Child's Play

for any solo instrumentalist

Paul Schuette

performance notes

The piece is divided into three sections. A break may be observed between sections, or not.

The piece is comprised of four types of musical materials or languages -

1. crinkling, crunching
2. loud rhythmic interjections
3. soft sustaining high pitches
4. a crowd of human voices (stochastic voices) - (consider quotation as a possible response)

To realize a performance of *Child's Play,* choose sounds on your instrument (or a selection of instruments) that allow for the following responses to each section of the work. Responses should be based on the language types listed above -

I. Imitate with approximate exactness
II. Create a counterpoint; do the opposite
III. Do nothing; do everything

Ideally, the performer is amplified, however, this is not necessary.

The 'score' provided here is a graphic representation of the 'tape part' for sections I and II.

Section I

The tape part for section I is a (fixed format stereo) sound file.
The performer is asked to react to the tape part.

Section II

This section can also be performed with the provided tape part and score.

However, the performer may also elect to perform Section II with a MIDI foot pedal and a Max/MSP patch. This patch is designed to advance to the next 'language type' at the player's discretion. The implication being that the performer is 'in charge' of the pace and timing of transitions. The patch will stop producing sound after exactly 3' 30".

Section III

The tape part for section III is randomly generated from a Max/MSP patch. The patch is designed to produce a random series of the 4 language types. This patch will also stop producing sound after exactly 3′ 30″.

Contact the composer at paul.w.schuette@gmail.com to obtain the necessary materials.

program notes

Child's Play is a sandbox for an improvising musician: a place to play. By presenting the performer with four incredibly simple types of musical materials (or language types, as Mr. Braxton would say), I am attempting to draw attention away from these materials and towards the rules of the game. At first, the performer is asked to follow the rules as strictly as possible. Then they are asked to test the rules by working against them. Ultimately, after having learned the rules (and how to break them), the sandbox becomes a place for the performer to explore intuitively.

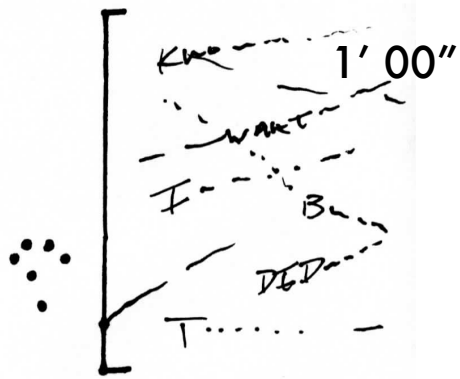
Section I

0′ 00″

0′ 30″

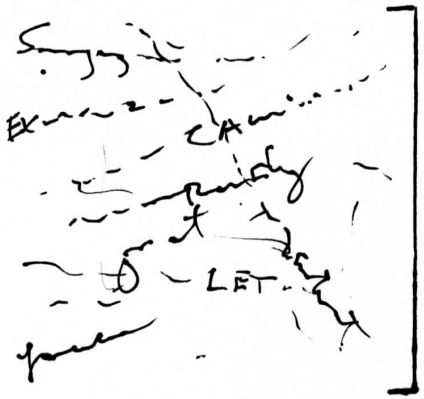
0′ 30″

1′ 00″



1′ 00″

1′ 30″



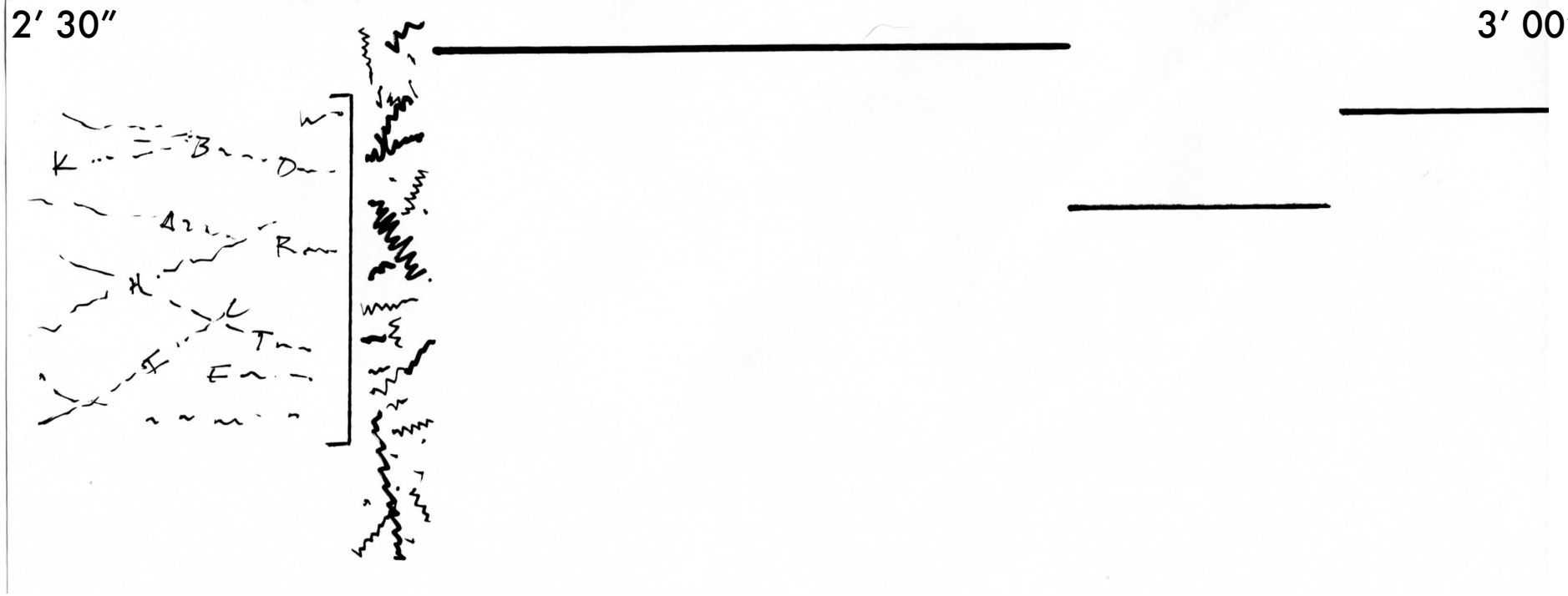
1′ 30″

2′ 00″

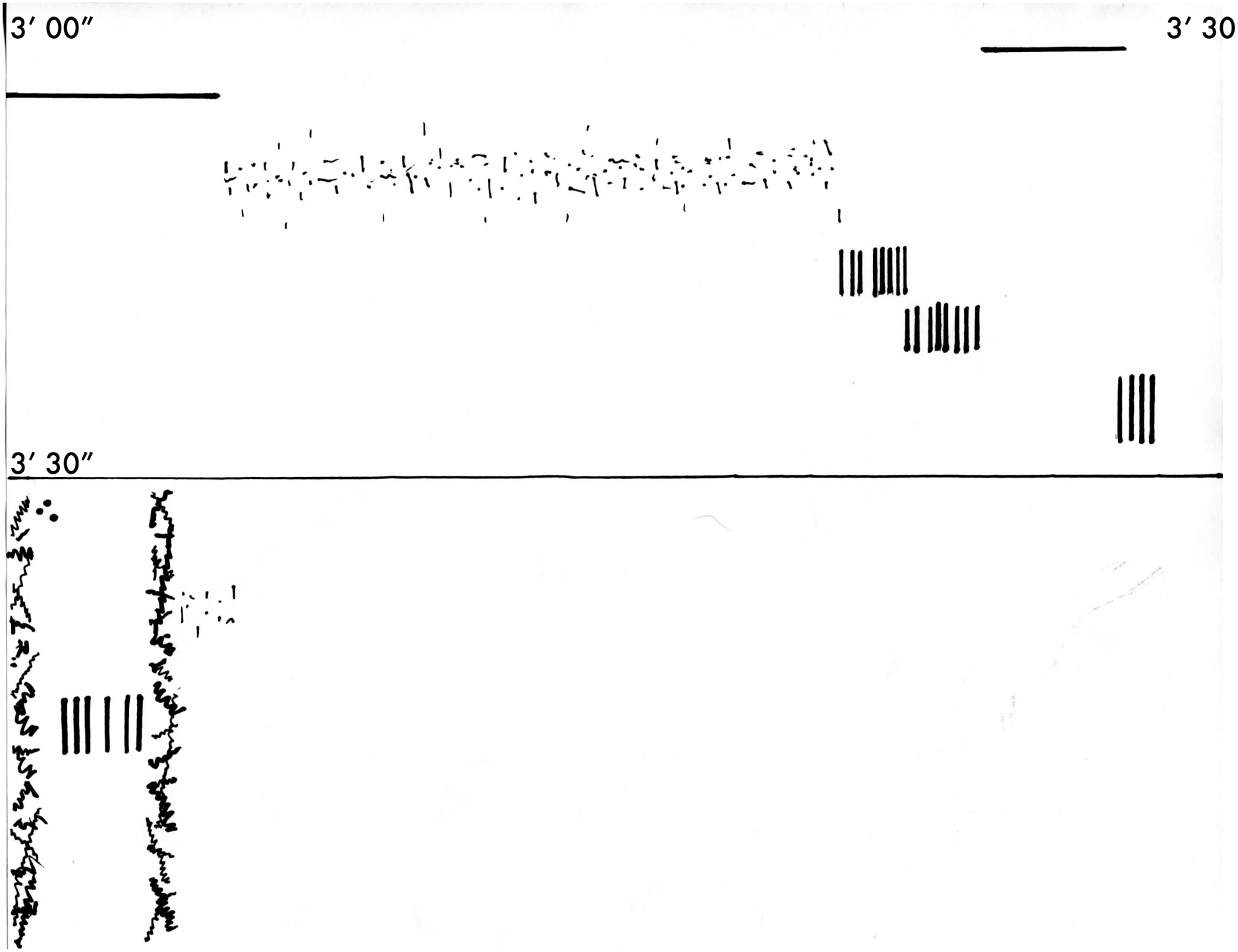
2′ 00″

2′ 30″

2′ 30″



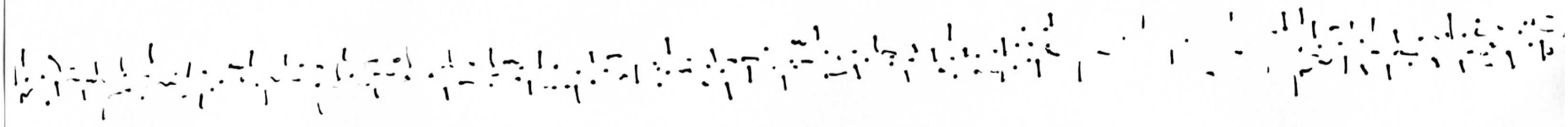
3′ 00″


3′ 00″
3′ 30″
3′ 30″

Section II

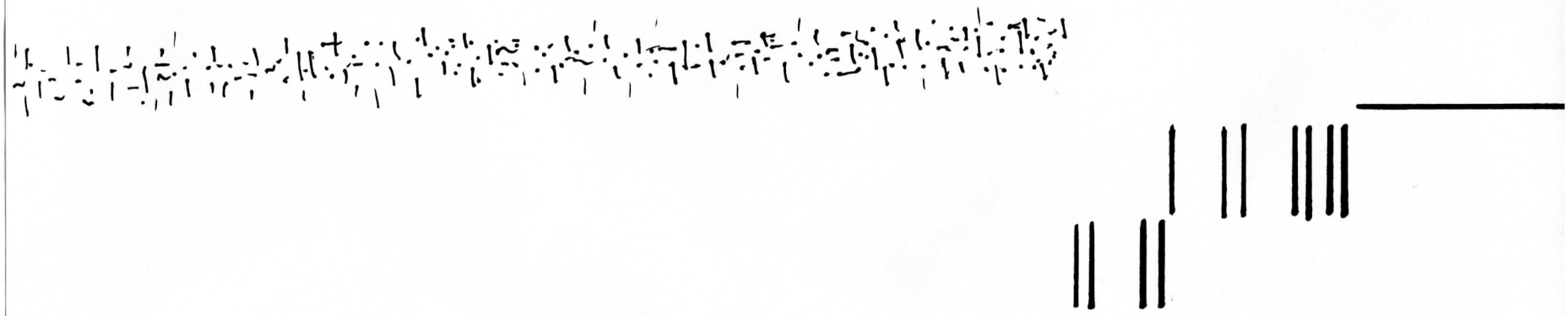
0′ 00″

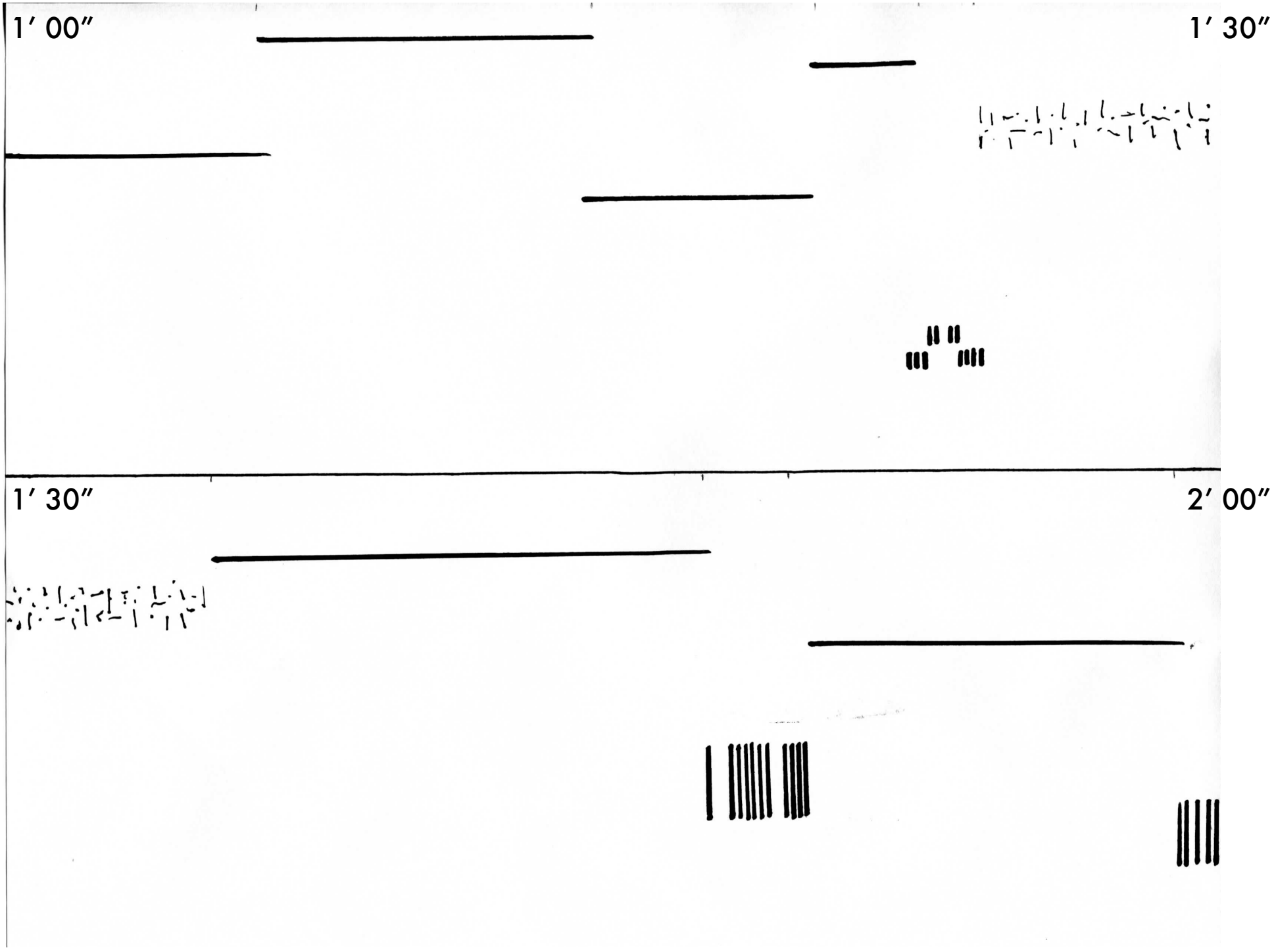
0′ 30″



0′ 30″

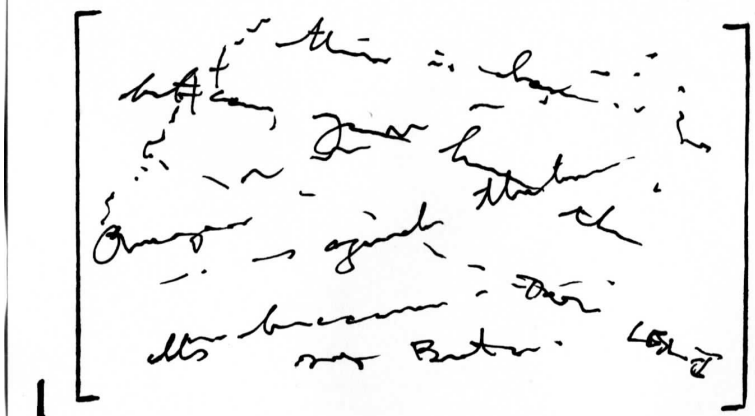
1′ 00″




1′ 00″
1′ 30″
1′ 30″
2′ 00″

2′ 00″

2′ 30″

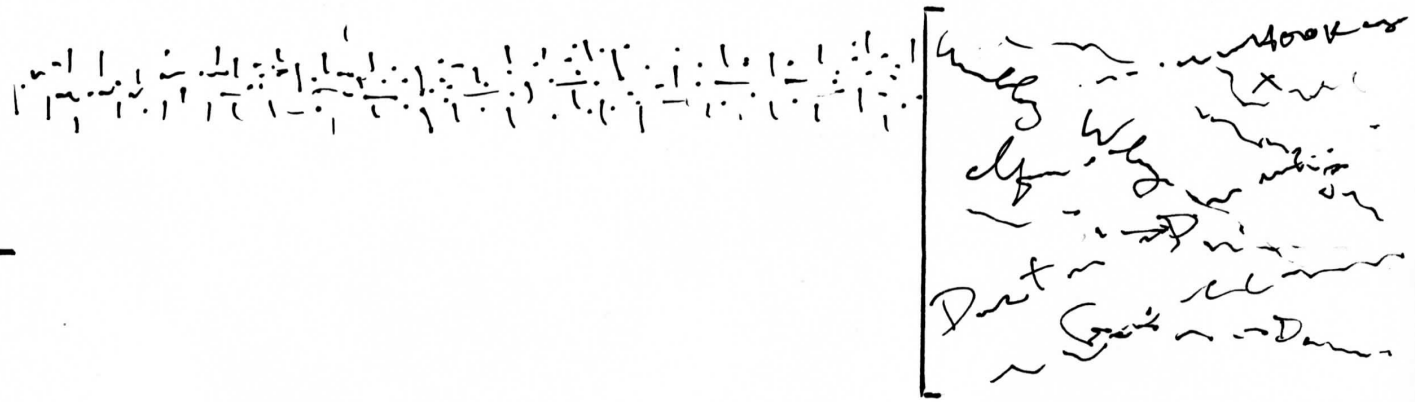
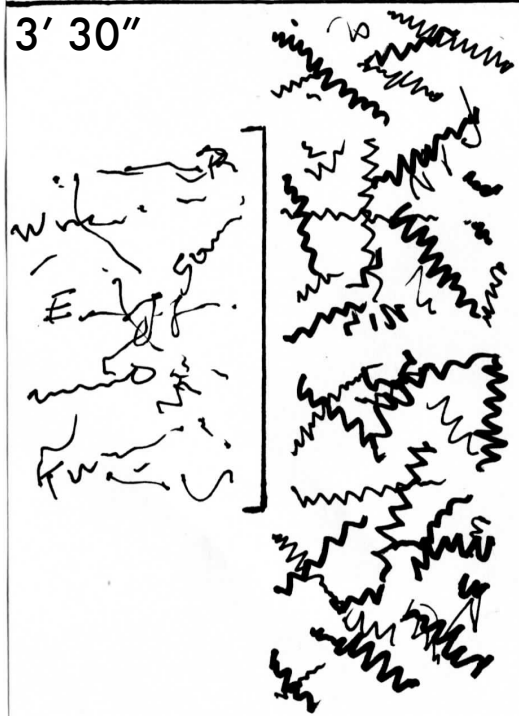


2′ 30″

3′ 00″

3′ 00″

3′ 30″



3′ 30″