

FIRST STUDY FOR ALTO SAXOPHONE: DOUBLETHINK

(PART I)

for Michael Rene Torres

by

JASON THORPE BUCHANAN



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First study for Alto Saxophone: doublethink (in six parts)

Part I

for Michael Rene Torres

Jason Thorpe Buchanan

January 2012

Alto Sax.

Voice

January 2012

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percussive, forced

(Part I)

(Part I)


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January 12, 2011
Rochester, NY


noun \ˈdə-bəl-ˌthɪŋk\


: a simultaneous acceptance of or belief in two contradictory ideas; thought marked by the acceptance of gross contradictions and falsehoods, especially when used as a technique of political or self-indoctrination


"To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which canceled out, knowing them to be contradictory and believing in both of them, to use logic against logic, to repudiate morality while laying claim to it, to believe that democracy was impossible and that the Party was the guardian of democracy, to forget, whatever it was necessary to forget, then to draw it back into memory again at the moment when it was needed, and then promptly to forget it again, and above all, to apply the same process to the process itself -- that was the ultimate subtlety; consciously to induce unconsciousness, and then, once again, to become unconscious of the act of hypnosis you had just performed. Even to understand the word 'doublethink' involved the use of doublethink." - *George Orwell, Nineteen-Eighty-Four (1949)*



 Multiphonic designation number and fingering.



 Event box. Material contained within is repeated for the specified timeframe, either ordered or unordered.



 Gradual change of timbre or tone color.
 Brighter: towards a tone richer in upper partials.
 Darker: towards a tone richer in lower partials.



 Slap-tongue.



 Distorted tone achieved through either the use of overblowing, vocalizations of indefinite pitch, or other modulation of embouchure.



 Tapered flutter-tongue, or throat growl, the intensity of which fades in and back out.



 Quasi-slap tongue.



 Multiphonic fades.



 Highest possible (or practical) pitch.


 Inhalation.


 Circular breathing.


 Air attack. Achieved by tongue-dampening the reed.


 A subtle trill using alternative/auxiliary fingerings of less than a sixth-tone difference in pitch, gradually increasing and then decreasing in speed ad libitum.


 A tremolo between two multiphonics that gradually increases and then decreases in speed ad libitum.

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Jason Thorpe Buchanan is an American composer of operatic, orchestral, chamber, and electroacoustic music. His works have been described as “an unearthly collage of sounds”, “sharply-edged”, and “free jazz gone wrong”, commissioned and performed internationally by conductors and ensembles such as Brad Lubman, Alan Pierson, Jean-Philippe Wurtz, Marc Lowenstein, Alarm Will Sound, Ensemble Interface (Germany), Ensemble Nikel (Israel), Ensemble Linea (France), Nonsemble 6, Iktus Percussion, the [Switch~ Ensemble], The Industry, wild Up, OSSIA, ensemble39, Brevard Music Center Orchestra, Fiati 5 (Italy), Sound ExChange Orchestra, Eastman Musica Nova Ensemble, BlueWater Chamber Orchestra, TAD Wind Symphony (Japan), among others. Nominated for the 2015 Gaudeamus Prize, his works will be presented by Insomnio, Nadar Ensemble, and Slagwerk Den Haag at Gaudeamus Muziekweek in September 2015.

Scenes from his Multimedia Opera *Hunger* have received performances at the Darmstadt Contemporary Opera Workshop (2014) with Ensemble Interface, The Industry’s FIRST TAKE Opera Workshop in Los Angeles (2015) with wild Up, and the MATA Interval 8 Series in New York City (2015) with the [Switch~ Ensemble] on a concert of new works for Ensemble & Multimedia curated by the composer. *Los Angeles Times* critic Mark Swed writes: “Jason Thorpe Buchanan’s *Hunger* is a kind of training session in mental disintegration... An ungodly opera needs ugly music, singers who produce primal sounds, an electric guitar that sounds scraped raw, a [sic] wailing orchestral effects, cuts the ear like a knife. Buchanan delivers.”

Awarded a Fulbright Fellowship (2010-11) at the Hochschule für Musik und Theater in Hamburg (Germany) as a visiting scholar, he was recently selected as Artist-in-Residence by USF Verftet and the City Council of Bergen, Norway to complete work on *Hunger* in late 2015. Additional honors and awards include the ASCAP Morton Gould Award (2014) & Howard Hanson Orchestral Prize (2014) for *Asymptotic Flux: Second Study in Entropy* (2013) commissioned by the Mizzou International Composers Festival for Alarm Will Sound, a commission from the International Horn Society for *Double Concerto* (2014) with soloists Jeff Nelsen, Mike Walker, and the Eastman Musica Nova Ensemble with conductor Brad Lubman, *antistasis* (2014) for the Tzvil Meudcan Festival (Tel Aviv) with Ensemble Nikel, *oggetti 1* (2014) as composer-in-residence for Chamber Music Campania (Italy), both winner of the newEar 4th Annual Composer’s Competition (2013), and selection at the NYC Electroacoustic Music Festival (2014) for *Asymptotic Flux: First Study in Entropy* co-commissioned by the [Switch~ Ensemble] & OSSIA, 2nd place in the American Prize composition competition (2012) for *Berlin Songs*, commissioned by the German/American Fulbright-Kommission and premiered at the Akademie der Künste (Berlin) during the European Fulbright Conference, and winner of the 2014 International Iron Composer 5-hour composition competition in Cleveland. He has studied composition with R.Zohn-Muldoon, C.Sánchez-Gutiérrez, R.Morris, A.Schindler, D.Liptak, V.Baley, P.Michael Hamel, J.V.Grossmann, P.Furman, M.Stahnke, B.Lubman, G.Aperghis, B.Ferneyhough, R.Cendo, C.Czernowin, A.Read Thomas, H.Abrahamson, P.Leroux, C.Gadenstätter, J.María Sánchez-Verdú, and P.Billone, among others.

He is coordinator of the VIPA Festival’s Composition & Contemporary Music Program (Spain), from 2007-2012 served as founder and director of Melos Music, a composer’s consortium and concert series in Chicago, San Francisco, and Philadelphia. He has served as assistant conductor for Eastman’s Musica Nova Ensemble with conductor Brad Lubman and Graduate Teaching Assistant/Course Instructor for the Eastman Computer Music Center, as well as board member of Ossia and co-founder, conductor, and artistic director of the ECMC’s ensemble-in-residence, the [Switch~ Ensemble] as a Ph.D. candidate at the Eastman School of Music. Degrees in Composition and Music Technology from San José State University and the University of Nevada, Las Vegas, where he taught courses in composition and theory (2008-2010), with highest honors from both institutions.

Current projects include *Hunger*, a multimedia opera with libretto by award-winning poet Darcie Dennigan, a work for Andrew J. Allen (saxophone), electronics, and video (World Saxophone Congress, Strasbourg, 2015), a work for Peter Ferry (percussion) and electronics (Chicago, 2016), a commission from the New York Virtuoso Singers (NYC, 2015), a commission for the Blue Water Chamber Orchestra as winner of Iron Composer 2014 (Cleveland, May 2015), and a commission for Slagwerk Den Haag to be premiered at Gaudeamus Muziekweek (Netherlands, Sept. 2015).

For more information or to contact the composer, please visit

www.jasonthorpebuchanan.com

or

MELOS MUSIC



www.melosmusic.com

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