

Ferneyhough ReMix

(Affection Aphorism I)

for 2 percussion & tape
mark applebaum, 2003

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(*Affection Aphorism I*)
for 2 percussion & stereo tape
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To Brian Ferneyhough on the occasion of his 60th birthday.

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Duration: 2 dense minutes.

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The tape part consists exclusively of sonically transformed samples from a recording of Brian Ferneyhough's percussion solo *Bone Alphabet*.

The tape is a 2-channel recording available on CD.

A rehearsal CD consisting of 75 tracks, each corresponding to various measures and groups of measures—always repeated eight times—is also available.

The Tape and Its Notation

The tape should be presented in stereo, preferably through speakers located behind or to the sides of the players. The volume level should be considerable, balanced with the players, and in relation to the given hall acoustic. It is suggested that a technician start the playback in coordination with the players' downbeat.

A monophonic distillation of the tape part is represented graphically in the score.

The division of the tape part into measures was undertaken in order to give the performers a compass with which to navigate the coordination between live sound and tape. Sensible meters were associated with each measure and the resulting tempo (rounded to the closest integer) appears in the score. An *approximate* rhythmic description of the tape part also appears. The players should play in unison with the tape sound in passages where the tape and percussion rhythms are described in the same manner (i.e. mm 17-42). Measure numbers appear just above the graphic waveforms.

Within each measure the passing of real time corresponds to the measure's graphic width. However, the rate of time passage sometimes changes *between* measures. For example, measure 41 appears to be the same graphic width as measure 40; however, the duration of measure 41 is approximately half that of measure 40. A list of real start times for each measure appears in appendix A.

Each measure may be heard individually on the rehearsal CD, repeated eight times in immediate succession. Because the graphic and rhythmic description of the music is approximate, the players may find it instructive to familiarize themselves first with each measure by listening to the rehearsal CD. A detailed listing of the rehearsal CD contents appears in appendix B.

Percussion Instrumentation and Notation

Percussion 1

2 Crotales: C5 & B5 (written pitch, sounding 2 octaves higher)
C Harmonica (10-hole, diatonic; i.e. Hohner Marine Band)[†]
Bass drum
Bongos (low, high)
Tambourine (frame drum; with jingles, mounted)
Low, massive gong (i.e. 30" Balinese gong); ossia: large tam-tam
Opera gong
Junk metal simantra (heavy, low sound)
2 anvils or metal pipes
3 triangles
Bicycle bell (triggered or struck)
Suspended cymbal
3 wood blocks
Maraca or shaker
Pendulum metronome^{††}
3 glass bottles
Paper for tearing (attached to the bottom of a music stand tray, the paper may be torn downwards with one hand)
Plastic bag (i.e. grocery freezer bag; this may be hung from a stand and played with a stick)
* * *
Hard sticks
Large gong beater
Superball mallet

Note: Percussion 1 will take care to choose a set-up that best accommodates measures 29 & 30.

Percussion 2

Vibraphone, motor off (plus bow)
Db Harmonica (10-hole, diatonic; i.e. Hohner Marine Band)†
Medium tam-tam
2 metal pans (medium or thin; i.e. cake pans or pie plates)
Metal clapper or shaker
Suspended cymbal (dark)
Sandpaper blocks
Log drum (low & high pitches)
Wood plank (medium or high)
3 glass bottles
Glass or onyx wind chimes
3 balloons for popping (3 balloons appear onstage; only 2 are actually popped)
Decorative electric lights (1 or more strings of white or colored lights draped fancifully among both percussion set-ups)†††
Hairdryer (used on low setting); ossia: low revving electric appliance†††
Can of "aerosol" compressed air††††
Packing bubble wrap for popping (only one bubble needed)
* * *
4 medium or hard yarn mallets
Vibraphone bow
Balloon popping prick (may be attached to a mallet)
AC

Instrumentation Notes

† If C & Db harmonicas are not available, others may be substituted provided that they are a semitone apart.

†† The pendulum metronome may be pre-set with a wedge of foam rubber or other material which, when removed, allows the pendulum to swing freely; when replaced, the pendulum ceases. The metronome's tempo should be set to 102 and the first click should sound on the downbeat of measure 49.

††† The player may find it helpful to attach the electrical devices (hairdryer, decorative lights) to electric switches and thereby activate them.

†††† "Aerosol" cans of compressed air may be purchased at electronic supply stores. (They are intended to blow particles and dust out of electronic components.) It is preferred that aerosol products which engender a scent not be substituted. Compressed air should not be transported on the airplane.

Handwritten musical score for two parts, labeled 1 and 2, with various sound effect (FX) and instrument assignments.

Part 1:

- GLASS + FX:** METRONOME, GLASS BOTTLES, PAPER TEAR, PLASTIC BAG.
- WOOD:** WOODBLOCKS, MARACA/SHAKER.
- METAL:** MASSIVE GONG (LOSSIA: LARGE TAM), OPERA GONG, JUNK METAL SIMANTRA, ANVILS (PIPES), TRIANGLES, BICYCLE BELL, SUSPENDED CYMBAL.
- SKIN:** BASS DRUM, BONGOS, TAMBOURINE.
- CROTALES + HARMONICA:** (Empty staff with treble clef).
- PI + P2 VOICE:** (Empty staff with treble clef).

Part 2:

- FX:** BALLOON POP, ELECTRIC LIGHTS, HAIR DRYER, "AEROSOL" COMPRESSED AIR, PACKING BUBBLE POP.
- GLASS:** GLASS BOTTLES, GLASS/ONYX WIND CHIMES.
- WOOD:** SANDPAPER BLOCKS, LOG DRUM, WOOD PLANK.
- METAL:** MEDIUM TAM, METAL PANS, METAL CLAPPER/SHAKER, SUSPENDED CYMBAL.
- VIBES + HARMONICA:** (Empty staff with treble clef).

Each instrument or sound effect is marked with a specific symbol (dots, lines, or 'X') on the staff lines.

Vocalized Sounds

Vocalized sounds are to be articulated by both players in unison.

The adopted notational convention is the international phonetic alphabet which is widely referenced, including appendix 11 of Alfred Blatter's *Instrumentation and Orchestration*, second edition. The exception is the vocalization in measures 67-68—the English word *sixty*—to be whispered 3-5 times per player during the given duration; the players need not coordinate these articulations, and the word should not be clearly comprehended by the audience.

The vocal articulation in measures 5-6 sounds like the English word *near* and is very nasal.

The vocal articulation in measure 9 sounds like the English word *knee*.

The vocal articulations in measures 55, 59, & 62 sound like the English word *hay*.

The vocal articulation in measure 57 sounds like the English word *hoe*.

The vocal articulation in measure 60 sounds like the English word *high*.

The vocal articulation in measure 65 sounds like laughter—*hah*.

Harmonicas

Common, 10-hole, diatonic harmonicas are to be used, such as the Hohner brand Marine Band model. If C & Db harmonicas are not available, others may be substituted provided that they are a semitone apart. Note: they should not be a major 7th or minor 9th apart.

The first five holes (1-5) are to be played together thereby producing the given 5-note chord. It is also acceptable to omit the top note of the chord by playing only the first four holes (1-4).

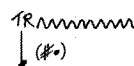
Blow is indicated by an upward arrow:



Draw is indicated by a downward arrow:



Legend



Trills are made to the notes given in parentheses.



Rapid, unmeasured tremolo.



Glissandi occur over the entire duration given. Stems are provided to depict duration and do not suggest moments of re-articulation or emphasis—unless accompanied by an accent mark.



A grace note figure to be played as fast as possible.



Repetition of the note.



Niente.



The temporal location of bracketed notes are left to the performer's discretion; the notes are to be played in the given chronology and may not fall outside the brackets' scope. The commencement of the four events in mm. 67-68 is initiated by percussion 1.



Choked, muted.

Accidental Policy

Accidentals apply only to the notes to which they immediately adhere. Additional "courtesy" natural signs are often supplied.

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Appendix A: Measure Start Times
(minutes : seconds . milliseconds)

1. 0.000	18. 44.321	35. 1:06.727	52. 1:37.125
2. 1.487	19. 44.785	36. 1:07.785	53. 1:38.197
3. 2.676	20. 45.249	37. 1:08.625	54. 1:39.269
4. 4.012	21. 45.925	38. 1:09.465	55. 1:40.342
5. 6.580	22. 46.751	39. 1:10.024	56. 1:41.414
6. 10.523	23. 47.578	40. 1:10.584	57. 1:42.486
7. 12.366	24. 48.680	41. 1:11.143	58. 1:43.559
8. 14.214	25. 49.782	42. 1:11.404	59. 1:44.631
9. 16.657	26. 51.187	43. 1:12.447	60. 1:45.703
10. 19.402	27. 52.592	44. 1:20.952	61. 1:46.776
11. 21.598	28. 54.530	45. 1:23.165	62. 1:47.848
12. 24.343	29. 56.467	46. 1:25.594	63. 1:48.920
13. 27.138	30. 58.666	47. 1:28.022	64. 1:49.993
14. 29.933	31. 1:00.864	48. 1:30.450	65. 1:51.065
15. 32.530	32. 1:02.612	49. 1:32.805	66. 1:52.137
16. 34.974	33. 1:04.360	50. 1:35.150	67. 1:53.210
17. 43.857	34. 1:05.668	51. 1:36.052	68. 1:57.089

Appendix B: Rehearsal CD Track Contents
(given in measures; the selection is repeated 8 times on each track)

1. 1	21. 15	41. 30	61. 45-46
2. 3	22. 12-15◊	42. 29-30	62. 45-48
3. 1-3	23. 16	43. 17-30	63. 49
4. 4	24. 9-16◊	44. 31	64. 50
5. 5	25. 17-19	45. 32	65. 49-50
6. 4-5	26. 20	46. 31-32	66. 44-50
7. 1-5◊	27. 21	47. 33	67. 41-50◊
8. 6	28. 22	48. 34-35	68. 51
9. 7	29. 21-22	49. 33-35	69. 51-57
10. 8	30. 17-22	50. 29-35	70. 58-66◊
11. 6-8	31. 23	51. 36	71. 51-66◊
12. 1-8◊	32. 24	52. 37	72. 67-68
13. 9	33. 23-24	53. 36-37	73. 51-68◊
14. 10	34. 25	54. 38-40	74. 44-68◊
15. 11	35. 26	55. 36-40	75. 1-68 (the complete tape
16. 9-11◊	36. 25-26	56. 41-42	part; one time only—no
17. 1-11◊	37. 23-26	57. 29-42	repetitions)
18. 12	38. 17-26	58. 43	
19. 13	39. 27-28	59. 41-43	
20. 14	40. 29	60. 17-43	

◊ a brief pause appears between repetitions

FERNEYHOUGH REMIX
AFFECTION APHORISM 1
(TO BRIAN FERNEYHOUGH AT 60)

M. APPLEBAUM, 2003

The image shows a complex musical score for a percussion ensemble. At the top, a large waveform represents the overall sound. Below it, the score is organized into measures, with tempo markings (e.g., =2.02, =180, =117, =61, =65, =123, =109) and dynamic markings (e.g., mf, pp, f, p). The instruments listed on the left include Wood, Metal, Skin, FX, Glass, and Vibes. The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various rhythmic symbols, such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like 'mf' (mezzo-forte) and 'pp' (pianissimo). The score is written for a variety of percussion instruments, including wood blocks, bongo drums, triangle, cymbal, and metal pans. The notation is dense and detailed, with many notes and markings throughout the score.

TAPE

$\text{♩} = 109$ $\frac{3}{8}$ $\frac{5}{8}$ $\text{♩} = 107$ $\frac{3}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{16}$ $\text{♩} = 98$ $\frac{3}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{16}$ $\text{♩} = 88$ $\frac{3}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{16}$ $\text{♩} = 129$ $\frac{3}{4}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{16}$

GLASS
 WOOD
 METAL
 SKIN
 HARMONICA
 CROTALES

P1+P2
VOICE

FX
 GLASS
 WOOD
 METAL
 HARMONICA,
 VIBES

BOTTLER
 BICYCLE BELL
 MIRACA
 TRIANGLE
 ANVIL
 OPERA GONG
 L.V.
 C. HARMONICA
 BASS
 L.V.
 EXPRESSIVE BOTTLER
 CROTALES
 L.V.
 BALLOON POP
 METAL SHAKER
 TAM
 DB HARMONICA
 L.V.
 Cymbal L.V.
 VIBES
 SENZA PED
 WIND CHIMES
 L.V.
 LOG DRUM
 PED
 PED

TAPE

Handwritten musical notation for the top staff, including time signatures and measures:

$\text{♩} = 109$
8/16 $\text{r} \text{3}_1$ $\text{r} \text{6}$ $\text{r} \text{3}_1$ $\text{r} \text{3}_1$ $\text{r} \text{6}$ $\text{r} \text{3}_1$
 $\text{♩} = 120$
7/16 $\text{r} \text{3}_1$ $\text{r} \text{3}_1$ $\text{r} \text{3}_1$ $\text{r} \text{3}_1$
 $\text{♩} = 115$
5/16 $\text{r} \text{3}_1$
 $\text{♩} = 113$
4/16 $\text{r} \text{3}_1$ $\text{r} \text{3}_1$
 $\text{♩} = 107$
3/16

Handwritten musical notation for the bottom staff, including time signatures and measures:

WOOD
1 METAL
SKIN
2 VIBES

8/16 $\text{r} \text{3}_1$ $\text{r} \text{6}$ $\text{r} \text{3}_1$ $\text{r} \text{3}_1$ $\text{r} \text{6}$ $\text{r} \text{3}_1$
7/16 $\text{r} \text{3}_1$ $\text{r} \text{3}_1$ $\text{r} \text{3}_1$ $\text{r} \text{3}_1$
5/16 $\text{r} \text{3}_1$ $\text{r} \text{3}_1$
4/16 $\text{r} \text{3}_1$ $\text{r} \text{3}_1$
3/16 $\text{r} \text{3}_1$

TAPE

$\text{♩} = 107$
 $\frac{3}{16}$

$\text{♩} = 115$
 $\frac{1}{16}$

$\text{♩} = 120$
 $\frac{17}{8}$

WOOD

① METAL

SKIN

② VIBES

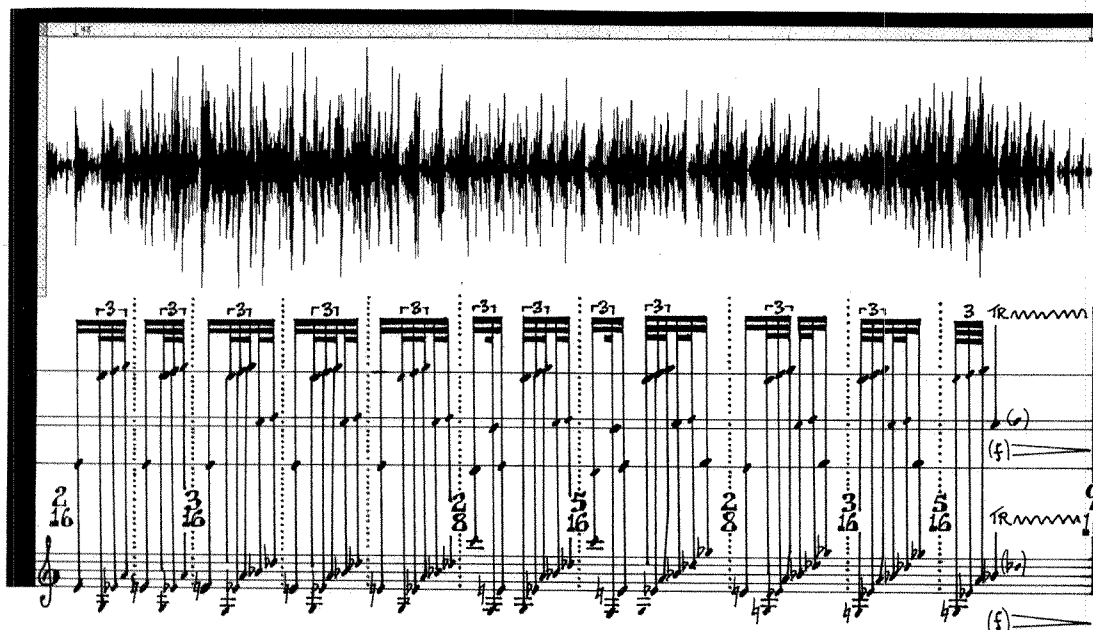
TAPE

$\text{♩} = 12.0$
 $\frac{17}{8}$ "WHOOSH" →

$\text{♩} = 12.2$
 $\frac{9}{16}$

1 WOOD
METAL
SKIN

2 VIBES



TAPE

122 74 76 67 112

9 3 7 1 2

16 4 7 4 8

FX
1 METAL
SKIN

P1+P2
VOICE

2 GLASS
WOOD

44 45 46 47 48 49 50

CYMBAL DOME L.V. TRIANGLES L.V. L.V. BONGOS TR. 27

WINDCHIMES L.V. BOTTLES LOG DRUM TR. 37

9 3 16 4

MP

P

ppp

TONGUE CLICK

KISS

mf

NETRONDME @ 3 4:3 102

f (AS POSSIBLE)

1 2

4 8

SANDPAPER BLOCKS

P

ppp

