

# antistasis

For Ensemble Nikel

Tzlll Meudcan International Festival and Summer Course for New Music Performance and Composition

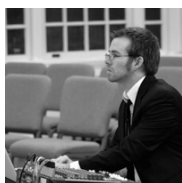
*by*

JASON THORPE BUCHANAN

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**antistasis** for tenor saxophone, percussion, and piano, written for Ensemble Nikel, was commissioned by the Tzlil Meudcan International Contemporary Music Festival. The Ancient Greek word ἀντίστασις (antístasis), meaning opposition, is defined as a rhetorical term for the repetition of a word or phrase in a different or contrary sense. This concept is translated into sound through the repetition of a small number of musical gestures, or objects, that are continually recurring and recontextualized so as to contribute to the composite in a different way. There is a stark structural division halfway through the work where the trio begins to play in strict rhythmic unison, with formulaic durations derived from simple mathematical relationships that become increasingly complex. With each repetition of the rhythmic cycle, the space between cycles increases, while material from the first half of the work gradually penetrates the gaps in the formula until it deteriorates completely. The ensemble members drift apart from one another with complete temporal independence until another structural pillar gives way to a recapitulation of sorts, presenting the original material through the lens of having experienced the abrasive, cyclical material preceding it.



**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, with a grant from the American-Scandinavian Foundation. 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 & ASCAP Morton Gould Award (2015) for *Double Concerto* (2014) with soloists Jeff Nelsen, Mike Walker, and the Eastman Musica Nova Ensemble with conductor Brad Lubman, *antistasis* (2014) for the Tzlil Meudcan Festival (Tel Aviv) with Ensemble Nikel, *oggetti 1* (2014) as composer-in-residence for Chamber Music Campania (Italy), both winner of the newEar 4<sup>th</sup> 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, 2<sup>nd</sup> 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.Abrahamsen, 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](http://www.jasonthorpebuchanan.com)**

or

**MELOS MUSIC**



**[www.melosmusic.com](http://www.melosmusic.com)**

ANTISTASIS  
FOR ENSEMBLE NIKEL

*First Draft Copy - March 11, 2014*

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# antistasis

## Transposed Score

**Percussion:** 2 toms, 2 congas, B.D., kick drum  
**7 Thai-Gongs:** C-4, D-4, E-4, G#-4, A-4, B-4, C-5  
**Opera Gong, Tam-Tam, Suspended Cymbal**

for Ensemble Nikel

Jason Thorpe Buchanan  
May-June 2014

[illegible]

May-June 2014

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The musical score for "The Great Wall" by John Adams is presented in three staves: T. Sx. (Tenor Saxophone), Perc. (Percussion), and Pno. (Piano). The score is divided into two measures, 6 and 7, with a 5/4 time signature.

**T. Sx. Staff:** The Tenor Saxophone part features a melodic line with dynamics ranging from *pppp* to *mp*. It includes phrasing slurs and breath marks (port.).

**Perc. Staff:** The Percussion part includes a variety of instruments and techniques:

- BOWED CYMBAL:** Marked with a bow icon and dynamics from *pp* to *mp*.
- THAI GONG:** Played with a wooden stick, marked with a bow icon and dynamics from *pp* to *mf*.
- OPERA GONG:** Marked with a bow icon and dynamics from *pp* to *mf*.
- TAM-TAM:** Marked with a bow icon and dynamics from *pp* to *mf*.
- KICK DRUM:** Marked with a bow icon and dynamics from *pp* to *mf*.
- Other Percussion:** Includes "w/metal canister or drum stick" and "very slow scraping" (marked with a bow icon).

**Pno. Staff:** The Piano part features a melodic line with dynamics ranging from *pp* to *mp*. It includes phrasing slurs and breath marks (port.).

**Additional Notations:**

- Measure 6:** Includes a "bowed" w/magnetic tape instruction with a bow icon.
- Measure 7:** Includes a "brush" instruction with a brush icon.

[illegible]

11

T. Sx.

port.

port.

air tongue ram

slap tongue secco 10

timb.

port.

(rate of timbral trill)

5/4

Perc.

pp

mf

5

OPERA GONG

TAM-TAM

w/metal canister or drum stick

very slow scraping

3

THAI GONGS 5

5

KICK DRUM

mp

BOWED CYMBAL

pp

mf

l.v.

5/4

Pno.

port.

mp

pp

secco

mf

5

pp

scrape laterally

mf

l.v.

8vb

l.v.

13

T. Sx.

port.

timb.

port.

gradual transition: tenuto - staccatissimo - slap tongue - air

subppp

mp

mp

mp

pp

mp

mf

5

pp

5

Perc.

5

THAI GONGS

w/yarn mallets

3

l.v.

5

5

BASS DRUM

pp

mf

5

depress head with left hand to raise pitch and damp, gradually lower pitch and undamp

w/fingertips 10

p

mf

pp

l.v.

4

Pno.

5

8va

l.v.

w/metal canister/plate or ceramic cup

mp

5

8vb

l.v.

l.v.

brush

mp

l.v.

c.4"

c.4"

c.4"

4

16

antistasis

T/F+C35

**"Frozen Time" (molto rubato)**

= c.28-32

17

18

m. 125 + vocalizations and overblowing/bends ad libitum

molto legato

T. Sx.

Perc.

Pno.

KICK DRUM

kick pedal erratically trembling & squeaking ad libitum.  
minimal contact w/ drum head aside from grace notesw/ metal canister/plate or ceramic cup (ramekin)  
scrape laterally along high strings with pressureVERY slowly drag fingernails of left hand laterally  
up and down these two strings ad libitum

sim ad libitum

19 *a tempo*

= c.40-44

20

**"Frozen Time" (molto rubato)**

= c.28-32

21

T. Sx.

Perc.

Pno.

TAM-TAM (bowed)

pp

l.v.

w/ metal canister  
or drum stick

very slow scraping

l.v.

ppp

exh.

[h]

(11)

l.v.

completely  
damped  
w/ l.h.

pp

(mf)

air only  
flatt. & granulation ad libitum

tongue ram

5

pp

(mf)

ad libitum

(mp)

molto vib.

senza vib.

8va

air only

ppp

ff

sub

ppp

ad libitum

(mp)

molto vib.

senza vib.

8va

air only

ppp

ff

sub

ppp

ad libitum

(mp)

molto vib.

senza vib.

8va

air only

ppp

ff

sub

ppp

ad libitum

(mp)

molto vib.

senza vib.

8va

air only

ppp



⑪

*poco accel.*

29

T. Sx.

pppp

pp

mf

dist. vox

5

6

30

ff

sempre

[ngh]

5

6

Perc.

TOMS

3

CONGAS

7

5

6

ff

pp

ff

sempre

4

KICK DRUM

Pno.

lower strings should be damped with a heavy book & light felt or cloth inside piano very little definite pitch, primarily attack and resonance

ff

sempre

6

secco



T/Bb - 6 + C2

**RHYTHMIC UNISON (+ornamentation ad libitum)**

antistasis

dist. *\* freely substitute alternate multiphonics (i.e. 46, 49, 36) & vary contour of vocalizations ad libitum*

31 = c.48-54

**T. Sx.**

**Perc.**

**Pno.**

**3/4**

**RHYTHMIC UNISON (+ornamentation ad libitum)**

**OPERA GONG** *\*\* additional ornamentation ad libitum should feel extremely free/organic and incorporate fills in other tuplet divisions (2, 3, 6, 7)*

**LOW TOM**

**KICK DRUM**

**B.D.**

**sempre ffff**

**scratch w/tip of stick**

**port.**

**bisb.**

**sim. ad libitum**

**m. 60**

**m. 46** 1/D-14 +Bb

**m. 49** 1/F#-1

**m. 36** 1/Eb-23 +Bb

**secco**

**sim ad libitum**

**RHYTHMIC UNISON (+ornamentation ad libitum)**

**Perc.**

**Pno.**

**3/4**

**RHYTHMIC UNISON (+ornamentation ad libitum)**

**sempre ffff**

**secco**

**sim ad libitum**

**T. Sx.**

**Perc.**

**Pno.**

**33**

**34**

**35**

**2/4**

**5/8**

**THAI GONGS**

**CONGAS**

**TOMS**

**port.**

**bisb.**

**timb.**

**across wound strings**

**sempre ffff**

**secco**

**sim ad libitum**

**l.v.**

**SAX+PNO**  
**MAINTAIN RHYTHMIC UNISON** (+ornamentation ad libitum)

**SAX+PNO**  
**MAINTAIN RHYTHMIC UNISON** (+ornamentation ad libitum)

**SAX+PNO**  
**MAINTAIN RHYTHMIC UNISON** (+ornamentation ad libitum)

40 *bisb.* *abrasive multiph. & vocaliz. ad lib.* *slap tongue* 6

T. Sx.

Perc.

Pno.

41

42 *bisb.* *ff* *sub* *pp* *fp* *fff* 6

T. Sx.

Perc.

Pno.

43 *bisb.* 6

THAI GONG

OPERA GONG

THAI GONGS



47

T. Sx.

slap tongue

7

timb.

ff sub pp

fff

48

abrasive multiph.  
ad libitum

Perc.

5

5

Pno.

3

4

6

6

6

6

49

T. Sx.

slap tongue

50

Perc.

9

9

5

5

5

Pno.

6

6

6

6

51 m. 125 52

T. Sx.

Perc.

Pno.

53 54

T. Sx.

Perc.

Pno.

pp ff

TAM-TAM

5

scrape

l.v.

THAI GONG

6

3

6

6

6

6

5

5

5

6

6

6

6

6

[illegible]

59 60

T. Sx. *pppp* *pp* *port.* *mf* *ppp* *mf* *ff*

Perc. *mp* *pp* *mf* *pp* *mf* *pp* *mf*

Pno. *w/ fingernail (or plectrum)* *mp* *slow scrape* *pp* *secco* *ffff* *ffff*

*(8vb granulation)* *l.v.*

*OPERA GONG* *KICK DRUM* *TAM-TAM* *scrape*

*5* *5* *5* *5* *5* *5* *5*

*4* *4* *5* *4* *5* *4* *5*

61 "Frozen time" = c.32 62 = c.40-44 63 gradual transition: tenuto - staccatissimo - slap tongue - air

T. Sx. *sfz* *ppp* *p* *pppp* *p* *mp* *mp* *pp* *mp* *(mf)*

Perc. *sfz* *l.v.* *sfz* *ppp* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Pno. *sfz* *l.v.* *pp* *mp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*w/back end of sticks* *THAI GONGS* *OPERA GONG* *BASS DRUM* *w/ superball* *w/ fingertips* *10*

*l.v.* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*w/ metal canister/plate or ceramic cup* *completely damped w/l.h.* *damp at coil* *l.v.*

*5* *5* *5* *5* *5* *5* *5* *5* *5* *5* *5*

*4* *4* *3* *4* *5* *4* *5* *4* *5* *4* *5*

*l.v.*