

Frozen Landscapes

for solo percussion and optional electronics

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Instrumentation

- Vibraphone (with motor)
- 4 bongos or other appropriate skins tuned relatively high
- 5 resonant, inharmonic metals

Duration: 12 minutes

General Directions

- The vibraphone pedal should be held down for the duration of the piece.
- All arpeggiations should be slow, yet at slightly varying speeds.
- Everything should be played expressively and as though timeless.
- A stopwatch is required for orientation, throughout.

Section A Directions (Vibraphone)

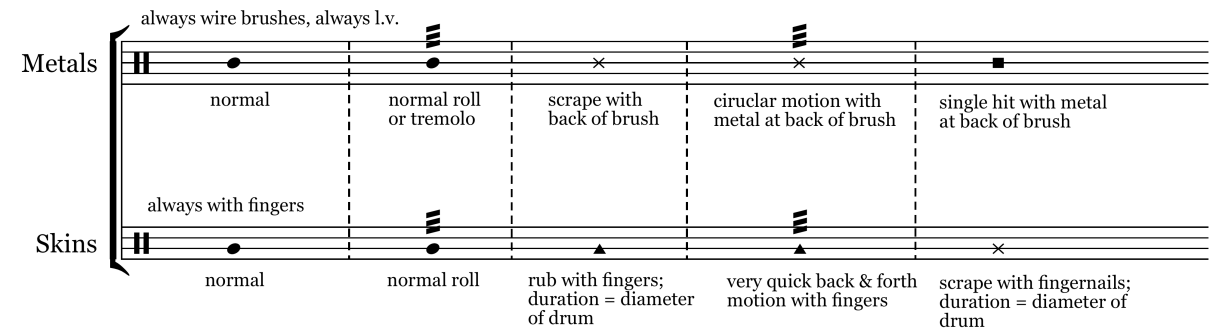
- Each figure should be performed at $38 \leq \downarrow \leq 42$.
- Motion between figures is allowed in single-space increments. A *space* is the number in the upper-left corner of the box becoming one greater, one lesser, or staying the same and changing rows.
- Only vertical and diagonal motion is allowed. Do not move in the same direction more than twice in succession.
- An upward motion from the top staff goes to the bottom staff and vice versa. This is true of diagonal motion as well.
- The figures may be performed forwards or backwards, but forwards is preferred. If performed backwards, the dynamics should be read backwards as well. If there is no dynamic on the final pitch of a figure being performed backwards, begin with the last-appearing dynamic in that figure.
- The dynamics can be reversed in figures with two or more dynamics indicated.
- No attempt should be made to play all of the figures.
- A pause should be performed between each figure.
- Any figure may begin the section, unless otherwise indicated.
- No figure may be immediately repeated.
- The motor is off for this section.

Sections B & C Directions (Vibraphone)

- The chords may be played 1, 2, 3, 5, 7, or 9 times in succession (i.e. repeated 0, 1, 2, 4, 6, or 8 times).
- The chords may be played in any order. All three chords must be played when the sections occur, but there is no need to keep the amount of times each chord is played equal.
- Dynamics should be relatively soft.
- A pause should be performed between each chord and its repetitions.
- Any chord may begin the sections.
- Section B should have an extremely slow motor speed (less than one “wah” per second). Section C should have a motor speed that is an almost-imperceptible amount quicker.

Sections X, Y & Z Directions (Skins & Metals)

- These sections are spatially notated. Each “measure” is 5 seconds long, and times are given at each barline.
- Skins are always played with the hands and metals are always played with wire brushes.
- Some of the dynamics indicated for the different techniques (see key below) will not be equal. The greatest amount of dynamic differentiation audible to the audience for each technique is desired.



On the skins, a circular motion may be substituted in the prolonged rub and scrape effects in order to produce the dynamics.

Movement	Time	Section(s)	Instruments
I	0:00 – 2:40	A	Vibraphone
II	2:40 – 5:20	B/Z	Vibraphone/Skins
III	5:20 – 6:00	X	Skins/Metals
IV	6:00 – 6:40	Y	Metals
V	6:40 – 8:00	C/X	Vibraphone/Skins/Metals
VI	8:00 – 9:00	C/Y	Vibraphone/Metals
VII	9:00 – 10:40	Z	Skins
VIII	10:40 – 12:00	A	Vibraphone

Performing the Piece

The six different sections of the piece overlap in varying ways throughout. Each instrument group is always performed with the same material (yarn/fingers/brushes). The chart shows the duration of each movement, which section of notated music to play, and which instruments will be used during that movement. Excerpts from sections X, Y, and Z should be interspersed throughout the multi-section movements – about three interjections a minute. These excerpts can be any duration from a single note to seven seconds. The interjections do not need to occur between chord changes in sections B and C (i.e., the repetitions of the chords can be interrupted by music from sections X, Y, or Z). During the multi-section movements, the vibraphone should remain the main voice. In the sections where there are many changes of instruments and techniques, plenty of time may be taken to insure a calm and deliberate change. The piece begins with figure A(1-1). It ends with A(4-11), respecting the rules given on the previous page and performed as close to 12:00 as possible. The piece is over when the resonance of the vibraphone completely dies away.

Program Note

"He was always moving, advancing into new regions he had never seen before. A constantly unfolding panorama of sights and scenes, frozen landscapes spread out ahead. All objects were fixed. Pieces on a vast chess board through which he moved, arms folded, face calm. A detached observer who saw objects that lay ahead of him as clearly as those under foot." – from "The Golden Man" by Philip K. Dick

Frozen Landscapes

for Sean Connors

Scott Worthington

A

The musical score consists of five staves, each with five measures of music. The notation includes treble clefs, dynamic markings (mp, pp), and articulation marks such as slurs and accents. Measure numbers 1 through 5 are placed above the first measure of each staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The first staff (Staff 1) contains five measures, with the first measure marked '1' and containing a triplet of eighth notes. The second staff (Staff 2) contains five measures, with the first measure marked '1' and containing a triplet of eighth notes. The third staff (Staff 3) contains five measures, with the first measure marked '1' and containing a triplet of eighth notes. The fourth staff (Staff 4) contains five measures, with the first measure marked '1' and containing a triplet of eighth notes. The fifth staff (Staff 5) contains five measures, with the first measure marked '1' and containing a triplet of eighth notes. The dynamic markings are mp (mezzo-piano) and pp (pianissimo). The articulation marks include slurs and accents.

2

1

6

mp

7

mp

pp

8

pp

9

pp

10

mp

pp

11

pp

2

6

pp

mp

pp

7

mp

pp

mp

pp

pp

8

mp

9

mp

10

mp

11

pp

3

6

pp

7

mp

8

mp

9

pp

10

mp

pp

mp

pp

mp

pp

11

pp

mp

pp

mp

pp

4

6

pp

7

mp

8

mp

9

mp

10

pp

11

mp

pp

mp

pp

mp

pp

5

6

mp

7

mp

8

mp

9

mp

pp

10

mp

11

pp

mp

pp

B

C

Section B and C consist of two staves of music. Each staff contains three measures of music, each measure enclosed in a rectangular box. The notation includes various rhythmic values and accidentals.

X

5:20

Metals

Skins

5:25

5:30

5:35

5:40

mf < *f*

sfz

pp < *mf* > *mp* < *f* > *mp*

mf < *f* > *mf*

mf < *f* >

mp

This section covers the time range from 5:20 to 5:40. It features two staves: Metals and Skins. The Metals staff has a series of notes with dynamic markings *mf* < *f*, *sfz*, and a crescendo/decrescendo marking *pp* < *mf* > *mp* < *f* > *mp*. The Skins staff has notes with dynamic markings *mf* < *f* > *mf*, *mf* < *f* >, and *mp*. There are also some rests and accents marked with 'x' and '>'.

(5:40)

Metals

Skins

5:45

5:50

5:55

6:00

p < *mp*

mp

p < *mf*

p < *f*

sfz

mf < *f* > *mf* < *p*

mp

This section covers the time range from 5:40 to 6:00. It features two staves: Metals and Skins. The Metals staff has notes with dynamic markings *p* < *mp*, *mp*, and *p* < *mf*. The Skins staff has notes with dynamic markings *p* < *f*, *sfz*, *mf* < *f* > *mf* < *p*, and *mp*. There are also some rests and accents marked with 'x' and '>'.

4

Y

6:00

Metals

6:05 *mf* *mf* *mf* 6:10 6:15 *mp* *p* *p* 6:20

pp *mp* *mp* *mf* *pp* *mp*

(6:20) 6:25 6:30 6:35 6:40

pp *mp* *mf* *mp* *p* *mf* *pp* *f* *pp* *mp* *pp* *mp* *pp*

Z

9:00

Skins

9:05 9:10 9:15 9:20

mf *f* *mp* *mp* *p* *pp* *ppp* *sfz* *sfz* *sfz*

mf *mp* *p* *pp* *ppp* *sfz* *sfz* *sfz*

(9:20) 9:25 9:30 9:35 9:40

mp *mf* *p* *pp* *ppp* *sfz* *sfz* *sfz*

(9:40) 9:45 9:50 9:55 10:00

sfz *mf* *p* *mf* *f* *mp* *mf* *mp* *f* *mf* *pp* *mf* *p*

(10:00) 10:05 10:10 10:15 10:20

mf *mf* *mp* *mf* *mp* *f* *mf* *pp* *mf* *p*

(10:20) 10:25 10:30 10:35 10:40

mp *p* *pp* *mf*

mf *mp* *f* *mf* *pp* *mf* *p*

trem. both

trem. both