

so many territories (2014)

James Saunders

Territories are areas ‘in which one has responsibility with regard to a particular type of activity’. *so many territories* comprises a set of score pages, each of which is presented as an 8×8 grid of short sounds. These sounds are permutations of pitches, dynamics and articulation types to create 64 unique combinations of these elements. The players work their way independently across the grids from the top left corner to the bottom right, moving either up, down, left or right and following a route of their choice. Occasional stable moments may occur. The title is taken from a Bon Iver song.

performance instructions

All players play independently throughout.

Each player begins at the top left cell and works across the page, ending with the bottom right cell.

The route between these two points may be direct or circuitous; it may revisit previously played cells; it may involve immediate repetition of a cell.

Players should not necessarily synchronise the playing of cells, but should rather play independently with regards to duration and allow natural coincidences to occur.

All cells comprise relatively short sounds, up to about three seconds, but may occasionally be slightly longer.

Each player should leave a period of silence between cells that is at least as long as the duration of the previously played cell.

Stable states may sometimes develop where repetitions of cells in a fixed relationship occur. If this happens, players may either choose to submit and move on, co-exist for a time, or refuse to move on and wait for the other player(s) to submit.

Duration is variable, but should be agreed approximately in advance. On reaching the bottom right cell, players may repeat for a time or stop.

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[clarinet]

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The musical score consists of a 10x10 grid of ten-line staves, each representing a single measure. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The primary dynamic is 'ppp' (pianississimo), indicated by a small circle on the note head. Other dynamics include 'o-ppp (----)' (open hole, pianississimo) and 'pppp' (pianissississimo). Performance techniques are marked above the notes:

- '[throat]': A vertical line with a small circle at the top.
- 'M': A small square box containing the letter 'M'.
- 'trr~~~~~': A wavy line with a small circle at the top.
- Small circles and dashes below notes: These indicate specific fingerings or embouchure positions.

The grid is composed of 100 staves, arranged in 10 rows and 10 columns. The first few staves provide examples of the markings, followed by a repeating pattern of the same markings across the entire grid.

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[accordion]

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The image shows a grid of 10 rows by 8 columns of musical staves, each representing a different harmonic territory for an accordion. The staves are arranged in a staggered pattern. Each staff includes a clef, key signature, and a time signature of common time (indicated by a 'C'). The music consists of various note heads (circles, squares, triangles) and rests, with specific dynamics like 'ppp' and 'pppp' indicated below the notes. Some staves feature grace notes or slurs. The first row starts with 'o-pppp (----)' and ends with 'o<ppp>o'. Subsequent rows continue this pattern, with some staves starting with 'ppp' or 'pppp' and others ending with 'ppp' or 'pppp'. The last row concludes with 'ppp > o'.

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[piano]

The image shows a grid of 40 piano staves, each with a dynamic marking 'D' at the top. The staves are arranged in 5 rows and 8 columns. Each staff contains musical notation with various dynamics like o-ppp, ppp, pppp, and pp. Pedal markings 'Ped.' with a line are present under some notes. Measure numbers 8, 15, and 16 are visible above certain staves.

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[cello]

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The musical score consists of 12 rows of staves, each row containing 8 measures. The notation is for cello and includes the following elements:

- Dynamics:** o-ppp, ppp, pppp, o<ppp>o, <ppp>>o, pppp, <ppp>>o, <pppp>>o.
- Articulations:** trill, grace note, slurs.
- Bowing:** upbow (indicated by a dot above the staff), downbow (indicated by a dot below the staff), and various combinations of upbow/downbow with dynamics.
- Measure Numbering:** Measures are numbered I., II., and III. above specific measures in each row.