

Anthony Caulkins

Quadral

for soloist, accompanist, live electronics, and live visuals

Performance Notes:

General Notes

- This piece is written for two improvising performers, live electronic audio, and live visuals. The premiere was performed by two pianists, playing in a piano four-hands setup. However the improvising parts could potentially be performed on any instruments. The accompanist role is easiest on a chordal instrument but could be interpreted on a monophonic instrument.
- Each section of this score is designed to offer an environment for improvisation. While modes are meant to be followed fairly strictly, written musical material is meant to be a suggestion for beginning improvisations and does not need to be strictly followed.
- Both the live electronics and live visuals are interactive patches, written in the Max programming language. The patches contains controls corresponding to given in the score. For access to the specific Max patches please contact Anthony Caulkins at contactanthonycaulkins@gmail.com.
- In order to feed an audio stream to the computer, place two microphones (or one stereo microphone) in front of the ensemble. Run these microphones into the computer running the Max program for this work.

Movement I

- The first movement is written in four sections (A, B, C, D). These sections involve four different pieces of generative musical information given to the accompanist. This musical information is not meant to be played exactly, but given as an idea of how to begin improvising.

improvisation based on groove, using 'blues' progression based on chords above



The notation shows a bass line starting with a *mf* dynamic. It begins with a quarter note on G2, followed by a quarter note on A2, a quarter note on B2, and a quarter note on C3. This is followed by a series of rests, then a quarter note on G2, a quarter note on A2, a quarter note on B2, and a quarter note on C3. The notation ends with a quarter note on G2. Roman numerals I and IV are placed below the first and fourth measures respectively.

- The accompanist role is to maintain a '12-bar blues' progression in each section, using the given chords. The idea is to focus mainly on the 'I', 'IV', and 'V' chords, as in a standard blues progression, but common substitutions are acceptable as well.

Chords



The notation shows a sequence of chords labeled I through VIII (I). The chords are: I (G2), II (A2), III (B2), IV (C3), V (D3), VI (E3), VII (F3), and VIII (I) (G2). The chords are written in treble clef and are spaced evenly across the staff.

- The soloist is given verbal directions meant to give general ideas of how to begin improvising. Pitch material should be taken only from the given mode and chords.

Mode



The notation shows a sequence of notes labeled I through VIII (I). The notes are: I (G2), II (A2), III (B2), IV (C3), V (D3), VI (E3), VII (F3), and VIII (I) (G2). The notes are written in treble clef and are spaced evenly across the staff.

Chords



The notation shows a sequence of chords labeled I through VIII (I). The chords are: I (G2), II (A2), III (B2), IV (C3), V (D3), VI (E3), VII (F3), and VIII (I) (G2). The chords are written in treble clef and are spaced evenly across the staff.

- Each section of this movement is an undetermined length. Players should move on to the next section when each signals to the other that they are ready to continue.

Movement II

- The second movement contains two sections which are both melodic improvisations using given modes and swing rhythms.



- Each section of this movement is an undetermined length. Players should move on to the next section when each signals to the other that they are ready to continue.

Movement III

- The third movement progresses as a series of improvisational sections built on contrapuntal melodies.





- The repeated sections of this movement is an undetermined length. Players should move on to the next section when each signals to the other that they are ready to continue.

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Mode 

Chords 

I II III IV V VI VII VIII (I)

A


Movement I: Blues

Moderately ♩ = 96


solo improvisation, using given mode and chords from above


Soloist (Primo) 

improvisation based on groove, using 'blues' progression based on chords above

Accompanist (Secondo) 

mf
I IV

Audio 

Video 

Quadral

Soloist (Primo) repeat ad lib.

Accompanist (Secondo) repeat ad lib.

Audio

Video

B

solo improvisation, using given mode and chords from above

Soloist (Primo)

Accompanist (Secondo) held chord improvisation on 'blues' progression, using chords from above

p

I IV

Audio

Video

repeat ad lib.

Soloist
(Primo)

repeat ad lib.

Accompanist
(Secondo)

I

V

I

Audio

Video



staccato syncopated improvisation, using given mode and chords from above

Soloist
(Primo)

staccato syncopated improvisation, loosely using 'blues' progression based on chords above

Accompanist
(Secondo)

pp

Audio

Video

Quadral

Soloist (Primo) *repeat ad lib.*

Accompanist (Secondo) *repeat ad lib.*

Audio

Video

D

solo improvisation, using given mode and chords from above

Soloist (Primo)

Accompanist (Secondo) *improvisation based on groove, using 'blues' progression based on chords above*

ff
I

Audio

Video

Soloist
(Primo)

Accompanist
(Secondo)

IV

I

Audio

Video

Soloist
(Primo)

repeat ad lib.

Accompanist
(Secondo)

repeat ad lib.

V

I

Audio

Video

Mode 1

Mode 2

Movement II: Swing Lines

Moderately Fast ♩ = 132 (Swung)

improvise melodies using mode 1 from above - swing rhythms

repeat ad lib.

Soloist (Primo)

repeat ad lib.

Accompanist (Secondo)

(patch 2)

Audio

Video

improvise melodies using mode 2 from above - swing rhythms

repeat ad lib.

Soloist (Primo)

improvise melodies using mode 1 from above - swing rhythms

repeat ad lib.

Accompanist (Secondo)

Audio

Video

Movement III: Invention

Slowly ♩ = 48

Soloist
(Primo)

A musical staff for the Soloist (Primo) in treble clef. It contains a single whole rest, indicating that the soloist is silent during this section.

improvise slightly on given melody

Accompanist
(Secondo)

A musical staff for the Accompanist (Secondo) in bass clef. It contains a sequence of ten quarter notes: G2, A2, Bb2, G2, A#2, G2, A#2, Bb2, A2, Bb2, G2.

Audio

audio off

Video

A thick black horizontal bar representing the video track, which is active throughout the section.

improvise slightly on given melody

Soloist
(Primo)

A musical staff for the Soloist (Primo) in treble clef. It contains a sequence of ten quarter notes: A#2, B2, A#2, G2, F#2, G2, F#2, G2, F#2, G2. A slur is placed over the first two notes (A#2 and B2).

improvise slightly on given melody

Accompanist
(Secondo)

A musical staff for the Accompanist (Secondo) in bass clef. It contains a sequence of ten quarter notes: G2, A2, Bb2, G2, A#2, G2, A#2, Bb2, A2, Bb2, G2.

Audio

Video

A thick black horizontal bar representing the video track, which is active throughout the section.

Quadral

improvise on given melody

repeat ad lib.

Soloist
(Primo)

Musical staff for Soloist (Primo) in treble clef. The staff contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6. The staff ends with a repeat sign.

improvise on given melodies

repeat ad lib.

Accompanist
(Secondo)

Musical staff for Accompanist (Secondo) in bass clef. The staff contains a sequence of notes: G3, A3, Bb3, C4, D4, E4, F#4, G4, A4, Bb4, C5. The staff ends with a repeat sign.

Audio

Audio and Video tracks. The Audio track is represented by a vertical line with repeat signs at both ends. The Video track is represented by a thick black horizontal bar with repeat signs at both ends.

improvise on given melodies

repeat ad lib.

Soloist
(Primo)

Musical staff for Soloist (Primo) in treble clef. The staff contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6. The staff ends with a repeat sign.

improvise on given melodies

repeat ad lib.

Accompanist
(Secondo)

Musical staff for Accompanist (Secondo) in bass clef. The staff contains a sequence of notes: G3, A3, Bb3, C4, D4, E4, F#4, G4, A4, Bb4, C5. The staff ends with a repeat sign.

Audio

Audio and Video tracks. The Audio track is represented by a vertical line with repeat signs at both ends. The Video track is represented by a thick black horizontal bar with repeat signs at both ends.

Video

improvise on given melody, fading out gradually

repeat ad lib.

Soloist
(Primo)

A musical staff in treble clef with a key signature of one flat (Bb). The staff contains ten notes: G4, A4, Bb4, C5, D5, E5, F#5, G5, Ab5, and Bb5. The notes are placed on the lines of the staff from bottom to top. The staff ends with a double bar line and repeat dots.

improvise on given melody, fading out gradually

repeat ad lib.

Accompanist
(Secondo)

A musical staff in bass clef with a key signature of one flat (Bb). The staff contains ten notes: G3, A3, Bb3, C4, D4, E4, F#4, G4, Ab4, and Bb4. The notes are placed on the lines of the staff from bottom to top. The staff ends with a double bar line and repeat dots.

Audio

A thick vertical line on the left and a thick vertical line on the right, connected by a thin horizontal line, representing an audio track.

Video

A thick vertical line on the left and a thick vertical line on the right, connected by a thick horizontal line, representing a video track.