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Image courtesy of Give Art Space (www.giveartspace)

In creating kaleidoscope-like multiple exposures, Mintio's camera takes a step to render familiar places as fantastical and sublime, so that the city may be seen with new eyes. No digital imaging was involved in the process.

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ISMN: 979-0-9016514-4-9

City Scape

opus 86 for Niibori orchestra and electro-acoustic sounds
by Robert Casteels and Gao Yang

Duration: 4'
Singapore, 1-II-2012

City Scape was commissioned by the Centre For the Arts of the National University of Singapore for the NUS Arts Festival 2012.

GENUS, the Niibori guitar orchestra of NUS, premiered *City Scape* on 11-III-2012 in the University Cultural Centre.

Performance notes:

Creative space was intentionally left to performers, the guitarists in shaping the sound gestures convincingly and the conductor in pacing the sound gestures effectively.

City Scape can be performed without conductor when players know the electro-acoustic part.

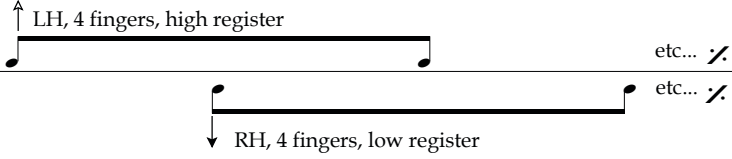
Notation convention in case *City Scape* is conducted:

- Each roman number refers to a sound gesture;
- All alti follow the roman number given by the left hand of the conductor on the left;
- All basses, contrabasses and guitarron follow the roman number given by the right hand of the conductor on the right;
- All primes follow the roman number given in the centre by right or left hand of the conductor;
- Roman numbers do not necessary appear in sequence;
- A roman number may be repeated;
- Dynamic levels are conveyed by the conductor's gestural intentions.

The audience must be able to hear the three simultaneous layers:

- the pre-recorded electro-acoustic sounds from front speakers,
- five sound gestures performed by the guitarists,
- the transformation in real time of the sounds produced by the guitarists from rear speakers.

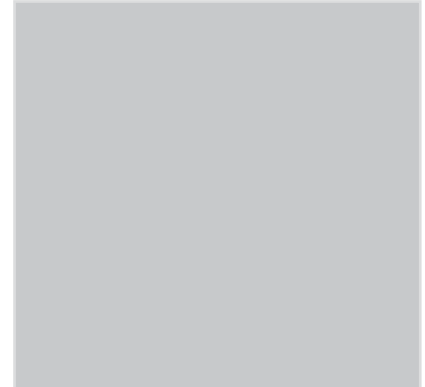
City Scape

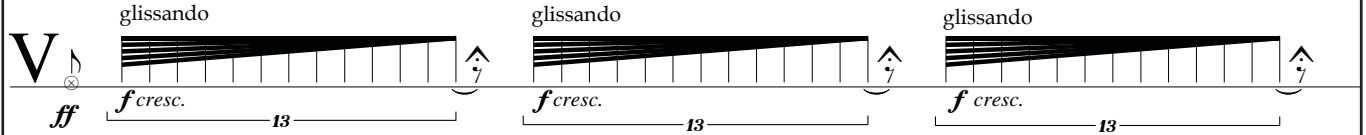
IV 

Alti:
quintuplets and septuplets, unsynchronised tempi, fluctuating

Primes:
ternary rhythms, unsynchronised tempi, fluctuating

Basses, contrabasses and guitarron:
binary rhythms, unsynchronised tempi, even without fluctuating



V 

Alti:
descending gliss. on frets 12 to 8 of ①

Primes divisi:
descending gliss. on ①
descending gliss. on ②

Basses and contrabasses:
ascending gliss. on frets 1 to 5 of ⑥

Guitarron:
ascending gliss. until g# on ⑥

Alti:
descending gliss. on frets 9 to 5 of ②

Primes divisi:
descending gliss. on ③
descending gliss. on ④

Basses and contrabasses:
ascending gliss. on frets 4 to 9 of ⑤

Guitarron:
ascending gliss. until g# on ⑥

Alti:
descending gliss. on frets 6 to 1 of ③

Primes divisi:
descending gliss. on ⑤
descending gliss. on ⑥

Basses and contrabasses:
ascending gliss. on frets 8 to 12 of ④

Guitarron:
ascending gliss. until g# on ⑥

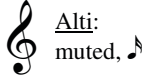
II Natural harmonics

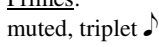
Tutti:
at first, 5th fret, from l.v. to less resonance with left finger on the string

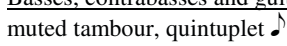
Tutti:
then, 7th fret, from l.v. to less resonance with left finger on the string

Tutti:
finally, 12th fret, from l.v. to less resonance with left finger on the string

III Strum (until cut off sign by conductor or by section leader)

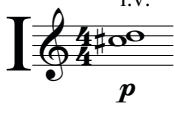
Alti:
muted, 

Primes:
muted, triplet 

Basses, contrabasses and guitarron:
muted tambour, quintuplet 



Primes only
l.v.

I 

each player chooses pitch d or c#, and plays that pitch once, unsynchronised



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