

SEQUENCE

Chris Kincaid

♩ = 150

1
1

Electronics

Bassoon

wave of sound moves from front to back | quiet echo repeat motion | and again like ripples in pond | wave of sound moves from front to back | sustain | back to front | front to back | back to front |

RS

4/4 2/4 4/4 freeze

finger lip

pp *f* *p* *ff* *p* *mf* *pp* *p*

21

LS | L | RS | L | R | L | RS

f *pp* *f* *pp* *f* *pp* *mf* *pp*

37

2/4 4/4 freeze

wind sound

finger

ff *pp* *mf* *pp* *mf* *pp* *mp* *pp*

54

4/4 3/4 4/4

finger

pp *ff* *pp* *ff* *pp* *ppp*

69 | bend note down | bend note up | $\text{♩} = 130$ | sound from left

4/4 bisb. **4/4** **2** **5/4** **4/4** **3** **3/4**

pp *< mf > pp* *mf* *> pp* *< f < p > f* *< pp* *< ff* *> pp* *< f* *mf < f p sub.*

84 | sound from right | slowly pan around room | sound moves from front to back | sound mves front to back | quiet echoes repeat motion | and again

3/4 **4/4** **4** **5** **5** **3/4** **4/4** **3/4**

mf > p *> n* *p* *< >* *< >* *p* *> n* *< f* *> p* *pp* *p < ff*

101 | 6 | 6 | 4/4

3 **3** **3** **4/4** **3/4** **4/4** **3/4** **3/4**

p *< f* *>* *n* *pp* *mp*

117 | pan sporadically | pan sporadically

3/4

f mp *< f* *> mp* *p* *pp* *mp* *pp* *p*

132 | pan sporadically

4/4

pp *f* *p* *f* *p* *ff* *pp* *f p* *ff* *pp* *ff* *pp*

Detailed description of the musical score: The score is for a bass guitar part, spanning measures 69 to 132. It features a variety of time signatures: 4/4, 3/4, 5/4, and 3/4. The piece is characterized by complex dynamics, including *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *p* (piano), *n* (no dynamics), and *mp* (mezzo-piano). Articulations such as accents (>), slurs (<), and breath marks (bisb.) are used throughout. Performance instructions include 'bend note down', 'bend note up', 'sound from left', 'sound from right', 'slowly pan around room', 'sound moves from front to back', 'sound mves front to back', 'quiet echoes repeat motion', 'and again', and 'pan sporadically'. The score includes several triplet markings (3) and a 'multiphonic' section with multiple notes per string. A tempo marking of $\text{♩} = 130$ is present at the beginning. Measure numbers 69, 84, 101, 117, and 132 are clearly marked on the left side of the staff.

145

7 7

freeze | pan sporadically | pan sporadically | pan sporadically |

bisb.~~~~~

bisb.~~~~~

pp < *mp* > *p* < *mf* *f* < *ff* > *pp* < *ff* > *p* < *f* > *mp* < *ff* > *p* ————— *ff* *f* *pp* < *ff* > *p* <

163

freeze and pan sporadically

bisb.~~~~~

bisb.~~~~~

bisb.~~~~~

bisb.~~~~~

bisb.~~~~~

f > *mp* < *ff* > *p* ————— *ff* *pp* < *ff* > *pp* < *ff* > *p* < *f* > *mp* < *ff* > *ff* *pp* < *ff* > *pp* < *ff* > *ff* >

181

8 8

long delay trails and pan sporadically

mp ————— *fff* *pp* *pp* < *mp* > *pp* *pp* < *f* > *p* < *mf* > *mp* *mf* *p* > *pp* *pp* < *f* > *p* < *mf* >

freeze

delay trails circling spatialization

10 10 11 11 12 12

Having frozen a quiet low sound, the bassoon sits out. Electronics are the focus of this section (30sec-1min). Live spacialization, pitch, delay, all at pppp to p, building the last 10sec as bassoon is reintroduced.

45 Seconds

mp *mf* *p* > *pp* *pp* *fsub* *p* < *mf* >

217

3/4 4/4

turn away from audience 5

pp < *ff* > *mp* ————— *ff* *pp* < *f* > ————— *ff* *pp* < *f* > *f* *ff* *f* *ff* *f*

230

lip bend

mf

mp

p

pp

pp

5

5

5

5

5

pp

pp

13

13

245

21. glitch delay and spatialize

tongue rams

turn back towards the audience slowly

p

3

3

5

5

3

3

257

f

p

f

p

f

p < f

p

ff

p < ff

p

f

3

3

3/4

4/4

3/4

4/4

5/4

271

4/4

p

f

p < f

p < ff

3

p

ff

5

p < f

3

p < f

p

f

no gliss?

3

4/4

283

14

14

5

p < f

p

f

5

p

f

p

f

p < f

5

p

5/4

291

5/4

ff

n

p

f

f

3

4/4

4/4

3

5

f

ff

298

Musical staff for measures 298-307. The staff contains a series of chords and melodic lines. A dynamic marking *p* is at the beginning, and *ff* is at the end. A bracket labeled '5' spans the final measure.

308

Musical staff for measures 308-314. A box containing the number '15' is positioned above the staff. The text 'pitch randomization spacialized' is written below the staff. The staff features complex rhythmic patterns with triplets and a final triplet marked '3'. Dynamic markings *ff* and *5* are present.

315

Musical staff for measures 315-320. The staff is filled with dense rhythmic patterns, primarily triplets. A dynamic marking *ff* is at the end.

321

Musical staff for measures 321-333. The staff contains a series of chords and melodic lines. A dynamic marking *fff* is at the end. A box containing the number '16' is positioned above the staff.

334

Musical staff for measures 334-343. The staff contains a series of chords and melodic lines. A dynamic marking *fff sempre* is at the beginning. A box containing the number '17' is positioned above the staff. The staff features complex rhythmic patterns with triplets and a final triplet marked '3'. Dynamic markings *mp* and *ff* are present.

freeze and spatialize front to back for each gesture

17
4/4 Electric Guitar
automated spacialization

Staff for Electric Guitar, measure 334. The staff shows a glissando from *mp* to *ff*. The text 'gliss.' is written above the staff.

17
4/4

Staff for Electric Guitar, measures 335-343. The staff contains a series of chords and melodic lines. A dynamic marking *mp* is at the beginning, and *ff* is at the end. A bracket labeled '5' spans the final measure.

344

349

25. automated spacialization

5/4

353

26. automated spacialization, delay, and pitch randomization

4/4

27. automated spacialization and turning off guitar.

28. clear

18

18