

SIX TEXTURES
for ROCK QUARTET

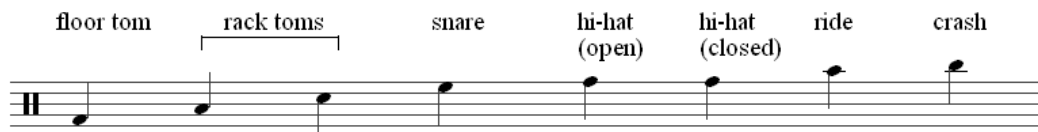
ADAM SCOTT NEAL

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 fibres 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 may 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:



Six Textures for Rock Quartet

Adam Scott Neal

Spacey

I

patch: piano
 attack in unison with bass guitar

wait for guitar player before each attack

Kbd.

E. Gtr.

tone: clean - "Brian May"
f legato

etc.

Bass

tone: clean
 attack in unison with keyboards

wait for guitar player before each attack

Dr.

yarn beaters

l.v. sempre

with shaft of beater

yarn beaters

with shaft of beater

yarn beaters

ppp *mf* *p*

The musical score consists of four staves. The **Kbd.** staff has two lines (treble and bass clefs) with sustained chords in each measure. The **E. Gtr.** staff has a treble clef with melodic lines in each measure. The **Bass** staff has a bass clef with sustained notes in each measure. The **Dr.** staff has a drum set notation with specific instructions: "with butt on dome" for the first and third measures, and "yarn beaters" for the second and fourth measures.

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

E. Gtr.

tone: light overdrive/distortion

mp

Bass

tone: light overdrive/distortion

mp

Dr.

sticks - toms

pp ————— *p* *cresc./dim. ad libitum (never above mf)*

Kbd.

E. Gtr.

Bass

Dr.

—^ etc.

similar patterns may be repeated *ad libitum*,
so that all players end around the same time

(last pattern) *ppp*

Detailed description: The image shows a musical score for four instruments: Keyboard (Kbd.), Electric Guitar (E. Gtr.), Bass, and Drums (Dr.). The Kbd. part consists of two staves with treble and bass clefs, featuring two large, sustained chordal textures with a wavy line above them. The E. Gtr. part has a treble clef and contains three notes with a sharp sign (#). The Bass part has a bass clef and contains five notes. The Dr. part has a drum clef and contains a series of notes, with a specific pattern of notes marked as '(last pattern)' and ending with a *ppp* dynamic marking. A performance instruction states that similar patterns may be repeated *ad libitum* so that all players end around the same time. A wavy line above the first Kbd. texture is labeled '—^ etc.'

III

patch: lush strings
rearticulate individual notes from time to time to enliven the texture

Kbd.

mp

natural harmonics: diamond is sounding pitch, notehead is fingered note
(diamonds without fingered notes are all 12th fret harmonics)

E. Gtr.

p ① ④ ④ ⑤ ⑥ ① ④ ② ④

1.v.*

8va-7
(harmonic only)

tone: clean.
with bottleneck

Bass

mf legato sempre

with sticks

Dr.

p

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

The musical score consists of four staves. The top staff, labeled 'Kbd.', features two grand staves with treble and bass clefs, both in the key of D major. It contains two measures of sustained chords, each marked with a fermata. The second staff, 'E. Gtr.', is in treble clef and contains seven notes with fingerings: 3, 5, 2, 1, 4, 2, and 4. The third note is marked 'va' and '(harmonic only)'. The third staff, 'Bass', is in bass clef and contains two measures of chords, each enclosed in a rectangular box. The first measure contains a D major triad (D, F#, A) and a D minor triad (D, F, A). The second measure contains a D minor triad (D, F, A) and a D major triad (D, F#, A). The bottom staff, 'Dr.', is a drum staff with a single bass drum hit in the first measure and a snare drum hit in the second measure.

The image shows a musical score for four instruments: Keyboard (Kbd.), Electric Guitar (E. Gtr.), Bass, and Drums (Dr.). The Kbd., E. Gtr., and Bass staves are empty. The Dr. staff contains a sequence of five drum hits with specific dynamic markings and performance instructions:

- 1. *<mf*
- 2. *mf* (with instruction "from center to rim")
- 3. *mp* (with instruction "from center to rim")
- 4. *p* (with instruction "stay on center")
- 5. *p* (with instruction "on rim")

Each drum hit is represented by a note on a five-line staff. The first hit is a quarter note with a fermata. The second and third hits are quarter notes with a slur connecting them. The fourth hit is a quarter note with a slur connecting it to the fifth hit. The fifth hit is a quarter note with a fermata. The dynamic markings are placed below the notes, and the performance instructions are placed above the notes.

The image shows a musical score for four instruments: Keyboard (Kbd.), Electric Guitar (E. Gtr.), Bass, and Drums (Dr.). The score is arranged in four staves. The Kbd. staff consists of two staves (treble and bass clefs) with a brace on the left. The E. Gtr. staff is a single staff with a treble clef. The Bass staff is a single staff with a bass clef. The Dr. staff is a single staff with a drum clef. The Dr. staff contains three measures of notation: a double bar line, a note with a vertical line through it, and another note with a vertical line through it. The text "on drumhead" is written above the first note. The page number "11" is in the top right corner.

Kbd.

E. Gtr.

Bass

Dr.

on drumhead

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*

The musical score consists of four staves. The **Kbd.** staff has two treble clefs; the first contains a sequence of notes (F#4, G4, A4, B4) and the second contains a sequence (Bb4, A4, G4, F4), both enclosed in boxes. The **E. Gtr.** staff has two treble clefs with sustained notes (F#4 and G4) indicated by curved lines. The **Bass** staff has two bass clefs; the first contains notes (F3, G#3, A3, B3) and the second contains notes (Bb3, A3, G3, F3), both enclosed in boxes. The **Dr.** staff shows a drum pattern with a snare on the first beat, followed by a series of eighth notes on the second beat, and then a snare on the third, fourth, and fifth beats.

similar patterns may be repeated *ad libitum*,
so that all players end around the same time

VI

patch: church/tubular bells
 in an irregular rhythm; progress independently of the guitars

Kbd.

mf

The keyboard part is written on a grand staff (treble and bass clefs). The melody in the treble clef consists of a sequence of notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The notes are played in an irregular, non-linear rhythm. The bass clef is empty.

tone: distortion (My Bloody Valentine: Sometimes)
 rearticulate notes in an irregular rhythm; alternate note changes with bass

E. Gtr.

mf

The electric guitar part is written on a single staff with a treble clef. It features a distorted tone and a sequence of notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The notes are rearticulated in an irregular rhythm, with some notes being held or re-articulated. The notes are connected by a continuous line, suggesting a sustained or heavily distorted sound.

tone: distortion (My Bloody Valentine: Sometimes)
 rearticulate notes in an irregular rhythm; alternate note changes with guitar

Bass

mf

The bass part is written on a single staff with a bass clef. It features a distorted tone and a sequence of notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The notes are rearticulated in an irregular rhythm, alternating with the guitar. The notes are connected by a continuous line, suggesting a sustained or heavily distorted sound.

with sticks

Dr.

The drum part is written on a single staff with a drum clef. It features a sequence of notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The notes are rearticulated in an irregular rhythm, alternating with the guitar. The notes are connected by a continuous line, suggesting a sustained or heavily distorted sound.

mf cresc./dim ad libitum

The image shows a musical score for four instruments: Keyboard (Kbd.), Electric Guitar (E. Gtr.), Bass, and Drums (Dr.).

- Kbd.:** The upper staff uses a treble clef and contains a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are mostly quarter notes, with some beamed eighth notes at the beginning and end.
- E. Gtr.:** The middle staff uses a treble clef and contains a series of chords, each held with a slur. The chords are: F#m (F#4, G4, A4), Gm (G4, A4, B4), Am (A4, B4, C5), Bm (B4, C5, D4), C#m (C#5, D4, E4), and Dm (D4, E4, F#4).
- Bass:** The lower staff uses a bass clef and contains a series of chords, each held with a slur. The chords are: F#m (F#4, G4, A4), Gm (G4, A4, B4), Am (A4, B4, C5), Bm (B4, C5, D4), C#m (C#5, D4, E4), and Dm (D4, E4, F#4).
- Dr.:** The bottom staff uses a drum clef and contains a sequence of five notes: a quarter note on the snare line, a quarter note on the snare line with an accent (>), a quarter note on the snare line, a quarter note on the snare line with an accent (>), and a quarter note on the snare line. A box around these notes is labeled "gradually incorporate cymbals".

This musical score is for page 16 and features four staves: Keyboard (Kbd.), Electric Guitar (E. Gtr.), Bass, and Drums (Dr.).

- Kbd.:** The upper staff uses a treble clef and contains a sequence of notes: F4, G#4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5. The lower staff is empty.
- E. Gtr.:** The upper staff uses a treble clef and contains six pairs of notes connected by a slur, with a final pair connected to a whole note. The notes are: (F4, G4), (A4, B4), (C5, D5), (E5, F5), (G5, A5), and (B5, C6). The lower staff is empty.
- Bass:** The upper staff uses a bass clef and contains six pairs of notes connected by a slur, with a final pair connected to a whole note. The notes are: (F3, G3), (A3, B3), (C4, D4), (E4, F4), (G4, A4), and (B4, C5). The lower staff is empty.
- Dr.:** The staff contains a single double bar line at the beginning, indicating a drum hit.