

ALL THEM TAKES – A playground for five amplified musicians

Jonas Kocher 2021

Written for Puts Marie (Max Usata, vocals, drums, synth, Sirup Gagavil, guitar, Beni 06, Farfisa organ, Igor Stepniewski, electric bass, flutes, Tobi Schramm, drums). Premier : October 25, 2021, Das Institut, Zürich, Switzerland.

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Description

ALL THEM TAKES is conceived as a playground for musicians; repetition, variation and synchronisation/desynchronisation of sound events are central. The music is created in the moment according to the musicians' decisions. Nothing is planned in advance, the energy is intense, the sound is loud.

The score is made up of five pages (I, II, III, IV, V) on which time codes appear. These pages are to be distributed freely among the musicians before each part.

Rules for parts A, B and C

The game is played in three parts of 17 minutes (A, B, C), each player plays one page per part. The synchronisation of the musicians is done with a stopwatch, a ten second countdown is necessary before starting. Two interludes of about 3 minutes take place between parts A and B and B and C:

A	interlude 1	B	interlude 2	C	End
00'00 17'00		00'00 17'00		00'00 17'00	

On each given timecode, exactly on the change of second, the musician can either :

- 1) start an action
- 2) change the action
- 3) continue playing the current action
- 4) stop playing
- 5) not play

The duration of the played action can range from a very short duration (one accent) to a very long duration. Each action, regardless of its duration, must end on one of the following timecodes. When a timecode is written **in bold**, it means that two or three musicians have the same timecode at that moment. When it is written **in bold on a grey background**, all musicians have the same timecode at that moment. These common timecodes are to be taken as possibilities to boost the energy or to make an abrupt change in the music.

Each person decides individually and in the moment on the nature of each sound action and its duration. Individual listening guides each one's choices, the overall balance must be constantly negotiated collectively.

The actions must be continuous and regular, static or in the form of a repeating pattern, varied or not. Emphasis on the material is essential. Actions can be played several times and recur throughout the game and the three parts.

Each part (A, B, C) must start loud. There are never any breaks, the intensity of the game never wanes. Subtle variations in dynamics within the general forte are advisable.

Interludes 1 and 2

One of the musicians (the farfisa player in the original version) starts a sound action on one of the timecodes shortly before 17:00, the other musicians stop their actions precisely at 17:00. The musician continues his action alone with insistence. This sound action must be played at a lower level than the main parts but must absolutely keep the tension. It can have a very different character than the main parts: tonal, melodic, a quote. This "solo" has a real character of transition, of bridge, between the parts

During the interlude the musicians exchange scores so that each has a different sheet for the next part, like shuffling cards in a game. The energy should be loose, relaxed, joyful, in clear contrast to the tension of the main parts. The musicians can also talk freely with each other if necessary or if they feel like it.

The musicians decide collectively when the game will resume. Everyone starts playing again at exactly 00:00 after a 10 second countdown.

Part C ends abruptly at 17:00

General remarks

- Musicians engaged in the performance must always be in a state of searching for a way out of the present situation in which they find themselves. This state gives them a mental focus on the future that reinforces their physical presence in the present.
- Each action should start as precisely as possible, with an accent and exactly on the given timecode.
- The execution of the piece requires a real physical effort and the intensity that results is an integral part of the performance.
- Imitative playing helps to keep the sound cohesive within the group but can become boring if used too systematically. The introduction of a sound material in opposition creates an absolutely necessary tension and will open up the sound field. Practice shows that playing in opposition to each other should be favoured as well as the choice of extreme sound material or material which apparently seems not to fit in.
- Think of rhythmic or pulsating sound interventions in a polyrhythmic way, as different tempi in parallel.
- If a musician is alone, he/she should not decrease the tension but rather increase it and not stop playing until at least one other musician enters the game.
- The character of the transitions should be clearly different from the main parts, much looser and lighter.
- Musicians are free to change or adapt the rules of the game as the performance progresses, but this should not in any way reduce the tension.

0'00''

7'54''

14'57''

0'16''

8'33''

15'00''

0'33''

9'12''

15'06''

1'26''

9'45''

15'17''

1'34''

9'52''

15'32''

2'09''

10'58''

15'36''

2'56''

11'02''

15'40''

3'20''

11'35''

15'44''

3'45''

11'49''

16'11''

4'00''

12'08''

16'43''

5'11''

12'46''

17'00''

5'43''

13'42''

6'06''

14'10''

0'00''	8'08''	12'38''
1'11''	8'46''	13'14''
1'43''	9'42''	13'42''
2'06''	10'10''	14'07''
2'57''	10'57''	15'08''
3'47''	11'00''	15'44''
4'33''	11'06''	16'16''
5'12''	11'17''	16'33''
5'45''	11'32''	16'26''
5'52''	11'35''	17'00''
6'58''	11'40''	
7'02''	11'44''	
7'54''	12'32''	

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0'09''	7'06''	12'16''
1'12''	7'17''	12'33''
1'45''	7'32''	13'26''
1'52''	7'40''	13'34''
2'59''	7'54''	14'09''
3'02''	8'32''	14'56''
3'49''	8'38''	15'20''
4'08''	9'14''	15'45''
4'46''	9'42''	16'00''
5'42''	10'07''	16'09''
6'10''	11'08''	16'45''
6'57''	11'35''	17'00''

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0'08''	4'38''	11'35''
0'46''	5'14''	11'44''
1'42''	5'42''	12'01''
2'10''	6'07''	13'11''
2'37''	6'59''	13'43''
3'00''	7'08''	14'06''
3'06''	7'54''	14'57''
3'17''	8'16''	15'47''
3'32''	8'33''	16'00''
3'36''	9'26''	16'15''
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