

# objects in stillness

(bassoon, viola, electric guitar, percussion, and sine wave oscillators)

## Instructions

### objects in stillness

#### General

This piece is meant to be a patient, slow, considered environment. The tape part and the ensemble are one in the same; it's pitches are buried in your pitches and react with yours. Also, I would say that this piece lacks drama in any traditional sense; this piece is dramatic the way a glacier pushing aside earth over the a thousand years is dramatic: a great deal of change happens, with a direction, but without any direct intention. This piece could be played amplified or acoustic. In either case, the ensemble should blend with the sine tones.

#### Instrument Specific Notes

##### Bassoon

Pitches are locked to the register in which they are notated, you may play the pitches in any order you like and as many times as works in the proportional notation. Try not to play the same pitch more than twice in a row. The length of each note is attached to one of the durations marked in seconds/slow counting at the beginning of your score (7, 17, 23). You may shape the envelop of the pitches over these durations at your discretion, keeping in mind not to exceed the volume in your dynamic marking. We should talk about microtonal fingerings, as you may freely substitute microtones throughout your part.

##### Percussion

There are three instruments for your part. Crotales (marked by the treble staff); a snare drum with the snare removed played with soft timpani mallets (marked just below the line); and a ride cymbal played with a thin flexible piece of metal like an 8" piece of a band saw blade (marked within the parentheses on the line itself). The ride cymbal part, to clarify from the score, should come in and blend with any of the other players' discrete notes/beating patterns. It becomes a part of the other instruments' timbre, sometimes peeking out just over the top of their sound.

##### Guitar

Use an ebow (or sustain pedal) as well as a volume pedal throughout, with the exception of the two notated harmonics, which should be picked. Your pitches are free with regards to register and you may choose the harmonics from any of the pitches you have at the time. As with the bassoon the length of each note is attached to one of the durations marked in seconds/slow above your pitch collections. Any pitch may be paired with any duration listed. The envelop of the pitches may be shaped over these durations using volume pedal at your discretion, the guitar should always be blended into each of the other instruments' material and should often be confused with the tape part. The harmonics should ring out a little, but not too much.

##### Viola

By freely glissando, it is intended that the pitch change slowly up and down over the first c. 3'00" until the new note is finally settled. A looper or sustain may be used to achieve this. The dynamic changes and the tasto/ponticello transitions, are important and may be made easier by changes in bow speed, bow direction, and pressure relative to the dynamic marking. These variable are open, however, I had a thought that loured style bowing might be nice. Regardless all of the changes should remain fairly slow. Rest if needed but pace the rests with the other players' material in order to match the overall feel of the piece.

#### Tape part

This piece makes use of a tape part. The tape consists of a number of sine-tones which are just-intoned. As mentioned before these tones are meant to blend into and ntegrate with the ensemble. The ensemble should use 'traditional A440 American equal-tempered tuning.

#### Articulation

Articulations and method of sustain are left to your interpretation, so long as it is in keeping with the overall dynamics and texture of the piece. A sparse version with compressor/sustain or a dense version with loopers and ebows are both possible interpretations of the piece; each performer may choose a different method or the ensemble may modulate between methods either as a group or individually.

#### Timing

The tempo is marked in seconds, because the percussion is keeping time using a stop-watch and the piece is constructed proportionally to reference off the crotale part for orientation. Other than the crotale part, the other parts relate to each other in a way that will become comfortable and natural with practice and consideration. It's notated this way so that the form can breathe.

Feel free to take the information I've given as a template in order to make the piece your own.

objects in stillness (for clogs)

glacial, suspended, and brittle, with the softest surface

0'00"

7'00"

♩ = 60

bassoon

(7, 17, 23) *pppp* [ within brackets lipbend during pitches if you like ] *p ppp pp pppp n*

perc.

0'20" *p* *pppp* center ----- edge [ gently roll cup of ride cymbal to blend with any other instrument's notes at least once but no more than three times. speed should reflect one of the other beating speeds present ] 3'30" *pp* *pppp* center ----- edge [ ] 6'40" *p* *pppp* edge ----- center → slow to nothing

guitar

(7, 17, 31) *p* [ within this time, slowly introduce bent pitches at your discretion. either beginning bent and moving to un-bent or vice versa, always slowly ] (13, 21, 37) *p*

with ebow save where harmonics are explicit  
volume should always be blended with everything else  
save the harmonics which reflect the crotales in nature

viola

freely glissando on IV *p* ----- *ppp* [ carefully introduce III ] III IV [ within this time freely detune IV against III being careful to blend ] III IV *pp pp* ----- *p* ----- *n*

sul tasto ----- ord. ----- sul pont. ----- ord. ----- sul tasto