Identity Destruction Sport

Percussion, electric guitar, 2 violins, viola, cello, & contrabass

Mark Applebaum, 2004

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for percussion, electric guitar, & string quintet

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Identity Destruction Sport was originally composed as the third movement of *Martian Anthropology 4•5•6*, a part of the collaborative opera *Es lebe der Sport* commissioned by Festival ADEvantgarde 2005.

Duration: 4 minutes.

Textural Layers: *Identity Destruction Sport* consists of three textural layers. The loudest and most foreground layer—the percussion and electric guitar—is also the most sparse; its general dynamic is *p* or *mp*. The middle layer—the glitchy, stochastic string quintet sounds—is medium in event density; its general dynamic is *p*. The quietest and most background layer—the arco strings—is ubiquitous; its general dynamic is *pp*. From time to time some percussion events might be only *ppp*; an individual pizzicato note might reach *mf*; or a bowed string part might temporarily increase up to *mp*. These deviations from the norm may be improvised; however, the general relationship of the layers should be maintained throughout the majority of the piece.

The bowed string players are also encouraged to progress slowly, repeatedly, and in an improvised manner from ordinario to sul ponticello and back to ordinario during their sustained arco notes.

Brackets: The players will improvise the precise temporal location of events that appear within brackets. These events must be played in their given chronology and may not fall outside the brackets' temporal scope. Events may be spaced apart or elided together. However, the players should take care to avoid spacing the events evenly within the bracket.

Players read from the full score. (There is only one page turn; some players may wish to photocopy part of one page to facilitate an ideal moment for the page turn.) Because most of the events occur within brackets, the players are cautioned to remember that the exact rhythmic placement of events will not be predictable—they may come before or after their appearance on the page. The exceptions are the arco string notes—which should correspond to the timeline—as well as the pizzicato articulations at the exact commencement and conclusion of the piece—which should also correspond to the timeline.

Percussion Instrumentation:

8 groups of 3 instruments:

- F5 crotale, 4 glass bottles, paper—to be torn and crumpled;
- 4 drums, suspended cymbal, large cardboard box;
- marimba, water gong, plastic bag;
- 3 triangles, large log drum (with high and low tongues), manual typewriter;
- high timpano, "whirlygig" (corrugated plastic tube—to be swung overhead), sticks, branches, and twigs—to be broken;
- 3 woodblocks, 3 metal pipes, egg carton;
- 2 "Thai" gongs & 2 tam-tams (medium and large), vibraphone (for glissando note), can of compressed air;
- glockenspiel, shot, pebbles, or marbles in a shallow drum (e.g. frame drum), 5 stones or objects—to be dropped into a basin of water.

Percussion Strikers: Brass mallets, soft yarn mallets, medium yarn mallet, medium rubber mallet, medium-soft mallets, hard mallets, hard stick, timpani mallets, tam beater, triangle beater, wire brushes, chopsticks, bow (for cymbal), chains.

Note: The percussion articulates 24 events grouped into 8 passages of 3 events. Each passage consists of one event performed on a traditional percussion instrument, one event performed on a conventional untraditional instrument (those objects—unofficial percussion instruments—that commonly find their place in percussion music), and one event performed on an unconventional and untraditional percussion instrument (objects that are not usually associated with percussion music). If necessary, the player is invited to make one or two substitutions in the instrumentation—not according to timbre, but rather according to these three cultural classifications. The sounds should never exceed *mf*.

Additional Electric Guitar Instrumentation: The electric guitarist will employ a volume pedal, an ebow (which may be omitted if the sound is determined to be too similar to the volume pedal fade in), and two signal processors (e.g. floor pedals).

Accidental Policy

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

Legend

The precise temporal location of events that appear within brackets is left to the performer's discretion. The events must be articulated in their given order and may not fall outside the brackets' scope.

Glissandi occur over the entire duration given. The end pitch is heard as such, albeit briefly.

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

Quarter-tone sharp.

Quarter-tone flat.

Niente.

Bowed Strings

GETT.

Arco gettato, the bow bounces off the string and rebounds to make successive attacks. The exact number of attacks and their speed need not be controlled.

CLB

Col legno battuto, the string is struck with the wood of the bow.

Plucked with fingernail to make a particularly bright and percussive sound.

Hammered note. The note is audibly fingered on the fingerboard.

Percussion

Rapid, unmeasured tremolo.

Sound is muted suddenly.

Ritardando.

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0:00 — 0:30

Percussion: Crotale (brass mallet) — L.V. — p; 4 glass bottles (chopsticks) — pp; tear and crumple paper — mp — tear, crumple

All electric guitar sounds fade in and out with a volume pedal — no "attack". Note durations vary between 4"–12".

Electric Guitar: Ebow, senza vib — n — mp — n; DSP I, vib norm — n — mp — n

Two types of signal processing (e.g. guitar pedals) are used (DSP I + DSP II). Phasers, flangers, wah-wahs, etc. are suitable. Distortion, overdrive, etc. should be avoided.

Violin 1: Arco* IV — ppp — poco — pp; pizz — p

Violin 2: pizz — p; arco* — n — pp

Viola: pizz — p; pizz III — (p); pp — L.V.

Cello: pizz — L.V. — mp; pizz II — p; (pizz) II — (p); clb; arco* III — n

Contrabass: arco* — ppp — poco — pp

* Sustained arco notes may progress slowly from ord → sul pont → ord ad libitum.

0:30 — 1:00

Percussion: 4 drums — pp; bowed suspended cymbal — p — L.V.; chains dragged along surface of large cardboard box — pp — p

Electric Guitar: Ebow, senza vib — pull — n — mp — n; DSP II, senza vib — pull — n — mp — n

Violin 1: clb — (p); pizz — geff. — clb; pizz; (pizz); pizz; clb; pizz

Violin 2: clb — p; pizz; pizz; geff.; pizz

Viola: (pizz); geff.; pizz; arco* — n — pp

Cello: pp

Contrabass: pizz — p; pizz sp IV; pizz ord; clb; pizz III — (p); clb; pizz; pizz; geff.; pizz sp

1:00 — 1:30

Percussion: Marimba (soft yarn) in any rhythm — p; Water gong (soft mallet) — pitch — pp — poco; Rustle plastic bag — pp

Electric Guitar: Ebow, molto vib — mp; DSP I, vib norm — mp

Violin 1: (pizz) clb — pizz getT. pizz clb pizz clb — pizz clb — pizz vib (pizz) getT. pizz

Violin 2: (pizz) clb pizz clb pizz getT. pizz clb arco — p — pp

Viola: (arco)

Cello: (arco) — pizz clb pizz arco — p

Contrabass: pizz ord clb pizz (pizz) clb pizz pizz pizz clb pizz pizz

1:30 — 2:00

Percussion: 3 triangles (triangle beater) — p — l.v.; Large log drum with two tongues: low and high (medium-soft mallets) — pp — mp; Manual typewriter — mp (use different keys) — carriage return

Electric Guitar: ord, senza vib — mp; DSP II, senza vib — mp

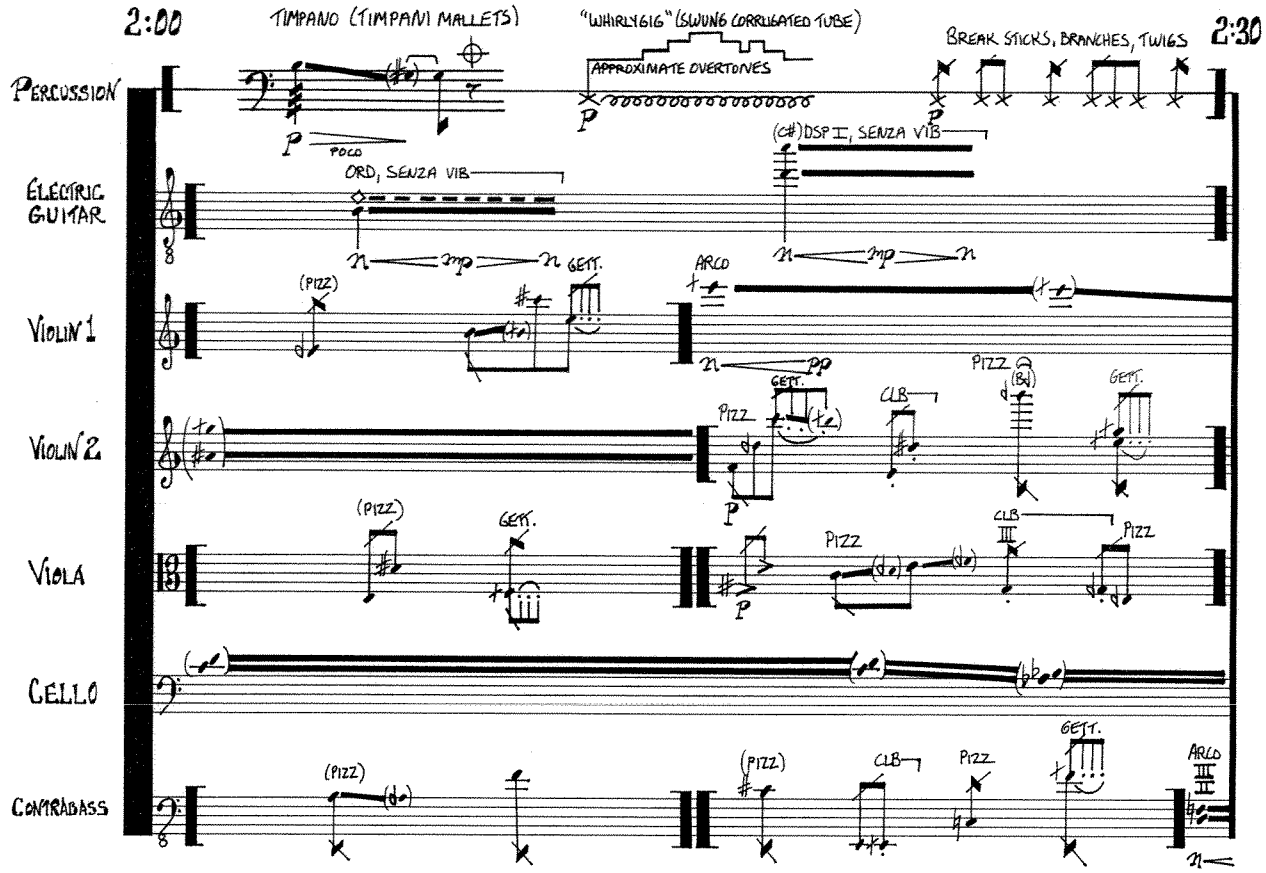
Violin 1: (pizz) pizz (pizz)

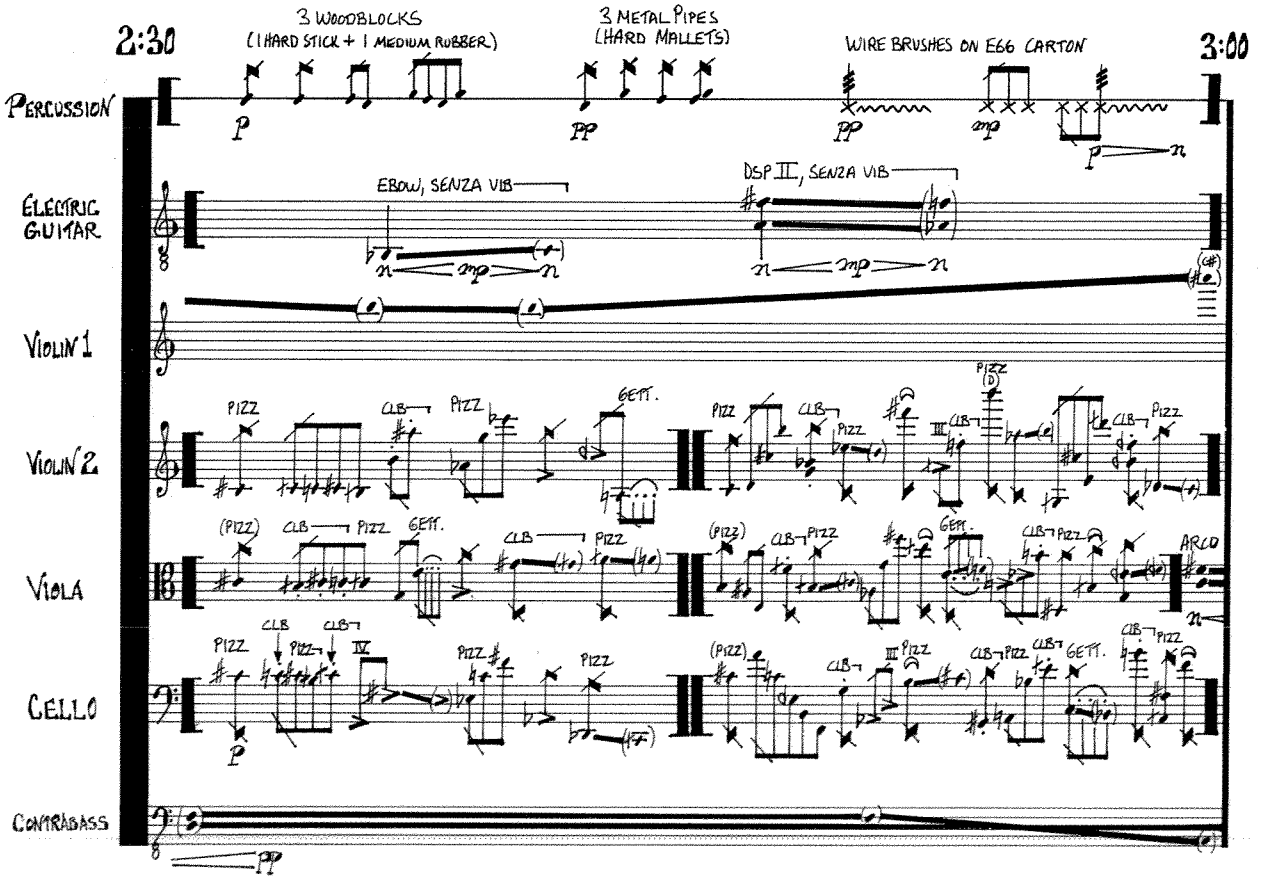
Violin 2: (arco)

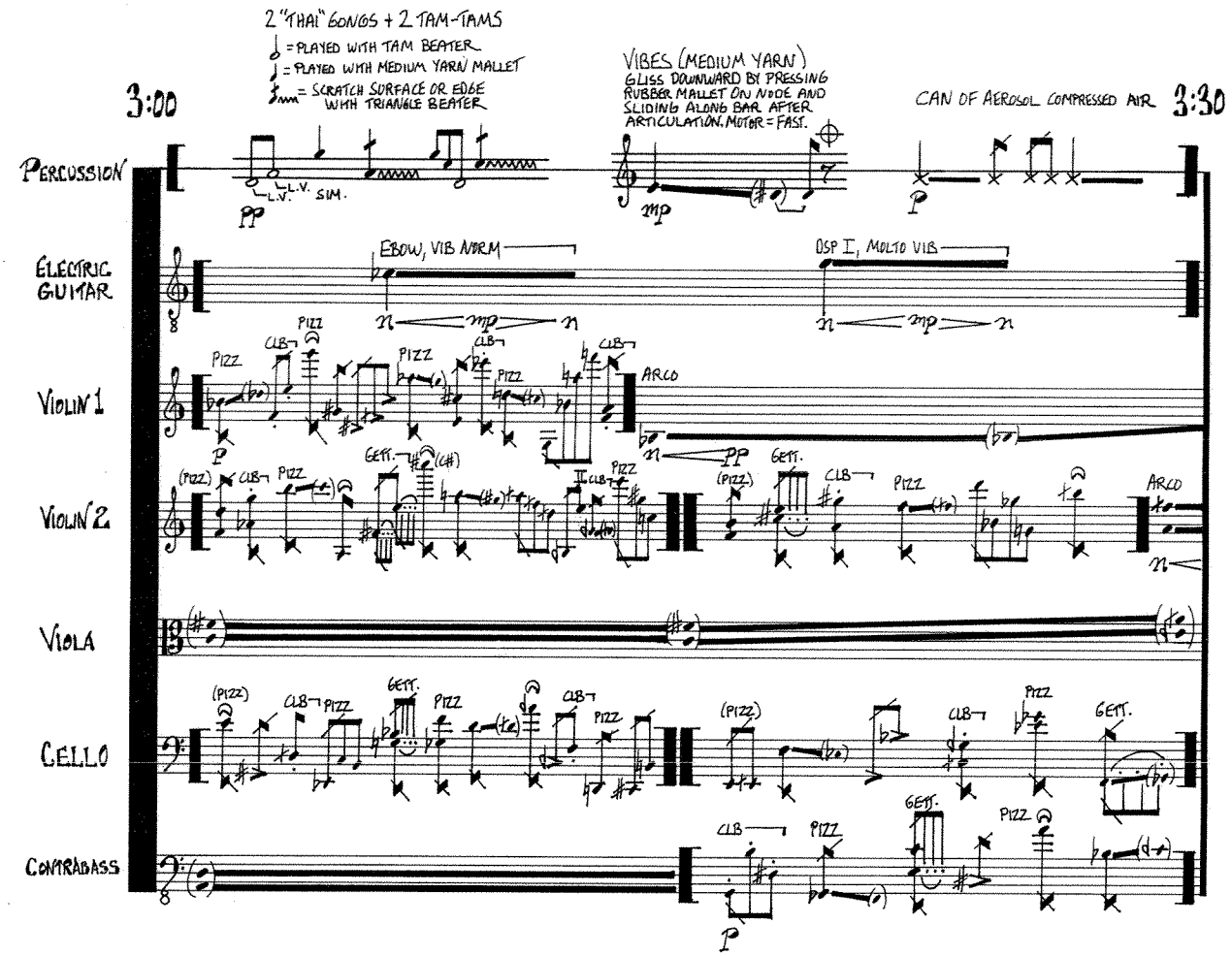
Viola: clb pizz (pizz) — p

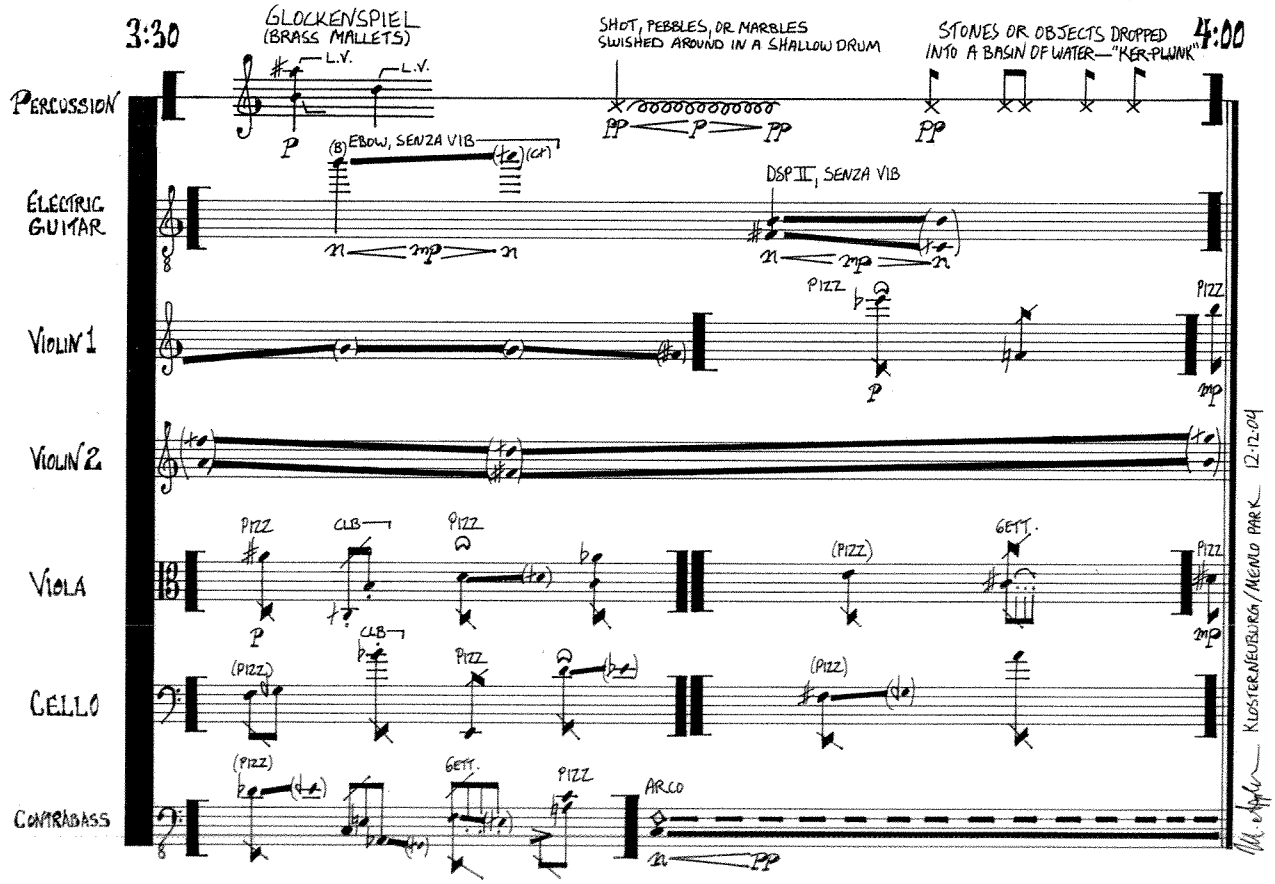
Cello: (arco) — pp

Contrabass: pizz getT. clb pizz


2:00
2:30
TIMPANO (TIMPANI MALLETS)
"WHIRLYGIG" (SWUNG CORRUGATED TUBE)
APPROXIMATE OVERTONES
BREAK STICKS, BRANCHES, TWIGS
PERCUSSION
ELECTRIC GUITAR
ORD, SENZA VIB
(C#) DSP II, SENZA VIB
VIOLIN 1
(PIZZ)
GETT.
ARCO
VIOLIN 2
PIZZ
CLB
VIOLA
CELLO
CONTRABASS


2:30
3:00
3 WOODBLOCKS
(1 HARD STICK + 1 MEDIUM RUBBER)
3 METAL PIPES
(HARD MALLETS)
WIRE BRUSHES ON EGG CARTON
PERCUSSION
ELECTRIC GUITAR
EBOW, SENZA VIB
DSP II, SENZA VIB
VIOLIN 1
VIOLIN 2
PIZZ
CLB
GETT.
VIOLA
ARCO
CELLO
CONTRABASS


2 "THAI" GONGS + 2 TAM-TAMS
= PLAYED WITH TAM BEATER
= PLAYED WITH MEDIUM YARN MALLET
= SCRATCH SURFACE OR EDGE WITH TRIANGLE BEATER
3:00
VIBES (MEDIUM YARN)
GLISS DOWNWARD BY PRESSING RUBBER MALLET ON NODE AND SLIDING ALONG BAR AFTER ARTICULATION. MOTOR = FAST.
CAN OF AEROSOL COMPRESSED AIR
3:30
PERCUSSION
L.V.
SIM.
ELECTRIC GUITAR
EBOW, VIB NORM
DSP I, MOLTO VIB
VIOLIN 1
PIZZ
CLB
ARCO
VIOLIN 2
GETT.
VIOLA
CELLO
CONTRABASS


3:30
GLOCKENSPIEL (BRASS MALLETS)
L.V.
SHOT, PEBBLES, OR MARBLES SWISHED AROUND IN A SHALLOW DRUM
STONES OR OBJECTS DROPPED INTO A BASIN OF WATER—"KER-PLUNK"
4:00
PERCUSSION
ELECTRIC GUITAR
EBOW, SENZA VIB
DSP II, SENZA VIB
VIOLIN 1
PIZZ
VIOLIN 2
VIOLA
CELLO
CONTRABASS
GETT.
ARCO
KLOSTERNEUBURG/MENLO PARK 12.12.04