

Structured Autonomy for Wind Ensemble and Electronics—A Test

Instructions

This is a piece that enables you, the performer, to choose what types of sounds the audience will hear. The piece is structured in five numbered sections, each of which is around 30 seconds long. In each section you will perform the sounds indicated by the given letter for around 15-20 seconds. For the last 10-15 seconds of each section, you will select the material that will be part of the *next* section, and then pass your score, with this chosen material, to another stand nearby. You should not be making any sounds on the instrument during this time.

For example, let's say that in section 1 you are playing material A for around 15-20 seconds. During the last 10-15 seconds of

the section, you might decide that you want to hear material B for the next section 2. You will write down "B" in the space near section 2 and pass your part to a nearby stand. This will continue throughout the remaining sections.

All cues will be given by the conductor, meaning that he or she will cue the beginning of the section, the end of the sound material, and the beginning of the next section.

You should play the material at a dynamic level varying from *pp* to *mp*, changing at your discretion. Tempi and rhythm are also up to you. There will be electronic sounds throughout the piece.

C Clicks. For wind and brass instruments, press your keys in whatever combination or fashion you desire, without blowing air into your instrument. For percussion and strings, tap your instrument(s) in various places and intensities.

D Air. For wind and brass instruments, blow air through your instrument without trying to make a pitched sound. The idea is for the sound to be, well, "airy". For percussion and strings, do whatever necessary to get a "whispy" sound, i.e., sliding hands along the fingerboard, scraping a cymbal with a stick, etc.

E Nothing. Make no sound, silence.

Sound Material

A c-sharp minor progression, I-IV-V. You should cycle through this progression in any means desired: arpeggiated, straight, slow, fast, etc.

B f-sharp minor progression, I-IV-V. You should cycle through this progression in any means desired: arpeggiated, straight, slow, fast, etc.

Score

For all sections

Sound: 15-20s; Material Choice: 10-15s

1

2

3

4

5

fine

Structured Autonomy: a test

for wind ensemble and electronics

Nick Knouf

c-sharp minor

f-sharp minor

I

IV

V

I

IV

V

concert pitch

in B flat

in E flat

in F

The image displays a musical score for a wind ensemble and electronics, titled "Structured Autonomy: a test" by Nick Knouf. The score is organized into four systems, each representing a different pitch standard: concert pitch, B flat, E flat, and F. The first system is for c-sharp minor, and the second system is for f-sharp minor. Each system contains three measures of music, labeled with Roman numerals I, IV, and V, indicating the chord structure. The music is written in 3/4 time and consists of chords in both treble and bass clefs. The concert pitch system shows chords with sharps for all notes (C#, D#, E#, F#, G#, A#). The B flat system shows chords with sharps for all notes except B, which is flat (C#, D#, E#, Fb, G#, Ab). The E flat system shows chords with sharps for all notes except E, which is flat (C#, D#, Eb, F#, G#, Ab). The F system shows chords with sharps for all notes except F, which is flat (C#, D#, Eb, Fb, G#, Ab). The score is presented in a clean, black-and-white format with a clear layout of staves and labels.

attempting to provide a means of compositional autonomy