

Donato Wharton, *Field Music 11* – On-Site Performance Score

For re-synthesized sine waves and laptop tones in the sonic environment present at the site of performance at the time of performance. Duration 15 – 17 mins.

Site: North Queensferry Station, Platform 1

Any tones played should be played, so that their absence when they have ceased becomes as important as their presence was when they were there. This could mean long durations.

The tones should be played without sudden onset and at volumes at which they can blend into the environment. While changing the sonic environment perceptibly for the duration of the piece, the tones should do so without dominating.

Note: The indicated keyboard positions refer to an Apple MacBook Pro 13" model

Field Music 11 – On-Site

Listening to the sonic environment existing at the site at the moment of performance—

I Between 0:00 and 6:30

Begin by only listening, without playing. Play tones selected from 9072 Hz, 9533 Hz, 9582 Hz, 9585 Hz, 9595 Hz, 9636 Hz, NOISE (above/between ">|l" and ">>" on keyboard) and NOISE (over "Space" and "B" on keyboard)

alone or in combination.

II Between 6:31 and 10:30

Play tones selected from 9582 Hz, 9585 Hz, 9595 Hz, 9619 Hz, 9636 Hz, 154 Hz, 200 Hz, 234 Hz

alone or in combination

III Between 10:31 and the End (16:18)

Play tones selected from 9582 Hz, 9636 Hz, 200 Hz, 234 Hz

alone or in combination

Donato Wharton, *Field Music 6* – On-Site Performance Score

For re-synthesized sine waves and laptop tones in the sonic environment present at the site of performance at the time of performance. Duration 15 – 17 mins.

Site: Opposite Whitehouse Loan Power Station, Edinburgh

Listening to the sonic environment existing at the site at the moment of performance. Maintaining the tension between tones played, silences held, and events happening in the sonic environment.

All tones and noises should be played without sudden onset and at volumes at which they can blend into the environment. While changing the sonic environment perceptibly for the duration of the piece, the tones should do so without dominating. They should blend into the environment, meshing with what is already there.

Note: The indicated keyboard positions refer to an Apple MacBook Pro 13" model

Field Music 6 – On-Site

I Between 1:00 and 4:30

Play tones from
340 Hz, 368 Hz, 400 Hz 1440 Hz

alone, or in combination for any duration, starting with 340 Hz, 3x

II Between 4:30 and 8:30

Play tones selected from
300 Hz, 340 Hz, 368 Hz, 620 Hz and 1440 Hz

alone, or in any combination and duration.

III Between 7:45 and 8:30

Play 215 Hz, 200 Hz.

IV Between 8:45 and the End (16:48)

Play from NOISE (keyboard area 'A' 'S' 'D')
248 Hz, 300 Hz, 340 Hz, 368 Hz, 505 Hz, 620 Hz

Donato Wharton, *Field Music 9* – On-Site Performance Score

For re-synthesized sine waves, laptop tones in the sonic environment present at the site of performance at the time of performance. Duration 15 – 17 mins.

Site: On the edge of the lake, Preston Hill Quarry (disused), Inverkeithing

Any tones played should have a long duration, so that their absence when they have ceased becomes as important as their presence was when they were there.

The tones should be played without sudden onset and at volumes at which they can blend into the environment. While changing the sonic environment perceptibly for the duration of the piece, the tones should do so without dominating.

The focus of the first part is to harmonize with the extant ambient cultural tones. The focus of the second part is to highlight the birds with the frequency of 2286 Hz. The main structural element is the repetition and duration of the 2286 Hz tone.

I Between 0:00 and 3:00

Play tones selected from
146Hz, 297Hz, 481Hz, 488Hz and 595Hz

alone or in combination.

II Between 3:30 and 8:30

Play tones selected from
2286Hz, 481Hz, 297Hz, 200Hz and 73Hz

alone or in combination,
although 2286Hz should sound for 3 separate, sustained notes of at least 40 seconds,
and at most 120 seconds duration.

III Between 9:00 and the End (15:36)

Play tones selected from
192Hz, 248Hz, 297Hz, 451Hz, 481Hz, 510Hz, 2286Hz

alone or in combination,
although 2286Hz should sound only once, and for a sustained time,
and 248 Hz and 297 Hz should sound together towards the end of the piece.

Donato Wharton, *Field Music 8* – On-Site Performance Score

For Re-synthesized sine waves and laptop tones in the sonic environment present at the site of performance at the time of performance. Duration 15 – 17 mins.

Site: Beside Fair-A-Far Weir on the River Almond, Edinburgh

The 3 occurrences of the noises are the defining structural element. Their timings for onset, and duration, are therefore fixed.

The tones should be played without sudden onset and at volumes at which they can blend into the environment. While changing the sonic environment perceptibly for the duration of the piece, the tones should do so without dominating, but the noise sounds should be clearly present, competing with the waterfall, eventually masking it.

The instructions for performance of the fixed composition (the concert form) can also be used for the on-site performance of this piece, due to the nature of the site.

Note: The indicated keyboard positions refer to an Apple MacBook Pro 13" model

Field Music 8 – On-Site

I Between 0:00 and 4:00

Play from 817 Hz, 268 Hz, 539 Hz, 633 Hz

@3:57 NOISE (keyboard area 'A', 'S', 'D') crescendo that builds for 1:20 and then remains until 6:30

II Between 3:57 and 6:30

Play from 817 Hz, 639 Hz, 817Hz, 1295 Hz

III Between 6:30 and 9:00

Play from 262 Hz, 1609 Hz, 1903 Hz

IV Between 9:00 and the End (15:58)

Play tones selected from 262 Hz, 371 Hz, 633 Hz, 5690 Hz, 8825 Hz

@9:50

Play a NOISE (keyboard area 'A', 'S', 'D') crescendo that builds for over 120 seconds and then remains until about 13:20

@12:27

Play a second layer of NOISE (keyboard area 'A', 'S', 'D') crescendo that builds for over 2 seconds and then remains until about 13:20

@14:15

Play 131 Hz + 100 Hz for 90 seconds with long fade out