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FOR CHAMBER ORCHESTRA

Commissioned by the BlueWater Chamber Orchestra

by

JASON THORPE BUCHANAN

Premiere: May 9, 2015

MELOS MUSIC

First Draft Copy – March 24, 2015

GENERAL/ALL

PERFORMANCE NOTES:

Many of the techniques in this work are employed explicitly to destabilize or distort the timbral qualities of each instrument, and thus require quite detailed notation. Once the performers understand the character and intent of these techniques and their context within the work, it may be possible (and preferable) to play more freely within this syntax with a more organic, or even improvisatory character. The performance should not be constrained or adhere too rigidly to what is written on the page, but rather flow fluidly and naturally.

PITCH NOTATION:

Series of quarter-tones (one semitone = 100 cents (ct), one octave = 1200 cents):

Three-quarter-flat	Flat	Quarter-flat	Natural	Quarter-sharp	Sharp	Three-quarter-sharp
(-150 ct)	(-100 ct)	(-50 ct)	(0 ct)	(+50 ct)	(+100 ct)	(+150 ct)

Series of sixth-tones: (arrows may also be used in conjunction with quarter tones to approximate smaller inflections):

6th-tone lower	6th-tone higher	6th-tone lower	6th-tone higher	6th-tone lower	6th-tone higher
(-133 ct)	(-66 cents)	(-33 cents)	(+33 cents)	(+66 cents)	(+133 cents)

TEMPORAL NOTATION: A relatively short fermata.

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 an artificial harmonic is lower than that of a normally fingered pitch. Similarly, lateral bow motion is much softer than vertical (up/down) bow motion; some multiphonics are softer than others, air tones and other extended techniques might be softer or louder, etc., so it should be understood that the dynamics indicated apply to the upper and lower dynamic range of whichever particular technique or context within which it exists. 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.

These symbols can be applied to a variety of techniques, such as trills, multiphonic tremolos, harmonic tremolos, bisbigliandos/timbral trills, rearticulations, and event box tempi to indicate relative acceleration and deceleration. In other words, the number of beams does not indicate a precise subdivision, but rather an increase or decrease of speed.

OTHER MARKINGS: All passages inside event boxes are to be repeated ad libitum with a consistent pulse that is independent of the ensemble's pulse. These are accompanied by additional instructions, such as accel. or decel., change of pitch, bow pressure, regularity, etc.

The clarinet is written in B♭, and sounds a Major Second lower than written.

The bass clarinet is written in B♭, and sounds a Major Ninth lower than written.

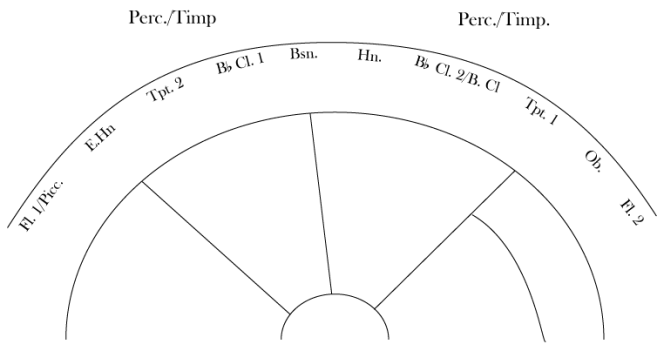
The horn is written in F and sounds a Perfect Fifth lower than written (same in bass clef!)

The trumpet is written in C

SUGGESTED SEATING ARRANGEMENT:

To optimize the spatial relationship between winds and brass, it is best to have similar instrument pairs separated on opposing ends of the performance space, with instruments that are not paired in the center. Adjustments may be made as necessary to accommodate different size spaces or repertoire that would prevent this arrangement.

The suggested order is as follows (left to right):
1st flute, english horn, 2nd trumpet, 1st clarinet, bassoon, horn, 2nd clarinet / bass cl., 1st trumpet, oboe, 2nd flute



FLUTE (HEADJOINT ALONE)

A: m.33-34 Headjoint alone, sealed embouchure, flutter tongue. Insert finger fully into tubing, and gradually remove over duration of breath (exhalation).
Demonstration video: www.jasonthorpebuchanan.com/deterioration/fluteA.mov

B: m.35-36 Headjoint alone, sealed embouchure. Exhale with increasing force, on arrival of downbeat simultaneously shut tubing with palm & execute tongue ram/stop followed by rapid "d" tonguing with tubing fully sealed on both ends. Repeat ad libitum, gradually decrease duration of gesture with each repetition.
Demonstration video: www.jasonthorpebuchanan.com/deterioration/fluteB.mov

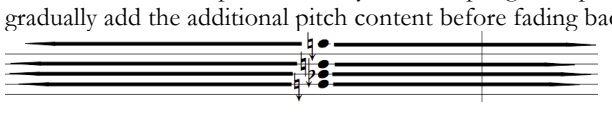
C: m.37-38 Headjoint alone, regular embouchure, seal tubing with thumb for lowest possible pitch. Slowly roll embouchure inward to bend pitch gradually.
Demonstration video: www.jasonthorpebuchanan.com/deterioration/fluteC.mov

D: m.38-39 Headjoint alone, regular embouchure. Insert finger fully into tubing, and make light rhythmic pulsations with a tapping motion to bend pitch. Slowly roll embouchure inward to bend pitch down gradually while playing over duration of gesture (corresponding to length of breath).
Demonstration video: www.jasonthorpebuchanan.com/deterioration/fluteD.mov

E: m. 39-40 Headjoint alone, regular embouchure. Rapidly insert and remove finger inside of tubing to destabilize fundamental pitch. Slowly overblow from fundamental (shifting), and slowly return to fundamental while slowly rolling embouchure inward to bend pitch down over duration of gesture (corresponding to length of breath). **Demonstration video**: www.jasonthorpebuchanan.com/deterioration/fluteE.mov

CLARINET/BASS CLARINET

MULTIPHONICS: Nearly all of the multiphonics utilized in this work (with the exception of 84b), are taken from Harry Sparnay's book "The Bass Clarinet" (Periferia Music, ISBN: 978-84-938845-2-9) and are numbered accordingly. The fingerings shown are the same as are given there, though the pitch material notated is a product of my own sampling and spectral analysis of each of these multiphonics. "Multiphonic Fades" begin from the fundamental and gradually add the additional pitch content before fading back, as fluidly as possible.



CLARINET ARTICULATIONS:

Unless otherwise indicated, slap tongue should always be molto secco, extremely dry and percussive, with almost no definite pitch content.
Exhalation through instrument should typically be executed with the lowest fingering, all holes closed.

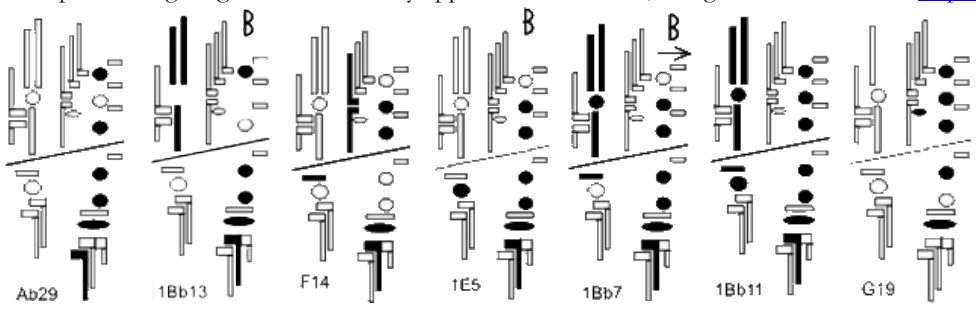
(MOUTHPIECE ALONE)

A: m.39-40 Mouthpiece alone, insert finger partially to both dampen and lower pitch. While playing, gradually insert finger to lower pitch and eventually stop air flow. **Demonstration video**: www.jasonthorpebuchanan.com/deterioration/clarinetA.mov

B: m. 40 Mouthpiece alone, use embouchure to begin on a slightly higher pitch and bend down while rapidly tapping with finger to open and shut air flow.
Demonstration video: www.jasonthorpebuchanan.com/deterioration/clarinetB.mov

BASSOON

Multiphonic fingerings in the order they appear. Can be found, along with sound files at http://www.leslieross.net/multies1T.html



A♭29 1B♭13 F14 1E5 1B♭7 1B♭11 G19-A

BRASS

Horn m.30 and onward: see/listen to Ligeti's *Ten Pieces for Wind Quintet* Mvt. 6 for reference. Slap tongue should always be extremely dry and without explicit pitch.

PERCUSSION

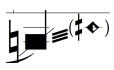
TIMPANI: 2 Timpani (29" & 32"), superball, wooden dowels, large cymbal
PERCUSSION: large frame drum (18"-24") on a stand (keyboard stand or similar), suspended cymbal & china cymbal (similar sizes, reverse above on same stand), china or thai gong with rope (damped on trap table), singing bowl, metal canister, small tam (or wind gong) superball, wooden dowels, 1 A-natural crotale and 1 F-sharp crotale (preferably both from lower octave set).

In order to execute the Gong scrape w/Singing Bowl and Crotale strike with Brass beater in m.35-36 & 43-44, it may be necessary to position crotales very close to Gong on trap table so that the rope may be held and lifted as the crotale is struck. Alternatively, the crotale could be struck with the singing bowl itself.

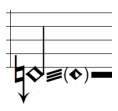
STRINGS (with STYROFOAM CUP)

Cups should be purchased in bulk as they may wear during rehearsal and need to be replaced. Approx. 19 cups required for performance. Larger, somewhat more firm cups are preferable to very small cups or soft Styrofoam.

NOTEHEAD TYPES:
Diamond noteheads indicate harmonics (natural or artificial).



STRINGS: Trill between a "normal" pitch (pictured: open string, semi-pitched, low bow speed) and a "half-press" (finger pressure between norm. and harm.), producing a multiphonic or split-tone, not necessarily on a harmonic node.



Trill between a harmonic and "half-press" by lightly changing finger pressure while remaining in the same location on the string. May also be between "normal" pressure and harmonic, or "normal" and "half-press."

BOW PRESSURE/LOCATION:

Semi-scratch tones, medium bow pressure, very little definite pitch.

Full-scratch tones, high bow pressure, no definite pitch whatsoever.

Gradual increase of bow pressure to scratch, followed by gradual decrease of bow pressure.

A: Styrofoam cup alone, arco. Extremely slowly, shuddering, as little pitch as possible. Hold base of cup with a loose grip to allow for vibration. Tilt cup slightly toward frog for downbow, so that bow hair primarily contacts opposing lip. Upon reaching tip, change to upbow and tilt cup slightly away from frog so that bow hair primarily contacts lip of cup closest to frog. Dynamic swells correspond with bow direction changes, as slowly/long as possible. **Demonstration video**: www.jasonthorpebuchanan.com/deterioration/stringsA.mov

B: Same as **A** with increased bow speed and friction. Maintain as little pitch as possible and maximize shuddering sound.
Demonstration video: www.jasonthorpebuchanan.com/deterioration/stringsB.mov

C: Same as **B** with increased pressure/friction to produce some pitch content while maintaining a balance with shuddering sound.
Demonstration video: www.jasonthorpebuchanan.com/deterioration/stringsC.mov

D: Press open end of cup onto strings relatively high up the fingerboard. Produce rapid, wild vibrato by pushing cup into strings to bend pitch erratically. Bow should contact both string IV and lip of cup. Rhythmic pulsations replace vibrato gesture. Rhythm indicates rate of l.h./cup pulsation, not bow changes.
Demonstration video: www.jasonthorpebuchanan.com/deterioration/stringsD.mov

E: Move both bow and cup laterally along strings III & IV with extremely slow bow motion. Fundamental pitch is suppressed, but some upper harmonic partials will be activated by cup at nodes on strings III and IV. **Demonstration video**: www.jasonthorpebuchanan.com/deterioration/stringsE.mov

F: Bow rim of cup along along length to produce a small amount of pitch. Downbow is more effective.
Demonstration video: www.jasonthorpebuchanan.com/deterioration/stringsF.mov

G: Slowly bow along side of cup, completely flat so that bow contacts the entire length. Will be very quiet and no pitch is produced.
Demonstration video: www.jasonthorpebuchanan.com/deterioration/stringsG.mov

H: Rotate cup so that there is a small contact point with the side of cup along the width rather than length. Will be extremely quiet with no pitch.
Demonstration video: www.jasonthorpebuchanan.com/deterioration/stringsH.mov

I: One-by-one, seamlessly transition from bowing side of cup to bowing body of instrument (in lap) without interruption of sound. Will be extremely quiet.
Demonstration video: www.jasonthorpebuchanan.com/deterioration/stringsI.mov

There is certainly some information that has been omitted from this initial draft of the score, so please do not hesitate to contact me with any questions at: jasontbuchanan@gmail.com

Transposed Full Score
v.03.24.15 19.54

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for chamber orchestra
Commissioned by the Blue Water Chamber Orchestra

Jason Thorpe Buchanan
March 2015

♩ = c.28

Piccolo
Flute
Oboe
English Horn
Clarinet in B♭
Bass Clarinet
Bassoon
Horn in F
Trumpet in C
I & II
Timpani
29" & 32"
superball,
wooden dowels
cymbal
Percussion
large frame drum
suspended cymbal
china cymbal (rev)
china or thai gong
singing bowl
metal canister
small tam
superball
wooden dowels
1 A♯ crotale
1 F♯ crotale
Violin I
Violin II
Viola
Violoncello
Contrabass

molto vib.
pp
[CH] (Shhh, tongue high)
activate upper partial (3)
w/ superball
damping w/l.h.
port.
cont'd ad libitum
sim ad libitum
FRAME DRUM with WOODEN DOWEL
roll dowel between palm of hand and membrane
maximum variability in timbre
friction sweep
friction sweeping with wooden dowel
BOWED CYMBALS (mounted in opposition)
pppp possibile
half-press trill (xST xSP)
(sempre)
senza vib.
legato ST
*rest body of instrument on leg, quasi-cello position
press side of string IV lightly (harmonic), and bend
pitch 1/2 tone by pulling inward on each pulsation
III/4. l.h. pulsations
molto legato
xST l.h. pulsations
molto legato
I/8.
II/11.
sim, sempre legato
harm. gliss.
Multiphonic
IV [4+11+7+3]

Fl.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

whistle tone

to Piccolo

A

Piccolo

reed alone, high multiphonic

m.1

m. 1

to Clarinet

m. A♭29

m. 1B♭13

with fingertips, damped with palm, head as loose as possible

w/wooden dowel

CHINA or THAI GONG w/SINGING BOWL (damped)

scraping

*lift gong by rope and allow both gong and bowl to resonate

half-press harmonic trill

legato ST

xSP

molto vib.

Multiphonic

IV [7+10+13+3]

IV [5+9+13+4]

III [6+11+5]

III/4. IV/7.

*rest body of instrument on leg, quasi-cello position press side of string IV lightly (harmonic), and bend pitch 1/2 tone by pulling inward on each pulsation

harm. gliss.

erratic, wild vibrato

violent, irregular bow changes ad libitum

poco accel.

B

senza vib.

REPLACE REED

REPLACE REED

timb. trill

[CH] (Shhh, tongue high)

con sord.

senza vib.

con sord.

w/ superball

w/wooden dowel

port.

lowest tension possible

prepare with cymbal, upside down

FRAME DRUM with SUPERBALL

BOWED CYMBALS (mounted in opposition)

l.v.

SMALL TAM with SUPERBALL

ad libitum, free tempo

*rest body of instrument on leg, quasi-cello position press side of string IV lightly (harmonic), and bend pitch 1/2 tone by pulling inward on each pulsation

half-press harmonic trill

erratic, wild vibrato

legato ST xSP ST

Multiphonic II [4+11+7+3]

Multiphonic III [4+11+7+3]

harm. gliss.

Multiphonic IV [7+10+13+3]

I/8. II/11.

SOLO

increase pressure to scratch tone

cont. ad libitum

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = c.36

C

D

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B♭ Cl.

Bsn.

SOLO
(quasi-rubato)

abrasive, cracking, multiphonic ornamentation ad libitum

m. F14

m. 1E5

m. 1B♭7

m. A♭29

m. 1B♭11

Hn.

C Tpt.

Timp.

BOWED CYMBAL
(bell down, finger in center)

BOWED CYMBAL
(damped on edge with firm object, pressed into drum)

Perc.

FRAME DRUM with WOODEN DOWEL

friction or buzzing sounds, roll dowel between palm of hand and membrane
maximum variability and abrasion in timbre

flat strike across drum with dowel

Vln. I

Vln. II

Vla.

Vc.

Cb.

sim. sempre legato

poco accel. ♩ = c.40 poco accel.

E

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B♭ Cl.

Bsn.

m. G19-A

m. F14

Hn.

C Tpt.

Timp.

flip cymbal

w/drum stick

Perc.

SMALL TAM (BOWED)

BOWED CYMBALS (mounted in opposition)

FRAME DRUM with WOODEN DOWEL

flat strike across drum with dowel

SOLO ad libitum

friction & striking sounds with wooden dowel

AD LIBITUM

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rhythm indicates rate of l.h. pulsation, NOT bowing

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poco accel.

F

poco accel.

♩ = c.44

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B♭ Cl.

Bsn.

m. A♭29

m. F14

Hn.

C Tpt.

senza sord.

Timp.

CHINA or THAI GONG w/SINGING BOWL (damped)

FRAME DRUM with WOODEN DOWEL

Perc.

AD LIBITUM

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = c.48

senza tempo

G — H

30 — 31 — 32 — 33

c.7" ① — c.8" ② — c.9" ③ — c.6" ④ — c.7" ① — c.9" ② — c.9" ③

Fl. — to Flute — REMOVE HEADJOINT

Fl. — *closed embouchure flatt.* — REMOVE HEADJOINT — HEADJOINT ALONE — A — *sealed embouchure finger inserted* — *length of breath* — (*f*) *poss.*

Ob. — REMOVE REED

E. Hn. — REMOVE REED

B♭ Cl. — *air only flatt.* — (*f*) *possibile*

B♭ Cl. — *air only flatt.* — (*f*) *possibile* — to Bass Clarinet

Bsn. — REMOVE REED

c.30" — c.25"

3/4

Hn. — *attack with repeated tonguing, almost no tone production mostly breath, staccatissimo, very pointed & distinct* — (*mfp*) — sim. ad libitum

C Tpt. — ② [CH] (Shhhh, tongue high) ③ add 2nd player — *pp* (*mf*)

Timp. — REMOVE PREPARATIONS — ② *w/superball, slow speed 'stuttering'* — port. — *pppp* *pp* *ppp* *p* *pppp* — *continue ad libitum*

Perc. — FRAME DRUM with SUPERBALL — Small Tam scraped with Canister — r.h. — l.h. — *ppp* *pp* *continue ad libitum*

3/4

c.30" — c.25"

Vln. I — *1 player solo* — 5 senza vib. — *pppp possibile, scarcely audible* — *add 2nd player extremely slow, wide vibrato* — *pppp possibile* — *1 player solo* — *pppp possibile*

Vln. II — **rest body of instrument on lap, prepare STYROFOAM CUP*

Vla. — **rest body of instrument on leg, quasi-cello position* — **rest body of instrument on leg, quasi-cello position*

Vc. — *TUTTI* — *III & IV laterally exhalation. no pitch.* — xST — (*f*) — ① *1 player solo* — *extremely slow bow speed, lateral motion along strings III & IV* — *lateral motion* — *suppress pitch, some harmonics* — *pp* *mp* — *sim, dynamics ad libitum*

Cb. — ① — *ad libitum* (xST xSP) — c.5" c.4" c.5" c.7" c.6" c.4" c.3" c.6" — *pppp* *pp* *pppp* *cont'd ad libitum* — port. — *cont'd dynamic swells ad libitum increasingly wide dynamic contrast* — *ffff*

ad libitum (xST xSP) — c.5" c.7" c.6" c.4" c.5" c.3" c.6" c.5" — *pppp* *pp* *pppp* *cont'd ad libitum* — Port. — *cont'd dynamic swells ad libitum increasingly wide dynamic contrast* — *extremely gradual portamento* — *ffff*

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I

34

35

senza tempo

♪ = c.84

HEADJOINT ALONE

Fl.

Fl.

Ob.

E.Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

c.39"

c.38"

3/8

BOWED CYMBAL (bell down, finger in center)

FRAME DRUM with WOODEN DOWEL

CHINA or THAI GONG w/SINGING BOWL (damped)

A: CROTALE with BRASS MALLET

Styrofoam Cup, Arco

*prepare STYROFOAM CUP

J 37

Fl. — c.7" ① | c.5" ② | C seal with thumb, roll inward, port. pp | c.10" ④ | c.9" ① 38 | ② c.7" | c.9" ③ begin flatt. | D 39 ① c.11" with finger fully inserted, light pulsations to bend pitch, roll inward, port. (mf) | ② c.5" | ③ c.6" | ④ c.2" | ⑤ c.4"

Fl. — ③ c.8" | C seal with thumb, roll inward, port. pp | ④ c.10" | begin flatt. | D with finger fully inserted, light pulsations to bend pitch, port. roll inward (mf) | E rapidly insert finger, port. roll inward pp f pp

Ob. — ④ c.10" reed alone, high multiphonic (mp) | increasingly abrasive with each repetition | 5 (mf) | 'stuttering' irregular rhythms, alternate freely between long and short (f) poss.

E. Hn. — reed alone, high multiphonic (mp) | increasingly abrasive with each repetition | 5 (mf) | 'stuttering' irregular rhythms, alternate freely between long and short (f) poss.

B♭ Cl. — air only pp | slap tongue, molto secco ⌐5¬ (f) poss. ⌐5¬ (f) poss. | REMOVE MOUTHPIECE | A w/finger port. mp | MOUTHPIECE ALONE

B. Cl. — breath only, as evenly as possible pp (f) pp | REMOVE MOUTHPIECE

Bsn. — ④ c.10" tongue slap cont'd | reed alone, high multiphonic (f) | increasingly abrasive with each repetition

c.30" | c.25" | c.28"

Hn. — [CH] (Shhhh, tongue high) pp (mf) | ⌐5¬ 5 (mfp)

C Tpt. — [CH] (Shhhh, tongue high) pp (mf) | ③ c.9" add 2nd

BOWED CYMBAL (damped on edge with firm object, pressed into drum) mf | mf | w/superball, slow speed 'stuttering' port. port. port. port. (f) poss.

Timp.

Perc. — FRAME DRUM with WOODEN DOWEL & FINGERTIPS ad libitum pppp pp pppp | AD LIBITUM | roll dowel between palm & membrane, maximum variability in timbre friction sweep friction sweep pp (mf) pp

Vln. I — *do not match pitch! pppp cont'd dynamic swells ad libitum | c.10" ④ add 2nd player | TUTTI pppp | ③ c.9" erratic, wild vibrato sff poss. | senza vib, pulsing *rhythm indicates rate of l.h. pulsation, NOT bowing p (f) dynamic swells ad libitum

Vln. I — ② c.5" add 2nd player | pppp cont'd dynamic swells ad libitum | TUTTI pppp | erratic, wild vibrato sff poss. | senza vib, pulsing *rhythm indicates rate of l.h. pulsation, NOT bowing p (f) dynamic swells ad libitum

Vln. II — c.10" ④ TUTTI | B fast bow speed, shuddering as little pitch as possible, add 2nd player | C TUTTI increased pressure, shuddering increasing pitch content pppp | D wild molto vib. on strings with CUP bow contact with both CUP & string IV sff poss. p

Vln. II — *do not match pitch! TUTTI pppp cont'd dynamic swells ad libitum | c.9" *prepare STYROFOAM CUP | c.7" ② D wild molto vib. on strings with CUP bow contact with both CUP & string IV sff poss. | with CUP *rhythm indicates rate of l.h. pulsation, NOT bowing p (f) poss. dynamic swells ad libitum

Vla. — 1 player solo pppp cont'd dynamic swells ad libitum | erratic, wild vibrato sff poss. | senza vib, pulsing *rhythm indicates rate of l.h. pulsation, NOT bowing p (f) dynamic swells ad libitum

Vla. — 3 players erratic, wild vibrato pppp sff poss. | *prepare STYROFOAM CUP | ② c.5" slow shuddering A (mf) | ③ c.6" increase speed B | ④ c.2" some pitch C | ⑤ c.4" wild vib. on strings with CUP D sff poss.

Vla. — erratic, wild vibrato pppp cont'd dynamic swells ad libitum sff poss. | senza vib, pulsing *rhythm indicates rate of l.h. pulsation, NOT bowing p mf dynamic swells ad libitum

Vc. — increase bow speed, irregular rebowing cont'd dynamic swells ad libitum, increasingly wide dynamic contrast | c.9" *prepare STYROFOAM CUP | ② B fast bow speed, shuddering as little pitch as possible (mf) | C increased pressure, shuddering increasing pitch content | D wild molto vib. on strings with CUP bow contact with both CUP & string IV sff poss.

Vc. — ② c.5" B fast bow speed, shuddering as little pitch as possible cont'd dynamic swells ad libitum (mp) | C increased pressure, shuddering increasing pitch content (mf) | D wild molto vib. on strings with CUP bow contact with both CUP & string IV pppp sff poss. p

Cb. — c.10" ④ B fast bow speed, shuddering as little pitch as possible cont'd dynamic swells ad libitum (mp) | ① c.11" C increased pressure, shuddering increasing pitch content (mf) | c.4" ⑤ ad libitum (xST xSP) port. port. dynamics ad libitum sff poss. p

Cb. — c.8" ③ B fast bow speed, shuddering as little pitch as possible cont'd dynamic swells ad libitum (mp) | c.9" ③ C increased pressure, shuddering increasing pitch content (mf) | c.2" ④ ad libitum (xST xSP) port. port. port. port. dynamics ad libitum sff poss. pp

de/ter| |ior.ation

K E 40 41 42 L

c.5" c.6" c.7" c.5" c.6" c.8" c.10" c.4" c.3"

♪ = c.80

Fl.

rapidly insert finger
port. roll inward
pp f pp
closed embouchure air only
pp

Fl.

closed embouchure air only
pp

Ob.

into instrument without reed air only
pp

E. Hn.

into instrument without reed air only
pp

B♭ Cl.

c.7"
B port. (f) pp
REPLACE MOUTHPIECE
slap tongue, molto secco, percussive, almost no pitch
(f) poss.

B. Cl.

MOUTHPIECE ALONE
A w/finger port. mf
c.5"
B port. (f) pp
REPLACE MOUTHPIECE
slap tongue, molto secco, percussive, almost no pitch
(f) poss.

Bsn.

c.6"
5 (f)
tongue slap, without reed
(ff) possible pp

c.23" c.31"

Hn.

molto secco, tongue ram
5 moderately fast
p mp dynamic swells cont'd ad libitum
(f)
(mfp)

C Tpt.

TUTTI
molto secco, tongue ram
5 moderately fast
p mp dynamic swells cont'd ad libitum
(f)

Timp.

lowest possible tension
roll dowel between palm of hand and membrane (r.h.)
pp l.v.

Perc.

strike w/fingertips continue ad libitum
BOWED CYMBALS (mounted in opposition)
ppp mf

c.23" c.31"

Vln. I

c.7"
increase speed and intensity to wild vibrato decrease speed and intensity to pulsation
cont'd dynamic swells ad libitum (f) poss.
c.4"
1 player solo
pppp possible
poco vib, flautando, molto espress.
c.5"
increase speed and intensity to wild vibrato decrease speed and intensity to pulsation
cont'd dynamic swells ad libitum (f) poss.
*prepare STYROFOAM CUP
c.10"
2 players extremely slowly, shuddering as little pitch as possible
A ppp (mf) dynamic swells correspond to bow direction changes, ad libitum

Vln. II

senza vib., pulsing pitch bends
p (f) cont'd dynamic swells ad libitum
increase speed and intensity to wild vibrato decrease speed and intensity to pulsation
(f) poss.
2 E extremely slow bow speed, lateral motion along strings III & IV bow + CUP damping
with CUP gliding lateral motion lateral motion suppress pitch, some harmonics (mf)
bow rim of CUP along length small amount of pitch, downbow
F ppp (mp) dynamic swells ad libitum
c.6"
increase speed and intensity to wild vibrato decrease speed and intensity to pulsation
(f) poss.
c.5"
E extremely slow bow speed, lateral motion along strings III & IV bow + CUP damping
with CUP gliding lateral motion lateral motion suppress pitch, some harmonics (mf)
c.3"
5 bow rim of CUP along length small amount of pitch, downbow
F ppp (mp) dynamic swells ad libitum

Vla.

increase speed and intensity to wild vibrato decrease speed and intensity to pulsation
(f) poss.
c.10"
senza vib., pulsing pitch bends
pp (mf) cont'd dynamic swells ad libitum
poco vib, flautando, molto espress.
pppp
c.7"
3 senza vib., pulsing pitch bends
p (f) cont'd dynamic swells ad libitum
3 extremely slow bow speed, lateral motion along strings III & IV bow + CUP damping
E with CUP gliding lateral motion lateral motion suppress pitch, some harmonics (mf)
c.6"
senza vib., pulsing pitch bends
pppp

Vc.

increase speed and intensity to wild vibrato decrease speed and intensity to pulsation
(f) poss.
c.6"
2 senza vib., pulsing pitch bends
p (f) cont'd dynamic swells ad libitum
2 extremely slow bow speed, lateral motion along strings III & IV bow + CUP damping
E with CUP gliding lateral motion lateral motion suppress pitch, some harmonics
$ff poss.
senza vib., pulsing pitch bends
p (f) cont'd dynamic swells ad libitum
extremely slow bow speed, lateral motion along strings III & IV bow + CUP damping
E with CUP gliding lateral motion lateral motion suppress pitch, some harmonics
$ff poss.

Cb.

I/7. II/10.
cont'd dynamic swells ad libitum
moderately fast
5 5
p ff gradually increase speed/shorten length of dynamic swells, ad libitum
III/4. IV/7.
cont'd dynamic swells ad libitum
moderately fast
5 5
p ff gradually increase speed/shorten length of dynamic swells, ad libitum

senza tempo

Fl.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

March 24, 2015

de/ter| |ior.ation was commissioned by the Blue Water Chamber Orchestra and written in early March of 2015. The work is closely tied to my multimedia opera in-progress *Hunger*, which explores themes of psychological decay, irrationality, and self-destruction through the fragmentation of concise musical objects, gestures, text, and video, as well as the obfuscation of semantic content in regard to speech and the human voice. In *de/ter | |ior.ation*, these themes are manifest in the character of the musical materials themselves, navigating a spectrum between maximum density or saturation and tremendous fragility. I imagine this work almost as an estranged overture to the multimedia opera – it exists as a separate entity with its own materials and identity, but they remain inextricably entwined.

The music gradually unravels as an unconventionally executed gesture, a pulsation in the strings, slowly infects the rest of the orchestra. This infection causes the ensemble to swell and burst, giving way to delicate timbral and microtonal fluctuations in the lower strings and an entirely disparate sonic territory. In my recent work, I am drawn to instability, abrasion, and chaos, visual/aural dissonances between a sound and its source, and the pursuit of greater variability through controlled aleatory and elastic time (i.e. simultaneities rather than synchronization) – notation that influences or prescribes behavior rather than singular musical events.

As suggested by the subtitle, **in/ |minate|**, this new territory is increasingly *indeterminate* and the materials are thus designed in such a way to provide greater freedom to the performers and opportunities for extreme virtuosity (or anti-virtuosity), exploring the *interior* of the sounds themselves as an analogue for the human experience as they drift in and out of temporal synchronicity and causality. In contrast to much of my recent work, I have found myself imagining sparser textures and softer sounds that delicately reveal the relationships between individual layers, parameters, or individual sonic events, and am intrigued by the dialogue that takes place as these layers generate a composite. Each instrument is broken down, quite literally, as the work gently reaches toward nothingness, fading away to *terminate* in complete silence.

I feel that the exploratory nature of what we do as artists necessitates instability and fluctuation as opposed to stasis. I might say that my goal is, above all else, to try new things; not for their own sake, but for the sake of changing my own perspective and discovering beauty in sound objects and processes that are unfamiliar to me. With each piece, I believe that it is absolutely necessary to challenge not only my own technical faculties and their limitations, but to entirely reassess what I believe in both aesthetically and ideologically. The purpose, and value of art should always be in question; what does it mean for a piece of art to be 'good' or for a piece of music to be 'bad'? In challenging my own preconceptions, I hope that at least some sliver of this reassessment process that takes place will also transfer to each individual that experiences the work, and in turn question their own values, aesthetic or otherwise, and hopefully find something in the work that they can recognize as being 'beautiful' (perhaps I am an optimist). The forces for which I write inform my process as much as any conceptual device, extra-musical narrative, or ideological motivation. The attributes of each instrument, timbral qualities, and personal role of each performer are absolutely integral to the work, and the relationship between the sounds themselves provide the focal point rather than purely conceptual or theoretical schema.

Many thanks to the musicians of the Blue Water Chamber Orchestra, Carlton Woods, and to Joe Drew and Dolf Kämper at Analog Arts/Iron Composer to whom I owe this opportunity.

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, and 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 and 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 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 Ricardo Zohn-Muldoon, Carlos Sánchez-Gutiérrez, Robert Morris, Allan Schindler, David Liptak, Virko Baley, Peter Michael Hamel, Jorge Grossmann, Pablo Furman, Manfred Stahnke, Brad Lubman, 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 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. 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 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
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MELOS MUSIC

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FOR CHAMBER ORCHESTRA

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