

Jacob Ridderberg

Together/Apart

Music for
Two flutes, alto saxophone
and live electronics

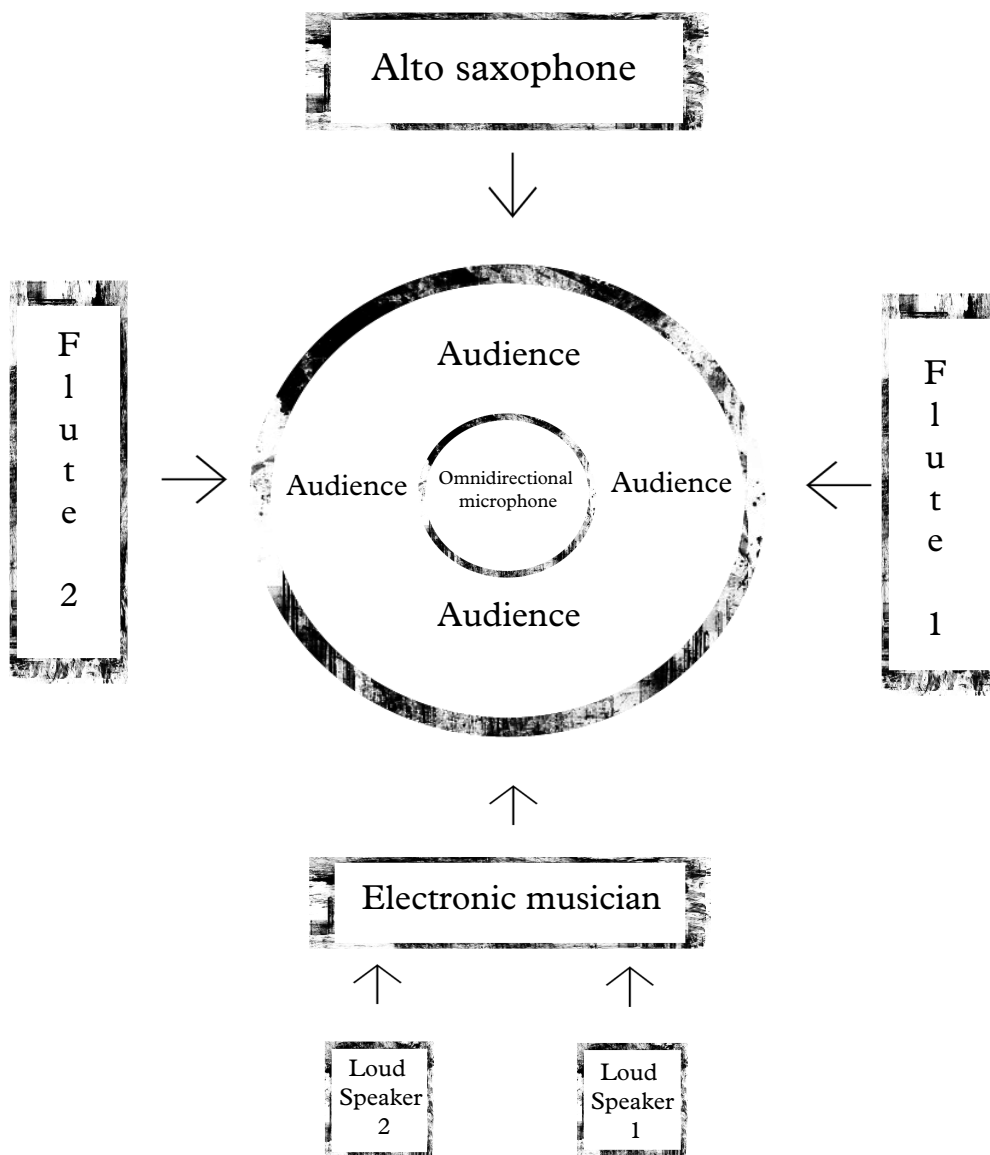
Approximate duration 12 min.

Written in 2015

Positioning of the musicians, the speakers and the microphone in relationship to the audience:

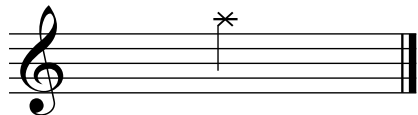
The arrows indicate which way the musicians and speakers should be facing while playing. This position is static throughout the piece.

The audience should be seated as close to the center of the circle as possible in order to obtain the most well balanced acoustical surround sound experience.

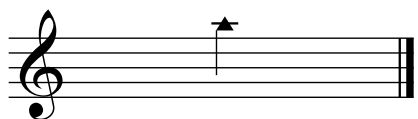


Performance notes:

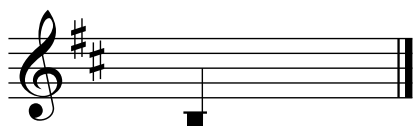
Wind Instruments:



Indicates for the flutist to perform a pizzicato (slap) note without an audible pitch. The note should be as loud and as percussive as possible.



Indicates for the flutist to perform the Jet whistle technique. The note should be as loud and with as much "tone" as possible.



Indicates for the saxophonist to perform the mouth ram technique. The technique should be performed while fingering the shown note.

Live electronics:

Sound material:

Prerecorded birdsong of the species rusty blackbird and tundra swan as well as live recording of the wind players, the speakers and the audience at each performance. Time warp (re-pitch) tundra swans in such a manner that they become relatively slow and deep (in pitch).

Form:

Intro - The piece starts with the introduction of the prerecorded blackbirds. Gradually fade these in from ppp to p (approximate duration 15-20 seconds). Make cue for wind players to start playing.

A - Record all of the sound produced in the room from bar 1-26 (i will refer to this as rec. #1).

While doing this gradually transform the sounds of the blackbirds into a high pitched and grainy textural element, through the use of a vocoder. Gradually increase the amplitude of the sound and gradually introduce lower pitches. All pitches should be tonally centered around Dm - primarily d and a.

Dynamic change;	Bar 1(p)	--> bar 18(mf)	--> bar 24(p)	--> bar 26(0 dB).
Textural transformation;	Bar 1(none)	--> bar 18(max)	--> 26(still at max).	
Register;	Bar 1(only high frequencies)	--> 26(primarily high- and midrange frequencies)		

B - Gradually fade in the amplitude level of the tundra swans from bar 24(0 dB) --> bar 26 (mp). The tundra swans should function as an ambient layer, that gradually changes slightly in amplitude and texture throughout the B section. Record and improvise with soundbits from the wind players as well as with the texture of the tundra swans. The improvisation should primarily be focused around delay and reverb effects creating echos of the melodic lines made by the wind players. This is meant to emulate the way the tundra swans call and respond to each other. The improvisation and texture should start in the low frequencies and gradually move towards mid- and highrange frequencies.

Register;

Bar 26(only low frequencies) --> bar 50 (low- mid, andhigh frequencies) -> bar 98(primarily mid- and highrange frequencies).

Dynamic of the tundra swans:

Bar 24(0 dB) --> Bar 26 (mp) -> bar 27-96 (Gradual changes between mp and mf). bar 96(mf) --> bar 99 (0 dB)

Dynamic of the echos/melodic lines: Between mf and ff. Follow the dynamic of the wind players.

C - Time warp and play back the recording of bar 1-26 in 1/4 of the original speed (rec. #1).

Gradual amplitude fade in of the processed blackbirds. Improvisation revolving around the same concept as in B, but moving from high frequenies towards low frequencies instead. Also improvise with the texture of the blackbirds and make use of the feedback functions of your delays and reverbs. Improvisation becomes more active and aggressive.

Dynamic of the blackbirds: Bar 96(0 dB) --> bar 98(mf). Between bar 98-154 make gradual changes between mf and ff. Bar 155(mf) --> bar 158(0 dB)

Register of the blackbirds; Bar 98 (only high frequencies) --> bar 120 (low- mid, and high frequencies) --> bar 140-158 (primarily mid and low frequencies).

Rec. #1: Bar 98 (0 dB) --> bar 99(f) dB --> bar 120(mf) --> bar 140(mp) --> bar 155 (p)

D -- Tundra swans re-enter, rec. #1 continues (approximately until bar 209). Improvisation becomes more suddle and fragile. Use vocoder on tundra swans.

Dynamic of the tundra swans:

Bar 155(pp) -> bar 158(mp) -> bar 173 (mf). -> bar 180-194(f) -> bar --> 200 (mf) -> bar 204(mp) -> bar 207(p) -> bar 210 (0 dB)

Textural transformation of tundra swans: bar 155(none) -> bar 170-185(max) - bar 200 (none)

Rec. #1: Bar 155(pp) -> bar 158(mp) -> bar 173 (mf). -> bar 180-194(f) -> bar --> 200 (mf) -> bar 204(mp) -> bar 207(p) -> bar 209(0 dB).

E - Blackbirds without any effects or alteration enters.

Dynamic of the blackbirds: Bar 207 (0 dB) - bar 210 (pp) - bar 211-219(p).

After the last note has been played by the wind instruments fade the blackbird recording to 0 dB over a timeframe ranging from 8-12 seconds.

Together/Apart

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2015

A

♩ = 60
"Start on cue by
electronic musician"

Flute 1

p
Legato

Flute 2

p
Legato

Alto Saxophone

p
Legato

mp

7

Fl.

mp

mf

Fl.

mp *mf* *mp*

Alto Sax.

p

mp *p*

13

Fl.

p *mp* *mf* *p*

mp *p*

mp *mf*

Fl.

p

mp *p*

mp *p*

Alto Sax.

19

Fl. *mp* *mf* *mp* *mf* *mp* *p*

Fl. *mp* *mf* *mp* *mf* *mp* *p*

Alto Sax. *mp* *mf* *mp* *p*

B

♩ = 90 (with rhythmical drive and intensity)

25

Fl. *f* *f* *mp*

Fl. *f* *f* *mp*

Alto Sax. *f* *f* *mp*

29

Fl. *f* *mp* *f* *mf* *f*

Fl. *f* *mp* *f* *mf* *f*

Alto Sax. *f* *mp* *f*

32

Fl. *mp* *mf* *f* *mf* *f* *mf*

Fl. *mp* *mf* *f* *mf*

Alto Sax. *mp* *mf* *f*

35

Fl. *f* *mp* *mf* *mp* *mf* *f*

Fl. *f* *mp* *mf* *mp* *mf* *f*

Alto Sax. *mp* *mf* *mp* *mf* *f*

38

Fl. *mf* *f* *mp*

Fl. *mf* *f* *mf* *f* *mp*

Alto Sax. *mf* *f* *mp*

41

Fl. *mf* *mp* *mf* *mp* *mf*

Fl. *mf* *mp* *mf* *mp* *mf* *f*

Alto Sax. *mf* *mp* *mf* *mp* *mf* *f*

44

Fl. *f* *mf* *f* *mf* *f* *mf*

Fl. *mf* *f* *mf* *f* *mf* *f*

Alto Sax. *mf* *f* *mf* *f* *mf* *f*

47

Fl. *f* *ff* *mf* *f* *mp* *mf*

Fl. *f* *mf* *f* *f* *mp* *mf*

Alto Sax. *mf* *f* *mp* *mf*

50

Fl. *mp* *mf* *mp* *mf* *mp*

Fl. *mp* *mf* *mp* *mf* *mp*

Alto Sax. *mp* *mf* *mp* *mf* *mp*

53

Fl. *mf* *p* *f* *mf* *f* *mf* *f* *mf*

Fl. *mf* *p* *f* *mf* *f* *mf* *f* *mf*

Alto Sax. *mf* *p* *f* *mf* *f* *mf*

56

Fl. *mf* *f* *mf* *f* *f* *ff* *mf* *f*

Fl. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Alto Sax. *f* *mf* *f* *mf*

59

Fl. *mf* *f* *f < ff* *f < ff* *f < ff*

Fl. *f* *f < ff* *f < ff* *f < ff* *f < ff*

Alto Sax. *f* *f < ff*

62

Fl. *f* *f* *mp* *mf* *mp* *mf* *mp*

Fl. *f < ff* *f* *mp* *mf* *mp* *mf* *mp*

Alto Sax. *f* *mp* *mf* *mp* *mf* *mp*

65

Fl. *mf* *mp* *mf* *p* *mf*

Fl. *mf* *mp* *mf* *p* *mf*

Alto Sax. *mf* *mp* *mf* *p* *mf*

68

Fl. *p f mp f mf mp*

Fl. *p f mp f mf mp*

Alto Sax. *p f mp f mf mp*

71

Fl. *mf < f > mf f > mf < f*

Fl. *mf < f mf < f > mf f > mf f > mf*

Alto Sax. *mf < f f > mf < f*

74

Fl. *mf < f < ff > mf < f > mf < f*

Fl. *< f mf < f > mf < f*

Alto Sax. *mf < f mf < f*

77

Fl. *ff* *f < ff* *f < ff* *ff > f*

Fl. *ff* *f < ff* *f < ff* *f < ff* *f < ff*

Alto Sax. *ff* *ff*

80

Fl. *ff* *f < ff* *f < ff* *f < ff*

Fl. *f < ff* *f < ff* *f < ff* *f < ff*

Alto Sax. *f < ff* *f < ff*

83

Fl. *fff* *f* *mp* *mf*

Fl. *fff* *f* *mp* *mf*

Alto Sax. *fff* *f* *mp* *mf*

86 13

Fl. *mp* *mf* *mp* *mf* *mp*

Fl. *mp* *mf* *mp* *mf* *mp*

Alto Sax. *mp* *mf* *mp* *mf* *mp*

89

Fl. *mf* *p* *f* *mp* *f*

Fl. *mf* *p* *f* *mp* *f*

Alto Sax. *mf* *p* *f* *mp* *f*

92

Fl. *>mf* *f* *mf* *f* *mf* *f*

Fl. *>mf* *f* *mf* *f* *mf* *f*

Alto Sax. *>mf* *f* *mf* *f* *mf* *f*

95

Fl. *ff* *mf* *ff*

Fl. *ff* *mf* *ff*

Alto Sax. *ff* *mf* *ff*

98

Fl. *f* *ff* *f* *ff*

Fl. *f* *ff* *f* *ff* *mf*

Alto Sax. *f*

C

101

Fl. *f* *mf* *f* *ff* *f* *mf* *ff* *f* *mf*

Fl. *f* *mf* *f* *ff* *f* *mf* *ff* *f* *mf*

Alto Sax. *ff* *f* *f* *mf*

104

Fl. *f < ff* *f < ff* *fff* *ff > f* *mf*

Fl. *f* *mf* *ff > f* *ff > f* *ff > f*

Alto Sax. *f* *ff > f*

107

Fl. *f > mf* *f > mf* *mp* *f > mf*

Fl. *mf* *f > mf* *f > mf* *mp* *f > mf*

Alto Sax. *mf* *f* *mp*

110

Fl. *f* *mf* *f > mf* *f* *mf*

Fl. *f* *mf* *f > mf* *f > mf*

Alto Sax. *f > mf* *f* *f > mf*

113

Fl.

Fl.

Alto Sax.

f *mf* *f* *mf* *f*

116

Fl.

Fl.

Alto Sax.

mf *f*

119

Fl.

Fl.

Alto Sax.

ff *f* *ff* *f* *ff* *mf*

122

Fl. *f* < *ff* *ff* < *fff* *ff* > *f* *mf* *f* > *mf*

Fl. *ff* > *f* *ff* > *f* *ff* > *f* *mf* *f* > *mf*

Alto Sax. *ff* > *f* *mf*

125

Fl. *f* > *mf* > *mp* *f* > *mf* < *f* > *mf*

Fl. *f* > *mf* > *mp* *f* > *mf* < *f*

Alto Sax. < *f* > *mp* *f* > *mf*

128

Fl. *f* > *mf* < *f* *mf* — *f* *mf* <

Fl. *mf* *f* > *mf* *f* > *mf* — *f* *mf* <

Alto Sax. < *f* > *mf* — *f* *mf* <

131

Fl. *f* *mf* *f* *mf* *f*

Fl. *f* *mf* *f* *mf* *f*

Alto Sax. *f* *mf* *f* *mf* *f*

134

Fl. *mf* *f* *mf* *mp*

Fl. *mf* *f* *mf* *mp*

Alto Sax. *mf* < *f* *mp*

137

Fl. *f* > *mf* < *f* *mf* *f* > *mf* < *f*

Fl. *f* > *mf* < *f* *mf* *f* > *mf* *f* > *mf*

Alto Sax. *f* > *mf* < *f*

140

Fl. *mf* *f* *mf* *f* *mf* *f*

Fl. *f* *mf* *f* *mf* *f*

Alto Sax. *f* *mf* *f* *mf* *f* *mf* *f*

143

Fl. *mf* *f* *mf* *f* *mf*

Fl. *mf* *f* *mf* *f* *mf*

Alto Sax. *mf* *f* *mf* *f*

146

Fl. *f* *mf* *f* *mf* *f* *mf*

Fl. *f* *mf* *f* *mf* *f*

Alto Sax. *f* *mf* *f* *mf* *f*

149

Fl. *f* > *mf* *f* *mf* < *f*

Fl. *mf* *f* > *mf* *f* > *mf* *f*

Alto Sax. *mf* < *f* *f* > *mf* *f*

152

Fl. *mf* *f* *mf* < *f* *mf* < *f* *f*

Fl. *f* > *mf* *f* > *mf* *f* *mf* *f*

Alto Sax. *mf* *f* *mf* *f*

155

Fl. *mf* *f* *mf*

Fl. *mf* *f* *mf*

Alto Sax. *mf* *f* *mf*

6/4

D

159

Fl. *p* *f* *p*

Fl. *p* *f* *p*

Alto Sax. *p* *f* *p*

161

Fl. *f* *p*

Fl. *f* *p*

Alto Sax. *f* *p*

163

Fl. *f* *mp*

Fl. *f* *mp*

Alto Sax. *f* *mp* *f*

165

Fl. *f* *mf* *mp*

Fl. *f* *mf* *mp*

Alto Sax. *mf* *mp*

167

Fl. *f* *mf* *f* *mp* *mf* *p*

Fl. *f* *mf* *f* *mp* *mf* *p*

Alto Sax. *f* *mp* *mf* *p*

169

Fl. *f* *mf*

Fl. *f* *mf* *f* *mf*

Alto Sax. *f* *mf*

171

Fl. *f mp mf mp mf p*

Fl. *f mp mf mp mf p*

Alto Sax. *f mp mf mp mf p*

173

Fl. *f mf f mf*

Fl. *f mf f mf*

Alto Sax. *f mf*

175

Fl. *mf < f mf < f mp mf mp mf*

Fl. *f mf f mp mf mp mf*

Alto Sax. *f mp mf mp mf*

177

Fl. *mp* *mf* *mp*

Fl. *mp* *mf* *mp*

Alto Sax. *mp* *mf* *mp*

179

Fl. *mf* < *f* > *mf* *f* > *mf* < *f*

Fl. *mf* < *f* *mf* < *f* > *mf* *f* > *mf*

Alto Sax. *mf* < *f* > *mf* < *f*

181

Fl. *mf* < *f* *f* < *ff* *f* < *ff* *f* < *ff* *f* *mp* <

Fl. *f* > *mf* < *f* *mf* < *f* > *mf* *f* *mp* <

Alto Sax. *mf* < *f* > *mf* < *f* *f* *mp* <

183

Fl. *mf mp mf mp mf*

Fl. *mf mp mf mp mf*

Alto Sax. *mf mp mf mp mf*

185

Fl. *mp mf mp f mp*

Fl. *mp mf mp f mp*

Alto Sax. *mp mf mp f mp mf*

187

Fl. *ff > f ff > f mf ff > f*

Fl. *mf ff > f mf f > mf*

Alto Sax. *f < ff f > mf*

189

Fl. *ff* *f > mf* *f* *ff*

Fl. *ff > f* *ff* *f > mf* *f* *mf*

Alto Sax. *ff > f* *mf < f* *mf*

191

Fl. *mf* *f* *mf* *f* *ff*

Fl. *f* *mf* *f* *ff*

Alto Sax. *f* *mf* *f* *ff*

193

Fl. *f* *mp* *ff > f* *ff*

Fl. *f* *mp* *ff > f* *ff*

Alto Sax. *f* *mp*

195 27

Fl. *f* > *mf* < *f* *ff* *mf* < *f*

Fl. *f* > *mf* < *f* *mf* *f*

Alto Sax. *ff* > *f* *mf* < *f* *f* > *mf* *f*

197

Fl. *mf* *f* *mp* *mf* *mp*

Fl. *mf* *f* *mp*

Alto Sax. *mf* *f* *mp*

199

Fl. *f* > *mf* < *f* *ff* *mf* < *f*

Fl. *f* > *mf* < *f* *mf* *f*

Alto Sax. *mf* < *f* *f* > *mf* *f*

201

Fl. *mp* *mf* *f* *mf* *f*

Fl. *mp* *mf* *f*

Alto Sax. *mp*

203

Fl. *mf* *mp* *mf*

Fl. *mf* *mp* *mf*

Alto Sax. *f* *mf* *f* *mp* *mf*

205

Fl. *f* *mp*

Fl. *f* *mf* *f* *mp*

Alto Sax. *f* *mf* *f* *mp*

207

Fl. *f mp mf mp*

Fl. *f mf f mp*

Alto Sax. *mf f mp*

209

Fl. *f p*

Fl. *f p*

Alto Sax. *mf f p mf*

E

211

Fl. *p mp p mp mf*

Fl. *p mp p*

Alto Sax. *p mp p*

214

Fl. *mp* *mf* *p* *mp* *p*

Fl. *mp* *mf* *p*

Alto Sax. *mp* *mf* *p*

217

Fl. *f*

Fl. *f*

Alto Sax. *f*