

Ecology of Disruption

for Line Upon Line
Commissioned by Tetractys New Music
“Here Be Monsters Festival” 2024

by

JASON THORPE BUCHANAN

Ecology of Disruption

P.2

8

W.4 | 28/25

I

RIBBED STICK against edge of table

Bicycle Freewheel, **Crumpled Plastic**, **Ribbed Stick**

9 4 5 8 5 4 6 4 3 8

Vol.

II

SPRING-PICKUP w/Transducer (vary location & timbre, different node each time)

9 4 5 8 5 4 6 4 3 8

Vol. 75% cont'd ad libitum

III

FRAME DRUM w/superball (vary location & timbre) slowly

9 4 5 8 5 4 6 4 3 8

Vol.

Elec. 024 025 026

Vid. B granularized, stuttering, soft video

Slowly rotate

(audio, shuddering)

(video) regulate rate/period of grains

accel. decel.

4 5 4 6 4 3 8

Vol. ↑ 50% Vol. → 100% ad lib. Vol. ↓ 0%

covered w/l.b. percussive, aspirated

flat (m.s.) r.h. scrape on side

AMPLIFIED CUP

5 4 6 4 3 8

Vol. w/ dynamics: m.p. m.f. ...

THAI GONG w/bowl

5 4 6 4 3 8

m.s. Vol. ↑ 100% ad lib. Vol. ↓ 0%

SPRING-PICKUP w/Transducer

5 4 6 4 3 8

distorted, glitch, "digital" sounding

acc. decel. (video)

Regulate rate/period of grains

4 5 4 6 4 3 8

Vol. ↑ 100% ad lib. Vol. ↓ 0%

AD LIBITUM

c. 7-10" senza tempo

AD LIBITUM

c. 7-10" senza tempo

AD LIBITUM

c. 7-10" senza tempo

AD LIBITUM

against edge of table

approx. 3:50

(approx.
3:50)

E ($\text{♩} = c.36$ as basis)

I
Bicycle Freewheel
Crumpled Plastic
Ribbed Stick
Vol.

II
Open Gong
Metal Canister
Wooden Beam
Glass Bottle
Ceramic Mug
Vol.

III
Frame Drum
Thai Gong
Tibetan Bowl
Flowerpot
Comb, Tissue Paper
Plastic Packaging
Ribbed Stick
Wooden Dowel
Vol.

Elec. 035 036 037 038 039
Vid. [A] [B] [C]

SOLO ad libitum
c. 13-19" senza tempo, molto rubato
CONT'D AD LIBITUM

AMPLIFIED CUP l.h. w/fingertips
c. 11-14" senza tempo, molto rubato
THAI GONG w/ bowl
FRAME DRUM
THAI GONG w/ bowl

SPRING-PICKUP w/Transducer hold METAL BAR against pickup and spring (bowed)
Vol. w/ dynamics:
high 3 4 5 6
low 1 2 3 4
AMPLIFIED CUP l.h. w/fingertips
Vol. ad lib.
high 3 4 5 6
low 1 2 3 4
THAI GONG w/ bowl
THAI GONG w/ bowl

(audio, low, wub, variable)
(take bow)
approx. 5:25

F ($\text{♩} = c.60$)

I
BICYCLE FREEWHEEL slowly
Vol.

II
(bowed)
SPRING-PICKUP w/Transducer
AMPLIFIED CUP
Vol. ad lib.
molto rubato

III
Vol.
AD LIBITUM

Elec. 040 041 042 043 044 045
Vid. [B] [C]

SOLO lip pop
c. 7-13" senza tempo
CONT'D AD LIBITUM

BICYCLE FREEWHEEL extremely slowly
c. 7-13" senza tempo
THAI GONG w/ bowl
LONG BAR 2:1
punctuate solo ONCE ad libitum
strike against edge of table
SPRING-PICKUP w/Transducer rebow at contrasting nodal/imbral points, change direction & location sharply
Vol. ad lib.
CRUMPLED PLASTIC (crinkly) 1-3
Vol. 0%
RIBBED STICK 2:1
Vol. 0%
TISSUE PAPER 2:1
Vol. 0%

resonant, wild bursts w/ intermittent pauses (7-8" each time)
CONT'D AD LIBITUM

AMPLIFIED CUP (change direction & speed sharply for contrasting timbres/pitch levels)
Vol. 100% ad lib.
OPERA GONG w/ metal canister
CUP chattering
GONG
SPRING-PICKUP w/Transducer hold METAL BAR against pickup and spring
Vol. 100% ad lib.
CRUMPLED PLASTIC (crinkly) 1-3
Vol. 0%
RIBBED STICK 2:1
Vol. 0%
TISSUE PAPER 2:1
Vol. 0%

[B] vid changes when r.h. accel thresh is met
[A] sharp changes trigger new vid
[B] sharp changes trigger new vid
[C] sharp changes trigger new vid

approx. 6:20

d=60

I

Bicycle Freewheel
Crumpled Plastic
Ribbed Stick

METAL BAR (1)
METAL BAR (2)
slam down on table
against edge of table

CUP (take metal bar)

begin manipulating feedback by bending and damping harmonic nodes on spring ad libitum

AD LIBITUM

Vol. ↑ 100% Vol. ad lib.

c. 11" senza tempo

II

Opera Gong
Metal Canister
Wooden Beam
Glass Bottle
Ceramic Mug

CERAMIC MUG
GONG w/ canister
GLASS
WOOD
TABLE

begin manipulating feedback by bending and damping harmonic nodes on spring ad libitum

AD LIBITUM

Vol. ↑ 100% Vol. ↓ 0%

c. 11" senza tempo

III

Frame Drum
Thai Gong
Tibetan Bowl
Flowerpot

Comb, Tissue Paper
Plastic Packing
Ribbed Stick
Wooden Dowel

RIBBED STICK
FRAME DRUM
FLOWERPOT

begin manipulating feedback by bending and damping harmonic nodes on spring ad libitum

AD LIBITUM

Vol. ↑ 100% Vol. ↓ 0%

c. 11" senza tempo

G SOLO

SPRING-PICKUP w/Transducer

wild feedback
vibrato
accel.
(bend)
shake violently

press spring into pickup

CONT'D AD LIBITUM

hold SPRING-PICKUP & TRANSDUCER, manipulate proximity + feedback, sensor controls additional parameters

wildly, improvisation

bend as high as possible

r.h. roll (audio) decel.

Slowly rotate

l.b. silently set down

BASS BOW

bounce over edge of table

THAI GONG w/ bowl

FRAME DRUM w/ superball

fade in

fade in

audio only, granular

approx. 5-10"

046 047 048 049 050 051

Vol. Vol. Vol. Vol. Vol. Vol.

Elec. Vid.

P.5

v.4 | 28/24

SOLI

$\text{J} = \text{c.} 48$

I

AMPLIFIED CUP: *scratches* (with volume controls at 0% and 100%)

II

SPRING-PICKUP w/ Transducer: *x* (with volume controls at 0% and 100%)

III

THAI GONG w/ bowl: *scratches* (with volume controls at 0% and 100%)

Elec.

sharp cutoff 052, granulation of speech in videos will create polyrhythms

Vid.

A, B, C

Vol.

ALL c.11-13"

Continue playing in time, either agreeing on some rhythmic material in advance or visually cueing each other.

ALL c.9-11"

Begin to incorporate other objects from your setup into your improvisation while maintaining a rhythmic pulse/energy (independent tempi).

Cover transducer with cup, regulate feedback.

Vol. fade up

c.5" c.7"

Continue bowing intensely until feedback reaches peak intensity, signal cutoff.

Vol. fade up

c.5" c.7"

AMPLIFIED CUP: Transition to only amplified cup

Cover transducer with cup, regulate feedback.

Vol. fade up

053 054 055 056 057

I $\text{♩} = c.54$

II $\text{♩} = c.44$

III $\text{♩} = c.40$

P.6

J

c.25-30"

ALL (A):
In one uniform motion, move base of the SPRING-PICKUP to sit on top of the TRANSDUCER.

Immediately, begin playing with bow, one hand holding the base and dampening the SPRING. Short, irregular rhythms, trading with one another.

Gradually introduce volume PEDAL to control granulated video speech rhythms to TRANSDUCER.

Bowing, damping, pressing. Do not allow sustained feedback.

Should be unpredictable, with space in between.

SENSOR controls additional parameters.

c.20-25"

ALL (B):
One by one (staggered), transition to placing METAL BAR on top of the TRANSDUCER at the center point.

Stay here for a bit, allowing the METAL BAR to rattle loosely while continuing to manipulate the SPRING-PICKUP with the opposing hand.

Continue playing relatively short, irregular rhythms, trading with one another (with or without the bow).

Use volume PEDAL freely to control audio rhythms and feedback to TRANSDUCER.

Bowing, damping, pressing, scraping. Begin to allow some sustained feedback.

c.35-40"

ALL (C):
One by one (staggered), move SPRING-PICKUP to press against one side of the METAL BAR.

TRANSDUCER remains at the center point.

Allow the BAR to rattle loosely while manipulating SPRING-PICKUP with the opposing hand.

Continue playing relatively short, irregular rhythms, trading with one another, increasingly violently, causing the METAL BAR to rattle.

Use volume PEDAL freely to control audio rhythms and feedback to TRANSDUCER.

Bowing, damping, pressing, scraping. Begin to allow some sustained feedback.

c.30-35"

ALL (D):
One by one, return the base of the SPRING-PICKUP to sit on top of the TRANSDUCER, removing the METAL BAR.

Continue improvising.

Use volume PEDAL freely to control audio rhythms and feedback to TRANSDUCER.

Bowing, damping, pressing, scraping. Begin to allow some sustained feedback.

c.3"

ALL (E):
Without a break in the sound, cue the uniform placement of the METAL BAR directly on top of the PICKUP, pressed against the SPRING.

Continue improvising.

Use volume PEDAL freely to control audio rhythms and feedback to TRANSDUCER.

Bowing, damping, pressing, scraping. Allow some sustained feedback.

c.35-40"

ALL (F):
Begin sliding METAL BAR back and forth rhythmically across the surface of the PICKUP, staring directly out into the audience (or projector).

Use volume PEDAL freely to control audio rhythms and feedback to TRANSDUCER.

Scraping, damping, pressing.

c.90-120"

ALL (G):
Increasingly introduce more space between rhythmic impulses.

As the spaces become longer and more unpredictable, the performance ends when no one chooses to continue playing and there is complete silence.

Maintain energy and tension until the very end and beyond the silence.

April 30, 2024 - Dresden, Germany



Jason Thorpe Buchanan is an American composer of operatic, orchestral, chamber, electroacoustic, and intermedia works which explore fragmentation, multiplicity, intelligibility, behavior, and the integration of live performance with technology. He is Artistic Director of the [Switch~ Ensemble] and Artistic Associate/Lecturer in New Media and Digital Technologies for Music at the Hochschule für Musik Carl Maria von Weber Dresden, Germany in the Hybrid Music Lab. He served from 2018-2022 as Department Chair/Lecturer in Composition, Theory, and Electroacoustic Music at the College of Music, Mahidol University in Thailand, 2022 Interim Managing Director of the Mizzou New Music Initiative at the University of Missouri, and 2020 Visiting Lecturer in Composition/Interim Director of the Electronic Music Studios at the Butler School of Music, University of Texas at Austin. His works have been described as “an unearthly collage of sounds”, “sharply-edged”, and “free jazz gone wrong—in a good way.”

Jason is the recipient of a 2010-11 Fulbright Fellowship at the Hochschule für Musik und Theater in Hamburg, Germany as a visiting scholar, commissions from the Mizzou International Composers Festival for Alarm Will Sound (2013), Iktus Percussion (2013), the International Horn Society for the Eastman Musica Nova Ensemble, soloists Jeff Nelsen, Michael Walker, and conductor Brad Lubman (2014), Ensemble Nikel/Tzil Meudcan (Israel, 2014), the Blue Water Chamber Orchestra as winner of Iron Composer (2014), the NY Virtuoso Singers (2015), the Earle Brown Music Foundation for the Talea Ensemble and TIME SPANS Festival (NYC, 2017), the Thailand New Music and Arts Symposium for the TACETi Ensemble and augmented conductor (2019), and for TACETi and extended no-input mixer (2020), a fellowship and commissions from Royaumont for the Talea Ensemble+EXAUDI Vocal Ensemble (2016), and the Académie Voix Nouvelles Ensemble (2017), a German/American Fulbright Commission (2011), the Howard Hanson Orchestral Prize (2014), two ASCAP Morton Gould Young Composer Awards (2014 & 2015), an American-Scandinavian Foundation Grant (2015), 2017 Artist-in-Residence at the Brush Creek Foundation (Wyoming), and 2015 Artist-in-Residence at USF Verftet/City Council of Bergen, Norway.

As a nominee for the 2015 Gaudeamus Prize, three works were presented by Insomnio, the New European Ensemble, and Slagwerk Den Haag at Gaudeamus Muziekweek (NL). His works *walkside, lost and gimme shelter* (2015), commissioned by Gaudeamus for Slagwerk Den Haag and by Eklektro Percussion Geneva, both explore the structural intersection of precise physical gestures, fragile sounds, and speech alongside live audio and video processing. As 2018 Artist-In-Residence at the Embassy of Foreign Artists in Geneva, Switzerland, he developed a new, interactive processing environment for *surface, tension* (2018), responding directly to the discrete physical gestures of performers and governing the behavior of both signal processing and triggering through wearable technology, sensors, and gestural tracking. Scenes from his multimedia opera *Hunger* have received performances at Darmstadt (2014) with Ensemble Interface, The Industry’s FIRST TAKE in L.A. (2015) with wild Up, and the MATA Interval Series in New York City (2015) with the [Switch~ Ensemble]. “*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 wailing orchestra effects, cuts the ear like a knife. Buchanan delivers.” – *L.A. Times*

Mentors have included Ricardo Zohn-Muldoon, Steven Takasugi, Pierluigi Billone, Chaya Czernowin, Raphaël Cendo, David Liptak, Virko Baley, Peter Michael Hamel, Jorge Villavicencio Grossmann, Pablo Furman, and Georges Aperghis. Jason served for three years as Executive Director of the Valencia International Performance Academy & Festival (Spain), for two years as a Curator for the San Francisco Center for New Music, as founding Director of the TICF International Academy for Young Composers, and as a Faculty Artist at the International Composition Institute of Thailand. As a doctoral student, he served as course instructor in electronic music and composition, board member of OSSIA, and assistant conductor for the Musica Nova Ensemble with conductor Brad Lubman at the Eastman School of Music.

As a guest composer, conductor, and lecturer, he is widely sought internationally at institutions such as the University of Chicago, Stanford University, TRANSIT Festival (Belgium), TIME SPANS Festival (NYC), Chamber Music Campania (Italy), the Eastman School of Music, University of Miami Frost School of Music, Music Science Share Educators Conference (Shanghai), Queens New Music Festival, MATA, the Thailand New Music and Arts Symposium, Yong Siew Toh Conservatory (Singapore), the Bergen Center for Elektronisk Kunst (BEK, Norway), and dozens of Universities throughout the United States. He holds a Ph.D. from the Eastman School of Music, and degrees in Composition and Music Technology from San José State University (BM & BA, 2008) and the University of Nevada, Las Vegas (MM, 2010), where he taught courses in composition and theory as a graduate student. Current projects include *Ecology of Disruption* for Line Upon Line, a percussion trio with generative electronics, lights, and video, an immersive collaborative work for the [Switch~ Ensemble] at EMPAC, and development of new systems for gestural tracking and interactivity within the Hybrid Music Lab, Dresden.

For more information or to contact the composer, please visit
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Ecology of Disruption

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