

**tree piece #66 "ambient bird 433"**

*for open ensembles*

**wendy reid**

# tree piece #66 “ambient bird 433”

## Instrumentation

African Grey Parrot live/recorded  
Blue Parrotlet recorded  
Green Parrotlet recorded  
Open Ensembles 1 - 3

## Symbols

1.1	1st section, 1st movement (located at the bottom center of each page)
↑	Read each page and system from bottom to top (left to right)
( 0:00 - 0:52 )	bird solo Be silent during indicated time period (bird solo) except at section 3, mvmd.4
[ 0:53 - 1:33 ] OPEN	Play or don't play during indicated time period
[ 1:34 - 1:40 ]	Proceed upward and play-the 2 single line systems during indicated time period
[ 1:41 - 1:54 ]	Read from left to right playing both systems during the indicated time period
(3:36 - 4:16 )	lulu solo Be silent during indicated time period (lulu solo)
[ OPEN: 4:17 - 4:33 ]	Play or don't play during indicated time period and go to next movement (or be silent at end)
*	short note
o	sustained note
c	cluck - no specific pitch
w	whoo (like a mourning dove)
whis	whistle - no specific pitches ( but suggested melodic shape )
○	indicates 'bird solo' and 'lulu solo'- be silent
*	squeak
B C	bird call (3. of score) to be repeated with a bird-like character
strings only:	
BB*	play behind bridge
DB	drop bow on string (dribble sound)
SP	sul pont play on or near bridge
ST	sul tasto play over fingerboard

# tree piece #66 “ambient bird 433”

## Instructions

Tree Piece #66 ‘ambient bird 433’ has 3 sections (18’12” each). Each section has 4 movements (4’33” each). See structure page for complete outline.

This work can be performed with 1-3 ensembles. If there is more than one, the ensembles should be separated in space and be added at each section (section 1: ensemble 1 / section 2: ensembles 1,2 / section 3: ensembles:1,2,3 )

### SCORE:

READ EACH PAGE FROM BOTTOM TO TOP

The top line of each system is the SOLO / DUO.

The lower line of each system is the ACCOMPANIMENT.

**SOLO / DUO** \*: Play/improvise using material from top line of each system. The character is like a ‘monologue( solo) or ‘dialogue’ (duo). The bird sounds and accompaniment material can also be used for improvisation.

Dynamic range: p - mf

**ACCOMPANIMENT\*** : Play /improvise using corresponding textural material of a particular movement:

1. clucks (c) / whoos (w) / whistles (whis) / bird timbres PAGE 1 is the 1st movement of sections 1,2 and the 4th movement of section 3.

Dynamic level: pp

2. gradual sustained harmonics / transparent sounds (bowed, vocal, tremolo bird timbres) PAGE 2 is the 2nd movement of sections 1,2 and the third movement of section 3.

Dynamic level: p

3. short bird-like motives / bird timbres PAGE 3 is the 3rd movement of sections 1,2 and the 2nd movement of section 3.

Dynamic level: mp

4. equal mix of all previous textures / bird timbres PAGES 1 - 3 is the 4th movement of sections 1,2 and the 1st movement of section 3.

Dynamic level: mf

Note:

—In the last section (SECTION 3), the accompaniments/movements appear in reverse order: 4.,3.,2.,1.

—The opening bird solo signals the beginning of each section and each movement. Performers should remain silent during this recurring solo except at the opening of section 3 (.4).

—Textures should ‘grow’ into each other, or decay in the case of section 3.

—All sonic material should be bird-like in timbre and character.

\*Improvisations /bird calls /etc do not need to be limited to the written score material. Performers can invent their own bird calls that stay within the character of the performance. Inter - spatial relationships can be orchestrated between ensembles (i.e., bird calls between two performers in different ensembles).

## tree piece #66 "ambient bird 433"

### STRUCTURE

#### **SECTION 1 - \*solos (4) overall texture: sparse (duration: 4:33 x 4)**

one performer plays solo material (main page)

other performers play sparse accompaniment textural material:

##### **(0:00 - 4:33)\*solo1**

1. accompaniment texture for \*solo 1 : 'whoo' / cluck / random whistles, squawks

##### **(4:33 - 9:06)\*solo2**

2. accompaniment texture for \*solo 2 : harmonics (short -> sustained/ with bits of previous texture)

##### **(9:06 - 13:39)\*solo3**

3. accompaniment texture for \*solo 3 : short bird-like motives with bits of previous texture

##### **(13:39 - 18:12)\*solo4**

4. accompaniment texture for \*solo 4 : equal mix all previous material

**END: 18:12** (first end: 18:12)

#### **SECTION 2 - \*duos overall texture: less sparse (duration 4:33 x 4) - ADD 2ND ENSEMBLE**

2 players play a duo (from main page)

other performers play (less sparse) accompaniment textural material

##### **(0:00 - 4:33) \*duo1&2**

1. duo 1&2 (3&4 accompaniment #1)

##### **(4:33 - 9:06) \*duo 3&4**

2. duo 3&4 (1&2 accompaniment #2)

##### **(9:06 - 13:39) \*duo1&3**

3. duo 1&3 (2&4 accompaniment #3)

##### **(13:39 - 18:12) \*duo 2&4**

4. duo 2&4 (1&3 accompaniment #4)

**END: 18:12** (2nd end: 36'24")

#### **SECTION 3 - free improv of all past material (+ambient) overall texture: dense —> sparse**

**(duration: 4:33 x 4) - ADD 3RD ENSEMBLE**

Accompaniment textures (and solos, duos) disappear in reverse 'order of appearance' of section 1 & 2

##### **(0:00 - 4:33) - \*duo 2&4 or solo4**

4. all sonic material / duo 2&4 or solo 4

##### **(4:33 - 9:06) \*duo 1&3 or solo3**

3. bird-like motives (+ other material)

##### **(9:06 - 13:39) \*duo 3&4 or solo2**

2. harmonics (+ other material) / duo 3&4 or solo2

##### **(13:39 - 18:12) \*duo1&2 or solo1**

1. whoo/clucks/random whistles squawks (+ sparse other)/ duo1&2 or solo1 : p > ppp > +

**END: 18:12** (3rd and final end: 54'36")

\*Assign numbers to performers for solos/duos: 1-Wendy / 2-Aurora / 3-Brenda / 4-Ron

3:56 - 4:16  
lulu solo

OPEN  
4:17 - 4:33

34

3:31 - 3:55

21

2:57 - 3:30

8

2:09 - 2:56

13

5

1:55 - 2:08

2

1:41 - 1:54

3

1

1

1:34 - 1:40

OPEN  
0:53 - 1:33

0:00 - 0:52  
bird solo

1. cluck, whoo, whistles

8:09 - 8:49  
lulu solo

OPEN  
8:50 - 9:06

34

7:44 - 8:08

21

7:10 - 7:43

8

6:22 - 7:09

13

5

6:08 - 6:21

2

5:54 - 6:07

3

1

1

5:47 - 5:53

5:26 - 5:46  
OPEN

4:33 - 5:25  
bird solo

2. harmonics, transparent timbres

12:58 - 13:22  
lulu solo

OPEN  
13:23 - 13:39

34

12:38 - 12:57

21

12:34 - 12:37

8

11:52 - 12:33

13

5

11:38 - 11:51

2

11:24 - 11:37

3

1

1

10:17 - 11:23

9:59 - 10:16  
OPEN

9:06 - 9:58  
bird solo

3. bird calls

17:29 - 17:56  
lulu solo

OPEN  
17:57 - 18:12

34

17:07 - 17:28

21

16:36 - 17:06

8

15:48 - 16:35

13

5

15:34 - 15:47

2

15:20 - 15:33

3

1

1

15:13 - 15:19

14:32 - 15:12  
OPEN

13:39 - 14:31  
bird solo

4. open (1-3)

3:56 - 4:16  
lulu solo

OPEN  
4:17 - 4:33

34

3:31 - 3:55

21

2:57 - 3:30

8

2:09 - 2:56

13

5

1:55 - 2:08

2

1:41 - 1:54

3

1

1

1:34 - 1:40

0:53 - 1:33  
OPEN

0:00 - 0:52  
bird solo

4. open (1-3)

SECTION 3  
(REVERSE ORDER)

8:09 - 8:49  
lulu solo

OPEN  
8:50 - 9:06

34

7:44 - 8:08

21

7:10 - 7:43

8

6:22 - 7:09

13

5

6:08 - 6:21

2

5:54 - 6:07

3

1

1

5:47 - 5:53

5:26 - 5:46  
OPEN

4:33 - 5:25  
bird solo

12:58 - 13:22  
lulu solo

OPEN  
13:23 - 13:39

34

12:38 - 12:57

21

12:34 - 12:37

8

13

5

11:38 - 11:51

2

11:24 - 11:37

3

1

1

10:17 - 11:23

9:59 - 10:16  
OPEN

9:06 - 9:58  
bird solo

2. harmonics, transparent timbres

17:29 - 17:56

lulu solo

OPEN  
17:57 - 18:12

34

17:07 - 17:28

21

16:36 - 17:06

8

15:48 - 16:35

13

5

15:34 - 15:47

2

15:20 - 15:33

3

1

1

15:13 - 15:19

OPEN  
14:32 - 15:12

13:39 - 14:31  
bird solo

1. cluck, whoo, whistles