Drift Shadow

for Oboe and Electronics

by Alex Harker

co-created with Niamh Dell

Key

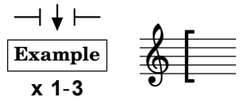
Overall Form

*The piece is in four main **parts**, indicated in boxes at the top left of the relevant pages. Each part starts with the material immediately under the heading. After playing this **section** you may navigate as you wish within each part, as long as you follow the indications and arrows. However, the four main parts must happen in order, and you may not return to earlier parts in the piece after progressing onwards.*

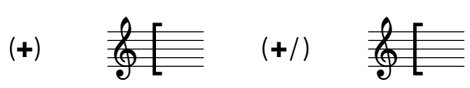
*Each section or **block** (staff within a section) has specific instructions to the right of the notiation which should be followed. In the case of sections containing multiple blocks, additional instructions about form / shaping are given as boxed text. With the exception of 'insert' sections (explained below) arrows are used to indicate which sections can follow one another. These are directional, so you may only travel in the direction(s) indicated by the arrowheads. Arrows may be between passages of musical notation directly, or to a boxed section name when the section that follows is on another page.*

It is important to note that examples (marked with boxed letters) are indicative of a playing style, and should not be reproduced as written each time, but used as a starting point for exploration.

Notation of Form

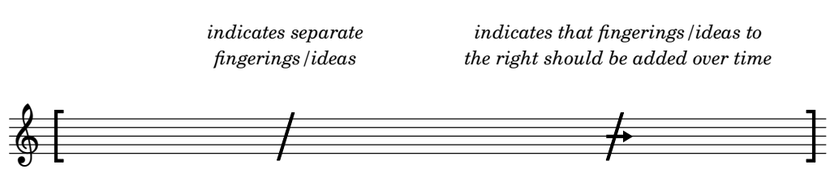


Section names are indicated within a box with repeat indications to indicate how many times that section is to be traversed in a performance.
Sections with the downwards arrow within two lines are 'insert sections' which can be used at any point within the part they belong to.
After finishing an insert section you should return to the section you came from, or the start of the part you are within.

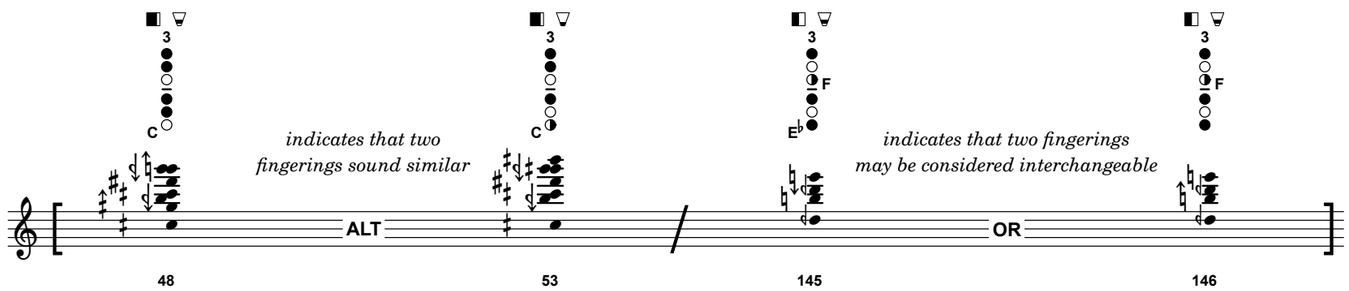


These blocks are additional to the main block for the section
Those marked (+) must be optionally used alongside the preceding block.
Those marked (+/) may be used alongside or instead of the preceding block.
Blocks are generally separate temporal entities but there may be additional directions about how to use specific blocks.

dashed lines help separate 'insert' sections visually from other music



Square brackets indicate a set of ideas that an be ordered freely.
Slashes with arrows indicate when ideas should be introduced over time.
Otherwise sections may be started at any item.



OR and ALT symbols indicate similar sounding multiphonics.
This is to aid planning of order for contrast or similarity.

Notation of Techniques

The piece is based primarily on multiphonics, which are notated in terms of fingering, air pressure and reed position. Additional experimentation may be needed to fine tune positions, embouchure etc. in order to cleanly play the multiphonics as written. Many of the techniques employed also require production that does not aim to create a static, blended chord, but create timbral variation upon a single fingering.

Dynamics are often given as a range which can be explored freely. Not all fingerings in a given block may be equally flexible in terms of dynamic, and at times the dynamics marked will imply underblowing, creating an unstable result. The written directions should be used alongside experimentation to interpret the written dynamics.

Possible trills/glisses between adjacent fingerings are indicated, but further colour fingerings are requested at various points. These should not alter the fundamental pitch material too radically, but should inflect the multiphonic differently in terms of timbre or microtonal details.

Whilst common notations are indicated here, further graphical notations are used in the score and explained in context. Graphical elements should be interpreted as indicative, rather than literal in terms of timing and gestural shaping.

left to right - low to high air pressure

indicates strong lip pressure

teeth tone
produced by biting the reed

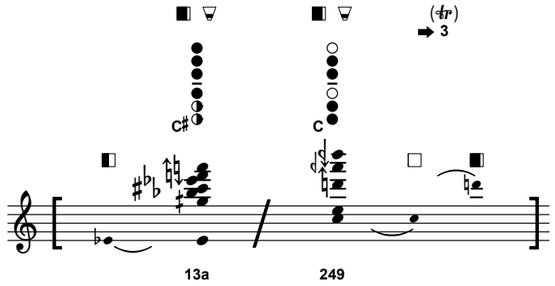
noise burst
produced using breath and/or tongue constriction

left to right - reed position outwards to inwards
(as indicated for normal reed contact)

left to right - reed position outwards to inwards
(as indicated for teeth tones)

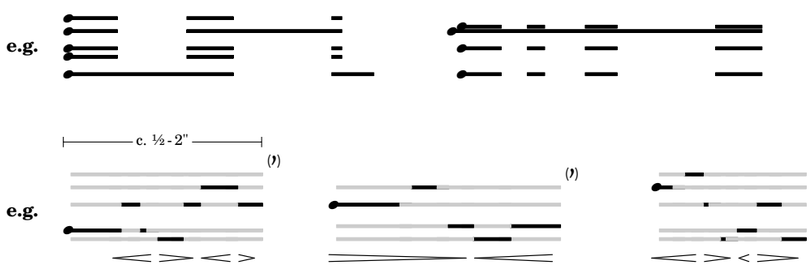
T

timbral fingering
(a significant deviation from normal tone production)



For multiphonics fingering, air pressure (or indication of a teeth tone) and reed position are all given.
Where specific single notes are also an option these are indicated (with a suitable air pressure alteration, or teeth tone indication).
Ties indicate that single notes may be used slurred to the multiphonic and you may use the multiphonics, single notes or combination ad lib.

The notation on right-hand side shows an option for colour trills on the single notes



Throughout the piece two approaches to multiphonics are referred to: ***selection*** *and* ***focus.***

The upper notation indicates ***selection*** *in which the aim is to isolate single pitches from a multiphonic as far as possible.*
The lower notation indicates ***focus*** *in which the multiphonic should be maintained, but the balance of pitches adjusted.*

Note that in the latter case it is desirable for dyads to result (if possible) but the notation indicates prominent single pitches for simplicity.
In both cases experimentation will be necessary to find the changes of embouchure and pressure that acheive best results.
According to the fingering some changes may create audible glisses or changes in tuning, which should be embraced.

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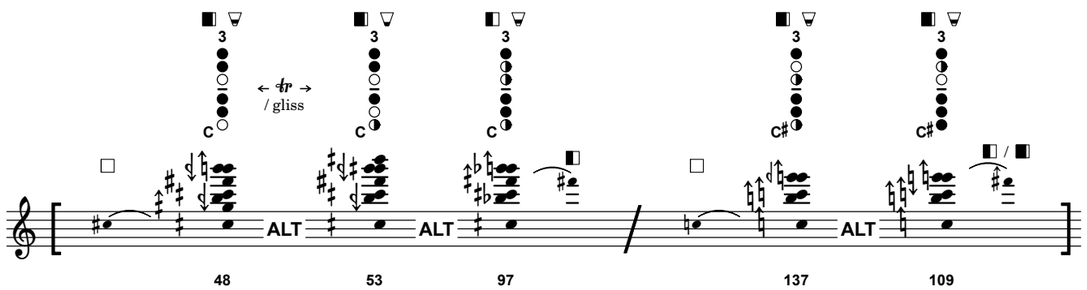
Alex Harker with Niamh Dell

Opening

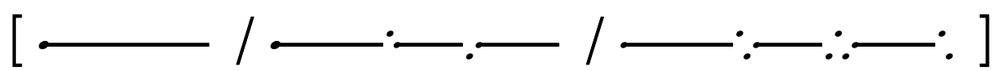
Unfolding



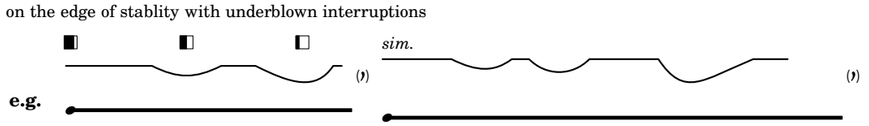
pp*-*mf *fragile and liminal (moving between stable and underblown)*

play drawing from and combining the following possibilities (+ colour trills ad lib.) — ***slowly change the pitch emphasis***

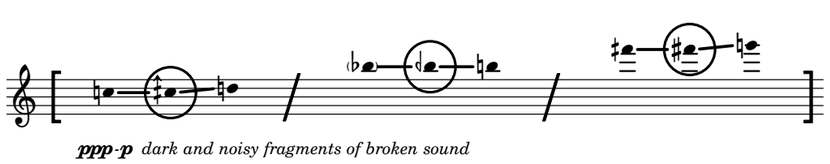
A static with sporadic interruptions with colour fingerings



B on the edge of stablity with underblown interruptions



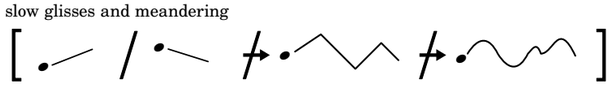
C with rearticulated focus pitches (articulate with tongue/smorzando/dynamics)



ppp*-*p *dark and noisy fragments of broken sound*

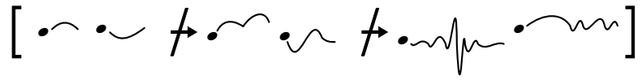
play gestures drawing from and combining the following possibilities (+ bursts of breath noise throughout)
to start focus on circled pitches and increase the utilised range, developing longer gestures over time
each gesture may draw on only a small microtonal range in those indicated

A slow glisses and meandering

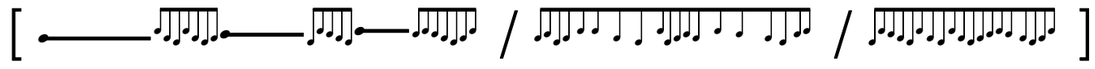


B varying speeds and regularities of oscillation

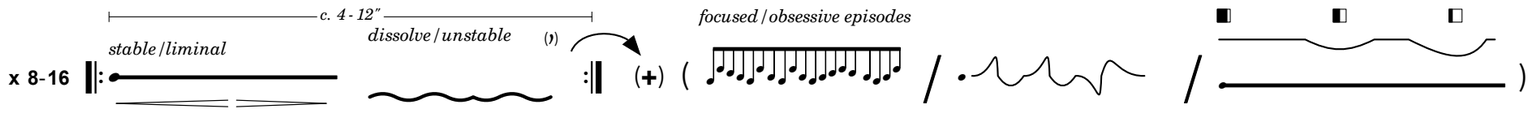
C scoops and gestures



D varying speeds/intensities of microtonal ornamentation (central pitch may be shifted slowly over time)



intersperse multiphonic and glissandi / microtones into distinct gestures
elecs tracks speed / levels of activity / attack points



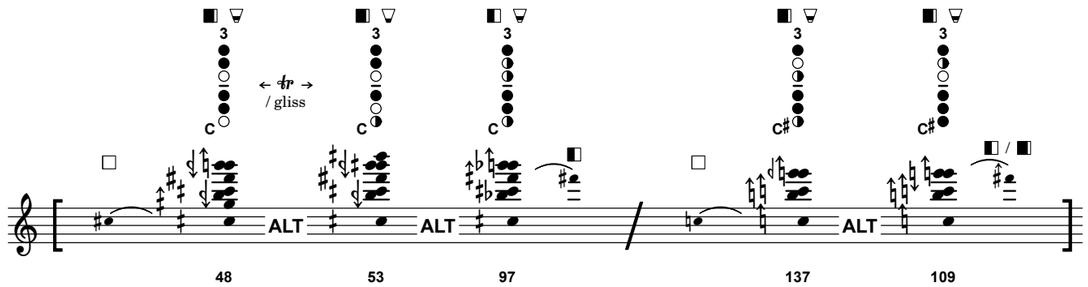
vary phrase lengths to maintain interest and let episodes of focus emerge organically
start using individual ideas in short gestures + over time introduce more ideas, more linking and extended moments of obsessive focus
each gesture should be similar, yet unique, with a varying level of connection to the proceding gesture

elide into **Part I**

Part I

(move to **Part II** *after building sufficient drama or exhausting the materials here)*

Origin
x 6+



pp-mf *fragile and liminal (moving between stable and underblown)*

play as multiphonics in **Unfolding** *but also adding the following possibilities (+ glisses and colour trills ad lib.)*

D quiet swells

e.g. c. 1-6" — *vary speed over time ad lib.*

E wavering pitch selection

e.g.

F create short gestural mini-loops from **A** - **E** (incorporate gliss material also ad lib.)

e.g. c. 1-2" — x 2-4

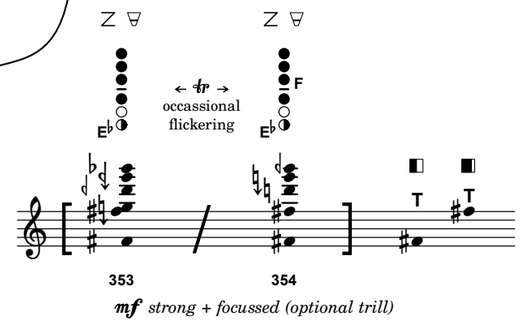
ppp-p *dark and noisy fragments of broken sound*

play as in glissandi/microtones in **Unfolding**
continue to widen the ranges over time
break into breath noise ad lib.

continue to intersperse multiphonic and glissandi/microtones into longer phrases
elecs tracks speed/levels of activity/attack points/space and follow changes of section/idea

allow moments of focus, as before, but also explore other materials in **Part I** *as indicated*
each time through try to make something new

Ground
x 1+



mf *strong + focussed (optional trill)*

play ***sustain*** *till elecs double then* **A** *(+* **B** *)*
elecs double then follow the dissolve
move on only once doubling dissolves

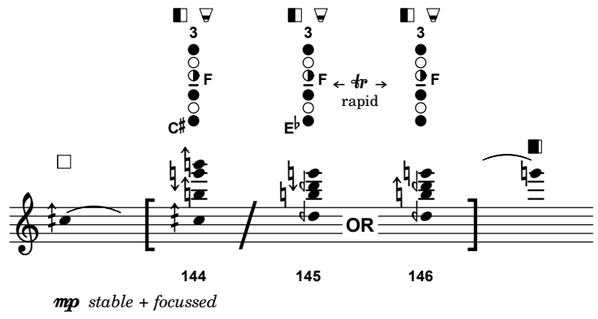
A dissolve into noise/bits with teeth wobble

e.g.

B slow dabs of **F♯** timbral notes

e.g.

Push
x 1+



mp *stable + focussed*

play ***slow sustains then optionally*** **A** *and/or* **B**
move freely + slowly between fingerings
elecs double and track activity
hold sustains till doubling is dominant in elecs

A fast pulsing/rearticulation

vary speed/angularity ad lib.

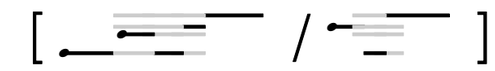
e.g. < > < > / *articulate*

B rearticulation with changing pitch focus each attack

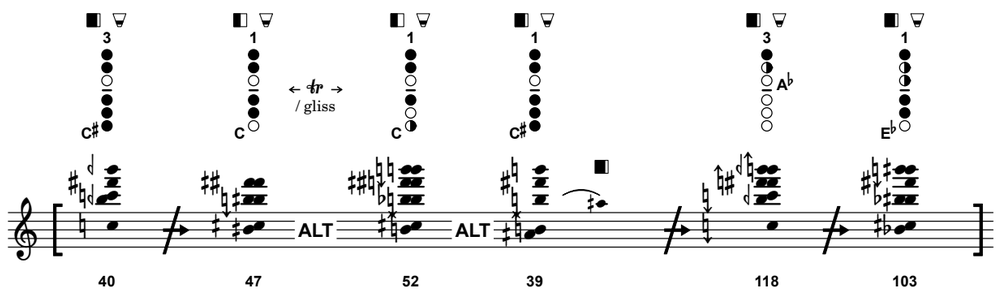
(as above)

e.g.

C pushing upwards to high **G♮**



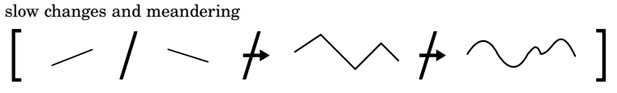
Displace
x 3+



p-f *messy and gestural, pushing against the established texture*

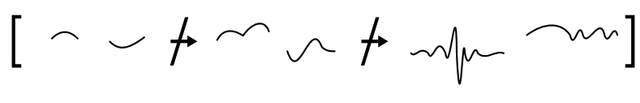
play using the ideas from **Origin** *(+ flz. ad lib.)*
add gestural ideas below using ***lip and key glisses / pitch focus / dynamic inflections***
elecs introduce similar multiphonics and gestures
each time through increase intensity along with options and instability

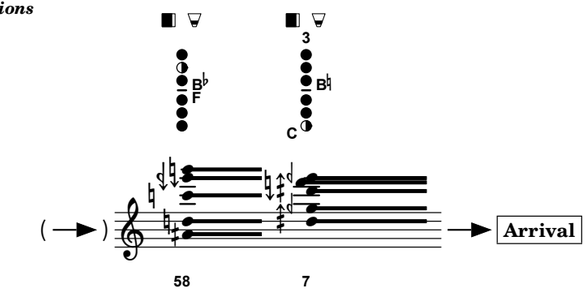
A slow changes and meandering



B varying speeds and regularities of oscillation

C scoops and gestures



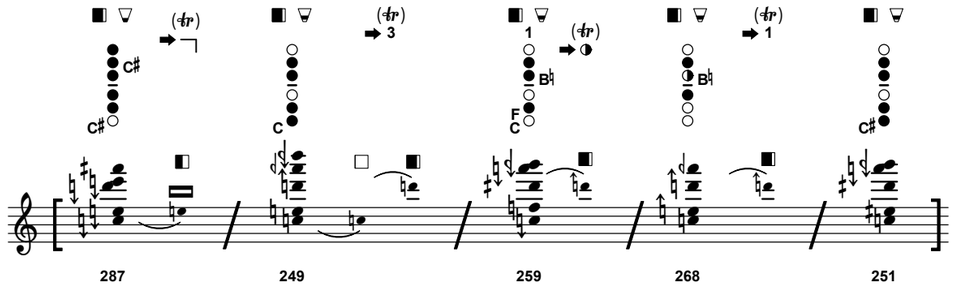


mf *stable + focussed (cresc ad lib.)*

(Displace)

Arrival

x 2-4



p-mf *with stable tuning to maximise consonance*

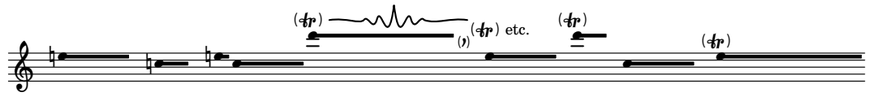
play interspersing **A** *and* **B** *in blocks (+* **C** *ad lib.)*
elecs double and track activity

A multiphonics with moderate to rapid pitch focus and dynamic inflections

e.g.

B single notes with optional 'breaking' trills as hairpins (irregular but with a vague sense of pulse)

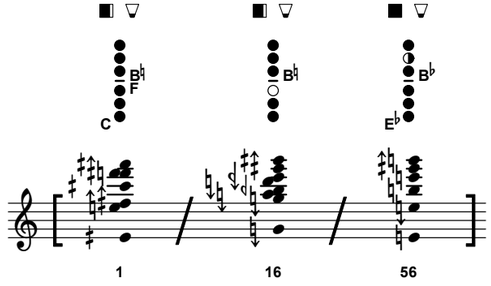
e.g.



→ **Origin**

C noise clouds/bursts (breath + keys + tongue constriction as needed)

(+)

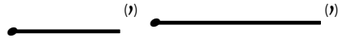


mf-f *underpin the harmony (tune consonantly)*

play one or more multiphonics changing infrequently
elecs complete harmonic field
use only once per instance of this section

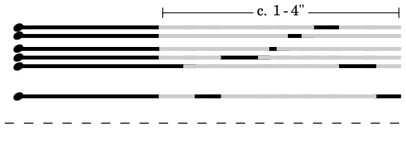
A stable sustains

e.g.

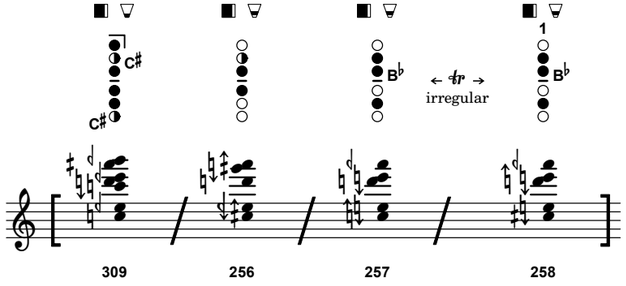


B sustains + occasional slow wide pitch focus inflections (low)

e.g.



(+)

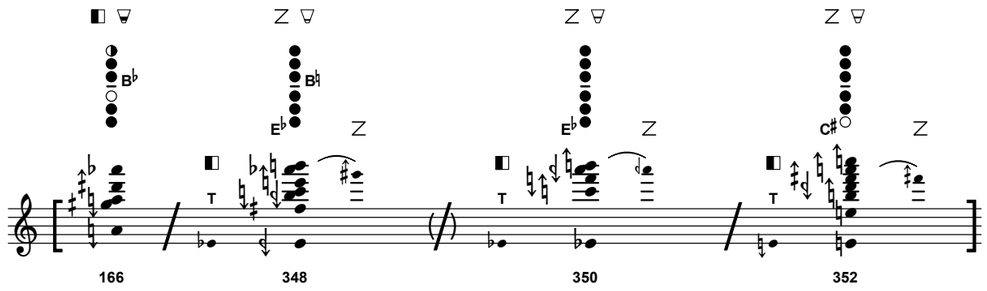


p-f *messy and gestural, pushing against the established texture*

play as **Displace** *but build messiness sensitively over time*
embrace tuning clashes, but also subtle dynamics
continue to insperse with noise clouds
elecs adds further displacements to the core **Arrival** *harmony*
use to add complexity or to dissolve/end this section

Cluster 1

x 1-3

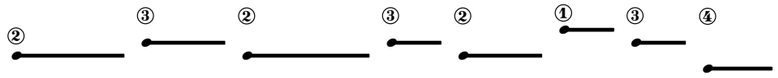


mf-f *stable multiphonics (reduce louder ones as much as possible)*

play either as **A**, **B** *or* **C** *or intersperse in blocks —* ***reorder freely, often rocking back and forth between pairs, hinting at short loops***
elecs track speed /levels of activity

A uneven slow rocking patterns

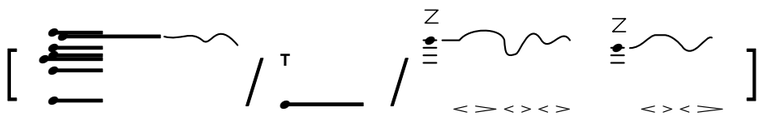
e.g.



B long separate sustains (allow elecs to complete harmonic field)

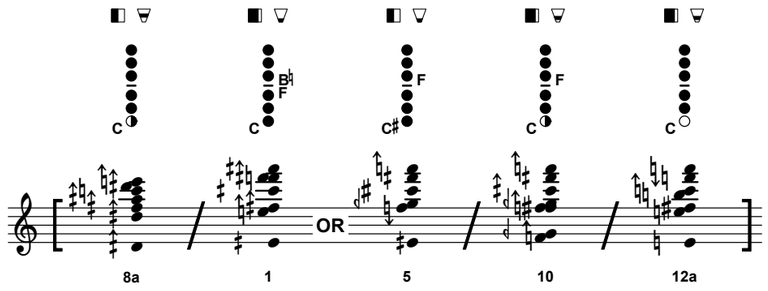
e.g.

C intersperse multiphonics slurred to high notes (+ wobble), timbral low notes and high smorzando teeth tones wobbling between partials



Cluster 2

x 1-3

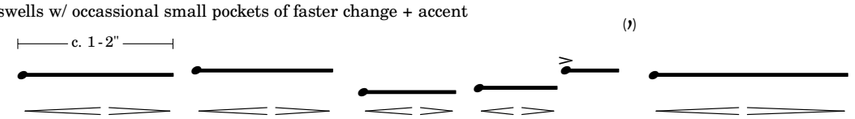


mp-f *stable multiphonics (as quiet as possible)*

play either as **A** *or* **B** *or morph between the two —* ***continuously reorder avoiding close repetition/looping***
elecs track speed

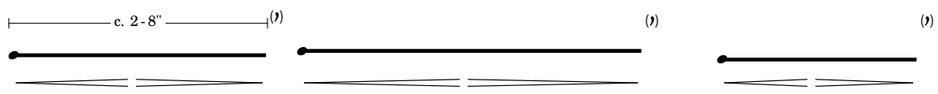
A slow swells w/ occassional small pockets of faster change + accent

e.g.



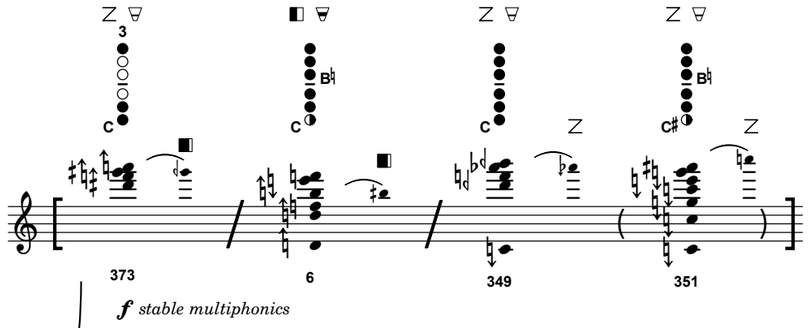
B v. slow swells w/ occassional extremely long notes (till elecs responds)

e.g.



Part II

Division
x 3+



f *stable multiphonics*

statement (+)

1-3 multiphonics pure/strong
prefer to end the statement section low (esp. on **C♮***)*

e.g. c. 4-12"

play as **statement** *+ optionally* **A**, **B** *or* **C**
elecs complete harmonic field with added filtering

each instance a surprise

dissolve

(keep multiphonic static or change infrequently)

A dissolve into noise (+ constrictions) through unstable lip and key trilling/wobble

e.g.

B switch between multiphonics and high tones w/ optional breath noise

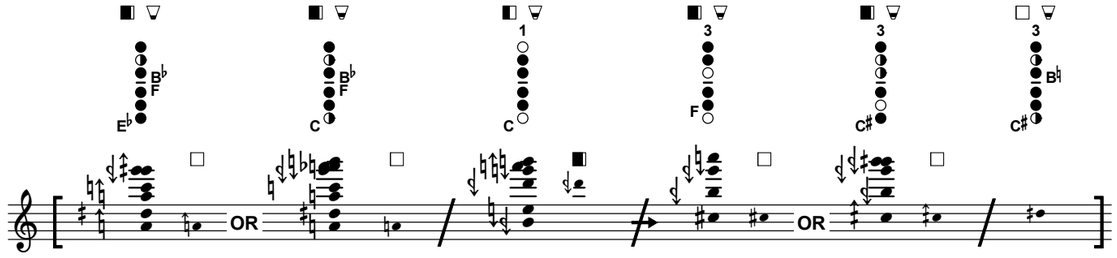
e.g.

C very slow changes between stable multiphonics

e.g. c. 2-6"

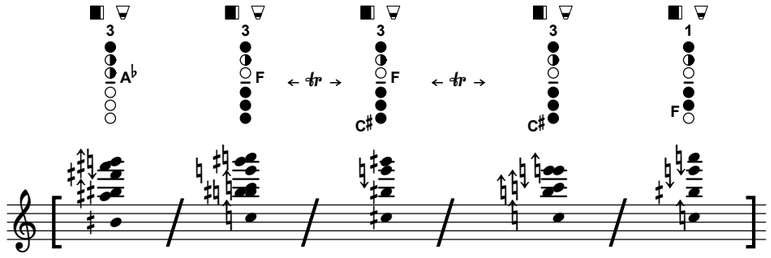
→ **Centre**

Loops
x 2+



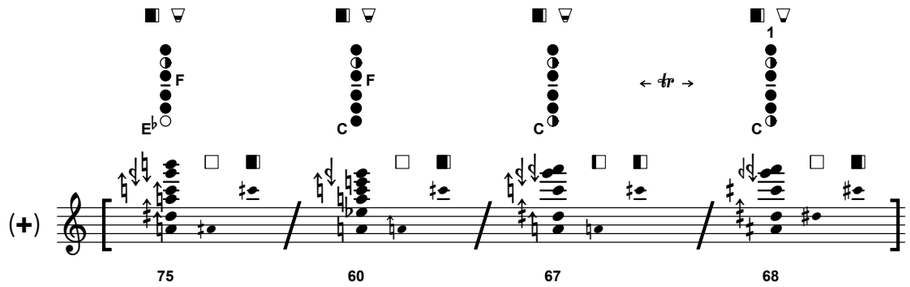
p-mp *multiphonics or* ***pp*** *single notes*
always as clean as possible

(+)



pp-mp *ethereal and floating,* ***interspersed with noise bursts***
allow moments of stability but mostly underblown with pitch focus inflections

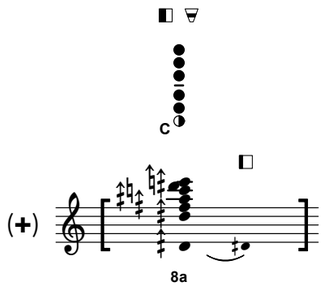
(+)



mp-mf *(underblow if needed) messy and gestural, pushing against the established texture*
use within loops but also to break looped patterns

play as the core material + techniques from **Displace**
use techniques to inflect individual notes/multiphonics
elecs will add multiphonics to the core set from **Loops**

(+)



mf-f *stable*
ground the harmony

play as ***sustain + optional dissolve*** *as below*
pitch/multiphonic ad lib.
use ideas individually or in combination
elecs doubles and then tracks ending

A dissolve into noise

e.g.

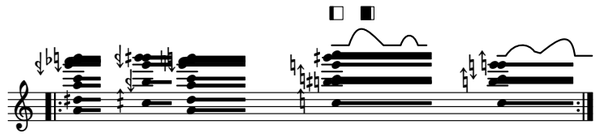
B upwards gliss

e.g.

the core material should be short loops from the two upper core harmonic blocks
alternatively play freely using only the first block
in either case use the lower displacement and grounding options to create interest
elecs tracks individual ideas

make loops from **1-3** *multiphonics from the first block followed by* **0-3** *multiphonics from the second*
loops should have a loose sense of pulse often emphasizing a short-long rhythmic pattern
repeat loops ***several times*** *before developing mostly slowly (small additions / switching out short segments)*
keep loops as consistent as possible, even when using inflections

e.g.

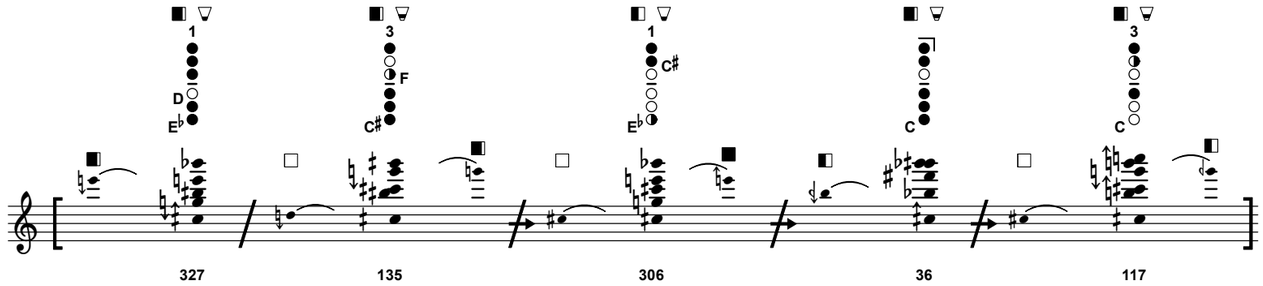


x 3-8

→ **Centre**

(Loops)
(Division)

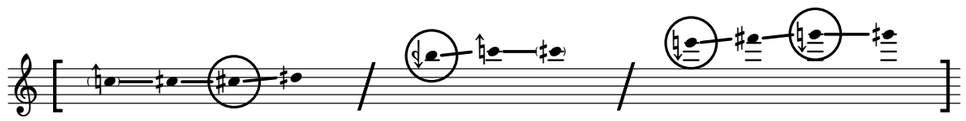
Centre
x 4+



pp-mf *vary between focused / stable and fragile / liminal (underblown where needed)*

play primarily as multiphonics in **Origin** *(+ colour trills ad lib.)*
as multiphonics are added over time introduce techniques as in **Displace**
vary the level of stability and focus (in terms of number of multiphonics)

→ **Loops**



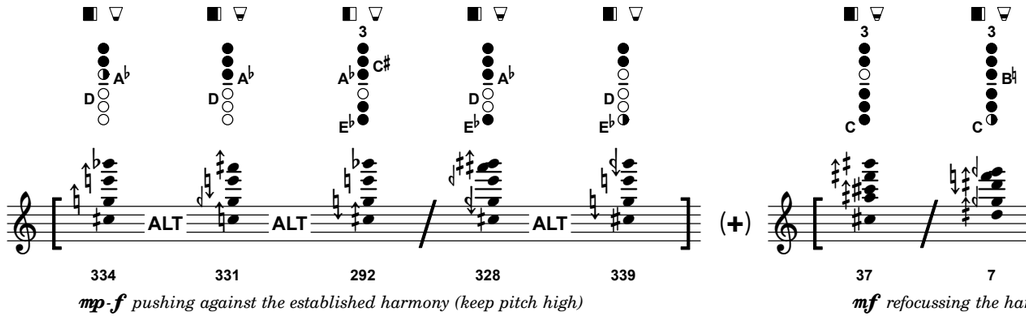
ppp-p *dark and noisy fragments of broken sound*

play as in glissandi / microtones in **Origin**
break into breath noise ad lib.
to start focus on circled pitches
widen the pitch ranges over time

intersperse multiphonic and glissandi / microtones into varied phrases
elecs tracks speed / levels of activity / attack points / space and follow changes of section / idea

increasing blur the distinction between glissandi / microtones and multiphonics
create strong moments of focus, but also explore other materials in **Part II** *as indicated*
each time through try to make something new

Press
x 1-3



mp-f *pushing against the established harmony (keep pitch high)*

(+)

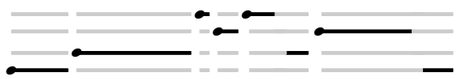
mf *refocussing the harmony*

play the ***first block*** *using* **A** *and* **B** *and the* ***second block as clean sustains emphasizing low partials***
elecs double and track activity

A rearticulation with changing pitch focus each attack (and sometimes within attacks)

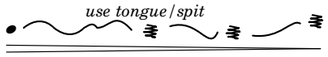
vary speed / angularity ad lib.

e.g.

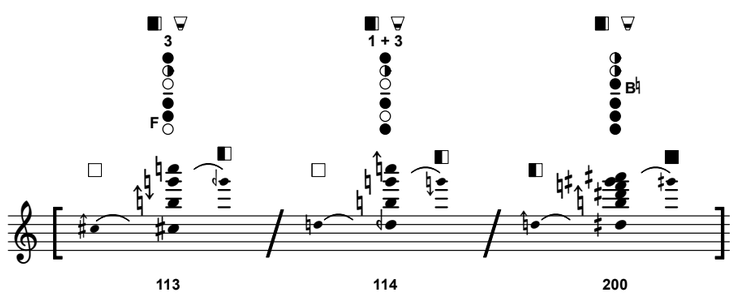


B add gliss/breaks with noise to the end of sustains

e.g. *use tongue / spit*

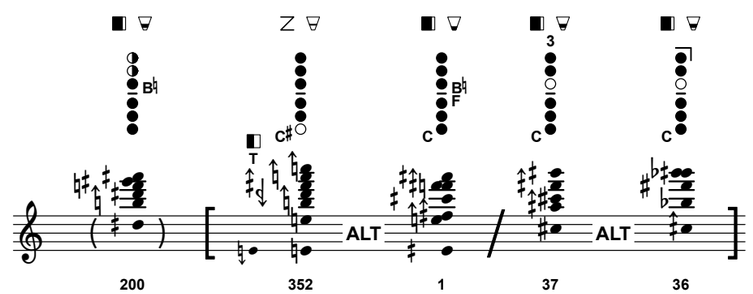


Extend
x 1+



mp *flickering and unstable, exploring the edges / breaks in the sound*

(+/)

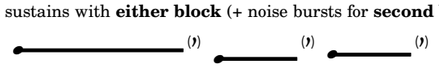


mf-f *strong + focussed, emphasizing low pitches*

play using the ideas below freely combined
elecs track which blocks are in play and levels of activity and fill in harmony
use briefly as a route elsewhere or a field to inhabit

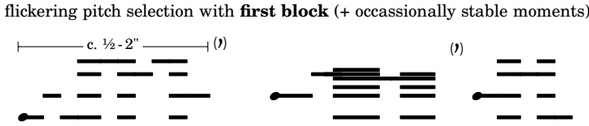
A stable sustains with **either block** (+ noise bursts for **second block** only)

e.g.



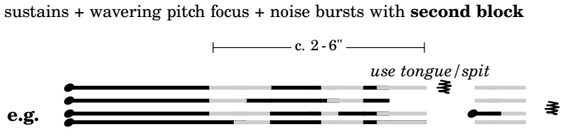
B rapid flickering pitch selection with **first block** (+ occassionally stable moments)

e.g.



C sustains + wavering pitch focus + noise bursts with **second block**

e.g.

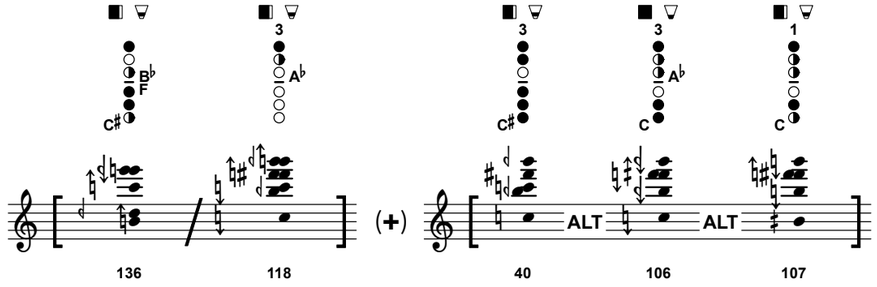


→ **Transition**

(Extend)

Transition

x 1

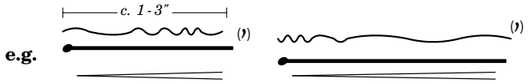


mf-f *strong sustains*

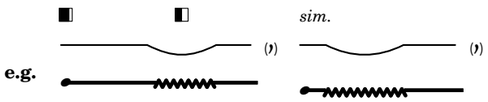
mf *stable but dissonant slabs of sound enmeshed within the texture*

play as ***sustains*** *(+ flz. ad lib.) or* **A** *and* **B** *as relevant to the block*
elecs fill in harmony

A **first block** - sustains, each one with a crescendo, varying speed of beating ad lib.



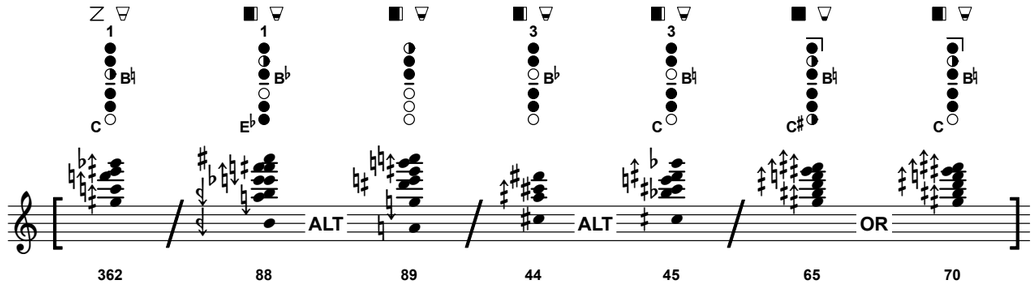
B **second block** - sustains with flickering from underblowing



→ **Closing**

Block 1

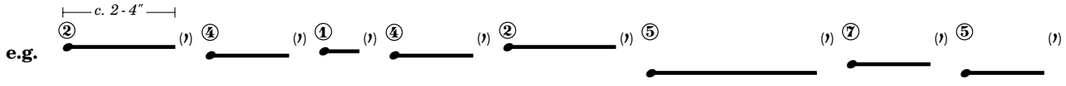
x 1-3



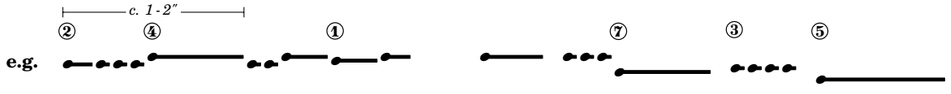
mp-mf *stable/angular sound complexes (blend into the texture)*

play with either **A** *or* **B** *or move between them (both + flz. ad lib.) —* ***move slowly between groups, focussing on just a few fingerings at a time***
elecs track activity and fill in the missing harmony

A long sustains

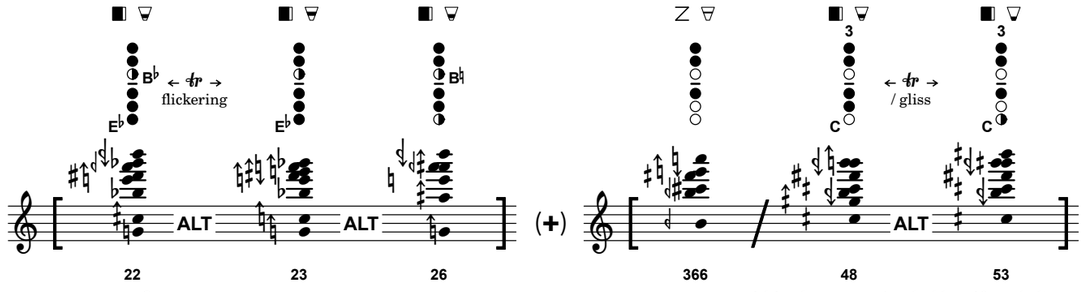


B obsessive angular rearticulated patterns



Block 2

x 1-3

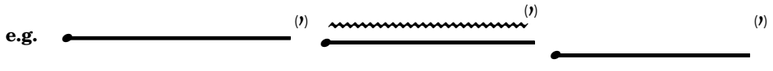


mf *stable but dissonant slabs of sound*

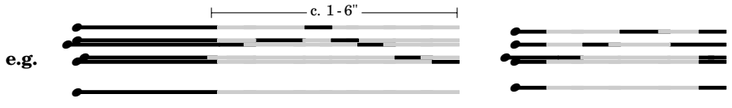
p-mp *within the texture (underblow if needed)*

play using any combination of **A**, **B** *and* **C** *to create a dense texture*
elecs fill out texture (filtering materials from the second block)

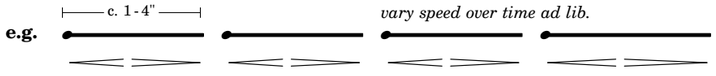
A **first block** - long sustains + flickering trill / flz. ad lib.



B **second block** - moderate to slowly varying pitch focus, maintaining multiphonics but emphasizing higher partials

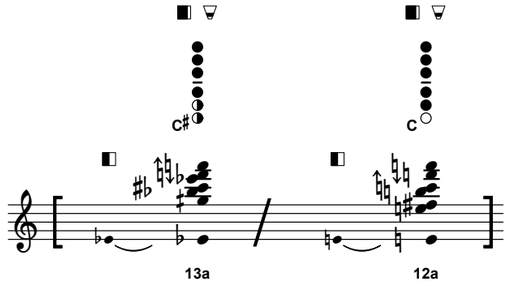


C **second block** - quiet swells (allowing underblowing at the ends of each swell)



Closing

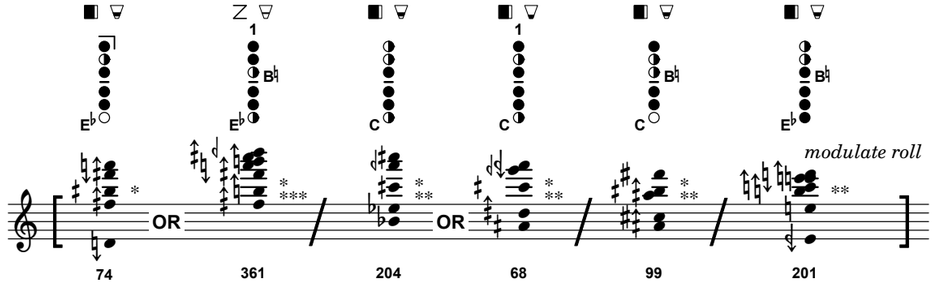
Coda



first time through remain suspended here for a long time

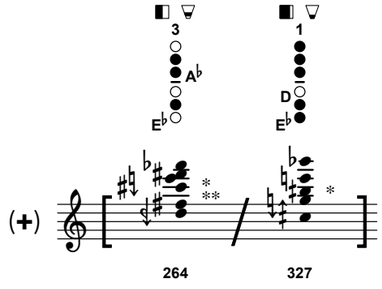
mf-f *strong low + high partials*

(+)



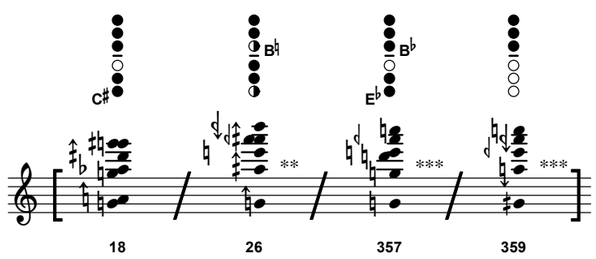
mp-mf *constant and well-blended*

(+)



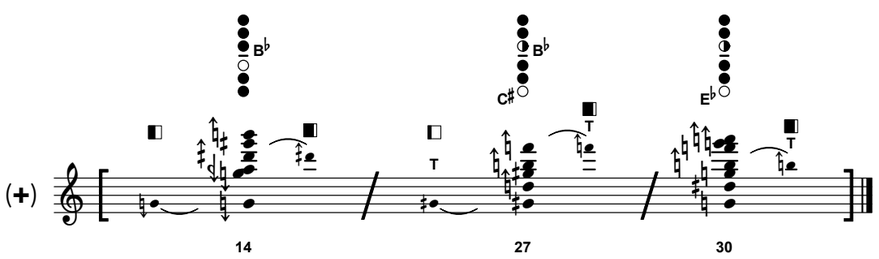
mf-f *disrupting the flow*

(+)



p-mp *refocussing on a new fundamental*

(+)



pp-mp *quietly displacing the stablity*

starting with only the first block, loop around the material, each time progressing as far as before or further through the blocks
aim to play some multiphonics from each block, but not necessarily all, each time
when moving back to loop you can return to the first block or something further on ad lib.
play the final block only on the last repeat
elecs track progress and shadow the harmony

*play as **sustains** or using the ideas below as relevant*
elecs doubles and fills in the harmony, tracking progress

- **A** dynamic swells **(where marked *)**
- **B** free pitch focus and/or selection **(where marked **)**
- **C** teeth modulation **(where marked ***)**
- **D** specific notes selections **(as notated)**

gradually more and more still and fragile