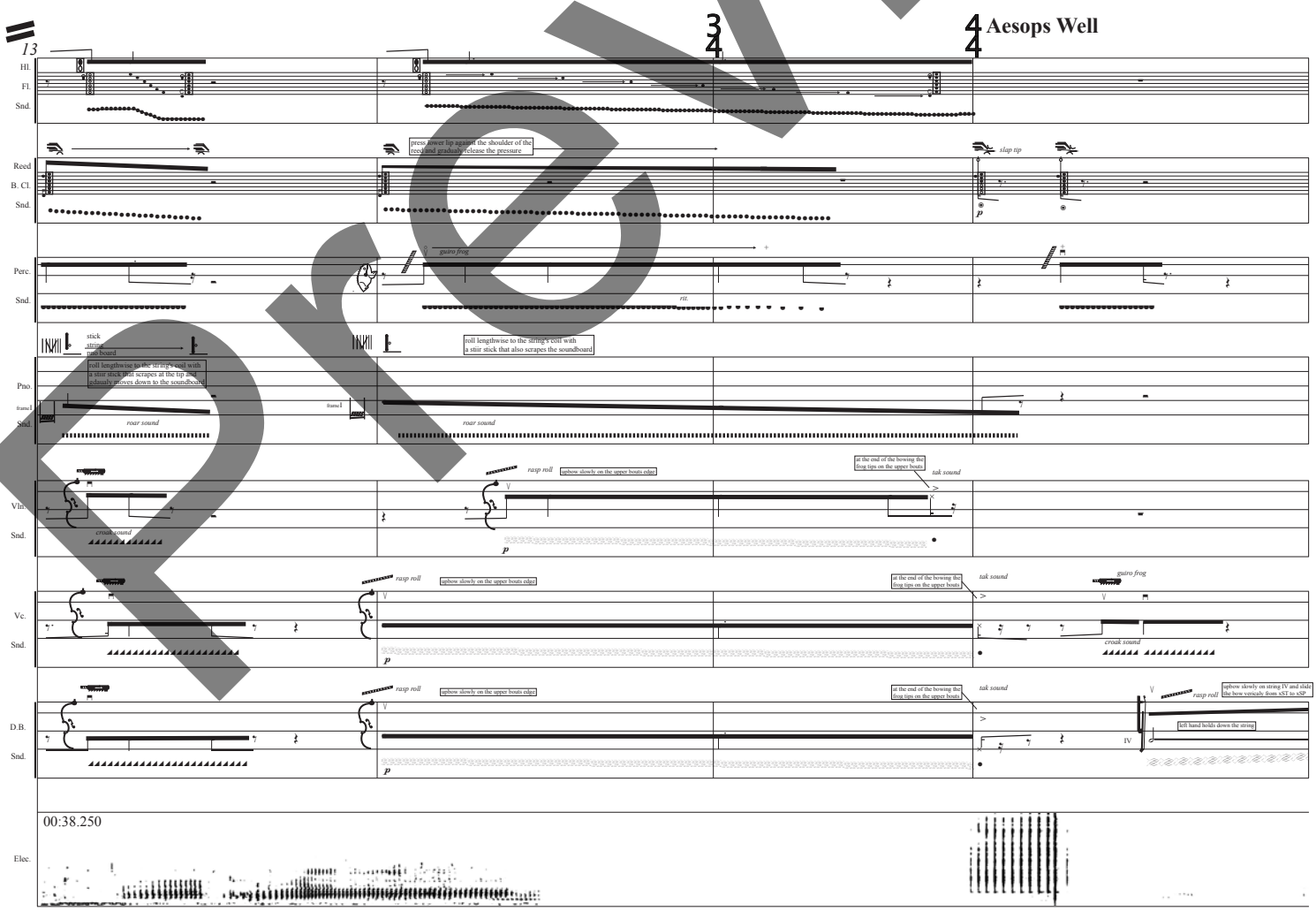
croak sound

D.B.
Snd.

00:13.500

Elec.


9
Hl.
Fl.
Snd.
exhale softly (like "ho") with covered hole, change fingering as indicated
groan sound
Reed
B. Cl.
croak sound
p pos
Perc.
guiro frog
Wood stir stick
roll lengthwise to the string's coil with a stiir stick that also scraples the soundboard
stick
string
pno board
Pno.
roar sound
Vln.
slow frog bow with the saw face at the indicated c bout corner
left hand mutes the strings
Vc.
D.B.
frog tips on the c bouts and continues downbow
tak sound
00:27.000
Elec.


13
Aesops Well
Hl.
Fl.
Snd.
Reed
B. Cl.
press lower lip against the shoulder of the reed and gradually release the pressure
slap tip
Perc.
guiro frog
rit.
Pno.
roll lengthwise to the string's coil with a stiir stick that also scraples the soundboard
roll lengthwise to the string's coil with a stiir stick that also scraples the soundboard and gdaualy moves down to the soundboard
roar sound
Vln.
rasp roll
upbow slowly on the upper bouts edge
at the end of the bowing the frog tips on the upper bouts
tak sound
croak sound
Vc.
D.B.
IV
left hand holds down the string
upbow slowly on string IV and slide the bow vertcaly from sST to sSP
00:38.250
Elec.

17

Hl.
Fl.
Snd.
groan sound
groan sound

Reed
B. Cl.
Snd.

Perc.
Snd.

Pno.
Snd.
fluncl
roar sound

Vln.
Snd.
rasp roll
upbow slowly on string IV and slide the bow vertically from sST to sSP
IV
left hand mutes the strings
rasp roll
upbow slowly on string IV and slide the bow vertically from sST to sSP
IV
left hand mutes the strings

Vc.
Snd.
rasp roll
IV

D.B.
Snd.

00:49.500

Elec.

21

Onset Roadway

Hl.
Fl.
Snd.
groan sound
blow softly (like "m") with covered hole
p
cluck sound
groan sound

Reed
B. Cl.
Snd.
slap tip
p
croak sound

Perc.
Snd.

Pno.
Snd.

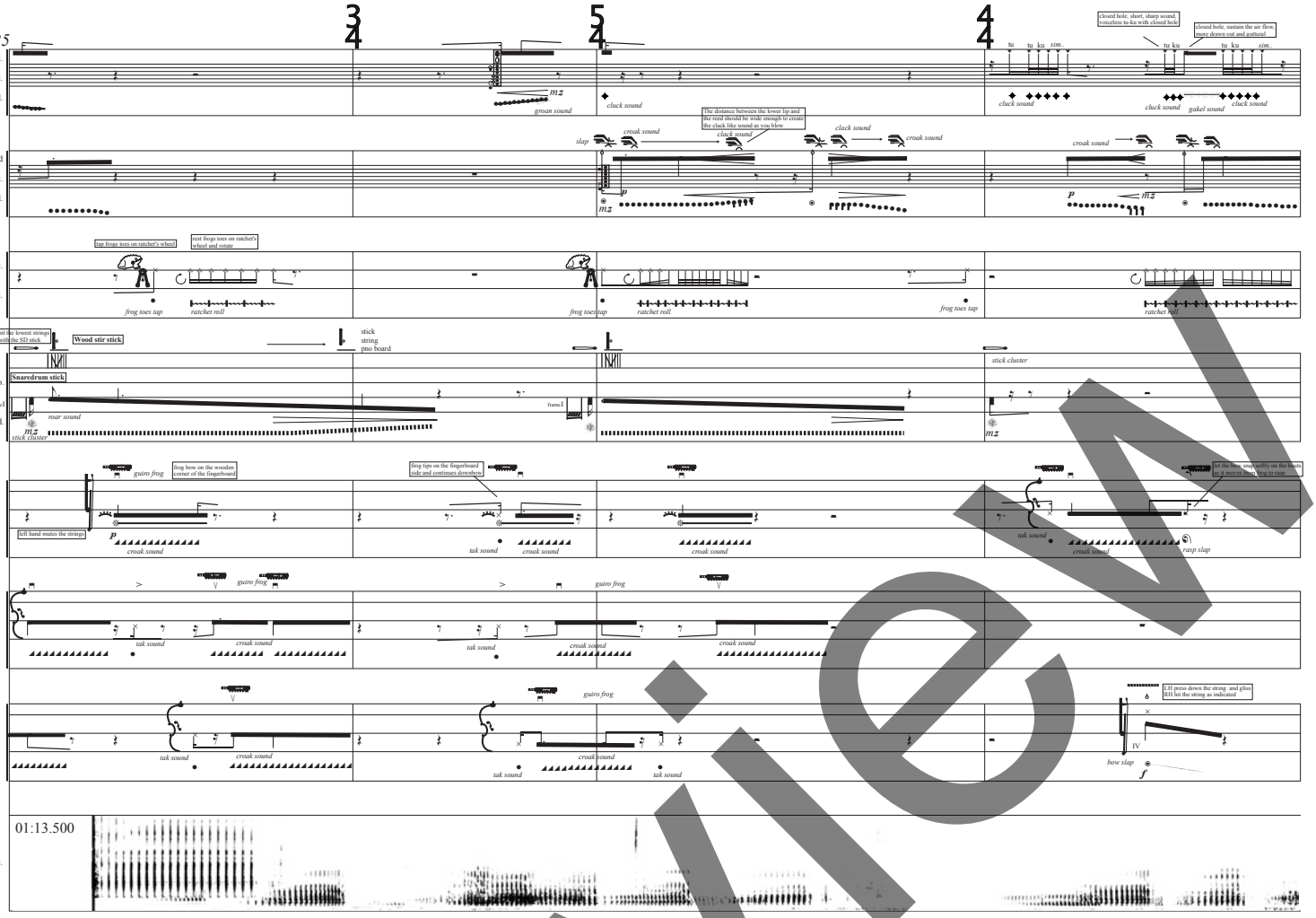
Vln.
Snd.
frog lips on the c bouts and continues downbow
guiro frog
tak sound
croak sound

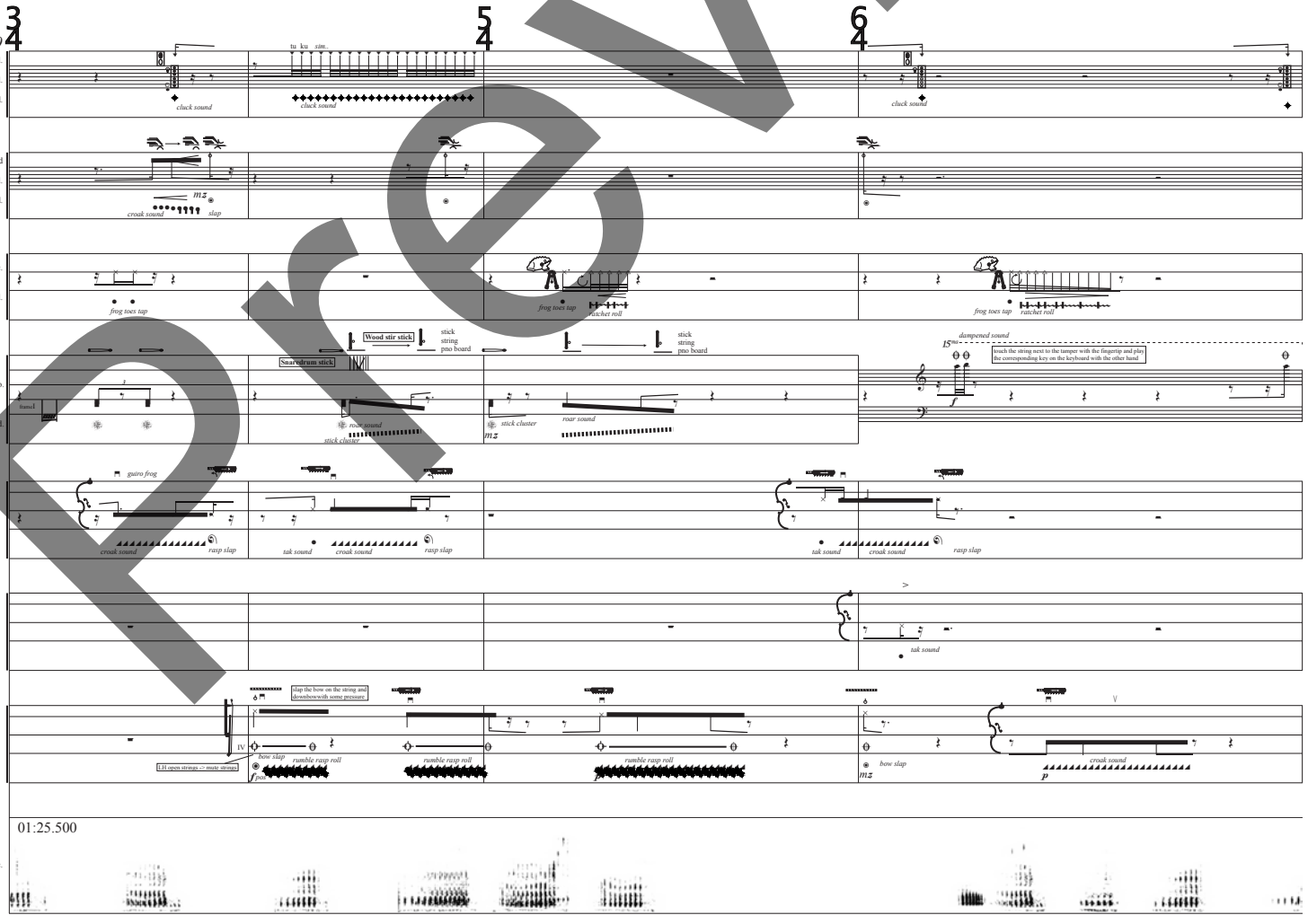
Vc.
Snd.
rasp roll
IV
guiro frog
croak sound

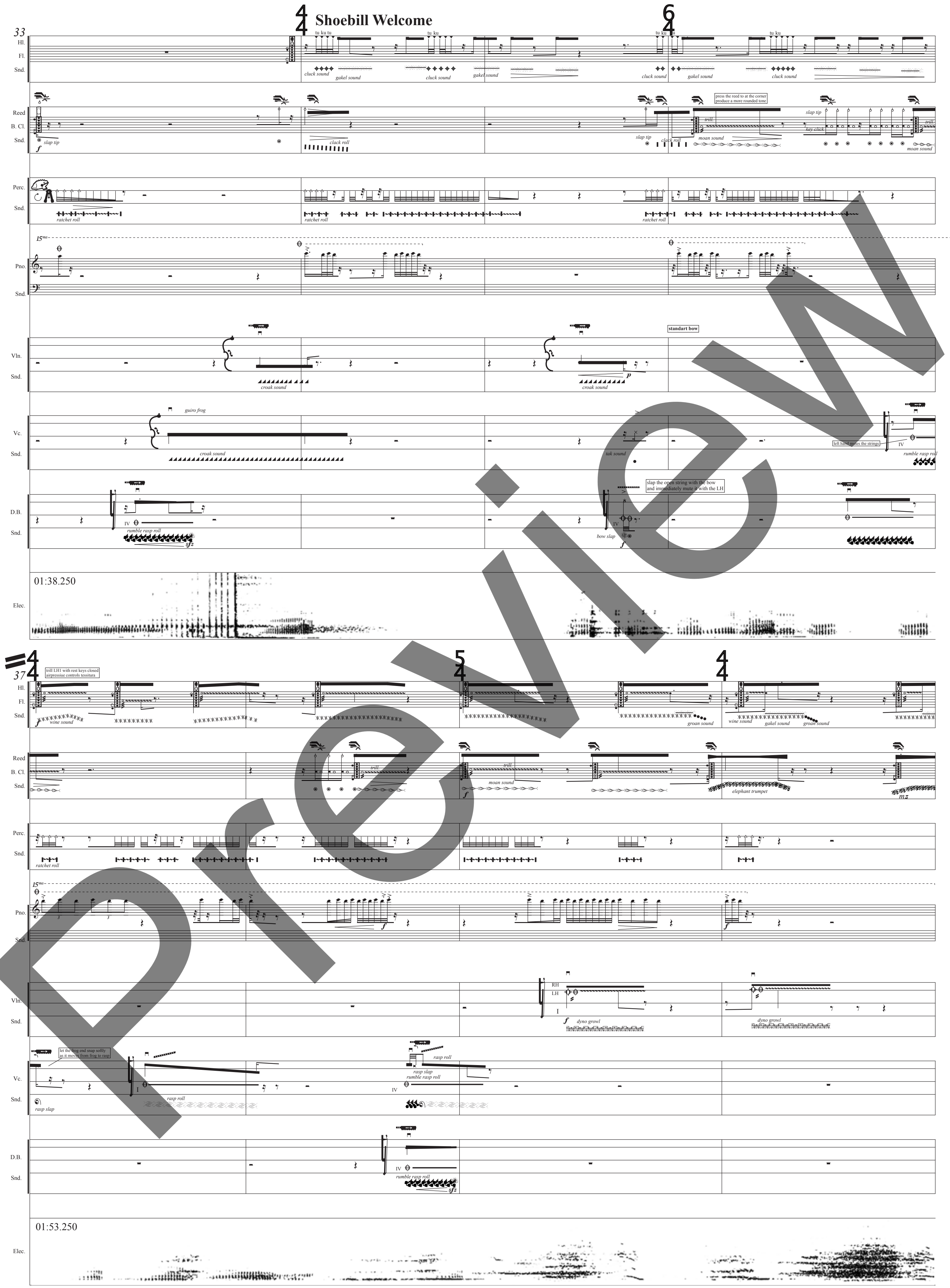
D.B.
IV
Snd.
rasp roll
tak sound
guiro frog
croak sound

01:01.500

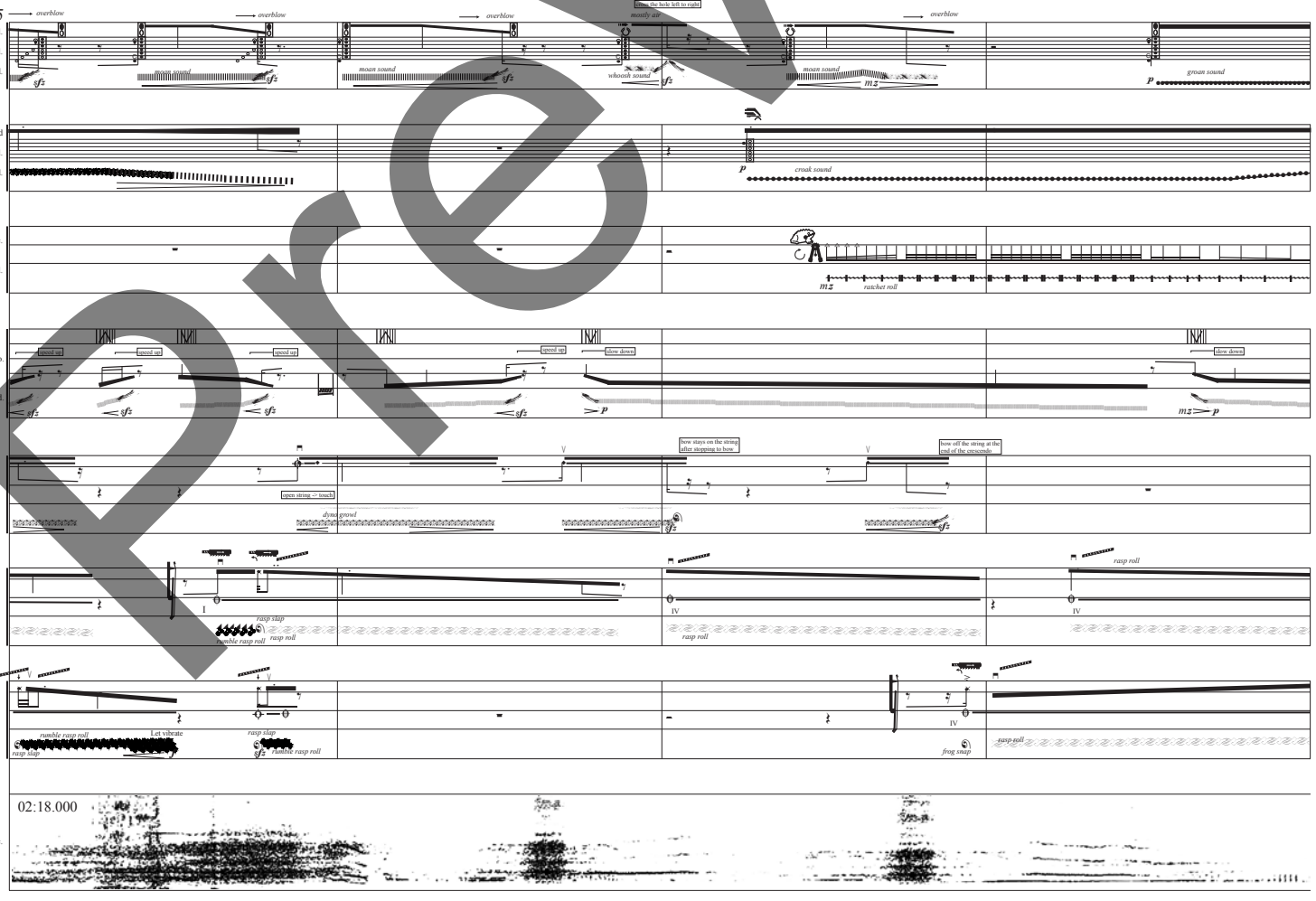
Elec.

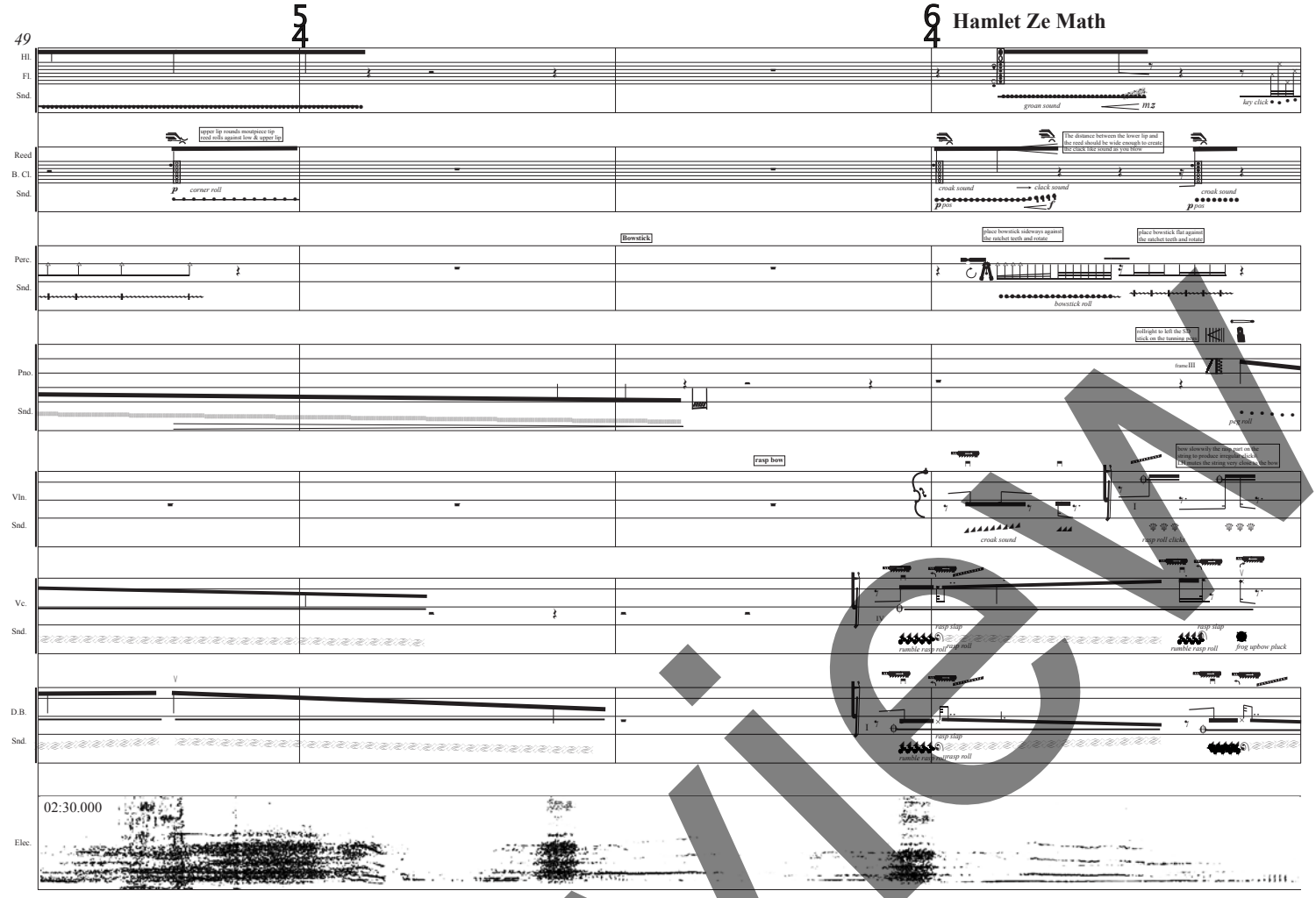

25
Fl.
Snd.
cluck sound
groan sound
tu ku sim.
closed hole, short, sharp sound, voiceless ta-ku with closed hole
closed hole, sustain the air flow, more drawn out and guttural...
gaked sound
Reed
B. Cl.
croak sound
slap
The distance between the lower lip and the reed should be wide enough to create the cleck like sound as you blow
clack sound
Perc.
tap frogs toes on ratchet's wheel
rest frogs toes on ratchet's wheel and rotate
frog toes tap
ratchet roll
Pno.
hit the lowest strings with the SD stick
Wood stir stick
stick
string
pno board
Snaredrum stick
stick cluster
roar sound
Vln.
guiro frog
frog bow on the wooden corner of the fingerboard
frog tips on the fingerboard side and continues downbow
left hand mutes the strings
tak sound
Vc.
D.B.
LH press down the string and gliss RH hit the string as indicated
bow slap
rasp slap
Elec.
01:13.500

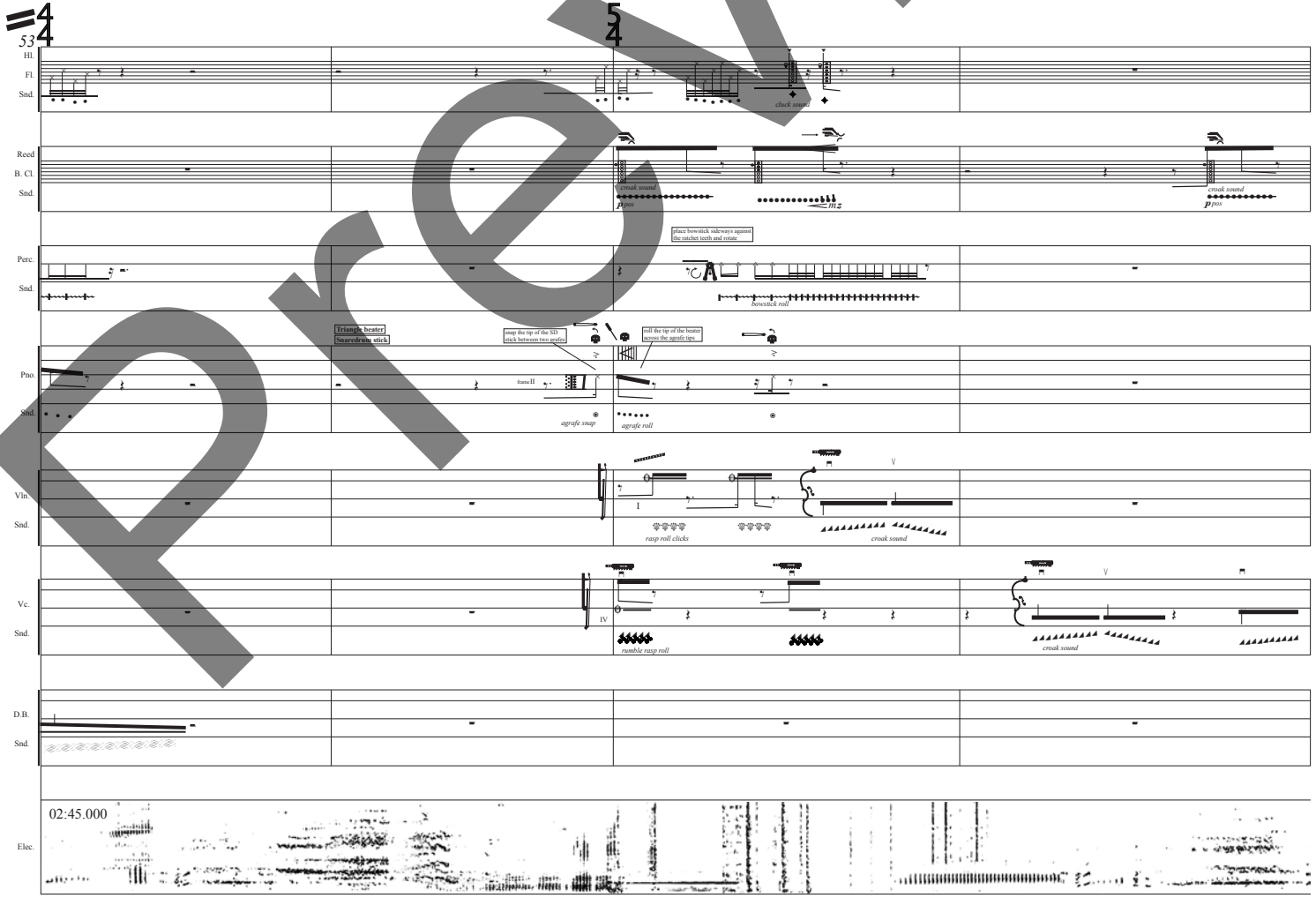

29
Fl.
Snd.
cluck sound
tu ku sim.
Reed
B. Cl.
croak sound
slap
Perc.
frog toes tap
ratchet roll
Pno.
Wood stir stick
stick
string
pno board
Snaredrum stick
roar sound
stick cluster
dampened sound
touch the string next to the tamper with the fingertip and play the corresponding key on the keyboard with the other hand
Vln.
guiro frog
rasp slap
tak sound
Vc.
D.B.
slap the bow on the string and downbow with some pressure.
LH opens strings -> mute strings
bow slap
rumble rasp roll
Elec.
01:25.500

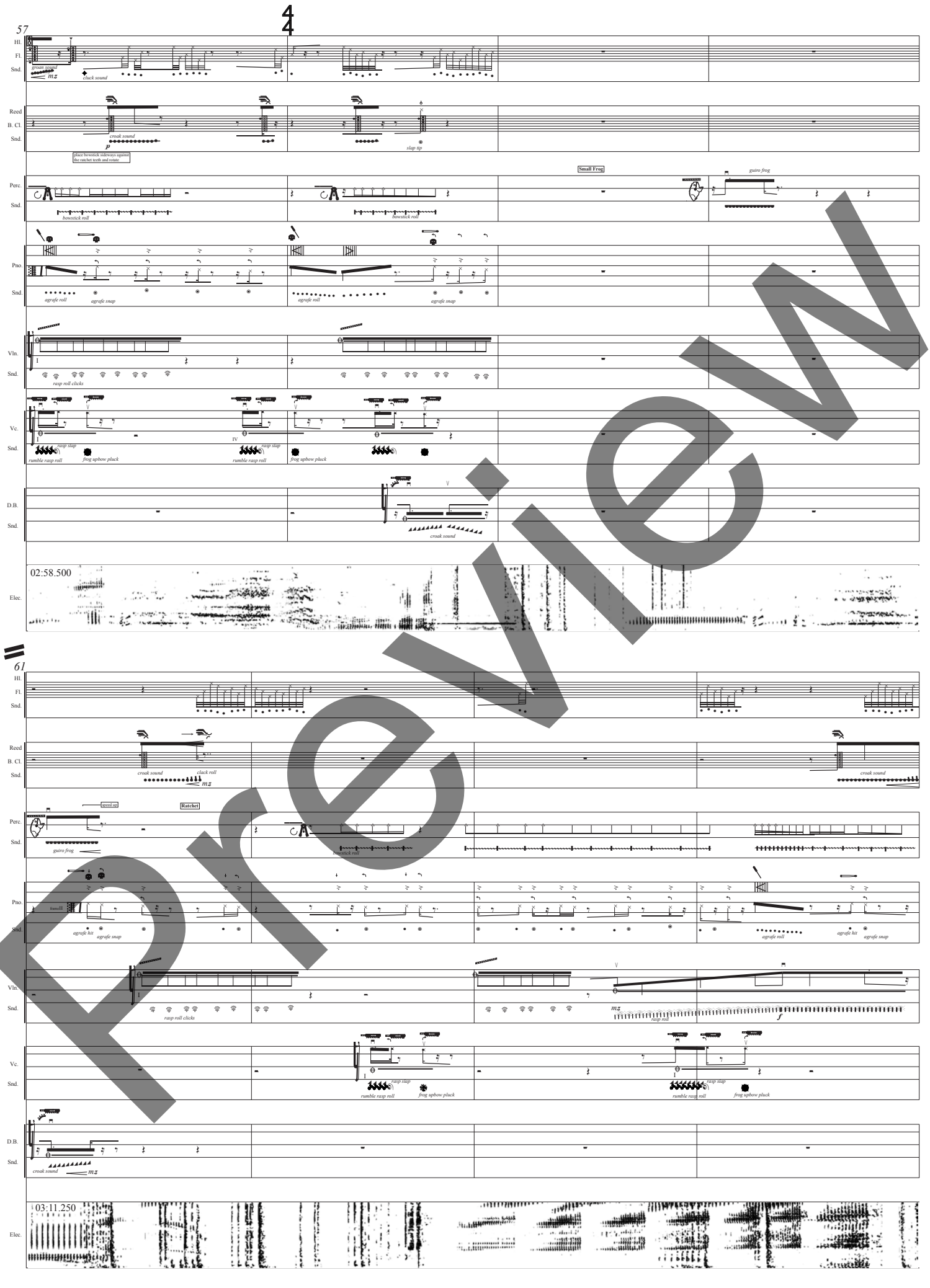

Shoebill Welcome
33
Hl.
Fl.
Snd.
tu ku tu
tu ku
cluck sound
gakel sound
Reed
B. Cl.
slap tip
clack roll
press the reed to at the corner
produce a more rounded tone
trill
moan sound
key click
Perc.
ratchet roll
Pno.
15ma
Vln.
croak sound
standart bow
Vc.
guiro frog
tak sound
left hand mutes the strings
rumble rasp roll
D.B.
slap the open string with the bow
and immediately mute it with the LH
bow slap
Elec.
01:38.250
37
trill LH1 with rest keys closed
airpressiue controls tessitura
wine sound
groan sound
elephant trumpet
RH
LH
dyno growl
let the frog end soap softly
as it moves from frog to rasp
rasp slap
rasp roll
01:53.250

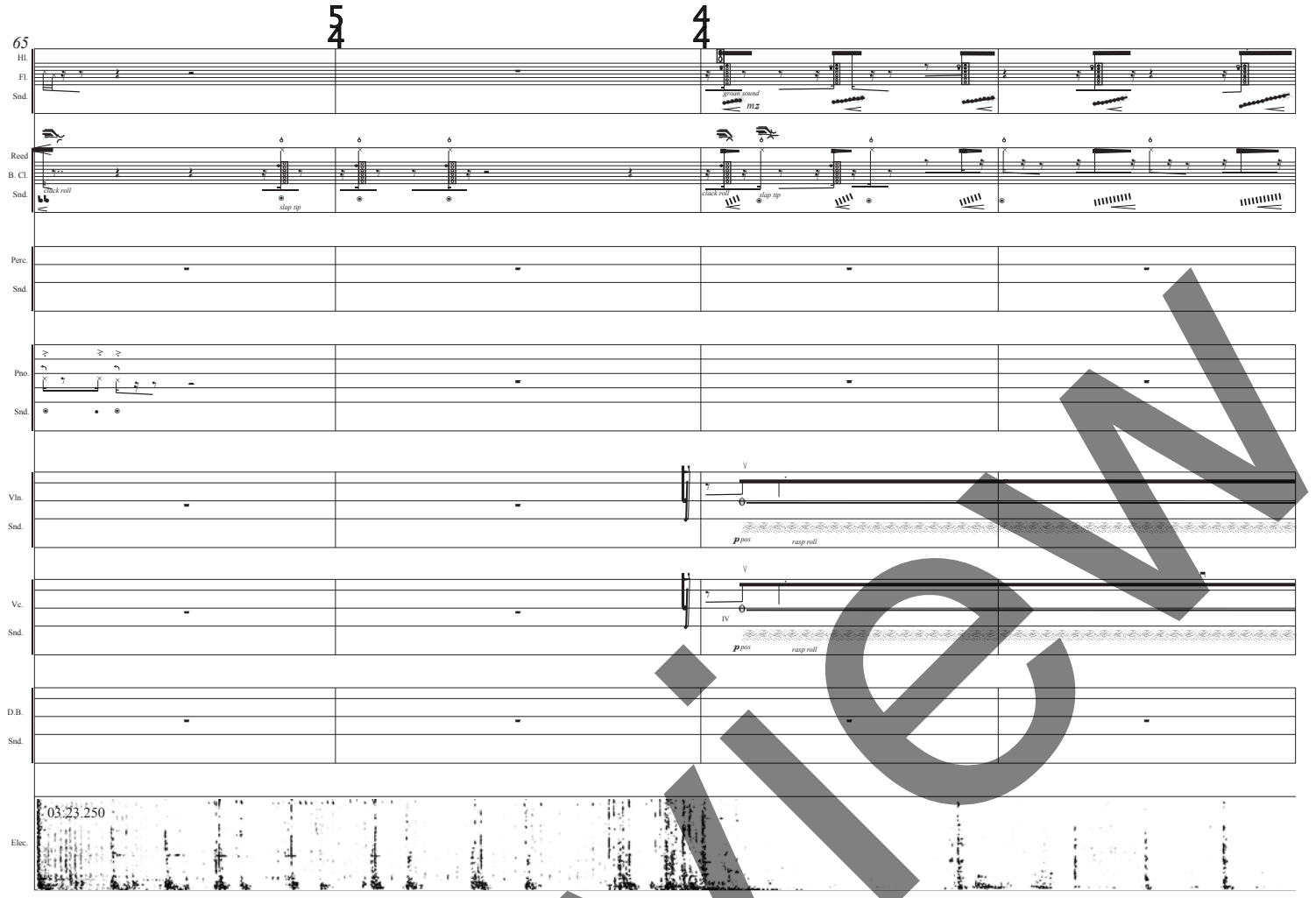

41
Hl.
Fl.
Snd.
wine sound
gakel sound
groan sound
moan sound
Reed
B. Cl.
elephant trumpet
clack roll
slap tip
Perc.
Pno.
slide back and forth the SD stick between the two lowest strings
stick tip scrape
speed up
Vln.
open and touch the string slow how close to LH finger
open string -> touch
press the finger to bend the string thinner line more, thicker less pressure
dyno growl
squeaky sound
Vc.
rasp roll
D.B.
let the frog end snap softly as it moves from frog to rasp
guiro frog
rumble rasp roll
frog snap
02:06.000
Elec.


45
overblow
Hl.
Fl.
Snd.
blow the hole left to right
mostly air
whoosh sound
groan sound
Reed
B. Cl.
crook sound
Perc.
ratchet roll
Pno.
speed up
slow down
Vln.
how stays on the string after stopping to bow
how off the string at the end of the crescendo
Vc.
rasp slap
D.B.
Let vibrate
02:18.000
Elec.


49
5/4
6/4
Hl.
Fl.
Snd.
groan sound
mz
key click
Reed
B. Cl.
upper lip rounds mouthpiece tip
reed rolls against low & upper lip
p corner roll
The distance between the lower lip and the reed should be wide enough to create the click like sound as you blow
croak sound
click sound
croak sound
ppos
Perc.
Bowstick
place bowstick sideways against the ratchet teeth and rotate
place bowstick flat against the ratchet teeth and rotate
bowstick roll
Pno.
roll right to left the SD stick on the tunning screw
frame III
pcs roll
Vln.
rasp bow
croak sound
rasp roll click
Vc.
rasp slap
rumble rasp roll
D.B.
02:30.000
Elec.


53
5/4
Hl.
Fl.
Snd.
click sound
Reed
B. Cl.
croak sound
ppos
mz
croak sound
ppos
Perc.
place bowstick sideways against the ratchet teeth and rotate
bowstick roll
Triangle beater
Snaredrum stick
snap the tip of the SD stick between two agrafe
roll the tip of the beater across the agrafe tips
Pno.
frame II
agrafe snap
agrafe roll
Vln.
rasp roll clicks
croak sound
Vc.
rumble rasp roll
croak sound
D.B.
02:45.000
Elec.


57
4/4
Hl.
Fl.
Snd.
groan sound
mz
cluck sound
Reed
B. Cl.
croak sound
p
place bowstick sideways against the ratchet teeth and rotate
slap tip
Small Frog
guiro frog
Perc.
bowstick roll
Pno.
agrafe roll
agrafe snap
Vln.
rasp roll clicks
Vc.
rasp slap
rumble rasp roll
frog upbow pluck
D.B.
croak sound
02:58.500
Elec.
61
Hl.
Fl.
Snd.
Reed
B. Cl.
croak sound
clack roll
mz
croak sound
speed up
Ratchet
Perc.
guiro frog
bowstick roll
Pno.
tunnell
agrafe hit
agrafe snap
agrafe roll
Vln.
rasp roll clicks
mz
rasp roll
f
Vc.
rasp slap
rumble rasp roll
frog upbow pluck
D.B.
croak sound
mz
03:11.250
Elec.


65
5/4
4/4
Hl.
Fl.
Snd.
groan sound
mz
Reed
B. Cl.
Snd.
click roll
slap tip
click roll
slap tip
Perc.
Snd.
Pno.
Snd.
Vln.
Snd.
pos
rasp roll
Vc.
Snd.
IV
pos
rasp roll
D.B.
Snd.
Elec.
03:23.250


69
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
increase lower lip pressure against the reed to get a continuous tone
howling tone
Perc.
Snd.
Pno.
Snd.
Vln.
Snd.
pos
rasp roll
Vc.
Snd.
D.B.
Snd.
Elec.
03:36.000

73

5/4

Fl.
Snd.
Reed
B. Cl.
howling tone
target pitch
Perc.
Pno.
Vln.
Vc.
D.B.
03:48.000
Elec.

4/4

76

Monkey Typewriter Theorem

79

Fl.
Snd.

key click

Reed
B. Cl.
Snd.

press the lower lip inward against the reed softly to create a wobble tone

wobble sound

Ratchet
Bowstick

Perc.
Snd.

tip click

rotate the wheel to click the bowstick tip on the teeth

bowstick hit

tip click roll

Wood stir stick

Pno.
Snd.

roll lengthwise to the string's coil with a stirr stick that scrapes the soundboard and gdually moves up to the tip

stick
string
pno board

roar sound

Vln.
Snd.

rasp roll clicks

Vc.
Snd.

D.B.
Snd.

rasp slap

rumble rasp roll

04:06.750

Elec.

82

Fl.
Snd.

mostly air

Reed
B. Cl.
Snd.

wobble sound

loosen the reed pressure produce a grammatal sound

Perc.
Snd.

Pno.
Snd.

roar sound

stick
string
pno board

Vln.
Snd.

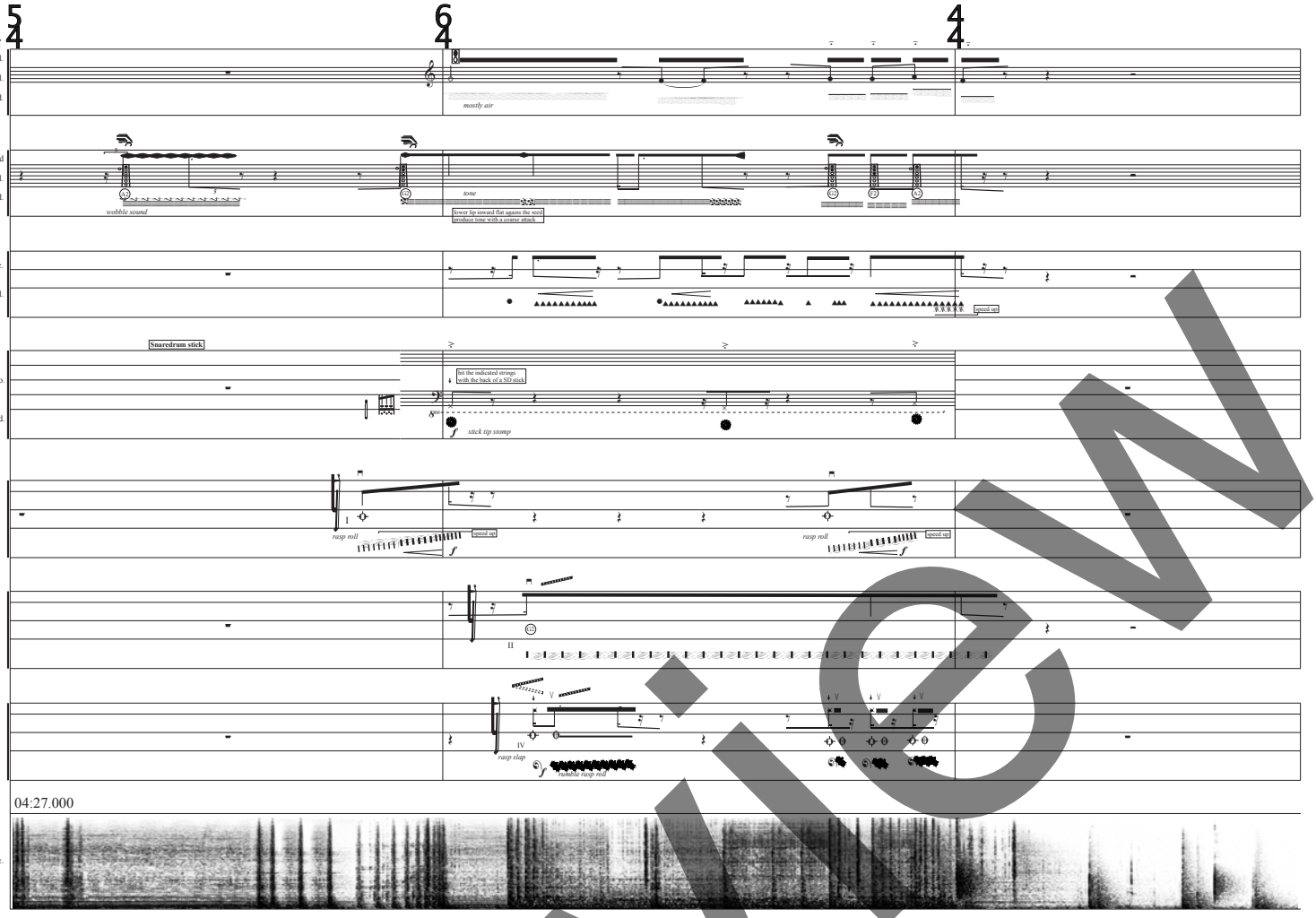
Vc.
Snd.

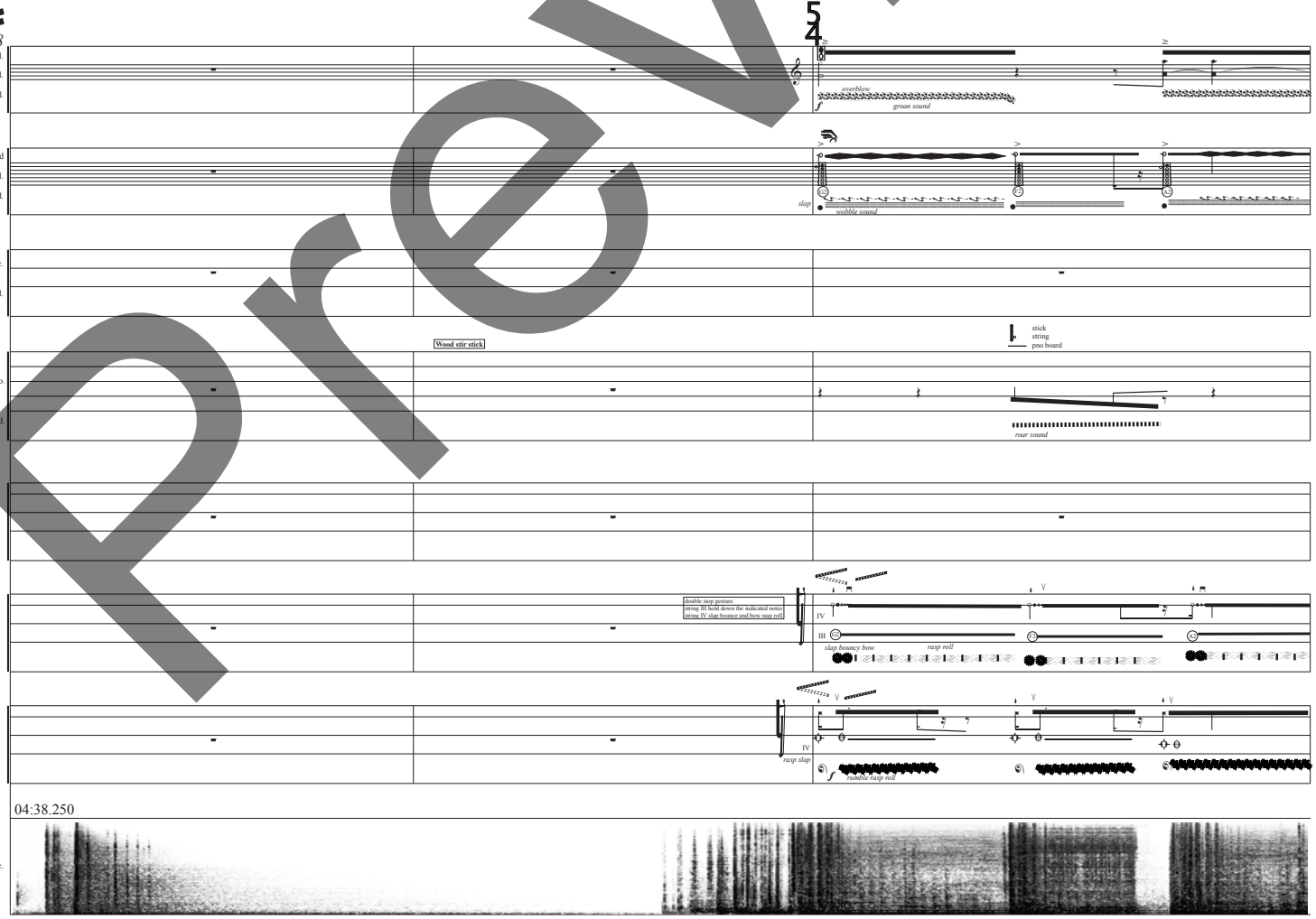
rasp roll

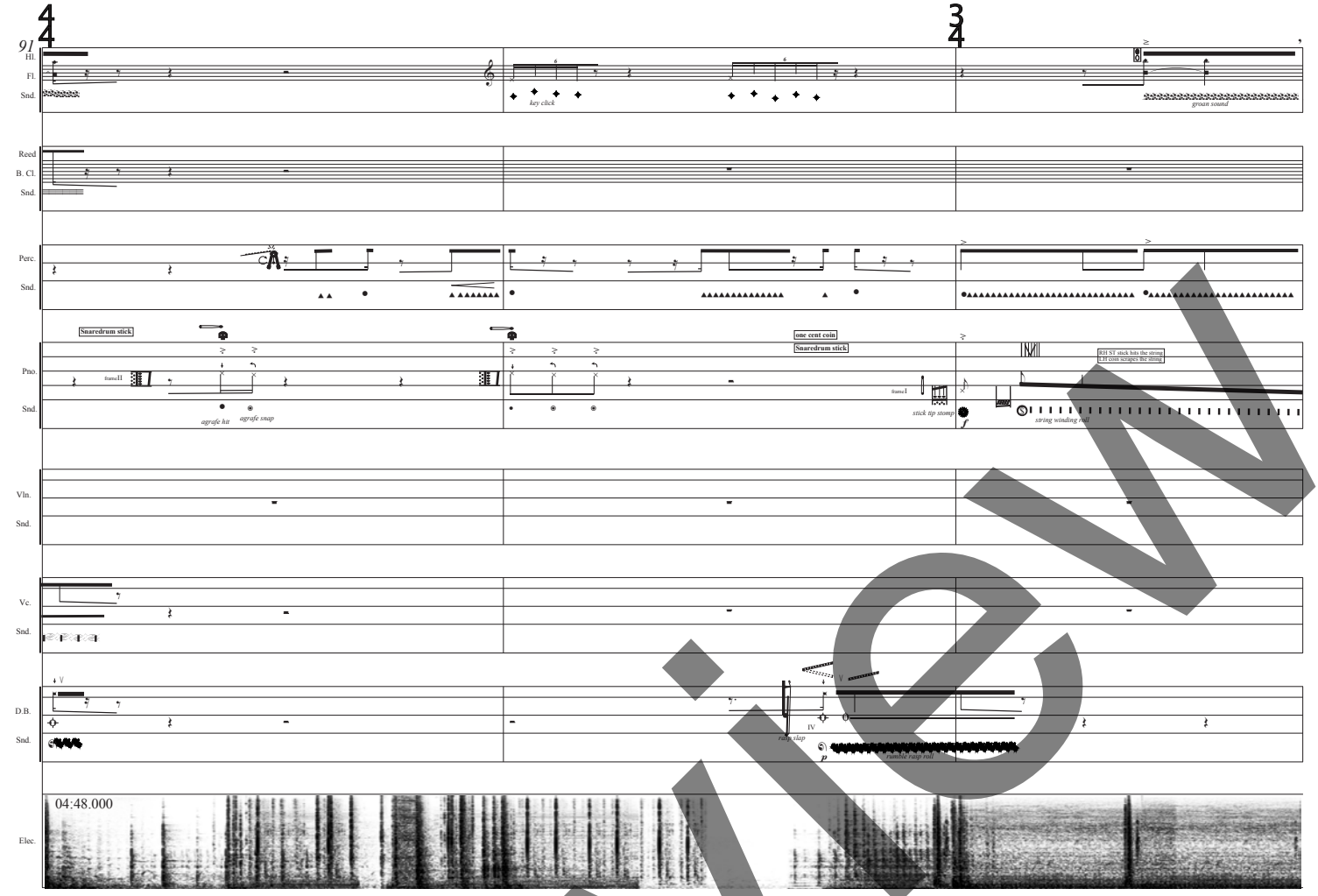
D.B.
Snd.

04:17.250

Elec.


85
5/4
6/4
4/4
Hl.
Fl.
Snd.
mostly air
Reed
B. Cl.
wobble sound
tone
lower lip inward flat against the reed
produce tone with a coarse attack
Perc.
speed up
Snaredrum stick
Pno.
hit the indicated strings with the back of a SD stick
stick tip stomp
Vln.
rasp roll
Vc.
D.B.
rasp slap
rumble rasp roll
04:27.000
Elec.


88
5/4
overblow
groan sound
slap
wobble sound
Wood stir stick
stick
string
pno board
roar sound
double stop gesture
string III hold down the indicated notes
string IV slap bounce and bow rasp roll
slap bouncy bow
rasp roll
04:38.250


91
Hl.
Fl.
Snd.
key click
groan sound
Reed
B. Cl.
Snd.
Perc.
Snd.
Snaredrum stick
Pno.
Snd.
aggrafe hit
aggrafe snap
one cent coin
Snaredrum stick
stick tip stomp
string winding roll
RH ST stick hits the string,
LH coin scrapes the string
Vln.
Snd.
Vc.
Snd.
D.B.
Snd.
rasp, slap
rumble raisp roll
04:48.000
Elec.


94
Hl.
Fl.
Snd.
right hand taps three keys
left hand presses the keys as blankets
tongue ram flap
groan sound
tongue ram flap
Reed
B. Cl.
Snd.
position lower lip at the corner of the reed
allow for a small opening between reed and
mouthpiece tip, produce a clack roll sound
the smaller the opening the faster the clack roll
clack roll
frog sound
clack roll
clap sound
Perc.
Snd.
Pno.
Snd.
stick tip stomp
string winding roll
speed up
coin winding clicks
Vln.
Snd.
Vc.
Snd.
D.B.
Snd.
04:56.250
Elec.

97

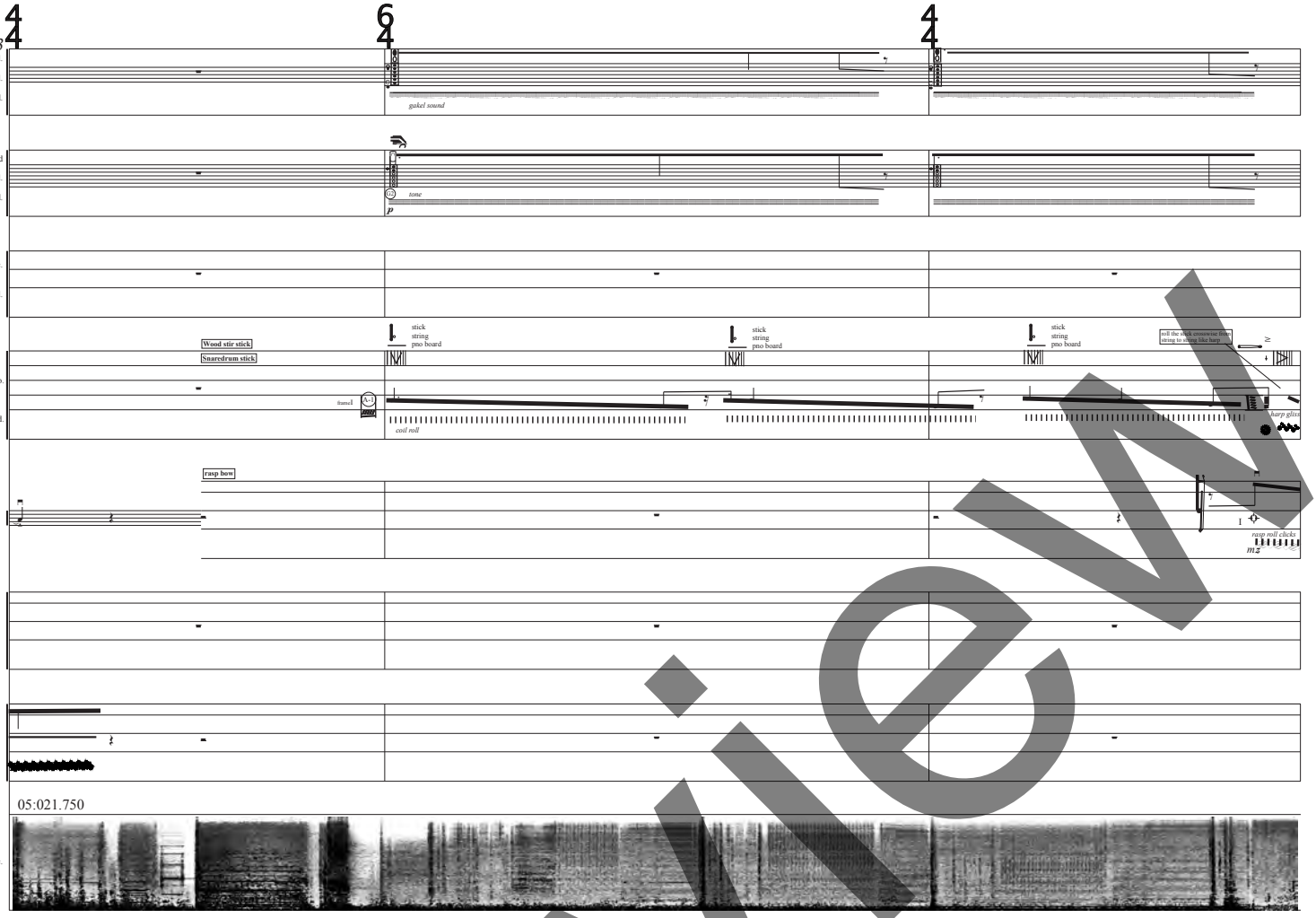
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
Perc.
Snd.
Pno.
Snd.
Vln.
Snd.
Vc.
Snd.
D.B.
Snd.
Elec.

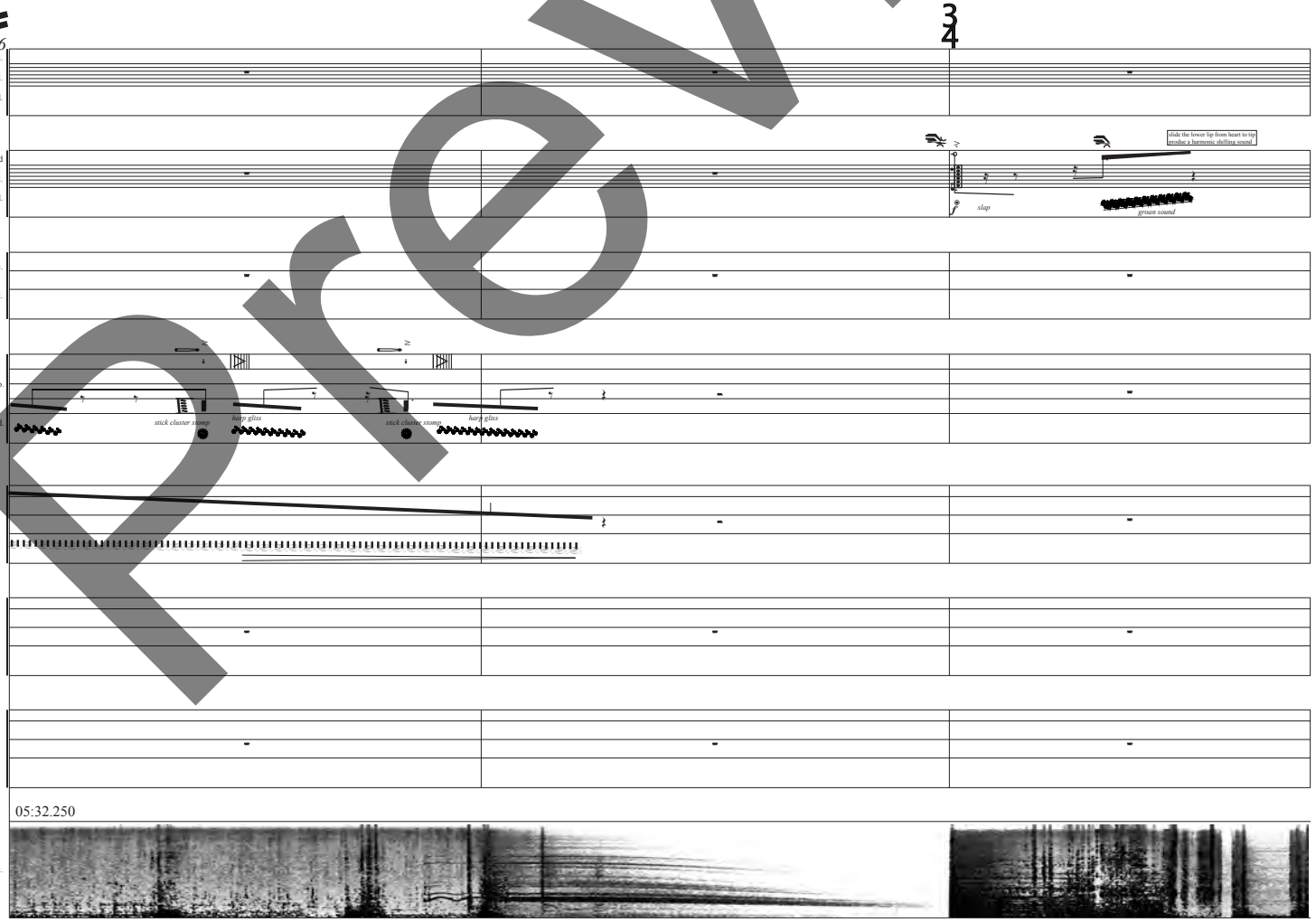
[bbss]
voiceless articulation, overblow more air than tone
pos
jet whoosh
Rasping Stick
SD stick
speed up
string winding roll
coin winding roll
xSP
bow slower than normal
mz
slap bouncy bow
rasp roll
rasp slap
rumble rasp roll
05:05.250

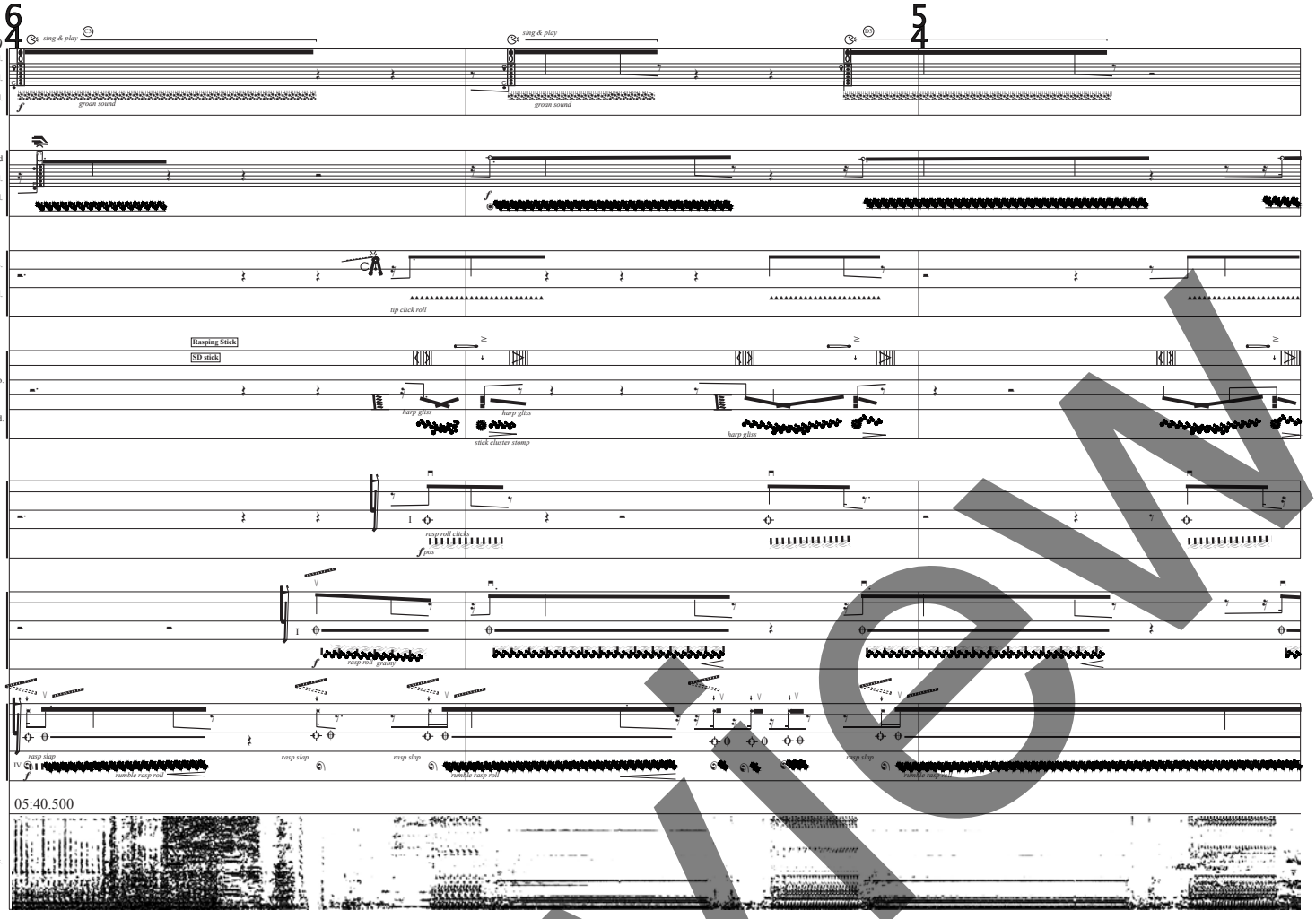
100

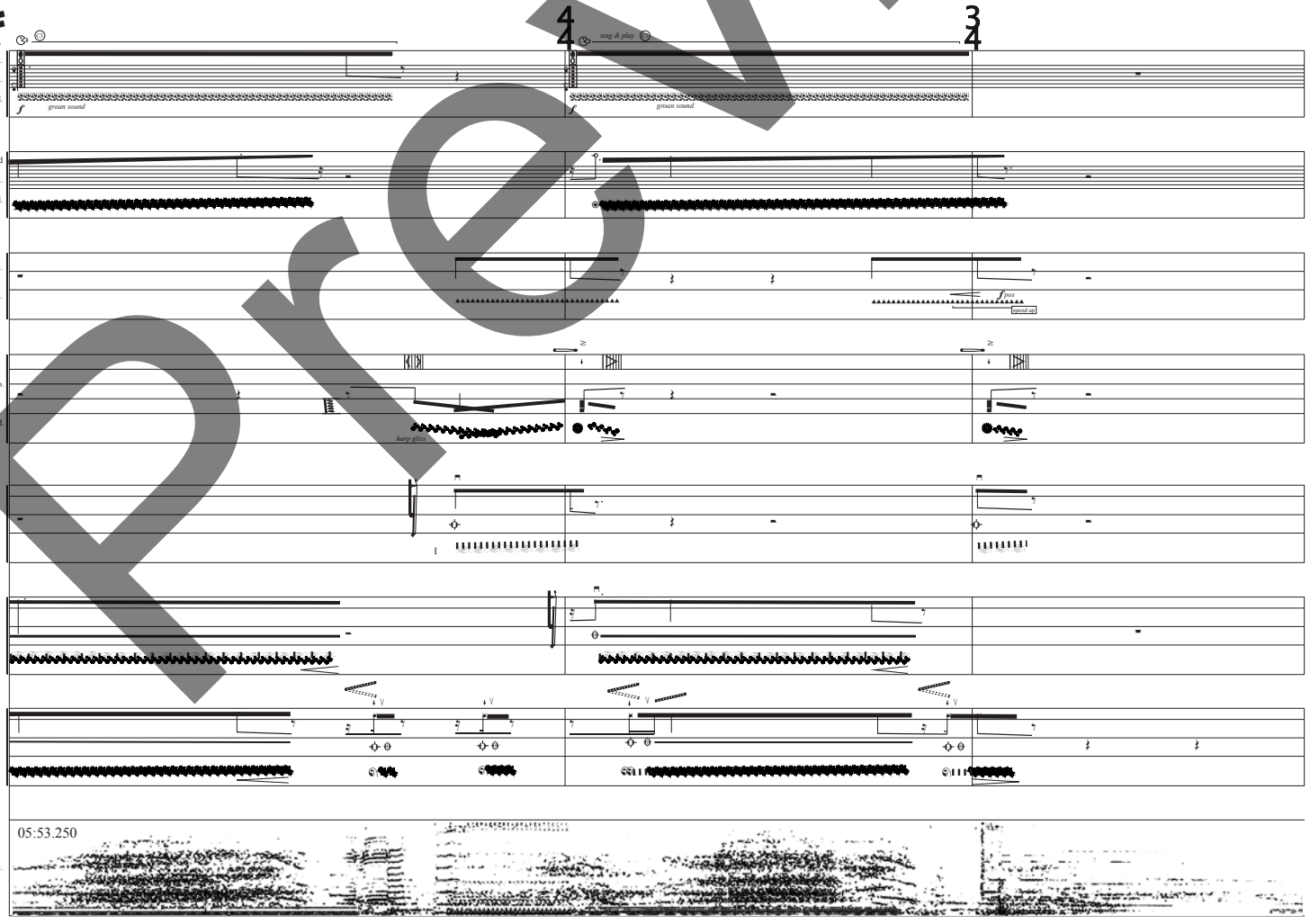
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
Perc.
Snd.
Pno.
Snd.
Vln.
Snd.
Vc.
Snd.
D.B.
Snd.
Elec.

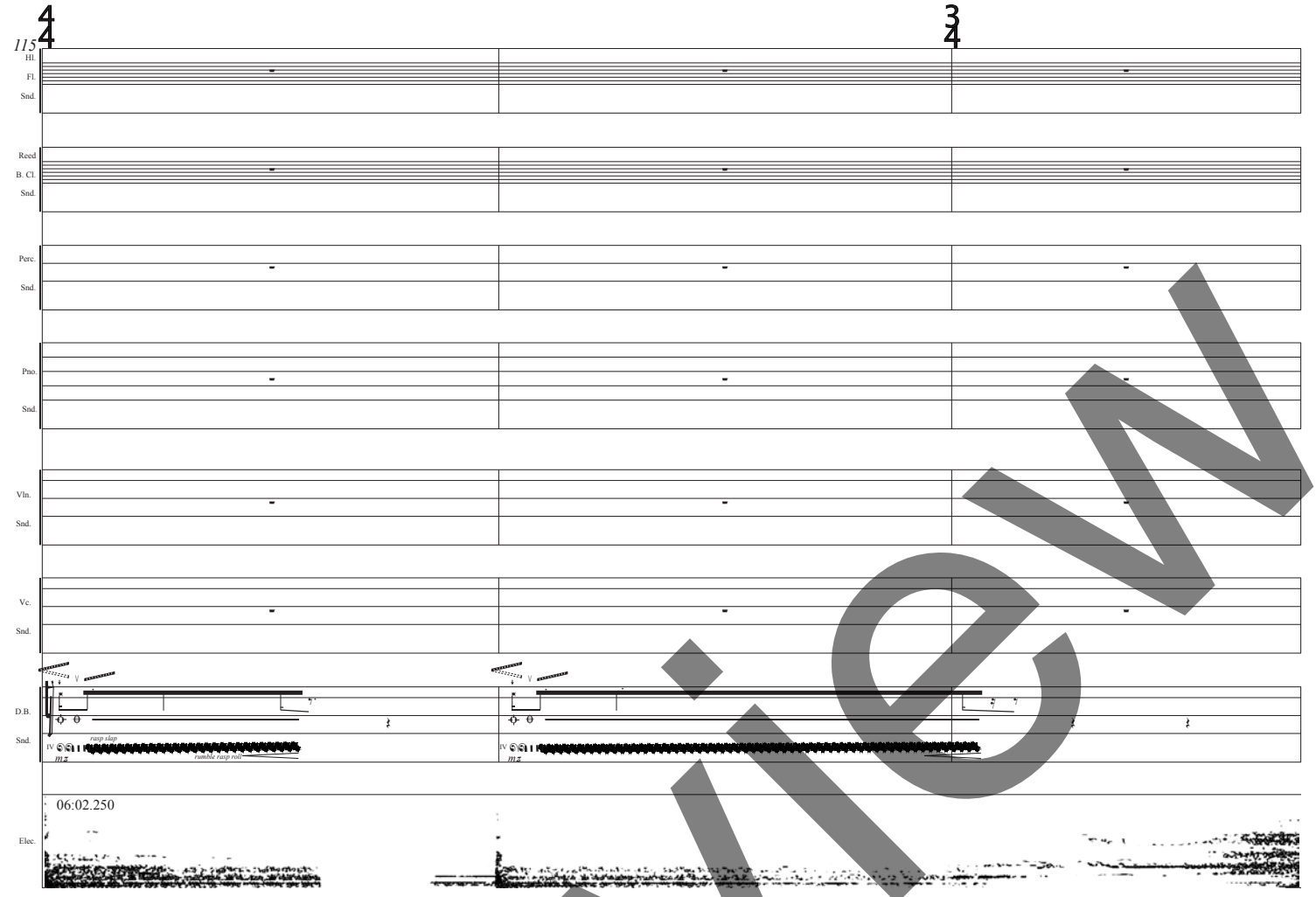
[bbss]
hit the stick flat on a cluster of strings alternate LH & RH as required
roll the stick clockwise from string to string like harp
stick cluster stomp
harp gliss
xSP
mz
p
rasp roll
slap bouncy bow
rasp roll
rumble rasp roll
05:14.250

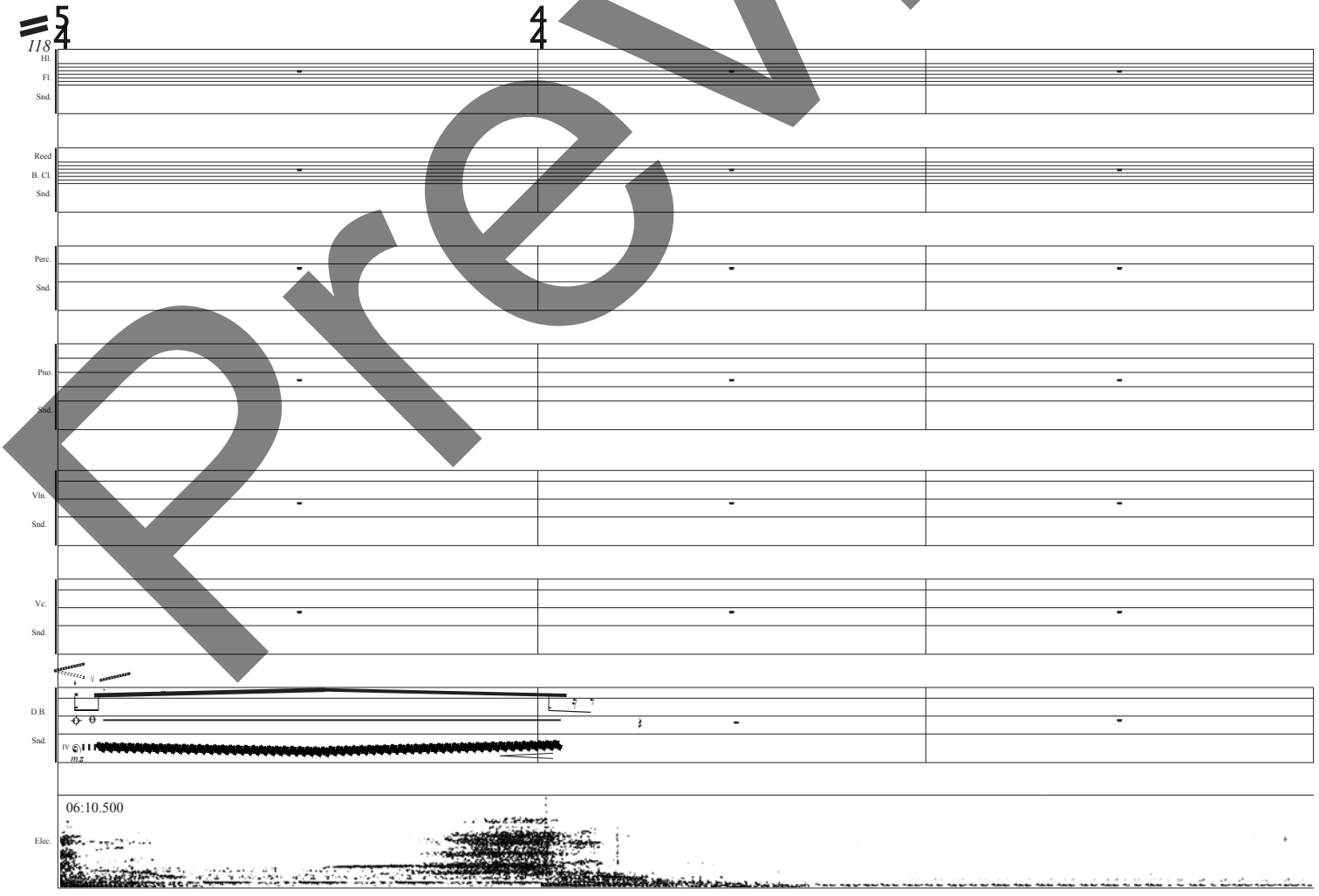

103
Hl.
Fl.
Snd.
gakel sound
Reed
B. Cl.
Snd.
tone
Perc.
Snd.
Wood stir stick
Snaredrum stick
stick
string
pno board
Pno.
Snd.
frame1
A-1
coil roll
harp gliss
rasp bow
Vln.
Snd.
rasp roll clicks
Vc.
Snd.
D.B.
Snd.
05:021.750
Elec.


106
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
slap
slide the lower lip from heart to tip
groan sound
Perc.
Snd.
Pno.
Snd.
stick cluster stomp
harp gliss
Vln.
Snd.
Vc.
Snd.
D.B.
Snd.
05:32.250
Elec.


109
6/4
5/4
Hl.
Fl.
Snd.
sing & play
groan sound
Reed
B. Cl.
Perc.
tip click roll
Rasping Stick
SD stick
Pno.
harp gliss
stick cluster stomp
Vln.
rasp roll clicks
Vc.
rasp roll groan
D.B.
rasp slap
rumble rasp roll
05:40.500
Elec.


112
4/4
3/4
Hl.
Fl.
Snd.
groan sound
Reed
B. Cl.
Perc.
speed up
Pno.
harp gliss
Vln.
Vc.
D.B.
05:53.250
Elec.


115
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
Perc.
Snd.
Pno.
Snd.
Vln.
Snd.
Vc.
Snd.
D.B.
Snd.
rasp slap
rumble rasp roll
06:02.250
Elec.


118
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
Perc.
Snd.
Pno.
Snd.
Vln.
Snd.
Vc.
Snd.
D.B.
Snd.
06:10.500
Elec.

121

Hl.
Fl.
Snd.

Reed
B. Cl.
Snd.

Perc.
Snd.

Pno.
Snd.

Vln.
Snd.

Vc.
Snd.

D.B.
Snd.

06:20.250

Elec.

5/4

124

Clucked Print Barn

Hl.
Fl.
Snd.

cluck sound
groan sound
f
p

Reed
B. Cl.
Snd.

slap tip

Perc.
Snd.

Bowstick
Ratchet

rotate the wheel to click the bowstick tip on the teeth

tip click

tap the tip of the bowstick on the ratchet's wheel teeth

tap click
tip click

Snaredrum stick

Pno.
Snd.

snap the SD stick tip on the tuning peg

frame I

peg snap

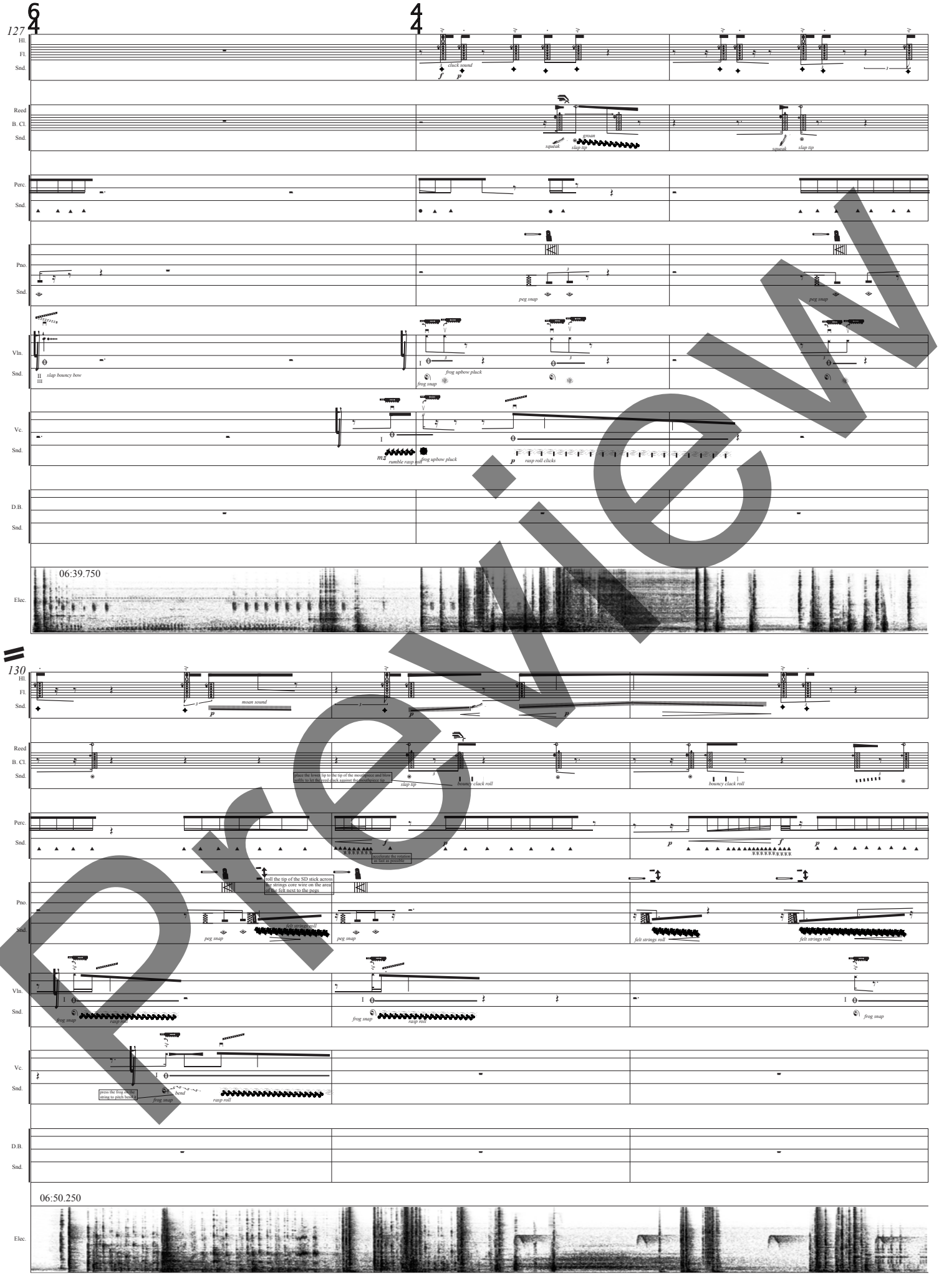
Vln.
Snd.

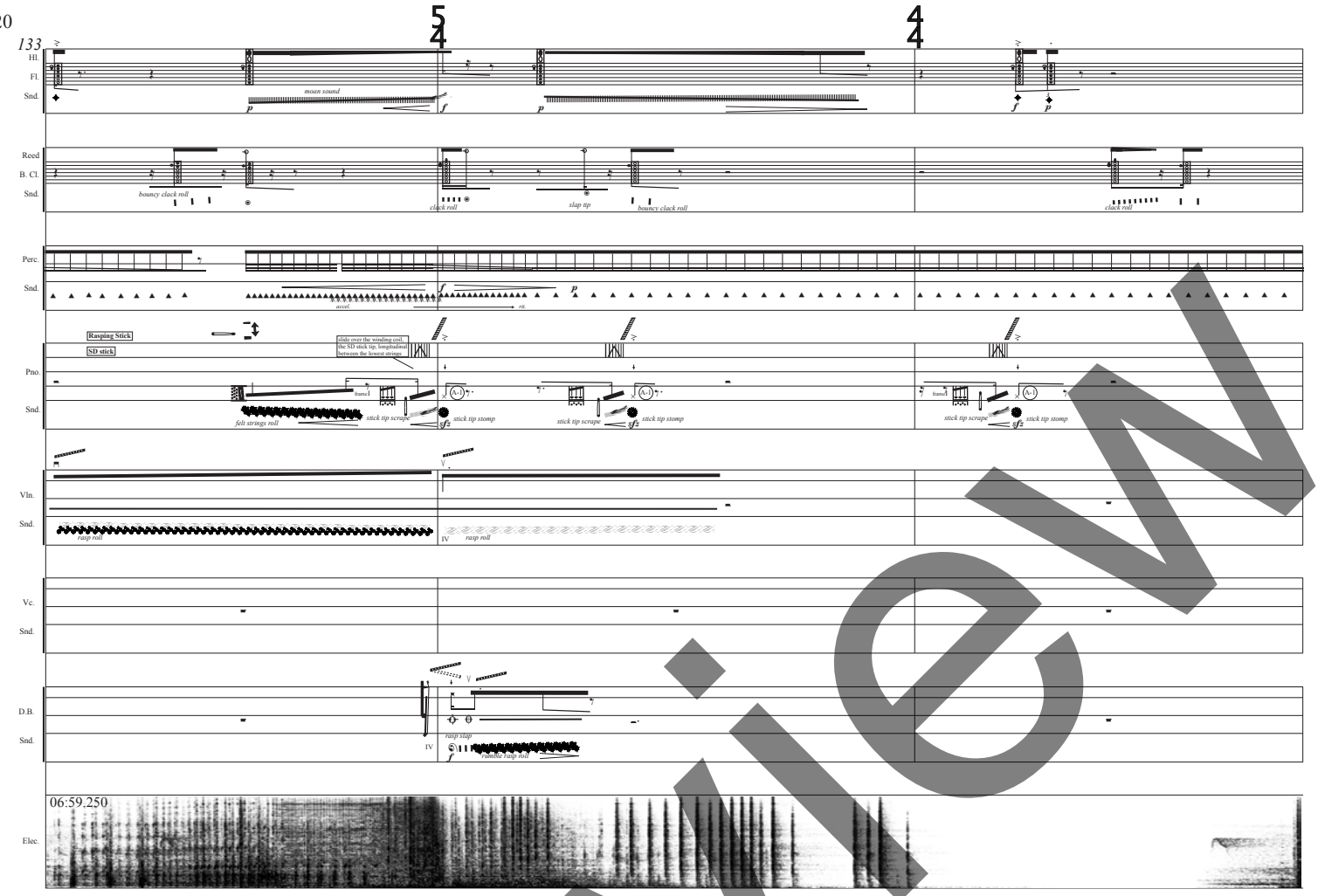
Vc.
Snd.

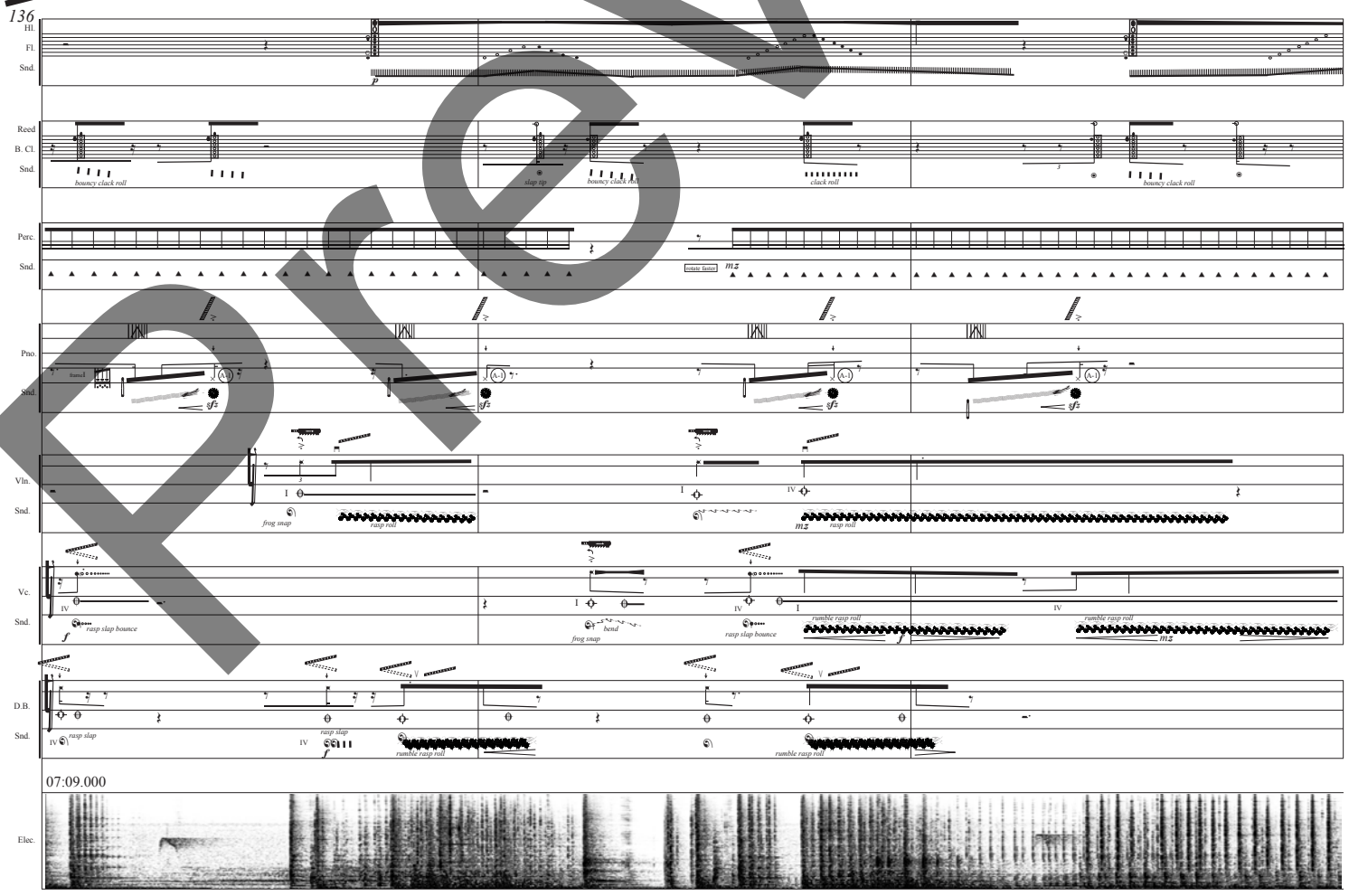
D.B.
Snd.

06:29.250

Elec.


127
Hl.
Fl.
Snd.
click sound
Reed
B. Cl.
squeak
slap tip
groan
Perc.
Pno.
peg snap
Vln.
slap bouncy bow
frog upbow pluck
frog snap
Vc.
rumble rasp roll
rasp roll clicks
D.B.
06:39.750
Elec.
130
moan sound
place the lower lip to the tip of the mouthpiece and blow softly to let the reed clack against the mouthpiece lip
bouncy clack roll
accelerate the rotation as fast as possible
roll the tip of the SD stick across the strings core wire on the area of the felt next to the pegs
felt strings roll
rasp roll
bend
press the frog on the string to pitch bend it
06:50.250


133
5/4
4/4
Hl.
Fl.
Snd.
moan sound
Reed
B. Cl.
bouncy clack roll
clack roll
slap tip
Perc.
accel.
rit.
Rasping Stick
SD stick
Pno.
slide over the winding coil, the SD stick tip, longitudinally between the lowest strings
felt strings roll
stick tip scrape
stick tip stomp
Vln.
rasp roll
Vc.
D.B.
rasp slap
rumble rasp roll
06:59.250
Elec.


136
Hl.
Fl.
Snd.
Reed
B. Cl.
bouncy clack roll
slap tip
clack roll
Perc.
rotate faster
Pno.
Vln.
frog snap
rasp roll
Vc.
rasp slap bounce
bend
rumble rasp roll
D.B.
rasp slap
07:09.000
Elec.

139

5/4 3/4

Hl.
Fl.
Snd.

Reed
B. Cl.
Snd.

Perc.
Snd.

Pno.
Snd.

Vln.
Snd.
rasp roll

Vc.
Snd.
rasp slap bounce *rasp roll*

D.B.
Snd.
rasp slap

07:18.000

Elec.

Typeride on coming to be

142

Hl.
Fl.
Snd.
overblow
moan sound
mostly air
moan sound

Reed
B. Cl.
Snd.
clack roll
slap tip
bouncy clack roll
clack roll

Perc.
Snd.

Pno.
Snd.
key tone
harp gliss
stick cluster
harp gliss
stick cluster
bow rasp on string I with more pressure and II less pressure

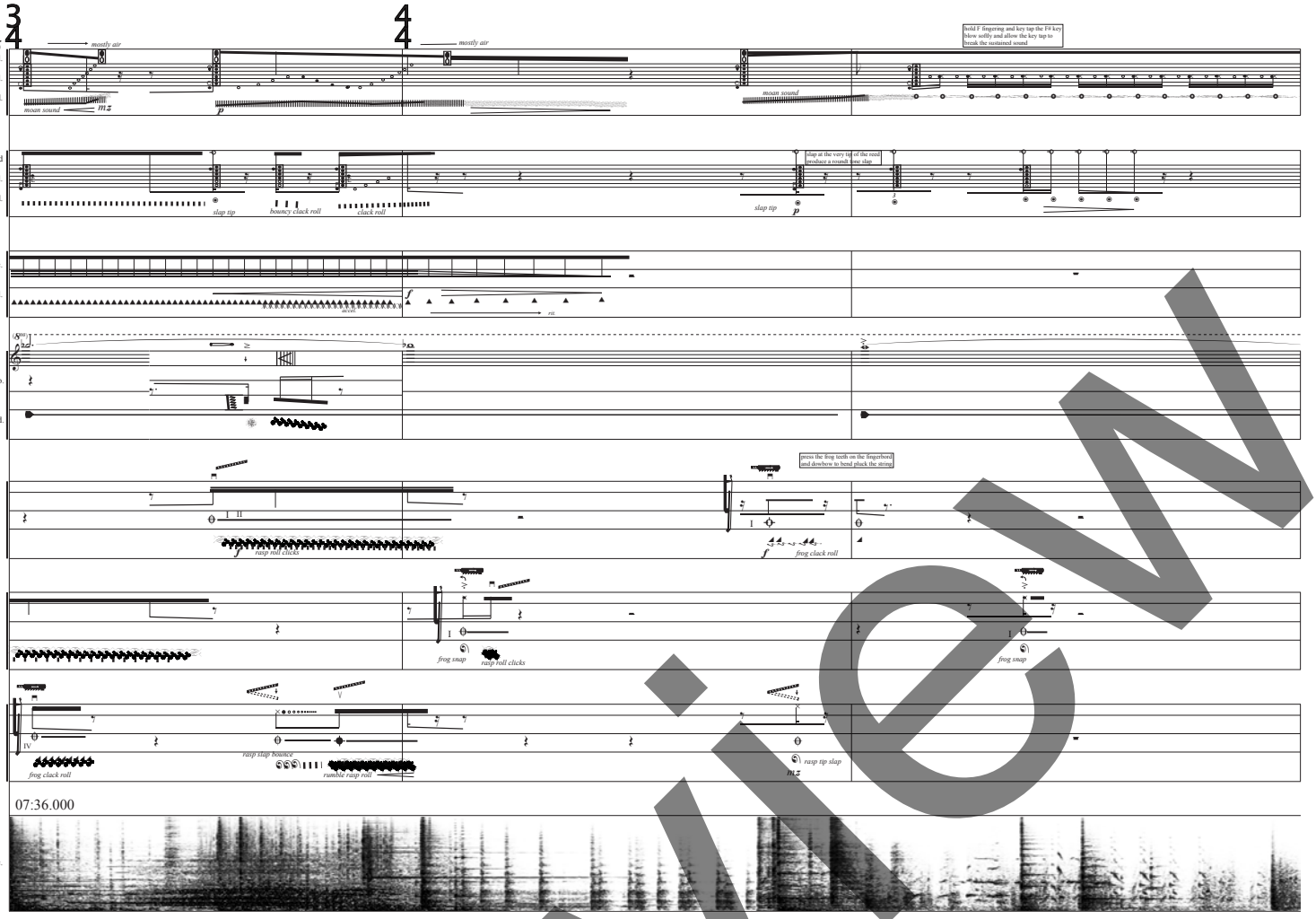
Vln.
Snd.
bow rasp on string I with more pressure and II less pressure
frog snap
rasp roll clicks
frog snap
rasp roll clicks

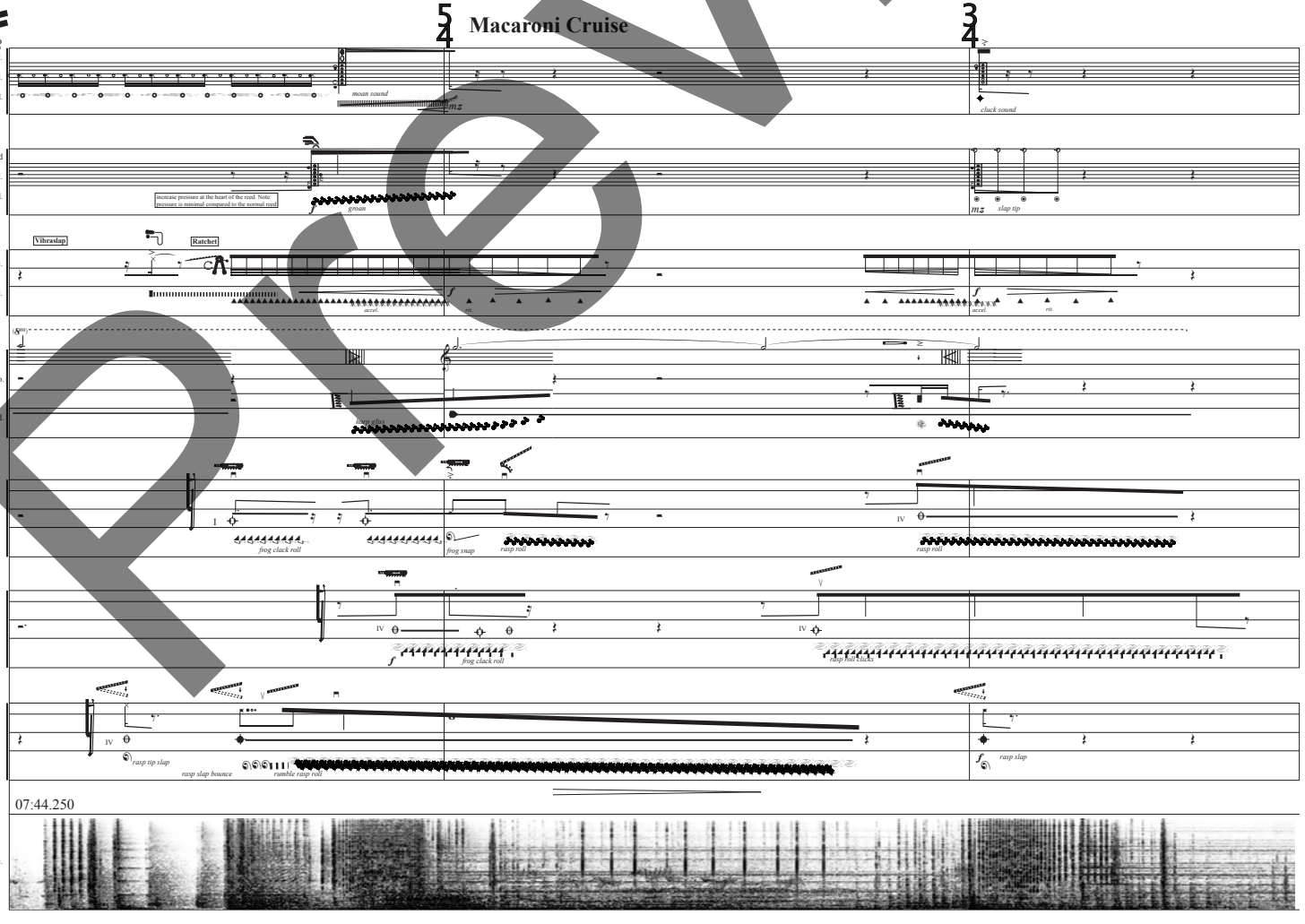
Vc.
Snd.
rasp roll clicks
rasp slap bounce
rasp roll
slow bow with some pressure
rasp roll clicks

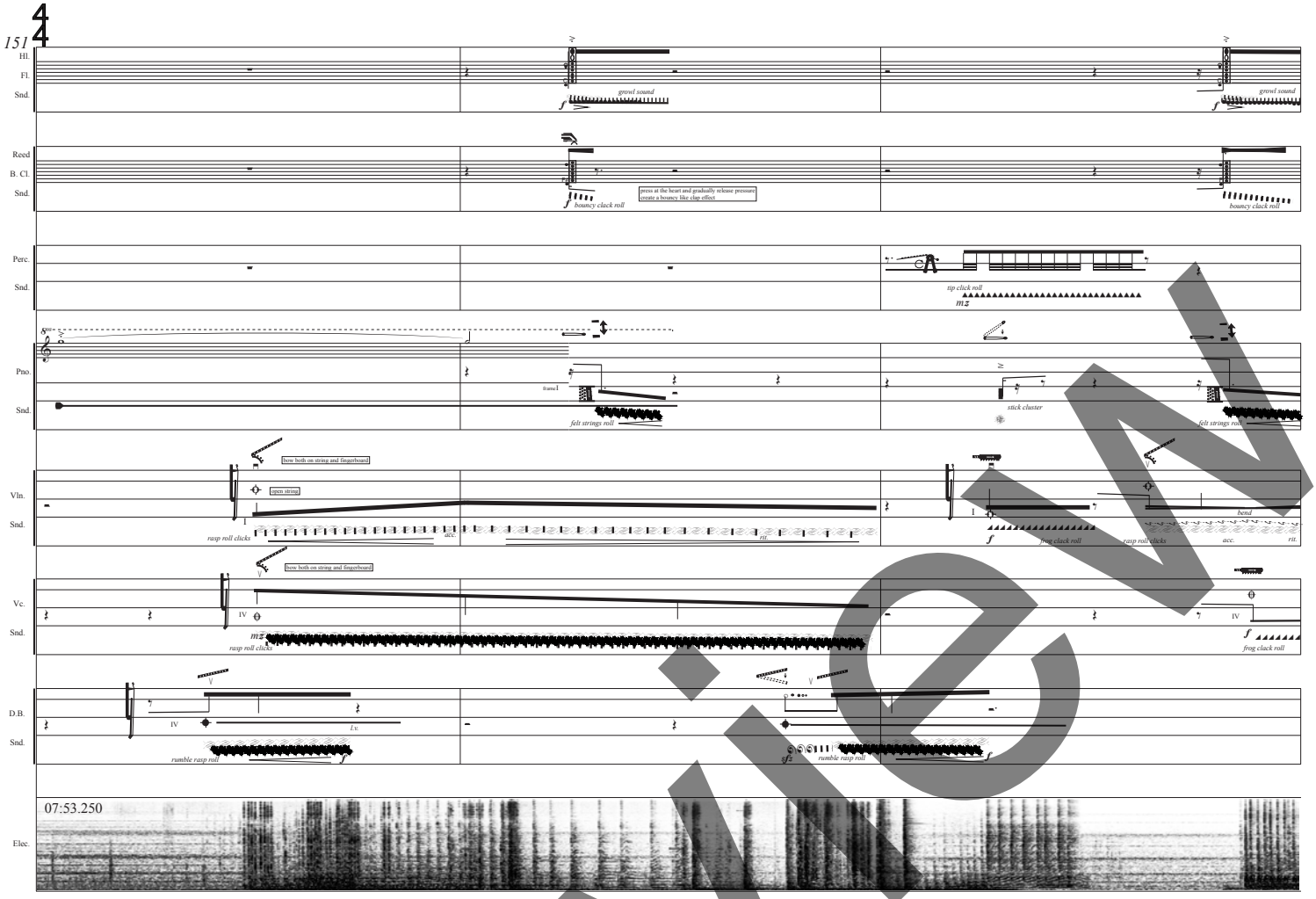
D.B.
Snd.
press down the string
rasp slap
rasp slap bounce
rumble rasp roll
rumble rasp roll
rasp slap bounce
rumble rasp roll
rasp slap bounce
rumble rasp roll

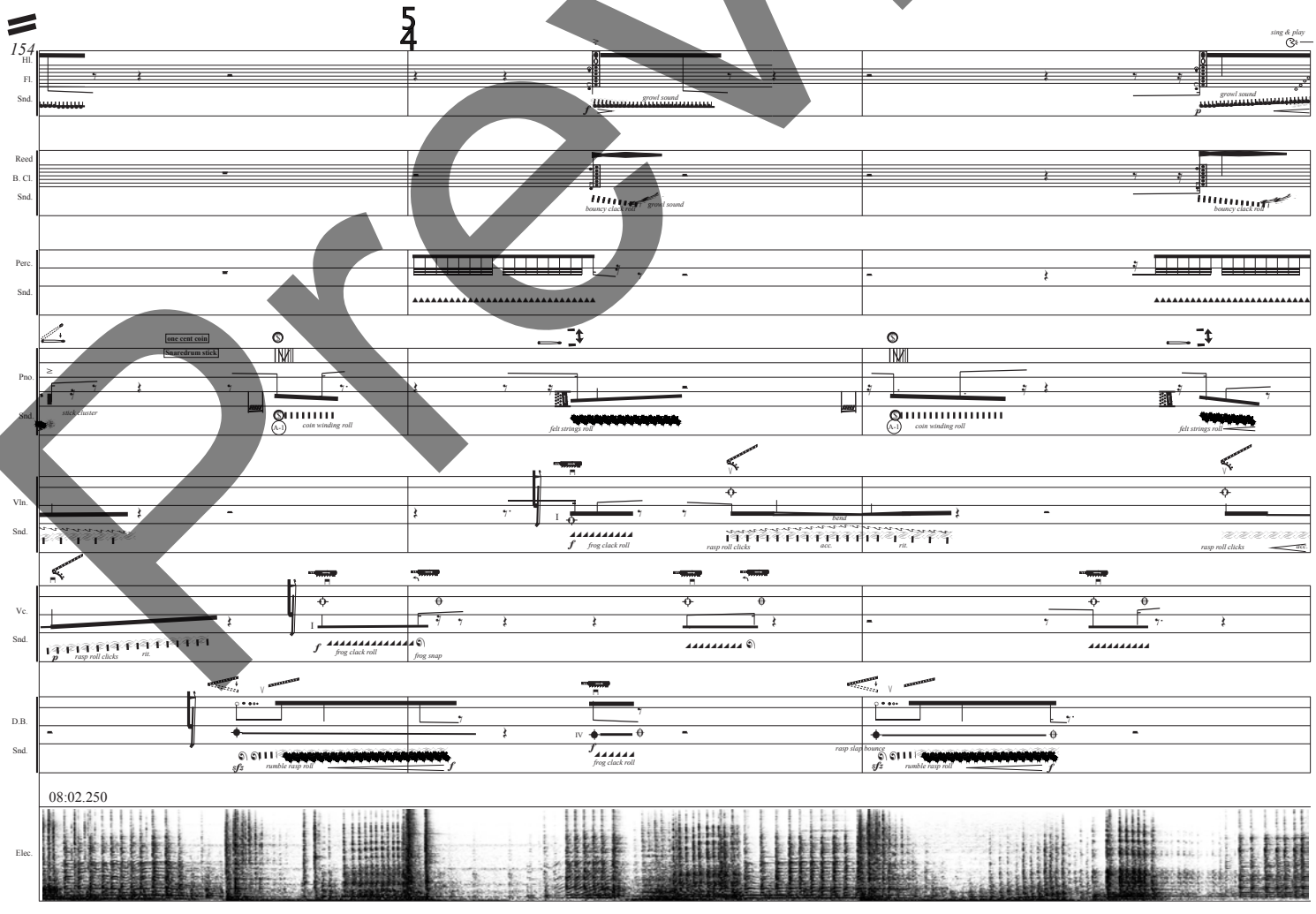
07:27.000

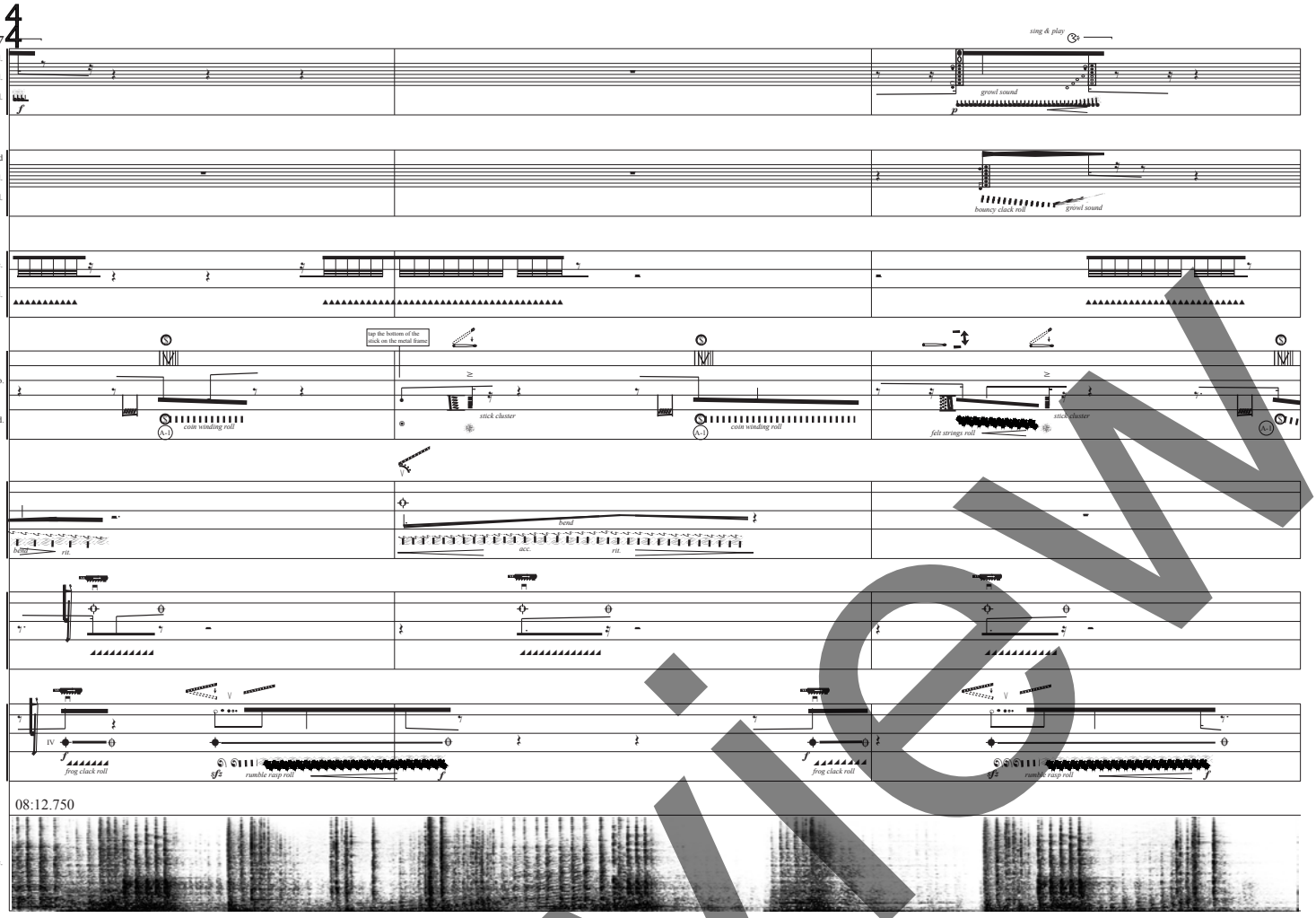
Elec.

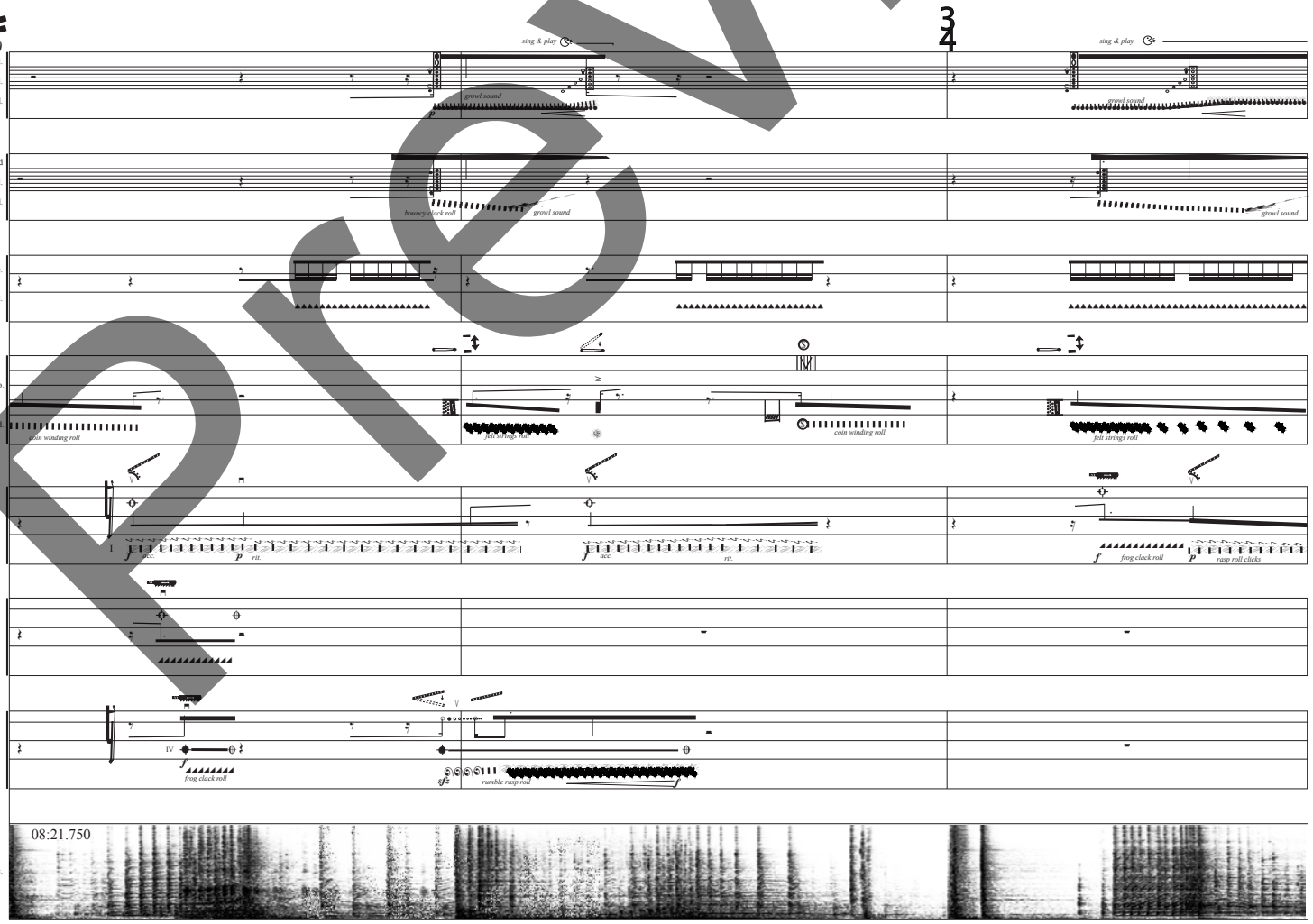

145
Hl.
Fl.
Snd.
mostly air
moan sound
mz
p
hold F fingering and key tap the F# key
blow softly and allow the key tap to
break the sustained sound
Reed
B. Cl.
slap tip
bouncy clack roll
clack roll
slap at the very tip of the reed
produce a roundt tone slap
Perc.
accel.
rit.
Pno.
Vln.
rasp roll clicks
press the frog teeth on the fingerboard
and dowhow to bend pluck the string
frog clack roll
Vc.
frog snap
D.B.
rasp slap bounce
rumble rasp roll
rasp tip slap
07:36.000
Elec.

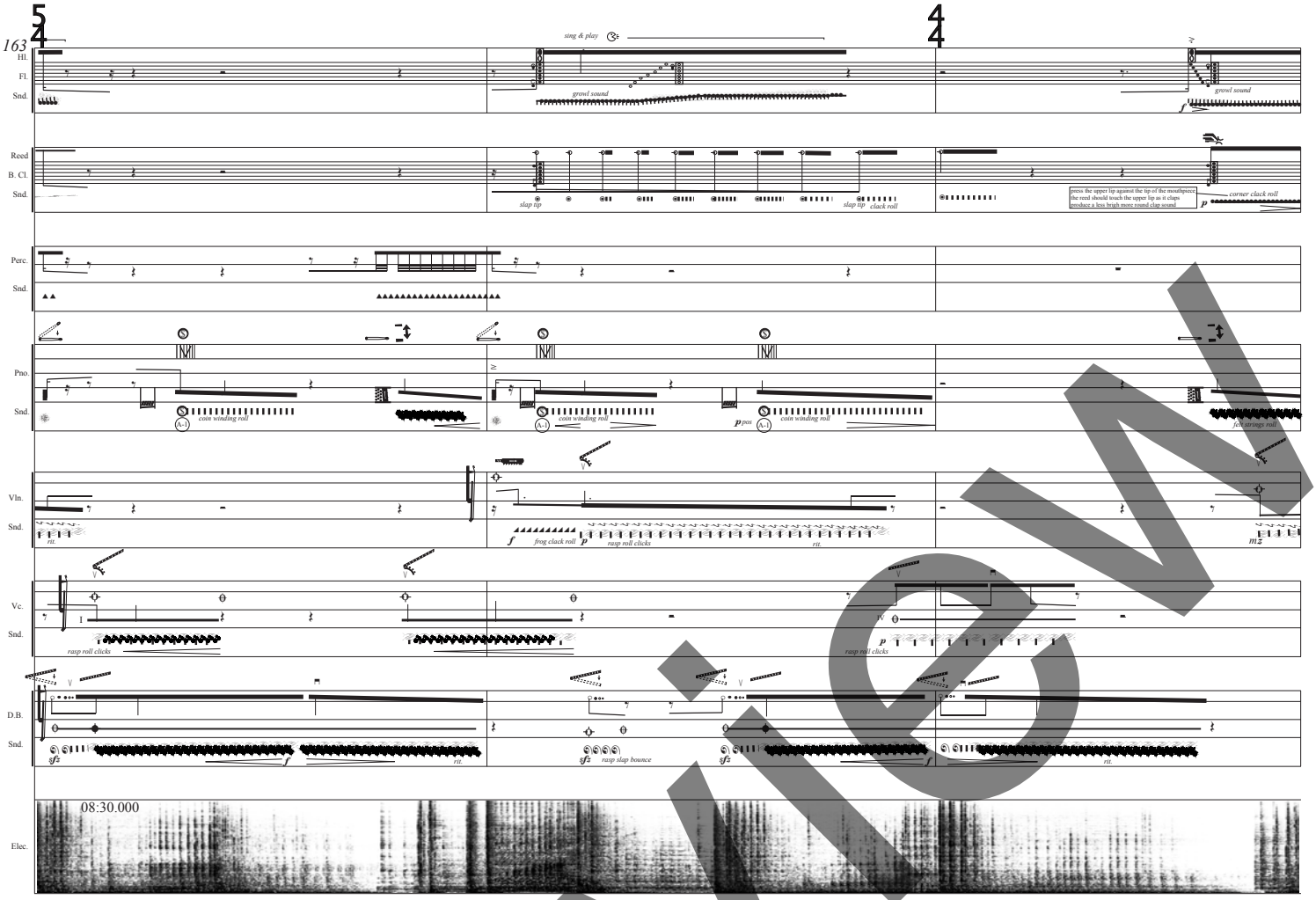

148
Macaroni Cruise
Hl.
Fl.
Snd.
moan sound
mz
cluck sound
Reed
B. Cl.
increase pressure at the heart of the reed. Note:
pressure is minimal compared to the normal reed
groan
slap tip
Vibraslap
Ratchet
Perc.
accel.
rit.
Pno.
Vln.
frog clack roll
frog snap
rasp roll
Vc.
rasp roll clicks
D.B.
rasp tip slap
rasp slap bounce
rumble rasp roll
rasp slap
07:44.250
Elec.

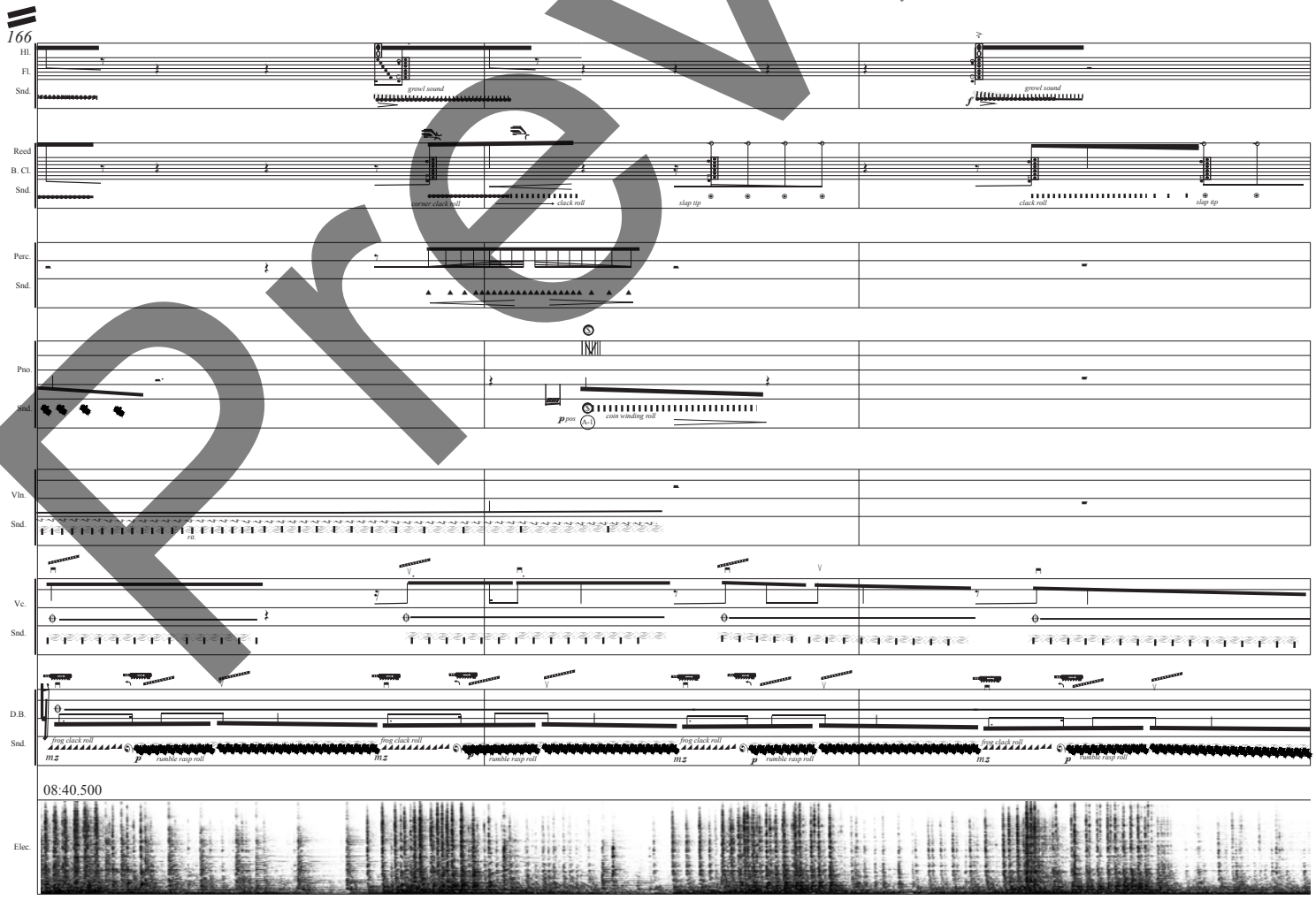

151
Hl.
Fl.
Snd.
growl sound
Reed
B. Cl.
bouncy clack roll
press at the heart and gradually release pressure
create a bouncy like clap effect
Perc.
tip click roll
Pno.
frame1
felt strings roll
stick cluster
Vln.
bow both on string and fingerboard
open string
rasp roll clicks
acc.
rit.
bend
frog clack roll
Vc.
D.B.
Lv.
rumble rasp roll
07:53.250
Elec.

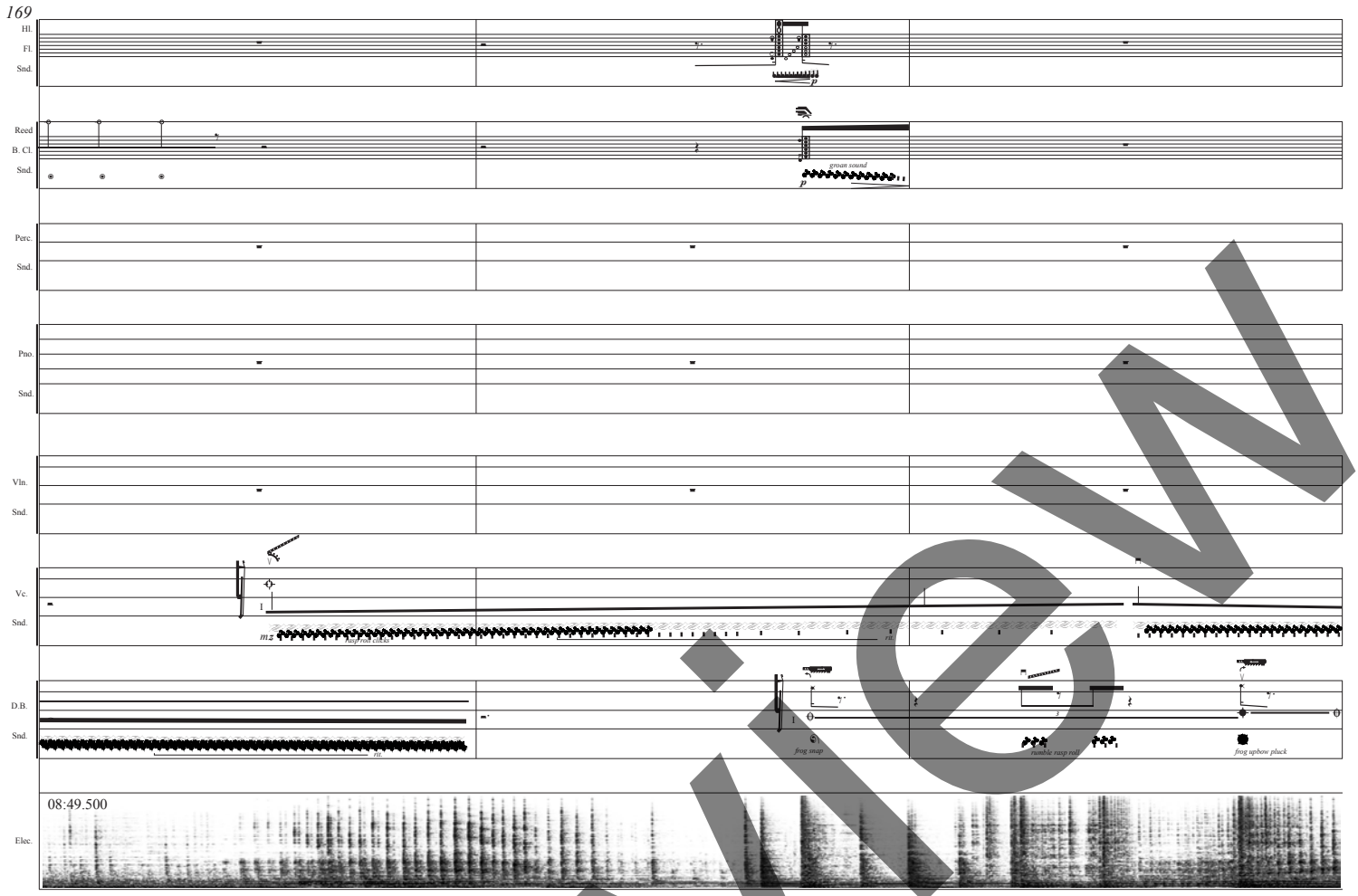

154
sing & play
one cent coin
Snaredrum stick
coin winding roll
rasp slap bounce
08:02.250

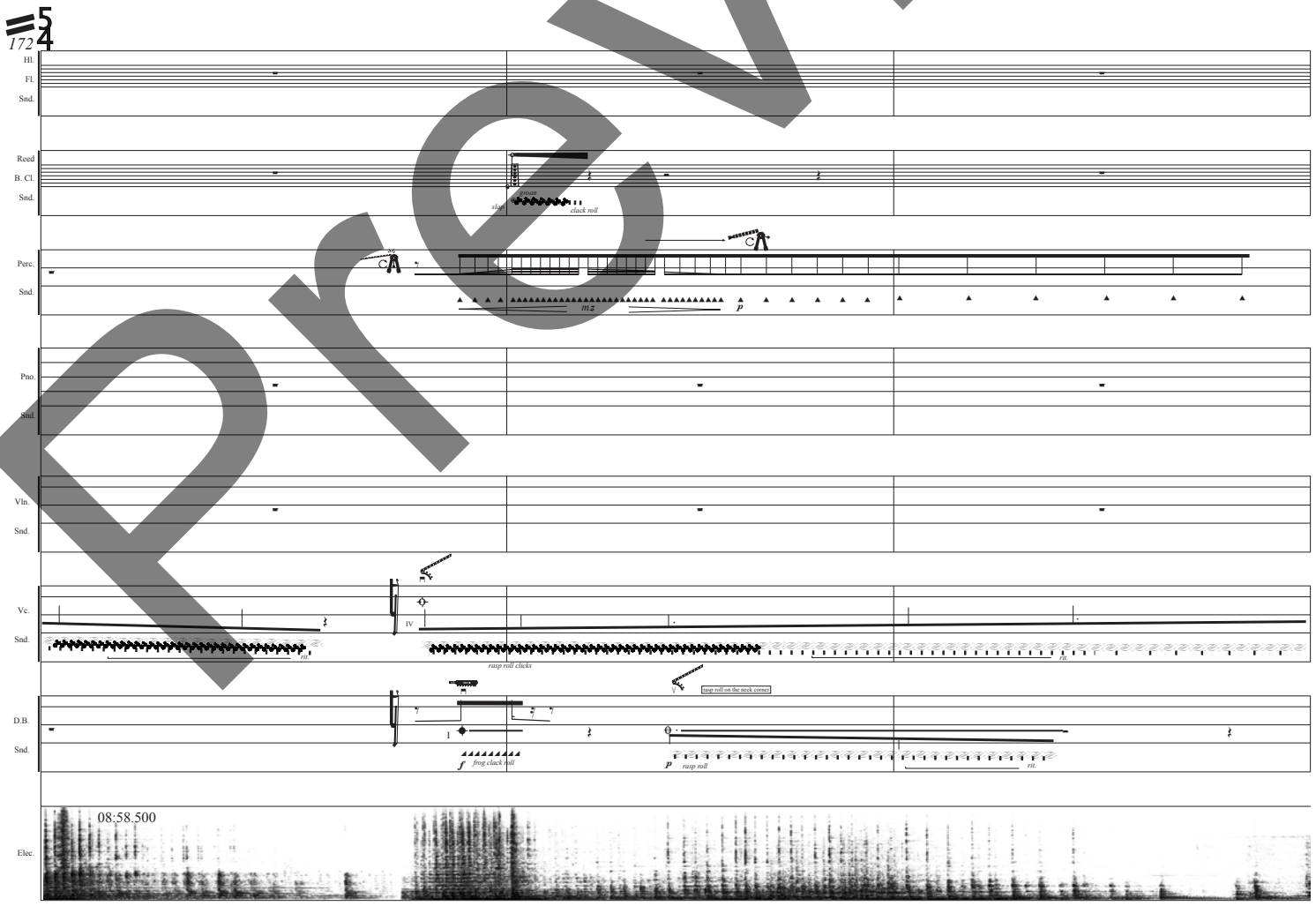

157
4/4
Hl.
Fl.
Snd.
sing & play
growl sound
Reed
B. Cl.
bouncy clack roll
Perc.
Pno.
tap the bottom of the stick on the metal frame
coin winding roll
stick cluster
felt strings roll
Vln.
bend
acc.
rit.
Vc.
D.B.
frog clack roll
rumble rasp roll
08:12.750
Elec.

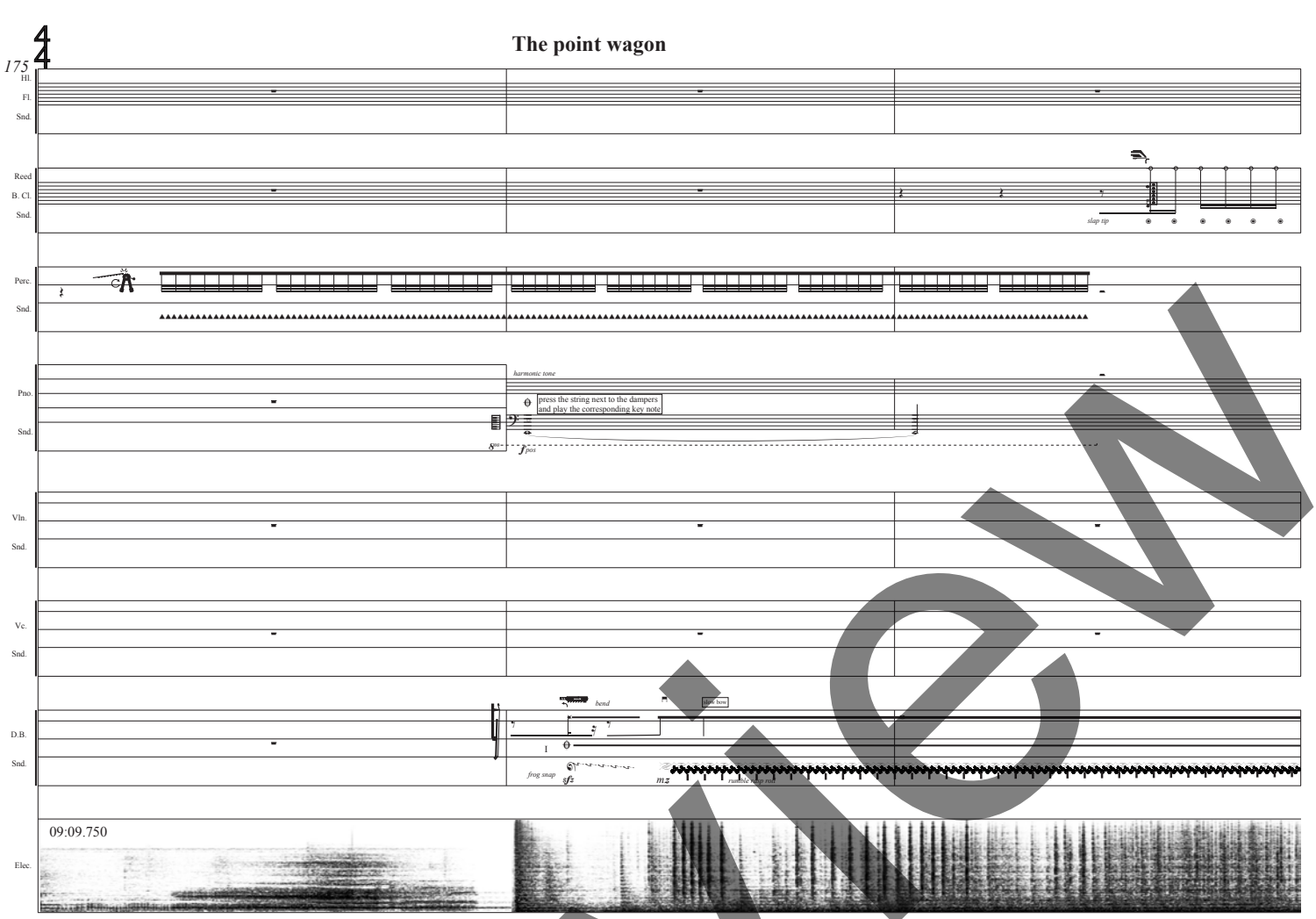

160
3/4
sing & play
growl sound
growl sound
bouncy clack roll
growl sound
growl sound
coin winding roll
felt strings roll
coin winding roll
felt strings roll
acc.
rit.
frog clack roll
rasp roll clicks
frog clack roll
rumble rasp roll
08:21.750
Elec.

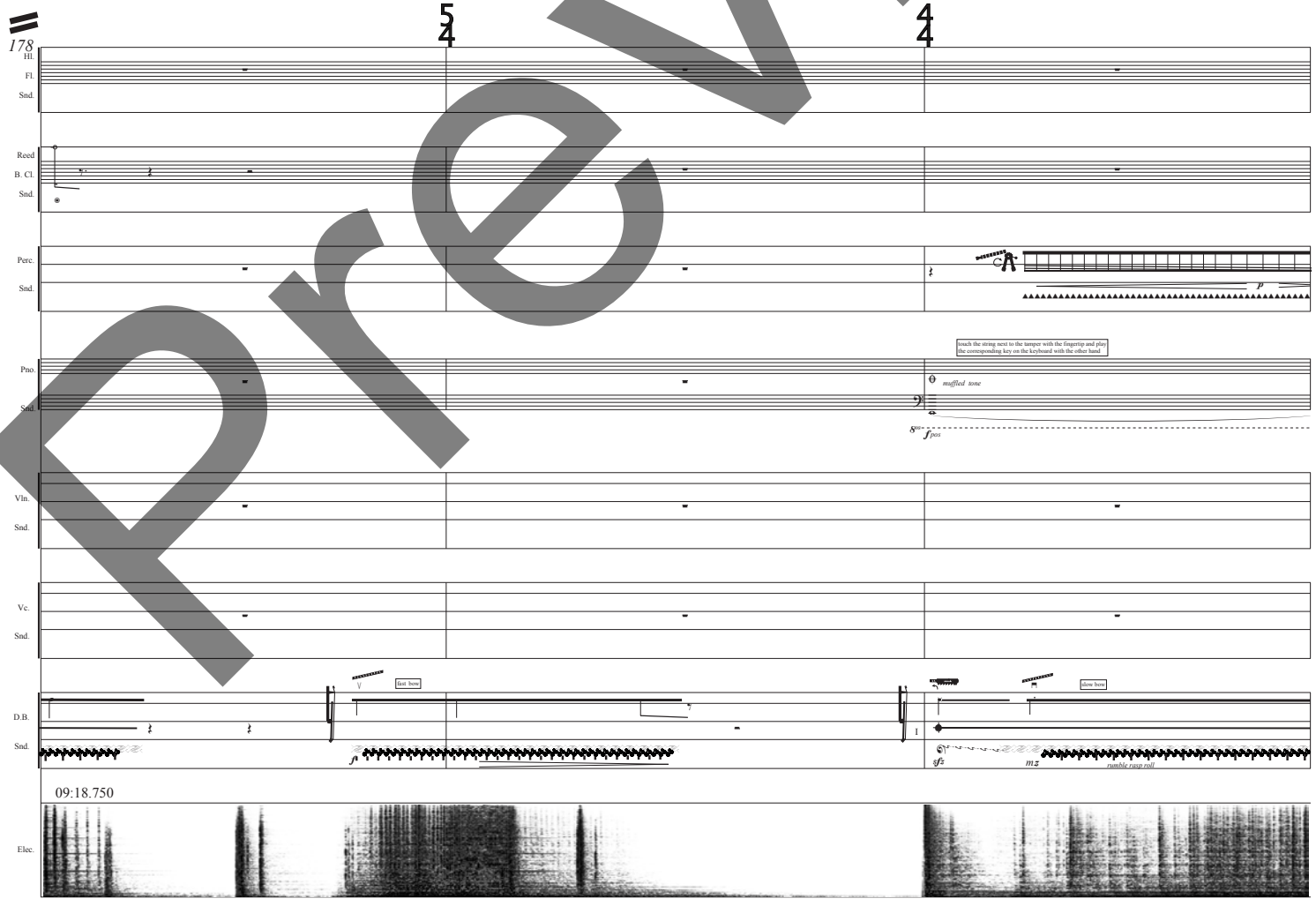

163
5/4
4/4
Hl.
Fl.
Snd.
sing & play
growl sound
Reed
B. Cl.
slap tip
clack roll
corner clack roll
press the upper lip against the tip of the mouthpiece
the reed should touch the upper lip as it claps
produce a less brigh more round clap sound
Perc.
Pno.
coin winding roll
fast arrings roll
Vln.
frog clack roll
rasp roll clicks
rit.
Vc.
D.B.
rasp slap bounce
08:30.000
Elec.

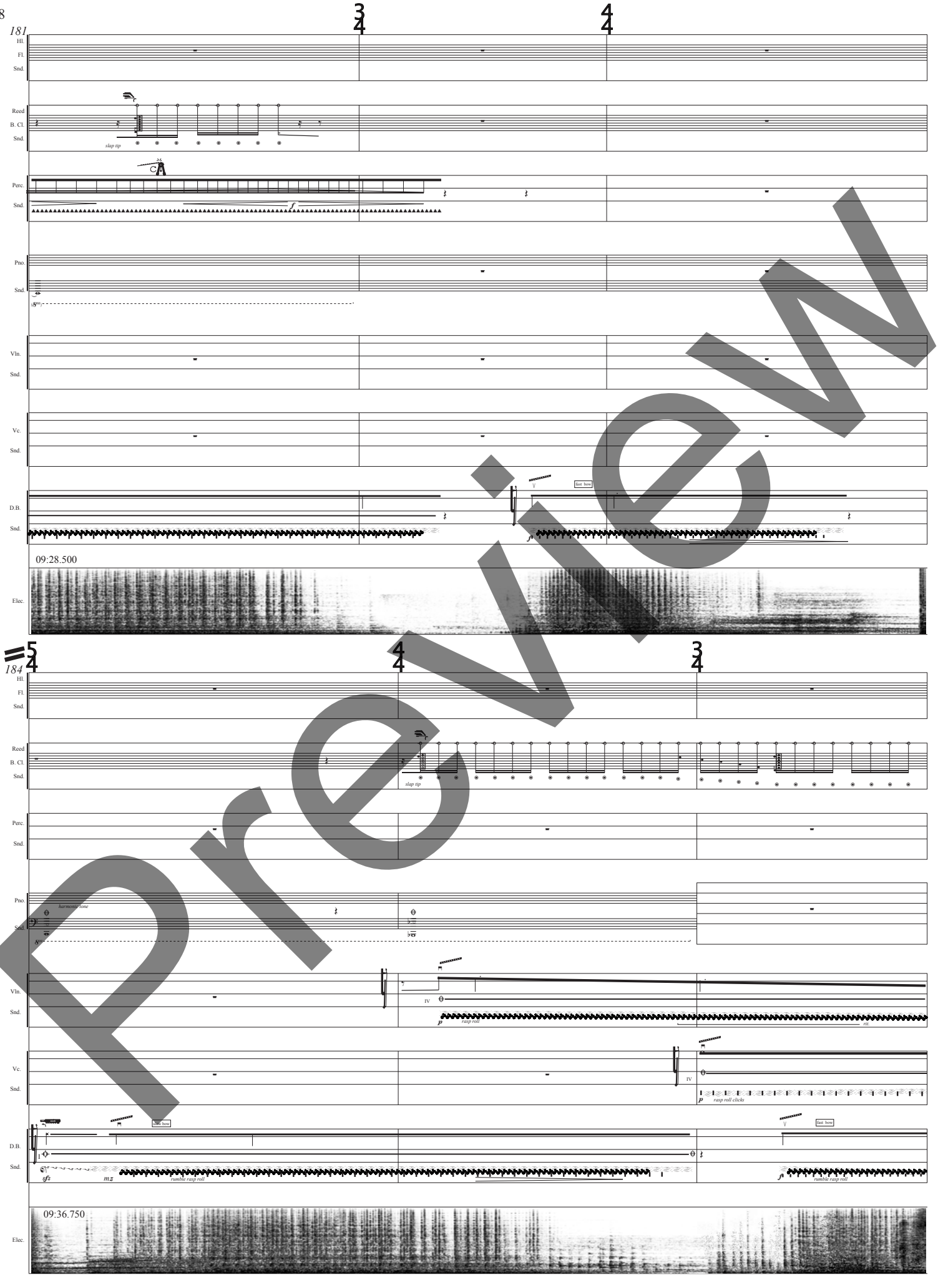

166
Hl.
Fl.
Snd.
growl sound
Reed
B. Cl.
corner clack roll
clack roll
slap tip
Perc.
Pno.
coin winding roll
Vln.
rit.
Vc.
D.B.
frog clack roll
rumble rasp roll
08:40.500
Elec.

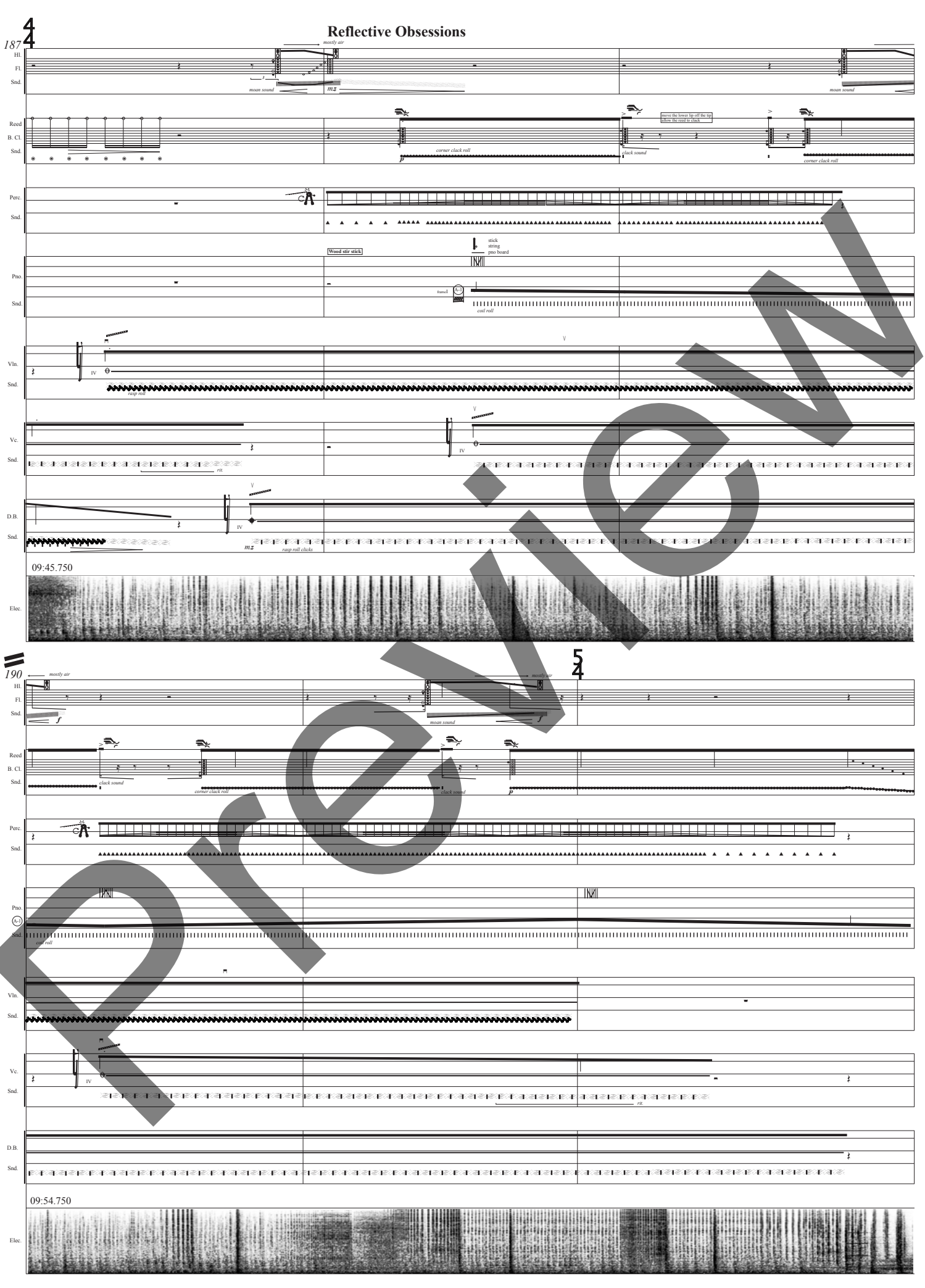

169
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
groan sound
Perc.
Snd.
Pno.
Snd.
Vln.
Snd.
Vc.
Snd.
rasp/roll effect
rit.
D.B.
Snd.
frog snap
rumble rasp roll
frog uphow pluck
08:49.500
Elec.


172
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
slap
clack roll
Perc.
Snd.
Pno.
Snd.
Vln.
Snd.
Vc.
Snd.
rasp roll clicks
rit.
D.B.
Snd.
rasp roll on the neck corner
frog clack roll
rasp roll
rit.
08:58.500
Elec.


175
4/4
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
slap tip
Perc.
Snd.
Pno.
Snd.
harmonic tone
press the string next to the dampers and play the corresponding key note
8va
fpos
Vln.
Snd.
Vc.
Snd.
D.B.
Snd.
bend
slow bow
frog snap
sfz
mz
rumble range roll
09:09.750
Elec.


178
5/4
4/4
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
Perc.
Snd.
p
Pno.
Snd.
touch the string next to the tamper with the fingertip and play the corresponding key on the keyboard with the other hand
muffled tone
8va
fpos
Vln.
Snd.
Vc.
Snd.
D.B.
Snd.
fast bow
slow bow
sfz
mz
rumble range roll
09:18.750
Elec.


181
Hl.
Fl.
Snd.
Reed
B. Cl.
slap tip
Perc.
A
Pno.
Vln.
Vc.
D.B.
fast bow
09:28.500
Elec.
184
harmonic tone
rasp roll
rasp roll clicks
rumble rasp roll
09:36.750


187
4/4
Hl.
Fl.
Snd.
mostly air
moan sound
mz
moan sound
Reed
B. Cl.
Snd.
corner clack roll
p
clack sound
move the lower lip off the tip
allow the reed to clack
corner clack roll
Perc.
Snd.
Pno.
Snd.
Wood stir stick
stick
string
pno board
trans.I
coil roll
Vln.
Snd.
rasp roll
Vc.
Snd.
rit.
D.B.
Snd.
mz
rasp roll clicks
09:45.750
Elec.
190
5/4
mostly air
moan sound
f
clack sound
corner clack roll
p
clack sound
coil roll
rit.
09:54.750

193

Hl.
Fl.
Snd.

Reed
B. Cl.
Snd.
click sound
click sound

Perc.
Snd.
tip click roll
accel.

Pno.
Snd.

Vln.
Snd.
rasp roll
rasp click

Vc.
Snd.
rumble rasp roll
rasp click
rasp click

D.B.
Snd.
bend and rellease the string to produce a salp and rattle sound
left hand pizz rattle

10:04.500

Elec.

196

Hl.
Fl.
Snd.
mostly air
moan sound

Reed
B. Cl.
Snd.
key click
corner roll
click roll

Perc.
Snd.
corner roll
rotate the bowstick with angle on the wheel to produce a more rounded soft rolling sound

Pno.
Snd.
stick
string
pno board
coil roll

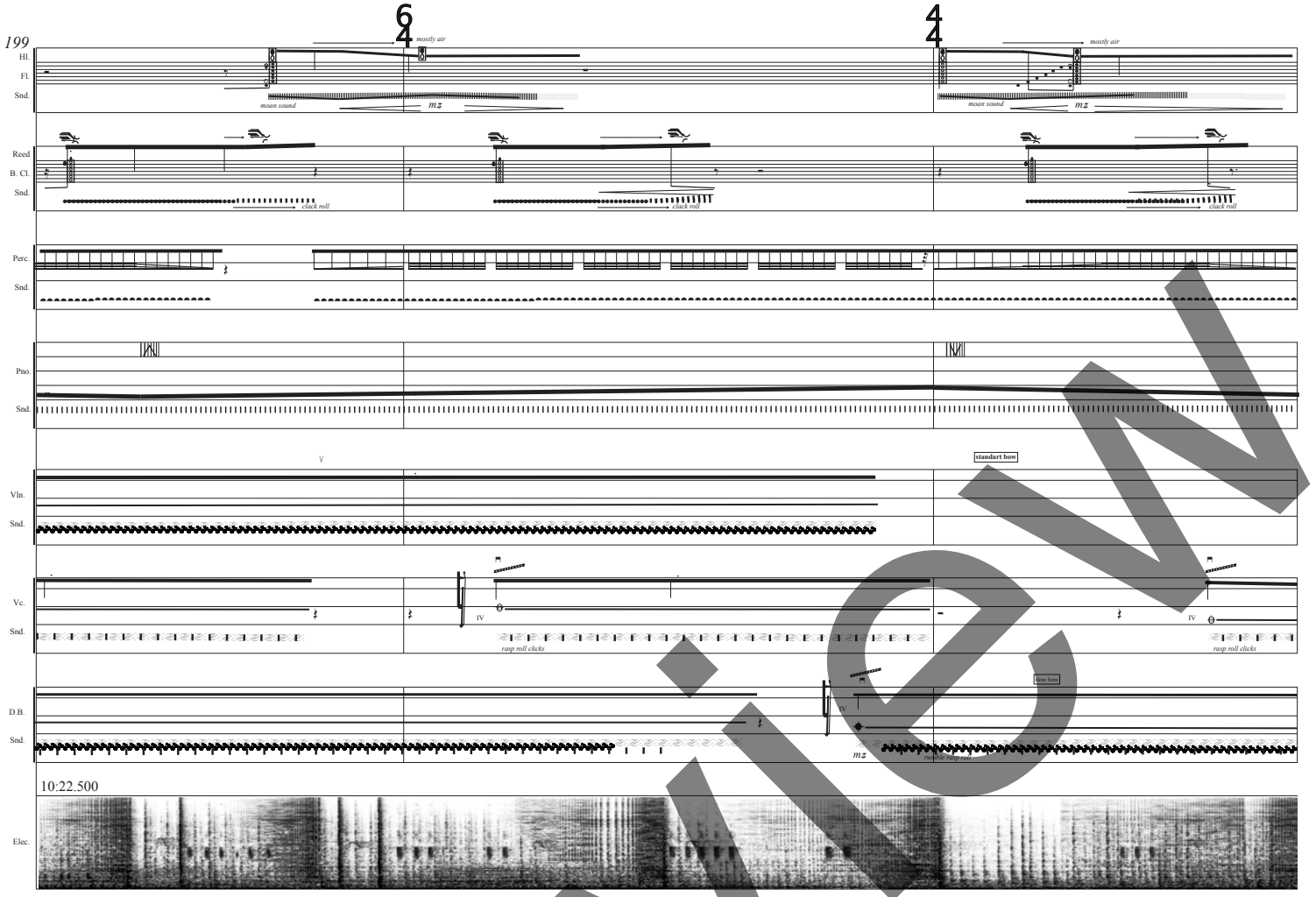
Vln.
Snd.
rasp roll

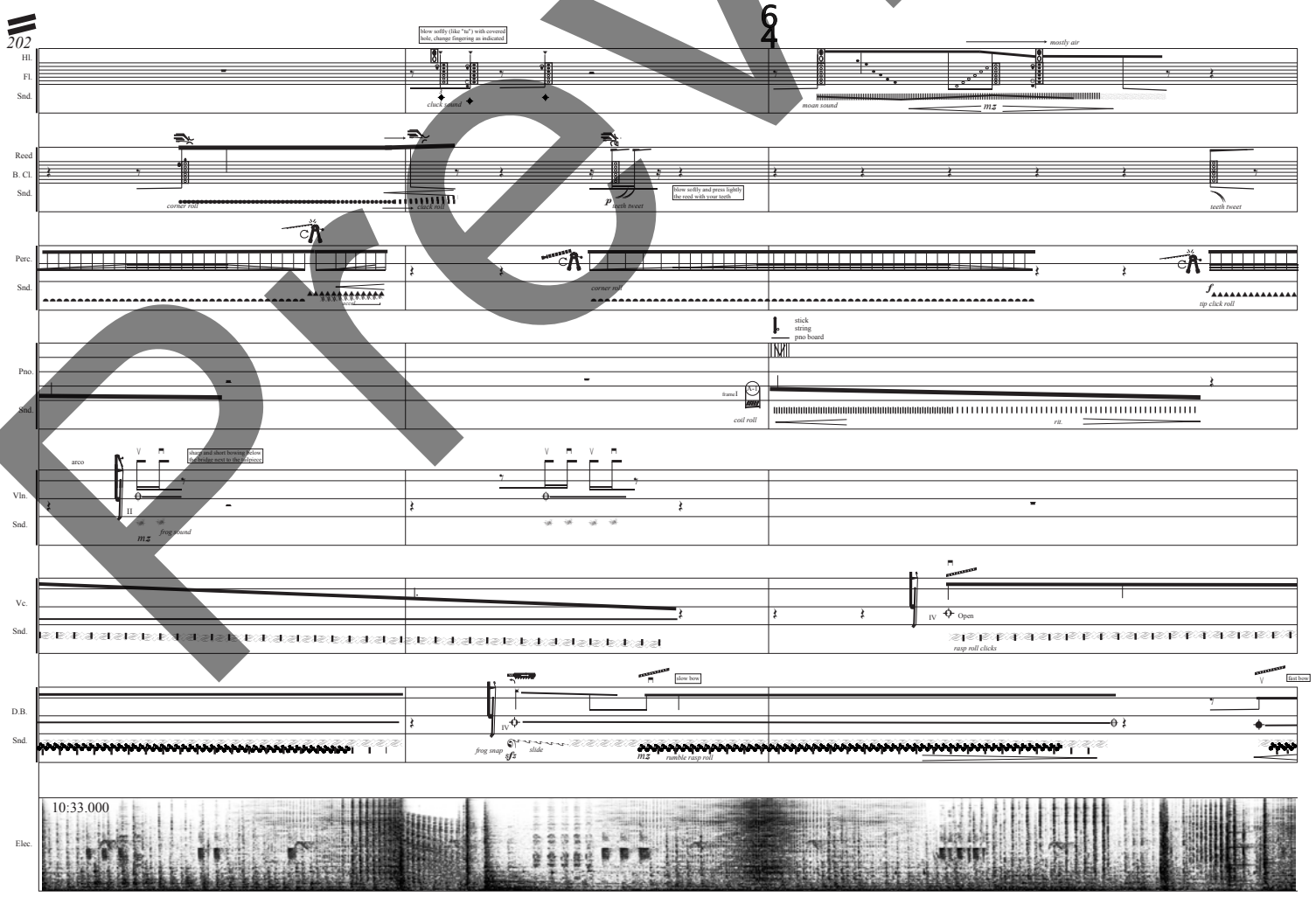
Vc.
Snd.
rumble rasp roll
rasp click
rasp roll clicks

D.B.
Snd.
slow bow
rumble rasp roll

10:14.250

Elec.


199
Hl.
Fl.
Snd.
mostly air
moan sound
mz
Reed
B. Cl.
click roll
Perc.
Pno.
Vln.
standart bow
Vc.
rasp roll clicks
D.B.
blow here
rumble rasp roll
10:22.500
Elec.


202
blow softly (like "hu") with covered hole, change fingering as indicated
click sound
mostly air
moan sound
corner roll
teeth tweet
Blow softly and press lightly the reed with your teeth
tip click roll
stick
string
pno board
coil roll
rit.
arco
short and short bowing below the bridge next to the fingerboard
frog sound
Open
rasp roll clicks
slow bow
fast bow
frog snap
slide
rumble rasp roll
10:33.000

Monk Island Escape

205

Fl.
Snd.
cluck sound
key click
click the indicated 'x key' as you tongue the sound
cluck sound
key click

Reed
B. Cl.
Snd.

Perc.
Snd.
corner roll

Triangle beater
let the beater bounce and roll right to left in the area between tuning pins and felt
frame IV
Pno.
Snd.
beater bouncy roll
sweet sound
beater bouncy roll

Vln.
Snd.
frog sound

Vc.
Snd.
IV
Open
rasp roll clicks
ric

D.B.
Snd.
ric

10:43.500

Elec.

208

Fl.
Snd.
cluck sound

Reed
B. Cl.
Snd.

Small Frog
bit wedden the beater to the frogs noise
Perc.
Snd.
frog click
scrape the beater over the frogs back grooves in upward fashion
croak back

frame IV
Pno.
Snd.

Vln.
Snd.

Vc.
Snd.

D.B.
Snd.

10:52.500

Elec.

211

Hl.
Fl.
Snd.

Reed
B. Cl.
Snd.

Perc.
Snd.
croak back
frog cluck
croak back
frog cluck

Pno.
Snd.

Vln.
Snd.

Vc.
Snd.

D.B.
Snd.

11:01.500
Elec.

214

Hl.
Fl.
Snd.

Reed
B. Cl.
Snd.

Perc.
Snd.

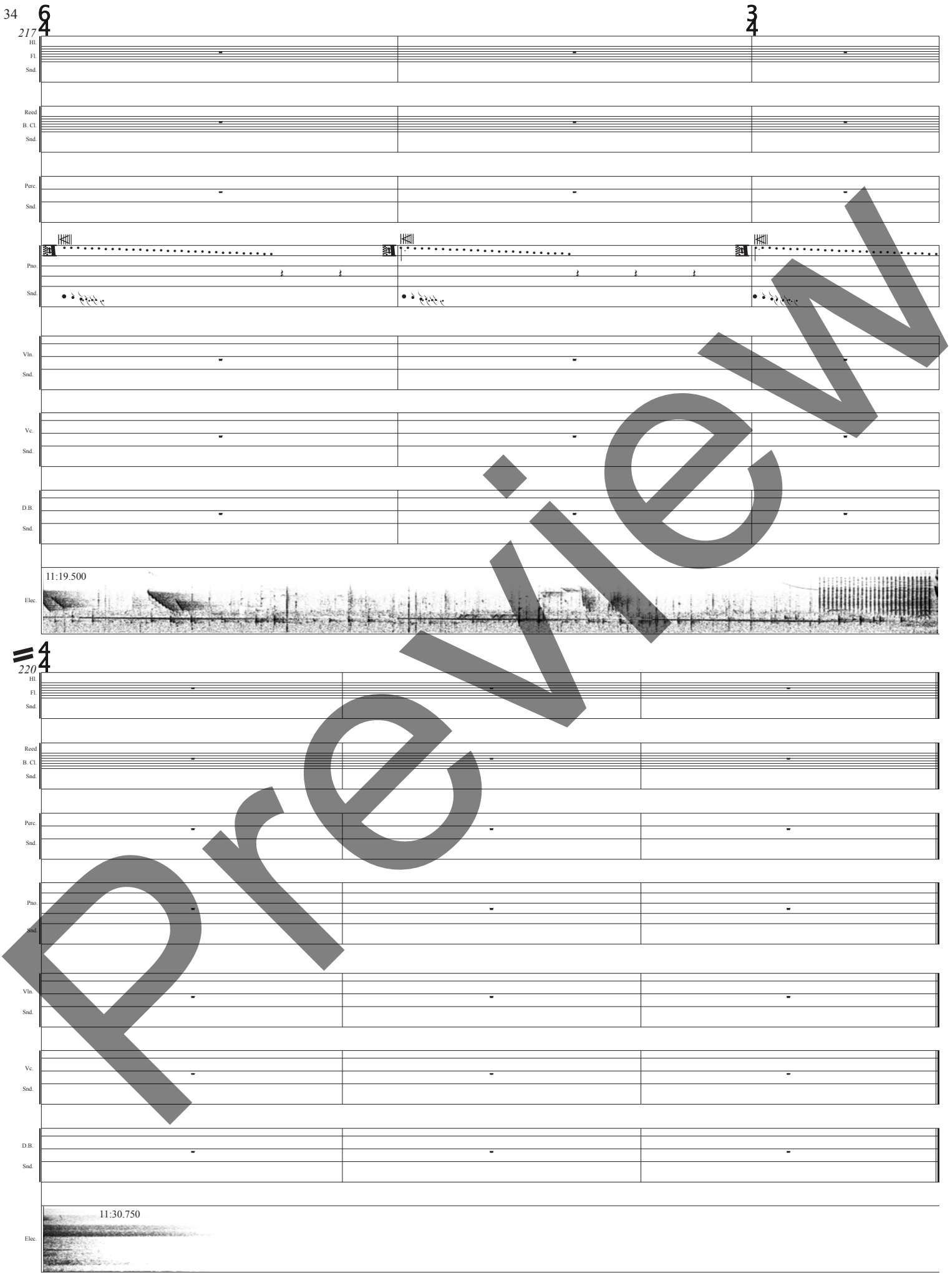
Pno.
Snd.
beater bouncy roll

Vln.
Snd.

Vc.
Snd.

D.B.
Snd.

11:10.500
Elec.


217
6/4
3/4
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
Perc.
Snd.
Pno.
Snd.
Vln.
Snd.
Vc.
Snd.
D.B.
Snd.
11:19.500
Elec.
220
4/4
Hl.
Fl.
Snd.
Reed
B. Cl.
Snd.
Perc.
Snd.
Pno.
Snd.
Vln.
Snd.
Vc.
Snd.
D.B.
Snd.
11:30.750
Elec.