Five (and-a-half) Gardens

Music by Dan Trueman
Motion Paintings by Judy Trueman
Texts by Jennifer Trueman

composed for So Percussion and Trollstilt
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duration: ~55 minutes
supported in part by grants from the New Jersey State Council on the Arts, the American Music Center, and the Princeton University Council on Research in the Humanities and Social Science.
**About the Piece:**

*Five (and-a-half) Gardens* is an hour-long performance piece combining animated paintings (motion paintings, or MoPs), spoken word, and electronic chamber music performed by the groups Trollstilt (Hardanger/electric fiddles and guitar) and So Percussion (percussion quartet). The animated paintings, by Judy Trueman, are framed by a whimsical creative filter where older works of art (pieces by Matisse, Agnes Martin, and others) are re-imagined as gardens, and then abstractly painted and animated. Music by Dan Trueman is performed with a “garden of instruments,” including amplified tubes, terracotta pots, buckets of water, and a wheelbarrow. A laptop is used to process these instruments and “paint” sonic textures on a set of hemispherical speakers distributed throughout the ensemble. Texts by Jennifer Trueman, inspired by the writings and quotations of these same artists, emerge from the “garden” as well, in performances by Jennifer and Rinde Eckert (sometimes performed live, other times pre-recorded). Finally, in some performances Tomie Hahn joins as Tara, a performance weaver, weaving large structures in and around the ensemble with plants, trees and flowers.

In five (and-a-half) parts:

- **Martin’s Garden**: inspired by an Agnes Martin “plank” painting (*The Laws*).
- **Matisse’s Garden Lesson**: inspired by the piano lesson paintings by Matisse.
- **Cal’s City Garden (with Cage)**: inspired by a photograph by Harry Callahan, and the John Cage etchings of the ‘70s and ‘80s (and also the Cage *Third Construction*).
- **Matisse’s Coastal Garden**: inspired by a Matisse painting of a window, viewed sideways.
- **Noel’s Garden**: inspired by some of the wonderfully noisy work of Georges Noël

with various other festivities, including Stone Pieces, a Water Piece, and a Wheelbarrow Piece, interleaved between the Gardens.
Percussion Station Descriptions:

1. Cans/Pots/Toobs 1 (on small rug on floor; needs to be relatively near station 10)
   a. 5 pots (plastic stick mallets and bow) *
      i. double-sided carpet tape to fasten these down
      ii. piezo pickups on each, merged to single line out.
      iii. the highest and lowest sounding of these pots should be higher and lower (if only slightly) than the highest and lowest of station 2.
   b. 5 cans, behind the pots, varying shapes and sizes *
   c. 4 eToobs, tuned B, A, G, E (descending) *
   d. stamping eToob C (mid-size; nearby, with station 3, behind this station) *

2. Cans/Pots/Toobs 2 (on small rug on floor)
   a. 5 pots (similar to station 1) *
   b. 5 cans *
   c. 4 eToobs, tuned A#, G#, F#, D (descending) *

3. Mallets (sometimes manned by two players—marimba and vibes)
   a. vibraphone (need two bows)
   b. marimba (5 octave)
   c. stamping toob C (same one as station 1)
   d. ratchet
   e. shaker/rattle
   f. rainstick
   g. 2 toms, high and low

4. Drum kit
   a. Kick, 3 toms, snare, HH, 3 sus cymbals
   b. wood block
   c. small B eToob *
   d. dumbek
   e. conch shell
   f. clave

5. Toy Pianos
   a. 2 toy pianos, old fashioned metronome on top of one *

6. Metal stuff
   a. one gong, preferably tuned around middle-C, on stand
   b. triangle
   c. bonang pot, sounding Bb
   d. 4 brake drums, arranged in pitch order
   e. 2 woodblocks
   f. bongos
   g. 3 toms
   h. shaker
   i. rainstick
   j. big thai gong, preferably tuned near a low low-D, but more important to have a great sounding gong.

7. Drums
   a. bass drum
   b. 3 toms
   c. three cymbals, one a ride-like cymbal
   d. bongos
   e. 2 woodblocks
   f. shaker
   g. conch shell

8. Cal/Cage 3
   a. 3 pots
   b. triangle
   c. 5 tin cans (sometimes with knitting needles)
   d. conch shell
   e. clave
   f. rattle

9. Cal/Cage 4
   a. 3 pots
   b. sizzle cymbal
   c. police whistle
   d. 5 tin cans (sometimes with knitting needles)
   e. slit drum (3+ slits)
   f. conch shell
   g. clave
   h. shaker
   i. ratchet

10. Suspended eToobs (with bungees from grid, or from stand, so that their bottoms are about 1 foot from the ground)
    a. 6 eToobs (B, A, F#, E, D, C, in descending order)

11. Wheelbarrow, with room around all sides for players to stand
    a. each player needs three Musser-type plastic mallets with yarn heads

12. spot for 2 buckets of water, in close proximity
    a. microphone placed inside each, as close as possible.

also, four pairs of stones that can be kept in pockets. to be used in Stone Pieces.

stations 1 and 9, and stations 2 and 8, can be combined into single table-top stations, with the eToobs attached vertically to the sides of the tables, for performance situations where space is limited. In severely space-constrained situations, a xylophone can be used in place of a marimba, except for Lesson and Coastal (which would have to be omitted).
Stage Setup:

1/4" ≈ 1 foot
approx 28’ wide, 18’ deep

H = hemispherical speaker, placed on the floor. Speakers for Dan and Monica are best on stands, angled facing outwards. Stands may also be good for the other hemis, depending on the situation, or they may lie flat.

Screen(s) placed according to space. Most straightforward is one large screen hanging immediately behind the ensemble, bottom about 6’ elevated. Others are possible, including a pair on either side. Creative staging and lighting is a Good Thing.

Rinde and Jennifer sit on opposites sides of the stage, when performing live.
Audio Setup:

5.5 Gardens requires four onstage 1202 Mackie Mixers (or equivalent), four hemispherical speakers (with amplifiers), and two subwoofers (the small powered Sunfire subwoofer is ideal). The idea here is to provide instrumental –like onstage sources for the electronic instruments (eToobs, pots) and laptop, and also some subtle reinforcement for some of the quieter instruments. Some of the instruments, like the stamping eToobs, require onstage amplification since feedback is part of the performance technique. It is also preferable to make the onstage sound as warm and inspiring as possible for the players. In some spaces, this may be all the amplification that is needed (other than the text pieces; see below).

Mixer Configurations:

• 1202 #1 (near station 10): 6 hanging stamping toobs + stamping toob from station 1 (mid C-toob), channel 3 from laptop, all feeding a local hemisphere and subwoofer (and house, if needed). A 1402 may be useful on this station for more individual gain control.

• 1202 #2 (near station 4): stamping toob (B-toob), local mic on bongo from station 6 (used during Lesson), channel 4 from laptop, feeding local hemisphere and subwoofer (and house, if needed)

• 1202 #3 (near station 1): station 1 pots (piezos summed through local summer box), station 1 eToobs, water microphone, toy piano mic, channel 1 from laptop, feeding local hemisphere (and house, if needed)

• 1202 #4 (near station 2): station 2 pots (piezos summed through local summer box), station 2 eToobs, water microphone, toy piano mic, channel 2 from laptop, feeding local hemisphere (and house, if needed)

laptop channels 5–6 go directly to the house system. These channels carry to spoken-word recordings (if the texts are not performed live) and are best heard through a PA and not the hemispheres. If the text pieces are performed live, Rinde and Jennifer should be given small wireless headset mics (invisible, ideally) that feed the house system. Audio laptop can be handled by one of the players or by an additional player.

Trollstilt Sound Notes:

The Hardanger fiddle and electric violin are amplified via a hemispherical speaker placed next to the player (meaning, Me!). An Acoustic Image Focus 2 amp is used to amplify both instruments. I use a DPA 4060 miniature microphone for the Hardanger fiddle through a Presonus TubePre preamp. My electric violin is 6-string, with a full resonating body, made by Eric Aceto, and goes through a Baggs preamp before reaching the Acoustic Image.

The classical guitar is amplified via a locally placed hemispherical speaker as well, also using an Acoustic Image Focus 2 amp and a Baggs preamp. The guitar has a built-in pickup which minimizes feedback. Both the fiddle and guitar may need to be fed to the house system as well, if balance is a problem.
Software and Sound Cues

There are numerous 4-channel soundfile cues notated throughout the score, best cued via a laptop. Also, during Coastal and Lesson, the electric violin sound is processed by the laptop. The laptop requires an audio interface with at least four discrete outputs and an input.

The timing of the sound cues is indicated in the score, and should be rehearsed like any other part; the audio engineer is seated with the ensemble, and is really a performer as well. The timing of the cues is crucial, sometimes indicated by the location in the score, and other times by the timing in the animation. The gains of the soundfiles have to be adjusted appropriately as well; gains that we have used in the past are listed below. Stereo sound files go out channels 1–2; 4-channel files go out all four channels, in order.

The processing in Lesson is simple phrase-sampling. At the first cue point (bar 75) the laptop begins sampling the violin. At the second cue point (bar 79) the laptop ends sampling and immediately begins playing back the sampled phrase twice. This overlaps with a sound cue that sustains further.

The processing in Coastal uses what I call the “Traps” algorithm, where the sound of the electric violin is transposed to fixed sonorities (notated in the score) regardless of what the violinist is playing. This is accomplished by doing pitch detection with the Max/MSP “fiddle~” object, subtracting the detected pitch from the “trap” pitches, and then using my PeRColate object “munger~” to create the granulized sonorities in all four channels.

I have a set of Max/MSP patches that are configured for each piece, where the space bar is used to make each cue. They are fairly simple to operate, though they require practice and rehearsal like any other part.

Except for in Coastal, no attempt is made to notate how the electronics actually sound; rather, when each sound needs to be cued is indicated. In Coastal, some of the electronics are roughly, “descriptively” notated, due to their pitched, rhythmic character. The rhythms are derived from a model of Newton’s Cradle, with the “clicks” of the balls striking each other are pitched. Also, the pitches of the granular “clouds” generated in real-time by processing the violin are notated.

There are many ways to know when to cue these, but perhaps the best is to have the projection laptop wireless transmit video play position to the on-stage audio laptop. Ideally, the on-stage audio laptop sends back periodic timing cues from the players, so the video can slightly change speed to stay in sync with the players.

Martin’s Garden Sound Cues:

File Names ; Gain Multipliers

1. 1M_beep.aif; 1
2. 2M_siren.wav; 0.2
3. 3M_Ddrone.aif; 0.5
4. 4M_Ddrone.aif; 0.5
5. 5M_Ddrone.aif; 0.5
6. 6M_Ddrone.aif; 0.5
7. 7M_wind.wav; 0.1
8. 8M_cricketsFewFaster.wav; 0.2
9. 9M_Cdrone.aif; 0.5
10. 10M_wind.aiff; 0.1
11. 11M_Cdrone.aif; 0.5
12. 12M_wind+crickets.aiff; 1
13. 13M_Adrone.aif; 0.5
14. 14M_F#drone.aif; 0.5
15. 15M_siren.aiff; 0.3
16. 16M_F#drone.aif; 0.5
17. 17M_bowedpost.aiff; 1
18. 18M_wind.aiff; 0.1
19. 19M_Ddrone.aif; 0.5
20. 20M_Ddrone.aif; 0.5
21. 21M_Bdrone.aif; 0.5
22. 22M_finaldrone fadein.aiff; ? (quiet)

Matisse’s Garden Lesson Sound Cues:

1. multiple cues:
   a. trigger soundfile 1L_susEb.aif; 0.3 gain
   b. begin phrase sampling
2. end phrase sampling, begin playing back sampled phrase immediately twice through.

Matisse’s Coastal Garden Sound Cues:

the CS cues partially double what the shakuhachi might do. The shakuhachi part is largely improvised, with some suggested pitches in the score. the “CS-m-N” soundfiles are processed “flute-like” sounds that should always be used. The “CS-N” sounds may be omitted if they interfere with the shakuhachi. It’s reasonable to ask why some of the cues trigger multiple sounds, when the sounds could all be mixed into a single file. I have intentionally left some separation of sound “streams” so there is flexibility.
adjusting the relative gains, and also in the event that some streams need to be omitted (the CS-N sounds, for instance). There may also be situations where some timing flexibility is desired, in which case the cues can be broken up.

Note that the sound cues can not simply be played from a CD player, as they overlap.

The M cues stand for munger~ cues, where the munger is set to “trap” the electric violin sounds to the pitches indicated (in the score).

1. CS-0 and CS-m-0; ?
2. C1.aiff; 2.; (0.35)
3. C2.aiff; 0.2; (0:47)
4. C3.aiff; 0.2; (0:54)
5. CS-1 and CS-m-1; ?
6. C4_all.aiff; 0.4; (1:06)
7. CS-2 and CS-m-2; ?
8. three sounds: (1:25)
   a. CS-3
   b. CS-m-3
   c. C5.aiff, 1
9. C6.aiff; 0.2
10. CS-4 and CS-m-4; ?; (2:40)
11. C7.aiff; 0.2
12. CS-5 and CS-m-5; ?
13. CS-6 and CS-m-6; ?; (3:32)
14. C8.aiff; 0.5; (3:54)
15. CS-7 and CS-m-7; ?; (4:04)
16. turn up munger~, and set to M1; 4:24 (rising brown crosses top of blue band) (4:24)
17. CS-8 and CS-m-8; ?
18. M2; 4:36 (4th from left weed stretches across top)
19. M3; 4:47 (leftmost week stretches across top)
20. M4; 4:58 (after little orange box exits left)
21. M5; 5:09 (after left purple box swerves right)
22. M6; 5:19 (when yellow box crosses low horizontal line)
23. two cues; 5:28 (when bright blue box crosses low horizontal):
   a. M7
   b. C9_beeping.aiff; 1
24. M8; 5:38 (when bottom “+” at bottom right appears)
25. M9; 5:49 (when thin horizontal line appears, low)
26. C10_lowdrone.aiff; 1
27. M10; 6:22 (all yellow)
28. C11_wave.aiff; 0.4; 6:42 (after blue bar freezes horizontally)
29. two sounds; 6:45:
   a. CS-9 and CS-m-9; ?
   b. C12_endvibe.aiff; 0.5
30. two sounds; 6:56 (center band goes dark dark):
   a. C13_wave. aiff; 0.15
   b. C14_lowdrone.aiff; 1
31. M11; (6:58)
32. M12
33. M13
34. M14
35. three cues; this one should start at 7:26 in the MoP, regardless of where the music is—the C16 soundfile is *very* long, and frames the next few minutes:
   a. M15
   b. C15_lowdrone.aiff; 1
   c. C16_NC+wind.aiff; 1
36. M16
37. M17
38. M18
39. M19
40. M20
41. M21
42. M22
43. M23
44. CS-10 and CS-m-10
45. M24
46. M25
47. CS-11 and CS-m-11; 9:23 (after rotating white bar freezes)
48. M26 (dan cues)
49. M27
50. M28
51. M29
52. M30
53. M31
54. M32
55. M33
56. M34
57. (10:50)

Noël’s Postlude

1. postlude_drones.aif; 0.3
Notes about the Text and Recordings

The texts were created by Jennifer Trueman as follows: *Martin’s Garden*, *Matisse’s Garden Lesson*, and *Matisse’s Coastal Garden*—drawn from and influenced by quotes from the artists; *Cal’s City Garden*—words by Jennifer Trueman; *Noël’s Song*—drawn from French and Canadian folk songs.
Opening Segment (main title sequence, entrances, and Martin’s Garden titles)

Stage/Screen are dark.

** Audio Cue #0: we hear the following, performed live or recorded by Rinde Eckert

You wouldn’t think of form by the ocean.
It is not in the eye.

** Video Cue: Main Titles
Josh begins rolling coins on drums during next paragraph. Rinde continues:

I would like to know this song.
Its merging formlessness
A hint of perfection.
Light, lightness.

Lights up. During next paragraph, Jason enters from stage right with Wheelbarrow full of stuff, moves across front of stage to stage left, Adam and Lawson enter, take cans for stations 1–2 from wheelbarrow, and sit at their stations. Rinde continues:

Cross an empty beach.
Step upon my boat.
Look at the ocean
The innocent trees.
You wouldn’t think of form.

** Martin Audio Cue #1: beeping.
** Video Cue: begin Martin’s Garden. Rinde finishes:

I would like to know this song.

directly into Hardanger fiddle solo and Martin’s Garden
Martin's Garden

Lawson (station 1)

Adam (station 2)

Doug (station 4)

Josh (station 3)

Hardanger Fiddle solo
prelude, during titles

trumpons are created by hitting the pot/can with the plastic
part of the stick, and allowing it to bounce, coming to rest
against the pot/can.

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Martin's Garden
Martin's Garden
(may need to leave out some pot strikes here...)
Martin's Garden
**Matisse’s Garden Lesson: Stone Piece I**

on last chord of Martin, stage goes dark, everyone still. As resonance of last chord fades, we begin:

**Audio Cue: Matisse’s Garden Lesson poem (Rinde)**

(\textit{the piano student’s assignment book})
\textit{Work cures everything – set a dancer free!}
\textit{Illuminate the fog that surrounds us.}
\textit{You study, you learn.}

\textit{I wanted to see if I had the image in my fingers.}
\textit{You study, you learn.}
\textit{I have plenty of time.}

\textit{You study, you learn}
\textit{But you guard the original naivete.}
\textit{Exactitude is not truth.}

\textit{I drew my grandchildren on the ceiling today.}

on this next line, all percussionists begin tapping the rhythm of the text with stones.

\textit{You study, you learn.}

stones out.

\textit{I drew my grandchildren today.}

at this point, Jason should “play” the poem again (without Rinde), starting at the beginning, with his stones, while Josh walks to the Toy Pianos (station 5) and Adam walks to the marimba. After Jason plays the last line, Josh starts the metronome:

**Video Cue: Begin \textit{Matisse’s Garden Lesson} when metronome starts**

After the title vanishes and the “metronome” in the MoP reaches vertical again (0:32 in MoP), marimba and toy pianos enter.
Vamping, through titles

Toy Pianos (one for each stave)

VIDEO CUE:
0:32
Enter after titles vanish and animated “metronome” becomes vertical

marimba

6-string electric violin

old fashioned metronome, on top of toy pianos

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tremolo as smooth and dense as possible
Matisse's Garden Lesson
Matisse's Garden Lesson
Matisse's Garden Lesson
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\[ \text{Matisse's Garden Lesson} \]
Matisse's Garden Lesson
Matisse's Garden Lesson
Matisse's Garden Lesson
Matisse's Garden Lesson
Cal’s City Garden: the Water Piece

During the end of Lesson, while Adam and Josh play, Jason and Lawson carry buckets half-full of water downstage center, and place the mics (waiting on short table-top stands) in the buckets. After last chord, Josh and Adam join Jason and Lawson. They all stand quietly:

**Audio Cue: Turn up Water mics, cue Cal’s City Garden poem (Rinde and Jennifer):

Sense of centuries
Super something
Surrealistic strong sculpture.

Seeing spirit
Start separating subject
Selectively.

Search around sea
So same so same
Somebody slowly
Such seeds were sown.

Style single-mindedness
Someplace city.

After first time through, poem begins again, and percussionists attempt to play along with the reading with their hands in the water, splashing to the rhythm of the readings. After the third time through, before the last line, the water sounds suddenly stop, then we hear the final line:

Surprise.

**Audio Cue: turn down Water mics
**Video Cue: begin Cal’s City Garden (with Cage)

After final line, percussionists remove microphones and carry buckets off, then move to their next stations, whispering poem to themselves quietly (susurrating), asynchronously.
the "Springar" meter is loosely modeled after the Norwegian "telespringar" dance feel, where the first beat is longer than the second, and the second longer than the third. The tempo markings in the guitar part indicate approximately how fast each beat should go.
Cal's City Garden (with Cage)
Cal's City Garden (with Cage)
Bowed Vibes (l.v.)

Rattle

Marimba

Cal's City Garden (with Cage)
Cal's City Garden (with Cage)
Cal's City Garden (with Cage)
Percussion Setup G

- Cymbal
- Hi-hat
- Tom
- Kick drum
- Triangle
- Tin cans, various sizes
- Sizzle cymbal
- Police whistle
- Tin cans, various sizes

Cal's City Garden (with Cage)
22

A

Jo

Ja

L

M

DT

sticks

at the bell (ride cymbal)

mf

p

f

Shaker

Ratchet
Percussion Setup G
Cal's City Garden (with Cage)
Cal's City Garden (with Cage)
Stone Piece II begins here
Stone Piece II: Matisse’s Coastal Garden

overlapping with the end of the fiddle and guitar parts of Cal/Cage, percussionists loop the following rhythms (still in Springar meter) with stones in their hands as they walk (taking different paths) to their positions for Coastal:

**Audio Cue: Matisse’s Coastal Garden poem (Rinde and Jennifer, trading lines)**

*My curves are not crazy.*

*These images in vivid and violent tones.*

..never be a prisoner.

*He who loves, flies, runs, rejoices…*

*It is not a starting point, it is a completion.*

*I’d like to introduce my color palette.*
I wouldn’t mind turning into a vermillion goldfish.

Truly, I’m not joking…

I’m growing old….

An increasing sense of the absolute
Achieved a form that is simplified to its essence.

**Video Cue: begin Matisse’s Coastal Garden

Il y a des fleurs partout pour qui veut bien les voir.

this last line is repeated, hummed, a few times after this first statement of it, approximating this tune; as if he is just discovering it, or not really paying attention. Freely, roughly:

if Tomie is performing, she begins shakuhachi here.
Matisse's Coastal Garden

Freely; each bar approximately 4 seconds long, proportional rhythms
Matisse's Coastal Garden

right hand (Ds) bowed, left hand (Cs) struck

on beat 3

steady
all (except guitar) decelerating, out of sync with each other
Matisse's Coastal Garden

- 10-12 seconds

- emerge from vibes

- cue from MoP

- gradually slow down
  a tempo, then decel again, etc...

- piano & ad lib, from minute

- ~ 10-12 seconds
Matisse's Coastal Garden
etc... ad. lib. alternating between pots and cans with phrases about these lengths

etc... ad. lib. alternating between pots and cans with phrases about these lengths

slow crescendi to forte, then subito piano and crescendo again, repeatedly

continue slowing down, fading out

etc.... ad. lib. alternating between pots and cans with phrases about these lengths
Matisse's Coastal Garden
Matisse's Coastal Garden

downbeat on peak of "wind" surge

HiHat, with pedal

short B eToob (purple)

low eToob

strike bottom of toob on floor

e tc... ad. lib, mixing up groups of 2s and 3s

drums, with phrases about these lengths

e tc... ad. lib, alternating between pots

etc... ad. lib, mixing up groups of 2s and 3s

change pitches as smoothly as possible

and cans with phrases about these lengths

e tc... ad. lib. alternating between pots

etc... ad. lib. mixing up groups of 2s and 3s

change pitches as smoothly as possible

etc... ad. lib.
Matisse's Coastal Garden
Matisse's Coastal Garden
slow painful pitch bends between F and E

more high Fs than low Fs
gradually decelerate, loosely synched with NC; go in and out of phase with each other and NC.
incredibly slow here!

vibes

sync with cut-time feel of NC

NC+ sustained chords (same as marimba chords)

9:36

47 (9:23, after rotating white bar freezes)
Matisse's Coastal Garden

VAMP
repeat until 12:00
sudden silence with blackout
P3+shak continue into darkness

big long eToobs, stamp

improvise with feedback and eToob

improvise with feedback and eToob

improvise quietly with P3 and P4

swell just before end, then cut off suddenly

NC continues, with sustained chord
Wheelbarrow Piece

During last groove section of Coastal (with the big stamping toobs and feedback toobs), the sounds of the above tune are heard quietly. After the groove ends, we hear it more clearly, with words, in octaves (Rinde and Jennifer). Feedback continues, as does shakuhachi and windy sound cues from Coastal, as Adam and Jason move to the wheelbarrow. After the sound cues and shakuhachi quiet down (a breath, of sorts), Adam and Jason begin the Wheelbarrow Piece (next page), while Josh and Lawson wrap up the feedback (overlapping with opening of Wheelbarrow Piece) and move to the wheelbarrow in time for their entrance.
each player takes a side of the wheelbarrow. Lawson and Doug continue with eToob feedback from Coastal, and then move to Wheelbarrow just in time for their entrance.

in left hand: two plastic mallets (musser type) with yarn head
in right hand: one similar plastic mallet, or perhaps a mallet with rubber-ball head

find two spots in the wheelbarrow that you can get somewhat different sounds with the head of the right-hand stick. assign one to the middle staff line and the other to the staff line below that (4th-line down).

when doing tremolo with the left hand (2nd-line down), bounce the sticks of both mallets against the edge of wheelbarrow so they ricochet, and as they bounce, gradually move the point of contact from the hand towards the ball-end of the stick, effecting a rise in pitch of the tremolo.

when doing tremolo with both hands (top line), simply ricochet the sticks against one another.

basic metric unit is 2696 (from animation), with the 9 broken into 2/8 3/8 and 4/8 bars. this 2696 unit repeated varying numbers of times, with varying endings, through bar 83. this large 83-bar segment is then repeated as well.
Wheelbarrow Piece
Wheelbarrow Piece
pretty loud here!

End Measurement Segment
approx. 1 min.

116

Wheelbarrow Piece
walk to wood blocks (Noel setup) while clicking sticks together overhead

walk to hand-drum (Noel setup) while clicking sticks together overhead
walk to Noel setup while clicking sticks overhead
Noël's Garden

Adam: "Wheelbarrow, Vibes, Marimba, two toms (low (floor) and high), shaker, rainstick"
Lawson: "wood blocks (2), three toms (widely spaced, with a fat low one), bongos, bamboo windchimes"
Jason: "tambour, or bodrahn, or some such hand drum"
Doug: "bonang or similar ringing metal, sounding near Bb, 4 brake drum arranged pitchwise, 2 gongs (sounding near middle C and low D (2 octaves lower)), 3 toms (widely spaced with a fat low one), bongos, shaker, rainstick, bamboo windchimes"

Monica

Dan

Instrumentation:

with the toms: when notated below the line, strike in the middle; when notated above the line, hit the rim of the drum

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Noël's Garden
Noël's Garden
Noël's Garden
these two bracketed 6-bar units (mm. 98–104, mm. 105–110) form the basis for the hi-hat/ride cymbal passages
Noël's Garden
Noël's Garden
Noël's Garden
Noël's Garden
Noël's Garden
Noël's Garden
Noël's Garden
Noël's Garden

A

L

Ja

Jo

M

DT
Noël's Garden
Noël's Garden
Noël’s Garden
Noël's Garden
Noël's Garden
Noël's Garden
Noël's Garden

A

L

Ja

Jo

M

DT
Noël's Garden
Noël's Garden
slowly turn rainstick with other hand

Noël's Garden

to bamboo windchimes; improvise gently with them...

slowly turn rainstick with other hand, not with Lawson

Noël Song begins here
gradually dissipate rhythmic pattern, diverge from others...
Noël Song

the *Noël Song* comes immediately out of *Noël’s Garden*, in time, without pause (as indicated on the last page of the Noël’s Garden score). During the song, Adam and Josh continue shaking, loosely in the rhythms from Noël, but diverging from one another, while slowly turning their rainsticks and moving to the pots/cans (stations 1–2). By the time the song is done, they should be in position and finishing up the rainsticks, getting them set, while Monica begins the Postlude. Jason should also move to the front, near Adam and Josh, with his hand-drum for the Postlude. Lawson moves to station 6, for the Postlude.

Live singers (Rinde, Jennifer, everyone else) are accompanied by recorded “choir” (into hemispheres, not house)
Everyone should sing a part! A pre-recorded "choir" is here to help.

Noël Song

I - sa - beau s'y pro - me - ne le long de son jard - in

vin est bon
gou-tons voir oui oui oui je - crois voir non non non

toc toc
toc on frappe a la

Rinde

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Noël Song

porte je crois bi-en que c'est son ma-ri je crois bi-en oui oui oui je crois bi-en non non non

porte je crois bi-en que c'est son ma-ri je crois bi-en oui oui oui je crois bi-en non non non

porte je crois bi-en que c'est son ma-ri je crois bi-en oui oui oui je crois bi-en non non non

son que tu chantes je vou drais la sa-voir je vou drais la sa-voir em-barque dans ma barque je te la chan-te-rai

si je meurs je veux qu'on m'en terre dans la cave ou il y'a du bon vin dans la cave oui

si je meurs je veux qu'on m'en terre dans la cave ou il y'a du bon vin dans la cave oui

si je meurs je veux qu'on m'en terre dans la cave ou il y'a du bon vin dans la cave oui

je te la chan-te-rai
Noël Song

ouï ouï dans la cave non non non la morale de cette histoire c'est à boire avant de mourir

ouï ouï dans la cave non non non la morale de cette histoire c'est à boire avant de mourir

ouï ouï dans la cave non non non la morale de cette histoire c'est à boire avant de mourir

others join Rinde on this line

la morale de cette histoire c'est à boire avant de mourir

ouï ouï ouï ouï c'est à boire non non non

c'est à boire ouï ouï ouï c'est à boire non non non

c'est à boire ouï ouï ouï c'est à boire non non non

solo again

c'est à boire c'est à boire

1 sa beau s'y promène

ouï ouï dans la cave non non non

c'est à boire c'est à boire non non non

c'est à boire ouï ouï ouï c'est à boire non non non

le long de son jardin le long de son jardin le long de son jardin
Noël Postlude
Noël Postlude

A

Jo

L

Ja

wood blocks

L

guitar arpeggiates chords here....

M

DT

18 tambour, bodhrán or some such; below line is edge or secondary timbre

18
Noël Postlude
low, quiet electronic drone notes enter:
Noël Postlude
Wheelbarrow Piece:

perhaps this information will be useful for memorizing this piece. the metric structure is derived from the 2696 figures in the animation, and also one of the “measurement” plans in the animation.

Basic Metric Structure:

- all 8\textsuperscript{th}-note subdivided bars, except for one 3/4 bar.
- 9/8 bar is broken up into 2/8 + 3/8 + 4/8 bars.
- a “*” indicates bars that have clicks and footstomps.

\begin{table}[h]
\begin{tabular}{cccccccc}
2696 & 3/4 & 2696 & 269 & 7 & 2696 & 2696 & 2 \\
\end{tabular}
\end{table}

\begin{align*}
\times 2
\end{align*}

Overall structure:

This 83-bar segment (when counting how the 9/8 bar is broken up into 3 bars) is repeated four times, the last time overlaps with the first section of Noel:

1. A+J on eighth-note pattern, L+D rest.
2. A+J move to sixteenth pattern, L+D take up eighth-note pattern.
3. All on sixteenth pattern, and then:
   a. L+J move to Noel setups after 7/8 bar, clicking overhead.
   b. L+J begin on Noel setups after lone 2/8 click/stomp bar.
   c. D moves to Noel setup second time through big end block (after first 4/8 click/stomp bar), clicking overhead.
4. Noel begins: A continues on wheelbarrow, with eighth-note pattern. Only play the last big section once, then move to Noel setup.
**eToob Notes**

The eToobs are plastic tubes, ranging from a couple feet to about 9 feet long, capped on one end, with electret microphones inside towards one end (the open end for the floor toobs in stations 1 and 2, the closed end for the rest). eToobs of the proper lengths for stations 1–4 can be made with commercially available Boomwhackers. The longer eToobs in station 10 need to be cut from 2” diameter ABS (or PVC, though ABS is lighter) tubing, at the following lengths (in inches):

- B = 54.33
- A = 61.06
- F# = 72.7”
- E = 81.7”
- D = 91.77”
- C = 103.1”

Inexpensive electret microphones are usually available from Allelectronics.com, as in CAT #MIKE-56 (from a hands-free cell-phone kit), though they require the construction of a power supply. Each mic needs the following:

- 10µF
- mic pin *----------------------||--------------------* output
  - 2.2kOhm
  - \____________/\____________* +V (3–5 volts or so)
- mic pin *----------------------||--------------------* ground

The outputs of several mics can be summed into a single output at the power supply, minimizing the number of audio lines that need to be run to the mixer.

If batteries are not used, the power supply will need to be regulated to avoid noise. I have used the following regulator circuit:

```
Vin *------------------------------------------------------------*
  |                                                |                   
  |                                                |                   
  |                                                |                   
  |                                                |                   
  |        47µF (35V)                              |                   
  |                                                |                   
  |                                                |                   
  |                                                |                   
Vss *------------------------------------------------------------*
  |                                                |                   
  |                                                |                   
  |                                                |                   
  |                                                |                   
  |        1µF (105L)                              |                   
  |                                                |                   
  |                                                |                   
  |                                                |                   
  |                                                |                   
  |        * +5V                                    |                   
```

the sound system requires a healthy subwoofer to support the lower pitched toobs.