Composition Portfolio

Thomas McVeety

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COMPOSITION PORTFOLIO

by

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THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of

Master of Music

The University of New Mexico
Albuquerque, New Mexico

May 2016
DEDICATION

I dedicate this work to my wonderful parents, Raymond and Abigail McVeety.
ACKNOWLEDGMENTS

I want to thank the following individuals for their inspiration, guidance and patience: Karola Obermüller, Peter Gilbert, José-Luis Hurtado, Richard Hermann and David Bashwiner. I am grateful for their insight and suggestions, for thoroughly challenging my abilities, and for opening new paths of thinking and hearing.

Others who brought knowledge and understanding to my studies include William Wood, Scott Wilkinson, Chris Schultis, Joanna de Keyser, and David Schepps.

I also want to thank my family and friends for their patience and support.
COMPOSITION PORTFOLIO

by

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ABSTRACT

This manuscript is a collection of musical compositions written while I was a graduate student at the University of New Mexico. My portfolio contains composition synopses, musical scores and spectrograms and audio recordings.

The compositions featured in the portfolio are Song of the Bisti, an improvised film score for electric cello and electronics; Four New Mexico Landscapes, for chamber ensemble; Phonemes, for alto saxophone and five string cello; and Requiem for an Ancient Forest, for wind symphony.
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CHAPTER 1 Song of the Bisti and Fossil Forest

Description of the composition

*Song of the Bisti* is an unreleased video with soundtrack of a northwestern New Mexico desert known as the Bisti. Twenty-six minutes in length, this work was premiered in December 2012 at the DynaMAX theater in the NM Museum of Natural History. The project was a collaboration with videographer Bob Crain.

Approximately fifty recordings and over twenty separate audio tracks were used in the mixing process to make the composite soundtrack for the video. A six stringed solid-body electric cello was the only instrument used in the creation of the soundtrack. While there is no complete soundtrack score available, screen captures of the recording process and the integration of the soundtrack with the video are shown in Figure 2 and Figure 3.
Figure 2. Mixing the soundtrack for the Sound of the Bisti in the SAWStudio DAW. This view shows over twenty separate tracks of music and sounds spread across the twenty-six minute length of the soundtrack.

Figure 3. Integrating the audio with the video of Sound of the Bisti in the SAWStudio DAW. The RME digitizer software mixer, capable of internal loopback, is shown at the right.
The audio processing and recording system is software based and runs on a personal computer. A number of commercially available VST (Virtual Studio Technology) software modules were interconnected and identified as a patch. A patch is a high level view of the lower level architecture used for specific processing requirements. The patch is hosted in a single instance of a standalone VST host, with multiple hosts necessary to accomplish the desired tasks. The VST host used here included a large number of MIDI tools, helpful in controlling various parameters of the VST modules and allowing for more natural interfacing with the MIDI controllers and pedals, especially when using the software in real time performance. The interconnected processing modules included reverberation, time delay and transient and envelope processors, frequency equalizers and spatial panning. Additional VST and standalone tools included diagnostic modules such as spectrum analysis, level metering and monitoring. Additional information about the electric cello and the recording process is given in the APPENDICES.

A seven minute section entitled *Fossil Forest* has been excerpted from the soundtrack and is included here to help illuminate the recording process. *Fossil Forest* is an audio assemblage of three related improvisations that were recorded as separate statements and then combined as seen in Figure 5, a screen capture of the recording process. Although the individual tracks had been conceived and recorded separately in the same recording session, they are heard as three contrapuntal lines.

The three tracks each used a different type of processing for the recording. The first track used reverb only, the second added an echo texture created with a short
time delay, and the third track was recorded with multiple long delays in a loop. The same recorded material is used for both the intro and closing of the excerpt and this audio is found on track one.

Figure 4. The three audio recordings used in the Fossil Forest section are shown in their final placement before the mix down to stereo tracks. Track one uses the same recording, placed at the beginning and end of the excerpt.
CHAPTER 2 Four New Mexico Landscapes
Description of the composition

This work is written for a version of the Pierrot Lunaire ensemble: soprano, flute and alto flute, bass clarinet, piano, violin, and cello. *Four New Mexico Landscapes* was premiered by the UNM graduate new music ensemble, New Music New Mexico, under the direction of David Felberg, on 24 February, 2016.

*Four New Mexico Landscapes* is a set of four miniatures, approximately five minutes in length. The score includes some proportional notation, senza misura, and stem-less note heads. Extended performance techniques are used throughout the work. The instruments and voice are used in conventional within the extended performance technique continuum with the exception of an accessory device for the pianist. This accessory is a threaded plastic rod, 0.25 or 0.375 inch in diameter, two to four feet in length. The plastic used in the performance is Delrin, also known as acetal. It is placed between two of the lowest strings at the tuning block. Sound is produced by rapidly moving the thumb along the axial length of the rod while maintaining contact. Variations in sound come from the velocity of the thumb stroke and use of thumb flesh, fingernail or plastic plectrum.

In general, the pieces are done in a notation that removes bar lines and correlates event timing by having all players read from the score. This method is successful both because of the greater cohesiveness of a small ensemble and the nature of the musical lines. In addition to more familiar extended technique notational graphics, specific techniques created for this composition are identified with unique symbols.
or other graphical images for a clearer expression definition.

Characteristics of the four movements are shown below in Table 1.

*Table 1 General characteristics of Four New Mexico Landscapes.*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Tempo</th>
<th>Expression</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement I, <em>Early Sounds</em></td>
<td>q = 72</td>
<td>Curiously</td>
<td>-</td>
</tr>
<tr>
<td>Movement II, <em>Considering</em></td>
<td>q = 48</td>
<td>With dynamic flow</td>
<td>Pianist uses threaded plastic rod for sound making device with the piano</td>
</tr>
<tr>
<td><strong>Non Linear Time</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movement III, <em>Floating</em></td>
<td>q = 60</td>
<td>A slowly changing sunset</td>
<td>C flute this movement only</td>
</tr>
<tr>
<td><strong>Colors of the Sky</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movement IV, <em>Bosque</em></td>
<td>q = 60, 76, 68</td>
<td>Veiled</td>
<td>-</td>
</tr>
</tbody>
</table>
CHAPTER 3 Phonemes
Description of the composition

*Phonemes* is written for alto saxophone and five string cello. This piece is in three short movements, played attacca. The score is senza misura. The goal was to create a score structure that provided boundaries, but still allowed some degree of freedom of interpretation and collaborative improvisation between the saxophone and cello. Contributions from Alex Martin, the alto saxophone player, were greatly appreciated and Alex performed the work’s premiere on February 28th, 2014.

The sounds of *Phonemes* are a dynamic blending of the saxophone and the cello, in this case an acoustic cello with a fifth string tuned to E4. Saxophone multiphonics are used in several places in the piece, a technique that can produce a broad spectrum of sound, rather than a single specific note. The cello imitates these multiphonics in the first movement using fortissimo double stop wolf tones played on the G and C strings.

The cello part is mostly conventional in technique, but there are some uses of extended techniques. Mixtures of spectral and pitch material are generated by various left hand techniques and partial finger and palm pressures. Bow velocity, location and related bowing parameters create additional aspects of the sounds. For example, in one section the cellist is asked to use both hands to create a tremolo pizzicato, but only striking along the edges of the fingerboard. In another section the bow is drawn against the flat vertical side of the cello bridge, effectively bowing the bridge.
CHAPTER 4 Requiem for an Ancient Forest
Description of the composition

*Requiem for an Ancient Forest* is a work for wind symphony, derived in part from the previously discussed *Fossil Forest*, an improvised work for electric cello.

This work, about eight minutes in length and one hundred thirty-five measures, is written for a forty piece wind ensemble. A reading was done by Professor Eric Rombach-Kendall and the UNM Wind Symphony in December 2013. The recording from that reading is included with the Composition Portfolio.

The ensemble instrumentation, shown in Table 2 below, is conventional with the exception of the addition of the cello section. Even this choice is not so unusual, as some professional wind ensembles now include a cello section. The cello is a versatile instrument, and a section of three to six players can produce sufficient volume to have a presence within the overall sound of the wind symphony. The cellos can be effective in the ensemble due to their wide range of color and articulation. In a typical orchestral setting, the cellos often double the bassoons or horns. Here, in addition to these more common instrument mixes, the cellos work together with the saxophones to create a unique hybrid sound.
Table 2. Instrumentation for Requiem for an Ancient Forest.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute 1, 2, 3 / piccolo</td>
<td>Trombone 1, 2</td>
</tr>
<tr>
<td>Oboe 1, 2</td>
<td>Bass Trombone</td>
</tr>
<tr>
<td>English horn</td>
<td>Euphonium</td>
</tr>
<tr>
<td>Eb Clarinet</td>
<td>Tuba</td>
</tr>
<tr>
<td>Bb Clarinet 1, 2</td>
<td>Percussion 1 – Marimba, Crotales</td>
</tr>
<tr>
<td>Bb Bass Clarinet</td>
<td>Percussion 2 – Vibraphone, Crash Cymbals, Tam-tam shared with Percussion 4</td>
</tr>
<tr>
<td>Bassoon 1, 2</td>
<td>Percussion 3 – Five Tom-toms, Suspended cymbal, Five Temple Blocks</td>
</tr>
<tr>
<td>Alto saxophone 1, 2</td>
<td>Percussion 4 – Bass drum, Tam-tam</td>
</tr>
<tr>
<td>Tenor saxophone</td>
<td>Cello</td>
</tr>
<tr>
<td>F Horn 1, 2, 3, 4</td>
<td>Double Bass</td>
</tr>
<tr>
<td>Bb Trumpet 1, 2, 3</td>
<td></td>
</tr>
</tbody>
</table>

The attached score is in C and is found in the APPENDICES. The standard octave transpositions are used, with the crotales sounding two octaves higher than written, the piccolo sounding one octave higher, and the double bass sounds one octave lower than written. Some of the percussion instruments have additional requirements as shown in Table 3.

Table 3. Percussion notes for Requiem for an Ancient Forest.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suspended cymbal</td>
<td>Bow, scraper, brushes</td>
</tr>
<tr>
<td>Vibraphone</td>
<td>Bow, slow speed</td>
</tr>
<tr>
<td>Marimba</td>
<td>Bow, range of B2 to C5</td>
</tr>
<tr>
<td>Crotales</td>
<td>Soft mallet, range to Ab6</td>
</tr>
<tr>
<td>Tam-tam</td>
<td>Bow, scraper, shared between Percussion</td>
</tr>
</tbody>
</table>
Requiem for an Ancient Forest has several distinct sections, as shown in the table below.

**Table 4. Sections and tempos in Requiem for an Ancient Forest.**

<table>
<thead>
<tr>
<th>Section Description</th>
<th>Expression</th>
<th>Tempo</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Explosive</td>
<td><em>Apocalyptic</em></td>
<td>66 BPM</td>
<td>Bar 1 – 14</td>
</tr>
<tr>
<td>Chorale, chromatic</td>
<td><em>Expressivo</em></td>
<td>66 BPM</td>
<td>Bar 15 – 46</td>
</tr>
<tr>
<td>A little slower; building to large climax</td>
<td><em>Tempo expressivo,</em></td>
<td>60 BPM</td>
<td>Bar 47 – 72</td>
</tr>
<tr>
<td></td>
<td><em>Cataclysmic at bar 70</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>More movement in instrumental lines, lighter textures</td>
<td>-</td>
<td>60 BPM</td>
<td>Bar 73 – 125</td>
</tr>
<tr>
<td>Air Sounds, bowed percussion,</td>
<td><em>Slower, Calm</em></td>
<td>52 BPM</td>
<td>Bar 126 – 135</td>
</tr>
</tbody>
</table>

The opening section of fourteen measures is marked *Apocalyptic* with a tempo of 66 beats per minute. The beginning of the piece shifts quickly from a hazy cello tremolo and soft percussion sounds into a dynamic explosion of *fortissimo* sounds from the brass and the winds in extreme upper ranges. This fades into the glow of a pedal tone from the crotales. The first section finishes with a measure of rest for the entire ensemble.
The second section, a chorale of sorts from bars 15 – 46, uses reduced dynamics, and short fragmented phrases of long notes from the wind players to create a complex chromatic contrapuntal sound field. Phrase fragments, delayed on the order of a second or two, help to form this section, making for a jagged conversation between the instrumental voices. This section of the piece uses dense chromatic harmonies in the winds to alternately reveal and obscure musical lines.

The third section, tempo expressivo, with a tempo of 60, builds slowly from bar 46 to a large tutti at bar 70, marked Cataclysmic. Following a measure of rest at bar 72 for the entire ensemble, the next section begins.

The fourth section, bars 73 – 128, begins with a lively saxophone line and jet whistle echos from the piccolo and then proceeds in a less dramatic chromatic language with calmer rhythms and softer articulations. Throughout this portion of the piece, there are many shorter echoes of phrases and fragments, heard within and between instrument groups.

The final section, bars 126 – 135, slower, calm, with a tempo of 56, moves towards the final measures where the wind and brass players create toneless air sounds, while the percussion section is bowing their instruments. This unusual orchestration combination fades away to finish the piece.
The VST host used in this work is called *Bidule*, from Plogue Software. Bidule allowed great freedom in creating signal processing patches for use in recording of the electronic music presented here. VSTs are available from many different vendors, and serve the function of signal modification by passing the signal through the module's software based processing. VSTs simulate the functionality of analog music processing equipment and included standard studio signal processing in both time and frequency domains.

*Figure 1. Signal processing flowchart diagram*

The VST host used in this work is called *Bidule*, from Plogue Software. Bidule allowed great freedom in creating signal processing patches for use in recording of the electronic music presented here. VSTs are available from many different vendors, and serve the function of signal modification by passing the signal through the module's software based processing. VSTs simulate the functionality of analog music processing equipment and included standard studio signal processing in both time and frequency domains.
and frequency domains. Time domain effects include compressors, delays and reverberation, while frequency domain effects include equalizers and spectral processors. Spatial processing was also used to place components of the sound in specific locations, or to add movement to the sound by modulation of the sound location in the sound field.

The Bidule setup used was somewhat nonstandard, due to the requirements of realtime performance and finite computer resources. Four Bidules were run simultaneously to allow the CPU load to be spread between the four cores of the i5-2500k CPU, which was overclocked to 4.4 GHz. Even with the overclocking, the VST load could overwhelm the CPU without this method. The four Bidules were interconnected within the RME MultiFace II driver in a loopback scheme, allowing processed signals from one Bidule to be fed to one or more others.
APPENDIX B The Electric Cello

The electric cello used here is similar in concept to an electric guitar, with the solid-body made from rock maple and the fingerboard from tulipwood. The shape follows much of the standard cello outline, but the extended neck design is somewhat different from a typical cello. The instrument features six strings, normally tuned in fifths, from F1 to E4. Stereo output is available from piezo pickups mounted in the modified bass bridge.

This unique instrument was designed and built in Albuquerque, and created to

Figure 5. The six string solid body electric cello
mitigate acoustic feedback problems often found in amplified sound performance
with more resonant designs.

The output of the pickups mounted in the bridge of the instrument is processed
through the RME digitizer and brought into the computer. It is then further
processed within the computer using VST software that perform time, frequency
and spatial domain signal processing on the now digital pulse code modulation
representation of the original acoustically generated vibrations. Signal processing
functions are usually done with a resolution of 96 kHz and 24 bit. The
interconnected processing modules include reverb, time delay and transient
processors, equalizers and panning for a multiple channel output. Additional tools
include diagnostic modules such as spectrum analysis, level metering and
monitoring.
APPENDIX C Spectrograms of the Compositions

Spectral processing, once available only with laboratory test instruments, is now easily performed on a personal computer with a variety of commercial and open source software. The spectrogram image is a visual alternative to the audio file and score, and is created directly from the frequency and magnitude data of the sound file.

These spectrograms included here for reference were generated from wave format files. The spectrogram image uses the x-axis for time scale in seconds and the y-axis for the frequency scale in Hertz. Color value is used to show the magnitude of the audio signal in dB; here, red represents the loudest sections and blue represents the softest sections, according to the color scale shown on the right side of the image.

It is important to note, in reference to the images shown here, that differing amounts of temporal detail are available when generating the image, according to the length of the recording and various parameters of the spectrogram processing. For example, to create two spectrograms with the same amount of temporal detail from two recordings that differ in time length by a factor of two requires twice as much processing time and the image is physically twice as long. Consequently, the images included here show different degrees of detail according to the length of the recording.
Figure 6. Spectrogram image of Song of the Bisti. Fossil Forest excerpt at center-right.
Figure 7. Spectrogram image of Early Sounds, from Four New Mexico Landscapes.
Figure 8. Spectrogram image of Considering Non Linear Time, from Four New Mexico Landscapes.
Figure 9. Spectrogram image of Floating Colors of the Sky, from Four New Mexico Landscapes.
Figure 10. Spectrogram image of Bosque, from Four New Mexico Landscapes.
Figure 11. Spectrogram image of Phonemes.
Figure 12. Spectrogram image of Requiem for an Ancient Forest.
APPENDIX D Scores of the Compositions

Four New Mexico Landscapes, page 29

Phonemes, page 37

Requiem for an Ancient Forest, page 44
Tom McVeety

Four New Mexico Landscapes

for

Soprano, Flute / Alto Flute, Bass Clarinet, Violin, Cello and Piano
I. Early sounds

\[ \text{j} = 72 \quad \text{Curiously} \]

*Alto Flute*

- increase air in sound
- \( \text{air} \)

*Bass Clarinet in B*

- \( \text{mp} \)
- \( \text{ mf} \)
- \( \text{ pp} \)
- \( \text{ ff} \)
- \( \text{ fp} \)
- \( \text{ ff} \)
- \( \text{ mf} \)
- \( \text{ f} \)
- \( \text{ mp} \)
- \( \text{ f} \)
- \( \text{ pp} \)
- \( \text{ f} \)

*Soprano*

- Ahh
- Ahh
- Ahhh

*Piano*

- \( \text{ mf} \)
- \( \text{ mf} \)
- \( \text{ mf} \)
- \( \text{ pp} \)
- \( \text{ pp} \)
- \( \text{ f} \)
- \( \text{ f} \)
- \( \text{ ff} \)

*Violin*

- \( \text{ ponticello region} \)
- \( \text{ pitch drift} \)
- \( \text{ crunchy / scratchy bow pressure} \)
- \( \text{ normal bow pressure} \)
- \( \text{ ponticello tremolo, sizzle and vanish} \)

*Violoncello*

- \( \text{ ponticello region} \)
- \( \text{ partial bow pressure changes to normal bow pressure} \)
- \( \text{ partial finger pressure changes to harmonic pressure} \)
- \( \text{ ponticello tremolo, sizzle and vanish} \)

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II. Considering Non Linear Time

A. Fl.

- Trilling key clicks
- Tongue block
- Key slaps
- Norm.
- Key clicks

B. Cl.

- Trilling key clicks
- Frullato as possible
- Roof of mouth
- Tongue click
- F

B. Cl.

- Hum
- Norm.
- Trilling key clicks
- Roof of mouth
- Tongue click
- Pizz.

S.

- Mmm
- Mmm
- Mmm
- Roof of mouth
- Tongue click
- Ff

Pno.

- Mp
- Ff
- Gliss.

Vln.

- Col legno
- Gliss.

Vc.

- Col legno
- Single pizz. with gliss.
- Pitch drift

Velocity slopes; use fingernail against plastic threaded rod

LH light damping

Battuto
III. Floating Colors of the Sky

\[ q = 60 \]

A slowly changing sunset

\( \text{fast gliss.} \quad \text{slow gliss.} \)

Flute

\( \text{lightly tongued changes to frullato, then slows down to norm.} \)

B. Cl.

\( \text{tongue click} \quad \text{tongue clicks, hit bottom of mouth} \)

\( \text{hand claps} \quad \text{clap final note} \)

S.

\( \text{tongue clicks, hit bottom of mouth} \)

\( \text{hand claps} \)

Pno.

\( \text{normal fingerpressure} \quad \text{harmonic finger pressure} \)

\( \text{col legno} \quad \text{mute lightly w/ L.H.} \)

\( \text{col legno} \quad \text{mute lightly w/ L.H.} \)

Vln.

\( \text{normal finger pressure} \quad \text{harmonic finger pressure} \)

\( \text{spiccato} \)

Vc.

\( \text{poco a poco ponticello} \)
III. Floating Colors of the Sky

- **Flute**
  - mp
  - fp
  - ff
  - key clicks with air
  - norm.

- **B.C.**
  - p
  - pp
  - nf
  - mp
  - ff
  - increase air in sound

- **S.**
  - mp
  - nf
  - pp
  - Tss
  - Ah
  - mp
  - subito

- **Pno.**
  - mp
  - pp
  - norm.
  - Tss
  - Tss
  - Tss
  - Tss

- **Vln.**
  - mp
  - fp
  - nf
  - mp
  - pp
  - nf

- **Vc.**
  - mp
  - fp
  - nf
  - f
  - pp
  - p

- **Key Instructions**
  - poco a poco ponticello, increasing white noise
  - unstable bow pressure
  - partial bow pressure
  - partial finger pressure
  - pitch drift

- **Additional Details**
  - col legno
  - like scattered pebbles
  - unstable bow pressure
  - partial bow pressure
  - partial finger pressure
  - pitch drift
III. Floating Colors of the Sky

- Slower motions
- Air sounds
- Soft air sound glissando upward
- Vary fingerings for alternate timbre and pitch
- Key clicks with some air
- Col legno slide bow toward bridge during bow stroke
- Ponticello region partial bow pressure
- Heavy bow pressure slow bow speed

Notation details:
- Flute (Fl.)
- Bass clarinet (B. Cl.)
- Trumpet (S.)
- Piano (Pno.)
- Violin (Vln.)
- Cello (Vc.)
IV. Bosque

veiled

A. Fl.

faster

B. Cl.

increase air in sound

S.

humming

Pno.

low freq. exhalation

high freq. exhalation

Vln.


Vc.
A little slower

\[ q = 68 \]

forceful tongue "taa"

sim.

norm.

pitch drift

exhalation

\[ \text{col legno} \]

freely

\[ \text{col legno} \]
Tom McVeety

Phonemes

for Alto Saxophone and Five String Cello

2014
Performance Notes

The multiphonics were created on a Yamaha model 62 alto saxophone, with Van Doren mouthpiece AL3 and #3 reed.

The alto saxophone part greatly benefited from the contributions of Alex Martin, who worked with the music from the original sketches and performed the premiere.

An E4 pitch should be used for the fifth string on the cello, shown as V. The other four strings are the standard A3 (I), D3 (II), G2 (III), C2 (IV); A = 440 Hz.

Total performance time for Phonemes is approximately 6:40:
I. 2:30
II. 1:30
III. 2:40
Phonemes

Tom McVeety

Score in C

\[ \frac{108}{154} \] freely

\[ \frac{c.\ 84}{54} \]

Alto Saxophone

Make didgeridoo-like sound, with light left hand pressure for muffled, non pitched sound. Start with bow at bridge, angled so hair is on edge, with wood tilted toward bridge. Pull bow quickly towards fingerboard. Bow motion is elliptical along length of string; bow speed in nonlinear, slower when moving towards bridge. Repeat ad lib, approximately 20x

Five string cello

Partial finger pressure changes to harmonic pressure

slowing

sul pont.

PPP

p

\[ \frac{c.\ 54}{54} \]

Alto Sax.

\[ \frac{p}{mp} \]

\[ \frac{mp}{mp} \]

\[ \frac{pp}{p} \]

Lightly touch top note
Use slow, wide, non linear vibrato

5 Stg Cello

\[ \frac{mf}{mp} \]

\[ \frac{pp}{p} \]

\[ \frac{pp}{p} \]

\[ \frac{ff}{sempre} \]

Adjust embrocure to bring out upper octave

Wolf tone, tune to maximize beats

Key clicks

\[ \frac{fff}{attacca} \]

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\* Sounding result is still relatively quiet
Alto Sax.

5 Stg Cello

key clicks

valve pops

c. 6 sec.

key clicks

valve pops

c. 6 sec.

mp

f

sul pont.

III II

sul pont.

III II

f

f

attacca

"Alto Sax.

5 Stg Cello"
lots of air
in sound
c. 10 sec.

Alto Sax.

III

mostly air, changing
to pitch, and back to air
c. 15 sec.

5 Stg Cello

Alto Sax.

III

vibrato

sul pont.

Alto Sax.

normal finger pressure
changes to harmonic pressure

5 Stg Cello

V

I

normal

III

vibrato

sul pont.

Alto Sax.

pizz.

5 Stg Cello

Graphical notation with musical instructions and symbols.
Alto Sax. 5 Stg Cello

III

<table>
<thead>
<tr>
<th>c. 6 sec</th>
<th>c. 8 sec</th>
<th>c. 14 sec</th>
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continue upward, starting approximately at previous glissando final pitch

additional air in sound

mostly air, changing to harmonic-like timbre, and fade away with more air in tone

ancient and far away
Requiem
for an
Ancient Forest

for
Wind Symphony

Tom McVeety
Instruments

Flute 1
Flute 2
Piccolo
Oboe 1
Oboe 2
English Horn
Eb Clarinet
Bb Clarinet 1
Bb Clarinet 2
Bassoon 1
Bassoon 2
F Horn 1
F Horn 2
F Horn 3
F Horn 4
Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Percussion 1 Marimba, Crotales
Percussion 2 Vibraphone, Crash cymbals, Tam-tam shared with Perc. 4
Percussion 3 Five tom-toms, Suspended cymbal, Five temple blocks
Percussion 4 Bass drum, Tam-tam
Cello
Double Bass

Notes:

1. Percussion 1, 2, 3, 4 will require a bass or cello bow and rosin.

2. The cello section should be 3 players or more.

3. The double bass section should be 2 or more players, preferably instruments with a low C string.

4. Standard transpositions apply:
   Crotales are notated 2 octaves lower
   Double Bass is notated 1 octave higher
   Piccolo is notated 1 octave lower