

LIQUID STRANGE
OBJECTS + OBJECT INSTRUMENTS
2016 -
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WHAT FOLLOWS IS A SELECTION OF DIRECTIONAL SCORES, ANNOTATIONS AND READINGS OF AN ONGOING SET OF INSTRUMENTAL STUDIES ENTITLED 'LIQUID STRANGE'. THE ONGOING NATURE, AND EVER-GROWING AMBITION, OF THE WORK IS UNCOVERING NEW NOTATIONAL PRACTICES AND INTER-DISCIPLINARY METHODS THAT ARE DEVELOPED, EXPLORED AND APPLIED THROUGH AND AROUND EACH NEW FRAGMENT, OR COLLECTION OF FRAGMENTS.

THE MUSICAL IMPETUS OF LIQUID STRANGE AS A WHOLE THRIVES ON THE SINGULAR AND THE IMMEDIATE BY SETTING FOUND, CREATED AND PREPARED INSTRUMENTAL BODIES AGAINST AND ALONGSIDE ONE ANOTHER IN CONTINUOUS AND AGRESTIC SONIC ACTIVITY. IN ATTEMPTING TO BYPASS WEARY MUSICAL PRINCIPLES OF TEXTURE, STRUCTURAL COMPLEXITY OR EVEN COMPOSITIONAL INTEGRITY, THE MOST EFFECTIVE WAY OF ACHIEVING IMMEDIACY HAS BEEN TO TREAT EACH INSTRUMENT IN THE MOST SIMPLE AND AGGRESSIVELY CHARACTERISTIC WAY, AND IN SPITE OF ANY OTHER. DRAWING ON THE UBIQUITY AND MALLEABILITY OF TYPICALLY NON-MUSICAL OBJECTS (SYNTHESISED PLASTICS, METALS, PIPES/TUBINGS AND RESONANT OBJECTS), EACH VOICE IS TREATED IN THE MOST IMMEDIATE AND RAW WAY POSSIBLE; EVERY OBJECT-INSTRUMENT IS EXPLORED AND PLAYED WITH INTUITIVE APPROACHES TO RHYTHM AND EXPRESSION.

IN CASES WHERE NESTED RHYTHMIC RELATIONSHIPS, UNFAMILIAR SONIC PAIRINGS OR EVEN SENSES OF ENSEMBLE UNITY EMERGE, FORMS OF NOTATION SERVE TO DOCUMENT AND STIMULATE FURTHER REFINEMENT AND SOLIDIFICATION OF PERFORMATIVE PRACTICE. IN SOME CASES SPECIFIC NOTATION SERVES TO SPLIT APART A GROUP OF PERFORMERS, GIVING EACH OBJECT MORE SPACE IN WHICH TO SOUND.

CRUCIALLY, IT IS IMPORTANT TO THIS PROJECT THAT THE FIRST SOUND THAT EMANATES FROM AN OBJECT (STRUCK, BLOWN, SHAKEN, RUBBED, BITTEN, CRUSHED OR STRETCHED) IS BOTH AN IMMEDIATE AND RADICALLY INTIMATE ENCOUNTER. IT IS AN IMMEDIATELY MUSICAL ENCOUNTER.

THIS EXPRESSION OF ONTOLOGICAL, MATERIAL PURITY RUNS THROUGHOUT LIQUID STRANGE, AND THE FRESHNESS WITH WHICH SOUND IS BOTH EXPRESSED AND EXPERIENCED IS MADE EVEN CLEARER THROUGH CLOSE AND UNTREATED RECORDING OR AMPLIFICATION OF EACH NEW OBJECT SOUNDED. IT IS ALSO IMPORTANT TO NOTE THAT ANY SCORE OF THE WORK IS INTENDED PRIMARILY FOR THE PURPOSES OF ACCOMPANIMENT AND PAIRING: ONE OBJECT THAT CAN BE USED WHEN EXPERIENCING ANOTHER. EACH NEW PERFORMANCE WILL BE CREATED THROUGH SHORT REHEARSAL, EXPERIMENTATION AND COLLABORATION, TAKING VARIOUS TECHNICAL STIMULI AS SOURCE IDEAS FOR EACH INSTRUMENT INVOLVED. AS EACH NEW FRAGMENT DEVELOPS, AS DOES THE DEMAND FOR MORE CLEAR AND DECISIVE NOTATION AND INSTRUCTION AS THE GROUPS GROW LARGER AND THE SONIC INTERACTIONS BECOME MORE HOMOGENISED.

THE WORK BEGAN IN NOVEMBER 2016, WITH THE MOST RECENT PROJECT TAKING PLACE IN JULY 2019 AS PART OF A COMPOSITION RESIDENCY IN THE SOUTH OF FRANCE.

INSTRUMENTS / PREPARATIONS:

'WIND':

- HOSE 1. SILICONE HOISING, 118CM LONG. CLARINET MOUTHPIECE. A-AB
- HOSE 2. GARDEN HOISING, 200CM LONG. CLARINET MOUTHPIECE. A-AB
- HOSE IN AB. SIMILAR TO HOSE 1, WITH REFINED TUNING WHERE POSSIBLE.
- CARUGA HOSE IN AB. PLACE HOSE 1 INTO 160 CM OF RIBBED HOISING. PULL HOSE IN AND OUT FOR *GLISSANDO*.
- HOSE F#. GARDEN HOISING, 160-170CM LONG. CLARINET MOUTHPIECE.
- TIN WHISTLE. ANY MAKE, ANY MODEL PLAY ANY PITCH[ES] CLEARLY AND ANARCHICALLY.
- BOTTLES. RANGE OF DIFFERENTLY SIZED BOTTLES, FILLED WITH DIFFERENT LEVELS OF WATER. NO EXACT TUNING OR PITCH RELATIONSHIPS ARE NEEDED; EXPERIMENTATION IS WELCOME.
- PANPIPES. SOUTH MAERICAN MODEL, WITH TWO ROWS (A/B) OF PIPES.
- SLIDE WHISTLES. SMALL WHISTLES WITH HIGH PITCH AND LIMITED PITCH RANGE ARE IDEAL.

PERCUSSION:

- PLASTIC BAG[S]. ANY NUMBER OF PLASTIC BAGS: SCRUNCHED TOGETHER.
- PLASTIC TRAYS. ANY SIZE DOMESTIC PLASTIC TRAYS (BOUGHT WITH SAUSAGES, BACON, SEMI-FRESH PRODUCTS).
- TRASHBAG. NUMEROUS METAL AND PLASTIC OBJECTS WRAPPED IN LARGE PAPER BAG AND TIED AT TOP WITH LOOSE WIRE.
- JIBBA JABBER. ANY MAKE, ANY MODEL.
- NAIL FILE.
- MARMIBA KEY. SINGLE MARIMBA KEY PITCHED AT F#4.
- CANS:
FILLED CANS. FILL TIN CANS WITH METAL AND PLASTIC OBJECTS. PLAY EITHER WITH PALM OVER THE TOP OR BY WRAPPING KNUCKLES ON THE SIDE.
CANS 1-2. PAIRS OF TIN CANS SCRAPED TOGETHER SMOOTHLY AT THE RIMS.
- TUBS:
THESE ARE EACH BETWEEN 15 AND 25L PLASTIC BOTTLES. ANY TYPE OF PREPARATION IS

WELCOME (SHAKERS, PADDING, BELLS ETC..) TO INFLAME THE SOURCE SOUND.

TUBS ARE PLAYED EITHER WITH LARGE BROOMSTICK MALLETS AND/OR SOFT MALLETS, OR ARE RUBBED VICIOUSLY WITH WET FINGER TIPS OR THUMBS.

- TABLE TOP.
RAPPING GENTLY WITH KNUCKLES : RUBBING CREASED PAPER ON A ROUGH HARD SURFACE
- MOTORS. 9V, OR LARGER DESK FAN MOTORS WITH ELEMENTS EXPOSED. IN 'MODELECTRIC', THREE MOTORS ARE USED, ALL 'ON' THROUGHOUT, AND COMING INTO TO CONTACT WITH DIFFERENT MATERIALS (METAL BELL, WOOD BLOCK OR TIN CAN)
- HUMMING TOP. EMPHASISE THE MECHANICAL SOUND IN ALL PLAYING.

FLUGELHORN:

PREPARATIONS:

WITH THE MOUTHPIECE REMOVED, A SHORT 10-15 CM LONG STRIP OF GARDEN HOSE IS ATTACHED OVER THE LEADPIPE (WITH CLARINET MOUTHPIECE AFFIXED).

THE FIRST AND THIRD VALVE CAPS ARE UNSCREWED AND LEFT IN PLACE. ALL FINGERINGS ARE PLAYED PERCUSSIVELY, RESULTING IN AUDIBLE, AND INTEGRAL, METALLIC CLICKING.

TRUMPET:

PREPARE SIMILARLY TO FLUGELHORN, BUT KEEP VALVES IN PLACE.

2ND PREPARATION: PLACE AN OBOE OR BASSOON REED IN THE MOUTHPIECE TO ACHIEVE A METALLIC SYNTHESISED SOUND.

TIN CAN MUTE

PIANO W/ PREPARATIONS (BIT-WAVE ROUNDERS):

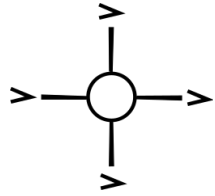
PREPARE 8 NOTES IN THE MID-RANGE. NO SPECIFIC TUNING OR PREPARATION, BUT AIM TO INFLAME AND TWIST ALL KEYS PREPARED.

(ONLY AN INSTRUCTIONAL, AUDIO SCORE IS AVAILABLE FOR BIT-WAVE ROUNDERS)

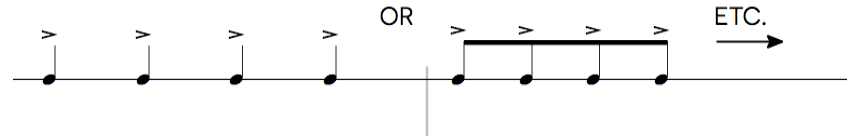
ON THE CURRENT NOTATIONS:

A SYSTEM OF CLOCK FACE-LIKE NOTATIONS ALLOW FOR TEMPORAL FLEXIBILITY BETWEEN OBJECT-INSTRUMENTS AND PERFORMERS.

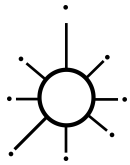
E.G -



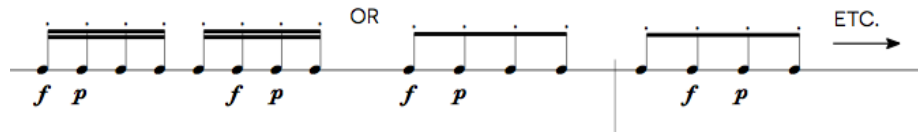
- FOLLOWING FROM TOP, CLOCKWISE AROUND AND BACK. EACH ROTATION OF 90° IS EQUAL TO A SINGLE UNIT OF RHYTHM.
THIS COULD BE SEEN AS:



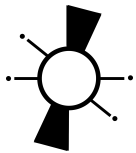
WHILST -



- COULD BE SEEN AS:



AND -



- COULD BE SEEN AS:



NO RHYTHM THROUGHOUT LIQUID STRANGE MUST BE PLAYED WITH ABSOLUTE ACCURACY OR RIGIDITY. FLUIDITY, IMPROVISATION AND ERROR ARE ENCOURAGED. THE FURTHER THE LINE OR SHAPE FROM THE CIRCLE, THE LOUDER IT SHOULD BE PLAYED, THE LONGER OR WIDER THE LINE, THE LONGER. FOLLOW THE COUNTOURS OF EACH LINE.

LARGER, MORE COMPLEX CIRCULAR SCORING IS INTENDED AS AN ENTIRE ENSEMBLE SETTING, WITH PLAYERS CHOOSING SECTIONS TO EXPLORE AND MOVING FROM ONE TO THE NEXT THROUGH REHEARSAL. NOTATION *INSIDE* THE CIRCLE INDICATES INHALATION (WIND) OR A *NEGATIVE* ACTION (PERCUSSION), OPPOSITE FROM THAT OF OUTSIDE THE CIRCLE.

WORKS IN ORDER:

1. ROTARY
2. MODELECTRIC: CONATIVE AGENTS. SINFONIETTA
3. DEFENSIVE ARGUMENTS (1). INTERLUDE
4. SQUEAKBOX
5. INTERLUDE 2. POP-JUNK
6. DEFENSIVE ARGUMENTS (2). POSTLUDE

7. OPEN SCORE FOR JERK ELDERS AND OTOPHILE

1.1

- ROTARY

ANARCHIC, ORGIASTIC

REPEAT 3X,
DIM. AL NIENTE 3RD TIME

FLUGELHORN
 ♪ = 105-110
 (6/8) (7/8) (11/8) (8/8)
 f

HOSE 1
 (X)
 (X)
 ◦ < f

HOSE 2
 ◦ < f
 GRADUALLY SOUND OVERTONES

PLASTIC BAGS
 CONT. 15 SECS.

PLASTIC TRAYS
 ♪ = 68
 PPP X 1-3 CRESC. A. fff

TRASHBAG

CANS 1.
 ♪ ≤ 68
 PPP X 1-3 CRESC. A. fff

CANS 2.
 ♪ ≥ 90
 X Y TO X
 PPP X 1-3 CRESC. A. fff

15 SECS.

1.2

F.HORN
HOSE 1
HOSE 2
P.BAGS
TABLETOP
P.TRAYS
TRASH
CANS 1
CANS 2



3X

3 SECS.

3 SECS.

quiet

3 SECS.

3-5 SECS.

3X

$\text{♩} \geq 60$

$\text{♩} = 68$

$\text{♩} \leq 68$

$\text{♩} \geq 90$

$\text{♩} = 105-110$

TAPE RECORDER PLAY TAPE

1.3

REPEAT 2X,
DIM. AL NIENTE THROUGHOUT

F.HORN



HOSE 1



HOSE 2



P.BAGS



DIM AL NIENTE 10 SECS.

TABLETOP



P.TRAYS



TRASH



CANS 1



CANS 2

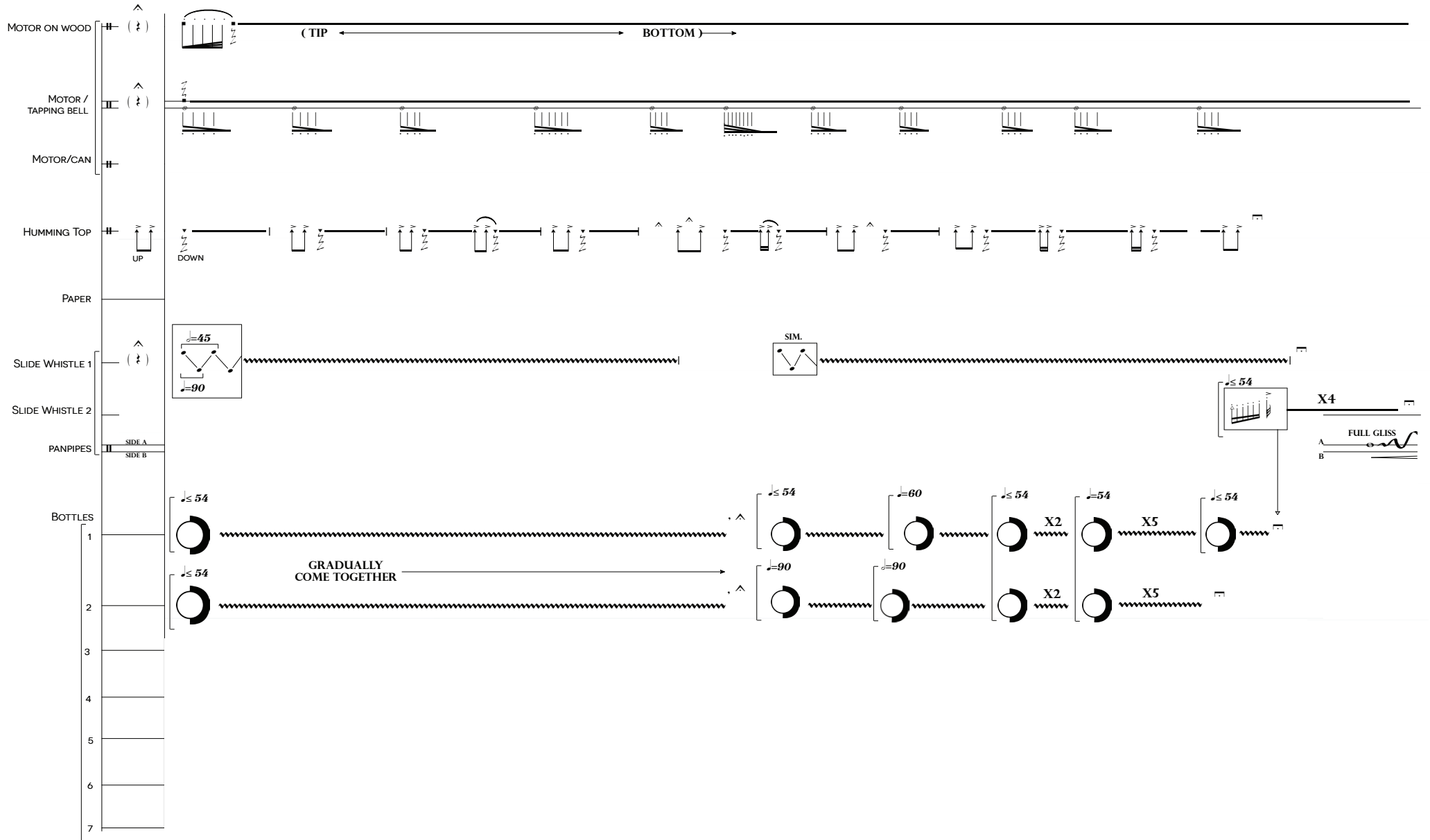


REPEAT 2X,
DIM. AL NIENTE THROUGHOUT

2.1

- MODELECTRIC: CONATIVE AGENTS. 'SINFONIETTA'

SINGULAR, INFLAMED



MOTOR ON WOOD

MOTOR / TAPPING BELL

MOTOR/CAN

HUMMING TOP

PAPER

SLIDE WHISTLE 1

SLIDE WHISTLE 2

P.PIPES

1

2

3

4

5

6

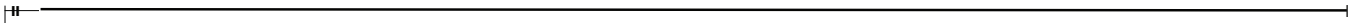
7

Annotations: ≤ 54 , X3, X6, SIM ONE BREATH, $\text{♩} = 40-50$, $\text{♩} = 50$, 60, $\text{♩} = 90$, 5-4, 6-5, 5-3

Detailed description: This musical score is for a piece titled '2.2'. It features multiple staves for different instruments. The top staves are for 'MOTOR ON WOOD', 'MOTOR / TAPPING BELL', and 'MOTOR/CAN', each with a single note and a tremolo effect. The 'HUMMING TOP' staff has a series of notes with accents and slurs. The 'PAPER' staff contains rhythmic patterns of vertical lines, with a tempo marking of $\text{♩} = 40-50$. 'SLIDE WHISTLE 1' has a wavy line with a 'SIM ONE BREATH' instruction and a tempo change from $\text{♩} = 50$ to 60. 'SLIDE WHISTLE 2' has a series of notes with slurs. 'P.PIPES' shows a wavy line with accents. The bottom section consists of seven staves (numbered 1-7) for a string ensemble. Staves 1 and 2 have circular symbols and tremolos, with markings like ≤ 54 , X3, X6, and $\text{♩} = 90$. Staves 3-7 contain complex rhythmic and melodic patterns with various slurs and markings like 5-4, 6-5, and 5-3.

2.3

MOTOR ON WOOD



MOTOR /
TAPPING BELL



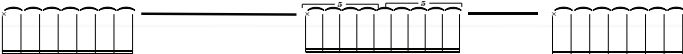
MOTOR/CAN



HUMMING TOP



PAPER



SLIDE WHISTLE 1



SLIDE WHISTLE 2



P.PIPES



1

2

3

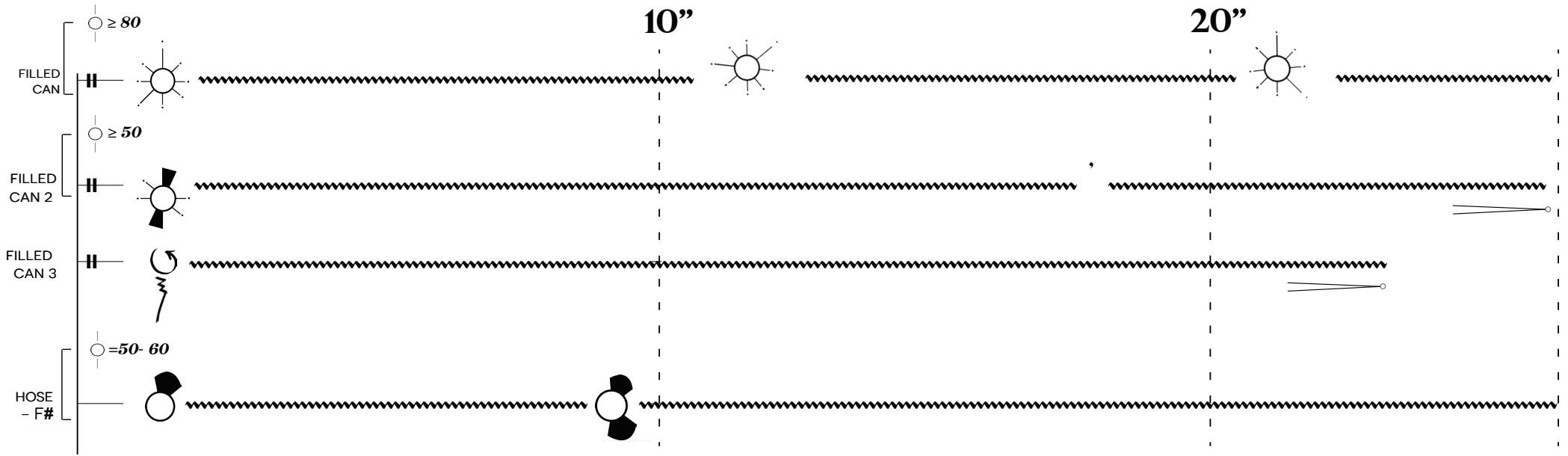
4

5

6

7

1-1 - DEFENSIVE ARGUMENTS (1). INTERLUDE



30"

1-2

1,20"

○ ≤ 60 → (5)

FILLED CAN1



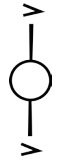
HOSE
HOSE 2

○ ≤ 50



TUB

○ ≤ 60



MARIMBA KEY
F#

○ ≤ 60

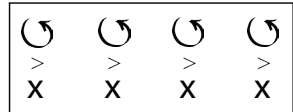


TIN WHISTLES
(1-2) -
ANY PITCH



TRASH

○ ≤ 60



HOSE



3.1

- SQUEAKBOX

WAYWARD, EFFUSIVE

♩ = 130

TUB+BROOM

HOSE IN Ab

CARUGA HOSE IN Ab

NAIL FILE

JIBBA JABBER

TRASHBAG

TUB, SLOW RUB

TUB, FAST RUB

MARIMBA KEY F#5

CAN

10 SECS.

3-5 SECS.

5 SECS.

5 SECS.

3 SECS.

5 SECS.

5 SECS.

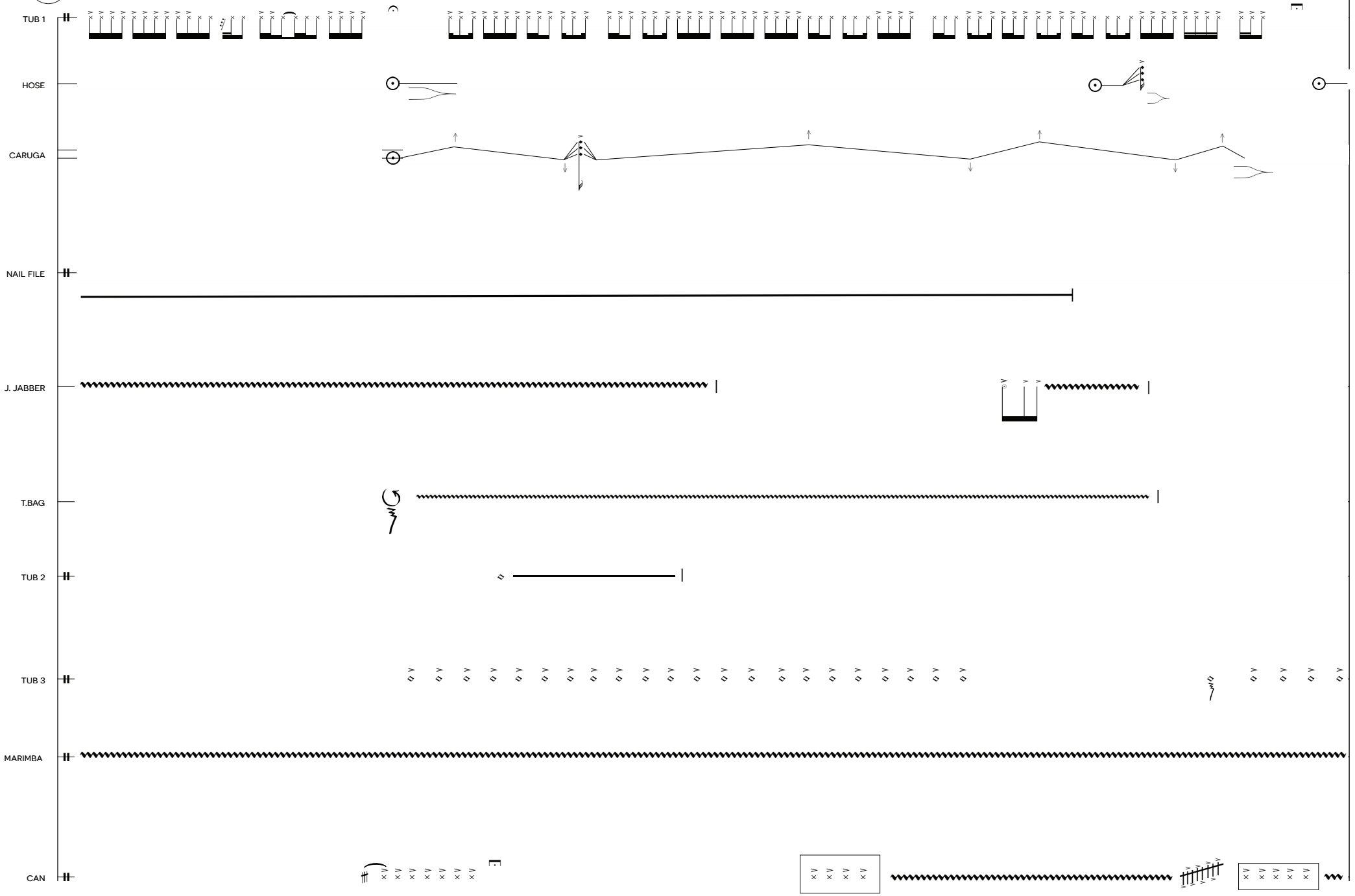
RUB WET THUMB

• = 170 / ○ = 85

ANY MALLET

x = 170

ppp ← *ff.* THROUGHOUT

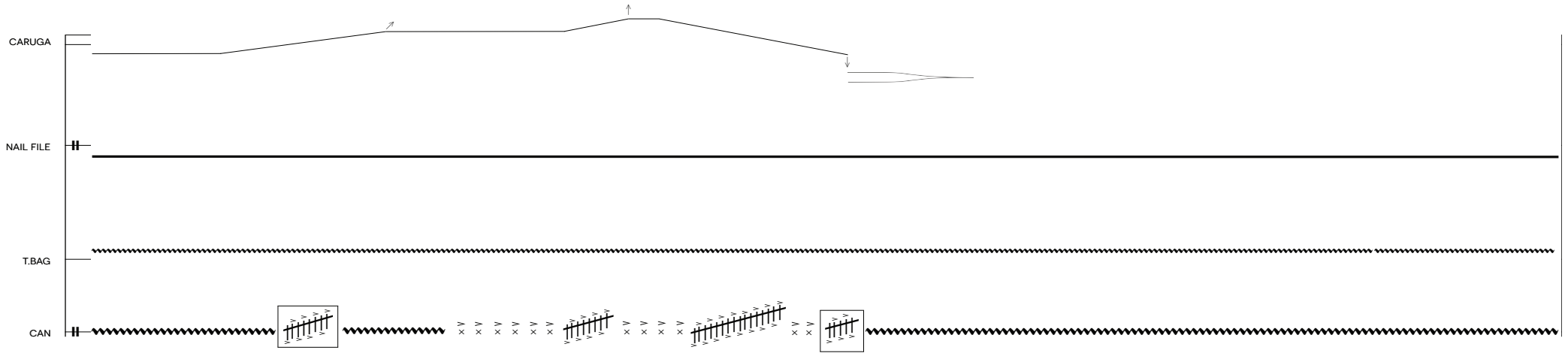


Musical score for various instruments:

- TUB 1:** Repeating rhythmic pattern of eighth notes.
- HOSE:** Includes a horn-like symbol and two circular symbols with horizontal bars above them.
- CARUGA:** Features a circular symbol with a vertical line through it, a long horizontal line, and another circular symbol with a vertical line through it.
- NAIL FILE:** Shows a series of vertical lines and a wavy line.
- J. JABBER:** Includes a rhythmic pattern of eighth notes, a horizontal line with an arrow pointing right, and a series of circular symbols with vertical lines through them.
- T.BAG:** Consists of a continuous, dense rhythmic pattern.
- TUB 2:** No visible notation.
- TUB 3:** Features a series of diamond-shaped symbols.
- MARIMBA:** Shows a rhythmic pattern of eighth notes.
- CAN:** Consists of a continuous, dense rhythmic pattern.

Dynamic markings at the bottom: *ppp* ← → *ff* -----

3.4



- INTERLUDE (2). POP-JUNK

mf-f LETHARGIC, SWOONING

METAL STICKS || $\text{♩} = 120$ RUB IN SMOOTH CIRCLES

JERRY CAN W/FINGER || PITCH BEND WITH FINGER PRESSURE HIGH LOW

BAROQUE FLUTE ANY PITCH || LIP GLISS, EXAGGERATED

PIPE 1 METAL || $\text{♩} = 55 - 60$ PLAY OPENING WITH PALM OF HANDS

PIPE 2 WOOD || $\text{♩} = 55 - 60$ VERY GRADUAL DECELERANDO $\text{♩} = 40 - 45$

MINI RUBBER PLUNGER: ANY SURFACE || $\text{♩} = 85 - 90$ ERRATIC, STRUGGLING WITH TEMPO ON OFF ON OFF

STICKS || $\text{♩} = 160$ $\text{♩} = 120$ $\text{♩} = 160$

JERRY CAN || DYNAMICS SIM. OVERBLOW *sfz*

FLUTE ||

PIPE 1 METAL || $\text{♩} = 55 - 60$ $\text{♩} = 90$ $\text{♩} = 55 - 60$

PIPE 2 WOOD || $\text{♩} = 55 - 60$ $\text{♩} = 55 - 60$

PLUNGER ||

10" 15" 20" 30" 45" 1'00"

I. II - 2

STICKS

JERRY CAN

FLUTE

PIPE 1 METAL

PIPE 2 WOOD

PLUNGER

STICKS

JERRY CAN

FLUTE

PIPE 1 METAL


PIPE 2 WOOD


PLUNGER

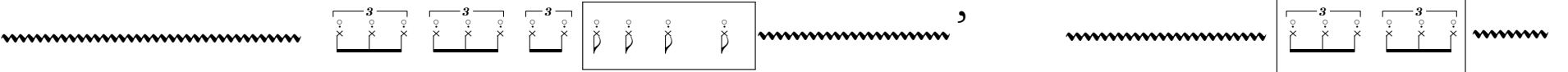
I.II - 3


2'00" $\text{♩} = 120$ 2'10" 2'20"

STICKS || —————

JERRY CAN || 

PIPE 1 METAL || 


PIPE 2 WOOD || 


PLUNGER || 



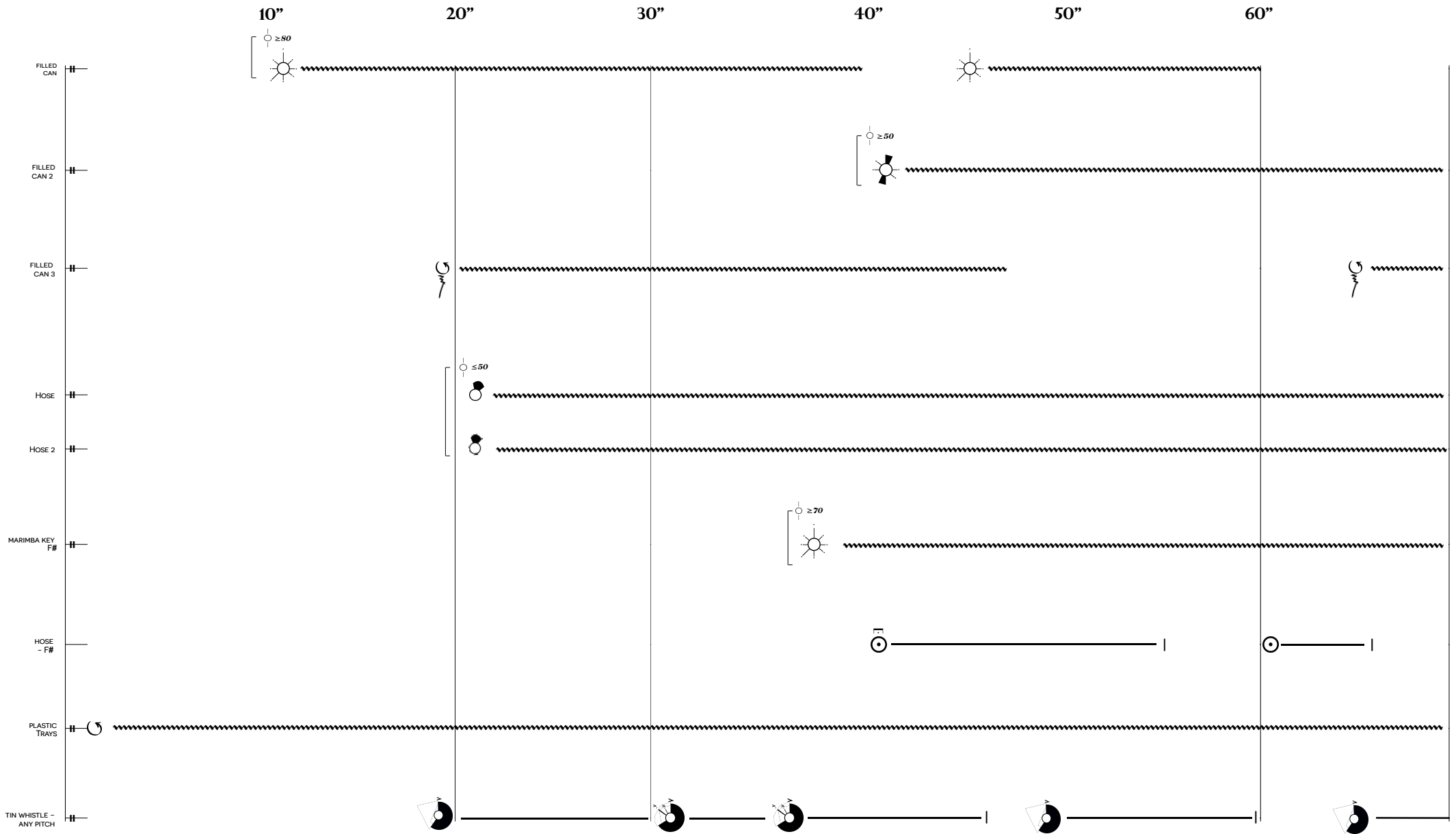
2'30" 2'45"

STICKS || —————

PIPE 2 WOOD || 

PLUNGER || 

- DEFENSIVE ARGUMENTS (2). POSTLUDE



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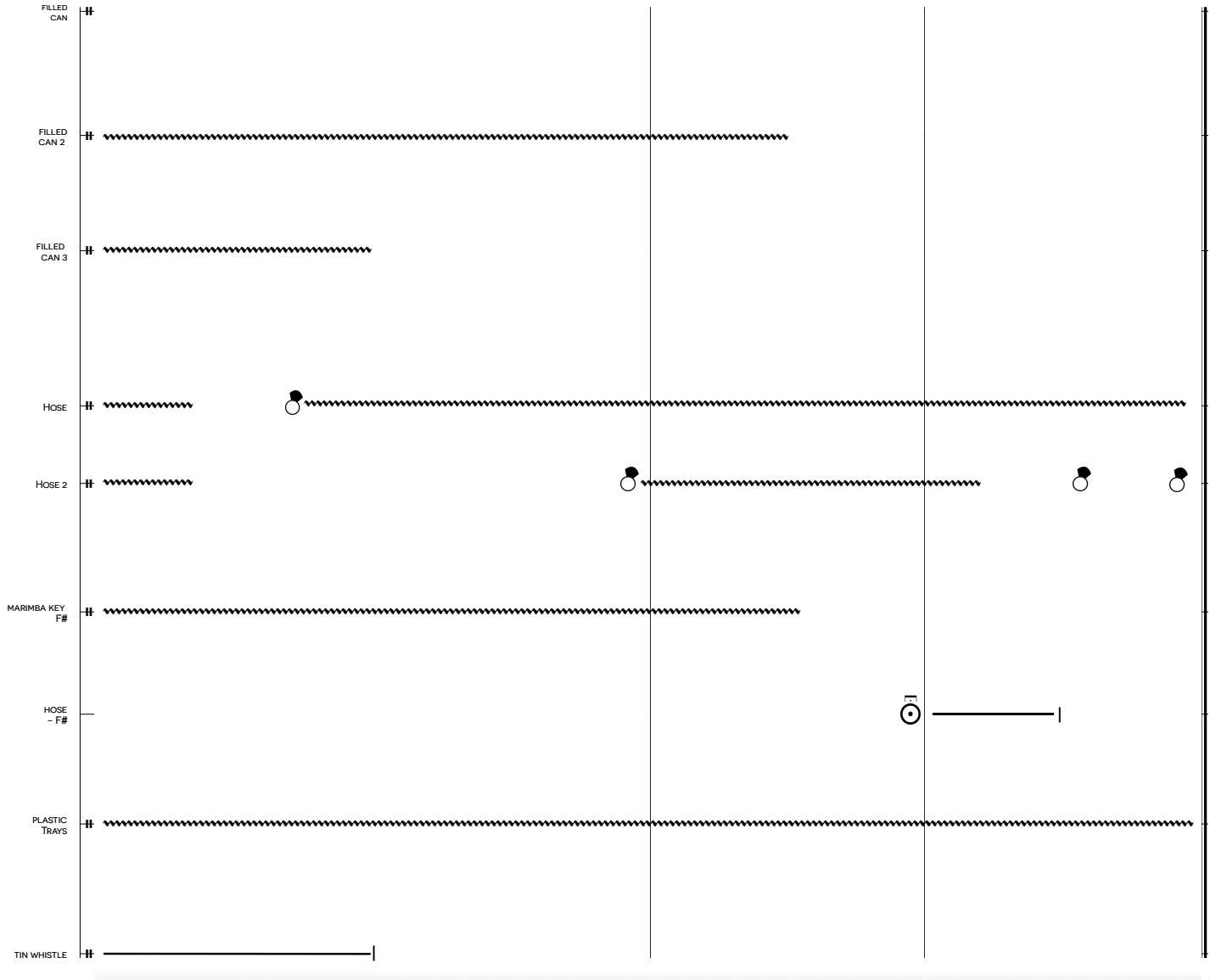
1.10"

1.20"

1.30"

1.40"

1.50"



JERK ELDERS / OTOPHILE /

UNTITLED:

ONE TO THREE TEMPI TO BE AGREED UPON
WITHIN THE GROUP.

CHOOSE A SECTION. PLAY, INFLAME AND
COMPLETE YOUR PART. ALWAYS THE
OPTION TO MOVE ON TO A NEW SECTION.

SOUND YOUR INSTRUMENTS TOGETHER,
BUT DO NOT NECESSARILY *PLAY*
TOGETHER.

PERFORM INDIVIDUALLY, AGGRESSIVELY AND
SPIRITED.

