Control Freak

for singer, instrumental septet, and conductor

Mark Applebaum, 2015

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Commissioned by the Spoleto Festival USA.
To Geoff Nuttall with great thanks and admiration.

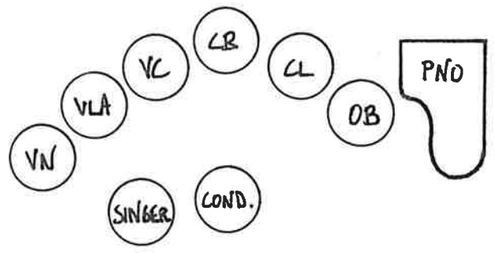
Players

- Singer
- Conductor
- Instrumental septet of:
  - Oboe
  - Bb Clarinet (sounding one major second lower than notated)
  - Piano (doubling some percussion)
  - Violin
  - Viola
  - Cello
  - Contrabass (sounding one octave second lower than notated)

Duration

Four movements of variable duration.

Suggested Layout



The singer performs from a music stand.

Concept

Control Freak consists of four movements in which a singer is accompanied by septet, both of whom invent their own treatments of the given materials (whether spontaneously or in advance).

Singer

The singer will choose texts from a collection of sonnets by flarf poet K. Silem Mohammad. Mohammad's sonnets—which he calls *sonnagrams*—are anagrams of Shakespeare sonnets. (The composer gratefully acknowledges the author's generous permission to employ his texts in this composition.)

The singer may select any three of Mohammad's sonnagrams for Movements I, II, and III respectively. Each sonnagram is in traditional sonnet form comprising three quatrains plus one couplet, with rhyme scheme ABAB / CDCD / EFEF / GG. By default, whole sonnagrams will be selected. As an extra option Mohammad allows the singer to extract individual quatrains or couplets from diverse sonnagrams thereby comprising a unique combination of three quatrains plus one couplet. However, the singer may not edit within a quatrain or couplet. That is, whole quatrains and whole couplets are indivisible and may not be edited.

Movement IV Text

For Movement IV the singer will create a composite text from parts of the prior movements:

- Movement IV's first quatrain must be a first quatrain from I, II, or III.
- Movement IV's second quatrain must be a second quatrain from I, II, or III.
- Movement IV's third quatrain must be a third quatrain from I, II, or III.

Two quatrains cannot be extracted from the same movement. That is, Movement IV must be constituted by quatrains from each of I, II, and III.

Movement IV's couplet must be one selected from a sonnagram that has *not* been used. That is, the final two lines of prose material will have been otherwise unheard in the piece.

Vocal Interpretation

The resulting poems may be treated vocally in any way. Melodies may be fast or slow, conjunct or disjunct, melismatic or syllabic, with conventional or idiosyncratic prosody, etc. All manner of circumlocution—bel canto, sprechgesang, speaking, whispering, pitched shouting, screaming, vocal fry, multiphonic throat singing, inhaled phonation, glissandi, falsetto, variable vibrato, tremolo, yodeling, whistling, growling, heavy breathing, voice percussion such as clicking, popping, chewing, licking, "cork popping," cheek slapping with variable embouchure, etc. (see Nicholas Isherwood's *The Techniques of Singing*, Bärenreiter)—are invited in service of the most exciting, expressive, and persuasive rendering.

By way of example, fair game includes influences from sources as diverse as Berio's *Sequenza #3*, Schwitters' *Ursonate*, Clark Terry's *Mumbles*, the sound poetry of Charles Amirkhanian, and the vocal mannerisms of diverse singers such as Diamanda Galás, Mike Patton, Sainkho Namtchylak, Björk, Florence Foster Jenkins, Tom Waits, Frank Zappa, Paul Robeson, Johnny Rotten, Pavarotti, James Hetfield, Joni Mitchell, Die Antwoord, Nina Hagen, James Brown, Nicholas Isherwood, Mahalia Jackson, Bobby McFerrin, Tiny Tim, Marilyn Manson, Billie Holiday, Ray Charles, the Swingle Singers, etc.

Lines of text, individual words, particular syllables, and even phonemes may be repeated, stuttered, or looped. The requirements are simply that no additional instruments beyond the voice may be employed; that the title of a given poem should not be sung; that no additional words may be added; and that all words in a given sonnet must be presented in some manner.

The selected texts may be chosen in advance or on the fly. If the former, they may be shared with the ensemble or kept secret, reproduced in a printed program or not. A singer and ensemble may choose to work up an entirely planned rendering, schedule a few choice musical events, or improvise the performance wholly in concert. A group that performs multiple times may attempt to repeat their first rendering or deliberately pursue new versions in each successive performance.

Although the text in Movement IV's quatrains will be re-visitations of texts already heard in Movements I, II, and III, the singer's treatment of those texts in Movement IV need not imitate their prior treatment.

By way of a rough suggestion, the singer may choose to feature text recitation (like a poetry reading, not a song) in Movement I; singing (in both conventional and "traditionally unconventional" ways) in Movement II; and the most alien and idiosyncratic extended vocal techniques in Movement III. Movement IV might present an amalgam of the above. That said, this is only one of many strategies that might be profitably employed.

Singer Rituals

The singer is to execute four prosaic events during the piece, one for each movement. These events are to be undertaken without any special theatric artifice: they should be executed plainly and quietly, in the manner of an orchestral player changing mallets or inserting a brass mute.

1. During Movement I the last word of the third quatrain is check-marked on the singer's page—with a pencil—once it is articulated. The pencil is then returned to the music stand or behind the player's ear.
2. At the end of Movement II (during the interstice between II and III) the music used for Movement II is folded in half and stapled closed once. A small desktop stapler will work, but an Ace Clipper stapler—produced from the singer's pocket or from another location—is especially elegant.
3. During the final couplet of Movement III scissors are produced and a heart shape ("valentine") is cut from the aforementioned folded, stapled paper.
4. At some point during Movement IV the check-marked word (Movement I) is written on the aforementioned heart shape (with the pencil); the heart shape is then inserted under one leg of the music stand.

Singer's Wristwatch

The singer is also equipped with a custom wristwatch. See *W—Wristwatch* below.

Ensemble

In most cases the ensemble will improvise its accompaniment in performance through cues made by the conductor. (The exception is when a vocalist's agenda is fixed in advance and is shared with the ensemble who plan determinate musical events prior to performance.) The players draw upon a reservoir of notated materials specific to each movement. For each movement the players' have a single page of materials appearing in landscape orientation. These pages consist of seven types of material:

T Themes
P Pips
D Drone
R Rainfall
K Knocks/Key Clicks
I Imitate
W Wristwatch

The conductor calls for these materials using unique hand gestures described below. (Some of these cues are adapted from John Zorn's *Cobra*.) It is the goal of the players to have familiarity and facility with the materials so that they can be initiated rapidly.

T—Themes are called upon with the iconic "time-out" gesture made by fashioning the hands into the shape of the letter "T": one hand, with fingers together and extended straight upward, forms the vertical portion; the other hand, palm facing downward and fingers together and extended, is placed in a horizontal position above the first hand such that the first hand's fingertips touch the middle of the second hand.

The conductor calls for the theme but it is not articulated until a downbeat is given, followed immediately by traditional beat patterns. The theme is played once without immediate repetition.

There are two themes per movement (and only one in Movement IV). Upon the first cue *Theme 1* is played; the next theme cue initiates *Theme 2*; the next theme cue initiates *Theme 1*; and so forth. In exceptional cases the conductor can signal for the "other" theme by displaying its corresponding number on his or her fingers.

P—Pips are short, often explosive sounds. Although the players may have different articulatory contours, they are launched in unison. The pip is suggested by a closed fist pointing toward the players with an index finger extended from it but curled downward in a hook shape.

The conductor calls for a pip but it is not articulated until a downbeat is given so that multiple players can coordinate their attacks.

There are three pips per movement. They are played, one per cue, in sequence: upon the first pip cue the first pip is played; the second pip cue initiates the second pip; the third pip cue initiates the third pip; a subsequent pip cue returns to the first pip; and so forth. In exceptional cases the conductor can signal another pip by displaying its corresponding number on his or her fingers.

Themes & Pips Note 1: Themes and Pips are initiated by a conductor's gesture but are not sounded until a downbeat is given. All the other materials (whose descriptions follow) may be sounded immediately upon the conductor's corresponding gesture. That is, there is no subsequent downbeat that triggers sound for the other materials.

Themes & Pips Note 2: Themes and Pips are played once per cue. All the other materials (whose descriptions follow) are repeated (looped) until a subsequent cue is made.

D—Drones are called upon by a flat, open, outstretched hand with palm facing downward and fingers locked together. The gesture is somewhat akin to a hand dribbling a basketball or preparing to pat the head of a dog.

As soon as the drone gesture is made players can begin playing. In some cases two players will coordinate their rhythms if suggested by the score.

Drones (which may be dense or sparse) are repeated indefinitely (looped) until a subsequent cue is made.

R—Rainfall figures are called upon by suspending a hand in front of the face at the height of the forehead (or higher), the fingers dangling and gently wiggled one after another as if suggesting a cloud from which raindrops fall.

The Rainfall and Knocks/Key Clicks are presented in a single, circular graphic that may be read clockwise or counterclockwise, starting at any position on the circle and continuing until a subsequent cue is made: the Rainfall events appear on the exterior of the circle, the Knocks/Key Clicks appear on the interior of the circle.

The distance between events corresponds approximately to their position on the circumference of the circle. Players may adopt their own rate of travel around the circle (but, once started, the tempo should remain fixed per cue), or the ensemble may agree upon a fixed duration for one revolution.

K—Knocks/Key Clicks figures are called upon with a closed fist making a knocking gesture as if rapping the knuckles on the surface of a table or door.

As already noted, the Rainfall and Knocks/Key Clicks are presented in a single, circular graphic that may be read clockwise or counterclockwise, starting at any position on the circle and continuing until a subsequent cue is made: the Rainfall events appear on the exterior of the circle, the Knocks/Key Clicks appear on the interior of the circle.

All players will identify two percussive sounds corresponding to the oval and x noteheads:

String players might realize these sounds by quietly knocking on the body of the instrument (whether front, back, or side) with one or more knuckles; by tapping on the body or tailpiece with the fleshy part of the fingertip; by tapping the screw of the bow to the fingerboard (e.g., Lachenmann); etc.

Wind players might realize these sounds by making noisy key clicks (a unison group of keys might prove more effective than a single key); by tapping or knocking the bell of the instrument; by flicking the instrument with the back of the fingernail; etc.

The pianist may knock his or her knuckles on the side case of the instrument, on the fallboard (keyboard lid), on the underside of the lid, on the interior of the curved wooden rim; by tapping directly on the soundboard with the fleshy part of the fingertip (through a sound hole in the casting); etc. (Care should be taken to find unique sounds that differ from those called for in other parts of the piece.)

Of course, in all cases care will be taken to adopt sounds that combine aural beauty with an abiding concern for the instrument's well being.

Like Rainfall figures, the distance between events corresponds approximately to their position on the circumference of the circle. Players may adopt their own rate of travel around the circle (but, once started, the tempo should remain fixed per cue), or the ensemble may agree upon a fixed duration for one revolution.

Imitate & Wristwatch Note: Whereas Themes, Pips, Drone, Rainfall, Knocks/Key Clicks call for instrumental playing, the following two materials—Imitate and Wristwatch—call for vocal responses.

I—Imitate is cued in two connected parts: the first is a "come hither" gesture—a fist with large knuckles pointing downward is extended away from the body with index finger extended in a hook shape; the finger is then retracted and extended repeatedly with a pulling quality as if to beckon someone; the second, followed immediately after the first, is made by pointing at the singer. Thus, the gesture comprises two rapidly executed parts: the first seems to say "come here"; the second seems to say "look at the singer."

Imitate asks the players to imitate (to mimic) the sounds of the singer with their own voices. Whatever the singer does the ensemble should do.

Attempts should be made to imitate the singer as faithfully and rapidly as possible, as if attempting a unison delivery. There are, however, three highly desirable "flaws" that will likely result. First, the players will be late in their delivery; as responders they cannot perfectly align with the vocalists. Furthermore, they will likely vary among themselves in their individual response times to the vocalist. Second, the instrumentalists are not expected to be trained vocalists. Their tonal quality and pitch focus—not to mention their potential inability to execute some of the esoteric vocal mannerisms made by the singer—will be unpolished by comparison. Third, the instrumentalists may not be able to make out the singer's words. As such, their own realizations will be imperfect, mumbling, and stumbling. These are all desirable attributes.

As with everything else in the piece, the imitation of the singer should be executed with a serious comportment. (Any chuckling that might be made by the audience should not erode the focused visage of the players.) Idiosyncratic performance comportments are desirably playful, whimsical. But when the players project that they are doing something irregular, unconventional, or even "mischievous" it destroys the delicate sense of oddness and makes the enterprise look juvenile. Worse yet, it degrades the sense of conviction and purpose that is at the heart of all performance.

W—Wristwatch gestures are cued by tapping the top of the left wrist with the index finger of the right hand extended from a closed fist. As the conductor will be wearing a wristwatch the tapping may occur on the watch itself.

Each player—including the conductor and the singer—is supplied with a custom wristwatch (available from the composer) fabricated expressly for *Control Freak* and worn on either arm. (Outside of this work it may, however, serve as an autonomous piece whose symbols may be redefined: *Wristwatch: Control Freak.*)

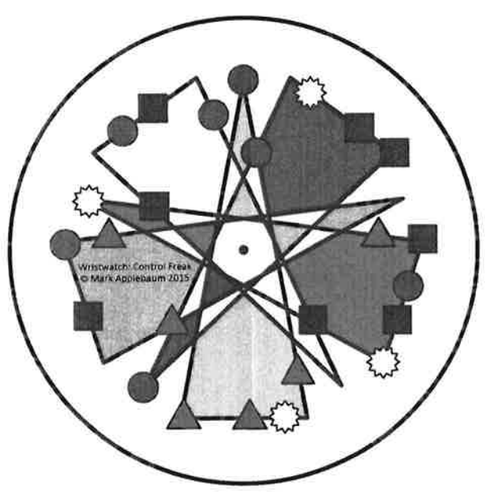
As the second hand passes over a symbol, the player articulates a corresponding vocal sound. (The minute and hour hands may be ignored.) Because the second hand on each wristwatch will likely be in a different position within its 60-second cycle, two or more players concurrently articulating the notation will be loosely "coordinated" in canon, not in unison.

The second hand passes over two categories of symbols:

(1) Small polygons (blue circles, dark pink triangles, and green squares, as well as a yellow "sun" shape).

(2) A larger, single "star" made up of five colored, narrow isosceles triangles (pink, light green, yellow, magenta, and light blue; these particular colors, while appealing to the eye, are not meaningful as notational specifications). These five triangles extend across the face of the watch with a flat base on one side and a sharp point at the opposite side.

A black and white reproduction of the watch face is thus:



Category 1. As the second hand passes over these glyphs the player quietly vocalizes various *non-voiced* (i.e., *whispered*) sounds as follows:

Blue Circle (a polygon with one "side"): dʒ

Dark Pink Triangle (a polygon with three sides): dʒ - f - n

Green Square (a polygon with four sides): dʒ - f - n - t

Yellow Sun (a jagged circle with many points): dʒ - f - n - t - ʊl

These vocalizations, with notation adopted from the international phonetic alphabet, sound as follows:

dʒ	j as in giant
f	f as in friend
n	n as in nice
t	t as in talented
ʊ	oo as in cook
l	l as in loving
ʊ and l	always appear together and sound like ul as in ultimate

The yellow sun vocalization is also accompanied by a physical gesture. When the sun appears the player should stand and execute the corresponding vocalization at the same time. (The pianist, contrabassist, conductor, and singer—if already standing—may reposition themselves either by taking a step to the side or by turning 90 degrees.) The player executes subsequent vocalizations from this new position, returning to his or her original position only upon the arrival of the next yellow sun or after a new cue or cut-off is given, whichever occurs first. The player continues in this fashion: every other yellow sun cue initiates a change in position, the next elicits a return to the original position, etc.

Category 2. As the second hand passes through the larger "star" the player quietly vocalizes a *non-voiced* (i.e., *whispered*) word—one time only, at any moment during which the second hand is inside the colored portion—as follows:

The wide, flat base of any triangle: *CONTROL*

The sharp, narrow tip of any triangle: *FREAK*

Note: A given wide, flat base and its corresponding sharp, narrow tip are 180 degrees (30 seconds) out of phase with one another. Expressed another way, during a 60-second passage, the player alternates between "CONTROL" and "FREAK" articulations approximately every six seconds, passing through five wide, flat triangle bases (in which "CONTROL" is whispered) and five sharp, narrow triangle tips (in which "FREAK" is whispered).

Material Duration

As noted above, Themes and Pips are not repeated. The other materials—Drone, Rainfall, Knocks/Key Clicks, Imitate, and Wristwatch—are performed until a subsequent cue is given, or until the conductor cuts off the material (with a conventional cut-off gesture or another one defined by the ensemble).

In all cases the players must keep an active eye on the conductor, glancing up from their scores constantly in order to be ready for a cut-off or the next cue. This is also relevant during Imitate (in which case the players will glance back and forth from the singer to the conductor) and during Wristwatch (in which case the players will glance back and forth from their wristwatch notations to the conductor).

Dynamics

In general, the ensemble plays at a quiet dynamic. This is in order to accommodate the singer, as well as an aesthetic inclination (the tiny, often glitchy and noisy constellation of sounds are most beautiful at a modest dynamic). Pips are, however, the principal exception to this rule. And wristwatch vocalizations may be made somewhat forcefully: in a stage whisper. That said, the ensemble may choose (judiciously) to play loudly anytime.

Counterpoint

The conductor may ask the entire ensemble to play a particular material together, or call upon individual members only. Some players may be asked to play one type of material while others are asked to play another. In all cases, a cued player should interrupt his or her current material (even if its performance has not yet been completed) in order to undertake a newly cued one.

Instrumental passages and unaccompanied a cappella singing are possibilities. At the outset there might be an instrumental overture before the vocalist enters; a long instrumental interlude could occur in the middle of a movement; or a significant ensemble passage might follow the singer's completion of the text. Conversely, the singer may start and end a movement; and he or she may perform without instrumental accompaniment for a significant period.

Ending

The last couplet of Movement IV should be unaccompanied by the septet. That is, instrumental articulations should come to a conclusion after the third quatrain of Movement IV, thereby allowing the piece to end with an a cappella setting of the final couplet.

Score and Parts

The conductor performs from the full score, each movement presented in side-by-side pages in landscape format. The singer will likely follow his or her own annotated print-out of the sonnagram text, but may also choose to reference the full score in order to understand and anticipate the ensemble materials.

The instrumentalists play from a single page for each movement. The various material types always appear in the same location: Themes (denoted by **T**) at upper left; Drones (**D**) at lower left; Pips (**P**) at upper right; and Rainfall & Knocks/Key Clicks (**R/K**) at lower right; Wristwatch (**W**) and Imitate (**I**) appear in the middle left of the score simply to remind players that these materials are among those available.

Singer Progress Cues

Within a movement the conductor may benefit from cues by the singer that indicates his or her progress through the sonnet. For example, the conductor may wish to know when the singer has completed a movement's:

- first quatrain;
- second quatrain;
- third quatrain; and
- complete sonnet.

Each ensemble will employ its own discrete set of cues that signal such progress. For example, a singer holding the sides of a music stand might extend—on the side facing the conductor—a single finger after the first quatrain, two fingers after the second quatrain, three fingers after the third quatrain, and no fingers once the sonnet is complete. Another system—one that allows the singer's hands to be free—involves turning over index cards that are taped to the stand and dangle from its side, each one displaying a figure such as *1*, *2*, *3*, and *end*. Another solution is to have the singer relocate slightly in position or angle of orientation to signal progress.

Singer vs. Ensemble: The Wristwatch Nexus

The relationship between singer and ensemble is independent but symbiotic. When improvising, the forces will listen to one another and adapt in order to create a discursively meaningful whole (whether homophonic or polyphonic, suggesting contrast or continuity, with either "side" leading or accompanying, etc.).

The singer and the conductor, however, have one vehicle by which they may influence one another directly: the wristwatch. At any given time, the conductor may give the wristwatch cue to the singer, or the singer may give the wristwatch cue to the conductor. (In both cases it may be necessary to take a few steps toward the other party in order to get the attention of the recipient.)

When the singer is given the wristwatch cue, singing is interrupted and replaced with wristwatch vocalizations as outlined above. The singer may not return to singing until the conductor gives the singer a cut-off cue, or twenty seconds have elapsed, whichever comes first.

When the conductor is given the wristwatch cue, he or she must stop giving cues to the ensemble and instead execute wristwatch vocalizations as outlined above. As soon as the ensemble understands that the conductor has been given a wristwatch cue, they too interrupt whatever they are playing and replace it with wristwatch vocalizations. The conductor may not return to giving cues until the singer gives the conductor a cut-off cue, or twenty seconds have elapsed, whichever comes first.

Piano: Preparations / Percussion Articulations

The pianist plays at the keyboard (Movements I & IV), inside the piano (II & IV), and with additional percussion instruments (III & IV). In order to accommodate the pianist's reach inside the instrument, and in order to allow percussion instruments to be set inside the piano (near the pin block), the player may find it best to remove the music desk and set it further back inside the instrument, on an angle, and crossing from one of the casting beams to the rim. Using pieces of cloth or towels, care should be taken to protect the piano where the desk crosses the piano; another piece of cloth or towel can be employed in order to provide a safe and quiet surface for additional instruments and mallets near the pin block.

The top octave of the piano is prepared with a strip of painter's tape (e.g., blue, two-inch wide, removable tape that—unlike duct tape—leaves no residue) across the strings in order to create a highly percussive, "thwacking" sound when the keys are played.

In **Movement II** the player is called upon to:

- Stroke a low wound string with a (plastic, wooden, or rattan) mallet shaft.
- Play the lowest note while touching the string to create a complex "harmonic thud."
- Knock on the casting beam with a yarn mallet.
- Stroke the black keys with a fingernail, chopstick, or mallet shaft (without depressing the keys) in a guiro manner.
- Stroke the casting beam, soundboard, or underside of the lid with a super ball mallet.
- Pluck high strings in their overstrung position (between the bridge and hitch pins).

In **Movement III** the player is called upon to do the following:

- Play sandpaper blocks; a glass bottle with a hard mallet; a plastic slide whistle; an Audubon birdcall (squeak).
- Tear paper.
- Blow on a sheet of aluminum foil (dangling from the lid or a nearby music stand).

These techniques—when executed gently—pose no risk to the piano. Details of these techniques appear in the *Legend* below.

Piano: Summary of Additional Equipment

A separate stand for equipment may be employed; but it is preferred that the materials live inside the piano (e.g., on a towel placed on or next to the tuning pins).

Instruments
Audubon birdcall
Sandpaper blocks (a one-handed set-up in which only the top block is manipulated is best)
Glass bottle
Plastic slide whistle (cheap type is fine)
Paper for tearing (suspended to accommodate a one-handed downward pull on a preset strip)
Aluminum foil (suspended from the lid or a nearby music stand and blown upon)

Mallets
Yarn mallet
Hard mallet (e.g., plastic, wood, or very hard rubber)
Friction/Super Ball mallet (described in *Legend* below)
Chopstick

Preparation
Painter's tape

Transpositions

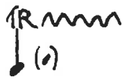
Bb Clarinet sounds one major second lower than notated.
Contrabass sounds one octave lower than notated (in both F- and G-clefs).

Legend

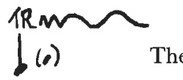
Accidentals apply only to the noteheads to which they immediately adhere. Additional "courtesy" natural signs are occasionally supplied.

Note: X-noteheads are often employed for more than one technique. In such cases the technique bears an additional prose annotation in the score.

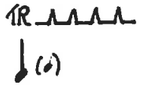
A grace note figure to be played as fast as possible. The sound of the figures may be shorter than they appear graphically on the page.



Trills are made to the note given in parentheses.

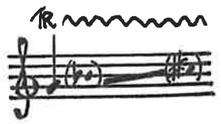


The trill speed changes.



"Limping trill"; instead of an even oscillation between the base note and trilled note, the duration of the base note is substantially longer (approximately 3:1 or 4:1) than the trilled note; the pattern should be regular, however.

Glissandi occur over the entire duration given. Stems are provided to depict duration and do not suggest moments of re-articulation or emphasis—unless accompanied by an accent mark. The end pitch is heard as such, albeit briefly.



A combination trill and glissando. The starting trill comprises two notes: a base note and a trilled note given in parentheses (the note to which the base note trills). The end pitch (also given in parentheses) denotes the final base note at the conclusion of the glissando. This final base note trills to a final trilled note; although the final trilled note is not given, it is found at the same interval from the final base note as the starting trilled note was from the starting base note. In short, the trill interval remains constant.

In many instances it appears as if the glissando originates from the original trilled note, but in fact it is both the base note and the trilled note that gradually change in pitch.

This example above indicates a G trilling to Bb (the interval of a minor third). The starting base note G glissandos up to a final base note of C#, while the starting trilled note Bb glissandos up to a final trilled note of E (a minor third above the final base note of C#).

Progression from one state to another.

Quarter-tone flat.

Quarter-tone sharp.

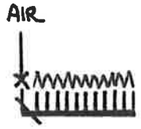
Niente.

Flutter tongue in winds; rapid, unmeasured tremolo in strings.

Winds

Tongue slap.

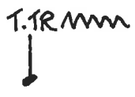
The pitch is blown through the instrument and also sung simultaneously (in any octave).



Audible sound of air being blown through instrument without traditional vibrating pitch. The blowing sound can be embellished with a hissing at the mouth. At the same time "random" fingerings of the keys are made rapidly in an irregular manner.

Key clatter; groups of keys can be employed for a louder effect.

Double trill (oboe).



Timbral trill (clarinet). A trill made to another fingering of the same pitch or to the nearest microtone.

Note: Oboe techniques and their corresponding symbols are adopted from Peter Veale's *The Techniques of Oboe Playing* (Bärenreiter).

Piano

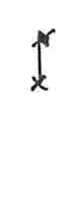
The cast iron frame consists of metal casting "beams" or crossbeams that divide the strings into four sections. From high register strings to low register strings, these are referred to as A, B, C, & D.

A chromatic cluster in the approximate range depicted.

Wound string "zip"—a fast "guiro" scrape of a low string (Section D) with mallet shaft.

Harmonic thud played forcefully on the lowest string. The note is played on the keyboard while a finger lightly touches the string, thereby producing a complex harmonic.

Casting beam knock. The side of one of the longer casting beams is struck with a yarn mallet.



High overstring pluck with fingernail or plectrum: the non-speaking portion of the string (the short length of the string between the bridge and the hitch pins) is loudly plucked with a fingernail or plectrum. Strings in Section A will be easiest to reach. In any case, a string that is muted with felt (e.g., in Section C of many pianos) should be avoided.

Super ball mallet drag on soundboard, casting beam, or underside of lid. The surface is slowly wiped with a friction mallet (or a "super ball mallet"—a super ball attached to a stick or wedged on the end of a pointed, slightly flexible metal Revlon nail file), thereby producing a bizarre, groaning sound.

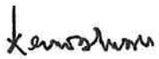
Strike (approximately) one string. Low wound strings (Section D) are quietly and percussively tapped with the mallet shaft or chopstick.

Black note keyboard "guiro" stroke with a fingernail, chopstick, or mallet shaft. Several octaves of black notes on the keyboard are strummed horizontally (across the keyboard from left to right or right to left) at a moderate tempo. A series of clicks is produced; however, the keys are not depressed and thus the strings are not activated.

Glass bottle struck with a hard mallet.

A length of aluminum foil (hanging from the piano lid or a music stand) is blown upon to produce a quiet, shimmering sound.

Paper tear (long, slow). Note: A one-handed, downward tear is facilitated by suspending the paper from a surface (e.g., taped to and left dangling from the piano lid, the edge of the piano under the keyboard, the bench, a music stand) and pre-starting "strips" that can be quickly grasped.



Audubon birdcall (squeaky key in wooden housing) is twisted gently to produce an erratic chirping sound.

Sandpaper blocks: a slow motion (rather than fast reciprocation) on fine or medium (not course) sandpaper. One-handed articulation is possible if a smaller block moves on a larger, stationary "base" block.

Plastic slide whistle. Articulations—starting at any pitch—are made up or down according to the direction of the line given in the score. Regardless of the duration of the articulation, the pitch changes only by a quartertone or semitone—a relatively subtle pitch change. This piece does *not* invite the more typically exaggerated slide whistle sound.

Strings

Molto sul ponticello; bowed at the bridge to produce a glassy sound; this should be exaggerated.

Over pressure: excessive, grinding bow pressure and slow bow speed causing noise and severe pitch distortion.

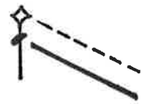
Snap pizzicato; applies only to the given note.

Arco gettato, the bow bounces off the string and rebounds to make successive attacks.

Col legno battuto gettato, the wood of the bow bounces off the string and rebounds to make successive attacks.

"Half harmonic"; the note is fingered lightly to produce a noisy, semi-uncontrolled pitch.

Non-bowed note that is audibly hammered onto the fingerboard by the left hand finger; pitches are distributed in register according to their height above or below the staff.



"Seagull" glissando. The finger spacing of the initial harmonic is maintained during a lengthy glissando along the string in order to produce different "breaking" harmonics.

Quiet, shimmering sound produced by rapid reciprocation at the point of the bow along the strings between the fingerboard and bridge without the ordinary direction of bowing motion and pressure. (The bow moves parallel to the strings.)

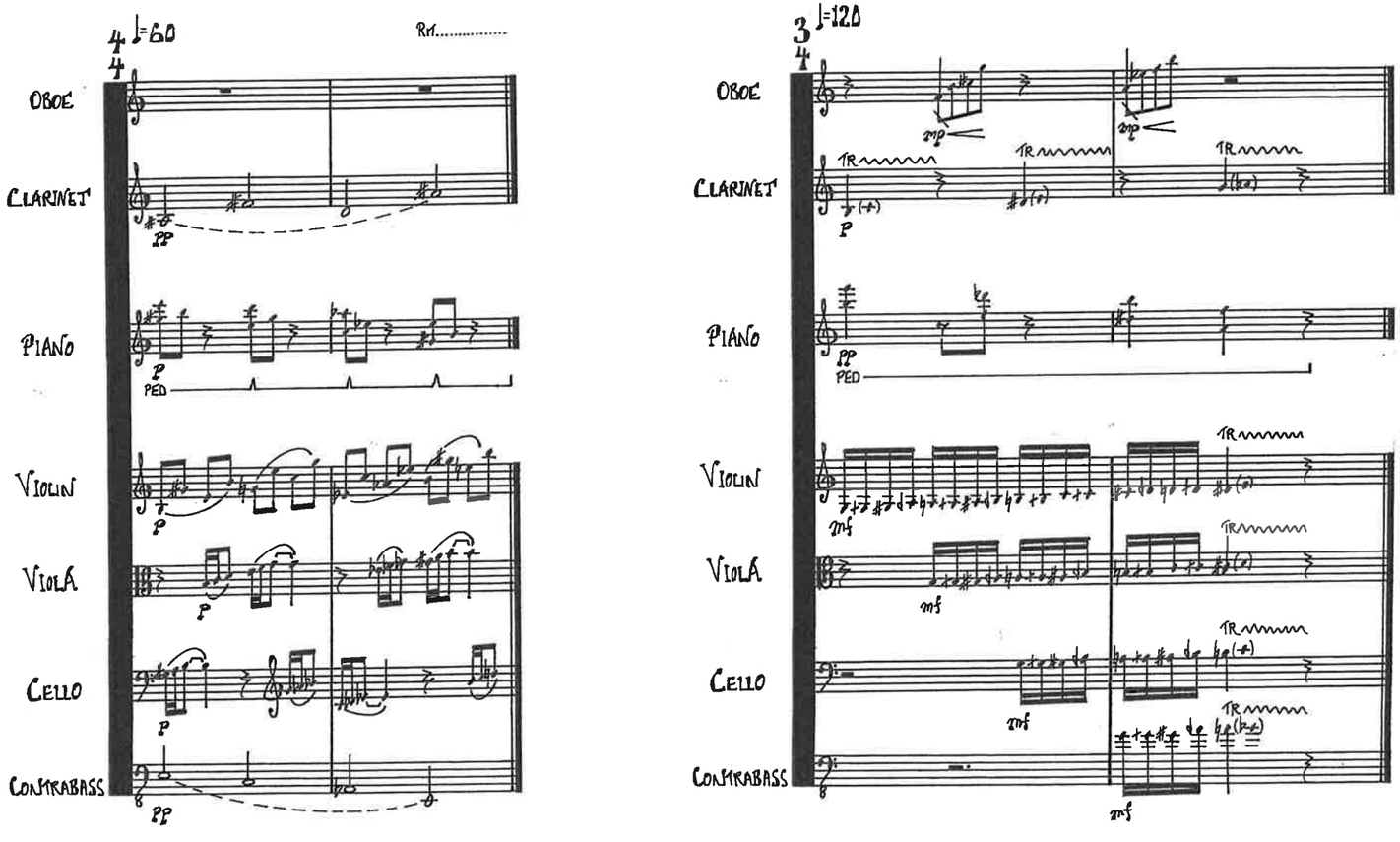
Note: During the Movement III Drone the left hand is in constant glissando motion over the strings as suggested by the three-line staff indicating high, middle, and low positions on the string. Meanwhile, sudden staccato articulations are made (as indicated by the accented grace notes) by bowing normally (i.e., perpendicular to the strings): a conventional (if indeterminate) staccato pitch results that is the consequence of the left hand glissando position at that particular moment and the string selected by the player.

I

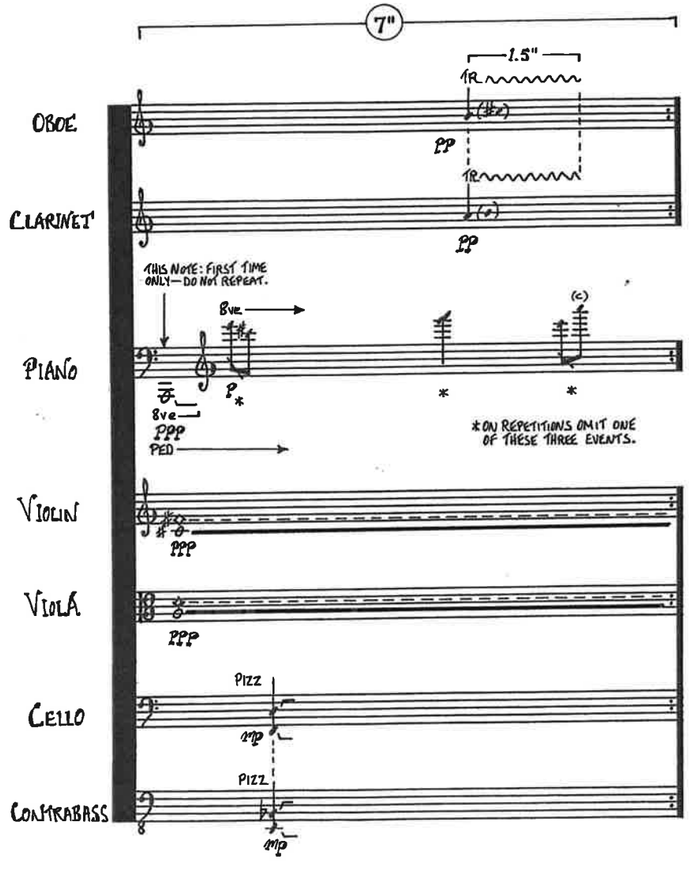
CONTROL FREAK
M. APPLEBAUM 2015

T

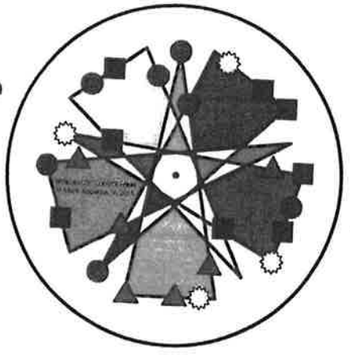
1 2



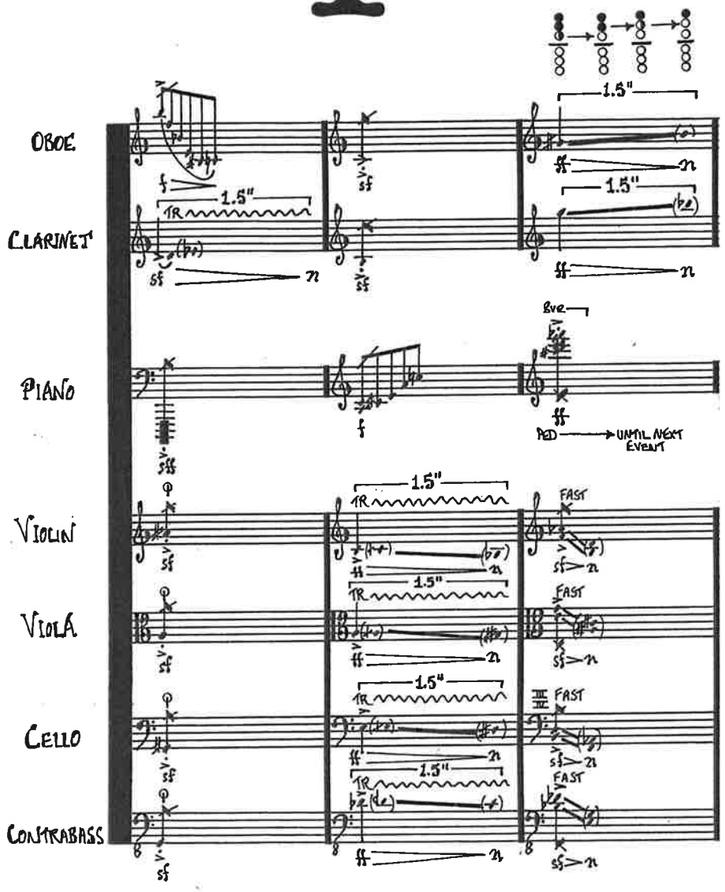
D

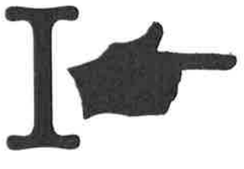


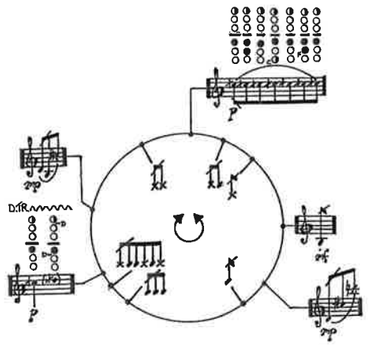
W

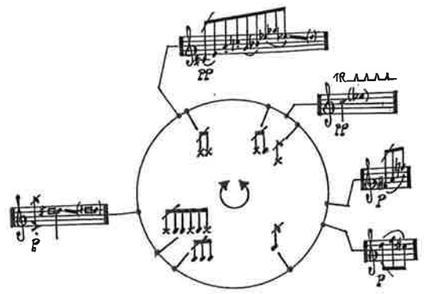


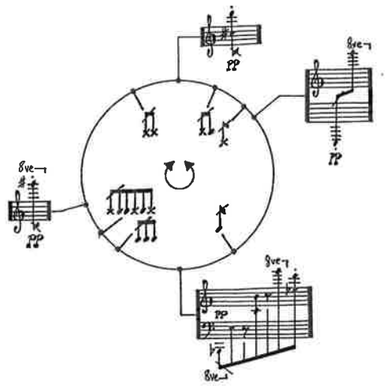
P


OBOE
CLARINET
PIANO
VIOLIN
VIOLA
CELLO
CONTRABASS
1.5"
1R
8va
PED
UNTIL NEXT EVENT
FAST

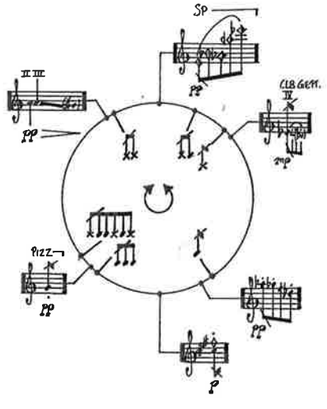


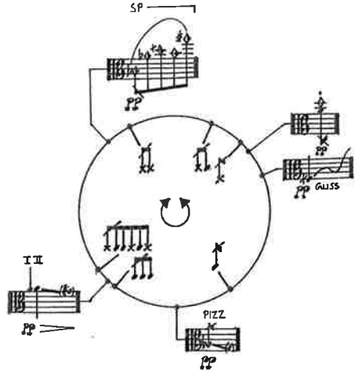


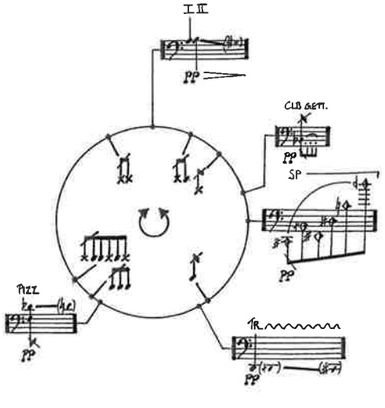


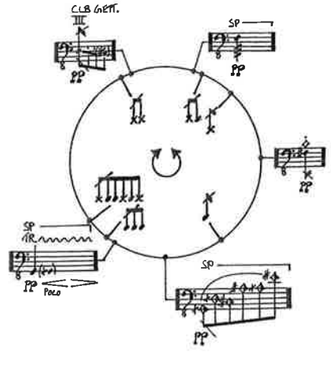


R/K





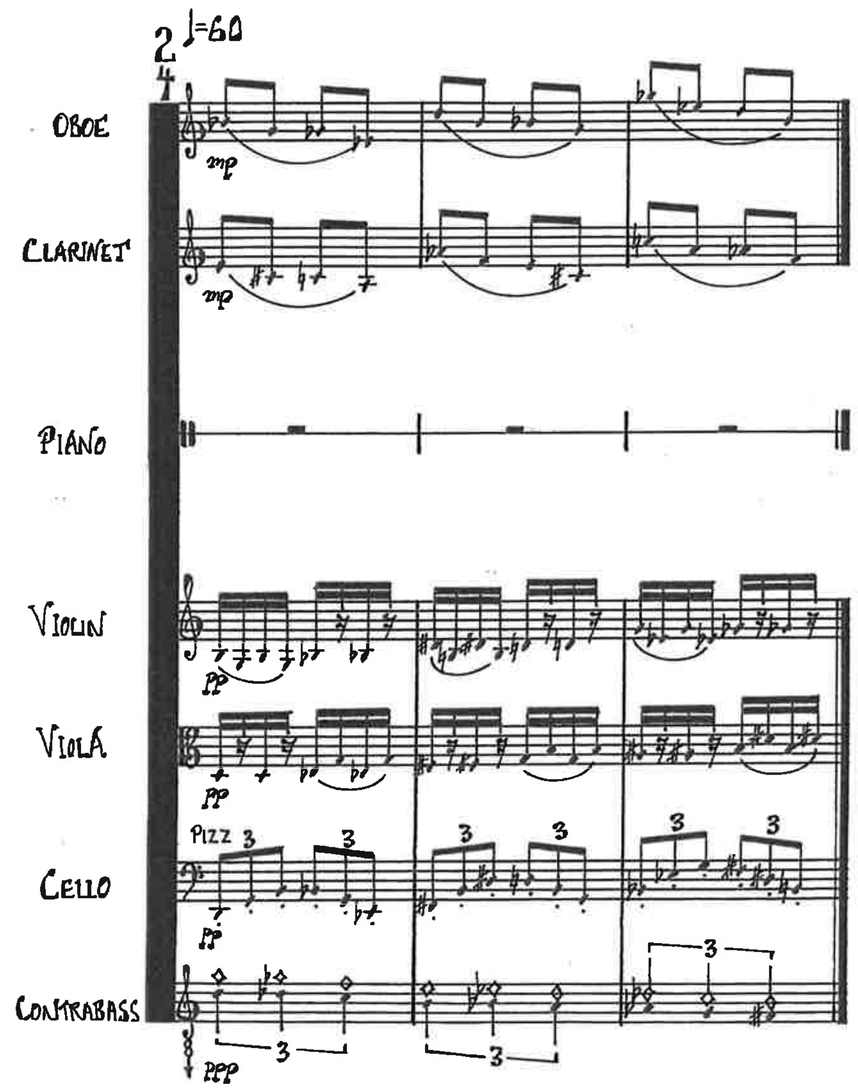




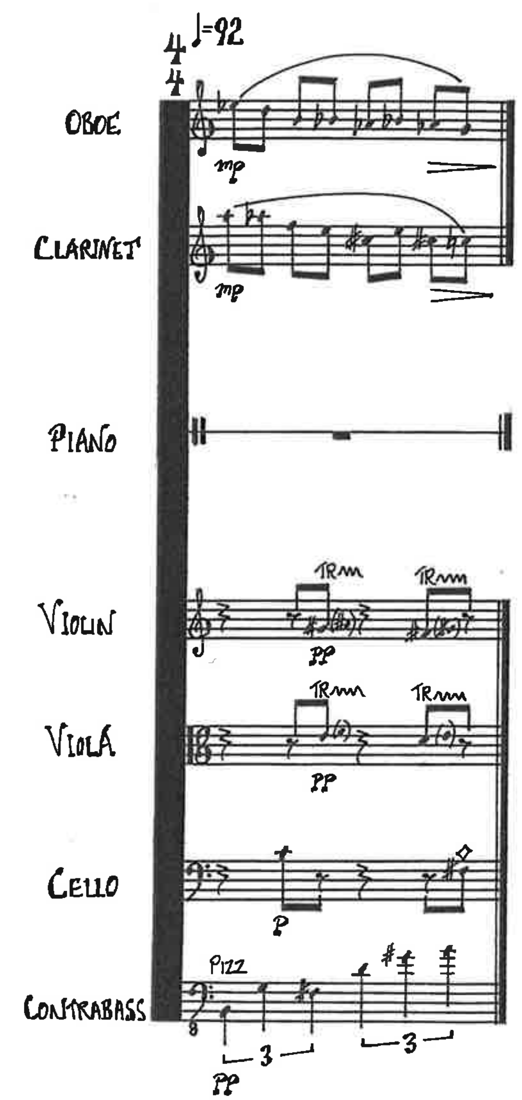
II

T

1 — 2

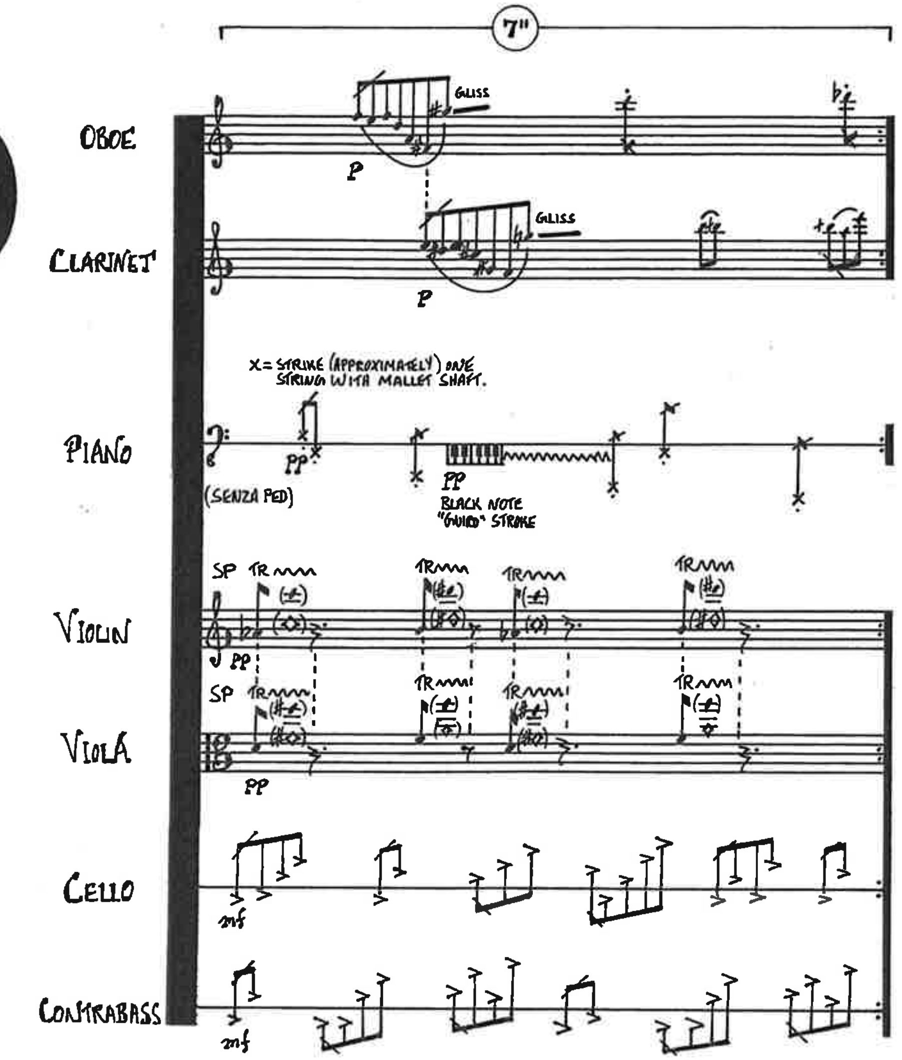


2/4 ♩=60
OBOE
CLARINET
PIANO
VIOLIN
VIOLA
CELLO
CONTRABASS
mp
mp
pp
pp
PIZZ
pp
ppp



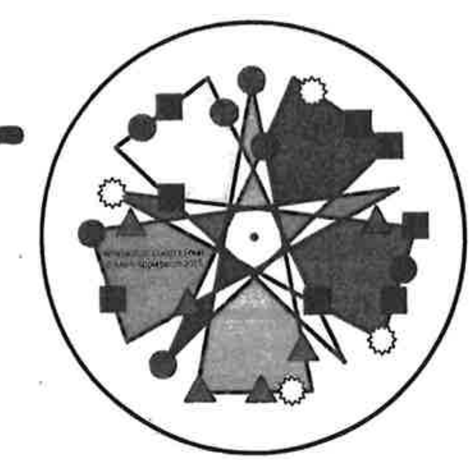
4/4 ♩=92
OBOE
CLARINET
PIANO
VIOLIN
VIOLA
CELLO
CONTRABASS
mp
mp
TR
pp
TR
pp
p
PIZZ
pp

D

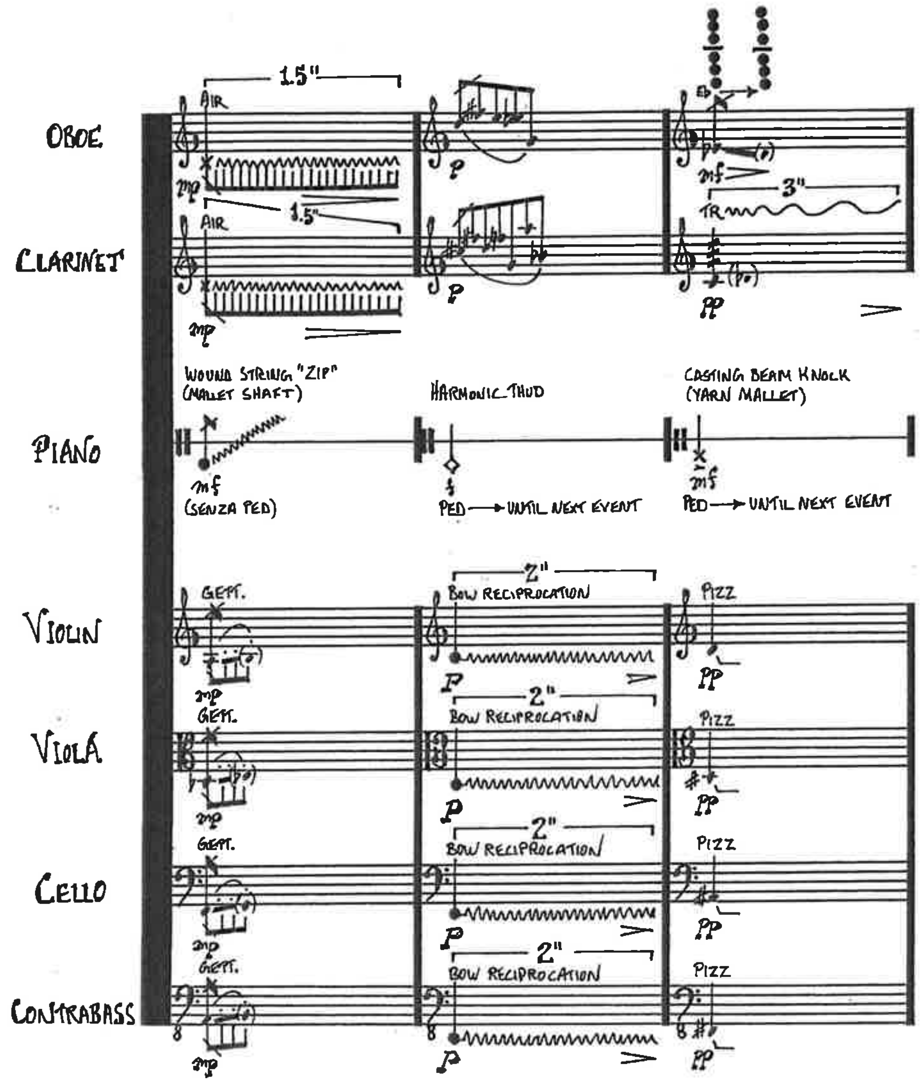


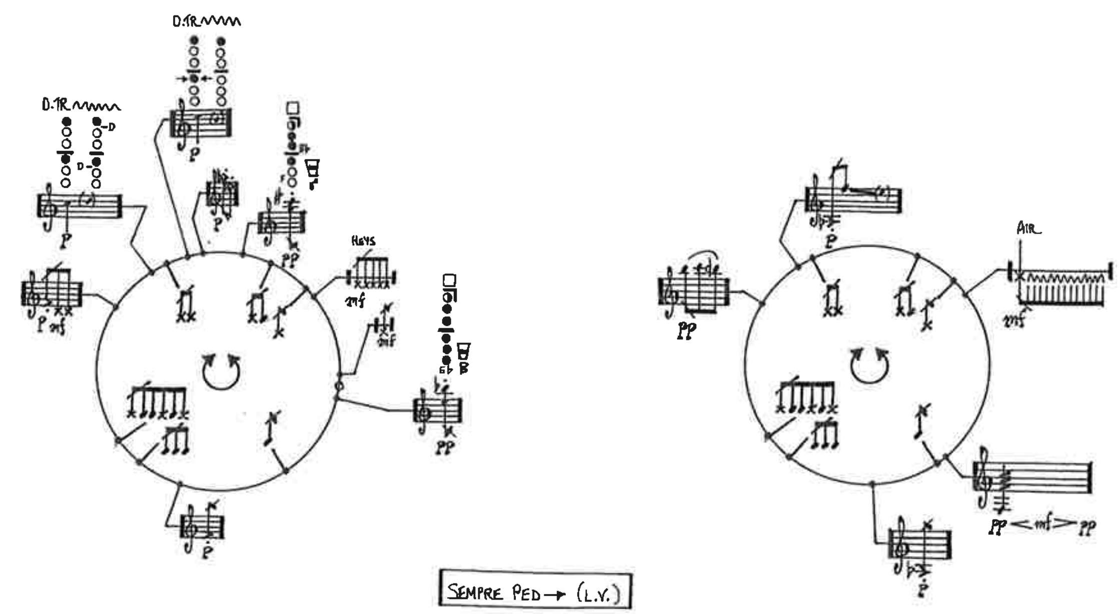
7"
OBOE
CLARINET
PIANO
VIOLIN
VIOLA
CELLO
CONTRABASS
GLISS
GLISS
p
p
X = STRIKE (APPROXIMATELY) ONE STRING WITH MALLET SHAFT.
pp
(SENZA PED)
pp
BLACK NOTE "GUIDED" STRIKE
SP
TR
pp
SP
TR
pp
mf
mf

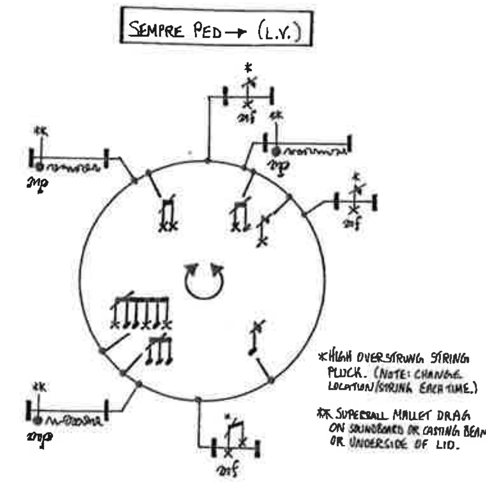
W



P

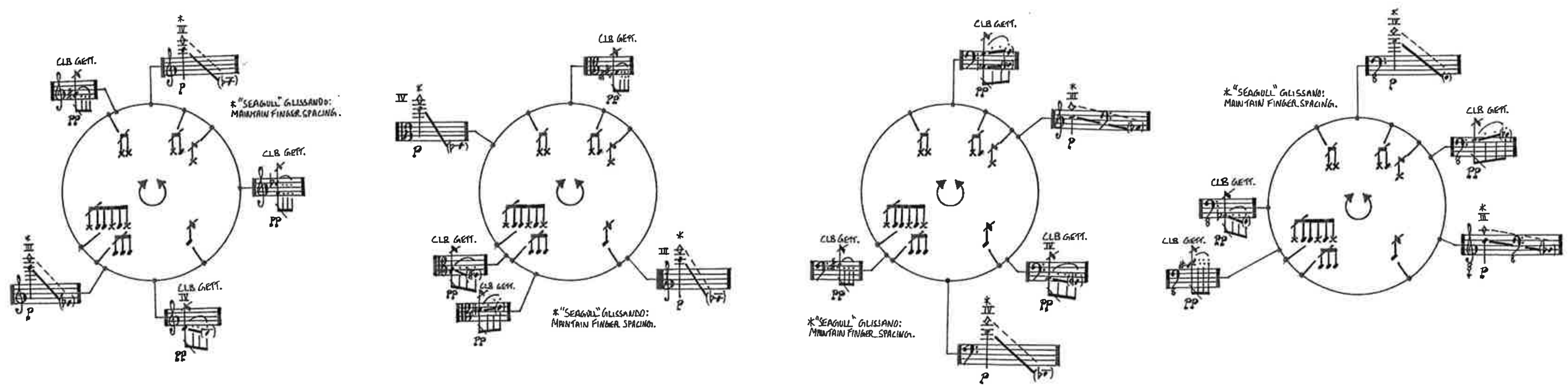

OBOE
CLARINET
PIANO
VIOLIN
VIOLA
CELLO
CONTRABASS
1.5"
AIR
3"
TR
WOUND STRING "ZIP" (MALLET SHAFT)
(SENZA PED)
HARMONIC THUD
PED → UNTIL NEXT EVENT
CASTING BEAM KNOCK (YARN MALLET)
GETT.
BOW RECIPROCATION
2"
PIZZ


D.TR
KEYS
AIR.


SEMPRE PED → (L.V.)
*HIGH OVERSTRING STRING PLUCK. (NOTE: CHANGE LOCATION/STRING EACH TIME.)
*R. SUPERBALL MALLET DRAG ON SOUNDBOARD OR CASTING BEAM OR UNDERSIDE OF LID.

R/K

I ☛


CLB GETT.
*"SEAGULL" GLISSANDO: MAINTAIN FINGER SPACING.

III

D

7"

OBOE
CLARINET
PIANO
VIOLIN
VIOLA
CELLO
CONTRABASS

AIR.
mf
AIR.
mf
BLOW ON ALUMINUM FOIL.
pp
pp
pp
pp
pp

1 T 2

♩=120

OBOE
CLARINET
PIANO
VIOLIN
VIOLA
CELLO
CONTRABASS

p
p
GLASS BOTTLE
mp
GLISS ON ONE FINGER
mp
GLISS ON ONE FINGER
mp
GLISS ON ONE FINGER
mp
PIZZ.
pp

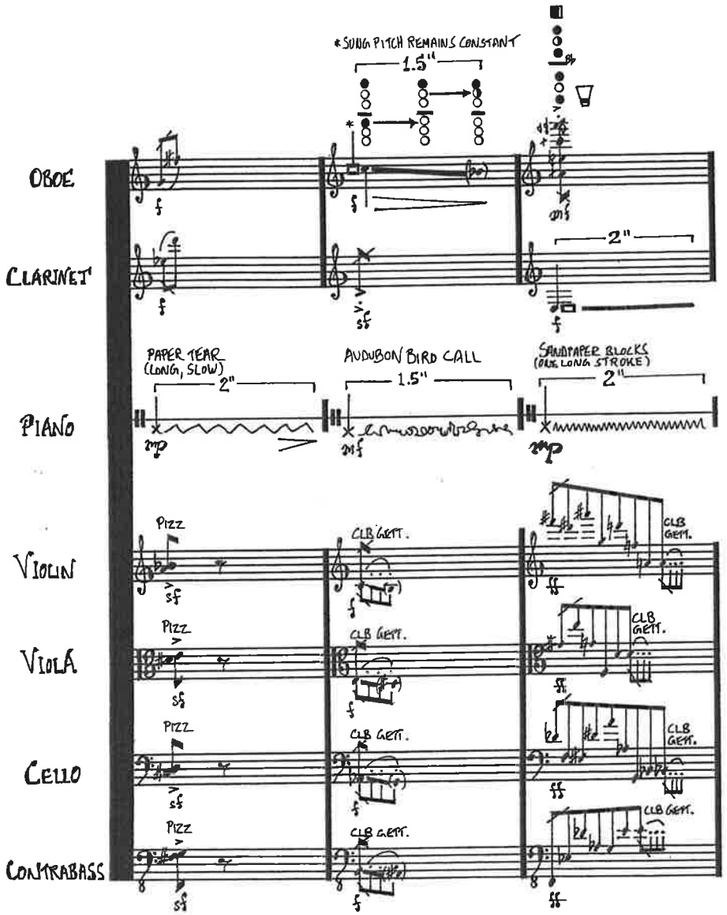
♩=76

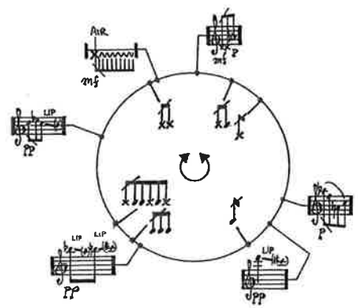
OBOE
CLARINET
PIANO
VIOLIN
VIOLA
CELLO
CONTRABASS

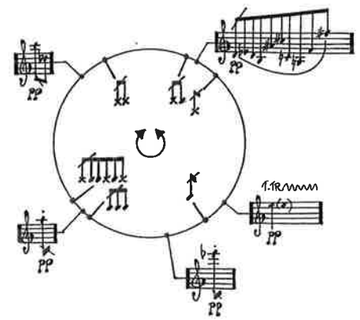
pp
p
BLOW ON ALUMINUM FOIL
pp
p
p
PIZZ.
p
ARCO
pp
PIZZ.
pp
(OSSIA)

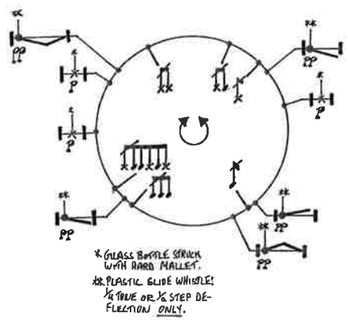
W

P

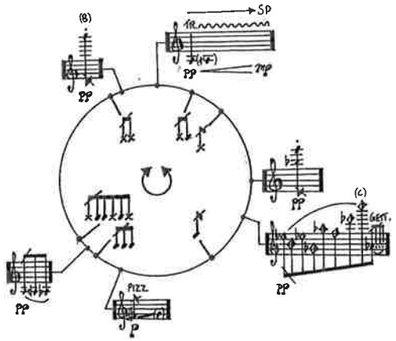

*SUNG PITCH REMAINS CONSTANT
1.5"
OBOE
CLARINET
2"
PAPER TEAR (LONG, SLOW)
2"
AUDUBON BIRD CALL
1.5"
SANDPAPER BLOCKS (ONE LONG STROKE)
2"
PIANO
Pizz
CLB GETT.
VIOLIN
VIOLA
CELLO
CONTRABASS

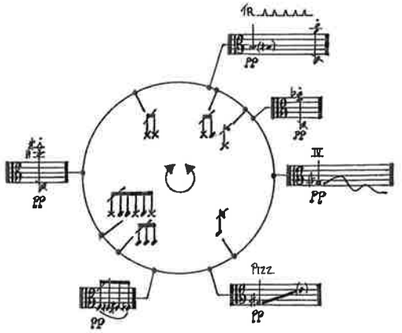

AIR
LIP

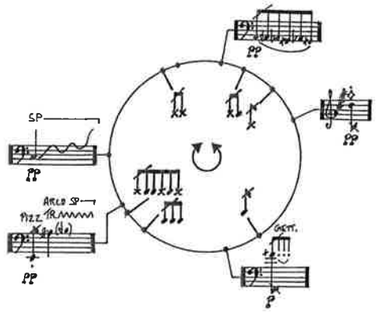

1/2 TR

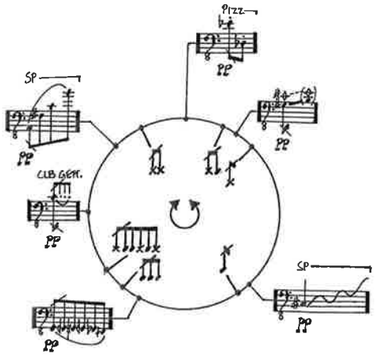

*GLASS BOTTLE STRUCK WITH HARD MALLET.
**PLASTIC SLIDE WHISTLE! 1/4 TONE OR 1/4 STEP DEFLECTION ONLY.

R/K


(B)
SP
(C)
GETT.
PIZZ.

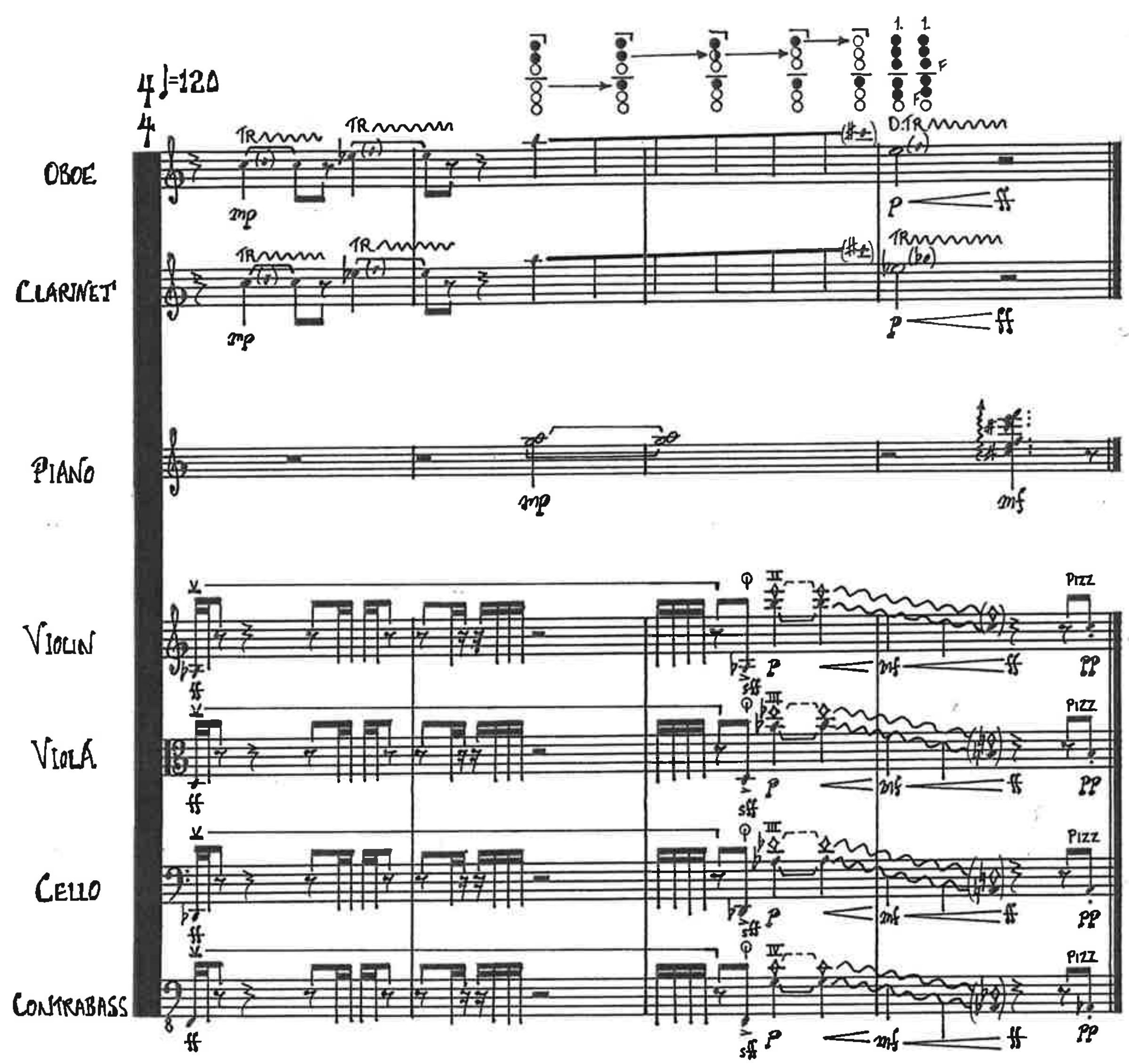

TR
III
PIZZ.


SP
ARCO SP
PIZZ
TR
GETT.


PIZZ.
SP
CLB GETT.
SP

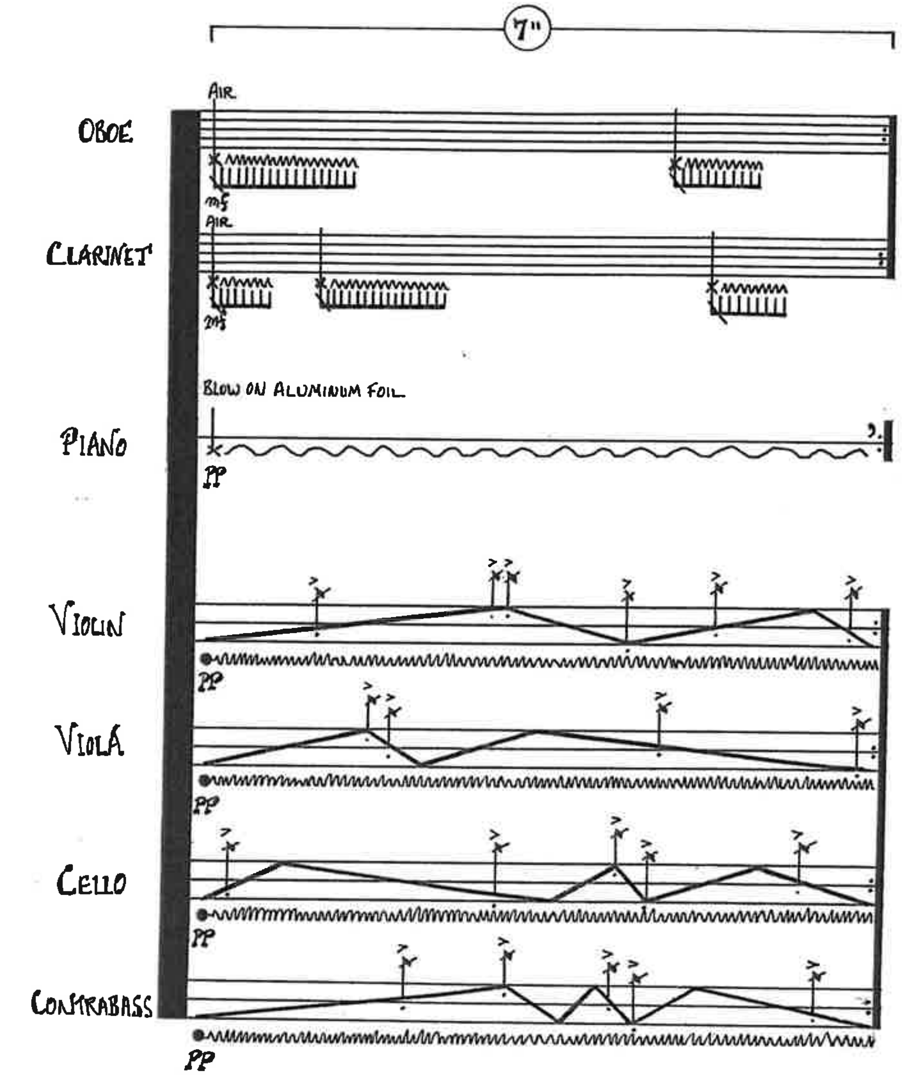
IV

T



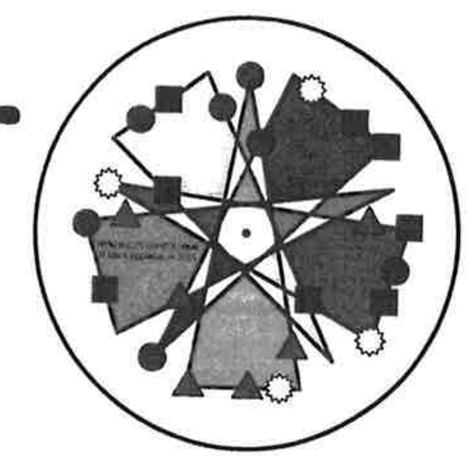
4/4 ♩=120
Oboe
Clarinet
Piano
Violin
Viola
Cello
Contrabass
TR
D.TR
mp
p
ff
mf
sff
pp
Pizz

D

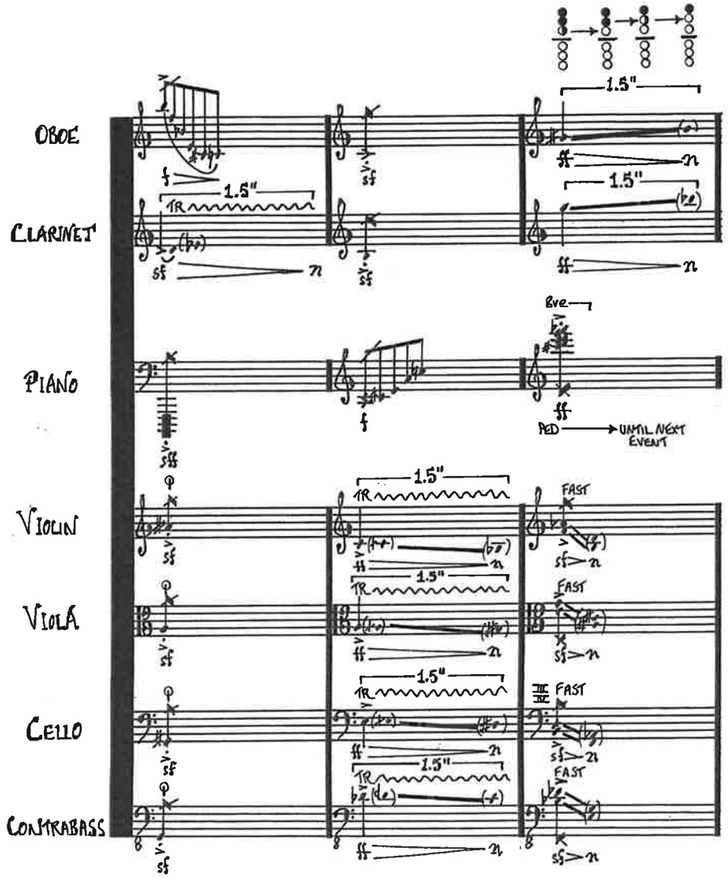


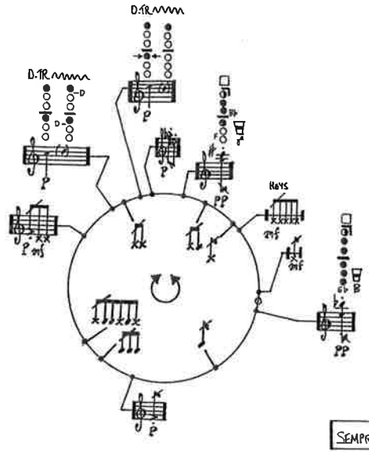
7"
Air
Oboe
Clarinet
Blow on aluminum foil
Piano
Violin
Viola
Cello
Contrabass
mf
pp

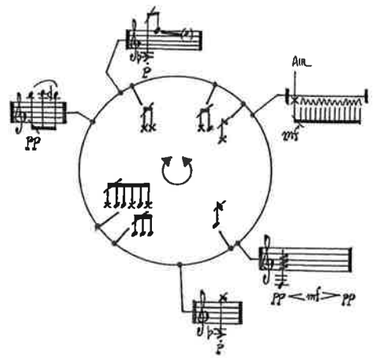
W

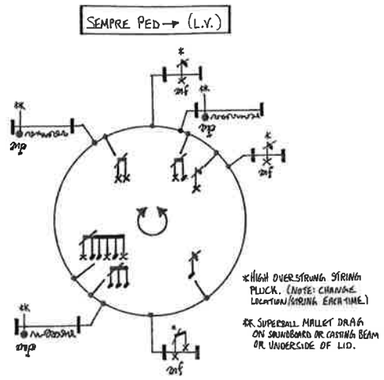


P

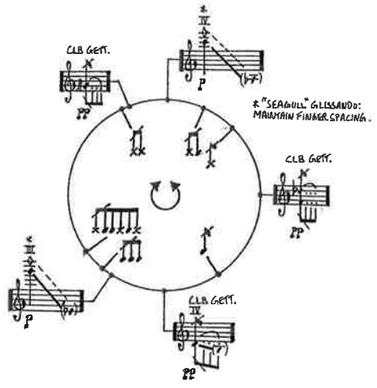


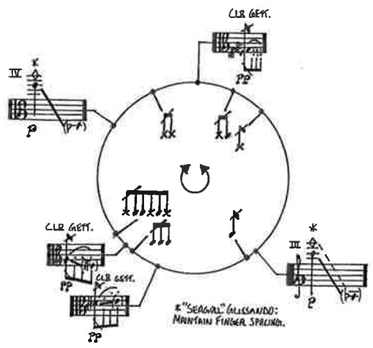


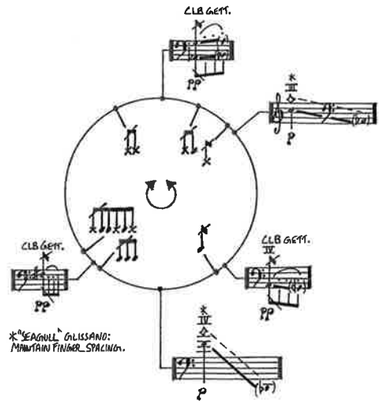


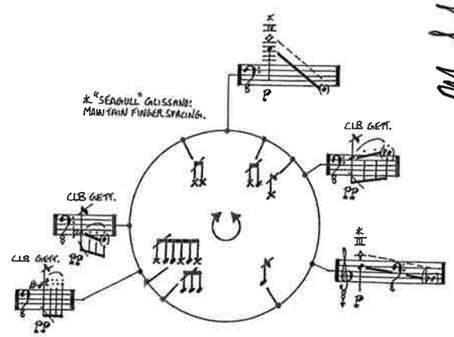


R/K



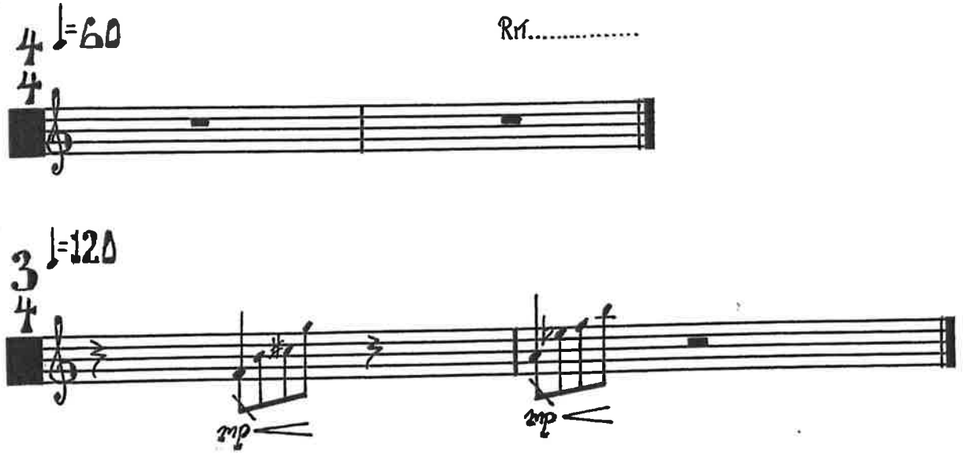




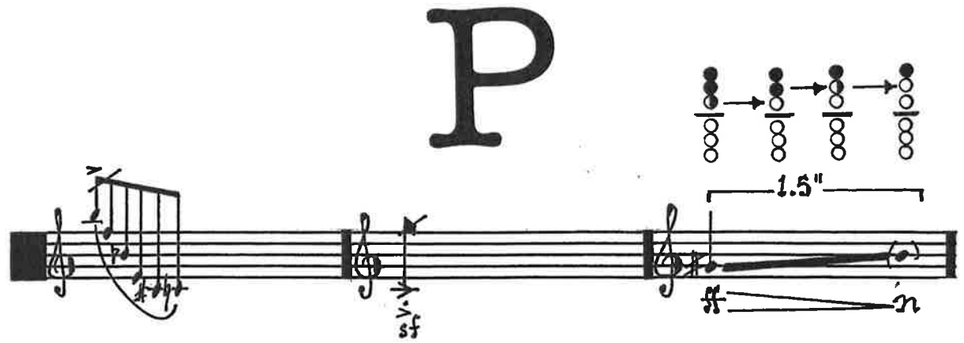


M. Applebaum · Melbourne · Menlo Park 4.19.15

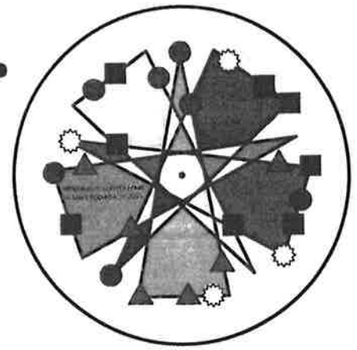
T



P



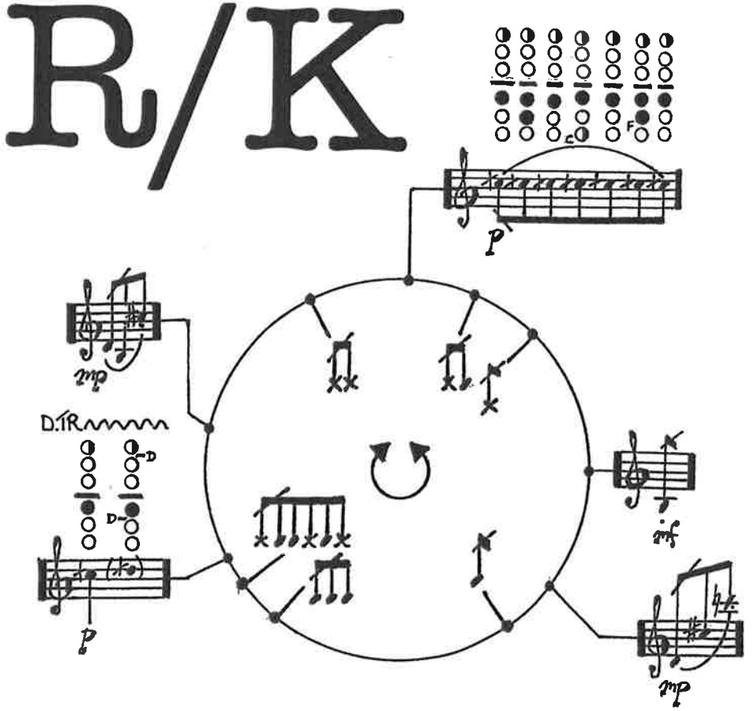
W



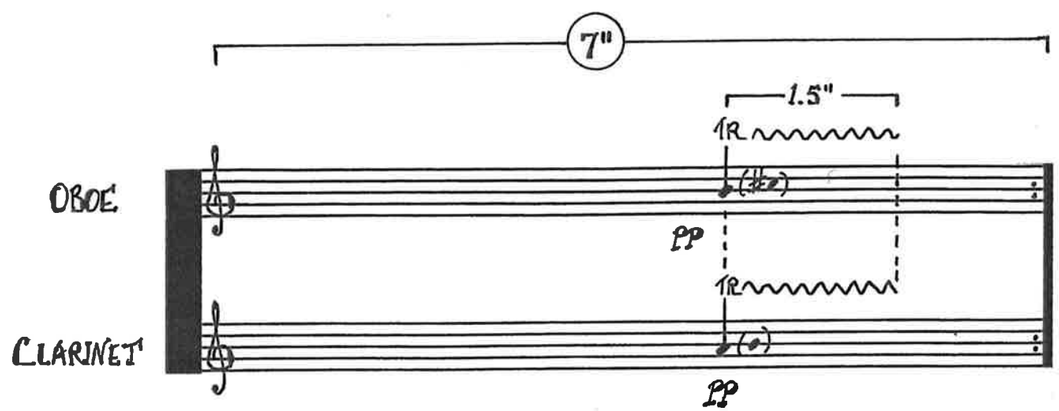
I

Oboe
I

R/K



D

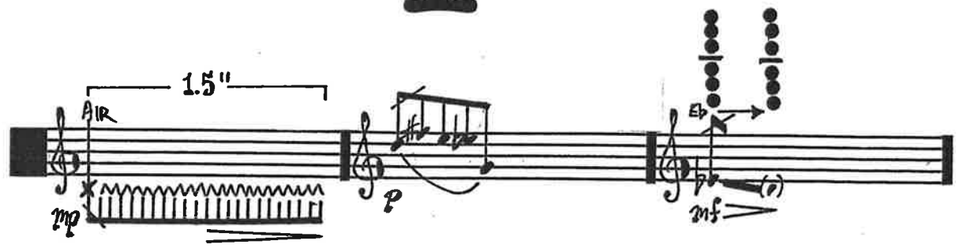


T

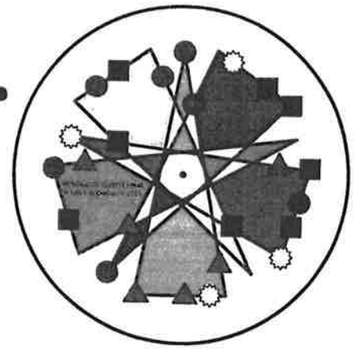
① ♩=60

② ♩=92

P



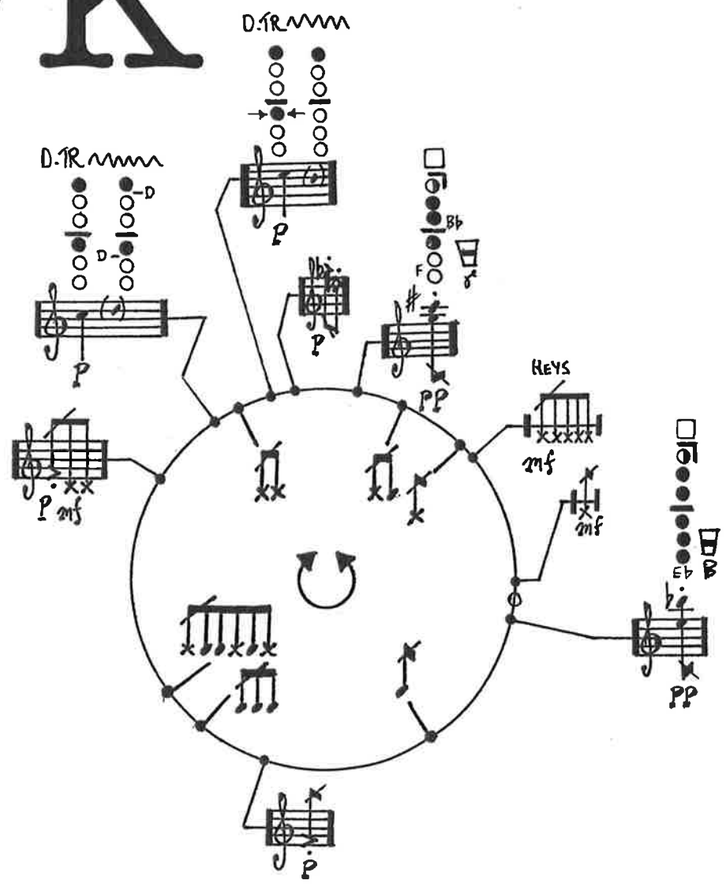
W



I

Oboe
II

R/K



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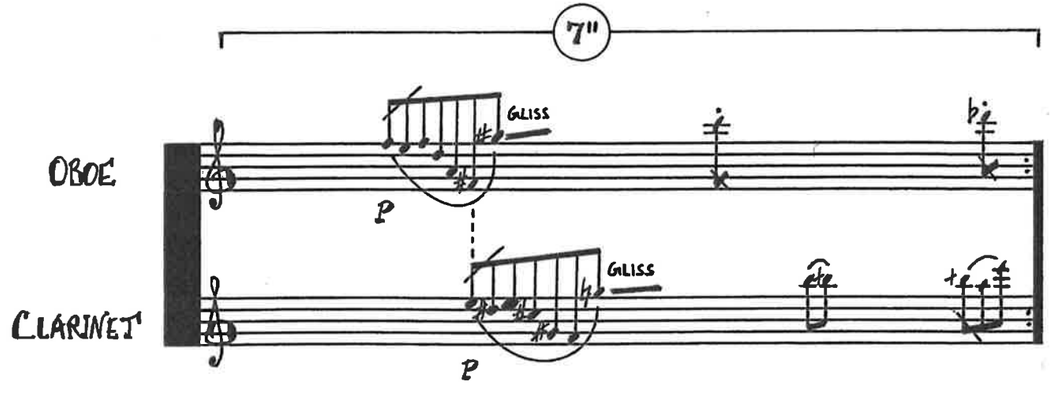
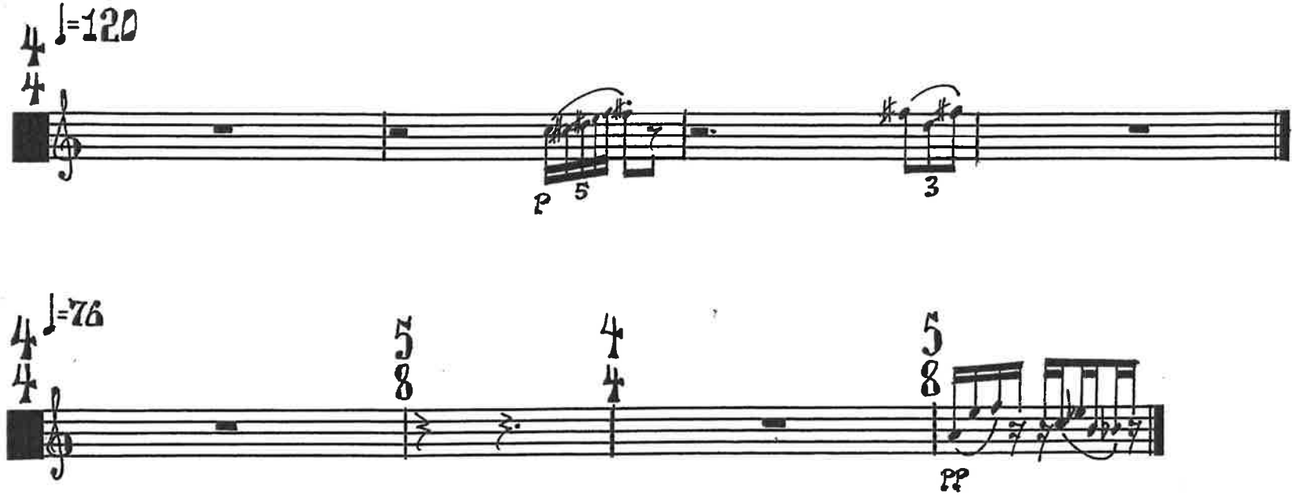
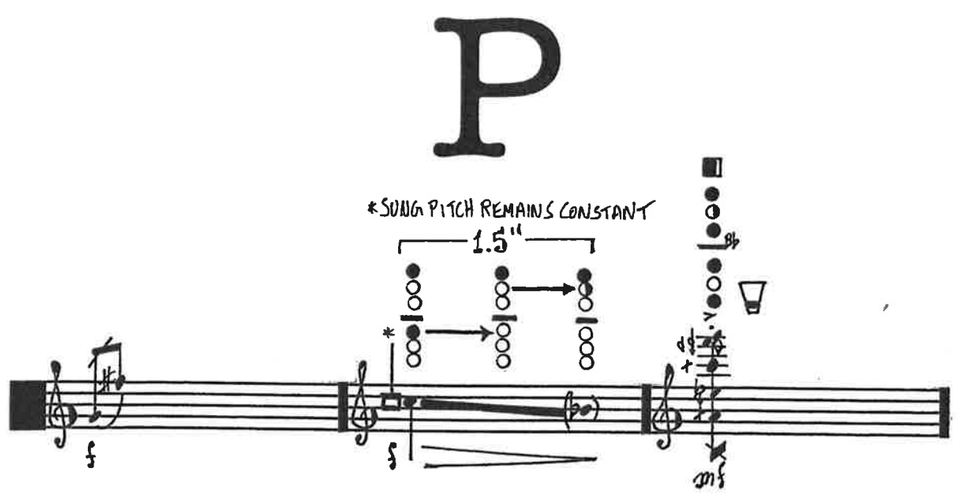


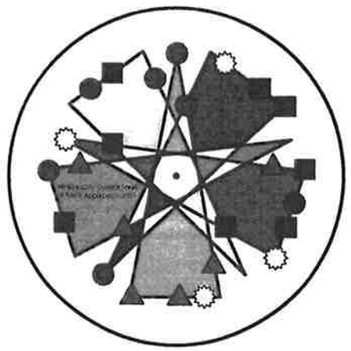
T


♩=120
P
5
3
♩=76
5/8
4/4
5/8
PP

P


*SUNG PITCH REMAINS CONSTANT
1.5"
f
f
mf

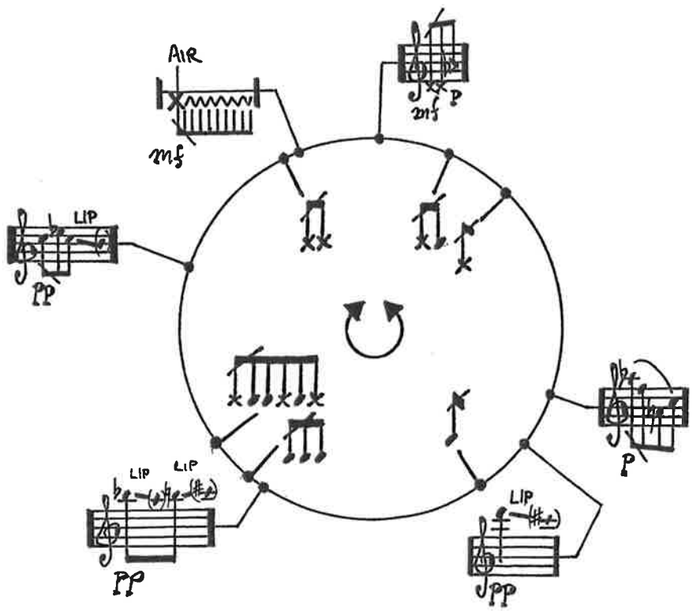
W



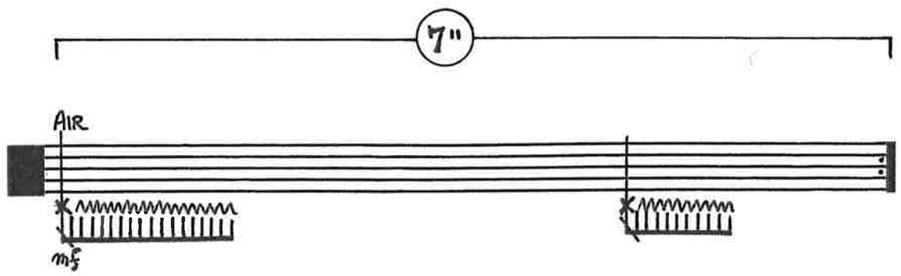
I


Oboe
III

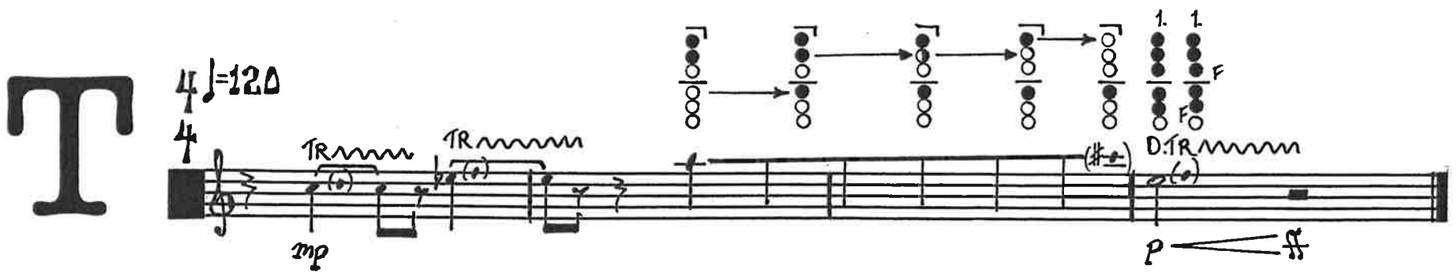
R/K


AIR
mf
mf
P
LIP
PP
P
LIP
LIP
PP
LIP
PPP

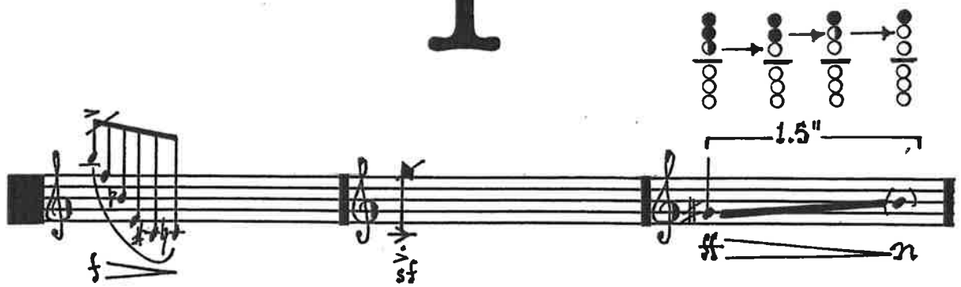
D


7"
AIR
mf

T



P



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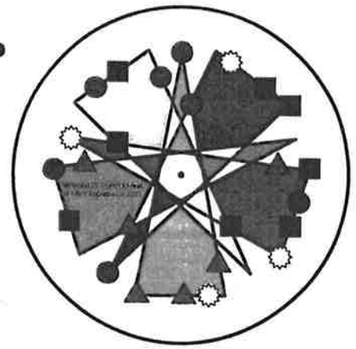
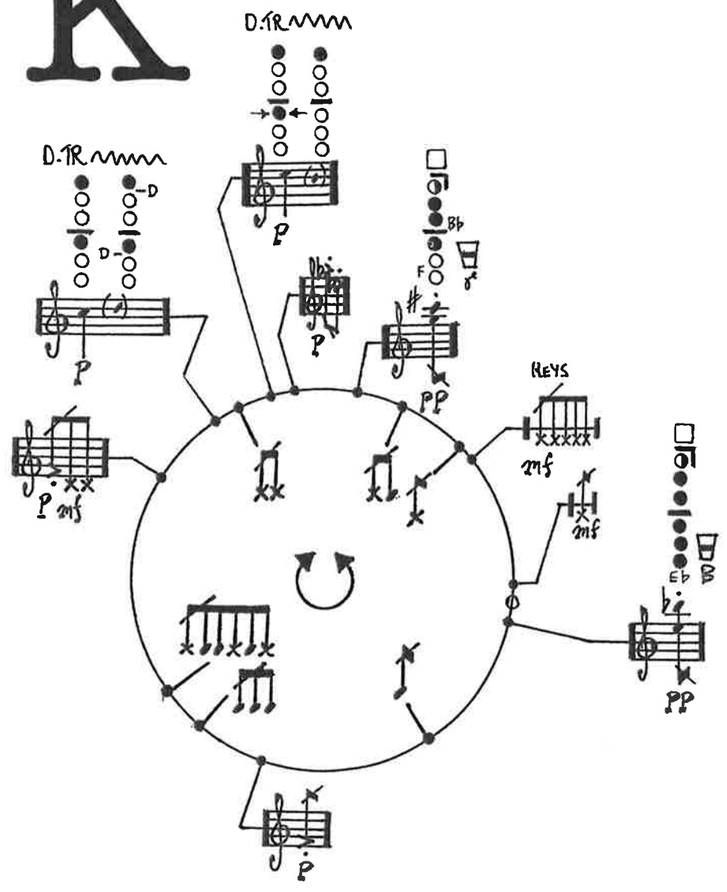


I

Oboe
IV

R/K



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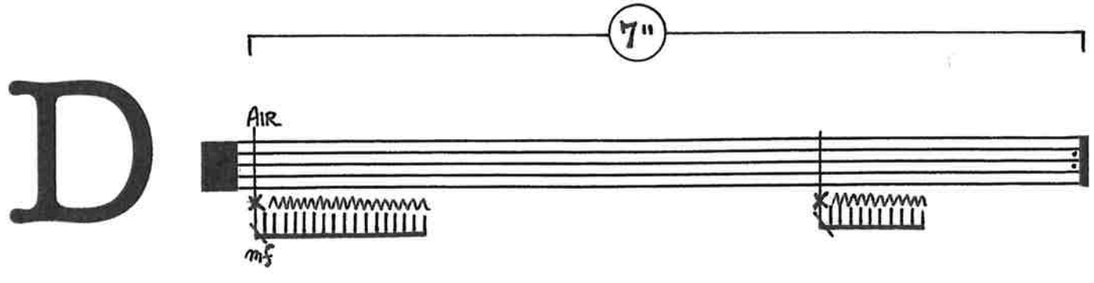
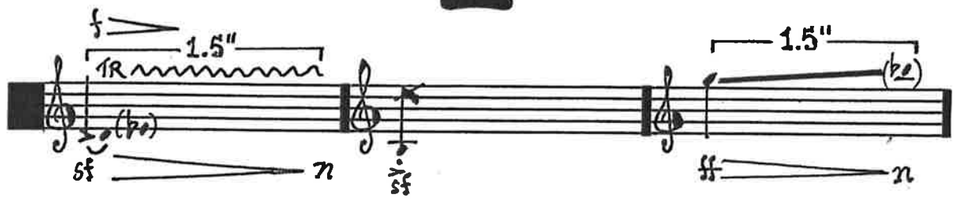


T

①

②

P



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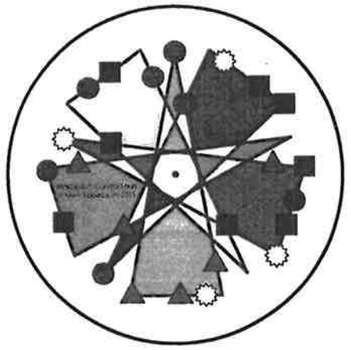
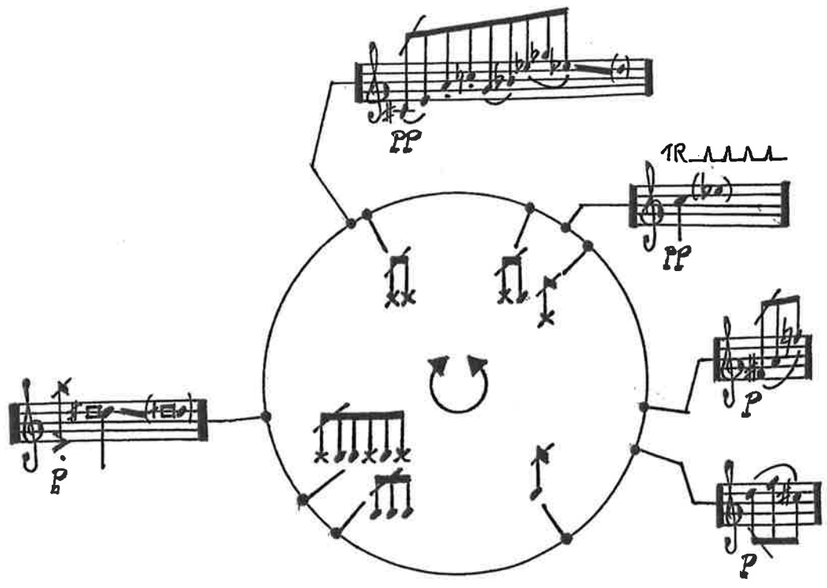


I

Clarinet
I

R/K



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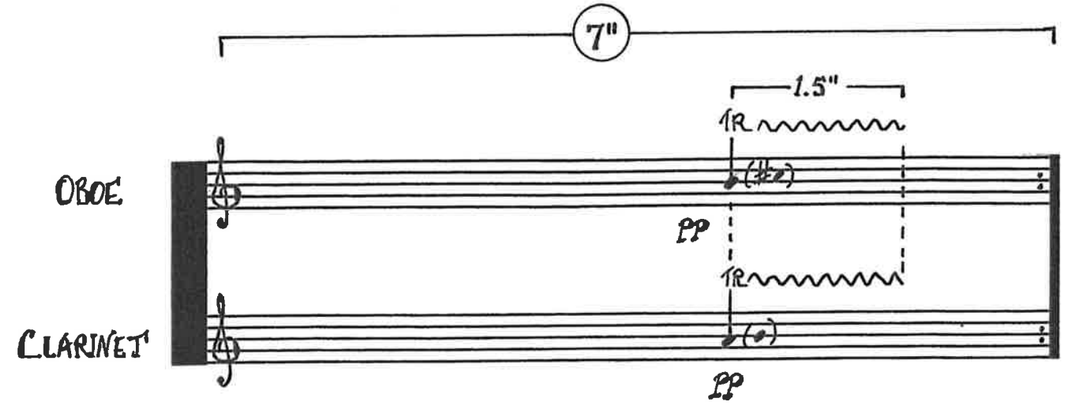
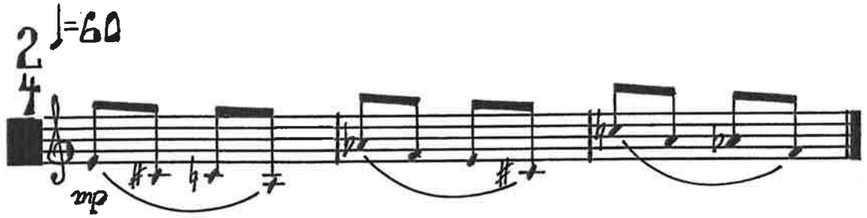


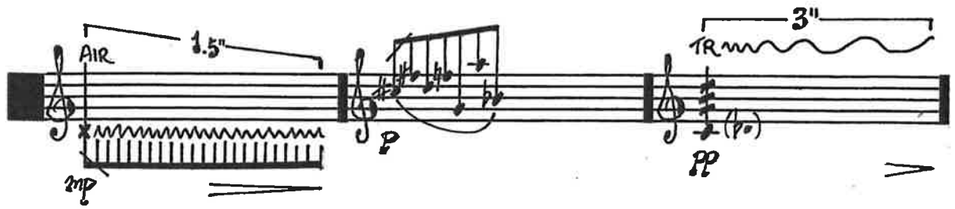
T

① ♩=60

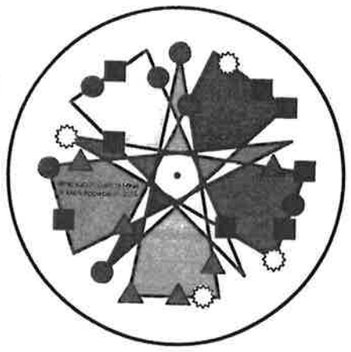


② ♩=92

P



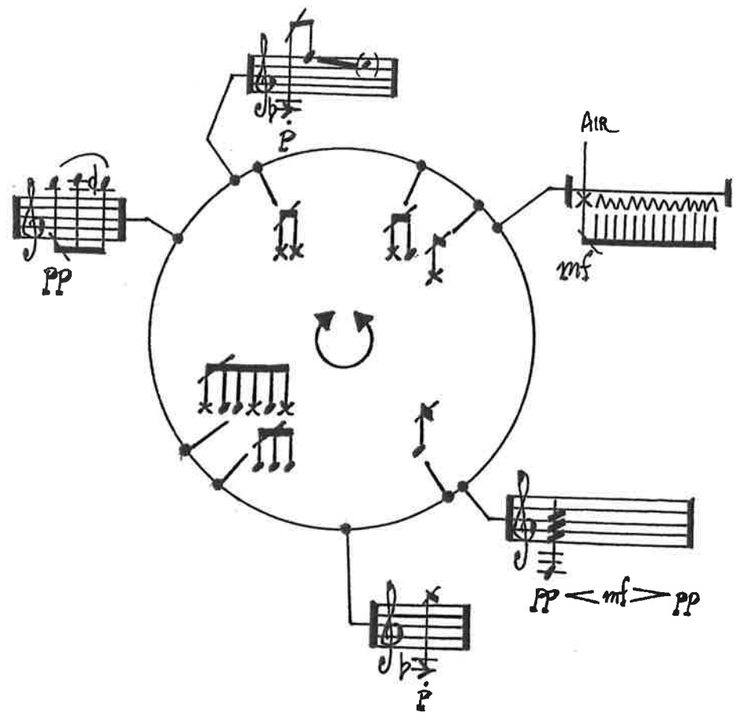
W



I

Clarinet
II

R/K



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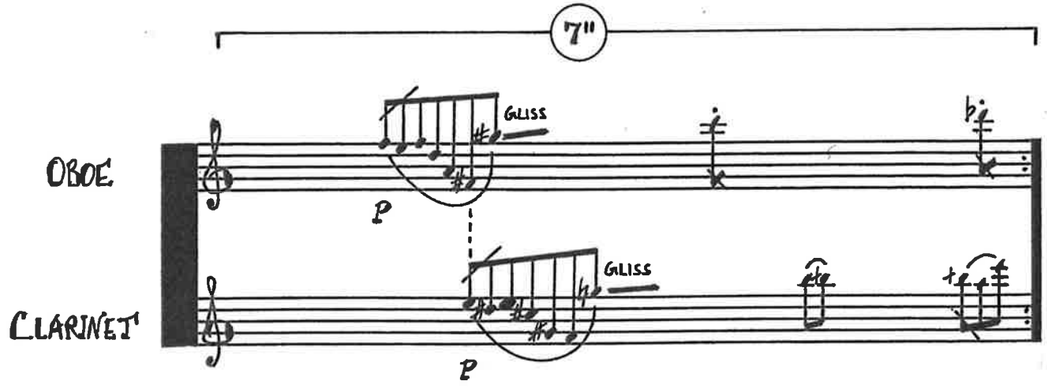

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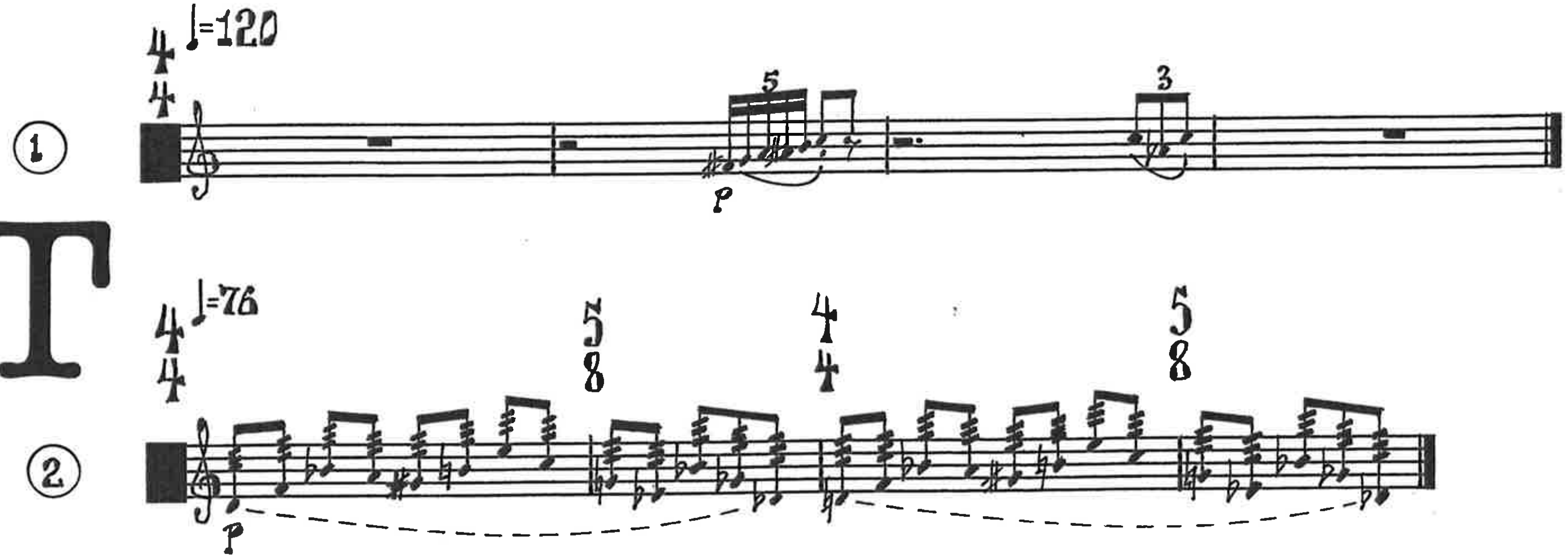

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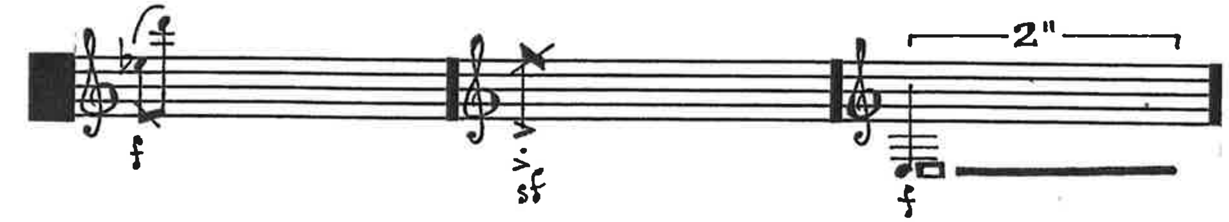
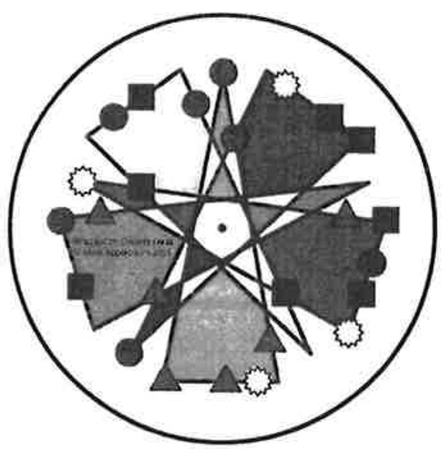


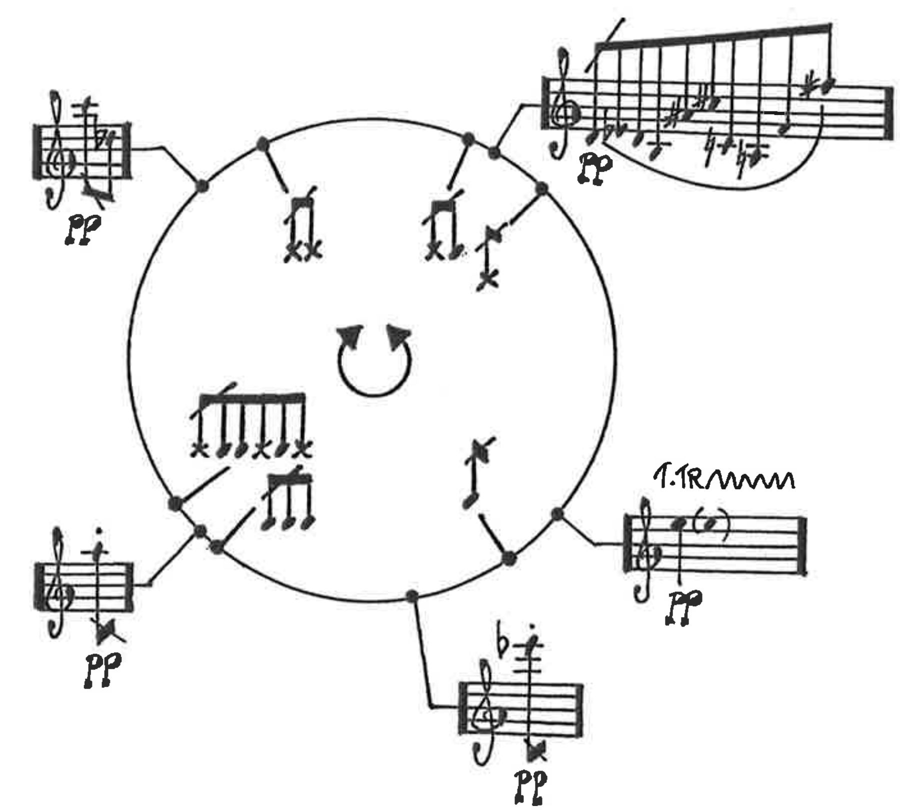
W



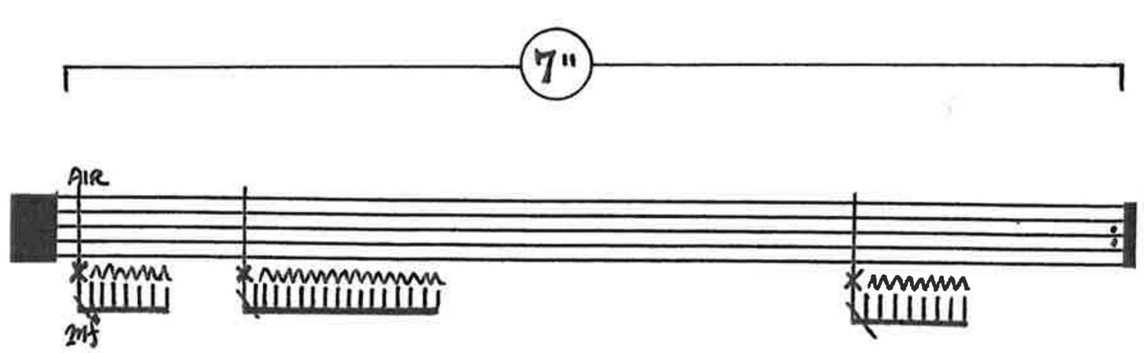
I

Clarinet III

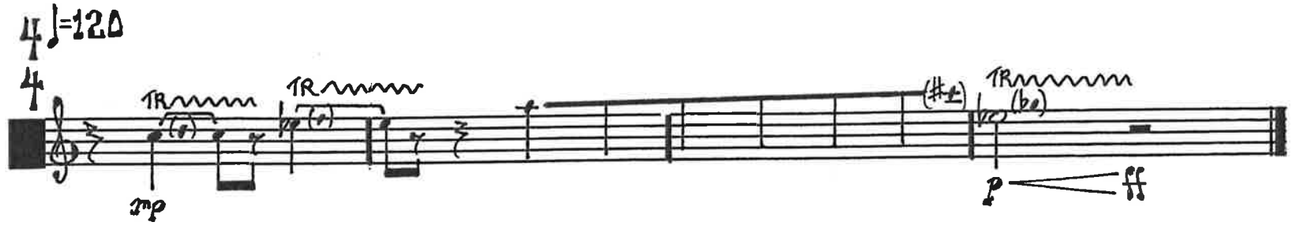
R/K



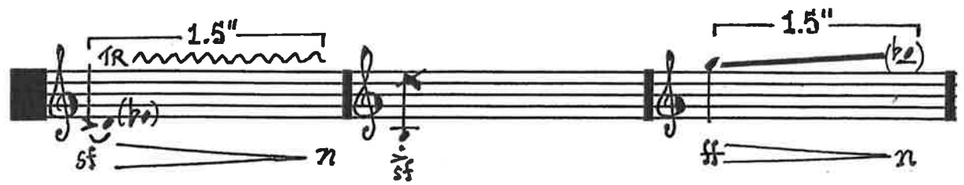
D



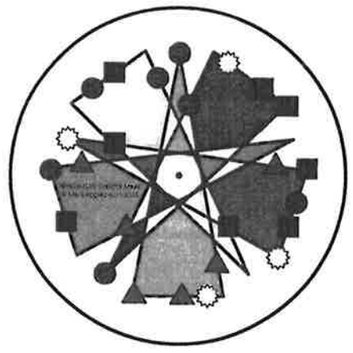
T


♩=120
TR
mp
P
ff

P


1.5"
TR
sf
n
1.5"
ff
n

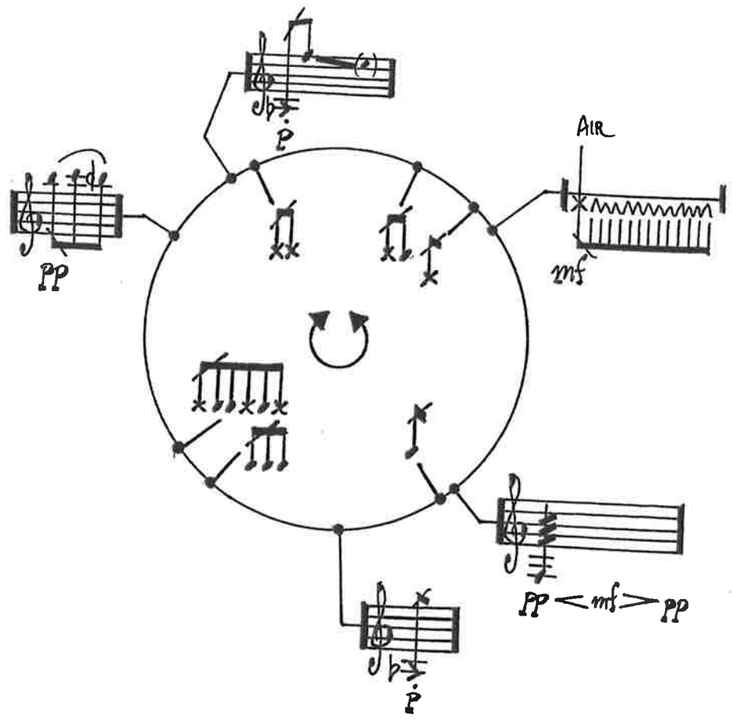
W



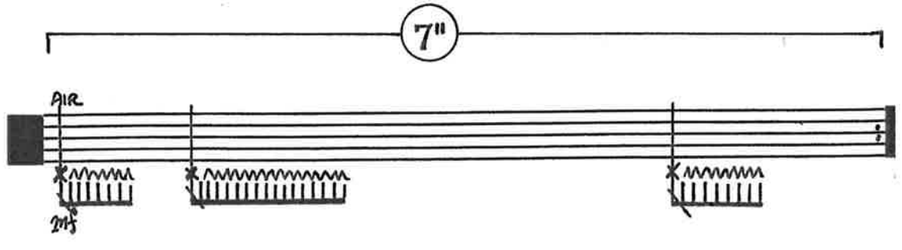
I


Clarinet
IV

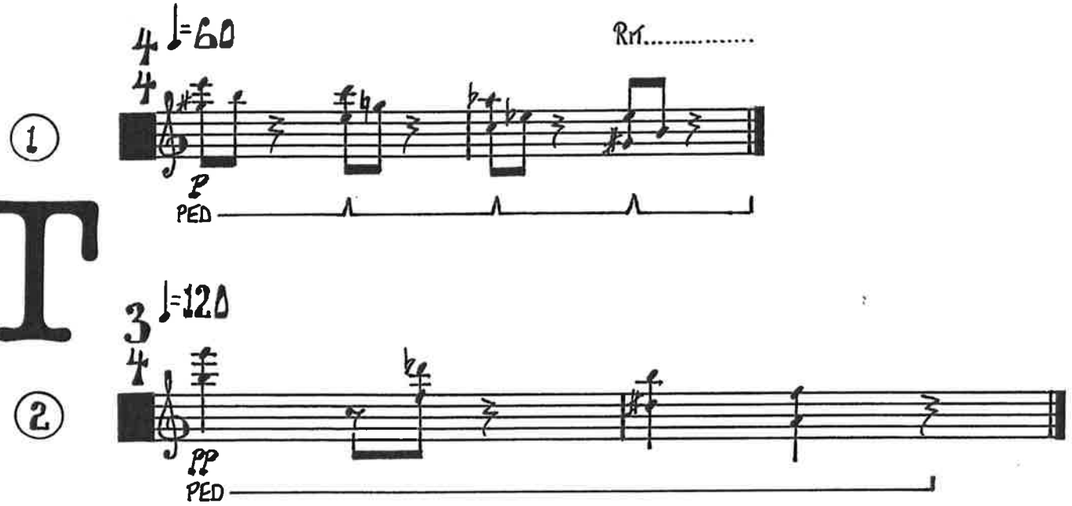
R/K


p
AIR
pp
mf
pp < mf > pp
p

D

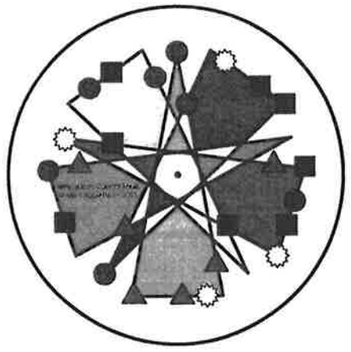

7"
AIR
mf

T



P

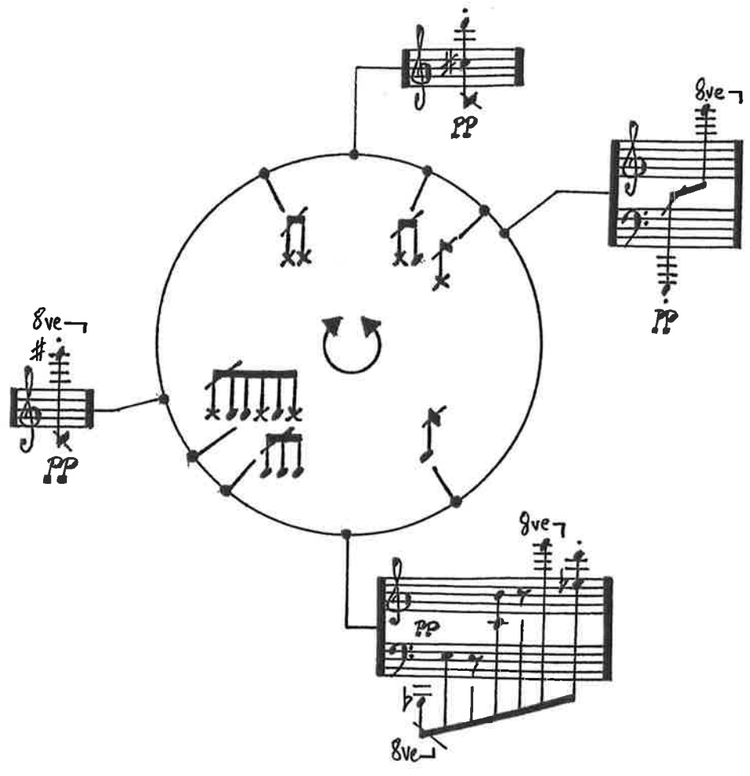
W



I

Piano
I

R/K



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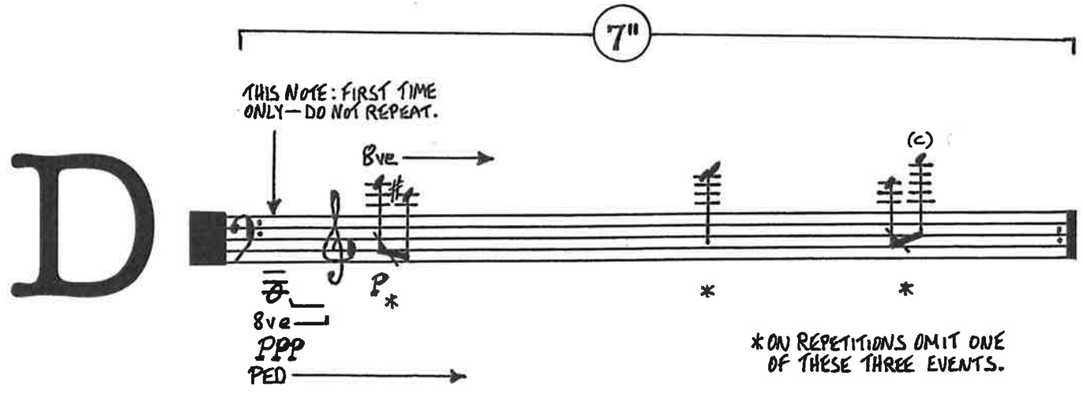

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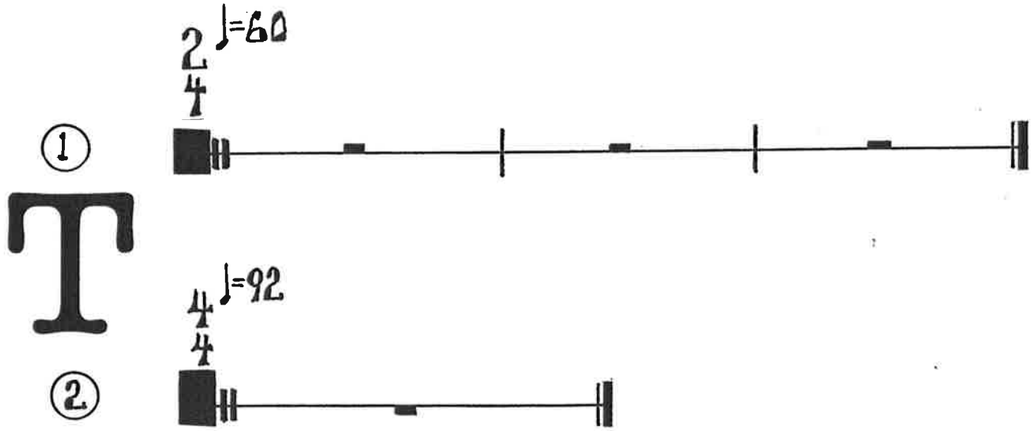

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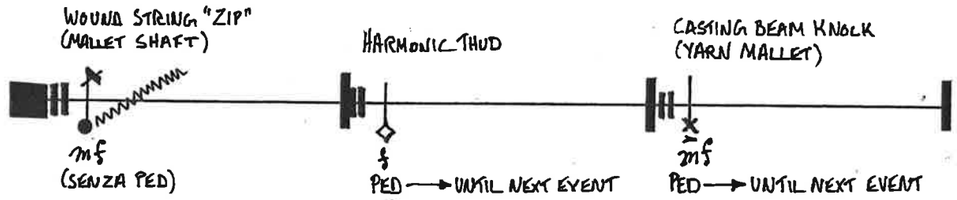
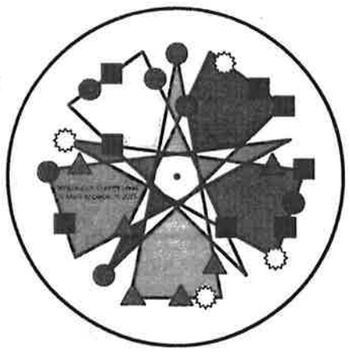


W

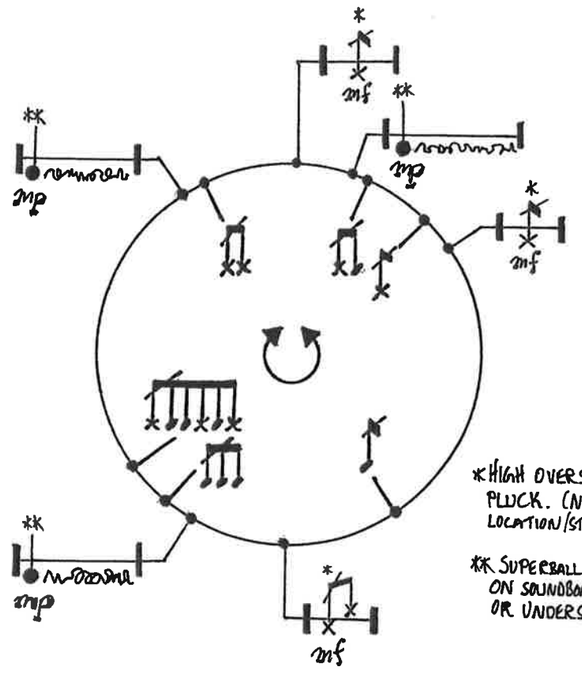


I

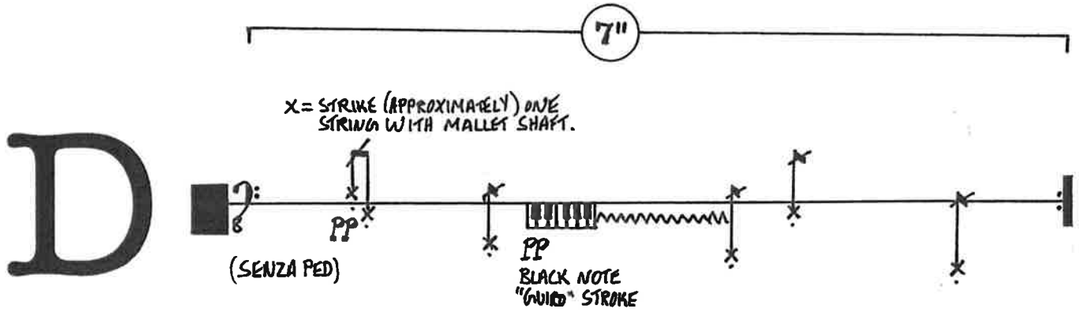
Piano II

R/K

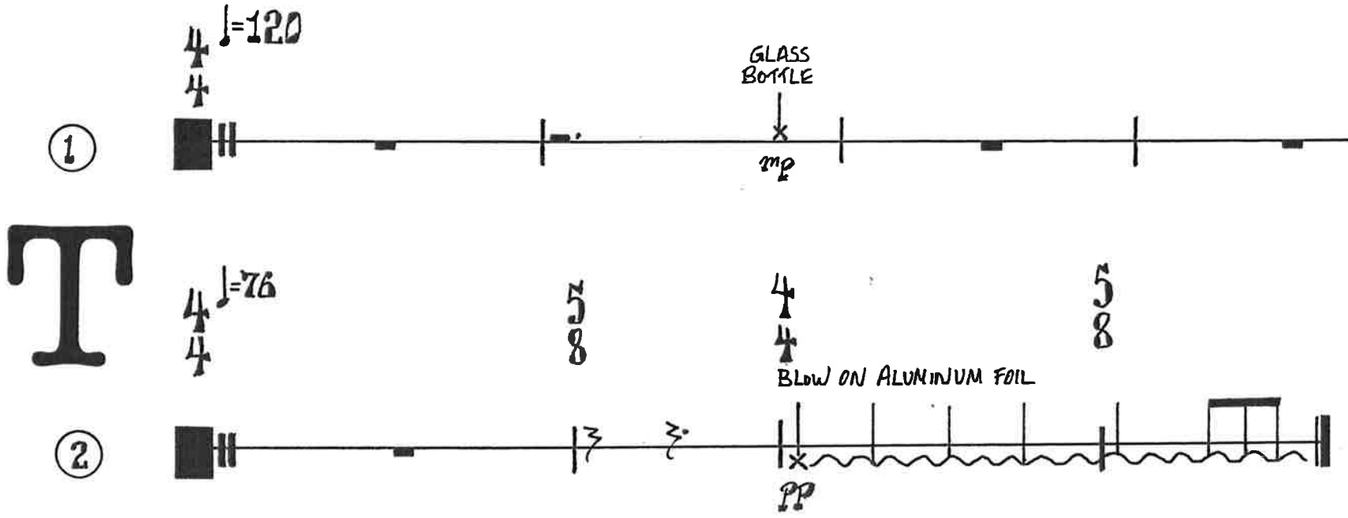
SEMPRE PED → (L.V.)



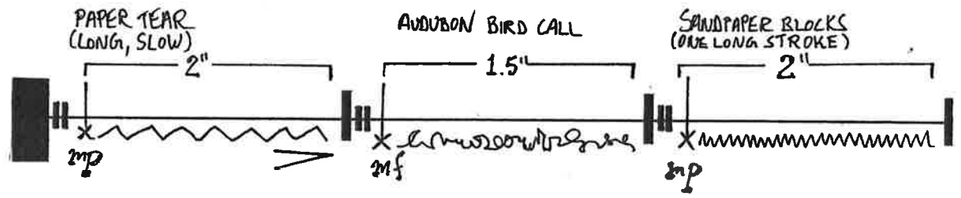
D



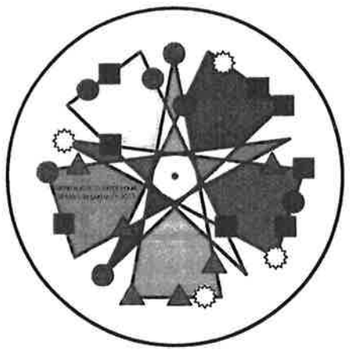
T



P



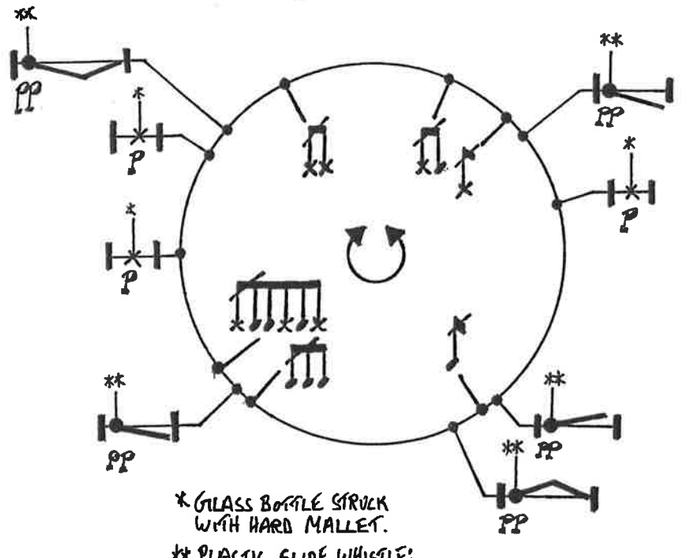
W



I

Piano III

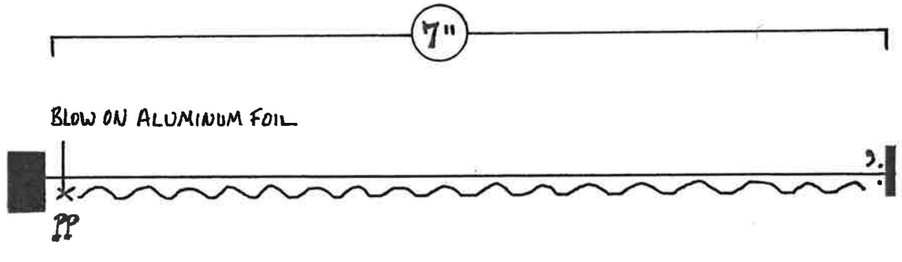
R/K



* GLASS BOTTLE STRUCK WITH HARD MALLET.

** PLASTIC SLIDE WHISTLE: ¼ TONE OR ½ STEP DEFLECTION ONLY.

D



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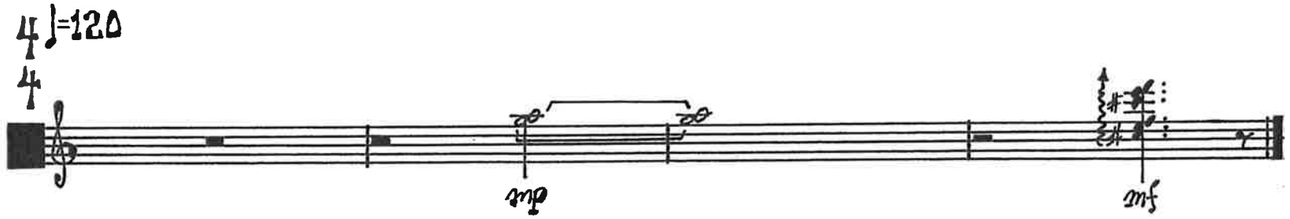
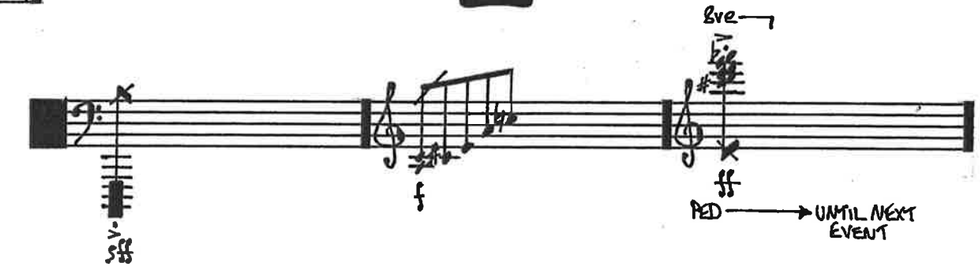
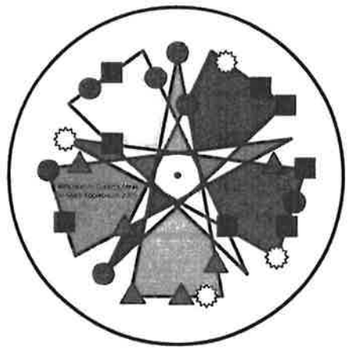


P



W

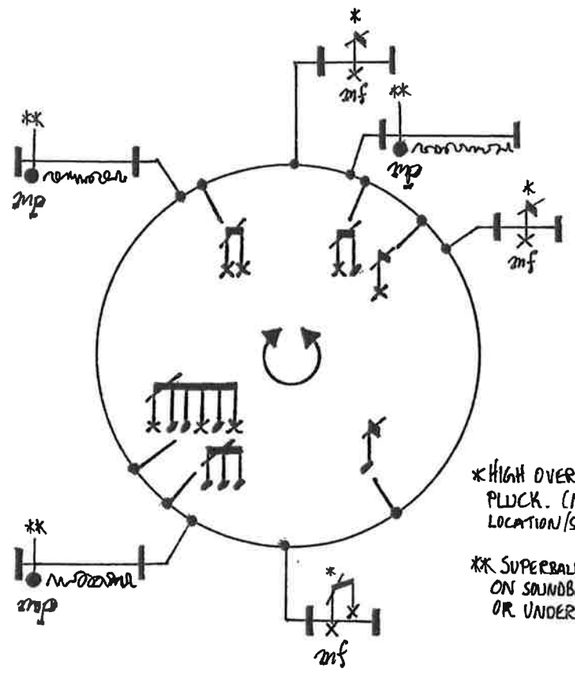


I

Piano
IV

R/K

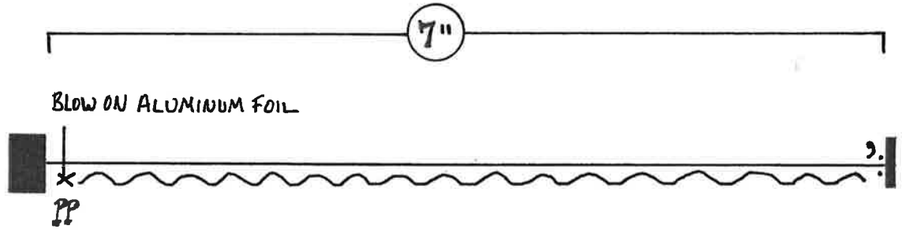
SEMPRE PED → (L.V.)



*HIGH OVERSTRUNG STRING PLUCK. (NOTE: CHANGE LOCATION/STRING EACH TIME.)

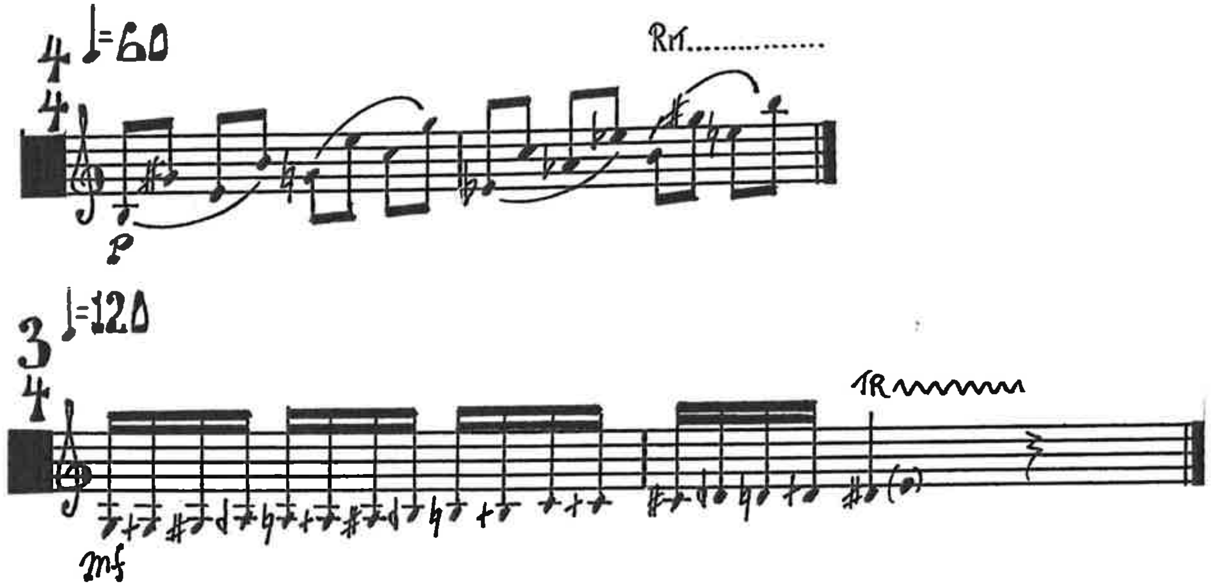
**SUPERBALL MALLET DRAG ON SOUNDBOARD OR CASTING BEAM OR UNDERSIDE OF LID.

D

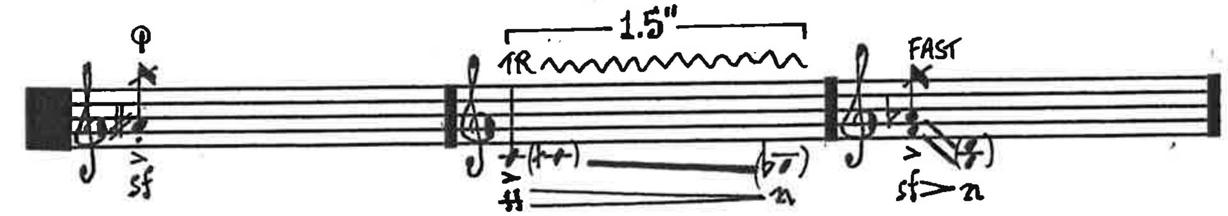


T

①
②

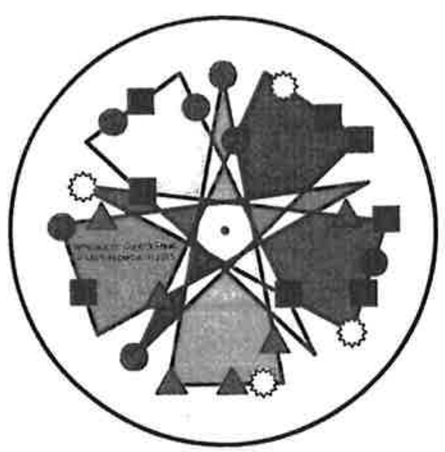


P



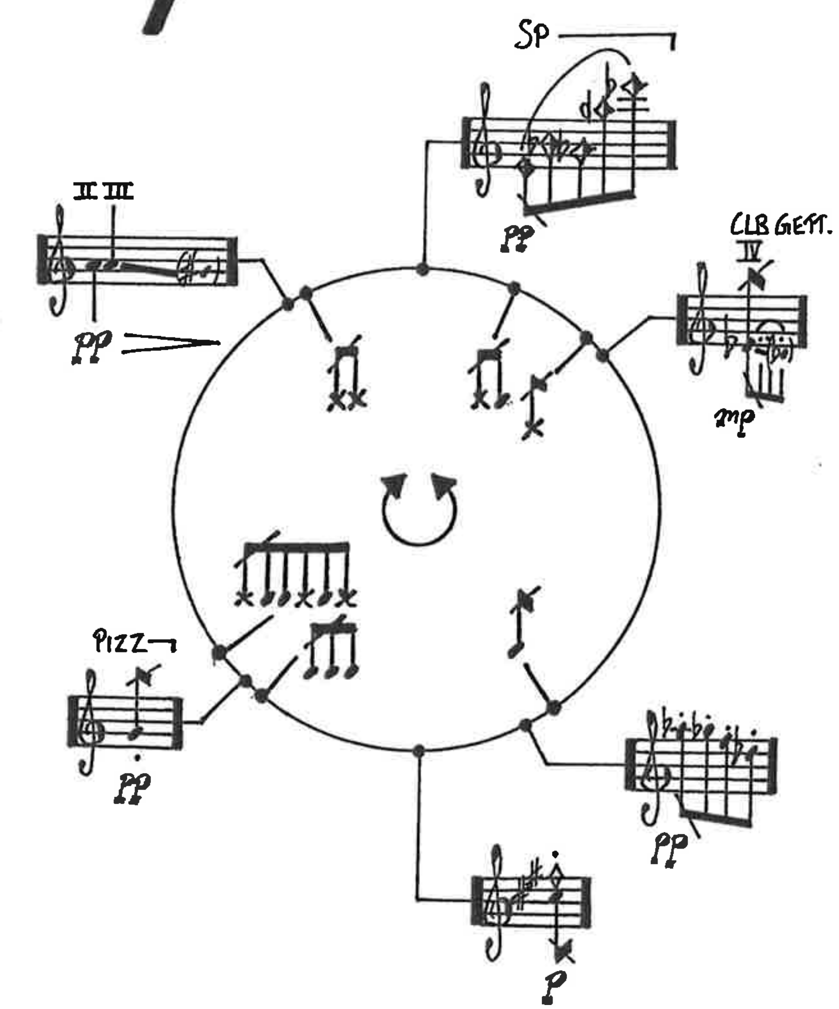
R/K

W

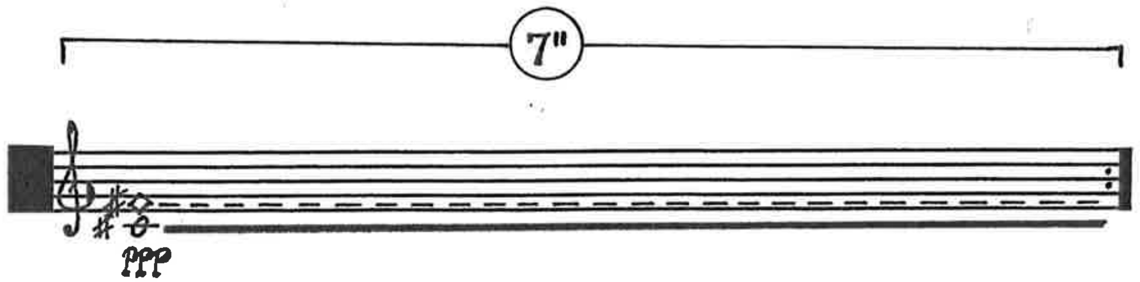


I

Violin
I



D



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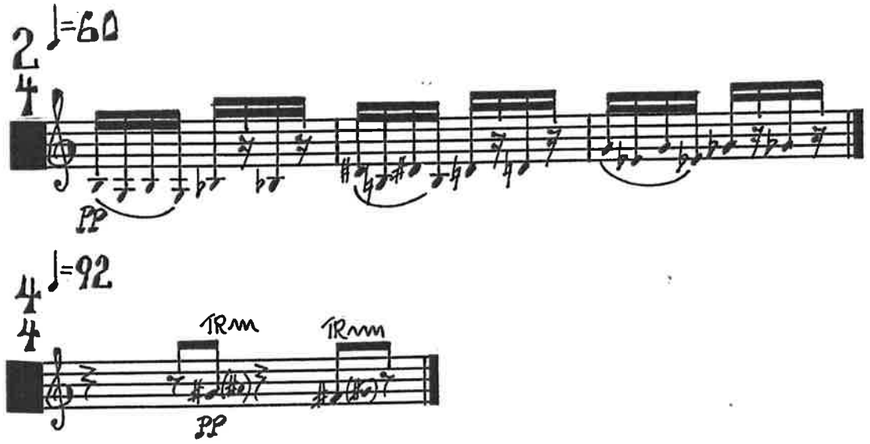
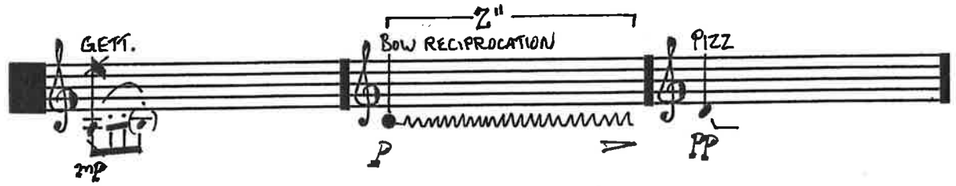
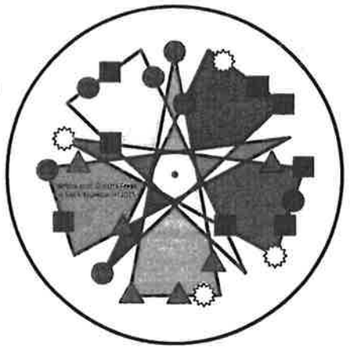


P



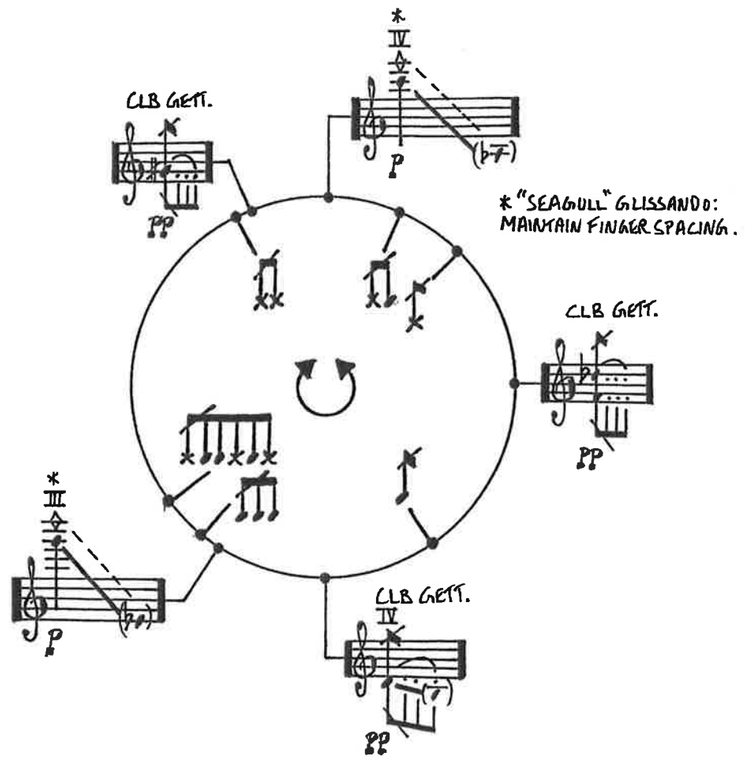
W



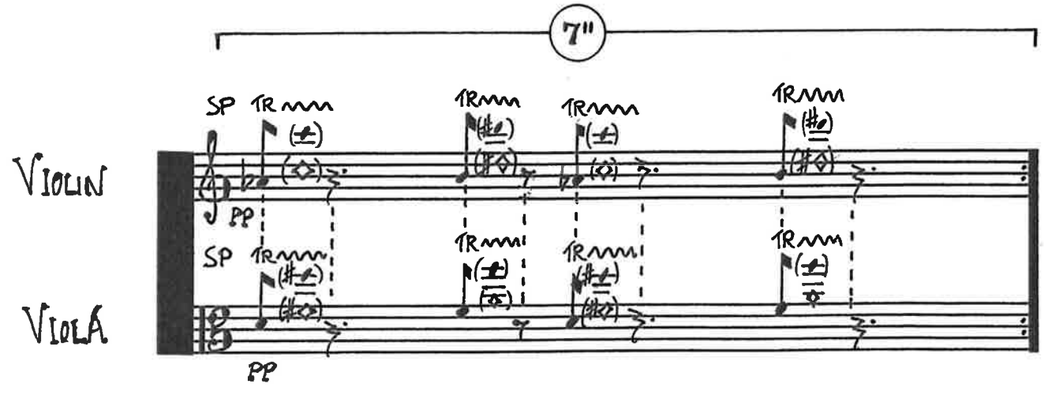
I

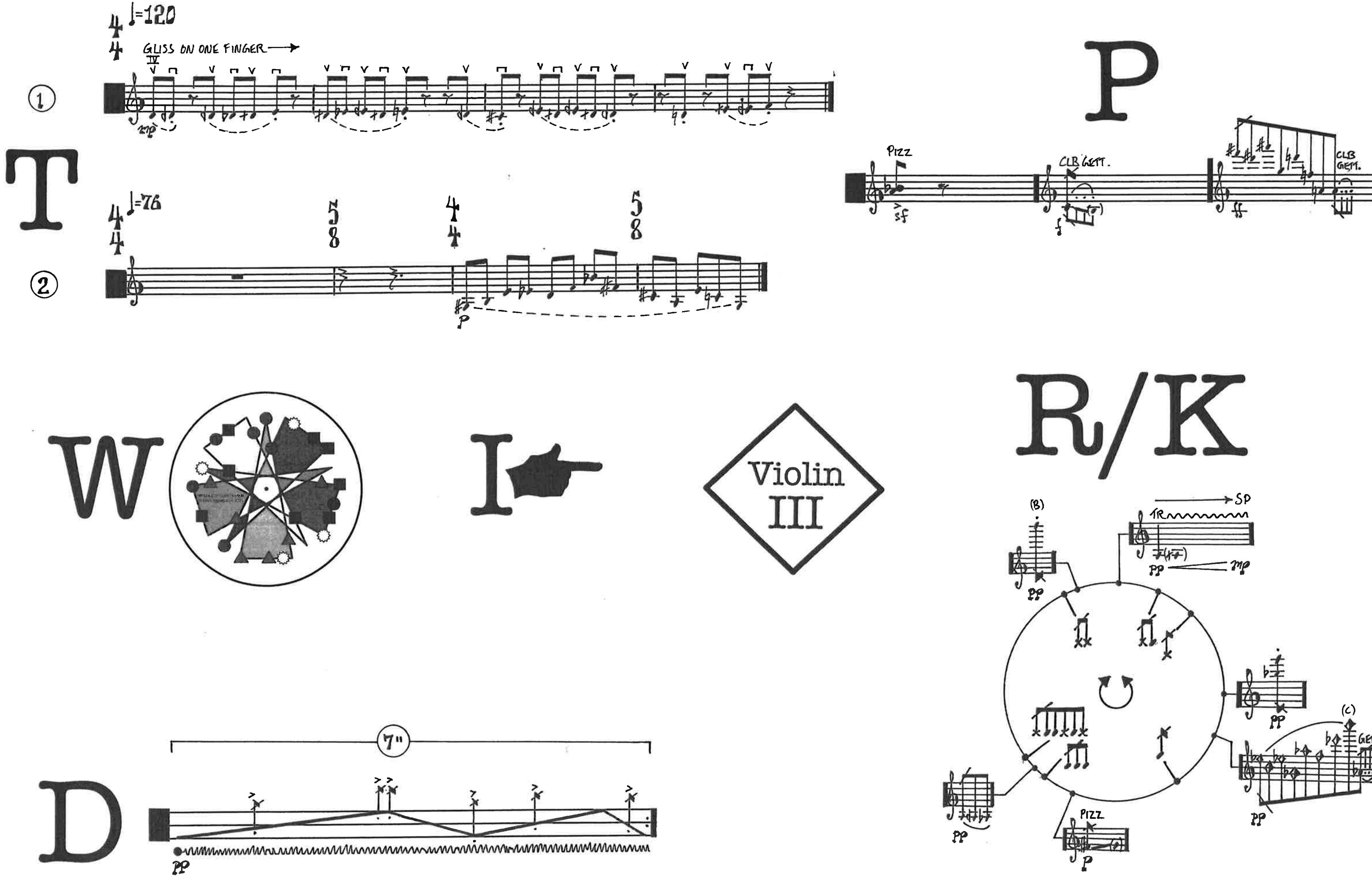
Violin II

R/K



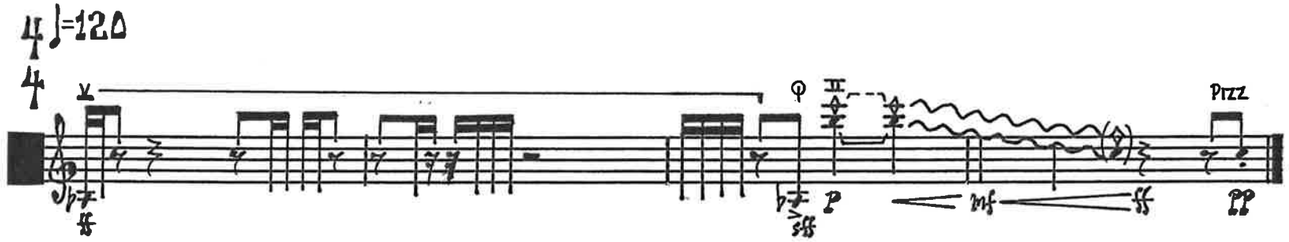
D





♩=120
GLISS ON ONE FINGER
P
T
♩=76
PIZZ
CLB GETT.
CLB GETT.
W
I
Violin III
R/K
(B)
SP
TR
(C)
GETT.
PIZZ
D
7"

T



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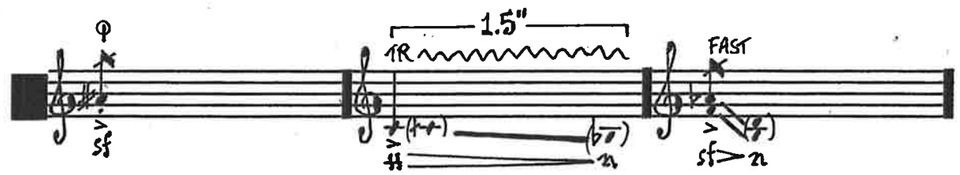
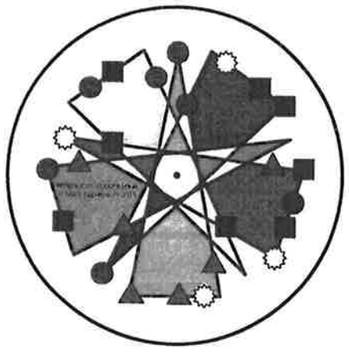


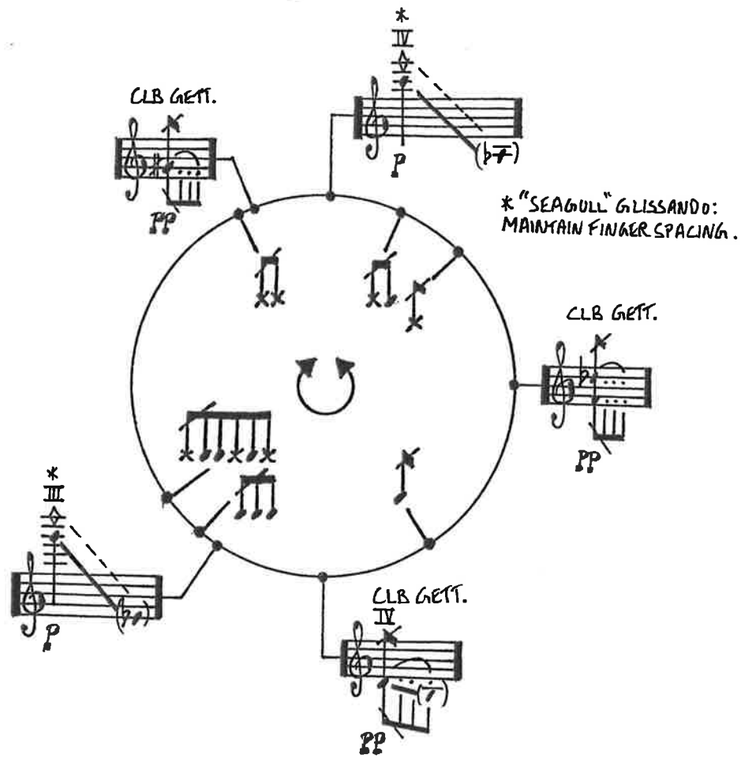
W



I

Violin IV

R/K



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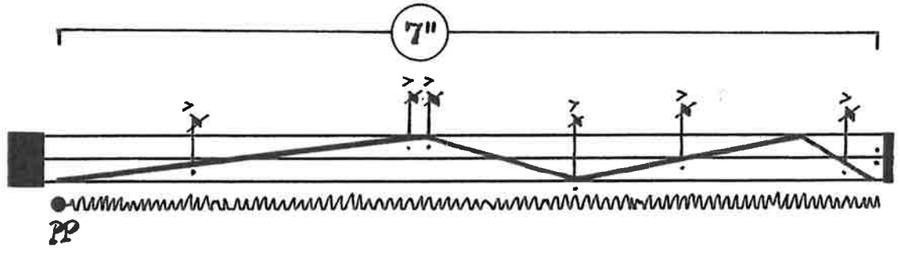

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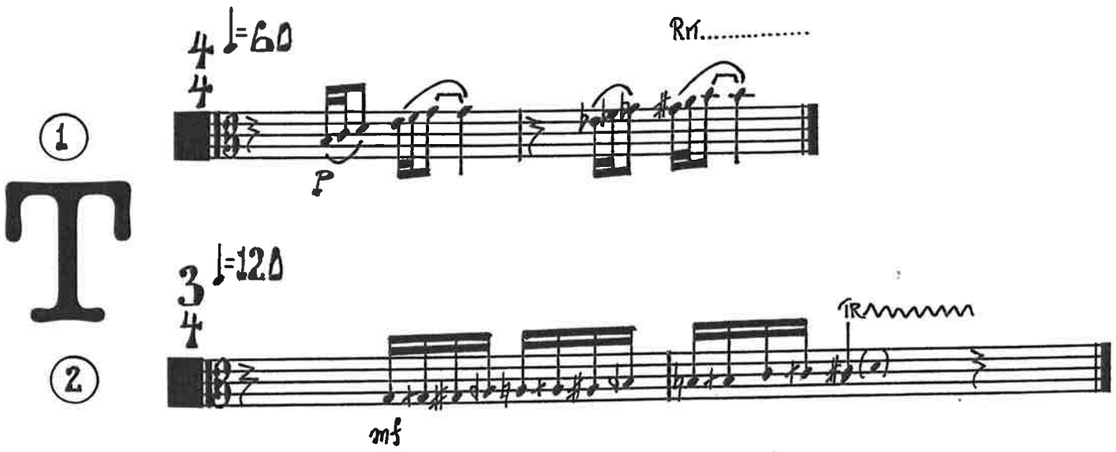

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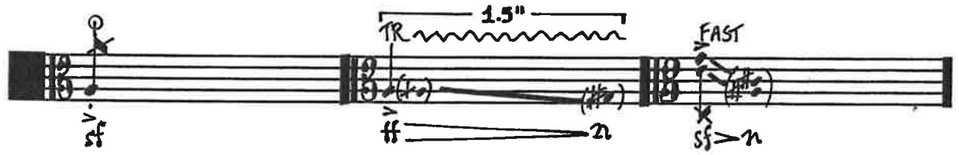
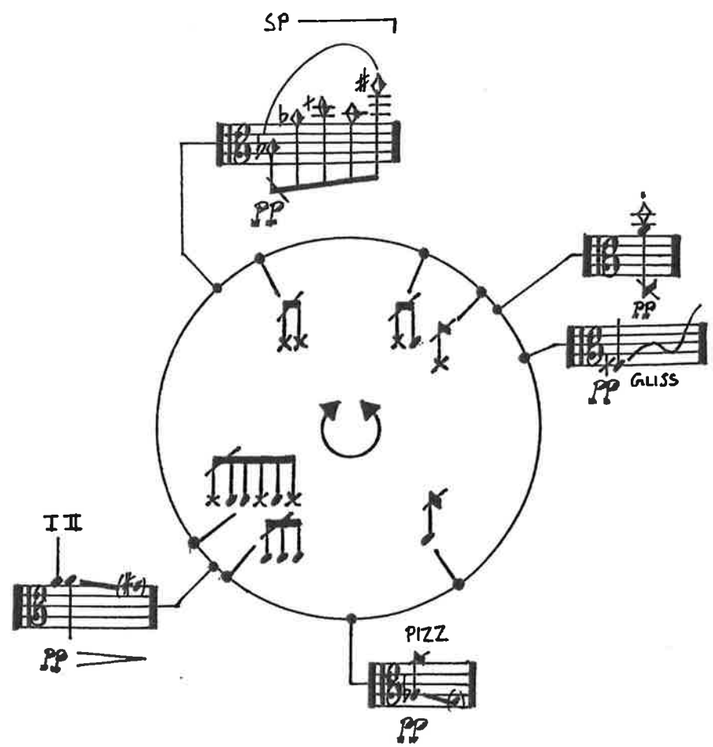


R/K



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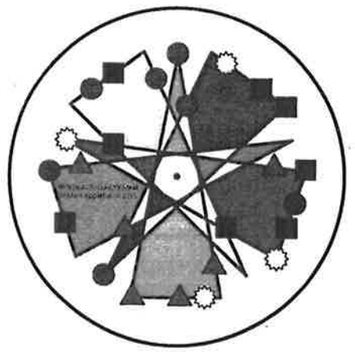
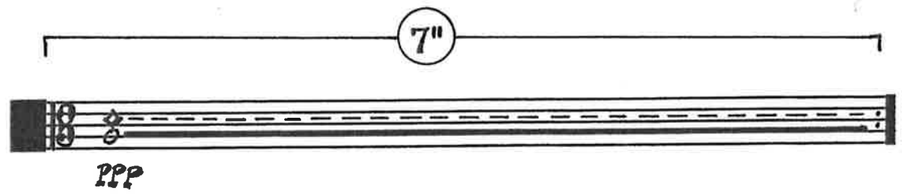


I

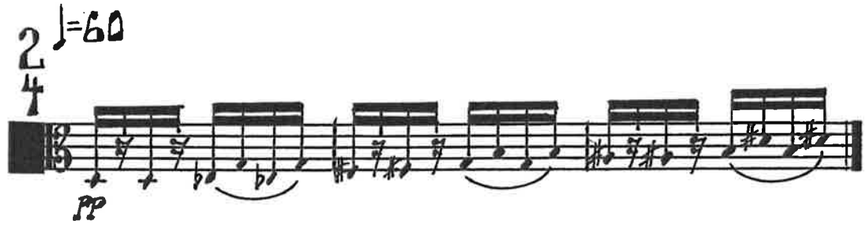
Viola
I

D

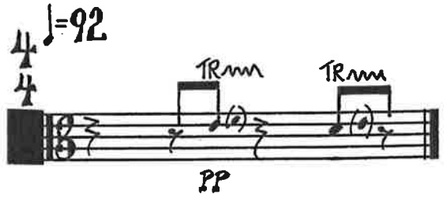


T

① ♩=60



② ♩=92



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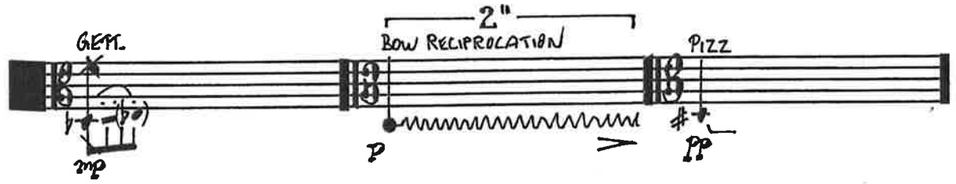

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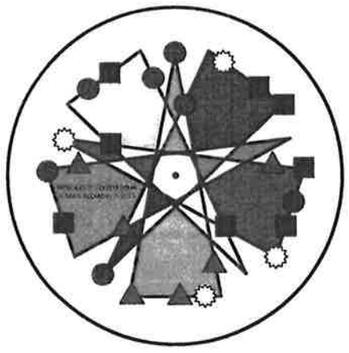
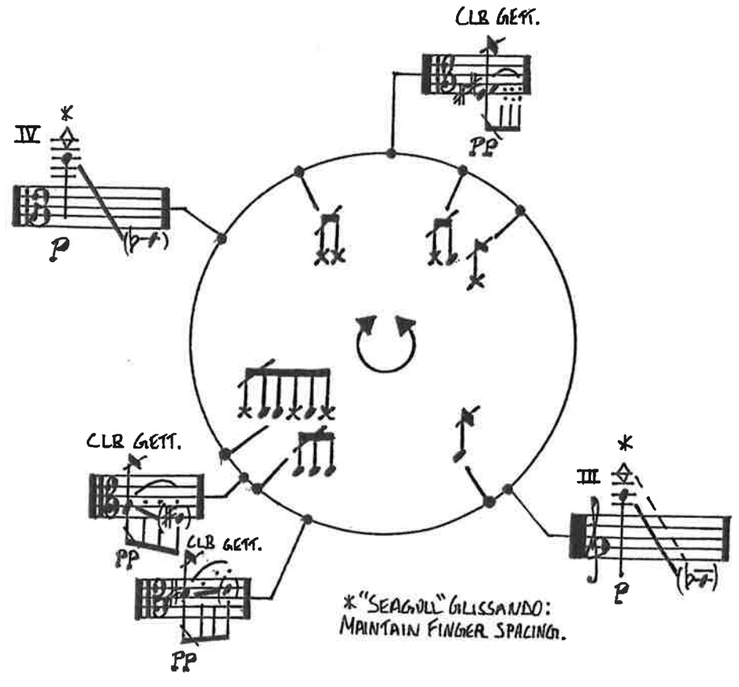


I

Viola
II

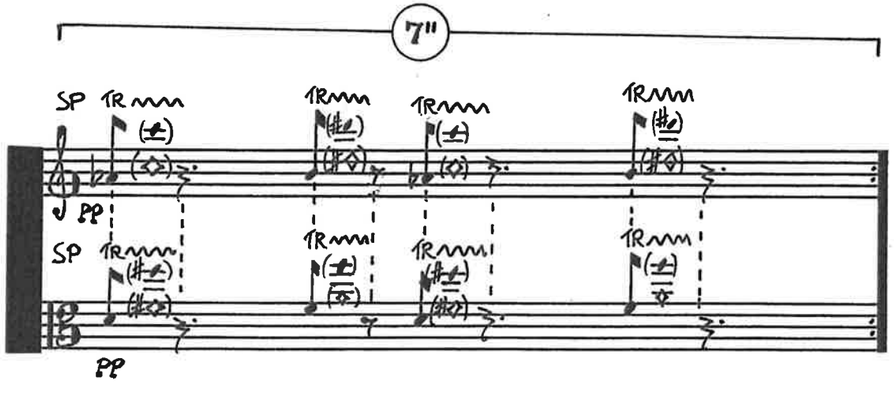
R/K



D

VIOLIN

VIOLA



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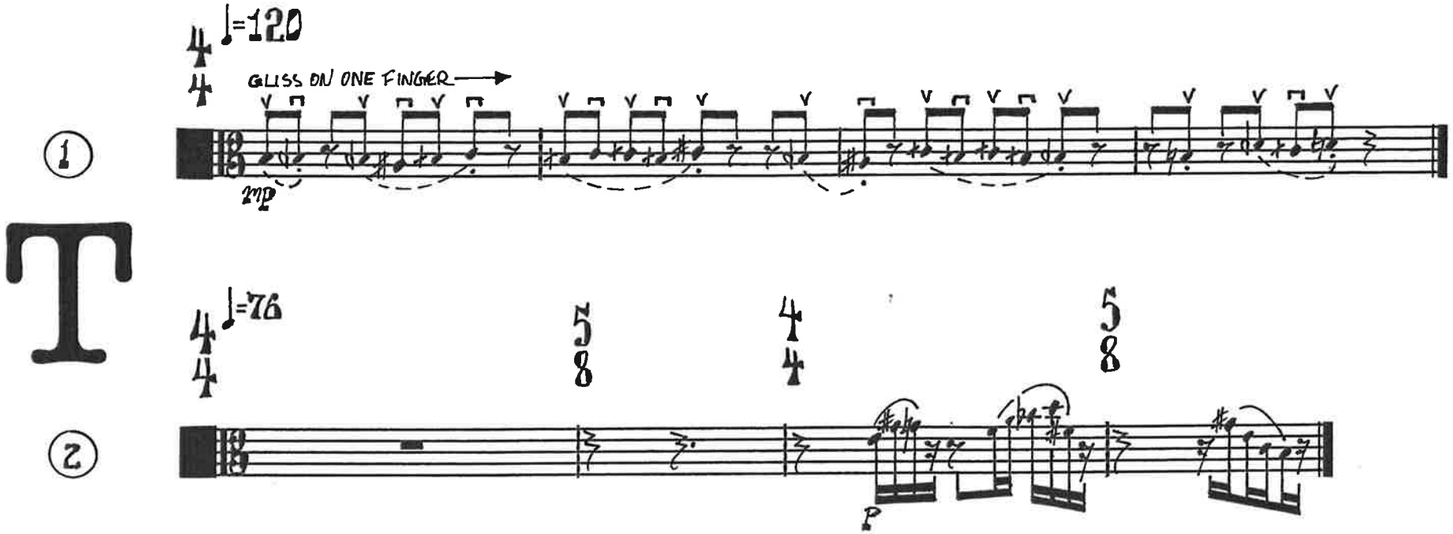

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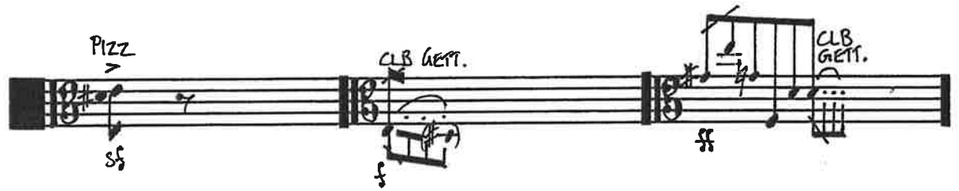

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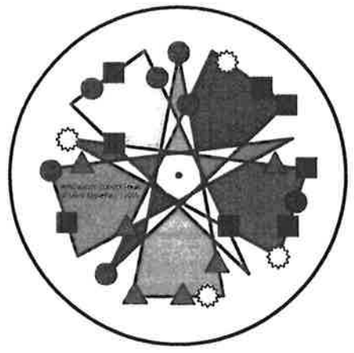
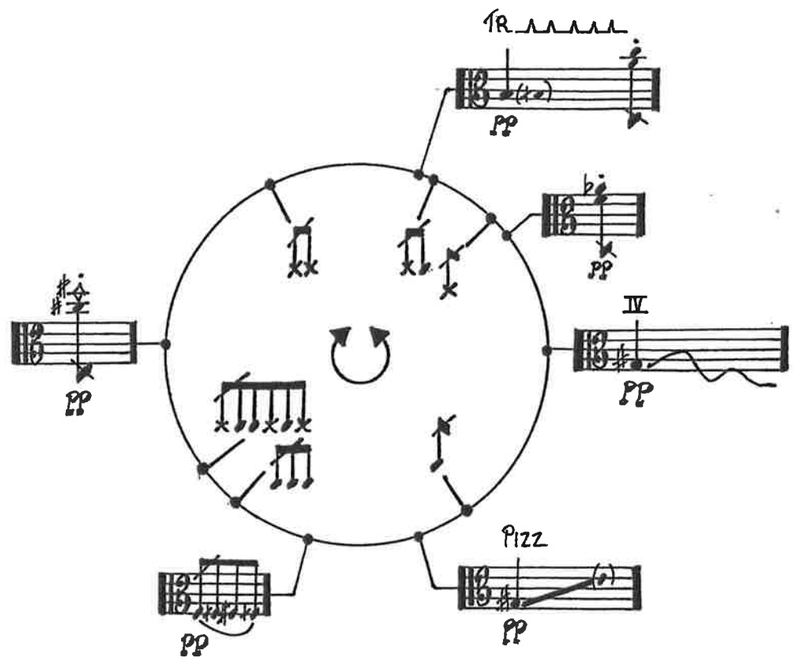


I

Viola III

R/K



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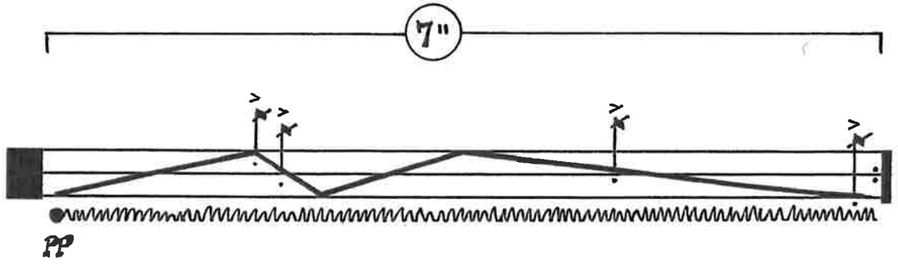

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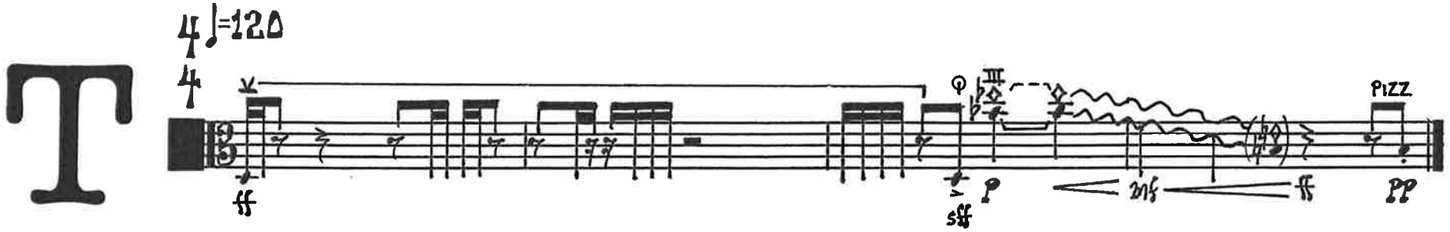

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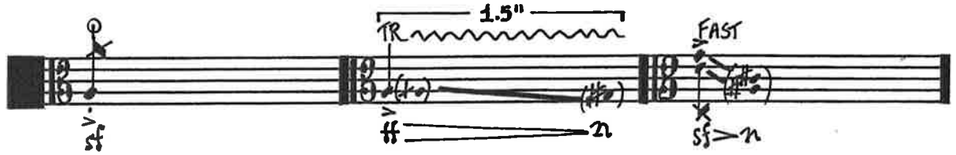

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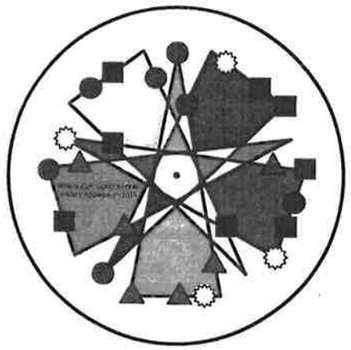
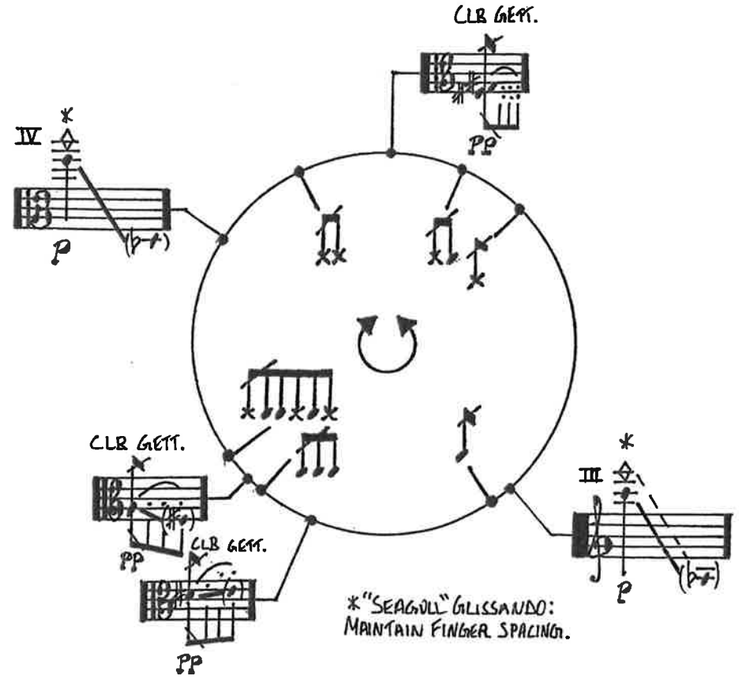


I

Viola
IV

R/K



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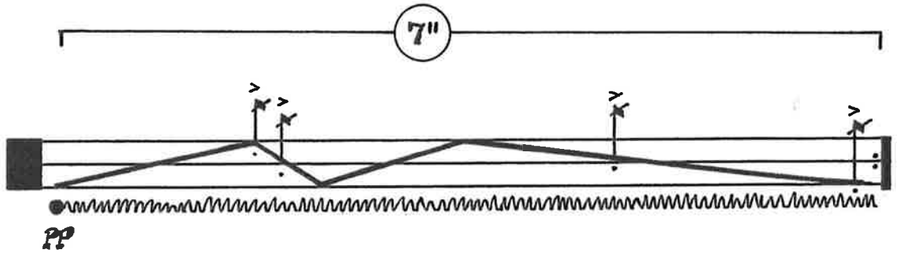

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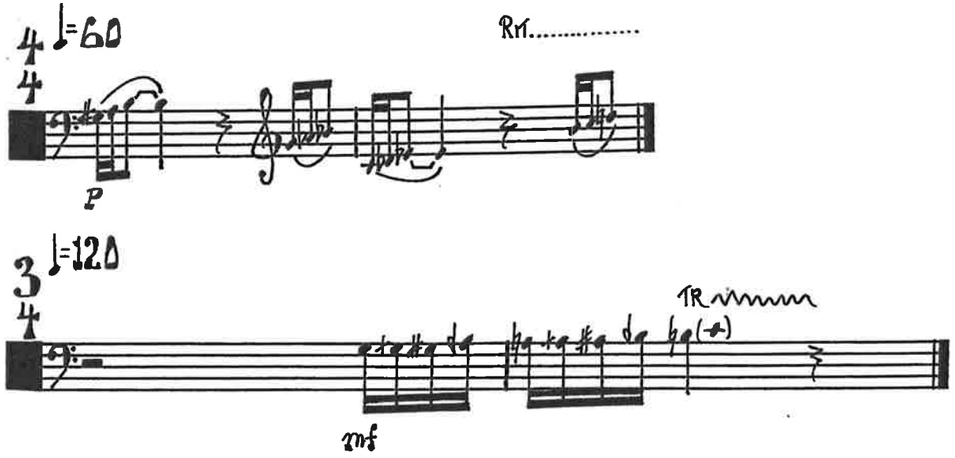
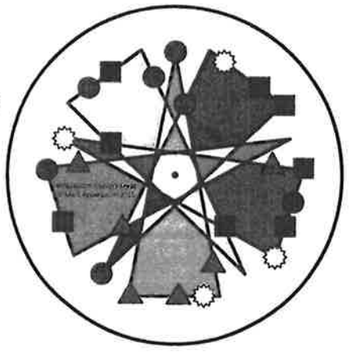


P

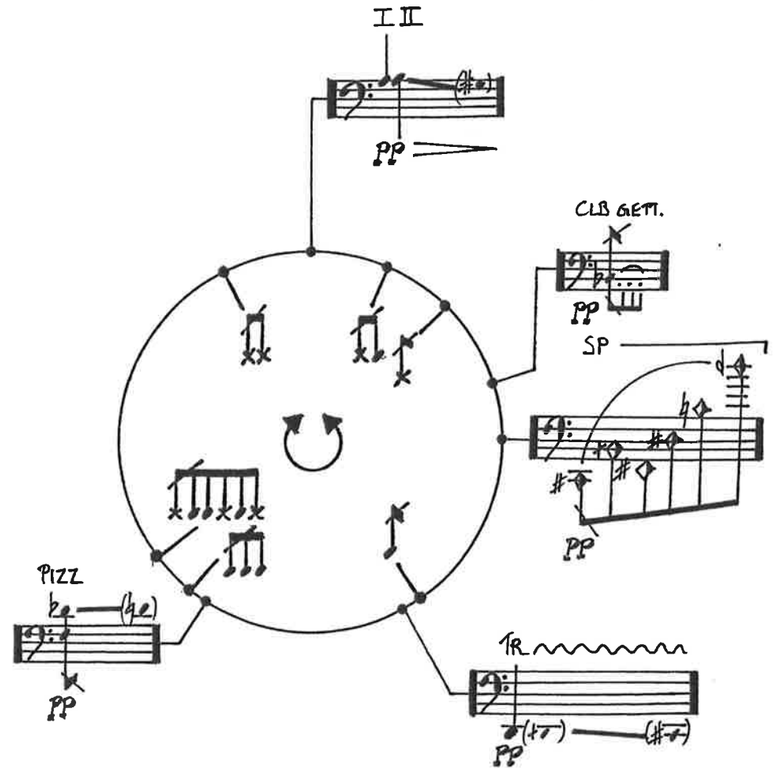
W



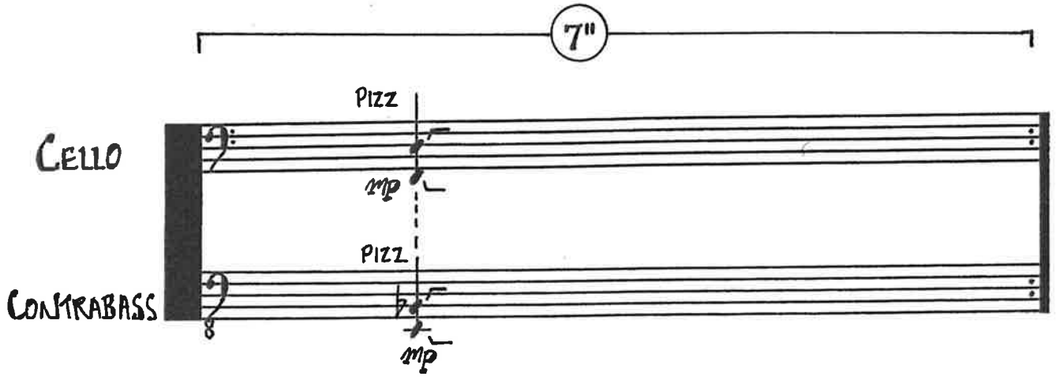
I

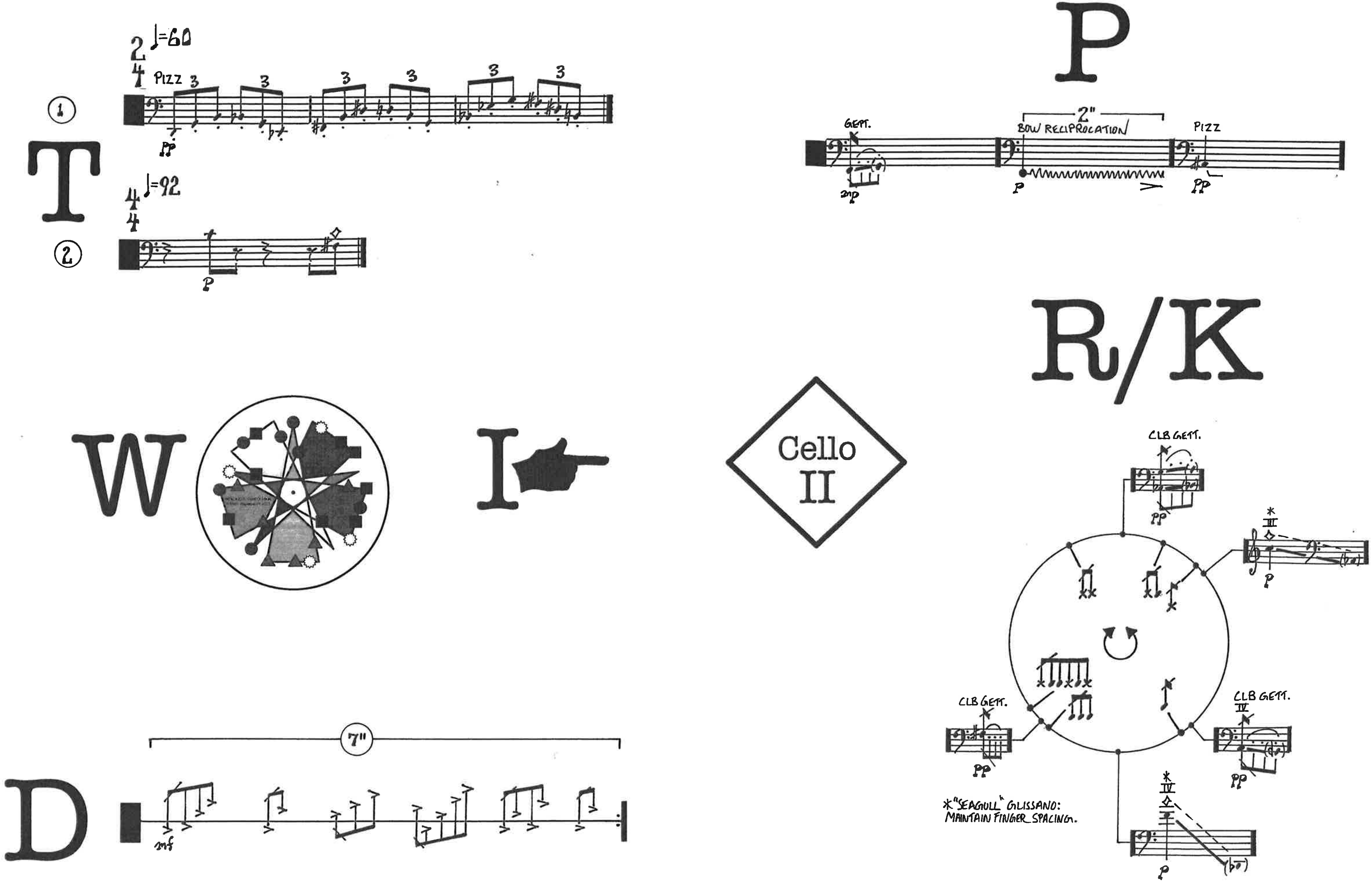
Cello
I

R/K



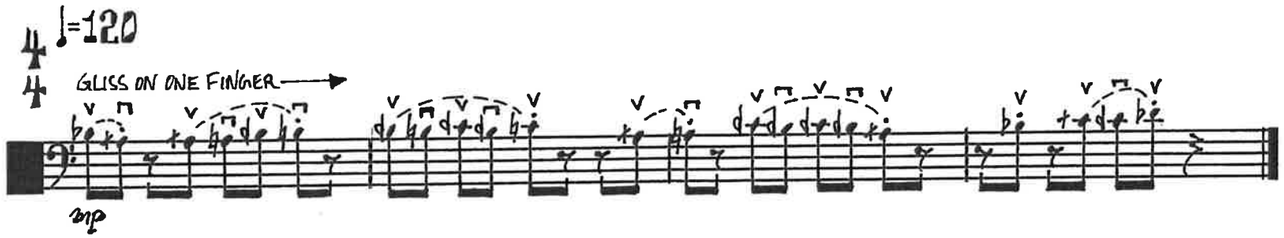
D




T
♩=60
PIZZ
pp
♩=92
p
P
GETT.
mp
2"
BOW RECIPROCATION
p
PIZZ
pp
R/K
CLB GETT.
pp
p
CLB GETT.
pp
CLB GETT.
pp
p
*"SEAGULL" GLISSANDO: MAINTAIN FINGER SPACING.
Cello II
W
I
7"
D
mf

T

1



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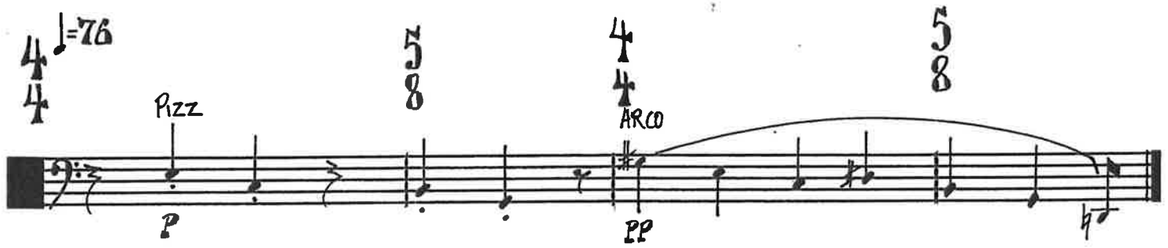

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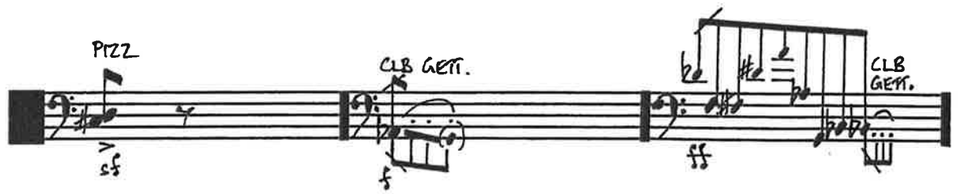

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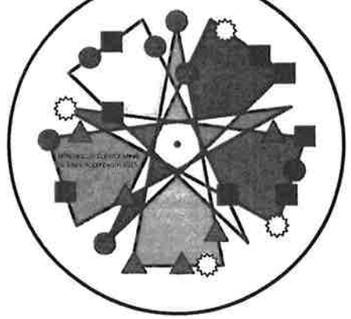
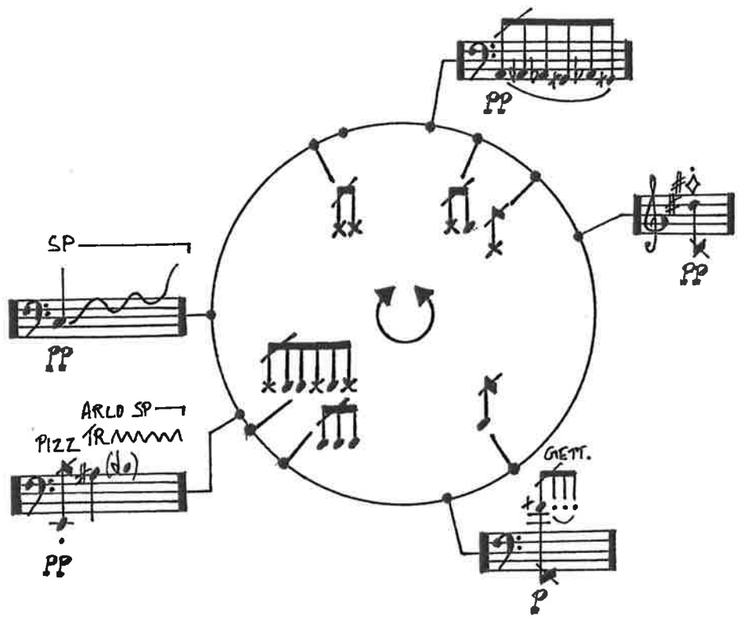


I

Cello III

R/K



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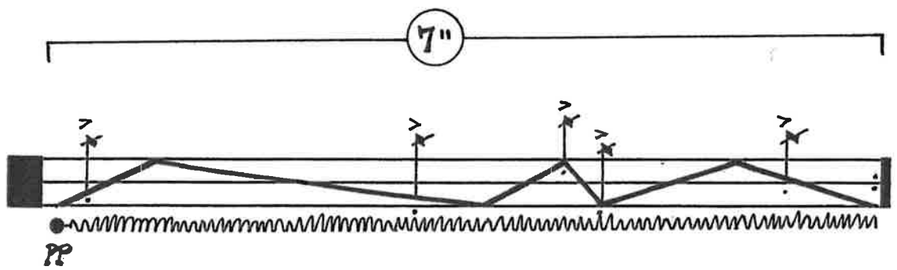

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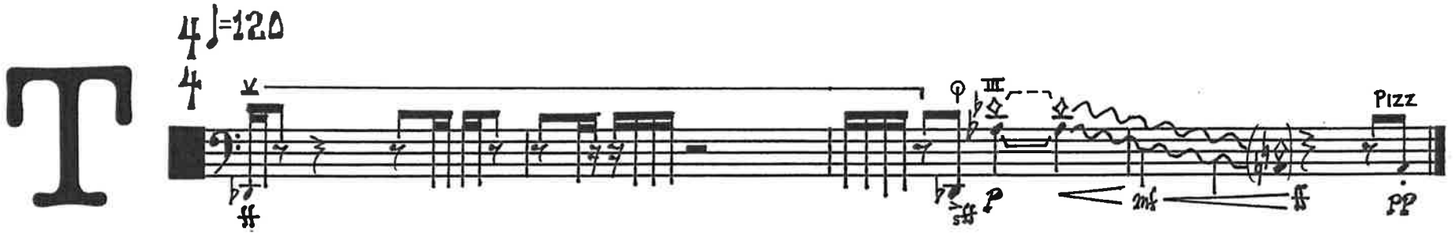

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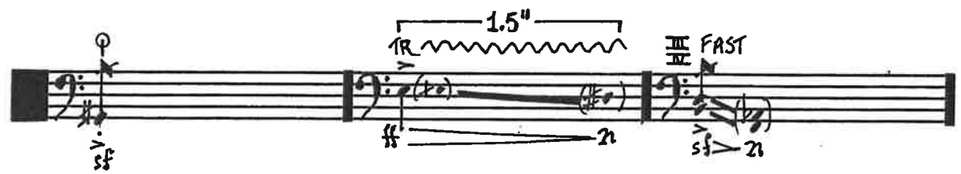

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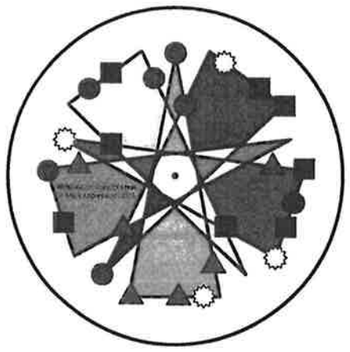
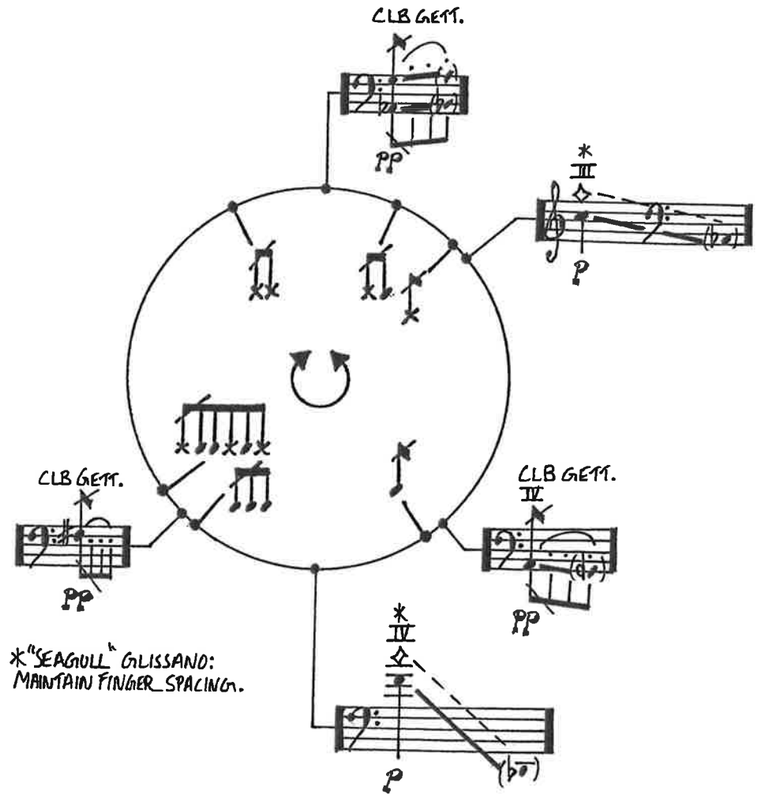


I

Cello
IV

R/K



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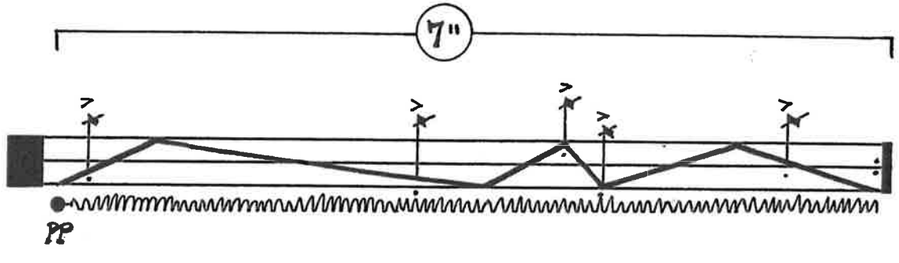

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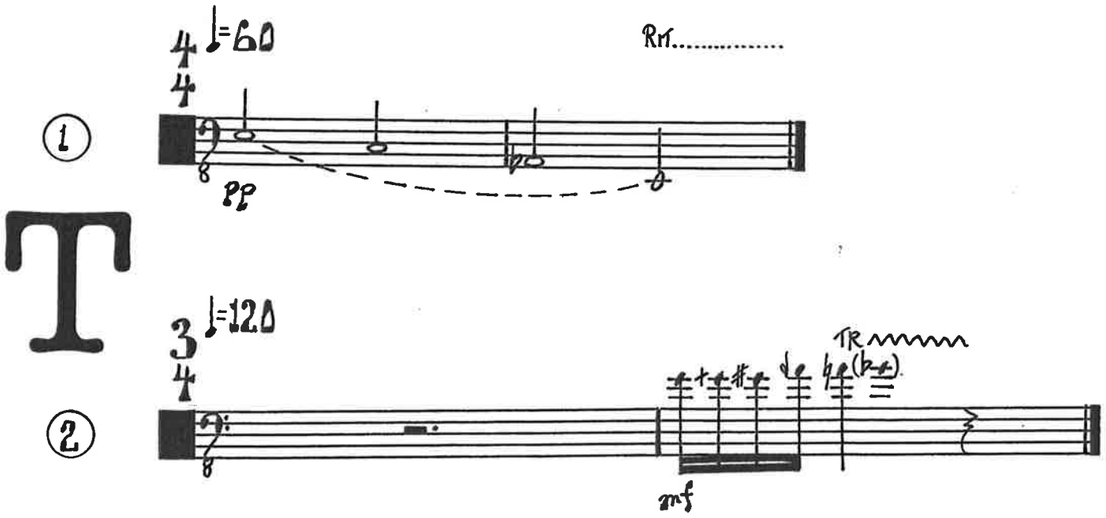

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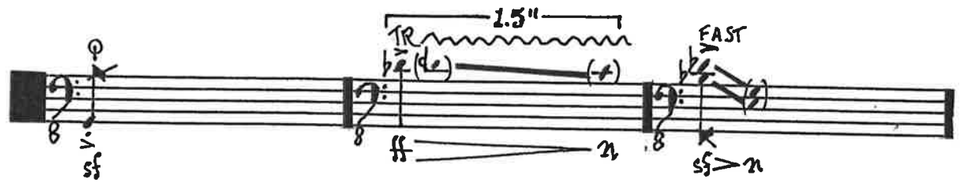
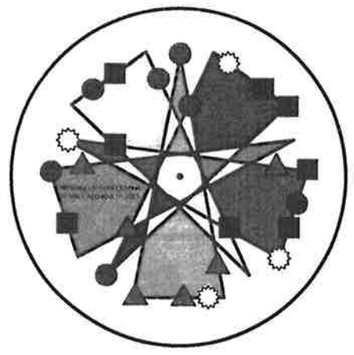


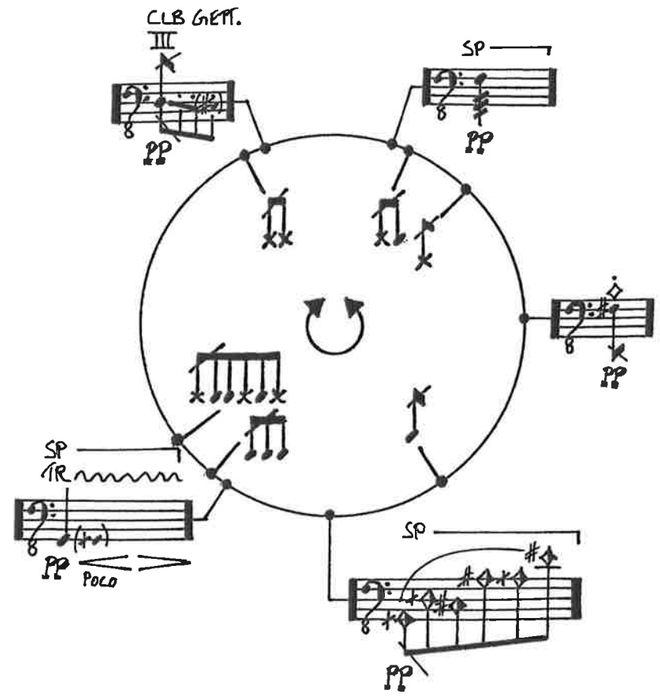
W



I

Contrabass
I

R/K



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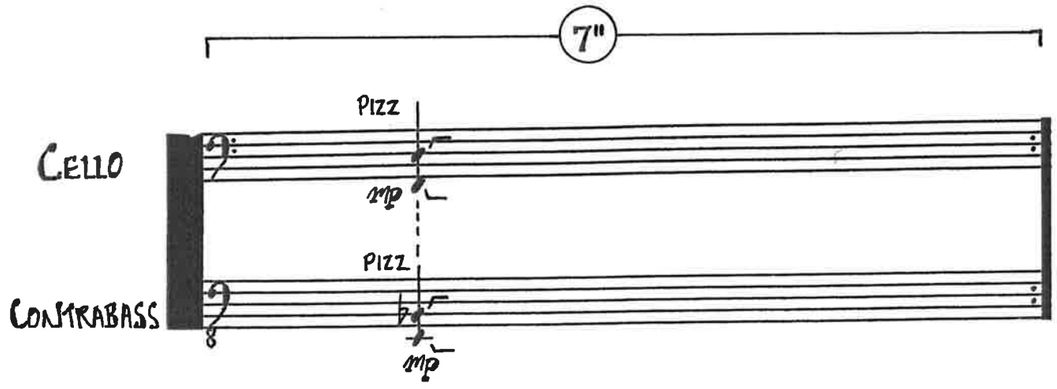

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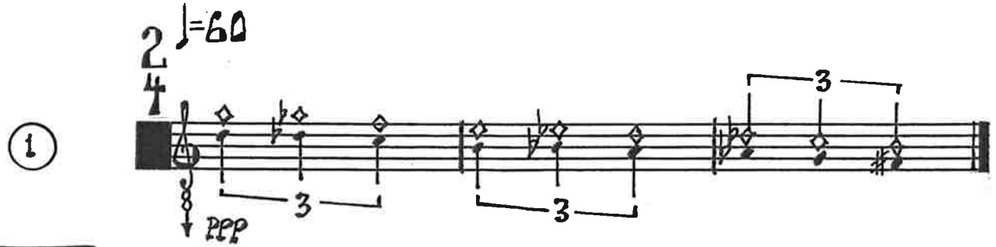

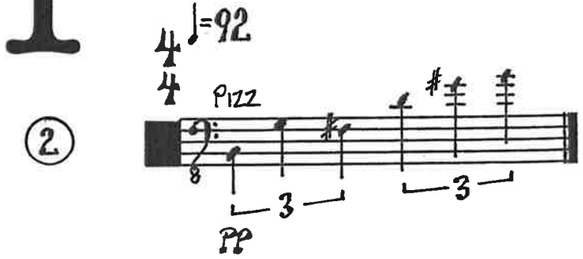

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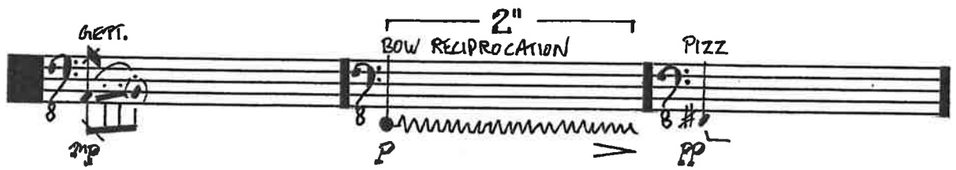

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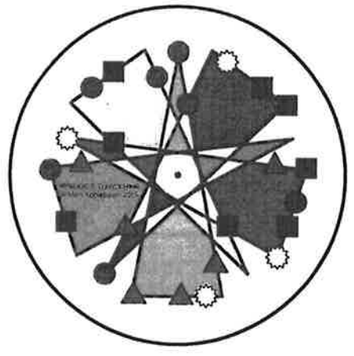
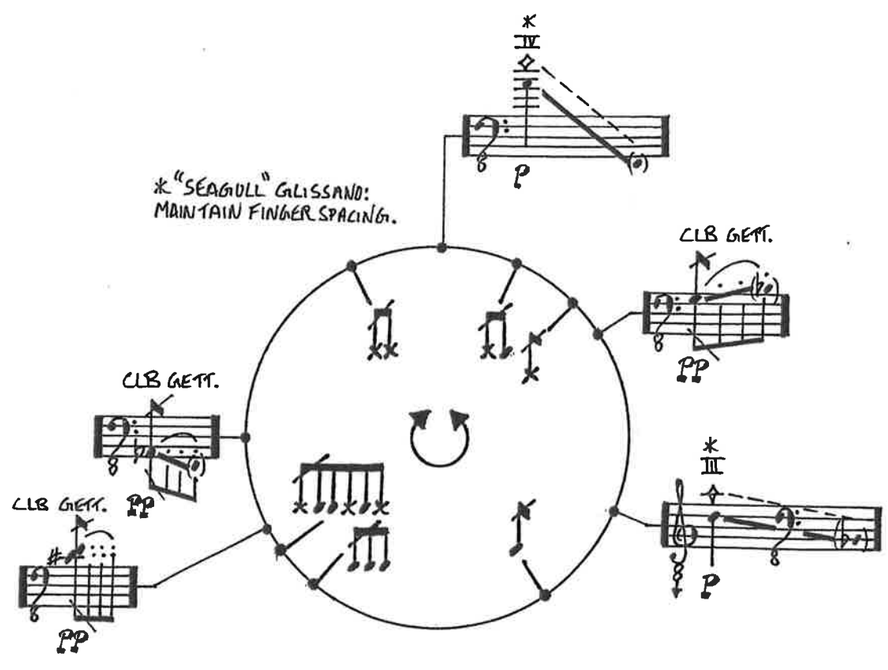


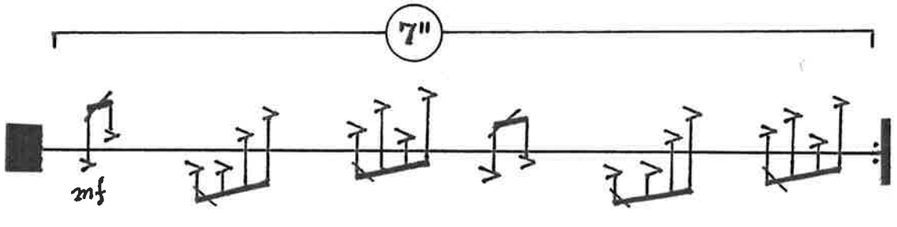
I

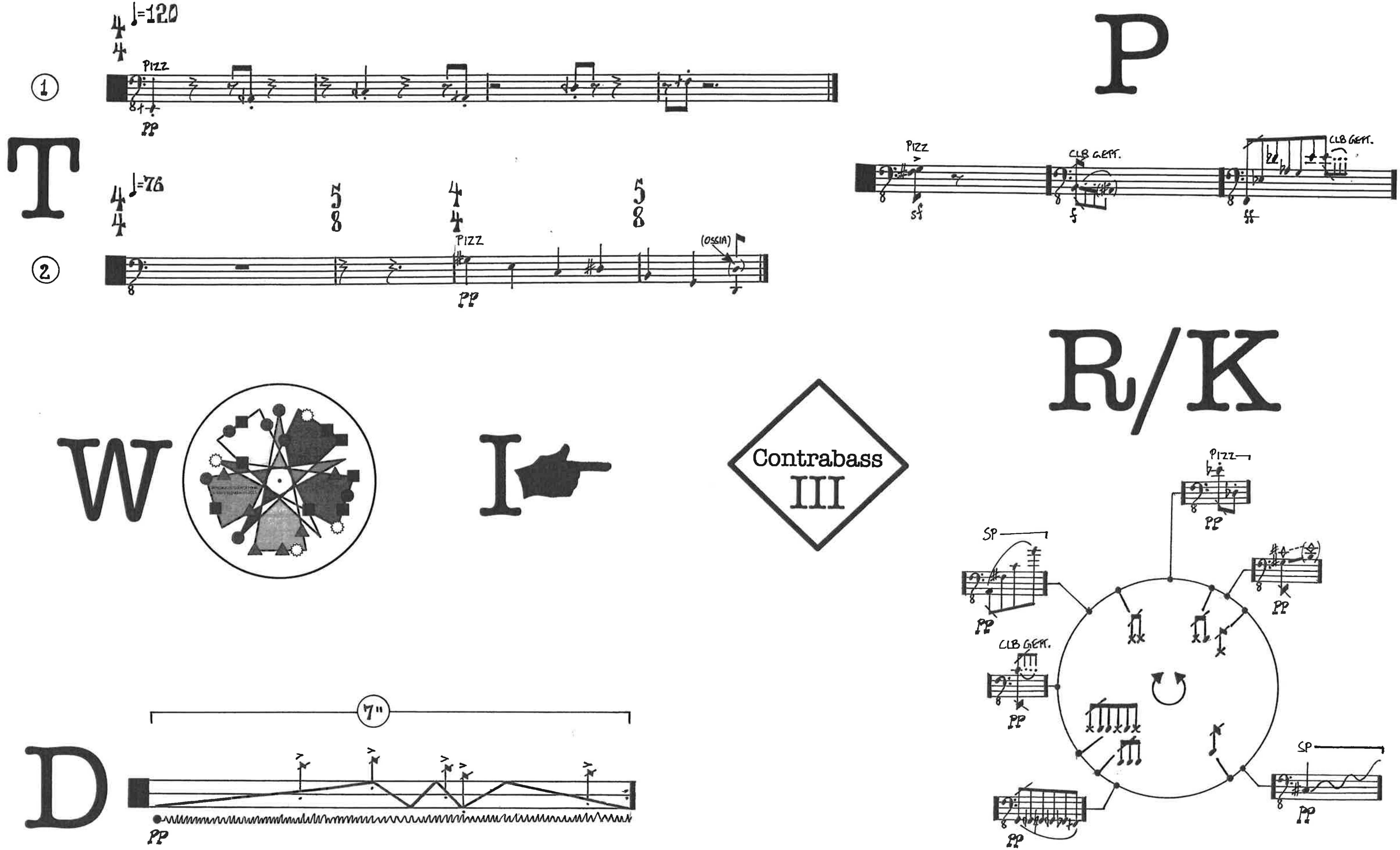
Contrabass
II

R/K



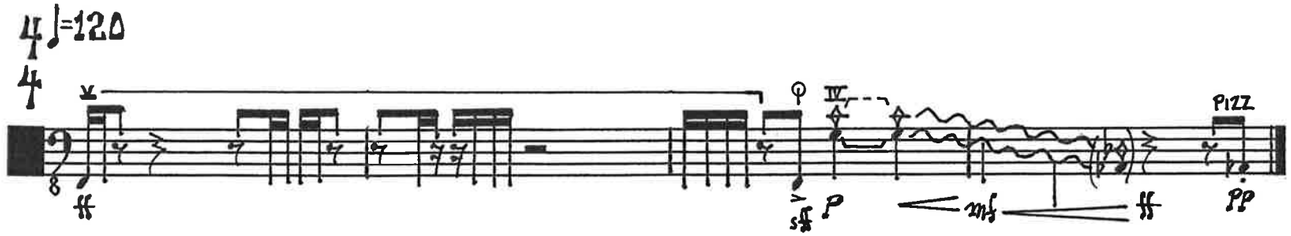
D



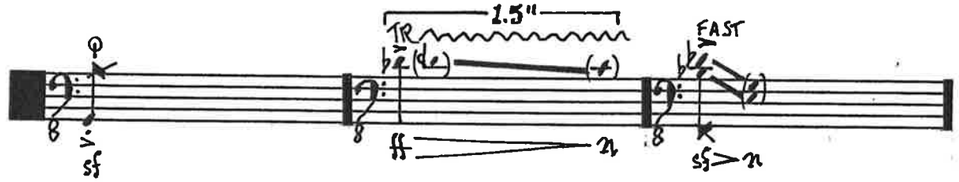


Contrabass
III
T
P
R/K
W
I
D
PIZZ
CLB GETT.
SP
(OSSIA)
7"

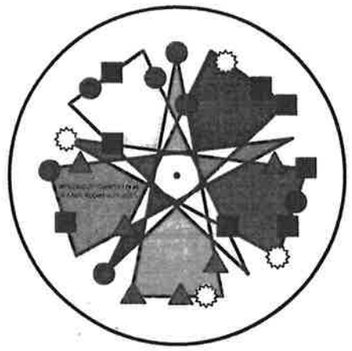
T


4♩=120
4
ff
sff
P
mf
ff
PP
PIZZ

P


1.5"
TR
FAST
sf
ff
sf

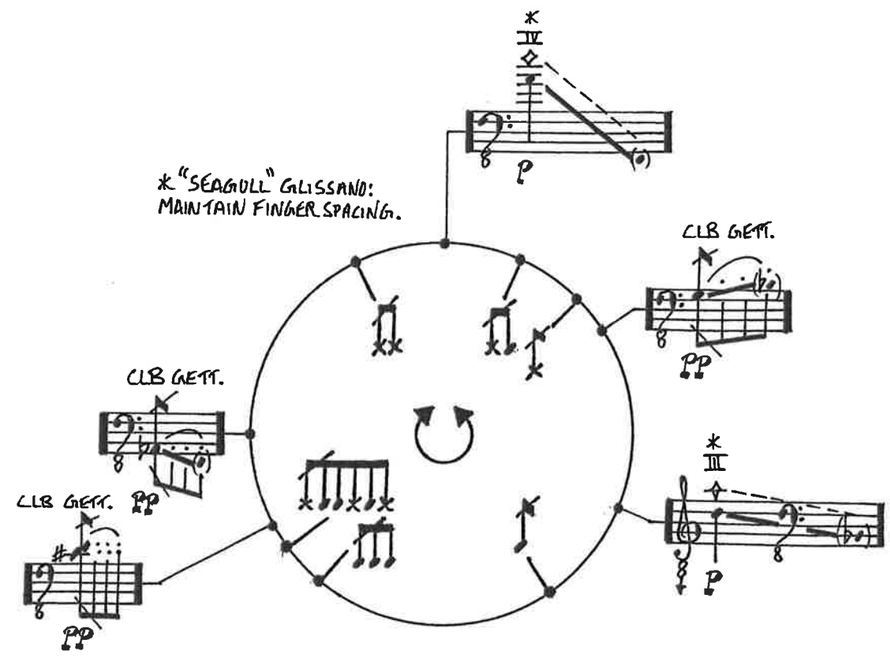
W



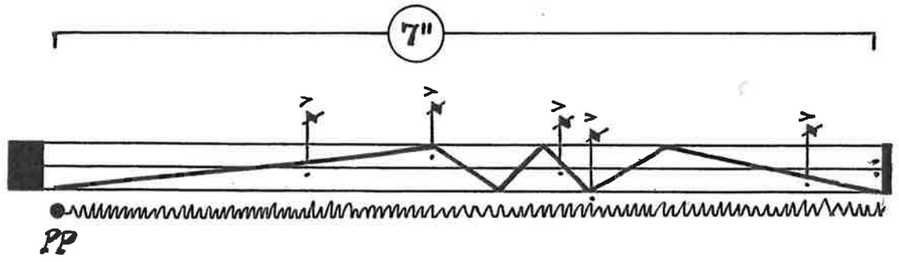
I


Contrabass
IV

R/K


* "SEAGULL" GLISSANDO:
MAINTAIN FINGER SPACING.
P
CLB GETT.
PP
CLB GETT.
CLB GETT. PP
PP
P

D


7"
PP