

7 Million Results

(in 0.19 seconds)

Soprano, Percussion, Contrabass

Benjamin D. Taylor

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Commissioned by Terra Nova

Benjamin D. Taylor
2009

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benjamintaylormusic.com

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Instrumentation Soprano, Percussion (vibraphone, sizzle cymbal, splash cymbal, triangle, tambourine), Contrabass


Duration ca. 9 minutes

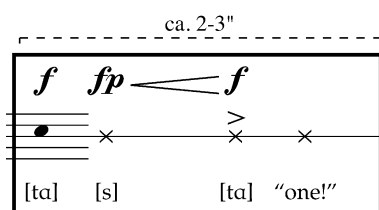
Program Note


The internet gives us an overwhelming amount of information. And it gives it to us ridiculously fast. Cool. When I first talked to Mike Gorman about writing a piece for his trio, *Terra Nova*, I googled “Terra Nova” to see if I might find any information about the ensemble. I got 7,380,000 results in 0.19 seconds! Wow, that sounds amazing! – so many results, and all at my fingertips in less than a second! But then I spent the next half hour scrolling through page after page after page after page of results. . . . Do you think I ever found any information about the trio? Nope. Not a single result had anything relevant to what I was looking for. So thanks to the “miracle” of modern technology we get 7,380,000 results that all mean nothing. In fact, they not only don't help, they waste our time. But hey, at least I got them in 0.19 seconds – that's still cool . . . right?

General Performance Notes

 Grace notes are always played on the beat during metered sections.

 The X time signature means no meter. Note durations are loosely interpreted as: white noteheads = 2-3”, black noteheads = about 1” and grace notes = very short.

 The box around events means to play the notated events independently of the other performers. Performers start boxed material together but do not need to end together.

 Brackets followed by an arrow mean to repeat the material inside the brackets for the duration of the arrow.

Specialized Performance Notes

To the Soprano:

LEGEND

[du] [v] "one!" [dʒɑ]

Pitched IPA. Unpitched IPA. Unpitched spoken English.

Repeat this sound quickly with a slight ritardando and decrescendo.

Sing notated pitch then improvise glissando following contour of line.

Glissando

[gu] → z → s]

An arrow between syllables represents a slow transition to the new syllable.

The International Phonetic Alphabet (IPA) is used to notate desired vocalities. The text is nonsensical syllables derived from HTML code, chosen on the merit of their sonic qualities, not intelligibility. The voice is treated like an instrument equal in importance to the other performers. Thus, the focus of the soprano should be on timbre and blend of the voice with the ensemble.

To the Percussionist:

LEGEND

(dampen)

triangle

splash cymbal

sizzle cymbal

tambourine

VIBRAPHONE EXTENDED TECHNIQUES

The glissando is produced by taking a hard mallet in one hand and lightly placing the mallet head about 1/2 inch from the end of the plate. The note is then conventionally struck with a mallet in the other hand. Immediately the player increases pressure on the first mallet and simultaneously moves the same mallet head to the end of the plate.

A harmonic (sounding two octaves higher) is produced by placing the forefinger lightly against the very center of the plate and striking the plate with a hard mallet.

Prior to performance, prepare vibraphone by taping one penny to each of these plates:
Place pennies where they will best vibrate to produce a distorted sound.

Very few pedal indications are given in the score. Unless otherwise notated, pedal should only be used to give pitches their full notated durations.

To the Bassist:

LEGEND

R L R

c.l.b.

pizz. arco

sul D

Use extreme bow pressure *al talon* to produce a harsh, scratchy tone.

A quick bend of the pitch down and back.

Strike the D string *col legno battuto, sul pont.* while muting the string with the left hand. A high-pitched tone will result with the relative pitch controlled by the proximity of the striking point to the bridge.

Percussive hit with palm of left hand in the middle of the back of the bass.

Percussive fingerslap on edge of front body of bass (either hand).

Slap-pizz the open E string so that the string strikes the fingerboard percussively. Let vibrate unless otherwise noted.

Percussively slap all four strings on the fingerboard.

Slap with right hand (R) and left hand (L). Let vibrate unless otherwise noted.

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(in 0.19 seconds)

Benjamin D. Taylor (b.1983)
(ASCAP)

Spunky ♩ = 140 (♩ = ♩ throughout)

Soprano *mf* *senza vib.*

*[bi gu da] [ta ki du be se gu da] [bi da gu a ti] [bi da da

Vibraphone (Prepare as directed in performance note) *mf* *pizz. (jazz-like)* *p* *mf*

Contrabass *mf* *p* *mf*

Soprano *mp* *mf*

si a bi da da si a ka] [da gu bi si da gu a bi da gu a] [ki

Vibes *mp* *mf*

Bass *mp* *mf*

Soprano *p* *cresc.* *mf*

e e bi di gu ta] [ta] [ta bi] [bi gu ta si di ka gu de] [te] [di da ti ti]

Vibes *p* *cresc.* *mf*

Bass *p* *cresc.* *mf*

Soprano *f* *mf* **A**

[su ru] [ke ri du ki] [a] [si] [ta be su go ta be su go ta be su go ta

Vibes *f* *mf*

Bass *sfz* *mf* *f* *mf*

*International Phonetic Alphabet (IPA)

(match decay of bass)

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

Soprano
be su da ru di ba [ki] [bi e e ti] [ta] [be da su a bi] [ta bi gu]

Vibes
f *mf* *sfz* *p* *f*

Bass
f *mf* *sfz* *mf* *p* *f* (L.H. mute)

fp < f *p* *cresc.* *f* *sfz* *f*

Soprano
da] [ku] [ri] [ka] [si] [si] [ti di ku] [ka] [si]

Vibes
sfz *p* *cresc.* *f* *sfz* *f*

Bass
(dampen immediately) *sfz* *p* *cresc.* *f* *sfz*

Slower ♩ = 110 (♩ = ♩ throughout)

B *ff* *n.* (match decay of vibes)

Soprano
ti du du du ti du du du ka te] [si di ke → m]

Vibes
ff *n.*

Bass
f (bow up) *p* *col legno battuto (c.l.b.)* (ricochet)

Soprano

Perc.
tambourine with brushes
triangle
p

Bass
(ricochet) (continues in 4/4)

Freely, lyrical

ca. 5-10" **C** *mp* dynamics ad lib.

Soprano *X* [a → m] [v_ ga v → a da → m] [a → v m v → a v gu → z → s] [a → m v ga → v → f]

Perc.

Bass

Soprano *X* [du o → u o → ɹɪ → z → s] [du z o → ɹɪ → m] [a o bv z → u → i] [a gu z tu → v]

Perc. *cresc.*

Bass *cresc.*

Soprano *f* [ma du o du a o → u → f] [de a du ki_ ki → u → i] [v a] [du a → v → f] *n.* (ca. 3rd)

Perc. *mf* *f*

Bass *mf* (irregular tremelo, still c.l.b.) *f*

D Confident! $\text{♩} = 60$

Soprano *pp* senza vib. (match decay of vibes) *mp* *n.* with vibrato (ad lib. changes of speed) *pp*

Vibes *pp* *p* *mp* *n.* splash cym. *pp* (rearticulate ad lib.)

Perc. *f* (ad lib. changes of speed) *n.* *f* *sim.* *n.*

Bass *ff* *mp* *ff* *p < f* *ff* *p < mf >*

*The [z] sound is constant while changing the vowel. The result is a type of filter created with your lips.

Soprano *p* < *mf* *n.* *senza vib. pp* *mp*

Vibes *p* < *mf* *n.* *p* *mp*

Perc. *f* *n.*

Bass *p* *mp* *ff* *p* < *f* *c.l.b.* *sul D*

[a] → e → o pa!

(harmonic) (rearticulate ad lib.)

R L R 3 R L

E ca. 2-3" ca. 2-3"

Soprano *f* *fp* < *f* *pp* < *mf* *f* *vibrato (ad lib. changes of speed)* *p* < *f* > *p*

Vibes *f* *mp* < *p* *f* *f* *turn on motor (ad lib. changes of speed)* *f* *p*

Perc. *f* *f* > *p* < *f*

Bass *f* *p* < *f* *f*

[ta] [s] [ta] "one!" [a] (very slow gliss.) [a] "doctype" [a]

♩ = 60

(do not catch grace notes)

R L R L L R

F ca. 15-20"

Soprano *f* *fp* < *ff* *(quick gliss upward)* *(improvise pitches following contour)* *f* *fp* < *ff*

Vibes *mf* *f* *pick up hard mallets (to bend)* *ff*

Perc. *f* *p* < *f* *f* *(scratch head w/fingernails)*

Bass *ff* *c.l.b.* *arco* *pizz. sul E* *arco* *pizz.* *arco* *ff*

[dzɑ] [dzɪ] [s] [wæ] [a] → v → a k! k! "pic" [ti → v → i] [ka] "text" [a]

8va

G ca. 5-10" // ca. 3-4" FREEZE! ca. 2-3"

Soprano

Vibes

Perc.

Bass

Improvise contrasting events (like events in previous section) as fast as possible! Never any silence. Try to end together abruptly.

fff sempre

"chip!"

mp

mf

sul G

p

H

Soprano

Vibes

Perc.

Bass

[f] → s] [v a] [v a gu ma]

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

pp *p* *mf*

(scrape) *p* *p* *mp* (continue improvising similar texture)

(*See note below) *pp* (continue improvising similar percussive texture with L.H.) *n.* *mp* *mf*

arco (follow soprano)

I ♩ = 90

Soprano

Vibes

Perc.

Bass

mf *accel.* (only if necessary) *f* *fp*

[v a gu ma di te o v de ke] [bi a ki ta bi a ki ta ke]

mf *f* *fp*

cresc. *choke!*

mf *f* *fp*

*Use very light bow pressure in order to sound natural harmonics. Try to slowly change which pitch sounds.

Soprano *f* *fp* *f* *mf* *p*

[da — ti — ka di ka di ka — a — ka] [ti — da — ka] [bi gu da bi

Vibes *f* *fp* *f* *mf* *p* *cresc.*

Bass *f* *fp* *f* *mf* *p* *cresc.*

J
♩. = ♩ (♩ = 120)

Soprano *mp* *mf* *f*

ka] [bi gu da bi ka] [ka — ka — ka — ka bi gu da bi] [ka ka — ka — ka ka ka]

Vibes *mp* *cresc.* *mf* *f*

Bass *mp* *cresc.* *mf* *f*

Soprano *ritard.*

[ka ka ka ka ka ka — ka — ka ka] [ka ka ka — ka ka — ka ka ka — ka] [ka ka] — [ka ka ka] [ka ka

Vibes (just hit whatever you can) *sfz* *sfz* *arco* *pizz.* *arco*

Perc. *sfz* *sfz* *sfz*

Bass *pizz.* *arco* *pizz.* *arco* *sfz* *sfz* *sfz*

K Delicate, Rubato $\text{♩} = 76$

fp \curvearrowright *fff* (at least 5") *p* \curvearrowleft *mp*

Soprano
ka ta] [o _____

Vibes
fp \curvearrowright *fff* choke! *p* (follow soprano) hold down pedal throughout

Perc.

Bass
fp \curvearrowright *fff*

Soprano
[o → v → f] *n.*

Vibes
l.v.

Bass
pp \curvearrowright *mp*

Soprano
ritard. *pp* \curvearrowright *n.* [a → m]

Vibes
with fingernails (or something with a light ping) *pp* \curvearrowright *n.*
soft mallets *p* \curvearrowright *pp* \curvearrowright *n.*
ped. *p* \curvearrowright *pp* \curvearrowright *n.*

Bass
p \curvearrowright *pp* \curvearrowright *n.*