

ICE JAMMING

slowly she went

carefully listening... searching...

*singing
with joy*

to break the river.

MUSIC FOR PICCOLO, COMPUTER, AND MULTI-CHANNEL AUDIO

BY
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FOR CHENOA ANDERSON



2016 SCOTT SMALLWOOD / SOUNDSLEIT PRODUCTIONS

ICE JAMMING

Notes

This piece is scored for acoustic piccolo and computer, and requires a PA suitable for presenting multichannel acousmatic sound, as well as a microphone for amplifying the piccolo. An audio engineer or technician is recommended to ensure optimal sound.

Materials for the piece include this score, and software for running the electroacoustic portion of the piece.

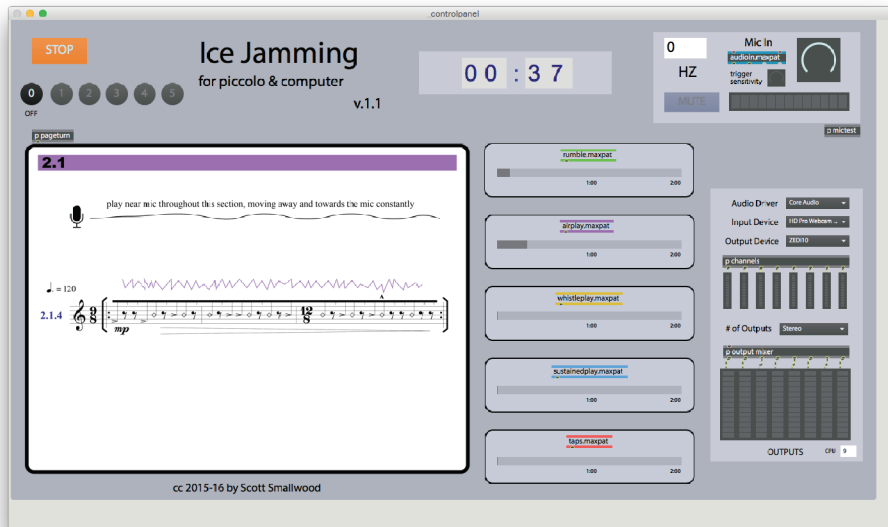


Figure 1: App Interface (software avail. from composer)

Layout: For best performance, see diagram below for an 8-channel performance scenario. 2- or 4-channel performance is possible, but at least 8 are recommended for maximum surround impact.

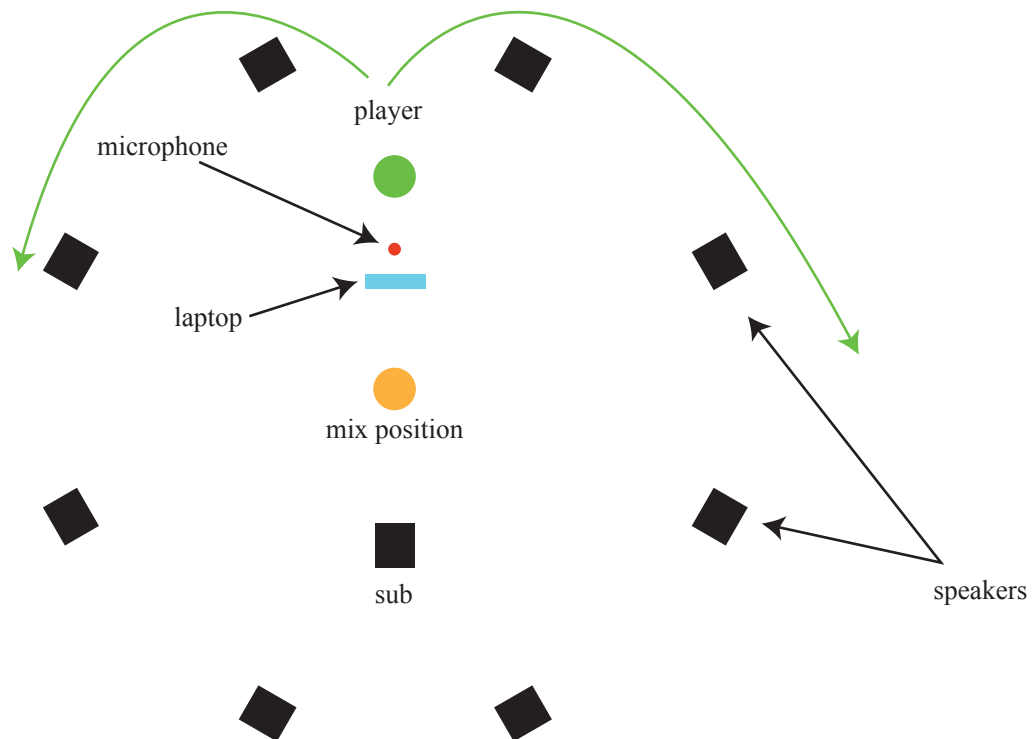


Figure 2. Recommended 8-channel Layout

ICE JAMMING

ii.

Notes

The score of this piece includes both this score, and a full version of the score visible on the computer software in the form of smaller “card” sized pages. It is recommended that the player set the computer up near the main performance position, and that the player control the operation of the software (it is not difficult), as well as viewing the onscreen score and the current status of the software. The player is encouraged to supplement the on-screen score with this score (or copies of selected pages) if needed.

The piece is divided into 5 sections, clearly identified in the score and in the status of the computer software. Each section ends with the player playing a “trigger event” into the microphone as specified in the score.

Amplification: A microphone will be required, but will mostly be used for the purposes of triggering sounds, rather than being processed (except for section 2). Careful preparation must be done during rehearsals to set the microphone level with respect to the performer and speaker position to ensure adequate signal level without feedback. It is important to understand that the microphone will not always be listening, and the player should only play near the microphone at specified times.

Movement: The player will be asked to move to different parts of the performance space, including far away from the microphone, to the back of the hall, and on pathways through the audience.

The score will specify general locations, but the player should determine the most effective spaces for each space, and should always be mindful of the acoustics and soundscape of the space itself. Each performance should be tailored for the space in which it occurs.

Legend: In the score, the following non-standard notational symbols should be observed as follows:

[>]: tongue-ram

[◊]: mostly air (no pitch)

[◆]: airy, but with some pitch

[◊ ◊ ◊]: size differential indicates intensity



repeat notation inside brackets,
as directed in score

represents electronic sound, colour reflects section



away from microphone



close to microphone

Play with attitude. You are the river breaker! Play into the mic and into the soundscape with intention.

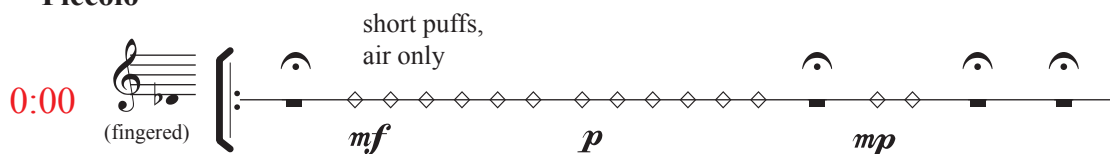
ICE JAMMING

Section 1

Slowly, labored, with long pauses.

The player should begin this section from “off stage,”
or from some distance from the performance area.

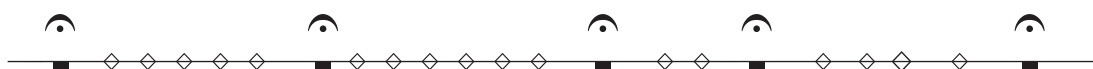
Piccolo

0:00 

short puffs,
air only

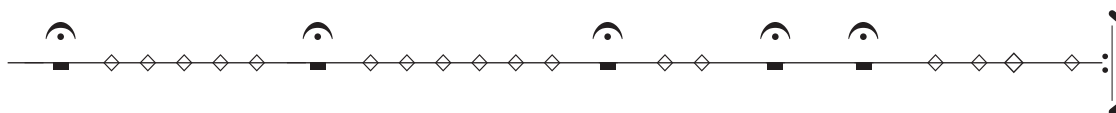
mf *p* *mp*

move slowly as you play - directing your sounds into various parts of the space



pp ...vary dynamics, let the space and situation guide dynamics and general pacing

continuing, you are moving slowly towards the microphone area, ad. lib. and taking breaths

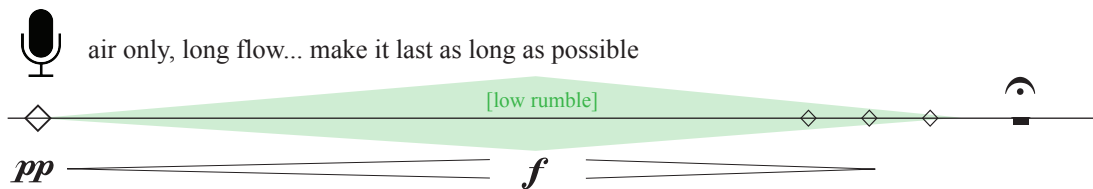


continuing, repeating these gestures in various ways until arriving to microphone area

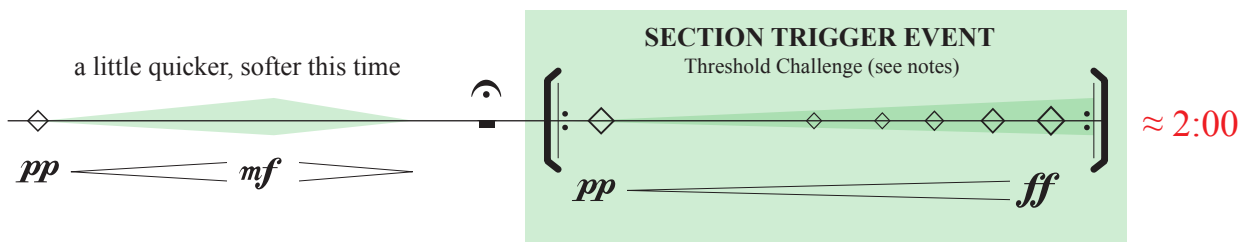
PAUSE

MOVE VERY CLOSE TO MICROPHONE

PAUSE



a little quicker, softer this time



ICE JAMMING

Section 2




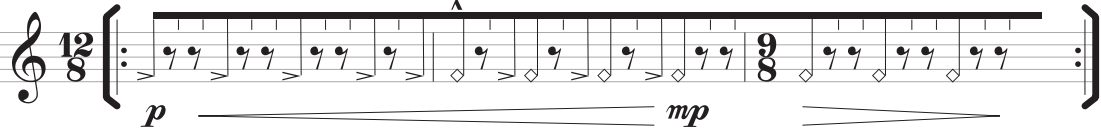
play near mic throughout this section, moving away and towards the mic constantly


≈ 2:00

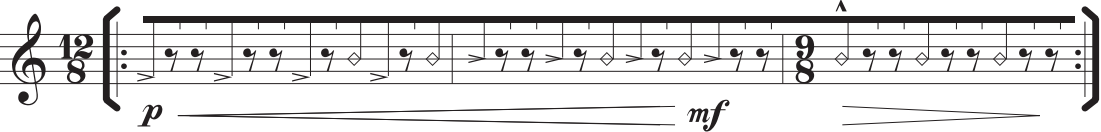
Section 2.1 Choose one of the four below and repeat 2-3 times, then chose another. Continue for 60''

♩ = 120

2.1.1  [crackly bits of you]





2.1.2 




2.1.3 

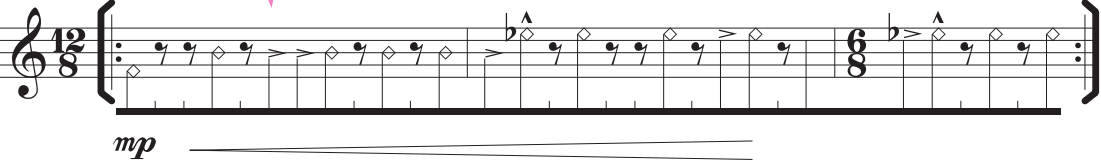



2.1.4 




Section 2.2 Choose one of the four below and repeat 2-3 times, then chose another. Continue for 30''

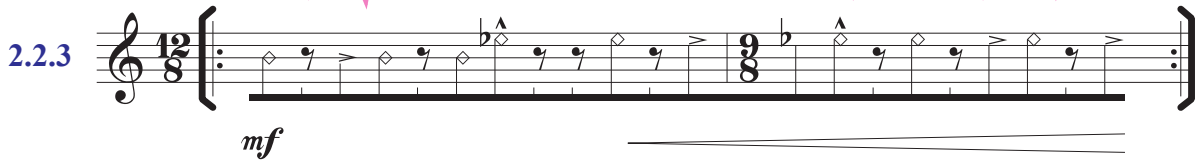
2.2.1 

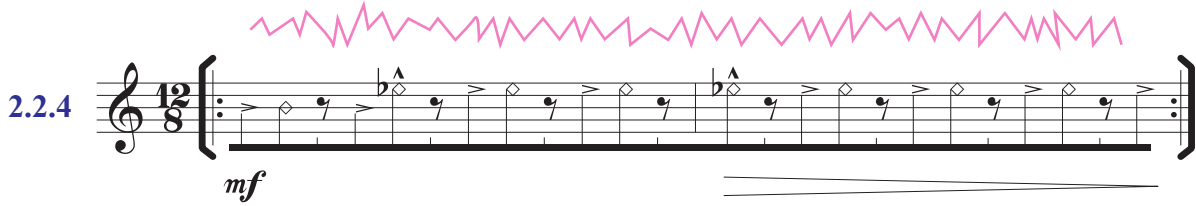


2.2.2 

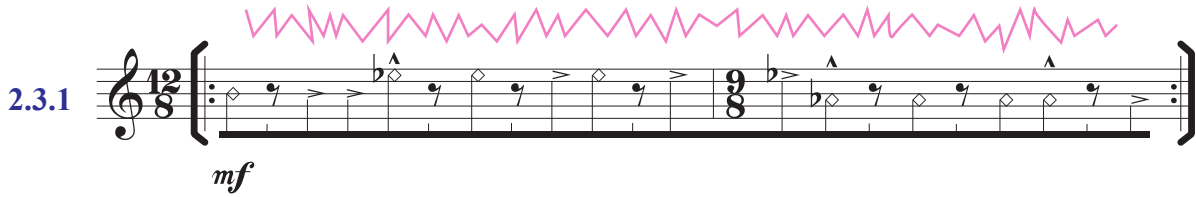


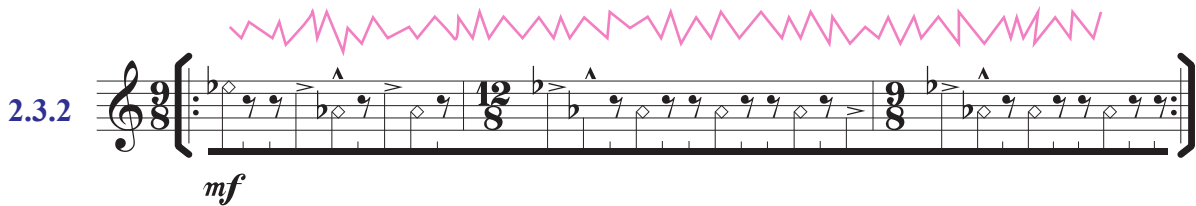
Section 2.2 (continued)

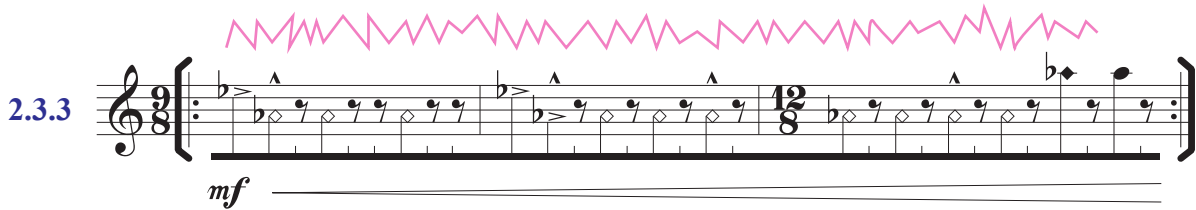
2.2.3 

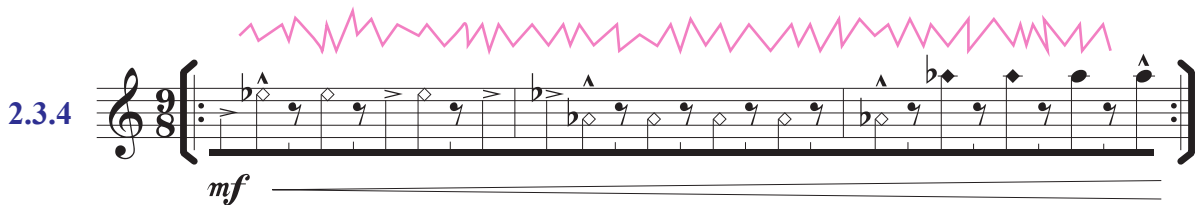
2.2.4 

Section 2.3 Choose one of the four below and repeat 2-3 times, then chose another. Continue for 30''

2.3.1 

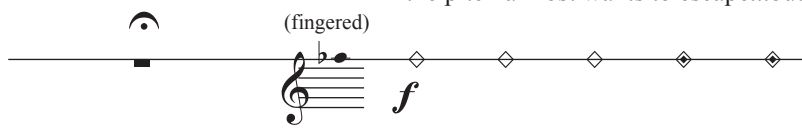
2.3.2 

2.3.3 


2.3.4 

Section 2.4

puffs, with some pitch, varying...
the pitch almost wants to escape...but can't quite...

(fingered) 

SECTION TRIGGER EVENT
30 Pulses



(slightly accelerating)

≈ 4:30

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Section 3

A long sustained tone - as long as possible in one breath...

Section 3.1

~ 4:30

pp possible

Section 3.2

Traverse a circular pathway that takes you around the entire space in a slow wander. Move as you will, play into the space these figures, alternating and rearranging ad lib.

fast as possible, gliss or equivalent

mf *f*

repeat a few times fading, like an echo

mf *mp*

mf

mp *mf*

mf *ff*

60''

Upon return (approx 60'') - REPEAT ENTIRE PAGE - (find a new path) adding the notes in green as alternatives.

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Section 5

whistletone.... use text to shape mouth as if reading
each phrase one long breath - as long as possible

≈ 9:00



3-6"



p

[the initiation of the ice break-up period]

[on the Mackenzie River] [was generally observed at the Liard River]

[the beginning and end of ice-off observations]

[were observed to take place] [sooner near the Laird River]

[than upstream and downstream of this location]

[the confluence where the Mackenzie River and Liard River meet]

[serves as a point where ice break-proceeds]

[dynamically northbound]

[and thermodynamically southbound]

rest while sounds subside

|| ≈ 11:00

Thanks to



edmonton
arts council