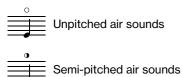
oceanograph

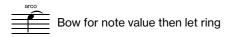
for flute, clarinet, percussion, violin and cello **alex rennie // 2024**

Notation

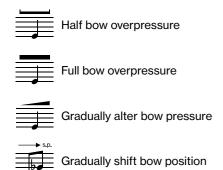
Wind



Percussion



Strings



Programme notes

Written as part of Sound and Music's *In the Making* program for resident ensemble, *standard issue*, over a three day period. Premiered on 2nd August 2024, Richard Steinitz Building, University of Huddersfield.

The theme of the programme was 'waves'. I decided to depict the ocean's boundlessness using waves and constant rotation to create chaos and uncertainty. I achieved this with techniques such as intervallic rotation to create continuous change, basing all pitch material off a single hexachord.

Due to the colossal scale of the ocean, trying to represent it in an objective way would be pointless, so I instead take contradictory subjective approaches; the piece is divided into two sections, inspired by opposing Romantic portrayals of the ocean as violent and sensitive.

The piece takes a human, shoreline, perspective: one instrument holds a melody, and the others, hold pitches as an analogue for objects sporadically washing up. In the second section I use more intimate, fragile orchestration such as blending air noises and high cello harmonics. The rigid pitch material is also altered, flattening one pitch to approximate the 7th partial, resulting in a resonant and ethereal timbre.

Listen to recording below: https://soundcloud.com/arennie/oceanograph

oceanograph

Transposing Pitch

written for standard issue

Alex Rennie





