

# APSSIS

by Ted Moore

for flute, saxophone, cello, percussion, laptop, & live video

# APPSIS

*either of two points in an eccentric orbit, one farthest from the center of attraction, the other nearest to the center of attraction*

for flute,  
saxophone,  
cello,  
percussion

(vibraphone, high woodblock, medium woodblock, medium tom, low tom),

laptop,  
& live video

by Ted Moore

composed for and dedicated to

Strains New Music Ensemble

Kyle Hutchins, saxophone; James DeVoll, flute; Carlynn Savot, cello; Jeremy Johnston, percussion

Minneapolis, MN  
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**Performance Notes:**

APSIS is an immersive multimedia experience.

**Sound:**

The laptop's live processing and sound design requires 4 loudspeakers placed in a standard quadraphonic speaker array. The dynamic range of the performance must range from silence and incredibly quiet acoustic sounds to amplified electronic sounds near 90dB (for short periods of time).

**Video Design and Lighting:**

The video design is to be projected as large as possible on one proscenium wall, which is faced by the audience. The house lights must be fully dark enabling the glow of the video design's colors to dimly illuminate the space.

**Spatialization:**

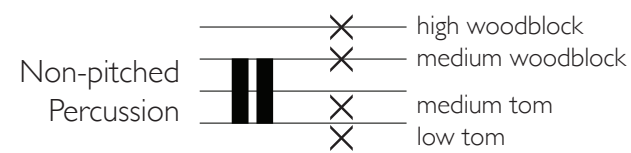
The instrumentalists are placed throughout the space as indicated and must use stand lights to allow the house lights to be fully dark. Each performer is slightly amplified by the speaker nearest to them giving their sound more presence and blend with the laptop's live processing and sound design.

**More Information:**

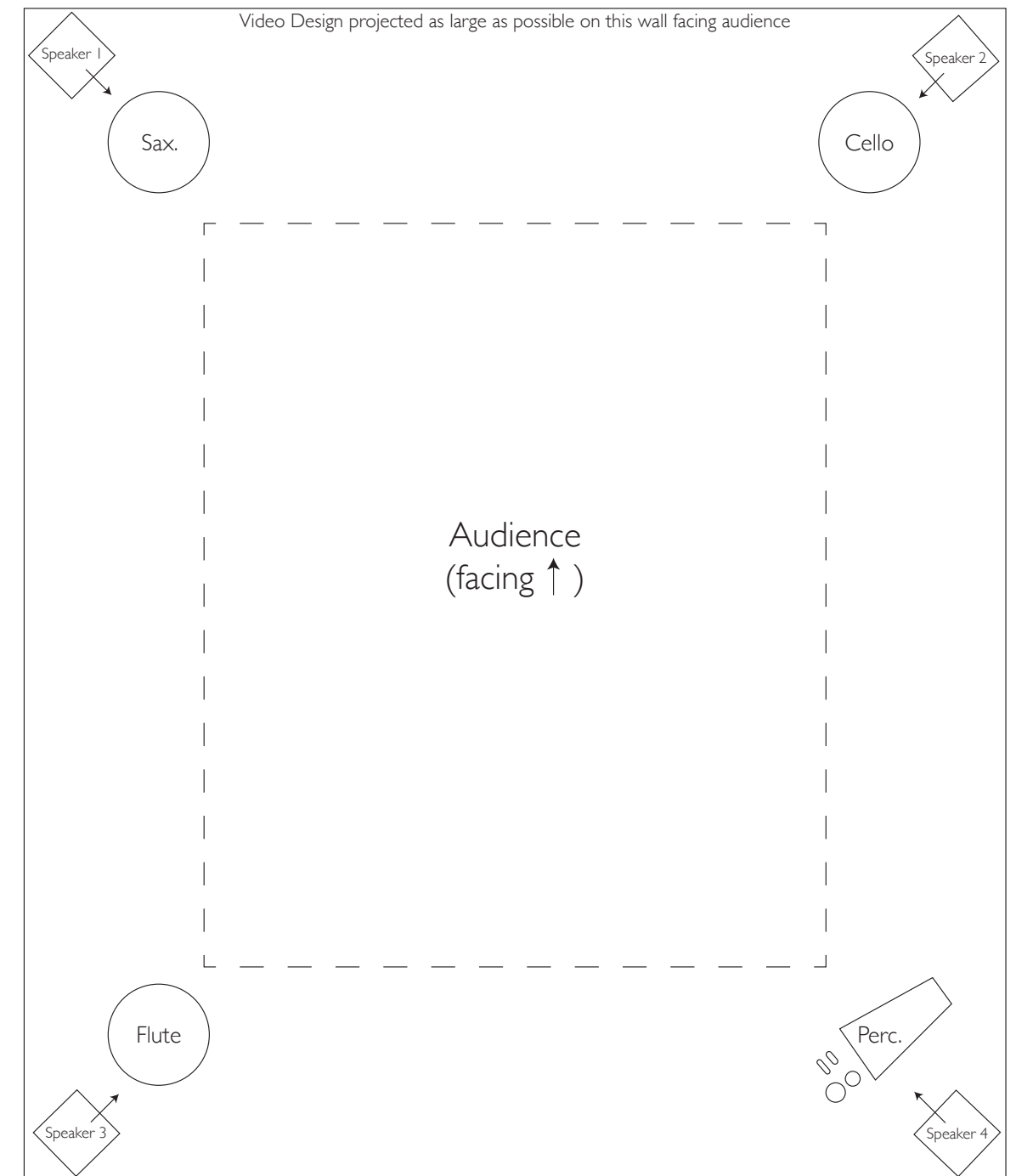
Please contact the composer at [ted@tedmooremusic.com](mailto:ted@tedmooremusic.com) to obtain the "talk through" video, which displays the video component of the performance while further explaining (in real time) the score and transitions between sections.

**Percussion Key:**

Treble Clef always indicates vibraphone.



**Bird's Eye View of APSIS Spatialization:**



Video Timings:

0:00

0:02

0:14

1:15

~4:00

C Flute

*ff*

hold fingering, move into and around upper partials

Alto Sax.

*ff*

sax solo: using only slap tongue, trill, and growl. leave a lot of space for processed sounds

Cello

*ff*

improvise swelling in and out of spiccato etc.

sul C improvise harmonic glissing around these partials etc.

*p*

Percussion

*ff*

whistle tones in upper partials of F#

*p*

*f*

stop once pitches stop entering in laptop part

fast subtone runs with a little space in between each

*p*

stop once pitches stop entering in laptop part

use any of these pitches, strike or bow; space out to about one note every 8-10 seconds

*p*

*f*

stop once pitches stop entering in laptop part



granulator & looper ON sax.

sine tones begin

granulator & looper OFF

5:00

6:20

continue playing these six pitches in order, but vary rhythm in a glitchy manner, perhaps similar to rhythms indicated here

Perc.

*p*

Lptp.

3/4

	Action Group 1	Action Group 2 (between 4 and 10 seconds each) (releases triggered by Action Group 1 when possible)	Action Group 3 (between 4 and 10 seconds each) (each should stay on 1 pitch, except Flute actions 1 & 2)
Flute			
Saxophone			
Cello			
Percussion			

At any point during this section, you can choose to make Initial Actions or Reactions.  
 Reactions can be made whenever you hear another performer make any action (respond as fast as possible).  
 Your options for Initial Actions and Reactions are indicated for each subsection.

Video Time:	~6:30	~7:00	~7:30	~8:00	~8:30	~9:00
Visual Cue:	Orange Rectangle	Green Rectangle	Yellow Rectangle	Purple Rectangle	Blue Rectangle	
Initial Actions:	Action Group 1	Action Group 1	Action Group 1	Action Group 2	Action Group 3	
Reactions:	Action Group 1	Action Group 1 and Action Group 2	Action Group 1 and Action Group 2 and Action Group 3	Action Group 3	none	

~9:15

♩ = 120

Each performer repeats these 2, 3, or 4 measures the number of times indicated. All will arrive at "improvise unsteady rhythms" at the same time. Then, repeat entire section before moving on to ♩ = 52.

improvise unsteady rhythms on pitch ~12 sec. etc.

Fl. *ff* > *ppp* *mf* < *f* *ff* > *ppp* *mf* < *f* *sub.p* > *ppp* *pp*

Sax. *ff* *p* > *ppp* *pp* etc.

Vc. *ff* > *mp ff* > *mp ffz* *p* > *ppp*

Non-pitched Perc. *mf* *mf* 3rd and 6th time only

Vib. *p* > *ppp*

~10:45

♩ = 52

Fl. *mf* *p* < *mf* > *p*

Sax. *mf* *mp*

Vc. *mf* *mp* norm. → pont.

Non-pitched Perc. *pp* etc.

Vib. *mf*

Fl. *mf* *mp* > *mp* *mf* *mf* > *ff* > *mp* *mf* *mf* < *f* > *mf* *mf*

Sax. *mf* *mp* > *mp* *mf* *mp* *mf* *mp* *mf*

Vc. *f* *f* *mf* > *mp* *mf* > *ff* > *mf* *f* *mf* *mp* *mf* *mf*

Non-pitched Perc. *pp* > *mf* > *pp* *pp* > *mf* > *pp*

Vib. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

13:54

♩ = c. 52, *molto rubato*

Fl. *mp* *mf* *p* *mf* *mp* *mf* *f* *mp* *f* *mp* *p* *f* *mp* *p*

Sax. *p* *mp* *p*  
choose 4 or 5 multiphonics that speak softly and cycle through them, swelling the volume in and out. one breath per swell

Vc. *mf* *mf* *mf*  
bariolage any harmonics, preferably not the same partial on every string  
improvise using only these three sounds. listen to the flutist and try to hold a tone when they hold a tone and be in motion when they are in motion

Non-pitched Perc. swell dynamics and tempo in and out using drums and woodblocks (one per swell). listen to the electronics part and imitate general pacing and loudness. be active when the electronics are not active and vice versa.

Vib. *p*

Lptp. granulator & looper ON flute glassy hits swelling in and out granulator & looper OFF

### Sound cue for starting next page:

15:16 15:28

♩ = 60

Lptp. Cue "beep" "beep" "beep" "click" "beep"

Instruments fade out activity *n* *ff*  
all performers' first note on next page

Everyone begins first note at: **15:28**  
(see cue on previous page)

All performers start at note circled by their instrument. Each note is held for 12 beats at ♩ = 60; listen to electronics for tempo and meter.

All notes are *ff* balanced in ensemble.

Flute advances notes moving down (and line returns to the right). Hold fermata and decrescendo, once you return to the note you started at. All notes 8va.

Vibraphone advances notes moving to the right (and line returns down). Hold fermata and decrescendo once you return to the note you started at. All notes 8va.

Sax.

Flute

Vib.

Cello

hold fermata and decrescendo once you've traversed the dotted line three times.

hold fermata and decrescendo once you've traversed the dotted line eight times.

move to C in top left box

Everyone's held fermata begins at: **18:28**  
(following tempo and meter in laptop sound)



18:28

(last chord from previous page)

Fl.  
Sax.  
Vib.

*ff* *n* tacet al fine

~20:30

~22:45

sul C, improvise using these pitches, ~3-8 sec. per pitch.  
 sometimes gliss very slowly between them.  
 sometimes soften pressure on string to voice harmonics.  
 find combinations with the processing that you like and  
 spend more time there.

Vc.

*ff* *n* enter C early *p* vary between *p* and *mf* *mf* fine

for very end: *gliss.*

Lptp.

record all instruments into pitch shifting feedback delay → develop that delay line into noisy laptop solo with live reactive video

noisy solo cuts off | ring modulation on Vc. @ 130.81 Hz (C3)