Richard Barrett

codex XVIII

2016
10 or more improvising musicians

performing score

codex XVIII

2016
for 10 or more improvising musicians in two groups
duration 16 minutes approximately
for ELISION's 30th birthday – many happy returns!

Group 1 consists of 5 players (only), on any instruments/voices. Group 2 consists of 5 or more players who must be able to produce sustained sounds (that is, not percussion or piano). They should not be spatially separated on stage, but group 1 might be placed as a semicircle in front of group 2, since to some extent they have a "concertino/ripieno" relationship. If players of untuned instruments (for example percussion) participate in group 1, they may respond to the contour of the pitches on (any or all of) the three staves of material A (see below)

The score consists of three components: (a) this explanation, whose contents should be internalised by performers before and during rehearsals; (b) the formscheme of the composition and (c) the pitch-materials to be used at the appropriate points in the formscheme. Before rehearsals begin, players should be allocated to the parts 1-5 in group 1, and a leader chosen for group 2 to give the cues indicated for that group in the formscheme. Also, players 1, 2, 4 and 5 from group 1 are each allocated to one or more members of group 2 for section D (see below). The formscheme shows nine sections labelled A1 B1 C1 B2 D B3 C2 B4 A2. The sequence A1-C1-D-C2-A2 is symmetrical in terms of material and duration, while the interleaved sequence B1-4 expands in duration so that B4 has twice the duration of B1. While of course it isn't intended that timings be followed to the detriment of ongoing musical (improvisational) considerations, this proportional scheme should be borne in mind. Dynamics are often shown as ranges, which should be fully explored. Where none is shown it may be freely chosen/varied.

The **"solos"** in B1, B2, D, B4 and A2 aren't intended to mean "play in a particular way" (especially in D, where the "soloist" will be *quieter* than the surrounding events) but instead to indicate a particular kind of relationship between players, namely where the "soloist" plays freely without necessarily thinking about relating to the musical environment, while the "accompanists" might relate more to the soloist than to each other by means of supportive or imitative (or perhaps even disruptive) activity, within the context of any other indications.

A1 and **A2** use the same pitch materials. Material A consists of twelve triads for each group. Each group is synchronised by cues from one of its players: A1 by player 2 of group 1, A2 by player 3 of group 1 and both by the leader of group 6. On a cue, each player in each group chooses a pitch from the next (or first) triad. The notated pitches shouldn't be transposed by octaves unless absolutely necessary, and players may move freely between the high, low and middle pitches of the triads, or stay on the same stave, or some combination of the two.. It isn't a problem if one or two of the pitches in a triad are by chance not played. Apart from the pitches there is also a circle of articulation-types. Each player begins at any point in the circle, each event s/he plays (in this case, on the next cue) moves to the next point (clockwise or anticlockwise) around the circle, and, once the circle is completed, s/he begins again from any point, and so on. Note that A1 is principally *tenuto* while A2 is principally *staccato*.

C1 and **C2** depend on particular relationships between the two groups, where one group's activity (group 1 in C1, group 2 in C2) is "articulated" by the other's. In C1, loud *staccato* sounds in group 2 (each of whose members is following the pitch and duration sequence of Material C, each starting at a different point in the "loop" and counting the indicated numbers of "beats" between these sounds in tempi freely and independently varying between 48 and 72 beats per minute) set off reactions in group 1; while in C2, the members of group 2 progress through Material C with long sounds stopping, starting or changing according to freely-placed short events from group 1.

Finally, **D** surrounds a quiet "solo" with brief sounds from group 1 which are "resonated" by group 2. Here, players 1, 2, 4 and 5 of group 1 are each (before rehearsals begin) assigned one or more members of group 2 to be their resonating "shadow", relating to their group 1 player according to a circle of resonance-types used like the circles in A1 and A2.

Indications preceded by ⊙ are ***optional***, for example "⊙ multiphonics" means that instruments taking part in this event *may* (or may not) use multiphonics (if they are wind instruments!). Also, the presence of some type of material or behaviour as an option somewhere in the score in no way precludes its appearance elsewhere (at points where it is not mentioned). Lastly, the score is intended as a starting-point rather than indicating a goal to be aimed at. Spontaneous variations on or even contradictions of its suggestions may be made at any time, always however bearing in mind the individual's responsibility not to compromise the composed structure or the contributions of others.

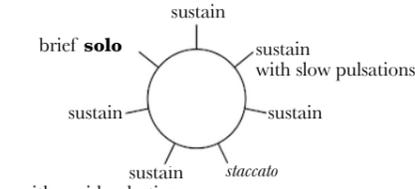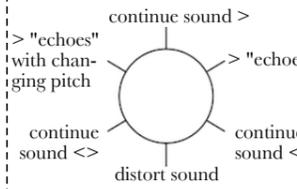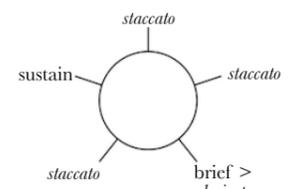**material A** - triads, always synchronised within each group, no octave transpositions

material C - *staccato* sounds, each player beginning at a freely-chosen point,
counting independently through the rests in tempi varying freely between 48 and 72 beats per minute,
each sound freely transposed by octaves (or not)

codex XVIII formscheme

0'00"	3'00"	3'30"	6'00"	6'40"	8'40"	9'30"	12'00"	13'00"	end 16'00"
A1	B1	C1	B2	D	B3	C2	B4	A2	
(3'00")	(30")	(2'30")	(40")	(2'00")	(50")	(2'30")	(1'00")	(3'00")	

group 1

player 1
- A1: **material A** (triads) synchronised, cued by player 1 every 2-6 seconds using circle/options below — *f*
- B1: free **solo** cue start & end
- C1: (trans-ition) freely **respond** to events from group 2 (start/stop/change) - play only half the time or less — *p – ff*
- D: brief events with > or < or <> envelopes, play 1/3 of the time or less - let the solo be heard! — *ppp – mf* (mostly)
- C2: even shorter sparsely distributed events, unsynchronised, **points** with occasional longer sounds or constellations — *mp – fff*
- A2: **material A** (triads) synchronised, cued by player 1 every 3-9 seconds using circle/options below — *f – fff*

2
- A1: **material A** (triads) synchronised, cued by player 1 every 2-6 seconds using circle/options below — *f*
- C1: freely **respond** to events from group 2 (start/stop/change) - play only half the time or less — *p – ff* (trans-ition)
- B2: free **solo** cue start & end
- D: brief events with > or < or <> envelopes, play 1/3 of the time or less - let the solo be heard! — *ppp – mf* (mostly)
- C2: even shorter sparsely distributed events, unsynchronised, **points** with occasional longer sounds or constellations — *mp – fff*
- A2: **material A** (triads) synchronised, cued by player 1 every 3-9 seconds using circle/options below — *f – fff*

3
- A1: **material A** (triads) synchronised, cued by player 1 every 2-6 seconds using circle/options below — *f*
- C1: freely **respond** to events from group 2 (start/stop/change) - play only half the time or less — *p – ff*
- D: **solo** free apart from dynamic - cue end of section — *pp sempre!!!*
- C2: even shorter sparsely distributed events, unsynchronised, **points** with occasional longer sounds or constellations — *mp – fff*
- A2: **material A** (triads) synchronised, cued by player 1 every 3-9 seconds using circle/options below — *f – fff*

4
- A1: **material A** (triads) synchronised, cued by player 1 every 2-6 seconds using circle/options below — *f*
- C1: freely **respond** to events from group 2 (start/stop/change) - play only half the time or less — *p – ff*
- D: brief events with > or < or <> envelopes, play 1/3 of the time or less - let the solo be heard! — *ppp – mf* (mostly)
- C2: even shorter sparsely distributed events, unsynchronised, **points** with occasional longer sounds or constellations — *mp – fff* (transition)
- B4: free **solo** cue start & end
- A2: **material A** (triads) synchronised, cued by player 1 every 3-9 seconds using circle/options below — *f – fff*

5
- A1: **material A** (triads) synchronised, cued by player 1 every 2-6 seconds using circle/options below — *f*
- C1: freely **respond** to events from group 2 (start/stop/change) - play only half the time or less — *p – ff*
- D: brief events with > or < or <> envelopes, play 1/3 of the time or less - let the solo be heard! — *ppp – mf* (mostly)
- C2: even shorter sparsely distributed events, unsynchronised, **points** with occasional longer sounds or constellations — *mp – fff*
- A2: free **solo** cue end

A1	B1	C1	B2	D	B3	C2	B4	A2
(3'00")	(30")	(2'30")	(40")	(2'00")	(50")	(2'30")	(1'00")	(3'00")

group 2

- A1: **material A** (triads) synchronised, cued by group leader every 3-9 seconds using circle/options below — *f*
- B1: **TACET!**
- C1: **material C** single *staccato* sounds, counting the rests in between them as indicated on text page - taking no notice of anyone else in either group! — *ff sempre!*
- B2: continue while **"fading out"**...
- D: allocate in advance one or more players to each of players 1, 2, 4 and 5 of group 1 - pick up and **"resonate"** the sounds of your allocated player, according to the circle below — *ppp – mp*
- B3: **"freeze"** whatever you are playing and hold it with as little change as possible! — *pp sempre*
- C2: freely chosen **static** or **slowly changing** sounds/silences, responding abruptly to events from group 1 (start/stop/change) — *ppp – mp*
- B4: **unison** (no trans-position!) **cut off** suddenly on cue from player 4 (gp 1) — *f – fff*
- A2: **material A** (triads) synchronised, cued by group leader every 2-6 seconds using circle/options below — *f – fff*

(circle A1):
- sustain
- brief **solo**
- sustain with slow pulsations
- sustain
- sustain
- sustain
- *staccato*
- with rapid pulsations
- ⊙ multiphonic containing the specified pitch
- ⊙ glissando away from the specified pitch

(circle D):
- continue sound >
- > "echoes" with changing pitch
- > "echoes"
- continue sound <>
- distort sound < or >
- continue sound <
- ⊙ vibrato/trills/other "ornaments"

(circle A2):
- *staccato*
- sustain
- *staccato*
- *staccato*
- brief > *al niente*
- *staccato*
- ⊙ pitchless sound ⊙ one or two "echoes"
- ⊙ gliss. away from specified pitch

A1	B1	C1	B2	D	B3	C2	B4	A2
(3'00")	(30")	(2'30")	(40")	(2'00")	(50")	(2'30")	(1'00")	(3'00")