

Mechanical Asynchronicity II

for 4 unlike instruments & 4 turntables in various combinations

Martin Scheuregger, with Danica Maier

Performing score in C

(bass and tenor clefs)

Performance instructions

Cells are assembled into groups through which there are multiple paths. The first cell of a group is outlined in green; the last, in red. Red cells must only be played once; all other cells may be repeated as many times as desired or played once. Once a red cell has been played, move on to the next green cell on the page leaving as much or as little space as desired: if there are no further green cells move to the next page.

Where chords are present, the player may play all notes (if possible on their instrument) or choose one. In such cells, players may choose different notes of a chord on each repetition. Octave transposition may be used throughout for technical or interpretive reasons. All dynamics, articulations and instrumental techniques are left to the discretion of the player.

Metronome marks apply for the whole of a given group of connected cells unless a new metronome mark is given. The quaver pulse remains the same when moving between compound and simple time signatures.

Each double page should last no more than two minutes but may be shorter. The total duration each player performs for should be approximately 7–9 minutes.

Performance and presentation of the work

This work can be performed in various combinations. In any performance or presentation, at least one and at most eight voices (live or pre-recorded) should be present. If presented as an installation, an ideal performance would consist of four turntables each repeating the recording of an individual voice. In a concert performance four live performers can be used without pre-recorded elements; a player can be swapped for a pre-recorded voice; or a player can be supplemented with a pre-recorded voice (up to a total of eight voices, with no more than four live or four pre-recorded voices).









