Matthew Shlomowitz

Graveyard Slot
(with guest appearance)

Written for Ensemble Nikel

Composed: 2019
Duration: 20 minutes

Graveyard Slot (with guest appearance)

Quartet for alto saxophone, electric guitar, percussion and synthesizer/sampler

Matthew Shlomowitz

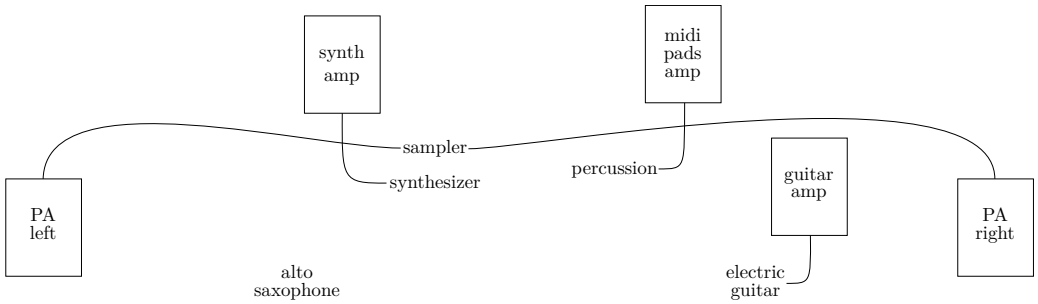
Programme note

The work is imagined as a fantastical telethon, taking place in the middle of the night. A telethon (a portmanteau of 'television' and 'marathon') is a televised fundraising event that lasts many hours or even days to raise money for a worthy cause. Telethons typically feature variety show style entertainment, with musical acts, comedians and sketches. The quality is often uneven. The 'graveyard slot' is the period between 2am and 6am, where television audience is small and therefore content is considered less important.

Graveyard Slot (with guest appearance) was written for Ensemble Nikel.

Performance notes

Stage layout



Transposition

Alto saxophone is written in transposition
Electric guitar sounds one octave lower than written
Glockenspiel sounds two octaves higher than written

Quarter-tone notation

The following accidentals are used to notate quartertones in ascending order:

𝄫 𝄬 ♭ 𝄭 ♮ ♯ 𝄲 ♯♯ 𝄪

Electric guitar

Whammy bar
Effects

- Distortion
- Chorus
- Tremolo
- Sustain

Beyond specific effects being specified at certain points, feel free to make your own creative sound choices to enliven the work as you see fit.

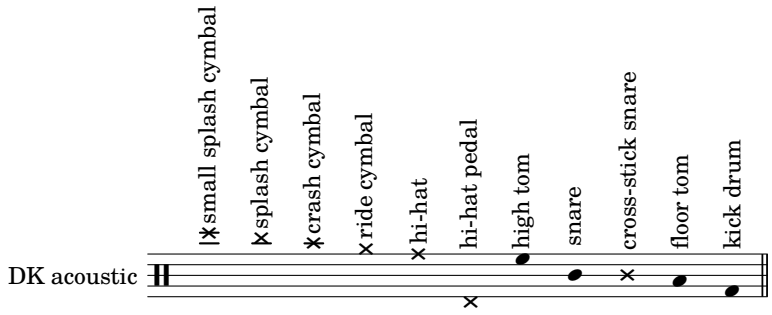
Percussion

The part involves a combination of acoustic and electronic instruments.

Acoustic instruments

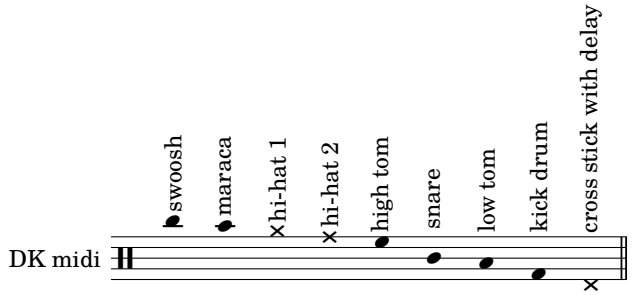
Glockenspiel
Wind chimes
Tambourine
Four-piece drum kit

hi-hat, ride, crash, splash and small splash cymbals
kick, snare, high tom and floor tom



MIDI pads

9 MIDI percussion sounds are used, but only 8 pads are required.



All sounds should have a highly artificial quality, contrasting with the acoustic kit. Feel free to make your own sound choices, but here are some suggestions.

Swoosh lateral brush stroke on snare with light reverb and delay
Maracas a single shake with soft echo
Hi-hat 1 and 2 each hi-hat should have a different pitch, sonority and envelope, e.g. hi-hat 1: higher pitch, industrial sonority, thud attack; hi-hat 2: lower pitch, bright, crisp
Kick, snare, high tom and low tom electro drum-machine sounds of your choice. The cross-stick (or rim shot) snare should have a short but pronounced ricochet delay.

Keyboards

Two electronic keyboards are required.

88-key synthesizer

Touch sensitive
Sustain pedal
Pitch wheel

The table below provides the four sound settings for the synthesiser. The **sound description** details the sonority and envelope of each sound. An indicative sound setting from the digital audio workstation *Logic Pro X* is provided. Note: the pitchbend range for sound 1 is set at ±1-octave, whereas sound 2 is set at ±1-tone.

name and description	e.g. *Logic Pro X* sound	pitchbend range
Synth Brass Analog synth sound with bright brass sonority. 'Ch' attack. The sound should sustain until key is released. Short decay.	Analog Horns	± 1 octave
Plucked Synth Highly artificial synth sound with plucked attack quality (e.g. an extremely synthetic acoustic guitar sound). After a crisp attack with bright sonority, the sound should sustain as until key is released (the sustain having a muted sonority and much lower volume than the attack. (I.e. resonant low pass filter following amplitude envelope).	Micro Pulse	± 1 tone
Angelic Voices Vo-coded warm analogue synth sound with a 'ahh' quality. The sound is sustained for one second and then followed by sustained infinite recirculating delay set at approx. 3 seconds.	Dream Voice	n/a
Mellotron Flute Like the dreamy sound on The Beatles' *Strawberry Fields Forever*	Mellotron Flute	n/a

25-key sampler

For all samples, depressing a key triggers the sample assigned to that key. The sample continues whether the key remains depressed or not. The sample continues to its end unless the same key is played again before the sample has reached its end, in which case the sample begins again. Each time a key is depressed, it always cues the beginning of the sample.

Four recordings are used:

1. Applause 1
2. Applause 2
3. Passione
4. Laughter

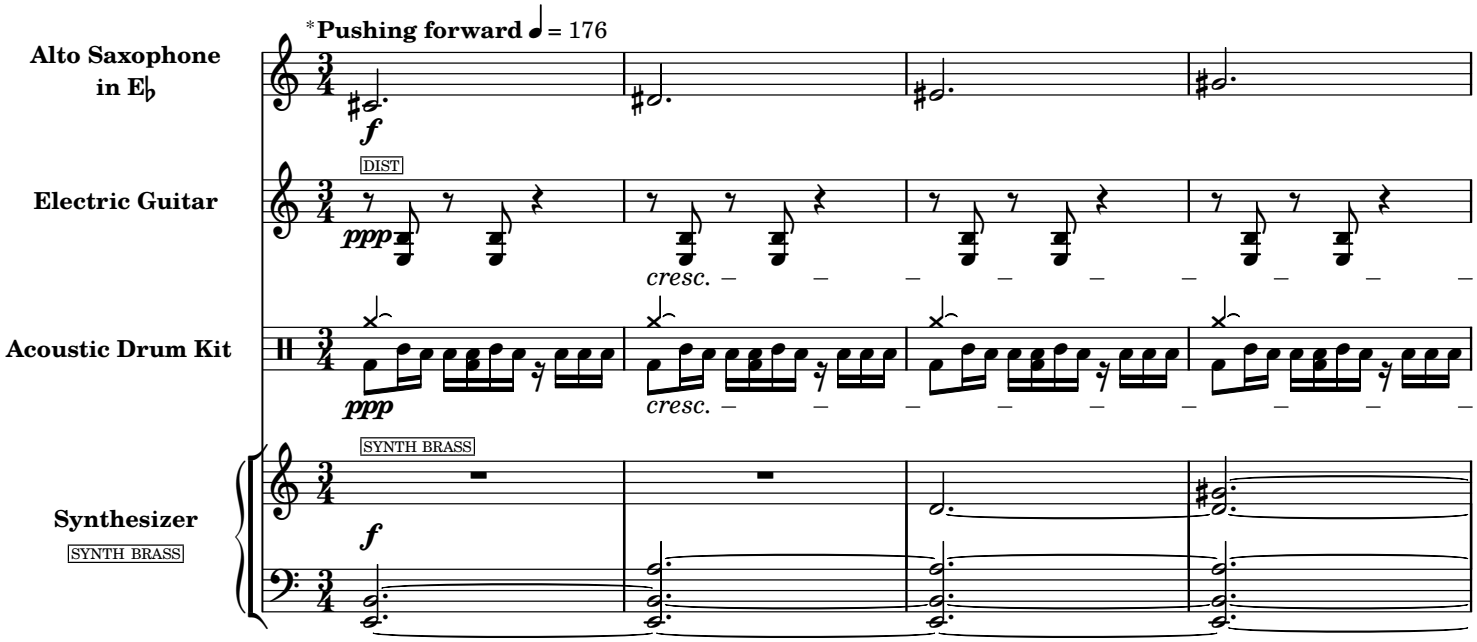
Applause 1 is assigned to a number of keys with different speaker placements, and some versions have reverb added and others have a delay effect added.

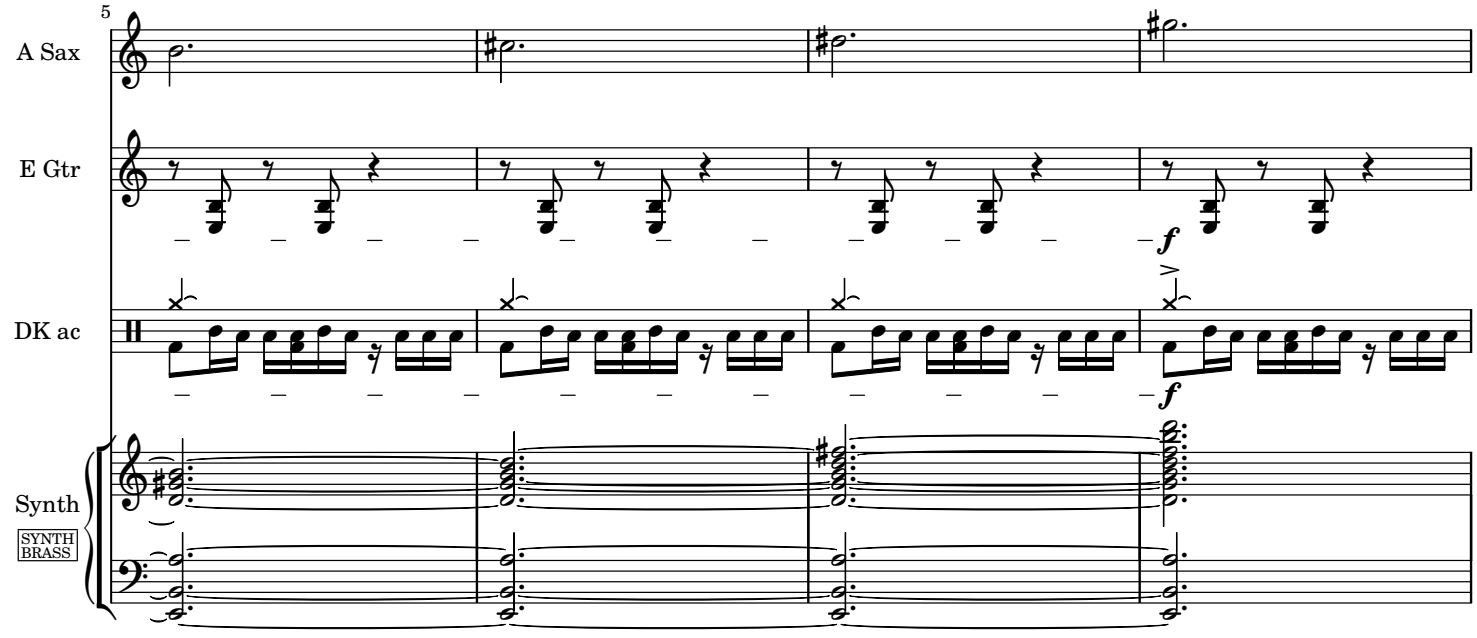
The **Passione** recording, is assigned to three keys with different speaker placements. The recording was bought on a music library with a licence for use. The name of the singer was not listed.

note	sample	speaker placement	duration
C4 (middle C)	Applause 1	Centre (left and right)	12”
C♯4	Applause 2	Centre	8”
D4	Laughter	Centre	6”
D♯4	Passione	Centre	1’45”
E4	Passione	Left only	1’45”
F4	Passione	Right only	1’45”
F♯4	Applause 1, with reverb	Left	14”
G4	Applause 2, with delay	Right	14”
G♯4	Applause 1, with reverb	Left	14”
A4	Applause 2, with delay	Right	14”
A♯4	Applause 1, with reverb	Left	14”
B4	Applause 2, with delay	Right	14”
C5	Applause 1, with reverb	Left	14”
C♯5	Applause 2, with delay	Right	14”
D5	Applause 1, with reverb	Left	14”
D♯5	Applause 2, with delay	Right	14”
E5	Applause 1, with reverb	Left	14”
F5	Applause 2, with delay	Right	14”
F♯5	Applause 1, with reverb	Left	14”
G5	Applause 2, with delay	Right	14”
G♯5	Applause 1, with reverb	Left	14”
A5	Applause 2, with delay	Right	14”
A♯5	Applause 1, with reverb	Left	14”
B5	Applause 2, with delay	Right	14”
C6	Applause 1, with reverb	Left	14”

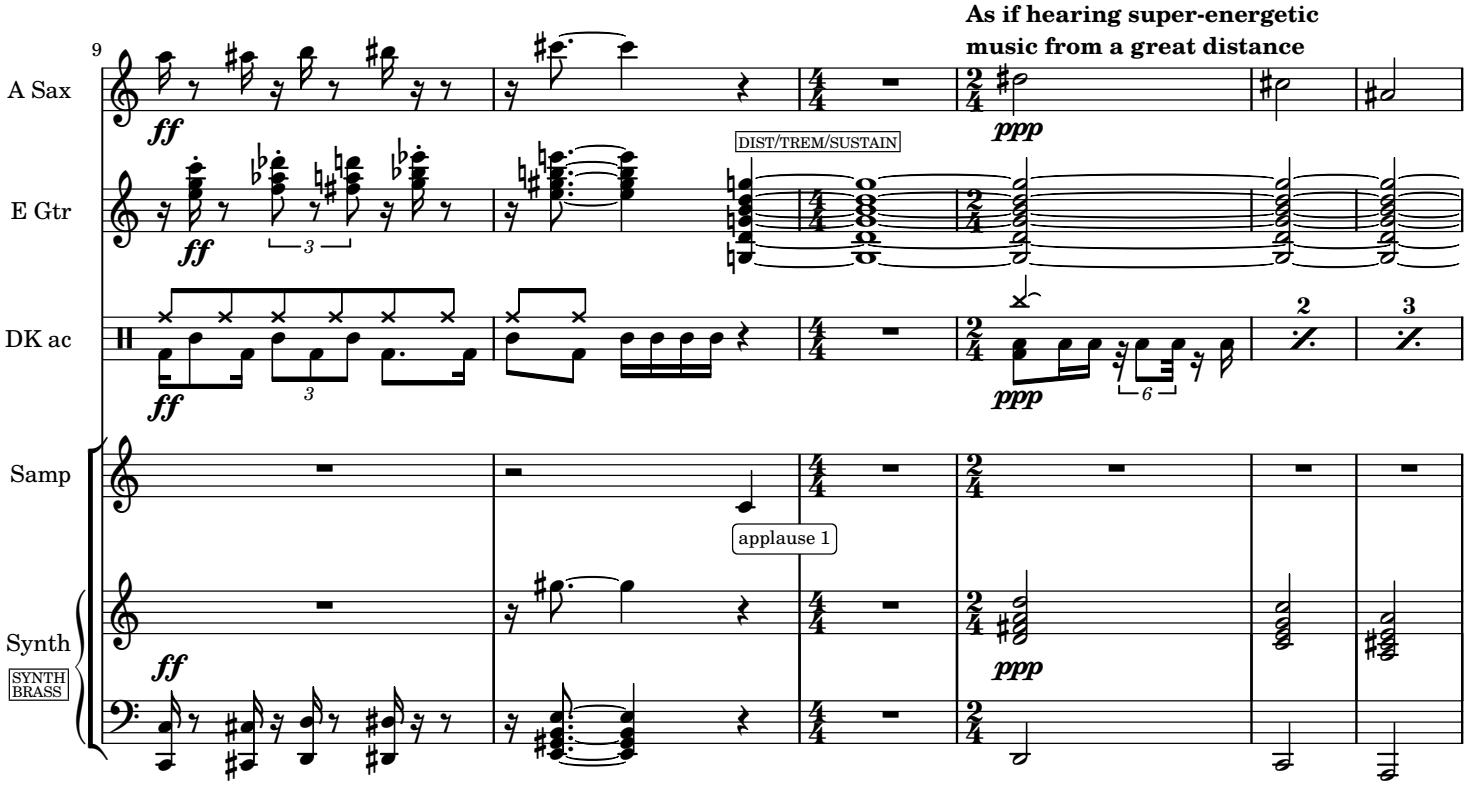
Graveyard Slot (with guest appearance)

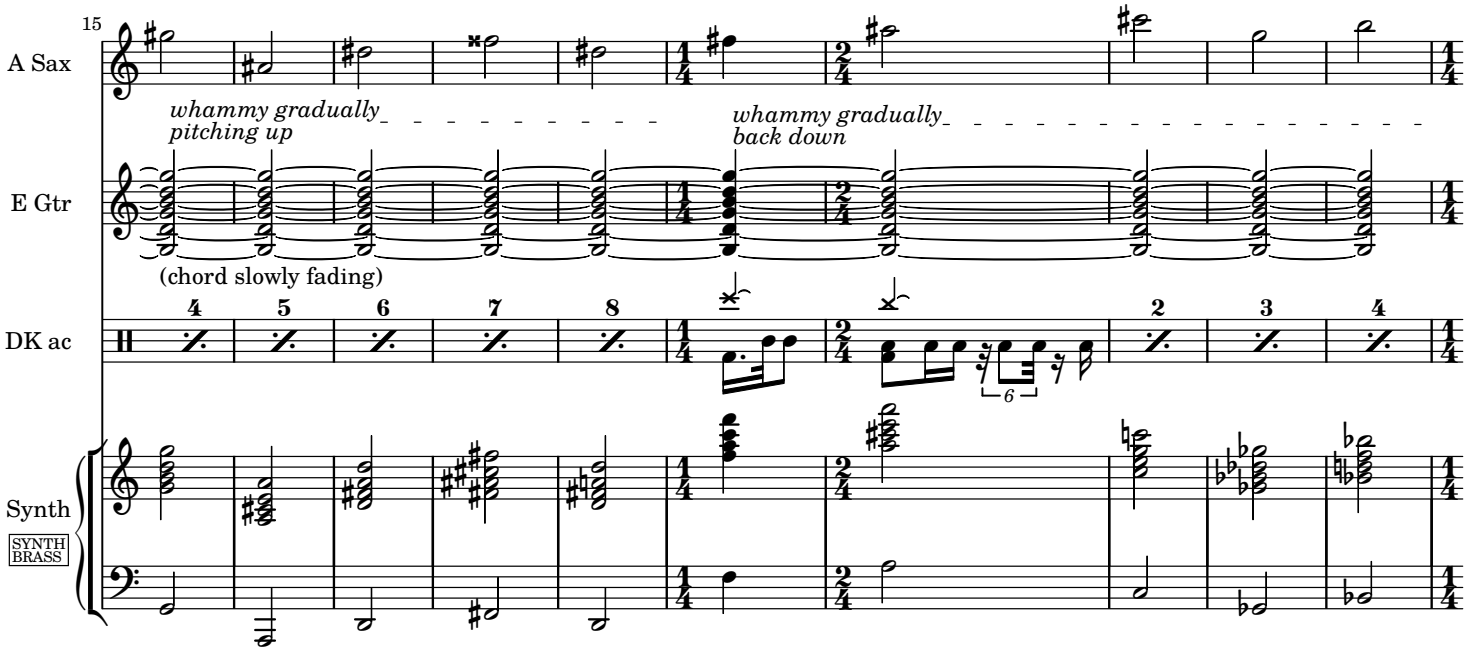
Matthew Shlomowitz

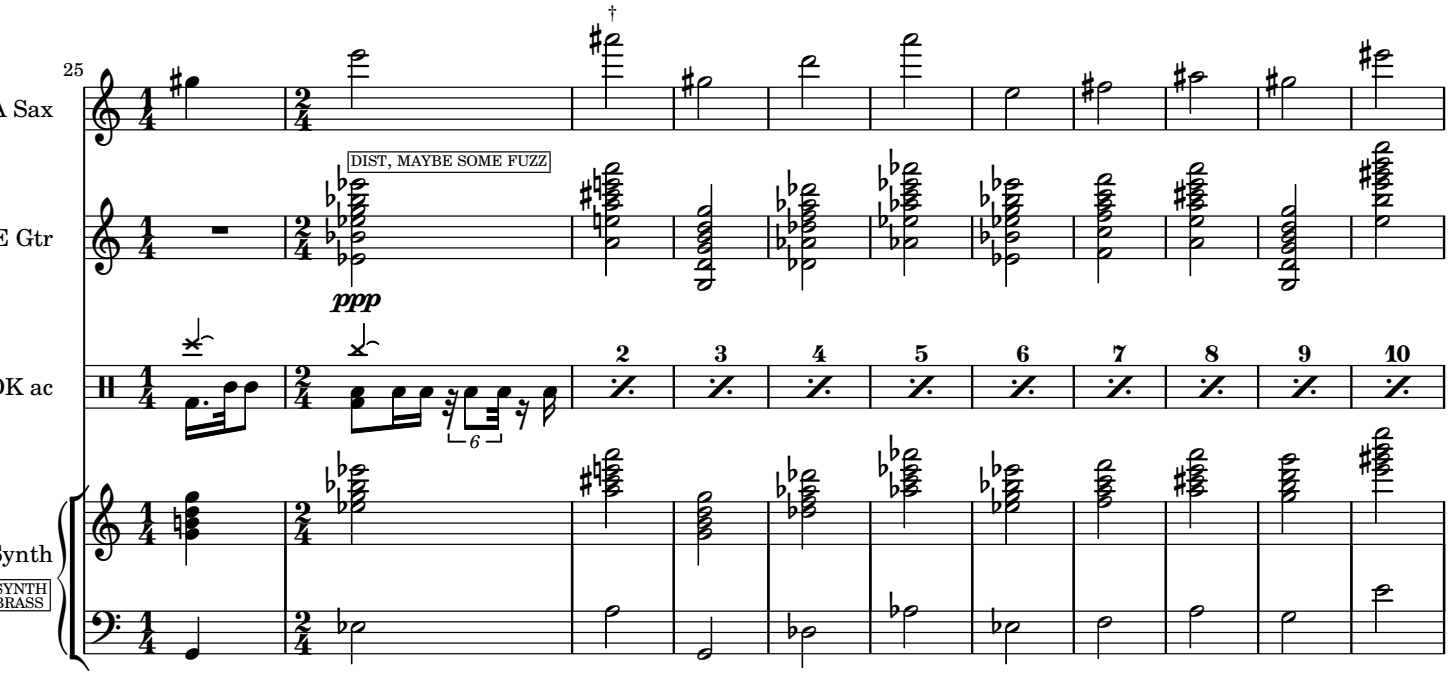


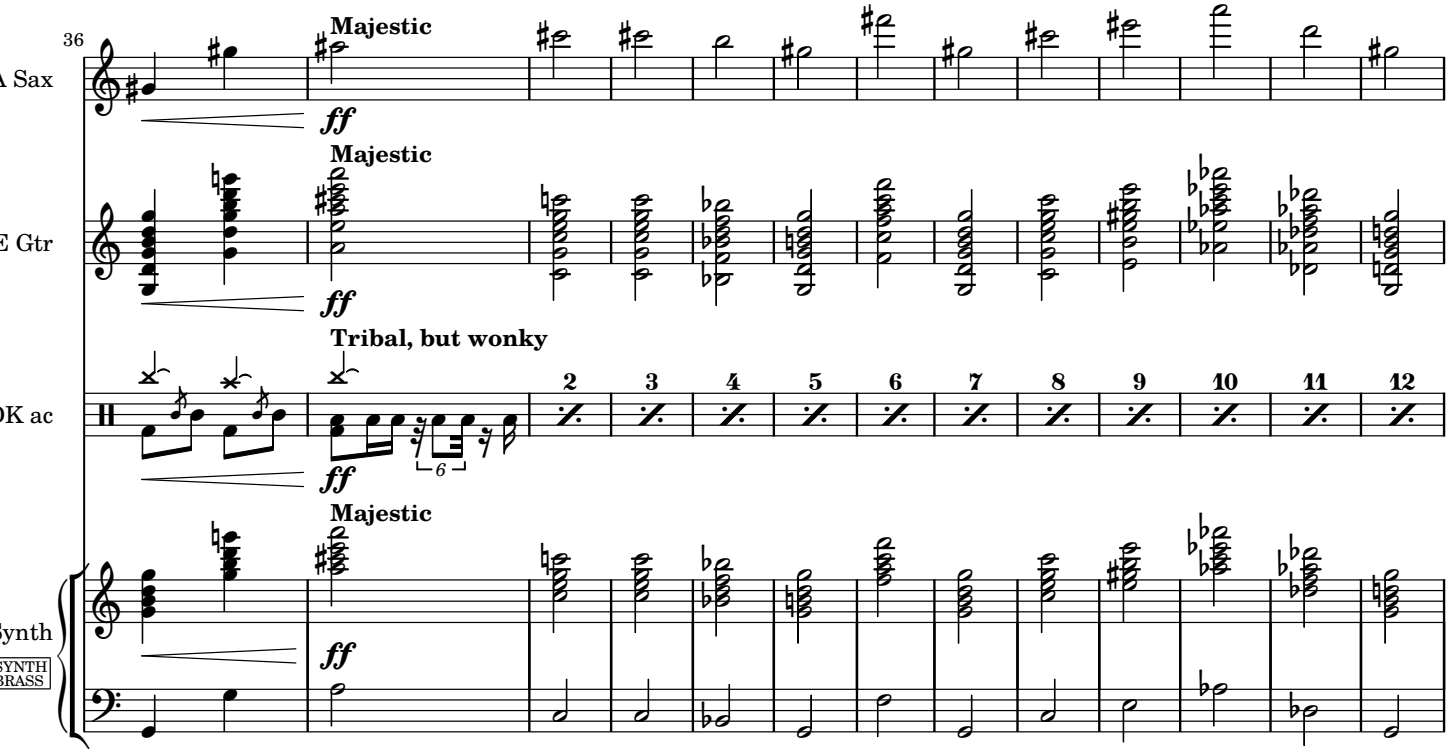


*The work is imagined as a telethon featuring a number of acts, albeit one taking place in the middle of the night with strange performances. The passage from m1-10, which reoccurs throughout the piece, is imagined as the type of musical refrain that precedes the next round of a TV game show, which here serves to signal the beginning of the next act.

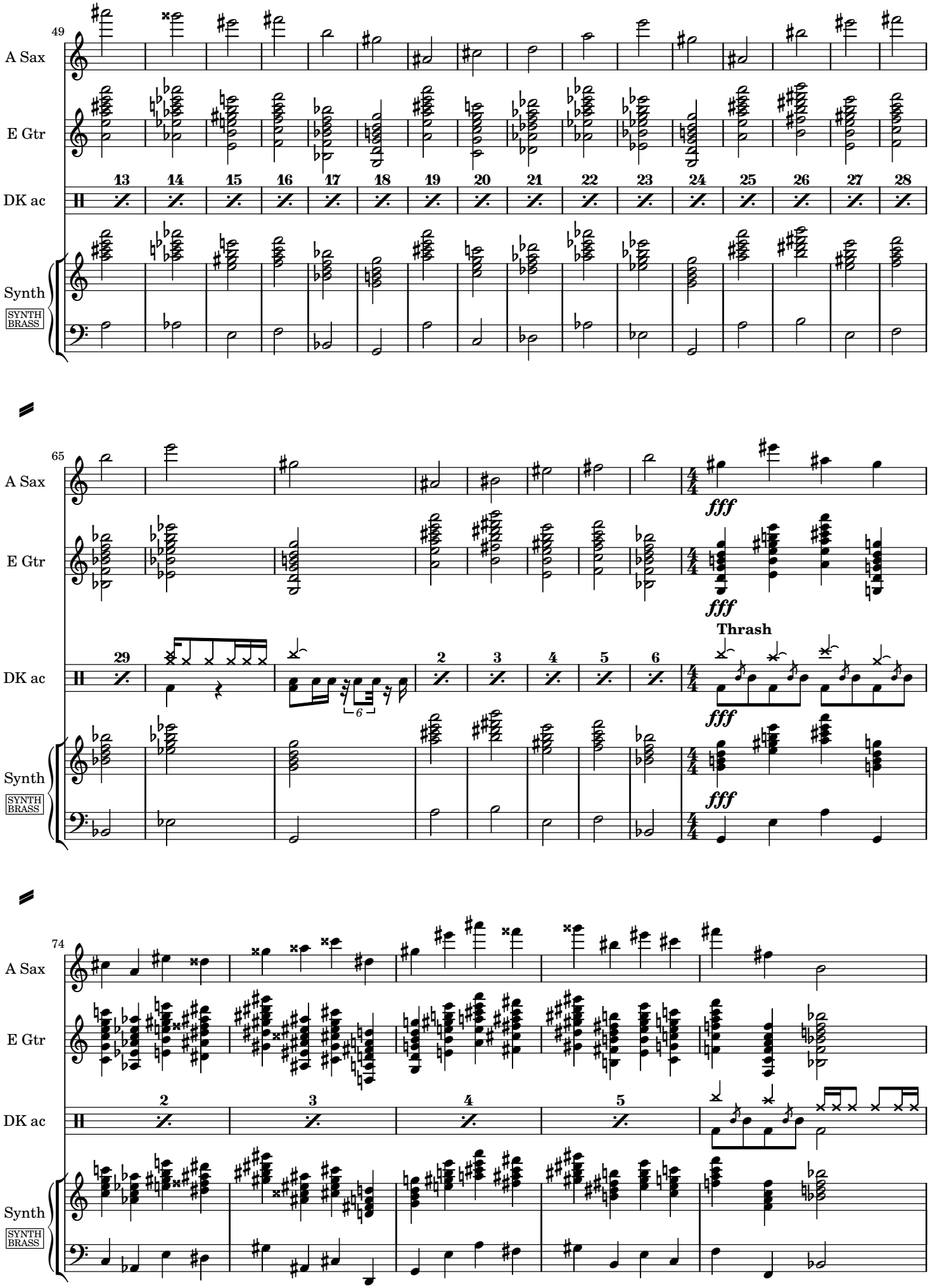

9
A Sax
E Gtr
DK ac
Samp
Synth
SYNTH BRASS
As if hearing super-energetic music from a great distance
DIST/TREM/SUSTAIN
applause 1
ff
ppp

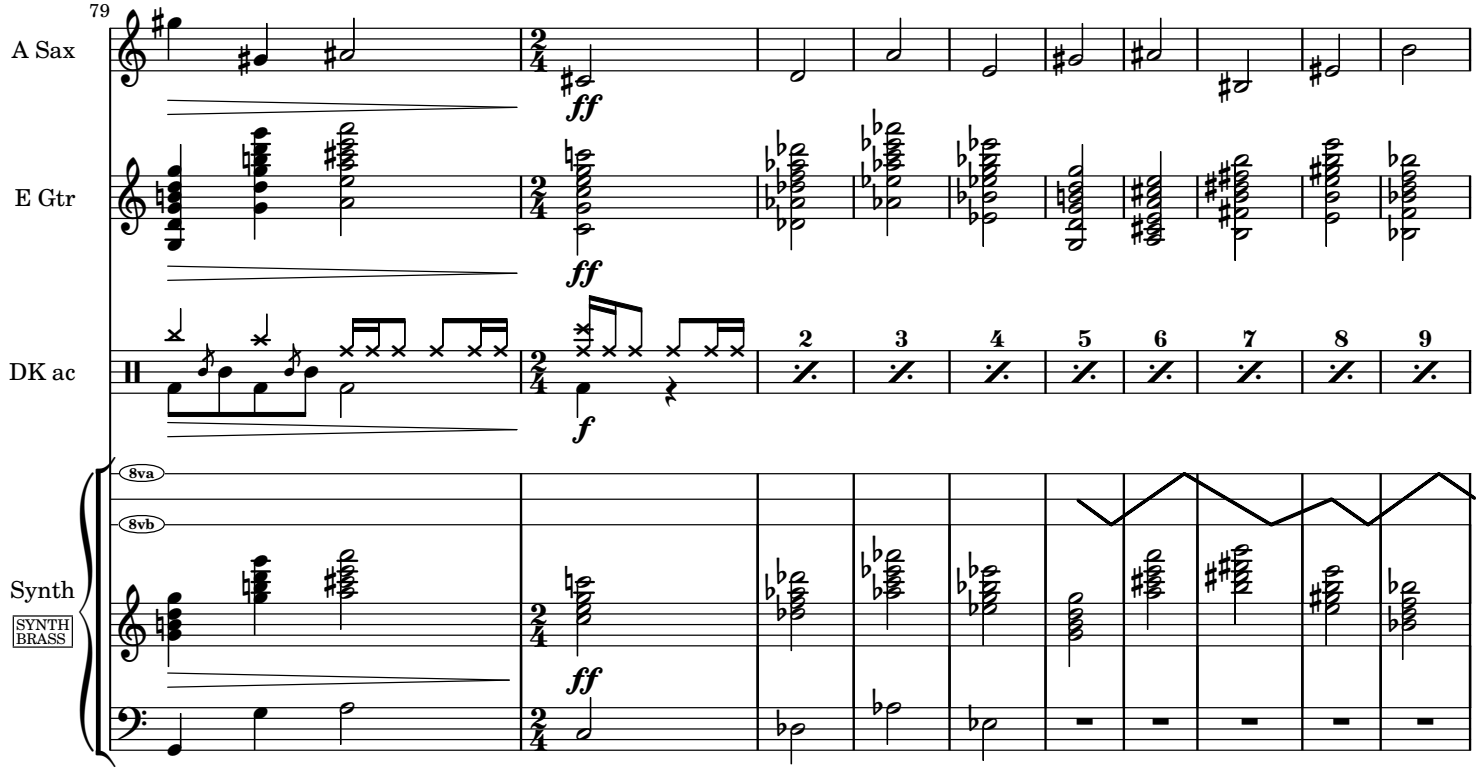

15
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
whammy gradually pitching up
whammy gradually back down
(chord slowly fading)

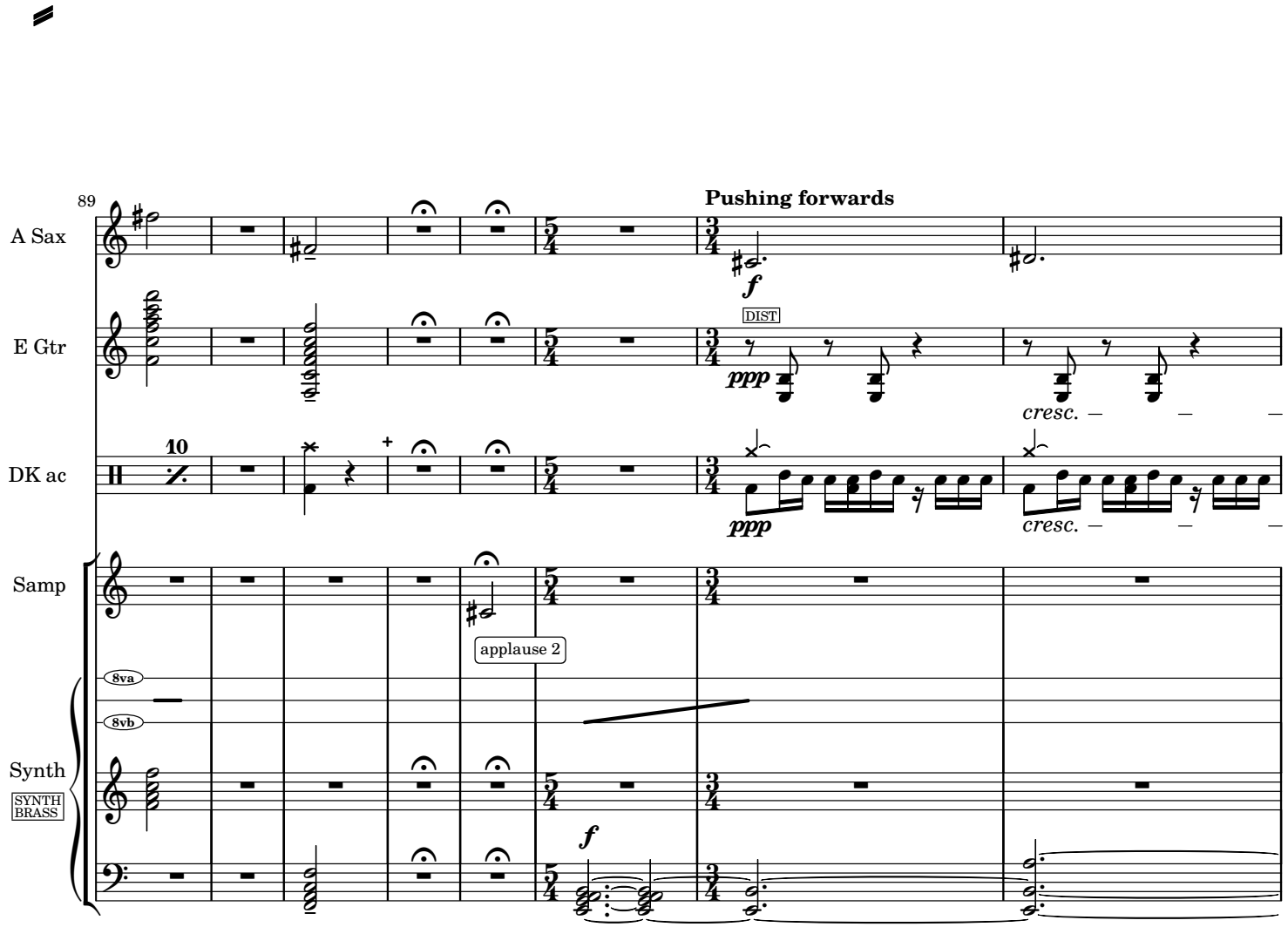


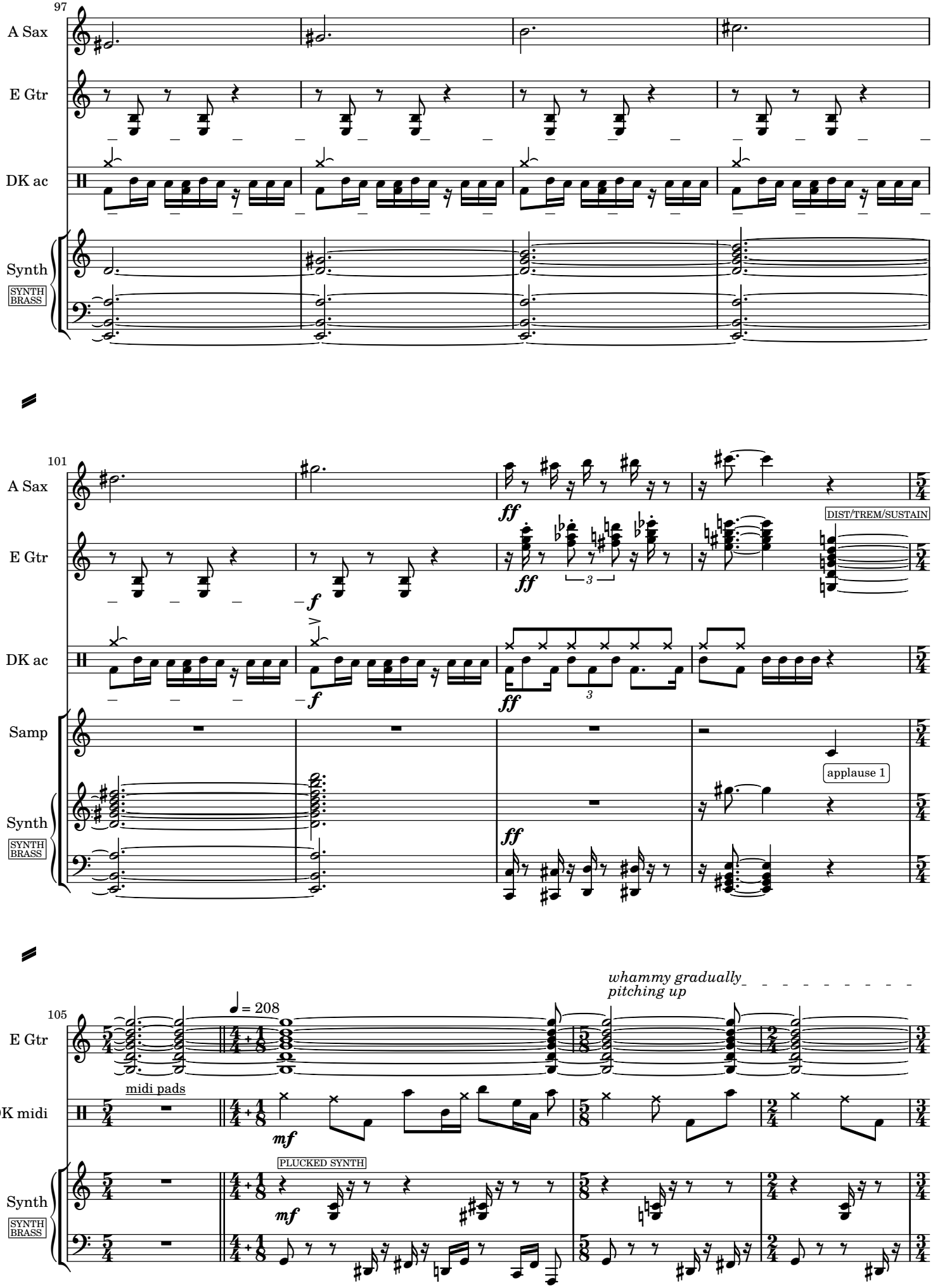


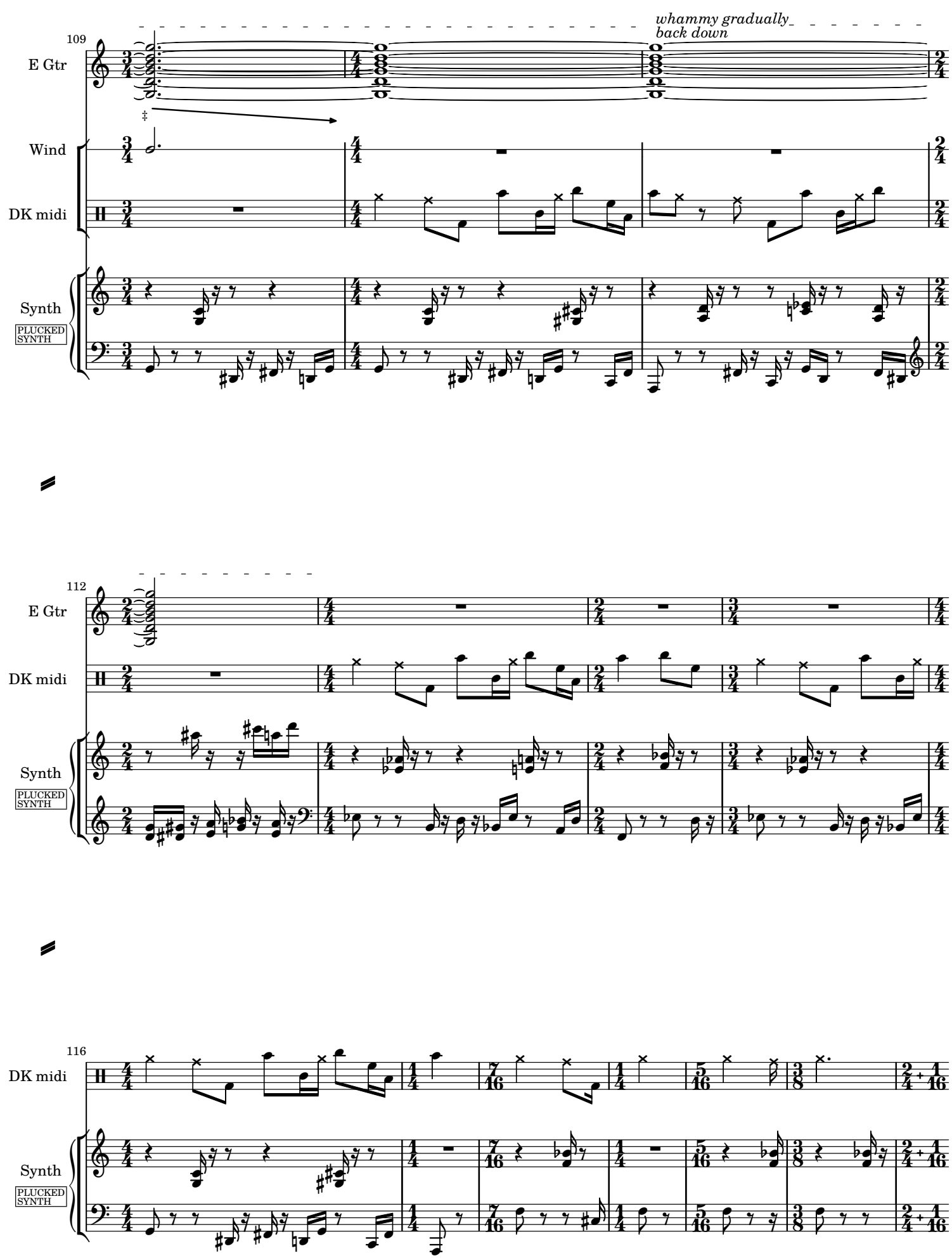
†Notes may be played down an octave


49
A Sax
E Gtr
DK ac
13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28
Synth
SYNTH BRASS
65
fff
29 2 3 4 5 6
Thrash
74

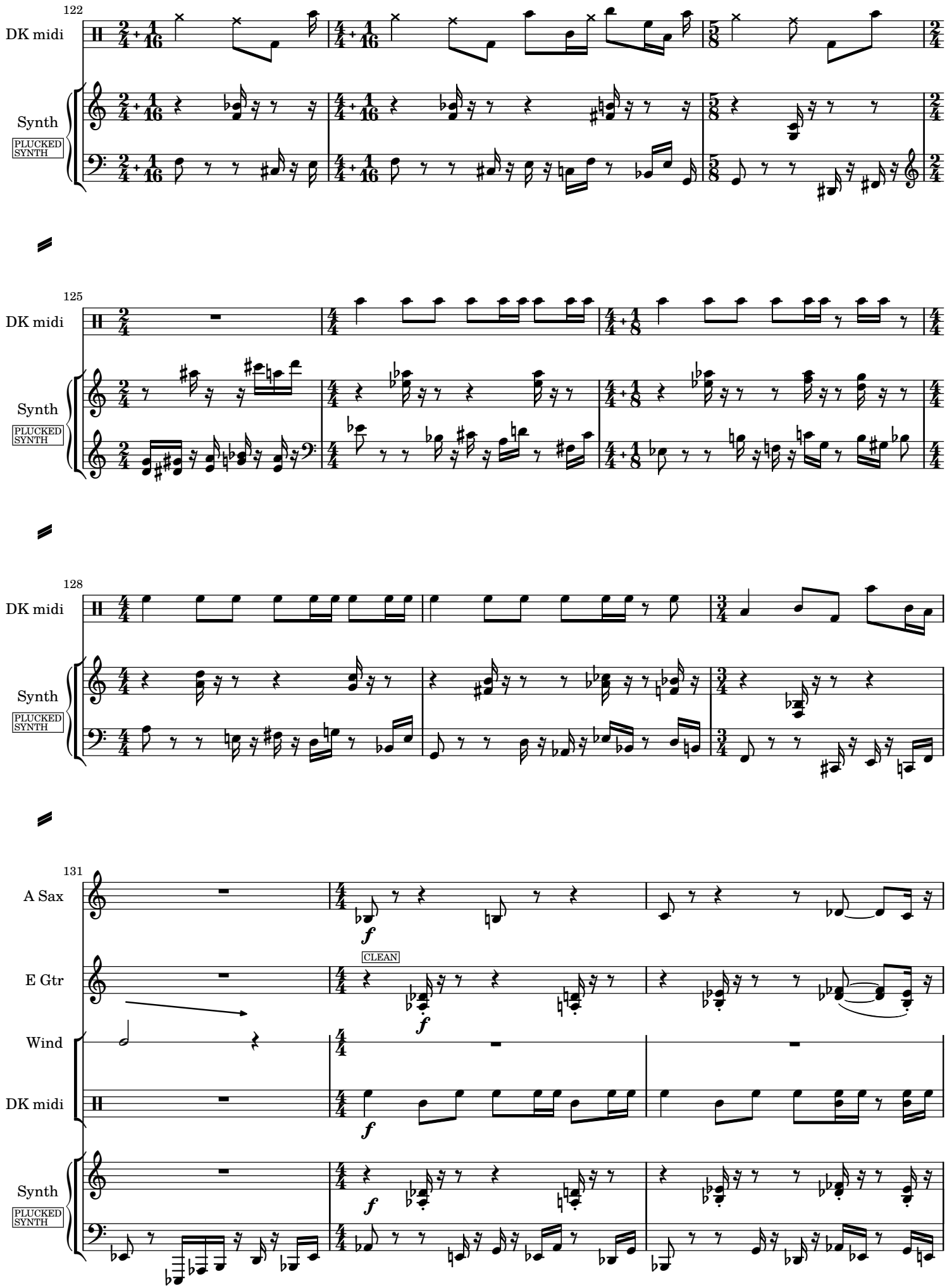

79
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
8va
8vb
ff
f
2
3
4
5
6
7
8
9

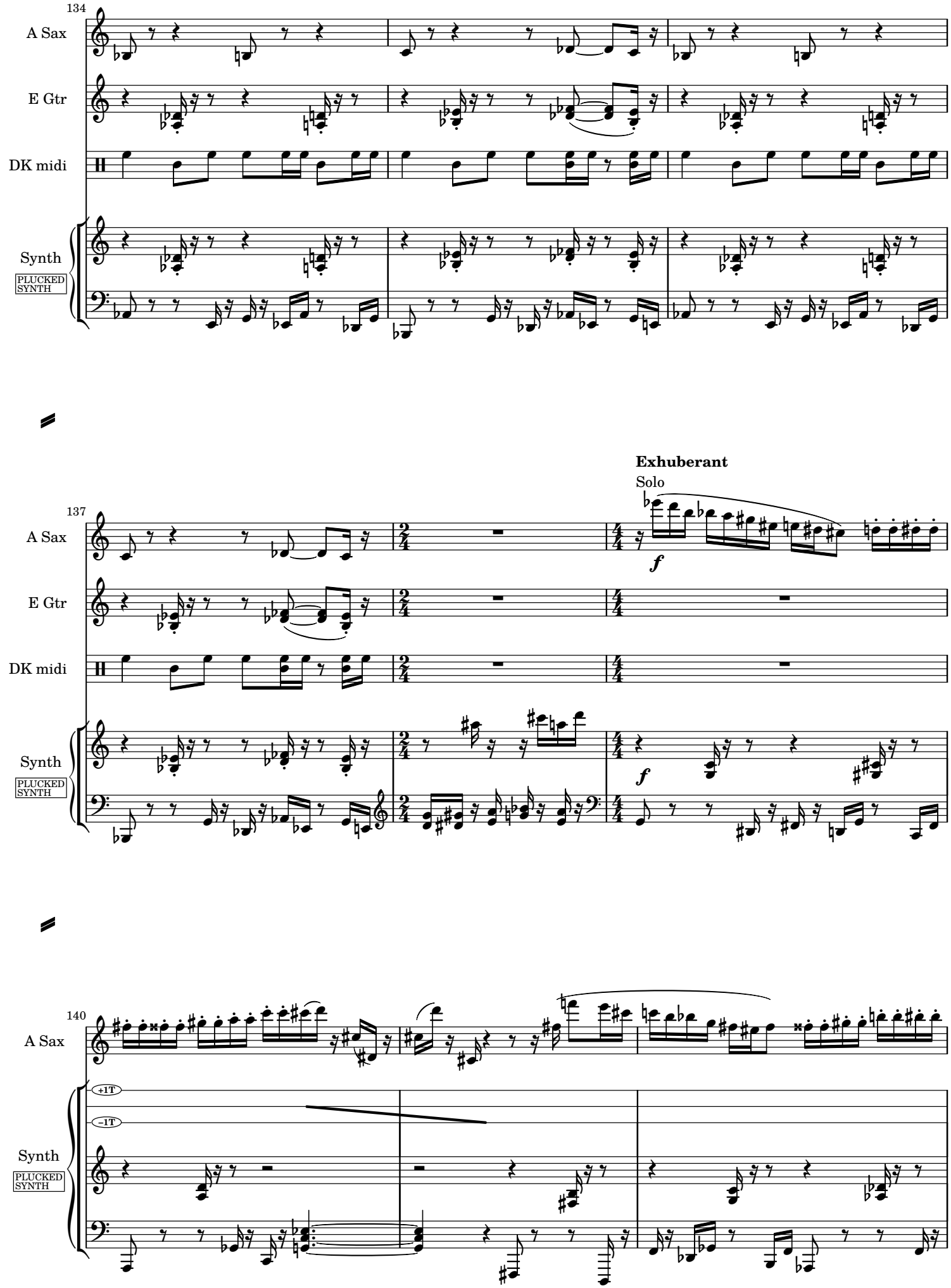

89
Pushing forwards
A Sax
E Gtr
DK ac
Samp
Synth
SYNTH BRASS
DIST
applause 2
8va
8vb
10
f
ppp
cresc.

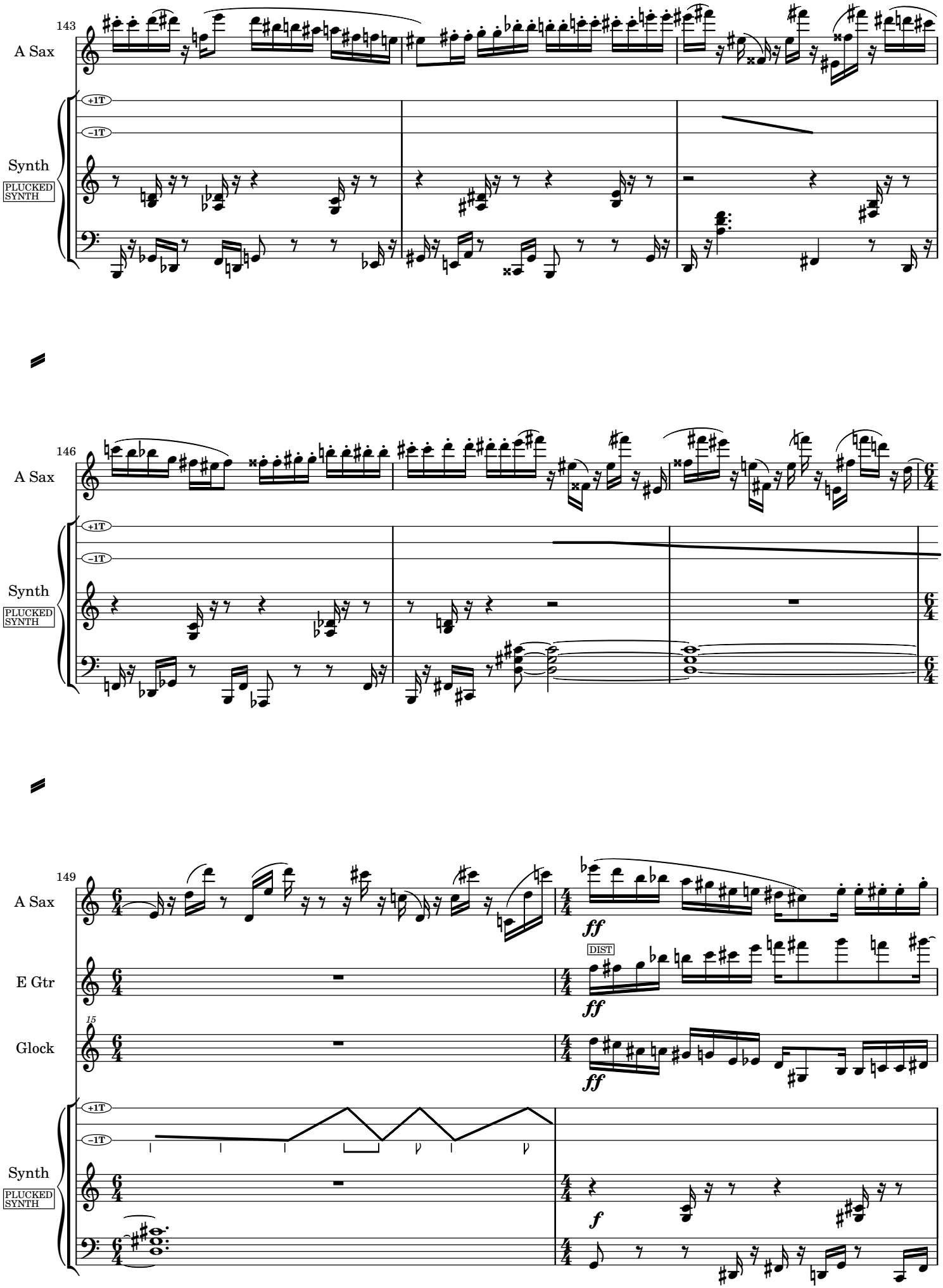

97
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
101
A Sax
E Gtr
DK ac
Samp
Synth
SYNTH BRASS
DIST/TREM/SUSTAIN
applause 1
105
E Gtr
DK midi
Synth
SYNTH BRASS
midi pads
PLUCKED SYNTH
whammy gradually pitching up

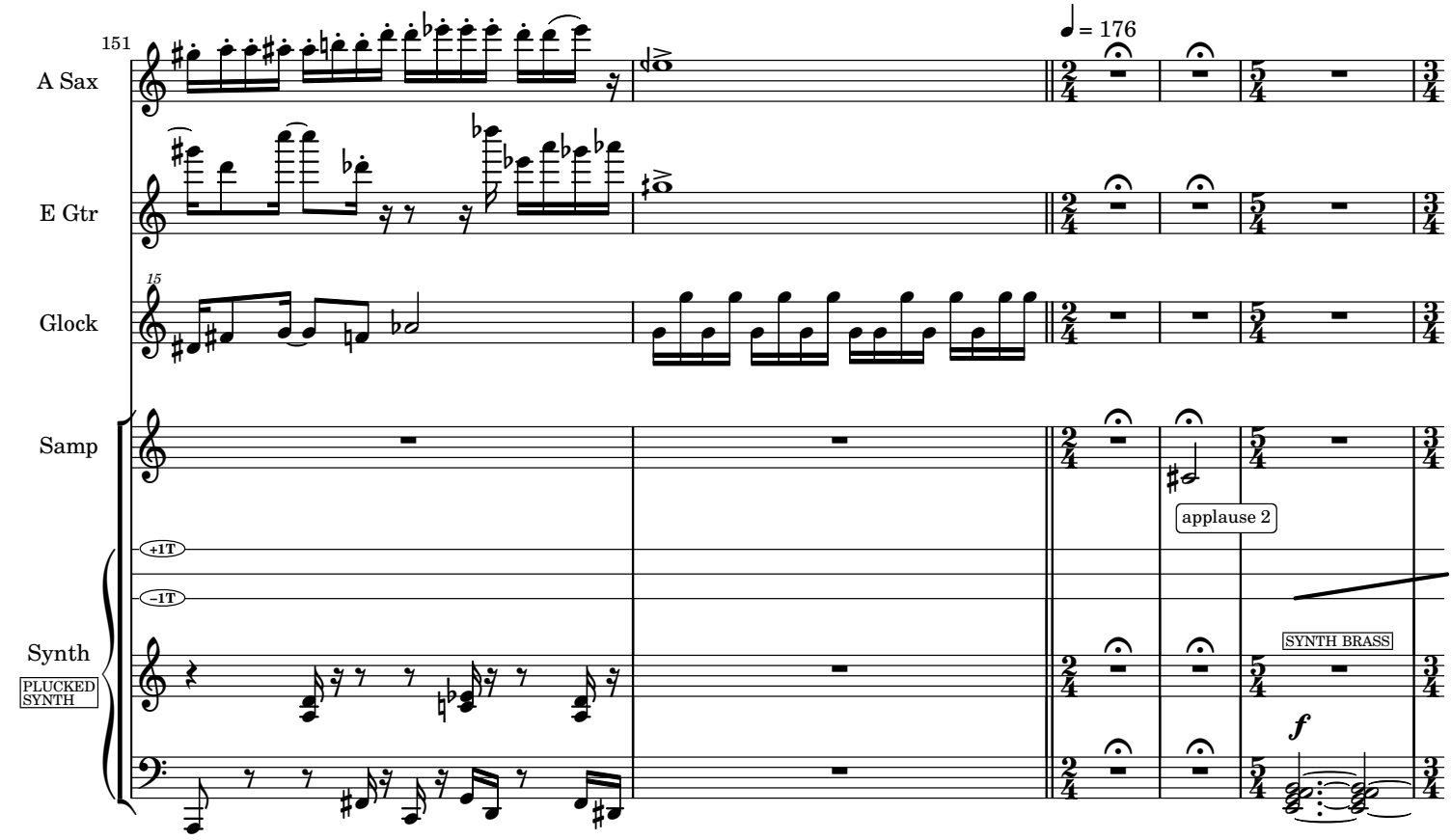


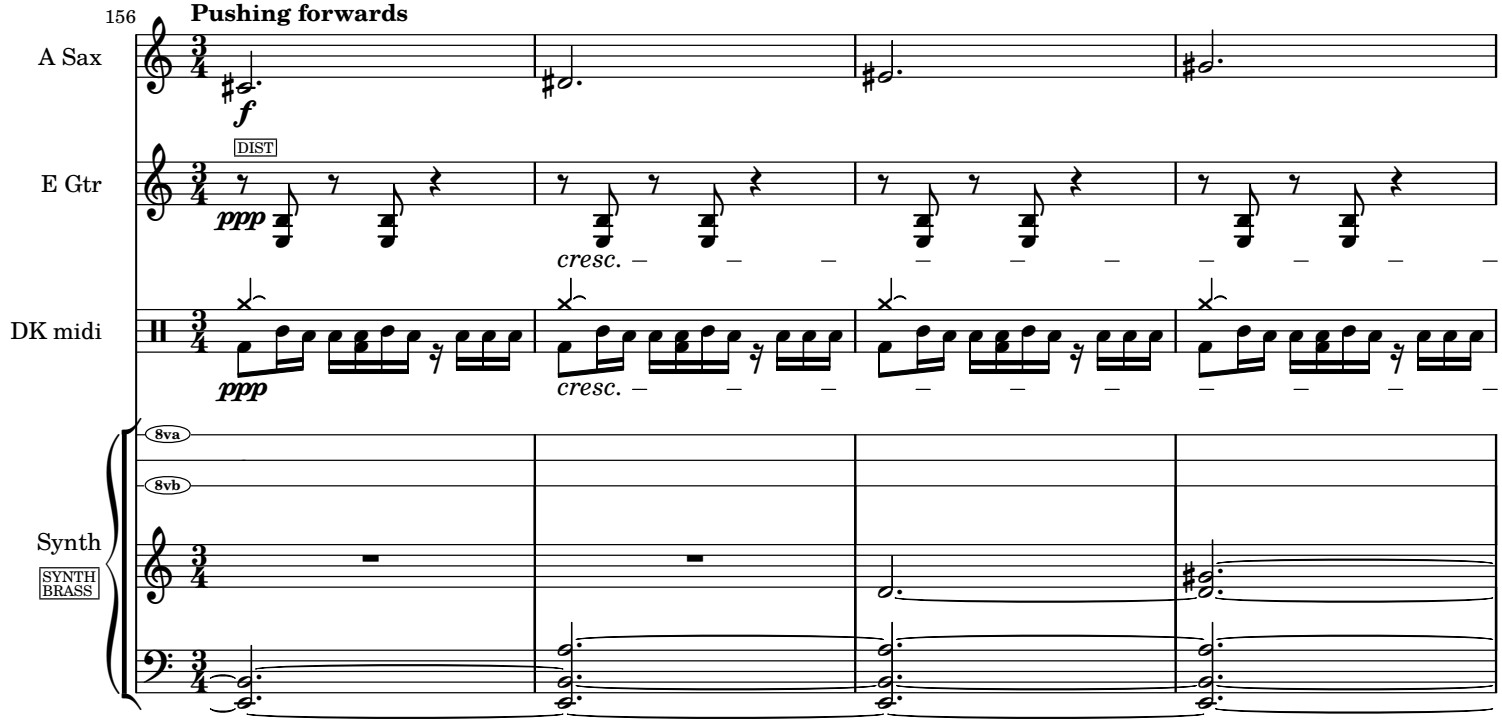
‡Single stroke across wind chimes from high to low.

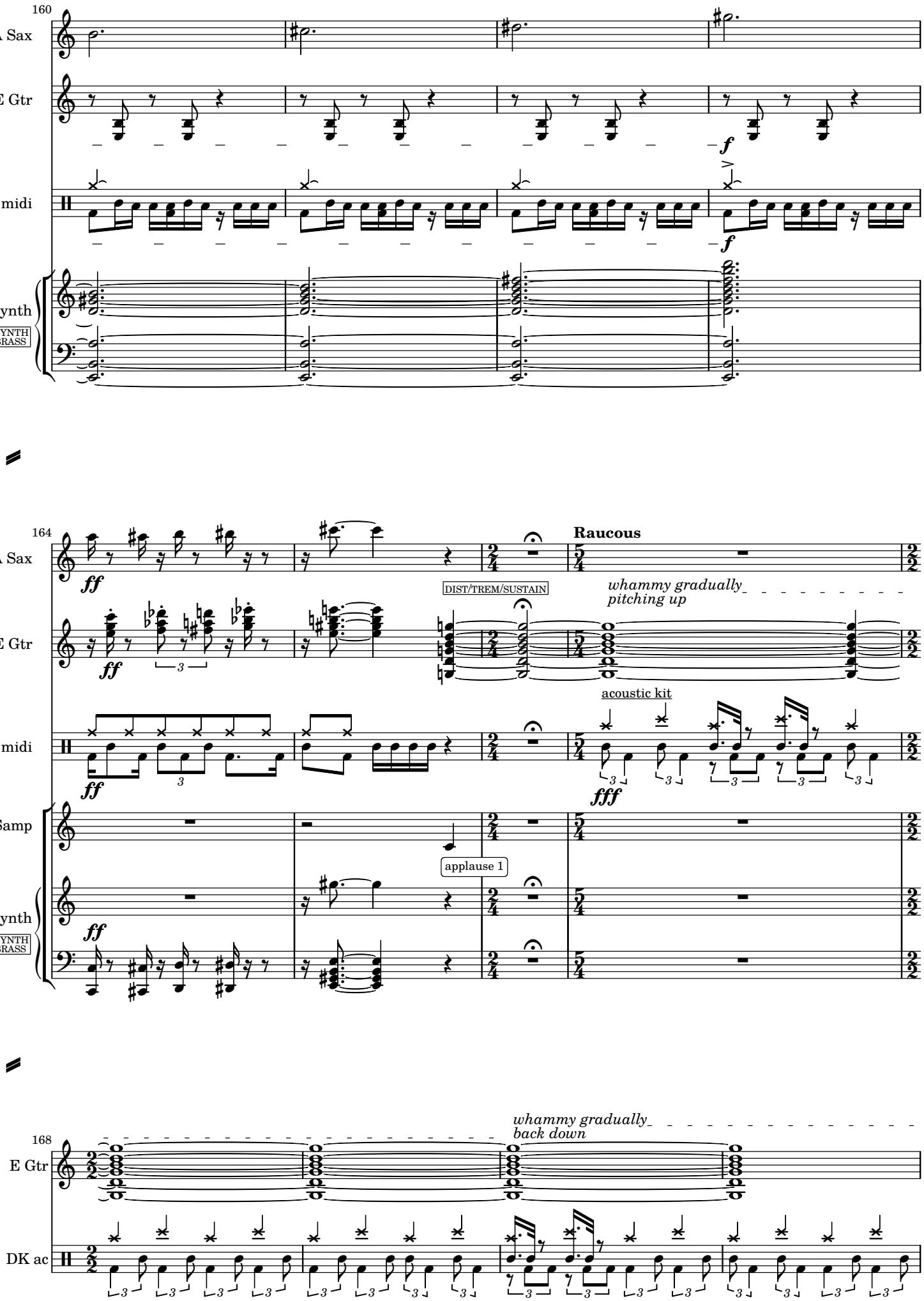

122
DK midi
Synth
PLUCKED SYNTH
125
DK midi
Synth
PLUCKED SYNTH
128
DK midi
Synth
PLUCKED SYNTH
131
A Sax
E Gtr
CLEAN
Wind
DK midi
Synth
PLUCKED SYNTH

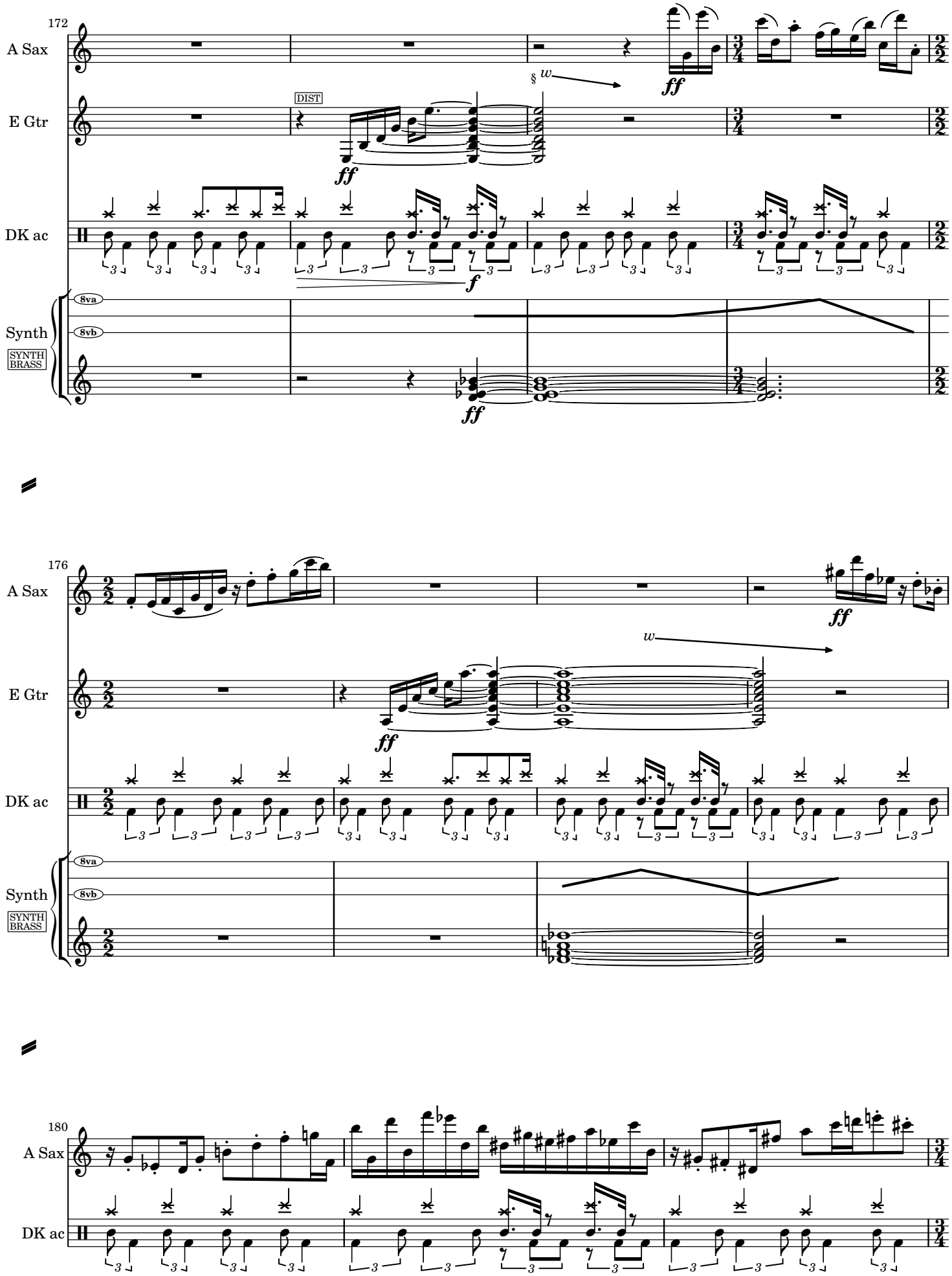

134
A Sax
E Gtr
DK midi
Synth
PLUCKED SYNTH
137
Exhuberant
Solo
f
140
+1T
–1T


143
A Sax
Synth
PLUCKED SYNTH
+1T
-1T
146
A Sax
Synth
PLUCKED SYNTH
+1T
-1T
149
A Sax
E Gtr
Glock
Synth
PLUCKED SYNTH
+1T
-1T
ff
DIST
ff
15
ff
f

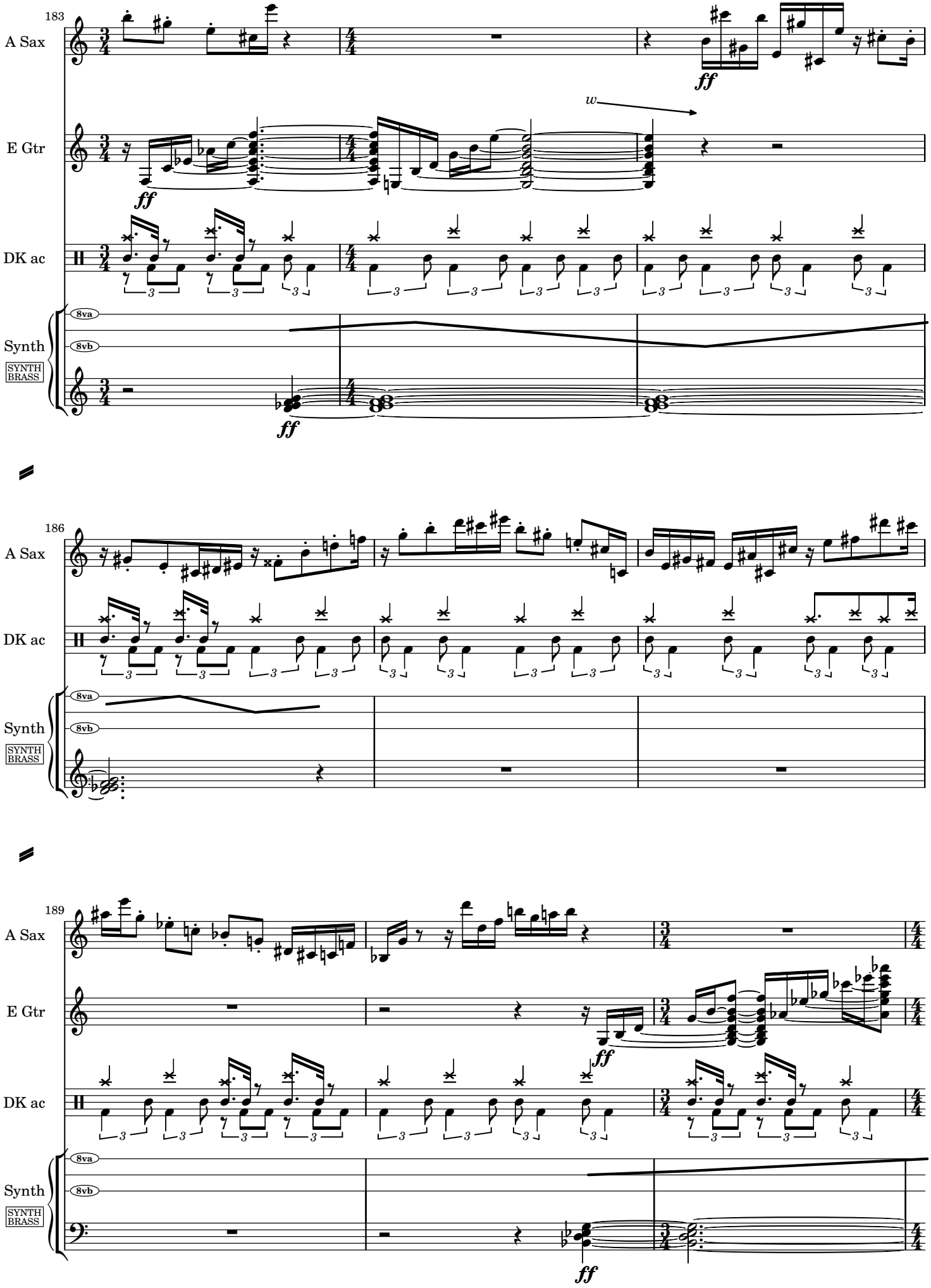

151
♩ = 176
A Sax
E Gtr
15
Glock
Samp
applause 2
+1T
–1T
Synth
PLUCKED SYNTH
SYNTH BRASS
f

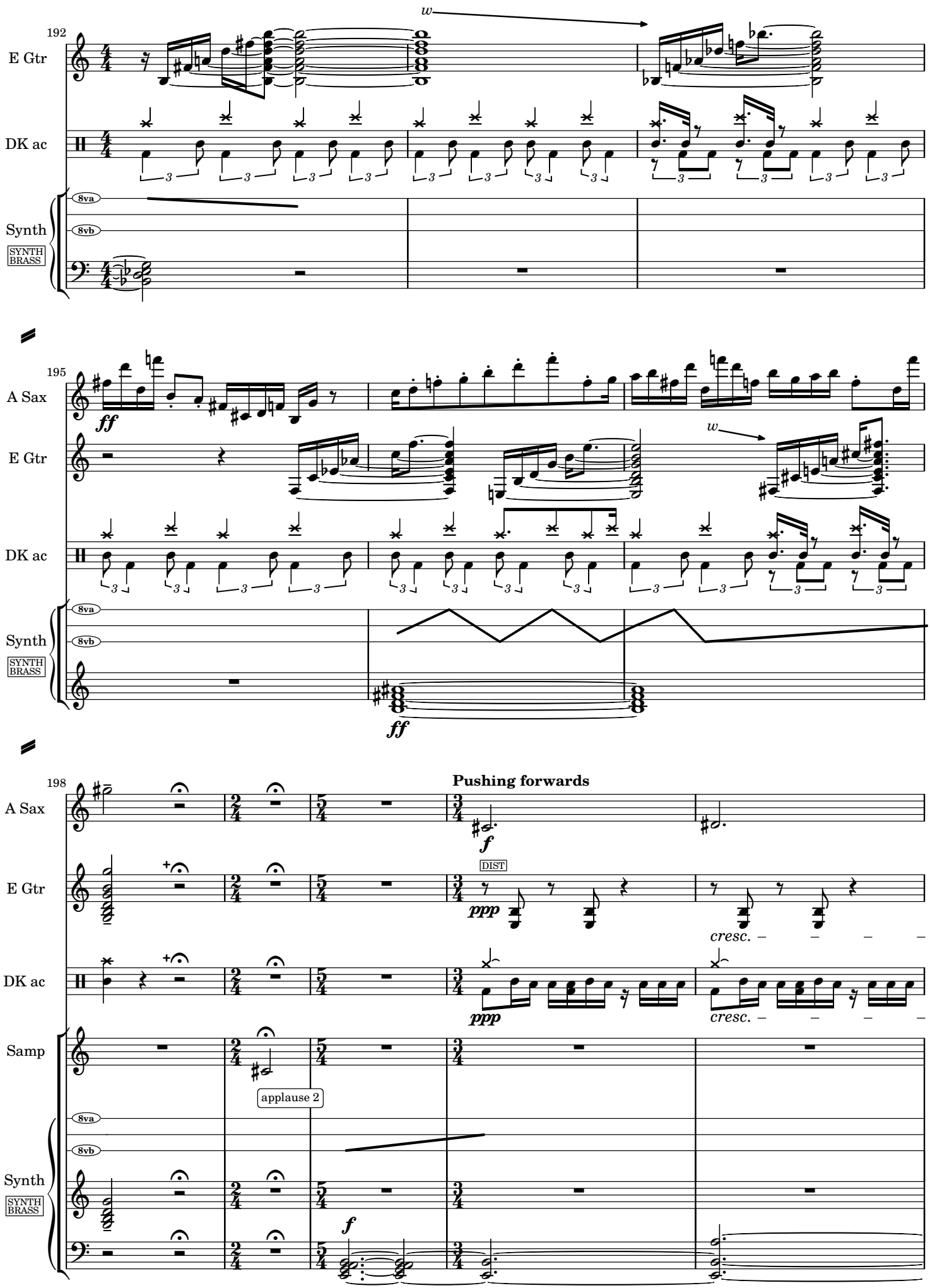

156
Pushing forwards
A Sax
f
DIST
E Gtr
ppp
cresc.
DK midi
8va
8vb
Synth
SYNTH BRASS

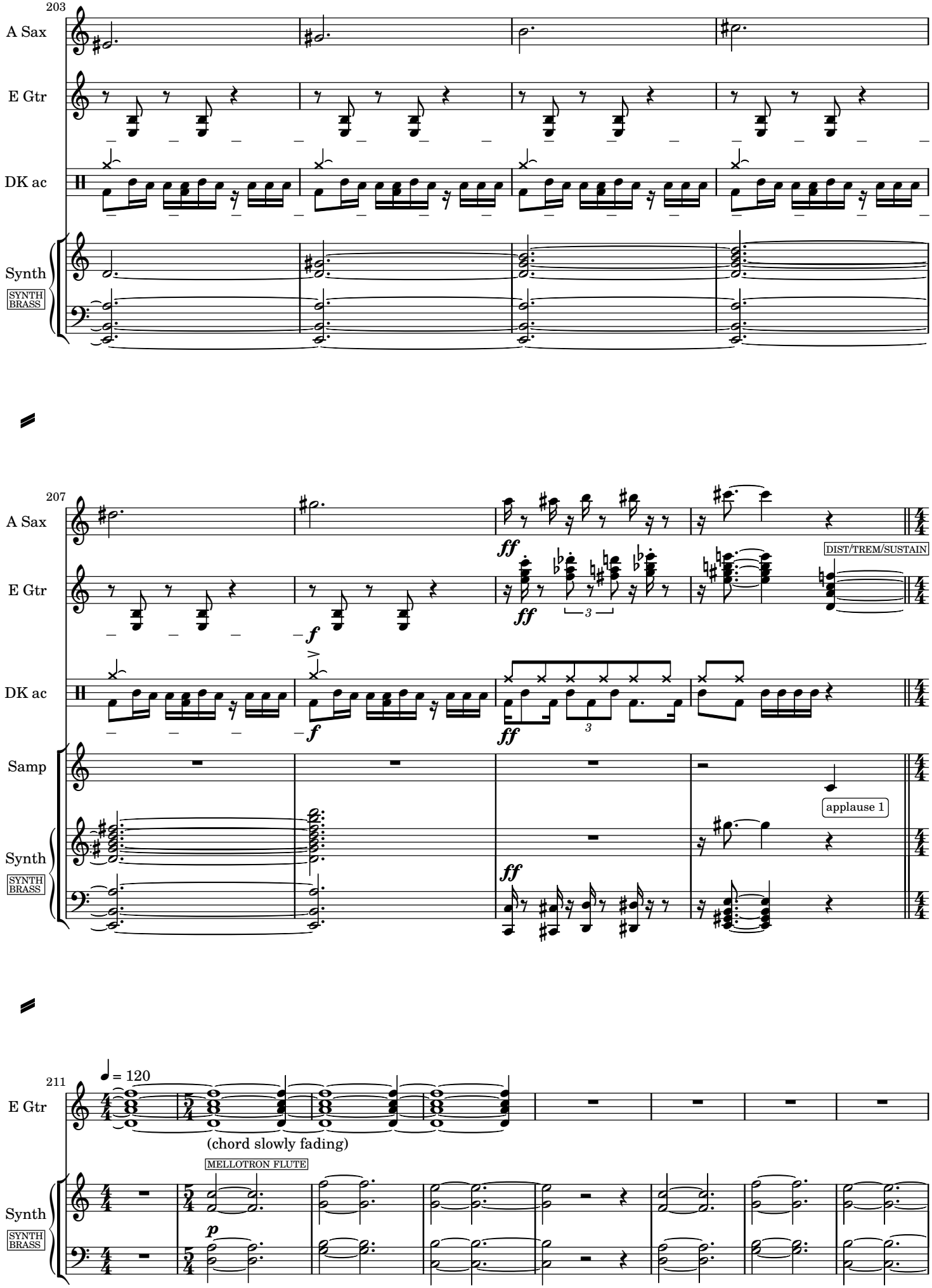

160
A Sax
E Gtr
DK midi
Synth
SYNTH BRASS
f
f
164
A Sax
E Gtr
DK midi
Samp
Synth
SYNTH BRASS
ff
ff
ff
ff
Raucous
DIST/TREM/SUSTAIN
whammy gradually pitching up
acoustic kit
fff
applause 1
168
E Gtr
DK ac
whammy gradually back down



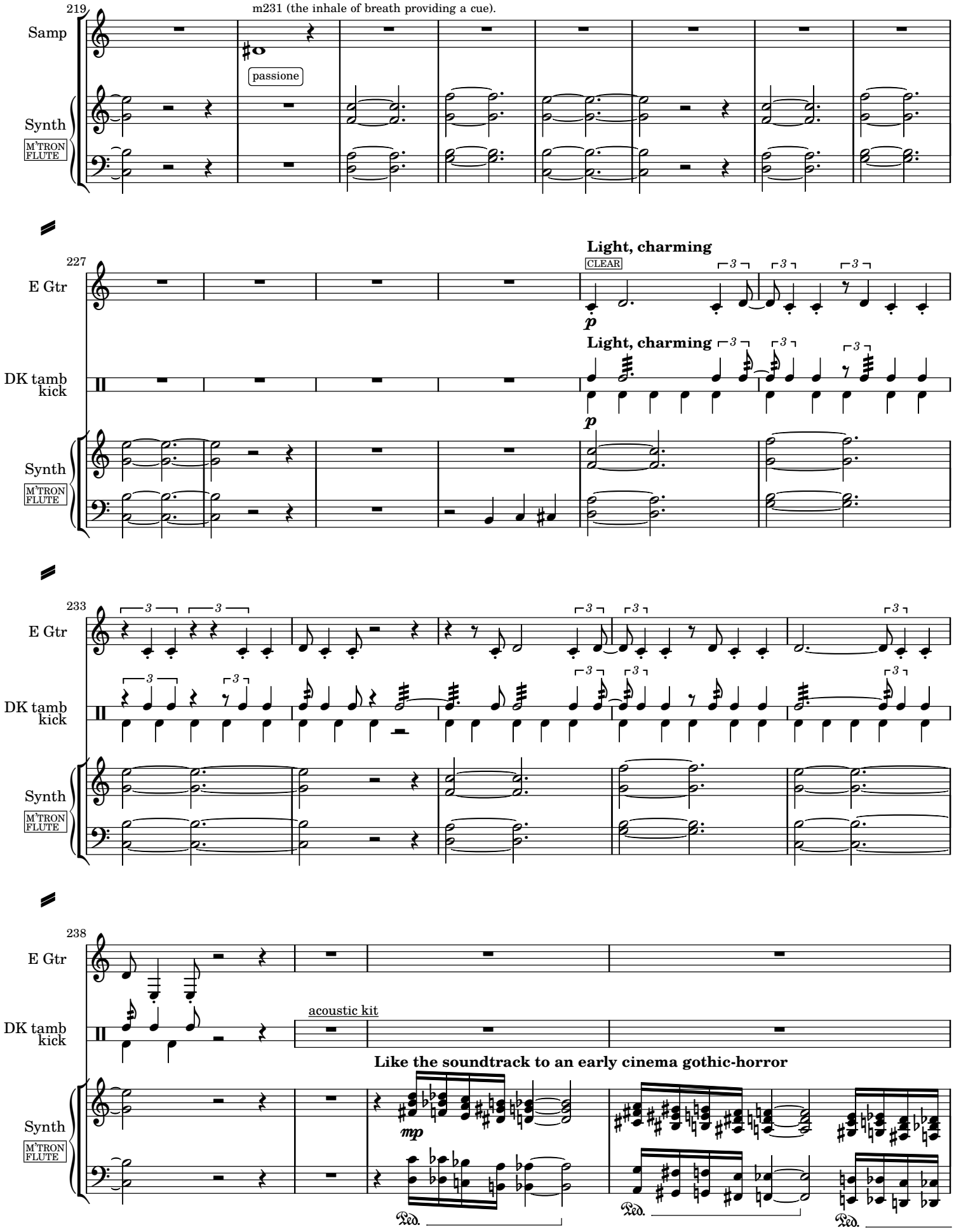
§Indicates dive bomb with whammy bar, always returning to neutral position after each dive.

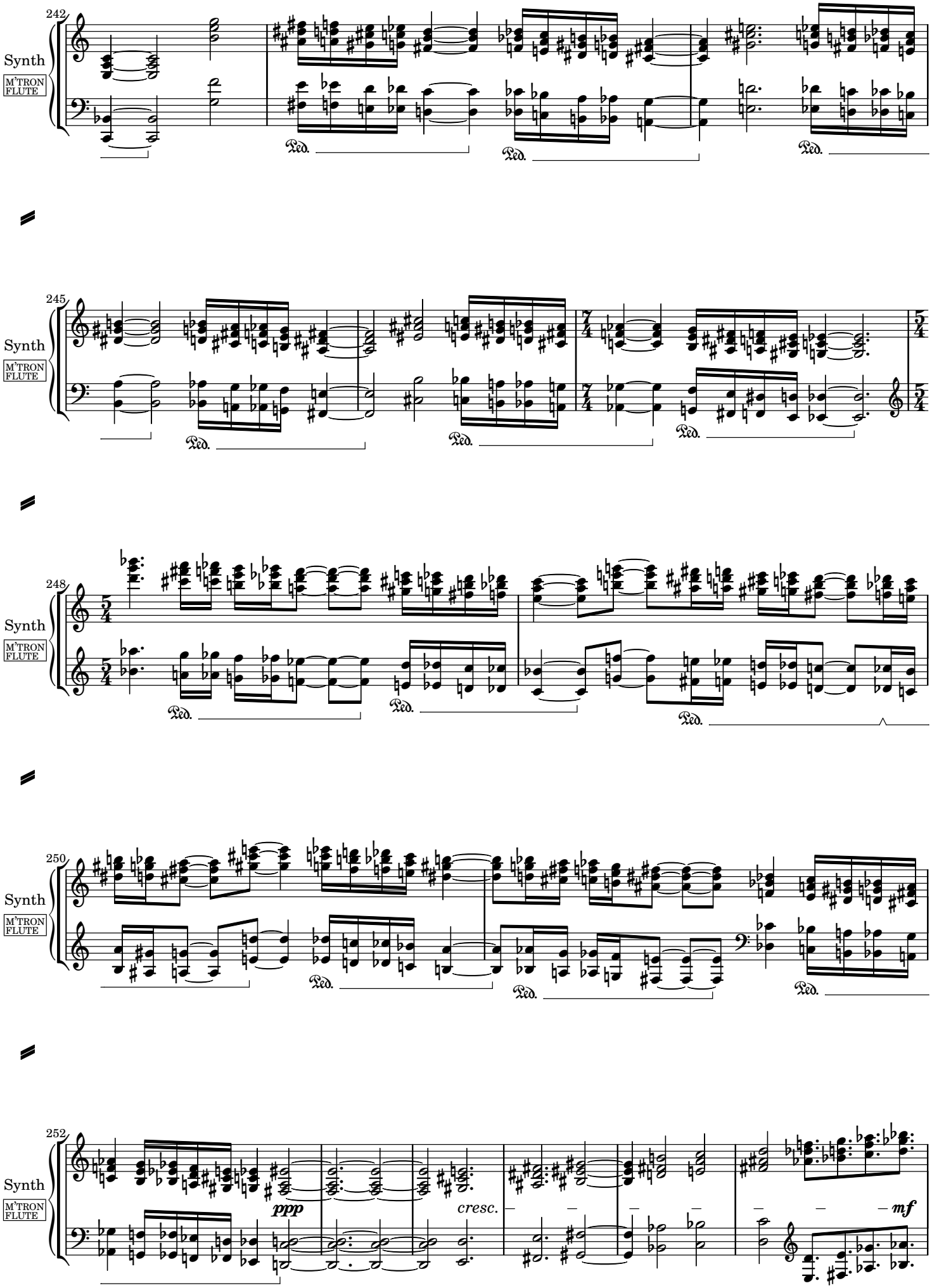

183
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
8va
8vb
ff
w
186
189

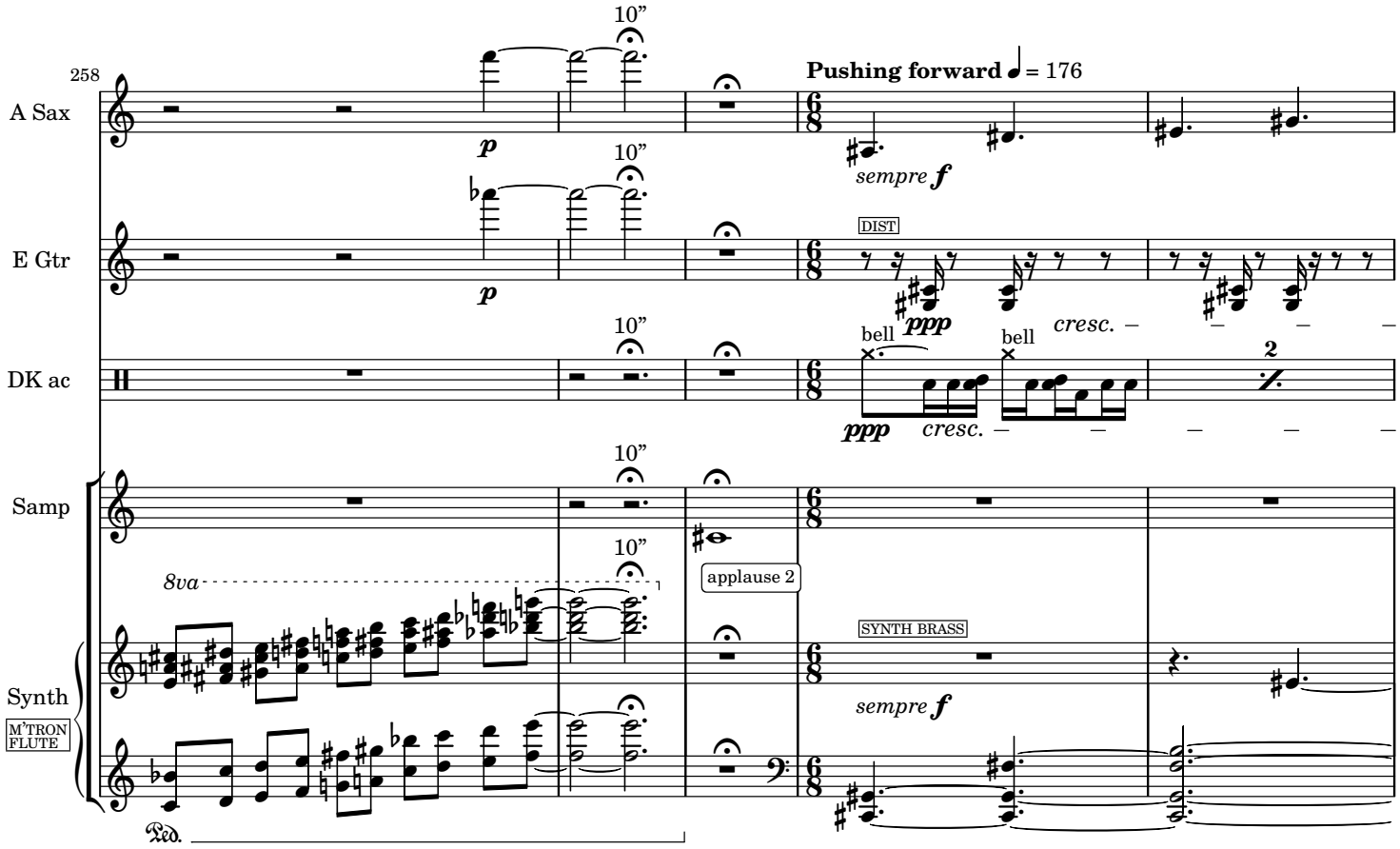

192
E Gtr
DK ac
Synth
SYNTH BRASS
8va
8vb
w
195
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
ff
w
ff
198
Pushing forwards
A Sax
E Gtr
DK ac
Samp
Synth
SYNTH BRASS
f
DIST
ppp
cresc.
ppp
cresc.
applause 2
f

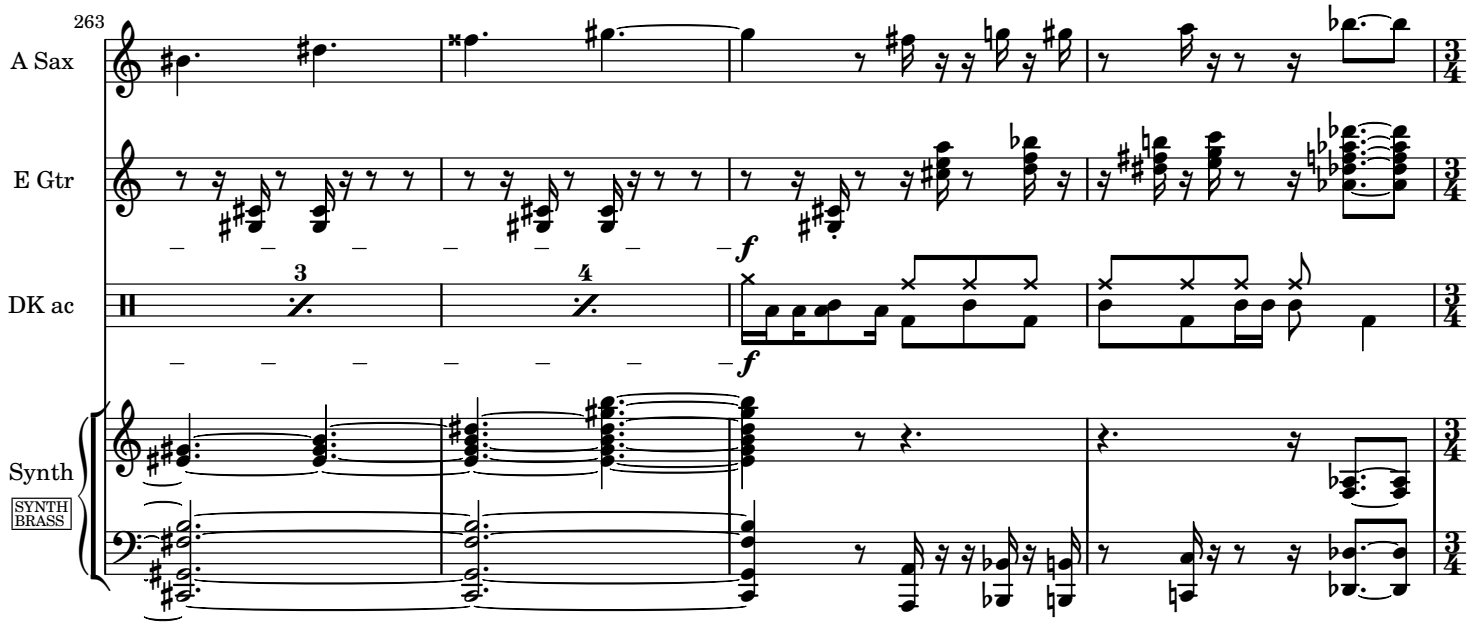

203
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
207
A Sax
E Gtr
DK ac
Samp
Synth
SYNTH BRASS
ff
f
DIST/TREM/SUSTAIN
applause 1
211
E Gtr
♩ = 120
(chord slowly fading)
MELLOTRON FLUTE
Synth
SYNTH BRASS
p

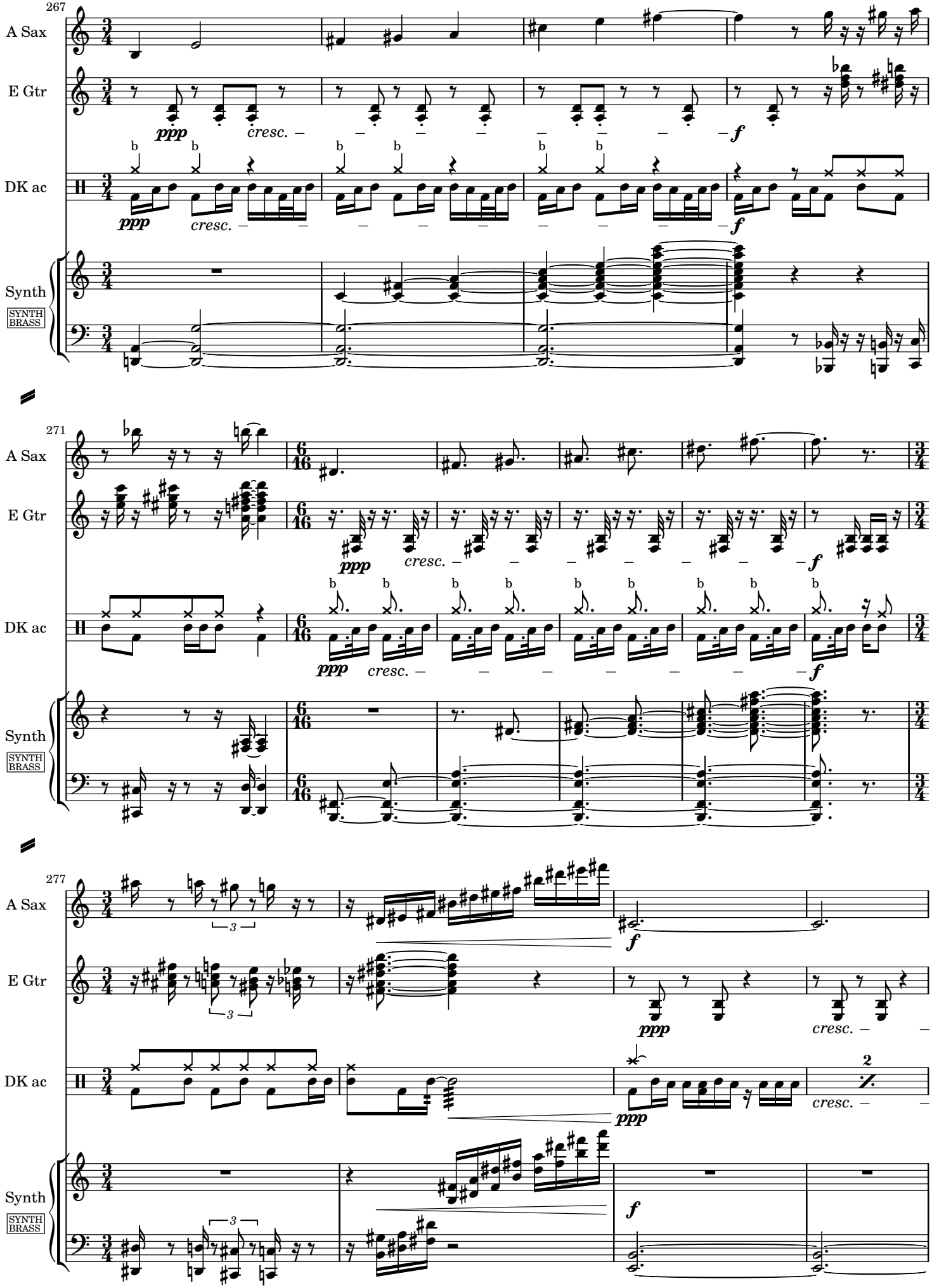
The group functions here as a backing band to an invisible singer. In general, the group doesn't need to be strictly synchronised with the rhythmically hazy vocal recording, however after the long vocal note diminuendos from around m228, the next phrase should begin on the downbeat of m231 (the inhale of breath providing a cue).

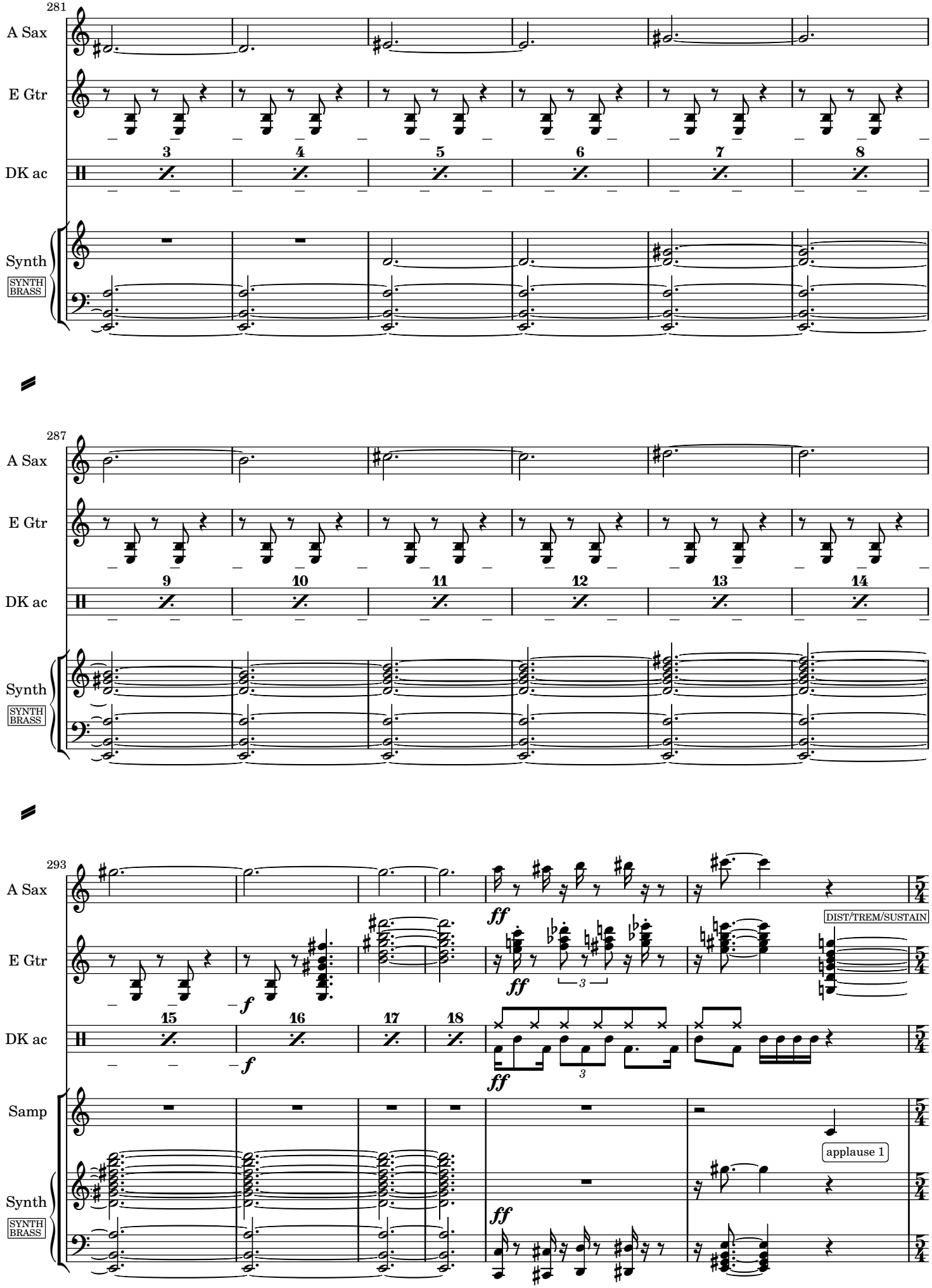


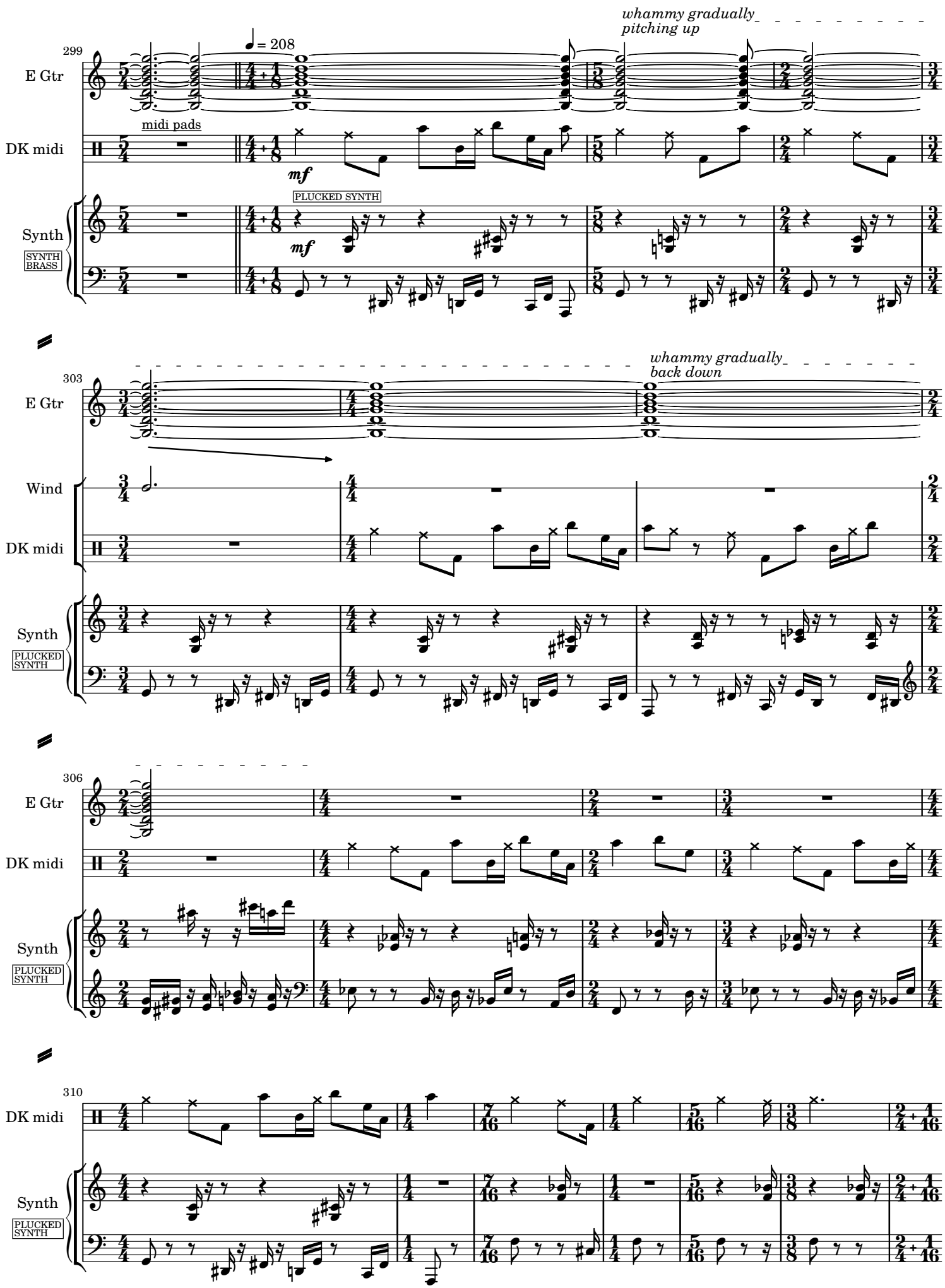

242
Synth
M'TRON FLUTE
Ped.
245
Synth
M'TRON FLUTE
Ped.
248
Synth
M'TRON FLUTE
Ped.
250
Synth
M'TRON FLUTE
Ped.
252
Synth
M'TRON FLUTE
ppp
cresc.
mf

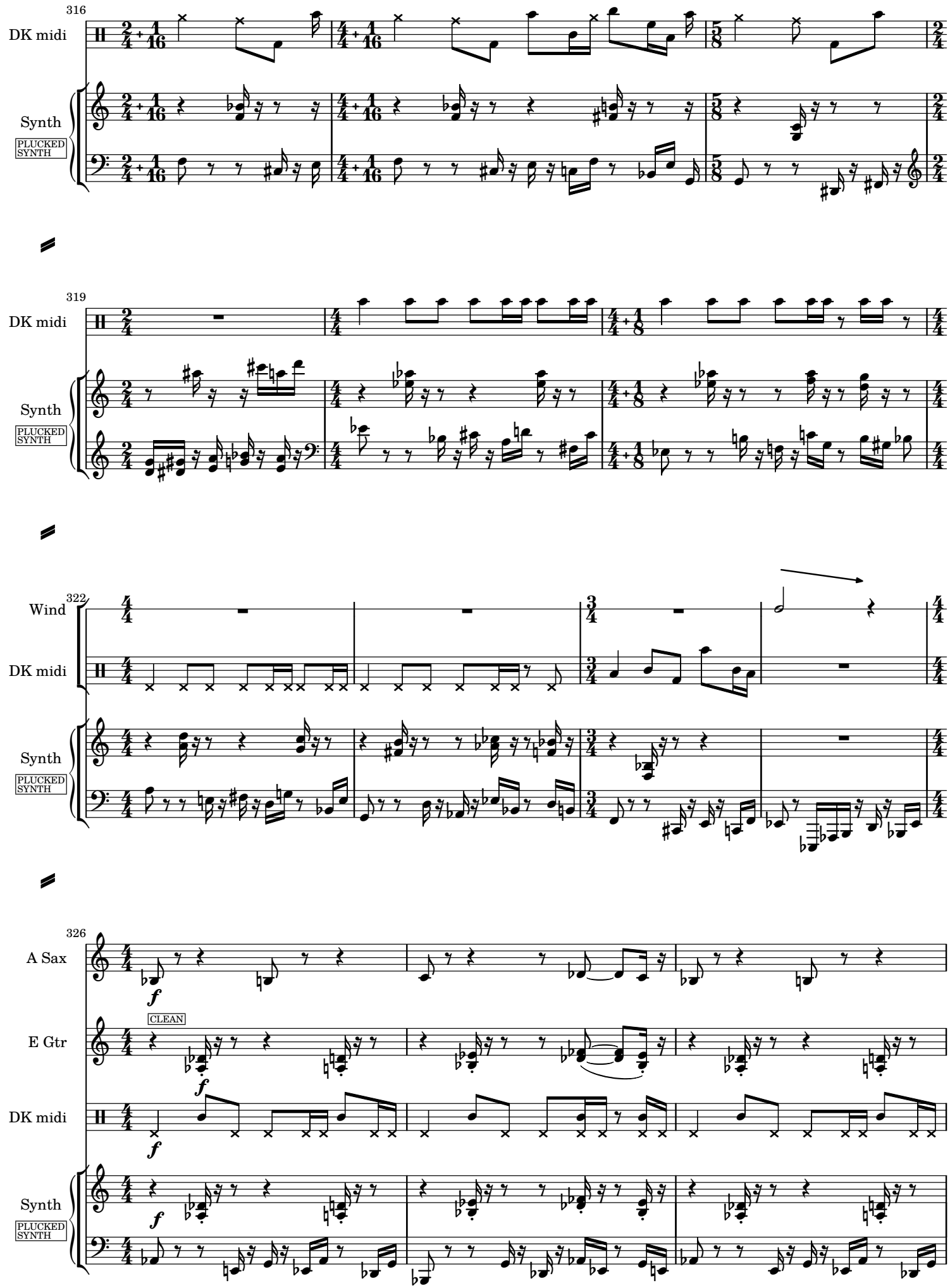

258
A Sax
E Gtr
DK ac
Samp
Synth
M'TRON FLUTE
10"
Pushing forward ♩ = 176
sempre f
DIST
ppp
bell
cresc.
2
8va
applause 2
SYNTH BRASS
Ped.

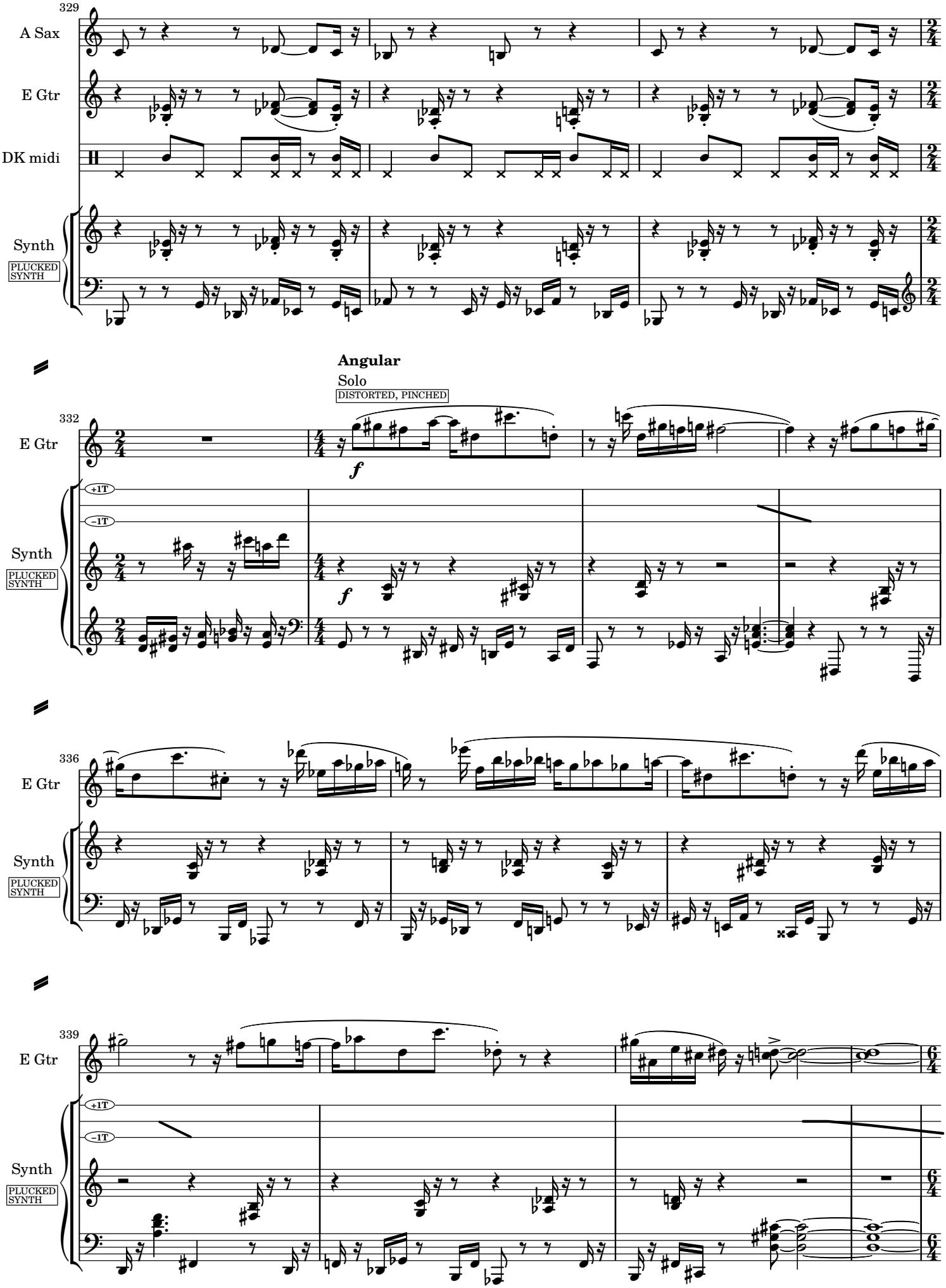

263
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
3
4
f

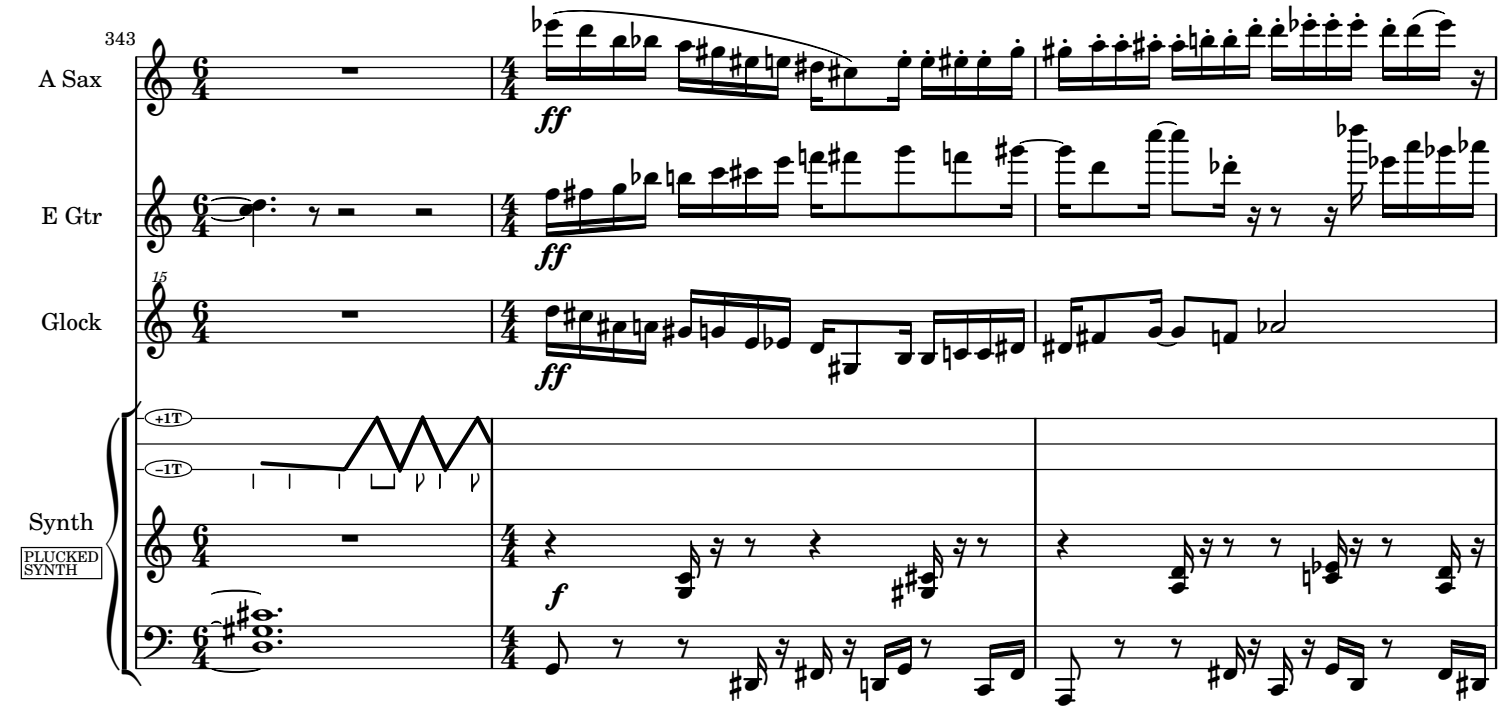

267
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
ppp
cresc.
f
271
277
3
2

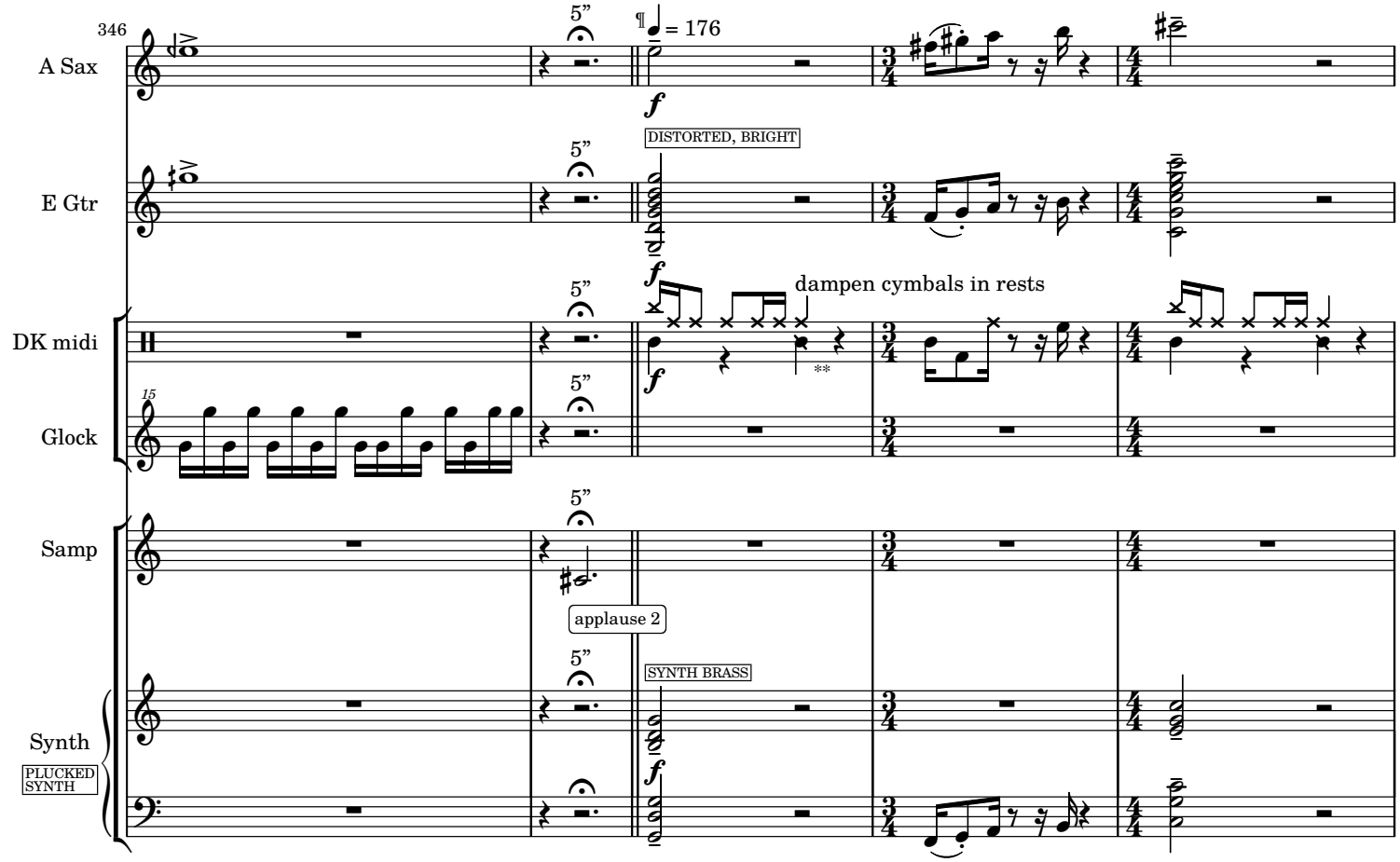

281
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
3
4
5
6
7
8
287
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
9
10
11
12
13
14
293
A Sax
E Gtr
DK ac
Samp
Synth
SYNTH BRASS
15
16
17
18
ff
f
DIST/TREM/SUSTAIN
applause 1


299
E Gtr
DK midi
Synth
SYNTH BRASS
♩ = 208
midi pads
PLUCKED SYNTH
mf
whammy gradually pitching up
303
E Gtr
Wind
DK midi
Synth
PLUCKED SYNTH
whammy gradually back down
306
E Gtr
DK midi
Synth
PLUCKED SYNTH
310
DK midi
Synth
PLUCKED SYNTH


316
DK midi
Synth
PLUCKED SYNTH
319
DK midi
Synth
PLUCKED SYNTH
322
Wind
DK midi
Synth
PLUCKED SYNTH
326
A Sax
E Gtr
CLEAN
DK midi
Synth
PLUCKED SYNTH

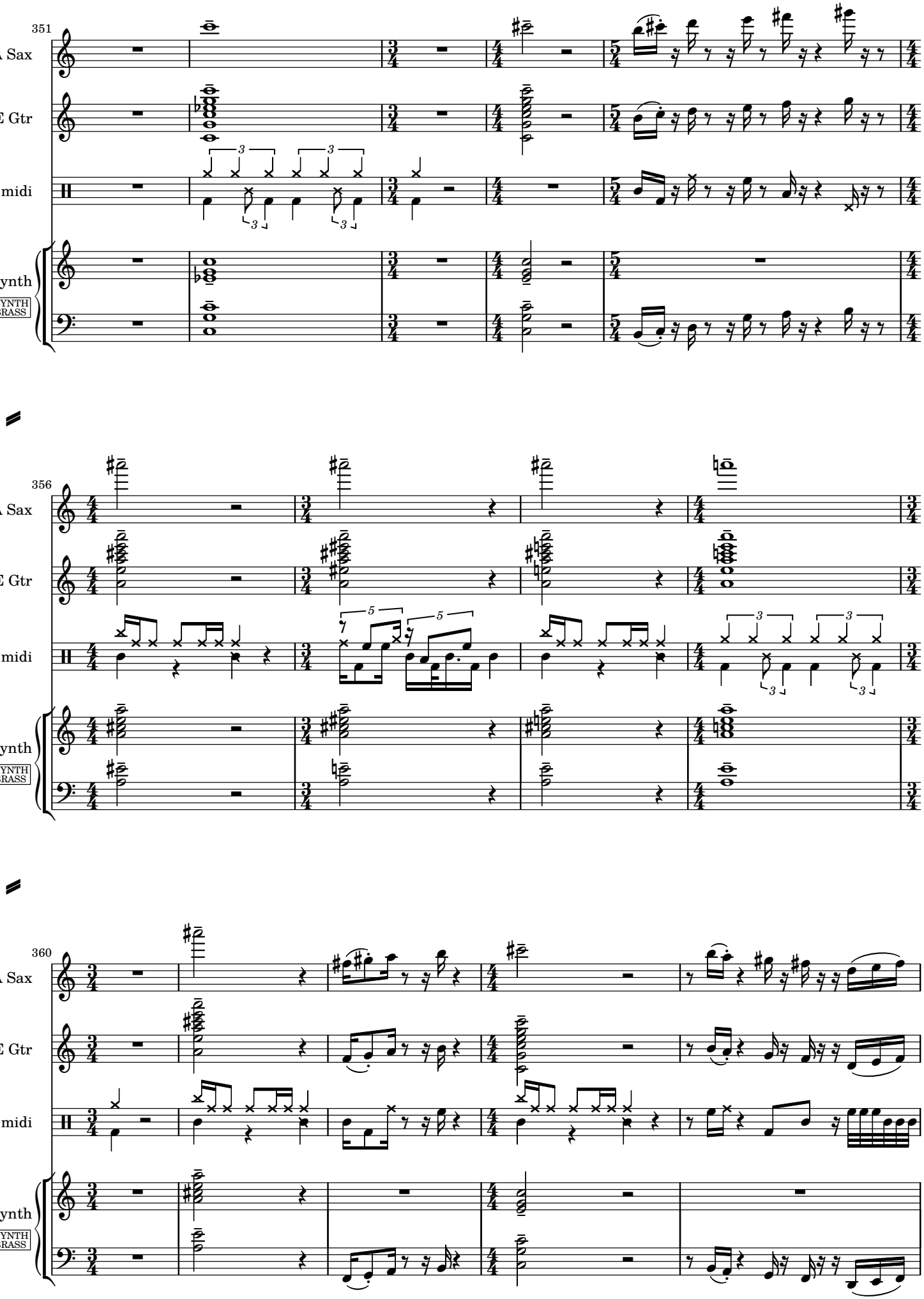

329
A Sax
E Gtr
DK midi
Synth
PLUCKED SYNTH
Angular
Solo
DISTORTED, PINCHED
332
E Gtr
Synth
PLUCKED SYNTH
+1T
-1T
f
336
E Gtr
Synth
PLUCKED SYNTH
339
E Gtr
Synth
PLUCKED SYNTH
+1T
-1T

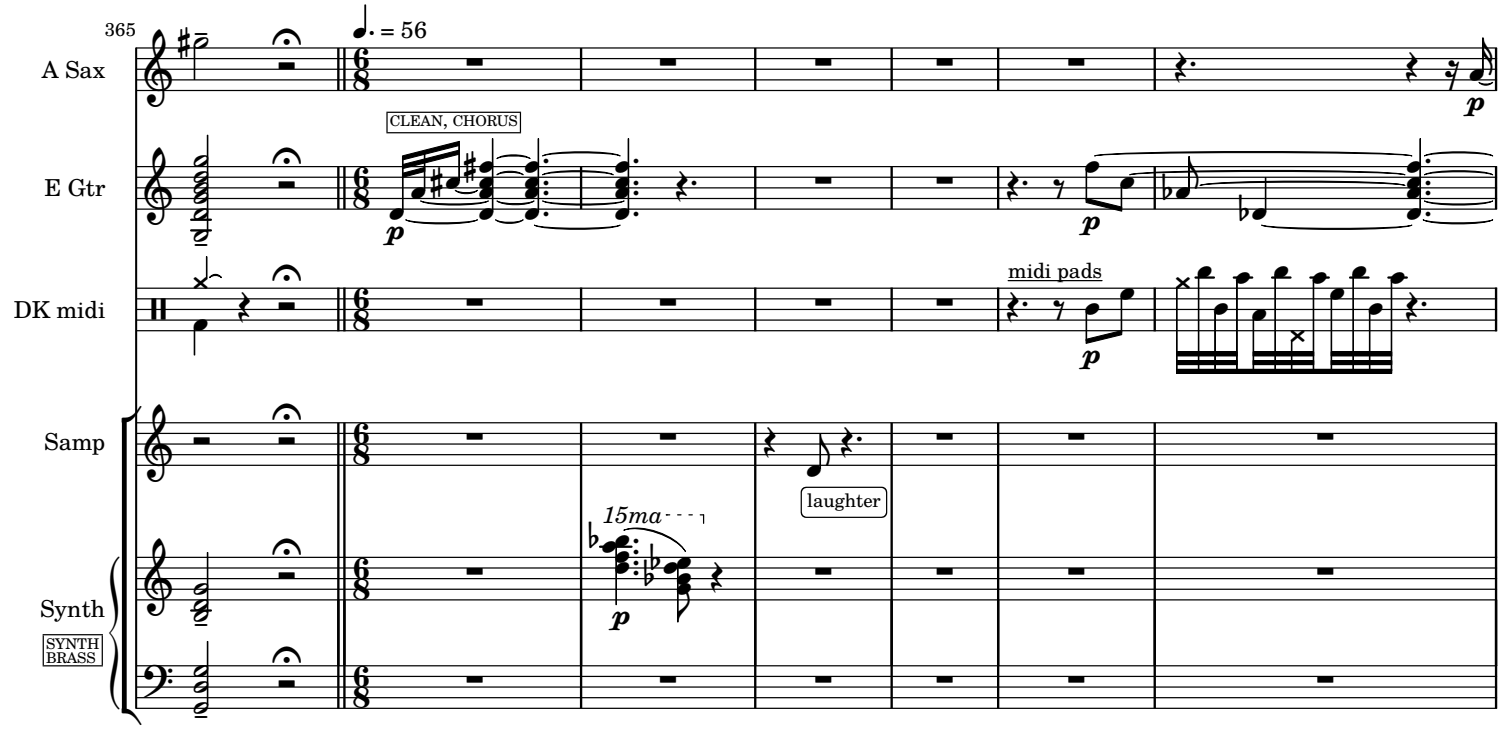


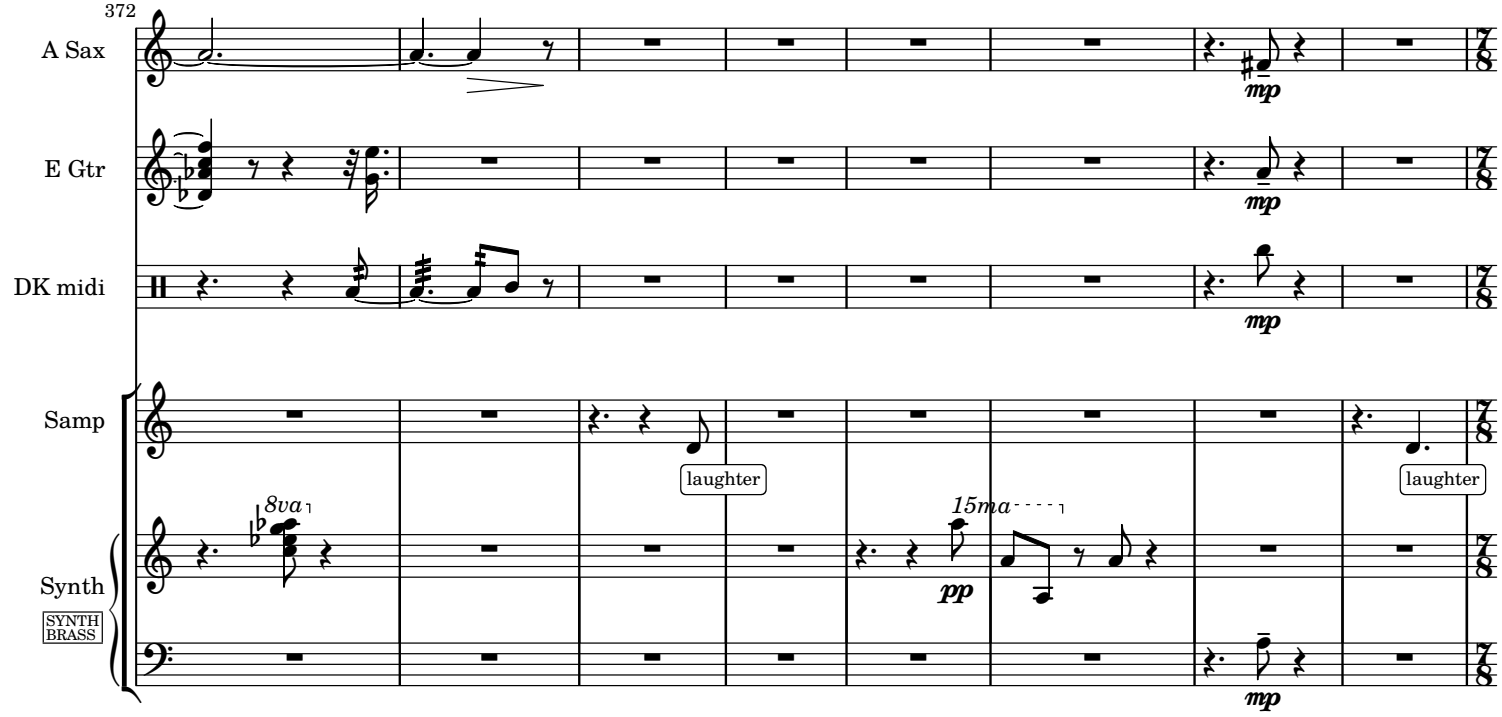


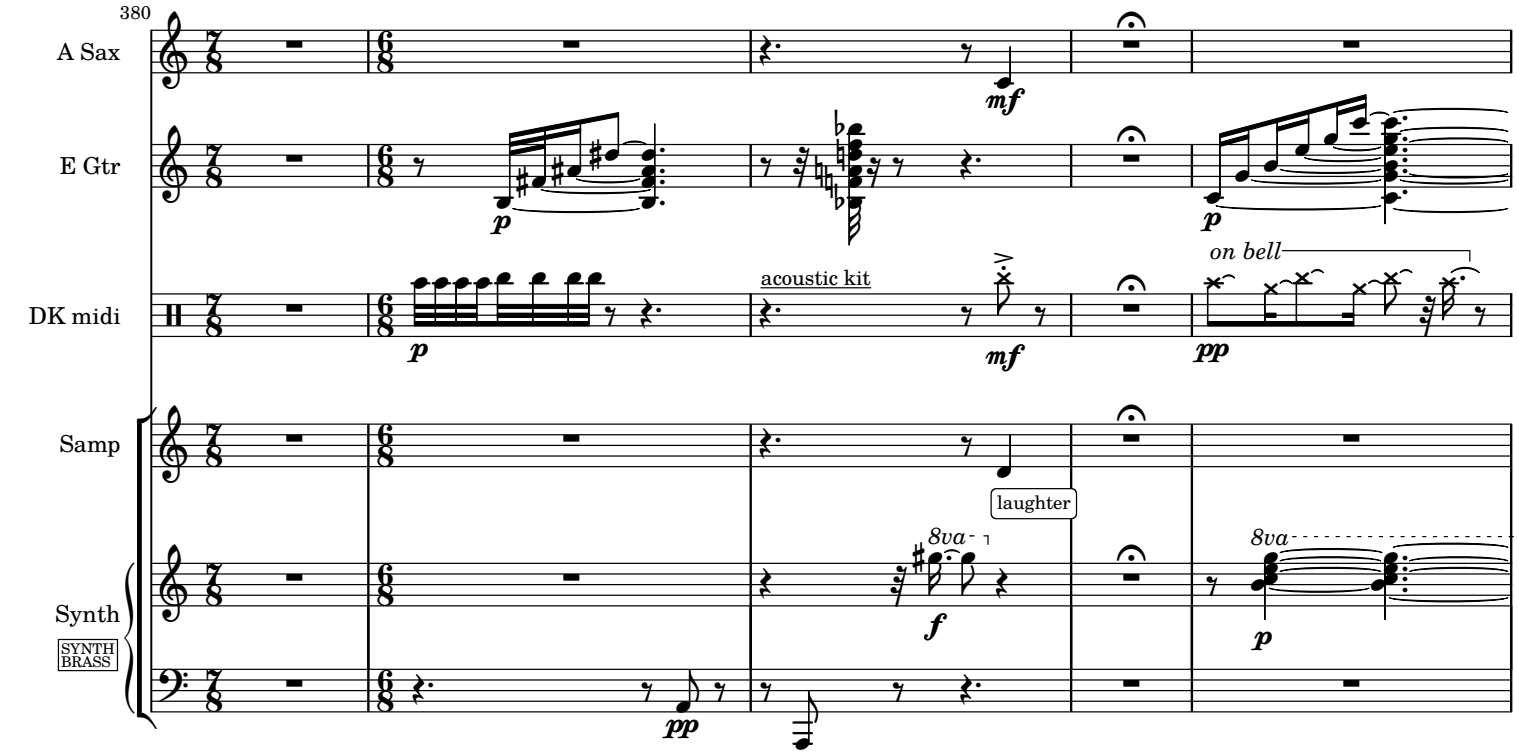
¶The section from m348 to the end of m391 is imagined as one part in the variety show. I imagine it like this: during m348-365, an amateur comedian enters the stage, telling their jokes between m366-386, then exiting the stage.

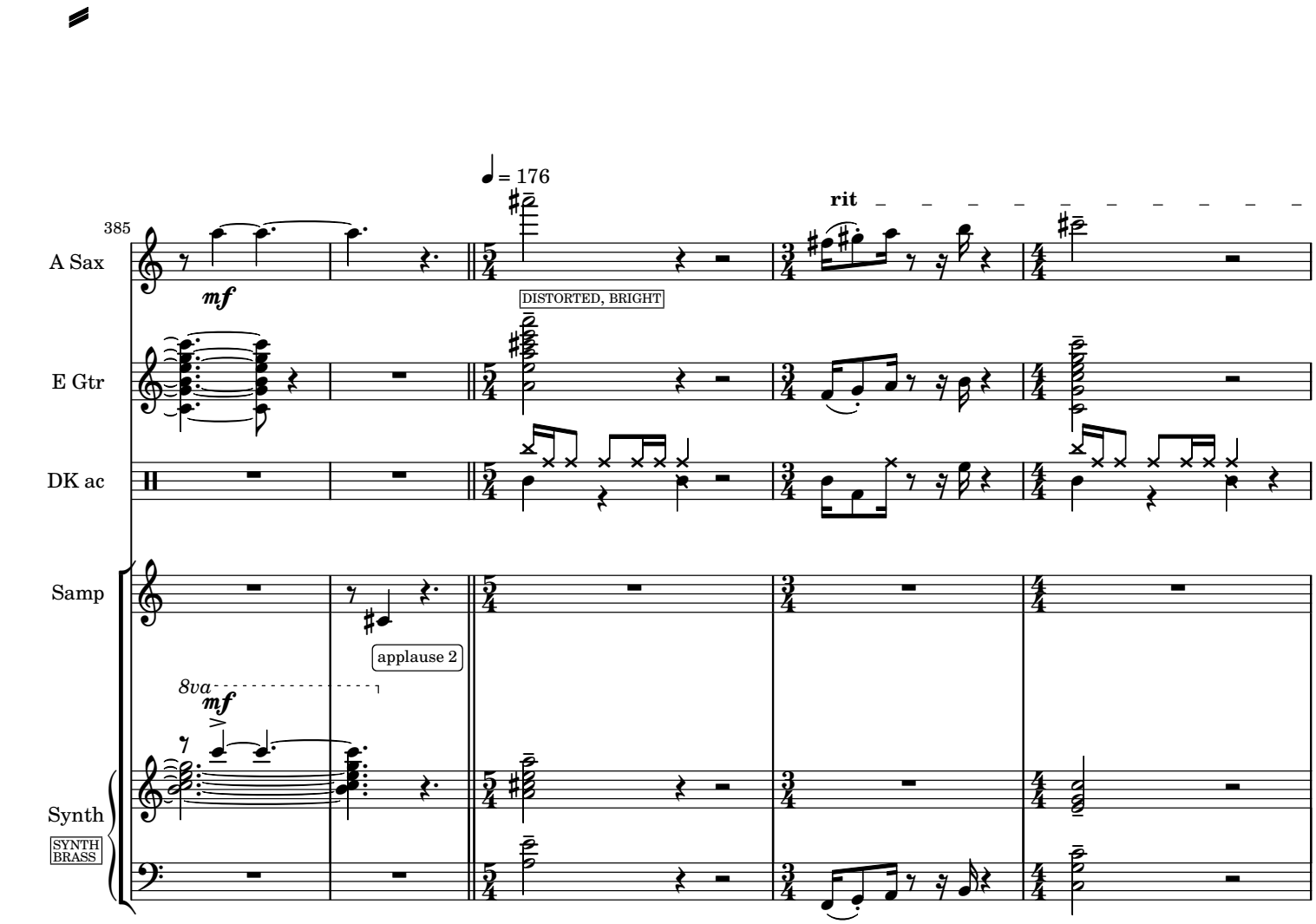
Snare: slash through notehead: rimshot; cross notehead: rim click

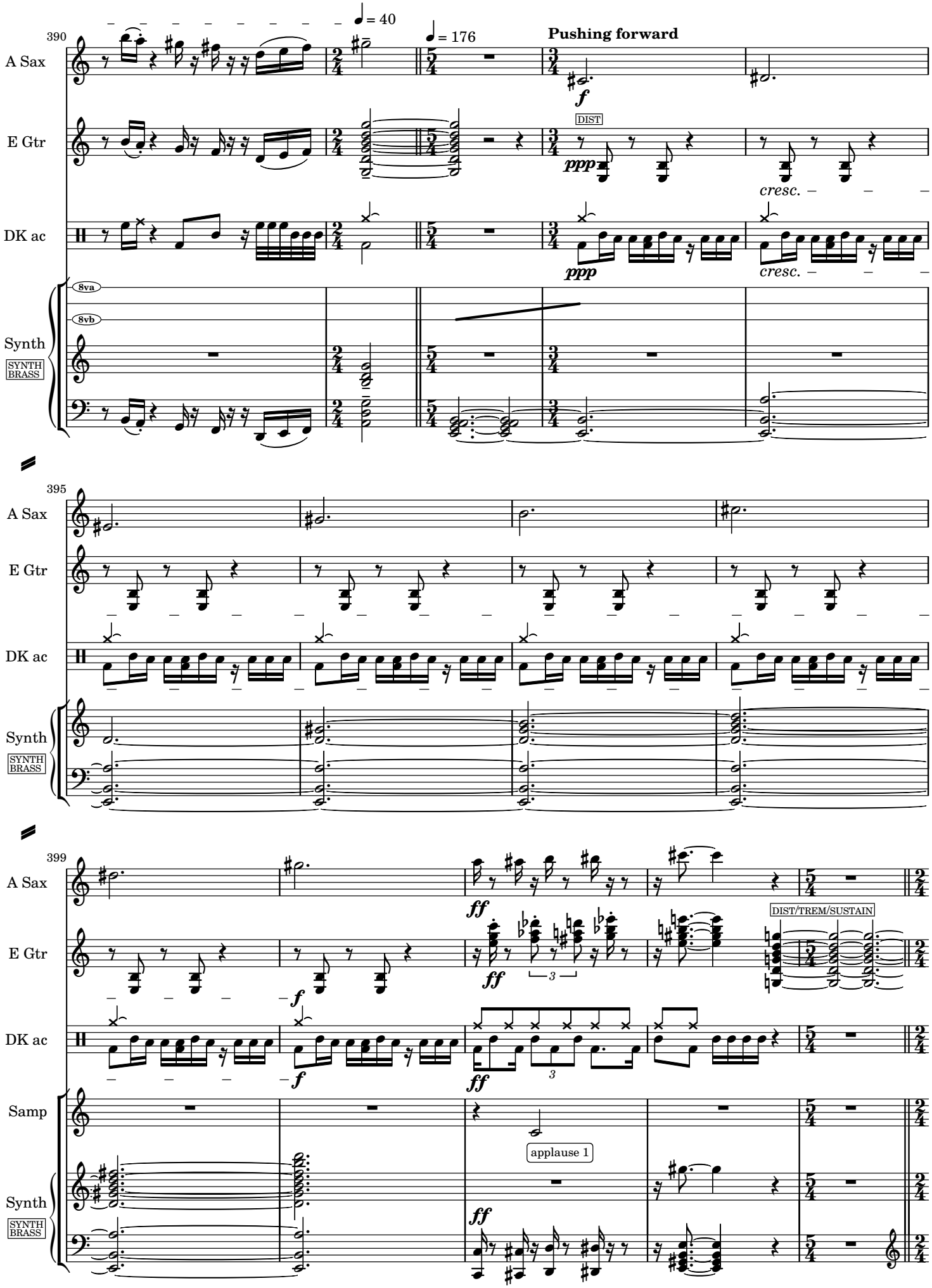

351
A Sax
E Gtr
DK midi
Synth
SYNTH BRASS
356
A Sax
E Gtr
DK midi
Synth
SYNTH BRASS
360
A Sax
E Gtr
DK midi
Synth
SYNTH BRASS

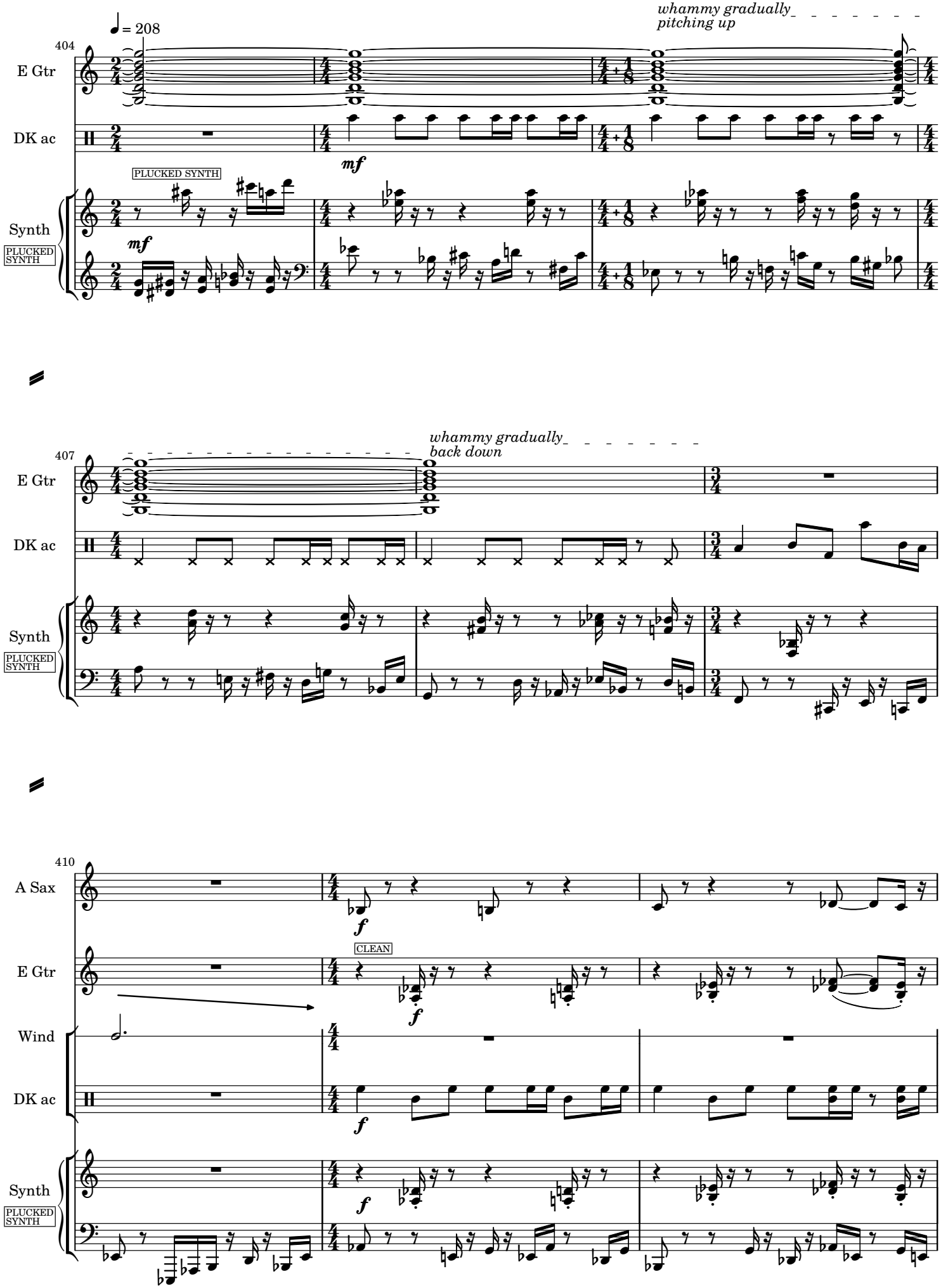

365
A Sax
E Gtr
DK midi
Samp
Synth
SYNTH BRASS
♩. = 56
CLEAN, CHORUS
midi pads
15ma
laughter

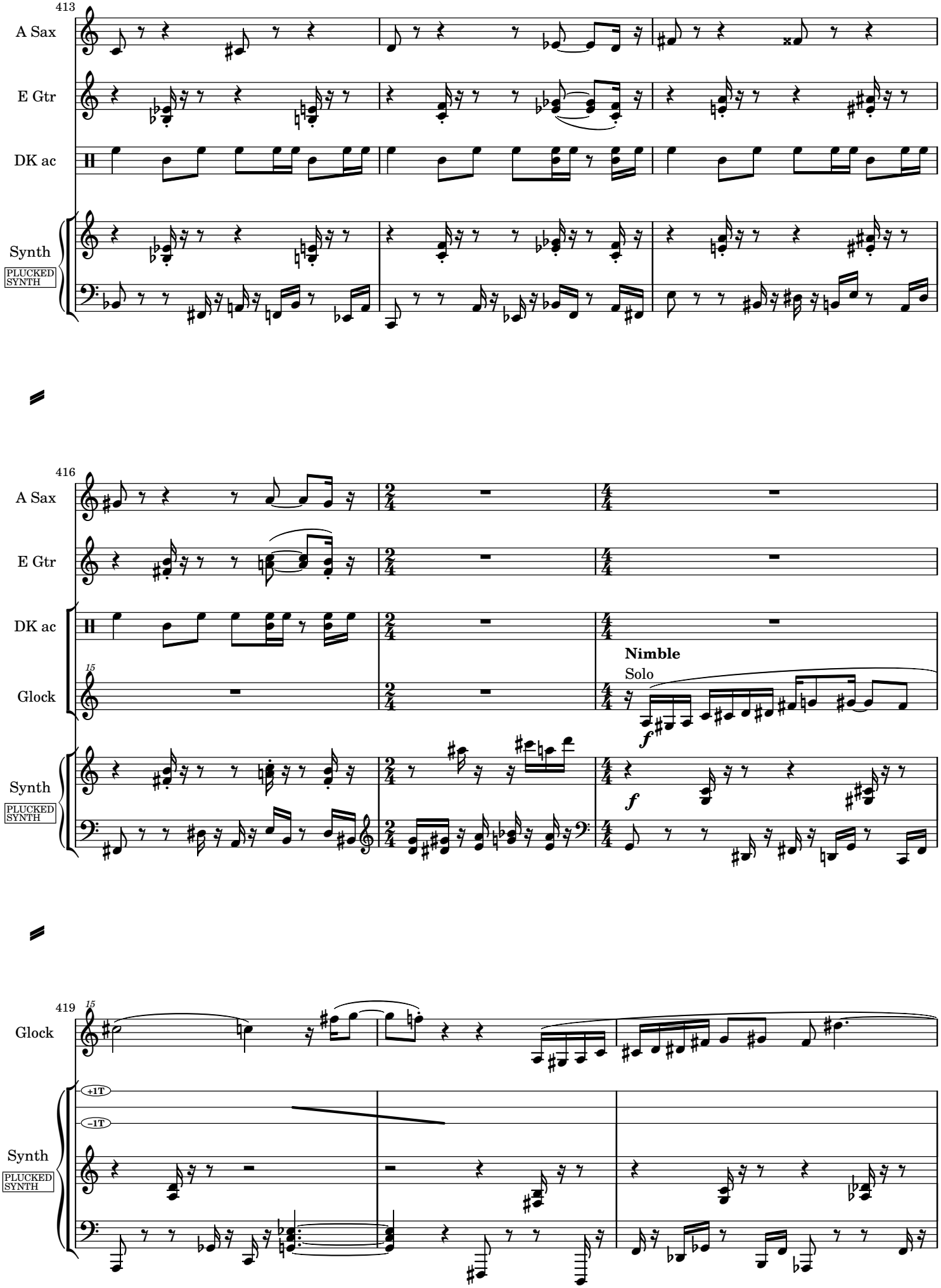

372
A Sax
E Gtr
DK midi
Samp
Synth
SYNTH BRASS
8va
15ma
laughter
laughter

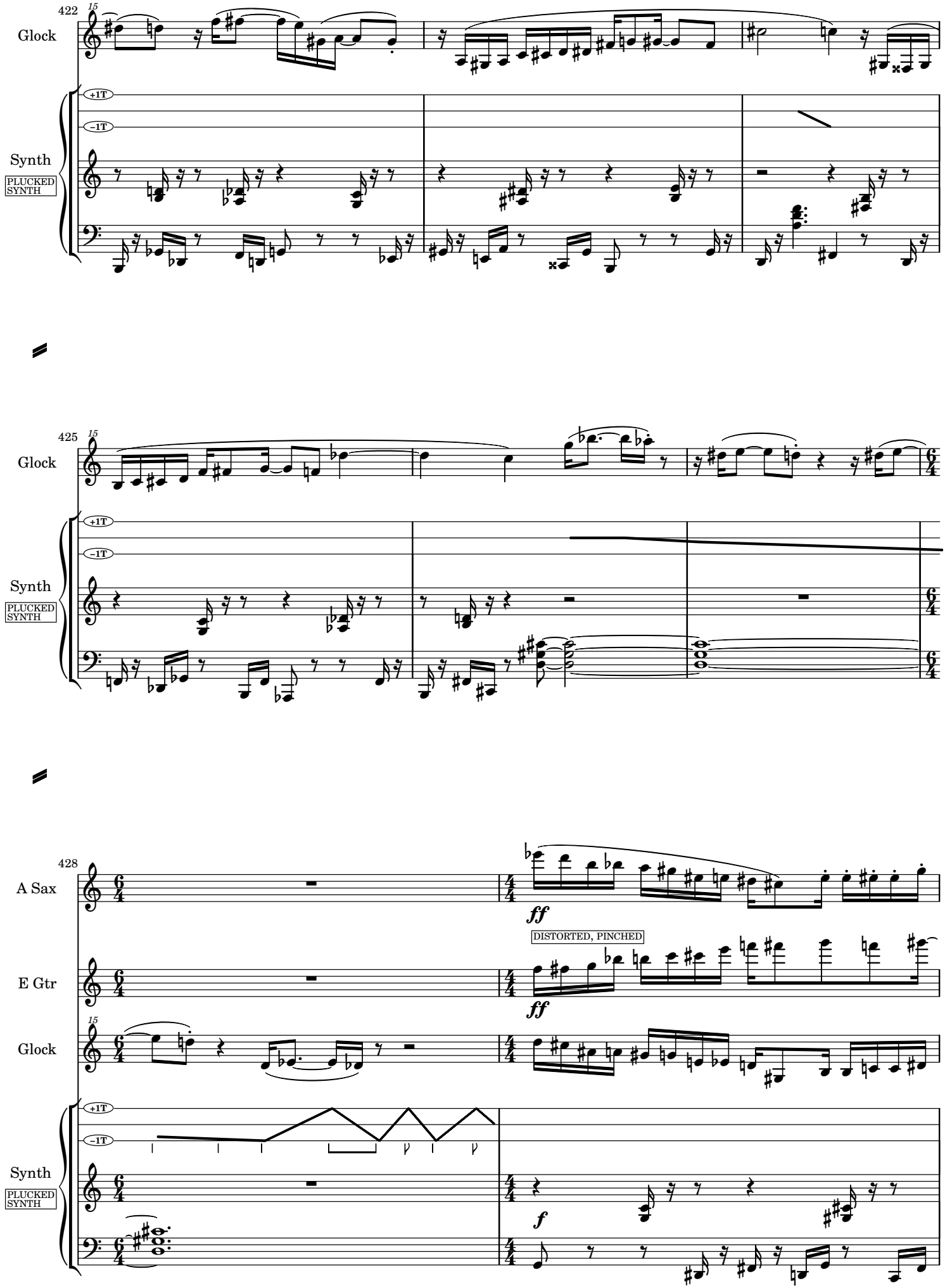

380
A Sax
E Gtr
DK midi
Samp
Synth
SYNTH BRASS
acoustic kit
on bell
laughter
8va
8va

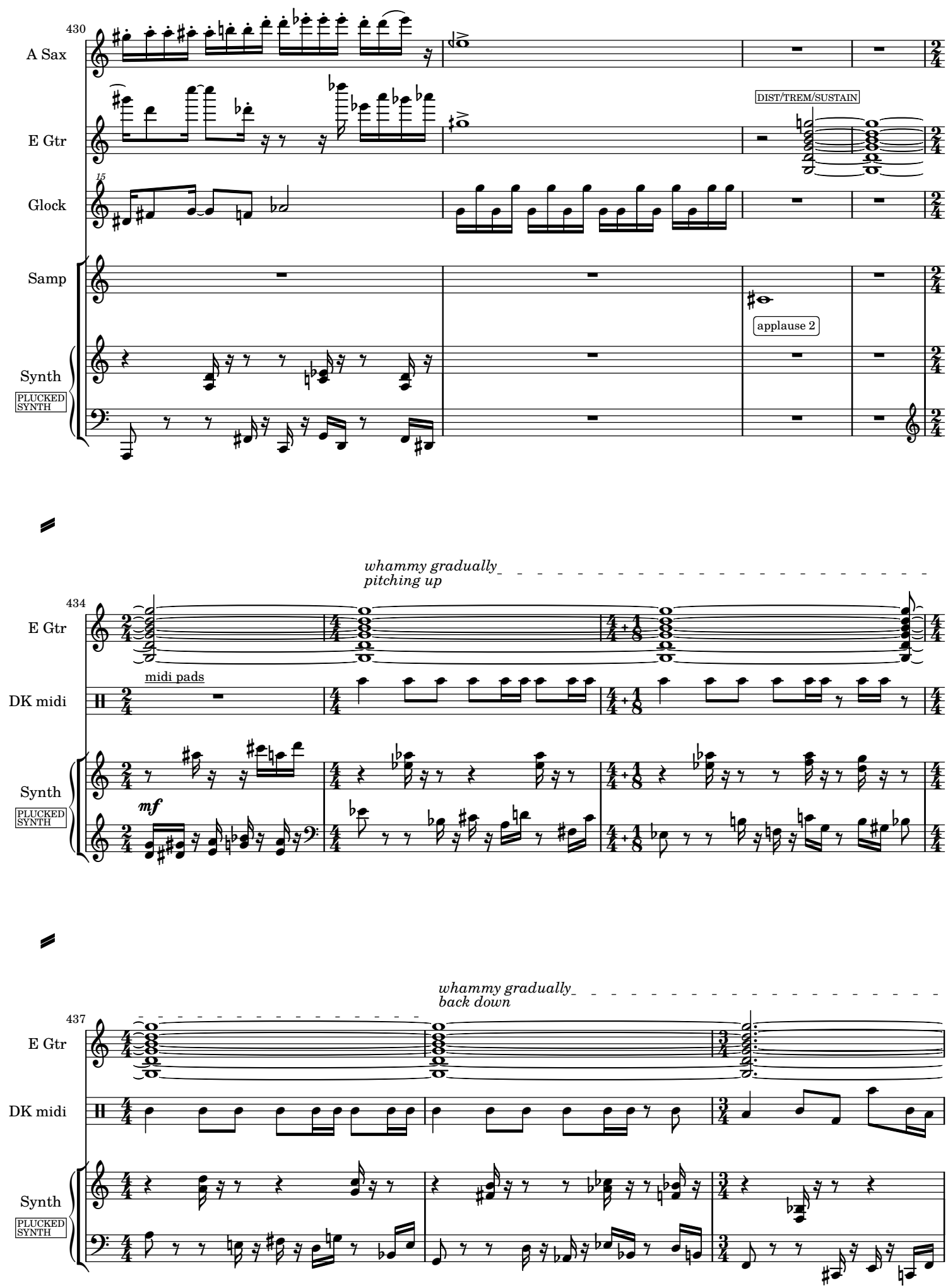

385
A Sax
E Gtr
DK ac
Samp
Synth
SYNTH BRASS
♩ = 176
rit
DISTORTED, BRIGHT
applause 2
8va

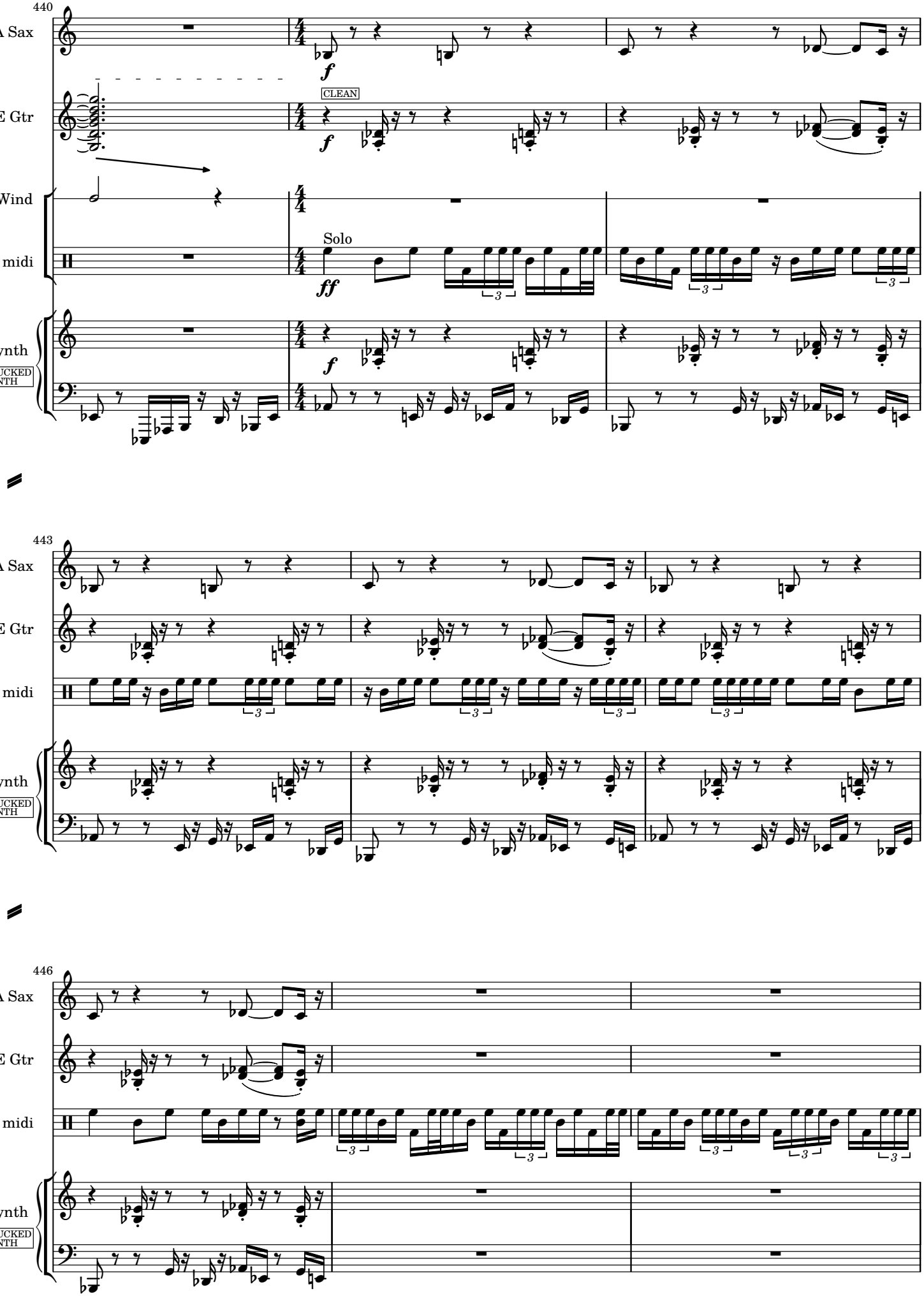

390
♩ = 40
♩ = 176
Pushing forward
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
8va
8vb
DIST
cresc.
395
399
DIST/TREM/SUSTAIN
Samp
applause 1

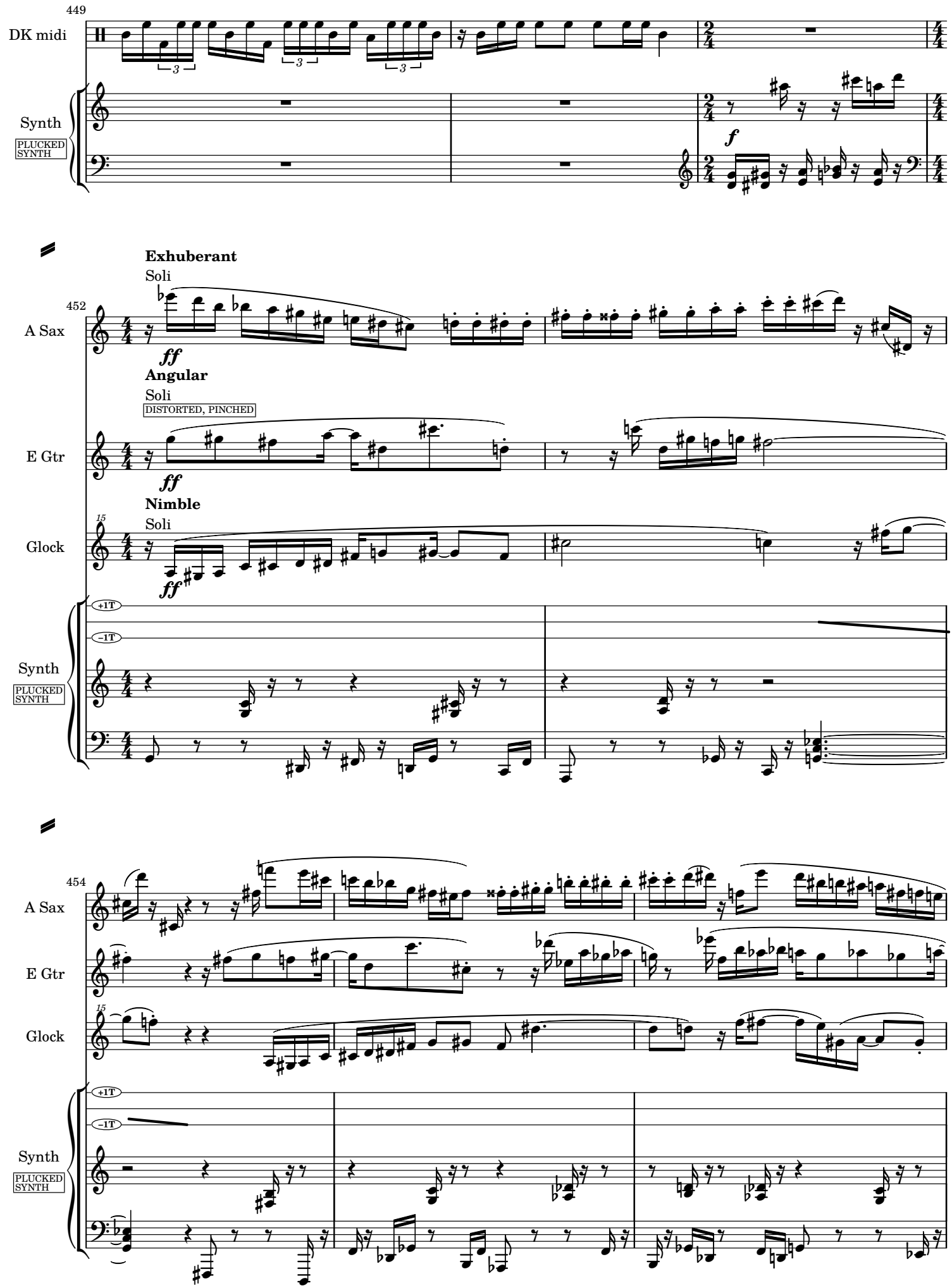

404
♩ = 208
E Gtr
DK ac
Synth
PLUCKED SYNTH
PLUCKED SYNTH
mf
mf
whammy gradually
pitching up
407
E Gtr
DK ac
Synth
PLUCKED SYNTH
whammy gradually
back down
410
A Sax
E Gtr
Wind
DK ac
Synth
PLUCKED SYNTH
CLEAN
f
f
f
f

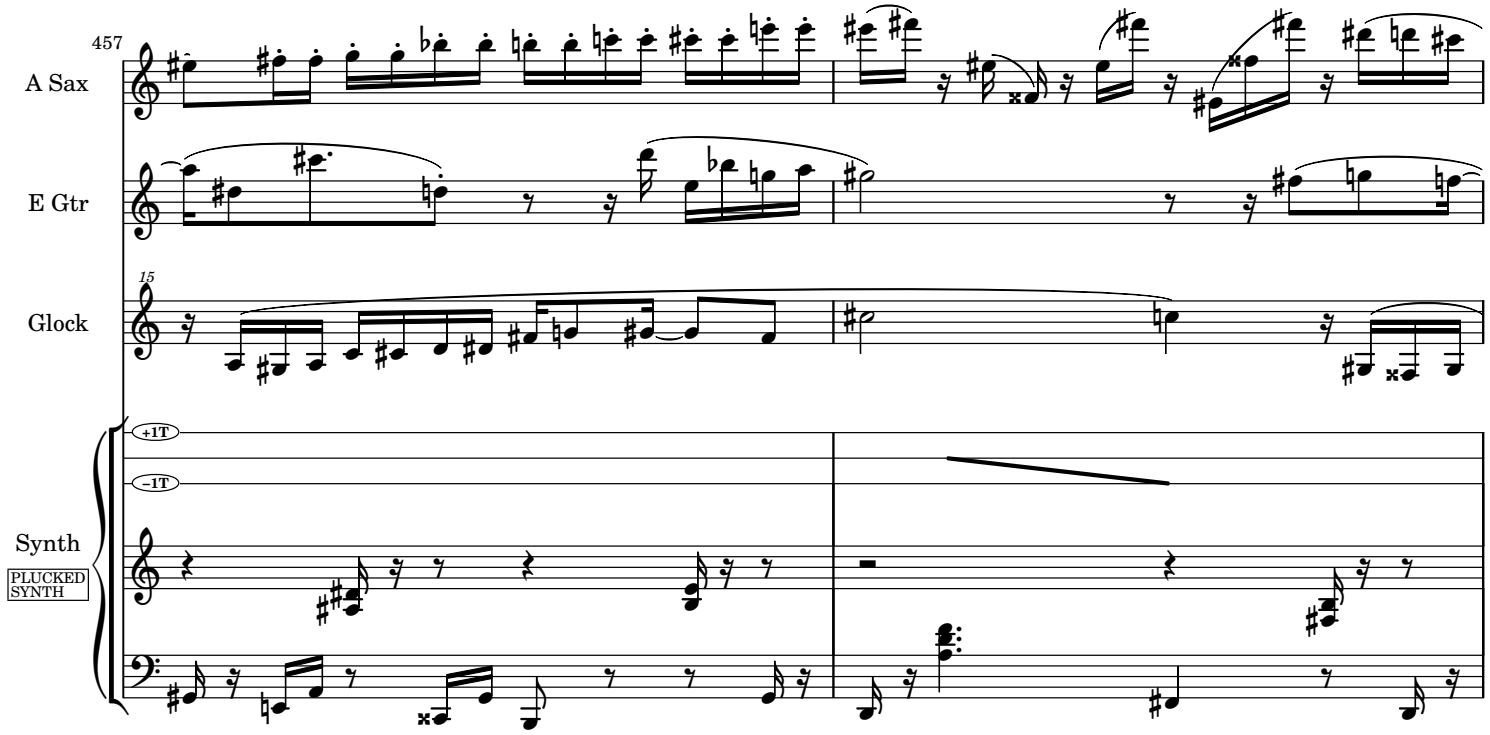

413
A Sax
E Gtr
DK ac
Synth
PLUCKED SYNTH
416
A Sax
E Gtr
DK ac
Glock
15
Synth
PLUCKED SYNTH
Nimble
Solo
f
f
419
15
Glock
Synth
PLUCKED SYNTH
+1T
–1T

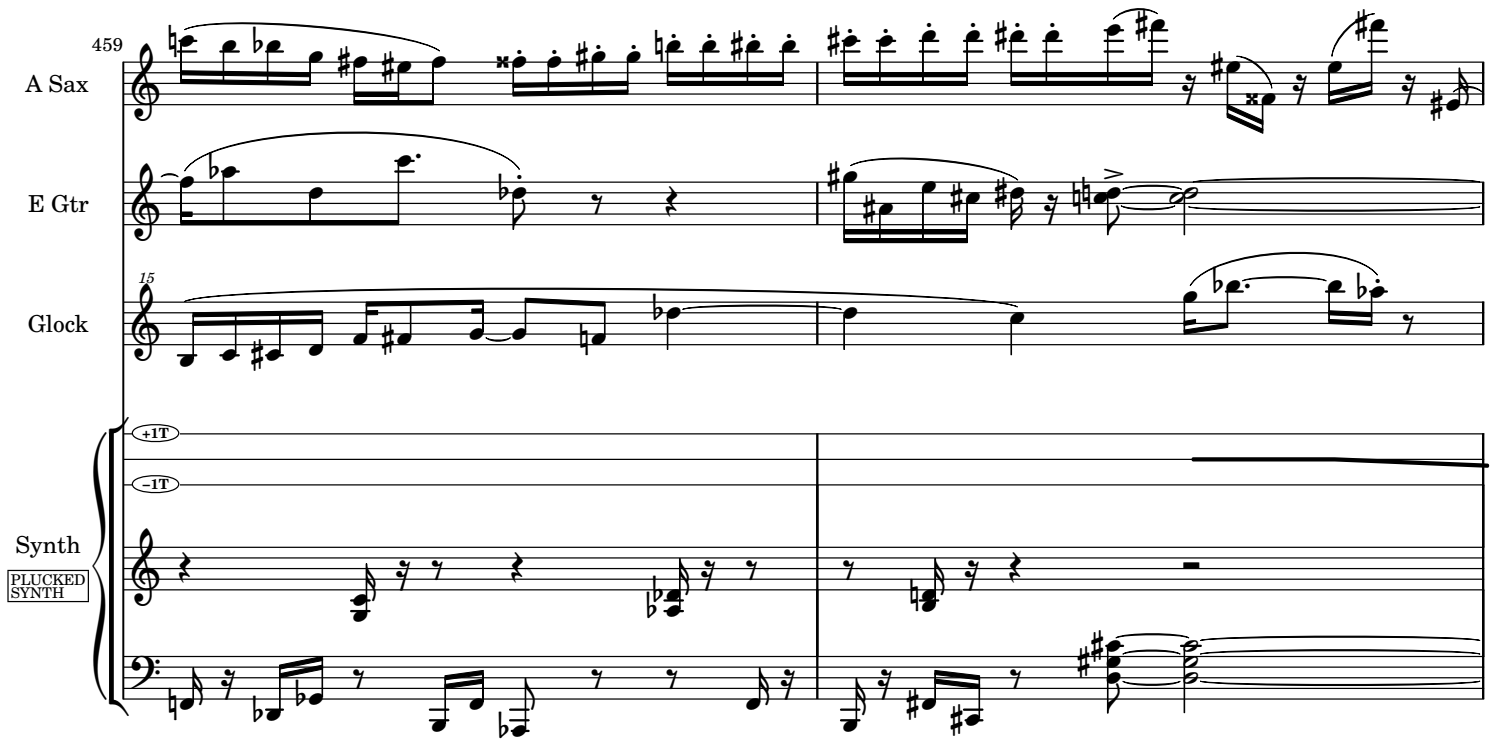

422
15
Glock
+1T
-1T
Synth
PLUCKED SYNTH
425
15
Glock
+1T
-1T
Synth
PLUCKED SYNTH
6/4
428
A Sax
ff
DISTORTED, PINCHED
E Gtr
ff
15
Glock
+1T
-1T
Synth
PLUCKED SYNTH
f

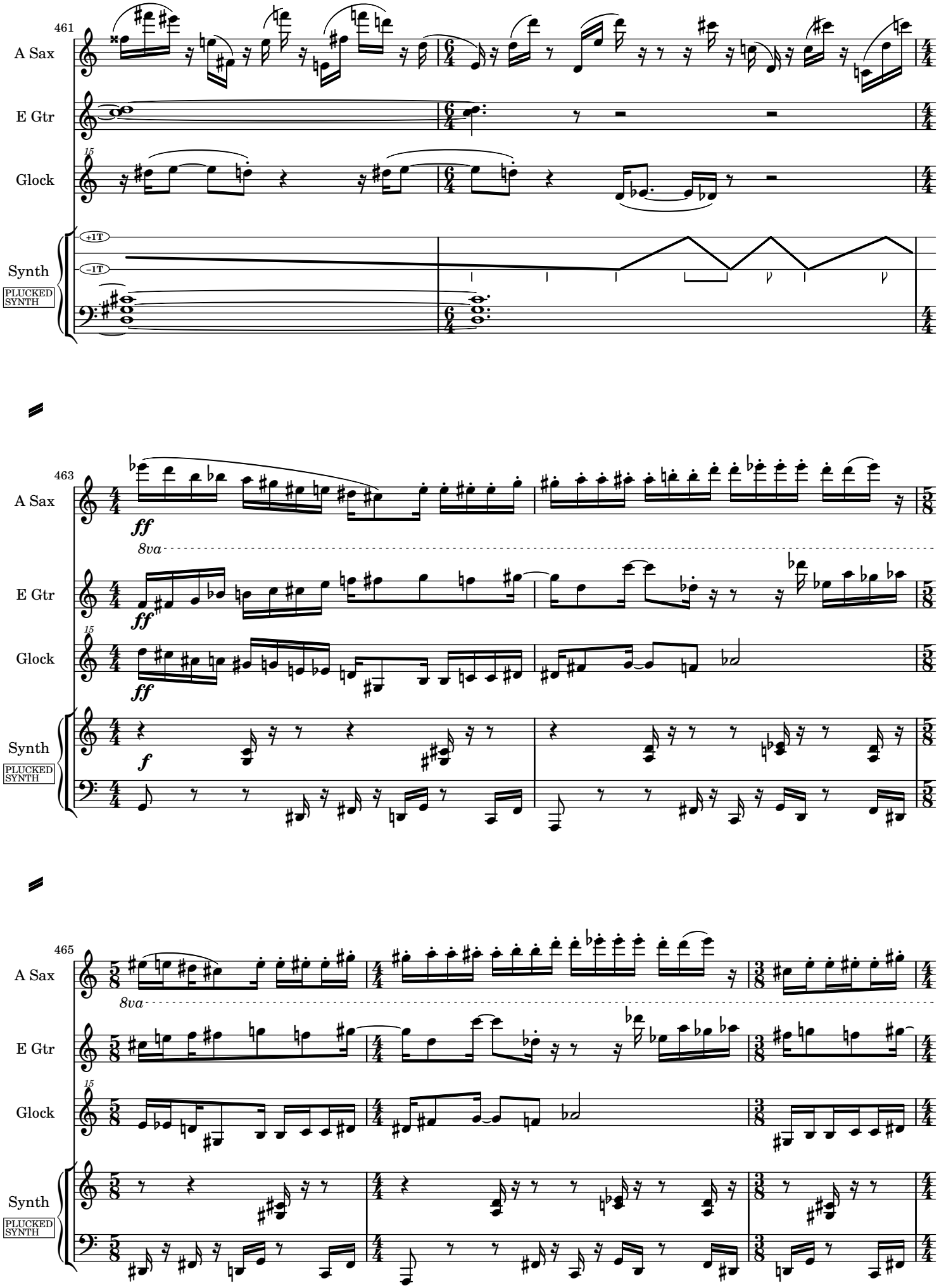

430
A Sax
E Gtr
DIST/TREM/SUSTAIN
15
Glock
Samp
applause 2
Synth
PLUCKED SYNTH
whammy gradually pitching up
434
E Gtr
midi pads
DK midi
Synth
PLUCKED SYNTH
mf
whammy gradually back down
437
E Gtr
DK midi
Synth
PLUCKED SYNTH

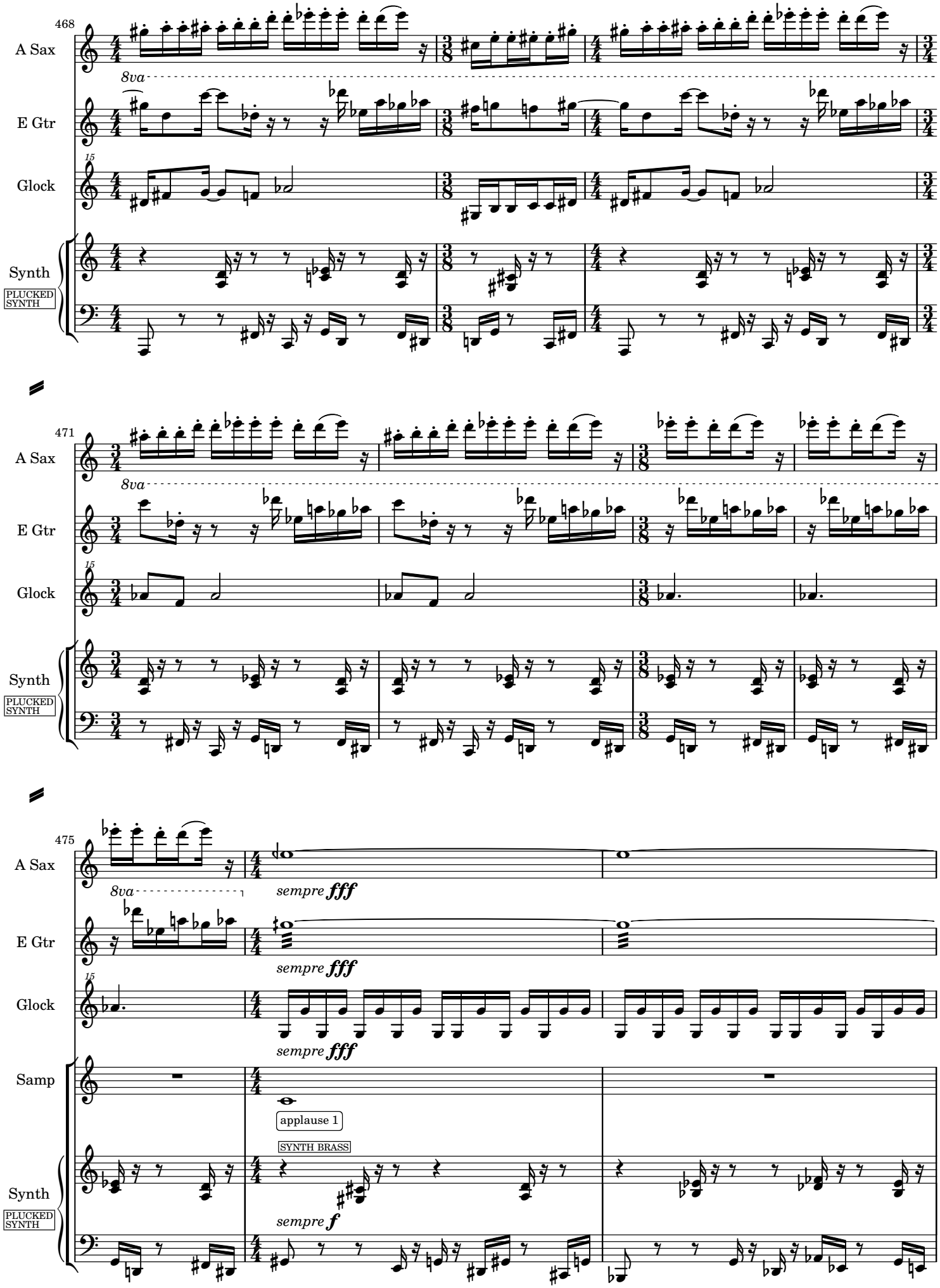

440
A Sax
E Gtr
CLEAN
Wind
DK midi
Solo
Synth
PLUCKED SYNTH
443
A Sax
E Gtr
DK midi
Synth
PLUCKED SYNTH
446
A Sax
E Gtr
DK midi
Synth
PLUCKED SYNTH

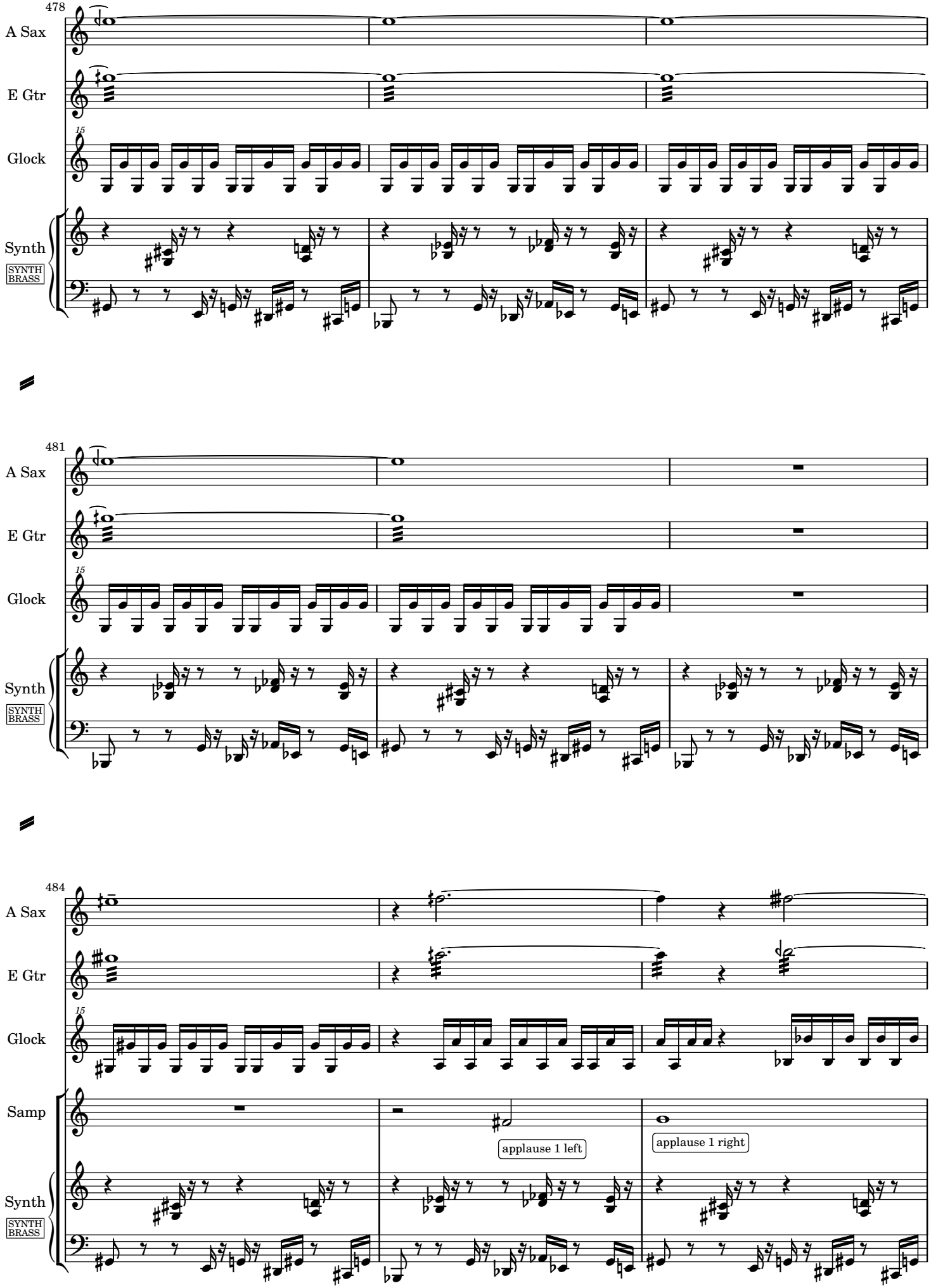

449
DK midi
Synth
PLUCKED SYNTH
f
Exhuberant
Soli
452
A Sax
ff
Angular
Soli
DISTORTED, PINCHED
E Gtr
ff
Nimble
Soli
15
Glock
ff
+1T
-1T
Synth
PLUCKED SYNTH
454
A Sax
E Gtr
15
Glock
+1T
-1T
Synth
PLUCKED SYNTH

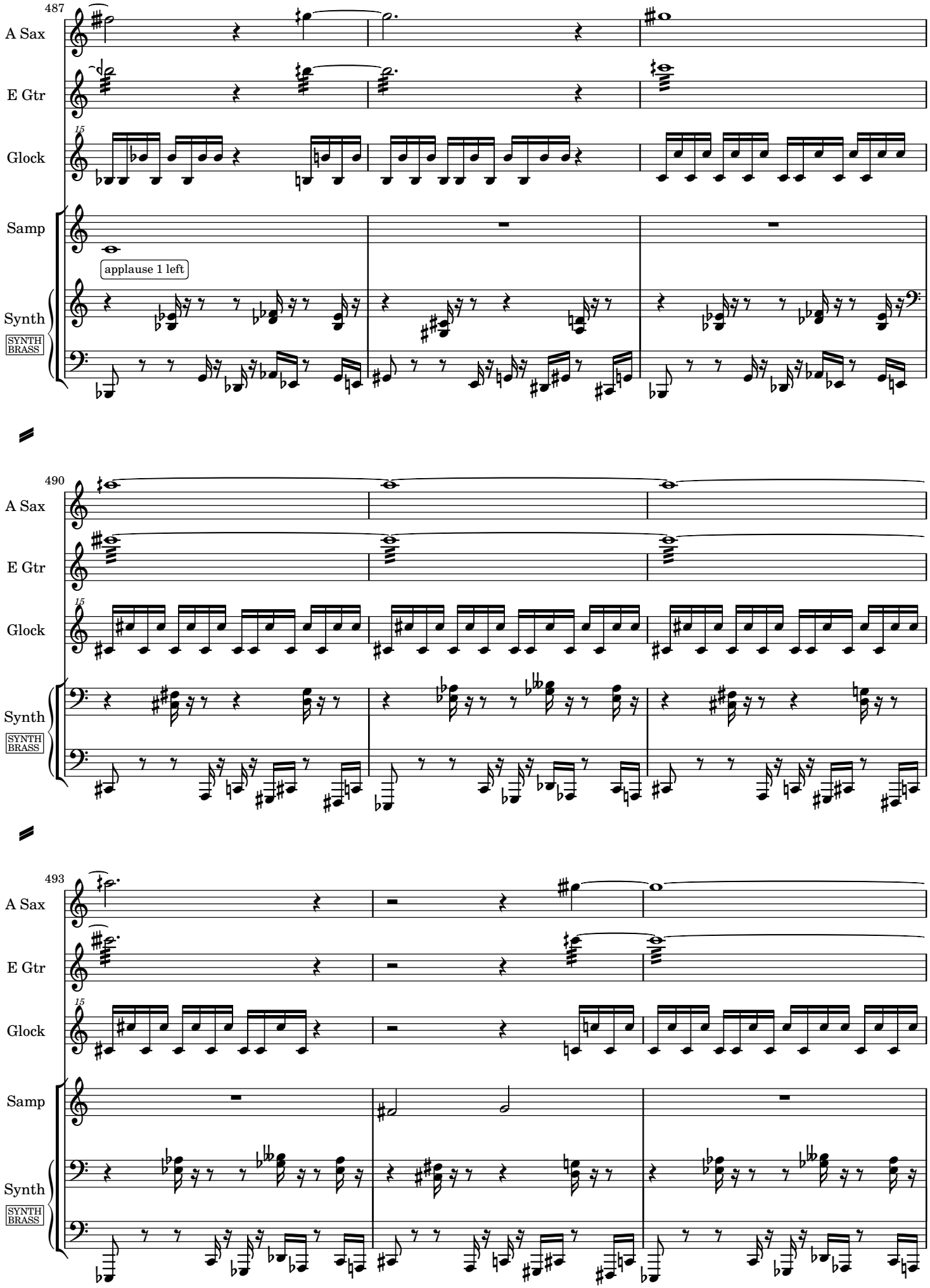

457
A Sax
E Gtr
15
Glock
+1T
-1T
Synth
PLUCKED SYNTH

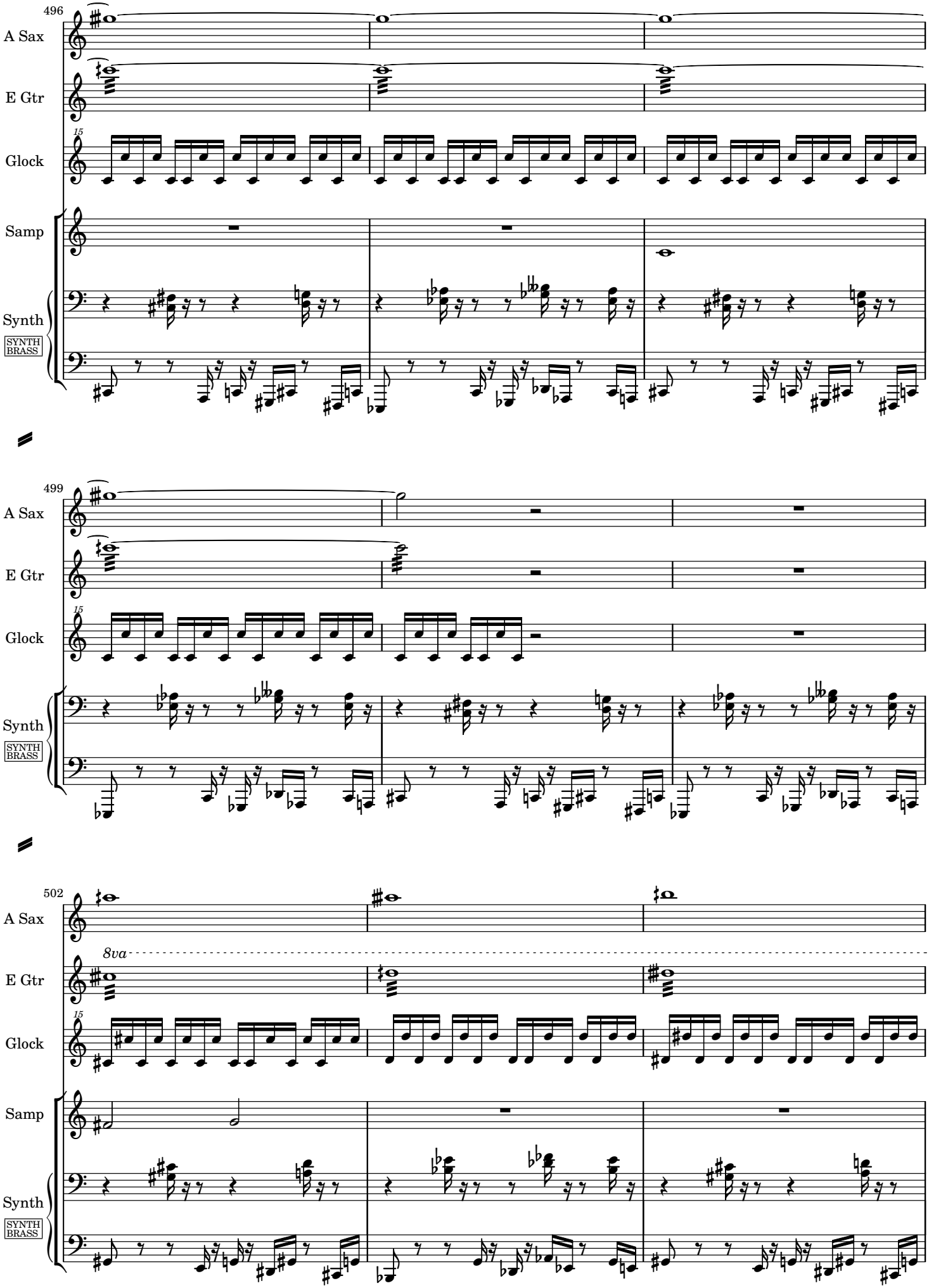

459
A Sax
E Gtr
15
Glock
+1T
-1T
Synth
PLUCKED SYNTH

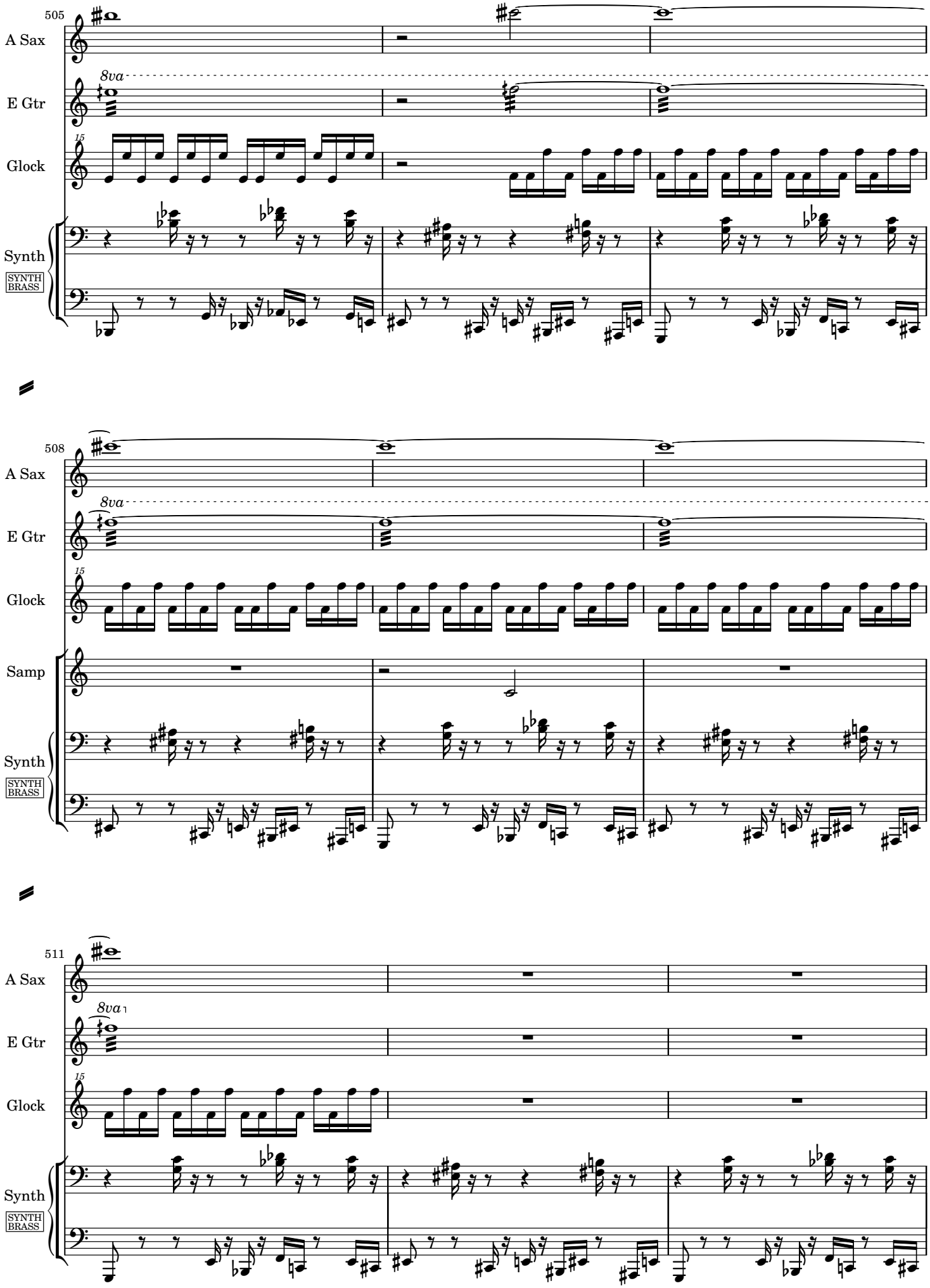

461
A Sax
E Gtr
Glock
Synth
PLUCKED SYNTH
+1T
–1T
463
ff
8va
f
465

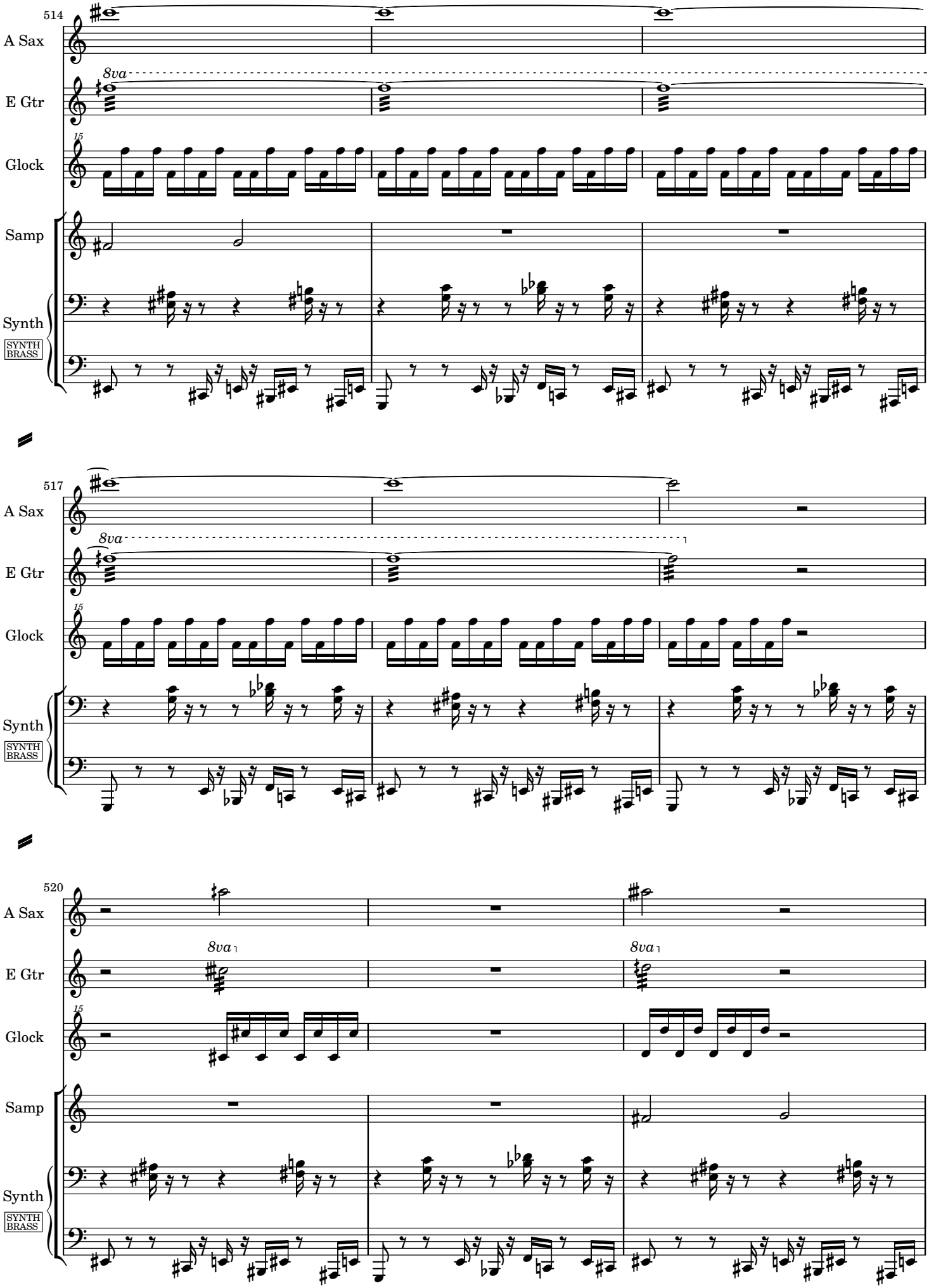

468
A Sax
8va
E Gtr
15
Glock
Synth
PLUCKED SYNTH
471
A Sax
8va
E Gtr
15
Glock
Synth
PLUCKED SYNTH
475
A Sax
8va
sempre fff
E Gtr
sempre fff
15
Glock
sempre fff
Samp
applause 1
SYNTH BRASS
Synth
PLUCKED SYNTH
sempre f

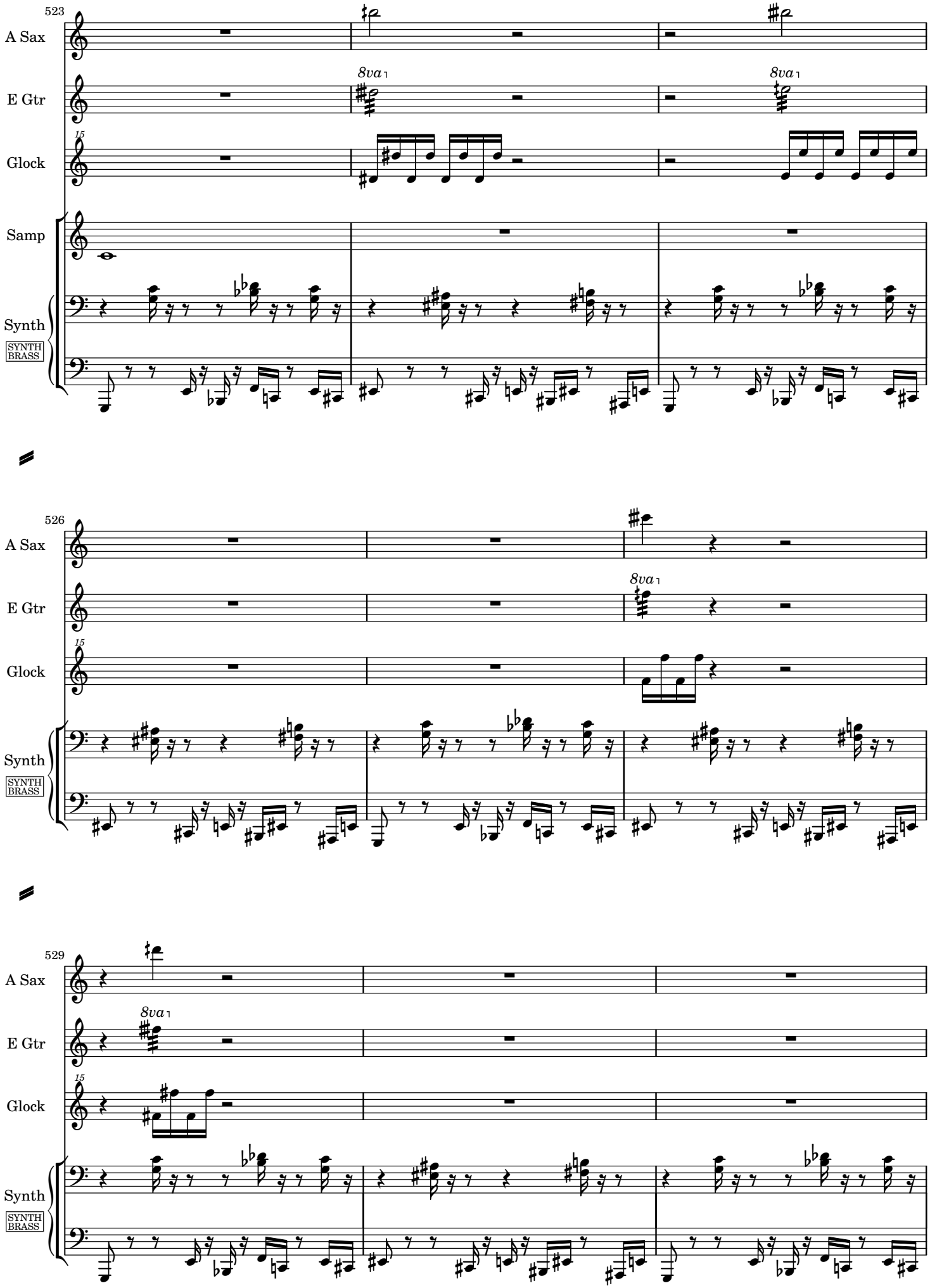

478
A Sax
E Gtr
15
Glock
Synth
SYNTH BRASS
481
A Sax
E Gtr
15
Glock
Synth
SYNTH BRASS
484
A Sax
E Gtr
15
Glock
Samp
applause 1 left
applause 1 right
Synth
SYNTH BRASS

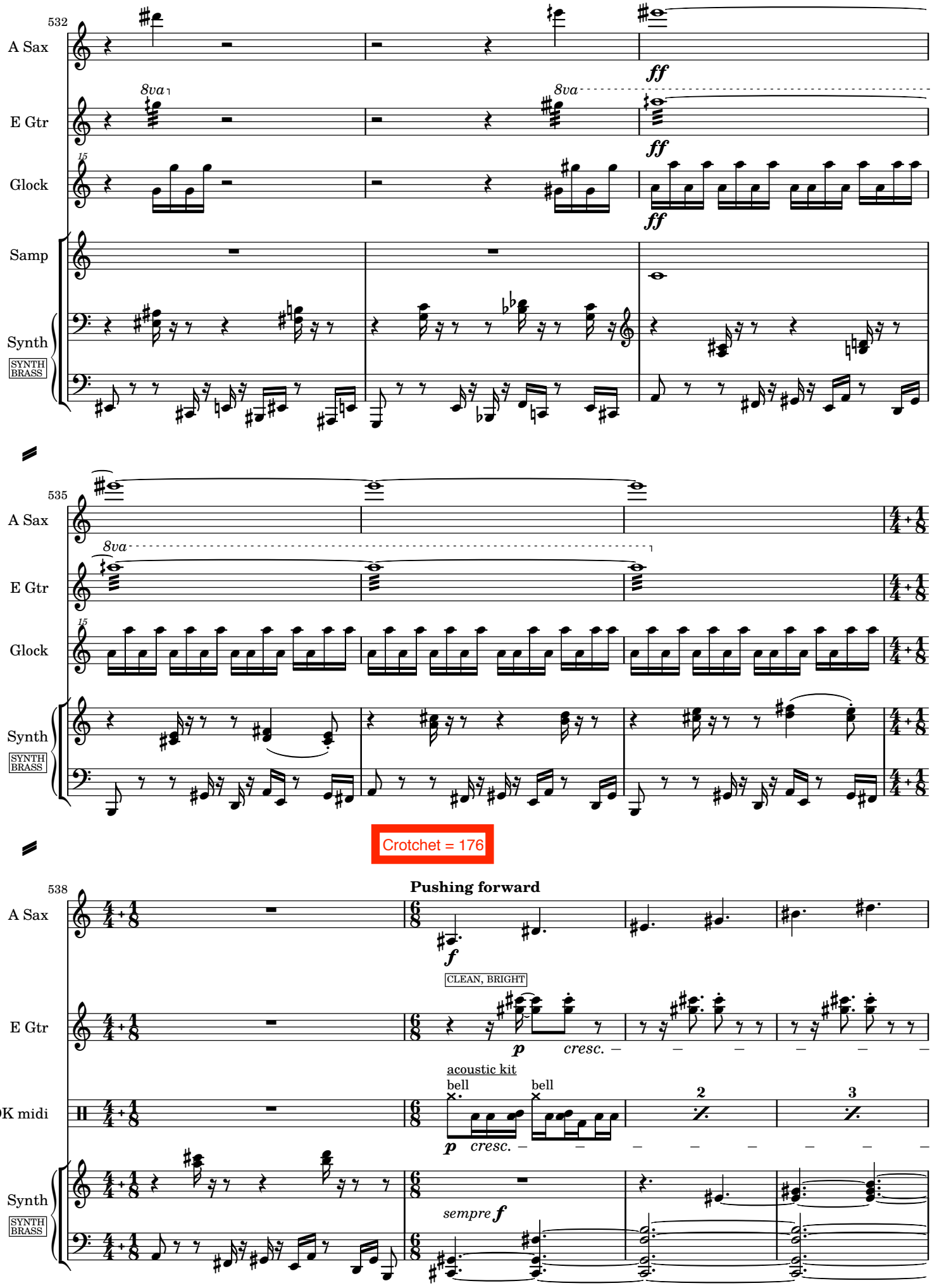

487
A Sax
E Gtr
Glock
15
Samp
applause 1 left
Synth
SYNTH BRASS
490
A Sax
E Gtr
Glock
15
Synth
SYNTH BRASS
493
A Sax
E Gtr
Glock
15
Samp
Synth
SYNTH BRASS

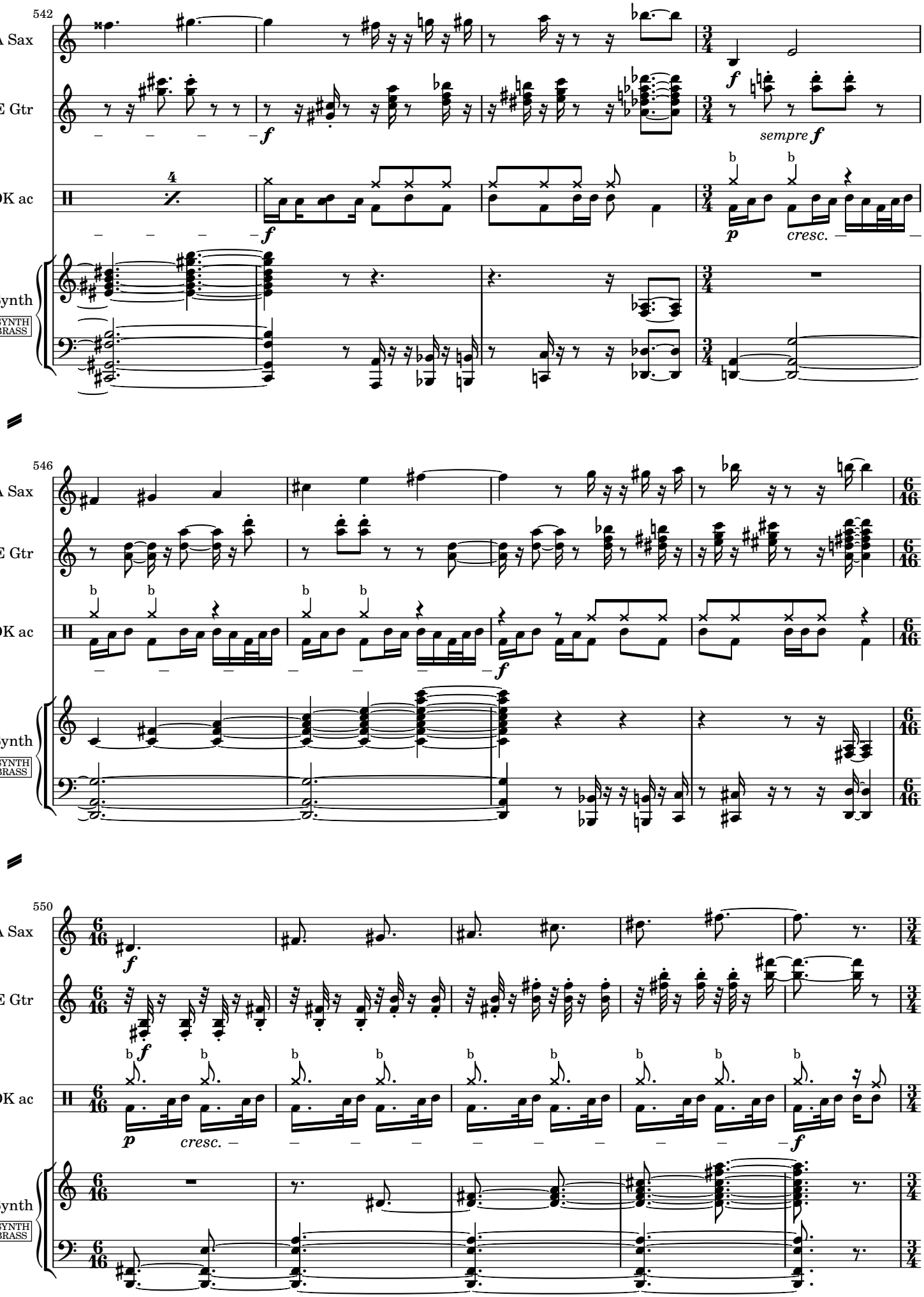

496
A Sax
E Gtr
15
Glock
Samp
Synth
SYNTH BRASS
499
A Sax
E Gtr
15
Glock
Synth
SYNTH BRASS
502
A Sax
8va
E Gtr
15
Glock
Samp
Synth
SYNTH BRASS

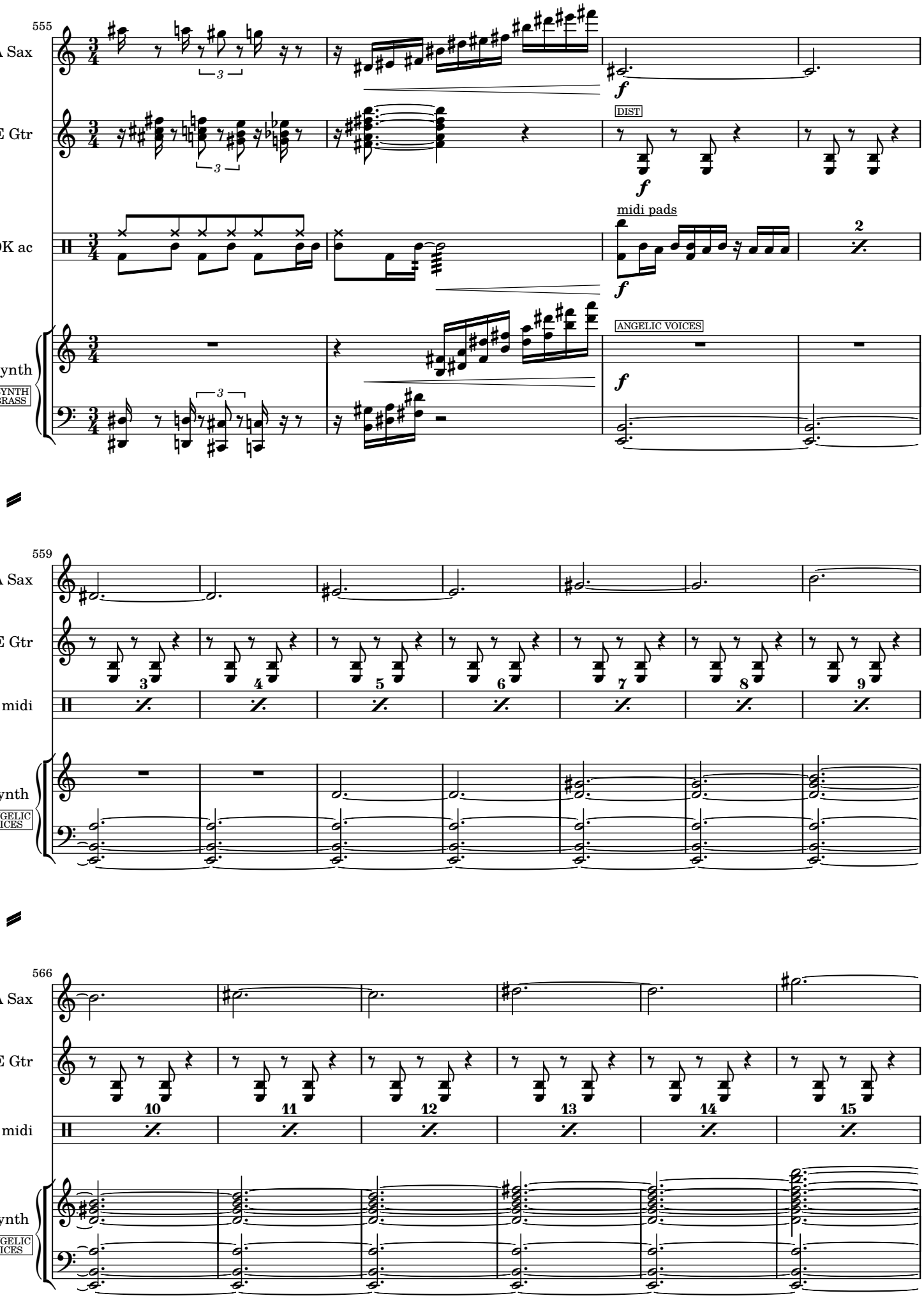

505
A Sax
8va
E Gtr
15
Glock
Synth
SYNTH BRASS
508
A Sax
8va
E Gtr
15
Glock
Samp
Synth
SYNTH BRASS
511
A Sax
8va
E Gtr
15
Glock
Synth
SYNTH BRASS

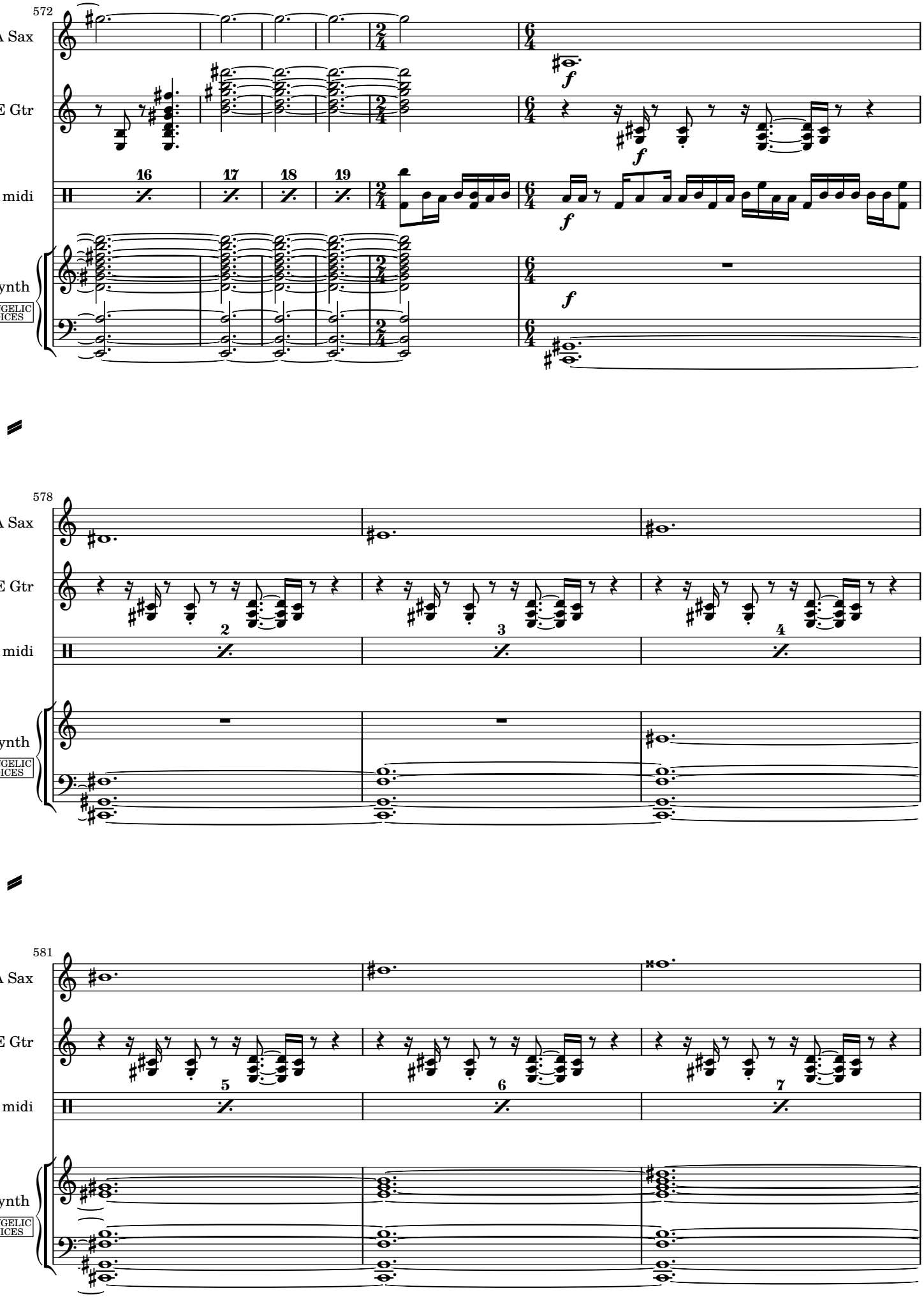

514
A Sax
E Gtr
8va
Glock
15
Samp
Synth
SYNTH BRASS
517
A Sax
E Gtr
8va
Glock
15
Synth
SYNTH BRASS
520
A Sax
E Gtr
8va
8va
Glock
15
Samp
Synth
SYNTH BRASS

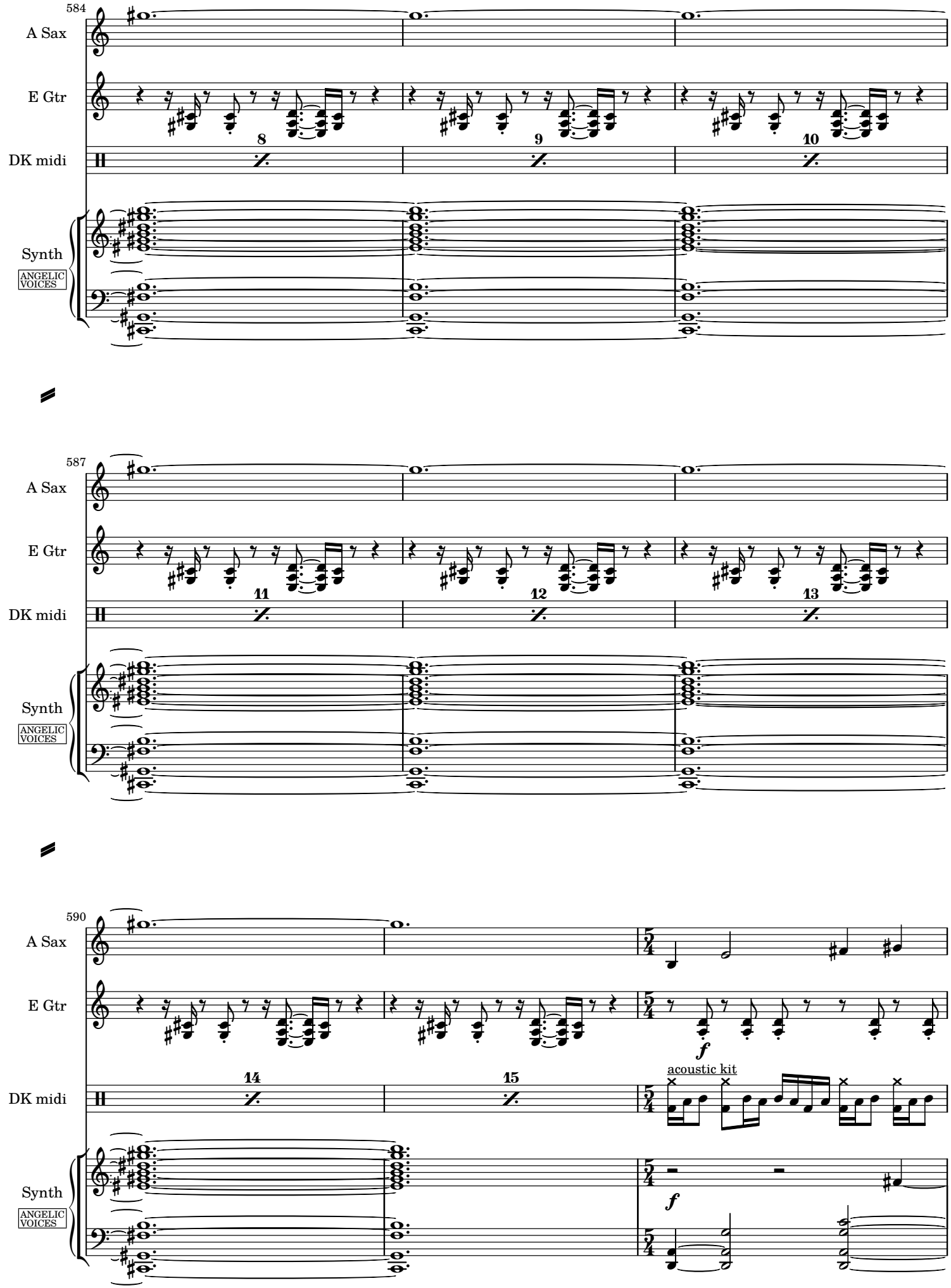

523
A Sax
E Gtr
Glock
Samp
Synth
SYNTH BRASS
8va
15
526
529

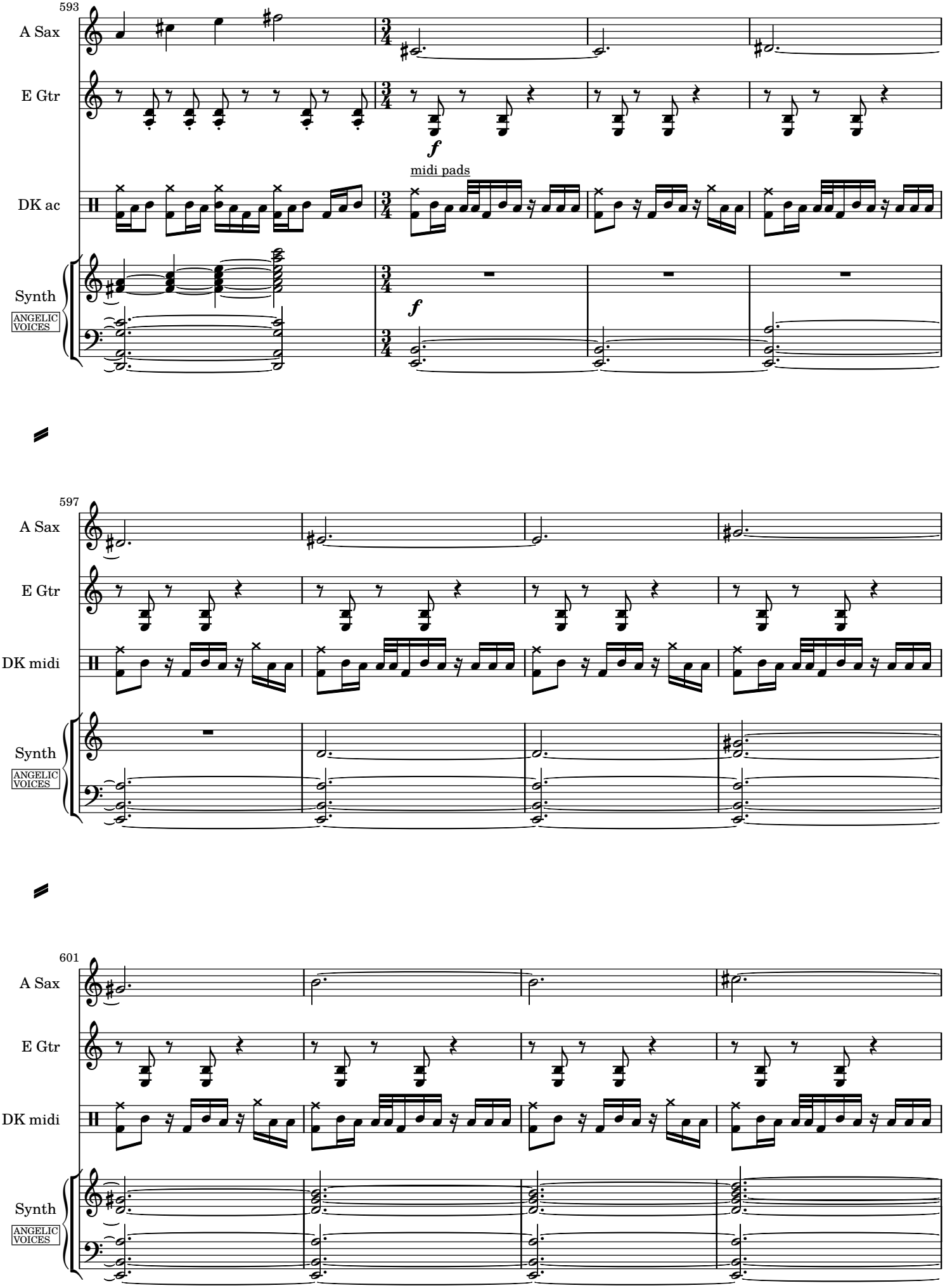

532
A Sax
E Gtr
Glock
Samp
Synth
SYNTH BRASS
8va
ff
535
Crotchet = 176
538
Pushing forward
CLEAN, BRIGHT
acoustic kit
bell
DK midi
sempre f
cresc.

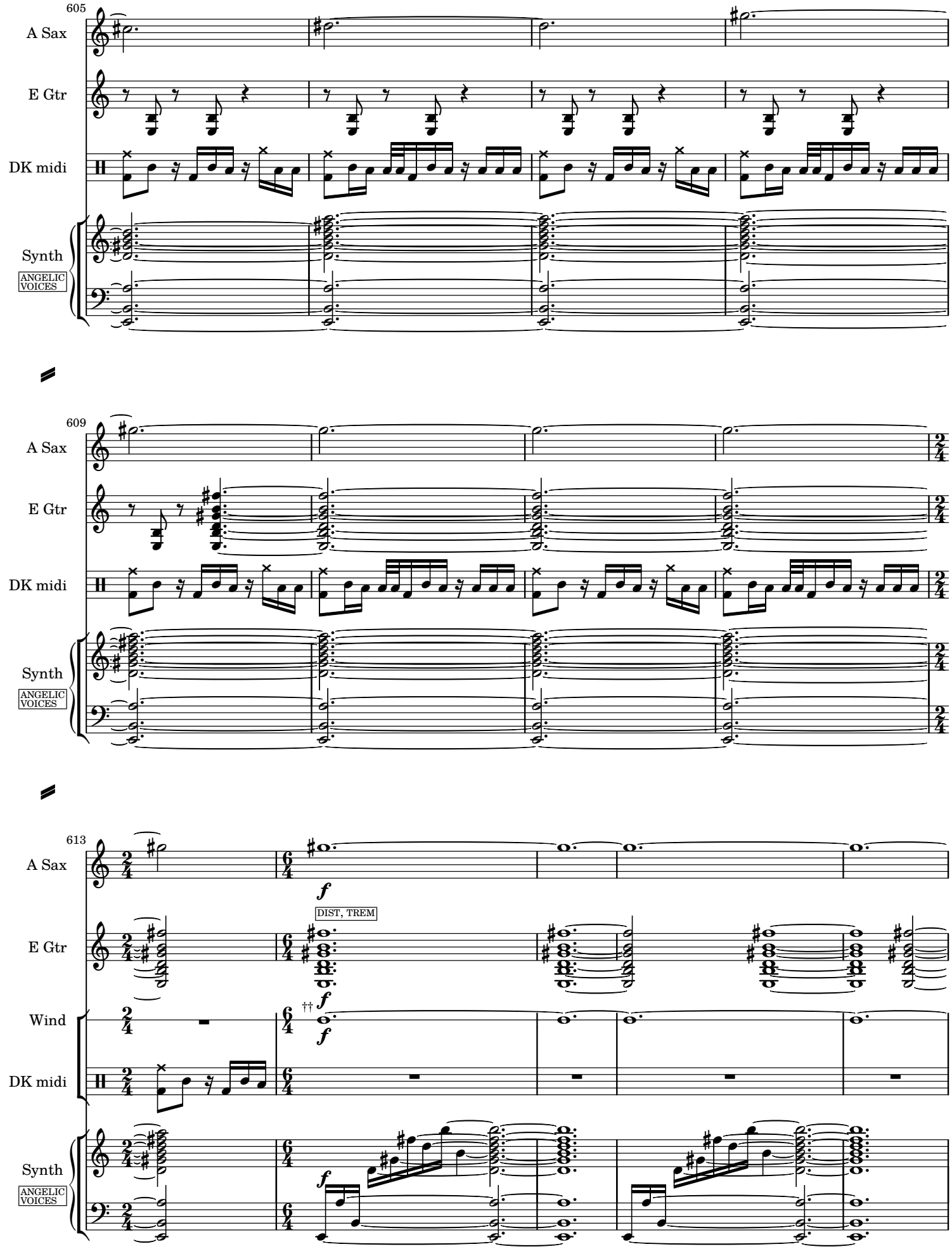

542
A Sax
E Gtr
DK ac
Synth
SYNTH BRASS
sempre f
cresc.
546
550


555
A Sax
E Gtr
DIST
DK ac
midi pads
Synth
SYNTH BRASS
ANGELIC VOICES
559
DK midi
ANGELIC VOICES
566

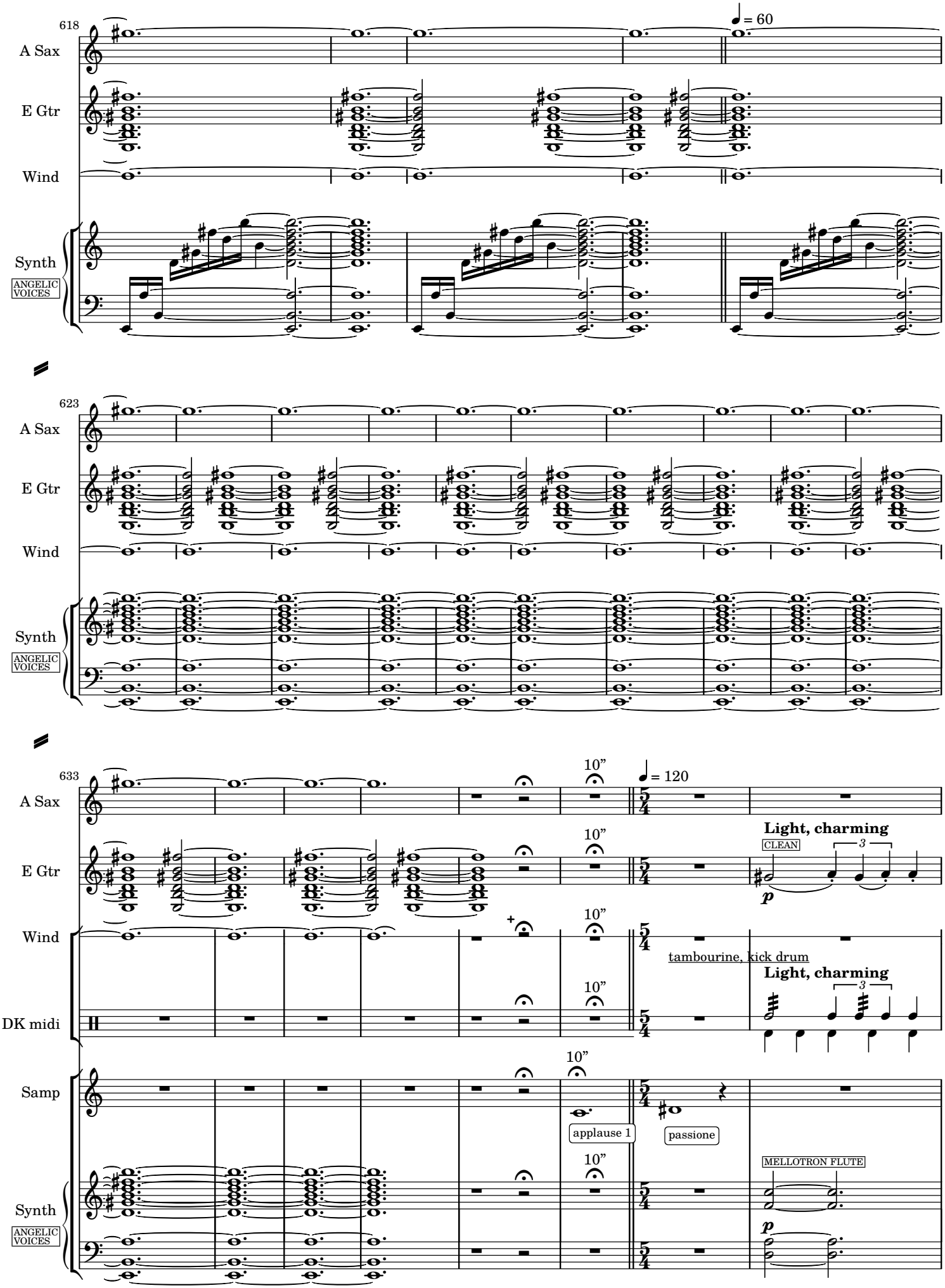

572
A Sax
E Gtr
DK midi
Synth
ANGELIC VOICES
16
17
18
19
f
578
2
3
4
581
5
6
7

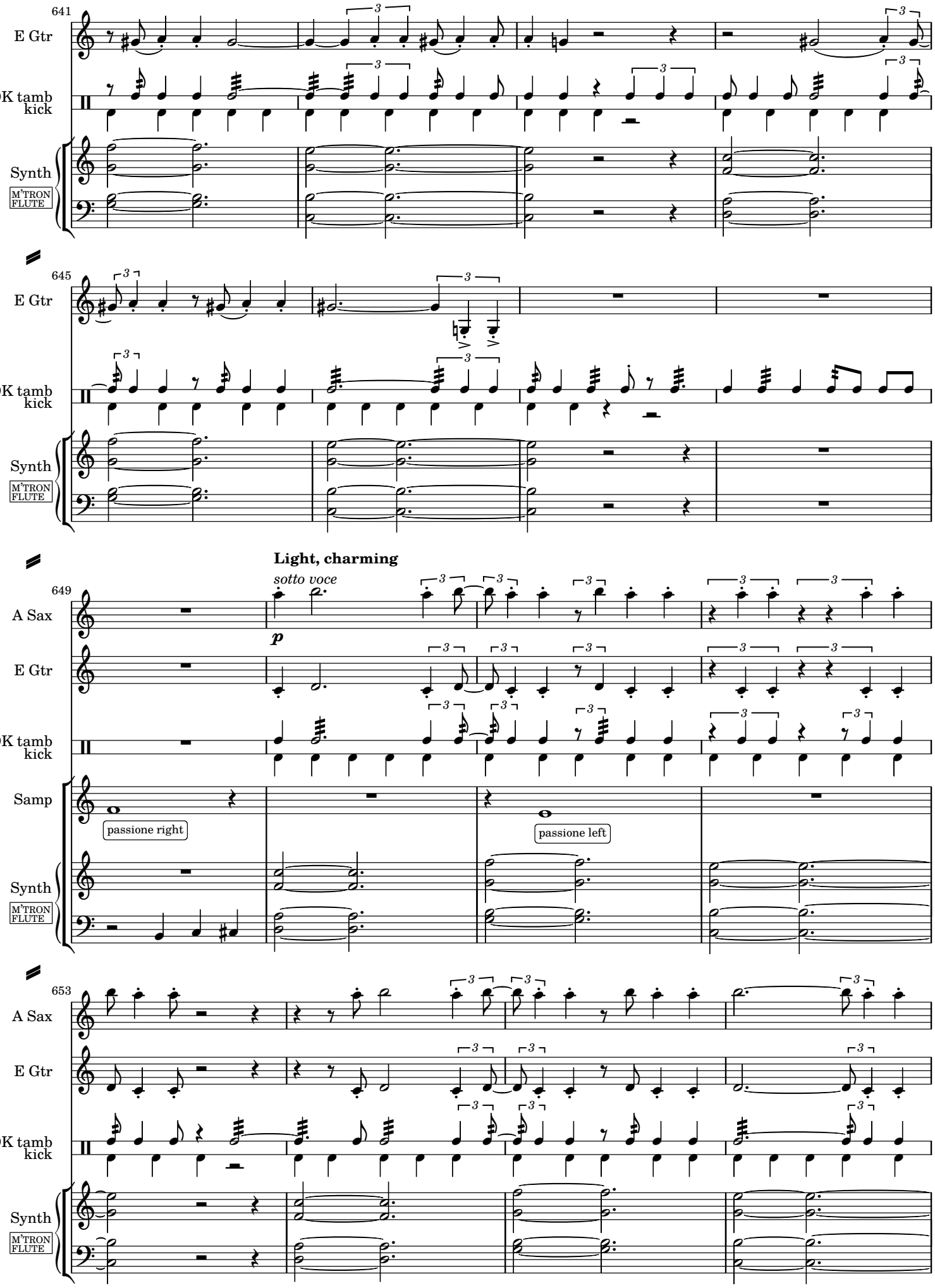

584
A Sax
E Gtr
DK midi
8
9
10
Synth
ANGELIC VOICES
587
A Sax
E Gtr
DK midi
11
12
13
Synth
ANGELIC VOICES
590
A Sax
E Gtr
f
DK midi
14
15
acoustic kit
Synth
ANGELIC VOICES
f

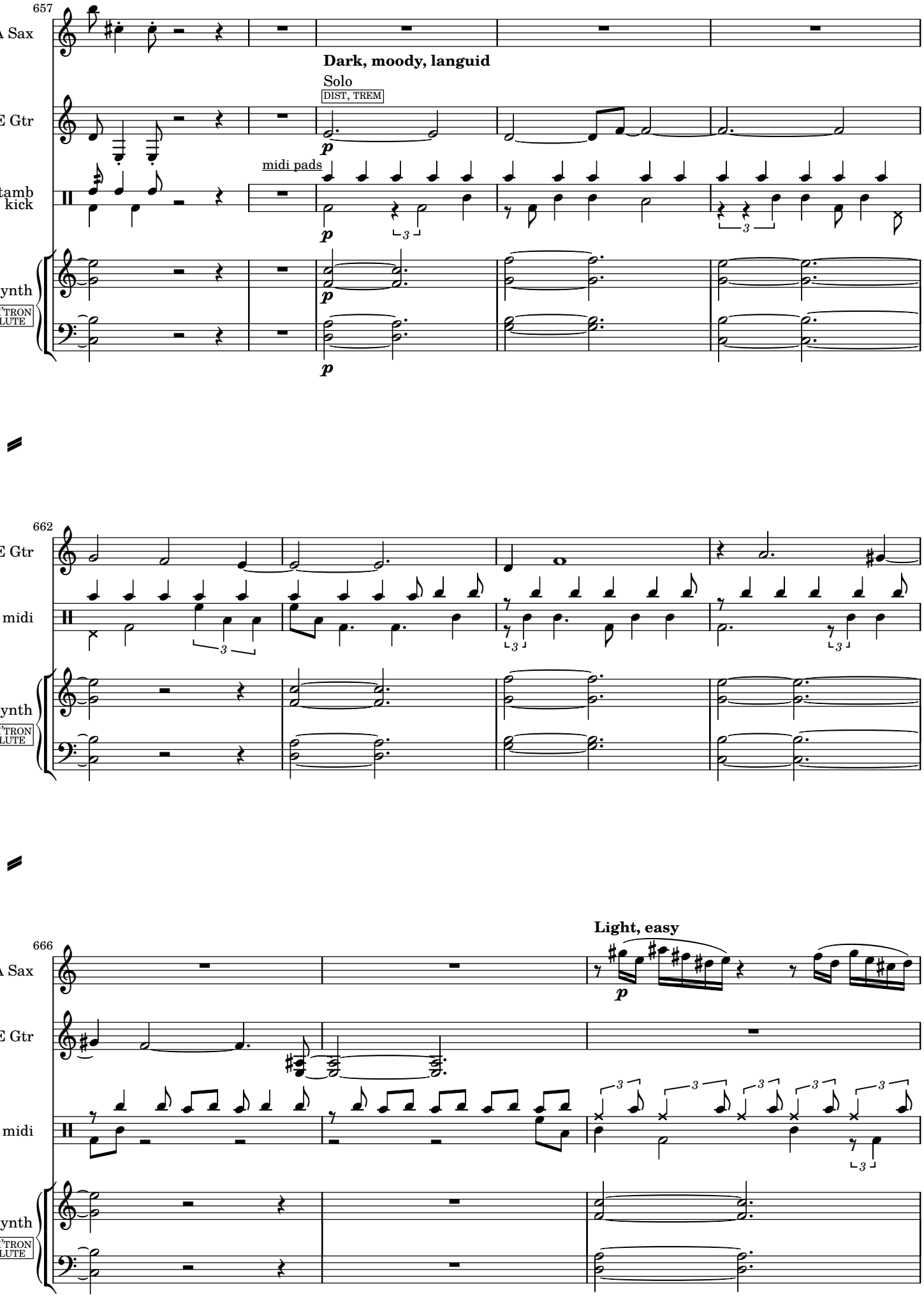

593
A Sax
E Gtr
DK ac
Synth
ANGELIC VOICES
f
midi pads
f
597
A Sax
E Gtr
DK midi
Synth
ANGELIC VOICES
601
A Sax
E Gtr
DK midi
Synth
ANGELIC VOICES

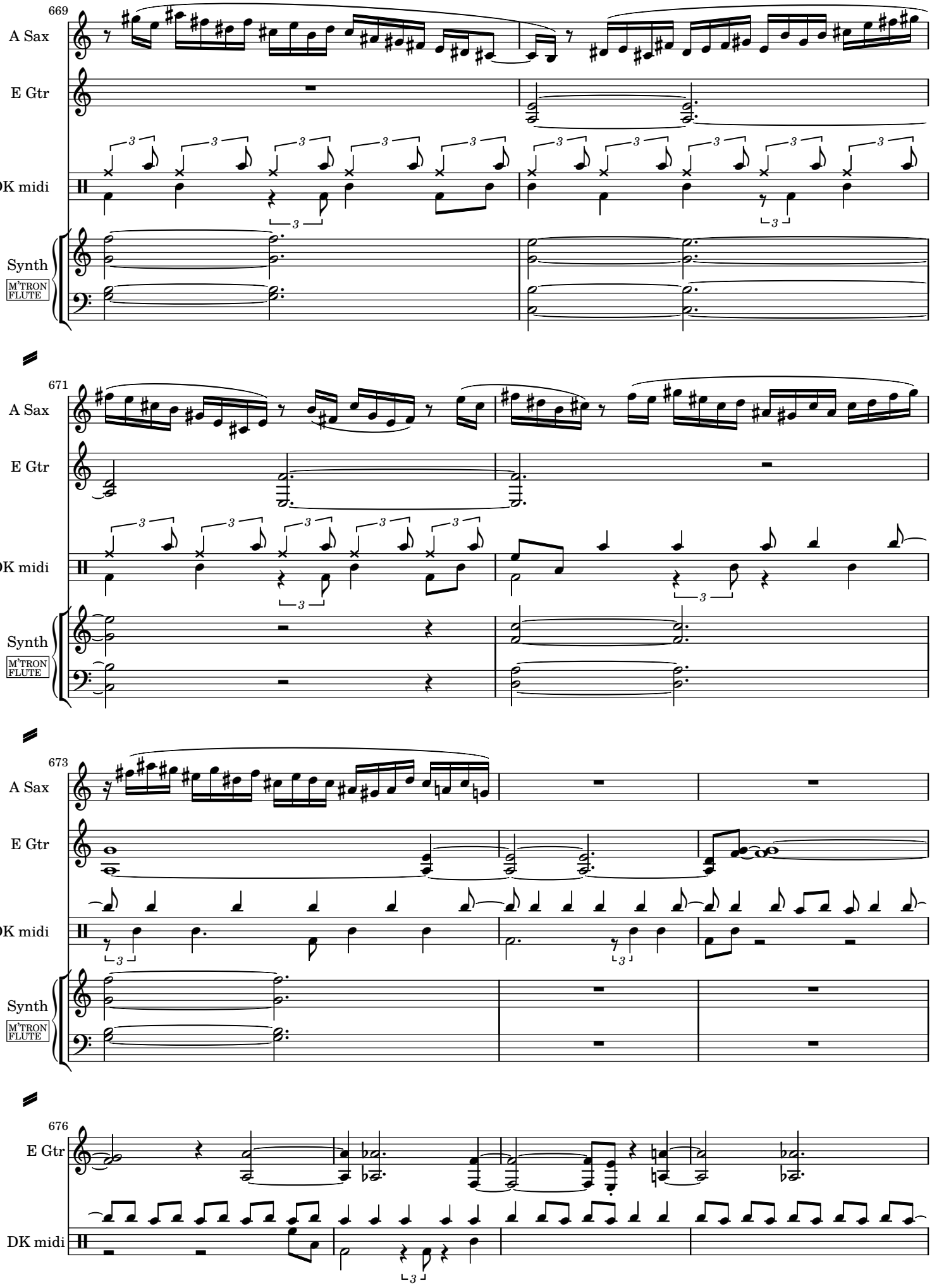


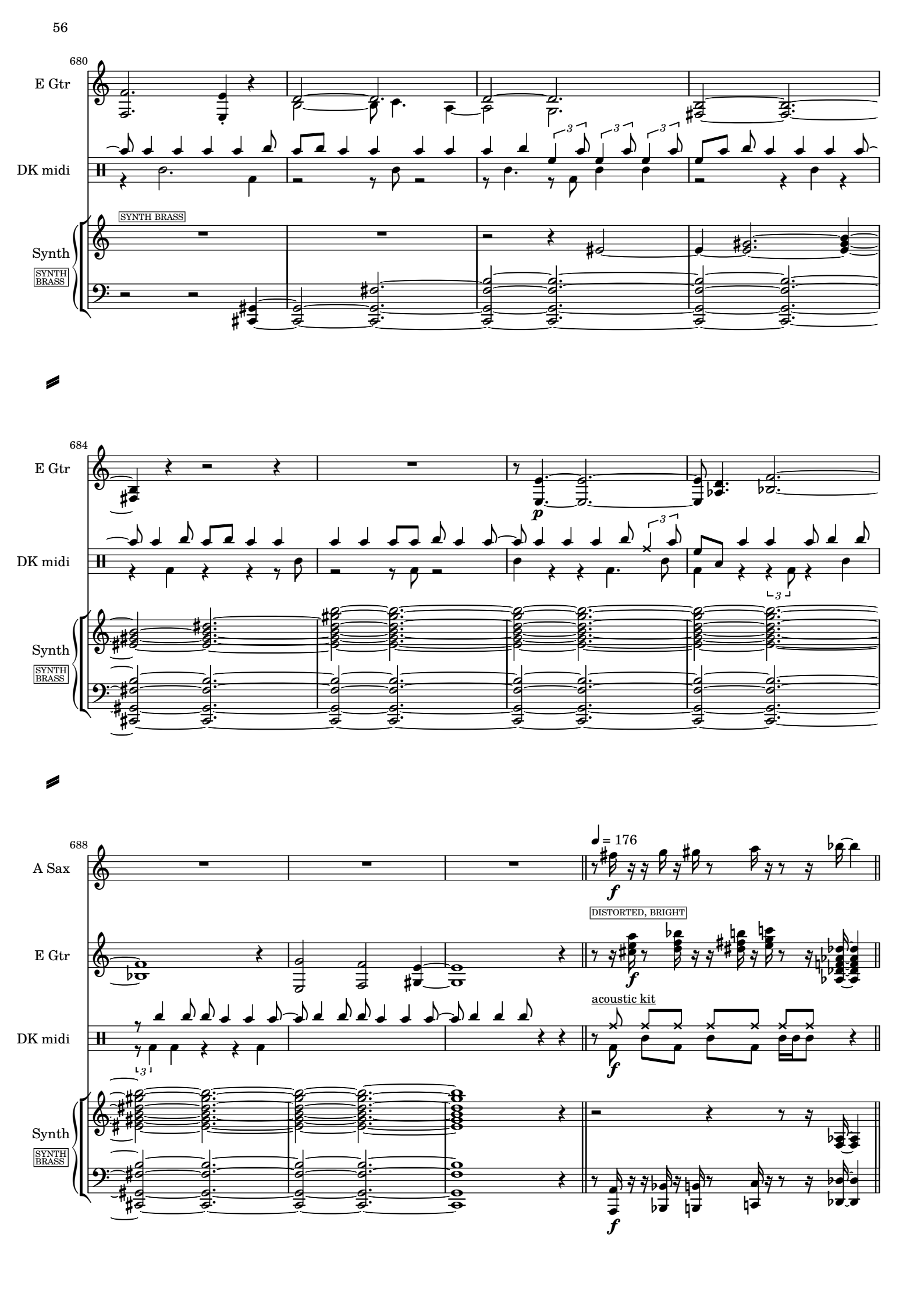
††Excite wind chimes at irregular intervals and different speeds to produce constant sound, but with variety.

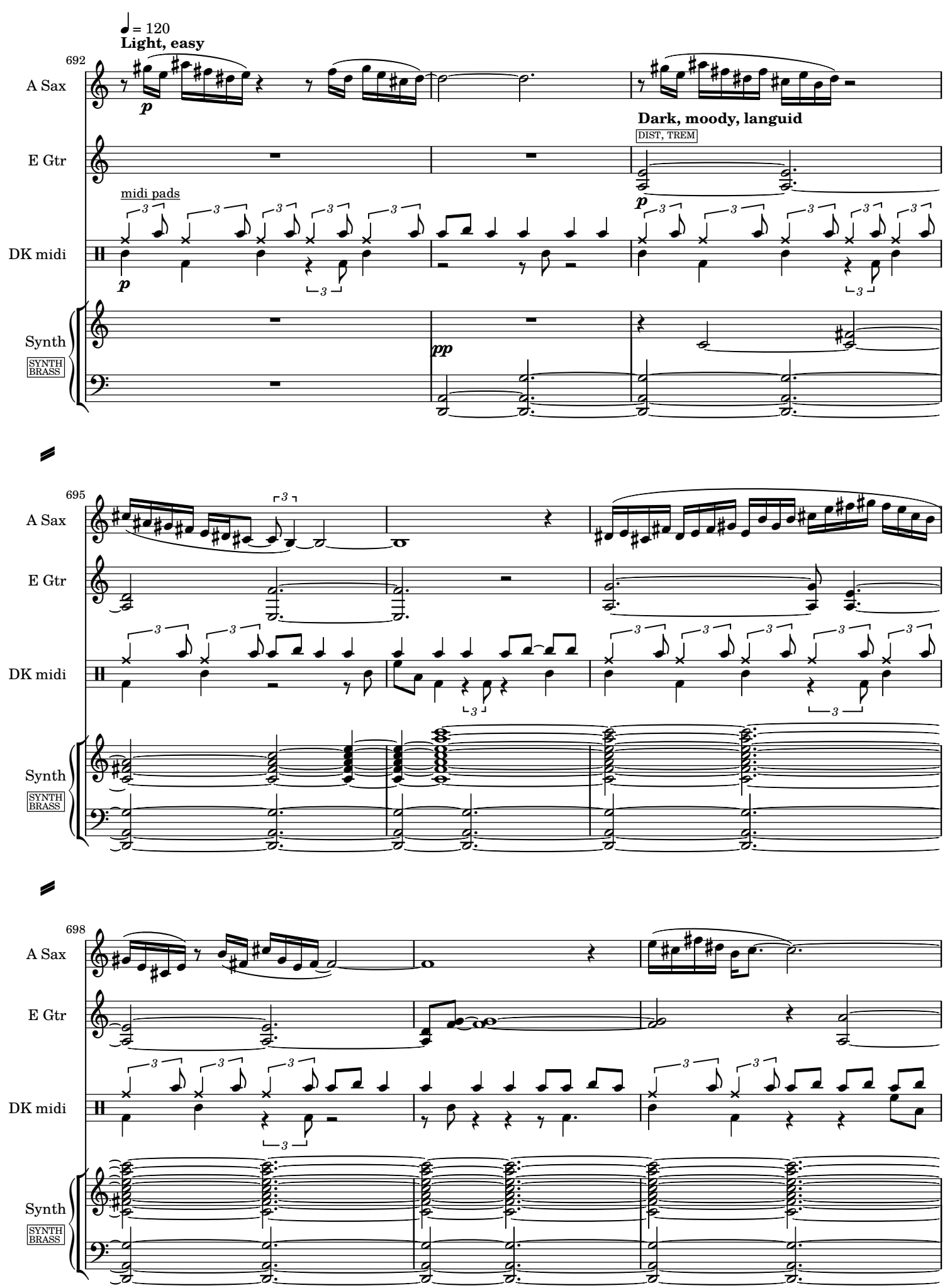

618
♩ = 60
A Sax
E Gtr
Wind
Synth
ANGELIC VOICES
623
A Sax
E Gtr
Wind
Synth
ANGELIC VOICES
633
10”
♩ = 120
A Sax
E Gtr
Wind
DK midi
Samp
Synth
ANGELIC VOICES
Light, charming
CLEAN
p
tambourine, kick drum
Light, charming
applause 1
passione
MELLOTRON FLUTE
p

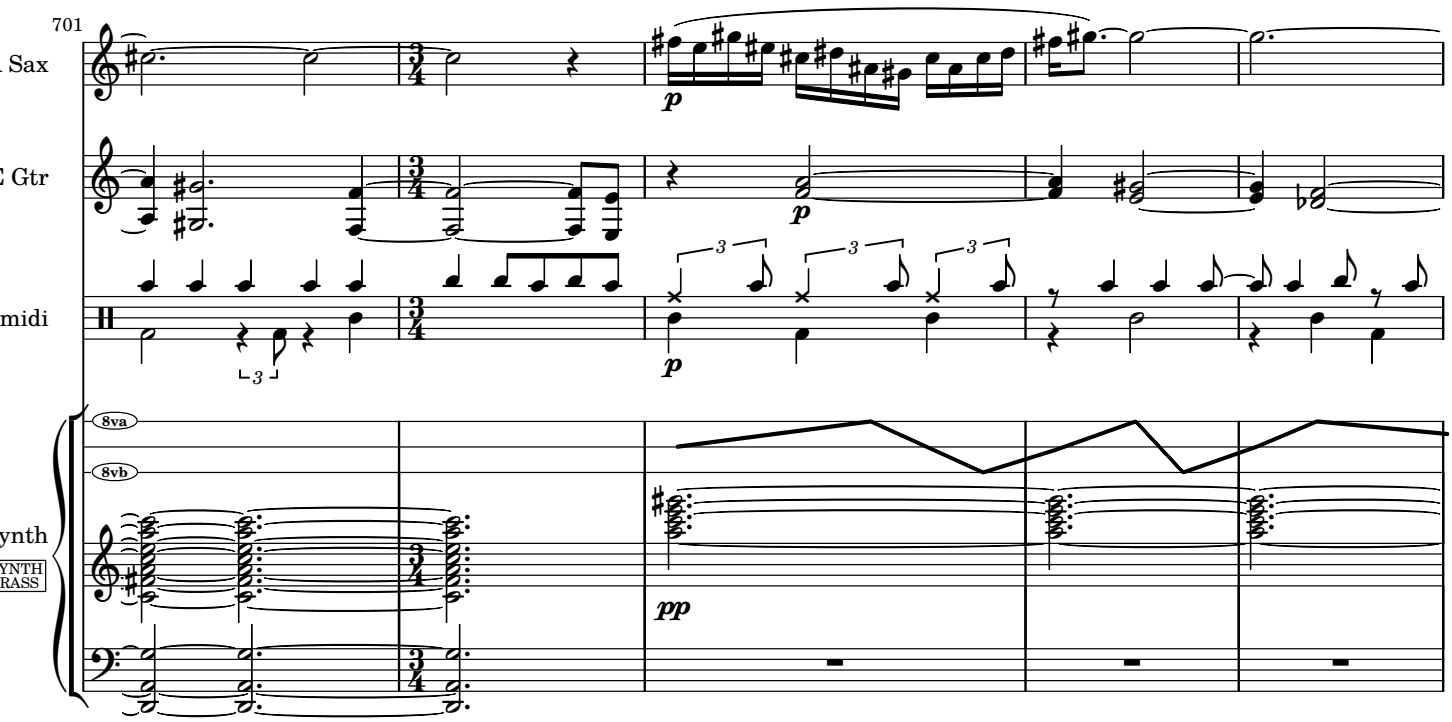

641
E Gtr
DK tamb
kick
Synth
M'TRON
FLUTE
645
E Gtr
DK tamb
kick
Synth
M'TRON
FLUTE
Light, charming
649
sotto voce
p
A Sax
E Gtr
DK tamb
kick
Samp
passione right
passione left
Synth
M'TRON
FLUTE
653
A Sax
E Gtr
DK tamb
kick
Synth
M'TRON
FLUTE

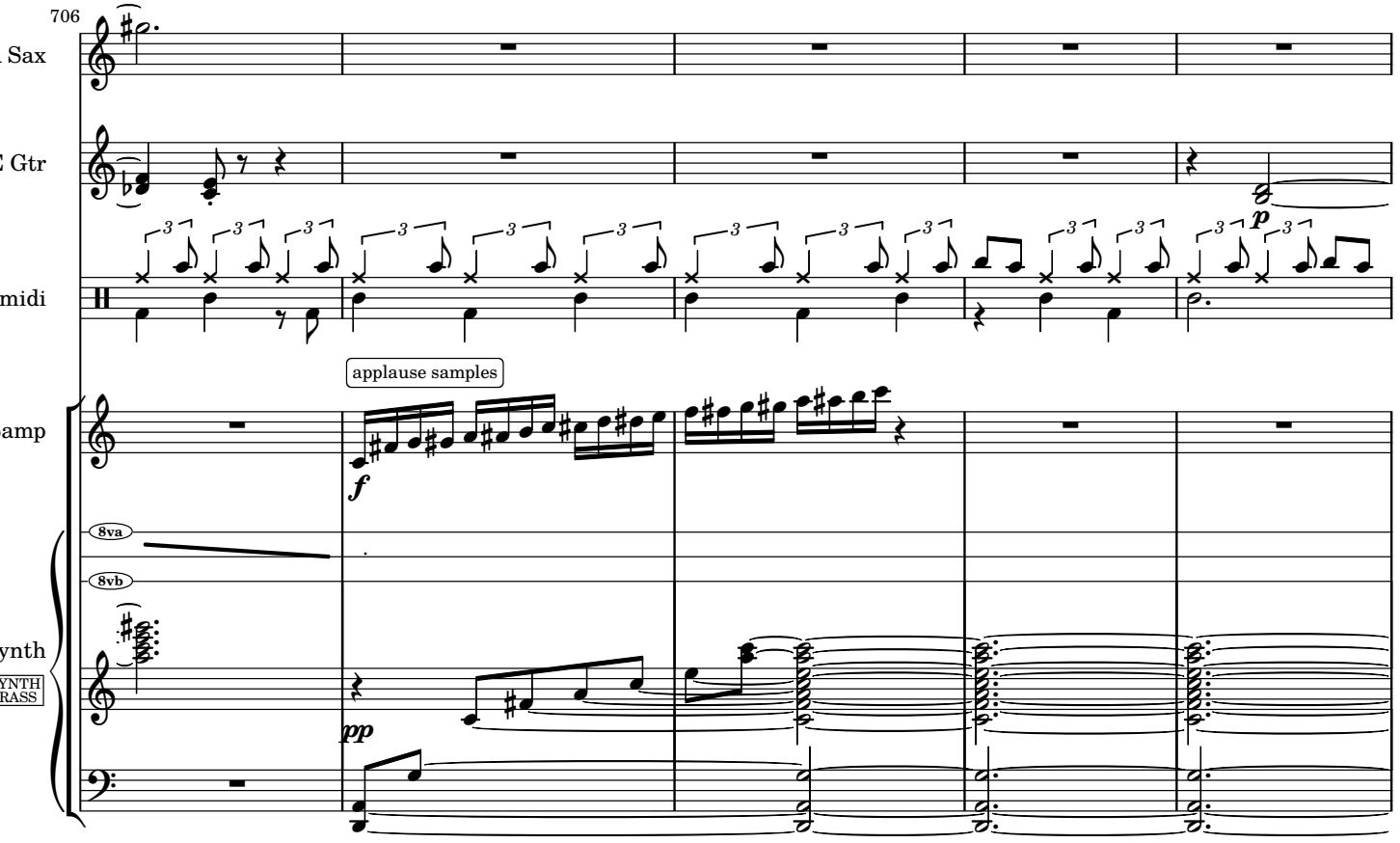

657
A Sax
Dark, moody, languid
Solo
DIST, TREM
E Gtr
midi pads
DK tamb
kick
Synth
M'TRON
FLUTE
662
E Gtr
DK midi
Synth
M'TRON
FLUTE
666
Light, easy
A Sax
E Gtr
DK midi
Synth
M'TRON
FLUTE

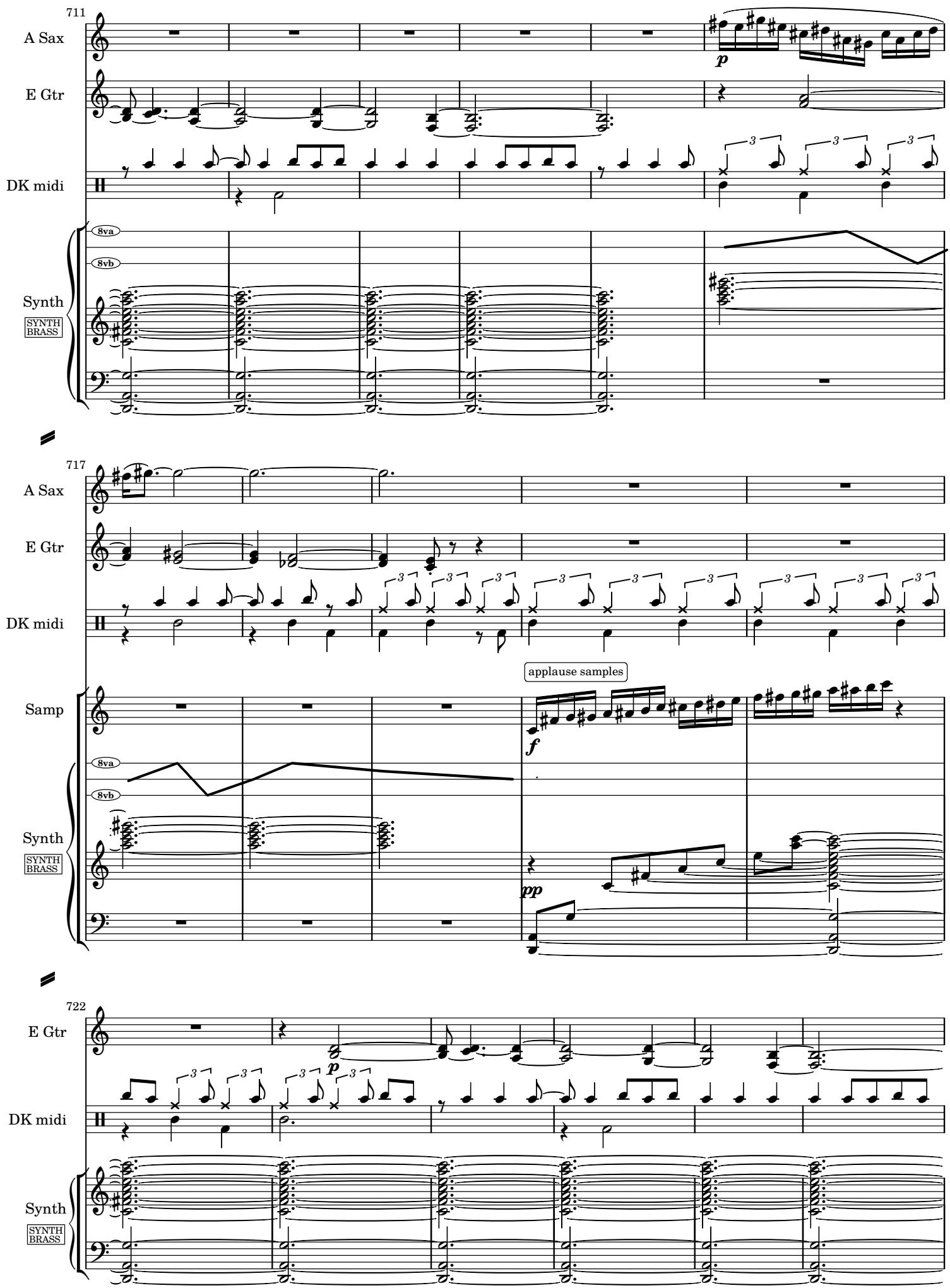

669
A Sax
E Gtr
DK midi
Synth
M'TRON FLUTE
671
A Sax
E Gtr
DK midi
Synth
M'TRON FLUTE
673
A Sax
E Gtr
DK midi
Synth
M'TRON FLUTE
676
E Gtr
DK midi

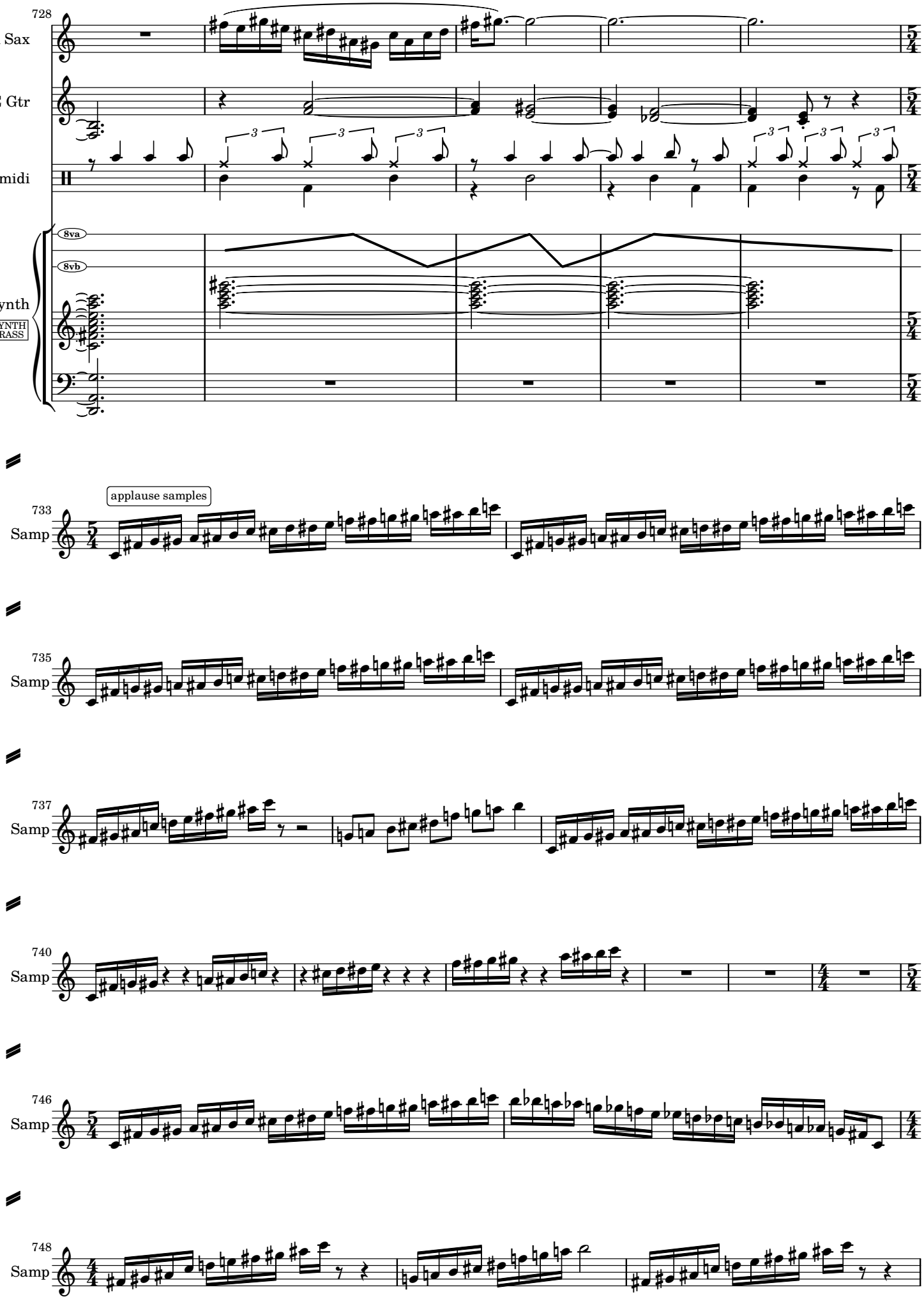

680
E Gtr
DK midi
SYNTH BRASS
Synth
SYNTH BRASS
684
E Gtr
DK midi
Synth
SYNTH BRASS
688
A Sax
= 176
E Gtr
DISTORTED, BRIGHT
DK midi
acoustic kit
Synth
SYNTH BRASS

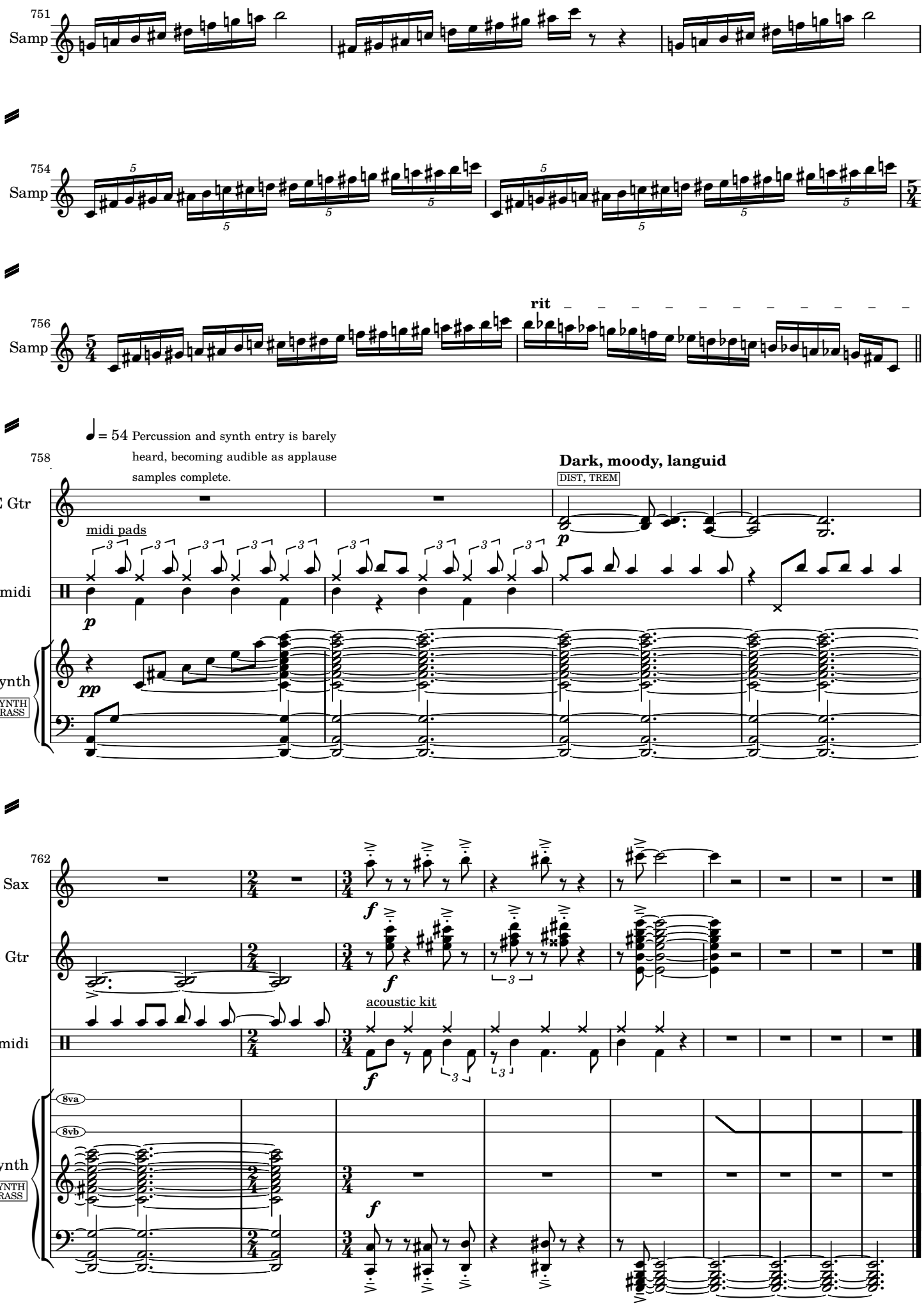

♩ = 120
Light, easy
692
A Sax
E Gtr
DK midi
Synth
SYNTH BRASS
midi pads
Dark, moody, languid
DIST, TREM
695
698


701
A Sax
E Gtr
DK midi
Synth
SYNTH BRASS
8va
8vb
p
pp


706
A Sax
E Gtr
DK midi
Samp
applause samples
Synth
SYNTH BRASS
8va
8vb
f
p
pp


711
A Sax
E Gtr
DK midi
Synth
SYNTH BRASS
8va
8vb
p
717
A Sax
E Gtr
DK midi
Samp
Synth
SYNTH BRASS
8va
8vb
applause samples
f
pp
722
E Gtr
DK midi
Synth
SYNTH BRASS
p


728
A Sax
E Gtr
DK midi
8va
8vb
Synth
SYNTH BRASS
applause samples
733
Samp
735
Samp
737
Samp
740
Samp
746
Samp
748
Samp


751
Samp
754
Samp
rit
756
Samp
♩ = 54 Percussion and synth entry is barely heard, becoming audible as applause samples complete.
758
Dark, moody, languid
DIST, TREM
E Gtr
midi pads
DK midi
Synth
SYNTH BRASS
762
A Sax
E Gtr
acoustic kit
DK midi
8va
8vb
Synth
SYNTH BRASS