

Cruse, Frederick (2013) *Routine and Isolation: MMus Composition Portfolio*. MMus(R) thesis.

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Routine and Isolation

MMus Composition Portfolio

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Submitted in fulfillment of the requirements of the degree of

Mmus (Composition)

School of Culture and Creative Arts

College of Arts

University of Glasgow

January 2014

Abstract

Contained in this thesis are four works (*The Last Day*, *Isolation Psychosis*, *Routines*, and *Intention*) and their respective commentaries, and filmed performances of the guitar-based works (*Isolation Psychosis* and *Intention*) which comprise the body of my MMus composition portfolio, completed 2013. The music in this portfolio challenges the idea of traditional guitar performance techniques (*Isolation Psychosis* and *Intention*), and binary code as a system of composition (*Routines*). I take a different physical approach to the instrument of guitar in order to challenge my own technical capabilities, as well as those of other performers who may wish to perform my work. This approach was also taken to generate new technique-driven musical material with interesting and beautiful results. The commentaries exist to provide both technical and psychological insight into the creation of these works.

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Additional Material: One data-DVD of video files (.wmv) of the filmed performances of *Isolation Psychosis* and *Intention*

Acknowledgements

I would like to acknowledge and thank my supervising Professor Bill Sweeney. All of his help and critique helped make these compositions what they are. I would also like to thank Dr. Nick Fells and Dr. Drew Hammond for their help as well.

The Last Day

Fred Crase

The Last Day

Unless otherwise marked, breathe at rests or end of phrases.

breathe at rests or end of phrases.

Languid $\text{♩} = 73$

Fred Crase
rall.

rall.

Flute

A tempo

Alto Flute

Oboe

Clarinet in B \flat

Bassoon

14

Slightly Anxious ♩ = 90

Fl. *rall.*

A. Fl.

Ob.

Cl.

Bsn.

3

[illegible]

[illegible]

59

rit. Alarmed $\text{♩} = 200$

Fl. *pp* *p* *mp* *f* *fp*

A. Fl. *pp* *p* *mp* *f* *fp*

Ob. *pp* *p* *mp* *f* *fp*

Cl. *pp* *p* *mp* *f* *fp*

Bsn. *pp* *p* *mp* *f* *fp*

70

Fl. *p* *mp* *f* *fp*

A. Fl. *pp* *p* *mp* *f* *fp*

Ob. *pp* *p* *mp* *f* *fp*

Cl. *pp* *p* *mp* *f* *fp*

Bsn. *pp* *p* *mp* *f* *fp*

76

Fl. A. Fl. Ob. Cl. Bsn.

mf mf mf mf mf

81

Fl. A. Fl. Ob. Cl. Bsn.

mp mp mp pp pp mf mf

89

八

113

Fl. A. Fl. Ob. Cl. Bsn.

mf

mf

mf

mf

f

Detailed description: This system contains measures 113 through 118. It features five staves: Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The music is in 3/4 time. Measures 113-114 show a melodic line in the Flute and a sustained note in the Bassoon. Measures 115-116 feature a sixteenth-note arpeggiated figure in the Oboe and Clarinet, marked with a '6' and a bracket. Measures 117-118 show a triplet of eighth notes in the Bassoon, marked with a '3' and a bracket. Dynamics include mezzo-forte (mf) and forte (f).

119

Fl. A. Fl. Ob. Cl. Bsn.

mp

mp

mp

mp

f

Detailed description: This system contains measures 119 through 124. It features the same five staves as the previous system. Measures 119-120 show a melodic line in the Flute and a sustained note in the Bassoon, marked with a '3' and a bracket. Measures 121-122 feature a sixteenth-note arpeggiated figure in the Oboe and Clarinet, marked with a '6' and a bracket. Measures 123-124 show a triplet of eighth notes in the Bassoon, marked with a '3' and a bracket. Dynamics include mezzo-piano (mp) and forte (f).

Becoming Disorganized poco accel.

126

Fl. A. Fl. Ob. Cl. Bsn.

This musical score for measures 126-130 features five staves: Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The music is in 3/4 time and marked 'poco accel.'. It begins with a key signature of one flat (Bb). The Flute and Bassoon parts play a melodic line with eighth and sixteenth notes, while the other instruments provide harmonic support with chords and moving lines. Measure 130 ends with a repeat sign.

A Quiet Panic ♩ = 150

131

Fl. A. Fl. Ob. Cl. Bsn.

This musical score for measures 131-135 continues the 'A Quiet Panic' section, marked with a tempo of ♩ = 150. The key signature changes to two flats (Bb and Eb). The music is characterized by rapid sixteenth-note passages in the Flute and Bassoon parts, and more sustained lines in the other instruments. Measure 135 ends with a repeat sign.

Anxiety Fades

11

135 molto rit.

Fl. *p*

A. Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

The Last Sounds Of Home ♩ = 73

137

Fl. *f*

A. Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

mp *mf* *p* *pp* *ppp* *niente*

Isolation Psychosis

Fred Crase

Although there are two instruments in this piece, it is to be played by a single player in an ambidextrous setup. The 12-string Banjo is to be placed on the left of the player, and the 12-string guitar is to be placed on the right, and each instrument is to be played with the corresponding hand.

Isolation Psychosis

15

People Are Strange
When You're A Stranger ♩ = 80

12-string Guitar
(DADGAD, capo 3)

12-string Banjo
(DADGAD)

p *p* *mf* *mf* *molto rall.*

9 *molto accel.* *rall.*

Gtr. *p* *mf* *f* *mf*

Bjo. *p* *mf* *f* *mf*

15 *A tempo* ♩ = 80

Gtr. *f* *p* *mf*

Bjo. *f* *p* *mf*

24

molto rall. **accel.** **p** **mf** **p** **mf**

Gtr.

Bjo.

**From Anxiety to Serenity,
Very Free = 120**

[illegible]

Enlightenment and Madness Are Reached

Via the Same Path ♩ = 210

17

49

Gtr.

Bjo.

pppp

pppp

f

55

Gtr.

Bjo.

mf

p

p

mf

59

Gtr.

Bjo.

mf

p

p

mf

63

Gtr. *mp*

Bjo. *mf*

68

Gtr. *f*

Bjo. *mf*

73

Gtr. *f*

Bjo. *mf*

77

Gtr. Bjo.

p *mf* *p* *mf*

80

Gtr. Bjo.

f *mf* *f*

84

Gtr. Bjo.

sfz

88

Gtr. Bjo.

p *p*

92

Gtr. Bjo.

p *p*

96

Gtr. Bjo.

mp *mp*

100

mf

f

f

mf

Gtr.

Bjo.

106

mf

f

f

mf

Gtr.

Bjo.

109

mf

p

mf

p

Gtr.

Bjo.

113

Gtr.

Bjo.

f

117

Gtr.

Bjo.

sfz

120

Gtr.

Bjo.

sfz

Epiphany and Break $\text{♩} = \text{♩}$

126

Gtr. *pp* *mf* *sfz* ^

Bjo. *pp* *mf* *sfz* ^

131

Gtr. *sfz* ^

Bjo. *sfz* ^

136

Gtr. *p*

Bjo. *p*

24 142

Gtr. *f* *p*

Bjo. *f* *p*

148

Gtr. *f*

Bjo. *f*

154

Gtr.

Bjo.

160

Gtr.

Bjo.

Harm. 25

p

f

165

Gtr.

Bjo.

Harm.

f

168

Gtr.

Bjo.

Harm.

R.H. Harm.

26 171 Harm.-----|

Gtr. Bjo.

R. H.

174 Gtr. Bjo.

R.H. Harm.-----|

177 Harm.-----|

Gtr. Bjo.

R. H.

pp

181

Gtr. *mp*

Bjo. *mp*

186

Gtr. *mf*

Bjo. *mf*

191

Gtr.

Bjo.

195

Gtr. *p*

Bjo. *p*

200

Gtr. *mp*

Bjo. *mp*

205

Gtr. *mf*

Bjo. *f*

poco rit.

210

Gtr.

Bjo.

29

sfz

Notes that are not tied over are to be gradually muted.

Harm.-I

Realization and Return ♩ = 80

216

Gtr.

Bjo.

p

f

Harm.-I

225

Gtr.

Bjo.

p

229 =

Gtr.

Bjo.

f

mf

p

f

mf

p

mf

f

p

Harm.-----

Harm.-----

routines

fred crase

Coming out of a dream ♩ = 135

All bars of 7/8 are subdivided 4+3+3+4 (16ths). Some parts with sustained notes and/or cross rhythms are not beamed in accordance with this subdivision in the score. However, the performance parts will have guidance for the players.

Fred Crase

Violin I

Violin II

Viola

Violoncello

Violin I

Violin II

Viola

Violoncello

pp

2 33

f

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

34

Vln. I

Vln. II

Vla.

Vc.

pizz

mf

harm.

harm.

harm.

harm.

Vln. I

Vln. II

Vla.

Vc.

6

Vln. I

Vln. II

Vla.

Vc.

pizz

mf

harm.

harm.

harm.

etc.

35

8

Vln. I

Vln. II

Vla.

Vc.

pizz

mf

Vln. I

Vln. II

Vla.

Vc.

10 37

pppp

mf

pizz

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

The musical score is presented in two systems. The first system, measures 10-11, shows a dense orchestral texture. Vln. I plays a rapid sixteenth-note pattern, Vln. II and Vla. play eighth-note figures, and Vc. plays a sustained chord. The second system, measures 37-40, shows a more sparse texture. Vln. I and II play sustained notes, Vla. plays eighth-note figures, and Vc. plays a sustained chord. Dynamics range from pppp to mf. A pizzicato marking is present in measure 37.

Violin I

Violin II

Viola

Violoncello

Violin I

Violin II

Viola

Violoncello

*sul pont.
no vibrato*

ppp

Detailed description: This page contains measures 38 through 45 of a musical score. The first system (measures 38-41) includes parts for Violin I, Violin II, Viola, and Violoncello. Violin I and II play a melodic line with eighth and sixteenth notes, while Viola and Violoncello provide harmonic support with chords and moving lines. The second system (measures 42-45) features Violin I and II playing sustained notes, with Viola and Violoncello continuing their harmonic roles. A dynamic marking of *ppp* (pianissimo) is present in measure 42. A performance instruction *sul pont. no vibrato* is written above the Violoncello staff in measure 42, with a bracket indicating it applies to measures 42 and 43.

19

Vln. I

pizz

mf

sul pont.
no vibrato

pppp

(mf)

pizz

mf

Vln. II

pizz

mf

sul pont.
no vibrato

pppp

(mf)

pizz

mf

Vla.

pizz

mf

sul pont.
no vibrato

pppp

(mf)

pizz

mf

Vc.

pizz

mf

sul pont.
no vibrato

pppp

(mf)

39

Vln. I

pizz

mf

sul pont.
no vibrato

pppp

(mf)

pizz

mf

Vln. II

pizz

mf

sul pont.
no vibrato

pppp

(mf)

pizz

mf

Vla.

pizz

mf

sul pont.
no vibrato

pppp

(mf)

pizz

mf

Vc.

pizz

mf

sul pont.
no vibrato

pppp

(mf)

Harm.

pppp

(mf)

mf

Violin I

Violin II

Viola

Violoncello

Violin I

Violin II

Viola

Violoncello

sul pont.

ppp

Detailed description: This musical score page contains measures 26 and 27. The first system (measures 26-27) shows Violin I with a melodic line starting on G4, followed by a half note G4 and a dotted half note F#4. Violin II, Viola, and Violoncello are silent. The second system (measures 28-29) shows Violin I with a triplet of eighth notes (G4, F#4, E4) followed by a half note D4. Violin II has a triplet of eighth notes (G4, F#4, E4) followed by a half note D4. Viola and Violoncello are silent. In measure 29, Violin I has a *sul pont.* marking and a *ppp* dynamic marking, with a rapid sixteenth-note scale starting on G4. Violin II has a half note D4. Viola and Violoncello are silent.

Violin I, Violin II, Viola, and Violoncello parts, measures 32-39. The score is written for four staves. The key signature has one flat (B-flat). The time signature is 4/8. The Violoncello part includes a section marked "sul pont." and "mf". The Viola part includes a section marked "mf". The Violin I and Violin II parts include a section marked "pppp" and "mf".

Violin I, Violin II, Viola, and Violoncello parts, measures 32-39. The score is written for four staves. The key signature has one flat (B-flat). The time signature is 4/8. The Violoncello part includes a section marked "sul pont." and "mf". The Viola part includes a section marked "mf". The Violin I and Violin II parts include a section marked "pppp" and "mf".

The musical score is divided into two systems. The first system (measures 36-39) includes Violin I, Violin II, Viola, and Violoncello. The second system (measures 40-43) includes Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat), and the time signature is 6/8. The score features various musical notations including eighth notes, quarter notes, and rests, with dynamic markings like 'p' and 'arco'.

System 1 (Measures 36-39):

- Violin I:** Measure 36 has a whole rest. Measures 37-39 play a descending eighth-note scale: B-flat4, A4, G4, F4, E4, D4.
- Violin II:** Measures 36-39 play a descending eighth-note scale: B-flat4, A4, G4, F4, E4, D4.
- Viola:** Measures 36-39 play a descending eighth-note scale: B-flat4, A4, G4, F4, E4, D4.
- Violoncello:** Measures 36-39 play a descending eighth-note scale: B-flat4, A4, G4, F4, E4, D4.

System 2 (Measures 40-43):

- Violin I:** Measure 40 has a whole rest. Measures 41-43 play a descending eighth-note scale: B-flat4, A4, G4, F4, E4, D4.
- Violin II:** Measures 40-43 play a descending eighth-note scale: B-flat4, A4, G4, F4, E4, D4.
- Viola:** Measures 40-43 play a descending eighth-note scale: B-flat4, A4, G4, F4, E4, D4.
- Violoncello:** Measures 40-43 play a descending eighth-note scale: B-flat4, A4, G4, F4, E4, D4.

Dynamic Markings:

- Measure 43:** A piano (*p*) marking is present at the beginning of the measure.
- Measures 41-42:** An *arco* marking is present above the staves.

44

Violin I

Violin II

Viola

Violoncello

45

44

Violin I: *p* *sul pont.* *gliss.*

Violin II: *p* *sul pont.* *gliss.*

Viola: *p* *sul pont.* *gliss.*

Violoncello: *p* *sul pont.* *gliss.*

45

Violin I: *pizz* *mf* *3*

Violin II: *pizz* *mf* *3*

Viola: *pizz* *mf* *3*

Violoncello: *pizz* *mf* *3*

[illegible]

57

The musical score is arranged in two systems, each with four staves. The first system contains Violin I, Violin II, Viola, and Violoncello parts. The second system contains Violin I, Violin II, Viola, and Violoncello parts. The key signature has one flat (B-flat), and the time signature is 3/8. Measure 57 features a glissando in the Violin I part. Measure 58 features a glissando in the Violin II part. Measure 59 features a glissando in the Viola part. Measure 60 features a glissando in the Violoncello part. Measure 61 features a glissando in the Violin I part. Measure 62 features a glissando in the Violin II part. Measure 63 features a glissando in the Viola part. Measure 64 features a glissando in the Violoncello part.

gliss.

gliss.

gliss.

gliss.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Violin I

Violin II

Viola

Violoncello

Violin I

Violin II

Viola

Violoncello

71

The musical score is arranged in two systems, each with four staves. The first system (measures 71-74) includes Violin I, Violin II, Viola, and Violoncello. The second system (measures 75-78) includes Violin I, Violin II, Viola, and Violoncello. The score features various musical notations, including notes, rests, dynamics (p, ff, mp, mf), and performance instructions (arco, gliss.).

Violin I: Measures 71-74: Treble clef, 4/8 time. Measures 75-78: Treble clef, 4/8 time. Dynamics: *mp*, *ff*, *mp*, *ff*. Performance instructions: *arco*.

Violin II: Measures 71-74: Treble clef, 4/8 time. Measures 75-78: Treble clef, 4/8 time. Dynamics: *mp*, *ff*, *mp*, *ff*. Performance instructions: *arco*.

Viola: Measures 71-74: Alto clef, 4/8 time. Measures 75-78: Alto clef, 4/8 time. Dynamics: *mp*, *ff*, *mp*, *ff*. Performance instructions: *arco*.

Violoncello: Measures 71-74: Bass clef, 4/8 time. Measures 75-78: Bass clef, 4/8 time. Dynamics: *mp*, *ff*, *mp*, *ff*. Performance instructions: *arco*.

Measure 71: Violin I: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violin II: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Viola: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violoncello: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 72: Violin I: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violin II: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Viola: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violoncello: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 73: Violin I: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violin II: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Viola: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violoncello: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 74: Violin I: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violin II: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Viola: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violoncello: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 75: Violin I: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violin II: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Viola: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violoncello: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 76: Violin I: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violin II: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Viola: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violoncello: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 77: Violin I: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violin II: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Viola: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violoncello: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Measure 78: Violin I: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violin II: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Viola: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Violoncello: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.

76

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Violin I, Violin II, Viola, and Violoncello score, measures 53-60. The score is written for four staves. The key signature is one flat (B-flat). The time signature is 3/8. The Violin I and Violin II parts are marked with a forte (f) dynamic. The Viola and Violoncello parts are marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and slurs.

Violin I

Violin II

Viola

Violoncello

Violin I

Violin II

Viola

Violoncello

p

p

p

p

pizz

pizz

mf

mf

The musical score is written for four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B-flat major or D minor). The time signature is 3/8. The score consists of eight measures. Measures 85-86 show the Violin I and Violin II parts playing a rhythmic pattern of eighth notes, while the Viola and Violoncello parts play a similar pattern. Measures 87-88 show the Violin I and Violin II parts playing a similar pattern, while the Viola and Violoncello parts play a similar pattern. Measures 89-90 show the Violin I and Violin II parts playing a similar pattern, while the Viola and Violoncello parts play a similar pattern. Measures 91-92 show the Violin I and Violin II parts playing a similar pattern, while the Viola and Violoncello parts play a similar pattern. The score includes dynamic markings such as *p* (piano), *pizz* (pizzicato), and *mf* (mezzo-forte).

poco accel. - - -

89

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

The musical score is divided into two systems, measures 89-94. The first system (measures 89-92) features a dense texture with Violins I and II playing sixteenth-note patterns, while the Viola and Violoncello have more sparse, melodic lines. Dynamics include *ff* for the strings and *arco* for the lower strings. The second system (measures 93-94) continues the string patterns, with the Viola and Violoncello playing triplets. Dynamics include *ff*, *fp*, and *arco*. The score is written in 4/8 time and includes various musical notations such as notes, rests, dynamics, and articulation marks.

Violin I Violin II Viola Violoncello

Measures 10-17 of the musical score. The Violin I part begins with a forte (f) dynamic and a pizzicato (pizz) instruction. The Violin II part also features a forte (f) dynamic and a pizzicato (pizz) instruction. The Viola and Violoncello parts are marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Violins I and II, Viola, and Violoncello score, measures 1-8. The score is written for Violins I, Violins II, Viola, and Violoncello. The key signature is one flat (B-flat), and the time signature is 3/8. The Violins I and II parts are in treble clef, while the Viola and Violoncello parts are in bass clef. The Viola and Violoncello parts are marked 'arco' and 'sul pont.' (sul ponticello). The Violoncello part includes a triplet in measure 5.

A musical score for Violins I & II, Viola, and Violoncello. The score is written in 7/8 time and consists of three systems. The first system shows the initial entry of the instruments. The second system features more complex rhythmic patterns, including triplets and glissandos. The third system concludes the passage with sustained notes and final melodic fragments. The notation includes various musical symbols such as clefs, key signatures, note values, rests, slurs, and articulation marks.

105

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

106

107

108

109

110

111

112

113

114

115

116

117

118

119

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121

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124

125

126

127

128

129

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131

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133

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198

199

200

108

This musical score page contains measures 108 through 115. The instrumentation includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measures 108-111:

- Vln. I:** arco, *f*. Measures 108-110 feature a melodic line with a long slur. Measure 111 has a whole rest.
- Vln. II:** arco, *f*. Measures 108-110 feature a melodic line with a long slur. Measure 111 has a whole rest.
- Vla.:** *mf*. Measures 108-110 feature a melodic line with a long slur. Measure 111 has a whole rest.
- Vc.:** *mf*. Measures 108-110 feature a melodic line with a long slur. Measure 111 has a whole rest.

Measures 112-115:

- Vln. I:** arco, *f*. Measures 112-114 feature a melodic line with a long slur. Measure 115 has a whole rest.
- Vln. II:** arco, *f*. Measures 112-114 feature a melodic line with a long slur. Measure 115 has a whole rest.
- Vla.:** *mp*. Measures 112-114 feature a melodic line with a long slur. Measure 115 has a whole rest.
- Vc.:** *mf*. Measures 112-114 feature a melodic line with a long slur. Measure 115 has a whole rest.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score also includes various musical notations such as slurs, ties, and rests.

110

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mp

mf

112

Violin I

Violin II

Viola

Violoncello

113

Violin I

Violin II

Viola

Violoncello

115 *b* *mp* *gliss.* 3

Vln. I Vln. II Vla. Vc.

116 *p* *mp* 3

Vln. I Vln. II Vla. Vc.

Detailed description: This page contains two measures of a musical score. Measure 115 features a Violin I part with a glissando from a low note to a higher one, marked *mp*. The Violin II part has a triplet of eighth notes. The Viola and Violoncello parts are silent. Measure 116 features a Violin I part with a triplet of eighth notes, marked *p*. The Violin II part has a triplet of eighth notes, marked *mp*. The Viola and Violoncello parts are silent. The score is written for Violin I, Violin II, Viola, and Violoncello.

117

Violin I: Measure 117 has a whole rest. Measure 118 begins with a glissando (gliss.) marked with a flat (b) and a fermata, followed by a half note G2. A slur connects the glissando in measure 118 to the half note in measure 119.

Violin II: Measure 117 has a whole rest. Measure 118 has a half note G2. Measure 119 has a half note G2.

Viola: Measure 117 has a whole rest. Measure 118 has a half note G2. Measure 119 has a half note G2.

Violoncello: Measure 117 has a whole rest. Measure 118 has a half note G2. Measure 119 has a half note G2.

Violin I: Measure 117 has a whole rest. Measure 118 has a glissando (gliss.) marked with a flat (b) and a fermata, followed by a half note G2. A slur connects the glissando in measure 118 to the half note in measure 119.

Violin II: Measure 117 has a whole rest. Measure 118 has a half note G2. Measure 119 has a half note G2.

Viola: Measure 117 has a whole rest. Measure 118 has a half note G2. Measure 119 has a half note G2.

Violoncello: Measure 117 has a whole rest. Measure 118 has a half note G2. Measure 119 has a half note G2.

Violin I: Measure 117 has a whole rest. Measure 118 has a glissando (gliss.) marked with a flat (b) and a fermata, followed by a half note G2. A slur connects the glissando in measure 118 to the half note in measure 119.

Violin II: Measure 117 has a whole rest. Measure 118 has a half note G2. Measure 119 has a half note G2.

Viola: Measure 117 has a whole rest. Measure 118 has a half note G2. Measure 119 has a half note G2.

Violoncello: Measure 117 has a whole rest. Measure 118 has a half note G2. Measure 119 has a half note G2.

musical score for measures 119 and 120, featuring Violin I, Violin II, Viola, and Violoncello parts.

Measure 119:

- Violin I:** Rest.
- Violin II:** Rapid sixteenth-note scale, marked *mp*.
- Viola:** Rest.
- Violoncello:** Two eighth notes, marked *mp*.

Measure 120:

- Violin I:** Glissando (marked *gliss.*) followed by a dotted quarter note.
- Violin II:** Rapid sixteenth-note scale.
- Viola:** Rest.
- Violoncello:** Two eighth notes, marked *mp*.

The score is written on four staves. The first system (measures 119-120) is followed by a second system (measures 121-122). In measure 121, Violin I has a long glissando, Violin II continues the scale, Viola has a rest, and Violoncello has a dotted quarter note. In measure 122, Violin I has a dotted quarter note, Violin II continues the scale, Viola has a rest, and Violoncello has a dotted quarter note.

121

Violin I (Vln. I): Measure 121 has a glissando on a whole note, followed by a half note. Measure 122 has a whole note. Measure 123 has a half note. Measure 124 has a half note.

Violin II (Vln. II): Measure 121 has a whole note. Measure 122 has a whole note. Measure 123 has a half note. Measure 124 has a half note.

Viola (Vla.): Measure 121 has a whole note. Measure 122 has a whole note. Measure 123 has a half note. Measure 124 has a half note.

Cello (Vc.): Measure 121 has a whole note. Measure 122 has a whole note. Measure 123 has a half note. Measure 124 has a half note.

Violin I (Vln. I): Measure 125 has a glissando on a whole note, followed by a half note. Measure 126 has a whole note. Measure 127 has a half note. Measure 128 has a half note.

Violin II (Vln. II): Measure 125 has a whole note. Measure 126 has a whole note. Measure 127 has a half note. Measure 128 has a half note.

Viola (Vla.): Measure 125 has a whole note. Measure 126 has a whole note. Measure 127 has a half note. Measure 128 has a half note.

Cello (Vc.): Measure 125 has a whole note. Measure 126 has a whole note. Measure 127 has a half note. Measure 128 has a half note.

Dynamic markings: *f* (forte) is present in measures 121, 122, 123, 124, 125, 126, 127, and 128.

This musical score page, numbered 67, contains measures 124 through 131. It is arranged in two systems, each with four staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 124: Vln. I and Vln. II play a melodic line with a glissando (gliss.) and a forte (f) dynamic. Vla. and Vc. play a sustained chord with a forte (f) dynamic.

Measure 125: Vln. I and Vln. II continue the melodic line with a glissando (gliss.) and a forte (f) dynamic. Vla. and Vc. play a sustained chord with a forte (f) dynamic.

Measure 126: Vln. I and Vln. II play a melodic line with a forte (f) dynamic. Vla. and Vc. play a sustained chord with a forte (f) dynamic.

Measure 127: Vln. I and Vln. II play a melodic line with a forte (f) dynamic. Vla. and Vc. play a sustained chord with a forte (f) dynamic.

Measure 128: Vln. I and Vln. II play a melodic line with a forte (f) dynamic. Vla. and Vc. play a sustained chord with a forte (f) dynamic.

Measure 129: Vln. I and Vln. II play a melodic line with a forte (f) dynamic. Vla. and Vc. play a sustained chord with a forte (f) dynamic.

Measure 130: Vln. I and Vln. II play a melodic line with a forte (f) dynamic. Vla. and Vc. play a sustained chord with a forte (f) dynamic.

Measure 131: Vln. I and Vln. II play a melodic line with a forte (f) dynamic. Vla. and Vc. play a sustained chord with a forte (f) dynamic.

128

Violin I

Violin II

Viola

Violoncello

Violin I

Violin II

Viola

Violoncello

p

p

p

The musical score is written for four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score begins at measure 128. The Violin I and Violin II parts play a rhythmic pattern of eighth notes, while the Viola and Violoncello parts play a similar pattern. The Violoncello part includes a triplet of eighth notes in measure 132. The score ends at measure 135. The dynamics *p* (piano) are indicated at the beginning of the first system and the second system.

This musical score page contains two systems of music, each spanning four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

System 1 (Measures 132-135):

- Measure 132:** Vln. I and Vln. II play a melodic line with eighth-note patterns. Vla. and Vc. play a sustained chord.
- Measure 133:** Similar to measure 132, with Vln. I and Vln. II playing the melodic line.
- Measure 134:** Vln. I and Vln. II play a melodic line with eighth-note patterns. Vla. and Vc. play a sustained chord.
- Measure 135:** Vln. I and Vln. II play a melodic line with eighth-note patterns. Vla. and Vc. play a sustained chord.

System 2 (Measures 69-72):

- Measure 69:** Vln. I and Vln. II play a melodic line with eighth-note patterns. Vla. and Vc. play a sustained chord.
- Measure 70:** Vln. I and Vln. II play a melodic line with eighth-note patterns. Vla. and Vc. play a sustained chord.
- Measure 71:** Vln. I and Vln. II play a melodic line with eighth-note patterns. Vla. and Vc. play a sustained chord.
- Measure 72:** Vln. I and Vln. II play a melodic line with eighth-note patterns. Vla. and Vc. play a sustained chord.

The score includes various musical notations such as clefs, key signatures, and dynamic markings like *pp* (pianissimo).

70 136

accel.

3/4

Vln. I

Vln. II

Vla.

Vc.

f

gliss.

This musical score is for measures 140 through 147 of a piece. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two systems, each containing measures 140-143 and 144-147. In measures 140 and 144, the Violin I and Violoncello parts have a glissando (gliss.) marking over a half note. The Viola part has a glissando marking over a half note in measures 140 and 144. The Violin II part has a glissando marking over a half note in measures 140 and 144. In measures 141 and 145, the Violin I and Violoncello parts have a glissando marking over a half note. The Viola part has a glissando marking over a half note in measures 141 and 145. The Violin II part has a glissando marking over a half note in measures 141 and 145. In measures 142 and 146, the Violin I and Violoncello parts have a glissando marking over a half note. The Viola part has a glissando marking over a half note in measures 142 and 146. The Violin II part has a glissando marking over a half note in measures 142 and 146. In measures 143 and 147, the Violin I and Violoncello parts have a glissando marking over a half note. The Viola part has a glissando marking over a half note in measures 143 and 147. The Violin II part has a glissando marking over a half note in measures 143 and 147.

144

gliss.

gliss.

gliss.

f

The musical score is written for four parts: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat), and the time signature is 2/4. The score begins at measure 144, marked with a double bar line and the number 144. The Violin I part starts with a glissando (gliss.) marking over a half note B-flat. The Violin II part starts with a glissando (gliss.) marking over a half note B-flat. The Viola and Violoncello parts start with a glissando (gliss.) marking over a half note B-flat. The score continues for seven measures, with various musical notations including eighth notes, quarter notes, and half notes, as well as slurs and accents. The Viola and Violoncello parts have a forte (f) dynamic marking in measure 150. The score ends with a double bar line.

♩ = ♮

148

gliss.

gliss.

gliss.

73

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

150

gliss.

gliss.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

The musical score is written for four parts: Violin I, Violin II, Viola, and Violoncello. The first system (measures 150-153) shows the beginning of a section. Measures 150 and 151 feature a glissando (gliss.) marking over the first two notes of each part. The notation includes various note values, rests, and accidentals. The second system (measures 152-153) continues the musical material, with measures 152 and 153 showing further development of the themes. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

153

gliss.

75

f

sfz

sfz

This musical score page contains measures 153 through 159 for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 6/4 time and features a key signature of one flat (B-flat).
- **Measures 153-154:** Vln. I and Vln. II play a glissando from B-flat to E. Vln. II has a forte (*f*) dynamic. Vla. and Vc. play a triplet of eighth notes (B-flat, A, G) with accents.
- **Measures 155-156:** All instruments continue with the triplet pattern. Vln. I and Vln. II have accents. Vc. has a sforzando (*sfz*) dynamic on the final note.
- **Measures 157-158:** The triplet pattern continues. Vln. I and Vln. II have accents. Vc. has a sforzando (*sfz*) dynamic on the final note.
- **Measure 159:** The triplet pattern concludes. Vln. I and Vln. II have accents. Vc. has a sforzando (*sfz*) dynamic on the final note.

156

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.



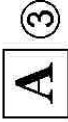




Vc.

This musical score page contains measures 156 through 159 for a string quartet. The instruments are Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat), and the time signature is 3/4. Measures 156 and 157 feature a triplet of eighth notes in the Violin I and Violin II parts, with the Viola and Violoncello providing a steady eighth-note accompaniment. In measure 158, the Violoncello part includes a forte (*sfz*) dynamic marking. Measure 159 continues the pattern, with the Violoncello again marked *sfz*. The score is written for four staves, with the Violoncello part in the bottom staff.

Intention

Fred Crase

Nomenclature:

	Delay 1
	Delay 2
	Delay 3
	Reverse Delay
	Increase volume of delayed signal
	Decrease volume of delayed signal
	Scratch rapidly at fret with thumbnail

All notes in tablature that appear in red are to be played with the right hand.
 Notes in parentheses indicate touch/tap harmonics.

81
Fred Crase

Fred Crase

A ①

R.H. L.H. R.H. L.H. R.H. L.H.

ff **p** **p** **p** **p** **p**

A ①

R.H. L.H. R.H. L.H. R.H. L.H.

ff **p** **p** **p** **p** **p**

A ①

12-string Guitar

[illegible]

From Within the Hive ♩ = 72

B

Record to *buffer trem1*

36

let ring

Gtr.

T.H.-|

Scratch string at fret rapidly with thumbnail

p

Scratch string at fret rapidly with thumbnail

Gtr.

T
A
B

Record to buffer
trem3

Record to buffer **trem2**

44

Gtr.

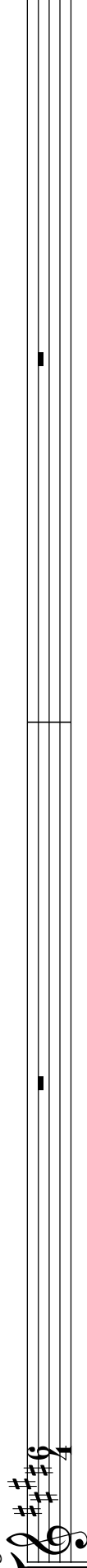
Gtr.

trem1

trem2

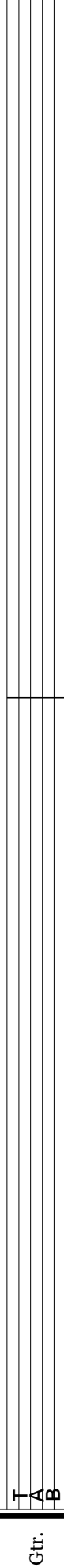
56

Gtr.



Gtr.

T
A
B



trem1

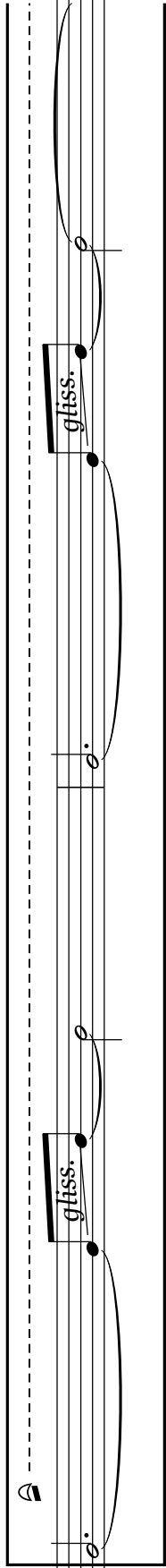


trem2

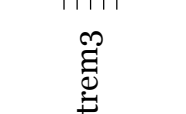


trem3

A



gliss.



68

8

12

16

Gtr.

T
A
B

Gtr.

While the loops cycle the performer should gradually introduce tapping, plucking, and harmonics with the left hand while still scratching with the right. The right hand should gradually join the left until both hands are tapping and plucking.

trem1

trem1

trem2

trem2

trem3

trem3

88

28

32

36

Gtr.

T
A
B

Gtr.

trem1

trem2

trem3

OFF

100

40

44

91

Explanation ♩. = $\frac{91}{72}$

T.H. -----|

Gtr.

p

f

T.H. -----|


Gtr.

(42)

A musical staff with a treble clef. The first staff line is labeled 'trem1' with a large black arrow pointing to it. The staff contains a dashed line on the first line, a solid line on the second line, and a solid line on the third line. The staff is divided into two measures by a vertical line. The first measure contains a dashed line on the first line, and the second measure contains a solid line on the second line. The staff is labeled 'trem1' at the bottom left.

trem2

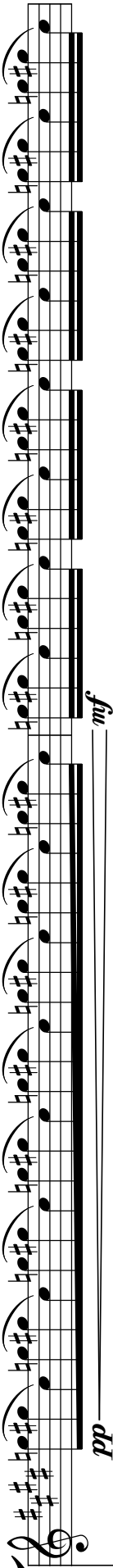
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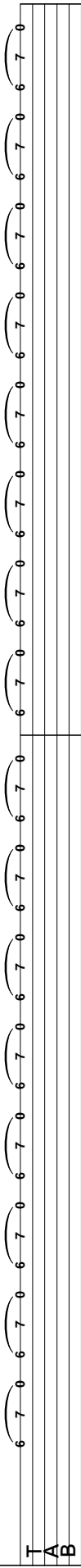



trem3


A ③ (_____) 0.55


112

Gtr. 

Gtr. 

trem1 

trem2 

trem3 

116

Staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a continuous sequence of eighth notes, each beamed to a pair of sixths (e.g., F#4-G#4, C#5-D#5, G#4-A4, etc.).

Gtr.

Staff 2: Treble clef, key signature of three sharps. It begins with a measure containing a dotted quarter note F#4 and a dotted eighth note G#4, marked "T.H." (Tremolo Harmonic) with a dashed line. This is followed by a measure with a dotted quarter note F#4 and a dotted eighth note G#4, and then a measure with a dotted quarter note F#4 and a dotted eighth note G#4.

Gtr.

Staff 3: Treble clef, key signature of three sharps. It contains a sequence of eighth notes, each beamed to a pair of sixths (e.g., F#4-G#4, C#5-D#5, G#4-A4, etc.).

trem2

Staff 4: Treble clef, key signature of three sharps. It contains a sequence of eighth notes, each beamed to a pair of sixths (e.g., F#4-G#4, C#5-D#5, G#4-A4, etc.).

trem2



[illegible]

trem2

126

Gtr.

Gtr.

OFF

trem2



A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a double bar line and a repeat sign. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented in a clean, black-and-white format.

Gtr.

A musical score for a piece titled "T.H.". The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next three notes: a quarter note C5, a quarter note B4, and a quarter note A4. This is followed by a quarter note G4, then a quarter note F#4, and finally a quarter note E4. The piece ends with a double bar line. The tempo marking "p" (piano) is placed below the staff. The title "T.H." is written below the staff.

[illegible]

130

Gtr.

T.H.

Gtr.

trem3

trem1

The image shows a musical score for guitar and tenor horn. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). It features a series of eighth-note runs in the first system, followed by a section with diamond-shaped notes and a tremolo effect. The tenor horn part is written in treble clef with a key signature of three sharps. It includes a section with diamond-shaped notes and a tremolo effect. The guitar part is labeled 'Gtr.' and the tenor horn part is labeled 'T.H.'. The score is numbered 130. The guitar part has a section labeled 'trem1' and the tenor horn part has a section labeled 'trem3'.

[illegible]

134

Gtr.

T

A

B

Gtr.

trem1

trem3

136

Gtr.

Gtr.

Fret	T	A	B
2	5	0	0
3	0	0	0
5	0	0	0
7	0	0	0
10	0	0	0
12	0	0	0
14	0	0	0
16	0	0	0
18	0	0	0
20	0	0	0
22	0	0	0
24	0	0	0
26	0	0	0
28	0	0	0
30	0	0	0
32	0	0	0
34	0	0	0
36	0	0	0
38	0	0	0
40	0	0	0
42	0	0	0
44	0	0	0
46	0	0	0
48	0	0	0
50	0	0	0
52	0	0	0
54	0	0	0
56	0	0	0
58	0	0	0
60	0	0	0
62	0	0	0
64	0	0	0
66	0	0	0
68	0	0	0
70	0	0	0
72	0	0	0
74	0	0	0
76	0	0	0
78	0	0	0
80	0	0	0
82	0	0	0
84	0	0	0
86	0	0	0
88	0	0	0
90	0	0	0
92	0	0	0
94	0	0	0
96	0	0	0
98	0	0	0
100	0	0	0

trem1

trem3

140

Gtr.

T
A
B

Gtr.

trem1

trem3

146

f

Gtr.

f

T
A
B

Gtr.

trem1

trem3

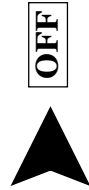
148

Gtr.

pp

Gtr.

pp



150

152

Gtr.

T.H.-----

T
A
B

Gtr.

trem2

trem3

[illegible]

[illegible]

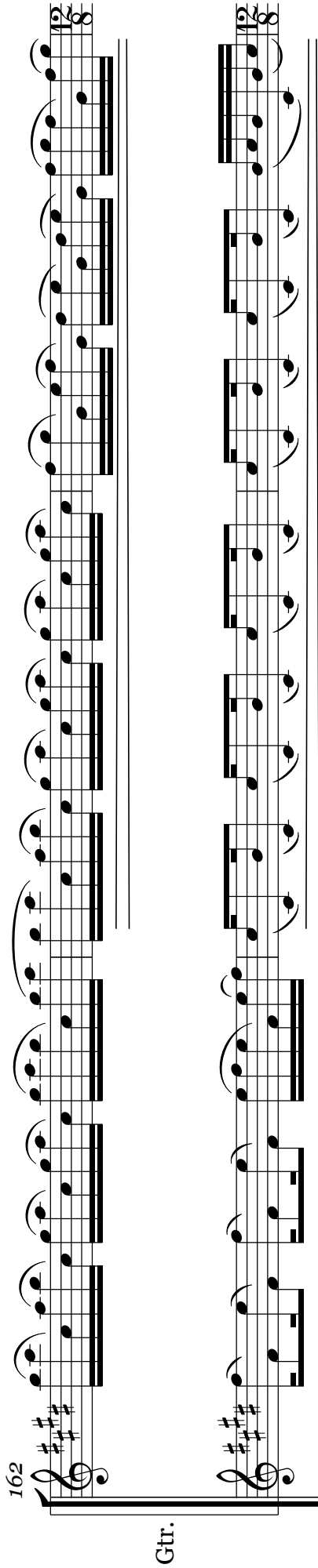
159

Gtr.

trem2

trem3

162

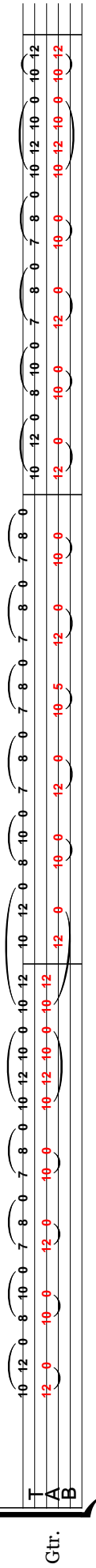


Gtr.

T

A

B



Gtr.

trem2

trem3

165

Gtr.

Gtr.

T

A

B

Gtr.

trem1

trem1

trem2

trem3

169

Gtr.

Gtr.

T
A
B

trem1

OFF

trem2

OFF

trem3

OFF

172

Gtr.

T.H.
p

	7 - 9	10 - 12	14 - 15	15 - 17
T				
A				
B				

Gtr.

T.H.-----
(-----) 1.

188

Sheet music for guitar (Gtr.) and tenor horn (T.H.). The guitar part is in treble clef with a key signature of three sharps (F#, C#, G#). The tenor horn part is in bass clef with a key signature of three sharps (F#, C#, G#). The guitar part features a series of chords, with a crescendo marking *cresc. poco a poco*. The tenor horn part features a series of chords, with a crescendo marking *cresc. poco a poco*.

Gtr.

T.H.-----
cresc. poco a poco

Sheet music for guitar (Gtr.) and tenor horn (T.H.). The guitar part is in treble clef with a key signature of three sharps (F#, C#, G#). The tenor horn part is in bass clef with a key signature of three sharps (F#, C#, G#). The guitar part features a series of chords, with a crescendo marking *cresc. poco a poco*. The tenor horn part features a series of chords, with a crescendo marking *cresc. poco a poco*.

Gtr.

trem3

192

Gtr.

T.H. *ff*

T

A

B

Gtr.

T.H.

trem1

trem3

Increase volume with foot controller

f

trem3

Increase volume with foot controller

f

trem1

trem3

T.H.

196

Gtr.

trem1

trem3

129

T.H.

198

Gtr.

Gtr.

trem1

trem3

T.H.

200

Gtr.

T.H.

T

A

B

Gtr.

trem1

trem3

202

Gtr.

T.H.

131

[illegible]

trem1

trem3

T.H.-----) 0.-----

206

Gtr.

T.H.

Gtr.

T.H.

trem1

↑ OFF

trem3

↑ OFF

Prior to my arrival in Glasgow I composed and thought of my own compositions as something that must be organic, something that must flow forward often with the constant creation of new material. I had little patience for developing small amounts of material into larger pieces, and I shied away from being analytical and systematic in my compositions. These last several months at the University of Glasgow have changed my composing process entirely, I believe, for the better. This portfolio for the PgDip in Composition consists of the following three pieces.

The Last Day for modified wind quintet

The Last Day began several years ago with hearing a train going through my hometown of Butte, Montana one morning. The blast of the train whistle had an interesting sound, and I quickly sat at my keyboard to try to decipher the pitches it contained. Once I had deciphered the chord I knew immediately that this was meant to be a piece for winds, specifically for a modified wind quintet. The notation of the train whistle became the opening chord which lead immediately to the composition of the first 26 measures. I was forced to put aside what I had written in favor of more lucrative pursuits. I of course had the intention of finishing later, and it was nearly forgotten entirely until I arrived in Glasgow.

The morning I heard this train whistle happened to be my last day before moving away from my hometown. It was one of the last sounds I heard before I left, thus the title of the piece. Regarding emotional and psychological purpose, it deals with leaving the familiar in favor of adventure, new life, and the unknown. One is excited to begin a new journey and a new chapter but is simultaneously nostalgic to have left behind comfort and fond memories.

The Last Day has two primary motives from which most of the rest of the piece is derived. The first is the textural motive of the sound of a major 2nd interval. This makes its appearance immediately in the “train whistle” chord in the first bar of the score, specifically between the clarinet and oboe.

Alto Flute

Oboe

Clarinet

ppp >

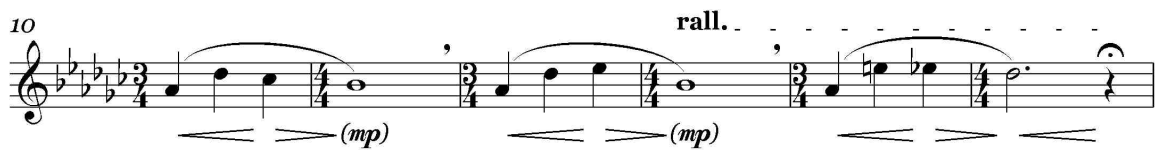
ppp >

ppp >

The Major 2nd interval is a pleasing dissonance. It is energetic and rather smooth and in a compositional context has the potential to lead anywhere harmonically or melodically. This interval was present in the deciphered pitches of the train whistle that inspired the piece and thus appears throughout.

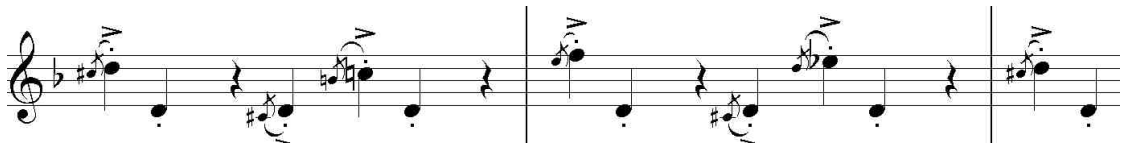
The second and more prominent motive is presented in the flute beginning in bar 10. Like the above it also appears throughout the piece, sometimes duplicated exactly and sometimes perverted almost beyond recognition.

m. 10

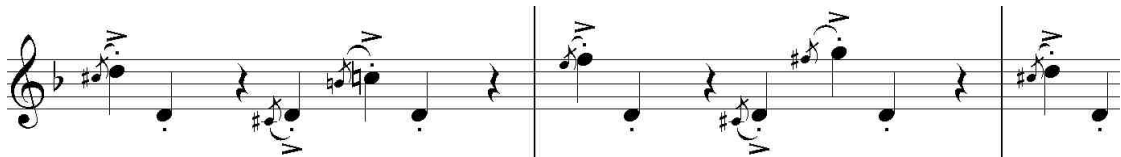


Through the course of the piece, this melody appears in every instrument, though not always as a prominent melody. For example in bars 81-82, 85-86, and 89-90 it appears in the alto flute fragmented into a rhythmic backdrop with the flute and oboe against the low sustained tones of the clarinet and bassoon.

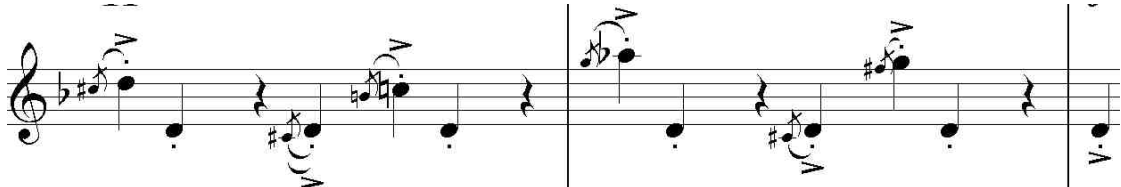
mm 81-82



mm 85-86



mm 89-90



The Last Day is composed in such a way as to flow organically while still retaining self-similarity and consistency of harmonic and melodic language. The organic yet sudden movement of the piece from section to section was meant to reflect the wandering of the mind when overwhelmed by the conflict between nostalgia and moving forward and also when more important tasks are completely overpowered by unrelated thought. In a purely musical sense, this piece is a

study of texture and rhythm and how each one can create the other. Writing solely with contrapuntal texture in mind can create many interesting rhythmic assortments, and inversely writing solely with rhythmic juxtaposition in mind can create interesting textures.

The structure of the piece, ABACDA, is very loosely based on Rondo form but without the recurrence of theme A between C and D. The shifting of key signatures is also not in accordance with traditional tonal structure of rondo form. Another nontraditional element of this quintet is the use of alto flute in place of the horn. My decision to replace the horn came from my love of the alto flute, particularly the breathy, sultry tones of its lower register which I had come to enjoy when composing a short suite of Satie/Impressionist inspired pieces for alto flute and piano for my undergraduate degree. I also enjoy the combination of the instruments in this modified quintet. There are two flute timbres, two double reed timbres in the oboe and bassoon, and the single reed timbre of the clarinet nicely compliments any and all combinations of the other instruments.

I was happy to rediscover *The Last Day* while in Glasgow, as this town shares many characteristics with my hometown of Butte, Montana. I believe it was a fitting place in which to finish the piece.

Isolation Psychosis for 12-string banjo and 12-string guitar

As clichéd as this will sound, the idea for this piece was conceived in a dream, or rather the state of consciousness just before falling asleep when the mind runs wild with whimsy and fantastic thoughts. One thought in particular intrigued me enough to get up and write it down. The thought was of a single instrumentalist playing the 12-string banjo and the 12-string guitar simultaneously, one instrument in each hand. When I first had the idea I had not yet received these instruments from my home in the United States, but as soon as I did I began working on the piece.

The title of the piece is derived from the neuroses and altered perceptions of reality that can emerge in extended periods of solitude which can act as something of an incubator for underlying psychological issues. Being somewhat asocial by nature, I was alone much of my first few months in Glasgow and did not venture out much. While I maintained my sanity, I did notice the development of odd tendencies and an increasing dependence on routine. Having always been interested in abnormal psychology I decided to bring these thoughts and observations into the piece as best I could. In addition to these ideas, I also was trying to capture the idea of the “one man band” tradition in which street and festival performers would build elaborate contraptions that allowed a single person to perform as an ensemble.

Isolation Psychosis was written almost entirely through improvisation. The playing technique was also developed through improvisation. Because this technique was so new to me,

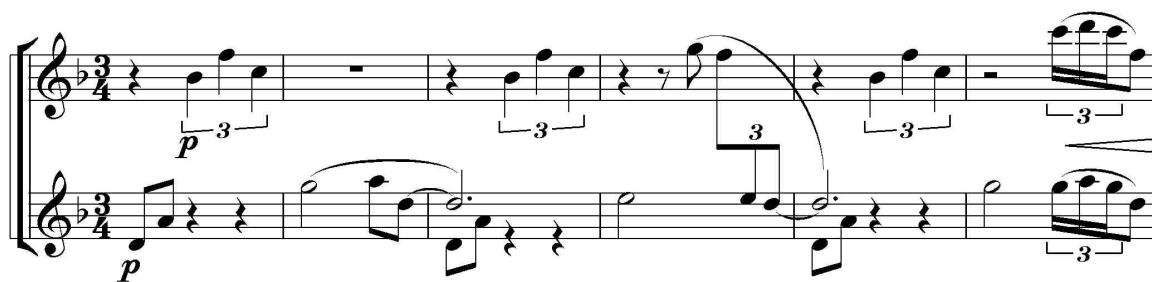
nearly everything that emerged from improvisation became valid material for inclusion in the piece, the first result of which was bars 57-58.

The sound of the major second interval, as it was in *The Last Day*, was also important to *Isolation Psychosis*, though in a different way. The thickness of the major 2nd combined with the rapid alternation between instruments provided an interesting canvas of rhythm and sound. The composition of this entire section (bars 50-125) was immediately followed by a very natural transition into the serpentine melody in bars 126 – 129...

... which was then followed by a variation of the melody and rhythm in bars 138-139.

Through improvisation the other sections followed naturally as well. The first (bars 1-49) and last (bars 216-233) were the last things composed. Bars 216-222 are ordered retrograde statements of bars 1-6 with each separate 2 bar phrase being stated in retrograde as opposed to all 6 bars being stated in retrograde.

First Section



Last Section



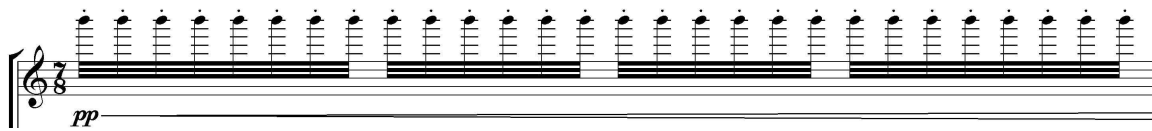
The structure of *Isolation Psychosis* is essentially a rough arch form (ABCBA) with a highly varied second B section and retrograde statements of the opening bars in the return of the A section. The piece progresses as a varying display of technique. The A section, bars 1-49, utilizes both instruments as one, a single line occasionally harmonized melody being played using the strings of both instruments. The B section, bars 50-125, is similar to the first in this regard, but with the addition of a rhythmic backdrop behind the melody shared between instruments. In the C section, bars 126-164, each instrument gains a bit of melodic independence. By the second B section, bars 165-215, the instruments have gained considerable melodic independence from each other before a kind of collapse into the restatement of A.

The labor of this composition and the development of the technique came to fruition in my performance of the piece at Sound Thought, in Glasgow, on March 3rd, 2012.

Routines for double string quartet

Routines originated as a short idea to be played at a workshop with the Viridian String Quartet in late November of 2011. My initial intention was to compose an almost exclusively pizzicato single string quartet, but my plans changed quickly when it was suggested I consider doing a double string quartet.

As I mentioned in describing *Isolation Psychosis*, I depend upon rituals and routines to get me through the day. The first piece of material composed for *Routines* was a notation of my morning alarm clock.



It begins very softly at a very high and rapid “B” pitched beep that grows louder to the point of being unbearable. There are times when I am not awakened by this alarm, and it instead feeds into whatever dream I happen to be having at the time. As dreams are so often fragmented and irregular, this is where I got the idea to add syncopated, fragmented pizzicato texture underneath the “alarm clock” in the first violin. Eventually the alarm is shut off and the dreams begin again (bar 11). The dream runs through its cycle and the second quartet enters with high sul ponticello sustained notes floating above the pizzicato. At bar 24 all instruments enter playing pizzicato, and bars 24-27 contain the material that shapes the entire piece.

After suggestion from Professor Bill Sweeney, I have toyed with the idea of a literal “cut and paste” approach to composition, i.e. actually cutting up a score with scissors and physically rearranging the bars. The cutting away of music lead me to thinking of the on/off idea which lead me to thinking of 1 and 0, which lead me directly to binary code. Binary code can represent, among other things, text and punctuation through 8-digit sequences containing only the numbers 0 and 1. With 0 representing a bar of rest and 1 representing a bar of music, I decided to take the material from bars 24-27 and arrange it according to a set binary sequence. I wrote a short poem of exactly 48 characters including spaces based on a line from William Carlos William's poem “Danse Russe.” The words of this poem are only known to me, but after translating into binary code I arranged the sequences in descending order as follows (lines of ~~~~~~ indicate material not determined by binary sequence):

```

/V1 | 01010011 01111010 ~~~~~~ ~~~~~~ 01001100 01101100 ~~~~~~ ~~~~~~ 01000010 01001001 ~~~~~~ ~~~~~~
|
/V2 | 01100011 01101111 ~~~~~~ ~~~~~~ 01101111 01111001 ~~~~~~ ~~~~~~ 01110101 00100111 ~~~~~~ ~~~~~~
|
/V1a| 01101000 01101001 ~~~~~~ ~~~~~~ ~~~~~~ ~~~~~~ 01101100 01101100 ~~~~~~ ~~~~~~ 01100010 00100000
|
/Vc | 01101001 01100100 ~~~~~~ ~~~~~~ ~~~~~~ ~~~~~~ 01101111 01111001 ~~~~~~ ~~~~~~ 01100101 01110011
|   7   4   6       5       4 6   3 5   2   4 2 4   3       4   5   5 4   6   4   7
|   x   x   x       x       x x   x x   x   x x x   x       x   x   x x   x   x   x
/V1 | ~~~~~~ ~~~~~~ 00100111 01101001 ~~~~~~ ~~~~~~ 01101110 00101110 01110100 01101101 ~~~~~~ ~~~~~~
|
/V2 | ~~~~~~ ~~~~~~ 01110011 01100110 ~~~~~~ ~~~~~~ 01100101 00101110 00100000 00100000 ~~~~~~ ~~~~~~
|
/V1a| ~~~~~~ ~~~~~~ 00100000 01100101 01101110 00101100 ~~~~~~ ~~~~~~ ~~~~~~ ~~~~~~ 01110011 01101111
|
/Vc | ~~~~~~ ~~~~~~ 01101100 00101110 01100101 00100000 ~~~~~~ ~~~~~~ ~~~~~~ ~~~~~~ 01110100 00101110

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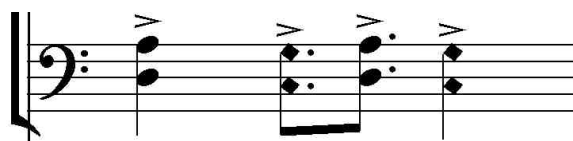
For normal text, numbers, and punctuation, every 8-digit sequence begins with 0, which as I stated above stands for a bar of rest. There are also instances in the arrangement of these sequences where other bars of rest occur. All in all there are 20 bars of rest. Immediately I decided that the bars of rest at the beginning of sequences should be filled by the non-binary instruments and that bars of rest elsewhere within the sequence should be kept as such. However, the length and regularity of that many bars of rest in a moderate 7/8 time was not acceptable. I devised separate systems to deal with each type of rest wherein those at the beginning of each sequence block begin at 7 beats, descending to 2; begin at 2, ascend to 7. The length of the other 8 bars of rest were to be dictated by the following binary sequence:

01101100 01101111 01101110 01100101 01101100 01111001 00101110 00101110

The sum total of each individual 8-digit string determined the length of the bar of rest, thus:

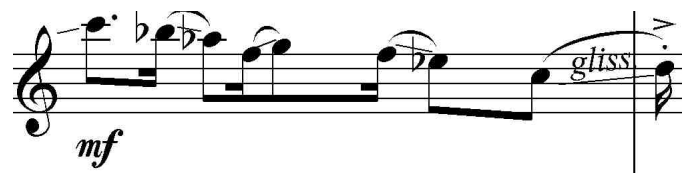
01101100	01101111	01101110	01100101	01101100	01111001	00101110	00101110
4/8	6/8	5/8	4/8	4/8	5/8	4/8	4/8

The entire binary-determined pizzicato section was soon finished and I set about composing contrasting material. With the exception of the bars of rest detailed above the entire binary section is in 7/8 time, and because of the almost constant presence of the rhythmic pizzicato motive presented by the cello (see below), everything, with a few exceptions, would be beamed 4+3+3+4 (16ths).

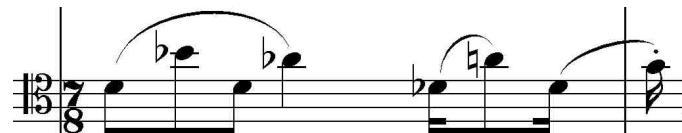


For the other non-binary instruments, I thought that more free and fluid material would serve as a nice contrast to the very deliberate, mechanical material. The contrast between the mechanical and the organic serves to depict the conflict between one's thought process and "going through the motions" of one's day. This is similar to the concept of *The Last Day*.

Regarding structure, *Routines* is essentially a theme and variations piece with three themes and a coda. Each of these themes makes an appearance in nearly every instrument. The first theme makes its appearance in bar 29. A single instrument statement of the theme is shown below.

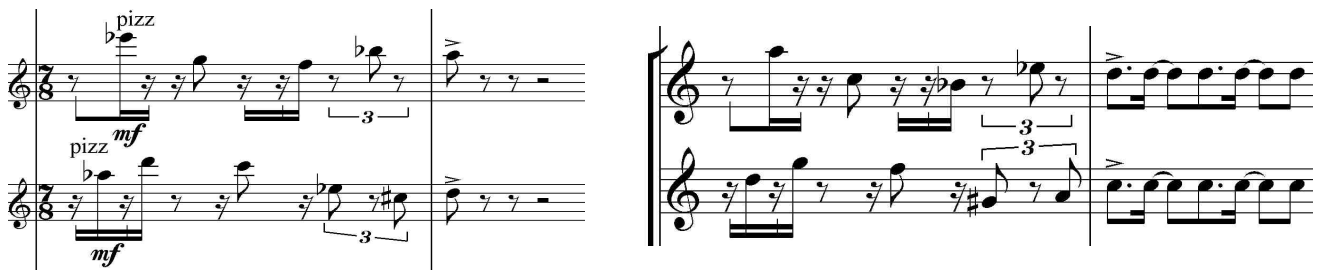


The theme is played with languid glissando to contrast the sharpness of the pizzicato. The second theme makes its appearance as a melody in bar 37 in the cello of quartet 2.



This theme becomes most prominent in both cellos in bars 138-145 of the coda. It is played with sharp staccato, as is most of the coda material, for a percussive effect and for the creation of a polyrhythmic texture similar to, but more intense, than the pizzicato textures prevalent throughout the rest of the piece.

The third theme is actually the first to make an appearance in the violins of quartet 2 in bars 24-27, though is less prominent than the other themes.



And in single-instrument form:



The piece was written to build to the coda, the material of which is alluded to throughout the piece. The climax of the coda arrives when the first violin of quartet 1 reaches the high B tremolo that opened the piece and sustains this over the churning, driving rhythms of bars 155-160 ending sharply on a dense second inversion G_b chord with an added major 7th, 9th, and $\sharp 11^{\text{th}}$ dissonances.

As stated in the introduction, my compositional process has gone through a massive change for

the better. The idea of determining the spacing of musical material and even deriving the material itself from a devised numerical system is something that I intend to explore much more deeply. In addition to this, the ambidextrous playing technique I developed in composing and performing *Isolation Psychosis* is also something that will be further explored. Perhaps even a combination of these two things. I feel I am renewed as a composer, and I am excited for the future of my music.

Intention for 12-string guitar and Max/MSP processing

Intention did not exist even as a thought until mid-February of this year. Prior to that point I had been attempting to expand on what I had done with *Routines* for double string quartet in which I had used binary code sequences as a system of composition. I was attempting to write another piece for double string quartet but with the addition of a horn quartet. I was also attempting to further expand the use of binary code sequences in production and development of musical material. I began composing this piece in early December, and almost immediately I ran headlong into writer's block. I loved the idea of the piece, the further use of binary code, the warm and lush sound of strings and horns together, everything. I was stuck. Very little I composed was worth the time and effort to develop, and what little existed was not enough for a full piece.

My frustration continued through the beginning of February until I had an idea, not for strings, horns, and binary code, but for guitar. I had an image in my mind of playing a guitar that was positioned before me like a violoncello. Almost immediately I composed the following:

The Road to Hell... ♩ = 95

12-string Guitar

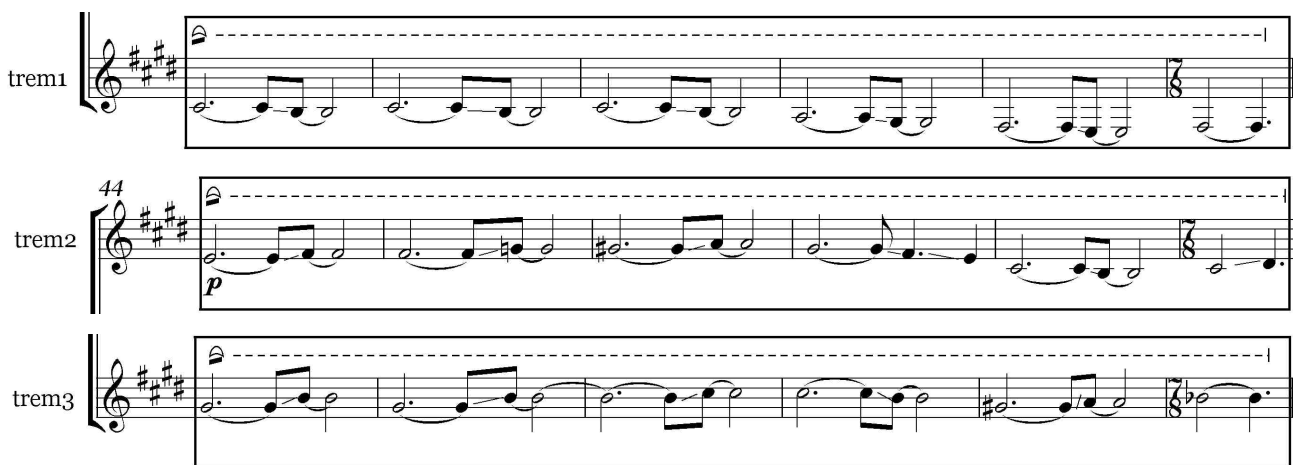
The piece flowed rather quickly from that point onward, and shortly thereafter I realized that in the previous piece for horns and double quartet I had been trying to do almost exactly what I had already done in *Routines*. It wasn't fresh or original in the context of my own work, so I filed it away to perhaps be dusted off for a second look sometime in the future. The struggle with the previous piece and the associated writer's block partially inspired the title of *Intention*. The primary inspiration, however, was the contrast of material from beginning to the end of the piece. It was begun as one motive but through the duration of the piece evolves into something completely different, though still retaining echoes of the original motive, the original intention. Also, the piece began as simply a piece for guitar, but with the inclusion of Max/MSP processing, as per the suggestion of Bill Sweeney, the piece as a whole became more than what was intended.

As I mentioned above, the composition of the piece flowed smoothly and organically. After the first theme (bars 1-5), pictured above, a contrasting theme (bars 13-29) came about at the same time, pictured below:

Apologies ♩ = 80

21

Most of the material throughout *Intention* is based upon these two themes, based either on the musical material, the playing technique, or both. The exception to this is the middle section, which is more about texture than melody. It is based upon a palindromic arrangement of loops recorded in Max/MSP. The loops are recorded using the technique of rapid scratching of the wound guitar strings with the thumbnail, which through processing takes on a sound akin to a combination of tremolo strings and an oud. The texture created by this technique combined with the reverse delay create a very interesting texture that is a 60/40 mixture of ethereal harmonies and the noise of fingernails scraping metal wherein one must listen closely to decipher the beautiful from the chaotic. There are three different loops – **trem1**, **trem2**, and **trem3**.



The loops are recorded one after another, and once completed all play through three times. The loops are then reversed, playing through twice before **trem3** is turned off. After the next cycle **trem2** is turned off, and after the final cycle of **trem1** all loops are truncated to sustaining only the first note. While these cycles of loops are played, melodic material is improvised over the top, giving the piece the potential to differ greatly in each individual performance. The improvisation does have a structural component. It is to begin with the same thumbnail scratching technique as was used in recording the loops. This technique should be used with both hands during improvisation. While the loops cycle the performer should gradually introduce tapping, plucking and harmonics with the left hand while still scratching with the right. The right hand should gradually join the left until both hands are tapping and plucking. The improvisation section concludes with a reiteration of the final bar of the second theme, the final note of which should fall just as the loops are truncated.

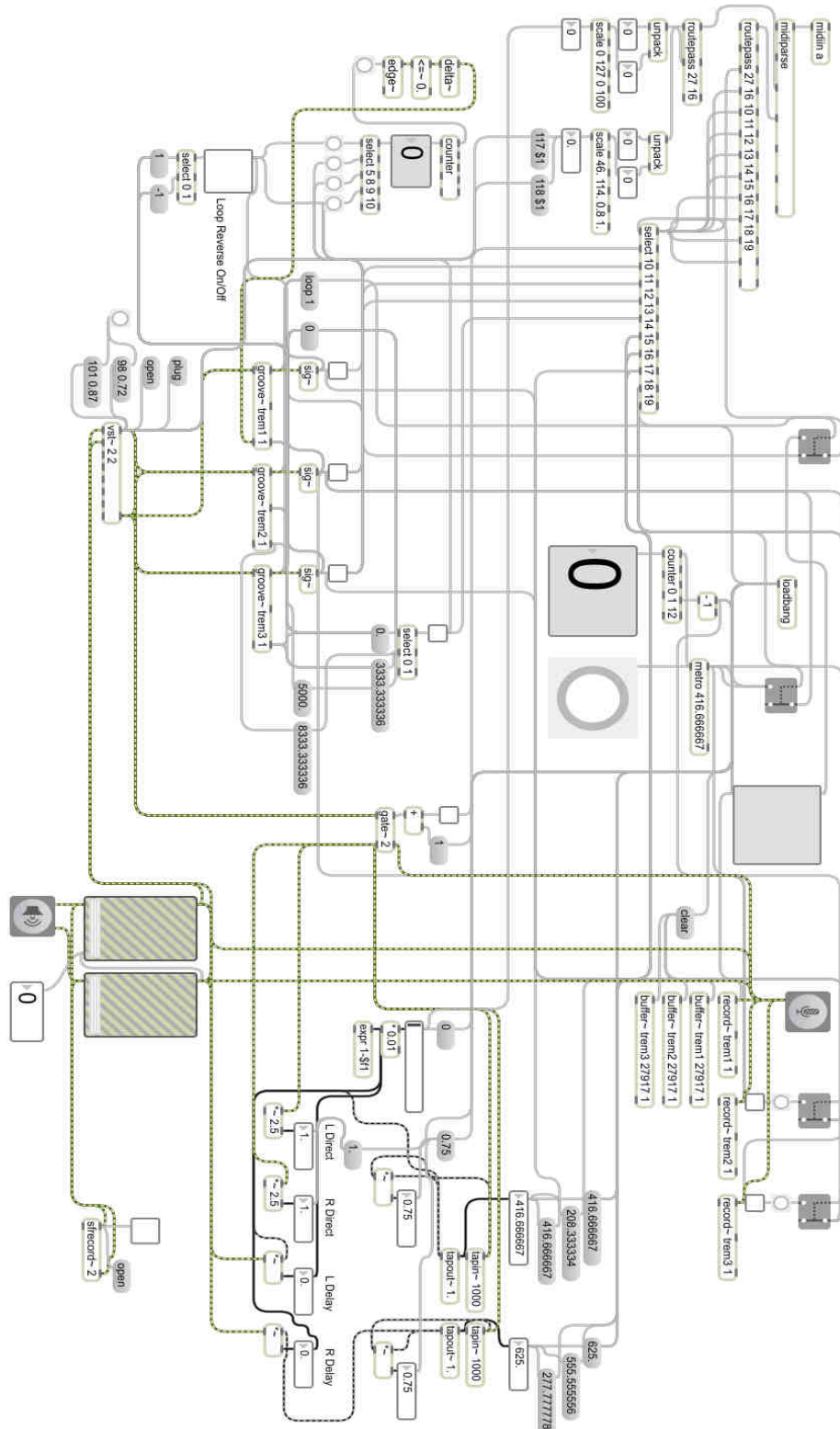
In a similar fashion to *Isolation Psychosis* for 12-string guitar and 12-string banjo, *Intention* was composed almost entirely through improvisation. Improvisation is an important element in my composition. I write quite a lot for instruments that I play myself, and a large portion of the material I develop for these instruments is conceived that way. I also like to include improvisational elements in my works. The very nature of it means that no performance of this piece and others like it will ever be

the same twice. Also similar to *Isolation Psychosis* it was based upon the idea of a different physical positioning of the instrument and an ambidextrous playing technique. I had an image in my mind for quite some time of playing a guitar positioned like a violoncello using both hands on the fretboard, as shown below.



As I stated before, *Intention* was originally a piece for acoustic 12-string guitar. As the piece developed, it was suggested by Bill Sweeney that I might add Max/MSP processing to the piece, as I had composed a piece for my undergraduate degree which used Max/MSP processing and 12-string guitar. I had not really used Max/MSP since that piece was composed, so I essentially had to relearn everything about the program. Through having to relearn the software, I was made to carefully consider what the program was capable of and what exactly it could bring to the piece. In other software I had experimented with switching between different delay times in different sound channels, and given the very rhythmic nature of the second half of the piece, it seemed natural to use this for enhanced rhythmic effect. It rapidly came back to me, and after often infuriating trial and error, the end result was this patch:

As complex as it appears, the patch is fairly simple in what it does. There are two different delay effects, the first being a stereo reverse delay and the second being a normal delay with different predetermined delay times which can be changed during the performance for different rhythmic and textural effects. This delay is also stereo, having different delay time ratios for each channel, which are (right/left) $3/2$, $8/3$, and $2/3$. In addition to the delay, and as I mentioned previously, there are also three samplers with



forward/reverse/sectioned playback. The most complex part of the patch is the “counter” object on

the lower left side. Each sample bank sends out a signal when the loop has finished playing and has returned to the beginning. I have taken the signal from **trem1** and routed it through the “counter,” and when certain numbers are reached other functions of the patch are automated. For example, when the first loop begins its 5th repetition the counter sends a signal to reverse all loops. And as the counter continues it turns off the other loops, and finally it truncates and activates all loops. This was done to circumvent the need for manual starting and stopping of each loop, thereby greatly diminishing the chance for catastrophic failure. I had used delays, counters, and loops to a lesser extent in undergraduate work, but for this particular patch I had to refine them into something more.

The structure of *Intention* is an ABA ternary form with a highly varied recapitulation of A as well as the addition of a coda. In a similar fashion to *Routines*, the coda is the climactic and focal point of the piece. The technique in the coda is quite percussive, and it is an effect I have used in previous guitar pieces. I have expanded on this technique, however, and have brought it into more ambidextrous territory. In other pieces I had only used the right and to strike the harmonics, but for this piece I use both. Until the coda the piece was predominantly minor tonality centered around C# with the use of elements of phrygian, lydian, and mixolydian modes. The use of harmonics, due to the overtone series of the strings, brought it into very celebratory Major territory. It is a fitting end to a piece called *Intention*, which began as rather dark and dissonant.

Intention, as has been stated, began as a solo acoustic guitar piece. It became much more through the use of Max/MSP programming and two-handed technique. It is a piece that celebrates more than just the guitar. It is a piece that celebrates the history of plucked string instruments. There are references to the oud in the thumbnail-scraped loops, to the African kora and other such harp-like instruments in the physical positioning of the instrument, and finally a bit of a reference to the hammered dulcimer in the hammered harmonics of the coda. This piece was a culmination of disciplines and techniques I learned and developed in my time here in Glasgow.

There have been many pieces written for electric/acoustic guitar and digital sound processing, but in its technique and with the choice of 12-string guitar over an electric guitar or a nylon-string classical guitar, *Intention* is a unique addition to the modern guitar repertoire. The use of a 12-string guitar combined with digital sound processing and the ambidextrous approach makes this piece at once multi-timbral and multicultural in the aforementioned technical references to the oud, kora, and hammered dulcimer. *Intention* is a very modern piece with diverse and ancient influences and is accessible to a lovers of popular music and academia alike.

Shortly after the completion of *Intention* I was asked to give a private showing of the piece to the composition faculty. Having previously only played the piece alone in my flat, it was a nerve-racking yet enjoyable experience. It was suggested to me that I might expand the sound field of the piece, taking it out of simple stereo and into a quadraphonic sound field. I also was pleased at how

well received the thumbnail scratching technique was received. For the future development of *Intention* and other pieces, these are things of great potential. It was wonderful to receive feedback in such a setting, and as is usual for me, it felt equally wonderful to perform. The systems and techniques that have come about in my music have given me great confidence as a composer and performer and will all be further explored, from the binary-determined structure of *Routines* to the ambidextrous techniques of *Intention* and *Isolation Psychosis*. What I have learned and developed here at the University of Glasgow will be with me all my life.

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