

Tomek Arnold

**Non-aggressive Music
Deterrent**

Instrumentation:

Player 1: Flute.

Player 2: Vibraphone, Sampler, Megaphone.

Player 3: Cello.

Electronic equipment:

- One MIDI drum pad to trigger samples by the vibraphone player.
- Megaphone with the "record" and "play in loop" option.
- Computer with MAX/MSP.
- DPA (preferred), dynamic or contact microphone for Cello amplification.
- Two cardioid microphones for Flute and Vibraphone amplification (optional).
- Mixer.
- Stereo or mono sound system.

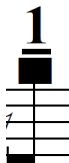
Notation:

Flute:



High pitched multiphonic on overblow. Pick a fingering and mouth position to achieve the most screaming, loud and noisy effect possible with reach spectrum of harmonics. To increase the effect you can also try screaming into the flute.

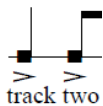
Vibraphone, Sampler, Megaphone:



Drum pad. The pad triggers two types of samples: short chord hits that are triggered randomly from 4 types categorized into 3 chord functions that fit the harmony of the piece; longer fixed media tracks some of which need to be synchronized with the instrumental parts. The tracks and cues are labeled in the score and in the MAX patch library.



Press the speak button on megaphone. Switching on and off the megaphone makes an audible "click" sound, which is why it should be executed in precise rhythms as notated. Please note that in most megaphones this is a toggle switch.



Speak into the megaphone. The megaphone should always be pointed directly at the audience and set into high volume (volume will depend on the size of the concert space).



Play/Stop the recording on the megaphone memory. Record ca. 1.5 measures of the repeated section in letter G into the memory of the megaphone. When the "play button" is pressed, the megaphone should loop the recording until it's stopped. The volume should be loud enough to cut through the ensemble (adjust according to the concert space).

Violoncello:



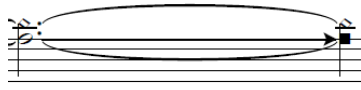
Highest possible note with strong overpressure. Pitch inaudible, always sul pont.



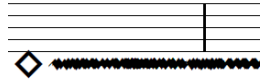
D2 on overpressure. Pitch somewhat audible. The bow placement can be adjusted from ordinario to sul tasto to achieve the half-pitched effect.



Grab the strings with a loud "snap" sound and perform overpressure on D and A stings. Pitch inaudible.



Gradually from regular bowing to overpressure. Pitch inaudible at the very end of the passage. Start the harmonic with normal bow position and move to sul pont. as you're progressing to overpressure.



Strong overpressure on the C and G strings. The strings are all grabbed and muffled together. Pitch inaudible. Find the most noisy sound. Bow placement can be changed during while the note is played.

Cello should be heavily amplified throughout letter E and together with the "train noise" samples should produce a blasting wall of noise. Throughout the rest of the piece cello is to be kept in balance with the other instruments or left with no amplification (if the other instruments are not amplified).

*** Match the tempo of the track:**

In this section you're playing together with the track compiled of the first phrase of *Alla Hornpipe* movement from the Suite No. 2 in D major from Handel's *Water Music*. The track skips around the first phrase of this movement and is electronically processed to resemble low quality speakers in a subway station.

Try to synchronize the tempo of this section with the first six beats of the track (first full phrase of the track before it starts to skip). Go along with the tempo you set and try to maintain it throughout this section. If you maintain the tempo, you should arrive at measure 138 towards the end of the track. Repeat that measure until the track is about to end and skip to letter G to synchronize its downbeat with the final chord of the track. If you somehow go slower than the track, then skip to letter G earlier to land the downbeat of G with the final chord of the track.

Program notes:

The piece is an exploration of the concept of Muzak as a security tool. The usage of music as an enhancement of security alongside video surveillance and police invigilation is something I find strange and violent. Perhaps just as strange as the sensation of hearing some of your favorite pieces of classical music playing through low grade speakers or megaphones in the train stations to seemingly detest certain people from certain areas. The subway station I used to use for my commute seemed to have Handel's *Water Music* in their "standard repertoire".

Non-aggressive Music Deterrent

for Flute, Vibraphone, Cello, Sampler and Megaphone

Tomek Arnold

Brisk $\text{♩} = 120-130$

Flute *f sempre*

Vibraphone *f sempre*

Violoncello Second time only. (arco) *f sempre*

5

Fl.

Vib.

Vc.

8

Fl.

Vib.

Vc. *gliss.* *f*

12

Fl.

Vib.

Vc.

Musical score for measures 12-14. The Flute (Fl.) and Vibraphone (Vib.) parts feature intricate sixteenth-note patterns with various accidentals. The Violoncello (Vc.) part includes a few notes with accents and a triplet of eighth notes.

15

Fl.

Vib.

Vc.

Musical score for measures 15-17. The Flute and Vibraphone parts continue with sixteenth-note patterns. The Violoncello part features a long, sustained note with a slur, followed by a few notes with accents.

18

Fl.

Vib.

Vc.

Musical score for measures 18-20. The Flute and Vibraphone parts continue with sixteenth-note patterns. The Violoncello part includes a glissando (gliss.) and a few notes with accents.

21

Fl.

Vib.

Vc.

Musical score for measures 21-23. The Flute and Vibraphone parts continue with sixteenth-note patterns. The Violoncello part features a long, sustained note with a slur, followed by a few notes with accents.

24

Fl.

Vib.

Vc.

gliss.

27

Fl.

Vib.

Vc.

30

Fl.

Vib.

Vc.

A

1 (chord)

2 3 (chord) sim.

34

Fl.

Vib.

Vc.

4 5

6 7 8

37

Fl.

Vib.

Vc.

9 10 11 12 (train groove)

40

Fl.

Vib.

Vc.

B

13 (chord) 14 15 (chord) sim. 16

43

Fl.

Vib.

Vc.

17 18 (train groove)

gliss.

f

46

Fl.

Vib.

Vc.

19 (chord) 20 sim. 21 22 (train groove 1 bar)

49

Fl.

Vib. 23 24 25 26 27 28 29

(chord) sim.

Vc.

52

Fl.

Vib. 30 31

(train groove 2)

Vc.

55

Fl.

Vib. 32 33 34 35 36

(chord) (sim.) gliss.

Vc.

58

Fl.

Vib. 37 38 39 40

(train groove 2 with bass)

Vc.

61
Fl. *2/4* *4/4*
Vib. *2/4* *4/4* 41 (chord)
Vc. *2/4* *4/4*

64
Fl. *2/4* *4/4*
Vib. 42 (chord) 43 *sim.* 44 45 (bass build-up) *2/4* *4/4*
Vc. *2/4* *4/4*

67
Fl. *2/4* *4/4*
Vib. 46 (train horn) 47 (train short) 48 (F chord) 49 (train short) 50 (F chord) 51 (train short) *2/4* *4/4*
Vc. *2/4* *4/4* *b* *gliss.*

70 **D**
Fl. *2/4* *4/4*
Vib. 52 (F chord) 53 (train short) 54 (train groove long) 55 56 *2/4* *4/4*
Vc. *2/4* *4/4*

73

Fl.

Vib.

Vc.

57

(bass long)

76

Fl.

Vib.

Vc.

79

Fl.

Vib.

Vc.

58

(train groove pitch shift)

82

Fl.

Vib.

Vc.

59

(train groove ending)

E

Really get crazy

85

Fl. *ff*

Vib. *ff* (train horn noise) **60** Megaphone **61** (Stop)

Vc. *ff*

92

Fl. *ff sempre*

Megaph. track two **62** de - part (train horn noise) **63** (Stop)

Vc. *ff sempre* *sim.*

98

Fl. *ff sempre*

Megaph. de - part (Play megaph. rec.) track two

Vc. *ff sempre*

106

Fl. *ff sempre*

Megaph. (Rec. off) de - part **64** (train horn noise 2) de - part de - part **65** (Stop) track two

Vc. *ff sempre*

112

Fl.

Megaph.

Vc.

118

Fl.

Megaph.

Vc.

F Match the tempo of the track *

124

Fl.

Megaph.

Vc.

129

Fl.

Vc.

133

Fl.

Vc.

137

Fl.

Vib.

Vc.

Repeat until the Water Music track ends.
Final chord of the track comes at the
downbeat of the next measure.

Repeat until the track comes to the end.
Final chord of the track comes at the
downbeat of the next measure.

fff

fff

G $\text{♩} = 120$

140

Fl.

Vib.

Vc.

f sempre

f sempre
(sample triggered only first time through)

f sempre

x 7

"The security agents are watching all the time and they're able to call people out who may be doing something that's against the rules like drinking or smoking or loitering. They can see these folks on these security cameras."

142

Fl.

Vib.

Vc.

145

Fl.

Vib.

Vc.

147

Fl.

Vib.

Vc.

150

Fl.

Vib.

Vc.

152

Fl.

Vib.

Vc.

72

"They can see these folks on these security cameras."

H

155

Fl.

Vib. 73 "Smoking." 74 "Drinking."

Vc.

158

Fl.

Vib. 75 "...or loitering." 76 "They're watching!"

Vc.

161

Fl.

Vib. 77 "Security cameras are monitored 24/7 on a live feed."

Vc.

164

Fl.

Vib. 78 "They're watching!" 79 "They're direct."

Vc.

167

Fl.

Vib.

Vc.

80

"All but a handful have changed their behavior."

170

Fl.

Vib.

Vc.

81

"They're watching!"

82

"People are responsive to realizing..."

173

Fl.

Vib.

Vc.

83

...that they are being videotaped." "Drinking."

176

Fl.

Vib.

Vc.

84

"Smoking."

85

"It actually makes me feel more secure."

179

Fl.

Vib.

Vc.

86

"They're watching!"

182

Fl.

Vib.

Vc.

87

"They see you, they know you."

185

Fl.

Vib.

Vc.

88

"They're watching!"

188

Fl.

Vib.

Vc.

89

"An added layer of security that's comforting for frequent riders."