

Simon Charles

Folly

for six instrumentalists and electronics

'He is pursed by dogs and fine spears of rain'
-Michael Taussig

Notes:

The score comprises audio (.wav) files. Instruments 1-3 play sounds with a discernable pitch, instruments 4-6 play sounds without discernable pitch.

All instrumentalists should aim to reproduce the duration of and dynamic contour of their respective files as accurately as possible.

Instrumentalists 1-3 should reproduce the frequency of their sound files as accurately as possible. If this is impossible, they may consider changing the octave of that frequency, or play the nearest possible frequency.

- The piece is in 6 sections. There is space in between each section, and the beginning of each section is cued by the introduction of a new sound in the electronics part.

Instrumentalists should begin their respective sound anytime whilst the electronics part is sounding in that section. The minimum duration for each section is as follows:

section 1: 2'00"
section 2: 3'00"
section 3: 1'30"
section 4: 4'00"
section 5: 3'00"
section 6: 7:00"

(Instrumentalists should begin their sound within the minimum duration of their respective section. Please note the the instrumental parts may linger after the electronics part in each section.)

Each section concludes with silence, when all the instrumentalists playing in that section have finished their respective sounds.

Notes on Electronics:

The sound files that comprise the electronics part should be cued within 40 seconds for each section. These sound files, which include field recordings, noise and sine tones, should be panned hard right or left, and distributed evenly between both channels in each section.

There is a Max/MSP patch that has been written for the performance of this work. The patch enables the operator to cue sound files one at a time, adjust the volume for each, and can be obtained at the link below (see end of document).

Sound files for instrumentalists:

- instrument 1 (lowest range), sections 1,3,4,5 and 6:

1section1.wav -126hz. 60 seconds
1section3.wav -282hz. 40 seconds
1section4.wav - 320hz. 5 minutes
1section5.wav - 126hz. 2 minutes
1section6.wav - 320hz. 5 minutes

- instrument 2 (middle range), sections 1,2,3,4,5 and 6:

2section1.wav - 252hz. 60 seconds
2section2.wav - 333hz. 2 minutes
2section3.wav - 672hz. 40 seconds
2section4.wav - 504hz. 3 minutes
2section5.wav - 318hz. 2 minutes
2section6.wav - 425hz. 5 minutes

- instrument 3 (highest range), sections 2,3,4 and 6:

3section2.wav - 1566hz. 2 minutes
3section3.wav - 1691hz 40 seconds
3section4.wav - 1925hz. 3 minutes
3section6.wav - 1438hz. 5 minutes

- instrument 4 (lowest spectrum), sections 3,4 and 6:

4section3.wav - noise 40 seconds
4section4.wav -noise 3 minutes
4section6.wav - noise 5 minutes

- instrument 5 (middle spectrum), sections 2,3,4,5 and 6:

5section2.wav - noise 2 minutes
5section3.wav - noise 40 seconds
5section4.wav - noise 3 minutes
5section5.wav - noise 2 minutes
5section6.wav -noise 5 minutes

- instrument 6 (highest spectrum), sections 3,5 and 6

6instrument3.wav - noise 40 seconds
6instrument5.wav - noise 2 minutes
6instrument6.wav - noise 5 minutes

sound files for electronics:

- section 1:

1electronics1, field, fadeout.wav
1electronics2, noise, fadein.wav
1sine274hz.wav
1sine3094hz.wav
1sine8224hz.wav
1sine32484hz.wav

- section 2:

2electronics, field, fadeout.wav
2electronics, noise, fadein.wav
2sine116hz.wav
2sine128hz.wav
2sine412hz.wav
2sine12992hz.wav

- section 3:

3,electronics, field, fadein.wav
3,electronics, noise, fadeout.wav
3sine464hz.wav
3sine609hz.wav
3sine8656hz.wav

- section 4:

4electronics, field, fadeout.wav
4electronics, noise, fadein.wav
4sine130hz.wav
4sine391hz.wav

- section 5:

5electronics, noise, fadein.wav
5electronics, noise, fadeout.wav
5sine261hz.wav
5sine391hz.wav

- section 6:

6electronics, field(nofade).wav
6sine130hz.wav
6sine3520hz.wav
6sine4696hz.wav

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The sound files that accompany this score can be obtained at: <https://www.dropbox.com/s/xro2cemgvb5h8gu/folly%20dec%2717.pdf?dl=0>

Thankyou Josten Myburgh for the invitation to compose this piece.