

Supernovae by PEK

Part Interpretation and Performance Notes

Nomenclature:

- A box on the part containing a direction is called a Frame.
- An Event is one or more Frames connected together with Duration Bars.

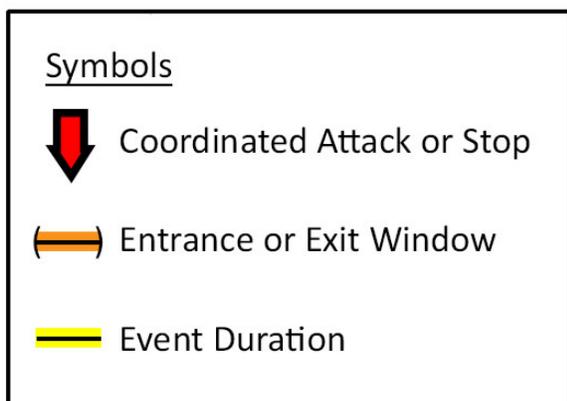
Notes:

At the *The Expanding Universe* show I was impressed by how well we were all able to follow the clock and the Duration Bars in the score. Almost all of the planned Events in the last performance occurred essentially as planned. With this in mind, I added additional detail to Supernovae.

Here are some notes about the new score's format and the performance:

- 1) I generally shortened the average length of the Duration Bars to speed up the transformation rate. I also lessened a bit the total amount of time where all play at once to heighten the payoff of that very full Sonority.
- 2) I broadened the different Group definitions. For example: the violin parts have Frames labeled ST (String Theory), SG1 (String Group 1), Violins, Everybody, and others.
- 3) I added group actions (explained in more detail below).
- 4) I added a stop arrow at the top of the page to highlight Stop Events where some portion or all of the ensemble stops at once – each time this happens something different follows. There are more Stops than last time and this should help us get those Stops to happen together. The Arrow is hand-drawn on all of the parts.
- 5) I created a Full Ensemble Percussion Event (FEPE) which occurs 5 times in total (First one is at 8:00 and the last once is the final Event at 74:00). I will provide everyone with instruments for these sections. I'm asking everyone to be ready to play at 6:30 pm, so we can run this Event once and discuss a few other sections before the performance occurs.
- 6) At 9:20 in the score there is a 2 minute section which is intended to be "Very Thin – Lot's of Space – 1 sound per minute for each player". Everyone should think in advance a bit about what 2 sounds they might like to make here. Sounds other than your principal instruments would be great: You could select a small percussion instrument from the percussion arsenal I will have at the show, or bring something with you... any interesting sound is welcome – think about noisemakers, toys or kitchen implements... whatever.
- 7) We will need to arrange ourselves in such a way that leaders of the various groups that have downbeats to give to their group can see each other. Please arrive early enough to help get the setup arranged so it works.

Basic Symbols:



Symbols above were used in the last performance and repeated here:

- The down-arrow is used to notate a coordinated Attack or Stop for several or more Duration Bars in the score.
 - The Stops are also labeled at the top of each part to draw more attention to the eye.
 - Some of the Bars continue through the stop into the next section... so pay attention to the highlighting in your part in case this is you.
- Yellow highlighting is on the Frames and Duration Bars that apply to each individual part.
 - Some parts are for players belonging to more than one defined group - in this instance you will see more than one Duration Bar with highlighting in your part at the same time: All Bars that are highlighted are for you – follow the ones that makes the most sense.
- Orange highlighting indicates a time window for entering or exiting – don't feel you need to play right at the beginning of those windows...
 - Where a bunch of those windows align with each other, staggered entrances would be great.
 - If you belong to several named groups and you have a Bar which ends with orange highlighting immediately followed by another Bar starting with orange highlighting, leave some space for some portion of that duration. (There is a lot of this between 49:00 and 61:00).

Named Groups:

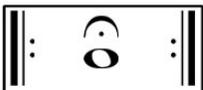
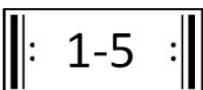
<u>Named Groups</u>	ST = String Theory
SG1 = String Group 1	MCE = Metal Chaos Ensemble
SG2 = String Group 2	T = Turbulence
HG1 = Horn Group 1	LOF = Leap of Faith
HG2 = Horn Group 2	NLC = New Language Collaborative
PG = Percussion Group	
E = Everyone	Group 1s are low register
	Groups 2s are high register

The above abbreviations are used in the score to indicate different sub-units of the orchestra. On each page there is a yellow box listing all of the players belonging to each group that you are in on that page. You will know which other players are following the same directions as you.

Full Ensemble Percussion Event:

- Specific Instruments defined for Percussion Section Players
- Everyone else on Flex-A-Tones, Rachets, Tibetan Bells or Tibetan Bowls (PEK will provide)
- Players with a Tibetan Bowl need to coordinate their attack with the Percussion Section at the beginning and end of each FEPE.

Group Action Frames (pgs 1, 2, 14 & 15 (+ 9 for perc & guitars)):

Group Actions (Follow Downbeats by Group Leader)	
	Sustained
	Non-unison irregular attacks on same pitch: New pitch each downbeat
	Unison attacks in groups of 1-5

Group Action Frames:

Top Symbol = Whole Note Frame
 Second Symbol = Point Cloud Frame
 Bottom Symbol = Attack Group Frame

Group Action Frames are performed by the named groups **SG1, SG2, HG1, HG2, PG, GG & PG+GG**. The group members are listed on each part for the players in each group.

- At the performance we will select a leader for each of these groups to give downbeats.
- For the top two Frames, there are additional words on the part indicating what register to play on your instrument and if to use a large interval (\geq tritone) or a close interval (one, two or three semitones) for the pitch selected for the next repeat.

Strings and Horns (SG1, SG2, HG1, HG2):

- Whole Note Frame: From minutes 3:30 to 6:30 (at again at the end), the Whole Note Frames are labeled “Grand Pause Between Repeats”.

- The Group Leader should pause the Group for a moment before starting the next repeat of the Frame.
- Other places where the Whole Note Frame is shown, the Group should start the next repeat of the Frame without the pause.
- Point Cloud Frame: This symbol is used by 4 Groups at once...
 - Within a Group, the irregular attacks should not be in unison.
 - Groups should start each repeat of a Frame at a different time than the other Groups so the Frames are staggered.
 - The intent here is a rapidly shifting point-cloud.
- Whole Note Frame and Point Cloud Frame: The length of each repeat of a Frame is up to the Group leader and should not be uniform.
- A repeat on the Whole Note Frame should be typically longer than a repeat on a Point Cloud Frame.

Strings (SG1, SG2):

- Whole Note Frames between 3:00 and 6:00 (and again at the end): Follow the Arrow down the page immediately from the end of the last whole note Frame to the String Theory Event – improvise at will and then follow the Arrow back up the page to the whole note Frame near 6:00.
- This occurs elsewhere in the String Parts and some of the other Parts.

Guitars and Percussion (PG, GG & PG+GG):

- Attack Group Frame: Some of you were on the Lilypad show where Andria created the idea for this event.
 - The Group leader will hold up between 1 and 5 fingers, then conduct that many downbeats for uniform attack(s) from the entire group. The rhythm of each group of attacks can be irregular.
 - Attack Group Frames should be executed with space between each. The Group improvises at will in the space between each Frame triggered by the leader.
- Attack Group Frame: Guitars and Percussion are grouped in two different ways when interpreting this Frame.
 - All Percussion and Guitars together as a single Group with one leader
 - Percussion and Guitars as two separate Groups with two separate leaders
 - The members of the group are displayed in a yellow box on the bottom of each part connected to the Frame with a dashed red vertical line.
- Attack Group Frame: Near the middle of the piece, from 41:30 to 44:00, there is a Frame for the Percussion Group and one for the Guitars Group on this symbol.

Percussion Section:

Full Ensemble Percussion Event (FEPE):

- Occurs 5 times with these four bars the same each time
 - Yuri – single Big Gong strike at beginning and end of Event with Flex-A-Tones in between
 - Andria – crotales
 - Kevin – Timpani

- PEK – single Plate Gong strike at beginning and end of Event with Flex-A-Tones in between
- Yuri's Gong part at the 30:50 Event will need to be covered by Syd or someone else close by so Yuri can switch to Daiko. We'll identify that sub in the meeting before the performance.
- My Gong part at the 74:00 Event will need to be covered by someone close by to me so I can play my feature solo. We'll identify that sub in the meeting before the performance.
- Everyone else from the ensemble will have Flex-A-Tones, Rachets, Tibetan Bells or Tibetan Bowls.
 - We need to ID players to get Bowls who will have a strong unison attack with Yuri and PEK at the beginning and ending of each FEPE.
- The combined decay of the two powerful gongs + all of these bowls attacked together will ring out for a bit before there is any other playing (with one exception), so this is an important structural and very visible part of the work.

Timpani:

The Timpani are featured in the FEPE and the Percussion Groove Section emerging from the FEPE at 30:50. Before the Percussion Groove Section don't use the Timpani except as written in the score, after that, all percussion section players use them at-will. The percussion feature section at 30:50 will be more dramatic if we limit the Timpani before this entrance to the FEPE at 8:00.

Yuri's Part:

- Gong Part separately marked with hand-drawn strong Red arrows at top of Part. Arrow alone for a single hard strike and two arrows with hatching in between for repeated gong strikes.
- Gong Part is very important for the structure. Where the strikes are a minute apart, play other instruments in between as indicated by the Duration Bars in the Part.

Extra Parts:

I created two copies each of Syd, Andria and Kevin's and three copies for Yuri, so we can set up several stands for each part. Let me know if you want more parts than that soon and I will create another one.