












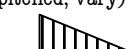



Electric Monster and the Invasion of the Incredible BSOs

TIME	0	:05	:10	:15	:20	:25	:30	:35	:40	:45	:50	:55	:60
Conductor	A <i>quiet & enigmatic</i> (BPM = 60)												
BSO soloists 1-2	w/ CM ppp pp ppp	mp..... mf..... p p..... mf..... p..... f f											
	w/ CM ppp pp ppp	mp... mf..... p p..... mf..... p..... f f											
Laptops 1-2	-Monitor levels for BSO#1 and stream out to LTs 3 and 5 - Control levels of direct/ processed BSO sound to speakers.	reverb l.v. allpass gliss.....											
	-Monitor levels for BSO#2 and stream out to LTs 4 and 6 - Control levels of direct/ processed BSO sound to speakers.	reverb l.v. allpass gliss.....											
Laptops 3-4	- Record selected gestures streamed from LT#1 into balls buffers.	Using captured BSO sounds, perform variations using basic effects.											
	- Record selected gestures streamed from LT#2 into balls buffers.	Using captured BSO sounds, perform variations using basic effects.											
Laptops 5-6	- Record selected gestures streamed from LT#1 into balls buffers.	Using captured BSO sounds, perform variations using basic effects.											
	- Record selected gestures streamed from LT#2 into balls buffers.	Using captured BSO sounds, perform variations using basic effects.											

*Timing is approximate, you may time and develop your own gestures according to the general shape of the passage and take more or less time as needed.

TIME	1:00	1:05	1:10	1:15	1:20	1:25	1:30	1:35	1:40	1:45	1:50	1:55	1:60
Conductor	<i>more erratic, gestural, dialogic</i>						B (BPM = 60)		rhy cue #1 (4:3:2)		<i>slowly increase tempo.....</i>		
BSO soloists 1-2		similar gestures using techniques such as scratches, squeaks, taps, and rubs. Transform from one to another.		Build intensity..... More and more taps....		Taps and scratches		Prep condenser mic, remove CM from BSO, or switch to another BSO that likes to bounce.					
BSO soloists 1-2		similar gestures using techniques such as scratches, squeaks, taps, and rubs. Transform from one to another.		Build intensity..... More and more taps....		Taps and scratches		Prep condenser mic, remove CM from BSO, or switch to another BSO that likes to bounce.					
Laptops 1-2	Continue to mix, process, and stream live sound to LTs 3 and 5.		process sound with granular or allpass, vary over time.				ramp CM down, turn off		FMnotes med, metallic, Db-res1, rand from coll, man. trig (f)		* *		
Laptops 1-2	Continue to mix, process, and stream live sound to LTs 3 and 5.		process sound with granular or allpass, vary over time.				ramp CM down, turn off		FMnotes med, metallic, Db-res1, rand from coll, man. trig (f)		* *		
Laptops 3-4	Ad lib. - Continue to record to balls buffers, vary the sound w/ granular or allpass <i>mf</i>						BSO drops w/FX		loop rolling tail (or roll)	 <i>ppp</i>		
Laptops 3-4	Ad lib. - Continue to record to balls buffers, vary the sound w/ granular or allpass <i>mf</i>						BSO drops w/FX		loop rolling tail (or roll)	 <i>ppp</i>		
Laptops 5-6	pre-rec ball drop + FMnote (man. trig (f))		* <i>mp</i>		* <i>mf</i>		BSO drops w/FX		Autonoise ascending (DqsUT-32, long 1 voice on roll sample) rhy trig - layer 2	decrease durations gradually		
Laptops 5-6	pre-rec ball drop + FMnote (man. trig (f))		* <i>mp</i>		* <i>mf</i>		BSO drops w/FX		Autonoise ascending (DqsUT-32, long 1 voice on roll sample) rhy trig - layer 3	decrease durations gradually		

TIME	2:00	2:05	2:10	2:15	2:20	2:25	2:30	2:35	2:40	2:45	2:50	2:55	2:60
Conductor120-150		cue BSO soloists 60 BPM Set 90 BPM, rhycue #2 (7:4:2)								(BPM=90) rhycue #3 (4:3:2)		
BSO soloists 1-2	tentative bouncing w/  <i>mf</i>		increasing.....  <i>f</i>		bounces, dribbles, etc.		bounces, dribbles, etc.		<i>ff</i> 				
	tentative bouncing w/  <i>mf</i>		increasing.....  <i>f</i>		bounces, dribbles, etc.		bounces, dribbles, etc.		<i>ff</i> 				
Laptops 1-2	Set cond. Mic levels turn on				allpass – gradually increase amount and delay time.				vary allpass as desired				
	Set cond. Mic levels turn on				allpass – gradually increase amount and delay time.				vary allpass as desired				
Laptops 3-4	rev. ball drop  <i>mp</i> <i>mf</i>		set max on polyrhythmic layers <i>f</i>		Two 7/4 cycles trigger bouncing) rhy trigs off!		granular on anything <i>mp</i> <i>mf</i>		looped rolls <i>p</i> <i>f</i> <i>p</i> <i>p</i> <i>f</i> <i>p</i>				
			set max on polyrhythmic layers <i>f</i>		Two 7/4 cycles trigger bouncing) rhy trigs off!		granular on anything <i>mp</i> <i>mf</i>		looped rolls <i>p</i> <i>f</i> <i>p</i> <i>p</i> <i>f</i> <i>p</i>				
Laptops 5-6	<i>p</i> *rhy trigs off! Record bounces into balls buffers						allpass (pitched, vary) <i>mf</i> 		gliss 				
	<i>p</i> *rhy trigs off! Record bounces into balls buffers						allpass (pitched, vary) <i>mf</i> 		gliss 				

* if you reach a carrier freq. of 2418.2 before this, turn off triggers then.