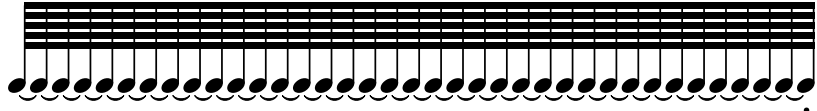
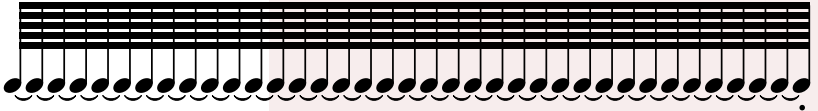
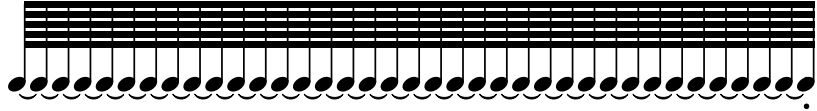
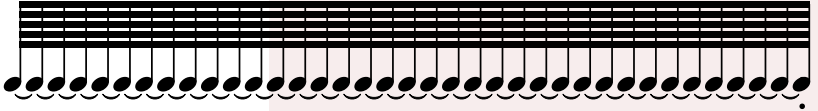
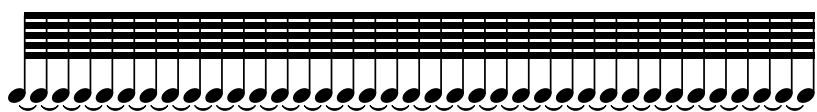
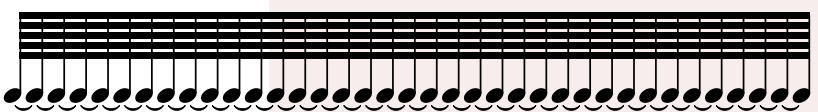


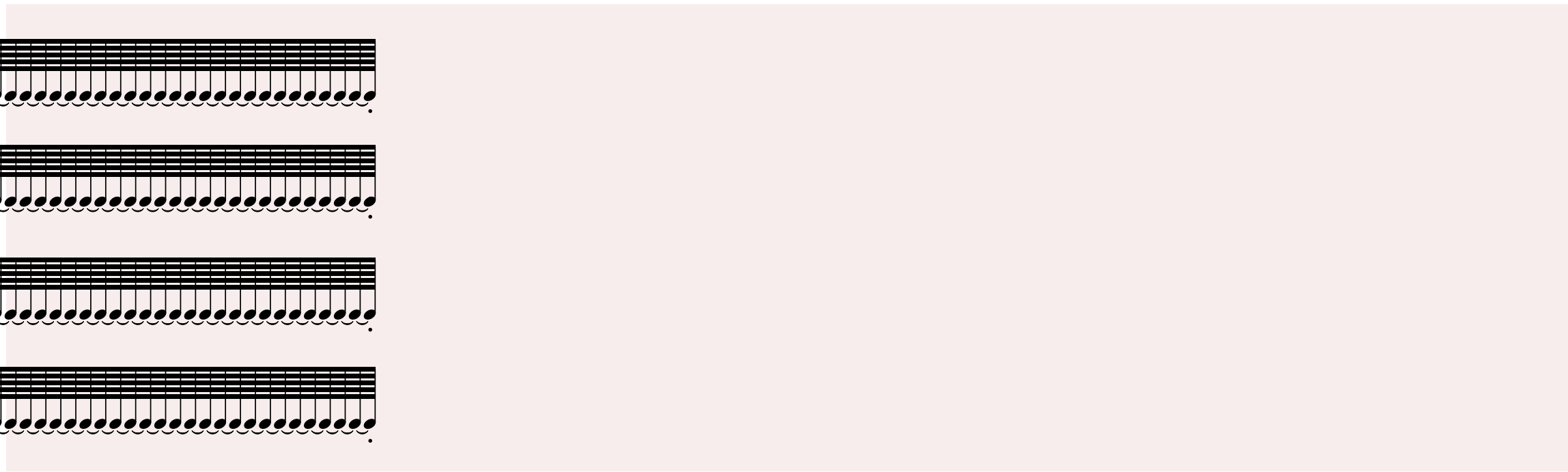

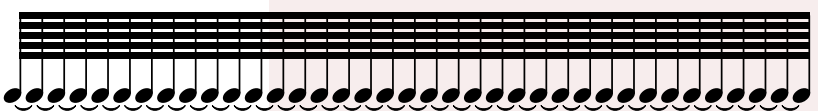
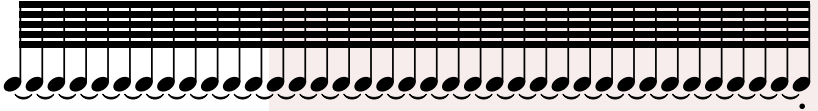
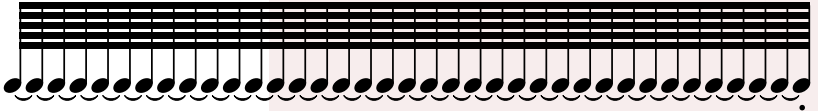






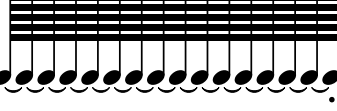
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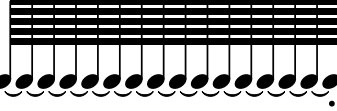
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

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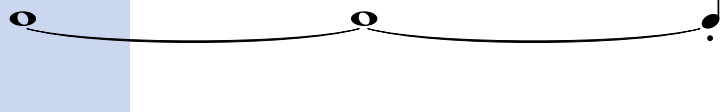
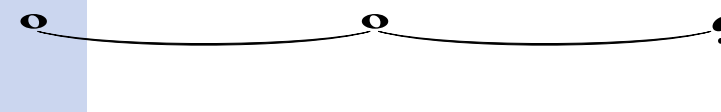
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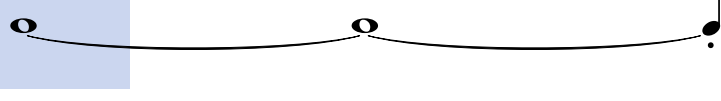
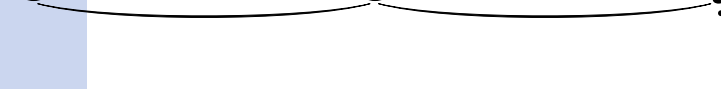
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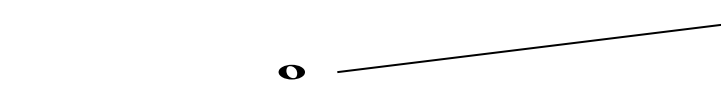






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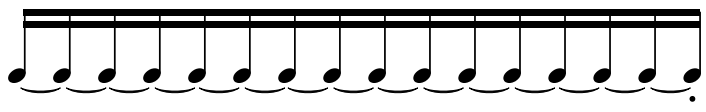









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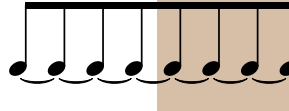
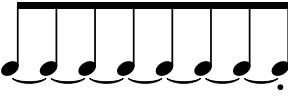
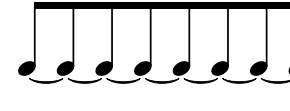
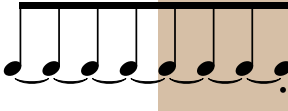
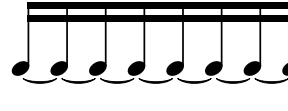
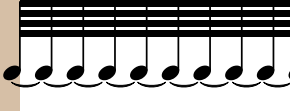
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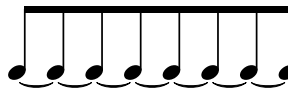
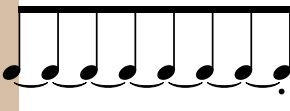
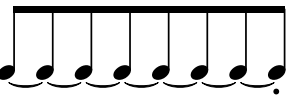
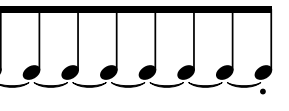
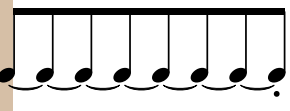
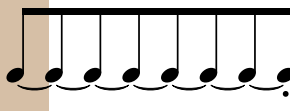
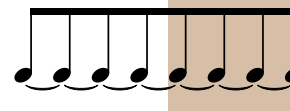


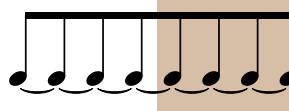
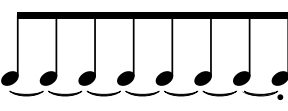
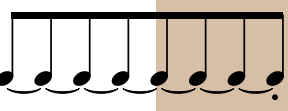
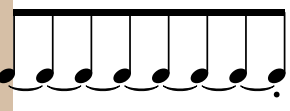
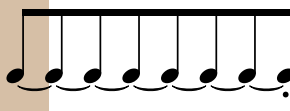
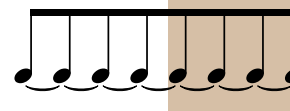
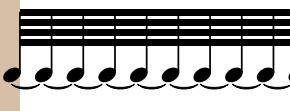
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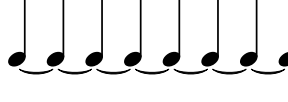
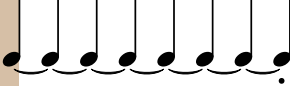

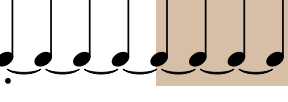


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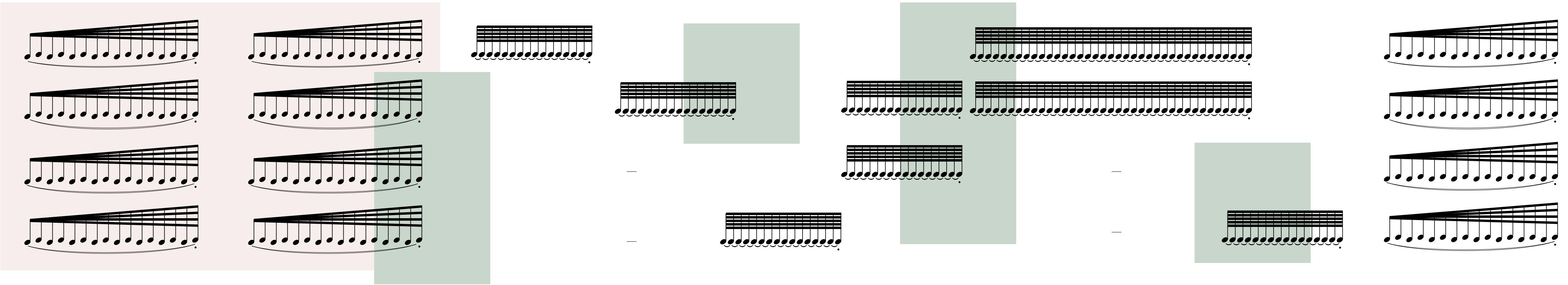
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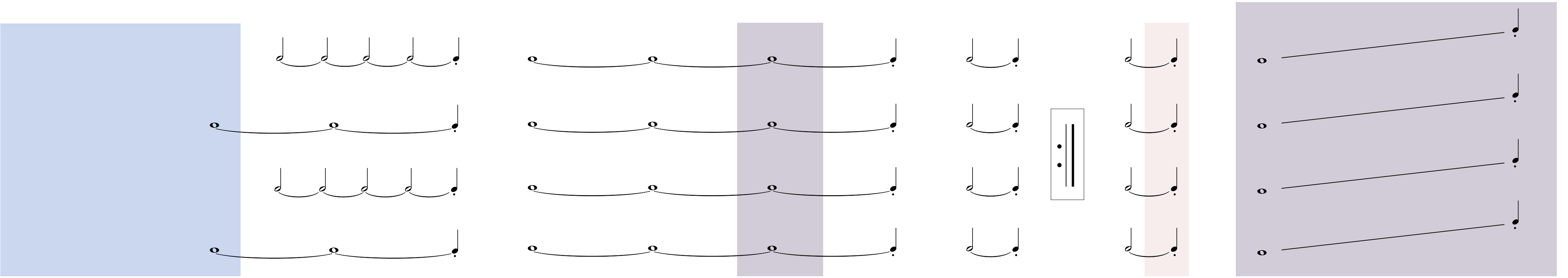


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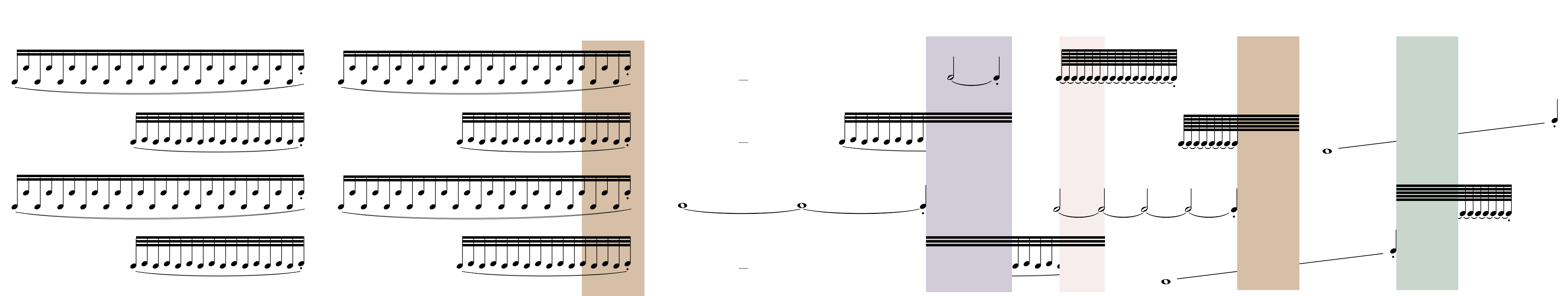
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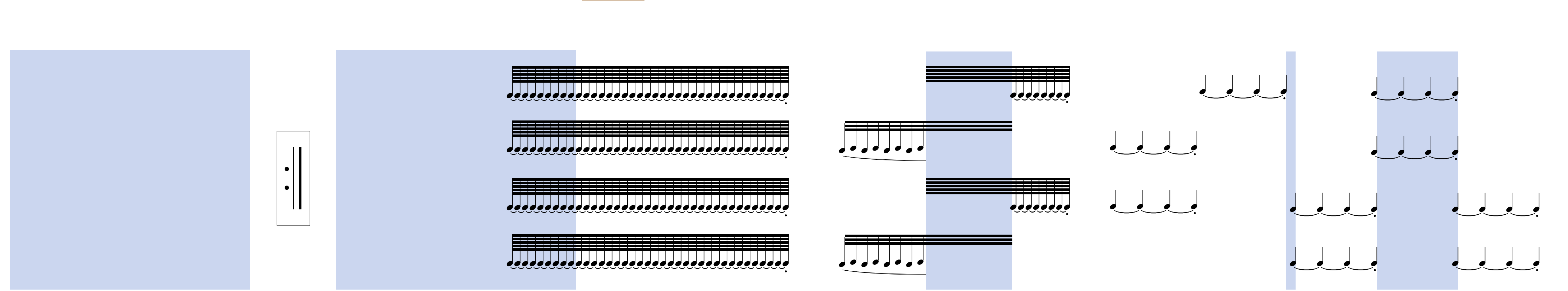
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I AM SMILING AT YOU. COREY FOGEL, 2015

COMPOSED FOR FOUR WOODWINDS, ELECTRONIC SOUNDS, AND PERCUSSION.

WRITTEN IN RESPONSE TO, AND INSPIRED BY A TEXT FROM CONCEPTUAL ARTIST MEL BOCHNER,
I ASAY TAKES ITS NAME FROM THE LAST WORDS OF MY LATE GRANDMOTHER MILDRED NIRES (1925-2015).

PERFORMANCE NOTES

SCORE IS READ IN TRADITIONAL LEFT-TO-RIGHT, TOP-TO-BOTTOM FASHION.

TIMING BETWEEN FIGURES IS INTUITED BY ENSEMBLE.

DYNAMICS ARE FREELY INTERPRETED, WITHIN THE RANGE NOTATED.

EACH PAGE CAN LAST BETWEEN 4-8 MINUTES.

AT THE END OF PAGE 3, PIECE CAN BE REPEATED ENTIRELY, TOTALING A MAXIMUM 60 MINUTES. UPON REPEAT, WOODWINDS SHALL THEN RE-ORDER THEIR PART ASSIGNMENTS FROM 1-2-3-4 TO 4-3-2-1.

REPEAT SIGNS CORRESPOND TO 1 FIGURE, *AD INFINITUM*. TO END A REPEAT, A FIGURE MUST BE 'INTERRUPTED' BY THE PROCEEDING MATERIAL, AT THE CHOICE OF THE CORRESPONDING ENSEMBLE MEMBER.

EXTENDED BAR LINES WITHOUT NOTES INDICATE A CHOICE TO PLAY OR NOT PLAY WITH ELECTRONICS, OR TO HARD-CUT WHEN ELECTRONICS BEGIN THEIR FIGURE.

INTERPRETATION / REALIZATION

WOODWINDS

ALL FIGURES REPRESENT 1 SINGULAR AND SUSTAINED SOUND, CONCEIVED ANEW FOR EACH.

EMPHASIS PLACED ON MULTIPHONICS, THROUGH EXTENDED TECHNIQUES AND NOISE. PURE TONES, WHILE APPLICABLE, SHALL BE LEAST EMPHASIZED.

RHYTHMS ARE NOT INTERPRETED LITERALLY. RHYTHMIC VALUES REPRESENT A GENERAL DENSITY OF FIGURES PLAYED, AND ARE USED TO CREATE CONTRAST TO ONE-ANOTHER.

USE HEAD CUES TO BEGIN AND END PHRASES SYNCHRONOUSLY, OBEYING THE STACCATO MARKING AS FAITHFULLY AS POSSIBLE, TOGETHER.

ENSEMBLE CAN DECIDE 1-2 INSTANCES TO MOVE BETWEEN Eb CLARINET AND TENOR SAXOPHONE. A SWITCH SHALL LAST AT LEAST 4 SYSTEMS

OCCASIONAL INTERVALIC FIGURES ARE LIKEWISE INTERPRETED AT PLAYERS' DISCRETION. EMPHASIS ON A SINGLE INTERVAL THAT CREATES A TEXTURE. MAINTAIN MULTIPHONICS.

ELECTRONICS

INTERPRET ALL COLORED BLOCKS FREELY, TAKING APPROXIMATE TIMING CUES FROM WOODWINDS.

USE WIDTH OF BLOCKS TO DETERMINE THE LENGTH OF YOUR MATERIAL.

USE CONTRAST IN SIZE AND COLOR TO GUIDE CONTRAST IN SOUND.

SOME EMPHASIS PLACED ON SAMPLING AND RECYCLING MATERIAL PLAYED BY THE ACOUSTIC ENSEMBLE MEMBERS.

PERCUSSION

PERCUSSION PART IS ENTIRELY IMPROVISED, FROM BEGINNING TO END.

EMPHASIS PLACED ON PITCHED, METALIC SOUNDS, AS WELL AS ALTERNATIVE TECHNIQUES / GESTURES.

EMPHASIS PLACED ON SINGULAR, NON-LINEAR SOUND EVENTS OF ANY DURATION.