

Narrative on the MAP for Ochs' piece: For Buckminster Fuller = Band Copy

GINO ROBAIR doing the conducting and Conduction.
EYES OPEN AT ALL TIMES.
Missed Cues lead to pay deductions TBD.

EVENTS and Sound-Specific Cues limited to those on your individual parts plus the other possible CUES listed under "RADAR CONDUCTION" on Road-Map, page 2. (Process Cues such as "Do Something Else" may not all be listed.)

Some short-hand for events that appear on road-map (aka "score"):
MC = Morse Code (non coordinated) – will be explained at rehearsal
MS or "MACHINE = Machine Sound
SB = Sound Block
MD = MICRO = microdrone

(X) = you have notation of some sort for duration of that section --- located on individual part
(C) = you make chords with others in same role

"Glasses" in top left corner of a Box act as reminder not to enter until you are individually cued to enter by Gino.

Dynamic levels are sometimes indicated in lower right corner of your box for a given section

The score is called "a road-map". Each player follows one horizontal set of boxes across page. Sections have numbers which can be used by any one to tell players where they are, or by Gino to tell you where to jump to. (For example: 4-2, 4-3, 4-4)

There is a sign in many boxes that signals you to remain silent during that section. But you may be cued in spontaneously by conductor (Gino) So stay alert. (In fact Gino has the option to cue you in any time)

A few thoughts on the routing of the piece:

Top of Piece (sections 1-1 thru 1-3)

The strings and guitar alternate "soloistic events" that stand out from the background...essentially a hocket of sound-specific events -- cued by Gino in and out.

DRUMS are soloing throughout 1-1 thru 1-2. Gino can cue drummer with the process cue to "do something else" at any time. Also: Drums do not have to play ALL the time, and he doesn't have to be louder all the time. (If drummer is playing within or under the background, that's okay)But he is *THE* soloist, and I prefer that to be evident if drummer hears it that way in real time.

Transition 1-2 to 1-3: Gino will cue Ackley (sax 4) to fade up until he is "solo over the rest". ...THEN cue out backgrounders all at once via FADE or via STOP cue.

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Bruce: it's a group improvisation so he's got to relate directly to guitarist, drums etc. So not 100% free... plus Basses may be cued in to section. EYES OPEN for "do something else" process cue among others possible.

1-3 TAKES AS LONG AS IT TAKES. Gino cues it out ...Gino can leave a silence between 1-3 and #2, or merely a nano-second of silence...

Section 2

EACH event is on the short side. Some as short as 3 to 5 secs. Gino's call however as to lengths. If a few go 30 seconds that's fine too...

REPEATING section 2 = events the same, content and length of event need NOT have any connection, unless you have been given a memory cue,

From section 2 on out there are a few places composer has indicated **a group silence** such as in third vertical row of section 2-5. Lengths of silences will vary; Gino's call.

EVENT CUE = "GINO'S HOUSE " = Arms above head with hands touching, making a Roof.

1. Gino cues in almost -free improvs of 1 to 5 players. Other cues may follow; it's his house
2. To leave the house Gino cues a numbered event from road-MAP, then makes the transition by ending one (in-house) and starting the other or transitioning via cross-fade
3. People invited in to house still improvise within context of overall piece: Not a FIELD per se. You CAN be complementary; fine, but also can be independent; play against the grain; make occasional comments or gestures rather than joining in.
4. It's Gino's house: Can cue out anyone at any time, invite new player, bring back old player, etc. Influence process by controlling "Density," dynamics, by cueing "do something else," etc.

Sections 4 and 5 include drums notation (X3) and (XD). Drum lines have a specific feeling to them which I explain to Drummer.

In my opinion, Section 4 as is should be on the quiet side in general including a quiet machine sound. If Gino hears a different dynamic level for any part of it, he can indicate that.

Section 5 is also "a careful improvisation" as constructed, but how that really goes is up to how the piece is working.

Length of Piece – in concert – let's see what happens. For recording. probably shoot for 15 to 22 minute for CD.

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