aplisro.

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A thesis submitted in partial fulfillment
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Master in Music

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Committee:
Joël-François Durand
Huck Hodge

Program Authorized to Offer Degree:
Music

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University of Washington

Abstract

aplisro.

Jacob Lyle Sundstrom

Chair of the Supervisory Committee:
Professor Joël-François Durand
Music Department

aplisro. is an octet for concert flute (doubling with bass flute), bass clarinet, baritone saxophone, violin, viola, cello, piano/keyboard, and percussion. Using guitar samples as the source of pitches and structural proportion, the piece explores the minimal use of material, gesture, and temporal structure.

aplisro.

Sundstrom

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alplisro. *(2015)*

Instrumentation (score is transposed):

- C flute/Bass flute
- Bass clarinet
- Baritone saxophone
- Violin
- Viola
- Cello
- Piano/Keyboard
- Percussion
  - Vibraphone
  - Largest timpani available with the largest crash cymbal turned upside down and placed on the timpani.
  - Bass bow (for vibraphone)
  - Soft mallets (for vibraphone and timpani)

General:

Tempo: adherence to the tempo and temporal and rhythmic structure takes precedence in the piece.

Trills and tremolo: the speed of trills and tremolo are never tied to the tempo; rather, the speed is dependent on the context within which it is played.

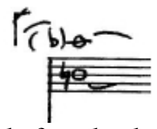
- slow tremolo
- medium tremolo
- fast tremolo
- irregular and always fast

Accidentals: the typical array of quarter-tone accidentals are employed. The exception is that of the arrow, which indicates a slight deviation from pitch.

- The only time the arrow indicates a specific pitch is when it is given in conjunction with a harmonic.

Notes in parenthesis: occur predominantly in the piano and percussion. They simply indicate time during a measure when there is sound emanating from the instrument (generally a resonance), but they player is to wait to attack, or has attacked and made sound but is no longer to engage with the instrument.

Grace note attacks: occasionally a player is asked to attack a note before a beat or hold one just beyond; a tied grace is used to indicate this. When the grace note has no notehead, the entire chord preceding or following the note is to be attacked or released appropriately. For instance:



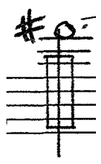
means that both notes are to be attacked just before the downbeat of the measure they are appear in.

Winds

Trills: All trills are color trills unless a specific note is given.

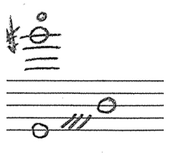
Multiphonics: Multiphonics appear in both the clarinet and the saxophone.

- Saxophone:



- indicates that a multiphonic should be produced containing the given note.

- Clarinet:



- a multiphonic trill with a sustained harmonic. When these harmonics are tied across different multiphonic trills, every effort should be made to preserve the continuity between the notes. Pulled exclusively from Harry Sparnaay's *The Bass Clarinet.* The player is encouraged to seek out fingerings from this resource.

Strings

Harmonics:

- Unless a specific harmonic number in a circle is given, the player is free to produce the given note at any harmonic node *of the same spelling* in the correct octave; i.e. if a D is given, the D may be a 2nd harmonic, 3rd, 7th, etc.

Bowing:

- molto sul tasto
- sul tasto
- poco sul tasto
- normale
- poco sul pont
- sul pont
- molto sul pont

- Bowing rhythms are given above the staff when appropriate. They are always to be alternated (i.e. down bow, up bow, down bow, up bow, etc).

- Jeté are always accented. Eg:

Page 7, measure 4: notice here that the strings return to 50bpm while the rest of the ensemble continues at 45bpm. The strings diverge from the rest of the ensemble (and each other). The fermata at the end of the measure in the rest of the ensemble indicates that they should wait until the strings have almost finished their phrase and begin measure 5 just before the strings have disappeared completely.

Piano/Percussion

The piano and percussion instruments function as one instrument more than anything else. It is necessary, at least at one point, that the percussionist move to the keyboard while the pianist plays the piano.

Keyboard: A keyboard using sine tones is to be used. It is recommended that the players receive a program from the composer to ensure that quarter-tones are accurately played on the keyboard. In the event that this is impossible, quarter-tones are to be rounded *down*.

- It is necessary that the notes on the keyboard have the same attack, regardless of the velocity of the keys. A foot pedal is to be employed to regulate the dynamics. It is suggested that the velocity of the keys is tied directly to the decay of the notes, such that the harder a key is pressed, the longer the note sustains after it has been released.

Piano:

- Both the una corda and the sostenuto pedals are to be depressed at the start of the piece and not to be released until the piece has finished.

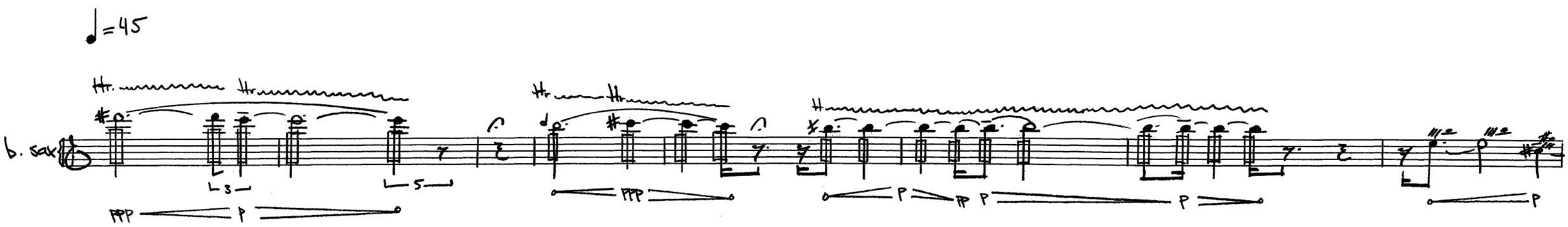
Vibraphone:

- The vibraphone pedal is to be depressed at the start of the piece and not released until the end.
- The tremolo mechanism is to be used; ensure there is power nearby. A dwarf on a bicycle offstage will suffice.
- A bass bow is necessary for the bowing passages.

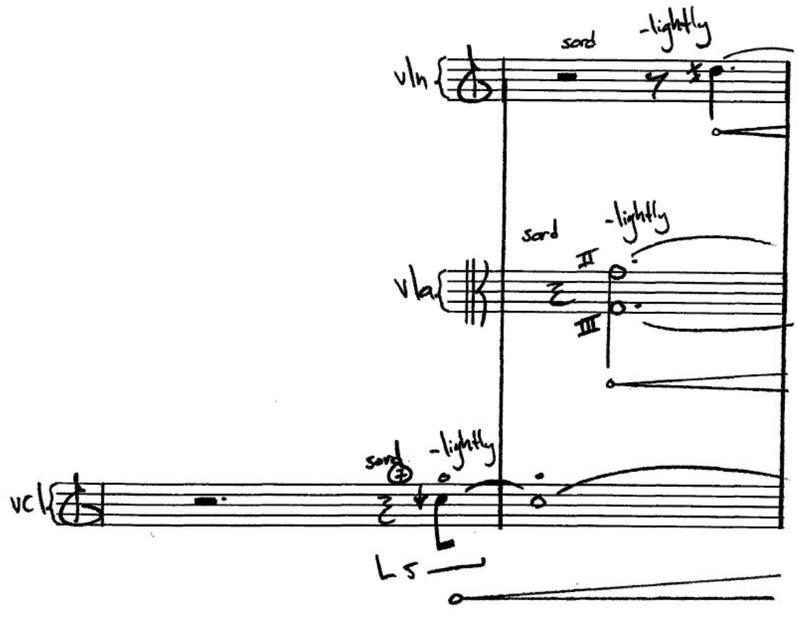
Timpani and cymbal:

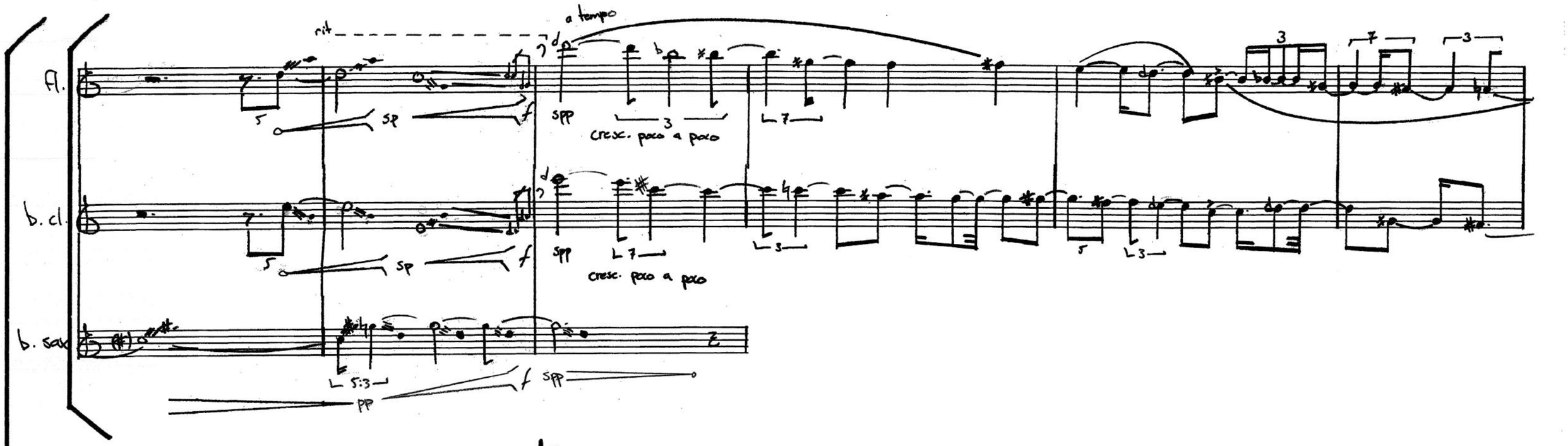
- The largest crash cymbal available is to be placed upside down on the largest timpani available. In the score, the downward line indicates a lowering of the pitch of the timpani while rolling on the cymbal.

2

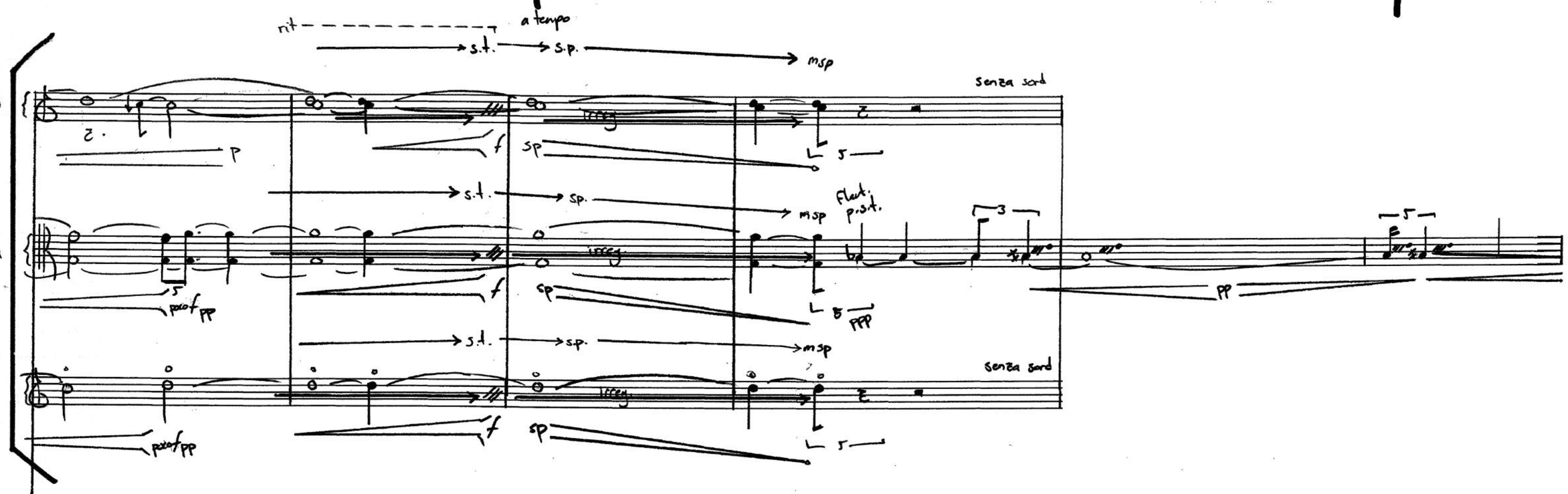

♩=45
Hr.
Hr.
Hr.
Hr.
H
b. sax
ppp
p
ppp
p
pp
p
p
p

4

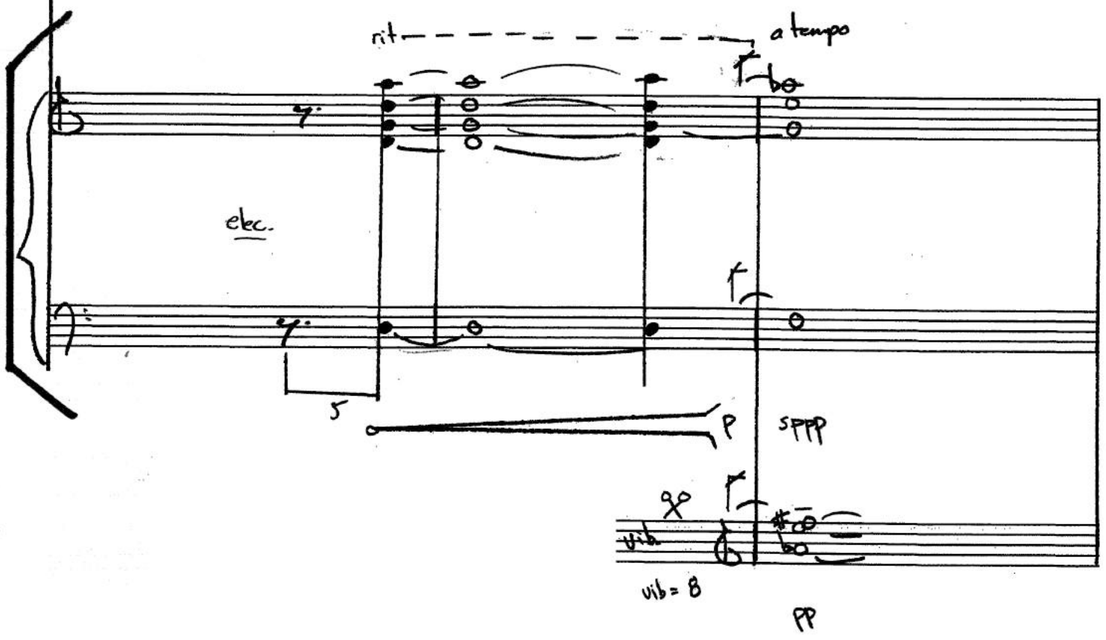

sord
-lightly
vln
sord
-lightly
II
III
vla
sord
-lightly
vcl
L 5

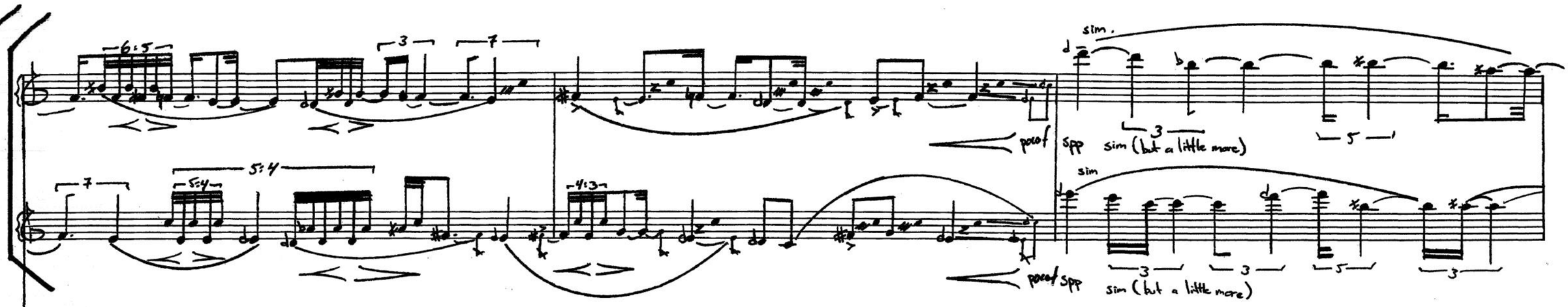


10/12 4/4 2/4 5/4

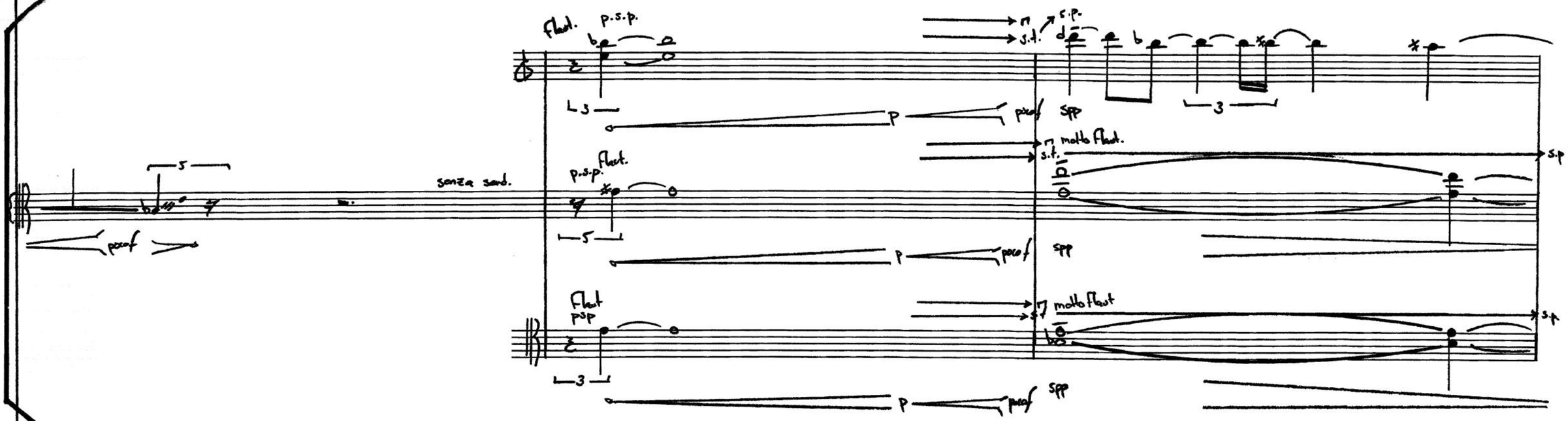


10/12 4/4 2/4 5/4



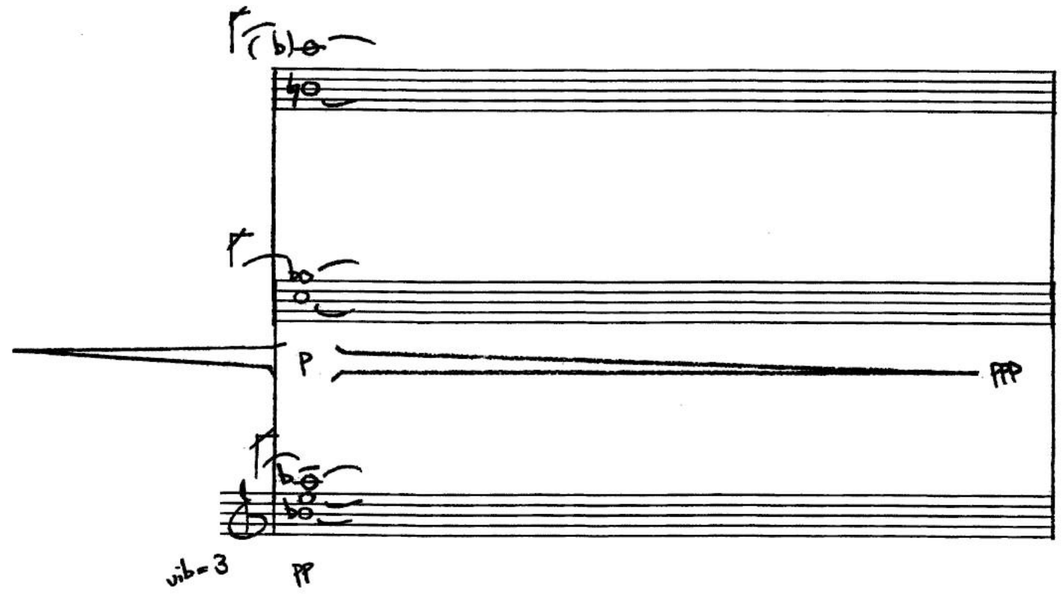

6:5
3
7
poco f
spp
sim.
sim (but a little more)
7
5:4
5:4
4:3
poco f
spp
sim
sim (but a little more)

5/4

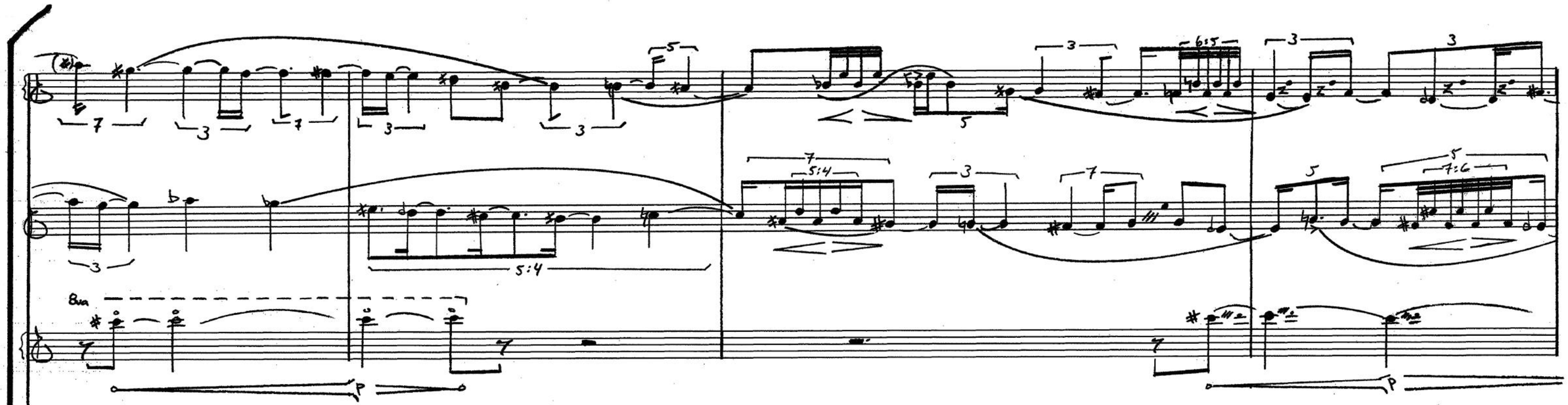

flaut.
p.s.p.
s.t.
f.p.
poco f
spp
molto flaut.
s.t.
s.p
senza sord.
poco f
flaut.
p.s.p.
flaut
psp
molto flaut
s.t.
s.p
P
poco f
spp

3/4

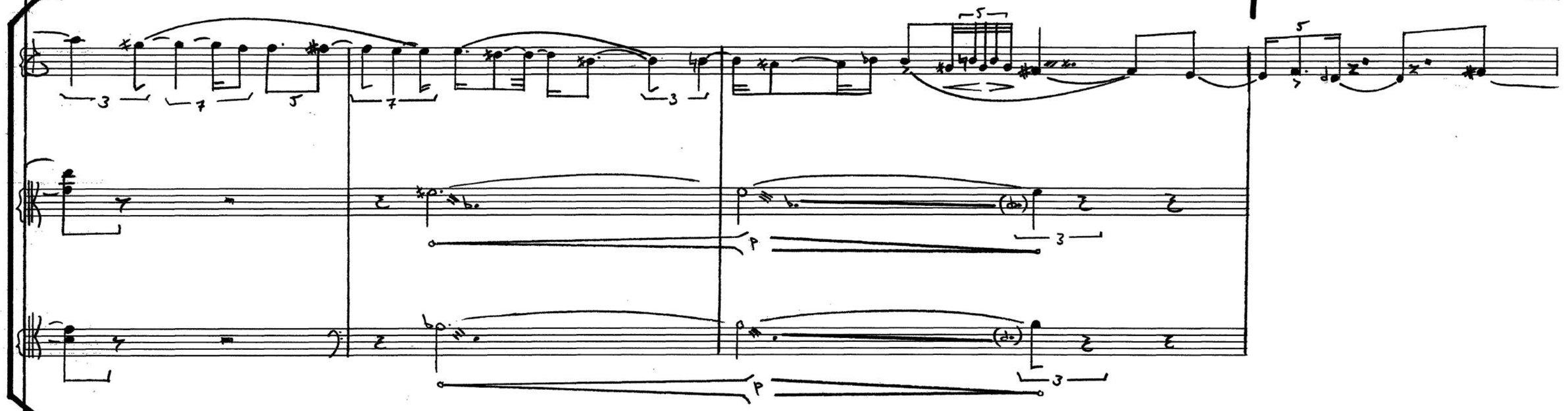
5/4


P
ppp
vib=3
pp

3/4



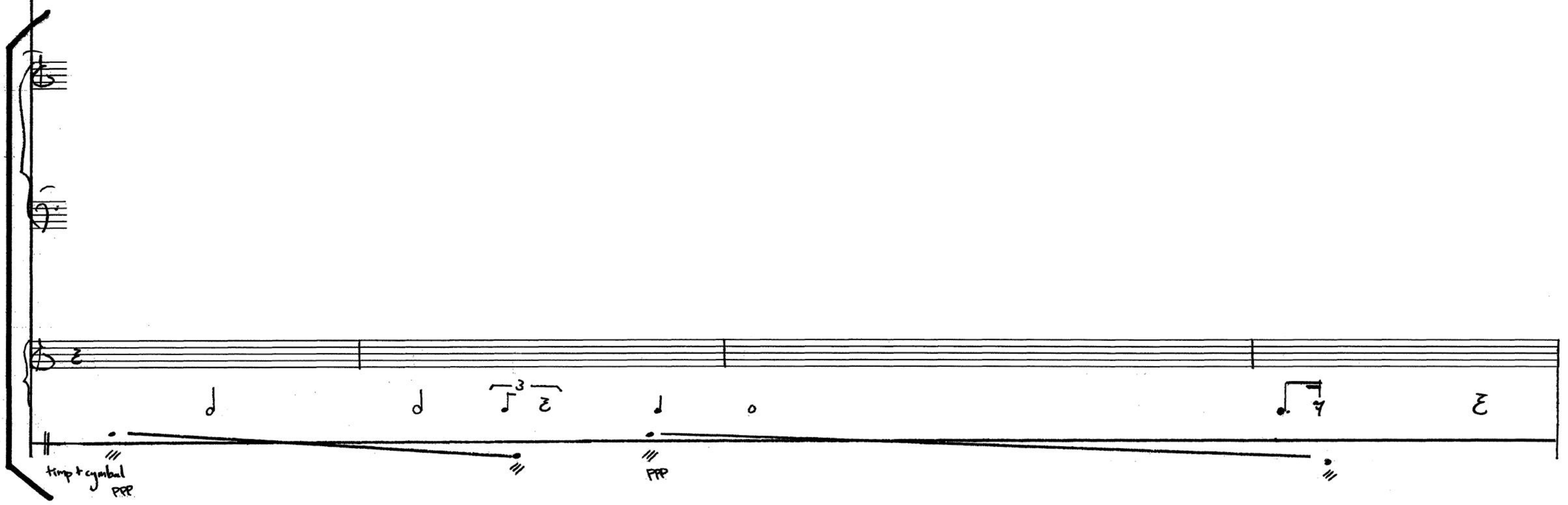
3/4



2/4

7/12

3/4



2/4

7/12

rit. a tempo

spp sim (still more)

-hanking!

spp sim (still more)

-hanking!

PPP f sppp pp pp

7/12 4/4 3/4

rit. a tempo

s.t. sp. msp

sp st mst

sp s.t. msp

sp. s.t. mst

sp. s.t. msp

sppp cresc. poco a poco (as fl.+cl.)

7/12 4/4 3/4

rit a tempo

vib.

vib=10

PPP

PPP

♩=45

6:5 3 3 6:4 rit ♩=40

5 6:4 -3- -3- -3-

-begin before all strings fade away

sppp pp pp p

b. sax

rit ♩=40 ff

9/16 7/16 5/4 3/4 5/4 15/16

rit ♩=40 ♩=50

p.s.p s.t. n rit. ♩=37.5 m.s.p.

vln III 7:8 3 5:4 ppp

p.s.p s.t. n rit. ♩=32.8 m.s.p.

vla III 7:8 3 3 5:4 ppp

rit ♩=42.9 m.s.p.

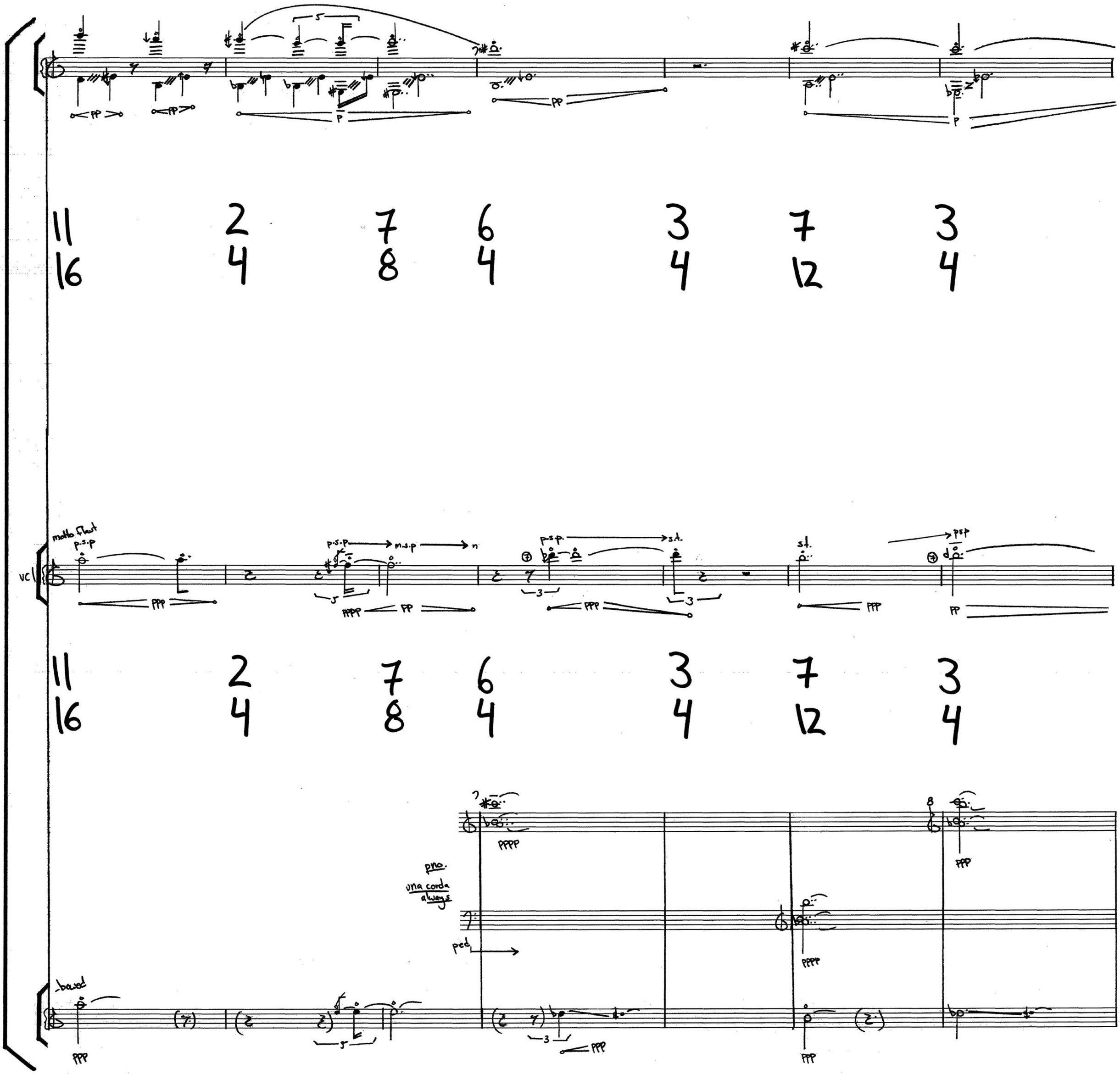
7 5 5 10:9 -5:3- -5:3- -5:3- 3:4

9/16 7/16 5/4 3/4 5/4 15/16

rit ♩=40

paco f PPP

Vib. vib=7 f vib=2


11/16
2/4
7/8
6/4
3/4
7/12
3/4
molto flaut
p-s-p
p-s-p → m-s-p → n
p-s-p → s.t.
s.t.
p-s-p
vc
pno.
una corda always
ped
baced
PP
PPP
PPPP
P

♩= 50

-as pure as possible, like a sine tone

4/4

-molto flaut.

sp st mst sp st

pocof P PP fpp PPP P

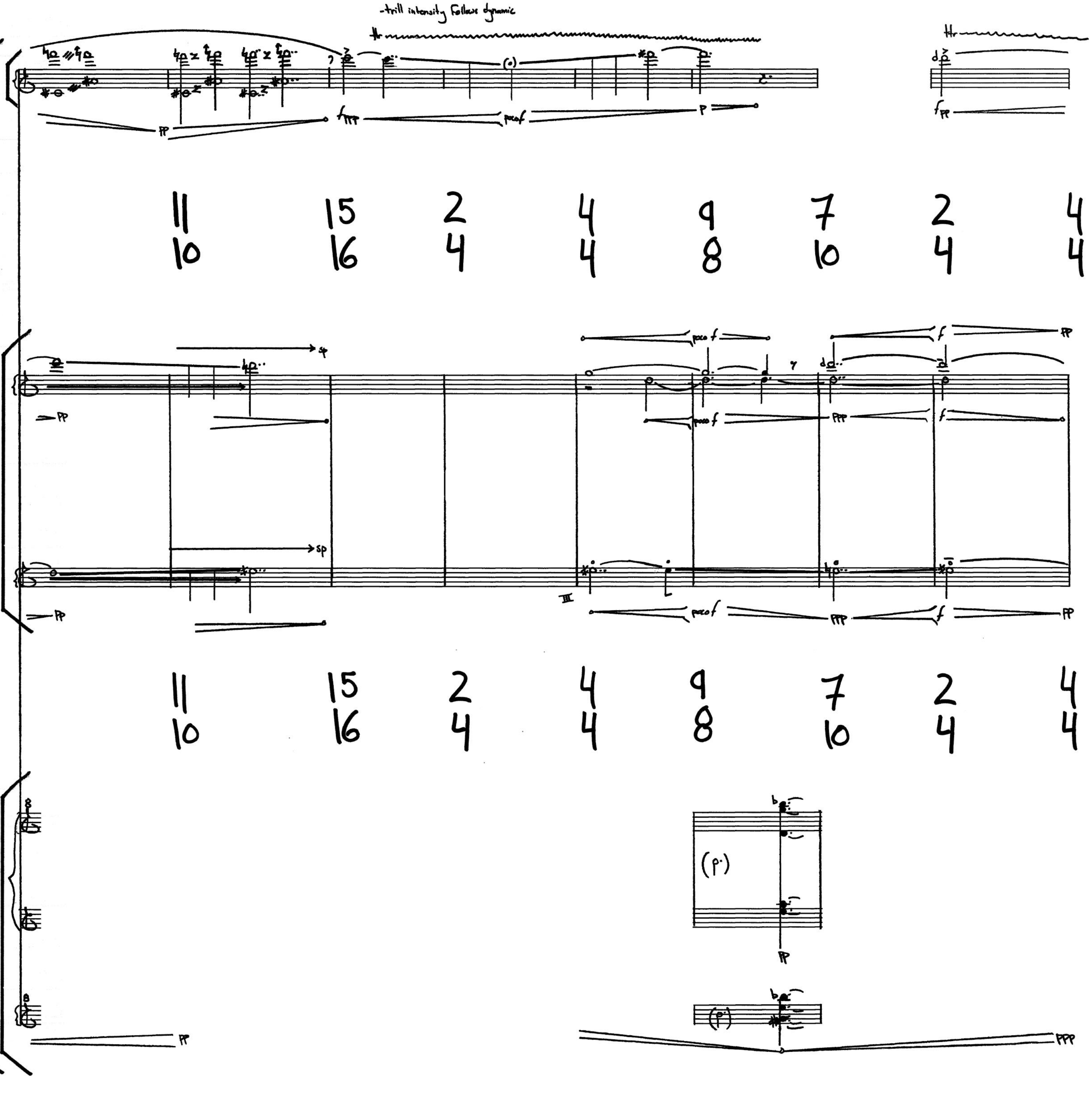
4/4

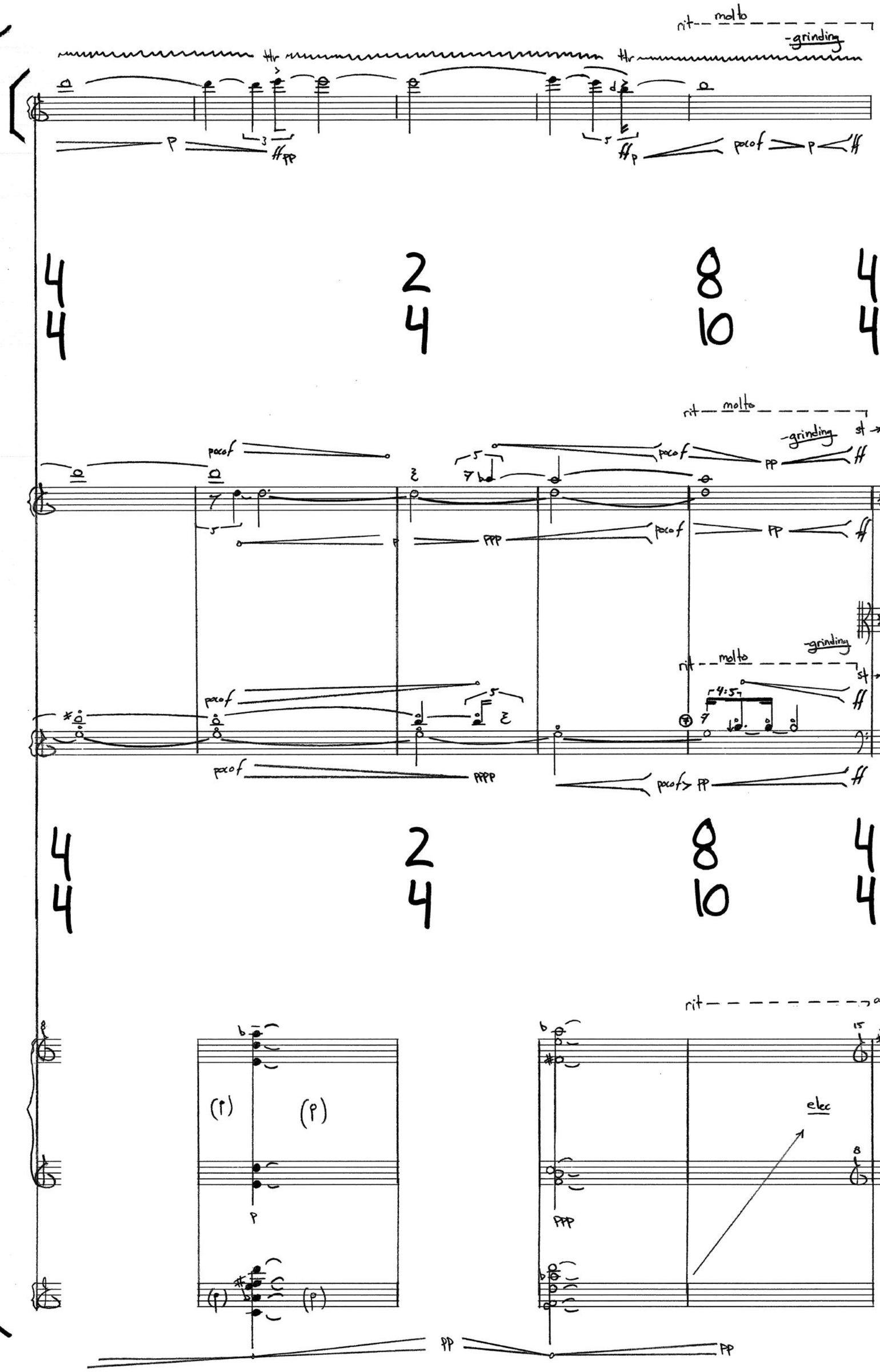
PPPP PPPP PP

(p) (f)

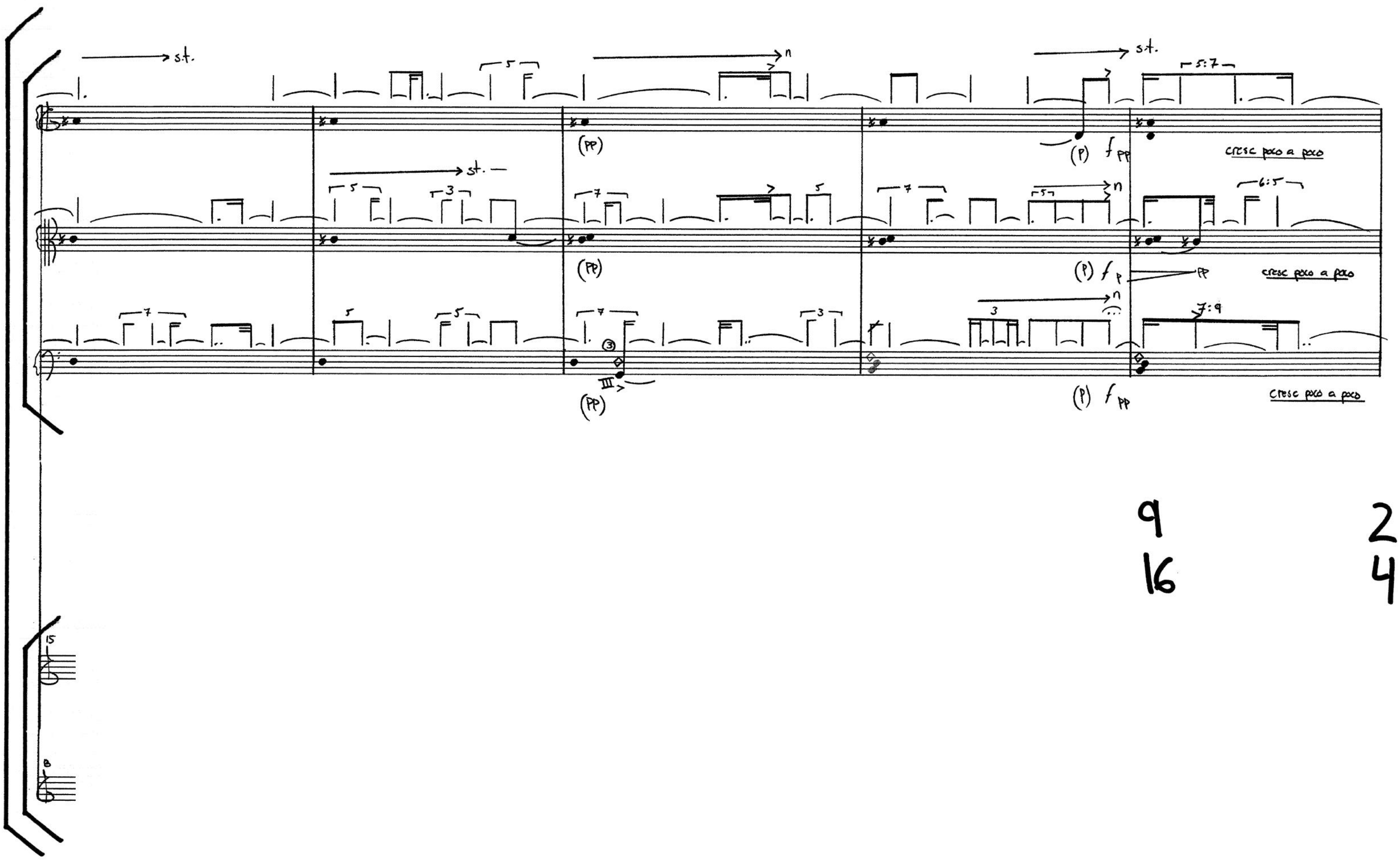
-acting as pro. resonance

elec.


-trill intensity follows dynamic
pp
fff
poco f
p
fp
sp
III
ppp
(p)
b

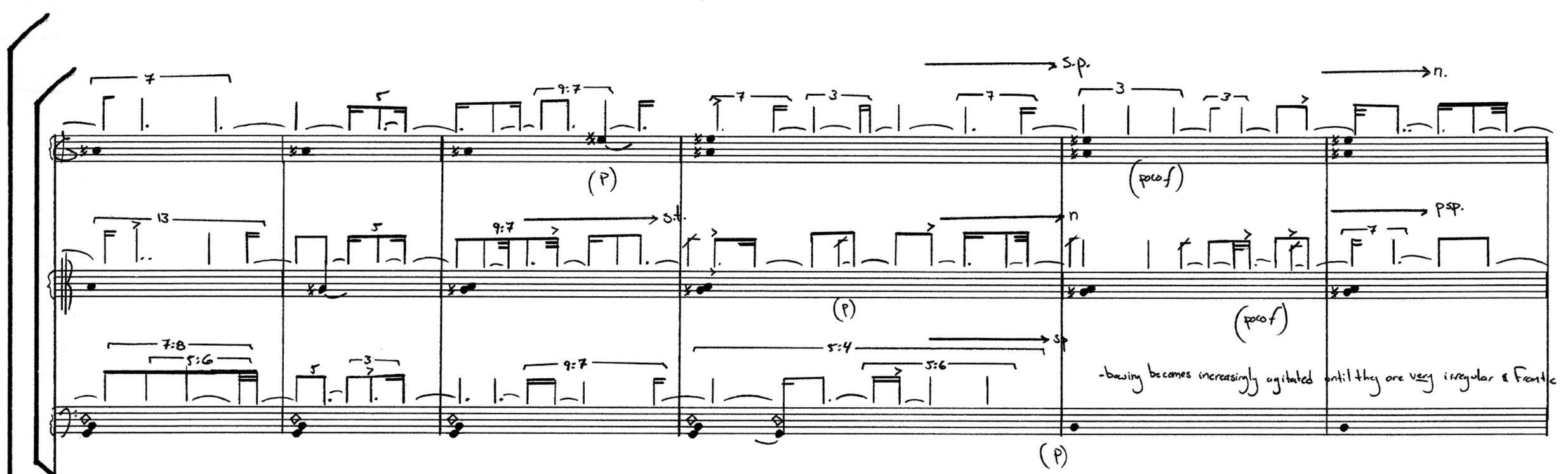

rit-- molto
-grinding
Hr
Hr
P
3
ff pp
5
ff p
poco f
p
ff
4
4
2
4
8
10
4
4
rit molto
a tempo
-grinding
st
poco f
PP
ff
3
sim.
ff ppp
Cresc. poco a poco
st.
5:4
sim
grinding
rit molto
a tempo
4:5
poco f
PPPP
poco f PP
ff ppp
Cresc. poco a poco
(p)
(p)
(p)
(p)
p
pp
rit a tempo
15
8
elec
ppp
ppp
pp

9/16 2/4

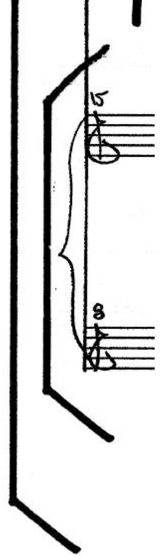

st.
n
st.
st.
(pp)
(p) f pp
cresc poco a poco
(pp)
(p) f p
pp
cresc poco a poco
III
(pp)
(p) f pp
cresc poco a poco

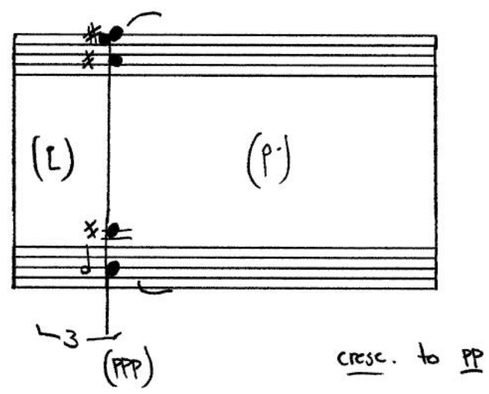
9/16 2/4

2/4 13/16 4/4 2/4 4/4

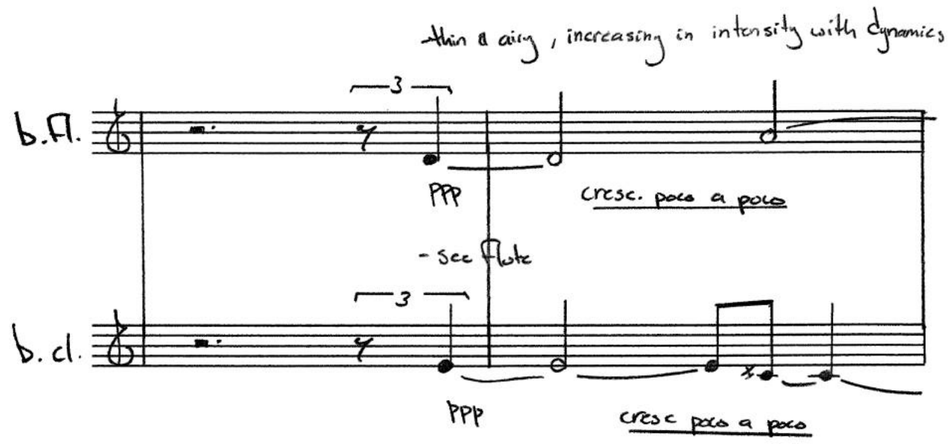


2/4 13/16 4/4 2/4 4/4

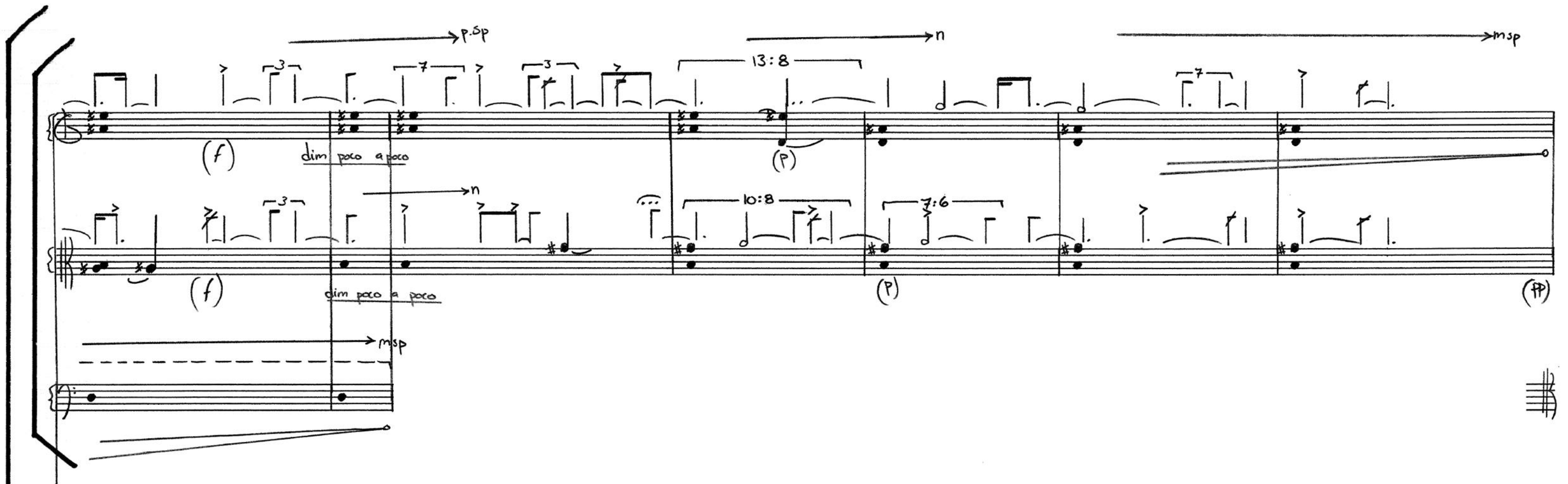




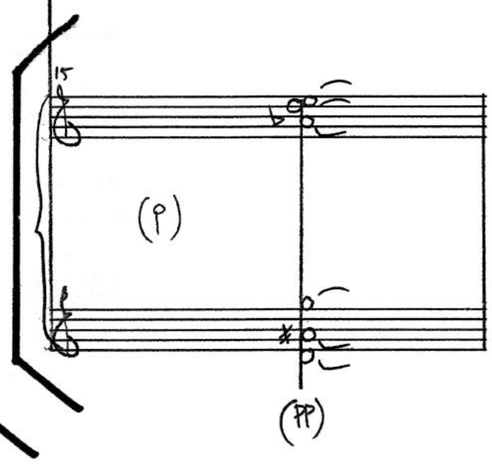
thin & airy, increasing in intensity with dynamics

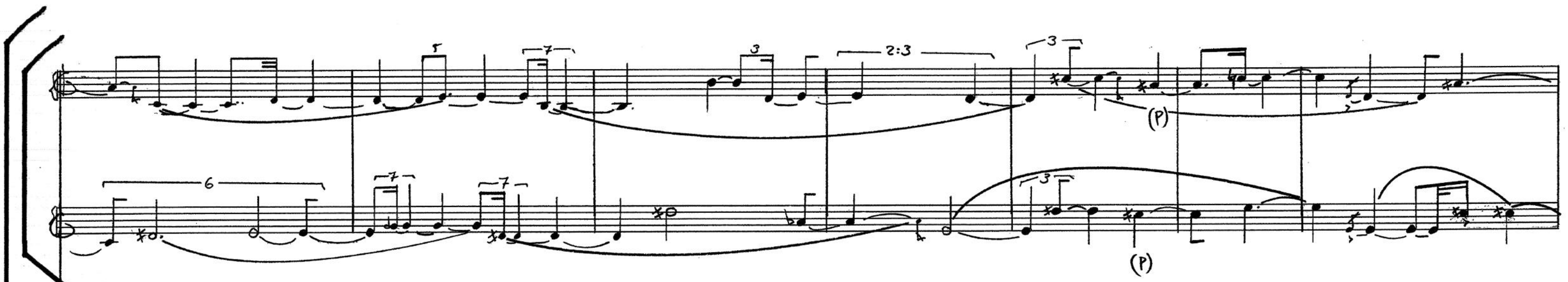


4/4 3/16 4/4 8/10 7/10 4/4

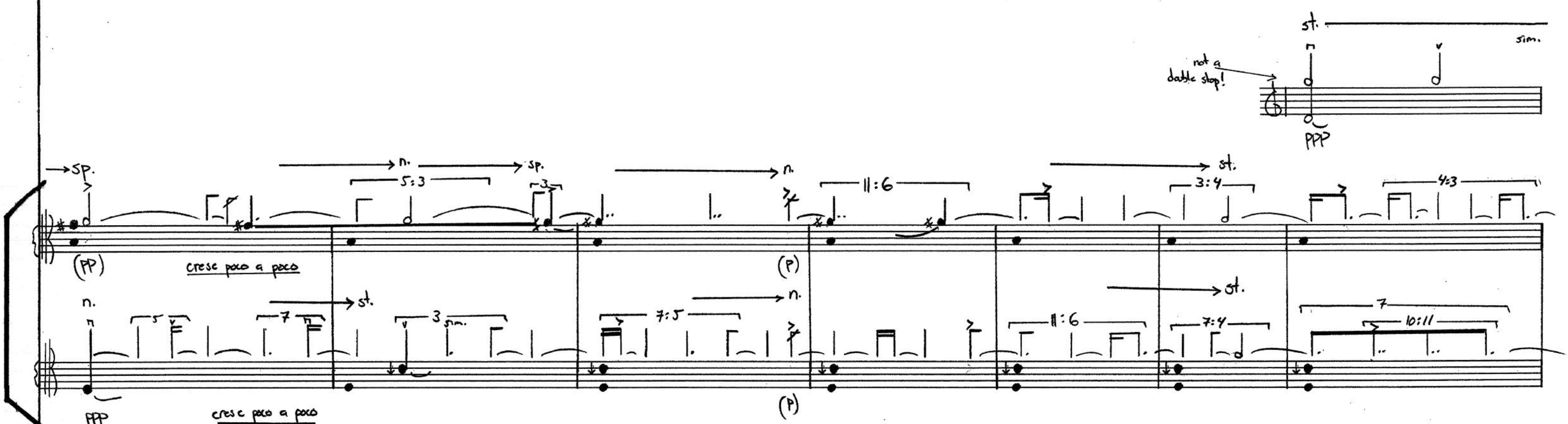


4/4 3/16 4/4 8/10 7/10 4/4

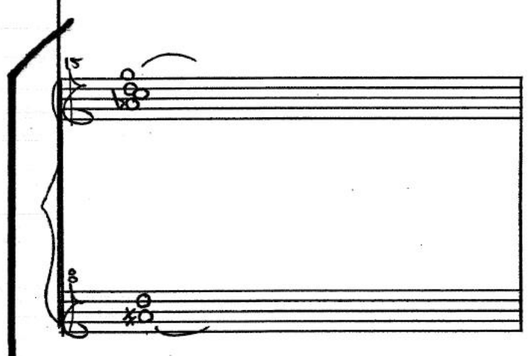


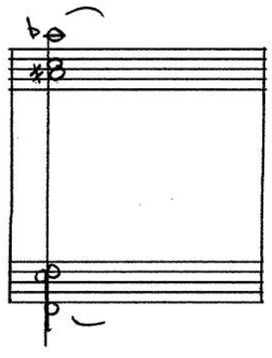


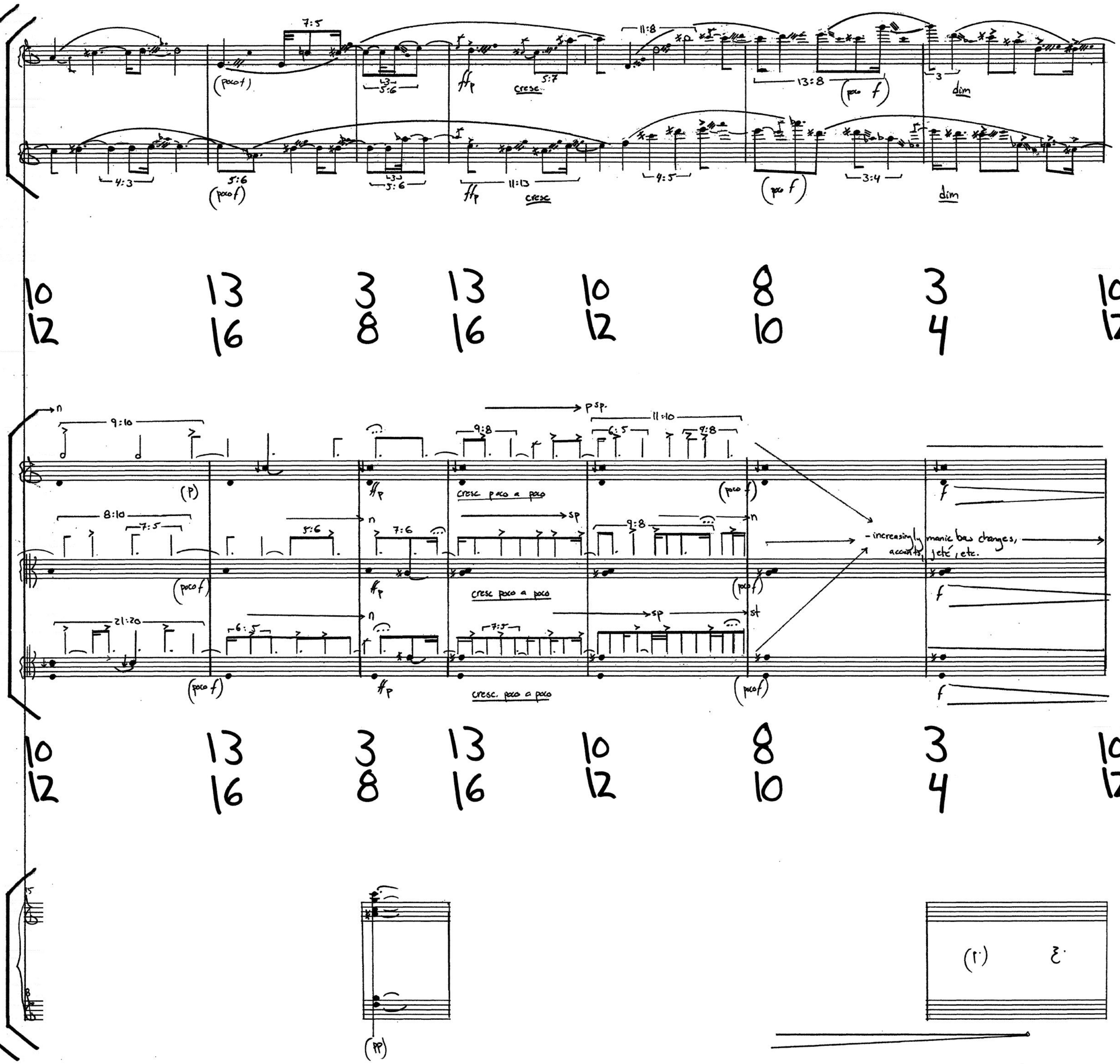
7/8 6/10 3/4 4/12 4/4 10/12

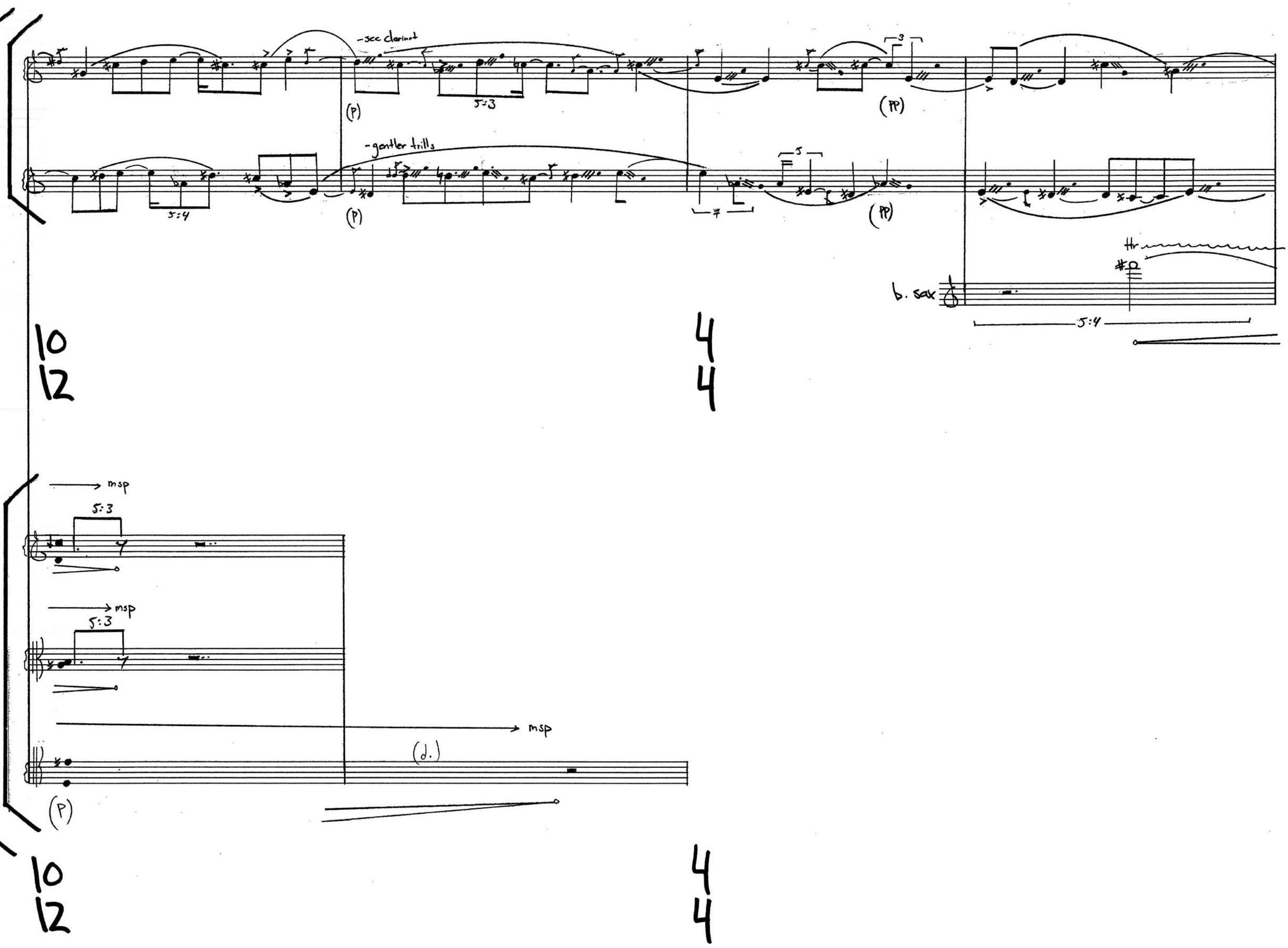


7/8 6/10 3/4 4/12 4/4 10/12






7:5
11:8
13:8
(poco f)
dim
(poco f)
5:7
cresc
ff p
4:3
5:6
11:13
4:5
3:4
9:10
8:10
21:20
9:8
6:5
11:10
7:6
6:5
7:5
(P)
(poco f)
cresc. poco a poco
sp
st
- increasingly manic bow changes, accents, jeté, etc.
f
(pp)



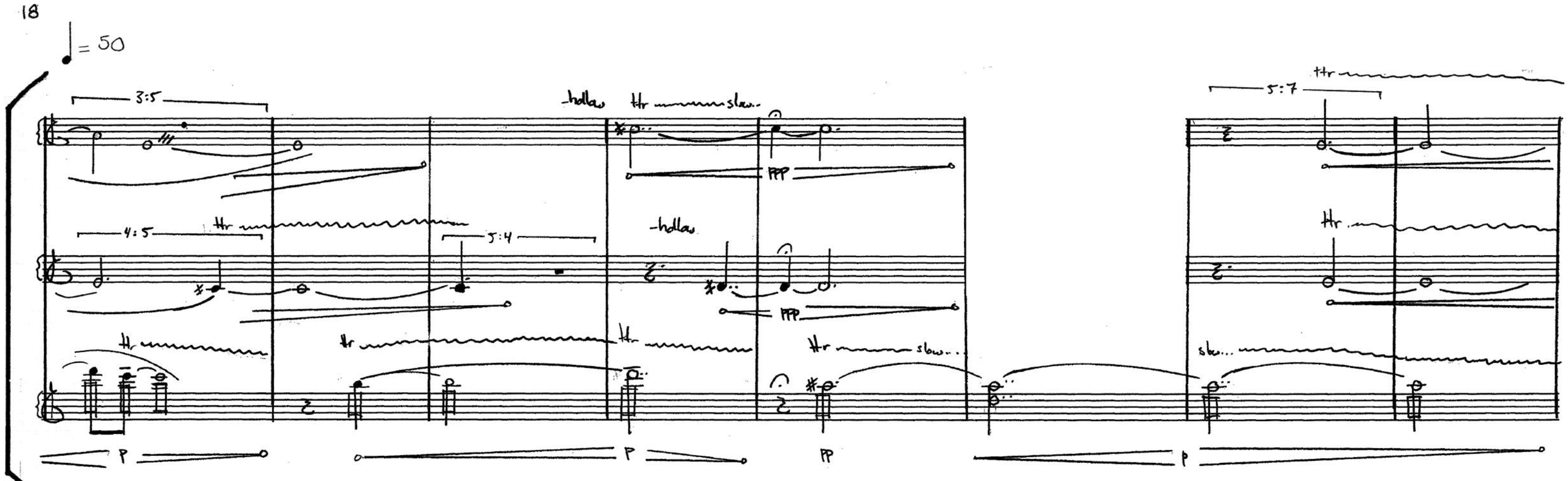
10
12

4
4

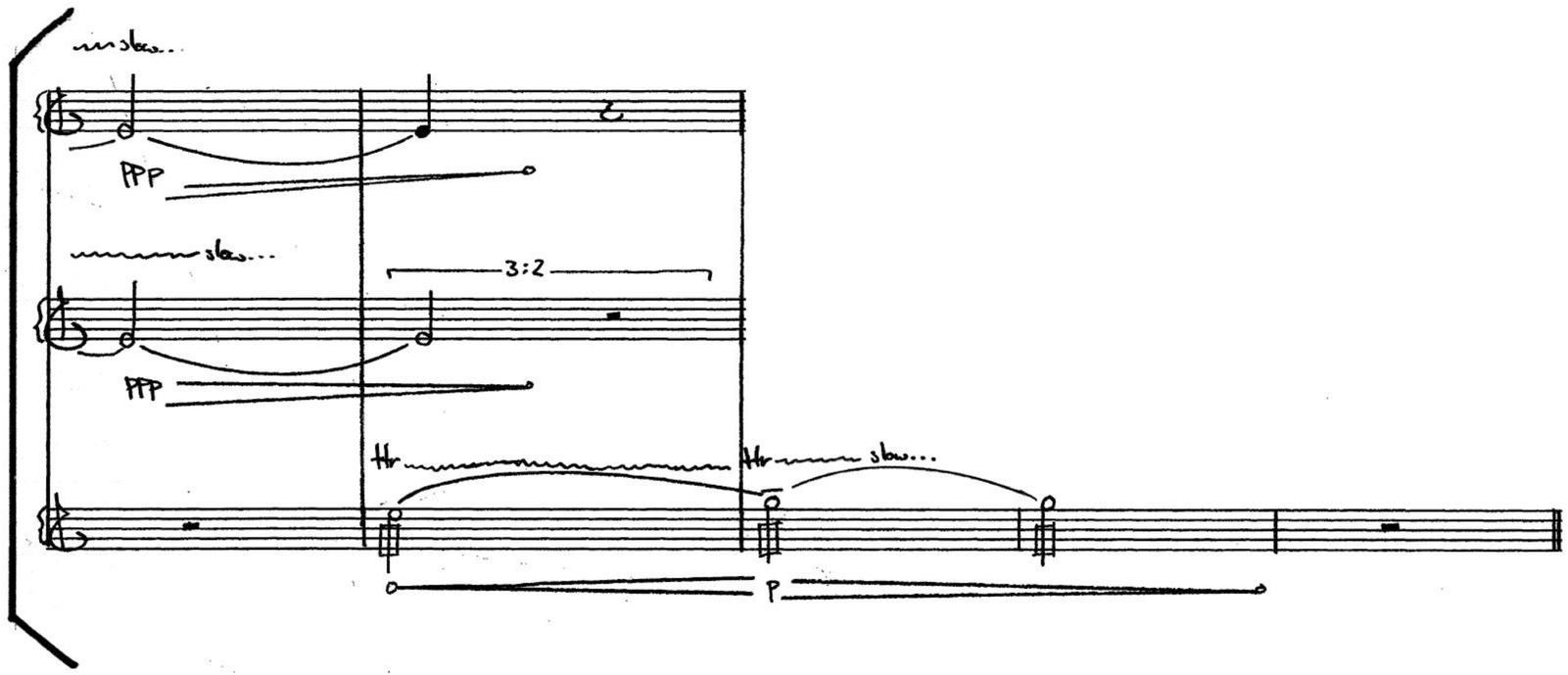
10

12

4



5	2	8	7	4	7	4	2
4	4	10	12	4	8	10	4



2 8 2 8

4 10 4 10