

PIECE FOR COMPUTER AND 4 TROMBONI

(DEATH ON THE BORDER)

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Fulfillment of the Requirements
for the Degree of

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The piece is dedicated to my MIDI class teacher Charles Stokes.

A.R.S.

PIECE FOR COMPUTER AND 4 TROMBONI

(DEATH ON THE BORDER)

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May 1992

Death on the Border is a piece for computer generated tape music and 4 tromboni. It is composed of 7 movements: The Prologue, The Moment, The Yearning, The Ritual, The Oblation, The Lamentation.

The tape part is generated at CCRMA (Center for Computer Research in Music and Acoustics) of Stanford University, California, on a NEXT workstation with a DSP card and the COMMON MUSIC package written in LISP computer language by Heinrich Taube.

Computer graphics techniques such as rosette, infinite regressions, tiling, tweening are used in the composition of the trombone parts.

The Prologue and the Epilogue are for tape only and all the other movements are for tape and tromboni. The durations are as follows : The Prolog 36 sec, The Moment 20 sec, The Yearning 1 min 50 sec, The Ritual 2 min 50 sec, The Oblation 2 min 5 sec, The Lamentation 2 min 30 sec, The Epilogue 40 sec. The total duration is approx. 10 min 50 sec.

The Prologue is an isorhythm based on a 12 tone series. The Moment is a single section emphasizing e as a so called tonal center. The Yearning is in AB form using the modal qualities of the 12 tone series of the first movement, with e as the modal center. The Ritual emphasizes the relations between specific notes of the 12 tone series and causes a modal effect. It has an ABA form from the point of the use of the composition algorithm. It uses isorhythmic structures and slightly alters them through the movement. The Lamentation is an AB form. B is the reverse of A in the trombone part.

The tape part loses the meter in the second section.
The Epilogue is an isorhythm based on 3 chords, built by
grouping the notes of the 12 tone series in 4 voice
chords.

The piece is composed as an abstraction of an East
German escaping to the West.

APPROVED:

Date Arthur B. Corra, Chair

Date John T. Rehm

Date Joaquin A. Villa

PIECE FOR COMPUTER AND 4 TROMBONI
(DEATH ON THE BORDER)

for tape and 4 trombones ①

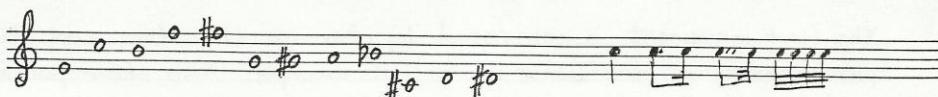
Dedicated to my MIDI class
teacher, Charles Stokes.

Ali Riza SARAL

I.
PROLOGUE ②
(for tape only)

COLOR.

TALEA

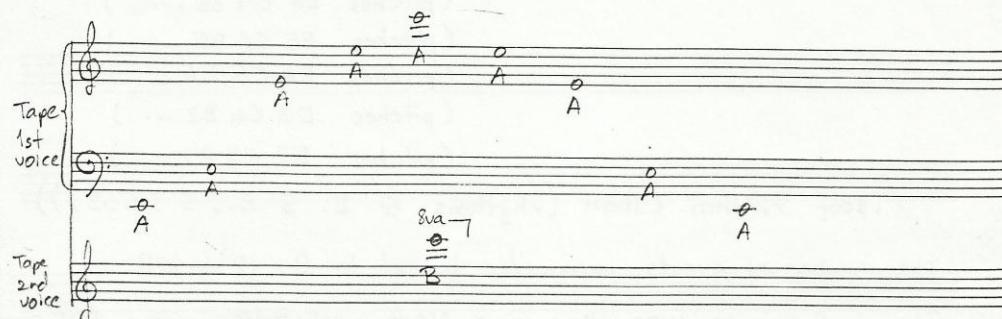


This isorhythm structure is called A, symbolizing both the color and the talea.

The color is played according to the talea by the computer. A is
played from different octaves. Also, an other voice plays A in a

very fast tempo from a very high frequency. This is called B.

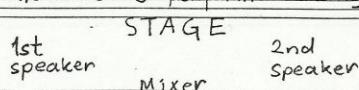
The music can be symbolized as seen below:



Duration = 36" July 30, San Jose

① The tape parts have to be performed using a mixer and echo generator.

② Setting :



3rd
tbn 4th
tbn

AUDIENCE

1st
tbn 2nd
tbn

The tone meister is supposed to direct the performance if
needed.

(2)

COMMON MUSIC (LISP) NOTATION:

CCRMA 1990 Summer Course example files are created by David A. Jaffe using COMMON MUSIC package. COMMON MUSIC package is composed of a group of Common Lisp functions. They can be found in the Common Music Manual (Preliminary Draft) by Heinrich Taube. David A. Jaffe and Heinrich Taube are both "musicians" doing research work at CCRMA (Center for Computer Research in Music and Acoustics), Stanford University, California.

The first movement is composed by changing the freq and rhythm parameters of the Wave1i-1.lisp example. Also other parameters such as duration, waveforms have been changed.

```
(setf freq (item (pitches (pitches E2 C3 B2 ... )  
                           (pitches E3 C4 B3 ... )  
                           (pitches E4 C5 B4 ... )  
                           (pitches E5 C6 B5 ... )  
                           (pitches E6 C7 B6 ... )  
                           (pitches E5 C6 B5 ... )  
                           (pitches E4 C5 B4 ... )  
                           (pitches E3 C4 B3 ... )  
                           (pitches E2 C3 B2 ... ))  
(setf rhythm (item (rhythms Q E. S E.. S SSSS))))
```

The number of events parameter is set to $9 \times 12 = 108$.

The performance was done on a NeXT workstation with a DSP card.

II.
THE MOMENT

(1)

Trombones

Prestissimo

I. (G) **NOTES RHYTHM**
 PP IN RANDOM IN RANDOM IN CYCLE RHY.
 (P P) (P P) (P P) (P P)

II. (G) **NOTES RHYTHM**
 IN RANDOM IN RANDOM PP
 (P P) (P P) (P P) (P P)

III. (G) **NOTES RHYTHM**
 PP IN RANDOM IN RANDOM
 (P P) (P P) (P P) (P P)

IV. (G) **NOTES RHYTHM**
 P IN RANDOM IN RANDOM
 (P P) (P P) (P P) (P P)

Tape 1st voice { (notes C1... to BM in cycle)
 (rhythm 6A)

2nd voice { same as 1st voice

Tbn.

5" I. (G) **NOTES RHY.**
 RHY. gliss. (P P)
 IN CYCLE mf (P P)

II. (G) **NOTES RHY.**
 IN RANDOM mf (P P)
 (P P) (P P) (P P) (P P)

III. (G) **NOTES RHYTHM**
 IN RANDOM IN RANDOM
 mp cresc. (P P) (P P) (P P) (P P)

IV. (G) **NOTES RHYTHM**
 IN RANDOM IN RANDOM
 mp cresc. (P P) (P P) (P P) (P P)

Tape 3rd voice { same as 1st voice
 4th voice { same as 1st voice

ONER MULKEVI
 Veznedoler, Bursuk Besti Pasa Cd. 30A
 Bayazit Tel: 522 18 36

(2)

10¹¹

NOTES RHY.

f IN RANDOM ff IN RANDOM

ff IN RANDOM RHY.

f IN CYCLE ff IN CYCLE

ff IN RANDOM ff IN RANDOM

ff IN RANDOM RHY.

f IN CYCLE

ff IN CYCLE

ff IN RANDOM RHY.

ff IN RANDOM

ff IN RANDOM

15¹

G:

NOTES RHYTHM

NOTES RHYTHM

NOTES IN RANDOM RHYTHM

NOTES IN RANDOM RHYTHM

f

mf IN RANDOM NOTES RHY.

duration = 20''
July 20 - Feb 92
Sor Huse, Istanbul

- (3)
- ① NOTES indicates that those notes have to be played randomly according to the rhythm pattern that is given next to it.
- (Handwritten note: IN RANDOM)*
- ② RHYTHM indicates that the notes that are indicated before should be with either eighth or sixteenth values which are chosen randomly.
- (Handwritten note: IN RANDOM)*
- ③ Unless indicated (by rests) the players have to continue playing the given structure until the next one.
- ④ The density of the texture is left to the choice of the performers' taste and physical ability. This movement is supposed to have a blasting effect.
- ⑤ The bar lines indicate the absolute time in seconds.
- ⑥ The notation of the trombone parts are adopted from the COMMON MUSIC notation of Heinrich Taube of CCRMA.

II.

THE MOMENT
(Tape part)

ONE MÜZIK Evi
Veznöcser, Büyükköy Mah. Çanak Cad. 30/A
Beyazıt Tel: 522 18 86

(1)

III.

THE YEARNING

Moderato cantabile L=108

Tromboni

I. 1. $\text{G}:\frac{3}{4}$ p . f . p . p .

II. $\text{G}:\frac{3}{4}$ *pp* *espressivo*

III. $\text{G}:\frac{3}{4}$ -

IV. $\text{G}:\frac{3}{4}$ -

Tape

High (1) (2) (A) 5

Medium (1) (2) (3) 5

Low (1) (2) (3) 5

mp mf mf ff f >

Tbn.

I. 6. $\text{G}:\frac{3}{4}$ p . p . p . p .

II. $\text{G}:\frac{3}{4}$ -

III. $\text{G}:\frac{3}{4}$ -

IV. $\text{G}:\frac{3}{4}$ -

Tape

10" 15"

f >

(2)

11

Tbn.

I. *mf*

II. *mp* < *espressivo*

III. *mp* < *espressivo*

IV. *pp*

Tape *ff* > *f* *f* *mf*

10" *espressivo*

125"

16

I. *mf*

II. *mp* >

III. *mp* >

IV. *mp* >

Tape *mf* >

30"

(3)

21 ♯

I. *mf*

II. *p* *b>p* *b>p* *p*

III. *p* *b>p* *b>p* *p*

IV. *p* *b>p* *b>p* *p*

Tbn.

Tape

35"

mf

40"

mf > *mf* *f* *mf*

26 ♫

I. ♫

II. ♫

III. ♫

IV. ♫

Tbn.

Tape

45"

p

50"

Handwritten musical score for four tubas and tape, page 4.

Top System:

- Measure 31: Key signature of two sharps. Measures 31-32: Tuba I has eighth-note pairs. Tuba II rests. Tuba III rests. Tuba IV rests. Dynamics: mf , f .
- Measure 33: Key signature changes to one sharp. Measures 33-34: Tuba I has eighth-note pairs. Tuba II rests. Tuba III rests. Tuba IV rests. Dynamics: mf , $(\text{h}) \bar{\text{p}}$, f .
- Measure 35: Key signature changes to no sharps or flats. Measures 35-36: Tuba I rests. Tuba II rests. Tuba III rests. Tuba IV rests. Dynamics: $55''$.
- Measure 37: Key signature changes to three sharps. Measures 37-38: Tuba I rests. Tuba II has eighth-note pairs. Tuba III has eighth-note pairs. Tuba IV rests. Dynamics: mf .
- Measure 39: Key signature changes to one sharp. Measures 39-40: Tuba I rests. Tuba II has eighth-note pairs. Tuba III has eighth-note pairs. Tuba IV rests. Dynamics: mf .
- Measure 41: Key signature changes to no sharps or flats. Measures 41-42: Tuba I has eighth-note pairs. Tuba II has eighth-note pairs. Tuba III has eighth-note pairs. Tuba IV has eighth-note pairs. Dynamics: f .
- Measure 43: Key signature changes to one sharp. Measures 43-44: Tuba I has eighth-note pairs. Tuba II has eighth-note pairs. Tuba III has eighth-note pairs. Tuba IV has eighth-note pairs. Dynamics: f .
- Measure 45: Key signature changes to one sharp. Measures 45-46: Tuba I has eighth-note pairs. Tuba II has eighth-note pairs. Tuba III has eighth-note pairs. Tuba IV has eighth-note pairs. Dynamics: mf .
- Measure 47: Key signature changes to one sharp. Measures 47-48: Tuba I has eighth-note pairs. Tuba II has eighth-note pairs. Tuba III has eighth-note pairs. Tuba IV has eighth-note pairs. Dynamics: $60''$.
- Measure 49: Key signature changes to one sharp. Measures 49-50: Tuba I has eighth-note pairs. Tuba II has eighth-note pairs. Tuba III has eighth-note pairs. Tuba IV has eighth-note pairs. Dynamics: mf .
- Measure 51: Key signature changes to one sharp. Measures 51-52: Tuba I has eighth-note pairs. Tuba II has eighth-note pairs. Tuba III has eighth-note pairs. Tuba IV has eighth-note pairs. Dynamics: $15''$.
- Measure 53: Key signature changes to one sharp. Measures 53-54: Tuba I has eighth-note pairs. Tuba II has eighth-note pairs. Tuba III has eighth-note pairs. Tuba IV has eighth-note pairs. Dynamics: mf .
- Measure 55: Key signature changes to one sharp. Measures 55-56: Tuba I has eighth-note pairs. Tuba II has eighth-note pairs. Tuba III has eighth-note pairs. Tuba IV has eighth-note pairs. Dynamics: f .

Tape:

- Measure 35: $55''$
- Measure 43: f
- Measure 47: mf
- Measure 49: $60''$
- Measure 51: mf
- Measure 53: $15''$
- Measure 55: mf

44

Tbn.

Tape

1'10"

1'15"

f

mf

=

46

Tbn.

Tape

1'20"

f

ff

(6)

51

Tbn.
I. II. III. IV.

Tape

1'25"

1'30"

ff ff

56

Tbn.
I. II. III. IV.

Tape

1'35"

1'40"

f > mf > ff

Handwritten musical score for four Trombones (Tbn.) and Tape. The score consists of four systems of music. The first system starts at measure 61 with dynamic *f*. The second system starts at measure 66 with dynamic *f*. The third system starts at measure 70 with dynamic *ff*. The fourth system starts at measure 74 with dynamic *ff*. The score includes various dynamics such as *p*, *mp*, *pp*, *PPP*, and *ppp*. The tape part is indicated by wavy lines and a wavy line with the number *145"*.

① indicates vibrate, with its depth and frequency.

② indicates a single sustained pitch.

③ indicates a glissando towards higher pitches.

④ The synchronization of the tape and trombone parts is not important. The tape part is supposed to have a totally random character.

⑤ The tape part is not unique, it changes between different performances. There are 2 tape parts at least for the whole piece.

Handwritten musical score for four Trombones (Tbn.) and Tape. The score consists of four systems of music. The first system starts at measure 61 with dynamic *f*. The second system starts at measure 66 with dynamic *p*. The third system starts at measure 70 with dynamic *p*. The fourth system starts at measure 74 with dynamic *p*. The score includes dynamics such as *niente*, *p*, *mp*, *pp*, *PPP*, and *ppp*. The tape part is indicated by wavy lines and a wavy line with the number *145"*.