9999

I. ARMOR OF RESISTANCE
II. CAPE OF AGILITY
III. STAFF OF EVASION

FOR FLUTE, CLARINET, TROMBONE, PIANO,
VIOLIN, CONTRABASS, AND COMPUTER

BY JOO WON PARK
FOR ENSEMBLE MISE-EN

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Required Software and Hardware

1. Computer : a **Macintosh** with OS 10.9+ is preferred, but PC should also work.
2. SuperCollider : this is a free software that runs the computer part.
3. **9999.scd** file : this is the computer part for the piece. If you don't have it already, download it from the composer's website or contact the composer at joowon@joowonpark.net
4. Two Microphones: Put one on the center of the ensemble, and put another one on the piano. A good pair of condenser microphones is preferred.
5. Audio Interface: The interface should have at least **two** microphone inputs and **three** outputs. The first two outputs send computer part. The third output sends a **click track**.If the click track is not used, an interface with 2in/2out will work.
6. Headphone(s): connect the click track output to the headphone for the conductor. If performers need click tracks, provide more headphones using a mixer.
7. Speakers/PA : Connect the stereo output of the audio interface to the sound reinforcement system.

How to Use 9999.scd File

1. Make sure that your audio interface is set as the **default** input and output device for the computer
2. Open 9999.scd in SuperCollider (Download at www.audiosynth.com if SuperCollider is not installed already)
3. **Select all** the text in the file (hot key: press command+A)
4. Press **Enter** (Not Return), or go to Menu->Language->Evaluate File
5. A GUI with a button should appear in the screen. Press the button to start and proceed to next movements
6. Do not let the computer go to sleep mode. It may cause the disconnection between the hardware and software

Performance Instructions

The electronic part should be as loud as the acoustic parts. Adjust the gains and/or microphone positions accordingly. Most of the electronic parts are **live-processed** or **algorithmic**. The computer part processes the sound of the ensemble in **realtime**, and it will sound slightly **different** in each performance. It is important to follow the tempo as accurately as possible to be synced with the computer part. The click track is not necessary, but it may assist the performance. It would be ideal if either the conductor or a performer operates the computer. It only takes one mouse click per movement, and the clicks happen before the instrumental part begins.

I. Armor of Resistance

The **click track** starts immediately on measure 1. This movement is for **solo Bb clarinet and computer**. The clarinetist should **move close to the microphone** on the center of the ensemble. The following **boxed words** notated in the computer part indicate an addition or variation of the computer part: **AM**, **AM2**, and **FM** add harmonic elements. **Ticks** are short percussive sounds. **Stutter** imitates a short segment of the performer's sound. **Reverb** simulates a room sound. **Pad** is a long synthesized tone.

II. Cape of Agility

The **click track** starts with 2-measure count off. The patch should start while the last electronic sound of the 1st movement is still on. The clarinetist should rejoin the ensemble before measure 1. In addition to the boxed words,the traditional notation in the computer part describes **pitched and percussive tones** generated by the computer. There is one new boxed word in the computer part: **Pitch Shift** creates a cluster harmony from the ensemble's sound. The **Trombone** uses a **straight mute**.

III. Staff of Evasion

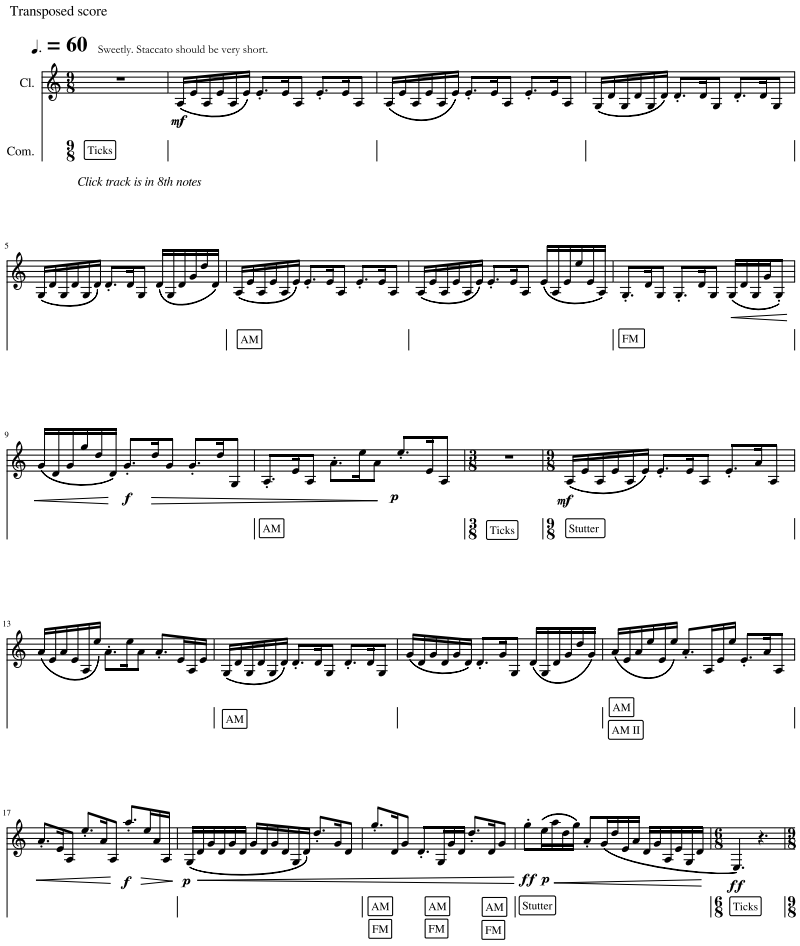
The **click track** starts at measure 21. This movement is for **flute, piano, and computer**. The flutist should **move close to the microphone** on the center of the ensemble. There is one new boxed-word: **Chord Change** triggers different harmonies and voicings of the synthesizer part.

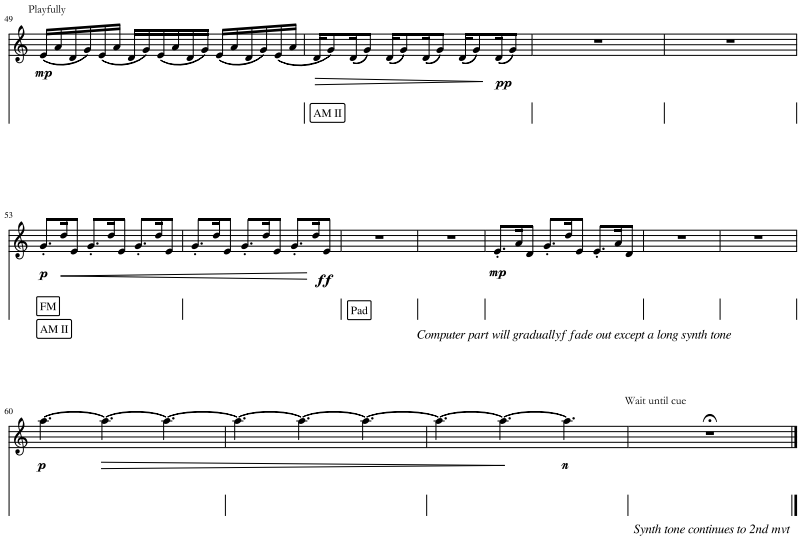
For Rehearsals

For *II. Cape of Agility*, you many need to rehearse by sections. Use files in the **CapeBySections folder** to start the computer parts at measures 1, 21, 49, 72, and 83. The instructions to use the files are same as that of the 9999.scd files.

I. Armor of Resistance

Transposed score




Playfully
49
mp
pp
AM II
53
p
ff
mp
FM
AM II
Pad
Computer part will gradually fade out except a long synth tone
60
Wait until cue
p
n
Synth tone continues to 2nd mvt

Score in C

II. Cape of Agility

♩ = 120

synth part of 1st mvt continues

playfully

airy tone

mute on

mute off

Flute

B♭ Clarinet

Trombone

Piano

Violin

Contrabass

Computer

12

♩ = 90

21

playfully

articulate eah note

(bartók pizz)

Fl.

B♭ Cl.

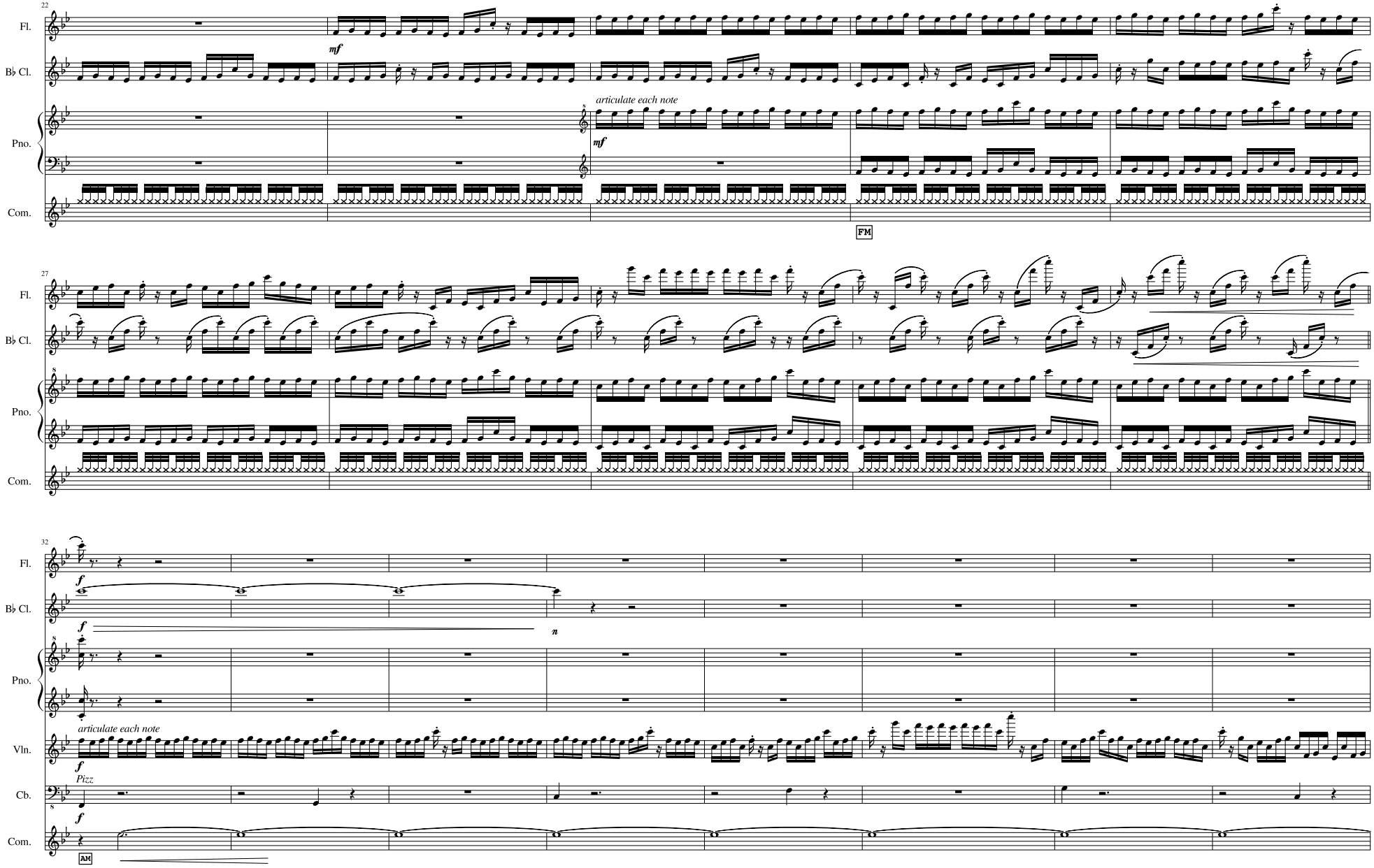
Trb.

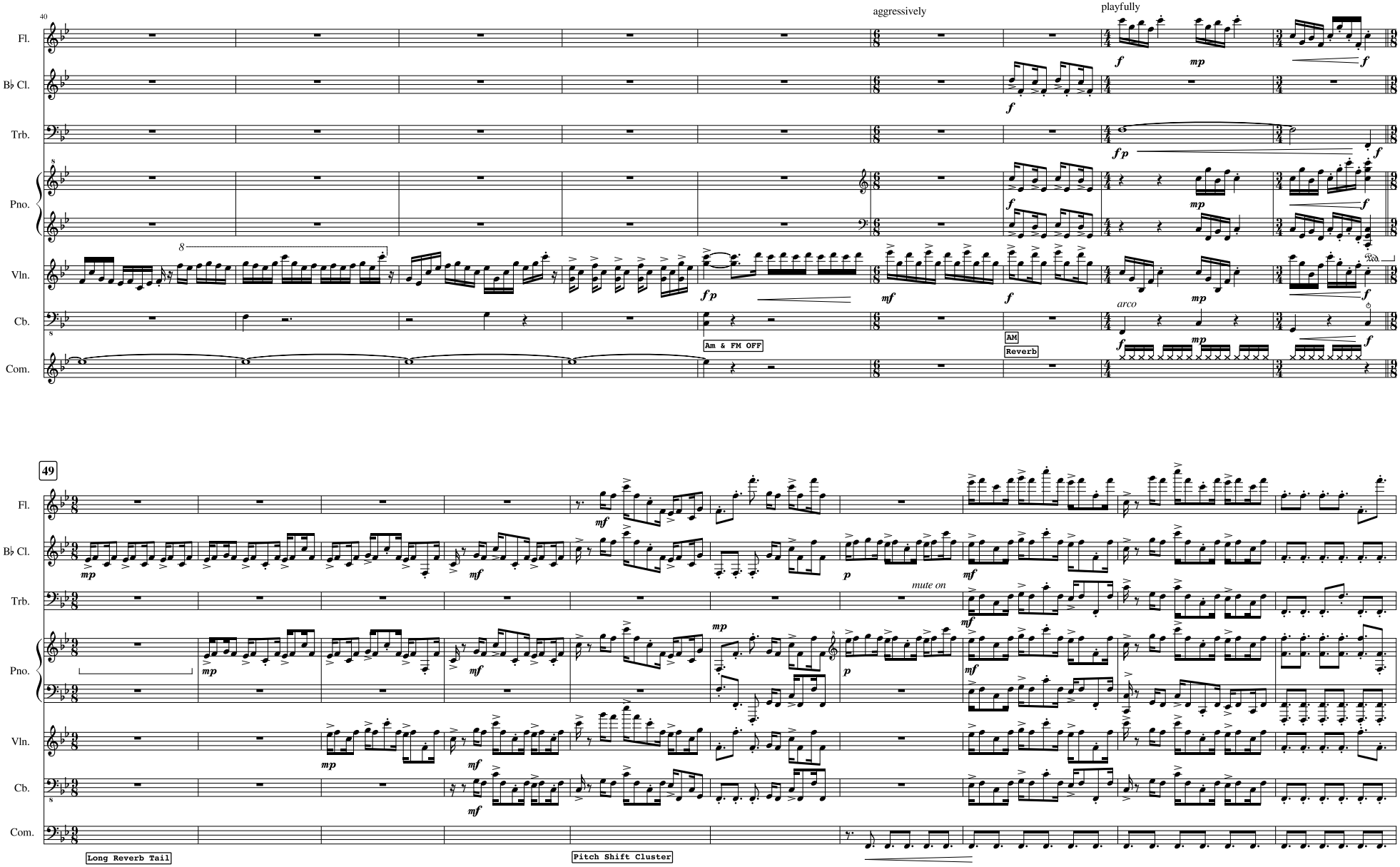
Pno.

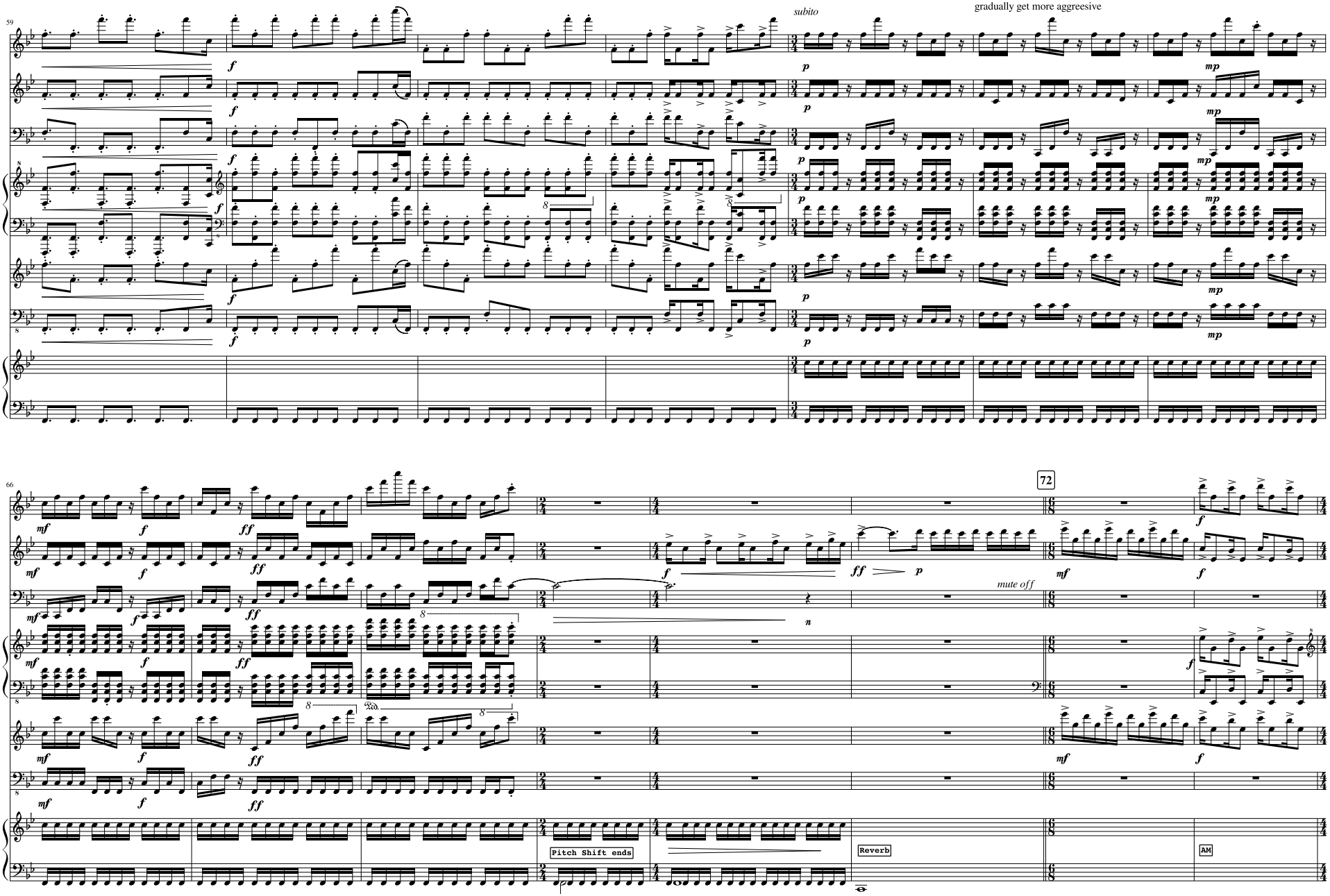
Vln.

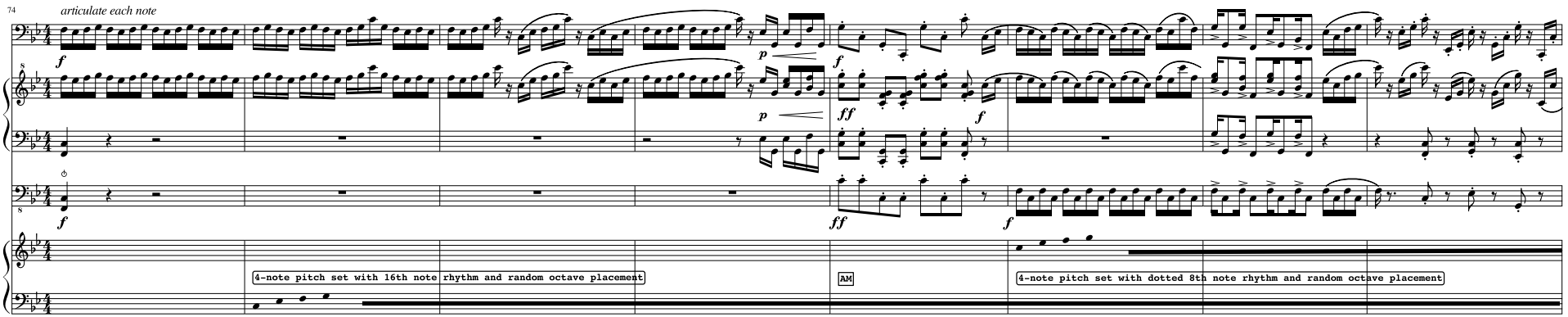
Cb.

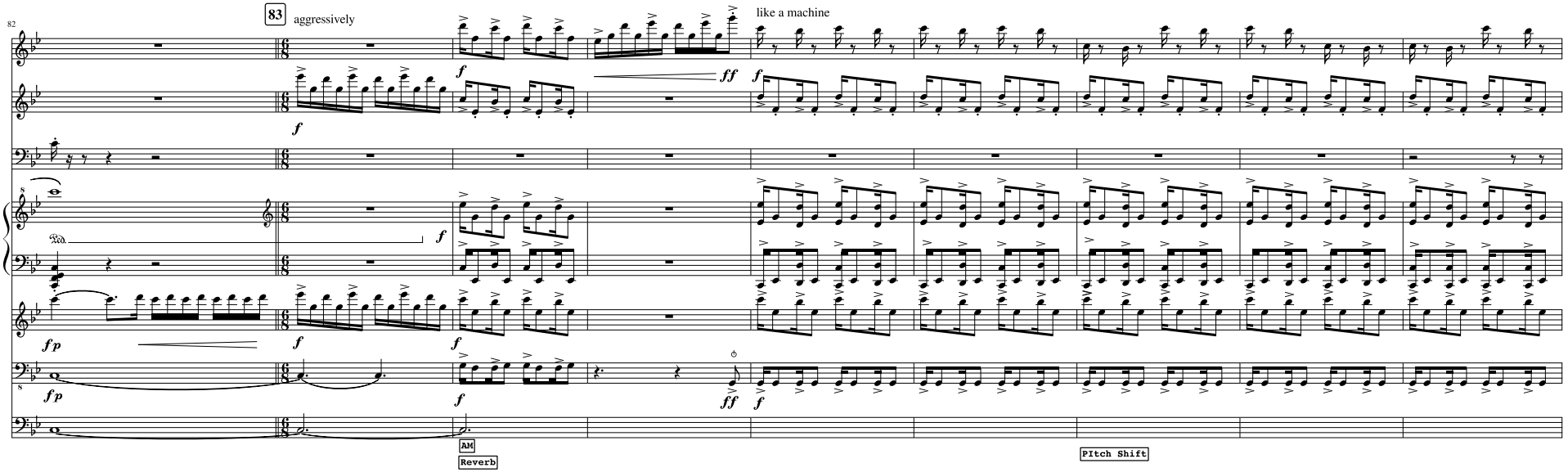
Com.

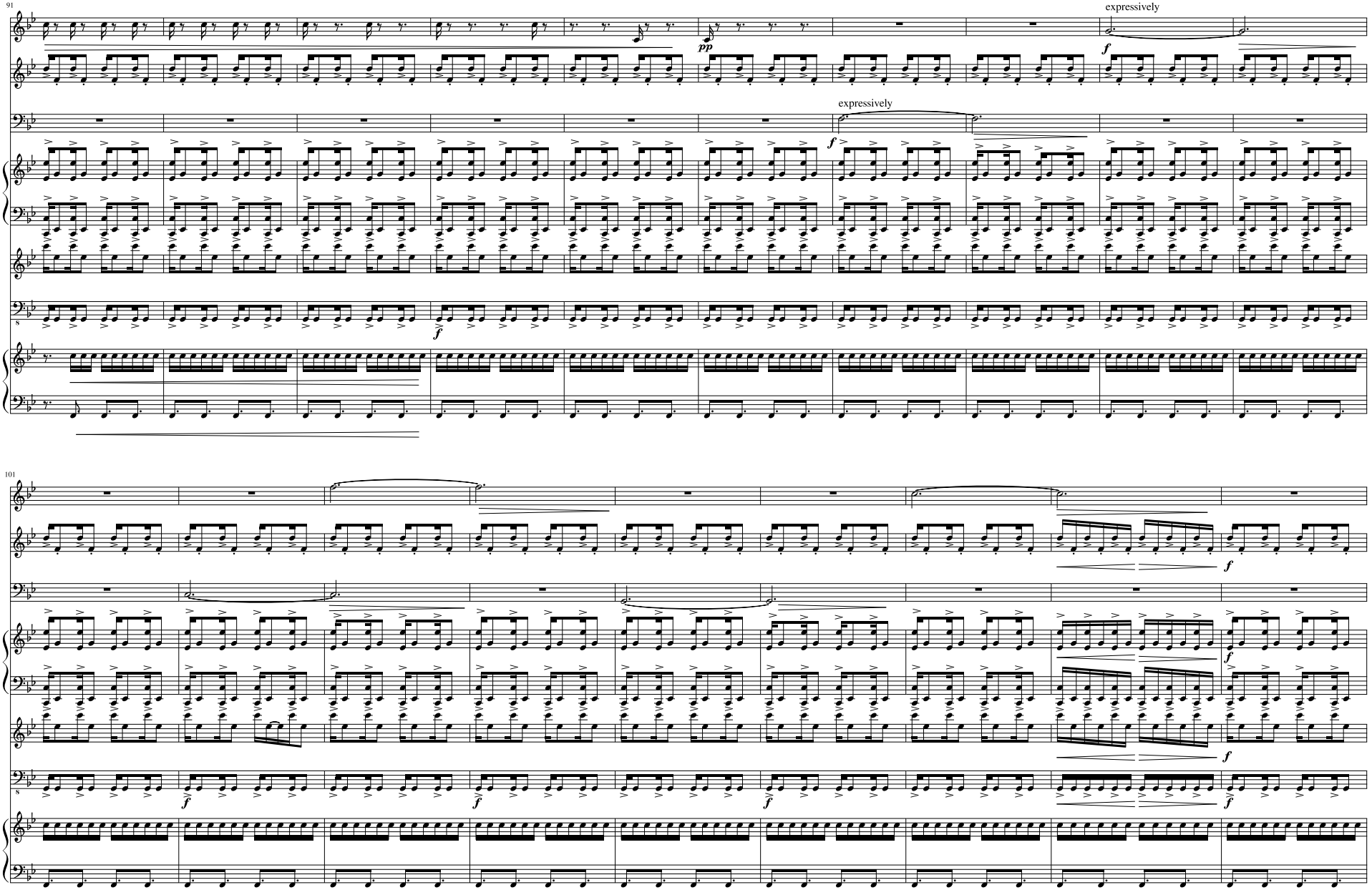

22
Fl.
B♭ Cl.
Pno.
Com.
mf
articulate each note
mf
FM
27
Fl.
B♭ Cl.
Pno.
Com.
32
Fl.
B♭ Cl.
Pno.
Vln.
Cb.
Com.
f
articulate each note
f
Pizz
f
AM

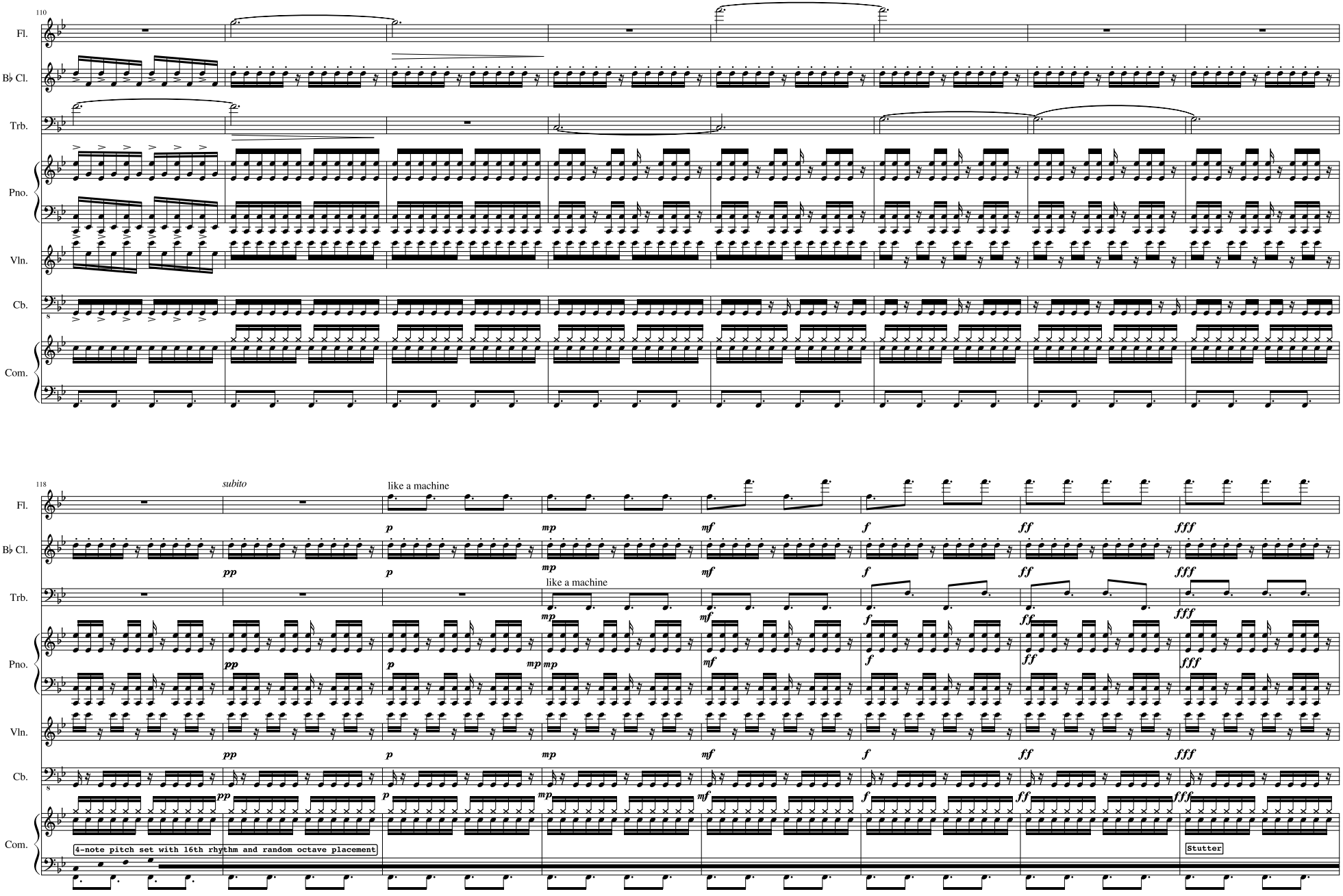

40
aggressively
playfully
Fl.
B♭ Cl.
Trb.
Pno.
Vln.
Cb.
Com.
Am & FM OFF
AM
Reverb
arco
49
mute on
Long Reverb Tail
Pitch Shift Cluster

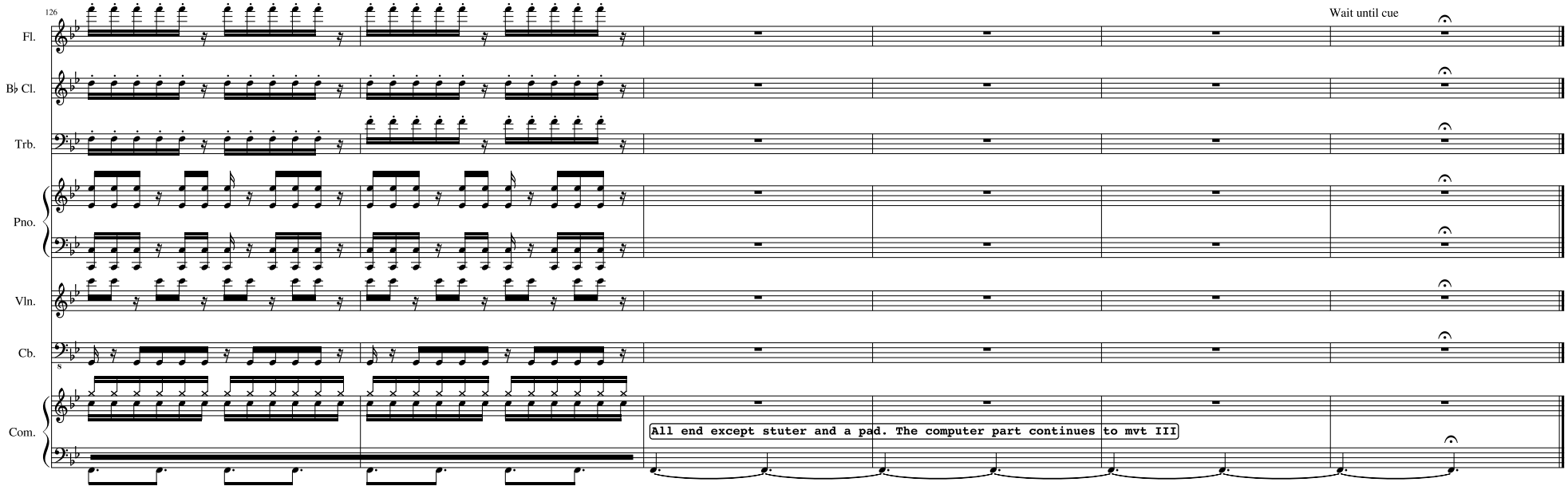

59
Fl.
B♭ Cl.
Trb.
Pno.
Vln.
Cb.
Com.
subito
gradually get more aggreesive
66
72
mute off
Pitch Shift ends
Reverb
AM


74
articulate each note
Trb.
Pno.
Cb.
Com.
4-note pitch set with 16th note rhythm and random octave placement
AM
4-note pitch set with dotted 8th note rhythm and random octave placement

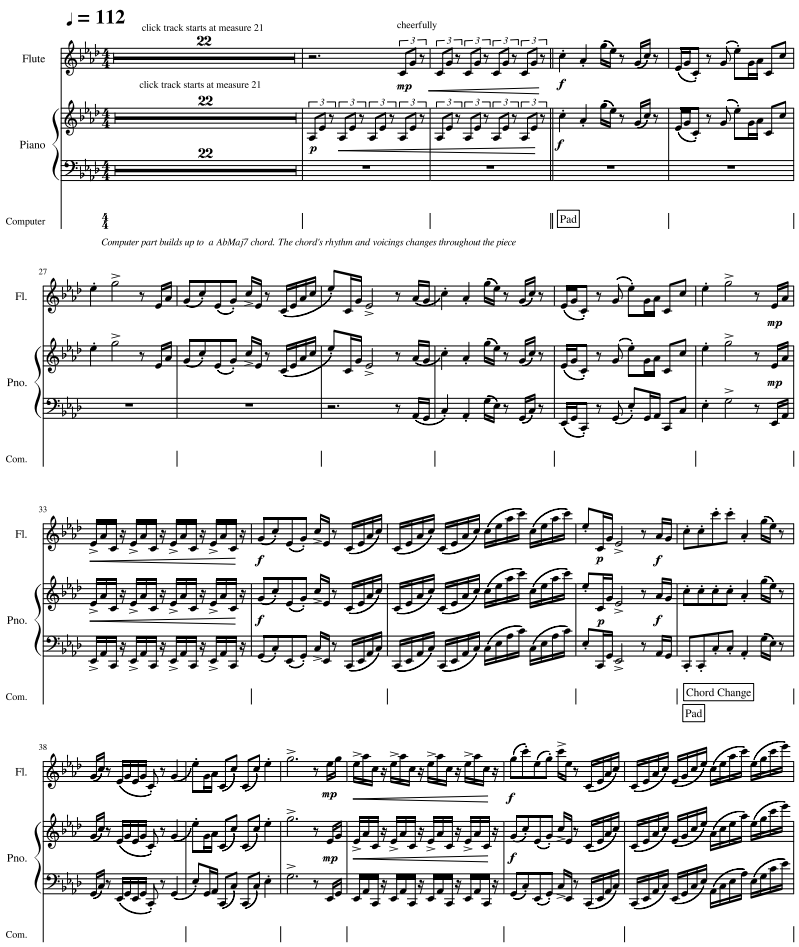

82
83
aggressively
like a machine
Fl.
B♭ Cl.
Trb.
Pno.
Vln.
Cb.
AM
Reverb
PItch Shift

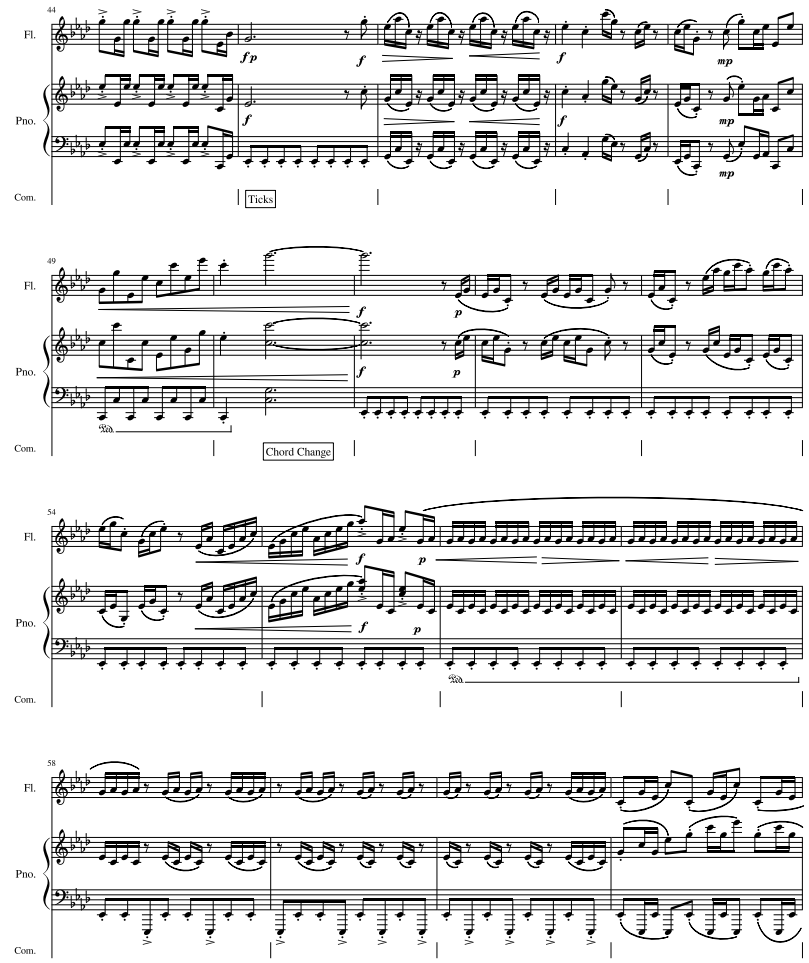

91
Fl.
B♭ Cl.
Trb.
Pno.
Vln.
Cb.
Com.
expressively
expressively
101

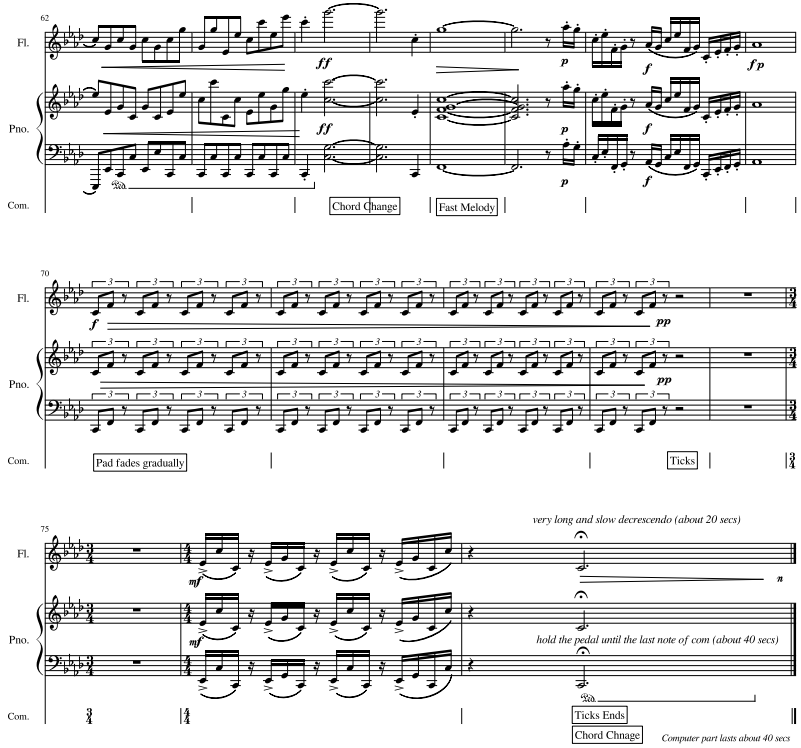

110
Fl.
B♭ Cl.
Trb.
Pno.
Vln.
Cb.
Com.
118
subito
like a machine
like a machine
pp
p
mp
mf
f
ff
fff
4-note pitch set with 16th rhythm and random octave placement
Stutter


126
Wait until cue
Fl.
B♭ Cl.
Trb.
Pno.
Vln.
Cb.
Com.
All end except stuter and a pad. The computer part continues to mvt III

III. Staff of Evasion






62
Fl.
Pno.
Com.
ff
p
f
fp
Chord Change
Fast Melody
70
pp
Pad fades gradually
Ticks
75
mf
very long and slow decrescendo (about 20 secs)
hold the pedal until the last note of com (about 40 secs)
Ticks Ends
Chord Chnage
Computer part lasts about 40 secs