Title
Monolipid(s), For Loops(s), DHHS(s), Colonoscopy(ies), Phenycyclohexylamine(s), & the Eloquence of Post-VR Sadness in thuh Modern Screen Economy(ies)

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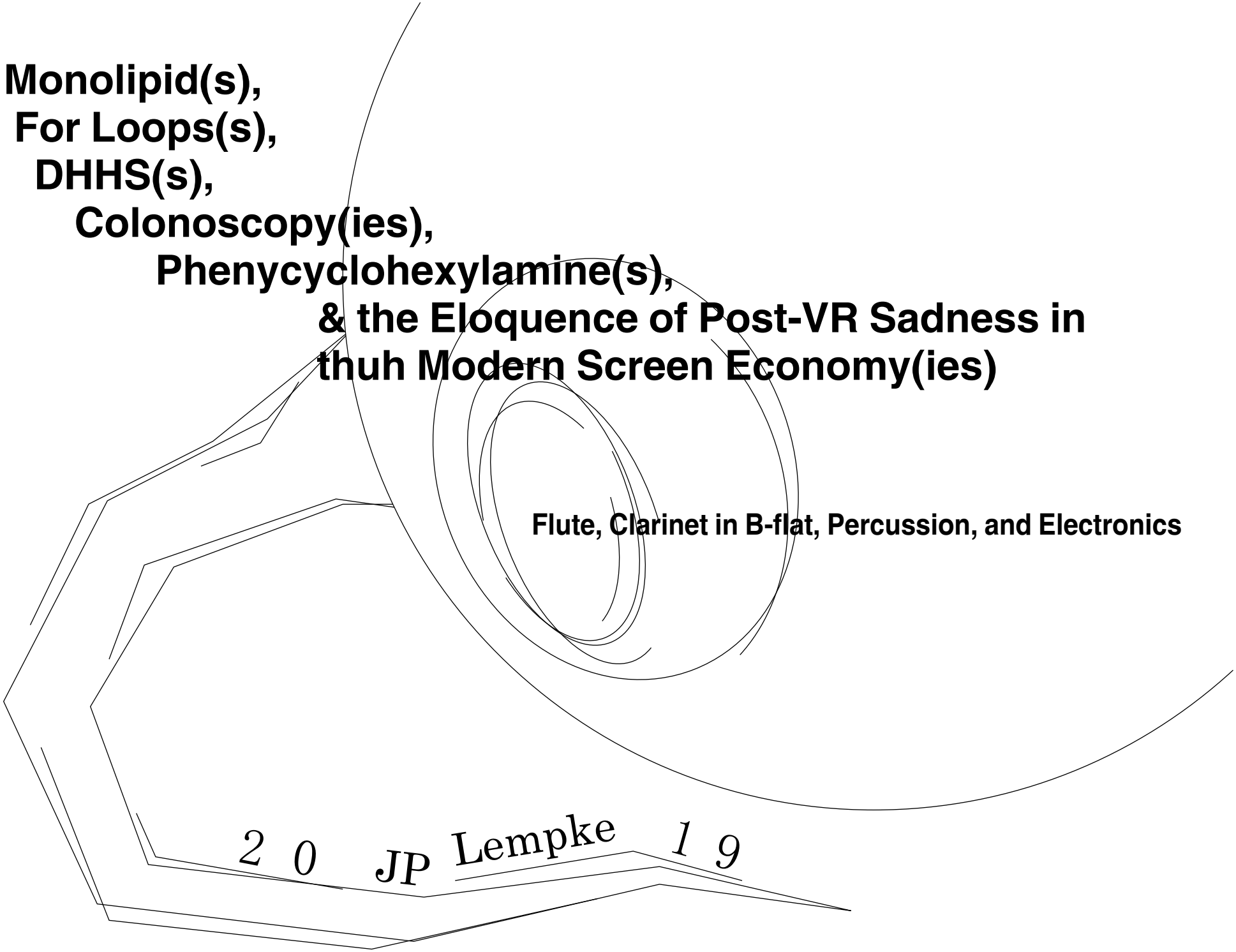
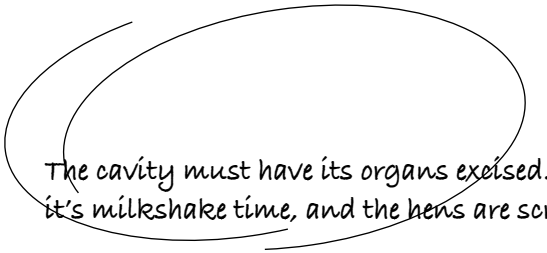
Flute, Clarinet in B-flat, Percussion, and Electronics





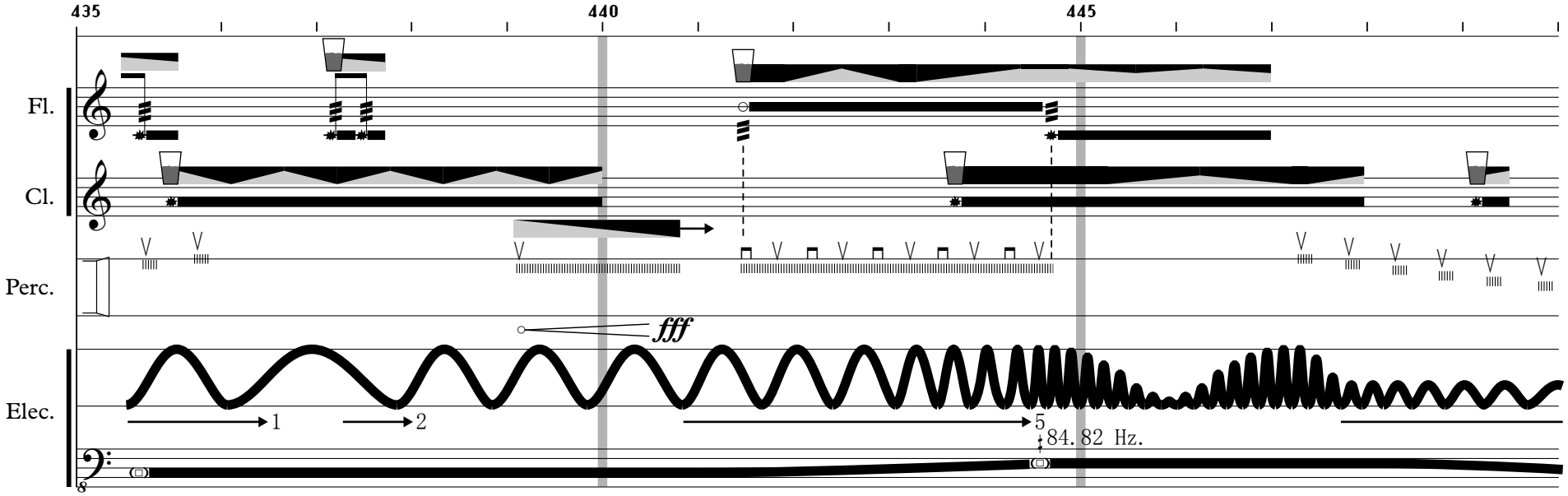
The cavity must have its organs exeised. It's Tuesday, it's milkshake time, and the hens are screaming.

If, said the man, I may so parse, we should go top down, lest the slanderous thieves duck for our trousers. One must always keep an eye on those dastardly fellows. I lost my watch in a moment once. The price of inattention, my grandmammy would say at me.

That night the oil would sink and the colonnades would plunder upon themselves. Rot must not be allowed to bereave, for it sails a mighty stink when unkempt in an otherwise pristine household. Alas, scissors will do.

Performing This Score.

This work uses a fun spatial notation, which is shown below.



Each tick mark is approximately one second of time. Every five seconds is marked with a "measure" number and a gray bar.

Duration bars extend out from all held sounds. Anything without a duration bar should be played as short as possible (staccatissimo).

All gestures and sustained sounds should be performed with careful consideration of shapes and timings. Though this notation is flexible, temporal deviations should be kept to a minimum. Be careful not to interpret the music too slowly in faster sections nor too quickly in slower ones.

Parameters that change simultaneously are sometimes connected by a vertical dashed line for clarity.

Accidentals appear above note heads, musica ficta style. Gray bars cancel them, just like barlines in your grandmother's music.

To manage the page turns...well, I don't know (just one of many spatial notation issues). An iPad would work swell, but if you don't have one, some well-placed copies are certainly helpful, as is printing single-sided and sliding the pages over when convenient.

Notations.

Accidentals.

Arranged flattest to sharpest.

3/4. 1/2. 1/4. slight. y'know... slight. 1/4. 1/2. 3/4.

Flute.

You will need two instruments. One should be your normal decent flute, hopefully with open holes for greater multiphonic capabilities. The other should be a shitty, Goodwill- or yard-sale-quality metal stick that you don't feel bad about dipping in water. It doesn't even need a head joint, considering that it will be removed the entire time in order to play alla tromba. Attach a duck call to the top of the second instrument—like, the part you blow into—for added grossness. You will also need a (not-too-small) cup half-filled with water.

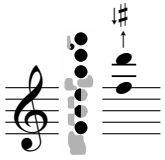

"V" Sing into the body of the garbage flute on the lowest fingering. You will either do this on "oo" or "V" (a pitched buzz). Stick to the given octave unless you absolutely must drop to a lower register or rise to a higher one.


Air only into the trash flute. Blow across the top of the duck call to avoid sounding like a duck. Often paired with flutter tongue, which is indicated by tremolo markings.


Scream, flutter tongue, and buzz alla tromba style into the—you guessed it—cheap flute. A pitch will be indicated, sometimes as a harmonic based on a lower fingering.


Dip the flute that was otherwise destined for a landfill into the cup of water to the indicated level for varying amounts of gulgliness, while performing any of the above techniques. The lower, the gurglier. Done well, this can create an ethereal, almost alien effect. Watch out for inevitable splashing.


Glissandos sometimes have goal pitches indicated in parentheses. Do not rearticulate these.


Time to test out your high-dollar instrument with some multiphonics! Specific pitches will be indicated, as well as fingerings. Diagrams are adapted from Flute Colors (www.flutecolors.com).

Notations. (cont.)

Clarinet.

In addition to your regular instrument, you will need a rubber hose, about two or three feet long, that the mouthpiece will fit into. A 7/8" stiff dishwashing hose from Home Depot can work wonders, though anything similar will do. You will also need a (not-too-small) cup half-filled with water.

"V" Sing into mouthpiece when attached to the hose. You will either do this on "oo" or "V" (a pitched buzz). Stick to the given octave unless you absolutely must drop to a lower register or rise to a higher one.

Air only when attached to the hose. Often paired with flutter tongue, which is indicated by tremolo markings.

Scream and play at the same time with the hose. When dipped in water (see below), there will likely be about two pitches available, one approximately a third away from the other. The score shows which to play by placing the lower note into the A4 slot and the upper one into the C5 slot, though this is arbitrary.

8va Set the teeth on reed to achieve an ultra-high, uber-shrill, make-your-eyes-cave-in-and-your-ears-bleed whine. Though shown with specific pitches and intervals on a staff, these are approximations. Different spots on the reed will naturally produce different pitches, and the effect will be quite out of tune. Sometimes you will see two pitches a second apart, meaning to aim for a spot between the two, producing a beating effect. This technique is performed with the hose and the regular instrument. It can be done on the mouthpiece alone (not asked for), though the result is thinner and less resonant.

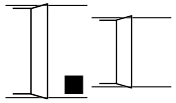
Dip the mouthpiece+hose combo into the cup of water to the indicated level for varying amounts of gulgliness while performing any of the above techniques. The lower, the gurglier. Done well, this can create an ethereal, almost alien effect. Watch out for inevitable splashing.

Glissandos sometimes have goal pitches indicated in parentheses. Do not rearticulate these.

Notations. (cont. (cont.))

Percussion.

Thank God you only have one instrument, a cardboard box with flaps, about 14in x 18in x 6in or something comparable. You also need a bass bow to perform it.



The box has two clefs, one to indicate the larger flap (shown on the left) and one to indicate the smaller flap (shown on the right). A black box indicates where to grip the flap. The rest of the staff shows the area to be bowed, from the outer edge (top line) to as close to the hand as possible. Unfortunately, this system is biased towards right-handed people and will have to be mirrored for those who prefer to bow with their left.

Downbows (shown on the left) have a remarkably different sound than upbows (shown on the right). Expect a fuller tone and more pitch when downbowing, but more noise and grittiness when upbowing. Bow direction will always be indicated, except in cases of evident gestural repetitions.

Slide bow mostly sideways and slightly up or down against the edge of the flap for a grainy rub.

Circular motion.

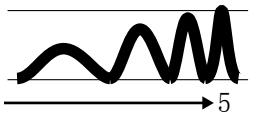
Bow like "normal" along the flap, either up or down. Because the way the instrument is held, stutters and jitters should be inherent to the sound. These, unlike the youngest children in many families, aren't accidents, but deliberate sonic goals. The upper line shows a continuous motion, the lower ticks single attacks.

Pressure gauges, measured from ord. (completely gray) to maximum punishment and thus maximum distortion (completely black). When followed by an arrow, continue applying the heaviest possible pressure.

Notations. (cont. (cont. (cont.)))

Electronics.

This piece requires three inputs, one for each instrument. The flute should be assigned to input 1, the clarinet to input 2, and the percussion to input 3. Be mindful of the water cups both the flute and clarinet will have. Additionally, you will need an interface, mixing board, a projector, a laptop, and two outputs, plus any additional cabling that all the equipment needs, e.g. five XLRs, two 1/4-in, two 1/4-in-to-XLR, USB, VGA or HDMI, and what-have-you. The computer needs MAX/MSP 7.x or higher and Processing 3.x or higher installed. Both will operate at the same time. Data from the inputs is first sent to MAX for sound effects and then relayed via OSC to Processing for visuals. You will operate from the former, and the latter will be projected. A MIDI controller is also recommended, but not required. This will allow you to control multiple parameters at once, since the part is performative, not just a celebration of the space bar. All necessary files are available from the composer and the software is available for free online.



The part is notated in two staves. The bottom shows simplified frequency content and the top the volume and intensity of beating patterns. The higher the peaks in the upper staff, the louder the dissonant tone against its stable neighbor. The closer together the peaks, the faster the beating pattern. The speed of this latter parameter is also indicated by numbers beneath, from slowest (0.5) to fastest (5). Smooth shifts from one to the other are indicated by arrows. There are four total controllable parameters: pitch, overall dynamic, dynamic of the beating pattern, and speed of the beating pattern.

- ● Sine tone.
- □ Saw tone.

 Some sick-ass noise.

EVENT 1 When you see this, smack that space bar. It'll add/subtract/change the effects of the acoustic instruments, plus adjust the electronic part.

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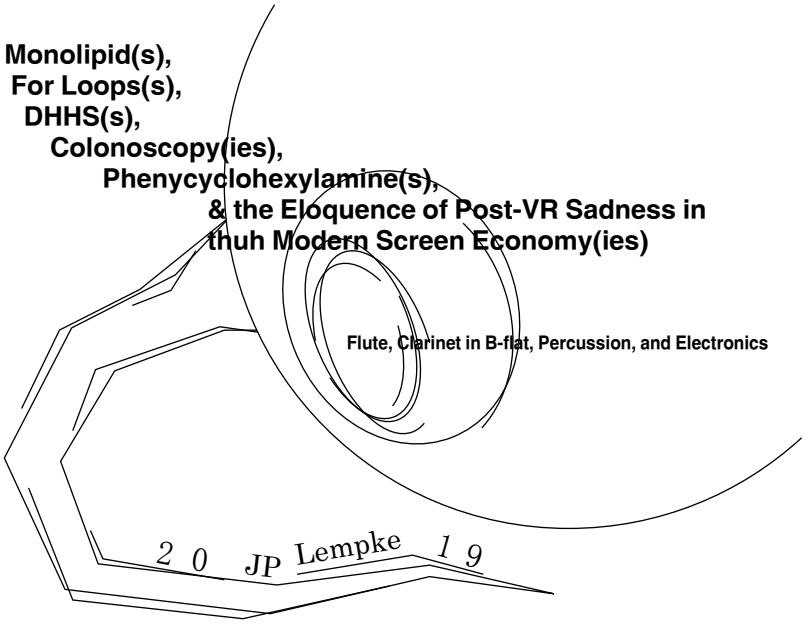

Commissioned by the wasteLAnd Academy.

Duration: ~13.333333333333333333333333333333333

www.jplempke.com
www.soundcloud.com/lempkejp
lempkejp@gmail.com

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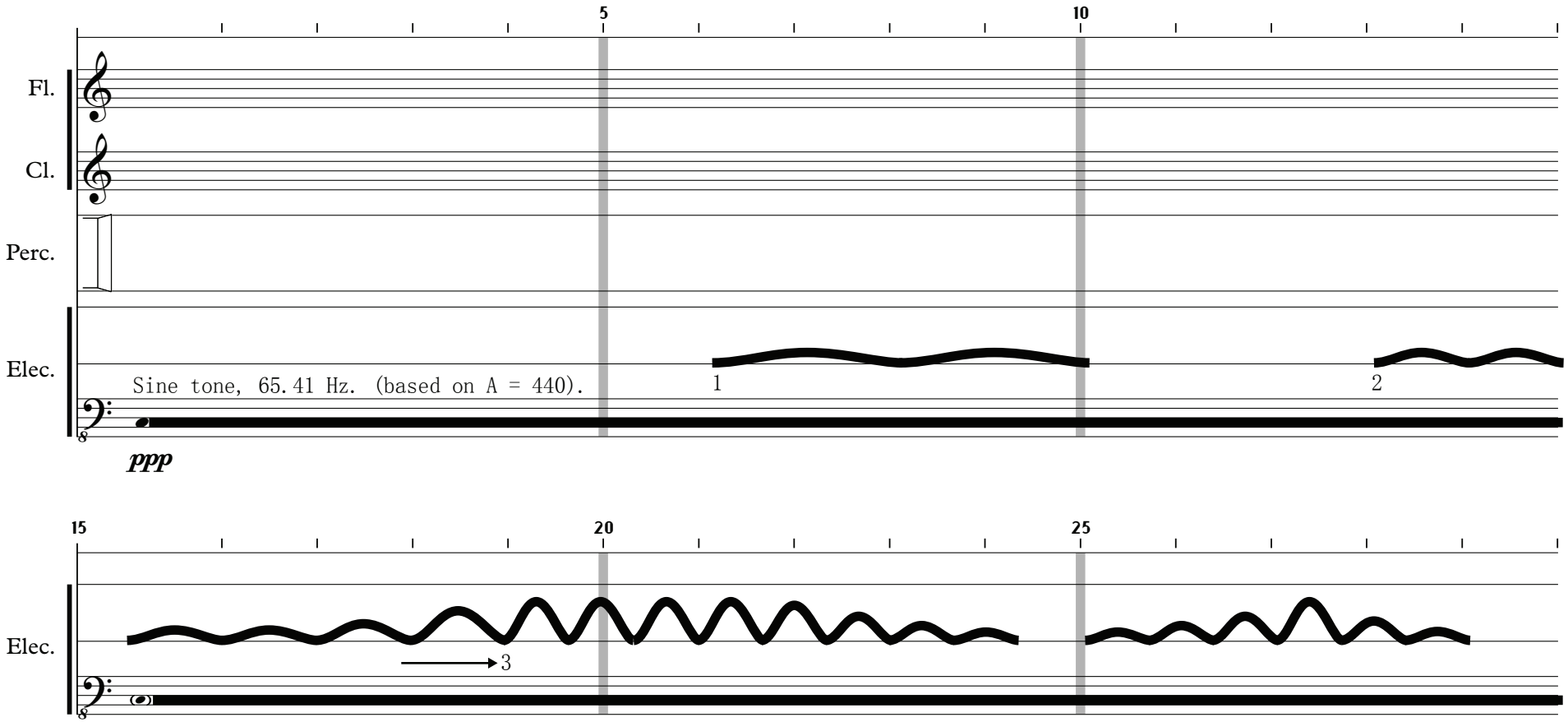
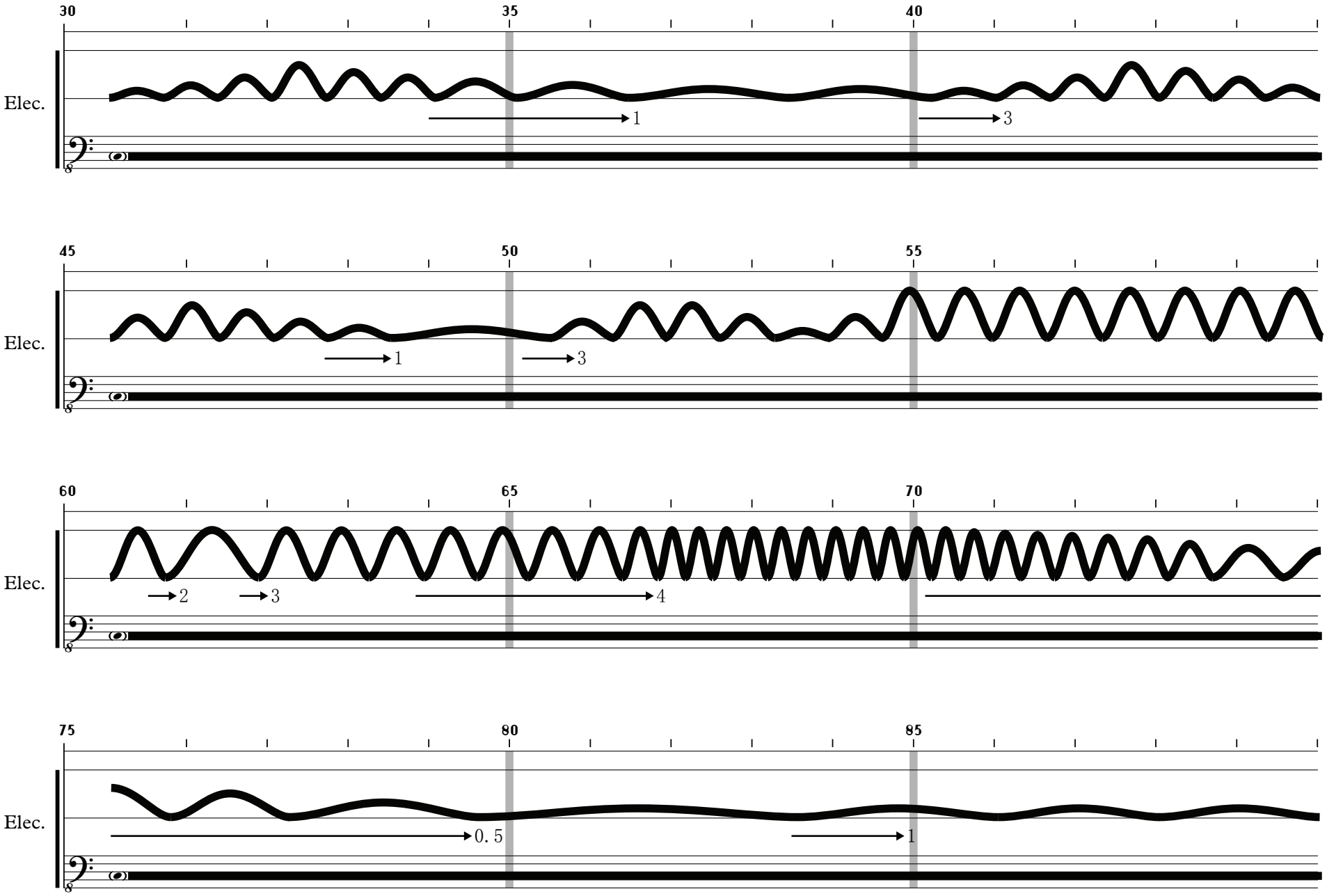
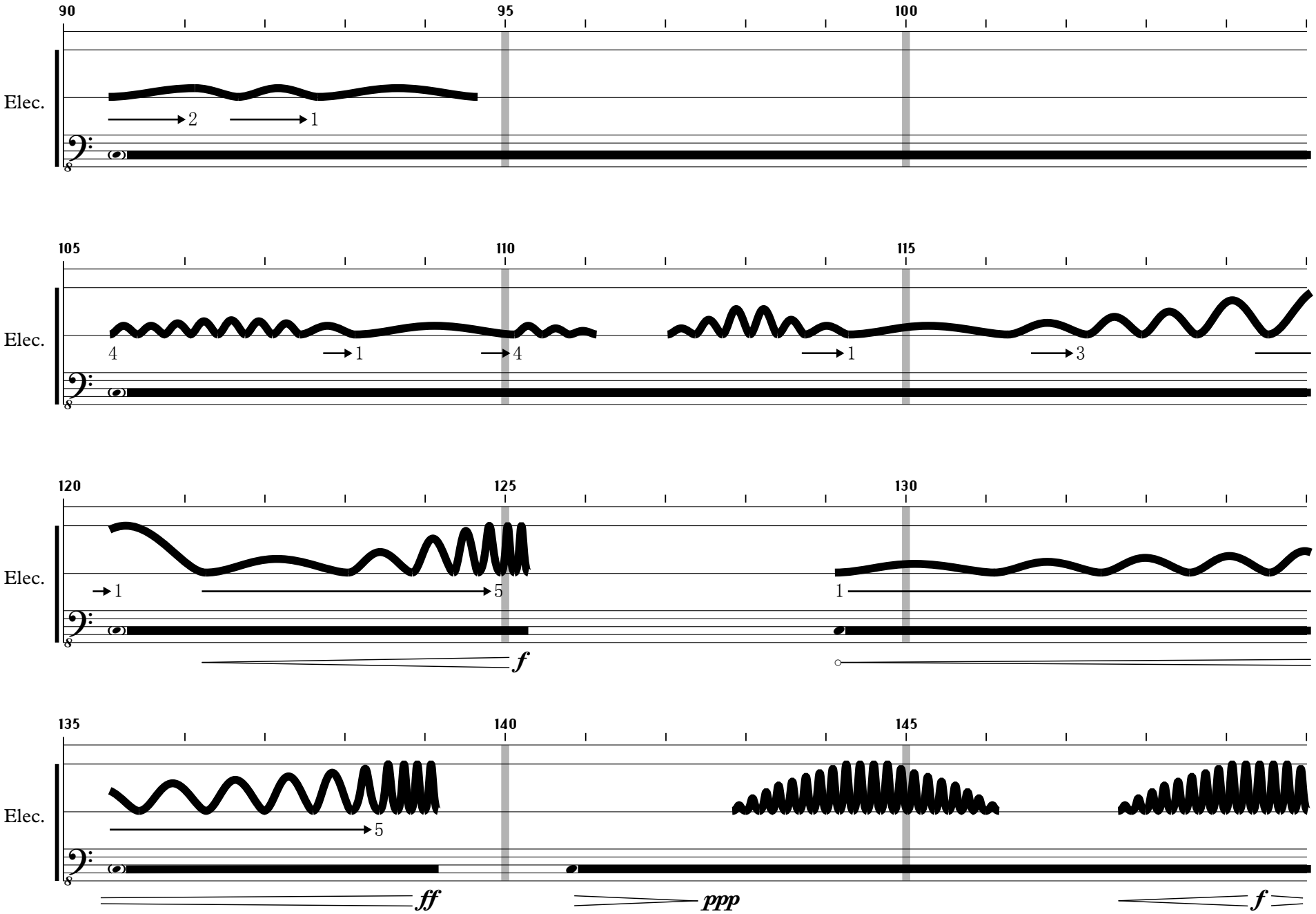
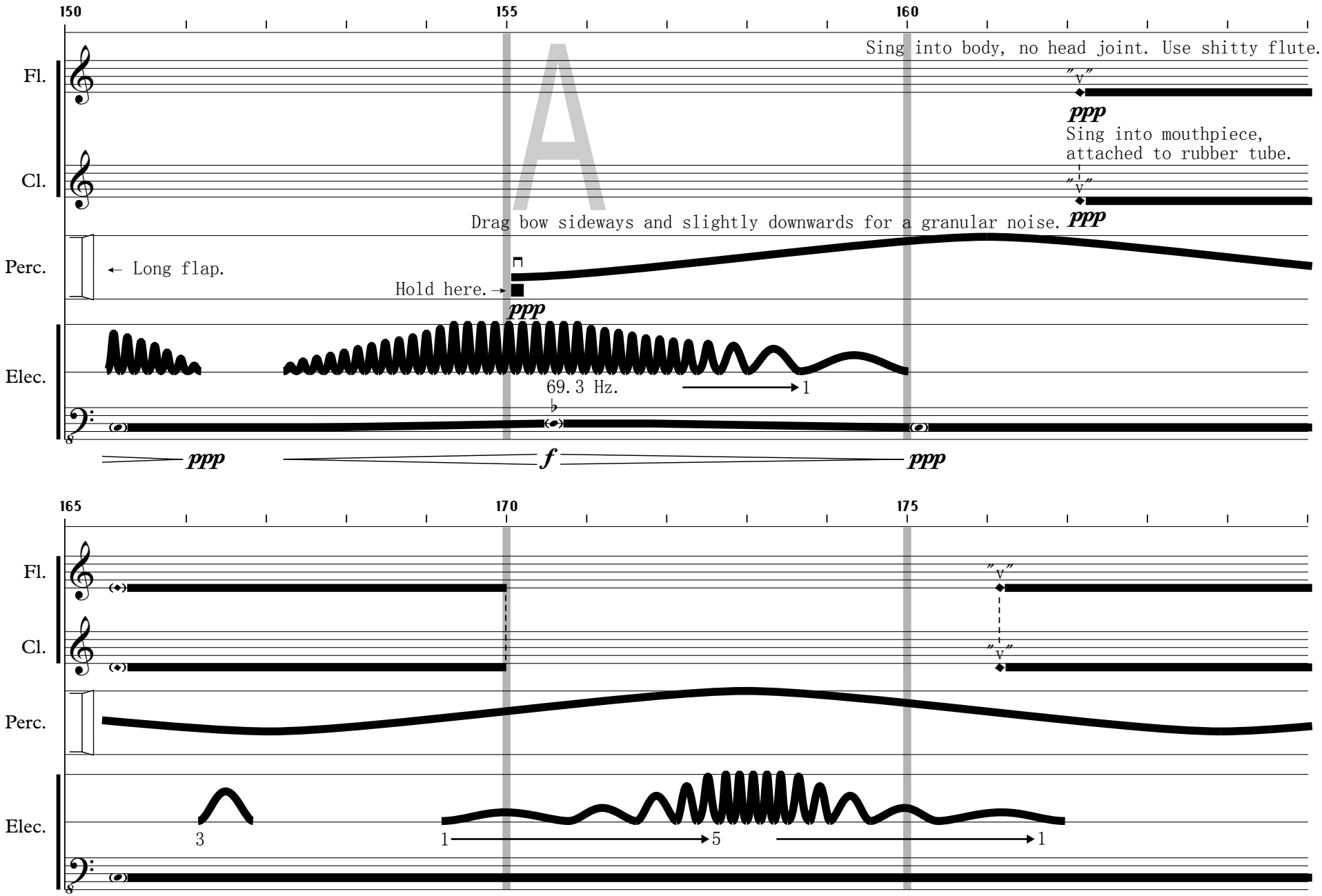
JP Lempke

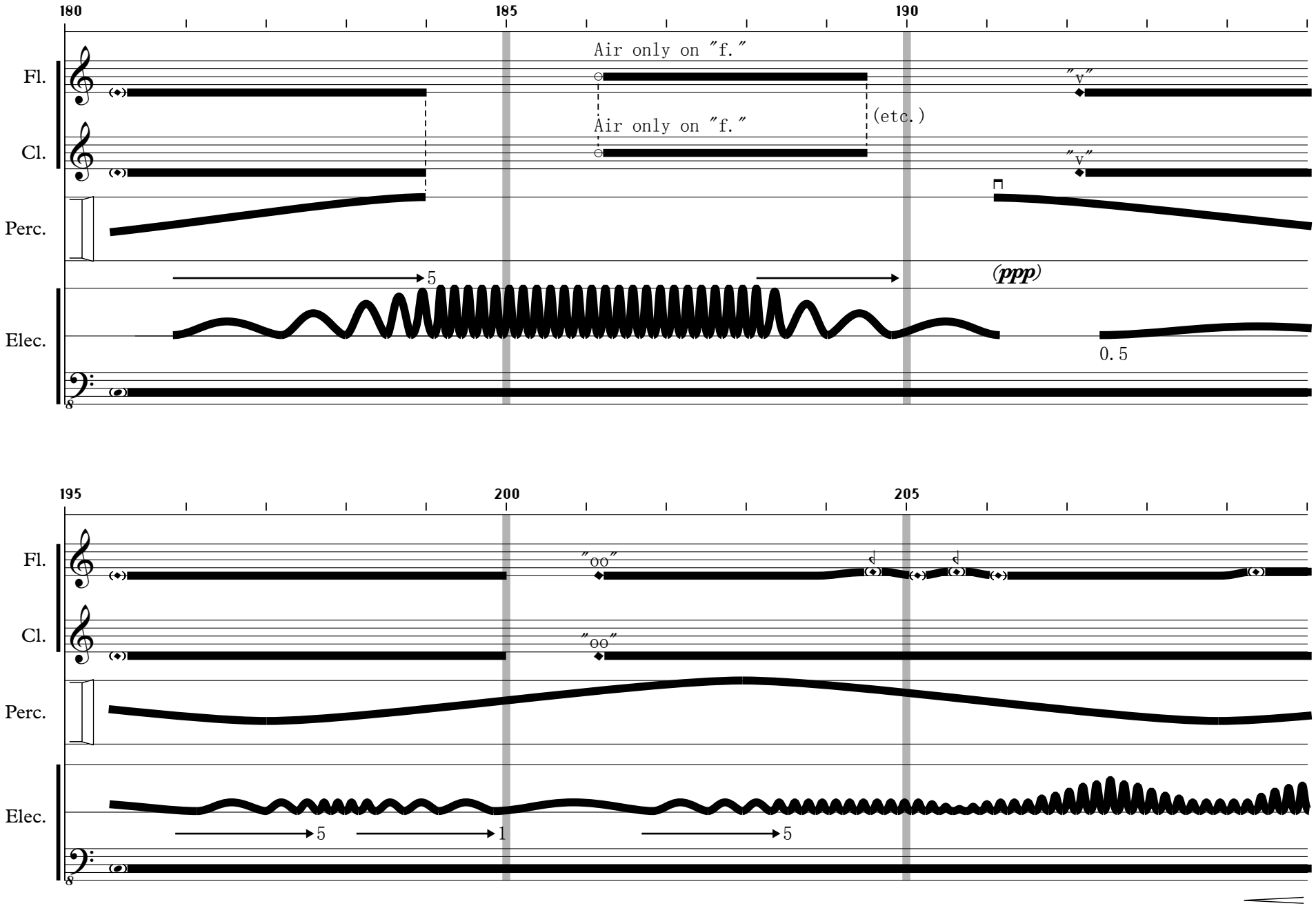
I was a teenage vampire-werewolf-liger heartthrob with unhealthy libido.

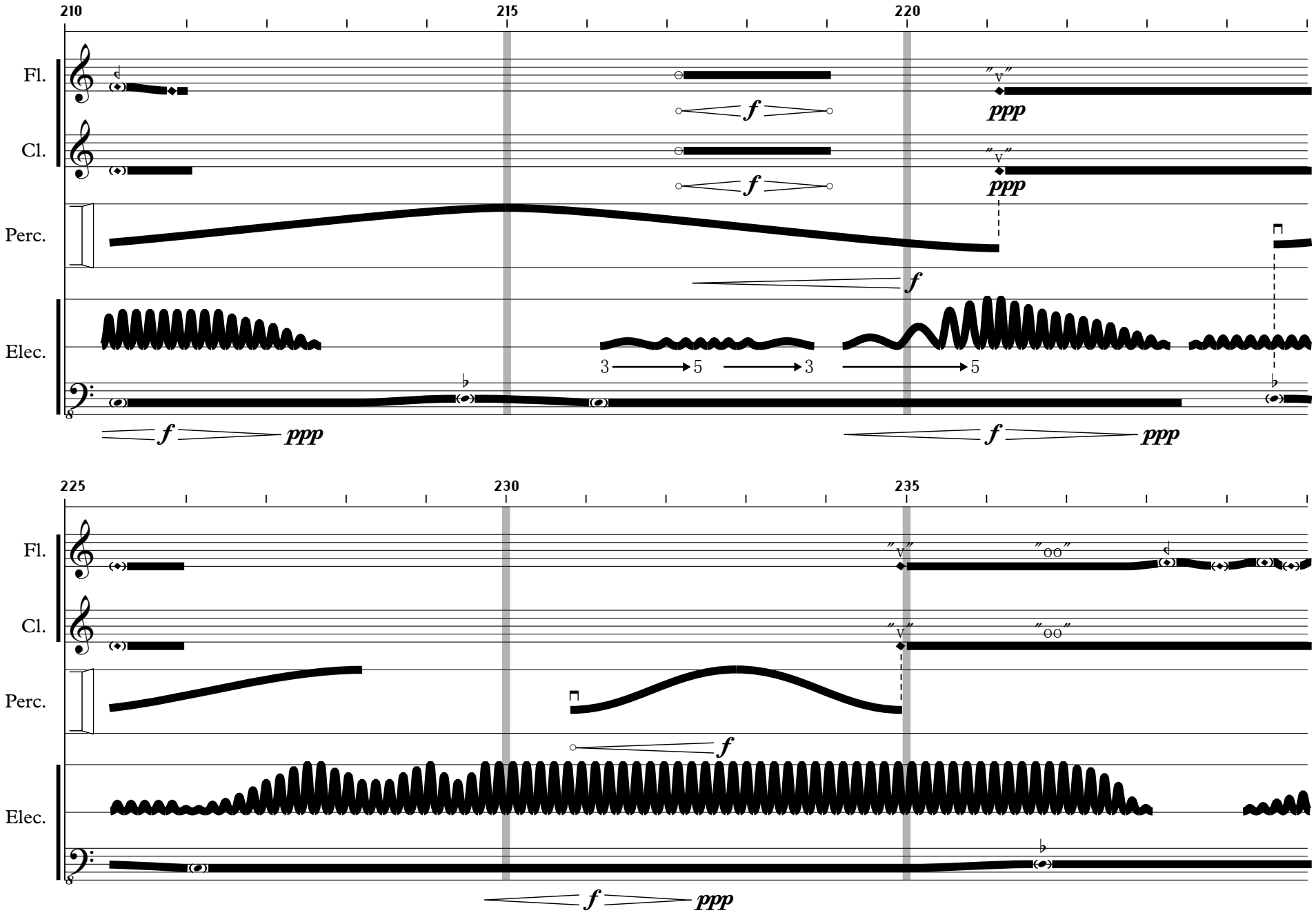


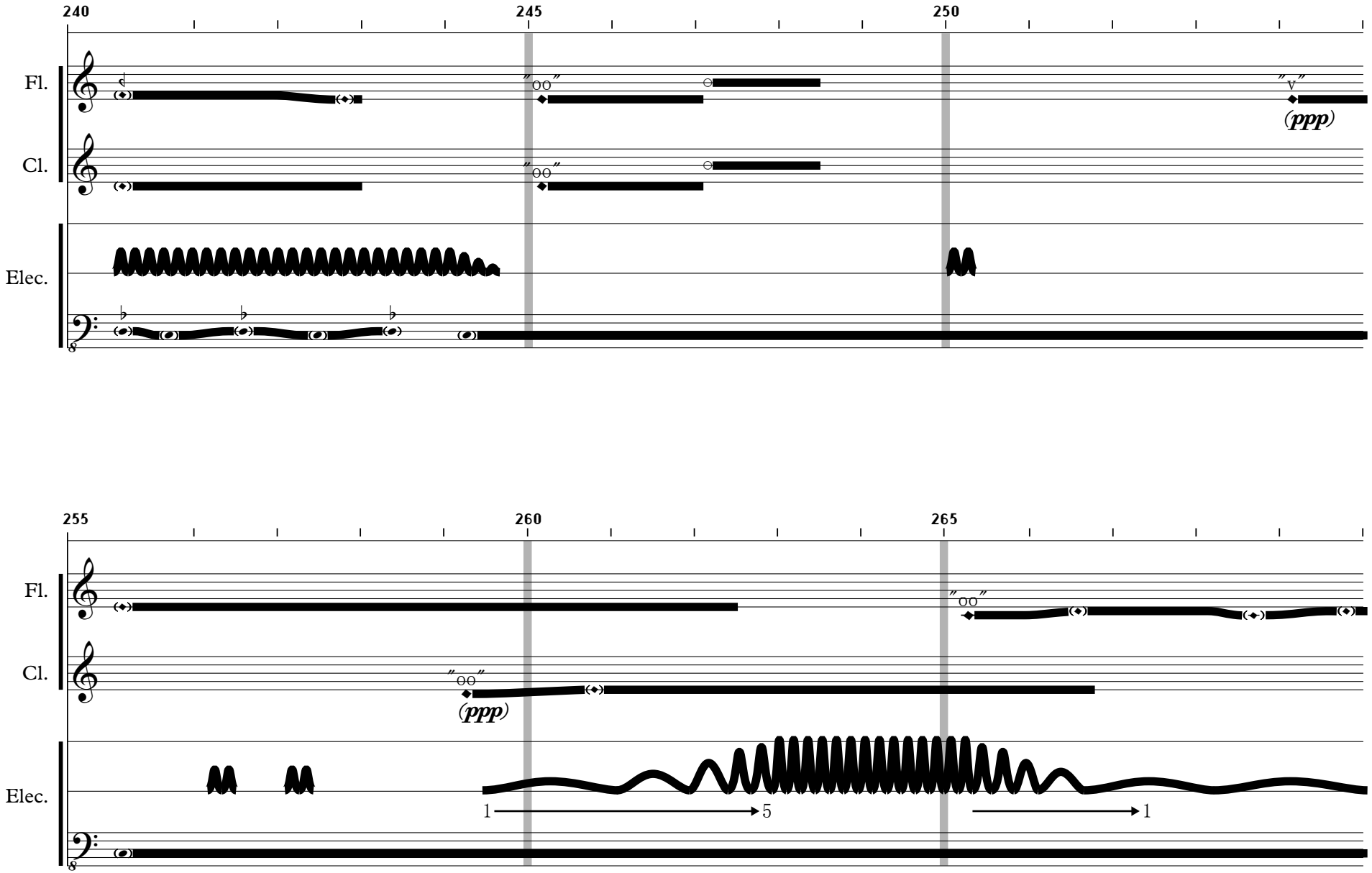

30
35
40
Elec.
1
3
45
50
55
Elec.
1
3
60
65
70
Elec.
2
3
4
75
80
85
Elec.
0. 5
1

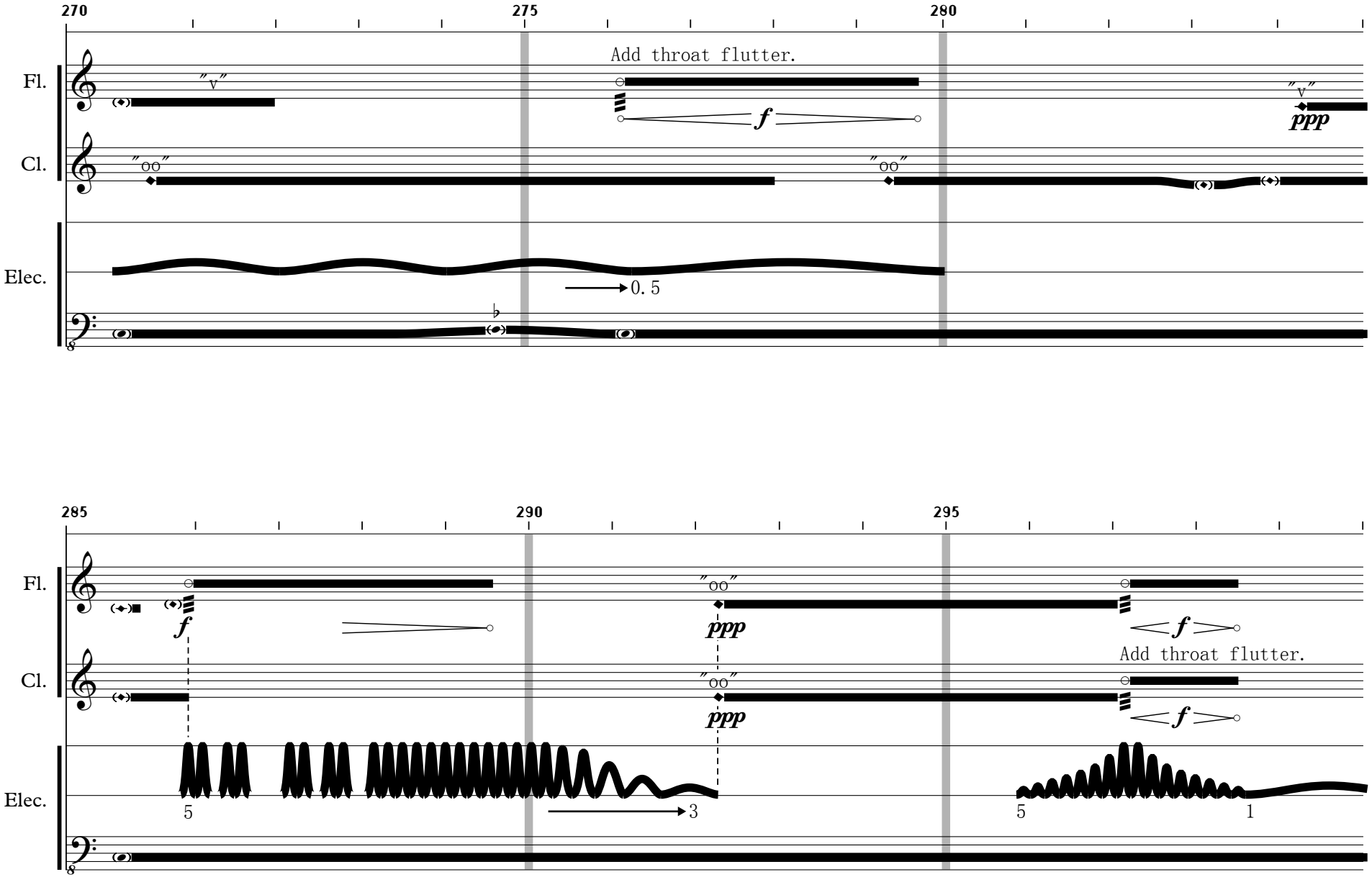

90
95
100
Elec.
2
1
105
110
115
Elec.
4
1
4
1
3
120
125
130
Elec.
1
5
1
f
135
140
145
Elec.
5
ff
ppp
f

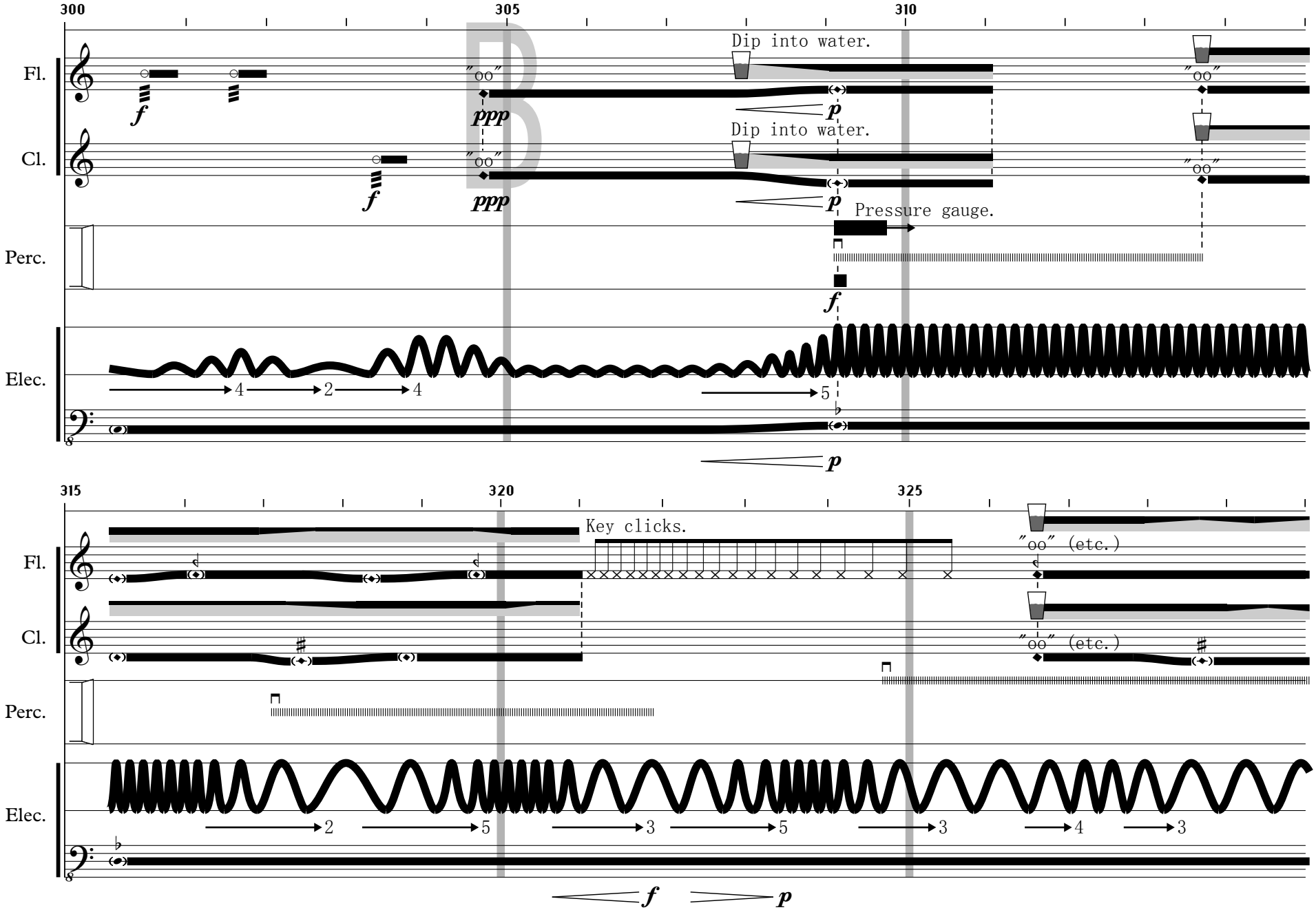

150
155
160
A
Fl.
Cl.
Perc.
Elec.
Sing into body, no head joint. Use shitty flute.
ppp
Sing into mouthpiece,
attached to rubber tube.
ppp
Drag bow sideways and slightly downwards for a granular noise.
← Long flap.
Hold here. →
ppp
69.3 Hz.
1
ppp
f
ppp
165
170
175
Fl.
Cl.
Perc.
Elec.
3
1
5
1

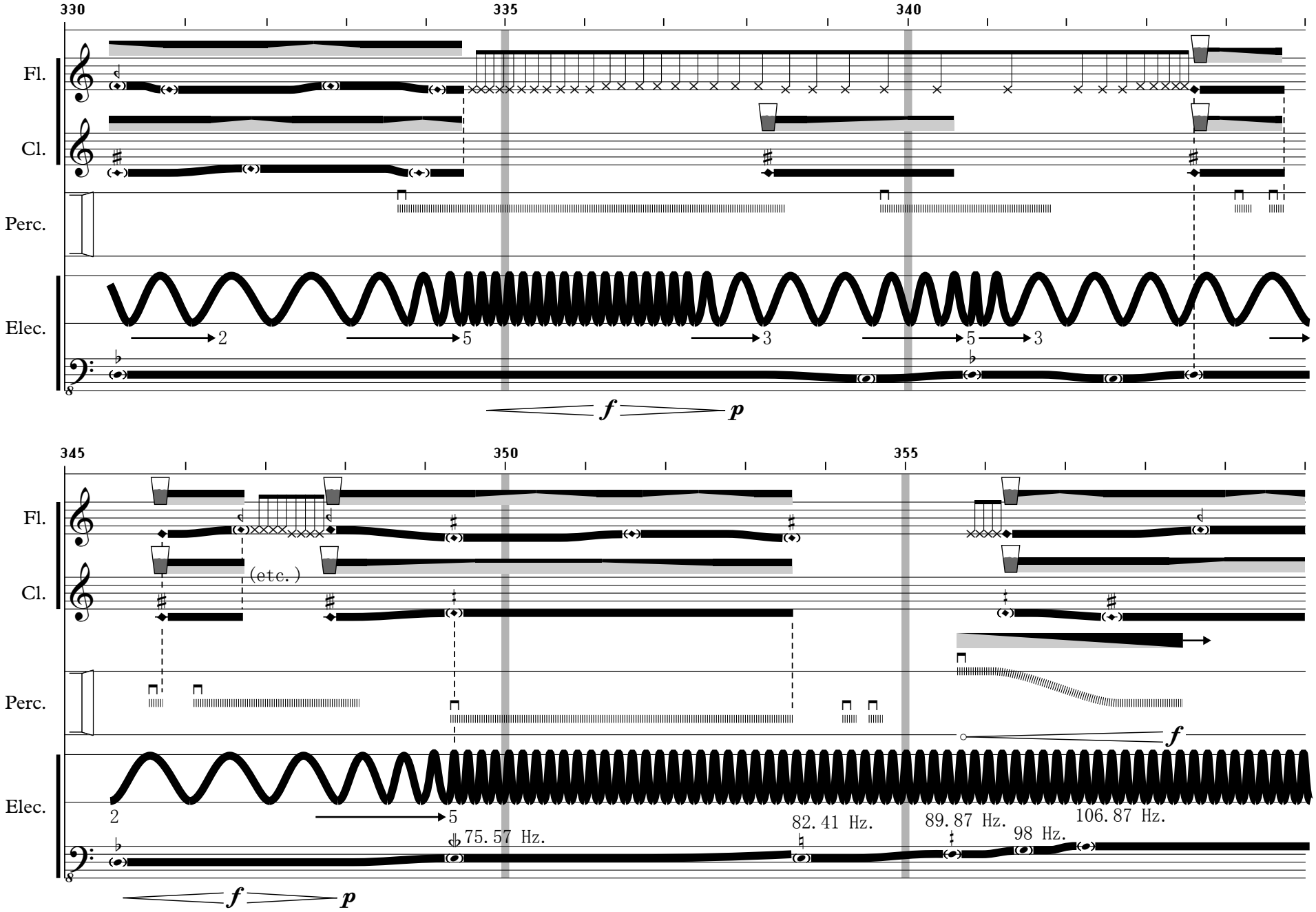

180
185
190
Fl.
Cl.
Perc.
Elec.
Air only on "f."
Air only on "f."
(etc.)
"v"
"v"
5
(ppp)
0.5
195
200
205
Fl.
Cl.
Perc.
Elec.
"oo"
"oo"
5
1
5

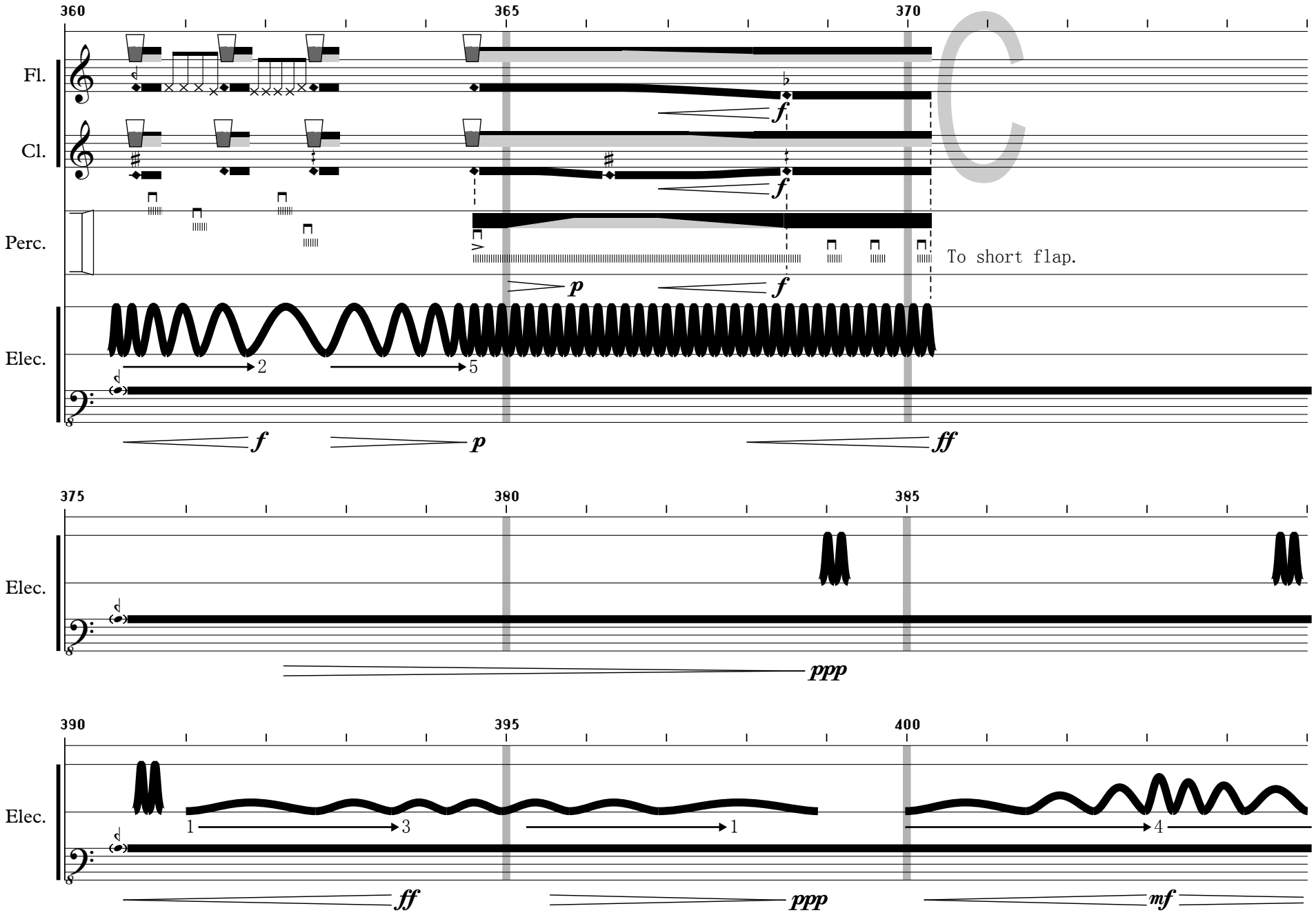

210
215
220
Fl.
Cl.
Perc.
Elec.
f
ppp
"v"
3 → 5 → 3 → 5
225
230
235
"oo"

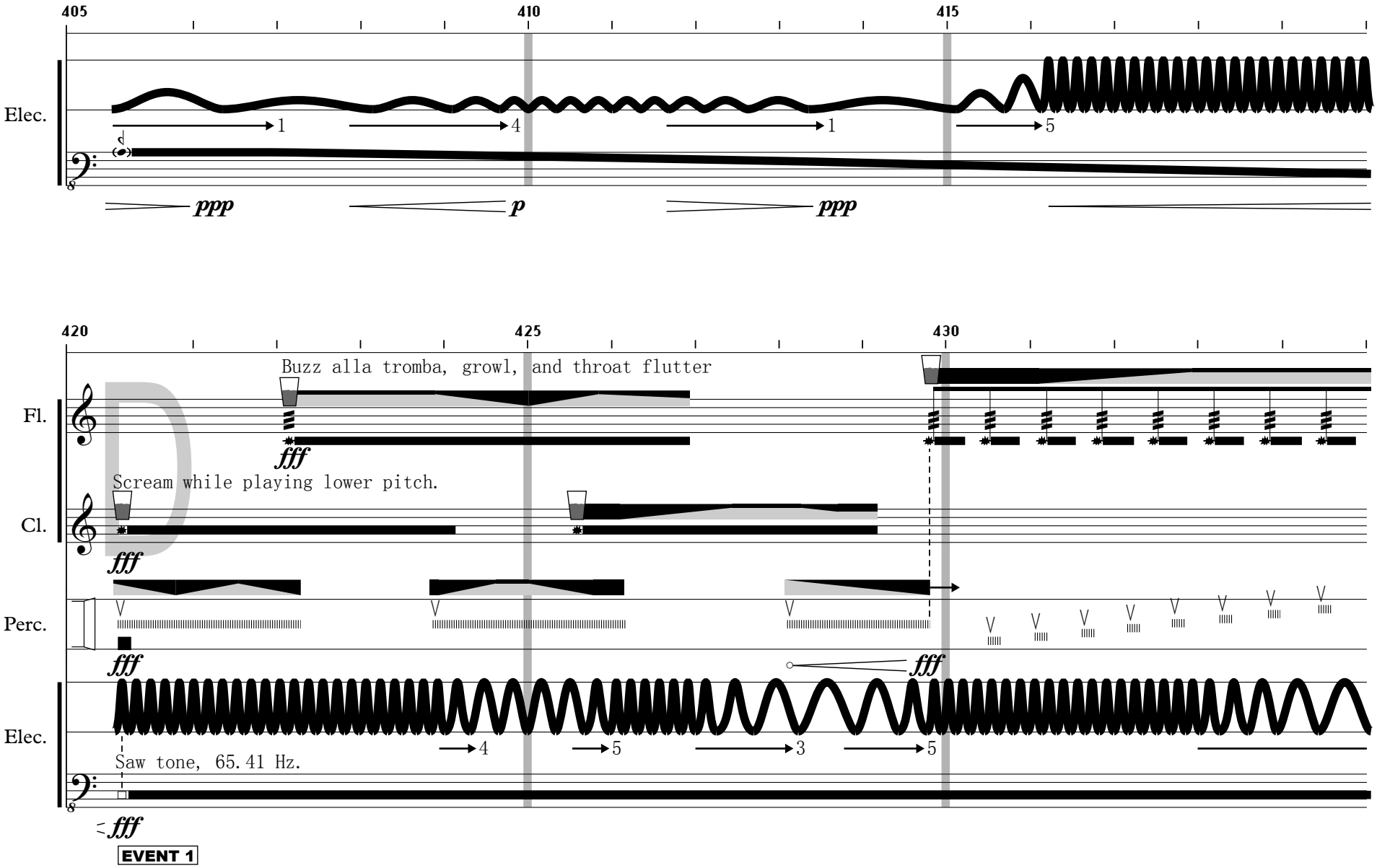

240
245
250
Fl.
Cl.
Elec.
(ppp)
255
260
265
Fl.
Cl.
Elec.
(ppp)
1
5
1

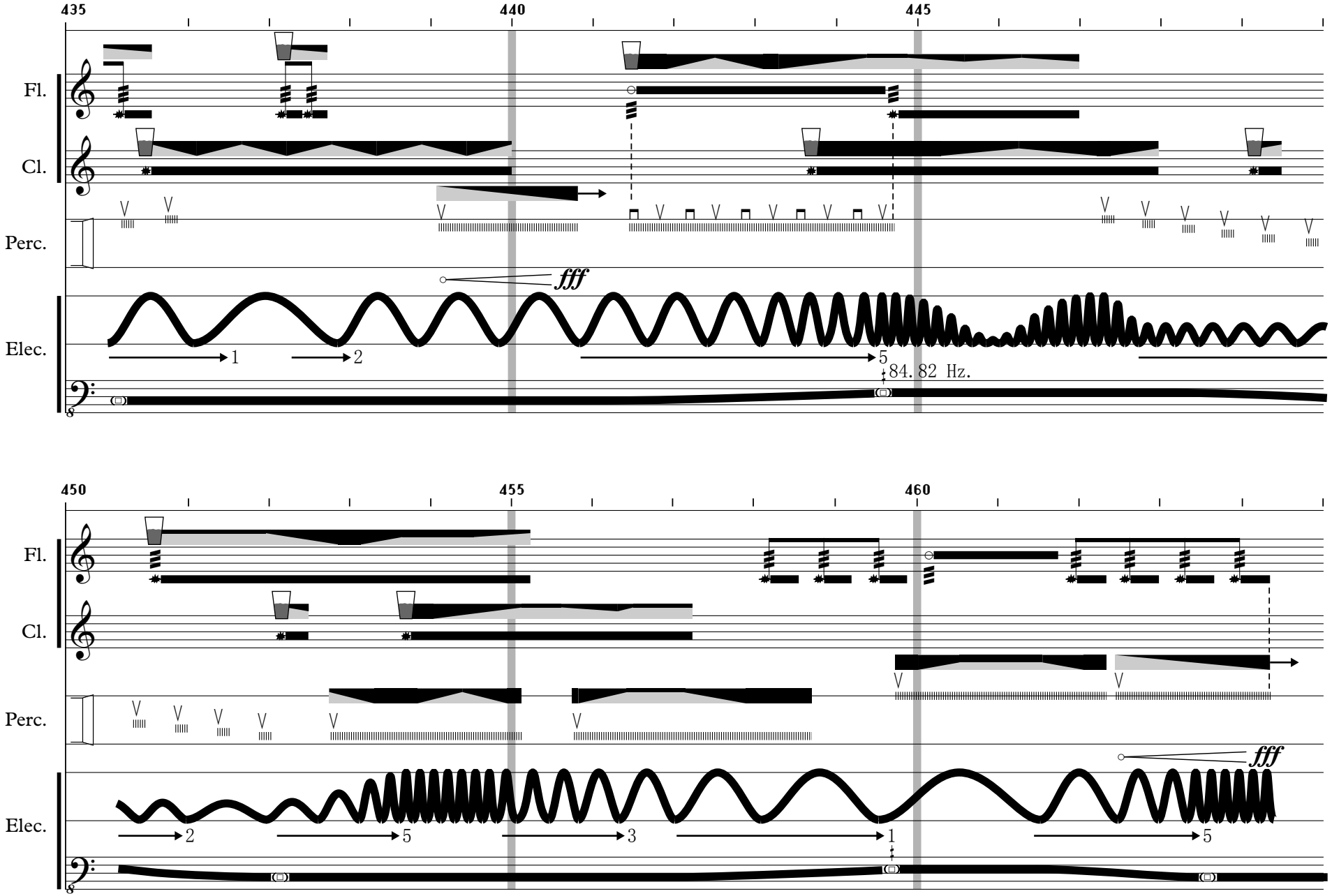

270
275
280
Fl.
Cl.
Elec.
Add throat flutter.
f
ppp
0. 5
285
290
295
Add throat flutter.
5
3
5
1

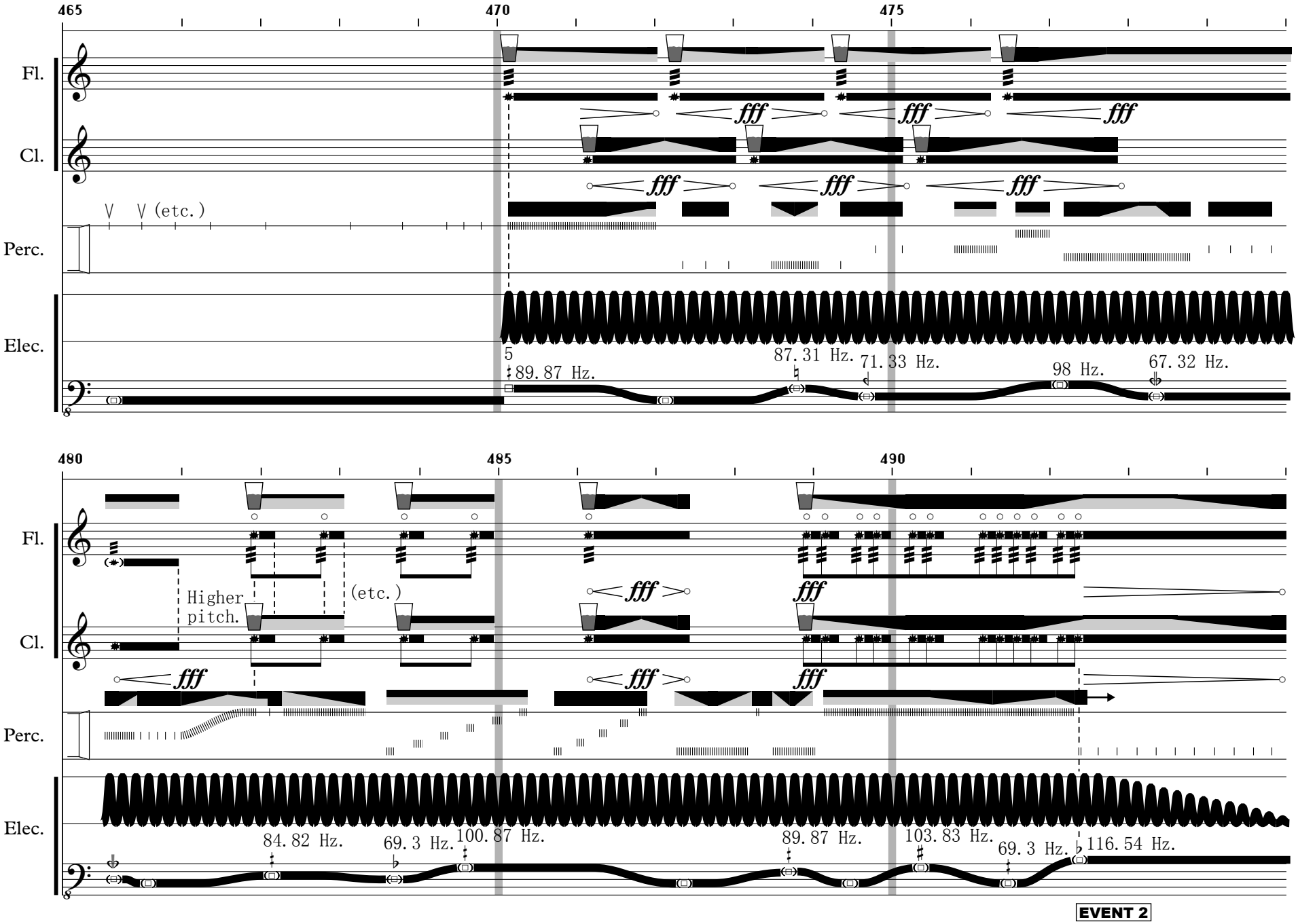

300
305
310
B
Fl.
Cl.
Perc.
Elec.
Dip into water.
Dip into water.
Pressure gauge.
"oo"
"oo"
"oo"
"oo"
f
ppp
p
f
ppp
p
f
4
2
4
5
p
315
320
325
Key clicks.
"oo" (etc.)
"oo" (etc.)
Fl.
Cl.
Perc.
Elec.
2
5
3
5
3
4
3
f
p


330
335
340
Fl.
Cl.
Perc.
Elec.
2
5
3
5
3
f
p
345
350
355
Fl.
Cl.
(etc.)
Perc.
f
Elec.
2
5
75.57 Hz.
82.41 Hz.
89.87 Hz.
98 Hz.
106.87 Hz.
f
p

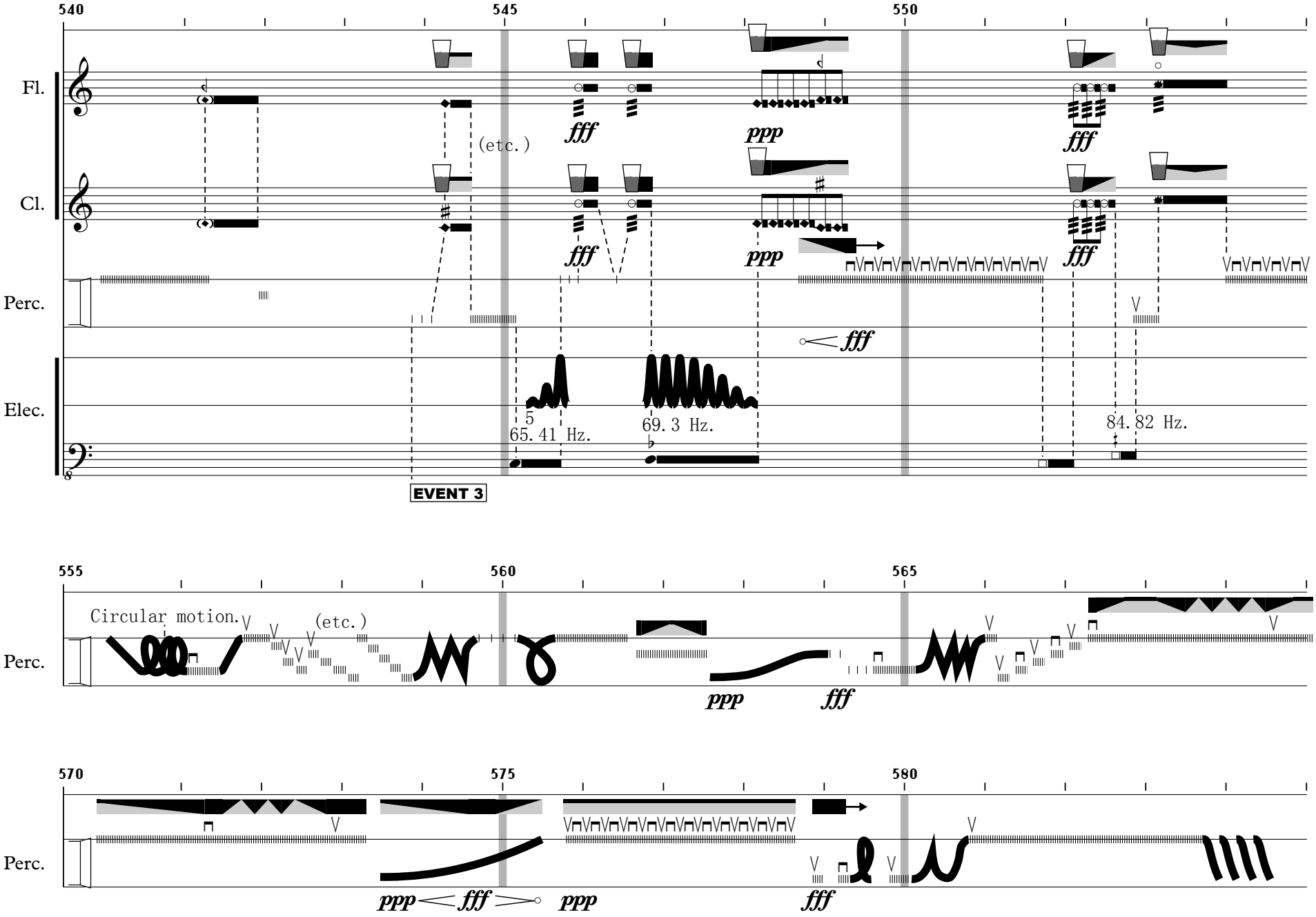

360
365
370
C
Fl.
Cl.
Perc.
Elec.
f
f
p
f
To short flap.
2
5
f
p
ff
375
380
385
Elec.
ppp
390
395
400
Elec.
1
3
1
4
ff
ppp
mf

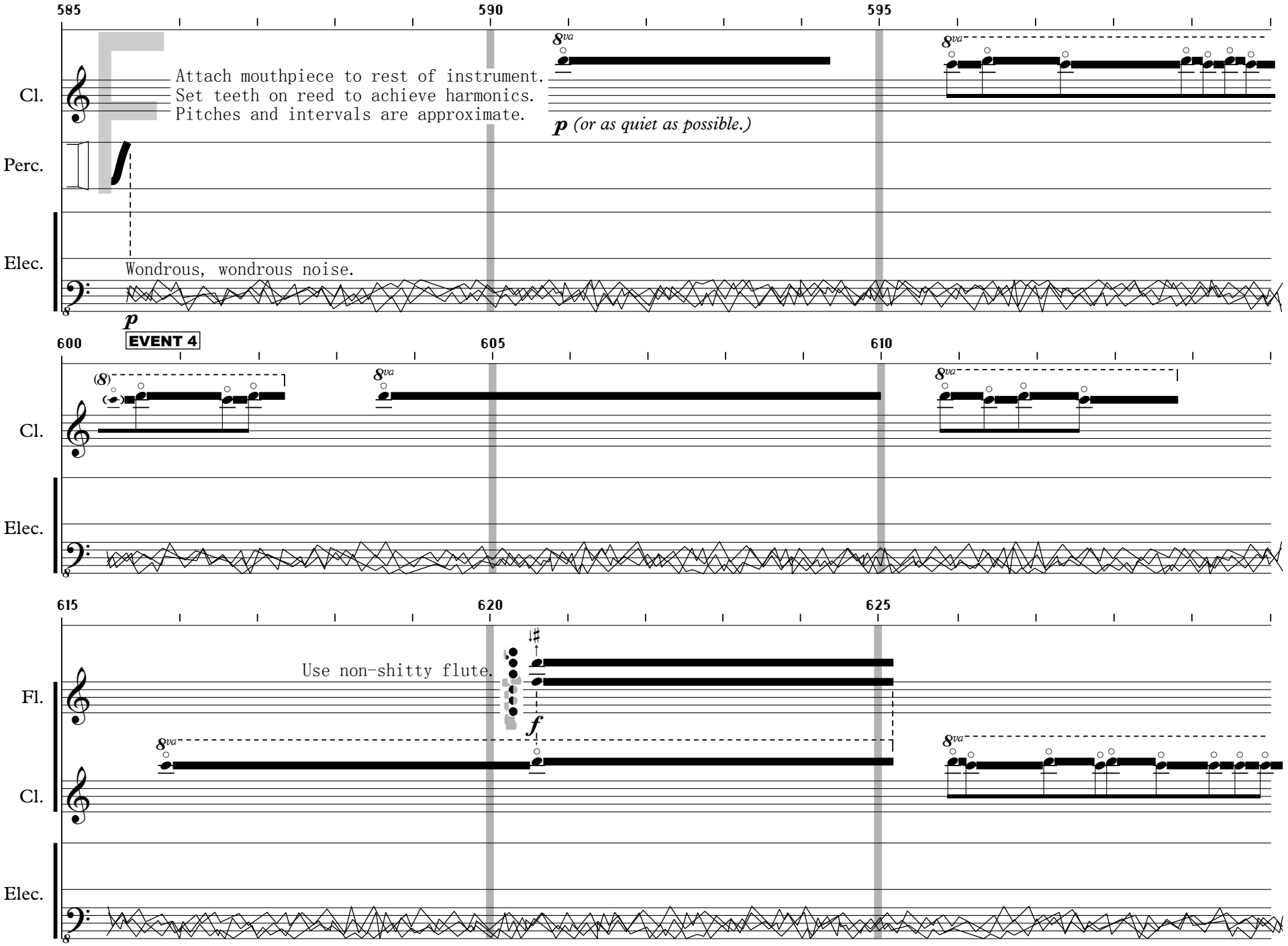

405
410
415
Elec.
1
4
1
5
ppp
p
ppp
420
425
430
Buzz alla tromba, growl, and throat flutter
Fl.
fff
Scream while playing lower pitch.
Cl.
fff
Perc.
fff
fff
Elec.
4
5
3
5
Saw tone, 65.41 Hz.
fff
EVENT 1

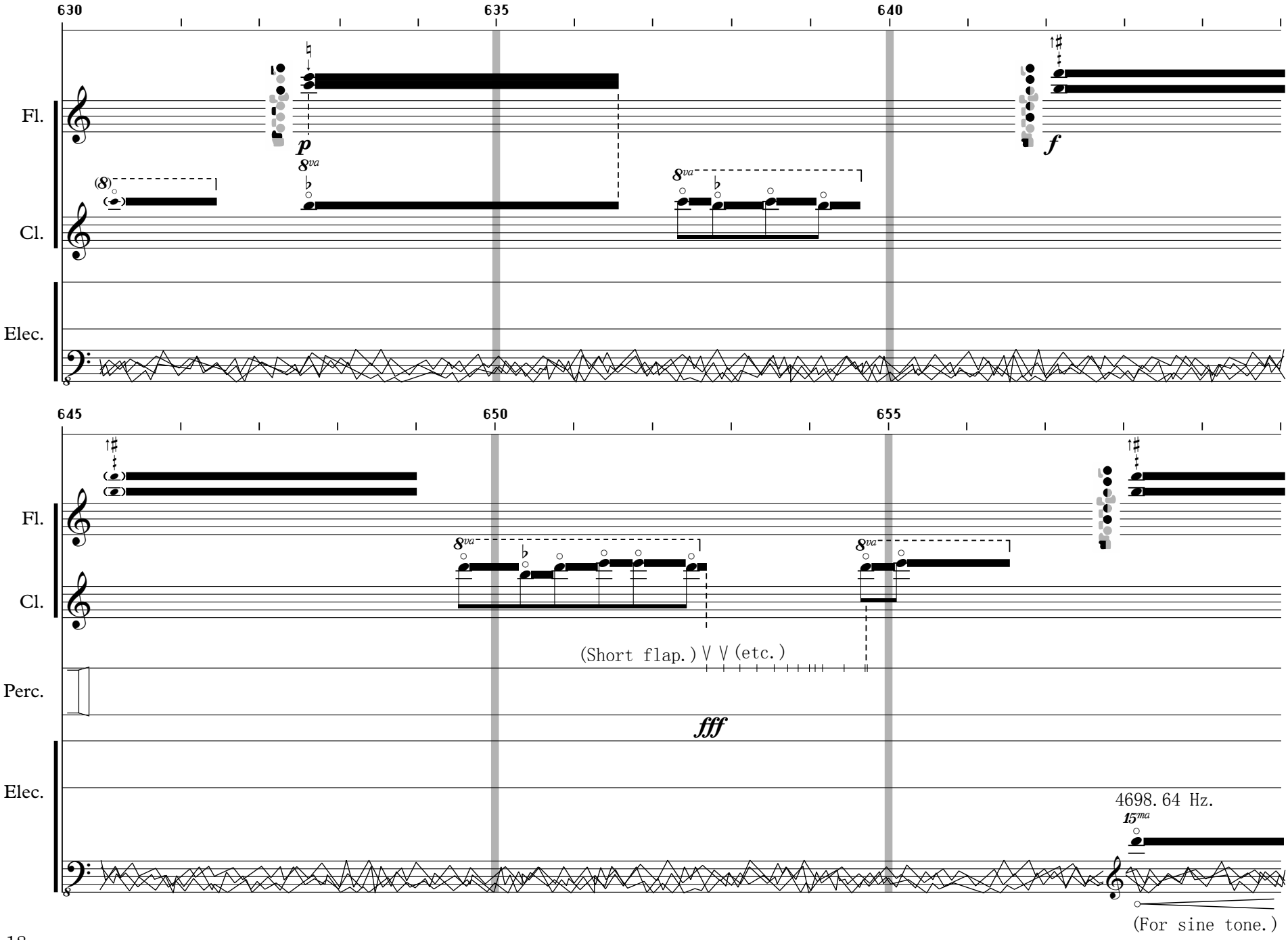

435
440
445
Fl.
Cl.
Perc.
fff
Elec.
1
2
5
84.82 Hz.
450
455
460
Fl.
Cl.
Perc.
fff
Elec.
2
5
3
1
5

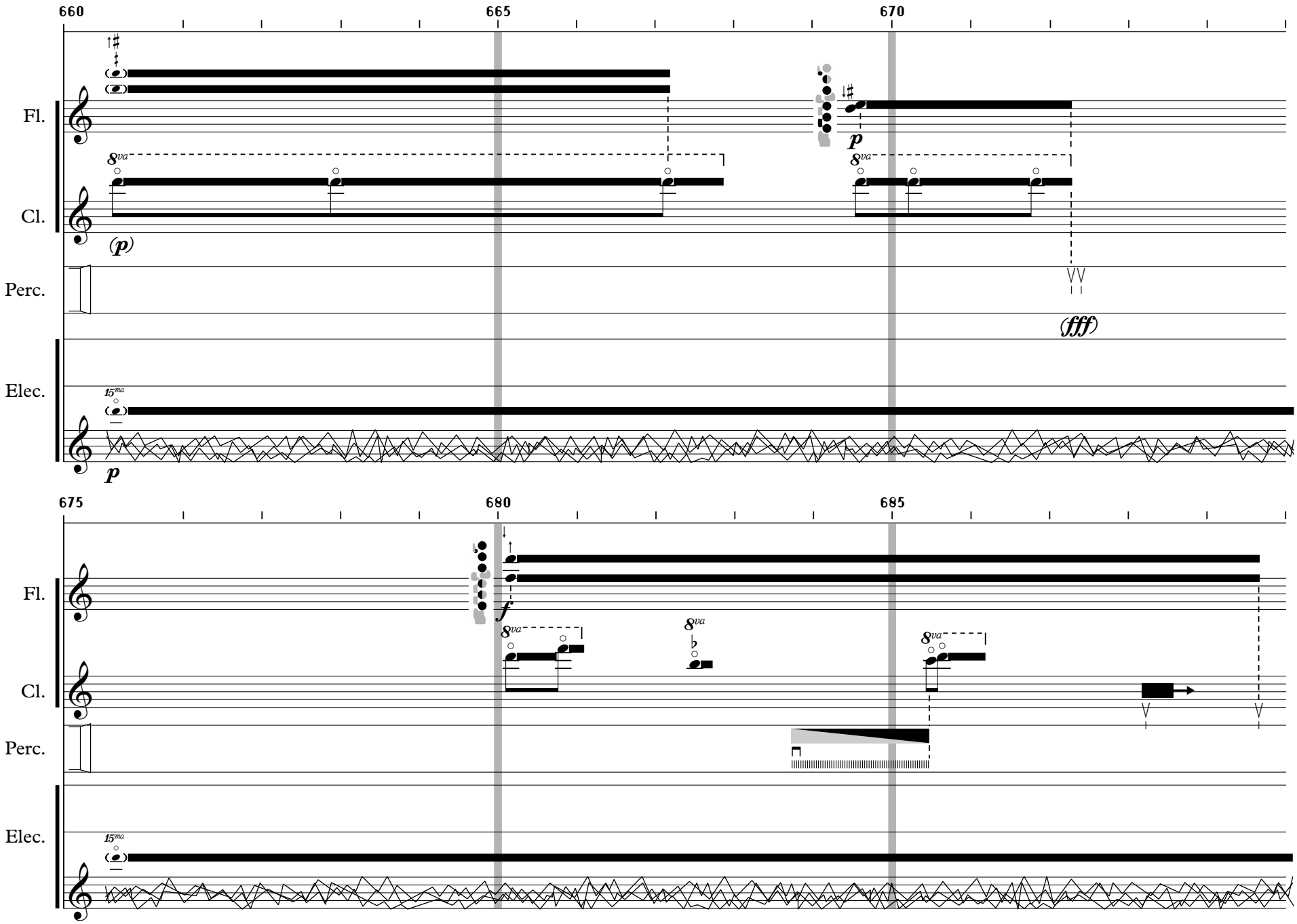

465
470
475
Fl.
Cl.
fff
Perc.
V V (etc.)
Elec.
5
89.87 Hz.
87.31 Hz.
71.33 Hz.
98 Hz.
67.32 Hz.
480
485
490
Higher pitch.
(etc.)
84.82 Hz.
69.3 Hz.
100.87 Hz.
89.87 Hz.
103.83 Hz.
69.3 Hz.
116.54 Hz.
EVENT 2

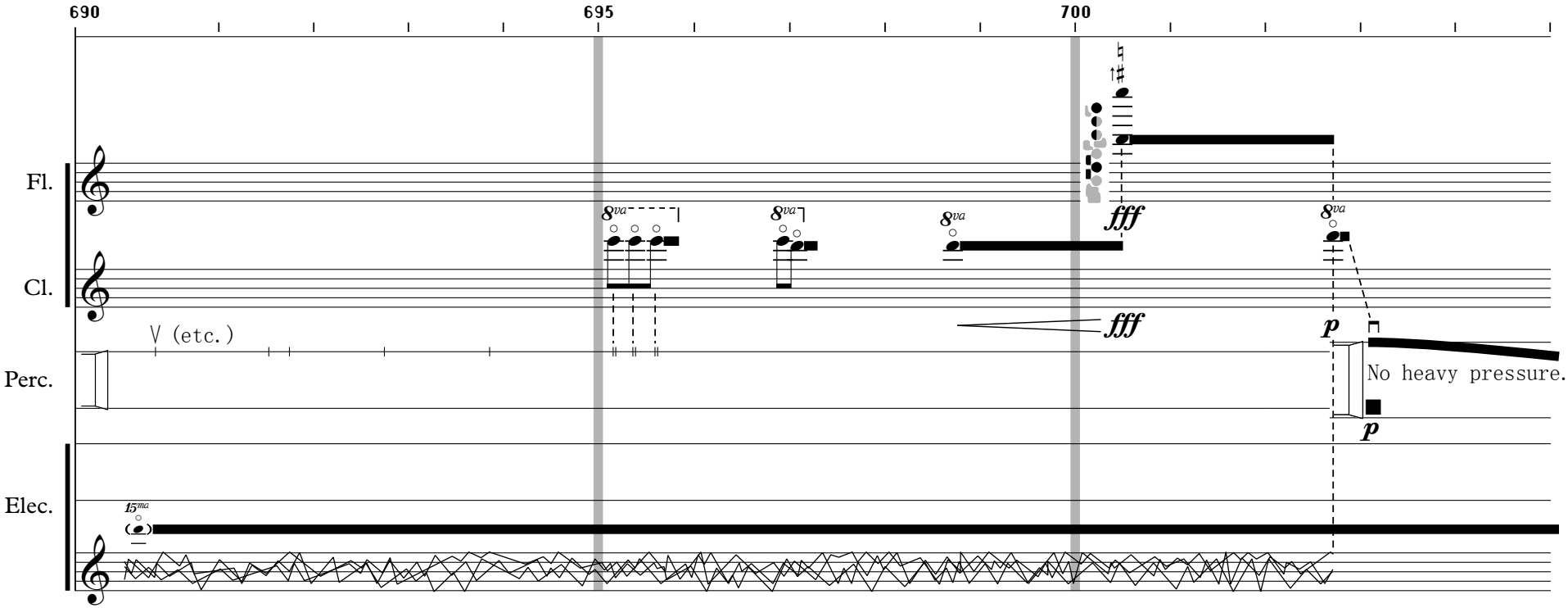

495
500
505
Perc.
Elec.
510
515
520
Perc.
525
530
535
Fl.
"oo" (sing.)
ppp
"oo" (etc.)
Cl.
"oo" (sing.)
ppp
"oo" (etc.)
Perc.
(fff)

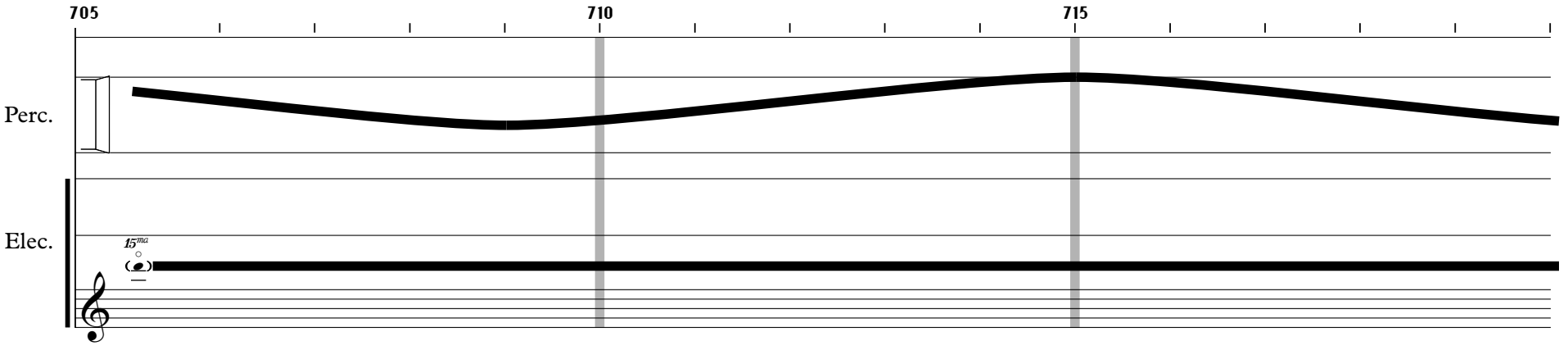

540
545
550
Fl.
Cl.
Perc.
Elec.
(etc.)
fff
ppp
fff
fff
ppp
fff
fff
5
65.41 Hz.
69.3 Hz.
84.82 Hz.
EVENT 3
555
560
565
Perc.
Circular motion.
(etc.)
ppp
fff
570
575
580
Perc.
ppp
fff
ppp
fff

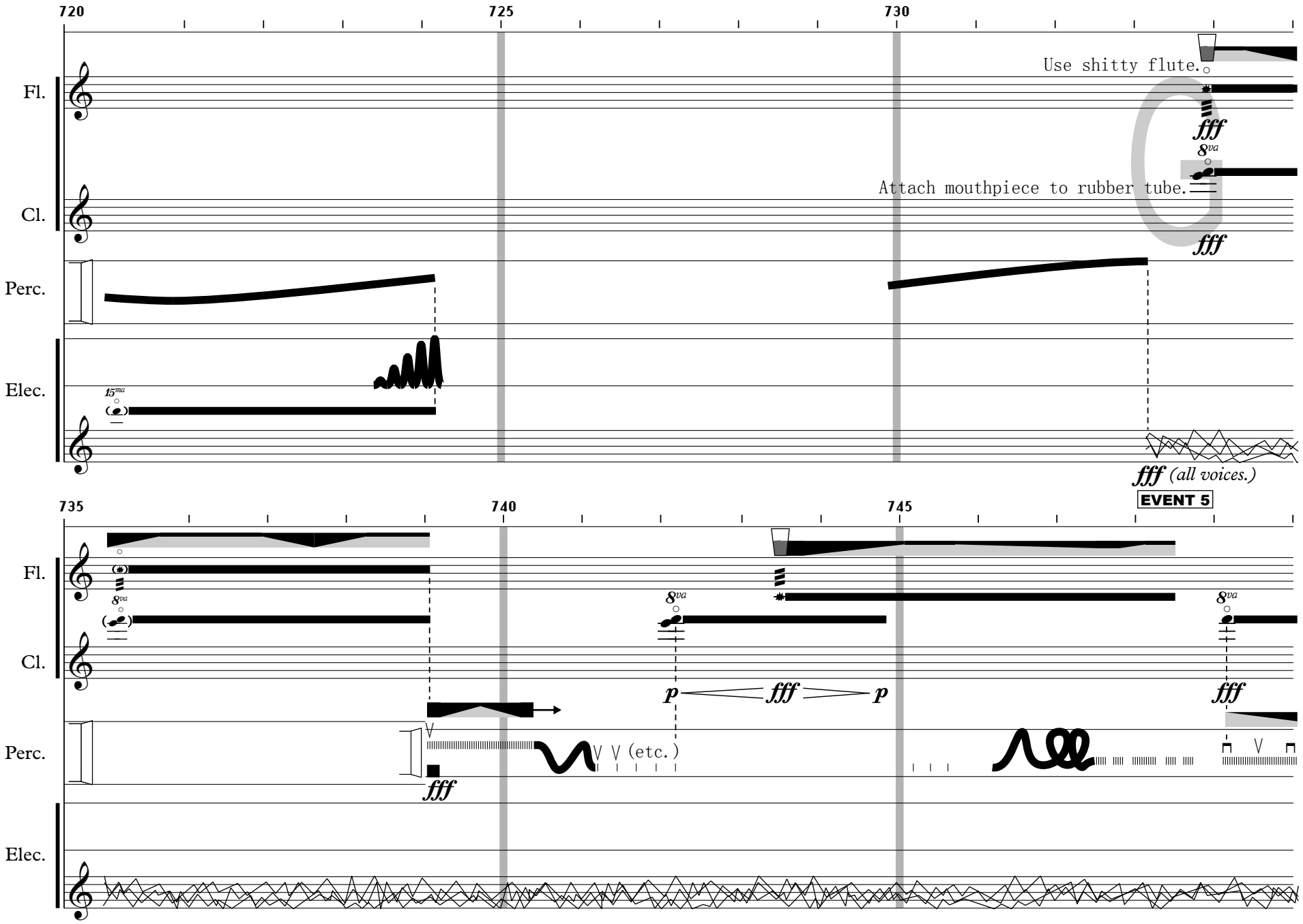

585
590
595
Cl.
Attach mouthpiece to rest of instrument.
Set teeth on reed to achieve harmonics.
Pitches and intervals are approximate.
8va
p (or as quiet as possible.)
Perc.
Elec.
Wondrous, wondrous noise.
p
EVENT 4
600
605
610
Cl.
Elec.
615
620
625
Fl.
Use non-shitty flute.
f
Cl.
Elec.

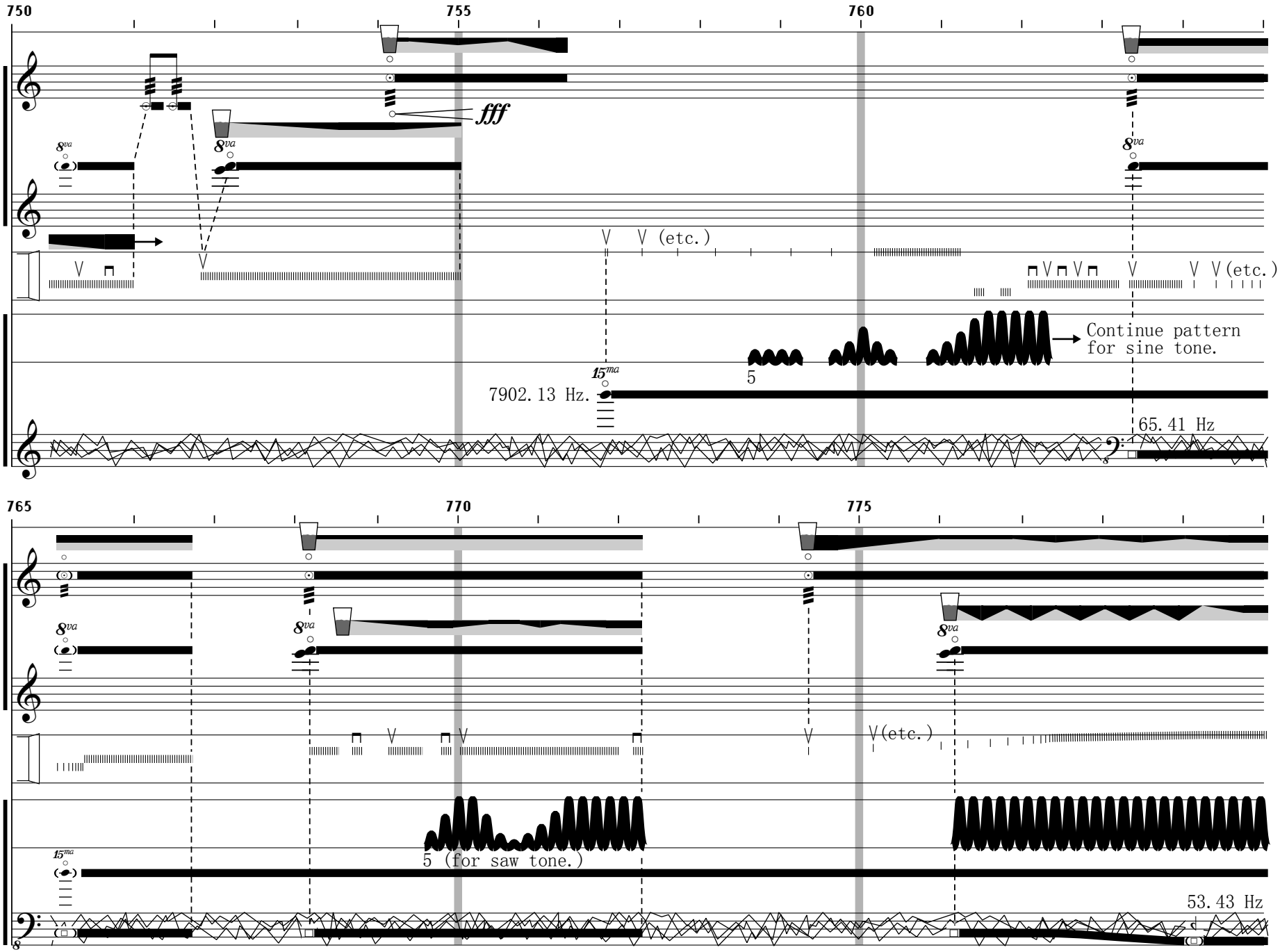

630
635
640
Fl.
Cl.
Elec.
p
8va
f
645
650
655
Perc.
(Short flap.) V V (etc.)
fff
4698.64 Hz.
15ma
(For sine tone.)

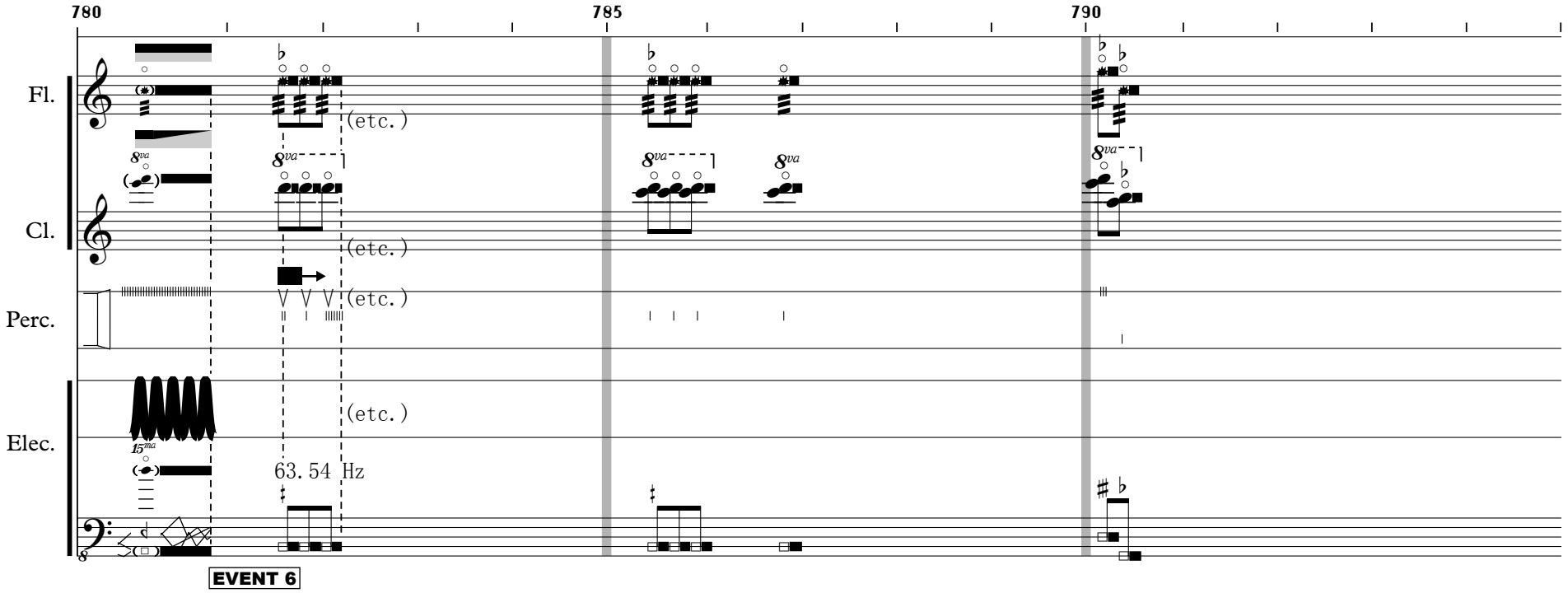

660
665
670
Fl.
Cl.
Perc.
Elec.
8va
(p)
p
(fff)
15ma
675
680
685
f

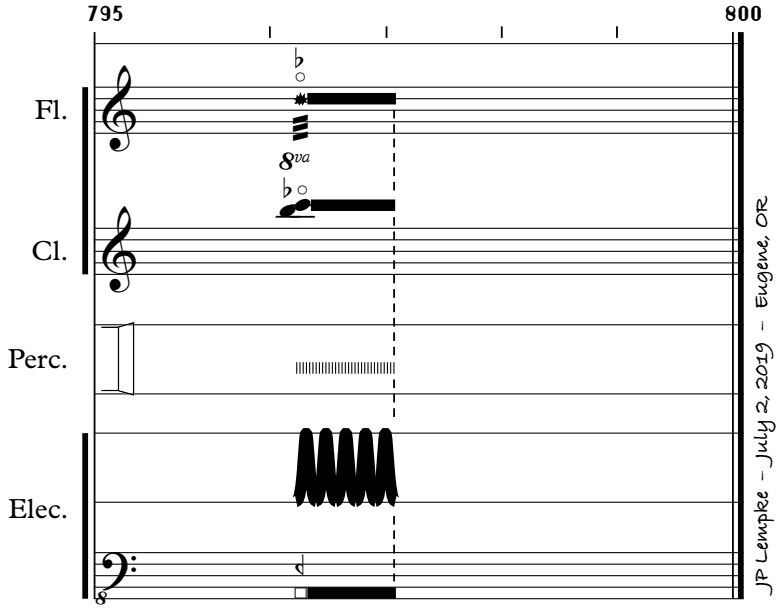

690
695
700
Fl.
Cl.
Perc.
Elec.
8va
fff
V (etc.)
p
No heavy pressure.
15ma


705
710
715
Perc.
Elec.
15ma


720
725
730
Fl.
Cl.
Perc.
Elec.
Use shitty flute.
fff
8va
Attach mouthpiece to rubber tube.
fff
15ma
fff (all voices.)
EVENT 5
735
740
745
Fl.
Cl.
Perc.
Elec.
8va
p
fff
p
fff
fff
V V (etc.)
V


750
755
760
Fl.
Cl.
Perc.
Elec.
fff
8va
(etc.)
Continue pattern
for sine tone.
15ma
7902.13 Hz.
5
65.41 Hz
765
770
775
5 (for saw tone.)
53.43 Hz


780
785
790
Fl.
Cl.
Perc.
Elec.
(etc.)
(etc.)
(etc.)
(etc.)
63.54 Hz
EVENT 6


795
800
Fl.
Cl.
Perc.
Elec.
JP Lempke - July 2, 2019 - Eugene, OR