

Composition Portfolio

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1 Scores

- *Verloren Vlei first movement* (2014 revised 2015) for orchestra [Duration – 6’]
- *Praying Mantis I* (2015) for two harps, two guitars and live electronics [Duration – 8’]
- *Praying Mantis II* (2015) for symphonic wind band [Duration – 6’]
- *Praying Mantis III* (2015) for brass quintet [Duration – 3’]
- *Reflections* (2015) for piano [Duration – 3’]
- *Walls* (2016) for B-flat clarinet, traditional African percussion and live electronics [Duration – 14’]

VerlorenVlei for Orchestra (First Movement)

Roché van Tiddens



FOR THE CAPE PHILHARMONIC ORCHESTRA - KOMPOS SYMPOSIUM 2015

Dedicated to: Pierre and Annette Schnettler for the experience on the farm and Hans Roosenschoon for his inspirational guidance.

The first movement of VerlorenVlei is atmospheric. All playing techniques should contribute to the changing and ever moving atmosphere. Improvisation is required, in many parts throughout the work, contributing individuality to a combined sound. There should be no accent of beats in the first movement, despite the notated time signatures, time must flow evenly.

General Notes:

Writing in square brackets indicates the atmospheric inspiration for the different sections such as [Wind]

Senza Misura:

The work contains bars without metre. The conductor is required to cue players at their entrances in the Senza Misura sections. Once the conductor points at a player to begin, then the player is required to commence with the musical material in the box with their own interpretation of time and dynamic. It is very important that players bring their own spirit into the repetition of musical material in boxes. Players should not get stuck into a repetitive pulse at any point whilst playing repetitive material in a box.

Players are given melodic material in a box follow by a line and ended by either a headless quaver, or a number in brackets with a tempo indication:



The melodic material within the box is to be repeated continuously, with tempo/speed at the liberty of the performer, for the duration of the 'squiggly' line. The 'squiggly' line flows from the Senza Misura section into measured time. For the duration of the 'squiggly' line being present in measured time, the player is to continue playing at their own tempo and speed at liberty and entirely disregard metre. In general, the squiggly line means that the performer must not follow any tempo and play in their own time without metre. However, where the line ends, is a place that is measured, and it is the conductor's responsibility to cue players to stop playing the material in the box.

Ending a continuous repetition of melodic material within a box played at liberty happens in two different ways: Where the 'squiggly' line ends with a **headless quaver**, the player is to stop abruptly with the material in the box at the exact place in measured time. The conductor should cue the player to stop immediately.

The second way to end the continuous repetition of melodic material within a box played at liberty is: Where the 'squiggly' line ends with a number in brackets e.g. **(3)**, and general tempo indication, e.g. **allegro**, the player is to complete one more repetition of the material in the box on the beat of the bar specified. (3) refers to the third beat of the bar. The conductor should point to the player, giving them a cue to complete on last repetition of the material in the box. The tempo indication is general, and the player is at liberty to choose how fast or slow *allegro* should be, liberty of the performer takes preference in all Senza Misura sections.

Players will find that in Senza Misura sections, within their boxes of musical material are also tempo indications in Italian terminology such as *allegro*, *adagio* etc. This refers to a general guideline of speed. The performer is strongly encouraged to not follow this strictly (e.g. metronome) and to rather improvise a speed around this and incorporate *quasi-rubato*.

Senza Misura sections are headed by: e.g. Senza Misura (slow +-20) **11**

Within Senza Misura sections, players with musical material in boxes begin at different moments, chronologically. The conductor cues the first player to begin playing their material at liberty and then cues the next player and so on. Therefore, each cue is numbered from 1 up to the last cue before measured time begins again. The time between cues is determined by a speed indication within the brackets such as 'fast'. There is also 'medium' and 'slow'. Players should take note that these speeds have no bearing on the pulse or speed at which they will be playing the material within their boxes, and that a general speed is indicated within their boxes. 'Fast', 'medium' and 'slow' only refer to how quickly the conductor should move from cuing one player to the next. +-20" refers to how long the conductor should allow the Senza Misura section to continue before bringing back measured time. In all instances, players that have been cued to play material within boxes at liberty will continue playing this into measured time and should continue on their own tangent until cued by the conductor to stop with the appropriate ending. The number in large bold font e.g. **11** refers to how many cues will take place in a Senza Misura section. Each players box is numbered from 1 onwards.

Phonemes:

Players are required to produce vocal sounds throughout the piece. The rhythm is notated as a cross on the lowest space (F4 in the Treble Clef, A2 in the Bass Clef, G3 in the Alto Clef):



Sh – Sheeep

Qo – (Xhosa click produced by clicking the front part of your tongue against your hard palate)

Xha – (Xhosa click produced by clicking the side of your tongue against your internal cheek)

Ts – (German Z – Zeit)

Sha – (Should be whispered by breathing the voiced consonant **sh** and followed by a whispered Italian **ah** vowel)

Conductor:

The Senza Misura should be approached with the following guidelines:

The transition from previously measured time, to Senza Misura must be without delay. The first cued entry must fall on the first beat of the Senza Misura bar as if the measured time would continue into a new bar.

Audience:

The audience is involved in the performance of this work (b. 69 – 1st mvt). The conductor is required to prepare the audience of their involvement before the performance commences. The audience's role is to create the effect of wind by producing 'sh' with their mouths. The conductor must first give the audience a demonstration of the sound they will produce, and display how they will be cued to begin. The conductor may use own methods to bring dynamics to life.

At bar 69 of the 1st mvt. the audience (cued by the conductor) is given 15" on their own without the orchestra, (the conductor should create dynamic variation and a "mexican wave effect"). After 15" the conductor should turn back to the orchestra and conduct the orchestra in metre. (The audience should continue as they have not been given the cue to end yet). At the end of bar 76 the conductor should quickly turn to the audience to cue them before commencing with the Senza Misura section that follows.

Woodwind + Brass:

Players are required to blow through their instrument without producing vibration creating a breathy sound. This is notated with a large diamond/cross and falls on the middle line of the stave (B4 Treble Clef; D3 Bass Clef; C4 Alto Clef):



Clarinet is required to take off mouth piece to perform this.

Key Clicking:

From bar 32 to 50, mvt 1, the Flute, Oboe, and Clarinet are required to click keys continuously whilst producing phonemes. At bar 44, music is notated which should be performed ordinarily. At bar 43 the keys should be clicked continuously up to the point where usual pitches should be produced. Keys should be continuously clicked after these usual pitches have been produced up to the beat noted 'end key clicking'.

Flute:

At bar 53, 1st mvt. the 2 flautists should take their flutes apart and use only the mouth piece. The index finger should be used to control pitch by inserting the finger in the mouth piece and adjusting pitch through pulling the finger out or pushing the finger in deeper. There is no specific pitch that the flute should produce at this point, and the notation given is a general/proportional guideline. The notation at bar 53 until bar 69 is therefore different. Where F4 is notated, the finger should be inserted at the least possible point producing the lowest possible pitch, and where C5 is notated, this refers to the highest possible pitch. At bar 68, there is an indication to glissandi to the highest possible pitch. Improvisation is

encouraged. The flute emulates the howling wind and this interpretation should rule as pitch determinant. **The encouraged result is for both flutes to be on different pitches, and moving at different rates.**

Strings:

Glissandi:

Throughout the work, glissandi is notated to specific pitches. These pitches result in chord clusters. Therefore, the performer is not strictly required to reach the specific pitch and microtones are acceptable as points of arrival for glissandi. Performers should not break their fingers over exact pitch (however, where possible should adhere to notated pitch).

Where slurs are indicated, this is a general indication for the phrase to be played as smoothly as possible. Own legato bowing can be decided upon.

Transition from Normal to Harmonic:

At bar 77, mvt. 1 (Senza Misura), a transition from normally produced tone to natural harmonics is required. The normal notehead notation refers to the normally produced pitch, where a cross is notated this refers to the the string being numbed by not enough pressure (inbetween harmonic and fully pressed correct note), and where a diamond is notated this refers to the correct light pressure to produce the natural harmonic. The finger remains in the same place on the string, and moves from fully pressed (normal tone) to lightly pressed (harmonics). The space inbetween, (numbed) is notated by the cross.

Col Legno:

Col legno battuto – bounce the wooden side of the bow lightly on the strings. This should be done with care as to not damage the wood.

Col legno tratto – bow with the wooden side of the bow. This should also be done with care as to not damage the wood.

Piano:

The pianist is required to strum the top octave of the piano with the soft part of his/her finger in the first movement (b.22). This must be done continuously producing a wash of the highest strings of the piano; indicated by the line and may be stopped where the line ends. The sustain pedal should be held to create resonance.

Percussionist:

A battery of unusual items should be supplied. This includes:

- Plastic packet (Hard plastic such as Maynards sweets)
- Pool pipe (Bendable PVC pipe 1m long, 5cm diameter) – Operated by timpanist
- 3 x Balloons fully inflated, tied and suspended; and pin

The Balloons should be fully blown and tied to the Marimba or other instrument where the Balloon may hang ready to be popped. A pin or sharp pencil should be kept nearby and used to pop the balloon at the measured cue.

(The composer will provide these items)

Timpani:

The Pool pipe is notated on one line. This instrument is operated through taking hold of the pipe on one end and swinging the pipe in a circular motion in the air. Once a fast speed is reached, a whistling tone should result. The whistling tone can then be raised in pitch through alternating the speed of the spin. The faster the pipe spins, the higher the pitch is raised. Below the line means first pitch reached. On the line is one pitch higher and above the line is two pitches higher. Begin spinning until you reach a fast enough speed. With practice find the two pitches above. To reach the highest one, maximum velocity is required!

Orchestra:

-2 Flutes

-2 Oboes

-2 Clarinets in Bb

-2 Bassoons

-4 French Horns in F

-3 Trumpets in Bb

-3 Trombones

-1 Tuba

-1 Timpanist (and Pool-piper) - (POOLPIPE PROVIDED BY COMPOSER)

-1 Percussionist:

-Vibraphone (with Bow)

-Suspended Cymbals

-Plastic packet, balloons and pin (INSTRUMENTS PROVIDED BY COMPOSER)

-Piano

-1st Violins a,b,c,d (8) (2 on a part)

-2nd Violins a,b,c,d (8) (2 on a part)

-Violas a,b (6) (3 on a part)

-Cello a,b,c (4) (2 on a part)

-Double Bass I,II,III (3)

[Score in C]

Duration: circa 6'

18

Fl. *ff* sh (finger pitch but blow 'sh' through instrument) continue blowing 'sh' through instrument whilst clicking keys constantly

Ob. *ff* (finger pitch but blow 'sh' through instrument) continue blowing 'sh' through instrument whilst clicking keys constantly

Cl. *ff* (finger pitch but blow 'sh' through instrument) continue blowing 'sh' through instrument whilst clicking keys constantly

Bsn. *ff* (finger pitch but blow 'sh' through instrument) continue blowing 'sh' through instrument whilst clicking keys constantly

Hn. I,III *ff* a2 cuivré lowest note roll fingers on bell ad lib.

Hn. II,IV *ff* a2 cuivré lowest note roll fingers on bell ad lib.

Tpt. *ff* roll fingers on bell ad lib.

Tbn. *ff* roll fingers on bell ad lib.

Tba. *p* *f* roll fingers on bell ad lib.

Timp. mallets *sfz ff* *p* To Pool pipe

Perc. brush sticks *f* *p* stroke surface of cymbals in a circular motion creating a whisper to Vibraphone

Pno. *sfz ff* *p* stroke highest octave strings with finger in regular and irregular rhythms avoiding consistency

Vln. I a *sfz ff* *p* *ppp*

Vln. I b *sfz ff* *p* *ppp*

Vln. I c *sfz ff* *p* *ppp*

Vln. I d *sfz ff* *p* *ppp*

Vln. II a *sfz ff* *p* *ppp*

Vln. II b *sfz ff* *p* *ppp*

Vln. II c *sfz ff* *p* *ppp*

Vln. II d *sfz ff* *p* *ppp*

Vla. a *sfz ff* *p* *mf* roll fingers on body of instrument alternating between nail and soft finger

Vla. b *sfz ff* *p* *mf* col legno battuto

Vc. a *sfz ff* *p* *mf* roll fingers on body of instrument alternating between nail and soft finger

Vc. b *sfz ff* *p* *mf* roll fingers on body of instrument alternating between nail and soft finger

Db. I *sfz ff* *f* col legno battuto

Db. II *sfz ff* *f* col legno battuto

Db. III *sfz ff* *mf* col legno battuto lightly behind bridge

11

27 **continue** clicking any keys on improvised rhythm (without blowing through instrument) *f*

28 (continue) click keys whilst performing phonemes

Fl. *f* qo qo qo qo qo xha

Ob. *f* qo qo qo qo qo qo qo

Cl. *f* (continue) click keys whilst performing phonemes xha xha qo

Bsn. *f* (continue) click keys whilst performing phonemes

Hn. I,III *f* Stop rolling fingers on bell after +5" a2 qo xha qo qo

Hn. II,IV *f* Stop rolling fingers on bell after +5" a2 xha xha qo qo xha

Tpt. *f* Stop rolling fingers on bell after +5" a3 qo qo qo qo qo qo ts qo qo

Tbn. *f* Stop rolling fingers on bell after +5" a3 qo xha qo

Tba. *f* Stop rolling fingers on bell after +5" qo qo qo qo qo

Timp. *f* 1 ts ts ts ts ts ts ts ts ts ts ts ts
produce phoneme 'ts' with pool pipe as amplifier, avoid consistency alternate order between patterns as well as speed and dynamics ad lib

Perc. *f* 1 Vibraphone p 3

Pno. *f* (continue strokes for 5" into Senza Misura section) qo xha

Vln. I a *f* 1 col legno battuto start largo then alternate between largo and allegro

Vln. I b *f* 2 col legno battuto start allegro then alternate between allegro and largo

Vln. I c *f* 3 col legno battuto start allegro then alternate between allegro and largo

Vln. I d *f* 4 col legno battuto start largo then alternate between largo and allegro

Vln. II a *f* 5 col legno battuto start largo then alternate between largo and allegro

Vln. II b *f* 6 col legno battuto start allegro then alternate between allegro and largo

Vln. II c *f* 7 col legno battuto presto

Vln. II d *f* 8 col legno battuto presto

Vla. a *f* 9 pizz andante

Vla. b *f* 10 pizz moderato

Vc. a *f* 11 pizz andante

Vc. b *f* 11 pizz andante

Db. I *f* arco col legno battuto arco *fp*

Db. II *f* arco col legno battuto arco

Db. III *f* click point of bow inbetween strings, in front of bridge, creating tapping sound

[goose call]

34

Fl. *mp > p mp > p mp > p* (continue click keys) *mp > p mp > p mp > p* end key clicking

Ob. *mp > p mp > p mp > p* (continue click keys) end key clicking

Cl. *ff = f ff > f ff = f* (continue click keys) end key clicking

Bsn. *f > mf f > mf f > mf* (continue click keys) end key clicking

Hn. I, III *f ff pp* *mf > p mf > p*

Hn. II, IV *pp pp f mp pp* *mf > p mf > p*

Tpt. *f p* *mf > p mf > p*

Tbn. *f ff pp* *mf > p*

Tba. *f ff pp* *p < f*

Timp. end ts

Vib. to Vib. (bow)

Pno. *qo qo xha qo xha qo xha qo xha qo*

Vln. I a (1) *allegro*

Vln. I b (3) *allegro*

Vln. I c (1) *allegro*

Vln. I d (3) *adiagio*

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. a

Vla. b

Vc. a (1) *allegro*

Vc. b (3) *allegro*

Db. I *f pp ff pp p f > mf* col legno battuto

Db. II *fp f pp ff pp p f > mf* col legno battuto

Db. III *arco pp mp f p f* *Sul D f > mf f > mf f > mf*

[Wind]

$\text{♩} = 60$

47

whispered 1. (take flute apart, blow through mouth piece with finger as pitch adjuster (see explanations for meaning of notation))

Fl. *sha* *ff* whispered *p* *mp* *p* *pp* *mp* *p* *pp* *mp* *p* *mp* *p*

Ob. *sha* *ff* whispered

Cl. *sha* *ff* whispered

Bsn. *sha* *ff* whispered

Hn. I,III *sha* *ff* whispered

Hn. II,IV *sha* *ff* whispered

Tpt. *sha* *ff* whispered

Tbn. *sha* *ff* whispered

Tba. *sha* *ff* whispered

Timp. *sha* *ff* whispered into pool pipe Pool pipe

Vib. *sha* *ff* bowed, motor - on
whispered smooth transition creating 'gliss'

Pno. *sha* *ff* whispered into piano with sustain pedal

$\text{♩} = 60$

Vln. I a *sha* *ff* whispered *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vln. I b *sha* *ff* whispered *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vln. I c *sha* *ff* whispered *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vln. I d *sha* *ff* whispered *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vln. II a (1) *adagio* *sha* *ff* whispered

Vln. II b (3) *presto* *sha* *ff* whispered

Vln. II c (4) *allegro* *sha* *ff* whispered

Vln. II d *moderato* (4) *sha* *ff* whispered

Vla. a (4) *allegro* *sha* *ff* whispered *p* *mp* *p* *mp* *p*

Vla. b *moderato* (4) *sha* *ff* whispered *p* *mp* *p* *mp* *p*

Vc. a *sha* *ff* whispered *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vc. b *sha* *ff* whispered *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Db. I *sha* *ff* whispered *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Db. II *sha* *ff* whispered *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Db. III *sha* *ff* whispered *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

col legno tratto

col legno tratto

col legno tratto

56

Fl.

Ob.

Cl.

Bsn.

Hn. I,III

Hn. II,IV

Tpt.

Tbn.

Tba.

Timp.

Perc.

Pno.

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. a

Vla. b

Vc. a

Vc. b

Db. I

Db. II

Db. III

pp

mp

p

mf

f

1.

sul D

sul A

sul G

sul C

sul E

arco

GP

[Wind Howling]

8

66

Fl. *ff* *fff* *ff* *fff*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. I,III

Hn. II,IV

Tpt.

Tbn.

Tba.

Timpani

Perc.

Pno. *p* *f*

Vln. I a *ff* *fff* *fff*

Vln. I b *ff* *fff* *fff*

Vln. I c *ff* *fff* *fff*

Vln. I d *ff* *fff* *fff*

Vln. II a *ff* *fff* *fff*

Vln. II b *ff* *fff* *fff*

Vln. II c *ff* *fff* *fff*

Vln. II d *ff* *fff* *fff*

Vla. a *ff* *fff* *fff*

Vla. b *ff* *fff* *fff*

Vc. a *ff* *fff* *fff*

Vc. b *ff* *fff* *fff*

Db. I *f* *fff*

Db. II *f* *fff*

Db. III *ff* *fff* *fff*

Annotations: sul D, apply bow pressure, sul G, sul C, sul A, arco, apply bow pressure.

[Fire]
Senza Misura (medium +-15")
10

10

73

Fl.

Ob.

Cl.

Bsn.

Hn. I,III

Hn. II,IV

Tpt.

Trb. I

Trb. II

Trb. III

Tbn.

Tba.

continue through Senza Misura section, follow dynamic changes ad lib

Timp.

Perc.

Pno.

Vln. I a

Vln. I b

Vln. I c

Vln. I d

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. a

Vla. b

Vc. a

Vc. b

Db. I

Db. II

Db. III

8 *allegro* 3
mf *accel. ad lib*
p *f*

9 *allegro*
mf *accel. ad lib* *p* *f*

10 *mf* *allegro* *accel. ad lib*
p *f*

keep sustained (staggered breathing)

p *mf* *p*

2 Rustle plastic packet
f

1 *una corda*
as fast as possible
alternate between *f* and *mf* ad lib
open sustain pedal occasionally
keeping *una corda* suppressed

6 *col legno battuto*
sul A
ricochet

2 *col legno battuto*
sul G
ricochet

4 *sul G*
col legno battuto
ricochet

5 *sul G*
col legno battuto
ricochet

6 *col legno battuto*
sul G
ricochet

7 *sul D*
col legno battuto
ricochet

6 *sul D*
col legno battuto
ricochet

6 *sul D*
col legno battuto
ricochet

4 *col legno battuto*
sul C
ricochet

3 *col legno battuto*
sul C
ricochet

1 *col legno battuto*
sul C
ricochet

col legno battuto
sul G
ricochet

p

74 $\text{♩} = 80$

Fl. *hard attack creating a 'pop'* *ff* *fff*

Ob. *hard attack creating a 'pop'* *f* *ff* *fff*

Cl. *hard attack creating a 'pop'* *f* *ff* *fff*

Bsn. *hard attack creating a 'pop'* *f* *mf* *ff* *fff*

Hn. I,III *hard attack creating a 'pop'* *f* *hard attack creating a 'pop'* *fff* *p* *f*

Hn. II,IV *hard attack creating a 'pop'* *fff* *hard attack creating a 'pop'* *f* *hard attack creating a 'pop'* *a3* *f*

Tpt. *hard attack creating a 'pop'* *f* *hard attack creating a 'pop'* *a3* *f*

Tbn. *hard attack creating a 'pop'* *f* *hard attack creating a 'pop'* *a3* *f*

Tba. *hard attack creating a 'pop'* *f* *hard attack creating a 'pop'* *a3* *f*

Timp. *p* *mf* *p* *mf* *p* *build up to balloon pop* *p* *ff*

Perc. *to balloons* *pop balloons*

Pno.

Vln. I a $\text{♩} = 80$

Vln. I b

Vln. I c

Vln. I d

Vln. II a

Vln. II b

Vln. II c

Vln. II d

Vla. a

Vla. b

Vc. a

Vc. b

Db. I *f* *ff* *p* *f* *ff* *f* *ff* *f* *ff* *col legno battuto* *ff* *3* *3* *p* *f*

Db. II *ff* *sfz* *ff* *p* *ff* *f* *ff* *f* *ff* *col legno battuto* *ff* *3* *3* *p* *f*

Db. III *Bartok pizz.* *mf* *arco* *f* *ff* *Bartok pizz.* *mf* *arco* *ff* *ff* *ff* *ff* *p* *f*

Praying Mantis I

for two harps, two guitars and live electronics

Roché van Tiddens



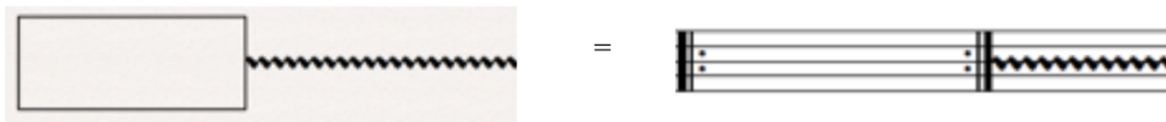
Performed at the Composer Showcase: Roché van Tiddens as part of the University
of Stellenbosch Guitar Festival 2015.

General Notes

The piece is atmospheric and should flow evenly. The musical material should combine into a global sound that grows and decays in a gradual form.

The piece is *senza misura* and the first guitarist is required to cue the ensemble to move from section to section.

Each performer is required to bring their own interpretation to the music. Musical material written in boxes is to be **continuously repeated**. The box followed by squiggly line equals musical material between two repeat signs:



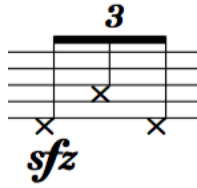
The music in boxes is repeated for the duration of the squiggly line. The squiggly line will usually flow into another box or into other musical material. This means that the performer is cued to change to the next box, or non-boxed musical material by the first guitarist. The performer should first complete a cycle of the current material before changing to the next box, or non-boxed musical material.

Harp

Extended Techniques:

Xylophone Effect – with your left hand, gently dampen the string close to the soundboard in order to play a non-resonant wood timbre.

Glisser – wipe the bass strings up and down in order to create a ‘whisper’. The graphic ‘squiggly lines’ indicate faster or slower movements and are a general guideline for the performer to follow.



The cross note-heads indicate *Timpanic effect* where the soundboard is knocked with the knuckles.

catching the strings



Roll the fingers on the lowest part of the strings and knock the wood while gently connecting with the strings simultaneously.

Guitar

The first guitar part is scored for a capo on the 2nd fret and the 3rd string should be tuned to F^{#3}. The music is notated at sounding pitch. The second guitarist should tune the 6th string to D².

Extended techniques:

Rasqueado – perform the traditional *rasqueado* by rapidly strumming the fingers over the strings.

Tambora – knock the bass of the thumb *sul ponticello* over the strings

Flesh Rasqueado – rapidly wipe the strings with the flat surface of the fingers.

Zither – fold the 6th string over the 5th string and play on the pitches as notated for the 6th string (this will not sound at the read pitch).

Electronic Part

The part consists of firstly, screenshots of the Ableton Live 9 Suite setup, and secondly, the score intended for the electronic performer.

The Ableton Live 9 Suite should be set up with 11 tracks and 9 scenes in the live view. The clips, *Water recording.aif*, *Small object dropped in water.aif*, and *Pouring.aif* should be loaded in the respective slots as shown by the screenshots below.

The effects for each track are shown in the screenshots below. Thereafter, the clip view for each scene is displayed. The clip view indicates how the clips were slowed down/sped up in warp mode. The warp mode of slowing down such as *tones*, *complex pro* etc. is specified.

The MIDI controller, M-Audio Axiom 49 key, was used to trigger certain actions in the 2015 performance. The screenshot below displays the MIDI mapping that was used. The score for the electronic performer makes use of “snapshot images” of the MIDI controller to guide the performer through the changes of the different controls (attached below). The same functions in Ableton Live can be mapped for a different MIDI controller based on the plan displayed in the first part of the electronic score.

Tracks

Effects

Effects-Track 1

Scenes

The screenshot displays a DAW mixer with 14 tracks. Tracks 1-11 are audio tracks, and tracks A and B are reverb and delay tracks. The Master track is at the far right. Each track has a volume knob, a solo button, and a mute button. The mixer also shows send levels and a master fader. The interface includes transport controls at the top and a scene list on the right.

Track	Content	Volume	Solo	Mute
1 Audio	Small container	6	On	Off
2 Audio	Small container	6	Off	Off
3 Audio	Water recording	6	Off	Off
4 Audio	Water recording	6	Off	Off
5 Audio	Water recording	6	Off	Off
6 Audio	Pouring 2	6	Off	Off
7 Audio	Small conta	6	Off	Off
8 Audio	Small conta	6	Off	Off
9 Audio	Water recor	6	Off	Off
10 Audio	Pouring 2	6	Off	Off
11 Audio	Pouring 2	6	Off	Off
A Reverb		0.8	Off	Off
B Delay			Off	Off
Master		-40.88	Off	Off

Elastic Band

Envelope: 0.00 Attack, 6.03 ms Release, 200 ms

LFO / S&H: Amount 0.00, Rate 0.01 Hz, Phase 0.00*

Quantize Beat: On, 0.5, 1, 2, 3, 4, 5, 6, 8, 12, 16

Phat Low

Freq: 425 Hz, Gain: 11.5 dB, Q: 18.0

Mode: Stereo, Edit: A, Adapt. Q: Off, Scale: 100%, Gain: -5.65 dB

Classical Compression

Sidechain: EQ, Audio From: No Input, Filter Type: [High Pass]

Gain: 0.00 dB, Dry/Wet: 100%

Ratio: 1.15 : 1, Attack: 0.22 ms, Release: 100 ms

Thresh: -9.70 dB, GR, Output: Out 9.00

Knee: 6.0 dB, Look: 1 ms, Env.

1-Audio [Meters]

Effects-Track 2

TAP 120.00 IIII 4 / 4 None

1. 3. 2 NEW 2. 1. 1 4. 0. 0 KEY MIDI 1% D

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording							▶ Water recor			▶ 3
	▶ Small container												▶ 4
						▶ Small conta							▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
										▶ Pouring 2			▶ 8
												▶ Pouring 2	▶ 9
													▶ 10
								0.8					
Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Post Sends Post
1	2	3	4	5	6	7	8	9	10	11	A	B	Solo

Dirty Tremolo

LFO / S&H

Amount Shape

1.68 kHz

Rate 0.02 Hz Spin

Mode Shift Ring Drive 4.88 dB Dry/Wet 36.5%

Cathedral

Input Processing Lo Cut Hi Cut Spin

Global Quality High Size 180.00 Stereo

Diffusion Network High 5.37 kHz 0.40 Chorus

Decay Time 743 m Density 20% Scale 20%

Reflect -6.0 dB Diffuse 0.0 dB Dry/Wet 100%

Minor Third Up

500 ms Spray

13.5 Hz Frequency

3.00 Pitch

0.00 Rand Pitch

80% Feedback

63% Dry/Wet

1 2 3 4

5 6 8 16

Sync 0.00%

Delay Time Spray Frequency Pitch Rand Pitch Feedback

Drop Audio Effects Here

Effects-Track 3

TAP 120.00 III III 4 / 4 None → 1. 3. 2 → NEW 2. 1. 1 4. 0. 0 KEY MIDI 1% D

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording							▶ Water recor			▶ 3
	▶ Small container												▶ 4
							▶ Small conta						▶ 5
													▶ 6
													▶ 7
													▶ 8
													▶ 9
													▶ 10
Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Post Sends
1	2	3	4	5	6	7	8	9	10	11	A	B	
-Inf	-Inf	-Inf	-Inf	-Inf	-Inf	-Inf	-Inf	-40.88	-Inf	-Inf	-Inf	-Inf	-40.88

Nebulo

Envelope: 127 Attack, 0.10 ms Release, 181 ms

LFO / S&H: Amount 6.19, Rate 10.0 Hz, Spin 25%

Quantize Beat: On, 0.5, 1, 2, 3, 4, 5, 6, 8, 12, 16

595 Hz

Q 2.12

Mastering - make it loud

Attack: 0.1, 0.3, 1, 3, 10, 30

Release: 0.1, 0.2, 0.4, 0.8, 1.2, 1.5

Ratio: 2, 4, 10

Threshold: -12.0 dB, Makeup: 5.00 dB

Range: 70.0 dB, Dry/Wet: 100%

Clip: Soft

Around The Head

Amount: 100%, Rate: 0.69 Hz, Phase: 194°, Shape: 43.3%

Normal, Hz, Φ, [Waveform]

Drop Audio Effects Here

3-Audio [Meters]

Effects-Track 4

TAP 120.00 4 / 4 None 1. 3. 2 2. 1. 1 4. 0. 0 KEY MIDI 1%

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
Small container							Small conta						1
		Water recording											2
			Water recording										3
	Small container												4
							Small conta						5
				Water recording									6
					Pouring 2								7
										Pouring 2			8
													9
													10

Sends A B 1 2 3 4 5 6 7 8 9 10 11 A B Post Post

Gain: -Inf, 6, 0, 6, 12, 24, 36, 60

Nebulo

Envelope: 127 Attack, 0.10 ms Release

LFO / S&H: Amount 6.19, Rate 10.0 Hz, Spin 25%

Quantize Beat: 1.40 kHz, Q 0.66

Ambidel

Input Filter: L (4.35 kHz), L+R (12.0 kHz), R (1.29 kHz)

Delay Time: 173 ms, 765 ms, 617 ms

Feedback: 52%, 41%, 0.0%

Pan: 50L, C, 50R

Volume: 0.0 dB, -8.3 dB, 0.0 dB

Out: -1.9 dB

Around The Head

Amount: 100%, Rate: 0.43 Hz, Phase: 186°, Shape: 43.3%

Normal, Hz, Phi

Drop Audio Effects Here

4-Audio

Effects-Track 5

TAP 120.00 IIII 4 / 4 None

1. 3. 2 NEW 2. 1. 1 4. 0. 0 KEY MIDI 1%

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording							▶ Water recor			▶ 3
	▶ Small container												▶ 4
						▶ Small conta							▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10

Sends: 1-11, A, B, Post, Solo

Gain: 1-11, A, B, Master (40.88)

Loopo

Input Filter: L, L+R, R

Delay Time: 1, 2, 3, 4, 5, 6, 8, 16

Feedback: 35%, 23%, 47%

Pan: 23R, 5L, 21L

Volume: 6.0 dB, 6.0 dB, 6.0 dB

Out: Dry, -19 dB

Sync: 0.00%, 33.3%, -0.52%

Notch 4

Freq: 212 Hz

Gain: 13.5 dB

Q: 2.39

1to4 Note Contenders

Amount: 100%

Rate: 1

Phase: 194°

Shape: 0.00%

Offset: 0.00°

Gain: 0.00 dB

Slig...

Speaker: 2x12

Microphone: Near Off-Axis

Output: Mono

Dry/Wet: 33.3%

5-Audio

Effects-Track 6

TAP 120.00 III III 4 / 4 None → 1. 3. 2 → ● ● + ● ● ← ○ NEW 2. 1. 1 ~ ⏪ ⏩ 4. 0. 0 [Pencil] III KEY MIDI 1% D

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording							▶ Water recor			▶ 3
	▶ Small container												▶ 4
							▶ Small conta						▶ 5
													▶ 6
													▶ 7
													▶ 8
													▶ 9
													▶ 10

Sends: A B | A B | A B | A B | A B | A B | A B | A B | A B | A B | A B | A B | A B | Post Sends | Post

Level meters: 1 2 3 4 5 6 7 8 9 10 11 A B Solo

Ring

LFO / S&H: Amount, Shape, 400 Hz, Rate, 7.53 Hz, Phase, 180°

Frequency: Mode (Ring), Shift, 149 Hz, Fine, 0.86 Hz, Drive, 6.00 dB, Mix, 40.0%

Notch Step

Envelope: Amount, Attack, 63.0, 6.00 ms, Release, 299 ms

LFO / S&H: Amount, Shape, 11.6, Rate, 0.91 Hz, Spin, 7.5%

Quantize Beat: On, 0.5, 1, 2, 3, 4, 5, 6, 8, 12, 16

Forest Floor

Input Processing: Lo Cut, Hi Cut, Spin, 830 Hz, 5.85, 0.18 Hz, 5.76

Global Quality: Mid, Size, 10.86

Diffusion Network: High, 4.50 kHz, 0.47, Chorus, Low, 90.0 Hz, 0.75, 0.23 Hz, 1.98

Predelay: 2.50 ms, Shape: 0.50, Stereo: 65.20, Decay Time: 2.16 s, Freeze: Flat, Cut, Density: 60%, Scale: 75%, Dry/Wet: 16%

Drop Audio Effects Here

Effects-Track 7

TAP 120.00 4 / 4 None 1. 3. 2 NEW 2. 1. 1 4. 0. 0 KEY MIDI 1% D

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording							▶ Water recor			▶ 3
	▶ Small container												▶ 4
							▶ Small conta						▶ 5
													▶ 6
													▶ 7
													▶ 8
													▶ 9
													▶ 10
								0.8					
Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Post Sends
1	2	3	4	5	6	7	8	9	10	11	A	B	
-Inf	-Inf	-Inf	-Inf	-Inf	-Inf	-Inf	-Inf	-40.88	-Inf	-Inf	-Inf	-Inf	-40.88

Filter Delay

Input Filter: L On, 704 Hz, 4.00; L+R On, 449 Hz, 4.00; R On, 918 Hz, 4.00

Delay Time: 1 2 3 4, 5 6 8 16, Sync, 0.00%

Feedback: 21%, Pan: 50L, Volume: 4.0 dB

Out: Dry

Many Birds

LFO / S&H: Amount, Shape, Mode: Ring

Frequency: 1.42 kHz, Rate, Spread, Spin, Dry/Wet: 78.9%

Filter Delay

Input Filter: L On, 611 Hz, 0.50; L+R On, 1.20 kHz, 1.50; R On, 18.0 kHz, 0.75

Delay Time: 1 2 3 4, 5 6 8 16, Sync, 0.00%

Feedback: 56%, Pan: 50L, Volume: 4.0 dB

Out: Dry

Drop Audio Effects Here

Effects-Track 8

TAP 120.00 III III 4 / 4 None

1. 3. 2 NEW 2. 1. 1 4. 0. 0 KEY MIDI 1% D

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording							▶ Water recor			▶ 3
	▶ Small container												▶ 4
						▶ Small conta							▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10

Sends A B

1 2 3 4 5 6 7 8 9 10 11 A B

Gain: -Inf, -40.88, -Inf, -Inf, -Inf, -Inf, -Inf, -Inf, -40.88, -Inf, -Inf, -Inf, -Inf, -40.88

Damien

LFO / S&H
 Amount: 10.5 Hz
 Rate: 7.53 Hz
 Phase: 180°

Frequency
 Mode: Shift
 -1.12 kHz
 Spread: 167 Hz
 Drive: 0.00 dB
 Dry/Wet: 71.4%

Vocal A

Freq: 1.06 kHz
 Gain: -0.97 dB
 Q: 0.23

Mode: Stereo
 Edit: A
 Adapt. Q: Off
 Scale: 100 %
 Gain: -1.41 dB

Drop Audio Effects Here

8-Audio

Effects-Track 9

TAP 120.00 III III 4 / 4 None

1. 3. 2 2. 1. 1 4. 0. 0

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording							▶ Water recor			▶ 3
	▶ Small container												▶ 4
							▶ Small conta						▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10

Sends: 0.8

1 2 3 4 5 6 7 8 9 10 11 A B

Post Post

1 2 3 4 5 6 7 8 9 10 11 A B

127 0.10 ms 181 ms

353 Hz 3.00

158 Hz 2.75 173 ms 52 % 50L 0.0 dB

917 Hz 2.00 765 ms 41 % C -8.3 dB

534 Hz 3.50 617 ms 0.0 % 50R 0.0 dB -1.9 dB

100 % 0.43 Hz 186° 43.3 %

Nebulo

Envelope

Attack 127

Release 0.10 ms

181 ms

LFO / S&H

Amount 6.19

Rate 10.0 Hz

Spin 25 %

Quantize Beat

On 0.5 1 2 3 4 5 6 8 12 16

Q 3.00

Ambidel

Input Filter

L On 158 Hz 2.75

L+R On 917 Hz 2.00

R On 534 Hz 3.50

Delay Time

1 2 3 4 5 6 8 16

Time 173 ms 765 ms 617 ms

Feedback 52 %

Pan 50L

Volume 0.0 dB

Out -1.9 dB

Dry 0.0 %

Around The Head

Amount 100 %

Rate 0.43 Hz

Phase 186°

Shape 43.3 %

Normal F Φ

Drop Audio Effects Here

9-Audio

Effects-Track 10

TAP 120.00 IIII 4 / 4 None

1. 3. 2

2. 1. 1

4. 0. 0

KEY MIDI 1%

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording							▶ Water recor			▶ 3
	▶ Small container												▶ 4
							▶ Small conta						▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10

Sends A B

1 2 3 4 5 6 7 8 9 10 11 A B

Gain meters: -Inf, 6, 0, 6, 12, 24, 36, 60

9: -40.88

10: -40.88

11: -40.88

A: -40.88

B: -40.88

Master: -40.88

Post

Solo

Cut-O-Move L

Envelope: 0.00, Attack: 6.00 ms, Release: 200 ms

LFO / S&H: Amount: 12.9, Rate: 2.83 Hz, Phase: 171°

Quantize Beat: On, 0.5, 1, 2, 3, 4, 5, 6, 8, 12, 16

Resorus

Delay 1: Highpass: 15.0 kHz, 11.2 ms

Delay 2: Off, Fix, Mod, 1.21 ms

Modulation: Amount: 6.38 ms, Rate: *20, 4.41 Hz

Polarity: -, +

Feedback: 26 %

Dry/Wet: 100 %

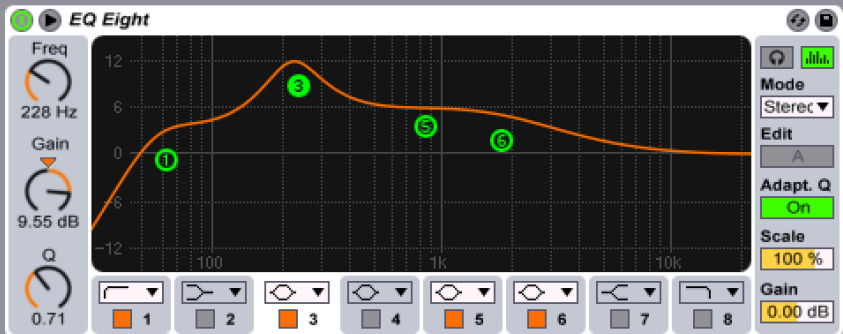
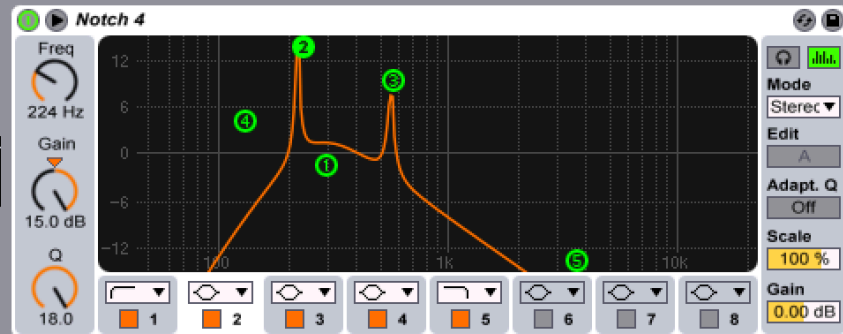
Drop Audio Effects Here

10-Audio

Effects-Track 11

The screenshot shows a DAW interface with 11 audio tracks and two reverb/delay tracks. The tracks are labeled 1 Audio through 11 Audio, A Reverb, B Delay, and Master. Each track has a name, a solo button, and a volume fader. The tracks contain various audio clips: 'Small container', 'Water recording', and 'Pouring 2'. The Master track has a solo button and a volume fader. The interface also shows a transport section at the top with a tempo of 120.00 and a 4/4 time signature. The bottom of the screenshot shows two EQ plugins: 'Notch 4' and 'EQ Eight'. The 'Notch 4' plugin is currently set to 224 Hz and 15.0 dB gain. The 'EQ Eight' plugin is currently set to 228 Hz and 9.55 dB gain. The 'Drop Audio Effects Here' area is visible on the right side of the bottom section.

Track	Name	Volume	Send
1	Small container	-Inf	A, B
2	Small container	-Inf	A, B
3	Water recording	-Inf	A, B
4	Water recording	-Inf	A, B
5	Water recording	-Inf	A, B
6	Water recording	-Inf	A, B
7	Small conta	-Inf	A, B
8	Small conta	-Inf	A, B
9	Water recor	-40.88	A, B
10	Pouring 2	-Inf	A, B
11	Pouring 2	-Inf	A, B
A	Reverb	-Inf	A, B
B	Delay	-Inf	A, B
Master	Master	-40.88	Post, Solo



Drop Audio Effects Here

Clip information

Clip-view Scene 1 Track 1

1 Audio 2 Audio 3 Audio 4 Audio 5 Audio 6 Audio 7 Audio 8 Audio 9 Audio 10 Audio 11 Audio A Reverb B Delay Master

Small container Water recording Water recording Water recording Small container Water recording Pouring 2 Pouring 2 Pouring 2

Sends Sends Sends Sends Sends Sends Sends Sends Sends Sends Sends Post Sends

1 2 3 4 5 6 7 8 9 10 11 A B Solo

Clip Launch Sample Envelopes

Small container

Launch Mode Trigger

Signature 4 / 4

Groove None

Commit

Small container drop

44.1 kHz 24 Bit 2 Ch

Warp

Seg. BPM 472.00

Transpore 28 st

Detune 0 ct 0.00 dB

Elastic t

Device

Region Linked

1 1.2 1.3 1.4 2 2.2

1/32

Warp mode

If the tempo is higher than 120BPM the clip has been slowed down, if lower than BPM it has been sped up

Clip-view Scene 1 Track 8

TAP 120.00 IIII IIII 4 / 4 ○● ▾ None ▾

1. 3. 2 ▶ ■ ● + ● ◀ ○ NEW

2. 1. 1 ~ ◀ ▶ 4. 0. 0

KEY MIDI 1% D

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording							▶ Water recor			▶ 3
	▶ Small container												▶ 4
						▶ Small conta							▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10
								0.8					
Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Post Sends
1	2	3	4	5	6	7	8	9	10	11	A	B	Post
60	60	60	60	60	60	60	60	60	60	60	60	60	60

Clip

Small contain

Signature 4 / 4

Groove None

Commit

Launch

Launch Mode Trigger

Legato

Quantization Global

Vel 0.0 %

Follow Action

1 : 0

Sample

Small container drop

44.1 kHz 24 Bit 2 Ch

Warp

Seg. BPM 472.00

Pro

Formants 100.00

Envelope 256.00

Detune 0 ct 0.00 dB

Envelopes

Vocal A

1 Filter

Start

End

Loop

Position

Length

Region Linked

1/64

/Users/VanTiddens/Google Drive/Composition/Bugz/Praying Mantis/Praying Mantis I - Guitar, Harp Quartet/Sound for electronics/Small container dropped in water.aif

8-Audio

Clip-view Scene 2 Track 3

TAP 120.00 4 / 4 None 1. 3. 2 2. 1. 1 4. 0. 0

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording							▶ Water recor			▶ 3
	▶ Small container												▶ 4
							▶ Small conta						▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10
								0.8					
Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Post Sends
1	2	3	4	5	6	7	8	9	10	11	A	B	Post
-Inf	-Inf	-Inf	-Inf	-Inf	-Inf	-Inf	-Inf	-40.88	-Inf	-Inf	-Inf	-Inf	-40.88

Clip: Water recor

Launch: Launch Mode Trigger, Legato, Quantization Global, Vel 0.0%, Follow Action 1:0

Sample: Water recording for f 44.1 kHz 24 Bit 2 Ch, Edit Save Rev, HiQ Fade RAM, Transpose 0 st, Detune 0 ct 0.00 dB, Seg. BPM 178.00, Beats 2, Preserve Transie 100

Envelopes: Masteris, Threshc, Start, End, Loop, Position, Length, Region Linked

Timeline: 1 1.2 1.3 1.4 2 2.2 2.3 1/16

Clip-view Scene 3 Track 4

TAP 120.00 IIII 4 / 4 None

1. 3. 2 2. 1. 1 4. 0. 0

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording						▶ Water recor				▶ 3
	▶ Small container												▶ 4
							▶ Small conta						▶ 5
					▶ Water recording								▶ 6
						▶ Pouring 2							▶ 7
										▶ Pouring 2			▶ 8
												▶ Pouring 2	▶ 9
													▶ 10

Sends: 0.8

1 2 3 4 5 6 7 8 9 10 11 A B

Clip: Water record

Launch: Launch Mode Trigger, Legato, Quantization Global, Vel 0.0%, Follow Action 1 0 0

Sample: Water recording for f 44.1 kHz 24 Bit 2 Ch, Warp, Seg. BPM 114.00, Tones 2 *2, Grain Size 30.00, Detune 0 ct 0.00 dB

Envelopes: Around, Device, Loop, Position, Length, Region Linked

Timeline: 9.3 9.4 10 10.2 10.3

1/32

/Users/VanTiddens/Music/iTunes/iTunes Media/Music/SPEAR/SPEAR/Water recording for Praying Mantis v.2..aif

4-Audio

Clip-view Scene 3 Track 9

The screenshot displays the Ableton Live software interface in clip view for a scene named "Scene 3 Track 9". The top transport bar shows a tempo of 120.00, a 4/4 time signature, and various playback controls. The main workspace is a 13x10 grid of tracks, labeled "1 Audio" through "11 Audio", "A Reverb", "B Delay", and "Master". Each track contains audio clips with names like "Small container", "Water recording", and "Pouring 2". The clips are color-coded and have playhead markers. Below the grid, there are send controls for each track, including "Sends" knobs and "Post" checkboxes. The bottom section features a detailed clip editor for the selected "Water recording" clip, showing parameters for launch, sample, and envelopes. The waveform view on the right shows the audio signal over time, with markers at 19, 20, 21, 22, and 23. The bottom status bar shows the file path: "/Users/VanTiddens/Music/iTunes/iTunes Media/Music/SPEAR/SPEAR/Water recording for Praying Mantis v.2...aif".

Clip-view Scene 4 Track 2

TAP 120.00 4 / 4 None

1. 3. 2 2. 1. 1 4. 0. 0

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording					▶ Water recon					▶ 3
	▶ Small container												▶ 4
						▶ Small conta							▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10

Sends: 1-11, A, B, Master (Post, Solo)

Volume meters: 1-11, A, B, Master (-40.88)

Clip: Small contain

Launch: Launch Mode (Trigger), Legato, Quantization (Global), Vel (0.0%), Follow Action (1:0:0)

Sample: Small container drop, 44.1 kHz 24 Bit 2 Ch, Warp, Seg. BPM (960.00), Tones (.2 *2), Grain Size (38.12), Detune (0 ct)

Envelopes: Minor T, Frequer, Loop, Position, Length, Region (Linked)

Timeline: 1.2, 1.3, 1.4, 2, 2.2, 2.3, 2.4, 3, 3.2

1/16

/Users/VanTiddens/Google Drive/Composition/Bugz/Praying Mantis/Praying Mantis I - Guitar, Harp Quartet/Sound for electronics/Small container dropped in water.aif

2-Audio

Clip-view Scene 5 Track 7

TAP 120.00 4 / 4 None

1. 3. 2 2. 1. 1 4. 0. 0

KEY MIDI 1%

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording					▶ Water recor					▶ 3
	▶ Small container												▶ 4
						▶ Small conta							▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10
								0.8					
Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Sends A B	Post Sends Post
1	2	3	4	5	6	7	8	9	10	11	A	B	Solo

Clip

Small contain

Signature 4 / 4

Groove None

Commit

Launch

Launch Mode Trigger

Legato

Quantization Global

Vel 0.0 %

Follow Action

1 : 0

Sample

Small container drop

44.1 kHz 24 Bit 2 Ch

Warp

Seg. BPM 89.00

Beats 2 *2

Transis 100

Detune 0 ct 0.00 dB

Envelopes

Filter Dr

Device

Start End

Loop

Position

Length

Region Linked

1/128

/Users/VanTiddens/Google Drive/Composition/Bugz/Praying Mantis/Praying Mantis I - Guitar, Harp Quartet/Sound for electronics/Small container dropped in water.aif

7-Audio

Clip-view Scene 6 Track 5

TAP 120.00 4 / 4 None 1. 3. 2 2. 1. 1 4. 0. 0 KEY MIDI 1% D

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording					▶ Water recon					▶ 3
	▶ Small container												▶ 4
						▶ Small conta							▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10
								0.8					
Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Post Sends
1	2	3	4	5	6	7	8	9	10	11	A	B	Post
60	60	60	60	60	60	60	60	60	60	60	60	60	60

Clip: Water record

Launch: Launch Mode Trigger, Legato, Quantization Global, Vel 0.0%, Follow Action 1 0 0, 1 : 0

Sample: Water recording for f, 44.1 kHz 24 Bit 2 Ch, Edit Save Rev, HIQ Fade RAM, Transpose 0 st, Detune 0 ct 0.00 dB, Seg. BPM 123.00, Pro, Formants 100.00, Envelope 128.00, Start 3 1 1, End 4 1 1, Loop, Position, Length, Region Linked

Envelopes: Cut-O-I, Resona, Start, End, Loop, Position, Length

Timeline: 3, 3.2, 3.3, 3.4, 4, 4.2, 1/32

Clip-view Scene 7 Track 6

TAP 120.00 4 / 4 None 1. 3. 2 2. 1. 1 4. 0. 0 KEY MIDI 1% D

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording					▶ Water recor					▶ 3
	▶ Small container												▶ 4
						▶ Small conta							▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10
								0.8					
Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Sends	Post Sends
[-Inf]	[-Inf]	[-Inf]	[-Inf]	[-Inf]	[-Inf]	[-Inf]	[-Inf]	[-40.88]	[-Inf]	[-Inf]	[-Inf]	[-Inf]	[-40.88]
1	2	3	4	5	6	7	8	9	10	11	A	B	Solo

Clip Pouring 2

Launch Launch Mode: Trigger, Legato, Quantization: Global, Vel: 0.0%, Follow Action: 1 0 0, 1 : 0

Sample Pouring 2.aif, 44.1 kHz 24 Bit 2 Ch, Seg. BPM: 683.00, Re-Pitch: 2 2

Envelopes Ring, Ring Mc, Loop, Position, Length, Region: Linked

1 2 3 4 5 6 7 8

1/4

Clip-view Scene 8 Track 10

TAP 120.00 4 / 4 None 1. 3. 2 2. 1. 1 4. 0. 0

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording					▶ Water recor					▶ 3
	▶ Small container												▶ 4
							▶ Small conta						▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10

Sends A B 1 2 3 4 5 6 7 8 9 10 A B Post Post

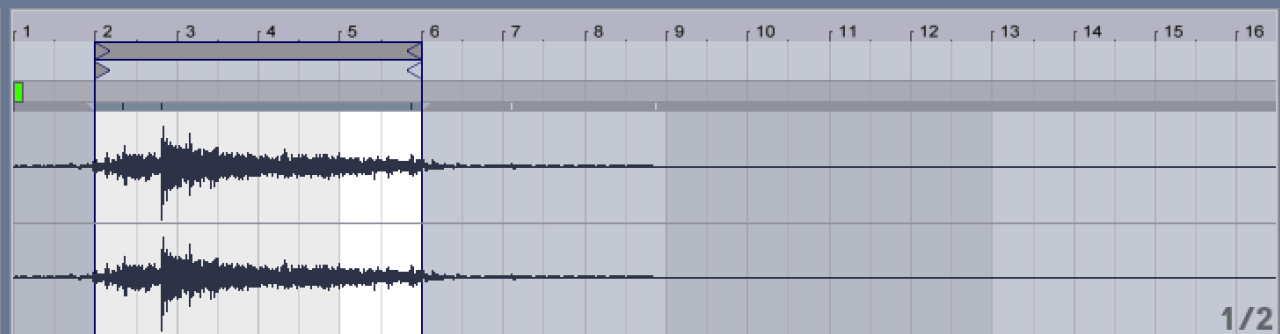
Gain meters: 1 2 3 4 5 6 7 8 9 10 A B

Clip Pouring 2

Launch Launch Mode: Trigger, Signature: 4 / 4, Groove: None

Sample Pouring 2.aif, 44.1 kHz 24 Bit 2 Ch, Seg. BPM: 999.00, Tones: 36.44

Envelopes Cut-O-M, Frequer, Loop: Linked



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

1/2

/Users/VanTiddens/Music/iTunes/iTunes Media/Music/Water-PMI/Water-PMI/Pouring 2.aif

10-Audio

Clip-view Scene 9 Track 11

TAP 120.00 IIII IIII 4 / 4 None

1. 3. 2 2. 1. 1 4. 0. 0

NEW KEY MIDI 1%

1 Audio	2 Audio	3 Audio	4 Audio	5 Audio	6 Audio	7 Audio	8 Audio	9 Audio	10 Audio	11 Audio	A Reverb	B Delay	Master
▶ Small container							▶ Small conta						▶ 1
		▶ Water recording											▶ 2
			▶ Water recording							▶ Water recor			▶ 3
	▶ Small container												▶ 4
							▶ Small conta						▶ 5
				▶ Water recording									▶ 6
					▶ Pouring 2								▶ 7
									▶ Pouring 2				▶ 8
										▶ Pouring 2			▶ 9
													▶ 10

Sends A B

1 2 3 4 5 6 7 8 9 10 11 A B

60 24 12 6 0 -Inf

Clip: Pouring 2

Signature: 4 / 4

Groove: None

Launch: Launch Mode Trigger, Legato, Quantization Global, Vel 0.0%, Follow Action 1 0 0

Sample: Pouring 2.aif, 44.1 kHz 24 Bit 2 Ch, Warp, Seg. BPM 999.00, Tones 2, Grain Size 36.44, Detune 0 ct, 0.00 dB

Envelopes: Mixer, Track V, Start, End, Loop, Length

1 1.1,3 1.2 1.2,3 1.3 1.3,3 1.4 1.4,3

1/32

/Users/VanTiddens/Music/iTunes/iTunes Media/Music/Water-PMI/Water-PMI/Pouring 2.aif

11-Audio

MIDI Mapping for the M-Audio Axiom 49 key controller

MIDI Mappings						
C...	Note/Control	▲ Path	Name	Min	Max	
1	CC 19	Master	Scene Launch			
1	CC 20	2-Audio Minor Th...	Frequency	1.00 Hz	150 Hz	
1	CC 21	10-Audio Cut-O-...	Frequency	26.0 Hz	19.9 kHz	
1	CC 22	5-Audio Cut-O-M...	Resonance	0.20	3.00	
1	CC 75	11-Audio Notch 4	2 Frequency A	30.0 Hz	22.0 kHz	
1	CC 86	6-Audio Ring	Ring Mod Frequency	1.00 Hz	10.0 kHz	
1	CC 107	7-Audio Filter Del...	Device On	64	127	
1	CC 108	7-Audio Filter Del...	Device On	64	127	
1	CC 109	5-Audio Cut-O-M...	Device On	64	127	
10	Note A#1	11-Audio	Clip Stop			
10	Note C#2	8-Audio	Track Launch			
10	Note C1	Master	Scene Down			
10	Note D#2	1-Audio	Track Launch			
10	Note D1	10-Audio	Clip Stop			
10	Note D2	Master	Scene Up			

Electronic score (the actual score used in the 2015 performance is attached below)

The performer should follow the instrumental score and react to cues for each scene given by the first guitarist. The instrumental score indicates where scenes are started. These are initiated with the play button. Within scenes, the play button may be pressed more than once. In these cases, the indicated cues will be shown by the first guitarist. In some cases, the played sound ends by itself and the next action can follow. In other cases, the stop button should be pressed. The cue for the stop button is cued by the first guitarist as indicated in the score. In the final measured section the performer should count and press stop at the indicated bar.

Scene 1

Play (scene) – next scene

Scene 2

Play – next scene

Scene 3

Play – next scene

Scene 4

Play – immediately move fader mapped to “minor third-frequency” up and down *ad lib* – next scene

Scene 5

Play – activate effect “filter delay 1” – Play - deactivate “filter delay 1” activate “filter delay 2” - Play – next scene

Scene 6

Play – activate effect “Cut & move” – Play – Play – immediately move “cut and move frequency” up and down *ad lib* – next scene

Scene 7

Play – immediately move “ring modulation frequency” slowly up and back to middle again – next scene

Scene 8

Play – move “cut and move band pass frequency” up and down slowly *ad lib* following the large section – press stop – next scene

Scene 9

Play - change the “Notch 4” filter frequency up and down with musical improvisations – press stop

Scene 1-3:

Play



Next scene



Scene 4:

Play



D9 (move up and down fast - continuously)

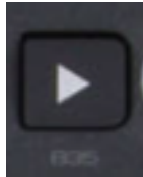


Next scene



Scene 5:

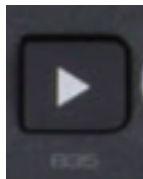
Play



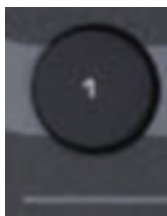
Zone 1



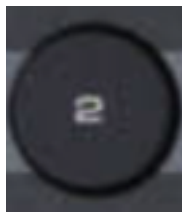
Play



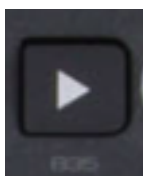
Zone 1



Zone 2



Play



Next scene



Scene 6:

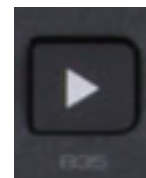
Play



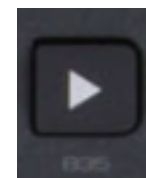
Zone 3



Play



Play



D10 (move up and down)



Next scene



Scene 7:

Play



D11 (slowly slide up, and back to middle again)



Next scene



Scene 8:

Play



D12 (starting at bottom - slowly lift up to just above middle, keep there for a while, moving back down to bottom - ad lib etc. slow movement, moving the bandpass filter to different sections)



Press stop at cue (C24)

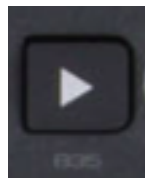


Next scene



Scene 9:

Play



B5 (two clicks left, two clicks right, do this on the beat, or

improvise musically)



Press stop at cue (C25)



Praying Mantis I

for 2 Harps, 2 Guitars, and Live Electronics

Roché van Tiddens

Section A

Electronics S1

Harp 1 $\text{B}\sharp$ $\text{E}\flat$ [A1] *rapido ad lib.* f [A2] p [A4] $\text{C}\sharp$ length ad lib.

Harp 2 $\text{E}\flat$ $\text{D}\sharp$ [A1] *rapido ad lib.* f [A4] $\text{C}\sharp$ mf

Guitar 1 [A1] capo on 2nd fret (at sounding) [A3] [A4] *accel.* *ad lib.* mf *sul tasto* *sul ponti*

Guitar 2 [A1] *ad lib. accel.* *rapido* [A4] ff *rasqueado* mp ff

Section B

Elec. **H**
 H.1 xylophone *mp moderato*
 H.2 glisser *rapido* [B1] [B3] *dolce moderato* *f* *l.v.*
 G.1 [B2] XIV *moderato* *pp moderato* *ppp* *f*
 G.2 [B1] *ppp* *al niente* *sul tasto* *sul ponticello*
 Elec. **S2**
 H.1 [B4] *D_b*
 H.2 [B5] *slowly ppp* *cresc. e accel.*
 G.1 [B4] XIV *f p f pp f pp f p f*
 G.2 XII [B4] *p f sub. p f sub. p f sub. p f sub. p*

Section C

Elec. **S3** (immedietely at whip sound)

H.1 **C#** [B8] [C1] *adagio* 3 3 3 3

H.2 [B8] [B8]

G.1 [B6] *rapido* [B8]

G.2 [B7] *L.H. solo* 2 *sul tasto* *rit* *f* [B8]

Elec. **S4**

H.1 [C5]

H.2 [C2] *RH and LH alt.* *andante* [C5]


G.1 [C3] *allegro* IX XIV XIV [C5]

G.2 [C4] 3 *tremolo* *l.v.* [C5] *sul ponti* *sul tasto*


Section D


to polystyrene

Elec. 

H.1  D^{\sharp}

H.2 

G.1 

G.2 

[D1] *pp* *f* *ppp*

[D1] *mf* F^{\sharp}

[D2] *tambora*
i on top
soft and continuous

[C6] *apassionata* *f* *tr* *p* *sfz* *p* *f*

S5 S6


H.1 **[D5]** *mf* *moderato* **[D8]** B^{\flat} C^{\sharp} **[D12]** *largo* C^{\sharp}


H.2 **[D3]** **[D8]** **[D10]** *rapido* C^{\sharp} **[D12]** RH LH *largo*


G.1 **[D7]** **[D9]** **[D13]**
ad lib. move towards bridge and perform random ricochet outbursts on bridge


G.2 **[D4]** *tambora* *soft and continuous* **[D6]** *tamboura with nail* **[D9]** **[D11]** **[D13]**
ad lib. move towards bridge and perform random ricochet outbursts on bridge


Section E

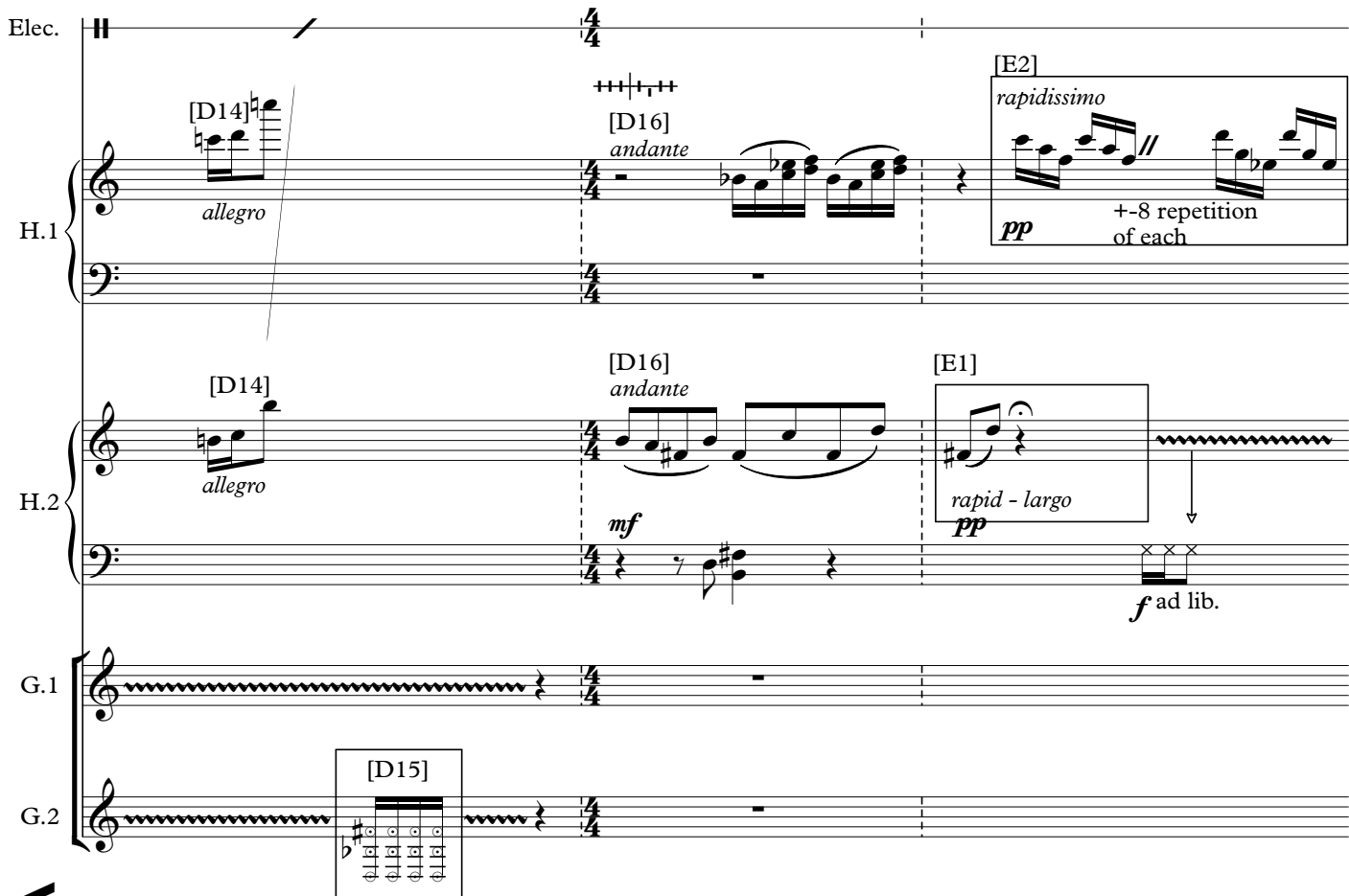
Elec. 

H.1  *allegro* [D14] *andante* [D16] *rapidissimo* [E2] *pp* +8 repetition of each


H.2  *allegro* [D14] *andante* [D16] *mf* [E1] *rapid - largo* *pp* *f* ad lib.


G.1 


G.2  [D15]





Section F

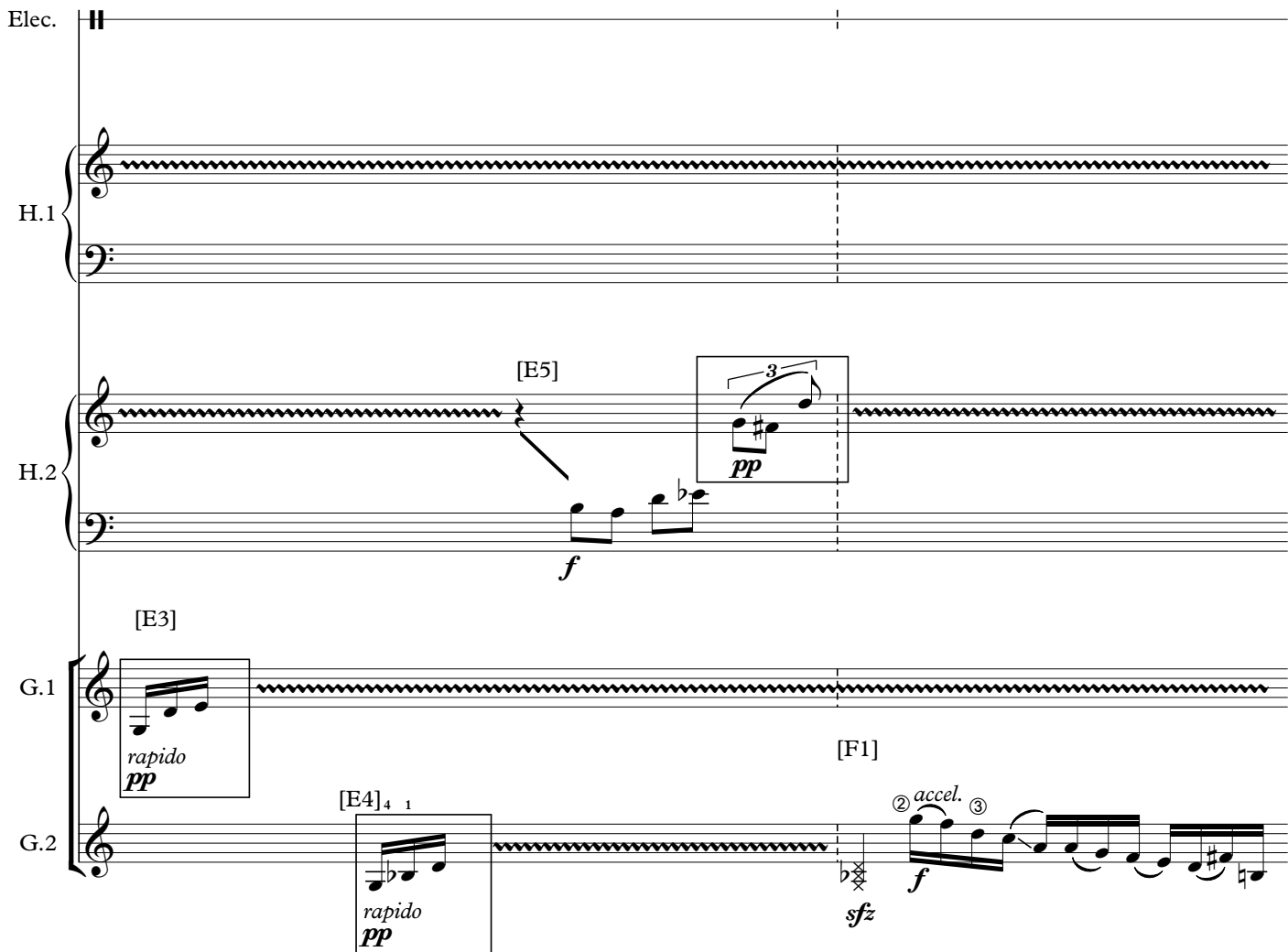
Elec. 

H.1 

H.2  [E5] *f* *pp* *3*

G.1  [E3] *rapido* *pp* [F1]

G.2  [E4]_{4 1} *rapido* *pp* *sfz* *f* *accel.* *3*



Elec. **H**

H.1

[F3] rit. B \flat E \flat

H.2

[F2] *f*

pp rapido

F \sharp

[F5] *mp*

G.1

G.2

1 4 *p*

[F4] *mp*



Section G

S7

Elec. **H**

H.1

dim. e ritard.

[G2]

C \sharp

H.2

[G4] *pp*

F \sharp

G.1

[G1] *sfz f* on fingerboard


[G5]


G.2




[F6] *pp*



[G3] *f* tremolo




ad lib timbre, dynamic and speed changes




Elec. 


H.1  Eb


[G7]   
sfz *moderato* *sfz*




H.2  
f



G.1   
sfz



G.2   







Elec. 

H.1   *accel. e cresc.*  *f energetico*

H.2  

G.1  

G.2   *sul tasto* 

S8 

Section H

Elec.

H.1

H.2

G.1

G.2

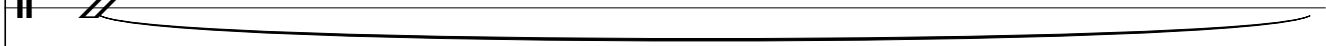
Elec.

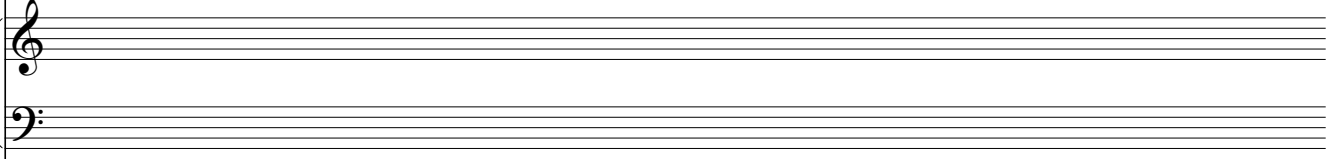
H.1

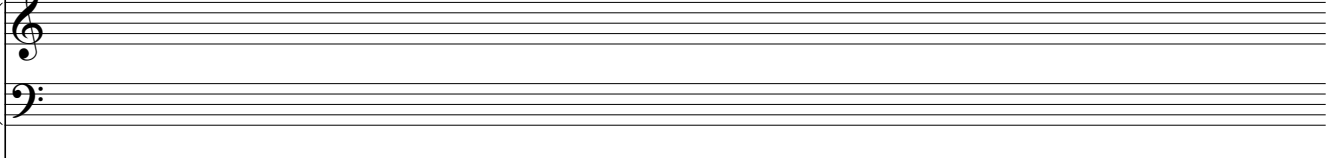
H.2

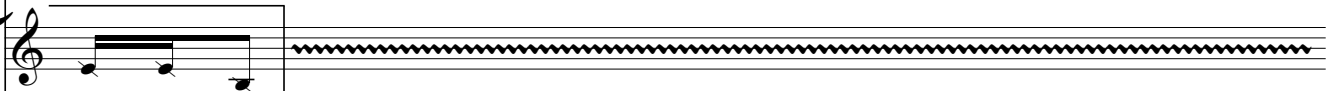
G.1

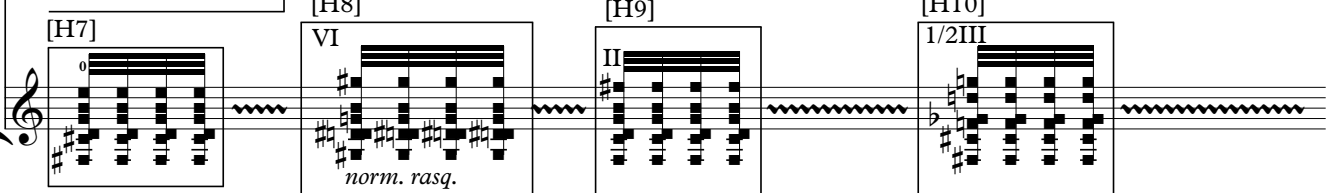
G.2


Elec. 


H.1 

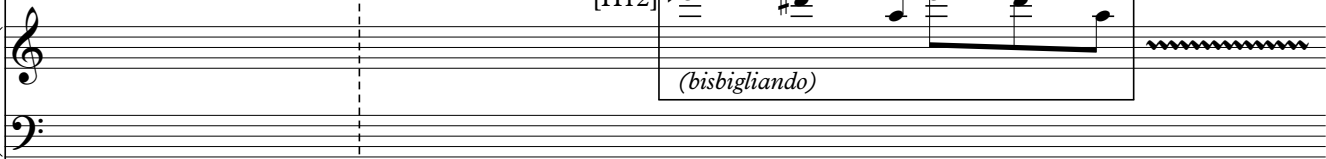
H.2 

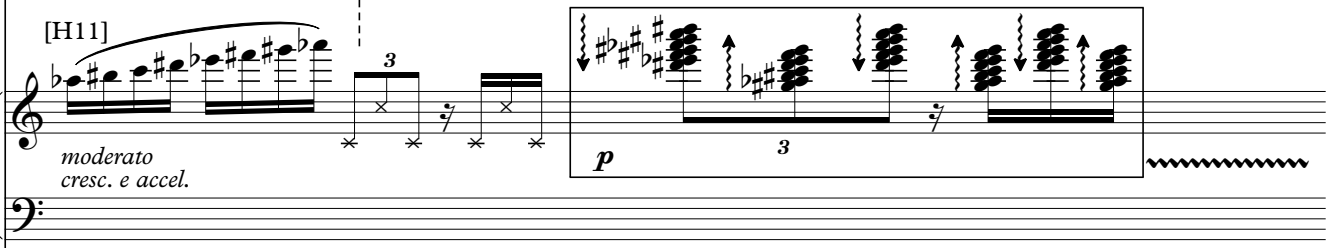
G.1 


G.2 
[H7] [H8] [H9] [H10]
VI VI II 1/2III
norm. rasq.





Elec. 

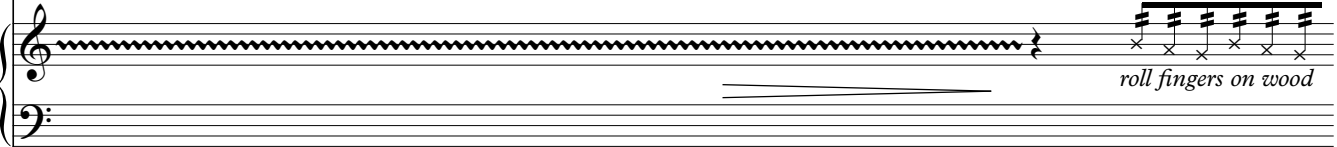
H.1 
[H12] *(bisbigliando)*

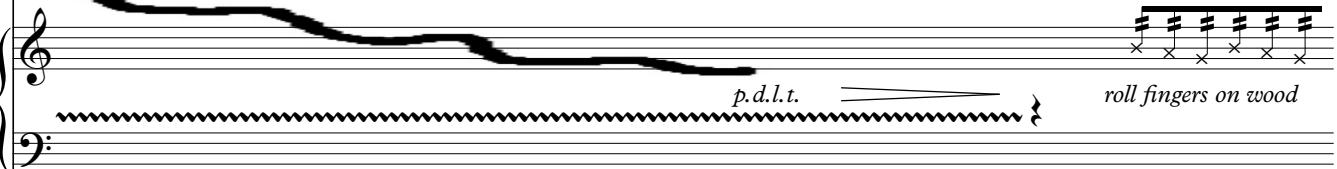
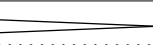
H.2 
[H11] *moderato cresc. e accel.* *p* 3

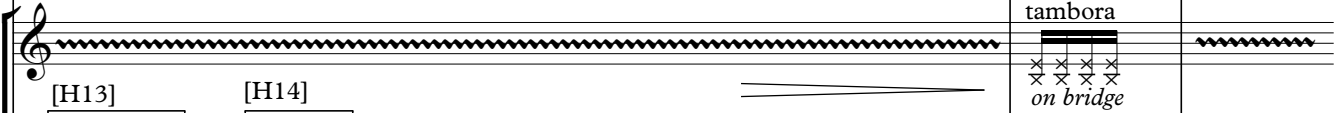
G.1 
[H12] *tambora - zither*

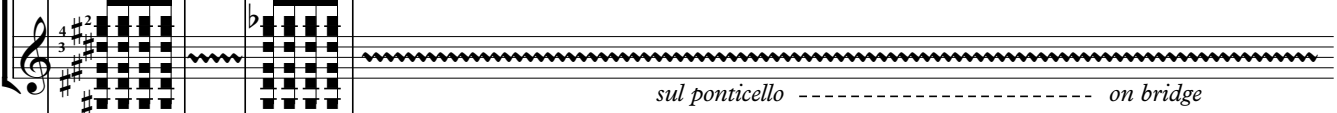
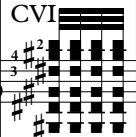
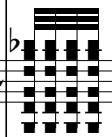
G.2 

Elec. 


H.1 
[H15] catching the strings
roll fingers on wood


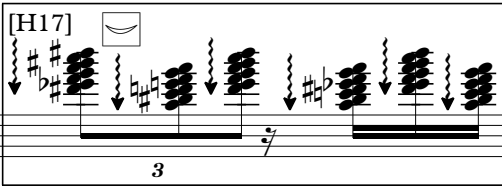
H.2 
smooth and constant
p.d.l.t. 
[H15] catching the strings
roll fingers on wood

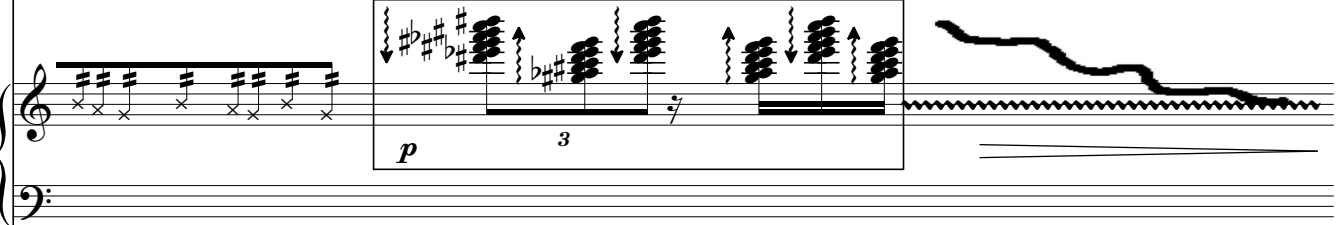
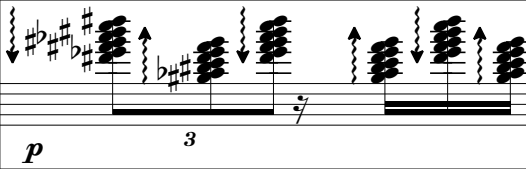
G.1 
[H15] tambora
on bridge

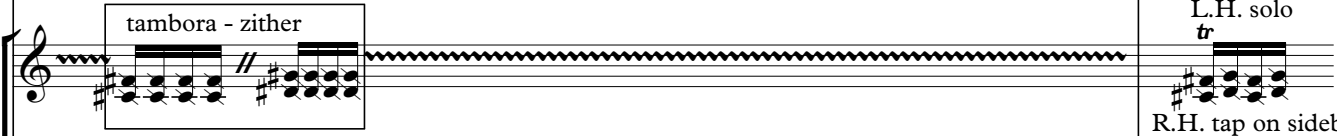

G.2 
[H13] C VI 
[H14] 
sul ponticello ----- *on bridge*

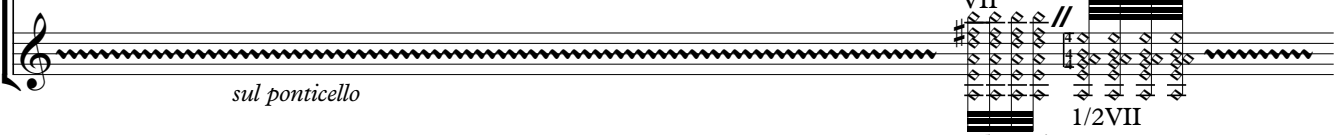

//

Elec. 

H.1 
[H17] 
3

H.2 
p [H17] 
3

G.1 
[H16] tambora - zither 
[H19] L.H. solo
tr
R.H. tap on sideboard

G.2 
sul ponticello
[H18] VII 
1/2 XII
1/2 VII
sul ponti

(begin on second repetition of H20) *andante*
S9 (gives the pulse for metre to come)

Elec.

H.1 [H22] *andante*
mf

H.2 [H20] *moderato rubato* (move ahead of the 4/4 pulse)

G.1 [H21]

G.2

Elec.

H.1 *legato* *sfz f* *andante*

H.2 *sfz f* *andante*

G.1 *andante* *sfz f* *rasqueado*

G.2 *andante* *sfz f* *rasqueado*

Praying Mantis II

for Pamela Kierman's Wind Band/Kompos



Roché van Tiddens

2015

Notes (All players must read)

Metre

Although the piece is in metre, there should not be sense of strong and weaker beats. Metre is there purely for synchronization and keeping time. The atmosphere should be flowing and smooth.

Breathing

Where phrases have been indicated longer than breath can hold, breathe ad libitum. For instruments where there are more than one to a part, staggered breathing will be required.

Non Vibrato

All notes should be played non vibrato unless vibrato is specified.

Microtones

Where microtones are indicated, this is an approximation, and precision is not required.

Specific (see below) - *Crescendo* gestures should be accompanied by free use of upward microtone inflection. Allow the force of *crescendo* to bend the pitch slightly upwards. One can then return to original intonation, and oscillate between bending pitch, and stable pitch ad libitum. This applies specifically to:

Bar [10] – Bass clarinet, Baritone Saxophone

Bar [18 – 28] – Clarinet I, II, & III

Bar [22, 23] – Oboe I, II

Bar [40] – Eb Clarinet

Singing into instrument

At bar 44, and 45 for the relevant instruments, singing into the instrument is required. Sing into the instrument whilst simultaneously performing the notated music. Any pitch can be sung into the instrument, however, if you are able to pitch the same as you are playing, that would be better.

Trombones slide vibrato

Perform a slide vibrato, by moving between the indicated pitches. Once again, precise intonation is not required, and microtones are favourable. The slide vibrato should alternate between regular and irregular oscillations.

Praying Mantis – Roché van Tiddens

Ending

The final section is without metre and should be ordered in the following way.

1. The conductor will cue the relevant players to begin clicking keys. This will be done in a 'Mexican wave' style, once pointed to, key clicking begins. Players must follow the conductor in playing faster, and louder.
2. Once the key clicking is off to a start, the Eb Clarinet should be cued to begin the multiphonic *crescendo*.
3. The Eb Clarinet will be cued off, and the relevant players will be cued to roll their fingers on the bell of their instruments, this will also be done in the 'Mexican wave' style.
4. The Alto Saxophone I will be cued to begin the multiphonic crescendo.
5. Once the entire group has reached rapid speed and maximum volume, the vibraphone will be cued to bow, and the band brought off together. The vibraphone will ring, and left to fade out.

Instrumentation

1 Piccolo
2 flute I
2 flute II
1 oboe I
1 oboe II
1 Bassoon I
1 Bassoon II

1 Eb clarinet
2 clarinet in Bb I
2 clarinet in Bb II
2 clarinet in Bb III
1 Bass Clarinet

1 alto saxophone I
1 alto saxophone II
1 tenor saxophone
1 baritone saxophone

1 trumpet in Bb I
1 trumpet in Bb II
1 trumpet in Bb III
4 French horns
1 or 2 trombone I
1 or 2 trombone II
1 bass trombone
1 euphonium
1 tuba

2 percussionists
1 vibraphonist
1 timpanist

Praying Mantis

for Wind Band

Roché van Tiddens

♩=72

The score is for a 4/4 piece in G major, marked with a tempo of quarter note = 72. The instrumentation includes Piccolo, Flute I & II, Oboe I & II, Bassoon I & II, Solo Clarinet in B♭, Clarinet in B♭ I, II, & III, Bass Clarinet in B♭, Alto Saxophone I & II, Tenor Saxophone, Baritone Saxophone, Trumpet in B♭ I, II, & III, Horn in F I & II, III & IV, Trombone I & II, Bass Trombone, Euphonium, Tuba, Percussion I (Suspended Cymbal, Clash Cymbals), Percussion II (Clash Cymbals), Vibraphone, and Timpani.

The score is divided into two main sections. The first section, from measure 1 to 16, features a rhythmic pattern of eighth notes with a 'click any keys' instruction. The second section, from measure 17 to 24, features a melodic line with 'whistle into instrument' instructions. The score includes various dynamics such as *pp*, *p*, *mp*, *mf*, *f*, and *ff*, as well as performance directions like 'rapido (ad lib)', 'take mouthpiece off and whistle into instrument', and 'molto vibrato (using slide)'. The percussion parts include a suspended cymbal with a *mp* dynamic and a *ff l.v.* dynamic, and a vibraphone with a *ppp < mf* dynamic.

Picc. *molto vibrato*

Fl. I *p* *molto vibrato* *ff*

Fl. II *p* *molto vibrato* *ff*

Ob. I *mf*

Ob. II *mf*

Bsn. I *f*

Bsn. II *f*

Solo Cl. *f*

Cl. I *ppp* *mf*

Cl. II *mf* *f*

Cl. III *mf* *f*

B. Cl. (upward microtone inflection) *f* *ppp* *mf* *mf* *f*

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax. (upward microtone inflection) *pp* *f* *pp* *f* *pp* *f*

Tpt. I

Tpt. II

Tpt. III

Hn. I & II *p < mf sim. cresc.* *p* *pp* *f*

Hn. III & IV *< mf sim. cresc.*

Tbn. I *pp* *f* *pp*

Tbn. II *pp* *f* *pp*

B. Tbn. *senza vibrato* *mf* *pp* *ppp* *molto vibrato*

Euph. *mp* *f* *ppp* *mp*

Tba. *f* *ff* *pp* *mp* *pp* *pp* *f*

Perc. 1 Bass Drum soft rumble *pp*

Perc. 2 *pp* *f*

Perc. 3

Timp. alternate between rim and center (ad lib) *pp* *f* pedal glissandi *pp*

Picc. *non-vibrato pp*

Fl. I *pp*

Fl. II *pp*

Ob. I (upward microtone inflection) *pp*

Ob. II (upward microtone inflection) *pp*

Bsn. I *pp* *p* *pp* *mf* *f* *pp* *mp*

Bsn. II *mf* *f*

Solo Cl. *pp* *mf* *pp* *f* *mf* *pp*

Cl. I *mp* *ff* *pp* *f* *pp* *f* *sim. cresc.*

Cl. II *mp* *ff* *pp* *f* *pp* *f* *sim. cresc.*

Cl. III *pp* *f* *p* *f* *sim. cresc.*

B. Cl. *pp* *mp* *sim. cresc.* *pp* *f* *pp* *f* *pp* *mp*

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tpt. III

Hn. I & II

Hn. III & IV *mp* *f* *p* *f*

Tbn. I *f*

Tbn. II *f*

B. Tbn. *ff*

Euph. *ff* *pp* *p* *pp* *p* *pp*

Tba. *tr*

Perc. 1 *Mark Tree* *mf* *slow glissandi*

Perc. 2

Perc. 3 (Bowed) *ppp* *mf*

Timp. *f* *p* *f*

Picc. *mf*

Fl. I *mf*

Fl. II *mf*

Ob. I *pp* *f*

Ob. II *mp*

Bsn. I *ff*

Bsn. II *ff*

Solo Cl. *ff*

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I *p* *f* solo

Alto Sax. II *p* *f* solo

Ten. Sax.

Bari. Sax. *f* *p* *f*

Tpt. I *pp* *f* *p* *f*

Tpt. II *pp* *f* *p* *f*

Tpt. III *pp* *f* *p* *f*

Hn. I & II *pp* *f* *f* *pp* *f*

Hn. III & IV *f* *ppp* *ff* *p* *f* *p* *f* *p*

Tbn. I *f* *p* *f*

Tbn. II *f* *p* *f*

B. Tbn.

Euph.

Tba. *f* *p* *f*

Perc. 1 *pp* *ff*

Perc. 2 Bass Drum *f* *ppp* Clash Cymbals rumble together

Perc. 3 *pp* *f* *pp* *f* *pp* *f*

Timp. *p* *f* pedal glissandi

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

Solo Cl.

Cl. I

Cl. II

Cl. III

B. Cl.

Alto Sax. I

Alto Sax. II

Ten. Sax.

Bari. Sax.

Tpt. I

Tpt. II

Tpt. III

Hn. I & II

Hn. III & IV

Tbn. I

Tbn. II

B. Tbn.

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

Timp.

Picc. *ff* *f* *p*

Fl. I *ff*

Fl. II

Ob. I *mf* *ff* *p* 3 3 3 3

Ob. II *mf* *ff* 3 3 3 3

Bsn. I *f* *tr*

Bsn. II *f* 3 *ff* 3 *p* 3 3

Solo Cl. *ff* *p* *ff* 3 *p* 3 3

Cl. I 7 7

Cl. II

Cl. III *f* *mf*

B. Cl. 3

Alto Sax. I *p* *f* *p* *f* *p* *f*

Alto Sax. II 3 *f* 3 *p*

Ten. Sax. *f* 3 *p* 3 *f* 3

Bari. Sax. *f* 3 *f* 3

Tpt. I

Tpt. II

Tpt. III

Hn. I & II

Hn. III & IV *f*

Tbn. I

Tbn. II *f* as smooth as possible, precise intonation not required

B. Tbn.

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

Timp.

44

Picc. *f* *ff* (play normally, while also singing, vocalized breath) *f* *mp* *ppp*

Fl. I unison *f* (play normally, while also singing, vocalized breath) *mp* *ppp*

Fl. II *f* *ff* *tr* (play normally, while also singing, vocalized breath) *mp* *ppp*

Ob. I *f* *tr* (play normally, while also singing, vocalized breath) *mp* *ppp*

Ob. II *f* *tr* (play normally, while also singing, vocalized breath) *mp* *ppp*

Bsn. I *f* *tr* (play normally, while also singing, vocalized breath) *mp* *ppp*

Bsn. II *f* *tr* (play normally, while also singing, vocalized breath) *mp* *ppp*

Solo Cl. *f* *tr* (play normally, while also singing, vocalized breath) *mp* *ppp*

Cl. I *f* *tr* (play normally, while also singing, vocalized breath) *mp* *ppp*

Cl. II *f* *tr* (play normally, while also singing, vocalized breath) *mp* *ppp*

Cl. III *f* *tr* (play normally, while also singing, vocalized breath) *mp* *ppp*

B. Cl. *f* *tr* (play normally, while also singing, vocalized breath) *mp* *ppp*

Alto Sax. I *mp* *f* (play normally, while also singing, vocalized breath) *pp*

Alto Sax. II *ff* (play normally, while also singing, vocalized breath) *pp*

Ten. Sax. *ff* (play normally, while also singing, vocalized breath) *pp*

Bari. Sax. *ff* *tr* (play normally, while also singing, vocalized breath) *p* *f*

Tpt. I *f* *mf* *f* (play normally, while also singing, vocalized breath) *mf* *f*

Tpt. II *f* *mf* *f* (play normally, while also singing, vocalized breath) *mf* *f*

Tpt. III *f* *mf* *f* (play normally, while also singing, vocalized breath) *mf* *f*

Hn. I & II *p* *f* *p* *f* III

Hn. III & IV *p* *f* *p* *f* *pp*

Tbn. I *p* *f* *pp*

Tbn. II *p* *f* *pp*

B. Tbn. *p* *f* *pp*

Euph. *mp* *f* *mp*

Tba. *mp* *f* *pp*

Perc. 1 Gong *f*

Perc. 2 *pp* *ff* *mf* *ff* *f* normal

Perc. 3 *pp* *ff* *mf* *ff* *f* *mp*

Timp. *p* *ff* *p < f*

Picc. -

Fl. I -

Fl. II -

Ob. I -

Ob. II -

Bsn. I -

Bsn. II *mf* *f* *mf*

Solo Cl. -

Cl. I -

Cl. II -

Cl. III -

B. Cl. *f* *mf* *f* *mf* <

Alto Sax. I *f* *3* *p* *f*

Alto Sax. II *f* *3* *p* *f* *p* *f*

Ten. Sax. *mp* *f* *3* *mf*

Bari. Sax. *ad lib. mut between vibrato and non-vibrato* *pp* *f* *mp* *f* *3* *mf*

Tpt. I *mp* *f* *mf* *3* *f* *pp* *f* *pp*

Tpt. II *mp* *f* *mp* *3* *f* *pp* *f*

Tpt. III *mp* *mf* *f* *pp* *f* *pp*

Hn. I & II *pp* *f*

Hn. III & IV *pp* *f*

Tbn. I (vibrato) *mf* *f* *mf*

Tbn. II *mf* *f* *mf* *mp* *mf*

B. Tbn. *mf* *f* *mp* *mf* *mp* *mf*

Euph. *mf* *f*

Tba. *mf* *f*

Perc. 1 *f* Mark Tree *slow glissandi*

Perc. 2 -

Perc. 3 *f*

Timp. -

Picc. *ff* *mp* *pp*

Fl. I *ff* *mp* *pp*

Fl. II *ff* *mp* *pp*

Ob. I *ff* *mp*

Ob. II *ff* *mp*

Bsn. I *ff* *mf* *ff* *mf*

Bsn. II *f* *ff* *mf* *ff*

Solo Cl. *ff* *mp*

Cl. I *ff* *mp*

Cl. II *ff* *mp*

Cl. III *ff* *mp*

B. Cl. *f* *mf* *ff* *mp*

Alto Sax. I *mf* *f* *pp* *f*

Alto Sax. II *p* *f* *pp* *f*

Ten. Sax. *f* *mf* *mp* *ff*

Bari. Sax. *f* *mf* *pp* *mf* *mp* *ff*

Tpt. I *mf* *f* *pp* *f*

Tpt. II *p* *f* *pp* *f*

Tpt. III *f* *mf* *ff*

Hn. I & II *p* *mf* *ff* *mf* *ff*
a2 precise intonation not required

Hn. III & IV *p* *mf* *ff* *mf* *ff*
a2 precise intonation not required

Tbn. I *f* *mf* *f* *ff*

Tbn. II *f* *mf* *f* *ff*

B. Tbn. *f* *mf* *f* *ff*

Euph. *f* *mf* *f* *ff*

Tba. *f* *mf* *f* *ff*

Perc. 1 Suspended Cymbal

Perc. 2 Bass Drum *pp* *f*

Perc. 3 *pp*

Timp. *pp*

ad lib. mvt between vibrato and non-vibrato

Picc. *ad lib. mvt between vibrato and non-vibrato*
pp < mf

Fl. I *mf* *pp* *ad lib. mvt between vibrato and non-vibrato*
pp < mf

Fl. II *mf* *pp* *ad lib. mvt between vibrato and non-vibrato*
pp < mf > pp

Ob. I *mf* *pp* *ad lib. mvt between vibrato and non-vibrato*
pp < mf > pp

Ob. II *mf* *pp* *ad lib. mvt between vibrato and non-vibrato*
pp < mf > pp

Bsn. I *p* *mf* *ad lib. mvt between vibrato and non-vibrato*
pp < mf > pp

Bsn. II *mf* *p* *pp* *ad lib. mvt between vibrato and non-vibrato* *f* *pp*

Solo Cl. *pp* *mf* *ad lib. mvt between vibrato and non-vibrato* *f* *pp*

Cl. I *pp* *mf* *ad lib. mvt between vibrato and non-vibrato* *f* *pp*

Cl. II *pp* *mf* *ad lib. mvt between vibrato and non-vibrato* *f* *pp*

Cl. III *pp* *mf* *ad lib. mvt between vibrato and non-vibrato* *f* *pp*

B. Cl. *pp* *mf* *ad lib. mvt between vibrato and non-vibrato* *f* *pp*

Alto Sax. I *sfz*

Alto Sax. II *sfz*

Ten. Sax. *sfz*

Bari. Sax. *sfz*

Tpt. I *ff*

Tpt. II *f*

Tpt. III *f*

Hn. I & II *ad lib. mvt between vibrato and non-vibrato*
pp < f

Hn. III & IV *ad lib. mvt between vibrato and non-vibrato*
pp < f

Tbn. I *pp* *f*

Tbn. II *pp* *f*

B. Tbn. *ad lib. mvt between slide vibrato and non-vibrato*
pp < f

Euph. *ad lib. mvt between vibrato and non-vibrato*
pp < f

Tba. *ad lib. mvt between vibrato and non-vibrato*
pp < f

Perc. 1 *Wood blocks* *f*

Perc. 2 *Clash Cymbals* *f*

Perc. 3 *bowed* *p < f*

Timp. *f*

(Refer to Notes)

81

click any keys

15

Picc. *accel. to rapidissimo e cresc. to fortissimo*

Fl. I *accel. to rapidissimo e cresc. to fortissimo*

Fl. II *accel. to rapidissimo e cresc. to fortissimo*

Ob. I *accel. to rapidissimo e cresc. to fortissimo*

Ob. II *accel. to rapidissimo e cresc. to fortissimo*

Bsn. I *accel. to rapidissimo e cresc. to fortissimo*

Bsn. II *accel. to rapidissimo e cresc. to fortissimo*

Solo Cl. *pp* *f* *rapido*
(multiphonic effect - change between different overtones ad lib.)

Cl. I *accel. to rapidissimo e cresc. to fortissimo*

Cl. II *accel. to rapidissimo e cresc. to fortissimo*

Cl. III *accel. to rapidissimo e cresc. to fortissimo*

B. Cl. *accel. to rapidissimo e cresc. to fortissimo*

Alto Sax. I *pp* *f*
(multiphonic effect - change between different overtones ad lib.)

Alto Sax. II *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Ten. Sax. *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Bari. Sax. *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Tpt. I *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Tpt. II *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Tpt. III *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Hn. I & II *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Hn. III & IV *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Tbn. I *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Tbn. II *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

B. Tbn. *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Euph. *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Tba. *roll fingernails on Bell* *accel. to rapidissimo e cresc. to fortissimo*

Perc. 1

Perc. 2

Perc. 3 (bowed) *p* *l.v.*

Timp.

Praying Mantis III

for brass Quintet

Roché van Tiddens



performed at the ISCM World Music Days 2016, Tongyeong, South Korea

Notes

Metre

Although the piece is in metre, there should not be sense of strong and weaker beats. Metre is there purely for synchronization and keeping time. The atmosphere should be flowing and smooth.

Microtones

Microtone indications do not have to be precise, but give a general direction. This principle applies to general intonation throughout. Microtones are favourable, and playing in positions that allow for the natural harmonics are required.

Slide Vibrato

Trombones – vibrato by sliding between the two indicated pitches. Alternate the speed of vibrato ad libitum. Move between regular and irregular vibrato ad lib.

Spoken text

The spoken text is in the Zulu language. For a translation, and pronunciation, please email: 15616525@sun.ac.za and recordings of pronunciation will be sent.

Praying Mantis III

♩=60

click any keys, while blowing air through instrument

Trumpet in Bb

rapido, alternate speed al libitum

click any keys, while blowing air through instrument

Trumpet in Bb

rapido, alternate speed al libitum

Trombone

sfz

Trombone

sfz

Bass Trombone

sfz

2

Tpt.

Tpt.

Tbn.

blow air through instrument with slide all way out

slowly whisper: "ukuthula"

pp — *f*

pp — *f* *p*

Tbn.

blow air through instrument with slide all way out

slowly whisper: "ukuthula"

pp — *f*

pp — *f* *p*

B. Tbn.

blow air through instrument with slide all way out

slowly whisper: "ukuthula"

pp — *f*

pp — *f* *p*

4

Tpt.

Tpt.

Tbn.

Tbn.

molto slide vibrato

ppp — *mp*

B. Tbn.

7

speak: "Kuthi nxa siyobuza, kuthiwe yiwona moya "

speak: "Kuthi nxa siyobuza, kuthiwe yiwona moya "

Tpt. *pp* < *mf*

Tpt. *pp* < *mf*

Tbn. *mp* *pp* < *f* *pp* molto slide vibrato

Tbn. (vib.) *pp* *mp* *pp* *mf* *pp* molto slide vibrato

B. Tbn. *pp* *mp* *mf* *pp*

12

Tpt. *f*

Tpt. *f*

Tbn. *f* *p* *f*

Tbn. *f* *p* *f*

B. Tbn. *f* *p* *f*

14

Tpt. *pp* < *mf* *pp*

Tpt. *pp* < *mf* *pp*

Tbn. *p* *pp* molto slide vibrato

Tbn. *p* *pp* molto slide vibrato

B. Tbn. *p* *pp* molto slide vibrato

17

Tpt. *pp* *mf* *pp* *mf* *pp*

Tpt. *mf* *pp* *pp* *mf*

speak: "Ngiyabezwa bekhuluma, woza ungizwise"

Tbn. *mf* *pp* *pp* *mf*

speak: "Ngiyabezwa bekhuluma, woza ungizwise"

Tbn. *mf* *pp* *pp* *mf*

speak: "Ngiyabezwa bekhuluma, woza ungizwise"

B. Tbn.

21

Tpt. *mf* *pp*

Tpt. *pp* *f* *pp*

Tbn.

Tbn. *pp* *mf* *pp* *sim.*

B. Tbn.

23

Tpt. *pp*

Tpt. *pp*

Tbn.

Tbn. *f*

B. Tbn.

25

Musical score for measures 25-26. The score is for five instruments: Tpt. (Trumpet), Tpt. (Trumpet), Tbn. (Tenor Horn), Tbn. (Tenor Horn), and B. Tbn. (Baritone Horn). Measure 25 features a long melodic line in the first Tpt. and a rhythmic accompaniment in the Tbn. and B. Tbn. parts. Measure 26 continues the melodic line in the first Tpt. and includes a *pp* dynamic marking. The Tbn. part has a *f* dynamic marking and a triplet. The B. Tbn. part has a *f* dynamic marking.

27

Musical score for measures 27-28. The score is for five instruments: Tpt. (Trumpet), Tpt. (Trumpet), Tbn. (Tenor Horn), Tbn. (Tenor Horn), and B. Tbn. (Baritone Horn). Measure 27 features a melodic line in the first Tpt. and a rhythmic accompaniment in the Tbn. and B. Tbn. parts. Measure 28 includes a *f* dynamic marking and a *pp* dynamic marking. The Tbn. part has a *f* dynamic marking and a triplet. The B. Tbn. part has a *p* dynamic marking and a triplet. The Tbn. part has a *f* dynamic marking and a triplet. The B. Tbn. part has a *ff* dynamic marking.

Speak: "nxa"

29

Musical score for measures 29-30. The score is for five instruments: Tpt. (Trumpet), Tpt. (Trumpet), Tbn. (Tenor Horn), Tbn. (Tenor Horn), and B. Tbn. (Baritone Horn). Measure 29 features a melodic line in the first Tpt. and a rhythmic accompaniment in the Tbn. and B. Tbn. parts. Measure 30 includes a *mf* dynamic marking and a *pp* dynamic marking. The Tbn. part has a *mf* dynamic marking and a triplet. The B. Tbn. part has a *pp* dynamic marking and a triplet. The Tbn. part has a *f* dynamic marking and a triplet. The B. Tbn. part has a *f* dynamic marking.

30

Musical score for measures 30-31. The score is for five parts: Tpt. (Trumpet), Tpt. (Trumpet), Tbn. (Tenor Horn), Tbn. (Tenor Horn), and B. Tbn. (Baritone Horn). Measure 30 features a Tpt. part with a triplet of eighth notes marked *f*, and a B. Tbn. part with a triplet of eighth notes marked *p*. Measure 31 continues with various dynamics including *f*, *mf*, and *pp*.

31

Musical score for measures 31-32. The score is for five parts: Tpt. (Trumpet), Tpt. (Trumpet), Tbn. (Tenor Horn), Tbn. (Tenor Horn), and B. Tbn. (Baritone Horn). Measure 31 features a Tpt. part with dynamics *pp*, *f*, *mf*, and *pp*, and a B. Tbn. part with a triplet of eighth notes. Measure 32 continues with dynamics *mf*, *pp*, and *f*.

32

Musical score for measures 32-33. The score is for five parts: Tpt. (Trumpet), Tpt. (Trumpet), Tbn. (Tenor Horn), Tbn. (Tenor Horn), and B. Tbn. (Baritone Horn). Measure 32 features a Tpt. part with a triplet of eighth notes marked *f*, and a B. Tbn. part with a triplet of eighth notes marked *ff*. Measure 33 continues with dynamics *mf < f*, *mf < f*, and *f p*.

34

Tpt. *pp* *f* *pp*

Tpt. *pp* *f* *pp*

Tbn. *pp*

Tbn.

B. Tbn.

36

Tpt. *mf* *pp* *mf* *pp*

Tpt. *mf* *pp* *mf*

Tbn. *pp* *mf*

Tbn. *pp*

B. Tbn. *pp*

40

Tpt. *mf* *pp*

Tpt. *mf* *pp*

Tbn. speak: "Ngiyabathanda, bayangithanda, woz' uzizwele." *ff*

Tbn. speak: "Ngiyabathanda, bayangithanda, woz' uzizwele." *ff*

B. Tbn. speak: "Ngiyabathanda, bayangithanda, woz' uzizwele." *ff*

42

Musical score for measures 42-43. The score is for five brass instruments: two Trumpets (Tpt.), two Tenor Horns (Tbn.), and one Baritone Horn (B. Tbn.). The key signature has one sharp (F#) and the time signature is 3/4. The first two measures show a dynamic range from *p* to *f* for the trumpets and *p* for the other instruments. The Tenor Horns and Baritone Horn play a rhythmic pattern of eighth notes with triplets. The trumpets play a melodic line with a crescendo and decrescendo.

44

Musical score for measures 44-45. The score is for five brass instruments: two Trumpets (Tpt.), two Tenor Horns (Tbn.), and one Baritone Horn (B. Tbn.). The key signature has one sharp (F#) and the time signature is 3/4. The first two measures show dynamics of *pp* and *mf*. The Tenor Horns and Baritone Horn play a melodic line with a *molto slide vibrato* effect. The trumpets play a melodic line with a crescendo and decrescendo.

47

Musical score for measures 47-48. The score is for five brass instruments: two Trumpets (Tpt.), two Tenor Horns (Tbn.), and one Baritone Horn (B. Tbn.). The key signature has one sharp (F#) and the time signature is 3/4. The first two measures show a dynamic of *pp* and a *3* triplet. The Tenor Horns and Baritone Horn play a melodic line with a *slowly whisper: "ukuthula"* instruction. The trumpets play a melodic line with a *accel.* instruction.

Reflections for Solo Piano

Roche van Tiddens

COMPOSED FOR THE SU/UCT PIANO EXCHANGE

Symbols



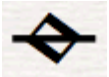
Short Pause



Medium Pause



Longer Pause



Diamond head – depress keys without allowing hammers to strike the strings (silent). Keep depressed while playing other keys allowing for sympathetic vibration of the strings. This applies to the black/white key clusters as well.

Free Sections

Complete liberty is given to the performer during free sections. These can easily be recognized due to the lack of metre. The rhythm is completely free and open to interpretation.

Dashed barlines separate free sections.

Dashed arrows indicate the difference between synchronised and unsynchronised moments between different voices.

Pauses should be interpreted freely. There is no specific duration, the performer should feel the length of the pause as he/she feels best for the mood of the music. Pauses are used to indicate a duration for rests, and for sustained notes.



Tied notes should be sustained for as long as possible e.g. until the fingers are needed to change to the next chord/note, or until an indicated rest.

Clusters

In the beginning a cluster of the lowest notes should be played with the left arm elbow, this should be sustained whilst the left hand plays the following chord. Bar 8 requires the same action.

Black key Cluster/White key Cluster – place your entire right forearm and hand (flat palm) over the respective keys without allowing the hammers to strike the strings (silent). The lowest note indicated is the bottom of the cluster, the top of the cluster is dependent on the length of your forearm. Refer to diamond head symbol.

Sympathetic Vibration

The diamond notehead indicates the pitches to be depressed silently with the right hand and forearm (clusters)/right hand (chord). This should be sustained whilst other keys are played with the right hand. The sympathetic vibration will then be heard as the pedal and left hand are released. Allow for the sympathetic vibration to ring until inaudible by the audience (might still be audible to performer) and then continue.

Notes

(1)

- This section should be played slowly, smoothly and flowing. Perform ad lib. *rubato* bringing out different inflections from the flowing line.
- I recommend keeping the sustain pedal for the entire duration of this section (up to the first measured bar in 2/4). However, sustain pedal lifts are optional. The sound of the high flowing melody and interjecting chords should 'wash' over the strings left open by the pedal.
- Perform ad lib. *legato* and *staccato* changes in the flowing line. The articulation of the interjecting chords is also ad lib. Contrast hard and softer attacks. The articulation indicated at the start of the flowing melody is an example of the general style to be followed. Perform ad lib. dynamics to create the general delicate and tranquil atmosphere.

(2)

- Two notes can be pressed with one finger. For example the low E and F can be pressed with 1, A and B with 2/3 and top E and F with 5.

(3)

- The slurs mean that the keys should be pressed for as long as possible, therefore until they are needed for the next chord. After the pedal is lifted, only the notes indicated with slurs should be left sustained/depressed whilst the staccato notes are lifted. This should be left to ring for a short pause before moving on.

(4)

- The movement between C and G is not specific, the performer is free to repeat C as many times before changing to G and vice versa. The desired effect is not a constant change between C and G, but a random effect of sudden changes between the two.

(5)

- Let the sympathetic vibration ring, and then slowly lift forearm leaving behind the palm. The remaining palm will leave behind only a few strings ringing. Make sure that this happens in due time so that the sympathetic vibration of these strings can still be heard by the audience.

Reflections

Roché van Tiddens

Movido **Largo**
tranquillo

p *f* *mp* *p*
Ped. *rubato*

ad lib articulation 15^{ma}

(15) 8^{va} 15^{ma}

15^{ma} 8^{va}

(8) *15^{ma}*

cresc. e accel. poco a poco

Ped.

4 (15) *3* *3* *3* *3* *3* *3* *3* *3*

8^{va}

8 *senza pedal* *gliss.* *misterioso*

rapido f

l.v.

senza pedal

ppp *f*

p , *pp* *ppp* , *f* ,

f *ppp*

(2)

(sympathetic vibration)

Musical score for the first system. The upper staff shows a sympathetic vibration effect with a large oval encompassing the strings. The lower staff features a piano pedal point (Ped.) consisting of a series of eighth notes, starting at a piano (*p*) dynamic and ending at a forte (*f*) dynamic. The tempo is marked *accel. to rapido*. A *let ring* instruction with an accent (^) is placed above the final note of the pedal point.

Musical score for the second system. It is similar to the first system, featuring a piano pedal point (Ped.) and a sympathetic vibration effect. The tempo is marked *simile*. A *let ring* instruction with an accent (^) is placed above the final note of the pedal point.

black key cluster

Musical score for the third system. The upper staff begins with a *black key cluster* (marked with a double-headed arrow and a sharp sign). This is followed by a *let ring* instruction with an accent (^) and three *l.r.* (left hand) markings. The lower staff features a *rapido* tempo marking and a fortissimo (*ff*) dynamic. The system concludes with a triplet of notes marked with a circled '3' and *l.r.* markings. Dynamics of *f* and *p* are indicated for various notes.

16 tranquillo

Musical score for the fourth system, starting at measure 16. The tempo is marked *tranquillo*. The upper staff contains a melodic line with various intervals and rests. The lower staff features a piano (*p*) dynamic and a series of notes. A *Ped.* marking is present at the bottom of the system, and an asterisk (*) is located at the end of the system.

white key cluster

Musical score for measures 1-19. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 1 features a white key cluster in the bass clef, marked with a circled 5. The bass line begins in measure 2 with a circled 4 and continues with a series of eighth notes. Dynamics include *ff furioso* and *Ped.*. A *let ring* instruction is present above the treble clef staff.

Musical score for measures 20-22, titled "Movido energetico". The tempo is marked *f*. The music features triplets in both staves. The bass line is marked *sim.* (sustained).

Musical score for measures 23-24. The music continues with triplets. Dynamics range from *pp* to *f*. The bass line ends with a *Ped.* instruction.

Musical score for measures 25-27. The music features triplets and chords. Dynamics include *ff legato* and *f*. The bass line ends with a *Ped.* instruction.

Musical score for measures 28-29. Measure 28 features a melody in the treble clef marked *M.S.* (Melody Solo) with dynamics *mf* and *pp*. The bass line features a white key cluster and is marked *ff furioso* and *Ped.*

Walls (2016)



for B-flat Clarinet, Traditional African percussionist and live electronics
Roché van Tiddens

Unyazi Festival, New Music South Africa, Cape Town, 2016

- General Notes
- B^b Clarinet Notes
- B^b Clarinet Score
- Traditional African Percussion Score
- Electronic Part



General Notes

The score consists of loose musical ideas. The performers are free to move between these musical fragments in an improvisatory fashion. The part for the traditional African percussionist consists of Dynamics and tempos have been indicated for the clarinet player.

Textural Ideas

In each section there are different textural layouts the performers should communicate. These textures dictate the macro structure of the section as well as the micro details. The micro details being the small musical fragments and how the performers play with/against each other.

B^b Clarinet Notes

Walls

Refer to the music for ‘wall’ material. There are three instances throughout the piece where a ‘wall’ fragment should be played. The first occurs at the end of section A.2, the second at the end of section A.4 and the third at the end of section D (the bow performer is free to choose between various instruments). The ‘wall’ material chosen can differ from performance. For the 2016, Unyazi performance, the first and third walls are the ‘bird call’; the second wall is the *umhrubhe* bow.

Section A

A.1. [0”-30”] – Convey the lightness of Air

The clarinet performer should start with the ~~mouthpiece off~~ and perform the first musical fragment. Thereafter, free movement between the different fragments should occur (the performer makes decisions). There should be gaps of silence between different fragments. Fragments may be repeated. The performer should purposefully play separately from the music performed by the percussionist. Attacks of notes should not be synchronized and the two performers should attempt to create an arrhythmic and unexpected feeling between various

musical fragments. The two performers should freely alternate playing into the space picked up by the microphone. Allow for the reed to make a ‘buzzy’ sound with a mouthpiece that is too moist.

A.2. [30”-1’]

The section starts when the percussionist is cued to change instrument. While the instrument change is occurring, the clarinet player should continue playing the various musical fragments. The same principles as A.1 apply. Perform the ‘sh’ once more before moving over to the first ‘wall’.

Section A.3

Section A.3 starts with ‘wall’ material. A cue will be given and the percussionist will first sustain a pitch on the chosen instrument. The clarinet should immediately perform the wall material into the microphone. The electronics will react to the ‘wall’ material, the percussionist will change instrument. The clarinet should allow the electronics to subside before continuing with material from Section A with the same principles explained in A.1. Clean the mouthpiece before moving on in order to create a clear tone.

Section A.4

The clarinet should now gradually start becoming synchronized with the percussionist. At the end of section A.4. a cue will be given for the ‘wall’ material. This is the electronic sound - ‘bird call’. Allow for the electronics to start the ‘rain sounds’ and the percussionist to play the ‘frog’ sounds before moving over to Section B.

Section B – Convey the roundness of Water Droplets

There should be variation between longer and shorter moments of sustained sound and the lengths of silence between. Move freely between the musical fragments choosing the order at will. Vary the length of silence between each musical fragment. Vary the speed and dynamics of fragments. Fragments may be repeated. Parts of the fragments may be mixed with other

fragments and new combined fragments combined. The percussionist will play the *Inyanga* pan-pipes at the end of section B.

Section C – Convey the atmosphere of Running Water

The percussionist and clarinet player should now make turns playing into the microphone in a ‘one-for-one’ fashion. The duration of playing into the microphone should vary, and the electronics will allow the sound to overlap ~~into the next players~~. The clarinet player should play the fragments in Section C both away and under the microphone. ~~Start~~ playing the fragments away from the microphone when the pan-pipes are first played into the microphone at the beginning of Section C. Then move in-front of the microphone while still playing the first fragment. Therefore, movement to and from the microphone can happen in the middle of a clarinet fragment or at the start of a new one.

The electronics will change from the ‘rain sounds’ to a dry tapping sound. The percussionist will change to the ‘pan drum’. Thereafter, the electronics will play a ‘gong’ sound. This is the cue to move over to Section C.2. The electronics will move the ‘tapping sound’ into the higher range. The electronics will then start the ‘fire’ sounds, the cue to start moving towards section D.

Section D – Convey the atmosphere of Fire Crackling

Play synchronized with the percussionist, attacking pitches either together or a fraction apart. At the end of Section D move over to the third ‘wall’ material.

Walls

Bb Clarinet - Section A

Roché van Tiddens

start with mouthpiece off:

blow into instrument

sh
pp \leftarrow *f*

p

vary durations of rest

mf

mp

vary speed drastically

pp
andante

breathy

gliss.
ppp

f

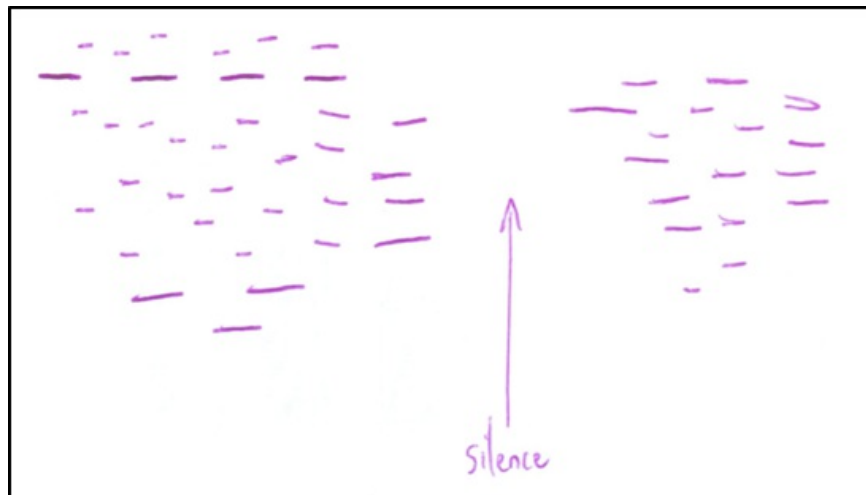
Only play at cue for **Section A.4**

take time, let each trill grow
calmato

pp

pp
To Cl.

Textural Idea - Section A (Treat on a micro and macro level)



Bb Clarinet - Section B

allegro
very light
heavier
p

allegro
very light
heavier
p

very light
allegro
pp
< f
mf

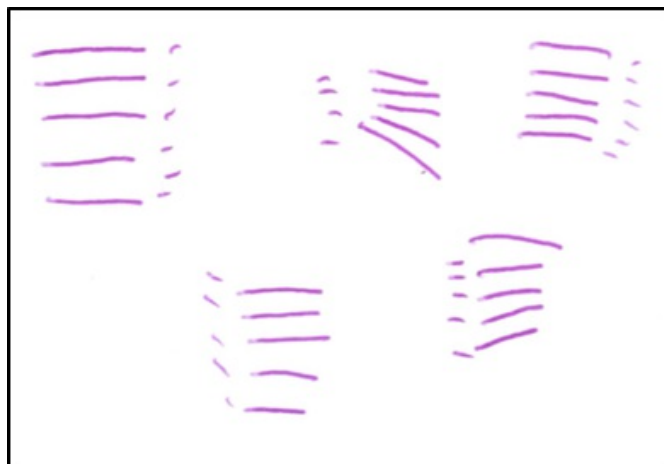
molto energetico
allegro
mf

andante
with character
p *mp* *pp*

alternate speed (drastic changes)
pp *mf* *pp* *ff* *mf* *tr*

vivace *largo*
f

Textural Idea - Section B



largo sostenuto *mf*

moderato *f* tr tr tr

largo sostenuto *mf*

largo sostenuto *mf*

moderato *f* tr tr tr

largo sostenuto *mf*

largo sostenuto *mf* Gong

Bb Clarinet - Section C.2

Follow this order 1st time round:

moderato *f* tr

moderato *f* tr

moderato *f* tr

moderato *f* tr

moderato *f* tr

moderato *f* tr

Move over to these modules at cue:

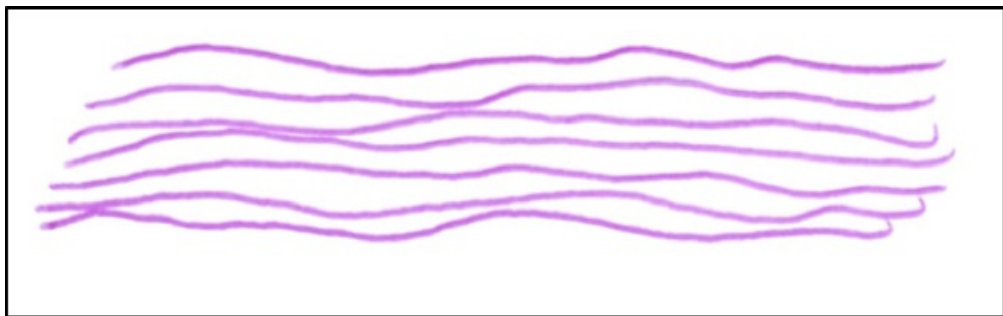
allegro *f* 3 3 3 3

allegro *f* 3 3 3 3

INYANGA into Mic

cl. into mic

Textural Idea - Section C



Bb Clarinet - Section D

allegro
ff

allegro
ff *tr*

vary durations of rests drastically
vary dynamics moderately

mf

dolce
mf

Textural Idea - Section D




Walls

Bb Clarinet - Walls


Roché van Tiddens

Wall
Bird Call



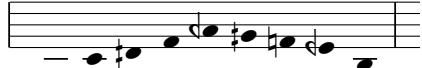
f p f
sostenuto
andante

Wall
Pan-Pipe



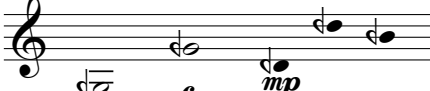
f pp f mf
sostenuto
allegro

Wall
Uhadi 1




f p f
sostenuto
andante

Wall
Uhadi 2




mf f mp p
sostenuto
andante

Wall
Uhadi 3



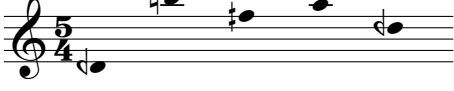
f mp mf
sostenuto
andante

Wall
Umhrubhe 1



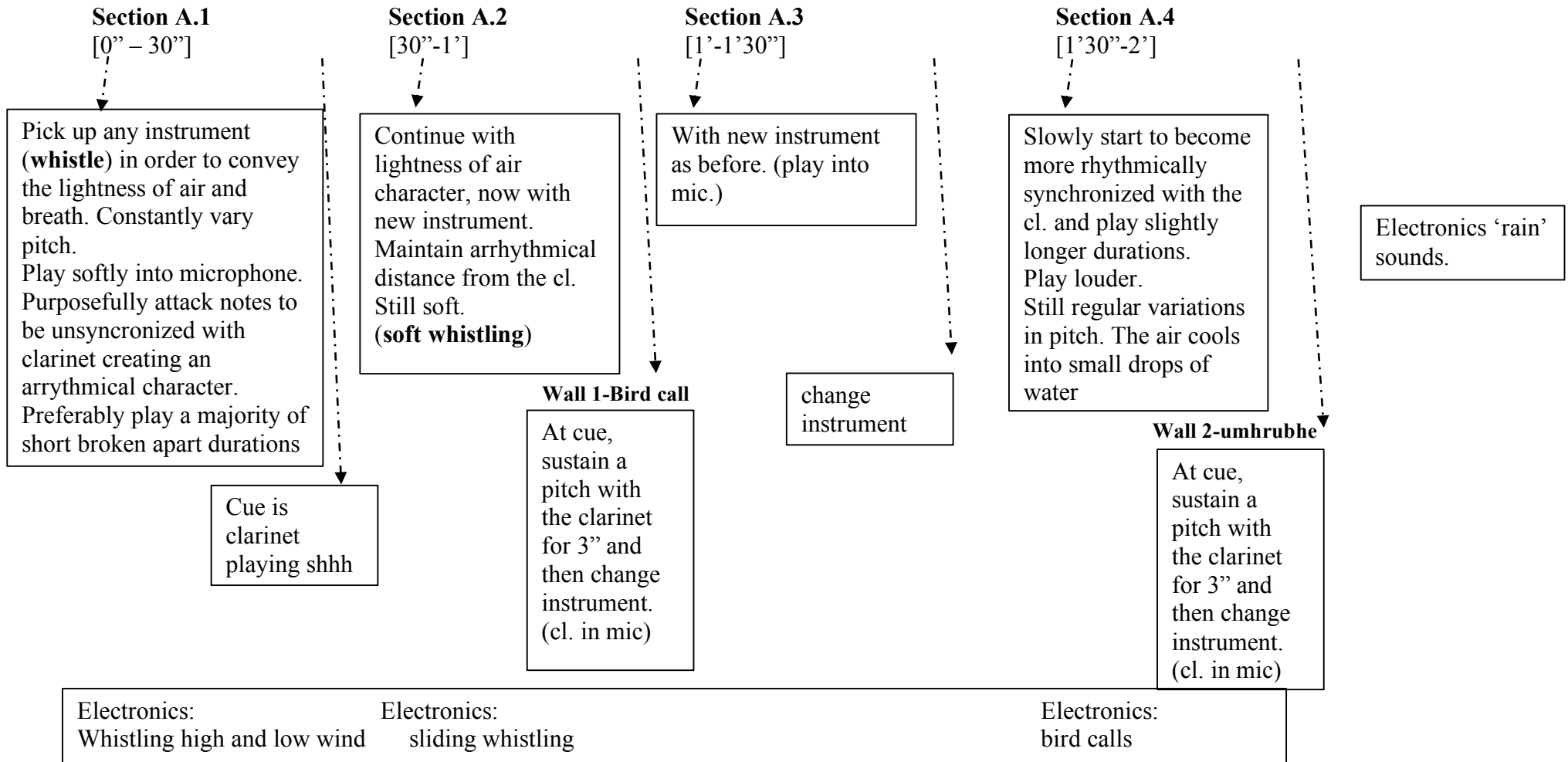
p f
sostenuto
andante

Wall
Umhrubhe 2

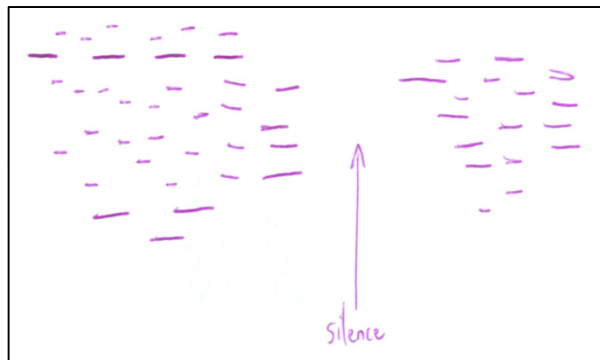


sostenuto
andante

Traditional African Percussion



(Textural idea – represent in a micro and macro form)



Section B

[2' - 3']

(Frog sounds) Play longer durations alternating freely between large and small melodic intervals. Still a constant variation in pitch. Convey the cooling of air into water droplets, the roundness of droplets, and the coherence of the atmosphere.

Section C.1

[3' - 4'30'']

Play long durations on the Pan-Pipes that convey the sense of running water. The long durations can be broken into shorter bursts of rhythmic energy. Take longer to alternate between the different pitches.
(Pan Drum)

Section C.2

[4'30''-5'30'']

Bow the Umhrubhe improvising on traditional rhythms. Build towards the burning of the fire.

Section D

[5'30''-6'30'']

Begin tapping the Umhrubhe to convey the atmosphere of fire drying the water. Play either synchronized with the clarinet or slightly apart. (Share microphone with cl.)

Wall 3

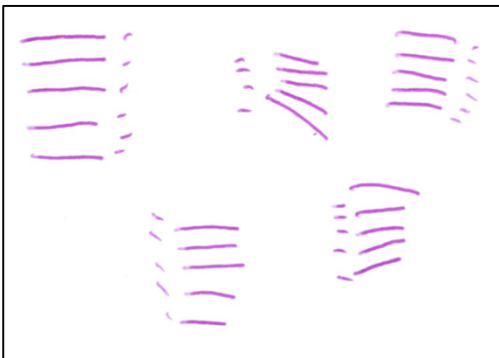
Bells sounds together with cl.

Change to the *Inyanga* Pan-Pipes

Change to the **Uhadi/Umhrubhe** Bow (bowed)

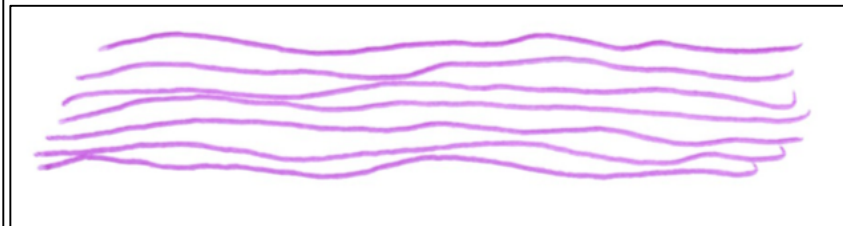
Electronics: Soft fuzzy sounds Electronics: Clear low tapping - Gong Electronics: Clear high tapping Electronics: sliding tones

Textural idea [B]



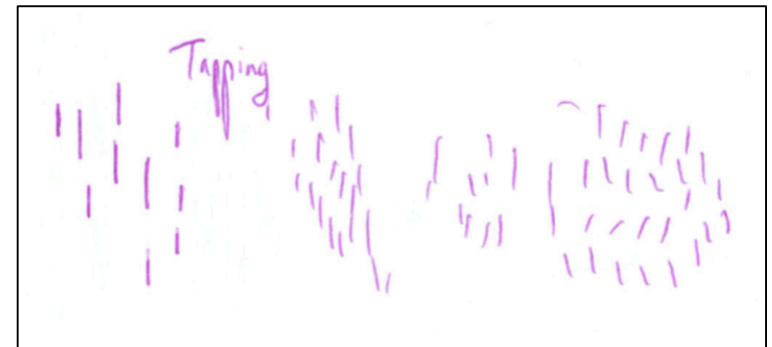
Inyanga into Mic

Textural idea [C]



cl. into mic

Textural idea [D]



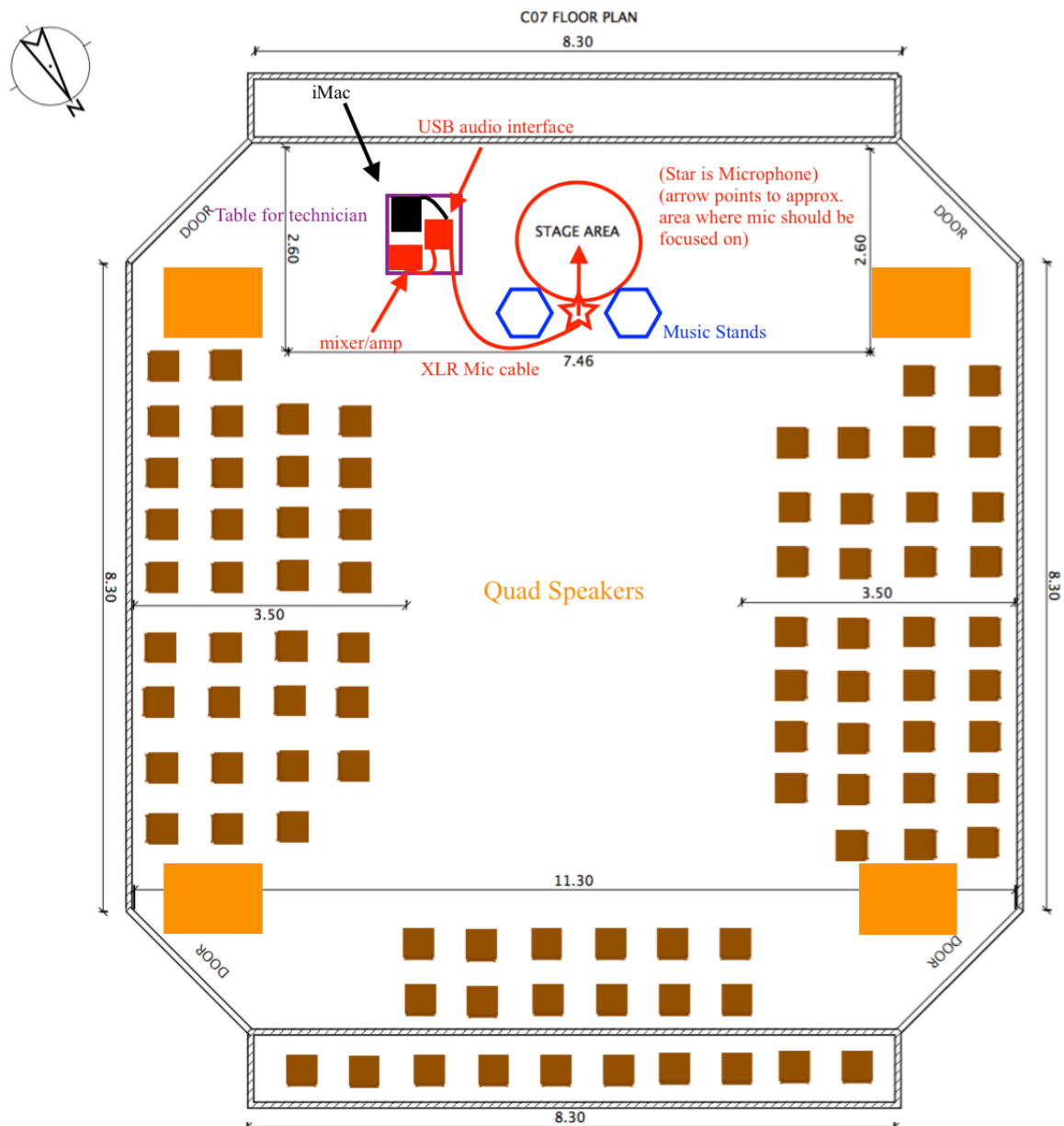
Electronic Score

- Equipment and Floor Plan
- Settings for the Integra Live v.1.7.2.3313 project
- Screenshots of the Integra Live project
- TouchOsc Layout
- Electronic Score

Equipment and Floor Plan

- 1x T-Bone EM700 Microphone
- 1x USB Audio Interface (Quad or Stereo)

Set Up for the Unyazi Concert July 2016:

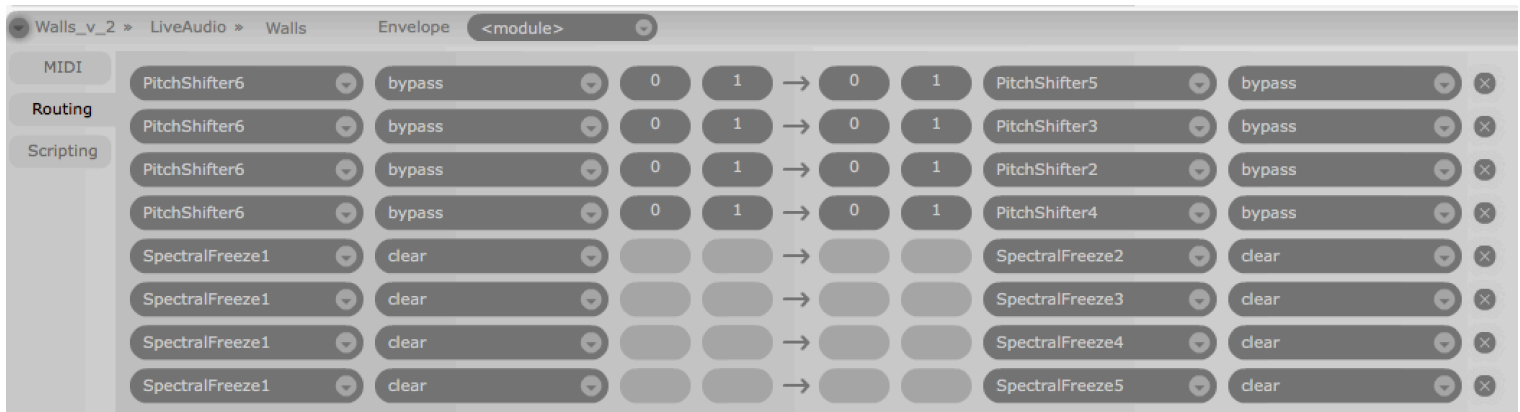


Settings for Integra Live Project with MIDI learn channels indicated

Track 1

Block 1 (live Audio – Walls)

- Audio In
 - In level (0.0)
- Spectral Freeze (SF) 1-5
 - Each respective bang of 1-5 is MIDI learnt to Chn1cc1, Chn2cc2, Chn3cc3, Chn4cc4 and Chn5cc5
 - Clear of SF 1 routed to clear of 2-5 (see screenshot below for manual routing in Integra Live)



- Clear of SF 1 is MIDI learnt to Chn6cc6
- Each SF is connected to Pitch Shifter 2-6 respectively
- Each pitch shifter is on default settings and the bypass of Pitch Shifter 6 is routed to Bypass of Pitch Shifter 2-5 respectively (see screenshot above for manual routing in Integra Live)
 - Each respective pitch shift of Pitch Shifter 2-6 is MIDI learnt to Chn1cc27, Chn1cc28, Chn1cc29, Chn1cc30, Chn1cc31
 - Bypass of Pitch Shifter 6 is MIDI learnt to Chn1cc34
- Reverb
 - Default settings
- Spectral Delay
 - Delay 1-8
 - 0.2; 0.4; 0.6; 0.411; 0.356; 0.247; 0.192; 0.192
 - Feedback 1-8

- 0.56; 0.5; 0.41; 0.5; 0.5; 0.5; 0.5; 0.5
 - Wet: full
 - In and Out: Full
 - Bypass ON – MIDI learnt to Chn1cc33
- Pitch Shifter 1
 - Default settings
 - Pitch shift - MIDI learnt to Chn1cc7
- Ring Modulator
 - LFO Rate: 0.302
 - LFO Amount: 0.465
 - Modulation Frequency: 47.552 - MIDI learnt to Chn1cc10
 - Modulation Drive 0.875
 - Wet: 55%
 - In and Out: 0.2
 - Bypass ON – MIDI learnt to Chn1cc32
- Quad Audio Panning
 - Centre
 - XY pad is manually MIDI learnt to Chn1cc35 and Chn1cc36 for X and Y respectively
- Quad Audio Out
 - Default Settings

Track 2

Block 1 (Bird Sounds)

- Soundfiler (load: *bird sounds – dove full.wav*)
 - Play off
 - Loop on
 - Gain (1)
 - Out level 0.7
- Ring Modulator
 - LFO Rate: 12.619
 - LFO Amount: 0.7
 - Modulation Frequency: 754

- Modulation Drive 0.875
- Wet: 55%
- In and Out: 0.2
- Band-Pass Filter
 - Frequency: 334
 - Quantity: 1
 - Wet: full
 - In and Out: full
- Ping-Pong Delay
 - Default settings
- Quad Audio Panning
 - Centre
 - XY pad is manually MIDI learnt to Chn1cc41 and Chn1cc42 for X and Y respectively
- Quad Audio Out
 - Default Settings

Block 2 (Squeak)

- Soundfiler 1 (Load: *rm.wav*)
 - Play off
 - Loop off
 - Gain (1.0)
 - Playback speed (1.0)
 - In and Out: full
- Reverb
 - Decay low-high
 - 38.7
 - Default Settings
- Soundfiler 2 (Load: *ampmod.wav*)
 - Play off
 - Loop off
 - Gain (1.0)
 - Playback (0.708)

- In and Out: full
- Ring Modulator
 - LFO Rate: 0.752
 - LFO Amount: 0.635
 - Modulation Frequency: 0.599
 - Modulation Drive: 0.8
 - Wet: 50%
 - In and Out: 0.2
- Reverb
 - Decay low-high
 - 38.7
 - Default Settings
- Quad Panning
 - Centre
 - XY pad is manually MIDI learnt to Chn1cc41 and Chn1cc42 for X and Y respectively
- Quad Audio Out
 - Default Settings

Block 3 (Sliding Pipes)

- Soundfiler (Load *panpipes SLIDING 0.2002.wav*)
 - Play On
 - Loop On
 - Gain (0.0)
 - Playback Speed (0.257)
 - In and Out: full
- Ring Modulator
 - LFO Rate: 1.5
 - LFO Amount: 0.545
 - Modulation Frequency: 1.064
 - Modulation Drive: 0.805
 - Wet: 50%
 - In and Out: 0.2

- Tap Delay
 - Delay time 1.898
 - Default Settings
- Quad Panning
 - Centre
 - XY pad is manually MIDI learnt to Chn1cc41 and Chn1cc42 for X and Y respectively
- Quad Audio Out
 - Default Settings

Track 3

Block 1 (Uhadi comb)

- Soundfiler 1 (load *Uhadi 1st tone.wav*)
 - Play on
 - Loop on
 - Gain (0.0) – MIDI learnt to Chn1cc12
 - Playback speed 0.7 – MIDI learnt to Chn1cc13
- Ping-Pong Delay
 - Default settings
 - Delay Time – MIDI learnt to Chn1cc19
- Soundfiler 2 (load *Uhadi 2nd tone.wav*)
 - Play on
 - Loop on
 - Gain (0.0) – MIDI learnt to Chn1cc14
 - Playback speed 0.7 – MIDI learnt to Chn1cc15
- Ping-Pong Delay
 - Default settings
 - Delay Time – MIDI learnt to Chn1cc20
- Soundfiler 3 (load *Uhadi 2 tones together.wav*)
 - Play on
 - Loop on
 - Gain (0.0) – MIDI learnt to Chn1cc16
 - Playback speed 0.7 – MIDI learnt to Chn1cc18

- Material Simulator
 - Plastic
- Piano Reverb
 - Default settings
 - Wet: Centre
- Band-Pass Filter
 - Frequency: 4130 – MIDI learnt to Chn1cc17
 - Quantity: 1.0 – MIDI learnt to Chn1cc21
 - Wet: Full
 - In and Out: Full
- Quad Panning
 - Centre
 - XY pad is manually MIDI learnt to Chn1cc37 and Chn1cc38 for X and Y respectively
- Quad Audio Out
 - Default settings

Block 2 (Umhrubhe)

- Soundfiler (load *Umhrubhe bowed 0.5.wav*)
 - Play on
 - Loop on
 - Gain (0.0) – MIDI learnt to Chn1cc16
 - Playback speed 1 – MIDI learnt to Chn1cc18
- Phaser
 - Modulation Frequency: 0.482
 - Modulation depth: 0.72
- Spectral Delay
 - Delay 1-8
 - 0.2; 0.4; 0.6; 0.411; 0.356; 0.247; 0.192; 0.192
 - Feedback 1-8
 - 0.56; 0.5; 0.41; 0.5; 0.5; 0.5; 0.5; 0.5
 - Wet: full
 - In and Out: Full

- Band-Pass Filter
 - Frequency: 127 – MIDI learnt to Chn1cc17
 - Quantity: 4.343 – MIDI learnt to Chn1cc21
 - Wet: Full
 - In and Out: Full
- Quad Panning
 - Centre
 - XY pad is manually MIDI learnt to Chn1cc37 and Chn1cc38 for X and Y respectively
- Quad Audio Out
 - Default Settings

Track 4

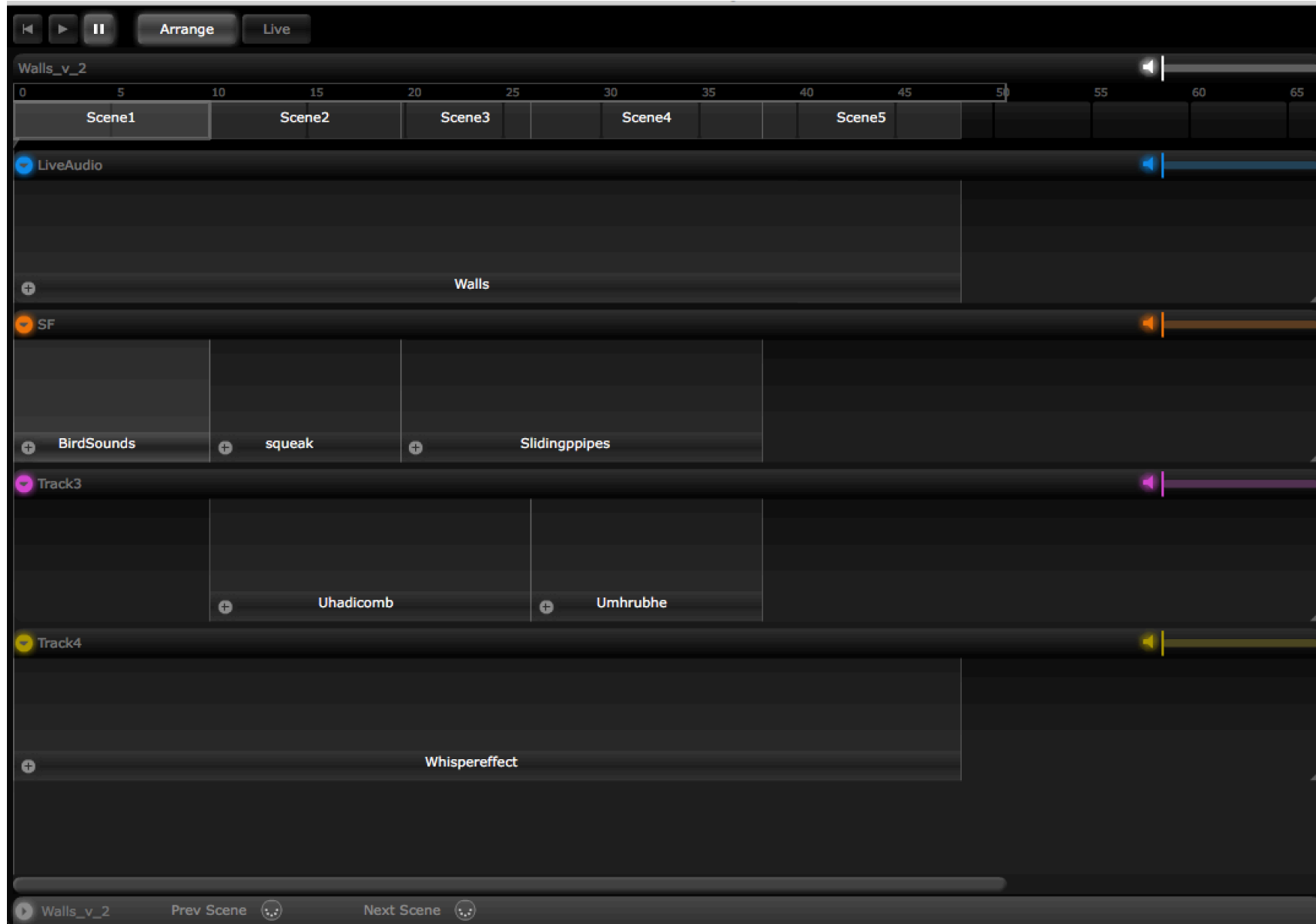
Block 1 (Whisper Effect)

- Soundfiler (load: *whisper effect comb.wav*)
 - Play on
 - Loop on
 - Gain (0.0) – MIDI learnt to Chn1cc22
 - Playback speed (1.0) MIDI learnt to Chn1cc23
- Ring Modulator
 - LFO Rate: 100
 - LFO Amount: 0.6
 - Modulation Frequency: 0.4
 - Modulation Drive: 0.125
 - In and Out: 0.2
- Spectral Delay
 - Delay 1-8
 - 0.2; 0.4; 0.6; 0.411; 0.356; 0.247; 0.192; 0.192
 - Feedback 1-8
 - 0.56; 0.5; 0.41; 0.5; 0.5; 0.5; 0.5; 0.5
 - Wet: full
 - In and Out: Full
- Band Pass Filter

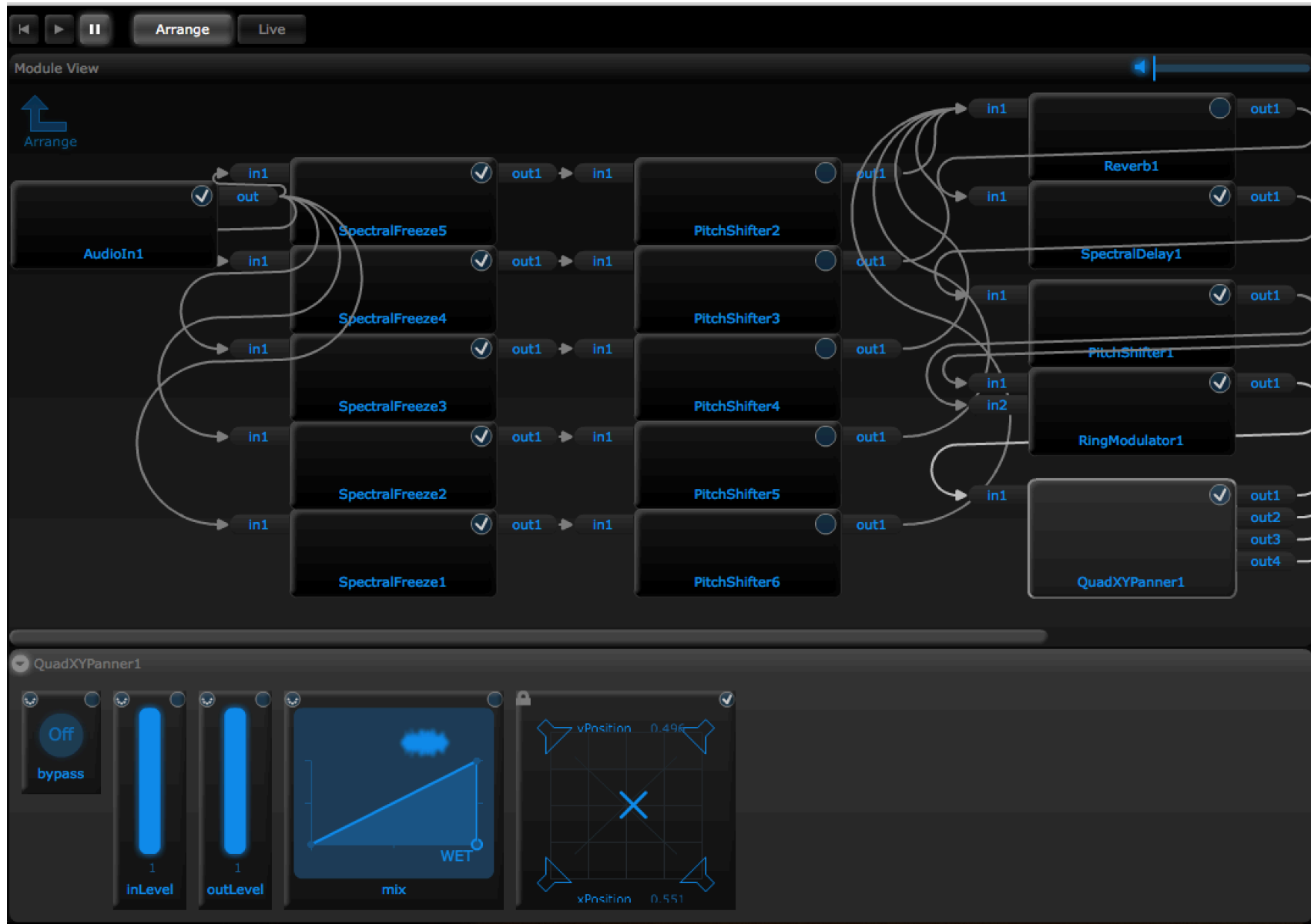
- Frequency: 158 – MIDI learnt to Chn1cc24
 - Quantity: 27.602 – MIDI learnt to Chn1cc25
 - Wet: full
 - In and Out: full
- Quad Panner
 - Centre
 - XY pad is manually MIDI learnt to Chn1cc39 and Chn1cc40 for X and Y respectively
- Quad Audio Out
 - Default settings

Screenshots of the Integra Live Project

Arrange View



Track 1 - Block - Walls



Track 2 - Block -Bird Sounds

The screenshot displays a DAW interface for a track named "Track 2 - Block -Bird Sounds". At the top, there are transport controls (back, play, stop) and buttons for "Arrange" and "Live". Below this is a "Module View" section with a volume fader and an "Arrange" icon. The main area shows a signal flow diagram with the following modules and connections:

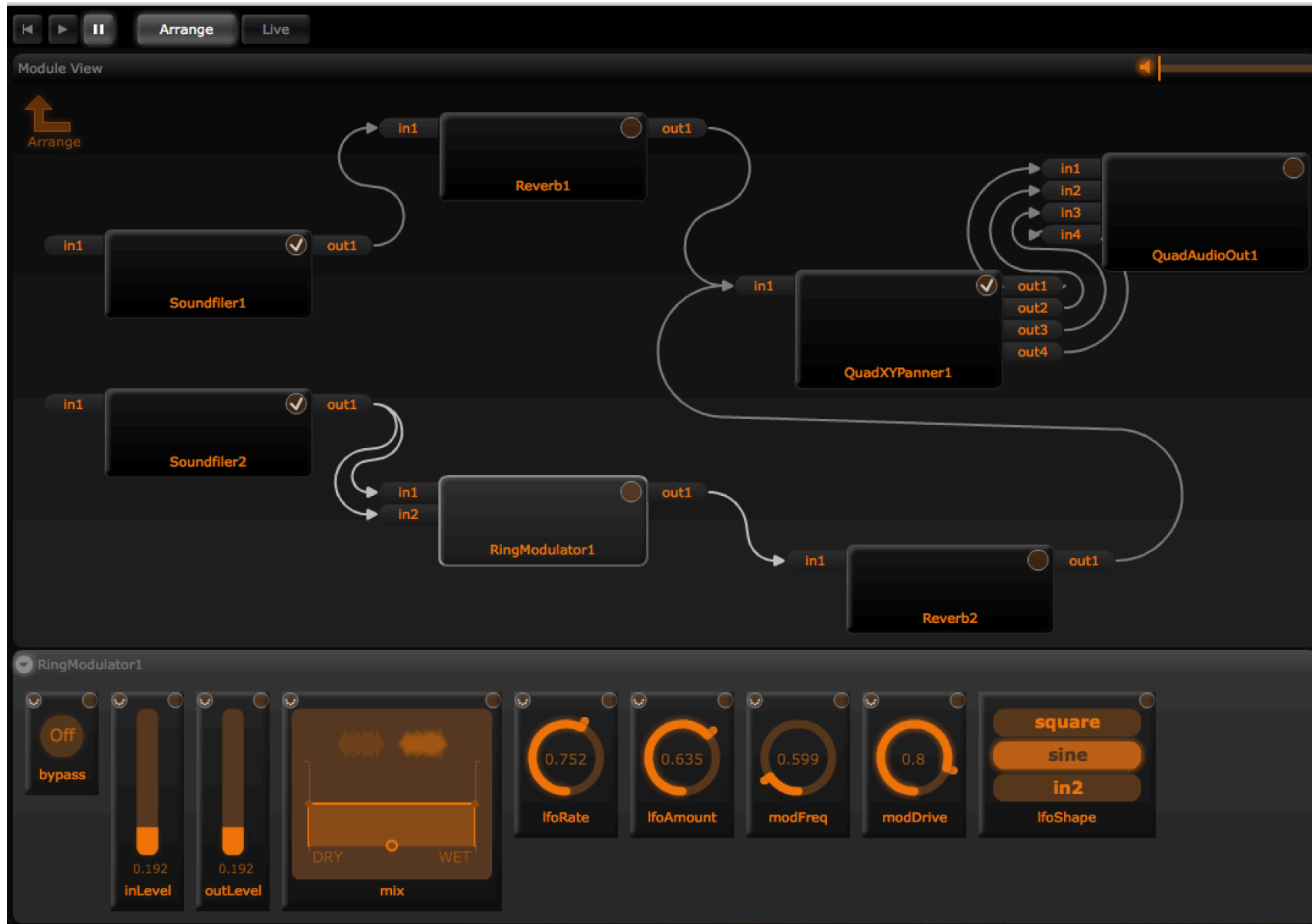
- Soundfiler1**: Input "in1" on the left, output "out1" on the right.
- RingModulator1**: Two inputs "in1" and "in2" on the left, output "out1" on the right.
- PingPongDelay1**: Input "in1" on the left, two outputs "out1" and "out2" on the right.
- BandPass1**: Input "in1" on the left, output "out1" on the right.
- QuadXYPanner1**: Input "in1" on the left, four outputs "out1", "out2", "out3", and "out4" on the right.
- QuadAudioOut1**: Four inputs "in1", "in2", "in3", and "in4" on the left, no visible outputs.

Connections: "Soundfiler1" output "out1" connects to "RingModulator1" input "in1". "RingModulator1" output "out1" connects to "BandPass1" input "in1". "BandPass1" output "out1" connects to "QuadXYPanner1" input "in1". "PingPongDelay1" output "out1" connects to "QuadXYPanner1" input "in1". "PingPongDelay1" output "out2" connects to "QuadAudioOut1" input "in1". "QuadXYPanner1" outputs "out1", "out2", "out3", and "out4" connect to "QuadAudioOut1" inputs "in2", "in3", "in4", and "in4" respectively.

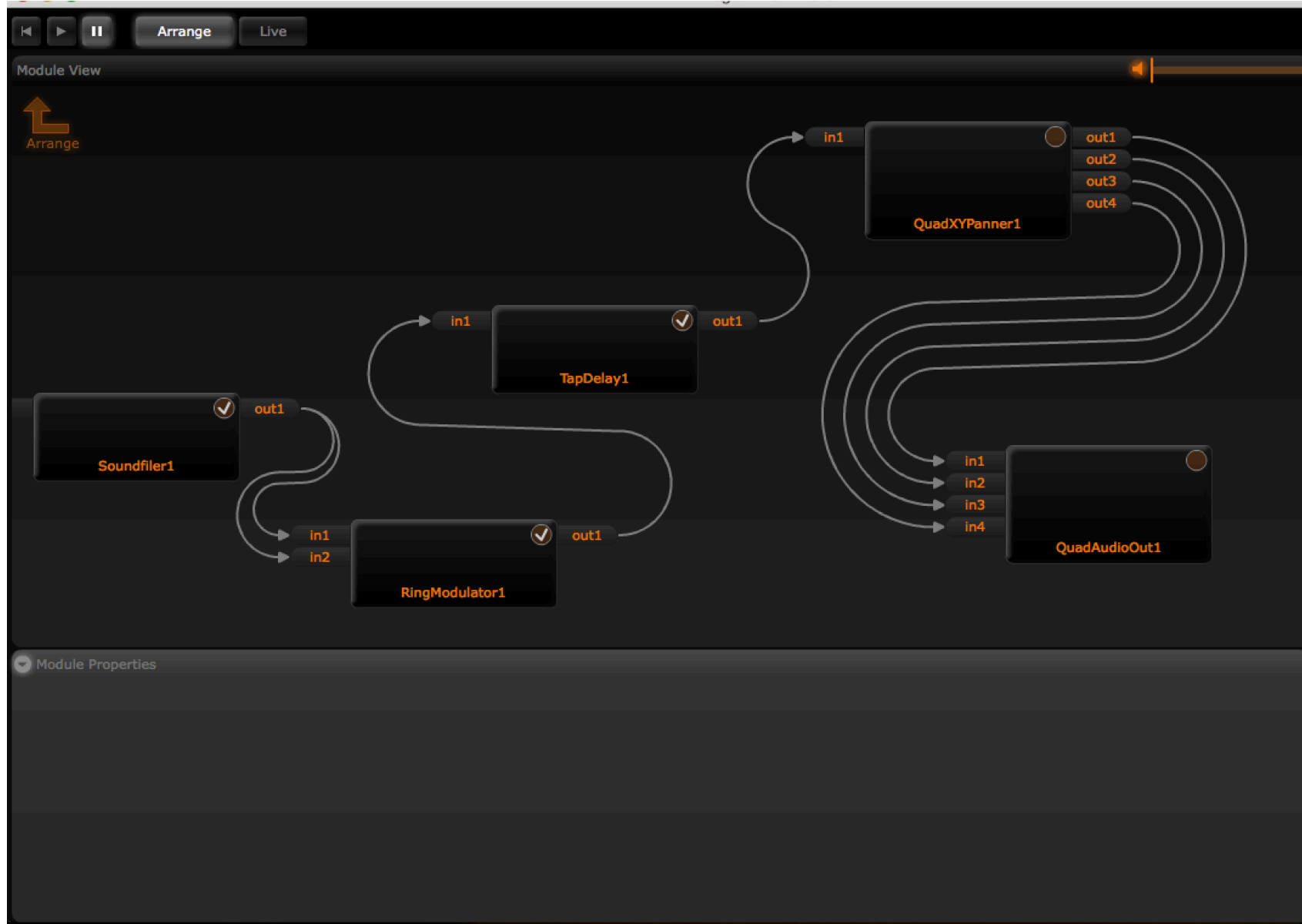
The bottom section shows the control panel for "RingModulator1":

- bypass**: A button labeled "Off".
- inLevel**: A vertical slider set to 0.208.
- outLevel**: A vertical slider set to 0.183.
- mix**: A horizontal slider between "DRY" and "WET".
- lfoRate**: A circular knob set to 12.619.
- lfoAmount**: A circular knob set to 0.7.
- modFreq**: A circular knob set to 754.
- modDrive**: A circular knob set to 0.875.
- lfoShape**: A set of three buttons: "square", "sine", and "in2".

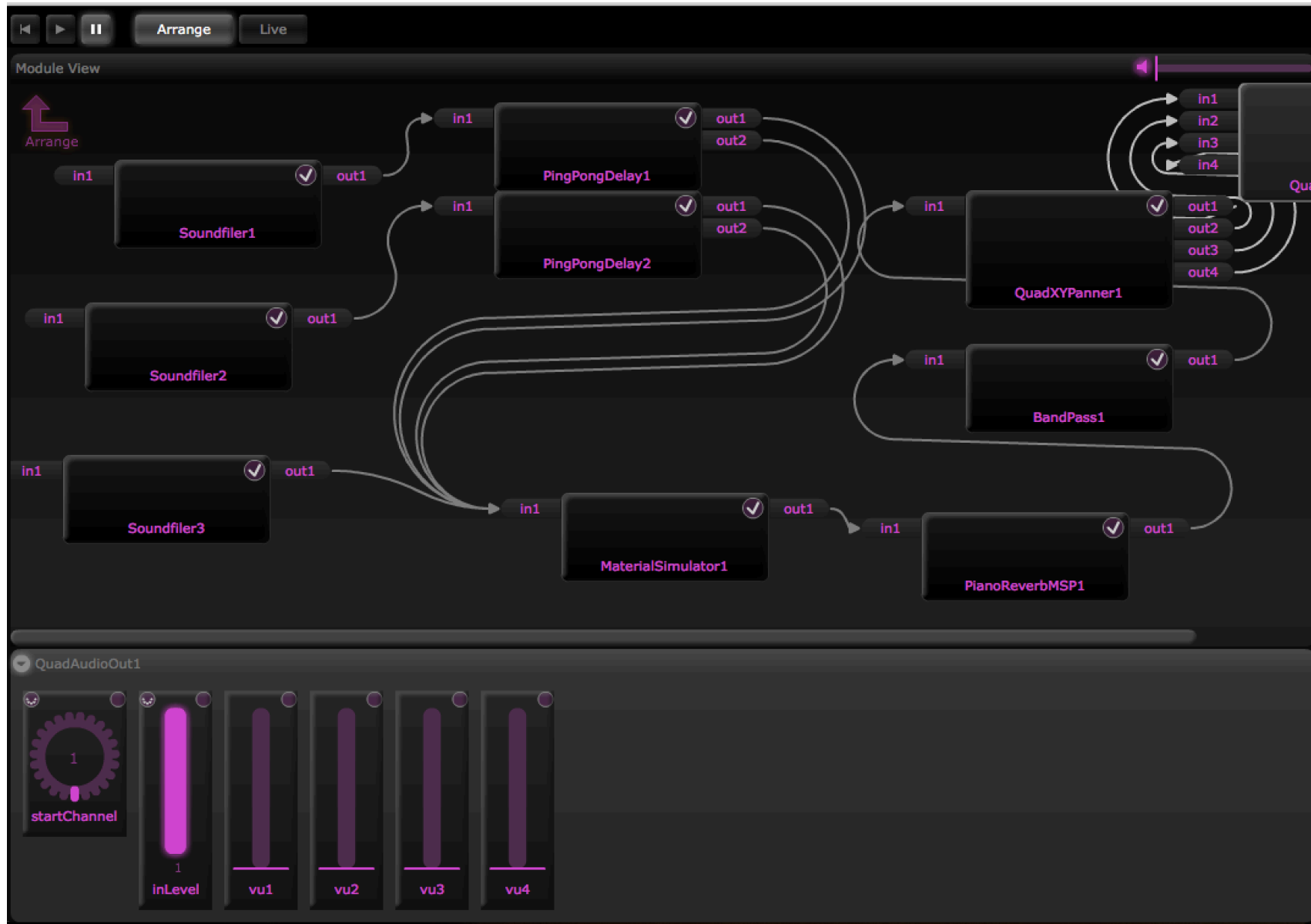
Track 2 - Block - Squeak



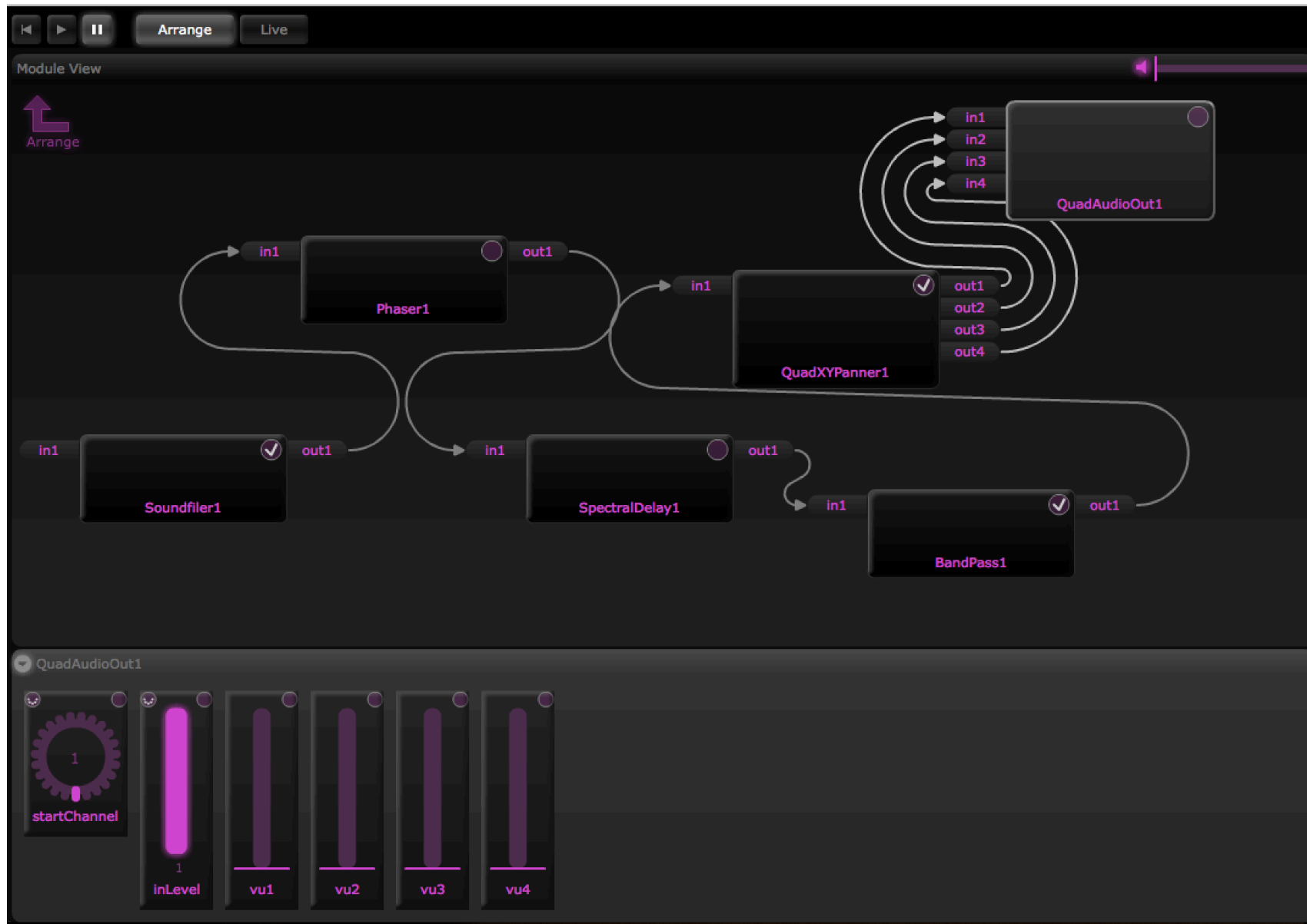
Track 2 - Block - Sliding Pipes



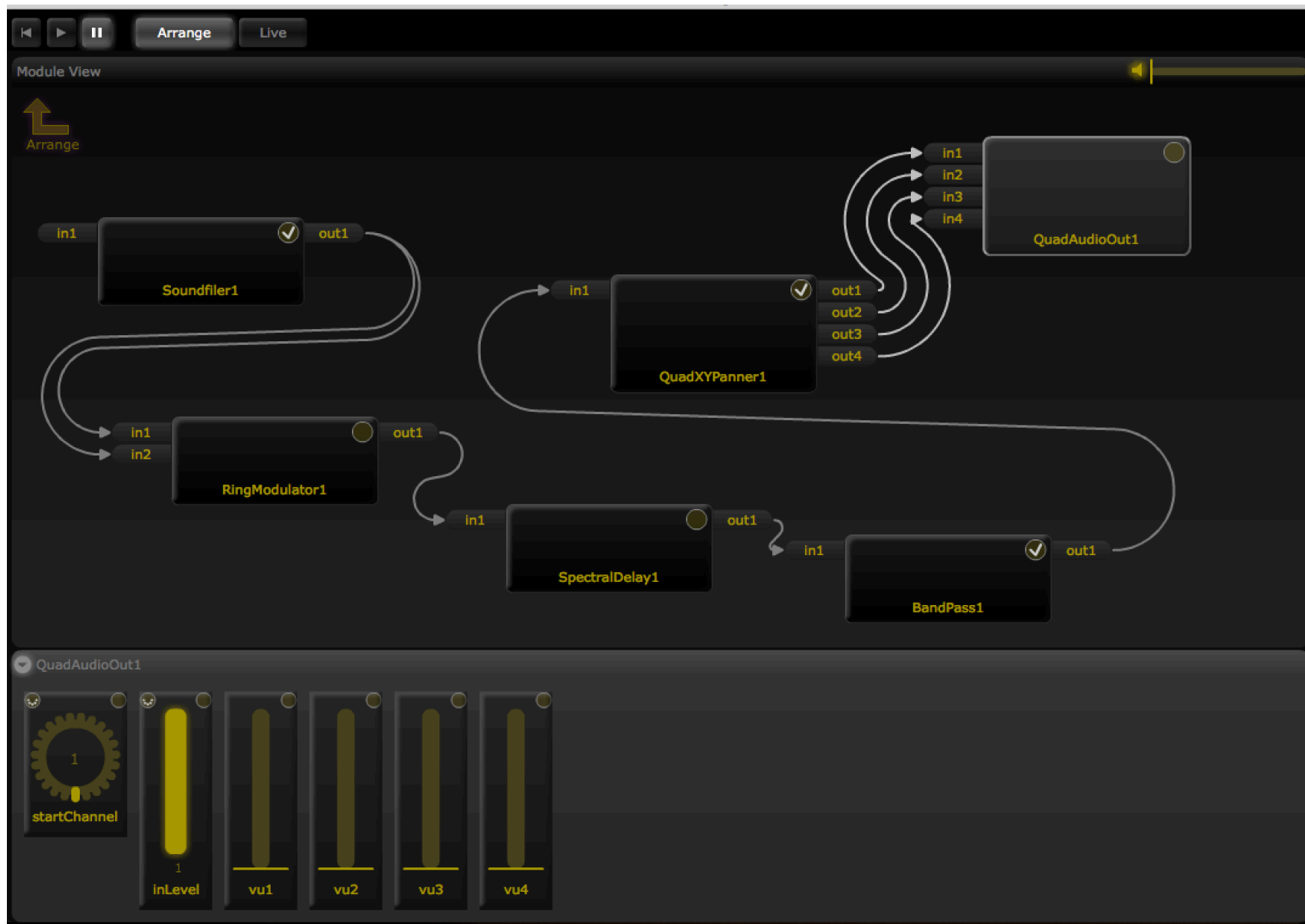
Track 3 - Block - Uhadi



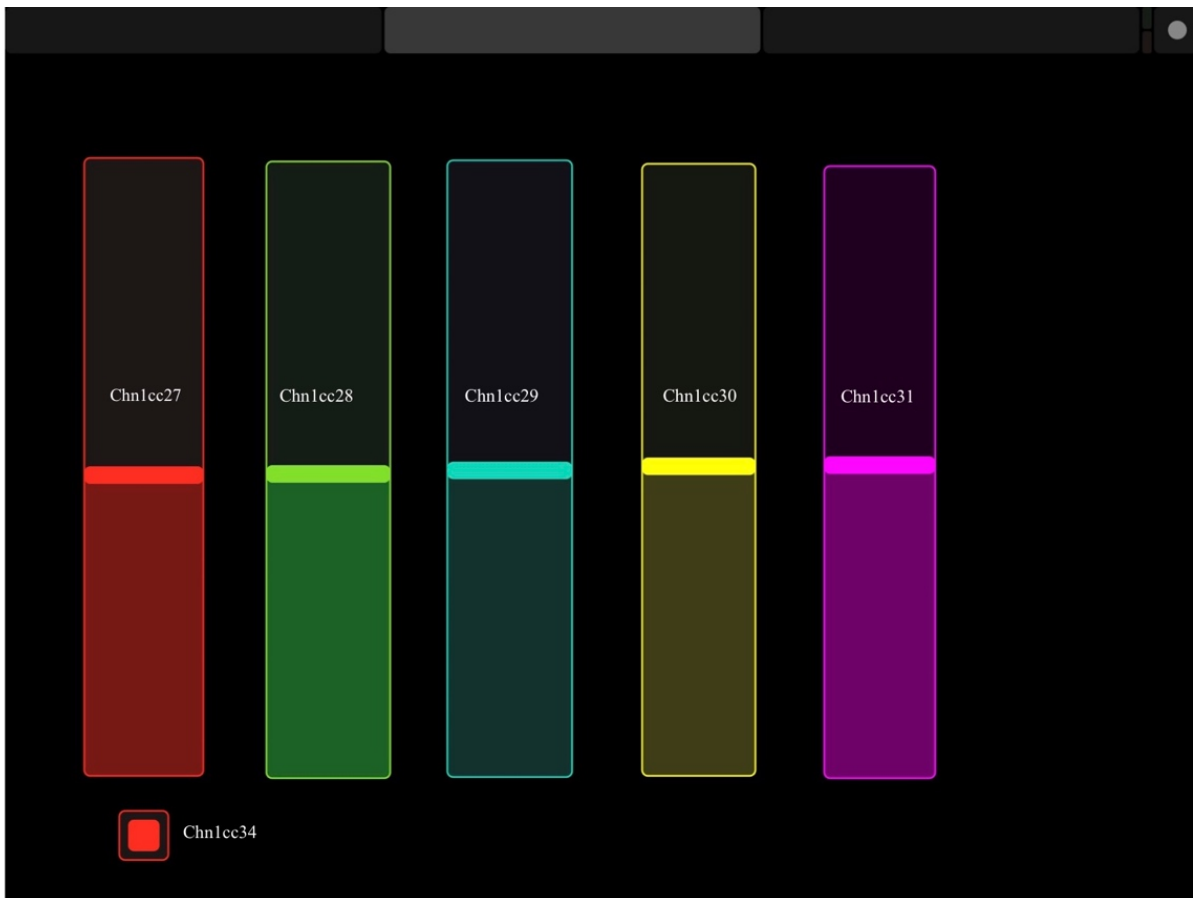
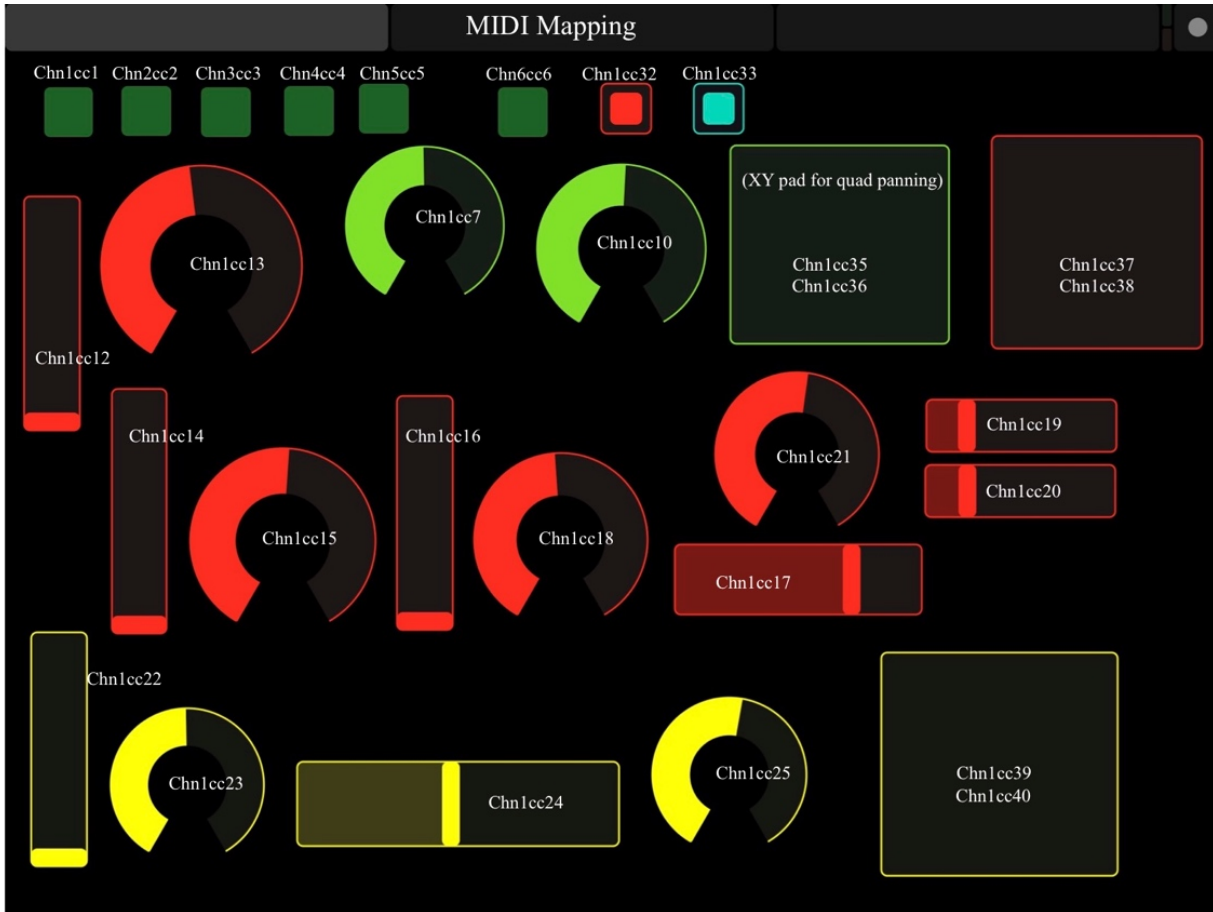
Track 3 - Block - Umhruhle

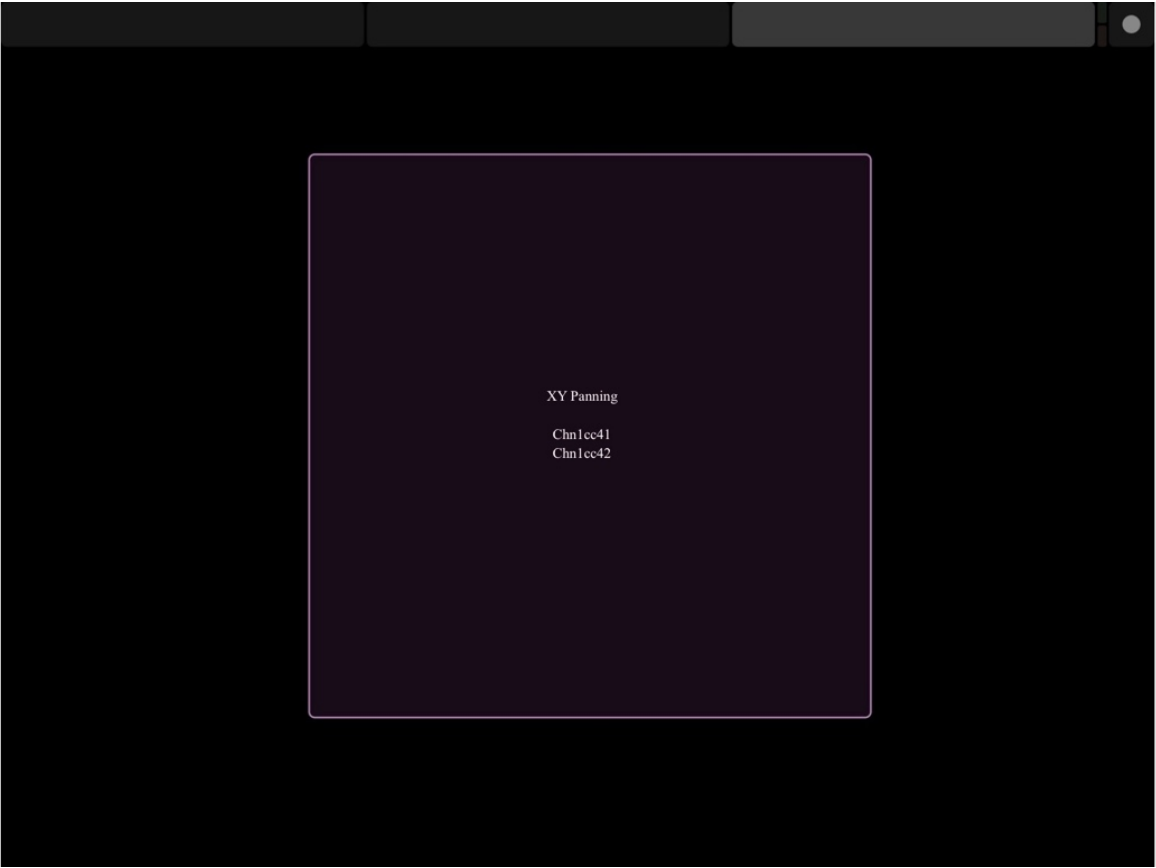


Track 4 - Block - Whisper effect



TouchOsc Layout





XY Panning

Chn1cc41

Chn1cc42

Electronic Score

	Scene 1			
	Section A1	Section A2 - ends with cl. shh	Section A3	Section A4
	[0-30"]	[30"-1']	[1'-1'30"]	[1'30"-2']
Track 1 (Walls)				Audio level up
				At wall
				bang, bang, bang...
				pitch shift
				clear
				bang, bang, bang...
				pitch shift
				clear, PS to 1
Track 3 (Bird Calls)			Play	
			Speed faster	
			Play	
Track 4 (Whisper Effect)	At fade out of clarinet 'sh' - Gain slowly up	Speed up	BP frequency down	
	BP Quantity down	BP quantity up	Playback speed down	
	BP Frequency up	BP frequency up and down	quantity focused	
	BP Quantity up	(follow whistle of percussionist)		
	<i>Ad lib</i> changes			

Scene 2							
	Section B				Section C.1		
	[2'-3']				[3'-4'30"]		
Track 1(Walls)	SpecD ByPass off					bang, bang, bang	
						pitch shifter	
						clear	
Track 2 (Squeak)							After pan drum - Play
							panning
							play
							panning
Track 3 (Uhadi comb)		After frog sounds - Gain of SF1 up		<i>ad lib</i> changes of playback speeds	Pan-Pipes - slow playback speed		
		Gain of SF2 up		BP quantity down	open quantity		
		Gain of SF3 up		Piano Reverb off	BP freq low		
Track 4 (whisper)			Gain down				

	Scene 3				
	Section C.2				
	[4'30"-5'30"]				
Track 1 (Walls)	RM BP off	RM changes <i>ad lib</i>			
	bang bang				
	pitch shifter clear				
Track 2 (Sliding ppipes)			gain up - (umhrubhe starts)		
			playback speed changes		
Track 3 (Uhadi comb)		Playback speed up		gain slowly down	
		BP quantity focused			
		BP freq up			

Scene 4						
	Section D					
	[5'30"-7']					
Track 1 (Walls)					bang bang bang	
					individual pitch shifting	
					clear	
Track 2 (Sliding ppipes)		tap delay time up and down		gain down		
		playback speed up				
		gain down				
Track 3 (Umhrubhe)	Gain up			gain down		
	playback speed down					
	filter frequency down					
	quantity focused					
Track 4 (whisper)			gain up	gain down		
			playback speed down			

2 Background to Compositions

2.1 *VerlorenVlei 1st movement (revised 2015) for orchestra [Duration – 6']*

The work was composed in the fourth year of my Bachelor of Music in Composition studies in 2014. The first movement was revised mid-2015 in order to be performed by the Cape Philharmonic Orchestra at the *Kompos!mposium*, September 2015. The original first movement was composed for a smaller ‘classical’ orchestra set up of 1.1.1.1 – 2 – tmp, perc(1) – hp, pno – str (4.4.2.2.1). The original included an important part for harp. The revision was done in order to accommodate for the Cape Philharmonic Orchestra 2.2.2.2 - 4.3.3.1 – tmp, perc(1) - pno - str (8.8.6.4.3). The expansion of the instrumental forces was done with emphasis on a larger double bass section, a full brass section and the piano and vibraphone replacing the harp.

In 2014, at VerlorenVlei (a farm in Elands bay) I made field recordings of the many different sound worlds that occur in nature, such as the wind, fire, the ‘vlei’ (marsh) at night, sea, pigs, cattle, and rolling stones. The sound was then spectrally analysed with SPEAR (Sinusoidal Partial Editing and Resynthesis). The partials not only provided pitch content, but also textural qualities for compositional inspiration. With this as a starting point, I went about to compose the work which moves around different textural, atmospheric platforms, and explored the orchestra’s capabilities in emulating the natural sound phenomenon. The software allows one to zoom into the sound’s micro-structure. The inner details can then be brought to life in a macro form. These findings resulted in the orchestration of contrapuntal voices.

The piece is included in the Masters portfolio as it is my first exploration into the use of spectral analysis as a compositional technique. Spectral analysis composition formed the basis of the research for my thesis titled *Spectralism and a South African Spectral Composer, Andile Khumalo*. The research done on spectral analysis composition served as a creative stimulant for the works included in the portfolio.

2.2 *Praying Mantis I* (2015) for two harps, two guitars and live electronics [Duration – 8’]

The work was performed at the *Composer Showcase: Roché van Tiddens* Endler Lunch Hour Concert as part of the *Stellenbosch Guitar Festival 2015* by Inge Wessels (Harp 1), Lucinda Watts (Harp 2), Roché van Tiddens (Guitar 1), Nina Fourie-Gouws (Guitar 2), and Marco Nachenius (Live Electronics).

The research into spectral analysis composition informed me on the nature of psychoacoustics and higher-level auditory-cognitive processes. This piece was composed in the early phase of my research. I thought about creating a sense of directionality for the listener by considering the conscious/subconscious awareness of foreground and background material. The use of memory was also considered. Dominant foreground material draws the listener’s attention towards the immediate present and gradual fading of the same material into the background will allow for the material to move into the short-term memory. The common thread that runs through the *Praying Mantis* works is the use of creating a connection between the conscious and subconscious. This is done through the foreground and background material working on the memory.

The spectral analysis of water recording such as the sound of droplets, swishing and pouring water were used for pitch and textural material. Droplets provided melodic material while the swishing and pouring showed harmonic and textural complexity.

The part for live electronics is performed using Ableton Live 9 software where the same water recordings were manipulated through various electronic transformations. The electronic performer is cued to playback and manipulate the sounds. This done with buttons and faders synced to a MIDI controller. The live manipulation involves changing the focus frequency of a band pass filter, changing the delay time of sounds, etc. The part for electronics was scored with images of the relevant buttons that should be changed by the performer on the MIDI controller.

The entire work is composed *senza misura* and the performance is lead by the first guitarist that cues the players. In most cases, the material is repeated with instructions on variation. In other cases, cues are given to play the material once-off.

2.3 *Praying Mantis II* (2015) for symphonic wind band [Duration – 6’]

The work was performed at the *Kompos!mposium* 2015 by the *University of Stellenbosch Symphonic Wind Ensemble* under the baton of Rik Ghesquiere.

The spectral analysis of a cymbal swell was transcribed into different magnifications of time throughout the piece. The macro scale is represented by the global form of the piece that forms a *crescendo* moving towards extreme density of harmonic and rhythmic activity. The ‘medium macro’ levels represent separate ‘time-snaps’ of the spectral analysis and spread out throughout the piece. Contrapuntal material was discovered from the partials and composed into the second half of the piece. The fade out of the cymbal swell is orchestrated as sustained lines in the ending. The piece works with evolving sound mass and ‘micropolyphonic’ textures and aims at creating different types of ‘global timbres’. The variation in ‘global timbres’ result from the different orchestration of spectral content. As with my other spectral compositions, the aim is to create moments of orchestral synthesis.

2.4 *Praying Mantis III* (2015) for brass quintet [Duration – 3’]

The work was performed at the International Society for Contemporary Music (ISCM) World Music Days, Tongyeong, South Korea, 2016.

The same spectral material (pitch content) from *Praying Mantis II* is translated into a new setting in *Praying Mantis III*. The main focus of the piece is to move between sustained and energetic textures. The energetic textures are characterized by a sense of rhythm unpredictability due to complexity. The ‘magnetic forces’ of energy and stasis alternate their place in the foreground. Energy creates a magnetic pull of forward motion.

2.5 *Reflections* (2015) for piano [Duration – 3’]

The work was performed at the SU/UCT Piano exchange concert as part of the *Kompos!mposium* 2015 by Caron Tremble.

The pitch content is based on spectral analysis findings of my own recordings of sounds on the harp. The piece is based on reflecting binary ideas of sound, mood, energy and atmosphere. The piece alternates between measured and unmeasured sections. The composition was grounded with a textural map that moves between high and low range, sustained and energetic textures.

2.6 *Walls* (2016) for B-flat Clarinet, Traditional African percussion and live electronics [Duration – 14']

The piece was performed at the New Music SA Unyazi Electronic Festival July 2016 by Visser Liebenberg (B-flat Clarinet), Ncebakazi Mnukwana (Traditional African Percussion) and Roché van Tiddens (Live Electronics).

The Unyazi festival committee asked the composers to work with the theme ‘infrastructure’. My take on the theme was: “The problem with physical infrastructure is that you can't move through a wall. You can, however, break through the wall. In musical terms the perception of timbre allows for walls to form between different spectral content. The piece will create these walls, move through them, and break them down.”

I spectrally analysed my own recordings of traditional African percussion such as a ‘bird-call’ made on a calabash, the *Umhrubhe* bow, the *Uhadi* bow, and the Venda *Inyanga* pan-pipes. With OpenMusic software, the spectral analysis content was transformed into music notation and the various partial content expanded/contracted with a distortion coefficient. Melodic material was also extracted. These findings then served as the basis for pitch material played by the B-flat clarinet. Furthermore, the recordings were transformed with the software REAPER, in order to be played back during the performance. The part for electronics is performed using Integra Live software that allows for recordings to be played back with the ‘soundfiler’ as well as the live transformation of sound picked up by a microphone.

The structure is based on a general plan of ideas for musical imagination. The plan guides the performers through four sections: A, B, C, and D. The part for Traditional African percussion consists of instructions such as “convey the sense of running water” and how to interplay with

what the B-flat clarinet is doing. Textural ideas are also presented for each section in order for both players to follow how they should interact texturally.

There are three 'walls' pointed out in the general plan. At each 'wall', the clarinet performs the spectral content of the various instruments. At this moment, the electronics performs 'spectral freeze' in order to sustain each pitch of the clarinet together as one chord. The electronics then transforms this spectral content with pitch shifting and ring modulation for a brief moment. The 'walls' symbolize the merging of clarinet and traditional African percussion's spectral content.

3 Appendix A – List of Audio Recordings

CD1 (for hard copy)

Track 1: VerlorenVlei – Roché van Tiddens.mp3

Track 2: Praying Mantis I – Roché van Tiddens.mp3

Track 3: Praying Mantis II – Roché van Tiddens.mp3

Track 4: Praying Mantis III – Roché van Tiddens.mp3

Track 5: Reflections – Roché van Tiddens.mp3

Track 6: Walls (Rehearsal) – Roché van Tiddens.mp3

(Electronic copy find attached .mp3 files)

I, Harm Roché van Tiddens, declare that the Stellenbosch University Studio recordings of my music composed for the degree Master in Music Composition are the property of Stellenbosch University with the following two exceptions:

1. Walls – my own property
2. Praying Mantis II – the property of the Tongyeong International Music Festival

I, hereby grant permission for the recordings to be uploaded onto the Stellenbosch University online database, SUNScholar.



Signed

23rd of January 2017