

# 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.

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## Instrumentation

flute  
oboe  
bass clarinet in B♭  
bassoon

horn in F  
trumpet in B♭  
trombone  
tuba

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

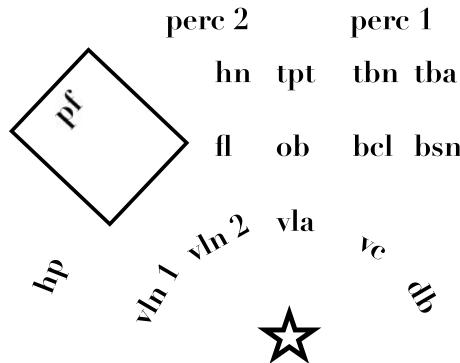
harp  
piano

2 violins  
viola  
cello  
bass

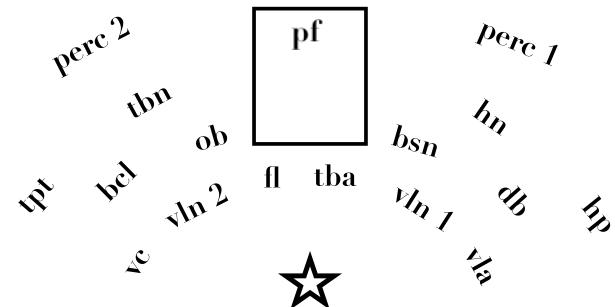
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## Set-up Diagrams

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

Musical score page 16, featuring 16 staves of music for various instruments. The instruments include flute (fl), oboe (ob), bassoon (bsn), b clarinet (b cl), trumpet (tpt), tuba (tbn), bass tuba (tba), first percussion (perc 1), second percussion (perc 2), harp (hp), piano (pf), violin 1 (vln 1), violin 2 (vln 2), viola (vla), cello (vc), and double bass (db). The score consists of five systems of music. The first system features woodwind entries with dynamic markings like *mf*, *p*, and *mp*. The second system includes a trumpet part with dynamics *p* and *mp*. The third system shows tuba and bass tuba entries. The fourth system features percussion patterns with dynamics *p* and *f*. The fifth system includes piano entries with dynamics *p*, *f*, *mp*, *mf*, and *f*. The score concludes with a dynamic marking of *p*.

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



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*

*f*

*mp*

*mf*

*mp*

*mp*

*mf*

*mf*

*mp*

*8va*

*arco sul A*

36

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

*p* *mp* *mf* *f* *p* *mf* *p* *mf* *f* *mp* *mf* *p* *mf* *p* *mf* *f* *mp* *mf* *f* *mf* *p* *mf* *f* *pp* *mf* *p* *pizz.* *f*

*8vb* *15ma* *8vb*

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*

Musical score page 50, measures 46-50.

**Measure 46:** fl (mp), ob, b cl, bsn (mp), hn (mp), tpt, tbn, tba.

**Measure 47:** erc 1, erc 2 (mf), hp (mf), pf (mp).

**Measure 48:** vln 1 (mf), vln 2, vla, vc (mf), db.

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

pizz.

vln 1

vln 2

vla

mf

vc

pizz.

mp

arco

db

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:

- Woodwinds:** Flute (fl), Oboe (ob), Bassoon (bsn), Clarinet (b cl), Bassoon (bsn).
- Brass:** Horn (hn), Trumpet (tpt), Trombone (tbn), Tuba (tba).
- Percussion:** Percussion 1 (perc 1) includes chimes and crotales; Percussion 2 (perc 2) includes a sustained note at *p*.
- String Instruments:** Double Bass (db), Cello (vc), Bassoon (b cl), Violin 1 (vln 1), Violin 2 (vln 2), Viola (vla).
- Keyboard:** Piano (pf).

The score includes dynamic markings such as *f*, *mf*, *mp*, *ff*, *crotales*, *chimes*, *8va*, and *ff*. Measure numbers 1 through 12 are indicated above the staves.

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 harp part consists of eighth-note chords. The strings play eighth-note patterns.

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*

A musical score page for orchestra and piano. The page is numbered 110 at the top left. The instrumentation includes: Flute (fl), Oboe (ob), Bassoon (bsn), Trombone (tbn), Bass Trombone (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 score consists of ten staves of music. The first four staves (Flute, Oboe, Bassoon, Trombone) have dynamics p (piano) and b (bass). The fifth staff (Bass Trombone) has a dynamic p (piano) in the middle. The sixth staff (Harp) is mostly silent. The seventh staff (Percussion 1) has a continuous pattern of eighth-note pairs. The eighth staff (Percussion 2) has a continuous pattern of eighth-note pairs. The ninth staff (Piano) has a continuous pattern of eighth-note pairs. The tenth staff (Double Bass) has a continuous pattern of eighth-note pairs. The eleventh staff (Cello) has a dynamic p (piano) in the middle. The twelfth staff (Double Bass) has a dynamic p (piano) in the middle.

115

Musical score page 115 featuring 12 staves of music. The instruments are:

- fl (Flute)
- ob (Oboe)
- b cl (Bassoon)
- bsn (Basset Horn)
- hn (Horn)
- tpt (Trumpet)
- tbn (Tuba)
- tba (Double Bass)
- perc 1
- perc 2
- hp (Harp)
- pf (Piano)
- vln 1 (Violin 1)
- vln 2 (Violin 2)
- vla (Viola)
- vc (Cello)
- db (Double Bass)

The score consists of 12 measures. Measures 1-4 feature woodwind entries (b cl, bsn, hn, tpt) with sustained notes and eighth-note patterns. Measures 5-8 show perc 1 and perc 2 playing eighth-note patterns. Measures 9-12 feature piano entries with eighth-note patterns. Measures 13-16 show vln 1, vln 2, and vla entries with eighth-note patterns. Measures 17-20 show vc and db entries with eighth-note patterns.

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 lines, particularly for the brass and woodwind sections. Measure 6 begins with a dynamic *p* for the tuba.

126

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

*[brake drum]*  
*[low tom]*

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*

*mf*

*mp*

*mf*

*8va*

*8vb*

*mf*

*arco*

*p*

*f*

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      *mf*

hn      *mp*      *p*

tpt

tbn

tba

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

perc 2

hp      *mf*

pf      *mf*

vln 1      *pizz.*

vln 2

vla      *mf*      *p*      *mf*

vc

db

181

**182**

fl  
ob  
bsn  
b cl  
tba

hn  
tpt  
bsn  
tba

perc 1  
perc 2

hp

pf

vln 1  
vln 2

vla  
vc  
db

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*

*8vb*

*mp*

*mf*

*mp > p*

*f*

*mf*

*arco*

*f > mp*

*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*      *mp*

*8va*      *mf*

*f*      *mp*      *mf*

*arco*      *mp*

*p*      *mp*

*pizz.*      *mp*

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

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*

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

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*8va*

*mf*

*8va*

*mf*

*p*

*mp*

*8va*

*mf*

*p*

*mp*

*8vb*

241

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

*mf*

*p*

*mp* *f*

*mf* *p*

*mp* *mf*

*8va*

*p*

*mp* *mf*

*8vb*

*8va*

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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.

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This score was engraved on 01-16-2022 , 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> .

