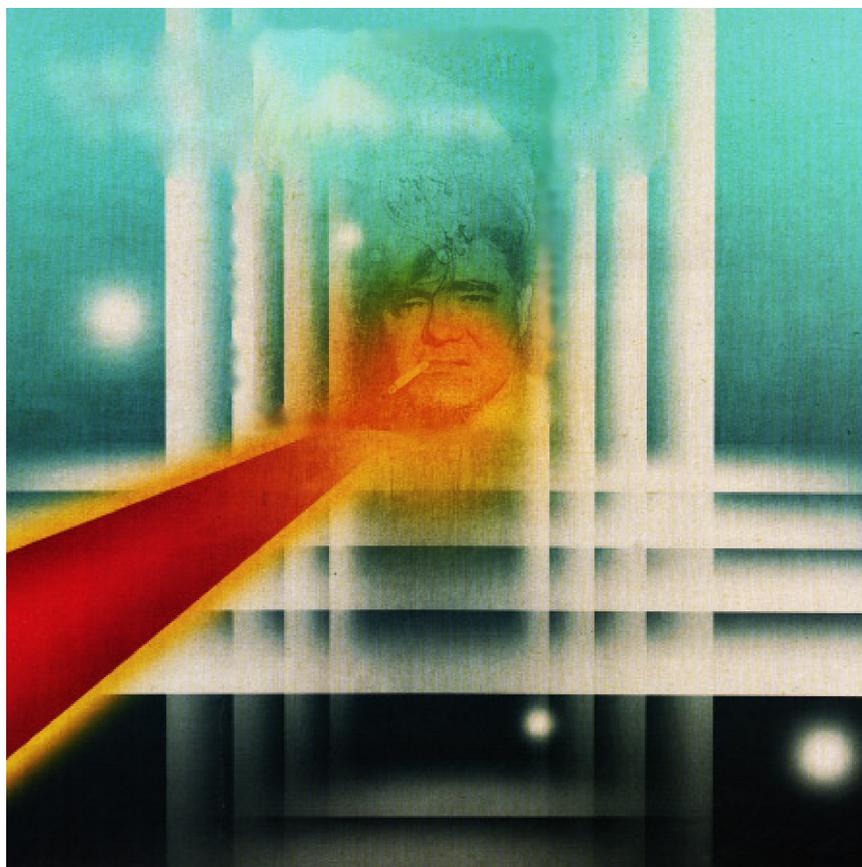


Matan Daskal

# Sounds of Siday: Side A

## INSTRUMENTATION AND ORIGINAL CAST OF PERFORMERS

**Conductor:** Matan Daskal  
**Flute:** Rachel Mazor  
**Oboe:** Mariona Godia  
**Soprano Saxophone:** Chen Amar  
**Tenor Saxophone:** Eyal Netzer  
**Baritone Saxophone & Bass Clarinet:** Bob Trachtenberg  
**French Horn:** Ofer Etzioni  
**Trombone:** Ma'ayan Milo  
**Water, Acoustic Percussion & SPD:** Shalev Ne'eman  
**Electronic Percussion & Cymbal:** Pablo Ordas  
**Drum Set:** Haggai Fershtman  
**Electric Guitar:** Yeonathan Shachar  
**Korg Synth, Prophet Synth and Grand Piano:** Yonatan Daskal  
**Computer:** Asaf Meidan  
**Harp:** Ada Ragimov  
**Violin:** Benedikt Bindewald  
**Cello:** Shani Bar  
**Cello:** Tom Klein  
**Double Bass & Electric Guitar:** Orr Sinay  
**Double Bass & Electric Bass:** David Michaeli



*The piece is part of the evening: Sounds of Siday: Side A / Side B  
 Created by Stephen Horenstein and Matan Daskal  
 Performed by Castle in Time Orchestra and the Lab Orchestra  
 Dedicated and inspired by the composer Eric Siday*

*Commissioned and generously granted by the Eric and Edith Siday Charitable Foundation (USA)  
 Premiered in the Israel Festival 2020*

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Further information on the electronic instruments sounds, samples and presets are attached to their parts.

Soundpainting gestures for the use of the conductor in "Sounds of Siday: Side A"

Gesture	Type	Description
You	Who	
Everybody	Who	
All the rest All the musicians that weren't just assigned with a gesture	Who	

<p>Hit</p> <p>An accented sound hit</p>	<p>What</p>	
<p>White noise</p> <p>Produce a white noise sound with your instrument in any way you desire</p>	<p>What</p>	
<p>Scanning</p> <p>Similar to Point to Point: When the conductor's arm lines up with you, start improvising. When the arm of the conductor is not pointing at your direction anymore, stop playing.</p> <p>Another example: You can also be signed, Scanning with Palette 1 for example, which means you start playing palette 1 when the conductor's arm lines up with you instead of a free improvisation.</p>	<p>What</p>	

<p>With</p> <p>A connecting gesture. Can be with for many cases. For example: Point to Point With Pointillism. For example: Improvise With Long note. etc.</p>	<p>What</p>	
<p>This</p> <p>Referring to what is being played now. Can be used in several cases. For example: Improvise with This. For example: Kick, Go back into This.</p>	<p>What</p>	

Shape line

React intuitively to the conductor's motions. No rules. Just translation of movement into sound with your own interpretation.

What



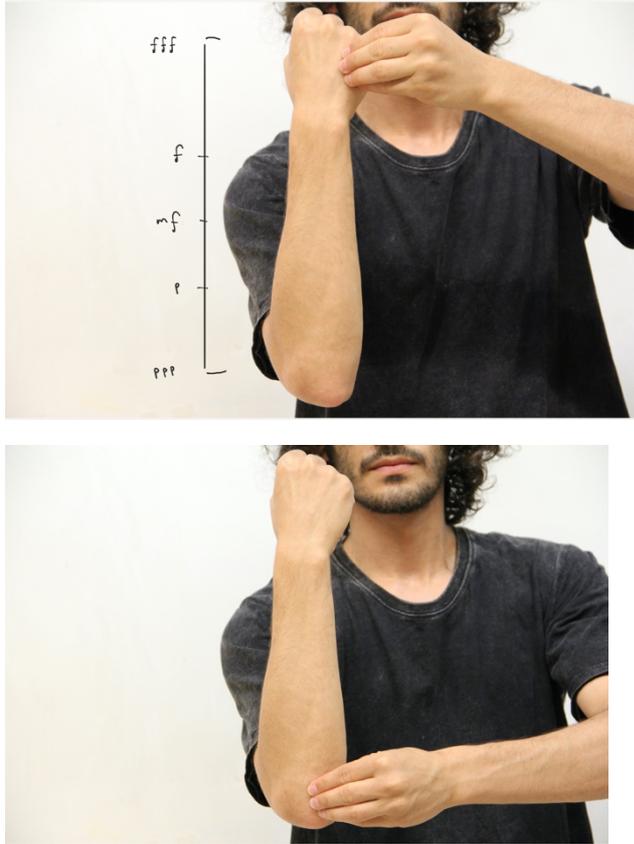
Pay attention

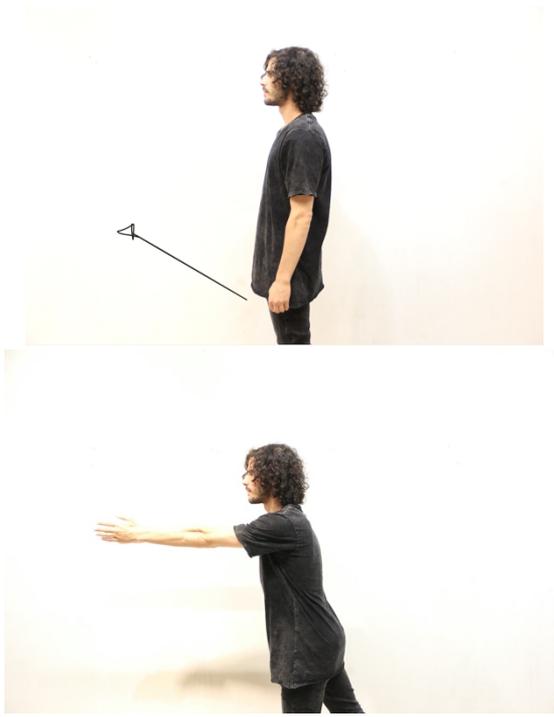
A gesture that would usually follow the Shape Line, to be clear when the Shape Line stops and continuing to other gestures.

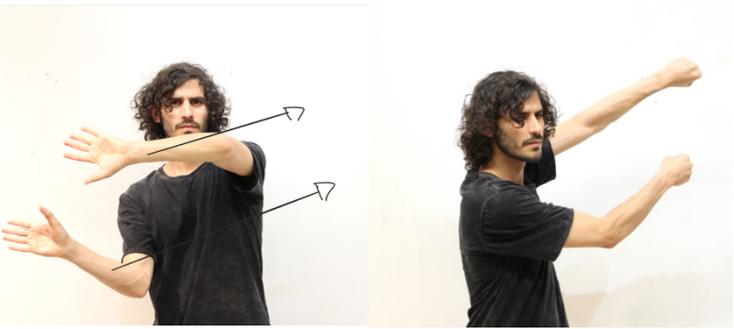
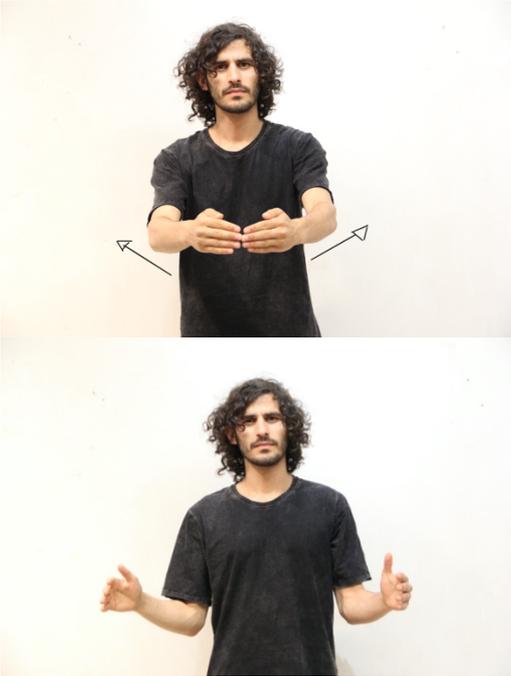
What



<p>Development</p> <p>Develop / un-develop the idea you are currently playing. The more the hands are open, the “higher” the development rate would be.</p> <p>Very important: remember carefully what you are playing before developing, so you could return to that exact same musical material when assigned to.</p>	<p>What</p>	<p>Hands opening / closing a window</p>
<p>Rhythm tap</p> <p>Signing specific rhythms. This is done by tapping out a rhythm on the inside of the forearm several times until it’s clear.</p>	<p>What</p>	
<p>Improvisation</p> <p>Open improvisation</p>	<p>What</p>	

<p>Relate to</p> <p>Start improvising relating to the person the conductor is pointing at</p>	<p>What</p>	
<p>Dynamics</p> <p>Imagine the hand is a dynamic fader. If pointed at top of the hand, play the material in <i>fff</i>. If in the bottom <i>ppp</i>, having all of the range in between accordingly.</p>	<p>How</p>	

<p>Play</p> <p>Enter now with the material assigned.</p>	<p>When</p>	
<p>Enter in the next 5 seconds</p> <p>With the material assigned.</p>	<p>When</p>	

<p>Leave now</p> <p>Stop playing</p>	<p>When</p>	
<p>Leave in the next 5 seconds</p> <p>Stop playing within 5 seconds.</p>	<p>When</p>	
<p>Go into</p> <p>Been used to gives 2 gestures in a row. For example: Kick Go into Long Tone, Play. Which means: You would perform a Kick, and right after start playing a Long Tone.</p>	<p>When</p>	

\* For more information on Soundpainting and on how to use its gestures, visit: [www.soundpainting.com](http://www.soundpainting.com)

# Sounds of Siday: Side A

Movement I

Matan Daskal

**A**  $\text{♩} = 80$  **B** **The power plant**  $\text{♩} = 120$

Flute *p*

Oboe *p*

Soprano Saxophone *p*

Tenor Saxophone *p*

Baritone Saxophone *p*

Horn in F *p*

Trombone *p*

Shalev Metal shaker extremely delicatly

Piano *p* open reverb gradually. 100% open at 13 repetition  
glide rate 50% Repeat 13 times. Gradually open reverb  
When you finish opening the reverb, give a sign to the conductor

Asaf Play: This is Eric Siday +Preset of opening Effect on Shalev Play Crisp sample in the end of the 5th repetition

Harp *p*

Violin **A**  $\text{♩} = 80$  **B**  $\text{♩} = 120$

Shani *p*

Tom *p*

Orr *p*

David *p*

Conductor / Comments Musicians going on stage with dimmed light, tuning, closing the individual clip lamps. Then the conductor enters the stage with his lamb open, conducting inot bar # 1. During this sequence, the musicians open their clip lamps one by one.



21

Fl.

Shalev

Synth.

Hp.

Shani.

Tom.

*pp* *n*< *pp* *n*<



28

Fl.

Shalev

Pablo.

Synth.

Computer

Hp.

Shani.

Tom.

Conductor

*mf* *pp* *mp* *vib.*

20 24 Finish when harp leaves

Finish with sample #9

close crisp sample with a small reverb

20 24

*pp* *n*< *pp* *n*<

*pp* *n*< *pp* *n*< *pp* *n*< *pp* *n*< *pp* *n*< *pp* *n*< *pp* *n*< *pp* *n*< *pp* *n*<

Leave slowly sign, which cues the orchestra to start finishing, and to Pablo to play sample #9

D

♩=80 Galaxy

35

Fl. Within this letter improvise with fast gliss gestures. Up to 3 times. Pay attention for a hit and a shape line instuction.

Ob. Within this letter improvise with fast gliss gestures. Up to 3 times. Pay attention for a hit and a shape line instuction.

Sop. Sax. Within this letter improvise with fast gliss gestures. Up to 3 times. Pay attention for a hit and a shape line instuction.

Ten. Sax. Within this letter improvise with fast gliss gestures. Up to 3 times. Pay attention for a hit and a shape line instuction.

Bari. Sax. Within this letter improvise with fast gliss gestures. Up to 3 times. Pay attention for a hit and a shape line instuction.

Hn. Within this letter improvise with fast gliss gestures. Up to 3 times. Pay attention for a hit and a shape line instuction.

Tbn. Within this letter improvise with fast gliss gestures. Up to 3 times. Pay attention for a hit and a shape line instuction.

Shalev Within this letter improvise with fast gliss gestures. Up to 3 times. Pay attention for a hit and a shape line instuction. Use a glass vasa, a metal water botle and a cowbell. Make sure to mark to computer player before changing an instrument. When hit comes, throw water into the container

Pablo. Within this letter improvise with fast gliss gestures. Up to 3 times. Pay attention for a hit and a shape line instuction.

E. Gtr. Within this letter improvise with fast gliss gestures. Up to 3 times. Pay attention for a hit and a shape line instuction.

Synth. *f* *sm* star fall, drop Within this letter improvise with fast gliss gestures. Up to 3 times. Pay attention for a hit and a shape line instuction.

Computer Benedikt fx on strings, gliss fx #1 or #2 on winds and harp

Hp. Finish with conductors cue Within this letter improvise with fast gliss gestures with screw driver on 1 string. Up to 3 times. Pay attention for a hit and a shape line instuction.

♩=80

D

Vln. Lead the tempo. You can sometime be playfull with it shortening a bar or lengthening it, but in an elegant way. con sord. vib. arco *p*

Shani. con sord. vib. *p*

Tom. con sord. vib. *p*

Orr. con sord. arco vib. *p*

David. con sord. arco vib. *p*

*n* *p*

Begin a drum solo which would last up to a minute  
Use all set and full dynamic range in a fast,  
explosive virtuoso and energetic way.  
Enter into the solo in forte dynamic with a sense of surprise  
a few moments after "Shape line"  
When you finish your solo, make a horse sound with your mouth.

47

Haggai.

Computer

Vln.

Shani.

Tom.

Orr.

David.

Conductor

Mute gliss fx before hit

Drum solo

Hit to everybody These bars aren't counted without the strins It's free timing

Shape line to everybody without the strins

Finish Shape Line a few seconds after the drum solo starts

When shape line finishes, everybody finishes including the strings

17

60 E Promo

♩=160 swing

Fl. *mf* On conductors cue

Ten. Sax. On conductors cue follow flutist *p*

Bari. Sax. On conductors cue follow flutist *p*

Tbn. On conductors cue follow flutist *p*

Shalev *Improvise with orange plastic bowl or water squirt*

Synth. *Improvise with glisses. Free rhythmically*  
Complex Polyrhythmic groove

Computer *gliss effect 1 on strings*

Vln. E *Gliss Pitch doesn't matter senza sord.* *Improvise with glisses. Free rhythmically* *Improvise with glisses. Pitch doesn't matter senza sord. Free rhythmically*

Shani. *Improvise with glisses. Pitch doesn't matter senza sord. Free rhythmically*

Tom. *Improvise with glisses. Pitch doesn't matter senza sord. Free rhythmically*

David. On conductors cue *senza sord. pizz.* follow flutist *improvise on whole tone scale* *mp*

Conductor *Invite winds to sprinkle improvisation in between the flutists phrase*

18

65

Fl.

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tbn.

Shalev

Pablo

Synth.

Computer

Hp.

Vln.

Shani

Tom.

Orr.

David.

Conductor

♩ = 60  
straight

*p*

*pp*

To B. Cl.

*p*

Scrumble nuts  
(imagin scanning  
motion through you)

throw water

SPD:  
"Timpani" preset

*f*

On cue finish and play the next bar

*p*

with reverb and tremolo and short delay on orchestra and harp

♩ = 60  
straight

*mf*

*mf*

If Shani doesn't come play 2 voices if possible.  
If she does only the E

*mf*

Improvise with glisses.  
Pitch doesn't matter  
senza sord.  
Free rhythmically

Continue to improvise until conductor closes

*mf*

*mf*

arco

*mf*

While the timpani plays, everybody continues,  
and moves on to the written score in bar 70

71

Haggai.

E. Gtr.

Conductor

Begin a drum solo which would last up to a minute  
Use all set and full dynamic range in a fast, explosive virtuoso and energetic way.  
Enter into the solo in forte dynamic with a sense of surprise interrupting the saxophone solo

Begin an open solo of about 1 minute.  
with "Gliss", "Staccato", "Polyrhythms",  
"Repetitions", "Miniatures" and "Out of space" as inspiration.

Begin Shape Line.  
It can start during the end of the solo or after it.

Open this area for improve

The machines

♩ = 95

**F** play with density and reaction to Hagai  
Use orange plastic bowl and/or pompa and/or cymbal

19

Shalev

Nord

laid back  
sound of a clock stick on snare rim

Pablo.

low bd electronic sound from nord  
mp  
reverb  
high bd electronic sound from nord

Haggai.

p  
Improvise around this pattern. Play with density and reaction to Shalev

Synth.

polyrhythmic less information and more simple texture

Computer

fx on shalev according to the instrument he plays  
(orange plastic bowl and/or pompa and/or cymbal)



78

Ten. Sax.

4 repeat 4 times

B. Cl.

4

Hn.

4

Tbn.

4

Pablo.

4 8

Haggai.

4 8

E. Gtr.

if needed, use a capo on the first fret,  
and tune guitar to E, B, G, D#, B, G  
then use only octave overtones.  
mf

Computer

Effect on harp  
preset #3

Hp.

mf

Vln.

mf  
pizz.  
repeat 4 times

Orr.

4

David.

4

G

Space time  
thin sound.

84

Fl. *mf*

Ob. *mf* solo

Sop. Sax. *mf* mute 4 8

Hn. *mf* 4 8

Shalev *mf* Play on blue bird. Cover it as a filter with your hands to block high frequency

Synth. *mf* Tsawana fx on winds

Computer

Hp. Screw driver gliss on 1 string

Vln. *mf* vib. arco 3

Shani *p* vib. 3

Tom. *p* vib. 3 Play the E voice if Shani doesn't arrive And the C if she does

Orr. *p* vib. 3

David. *p* vib. 3

94

Fl. 12

Ob. 12

Sop. Sax. 12

Hn. 12

Synth.

Hp.

Vln. 3

Shani 3

Tom. 3

Orr. 3

David. 3

97

Fl. *12*

Ob.

Sop. Sax. *16*

Hn. *16*

Shalev *4* *8*  
Walk in water container in this rhythm

Pablo. *4*  
triangle  
*pp*  
Improvise a looped polyrhythmic groove on top of the existing

Haggai.

E. Gtr. *p*  
Go to the percussion set-up  
Caxixi  
Rim sound

Synth.

Computer  
Phaser on triangle

Hp.

Vln. *3*

Shani. *3*

Tom. *3*

Orr. *3*

David. *3*

Conductor *3*  
After Pablo enters, have everybody leave slowly  
Invite solos and Soundpainting

**H**

105 12 16

Shalev

Pablo. 4 8

E.G. 4 8

Pno. *Improvise on the balck keys of the piano's lowest octave, blocking the strings with left hand*

David. *repeat this pattern you can make small variations on it*  
*pizz.*  
*mf*



113

Fl. *mf*

Ob. *mf*

Sop. Sax. *mf*

Ten. Sax. *mf*

Shalev 20

Pablo. 12 16

E.G. 12 16

Pno. *mf*

Hp. *mf*

Vln. *mf*

Shani. *mp*

David.

119

Fl.

Ob.

Sop. Sax.

Ten. Sax.

Tbn.

Shalev

Pablo.

E.G.

Pno.

Hp.

Vln.

Shani.

Tom.

David.

*mf*

24

20

20

*mf*

124

Fl.

Ob.

Sop. Sax.

Ten. Sax.

B. Cl. Baritone Saxophone *mf*

Hn. *mf*

Tbn.

Shalev 28 32

Pablo. 24

E.G. 24

Pno.

Hp.

Vln.

Shani.

Tom.

Orr. *mf*

David.

129

Fl.

Ob.

Sop. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tbn.

Shalev

Pablo

E.G.

Pno.

Hp.

Vln.

Shani

Tom.

Orr.

David.

28

36

133

Fl.

Ob.

Sop. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tbn.

Shavey

Pablo

E.G.

Pno.

Hp.

Vln.

Shani

Tom.

Orr.

David.

40

Guiro

32

36

140 I ♩=195  
Moonscape

Ob. *mp*

Sop. Sax. *mp* *n* //

Ten. Sax. *mf* *solo*

Bari. Sax. Baritone Saxophone *f* *p* *mp* *mf*

Hn. *mp* *n* //

Tbn. *f* *mp* *n* //

Gro. *mf* 4 8

Pablo. *mf* 4

Haggai. *p* (ideally the pitch should be C and B)  
open net on snare, low tom  
blocked with elbow blocked with mallet  
bass drum 2 2 2

E.G. 2 2 2 2

Pno. Grand Piano *f*

Orr. I ♩=195 *f* *p* *mp* *mf*

David. *arco* *f* *p* *mp* *mf*



156

Fl. *n* *f*

Ob.

Ten. Sax. *n* *f*

Bari. Sax. *n* *mp* *n* *mf*

Gro. 20

Pablo. 16

Haggai. 2

E.G. 2

Pno.

Vln. *f*

Shani. *f*

Tom. *f*

Orr. *n* *mp* *n* *mf*

David. *n* *mp* *n* *mf*

If Shani doesn't come play 2 voices if possible.  
If she does only the F

162

Fl.

Ob.

Sop. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tbn.

Gro.

Pablo.

Haggai.

E.G.

Pno.

Hp.

Vln.

Shani.

Tom.

Orr.

David.

*sfz pp*

*mf*

*drunk rhythmically*

24 28

20 24

2 2 2

Octave Cluster  
B until B

Octave Cluster  
B until B  
Hit string with the palm

*sfz pp*

*sfz pp*

If Shani doesn't come play 2 voices if possible.  
If she does only the Db

*sfz pp*

*sfz pp*

*sfz pp*



176

Fl. *sf* *f*

Ob.

Ten. Sax. *p* *f* *f* *mp* slightly laid back

Bari. Sax. *p* *f* *p* *mf*

Gro. 40 44

Pablo. 36 40

Haggai. 2

E.G. 2

Pno. *f*

Vln. *f*

Shani. *f*

Tom. *f*

Orr. *p* *f* *p* *mf*

David. *p* *f* *p* *mf*

184

Ob.

Ten. Sax.

Bari. Sax.

Gro.

Pablo.

Haggai.

E.G.

Pno.

Orr.

David.

drunk rhythmically

192

Ob.

Ten. Sax.

Bari. Sax.

Gro.

Pablo.

Haggai.

E.G.

Pno.

Orr.

David.



206

Fl. *mp* — *mf*

Ob.

Sop. Sax.

Ten. Sax. *mp* — *mf* — *pp*<sup>3</sup> — *mp* delicate con vib.

Bari. Sax.

Tbn.

Gro. 4

Pablo. 4 *ppp*

Haggai. 2

E.G. 2

Pno. *pp* gliss. *pp* simile

Hp. *pp* gliss. *pp* simile

Vln. *mp* — *mf* — *f*

Shani. *mp* — *mf* — *f*

Tom. *mp* — *mf* — *f*

Orr. *f*

David. *f*

If Shani doesn't come play 2 voices if possible.  
If she does only the F

214

Fl. *pp* *mp*

Ob.

Sop. Sax.

Ten. Sax. *pp* *mp* *mf*

Bari. Sax. *p < f > p* *mp*

Hn.

Tbn.

Pablo. *ppp*

Pno. *mp*

Hp. *pp* *gliss.*

Orr. *p < f > p* *mp*

David. *p < f > p* *mp*

Detailed description of the musical score: The score is for page 36, measures 214-218. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Soprano Saxophone (Sop. Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The Flute and Tenor Saxophone parts have a melodic line starting at measure 214 with a triplet of eighth notes, marked *pp*, which then continues with a slur and a crescendo to *mp*. The Baritone Saxophone part has a rhythmic pattern of eighth notes, marked *p < f > p*, and a *mp* dynamic at measure 218. The woodwind section also includes Horn (Hn.), Trombone (Tbn.), and Percussion (Pablo). The Percussion part has a simple rhythmic pattern marked *ppp*. The piano (Pno.) part has a complex texture with many notes, marked *mp*. The harp (Hp.) part has a few notes, marked *pp*, with a *gliss.* (glissando) indicated. The Oboe Reeds (Orr.) and Bassoon (David) parts have a rhythmic pattern of eighth notes, marked *p < f > p*, and a *mp* dynamic at measure 218.

222

Fl.

Ob.

Ten. Sax.

Bari. Sax.

Pno.

Hp.

Orr.

*pp*

*mp*

*p* < *f* > *p*

*pp*

*p* < *f* > *p*

(8)

*gliss.*



230

Ob.

Ten. Sax.

Bari. Sax.

Pno.

Orr.

*pp* < *p*

*subito mf*

*p* < *f* > *p*

*p* < *f* > *p*

*pp*

8<sup>va</sup>

Shounds of now groove

236  $\text{♩} = 185$  Medium Wood block

Shvale  $\text{pp}$

Pno. Synth pitch lfo, trill with Bb simile

Vln.  $\text{mf}$  Use a pencil or any object similar to it, to achieve a smooth glide.

Shani.  $\text{mf}$  Use a pencil or any object similar to it, to achieve a smooth glide.

Electric Bass  $\text{mf}$  fuzz. 4 8

Detailed description of the musical score: The score is for a piece titled 'Shounds of now groove' starting at measure 236. It features five staves: Shvale (Medium Wood block), Pno. (Synth pitch lfo, trill with Bb), Vln. (mf), Shani. (mf), and Electric Bass (mf). The Shvale part has a tempo of 185 and a dynamic of pp. The Pno. part includes a simile instruction. The Vln. and Shani. parts have performance instructions: 'Use a pencil or any object similar to it, to achieve a smooth glide.' The Electric Bass part includes a 'fuzz.' effect and markings for 4 and 8. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

Fl. *mp* *3* *3* On conductors cue

Sop. Sax. *mp* *3* *3* On conductors cue

Ten. Sax. *mp* *3* *3* On conductors cue

Bari. Sax. *p*

Hn. *p*

Tbn. *p*

Shv. *pp* High wood blok  
*mf* Low wood blok

Dr. Nord: High bass sound with reverb  
*mf*

Haggai. closed hi hat with brush

E. Gtr. with a short eighth notes delay *mf* simile

Pno. *mf* Pitch lfo simile *mf*

Vln. *mf*

Shani. *mf*

Tom. *mf* Pizz.

Orr. *mf* Pizz.

Electric Bass

Conductor Invite winds improve between the the phrases

252

Fl.

Sop. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tbn.

Shvare

Dr.

Haggai

E. Gtr.

Pno.

Vln.

Shani

Tom.

Orr.

Electric Bass

Conductor

260

Fl.

Sop. Sax.

Ten. Sax.

Shvare

Dr.

Haggai

E. Gtr.

Pno.

Vln.

Shani

Tom.

Orr.

Electric Bass

268

Fl.

Sop. Sax.

Ten. Sax.

Shvare

Dr.

Haggai.

E. Gtr.

Pno.

Computer

record and create a loop

Vln.

Shani.

Tom.

Orr.

Electric Bass

Conductor

Cue the computer player to record wind's the phrase.  
Have a small interaction of the winds and computer and then stop them both

276

Fl. *p* *f* *pp* *mp* *f*

Shvale  
SPD: "Timpani" preset  
*mf* *mp* *mf*

Dr. *f* *pp* *mf*

Pno. *p* *f* *pp* *mp* *f*  
with reverb and tremolo and short delay on orchestra and harp

Computer

Hp. *p* *f* *pp* *mp* *f*

Vln. *mf* *mp* *mf*

Shani. *mf* *mp* *mf*  
If Shani doesn't come play 2 voices if possible.  
If she does play only the bottom voice

Tom. *mf* *mp* *mf*  
arco

Orr. *mf* *mp* *mf*

Electric Bass  
Double Bass  
*mf* *mp* *mf*

280

Fl. *pp* *mp* *p* *f* *pp* *mp*

Shvale *p* *mf* *p*

Dr. *pp* *mf* *pp*

Pno. *pp* *mp* *p* *f* *pp* *mp*

Hp. *pp* *mp* *p* *f* *pp* *mp*

Vln. *p* *mf* *p*

Shani. *p* *mf* *p*

Tom. *p* *mf* *p*

Orr. *p* *mf* *p*

Db. *p* *mf* *p*

# Sounds of Siday: Side A

## Movement II

Matan Daskal

1 ♩ = 100      2 ♩ = 140

Flute: Smash

Baritone Saxophone: Low noise, *f*

Shalev: Big fall sound, Metal sound

Haggai: Big fall sound, Metal sound, *f*

Electric Guitar: *f*

Synthesizer: pitch doesn't matter, *mp*, *mf*

Asaf: Play miniature #1

Harp: Pedal buzz with low C, *f*

Violin: *f*, pizz.

Orr: pizz., Fall. Pitch doesn't matter, *f*

David: pizz., Fall. Pitch doesn't matter, *f*

6 3 ♩=160 Play miniaure #2 sound

Synth.

Asaf

Vln. 3 solo arco ♩=160 *mf*   
 improvised feeling tremolo very dynamic and expressive

Shani.   
 independent tempo: ♩=120 arco *mf*

Orr.   
 A lot of preasure on the string imitating a cow "moooo" speaking. Pitch isn't important. invest more in the effect. arco *f*

Electric Guitar   
 A lot of preasure on the string imitating a cow "moooo" speaking. Pitch isn't important. invest more in the effect. arco *f*



4 5 ♩=180 swing

E. Gtr.   
 Distortion + slider, As if you are speaking *f*   
 3 3 3 3 3 3 *p*

Synth.

Orr. 4 5 swing   
 Improvise with music box on double bass for up to 8 seconds ♩=180

Electric Guitar

♩=75 straight

6

molto accel. molto rit. . . . .

7

8

Free timing. Not on the beat

Rapping phrase harp

♩ = 60

3

Fl. *pp* free timing. Not on the beat

Ob. *pp*

Sop. Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *p* To B. Cl.

Hn. *p* *ppp*

Tbn. *ppp*

Shalev. very soft whit noise *pppp* short sequence with bells on water "puck" sound *ppp* Scramble nuts (imagin scanning motion through you) *p*

Pablo. very soft whit noise *pppp*

Haggai. very soft whit noise *pppp*

E. Gtr. very soft whit noise *pppp*

Synth. very soft whit noise *pppp*

Asaf. *pppp*

Hp. *mf*

Vln. straight *ppp* Morph into white noise arrive to white noise

Shani. *ppp* Morph into white noise arrive to white noise

Tom. *ppp* Morph into white noise arrive to white noise

Orr. *ppp* Morph into white noise arrive to white noise

Electric Guitar *ppp*

Conductor If it isn't convincing, use a scanning gesture instead

♩=160  
 22 **9** Guitar Synth hocket

Fl. *mf* with a guitar pick aggressively with attitude

E. Gtr. *mf* slightly lower pitch with a bend

Synth. *mf* Guitar synth hocket sound very laid back

Tom. *ff* **9** pizz. with a guitar pick aggressively with attitude

slightly lower pitch with a bend

Bass Clarinet in B♭

**10** *molto accel.* *molto rit.* *pp* pitch bend toward up

29 solo

Tom. *pp* **11** arco

Orr. *p*

Fl. *p* **12** **13**

Ob.

Sop. Sax. *p*

Hn. *p*

Tbn. *p*

Haggai. *mf* Have the strong rim be of a different drum than the softer one *simile*

Synth. *p* bell sound The envelope should be in a length of 2 bars

Bell

Asaf. Tremolo delay effect on winds and harp

Hp. *p* Bell

Vln. *p* **12** **13** *nat.* Little bow pressure Gradually move to the octave playing it on the same string

*n* *p* *f* *mf* *p*

14  $f$   $\text{♩} = 110$

49 solo

Tbn.

With autotune

Asaf



15  $\text{♩} = 60$  swing

54

Shani.

Tom.

Orr.

Electric Guitar

A lot of pressure on the string imitating a cow "moooo" speaking. Pitch isn't important. invest more in the effect.

rit. . . . .



16  $\text{♩} = 80$  straight

58

Shalev.

metal sound

different metal sounds

metal sound

pp

mp

E. Gtr.

clean sound

soft

Bring out the soprano voice

Bring out the soprano voice

vibrato / wah wah

Bring out the F note

p



17  $\text{♩} = 120$

62

Ob.

Improvise with Pallate 1 +12 seconds

18  $\text{♩} = 120$

Shalev.

Surdu

f

p

Pablo.

f

Haggai.

f

19  $\text{♩} = 140$

Repeat for about 30 seconds with the Electric guitar Tambourine

E. Gtr.

Low drone imitating an analogue airplane sound. About 12 seconds

fff

Synth.

Power chords

Each quarter change a pedal effect.

Repeat for about 30 seconds

20 ♩=54

70

Fl. *f* wah wah

Ob. *f* wah wah

Sop. Sax. *f* wah wah

Ten. Sax. *f* wah wah

Bari. Sax. *f* wah wah

Hn. *f* wah wah

Tbn. *f* wah wah

Shalev. *ff* 2 water bass sounds

Pablo. *ff* Slide up in pitch bass Slide up in pitch simile

Haggai. *ff* Slide up in pitch bass Slide up in pitch simile

E. Gtr. *f* Numbers indicate the filter amount. 1=the most close. 4 = the most open

Synth. *f* Numbers indicate the filter amount. 1=the most close. 4 = the most open

Asaf

Hp. *f*

Vln. *ff* vib. pizz.

Shani. *ff* vib. pizz.

Tom. *ff* vib. pizz.

Orr. *ff* vib.

Electric Guitar *ff* vib.

Conductor

vibrato and over drive on all the orchestra except the rhythm section

Open this section into improvisation as if a matchine is breaking

76

Fl.

Ob.

Sop. Sax.

Ten. Sax.

Bari. Sax.

Hrn.

Tbn.

Start getting crazy playing on everything

Shalev.

Pablo.

Haggai.

E. Gtr.

Synth.

Hp.

Vln.

Shani.

Tom.

Orr.

Electric Guitar

Fl. *p*<sup>3</sup> *f* *p*<sup>3</sup> *f*

Sop. Sax. *p*<sup>3</sup> *f* *p*<sup>3</sup> *f*

Ten. Sax. *p*<sup>3</sup> *f* *p*<sup>3</sup> *f*

Shalev. water squirter, becoming higher and higher in pitch  
*mp* *mp* *mp*

Synth. <sup>(S)<sup>-1</sup></sup> *p*<sup>3</sup> *f* *p*<sup>3</sup> *f* *8va* *p*<sup>3</sup> *f* *p*<sup>3</sup> *f* *15mo* *p*<sup>3</sup> *f* *p*<sup>3</sup> *f*

Asaf. close previous fx and switch to stars fx on orchestra and harp

Hp. *p*<sup>3</sup> *f* *p*<sup>3</sup> *f* *p*<sup>3</sup> *f* *p*<sup>3</sup> *f* *p*<sup>3</sup> *f*

Vln. <sup>♩=85</sup> arco *mp* *mp* *mp*

Shani. arco *mp* *mp* *mp*

Tom. arco *mp* *mp* *mp*

Orr. arco *mp* *mp*

Electric Guitar Double Bass *mp* *mp*

If you don't have time to switch to the Double bass, don't play the following phrase with the Electric Guitar

# Sounds of Siday: Side A

## Movement III

Matan Daskal

Water solo of 4-5 minutes

Shalev

Interact with the water solo by improvising with muted tremolos

Electric Guitar

Water solo of 4-5 minutes

Asaf

Conductor Before the beginning of the water solo, all musicians can turn their clip lamps off



Conductor 2 When Shalev arrives to the pumpkin bowl with low sounds, invite the synth to relate to the water

When Shalev arrives to the endless flowing water, invite the orchestra to relate to him



Fl.  $\text{♩} = 115$   
4 *pp*

Shalev. Keep on holding the endless water flow until the middle of the horn players solo in letter C

Hp. Right hand holds a stick and improvises constant trills between 2 notes in the G mixolydian scale.  
Left hand plays the notes written  
*p*

Vln.  $\text{♩} = 115$   
 gentle touch octave overtone  
*mp* vib

Shani. gentle touch octave overtone  
*mp*

Tom. *mp* improvise with light bow pressure creating overtones and white noise

Orr. High overtones improvisation around G mixolydian scale. Relate to people around you

David. High overtones improvisation around G mixolydian scale. Relate to people around you

Conductor Invite the orchestra to morph into letter A. The letter should be improvised.

9

Fl. *mp*

Ob. *pp*

Asaf

Hp.

Vln. *tr*

Shani. *vib*

Tom. *gentle p*

You can gently record and play the orchestra reverb

14

Fl. *pp*

Ob. *tr*

Hp.

Vln. *tr* improvise fast trills on full range of G mixolydian scale, and relate to people around you

Shani. *vib*

Tom. *touch octave overtone*

18

Fl. *tr*

Ob. *tr*

Hp.

Vln. *tr* improvise fast trills on full range of G mixolydian scale, and relate to people around you

Shani. *tr*

Tom. *tr* improvise fast trills on full range of G mixolydian scale, and relate to people around you

**B**

start the phrase after hit

Sop. Sax. *mp* *solo*  $\text{♩} = 80$

E. Gtr. In a separate tempo of  $\text{♩} = 55$

Conductor  $\text{♩} = 80$

Soprano sax move into letter B.  
All the rest, Hit and go back to what you were doing before.

**C**

*Rubato* *solo*

Hn. *mp*  $\text{♩} = 60$   
Gm7

Synth. *pp*  $\text{♩} = 60$   
*Rubato*

Improvise arpeggios on this chord frame. Here is an example of the rhythmic. you can be free around it. Sound with closed filter.

Conductor  $\text{♩} = 60$

Morph into letter C. Slowly have all the rest of the orchestra fade away.  
Trombone can stay for a little more to relate to french horn.

**C**

Hn.  $\text{♩} = 60$

E. Gtr. Go to ending duet with Orr

Synth. simile

Bb7 Bb7(add9)/Ab

Orr. Go to ending duet with Yonatan

**D**

Hn. with a stingy sound

Dr.

E. Gtr. Start the guitar duet. Should last about 2-3 minutes. Hold the guitar in front of you and have the strings caress the strings of the other guitar. Play with any musical element you want within this duet. Be aware of your body and the sound produced.

Synth. Gm7 **D** Ebmaj7

improvise with crisp sound from Puna after guitars enter. After about 1 minute leave them alone

Orr. Start the guitar duet. Should last about 2-3 minutes. Hold the guitar in front of you and have the strings caress the strings of the other guitar. Play with any musical element you want within this duet. Be aware of your body and the sound produced.