SIX TEXTURES
for ROCK QUARTET

ADAM SCOTT NEAL

Program Note:

Six Textures for Rock Quartet puts the instruments of a rock band in a chamber music context. These six miniature pieces explore the tibres of the rock band, but do away with other trappings, such as unison or complimentary rhythms, steady pulse, verse-chorus structures, etc. The emphasis here is on atmosphere - sounds and texture. The players follow a loose score which enforces certain general progressions of chords, but each player will arrive at these chords relatively independent of each other.

Performance notes:

1. This work is left indeterminate in many aspects, primarily tempo. In the main, performers should proceed independently, using the score as reference, and listening intently to the other players. Although it is not intended for the players to align as depicted in the score, it is desirable that the players keep the same general pace as they proceed through the score. It should become apparent that each part is playing pitches from the same chords, an effect that will be lost if the players proceed *too* independently.

2. Box notation: the player with notes in a box will act as the leader, and improvise on the pitches provided. They mach change the register of these pitches, and play them as chords. Each "box" should last at least 10 seconds.

3. Filled noteheads denote faster/shorter notes, open noteheads denote longer/slower notes.

4. Dynamics, in the main, are presented generally, and it is expected that the players will vary these in a musically appropriate manner.

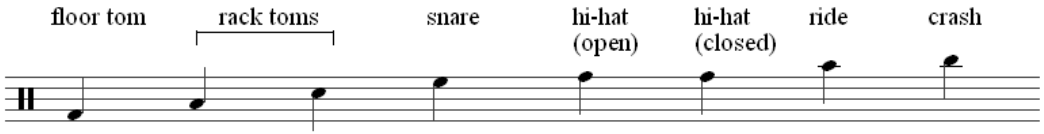
5. The keyboardist will need a 61-key/five-octave (minimum) keyboard with patches in the following categories: piano, airy/noisy synth pad, lush strings, Hammond organ, and church/tubular bells. The guitar will need distortion/overdrive and tremolo. The bass will need distortion/overdrive. The drum part is written for a five-piece drum set, with hi-hat, crash, and ride cymbals. The drummer will need sticks, brushes, and yarn beaters.

6. Tone and patch settings are described generally, with some examples of the effect for reference (e.g. "Brian May").

7. The guitar and bass guitar may be played with the fingers, a plectrum, or both.

8. Like the standard guitar notation, guitar harmonics sound an octave lower than written.These are all natural harmonics.

9. Drum legend:



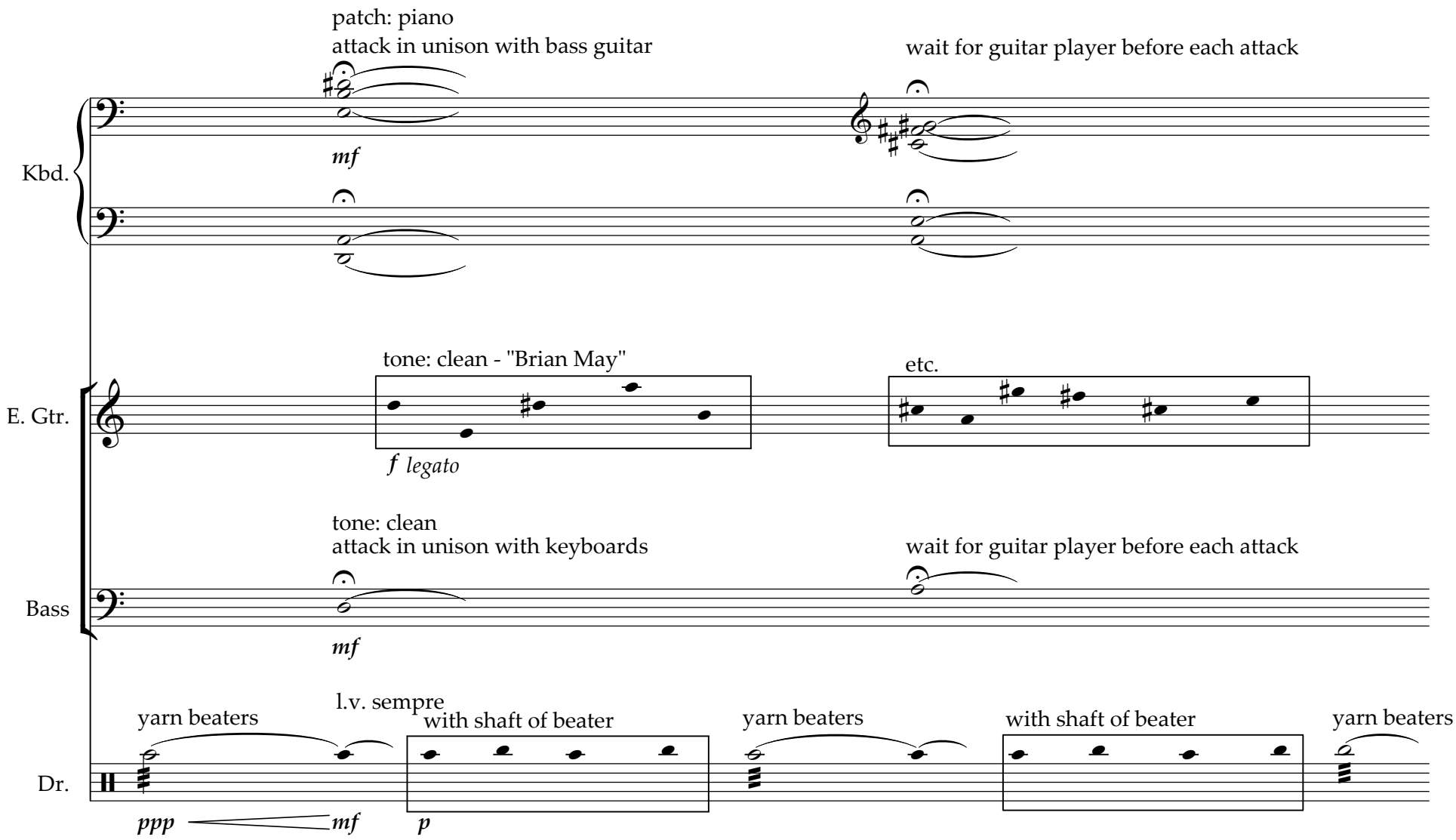
for Darren Nelsen

Six Textures for Rock Quartet

I

Adam Scott Neal

Spacey



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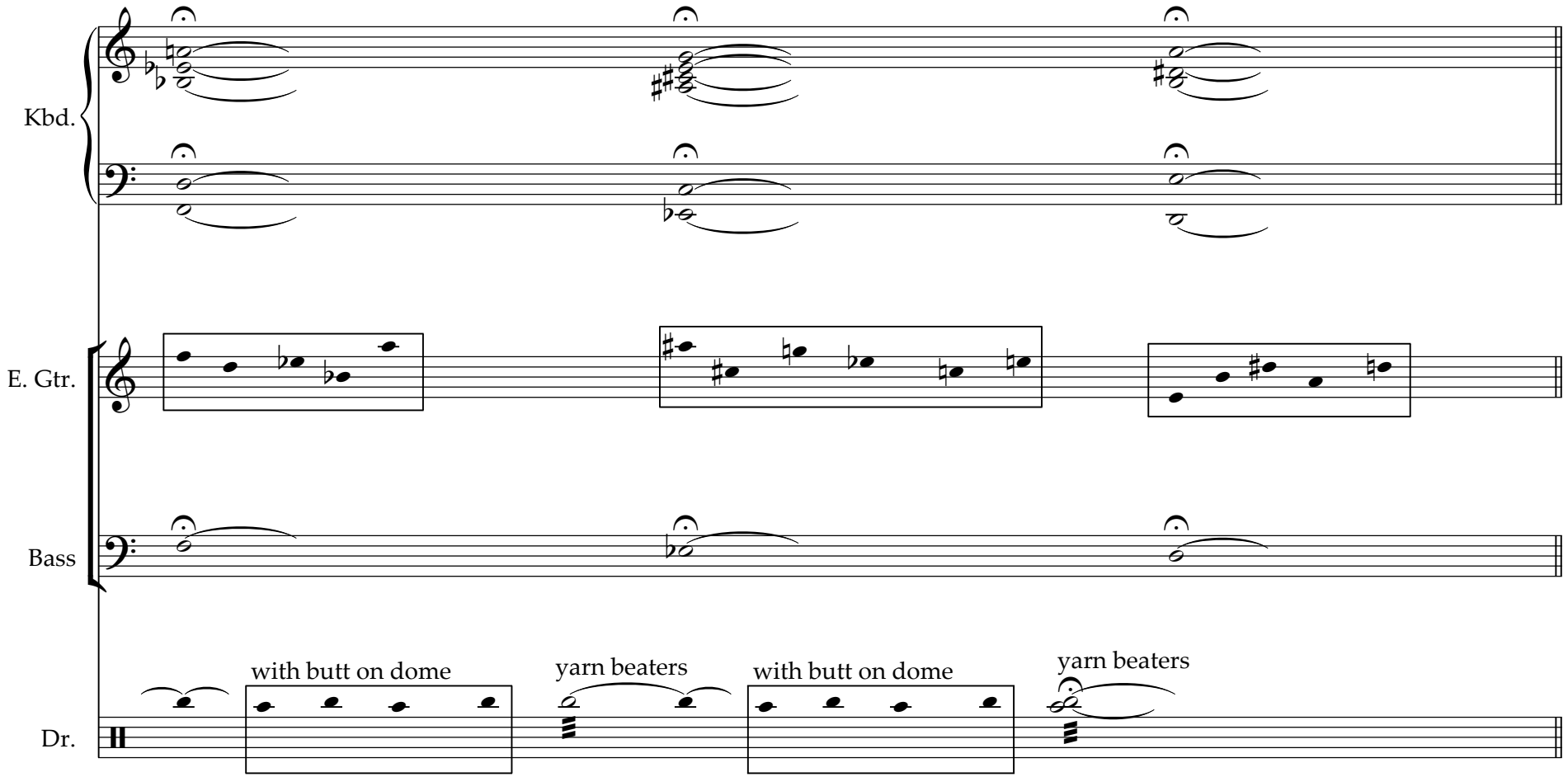
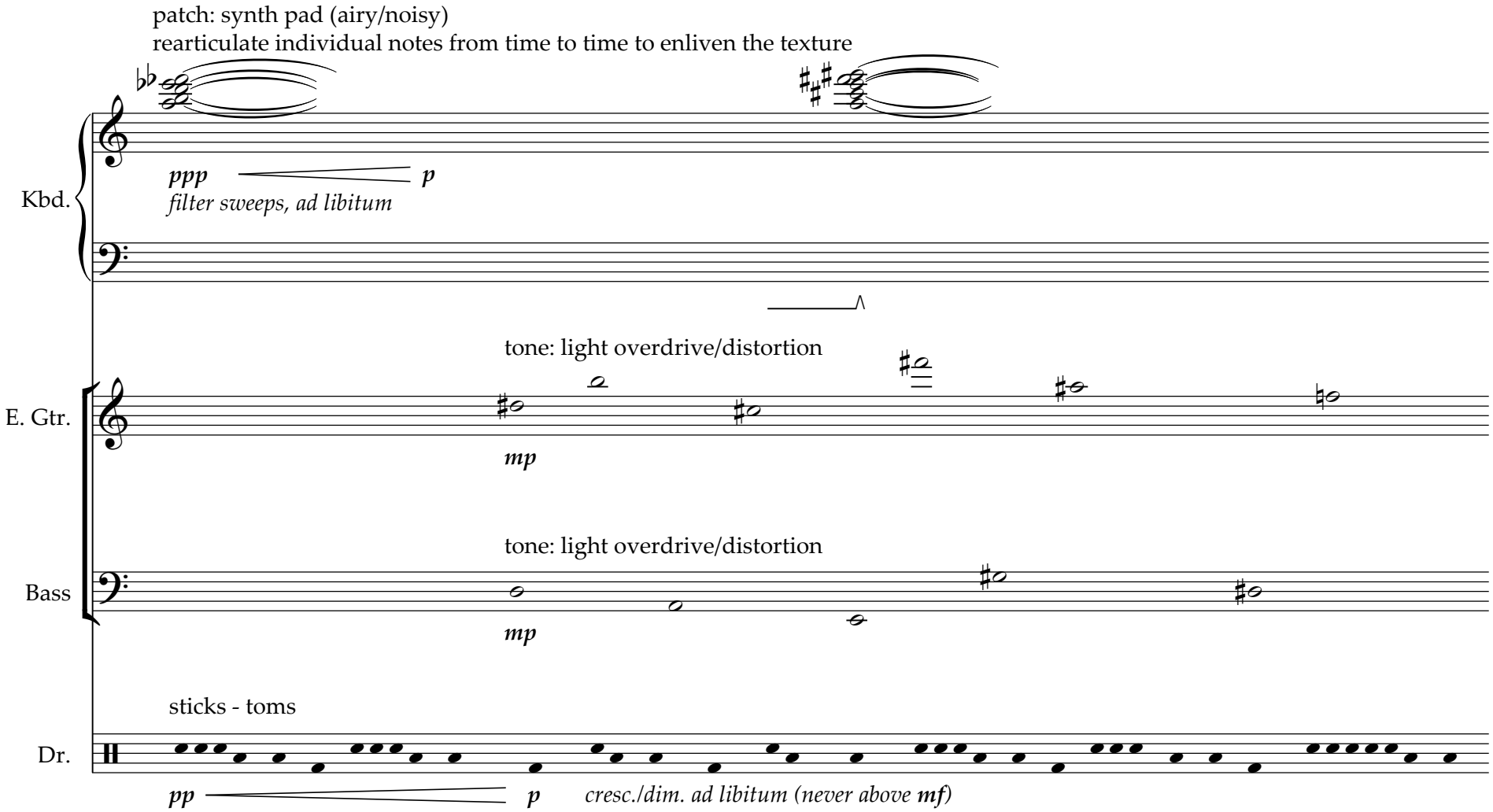
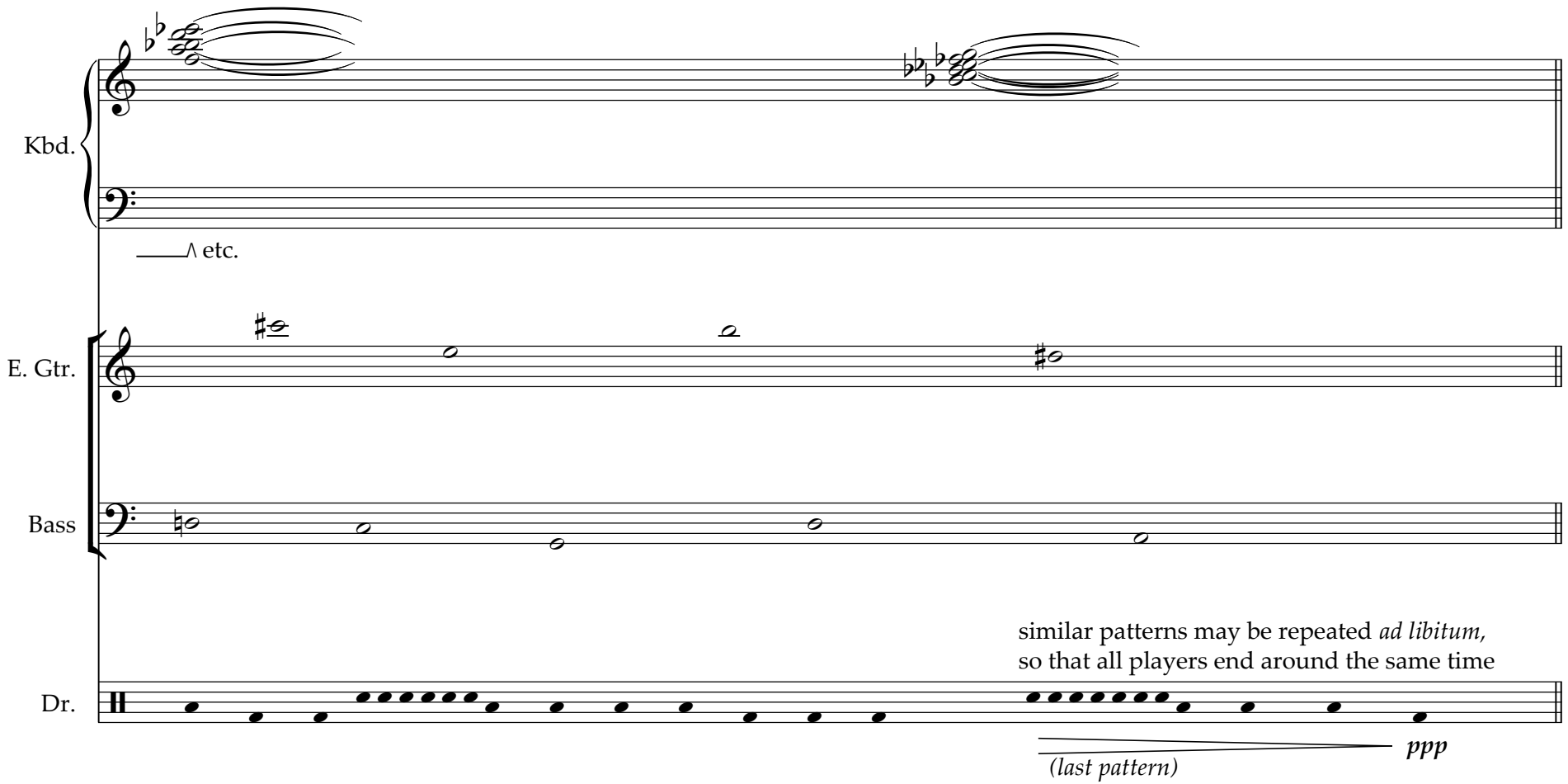
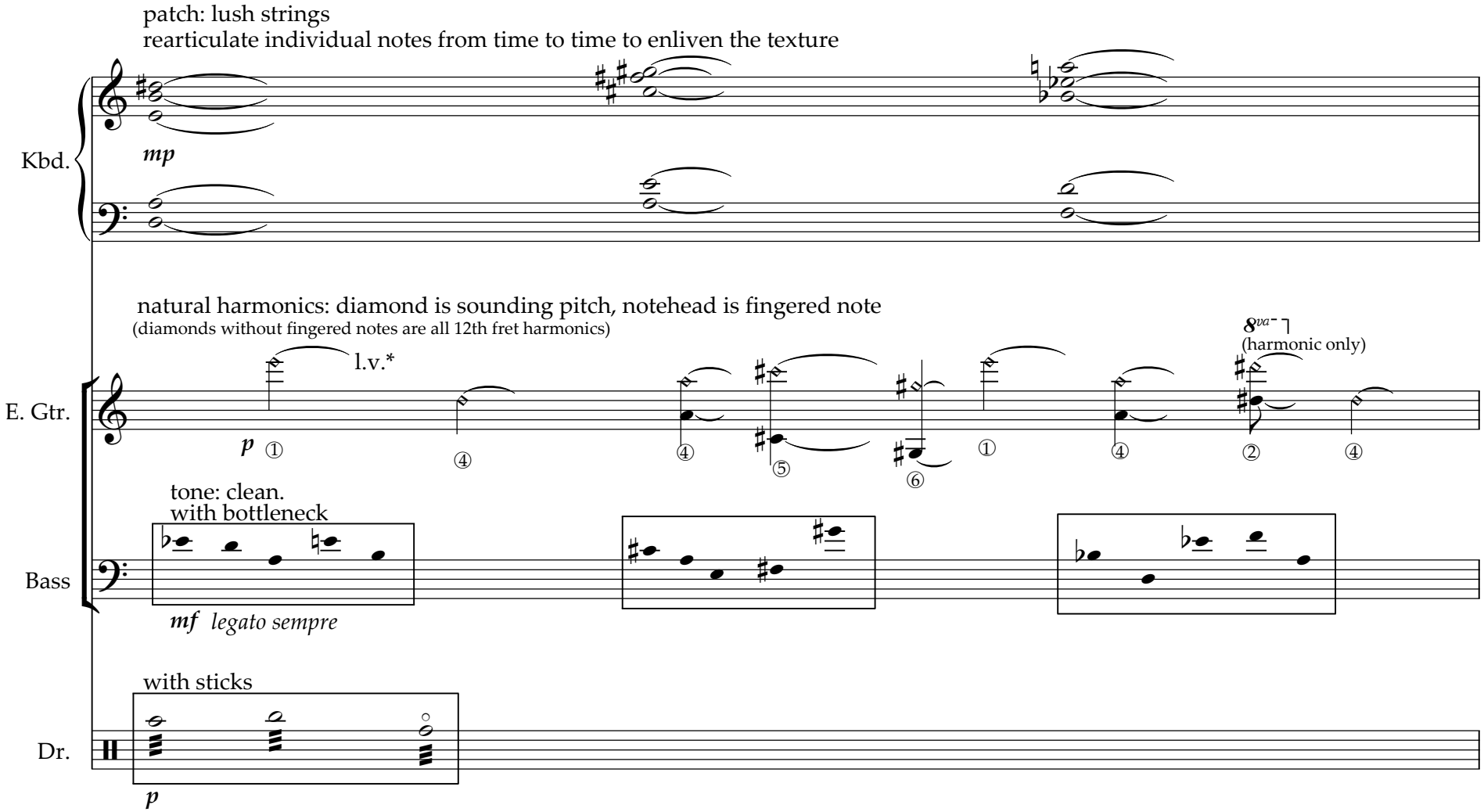

Kbd.
E. Gtr.
Bass
Dr.
with butt on dome
yarn beaters
with butt on dome
yarn beaters

II

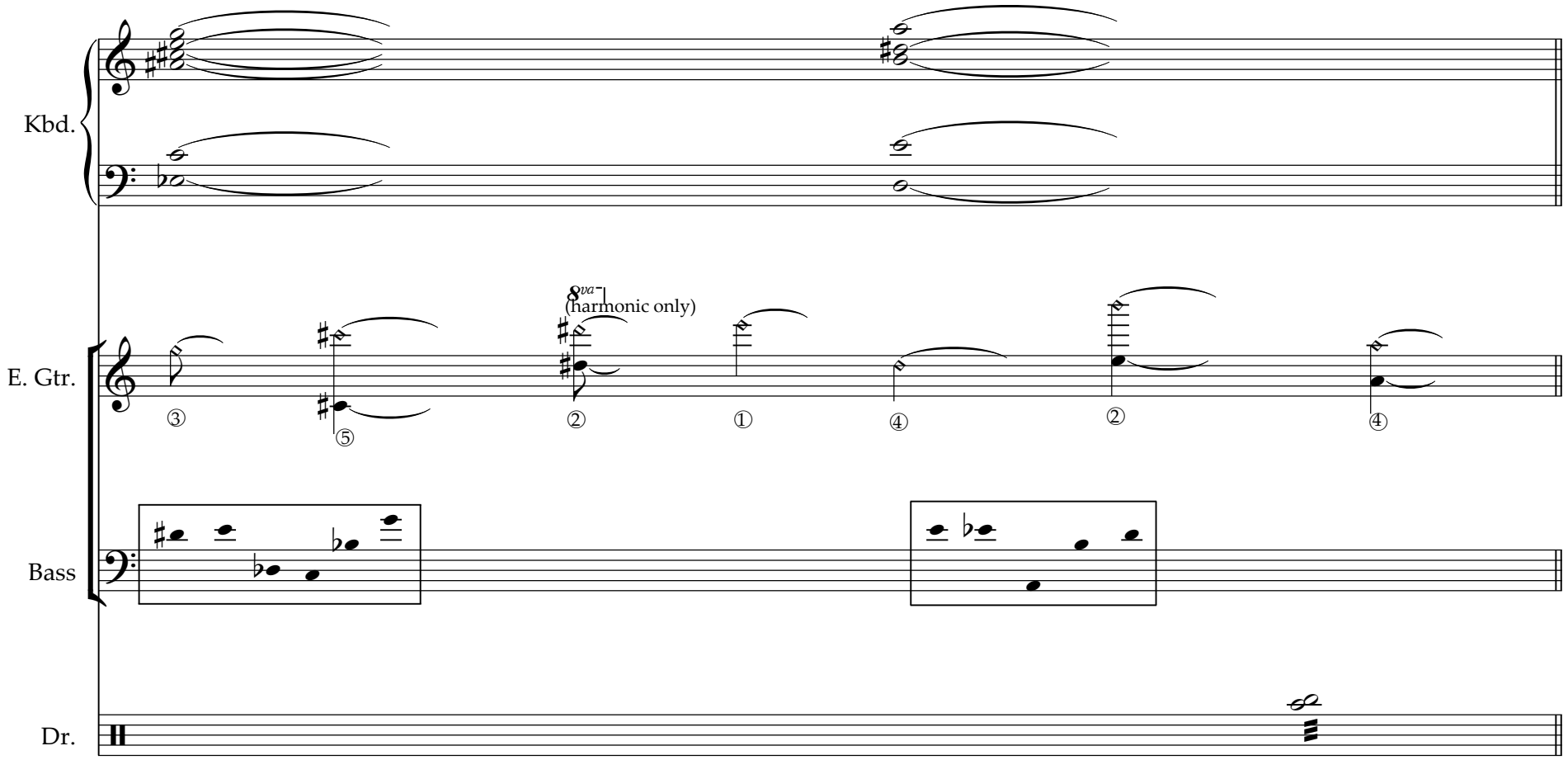

patch: synth pad (airy/noisy)
rearticulate individual notes from time to time to enliven the texture
Kbd.
ppp
p
filter sweeps, ad libitum
tone: light overdrive/distortion
E. Gtr.
mp
tone: light overdrive/distortion
Bass
mp
sticks - toms
Dr.
pp
p
cresc./dim. ad libitum (never above mf)


Kbd.
etc.
E. Gtr.
Bass
similar patterns may be repeated *ad libitum,*
so that all players end around the same time
Dr.
ppp
(last pattern)

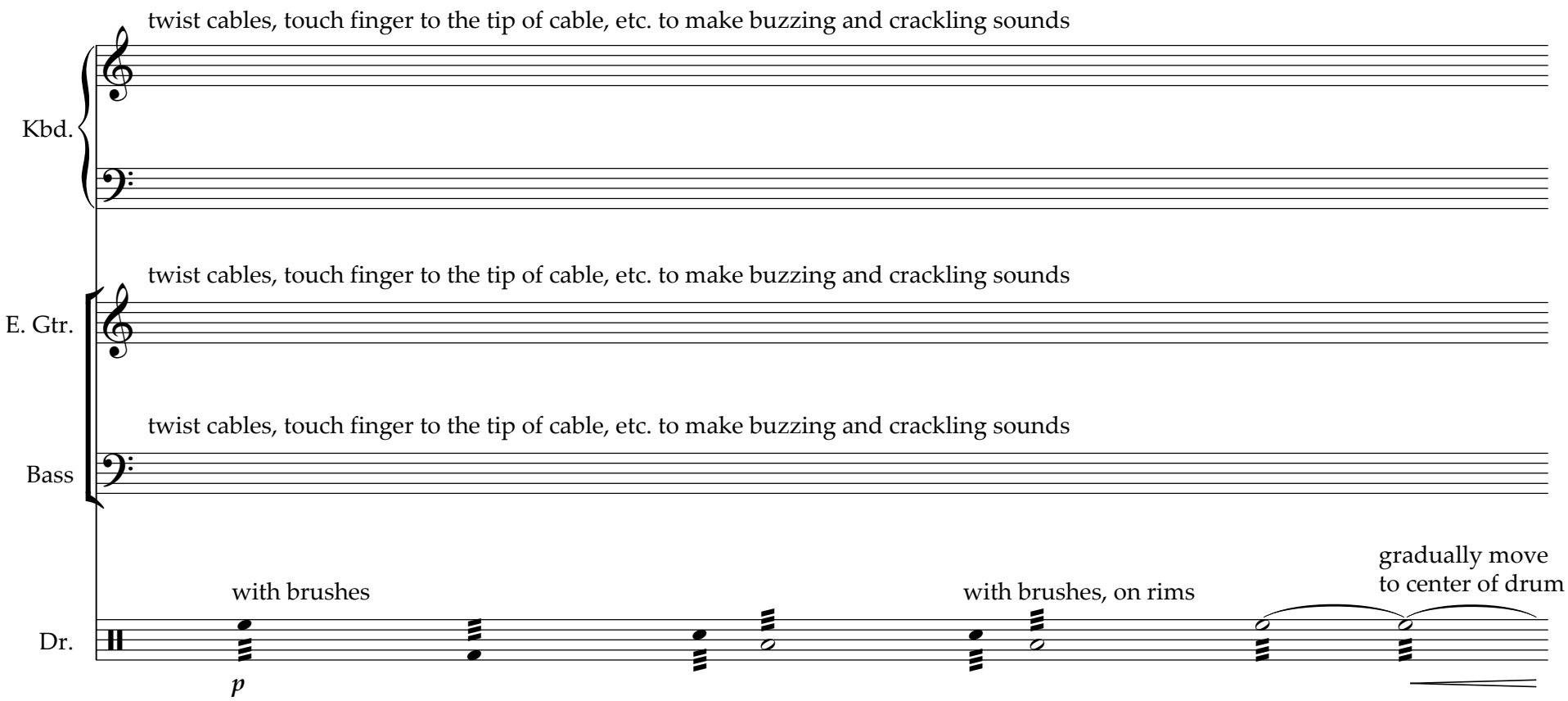
III

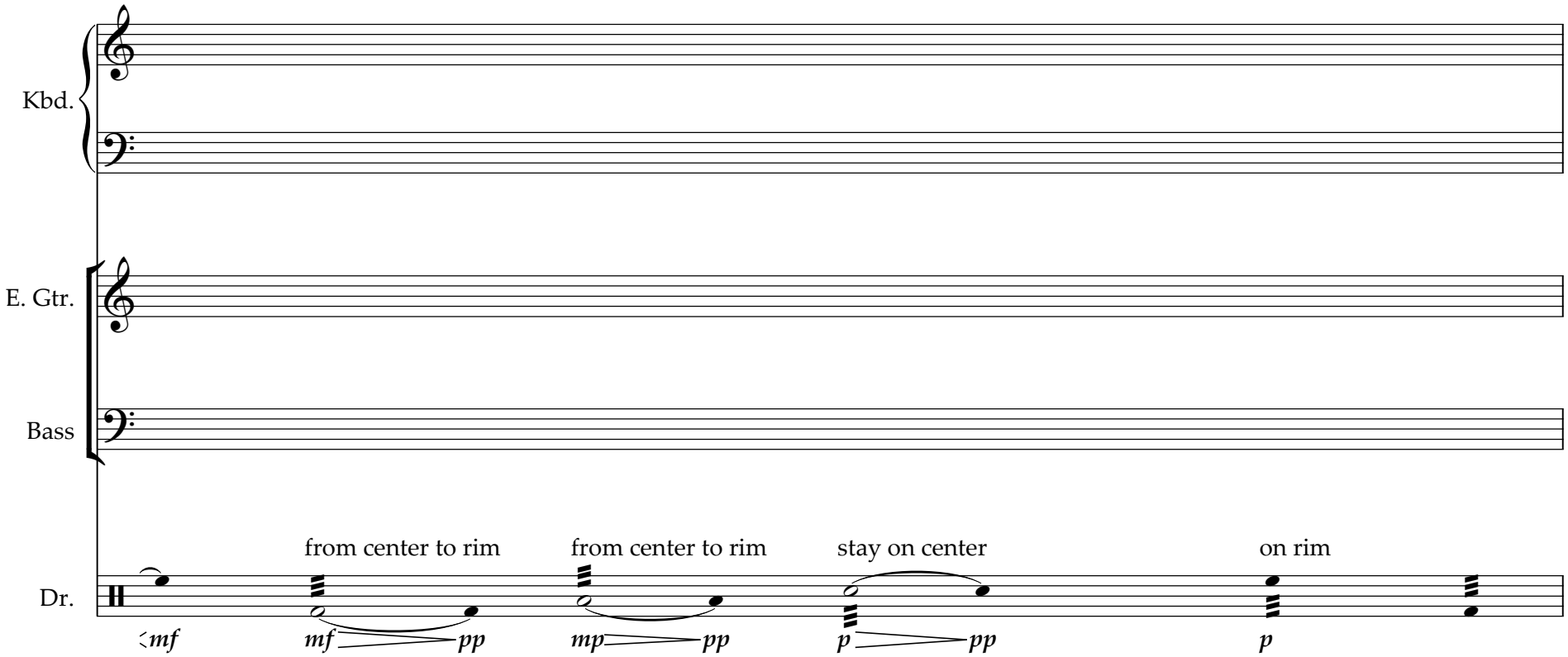


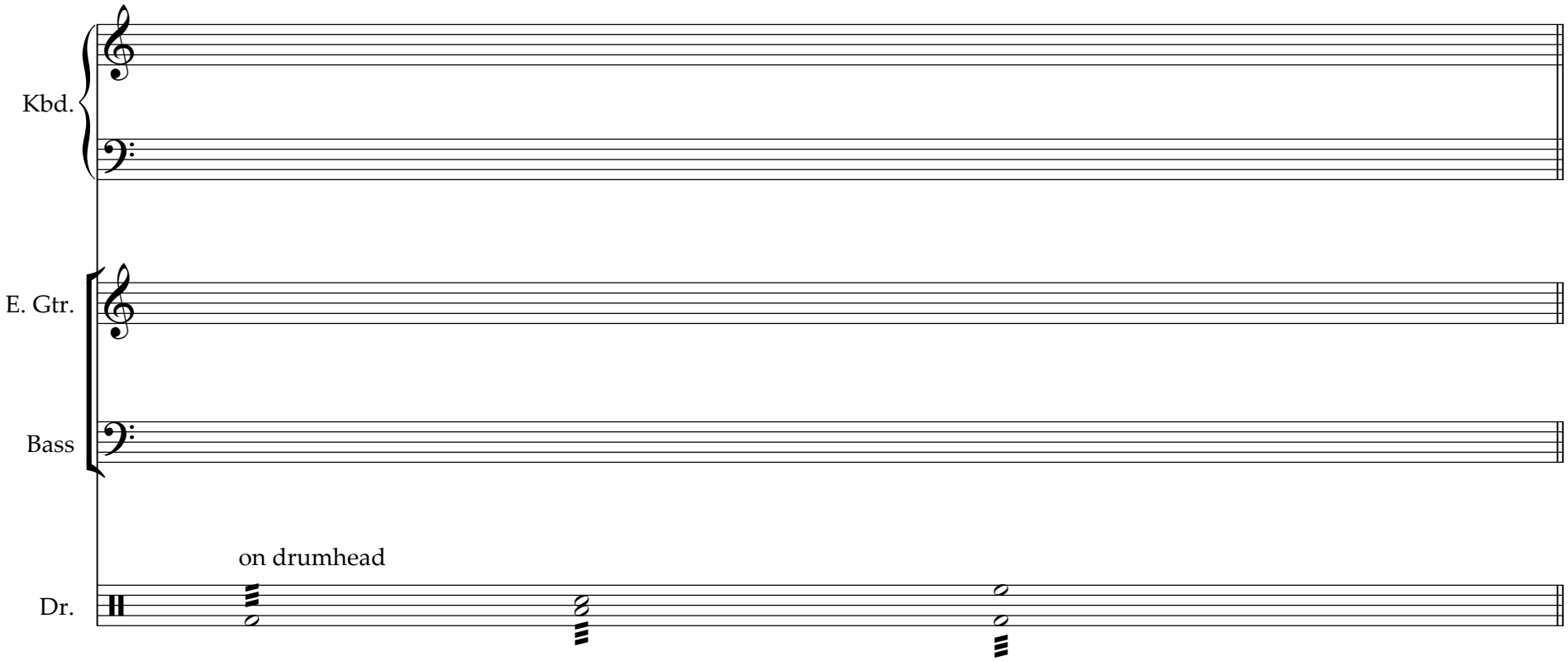
* "let vibrate" - do not dampen string until it is needed for another note


Kbd.
E. Gtr.
8va
(harmonic only)
Bass
Dr.

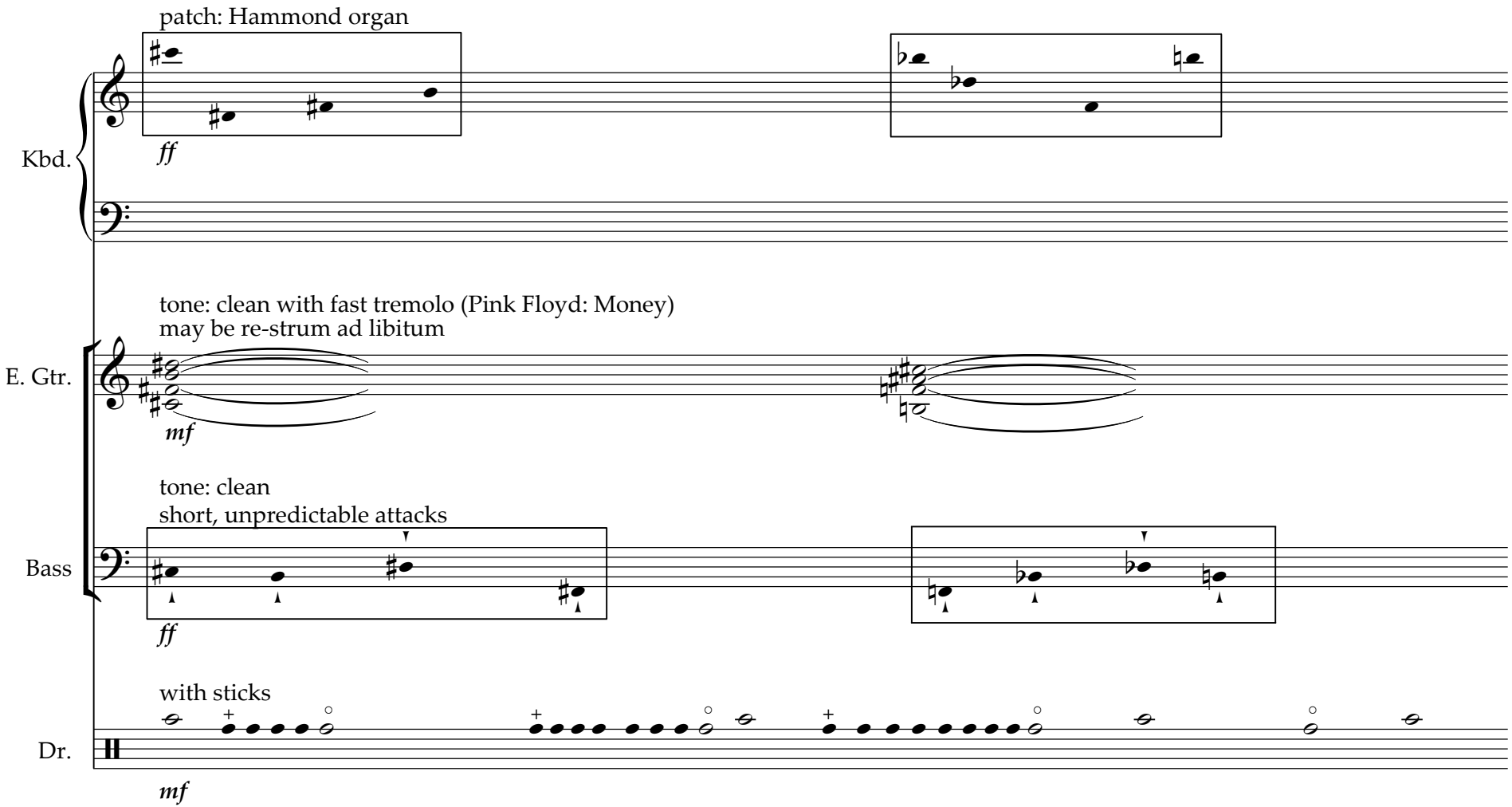
IV

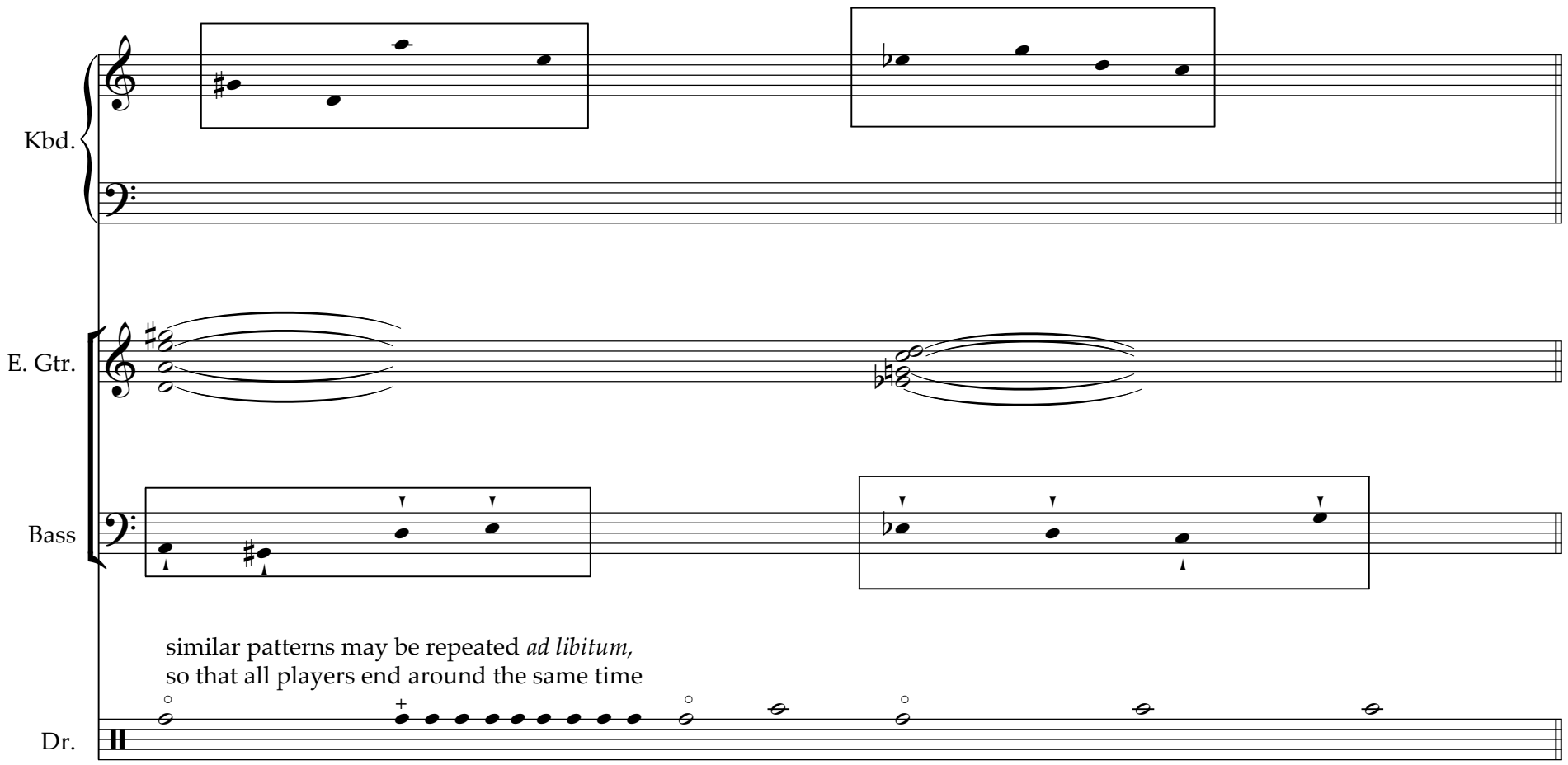

twist cables, touch finger to the tip of cable, etc. to make buzzing and crackling sounds
Kbd.
twist cables, touch finger to the tip of cable, etc. to make buzzing and crackling sounds
E. Gtr.
twist cables, touch finger to the tip of cable, etc. to make buzzing and crackling sounds
Bass
with brushes
p
with brushes, on rims
gradually move
to center of drum
Dr.


Kbd.
E. Gtr.
Bass
Dr.
from center to rim
from center to rim
stay on center
on rim
mf
mf
pp
mp
pp
p
pp
p

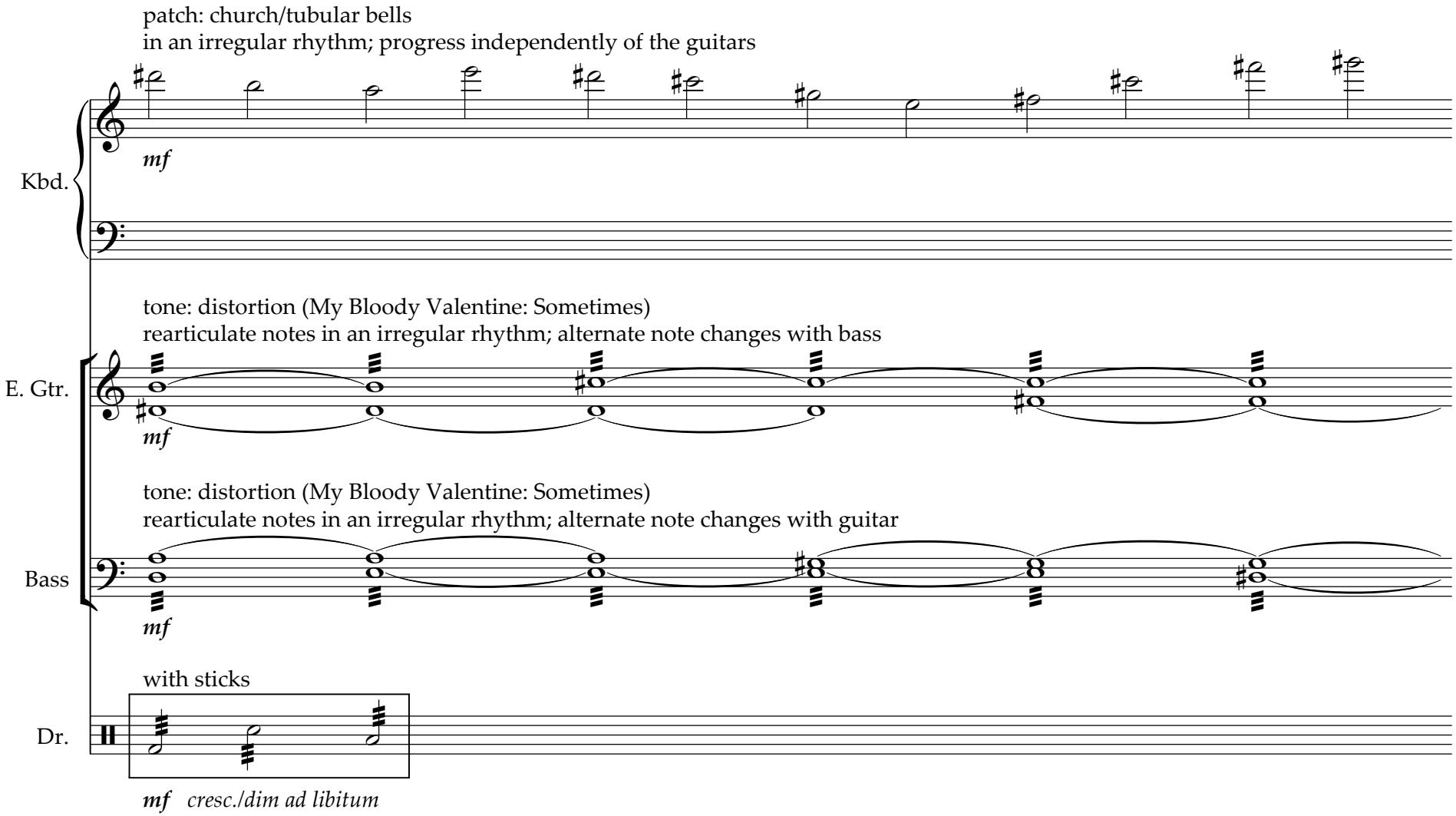

Kbd.
E. Gtr.
Bass
on drumhead
Dr.

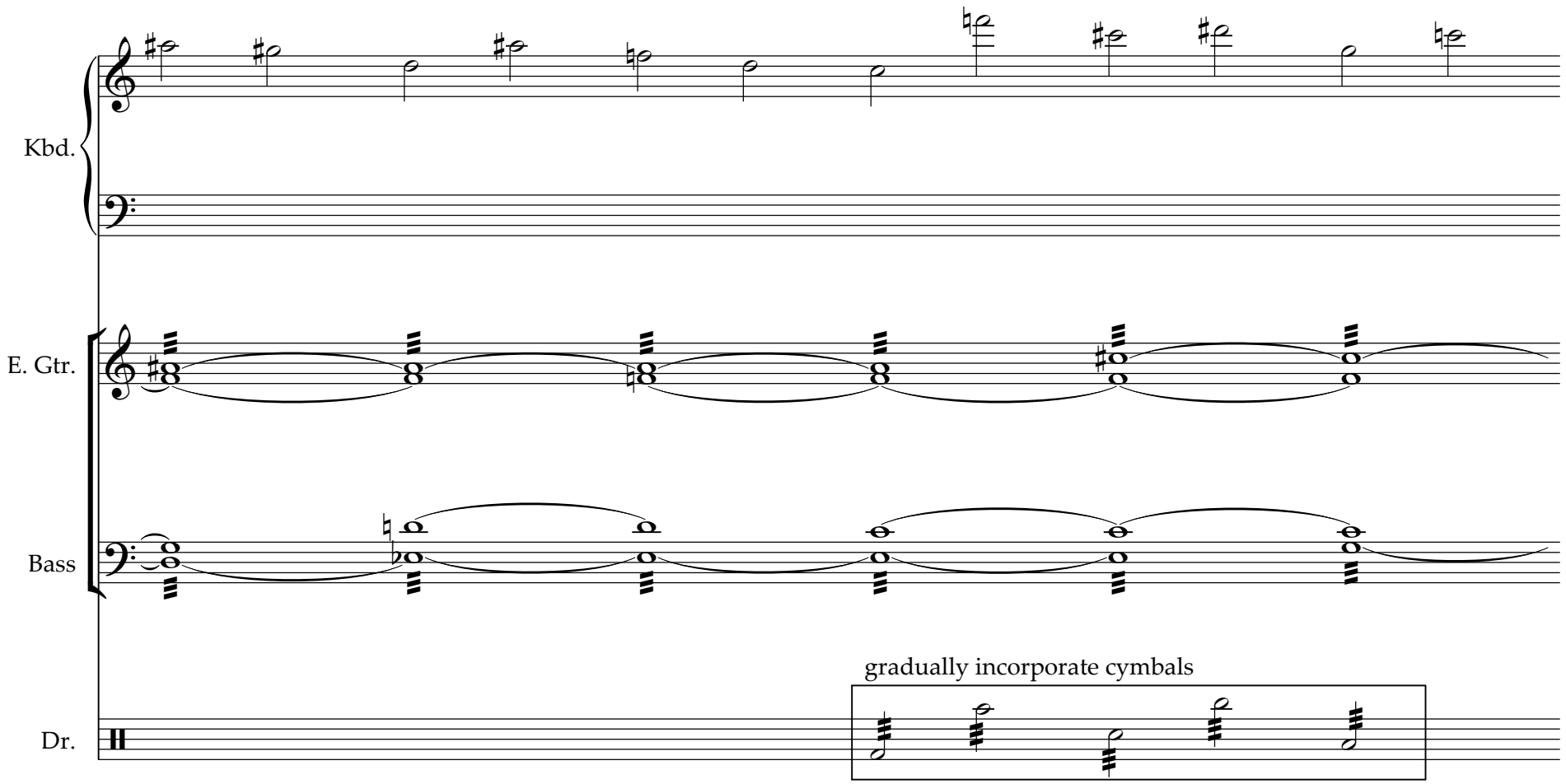
V

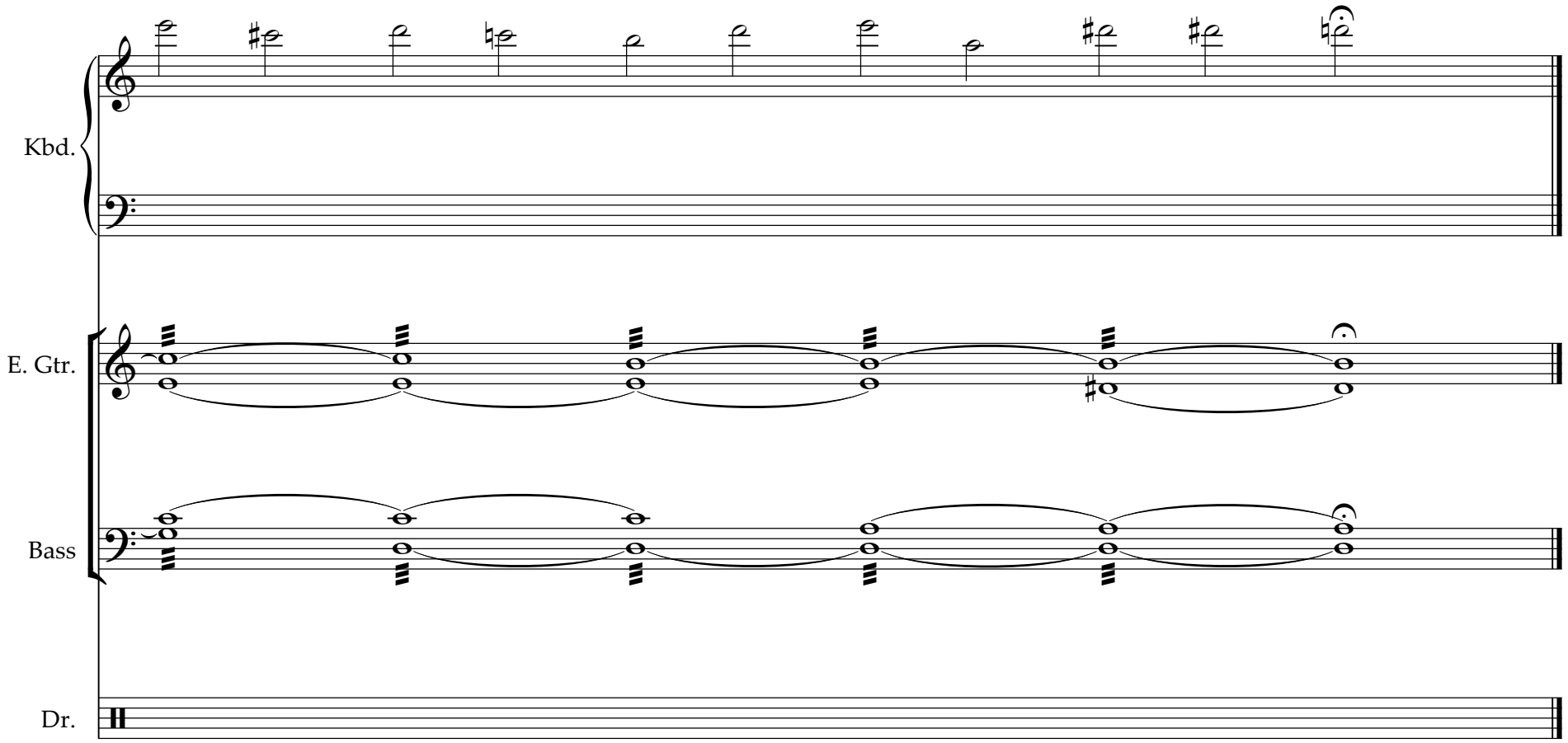

patch: Hammond organ
Kbd.
ff
tone: clean with fast tremolo (Pink Floyd: Money)
may be re-strum ad libitum
E. Gtr.
mf
tone: clean
short, unpredictable attacks
Bass
ff
with sticks
Dr.
mf


Kbd.
E. Gtr.
Bass
similar patterns may be repeated *ad libitum,*
so that all players end around the same time
Dr.

VI


patch: church/tubular bells
in an irregular rhythm; progress independently of the guitars
Kbd.
mf
tone: distortion (My Bloody Valentine: Sometimes)
rearticulate notes in an irregular rhythm; alternate note changes with bass
E. Gtr.
mf
tone: distortion (My Bloody Valentine: Sometimes)
rearticulate notes in an irregular rhythm; alternate note changes with guitar
Bass
mf
with sticks
Dr.
mf cresc./dim ad libitum


Kbd.
E. Gtr.
Bass
Dr.
gradually incorporate cymbals


Kbd.
E. Gtr.
Bass
Dr.