TILL MILLENNIAL KINGDOM: A COMPOSITION FOR TRUMPET, THREE
PERCUSSIONISTS, AND TAPE

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*Till Millennial Kingdom* is a single-movement composition, eleven minutes in length, combining a trumpet, three percussionists, and tape. Throughout this text, use of the word “tape” will refer to pre-recorded audio on compact disk. This is also a programmatic composition, in that it uses music to depict a non-musical event. The form and instrumentation of *Till Millennial Kingdom* create a musical depiction of natural and supernatural events as they relate to biblical prophecy.

The trumpet makes a significant thematic contribution throughout the work and particularly during the end of the piece. The use of percussion provides an element of rhythmic agitation, and the tape part provides a musical canvas upon which all sonic elements of the work are arranged. The combination of percussion and electro-acoustic gestures represents the programmatic concept of wrath and tribulation. Ironically, the closing stages of this work musically represent the beginning of eternity.
TABLE OF CONTENTS

PART 1: Musical Analysis

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>OUTLINE OF COMPOSITION (PROGRAMMATIC ELEMENT)……</td>
<td>1</td>
</tr>
<tr>
<td>MELODIC AND HARMONIC MAKE-UP</td>
<td>4</td>
</tr>
<tr>
<td>COMPOSITIONAL PROCESS</td>
<td>8</td>
</tr>
<tr>
<td>THE OVERALL FORM</td>
<td>13</td>
</tr>
<tr>
<td>NOTATION AND THE SCORE</td>
<td>19</td>
</tr>
<tr>
<td>HISTORICAL CONTEXT</td>
<td>21</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>25</td>
</tr>
</tbody>
</table>

PART 2: The Score                                      | 27   |
OUTLINE OF COMPOSITION (PROGRAMMATIC ELEMENT)

*Till Millennial Kingdom* is an eleven minute, single-movement composition, combining trumpet, three percussionists, and tape. Throughout this text, use of the word “tape” will refer to pre-recorded audio on compact disk. This work involves conventional acoustic instrumental performance as well as recorded sounds processed by electronic equipment. The trumpet part of *Till Millennial Kingdom* contains elements of improvisation and development of a thematic motive. The tape includes shouting, preaching, and electronically processed sounds. The percussion parts include irregular rhythms, improvisation and traditional applications. Throughout the entire work, all instruments are treated with equal relevance.

*Till Millennial Kingdom* can be appropriately labeled as program music in that it is an attempt to create a musical depiction of a non-musical idea. The title of the piece bears a direct relation to its programmatic content. Extra-musical ideas are derived from biblical prophecy, which states that the church age we live in will culminate in a series of supernatural events. Events of apocalyptic prophecy include a sudden rapture of people out of this world (in which Christians are unexpectedly removed from earth to meet Jesus Christ in the air), a seven-year period of great tribulation, and Jesus Christ’s return to earth to reign for one thousand years. This thousand-year reign is the millennial kingdom to which the title refers. The form, instrumentation and musical content of *Till Millennial Kingdom* create a musical depiction of natural and supernatural events as they relate to these prophesied events.

The methodical integration of the acoustic instruments with the tape part strengthens the foundation of the composition. Percussion instruments used to represent
the apocalyptic nature of this work include xylophone, glass chimes, bass drums, crotales, suspended cymbals, tam-tams, metal pans, tom-toms, triangle, sizzle cymbal, chimes, and glockenspiel. The organic quality of the music is enhanced by conversational interaction between the tape part and the acoustic instruments.

The performance venue of this work will be enhanced if the seats are arranged in a congregational manner, which is to say in parallel rows to simulate a church setting. The opening minutes of the work give a sonic realization of entering and participating in a live church service. The presentation of sounds that resemble a church service, combined with suggested congregational seating, contributes to an effective environment in which to musically depict the rapture. Furthermore, speakers should be placed evenly throughout the performance space to provide enhancement of aural relationships that will contribute to a better sonic portrayal of a church congregation. Although this is a stereo work, a circular arrangement of several speakers will enhance the effect of the pre-recorded audio.

*Till Millennial Kingdom* can be best described as a through-composed composition with thematic development. The structure of the work is based primarily on programmatic relationships to biblical prophecy. The text in the tape part does not appear merely as a sound source to be developed, but it also aids the establishment of a conversational atmosphere. The recorded text includes a reading of verses from the Bible used in conjunction with musical illustrations. The aural transition from a church congregation atmosphere to a landscape of synthesized and processed sounds corresponds to the programmatic depiction of the rapture. All dialogue in the tape part is directly related to the program and contributes to the cohesiveness of the work.
Kingdom, the recorded speech often describes that which is musically illustrated. As processed sound files are gradually introduced, a sense of supernatural presence and otherworldliness is developed and enhanced through timbral exploration.

Program music can be thought of as music that creates a sonic depiction of a non-musical event. Program music was one of the most prevalent forms of music composition of the 19th century Romantic period. The three main structural techniques associated with writing programmatic music include the expressive, depictive, and narrative approaches. The expressive approach to writing program music involves carefully sustaining one or many moods within a work. The depictive approach to writing program music involves an element of non-musical representation, such as imitating the sound of water, and can be found prominently in the tape part of Till Millennial Kingdom. The narrative approach to writing program music involves basing the character of the work entirely on its underlying subject.

Till Millennial Kingdom includes the narrative, and to a lesser degree, the depictive method of programmatic writing. It is commonly thought that the narrative approach to composing is the most controversial for reasons of coherence, but I view this as a challenge to be overcome by meticulous organization. Till Millennial Kingdom makes use of many detailed elements while retaining the intended coherence. In a later discussion of form, depictive and narrative approaches to the structure of Till Millennial Kingdom will be explained. Additional elements of construction concerning the overall form also will be examined during forthcoming chapters.

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MELODIC AND HARMONIC MAKE-UP

The primary source of harmonic motion comes from a shifting pattern of note cells. The term “cell” will be used throughout this text to refer to the pitches upon which the harmonies and melodies of a particular section of the work are based. The melody is stated prominently in the trumpet, but all components of the work occasionally assume both leading and supporting roles. The initial statement of the focal melodic figure of the work appears in measure nine of the trumpet part (Example 1).

Example 1- Focal melodic figure as initially stated by the trumpet.

This thematic figure periodically appears in fragmented and embellished forms and contains pitches related directly to this section of the work. The pitches stated are part of a five-note cell consisting of C, F, G, Ab, and Bb. As the crotales and vibraphone begin to improvise on this cell, the additional pitch of Eb is introduced in measure twelve. The second pitch cell, appearing in measure seventeen, consists of the notes C, C#, D, F, F# and B. The use of collections of pitches throughout *Till Millennial Kingdom* is inspired by the improvisatory convention of jazz chord usage, as most jazz works that call for improvisation provide the parameters of chords, scales, and tonal relationships.

The first pitch cell is used to establish consonant harmony in association with
optimism. Conversely, the purpose of the second pitch cell is to provide a dissonant contrast in association with obscurity. This contrast is one that promotes the release of harmonic and rhythmic tension as a major developmental feature. The third pitch cell is introduced in measure 63. This cell, consisting of the notes Ab, Bb, Db, Eb, and E, is used briefly but serves as a basis of notes from which to improvise. Measure 63 marks the use of a dissonant pitch cell in the first of three major developments of tension and consequent release. The release of this tension occurs in measure 65 with the initiation of section D along with the restoration of tempo. The fourth pitch cell, consisting of D, Eb, G, A, and Bb, is introduced in measure 96. The release of tension in this case, occurs in measure 98 with the commencement of section E. The use of tension, release of tension, and establishment of consonant harmony, increases the dramatic effect and help shape the work.

The final development of tension begins in measure 113. In this case, tension is created by the establishment of a lively tempo and is fully released in measure 164 as a result of the sudden deceleration of the tempo and the establishment of consonant harmony. The enhancement of tension between measures 113 and 155 is also promoted by the use of fully diminished scales built on F, Bb, and ultimately, Eb.

No single pitch cell is reiterated extensively throughout the work, but the melodic figure stated in the first pitch cell provides a link to the final harmonic statement. The shared pitches of the concluding harmony in the original motive found in pitch cell one are C, Bb, G, and F. Transposed fragments of this motive are stated between measures 155 and 170 (Example 2)
Example 2- Penultimate trumpet statement of unifying motive in fragmented form.

Example 3- Final trumpet statements of unifying motive.

*Till Millennial Kingdom* concludes with an unsettling harmony, which ironically represents the programmatic element of the beginning of eternity. The final harmonic scheme of C major over an inverted Bb major chord emerges from measure 157 and extends throughout the remainder of the work. This particular harmony is used because of its unresolved sonority.

Initially, the trumpet part was conceived to exist as pre-recorded audio. Later, it was decided that the trumpet part needed to be performed live. Throughout the work, the major role of the trumpet part is to prominently introduce melodic gestures, though constant fanfare-like writing for the trumpet would probably make the part uninteresting. By varying the role of the trumpet, however, interest is maintained. The trumpet part was enhanced by the creation of opportunities to portray a background role and to provide the most significant thematic material of the piece. For example, the use of sustained notes
during section C allows the trumpet to play an accompanying role. This section also provides the trumpet player with some rest in the midst of demanding and virtuosic passages. Another aspect of the trumpet part is the use of improvisation. Development of the thematic material presented by the trumpet promotes elements of contrast, dense combinations of instruments, and varying degrees of intensity throughout the work. The constant shifting of roles by all members of the ensemble, from foreground to background, enhances interest for the listener. Writing for this collective ensemble in a way that enables it to present unique and surprising material was a constant challenge.
While composing *Till Millennial Kingdom*, many of the orchestrations related to the program came about more naturally than others. The original concept for this work was for computer music alone: a stereo recording on compact disk. As the ideas evolved and the musical concept became more complex, a mixed ensemble seemed more practical. The use of percussion provides rhythmic excitement as well as tension. The notion of using trumpet was a direct relation to the programmatic aesthetics: it is noted in biblical scriptures that the initiation of the supernatural event known as the rapture will be accompanied by the sounding of a trumpet. In writing for solo trumpet, careful precautions were taken to compose material worthy of development and to utilize the idiomatic qualities of the trumpet. Efficiency was achieved with a certain level of thoughtful labor in the trumpet writing. The inflexible parameters of the range and the difficulty of executing chromatic passages were part of the ongoing challenges in writing for this instrument.

This work was composed in a linear fashion. The first two-minute-and-forty-three-second section of the piece is an introduction to the subject of the composition for tape alone. The sonic portrayal of an animated church service introduces a unique sound environment to manipulate. The gradual introduction of acoustic instruments supports the aesthetic of a smooth transition from one sonic environment to another. The original sound sources become unrecognizable as the electronic sounds are developed thematically and the work evolves. The evolution of the electronic sounds in the work is noticeably present, but is not excessive. Methods for the manipulation of sound sources in this piece included time stretching, pitch bending, reverberation, sound convolution,
and amalgamation. The tape part is assigned to the roles of both foreground and background, as the desire to emphasize the shape of the work is fulfilled.

The rhythm of the text is carefully considered when determining tempo. The attention paid to the rhythm of the spoken dialogue found in the tape part also improved the likelihood of fully achieved synchronization as shown in Example 4.

Example 4- Mapping of speech rhythms.

*Till Millennial Kingdom* contains conversational activity between the acoustic instruments and the tape. As a result of personal experiences, the manner in which *Till Millennial Kingdom* was dictated and unified included a considerable amount of variance. During the construction of the piece, ideas were orchestrated carefully to enhance the composition’s organic quality. In measure 119 the trumpet begins frequent continuation of melodic lines initiated by other instruments. Delineation of the rhythmic aspects before anything else in the work was also useful. The ability to compose driving rhythmic activity prior to the consideration of pitch content was of great value, particularly during the concluding section of the work. A number of rhythms were composed before the pitches in order to sustain fluidity during the composition of this work. Musical dialogue was carefully interwoven within many symbolic passages of the work. Also, freehand drawings were composed into the tape part of the score before
development of corresponding sounds. The graphics were used to visually stimulate the compositional aspect of Till Millennial Kingdom in a general way.

Stable tempos are often supportive in synchronizing all elements of this composition. Establishment of these tempos was achieved with minimal difficulty. Careful placement of short sound samples at recurring intervals of time helps define the pulse. Once a recurring pulse is achieved, subdivision and anticipation of pulse in the tape part also becomes easier. The increased level of activity in the tape part, promotes the energy and the level of intricacy in the work. The ability to derive tempos from the tape part was also helpful in the creation of aural cues for the conductor. During the compositional process, the need for a conductor’s display of visual synchronization cues was also taken into account by including rhythmic cues in the score.

Genuine realization of the work required sampling of very distinctive sound sources to be processed carefully so as to retain familiarity. Till Millennial Kingdom contains a variety of timbral combinations. Percussion passages are continually integrated with tape sounds of electronically processed bass drums, crotales, and xylophone samples to complement the live instruments.

I originally felt apprehensive about the amplification of the entire ensemble, but ultimately decided that it would provide timbral consistency. The amplification of all instruments used in an electronic environment promotes a more coherent sound palette. Attention paid to the amplification also makes an environment more optimal for recording. Amplification of the percussion instruments in this work is minimal, and there is a modest amount of reverberation provided for the trumpet through live sound processing.
Some improvements for achieving an intensified dynamic range throughout the piece came in the late stages of composition. Several tom-tom passages appear in the work between measures 98 and 113. These first few measures of this closing section contain rhythmic energy that propels the work to its end. Because the sound of tom-toms has such a naturally strong presence, the dynamic range of these measures was reduced. Activity is still high in these measures while the dynamic level remains low. This late modification magnified the shape of the overall dynamic shape of the work. When working on large-scale works, it is helpful to amend dynamics as they pertain to sections. The varied use of dynamics in this work heightens anticipation of the conclusion and alleviates predictability.

The ability to achieve seamless synchronization between an unregulated stream of audio and the live performers in this work was a challenge of particular concern. The successful integration of these two mediums came about through consideration of aural synchronization cues. All cues in the tape part are consistently characteristic of the surrounding music. *Till Millennial Kingdom* requires that the performers remain alert at all times. Clarity in the aural cues is intended to assist the conductor as well as the performers. The consistent use of closely related timbres also encourages coherence of sounds present in the work.

The aforementioned parameters of the work are presented in order to enhance the quality of the work, as well as increase the probability of its unified performance. The use of an independent element such as an inflexible audio source increases the risk involved in synchronization and requires a more intricate coordination of the elements. As a result of this integration of live and fixed elements, it was necessary to meticulously...
work out the details in the composition of *Till Millennial Kingdom*. 
THE OVERALL FORM

Though *Till Millennial Kingdom* uses music to represent non-musical events, percussive and electro-acoustic gestures coincide to represent the concepts of wrath and tribulation, and to facilitate its organic integration. The tape begins the piece and extends throughout the entire work. Major divisions of the piece can be broken down into five main sections and are marked by letters A through E. Each of these sections outlines a different programmatic concept. The purpose of section A in *Till Millennial Kingdom* is to suggest a conversational environment. The first two minutes and forty-three seconds of the work contains crowd noises to aurally portray an energetic church congregation. The conversational environment is realized in the tape part only. The program inspired this unique approach to the use of media. The gradual integration of acoustic instruments corresponds to the idea of transformation. This alteration of contrasting aural sonorities also represents the idea of extreme transition from one state of being to another.

The predetermined outline of the work suggests rapture-like sounds in the beginning of section B and is marked by the foremost melodic statement made by the trumpet\(^2\). Electronically processed sounds are heard in the tape part of section B and represent supernatural motion. This musical depiction of the rapture occurs 2’43” into the work. The result of the first attempt to musically represent the rapture included an abrupt change in texture in which the two major sonic palettes (musical content appearing before and after 2’43”) were juxtaposed. The piece was originally arranged in this way for programmatic reasons: the imitation of a sonic event taking place in a time span that resembles the “twinkling of an eye” was part of the early aesthetic. The subsequent

\(^2\) Rapture-like sounds refers to the sound of rocks being shuffled in the tape part.
alteration at the beginning of section B made the transition from one sonic landscape to the next smoother. Original timings were ultimately preserved, though the abruptness of this sonic transformation changed.

Measure 30 marks the beginning of section C which extends through measure 64. Measure C commences with a sonic portrayal of the opening of seven seals (heard as spoken text of the tape part) and a representation of wrath-like "trumpet judgments" of great tribulation\(^3\). The sounds of seals being opened precede the resultant judgment-inspired sounds of a more agile and vigorous nature. Judgment-inspired sounds are represented by flutter-tonguing of the trumpet and irregular rhythms in the percussion. The use of triplets is also incorporated into the symbolic representation of trumpet judgments. A clear example of this occurs as a simple embellishment of the main thematic statement, and can be found in measure 37 (Example 5).

Example 5- Trumpet statement sonically representing “trumpet judgments.”

Measure 53 of section C introduces a brief sonic portrayal of “bowl judgments” referred to in the Bible. These bowl judgments are represented by processed and unprocessed chiming of bowls heard in the tape part. The sonic depiction of “trumpet judgments” ultimately concludes in measure 64 with a resultant build up of tension for approximately thirty seconds. This tension includes chaotic improvisation and the presentation of the

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\(^3\) The Bible, the book of Revelations.
third pitch cell referred to earlier.

Example 6- Third pitch cell (“tension cell”).

The initiation of section **D** occurs in measure 65. This section is marked with the release of tension created during the fermata which lasts approximately thirty-three seconds and includes a re-establishment of tempo. Section **D** deals primarily with the development of beast-like sounds heard in the tape and also are portrayed in the percussion. Electronically processed sounds of a meowing cat combined with the sound of a roaring lion are in the tape part during this section. These beast-like sounds represent the programmatic idea of a beast prophesied to rise out of the sea. This section
also brings about additional development of the main trumpet motive. This motive is stated throughout all instruments of the group. Section E is the final formal section of the work, throughout which the concluding ideas are established. The main goal of the section is to use the percussion to execute agile rhythmic passages and convey an organic sense of time. This is represented by the use of chaotic and irregular combinations of rhythm throughout the percussion (Examples 7 and 8).

Example 7- Display of irregular rhythms used in programmatic representation of “tribulation”.

Example 8- Additional display of chaotic rhythms.

Synchronization of these disjunctive rhythms is facilitated by placement of a quarter note pulse in the tape part. The use of disjunctive rhythms in this section provides the
suggestion of destructive activity and also represents elements of “great tribulation.”

Additionally, during the conclusion of the final section, the second rhythmic motive appears in measure 124. This new rhythmic motive is introduced to utilize the mallet instruments for their ability to display rhythmic and harmonic agility (Example 9).

Example 9- The second thematic motive appearing in varying mallet instruments.

This seven-note rhythmic gesture is used in conjunction with diminished harmony to facilitate an equal distribution of interesting parts throughout the entire ensemble. After its introduction, this subsequent rhythmic gesture is displayed in various forms throughout the remainder of the work, particularly between measures 126 and 135.

Subdivisions of tempo in the tape appear at the end of the work and add excitement to the final climax. Just as the tape prominently begins *Till Millennial Kingdom*, it also ends the piece.

When determining what order the electric sounds would be presented, formal elements were of the utmost concern. During the composition of the tape part, the significance of its role grew continually. Reverberation and spacialization eventually became unifying elements as well as formal elements of the tape part’s construction. As the work progresses, electronic sounds are constantly being transformed as each new sound is introduced. To emphasize the effectiveness of the tape’s contribution to the piece, special consideration is given to the panning of sounds as well as reverberation.
times. Though clarity of materials is intended for any listener of this piece, the overall character is ambient. Elements of *Musique concrète*, which will be discussed later, were also used with regard to the quality of each sound source.
NOTATION AND THE SCORE

*Till Millennial Kingdom* is the first composition in which I attempted to notate computer music on tape. A large portion of this work is notated conventionally, just as it was composed. However, the integral role of the tape part in its suggestive, unconventional form, required careful thought with regards to notation. In composing the tape part, a grand staff was simulated. This pseudo-grand staff is comprised of a standard treble clef on the top line and a percussion clef on the bottom consistently. A majority of the notations made in the percussion clef staff of the tape part are graphic representations of non-pitched sounds (Examples 10-12).

Example 10- Graphic representation of sound in measures 63 and 64.

Example 11- Graphic representation of the seal breaking sounds.
Example 12- Graphic representation of the final culmination of electronic noise.

Careful attention is given to the correspondence of the graphics with the quality of the sounds being represented. These implicit graphics are present in the score primarily to assist the conductor in the synchronization of the work⁴. Graphic portrayals of sound are helpful because the tape part should run continuously during the performance and the players must depend upon the conductor for an accurate display of visual cues. Precise timings have been placed above each measure in the score, which aid the initial learning of the piece.

A note of preparation is specified in the score for a few of the percussion instruments. The sustain pedal on the chimes should remain down for the entire duration of the work. Furthermore, the pedals on both vibraphones should be depressed throughout. These two parameters contribute to the ambient nature of the work. An aural balance between prerecorded audio and the live instruments should be made so that both are equally audible. Another consideration is the provision of a headphone feed for the conductor at a level that ensures the audibility of the tape part. Adherence paid to these performance issues will promote the greatest possible integration of the acoustic instruments with the electronic sound environment.

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⁴ The term “implicit graphics” refers to sounds that are represented by pictures in the score.
HISTORICAL CONTEXT

Since the end of the 1940’s, several genres of music were created as a result of the creative use of electronic equipment. The development of magnetic tape also has inspired what we now call “tape music.” The term musique concrète has been used frequently in reference to aural collages made up of naturally occurring environmental sounds\(^5\). Examples of musique concrète, in Till Millennial Kingdom are the sounds of pouring water, animals, wind, and footsteps. In the earliest stages of electroacoustic music composition, the genre of electronic music utilized the phonograph and magnetic tape as primary recording equipment devices. In Till Millennial Kingdom, humanistic concrète sounds that can also be found in this work include preaching, speaking, clapping, and shouting.

Many of the earliest examples of musique concrète appeared in radio plays composed by Pierre Schaeffer in studios of the French radio in Paris around 1948. Additional creators of musique concrète such as Pierre Henry, Bernard Parmegiani, and Guy Reibel were the first to experiment extensively with the cutting, splicing, and looping of magnetic tape with compositional intent\(^6\).

Throughout Till Millennial Kingdom, varied combinations of concrète sounds have been merged with processed electronic sounds as well as instruments resulting in an eclectic mix of contemporary devices. The orchestration of Till Millennial Kingdom allowed a large number of possible combinations. However, the acoustic instruments, as well as the sound sources utilized in electronic processing, were selected carefully.

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The tape part of *Till Millennial Kingdom* is particularly important, especially with regard to the uniqueness of the sounds and their strategic placement as they correspond to an outlined chain of events. Consistency in the quality of each sound source is used in sustaining the engagement of the listener, as an excessive amount of drastically differing sounds would have reduced the effectiveness of the electronic sounds for listeners. In *Till Millennial Kingdom*, a reasonable amount of processed sound files are integrated throughout the entire piece.

Alternations between instruments and tape can establish timbral relationships that function as components of a large structural design. The symphonic work *Déserts* by Edgard Varèse was one of the first attempts to combine an acoustic ensemble with electronic sonorities\(^7\). The unifying relationships between instrumental and processed sounds in *Déserts* had an influence on the aural relationships in *Till Millennial Kingdom*. During the late 1950’s, new strategies came about for the re-organizing of traditional ensembles, as well as music for prerecorded audio on tape. Throughout this period, composers were exploring timbral relationships between instruments and tape, as the integration of the two media became more intriguing. In establishing various relationships between contrasting sound sources, the number of possible sonorities increases\(^8\).

In writing the piece *Kontakte*, Karlheinz Stockhausen continued the exploration of integrating acoustic instruments with electronic sound. The meticulous detail found in the score of *Kontakte* encouraged the composition of many works, including *Till Millennial Kingdom*, to be written in a similar way. *Till Millennial Kingdom* has a place


\(^8\) Ernst, *The Evolution of Electronic Music*, p.126
at the end of a long chain of works in the evolution of contemporary music. *Till Millennial Kingdom* utilizes compositional elements present in many early works, and is still unique because of the style and sound sources used. *Till Millennial Kingdom* also displays control over tonal material within the context of acoustic and electronic sonorities.

A typical studio from the 1960’s might have contained several magnetic tape recorders, oscillator banks, reverberation chambers, filters, and elaborate mixing consoles to compose a work like *Till Millennial Kingdom*. However, advancements in technology have made it possible to compose this piece entirely in a home studio setting today.

Over the past few decades, the use of computers in music composition has been diverse. Early integration of computers with live performers consisted of various elements ranging from serial techniques, to timbre construction to the combining of sine tones. By the 1980’s, a wide array of commercial synthesizers were available. Developers of technology to this point produced sophisticated studio equipment, pocket-sized devices used for entertainment, and electronic games. The composing of *Till Millennial Kingdom* mainly involved the use of technology for the processing and organization of its key sonic material. Pitch-sustaining sound samples were meticulously developed to avail the use of all twelve tones whenever desired. This promoted the availability of a chromatic canvas made entirely of electronic sounds with which to integrate the acoustic instruments.

In many early examples of tape music notation, a minimal amount of information was included. The composing of *Till Millennial Kingdom* mainly involved the use of technology for the processing and organization of its key sonic material. As the medium
of electronic music composition has evolved, composers have gone into painstaking
detail in the notation of electronic music to facilitate synchronization with live players.
Furthermore, the use of an independent element such as an inflexible audio source
increases the risk of the work becoming unsynchronized. The ability to achieve seamless
synchronization between an unregulated stream of audio and the live performers in this
work was a particularly satisfying challenge.

The inspiration to compose *Till Millennial Kingdom* in a programmatic way,
stemmed from the desire to make musical references to the Bible. Issues concerning
form, instrumentation, and the musical content of the work facilitate unity throughout the
work. The inflexible pre-recorded audio inspired the need to notate the tape part in very
detailed way, which in turn assists the coordination of the more difficult performance
elements of this work by a conductor. The work is also an attempt to stray temporarily
from traditional methods of music making in its unique instrumentation as well as its
display of distinctive pre-recorded sounds, particularly evident in the introduction for
tape alone. *Till Millennial Kingdom* represents the culmination of my varied experiences
as a writer and performer of diverse musical styles and genres.
BIBLIOGRAPHY:

Books:


Scores:


Recordings:


Jermaine Stegall

Till Millennial Kingdom

for trumpet percussion and tape
(2003)

Score
**Performance Notes:**

The sustain pedal on the chimes should remain down for the entire duration of the work. The sustain pedal on the vibraphone should also remain down for the entire duration of the work, except where pedal markings are indicated. An aural balance between pre-recorded audio and the live instruments should be made so that both are equally audible. Another consideration is the provision of a headphone feed for the conductor at a level that ensures the audibility of the tape part.

**Instrumentation**

Trumpet in C

Percussion 1:
- (Glockenspiel, Crotales, Tam-Tam, Triangle, Glass Chimes, Tom-Toms)

Percussion 2:
- (Glockenspiel, Vibraphone, Chimes, Tam-Tam, Metal Pans, Small B.D.)

Percussion 3:
- (Xylophone, Tom-Toms, Sizzle Cymbal, B.D.)

Tape
Till Millennial Kingdom

Jermaine Stegall
(2003)

Trumpet in C

Percussion 1

Percussion 2

Percussion 3

Tape

0’0"

10.5"

28"

33"

1’14"

("Mommy, why..." "...Well...")

(sound of footsteps)

(spoken)

(door opens, as prayer continues)

(shouts and crowd response begins)

(improvised sermon accompaniment begins)
preaching continues as sounds gradually mutate

(band rhythm) cheering

sparse electronic sounds
Tpt. in C

crotale: repeatedly and in random order w/ shaft of mallet

Perc. 1

vibraphone: repeatedly and in random order w/ shaft of mallet

Perc. 2

Perc. 3

Tape

(sparse sounds continue)

10

11

12

13

14
Now open the seven seals... (spoken)
Tpt. in C

Perc. 1

Perc. 2

Perc. 3

Tape

4'36.9" 4'38.5" 4'41"

scrape

metal pans

sus. cym.

door closes

metal pans

scrape

scrape

B.D.

46 47 48

mp fff
Tpt. in C

Perc. 1

Tom-toms
yarn mallets

Perc. 2

glockenspiel

Perc. 3

Tom-toms

Tape

Beastly breathing sound

Growling beast

6'21" 6'25" 6'29" 6'33"
as loud as possible

on rim

electronic sound
7'32"

Tpt. in C

7'34"

Perc. 1

7'36"-7'55"

Perc. 2

hrmn. mute

ad. lib randomly until cued

Perc. 3

B.D.

vibraphone

ad. lib randomly until cued

B.D.

Tape

processed cheering gradually enters

94
95
96

50
Tpt. in C

8'12"

8'16"

8'20"

cup mute

Perc. 1

tom-toms hard mallets

mp 5

pp 3 3 5 5

chimes scrape (w. wood end of chime mallet)

fff

Perc. 2

Perc. 3

tom-toms hard mallets

mp 5

pp 3 3 5 5

Tape

bending electronic noise

101 102 103
<table>
<thead>
<tr>
<th>Tpt. in C</th>
<th>Perc. 1</th>
<th>Perc. 2</th>
<th>Perc. 3</th>
<th>Tape</th>
</tr>
</thead>
<tbody>
<tr>
<td>9'18.7&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9'20.3&quot;</td>
<td>ff</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9'22&quot;</td>
<td>f</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9'23.9&quot;</td>
<td></td>
<td></td>
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<td>126</td>
</tr>
</tbody>
</table>

- **Tpt. in C**: Crotale notation for the trumpet in C.
- **Perc. 1**: Notation for the first percussion instrument, labeled as "crotale".
- **Perc. 2**: Notation for the second percussion instrument.
- **Perc. 3**: Notation for the third percussion instrument, labeled as "vibraphone".
- **Tape**: Tape notation with time markers 126, 127, 128, and 129.

Additional notation includes "mp" for middle power and "ff" for forte fortissimo.
Tpt. in C

Perc. 1

crotales

tom-toms

chimes

chimes

Small B.D.

xylophone

xylophone

B.D.

Tape

∑ crotales

5

∑ tom-toms

5

∑ chimes

5

∑ xylophone

5

10'26"

10'28.4"

10'32.4"

10'34.4"

1st time only -- both times

1st time only

both times

165

166

167

168