

# Spiritscapes

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*for chamber ensemble and electronics*

Cerulean S. Payne-Passmore

*in collaboration with Laura Cocks, Madison*

*Greenstone, and Tom Kraines*

(2025)

# Instrumentation

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Flute & Bass Flute

Clarinet & Bass Clarinet

Cello

Voice

Laptop: MacBook Pro running Ableton Live (controlled by vocalist)

Piano: scotch tape, rubber ball mallet(s), fuzzy mallet

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# Performance Notes

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## CONTEXT

**TIME:** In this piece, there is no meter or exact duration except where notated. Otherwise, musical time is felt rather than counted, determined by the collective choices of the musicians. Time is notated left to right and events occur in a specific order. Durations are notated as long and short. If an exact rhythm is notated, the tempo should fit the material beforehand but is otherwise up to the performer.

**ELECTRONICS:** Throughout the piece, you will hear live processing effects that will transform the sound you play in real time

- **Mockingjay:** creates a trail of 5 echoes at different pitch transpositions about 8 seconds in duration
- **Laptop Theremin:** synthesizes sound from a feedback loop, also transposes any sound that reaches the laptop mic in real time
- **Infinite Echoes:** Ableton's preset echos are set around or above 100%, sustaining all sound input indefinitely

**SCORE:** Score order in each movement is based on who is in more of a consistent leading role. Musicians perform from the score. The clarinet part is transposed, but all other parts are concert pitch. Each movements has a cover page that specifies instrumentation, notations used, and relevant creative context for performers.

# Performance Notes, cont.

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## NOTATION - ALL

 **Box:** continue boxed material

 **Brackets:** insert into boxed material

+  **Plus:** add to boxed material

 **Thick Arrow:** continue this material

 **Hollow Arrow:** transform material from A to B

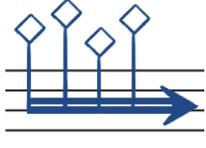
 **Thin Arrow:** cycle through material between in the direction(s) specified

 **Vertical Dashed Line:** a moment of strict alignment between parts

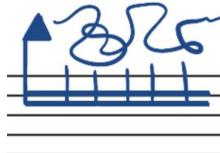
 Durations are notated relatively as long and short, or either.

 **Triangle Notehead:** play at this pitch or higher/lower

 **Headless Notes:** exact pitch unspecified

 **Arrow Beam:** continue this figure/texture

 **Pitch Bend:** stickier than gliss

 **Scribble Noteheads:** rapid, inexact pitches

*irr.* irregular oscillations (ex. tremolo, trill)

# Performance Notes, cont.

## NOTATION - BY INSTRUMENT

### Flute



**Diamond Notehead:** semi-pitched



**Circle Notehead:** Trumpet embouchure



**X Notehead:** voiceless inhalation with friction



**Pressure Notation:** Air pressure



Air pressure harmonics

### Clarinet



**Diamond notehead:** semi-pitched



**X Notehead:** key clicks



**< Notehead:** tongue ram



**M stem:** multiphonic

### Piano



**Plus:** mute string with fingertip



**Plus-Circle:** mute string closest to keys, immediately unmuting after hammer strike



**Semi-Circle:** half-mute with fingertip



**Crescent:** Use fingernail on string coils



Strike rubber ball mallet on strings



Strike super soft mallet on strings

# Performance Notes, cont.

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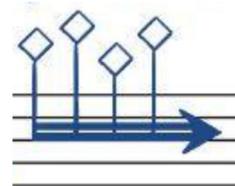
## NOTATION - BY INSTRUMENT

### Cello

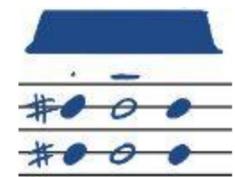
ESP Extreme sul pont



**Shaded Notehead:** half finger-pressure



**Diamond Noteheads, No Leger Lines:** very high harmonics on the A string, pitch unspecified



**Overpressure:** bow with pressure high enough to result in distortion and overtones

### Voice



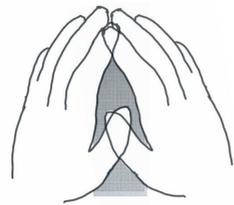
**X Notehead:** voiceless inhalation with friction

# Performance Notes, cont.

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## FEEDBACK THEREMIN

This piece uses live laptop feedback as a source of both live-processing and sound synthesis. The feedback is controlled by the gestures of the hands. Sound is emitted by the laptop's speaker, reflecting off of the surface of the hand, and returning to the laptop's microphone to re-enter the processing loop. Different proximities, hand shapes, and gestures impact the sound in different ways. The basic hand shapes used in this piece include:



**Dome** - Make a dome shape with your hands above the speaker with a small gap at the top as if to capture the sound.

Where relevant, both verbal descriptions and visual representations are offered to show the kind of sound to aim for, but as the instrument operates on a principle of fractal looping, these are suggestions rather than depictions to aim for.

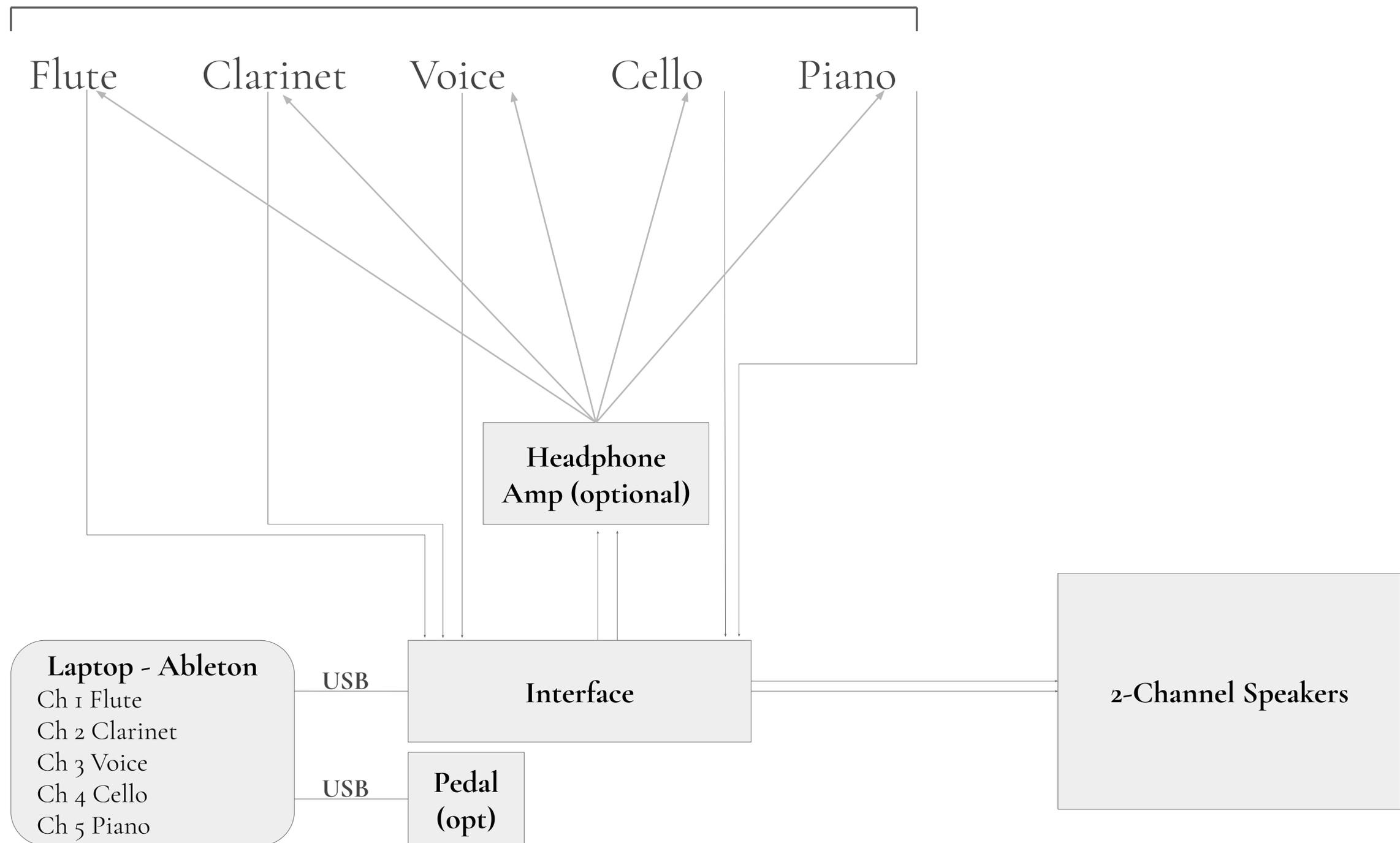
The instrument's sound is also shaped through settings for Transposer 1, Transposer 2, and Transposer Balance, which are specified at the beginning of the movement or when they change. These are controlled within Ableton Live or with a MIDI controller.

The instrument can also be used purely as a transposer and will be most applied to instrument by amplitude and proximity to the laptop mic.

# Performance Notes, cont.

## TECHNICAL SETUP

### Ensemble



# I. Ocean

---

*Bass flute, clarinet, voice, laptop theremin,  
electronics*



**B.FI**

Play with timbre, esp irregular oscillations

long singles and tilting dyads from set  
ppp-p

melodic strands with tilting dyads  
p, but shaped

Plaintive, keening  
8va  
Choose one: (#, b) bend  
growing intensity  
p-mf

Expand to more remote pitches; increase bends.

**Lp.**

Subtle whooshes, lapping like seafoam.

Follow voice; emphasize sibilants.

Follow flute; emphasize bends.

**Vc.**

Progress in any order, generally left to right.

(inhalation)  
sh \_\_\_\_\_  
p

voiceless, dark tone  
ssahh \_\_\_\_\_ huhh!

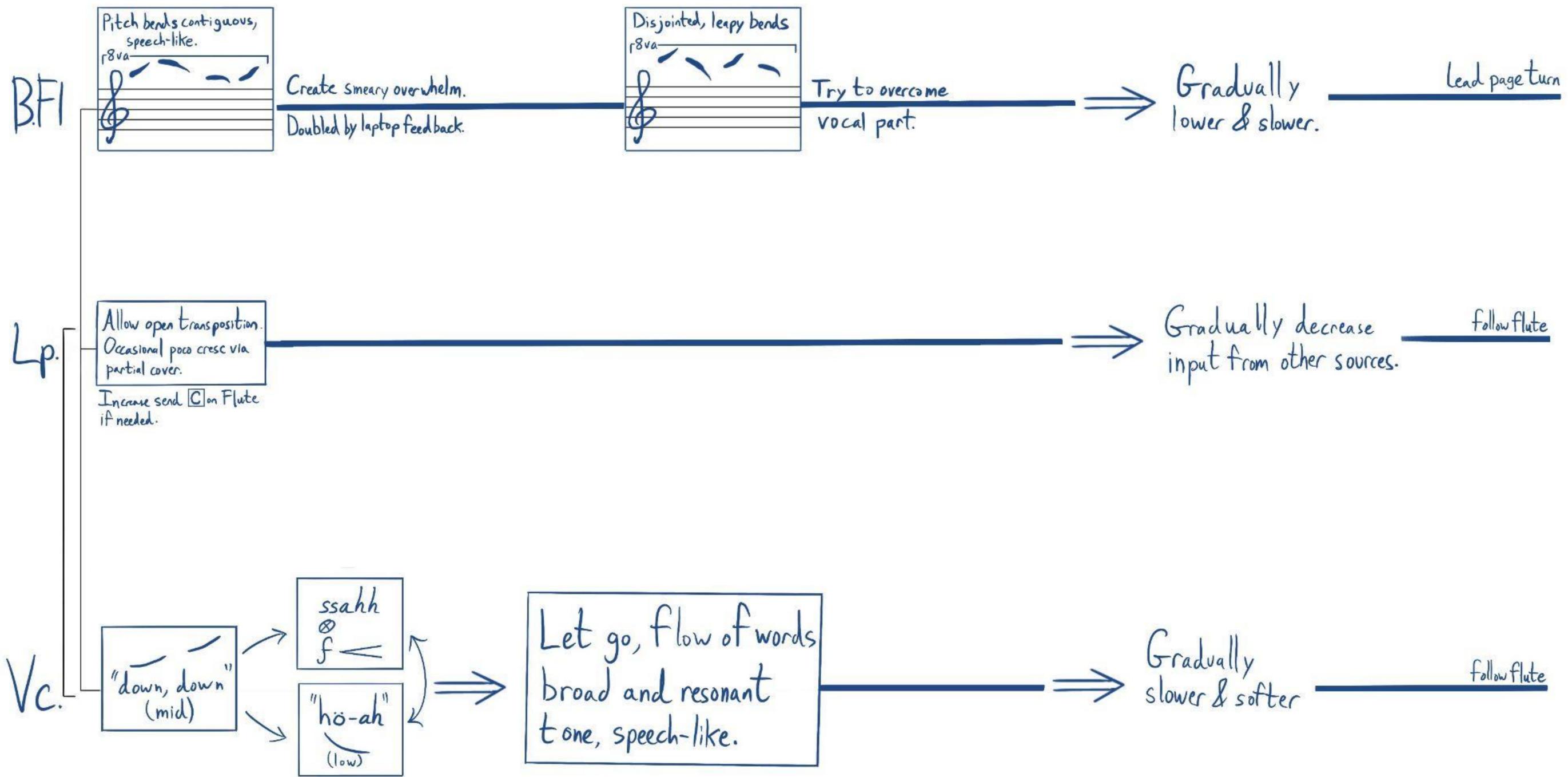
voiced → unvoiced  
huhuhuhuh...  
p

Whispered slowly:  
"sink" "slumber"  
"swallow"

Echo flute melodies on "mh", "ng", or "nh"

close to mic  
ppp  
ss-sink \_\_\_\_\_  
swal-low \_\_\_\_\_  
sleep

Text on these pitches  
"sink"  
"swallow"  
"sleep"/"slumber"



**B.FI** *non vib* → *poco vib*  
 PPP < P    PPP < P    *fs*    *p*    *mf*    *PPP - p*    *Breathy long singles and lilting dyads*    *n* point of saturation in electronics

**B.CI** *Little pips, as high as possible, sparse, PPP.*    *gentle thrumming* *p poss.*    *In highest register flz* *soft squawks.*    *n*

**Lp.** *Subtle whooshes, lapping like seafam.*    *n*    *Echo feedback Track* → *101%*    *After first Cl. squawks* *100-110%* *104%*    *Steady accumulation, no overwhelm*    *Left: 250ms* *375ms* *400ms*    *n* → *50%*

**Vc.** *hmm*    *n*

## II. Tundra

---

*flute, clarinet, piano, cello, electronics*

~15-30"

ESP bursts with rich, eerie harmonics and/or glissing. Feral, but contained.

Examples:

under pressure  
ord → ESP  
(let echo)  
ppp sfz

(let echo)  
sfz

ESP (let echo)  
p < f

Vcl

Follow piano

Place Scotch tape on the strings from D5 to A6.

Immediately after a cello burst

let ring  
+ away from keys  
+ towards keys  
P2) P → f

Pno

Ele

B.Cl

Fl

(p2)

(p3)

~30-45"

ESP bursts with rich, eerie harmonics and/or glissing. Feral, but contained.

Examples:

under pressure  
ord → ESP  
(let echo)  
ppp sfz

(let echo)  
sfz

ESP (let echo)  
p < f

occasionally interrupt with wavering, unstable drones, harmonically rich, end with

ord → ESP  
vib

I under pressure  
ord ← ESP

flautando ↔ ESP  
PPP mp



Begin during gaps or in response to

P2) P → P

P2) Fingernail on string coil

Scrape fingernail against string coil fast, but light. Should sound like "fwing". Pitch = speed.

Handwritten musical score for Vcl, Pno, and Cl.

**Vcl:** SP, intensif, →ESP →ord, ord →ESP, ord →ESP. Dynamics: ppp, <mf>pp, n, mf, p, mp, f.

**Pno:** ~6-8" along strings → L.r., away from keys → L.r., away from keys, towards keys. Dynamics: P, half-stopped, +, (P), +, (P), P, f, PP, (P), (P), (P), (P). Includes a "3" marking and a "Spectral honk" annotation.

**Cl:** P, P, Spectral honk.

◆ ESP bursts & glisses

Examples:

Transform  
◆ into ◡  
gradually.

◡ wavering, unstable drones

poco cresc and faster transformations

Fl: turn page

Vcl

Pno

Play with speed and direction of pitch.

poco cresc and more movement

Fl: turn page

B.CI

sparse -> more dense, can repeat and develop

Fl: turn page

Fl

Remove headjoint.  
(no rush)

Trumpet embouchure:  
hovering, mysterious

Ensemble page  
turn cue.

Vcl  
 Pno  
 Ele  
 B.CI  
 Fl

Feedback: -1100, -2400  
 Mockingjay: P4

Echo flute pitch contour

after flute rest  
 non-diatonic noodling  
 P

Echo flute pitch contour

Bends and sighs (pitch approx)  
 Forebarn: build dense mush pile

After cello joins

ascending stepwise, but non-diatonic

as if evaporating

Vcl

1-2'

As if lost, but not sure if you want to be found.

Pno

Example realisation

# III. Rainforest

---

*flute, clarinet/bass clarinet, piano, cello, electronics*

40"

sparse → dense

CI B<sup>b</sup>

Key clicks, any pitch, steady, overlap echoes

mp → f

transform

PP

Dark: closed hole key tremolo

PP

short runs, stepwise

Hesitantly, saturate texture with stepwise runs

longer runs, denser

Fl

From airtone, whistle tone popping out, and back.

p, poss

+ Lip and tongue sounds, mp.

From airtone, whistle tone popping out, and back.

p, poss

Pno (tape mute)

Add ( ) elements gradually

3

3

floating

+ Embellish with figure in lower 8ves

3

expand registrally

Vc

(p8)

Ele

Mockingjay

CI: M2 Pno: M6

Fl: M6 Vlc: M6

Vlc

Follow, sync, sustain high piano notes

Sweetly

8va

PPP < swelling

**C1 B<sup>b</sup>**

short runs, stepwise repeat in octaves  
 intensifying  
 mp-f  
 to Bass Cl.

**Fl**

Lip and tongue sounds, continued  
 + Hints of brownie laughter  
 Airtone to whistle tone and back.  
 p, poss

**Pno**

transform  
 dissolve  
 evaporate  
 Circulate freely, rapid, like windchimes.  
 RH  
 wind chimes  
 Mockingjay Wet/Dry Pno+Vlc 0%

**Vlc**

Follow, sync, sustain high piano notes  
 Sweetly  
 8va  
 PPP < swelling  
 transform  
 As high as possible  
 mp  
 ~5"  
 plaintive, sweet  
 solo  
 p  
 molto vib.  
 ESP  
 ~20-40'  
 Continue melodically, modal and expansive. Use E.S.P., molto vib, and seagull.  
 End on either

Cello solo = 20-40", enter towards end  
 B.Cl.: Key clicks, any pitch, steady, overlap echoes

~40" sparse → dense

**B. Cl**

Tremolo key clicks down clarinet body, vigorous, darkening.

transform

Dark: closed hole key tremolo

short runs, stepwise

**Fl**

Airtone to whistle tone and back

p poss.

+ Lip and tongue sounds, mp.

gradually more: invasive, distinct

**Pno**

Add ( ) elements gradually

floating

Embellish with figure in lower 8ves

expand

registrally

**Ele**

Mockingjay: Cl 0%

Mockingjay: Pno+Vlc 0%

**Vlc**

As high as possible

mf

sf

**BCI**

*f* *raucous* *M* *mp* *f* *Slowly saturate, all registers* *account for echos* *wait Lp cue*

**Fl**

Lip and tongue sounds, maximal + Hints of brownie laughter Follow and echo piano in any register *wait Lp cue*

**Pno**

Transpose, layer, augment. *transform* Dissolve into with clarinet. stay *mf*

Respond, breaks ok, listen. *n*

**Lp.**

**Ele.**

T1: -1200 T2: -200 Mockingjay: all 0%

**Vlc**

*f* *P* *mf* *P* *transform* *mf* *P* *wait Lp cue*

BCI

high multi flickers  
flz  
pp  
M  
slow bend

Play with these sounds together.  
more, louder →

Fl

~20' solo with feedback theramin

"xhee→oo"  
voiceless exhale    spitty inhale  
play  
"vh" voiced    "vh" voiced    "vh" voiced

p poss.    f  
furious flurry

Pno

Lp.

Transposition only, no shaping.

Cover, encourage single pitches.

Transposition only

Cover, encourage single pitches.

+ Catch and spiral down:  
leuu

Vlc

**B Cl**

multis emerge

Gliss through high, glassy harmonics.

occasionally let cello through

Wall of noise, maximal multis.

**Fl**

furious flurry, tangles of pitch

f

Imitate electronics.

**Pno**

**Lp**

Capture sound, create swooshes when volume dips.

**Vlc**

quickly

Insert once or twice

glissando

**BCI** *big, grand* *more expansive and majestic* *Last 2-3x, let fl & vlc align* *cue fl & vlc. (~40")* *(wait for laptop cue)* *Key clicks, any pitch, steady, overlap echoes*

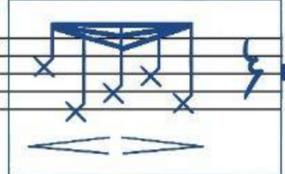
**Fl** *as high as possible* *wild, random arpeggios* *2-3x, align with cl* *follow cl. (~40")* *whistles, semi-pitched, unstable* *p. poss*

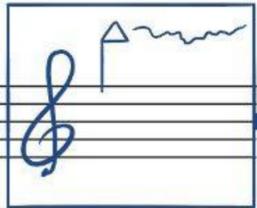
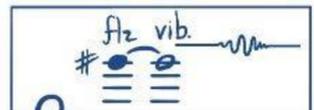
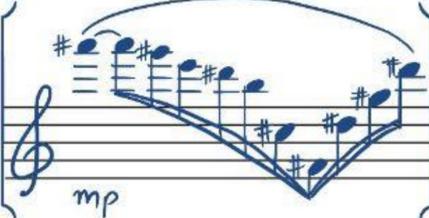
**Pno** *wind chimes*

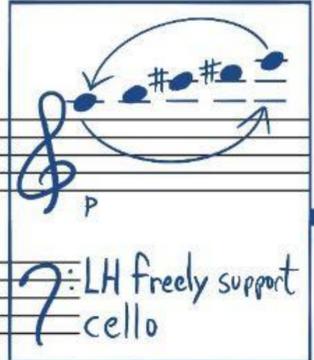
**Lp** *Open transposition, no shaping.* *~40" Gradually decresc., allowing pitch to slowly spiral down. cue cl.*

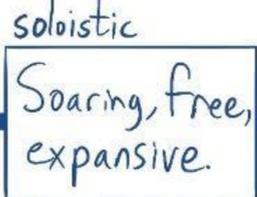
**Ele** *Set mockingjay: cl, fl, vlc M2, M6, M6* *Mockingjay cl, fl, vlc 0% ← 20-50%* *Set mockingjay fl., vc. P5 P4*

**Vlc** *independantly Extreme over pressure* *2-3x, align with cl* *Follow cl.* *~5-8" plaintive, sweet solo* *molto vib. ESP* *mf*

**BCI**   explore c# minor with 

**Fl**   # Hz vib.  Explore p. poss drones on G#6, B6  freely arpeggiating (c#mn) (voice more free)

**Pno**  LH freely support cello

**Vc**   Soaring, free, expansive. winding down

**Ele** Mockingjay: fl, cl Mockingjay: vc ON

**Vlc**  improvise continuation: searching, expansive, open  Flute cues voice entry 

## IV. Plains

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*flute, bass clarinet, cello, piano, voice, electronics*

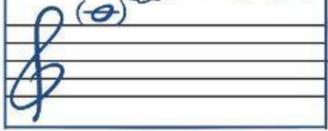
~20" each

Fl.

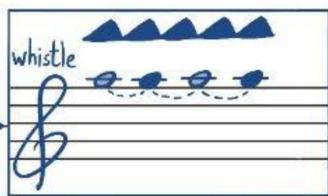
~5-8"

1. 

Whistle tone: aimless, sustained



whistle



Respond to cello solo with wild, playful sounds.

3. Whistles, support cl.

Bcl.

~5-8"

1. 

Spectral multiphonic, allow harmonics to pop out



Respond to cello and flute solos with multiphonic.

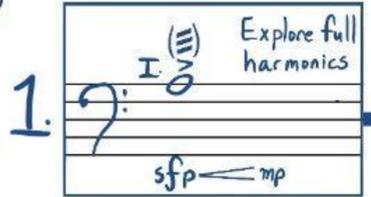
flz or growl



Vlc.

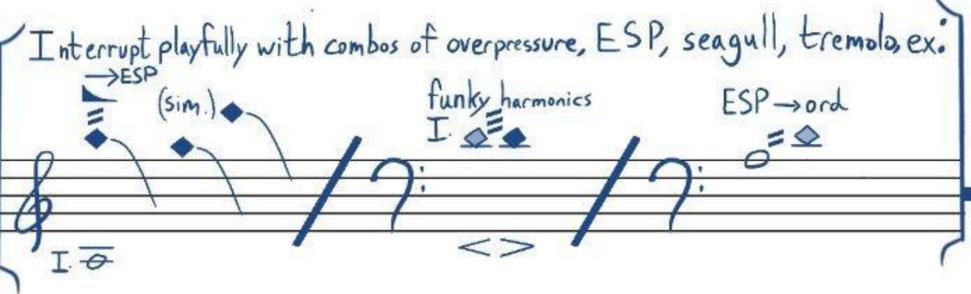
~5-8"

1. Explore full harmonics



sfp <- mp

Interrupt playfully with combos of overpressure, ESP, seagull, tremolo, ex.



(sim.)

funky harmonics

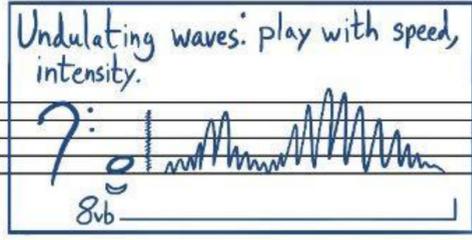
ESP -> ord

2. hints of 1. throughout

1. material returns

Pno.

Undulating waves: play with speed, intensity.



8vb

2, 3 + More and more throughout



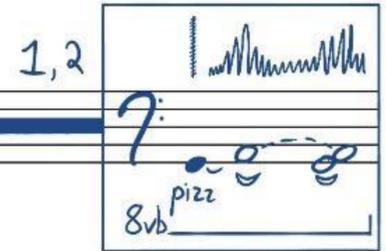
8vb

PP

8vb

8vb ++ +

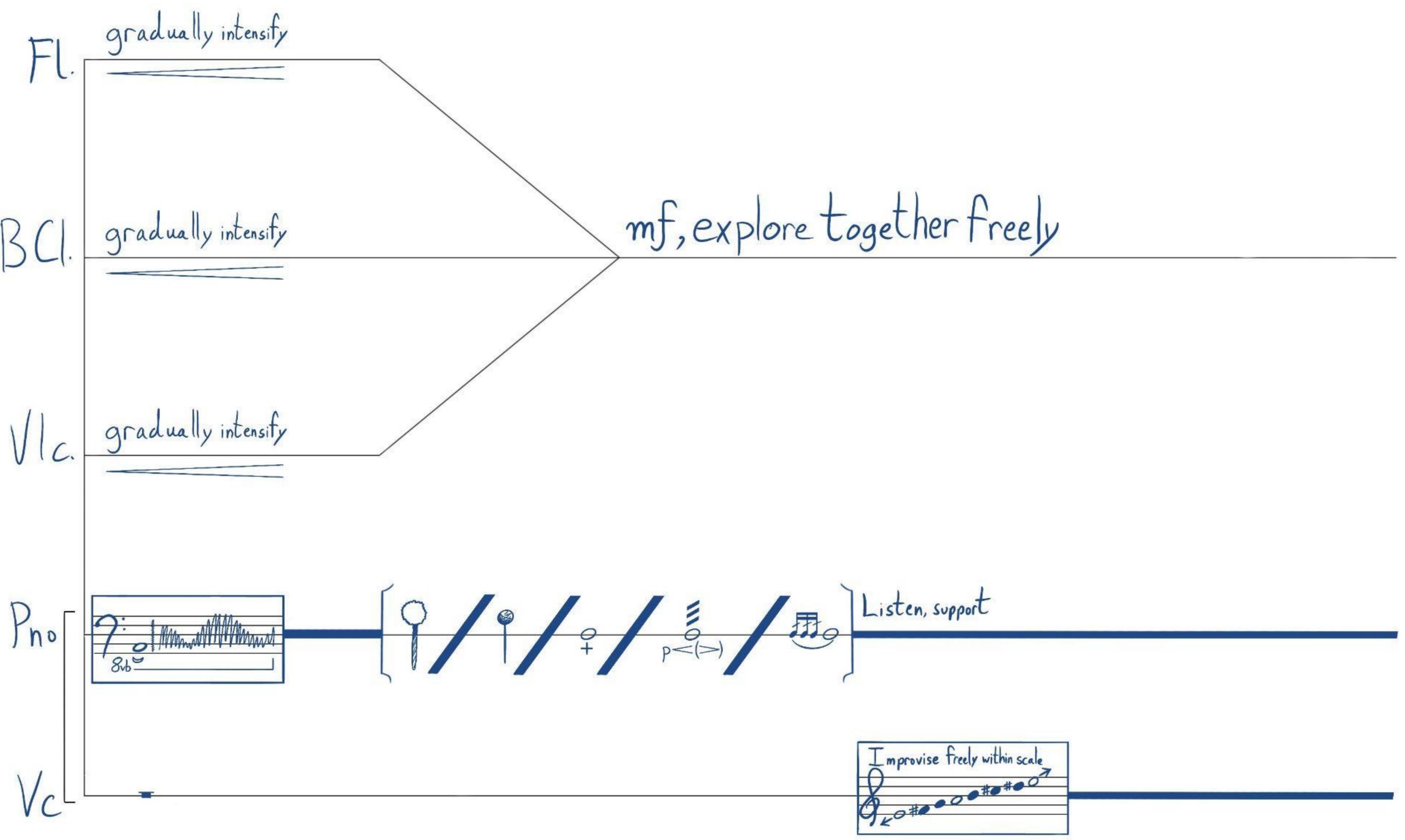
1, 2



8vb pizz

Vc.

(pa)



~20-40"

x3, pno cues

**Fl.**  $f'$  *flz* *very free* *continue burbling up.*  
*(A major, but G<sup>4</sup> and D<sup>#</sup>)*  
*ff > mf p poco cresc*

**Bcl.**  $f'$  *sfz* *f* *iterate with greater variation*

**Vla.**  $f'$  *→ PSP* *similare*

**Pno**  $f$  *continue activating low As*  
*8vb pizz Big TE*  
*8vb ped*  
*ped only*

**Vc**

retreating back into mythos...

Fl. wispy whistles



Bcl. ppp unstable Ms



delicate  
bring out harmonics

Vlc.



Vc.

improvised "ahs": simple, repetitive

