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Contemporary Music Score Collection

Title

Din (or how I stopped worrying and love the noise)

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Author

Armstrong, Duck

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Din

or how I stopped worrying and love the noise

Duck Armstrong

for any instruments and audio samples

Sample Sequencing:

Performers curate up to 8 field recordings and sequence them at performer discretion. Field recordings should be environmental and ambient in nature. Examples include sounds of a bar/coffee shop, outside in nature, rain, and in a library. Samples should be organized and transition for narrative effect. Instrumental performers will improvise accompaniment for samples of choice, excluding any at performer discretion.

Instrumental performance:

Instrumental performers are improvising accompaniment for sample sequence, then continuing to perform after sample sequence. Improvisatory material is pulled from score, reading melodic fragments. For sample sequence performers can only perform fragments a, b and c (line 1). Once sample sequence is complete performers can perform fragments d and e at leader discretion. Once ensemble leader has moved to line 2 performers can perform any fragments including a, b, c, d and e (lines 1 and 2) but cannot move to line 3 until ensemble leader cues. Continue this structure for duration of piece. Duration and inclusion of all melodic fragments entirely up to performer discretion.





g.

gliss.

gliss.

gliss.

gliss.