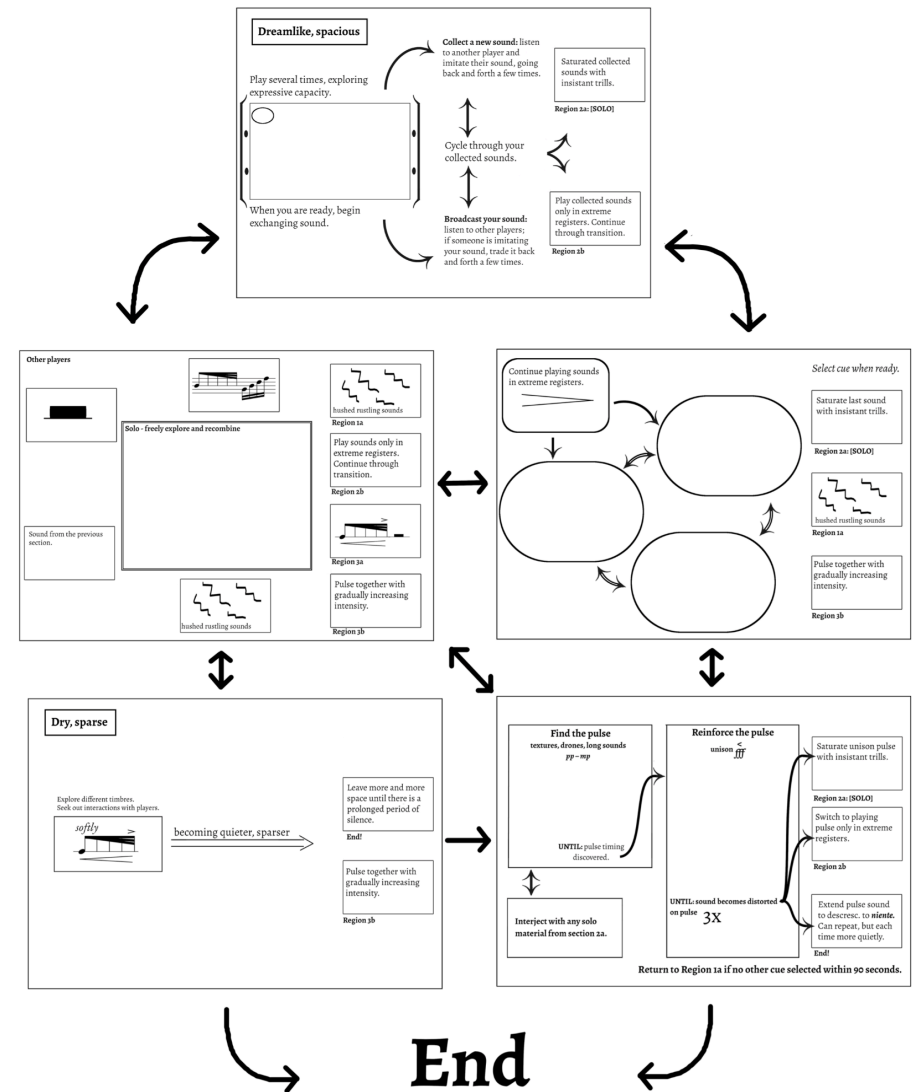


FLOWCHART

MUSIC

Cerulean S. Payne-Passmore
(2022)



1

Laura - Piano, inside

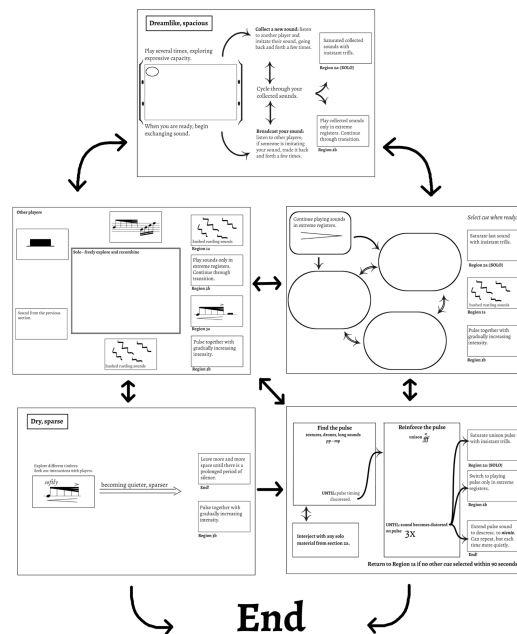
Materials: 3-5 VHS tape segments tied to lower string of the piano, house keys, fishing line bow, mallets (rubber ball, wire brush, and a harder yarn or wrapped mallet suggested)

Sae - Percussion

Morfbeats instrument

water bottle

5 woodblocks
water bottle



Performance Notes

All Players

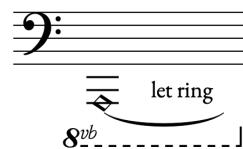
Players explore sections together and trigger the section to change collaboratively. The ensemble may move to the sections that are connected by transitions indicated on the right side of each page. To move to a section, players indicate their choice with the associated cue. The ensemble may plan how to move through sections ahead of time, or they may leave the decision spontaneous. The section will change when all members come to consensus, playing the material in unison or creating a steady texture with it.

Players are always free to introduce material from outside the score, but should consider how this may affect other players. Be familiar with other players' parts if doing so. Players are always free to play only the material that is on the page.

Players are encouraged to express their genuine responses to what happens during the piece, including things that happen unexpectedly or accidentally. Mistakes are a point of interest and can generate dramatic momentum.

Each section of Flowchart Music begins on the left, but time does always move strictly left to right. Specific movement through a section is indicated by arrows. In the absence of arrows, players may choose how to proceed freely. On the right side of each page are a selection of cues to move to another section. Players should use these cues to indicate that they are ready to move on, but may return to earlier material in the section if they wish to remain there longer.

Piano, inside



“Thorvaldsdottir thunk”: While dampening the string inside the piano between the tuning pins and the hammer with felt or a fingertip, strike the key, then very quickly release the string after the note sounds. It should be percussive, but dampened, with a ringing tone after.



Key gliss: Glide house keys across tuning pegs in the area indicated by the piano clef.



VHS Tape Swell - Gently pinch tape between two fingers and pull firmly enough to generate tension against string, but loosely enough to allow tape to slide through with

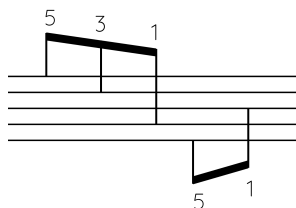
friction to generate sound. Depress sustain pedal for a swelling tone or without pedal for a squeak.



VHS Tape Tremolo - Gently pull loose end of the tape taut and rub pad of fingertip back and forth across one side of tape. Depress

sustain pedal for a swelling tone or without pedal for a squeak.

Piano, at keyboard



Most of the piano keyboard part is notated with headless stems and no clef. This notation specifies that pitches should be

chosen by where a player's hands naturally fall using the given fingering. Notes beamed upward are played with the right hand, and notes beamed downward are played by the left hand. Players should observe the relative position of each pitch in the set of five. For example, in the example above, the final note played by the left hand thumb would be played somewhere between the notes played by the thumb and middle finger of the right hand. If the figure is followed by an arrow, this indicates a direction for repetitions of the figure.

Notes By Section

Section 1a

In this section, each player begins with one possible sound, but can gather and share sounds by exchanging them with other players. The exchange is invited either by a player broadcasting their sound or by imitating another player's sound. The invitation is accepted when two players go back and forth with the same sound. Because of differences between players' instruments, sounds may be transformed through the process of being exchanged, so a failure of exact imitation is a mechanism by which infinitely new sounds can be created. When ready, players may transform their collected sounds according to the cue of the section they wish to move to. When the ensemble has consensed on a cue, the change of section will be triggered.

Section 2a

In this section, one player is assigned a soloistic role, navigating the section in a more individual way. The solo player is selected randomly, and their name will be displayed over the [SOLO] designation in the cue selected in the previous section. This section is characterized by more dense live processing effects. Other players play fragments of material in a backgrounded role.

Section 2b

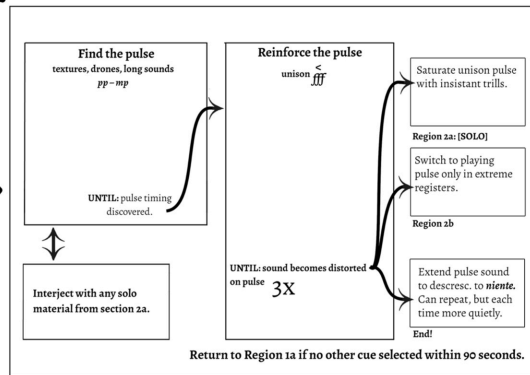
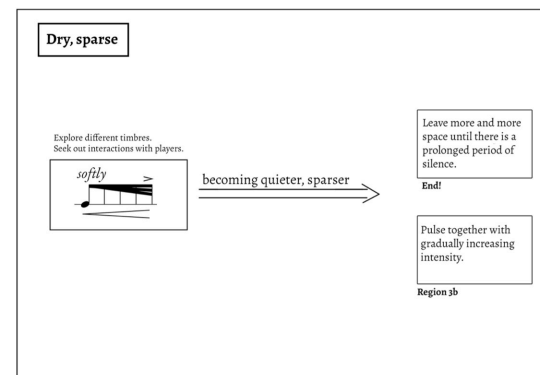
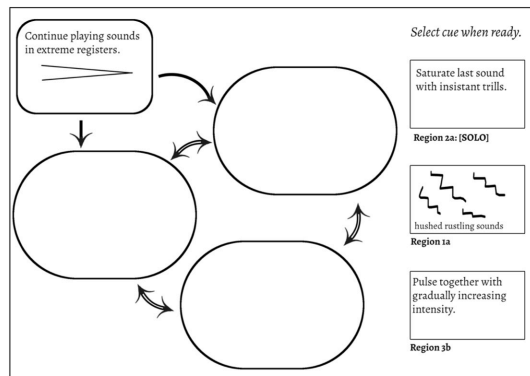
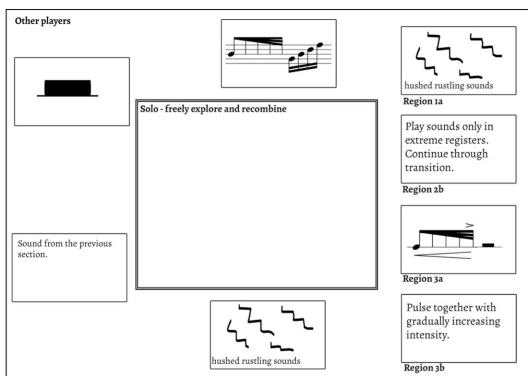
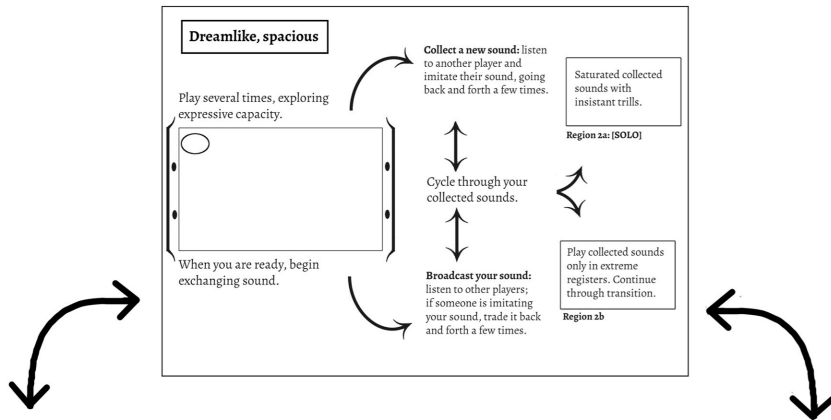
This section starts with a smooth transition - three players continue material from the previous section and one player introduces new textural material - before moving into a three-part open choice rotation between foreground, background, and intermittent material. Players can move between these freely to explore different combinations of textures - intermittent, foreground, and background.

Section 3a

This section contains only one sparse phrase of acoustic material, but the live processing effects create a dense cloud-like texture of the acoustic material.

Section 3b

In this section, the live processing briefly increases the amplification of the ensemble's sound on a fixed cycle. The duration of the cycle is a randomly generated value between 4-6 seconds, but remains fixed throughout the section. Players must first collaborate to figure out the timing with sustained sounds, then reinforce the pulse with loud bursts of sound until the live processing becomes distorted. Once the live processing has been distorted three times, players may proceed to the cues. This section may, at ensemble discretion, be timed so that if the objective of distorting the amplification three times is not met within a certain time frame, the score will automatically revert back to section 1a.



Return to Region 1a if no other cue selected within 90 seconds.

End