

Commonplace Common Tones

Tucker Johnson

composed for the
Eastman Graduate Composers' Sinfonietta

2021

Tucker Johnson

Commonplace Common Tones
for the Eastman Graduate Composers' Sinfonietta

Commonplace Common Tones [2021]

sinfonietta | 8 minutes

Tucker Johnson

Program Notes

Commonplace Common Tones explores relationships between overlapping groups, or groups which share elements. These relationships are present as subdivisions of the ensemble, collections of pitches, and rhythmic patterns. The piece contains 3 ‘kinds’ of music. The first is scattered in nature – utilizing varieties of sparse instrumental combinations, the second is chordal, and the third is driving and rhythmic. These are arranged across 6 sections each using a different combination of 2 overlapping pitch collections. I originally came up with the title *Commonplace Common Tones* in reference to an isomorphism between common tones in collections of pitches and common places in rhythmic patterns, but it could also refer to the diatonic familiarity of the pitch collections themselves, or to the communality of ensemble music.

=====

Instrumentation

flute
oboe
bass clarinet in B♭
bassoon

horn in F
trumpet in B♭
trombone
tuba

percussion 1 {crotolas, chimes, low tom, hi-hat, brake drum, bass drum}
percussion 2 {vibraphone, woodblock, tambourine, medium tom, bass drum}

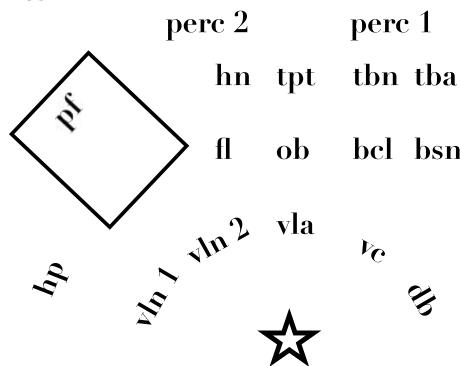
harp
piano

2 violins
viola
cello
bass

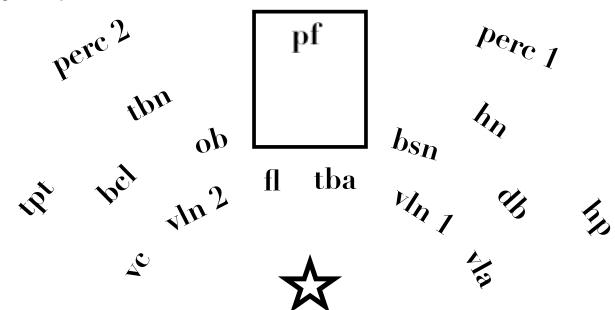
=====

Set-up Diagrams

option 1



option 2



Option 1 is a standard sinfonietta setup. If other pieces on the concert program are for the same or similar ensembles, this option may be the best choice.

Option 2 is unusual, but it offers an antiphonal experience. Orchestrational groups are separated into left and right sides of the stage, with the shared instruments (flute, tuba, and piano) in the middle.

Commonplace Common Tones

for the Eastman Graduate Composers' Sinfonietta

transposed score

Tucker Johnson

scattered, but as smooth as possible ($\text{♩} = 90$)

flute

oboe

bass clarinet in B \flat

bassoon

horn in F

trumpet in B \flat

trombone

tuba

percussion 1

vibraphone
percussion 2

harp

piano

violin 1

violin 2

viola

cello

bass

8

6 fl
ob
b cl
bsn

hn
tpt
tbn
tba

perc 1
perc 2 *mp*

hp

pf *p* *f* *mp*
8va *8vb* *8vb* *8vb*

vln 1 *p* *mp* *f* *p* *mp* *p*
vln 2

vla *mf* *p*

vc *pp*

db

11

fl *mp*

ob

b cl

bsn

hn

tpt *mf*

tbn

tba

perc 1

perc 2 *p* *mf*

hp

pf *f* *p* *mp* *mf*

vln 1 *mf* *p* *mp*

vln 2

vla *p*

vc

db

15

16

fl ob b cl bsn hn tpt tbn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

p <*mp*> *p* *mp* = *p* *mp* = *p*

p *f* *mp* *mf* *f*

mf = *p* *p*

8va *8va*

21

22

fl

ob

b cl

bsn

hn

tpt

tbn

tba

perc 1

perc 2

hp

8va

8vb

mp

p

mf

pf

vln 1

vln 2

vla

pizz.

mp

mf

vc

db

- 7 -

Tucker Johnson

Musical score page 29, measures 26-29. The score includes parts for flute (fl), oboe (ob), bassoon (bsn), bass clarinet (b cl), horn (hn), trumpet (tpt), tuba (tbn), double bass (tba), percussion 1 (perc 1), percussion 2 (perc 2), harp (hp), piano (pf), violin 1 (vln 1), violin 2 (vln 2), cello (vc), double bass (db), and bassoon (b cl). Measure 26: Flute has a melodic line with dynamics *mf* and *mf*. Measures 27-28: Various instruments play eighth-note patterns. Measure 29: Harp and piano play eighth-note patterns; violin 1 has a melodic line with dynamics *p*, *f*, *mp*, *mf*, and *p*; double bass has a melodic line with dynamics *p*, *mp*, *pizz.*, and *mf*.

31

fl ob b cl bsn

hn tpt tbn tba

perc 1 perc 2

hp pf

vln 1 vln 2 vla vc db

mf

p

mp

mf

p

mp

mf

f

mp

mf

mp

8va

f

mp

mf

mp

mf

mf

arco sul A

mp

43

41

43

fl ob b cl bsn hn tpt tbn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

mp *mf* *p* *mp* *p* *mp* *p* *mp* *mf* *mp* *mf* *p* *8vb* *8va* *mp* *sul A* *mf* *p* *8vb* *mp* *mf* *f* *arco* *pizz.* *mf* *mp* *mf* *mp* *#p* *mf* *p*.

46

50

fl

ob

b cl

bsn

hn

tpt

tbn

tba

perc 1

perc 2

hp

pf

vln 1

vln 2

vla

vc

db

mp — **p**

mp

f

mp

p

mf

8va

mf

8va

mf

51

fl ob b cl bsn hn tpt tbn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

p *mp* *p*
mp *f* *mp* *mf* *mp > p*

p *mf* *f* *p*

f

f *mf* *f* *mp*

p *mf*

p *mf*

56

57

fl ob b cl bsn hn tpt tbn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

mf p mf

p mp

mp

crotales

mp

mp

8va - mf 8vb - pizz.

pizz. mf

pizz. mf

pizz. mf

pizz. mf

61

64

fl

ob

b cl

bsn

hn

tpt

tbn

tba

perc 1

perc 2

chimes

crotales

hp

mf

pf

f

mf

vln 1

vln 2

pizz.

vla

mf

vc

pizz.

mp

db

arco

mf

mf

66

fl *mp* *mf* — *mp* *p*

ob

b cl

bsn

hn

tpt *p* *mf*

tbn *p*

tba

perc 1

perc 2 *mp* *mp* *p*

hp

pf *mp* *mf* *f* *mp* *p*

vln 1

vln 2 *p* *f* — *mp* *mf*

vla

vc

db

71

fl
ob
bsn
hn
tpt
tbn
tba
perc 1
perc 2
hp
pf
vln 1
vln 2
vla
vc
db

p *mf*
mp *mf*
f
mf
mp *mf*
f
p
mf
mp *f*
p
arco *mp* *mf* *f*
p

76 fl *mp* ob *mp* b cl *mf* bsn *f*
 hn tpt tbn *p* tba *mf* perc 1 *mp* perc 2 *mf*
 hp *p* pf *p* *mf* 8va--- 8vb--- 8va--- 8vb---
 vln 1 vln 2 *f* vla vcl vc db arco
mf pizz. *mf* pizz. *mf*

Musical score page 81, featuring multiple staves for various instruments:

- Flute (fl):** Playing eighth-note patterns.
- Oboe (ob):** Playing eighth-note patterns, dynamic *mp*.
- Bassoon (bsn):** Playing eighth-note patterns, dynamic *mp*.
- Horn (hn):** Playing eighth-note patterns, dynamic *mp*.
- Trombone (tpt):** Playing eighth-note patterns, dynamic *mf*.
- Tuba (tbn):** Playing eighth-note patterns.
- Tuba (tba):** Playing eighth-note patterns.
- Percussion 1 (perc 1):** Playing eighth-note patterns, dynamic *mf*. Labels "chimes" and "crotales" appear above the staff.
- Percussion 2 (perc 2):** Playing eighth-note patterns, dynamic *mp*. The label "crotales" appears above the staff.
- Harp (hp):** Playing eighth-note patterns, dynamic *mf*.
- Piano (pf):** Playing eighth-note patterns, dynamic *mp*. The label "8va" appears above the staff.
- Violin 1 (vln 1):** Playing eighth-note patterns, dynamic *mp*.
- Violin 2 (vln 2):** Playing eighth-note patterns, dynamic *mp*.
- Cello (vla):** Playing eighth-note patterns, dynamic *mf*. The label "arco" appears above the staff.
- Bass (vc):** Playing eighth-note patterns, dynamic *mp*. The label "arco" appears above the staff.
- Double Bass (db):** Playing eighth-note patterns, dynamic *mp*.

The score includes dynamic markings such as *f*, *mf*, *ff*, and *ff*, and performance instructions like "arco". Measure numbers 81 and 82 are indicated at the top of the page.

Musical score page 86, measures 86-87. The score includes parts for flutes (fl), oboes (ob), bassoon (bsn), clarinet (b cl), horn (hn), trumpet (tpt), tuba (tba), electric cymbals 1 (erc 1), electric cymbals 2 (erc 2), harp (hp), piano (pf), violins 1 (vln 1), violins 2 (vln 2), viola (vla), cello (vc), and double bass (db). The key signature is B-flat major (two flats). Measure 86 starts with a dynamic of ***ff***. The instrumentation consists of woodwind quintet (flute, oboe, bassoon, clarinet, horn), brass trio (trumpet, tuba, electric cymbals), and strings (violin, viola, cello, double bass). Measure 87 begins with a dynamic of ***f***. The instrumentation changes to woodwind quartet (flute, oboe, bassoon, clarinet), brass duo (trumpet, tuba), and strings. The score also includes a bass drum part. The piano part features a sustained note with a grace note. The strings play eighth-note patterns throughout both measures.

91

fl
ob
bsn
b cl
hn
tpt
tbn
tba
perc 1
perc 2
hp
pf
vln 1
vln 2
vla
vc
db

A detailed musical score for orchestra and piano, page 95. The score is arranged in two systems of six measures each. The top system features woodwind instruments (flute, oboe, bassoon) and brass/tubas (horn, trumpet, tuba). The bottom system features percussion (two sets of timpani), harp, piano, and strings (two violins, viola, cello, double bass). Measure 1: Flute, oboe, bassoon play eighth-note patterns. Horn, trumpet, tuba provide harmonic support. Measures 2-3: The woodwinds continue their eighth-note patterns. Measures 4-5: The brass/tubas join in, creating a fuller sound. Measures 6-7: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 8-9: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 10-11: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 12-13: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 14-15: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 16-17: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 18-19: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 20-21: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 22-23: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 24-25: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 26-27: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 28-29: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 30-31: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 32-33: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 34-35: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 36-37: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 38-39: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 40-41: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 42-43: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 44-45: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 46-47: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 48-49: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 50-51: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 52-53: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 54-55: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 56-57: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 58-59: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 60-61: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 62-63: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 64-65: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 66-67: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 68-69: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 70-71: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 72-73: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 74-75: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 76-77: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 78-79: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 80-81: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 82-83: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 84-85: The woodwinds and brass/tubas continue their rhythmic patterns. Measures 86-87: The woodwinds and brass/tubas continue their rhythmic patterns.

99

100 laid back ($\text{d} = 160$)

fl

ob

b cl

bsn

hn

tpt

tbn

tba

erc 1

erc 2

hp

pf

vln 1

vln 2

vla

vc

db

105

fl
ob
bsn
hn
tpt
tbn
tba
perc 1
perc 2
hp
pf
vln 1
vln 2
vla
vc
db

p

p

p

p

110

fl ob b cl bsn hn tpt tbn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

This page contains five systems of musical notation, each consisting of five staves. The instruments are organized into two main groups: the upper group (measures 1-10) and the lower group (measures 11-15). The upper group includes Flute (fl), Oboe (ob), Bassoon (b cl), Bassoon (bsn), Horn (hn), Trumpet (tpt), Tuba (tbn), Double Bass (tba), Percussion 1 (perc 1), and Percussion 2 (perc 2). The lower group includes Harp (hp) and Piano (pf). The piano part is located on the right side of the page. Measure 110 begins with a rest for the flute, followed by entries from the oboe, bassoon, and bassoon. Measures 111-114 feature melodic lines for the trumpet and tuba, with harmonic support from the bassoon and bassoon. Measures 115-119 continue this pattern, with the harp and piano providing harmonic context. Dynamic markings such as *p* (piano dynamic) and forte are used throughout the piece.

115

Musical score for orchestra and piano, page 115. The score includes parts for flute (fl), oboe (ob), bassoon (bsn), basset horn (b cl), trumpet (tpt), tuba (tbn), double bass (tba), percussion 1 (perc 1), percussion 2 (perc 2), harp (hp), piano (pf), violin 1 (vln 1), violin 2 (vln 2), viola (vla), cello (vc), and double bass (db). The music consists of ten measures. Measures 1-4 feature sustained notes or simple patterns. Measures 5-8 show more complex rhythmic patterns, particularly in the woodwind and brass sections. Measures 9-10 conclude the section.

121

This musical score page contains ten staves of music for various instruments. The top section includes parts for Flute (fl), Oboe (ob), Bassoon (bsn), Bassoon (b cl), and Bassoon (bassoon). The middle section includes parts for Horn (hn), Trumpet (tpt), Trombone (tbn), Tuba (tba), Percussion 1 (perc 1), and Percussion 2 (perc 2). The bottom section includes parts for Harp (hp), Piano (pf), Violin 1 (vln 1), Violin 2 (vln 2), Viola (vla), Cello (vc), and Double Bass (db). The score is divided into measures by vertical bar lines. Dynamics such as *p* (piano) and *f* (fortissimo) are indicated above certain measures. Measure 1 consists of rests for most instruments. Measures 2 through 5 show active musical patterns, particularly for the brass and woodwind sections. Measure 6 begins with a dynamic *p* for the tuba.

126

fl ob b cl bsn hn tpt tbn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

p

131

pressing forward

131

fl *mf*

ob *mf*

b cl *mf*

bsn *mf*

hn *f*

tpt *f*

tbn *f*

tba *f*

perc 1 *mf*

perc 2 [bass drum] *f*

hp

pf *mf*

vln 1 *mf*

vln 2 *mf*

vla *mf*

vc *mf*

db *ff*

136

fl
ob
b cl
bsn

hn
tpt
tbn
tba

perc 1
perc 2

hp

pf

vln 1
vln 2
vla
vc
db

141

fl ob b cl bsn hn tpt bnn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

ff

146

intense, non-dim ($\text{d} = 90$)

146

fl ob b cl bsn

hn tpt tbn tba

perc 1 perc 2

hp

pf

vln 1 vln 2 vla vc db

151

fl ob b cl bsn hn tpt tbn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

156

fl ob b cl bsn hn tpt tbn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

scattered, but as smooth as possible ($\text{♩} = 90$)

161

fl ob b cl bsn

hn tpt tbn tba

perc 1 perc 2

hp

pf

vln 1 vln 2

vla vc

db

166

fl
ob
b cl
bsn

hn
tpt
tbn
tba

perc 1
perc 2

hp

pf

vln 1
vln 2

vla
vc
db

pizz.

f

mp

mf

8va

8vb

arco

mf

p

171

fl

ob

b cl

bsn

hn

tpt

tbn

tba

perc 1

perc 2

hp

pf

vln 1

vln 2

vla

vc

db

175

mp

mp

mp

mp

mp

mf

mp

mp

mp

mf

mf

sul E

p

mp

176

fl *mp*

ob

b cl

bsn

hn *mp* *p*

tpt

tbn

tba

perc 1 *crotales* *f* *mf* *mp*

perc 2

hp

pf *mf*

vln 1 *mf*

vln 2

vla *mf* *p* *mf*

vc

db

pizz.

181

182

fl

ob

b cl

bsn

hn

tpt

tbn

tba

perc 1

perc 2

hp

pf

vln 1

vln 2

vla

vc

db

f

mf

p

mp

mf

mf

p

mf

8vb

f

f

8va

186

fl *mp*

ob

b cl *v*

bsn

hn

tpt

tbn *mp*

tba

perc 1

perc 2 *mp* *p*

hp

pf *8va_1* *8vb_1*

vln 1

vln 2 *mf*

vla

vc *v*

db

189

f

p

*mp*

pizz.

p

191

fl
ob
bsn
b cl
hn
tpt
tbn
tba
perc 1
perc 2
hp
pf
vln 1
vln 2
vla
vc
db

mp > p

f > mp

f

mf

mp > p

mf

p

mf

f

p

mp

mf

8va-----1

8vb-----1

mp

mf

arco

f > mp

f

mf

pizz.

f

196

fl ob b cl bsn hn tpt tbn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

p *mf* *mp* *mf* *p* *mp* *p* *mf* *f* *mp* *mf* *arco* *mp* *f*

8va *15ma*

pizz. *mf*

203

201 fl *f mp* *mp* *f*

ob

b cl

bsn *p* *f*

mf

hn *mp*

tpt *mp*

tbn

tba

perc 1

perc 2 *mp*

hp *8va_1*

pf *p* *mf* *8va_1* *mp*

8vb_1

vln 1 *p* *mf*

vln 2

vla *mp* *mf*

vc *pizz.* *mf*

db *mf*

206

fl *mp* <*f*

ob

b cl

bsn

hn

tpt

tbn

tba

perc 1

perc 2 *mf*

f

hp

pf *f* *mf*

mp

mf

mp

vln 1

vln 2

vla

vc

db

8va

mp

mf

mp

arco

pizz.

mp

pizz.

p

210

mp

211

fl ob b cl bsn hn tpt tbn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

mp

mf

mp

mp

f

f

p

8va

mf

f

p

mf

mf

mf

p

216

fl

ob

b cl

bsn

hn

tpt

tbn

tba

perc 1

perc 2

hp

pf

vln 1

vln 2

vla

vc

db

mf

p

mf

mp

8va-----

8vb-----

mf

mp

arco

pizz.

arco

221

fl
ob
b cl
bsn

hn
tpt
tbn
tba

perc 1
perc 2

hp
pf

vln 1
vln 2
vla
vc
db

224

p

f

mf

f

mf

p

8va

mp

p

mp

f

226

fl ob b cl bsn

hn tpt tbn tba

perc 1 perc 2

hp pf

vln 1 vln 2 vla vc db

mp *p*

mf *8va* *mp* *p*

mf *8va* *1* *8va* *p*

mf *mp*

mf *p*

231

231

fl *mp*

ob

b cl

bsn

hn

tpt

tbn

tba

perc 1

perc 2

hp *mp*

mf

8va 1
b

pf *mp*

mf

vln 1

vln 2

vla *mp*

p

mf

p

vc

db

236

fl

ob

b cl

bsn

hn

tpt

tbn

tba

perc 1

perc 2

hp

pfl

vln 1

vln 2

vla

vc

db

241

fl ob b cl bsn hn tpt tbn tba perc 1 perc 2 hp pf vln 1 vln 2 vla vc db

mf *p* *mp* *f*

mf *p*

mp *f*

8va *p* *mp* *mf*

8vb

- 51 -
October 9, 2021 - Rochester, New York

about Tucker Johnson

Currently based in Rochester, New York, Tucker Johnson's musical practice includes works for soloists, ensembles, and electronic media.

His music has been programmed and honored at festivals and events, including the inaugural Dot-The-Line new music festival (Seoul), Longy Divergent Studio (Boston), soundSCAPE Festival (Cesena), Composing in the Wilderness (Prince William Sound, NYC), Shastra Rhythm Workshop, 2018 MCS Elements showcase, and the National Young Composers' Challenge. In addition, Tucker received two awards for Outstanding Undergraduate Research at Penn State: the Peter T. Luckie Award in the spring of 2020 (a presence within reassembly) and the First Place Oral Presentation in 2021 (Listening to Ghosts, Imagining Lost Futures: Metaphor and Structure in Wears and Tears). Interested in interdisciplinary practice, He served as a collaborative creator in a workshop with artist Nick Cave and the Music for the Visible Turn concert at the University of South Florida Contemporary Art Museum in 2019.

He seeks to draw connections between philosophy, mathematics, and design through his work. These ideas are often synthesized through a blend of experimentation and highly organized systems. Recent explorations in Tucker's music have included prescriptive applications of mathematical relationships/number sequences, the reorganization of improvised materials, and 12-tone structures. Experiences reading, hiking, and amateur botanizing can be found intertwined in his work, alongside interests in visual art, open-source software, and teaching.

A consistent supporter of new music, Tucker has helped organize many events, festivals, and concerts. From 2017-2019 he served as a production team member, librarian, and logistics coordinator for the New Music Consortium at the University of South Florida, a student organization dedicated to the performance and promotion of new music. Tucker helped coordinate the 2018 USF New Music Festival, the 2019 International Call for Scores, and several other events during his time with the organization. In 2020 he helped to relaunch Penn State's Living Music student organization. As president of Living Music, he coordinated several guest lectures, a weekly radio show, and the inaugural Penn State International New Music Festival. In Fall of 2021, he began co-hosting and producing the monthly podcast Earshot for Contemporary Art Music Project (CAMP).

Tucker received the BM in music composition from the Pennsylvania State University, where his composition teachers were Baljinder Sekhon and Steven Rice. He previously studied with Susanna Hancock and Paul Reller at the University of South Florida. Tucker is pursuing the MA in music composition at the Eastman School of Music, where he serves as a teaching assistant for the Eastman Audio Research Studio. There he studies with Robert Morris, David Liptak, and Matt Barber.

=====

This score was engraved on 02-08-2022 , using LilyPond version 2.20.0 . If you would like to view the most recent version of this score and the input documents that generated it, visit the repository at <https://github.com/tuckerjohnson/Commonplace-Common-Tones> .

