

ALMEIDA-RIBEIRO

Earthshine

2020-23

Flute, Percussion, Folk Guitar or Electric Guitar, Bassoon & Live-Electronics
SCORE

Flauta transversal, Percussão, Violão Folk ou Guitarra Elétrica, Fagote & Eletrônica em Tempo Real
PARTITURA

www.almeidaribeiro.com

Conductor

This piece is about improvisation and interaction among players, especially with the electronics. Although the notation focuses on the overall structure and organization, the players are encouraged to perform in the *suono mobile* tradition, which considers the score as an action score. In other words, the score does not represent the final sonority.

Most tempo indications are flexible. They are notated to give an overall shape of the piece, but it is up to the conductor to decide based on the acoustic result (and with the live-electronics interaction).

Flute and Bassoon

Aeolian sound: usually notated with the diamond notehead, air sounds have always a hint of pitch. Please explore this feature.



Reverse Envelope: crescendo kind of sound, from *niente* to *forte* followed by a *subito* silence. This technique comes from electronic music, when reversing a sound.

Percussion

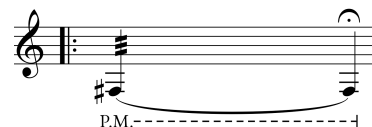
The notation of the percussion setup is based on a 3-line system, with different noteheads, and on a fixed instrumental combination:

1. China (arco) resonating on top of Bass Drum;
2. Bowl (arco) on top of Snare Drum Wires;
3. Aluminum Foil on Bass Drum;
4. Superball on Bass Drum;

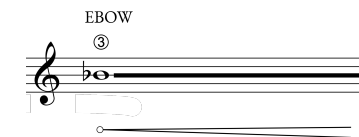


Electric Guitar (or Folk Acoustic Guitar)

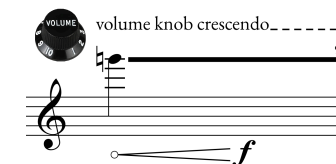
Palm mute: technique to mute string resonance with right hand palm near the bridge.



Ebow: sustain effect for electric guitar (steel strings). The Ebow should rest on top of three strings, while the middle one is free to vibrate. The vibration might change according to position and acoustics, the performer is allowed some flexibility with tempo and duration.



Volume knob crescendo: crescendo dal niente (from silence) obtained with guitar volume knob. Can also be performed with volume pedal. Please attack the note first, then raise the volume. The idea is to mask the attack.



Live-Electronics

Equipment:

- 1x microphone for flute (clip-on if possible)
- 1x microphone for bassoon (clip-on if possible)
- 1x microphone for guitar
- 1x piezo microphone for guitar (optional)
- 2x microphones for percussion
- 1x interface 6 in (min. 4 in) / 2 outs
- 1x computer with Max Cycling 74
- 1x MIDI controller (optional)
- 1x mixer for general diffusion (optional)
- 2x PA loudspeakers

Diffusion: although it can all be performed by one person, it is advised to have two musicians to run the electronics, just as it happens in the Nono tradition:

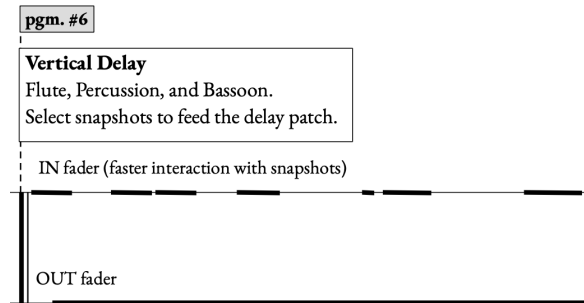
Musician #1: Delay In.

Musician #2: Amplification, Reverb, Delay Out

In this piece, the sound diffusion musicians have great responsibilities with the aesthetic result. It is up to them to select specific samples to feed inside the computer, and later to send them back to the loudspeakers. They also have creative responsibilities, since they perform sometimes as live mixing engineer, sometimes as electronic music composers, shaping the gestures and textures of the piece. So, it is important that these musicians understand the intended aesthetic result of the piece.

Amplification and Reverb: throughout the piece, amplification and reverb are mostly fixed parameters. The actual performance happens with the delay process.

Vertical Delay: functions always as a resonator to the ensemble. The idea is to enhance the textural quality of the piece. Regarding the notation, there is no fixed representation for the delay snapshot, since it depends on the acoustic context, choices, and performance. The musician needs to interact with the incoming signal and decide what and when to capture. It is advised to listen carefully, in order to capture spectrally rich content. However, some symbols are used to suggest a performance:



That been said, please follow these overall instructions:

1. Avoid sudden gestures with the faders.
2. Capture only stable / gradual sounds; avoid attacks / sharp gestures.

There are two fader controls for the vertical delay: input (IN) and output (OUT), for each instrument. The IN is perhaps the most interactive fader, since will be responsible to catch short snapshots. The open/close gesture for the faders needs to be gradual. In some cases, closing the fader does not mean to reach zero. It is possible to allow around 20-30% of the patch open and still characterize as a closed position. This strategy actually works better in order to avoid sudden changes in the overall level. The OUT is more static.

Note: The Vertical Delay Max patch was developed by the EXPERIMENTALSTUDIO des SWR in Freiburg, Germany.

Earthshine

for Flute, Percussion, Electric Guitar, Bassoon, and Live-Electronics

1

♩ = 30

Almeida-Ribeiro

4/4

Flute

Bassoon

Percussion

Guitar

Live-Electronics

Aluminum Foil on Bass Drum (slow circular motion)
suono mobile (sempre)

pppp *mp* *ppp*

No amplification.

2 ♩ = 46

Fl. $\frac{4}{4}$ suono mobile (sempre) acolian (3/4 air) $\frac{7}{4}$ pp mp $\frac{5}{4}$ simile mp $\frac{10}{4}$ mp $\frac{7}{4}$ mf $\frac{5}{4}$

Bsn. suono mobile (sempre) acolian (1/2 air) $pppp$ mp p mp ord. / poco vib.

Perc. simile Bowl (arco) on Snare (let vibrate) (on snare wire) Al. foil on B.D. mp mf pp mp

Gtr.

Li.El. **pgm. #1** **0% amplification.** fade in *poco a poco*. **100% amplification.** Reach good level of sound amplification. Seek to fill the room, specially with fragile and micro sounds.

5/4 10/4 3 4/4 10/4 5 4/4 10/4

Fl. *mp* *mp* *mp*

Bsn. *mp* poco vib. *f* aeolian 1/2 air *mf*

Perc. *mp* simile *mp* Bowl (arco) on Snare (let vibrate) *mf*

Gtr.

Li.El. IN fader OUT fader

pgm. #2

Vertical Delay
Flute and Bassoon.
Select snapshots to feed the delay patch.

3

♩ = 46

10
4

Fl.

N
1/2 air → tone → air

ppp → *mf* → *p*

p → *mf*

pp → *mf* → *pp*

Bsn.

N
ordinario
poco vibrato

ppp → *mf*

simile

pp → *mf*

non vibrato

pp *pp* → *mf*

Perc.

Gtr.

H

f *mf* *p*

EBOW

EBOW

ord.

EBOW

EBOW

Li.El.

pgm. #3

IN fader

OUT fader

Vertical Delay
Flute and Bassoon.
Select snapshots to feed the delay patch.

Fl. *ppp* *mf* *p* *p* *mf* *pp* *mf* *pp*

Bsn. *ppp* *ppp* *mf* *pp* *mf*

Perc. **||**

Gtr. *mf* *f* *mf*

Li.El. IN fader OUT fader

1/2 air → tone → air

1/2 air → tone

1/2 air

3

3

3

3

poco vib.

5

5

ordinario
② pre-bend

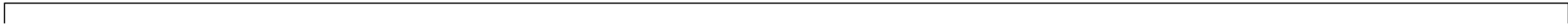
Bend

EBOW

4

♩ = 60

between 30" and 1'00"



Fl.

Bsn.

Perc.

EBOW, slowly alternating and/or permutating

Gtr.

pgm. #4

Vertical Delay
Guitar.
Select 20-30% at least (constatly) to feed the delay patch.

IN fader (20-30% open)

Li.El.

OUT fader

1'30" (repeat if necessary)

Fl. *Reverse envelope* *simile* *fast bisb.*
f/mf/mp suono mobile

Bsn. *ordinario* *reverse envelope* *reverse envelope* *ordinario*
mf/mp suono mobile *mf/f* *mf/f* *mf/mp suono mobile*

Perc. *China (arco) on Bass Drum* *vib.* *simile*
mf *mf* *mf*

Gtr. *P.M.* *mp* *P.M.* *mp* *volume knob crescendo* *f* *f* *f*

Li.El. *pgm. #5*
Vertical Delay
 Flute, Percussion, and Bassoon.
 Select snapshots to feed the delay patch.
 IN fader (faster interaction with snapshots)
 OUT fader

1'00" (repeat if necessary)

Fl. *mf/ mp suono mobile* simile

Bsn. *mf/ mp suono mobile* senza vibrato simile

Perc. Superball on Bass Drum *mf* China (arco) on Bass Drum *mf* simile

Gtr. EBOW *mp* EBOW *f* volume knob crescendo *f*

Li.El. IN fader (faster interaction with snapshots) OUT fader

pgm. #6

Vertical Delay
 Flute, Percussion, and Bassoon.
 Select snapshots to feed the delay patch.

IN fader (faster interaction with snapshots)

OUT fader

7

♩ = 46

repeat *ad libitum* until reach 1'00" of duration

acolian 3/4 air

Fl. *ppp* *mf*

acolian 1/2 air

Bsn. *ppp* *mf*

Bowl (arco) on Snare Drum (wires)

Perc. l.v. *mp*

EBOW

Gtr. simile l.v.

pgm. #7

Vertical Delay
Flute, Guitar, and Bassoon.
Select snapshots to feed the delay patch.

IN fader (faster interaction with snapshots)

Li.El. OUT fader

8

♩ = 30

1'00"

Fl.

Bsn.

Perc. Bowl (arco) on Snare Drum (wires) let vibrate

Gtr. EBOW

Li.El. just resonance...

mp

mf

Detailed description: This is a musical score for a 1-minute piece. It features five staves: Flute (Fl.), Bassoon (Bsn.), Percussion (Perc.), Guitar (Gtr.), and Double Bass/Electric Bass (Li.El.). The Flute and Bassoon staves are empty. The Percussion staff shows a snare drum part starting with a double bar line and a fermata, followed by a long sustained note marked 'Bowl (arco) on Snare Drum (wires)' and 'let vibrate'. The Guitar staff starts with a fermata, then has a single note marked 'EBOW' with a long sustain line below it. The Double Bass/Electric Bass staff has a long sustain line with the instruction 'just resonance...'. Dynamics include *mp* for the snare drum and *mf* for the guitar. A tempo of quarter note = 30 is indicated at the top left.