

Jordan Dykstra



Taking the Tiger by the Tail

An evening-length performance in five sections

for string dectet, two percussionists, three technicians, and electronics

2016

PERFORMANCE NOTES



All performers

A projected timer is needed to synchronize all performers. Per request, a custom timer sketch is available from the publisher *Editions Verde*.

A computer with the open-source software *Processing* and a projector (or large screen) will need to be provided.

Empty bars and empty boxes are silent.

Unless notated otherwise, all entrances and exits should begin and end from silence.

A subtle uniform for all performers, such as all black with a camouflage top, is optional but encouraged.

Percussionists

Make note that some entrances need to be more precise than others.

Use lots of rosin on the bow for technique consistency.

For continuous bowing of the singing bowls: holding the bowl in your hand, bow downward on the lower lip of the bowl, changing to the upper lip of the bowl with an up-bow when you've reach the bow's tip.

If astro-discs are not available use the four lagest, bowable, pitched-percussion instruments (of the same family) you can find.

If an engine-cowling is not available use one or more large sheets of metal.

String players

Attention to cent deviations is extremely important.

No vibrato throughout.

Contrabass 1

The tuning of your lowest string should be capable of C1.

If this is not possible you may voice the written notes an octave above.

Live-miking engineers

Field recording equipment (or something similar) should be used to amplify the quite sounds of the percussion instruments.

If possible, use a portable pre-amp that offers the engineer an output for their headphones as well as an output to the house and microphones capable of a wide frequency range.

Live-mixing engineer (doubles as sine-tone performer)

This role is to be filled by the composer.

A playback track of carefully selected sine-tones has been produced in order to be live-mixed into the texture of the ensemble.

The live-mixing should be approached with the mindset that all acoustically-produced composed sounds should be audible.

The reoccurring and isolated sections called Stones (I.-VI.) should be amplified a bit more than the other sections.

A tasteful, 4-channel output from the mixer is optional.



Taking the Tiger by the Tail

Jordan Dykstra (2016)

0' (silence)

1' (Stones I.)

2' (Singing Bowls)

3'

4'

5'

6'

7'

8'

9'

10'

1:00-2:00

Circular

STONE

rubbing

2:00

to

BIG BOWL

with

SOFT Mallet

3:00-4:00

to

SMALL BOWL

with

BOW

3:45-6:00

BOWING

continuous & gentle

6:00

let ring

6:45-8:30

STIRING

with

WOODEN WAND

8:30

let ring

9:30 - 10:30

Drop 6-18

bouncy balls

to

STONES

10:30

mf

2-4x

3-5x

3-5x

continuous stir with WOODEN WAND

let ring

let ring

Drop 9-27

bouncy balls

Violin 1

Violin 2

Violin 3

Violin 4

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass 1

Contrabass 2

3:00-4:00

+13c

mf

5-7x

3:00-4:00

+20c

mf

5-7x

3:00-4:00

+48c

mf

5-7x

3:00-4:00

+35c

mf

5-7x

2:45-3:45

-48c

mf

8-12x

2:45-3:45

+11c

mf

8-12x

2:30-4:30

+14c

mf

4:30-6:00

2:30-4:30

+2c

mf

4:30-6:00

2:45-3:45

-22c

mf

5:45

2:45-3:45

-21c

mf

5:45

6:00

-14c

mf

gliss.

6:00

-14c

mf

gliss.

6:00

-6c

mf

gliss.

6:00

-6c

mf

gliss.

6:00

-6c

mf

gliss.

6:30

-7c

gliss.

6:30

-7c

gliss.

8:45-11:00

+4c

mp

pulse every 6 seconds

8:45-11:00

+8c

mp

pulse every 7 seconds

8:45-11:00

+4c

mp

pulse every 8 seconds

8:45-11:00

+4c

mp

pulse every 9 seconds

8:30-11:00

-49c

mp

pulse every 10 seconds

8:30-11:00

-49c

mp

pulse every 11 seconds

9:30-11:00

-49c

pp

unison cello & bass

9:30-11:00

-49c

pp

unison cello & bass

9:30-11:00

-49c

pp

unison cello & bass

9:30-11:00

-49c

pp

unison cello & bass

Live-miking engineer 1

Live-miking engineer 2

1:00-2:00

STONES

Mic Percussion 1

Mic Percussion 2

10:30

to

STONES

11' (Stones II.) 12' (Cymbals) 13' 14' 15' 16' 17' 18' 19' 20' 21'

TIME

Perc. 1 11:00-12:00 Circular STONE rubbing 12:30 to CYMBAL 1-2x 2-3x 2-3x 2-3x 16:30 17:00 17:30 18:04 18:37 19:09 19:40 20:11 20:43 21:30 to STONES

Perc. 2 to CYMBAL w/LIP with SUPERBALLS 15:30 16:00 16:30 17:00 17:30 18:00 18:30 19:00 19:30 20:00 20:30 21:00 let ring

Vln. 1 +38c 15:30 +34c 16:30-17:00 -25c 20:30-22:00

Vln. 2 -4c 15:40 -20c 16:35-17:00 -25c 20:38-22:00

Vln. 3 +35c -29c 15:34c 16:40-17:00 -25c 20:45-22:00

Vln. 4 -20c +29c 15:15 -12c 16:45-17:00 -25c 20:55-22:00

Vla. 1 12:30 +43c 15:10 +38c 16:37-17:00 -25c 21:07-22:00

Vla. 2 12:30 -48c 15:25 +46c 16:41-17:00 -25c 21:15-22:00

Vc. 1 Begin right at 12:00 -38c -24c 15:45-17:00 -25c 21:22-22:00

Vc. 2 Begin right at 12:00 -24c -38c 15:50-17:00 -25c 21:31-22:00

Cb. 1 Begin right at 12:00 -31c -6c 15:55-17:00 -25c 21:42-22:00

Cb. 2 Begin right at 12:00 -6c -31c 16:00-17:00 -25c 21:53-22:00

Mic. 1 11:00-12:00 STONES 21:30 to STONES

Mic. 2 Mic Percussion 1 Mic Percussion 2

The image displays a complex musical score for a percussion ensemble and string quartet. The score is organized into measures, with time markers at the top (22' to 32').

Percussion Section:

- Perc. 1:** Features a section from 22:00-23:00 labeled "Circular STONE rubbing". Subsequent measures (23' to 32') involve "SOFT MALLETS" with specific rhythmic patterns (e.g., 1-3x, 0-2x) and dynamic markings like *freely* and *quiet, slow, and pulse-like*.
- Perc. 2:** Similar to Perc. 1, featuring "ASTRO-DISCS 1 & 3" and "SOFT MALLETS" with rhythmic patterns and dynamic markings.
- Mic. 1 & 2:** Labeled "Mic Percussion 1" and "Mic Percussion 2", these tracks provide a continuous rhythmic foundation.

String Section:

- Vln. 1 & 2:** Violins 1 and 2, featuring glissandos and unison passages.
- Vln. 3 & 4:** Violins 3 and 4, featuring glissandos and unison passages.
- Vla. 1 & 2:** Violas 1 and 2, featuring glissandos and unison passages.
- Vc. 1 & 2:** Violoncellos 1 and 2, featuring glissandos and unison passages.
- Cb. 1 & 2:** Contrabasses 1 and 2, featuring glissandos and unison passages.

The score includes numerous performance instructions, such as *gliss.*, *unison*, *freely*, and specific time markers (e.g., 22:00, 23:30, 26:00, 28:00, 30:00, 32:00).

TIME	33' (Stones IV.)	34' (Gongs)	35'	36'	37'	38'	39'	40'	41'	42'	43'
Perc. 1	33:00-34:00 Circular STONE rubbing	to SLENDRO GONGS with SUPERBALLS	34:30-37:30 SUPERBALL RUBBING & SOFT TAP IMPROV <i>leave space for resonance</i>		37:30-41:00 <i>mf</i>	GONG Mallet DRONE IMPROV 3-12 strikes per minute			41:00-43:30	BOUNCY BALL IMPROV 3-9 per minute	43:30 to STONES
Perc. 2	to PELOG GONGS with SUPERBALLS	34:00-37:00 SUPERBALL RUBBING & SOFT TAP IMPROV <i>leave space for resonance</i>			37:00-41:00 <i>mf</i>	GONG Mallet DRONE IMPROV 3-12 strikes per minute			41:30-44:00	BOUNCY BALL IMPROV 3-9 per minute	
Vln. 1		-34c	-1c		-24c	+28c		-7c	-36c		-33c
Vln. 2											
Vln. 3		-32c	-22c		-22c	-21c	-14c		+23c	-34c	
Vln. 4			+9c	-31c	-13c		-14c	-24c		-14c	
Vla. 1		+39c	+18c		+33c	+33c	+43c	+42c		-45c	
Vla. 2		-9c		+18c	-21c	-4c	-47c	-24c	+14c		
Vc. 1		+42c		+46c	-40c	+7c	-7c		+37c	-45c	
Vc. 2		+5c	+5c	+16c	-11c		+12c	-8c		+36c	
Cb. 1		+43c	-21c	+12c		-6c	-35c		+31c	+16c	
Cb. 2			+27c		+46c		+19c	-47c	-48c		
Mic. 1	33:00-34:00 STONES	Mic Percussion 1									
Mic. 2		Mic Percussion 2									

	44' (Stones V.)	45' (Cowling)	46'	47'	48'	49'	50'	51'	52'	53'	54'	55' (Stones VI.)	
TIME													
Perc. 1	44:00-45:00 Circular STONE rubbing	to INSIDE COWLING with SOFT MALLET 45:00-47:00	45:30-47:30 6-10 taps per minute SOFT volume		47:30-49:30 6-10 taps per minute MEDIUM volume		49:30-50:30 3-6 taps LOUD volume	50:30-51:30 3-6 taps MEDIUM volume	51:30-54:30 BOUNCY BALL TOSSING one ring toss every 15-30 seconds	54:30 to STONES	55:00-56:00 Circular STONE rubbing		
Perc. 2	to outside COWLING with BRUSHES	45:00 Slow circular walk OUTSIDE COWLING with 2 BRUSHES			47:00-49:00 6-10 taps per minute OUTSIDE COWLING with SOFT MALLET MEDIUM volume		49:00-51:00 6-10 taps per minute LOUD volume		51:00-52:00 3-6 taps SOFT volume	52:00-55:00 BOUNCY BALL TOSSING one ring toss every 10-25 seconds			
Vln. 1													
Vln. 2													
Vln. 3													
Vln. 4													
Vla. 1													
Vla. 2													
Vc. 1	+3c unison with celli & bass 46:00 gliss. 46:30 +22c	47:00 gliss. 47:30 +16c		49:00 gliss. 50:00 -14c		51:00 gliss. 52:00 +49c		54:00 +49c					
Vc. 2	+3c unison with celli & bass 46:00 gliss. 46:30 +22c	47:00 gliss. 47:30 +16c		49:00 gliss. 50:00 -14c		51:00 gliss. 52:00 +49c		54:00 +49c					
Cb. 1	+3c unison with celli & bass 46:00 gliss. 46:30 +22c	47:00 gliss. 47:30 +16c		49:00 gliss. 50:00 -14c		51:00 gliss. 52:00 +49c		54:00 +49c					
Cb. 2	+3c unison with celli & bass 46:00 gliss. 46:30 +22c	47:00 gliss. 47:30 +16c		49:00 gliss. 50:00 -14c		51:00 gliss. 52:00 +49c		54:00 +49c					
Mic. 1	44:00-45:00 STONES	Mic Percussion 1										54:30 to STONES	55:00-56:00 STONES
Mic. 2	Mic Percussion 2												