Richard Barrett

codex XIV

2014
3 percussionists and electronics

performing score

codex XIV for 3 percussionists and electronics

variable duration decided by performers; 15 minutes suggested

for Speak Percussion
version 1 – July 2014

percussion instrumentation

each player has a square tray or table, as small as possible to accommodate 16 small instruments arranged in a 4x4 "matrix" – the instruments should be widely varied but in such a way that rapid playing gestures with sticks or mallets can be made across all of them, and also so that some or all of them can be used for continuous shaken or frictional sounds as well as being struck

each table is equipped with 4 microphones whose outputs are distributed over a sound system with 4 or more loudspeakers so that each table sounds as if it occupies the entire performing space

electronics

the performer of the electronics part bases his/her sound materials on recordings of the instruments used by the percussionists, using the playing categories S, F and G (see below), using untreated sounds from percussionist 1, lightly transformed sounds from percussionist 2 and heavily transformed sounds from percussionist 3, this may be done using pre-sampled materials and/or live processing of the instruments

score

the composition consists of three sections which should be of more or less equal length, for example 5 minutes each, with each one consisting of the same succession of playing techniques/textures, therefore "variations" on the same kind of structural process – the three categories of techniques/textures are:

S=struck sounds, sometimes two (or more?) instruments played simultaneously, sometimes extended into rolls/phrases/regular or irregular repetitions etc.

F=frictional or shaken sounds, perhaps involving more than one instrument (one rubbed against another for example), with different kinds of dynamic envelope and duration, sometimes breaking up into clearer repetitions (making a connection between this material and S)

G=gestural actions involving several instruments forming a phrase or flourish or "melody", principally but not exclusively centring on the directions through the "matrix" described below, sometimes pausing on a single instrument in various ways and making other kinds of connection between this material and the other two

(*codex XIV* may be played simultaneously with or otherwise combined with other scores in the *codex* series with its duration suitably adjusted or the three sections played with more or less long gaps in between)

section 1

S (begin with unison attack)
–moving gradually to F (through various kinds of process: acceleration, substitution etc.)

F

abrupt change to G (principally left/right movements across matrix) –moving to free improvisation

percussionist 1 leads and cues, others may (or may not) follow his/her rhythmical/gestural ideas as well as the cues

electronics uses sounds from percussionist 1 (untreated)

section 2

short silence then S –moving to free improvisation

abrupt change to F –moving gradually to G

G (principally up/down movements across matrix)

percussionist 2 leads and cues

electronics uses sounds from percussionist 2 (lightly transformed)

section 3

short silence then S

longer silence then F –moving to free improvisation

abrupt change to G (principally diagonal movements across matrix) –moving gradually back to S

(end with a unison attack?)

percussionist 3 leads and cues

electronics uses sounds from percussionist 3 (heavily transformed)