LEADER-reel-spool-GAPE

Tristan Rhys Williams

"...the rolls were unedited and then spliced together, back to back, including the so-called leader - the blank white unexposed film at the beginnings and ends of reels...its whiteness...begins to overtake the image and eventually whites it out altogether. Strips of leader reinstate (Warhol's) ghost-pale presence; they appear, revenants, at that last moment when soporific whiteness triumphs...Thus at the end of each segment the viewers experience a miniature, spunk-white death, a blotto orgasm, a swooning obliteration of consciousness..."

Wayne Koestenbaum: *Andy Warhol*
Performance notes:

Score in C

Duration: 6 minutes

General:

Crescendo to the loudest, most extreme dynamic possible in context

Dynamics in "" represents the intensity (equivalent to loud playing) not the resulting volume of a gesture - used for techniques that do not inherently provide loud results

Unspecified, [articulated] pitch mid-glissando

All woodwind:

Dotted line ties denote a smooth progression between different playing techniques (breaths allowed in longer passages)

Alternation between alternate fingerings or harmonics, overblown from different fundamental (controlled embouchure) providing a transparent, gossamer sound without vibrato

Perforation tremolo - due to unlikely rapid sounding of wide-spaced interval. Key clattering is encouraged.

Flute:

Whatever micro-tong adjustment depressing extra key will allow

1/2 br.

1/2 air timbre - broaden the stream of air to cause slight decrease in pitch content

Rip up (arpeggio style) quickly as far up harmonic series as possible (distorted sound)

1/2 br, flizg

1/2 air timbre with flutter-tongue

Rip up with flutter-tongue

Sound long, sibilant 's' sound through mouthpiece

Tongue-ram (fast exhalation of air while blocking the tone hole with the tongue - can produce a sound approximately a major 7th lower than fingered note)

Key-slap/click, as audible as possible (release and re-depress all keys in an exaggerated fashion at a quaver rate)

Lip-smack - loud, short sucking action on mouthpiece (make an audible pop)

Oboe and Bassoon:

Br.

Air sound through reed with specified fingering with very little tone surfacing

Crack-note

Br, flizg

Air sound through reed with specified fingering with very little tone surfacing
surfacing, more prominent flutter tongue toneless sound

highest possible note in context (indeterminate squeak)
suck moist reed (un-pitched air sound)
k-c

B-flat Clarinet:

cr. cracked-tone, achieved by over-blowing and tightening embouchure. Try for a complex, rich spectrum and something approaching an 'electronic' component
1/2 br. 1/2 air timbre - broaden the stream of air to cause slight decrease in pitch content
ST slap-tongue - "in conjunction with a thrust of air from the diaphragm, the tongue flicks towards the front between the lips, thus abruptly blocking the flow of air. The result is a hard, percussive click"
1/2 br., flizg air sound with pitch and flutter-tongue
LS lip-smack, produced by explosively opening lips while sucking on the mouthpiece
suck moist reed
k-c highest possible pitch in context (squeak)

key-clicks
multiphonics (fundamental given), push partials higher and gradually increase distortion

Horn in F:

flutter-tongue
stopped
open
1/2 + half-stopped - veiled tone-quality

gradual transition from one of the above to the next (fingering and lip control have to compensate for the change in pitch, although inevitable micro-tonal fluctuations are encouraged, avoid the natural semi-tone fluctuation). This will cause slight breaks in glissandos (which have been taken into consideration).

gradual transition from one of the above to the next (allowing natural semi-tone ascending gliss.)

lip up major second

(toneless) Square note-heads denote the toneless sound of blowing with half-valved prescribed fingerings, providing constantly shifting
quality of sound and faint key sound (resulting from changes in air column). Always used in conjunction with phonetic sounds spoken through mouth-piece:

'f'---- long 'f' as in 'fleece', not dissimilar to natural blowing technique

'x'---- guttural, phlegmy 'ch' - as in Bach

'sh'---- long 'sh' - as in shoe

's'---- long, sibilant 's'

'WA!' scream 'wa' sound through mouth-piece - always clipped and explosive

fall fall from highest possible pitch in context (have all three keys down so that the intervals between pitches as you fall down the series are closer together)

LS lip-smack, suck on mouthpiece - aim for a popping sound

**Percussion:**

(1 player)

**Beaters:**

2 hard timpani mallets

2 soft timpani mallets

2 thin snare sticks

4 or 5 rubber thimbles (worn on fingers permanently)

large bass drum beater

2 hot-rods (loosely wound switch)

1 hard wire brush

1 large soft bristle brush (without handle)

Battery operated vibrator (can be provided)

**Instruments:**

**Timpani 1:**

Ca. 26-28" diameter with pedal. De-tuned by about a fourth.

**Timpani 2:**

Ca. 26-28" diameter with pedal. De-tuned by about a fourth. Permanently with a biscuit tin with sizzle chain inside on the surface of skin.

Timpani contact points:

(1) dead centre
(2) resonant middle
(3) edge
(4) rim
Pedal adjusts pitch:

Glissando between these points

DRAG pull rubber thimbles along surface of skin loudly

Side Drum
snare always on

Bass Drum
Largest available

SD & BD contact points:

centre edge rim

Piano:
Lid fully open. Remove music stand from the slots and place further back on frame.

Chromatic cluster (between two outer specified pitches)

White-note cluster

Black-note cluster

fore-arm extension of finger-clusters

Accented, percussive pedal depression (most effective with hard leather soled shoes).

Slide foot off pedal - causing mechanism to snap back violently. note-head used after continuous rhythmic passages

Catch resonance of previous chord/cluster

Diamond note-heads for silently depressed keys - either to be caught with third ped. for resonance purposes or to be 'silently' depressed directly after an accented attack of the same chord/cluster - providing 'echo-like' extension of notes

stand runners: pluck stand runners on either side inside piano case

pitches (piano strings) permanently deadened by blu-tak inside piano

GUIR: guiro effect, run nails along surface of specified keys without
depressing or sounding tones inside the piano

'Trill' between two pedals (for speed fully depress at first and then chug between the bottom and mid-depression area).

Violin I:

**Always pizzicato or strummed (no need for bow), ord. position, senza sord.**

- pluck single natural harmonic with nail
- unarticulated movement on fingerboard (LH only)

‘tnls’ fl str/trem. strum (direction specified or rapid motion for tremolo) lightly covered position with flesh

Claw-like hand position for non arpeggio 4-note pizzicato

- Strum, use more than one finger to produce a violent sound
- Slap fingerboard with palm of hand from above, while fingerling the previously strummed chord. This technique will provide a non-determinant pitch but aim for a predominantly 'wood' sound

- Highest possible note on strings

- Bartok/snap pizzicato

- Natural harmonic

Other Strings:

**Always senza sord.**

All glissandi should be equally distributed (cross note-heads are used to denote unspecified, articulated pitches between two outer pitch bands)

- change of position between two areas (in this case relatively rapid vertical dragging of bow between st and sp)

- as above but use a continuous circular motion for shifting position (this creates more tension between bow hair and string therefore producing more pitch)

‘toneless’ lightly cover strings with hand

Highest possible note on strings

- Natural harmonic

- Artificial harmonic (strings usually specified)

- sp sul ponticello

- xsp extreme sul pont.

- st sul tasto
br  play directly on bridge (high, non-determinant sound with little pitch content)

sub pont.  play beyond the bridge (strings specified in context)

flaut.  Light, low pressure, floating bow

Scratch-bow (press bow deep into the string creating a scratchy sound)

batt.  Percussive action - bounce bow off string without ricochet

c.l.t.  col legno tratto: Draw wood of the bow across strings - producing a dim, ghostly tone quality

TRW
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