

**four temperaments:**  
fragments

**the cardboard citizens new music ensemble**

**reynaldo young**

funded by a *prs music creator in residence* commission.

## four temperaments: fragments

### background

*four temperaments: fragments* is a multi-layered mobile structure of fixed and improvised acoustic, electro-acoustic and theatrical sonic gestures and events developed with and for the *cardboard citizens new music ensemble*. its compositional process comprised a period running from april 2004, up until its premier at *spitalfields festival* in june the same year, in a concert shared with the *coma london ensemble*. earlier in the year, it was agreed with *coma* director chris shurety that the *cardboard citizens* and *coma* ensembles would, whilst maintaining their own profiles and aesthetic independence, attempt somehow to perform a unified concert in which the *ccnme* would comment, contrast, dialogue in a spatialised and theatrical manner the more stage centred, musically ‘straight’ performance of the *coma* ensemble, thus generating a contrasting dramatic counterpoint. the subject matter of the music would be the greek and medieval doctrine known as *the four temperaments*.

### methodological premises

instead of attempting to ‘write’ pieces of music, each one representing one of the temperaments (i.e. choleric, sanguine, phlegmatic, melancholic), our starting point was, following a period of research and discussion on the theory, to divide ourselves in four groups, according to which characteristics each performer thought their own personalities matched better. it is worth stating at this point that the ensemble had had a two year very intense training in non-idiomatic, group improvisation: any ensemble attempting to perform this piece *must* necessarily feel comfortable with free improvisation music making. once defined the choleric, the sanguine, the phlegmatic and the melancholic, the idea was to characterise and *become* each temperament in an almost ritualistic, real time *mise en scène*. the articulation of conflicting and converging gestural and textural layers, through the use of heterogeneous physical and psychological spaces which collide and re-combine came as a natural result of the described working methodology.

### layering

layering happens at several levels in a quasi-fractal (probably self-affine rather than self-similar) manner: a mobile-within-mobile-within-mobile organisation. three surface levels can be noted:

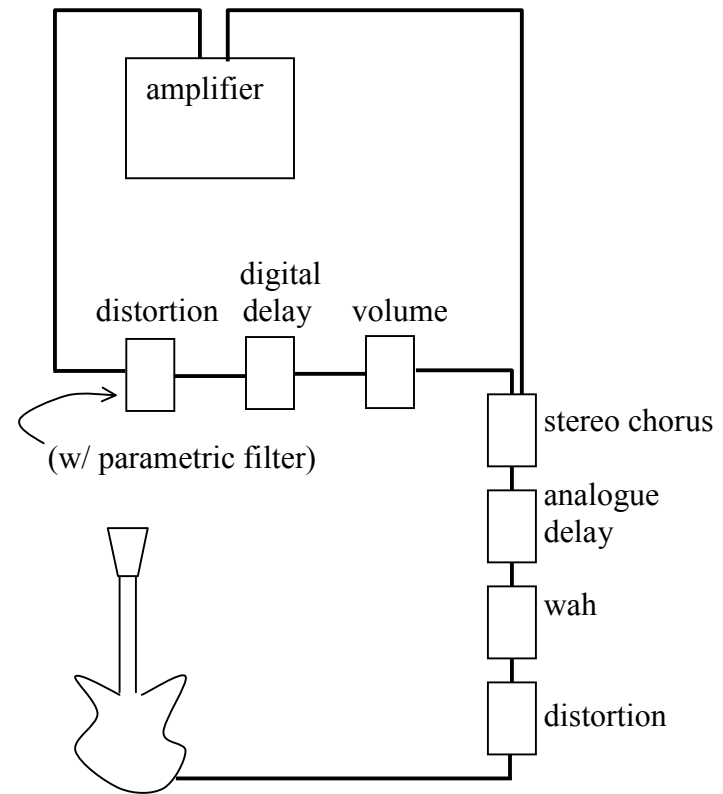
	surface layer	layer 2	layer 3
level 1	acoustic ensemble (cardboard citizens)	yvonne (melancholic) david (phlegmatic) joty (choleric) phillip (sanguine, stone of wisdom) pascual (quintessence) saba (quintessence) ed (quintessence)	voice , gu-cheng, zurdo feed-back baby walkie-talkies, singing bowl, percussion Bb clarinet, voice, singing bowl voice, percussion wind-pipes, percussion, voice gong gong, percussion
level 2	live electronics (lrs)	luke simon reynaldo	(see set up) (see set up) (see set up)
level 1	electro acoustic tracks (csound)	track 1 (stereo) track 2 (stereo) track 3 (mono) track 4 (mono)	3 D hrtf of phillip’s voice, dynamic filtering. quasi synchronous granulation of (i) phillip’s voice (ii) guitar (i) convolution of p’s voice + guitar, (ii) phase vocoding of p’s voice (left) (i) convolution of p’s voice + guitar, (ii) phase vocoding of p’s voice (right)

level 1: the cardboard citizens carry the main dramatic and instrumental responsibility. once defined the characters, these are spread around the performance space, itself becoming one of the main expressive vehicles (see ‘spatial distribution’). each one of the characters has a set of specific dramatic and sonic functions: within established parameters and limits, there is freedom of movement and sonic invention.

level 2: electro acoustic trio ‘lrs’ had already collaborated with the ‘ccnme’ in various performances; the nature of this piece seemed to suit particularly well the lrs-ccnme blend: a backdrop of soft, slow-moving, itself layered, electronic landscape onto which the fore-ground of the ccnme, acoustic/dramatic events happen. lrs is an improvising group so, again, within pre-established gestural and textural parameters, the trio will freely move. the gear set-up utilised by each member of the trio is included at the end of this score (see ‘set ups’).

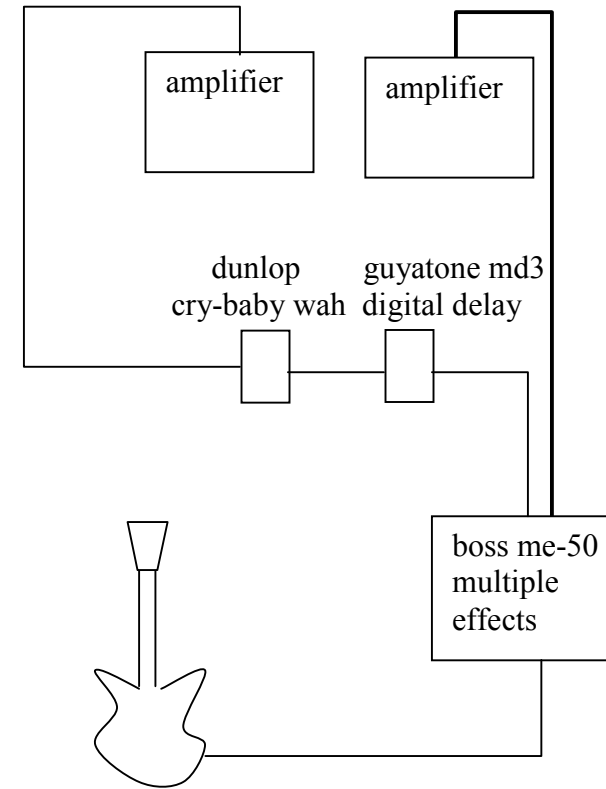
level 3: the csound composed digital tracks act as the sonic conjunctive tissue of the overall texture: once rendered, the files where dumped into a pc 100 zip drive, in order to be play-backed and mixed in real-time from a roland vs-840 digital workstation (see ‘csound orchestra and score’).

**simon's set up**



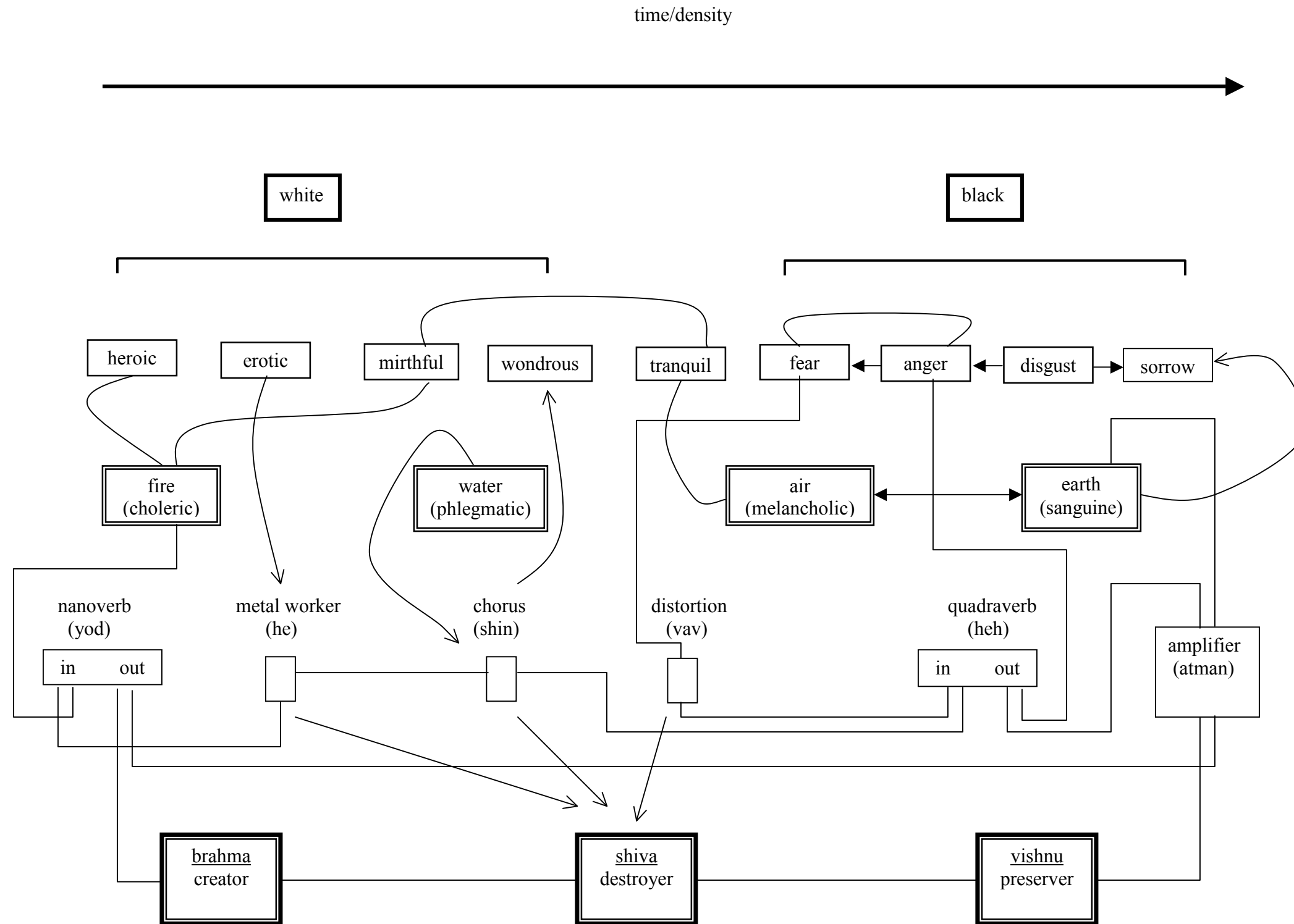
- preparations: - kebab sticks, softly bowed (fragments i, ii, iii, v)  
 - metal can rocked across strings (iii)  
 - serrated tin scraped with various implements (iv)

**reynaldo's set up**

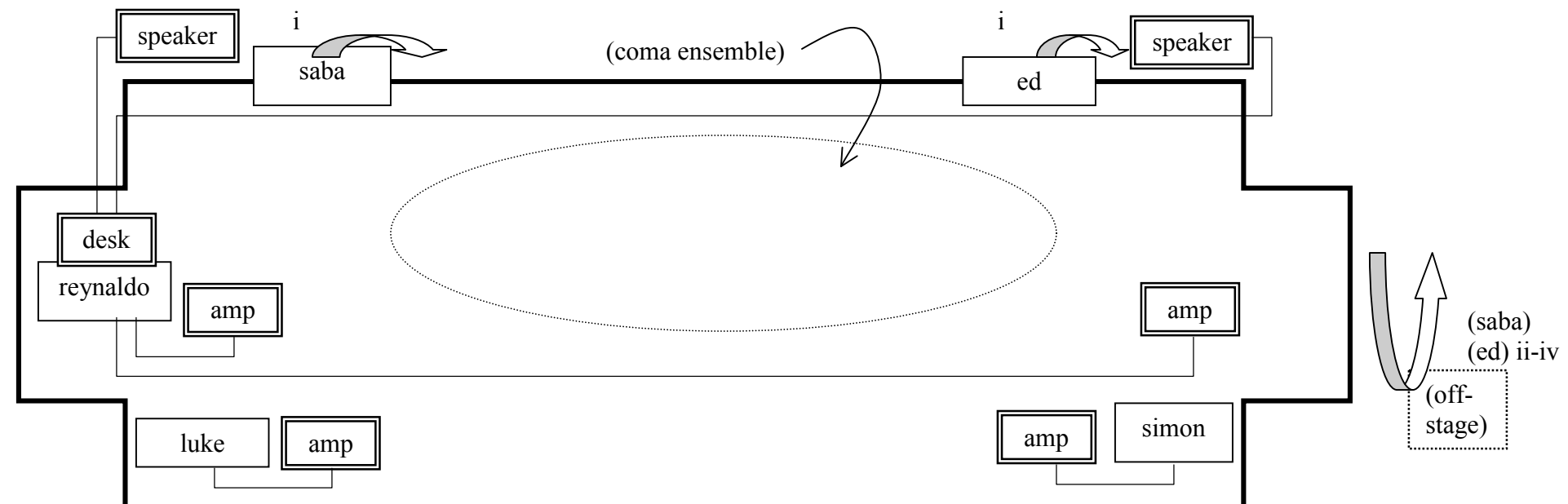
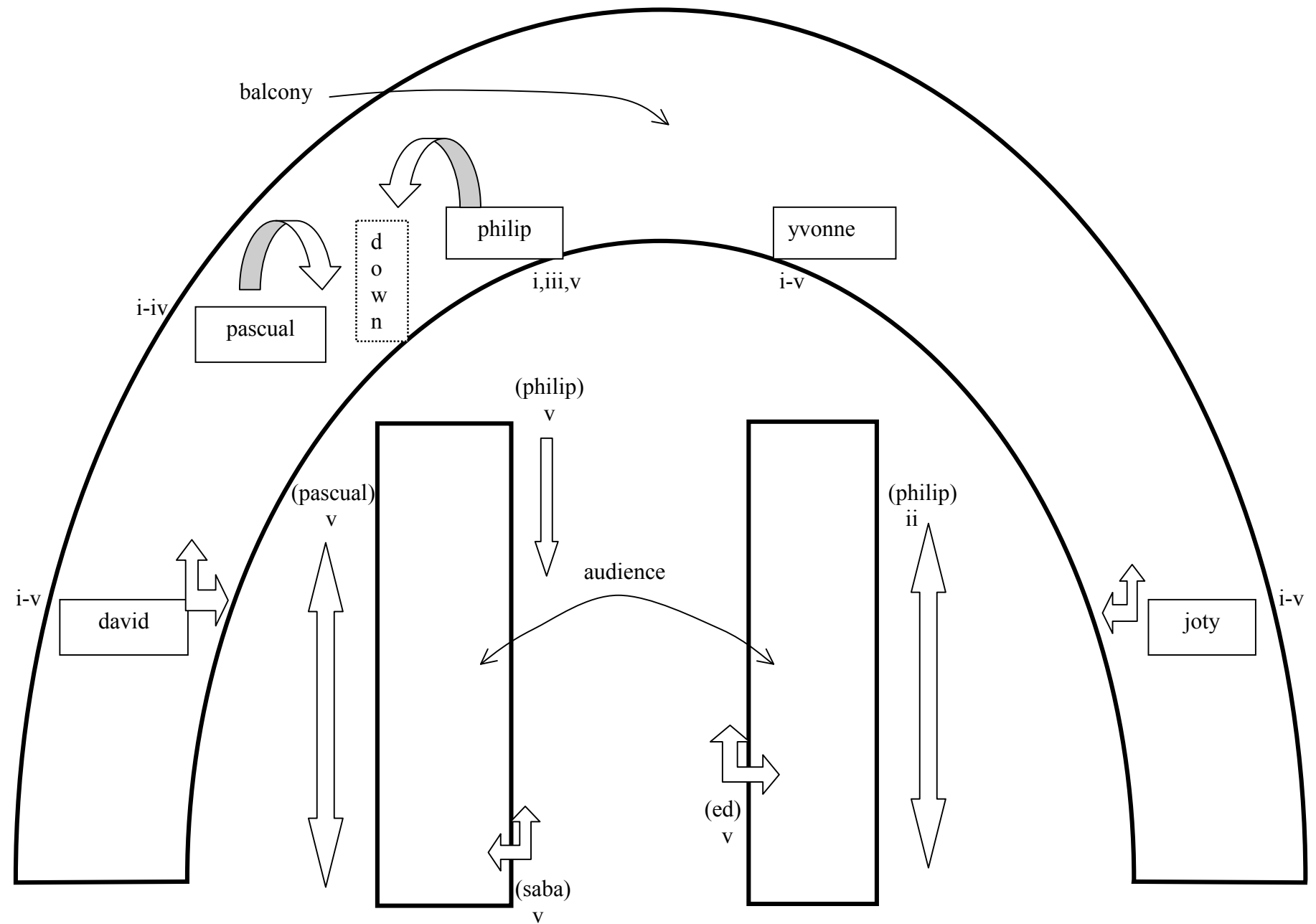


- preparations: - needles, plumbing nuts of varied size, bowed and scraped with pebbles (i, ii, iii, v).  
 - distortion + ring modulation (boss), wah+ high dig delay feedback, picked (iv)

luke's set up:



**spatial distribution & movements:**



main text

- i**
- He's just where I was a few years ago.  
He comes on like the big showman, but all he's saying to you, all the spiel, he'll say the exact opposite to the next man if he thinks he has to.
- It's not being "two-faced", he's just scared.  
If people aren't turning their heads the moment he walks in – he thinks they're ignoring him.  
And if they don't fall at his every word; he thinks they're not listening.  
So he tries harder...and harder.
- He works out little by little what he needs to say, to whoever happens to be in front of him; until he gets the recognition that he wants...that he needs.  
And it works.
- ii**
- But you know what?  
You can only go so far with that. Oh a long way, sure, a really long way, but in the end...reynaldo young  
In the end when you're bringing out just the right line, and putting on the right face, again and again, over and over...just when you really begin to lose sight of the real you...  
the chances are that's when it'll happen. That's when you'll meet someone.
- iii**
- Someone who doesn't even begin to respond to the lines and the faces; because they know...they can see 'you' aren't really there.  
And when you watch them, and listen to them, then you realise that they don't mind.  
That it's ok to feel they way you do, to be yourself, in fact they'd really prefer you to be.  
And so would you.
- iv**
- So you try – but you've spent so long wearing so many faces for so many people, that you can't remember you own.  
And then what will you do do?  
Where will 'you' be?  
Who will 'you' be?

(by yvonne)

**2nd text**

**iii**

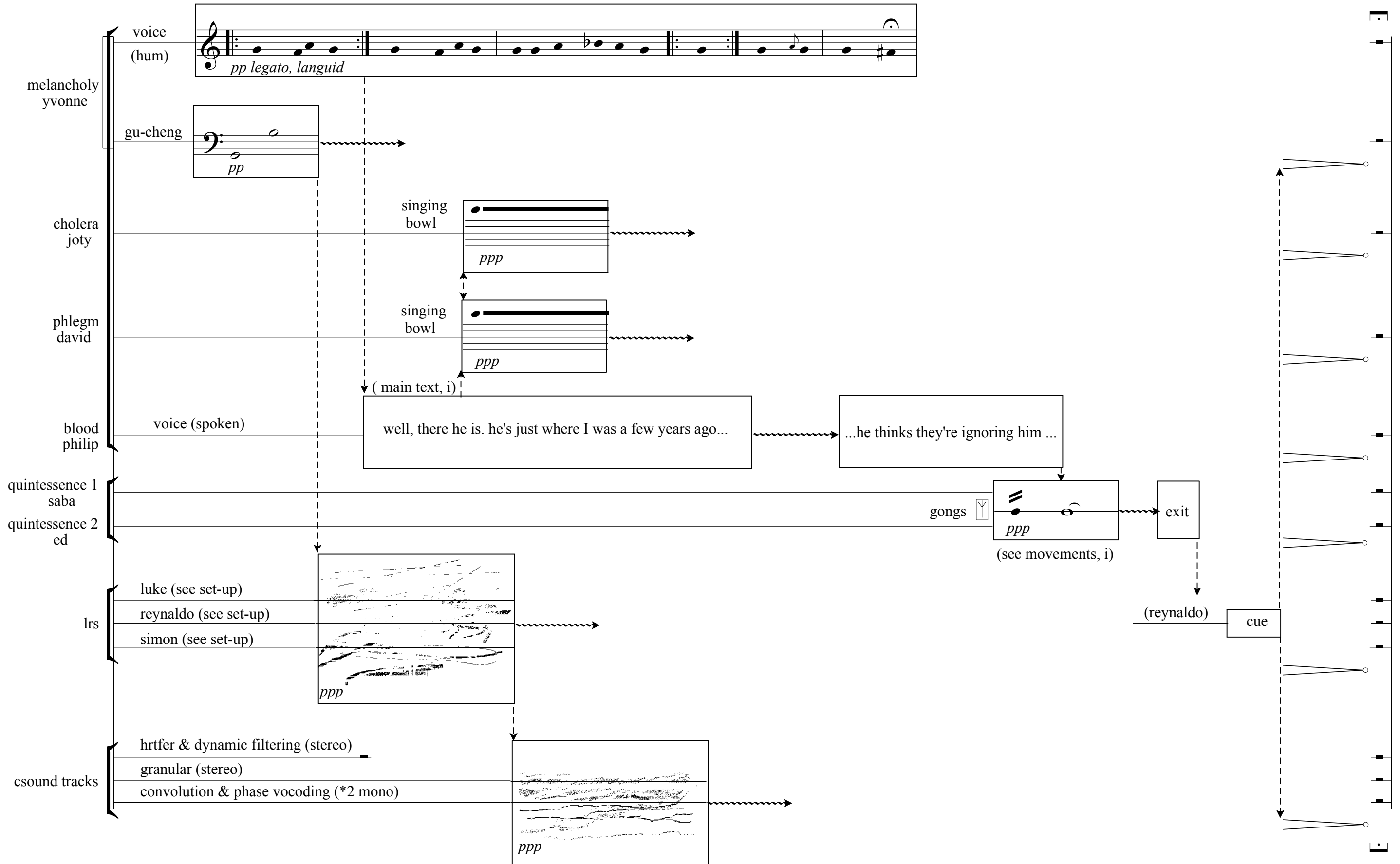
**do something for these people  
we cannot let them down  
we have to use our reason  
or this world is going down**

**some fall  
some fly  
some low  
some high  
some drift  
some float  
some call  
some go**

(by joty)



# fragment i



# fragment ii

The score is organized into several sections:

- mel. (melody):**
  - voice:** Treble clef, *pp legato, languid*. The notation shows a series of notes with a long, sustained final note.
  - gu-cheng:** Bass clef, *pp*. A single note with a wavy line indicating a tremolo or vibrato effect.
- chol. (chamber orchestra):**
  - Bb clarinet:** Treble clef, *ppp*, 1 full breath. A single note with a wavy line.
- phlg. (percussion):**
  - feedback baby walkie-talkies:** A box containing a scribbled sound effect, *ppp*.
- bld. (spoken text):**
  - voice (spoken):** A box containing the text "(main text, ii) ....what he needs to say...".
- qntsse. 1 & 2 (gongs):**
  - gongs:** Treble clef, *ppp*. A single note with a wavy line.
- lrs (live recording):**
  - luke, reynaldo, simon:** A box containing a dense, scribbled sound effect, *ppp*.
- cs. (computer sound):**
  - hrtfer, granular, conv & pvoc:** A box containing a dense, scribbled sound effect, *mp* and *ppp*.

Flow and connections:

- The gu-cheng and gongs parts lead into the spoken text box.
- The spoken text box leads to the "feedback baby walkie-talkies" box.
- The "feedback baby walkie-talkies" box leads to the Bb clarinet part.
- The "lrs" and "cs." boxes lead to the spoken text box.
- The spoken text box leads to a box containing "...but in the end...".
- The "...but in the end..." box leads to a box containing "...over and over...".
- The "...over and over..." box leads to a vertical staff on the right side of the page.
- A "cue" box is positioned between the "...over and over..." box and the vertical staff.

# fragment iii

3

The score is organized into several tracks:

- mel.:** Features a gu-cheng part with a *ppp* dynamic and a voice part with dynamics *pppp* and *pp*.
- chol.:** Contains a voice part with spoken text "do something for these people.." (*ppp*) and "(2nd text)" "some some some" (*pp* and *pppp* on 2nd repeat), and a spoken text box "someone who doesn't even ..." (*ppp*).
- phlg.:** Includes "feedback baby walkie-talkies" with a *ppp* dynamic.
- bld.:** Features a spoken text box "someone who doesn't even ..." (*ppp*) labeled "(main text, iii)".
- qntsse. 1 & 2:** Includes "gongs" with an offstage marking and a *ppp* dynamic.
- lrs:** Includes "luke", "reynaldo", and "simon" with a *ppp* dynamic.
- cs.:** Includes "hrtfer", "granular", and "conv & p voc" with a *ppp* dynamic.

A "cue" box is located on the right side of the score.

# fragment iv

conductor

mel. prepared zurdo *sffffz*

chol. agogo *sffffz*

phlg. thai gongs *sffffz*

bld. chinese cymbal *sffffz*

qntsse. 1 gongs *sffffz*

qntsse. 2 gongs *sffffz*

lrs luke

reynaldo

simon *fff*

cs. hrtfer he's just where I was a few years... *f*

granular *fff*

conv & pvoc *ff*

(etc.) (\*5-6 and...)

(prepare downbeat.)

(\*5-6)

(stop at any downbeat)

walk back to stage for final downbeats

# fragment v

The score is organized into several systems:

- voice:** Melody line with dynamic marking *pp legato, languid*.
- mel.:** gu-cheng instrument part with dynamic marking *pp*.
- chol.:** singing bowl and Bb cl (B-flat clarinet) parts. The singing bowl has dynamic marking *ppp*. The Bb cl part has dynamic marking *ppp* and the instruction "1 full breath".
- phlg.:** singing bowl part with dynamic marking *ppp*. Includes a section for "feedback baby walkie-talkies" with dynamic marking *ppp*.
- bld.:** voice (spoken) with text boxes: "so you try..." and "...who will you be?".
- qntsse. 1 & 2:** gongs part with dynamic marking *ppp*. Includes instructions: "(towards audience)", "(on people's ears)", "(like whispering a secret)", and "exit".
- lrs:** luke, reynaldo, and simon parts with dynamic marking *ppp*. Includes "cue" boxes.
- cs.:** hrtfer, granular, and conv & pvoc parts. Includes text "well, there he is..." with dynamic marking *mp* and dynamic marking *ppp*.

On the right side, there are additional musical staves with dynamic markings *p* and *pp*, and a text box: "so he tries, harder and harder (laughter...)" with dynamic marking *p*.