

# **Crackle Crunch Climate**

**for cello, violin, zither, objects and fixed media**

by Casey Moir ©2020

# Crackle Crunch Climate


Initial LAYOUT and  
map of starting positions


Performers 1 through 7


C = cello (instrument only)


V = violin (instrument only)

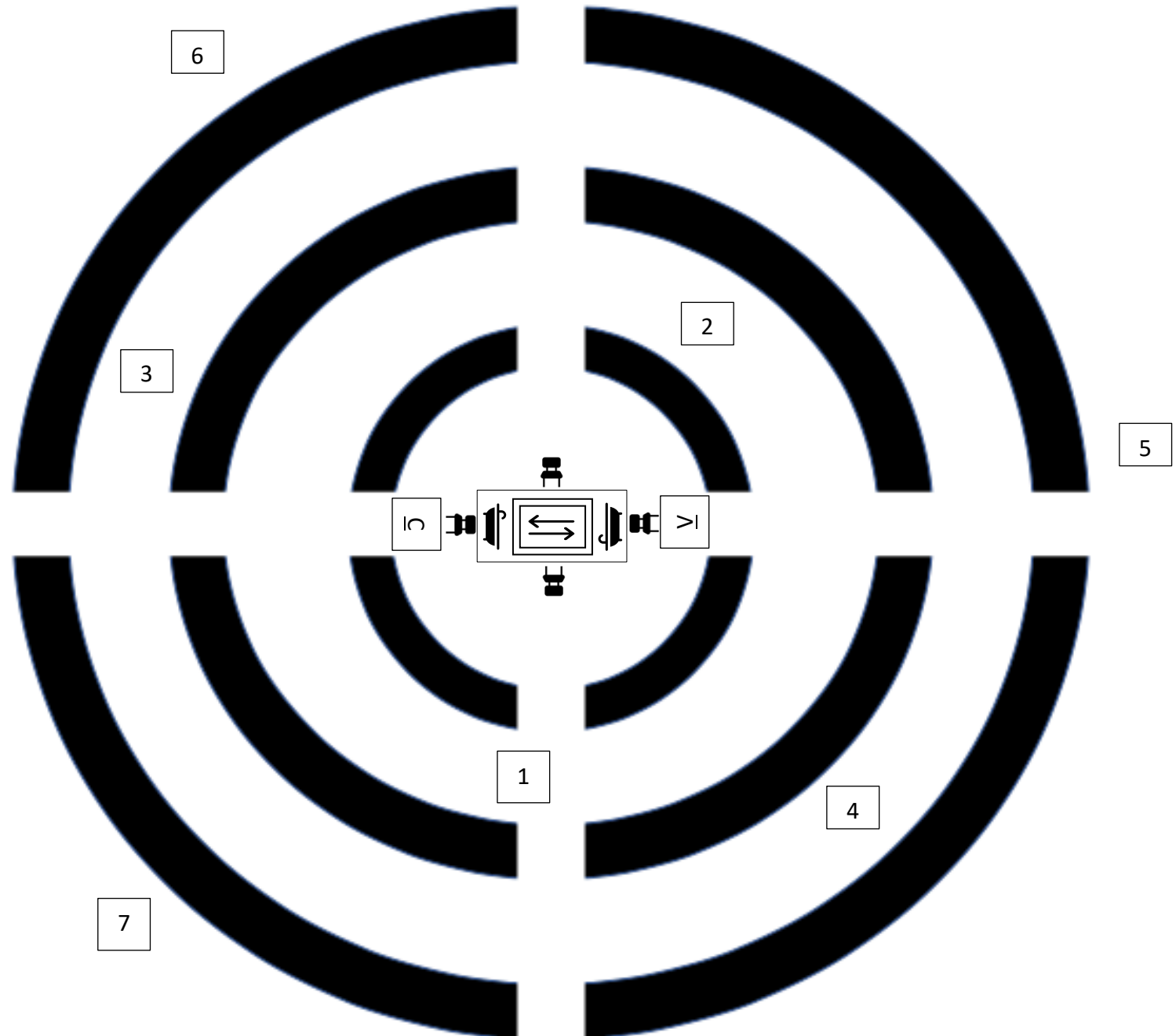
↔ = Zither & 2 music boxes

 = glass bowl half-filled  
with water

 = table

 = performer chair

 = audience



# Crackle Crunch Climate

Objects, equipment and instruments



13 pieces of soft plastic (crinkle/crackle)  
Like packaging from biscuits/cornflakes/tea  
N.B. important that plastic is not too soft (like plastic bags), as these rustle more than they crackle



9 bottles  
Filled with differing amounts of water to create different tones when hit.



8 wine and/or water glasses  
All of differing sizes with different tones, filled with differing amounts of water



2 small bowls of marbles  
Each filled with glass marbles of differing sizes



4 small mallets  
2 pairs, wooden



3 chimes  
Each chime is to be close in pitch but not exactly the same  
To be bowed (optional) or hit with mallet



1 Timer  
Like that of a stopwatch in a mobile phone or similar



3 waldteufel (tree frog buzzers)




7 elephant bells or similar  
With after-ring (natural sustain) in 7 different sizes



2 handheld radio  
Small, portable battery operated radios that have tuning wheel



2 small glass bowls   
Half filled with water, big enough for the waterproof speakers to be immersed in



3 plastic trays with gravel  
To be filled with fine gravel that crunches underfoot



2 bluetooth speakers  
Small and portable, cylindrical in form (able to be rolled)



2 bluetooth waterproof speakers  
Small and portable

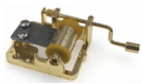
## Crackle Crunch Climate

Objects, equipment and instruments (continued)

MP3

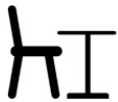
### 4 mp3 players

Like mobile phones, iPod etc with *Bluetooth*  
*Important! speakers cannot be attached via cable to MP3-players*



### 2 music box mechanisms

Both with differing melodies in slightly different tonalities.  
To be placed on the zither strings



### 3 small table and chair combos

Room for gravel box underneath and objects on the tabletop  
(These may need to be on risers so that musicians can see each other unhindered)



### 2 percussion tables

Large enough for a few objects (see player 1 & 3 set-ups)



### 2 bumbags or small shoulder bags

Each big enough to hold a Bluetooth speaker, MP3 and bell



### 1 table and 4 chairs

Tabletop big enough for the Zither (and single speaker), as well as both water bowls. 2 chairs are for the players playing the Zither. The other two are at the table ends, facing away from the table, and are for the cellist and violinist



### 2 trolleys or tables on wheels

Big enough for all the objects needed by performers 2 and 4  
High enough to be pushed around with ease



### Optional: 3 stage risers

Only needed if performers 5, 6 & 7 on outer rim need to be raised in order to have better visibility and eye-contact with each other, in which case they will need 1 each at their initial starting stations

## INSTRUMENTS

1 cello and bow

1 violin and bow

1 Zither

Optional: 2 extra bows for performer 2 and 4 to bow chimes with

## FIXED MEDIA

Audio file 1 for performer 1: Climate change denialists 1

Audio file 2 for performer 2: Climate change protesters

Audio file 3 for performer 3: Climate change denialists 2

Audio file 4 for performer 4: Nature

*NB: Audio files are to be uploaded onto corresponding MP3-player for each performer BEFORE the performance*

## ZITHER AMPLIFICATION

1 small active speaker: Genelec or similar, facing upwards next to one end of the Zither

1 contact microphone: *see set-up instructions for placement of microphone*

# Crackle Crunch Climate

Initial set-ups, per performer

## Performer 1 (Moa)



with



+



with



## Performer 2 (Anna)



with



## Performer 3 (Frederik)



with



+



with



## Performer 4 (Dries)



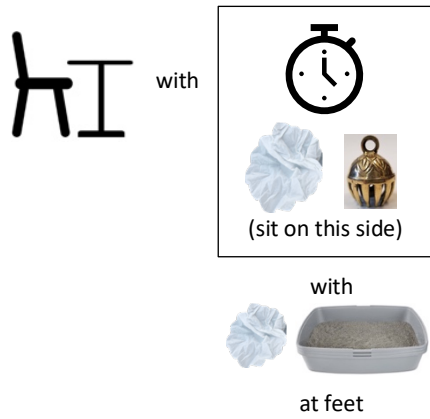
with



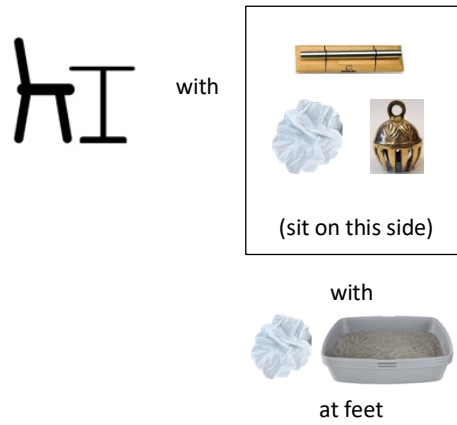
# Crackle Crunch Climate

Initial set-ups, per performer

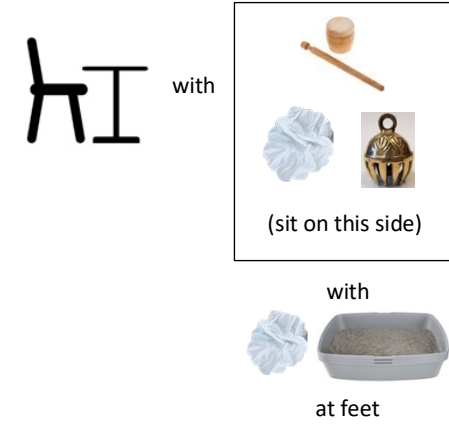
Performer 5 (Rei)



Performer 6 (My)



Performer 7 (Sofie)



## Crackle Crunch Climate

Zither instructions and set-up

### Zither set-up

2 music box mechanisms placed as shown

1 contact microphone (black triangle situated middle-left in photo),  
connected to active speaker

Performers 1 and 3 are to be seated on either side of the zither  
(top and bottom of photo)

The zither is played by drawing the music box mechanisms over the strings and applying fluctuating pressure. The music boxes are played throughout by turning the lever at a continuously fluctuating rate. Plucking is done by applying pressure while moving the mechanism against (not along) the strings. Once a string or strings have been plucked, they should be dampened by nearest available fingers.

*See 'Zither diminuendo' video*



## Crackle Crunch Climate

Instruction videos

Please find all instruction videos, audio files and complete score in this shared google drive folder:

<https://drive.google.com/drive/folders/1Y4EHsEcSm-531MFwX6Aqw9nEUSyOzgun?usp=sharing>

The following list of videos is a compilation of examples of sounds, how-to-dos and/or are inspiration for how to play:

*NB: videos are for all performers unless otherwise stated*

Bottles and glasses: is for performers 2, 4 and 5, and is purely inspiration for how these objects can be played and/or sound

Elephant Bell: shows how to hold and actively ring the elephant bells

Muffled Bell 1: shows one example of how to muffle and play the bell with plastic

Muffled Bell 2: shows another example of how to muffle and play the bell with plastic

Hand rubs: shows continuous plastic crinkle to hand rubs, and how performers 2, 3 and 7 are to drop their plastic with second hand rub

Outbreath: examples of how to sound the vowels A and Å with dynamics using air of exhalation (outbreath)

Zither Diminuendo: example of how to play and move the music box mechanisms over the zither strings and the progression from varied motion with plucking to smooth slow motion with no plucking



# Crackle Crunch Climate

## SYMBOLS / LEGEND



= pocket



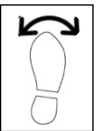
= play with hand/s



= play with foot/feet



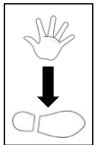
= free walk, done in gravel box in own tempo independent of others with same action at same time (tempo can fluctuate a little)



= continuous foot swivel



= foot drag forwards and/or backwards



= drop object from hand to foot



= roll speaker freely within space using foot or hand



= put object down on surface/in bumbag



= bumbag



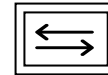
= gravel box: plastic tray filled with fine gravel



= cylinder formed rollable speaker



= speaker which is waterproof



= Zither and 2 music boxes: continuously play music boxes by turning the levers round and round at fluctuating tempos, while dragging them over Zither strings. *See Zither Diminuendo video*



= recurring, sounded out-breaths (in-breath is silent)  
Use vowels 'A' and/or 'Å' to sound out-breath with air, using one vowel per out-breath. To be done independently of other performers also doing this sound (not in unison)  
*See Outbreath video for sound example*



= muffled bell sound made by covering bell in plastic and placing hand over body of bell so as to dampen all natural sustain. *See Elephant Muffled Bell videos*

## Crackle Crunch Climate

Terms for Violin and Cello

GLISS

Make glissandi of varying lengths, both going up and down, on one or two strings simultaneously. Continuously sounding yet not necessarily fluid-sounding. Think 'cut-up'

OD

OD short for Open Draw. Draw bow over open string with swift motion and allow the string to ring out for desired amount of time

FHH

FHH short for Flutter-Hand Harmonics. While continuously rocking the left hand on open harmonics, draw bow smoothly and evenly over string/s. The left (flutter) hand is free to roam between different harmonics in the upper section of fingerboard.

Size of term shows balance between terms. For example:

GLISS OD	means there are to be more glissandi than open draws
-------------	--

# Crackle Crunch Climate

EXPLANATION of rhythms for performers 5, 6 & 7  
in CLIMATE CRISIS section 5 page 5.1

1 OPEN

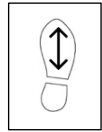
2

3

4


5

All note values larger than 8<sup>th</sup> notes =  
(this includes tied 8<sup>th</sup> notes)



*Rhythm 1* can be repeated as many times as desired.

*Rhythm 2, 3, 4 & 5* are to punctuate the soundscape  
They are non-continuous yet recurring.  
They can occur as many times as desired but are not  
to be repeated. For example, rhythm 2 cannot be  
played for a second time directly after it has just  
been played. *Rhythm 1* or

*free walk* (  ) must happen before and/or

after each rhythmical instance numbered 2, 3, 4 & 5

# Crackle Crunch Climate

How to read the score: In this score there is a combination of LAYOUTS, INSTRUCTIONS and NOTATION.

LAYOUTS show where performers are in the room and instruct how they are to move (where applicable). The layouts are inserted into the score on the page BEFORE correlating instruction/notation and are applicable until the next layout is presented or until other changes are stated in the score.

## INSTRUCTIONS and NOTATION

In most cases, a page with INSTRUCTIONS is paired with a SUGGESTION for NOTATION. In these cases, the instructions and notation pages are one of the same. It is necessary to read both INSTRUCTIONS and NOTATION in preparation for the piece, but both are NOT needed during the performance.

Section 1A and 1B: 1A is an instruction page, explaining the actions and progression of instructions CONTAGIOUS and PASS IT ON. 1B is exactly the SAME as 1A, only shown here in graphic notated form with suggestions for WHEN performers COULD enter with their plastic crinkle sound during the CONTAGIOUS instruction. You are not to perform 1A and then 1B, as 1B would just be a repetition of 1A.

Section 2A and 2B: 2A is an instruction page, explaining the actions and progression of the instruction SIMULTANEOUS. 2B is exactly the SAME as 2A, only shown here in graphic notated form with suggestions for WHEN performers COULD enter with their elephant bell or waldteufel sounds during this instruction, while the plastic crackle sound is continuous throughout. You are not to perform 2A and then 2B, as 2B would just be a repetition of 2A.

Section 3A and 3B: 3A is an instruction page, explaining BELL TRANSITION I. 3B is exactly the SAME as 3A, only shown in notated form. You are not to perform 3A and then 3B, as 3B would just be a repetition of 3A.

Section 4A: is an instruction page with detailed descriptions for all GROUP INSTRUCTIONS

Section 4B: is one page containing boxed notation for 4A GROUP INSTRUCTIONS, as well as notation for BELL TRANSITION II. You are not to perform 4A and then 4B. 4B is the score. You are to refer to 4A for a more detailed understanding of GROUP INSTRUCTIONS on 4B.

Section 5: is 3 pages in total (titled CLIMATE CRISIS 5.1, 5.2 and 5.3). These 3 pages are to be played in succession, one directly after the other

## Performance order

### **Section 1 > section 2 > section 3 > section 4 > section 5**

Each new section is to commence immediately at the conclusion of the former; i.e.: section 1 is immediately followed by section 2 which is immediately followed by section 3, which is immediately followed by section 4, which is immediately followed by section 5. There are no pauses between sections, unless stated in the score.

PLEASE NOTE: The order is **NOT** as follows:

Section 1A > section 1B > section 2A > section 2B > section 3A etc.....

## **IMPORTANT!!**

Each MP3 should have its correlating audio file uploaded onto it beforehand and ready to play.

Turn on and connect each Bluetooth speaker with corresponding MP3-player right BEFORE starting the piece

# Crackle Crunch Climate

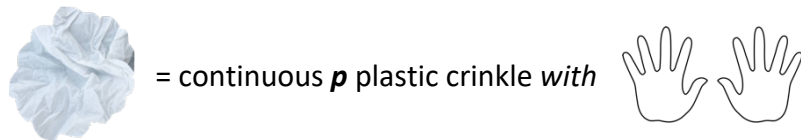
The score

## 1A: CONTAGIOUS instructions

*Moderately loose*

Undetermined length

*(suggestion for timings can be found on next page)*



Make *p* plastic crinkle (softer sound) sound spread from player to player, growing naturally in dynamics with each new addition. New additions are to enter at irregular intervals.

Take your time!

Player 1 sounding

Player 1 sounding, add player 2

Player 1 and 2 sounding, add player 3

Player 1, 2 and 3 sounding, add player 4

Player 1, 2, 3 and 4 sounding, add player 5

Player 1, 2, 3, 4 and 5 sounding, add player 6

Player 1, 2, 3, 4, 5 and 6 sounding, add player 7

*Continue sounding*

**When ready P5 to cue**

**PASS IT ON instructions**

*hand rubs with plastic*

Hand rub 1



Hand rub 2



=  HR  
*mf*

With plastic between the palms of the hands, sound and send hand rubs (HR) through the ensemble from player to player at a relatively fast and steady pace. Once a player has made their hand rub sounds, they are to remain tacit until all players have passed on their sound to the final player (P1).

P7 HR + P6>1 all continue with plastic crinkle (*p*)

(P7 tacit) P6 HR + P5>1 plastic crinkle

(P7, P6 tacit) P5 HR + P4>1 plastic crinkle

(P7, P6, P5 tacit) P4 HR + P3>1 plastic crinkle

(P7, P6, P5, P4 tacit) P3 HR + P2>1 plastic crinkle

(P7, P6, P5, P4, P3 tacit) P2 HR + P1 plastic crinkle

(P7, P6, P5, P4, P3, P2 tacit) P1 HR

Tutti: *tacit*

*N.B: players 2, 3 & 7 are to release the plastic with their second hand rub and let it fall to the ground in front of their feet*


**1B: Timing suggestion for CONTAGIOUS (regarding WHEN performers enter), AND PASS IT ON instructions**  
 All boxed times are approximates (not exacts), and written as minute,seconds i.e.: 0,15 = 0min 15secs

**CONTAGIOUS**


Continuous plastic crinkle

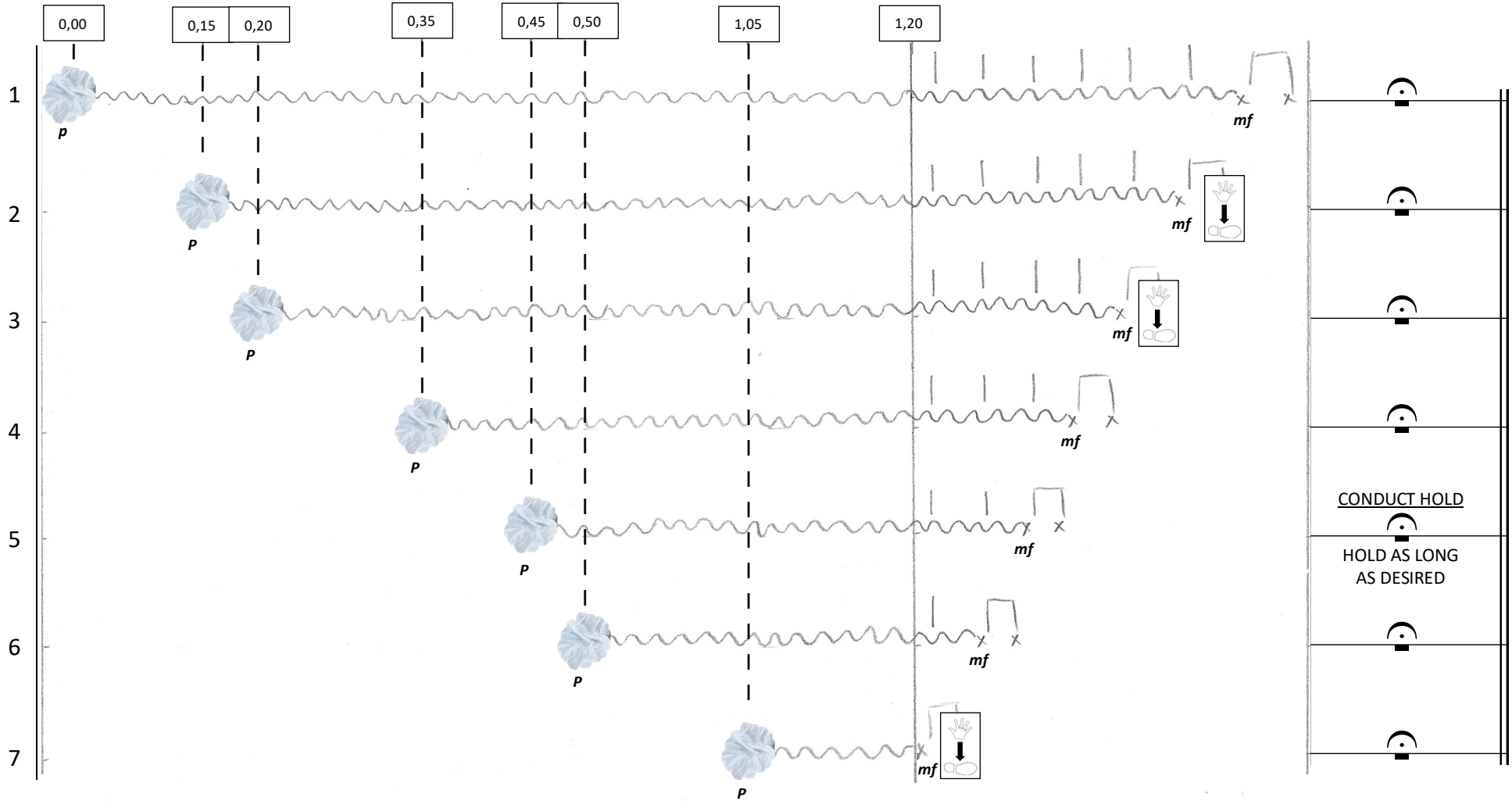


**PASS IT ON**

Hand rubs = 



 = ca.144-160



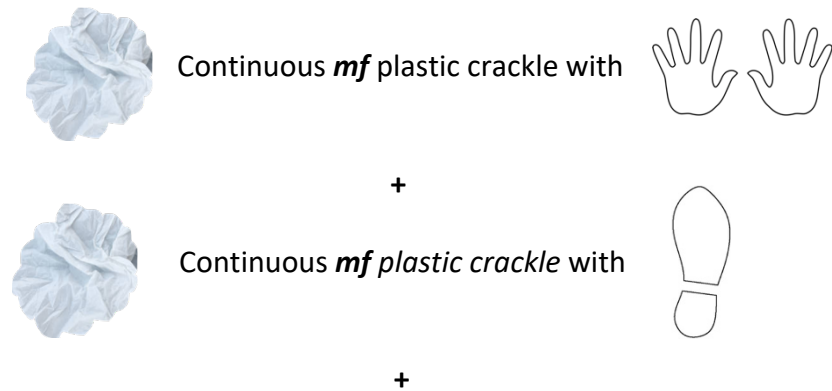
**2A: SIMULTANEOUS instructions**

Approximately 30-45sec

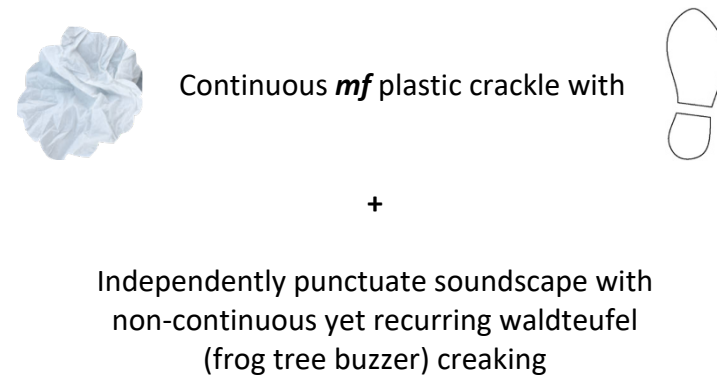
(Timing suggestion for when to sound bells and waldteufel can be found on next page)

All performers start simultaneously on cue  
NB: 'crackle' = harsher sound needing slightly more aggressive action

Performer 1, 4, 5, 6



Performer 2, 3, 7



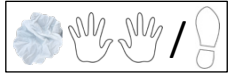
each performer is to independently pick up and add their bell at some point, having the sound muffled by hands and the plastic





**2B: Timing suggestion for SIMULTANEOUS instruction (regarding WHEN bells and waldteufel could be played/added and by who)**

Continuous plastic crackle



(ca.30-45seconds)

1 **mf** <sup>ADD</sup>

2 **mf**

3 **mf**

4 <sup>AND</sup> **mf**

5 **mf** <sup>ADD</sup>

6 **mf** <sup>ADD</sup>

7 **mf**

**3A: BELL Transition I instructions**  
**PASS IT ON with rhythm**

Any sounds played before this transition are to cease immediately and all plastic is to be dropped onto the surface in front of each performer at commencement of this cue

Overall rhythm:

♩ = 50

1 6 4 7 2 5 3 4&6

Same principle as earlier PASS IT ON instruction. One sound is sent through the ensemble from player to player, yet this time keeping to the above set rhythm and order of soundings by performers using



- Each performer uses their own bell
- Only one bell should actively be ringing at any given time, keeping to the rhythm, tempo and order
- Let bells ring out naturally after actively ringing them, before placing them back down onto a surface or in Bumbag
- Chimes are bowed/struck once and allowed to ring out while being gently swung around in circular motion

See notated parts for BELL TRANSITION I on following page

**3B: BELL TRANSITION I (notated parts)**  
 Performer 5 to cue transition

↓ = put bell down on surface or in bumbag

♩ = 50

The musical score consists of seven staves, each representing a bell. The notation includes various rhythmic values, accidentals, and articulation marks. Vertical bar lines divide the score into measures. A legend in the top right corner indicates that a downward-pointing arrow (↓) signifies putting the bell down on a surface or in a bumbag. The score concludes with a 'PREPARE' instruction for bells 4 and 6, and 'PREPARE FOR NEXT INSTRUCTIONS' for the other five bells.

Staff	Notes and Symbols	Instruction
1	Starts with a half note (x), followed by a quarter note (7), and a half note. A slur covers the first two notes. A downward arrow (↓) is placed below the staff.	PREPARE FOR NEXT INSTRUCTIONS
2	Starts with a half note. A slur covers the second half of the measure. A downward arrow (↓) is placed below the staff.	PREPARE FOR NEXT INSTRUCTIONS
3	Starts with a half note. A slur covers the second half of the measure. A downward arrow (↓) is placed below the staff.	PREPARE FOR NEXT INSTRUCTIONS
4	Starts with a half note. A slur covers the second half of the measure. A downward arrow (↓) is placed below the staff. A bumbag icon is shown to the right of the staff.	PREPARE
5	Starts with a half note. A slur covers the second half of the measure. A downward arrow (↓) is placed below the staff.	PREPARE FOR NEXT INSTRUCTIONS
6	Starts with a half note. A slur covers the second half of the measure. A downward arrow (↓) is placed below the staff. A bumbag icon is shown to the right of the staff.	PREPARE
7	Starts with a half note. A slur covers the second half of the measure. A downward arrow (↓) is placed below the staff.	PREPARE FOR NEXT INSTRUCTIONS

# Crackle Crunch Climate

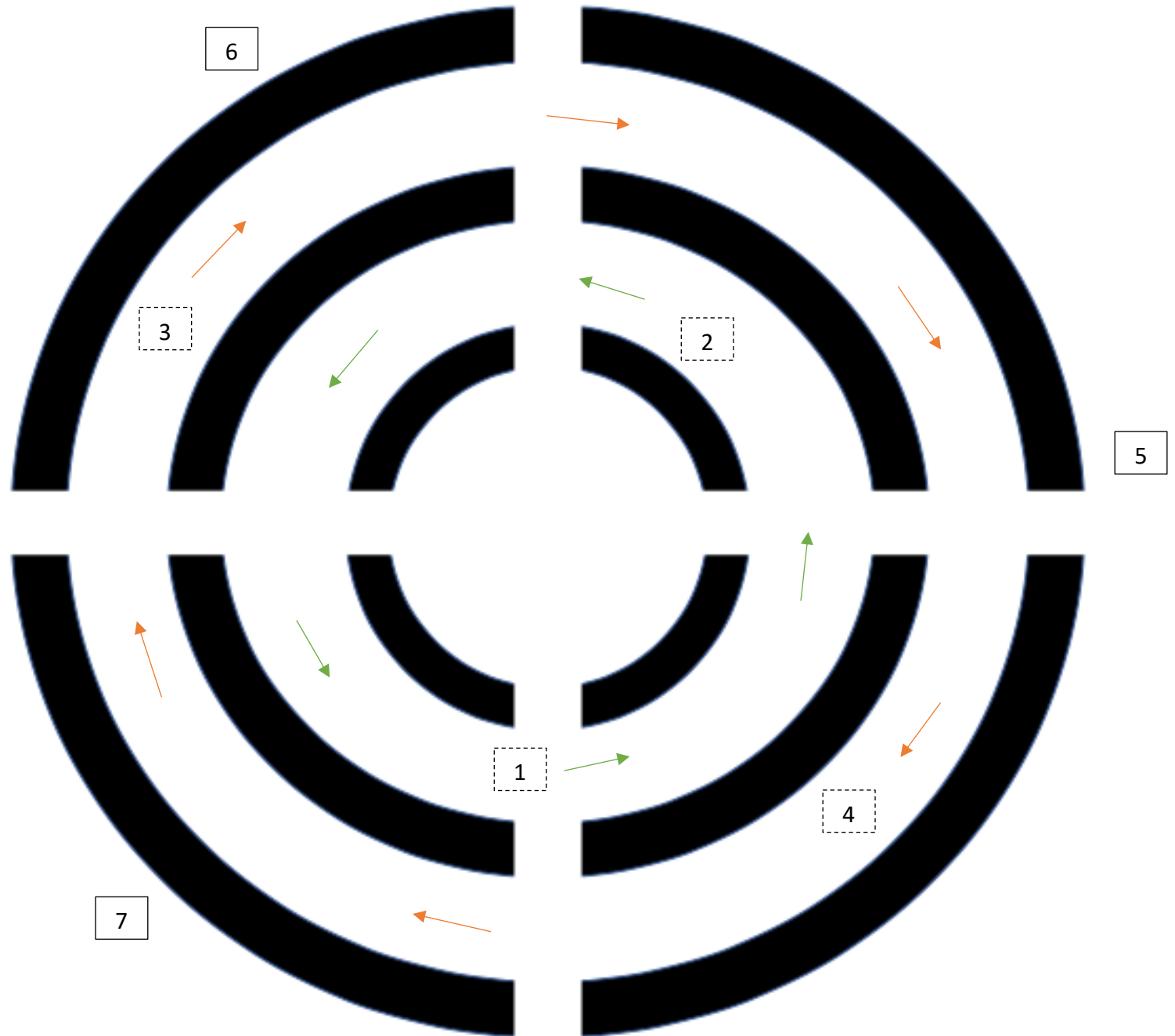
Layout for Group instructions  
Map of positions and movement

← = anti-clockwise movement

→ = clockwise movement

---- dashed outline  
= moving position

\_\_\_\_\_ solid outline  
= fixed position



## 4A: GROUP INSTRUCTIONS

Undetermined length

### \*IMPORTANT FOR ALL PERFORMERS\*

LISTEN to the sounds around you. Act and react accordingly

### Group B: performers 2 & 4

P2: Walk anti-clockwise pushing your trolley

P4: Walk clockwise pushing your trolley



Choose and alternate between following actions/soundings:

- Drop marbles into the water-filled glasses
- Play bottles by gently drawing the mallets across the body of the bottles: LH right to left, RH left to right (each draw can be done over all or just some of bottles)
- Gently hit glasses and/or bottles with mallets

Free rhythms apply to all above actions

Vary dynamics *mp* <> *mf* throughout this section

*N.B. Bottle sounds can be sharp so consider your proximity to listeners and adjust action/dynamics accordingly*

*N.B. you will need to temporarily pause and stand still each time both hands are used to draw mallets back and forth over bottles. Continue walking again when you cease this action.*

### Group A: performers 1 & 3

P1: walk anti-clockwise

P3: walk clockwise



Continual station searching using tuning wheels

Think about how and where you are directing the sound in relation to other sounds and the listener

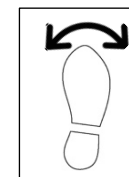
Fluctuating dynamics

### Group C: performers 5, 6 & 7

*Swivel Foot Crunch*

Swivel foot over gravel to make continuous crunching sound

Dynamic: *mp* <> *mf*



AND

Recurring rhythms played in unison and on cue.

Rhythms are played by dragging foot over gravel.

Rhythms are to punctuate the soundscape and are non-continual.

All or any rhythms can be played and can occur in any order.

Return to *Swivel Foot Crunch* after every completed cued rhythm.

**4B: GROUP INSTRUCTIONS**

**BELL TRANSITION II**

ON CUE


ON CUE

0.00

----- undetermined length -----

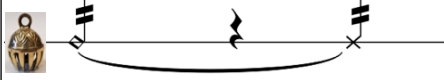
♩ = 50

**1**




**GROUP A INSTRUCTIONS**  
Walk anti-clockwise holding your radio while continually station searching using the tuning-wheel

STOP WHERE YOU ARE, CONTINUE WITH GROUP A INSTRUCTIONS AND PLAY:

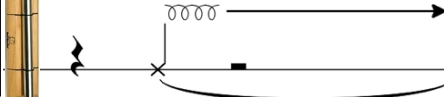


**2**




**GROUP B INSTRUCTIONS**  
Walk anti-clockwise with your trolley and play marbles, bottles and glasses  
*LISTEN*

STOP WHERE YOU ARE, CONTINUE WITH GROUP B INSTRUCTIONS AND PLAY:

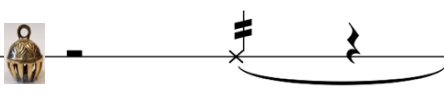


**3**




**GROUP A INSTRUCTIONS**  
Walk clockwise holding your radio while continually station searching using the tuning-wheel

STOP WHERE YOU ARE, CONTINUE WITH GROUP A INSTRUCTIONS AND PLAY:

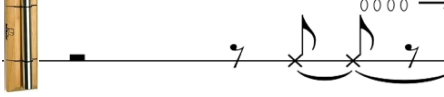


**4**



**GROUP B INSTRUCTIONS**  
Walk clockwise with your trolley and play marbles, bottles and glasses  
*LISTEN*

STOP WHERE YOU ARE, CONTINUE WITH GROUP B INSTRUCTIONS AND PLAY:




**PERFORMERS 1, 2, 3, 4**

SIMULTANEOUSLY PUT CHIME/BELL DOWN ON TABLETOP OR IN BUMBAG & STOP ALL GROUP INSTRUCTIONS/SOUNDS

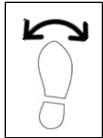
PICK UP YOUR **MP3** . PREPARE TO START YOUR AUDIO FILES AND MAKE EYE-CONTACT WITH EACH OTHER AND *PERFORMER 5*

ON **0.00** CUE, PRESS PLAY TO START YOUR AUDIO FILES SOUNDING THROUGH YOUR

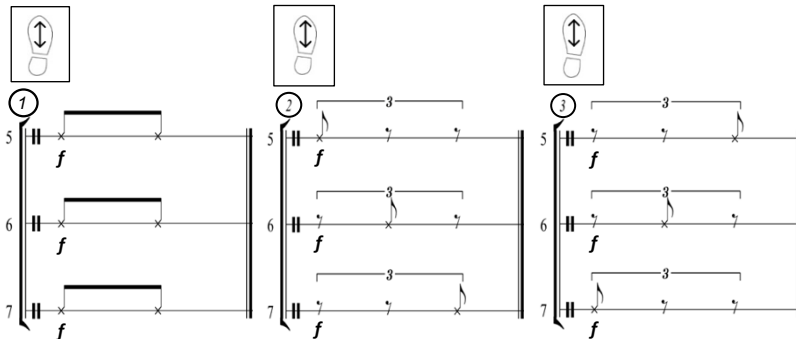


**GROUP C INSTRUCTIONS**

5, 6, 7



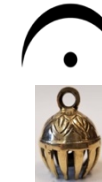
AND

IMMEDIATELY CEASE GROUP C SOUNDS AND SIMULTANEOUSLY BEGIN ACTIVE BELL RINGING

ON CUE

0.00



MAINTAIN BELL UNTIL **0.00** CUE, WHICH SIGNALS SIMULTANEOUS BELLS DOWN AND SWITCH TO PLAYING GRAVEL BOX

# Crackle Crunch Climate

Layout for *Climate Crisis* section  
Map of positions and movement

Performers 1, 2, 3, 4 are moving freely within the space with no fixed starting position at commencement of this section

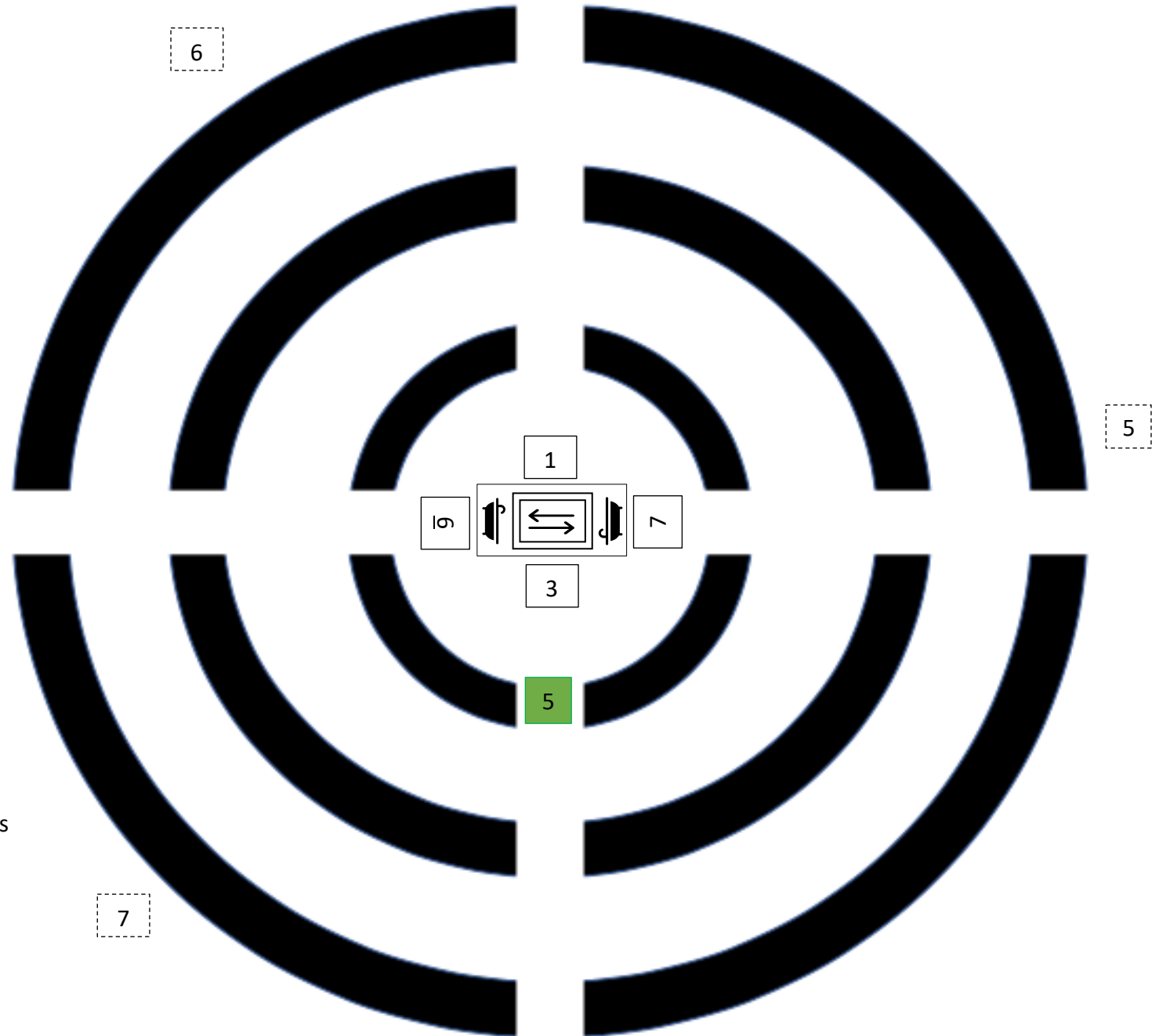
5 initial starting position for this section

5 cue position shows where P5 is to stand for the cues they give at 2.57, 3.00 and 3.03

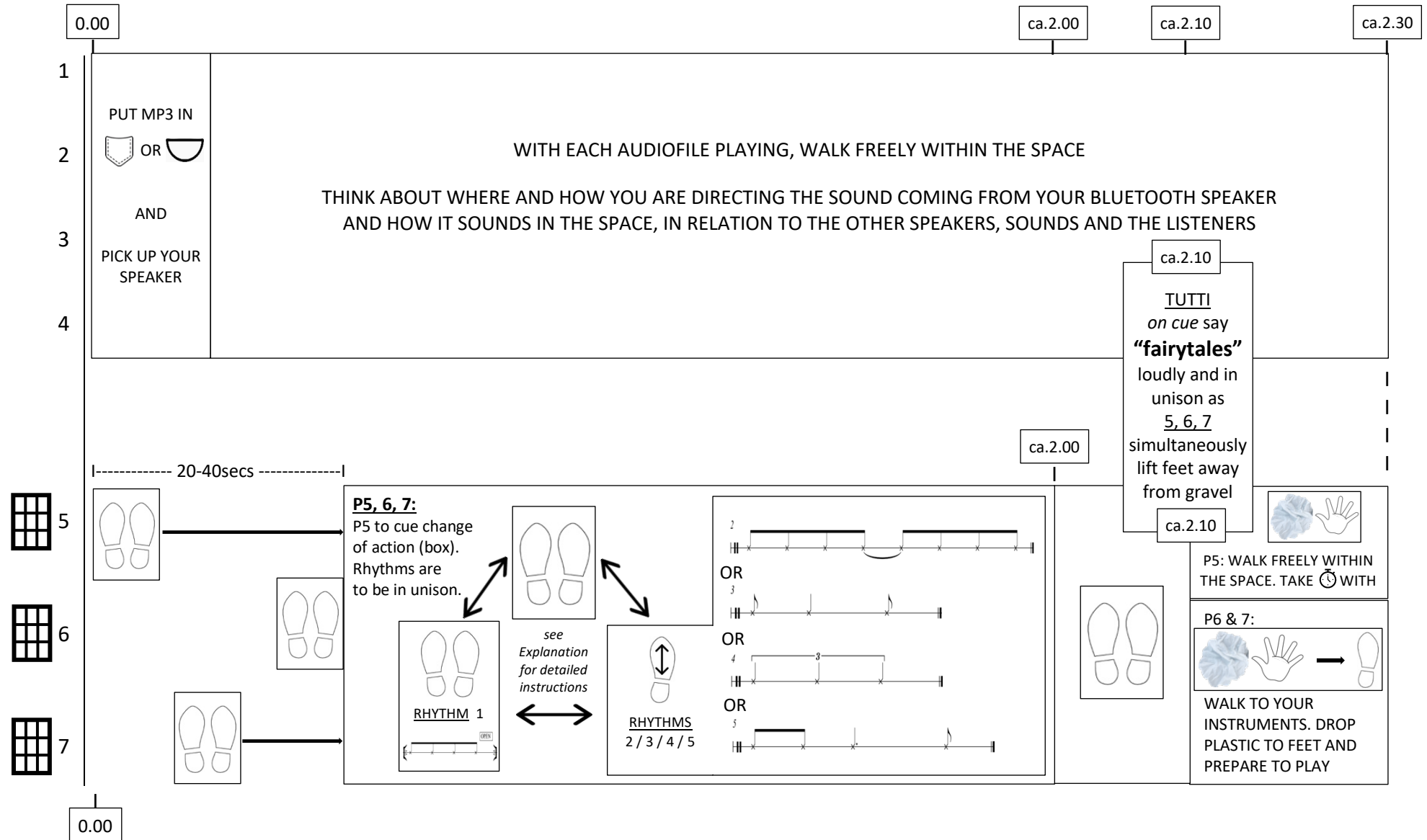
6 7 initial starting positions for this section for performer 6 and 7

1 3 6 7

Via most direct route, these performers are to intake fixed centre positions when instructed, shown here with solid outline



# 5.1: CLIMATE CRISIS





## 5.2: CLIMATE CRISIS (continued)

P5 CUES	
TIME	PERFORMER
2.57	6, 7
3.00	1, 2, 3, 4
3.03	1, 3, 6, 7

