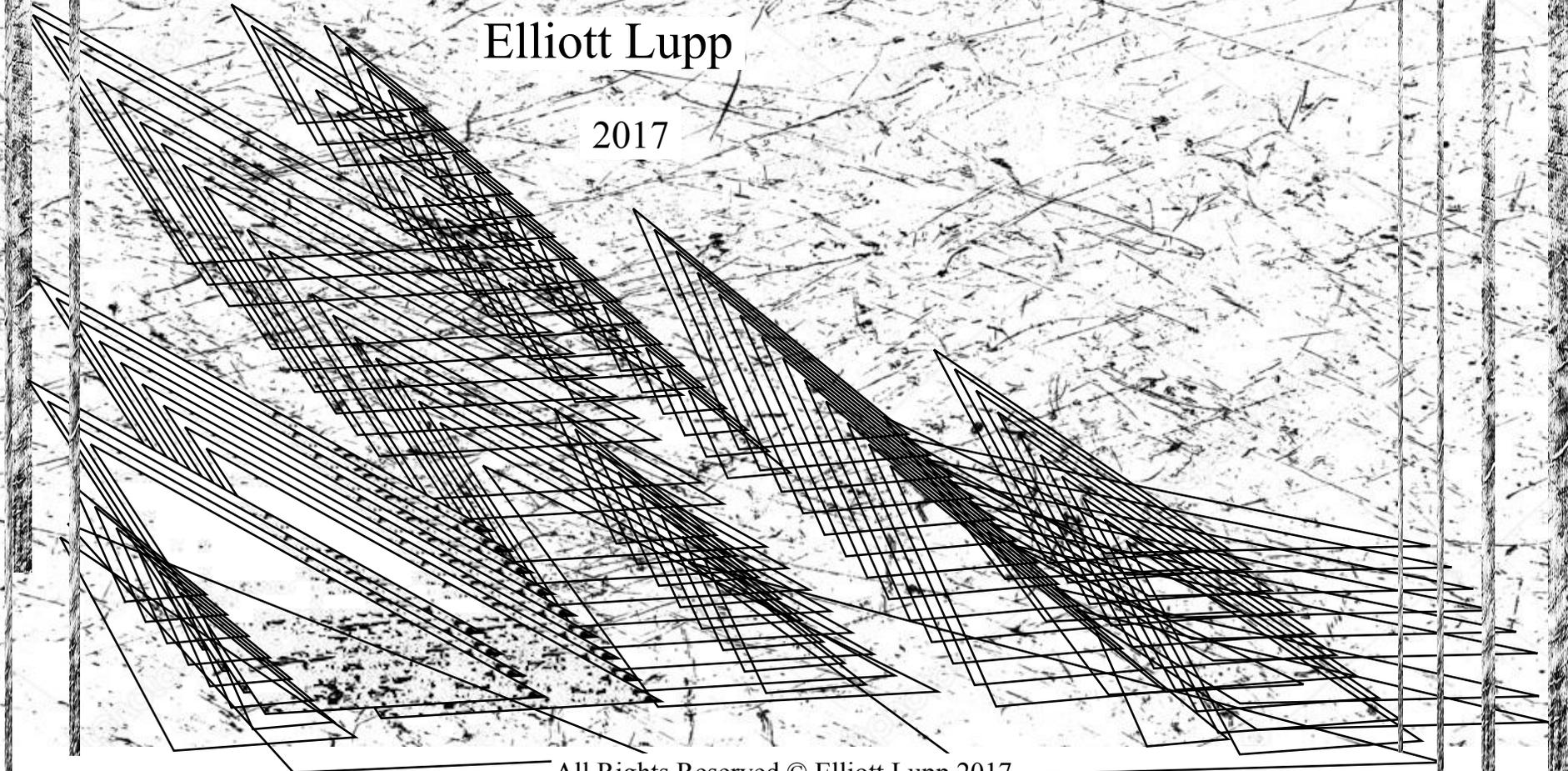

Elucidate Ad Nauseam

A Work for Septet

Elliott Lupp

2017



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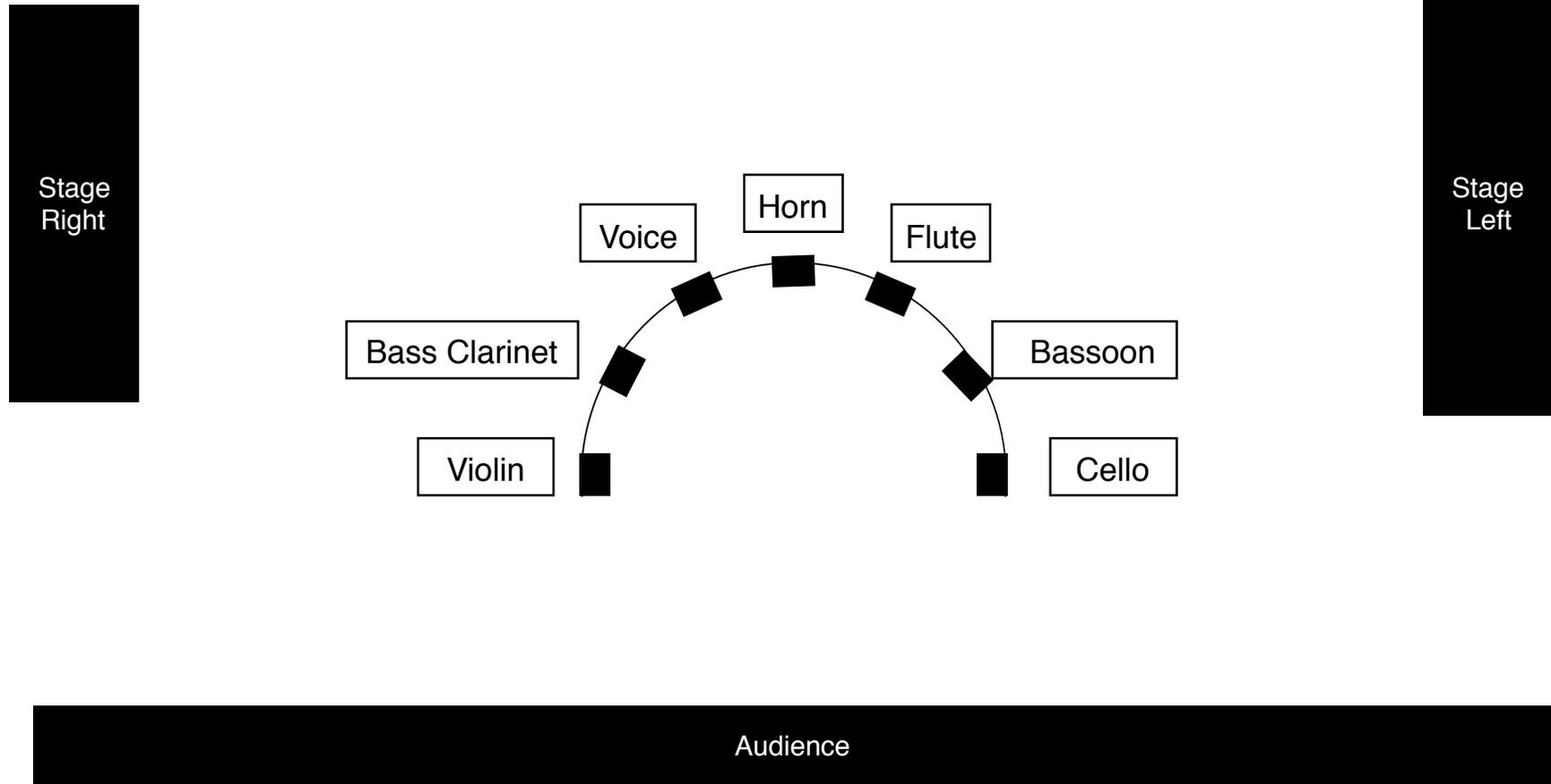
Instrumentation

Flute
Bass Clarinet
Bassoon
Horn
Voice
Violin
Cello

Text taken from *Tonal Harmony* by: Stefan Koska and Dorothy Payne and *Wikipedia's* definition of dynamics

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Stage Setup



Performance Notes

This is a work that relies heavily on interpretation and improvisation by its performers. It is designed to be a highly theatrical piece that utilizes drama and rhetoric within a musical framework. While performing, be as animated as possible.

Each performer needs a digital timer.

Specific instructions are listed within each block of the piece.

Throughout the piece, text in gray boxes should be read in a comfortable and firm tone unless specified otherwise.

Blocks are indicated with a timeframe above.

If you do not have a part included within the block, do not make a sound or move.

0:05 - 0:29

0:30 - 0:54

Flute

“One thing that distinguishes Western art music from many other kinds of music is its emphasis on harmony. In general, the music from other cultures other than our own European-American one is concerned less with harmony than with other aspects of music. If harmony is so important in our music, it might be a good idea if we agreed on a definition of it.”

Pick **one** of the given pitches and proceed to perform the rhythm.

You may reselect a pitch and tempo only after you have played the entire bar.
TRY TO PLAY AT A DIFFERENT TEMPO THEN THOSE AROUND YOU.

Violin

Cello

0:55 - 1:00

1:01 - 1:34

$\text{♩} = 60$

Flute
Bass Clarinet
Bassoon
Horn in F
Voice
Violin
Cello

Flute
Bass Clarinet
Bassoon
Horn in F

While out of the playing position, begin to **quietly** and **dramatically talk** to yourself about something related to western **music theory**. **BE ANIMATED**

Pick **one** of the given pitches and proceed to perform the rhythm.

You may **reselect a pitch and tempo only after you have played the entire bar**. **TRY TO PLAY AT A DIFFERENT TEMPO THEN THOSE AROUND YOU.**

Voice
Violin
Cello

1:35 - 1:59

2:00 - 2:24

Flute

Bass Clarinet

Bassoon

Horn in F

Still whispering dramatically, begin to talk to yourself about your instrument and every so often, demo different sounds, “old” and “new”.

Make sure you keep checking the timer.

Pick **one** of the given pitches and proceed to perform the rhythm.

You may **reselect a pitch and tempo only after you have played the entire bar.** TRY TO PLAY AT A DIFFERENT TEMPO THEN THOSE AROUND YOU.

Voice

Violin

Cello

$\text{♩} \approx 20 - \text{♩} \approx 148$

ppp *sfz* *sfz*

Bass Clarinet

Bassoon

With your head facing forwards and while following the dynamics below, improvise key clicks. (Begin slowly and speed up as you click more aggressively)

Pick **one** of the given pitches and proceed to perform the rhythm.

You may **reselect a pitch and tempo only after you have played the entire bar.** TRY TO PLAY AT A DIFFERENT TEMPO THEN THOSE AROUND YOU.

Flute

Voice

Violin

Cello

$\text{♩} \approx 20 - \text{♩} \approx 148$

pppp *ffff*

(Gradually get louder with each repeat)

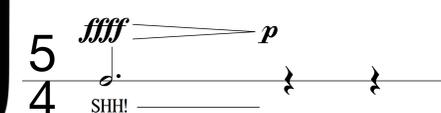
2:25 - 2:34

2:35 - 2:39

Everyone else: Slowly turn and begin to look at the person playing the horn

Everyone else:

$\text{♩} = 60$



While looking at the horn player and putting your finger to your lips.

Horn in F



Hold this pitch as loud as possible.
(Cue next block when time)

Horn in F



(Cue next block when time)



2:40 - 3:21

3:22 - 3:34

Horn in F

“Although the ultimate harmonic goal of a tonal composition is the final tonic triad, there will also be many interior harmonic goals found within the piece, some of them tonic triads and some of them not. These interior goals might be reached at a fairly regular rate, or sometimes their appearances might not form a patten at all. We use the term cadence to mean a harmonic goal, specifically the chords used at the goal. There are several types of cadences commonly found in tonal music. Some cadences sound more or less conclusive, or final, whereas others leave us off balance, feeling a need for the music to continue.”

Gradually get louder with each repeat

Horn in F

Quickly begin repeating the phrase: “It contains a!”

pppp *ffff*

Begin playing the pitch(s) assigned

Flute $\approx 20 - \approx 148$

Bass Clarinet $\frac{4}{4}$ *ppp*

Bassoon $\frac{4}{4}$

You may reselect a tempo only after you have played the entire bar.

TRY TO PLAY AT A DIFFERENT TEMPO THEN THOSE AROUND YOU.

Voice $\approx 20 - \approx 148$

$\frac{4}{4}$ *ppp*

In a yelling fashion *sfz*

Violin $\approx 20 - \approx 148$ (over-pressure)

Cello $\frac{4}{4}$ *ppp* *sfz*

Flute

Bass Clarinet

Bassoon

Voice

Violin

Cello

$\frac{4}{4}$

Begin playing the pitch(s) assigned as quietly as possible at a VERY SLOW tempo. With each repeat, gradually perform louder and faster.

(Violin= triple stop)

3:35 - 3:37

3:38 - 4:49

Everyone

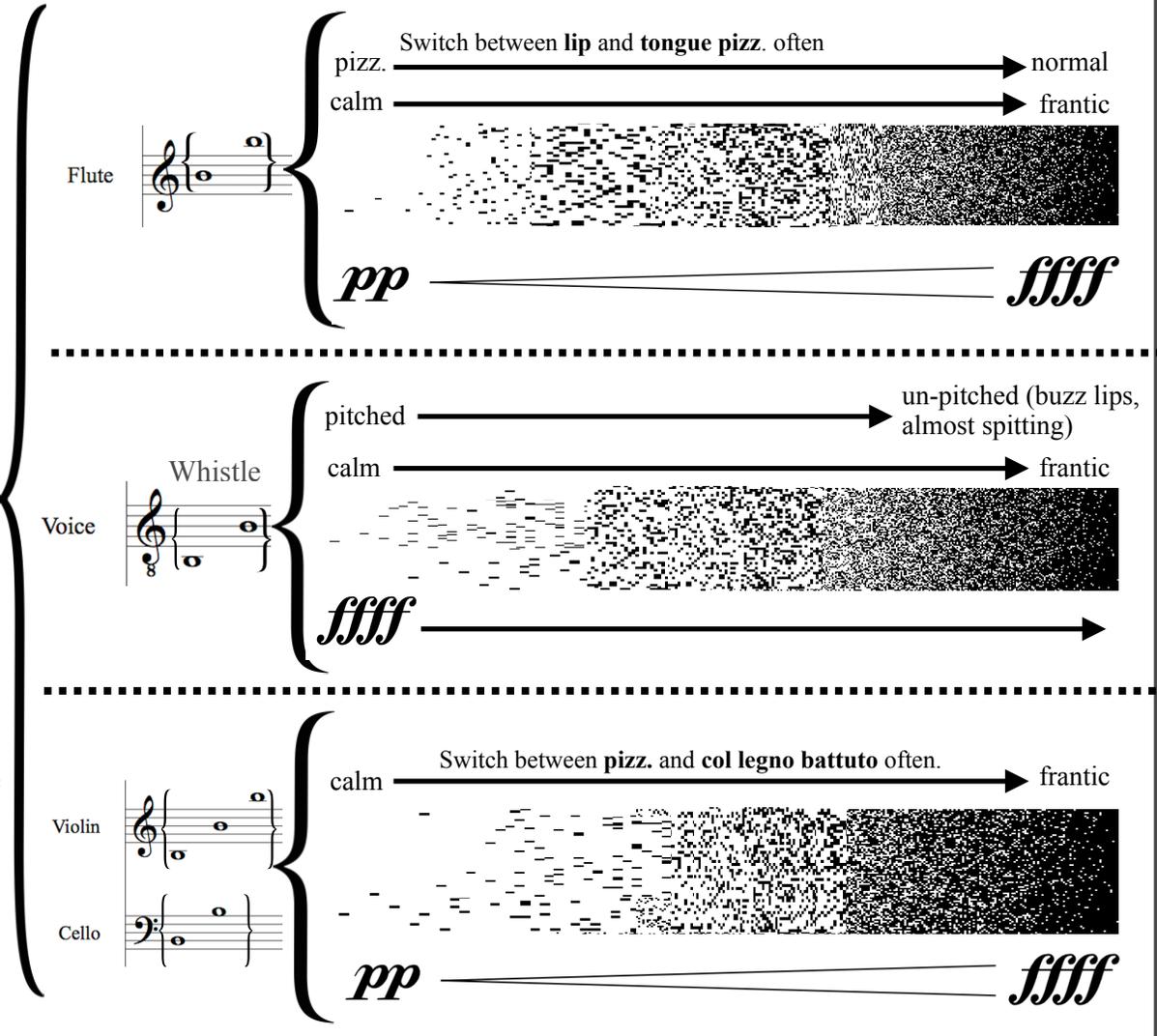


Pick one of the given pitches as it pertains to the instrument you are playing.

In reference to the density of the graphic, improvise using one of your assigned pitches STACCATO.

You may re-select an assigned pitch at any time.

Strings: May utilize multi-stops



Flute

Switch between **lip** and **tongue pizz.** often

pizz. → normal
calm → frantic

pp ————— *ffff*

Voice

Whistle

pitched → un-pitched (buzz lips, almost spitting)
calm → frantic

ffff

Violin

Switch between **pizz.** and **col legno battuto** often.

calm → frantic

Cello

pp ————— *ffff*

4:50 - 5:59

Now improvise using any number of pitches, but using one of your assigned pitches more than any other pitch.

You may re-select an assigned pitch at any time.

Begin reading the text when indicated.

Breath heavily and audibly in-between readings.

Voice

4:55

ffff

Yelling frantically almost in one breath

“Mastering the technique of orchestration leads one to a deeper understanding of the sensitivity with which the great masters of composition have handled the symphony orchestra and how each made this remarkable instrument serve his or her musical ideas in the clearest and most vivid ways.”

5:23

p

In a panting, out of breath, slightly hurried fashion

“The art of orchestration is of necessity a highly personal one. The orchestral sound of Wagner, for instance, is vastly different from that of Brahms, even though these two composers lived at the same time. In this regard, orchestration is similar to harmony, melody, or any other perimeter of music. It is, Therefore, imperative that one acquire the basic skills of the art in order to make it personal at a later time.”

Now improvise using any number of pitches, but using one of your assigned pitches more than any other pitch.

You may use multi-stops.

You may re-select an assigned pitch at any time.

6:00 - 7:02

While continuing to **key click** in a calm fashion, begin **whispering** the text when instructed.

Read **BOLD** words normally (not shouting, but not whispered).

Flute	
Bass Clarinet	
Bassoon	
Horn in F	

Continue to audibly take deep breaths. THEN begin **whispering** the text when instructed.

Voice	
-------	--

Ignore bolded words

“In music, the dynamics of a piece is the variation in **loudness** between notes or phrases. **Dynamics are** indicated by specific musical **notation**, often in some detail. However, dynamics markings still require **interpretation** by the performer depending on the **musical context**: for instance a piano or **quiet** marking in one part of a piece might have quite different objective **loudness** in another piece, or even a different section of the same piece. **The execution** of dynamics also extends beyond loudness to include **changes** in timbre and sometimes tempo rubato.”

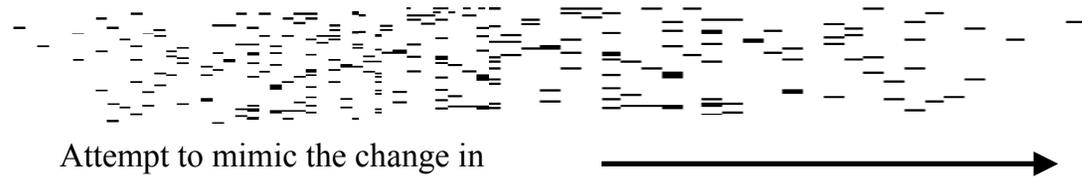
In reference to the density of the graphic, improvise using one or more of your assigned pitches.

When using **Jeté**, you may **gliss** between assigned pitches at any time.

Violin	
Cello	

Switch between **staccato** and **jeté** often.

Attempt to mimic the change in dynamics of the text as it's being read.



7:03 - 7:07

7:08 - 8:11

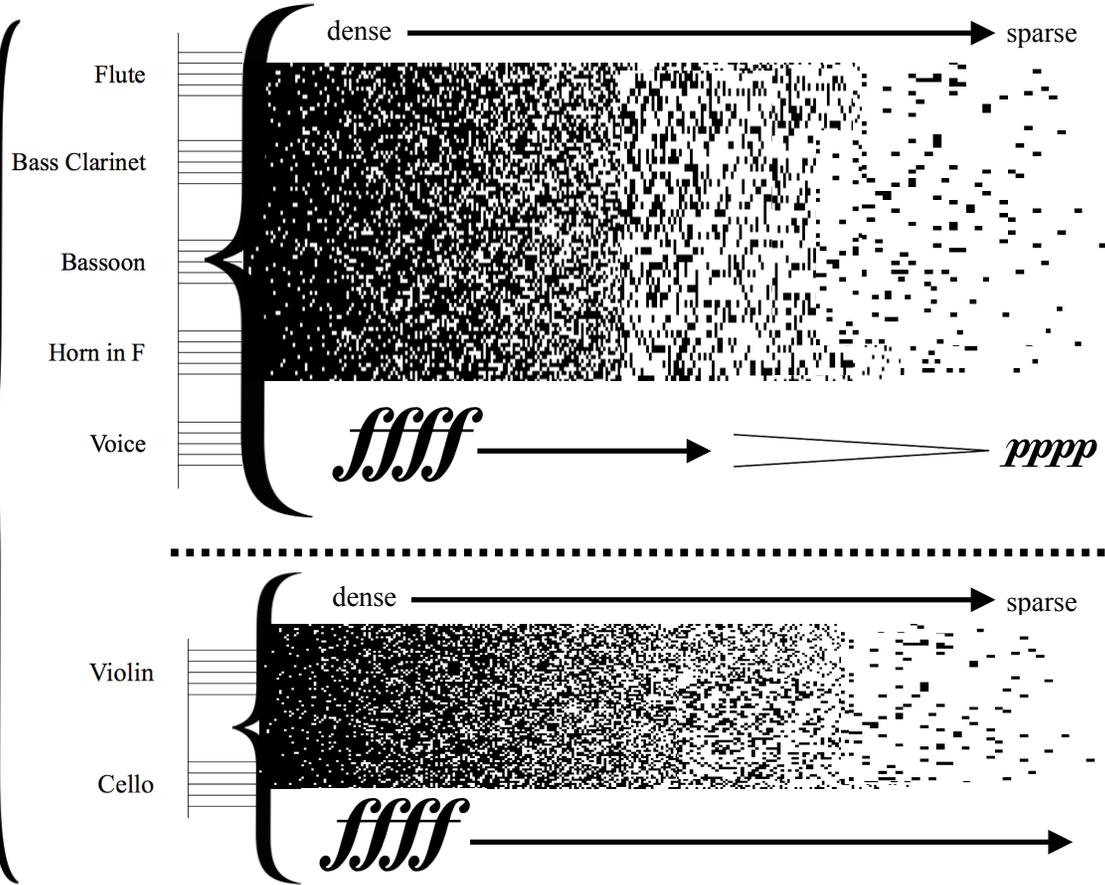
Everyone



Begin improvising as fast and as violently as you possibly can, while **utilizing the extremes of your instrument.**

The graphic represents the amount of sound created by the ensemble. **The more sparse the graphic gets over time, the more silence should be used in your improvisation.**

Strings: Utilize overpressure as a main part of your improvisation.



8:12 - 9:16

When instructed to by the time assigned to you, begin **whispering** the text **quickly**, emphasizing **sibilance**.

Flute	8:18
Bass Clarinet	8:21
Bassoon	8:24
Horn in F	8:25
Voice	8:26

“As the traditional tonal system was being stretched to it’s limits, composers became increasingly aware of the growing need for alternative means of musical organization and for a vocabulary that would adequately deal with new methods and concepts. The early experiments that took place seemed to lead along two somewhat different paths: one, an extension of the principals of ultrachromaticism; the other, a reaction against chromatic excess. Throughout the unfolding of the twentieth century, we have found each of these paths themselves branching off in various decisions, creating a vast array of musical styles, philosophies, and practices. The richness and diversity of today’s musical experience present problems for any musician attempting to synthesize, codify, or define the prevailing trends in twentieth century music, even as we enter a new millennium.”

pppp

Violin

accel. *poco a poco* as frantic as possible

Play the scratch tone with a different amount of space in-between each repetition.

Cello

sparse as frantic as possible

9:17 - Until everyone except the violinist has walked off stage

Just the violinist is on stage

END

Once off stage, begin to loudly whisper your assigned "word" and keep repeating it at a steady speed until the violinist walks back stage completely and yells "Stop"

Remain in a playing position while not making a sound.

When it is your indicated time, proceed to stand up slowly, put your instrument down, and walk off stage slowly in the direction assigned. If possible, make sure you are completely out of sight from the audience.

Flute	9:55	stage right	"piss"
Bass Clarinet	9:37	stage left	"hah"
Bassoon	9:20	stage right	"shhh"
Horn in F	10:10	stage right	"coo"
Voice	10:26	stage left	"dah"
Cello	10:41	stage left	"ahh"

Violin

as frantic as possible

sul pont. *ppp* *mp* *ppp*

rit. poco a poco

as slow as possible

Once you are the only person on stage, continue to play for approximately 10 more sec.

When finished, stand up slowly, put your violin down, and walk off **stage right** slowly. If possible, make sure you are completely out of sight from the audience

When out of sight yell "STOP!"