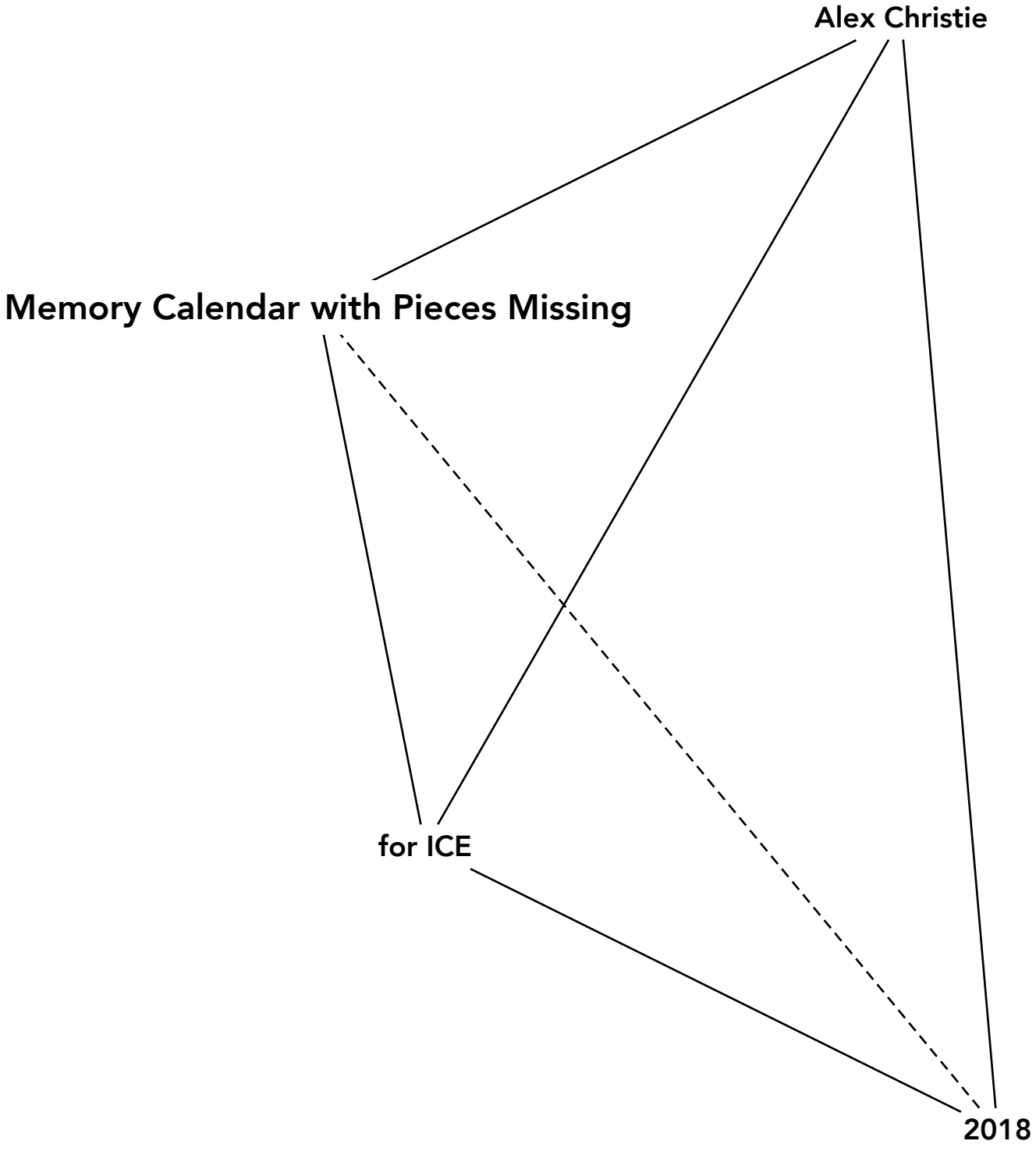

Alex Christie
Memory Calendar with Pieces Missing
for ICE
2018

Program Notes

Memory Calendar with Pieces Missing is a system of shifting and uneven cycles that overlap and interfere with each other. These cycles become a network of rhythm and texture that obscure the identity and perception of the musical material. A similar network of light is superimposed upon the sonic field and accentuates the physical space and relationships between performers.

Some calendars don't tell us the specific time but rather the type of time we are in. Some memories are incomplete, blurred, and hidden.

Performance Instructions

Sections 1-4
In these sections, each performer reads off of a Max patch on an individual computer. There is a separate patch for each performer. A free version of run-only Max can be downloaded here: https://cycling74.com/downloads

The patch indicates the execution of up to 4 specific techniques. These sounds repeat at their own rates, usually relatively slow cycles of time. Section 1 uses only one sound, Section 2 uses two sounds, and so on. This means that each performer is keeping track of 4 different cycles/sounds by Section 4. Performers play the indicated sound when the corresponding countdown timer reaches zero (also indicated by a colored slider to the left of the notated material) this is illustrated in the following pages.

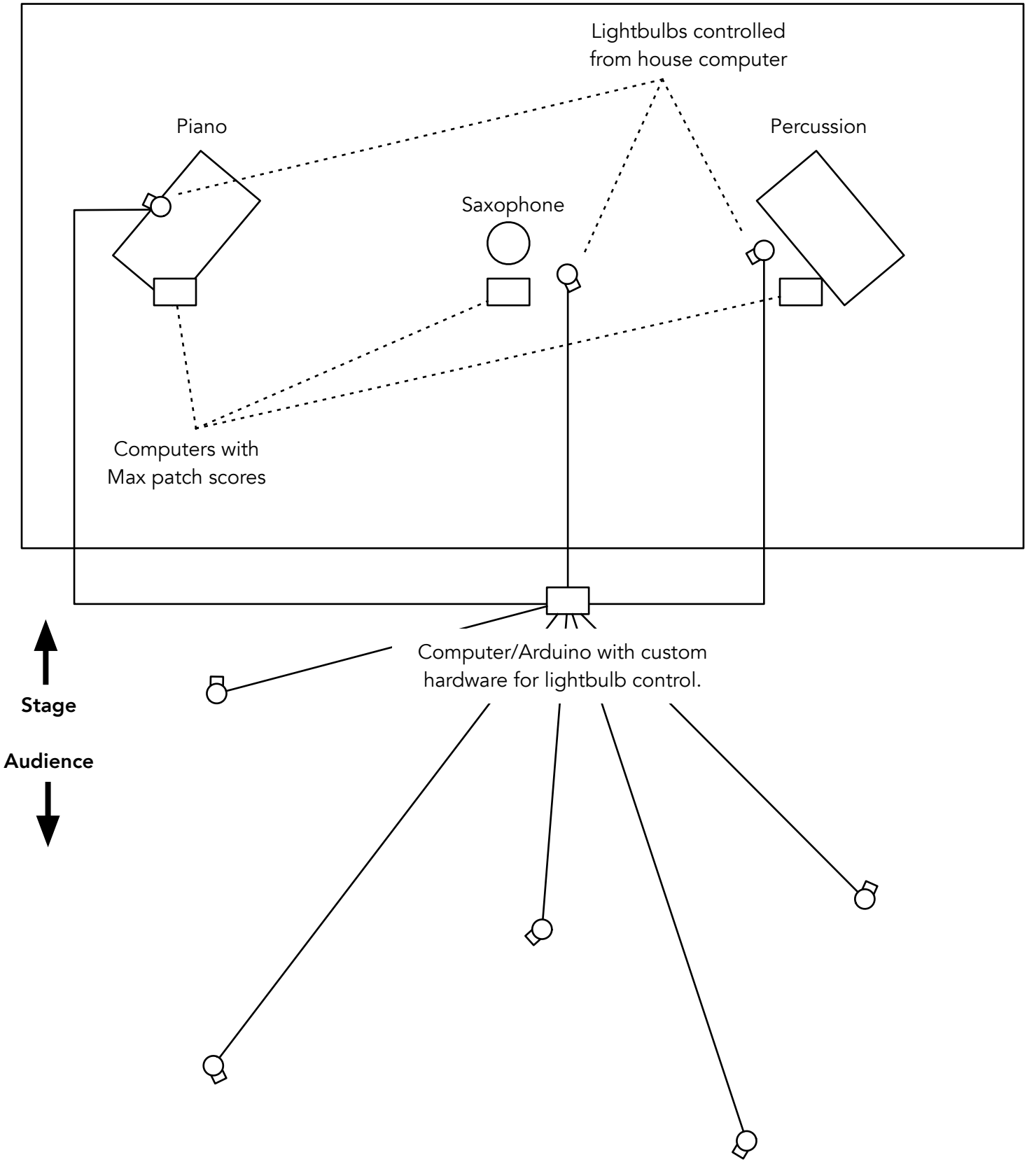
Performers should be as accurate as possible when performing these sounds, but there will probably be moments that are impossible to execute due to multiple sounds occurring simultaneously. In these situations, performers should omit sounds as they see fit.

Interludes 1-3
An interlude occurs between each section of the piece. During interludes, the countdown cycles freeze and the performers refer to the written score provided in the following pages. These pages also include theater directions, usually instructions for performers on where to focus their gaze.

Section 4/End
During Section 4, more lightbulbs will turn on in the audience indicating audience performance as described in the following pages.

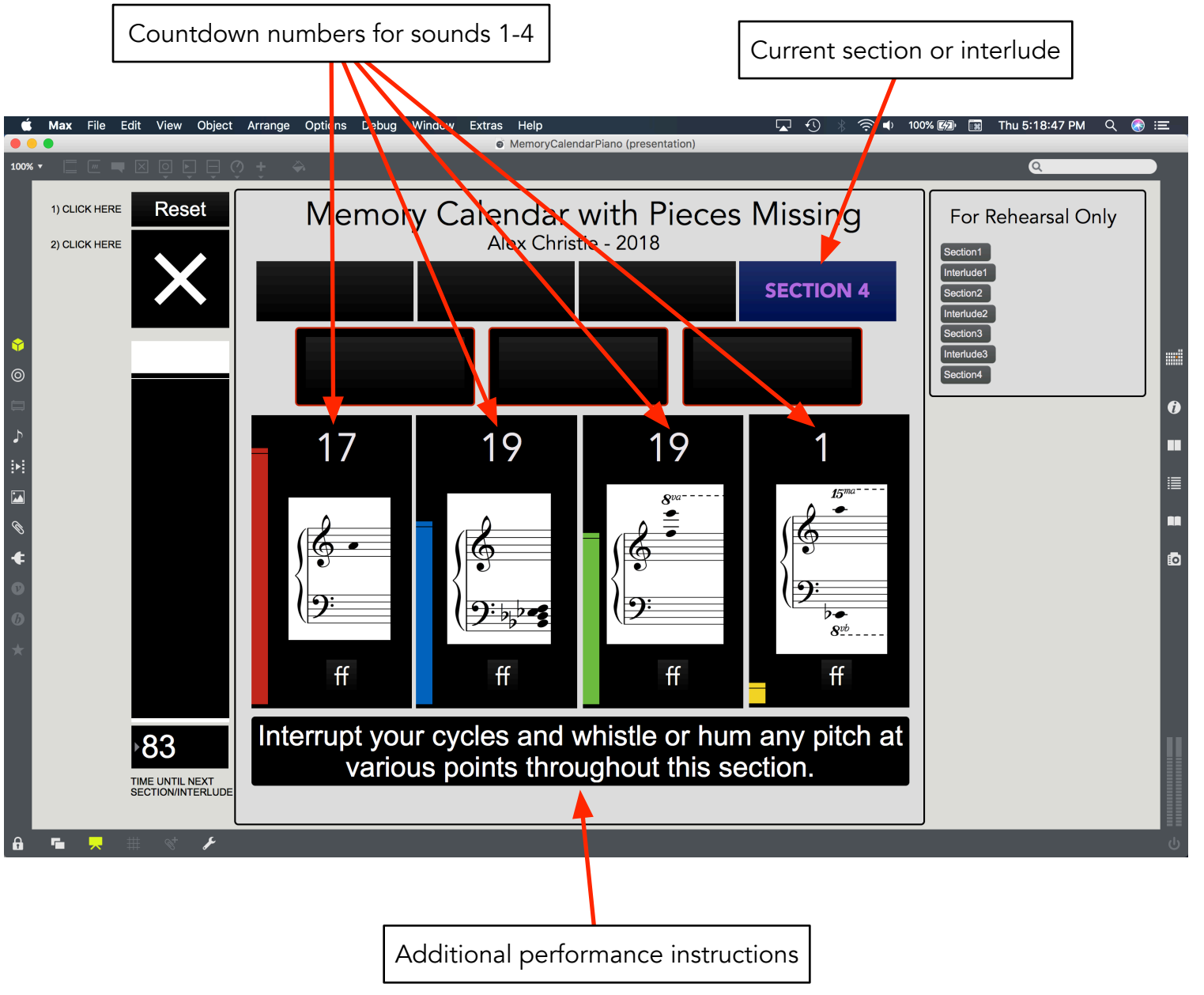
Interactive Lighting
The interactive lighting is controlled through a separate max patch and custom built hardware using an arduino controller.

Technical Setup



Max Patch Score Excerpt 4

This excerpt shows a moment from **Section 4.** There are four cycles active simultaneously. Note that additional performance instructions have appeared below the cycles indicators. This will happen in sections 3 and 4, and the instructions will be different for each section.



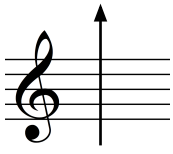
Notation Key

All Performers

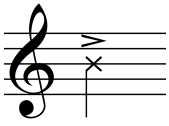
Continue material for specified duration.

Saxophone

Unpitched, "dead" air. Use a medium articulated attack.

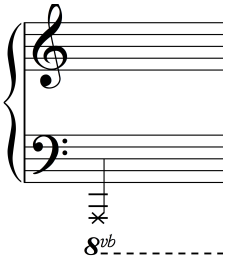


Highest pitch possible. Pitch does not need to be precise or consistent. Use reed bites or altissimo as you see fit.



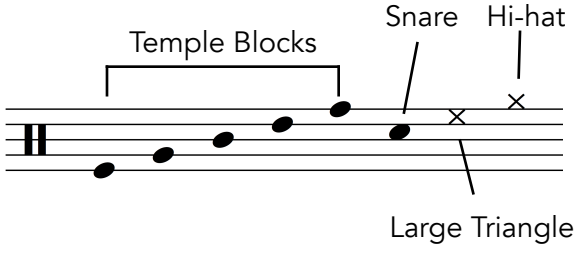
Slap Tongue

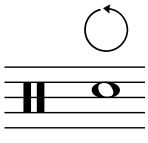
Piano



Mute string with hand. Transpose by octave if string is unreachable. Pedal freely.

Percussion





Circular motion on part of snare (specified in score)

****Not all percussion instruments appear in the score but may be used during the open solos in Section 4.****

Temple Blocks: use medium or hard rubber mallets when possible

Snare: use drumstick when possible

Large Triangle: use metal beater when possible

Hi-hat: use drumstick when possible

A note about beaters/sticks: The notes above describe the ideal beaters or sticks for each percussion item. Denser sections of the piece may make it impossible to performer with all of the listed beaters. If possible, prioritize the metal beater for the triangle and drumstick for the snare drum.