

Notes for playing Exercise (live in Zoom)

Players should try to follow the visual conductor's beat as exactly as possible, even though the sound they hear may be out of sync. Try at least to be sure when each down-beat and each rehearsal mark occurs, and to be rhythmically very accurate at each Tutti Crash (TC) below).

Players use a version of the score suitable for the pitch of their instruments. See compasses below.

Generally quiet and smooth, except for TCs, but the notes fairly detached. The piece starts quiet, the dynamic rises in the middle and diminishes again to the end.

We aim to have mostly only one instrument playing each Voice, at any one time. The players playing each Voice should allocate themselves a number (1,2,3,..). The sections of the piece are also numbered (1,2,3,..). Each player should play during the section of the piece corresponding to their number.

{ If there are N players on a Voice, then player n plays during those sections S where $S \bmod N = n$. Ask Louise or Mick!)

There are several Tutti Crashes (TC), at which all instruments (but not the 'cymbal') should join in with a single staccato short note, very loud (except at the last TC, before section 7: this one is quiet).

Each TC is like a gathering point, perhaps followed by a short pause.

The TC pitches could be any note of the whole tone scale based on C, extended over a wide range. If this too messy, we could limit ourselves to about 3 notes of the whole tone scale? Or the notes present in Voices 4,5,6?

The 'cymbal' follows each TC with a quiet sustained strike which tends to indicate a new section.

This could be played by any ring-y instrument such as a cymbal, triangle, temple chime, tubular bell, resonant bowl, gong ...

Anyone got anything that could sound good? (I have a saucepan lid ...)

Octaves transpositions allowed if necessary.

Compasses:

Voice 1 higher version has compass C5 - C6. The lower version is in parallel two octaves below.

Voice 2 higher version has compass C5 - F5. The lower version is in parallel two octaves below.

Voice 3 higher version has compass F4 - F5. The lower version is in parallel two octaves below.

Voices 4,5 are 'rhythm', quite fast crotchets and have compass middle C4 - F#5, and C3 - G#4 respectively

Voice 6 is bass and intended primarily for Double Bass or Tuba

Voice 7 'cymbal' is for any ringing-type percussive instrument ...