

untitled.exe

for percussion quartet, electronics, and video

for Konstruct.23

(2022)

isaac barzso

Stephen Manes, The New York Times, June 25, 1998:

"...One reviewer (this one) described (Windows 95) as 'an edifice built of baling wire, chewing gum and prayer.'

Windows 98 adds duct tape, caulk and pesticide. Think of it as a minimal renovation that spruces up the place a bit, plugs some leaks, exterminates some bugs and adds some new plumbing.

The wire, gum and prayer remain."

My first introduction to technology was a copy of Windows 98 coming to me on a behemoth beige Dell monitor. Many years have passed, and my parents may have upgraded their computer setup close to 20 years ago, but the spirit of that slow, limited machine is still somewhere in my heart.

All of the electronic sound in this piece comes from data sonification of the installation files (.exe) for the English and Dutch-language copies of the Windows 98 operating system.

Thank you to Windows 98 for these sounds and for the hours of virtual pinball. Thank you to João, Maria, Ludovica, and Brito for their collaboration.

Please forgive the irony of this piece running on a Macbook.

Instrument list

One metal sheet or snare drum

One bass drum

One xylophone

One vibraphonette (optimal) or vibraphone (practical) with motor

[note: vibraphonette used for the premiere performance; this is a rare instrument, so a vibraphone will work with no issue]

Three brake drums

Three bird calls

Three personalized junk setups

Four felt-covered roto-toms

Instrument distribution

João Brito (player one): bass drum, vibraphonette, bird calls, junk, roto-toms

Maria de la Calle (player two): junk, brake drums, metal sheet/ snare drum

Ludovica Ballerino (player three): junk, brake drums

João Borralho (player four): bass drum, xylophone

The piece can be set up in any way that works best, but this style of setup — a symmetrical balance of players and of monitors — is particularly effective for communication and synchronisation.

The notation for each player and instrument is specified in the score, with the exception of these instruments:

ROTO-TOMS

Bruto

JUNK

Maria

BRAKE DRUMS

Maria

JUNK

Ludovica

BRAKE DRUMS

Ludovica



Tech setup

The electronic audio and video portion of the piece is run as part of a Max/MSP patch. The video portion of the piece should be displayed on computer monitors in front of the performers; two were used for the premiere performance, but more or less than this can be used depending on desire for staging. The audio for the piece consists of fixed media cues triggered via foot pedal and via contact mic on the roto-toms. The players should also be lightly amplified to keep them in the same aural space as the fixed media cues.

In the premiere performance, the tech setup was as follows:

One drum trigger module, with:

One foot pedal (with jack cable connector)

One USB (A to B) cable

Four contact mics (with jack cable connectors or conversions to jack cable)

Two computer monitors and stands

Two ~5 meter HDMI cables

Please contact Isaac (isaacbarzso@gmail.com) for specific information about the technical setup and practical performance considerations of this work or to get a copy of the Max/MSP patch and accompanying fixed media materials.

The piece's duration is between 14 and 15 minutes, depending on tempo and treatment of various cues.

untitled.exe

isaac barzso (2022)

for brito, joão, ludovica, and maria

1

Electronics $\sharp \frac{4}{4}$ 1'30"

electronics and video alone; **LIGHTS OFF** on stage
filtered glitch plays for significant period of time before Brito begins; begin right at end of video (exactly 1'30")

2

2 $\textcircled{2}$ $\textcircled{\bullet} = 120$ sempre

Elec. \sharp live-triggered glitch sounds
LIGHTS ON

Brito \sharp ROTO-TOMS with CONTACT MICS: sticks

f 3 mf p 3 mf $3+2$ 3 5 5 3

dynamics sim.

* contact mics trigger individual glitch sounds

7

Elec. \sharp $\frac{3}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{2}{4}$

Brito \sharp $\frac{3}{16}$ 3 mf mp p 3 mf 3 p f

dynamics sim.

12

Elec.

2/4 3/8 2/4 3/4 5/16 2/4

Brito

mf mp p

dynamics sim.

5 3 3

5

[illegible]

27

Elec.

Brito

The musical score for 'The Wind' by Gustav Mahler, featuring an electric guitar (Elec.) and a Brito (voice). The score is in 3/4 time and includes various musical notations such as rests, notes, and triplets.

Electric Guitar (Elec.): The part begins with a 32-measure rest, followed by a series of chords: $\frac{3}{16}$, $\frac{3}{8}$, $\frac{5}{16}$, and $\frac{2}{4}$.

Brito: The part begins with a 32-measure rest, followed by a series of notes and rests, including triplets and accents. The notation includes a 32-measure rest, followed by a series of notes and rests, including triplets and accents. The notation includes a 32-measure rest, followed by a series of notes and rests, including triplets and accents.

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486</

[illegible]

[illegible]

70 **9**

Elec. $\frac{3}{4}$ off

SECTION TWO

15"

w98_cue10
noise and video only
LIGHTS OFF

w98_cue11
gritty noise
LIGHTS ON

ROTO-TOMS

Brito $\frac{3}{4}$ $\frac{2}{4}$

fff

JUNK: light sticks

Maria $\frac{3}{4}$ $\frac{2}{4}$

f sub.
* messy and disorderly

JUNK: light sticks

Ludovica $\frac{3}{4}$ $\frac{2}{4}$

f sub. *mf* *ff*

BASS DRUM

Brito $\frac{4}{4}$

BASS DRUM: stick to vibraphonette

ff

BASS DRUM

pp

brush: quiver with constantly varying circular motions around drum head



75

Elec.

Borrallho $\frac{3}{4}$

mf *p*

80

12

Elec. $\frac{3}{16}$

Maria $\frac{3}{16}$

Ludovica $\frac{3}{16}$

Borrallho $\frac{3}{16}$

w98_cue12
noise burst, then off

f sub.
* still slightly out of time with Ludovica

f sub.
* still slightly out of time with Maria

mp *p* *f*

3 *5* *5* *3*

mute

85

13 14 15

Elec. $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{4}$

w98_cue13
white noise swell

off

highsine.wav
high frequency sine tone which fades

VIBRAPHONETTE: medium soft mallets, motor on (slow)

Brito $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{4}$

Maria $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{4}$

Ludovica $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{4}$

Borrallho $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{4}$

mp *ff* *f* *f*

suddenly direct and even

suddenly direct and even

brush *mute* *brush*

f *pp* *mf* *f* sub. *p*

Ped.

90

Elec. (sine tone fades)

Brito (Ped.) *pp*

Borrallho *mf* *p* sub. *f* *p* sub.

95

16 w98_cue16 glitch noise

17 2/4 off

Elec.

Brito (Ped.) *ppp* *f* mute

Maria *f* 5

Ludovica *f* 5

Borrallho *mf* mute

100 (18) (19) (20) (21) (22)

Elec. $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$
 w98_cue16
 glitch noise (same as prior) off

METAL OBJECT: sticks

Brito $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$
 f
 * mute with hand while striking

Maria $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$
 mp f mf ff

Ludovica $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$
 mp f mf ff

Borrvalho $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{2}{4}$
 mf p f mf p f

105 (23) (24)

Elec. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
 w98_cue23
 low glitch with quickly-developing reverb off

Brito $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
 ff to vibraphonette

Maria $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
 mf fff

Ludovica $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
 mf fff

Borrvalho $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
 stick ff mute

109

25

Elec.

4/4

w98_cue25

low rumble with slowly-developing reverb

Brito

VIBRAPHONETTE: medium soft mallets, motor on (slowest)

f sub.

Ped.

pp

Borrallho

f

mute

3



Musical score for measures 116-120. The score consists of two staves: "Elec." (Electric guitar) and "Brito" (Brite). Measure 116 starts with a treble clef, a key signature of one sharp (F#), and a tempo/mood marking of *mp*. The "Elec." staff has a double bar line at the beginning. The "Brito" staff has a quarter note G4, followed by a half rest. Measures 117-120 continue with whole rests in both staves. Measure 120 ends with a repeat sign.

127

Elec.

Brito

(Ped.)

127

Elec.

Brito

(Ped.)

The musical score is arranged in five staves, each representing a different instrument or voice part. The staves are labeled on the left: Elec., Brito, Maria, Ludovica, and Borrallho. The score begins with a measure containing a rest for all parts, with a measure number '132' above the Elec. staff. The Elec. staff has a treble clef and a key signature of one flat. The Brito staff has a treble clef and a key signature of one flat. The Maria staff has a treble clef and a key signature of one flat. The Ludovica staff has a treble clef and a key signature of one flat. The Borrallho staff has a treble clef and a key signature of one flat. The score includes various musical notations such as rests, triplets, and dynamic markings like *mp* and *p*. The Elec. staff has a treble clef and a key signature of one flat. The Brito staff has a treble clef and a key signature of one flat. The Maria staff has a treble clef and a key signature of one flat. The Ludovica staff has a treble clef and a key signature of one flat. The Borrallho staff has a treble clef and a key signature of one flat. The score includes various musical notations such as rests, triplets, and dynamic markings like *mp* and *p*. The Elec. staff has a treble clef and a key signature of one flat. The Brito staff has a treble clef and a key signature of one flat. The Maria staff has a treble clef and a key signature of one flat. The Ludovica staff has a treble clef and a key signature of one flat. The Borrallho staff has a treble clef and a key signature of one flat. The score includes various musical notations such as rests, triplets, and dynamic markings like *mp* and *p*.



137

Elec.

Brito

Borrallho

2/8

142

29

Elec.

3/8

3/4

w98_cue29

beating sound 1

METAL OBJECT: sticks

Brito

mf

Maria

mf

3

Ludovica

mf

3

Borrallho

3/8

3/4

sticks

f

mute



147

30

Elec.

3/8

3/4

w98_cue30

beating sound 2

Brito

f

Maria

3

Ludovica

3

Borrallho

3/8

3/4

sim.

31

152

Elec.  w98_cue31
beating sound 3

Brito  *mf*

Maria  *3*


Ludovica  *3*

Borrallho  *3*



157


32


Elec.  w98_cue31
beating sound 4


33


sound off; monitors blink
LIGHTS OFF

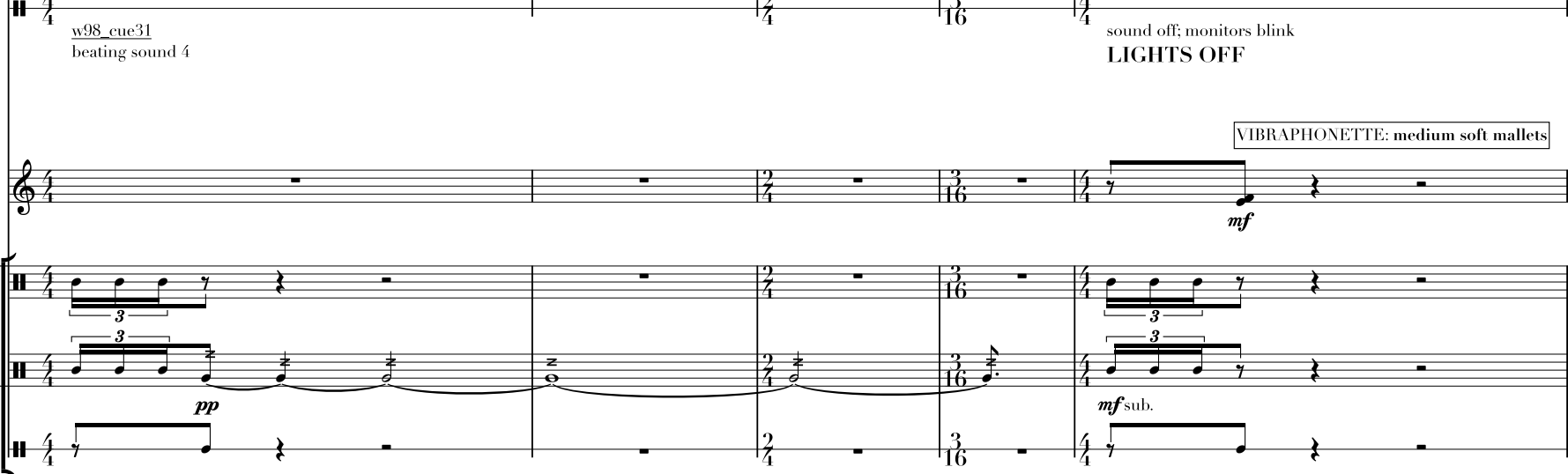
VIBRAPHONETTE: medium soft mallets

Brito  *mf*

Maria  *3*

Ludovica  *3* *pp*

Borrallho  *mf* sub.



162

Elec. 



3/8



167

Elec. 

34

highsine.wav
high-frequency sine tone
LIGHTS ON

35

off

Brito



f
Ped. _____

Maria

medium soft mallets

f

p sub.

mp

Ludovica

medium soft mallets

f

p sub.

mp

Borrvalho

mf *ff*



172

36

Elec. $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$
 w98_cue16
 glitch noise (same as prior)

Brito (Ped.) $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

Maria $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$
 JUNK: light sticks
 ff sub. mp ff

Ludovica $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$
 JUNK: light sticks
 ff sub. mp ff

Borrallho $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$
 mp



179

37 SECTION THREE

Elec. $\frac{1}{4}$ $\frac{5}{8}$ $\frac{1}{4}$
 LIGHTS OFF
 computer monitors blinking
 fastest
 gradually change motor speed
 slowest

Brito $\frac{1}{4}$ $\frac{5}{8}$ $\frac{1}{4}$
 f
 Ped.

Borrallho $\frac{1}{4}$ $\frac{5}{8}$ $\frac{1}{4}$
 ff

187

Elec.

4/4

Brito

fastest

slowest

mf

(Ped.)



196

Elec.

5/8 4/4

Brito

fastest

slowest

mp

(Ped.)

205 **38**

Elec. *w98_cue38*
gritty noise; **LIGHTS ON**

Brito *slowest* *fastest* *slowest* *f*

Maria **BULLROARER** *pp*

Ludovica **BULLROARER** *pp*

Borrvalho *f* *sub.* *pp*

210

Elec.

Brito (Ped.)

Maria *p* *mp*

Ludovica *p* *mp*

Borrvalho *p* *superball* *3*

215

39

Elec.

Brito

Maria

Ludovica

Borrallho

w98_cue39

gritty noise

reset to fastest speed

fastest

slowest

(Ped.)

stop suddenly

stop suddenly

stick

superball

f poss.

pp

pp

ff

p



220

Elec.

Brito

Maria

Ludovica

Borrallho

(Ped.)

mp

mp

225

Elec. $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{4}$

Brito (Ped.) $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{4}$

Maria $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{4}$ *mf* *ff* poss.

Ludovica $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{4}$ *mf* *ff* poss.

Borrvalho $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{4}$ *f*

230 (40)

Elec. $\frac{4}{4}$ w98_cue40
gritty noise

Brito $\frac{4}{4}$ *f* sub. *slowest* *fastest*


Maria $\frac{4}{4}$ mute suddenly *3* *p* *mf*

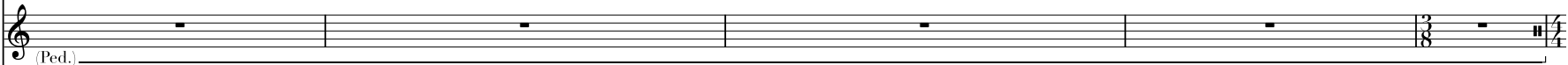
Ludovica $\frac{4}{4}$ mute suddenly *3* *p* *mf*


Borrvalho $\frac{4}{4}$ stick *ff* superbball


* draw tone out of drum head as a rhythmic, industrial beating sound

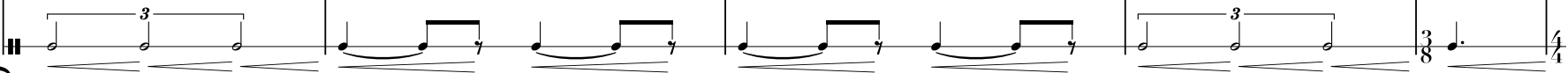
235

Elec. 

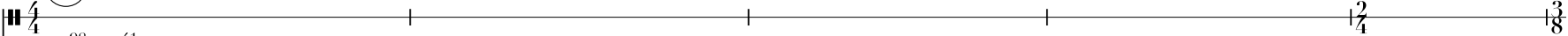
Brito 
(Ped.)

Maria 
f

Ludovica 
f

Borrallho 

240 41

Elec. 
w98_cue41
noise burst with quick tail

Brito 
ROTO-TOMS: chop sticks on rim
ppp 5:4
mute abruptly
mf sub.

Maria 
mute abruptly

Ludovica 
mute abruptly

[illegible]

250

Elec.

Brto

3

3

5

3

3

3

on toms

f sub.

3+2

2/4

5/16

3/16

255

42

Elec. $\frac{3}{16}$ $\frac{4}{4}$ w98_cue42
gritty noise

Brito $\frac{3}{16}$ $\frac{4}{4}$ *ff* *fff* to vibraphonette

Maria $\frac{3}{16}$ $\frac{4}{4}$ as fast as possible *f*

Ludovica $\frac{3}{16}$ $\frac{4}{4}$ as fast as possible *f*

Borrallho $\frac{3}{16}$ $\frac{4}{4}$ sticks *ff* sub. *pp* *mp* *pp* *ppp*

266

44 SECTION FOUR

15"

45

10"

~7"

Elec. **noise burst, then off; monitors blink alone**
LIGHTS OFF

w98_cue45
"compressed information" sample

(sample ends after 12")
LIGHTS ON

Brito **to bird call**

BIRD CALL 1

f
start just after artificial bird call
starts in sample

Borrvalho

269 **46**

Elec. **w98_cue46**
"compressed information" sample

XYLOPHONE: hard mallets

Borrallho

f *p* sub. *ff*



273

47

Elec.

4/4

w98_cuc47

"compressed information" sample

Borrachão

4/4

p sub.

ff

277 (48)

Elec. $\frac{4}{4}$ w98_cue48 "compressed information" sample $\frac{3}{8}$ (49) $\frac{4}{4}$ w98_cue49 "compressed information" sample $\frac{10''}{4}$ off

Brito $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ BIRD CALL 2 $\frac{4}{4}$ ff poss.

Borrallho $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ p sub. ff p sub. ff

283 (51)

Elec. $\frac{4}{4}$ w98_cue51 slow "compressed information" $\frac{3}{8}$ $\frac{4}{4}$

Brito $\frac{4}{4}$ ff BASS DRUM: stick $\frac{3}{8}$ ROTO-TOMS: sticks p

Maria $\frac{4}{4}$ p mf p ff

Ludovica $\frac{4}{4}$ p mf p ff

Borrallho $\frac{4}{4}$ pp ff

288 (52)

Elec. $\frac{4}{4}$ w98_cue52
"compressed information" gradually overtaken by white noise

Brito $\frac{4}{4}$ mute
ff

Borrallho $\frac{4}{4}$ *pp* *ff*

==

293 (53)

Elec. $\frac{4}{4}$ w98_cue53
white noise

Brito $\frac{4}{4}$ *f* BASS DRUM: stick
mute

Maria $\frac{4}{4}$ *f* SNARE: sticks
* strict and mechanical

298 (54)

Elec. $\frac{4}{4}$ w98_cue54
"compressed information" sample

Maria $\frac{4}{4}$

Borrvalho $\frac{4}{4}$

p
* mute with other hand

mp

ff

$\frac{3}{8}$

$\frac{4}{4}$



303 (55) (56) (57)

Elec. $\frac{4}{4}$ off w98_cue56
white noise w98_cue57
slowed-down "compressed"

Brito $\frac{4}{4}$ BIRD CALL 3 *f* hold each as long as desired;
vary length of each *fff* poss.

Maria $\frac{4}{4}$ *f*

Borrvalho $\frac{4}{4}$

BASS DRUM: stick *ff*

BASS DRUM: stick *ff*

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{3}{4}$

308

58

Elec. off

Brito

Maria

JUNK: sticks

mf

* messy and overly busy

p *f*

3 5

Ludovica

JUNK: sticks

mf

* messy and overly busy

5 3 *f*

Borrallho

59

w98_cue59
slowed-down
"compressed"

60

w98_cue60
white noise

61

w98_cue59
slowed-down
"compressed"

313

62

Elec. *f*

highsine.wav
high-frequency sine tone

63

w98_cue63
white noise

Maria

to snare

f

3

SNARE: sticks


ff

Ludovica


f


3

318

Elec. 

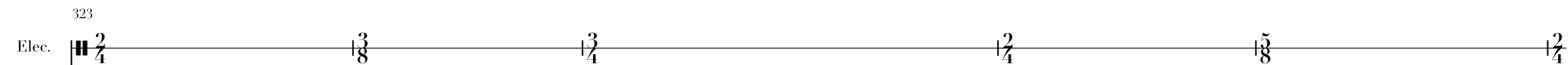
64
cue off

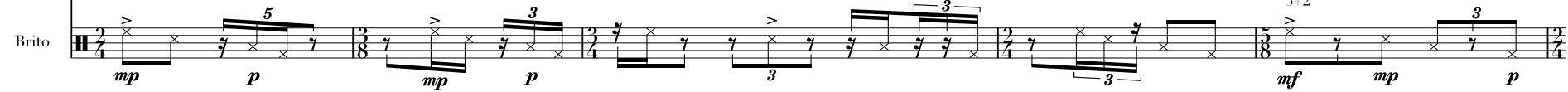
Brito 
ROTO-TOMS: chop sticks on rim

Maria 



323

Elec. 

Brito 

328

Elec. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$

Brito $\frac{2}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$

p *f* *p* *f* *mf* *mp* *p* *p*

3

5



333

Elec. $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$

Brito $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$

pp

* gradually replacing uneven movement with measured movement, getting "stuck" in the rhythms

walk to closest monitor



338

65

Elec. $\frac{3}{8}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

monitors begin to blink

COMPUTER MONITOR 1: chop sticks on rim

facing audience, play on monitor in the same manner as on the toms

Brito $\frac{3}{8}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

f \rightarrow *mp* *p*

3

The musical score is for a piece titled "LIGHTS OFF". It consists of two staves: "Elec." (Electric) and "Brito" (Britto). The "Elec." staff is in 4/4 time and features a single note on the first line of the staff, which is a half note. The "Brito" staff is in 4/4 time and features a series of eighth notes, starting with a half note on the first line and followed by a series of eighth notes. The score includes dynamic markings: *pp* (pianissimo) at the beginning and *mf* (mezzo-forte) towards the end. The piece concludes with the text "monitors turn off", "shutdown" sound, and "LIGHTS OFF".