

Desde la perspectiva del viento
[From the wind's perspective]
2015 Arnáez Nicolás

Desde la perspectiva del viento
[From the wind's perspective]

Nicolás Anraez - © 2015
for brass quartet and Max.

Duration: c.a. 15 minutes

ENSEMBLE SPECIFICATIONS:

Brass Quartet:

- trumpet in Bb
- horn in F
- trombone
- tuba

Max

- A Max patch performer is also required, s/he uses the Trumpet score.

Technical needs

- For performing this piece you need the software written for it.
- Set of 16 equal powered speakers.
- An audio interface able to manage 4 inputs and 16 outputs.
- 4 wireless microphones, one per each brass instrument, lavalier mics are preferred.

PROGRAM NOTES

Desde la Perspectiva del Viento is a study on sound and music spacialization. During each one of its sections a central idea of sound in movement and location is explored. There are rhythmized drones by fast movements, spatial canons, spatial sound granulation, stretched chordal textures in permanent translation, among others. Sixteen speakers meticulously located, facing towards different cardinal points, are in charge of processing and moving the sound that the brass quartet provides. Musical instruments not just participate providing the sound material to be spatialized, they have a crucial role on the development of the piece by interacting with the electronics while performing their phrases in seven different positions on the field. Also they perform while walking freely and point their instruments towards different parts of the field, they are the winds that generates the musical ideas; audience listen from their point of view.

SCORE GENERAL LAYOUT

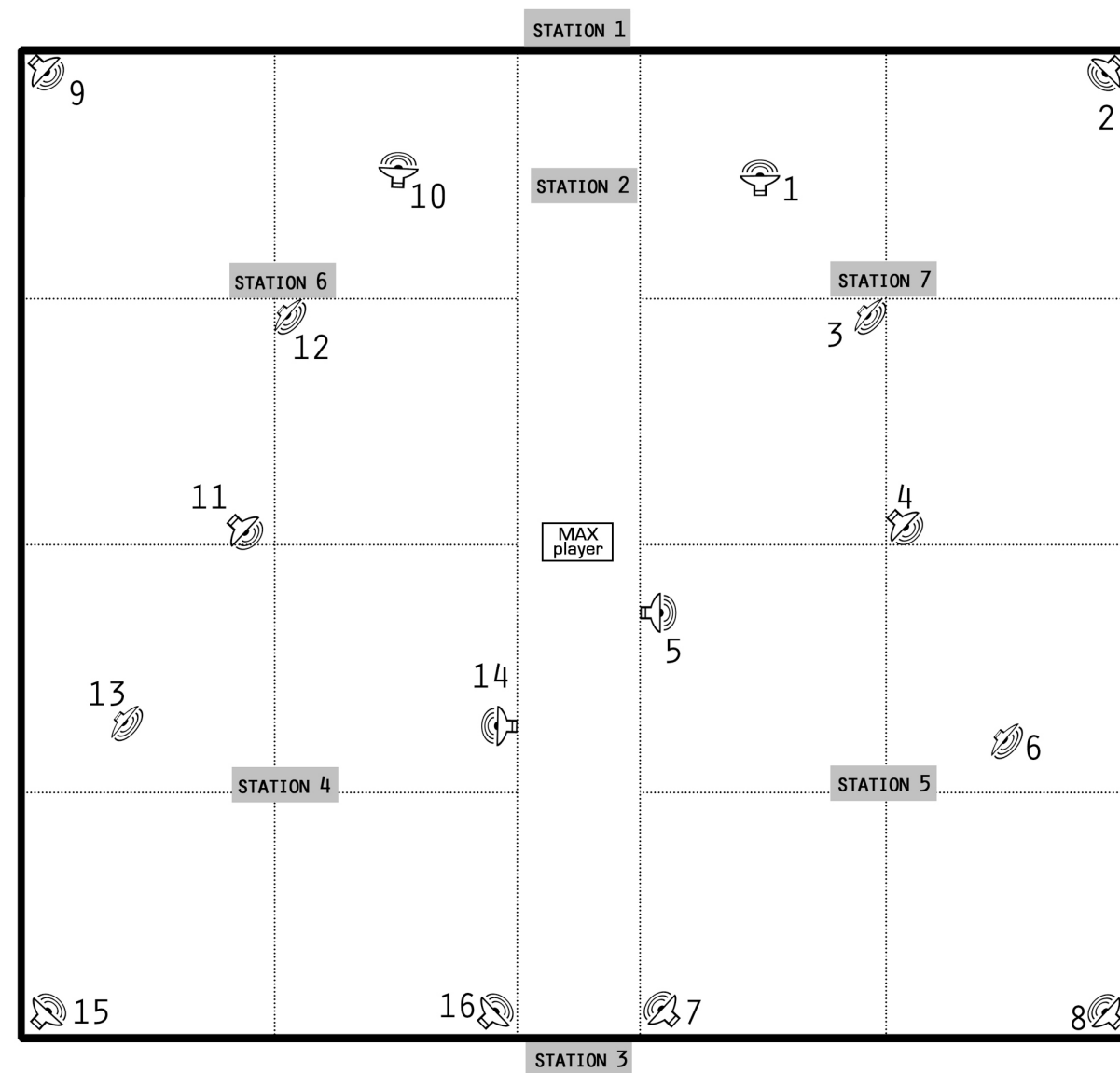
Depending on the station they are, instruments share the same score or read a part. On sections A, B and C all four instruments have the same score, each one reads its line and have the opportunity of seeing other instruments lines to manage cues. During section D (station 3) each performer has their own part, all the cue indications for entrances are explained on each musician's part. On sections E, F and G musicians move through the field to different stations. Parts are mostly text based. Finally, on section H, all musicians come together and share the same score.

STAGING

Despite the fact that the piece could be performed in a concert hall, is highly recommended to do it in a open space. The ideal scenario for this piece will be a square, with a natural green landscape full of threes, grass, wildlife, mounds, hummocks, etc where non audience people walks around. The perfect size would be a 60 mts by 60 mts square.

Depending the field's size and irregularities, the below structure can be adapted (resized), but it must keep the channels numbers for each speaker as well as where each one of this speakers is facing.

Max Patch player is recommended to set up in the middle of the field, where all performers can see he/r.



Trumpet

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[From the wind's perspective]

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SECTIONS ON THIS PAGE: A

DURATION: c.a. 1 minute

POSITION ON THE FIELD: Station 1

INDICATIONS:

- No instrument playing.
- Each performer talks following instructions.
- The talking must be done aiming the voice towards the microphone attached to the bell, not too loud to avoid clipping.
- 8th notes silences between words are crucial, do not breathe into the mic nor produce any sound.

Place this page on station 1

A

start after Max patch visual cue

$\text{♩} = 60$

Trumpet in Bb

4/4

f

1 am here

silently walk to station 2

Horn in F

4/4

f

1 am here

silently walk to station 2

Trombone

4/4

f

1 am here

silently walk to station 2

Tuba

4/4

f

1 am here

silently walk to station 2

Max patch

1

4/4

4/4

4/4

4/4

4/4

4/4

Hit the space bar then give a visual cue to trumpet

SECTIONS ON THIS PAGE: B
DURATION: c.a. 2 minutes
POSITION ON THE FIELD: Station 2
INDICATIONS:

- Each block last 4 seconds.
- Perform what is written on the block continuously, fulfilling the 4 seconds.
- If not indicated, performer chooses timbric variations of each block according to what s/he believes would be appropriate and sonically interesting to what is sounding on the speakers.

Place this page on station 2

B

4" 4" etc.

Trumpet in Bb

Horn in F

Trombone

Tuba

Max patch

2

Hit the space bar, then give a visual cue to Tuba

Loose the caps and play fast random key noises *ff*

Shout on the mouthpiece *mf*

Sing a low pitch on the mouthpiece *f*

Play and sing the same note (any on the first position), move the slide downwards, but do not change your singing pitch *mp*

Play the highest note you can at the lowest dynamic possible *ppp*

Blow just air *f*

Whisper and repeat rapidly: "I am not here" in the mouthpiece *ff*

start counting 4" of silence after Max patch visual cue

Hit rapidly the mouthpiece with your hand palm to get "mouthpiece pops" *mp*

Buzz on the instrument without mouthpiece *mp*

Play the lowest pedal tone you can *mf*

Play fast percussive sounds on the bell with your fingernails *mp*

Play a flutter stopped note on the lower range *mp*

Play a flutter tongued note in the lower end *mp*

Detach and blow the mouthpiece (aiming towards the microphone) *mp*

Whistle any fast melody on the mouthpiece *mf*

Growl the highest note you can *mp*

Tpt.

Hrn.

Tbn.



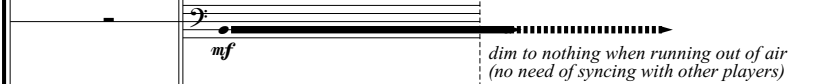

Tuba

Max

SECTIONS ON THIS PAGE: B - C
DURATION: c.a. 2 minutes
POSITION ON THE FIELD: From station 2 to station 3
INDICATIONS:
- Perform as written.
Place this page on station 2

C

4" one entire breath

Trumpet in Bb		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Horn in F		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Trombone		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Tuba		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Max patch	3			

SECTIONS ON THIS PAGE: D
POSITION ON THE FIELD: Station 3
PAGE DURATION: c.a. 4 minutes
INDICATIONS:
 - You will play 16 motives separated one to the other by a specific amount of silences measured in seconds.
 - The Max patch will create a spatial counterpoint by repeating and moving this motives in different directions.

Place this page on station 3

D Trumpet

♩ = 60 (♩ = 1")

The reference for a second (a beat) can be taken first from a clock watch. When you play the first motive, the speakers will repeat this motive in the first beat of a 4/4 measure with quarter note equal 60 (1 sec), that will be your reference now for counting silences on the fermatas and play the following motives.

Trumpet in Bb

start playing after Max patch visual cue

1" 11" 6" etc. 11" flutter 8" 14" 12" 22"

sfz *mf* *f* *sfz* *mp* *f* *p* *f*

Max patch 4

Hit the space bar, then give a visual cue to Trumpet

Tuba

keep ♩ = 1" as steady as possible (do not follow speakers anymore)

14" 10" 12" just air 11" just air 2" 11" flutter 8" 18"

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

Max tempo on the speakers will begin speeding up and slowing down slowly timbre will be modified slowly, long fade out will begin

Tpt.

48"

Max pitch will begin moving up and down

SECTIONS ON THIS PAGE: D - E

POSITION ON THE FIELD: From station 3 to station 5

PAGE DURATION: c.a. 2 minutes

INDICATIONS:

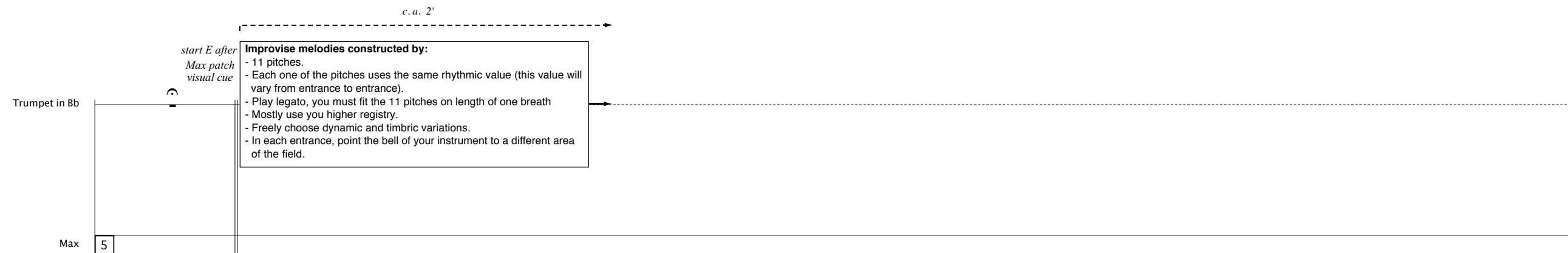
- This section does not has a station on the field, you will walk, stop, play and continue walking. You will repeat this actions as many times as you think is necessary, in a length of 2 minutes.
- You will play freely musical phrases following some indications.
- The counterpoint created on section D will fade out on the speakers while your playing.
- Max patch will granulate the sound of your instrument in all 16 speakers.
- You are free to choose your musical material, but always do it listening what the others player are playing and how the material you choose relates with the remaining sound of section D.

Place this page on station 3

E Trumpet

Walk to the center of the field, from there to station 5.

During this trajectory you have to stop and play musical phrases as indicated, once finished resume walking. Repeat this process as many times as you want. Do not synchronize your stops with other players.



SECTIONS ON THIS PAGE: E - F - G
POSITION ON THE FIELD: From station 5 to station 1
PAGE DURATION: c.a. 2 minutes

- INDICATIONS:**
- During c.a. 2 minutes you will play long pitches, freely chosen.
 - The max patch will construct a chord by adding higher and lower notes on top and below the pitch you are choose.
 - Each one of the added notes will be performed in a different speaker on the field, each new pitch will involve a different set of speakers.
 - There may still be a remaining of the counterpoint built on section D.

Place this page on station 5

	F Trumpet c. a. 2'	G
<p>Trumpet in Bb</p> <p>Max</p> <p>6</p>	<p><i>start F after Max patch visual cue</i></p> <p>Play as follows:</p> <ul style="list-style-type: none"> - Select any pitch. - Play it p and hold it as long as you can (a complete breath) - After c.a. 6 seconds of silence chose a different pitch and do the same. - Repeat the process 5 times (5 pitches), be sure to play at least one pitch in each register (low - middle - high). - While playing each one of the 5 pitches, aim and move the bell of your instrument slowly towards different areas of the field. - Once done start section G, do not wait for other players. 	<p>Do the following</p> <ul style="list-style-type: none"> - Walk to Station 1. - On your way there repeat freely by whispering, talking with normal voice, shouting, singing, etc, the phrase "I am here". - Say it to the open air, do not speak to the mic. - Once there be quiet until everybody arrives.

SECTIONS ON THIS PAGE: H
DURATION: c.a. 15 seconds
POSITION ON THE FIELD: Station 1
INDICATIONS:
- No instrument playing.
- Each performer talks following instructions.
- At the beginning there will be lot of activity on the speakers, when Max patch hits the bar and cue brasses there will be a sudden silence.
- The talking must be done aiming the voice towards the field.

Place this page on station 1

H

Wait for Max cue ♩ = 60

Trumpet in Bb
Wait for Max cue
I was there!
ff

Horn in F
Wait for Max cue
I was there!
ff

Trombone
Wait for Max cue
I was there!
ff

Tuba
Wait for Max cue
I was there!
ff

Max patch **7**
Hit the space bar then give a visual cue to brasses

Horn in F

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SECTIONS ON THIS PAGE: A

DURATION: c.a. 1 minute

POSITION ON THE FIELD: Station 1

INDICATIONS:

- No instrument playing.
- Each performer talks following instructions.
- The talking must be done aiming the voice towards the microphone attached to the bell, not too loud to avoid clipping.
- 8th notes silences between words are crucial, do not breathe into the mic nor produce any sound.

Place this page on station 1

A

start after
Max patch
visual cue

$\text{♩} = 60$

Trumpet in Bb

4/4

f

1 am here

silently walk to station 2

Horn in F

4/4

f

1 am here

silently walk to station 2

Trombone

4/4

f

1 am here

silently walk to station 2

Tuba

4/4

f

1 am here

silently walk to station 2

Max patch

1

4/4

4/4

4/4

4/4

4/4

4/4

Hit the space bar
then give a visual
cue to trumpet

SECTIONS ON THIS PAGE: B
DURATION: c.a. 2 minutes
POSITION ON THE FIELD: Station 2
INDICATIONS:

- Each block last 4 seconds.
- Perform what is written on the block continuously, fulfilling the 4 seconds.
- If not indicated, performer chooses timbric variations of each block according to what s/he believes would be appropriate and sonically interesting to what is sounding on the speakers.

Place this page on station 2

B

Trumpet in Bb

Horn in F

Trombone

Tuba

Max patch

Tpt.

Hrn.

Tbn.

Tuba

Max

4" 4" etc.

Loose the caps and play fast random key noises *ff*

Shout on the mouthpiece *mf*

Sing a low pitch on the mouthpiece *f*

Play and sing the same note (any on the first position), move the slide downwards, but do not change your singing pitch *mp*

Play the highest note you can at the lowest dynamic possible *ppp*

Hit rapidly the mouthpiece with your hand palm to get "mouthpiece pops" *mp*

Blow just air *f*

start counting 4" of silence after Max patch visual cue

Whisper and repeat rapidly: "I am not here" in the mouthpiece *ff*

Hit the space bar, then give a visual cue to Tuba

Buzz on the instrument without mouthpiece *mp*

Play the lowest pedal tone you can *mf*

Play fast percussive sounds on the bell with your fingernails *mp*

Play a flutter stopped note on the lower range *mp*

Play a flutter tongued note in the lower end *mp*

Detach and blow the mouthpiece (aiming towards the microphone) *mp*



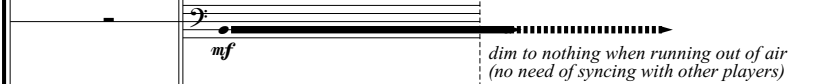

Whistle any fast melody on the mouthpiece *mf*

Growl the highest note you can *mp*

SECTIONS ON THIS PAGE: B - C
DURATION: c.a. 2 minutes
POSITION ON THE FIELD: From station 2 to station 3
INDICATIONS:
- Perform as written.
Place this page on station 2

C

4" one entire breath

Trumpet in Bb		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Horn in F		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Trombone		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Tuba		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Max patch	3			

SECTIONS ON THIS PAGE: D
POSITION ON THE FIELD: Station 3
PAGE DURATION: c.a. 5 minutes
INDICATIONS:
 - You will play 16 motives separated one to the other by a specific amount of silences measured in seconds.
 - The Max patch will create a spatial counterpoint by repeating and moving this motives in different directions.

Place this page on station 3

D Horn in F

$\text{♩} = 60$ ($\text{♩} = 1''$)

The reference for a second (a beat) must be taken from the rhythmic repetition on the speakers.

Trumpet (beat 1) → Trombone (beat 17) → (beat 34) → *espressivo* → *rubato* → *etc.* → Tuba

Horn in F

There are two ways of counting to begin playing on the right beat (both provide the same result, choose the one that works better for you):
 1- You can count 33 seconds as shown on the fermata (counting trumpet 1st motive as beat number one)
 2- Play your first motive on the second beat after trombone's 4th motive.

Max patch (4) Max patch performs delayed signals of Trumpet and Trombone in $\text{♩} = 60$ ($\text{♩} = 1''$)

keep $\text{♩} = 1''$ as steady as possible (do not follow speakers anymore)

Hrn.

Max

tempo on the speakers will begin speeding up and slowing down slowly

timbre will be modified slowly

Hrn.

Max

long fade out will begin

pitch will begin moving up and down

SECTIONS ON THIS PAGE: D - E
POSITION ON THE FIELD: From station 3 to station 6
PAGE DURATION: c.a. 2 minutes

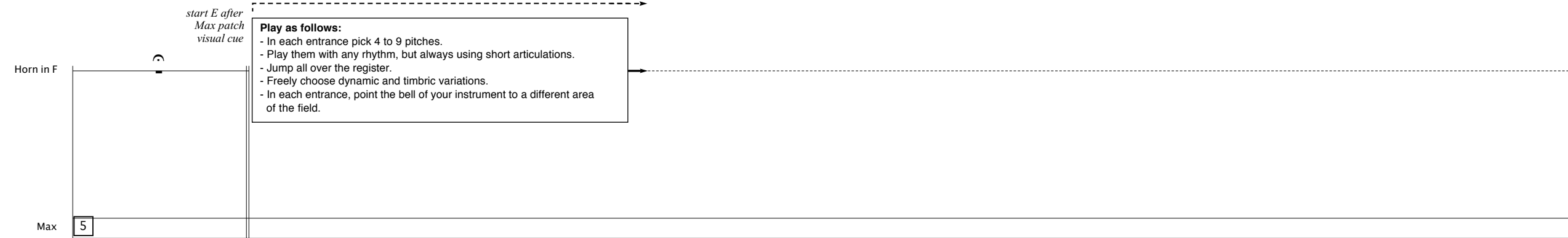
- INDICATIONS:**
- This section does not have a station on the field, you will walk, stop, play and continue walking. You will repeat this actions as many times as you think is necessary, in a length of 2 minutes.
 - You will play freely musical phrases following some indications.
 - The counterpoint created on section D will fade out on the speakers while your playing.
 - Max patch will granulate the sound of your instrument in all 16 speakers.
 - You are free to choose your musical material, but always do it listening what the others player are playing and how the material you choose relates with the remaining sound of section D.

Place this page on station 3

E Horn in F

Walk to the center of the field, from there to station 6. During this trajectory you have to stop and play musical phrases as indicated, once finished resume walking. Repeat this process as many times as you want. Do not synchronize your stops with other players.

c. a. 2'



SECTIONS ON THIS PAGE: E - F - G
POSITION ON THE FIELD: From station 6 to station 1
PAGE DURATION: c.a. 2 minutes

- INDICATIONS:**
- During c.a. 2 minutes you will play long pitches, freely chosen.
 - The max patch will construct a chord by adding higher and lower notes on top and below the pitch you are choose.
 - Each one of the added notes will be performed in a different speaker on the field, each new pitch will involve a different set of speakers.
 - There may still be a remaining of the counterpoint built on section D.

Place this page on station 6

	<p style="text-align: center;">F Horn in F</p> <p style="text-align: right;"><i>c.a. 2'</i></p> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>Play as follows:</p> <ul style="list-style-type: none"> - Select any pitch. - Play it p and hold it as long as you can (a complete breath) - After c.a. 6 seconds of silence chose a different pitch and do the same. - Repeat the process 5 times (5 pitches), be sure to play at least one pitch in each register (low - middle - high). - While playing each one of the 5 pitches, aim and move the bell of your instrument slowly towards different areas of the field. - Once done start section G, do not wait for other players. </div>	<p style="text-align: center;">G</p> <div style="border: 1px solid black; padding: 5px;"> <p>Do the following</p> <ul style="list-style-type: none"> - Walk to station 1 - On your way there repeat freely by whispering, talking with normal voice, shouting, singing, etc, the phrase "I am here". - Say it to the open air, do not speak to the mic. - Once there be quiet until everybody arrives. </div>
Horn in F		
Max	6	

*start F after
Max patch
visual cue*

SECTIONS ON THIS PAGE: H
DURATION: c.a. 15 seconds
POSITION ON THE FIELD: Station 1
INDICATIONS:
- No instrument playing.
- Each performer talks following instructions.
- At the beginning there will be lot of activity on the speakers, when Max patch hits the bar and cue brasses there will be a sudden silence.
- The talking must be done aiming the voice towards the field.

Place this page on station 1

H

Wait for Max cue ♩ = 60

Trumpet in Bb
Wait for Max cue
I was there!
ff

Horn in F
Wait for Max cue
I was there!
ff

Trombone
Wait for Max cue
I was there!
ff

Tuba
Wait for Max cue
I was there!
ff

Max patch **7**
Hit the space bar then give a visual cue to brasses

Trombone

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[From the wind's perspective]

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SECTIONS ON THIS PAGE: A

DURATION: c.a. 1 minute

POSITION ON THE FIELD: Station 1

INDICATIONS:

- No instrument playing.
- Each performer talks following instructions.
- The talking must be done aiming the voice towards the microphone attached to the bell, not too loud to avoid clipping.
- 8th notes silences between words are crucial, do not breathe into the mic nor produce any sound.

Place this page on station 1

A

start after Max patch visual cue

$\text{♩} = 60$

Trumpet in Bb

4/4

f

1 am here

silently walk to station 2

Horn in F

4/4

f

1 am here

silently walk to station 2

Trombone

4/4

f

1 am here

silently walk to station 2

Tuba

4/4

f

1 am here

silently walk to station 2

Max patch

1

4/4

4/4

4/4

4/4

4/4

4/4

Hit the space bar then give a visual cue to trumpet

SECTIONS ON THIS PAGE: B
DURATION: c.a. 2 minutes
POSITION ON THE FIELD: Station 2
INDICATIONS:

- Each block last 4 seconds.
- Perform what is written on the block continuously, fulfilling the 4 seconds.
- If not indicated, performer chooses timbric variations of each block according to what s/he believes would be appropriate and sonically interesting to what is sounding on the speakers.

Place this page on station 2

B

4" 4" etc.

Trumpet in Bb: Loose the caps and play fast random key noises (*ff*); Shout on the mouthpiece (*mf*); Hit rapidly the mouthpiece with your hand palm to get "mouthpiece pops" (*mp*).

Horn in F: Sing a low pitch on the mouthpiece (*f*); Play and sing the same note (any on the first position), move the slide downwards, but do not change your singing pitch (*mp*); Play the highest note you can at the lowest dynamic possible (*ppp*).

Trombone: Play and sing the same note (any on the first position), move the slide downwards, but do not change your singing pitch (*mp*); Play the highest note you can at the lowest dynamic possible (*ppp*).

Tuba: start counting 4" of silence after Max patch visual cue; Whisper and repeat rapidly: "I am not here" in the mouthpiece (*ff*); Blow just air (*f*).

Max patch: 2; Hit the space bar, then give a visual cue to Tuba.

Trumpet: Buzz on the instrument without mouthpiece (*mp*); Play the lowest pedal tone you can (*mf*).

Horn: Play fast percussive sounds on the bell with your fingernails (*mp*); Play a flutter stopped note on the lower range (*mp*).

Trombone: Play a flutter tongued note in the lower end (*mp*); Detach and blow the mouthpiece (aiming towards the microphone) (*mp*).



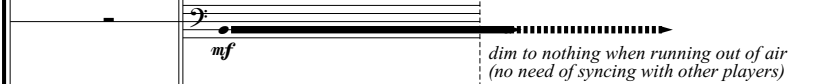

Tuba: Whistle any fast melody on the mouthpiece (*mf*); Growl the highest note you can (*mp*).

Max

SECTIONS ON THIS PAGE: B - C
DURATION: c.a. 2 minutes
POSITION ON THE FIELD: From station 2 to station 3
INDICATIONS:
- Perform as written.
Place this page on station 2

C

4" one entire breath

Trumpet in Bb		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Horn in F		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Trombone		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Tuba		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Max patch	3			

SECTIONS ON THIS PAGE: D
 POSITION ON THE FIELD: Station 3
 PAGE DURATION: c.a. 5 minutes

- INDICATIONS:
- You will play 16 motives separated one to the other by a specific amount of silences measured in seconds.
 - The Max patch will create a spatial counterpoint by repeating and moving this motives in different directions.

Place this page on station 3

D Trombone

$\text{♩} = 60$ ($\text{♩} = 1''$)

The reference for a second (a beat) must be taken from the rhythmic repetition on the speakers.

Trumpet (beat 1) (beat 17) 16" 1" 1" 6" etc. 11" flutter 8" 14" 12" Tuba

Trombone

There are two ways of counting to begin playing on the right beat (both provide the same result, choose the one that works better for you):
 1- You can count 16 seconds as shown on the fermata (counting trumpet 1st motive as beat number one)
 2- Play your first motive on the beat after trumpet 4th motive.

Max patch (4) Max patch performs delayed signals of Trumpet in $\text{♩} = 60$ ($\text{♩} = 1''$)

keep $\text{♩} = 1''$ as steady as possible (do not follow speakers anymore)

22" 14" 10" 12" 11" 2" just air 11" f

Tbn. mf p p f mf mf ff

Max tempo on the speakers will begin speeding up and slowing down slowly

8" 18" just air 32" ff

Tbn. mf

Max timbre will be modified slowly, long fade out will begin pitch will begin moving up and down

SECTIONS ON THIS PAGE: D - E
POSITION ON THE FIELD: From station 3 to station 4
PAGE DURATION: c.a. 2 minutes

- INDICATIONS:**
- This section does not has a station on the field, you will walk, stop, play and continue walking. You will repeat this actions as many times as you think is necessary, in a length of 2 minutes.
 - You will play freely musical phrases following some indications.
 - The counterpoint created on section D will fade out on the speakers while your playing.
 - Max patch will granulate the sound of your instrument in all 16 speakers.
 - You are free to choose your musical material, but always do it listening what the others player are playing and how the material you choose relates with the remaining sound of section D.

Place this page on station 3

E Trombone

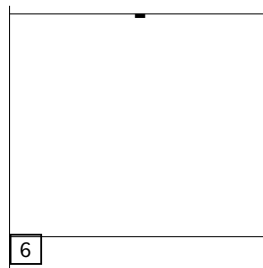
Walk to the center of the field, from there to station 4. During this trajectory you have to stop and play musical phrases as indicated, once finished resume walking. Repeat this process as many times as you want. Do not synchronize your stops with other players.



SECTIONS ON THIS PAGE: E - F - G
POSITION ON THE FIELD: From station 4 to station 1
PAGE DURATION: c.a. 2 minutes

- INDICATIONS:**
- During c.a. 2 minutes you will play long pitches, freely chosen.
 - The max patch will construct a chord by adding higher and lower notes on top and below the pitch you are choose.
 - Each one of the added notes will be performed in a different speaker on the field, each new pitch will involve a different set of speakers.
 - There may still be a remaining of the counterpoint built on section D.

Place this page on station 4

F Trombone	c. a. 2'	G
<p>Tbn. <i>start F after Max patch visual cue</i></p>  <p>Max 6</p>	<div style="border: 1px solid black; padding: 5px;"> <p>Play as follows:</p> <ul style="list-style-type: none"> - Select any pitch. - Play it p and hold it as long as you can (a complete breath) - After c.a. 6 seconds of silence chose a different pitch and do the same. - Repeat the process 5 times (5 pitches), be sure to play at least one pitch in each register (low - middle - high). - While playing each one of the 5 pitches, aim and move the bell of your instrument slowly towards different areas of the field. - Once done start section G, do not wait for other players. </div>	<div style="border: 1px solid black; padding: 5px;"> <p>Do the following</p> <ul style="list-style-type: none"> - Walk to station 1. - On your way there repeat freely by whispering, talking with normal voice, shouting, singing, etc, the phrase "I am here". - Say it to the open air, do not speak to the mic. - Once there be quiet until everybody arrives. </div>

SECTIONS ON THIS PAGE: H
DURATION: c.a. 15 seconds
POSITION ON THE FIELD: Station 1
INDICATIONS:
- No instrument playing.
- Each performer talks following instructions.
- At the beginning there will be lot of activity on the speakers, when Max patch hits the bar and cue brasses there will be a sudden silence.
- The talking must be done aiming the voice towards the field.

Place this page on station 1

H

Wait for Max cue ♩ = 60

Trumpet in Bb
Wait for Max cue
I was there!
ff

Horn in F
Wait for Max cue
I was there!
ff

Trombone
Wait for Max cue
I was there!
ff

Tuba
Wait for Max cue
I was there!
ff

Max patch **7**
Hit the space bar then give a visual cue to brasses

Tuba

Desde la perspectiva del viento
[From the wind's perspective]
2015 Arnáez Nicolás

Desde la perspectiva del viento

[From the wind's perspective]

Arnáez Nicolás

SECTIONS ON THIS PAGE: A
DURATION: c.a. 1 minute
POSITION ON THE FIELD: Station 1
INDICATIONS:
 - No instrument playing.
 - Each performer talks following instructions.
 - The talking must be done aiming the voice towards the microphone attached to the bell, not too loud to avoid clipping.
 - 8th notes silences between words are crucial, do not breathe into the mic nor produce any sound.

Place this page on station 1

A

start after Max patch visual cue

$\text{♩} = 60$

Trumpet in Bb

4/4 *f* 1 am here

silently walk to station 2

Horn in F

start when trumpet player is walking

$\text{♩} = 60$

4/4 *f* 1 am here

silently walk to station 2

Trombone

start when horn player is walking

$\text{♩} = 60$

4/4 *f* 1 am here

silently walk to station 2

Tuba

start when trombone player is walking

$\text{♩} = 60$

4/4 *f* 1 am here

silently walk to station 2

Max patch

1

4/4

4/4

4/4 Text

4/4

Hit the space bar then give a visual cue to trumpet

SECTIONS ON THIS PAGE: B
DURATION: c.a. 2 minutes
POSITION ON THE FIELD: Station 2
INDICATIONS:

- Each block last 4 seconds.
- Perform what is written on the block continuously, fulfilling the 4 seconds.
- If not indicated, performer chooses timbric variations of each block according to what s/he believes would be appropriate and sonically interesting to what is sounding on the speakers.

Place this page on station 2

B

The score is organized into two systems of staves. The first system includes Trumpet in Bb, Horn in F, Trombone, Tuba, and Max patch. The second system includes Tpt., Hrn., Tbn., Tuba, and Max. Vertical dashed lines mark the 4-second intervals. Performance instructions are placed in boxes above the staves, often with dynamic markings like *ff*, *mf*, *mp*, *ppp*, and *f*. Some instructions include musical symbols like a wedge for dynamics or a double bar line for cues. A box labeled '2' is placed on the Max patch staff in the first block, with a note: "Hit the space bar, then give a visual cue to Tuba".

Trumpet in Bb: 4" 4" etc. Loose the caps and play fast random key noises (*ff*). Shout on the mouthpiece (*mf*).

Horn in F: Sing a low pitch on the mouthpiece (*f*).

Trombone: Play and sing the same note (any on the first position), move the slide downwards, but do not change your singing pitch (*mp*). Play the highest note you can at the lowest dynamic possible (*ppp*).

Tuba: start counting 4" of silence after Max patch visual cue. Whisper and repeat rapidly: "I am not here" in the mouthpiece (*ff*). Blow just air (*f*).

Max patch: 2. Hit the space bar, then give a visual cue to Tuba.

Tpt.: Buzz on the instrument without mouthpiece (*mp*). Play the lowest pedal tone you can (*mf*).

Hrn.: Play fast percussive sounds on the bell with your fingernails (*mp*). Play a flutter stopped note on the lower range (*mp*).



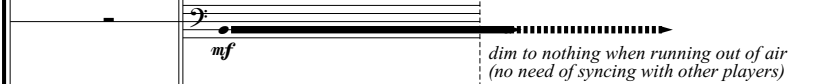

Tbn.: Play a flutter tongued note in the lower end (*mp*). Detach and blow the mouthpiece (aiming towards the microphone) (*mp*).

Tuba: Whistle any fast melody on the mouthpiece (*mf*). Growl the highest note you can (*mp*).

SECTIONS ON THIS PAGE: B - C
DURATION: c.a. 2 minutes
POSITION ON THE FIELD: From station 2 to station 3
INDICATIONS:
- Perform as written.
Place this page on station 2

C

4" one entire breath

Trumpet in Bb		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Horn in F		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Trombone		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Tuba		<i>mf</i>	<i>dim to nothing when running out of air (no need of syncing with other players)</i>	walk silently to station 3
Max patch	3			

SECTIONS ON THIS PAGE: D
POSITION ON THE FIELD: Station 3
PAGE DURATION: c.a. 5 minutes
INDICATIONS:
 - You will play 16 motives separated one to the other by a specific amount of silences measured in seconds.
 - The Max patch will create a spatial counterpoint by repeating and moving this motives in different directions.

Place this page on station 3

D Tuba

$\text{♩} = 60$ ($\text{♩} = 1''$)

The reference for a second (a beat) must be taken from the rhythmic repetition on the speakers.

Trumpet (beat 1) Trombone (beat 17) Horn (beat 34)

49" 13" 13"

There are two ways of counting to begin playing on the right beat (both provide the same result, choose the one that works better for you):
 1- You can count 49 seconds as shown on the fermata (counting trumpet 1st motive as beat number one)
 2- Play your first motive on the second beat after Horn's 4th motive.

(4) Max patch performs delayed signals of Trumpet, Trombone and Horn in $\text{♩} = 60$ ($\text{♩} = 1''$)

(beat 50)
 f 3 pp mf 3 *rubato* mp 3 *espressivo*

etc

8" 16" 10" 24" 14" 8"

f 3 pp p 5 f 5 mp mf p sfz

keep $\text{♩} = 1''$ as steady as possible (do not follow speakers anymore)

tempo on the speakers will begin speeding up and slowing down slowly

16" 7" 4" 7" 14" 12"

f mf mp f p f p f

timbre will be modified slowly, long fade out will begin

pitch will begin moving up and down

SECTIONS ON THIS PAGE: D - E

POSITION ON THE FIELD: From station 3 to station 7

PAGE DURATION: c.a. 2 minutes

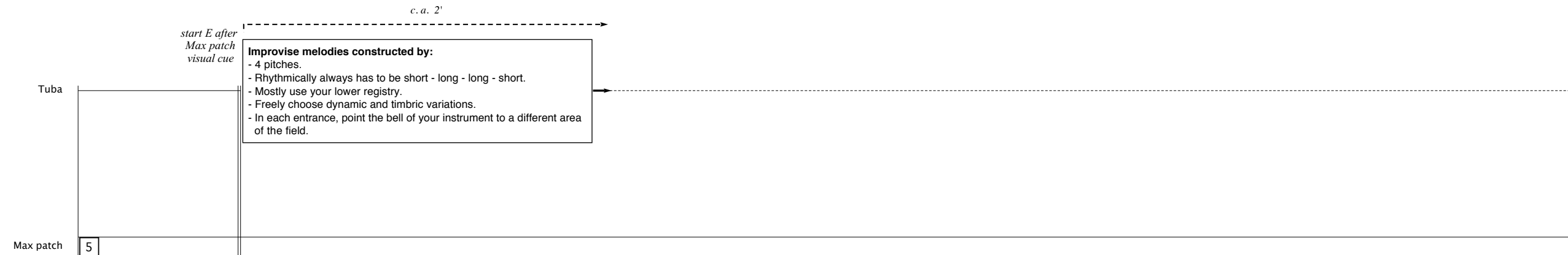
INDICATIONS:

- This section does not has a station on the field, you will walk, stop, play and continue walking. You will repeat this actions as many times as you think is necessary, in a length of 2 minutes.
- You will play freely musical phrases following some indications.
- The counterpoint created on section D will fade out on the speakers while your playing.
- Max patch will granulate the sound of your instrument in all 16 speakers.
- You are free to choose your musical material, but always do it listening what the others player are playing and how the material you choose relates with the remaining sound of section D.

Place this page on station 3

E Tuba

Walk to the center of the field, from there to station 7. During this trajectory you have to stop and play musical phrases as indicated, once finished resume walking. Repeat this process as many times as you want. Do not synchronize your stops with other players.



SECTIONS ON THIS PAGE: E - F - G
POSITION ON THE FIELD: From station 7 to station 1
PAGE DURATION: c.a. 2 minutes

- INDICATIONS:**
- During c.a. 2 minutes you will play long pitches, freely chosen.
 - The max patch will construct a chord by adding higher and lower notes on top and below the pitch you are choose.
 - Each one of the added notes will be performed in a different speaker on the field, each new pitch will involve a different set of speakers.
 - There may still be a remaining of the counterpoint built on section D.

Place this page on station 7

F Tuba		c. a. 2'	G
Tuba	<p>Start F after Max patch visual cue</p> <div style="border: 1px solid black; padding: 5px;"> <p>Play as follows:</p> <ul style="list-style-type: none"> - Select any pitch. - Play it p and hold it as long as you can (a complete breath) - After c.a. 6 seconds of silence chose a different pitch and do the same. - Repeat the process 5 times (5 pitches), be sure to play at least one pitch in each register (low - middle - high). - While playing each one of the 5 pitches, aim and move the bell of your instrument slowly towards different areas of the field. - Once done start section G, do not wait for other players. </div>		<div style="border: 1px solid black; padding: 5px;"> <p>Do the following</p> <ul style="list-style-type: none"> - Walk to station 1. - On your way there repeat freely by whispering, talking with normal voice, shouting, singing, etc, the phrase "I am here". - Say it to the open air, do not speak to the mic. - Once there be quiet until everybody arrives. </div>
Max	6		

SECTIONS ON THIS PAGE: H
DURATION: c.a. 15 seconds
POSITION ON THE FIELD: Station 1
INDICATIONS:
- No instrument playing.
- Each performer talks following instructions.
- At the beginning there will be lot of activity on the speakers, when Max patch hits the bar and cue brasses there will be a sudden silence.
- The talking must be done aiming the voice towards the field.

Place this page on station 1

H

Wait for Max cue ♩ = 60

Trumpet in Bb
Wait for Max cue
I was there!
ff

Horn in F
Wait for Max cue
I was there!
ff

Trombone
Wait for Max cue
I was there!
ff

Tuba
Wait for Max cue
I was there!
ff

Max patch **7**
Hit the space bar then give a visual cue to brasses