Streamlined
for Chamber Orchestra with Electric Guitar and Digital Audio

Christien Ledroit

2002
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by

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Instrumentation:
1 Flute (doubling piccolo)
1 Oboe
2 B♭ Clarinets (1st doubling E♭ Clarinet, 2nd doubling Bass Clarinet)
1 Bassoon

1 French Horn
1 C Trumpet
1 Trombone

2 Percussionists (see page ii for details)

Electric Guitar (see page iii for details)

Piano

2 Violins
1 Viola
1 Violoncello
1 Contrabass

Digital Audio (see page iv for details)

Approximate duration: 15 min.

The score is in C.
All instruments sound as written, except usual octave transpositions:
piccolo, xylophone: sounding one octave higher than written.
crotales, glockenspiel: sounding two octaves higher than written
electric guitar, contrabass: sounding one octave lower than written

Composed between December 2001 and June 2002.
Percussion instruments:

Percussion 1:
- marimba
- vibraphone*
- xylophone
- 4 timpani (30”, 28”, 25”, 23”),
- crotales
- 2 conga drums
- 2 timbales
- 2 bongos
- bass drum
- snare drum
- 3 gongs
- suspended cymbal
- 2 chinese cymbals**
- sizzle cymbal

Percussion 2:
- marimba
- vibraphone
- xylophone
- 2-pitch slit drum
- 2 temple blocks
- 2 woodblocks
- 4 toms (see below)
- snare drum
- brake drum
- low gong
- sizzle cymbal

*unless otherwise specified, vibraphone motors should be on, at a moderate speed
**Section D, m. 333: a second high gong (different than the high gong called for in m. 338) may replace the second china crash cymbal, if necessary
***Player 2 plays only one timpani note, at cue e7, and can share player 1’s timpani setup.

Both percussionists will be able to share the vibraphone, but will need individual instruments for everything else.

If an appropriate set of crotales are available, cue e-2 and e-4 should be played as written. Otherwise, the first three notes of each should be transposed up one octave.

Legend for percussion instruments, section B, m. 65-104, m. 184-191 and section D, m. 267-324:
Legend for toms:

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\[\begin{array}{cccccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\end{array}\]
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\begin{itemize}
\item lowest to highest
\end{itemize}

Suggested percussion setup:

\begin{itemize}
\item conga drums
\item timbales
\item bongos
\item maracas
\item xyl.
\item vib.
\item mar.
\item slit drum
\item temple blocks
\item woodblocks
\item gongs & cymbals (rack)
\item glock
\item brake drum
\item snare drum
\item 4 toms
\item spare drum
\item bass drum
\item timpani
\end{itemize}

**Electric Guitar:**

Equipment needed:

\begin{itemize}
\item Guitar: solid body, rock-style guitar
\item Amplifier: Ideally a “half-stack”, but any amplifier of performance-quality will suffice (a studio amplifier will not suffice), preferably with built-in distortion
\item Effects pedals: volume, flanger, equalizer (or channel switch, see below), distortion (if not available through amplifier)
\end{itemize}

The player should aim for a rough, heavy mid-range distorted sound, with maximum distortion.

In the score, the term “clean” indicates no distortion, but does not necessarily cancel any other effects.

The flange effect called for in section B m. 113 should be a very thick, watery tone, yet slow.

The sudden shift to “mid range only” in section B m. 81 should only be performed if the appropriate effects/channel switch pedal is available, to change the eq/tone. (Basic “lo/mid/hi” tone dials, with the mid at full and lo and hi at zero are perfectly acceptable for this.) The guitar tone here should be weak, and, if necessary, this weakness should be compensated for with volume. If such a pedal is unavailable, the guitarist should play the line with the normal tone.

The guitarist should use his/her own amplification, and should not go through the same sound system used to project the tape part.
Digital Audio:
(referred to throughout as “tape”)
The tape portion of this piece is a standard 2-channel (stereo) CD, and should be played back by a sound operator seated within the orchestra. This is necessary, as there are cues which the operator will need to take from the conductor as to when to start the CD. A “zero latency” CD player must be used, (that is, a unit where playback begins immediately upon pressing play, when the CD is paused) otherwise it may be necessary to transfer the audio to a computer or other device to facilitate immediate playback. (For legal purposes, this should be considered to be a permitted and fully legal copy of the audio contained on the CD.) Dynamics in the score are intended as an aid to the conductor and should not be interpreted by the sound operator, except in the most basic sense of the operator knowing ahead of time that a certain cue should be loud or quiet.

Conductor’s notes:
Throughout the unmetered sections, cues are given in groups of 10 (circled numbers). Above the first cue of each group of 10 a lowercase letter is given. This is to facilitate rehearsal, so a conductor may say “begin at cue c-4”. Rather than beginning again at “a” (and to help avoid confusion), section C continues the lettering began in section A, beginning with cue “c-1”. Durations for each cue are given between the cues (0:03 = 3 seconds). Lengths of measures with no time duration indicated are determined by the events contained within them. Some indication of speed will be given, which the conductor and/or players may interpret. A tempo given above a specific instrument’s staff containing music is intended as a guide to the individual player and does not need to be conducted. A tempo given above the score is intended for multiple players and will likely need to be conducted, or somehow cued. The measures of the metered sections, sections B and D, are numbered normally. The measure numbers of section D begin where those of section B ended, thus section D begins with measure 200.

The tape starts the piece alone. This is not a numbered cue.

Throughout sections A and C (unmetered):
• a thick horizontal line indicates to a player to hold whatever note they are playing until the line ends.
• a quarter rest is used to indicate a generic silence; no durational value is implied.
• durations are approximate, for example, a half note preceded by a quarter note should not necessarily be exactly twice the length of the quarter, but should be longer.
• double barlines indicate a change between metered and unmetered rhythms.
• at section D cue d-5 the violins each have a group of notes enclosed in repeat signs and a box. This material is intended to be repeated ad libitum for the 7 second duration of cue 5, into cue 6 and stopping at the appropriate note of cue 6.

Footnotes:
1. (p. 28, top) Players should end these descending glissandi completely unsynchronised, though each glissando should be between one and two seconds. Perhaps a player might stop when they run out of breath, or gliss to the lowest end of their range. The lengths of lines should not be considered to indicate how long each player should hold the gliss, but were simply created of different lengths to graphically indicated the unsynchronised cutoff.
2. (p. 28 timpani) Once into the unmetered section, the timpani and guitar should quickly lose the regularity of their rhythms, becoming more "sloppy"; the music should sound like it's falling apart. They should, however, still retain a similar tempo and rhythm as to the preceding metered material. At cue c-2 the timpani does not have to be exactly 5/4 at \( \textit{J} = 250 \), but the conductor must be able to follow what the timpanist is playing, such that the cue for the downbeat of cue c-3 falls directly after the fifth note of the 5/4 measure (as if it were the sixth beat). The given pitch of A (at cue c-3) should be played as written, so the timpanist must take care to ensure one drum is left tuned to A, or during the preceding pedal shifts one drum is shifted to A. (Alternatively, if enough drums are available, player 2 could play the A at cue c-3.) The broken-line slurs connect notes to be played on the same drum; this passage should be played on two drums, alternating between them, with the player detuning one while playing the other. Exact tunings for these notes is ideal, but not necessary.

3. (p. 28, top) The tempo here indicates approximately how fast the notes should be played. The total duration of the measure (0:06) indicates the length of the notes plus the silence following it. (i.e. the two notes are very quick, and take up less than one second, thus the silence, indicated by the generic quarter rest, should last slightly over five seconds.)

4. (p. 29, top) On the second eighth note (with the X notehead) players should play any pitch, approx. 5-7 semitones lower than the preceding (given) pitch. Players should immediately glissando down from this (chosen) pitch for the full duration of the eighth note and not longer. The empty upside-down triangle notehead indicates a hummed pitch, near the lowest (comfortable) register of each player's individual vocal range. Players should slowly gliss downward and fade away, over a three to four second period, with an unsynchronised cutoff. (Players should ensure they save enough vocal range to perform the descending glissando. While this glissando need only cover a range of a few semitones, it should clearly descend.)

5. (p. 29, top) It does not need a second cue, but players should be aware that their entry corresponds with the second eighth note of the E\(_\#\) Clarinet phrase beginning at cue 10.

6. (p. 29, guitar) To produce this sound, use a distorted tone with a flanger, set to a very thick setting, with a medium to fast flange, and produce feedback by not covering any strings and placing the guitar directly in front of (and facing) the amplifier. The result should be a fast, high-pitched chirping sound, similar to that of crickets at night. This sound will likely only be obtainable using certain equipment (such as a large amplifier). If it is not possible to obtain this sound with the instrument and amplifier being used, or at a sufficiently quiet volume so as not to overpower the rest of the orchestra, a supplementary tape track is given on the CD to substitute.

7. (p. 31, top) The first of these two measures should be conducted in strict tempo. Either the piano or the conductor may set the pace for the second measure, but the conductor must continue so as to cue the decrescendo and the downbeat of the next measure. (This downbeat does not need a cue number, as nobody enters in this measure.)

8. (p. 54, timpani) Between m. 326 and the end of the piece, the timpani line is, while playable, admittedly difficult. Notes marked with an asterisk are the most important, and must be played. The other notes may be approximated by tuning the nearest drum
to a close pitch. An acceptable realisation of this line would have the asterisk pitches played as indicated and few or no repeated notes throughout the remainder of the notes.

**Suggested orchestral layout:**

The speakers should be placed as much within the orchestra as possible, but at least 3 or 4 metres apart. They should be elevated at least one metre, but no so high that they project over the orchestra. The audio should project from within the orchestra as if it were another instrument.
Score is in C. All instruments sound as written except the following:
- piccolo, xylophone (sounds one octave higher than written)
- crotales, glockenspiel (sounds two octaves higher than written)
- electric guitar (sounds one octave lower than written)
- contrabass (sounds one octave lower than written)
stop just as tape melody enters

retune E string to E

(whiny, scratchy melody)

TRACK 3
tempo giusto

$\frac{B}{2} = \frac{90}{B}$

|-----|-----|---------------|-------|------|-----|------|------|---------|---------|---------|------|-------|---------|-----|-----|-----|

Voc.
senza misura

**Tempo giusto** 60 exactly

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt.

Tbn.

Timp.

E.Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tape

**Tempo giusto** 70

all very warm, molto vibrato

60 exactly

any pitch

hum

flanged feedback

hum

(inside, don't use whammy bar)

hum

hum

detune drum

hum

hum

E.Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tape

**Tempo giusto** 70

all very warm, molto vibrato
senza misura

FL.

Vln. I

Vln. II

Vla.

Vc.

Tape

 TRACK 6

Cl. 2
(B. Cl.)

Hn.

 TRACK 7

Cl. 1
(B. Cl.)

Tpt.

normal, very warm

ca. rit.

not in sync w/ fl.

normal, very warm

approx. same tempo
tempo giusto

all very warm, rich

TRACK 9
Fl.

Ob.

Cl. 1

Cl. 2

Brn.

Hn.

Tpt.

Tbn.

Mar.

E. Gtr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tape

short, off the string (to 341)

(see legend p. ii)
perc. 1 & 2 begin introducing random notes (x noteheads) using same instrument set (increasingly avoid repeating notes)