

# QUARTET ELECTRONISCHE

four sampler players

the music is improvised

there are some rules\* for these improvisations

and for other things

## \*RULES

The notational system indicates the rules that apply to any one improvisation

Rules govern:

1. source material
2. ways in which source material may sound
3. ways in which players must relate to each other
4. duration

A rule is laid out according to the following convention:

### rule

(1) material . (2) special events,parameters,transformation . (3) roles,process,location . (4) duration

1. Indicators in section 1 of the rule refer to the source of the material. These indicators are a reference to the number and variety of sources that may be employed during an improvisation.
2. Indicators in section 2 refer to the various parameters affecting the sound of the source material. Such parameters control the final attributes of the pure sounds. In effect, these indicators refers to everything that can, and must be done to the source material.
3. Indicators in section 3 refer to the processes by which the players must relate to each other. Such processes control the specific roles of each player.
4. Indicators in section 4 refer to duration of improvisation.

The indicators are as follows:

### 1. MATERIAL

s1 shared sample s2 shared sample source s3 shared sample bank s4 own sample s5 own sample source s6 own sample bank sx any sample(s) - free sxo any sample(s) - fixed
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### 2.1 SPECIAL EVENTS

- (dash) drone ▼ stab athletes - a ball bearings - b clumps - c mash - h chowder - j clusters - k lines - l noodles - n pointillist - p
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### 2.2 PARAMETERS

duration - d	envelope - e	Frequency- f (bandwidth/real-time pitch shift)	speed - v (tempo/real-time speed shift)	speed/frequency (sample) - vf	volume - db
d1 very short d2 breath d3 medium d4 long d5 very long dx any-free dxo any-fixed	e1 on/off e2 cres. e3 decres. e4 hairpin ex any-free exo any-fixed	f1 low f2 low-mid f3 mid f4 high-mid f5 high fx any-free fxo any-fixed	v1 slow v2 slower v3 medium v4 faster v5 fast vx any-free vxo any-fixed	vf1 slow/low vf2 slower/lower vf3 original vf4 faster/higher/ vf5 fast/high vfx any-free vfxo any-fixed	db1- db10 db1 almost inaudible db10 as loud as possible dbx any-free dbxo any-fixed

### 2.3 TRANSFORMATION

waveform - w	modulation (lfo) - m	filter - t	examples:
n sine q square w saw g triangle r random	mn lfo sine mq lfo square mw lfo saw mg lfo triangle mr lfo random  m(v) lfo applied to volume m(f) lfo applied to frequency m(l) lfo applied to location m(t) lfo applied to filter mx any modulation-free mxo any modulation-fixed	tl low pass filter th high pass filter tb band pass filter tx any filter-free tx0 any filter-fixed	mn(tl) - sine wave modulating low pass filter mg(th),mr(db) - triangle wave modulating location and high pass filter, random wave modulating volume

### 3.1 ROLES

<p> <math>\alpha</math> - players working interdependently  <math>\alpha\beta</math> - teams working interdependently  <math>\alpha/\beta</math> - <math>\alpha</math> supported by <math>\beta</math>  <math>\alpha/\beta/\gamma</math> - <math>\alpha</math> supported by <math>\beta</math> supported by <math>\gamma</math>  <math>(\alpha/\beta)\gamma</math> - <math>\alpha</math> supported by <math>\beta</math>, <math>\gamma</math> commenting  <math>\gg\alpha\ll</math> - players ignoring other players             (<math>\alpha</math>, <math>\beta</math>, <math>\gamma</math> represent any player or team of players)         </p>	<p> <b>examples:</b>            0 = 0 players            1 = 1 player            2 = 2 players as a duet            3 = 3 players as a trio            4 = 4 players as a quartet            1111 = 4 soloists            2 2= 2 duets            1 3 = soloist and trio            1/3 = trio accompanying soloist            3/1 = single player accompanying trio            111/1 = single player accompanying 3 soloists            2/2 = duet accompanying duet            «1111» - 4 soloists ignoring each other            x4 free roles         </p>
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### 3.2 PROCESS

<p> <math>g</math> = ghost  <math>h</math> = free exchange of roles  <math>o</math> = pass around - <math>o</math>  <math>p</math> = spaced  <math>r</math> = call and response  <math>s</math> = shadow  <math>u</math> = unison  <math>z</math> = exclusive (players or groups may not make sound at the same time as other players or groups)  <math>\nearrow</math> (strike) = pass across (players can change roles)  <math>\uparrow</math> (take) = player demands solo  <math>\star</math> (fill) = space fille         </p>	<p> <b>examples:</b>  <math>z(1111)</math> = 4 soloists, 1 soloist at a time  <math>3s1</math> = trio shadowing soloist  <math>u2/2</math> = unison duet accompanying duet  <math>2/u2</math> = duet accompanying unison duet  <math>\nearrow u2</math> = unison duet, players can change  <math>3/\nearrow 1</math> = trio accomp soloist. soloist role passes between any players  <math>1/\nearrow</math> = soloist accompanying tag team  <math>\nearrow 2</math> = duet tag team  <math>\nearrow x</math> = free tag         </p>
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### 3.3 LOCATION

<p> <b>location - l</b>            l1 left            l2 left-centre            l3 mid            l4 right-centre            l5 right            lx any-free            lx0 any-fixed         </p>
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## FORM/STRUCTURE

- x free/changing
- o fixed/unchanging
- ⇒ transforming to
- ⇔ transforming between
- switching to
- ↔ switching between

( $\Phi$  refers to any event or parameter)

$x(\Phi)$  events within round brackets are modulated by x

$\Phi$  events without brackets are free events. i.e. they maybe repeated any number of times

$[\Phi]$  events within square brackets are specific events. i.e. repetition of events is controlled by the number preceding the event

$\{\Phi\}$  events within curly brackets are specific events in a specific order. i.e. they must occur in the order in which they are notated

$\langle \Phi \rangle$  parameters within angle brackets refer to parameters within parameters

parameters not prescribed are free

### examples

d1,d4 refers to any number and combination of long and short sounds

[3d1,1d4] refers to three short sounds and 1 long sound (a total of 4 events)

{3d1,1d4} refers to three short sounds followed by 1 long sound (a total of 4 ordered events)

d4<d1> refers to long sounds comprising many short sounds

[d4<d1>] refers to a single long sound comprising many short sounds

[d4<(d1,d3)>] refers to a single long sound comprising, alternately, many short and breath length sounds

.4 refers to quartet freeplay

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## PRINCIPLES OF RULE WRITING

1. The simplest statement of a rule should always be made.
2. Complex rules should be simplified by arranging them into sets and banks:

In simple cases one rule expressed on one line may be sufficient for all players.

### example 1 - rule:

-4  
= quartet playing drones

However, if a different rule is required for 1 or more players, these rules should be ordered in a column. Two or more rules in a column constitutes a set

### example 2 - set of rules:

-2  
k.2  
= duet playing drones, duet playing clusters

No more than 4 players can be given rules in any one set.

### bank of rules:

When a different set of rules is required for 1 or more sections or a performance, these sets of rules should be ordered in a column. Two or more sets of rules in a column constitutes a bank.

**example 3 - bank of rules:**

s1.-th(d1)/m(v).4

rule 1 s1.-th(d1)/m(v).2

rule 2 s1.th(-)d2/m(v).2

-.2

k.2

= shared sample, drones, very short sounds with high pass filter, lfo applied to volume, played as a quartet.

followed by

shared sample, drones, very short sounds with high pass filter, lfo applied to volume, duet.

shared sample, drones with high pass filter, breath length sounds , lfo applied to volume, duet.

followed by

duet playing drones, duet playing clusters

3. Rules must always contain an indication referring to personnel.

The simplest rule is therefore:

.x

= free number of players, free improvisation

4. Strict rule writing requires the author to notate full points marking categories even when they contain no indications.

The rule:

.x

should strictly be notated

.x. clearly showing that there are no indications referring to categories 1,2 and 4 of the rule.

However, for the fluent rule operator, these points are assumed and are generally omitted. Their inclusion, however, must be ensured in those case in which there is likely to be a confusion regarding category.

4. Rules should be stated in a manner which does not cause unnecessary confusion.

5. Rules should be stated in a manner which allows for ease of verbal communication.

6. Rules must not be simplified merely for sake of elegance.

7. Whenever possible, rules should be reduced to the most economical shorthand.

8. Rules must be notated in black ink on white paper or card.

**Principles of Rule-Play**

1. Rules must be memorized.

2. Deviations from a cautious and respectful approach to Rule-Play should not be made.

3. A full understanding of the structures and implications of a Rule must be achieved before embarking on any one Rule-Play.

4. Deviation from strict Rule-Play is allowable only when an appropriate Rule-Play deviation clause is in play and that such a clause has clearly been agreed upon by all players.

5. Un-authorized deviation from the stipulations of Rule-Play is punishable by exclusion from the following Rule-Play.

6. Un-authorized deviation from the stipulations of Rule-Plays on more than three occasions in any one session is punishable by exclusion from the following session of Rule-Play.

7. Regular un-authorized deviation from the stipulations of Rule-Play is punishable by expulsion from the group.

8. Players should strive for more than mere functional and correct Rule-Play. Remember, the purpose of Rule-Play is to make good music and to entertain the paying audience.