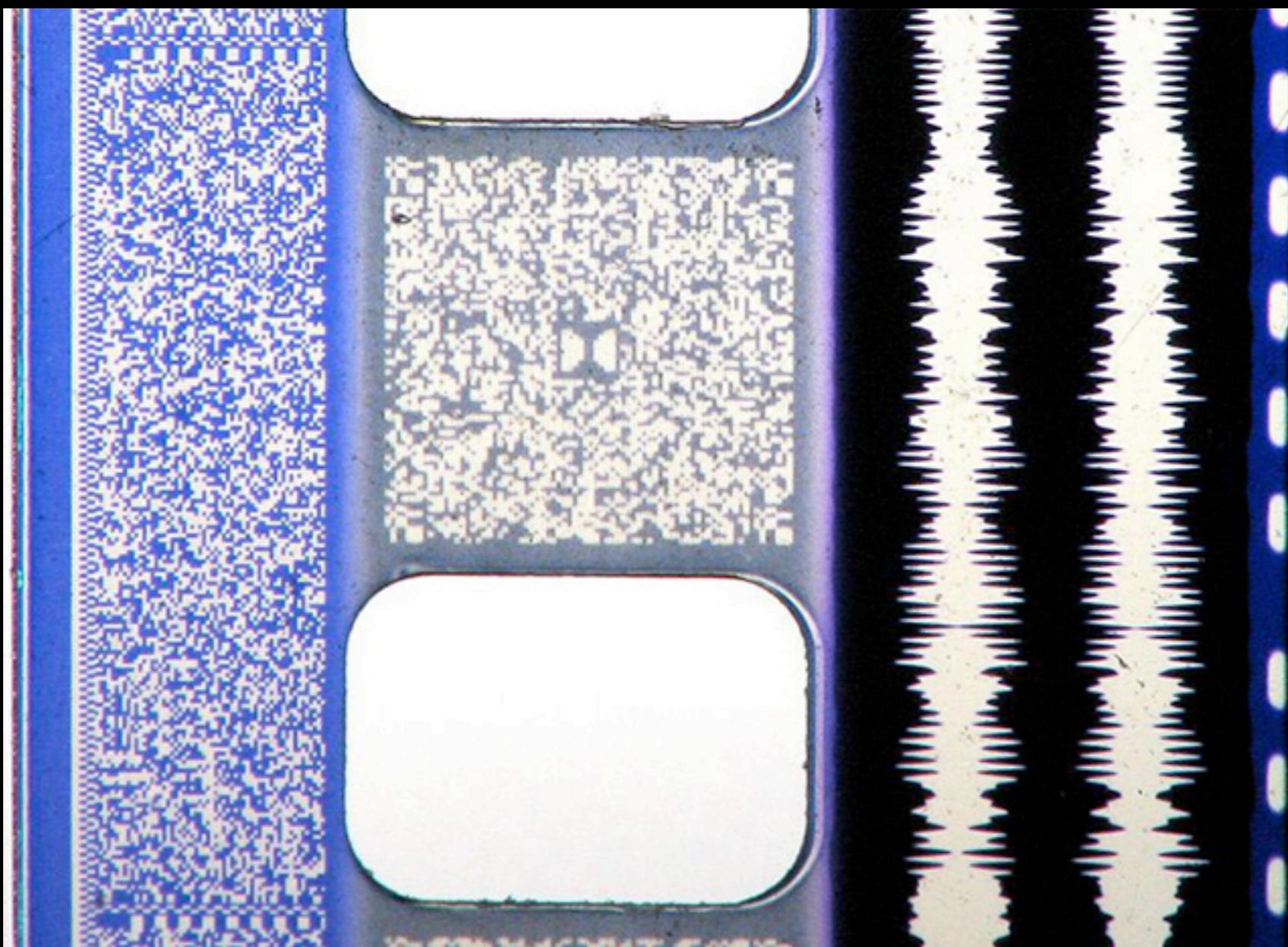


Sound and The City: Sound and Urban Intervention

@ITP: Spring 2010



Cave painting, Lascaux, France, 15,000 to 10,000 B.C.









J. S. Bach

Concerto in A minor, for Cello and Orchestra

Allegro assai

The musical score consists of ten staves of cello music. Staff 1 starts with a dynamic of ff . Measures 8 through 20 are marked f . Measure 21 is a fermata. Measures 22 through 30 are marked f . Measures 31 through 40 are marked f . Measures 41 through 50 are marked f . Measures 51 through 60 are marked f . Measures 61 through 70 are marked f . Measures 71 through 80 are marked f . Measures 81 through 90 are marked f . Measures 91 through 100 are marked f .

Dynamics and performance instructions include:

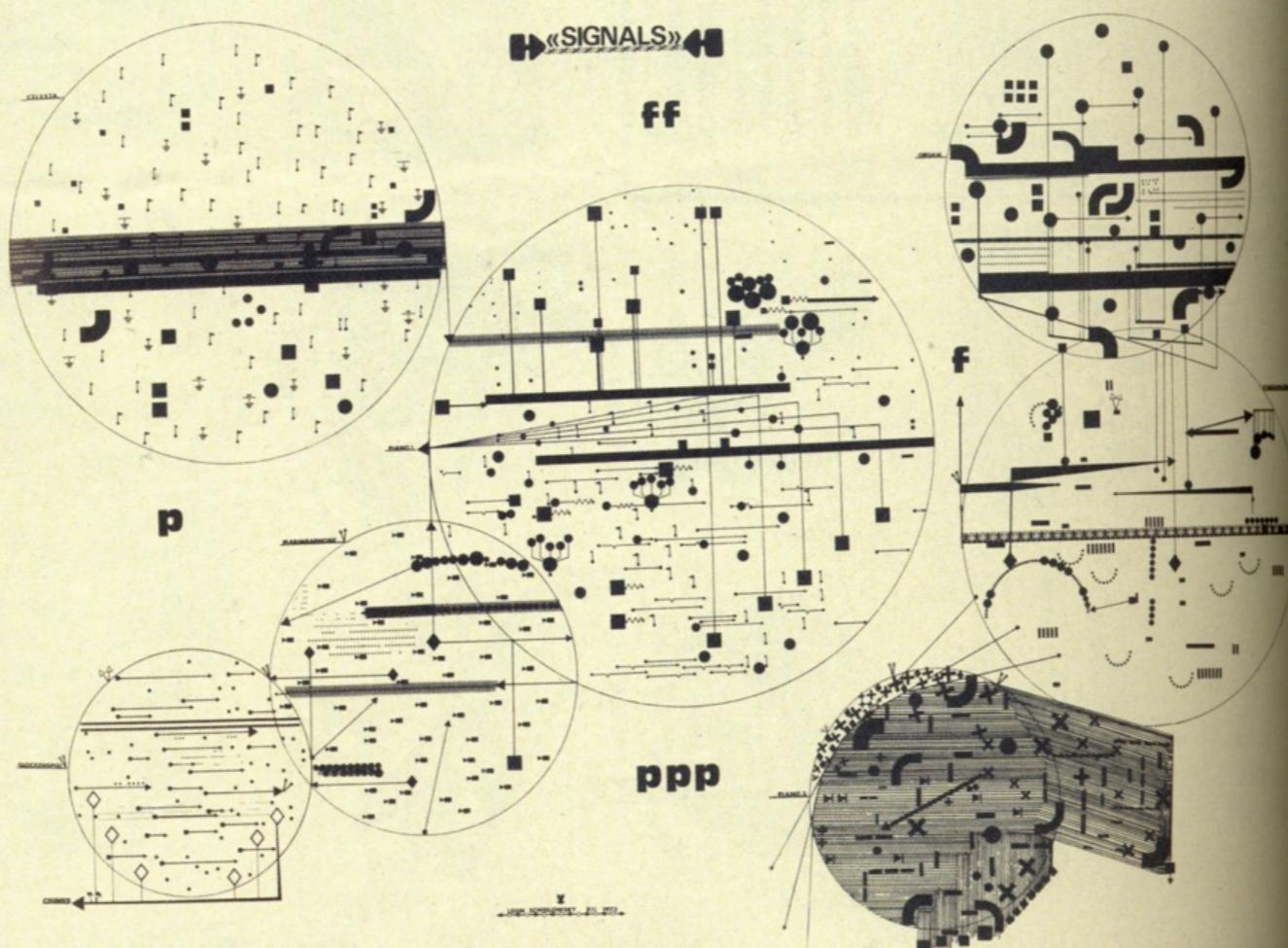
- Measure 1: ff
- Measures 8-20: f
- Measure 21: Fermata
- Measures 22-30: f
- Measures 31-40: f
- Measures 41-50: f
- Measures 51-60: f
- Measures 61-70: f
- Measures 71-80: f
- Measures 81-90: f
- Measures 91-100: f
- Measure 50: *pizz.*
- Measure 60: *dim.*
- Measure 70: *5 70 6*

	I_0	I_5	I_4	I_1	I_{10}	I_9	I_7	I_2	I_6	I_8	I_3	I_{11}	
P_0	D	G	$F\#/\cancel{G_b}$	$D\#/\cancel{E_b}$	C	B	A	E	$G\#/\cancel{A_b}$	$A\#/\cancel{B_b}$	F	$C\#/\cancel{D_b}$	R_0
P_7	A	D	$C\#/\cancel{D_b}$	$A\#/\cancel{B_b}$	G	$F\#/\cancel{G_b}$	E	B	$D\#/\cancel{E_b}$	F	C	$G\#/\cancel{A_b}$	R_7
P_8	$A\#/\cancel{B_b}$	$D\#/\cancel{E_b}$	D	B	$G\#/\cancel{A_b}$	G	F	C	E	$F\#/\cancel{G_b}$	$C\#/\cancel{D_b}$	A	R_8
P_{11}	$C\#/\cancel{D_b}$	$F\#/\cancel{G_b}$	F	D	B	$A\#/\cancel{B_b}$	$G\#/\cancel{A_b}$	$D\#/\cancel{E_b}$	G	A	E	C	R_{11}
P_2	E	A	$G\#/\cancel{A_b}$	F	D	$C\#/\cancel{D_b}$	B	$F\#/\cancel{G_b}$	$A\#/\cancel{B_b}$	C	G	$D\#/\cancel{E_b}$	R_2
P_3	F	$A\#/\cancel{B_b}$	A	$F\#/\cancel{G_b}$	$D\#/\cancel{E_b}$	D	C	G	B	$C\#/\cancel{D_b}$	$G\#/\cancel{A_b}$	E	R_3
P_5	G	C	B	$G\#/\cancel{A_b}$	F	E	D	A	$C\#/\cancel{D_b}$	$D\#/\cancel{E_b}$	$A\#/\cancel{B_b}$	$F\#/\cancel{G_b}$	R_5
P_{10}	C	F	E	$C\#/\cancel{D_b}$	$A\#/\cancel{B_b}$	A	G	D	$F\#/\cancel{G_b}$	$G\#/\cancel{A_b}$	$D\#/\cancel{E_b}$	B	R_{10}
P_6	$G\#/\cancel{A_b}$	$C\#/\cancel{D_b}$	C	A	$F\#/\cancel{G_b}$	F	$D\#/\cancel{E_b}$	$A\#/\cancel{B_b}$	D	E	B	G	R_6
P_4	$F\#/\cancel{G_b}$	B	$A\#/\cancel{B_b}$	G	E	$D\#/\cancel{E_b}$	$C\#/\cancel{D_b}$	$G\#/\cancel{A_b}$	C	D	A	F	R_4
P_9	B	E	$D\#/\cancel{E_b}$	C	A	$G\#/\cancel{A_b}$	$F\#/\cancel{G_b}$	$C\#/\cancel{D_b}$	F	G	D	$A\#/\cancel{B_b}$	R_9
P_1	$D\#/\cancel{E_b}$	$G\#/\cancel{A_b}$	G	E	$C\#/\cancel{D_b}$	C	$A\#/\cancel{B_b}$	F	A	B	$F\#/\cancel{G_b}$	D	R_1
	R_{I_0}	R_{I_5}	R_{I_4}	R_{I_1}	$R_{I_{10}}$	R_{I_9}	R_{I_7}	R_{I_2}	R_{I_6}	R_{I_8}	R_{I_3}	$R_{I_{11}}$	

stochastic music

- A stochastic process is one whose behavior is non-deterministic, in that a system's subsequent state is determined both by the process's predictable actions and by a random element. However, according to M. Kac[1] and E. Nelson[2], any kind of time development (be it deterministic or essentially probabilistic) which is analyzable in terms of probability deserves the name of stochastic process.

LEÓN SCHIDLOWSKY



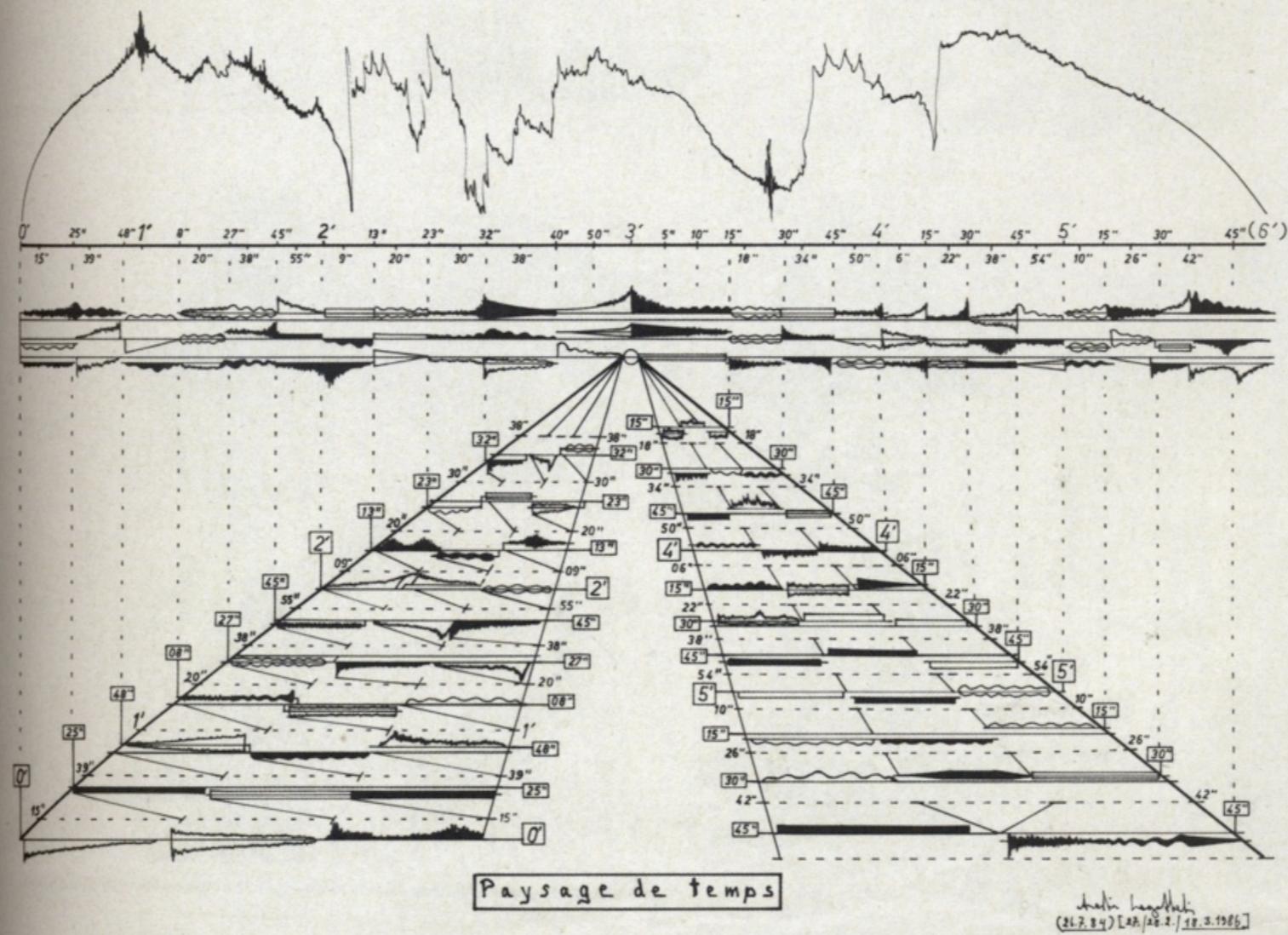
León Schidlowsky; *Signals*. For 2 pianos. Used by permission of León Schidlowsky. © 1973.

in C.

A musical score for Celestial Harmonies by Terry Riley, featuring 53 numbered measures on a single staff. The music is in common time and uses a treble clef. The notes are primarily eighth and sixteenth notes, with various rests and dynamic markings like accents and staccato dots. Measure 35 contains a significant melodic line with grace notes and slurs. Measures 36 through 47 show a rhythmic pattern of eighth-note pairs. Measures 48 through 53 conclude the page with a return to the earlier eighth-note patterns.

1. 2. 3. 4. 5. 6.
7. 8. 9. 10.
11. 12. 13. 14. 15.
16. 17. 18. 19. 20. 21.
22. 23. 24.
25. 26. 27. 28.
29. 30. 31. 32. 33. 34.
35.
36. 37. 38. 39. 40. 41. 42.
43. 44. 45. 46. 47.
48. 49. 50. 51. 52. 53.

ANESTIS LOGOTHETIS



Anestis Logothetis; *Paysage de temps*. Used by permission of Julia Spitzer-Logothetis, © 1984-1986.

MICHAEL J. SCHUMACHER

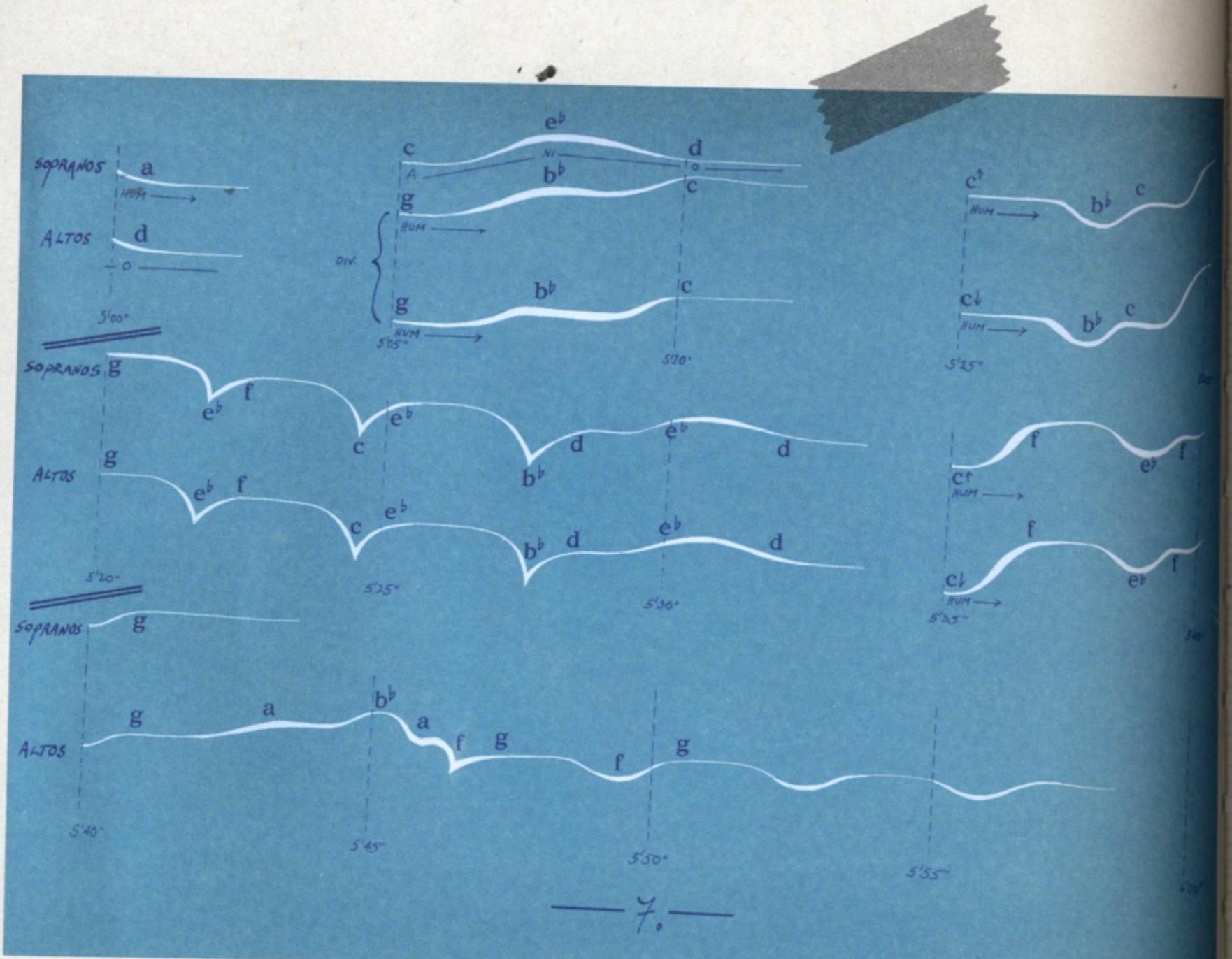
nothing

something

repeat...

Michael J. Schumacher, "Score 1991" from *11 Graphic Compositions*. Used by permission of Michael J. Schumacher, © 1991.

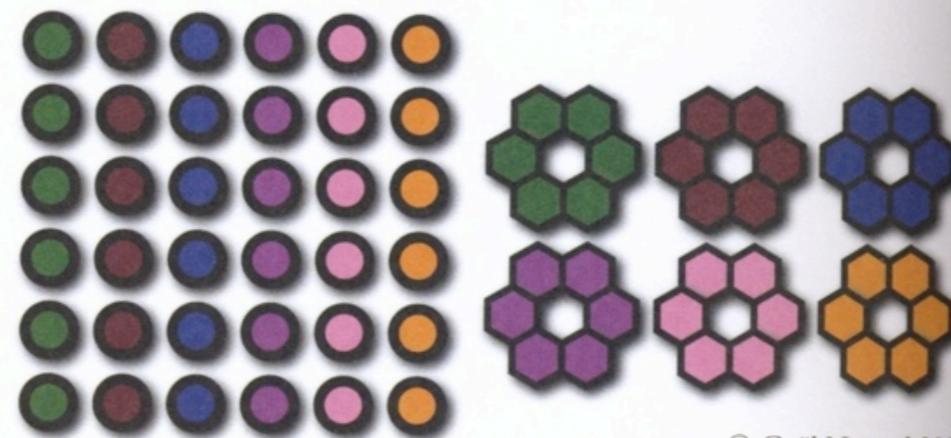
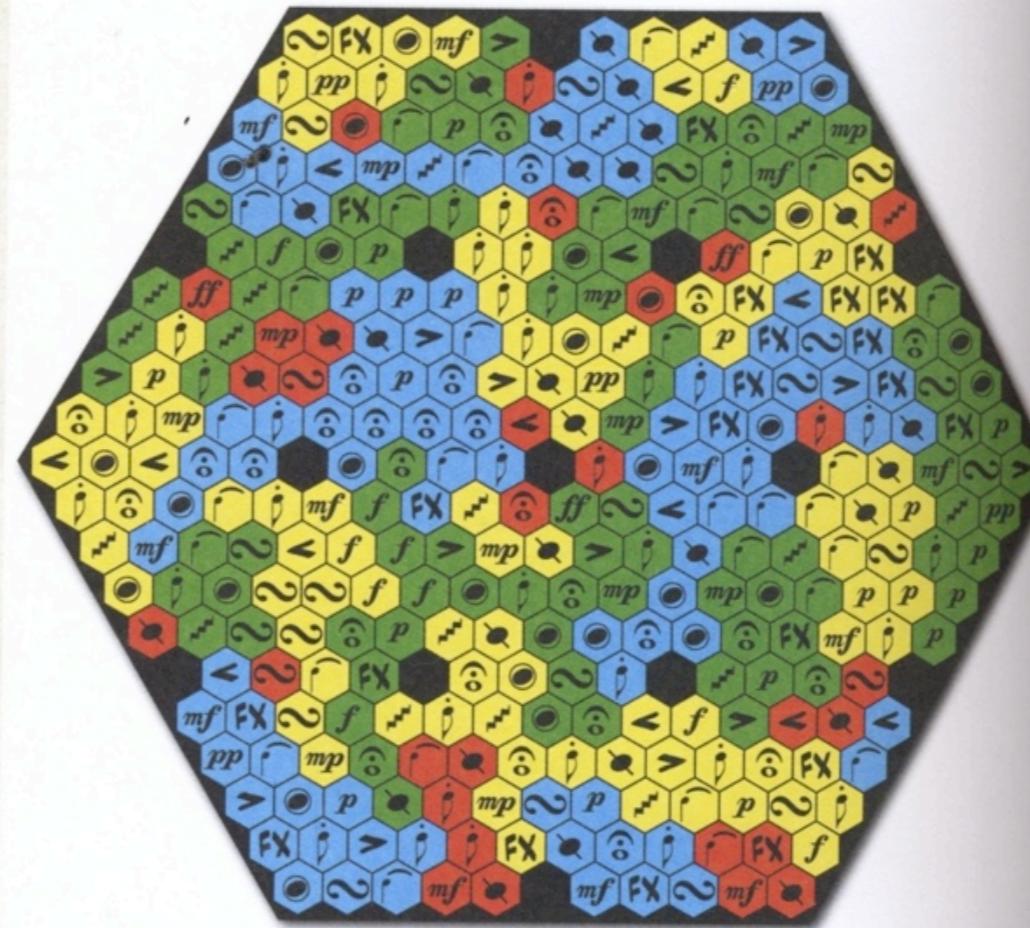
R. MURRAY SCHAFER



R. Murray Schafer; *Snowforms*. For high chorus. Used by Permission of R. Murray Schafer / Arcana Editions.

GAËL NAVARD

Game board and pieces



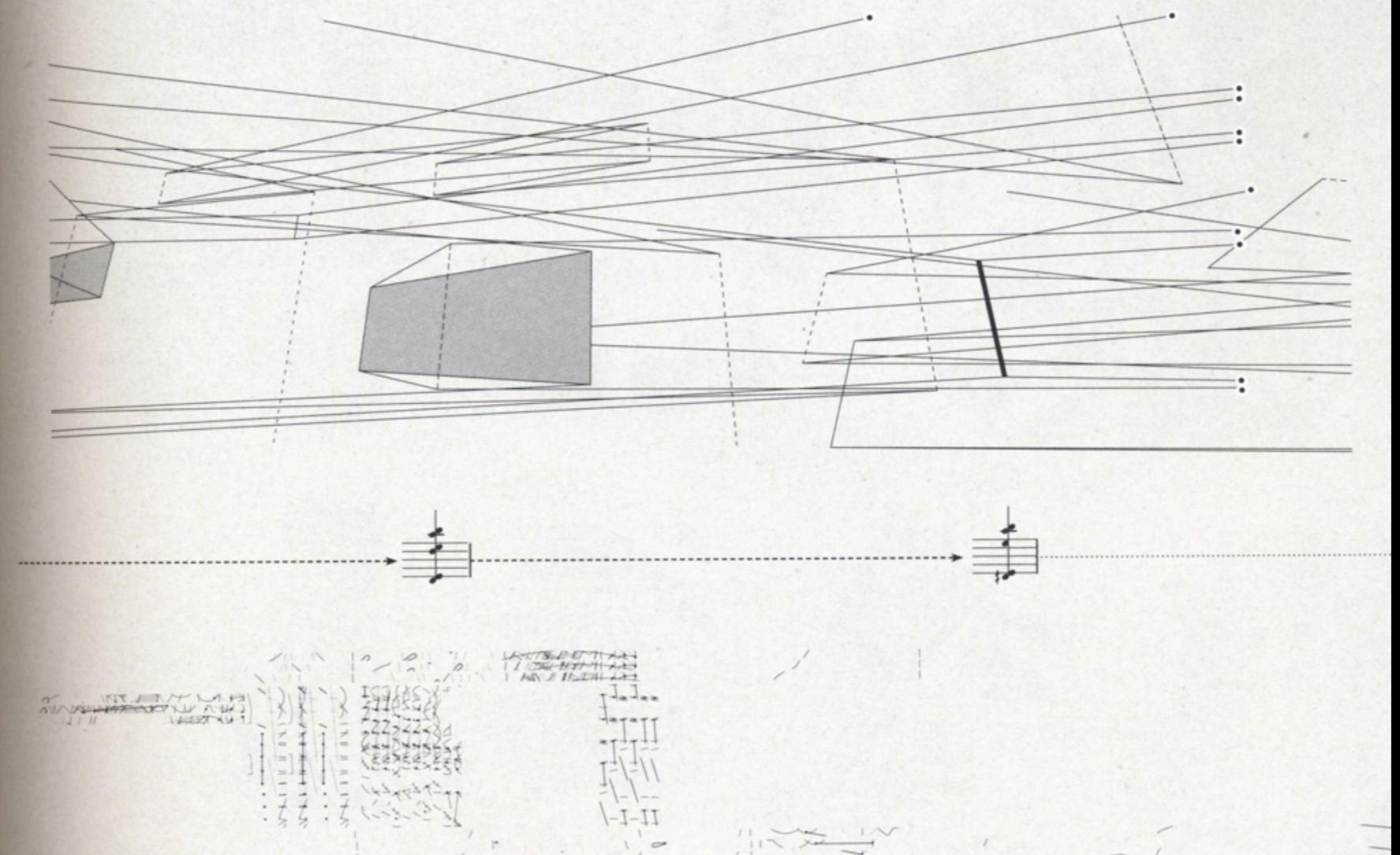
© Gaël Navard 2007

Gaël Navard: Hexagonie. Musical game for 2, 3, 4, or 6 players. Used by permission of Gaël Navard, © 2007.

Hexagonie is an abstract place where there is a war of strategy without any apparent reason. The war is an abstraction for my generation. Although our Western countries are relentlessly involved in numerous conflicts around the world, we have contacts with the war only via stereotyped media representations and war games, which are far from the bloody reality of war.

But the aim of this composition is mostly a research of new kinds of interactions between the score and the musicians, as a development of the open-work research carried out these past fifty years. The score looks like a board game on which some pawns representing players move while creating a panel of musical situations in constant evolution.

The score in itself is therefore mobile because it evolves in real-time with the game. Finally, even though this composition can be played in a traditional concert, it is mainly composed for the private sphere, as a new kind of "chamber music."



Sam Britton: *Junkspace*. For banjo and electronics. Used by permission of Sam Britton, © 2006.

Junkspace:

This is an excerpt from the Rem Koolhaas essay "Junkspace," originally published in *The Harvard Guide to Shopping* (Rem Koolhaas, editor). Tashcen (2001). Used by permission of Rem Koolhaas.

If space-junk is the human debris that litters the universe, "junk-space" is the residue mankind leaves on the planet. Junkspace is what remains after modernization has run its course or, more precisely, what coagulates while modernization is in progress, its fall-out. Modernization had a rational program: to share the blessings of science, universally. Junkspace is its apotheosis, or

Because it is so intensely consumed, Junkspace is fanatically maintained, the night shift undoing the damage of the day shift in an endless Sisyphean replay. As you recover from Junkspace, Junkspace recovers from you: 2 and 5am, yet another population, this one heartlessly casual and appreciably darker, is mopping, vacuuming, sweeping, toweling, re-supplying... Junkspace does not inspire loyalty in its cleaners... Dedicated to instant gratification, Junkspace accommodates seeds of future perfection; a language of apology is woven through its texture of canned euphoria; "pardon our appearance" signs, or miniature yellow "sorry" billboards mark ongoing patches of wetness, announce momentary

Phillips Le Corbusier

- [http://www.youtube.com/watch?
v=QBQsym_G82Q](http://www.youtube.com/watch?v=QBQsym_G82Q)

xenakis

- [http://www.youtube.com/watch?
v=ziQjykdLDVU](http://www.youtube.com/watch?v=ziQjykdLDVU)

notate