

# **Drift Shadow**

for Oboe and Electronics

*by Alex Harker*

*co-created with Niamh Dell*

# Key

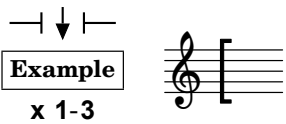
## Overall Form

The piece is in four main **parts**, indicated in boxes at the top left of the relevant pages. Each part starts with the material immediately under the heading. After playing this **section** you may navigate as you wish within each part, as long as you follow the indications and arrows. However, the four main parts must happen in order, and you may not return to earlier parts in the piece after progressing onwards.

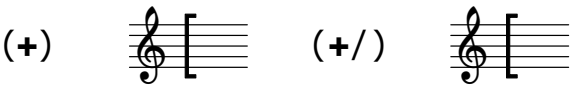
Each section or **block** (staff within a section) has specific instructions to the right of the notation which should be followed. In the case of sections containing multiple blocks, additional instructions about form /shaping are given as boxed text. With the exception of 'insert' sections (explained below) arrows are used to indicate which sections can follow one another. These are directional, so you may only travel in the direction(s) indicated by the arrowheads. Arrows may be between passages of musical notation directly, or to a boxed section name when the section that follows is on another page.

**It is important to note that examples (marked with boxed letters) are indicative of a playing style, and should not be reproduced as written each time, but used as a starting point for exploration.**

## Notation of Form



Section names are indicated within a box with repeat indications to indicate how many times that section is to be traversed in a performance. Sections with the downwards arrow within two lines are 'insert sections' which can be used at any point within the part they belong to. After finishing an insert section you should return to the section you came from, or the start of the part you are within.

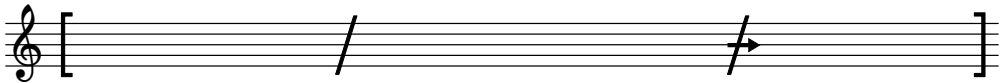


These blocks are additional to the main block for the section. Those marked (+) must be optionally used alongside the preceding block. Those marked (+ /) may be used alongside or instead of the preceding block. Blocks are generally separate temporal entities but there may be additional directions about how to use specific blocks.

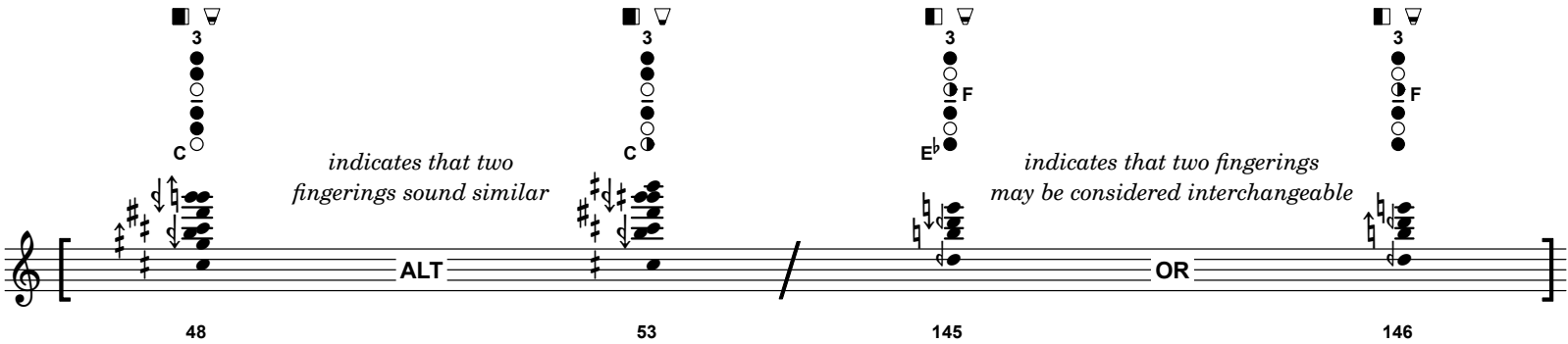
dashed lines help separate 'insert' sections visually from other music

indicates separate fingerings / ideas

indicates that fingerings / ideas to the right should be added over time



Square brackets indicate a set of ideas that can be ordered freely. Slashes with arrows indicate when ideas should be introduced over time. Otherwise sections may be started at any item.



indicates that two fingerings sound similar

indicates that two fingerings may be considered interchangeable

OR and ALT symbols indicate similar sounding multiphonics. This is to aid planning of order for contrast or similarity.

## Notation of Techniques

*The piece is based primarily on multiphonics, which are notated in terms of fingering, air pressure and reed position. Additional experimentation may be needed to fine tune positions, embouchure etc. in order to cleanly play the multiphonics as written. Many of the techniques employed also require production that does not aim to create a static, blended chord, but create timbral variation upon a single fingering.*

*Dynamics are often given as a range which can be explored freely. Not all fingerings in a given block may be equally flexible in terms of dynamic, and at times the dynamics marked will imply underblowing, creating an unstable result. The written directions should be used alongside experimentation to interpret the written dynamics.*

*Possible trills/glisses between adjacent fingerings are indicated, but further colour fingerings are requested at various points. These should not alter the fundamental pitch material too radically, but should inflect the multiphonic differently in terms of timbre or microtonal details.*

*Whilst common notations are indicated here, further graphical notations are used in the score and explained in context. Graphical elements should be interpreted as indicative, rather than literal in terms of timing and gestural shaping.*

left to right - low to high air pressure

indicates strong lip pressure

teeth tone  
produced by biting the reed

noise burst  
produced using breath and/or tongue constriction

left to right - reed position outwards to inwards  
(as indicated for normal reed contact)

left to right - reed position outwards to inwards  
(as indicated for teeth tones)

timbral fingering  
(a significant deviation from normal tone production)

[illegible]

*For multiphonics fingering, air pressure (or indication of a teeth tone) and reed position are all given.*

*Where specific single notes are also an option these are indicated (with a suitable air pressure alteration, or teeth tone indication).*

*Ties indicate that single notes may be used slurred to the multiphonic and you may use the multiphonics, single notes or combination ad lib.*

*The notation on right-hand side shows an option for colour trills on the single notes*

Throughout the piece two approaches to multiphonics are referred to: **selection** and **focus**.

The upper notation indicates **selection** in which the aim is to isolate single pitches from a multiphonic as far as possible.

The lower notation indicates **focus** in which the multiphonic should be maintained, but the balance of pitches adjusted.

*Note that in the latter case it is desirable for dyads to result (if possible) but the notation indicates prominent single pitches for simplicity.*

*In both cases experimentation will be necessary to find the changes of embouchure and pressure that achieve best results.*

*According to the fingering some changes may create audible glisses or changes in tuning, which should be embraced.*

## for Oboe and Electronics

*Alex Harker with Niamh Dell*

## Opening

## Unfolding

*pp-mf* fragile and liminal (moving between stable and underblown)

*play drawing from and combining the following possibilities (+ colour trills ad lib.) — slowly change the pitch emphasis*

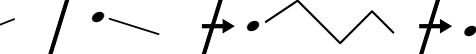
**A** static with sporadic interruptions with colour fingerings

**B** on the edge of stability with underblown interruptions

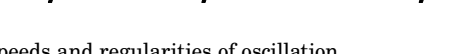
**C** with rearticulated focus pitches (articulate with tongue/smorzando/dynamics)

*play gestures drawing from and combining the following possibilities (+ bursts of breath noise throughout)*  
**to start focus on circled pitches and increase the utilised range, developing longer gestures over time**  
*each gesture may draw on only a small microtonal range in those indicated*

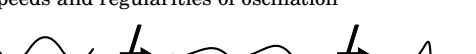
**A** slow glisses and meandering




**B** varying speeds and regularities of oscillation



**C** scoops and gestures



**D** varying speeds/intensities of microtonal ornamentation (central pitch may be shifted slowly over time)



*intersperse multiphonic and glissandi / microtones into distinct gestures*  
*elects tracks speed / levels of activity / attack points*

Diagram illustrating the structure of a 16-minute performance:

- 0 - 4 minutes:** *stable / liminal*
- 4 - 12 minutes:** *dissolve / unstable*
- 12 - 16 minutes:** *focused / obsessive episodes*

The diagram shows a sequence of musical notes and a series of dots, representing the flow of the performance.

**vary phrase lengths to maintain interest and let episodes of focus emerge organically**  
**start using individual ideas in short gestures + over time introduce more ideas, more linking and extended moments of obsessive focus**  
**each gesture should be similar, yet unique, with a varying level of connection to the preceding gesture**

*elide into* **Part I**

Part I

(move to Part II after building sufficient drama or exhausting the materials here)

**Origin**  
x 6+

48 53 97 137 109

*pp-mf* fragile and liminal (moving between stable and underblown)

*ppp-p* dark and noisy fragments of broken sound

play as in glissandi / microtones in **Unfolding**  
continue to widen the ranges over time  
break into breath noise ad lib.

**Ground**  
x 1+

353 354

*mf* strong + focussed (optional trill)

play *sustain* till elecs double then **A** (+ **B**)  
elecs double then follow the dissolve  
move on only once doubling dissolves

**A** dissolve into noise/bits with teeth wobble  
e.g.

**B** slow dabs of F# timbral notes  
e.g.

**Push**  
x 1+

144 145 146

*mp* stable + focussed

play *slow sustains* then optionally **A** and/or **B**  
move freely + slowly between fingerings  
elecs double and track activity  
**hold sustains till doubling is dominant in elecs**

**A** fast pulsing/rearticulation  
e.g.   
vary speed / angularity ad lib.  
< > < > / articulate

**B** rearticulation with changing pitch focus each attack  
(as above)  
e.g.

**C** pushing upwards to high G#

**Displace**  
x 3+

40 47 52 39 118 103

*p-f* messy and gestural, pushing against the established texture

play using the ideas from **Origin** (+ flz. ad lib.)  
add gestural ideas below using *lip and key glisses* / *pitch focus* / *dynamic inflections*  
elecs introduce similar multiphonics and gestures  
**each time through increase intensity along with options and instability**

**A** slow changes and meandering

**B** varying speeds and regularities of oscillation

**C** scoops and gestures

58 7

*mf* stable + focussed (cresc ad lib.)

**Arrival**

play as multiphonics in **Unfolding** but also adding the following possibilities (+ glisses and colour trills ad lib.)

**D** quiet swells  
e.g.   
c. 1-6" vary speed over time ad lib.

**E** wavering pitch selection  
e.g.

**F** create short gestural mini-loops from **A** - **E** (incorporate gliss material also ad lib.)  
e.g.   
c. 1-2" x 2-4

continue to intersperse multiphonic and glissandi / microtones into longer phrases  
elecs tracks speed / levels of activity / attack points / space and follow changes of section / idea  
  
allow moments of focus, as before, but also explore other materials in **Part I** as indicated  
**each time through try to make something new**

( Displace )

Arrival  
x 2-4

287 249 259 268 251

*p-mf* with stable tuning to maximise consonance

(+)

1 16 56

*mf-f* underpin the harmony (tune consonantly)

play one or more multiphonics changing infrequently  
eecs complete harmonic field  
use only once per instance of this section

**A** stable sustains

e.g. (s) (s)

**B** sustains + occasional slow wide pitch focus inflections (low)

e.g. c. 1-4"

play interspersing **A** and **B** in blocks (+ **C** ad lib.)  
eecs double and track activity

**A** multiphonics with moderate to rapid pitch focus and dynamic inflections

e.g. c. ½-2" (s)

**B** single notes with optional 'breaking' trills as hairpins (irregular but with a vague sense of pulse)

e.g. (tr) etc. (tr) (tr)

Origin

**C** noise clouds/bursts (breath + keys + tongue constriction as needed)

[ ]

309 256 257 258

*p-f* messy and gestural, pushing against the established texture

play as **Displace** but build messiness sensitively over time  
embrace tuning clashes, but also subtle dynamics  
continue to insperse with noise clouds  
eecs adds further displacements to the core **Arrival** harmony  
use to add complexity or to dissolve/end this section

Cluster 1  
x 1-3

166 348 350 352

*mf-f* stable multiphonics (reduce louder ones as much as possible)

play either as **A**, **B** or **C** or intersperse in blocks — **reorder freely, often rocking back and forth between pairs, hinting at short loops**  
eecs track speed/levels of activity

**A** uneven slow rocking patterns

e.g. ② ③ ② ③ ② ① ③ ④

**B** long separate sustains (allow eecs to complete harmonic field)

e.g. (s) (s)

**C** intersperse multiphonics slurred to high notes (+ wobble), timbral low notes and high smorzando teeth tones wobbling between partials

[ ]

Cluster 2  
x 1-3

8a 1 5 10 12a

*mp-f* stable multiphonics (as quiet as possible)

play either as **A** or **B** or morph between the two — **continuously reorder avoiding close repetition/looping**  
eecs track speed

**A** slow swells w/ occasional small pockets of faster change + accent

e.g. c. 1-2" (s)

**B** v. slow swells w/ occasional extremely long notes (till eecs responds)

e.g. c. 2-8" (s) (s) (s)

3

Part II

Division  
x 3+

Diagram showing musical notation and harmonic blocks for Division x 3+. The notation includes treble clef, key signature of one sharp (F#), and various chord symbols (e.g., C, C#, Bb, Fb) and rhythmic markings (e.g., 373, 6, 349, 351). The text *f* stable multiphonics is present.

statement

(+)

dissolve

1-3 multiphonics pure/strong  
prefer to end the statement section low (esp. on C<sup>b</sup>)

e.g. Diagram showing a horizontal line with a vertical tick mark and a duration of c. 4 - 12".

(keep multiphonic static or change infrequently)  
A dissolve into noise (+ constrictions) through unstable lip and key trilling/wobble

e.g. Diagram showing a horizontal line with a wavy line above it, representing noise or trilling.

B switch between multiphonics and high tones w/ optional breath noise

e.g. Diagram showing a horizontal line with a wavy line above it, representing breath noise or trilling.

C very slow changes between stable multiphonics

e.g. Diagram showing a horizontal line with a wavy line above it, representing slow changes.

Centre

Loops  
x 2+

Diagram showing musical notation and harmonic blocks for Loops x 2+. The notation includes treble clef, key signature of one sharp (F#), and various chord symbols (e.g., Fb, C, C#, F, Bb) and rhythmic markings (e.g., 57, 62, 242, 50, 104). The text *p-mp* multiphonics or *pp* single notes always as clean as possible is present.

(+)

Diagram showing musical notation and harmonic blocks for Loops x 2+. The notation includes treble clef, key signature of one sharp (F#), and various chord symbols (e.g., Ab, F, C#, F) and rhythmic markings (e.g., 108, 111, 110, 109, 112). The text *pp-mp* ethereal and floating, interspersed with noise bursts allow moments of stability but mostly underblown with pitch focus inflections is present.

Diagram showing musical notation and harmonic blocks for Loops x 2+. The notation includes treble clef, key signature of one sharp (F#), and various chord symbols (e.g., F, C, C#, F) and rhythmic markings (e.g., 75, 60, 67, 68). The text *mp-mf* (underblow if needed) messy and gestural, pushing against the established texture use within loops but also to break looped patterns is present.

play as the core material + techniques from Displace  
use techniques to inflect individual notes/multiphonics  
elems will add multiphonics to the core set from Loops

play as **sustain + optional dissolve** as below  
pitch / multiphonic ad lib.  
use ideas individually or in combination  
elems doubles and then tracks ending

A dissolve into noise

e.g. Diagram showing a horizontal line with a wavy line above it, representing noise or trilling.

B upwards gliss

e.g. Diagram showing a horizontal line with a wavy line above it, representing glissando or trilling.

(+)

Diagram showing musical notation and harmonic blocks for Loops x 2+. The notation includes treble clef, key signature of one sharp (F#), and various chord symbols (e.g., C) and rhythmic markings (e.g., 8a). The text *mf-f* stable ground the harmony is present.

the core material should be short loops from the two upper core harmonic blocks  
alternatively play freely using only the first block  
in either case use the lower displacement and grounding options to create interest  
elems tracks individual ideas

make loops from 1-3 multiphonics from the first block followed by 0-3 multiphonics from the second  
loops should have a loose sense of pulse often emphasizing a short-long rhythmic pattern  
repeat loops **several times** before developing mostly slowly (small additions / switching out short segments)  
**keep loops as consistent as possible, even when using inflections**

e.g. Diagram showing musical notation and harmonic blocks for Loops x 2+. The notation includes treble clef, key signature of one sharp (F#), and various chord symbols (e.g., C) and rhythmic markings (e.g., x 3-8).

Centre






Figure 1 illustrates the musical notation and diagrams for the 'Transition' section. The left side shows a musical staff with notes and a diagram above it. The diagram consists of a vertical column of notes: C# (black circle), Eb (white circle), and A (black circle). The musical staff shows a sequence of notes: C# (quarter note), Eb (quarter note), A (quarter note), and a final chord of C# (quarter note), Eb (quarter note), and A (quarter note). The right side shows a musical staff with notes and a diagram above it. The diagram consists of a vertical column of notes: C (black circle), Eb (white circle), and A (black circle). The musical staff shows a sequence of notes: C (quarter note), Eb (quarter note), A (quarter note), and a final chord of C (quarter note), Eb (quarter note), and A (quarter note). The diagrams use black and white circles and squares to represent notes and rests.

play as **sustains** (+ flz. ad lib.) or **A** and **B** as relevant to the block  
elecs fill in harmony

**A first block** - sustains, each one with a crescendo, varying speed of beating ad lib.

e.g.

**B** **second block** - sustains with flickering from underblowing



## Closing

Block 1  
x 1-3

362 88 89 44 45 65 70

*mp-mf stable / angular sound complexes (blend into the texture)*

*play with either **A** or **B** or move between them (both + flz. ad lib.) — move slowly between groups, focussing on just a few fingerings at a time*  
*elec track activity and fill in the missing harmony*

**A** long sustains

e.g.

**B** obsessive angular rearticulated patterns

e.g.


Block 2  
x 1-3

mf stable but dissonant slabs of sound

p-mp within the texture (underblow if needed)

play using any combination of **A**, **B** and **C** to create a dense texture  
elects fill out texture (filtering materials from the second block)

**A** **first block** - long sustains + flickering trill / flz. ad lib.

e.g. 

**B second block** - moderate to slowly varying pitch focus, maintaining multiphonics but emphasizing higher partials

e.g.

**C second block** - quiet swells (allowing underblowing at the ends of each swell)

e.g.

Closing

Coda

Diagram showing two musical staves with notes and dynamic markings. Above the staves are two sets of notes with a square and a triangle symbol above them. The first staff is labeled 13a and the second staff is labeled 12a. The dynamic marking is *mf-f* strong low + high partials.

first time through remain suspended here for a long time

(+)

Diagram showing a sequence of musical staves with notes and dynamic markings. Above the staves are six sets of notes with a square and a triangle symbol above them. The staves are labeled 74, 361, 204, 68, 99, and 201. The dynamic marking is *mp-mf* constant and well-blended. The word "modulate roll" is written above the staves.

(+)

Diagram showing two musical staves with notes and dynamic markings. Above the staves are two sets of notes with a square and a triangle symbol above them. The staves are labeled 264 and 327. The dynamic marking is *mf-f* disrupting the flow.

(+)

Diagram showing a sequence of musical staves with notes and dynamic markings. Above the staves are four sets of notes with a square and a triangle symbol above them. The staves are labeled 18, 26, 357, and 359. The dynamic marking is *p-mp* refocussing on a new fundamental.

(+)

Diagram showing a sequence of musical staves with notes and dynamic markings. Above the staves are three sets of notes with a square and a triangle symbol above them. The staves are labeled 14, 27, and 30. The dynamic marking is *pp-mp* quietly displacing the stability.

starting with only the first block, loop around the material, each time progressing as far as before or further through the blocks  
aim to play some multiphonics from each block, but not necessarily all, each time  
when moving back to loop you can return to the first block or something further on ad lib.  
play the final block only on the last repeat  
elecs track progress and shadow the harmony

play as **sustains** or using the ideas below as relevant  
elecs doubles and fills in the harmony, tracking progress

- A** dynamic swells (where marked \*)
- B** free pitch focus and/or selection (where marked \*\*)
- C** teeth modulation (where marked \*\*\*)
- D** specific notes selections (as notated)

gradually more and more still and fragile