

**Isolation,  
Materialism,  
Appearance.**

**Tomek Arnold**

# Performance Notes

## Instrumentation:

- Flute
- Drum-set
- Piano with MIDI keyboard as a sampler
- Violoncello

## Electronic equipment:

- Miniature cardioid condenser mic for flute amplification
- Two condenser mics for piano
- One overhead stereo mic for drum-set (or a pair of condensers)
- One dynamic mic for cello
- MIDI keyboard
- Laptop with interface and Max/MSP
- Mixer with at least 8 ins and 2 outs
- Pair of speakers with subwoofer

## Notation and instrument-specific instructions:

### Flute:



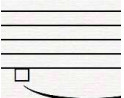
\*1 Highest possible note achieved by strong overblow and with flutter tongue.



\*2 Slap tongue.



\*3 Gradual shift from regular to flutter tongue.

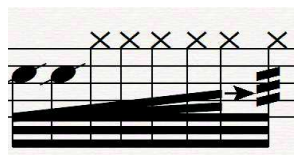


\*4 Blow air in.



\*5 Highest possible note achieved by strong overblow and with slap tongue.

### Drum-set:



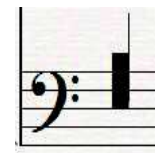
\*1 Speed up gradually from 32<sup>nd</sup> notes to as fast as possible.

### Piano and Sampler:

Sampler is operated by the piano player. 4 octave MIDI keyboard is recommended as the trigger but other options are certainly available as well. The MIDI trigger is to be connected to a laptop with Max/MSP patch running. The samples are displayed as follows:



"Bass" samples are triggered by the MIDI numbers ranging from 36 to 47 (lowest octave on the 4 octave keyboard). The performer can press any note within that range to trigger a sample.



"Beat" samples are 48 – 59.



"Mid. Chords" samples are 60 – 71.



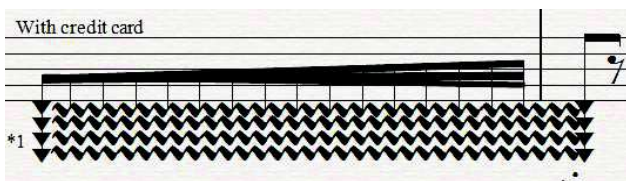
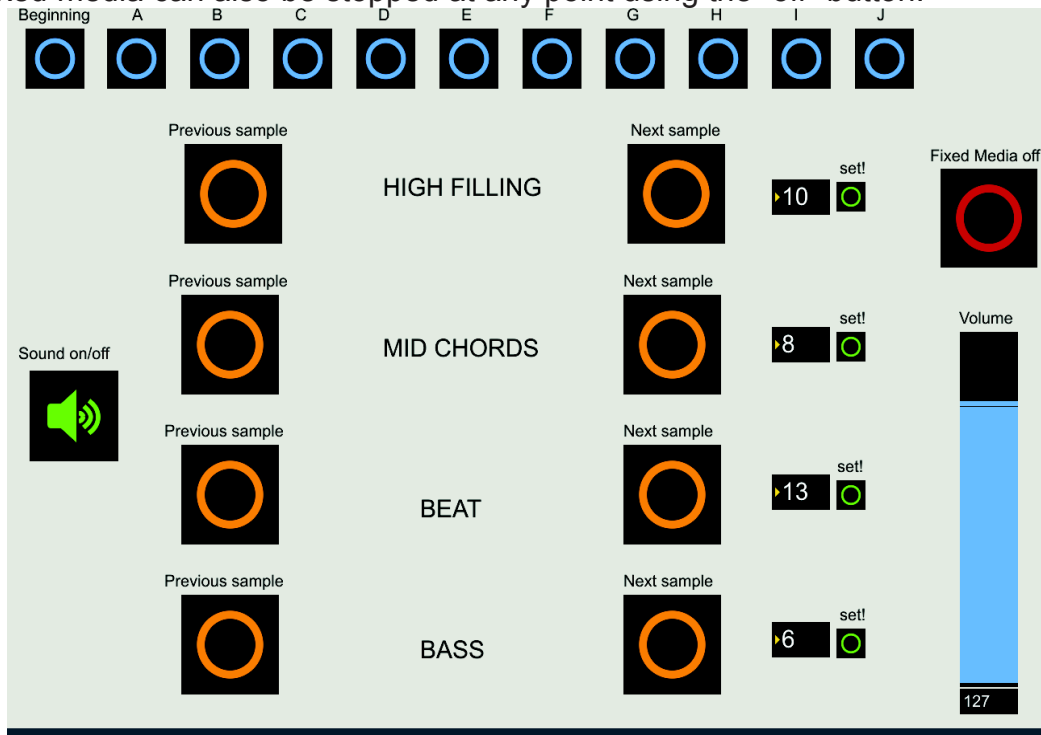
"High filling" samples are from 72 – 83.



Number 84 (the highest note on the 4 octave keyboard with MIDI displayed from 36) triggers the fixed media track that starts in measure 106.

As shown above, the sampler notation reflects the position of the samples relative to the 4 octave MIDI keyboard. Graphic visualizations are added next to each of the notes to help performer quickly recognize each sound before it gets triggered.

The samples are triggered in succession within their assigned octaves. The performer can reset the sampler to any given rehearsal mark as shown in the Max patch. In addition they can also skip one sample or repeat the previous one (which could serve a purpose in case of performance emergency). The number box on the right shows the sample number that's about to be triggered and can also be used to manually set the sampler to any position. When setting samples manually the chosen number needs to be confirmed with the "set" button. Letters G, H, I and J set the fixed media track to the position in accordance with the letter. Fixed media can also be stopped at any point using the "off" button.



\*1 Scrape the few lowest strings inside the piano with a credit card or a piece of flat plastic. Move from slow to fast (the initial speed should be slow enough to make single threads of the piano strings audible as they are scraped with the card).



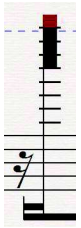
\*2 Pluck the strings with credit card or guitar pick in between the upper screw and the nodal point for strings in the range from Eb5 to G6



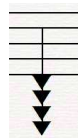
\*3 Scrape the lowest string of the piano with credit card or a piece of flat plastic. The speed should be very slow making single threads of the string audible one by one in groups of ca. 1 to 4 with brief rests in between.



\*4 Fast scrape on as many strings as the credit card can reach.



\*5 Keyboard cluster in the highest register. A sheet of paper should be permanently attached in between the strings of the highest register to allow the cluster to produce a slightly buzzing sound.



\*6 Hit the lowest strings of the piano flat with the palm of your hand.



\*7 Fast scrape on the highest strings with threads (F2 - A2)



\*8 slide the two highest strings with threads (Ab2 + A2) with a plastic xylophone mallet.



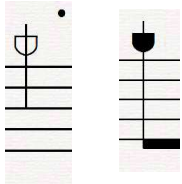
\*9 Slide the strings with the edge of the credit card pressing the strings firmly to produce a squeaking/whistling sustained sound. The strings used are ones without threads in the register from Ab4 to D5.



\*10

Pluck the strings with credit card or guitar pick in between the upper screw and the nodal point for strings in the range from C4 to D5

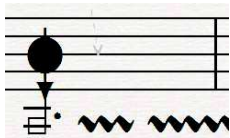
## Violoncello:



\*1 On the bridge (different durations). Unrecognizable pitch.



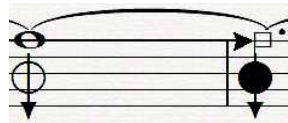
\*2 Gliss from the second highest note to the highest note.



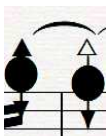
\*3 Overpressure on the C open string with unrecognizable pitch. Slow bow movement with frequent brief rests.



\*4 Half overpressure. Indicated pitch still partially recognizable.



\*5 Gradual shift from half to full overpressure.



\*6 Full overpressure on the highest possible note.

# Isolation, Materialism, Appearance

for Amplified Chamber Ensemble,  
Sampler and Fixed Media

Tomek Arnold

Flute  $\text{♩} = 140$   $\text{♩} = 40$

Drum Set

Sampler

Piano

Violoncello

9

Fl.

Dr.

Pho.

Vc.

A

$\text{♩} = 140$

♩ = 40

17

Fl. *p* *pp* *p* *mp* 3

Dr. *mf* *mp* Bow sticks

Smpr. Mid. Chords 1 Beat 3 Beat 4 Mid. Chords 2 High filling 1 2 3 4

Pho. *mf*

Vc. *mp* *f* Ped.

24

Fl. *mf < f* *p* *mp* *mf* 3 *f* *p* *mp* *mf* *f*

Dr. *p* *mp* *mf* 3 *f* *mf* *mf <* *mf <* Bow Sicks

Smpr. 5 6 7 8 9 Mid. Chords 3 Mid. Chords 4 Mid. Chords 5

Pho. *mp*

Vc. *p* *mp* *mf* *f* sul tasto ord.



**B**

♩=140

32

Fl. *ff* 6 5 5 7 3 7

Dr. *ff* 3 5 3 3 7 3 6

Pno. *ff* Ped. 5 Ped. Ped. Ped.

Vc. *ff* 6 5 5 3 6

→ *sul pont.*

35

Fl. 6 5 7 7 3

Dr. 3 5 7 7 6

Smpr. Mid. Chords 6 Beat 5

Pno. *mf* 6 7 *ff* Ped. Ped. Ped. *ff* Ped.

Vc. 6 5 3

C

♩=50

Fl. *fff* *p* *mp*

Dr. *p* *ff* Brushes *p*

Smpr. Beat 6 Mid. Chords 7

Pno. With plastic xylophone mallet \*8 *p < mp* *℄*

Vc. *fff* *p* *mp*

D

♩=70

Fl. *p* *pp* *mp < p* *pp* *ppp* *< mp >*

Dr. Medium-hard mar. mallets *ppp* *pp* *f*

Smpr. Beat 7

Pno. *p < mp* *p < mf* *℄ (down until measure 92)*

Vc. *p* *pp* *mp > p* *pp* *ppp* *< mp >*

59

Fl.

Dr.

Smpr.

Pno.

Vc.

*mp*

*mp*

*mp* > *pp*

*sim. sempre f*

Bass 2

Beat 8

Bass 3

Beat 9

Beat 10

*ff*

*ff*

*mf*

*ff*

*mp*

*mp*

69

Fl.

Dr.

Smpr.

Pno.

Vc.

*mp*

*mp*

*mp*

*f*

*f*

*sim.*

Bass 4

Beat 11

Bass 5

*ff*

*ff*

*mf*

*mp*

*mp*

**E**  
♩=140

♩=70

75

Fl. *ff* 7 7 7 *mf*

Dr. *mp* *pp* *f* *pp*

Smpr. Beat 12 High filling 10 Bass 6 Beat 13

Pno. *ff* *ff* *mf* *f* *ff*

Vc. *f* *mf*

82

Fl. *f* *f* *ff* *mf* *f*

Dr. *mf*

Smpr. Bass 7 Beat 14 High filling 11 Mid. Chords 8 Bass 8 Beat 15 16

Pno. *ff* *ff*

Vc. *ff* *f* *mf* *f*

90

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

Dr. *p* *mf* *mf*

Smpr. High filling 12 Mid. Chords 9 10 High filling 13 Mid. Chords 11

Bass 9 Bass 10

Pno. *ff* (ped. up) *ff* *ff*

Vc. *ff* *fff* *ff* *ff* ord. \*

**F**

96  $\text{♩} = 80$   $\text{♩} = 90$

Fl. *ff* 5 3 5 5

Dr. *f*

Smpr. High filling 14 + Mid Chords 12 High filling 15 + Mid Chords 13

Bass 11 Bass 12

Pno. *ff* *ff* *ff*

Vc. *ff* \*6

♩=100

102

Fl. *ff*

Dr.

Smpr. High filling 16 + Mid Chords 14

Bass 13

Pno. *ff*  
Ped.

Vc. *ff*

Senza misura

0:00"

0:18"

106

Fl. *fff* keep going in similar fasion

Dr. *ff* accel.

Smpr. Fixed media track starts

Pno. *fff* Ped. keep going in similar fasion exploring different noisy sounds.

Vc. *fff* keep going in similar fasion exploring different noisy sounds.

0:18"

0:35"

Fl. *fff*

Dr. repeat the pattern with occasional embellishments, keep accelerating. *fff*

Smpr.

Pno. *fff*\*

Vc. *fff*

$\text{♩} = 140$

**G**

Con la misura  $\text{♩} = 140$

92

Fl. *f* *3* *ff*

Dr. Sticks *f* *3* *ff*

Smpr.

Pno. *f* *gliss.* *ff*  
(chromatic)

Vc. Sul A *f* *gliss.* *ff*

96

Fl.

Dr.

Smpr.

Pno.

Vc.

*pp*

100

Fl.

Dr.

Smpr.

Pno.

Vc.

*mp*

*ff sempre*

*ff sempre*



105

Fl.

Dr.

Smpr.

Pno.

Vc.

*f mp*

6

109

Fl.

Dr.

Smpr.

Pno.

Vc.

*ff sempre*

*f mp* *f mp* *f sim.*

113

Fl.

Dr.

Smpr.

Pno.

Vc.

*f* *mp*

6

117

Fl.

Dr.

Smpr.

Pno.

Vc.

*f* *mp* *f* *sim.*

120

Fl.

Dr.

Smpr.

Pno.

Vc.

V

Detailed description: This system covers measures 120 to 122. The Flute part has rests in measures 120 and 121, followed by a single note in measure 122. The Drums part features a complex rhythmic pattern with various accents and a snare drum hit in measure 122. The Strings part consists of a dense, multi-layered texture with many notes. The Piano part has a steady eighth-note accompaniment. The Violoncello part has a few notes, including a fermata in measure 122. A 'V' symbol is placed above the staff in measure 122.

123

Fl.

Dr.

Smpr.

Pno.

Vc.

V

6

*f* *mp* *f* *mp*

Detailed description: This system covers measures 123 to 125. The Flute part has a single note in measure 123 and rests thereafter. The Drums part continues with a similar rhythmic pattern, including a snare drum hit in measure 125. The Strings part maintains its dense texture. The Piano part continues with eighth-note accompaniment. The Violoncello part has a few notes, including a fermata in measure 125. A 'V' symbol is placed above the staff in measure 123. Dynamic markings *f* and *mp* are present in the drum part in measures 124 and 125. A '6' is written below the drum staff in measure 124.

126

Fl.

Dr.

*f sim.*

Smpr.

Pno.

Vc.

129

Fl.

Dr.

Smpr.

Pno.

Vc.

6

132

Fl. *f* *mp* *f* *sim.*

Dr.

Smpr.

Pno.

Vc.

Detailed description: This system covers measures 132, 133, and 134. The Flute part has rests in measures 132 and 134, with a melodic line in measure 133. The Drum set part features a consistent rhythmic pattern of eighth notes with accents, marked with dynamics *f*, *mp*, *f*, and *sim.* The Piano part consists of a complex, multi-voiced texture with many beamed notes. The Percussion part has a steady eighth-note accompaniment. The Violoncello part has a few notes in measures 132 and 133.

135

Fl.

Dr.

Smpr.

Pno.

Vc. *8va*

Detailed description: This system covers measures 135, 136, and 137. The Flute part has rests in measures 135 and 137, with a melodic line in measure 136. The Drum set part continues with the same rhythmic pattern. The Piano part maintains its complex texture. The Percussion part continues with eighth notes. The Violoncello part has a few notes, including a measure marked *8va* in measure 135.

138

Fl.

Dr.

Smpr.

Pno.

Vc.

*f* *mp* *f* *mp*

6

141

Fl.

Dr.

Smpr.

Pno.

Vc.

*f* *mp* *f* *sim.*

*arco sul pont.* *8va* *gliss.* *ord.* *8va*

144

Fl.

Dr.

Smpr.

Pno.

Vc.

*pp*

147

Fl.

Dr.

Smpr.

Pno.


Vc.


**H**

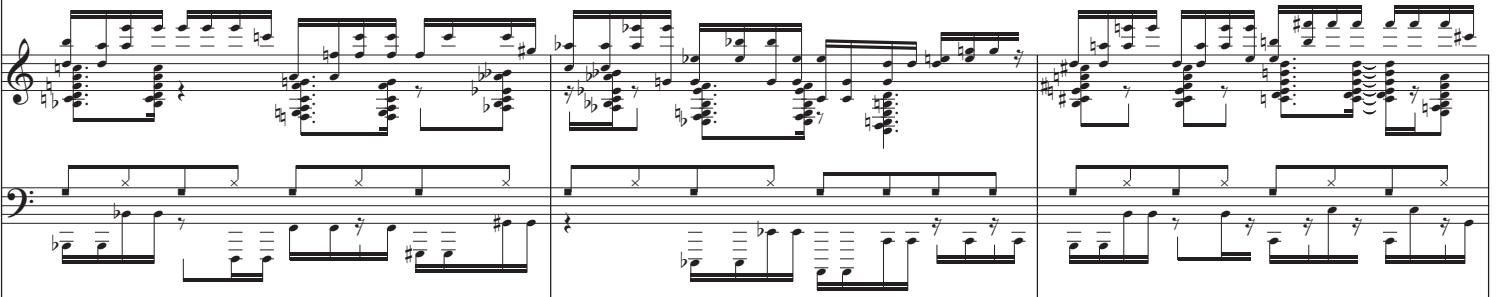
*f*

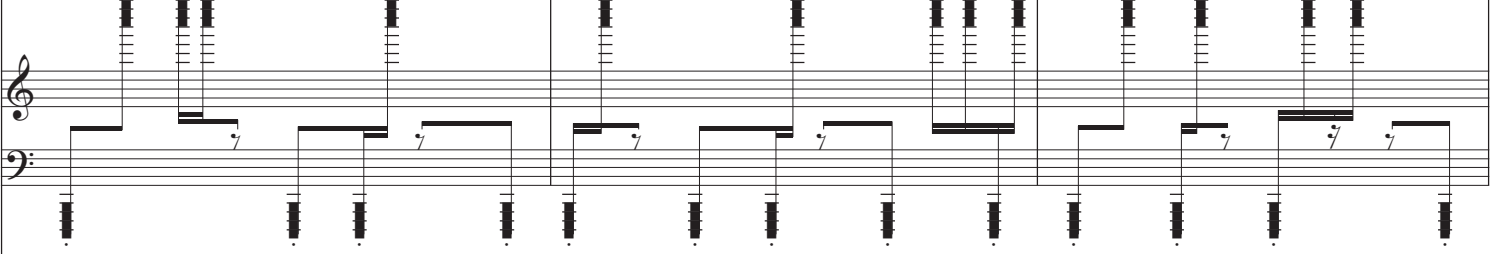
arco sul pont. *8va* gliss

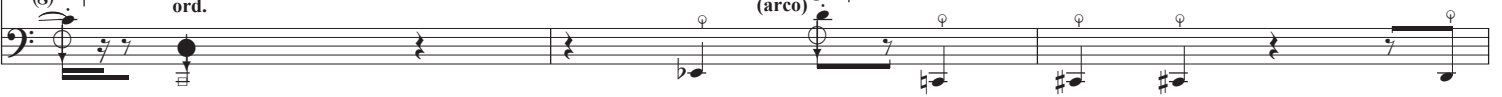
150

Fl. 

Dr. **Open solo**  
*f cresc. poco a poco* 

Smpr. 

Pno. 

Vc. *ord.* 

153

Fl. 

Dr. 

Smpr. 

Pno. 

Vc. 

x 4



I

156

Fl.

play the hits while continuing the solo

Dr.

*ff* cresc poco a poco

Smpr.

Pno.

Vc.

160

Fl.

Dr.

Smpr.

Pno.

Vc.

164

Fl.

Dr.

Smpr.

Pno.

Vc.

168

Fl.

Dr.

Smpr.

Pno.

Vc.

*fff*

♩=150

172

Fl.

Dr.

Smpr.

Pno.

Vc.

*fff*

*fff*

*fff*

*fff*

arco sul pont. <sup>8<sup>va</sup></sup> gliss. | ord.

175

Fl.

Dr.

Smpr.

Pno.

Vc.

(arco) <sup>8<sup>va</sup></sup>



molto rit.

x 3

178

Fl.

Dr.

Smpr.

Pno.

Vc.

molto rit.

181

Fl.

Dr.

Smpr.

Pno.

Vc.

arco sul pont. *8va* *gliss.* ord. (arco) *8va*

184

Fl.

Dr.

Smpr.

Pno.

Vc.

187

Repeat the pattern with extreme ritardando independent from other players and the fixed media track for the duration of roughly 3 min. Maintain extreme loud dynamic throughout.

Fl.

Dr.

Smpr.

Pno.

Vc.

Repeat the pattern with extreme ritardando independent from other players and the fixed media track for the duration of roughly 3 min. Maintain extreme loud dynamic throughout.

Repeat the pattern with extreme ritardando independent from other players and the fixed media track for the duration of roughly 3 min. Maintain extreme loud dynamic throughout.

Repeat the pattern with extreme ritardando independent from other players and the fixed media track for the duration of roughly 3 min. Maintain extreme loud dynamic throughout.

194

Fl. *ca. 5* *ca. 40*

Once the fixed media track stops continue for a few more seconds and proceed to the last measure.

Dr. *ca. 6*

Once the fixed media track stops continue for a few more seconds and proceed to the last measure.

*fff*

Smpr. rit. *ca. 20*

Pno. *ca. 4*

Once the fixed media track stops continue for a few more seconds and proceed to the last measure.

Vc. *ca. 7*

Once the fixed media track stops continue for a few more seconds and proceed to the last measure.

*fff mp*