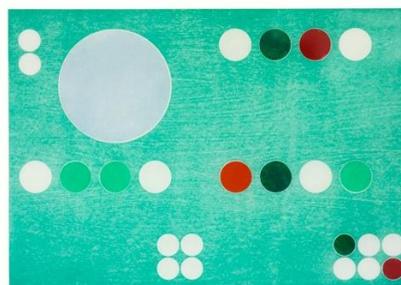
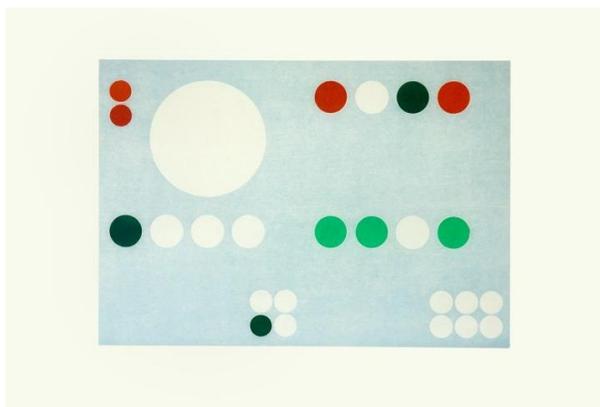


# SILENT MUSIC | SEEING SOUND

JO GANTER RSA & RAYMOND MACDONALD

## Rehearsal Notes

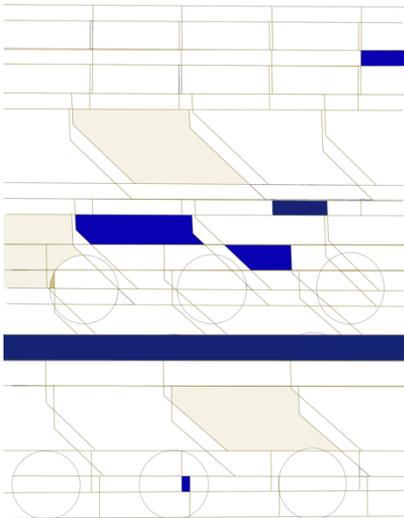
Rehearsal notes are used as a starting point when we work with small groups of musicians who play our scores. The instructions are flexible and can change depending on the instrumentation, location and issues that emerge during rehearsal. Every performance of a given score will be unique. However, each performance should also contain key features and an overall character that is conveyed by the score. In this sense the score functions, in many ways, like conventionally written music.



## Silent Music | Seeing Sound

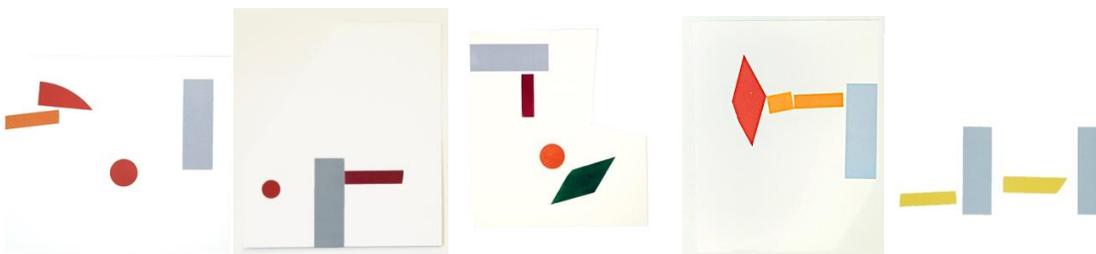
Three lines of music reading left to right.

The circles' sizes indicate the duration of the musical events to be played. The medium sized circle should be an event approximately twice as long as the small circle. The large circle is twice as long as the medium sized circle. Colour indicates instrumentation e.g. saxophone plays orange and crimson circles. Bass plays light and dark greens. Empty circles denote silence. Colour also indicate approximate pitch. E.g. orange circles are played at a higher pitch/register than crimson circles which are played at a lower pitch/register. The background texture in score should be played quietly by a different instrument. The light texture in Silent Music should be conveyed by very quiet sparse textural material. The dark green texture in Seeing Sound should by comparison be played possibly louder, lower, denser and more foregrounded in comparison to Silent Music, one instrument possibly drums or percussion can mark a steady pulse.



### In Transit

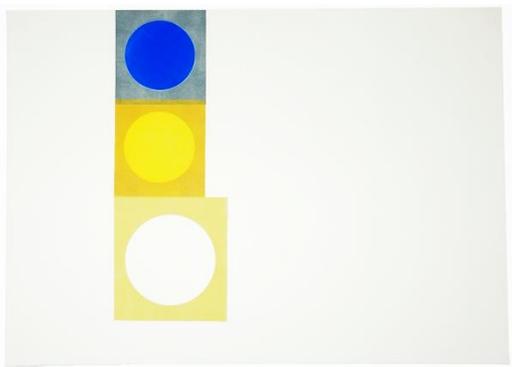
The grid is played by the percussionist who is invited to “draw” the score on their instruments. In other words, use body movements on their instrument to outline the shape of the score. For example, the circles may be represented by circular motions of a drumstick on one particular drum. The vertical lines can be represented by gently pulling drumsticks across a cymbal. The other musicians play musical events indicated by blocks of colour using eye contact and non verbal communication to synchronise each event. Blue ‘events’ should be long notes; the duration suggested by the size of the shape Pale ochre shapes should be played quietly, delicately and texturally.



### Playing Bars 1 – 5

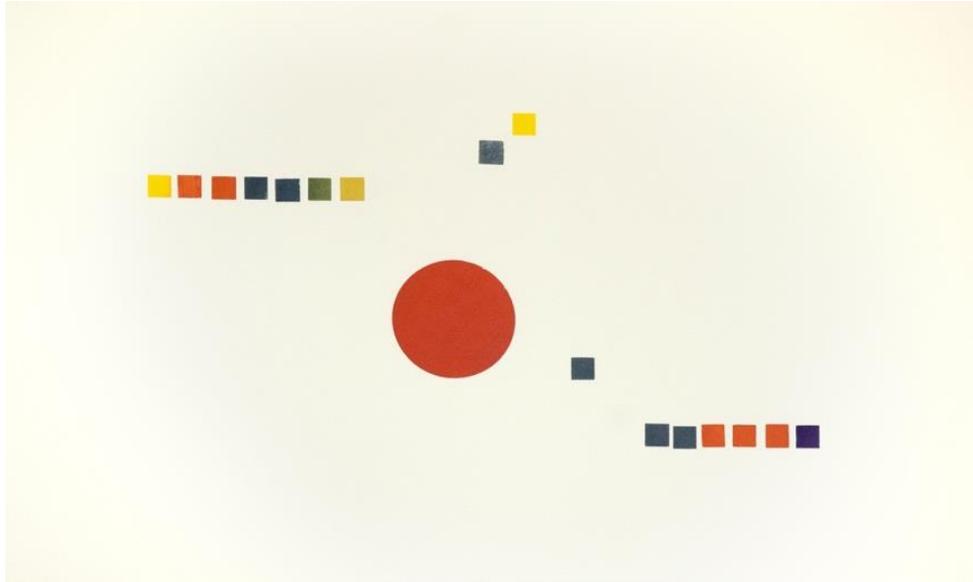
This piece represents an abstracted conventional score. The grey rectangles indicate bar lines. Circles indicate looped and repeated musical events. Coloured irregular rectangles indicate long notes. The relative size of the rectangle indicates the relative lengths of notes.

Irregular shapes/rhomboids indicate melodic flourishes. Colour directs pitch: lemon=high; orange=mid range; red/green=low. The piece is composed of five individual prints which can be selected and arranged by the musicians as they choose.



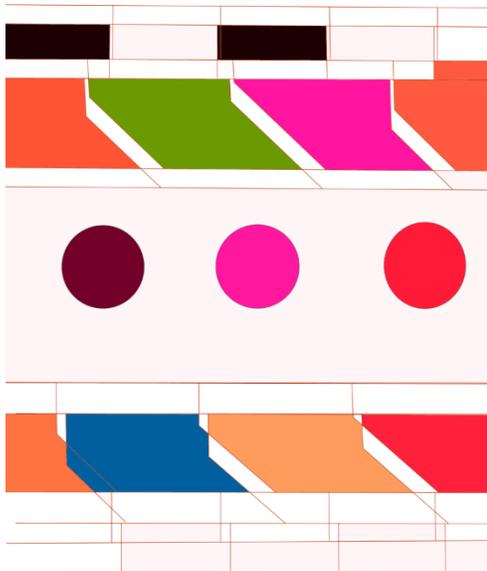
### Blue in Grey and Yellow

Three lines of music are indicated by the three vertically stacked squares. Reading across the page, left to right, there is silence where the page is blank. Each event therefore has silence before and after it. The blue circle inside the grey square indicates a melancholy duet followed by a period of silence. The bright yellow circle inside the darker yellow square indicates a bright upbeat duet followed by a period of silence. There is a slight overlap between the two duets. This suggests there may be a trace of the first duet in the second duet. The final line is a solo: quieter, more peaceful, a little longer.



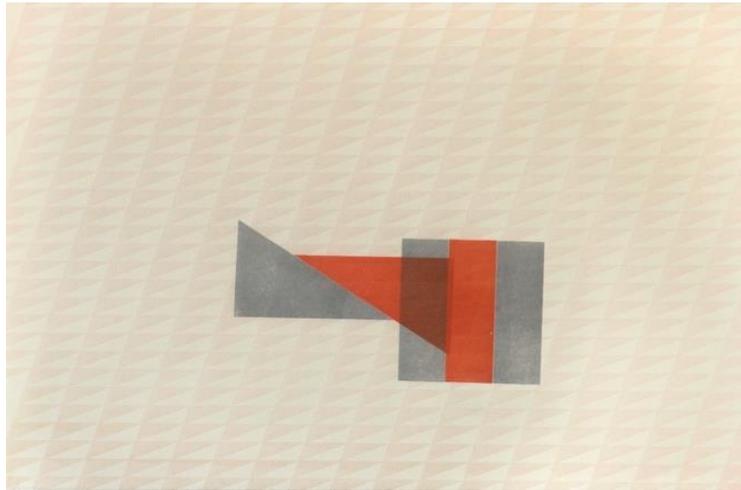
### Shapes in Time

The instructions for this score can be used for all the prints that employ arrangements of circles with small squares. The arrangement of shapes on the page indicate an order of events. The small squares indicate short discrete events: musical miniatures. Pitch is indicated by tone/colour. Brighter = higher; darker = lower. The circle indicates a significant looped/repeated phrase.



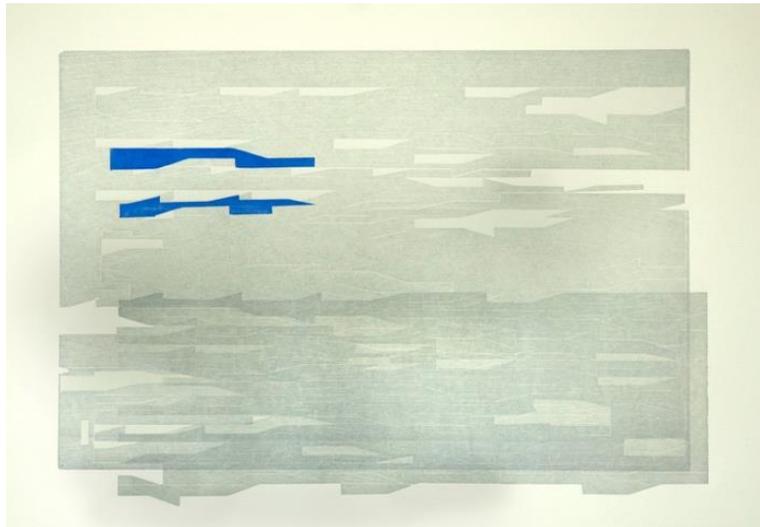
### Final Crossing

There are regular geometric shapes in this piece and some more idiosyncratic, irregular, awkward blocks of shape. All shapes have very distinct strong colour. The geometric shapes should be played by all musicians: a single sound that begins and ends together. Musicians may synchronise using eye contact, non verbal communication or any other means. The irregular shapes indicate blocks of sound to be played by different musicians' solo: more complex arrangements of sound.



### Trying Angles

The background triangles should be interpreted as a constantly repeating pattern throughout the piece. The piece begins with this repeated figure. The large grey triangle interpreted by another musician then enters. This large grey triangle represents a foregrounded musical event that is linked to or similar to the repeated pattern. A third musician then interprets the orange triangle with musical material linked to the grey triangle. The 2<sup>nd</sup> musician then plays the grey rectangle overlapping with the orange triangle. Then 3<sup>rd</sup> musician plays oranges rectangle playing material influenced by grey rectangle. 2<sup>nd</sup> musicians then play grey rectangle and stops to leave original repeated pattern playing.



### Slant 2

The print is composed of three layers: pale grey; bright blue; and overlapping darker grey. The blocks that are printed to create the layers of colour and tone are all cut from the same design and have similar shapes, both positive and negative: this should be reflected in the music. A single solo event indicated by the first bright blue shape is played. The grey background layer is played by all other instruments in response to that event: quieter but mimicking its shapes. A second solo event indicated by the second bright blue shape is played: it may be similar but should be different to the first solo. The other musicians continue to reflect these events: their responses becoming deeper and more textured, layering aspects of both solo events.