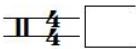



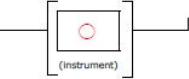
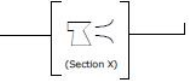
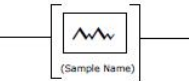
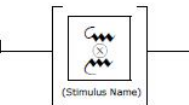



Primal Soup

Rich Perks

Live Electronics - Notation Legend

- Live Electronics  If stave is used, each line represents/indicates an output channel (e.g. 1 & 2 - Note: there may be less/more).
Whatever line symbols are placed on (or above/below) represents the channel through which they are to be played.
-  Large sound in low register. Expressed with volume swell. Usually accompanied by rhythm and/or harmonic directions.
-  Layered/ sustained textures: Constant long sounds. The number of lines indicates texture & frequency density.
-  Spacious/sporadic texture: Constant short bursts of sound, over a wide frequency band.
-  Record specified instrument(s) for duration indicated.
-  Regurgitate, extemporise with and manipulate material recorded in previous section for duration indicated (This may occur on one channel alongside other symbols/ instructions).
-  Incorporate specific pre-determined sample (often vocal) as directed, for duration indicated.
[○ = Loop: Continuously repeat full sample.]
-  Improvise from visual stimulus (i.e. Graphic score/ picture etc.) for duration indicated.
-  Play any sound (providing consistent). Usually accompanied by directions.

List of 'Functional Descriptors' (found in italics on score)

Roles

Free Solo: Improvise freely; top layer, prominent, focal point of music.

Support: Do whatever is necessary to complement another player whilst improvising (usually the soloist). This may include providing accompaniment (passive approach) or pushing a player (aggressive approach). Sometimes an approach is specified.

Augment: Enhance another player (from any of the four roles) by emphasising their rhythms, pitches, melodies, motifs etc. when improvising. (This might include: playing in unison, harmonising a melody, copying a rhythmic figure etc.). Elevate yourself to same level of prominence as the player you are augmenting.

Play Arbitrarily/ other: Extra musical input such as: Atmospheric, silence, complete musical disagreement, 'glitter' or 'something else' (Usually written as 'create ...' etc.).

Instructions

Embellish: Decorate material provided.

Develop: Expand and elaborate upon material provided; do not deviate dramatically.

Improvise around: Improvise around the provided material with little restriction. Refer to/ Draw influence from written material but make your own.

Build Intensity: Increase overall intensity of improvisation by increasing content detail, register, dynamic, rhythmic syncopation etc. (apply any of above).

Reduce Intensity: Converse of Build Intensity.

See Supplementary Score: refer to Supplementary Score for detailed instructions for section e.g. Improvisatory Milestones, choice options (indeterminate), graphic stimulus, culturally specific notation etc.

Merge: Blend one section into the next (these may be improvisatory, through-written or combinations of the two).

Become disjointed: Gradually (or over time frame indicated) break away from linearity and other players. Introduce gaps in playing, and increase their frequency until completely silent.

Stop Suddenly: Abruptly cease section as directed by score. If no specific point is indicated on score, abruptly cease when you feel it is appropriate.

Freely Improvise: Play completely freely, adopting and changing roles as you feel appropriate.

Primal Soup



Primal Soup

Rich Perks

2

♩ = 120 approx.

A Soup.

Bass Clarinet or
Tenor Sax
(CH4)

Tacet

Electric Guitar
(NH3)

Tacet

Start Piece - Solid rock groove, 'Primal' e.g.

Drums
(H20)

mf

Cont. Sim.

Live Electronics 1
(H2)

Tacet

Live Electronics 2
(Energy)

Tacet

Enter shortly after drums.

Semi-dense texture: 'Bubbly'

Cont. Sim.

pp *mp*

B. Cl./
T.S.

Enter Shortly after L.E. 1

Repeat and *Embellish* using F# Dorian.
mp

Cont. Sim.

Increase dynamic and *Build Intensity*

mf

E. Gtr.

Enter after Bass Clarinet/ Sax.

Tapping based texture in E dorian:

mp (bubbly with phaser and light delay)

Dr.

Cont. Sim.

Ad. lib around/ *Embellish* solid groove.

L.E. 1

Enter after L.E.2

mf

Cont. Sim.

Ad. lib / subtly *Embellish*

L.E. 2

Cont. Sim.

Increase density e.g.

etc.

mf

4

B. Cl./
T.S.



Cont. Sim.

Increase level of embellishment

Increase register i.e.

Improvise around tones

f

E. Gtr.



Cont. Sim.

Develop

mf

Raise pitches, within E dorian; maintain rhythm e.g.

etc.

f

Dr.



Cont. Sim.

Occasionally AUGMENT guitar's pulse on ride e.g.

f

L.E. 1



Cont. Sim.

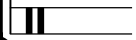
f

Double tempo hits + texture e.g.

etc.

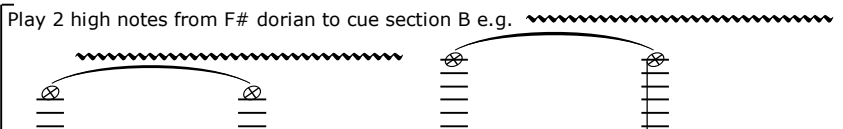
f

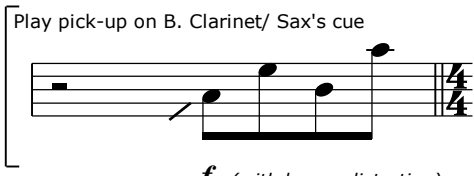
L.E. 2

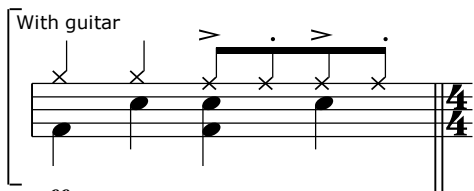


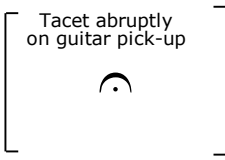
Cont. Sim.

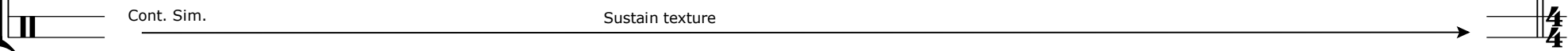
Sustain texture

B. Cl./ T.S. Cont. Sim. *Build Intensity* *ff* Play 2 high notes from F# dorian to cue section B e.g. 

E. Gtr. Cont. Sim. ad. lib pitches. *Develop & Build Intensity* Play pick-up on B. Clarinet/ Sax's cue *f (with heavy distortion)* 

Dr. Cont. Sim. *Build Intensity* With guitar *ff* 

L.E. 1 Cont. Sim. *Build Intensity* Tacet abruptly on guitar pick-up 

L.E. 2 Cont. Sim. Sustain texture 

B Amino Acids & Proteins

6

24

(Adjust register as necessary if T.S.)

B. Cl./
T.S.

mf (Grimey)

E. Gtr.

Half-time feel e.g.
Hit accented stabs

Dr.

mf

L.E. 1

Re-enter after theme has begun

mf

Play sample at least once in full, then ad. lib.

3/4

L.E. 2

Cont. Sim.

Introduce 2nd channel after sample is played by L.E.1

mf

mf

Sustain texture

Cont. Sim.

3/4

30

B. Cl./
T.S.

1. 2. Drum pick-up cues next section & Tempo

E. Gtr.

1. 2. Drum pick-up cues next section & Tempo

Dr.

1. 2. Cue next section and tempo:
♩ = 160 approx.
Pick-up
f

L.E. 1

1. Cont. Sim. 2. Tacet immediately on Drum pick-up:

L.E. 2

1. Cont. Sim. 2. Tacet immediately on Drum pick-up:

C RNA

♩ = 160 approx.

8

B. Cl./
T.S.

34

mf (aggressive)

High squeek; any pitch e.g.

E. Gtr.

mf (aggressive)

E7#9 ad. lib. e.g.

f

Dr.

Hit accented pulse - groove example only

♩ = 160 approx.

mf

Drum & Bass feel e.g.

f

L.E. 1

Tacet for all 5/8 bars.

(Sample 1)

f

Ad. lib using sample.
(DJ Scratch esq.)

L.E. 2

Tacet for all 5/8 bars.

f Same noise from B (aggressive)

40

B. Cl./ T.S.

E. Gtr.

Dr.

L.E. 1

L.E. 2

Sim. but diff pitch e.g.

Vary e.g.

Cont.

Cont.

After x 2, play this rhythm in 4/4 sections under guitar solo:

Use any notes from F# 'generic' minor (F#, G#, A, B, C#, D, D#, E, E#), playing one note over 2 bars e.g.

Repeat & Cont. sim. throughout guitar solo.

Repeat x 2, then **FREE SOLO** ('Go Crazy!')

ff

Build Intensity

Repeat & Cont. sim. throughout guitar solo.

Build Intensity

f

Repeat & Cont. sim. throughout guitar solo.

Build Intensity

f

Repeat & Cont. sim. throughout guitar solo.

Increase density e.g.

f

B. Cl./
T.S.

Cont. Sim. → FADE TO TACET (With Guitar) → [TACET]

ppp

E. Gtr.

Cont. Solo → FADE TO TACET (When Ready) → [TACET]
(Cue B. Clarinet/ Sax)

ppp

Once Guitar & B. Clarinet/ Sax are tacet, repeat & *Embellish* this groove.

(Drum and Bass feel).

Dr.

Cont. Sim. throughout solo. → *mf*

Cont. Sim. & *Develop.*
(*SUPPORT* Live Electronics Solo.)

L.E. 1

Cont. Sim. throughout solo. → *mf*

4/4
4/4

Once Guitar & B. Clarinet/ Sax are tacet, Merge into joint *FREE SOLO.*

JOINT FREE SOLO

L.E. 2

Cont. Sim. throughout solo. → *mf*

f

B. Cl./
T.S.

E. Gtr.

Dr.

L.E. 1

L.E. 2

Enter mid L.E. solo:

Tapped-harmonic texture:
T.H.

p (With subtle delay)

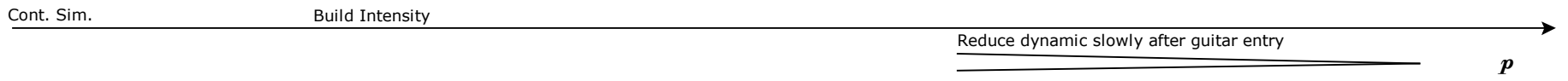
Enter shortly after guitar:

Play long notes from this chord
(any register):

mp

Cont. Sim. →

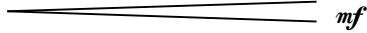
11



B. Cl./
T.S.



Cont. Sim. *Build Intensity/ Embellish chord tones*

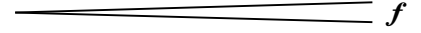


mf

(Merge into FREE SOLO once L.E. are Tacet)

Merge

FREE SOLO

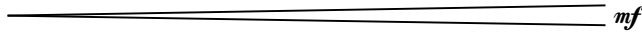


f

E. Gtr.



Cont. Sim. (*SUPPORT B. Clarinet/ Sax: Ad. lib. note choice; Develop & Embellish*)



mf

Introduce this figure mid solo to imply 5/8 pulse. Continue to use tapped harmonics.

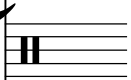
T.H. -----

etc.

(add Light dist. if desired)

Cont. Sim.

Dr.



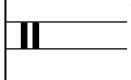
Gradually FADE TO TACET (as B. Clarinet/ Sax builds)



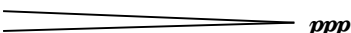
ppp



L.E. 1



Gradually FADE TO TACET (end slightly after drums)

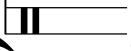


ppp



Cue B. Clarinet/ Sax solo

L.E. 2



STOP SUDDENLY
(when ready; sometime after L.E. has re-entered)

78

B. Cl./ T.S. Cont. Sim. *ff* [TACET]

E. Gtr. Cont. Sim. *mp* (on B. Clarinet/ Sax's exit) *mf* Develop, Embellish & re-build after drums enter

Dr. Enter, when ready, after B. Clarinet/ Sax Tacet: *pp* [SUPPORT guitar pulse e.g.] Develop [No cymbals e.g. etc.] *mf*

L.E. 1 Enter after guitar establishes 5/8 pulse: Cue section D. [Loop sample 2 (Add effects as desired) (Sample 2)] *pp* [(Gradually introduce 2nd channel: AUGMENT Drums)] *mf* [Cont. loop Sim. (subtly embellish whilst on loop)] *mp* etc.

L.E. 2 TACET

14

B. Cl./
T.S.



Enter, after cymbals are reintroduced.

Improvise around this melody: rubato:

etc.

E. Gtr.



Cont. Sim.

After B. Clarinet/ Sax entry, become increasingly free; both rhythmically & melodically.

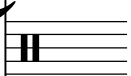
Merge into free improvisation when ready, after L.E. 2's entry

Merge

Freely
Improvise

mf

Dr.



Cont. Sim.

Re-introduce full kit, cymbals etc.
e.g.

etc.

Maintain intensity

L.E. 1



Cont. Sim.

Build Intensity

(Increasingly Embellish/ manipulate sample 2)

mf

L.E. 2



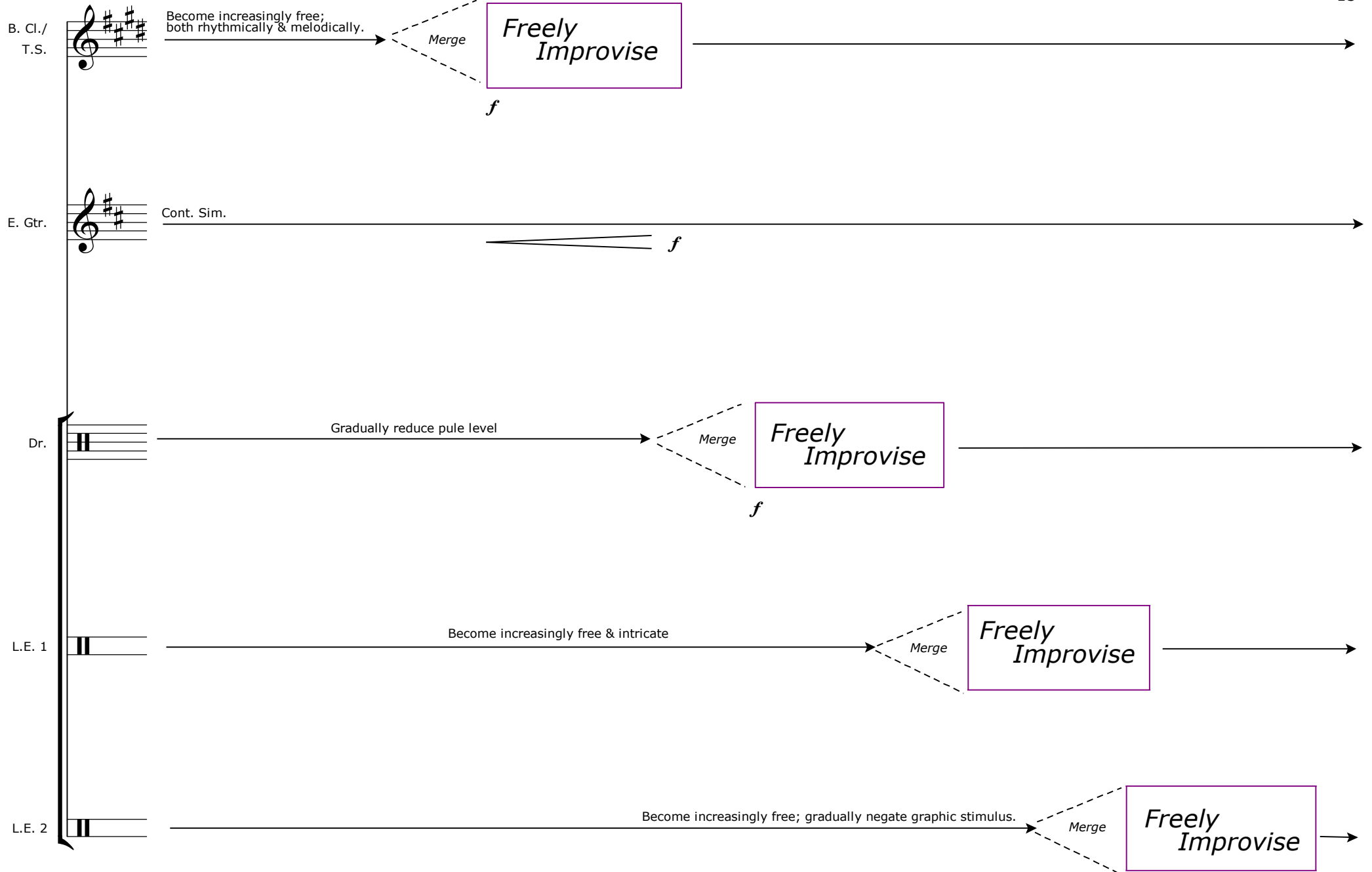
Enter when ready, after B. Clarinet/ Sax.

(Primal soup)

mf

(see sup. score [inner front cover] for graphic stimulus)

E Organism



16

B. Cl./
T.S.



E. Gtr.



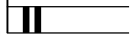
Dr.



L.E. 1



L.E. 2



Collective Free Improvisation

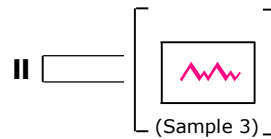
(Listen for L.E.2: Sample 3 cues dim. & ending)

'Before I go...'



mp

Enter when ready.
Sample 3 cues ending



ff

Play straight; 1 channel only. Prominent.

'Before I go...'





B. Cl./
T.S.

105
E. Gtr.

Dr.

L.E. 1

L.E. 2

Cont. Sim.

'...which is this.'

HOLD LARGE NOTE/
SOUND OVER
SAMPLE PAUSE

fff → UNISON
TACET
(Guitar cues)

(3-4 seconds)

PAUSE
(built into sample)

'...which is this.'

(3-4 seconds)

'Of course that's **NOT** what scientists believe.'