

University of California
Santa Barbara

I:
At Any Point:
an analysis and reflection

II:
Portfolio of Compositions

A dissertation submitted in partial satisfaction of the
requirements for the degree

Doctor of Philosophy
in
Music

by

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March 2016

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Anthony Paul Garcia

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I dedicate this dissertation to my wonderful girlfriend Stephanie who gives me strength and love every day; and my parents, sister and brother-in-law who have been nothing but supportive for my entire life. I love you all.

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ABSTRACT

I:
At Any Point
An Analysis and Reflection

II:
Portfolio of Compositions

By
Anthony Paul Garcia

I:

The first portion of this document is an in-depth analysis and full score of my work, *At Any Point*, for viola solo, chamber ensemble, live electronics, and video, premiered on March 5th, 2016 at the Museum of Art, Design, and Architecture at the University of California, Santa Barbara. This work was composed for this dissertation with the goal of exploring the possibilities of audience interaction and video manipulation in a concert work. *At Any Point* is inspired by the concept of physical time and uses words by astrophysicist Neil deGrasse Tyson as a jumping-off point. The treatment and visualization of time in the work is a main focus in this document in addition to the technical design, musical form, and compositional process.

II:

A PORTFOLIO OF COMPOSITIONS INCLUDING:

if it stops for chamber ensemble and fixed media

Smack the Wrist Good for guitar duo and spoken word

Slow Burn for clarinet and live electronics

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AT ANY POINT

an analysis and reflection

I. INTRODUCTION

“We are not prisoners of our three dimensional space. I can walk left and right. I can jump up and down. I can walk forwards and backwards. And, I can repeat that. I can access all points of my three dimensional space, yet, I am a prisoner of the present. Forever transitioning from the past into the future. I have no access to the past. I have no access to the future. And so, if you go to a higher dimension it's not unrealistic to think that you step out of the time dimension and now you look at time as though we look at space... You can ask, 'When was I born?' 'Well, you're always born.' 'When did I go to college?' 'You're always going to college.' 'When did I die?' 'You're always dying.'... if your whole timeline is laid out in front of you, then you have access to it and you can jump in at any point.” - astrophysicist Neil deGrasse Tyson

This statement by Neil deGrasse Tyson is the basis of my most recent work, *At Any Point*. The work explores the concept of time as a physical dimension, or, the idea that we may be able to traverse time as if it were a place, moving freely within its boundaries. If, in fact, one could access time as we do space, one could potentially jump to any point from any point, moving in any direction and at any speed. It is not much of a stretch to extend this idea of pliable and infinitely accessible time to music. Composers toy with this concept often when we reference thematic material, put a tone row in retrograde, or revisit motifs at half-tempo. We constantly refer back to or point toward something that has been or will be. It is in the nature of form and motivic development to return over and over again to an idea and then explore it from every angle. It grounds us and gives us direction and context. In this way, *At Any Point* is no different from many pieces of music. In it, I establish themes and context and I refer to them multiple times and in various ways. What the piece does differently is indicate how and when we are moving through time by using visual cues. The work aims to explore, parse, layer, loop, accelerate and reverse single moments in time not only through precomposed music but also multimedia such as video, audio samples, and images. The audience contributes to the visuals and sampled audio using a smartphone app created for the piece and they are encouraged to record events from other pieces that are programmed alongside *At Any Point*. The recorded media is then intertwined with the work making each showing a unique documentation of

the time and place of performance. By referencing the recent past, I hoped to evoke a kind of time travel akin to memory. The audience sees images and videos of events they've just experienced, but sometimes slowed down or reversed, sometimes filtered and unclear, sometimes as vivid as the first time they were experienced.

This document provides an analysis and reflection on the premiere of the work written for solo viola, amplified chamber ensemble, live electronics, and video. I will begin with a broad overview of the work after which there will be a brief section dedicated to the technology used to achieve both visual and audio effects followed by a section deconstructing and analyzing harmonic content and form. I will then give a more thorough look at the architecture of the final section which involves a direct visualization of the compositional design via video clips. Finally, there will be a reflection on the premiere, presented on March 5th, 2016 at the University of California Santa Barbara Museum of Art, Design & Architecture and revisions inspired by this performance featuring violist Dr. Jonathan Morgan and conductor Federico Llach conducting the Now Hear Ensemble.

II. OVERVIEW

The piece was constructed in multiple stages, many of which were pre-compositional. In this section I will briefly outline each of those stages and then they will be explored in greater detail later in this document.

Inspired by the quote from Tyson, the visual components were conceived before the compositional process began. I began by listing some possible operations one can do to video that had sonic and compositional analogs. These consisted of: normal playback, reversal, inversion, segmentation, repetition, layering, and speed variance. Further, there were certain operations that could be applied to video and audio that have a perceptual link without necessarily having a direct technical link. These include: glitches or static represented as white noise and granulation, filtering of audible frequency bands and color frequency bands, and light trails or blurring represented through reverb and delay. It was also important that the content of the videos directly referenced events

experienced by the audience during the concert, further alluding to the larger concept of time alteration. This could be emphasized by using videos actually taken by audience members throughout the concert, inspiring the idea for a dedicated smartphone application for audience members to record videos from their vantage point and submit them to me for use within the work. This idea would later be expanded by adding the capability to take pictures and record audio.

With the visual objectives laid out, I began to design the form of the work. This process revolved mainly around how and when to use the videos and the manner in which they would be manipulated. I wanted to separately feature the audience videos as well as videos that appeared to be occurring live, but were actually pre-recorded. These two distinct treatments of video evolved over time and became the basis of the slow and fast sections respectively.

Originally, I planned for three separate movements entitled *You're Always Being Born*, *You're Always Attending This Concert*, and *You're Always Dying*. As will be presented later, the piece became a through-composed work with no separation between movements through the compositional process. Although through-composed, the piece retains the movement titles in the score to separate sections but with a fourth section added, titled the same as the second section, *You're Always Attending This Concert*. The two middle movements are fused in tempo retaining the larger form and feel of a three movement work (see Table 1 for visual representation of the section arrangement).

In the next preparation to the writing process, I began to compose a main theme, henceforth referred to as Theme A. As I had developed the piece around the visual aspects, the A theme needed to serve as a vehicle for the planned video manipulations. It had to be useful in its prime, inverted, retrograde, and inverted retrograde forms as well as lend itself to being sped up or slowed down, reassembled, and used in a canon.

The final pre-compositional decision concerned the implementation of the video and other media, like fixed audio or live processing. I decided on two main pieces of software, one dedicated to digital and sampled audio, the other dedicated to video effects and triggering. I chose the digital audio

workstation (DAW) Ableton Live for audio processing and Resolume Avenue 4 for video processing. I had two additional pieces of software written for me that played integral roles: a smartphone application, written by Dr. Dhilung Kirat, and image processing software written by David Gordon.

With the foundation of the work in place, I began composing music for the instrumentalists, creating any needed fixed media, and experimenting with videos. I will delve into these processes in the following sections.

III. TECHNOLOGY

There were four main software applications that worked together to create the electronic effects in the work. Avenue 4 displayed, manipulated, and triggered visuals throughout the piece. Ableton Live handled the sample triggering, live audio processing, and routed MIDI messages to Avenue 4 for additional video clip triggering. A smartphone application, created for me by Dr. Dhilung Kirat, deposited audience videos, images, and sounds into a cloud-based folder. Image processing software, written by David Gordon, accessed, composited, and animated the audience-submitted photos throughout the concert.

Each of these components were brought together and managed by a performer who controlled them with various MIDI controllers in real time. The decision to have the electronics performed live, instead of having an entirely fixed media piece with the performers playing to click tracks, was made to enable the free interpretation of the viola soloist. It was very important for both me and Jonathan, the viola soloist, that he be able to play with freedom and expression; we both felt that a click track would be too rigid to achieve this. There were both weaknesses and strengths in this approach that will be addressed in the final section of this document. The following sections specifically detail the implementation of each of the digital components in the work.

A. Smartphone Application

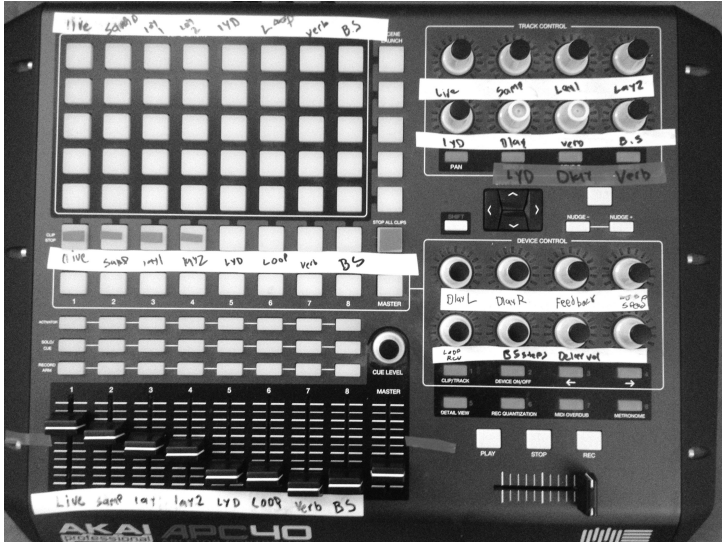
A smartphone application enabled audience members to record different kinds of media - photos, videos, and audio - and submit them to a cloud-based folder where they could be accessed by the electronics performer for video and audio processing and by the image processing software for compositing and animation. The application enforces some parameters on the media that is recorded. For uniformity's sake, we forced all videos to be shot in landscape mode and set a time limit of five seconds for video and audio recordings. This allowed for shorter upload times and saved space in both the cloud folder and the video launching application.

B. Audio

As with many electroacoustic works, *At Any Point* utilized elements of both fixed media and live processing. Ableton Live acted as the final stop in the signal flow of all audio, even audio extracted from video, before it was output to the loudspeakers. The live processing was done using built-in effects within Ableton. In this performance, all effects, effect chaining, and parameters were mapped to an Akai APC40 MIDI controller (see Figure 1). Four streams of audio were handled by Ableton: the live audio from the ensemble's microphones, the sampled and fixed media, audio from layer one of the video processing software, and audio from layer two of the video software (see the following section for an explanation of video layers). Any of these streams could be routed to any effect using a mapped "send" knob which determines the input level of that signal to an effect. Further, the effects themselves could be chained to each other in various configurations using similar knobs. Only five

effects, or sends, were used: send A was Ableton's Resonator unit (a series of delay lines that are fed

fig 1. Akai APC40 MIDI controller



back into themselves to create tuned resonance), send B was a delay unit with two independent time-variable delay lines for the right and left channels, send C was a reverberation unit, send D was a “buffer shuffler” device. This device maintains an audio buffer of a user-specified length and rearranges, reverses, mutes, and re-pitches

sections of that buffer. Finally, send E was a looping device controlled by two foot switches used for recording and clearing a looped buffer. It is important to note that the live audio from the ensemble, as it was received in Ableton, was routed as “sends only.” Ableton was not used as a method for amplification (which was handled by an engineer at the mixing board), but treated as a parallel effects unit.

The role of the electronic audio in this work is one of enhancement. The effects are meant to augment the sound world of the acoustic instruments. For example, in the gaps throughout the section at measure 65, I triggered delay and reverb effects to carry the ensemble’s sound through the silences. When that section repeated, I used the looping device to record a short section of the group and play it back during silences while adjusting the playback speed. In the case of the videos, effects chains played an important role in blending the sound of the videos with the ensemble. When the videos were triggered in the first *You’re Always Dying* section (see Table 1), the audio from the videos is heard almost completely dry, without effects. Effects were slowly added throughout the section and finally the dry audio along with other effects were sent through the resonator unit which is tuned to compliment the harmonic material of the climax at measure 176.

In the performance, I triggered all prefigured media in addition to controlling live audio processing. Most samples and fixed media were generated by heavily processing audio of Neil deGrasse Tyson speaking. These samples are mostly unrecognizable as voices, except for instances when I allowed an audible word or vocal sound to surface among the processed sounds.

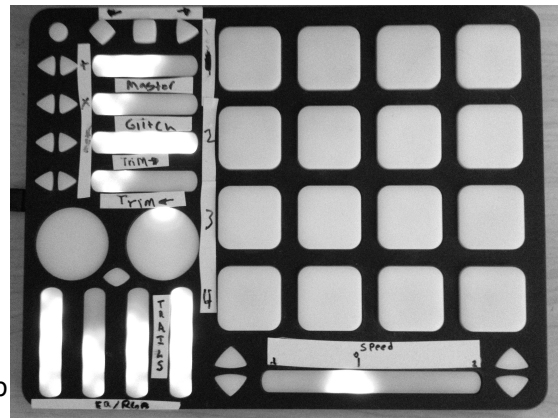
C. Video and Image Processing

All video was processed, launched, and output to a projector using Resolume Avenue 4. This application allows multiple videos to be layered on top of one another using various blending techniques. In each layer, the user may load video clips into slots that can be launched by selecting a slot with a mouse or MIDI controller. Only one clip per layer can be played at once, but clips from differing layers can play simultaneously. Additionally, each video clip's "triggerstyle" can be set independently. "Triggerstyle" refers to the playback response of a video clip when launched. Avenue 4 allows two kinds of triggerstyles: a clip set to "normal" will play when clicked or it receives a MIDI note-on message, and it will stop when it is either un-clicked or receives a note-off message. A clip set to 'piano' will play continuously through the video contained in the clip slot once a click or note-on is received, ignoring a note-off or un-click. Both of these triggerstyles were utilized in *At Any Point*: normal mode was used with the audience-submitted videos throughout the slow sections, while piano mode was used to trigger the pre-recorded video segments in the final fast section.

I devised three techniques for launching video clips during the piece. The first method uses a MIDI controller with a grid of trigger pads that can be customized to send any MIDI message. I mapped the pads of a Quneo controller (see Figure 2) to manually launch clips. Rotary knobs and sliders controlled visual effects and parameters such as speed, direction, and RGB equalization. Alternately, I could trigger a preprogrammed MIDI sequence from Ableton and route those messages to Avenue 4. This enabled me to loop sequences of videos hands-free or trigger a sequence of videos much more quickly than I could manually with the MIDI controller, sometimes achieving a burst of

rapid video grains. For the final section, I mapped silent pre-recorded clips to a MIDI keyboard controller (see Section V for full description).

fig. 2 Quneo programmable MIDI controller



Unlike videos, the submitted photos were first processed in standalone software, rendered as video frames, then routed to a clip slot in Avenue 4. The image processing software, written by David Gordon, is an application that intermittently checks the folder of

audience-sourced images and composites them on top of each other as they arrive in the folder throughout the concert, creating a collage. I asked that the photos be slightly animated in a way that allowed individual images to briefly and clearly surface and then fade back into the blurry collage. There are two modes of animation: in the first, the images move slowly and remain centralized, and in the second the animation speeds up and the pictures are no longer bound to the center of the screen. These two modes are employed in different parts of the concert. The slow mode occurs during the works programmed alongside *At Any Point* and the fast mode is used in the introduction and recapitulation.

IV. ANALYSIS

An extensive period of planning and preparation of materials was needed before I could begin scoring the work or constructing an Ableton session. The following sections document the results of that planning by detailing the building blocks of the music: form, thematic development, harmonic language, and rhythmic treatment.

A. Form

The form of *At Any Point* is a multi-layered expression and musical adaptation of the words from Neil deGrasse Tyson, “‘When was I born?’ ‘Well, you’re always born.’ ‘When did I go to college?’

'You're always going to college.' 'When did I die?' 'You're always dying.'" This quote acts as the lynchpin for the material and concept of this work. Here, I will refer to two different forms of the work: the Work Form (see Table 1) which addresses the composed musical materials of the work, and the Concert Form (see Table 2), which takes into account other pieces programmed alongside *At Any Point*. I adapted the quote to serve the Work Form of the piece as follows:

- *You're Always Being Born* gives birth to themes and tonal language to be revisited throughout the piece. It clearly presents the A theme with a boisterous tutti section after the introduction. The B theme is presented in measure 93 by the woodwinds followed by a whole tone cadenza from the viola. This section orients the audience to the sound world of the piece.
- *You're Always Attending This Concert* (part I) revisits the themes and introduces videos and images of the works programmed before *At Any Point* submitted by the audience.
- *You're Always Dying* explores the deterioration of those images and themes through video effects and the dispersion of the melody from the second section.
- *You're Always Attending This Concert* (part II) chops, loops, disassembles, reverses, accelerates, and reorders Theme A in various ways, visualized by pre-recorded video.

In addition to the four major sections, the opening 46 measures are an autonomous introduction which zoom in and obsess on the first pitch and initial rhythm of Theme A. It is here that the viola introduces the audience to the important pitch cell derived from the A theme, discussed later in this document. The end of the work is an exact recapitulation of this introduction with an alternate ending that can be considered a coda. Bookending the work in this manner seemed an appropriate reference to the fluidity and circularity of time, couching the form nicely within the concept of the work.

Table 1 - At Any Point Work Form

Large form	Fast		Slow		Fast	
Section	Intro.	You're Always Being Born	You're Always Attending This Concert	You're Always Dying	You're Always Attending This Concert	Recap + coda
Video events	animated photo collage	none	<ul style="list-style-type: none"> structured video improvisation of audience-sourced material video glitch effects and light trails 		pre-recorded videos	animated photo collage
Audio events	sampled, processed voices	effects and looping	<ul style="list-style-type: none"> subtle delays and reverb of live sound processed audio from videos with reverb, delays, buffer shuffler, and resonator fixed media 		brief instances of fixed media	sampled, processed voices

Although split into four sections conceptually and thematically, the piece, on the whole, feels like a traditional fast-slow-fast arrangement of movements, without breaks. *You're Always Attending This Concert (part I)* and *You're Always Dying* are somewhat fused due to their slow speed and foggy harmonic language. This is an artifact of the original planning of the work in which the three movements were to be separate and distinct in this way.

The design of the piece requires that it be the final work on a concert so that material from the works prior can be reused and appropriated within it. This is done by utilizing the audience's videos, pictures, and audio submitted throughout the concert. It is also requested that the quote from Neil deGrasse Tyson be played before the first piece on the concert and is the last thing heard on the concert, the goal being to enclose the production within one unifying concept. The piece also instructs the electronics performer to insert samples or sounds that may be in the preceding pieces into the final coda section. Zooming out further, one can look at this work as a concert-length piece within which other pieces are programmed (see Table 2).

Table 2 - At Any Point Concert Form

Musical events:		Other works programmed alongside	At Any Point	
Media events:	Tyson quote heard	Audience records video, audio, and takes photos, photo collage is constructed and displayed	Audience media utilized, fixed video and audio utilized	Tyson quote heard again

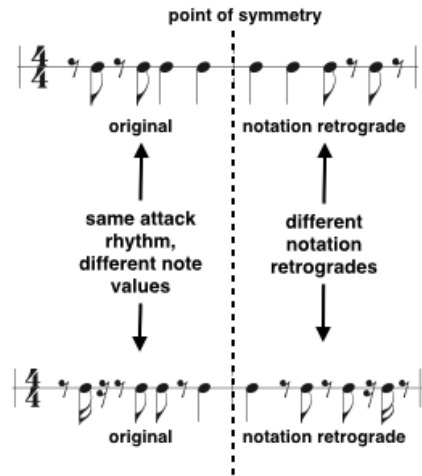
B. Thematic Development and Harmonic Language

There are three major themes in the work. In addition to Theme A, Theme B is constructed as a lyrical counterpoint to Theme A. Theme C is introduced in the initial *You're Always Attending This Concert* section, to be revisited only in small fragments after its introduction. The A theme underwent nearly 15 revisions in the initial stages of writing, as it was crafted to serve as a vehicle for the planned video manipulations. It is designed to be memorable and accessible to a wide variety of audience members allowing them to easily track the melody as it is being manipulated. This theme serves as a frame of reference, aural foundation, and indicator of time so that the listener can understand where they are as the melody is fragmented, dissected, or rearranged. This is all the more important in creating an association between visual and sonic material.

The A theme is paired with its visual analog (pre-recorded videos of performers playing that theme, see section V) in the final section. As the recorded video is altered, so is the theme. When the image is inverted, the theme is performed in inversion; when the video is being segmented and reordered, the theme undergoes the exact same treatment. All of these kinds of video manipulations are easily applied to notated music except when the video is reversed.

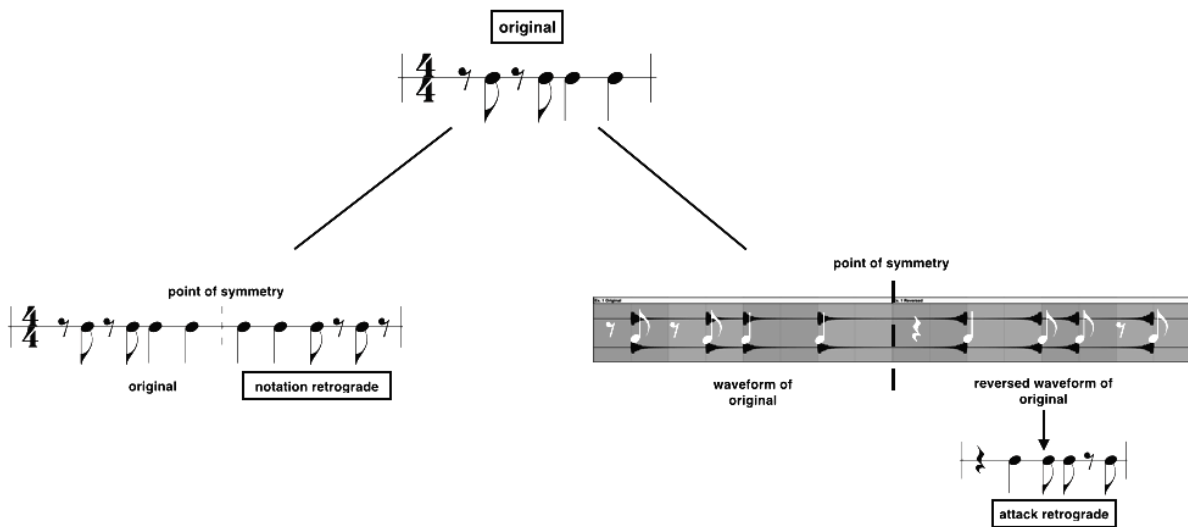
We associate the reversal of musical phrases with the common retrograde technique of Schoenberg and the Second Viennese School. On the pitch level, this works perfectly with a reversed video so the retrograde form of Theme A is an almost exact pitch retrograde, as will be shown. In the rhythmic sense, there needs to be extra care taken to ensure that the music aligns with the reversed video. Often (as in the music of Olivier Messiaen), a rhythmic retrograde is conceived of by writing or reading a notated rhythm in reverse. But, for my purposes, this kind of "notation retrograde" could not synchronize with a reversed video of the theme because it does not take into account the amount of sustain or silence after the attacks - it only mirrors the original notation. Depending on the durations the composer chooses, the retrograde notation can vary widely for the same attack rhythm (see Figure 3).

fig 3. different notation retrogrades



In other words, this technique does not serve as an accurate representation of the sound as it is *heard* when reversed. The actual audible retrograded rhythm is a reversal of the attack rhythm, offset by the duration of the sustain of the final attack, not just a mirror of the written rhythm. When we reverse the waveform of a rhythm in a digital audio workstation we can visualize this concept. The reversed sound does not produce the notated retrograde. Using the same attack rhythm from the previous example, observe the difference between the outcomes of the two different retrograde techniques in Figure 4:

fig. 4 notation retrograde vs. attack retrograde



Of course, the sustains, decays, releases, and other physical properties of sound are reversed as well when reversing audio. For my purpose of showing the silent reversed video while performers play the retrograded theme, I needed only to consider the attack retrograde and was free to intuit the durations in the retrograde once the onsets were ascertained.

The process of composing the attack retrograde was as follows: determine the smallest duration in the passage (in this case, sixteenth notes), rewrite the original passage indicating only the attacks and replacing any sustain beyond the duration of a sixteenth note with rests. Then, simply rewrite the onset rhythm backwards verbatim from the original, making sure to account for the sustain of the final attack (this meant shifting the entire retrograde one 16th note forward). The result of this process is an interesting displacement of the rhythmic and harmonic emphasis. For example, the important pitch A which often lands on strong beats in the theme's original form, lands mostly on weak beats in the attack retrograde.

In its original form, Theme A, seen beginning in measure one in Figure 5, is in the A mixolydian mode with the only exceptions being the C naturals in bars five and seven and the final G sharp. The series of pitches C sharp, G, A, C sharp (labeled "motif 1" in Figure 6), their relative intervals, and contour play an integral part in the development of later sections of the piece. Even within the A theme, various varieties of this motif occur (see bracketed pitches in Figure 6). The importance and frequency of this series of intervals is easily observed throughout the piece. Notably, the patterns played by the xylophone and viola in the sequence at measures 356 to 363, the viola harmonics beginning at measure 248, the accelerating phrase beginning at measure 245, and the progression of viola lines beginning at measure 82.

The piece also heavily relies on the augmented fourth, or tritone, for harmonic progression, vertical harmony, and bitonal separation. Examples of this can be seen at the introduction of the B theme when the woodwinds begin on D sharp in measure 93 in direct opposition the pedal on A, and large modal shifts throughout the section from measures 299-380.

fig. 5 Theme A in all forms

Prime

Musical notation for the Prime form of Theme A, measures 1-6. The notation is on a single staff in treble clef. Measure 1 starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. Measure 2 has quarter notes D5, E5, F5, and G5. Measure 3 has quarter notes A5, B5, C6, and D6. Measure 4 has quarter notes E6, F6, G6, and A6. Measure 5 has quarter notes B6, C7, D7, and E7. Measure 6 has quarter notes F7, G7, A7, and B7. There are various articulation marks like accents and slurs throughout.

Inversion

Musical notation for the Inversion form of Theme A, measures 7-18. The notation is on a single staff in treble clef. Measure 7 starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. Measure 8 has quarter notes D5, E5, F5, and G5. Measure 9 has quarter notes A5, B5, C6, and D6. Measure 10 has quarter notes E6, F6, G6, and A6. Measure 11 has quarter notes B6, C7, D7, and E7. Measure 12 has quarter notes F7, G7, A7, and B7. Measure 13 has quarter notes C8, D8, E8, and F8. Measure 14 has quarter notes G8, A8, B8, and C9. Measure 15 has quarter notes D9, E9, F9, and G9. Measure 16 has quarter notes A9, B9, C10, and D10. Measure 17 has quarter notes E10, F10, G10, and A10. Measure 18 has quarter notes B10, C11, D11, and E11. There are various articulation marks like accents and slurs throughout.

Attack retrograde, note values and articulations intuitive

Musical notation for the Attack retrograde form of Theme A, measures 19-24. The notation is on a single staff in treble clef. Measure 19 starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. Measure 20 has quarter notes D5, E5, F5, and G5. Measure 21 has quarter notes A5, B5, C6, and D6. Measure 22 has quarter notes E6, F6, G6, and A6. Measure 23 has quarter notes B6, C7, D7, and E7. Measure 24 has quarter notes F7, G7, A7, and B7. There are various articulation marks like accents and slurs throughout.

16th added for continuity

Musical notation for the 16th added for continuity form of Theme A, measures 25-28. The notation is on a single staff in treble clef. Measure 25 starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. Measure 26 has quarter notes D5, E5, F5, and G5. Measure 27 has quarter notes A5, B5, C6, and D6. Measure 28 has quarter notes E6, F6, G6, and A6. There are various articulation marks like accents and slurs throughout.

Retrograde Inversion, transposed up a whole step to keep point of axis at A

Musical notation for the Retrograde Inversion form of Theme A, transposed up a whole step to keep point of axis at A, measures 29-36. The notation is on a single staff in treble clef. Measure 29 starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. Measure 30 has quarter notes D5, E5, F5, and G5. Measure 31 has quarter notes A5, B5, C6, and D6. Measure 32 has quarter notes E6, F6, G6, and A6. Measure 33 has quarter notes B6, C7, D7, and E7. Measure 34 has quarter notes F7, G7, A7, and B7. Measure 35 has quarter notes C8, D8, E8, and F8. Measure 36 has quarter notes G8, A8, B8, and C9. There are various articulation marks like accents and slurs throughout.

The general harmonic progression of the work is slow. Momentum is achieved by sudden shifts in character, tempo, and modality - a characteristic of much of my work. In general, the piece moves among conventional modes such as mixolydian, lydian flat seven, whole tone, and octatonic. Sometimes these are layered on top of one another creating a distinct bitonality. Bass lines also play a large role in moving the piece forward harmonically. This is exemplified in the introduction, in which much of the ensemble are reiterating the pitch A for long periods of time over a moving synthesizer bass line. A similar technique is used in the climax of the first *You're Always Attending This Concert* section in measure 176.

V. YOU'RE ALWAYS ATTENDING THIS CONCERT (PART II) - A DETAILED LOOK

In the final section of the work, beginning at measure 299, the A theme, its accompanying bass line (introduced during the canon in measure 318), and sometimes the B theme, are dissected and altered. At the same time, the accompanying visual material, comprised of pre-recorded video, is arranged in exactly the same way. If, for example, the theme is in retrograde, the video of that theme is played in reverse; if the theme is inverted, the image is seen inverted so that motion previously seen going up a keyboard or fingerboard is now seen going the opposite direction. The row labeled "operations" in Table 3 refers to operations performed on both the video clips and composed music in this section:

Table 3 - Theme A manipulations, video and music, final section

Measure:	299	309	323 beat 4	333	337	343	336 beat 2	363	366	370
Operation:	statement of Theme A	canon	retrograde	1st half inversion	2nd half retrograde inversion	speed varying	stretch motif 1	segments G, O, P merged, played forward, then in retrograde	segments G, O, P merged, played forward, then in retrograde	segment reordering
Instrument(s):	tutti	pno/ xylo	xylo	guit	guit	flute	vla, xylo, clar, pno, vc	vla	piano	clar

A significant challenge was encountered here; because all events were triggered live, there was no way to ensure that the ensemble tempo would match that of video. If the ensemble was even 5 BPM away from tempo, even if the video was triggered at the correct time, the synchronization did not work. We discovered that my initial written tempo (quarter note = 155) was too fast to be reliable in particularly virtuosic passages. I lowered the tempo to something more achievable (quarter note = 144) with the option of going faster if possible.

Once the most practical speed was determined and thoroughly rehearsed, the videos for this section could be recorded using a metronome to ensure consistency. To aid in the illusion that the videos in this section were taken during the actual performance, the ensemble was required to have at least one rehearsal in the venue where the concert was to be played, wearing performance attire, where the pre-recorded material could be shot. The videos were taken at half-tempo and the performers were instructed to play as physically as possible, exaggerating the movements associated with playing the passage. When edited, the videos were doubled in speed to regain the correct tempo. This technique gave the videos a surreal and highly physical articulation of the melody. Recording at half-tempo also ensured accuracy of the performers and left them time and space to show the rhythms and articulations with their movements.

There were four videos taken with this technique, each at a different angle. As expressed in Table 4, I recorded a wide shot of the entire ensemble and tight shots of the hands of the pianist, percussionist, and violist. All videos were of a performance of Theme A. Each video was panned left to right during the course of recording the passage in order to indicate to audience members what direction the segments were playing or at what point we were tapping into a given clip. The audience members taking video during the initial part of the concert were also instructed to pan in this way.

Video triggering was achieved with a small MIDI keyboard controller with each clip mapped to one pitch. In Table 4, the key mapping is indicated by the pitch name and octave number in bold. After determining the content of each triggered segment along with its assigned key, I composed a part

with traditional notation to indicate when each clip was triggered, the part can be seen in the score at measure 299.

In preparation for creating the musical and visual content for this section, the A theme and the corresponding videos were split into 18 segments, each measure divided evenly into half notes labeled alphabetically, A to R, in Figure 6:

fig. 6 A theme segmentation

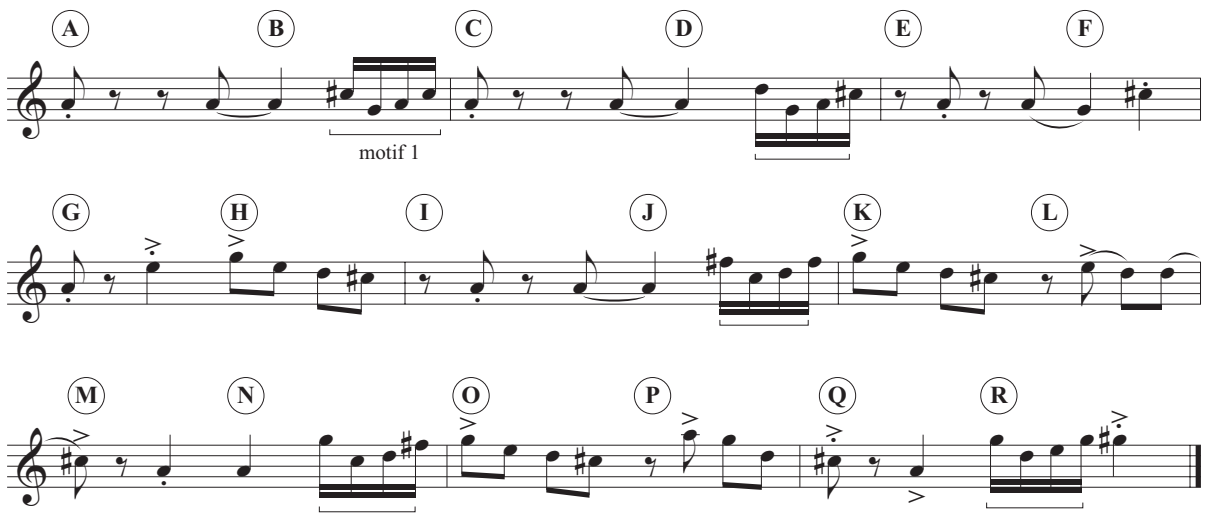


Table 4 shows the arrangement of the segments and manipulations. Parallel processes - such as segmenting, reversing, or time manipulation - were applied to both the music and accompanying video. The video angles used, as well as the form of the given segment - prime, retrograde, inversion, or retrograde inversion - are indicated in the table as well. Sometimes a percentage of tempo is given; for example, since the content of video clips was at 144 BPM, a 200% clip would speed by at 288. In the opening segment, videos are layered on top of each other in visual canon; in these cases the Avenue 4 layer number is indicated. In all other cases, the layer number is 1.

Table 4 - video clip assignment and Theme A segmentation, final section

Measure Number	Pre-recorded Video Angles			
	wide	tight - piano	tight - xylophone	tight - viola
299 (rehearsal N)	Full prime (1) C6			
309		Full prime, layer 1 (2) C#6		

Measure Number	Pre-recorded Video Angles			
	wide	tight - piano	tight - xylophone	tight - viola
312		Full prime, layer 2 (3) D6		
315			Full prime, layer 3 (4) D#6	
321			Full prime, layer 4 (5) E6	
323, and of 3			Full retrograde (6) F6	
333 (rehearsal Q)				Inversion segments A-H (7) F#6
336, and of 4				Retrograde inversion segments A-H (8) G6
343 (rehearsal R)	Prime segments A- D, stuck on "a" of beat 4 in m 345 (9) G#6			
346	Prime segments E - J (10) A6			
349	Prime segment K 66% (11) A#6			
349 beat 3	Prime segments L- R (12) B6			
353	Prime Loop last beat of segment R for 5 quarter notes (13) C7			
354 and of 2	stretch last beat of R for 2.5 beats (14) C#7			
356-357 beat 3				Prime beginning of segment R 25% (15) D7
357 beat 3			Prime beginning of segment R loop each 16th 4x in first 3 beats(16) D#7	
358 beat 3				Prime beginning of segment R 25% (15) D7

Measure Number	Pre-recorded Video Angles			
	wide	tight - piano	tight - xylophone	tight - viola
359 beat 3			Prime beginning of segment R loop each 16th 4x in first 3 beats(16) D#7	
360				Prime beginning of segment R 33% (17) E7
360 beat 3		Prime beginning of segment R 25%, or loop each 16th 3x in first 3 beats? (18) F7		
361 beat 3	Prime beginning of segment R 20%, (19) F#7			
363				Merged Prime segments G, O, P (20) G7
364 beat 4				Retrograde Merged above (21) G#7
366 Beat 3	Merged Prime segments G, O, P (22) A7			
368 beat 2	Retrograde Merged above (23) A#7			
370 (Rehearsal T)		Prime segment A (24) B7		
370 beat 3		Prime segment B (25) C8		
371		Prime segment A (24) B7		
371 beat 3		Prime segment A (24) B7		
372		Prime segment E (26) C#8		
372 beat 3		Prime segment F (27) D8		
373			Prime segment G-H 200% (28) D#8	

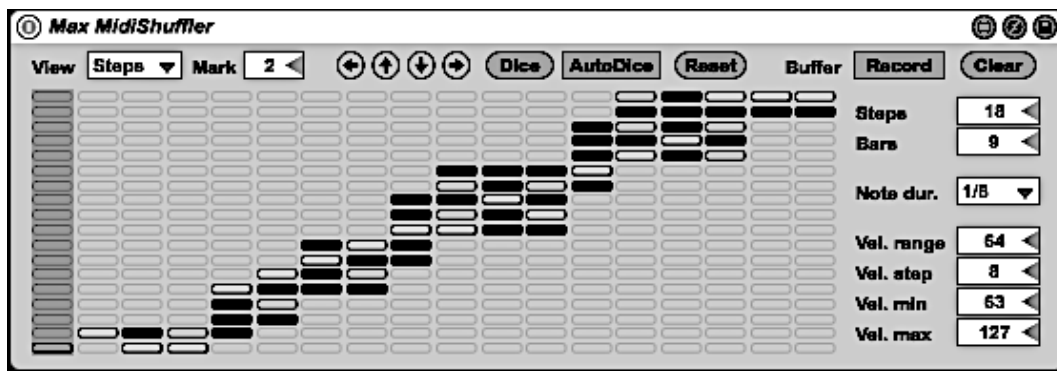
Measure Number	Pre-recorded Video Angles			
	wide	tight - piano	tight - xylophone	tight - viola
373 beat 3		Prime segment I (26) C#8		
374		Prime segment I (26) C#8		
374 beat 3		Prime segment K (29) E8		
375		Prime segment J (30) F8		
375 beat 3		Prime segment M (31) F#8		
376		Prime segment N (32) G8		
376 beat 3		Prime segment O (29) E8		
377-379 all beats 1 and 3			Prime segment R (33) G#8	

Sometimes, choosing the appropriate angle for a given segment was a clear process. For example, during the canon beginning at measure 309, I felt that the correlation of video to performance needed to be literal: I layered the video clips of the pianist's hands on top of each other at each entrance of the piano and then the video of the percussionist's hands at the entrances of the xylophone. As the triggering became more involved, the choice of angles became more difficult. If there was no angle of the featured instrument, such decisions were less clear. For example, at measure 343, the flute player is performing Theme A with interruptions from the violist. I chose to have the flute player's sound correlate with a wide shot of the entire ensemble in visual counterpoint to the solo sound. In other cases, I chose angles that correlated with range of a featured instrument or complimented the sound of that section.

Focusing on the end of this section, beginning at measure 370, the clarinet plays a melody comprised of a shuffling of the A theme segments. This new melody was generating using a MIDI

device in Ableton Live which rearranges a midi file using a given step size provided by the user. I limited the function of the device by implementing parameters that directed it to move progressively through the melody, but with the option of choosing two to five segments from around the segment it was stepping through - a random walk through the theme. Below, in Figure 7, is an image of the device, each column representing one step (2 beats), and each row representing one segment of the melody's 18 segments, the first on the bottom row and last on the top. Parameters listed on the right side were ignored except for the number of steps (18) and bars (9). The dark grey rectangles represent the segments from which I allowed the device to choose and the grey segments with a bold outline represent the segments it did choose.

fig. 7 MIDI shuffler device



This result is the fourth of ten generated with this method and is the material performed by the clarinet and piccolo at measure 270. The only changes made to this result were the speeding up of the G and H segments in steps eight and nine by 200% and the repetition the final step for three measures to serve as a transition to the next section.

VI. REFLECTION ON THE PREMIERE

A. Performance

This piece was premiered alongside four other pieces of mine in a concert of my works. Jonathan, the soloist, was electrifying on stage and the ensemble kept up brilliantly. The electronics

were less successful - some elements, like the photo processing software, crashed; some worked unexpectedly, producing feedback or sounds at unintended volumes; and some were introduced too late in the compositional process to feel like fully developed and organic ideas. Addressing these issues will be the next phase of this work.

I was pleased that the final section, which I outlined in depth above, did resonate with the audience. Based on feedback I received, the concept and visualizations translated in the way I intended them to. Audience members commented specifically about their appreciation of the correlations between the video clips and ensemble material. The instances that contained sampled or fixed media proved to be successful as well. The problems lay mostly with the live electronics and video improvisation sections.

B. Updates and Revisions

In the hopefully long life-span of this work, I will regard this initial performance as a “beta test” of the piece. Based on the outcome of this concert, the piece will be further revised and refined in order to create a more streamlined and clear experience for the audience.

The battle between fixed media and live processing is one with which I am constantly struggling. In this piece, the most successful electronics implementations were those that were prefigured and fixed. The next iteration of the work will contain substantially more fixed media than live processed sound. I’ve revised other pieces of mine similarly with excellent results. Additionally, any live processing done in the next version will likely only be of the sound of the viola instead of entire ensemble. This both helps to feature the soloist and achieve a much more predictable result with less chance for feedback and a more easily controlled, replicable system. The performance also showed that the electronics can play a larger, more consistent role throughout the piece in order to sound more natural and unified with the instrumentalists in the work.

For portability and mobility, another version of this work will be created without the video component, widening the reach of the piece to more ensembles. For those who do wish to do the

video portion, the process will be simplified and made more accessible. It is unreasonable to expect that other ensembles or performers will have access to exactly the same software that I do. The next phase of the piece will also include the research and development of a single piece of software to control all video and audio needs.

VII. CONCLUSION

Though grand in concept and execution, *At Any Point* has the same simple goal as much of my work - to connect with audience members and to evoke emotion from them. In struggling to straddle a line between academia and populism, I've found that giving audience members something to grab on to, like the idea of physical time, the use of their smartphones, or sampled speech, invites them to listen to and experience the piece in a way they may not have before while freeing up the composer to experiment without alienating listeners. While we are told never to use our phones in a classical concert, *At Any Point* celebrates and embraces them in a time when we are at once conflicted about their roles in our lives and dependent on them. We want to document moments and memories, but are worried about the implications of that desire. With this work, I hope to show how these new pieces of technology can expand our creative palate in new ways.

Today, likely due to advancement in technology and a rise in interest in science and physics, the fantasy of time travel is prevalent in movies, books, and pop culture. Both musically and visually, *At Any Point* delves into this fantastic idea that we are unlikely to ever experience in reality. With this piece I hope to give the audience a fresh take on this often revisited concept and immerse them in an experience that is both enjoyable and thought-provoking.

Appendix:

I. *At Any Point* score

AT ANY POINT (2016)

for viola solo, chamber ensemble, live video, and electronics

Premiered March 5th, 2016 by Jonathan Morgan, viola, and the Now Hear Ensemble conducted by Federico Llach at the Museum of Art, Design, and Architecture, University of California, Santa Barbara

8
 Vla. *fp* *f*
 Fl.
 B. Cl. *f* *mf*
 Perc. *Vibraphone*
 Pno.
 E. Gtr.
 Vc.
 Synths
 Elec.

Musical score for page 27, featuring various instruments including Viola, Flute, Bass Clarinet, Percussion, Piano, Electric Guitar, Violoncello, Synthesizers, and Electric Bass. The score is written in 4/4 time and includes dynamic markings such as *fp* (fortissimo piano) and *f* (fortissimo). The Viola part starts with a dynamic of *fp* and increases to *f*. The Bass Clarinet part has dynamics of *f* and *mf*. The Percussion part includes a section labeled "Vibraphone". The Piano part features a complex texture with multiple voices. The Electric Guitar part has a rhythmic pattern of eighth notes. The Violoncello part has a steady eighth-note accompaniment. The Synthesizers and Electric Bass parts are mostly silent, with some notes appearing in the later measures.

15

Vla.

15

Fl. *picc.*

f

6

B. Cl.

3

Xylophone

mf

15

Perc.

15

Pno.

mf

3

8^{va}

15

E. Gtr.

mf

15^{ma}

col legno

15

Vc.

mf

15

Synths

8^{va}

15

Elec.

32

Vla. *mf* *f*

Fl. *picc.* 6

B. Cl. 6

Perc. Xylophone
Vibraphone

Pno.

E. Gtr. *f* *arco*

Vc. *f*

Synths

Elec. *Improvise, electronic voice samples, Keyboard 1*

This musical score page covers measures 36, 37, and 38. The instruments and their parts are as follows:

- Vla. (Violin):** Features melodic lines with accents and slurs across all three measures.
- Fl. (Flute):** Plays sixteenth-note patterns with slurs and a '6' marking below the staff.
- B. Cl. (Bass Clarinet):** Plays sixteenth-note patterns with slurs and a '6' marking below the staff.
- Perc. (Percussion):** Shows a rhythmic pattern of eighth notes in the upper staff and rests in the lower staff.
- Pno. (Piano):** Features a bass line with eighth notes and a treble line with chords and slurs.
- E. Gtr. (Electric Guitar):** Plays a rhythmic pattern of eighth notes with accents.
- Vc. (Violoncello):** Plays a rhythmic pattern of eighth notes with accents.
- Synths (Synthesizers):** The upper staff is mostly empty, while the lower staff contains sustained notes with a '6' marking and a dashed line below.
- Elec. (Electric Bass):** Shows a rhythmic pattern of eighth notes with slurs.

39

Vla. *fp* *f*

Fl. *p* *f*

B. Cl. *mf*

Perc. *Xylophone only*

Pno. *mf*

E. Gtr. *mf* *f*

Vc. *mf* *col legno* *ricochet* *ricochet* *arco* *f*

Synths *mf*

Elec. *(8va)* *8va*

A *You're Always Being Born*
joyful, kind of

44

Vla.

Fl.

B♭ Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

8va

loco

Lead

8va

"when was I born?"

49

Vla.

Fl.

B. Cl.

Perc.

(8^{va})

Pno.

E. Gtr.

Vc.

Synths

Elec.

The image shows a page of a musical score for measures 49 through 53. The score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Vla. (Viola):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Fl. (Flute):** Treble clef, playing a melodic line with eighth and sixteenth notes, including grace notes.
- B. Cl. (Bass Clarinet):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Perc. (Percussion):** Treble clef, playing a rhythmic pattern with eighth and sixteenth notes.
- (8^{va}) (Octave Violoncello):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Pno. (Piano):** Grand staff (treble and bass clefs), playing a complex accompaniment with eighth and sixteenth notes.
- E. Gtr. (Electric Guitar):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Vc. (Violoncello):** Bass clef, playing a melodic line with eighth and sixteenth notes.
- Synths (Synthesizers):** Grand staff (treble and bass clefs), playing a complex accompaniment with eighth and sixteenth notes.
- Elec. (Electric Bass):** Treble clef, playing a melodic line with eighth and sixteenth notes.

The score is marked with measure numbers 49, 50, 51, 52, and 53. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of melodic lines and rhythmic accompaniment.

54

Vla.

Fl.

B. Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

The image shows a page of a musical score for measures 54 through 58. The score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Vla. (Viola):** Treble clef, playing a melodic line with eighth and sixteenth notes, including accents and slurs.
- Fl. (Flute):** Treble clef, playing a complex rhythmic pattern with sixteenth notes and slurs.
- B. Cl. (Bass Clarinet):** Treble clef, playing a melodic line similar to the Viola part.
- Perc. (Percussion):** Treble clef, playing a rhythmic pattern with eighth notes.
- Pno. (Piano):** Grand staff (treble and bass clefs), playing a complex accompaniment with many sixteenth notes and slurs.
- E. Gtr. (Electric Guitar):** Treble clef, playing a melodic line with eighth notes and slurs.
- Vc. (Violoncello):** Bass clef, playing a melodic line with eighth notes and slurs.
- Synths (Synthesizers):** Grand staff, mostly silent with some notes in the final measure.
- Elec. (Electric Bass):** Treble clef, mostly silent.

Measure numbers 54, 55, 56, 57, and 58 are indicated at the beginning of their respective staves. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as accents, slurs, and dynamic markings.

59

Vla.

Fl.

B♭ Cl.

Perc.

Pno.

(8va)

E. Gtr.

Vc.

Synths

Elec.

63 B

Vla. *p* *fp* *ff* *f*

Fl. *p* *f*

B♭ Cl. *p* *f*

Perc. *p* *f*

Pno. *p* *f*

E. Gtr. *p* *f* percussive

Vc. *p* *f* col legno fat and percussive

Synths *p* *f* Buzzy *mf*

Elec. *p* *f*

72

Vla. *f*

Fl. *f* 2nd time only

B. Cl. *f* 2nd time only

Perc. *p* 2nd time only
Vibraphone *f*

Pno. *p* 2nd time only
mf

E. Gtr. *p* 3 8va 3

Vc. *p* 3

Synths *p*

Elec. 2nd time only
APC40 1st time: scene 2 2nd time: still scene 4
rec. play Speed going down
APC40 1st time: Scene 3 2nd time: still scene 4
rec.

81 C *sawing*

Vla. 81 *mp* *f*

Fl. 81 *mp* *f*

B♭ Cl. 81 *mp* *f*

Perc. 81 *f*

Pno. 81 *f*

E. Gtr. 81

Vc. 81 *pizz.* *f*

Synths 81

Elec. 81

85

Vla. 

Fl. 

B♭ Cl. 

Perc. 



Pno. 

E. Gtr. 

Vc. 

Synths 

Elec. 

88

Vla. *p* *f*

Fl. *mp* *f* *picc.*

B. Cl. *mp* *f*

Perc. *mf* *Vibraphone*

Pno.

E. Gtr. *f*

Vc. *f* *arco* *at the frog*

Synths *Buzzy* *mf*

Elec. *mp* *f*

92

Vla.

Fl.

B♭ Cl.

Perc.

Pno.

E.Gtr.

Vc.

Synths

Elec.

p

mf

mp

Detailed description: This page of a musical score covers measures 92 through 97. The score is arranged in a vertical stack of staves. The instruments and their parts are: Viola (Vla.) in the first staff, starting with a measure rest and a single note in measure 92; Flute (Fl.) and B♭ Clarinet (B♭ Cl.) in the second and third staves, playing a melodic line with slurs and accents; Percussion (Perc.) in the fourth staff, playing a rhythmic pattern of eighth notes with a piano (*p*) dynamic; Piano (Pno.) in the fifth staff, with a right-hand part playing chords and a left-hand part playing a rhythmic eighth-note pattern, both starting with a piano (*p*) dynamic; Electric Guitar (E.Gtr.) in the sixth staff, playing a sustained chord with a mezzo-forte (*mf*) dynamic; Bass (Vc.) in the seventh staff, playing a rhythmic eighth-note pattern with a mezzo-forte (*mf*) dynamic; Synths in the eighth staff, with a right-hand part resting and a left-hand part playing a rhythmic eighth-note pattern with a mezzo-piano (*mp*) dynamic; and Electric (Elec.) in the ninth staff, which is a measure rest. The page number 92 is written at the top left of the first staff.

98

Vla.

Fl.

B♭ Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

D

Vla. *mf* *rit.*

Fl. *f* any comfortable, fast-speaking, soft, multiphonic *p* flute

B♭ Cl.

Perc.

Pno.

E. Gtr. *mp*

Vc.

Synths

Elec.

Adding slight reverb/delay

108

Vla. *mp* *arco* *accel.*

Fl.

B♭ Cl. *p*
any comfortable, fast-speaking, soft, multiphonic

Perc. *mp*

Pno.

E. Gtr.

Vc.

Synths

Elec.

113

Vla. *mf*

Fl. *mf* < *sfz*

B♭ Cl. *mf* < *sfzp*

Perc. Xylophone

Pno.

E. Gtr. *mf* < *sfzp* *graz.*

Vc. *pizz.* *arco*

Synths

Elec.

116 $\text{♩} = 144$

Vla. *f*

Fl. *f* *8va*

B. Cl. *p* *mf* *f*

Perc. *mf* *f*
Xylophone

Pno. *p* *mf* *f*

E. Gtr.

Vc.

Synths *f* *Lead*

Elec.

You're Always Attending This Concert

119 *rit.* $\text{♩} = 65$ **E**

Vla. *rit.* $\text{♩} = 65$ **E**

Fl. *8va*

B. Cl. *p*

Perc. *p*

Pno.

E. Gtr. *f* *f* *P.M. pizz.*

Vc. *f* *f*

Synths

Elec.

123

Vla. *mf*

Fl. *mf* *p* *mf* *p* *mf*

B♭ Cl. *mf* *p* *mf* *p* *mf*

Perc.

Pno.

E.Gtr.

Vc. *arco* *p* *mf* *p* *mf* *p* *mf*

Synths

Elec.

130

Vla. *p* + + + + +

Fl. *p* *mf* *p*

B. Cl. *p* *mf* *p*

Perc.

Pno. *pp*

E. Gtr. *p* *mf* *p*

Vc. *p* *mf* *p*

Synths

Elec.

136

Vla. *mf* *f*

Fl.

B. Cl. *p*

Perc.

Pno.

E. Gtr. *mp*³ *mp*³ *p*

Vc. *mp* *mp* *p* norm.

Synths

Elec.

Vibraphone

video/electronics
interludes

F

141

Vla. *mf* *p*

Fl. *mf* *p* *mf* *p* *mf*

B. Cl. *mf* *p* *mf* *p* *mf*

Perc. *p* *pp* *p* *pp*

Pno. *p*

E. Gtr. *mf* *p* *mf* *p* *mf*

Vc. *mf* *p* *mf* *p* *mf*

Synths

Elec. *pp*

APC40/Queneo
Improvise
Scenes 6-10

Adding effects
slowly

G a bit slower, tentative $\text{♩} = 62$

Vla. 146

Fl. 146

B♭ Cl. 146
any comfortable, fast-speaking, soft, multiphonic
p hold until breath runs out

Perc. 146
Crotale
Choke immediately after striking
LH cross stick
RH palm mute
play w/fingertips
like muttering under your breath
ppp 3

Pno. 146

E. Gtr. 146

Vc. 146
sul pont
pizz.
arco sul pont
pp

Synths 146

Elec. 146

151

Vla. *p* sul pont ricochet

Fl. any comfortable, fast-speaking, soft, multiphonic

B♭ Cl. *p* hold until breath runs out

Perc. *ppp* 3 6

Pno.

E.Gtr.

Vc. *pp* pizz. arco sul pont pizz.

Synths

Elec.

155 *sul pont* *p* *ricochet*

Vla.

155

Fl.

B♭ Cl.

155

Perc.

155

ppp 3 3 3

155

Pno.

155

E. Gtr.

155

arco *sul pont* *pizz.* *pp*

Vc.

155

Synths

155

Elec.

159

Vla. *3* *ricochet* *rit.* *3* *3* *3* *p*

Fl.

B♭ Cl.

Perc.

Pno.

E. Gtr. *pp*

Vc. *pp* *arco sul pont* *pizz.*

Synths

Elec.

H *a tempo* (♩ = ♩) norm.
with increasing
expressivity

Vla.

Fl. ¹⁶⁴

B♭ Cl.

Perc. ¹⁶⁴

Pno. ¹⁶⁴

E. Gtr. ¹⁶⁴

Vc. ¹⁶⁴

Synths ¹⁶⁴

Elec. ¹⁶⁴

167

Vla.

167

Fl.

B. Cl.

Perc.

167

Pno.

167

E.Gtr.

167

Vc.

167

Synths

167

Elec.

Detailed description: This page of a musical score covers measures 167, 168, and 169. The Viola part (top staff) features a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with a slur over the first three notes. The Flute, Bass Clarinet, Percussion, Electric Guitar, Violoncello, and Synthesizer parts are marked with a horizontal line and a fermata, indicating they are silent. The Piano part (bottom of the grand staff) plays a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. The Electric Bass part (bottom staff) is also marked with a horizontal line and a fermata.

170

Vla.

Fl.

B. Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

no more palm mute

3

Detailed description: This page of a musical score covers measures 170, 171, and 172. The Viola part (top staff) features a melodic line with a triplet of eighth notes in measure 171 and a fermata in measure 172. The Flute, Bass Clarinet, and Piano parts are mostly silent, indicated by rests. The Percussion part shows a rhythmic pattern of eighth notes with accents, transitioning to a more complex pattern in measure 172 with the instruction 'no more palm mute'. The Piano part has a steady eighth-note accompaniment in the bass clef. The Electric Guitar, Violoncello, Synthesizers, and Electric Violin parts are also silent.

176 *wailing*

Vla. *ff*

Fl.

B. Cl. *p* *f*

Perc. *f* *f*

Pno. *ff*

E. Gtr. *f* *p* *f*

Vc. *f* *p* *f* *arco* *arco*

Synths *f* *Buzzy*

Elec.

I slower, $\text{♩} = 55$

Vla.

Fl. ¹⁸⁸ *f*

B♭ Cl. *f*

Perc. ¹⁸⁸ *pp*

Crotale
Choke immediately
after striking

Vibraphone

Crotales

Pno. ¹⁸⁸

E. Gtr. ¹⁸⁸ *f*

Vc. ¹⁸⁸ *f* *crystalline* *p*

Synths ¹⁸⁸

Elec. ¹⁸⁸

Silence all video
Reversed
slow motion
Add vid FX

194

Vla.

Fl.

B♭ Cl.

Perc.

Pno.

E.Gtr.

Vc.

Synths

Elec.

199

Vla. *mf*

Fl. *p* *mf* *p*

B. Cl. *p* *mf* *p*

Perc. *p*
Vibraphone only

Pno. *p*

E. Gtr. *p* *mf* *p*

Vc. *p* *mf* *p*
arco

Synths

Elec.

accel.

204

Vla.

Fl.

mf

B♭ Cl.

mf

Perc.

204

Pno.

204

E. Gtr.

mf

Vc.

mf

Synths

204

Elec.

204

210 *as fast as possible*

Vla. *f*

Fl.

B. Cl.

Perc.

Pno.

E. Gtr.

Vc. *p* *at the tip*

Synths

Elec.

K *You're Always Dying*
pushing and pulling, ♩ = 55

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Viola (Vla.), Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Piano (Pno.), Electric Guitar (E. Gtr.), Violin (Vc.), Synths, and Electric Bass (Elec.).

- Vla.:** Four measures of whole rests.
- Fl.:** Four measures of whole rests.
- B. Cl.:** Four measures of eighth-note patterns. The first two measures are marked *p*. The third measure has a fermata over a whole rest. The fourth measure is marked *p*.
- Perc.:** Four measures of whole rests.
- Pno.:** Four measures. The first measure has a whole rest. The second measure has a half note G#2. The third measure has a half note G#2 with a triplet of eighth notes in the right hand. The fourth measure has a half note G#2. A chord of G#2, Bb3, and D#3 is indicated below the staff.
- E. Gtr.:** Four measures of whole rests.
- Vc.:** Four measures of sustained chords.
- Synths:** Four measures of whole rests.
- Elec.:** Four measures of whole rests.

224

Vla. *p*

Fl. *hollow picc.*
p *mf* *p* *mf*

B. Cl. *mf*

Perc. *Vibraphone*
mf

Pno.

E. Gtr.

Vc. *p* *mf*

Synths

Elec.

230

Vla.

Fl.

B♭ Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

mp

p *mf* *p*

p *mf* *p*

p *mf* *p*

8va

P.M.

P.M.

Detailed description: This page of a musical score covers measures 230 to 235. The instruments are Viola (Vla.), Flute (Fl.), B-flat Clarinet (B♭ Cl.), Percussion (Perc.), Piano (Pno.), Electric Guitar (E. Gtr.), Violoncello (Vc.), Synths, and Electric Bass (Elec.). The score is written in 4/4 time. The Viola part has a melodic line with slurs and accents. The Flute part has a long note in measure 234 with a dynamic change from *p* to *mf* and back to *p*. The B-flat Clarinet part has a rhythmic pattern starting in measure 230 with a dynamic of *mp*. The Piano part has a chordal accompaniment. The Electric Guitar part features a solo in measure 234 with a dynamic of *p* to *mf* to *p*, marked with *P.M.* (Palm Mute) and an 8va (octave up) marking. The Violoncello part has a melodic line with slurs and accents, with dynamics *p*, *mf*, and *p*. The Percussion, Synths, and Electric Bass parts are mostly silent, indicated by rests.

accel.
 236 *mf*
 Vla.

236 *mf* flute
 Fl.

236 *mf*
 B. Cl.

236 *p*
 Perc.

236 *p* *pp* *mp*
 Pno.

236
 E. Gtr.

236 *mf* *mp* P.M. *mf*
 Vc.

236
 Synths

236
 Elec.

246 L slow again, $\text{♩} = 65$

Vla.

Fl. *picc.* *p*

B♭ Cl. *f* *airy* *p*

Perc. *ff*

Pno. *ff* *p*

E. Gtr. *p*

Vc. *sul tasto* *p*

Synths

Elec. *Keyboard 1* *deteriorate videos*

252

Vla.

252 flute

pp

B. Cl.

mp

Perc.

252 w/brushes

Pno.

ppp mp ppp

(any low cluster)

E. Gtr.

mp

Vc.

mp

Synths

mp

Elec.

mp

257 (natural) (natural)

Vla. III IV

Fl. *pp* *pp*

B. Cl. *mf*

Perc.

Pno. *15^{ma}* *mf*

E. Gtr. *mf*

Vc. *mf*

Synths

Elec.

263

Vla. *sul tasto, w/mute*

Fl.

B♭ Cl.

Perc.

Pno. *ppp*

E. Gtr. *8va*

Vc.

Synths

Elec.

p

p

p

p

(any low cluster)

268

Vla.

Fl.

B♭ Cl.

Perc.

Pno.

E.Gtr.

Vc.

Synths

Elec.

mp

Vibraphone

mp

III

M *You're Always Attending This Concert*

tempo 1 (♩ = 144-155)

remove mute

277

Vla. *mf*

Fl.

B. Cl. *mf*

Perc. *mf*

Pno. *mf*

E. Gtr. *mf*

Vc. *mf*

Synths

Buzzy

Elec. *mp*

Keyboard 1

Detailed description: This page of a musical score covers measures 277 to 282. The music is in 4/4 time. The Viola part (Vla.) begins with a half note G2, followed by a half note G3, and then a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts play a half note G3. The Percussion (Perc.) part features a triplet of eighth notes G4, A4, B4. The Piano (Pno.) part has a half note G3 in the right hand and a half note G2 in the left hand. The Electric Guitar (E. Gtr.) part plays a half note G3. The Violoncello (Vc.) part plays a half note G2. The Synths part has a 'Buzzy' effect in the right hand and a series of eighth notes G4, A4, B4, C5, D5, E5, F5, G5 in the left hand. The Electric Keyboard (Elec.) part plays a half note G3. Dynamics include *mf* for most instruments and *mp* for the Electric Keyboard. A 'remove mute' instruction is present above the Viola part.

284

Vla.

Fl. *airy flutter tongue*
p

B. Cl. *p*

Perc.

Pno. *f*

E. Gtr. *p*

Vc. *p* *norm.*

Synths

Elec.

290

Vla. *f*

Fl.

B. Cl. *fp* *f*

Perc. Xylophone, soft mallets *mp*

Pno. *f*

E. Gtr. *f*

Vc. *f* P.M. pizz. arco sul pont

Synths

Elec.

N

298

Vla. *fp* *f*

Fl. *p* *f*

B. Cl. *p* *f*

Perc. *f*

Xylophone

Pno. *f* *8va*

E. Gtr. *p* *f*

Vc. *p* *f* *arco*

Synths *f* **Lead**

Elec.

Keyboard 2
triggering
pre-recorded vids

303

Vla.

Fl.

B. Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

The image displays a page of a musical score, numbered 87 at the bottom. The score is arranged in a vertical stack of staves, each labeled with an instrument. The measures shown are 303, 304, 305, and 306. The instruments and their parts are as follows:

- Vla. (Viola):** Treble clef, playing a melodic line with eighth and sixteenth notes, including slurs and accents.
- Fl. (Flute):** Treble clef, playing a complex rhythmic pattern with sixteenth and thirty-second notes, often in beamed groups.
- B. Cl. (Bass Clarinet):** Treble clef, playing a melodic line similar to the Viola part.
- Perc. (Percussion):** Two staves. The top staff has a treble clef and contains rests. The bottom staff has a bass clef and contains rests, with a (p^{ped}) marking below it.
- Pno. (Piano):** Grand staff (treble and bass clefs). The right hand plays a complex rhythmic pattern similar to the Flute part. The left hand plays a melodic line similar to the Viola and Bass Clarinet parts.
- E. Gtr. (Electric Guitar):** Treble clef, playing a melodic line similar to the Viola part.
- Vc. (Violoncello):** Bass clef, playing a melodic line similar to the Viola part.
- Synths (Synthesizers):** Grand staff. The top staff has a treble clef and contains rests. The bottom staff has a bass clef and contains rests.
- Elec. (Electric Bass):** Treble clef, containing rests.

307 O

Vla.

Fl.

B♭ Cl.

Perc.

Pno.

E.Gtr.

Vc.

Synths

Elec.

Keyboard 1

Keyboard 2
triggering
pre-recorded vids

316

Vla.

Fl.

B♭ Cl.

Perc.

Pno.

E.Gtr.

Vc.

Synths

Elec.

316

316

316

316

316

316

316

316

316

316

mf

320

Vla.

320

Fl.

air

p

punchy, percussive

B♭ Cl.

320

Perc.

320

Pno.

8va

f

E.Gtr.

320

Vc.

sul pont

mp

Synths

320

Elec.

mf

P

Vla.

Fl. ³²⁴ *f* *tongue ram* *sim,* *sim,*

B. Cl.

Perc. ³²⁴

Pno. ³²⁴ *mf*

E. Gtr. ³²⁴ *mf*

Vc. ³²⁴ *f* *mp* \leftarrow *f* *mp* \leftarrow *f*

Synths ³²⁴

Elec. ³²⁴

Q

329

Vla.

Fl.

B♭ Cl.

Perc.

Pno.

E.Gtr.

Vc.

Synths

Elec.

p *f* *p* *f*

f

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

334

Vla.

Fl.

B♭ Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

339

Vla. *f*

Fl.

B. Cl. *p* *f*

Perc. *fp*
x = ping

Pno. *f*

E. Gtr.

Vc. *f* norm.

Synths

Elec.

342

Vla. Λ **R**

Fl. *picc.* **f**

B. Cl.

Perc.

Pno. *6* **f** *mp*

E. Gtr.

Vc. *pizz.* **mf**

Synths

Elec. **p**

345 *sfz* *p* *f*

Vla.

345

Fl.

B. Cl.

345

Perc.

345

6 *f* *mp*

345

Pno.

345

E. Gtr.

345

Vc.

345

Synths

345

Elec.

Detailed description of the musical score: The score is for measures 345-348 in 5/4 time. The Viola part (345) starts with a dynamic of *sfz*, moves to *p*, and then *f*. The Flute part (345) has a dynamic of *f*. The Percussion part (345) features a snare drum pattern with a dynamic of *f* and *mp*. The Piano part (345) has a dynamic of *f*. The Electric Guitar part (345) has a dynamic of *f*. The Violoncello part (345) has a dynamic of *f*. The Synthesizers part (345) has a dynamic of *f*. The Electric Bass part (345) has a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

349

Vla.

Fl.

B. Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

352

Vla. S

Fl.

B♭ Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

p *f*

mp *f*

loco

arco

356

Vla. *p* *f* *p*

Fl. *f*

B♭ Cl.

Perc. Xylophone *f*

Pno.

E. Gtr.

Vc. *pizz.*

Synths

Elec. *8^{ms}*

Detailed description of the musical score: The score is for measures 356 through 359. The Viola part (Vla.) is in the bass clef and features a complex rhythmic pattern with accents and dynamic markings of *p*, *f*, and *p*. The Flute (Fl.) part is in the treble clef and has a few notes with a dynamic marking of *f*. The Bass Clarinet (B♭ Cl.) part is in the treble clef and has a few notes. The Percussion (Perc.) part includes a Xylophone part with a dynamic marking of *f* and a drum part with a few notes. The Piano (Pno.) part is in the grand staff and is mostly silent. The Electric Guitar (E. Gtr.) part is in the treble clef and has a few notes. The Violoncello (Vc.) part is in the bass clef and has a few notes with a dynamic marking of *pizz.*. The Synthesizers (Synths) part is in the grand staff and is mostly silent. The Electric Bass (Elec.) part is in the treble clef and has a few notes with a dynamic marking of *8^{ms}*.

360

Vla. *f* *p* *f*

Fl. *fp*

B. Cl. *f* *fp*

Perc. *mf*

Vibraphone

Pno. *mf*

E. Gtr.

Vc. *f* *arco*

Synths *Lead*

Elec. *(8va)*

369 T

Vla.

Fl.

B. Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

374

Vla.

Fl.

B. Cl. *fp*

Perc.

Pno.

E. Gtr. *p*

Vc. *snap*

Synths

Elec. *(15ma)*

378 U

Vla.

Fl. *flute* *p* *f*

B. Cl. *f*

Perc. *Xylophone* *f*

Pno. *p* *f*

E. Gtr. *f*

Vc. *arco* *p* *f*

Synths *f*

Elec. *(15^{ma})* *f*

Quneo:
Triggering
random videos

381

Vla.

Fl.

B. Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

384

Vla. *p* *f* *p* *ff*

Fl.

B. Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

Detailed description: This page of a musical score covers measures 384 to 387. The top staff, for Violin (Vla.), is highly active, starting with a sixteenth-note pattern in measure 384, followed by a series of triplets in measures 385 and 386, and ending with a triplet in measure 387. Dynamic markings *p*, *f*, *p*, and *ff* are placed below the staff. The other instruments (Flute, Bass Clarinet, Percussion, Piano, Electric Guitar, Violoncello, Synthesizer, and Electric Bass) have more sparse parts, often playing chords or single notes in measures 385 and 387. The score is written in a common time signature.

394

Vla.

Fl.

B. Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

399 **W** *bright and biting
no vib.*

Vla. *ff*

Fl. *ff*

B. Cl. *ff*

Perc. *ff* *f* *Vibraphone* *Xylophone*

Pno. *ff* *(8va)*

E. Gtr. *ff*

Vc. *ff* *at the frog*

Synths *Buzzy*

Elec. *(8va)* *Improvise,
electronic voice samples,
Keyboard 1*

406

Vla. *fp* *f*

Fl.

B. Cl. *f* *mf*

Perc.
 Vibraphone

Pno.

E. Gtr.

Vc.

Synths

Elec.

8va

413

Vla.

413

Fl.

picc.

f

6

B. Cl.

3

413

Perc.

Xylophone (dead stops)

mf

413

Pno.

mf

3

8^{va}

413

E. Gtr.

mf

8^{va}

413

Vc.

mf

col legno

413

Synths

8^{va}

413

Elec.

419

Vla. *fp* *f* *mf* *f* flute

Fl. *f*

B. Cl. *f*

Perc. *fp* Xylophone
Vibraphone

Pno. *f*

E. Gtr. *f*

Vc. *f* arco at the frog

Synths

Elec.

425

Vla. *mf*

Fl.

B. Cl.

Perc. *f*

Xylophone

Pno.

E. Gtr. P.M.

Vc. pizz.

Synths

Elec.

432

Vla. *f*

Fl. *picc.*

B♭ Cl. *f*

Perc. Xylophone
Vibraphone

Pno.

E. Gtr. *f* *arco*

Vc. *f*

Synths

Elec. *8va*

Improvise,
electronic voice samples,
Keyboard 1

438

Vla. *fp* *f*

Fl. *p* *f*

B. Cl. *mf*

Perc. Xylophone only

Pno. *f* *mf*

E. Gtr. *mf*

Vc. *mf* *col legno* *ricochet* *ricochet* *at the frog* *f*

Synths *mp*

Elec. *(8^{va})* *8^{va}*

443 X

Vla.

Fl.

B. Cl.

Perc.

Pno.

E. Gtr.

Vc.

Synths

Elec.

improvise
"callback" samples

450

Vla. *mf* *p*

Fl. *f*

B. Cl.

Perc.

Pno. *mp*

E. Gtr. *mp*

Vc. *mp*

Synths

Elec. *(ov)*

"so, you can ask..."

IF IT STOPS (2015)

for flute, clarinet, piano, percussion, viola, bass, and live electronics

Premiered April 3rd, 2015 by the Now Hear Ensemble at Lotte Lehmann
Concert Hall, University of California, Santa Barbara

Score

if it stops

for the Now Hear Ensemble

Anthony Paul Garcia

sweetly
♩ = 120

Flute

Clarinet in B \flat

Piano
sustain pedal down until letter D with a loose sense of time
p *sim.*

Viola

Double Bass

Vibraphone/
Glockenspiel

Percussion

Pno. 7

Pno. 13

19 Pno. *8va* - - , *8va* - - - - , *8va* ,

24 Pno. *8va* - - - - , **A** "let us go then..."

29 Pno. *8va* - - - - - ,

34 Fl. **B** *p*

B. Cl. *p*

34 Pno. *8va* - - - - - , *8va* - - - - - , *8va* - - - - - ,

34 Vla. *p*

D.B. *p*

39

Fl.

B. Cl.

Pno.

Vla.

D.B.

43

Fl.

B. Cl.

Pno.

Vla.

D.B.

47

Fl.

B. Cl.

Pno.

Vla.

D.B.

51

Fl.

B. Cl.

Pno.

Vla.

D.B.

mp

mp

mp

mp

55

Fl.

B♭ Cl.

Pno.

Vla.

D.B.

59

Fl.

B♭ Cl.

Pno.

Vla.

D.B.

63

Fl.

B. Cl.

Pno.

Vla.

D.B.

63

15^{ma}

15^{ma}

67 (15^{ma})

72

"let us go."

77

Detailed description of the musical score: The score is arranged in five systems. The first system (measures 63-66) includes staves for Flute (Fl.), B♭ Clarinet (B. Cl.), Piano (Pno.), Viola (Vla.), and Double Bass (D.B.). The piano part has a complex accompaniment with sixteenth-note patterns. The woodwinds have sparse entries. The second system (measures 67-71) features a piano solo with a 'C' time signature change and '15^{ma}' fingering. The third system (measures 72-76) continues the piano solo with the instruction '"let us go."' and includes dynamic markings like *mf*. The fourth system (measures 77-80) concludes the piano solo with further dynamic markings.

81 **D** gaining energy... *accel.*

Pno.

Vla. *p*

D.B. *p*

Vibe/
Glock. *p* glock.

87

Fl. *p*

B♭ Cl. *p*

Pno.

Vla. *p*

D.B. *p*

Vibe/
Glock. *p*

92

Fl.

B. Cl.

Pno.

Vla.

D.B.

Vibe/
Glock

97

$\text{♩} = 160$

E suddenly timid

$\text{♩} = 120$

f

p

f

104

Pno.

Vibe/
Glock

vibe.
w/bow

f

mechanically

♩ = 160

113

Fl.

B. Cl.

Pno.

D.B.

Perc.

brake

snare
snares off

tom

cross

f

119

Fl.

B. Cl.

Vla.

ricochet

f

D.B.

Perc.

as before
♩ = 120

122

Fl.

B. Cl.

Pno.

D.B.

Perc.

122 woodblock

127

Fl.

B. Cl.

Pno.

Vla.

Vibe/
Glock.

127

pizz.

arco

glock.

f

mf

mp

p

pp

mf

p

Musical score for measures 133-141. The score is divided into two systems. The first system covers measures 133-141, and the second system covers measures 138-141. The tempo is marked as quarter note = 160. The time signature is 5/4. The key signature has one flat (B♭).

System 1 (Measures 133-141):

- Flute (Fl.):** Rests in measures 133-140. In measure 141, plays a quarter note B♭, a quarter note A, a quarter note G, and a quarter note F. Dynamic: *f*.
- B♭ Clarinet (B♭ Cl.):** Rests in measures 133-140. In measure 141, plays a quarter note B♭, a quarter note A, a quarter note G, and a quarter note F. Dynamic: *f*.
- Piano (Pno.):** Measures 133-140 feature a complex piano accompaniment with various chords and melodic lines. In measure 141, the piano part is mostly rests.
- Viola (Vla.):** Rests in measures 133-140. In measure 141, plays a quarter note G, a quarter rest, and a quarter note E. Dynamic: *f*. Performance instruction: *s.p.*
- Percussion (Perc.):** Rests in measures 133-140. In measure 141, plays a quarter note G, a quarter note F, and a quarter note E. Dynamic: *f*.

System 2 (Measures 138-141):

- Flute (Fl.):** Measures 138-141 feature a melodic line with various notes and rests. Dynamic: *f*.
- B♭ Clarinet (B♭ Cl.):** Measures 138-141 feature a melodic line with various notes and rests. Dynamic: *f*.
- Viola (Vla.):** Measures 138-141 feature a melodic line with various notes and rests. Dynamic: *f*. Performance instructions: *pizz.* and *s.p.*
- Double Bass (D.B.):** Measures 138-141 feature a melodic line with various notes and rests. Dynamic: *f*. Performance instruction: *ricochet*
- Percussion (Perc.):** Measures 138-141 feature a rhythmic pattern with various notes and rests. Dynamic: *f*.

141

Fl.

B. Cl.

Vla.

D.B.

Perc.

pizz.

col legno battuto

♩ = 120

145

Fl.

B. Cl.

Pno.

D.B.

Perc.

mf

ff

f

ppp

151

Fl. *p*

B. Cl. *p*

Pno.

D.B.

151

Vibe/Glock *mf* glock. *vibe.*

157 $\text{♩} = 160$ **F** with a sense of urgency

Fl. *f*

B. Cl. *f*

Vla. *f* pizz.

D.B. *f* pizz.

Perc. *f* pipe

163

Fl. *p* legato

Pno. *p*

Vibe/Glock *p* *vibe.*

169

Fl. *fp* *mf* *p*

Pno.

Vibe/
Glock

174

Fl. *mf* *p*

B. Cl. *p*

Pno.

Vla. arco s.p. *ppp*

D.B. arco s.p. *ppp*

Vibe/
Glock

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 169-173. The Flute part begins at measure 169 with a fortissimo piano (*fp*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a piano (*p*) dynamic. The Piano part has a treble and bass clef. The Vibraphone/Glockenspiel part has a treble clef. The second system covers measures 174-178. The Flute part starts at measure 174 with a mezzo-forte (*mf*) dynamic, then a piano (*p*) dynamic. The Clarinet in B-flat part starts at measure 174 with a piano (*p*) dynamic. The Piano part continues with treble and bass clefs. The Viola and Double Bass parts are marked 'arco s.p.' and 'ppp' starting at measure 174. The Vibraphone/Glockenspiel part continues with a treble clef.

179

Fl. *mf*

B♭ Cl. *mf*

Pno.

Vla. *mf*

D.B. *mf*

Vibe/
Glock *mf*

184

Fl. *p* *mf*

B♭ Cl. *p* *mf*

Pno. *ped.*

Vibe/
Glock *p* *mf*

Detailed description: This page of a musical score covers measures 179 to 184. The score is arranged in systems. The first system (measures 179-183) includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Viola (Vla.), Double Bass (D.B.), and Vibraphone/Glockenspiel (Vibe/Glock). The Flute and B♭ Clarinet parts feature melodic lines with slurs and accents, marked *mf*. The Piano part has a simple accompaniment in the right hand and rests in the left. The Viola and Double Bass parts play sustained notes with long slurs, also marked *mf*. The Vibraphone/Glockenspiel part has a rhythmic pattern of eighth notes, marked *mf*. The second system (measures 184-188) includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), and Vibraphone/Glockenspiel (Vibe/Glock). The Flute and B♭ Clarinet parts start with a dynamic marking of *p* and then increase to *mf*. The Piano part continues with a simple accompaniment, including a *ped.* (pedal) marking. The Vibraphone/Glockenspiel part continues with a rhythmic pattern, marked *p* and then *mf*.

198

Fl.

B. Cl.

Pno.

Vla.

Vibe/
Glock

202

Fl.

B. Cl.

Pno.

Vla.

D.B.

Vibe/
Glock

p

f

p

f

mf

mf

f

mf

mf

norm

f

mf

norm

f

mf

s.p. move towards norm ---->

s.p. move towards norm ---->

211 H with naive enthusiasm!

Fl. *ff*

B. Cl. *ff*

Pno. *ff* pizz.

Vla. *ff* pizz.

D.B. *ff*

Vibe/Glock. *ff* glock.

Perc. *ff* w/vibe mal

215

Fl. *mf* \curvearrowright *ff*

B. Cl. *mf* \curvearrowright *ff*

Pno. *mf* \curvearrowright *ff*

Vla. arco *mf* \curvearrowright *ff* pizz.

D.B. arco *mf* \curvearrowright *ff* pizz.

Vibe/Glock. *mf* \curvearrowright *ff*

Perc. 215 pick up 2 sticks 1 vibe mallet

Musical score for measures 224-230. The score is arranged in two systems. The first system covers measures 224-226, and the second system covers measures 227-230. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Viola (Vla.), Double Bass (D.B.), and Percussion (Perc.).

Measure 224: Flute, B♭ Clarinet, Piano, Viola, and Double Bass all play a whole note G#4. The dynamic is *fp*. Percussion plays a steady eighth-note pattern.

Measure 225: All instruments are silent.

Measure 226: Flute, B♭ Clarinet, Piano, Viola, and Double Bass all play a whole note G#4. The dynamic is *fp*. Percussion continues with the eighth-note pattern.

Measure 227: Flute plays a quarter note G#4, followed by quarter notes A4, B4, C5, and D5. The dynamic is *ff*. B♭ Clarinet, Piano, Viola, and Double Bass all play a quarter note G#4, followed by quarter notes A4, B4, C5, and D5. The dynamic is *ff*. Percussion continues with the eighth-note pattern.

Measure 228: Flute, B♭ Clarinet, Piano, Viola, and Double Bass all play a quarter note G#4, followed by quarter notes A4, B4, C5, and D5. The dynamic is *ff*. Percussion continues with the eighth-note pattern.

Measure 229: Flute, B♭ Clarinet, Piano, Viola, and Double Bass all play a quarter note G#4, followed by quarter notes A4, B4, C5, and D5. The dynamic is *ff*. Percussion continues with the eighth-note pattern.

Measure 230: Flute, B♭ Clarinet, Piano, Viola, and Double Bass all play a quarter note G#4, followed by quarter notes A4, B4, C5, and D5. The dynamic is *ff*. Percussion continues with the eighth-note pattern.

229 **J** play 3x* **on 3rd time slow down independently to about half-speed uncoordinated with other players*

Fl.

B. Cl.

Pno.

Vla.

D.B.

Vibe/
Glock

Perc. *pick up 4 vibe mallets*

231

Fl.

B. Cl.

Pno.

Vla.

D.B.

Vibe/
Glock

234

Fl.

B♭ Cl.

Pno.

Vla.

D.B.

Vibe/
Glock

Ca. 12"
click returns

♩ = 160
click returns

237

Fl.

B♭ Cl.

Pno.

Vla.

D.B.

Vibe/
Glock

Ca. 12"
click returns

Ca. 12"
click returns

Ca. 12"
click returns

Ca. 12"
click returns

K

Fl. *p*

B♭ Cl. *p*

Vla. ²⁴⁰ *p*

D.B. *p*

Vibe/Glock ²⁴⁰

Fl. ²⁴⁴ *p*

B♭ Cl. *f* *p* *f*

Vla. ²⁴⁴ *p* *f* *p* *f*

D.B. *p* *f* *p* *f*

Vibe/Glock ²⁴⁴

247

Fl. *ff* *mp* *pp*

B♭ Cl. *ff*

Pno. *ff*

Vla. *ff* *p*

D.B. *ff* *p*

Vibe/
Glock. to glock. glock.

250

Fl. *mp* *pp* *mp* *pp* *mp* *pp*

B♭ Cl. *mp* *pp* *mp* *pp*

Vla.

D.B.

Vibe/
Glock.

Detailed description: This page of a musical score covers measures 247 to 250. The score is for a woodwind and string ensemble with piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 247 begins with a 3/4 time signature change. The Flute part starts with a rest, followed by a fortissimo (ff) chord, and then a melodic line with dynamics mp and pp. The B♭ Clarinet part has a rest followed by a fortissimo (ff) chord. The Piano part has a fortissimo (ff) accompaniment. The Viola and Double Bass parts have rests followed by fortissimo (ff) chords, with the Viola part then moving to piano (p). The Vibraphone/Glockenspiel part has a rest followed by a glockenspiel effect. Measure 250 features a complex rhythmic pattern in the Flute and B♭ Clarinet parts, with alternating mp and pp dynamics. The Viola and Double Bass parts continue with sustained chords, and the Vibraphone/Glockenspiel part has a melodic line.

faster and with intensity
 L ♩ = 180

255

Fl.

B♭ Cl.

Pno.

Vla.

D.B.

Perc.

260

Fl.

B♭ Cl.

Pno.

Vla.

D.B.

Perc.

ff

ff

ff

ff

ff snare snares on

f

Musical score for measures 262-264, featuring Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Viola (Vla.), Double Bass (D.B.), and Percussion (Perc.).

The score is divided into two systems. The first system covers measures 262-263, and the second system covers measures 264-265. The time signature changes from 7/4 to 4/4 at the start of measure 263 in both systems.

System 1 (Measures 262-263):

- Fl.:** Measure 262: quarter rest, quarter note, quarter note, quarter note. Measure 263: quarter note, quarter note, quarter note, quarter note.
- B♭ Cl.:** Measure 262: quarter note, quarter note, quarter note, quarter note. Measure 263: quarter note, quarter note, quarter note, quarter note.
- Pno.:** Measure 262: quarter note, quarter note, quarter note, quarter note. Measure 263: quarter note, quarter note, quarter note, quarter note.
- Vla.:** Measure 262: quarter note, quarter note, quarter note, quarter note. Measure 263: quarter note, quarter note, quarter note, quarter note.
- D.B.:** Measure 262: quarter note, quarter note, quarter note, quarter note. Measure 263: quarter note, quarter note, quarter note, quarter note.
- Perc.:** Measure 262: quarter note, quarter note, quarter note, quarter note. Measure 263: quarter note, quarter note, quarter note, quarter note.

System 2 (Measures 264-265):

- Fl.:** Measure 264: quarter rest, quarter note, quarter note, quarter note. Measure 265: quarter note, quarter note, quarter note, quarter note.
- B♭ Cl.:** Measure 264: quarter note, quarter note, quarter note, quarter note. Measure 265: quarter note, quarter note, quarter note, quarter note.
- Pno.:** Measure 264: quarter note, quarter note, quarter note, quarter note. Measure 265: quarter note, quarter note, quarter note, quarter note.
- Vla.:** Measure 264: quarter note, quarter note, quarter note, quarter note. Measure 265: quarter note, quarter note, quarter note, quarter note.
- D.B.:** Measure 264: quarter note, quarter note, quarter note, quarter note. Measure 265: quarter note, quarter note, quarter note, quarter note.
- Perc.:** Measure 264: quarter note, quarter note, quarter note, quarter note. Measure 265: quarter note, quarter note, quarter note, quarter note.

266

Fl.

B. Cl.

Pno.

Vla.

D.B.

Perc.

bass drum

269

Fl.

B. Cl.

Pno.

Vla.

D.B.

Perc.

f

f

Detailed description: This page of a musical score covers measures 266 to 269. The score is arranged in a system with six staves. The top staff is for Flute (Fl.), the second for Bass Clarinet (B. Cl.), the third for Piano (Pno.), the fourth for Viola (Vla.), the fifth for Double Bass (D.B.), and the sixth for Percussion (Perc.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 266 shows the Flute and Bass Clarinet playing a melodic line with eighth notes and slurs. The Piano accompaniment consists of a steady eighth-note chordal texture in the right hand and a bass line in the left hand. The Viola and Double Bass parts provide harmonic support with sustained notes and chords. The Percussion part includes a bass drum. Measure 269 continues the melodic and harmonic development, with dynamic markings of *f* (forte) in the Percussion part. The score concludes with double bar lines and repeat signs at the end of the system.

Musical score for measures 273-280, featuring Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Viola (Vla.), Double Bass (D.B.), and Percussion (Perc.).

The score is divided into two systems. The first system covers measures 273-276, and the second system covers measures 277-280. The key signature is B♭ major (two flats). The time signature is 4/4.

Measure 273: Flute and B♭ Clarinet play a melodic line starting with a quarter note G4, followed by eighth notes. Piano plays a block chord of G2-B♭2-D3. Viola plays a half note G2. Double Bass plays a half note G2. Percussion plays a quarter note G2.

Measure 274: Flute and B♭ Clarinet continue the melodic line. Piano plays a block chord of G2-B♭2-D3. Viola plays a half note G2. Double Bass plays a half note G2. Percussion plays a quarter note G2.

Measure 275: Flute and B♭ Clarinet continue the melodic line. Piano plays a block chord of G2-B♭2-D3. Viola plays a half note G2. Double Bass plays a half note G2. Percussion plays a quarter note G2.

Measure 276: Flute and B♭ Clarinet continue the melodic line. Piano plays a block chord of G2-B♭2-D3. Viola plays a half note G2. Double Bass plays a half note G2. Percussion plays a quarter note G2.

Measure 277: Flute and B♭ Clarinet continue the melodic line. Piano plays a block chord of G2-B♭2-D3. Viola plays a half note G2. Double Bass plays a half note G2. Percussion plays a quarter note G2.

Measure 278: Flute and B♭ Clarinet continue the melodic line. Piano plays a block chord of G2-B♭2-D3. Viola plays a half note G2. Double Bass plays a half note G2. Percussion plays a quarter note G2.

Measure 279: Flute and B♭ Clarinet continue the melodic line. Piano plays a block chord of G2-B♭2-D3. Viola plays a half note G2. Double Bass plays a half note G2. Percussion plays a quarter note G2.

Measure 280: Flute and B♭ Clarinet continue the melodic line. Piano plays a block chord of G2-B♭2-D3. Viola plays a half note G2. Double Bass plays a half note G2. Percussion plays a quarter note G2. A dynamic marking of *f* is present at the start of this measure. A double bar line with repeat dots is at the end of the measure. A marking "+ brake" is present at the end of the Percussion staff.

Musical score for measures 281-284, featuring Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Viola (Vla.), Double Bass (D.B.), and Percussion (Perc.).

The score is divided into two systems. The first system covers measures 281-283, and the second system covers measures 284-284. The key signature is one flat (B♭), and the time signature is 3/4. The first system includes a dynamic marking of *ff* (fortissimo) at the beginning of measure 281. The second system includes a time signature change to 3/2 at the start of measure 284 and a rehearsal mark **Ca. 12"** at the end of each staff.

Flute (Fl.): Measures 281-283 feature a melodic line with eighth and sixteenth notes, including grace notes. Measure 284 begins with a new melodic phrase in 3/2 time.

B♭ Clarinet (B♭ Cl.): Provides harmonic support with chords and single notes, mirroring the flute's melodic contour.

Piano (Pno.): Features a steady accompaniment of eighth notes in the right hand and chords in the left hand.

Viola (Vla.): Plays a rhythmic pattern of eighth notes, primarily in the right hand.

Double Bass (D.B.): Provides a harmonic foundation with chords and single notes in the left hand.

Percussion (Perc.): Features a simple rhythmic pattern with accents on the first and third beats of each measure.

SMACK THE WRIST GOOD (2014)
for two electric guitars and spoken word

Premiered March 2014 by the Ignition Duo at Lotte Lehmann Concert Hall,
University of California, Santa Barbara

PROGRAM NOTES

Smack the Wrist Good is inspired by text by Lewis Lewis, a poet I met on the street outside a busy marketplace in downtown Santa Barbara in the summer of 2013. He does the bulk of his work at the request of passers-by on an old Smith Corona typewriter, writing poems for donations, often for free.

I asked Lewis to create a work for this piece in exactly the same way he takes requests on the street: by using a single word as impetus. In the case of this text, the word I gave Lewis was "value". The wonderful poem he wrote for me (in less than a few minutes) is included on the following page, the original version on the left and my altered version on the right. The text in brackets is spoken by one guitarist while the text without brackets is the other.

PERFORMANCE NOTES

Spoken text:

In speaking the text, one should always speak as naturally and relaxed as possible, even in more active and aggressive passages.

The words "smack", "wrist", and "good" are always spoken simultaneously with musical events, these events will have the words directly below the event, like lyrics.

Timers:

The first section is coordinated with timers and the accompanying notation is spatial (proportional). Each tick represents five seconds of time passing. Within each "bar" attacks are placed approximately where they should fall within this 5 second window.

Pitch cells:

Pitches which appear with a box around them can be thought of as a looped sequence of notes. The performer is allowed to move through the sequence freely, the spacing of the pitches inside the cells does not indicate rhythm. This sequence repeats until the line after the sequence is interrupted by a new event.

NOTATION

Pedals:

Pedals are indicated with an abbreviation encapsulated in a box. The following abbreviations apply:

CIn: Clean
OD: Overdrive
Rvb: Reverb
Dly: Delay
Dst: Distortion

Other indications:

O.P.P.M: Over-pressure palm mute (paired with "x" noteheads). When executed, one should get a short click sound, different pitches will give these clicks different colors and timbres. Combined with a delay pedal with a relatively high feedback and delay time setting, this should create a "granular" texture.

ASAP: Indicates that transitions to and from the indicated spoken words should happen immediately. The text here should still be spoken naturally but the space between music and speaking should be almost non-existent.

Dotted lines: indicate a more immediate, deliberate interruption of spoken text.

[good]
[good]
[good]
[good]
[good]

ninety nine cents
ninety nine [good] cents
ninety nine cents the
gray ancient blue heron her stillness [good]
and untouchable

ninety nine cents the
gray ancient blue heron
her stillness and untouchable

[wrist]
[good]
[good]
[wrist]

skin
from a womb story
she was delivered into our predatory matrix

skin

from a womb story [smack]
from a womb story [smack]

where if we had joined powers
of memory held hands in old groves
the spray of peeled citrus skin

[smack]

a [good] womb story [smack]
she was delivered into our predatory matrix

(picture) mid-air falling fruit
(texture) gray ancient rough hands
(sound) roly pollies racing down the hill

[the good]
[the smack]
[the wrist]

and nothing measures up to life
like death the
looming ruler that smacks the wrist good

where if we had joined powers
of memory held hands in old groves
memory held hands [wrist] in old groves
held hands [wrist] in old groves
the spray of peeled citrus skin

[smack the wrist good]

mid-air falling fruit
gray ancient rough hands
roly pollies racing down the hill

and nothing measures up to life
like death the
looming ruler that smacks the wrist [good]

Score

Smack the Wrist Good

for the Ignition Duo

Anthony Paul Garcia
text by Lewis Lewis

10" **Tranquil and serene** 15"

Electric Guitar 1

Electric Guitar 2

Cln
w/fingers
audible RH palm mute

Good
mf

Good

20" 25"

E.Gtr. 1

E.Gtr. 2

Good

30" 35"

E.Gtr. 1

Ninety-nine cents

E.Gtr. 2

Good

40" 45"

E.Gtr. 1

Ninety-nine cents

E.Gtr. 2

Good

50" 55"

E.Gtr. 1 Ninety-nine cents the gray ancient and
blue heron her stillness untouchable

E.Gtr. 2 Good Wrist

1:00 1:05

E.Gtr. 1

E.Gtr. 2 to pick...

(A) Good Good Wrist Rvb.

1:10 subito p 1:15

E.Gtr. 1 Skin Move through pitches slowly and gently
pp but with random spacing, like wind chimes in a light breeze

E.Gtr. 2 w/pick Dly. Rvb. pp O.P.P.M (x noteheads only)
Play all notes above the 8th fret (except regular noteheads)

1:20 1:25

E.Gtr. 1

E.Gtr. 2

1:30 1:35

E.Gtr. 1

E.Gtr. 2

1:40 1:45

E.Gtr. 1

E.Gtr. 2

1:50 1:55

E.Gtr. 1

E.Gtr. 2

(B) 2:00 2:05

E.Gtr. 1

E.Gtr. 2

Harm.

from a womb story

A

Smack

f

2:10 2:15 *Harm.*

E.Gtr. 1 from a womb story

E.Gtr. 2 Smack

2:20 2:25

E.Gtr. 1 *mp*

again, like wind chimes, but in a heavier breeze now

E.Gtr. 2 Dly. OD *mp*

2:30 2:35

E.Gtr. 1

E.Gtr. 2

2:40 2:45

E.Gtr. 1

E.Gtr. 2

2:50

2:55

E.Gtr. 1

E.Gtr. 2

♩ = 120

© 3:00

Harm.

E.Gtr. 1

E.Gtr. 2

E.Gtr. 1

E.Gtr. 2

37

f womb story

ff

to pick...

Good Smack

ff

OD

Smack *f*

E.Gtr. 1

E.Gtr. 2

39

she was delivered
into our predatory
matrix

The Good The

41

E.Gtr. 1

E.Gtr. 2

Smack

The Wrist

43

E.Gtr. 1

p

E.Gtr. 2

p

45

E.Gtr. 1

E.Gtr. 2

ⓓ

Where if we had joined powers of memory held hands in old groves

$\bullet = 84$, nervous, stuttering

Harm. Gliss

p (accents = *f*)

E.Gtr. 1

E.Gtr. 2

mf

51

E.Gtr. 1

E.Gtr. 2

54

E.Gtr. 1

E.Gtr. 2

Harm. Gliss

56

E.Gtr. 1

E.Gtr. 2

58

E.Gtr. 1

E.Gtr. 2

60

E.Gtr. 1

E.Gtr. 2

62

E.Gtr. 1

E.Gtr. 2

63

E.Gtr. 1

E.Gtr. 2

ff

ff

ASAP

64

E.Gtr. 1

E.Gtr. 2

memory held hands

in old groves

Wrist

$\text{♩} = 100$, a fast, hellish rockabilly

ASAP

Swing $\text{♩} = \text{♩}^3$

(E)

E.Gtr. 1

E.Gtr. 2

E.Gtr. 1

68

E.Gtr. 2

E.Gtr. 1

70

E.Gtr. 2

E.Gtr. 1

72

E.Gtr. 2

74

E.Gtr. 1

E.Gtr. 2

76

E.Gtr. 1

mf

ff

E.Gtr. 2

78

E.Gtr. 1

E.Gtr. 2

80

E.Gtr. 1

E.Gtr. 2

mf

82

E.Gtr. 1 *mf*

E.Gtr. 2

84

E.Gtr. 1

E.Gtr. 2

86

E.Gtr. 1

E.Gtr. 2

88

E.Gtr. 1

E.Gtr. 2

90

E.Gtr. 1 *ff*

E.Gtr. 2 *ff*

ASAP

ASAP

92

E.Gtr. 1 held hands in old groves

E.Gtr. 2 Wrist

94

E.Gtr. 1

E.Gtr. 2

96

E.Gtr. 1

E.Gtr. 2

98

E.Gtr. 1

E.Gtr. 2

100

E.Gtr. 1

E.Gtr. 2

102

E.Gtr. 1

E.Gtr. 2

104

E.Gtr. 1

E.Gtr. 2

106

E.Gtr. 1

E.Gtr. 2

108

E.Gtr. 1

E.Gtr. 2

F **OD**

E.Gtr. 1

E.Gtr. 2

Mid-air falling fruit

w/fingers

Harm.

Bend w/bar

gray ancient rough hands

(highest pitches possible)

112

E.Gtr. 1

E.Gtr. 2

rolly pollies racing down the hill

G ♩ = 132, folksy and nostalgic

Rvb.

Cln

114

E.Gtr. 1

E.Gtr. 2

116

E.Gtr. 1

E.Gtr. 2

118

E.Gtr. 1

E.Gtr. 2

120

E.Gtr. 1

E.Gtr. 2

130

E.Gtr. 1

E.Gtr. 2

the looming ruler

132

E.Gtr. 1

E.Gtr. 2

that smacks

134

E.Gtr. 1

E.Gtr. 2

the wrist

p Rvb. Cln

136

E.Gtr. 1

E.Gtr. 2

good

SLOW BURN (2016)
for clarinet and live electronics

Premiered by Amanda Kritzberg March 5th, 2016 at the Museum of Art,
Design, and Architecture, University of California, Santa Barbara

PROGRAM NOTES

Originally composed for recorder player Lucia Mense in 2014, *Slow Burn* was updated and revised for clarinet in 2016 for a wonderful player and dear friend, Amanda Kritzberg. The text heard throughout the work is my own, written in 2011.

The prerecorded speech is manipulated in various ways throughout the piece, sometimes it is clear and forward, other times muttering, indecipherable, and grainy. The clarinet sound is also manipulated throughout the piece with filters, resonators, delays, looping devices, and, most significantly, a pitch bending pedal foot pedal.

I am incredibly thankful to Amanda for her time and assistance in updating and adapting this piece.

PERFORMANCE NOTES

- Keep in mind that the piece is not just a solo but it's often a duet with the electronics, and, in some cases, yourself.
- Depending on the space, you may choose to not amplify the clarinet. In this case, be sure that the balance between electronics and clarinet is even and blends well.
- The live looping is optional, you may wish to prerecord the loops and “fake” this effect since the Ableton looper can be imprecise.

ELECTRONIC CUE

The score includes a cue staff for both the electronics and clearly heard vocals. Often, the cue only indicates the onset of events, like textures and prerecorded spoken text, in order to orient the performer within the work.

NOTATION

Square noteheads always with a corresponding number above: these are multiphonics of your choosing. Choose 3 multiphonics that you feel comfortable with, the first 2 can be slow speaking and the 3rd should be one that you can get to speak quickly.

Articulations that are circles with lines at the top indicate slap tonguing

Diamond noteheads indicate pitched air

The feathered (angled) beams in the final section after E are just indicating that you should slowly accelerate into a tremolo and back out of it.

Foot pedal: The foot pedal should lower you pitch by 2 octaves. The foot pedal indicators below the clarinet line indicate the position of the foot pedal and the arrows indicate the time it should take to move to that position. Indications of down and to the left mean that the pedal should be “heel down” making the effect off; angled to the right is the “toe down” position activating the effect fully. There is only one moment when you are asked to have the pedal in between, all other instances are either heel down or toe down. Attend of the piece you are free to improvise with the pedal, have fun!

Slow Burn

for Amanda Kritzberg

Anthony Paul Garcia

♩ = 84

Clarinet in B \flat

mf < f

p

ppp

vary width and speed of vibrato

Vocal Cue

4/4 Let's be honest

Electronics Cue

Click track/
granular texture

B \flat Cl.

mf

p

ppp

mf

Vox Cue

6

6

3

1

maybe
you were

Elec. Cue

B \flat Cl.

ff

ppp

mf

p

Vox Cue

12

12

2

A

but not
anymore

not
anymore

Elec. Cue

"muttering"
starts

17

B \flat Cl.

mf

p *f* *p* *ff*

Vox Cue

Elec. Cue

"piano" enters

20

B \flat Cl.

p

Vox Cue

Elec. Cue

23

B \flat Cl.

mf

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

Vox Cue

Elec. Cue

26

B \flat Cl.

p *mf* *p* *mf*

vary width and speed of vibrato

Vox Cue

Elec. Cue

n o t anymore

You spend a lot of time

30

B \flat Cl. *mp* *f*

Vox Cue a lot of time a lot of time You spend a lot of time

Elec. Cue

33

B \flat Cl.

Vox Cue wishing hoping

Elec. Cue

35

B \flat Cl. *fp*

Vox Cue 9 16 telling yourself... 4 4

Elec. Cue

38

B \flat Cl. *ff* *p* *mf* *fp* *f* *p* *f* *p* *f* *norm.*

Vox Cue at some point...

Elec. Cue

to -----> pitched air

42

B \flat Cl.

mf *ff* *p*

3

42

Vox Cue

we're way beyond... Wake. Up.

Elec. Cue

49

B \flat Cl.

$\text{♩} = 160$ **B** with nervous energy
percussive and separated

f

49

Vox Cue

Understand...

Elec. Cue

(new click tempo)

G.P.

54

B \flat Cl.

54

Vox Cue

Elec. Cue

pitch shifted
loop 1 begins

59

B \flat Cl.

59

Vox Cue

Elec. Cue

+ pitch shifted
loop 2

63

B \flat Cl.

Vox Cue

Elec. Cue

66

B \flat Cl.

Vox Cue

Elec. Cue

G.P.

loop 1/2 +
loop 3

70

B \flat Cl.

Vox Cue

Elec. Cue

Looping continues...

74

B \flat Cl.

Vox Cue

Elec. Cue

79

B \flat Cl.

Vox Cue

Elec. Cue

84

B \flat Cl.

Vox Cue

Elec. Cue

pitch shifted loop 1 begins

Two and their multiples

+loop 2

88

B \flat Cl.

Vox Cue

Elec. Cue

+loop 3

92

B \flat Cl.

Vox Cue

Elec. Cue

fp

fp

96

B \flat Cl.

Vox Cue

Elec. Cue

8

+loop 4

fp

99

B \flat Cl.

Vox Cue

Elec. Cue

8

fp

fp

103

B \flat Cl.

Vox Cue

Elec. Cue

8

p \triangleleft *mf*

106

B \flat Cl.

Vox Cue

Elec. Cue

8

p \triangleleft *mf* *mp* \triangleleft *f* *mf*

bursting forward D

109 *f* *p* *f*

B \flat Cl.

Vox Cue

Elec. Cue

8

delay ON
loops continue in
various combinations
until letter E

delay OFF

113

B \flat Cl.

Vox Cue

Elec. Cue

8

ff *mf* *f* *mf* *f* *fp* *f*

117

B \flat Cl.

Vox Cue

Elec. Cue

8

fp

121

B \flat Cl.

Vox Cue

Elec. Cue

8

f *mf* *f* *fp* *f*

delay ON

delay OFF

delay ON

delay OFF

126

B \flat Cl.

Vox Cue

Elec. Cue

8

130

B \flat Cl.

Vox Cue

Elec. Cue

8

fp *f* *mf* *f* *fp*

134

B \flat Cl.

Vox Cue

Elec. Cue

8

f *fp*

delay ON

delay OFF

141

B \flat Cl.

Vox Cue

Elec. Cue

8

f *fp* *f*

delay ON

delay OFF

145

B \flat Cl.

Vox Cue

Elec. Cue

8

delay ON

delay OFF

148

B \flat Cl.

Vox Cue

Elec. Cue

8

152

B \flat Cl.

Vox Cue

Elec. Cue

8

fp

f

f

158

B \flat Cl.

Vox Cue

Elec. Cue

8

fp

f

164

B \flat Cl.

Vox Cue

Elec. Cue

8

p

168

B \flat Cl.

Vox Cue

Elec. Cue

8

p

$\text{♩} = 84$

new click track tempo/
granular texture

172

B \flat Cl.

Vox Cue

Elec. Cue

improvise pedal positions
from here to end

ppp *mf* *ppp*

Remember
to drop...

176

B \flat Cl.

Vox Cue

Elec. Cue

ppp *mf* *ppp*

right then
left.

Remember
to fill...

180

B \flat Cl.

Vox Cue

Elec. Cue

See with depth

ppp

183

B \flat Cl.

Vox Cue

Elec. Cue

mf *ppp* *mf* *f*

187

B \flat Cl.

Vox Cue

Elec. Cue

mp *f* *mp* *mf* *ppp*

Remember to

191

B \flat Cl.

Vox Cue

Elec. Cue

mf *ppp* *mf* *f*

Remember to

Remember to

196 2

B \flat Cl. *p* *f*

Vox Cue 196 place sounds

Elec. Cue

198 *mf* *f* *mf* 1

B \flat Cl. *mf* *f* *mf*

Vox Cue 198 place

Elec. Cue

203 to -----> air only

B \flat Cl. *ppp*

Vox Cue 203 sounds Stand still

Elec. Cue