1.2   The scores

The five scores that each performer was provided with, consisted of two diagrams, two imaginary sounds, and one audio recording. Here is what is meant by these terms.

In *CompositionCloud*, *diagrams* are graphic representations of abstract information that can be interpreted as sound and music; *imaginary sounds* are texts that describe sounds using verbal metaphors, inviting readers to an imagined musical experience in which they are to use their own musical imagery to interpret the texts.[14] Before the first rehearsal, I annotated for each performer one diagram and one imaginary sound.[15] The other diagram and the other imaginary sound were to be annotated in collaboration with the performer (except for Amit, who unfortunately had limited time for rehearsal during the first stage of the development process, which we spent on exploring further the *saxoschlauch*). As far as reading the diagrams and imaginary sounds in time is concerned, their durations remained unspecified, and there were no limitations on where to begin and where to end. The order in which the different parts of each of them were to be read, however, did have to correspond to the order in which they were placed on the page (but not necessarily left to right or top to bottom, or without going backward, changing direction, etc.). Lastly, the audio recordings were to be imitated by the performers on their playing setups in real-time (they heard them with headphones).

The scores are presented on the next pages (of course, with the exception of the audio recordings, which are described below), and the following is a list of them.[16]

Amit

- *diagram10-2v1-ann-sxsch*
- *polygon1v1-ann-sxsch*
- *iS1iS2_x1iS6iS5-ann-sxsch*
- *iS1iS2iS3-ann-sxsch-v1*
- *tMs3*

Daniel

- *pencil2*
- *type1v1v1-ann-em*
- *iS4v1-ann-em*
- *iS1iS2v1*
- *3lbclpf7*

---

[14]Note that in *ccloudlab1* the imaginary sounds were to be interpreted on musical instruments, not just be imagined.

[15]By annotating, I mean defining in advance how the abstract information represented in the diagrams and the verbal metaphors that form the imaginary sounds are to be interpreted.

[16]Note that "ann" stands for annotated; "sxsch" stands for *saxoschlauch*; "em" stands for *electric_motors*; "Sc2tl" stands for *SRF18-cb_2tpc-lt*; and "psAs" stands for *psNLr25kE-sub-ALPKnLKACK99L_sw*.

Francesca

- *diagram9-8-ann-Sc2tl*
- *pen1v1v1v1x1x2pencil1*
- *iS1*
- *iS3x2-ann-Sc2tl*
- *1lnnsib*

Oded

- *diagram3x1*
- *polygon1-ann-psAs*
- *iS1v2iS2*
- *iS5-ann-psAs*
- *zr1tS*

Five of the scores — *iS1iS2_x1iS6iS5-ann-sxsch*, *diagram9-8-ann-Sc2tl*, *iS3x2-ann-Sc2tl*, *polygon1-ann-psAs*, and *iS5-ann-psAs* — were extracted from *24d24iS_esO4bsPSpbVRssS2-EPB*, a complex of scores and musical instruments I shared with Ensemble Phoenix Basel with the intention of developing a performance for the 2016 edition of the yearly gala series of the Hochschule für Musik Basel, Schlusskonzerte,[17] and *iS1iS2iS3-ann-sxsch-v1* is a variation of a score that Amit performed (with saxophonist Valentine Michaud) at the 2016 VIENNA INTERNATIONAL SAXFEST.[18] (Also note that *polygon1v1-ann-sxsch* was created and provided to Amit only before the third stage of the development process, see section 3.3.2.)

The titles given to the audio recordings — *tMs3*, *3lbclpf7*, *1lnnsib*, and *zr1tS* — are acronyms of their original filenames. *3lbclpf7* (the acronym of *31487__lonemonk__bar-crowd-logans-pub-feb-2007*) and *1lnnsib* (the acronym of *15851__laurent__natural-night-sounds-in-boquete*) were downloaded from https://freesound.org,[19] where they were given the following descriptions: "Live at Logans Pub; Victoria BC, Canada. End of the evening, approximately 50 people remain of the original crowd. Ambient bar noise; People talking, finishing their drinks, and generally being drunk. Sounds of the bar staff cleaning up, bottles and glasses clinking, bands packing up their stuff. Gear: iRiver HP120 (Rockbox) - Sony ECM719." and "Digital recording of a series of sound during the night in Boquete using a AT 895 mic." *tMs3* (the acronym of *tpc-MBP12-put_to_sleep_and_woken_up-key-3*) is a recording of the electromagnetic waves produced by a MacBook Pro (13-inch, 2012) while put to sleep and woken up translated into sound (see section 1.1.3), and *zr1tS* (the acronym of *zH5pB-rwf-1-666timesSlower*) is a slowed-down version of a recording of me rubbing with my fingertips the plastic box in which my Zoom H5 was packed.[20]

---

[17]See "24d24iS_esO4bsPSpbVRssS2-EPB" on *ccloudblog*.

[18]Amit has already played the *saxoschlauch* before *ccloudlab1*. See "iS1iS2iS3_sxsch90a180a220-ADaVM" on *ccloudblog*.

[19]These recordings were also used in the performance/installation *"Just Representations?"* (see "Just Representations?" on *ccloudblog*).

[20]See *zH5pB-rwf-1-666timesSlower* on *CompositionCloud*'s YouTube channel.

diagram10-2v1-ann-sxsch

percussive sounds

percussive sounds and low tones

percussive sounds and air sounds

polygon1v1-ann-sxsch

air sounds

each different
color represents
a different
multiphonic

iS1iS2_ x1iS6iS5-ann-sxsch

dots, dashes, underscores, slashes, and brackets indicate the inclusion of different percussive sounds

] 3 & [{ }
many
, entangled very active and complicated passages with many notes

{an irritating hassle that will disappear when screeching sounds
a lot of threads very active passages again
[
-

just the flatness of some dust left in a big closed box long air sounds, with mouthpiece (into and a bit away from mouthpiece) and without mouthpiece (a bit away from mouthpiece) (no whistles), incorporating flutter-tongue and trills, and shaking tube
. /
  [trying to dissolve into, . 123 ^^ ^ . ^

  ^ fade out interrupted by pauses, several accents in the end

a babble in the background fast, incomprehensible speaking into mouthpiece/tube
                    . - - / // / (& the excess of things percussive sounds, more and more active is just some light long high tones, slightly fluctuating in pitch
.
.
  _- - -   - -
nothing more than a wide, stagnant long low tones, steady pitch
.

iS1iS2iS3-ann-sxsch-v1

playing in the junkyard… m \\ scattered
45g xc without mouthpiece, whistle sounds, rubbing tube with plastic card

qwk0-0,
mU,   gzoO; wqappPQ?U0O + .   s   S >>
mn786"@$% $l aqwqp   Ö Ü ´´´´
. .. .   cN ; / a   O
  §:" 1] $
        ] } without mouthpiece, syllables

[small, even tiny   IN
{0,"in its
"complexity, relative" significance" with sax mouthpiece, soft long tones and multiphonics
                                        \\\   \\ \\   1,
       \\
\\\\\ //// / //   \\\   \\\\\\\\\\\
      \\
            \\\ \\\ // \\\\\\/\/\\\\\\\
    /   ****
     \   ******************
  ****
                    | /   // **
           /   \   \\\\
  /
                                                * { / /   /could be
with trumpet mouthpiece, percussive sounds
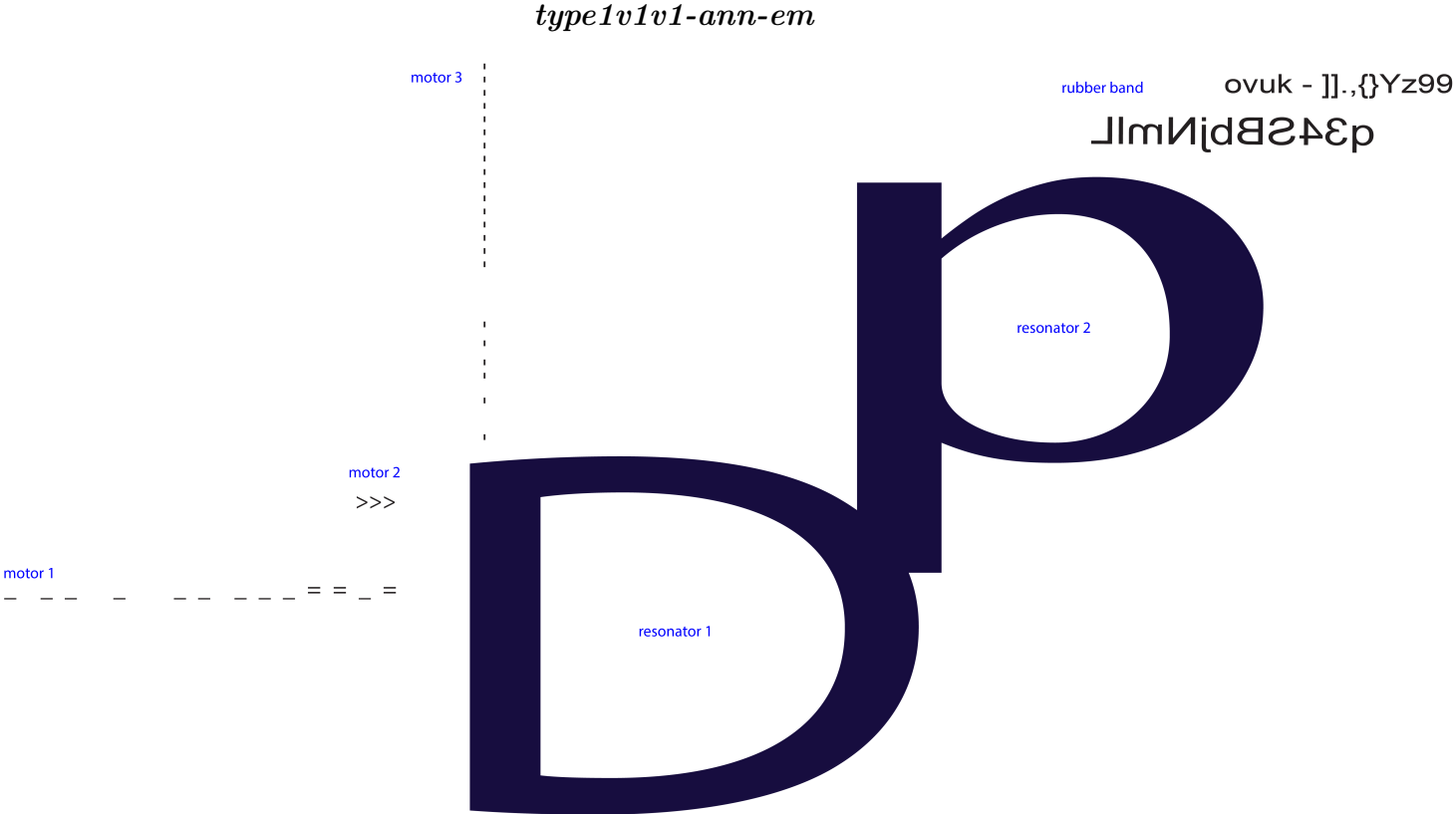
muted agitation - some light but with sax mouthpiece, very soft high tone, constantly changing intonation, timbre, and dynamics (within very soft), a
cre-
-eaaeaeaaeekkkkk
== creakingly with sax mouthpiece, low tone, beating with voice

maybe   **   */ //
                                                                  2:
                                                                   ?

with sax mouthpiece, percussive sounds

crawling like a without mouthpiece, whistle sounds, plastic card, slowly fading

type1v1v1-ann-em

motor 3

rubber band

ovuk -]].,{}Yz99

d34SBjlΛmlⵑ

resonator 2

motor 2

>>>

motor 1

_ _ _ _ _ _ _ _ _ = = _ =

resonator 1

pencil2

iS4v1-ann-em

this,
as if in a garage loud low motor sounds
        ~ ZZJH high motor sounds
XUO soft high motor sounds
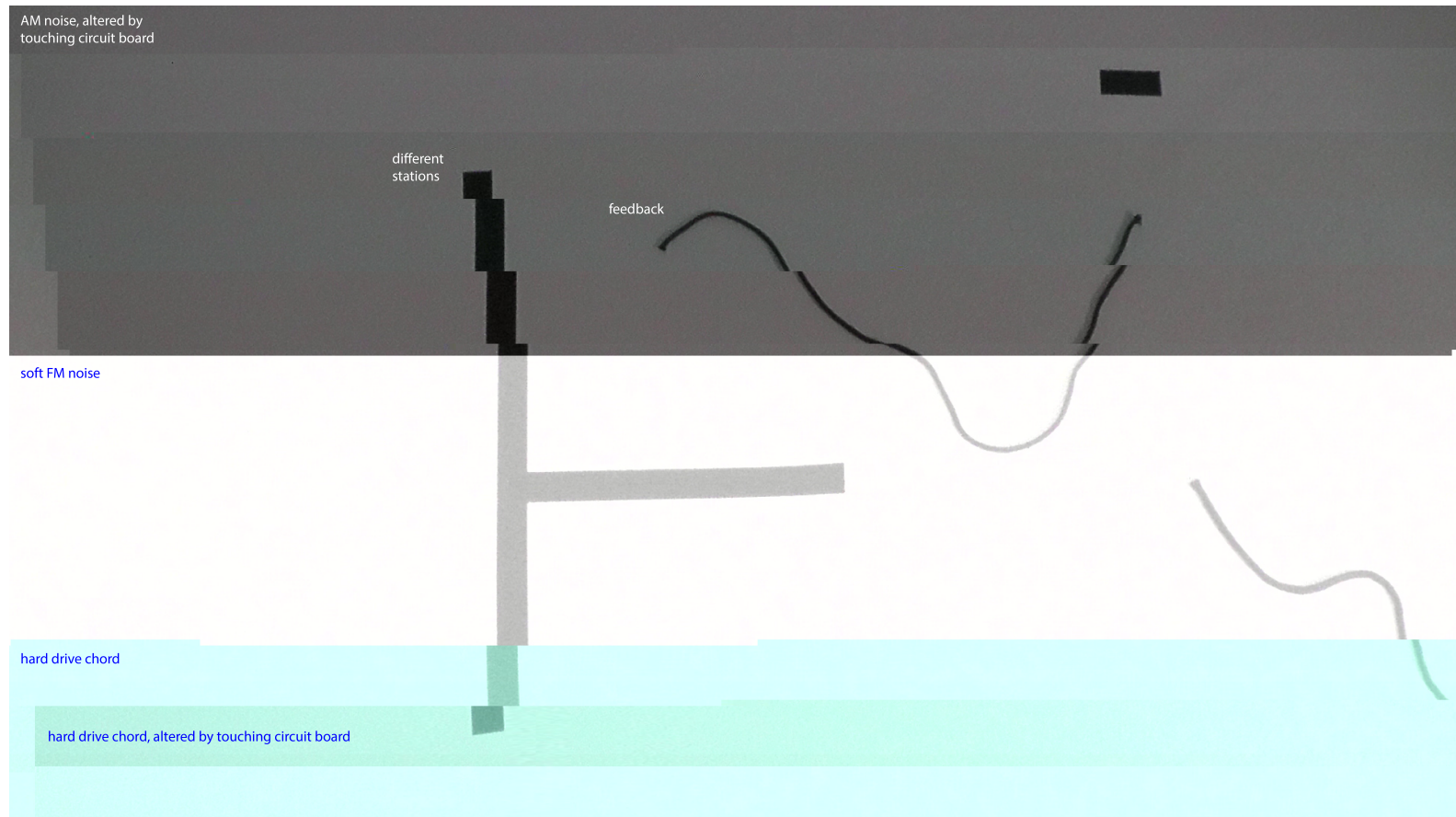(PPP { noisy, soft motor sounds of unclear pitches almost a pulse, but still irregular,
rubber band expanding. crescendo of motors

 trying to interact with, high, short (p l . .. . . k p^
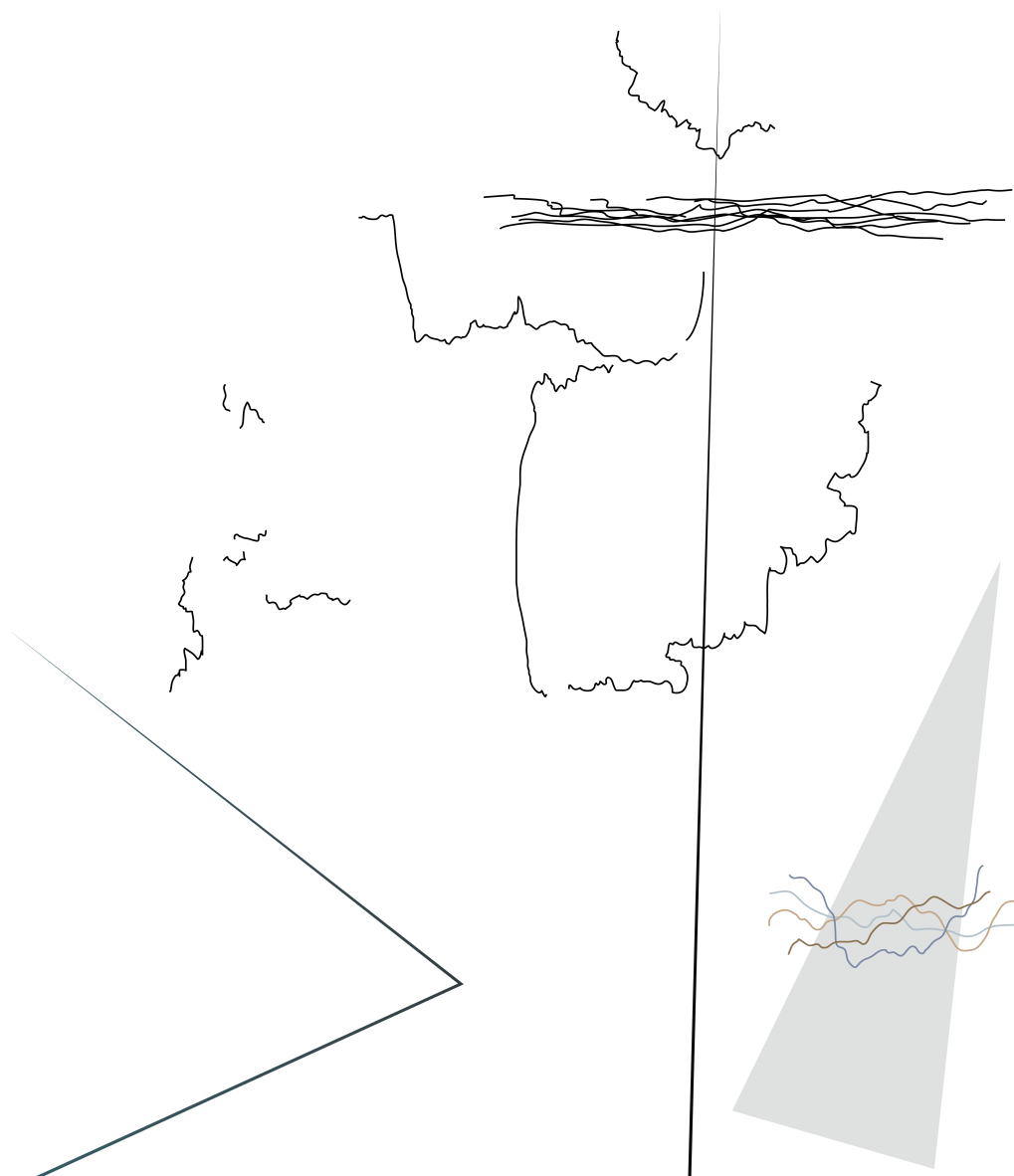 {
J only rubber band

iS1iS2v1

the shortest creak
once in a while
muted agitation - some
creakingly crawling like [small, even tiny

sh

diagram9-8-ann-Sc2tl

AM noise, altered by
touching circuit board

different
stations

feedback

soft FM noise

hard drive chord

hard drive chord, altered by touching circuit board

pen1v1v1v1x1x2pencil1

iS3x2-ann-Sc2tl

"/" and "\" indicate noisy rustles
"*" indicates electric hum

"co soft radio sound   //   x y key T

                                           \\\   \\ \\   1,

key 6, altered by touching circuit board

       \\

\\\\\ //// / //   \\\   \\\\\\\\\\

      \\

            \\\ \\\ // \\\\\VV\\\\\\\\

     . trackpad, soft /   ****

      \   ******************

  ****

                  l battery, disconnecting power cable /   // **   - between trackpad and hard drive

          /   ) very short radio sound   ////

  /

                                           * { opening and closing programs / /   /

                       **   */ //

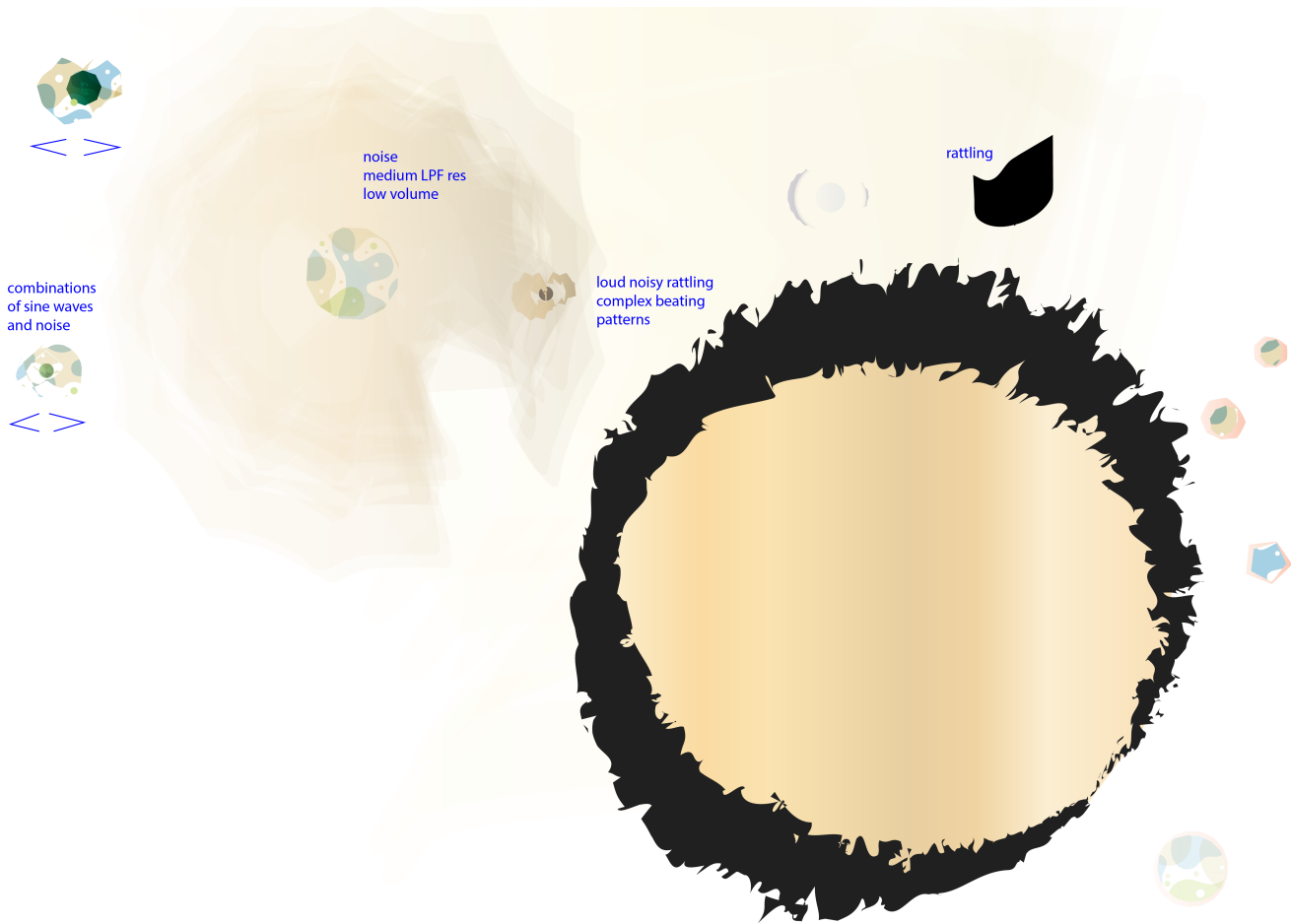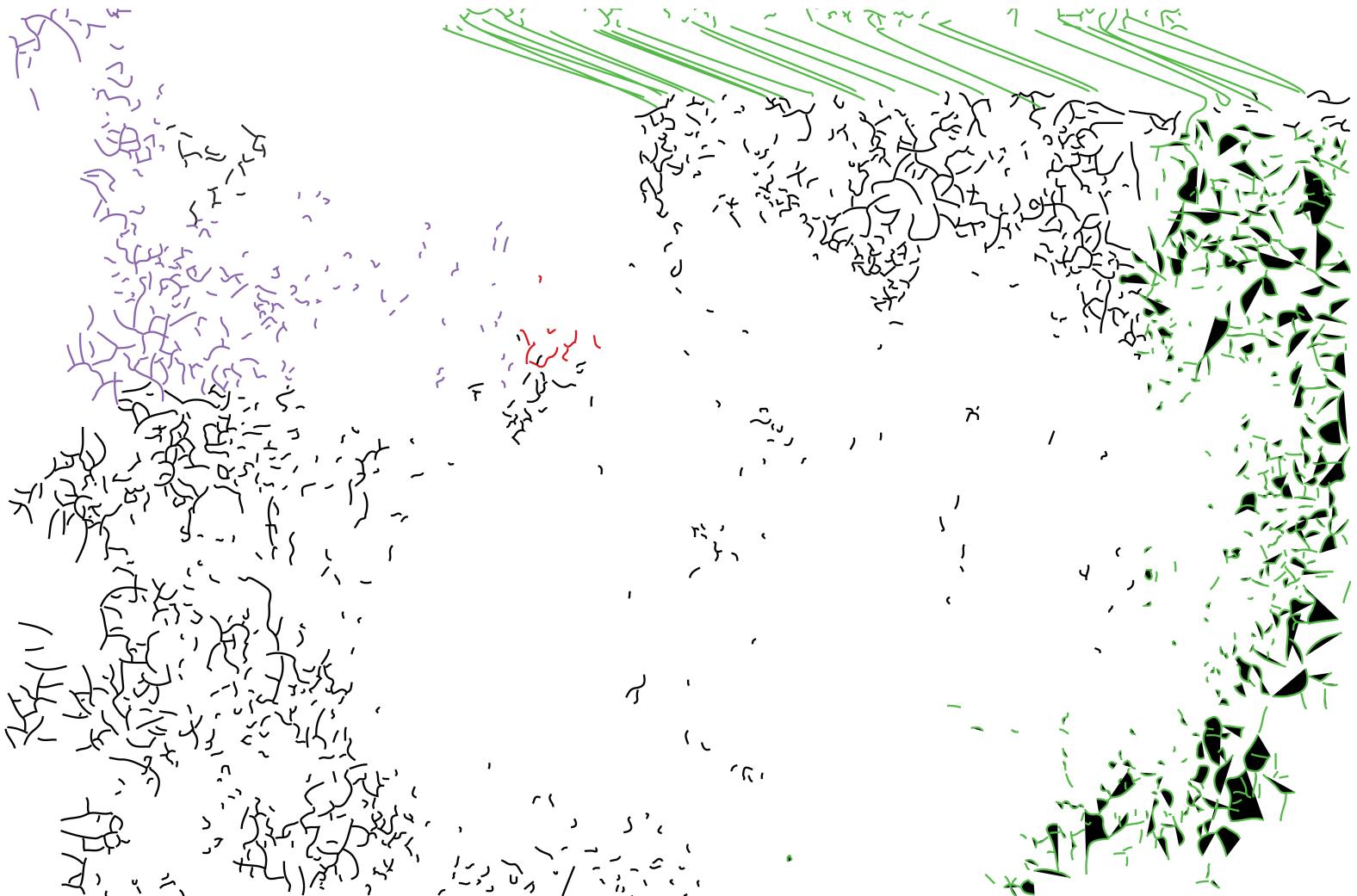   2:

key 3

                                  ?

high radio feedback
[switching between tabs

iS1

muted agitation - some light

< >

noise
medium LPF res
low volume

rattling

combinations
of sine waves
and noise

loud noisy rattling
complex beating
patterns

< >

diagram3x1

iS5-ann-psAs

plenty, entangled
many (are) noise, full modulation of LPF cutoff, high to maximum LPF res, very fast
to maximum rLFO rate
   [trying to dissolve, . 1 ^^ ^ reducing noise mix, modulation of LPF cutoff, and rLFO
rate, but in the end accents (high values of all these parameters) (although not very
often)
but threads, a lot of them sine waves, full modulation of freq shift, very fast to
maximum rLFO rate, low to medium rLFO glide, complex beating patterns
{an irritating hassle that will disappear when loud rattling

[abrupt silence
      not without some dust left in a big closed box rattling aluminum foil, low volume
] 2& { } complex texture of the rattling aluminum foil, occasionally louder

iS1v2iS2

muted aggregates of, -
                          {dark
, long creaks
creakingly crawling
scattered
 \\ m
0

like a giant being [tiny
                          IN {0