White/Waves

for Wet Ink large ensemble

by Sky Macklay
Instrumentation:

flute
obo
bass clarinet
tenor sax
trombone
piano
percussion
  • sandpaper blocks
  • maracas
  • bass drum (w/ superball mallet)
  • China cymbal
  • sizzle cymbal
  • bongos
  • snare drum
  • splash cymbal
  • vibraphone
  • suspended cymbal (with bow)
  • 2 toms
  • tam-tam

violin 1
violin 2
viola
cello
electronics

Electronics Part Details:

The electronics part consists of one MaxMSP patch played with two controllers, an iPad and a keyboard of at least two octaves. The patch allows the performer to fluidly play frequency modulated sine waves on the iPad (controlling the frequency) and it allows the performer to cue pre-made sound files with the keyboard. The stereo output of the patch should come from two speakers flanking the ensemble.

1. In the first section of the piece (from the beginning to bar 48) the electronics performer uses the iPad’s XY touchpad (a simple software interface built with Lemur or TouchOSC) to intuitively control the frequency of the FM sine waves and to shape them into jagged, improvisatory, glissing contours.

2. In the second section of the piece (from bar 49 to the end) the electronics performer uses a keyboard to cue the 24 sound files (each assigned to it’s own key) as shown in the score.

The software and sound files necessary for performing this piece are available from the composer. Please contact her at sky.macklay@gmail.com.
Program Notes:

Ocean waves are so darn peaceful and meditative with their “shhhhhhhhhSHHHHHHHHHHHHhshhhhhoo000000000000, shhhhhhhhhSHHHHHHHHHHHHhshhhhhoo000000000000, shhhhhhhhhSHHHHHHHHHHHHhshhhhhoo000000000000” OVER and OVER and OVER. White/Waves begins with an instrumental shhhhhhhhhSHHHHHHHHHHHHhshhhhhoo000000000000 vibe in the ensemble juxtaposed with raucous, Nirvana-squelching ruh-buh-ruh-buhhs in the piano and warbly Zen-blocking WEEEoo0000WEooWEEEoo0000s in the electronics. The B-section material began with shhhhhhhhhSHHHHHHHHHHHHhshhhhhoo000000000000 field recordings from Sunset Beach, NC, but I wanted them to sound more manic and unpredictable so I sculpted the waves into filtered bursts, blips, swells, and sweeps and put them in dialogue with frenzied instrumental waves and orchestrated new versions of the sculpted white noise bursts, blips, etc.
Finger the given pitches and noisy inhale and exhale through flute. Also allow some air to escape through the corners of your mouth.
Remove reed. Finger the given pitches and noisily inhale and exhale through oboe. Also allow some air to escape through the corners of your mouth.

Remove mouthpiece. Finger the given pitches and noisily inhale and exhale through clarinet. Also allow some air to escape through the corners of your mouth.

Remove mouthpiece. Finger the given pitches and noisily inhale and exhale through sax. Also allow some air to escape through the corners of your mouth.

Remove mouthpiece. Finger the given pitches and noisily inhale and exhale through trumpet without buzzing lips. Also allow some air to escape through the corners of your mouth.

Noisily inhale and exhale through trombone without buzzing lips. Also allow some air to escape through the corners of your mouth.

**Fl.**

**Ob.**

**B. Cl.**

**Ten. Sax.**

**Tpt.**

**Tbn.**

**Perc.**

**Pno.**

**Vln. I**

**Vln. II**

**Vla.**

**Vc**

**El.**
Ps. 49

Cg.

Vln. II

B. Cl.

Perc.

Pno.

Tpt.

Vla.

Vc

El.

Fl.

Jet whistle

Tongue ram

Slap tong</p>

Pno.

to "normal" playing

Chime cymbal

Plunger:

Brush drum, hard mallets

Chromatic clusters

Scratch tone

Scratch tone

Scratch tone

Behind the bridge

Sculpted white noise sounds
inhale and exhale
noisily into mouthpiece

Away from instrument, inhale and exhale
with noisy, shallow breaths. Create pitch
contour with soft palate and mouth cavity.

Harmon mute

Vibes

(normal bow)

(normal bow)