

# 1. Flock

8:00

Logic: Scene 1

All players

Transcribed bird calls, density grows from thin to thick as birds evolve and multiply

Live synth begins, clock starts when Andrew begins playing

Andrew begins: Crumb “Seagull” harmonics

The rest of the ensemble in the audience

0:00-4:00 +/- : ensemble moves toward the stage, playing bird calls

at 8:00, Andrew cues ending—two long low chords (C-Db double stop), then seagull harmonic

Synth sounds played live

C2; D2; F2; C#3; Eb3; E3

## 2. Flight

7:00

Julia, flute  
Ingrid, flute  
Kayleigh, harp

Improvisations on Messiaen, Le Merle Noir

Reverb

Flutes panned rear L/R, spread as far apart as possible  
Harp panned Front, Center

### 3. Catalog

12:00

All Players

15 birds:

each player assigned one or more notes, which are played in order as long tones with slight swells.

Very ambient audio space...wide panning, lots of reverb

Panning:

	Left	Center	Right
Front	Andrew		Stavros
Center	Joanna	Mike	Sharon
Rear	Ingrid	Kayleigh	Julia

As wide as possible

## 4. Species

5:00

Mike, voice  
Joanna, voice  
Stavros, voice

Electronic Pedal (Live)

Voices processed FOH: multi-tap echoes, different patch for each voice  
Stereo effect feeds:

Mike, front  
Joanna, center  
Stavros, rear

First vocal entrance: Mike, with pedal

Speaks the latin name of an extinct bird species speaks another after this number of seconds:

34 34 34 21 21 21 13 13 13 8 8 5 5 3 3 2 1 1 etc.

New bird for each entrance

Joanna enters next, after 21 sec., then Stavros, 21 seconds after Joanna.

Build until density is thick, then pedal ends.

All three voices say "Martha" together.

## 5. Genome

10:00

All players

Michael Pestel, flute

Alison Byerly, flute

Computer playback

Michael Pestel

Time line:

- 0:00 Piece begins (G Ab A C) [0125]  
all players sustained notes (sfzpp<f)
- 2:46 1<sup>st</sup> Mutation (G Ab Bb C) [0135]  
Sharon, Ingrid, Kayleigh active, all others play sustained notes
- 4:26 2<sup>nd</sup> Mutation (G Ab B C) [0145]  
Julia, Stavros, Andrew Active, all others play sustained notes
- 6:48 3<sup>rd</sup> Mutation (G Ab C Db) [0156]  
Joana, Kayleigh, Ingrid are active, all others play sustained notes
- 8:04 4<sup>th</sup> Mutation (G Ab Bb C Db) [01356]  
all players alternate active passages and sustained notes.
- 9:33 Final bass sound dissipates, sequence ends

Active passages are 16<sup>th</sup>-note patterns at q=124. Match the tempo of the sequence.

Scene ends when the sequence ends, and players finish their gestures when the sequence completes.

All pitches here are non-transposed.

## 6. People

6:00

Julia, flute

Ingrid, flute

Michael Pestel, flute

Alison Byerly, flute

All other ensemble members, speaking

Bird calls in captivity; surrounded by people who are indifferent  
(all other members are “people” who speak in stage banter while others play)

Flutists perform bird calls from scenes 1 & 8, the other members of the ensemble read bird-related texts, and otherwise ignore the birds. Talking drowns out birds. Bird calls are re-used from scenes 1 and 8

Pre-recorded people talking sounds

Birds: always piano-pianissimo

Computer audio: Front L / R

Read audio:

Panned center and rear L / R

All: Stop watches....begin when you first hear the crowd sound

Flutes: fade to key clicks only by 5:40

Texts: stop reading at 5:50, fade into recorded roar

Recording ends at m. 187 or when reverb dissipates

## 7. Insects

7:00

Strings only

Michael Pestel, flute

Insect sounds, a la Crumb grow and dissipate. Check out opening of Black Angels.

Insects thrive and over populate due to lack of predators (birds)

Distortion effects: bit crusher, flanging, similar effects.

Tape landmarks:

0:00 buzzing sound, like bees. Strings only, bowing behind the bridge

0:50 chord: flutes, multiphonics, flutter tongues, etc.

1:37 quieter texture, soft high buzzy glissando (pp)

1:48 "splash"

2:08 big chord

2:31 high notes that "wiggle," bending up and down (ppp)

2:55 silence

3:05 ascending bending sound returns (pp)

3:30 silence

3:56 "alien spaceship" sound (mp)

4:15 buzzing sound from opening returns (mf-f)

5:02-5:04 diminuendo to p

5:15 buzzing sounds fades back in (mp)

6:11 "splash"

6:23 "splash"

6:36 rhythmic pulse dominates texture

7:14 end

## 8. Extinction

10:00

All players

Transcribed bird calls (re-used from scene 1), thick density dwindling to one solo flute, who slows down and puts more and more space between bird sounds.  
Piece ends with 2 min of silence with darkened audience

0:00-3:30:	tutti	f
3:30	-Mike	mf
4:15	-Andrew	mf
4:50	-Stavros	mp
5:10	-Sharon	mp
5:40	-Joanna	p
6:30	-Kayleigh	p
7:45	-Ingrid	pp

Julia solo: slowly spaces the bird calls. Fibonacci series used to determine pacing...3 sec., 5 sec., 8 sec., etc. pp>pppp

Lighting: full darkness from beginning of scene

Players turn stand lights off as they finish, then leave the stage. Julia turns her light off after Kayleigh leaves.