

# ...durat(A)ions: “broken landscape”

for Iktus Percussion

*by*

JASON THORPE BUCHANAN



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EQUIPMENT:

Perc. I

- 1 Kick Drum (w/pedal)
- 1 Prepared Snare Drum w/splash cymbal (10’’) *(w/extension springs, see performance notes)*
- 2 Toms (10-16’’)
  - 1 pair Congas
- 1 Wooden Simantra
- 2 Brake Drums
- Bamboo chimes

- 16-19’’ Dark Crash Cym. (suspended)
- 16-19’’ China/Effect Cymbal (reverse suspended) *(see performance notes)*
- 1 Large Wind Gong (flat, 20-24’')

A Washtub or Metal Garbage Can
Glass bottles in burlap or cloth sack

- Finger Cymbals
- 2 small metal bowls or canisters
- Bass Bow

Perc. II

Large Bass Drum

- Hi-Hat
- 2 Toms (16-20’')
- 3 Roto Toms
- 1 Metal Simantra

- 1 Medium-Large Suspended Dense Metal Sheet
- 1 Spiral Trash Cymbal, suspended
- 1 Prepared Rivet/Sizzle cymbal (suspended)

- 2 small metal bowls or canisters
- 19-22’’ Dark Cymbal (w/handle)

Bass Bow
Superball

Perc. III

Amplified Box *(see performance notes)*

- Hi-Hat
- 2 Toms (14-18’')
- 1 Metal Simantra

- 18-21’’ Dark Crash Cym. (suspended)
- 18-21’’ China/Effect Cymbal (reverse suspended) *(see performance notes)*
- 20-23’’ Dark Cymbal (w/handle)
- 1 Large Tam-Tam

- 2 small metal bowls or canisters
- A drinking glass
- Bass Bow

Perc. IV

- Kick Drum (w/pedal)
- Prepared Snare Drum w/splash cymbal (10’’) *(w/extension springs, see performance notes)*
- 2 Toms (12-16’')
- 1 pair Bongos
- 1 Wooden Simantra
- 2 Brake Drums

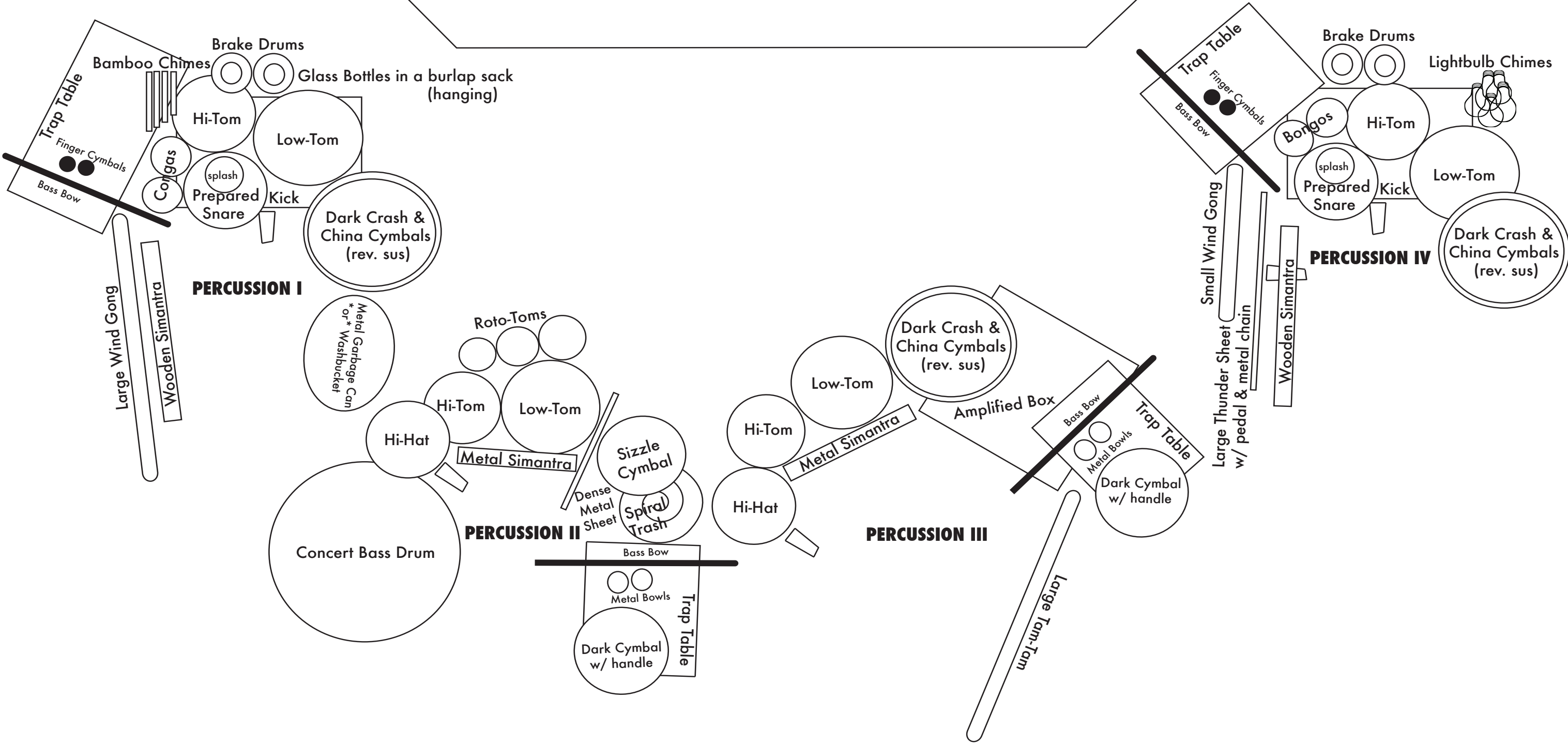
- 17-20’’ Dark Crash Cym. (suspended)
- 17-20’’ China/Effect Cymbal (reverse suspended) *(see performance notes)*
- Small Wind Gong (16-20’’)
  - (\*or\* Med Tam-Tam)

Finger Cymbals

- 1 large thunder sheet (w/pedal) (heavy metal chain draped over it)

A drinking glass
Light Bulb Chimes (see performance notes)
Bass Bow

AUDIENCE



PERFORMANCE NOTES (rough draft):



A large wooden box must be built, with two large extension springs attached to four of its surfaces (horizontally and vertically), and a number of other smaller extension springs mounted symmetrically throughout. One inner surface should be covered with metal tacks or studs, and contact microphones may be mounted to each inner surface, along with a stereo pair of condenser microphones.

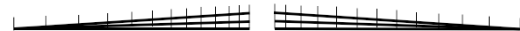
Lightbulb chimes may be built using a combination of old lightbulbs and glass ornaments. It is suggested to use an elastic cord for each of the lighter ornaments or bulbs with glue or epoxy, and for the heavier bulbs to use fishing line or a similar plastic thread with glue or epoxy. A circular object that the bulbs can be tied to, such as a clock face (pictured) or simply a wood/plastic disc with holes drilled in it will be sufficient.

Additionally, two snare drums should be prepared by threading thin extension springs, such as those found in “thunder tubes” through the drumhead and using a lightweight epoxy to secure them in place.



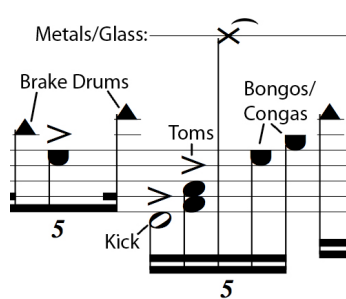
This work requires a stopwatch slowed to approx. 44bpm (multiplied by 1.36). Please email [jasonbuchanan@gmail.com](mailto:jasonbuchanan@gmail.com) to acquire a Max/MSP patch that should be displayed on a laptop in front of the performers, and can be triggered remotely by iPhone/iPad. Individual percussion parts need not be synchronized precisely between one another, they exist rather as approximate simultaneities governed by the stopwatch. Because of this, there is a great deal of freedom built into the possible interpretation of the work. The score therefore is a guide or point of departure and is not meant to be executed verbatim; it is one possible realization of the event streams that make up the skeletal structure of the work. There should be a sense of fluidity or elasticity in the interpretation of the notated rhythms.

DYNAMIC & TEMPORAL INDICATIONS:

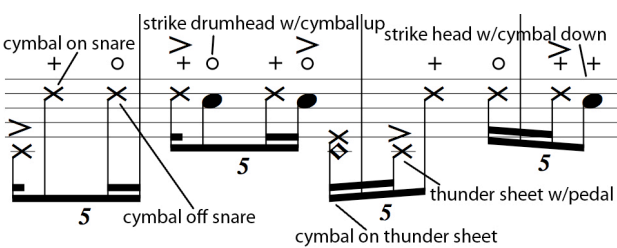
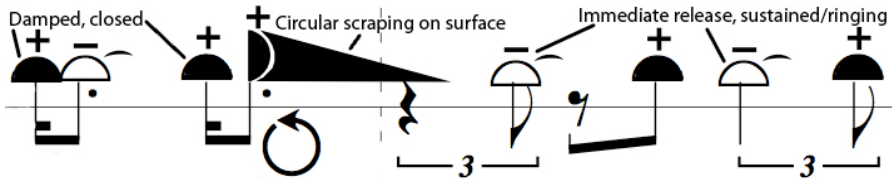


All dynamic markings should be considered relative, indicating the extremes of each instrument while utilizing a given technique. For example, the maximum amplitude (dynamic level) possible with lightbulb chimes (without breaking) is lower than that of snare drum. In the same way, all temporal indications, such as accel. or decel. markings (below), are completely relative to the rate of rearticulation directly preceding or succeeding the indication. If there is no rate specified, it is left up to the discretion of the performer to determine a musically appropriate interpretation. In other words, the number of beams does not indicate a precise subdivision, but rather an increase or decrease of speed.

NOTEHEAD TYPES: Triangular noteheads typically represent dense metals such as brake drums and metal simantras, while x noteheads represent thin metals (such as cymbals) or glass. Bowed cymbals will sometimes be notated with some combination of diamond noteheads and x noteheads. “U” noteheads represent drums such as bongos and congas, with closed noteheads representing toms and roto-toms (agogically) and open noteheads kick or bass drums.



[+] signs indicate “closed” sounds, such as a tam, gong or a metal sheet damped with two bowls or metal canisters, or a cymbal depressed on the head of snare or bass drum. [o] or [-] signs indicate “open” sounds, such as a tam, gong, or a metal sheet that is struck and immediately released so that it rings, or a cymbal that is raised and no longer in contact with a drumhead. In the case of the prepared snare drum, the cymbal is raised and lowered like a hi-hat, and the instrument can be struck either on the metal surface or drumhead. Again, the execution needn’t be completely precise, but rather approximating the gestures, behavior, and sound quality is most important. These passages should always have a quasi-improvisatory feel.



VOCALIZATIONS: Vocalizations are written using IPA (International Phonetic Alphabet) with some parenthetical English translations for unintuitive pronunciations. It should be understood that the text must not be intelligible, rather the performer should aim to simply produce the types of syllables indicated, a sort of gibberish, mumbling, or schizophrenic muttering, always whispered and hoarse/percussive or chant-like. The IPA is utilized explicitly to eliminate any meaning/coherence/semantic content. Even if the pronunciation is not accurate, it will be closer to what I have intended than if I were to write the syllables in plain English.

AD LIBITUM: Many passages are marked “ad libitum.” It is my intention that the improvisational passages will be informed by the types of gestures and textures in the rest of the work, and these will be assimilated into your gestural palette. These passages may be as sparse or as dense as you like, although some physical simultaneities will necessitate a more sparse treatment based on the other musical material.

\*\*\*Note: Many of the notational indications in the score have been communicated directly to the performers verbally for the initial premiere performance, which took place October 4<sup>th</sup>, 2013. Further revisions of the score for publication will include keys and diagrams that indicate notation and performance practice more precisely. Any questions may be directed to: [jasonbuchanan@gmail.com](mailto:jasonbuchanan@gmail.com)

Performance duration: approx. 13 minutes for Oct. 3, 2013 version.

# ...durat(A)ions: "broken landscape"

for Iktus Percussion

Jason Thorpe Buchanan  
2013

6:5" (♩ = c.53)

0.0 ← c. 6.75 seconds → 0.5\*\*

**I**

\*Cymbal stands will need to be weighted and wingnuts tightly locked with felt in order to bow cymbals freely

**BOWED CYMBALS** *l.v.* (□ ▽ □ ▽) (repeat whenever possible, ad libitum)

*p* *f*

**PREPARED SNARE DRUM** (pull springs) (*p* to *mf* ad libitum)

**BAMBOO CHIMES** *p* *l.v.* **LARGE WIND GONG** (bowed) *l.v.* *p* *f* (repeat whenever possible, ad libitum)

**CONGAS** (smooth) *p* *f* *p*

**II**

\*Cymbal stands will need to be weighted and wingnuts tightly locked with felt in order to bow cymbals freely

**SPIRAL TRASH** (BOWED) *l.v.* **PREPARED RIVET/SIZZLE CYMBAL** (bowed) *l.v.* *p* *f*

**VOCALIZATIONS**  
θɪ θred  
(th) (thread)  
\*All vocalizations are to be performed in a hoarse, voiceless whisper (without pitch).  
Contour, dynamics, and other parameters are ad libitum unless otherwise indicated.  
Any rhythms are suggestions, but the character should feel elastic and spontaneous.  
Parenthetical text should be read with irregular patterning; can be reordered, omitted, or reiterated ad libitum.

**ROTO TOMS** *l.h.* *pppp* (soft mallets)

**BASS DRUM** (w/superball) *mp*

**BASS DRUM** (w/palm of hand) *r.h.*

**III**

**AMPLIFIED BOX, LOWER RIGHT NODE** (bowed) *l.v.* *sffz* *pp* *mf* **AMPLIFIED BOX: WOODEN SIDES** (w/fingertips) *sffz*

**AMPLIFIED BOX, LARGE DIAGONAL SPRING** (bowed) (□ ▽ □ ▽) (*dynamics and rearticulation ad libitum*) *l.v.*

**AMPLIFIED BOX: METAL STUDS** (drunk glass) *mp* (*dynamics and speed ad libitum*)

**IV**

**VOCALIZATIONS** (*ppp*)  
zə (si) kɑːn (con) sə (so) son ʃn (tion) fər

\*All vocalizations are to be performed in a hoarse, voiceless whisper (without pitch).  
Contour, dynamics, and other parameters are ad libitum unless otherwise indicated.  
Any rhythms are suggestions, but the character should feel elastic and spontaneous.  
Parenthetical text should be read with irregular patterning; can be reordered, omitted, or reiterated ad libitum.

*w/ left hand* **WOODEN SIMANTRA** (rolled) (soft mallets) *pp* *mf*

*w/ right hand* **BOWED CYMBALS** *l.v.* *p* *f* \*Cymbal stands will need to be weighted and wingnuts tightly locked with felt in order to bow cymbals freely

**LIGHTBULB CHIMES** *pp*

\*\*Each measure (0.5 in score) is equivalent to approximately 6.75 seconds in real-time  
i.e. 0:10 = 0:13:05  
1:00 = 1:21  
2:00 = 2:42, etc.

[illegible]

[illegible]

*...durat(A)ions: "broken landscape"*

7:5" (♩ = c.62)      6:5" (♩ = c.53)      5:5" (♩ = 44)

*1.0*      *1.5*      *1.10*      *1.15*      *1.15*      *1.15*      *1.15*

**I**

saIəns son sɔɪt (sought)      ʒər (sure)      : moʊ ə temp :      ʒərz (sures)      : It taIm Im pli:t :      son

CONGAS (smooth)      CONGAS (articulated, pulsing)      BRAKE DRUM (w/coins)      WIND GONG (bowed)      l.v. (■▼■▼)

*mp*      *pp* to *mf* ad libitum      *mp* to *mf*      *p* to *f*

**II**

: ðə :      ʃn̩ (tion)      : ðət dəd :      son      ʒn̩ (sion)      : tɪks :      saIəns      spek speɪ kstə (i:v ədʒ kjə kəm reɪ fɪkst ðə li) zents ʃn̩ (tion)

METAL SIMANTRA      accel. reart.      (hard mallets) *pp* 3      *mf* 6 6 6

(bass drum cont'd)

**III**

taIm ʃn̩ (tion)      : prə trəm dʒʌks : (jux)      spek (spec)      : n̩ rət ɪz bɪ :      speɪ (spa)      pli:t      kstə (xta)

AMPLIFIED BOX (studs w/drinking glass)      TAM TAM (w/ glass or bowl damped)      TAM TAM (w/ stick end)

*pp* to *mf* ad libitum      *sfz* *f* to *pp* *sfz* *f* to *pp*

**IV**

æz spek ðə speɪ kstə kəm (com)      : ə me mənt :      kəm (com) də (di) nɪŋ (ning)      taIm      : ɔɪr æz It :      kən

LIGHTBULB CHIMES      PREPARED SNARE DRUM (pull springs)      WOODEN SIMANTRA (rolled)      KICK CHAIN SHEET + CYM on SNARE

*p*      *mp*      (hard mallets)      (sticks)      *pp* to *mf* ad libitum      *sfz* 5 *pp* 5 *sfz* 5 *pp* 5 *sfz*

+ cymbal on snare  
o cymbal off snare  
◇ cymbal on sheet



...durat(A)ions: "broken landscape"

7:5"  
(♩ = c.62)

I

MEL  
L

PREPARED SNARE DRUM (pull springs)  
(*p* to *mp* ad libitum)

II

MEL  
L

poco decel. reart.  
*pp*

SPIRAL TRASH CYMBAL ROLL (w/mallets)  
*ppp*

Voice I

: ʒərz kəm wʌn ðæt :

III

MEL  
L

(tam w/stick end cont'd)  
(*pp* to *mf* ad libitum)  
*sfz*

Voice II

In steIts bət glIn li ðə dU ði son saI ti splɔːr (splore) tI kwɑːn tIv te fən tə juː ti kaInd ə In ə tə (i) (to)

IV

MEL  
L

LIGHTBULB CHIMES  
*pp* → *mp* (hard mallets)

BONGOS (smooth)  
*pp* → *mf*

BONGOS (articulated)  
*pp* → *mf*

1.20 1.25 1.30 1.35

seIm sloU (slow) saIəns : vɪ fər meɪ : seIm : wʊd sloU :

BOWED CYMBALS l.v.  
(repeat whenever possible, ad libitum)

CONGAS (smooth)  
*p* → *mf*

GLASS BOTTLES IN A CLOTH SACK  
*pp* → *mf*

ROTO TOMS  
l.h.  
*pp* → *mp* → *pp*  
poco accel. reart. poco decel. reart.

METAL SIMANTRA (roll)  
tempo & rhythmic accentuation, accel & decel, lateral motion ad libitum  
*pp* < *mf* > *pp* (sim. ad libitum)

SCRAPED or BOWED TAM  
*sfz*  
if instrument is too large to bow, use a drum stick perpendicular to the face of the tam to produce a quasi-bowed sound  
(repeat whenever possible, ad libitum)

METAL SIMANTRA  
(hard mallets) w/ left hand  
*mf* > *p*

AMPLIFIED BOX (rolled, wooden side/top)  
*pp* → *mf* → *pp* (sim. ad libitum)

WIND GONG & BOWED CYMBALS  
ALTERNATE FREELY BETWEEN WIND GONG & BOWED CYMBALS

BRAKE DRUMS  
*sffz* → *pp*

1.40

V

X

spɪːd kwɑːn ti nər tɪ tɪvte tə ti

(ta) (ti)

(cymbals cont'd)

(□▽□▽)

L.v.

1.45

ɪks (də mʌl niː nə) kaɪnd əv tə

(mul) (nei) (ni) (of) (to)

BAMBOO CHIMES

(pp to mf ad libitum)

BRAKE DRUMS

(hard mallets)

poco accel. reart.

poco decel. reart.

ppp mf ppp

BOWED CYMBALS

L.v.

p f

TOMS / CONGAS / KICK

(hard mallets)

sfz sub p 7

(metal simantra cont'd)

sted mæ saɪ

(ci)

AD LIBITUM

BASS DRUM (smooth) w/ left hand

BASS DRUM (articulated)

ROTO TOMS (articulated roll w/right hand)

pp mf

damp inside roto toms w/left hand

(sim. ad libitum)

(mp to f ad libitum)

1.45

æz wəl ɪŋ z

(ing) (is)

+DRINKING GLASS (lightly, buzzing against tam)

L.v.

SCRAPED or BOWED TAM (+ drinking glass)

\*use a drum stick perpindicular to the face of the tam to produce a quasi-bowed sound

sfz 5 6

(dynamics and character ad libitum)

1.45

ɪn meɪn ɪəs gɪn Its

Λp mɪŋ (ous)

WOODEN SIMANTRA (articulated roll)

(hard mallets)

(sim. ad libitum)

(maintain approx rate of rhythm, disregarding new 'tempo')

(new quintuplets slower; 7:5 ratio)

ppp mf pp sfz sub p 5

TOMS / BONGOS / KICK

5

[illegible]

**2.10**

Voice: *It əz :* *ðə* (the)

**2.15**

Voice: *If laIf :* *kɪ* (cal)

**2.20**

Voice: *oʊn* (shown) *(reɪ dʒəz vər It)* (ges)

**2.25**

Voice: *ðər* (əv *nɔːr ə dæd te plɪs*) (nor) (ded) (plic)

Voice: *ʃn* (rɪ plɪːt kən) *oʊn* (θruː mæ ðət græspt ʃn) *tʃər* (fə) *sɪm* (oʊn In) (ture)

Voice: *dʒəz* *θruː* (through) *ðət* (that) *sɪv* (ət aɪn laɪn æk səz) *sɪd* (æk əv) *ʃn* spaɪt *ʃn* (ðət wʌn wɪθ) *zɪz* *stɑːp*

**PERCUSSION PARTS:**

- I:** MEAL (5), CYMBALS (rattan scrape), L.v., BAMBOO CHIMES, *sfz*, *mp*, *ff*.
- II:** METAL SIMANTRA (roll), tempo & rhythmic accentuation, accel & decel, lateral motion ad libitum, SPIRAL TRASH (prepared w/sizzle chain), *sfz*, *mp*, *ff*, *pp*, HI-HAT (w/mallets), **AD LIBITUM** (*p* to *mp* ad libitum).
- III:** AMPLIFIED BOX, LOWER RIGHT NODE (bowed), *sfz*, METAL SIMANTRA, *sfz* (metal bowl/rin or canister possible as substitute for glass), SCRAPPED or BOWED TAM (+ drinking glass), (hold drinking glass lightly against tam to produce buzzing), HI-HAT (w/pedal), **AD LIBITUM** (*p* to *mp* ad libitum).
- IV:** BOWED CYMBALS, *sfz*, BRAKE DRUMS / WOODEN SIMANTRA, *pp*, *ff*, *pp*, LIGHTBULB CHIMES, *mp*.



**I**

Voice I  
X (zeI le) ŋz (tions) (tɜrk) ðæt (meIk əv) ðiːz (dɑ:k) zəb ðen (ti əv) ði (ŋz wi) spi:k (ri i:tʃ) (each)

(brake drums cont'd)

MEL L

(wooden simantra cont'd) poco decel. reart.

II

Voice II  
X laIn (line) ɑ:n (on) səz ŋ ðæt (that) əz (us) ðIs (this) In sId Its ŋ (tion) Iz spaIt vIs (spite) ŋ poU In ðæt dU zIz (goes) gOuz stɑ:p

ALTERNATE FREELY BETWEEN SPIRAL TRASH & PREPARED RIVET/SIZZLE CYMBAL

L.v.

(mp to f ad libitum)

(hi-hat w/pedal cont'd)

(p to mp ad libitum)

BASS DRUM (mallets)

sffz p

III

MEL L

L.v.

(tam w/rin damped cont'd)

AD LIBITUM

(mp to mf ad libitum)

IV

Voice IV  
X rə lI Im lə ti li:vð e In

(wind gong cont'd)

MEL L

L.v.

(dynamics ad libitum)

5 pp sffz 5 pp sffz 5 pp sffz 5 pp sffz 5 pp

BRAKE DRUMS (w/coins)

mp

LOW TOM KICK THUNDER SHEET (w/chain)

sffz sub p fff



3.20

I

(kick, snare/cym cont'd)

(switch to hard mallets when possible)

TOMS / CONGAS / BRAKE DRUMS

WOODEN SIMANTRA (articulated roll)

poco accel. reart.

poco decel. reart.

PREPARED SNARE DRUM (pull springs)

(p to mf ad libitum)

3.25

3.30

ðə (ti ɪz ər fər) speɪ (laɪn) steɪk (li) ʃɪ

II

zənt wʌn sə kə It tuː əz ʃɪnz sə In əv zeɪ moʊ

HI-HAT

AD LIBITUM (mp to f ad libitum)

METAL SHEET (struck)

AD LIBITUM (mp to f ad libitum)

BASS DRUM

BASS DRUM (w/superball or fingertips)

3.30

(nət bɪ vər pæst In pɔɪnt s)

III

(toms, hi-hat cont'd)

METAL SIMANTRA (roll)

AMPLIFIED BOX (articulated sounds, not sustained)

AD LIBITUM (pp to f ad libitum)

LIGHTBULB CHIMES

(mp to mf ad libitum)

KICK DRUM

AD LIBITUM (irregular; dynamics and rhythm ad libitum)

3.30

IV

(pull springs cont'd)

(snare/cym + thundersheet cont'd ad libitum)

3.30



7:5" (♩ = c.62)

3.35

V  
O  
X  
I  
M  
E  
T  
A  
L

ðət (laɪz) zəz ðə (son) ðət ðəm

CYMBALS

teɪk 3.40 əd prə ɪ taɪm

5:5" (♩ = 44)

3.45

son ro dɪ əz

II

V  
O  
X  
M  
E  
T  
A  
L

zə ɪf spiːk (metal sheet cont'd) (speak)

zə sed sɪŋ (krɒs nət dɪ pɑː kən) (sing)

III

V  
O  
X  
M  
E  
T  
A  
L

bə ti sə (vɪ ne muːv) speɪs (ən ɪtʃ) sed (fə) sɪŋ (ɡl ɪt) ðə soʊl ði self ɪn

AMPLIFIED BOX (any sustained sound OTHER than bowing)

AD LIBITUM (pp to f ad libitum)

IV

M  
E  
T  
A  
L

speɪs səb ti (mənt) soʊl (li) ðə (aʊər) self kɑːn ði (pɪʊr) ɪn sten ɪn ʃɔːrt (short) ʃəl (shall) zækt (ləp) reɪ

BRAKE DRUMS & WOODEN SIMANTRA

(continue pulsing regularly with variations on this pattern)

13

The musical score is divided into four systems, each with a vocal line (V) and a corresponding percussion line (I, II, III, IV).

- System I:** The vocal line features lyrics such as "ri", "trə (tro)", "me", "tIv", "In", and "dI". The percussion line (I) includes a "DARK CYMBAL (w/handle) on BASS DRUM" and "right hand w/ hard mallets".
- System II:** The vocal line continues with lyrics like "də", "tend", "In", "di", "In", "ɔɪrt", "speIs", "səb (sub)", "də", "əv", "soʊl", "mənt", "self", "mIs", "greʃ", and "ti". The percussion line (II) includes a "METAL SIMANTRA".
- System III:** The vocal line includes lyrics such as "sten", "In", "aɪn", "ɔɪrt", "sten", "In", "ten", "li", "muɪv", "In", "li", "təd", and "moʊ". The percussion line (III) includes an "AMPLIFIED BOX (CONTRASTING articulated sound)".
- System IV:** The vocal line includes lyrics like "əv", "Igʒ", "dɛI", "ret", "bi", "təm", "speI dʒek", "ɪl", "θɪŋz (things)", "tə", and "bl". The percussion line (IV) includes a "WIND GONG" and "brake drums & wooden simantra".

The score is marked with various musical notations, including notes, rests, and dynamic markings such as *ff*, *mp*, *sfz*, *p*, *mf*, and *subp*. It also includes time signatures and tempo markings like "poco decel." and "l.v.".

4.5

I

Voice I: *ər* (arc) In zIks

WIND GONG

4.10

Voice I: *ɪ* (tial) vIz

+KICK DRUM

4.15

II

Voice II: *ən* tri:t *əz* spek taIm :ə tri:t :tə dək maInd eI :

MEAL

mf

6

6

6

3

mf

3

mp

mf

SPIRAL TRASH BOWED (w/sizzle chain)

L.v.

( $\square \nabla \square \nabla$ )

(dynamics and rearticulation ad libitum)

III

Voice III: teIk :ər tIv :

(amplified box contrasting sustained sound cont'd)

AMPLIFIED BOX (node bowed)

L.v.

30

IV

Voice IV: :vli dæd ɪl : zəb In dəI spek ɑr spɑ:ns (sponse) :pɑ: taIm ɔt ɪn zaIdz sonz :

CYMBALS

AD LIBITUM

PREPARED SNARE DRUM (pull springs)

(mp to mf ad libitum)

WIND GONG (rolled)

pp

(brake drums & wooden simantra cont'd)

(slowing, becoming more sparse ad libitum until complete decay)

ppp



[illegible]

7:5"  
(♩ = c.62)

5:5"  
(♩ = 44)

The score is divided into four main sections, each with its own staff and key signature:

- I**: Key of D major (one sharp). Features vocal lines and instrumental parts for Bowed Cymbals, Brake Drums / Wooden Simantra, and Kick/Snare/Cym.
- II**: Key of E major (two sharps). Features vocal lines and instrumental parts for Metal Sheet w/rin cont'd, Metal Simantra (roll), and Hi-Hat (w/pedal).
- III**: Key of F major (no sharps or flats). Features vocal lines and instrumental parts for Amplified Box (rolled, wooden side/top), Metal Simantra, Toms, Hi-Hat, and Tam Tam (w/ rin damped).
- IV**: Key of G major (two sharps). Features vocal lines and instrumental parts for Wind Gong (w/ mallets), Brake Drums, and Kick Chain Sheet + Cym on Snare.

The score includes various dynamic markings and performance instructions, such as "sfz", "ff", "p", "mp", "pp", "ad libitum", "tempo & rhythmic accentuation, accel & decel, lateral motion ad libitum", "poco accel.", "poco decel.", "crash!", "L.v.", "sim. ad libitum", "r.h. stick", and "sub".

[illegible]

6:5''

(♩ = c.53)

5.20

5.25

5.30

5.30

5.30

5.30

[illegible]



...durat(A)ions: "broken landscape"

[illegible]

5.50 5.55 6.0 6.5

I V  
X  
M  
E  
A  
L  
sfz

ə ɲ tər dʒʌks tɪŋkt stə vʒɪt tuː təd sək seɪ ɲ ə ti tɪ tɪv : tə twiːn te : sen ðə tə sɪŋ steɪt ðər sɪs seɪm steɪt rəns siːs

BAMBOO CHIMES l.v.

WOODEN SIMANTRA l.h. pp ff pp

WIND GONG pp sfz l.v.

II V  
X  
spæn spæn

METAL SHEET (w/bowls) (edge) mp sfz 5 p p sfz mp mf 5 sfz 3 mp

(bass drum cont'd)

BRAKE DRUMS, CONGAS, TOMS, KICK fff 3 5 subp 5

BASS DRUM (w/ large mallet) fff (crash!) l.v.

III V  
X  
siːs : noʊ twiːn dɪ wʌn : sen ɲ nʌð (noth) sɪŋ steɪt wi sɪst seɪm steɪt ðə : mɔɪr ve :

BOWED CYMBALS l.v. (repeat whenever possible, ad libitum)

AMPLIFIED BOX (articulated sounds) AD LIBITUM pp to f ad libitum

METAL SIMANTRA p 5 5 f

TOMS 6 poco decel.

IV V  
X  
tɪv te ðr ɲ

(cymbals cont'd) WIND GONG l.v. sfz

(bongos cont'd) 5 ff

BOWED CYMBALS l.v. (repeat whenever possible, ad libitum)

LIGHTBULB CHIMES (pp to mp ad libitum)

KICK / CHAINED THUNDER SHEET (w/pedal) 5 sfz

**6.10**

**I**

**6.15**

**6.20**

**6.25** (□▽□▽) (repeat whenever possible, ad libitum)

**II**

**III**

**IV**

**VOCALIZATIONS**

**GLASS BOTTLES IN A CLOTH SACK**

**WIND GONG (bowed)**

**WOODEN SIMANTRA (rolled)**

**TOMS**

**CYM on SNARE**

**AMPLIFIED BOX (articulated sounds)**

**TAM TAM (crash)**

**HI-HAT**

**TOMS**

**PREPARED SNARE DRUM (pull springs)**

**TOMS**

**seIm** : ðen tə ði ðer :

**sIn** ðən steIt njuː rid zem ðə ðə dʒən sIn steIt ðən rə zɪʃ ʃn θɪŋk steIt

**sIn** ʃn fi steIt tə : mɪ wər ɔːn ɪf əs :

**self**

...durat(A)ions: "broken landscape"

6:5"  
(♩ = c.53)

**THE GREAT WALL**  
David Lang

**Instrumentation:** Soprano, Alto, Tenor, Bass, Wind Gong, Metal Simantra, Metal Sheet, Roto Toms, Bass Drum, Metal Simantra (roll), Amplified Box, Kick / Chained Thunder Sheet, Wooden Simantra, Brake Drums.

**Tempo:** ♩ = c.53 (6.30-6.40), ♩ = 44 (6.40-6.45), 5.5" (6.45-6.50)

**Structure:** The score is divided into four systems (I-IV) and four measures (6.30-6.50). It features complex rhythmic patterns, including quintuplets, sextuplets, and septuplets, and dynamic markings ranging from *pppp* to *ffff*.

**Lyrics (Soprano):**  
 6.30 zem rə ðə sɪŋ ðə steɪt zɪŋ ðə əv steɪt seɪm ðən ðər ɪf aɪn ðə sɪŋ ði ðen θɪŋk ðən kɒz tə dɒb zɪk ði ve dʒəst ə ər kʌm ðə kl wʌn aʊər ðə kloʊz  
 (wind gong cont'd) (repeat whenever possible, ad libitum)  
 6.35  
 6.40  
 6.45  
 6.50

**Lyrics (Alto):**  
 6.30 kɒz kwɑː  
 6.35 zen : te tɪv : sɪm : tɪ nɪəs ti : kæ tə kwət : ter he trat :  
 6.40  
 6.45  
 6.50

**Lyrics (Tenor):**  
 6.30 prə zem ðə steɪt sɪŋ træn tɪ seɪm gl  
 6.35  
 6.40  
 6.45  
 6.50

**Lyrics (Bass):**  
 6.30 ɪn spɪk steɪt saɪd wi bɪ tə siːs  
 6.35  
 6.40 steɪt suːm : ðət ðɪs ʌn ɪn : soʊ sli  
 6.45  
 6.50

**I**

MEL  
6.50      6.55      7.0      7.5

ðə roʊl ðə prə əv muːlv ðə ði wʌn tɪn laɪf tə tuː

tɪ lə ti kæn bi kwət trat dʒiː

PREPARED SNARE DRUM (pull springs) WIND GONG CYMBALS (rattan scrape)

**II**

Vox  
sə plɪs nat in tɪv fər tɪ kwɑː ti spre mʌl

BASS DRUM (w/ cymbal preparation) BASS DRUM (w/ cymbal smooth) HI-HAT (w/pedal)

**III**

Vox  
steɪt siːs sɪŋ kʌm ʃn : rɪ hæz eɪf : steɪt blaɪdʒ kl : ten bŋ æz : self aɪz ʃn spiːk kloʊz steɪt kDz saɪd

BOWED TAM (+ drinking glass)

**IV**

MEL  
kwɑː : ti pen rep mʌl It : rə æd baɪ

BRAKE DRUMS KICK THUNDER SHEET (w/chain) BONGOS (articulated) PREPARED SNARE DRUM (pull springs)

(irregular accents ad libitum) poco accel. poco decel.

The musical score is divided into four staves, each with a unique color and instrument assignment:

- Staff I (Vocal):** Features a vocal line with lyrics in a non-Latin script and their phonetic transcription in English. The lyrics include: "e kDz kwɑ: təd prə te tIv ti diɪd ə Iks ta ɔəs tʃu: ʃn θɔ:t rɪ ʃn tə ɔIn noʊ vər θred ʃə tu: ɔə dʒi: ʃn wə tʃu: tu: self". The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *p*, *mp*, *pp*, *mf*, *ff*, *subp*, and *sfz*.
- Staff II (Percussion):** Includes parts for "SIZZLE CYMBAL (w/mallet)", "AD LIBITUM" (bass drum), and "METAL SIMANTRA". The "AD LIBITUM" part is marked with a large black arrow and the instruction "(pp to mp ad libitum) (bass drum cont'd articulations ad libitum)".
- Staff III (Percussion):** Includes parts for "AMPLIFIED BOX, SPRING (w/drinking glass)", "AMPLIFIED BOX (articulated sounds)", and "AMPLIFIED BOX (node bowed)". The "AMPLIFIED BOX (node bowed)" part is marked with a large black arrow and the instruction "(mp to f ad libitum)".
- Staff IV (Percussion):** Includes parts for "THUNDER SHEET w/FINGER CYMBALS (scraping/sustained)", "AD LIBITUM" (thunder sheet), and "KICK / CHAINED THUNDER SHEET (w/pedal)". The "AD LIBITUM" part is marked with a large black arrow and the instruction "(mp to f ad libitum)".

The score is divided into measures by vertical dashed lines, with measure numbers 7.10, 7.15, 7.20, and 7.25 indicated at the top. The overall tempo is marked as "7.10" at the beginning.

[illegible]

[illegible]



The musical score for "The Great Wall" by John Adams is presented in a multi-staff format. The score is divided into four vocal parts (I, II, III, IV) and several percussion parts. The vocal parts feature complex melodic lines with lyrics in both English and Chinese. The percussion parts include cymbals, kick, snare, and tom drums, as well as bongos and a bass drum. The score is marked with various dynamics and articulations, including *pp*, *mf*, *f*, *sfz*, *ffz*, *mp*, *p*, *mf*, *ff*, *subp*, and *ff*. The score is divided into measures, with some measures containing multiple staves for different instruments. The score is marked with various dynamics and articulations, including *pp*, *mf*, *f*, *sfz*, *ffz*, *mp*, *p*, *mf*, *ff*, *subp*, and *ff*. The score is divided into measures, with some measures containing multiple staves for different instruments. The score is marked with various dynamics and articulations, including *pp*, *mf*, *f*, *sfz*, *ffz*, *mp*, *p*, *mf*, *ff*, *subp*, and *ff*.

30

...durat(A)ions: "broken landscape"

7:5''

(♩ = c.62)

6:5''

(♩ = c.53)

[illegible]

[illegible]

8.45

8.50

8.55

9.0\*

I (glass bottles cont'd)

MEAL

pp

slowly remove sack full of glass bottles from stand, shaking them violently until finally smashing them on/into hard metal plate or washtub

WIND GONG (crash)

voiced!!!

(choke!)

II (metal sheet sustained and damped sounds cont'd)

MEAL

METAL SHEET (w/bowls damped)

SPIRAL TRASH CYMBAL (w/bowls, struck)

III

AMPLIFIED BOX (any sustained sound)

AD LIBITUM

(pp to mp ad libitum)

(mp to f ad libitum)

IV

WIND GONG (crash)

voiced!!!

(choke!)



...durat(A)ions: “broken landscape” – Written for IKTUS PERCUSSION, this quartet is in a way (both) a commentary on (and exercise in) the futility of unwavering adherence to rigid systems of organization and the culture embracing intellectual self-gratification that has become rampant in our relatively obscure (and seemingly insignificant) "new music" social system. I have observed this behavior both in myself and in dozens of other composers in my generation, with unnecessarily complex compositional processes that are highly inefficient (and perhaps also ineffective). I find my own artistic motivations (and those of many others) for producing creative work in this manner both troubling and extremely questionable; my compositional processes have become increasingly convoluted, perhaps due to a variety of conflicting external influences (both academic and otherwise), and I truly question the incentive and justification for what we do. This work functions as self-reflection, criticism, and exploration of the creative issues that I have encountered while producing works of this nature, and the artistic issues that arise from varying degrees of complexity on both the part of the composer and performer. Just beyond the realm of possibility (or practicality), the score's notation offers one potential realization of randomly generated time points, blocking out the length of event streams that regulate contrast and form in the work. The composer's role then was firstly in assigning sonic materials to each of these events, based largely on alignment points between twelve individual streams (three for each percussionist: sustained sounds, articulated sounds, and vocalizations) and guidelines based on contrast /similarity. The entire process became increasingly varied and intricate; some events were notated precisely by parsing data taken from the proportional relationships of event streams to generate rhythmic material algorithmically, while others were worked out intuitively, and some marked only "ad libitum" with an assigned object or sound type and minimal performance directions. I've found that this surrender of control allows for greater variability and virtuosic potential by bringing the performer's own creative experiences and self into the work. The sheer mass of notated information necessitates a state of constant real-time prioritization of select musical parameters or events (at the discretion of the performer) over others, due to both physical and cognitive constraints, resulting in heightened intensity and spontaneity throughout the course of the work. In other words, it is not expected that the notation will be executed rigidly, or be consistent from one performance to the next. Rather, the score is utilized as a point of departure. While both performer and composer are forced to navigate this spectrum between control and loss thereof, my intention is that enough passages are so completely saturated with information that they will gradually infect the performer's gestural reservoir and behavior, informing their quasi-improvisational passages by context alone. A number of homemade instruments are utilized in the work, including lightbulb chimes, prepared snare drums, and a large amplified “box” or resonating chamber with extension springs, metallic studs, and contact microphones, that pull together individual event streams for greater timbral cohesion. The relationships between individual percussion parts are governed not by a conductor, click track, or other audible means, but rather by a digital stopwatch that corresponds to markers in the score. The result is a completely fluid and elastic sense of time, with individual event streams functioning as simultaneities rather than synchronizations, allowing greater interpretive and creative freedom to the performer. The third stream (ahem, of data) for each performer consists of vocalizations, derived from a broken down translation of the Wikipedia article *Duration (philosophy)*: [http://en.wikipedia.org/wiki/Duration\\_\(philosophy\)](http://en.wikipedia.org/wiki/Duration_(philosophy)) into the International Phonetic Alphabet and drastically fragmented/redistributed between each part, with related syllabic groups from each sentence scaled proportionally to the duration of the corresponding event stream. These vocalizations are always obscured/distorted, and assimilated into the texture as abstract timbral coloring rather than tangible semantic content.



Jason Thorpe Buchanan's works have been described by critics and leading composers 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, Alarm Will Sound, Ensemble Interface (Germany), Ensemble Nikel (Israel), Ensemble Linea (France), Nonsemble 6, IKTUS Percussion, [Switch~ Ensemble], OSSIA, ensemble39, Brevard Music Center Orchestra, Fiati 5 (Italy), Sound ExChange Orchestra, Eastman Musica Nova Ensemble, and TAD Wind Symphony (Japan), among others. Nominated for the 2015 Gaudeamus Prize, his works will be presented by Asko|Schönberg, Nadar Ensemble, and Slagwerk Den Haag at Gaudeamus Muziekweek in September 2015.

His Multimedia Opera *Hunger* was selected for the Darmstadt Contemporary Opera Workshop with Ensemble Interface (2014), and The Industry FIRST TAKE Opera Workshop in Los Angeles (2015). 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) and the Howard Hanson Orchestral Prize (2014) for *Asymptotic Flux: Second Study in Entropy* (2013) commissioned by the Mizzou International Composers Festival for Alarm Will Sound, *Double Concerto* (2014) commissioned by the International Horn Society for soloists Jeff Nelsen, Mike Walker, and the Eastman Musica Nova Ensemble with conductor Brad Lubman, *antistasis* (2014) for the Tzllil Meudcan Festival (Tel Aviv) with Ensemble Nikel, *oggetti 1* (2014) as composer-in-residence for Chamber Music Campania (Italy), both 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 orchestral 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, OH.

Jason has studied composition with Ricardo Zohn-Muldoon, Carlos Sánchez-Gutiérrez, Robert Morris, Allan Schindler, David Liptak, Virko Baley, Peter Michael Hamel, Jorge Grossmann, Pablo Furman, and Manfred Stahnke, conducting with Takayoshi Suzuki and Brad Lubman, and with Georges Aperghis, Brian Ferneyhough, Raphaël Cendo, Chaya Czernowin, Augusta Read Thomas, Hans Abrahamsen, Philippe Leroux, Clemens Gadenstätter, José María Sánchez-Verdú, and Pierluigi Billone, among others.

He is Executive Director of the Valencia International Performance Academy & Festival's Composition & Contemporary Music Program (Spain) and 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, Graduate Teaching Assistant/Course Instructor for the Eastman Computer Music Center, 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. He holds 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 music theory (2008-2010), receiving the highest honors for excellence from both institutions.

Current projects include *Hunger*, a multimedia opera with libretto by award-winning poet Darcie Dennigan, a work for saxophone and electronics to be premiered by Andrew J. Allen at the World Saxophone Congress (Strasbourg, July 2015), a work for solo percussion and electronics to be premiered by Peter Ferry (Chicago, 2015), a commission from the New York Virtuoso Singers with conductor Harold Rosenbaum (NYC, 2015), a commission from the Blue Water Chamber Orchestra as winner of Iron Composer 2014 (Cleveland, May 2015), a new work for Distractfold Ensemble to be premiered at the Valencia International Performance Academy & Festival (Spain, July 2015), and a new work 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)



...durat(A)ions: “broken landscape”  
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