

CLOCKWORK PLUMS

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Based on a story by Joshua Forehand with additional lyrics by Joshua Bradford, *Clockwork Plums* is an original musical work that integrates techniques and ideas from composers and different cultures. The accompanying essay about the work includes a summary of the story, "Clockwork Plums," some historical background covering 30 years of pop music, an analysis focusing on the use of African and Reichian compositional devices, and discussion about controlled improvisation and use of the voice as compositional tools. The music consists of three sections scored for 5 voices (lead male vocalist and SATB), flute (doubling tenor saxophone), Bb clarinet (doubling baritone saxophone), violin, cello, piano, electronic keyboard, electric guitar, electric bass, drum set, and percussion.

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PART 1

CRITICAL ESSAY:

EMBRACING THE CONCEPT: THE COMPOSITIONAL PROCESSES
AND HISTORY BEHIND THE CONCEPT MUSICAL

CLOCKWORK PLUMS

CHAPTER 1

INTRODUCTION

Clockwork Plums fulfills my dream to bring together my influences and my own personal desires as an artist to create a new musical work. The work makes use of various techniques present in music of other composers and different cultures. This essay will briefly discuss the story “Clockwork Plums” and explore a background history of some 30 years that led to the creation of my original work. Following this history, the essay will present a brief analysis of three sections of the entire composition. *Plums* is the clearest representation in an original musical work that makes an honest compromise between my circle of influences and my artistic intuitions.

CHAPTER 2

THE CONCEPT BEHIND *CLOCKWORK PLUMS*

The Story

Clockwork Plums is originally a story by Joshua Forehand, a colleague and close friend of mine. It is a satirical next chapter to the controversial Anthony Burgess' novel, *Clockwork Orange*. The story follows Alex, a young man between the ages of 19 and 24, who has “lost interest in the ultra-violent and savage-style in-out, and replaced them with like thoughts of creating and getting on in life real horrorshow.”¹ Alex’s lifestyle has changed dramatically, but he longs to leave the country where he has been known primarily as a criminal and a media-hyped government experiment. Where Burgess would intend Alex to pursue a romantic relationship with the possibilities of having a son, Forehand inserts Alex’s pursuit of an education along with his desire to move as far away from the “stinky rubber-soled nogas of the State of England.”² An idealistic journey to the “wild west” begins as Alex decides that the best place to pursue this education is within a Texas university.³ Alex then takes a journey “to the top of the hill,” or the point of achieving a degree.⁴ However, the journey is not without its distractions. Alex is faced with the temptations and obstacles of popularity and fashion trends, parking attendants,

¹ Joshua Forehand, “Clockwork Plums,” *Tarleton State University’s Anthology* (2000): 36

² Ibid.

³ Ibid., 37

⁴ Ibid.

coffee house intellectuals, and a bizarre mascot group that jumps out of “the Lone Texas Rider of the Apocolypse.”⁵ After achieving his goal however, Alex looks down from the “hill” to the students who do not even realize that the goal is right above them. He blames the students’ lack of realization on a system that runs itself. This “mechanized creature” feeds without giving thought to the success of the people within its grasp. The members of the university are the primary fuel for this creature that is “incapable of growth and sweetness.”⁶ Alex then proceeds to deliver his revelation, but no one hears him.

The “Concept Musical”

Although Forehand uses the character of Alex and the Nadsat⁷ dialect from the Burgess novel, “Plums” is actually an outlet for the author to comment on his own experiences within a conservative small-town university system. Alex is really a “thinly disguised” Joshua Forehand. The story’s events are not unusual or all that uncommon from any college student’s observations and experiences. It is Forehand’s fluency within the Nadsat dialect that make this story interesting. He is able to make the mundane exciting because of the way his character, Alex, is able to tell it.

The author and I attended the same school during the time the story was written. Forehand and I shared similar viewpoints and attitudes about our involvement within our university environment. So Alex, therefore, also represents aspects of my own personality. I was drawn to this story not only because of the obvious connections I could make with Alex, but also because of the story’s symbolism. The story’s form comes from

⁵ Ibid., 39

⁶ Forehand, 39

⁷ The Nadsat dialect is the teenage slang dialect which Burgess invented to tell the story of *Clockwork Orange*. To add a sense of poetry to Alex’s narration, Burgess combines a mixture of Russian words and the British teenage slang prominent in the 1960s. A complete *Nadsat Glossary* compiled by Stanley Edgar Hyman for the 1963 edition of *Clockwork Orange* is available at <http://www.clockworkorange.com/nadsat.shtml>.

its use of symbolism. Unlike most first-person accounts, “Plums” is not a linear narrative. Even though the story follows a series of events, the story is actually based on how different readers interpret Alex’s observations. This lack of linear narrative along with the story’s use of symbolism led me to view “Plums” as a story based upon a concept. Readers are only given pieces of a puzzle and must fill in the gaps themselves. The story, then, is not just about Alex and his journey, but is a means of expression for describing a much more profound “concept” or idea that stands for something much larger than perhaps what its creator intends.

Since the story “Clockwork Plums” is based on a “concept,” I thought it only logical to apply this to what has become my “concept musical.” My work still relies on many traditions found in musicals. It contains a situation that follows a character through some kind of series of events told throughout several songs and music pieces. It includes music that references pop culture and leaves space for dances and dramatizations. Upon a deeper examination, however, the work draws upon other influences. The concept has been the focus for several artistic movements like FLUXUS since the 1960s. However, the inspiration behind my version of *Clockwork Plums* is more directly related to what pop musicians and artists have done to break away from the limits placed by record companies and producers. *Plums* is directly influenced by those artists who have sought to make their works stand for something beyond themselves.

CHAPTER 3

HISTORICAL BACKGROUND

Popular Music and the Implementation of Theatrics

In an increasingly faster and more integrated world market, more and more artists have felt the need to express themselves in ways outside of the traditional artistic categories. Because of this need, they create works that integrate several art forms. These artists frequently use technology to make their works more suitable for larger audiences. Particularly in popular music, the works resemble familiar territories but challenge the ways that audiences view and consume the art forms in general. Often, technology has played a key role in these artists' creative processes.

The Concept Album

The Beach Boys release of their album, *Pet Sounds*, marked a new era in the way pop music would be viewed in the future. Almost all the material for the albums was composed by Brian Wilson. Wilson's groundbreaking album was able to weave a kind of story throughout the songs. *Pet Sounds* created a new label that was to apply to rock albums whose songs formed a story or unifying idea: the concept album. Although Wilson's album was not the first collection of songs based around a single idea (art song collections have been doing so since classical times), *Pet Sounds* changed the way that

rock albums could be conceived. They could be whole works of art rather than just collections of songs.

Although *Pet Sounds* was the first album to be labeled a concept album, it was the Beatles who exerted a more substantial influence through the use of the concept album, particularly with the release of *Sgt. Pepper's Lonely Hearts Club Band*. Because of their financial stability and the decision not to tour again, the Beatles began to use the studio as the center of creation for their work. The Beatles' albums were no longer constrained by the need to perform these songs on tour as well. The Beatles were able to record their songs in the studio and send them directly to the listeners without the need to promote those songs in live performance. The songs could be conceived in any manner the group desired.

The concept album gave pop musicians, particularly those in rock bands, a way of making more cohesive works. Pop musicians could now write music that could be experienced beyond the limits of the newest fads and latest dance steps. Popular musicians started to accept their ability to create music, at times very complex, without the need to write anything down. The music studio became the center of creation for more new music. Several of these groups relied on long musical passages in their songs. These musical passages extended the length, structure, and complexity of their songs. Their reliance upon musical passages to continue portraying parts of the story became the basis for a movement known as progressive rock. Rock groups such Pink Floyd, Emerson, Lake, and Palmer, Rush, and Styx all searched for and found ways of making the rock album a complete aural experience.

The concept album has continued to survive over the past thirty years, most popular with the post-progressive rock groups such as Dream Theater and their albums like *Awake* and *Scenes From a Memory*. It has also been of particular interest among electronic artists. Eric Champion's concept album, *Vertical Reality*, single-handedly found a way to merge science fiction with the fears of the early 90s paranoia over the Internet, government control, and his viewpoint of the disintegration of spirituality through a fictional character referred to as Sam.

From the Studio to the Stage

The creation of the concept album also allowed for theatrics to be integrated into the works these musicians created. Since many of the concept albums relied upon some kind of story to string the songs together, the next step seemed obvious. Pete Townsend, from the British rock band The Who, saw an opportunity to merge the progressive rock genre with theater. The release of *Tommy*, often referred to as the first rock opera, helped pave the way for other bands and popular musicians to integrate theatrical presentations into their live performances. An example of this kind of integration can be seen in the live performances of Pink Floyd during the 1970s. The rock band used a PA system called the Azimuth Co-ordinator which moved the band's music around the performance space. Almost all of the progressive bands at this time also integrated extravagant light shows into their concerts to make them appear like theatrical events.

At this same time that progressive rock bands seemed to be on the cutting edge of integrating technology with their music, a new kind of pop musician was emerging. During this time, Elvis Presley had made a comeback.⁸ With his comeback, Elvis brought

⁸ Comeback refers to a professional action taken by many pop artists to stir up interest in their work after a period of absence in the music scene or to build new support for a waning career.

an element of the spectacular into his performances. His concerts featured large bands, sometimes with orchestras, backup singers, and his elaborate rhinestone suits. These concerts were not just music events. These were times for Elvis to shine above everyone else and stake his place as a pop icon.

The desire for some musicians to become icons has led to the transformation for the pop musician to become the pop artist. Indeed, individuals who have become known as pop musicians are also frequently sexually appealing, or at least, physically attractive to the masses that will hopefully purchase their albums. Along with these physical attributes, these individuals also possess the abilities to dance and act. The pop artist concert has become a venue not only to promote an artist's music but the overall image they can project.

Music Concerts That Look Like Musical Theater, Musical Theater That Looks Like Television, and the Artists behind Their Creation

Very few musicians achieve the status of pop icon. With the increase of the kinds of music available to the general public, it is hard to imagine that any one pop artist could achieve such a stature. Still, a few musicians like Elvis Presley, the Beatles, Frank Zappa, and Bob Marley have achieved this kind of iconoclastic reputation. There are a few others that have achieved this status, but have achieved it not necessarily for their musical output, but for the way they combine their various talents to achieve an artistic whole.

Madonna and Pop Artist Image

Madonna embodies the very nature of what it is to be a pop icon. Not only has she achieved great success with her music albums and videos across the world, but has also established a prominent presence in pop culture wherever there are televisions and music

playback equipment available. Whether it is all driven by publicity alone or if there is actually an artistic integrity behind her work, Madonna has shown an undoubted devotion to keeping a status that makes her and her artistic endeavors successful.

Madonna also represents an enigma that has seemingly taken over popular music within the last half of the twentieth century and into the twenty-first. Regardless of her vocal, dancing, or her composing abilities, Madonna has learned the importance of public image. She knows that her very presence in pop culture cannot exist without the aid of the visual arts. It can be argued that almost all of the “scandalous” notoriety of Madonna comes primarily from her work behind the screen. The public has known Madonna primarily through her controversial music videos, most notably “Like a Prayer,” “What It Feels Like for a Girl,” and “Justify My Love.” Madonna has made these music videos her primary mode of artistic expression. These expressions, in turn, have been the determining entities with which most of her fans and enemies form their own judgments about her work.

However, Madonna has also used the stage as a palette for expressing herself as an artist. Like most pop artists, she collaborates with several other artists to form show tours for her adoring fans with over-the-top stage sets, lighting, and dance numbers. Although all of the Madonna productions are dependent upon theatrical presentations, perhaps no show relies on spectacle and glamour images like *The Girlie Show*, Madonna’s world tour spectacular in 1993. The show begins with the rather unusual image of a topless dancer performing acrobatics on a rope suspended from the top of the stage. It is an action reminiscent of vaudeville theater. By the time the first number “Erotica” begins, four centers of action are established. The show is no longer a

vaudeville act, but a circus with Madonna as its ring master. The show progresses with the use of large sets, elaborate costumes, dance numbers that incorporate acrobatic feats and blaring music that covers Madonna's musical output of her first ten years. Towards the show's center is a reenacted orgy, an all-too obvious but adequate description of what *The Girlie Show* is: an orgiastic celebration with overt sexual overtones, catchy numbers, and glittering lights and costumes.

No matter what kind of technological, theatrical, or concert feat Madonna's *Girlie Show* is, its weakness is the weakness of far too many pop concert events. In the attempt to feature one artist's abilities, little effort is placed on creating a unified thread that carries its way throughout the show, giving the event a sense of integrity beyond that of celebrating one artist's abilities. Even the concert's attempts at creating unity fall flat because of the incessant overblown theatrics and reliance upon familiar songs. What makes a concert-show like *The Girlie Show* a success is Madonna's ability to demand the center of attention

Madonna is not the only artist that can demand such power during these kinds of staged events. Other pop artists like Cher, Michael Jackson, Prince, and David Bowie have demanded and received the same kind of attention during their stage performances. Other pop artists approach the stage with different purposes. Pop artists like Sting and Phil Collins have a tendency to limit the theatrical moments in their concert-shows so that the songs themselves shine as centers. These pop artists allow significant sections in their shows to highlight the talents of the other musicians on the stage. As a result, their concerts look and feel more like a cohesive event because of their insistence that no element has more importance than the music itself.

The Pop Concert as a Unified Experience

Still other pop artists wish to become significant members in the overall design and concept of their shows. David Byrne, best known as the lead singer for the Talking Heads, designed a highly effective stage design for the concert tour now known primarily from the Jonathan Demme film *Stop Making Sense*. Byrne slowly adds elements throughout the event to transform an unrelated set of songs into a highly effective stage experience. He begins the concert with a guitar, a boombox, and himself performing “Psycho Killer.” With each of the following numbers, a new musician is added. Once all the musicians are in place, Byrne’s design calls for the addition of slide projections, sets, props, and a suit that “grows” larger as the rest of the concert progresses. His design deliberately sets up a situation in which the climax happens at the same place with every performance: with the very last number. With this design, Byrne has taken control of where the concert will end up every night.

Peter Gabriel has been a pop artist that has also been very involved in the design of his music concerts and touring shows. His *Secret World Tour* from 1994 shows sensitivity in combining all aspects of his show into a unified experience. The show is a tapestry of computer animation and special stage and computer effects often accompanied by very simple musical drones. Gabriel allows his music to shift from foreground to background with great efficiency. Thus, the visual and dramatic events have greater importance at points where the music plays a background role. Within the concert-show, Gabriel combines the three songs, “Across the River,” “Dancing

Marimbass,” and “Shaking the Tree” into one musical unit. Within this unit, Gabriel weaves a shadow dance, blue lights, world music, and a growing tree to evoke a journey across a river.

Storytelling as Performance Art and Hip-Hop Operas

Byrne’s and Gabriel’s abilities to interweave different artistic elements are directly linked to their involvement with the downtown art scene in New York during the late 1970s. These “downtown” artists worked to blur the distinctions among musicians, artists, poets, and performance artists. Many visual artists at this time formed bands because this seemed to provide a fresh outlet for making their artistic statements. The fact that many of these artists had little or no training in music did not seem to matter. Music for these artists became a tool with which they could explore their artistic abilities.

The most popular artist to have come this scene is Laurie Anderson. She spent her college years studying the visual arts. Soon after receiving her master’s degrees in art, she began playing and singing in new wave bands. It was through her experience with new wave music that she found her distinct voice using her own vocal capabilities. She started to rely upon the very old tradition of storytelling for most of her performance art events. Anderson has continued to use the story as a unifying element in her works for almost 30 years.

Labeling herself a performance artist, Anderson combines singing (normally through vocoders and other vocal manipulating devices), sound effects, music performed on instruments specifically designed for or by her, lights, film, movement and ventriloquism in her works. With all of this activity, she always manages to keep the role of a storyteller as the fulcrum in unifying her works. Her work has been driven by pop

elements but it has never been overcome by the pop trends that it may tap into. Her stories are a mixture of sophisticated humor, overt urban and political references, brief poems, and cut-and-paste texts.⁹

Anderson's recent works rely more upon stories than any of her earlier works. Her most recent work, *Happiness*, relies on extremely minimal elements. Anderson is the sole performer on a stage with one violin, a few light changes, a sequencer, and a few other electronics. Anderson's word inflections have always been distinguishable. With *Happiness*, she uses her distinguishable voice to tell the stories more slowly than she has in past works. This allows more time for certain phrases to settle in. Even her vocal register has narrowed to ensure a state of tranquility in the midst of the humorous and disturbing stories she relates to the audience. Her "music concerts" have begun to resemble rituals about America.

Mikel Rouse is another "downtown" artist whose work relies on delivery of text as a unifying quality. Like Anderson, he relies on pop figures and trends for the subjects of his work. However, his style of vocal delivery is even more distinct than Anderson's, or that of any artist. Rather than merely relying on inflections to form variety within the work, Rouse uses a technique he calls counterpoetry, or "strict metric counterpoint of multiple voices speaking."¹⁰ He executes this technique by taping and manipulating his own voice on several tracks and then performs live text along with the tracks. He has utilized this technique in many of his works since the mid 1990s.

⁹Anderson had worked with William Burroughs on various artistic projects throughout the 1970s and 80s. Through her involvement with Burroughs, she was influenced by Burroughs technique of cutting pieces of paper from various text sources, and pasting them at random on other sheets of paper. This is the technique Burroughs used to write several of his novels, the best known of these being *Naked Lunch*.

¹⁰ Quote from Robert Wilder Blue. "The Operas of Mikel Rouse: Dennis Cleveland." US OperaWeb. Spring 2002. <http://www.usoperaweb.com/2002/april/rouse.htm>.

His most popular work, *Dennis Cleveland*, resembles a modern day talk-show. With his utilization of hip-hop drum tracks, urban rap rhythms, and his couterpoetry techniques, he “performs” a modern day talk show format with an assortment of onstage and audience actors who appear on TV monitors placed within the performance space.

Rouse’s own belief is that the talk show has become a ritual for many Americans, like a Catholic mass was for Christians in the Middle Ages.¹¹ However, his ritual is more frantic than Anderson’s ritual presented in *Happiness*. The talk-show host Cleveland reenacts not only resembles the modern talk-show hosts like Jerry Springer, but also televangelists and the antics they implement in their broadcasts. Mikel Rouse remains at the center of his work as composer, actor, and vocal performer. He regards his works as modern day operas, or updated versions of same kinds of tragedies. It references tradition, but still manages to feel fresh. He comments that “The overblown tragedy and the different character manipulation of traditional opera all exists in *Dennis Cleveland*, but it is current. It is what is happening in the society we live in.”¹²

This long legacy helped to point me towards the path I took to compose *Plums*. The concept album provided a way that I could weave a story through my music outside of theatics. The pop star image inspired how Alex could be portrayed in the work. The individualistic spirit behind the downtown New York art scene gave me an outlet to explore how to combine my various musical talents into one experience. All of these motivations pushed me to my own artistic expression, the expression that led to my creation of this concept musical.

¹¹ Blue.

¹² Ibid.

CHAPTER 4

A BRIEF ANALYSIS OF *CLOCKWORK PLUMS*

Clockwork Plums is the result of my fascination with a long line of music albums and theatrical works. *Plums* stands in a category somewhere between the pop and art music realms. The music has a sound that is derivative of certain rock artists and jazz musicians. Although the music in *Plums* at times resembles popular music, particularly that of the 1980s, most of the music is actually shaped more significantly by two other influences: the social dance music from the Ewe cult of Ghana, Africa, as well as the early music compositions of Steve Reich.

Use of African Techniques

My recent introduction to the music of Africa has come primarily from my experiences at the University of North Texas in classes with Professor Midawo Gideon Foli Alorwoyie. Alorwoyie made it clear that the purpose of his classes was not to insist that any of his students become African drummers, or to push superiority over other kinds of music. Rather he encouraged us to use what we learned from him and to apply those ideas to our own music performances and compositions.

Professor Alorwoyie especially welcomed my desire to learn the dances that are customarily performed with the music. After observing my professor teach the dances to several eager students, I decided that to learn one the music without the dances would be

counterproductive. So with my limited movement and drumming abilities, I absorbed as much of Ghana's culture as I could within the brief time I spent in those classes.

The Use of Polyrhythm

The rhythmic material of "Fashion" is based almost entirely on African dance rhythms. Polyrhythm, a technique prominent in all of Ghana's percussion music, is used extensively throughout "Fashion." Polyrhythm appears primarily within the percussion section, but it is also present in other sections of the ensemble as well. The primary rhythmic idea consists of a bell playing over a six-beat pattern. The congas play the secondary idea over a pattern of two quarter beats. These two instruments form most of the polyrhythm present within the work. However, an exceptional example of polyrhythm happens at mm. 146 -148. Here, "Fashion" magnifies the polyrhythm from 2 patterns to six rhythmic variations stacked on top of one another. In mm. 147-8, the voices, saxes, perform a pattern that can be split up into a meter shift of $3/4+3/4 + 5/8 + 5/8$. The strings also join in this pattern in m. 148. Meanwhile, the drummer improvises over an idea that results in a $3/4$ pattern. Throughout this time, the bass plays a two-quarter beat pattern. The rhythmic shifts that occur between downbeats and upbeats beginning at the end of m. 147, give the bass independence from the congas. The electronic keyboard also plays primarily in a two-quarter beat pattern. The rhythmic patterns of the keyboard and bell actually blend together because of the use of repetition within each separate bar. (See Appendix - Musical Example 1)

The Use of African Dance Rhythms in "Fashion"

The African musical influence is made more evident by the repetition of dance rhythms present in Ghana's music. In "Fashion," I chose rhythms present in two of

Ghana's social dances. The use of these two dance rhythms permitted me to make a connection between the materialistic Texas youth culture and what little I knew about the culture in Ghana.

“Fashion” begins with a rhythmic pattern used in a dance known as the “Atsia.” In this dance, it is customary for people to gather and display their best clothes and adornments along with their dance abilities. There is also a tradition in which the men may display their status by how their wives are adorned. However, adornments are not enough to attract the attention and admiration of others. The women should still be able to participate in the dance without being weighed down by their clothing and jewelry. Therefore, it is ideal for women to dress in a style that accentuates their beauty but does not constrain their dancing abilities. In “Fashion,” the “Atsia’s” rhythmic pattern serves to provide a subtle foundation for Alex to sing and speak about the various personae that attend the Texas university. The vocalists display varied styles of clothing and movement abilities during a sequence that is made to appear as a fashion runway.

The other rhythmic idea present in “Fashion” is lifted from the bell pattern in the dance known as the “Kpanlogo.” This dance is more energetic than the “Atsia” and is usually performed by the youths of the tribe. The form of this dance provides a visual reference for the music form in the dance section of “Fashion.” The dance begins with young women and men dancing separately from one another in lines or squares. All of the youths begin by dancing the same movements in which they will typically add their own subtle differences to attract members of the opposite sex. After this point, the men and women break into two lines across from each other. Then, couplings of one man and one woman dance towards each other, dance together in the middle for a brief time, and

then move away from each other. It is in these moments that the couple is allowed to dance using any movements they please. Sometimes, the man or the woman takes an opportunity to show off his or her dance abilities alone. After the last couple takes their turn, the two lines join into a circle. The dancers may invite others watching the dance to participate in the dance.

These physical movements have direct correlation to what occurs in the music. The percussion begins the section providing a foundation that the rest of the music is built upon. The drum set enters using material from the other percussionists and may implement rhythms of an Afro-Cuban nature. After the drum set “solos” for 16 bars, the duets between instruments begin. The saxes enter with ideas that alternate between doublings and intervals of seconds and sevenths. They converge on dissonances, but end up doubling each other in octaves before their exit. Next, the piano and guitar enter doubling in octaves as well. The theme is influenced by salsa and other Latin jazz styles. The melody has intervals of seconds and tritones, similar to Alex’s melody at the beginning of the section. After this, the percussion, bass, and cello provide a brief stop-time feel¹³ as the violin playing “as a fiddle” takes a solo that is showy and reminiscent of music used in hoe-downs. After this, the violin plays the next idea that develops into a kind of frantic swirl across the entire ensemble.

The Role of Alex as Leader

In other sections of *Plums*, the African influence is present but is treated with more subtlety. The role of Alex in “Journey to Knowledge” is directly related to the

¹³Stop-time feel is a device used primarily in jazz and rock music styles to highlight the solo of one performer. The band will typically play the 1st downbeat of each measure of every other measure while the soloist plays in the silent breaks the band provides. The brief “stops” of the band provide the ultimate emphasis that can be given to the soloist.

tradition of lead drummers in Ghana's drumming ensembles. In these ensembles, the lead drummer is responsible for giving rhythmic ideas to different ensemble members. These "calls" serve the purpose of bringing in different drummers as well as making members of the ensemble aware of upcoming changes in the piece. Similarly in "Journey", Alex sings a rhythmic idea on one note that "calls" to different members of the ensemble. He is also able to signal the different rhythmic changes to the cello, bass, and percussion as the section progresses. No change in the work occurs without Alex's direction.

Use of "Reichian" Techniques

Even more than African drumming and dance, it is the composer, Steve Reich, who has provided the most significant contribution to *Plums*. It is because of my study of Reich's music that I became interested in implementing African rhythms into my work. The study of Reich's music also ultimately led to my decision of becoming a member of the African percussion ensemble at the University of North Texas. Professor Alorwoyie was also Reich's teacher.

At the time I began working on *Plums*, I was listening to and studying Reich's compositions more than any other composer's works I had known until then. Reich's works brought with them a personal need to create something of my own based on what I was hearing in his compositions. My fascination with music written by the so-called minimalist composers had already influenced several of my compositions including "Openness I" and "Kathleen." Reich's name has even appeared in my music before in a large percussion work bearing an homage-like title: "Medieval Reich."

In *Plums*, my goal is not to imitate Reich's music, but only to rely on some techniques that I noticed and desired to try in my own works. Through the use of these techniques, I have sought to create a work that serves the purpose of dramatic action. Because of the different purposes of our music, I use these "Reichian" techniques in much smaller proportions in *Plums* than what Reich employs in his larger works such as *Music for 18 Musicians* and *Tehillim*.

The Use of the Voice as an Instrument

The first vocal entrance of "Journey to Knowledge" derives directly from a specific vocal technique Reich has used in his pieces. After I discovered his techniques that make voices sound like instruments, I decided to use a similar technique. "Journey" and the first section of the "Finale" borrow Reich's own syllables used to match the sound of a marimba. The "doo" syllable is sung with a very soft "d" sound that serves only to separate each note. This technique enables vocalists to maintain long passages and allows for more breath control. I have recommended the use of vocalists who are trained in jazz to avoid the so-called "classical" sound. While working with jazz vocal music as an ensemble performer as well as an arranger, I have found that jazz vocalists are more attuned to sounding like instruments. They are also more accustomed to singing wordless syllables, known as scat, that serve to emphasize the direction and accent of the music. I have found the "doo" syllable to be a highly effective tool in changing the roles of the vocalists. Rather than playing the traditional role providing text and melody, the vocalists in "Journey" serve as integral members of the instrumental ensemble, giving a texture only they could provide.

The Use of Impure “Phasing”

The imitation techniques used by Reich also play an important role in sections of *Plums* as well. The use of the phase technique directly correlates to techniques that Reich used to cause “gradual process”¹⁴ in his early works. Although this technique is put to use in Reich’s other works, his denouncement of the term “phase” placed emphasis on one of the oldest styles of imitation in Western music: the canon.

The use of the phase, or canon, shapes the entirety of the rhythmic structure in “Journey to Knowledge.” This “phasing” process is applied more abruptly in my work than in Reich’s early works, but bears similar results. Each entrance signaled by Alex occurs from one to six eighth notes later than the entrance before it. The voices sing the unaltered version of the rhythmic motivic idea throughout the entirety of “Journey.” (See Appendix - Musical Example 2) At the same time, the bass, cello, and hi-hat play the same rhythmic motive displaced by an eighth note. Meanwhile, in m. 20, Alex signals the entrance of the clarinet and electronic keyboard at the motive displaced by three eighth notes. Then at measure 22, Alex signals the next entrance for the cello, bass, and hi-hat with the rhythmic idea displaced by four eighth beats. This process takes the ensemble through eight possible different entrances of the motivic idea.

The phase technique has only served as a model for the rhythmic structure of “Journey.” The phase is also not pure in the “Reichian” sense. By allowing jumps to occur within the rhythmic development of the phase, a different kind of form is developed. It is a form in which the instruments that enter on downbeats continue to

¹⁴Gradual process is the term used by Reich to apply to almost all of his work from 1965 through the mid 1970s. Reich composed these works by presenting an idea in at least two parts, and having that same idea progress at different rates of time. This is the technique Reich named “phasing.” Works like “It’s Gonna Rain,” “Piano Phase,” and *Drumming* are all part of this category.

repeat their idea until the end of the work, while the ideas starting on upbeats increase and decrease in volume, moving through different pitches as they come and go. The different motives played by the instruments as well as the resulting harmonic progressions are original. “Journey,” then, is not a gradual process. Rather, it provides an “illusion” that a trip is being taken through the motive at a pace that can be heard very clearly. Ultimately, this musical “illusion” serves as the dramatic underscoring for action that enacts Alex’s journey from his home in England to a town in Texas.

*The Struggle for Freedom: Uses of Improvisation in *Clockwork Plums**

As a composer, I like to allow some freedom for the performers of my music. A composer does not always need to notate every single action within a composition. In the past, however, I have experienced some disappointment when working with freer structures, primarily because the performers did not have the knowledge or skills needed to execute the work properly. This is the reason that much of *Clockwork Plums* is composed with traditional notation. Still, there are moments within the music in which elements of improvisation are beneficial to the performance. Allowing the performers to improvise can give much better results for the music. In *Plums*, I have asked musicians to play my music who are familiar with improvisation techniques.

New Improvisation Notation in “Journey”

The percussion parts in “Journey” are the first to be called upon to improvise. The percussionists’ first entrances provide support and security for the bass and cello parts that always begin on an offbeat. However, the percussionists’ roles begin to change about midway through the piece at letter F. The percussionists, following notations of arrows

and slashes, (See Appendix – Musical Example 3) are suddenly allowed to improvise in a controlled manner.

Originally, “Journey” had no written percussion parts in the score. In the place of notation, the percussionists followed generic written instructions on how to perform the section. The percussionists who played the first rehearsals improvised in a way that complemented the other elements the ensemble was supplying and added an element of freshness to the work. I developed the simple notation style using arrows and slashes primarily because of my fear that I would not always have the opportunity to work with such gifted percussionists.

The notation can be described as follows. A notated measure is given to a percussionist as a guide for the degrees of improvisation that follow. The measures with arrows and slashes following that measure indicate varying degrees of improvisation. An arrow with one slash implies only a small amount of deviation from the original idea. Two slashes on an arrow signify a fair amount of freedom, and three slashes indicate as much deviation as the performer desires within the context of the eighth note pulse. The degrees of improvisation will vary from performance to performance as well as from performer to performer. However, by permitting this freedom, I have created a situation in which my percussionists can provide a more organic texture than I, the composer, can provide using a traditionally fully notated score.

Alex’s Speeches in “Fashion”

I created the role of Alex with the intention of allowing at least some of the freedoms that stage performers use, especially those associated with musical theater and pop music. In “Fashion,” moments of improvisation happen in the sections delivered

speech. The speeches are not written out rhythmically. Instead, I provide a time guideline in which the text is delivered. (See Appendix – Musical Example 4) Alex is now given the freedom to act out the role of a commentator. The choice of speed, delivery, and dynamics are left up to him, as long as they adhere to the time allotted for the delivery.

Alex's Lack of Articulations

The lack of articulation provides the most obvious degree of freedom present in Alex's part. This choice derives from a standard practice in theater and pop music in which a performer's knowledge about the particular music style is expected to contribute to the performance. Alex is not left without any direction, but his performance must above all be delivered convincingly. A few dynamics and headings like “with sex appeal” and “like a sermon” shape the direction and mood of the music. However, the goal for Alex's singing and vocal delivery is to sound as if nothing is written down for him to perform. It is as if spontaneous emotion directs Alex's delivery and actions. The following example explains the struggle I faced while implementing this kind of improvisation into *Plums*. “Sheep and Plums” was originally composed without a vocal melody for Alex to perform. Instead, I provided chord changes to be improvised over with a general indication of where the text should line up with the music. In its present form, the intention is still for “Sheep” to be delivered as if it were an improvisation. Although, a melodic part has been specifically notated, the addition of chord changes above the melodic line as well as the lack of articulations provides the tools needed for personal interpretation. Alex may now use this freedom to vary rhythms, provide his own emphasis on certain phrases, and to an extent, change the pitch content. These freedoms

are permitted to provide opportunities for Alex to leap from the page and emote his innermost thoughts.

Alex as the Composer: The Voice as a Composition and Conducting Tool

Clockwork Plums represents a new approach to composition for me. *Plums* is not only my first musical theater work, but also the first work in which I used my own voice as the primary tool for composing. In other words, what I sang became the source of what I composed. From the beginning of composing *Plums*, I was singing little phrases to force the music out of myself. I would sometimes play those little phrases on a keyboard, and then I would transcribe those phrases onto paper. I was surprised to find out that the keyboard was not always necessary. At sections where I needed to provide the lyrics, I sang wordless syllables to give me an idea of where emphasis should be placed. Lyrics were then added to match those emphasized moments. Other times when text was already provided, I would sit and improvise melodies over a set of chord changes until I discovered a match between my vocal melodies and the harmonies I had provided.

Alex as the Conductor

This new approach to composing also stimulated me to make Alex into a more prominent figure than that of a character within the show. A great deal of Alex's music was composed so that he would provide some kind of leadership role in addition to his performance. Alex shifts back and forth between these roles, even though each section of the music tends to highlight one or the other.

Alex's role as leader, or conductor, of the ensemble is most obvious in "Journey." He begins the piece with a rhythmic idea on Db that signals what the singers will be singing, thus conducting the music without the need for any kind of physical gesture. He

then proceeds to bring in the rest of the ensemble by providing the rhythmic motive each instrument or group of instruments will play. Alex's singing, along with the cues provided in each of the musicians' parts, provides enough information to perform the entirety of "Journey" without a separate conductor.

Alex also ultimately stops the ensemble. Before the final change in "Journey" can occur, Alex is given the duty of signaling when the ensemble can stop. The first sung syllable of text, begun two measures before the ensemble's exit, serves as this signal. Thus, the first syllable of text also serves as the cutoff for the ensemble. Alex sings the first text in the show accapella giving more weight to his own presence. Alex also foreshadows his final destination of the entire work: a place high above the rest of the ensemble that he is able to leave and come back to without the need to participate within its limitations.

Alex as the Pop Star

"Fashion" marks the beginning of a new section in the action of *Plums*. At this point in the script, Alex begins to participate in his social surroundings. Although Alex stands out from his peers, his ability to present himself as suave, cool, and unlike anybody seen in Texas, helps build a reputation that allows him to experience a sense of popularity within the college surroundings. He never allows the popularity to overtake him, but he enjoys the fruits of it, nonetheless.

"Fashion," in essence, is the section of *Plums* in which Alex appears like a pop star commenting on his surroundings. Even though Alex's conducting role is almost nonexistent in "Fashion," he still maintains a clear presence as the center of attention. Alex weaves in and out of a large quirky rock band with backup singers and dancers.

Alex becomes the object the entire ensemble supports. Only the African based rhythms played by the bell and the congas begin and end without him, even though they too seem to “wrap around” Alex’s slinky vocal line. A brief meter change at m.12 is only present to allow Alex to deliver his text evenly in a conversational manner. (See Appendix – Musical Example 5)

The rest of the ensemble only plays to support Alex as he delivers his witty and sarcastic statements. During the text driven sections of the work, Alex is the only performer of much of the melodic material. (See Appendix – Musical Example 5) At mm. 5-18, the bass enters only to fill in holes where Alex “chooses” not to sing, playing melodic patterns similar to that which Alex has already sung. The bass also seems to welcome the chance to double Alex at the ends of his phrases. Even when the drum set enters at measure 11, it does so only to provide another level to Alex’s already quirky rhythmic style. At times when the ensemble performs as a whole, it doubles what Alex is already singing, thus providing more power to Alex’s overwhelming presence. In the second chorus, (See Appendix – Music Example 6) Alex’s part is doubled by various instruments to make his melody all the more important. The saxes and other voices double Alex for four measures. Later, at m. 65, the violin, cello, and piano play Alex’s melody with some octave displacement. Even the bass cannot stay completely out in m. 65 when it plucks out the last two notes of Alex’s melody. After this statement, the ensemble drops out while Alex delivers his reoccurring little phrase of wit: “the uniform of choice.”

Alex as the Observer

The role of Alex as an observer is not one that Alex seems to accept easily.

Almost the entire scenario of *Plums* places Alex in the center as either a young man pursuing his goal or as a social commentator. The last section of *Plums* is devoted to taking Alex outside of his surroundings, allowing him to achieve a sense of “enlightenment through displacement.”¹⁵

“Sheep and Plums” is the best example within *Plums* of music written purely for Alex to explore the emotional depths of his character. It follows a simple progression that symbolizes a metaphorical machine that Alex sings about. This same progression is played out in all 12 keys before the destination of Db returns in the “Finale.” Although the “machine” continues to progress without Alex’s lead, it is not completely free of him. The lack of ensemble involvement is one result of Alex’s persistent demand to be in control. In other words, if the ensemble will not follow him, then he will perform without the ensemble. Alex performs all of the melodic material against a palette of chords played in straight quarter and half notes by the piano and bass. It is only when Alex begins a freer delivery style towards the end of the song that the rest of the ensemble enters one by one. The instruments introduce a completely new melody as Alex displaces himself to call out to those he has sung about. Even here, Alex is never overshadowed by the ensemble, even if it does move outside of his command.

¹⁵This is a phrase that I invented that worked as a goal point for Alex to reach. It implies a state in which a person feels a sense of being outside of a social standard. Although this may be frustrating and seemingly unbearable at times, it is only because of this “displacement” that the person attains a sense of knowledge, perception, wisdom, or spirituality that belonging to the standard would not provide. The struggle is for each person to embrace his/her displacement before finding a place where “enlightenment” can take place.

Alex finally does break free of the ensemble, but only after leading part of the way there. “Sheep” ends with the rhythmic motive from “Journey.” The “Finale” begins with this rhythmic motive continuing where “Journey” left off. The voices enter, starting at different places within the rhythmic motive, but this time, their pitches spell out an all new progression only hinted at in Alex’s melody at the end of “Journey.” The voices now strive to support Alex as he delivers that same melody. But soon enough, Alex once again must play the role of the leader. At Letter B, Alex leads the voices in a call and response manner. At first, the voices follow directly behind him as one unit. Then at letter C, the voices break into four parts entering at different times. After a while, the voices sing all of the rhythmic ideas Alex has presented to them at the same time. At Letter D, the voices only follow Alex rhythmically, “ignoring” the bar lines as they follow. The ensemble builds beneath them. As Alex sings the word “self,” the entire ensemble is set loose to explore a new range of harmonies and progressions. These “new” progression are not burdened down with common practice rules or even stepwise motion present throughout most of *Plums*. Now, Alex uses this freedom to return and sing phrases of his choosing over the harmony he hears. He even continues to deliver his last word after the ensemble stops. After Alex screams his last declamation of “my self,” the ensemble, now reduced to the violin and voices, finishes the work without him. It is as if Alex now has the freedom to choose whether or not he will participate within the ensemble. He can soar above the ensemble without the need to be a part of it.

APPENDIX:
MUSICAL EXAMPLES FROM *CLOCKWORK PLUMS*

Musical Example 1:

“Fashion”: mm. 146-148

The musical score consists of five staves of music. The first staff features a vocal line with lyrics: "Per-son-a - lize make a state - ment call a-ten-tion re - fuse to care". The second staff contains a melodic line. The third staff also contains a melodic line. The fourth staff begins with a vocal entry: "Fa-shão - (o)n Pers-on- a - lize Make a state-ment call at-ten-tion re-fuse to care". The fifth staff contains a melodic line.

Musical Example 2:

“Journey to Knowledge”: mm. 20-24, reduced score

The musical score consists of ten staves, each representing a different instrument or voice. The instruments listed from top to bottom are: Alex, Bb Clar., Vlc., S, A, T, B, Elec. Key., Elec. Bass, and Dr. Set. Perc. 1 is shown separately below the main group. The score spans from measure 20 to measure 24. Dynamic markings include *f*, *p*, *mf*, *mp*, and *Alex cue*. Measure 20 starts with Alex playing eighth-note patterns. Bb Clar. and Vlc. enter in measure 21. S, A, and T play eighth-note patterns in measure 22. Elec. Key. and Elec. Bass enter in measure 23. Dr. Set and Perc. 1 enter in measure 24. The score concludes with a dynamic marking of *l.r.*

Musical Example 3

“Journey to Knowledge”: mm. 52-55

This musical example shows three staves: Dr. Set, Perc. 1, and Perc. 2. The score begins with a dynamic of *mf*. Perc. 1 and Perc. 2 enter in measure 53. The dynamic changes to *mp* for both. In measure 54, there is a dynamic marking of *poco a poco cresc.*. The score continues with alternating dynamics between *mf* and *poco a poco cresc.* for the remainder of the section.

Musical Example 4

“Fashion”: mm. 36-7

3x

On top, standard violets, or pletcho-covering Scrotchy prints.
And they're all puff-puff-puffing away on cancers filling the clean country air
with like toxics and carcies. And I thought, what a shame!

Musical Example 5

“Fashion”: mm. 5-18

Alex: Strand or tangle up vo-loss an-y-way you want to You can mark up and gloss the por-trait

E Bass: *mp*

Perc. 1

Alex: take the otch-kies thow them out trade in a part-han-dle for a pair of pom-a-gran-ates

E Bass

D.S.: *very dry* *mp*

Perc. 1

Alex: Slune the zoo-bies Light sa-bogs Por-tray the nest-climes Get down to ra-goy-ness start ov-er

E Bass

D.S.

Perc. 1

Alex: Will you pol-ly? Will you sod? Crest a car-man Creech to Bog Dress to kill dress to learn

E Bass

D.S.

Perc. 1

Musical Example 6

“Fashion”: mm. 63-66

A musical score for "Fashion" (mm. 63-66) featuring the following parts:

- Vocal Parts:** Alex, T. Sax, Bari. Sax, Vln., Vlc., SA, TB, Pro.
- String Instruments:** E. Key., E.Gtr., E.Bass.
- Percussion:** D.S., Perc. 1 (cowbell), Perc. 2 (congas).

The vocal parts sing the lyrics:

Per - son - a - lize make a state - ment call at - ten - tion re - fuse to care carve out a place in your world the
 Fa - shion Per - son - a - lize make a state - ment call at - ten - tion re - fuse to care carve out a place in your world

Measure 63 (measures 1-4):
 Alex: eighth-note patterns.
 T. Sax, Bari. Sax, Vln., Vlc.: eighth-note patterns.
 SA: eighth-note patterns.
 TB: eighth-note patterns.
 Pro.: eighth-note patterns.
 E. Key.: rests.
 E.Gtr.: eighth-note patterns.
 E.Bass.: eighth-note patterns.
 D.S.: eighth-note patterns.
 Perc. 1: eighth-note patterns.
 Perc. 2: eighth-note patterns.

Measure 64 (measures 5-8):
 Alex: eighth-note patterns.
 T. Sax, Bari. Sax, Vln., Vlc.: eighth-note patterns.
 SA: eighth-note patterns.
 TB: eighth-note patterns.
 Pro.: eighth-note patterns.
 E. Key.: rests.
 E.Gtr.: eighth-note patterns.
 E.Bass.: eighth-note patterns.
 D.S.: eighth-note patterns.
 Perc. 1: eighth-note patterns.
 Perc. 2: eighth-note patterns.

Measure 65 (measures 9-12):
 Alex: eighth-note patterns.
 T. Sax, Bari. Sax, Vln., Vlc.: eighth-note patterns.
 SA: eighth-note patterns.
 TB: eighth-note patterns.
 Pro.: eighth-note patterns.
 E. Key.: rests.
 E.Gtr.: eighth-note patterns.
 E.Bass.: eighth-note patterns.
 D.S.: eighth-note patterns.
 Perc. 1: eighth-note patterns.
 Perc. 2: eighth-note patterns.

Measure 66 (measures 13-16):
 Alex: eighth-note patterns.
 T. Sax, Bari. Sax, Vln., Vlc.: eighth-note patterns.
 SA: eighth-note patterns.
 TB: eighth-note patterns.
 Pro.: eighth-note patterns.
 E. Key.: rests.
 E.Gtr.: eighth-note patterns.
 E.Bass.: eighth-note patterns.
 D.S.: eighth-note patterns.
 Perc. 1: eighth-note patterns.
 Perc. 2: eighth-note patterns.

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PART 2:
ORIGINAL COMPOSITION
CLOCKWORK PLUMS (excerpts)

INSTRUMENTATION FOR *CLOCKWORK PLUMS*

Alex – lead character; must have wide vocal range and must have extraordinary vocal control; must feel comfortable leading an ensemble primarily with his voice and improvising when called to

4 Voices – Soprano, Alto, Tenor, Baritone/Bass (2 women, 2 men)

Must have jazz vocal experience; Must have some acting and movement abilities; Must be comfortable singing with microphones, specifically headsets

Flute (doubles Tenor Saxophone)

Bb Clarinet (doubles Baritone Saxophone)

Violin

Cello

Piano

Electronic Keyboard*

Electric Guitar

Electric Bass (5-string)

Drum Set

Percussion (2 players) – 2 suspended cymbals (14-18 inches, 18-24 inches), concert toms, Snare drum, cowbell or agogo bell (cowbell preferred), congas or bongos (congas preferred), crotales or orchestra bells (crotales preferred)

* I have used a variety of different samples from early Yamaha models, MIDI samples, as well as having to devise some samples by combining two or more to get the sound I wanted. A CD recording can be provided with this score as a guide for the performer to find samples that sound similar to those provided. A standard for the electronic samples to be used will be decided when *Plums* receives its first formal performance. Until then, experimentation is encouraged.

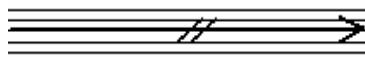
PERFORMANCE INSTRUCTIONS

I. “Journey to Knowledge”

- 1) Alex must act as a leader in this movement. Alex part consists primarily of rhythmic ideas that serve as cues for the members of the ensemble. Cue notes are provided in each musician’s part at the appropriate time when Alex is to cue in each ensemble member.
- 2) The vocalists all sing the syllable “doo” throughout the entirety of “Journey” and the first part of the “Finale.” The “d” sound should be rather soft, serving only to separate each note. Staggered breathing is strongly encouraged for all vocalists.
- 3) The percussionists are provided with a notation system that allows for degrees of improvisation. A measure is provided with a rhythmic motive to be improvised upon. The notation system works as follows:



allows for slight deviation from the rhythmic motive



allows for a fair amount of deviation from the rhythmic motive



the percussionist is allowed to deviate as much as desired from the rhythmic motive so long as he or she keeps a steady eighth note pulse

The degree of deviation is not controlled. Each performer and performance will be somewhat different. However, improvisation will occur at precisely the same points with every performance.

Towards the end, the percussionists are given the option of choosing between the four rhythmic motives they have played within this section. At this point, the performers should feel free to combine these four ideas in any way they choose.

II. “Fashion”

- 1) The speech sections that Alex performs should adhere to one rule: perform speech segments in the time allotted. In the case of situations where rhythmic material is given alongside text to be spoken (at mm. 30-33), the rhythmic text should be performed the first time only while the rest of the text is finished in the rest of the time allotted.

- 2) The drum set is asked to play “dry, like a machine.” The best way to play in this manner is to leave rhythmic space, as indicated at Letter A. The notated rhythms should be played in a staccato manner. The combination of high hat, bass drum, and snare drum are very effective for the quarter note rhythms. Pickups into measures should be played on the toms and bass drum only. Cymbals should be used sparingly, unless the drum set player knows that he can effectively choke the sound before the end of the note. The only exception to this may occur at Letter G, mm. 130 and 138 when the drum set is given an upbeat. This may be played on a cymbal that is allowed to let ring. These instructions only serve as guidelines. It is still my intention for the drum set player to feel free to combine these elements in any way he/she chooses.

- 3) During the Dance section, the drum set player is asked to improvise using a mambo/songo combination present in Afro-Cuban music. Is is advisable that if the drummer is not familiar with such techniques, the player should listen to recordings that are available of such music. (Preferably, a drum set player would be selected already having such knowledge.) The solo passage should be handled as a slow crescendo before settling back down into a steady groove for the saxophones’ entrance. The drum set player should feel free to vary the ad-libbing style each time a new instrument is heard.

- 4) The women at m.67 are advised to sing the word “Fashion” with a lot of volume. It should resemble catcalls popular in blues music. This is possible to do by using a brighter, edgier vocal quality, holding the note for a good while, and then sliding down quickly after finishing the last note.

IIIA. “Sheep and Plums”

Alex is encouraged to treat the specifically notated melody only as a guideline for his delivery until Letter D beginning with the word “prestpoopnik.” This melody is a composed improvisation that I performed many times before writing it down. Rhythms may be altered to emphasize different points in the text other than those indicated. Dynamic intensity should steadily increase until Letter D. Chord changes are also provided if Alex feels comfortable changing certain notes in the melody. Passages may be just as effective sung lower or higher than written. This should be used only if the vocalist has a clear understanding of harmony.

IIIB. “Finale”

- 1) The drum set player should improvise in a similar manner as “Journey”

- 2) At Letter H, Alex is called upon to improvise. A scale pattern and phrases are provided. Alex should use the range in the brackets to deliver no more than two word phrases beneath the music staff. Long melismas and held tones are

encouraged at this point, similar to vocal techniques present in Middle Eastern ceremonial music.

- 3) The electronic keyboard is rather complicated at Letter B (m.23) through Letter C (m. 38). If needed, One of the percussionists should play the left hand part on the electronic keyboard while the keyboardist continues to play the right hand only. The optional bass part and Letter B will also prove helpful if the keyboardist is unable to execute the part successfully. At Letter D, the keyboardist should resume playing both staffs as written.
- 4) Every attempt should be made to perform the entirety of *Plums* without a separate conductor. “Journey” should be relatively simple to play since Alex serves the role as conductor. In “Fashion” the percussion can set the tempo and be responsible for keeping everyone together. The “Finale,” on the other hand presents some particularly tricky rhythmic patterns that may take more rehearsal time than is made available for a production. Since Alex is to be center focus as performer at this section in the work, the pianist should take over the role of conductor for the “Finale” should such a need be in demand as the time draws closer to the performance.

I. Journey to Knowledge

Joshua Bradford
(2003)

A

Alex

Flute

Bb Clarinet

Violin

Cello

**Soprano
Alto**

**Tenor
Baritone**

Piano

Electronic Keyboard

Electric Guitar

Electric Bass

Drum Set

**Percussion 1
2 suspended
cymbals**

**Percussion 2
Concert toms
Snare Drum**

4

Alex

Fl.

Bb Cl.

Vln.

Cel.

S A

T B

doo (sim.)

Piano

E. Key.

E. Guit.

E. Bass

Dr. Set

Perc. 1

Perc. 2

The musical score consists of two systems of four measures each. In the first system, Alex plays eighth-note patterns in the upper staff, while the other instruments and voices are mostly silent. In the second system, the vocal parts (Soprano A, Tenor B) sing eighth-note patterns, and the piano and electric keyboard provide harmonic support. The electric guitar and bass provide rhythmic patterns. The drum set and percussions provide the foundation and occasional rhythmic accents.

8

Alex

Fl.

Bb Cl.

Vln.

Cel.

S
A

T
B

8

Piano

E. Key.

E. Guit.

E. Bass

Dr. Set

Perc. 1

Perc. 2

12 B

Alex *mp*

Fl.

Bb Cl.

Vln.

Alex cue

Cel. *p* *poco a poco cresc.*

S A *mp*

T B *mp*

12 B

Piano

E. Key.

E. Guit.

Alex cue

E. Bass *p* *poco a poco cresc.*

various cym.
hi-hat

Dr. Set *poco a poco cresc.*

Perc. 1

Perc. 2

16

Alex

Fl.

Bb Cl.

Vln.

Cel.

S A

T B

16

Piano

E. Key.

E. Guit.

E. Bass

Dr. Set

Perc. 1

Perc. 2

19 *mf*

Alex

Fl.

Bb Cl. Alex cue

Vln.

Cel. *mf* *p* *mf* *mp*

S A

T B *mf* *mp*

C *f*

19

Piano

E. Key. Alex cue acoustic piano sample *mf*

E. Guit.

E. Bass *mf* *p* Alex cue

Dr. Set *mf* *p*

Perc. 1 *mf* l.r.

Perc. 2

23

Alex

Fl.

Bb Cl. (mf)

Vln.

Cel. (mp)

S A (mp)

T B

Piano

E. Key. (mf)

E. Guit.

E. Bass (mp)

various cym. hi-hat *mp*
Dr. Set *mp* b. d. *p*

Perc. 1 *p* concert toms

Perc. 2 *mf*

Alex
Fl.
Bb Cl.
Vln.
Cel.
mf
S A
mf
T B
Piano
E. Key.
E. Guit.
E. Bass
mf
Dr. Set
Perc. 1
mf *mp* *f*
Perc. 2

poco a poco cresc.

27

D

30

Alex

Fl.

Bb Cl.

Vln.

Cel.

S
A

T
B

Piano

E. Key.

E. Guit.

E. Bass

Dr. Set

Perc. 1

Perc. 2

(mf)

Alex cue

mp

mp

Alex cue

p

p

33 *p*
 Alex
 33
 Fl.
 33
 Bb Cl.
 33
 Vln.
 33
 Cel.
poco a poco cresc.
 33
 S A
 33
 T B
 33
 Piano
 33
 E. Key.
 33
 E. Guit.
 33
 E. Bass
poco a poco cresc.
 33
 Dr. Set
 Perc. 1
pp
 Perc. 2
 33 s. d. > concert toms
mf *mp* < *f* *f* *mf*

Alex
Fl.
Bb Cl.
Vln.
Cel.
S A
T B

E

Piano
E. Key.
E. Guit.
E. Bass
Dr. Set
Perc. 1
Perc. 2

E

37

Alex cue
(mf)
mf
mp
mf
mp
mf
mp
p

mf
mp
mf
mp
mf
mp
mf
mp
p

41

Alex

Fl.

Bb Cl.

Vln.

Cel. *p*

S A

T B

Piano

E. Key.

E. Guit.

E. Bass *p*

Dr. Set

Perc. 1 *p* Lr.

Perc. 2

45 *mf*

Alex

Fl.

(*mf*)

Bb Cl.

(*mf*)

Vln.

Alex cue

Cel.

p

S A

mf

T B

45

Piano

E. Key.

(*mf*)

E. Guit.

(*mf*)

Alex cue

E. Bass

p

Dr. Set

p

Perc. 1

p

mf

Perc. 2

p

48 F
p

Alex

Fl.

Bb Cl.

Vln.

Cel.
poco a poco cresc.

S A

T B

48 F
p

Piano

E. Key.

E. Guit.

E. Bass
poco a poco cresc.

Dr. Set
poco a poco cresc.

Perc. 1
p

Perc. 2
poco a poco cresc.

52

Alex

Fl. (mf)

Bb Cl. (mf)

Vln.

Cel. (mf) *poco a poco cresc.*

S A (mf)

T B

52

Piano

E. Key. (mf)

E. Guit. (mf)

E. Bass (mf) *poco a poco cresc.*

Dr. Set (mf) *poco a poco cresc.*

Perc. 1 (mp)

Perc. 2 (mf) *poco a poco cresc.*

56 G
f *p*

Alex
Fl.
Bb Cl.
Vln.
Cel.
S A
T B

56 G
mf

Piano
E. Key.
E. Guit.
E. Bass
Dr. Set
Perc. 1
Perc. 2

59

Alex

Fl.

Bb Cl.

Vln.

Cel.

S A

T B

Piano

E. Key.

E. Guit.

E. Bass

Dr. Set

Perc. 1

Perc. 2

Alex
Fl.
Bb Cl.
Vln.
Cel.
S A
T B

Piano
E. Key.
E. Guit.
E. Bass
Dr. Set
Perc. 1
Perc. 2

p

decrec. *p*

mp

66 H

Alex

Fl. (mf)

Bb Cl. (mf)

Vln. (mf) Alex cue

Cel.

S A

T B

poco a poco cresc. -----

Piano (mf)

E. Key. (mf)

E. Guit. (mf)

E. Bass Alex cue

various cym. ad. lib with full d. s.

Dr. Set p poco a poco cresc. -----

Perc. 1 mp f

Perc. 2 ad. lib with all drums p

70

Alex

Fl.

Bb Cl.

Vln.

Cel.

S A

T B

Piano

E. Key.

E. Guit.

E. Bass

Dr. Set

Perc. 1

Perc. 2

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

mp poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

mp poco a poco cresc.

poco a poco cresc.

mp poco a poco cresc.

poco a poco cresc.

mf

poco a poco cresc.

mp poco a poco cresc.

74

Alex

Fl.

Bb Cl.

Vln.

Cel.

S A

T B

74

Piano

E. Key.

E. Guit.

E. Bass

Dr. Set

Perc. 1

Perc. 2

This musical score page contains two systems of music, each starting at measure 74. The top system includes staves for Alex (vocals), Flute (Fl.), Bassoon Clarinet (Bb Cl.), Violin (Vln.), Cello (Cel.), Soprano (S A), and Tenor (T B). The bottom system includes staves for Piano, Electric Keyboard (E. Key.), Electric Guitar (E. Guit.), Double Bass (E. Bass), Drum Set (Dr. Set), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The notation includes various rhythmic patterns, dynamic markings like *f* and *mp*, and performance instructions such as slurs and grace notes. The score is written on five-line staves with some staves having clefs (G, F, C) and others using standard staff lines.

78 I

Alex

Fl.

Bb Cl.

Vln.

Cel.

S A

T B

Piano

E. Key.

E. Guit.

E. Bass

Dr. Set

Perc. 1

Perc. 2

81

Alex

Fl.

Bb Cl.

Vln.

Cel.

S A

T B

81

Piano

E. Key.

E. Guit.

E. Bass

Embellish patterns from mm. 69, 72, 75, and 78 within the eight beat pulse

Dr. Set

Perc. 1

Embellish patterns from mm. 69, 72, 75, and 78 within the eight beat pulse

Perc. 2

84

Alex *f* expressively; as a declamation
Clear

Fl. ff

Bb Cl. ff

Vln. ff

Cel. ff

S A ff

T B ff

84

Piano ff

E. Key. ff

E. Guit. ff

E. Bass ff

Dr. Set choke all
ff

Perc. 1 choke
ff

Perc. 2 choke all
ff

88 J with freedom; as a cadenza

Alex

er than mer - cu - ry Deep - er than the ground Lim - its will not stop me Where the land ne - ver ends.

Fl.

Bb Cl.

Vln.

Cel.

S
A

T
B

88 J

Piano

E. Key.

E. Guit.

E. Bass

Dr. Set

Perc. 1

Perc. 2

II. Fashion

vamp *mf*

Alex You can slide—(d) na - goys—(s) in - to sil - ky par - a - dise

Tenor sax

Baritone Sax

Violin

Cello

SA

TB

Piano

Electric Keyboard

Electric Guitar

Electric Bass

Drum Set

Percussion 1 cowbell or agogo *mp*

Percussion 2

5

Alex

Strand or tan-gle up vo-loss an-y-way you want to You can mark up and gloss the por-trait

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

5

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

9

Alex take the otch - kies throw them out trade in a pan - han-dle for a pair of pom - a - gran-ates

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

12

Alex

Shine the zoo-bies Light — sa-bogs Por-tray the neet - chnies Get down to na-goy — ness start ov-er

whisper

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

12

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

16

Alex *f*
 Will you pol-ly? Will you sod? Crest — a car-man Creech — to Bog Dress — to kill dress — to learn (spoken) I know a vesche or two about fashion

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

16

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

20 A

Alex

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

20 A

Pno.

Elec. Key.

distorted string instrument

Elec. Guit.

Elec. Bass

ad-lib

Dr. Set

Perc. 1

mf

Perc. 2

mf

congas

26

B improvise text in time given

Alex

(spoken) Malchik Number 1; Dressed in terra-toned knickers; bolshy treated straps of hide

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

26

B

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

p

Dr. Set

Perc. 1

mp

Perc. 2

mp

30

mf 1st x only

Alex

8 criss criss cro-crossing their nogas
Even bolshier sides of vasche which resembled the
boties of the milicents back home.

Mal-chik num-ber-two More select. In place of the brown knickers, thick azure
ones which seemed to be worn uncomfortably tight

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

30

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

f 1st x only

Mal-chik num-ber-two More select. In place of the brown knickers, thick azure
ones which seemed to be worn uncomfortably tight

34 *mp*

Alex 8 lea-ving on-ly a ma-len - ky bit of room for the yar-bles
On top, standard violets, or pletcho-covering Scrotchy prints.
And they're all puff-puff-puffing away on cancers filling the clean country air
with like toxics and carcies. And I thought, what a shame!
3x

Ten. Sax

Bari. Sax 3x

Vln.

Vlc.

SA 3x

TB 3x

34

Pno. 3x

Elec. Key. 3x

Elec. Guit. 3x

Elec. Bass *mp* 3x

Dr. Set 3x

Perc. 1 3x

Perc. 2 3x

38 C

mp

Alex 8 Where are we go-ing what are we do-ing? All the free-dom to be thy - self Im-breed the fi-bers of all your lov-ers pro-claim it art.

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

Where are we go-ing what are we do-ing?

38 C

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

ad-lib

Dr. Set

mp

mf

Perc. 1

2

Perc. 2

2

42

Alex *mf*
 Per - son - a - lize make a state - ment call at - ten - tion re - fuse to care carve out a place in your world the

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB *mf*
 Fa - shion ————— Per - son - a - lize - make a state - ment call at - ten - tion re - fuse to care carve out a place in your world

42

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass *mf*

Dr. Set

Perc. 1 *mf*

Perc. 2 *mf*

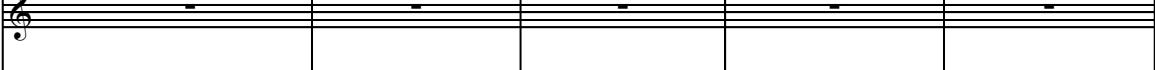
46

Alex 

un - i-form of choice

Ten. Sax 

Bari. Sax 

Vln. 

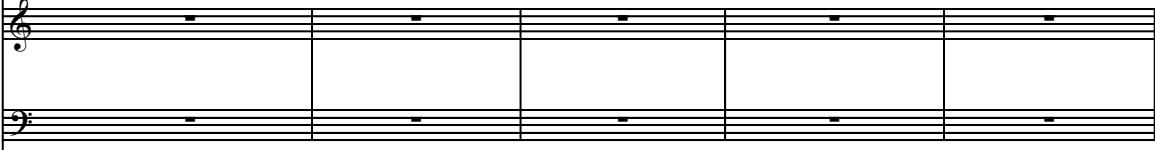
Vlc. 

SA 

TB 

mp (Almost whispered)
Fa-shio - n

46

Pno. 

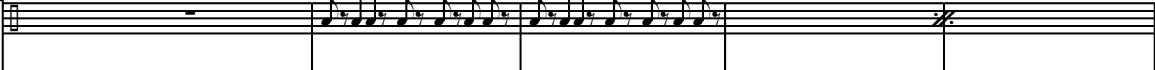
Elec. Key. 

Elec. Guit. 

Elec. Bass 

Dr. Set 

ad-lib

Perc. 1 

Perc. 2 

51

Alex

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

51

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

55 D

Alex 8 Devtochkas, also in brown and azure knickers, but much, much less of them. Plotts next to nagoy, leave little to the imagination, and therefore reveal much of their sickly like orange hued hides. Their luscious glories are all similar, streaks of fair here and there. Most puff-puff-puffing away on cancers as well. These young devotchkas are now all adrip with juices for young malchiks like Your Humber Narrator. And along with the malchiks, they presented great steely barrels of barley juice. This I took to be the height of American fashion!

Ten. Sax *mp* start 3rd x 4x

Bari. Sax *mp* start 2nd x 4x

Vln. *mp* start 2nd x 4x

Vlc. *mp*

SA

TB 4x

Pno. start 2nd x 4x

Elec. Key.

Elec. Guit. *mp* start 2nd x 4x

Elec. Bass *mp* 4x

Dr. Set 4x

Perc. 1 4x

Perc. 2 4x

59 E

Alex *mf*
 Op-por-tun-i-ties e'v-ry-where pick a look find a style make it be-come you

Ten. Sax *mf*

Bari. Sax *mf*

Vln. *mf*

Vlc.

SA Where are we go-ing What are we do-ing?

TB *mf*

59 E

Pno. *mf*

Elec. Key.

Elec. Guit. *mf*

Elec. Bass *mf*
 ad-lib

Dr. Set *mf*

Perc. 1 *mf*

Perc. 2 *mf*

63

Alex
8 Per - son - a - lize make a state - ment call at - ten - tion re - fuse to care carve out a place in your world the

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA Fa - shion Per - son - a - lize make a state - ment call at - ten - tion re - fuse to care carve out a place in your world

TB

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1 2 2

Perc. 2 2 2

67

F Dance

Alex un - i-form of choice

Ten. Sax

Bari. Sax

Vln.

Vlc. 3rd time only

SA Diva style
Fa - shio - (o)n

TB

67

F

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass *mf* start 2x solo Mambo/songo comb.

Dr. Set

Perc. 1 *mf*

Perc. 2 *mf*

71

Alex 3x

Ten. Sax 3x

Bari. Sax 3x

Vln. 3x

Vlc. pick up into 3rd time only 3x

SA 3x

TB 3x

Pno. 3x

Elec. Key. 3x

Elec. Guit. 3x

Elec. Bass 3x

Dr. Set 3x

Perc. 1 2 3x

Perc. 2 2 3x

continue to repeat previous 3 measures until saxes entrance

76

Alex

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

76

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

ad-lib; no solo

Dr. Set

Perc. 1

Perc. 2

2

continue to repeat previous 3 measures

82

Alex

Ten. Sax *f*

Bari. Sax *f*

Vln.

Vlc.

SA

TB

82

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1 2 2

Perc. 2

88

Alex

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

The musical score consists of ten staves. The first six staves (Alex, Ten. Sax, Bari. Sax, Vln., Vlc., SA) have no music. The TB staff has a single note. The Pno. staff shows a melodic line with grace notes and slurs, dynamic *mf*, and a repeat sign. The Elec. Key. staff is blank. The Elec. Guit. staff shows a melodic line with grace notes and slurs, dynamic *mf*, and a repeat sign. The Elec. Bass staff has a single note. The Dr. Set staff has a continuous pattern of eighth-note strokes. The Perc. 1 staff shows a rhythmic pattern of eighth and sixteenth notes. The Perc. 2 staff shows a rhythmic pattern of eighth and sixteenth notes.

94

Alex

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

100

Alex

Ten. Sax

Bari. Sax

Vln. *as a fiddle*

Vlc.

SA

TB

100

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

104

Alex

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

104

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

108

Alex

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

108

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

112

Alex

Alex: Treble clef, key signature of A major (no sharps or flats). Tenor Sax: Treble clef, key signature of A major. Baritone Sax: Treble clef, key signature of A major.

Ten. Sax

Tenor Sax: Treble clef, key signature of A major.

Bari. Sax

Baritone Sax: Treble clef, key signature of A major.

Vln.

mf

Violin: Treble clef, key signature of A major. Dynamics: *mf*.

Vlc.

Cello: Bass clef, key signature of A major.

SA

Soprano: Treble clef, key signature of A major.

TB

Bass: Bass clef, key signature of A major.

112

Pno.

Piano: Treble and Bass clefs, key signature of A major.

Elec. Key.

Electric Keyboard: Treble and Bass clefs, key signature of A major.

Elec. Guit.

Electric Guitar: Treble clef, key signature of A major.

Elec. Bass

mp

poco a poco cresc.

Electric Bass: Bass clef, key signature of A major. Dynamics: *mp*, *poco a poco cresc.*

Dr. Set

mp

poco a poco cresc.

Drum Set: Treble clef, key signature of A major. Dynamics: *mp*, *poco a poco cresc.*

Perc. 1

mp

poco a poco cresc.

Percussion 1: Treble clef, key signature of A major. Dynamics: *mp*, *poco a poco cresc.*

Perc. 2

mp

poco a poco cresc.

Percussion 2: Treble clef, key signature of A major. Dynamics: *mp*, *poco a poco cresc.*

116

Alex

Ten. Sax

Bari. Sax

Vln.

poco a poco cresc.

Vlc.

SA

TB

116

Pno.

mf *poco a poco cresc.*

Elec. Key.

Elec. Guit.

mf *poco a poco cresc.*

Elec. Bass

Dr. Set

Perc. 1

2

Perc. 2

2

120

Alex

Ten. Sax *f*

Bari. Sax *f*

Vln.

Vlc.

SA

TB

Pno. *f*

Elec. Key.

Elec. Guit. *f*

Elec. Bass *f*

Dr. Set *f*

Perc. 1 *f*

Perc. 2 *f*

123

G

Alex

Ten. Sax *ff*

Bari. Sax *ff*

Vln. *ff*

Vlc. *ff*

SA *f*
Where are we go-ing? What are we do-ing?

TB

123

G

Pno. *ff*

Elec. Key.

Elec. Guit. *ff*

Elec. Bass *ff* *f* big

Dr. Set *f*

Perc. 1

Perc. 2 *mf*

127

Alex

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

Where are we go-ing? What are we doing? Where are we go-ing? What are we doing? Where are we go-ing? What are we doing?

TB

127

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

continue to repeat previous 3 measures

Perc. 2

133

f

Alex

Dome - less won - der - boys gra - zing a - bout Nad-sats run - ning 'round the hill not up or down it

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

mf Where are we go-ing? What are we do-ing? Where are we go - ing? What are we do-ing?

133

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

big

Dr. Set

Perc. 1

Perc. 2

137

Alex

8 Choose a path — choose to leave take the e - le - va - tor or the stairs find a way change it ev'ry day Go Somewhere!

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

Where are we go-ing? What are we do-ing? Where are we go-ing? Where are we

TB

137

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

141 H

Alex

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA

TB

Fa - shion No u - ni-form's en-force'd and yet we more or less look the same

mp f

141 H

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

mf

mf

mf

ad-lib

mf

mf

145

Alex or stab thy-self Per-son-a - lize make a state-ment call a-tten-tion re-fuse to care

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA Uh-huh! Fa-shio - (o)n Pers-on-a - lize Make a statement call at-tien-tion re-fuse to care

TB

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

149

Alex *mf*
the - un - i - form of choice

Ten. Sax

Bari. Sax

Vln.

Vlc.

SA *mp* vib.
But we will graze till we be - zoom - ny our - selves
Fa - shion vib.

TB *mp*

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

IIIA Sheep and Plums

Rock ballad feel $\text{♩} = 110$

The musical score consists of three systems of music. The first system starts with a vocal part (Alex) and a piano part. The vocal part has a dynamic of *mp*. The piano part features chords in C♯m, E/C♯, F♯/C♯, and F♯m/C♯. The second system begins with lyrics: "And I look back over the expanse of the path I've taken". The vocal part continues with chords in C♯m, E/C♯, F♯, and F♯m. The piano part provides harmonic support with the same chord progression. The third system begins with lyrics: "And I see the large herd at the bottom of the hill.". The vocal part uses eighth-note patterns and eighth-note chords. The piano part maintains the harmonic structure with chords in C♯m, E/C♯, F♯/C♯, and F♯m/C♯.

Alex

Piano

5 C♯m E/C♯ F♯ F♯m

Alex 5 And I look back o - ver the ex - panse of the path I've ta - ken

Pno. 5 C♯m E/C♯ F♯/C♯ F♯m/C♯

Alex 9 C♯m E/C♯ F♯

Alex 9 And I see the large herd at the bot - tom of the hill.

Pno. 9 C♯m E/C♯ F♯/C♯ F♯m/C♯

A

Alex Pno.

the pi - ti - ful park - - ing prest - poop - nik - (k) the smal - ler ro - - - guish group and thewraiths

Alex Pno.

ho - ver - ing, ho - ver - ing, ho - ver - ing in their bar - - - row grots - - -

building intensity

Alex Pno.

a clear-erthought ne - verhad I as clear as an un-mud-iedlake like an a-zure sky of deep - - - est blue

accel.

Alex

25 E♭m G♭/E♭ A♭ A♭m

Sheep —————— all of them Sheep ev - 'ry one

Pno.

25 E♭m G♭/E♭ A♭/E♭ A♭m/E♭

f rit.

B more movement ♩ = 140

Alex

29 B♭m

A vi - o - let sea a vi - o - let mass or an

Pno.

29 B♭m7 relentlessly steady mf

Alex

33 E♭ E♭m B♭m

or - chard of plums. Plums all a - live and juic - y

Pno.

33 E♭(M7)/B♭ E♭m7/B♭ B♭m7

E. Bass

mf

Alex

E^\flat $E^\flat m$ $F m$

37

sweet on the in - side but more or me - nos un - i - form plot - wise. And then it hits me

Pno.

$E^\flat M7/B^\flat$ $E^\flat m7/B^\flat$ $F m$

37

E. Bass

Alex

$B^\flat 6$ $B^\flat m$

40

that these poor mal - chiks and pti - tsas are like the vic - tims of the most hor - rid most hor - rid

Pno.

$F m7/E^\flat$ $B^\flat 6/D$ $B^\flat m7/D^\flat$

40

E. Bass

Alex

$F m$ $B^\flat 6$ $B^\flat m$

43

most hor - rid bol - shi - est bol - shi - est bol - shi - est of schemes

Pno.

$F m$ $F m7/E^\flat$ $B^\flat 6/D$ $B^\flat m7/D^\flat$

43

E. Bass

Cdelivered in a sermon like manner
 Cm

Alex: 47 *f*
 a scheme de - creed by some in - vis - i - ble hand

Pno. 47 Cm Cm/B♭
 with pedal

E. Bass

F

Alex: 49 by some un - vid-died fi - nite en - ti - ty Trick-ing them trick-ing them in - to think-ing

Pno. 49 F/A Fm7/A♭ Cm

E. Bass

Cm/B♭

Alex: 52 that they're some kind of self - des-truc - tive se - cret po - lice

Pno. 52 Cm/B♭ F/A Fm7/A♭

E. Bass

Gm

Alex 55
8 and the hand that im - pos - es laws and de - crees (spoken) not for those on this hill,
not even for old Bog himself,

Gm

Pno. 55 Gm/F

E. Bass

C

Alex 57 8 but on - ly for some kind of mech - a - nized mech - a - nized mech - a - nized

C/E

Pno. 57 Cm/E♭

E. Bass

Gm

Alex 59 8 crea - ture in ca - pa - ble of growth and sweet - ness

Gm

Pno. 59 Gm/F C/E C(Maj7)

C/E

Cm/E♭

E. Bass f

Alex
Bb Clarinet
Violin
Cello
Piano
Electronic Keyboard
Electric Guitar
Electric Bass
Drum Set
Percussion 1

D *d=150* **mp**
 prest - - - poop - - - niks

dry
mf
low sample with drop off or slide down

67
 Alex 8
 rogues _____ *poco a poco cresc.*
 lick - dish -

Clar. in Bb
mf

Vln.
mp

Vlc.

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

71 E

Alex
Clar. in Bb
Vln.
Vlc.

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

mf

Alex 75
 (os) wraiths

Clar. in Bb
poco a poco cresc.

Vln.
poco a poco cresc.

Vlc.

Pno. 75
poco a poco cresc.
 (optional)
 metallic sample through comb filter

Elec. Key.
poco a poco cresc.

Elec. Guit.

Elec. Bass
poco a poco cresc.

Dr. Set

Perc. 1

F

very intense

Alex 8 My plums my sheep

Clar. in Bb *sfp* poco a poco cresc.

Vln. *mp* poco a poco cresc.

Vlc. *sfp* poco a poco cresc.

Pno. *f* poco a poco cresc.

Elec. Key.

Elec. Guit. with rock distortion *f*

Elec. Bass *f*

Dr. Set sus. cym. *mp* poco a poco cresc.

Perc. 1 sus. cym. *mp* poco a poco cresc.

accelerando

83

Alex *ff* Sheep all of them Sheep ev' - ry one *attaca*

Clar. in Bb *f* *attaca*

Vln. *f* *attaca*

Vlc. *f* *attaca*

Pno. *ff* *attaca*

Elec. Key.

Elec. Guit. *vibrato* *attaca*

Elec. Bass *ff* *attaca*

Dr. Set *f* *choke* *attaca*

Perc. 1 *f* *choke* *attaca*

IIIB Finale

Alex

Tenor sax

Baritone Sax

Violin

Violincello

Soprano

Alto

mp (3+4+4+3)
Doo (etc.)

Tenor

mp (3+4+4+3)
8 Doo (etc.)

Baritone

Piano

Electronic Keyboard

Electric Guitar

Electric Bass

Drum Set

Percussion 1

Percussion 2

9

Alex
Ten. S.
Bari. S.
Vln.
Vlc.
S.
A.
T.
B.

Pno.
Elec. Key.
Elec. Guit.
Elec. Bass.
Dr. Set.
Perc. 1
Perc. 2

mer - cu - ry
Deep - - - er than the

A with more intensity
From this hill I

ground

13

Alex

Ten. S.

Bari. S.

Vln.

Vlc.

S. (mp)

A (mp)

T (mp) 8

B. (mp)

13

Pno.

elec. Key. (3+4+4+3)
p

elec. Guit.

elec. Bass

Dr. Set

Perc. 1

Perc. 2

17

Alex stand on I creak my - loud - - est

Ten. S.

Bari. S.

Vln.

Vlc.

S.

A.

T.

B.

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass.

Dr. Set.

Perc. 1

Perc. 2

21

B *mf as smooth as possible*

Alex. go - loss Doo doo doo doo doo doo doo doo

Ten. S.

Bari. S.

Vln.

Vlc.

S. (7/4) *mf as smooth as possible* doo doo doo doo doo doo doo

A. (7/4) *mf as smooth as possible* doo doo doo doo doo doo doo

T. (7/4) *mf as smooth as possible* doo doo doo doo doo doo doo

B. (7/4) *mf as smooth as possible* doo doo doo doo doo doo doo doo

21

B

Pno.

Elec. Key. (3+4+4+3) *mp* *p*

Elec. Guit.

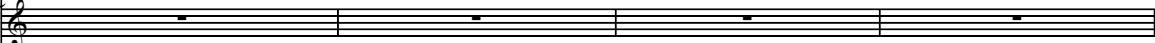
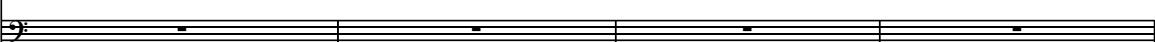
Elec. Bass (3+4+4+3) (bass part opt. from B to D) *p*

Dr. Set

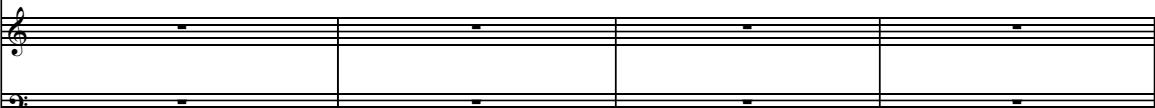
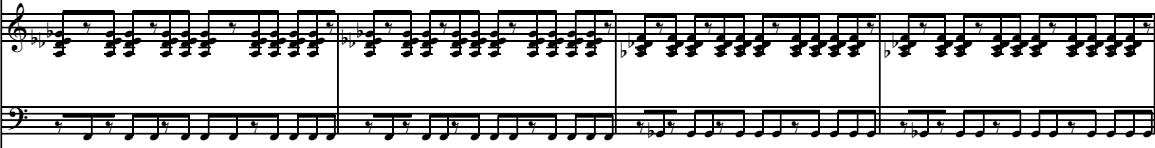
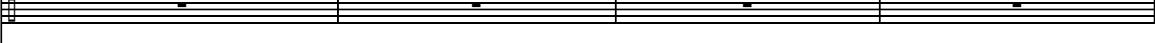
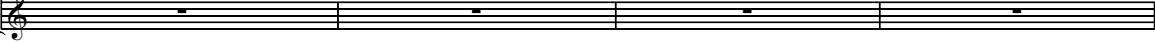
Perc. I

Perc. 2

25

Alex 
Ten. S. 
Bari. S. 
Vln. 
Vlc. 
S. 
A 
T 
B. 

25

Pno. 
Elec. Key. 
Elec. Guit. 
Elec. Bass 
Dr. Set 
Perc. 1 
Perc. 2 

29

C

Alex

Ten. S.

Bari. S.

Vln.

Vlc.

S.

A.

T.

B.

doo doo doo doo doo doo doo doo doo doo doo (etc.)

doo doo doo doo doo doo doo doo doo (etc.)

doo doo doo doo doo doo doo (etc.)

29

C

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

33

Alex

Ten. S.

Bari. S.

Vln.

Vlc.

S.

A.

T.

B.

33

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. I

Perc. 2

37 *f* **D**
 Alex
 my free - - - dom my jeez - - -
 Ten. S.
 Bari. S.
 Vln.
 Vlc.
 S. *f* my free - - - dom
 A *f* my free - - - dom
 T *f* my free - - - dom
 B. *f* my free - - - dom

37 **D**
 Pno. *mp*
 Elec. Key. (7/4) *mp*
 Elec. Guit.
 Elec. Bass (7/4) *mp*
 Dr. Set var. cym. *mp*
 Perc. 1
 Perc. 2

41

Alex ny know - - - ledge ex - ist - - -

Ten. S.

Bari. S.

Vln.

Vlc.

S. my jeez - ny know - - - ledge

A. my jeez - ny know - - - ledge

T. 8 my jeez - ny - - - - - - knew - - - - - ledge - - -

B. my jeez - ny know - - - ledge

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

45

E

Alex
Ten. S.
Bari. S.
Vln.
Vlc.
S.
A.
T.
B.

ence my goal my soul
exist - - - ence my goal
exist - - - ence my goal

45

E

Pno.
Elec. Key.
Elec. Guit.
Elec. Bass
Dr. Set
Perc. 1
Perc. 2

sus. cym.
splash

49

Alex

Ten. S.

Bari. S.

Vln.

Vlc.

S.

A

T

B.

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

52

Alex

Ten. S.

Bari. S.

Vln.

Vlc.

S.

A.

T.

B.

my Self

f > *f* >

my free - -

f > *f* >

my free - -

f > *f* >

my free - -

52

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

55 F

Alex

Ten. S.

Bari. S.

Vln.

Vlc.

S.

dom

my free -

A

dom

> >

T

dom

my free -

B.

dom

my free -

Pno.

f

Elec. Key.

mf

poco a poco cresc.

Elec. Guit.

f

Elec. Bass

mf

f

Dr. Set

f

var. cym.

ad. lib. full drum set

mf

f

Perc. 1

mp

f

Perc. 2

f

59

Alex

Ten. S.

Bari. S.

Vln.

Vlc.

S.

dom

my free

A

dom

> >

my free -

T

8 dom

my free -

B.

dom

my free -

Pno.

f

Elec. Key.

Elec. Guit.

Elec. Bass

mf

f

Dr. Set

mp

f

mf

Perc. 1

mp

f

mf

Perc. 2

63

Alex

Ten. S.

Bari. S.

Vln.

Vlc.

S.

dom my

A

dom my

T

dom my

B.

dom my

63

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

mf f

Dr. Set

mp f

Perc. 1

splash mp mf mp f

Perc. 2

This musical score page contains two systems of music. System 1 (measures 63) includes staves for Alex (vocals), Ten. S. (tenor), Bari. S. (bass), Vln. (violin), Vlc. (viola), S. (soprano), A (alto), T (tenor), and B. (bass). The vocal parts feature sustained notes with grace notes and dynamic markings like sf, f, and mf. The piano part in system 2 starts with a forte dynamic ff. System 2 continues with staves for Pno., Elec. Key., Elec. Guit., Elec. Bass, Dr. Set, Perc. 1, and Perc. 2. Perc. 1 has a 'splash' instruction above the first measure. The score uses a mix of standard musical notation and specific performance instructions.

67 G ff

improvise within this scale and range over the time that the arrow indicates

Alex 

Ten. S. 

Bari. S. 

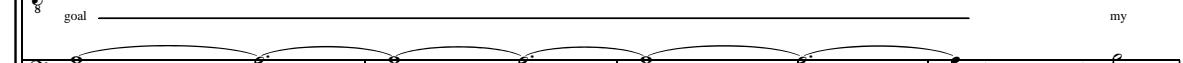
Vln. 

Vlc. 

S. 

A 

T 

B. 

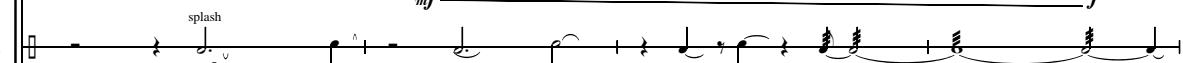
Pno. 

Elec. Key. 

Elec. Guit. 

Elec. Bass 

Dr. Set 

Perc. 1 

Perc. 2 

71

Alex

Ten. S.

Bari. S.

Vln.

Vlc.

S.

A.

T.

B.

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

75 H

Alex

Ten. S.

Bari. S.

Vln.

Vlc.

S.

A.

T.

B.

Pno.

Elec. Key.

Elec. Guit.

Elec. Bass

Dr. Set

Perc. 1

Perc. 2

The musical score consists of two systems of staves. The top system (measures 75-76) includes vocal parts (Alex, Tenor Soprano, Bassoon, Violin, Cello, Soprano, Alto, Tenor, Bass) and instrumental parts (Piano, Electronic Keyboard, Electronic Guitar, Electronic Bass, Drum Set, Percussion 1, Percussion 2). The vocal parts sing words like 'existence', 'my soul', 'my goal', 'my freedom', 'my God', 'goal', 'my', and 'goal'. The piano and electronic keyboard play dense chords. The bottom system (measure 76) continues with the same instrumentation, with the electronic keyboard and bass playing sustained notes and the drums providing rhythmic patterns. Measure 76 concludes with a dynamic of *f*.

83

Alex My Self scream!

Ten. S. sf ff

Bari. S. sf ff

Vln. sf ff

Vlc. sf ff

S. God

A. God

T. God

B. God

Pno. ff

Elec. Key. ff

Elec. Guit.

Elec. Bass ff

Dr. Set dead stop

mf ff

Perc. 1 f mp ff choke

Perc. 2

87 I $\text{♩} = 90$

Alex

Vln. mf
2nd time only **p**

S. oo
2nd time only **p**

A. oo
2nd time only **p**

T. oo
2nd time only **p**

B. p
2nd time only
oo

91

Vln.

S. oo
oo

A. oo
oo

T. oo
oo

B. oo
oo

95

Vln.

99

Vln. rit.