BABEL: A COMPOSITION FOR ROCK BAND, SOPRANO QUARTET, AND CHAMBER ENSEMBLE—MUSIC AND CRITICAL ESSAY

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Babel is a work for rock ‘n’ roll band (two electric guitars, electric bass, drum set), four soprano singers, and a twenty-one instrument mixed chamber ensemble. The 50-minute composition is based on the Tower of Babel story in Genesis 11:1-9, and the four-movement structure is derived from the form of this narrative. The first movement, “building rebellion,” establishes man’s intent to build a grand city and tower in a rebellion against God, while the second movement, “seeing/coming down,” describes the all-seeing God’s knowledge of man’s rebellion and God’s descent to the city. Movements three and four, “confusion” and “scatter,” depict the actions of God, confusing humankind’s language and scattering him over the earth.

This project fuses rock ‘n’ roll influences with contemporary classical improvisation, creating a work that is sonically and dynamically excessive. One compositional goal was to use small amounts of material as the impetus for directed improvisation, which would be developed to create intricate and evolving textures. Each movement’s score is confined to a single page of music per part, necessitating highly graphic and aleatoric notation. The musical history and musicianship of each player greatly shapes the sonic outcome of Babel.

Rigorous structure was mixed with extra-musical associations to create intricate layers of musical and metaphorical meanings. Every decision regarding form, pitch, rhythm, and improvisatory state is linked to a meaningful mathematical, philosophical, or theological idea. Out of the intention to illustrate a multi-layered, Biblical text interpreted in vastly different ways, came a complex work of art that challenges, yet welcomes, performers and listeners of all kinds.
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PART I

CRITICAL ANALYSIS OF BABEL
Chapter 1

Preliminary Considerations

Introduction

*Babel* is a four-movement work for four sopranos, mixed chamber ensemble, and a four-piece rock band. The work incorporates bombastic sounds reminiscent of Louis Andriessen coupled with the improvisational models of Pauline Oliveros. The result is a work immense in scale and dynamics, and emphasizes gradual changes over time. The title *Babel*, a Hebrew word meaning “confusion,” refers to the Tower of Babel story recorded in the Book of Genesis in the Bible. This story serves as the textual material and the foundation of the overall structure of the work. The combination of bombastic, structured, improvisational minimalism with the Babel narrative’s theological meanings constitute the core of the work. This paper examines the influence of the Tower of Babel story and provides insight into the narrative and compositional processes within *Babel*.

Influences

Three musical influences were at play in *Babel*’s creation and deeply resonate with my own musical creative process: rock ‘n’ roll, the music of Louis Andriessen, and contemporary classical improvisation. Rock ‘n’ roll was a major influence in my upbringing, Andriessen’s use of text has always intrigued me, and improvisation became an important part of my performance life in the years prior to *Babel*’s creation. A deeper understanding of these influences better informs the forthcoming analysis.
Rock ‘n’ roll has a significant impact on my decision to pursue a career in music. In my formative years, I did not realize that it was not uncommon for rock guitar players to become academic composers, and that a majority of the music produced by these guitarist-composers has itself been primarily influenced by contemporary compositional practices. My own compositional career followed a similar path, but once I began to explore improvisation, specifically with improvisation ensemble Impulse, rock influences emerged in work, through the use of power chords, heavy distortion, dense effects, and wild leads. Through contemporary improvisation I found my unique voice in rock ‘n’ roll.

One attribute of rock ‘n’ roll I find compelling is the raw power it can deliver. The idea of raw power goes beyond an isolated event, excessive volume, electricity, and the hyperbolic lore of a typical band, to the diversity found within an entire genre. The core of the rock genre is one that searches for unique harmonies, forms, and an individual identity of sound. The umbrella of rock is large: bands as diverse as the Beatles, the Rolling Stones, Jimi Hendrix, U2, Led Zeppelin, Nirvana, Rush, Metallica, Alice in Chains, and even Nickelback are all included in this genre. Each band has a proclivity for certain harmonies, rhythms, and forms that are influenced by other bands, but are ultimately a product of their own creativity. The many various guitar timbres, drum sounds, combinations of chords and rhythms, and varied forms that I heard in rock ‘n’ roll constantly trained my ear to hear nuances and unique qualities among the various bands.

When composing *Babel*, I sought to appropriate rock ‘n’ roll not merely as a stylistic influence, but as the essence of the work itself. Rock-inspired contemporary classical pieces contain elements of rock that are extracted from the style and infused into a classical idiom. The composers in the contemporary classical music organization Bang on a Can are pioneers of this
approach, as seen in the works of David Lang and Julia Wolfe, whose styles infuse rock-inspired rhythms and harmony. I wanted to take Babel past rock inspiration by incorporating literal rock music at its center. A four-piece rock band (two electric guitars, electric bass, drum set) comprises the core of the ensemble, blending multiple styles of rock throughout the composition. My intention was not for Babel to allude to rock music, but to be rock music.

Another major influence of Babel was the work of Louis Andriessen, most notably the text setting style found in his piece De Staat (The Republic). In this work, Andriessen uses four amplified female singers against a loud instrumental ensemble, much like Babel. The style of setting in De Staat is more referential to the meaning and commentary of the text than the traditional word-for-word text setting found in most pieces.

The following example provides insight into the type of Andriessen’s text setting that impacted the text setting of the Story of Babel in my work. The text is drawn from the first entrance of the female voices (rehearsal 5, p. 6):

“If it be given a musical mode and rhythm in accord with the diction, it may be performed correctly in almost the same mode throughout; that is, since character is so uniform, in one musical mode, and also in a similarly unchanging rhythm?”

“Yes”, he said, “that is certainly the case.”

This text is from Plato’s The Republic and consists of a dialogue between student and teacher, where the student asks if music must stay in almost the same mode and contain unchanging rhythm, for music to be concordant with the text. In this section, the female voices follow those guidelines. For the most part, the four voices sing in unison in E Mixolydian mode at a steady rhythm, generally aligning with the question the student has asked (see Score Example 2.1).
Score Example 1.1: The first entrance by female voices in *De Staat* (Rehearsal 5, p. 6).

Subtly, Andriessen subverts the text by adding some rhythmic variation and splitting the voices into two parts. This push and pull between music and meaning shows how much in agreement Andriessen is with the text itself. In this way he is showcasing his subjective opinion about the text, not an objective meaning of its inherent attributes. Andriessen also chooses not to differentiate between the student and teacher voice; instead, he combines both narrative voices into one musical voice. This decision is indicative of how Andriessen views the text in terms of portraying his own agenda over that of Plato. In these two ways, Andriessen uses the text in a personal manner, instead of attempting to show an objective truth inherent in the text. The text setting in *Babel* is reflective of this sentiment.

Even more influential on my work than either rock ‘n’ roll music or Andriessen’s approach to text setting have been my experiences with improvisation. I have been influenced by the improvisational concepts developed by Pauline Oliveros, while performing in the real-time composition ensemble Impulse, and composing music for improvisers. What impacted me about Pauline Oliveros was her insistence to listen. Her scores are usually text-based and require performers to follow open-ended instructions, concentrate on listening to others, and trust their intuition for sound production. *Babel* is a product of indeterminate notational practices, the
instructional scores that are characteristic of Oliveros, and completely free real-time composition found in the core of Impulse’s musical performances.

A line can be traced from my experiences with Impulse to the completion of Babel. Impulse began by giving concerts consisting entirely of music composed in real-time. Later, I had the idea to compose a work specifically for the Impulse ensemble called Inter(re)actions I: mass that led to the composition of Inter(re)actions II: created. This series is defined by complex improvisatory interactions within a small ensemble, with the majority of the notation being graphical in nature. The process of creating the scores and codifying improvisational concepts was crucial in my development, resulting in Babel’s clear and easily understood improvisation instructions, which are intended for inexperienced improvisers.

Technology

Just as rock ‘n’ roll, Andriessen, and improvisation were influential in Babel, there is a metaphorical association between the text and the use of technology in the work. The Tower of Babel story is the first instance in the Bible that explicitly references the use of technology by humankind to rebel against and replace God. This idea informs the deeper layers of meaning in Babel, and is specifically represented by the PA system, which is an integral part of the performance. The representation is further reinforced in the end of the third movement at a moment labeled “EXPLOSIVE BLACKOUT.” At this point, the entire piece appears to completely collapse, as lights seem to malfunction by flickering and the PA system suddenly loses all power. This theatrical moment, where a technological breakdown represented the destruction of the Tower of Babel, marks the climax of the work.
To this end, it is crucial that the PA system be capable of reproducing sound pressure levels similar to a rock concert (>110 dBs), with a large enough subwoofer to intensify the kick drum, toms, and bass guitar to physically shake the bodies of the audience. Because every instrument is amplified, the mixer (preferably digital) must have over 32 channels so that appropriate levels of compression and parametric equalization can be administered to shape the sound. It is no small challenge to mix a performance of Babel, and thus it necessitates a professional front-of-house engineer.

Objectives

A set of objectives were put in place at the outset of the compositional process to determine global parameters and important concepts. The first objective was for a maximum amount of performance material to be derived from a score with a minimal amount of directives. To meet this goal, I restricted myself to fit each movement onto one tabloid-sized page per instrumental part. This layout was incorporated into an earlier piece, Inter(re)actions II: created, written originally for saxophone quartet, but later developed to be expandable to chamber ensembles of any instrumentation. In this work 12 pages of music are placed on separate stands, to be spread out across the performance space. Performers are to walk through the maze of stands and improvise according to the material presented on each stand as they approach. Each score page in this work abstractly represents one of 12 words chosen from the text in Genesis 1:1, visually and aurally interpreting the text. Some pages are read simultaneously by all ensemble members while others are performed by individual soloists. Score Examples 1.2 show two pages from this work.
Score Example 1.2a: Patrick Peringer, *Inter(re)actions II: created*, the earth.

the earth

Score Example 1.2b: Patrick Peringer, *Inter(re)actions II: created*, chaos.
Like Inter(re)actions II, Babel places instructions within the score itself: each movement’s instructions are placed on the back side of each page rather than utilizing extensive performance notes placed at the beginning of the score (see Score Example 1.3).

Score Example 1.3: Patrick Peringer, Babel, I. building rebellion, glockenspiel.

The left side of Score Example 1.3 shows the “building rebellion” score while the right side provides the performance notes organized graphically in direct correlation with the score (see pages 154 and 155 for the unreduced part).
Given its graphical nature, the composition only exists as a set of parts; there is no full score. With graphic scores or proportional notation, one of two options is available: either all the performers read from the score, or there is a separate score and individual parts. For chamber works, such as Toru Takemitsu’s *Rain Spell*, the performers and conductor read from the score. This facilitates greater understanding of the various performance interactions and also eases coordination of parts in performance. The other method of a score with parts, as seen in Witold Lutoslawski’s Symphony 3, requires a large number of idiomatic symbols and cues in order for the improvisatory parts to coordinate. Both methods have inherent benefits and liabilities for the ensemble. It can be cumbersome for a performer in a larger ensemble to read from a score because it can require too many page turns, while it can be detrimental for a performer in a chamber ensemble to read from a part because the group can lose the coordination that comes with seeing the whole musical picture that a score offers. For these reasons, and because the unique page layouts were also favorable to individual parts, I notated each part uniquely for each performer.

Babel also includes a part for the conductor, which consolidates all commonalities in the instrumental parts as cues within a single part. See the conductor part in part II of this paper for details.

Another compositional objective adopted early in the compositional process of *Babel* was the inclusion of instruments with different histories—specifically the combination of instruments associated with rock ‘n’ roll and traditional, classical music—within the ensemble. History informs performance practice, and I wanted to combine groups of people with different ideas, influences, and performance experiences into one eclectic ensemble. As a result, the total
ensemble is a rich conglomeration of performance practices mixed with a wide variety of personal tastes and influences. It was my intention to have all of these identities emerge during the performance.

The final objective was rooted in my conviction to make the piece accessible to undergraduate-level performers with little training in contemporary classical improvisation. Because I knew that there would be a limited pool of musicians available when recruiting performers, and that they most likely would not be accustomed to contemporary scores, I developed a notation that would communicate the ideas of the piece in a way that untrained improvisers could understand and execute fully.

Final Thoughts

The ideas presented in this chapter are the foundation of Babel, the bedrock on which the rest of the piece stands. The cause-and-effect relationships and push-and-pull of various decisions transformed this piece from simply another installment in the Inter(re)actions series into stand-alone work. The largest composition in my current portfolio, this program-length work (fifty minutes at the premiere) is intended to create an intense experience for the audience, with its sheer power and multi-faceted styles of music performed by musicians testing their dynamic limits.
Chapter 2

Text

Introduction

The story of the Tower of Babel, found in Genesis 11, serves as a catalyst for the formal structuring, on both macro and micro levels. Babel was originally planned as a three-movement work, structured by the text as follows: Movement I, Genesis 1-4; Movement II, Gen. 5-7; Movement III, Gen. 8-9. For much of the pre-composition stage, the relationship of text to the piece’s structure was abstract; however, as the work developed, the text became more influential on the overall structure of the piece, resulting in a more narrative form. Though Inter(re)actions I: mass, for example, contains a narrative subtext, the story is employed in an especially abstract fashion that provides a sense of forward movement without explicitly pointing to an overarching story. Listeners are free to interpret where the piece goes, its meaning, and arrival points and/or goals. As Babel developed during the composition process, it became evident that its macro-formal structure would be driven by the Story of Babel in a way that directed the listener through the story; listeners of Babel are provided with my commentary on the text rather than left to create their own narrative or interpretations.

Textual Interpretation

From a compositional perspective, the Story of Babel provides valuable inspiration and a wealth of interesting creative possibilities in its concepts of miscommunication, numerous layers of edifice or structure, and multiple layers of meaning. Furthermore, my Calvinistic theological tenets prompted me to incorporate a focus not only on sin and punishment but also on grace and
mercy as a formal influence in this composition. Three aspects of the text played an important role in the development of Babel: the choice of biblical translation, an understanding of the story’s events, and interpretation of the narrative.

Language is a key component of the story of the Tower of Babel, so careful consideration was given to the choice of the translation. The English Standard Version (ESV) was selected because it is perhaps the most literal translation in modern English.¹ See below for the text from Genesis 11² (ESV) in its entirety:

¹Now the whole earth had one language and the same words.  
²And as people migrated from the east, they found a plain in the land of Shinar and settled there. ³And they said to one another, “Come, let us make bricks, and burn them thoroughly.” And they had brick for stone, and bitumen for mortar. ⁴Then they said, “Come, let us build ourselves a city and a tower with its top in the heavens, and let us make a name for ourselves, lest we be dispersed over the face of the whole earth.”  
⁵And the LORD came down to see the city and the tower, which the children of man had built. ⁶And the LORD said, “Behold, they are one people, and they have all one language, and this is only the beginning of what they will do. And nothing that they propose to do will now be impossible for them. ⁷Come, let us go down and there confuse their language, so that they may not understand one another’s speech.”  
⁸So the LORD dispersed them from there over the face of all the earth, and they left off building the city. ⁹Therefore its name is Babel, because there the LORD confused the language of all the earth. And from there the Lord dispersed them over the face of all the earth.

The account of Genesis 11 presents a narrative that takes place over an unknown amount


²All biblical quotes are taken from the English Standard Version (ESV), ESV Text Edition: 2011.
of time, describing a monolingual society that decides to build a city with a tower that can reach the very heavens. The tower represents humankind’s greatest accomplishment, but it is also ostensibly pragmatic: a tower built to the heavens on a completely flat surface could be seen from anywhere in the world, and would thus serve as a signpost. This society consciously decided to build the structure because, in their rebellion, they thought they could be self-sufficient apart from God. When the people of Babel decided to build this signpost, their actions were essentially trying to replace God with an object of their own making. God then saw this activity and decided to intervene, knowing that the hearts of men would only become darker in rebellion. God’s response was twofold: 1) to scatter all of humankind over the face of all the earth, and 2) to confuse their language.

The interpretation, which is foundational to the work Babel, is that God, knowing the hearts of humankind, knew that the construction of the tower was an attempt to rebel against him. God does not wipe out this civilization or wickedly whip them into submission; he removes the source of idolatry (the tower) and scatters them over the face of all the earth. For God to scatter them and confuse the language is an act of love and mercy to his people: as their Creator, he knows that taking away their idols is best for them. This Fatherly love is the deepest sentiment of Babel, and its subtext is the most important element on which all other structures are built.

Text as Structure

Textual subjectivity was influential in Babel and on my later compositional style, not only on the surface (e.g., with text setting), but also on other varying structural levels. Finding its roots in Inter(re)actions I: mass, a subjective approach to text became the primary method for
structuring large forms in both my vocal and non-vocal works. The fourth movement of

*Inter(re)actions I: mass*, “sanctus/benedictus,” clearly shows the relation between my personal interpretation of the text versus a standard reading of the text. See Figure 2.1 for the text and translation of that movement.

![Figure 2.1: Latin text with translation from Patrick Peringer, *Inter(re)actions I: mass*; IV. sanctus/benedictus.](image)

At first glance, the text appears to venerate God, but upon a more in depth reading, taking into account contextual events, a different interpretation surfaces: God’s holiness instills a sense of terror. In the *Inter(re)actions I* score, I referenced Isaiah 6:4, “And the foundations of the thresholds shook at the voice of him who called, and the house was filled with smoke.” This is from the vision Isaiah had of a meeting with God, which produced in him not awe, but terror. I used this idea to frame the movement as a perception of the holiness of God transformed from a vision of terror to one of beauty. To achieve this, I used mirror form with a diminishing/augmenting refrain of the single word “sanctus” (holy). See Figure 2.2 for an analysis of the form.
Figure 2.2: Formal diagram for “sanctus/benedictus” from Inter(re)actions I: mass.

This figure shows the reiterations of the word “sanctus” in each section, which are intended to become less full of terror and more full of beauty as the movement progresses. See Score Examples 2.1 for the two outlying sections.

Score Example 2.1a: Patrick Peringer, Inter(re)actions I: mass, IV. sanctus/benedictus, opening.
The Score Examples above show the contrast between the two affects, terror and beauty. Terror is depicted through the singing of “sanctus” as fortississimo upper register notes (on the verge of screaming). During the especially loud singing, the instrumental ensemble sustains a tremolo texture as loud as possible, verging on white noise. Example 2.2b shows the last section, which contains shimmering, tertian chords with the score designation “beautiful, calm.”

In a similar way to Inter(re)actions I, Babel employs a change of expectation through a subjective use of the text by viewing God’s actions as loving discipline rather than judgemental wrath. This change manifests itself in Babel’s fourth movement by creating a calm, sublime atmosphere rather than one of darkness and chaos. The subjective use of text is applied more
indirectly in *Babel*, inspired by Andreiessen’s style of text setting. These two influences guided my overall approach to the use of text, in both a larger context and at local levels.

Another instance where text influenced structure is found in the different perspectives written into the story. The relationship between narrative text and dialogue is accentuated in the first movement. In Genesis 11:1-2, a narrator tells the story: “Now the whole earth had one language and the same words. And as people migrated from the east, they found a plain in the land of Shinar and settled there.” Direct dialogue, a completely different literary voice from that of narration, is found in verse 3, when man speaks: “‘Come, let us make bricks, and burn them thoroughly.’” However, the words spoken by man in verse 3 are also delivered by the narrator. In *Babel*, I chose to make musical/structural distinctions between the voice of the narrator, and the voice of the narrator quoting man (or narrator-as-man), and the voice of man. The use of these three distinct voices can be seen in Figure 2.3.

<table>
<thead>
<tr>
<th>voice</th>
<th>text/Genesis 11:</th>
<th>movement module</th>
</tr>
</thead>
<tbody>
<tr>
<td>narrator</td>
<td>1 - 2 - 3a - 3c - 4a</td>
<td>2</td>
</tr>
<tr>
<td>narrator as man</td>
<td>3b - 4b</td>
<td>2</td>
</tr>
<tr>
<td>man</td>
<td>3b - 4b</td>
<td>C</td>
</tr>
</tbody>
</table>

Figure 2.3: The three voices of the first movement.

The first section in which the sopranos sing (module 2) contains all the text from Genesis 11:1-4, but divides it between the narrator and the narrator-as-man. The narrator’s voice is shown through the speech-like proportional rhythm and the singular pitch E, which is particularly
distinctive in representing the narrator’s voice. All four sopranos sing this together in unison, unifying the narrative voice as singular. The voice changes from narrator to narrator-as-man by changing from a singular narrative voice to multiple narrative voices splitting off of the proportionally notated singular E to multi-voiced aleatoric streams of voices (see Score Example 2.2).

Score Example 2.2: Patrick Peringer, Babel, I. building rebellion, Module B, sopranos.

The final section of the movement, module C, features the last of the three voices, the voice of man. In Score Example 2.3, the sopranos sing the same text homorhythmically to represent the rebellious unified voice of man, and chordally to represent the presence of a multitude of voices.

The deepest layer of the music as well as the text setting are determined not by the surface structure of the text or objective meaning, but by my own interpretation of the text, similar to Andriessen’s approach in *De Staat*. In this way, I personalize the meaning of the text and apply it in unique ways that bring alternative points of view to texts that have often been dogmatically interpreted.
Introduction

The main feature of the first movement, “building rebellion,” is a representation of the people in the Story of Babel. This point of view is shown through the symbolism of the tower, a vertical process, and a horizontal process. These structures were put into place to parallel elements or actions of the people in the story. References to the tower as an object reflect humankind’s inner will and the vertical and horizontal processes utilized in the work reflect structures that were created by man. A synthesis of these materials creates multi-faceted efforts of humankind to complete the tower.

General Aspects

The symbol of the tower as a physical object indirectly influenced general aspects of the first movement. The symbolic concept of the tower influenced the layout and thus influenced other aspects of the movement. These generalities serve to link the page layout to the overall ascending energy flow of the movement through the partitioning of movements into smaller sections.

The score layout for this movement is a graphical depiction of the tower in the story. The performers begin in the bottom left of the tower and work their way from left to right and from bottom to top, analogous to the building of a tower. The score visually parallels the ascending nature of the movement (see Figure 3.1).
The first movement is divided into seven sections, or Modules, which are labeled with a mixed system of letters and numbers. The intent in creating this system is to assist in loosely differentiating between a description of the plot and its action. The Module order is AB[1234]C. The A, B, and C Modules are representative of A) the opening of the Tower of Babel story, B) the narration of the complete story, and C) man’s exclamation of rebellion. The numerical Modules represent the action of humankind incrementally building the Tower. This movement loosely employs two separate time streams: one that exists outside of narrative time and one that exists within the narrative time. These two times are determined by which text is being used, with out-of-time music linked to narrative text, and in-time music linked to action and dialogue. Modules A and B are out-of-time while modules 1-4 and C exist in time (See Table 3.1).
Table 3.1: Two time streams in the first movement by text.

Module A (out-of-time): Genesis opening gesture
Modules 1-4 (in-time): No text, just action.
Module C: Genesis 11:3-4 (in-time). Only dialogue; in verse 3a “And they said to one another,” and in verse 4a “Then they said,” are removed.

The energy level generally increases throughout the movement. When grouping Modules [1-2] and [3-4] into subgroups, within each pair of modules is a smaller nested ascension beginning from a low point. The highest point is found at the arrival of module C, the climax of the movement. Disregarding the opening gesture in module A, there is an overall ascension of energy from module B to the end (see Figure 3.2).

Figure 3.2: Energy levels of each section of the first movement.

The score layout affecting the symbol of the tower is reflective of the accelerating push for the people to complete the tower. Progressing through the Modules musically during performance is a representation of the people constructing the tower. This accelerated building is
further reinforced musically by the ascension of energy seen in Figure 3.2. The score layout and musical energy coincide with the ascending nature of the first movement. The concept of ascension is also an influential element in the construction of the vertical process.

Vertical Processes

All of the pitch material for the first movement is derived from a single fixed-register meta-chord. The two composers whose implementation of fixed-register fields particularly influenced me were Olivier Messiaen (e.g., *Modes de valeurs et d’intensités*) and Luciano Berio (e.g., *Sequenza V*). Messiaen’s approach is linked to a serialized rhythmic series while Berio implements a fixed-pitch field organically, unveiling one pitch at a time until chromatic saturation occurs.

The fixed-register meta-chord in the first movement has a simple design of alternating major and minor thirds built around middle C. When ascending from C, sharps are added according to the circle of ascending fifths; when descending from C, flats are added according to the circle of descending fifths (see Figures 3.3). The result is a sense of tonal neutrality in the octave that surrounds middle C.

![Figure 3.3a](image)

Figure 3.3a: The entire playable range of the fixed-register meta-chord in the first movement.
Figure 3.3b: Meta-chord divided into two interlocking circles of fifths. C(0) box is middle C.

Figure 3.3b shows a different partitioning of the meta-chord, one that reveals two interlocking circles of fifths. When stacking the meta-chord vertically in thirds, a complete major scale emerges. The middle seven pitches around middle C (D F A C E G B) form a C major scale, while the seven pitches around G5 (A C E G B D F#) form a G major scale. This pattern is common to all tones going up or down the circle of fifths. With this built into the harmonic framework, referencing a particular tonal area is achieved by narrowing down the meta-chord to a smaller seven pitch subset. This tonality is applied most explicitly in Module B, when the full text of the movement is sung by the sopranos. The key area here focuses on E minor, with the tonic being especially prevalent. Refer to Score Example 2.3 to see the pitch centrality around E in the unison section and E minor in the aleatoric sections in the boxes. This section displays the only time that fixed-registration is broken by moving the pitches D, F-sharp, and A down one octave to create smooth voice leading and singability in the key of E minor. The surrounding instrumental parts also focus on E minor, with the first four pitches of the fixed-pitch meta-row, C-E-G-B. The instrumentalists are instructed to focus on the E-minor triad during the unison sections, adding the low C during the sopranos’ aleatoric sections (see Score Example 3.1).

Thus, this meta-chord may be considered in two ways: 1) as a series of alternating thirds and 2) as two interlocking circles of fifths with the possibility of scaffolding out to a series of alternating major and minor seventh chords. Creating tertian subsets of the meta-chord combines the sonic world of extended tertian harmony with pre-determined structures (see Figure 3.4).

![Figure 3.4: Four note subgroups creating alternating major and minor seventh chords.](image)

The fixed-register meta-chord contains all the harmonic material for the first movement, and throughout the movement it undergoes three transformations that yield different harmonic structures. These are mapped onto the movement as follows: original meta-chord—Modules A,
B, 1, and 2; transformations 1 and 2—Modules 3 and 4; and transformation 3—Module C.

Figure 3.5 shows how these transformations are constructed and used in the last three modules of the first movement.

**Original:** Retrograded fixed-register meta-row

\[
\begin{array}{cccccccccccccccc}
3 & 6 & T & 1 & 5 & 8 & 0 & 3 & 7 & T & 2 & 5 & 9 & 0 & 4 & 7 & E & 2 & 6 & 9 & 1 & 4 & 8 & E
\end{array}
\]

**Transformation 1:** Retrograded fixed-register meta-row

\[
\begin{array}{cccccccccccccccc}
0 & 8 & 5 & 1 & T & 6 & 3 & E & 8 & 4 & 1 & 9 & 6 & 2 & E & 7 & 4 & 0 & 9 & 5 & 2 & T & 7 & 3 (0)
\end{array}
\]

**Transformation 2:** Retrograde meta-row as six 4-chord progressions

\[
\begin{array}{cccccccccccccccc}
I & C & A^b & F & D^b & D^7_A7 & II & B^b & G & E^b & B & B^7 & III & G^# & E & C^# & A & A^7 & IV & F^# & D & B & G & \textcolor{red}{G^7} & V & E & C & A & F & \textcolor{red}{E^7} & VI & \textcolor{red}{D} & \textcolor{red}{B^b} & \textcolor{red}{G} & \textcolor{red}{E^b} & \textcolor{red}{C)}
\end{array}
\]

**Transformation 3:** Building major seventh chords from each box

Figure 3.5: The cycle of seventh chords derived from the fixed-register meta-chord in retrograde.

Figure 3.5 is based on a sketch in my composition notebook, from which I structured the last three modules. This figure shows the transformation from the fixed-register meta-chord to its later implementations. Transformation 1 is the pitch sequence from the meta-chord in retrograde. Transformation 2 creates four-note subsets of the meta-row, then treats each subset as its own major chord in a four-chord progression, totaling six progressions and indicated with Roman numerals above each box. The intervallic content in each box is the same—M3-m3-M3, then m3 between boxes—which creates the effect of constant motion without a sense of arrival. One perceives a predictable change from chord to chord, but without the stability of a tonal center. Score Example 3.2 illustrates how transformation 2 is employed.
In Module 3, for the first time in the first movement, there is steady harmonic rhythm, one chord per common time measure. The six progressions are repeated a total of three times sequentially, twice in Module 3 and once in Module 4. A discerning listener might hear the beginning of the repeated cycle when chord C in progression I is heard again; but due to the sheer number of chords in the Module, that seems unlikely. The aural affect is one of constantly moving without ever arriving at a destination, the same idea behind Zeno’s “The Dichotomy,” which governs tempo in modules 1-4. This also represents the futility of building the tower and striving toward a goal that can never be attained.

Module C represents the final push of the rebellion, and in turn it is the loudest and most unified section of the first movement. Transformation 3 of Figure 3.5 reveals how the progression for Module C was created in the fixed-register meta-chord. A further transformation in Modules 3 and 4 determined the harmony by combining the four-pitch subsets in each box to create a single major seventh chord. Each chord is labeled below the box. Chord I, for example, contains pitches C-Ab-F-Db, which when vertically stacked form a D-flat major seventh chord. The product of the new transformation is a sequence of major seventh chords with the roots Db-B-A-G-F-Eb that creates a whole-tone scale progression (see Figure 3.6).
This is the basis of the sequence in Module C; however, as a whole tone progression it did not seem fitting for this section, and was transformed once more by grouping alternating chords. These two groups are indicated in Figure 3.5 by the two curved lines, one set with a dotted line and one with a solid line, resulting in the progression: Db-A-F-B-G-Eb. From an intervalic standpoint, this is a significant shift away from the rigorous alternation of thirds that is the basis of all harmonic activity in the movement. Breaking up the six chords into two sub-groups of three chords results in a different intervallic sequence from the already established fixed-register meta-chord. The two sub-tri-chords have the same intervallic structure, two major thirds, with a tritone separating the two chords (see Figure 3.7).

This is the first time a progression has been presented that is outside of the established meta-row: instead of alternating major and minor thirds, each of the sub-tri-chords have two consecutive major thirds. This is a small change when compared to the tritone between the two sub-tri-chords. The tritone presence here gives the progression weight and harmonically differentiates it.
from the rest of the movement, thus helping to establish Module 3 as the climax of the movement.

Horizontal Processes

The second major structural element in the first movement is the horizontal process, which is based on Zeno’s paradox The Dichotomy. Zeno of Elea (ca. 490-420 BC) was a Greek philosopher who devised a number of paradoxes that involved physics and motion. The paradox known as The Dichotomy or the Race Course is “that which is in locomotion must arrive at the half-way stage before it arrives at the goal.” When taken to its full mathematical conclusion this idea states that one can never fully reach the goal, one will only get infinitely closer to reaching it without ever attaining it, for no matter how many divisions one makes, nothing divides to zero except zero. The algorithm from The Dichotomy, which simply divides each number by two—thus, 1, 1/2, 1/4, 1/8, 1/16 and so on—was adjusted and mapped to four tempo relationships in Modules 1 through 4. Mapping this algorithm to tempo seemed too extreme, however, as the resulting rate of change would be too fast. By changing the multiplier from half to two-thirds, the overall rate of tempo change would be dramatic, but each successive step would be less so. See Table 3.2 for the tempo changes throughout this module.
Table 3.2: Tempo for modules 1 through 4 with divisions.

<table>
<thead>
<tr>
<th>module</th>
<th>beat</th>
<th>division</th>
<th>sub-division</th>
<th>super sub-division</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>≈ 180</td>
<td>≈ 360</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>≈ 120</td>
<td>≈ 240</td>
<td>≈ 480</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>≈ 80</td>
<td>≈ 160</td>
<td>≈ 320</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>≈ 54</td>
<td>≈ 108</td>
<td>≈ 216</td>
<td>≈ 432</td>
</tr>
</tbody>
</table>

In this module, each tempo change is two-thirds as fast as in the previous section. It might seem counterintuitive to continually reduce the tempo when an increase in energy is the desired effect. This is not the case, however, as more rhythmic divisions are added with each module until finally, in the fourth module, a division of thirty-second notes is incorporated. Module 4 is reminiscent of a Rhythmicon, where the lower partials form a slow moving bed while the upper partials are rhythmically active. As the tempo decreases, the rhythmic activity becomes busier in the higher voices and slower in the lower voices. The rhythmic activity of Module 1 is fairly fixed, limited mostly to eighth notes, with occasional long tones, compared to Module 4, which contains a wide spectrum of rhythmic activity, ranging from dotted half notes through thirty-second notes.

The confluence of the Babel story and the vertical and horizontal processes described above result in an opening movement with a substantial energetic drive that is rich in narrative representation. Viewing the movement as a self-contained unit reveals an embedded meaning: with its many cyclical structures, static pitch fields, and constant dynamic increase, humankind may have appeared to travel far, but in reality has made no headway at all. A larger commentary
on the story is contained in humankind’s constant movement forward without arriving at its destination.
Chapter 4

Movement Analysis - II. seeing/coming down

Introduction

The point of focus shifts in the second movement from humankind to God. I derived many elements used in “seeing/coming down” in an abstract way from ideas about God. Two main ideas influenced this movement: the overtone series and the Fibonacci series. As with the first movement, the second movement uses specific vertical and horizontal structural ideas to represent characters in the story. Equal temperament is replaced with a single overtone series freeing the music to its natural state. The Fibonacci series, a numerical sequence found in nature, represents a structure put in place by God, and is the basis of the horizontal process. These two elements are the primary ideas that shape the arc and material for the second movement.

The text used in this movement, from Genesis 11:5-6, is from the Latin Vulgate. I used English in the first movement to represent an intelligible, vernacular language, understandable by English-speaking cultures. The second movement uses Latin to convey an Old World air of antiquity associated with the Christian God. See Figure 4.1 to see the Latin text and the English translation.
And the Lord came down to see the city and the tower, which the children of man had built. 

And the Lord said, “Behold, they are one people, and they have all one language, and this is only the beginning of what they will do. And nothing that they propose to do will now be impossible for them. Come, let us go down and there confuse their language, so that they may not understand one another’s speech.”

Venite igitur, descendamus, et confundamus ibi linguam eorum, ut non audiat unusquisque vocem proximi sui.

The title of the second movement, “seeing/coming down,” alludes to its two-part nature, the two actions of God in this section of the story. The first part—God seeing—uses the narrative text from Genesis 11:5 and the first few words of 11:6, which indicates the voice of the narrator. The static nature of this half of the movement represents God being outside of time and seeing everything that happens within time. This lofty concept is represented in the strings, low brass, and electric guitars through the continuous sustaining of the overtone series. The strings and low brass continue this “seeing” texture through the second part—God coming down. God’s power is represented in this section by the rock band, flutes, saxophones, trumpets, marimba, and sopranos (see Figure 4.2).

Figure 4.1: Genesis 11:5-7 (ESV and Latin Vulgate Bible).

Figure 4.2: Instrumentation for the two parts of the second movement.

Figure 4.2: Instrumentation for the two parts of the second movement.
Vertical Process

The harmonic language of the second movement is primarily confined to a single harmonic series on the fundamental pitch D. This was chosen because of the commonality of this overtone series between the guitars, strings, horns and trombones. Each of these instruments has to execute this in different ways; for example, the strings improvise using natural harmonics on the D string and each of the electric guitar players performs on a second guitar, tuned to the D series in the following way: D-A-D-F#-C-E.

Not every instrument is capable of staying strictly within the D harmonic series; therefore, I addressed this in a few ways: 1) by focusing on their pitch material on the most in-tunepartials, 2) by aligning them to a scale that closely resembles the harmonic series, or 3) by providing a choice of random pitches. The first two ways complement the harmonic series in pitch material despite the fact that some pitches are out of tune compared to the pure harmonic series, while the third approach presents a completely different sonic makeup from the harmonic series. Even without a strict application of the harmonic series, those instruments that are unable to produce the D harmonic series will nonetheless generate a harmonic language that is very close to that of the other instruments in the ensemble.

Horizontal Process

The horizontal plane is determined through the use of the Fibonacci series. The information contained in the Fibonacci series is full of creative potential and is a great system to structure macro- and micro-time in the second movement. I use the series in two ways in this
movement: to determine the length of each of the movement’s eight subsections and to generate material and event timings in the second part, God’s coming down.

The Fibonacci series is an integer series in which each member comprises the sum of the previous two. The sequence is thus: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, etc. In nature it is often manifested in the form of a spiral. To create the spiral, a grid was formed out of the numerical sequence, where each number in the sequence was allocated a square area with dimensions based on Fibonacci numbers. Integer 3, for example, was given a square with an area of 9 units, which was derived from a 3 by 3 grid (see Figure 4.3a). The next step in creating the spiral was to arrange each of the integer areas into a spiral-like shape as shown in Figure 4.3a. Finally, a quarter circle was drawn in each box according to its place in the spiral (see Figure 4.3b), creating the Fibonacci spiral as seen Figure 4.3c.

![Figure 4.3a: The Fibonacci series as shown in an area grid laid out in a spiral-like fashion.](image-url)
The first way I used the Fibonacci series was in determining the length of each of the eight subsections in the second movement. The area of each subsection of the Fibonacci grid determined the duration of each subsection (in seconds) and produced the numerical sequence: 1, 1, 4, 9, 25, 64, 169, 441. Table 4.1 shows the duration of each subsection based Fibonacci numbers.
Table 4.1: The duration of each section according to Fibonacci series number.

<table>
<thead>
<tr>
<th>section</th>
<th>fibonacci number</th>
<th>area/seconds</th>
<th>minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0:01</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>1</td>
<td>0:01</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>4</td>
<td>0:04</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>9</td>
<td>0:09</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>25</td>
<td>0:25</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>64</td>
<td>1:04</td>
</tr>
<tr>
<td>7</td>
<td>13</td>
<td>169</td>
<td>2:49</td>
</tr>
<tr>
<td>8</td>
<td>21</td>
<td>441</td>
<td>7:21</td>
</tr>
</tbody>
</table>

This table shows the effect of the Fibonacci series on the length of each subsection. The first seven subsections, or Part 1: “seeing,” lasts for four minutes and thirty-three seconds, 38% of the movement’s total duration. The eighth subsection, Part 2: “coming down,” makes up 62% of the movement’s duration, lasting over seven minutes. Formally lopsided toward the end, each section is substantially longer than the previous one. These eight sections are manifested in the score layout by partitioning off the 11x17 page into a mathematically accurate Fibonacci Spiral (see Figure 4.4).
The second way I used the Fibonacci series is in creating event timings and performance material in the second part, “coming down” through a systematic working out of the series. This part is a representation of God’s power in his coming down to earth. Over the D harmonic series, established in the first seven subsections in the strings and low brass, each other group of instruments (flutes, saxophones, trumpets, rock band, percussionists on marimba, and sopranos) has its own unique working out of material through the Fibonacci series.

The performance of material from subsection 8 is seen in Figure 4.5, below which is a realization of the sopranos’ performance part seen in Score Example 4.1a. The gray boxes in Figure 4.5 represent silence and the white boxes represent sound. In this example of subsection

Figure 4.4: The score layout for each part in the second movement, 11x17 portrait.
8, a Fibonacci integer is mapped to the number of words contained in the melody. For example, white box 1 contains one word of the melody, “Ecce,” white box 2 contains two words of the melody, “Ecce unus,” etc. The tempo is sixty beats per minute, whereby each beat is one second in duration, giving box 8, for example, a total duration of eight seconds. Score Example 4.1b shows the time grid for the sopranos; this and Score Example 4.1a comprise the complete part in subsection 8 for the sopranos.

![Time Grid for Sopranos](image)

Figure 4.5: Linear view of Table 4.2 denoting the timeline of alternating sound and silence.

Score Example 4.1a: Patrick Peringer, *Babel*, II. seeing/coming down, subsection 8 (material), sopranos.
Score Example 4.1b: Patrick Peringer, *Babel*, II. seeing/coming down, section 8 (time grid), sopranos.

<table>
<thead>
<tr>
<th>phrase number</th>
<th>time</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0:00</td>
</tr>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>5:19</td>
</tr>
</tbody>
</table>

Most of the phrase lengths are derived from the Fibonacci series; silences between these phrases are also determined by the Fibonacci series, but in three-second units, resulting in a sequence (in seconds) of 3, 3, 6, 9, 15, 24, 39, etc. Sounding and silent sections alternate in reverse Fibonacci order, with the sounded phrases accumulating longer phrase times as the silences become shorter (see Table 4.2).

Table 4.2: Alternating sound/silence grid for sopranos in subsection 8.
This table shows the interpolation of lengths between the sound and silences, and is read from left to right and top to bottom: see Figure 4.6 for a linear interpretation of this table.

At the arrival of subsection 8, all of the performers in the Fibonacci number group use a stopwatch to keep time. The sopranos, trumpet, and flutes are the only instruments that measure time by a stopwatch, with the flutes doubling the entrances of the sopranos. A different working out of the Fibonacci series was applied to the other instruments in this subsection. Instead of being directly linked to the time grid via stopwatch, the marimba, rock band, and saxophones adhere to their own temporal strategies.

The rock band displays this second method of employing the Fibonacci series, and is coordinated by the repetition of a single two-measure phrase. Similar to the first movement, it is comprised of a major chord, but in this section it is executed through the planing of harmonically-tuned dominant-ninth chords upward in a diminished seventh chord arpeggio. This gesture occurs throughout subsection 8, eventually growing into a static mass of sound (see Score Example 4.2).

Score Example 4.2: Patrick Peringer, *Babel*, II. seeing/coming down, section 8 (material), bass.

The “x” noteheads in this excerpt indicate rimshots in the drum set part and rests in the guitar part. As the section develops, the drum set player adds fills on toms and the guitarists add
percussive rhythmic sounds by string muting (a technique of strumming all strings while dampening them with the left hand, so that no distinct pitches are heard). Here the Fibonacci series is applied in two-measure units (see Score Example 4.3).

Score Example 4.3: Patrick Peringer, *Babel*, II. seeing/coming down, section 8 (time grid), bass.

<table>
<thead>
<tr>
<th></th>
<th>pp</th>
<th>p</th>
<th>mp</th>
<th>mf</th>
<th>f</th>
<th>ff</th>
</tr>
</thead>
<tbody>
<tr>
<td>play</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>rest</td>
<td>8</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

For example, the band begins with a single pass through the two-measure phrase. It rests for eight two-measure phrases and then plays another two-measure phrase. It continues alternating through the two Fibonacci series until it finally reaches the climax of the movement with thirteen repetitions of the phrase.

One of the intended outcomes of the second movement is extreme tension. I believe this occurs because of the unsettling nature of the movement. Initially, I intended this movement to be the quiet reprieve from the bombastic first and third movements. It is more calm (though never actually quiet), but is it is certainly not a reprieve. The underlying tension is created through the juxtaposition of timelessness and strict adherence to time. The first seven subsections exist out of time and have large expanses with very little activity; this lack of activity, however, does not convey comfort, but unease. With the entrance of the clock-like rimshots in subsection 8, one gets a sense of movement—not one of comfort, but one of impending judgement. The structures put in
place are reminiscent of otherworldliness (timelessness, the use of Latin text, the overtone series) and point to humankind’s unease with God. Humans are worldly (that is, made in the world with all of the physical constraints), while God is otherworldly (that is, exists outside of all physical constraints). Within this single movement, “seeing/coming down,” the binaries of eternity/time and the physical/spiritual collide to create the uneasy feeling of being in the very presence of God.
Chapter 5

Movement Analysis - III. confusion

Introduction

The third movement, *confusion*, portrays the moment in the Tower of Babel story where God and the people come into contact with one another. God’s response to the rebellion is twofold: he confuses the language and disperses humankind over the face of all the earth. These two actions are represented in the third and fourth movements, respectively. In the third movement, I represent the idea of confusion in three ways: through musical, linguistic, and affective processes.

The musical and linguistic processes concurrently unfold. The main vehicle for change is the transformation of material in the musical process. The linguistic process is embedded in the musical process, as the driving force of change in the musical process also drives the linguistic one. The affective process is the result and consummation of these first two processes, as the musical and linguistic processes progress, the affect of confusion becomes stronger and is eventually conveyed to the audience. This transfer of affect from the ensemble to the audience is the consummation of the movement and is only made possible through the other two processes.

Musical Process

The musical process is a transformation of material from clearly defined musical statements to a confused state of chaos. The structure of the movement is divided into four sections, labeled Cycles in the score, each with similar material. Two factors that slowly bring about change from Cycle to Cycle are the transformation of texture through the overlapping of
events. Score Example 5.1 shows the timeline for the third movement, broken up into four cycles with identical events.

Score Example 5.1: Patrick Peringer, *Babel*, III. confusion, time grid, generic part.

Each white box represents an improvisatory musical cell, about 20-30 seconds in duration.

According to the Score Example 5.1, Cycles 1 and 2 are identical except for the early entrance of the third Cycle in the soprano part at the end of the second Cycle, which is also the first instance of overlap. Cycles 3 and 4 further develop this idea, and Cycle 4 achieves a complete overlapping of all ideas simultaneously, indicated in the score by the symbol ±. At the end of
Cycle 4, each player improvises using all three of the given improvisatory states, creating a cacophonous texture.

It was important to create a clear cyclical pattern with the exact repetition of Cycle 2 in order to represent confusion by breaking that pattern in Cycles 3 and 4. This musical confusion occurs through the structural transformation, and as a result the movement becomes more confusing as it progresses. The three improvisatory states presented in the ensemble further reinforce the cyclical nature of the movement by being very different from one another. The ideas are simple enough to remember, so they should be clearly apparent to the audience. Another method of creating clear patterns is the sopranos beginning each cycle with similar, though specifically notated, parts. The sopranos have three cells per Cycle, each with a set rhythm to be sung homorhythmically to further reinforce a memory point in each Cycle. Score Example 5.2 shows the soprano material for the third movement.
The rest of the ensemble’s cells contain three different improvisational states: 1) short, rapid “bursts” of between 5 to 8 notes, 2) virtuosic ascending scalar runs, and 3) long-tones. Each of these states has a unique sound and sense of space and time. State 1 is active, yet full of interspersed silence due to the short, detached nature of the material. State 2 has a continual upward motion, similar to the Shepherd tone. State 3 is full of continuous sound, but very little activity.

The rock band chooses its material in advance because specific musical material is not indicated in the score. See Score Example 5.3. Cells 1 and 2 two present indications common in rock, while cell 3 presents instructions for a blending of rock, jazz, and contemporary improvisational idioms. In each cell, an example of specific rock bands is indicated to serve as
models; the rock band creates parts for performance that are influenced by the sound of these bands (see Score Example 5.3). This blending of stylistic idioms goes along with the textural overlapping of the improvisatory cells to reflect gradually increasing confusion.

Score Example 5.3: Patrick Peringer, *Babel*, III. confusion, materials, electric guitar.

**MATERIALS**

Create as a band three different “riffs” or ideas all within the same tempo of \( \frac{\text{Q}}{\text{E}} = 85 \)

and based around E (typical rock modes)

1. Heavy “riff”, think Led Zeppelin or Rage Against the Machine.

2. Big, open chorus. Full chords, mixing one measure and half note harmonic rhythm, think the chorus from Pearl Jam’s *Alive*, or Alice In Chain’s *Man in the Box*.

3. Frenetic, unstable, exploratory, possibly saturated with delay, single lines, a la mixing The Edge-type U2 sounds with the repetition and style of Pinback in From Nothing to Nowhere.

**Language**

The second way I represent confusion in this movement is through language. Language is confused through the cyclical transformation that occurs in the sopranos’s text. The text in this section includes multiple translations, similar to hymns with multiple verses (see Score Example 5.2). The first and most used language here is English, though in performance, the sections in English should be translated to the predominant language of wherever the performance takes place. Below each line of text is the translation into four different languages: French, German, Spanish, and Italian. The language begins to shift in Cycle 2, cell 1, where each soprano is to
integrate one to three words from a different language. This subtle change is intended to sound less like a purposeful change of language and more like a mistake. The next transformation occurs in Cycle 3, where the third soprano splits off from the others and sings cell 3 material while the rest continue singing the cell 2 material, perhaps causing the audience to question whether or not the third soprano is on the correct line in the music. This transformation continues until its consummation (Cycle 4, cell ±), where all four sopranos are singing different phrases in different languages at different times. At this point, they truly seem to be in a state of confusion.

Affect

The third way I represent confusion in this movement is through affect on the listener. The musical and linguistic processes are the driving factors in creating the affect of confusion. The beginning of the movement is devoid of any confusion for the performers or the audience, but as the processes are set into motion and cells being to overlap, confusion grows, blurring lines between what had been clearly defined events. Throughout the movement the audience views this process from the outside, watching as confusion begins to overtake the materials. This affect continues to grow in this fashion until the end of the movement.

At the culmination of the third movement, the affect of confusion shifts from the ensemble to the audience through a change in presentation. Until this moment, Babel is presented and perceived as a purely musical work, with a majority of the information exchanged sonically. Thus, the intention of the composer is to communicate primarily through music. This may be compared to purely performance-driven art, which is best exemplified by an installation in an art gallery, where the audience is part of the work: without the audience, the piece would be
incomplete in structure and execution. John Cage’s 4’33” blurs the line between the two: here the relationship between performer and the audience is the same, but instead of the performer supplying the music, the acoustic space does (either through incidental sounds from the audience, or sound from outside sources).

Elsewhere on this spectrum lies a work such as Night of the Four Moons by George Crumb, which begins as a purely musical work but near the end changes its perspective by introducing theatrical elements: in a ritual-like fashion, most of the ensemble walks off stage leaving only the cello to play its eerily beautiful melody. Offstage, the ensemble hauntingly plays fragments from Haydn’s Symphony 45 in F# Minor. This work of Crumb’s is similar to Babel in that it is primarily a musical experience, though an extra-musical element is introduced near the end that furthers the overall meaning of the piece. In Babel, that meaning is the shift of confusion from the stage to the audience.

This shift is transferred in the aftermath of the climax of the third movement, the “EXPLOSIVE BLACKOUT.” This theatrical event begins at the moment when all parts are improvising independently of one another (the ± in Cycle 4). Here, the conductor walks offstage, as if at this point he can no longer control the ensemble and has become irrelevant; this parallels the Babel story, as one can imagine the engineer of the tower retreating as he realizes he cannot direct his people after the language is confused. It is at this point the affect of confusion begins its descent into the audience from the stage. The chaotic, confusing texture continues until the “EXPLOSIVE BLACKOUT” occurs: it is at this moment that the audience becomes a part of the piece and confusion shifts from the stage to the audience, through a coordinated cue between the lighting and audio engineer for the light to flicker off and on and for the PA system to
immediately shut off. This event serves a dual function: for the audience, it simulates a power surge that shuts down the sound system; secondly, it is a metaphorical smashing of the tower, where it is first realized that the technological element of the piece (the sound system) is an analogy to the technology used to build the tower. Both the tower and the sound have been symbolically destroyed.

In the confusing aftermath of this event, the ensemble continues playing, as if to indicate the tower workers continue building. The shift in timbre between the amplified and the acoustic ensemble is stark, particularly in the rock band, which instantly shifts from being at the forefront of the texture to the background. What is mostly heard after the amplified sound is removed is the chamber ensemble, albeit significantly quieter. The ensemble begins to break down and slowly dissipate into silence. This silence is pregnant with confusion for the audience, and seemingly the performers, as they are to convey their own confusion as well. It is unknown to the audience whether the sound system shutting down was purposeful and planned or accidental, and an actual malfunction occurred during the performance. There is a full reversal of understanding now that the musicians have clarity, while the audience sits in bewilderment.
Chapter 6

Conclusion - IV. scatter

Introduction

The final movement, scatter, ties in the previous movements by revealing the ending of the Tower of Babel story, God scattering humankind over the face of the earth. To conclude the work, I chose sublimity as the final affect, with the intention of looking toward hope in the future. There is a focus on stillness instead of action, on looking forward instead of looking behind, of faith instead of disbelief. Unlike the action depicted in the story in previous movements, the scattering is an action that can be physically represented in the concert hall. With this in mind, the fourth movement depicts the scattering of humankind as a climactic, continuing event through physical, musical, cultural, and narrative-historical structures.

Physical

After the explosive blackout, and continuing through the fourth movement, the audience shifts from observer to participant. The performers are instructed to walk at a slow pace from their performance positions on stage to pre-determined locations surrounding the audience. Of the possible methods of depicting the scattering, the literal scattering of the ensemble is especially visceral. When the ensemble moves into the hall, they essentially expand the performance space to include members of the audience, becoming a physical representation of God scattering the people (see Score Example 6.1).
The performers are instructed to walk at a slow pace from their performance position to a predetermined location. One of the intended effects of this gesture is how, for the audience member, their choice of seating before the concert is now influencing their experience during this movement.

Musical

The primary pitch material for this movement is centered around a single pitch, middle C. This is the first sound to break the long silence after the “EXPLOSIVE BLACKOUT” at the end of the third movement. It is seen in the return of the fixed-register meta-chord from the first movement, which bookends the entire work. The return of this meta-chord structure is purposeful, and represents one idea: that God is always with people and that he makes a way for humankind. The median pitch of the chord is middle C, which, in a structural sense, represents God (see Score Example 6.2).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS TO HOLD THE FIRST PITCH IN THIS COLLECTION
NOTE: DRUMS DO NOT PLAY, ONLY ACOUSTIC INSTRUMENTS.

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS Pitches IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMEANOR, AND CRESCEndo THEN DECRESCEndo

All instruments follow this same order of fixed-register pitches. After the silence, a single instrument sustains middle C for an unspecified duration, after which the rest of the ensemble slowly begins to improvise using the meta-row. The result is a very full and evolving chord anchored on its central pitch, middle C. As pitches are added, the chord becomes more defined, with a shimmering quality (see Figure 6.1).

Figure 6.1: The fixed-register meta-chord sub-chords scaffolding out from middle C.
The pitch distribution is weighted toward middle C (i.e., the left side of the pitch diagram in Figure 6.1), meaning that there should be more instances of the pitch C, and increasingly fewer of the outlying pitches. This weighting keeps the harmonic structure closer to the simpler, less dense harmonies (i.e., the chords to the left of D minor thirteen in Figure 6.1), with occasional flourishes into more dense harmonies. After the chord is filled in by most of the instruments, the physical scattering occurs. The meta-chord is still played while the performers walk to their pre-determined location.

Cultural

The implied outcome of Tower of Babel narrative is the establishment of multiple, diverse cultures and languages, akin to our experience today. A post-Babel world is larger and more diverse than it was previously, with new languages and people now covering the face of all the earth. The establishment of multiple cultures is manifested in the musical content of the fourth movement, where subgroups of performers independently choose a piece to perform when they surround the audience (see Score Example 6.2).
choose a solo, duet, trio, or quartet in one of the following periods/styles:

- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

note: this is not a definitive list.

What you choose needs to be:
- in concert C, F, or G (or its relative minor)
- harmonious
- representative of the style/period
- mixed from other players (i.e. not everyone does a baroque duet)

In a very literal way, the audience experiences music from different time periods and cultures simultaneously. Sitting in the middle of this texture, one might take a geographic perspective, hearing one or two musics more clearly while hearing a soundmass of the rest of the world around them at more of a distance. This section depicts a specific time and place while simultaneously representing the entire world over all of human history. Metaphorically zooming out reduces the texture into a single, complex voice. The resultant polystylism combines to form a texture that undulates with a wide spectrum of dissonances, dynamics, and affects. This seems to be an appropriate analogy to humanity: we are in a constant state of change and will be so into the future.

At one point in the compositional process, I considered making the requirements for the material in this section more pre-determined in the score, resulting in a specific set of genres and styles that would be realized. This idea was changed to allow the performers to choose their own material, free from what was going on with other
performers in order to allow the unique cultural makeup of the ensemble to affect the musical outcome.

In order to unify the texture, all of the various musics should be played in keys closely related to C. Restricting the key areas allows the pitch C to be predominant, and focuses the collective sound for the duration of this section, creating a harmonious sonority. Thus, instead of chaos, the constantly undulating texture is unified.

Conclusion

The denouement of Babel is found in the final gesture of the fourth movement. The influence of the text of Tower of Babel story again provides insight into the compositional processes within Babel. The final gesture is a sublime fade to silence that imbues a sense of timelessness. Each subgroup initiates this final gesture near the end of their individual piece, where each performer or subgroup repeats a small section of music while gradually replacing all non-middle C pitches with rests until the final gesture is unveiled: a sparse texture derived of only middle C, the primary pitch in the meta-chord. The slow fade between complex texture of varied related tonalities and the single pitch coincide with the idea that middle C, as a representation of God, has been present the whole time. Each performer continues this texture while walking out of the performance space, at which point they stop playing. This ‘non-ending’ implies that this process is continuous: cultures are in a constant state of formation and transformation in the present day and beyond, with no sense of finality.
Babel’s trajectory matches the arc of the narrative. The first movement represents the rebellious people of the story, who aspire to great heights in an attempt to build the tower. This ascension is represented through pitch with a fixed-register meta-chord and through time with an application of Xeno’s Dichotomy. The point of focus shifts in the second movement from humankind to God, who sees the rebellion and begins to come down; this is shown through the overtone and Fibonacci series. The three processes in the third movement, musical, linguistic, and affective, instigate layers of confusion starting in the ensemble on stage and transmitted to the audience. The trajectory of the musical, metaphorical, and narrative themes established in these three movements lead toward a singular, climactic event, the fourth movement scattering.

The final movement of Babel is critical to the meaning of the first three movements and expresses the sentiment of humanity’s moving forward. The fourth movement’s break from the text illustrates a divergence between the Biblical story itself and its interpretation in the present time, continuing into the foreseeable future. In this way, the first three movements may be interpreted as the prologue to a much greater story, one that involves where we are now and where we are going. This is the meta-story and meaning of this work: to look forward, knowing that humanity will persist through the changing of cultures and passage of time.


_______. *De Stijl (De Materie part III)*. Boosey & Hawkes, 1985.


PART II

BABEL
BABEL

BY

PATRICK PERINGER

CONDUCTOR

4 SOPRANOS
4-PIECE ROCK BAND
21 CHAMBER PLAYERS
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
- Flute - 2
- Soprano Saxophone
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- F Horn - 2
- BB Trumpet - 2
- Trombone - 2
- Marimba
- Vibraphone
- Glockenspiel

VIOIN - 4
VIOLA - 2

ROCK BAND
- Electric Guitar - 2
- Electric Bass
- Drum Set
- Soprano Sax - 4
- Conductor
- Audio Technician
- Lighting Technician

Suggested setup:

- Drum set (in drum cage)
- Percussion
- Strings
- E.gtr
- E.gtr
- Bass
- Brass
- Woodwinds
- Cond
- Sopranos

TECHNICAL REQUIREMENTS:
- LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM
- ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED
- CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY
- In-Ear-Monitor System
- Rock Band, Sopranos, and Conductor need iem’s
- Laptop computer running Max/Msp 6.x

GENERAL PERFORMANCE:
- The click track is run in Max/ MSP
- All click cues are performed by the Conductor
- The first movement has numerous click cues
- The second movement is automated
- The third act as a metronome, just on
  (Thanks to Ben Johansen for developing this patch)

This was composed to be performed in The Village Church, Denton
- Ideally, the floor should hold between 100-500 people
- A balcony should not seat people, but conduct the 4th movement
- The technical crew should be in the same spot

The front of house mix should be
1. Loud
2. Bass heavy
3. Guitar heavy

GENERAL INFORMATION

Idea:

Babel is a four-movement work based on Genesis 11:1-9, the tower of Babel story. It is for large forces amplified through a large format PA System. If one word could summarize it, it would be “spic.” It truly uses music as a physical object to bounce off physical bodies, this is a physical piece. Minimalist influence permeates the sound world, primarily Louis Andriessen and Pauline Oliveros. Olivieros supplies the influence for improvisation and Andriessen supplies large-scale structures and bombastic energy. Rock ’n roll is also a major influence, not only in sonics, but in the instrumentation, there is literally a rock band playing rock music. Instead of “inflaming” rock sounds into a classical piece, Babel, is a rock band playing rock music with a chamber ensemble improvising using contemporary improvisational ideas, it is both ideas at the same time. The Genesis text is presented as a narrative, each movement a part of the story. The first movement, building rebellion, is mans building of the tower in an attempt to replace God with something they can see, it is a chasping after the wind really, they build and build only to find out they really never went anywhere. The second movement, seeing/coming down, is from God’s point of view. He sees the deceit in mans heart and he has to come down to see the tower, when he moves there is power. The third movement, confusion, is where God confuses the language of man, this literally happens in the piece, but also happens to the audience when the “explosive blackout” happens. The fourth movement, scatter, is the scattering of man all over the earth. As is recorded earlier in the Bible, God goes out before man, and here is no different. God paves the way, man goes out and forms new cultures, which change over time. The whole time God is there, He is also there after cultures die, Babel shows a God who does care for us and is willing to “come down” to remove us from danger and set us in the right direction.

Acknowledgements:

My first thank you is to Jesus Christ, for giving redemption to this story. To my wife Nichole for walking with me through this entire process and encouraging me when skies were gloomy, this piece is dedicated to her. For my church, The Village Church, and more specifically the Denton campus. Thank you Beau Hughes and John Warren for leading our church so well. Thank you Lee Vanderpool and Joel Dennis for walking with me during my time in Denton. My colleagues at UNT, Joshua Harris, Dan Trimble, Stephen Lucas, and Mark Oliveira. Thank you to IMPULSE, who has been a huge influence on this piece and my general musicality, Sarah Summar, Paul Thomas, Scott Price, and Ben Johansen. Thank you to my previous composition teachers, especially Daniel Burrow, Marilyn Shrude, Elaine Lluch, and for the faculty at UNT, Andrew May, Jon Christopher Nelson, David Soward, and particularly Joseph Klein, the chair of my committee. Thank you to my family, Gretchen Parinker, Paul Parinker, my sister Brandi and my brother in law Rob, their kids Gabe, Sibley, and Jule.

FOR REVIEW ONLY
and the same words. And as prop- le mo-grat-ed from the east, they found a plain in the land of Shan-ar and set-tled there.

ad lib.

And they said to one an-oth-er, "Come, Come, let us, Come, let us make bricks, Come, let us make bricks, and burn them thor-ough-ly."

ad lib.

And they had brick for stone, and bit-a-men for mor-tar. Then they said, "Come, Come let us, Come let us build ourselves a city,

and let us make, and let us make a name for ourselves, lest we be dispersed, lest we be dispersed over the face, over the face, over the face, of the whole, of the [whole], of the whole earth."
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NOTE: HRN/TBN and STRINGS continue section box 7 through the end of movement (adding dynamics and coloration).
II. seeing/coming down

Materials

flute

Play note once. Hold as long as possible.

saxophones

The boxed number represents how many beats they play in this uninterrupted sequence. So, box 1 is only the first beat of this sequence, box 2 is two beats and so on. This is the part for all saxophones.

horn/trombone

Low brass continue sectional box 7 through the end of the movement.

trumpet

The boxed 1 represents one time through this 2-bar phrase. A 2 would be two times through and so on.

rock band

Beginning at 0.00, the snare drum plays fill shots every quarter note when the rest of the rock band rests.

The grey numerical boxes represent how many 2-bar phrases are repeated. So, 8 would be 8 times resting, or 16 bars.

marimba

All 3 percussionists play marimba.

violin/viola

All 3 percussionists play marimba.

soprano

Each numerical box indicates the part in this melody that the soprano sings. In box 1, they sing the first beat. In box 8, they would start at the beginning and sing until the end of the word "commune."
Conductor

III. confusion

MATERIALS

SOP # SOPRANO MATERIALS

1. So the Lord dis-persè them from there
   Et l’É-té-nè-lès dis-per-sa so-loin de
   A-si los es-par-ci-o Jehová desde allí
   Co-si il Sig-nor e li dis-perse di
   ov-er the face of all the
   là sur la face de toute la
   so-bre la faz de to’da la
   li si tuita la facc’ia del la ter’ra
   and they left off
   et ils cèssè-ron de bâ-tir la
   y de - jar-on
   ed es-si ces’ar’on’o
   ter’ra

   build-ing the ci-ty
   de bâ-tir la ville,
   de d’èl’lar la cii’dad
   di cos’i’re la cii’dad

INST # INSTRUMENT MATERIALS

Each instrument has a total range of pitches to choose from, subsections are indicated in their parts with words: LOW, MID, and HIGH range.

1. Short, fast duple runs, syncopated articulated. Little explosions of repeated notes (such a patch has been committed to keep it through the burst), change pitches with each new “burst”. Should result in an active, energetic static texture.
   Transformational parameters below:
   - pitch range
   - length of burst (# of notes)
   - frequency of bursts
   - dynamic range

2. Virtuosic scalar runs, always ascending.
   Transformational parameters below:
   - pitch range
   - length of run (# of notes)
   - frequency of scales
   - dynamics (range and change)

3. Long-tones. Either static or transformative.
   Transformational parameters below:
   - pitch range
   - frequency of long-tones
   - dynamics (range and change)
   - extended techniques

BAND # BAND MATERIALS

Create as a band three different “riffs” or ideas all within the same tempo of $\frac{1}{4} = 85$

and based around E (typical rock modes).

1. Heavy “riff”, think Led Zeppelin or Rage Against the Machine.
2. Big, open chorus. Full chords, mixing one measure and half note harmonic rhythm, think the chorus from Pearl Jam’s Alive, or Alice In Chain’s Man in the Box.
3. Frenetic, unstable, exploratory, possibly saturated with delay, single lines, al a mixing The Edge type U2 sounds with the repetition and style of Pinback in From Nothing to Nowhere.
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

1

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCENDO THEN DECRESCENDO

2

AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

3

WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4

FINISH MEASURES (APPROXIMATELY BETWEEN 0:10 AND 0:30 SECONDS), VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT C.

5

ONCE DOWN TO JUST C’S, REPEAT FOR ONE TO TWO MINUTES.

6

AFTER THE ALLOWED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED C’S.
STOP PLAYING ONCE OUT OF THE AUDITORIUM
BE STILL AND SET UP APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS.

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but C
5. When filtered down to just C’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
Conductor

IV. scatter

Since the conductor will already be off stage,

during the scattering, move to your pre-determined location from offstage.

choose a solo, duet, trio, or quartet in one
of the following periods/styles:

consort
baroque
classical
early romantic
late romantic
impressionistic
jazz
folk

note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor)
harmonious
representative of the style/period
mixed from other players (i.e. not everyone
does a baroque duet)
BABEL

BY

PATRICK PERINGER

FLUTE

4 SOPRANOS
4-PIECE ROCK BAND
21 CHAMBER PLAYERS
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
FLUTE - 2
SOPRANO SAXophone
ALTO SAXophone
TENOR SAXophone
BARI Tone SAXophone
F Horn - 2
Bb TRUMPET - 2
TROMBONE - 2
MARIMBA
VIBRAPHONE
GLOCKENSPIEL

VIOLIN - 4
VIOLA - 2

ROCK BAND
ELECTRIC GUITAR - 2
ELECTRIC BASS
DRUM SET

SUGGESTED SETUP:

PERCUSSION
STRING S
ELECTRIC GUITAR
CONDUCTOR
BOSS BRASS
SOPRANOS
DRUM SET
(B IN DRUM CAGE)

FOOTPLATE

TECHNICAL REQUIREMENTS:

LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM
ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED
CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY
IN-EAR MONITOR SYSTEM
ROCK BAND, SOPRANOS, AND CONDUCTOR NEED IEM S
LAPTOP COMPUTER RUNNING MAX/MSP 6.X

GENERAL PERFORMANCE:

THE CLICK TRACK IS RUN IN MAX/MSP
ALLO CLICKS ARE PERFORMED BY THE CONDUCTOR
THE FIRST MOVEMENT HAS NUMEROUS CLICKS CUES
THE SECOND MOVEMENT IS AUTOMATED
THE THIRD IT ACTS AS A METERMONE, JUST ON

THANKS TO BEN JOHANSON FOR DEVELOPING THIS PATCH

THE MUSIC IS COMPOSED TO BE PERFORMED IN THE VILLAGE CHURCH DENTON
IDEOLOGICALLY, THE FLOOR SHOULD HOLD BETWEEN 100-300 PEOPLE
A BALCONY SHOULD NOT BE USED, BUT IF NEEDED, THE 4TH MOVEMENT
THE TECHNICAL CREW SHOULD BE IN THE SAME SROOM

The FRONT OF HOUSE MIX SHOULD BE
1) LOUD
2) BASS HEAVY
3) GUITAR HEAVY

GENERAL INFORMATION

IDEA

BABEL IS A FOUR-MOVEMENT WORK BASED ON GENESIS 11:1-9, THE TOWER OF BABEL STORY. IT IS FOR LARGE FORCES AMPLIFIED THROUGH A LARGE FORMAT PA SYSTEM.

IF ONE WORD COULD DESCRIBE IT, IT WOULD BE "SYMPHONY." IT TRULY USES MUSIC AS A PHYSICAL OBJECT TO BOUNCE OFF PHYSICAL BODIES, THIS IS A PHYSICAL PIECE. MINIMALIST INFLUENCE PERMEATES THE SOUND WORLD, PRIMARILY COURS ANDRESEN AND PAULINE OLIVIERIO. QTROPS SUPPLIES THE INFLUENCE FOR IMPROVISATION AND ANDRESSON SUPPLIES LARGE-SCALE STRUCTURE AND ORGANIC ENERGY. ROCK 'N ROLL IS ALSO A MAJOR INFLUENCE, NOT ONLY IN SONICS, BUT IN THE INSTRUMENTATION, THERE IS LITERALLY A ROCK BAND PLAYING ROCK MUSIC. INSTEAD OF "INFLUENCING" ROCK SOUNDS INTO A CLASSICAL PIECE, BABEL, IS A ROCK BAND PLAYING ROCK MUSIC WITH A CHAMBER ENSEMBLE PROVING USING CONTEMPORARY IMPROVISATIONAL IDEAS, IT IS BOTH IDEAS AT THE SAME TIME. THE GENESIS TEXT IS PRESENTED AS A NARRATIVE, EACH MOVEMENT A PART OF THE STORY. THE FIRST MOVEMENT, BUILDING REBELLION, IS MAN'S BUILDING OF THE TOWER IN AN ATTEMPT TO REPLACE GOD WITH SOMETHING THEY CAN SEE, IT IS A CHASING AFTER THE WIND REALLY, THEY BUILD AND BUILD ONLY TO FIND OUT THEY REALLY NEVER WENT ANYWHERE. THE SECOND MOVEMENT, SEEING/COMING DOWN, IS FROM GOD'S POINT OF VIEW. HE SEES THE DECEPTIVE IN MAN'S HEART AND HE HAS TO COME DOWN TO SEE THE MAN, WHEN HE MOVES THERE IS POWER. THE THIRD MOVEMENT, CONFUSION, IS WHERE GOD CONFUSES THE LANGUAGE OF MAN, THIS LITERALLY HAPPENS IN THE PIECE, BUT ALSO HAPPENS TO THE AUDIENCE WHEN THE "EXPLOSIVE BLACKOUT" HAPPENS. THE FOURTH MOVEMENT, SCATTER, IS THE SCATTERING OF MAN ALL OVER THE EARTH. AS IS RECORDED EARLIER IN THE BIBLE, GOD GOES OUT BEFORE MAN, AND HERE IS NO DIFFERENT. GOD PAVES THE WAY, MAN GOES OUT AND FORGES NEW CULTURES, WHICH CHANGE OVER TIME. THE WHOLE TIME GOD IS THERE, HE IS ALSO THERE AFTER CULTURES DIE. BABEL SHOWS A GOD WHO CARES FOR US AND IS WILLING TO "COME DOWN" TO REMOVE US FROM DANGER AND SET US IN THE RIGHT DIRECTION.

ACKNOWLEDGEMENTS

MY FIRST THANK YOU IS TO JESUS CHRIST, FOR GIVING REDEMPTION TO THIS STORY. TO MY WIFE NICOLE FOR WALKING WITH ME THROUGH THIS ENTIRE PROCESS AND ENCOURAGING ME WHEN SKIES WERE GLOOMY, THIS PIECE IS DEDICATED TO HER. FOR MY CHURCH, THE VILLAGE CHURCH, AND MORE SPECIFICALLY THE DENTON CAMPUS. THANK YOU BEAU HUGHES AND JOHN WARNER FOR LEADING OUR CHURCH SO WELL. THANK YOU LES VANDERPOOL AND JOEL DENNIS FOR WALKING WITH ME DURING MY TIME IN DENTON. MY COLLEAGUES AT UNT, JOSHUA HARRIS, DAN TRAMTE, STEPHEN LUCAS, AND MARK OLIVERIO. THANK YOU TO IMPULSE, WHO HAS BEEN A HUGE INFLUENCE ON THIS PIECE AND MY GENERAL MUSICALITY, SARAH SUMMAR, PAUL THOMAS, SCOTT PRICE, AND BEN JOHANSON. THANK YOU TO MY PREVIOUS COMPOSITION TEACHERS, ESPECIALLY DANIEL BUICH, MARVIN SHREDE, ELANIE LELLOS, AND FOR THE FACILITY AT UNT, ANDREW MAY, JON CHRISTOPHER NELSON, DAVID SCHWARTZ, AND PARTICULARLY JOSEPH KLEIN, THE CHAIR OF MY COMMITTEE. THANK YOU TO MY FAMILY, GRETCHEN PERKINS, PAUL PERKINS, MY SISTER BRANDI AND MY BROTHER IN LAW RYAN, THEIR KIDS GAGE, SIBLEY, AND JACK.

74
I. building rebellion

**Module C** is the climax of the movement.
Module C has the same set of pitches as Module 4.

* Only ascending 32nd are the only gestures, play as much as possible.
* Transpose into a single pitch (bracketing at 32nd notes).

Near the end, choose one pitch and hold until the final cue, to end the movement.

TRANSITION INTO II, SEEN/COMING DOWN:
After final cue off, immediately hold any partial on the D string until the second movement begins.

---

Module 4 has the same set of pitches as Module 3.

**Choice between 3 ideas in Module 4, either ascending run, descending run, or pitch hold.**

Over the course of Module 4, phase out the long tone to only have ascending and descending runs.
Note: 32nd notes replace 16th notes.

TRANSITION:
Module 4 goes straight into Module C with no tempo change, just continue into the new material, fill volume and power.

---

Module 3 begins with a fermata hold of the last gesture of Module 2. The conductor will cue the beginning of the fermata, and the beginning of the chord sequence, which is the beginning of the 3rd movement of first.

**Choices from only the pitches in the box to the left is suggested using the rhythms in the brackets.**

The first gesture offers a choice between a long tone or a short.

**Begin to mix in a number of 16th notes on an over pitch, note the amount of attacks is not B as shown in the graphic, it can be anywhere between 5 and 16 notes.**

**Interpolate between 16th notes on a 16th pitch and ascending 16th note runs (again between 5 and 10 attacks).**

TRANSITION:
Continue to improve using the above guidelines into Module 4.

---

**Read modules 1 and 2 together first.**
**Improve using the pitches in the box at the start. Begin with C, then after a bit of time, add B and A.**

Use only the pitches in the box for rhythm material, this is additive as well.

* Note values with ties to nothing indicate an indefinite duration.
* Each time order (note) happens on a single pitch, play one pitch per beat. Then move to a different pitch for the next gesture.
* The second gesture (the whole note and bracket to quarter) indicates rhythms between whole note and quarter notes whole, dotted half, whole, quarter.

Think linear.
Always consider what the other players are playing and how to fit in.
Begin more sparse and become more active through Module 1.

TRANSITION:
In the space between modules 1 and 2, continue with what was previously played and morph into new material in Module 2.

---

**Module 2** is an extension of Module 1, same improvisatory ideas and rules.

More energy, building to a climax at the end of the module.

**The first gesture indicates a gesture of eighth notes per single pitch, either 2, 3, or 4 eighths in length.**

The second and third gestures are the first to have note changes, follow the pitch contour.

The final gesture, choose one pitch in the box and continuously play 16th notes.

TRANSITION:
The drums will hit shape hit on all four beats for the last four measures of the module. After the last beat, continue the final gesture on through the fermata in the next module.
Begin stopwatch on \( \mathbf{\text{1}} \) (0:00)

Play note once
Hold as long as possible

<table>
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<th>Phrase number</th>
<th>0:00</th>
<th>1:00</th>
<th>2:00</th>
<th>3:00</th>
<th>4:00</th>
<th>5:00</th>
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<td>2</td>
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<tr>
<td>1:44</td>
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<td>2</td>
<td>3</td>
<td>5</td>
<td>8</td>
<td>13</td>
<td></td>
</tr>
</tbody>
</table>

\( \mathbf{\text{f}} \) every attack
II. seeing/coming down

GENERAL MOVEMENT GUIDELINES:
Begin at the center of the spiral (section 1) and move out following the Fibonacci spiral. Each section is progressively longer (using the Fibonacci series as material).

On the downbeat of section 8, begin stopwatch to keep track of the general time. Each number indicates a set of pitches to choose from, choose one and play as long as possible. Do not coordinate pitch with the other flautist, just choose and play. The bottom gray box timeline shows when to perform each cell. After box 13 quit playing, this is the end of the movement.
1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst.” Should result in an active, energetic static texture.

Transformational parameters below:
- pitch range
- length of burst (# of notes)
- frequency of bursts
- dynamic range

2. Virtuosic scalar runs, always ascending.

Transformational parameters below:
- pitch range
- length of run (# of notes)
- frequency of scales
- articulation
- dynamics (range and change)

3. Long-tones. Either static or transformative.

Transformational parameters below:
- pitch range
- frequency of long-tones
- dynamics (range and change)
- extended techniques

---

**Form**

**Cycle 1**

**Band 1**

- SOP 1
  - 2 bursts
  - 3-5 notes per burst
  - up
  - mid-high range

**Band 2**

- SOP 2
  - 2-3 scale sets
  - 1-2 runs per set
  - legato
  - up
  - mid-high range

**Band 3**

- SOP 3
  - rest

**Cycle 2**

**Band 1**

- SOP 1
  - 2-3 bursts
  - 3-5 notes per burst
  - up
  - mid-high range

**Band 2**

- SOP 2
  - 2-4 scale sets
  - 1-2 runs per set
  - legato (1 set standard)
  - up
  - mid-high range

**Band 3**

- SOP 3
  - rest

**Cycle 3**

**Band 1**

- SOP 1
  - 3-5 bursts
  - 3-8 notes per burst
  - up
  - high range

**Band 2**

- SOP 2
  - 3-5 scale sets
  - 1-3 runs per set
  - legato or standard
  - up
  - high range

**Band 3**

- SOP 3
  - continuous long tones
  - mixed in flutter tongue
  - high range

**Cycle 4**

**Band 1**

- SOP 1
  - 4-7 bursts
  - 3-10 notes per burst
  - up
  - high range

**Band 2**

- SOP 2
  - continuous scale sets
  - legato or standard
  - up
  - high range

**Band ±**

- SOP ±
  - continuous cycle through
  - inst 1-3
  - max. loudness
  - min. range
  - max. loudness

---

EXPLOSIVE BLACKOUT
III. confusion

**Materials**

1 = INST 1

The three ideas are meant to contrast each other, do your best to make that happen. The gray box contains all the pitches available for the movement, shade up the total range into low, mid, and high. As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

1. This idea should have hard attacks, and very short durations. Vary the amount of notes liberally from burst to burst.

2. These runs should be as fast as possible while comfortably and accurately playing the correct pitches. (That is until Cycle 4, it can get less defined then) A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture could have two scale runs back to back, making one long phrase out of two scale runs.

3. Be consistent and firm, holding steady without waverin the complete duration of the long tone. Follow instructions for how to transform the long tone.

**Form**

**Cycle 1**

Each box indicates both the instrumental section and what phrase each section is to play.

- **SOP 1** = soprano section, phrase 1
- **INST 1** = instrumental section, phrase 1
- **BAND 1** = band, phrase 1

Each box is between 0.20-0.30 seconds. The conductor will cue the beginning of each box.

Throughout the cycle, there is no overlap between boxes.

The first gray box indicates how to approach timing, dynamics, and range.

Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another gray box indicates a change.

**Cycle 2**

Beginning in phrase 3, choose a new density.

Each box length is 2 levels, what the conductor is to cue each entering group for.

**Cycle 3**

Continue to build intensity and overlap each box more and more.

**Cycle 4**

This cycle marks the climax of the piece. What should be box 3 is a box marked with a asterisk, which indicates continuous looping of what it implies the performer wants. It should be as loud as possible and in the highest range. The result will be chaotic, and "confusing."

The "explosive blackout" is the moment when the house lights and the PA system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see. After the blackout, continue playing your instrument for between 0.50-1.00, stagger the endings, and sit in silence looking confused but do not overlap it.
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

1

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCENDO THEN DECRESCENDO

2

AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

3

WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4

FIND A FEW MEASURES (APPROXIMATELY BETWEEN 0:10 AND 0:30 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT C

5

ONCE DOWN TO JUST C’S, REPEAT FOR ONE TO 2 MINUTES.

6

AFTER THE ALLOWED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED C’S.
STOP PLAYING PITCH OUT OF THE AUDITORIUM.
BE STILL AND WAIT FOR APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

quick form

1 Play from pitch collection
2 Walk to playing position, while playing pitch collection
3 Play pre-determined style/period music
4 Vamp, filtering out all pitches but C
5 When filtered down to just C’s, repeat between 1:00-2:00
6 After duration walk out of space, when out of auditorium, stop playing
choose a solo, duet, trio, or quartet in one of the following periods/styles:

consort
baroque
classical
early romantic
late romantic
impressionistic
jazz
folk

note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor)
harmonious
representative of the style/period
mixed from other players (i.e. not everyone does a baroque duet)

Flute

IV. scatter
**GENERAL PERFORMANCE NOTES**

**ENSEMBLE:**
- **CHAMBER ENSEMBLE**
  - Flute - 2
  - Soprano Saxophone
  - Alto Saxophone
  - Tenor Saxophone
  - Baritone Saxophone
  - F Horn - 2
  - Bb Trumpet - 2
  - Trombones - 2
  - Marimba
  - Vibraphone
  - Glockenspiel
  - Violin - 4
  - Viola - 2

- **ROCK BAND**
  - Electric Guitar - 2
  - Electric Bass
  - Drum Set
  - Soprano Singer - 4
  - Conductor
  - Audio Technician
  - Lighting Technician

**TECHNICAL REQUIREMENTS:**
- **LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM**
- **ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED**
- **CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY**
- **IN-EAR-MONITOR SYSTEM**
  - **ROCK BAND, SOPRANOS, AND CONDUCTOR NEED IEM'S**
  - **LAPTOP COMPUTER RUNNING MAX/MSP 6.x**

**GENERAL PERFORMANCE:**

The click track is run in Max/MSP.

All click cues are performed by the conductor.

The first movement has numerous click cues. The second movement is automated.

The third act is as a metronome, just on.

(T thanks to Ben Johansen for developing this patch)

This was composed to be performed in The Village Church, Denton.

Ideally, the floor should hold between 100-300 people.

A balcony should not seat people, but it's called the 4th movement.

The technical crew should be in the same spot.

The front of house mix should be:
1. Loud
2. Bass heavy
3. Guitar heavy

**GENERAL INFORMATION**

**Idea**

*Babel* is a four-movement work based on Genesis 11:1-9, the tower of Babel story. It is for large forces amplified through a large format PA system.

*If one word could describe it, it would be "spic."* It truly uses music as a physical object to bounce off physical bodies, this is a physical piece. Minimalist influence permeates the sound world, primarily Louis Andriessen and Pauline Oliveros. Overtone supplies the influence for improvisation and Andriessen supplies large-scale structures and bombastic energy. Rock 'n Roll is also a major influence, not only in sonics, but in the instrumentation, there is literally a rock band playing rock music. Instead of "infusing" rock sounds into a classical piece, *Babel* is a rock band playing rock music with a chamber ensemble improvising using contemporary improvisational ideas, it is both ideas at the same time. The Genesis text is presented as a narrative, each movement a part of the story. The first movement, building rebellion, is mass building of the tower in an attempt to replace God with something they can see, it is a chasing after the wind really, they build and build only to find out they really never went anywhere. The second movement, seeing/coming down, is from God's point of view. He sees the deceit in man's heart and he has to come down to see the tower, when he moves there is power. The third movement, confusion, is where God confuses the language of man, this literally happens in the piece, but also happens to the audience when the "explosive blackout" happens. The fourth movement, scatter, is the scattering of man all over the earth. As is recorded earlier in the Bible, God goes out before man, and here is no different. God paves the way, man goes out and forms new cultures, which change over time. The whole time God is there, He is also there after cultures die. *Babel* shows a God who cares for us and is willing to "come down" to remove us from danger and set us in the right direction.

**Acknowledgements**

My first thank you is to Jesus Christ, for giving redemption to this story. To my wife Nicole for walking with me through this entire process and encouraging me when skies were gloomy, this piece is dedicated to her. For my church, The Village Church, and more specifically the Denton campus. Thank you Beau Hughes and John Warren for leading our church so well. Thank you Lee Vanderpool and Joel Deniss for walking with me during my time in Denton. My colleagues at UNT, Joshua Harris, Dan Tramar, Stephen Lucas, and Mark Olivero. Thank you to IMPULSE, who has been a huge influence on this piece and my general musicianship, Sarah Summar, Paul Thomas, Scott Price, and Ben Johansen. Thank you to my previous composition teachers, especially Daniel Bjork, Marilyn Shrage, Elaine Lekos, and for the faculty at UNT, Andrew May, Jon Christopher Nelson, David Schwartz, and particularly Joseph Klein, the chair of my committee. Thank you to my family, Gretchen Peringer, Paul Peringer, my sister Brandi and my brother in Law Rob, theirmons Gibe, Sibley, and Jane.
Soprano Saxophone

I. building rebellion

Module 3 begins with a fermata hold of the last gesture of module 2. The conductor will cue the beginning of the fermata, and the beginning of the chord sequence, which is the beginning of the 32nd notes of first.

Choosing from only the pitches in the box to the left, continue using the rhythms in the brackets.

The first gesture offers a choice between the last one of a series.

Begin to mix a number of 16th notes on any given pitch, but the amount of attacks is not as shown in the graphic, it can be anywhere between 5 and 10 16th notes.

Interpolate between 16th notes on a certain pitch and ascending 16th note runs (again between 5 and 10 attacks)

Transition:
Continue to improvise using the module guidelines into module 4.

After cue 4, rest until the soprano's part is completed.
The conductor will cue the beginning of module 1.
Begin stopwatch on ♩ (0:00)

BEGIN AT: 0:17

phrase

number

rest

1 1 1 2 2 2 3 3 3 5 5 5 3 3 3 16 16
4 4 4 8 8 8 12 12 12 20 20 20 32 32 32 52 52

mp  mf  f  ff
II. seeing/coming down

**GENERAL MOVEMENT GUIDELINES:**

- Begin at the center of the spiral (Section 1) and move out following the Fibonacci spiral.
- Each section is progressively longer (using the Fibonacci series as material).
- All saxophones have the same part.

---

---

- On the downbeat of Section 8, begin stopwatch to keep track of the general time.
- After 17 seconds begin at the timegrid and progress through it left to right until the end.
- The numbers in the white box indicate which cell to play.
- The numbers in the gray box indicate the amount of seconds to rest.
- Note: the conductor will be conducting the beat (60 beats per minute).
- Either the stopwatch or conductor can be relied upon to keep time.
- The pitch material is approximate, chromatic, follow the contour. It should sound chromatic. Tightness in the rhythm is important.
1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

Translational parameters below:
- **pitch range**
- length of burst (# of notes)
- frequency of bursts
- dynamic range

2. Virtuosic scalar runs, always ascending.

Translational parameters below:
- **pitch range**
- length of run (# of notes)
- frequency of scales
- articulation
- dynamics (range and change)

3. Long-tones. Either static or transformative.

Translational parameters below:
- **pitch range**
- frequency of long-tones
- dynamics (range and change)
- extended techniques

---

**FORM**

**CYCLE 1**

- **INST 1**
  - SOP 1
  - 2 bursts
  - 3-5 notes per burst
  - up to high range

- **INST 2**
  - SOP 2
  - 2-3 scale sets
  - 1-2 runs per set
  - legato
  - up to mid-high range

- **INST 3**
  - SOP 3
  - Rest

**CYCLE 2**

- **INST 1**
  - SOP 1
  - 2-3 bursts
  - 3-5 notes per burst
  - up to mid-high range

- **INST 2**
  - SOP 2
  - 2-4 scale sets
  - 1-2 runs per set
  - legato (1 set standard)
  - up to mid-high range

- **INST 3**
  - SOP 3
  - Rest

**CYCLE 3**

- **INST 1**
  - SOP 1
  - 3-5 bursts
  - 3-6 notes per burst
  - up to mid-high range

- **INST 2**
  - SOP 2
  - 3-5 scale sets
  - 1-3 runs per set
  - legato or standard
  - up to high range

- **INST 3**
  - SOP 3
  - Continuous long tones
  - mix in flutter tongue
  - high range

**CYCLE 4**

- **INST 1**
  - SOP 1
  - 4-7 bursts
  - 3-10 notes per burst
  - high range

- **INST 2**
  - SOP 2
  - Continuous scale sets
  - legato or standard
  - high range

- **INST 3**
  - SOP 3
  - Continuous cycle through
  - INST 1-3
  - min. loudness
  - min. range
  - max. volume

---

EXPLOSIVE BLACKOUT
III. confusion

Materials

1 = INST 1

The three ideas are meant to contrast each other, do your best to make that happen. The grid box contains all the pitches available for the movement, shuffle up the total range into low, mid, and high.

As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

1. This idea should have hard attacks, and very short durations. Vary the amount of notes liberally from burst to burst.

2. These runs should be as fast as possible while comfortably and accurately playing the correct pitches. (that is until Cycle 4, it can get less defined then)

A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture could have two or more runs back to back, making one long phrase out of two scale runs.

3. Be consistent and firm, holding steady without waverin the complete duration of the long tone. Follow instructions for how to transform the long tone.

Form

Cycle 1

Each box indicates both the instrumental section and what phrase each section is to play.

SOP 1 = soprano section, phrase 1
INST 1 = instrumental section, phrase 1
BAND 1 = rock band, phrase 1

Each box is between 0.20-0.30 seconds. The conductor will cue the beginning of each box.

Beginning with the cycles, there is no overlap between boxes.

The grey box indicates how to approach timing, dynamics, and range.

Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

Cycle 2

Beginning in phrase 3, cycle the idea slightly.

Each box length is 1.00 second. The conductor to cue each entering group above.

Cycle 3

Continue to build intensity and overlap each box more and more.

Cycle 4

This cycle marks the climax of the piece. What should be Box 3 is a box marked "out of action" which indicates continuous looping of what the performer wants. It should be as loud as possible and in the highest range. The result will be chaotic, and “confusing.”

The “explosive blackout” is the moment when the house lights and the PA system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.

After the blackout, continue playing your instrument for between 0.00-1.00, stagger the endings, and sit in silence looking confused but do not overlap it.
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

1. As your instrument allows, move up or down from D
The major chords built on D are
ON AVERAGE, COME BACK TO D MORE THAN OTHER PITCHES
ON AVERAGE, COME BACK TO D MORE THAN OTHER PITCHES
ON AVERAGE, COME BACK TO D MORE THAN OTHER PITCHES
ON AVERAGE, COME BACK TO D MORE THAN OTHER PITCHES
ON AVERAGE, COME BACK TO D MORE THAN OTHER PITCHES

2. After approximately 1:00 stand up and begin to walk to your previously determined position, while playing pitches from the collection.

3. Suggested playing positions
Surround the audience

4. When arriving at playing position, begin playing the pre-determined piece you have chosen.

5. Find a few measures (approximately between 0.10 and 0.20 seconds, vamp them while slowly filtering out all other pitches but D.

6. Once down to just D’s, repeat for one to 2 minutes.

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but D
5. When filtered down to just D’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
choose a solo, duet, trio, or quartet in one of the following periods/styles:

- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

note: this is not a definitive list.

What you choose needs to be:

- in concert C, F, or G (or its relative minor)
- harmonious
- representative of the style/period
- mixed from other players (i.e. not everyone does a baroque duet)
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
FLUTE - 2
SOPRANO SAX
ALTO SAX
TENOR SAX
BARI SAX
F Horn - 2
Bb TRUMPET - 2
TROMBONE - 2
MARIMBA
VIBRAPHONE
GLOCKENSPIEL

VIOLIN - 4
VIOLA - 2

ROCK BAND
ELECTRIC GUITAR - 2
ELECTRIC BASS
DRUM SET

SUGGESTED SETUP:

INSTRUMENTS

percussion
drum set
(e.gtr.)
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\sum \sqrt{w}
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I. building rebellion

Module C is the climax of the movement.
Module C has the same set of pitches as module 4.

Only ascending 32nds are the only gesture, play as much as possible.
Transform into a single pitch remaining at 32nd notes.

Near the end, choose one pitch and repeat with 32nd notes until the final cue to end the movement.

Module 4 has the same set of pitches as module 3
Choice between 3 ideas in module, either ascending run, descending run, or pitch hold.

Over the course of module 4, phase out the long tone to only have ascending and descending runs.
Note: 32nd notes replace 16th notes.

Transition:
Module 4 goes straight into module C with no tempo change, just continue into the new section at full volume and power.

Module 3 begins with a fermata hold of the last gesture of module 2. The conductor will cue the beginning of the fermata, and the beginning of the chord sequence, which is the beginning of the 2nd measure of rest.

Choosing from only the pitches in the box to the left is mandatory using the rhythms in the brackets.

The first gesture offers a choice between a long tone or a rest.
Begin to mix a number of 16th notes on any given pitch, note the amount of attacks is not B as shown in the graphic, it can be anywhere between 5 and 10 16th notes.

Interpolate between 16th notes on a given pitch and ascending 16th note runs (again between 5 and 10 attacks)

Transition:
Continue to improvise using the above guidelines into module 4.

Rest for this module.

Rest for this module.

These signs are indicators of a cue from the conductor.

The section flows from bottom left to top:
A-B-1-2-3-4-C

The pitches in the dotted line box are the only pitches to be used in this section (also to be used in cue 4 in box B).
The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.
Cue 1 indicates to alternate randomly between the three vertically aligned gestures using only the pitches in the dotted line box.
Each subsequent cue will incorporate into the previous gestures.

After cue 4, rest until the soprano part is completed.
The click track begins in module 1.
Begin stopwatch on \(0:00\)

<table>
<thead>
<tr>
<th>Phrase number</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>rest</td>
<td>4</td>
<td>8</td>
<td>12</td>
</tr>
</tbody>
</table>

\(BEGI\text{N AT:} \ 0:17\)

\(m_p \quad m_f \quad f \quad f_f\)
II. seeing/coming down

GENERAL MOVEMENT GUIDELINES:

Begin at the center of the spiral (Section 1) and move out following the Fibonacci spiral. Each section is progressively longer using the Fibonacci series as material. All saxophones have the same part.

On the downbeat of Section 6, begin stopwatch to keep track of the general time. After 17 seconds begin at the timesign and progress through it left to right until the end.

The numbers in the white box indicate which cell to play.

The numbers in the gray box indicate the amount of seconds to rest.

Note: the conductor will be conducting the beat (60 beats per minute) either the stopwatch or conductor can be relied upon to keep time.

The pitch material is approximate, chromatic, follow the contour. It should sound chromatic. Tightness in the rhythm is important.
**Materials**

1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

   Transformational parameters below:
   - **pitch range**
   - length of burst (# of notes)
   - frequency of bursts
   - dynamic range

2. Virtuosic scalar runs, always ascending.

   Transformational parameters below:
   - **pitch range**
   - length of run (# of notes)
   - frequency of scales
   - articulation
   - dynamics (range and change)

3. Long-tones. Either static or transformative.

   Transformational parameters below:
   - **pitch range**
   - frequency of long-tones
   - dynamics (range and change)
   - extended techniques

---

**Form**

**Cycle 1**

- **Band 1**: Inst 1, SOP 1
- **Band 2**: Inst 2, SOP 2
- **Band 3**: Inst 3, SOP 3

- 2 bursts: 3-5 notes per burst
- Low-Mid Range

**Cycle 2**

- **Band 1**: Inst 1, SOP 1
- **Band 2**: Inst 2, SOP 2
- **Band 3**: Inst 3, SOP 3

- 2-3 bursts: 3-5 notes per burst
- Mid Range

**Cycle 3**

- **Band 1**: Inst 1, SOP 1
- **Band 2**: Inst 2, SOP 2
- **Band 3**: Inst 3, SOP 3

- 3-5 bursts: 3-8 notes per burst
- Mid Range

**Cycle 4**

- **Band 1**: Inst 1, SOP 1
- **Band 2**: Inst 2, SOP 2
- **Band 3**: Inst 3, SOP 3

- Continuous long tones
- Mid-High Range

---

EXPLOSIVE BLACKOUT
Alto Saxophone

III. confusion

MATERIALS

1 = INST 1

The three ideas are meant to contrast each other, do your best to make that happen.

The gray boxes contain all the pitches available for the movement, make up the total range into low, mid, and high.

As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

1

This idea should have hard attacks, and very short durations.
Vary the amount of notes liberally from burst to burst.

2

These runs should be as fast as possible while comfortably and accurately playing the correct pitches.
(That is until Cycle 4, it can get less defined then)
A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture contains two scale runs back to back, making one long phrase out of two scale runs.

3

Be consistent and firm, holding steady without wavering the complete duration of the long tone.
Follow instructions for how to transform the long tone.

FORM

CYCLE 1

Each box indicates both the instrumental section and what phrase each section is to play.

SOP 1 = soprano section, phrase 1
INST 1 = instrument section, phrase 1
BAND 1 = band, phrase 1

Each box is between 0.20-0.30 seconds.
The conductor will cue the beginning of each box.

There are no overlaps between boxes.
The light grey box indicates how to approach timing, dynamics, and range.

Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

CYCLE 2

Beginning in phrase 3, cycle 2 should slightly.

Each box length is 1.50 seconds, the conductor is to cue each entering group separately.

CYCLE 3

Continue to build intensity and overlap each box more and more.

CYCLE 4

This cycle marks the climax of the piece. What should be Box 3 is a box marking its size which indicates continuous looping of which part of the performer wants. It should be as loud as possible and in the highest range.
The result will be chaotic, and "confusing."

The "explosive blackout" is the moment when the house lights and the PA system is shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.
After the blackout, continue playing your instrument for between 0.30-1.00, stagger the endings, and sit in silence looking confused (but do not overlap it).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

1. As your instrument allows, move up or down from A
   begin to move to pitches to the right of A, cycling in previous pitches in the collection
   on average, come back to A more than other pitches
   each note is long in duration, calm in demeanor, and crescendo then decrescendo

2. After approximately 1:00 stand up and begin to walk to your previously determined position,
   while playing pitches from the collection

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

3. When arriving at playing position, begin playing the pre-determined piece you have chosen.

4. Find a few measures (approximately between 0.10 and 0.30 seconds, vamp them while slowly filtering out
   all other pitches but A.

5. Once down to just A's, repeat for one to 2 minutes.

6. After the allotted time has passed walk to the nearest exit while repeating the vamped A's.
   stop playing once out of the auditorium.
   be still and wait for applause to re-enter the auditorium for bows.

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but A
5. When filtered down to just A's, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
Alto Saxophone

IV. scatter

choose a solo, duet, trio, or quartet in one of the following periods/styles:

- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

note: this is not a definitive list.

What you choose needs to be:

- in concert C, F, or G (or its relative minor)
- harmonious
- representative of the style/period
- mixed from other players (i.e. not everyone does a baroque duet)
BABEL

BY

PATRICK PERINGER

TENOR SAXOPHONE

4 SOPRANOS
4-PIECE ROCK BAND
21 CHAMBER PLAYERS
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
FLUTE - 2
SOPRANO SAXOPHONE
ALTO SAXOPHONE
TENOR SAXOPHONE
BARITONE SAXOPHONE

ROCK BAND
ELECTRIC GUITAR - 2
ELECTRIC BASS
DRUM SET

SUGGESTED SETUP:

SOPRANOS
BRASS
WOODWINDS
PERCUSSION
CONDUCTOR
_AUDIO TECHNICIAN
_LIGHTING TECHNICIAN

TECHNICAL REQUIREMENTS:

LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM
ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED
CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY
IN-EAR-MONITOR SYSTEM
ROCK BAND, SOPRANOS, AND CONDUCTOR NEED IEM’S
LAPTOP COMPUTER RUNNING MAX/MSP 6.x.

GENERAL PERFORMANCE:

THE CLICK TRACK IS RUN IN MAX/MSP
ALL CLICK CUES ARE PERFORMED BY THE CONDUCTOR
THE FIRST MOVEMENT HAS NUMEROUS CLICK CUES
THE SECOND MOVEMENT IS AUTOMATED
THE THIRD MOVEMENT IS A METRONOME, JUST ON
THANKS TO BEN JOHANSON FOR DEVELOPING THIS PATCH

THESE WERE COMPOSED TO BE PERFORMED IN THE VILLAGE CHURCH DENTON
EVENLY, THE FLOOR SHOULD HOLD BETWEEN 100-300 PEOPLE
A BALCONY SHOULD NOT BEAT PEOPLE, BUT IS CALLED THE 4TH MOVEMENT
THE TECHNICAL CREW SHOULD BE IN THE SAME ROOM

THE FRONT OF HOUSE MIX SHOULD BE
1) Laid
2) Bass heavy
3) Guitar heavy

GENERAL INFORMATION

IDEA

BALBIS IS A FOUR-MOVEMENT WORK BASED ON GENESIS 11:1-9, THE TOWER OF BABEL STORY. IT IS FOR LARGE FORCES AMPLIFIED THROUGH A LARGE FORMAT PA SYSTEM.

If one word could characterize it, it would be "spic." It truly uses music as a physical object to bounce off physical bodies, this is a physical piece. Minimalist influence permeates the sound world, primarily Louis Andriessen and Pauline Oliveros. Olivieros supplies the influence for improvisation and Andriessen supplies large-scale structures and biomorphic energy. Rock ‘n Roll is also a major influence, not only in sonics, but in the instrumentation, there is literally a rock band playing rock music. Instead of “inflating” rock sounds into a classical piece, BABEL, is a rock band playing rock music with a chamber ensemble improvising using contemporary improvisational ideals, it is both ideas at the same time. The Genesis text is presented as a narrative, each movement a part of the story. The first movement, building rebellion, is mans building of the tower in an attempt to replace God with something they can see, it is a chasing after the wind really, they build and build only to find out they really never went anywhere. The second movement, seeing/coming down, is from God’s point of view. He sees the deceit in mans heart and he has to come down to see the tower, when he moves there is power. The third movement, confusion, is where God confuses the language of man, this literally happens in the piece, but also happens to the audience when the “explosive blackout” happens. The fourth movement, scatter, is the scattering of man all over the earth. As is recorded earlier in the Bible, God goes out before man, and here is no different. God paves the way, man goes out and forms new cultures, which change over time. The whole time God is there, He is also there after cultures die. BABEL shows a God who does care for us and is willing to “come down” to remove us from danger and set us in the right direction.

ACKNOWLEDGEMENTS

MY FIRST THANK YOU IS TO JESUS CHRIST, FOR GIVING REDEMPTION TO THIS STORY. TO MY WIFE NICHOLE FOR WALKING WITH ME THROUGH THIS ENTIRE PROCESS AND ENCOURAGING ME WHEN SKIES WERE GLOOMY, THIS PIECE IS DEDICATED TO HER. FOR MY CHURCH, THE VILLAGE CHURCH, AND MORE SPECIFICALLY THE DENTON CAMPUS. THANK YOU BEAU HUGHES AND JOHN WAPREN FOR LEADING OUR CHURCH SO WELL. THANK YOU LEE VANDERPOOL AND JOEL DENNIS FOR WALKING WITH ME DURING MY TIME IN DENTON. MY COLLEAGUES AT UNT, JOSHUA HARRIS, DAN TRAMET, STEPHEN LUCAS, AND MARK OLIVEIRO. THANK YOU TO IMPULSE, WHO HAS BEEN A HUGE INFLUENCE ON THIS PIECE AND MY GENERAL MUSICALITY, SARAH SUMMAR, PAUL THOMAS, SCOTT PRICE, AND BEN JOHANSON. THANK YOU TO MY PREVIOUS COMPOSITION TEACHERS, ESPECIALLY DANIEL BURCH, MARILYN SHRODE, ELAINE LILLY, AND FOR THE FACULTY AT UNT, ANDREW MAY, JON CHRISTOPHER NELSON, DAVID SCHOEN, AND PARTICULARLY JOSEPH KLEIN, THE CHAIR OF MY COMMITTEE. THANK YOU TO MY FAMILY, GRETCHEN PENGSON, PAUL PENGSON, MY SISTER BRENDA AND MY BROTHER IN LAW RICK, THEIR KIDS GAGE, SIBLEY, AND JUDE.

104
the most epic

epic wall of sound

strong

1 \( \frac{J}{1}=180 \)

2 \( \frac{J}{1}=120 \)

A

B

drums:

...face of the whole earth;
I. building rebellion

Module C is the climax of the movement. Choose one pitch path through the line at the top, each pitch is linked to a rhythm. Memorize the pitch/rhythm line. It does not have to match or be opposite of the baritone sax.

Then simply "play the numbers" example:

Line 1 (playing only the top pitched) F-F-F-G-Gh
Line 2 (playing the same pitches) F-F-F-G-Gh

Notice that line 1 only goes to G, so only play the first five pitches in the line, line 2 on the other hand goes to E, so go through entire line.

Map this on to 10 numerical lines.

In the box at the bottom, use the same pitch sequence, but now with the rhythms indicated: the first line in the box is all dotted quarters, but the same pitch sequence. Continue this into "SPEED UP", repeat line continuously speeding up ad lib until the final cue to end the movement.

Module 4 has the chord sequence as module 3, but no repeat, just one time through.

With the baritone sax, create a simple part for each chord and repeat pattern for every chord.

Example:

Mostly use quarter notes to dotted half notes, but a few eighth notes would be fine if necessary.

TRANSITION:

Module 4 goes straight into module C with no tempo change, just continue into the new section at full volume and power.

Module 3 begins with a fermata rest, the conductor will cue the beginning of the fermata, and the beginning of the chord sequence.

The chord sequence is a series of 6 (marked with Roman numerals as 1-chord progressions. It is read in two columns, with the following order: I-II-V-V-V.

The sequence repeats (thus the repeat sign)

Chord I of the first time through, rest, then on the second chord.
Each chord is one full measure in conductive time.

Choose one of the three available chord notes and play a whole note. Choose which chord tone no lib only.

The first time through, begin quarter and change chord throughout until the repeat, then forte from then on.

TRANSITION:

The last measure of the second section is changed to a 6/4 measure to facilitate a smooth transition into module 4, just hold the chord tone the extra two beats into module 4.

Rest for this module.

Rest for this module.

These signs are indicators of a cue from the conductor.

The section flows from bottom left to top.

A-B-1-2-3-4-C

The pitches in the dotted line box are the only pitches to be used in this section (also to be used in cue 4 in box B).

The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.

Cue 1 indicates to alternate randomly between the three vertically aligned gestures using only the pitches in the dotted line box.

Each subsequent cue will incorporate into the previous gestures.

A-B-1-2-3-4-C

1, 2, 3, 4 will be shown by the non-conducting hand of the conductor.

After cue 4, rest until the fermata part is completed. The conductor will cue the beginning of module 1.
Begin stopwatch on ♫ (0:00)

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1 & 2 & 3 \\
\end{array}
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\begin{array}{ccc}
5 & 8 & 13 \\
\end{array}
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BEGIN AT: 0:17

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<th>phrase</th>
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\[
\begin{array}{ccc}
mp & mf & f & ff \\
\end{array}
\]
II. seeing/coming down

GENERAL MOVEMENT GUIDELINES:

Begin at the center of the spiral (Section 1) and move out following the Fibonacci spiral. Each section is progressively longer (using the Fibonacci series as material). All saxophones have the same part.

On the downbeat of Section 8, begin stopwatch to keep track of the general time.

After 17 seconds begin at the timeword and progress through it left to right until the end.

The numbers in the white box indicate which cell to play.

The numbers in the gray box indicate the amount of seconds to rest.

Note: the conductor will be conducting the beat (60 beats per minutes).

Either the stopwatch or conductor can be relied upon to keep time.

The pitch material is approximate, chromatic, follow the contour. It should sound chromatic.

Tightness in the rhythm is important.
1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

2. Virtuosic scalar runs, always ascending.

3. Long-tones. Either static or transformative.

---

**Cyclic Parameters**

- **Instrument**: SOP 1, SOP 2, SOP 3
- **Band**: Band 1, Band 2, Band 3
- **Cycle Permutations**
  - **Cycle 1**: SOP 1, SOP 2, SOP 3 (2 bursts, 3-5 notes per burst)
  - **Cycle 2**: SOP 1, SOP 2, SOP 3 (2-3 long-tones, 3-5 notes per burst)
  - **Cycle 3**: SOP 1, SOP 2, SOP 3 (3-5 bursts, 3-8 notes per burst)
  - **Cycle 4**: SOP 1, SOP 2, SOP 3 (4-7 bursts, 3-10 notes per burst)

---

**Transformational Parameters**

- **Pitch Range**
- **Length of Burst** (# of notes)
- **Frequency of Bursts**
- **Dynamic Range**

- **Band 1**: Articulation
- **Band 2**: Dynamics (range and change)
- **Band 3**: Extended techniques
## III. confusion

### MATERIALS

| 1 | = | INST 1 |

The three ideas are meant to contrast each other, do your best to make that happen.
The gray box contains all the pitches available for the movement, shade up the total range into low, me, and high.
As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between box.

1. This idea should have hard attacks, and very short durations.
   Vary the amount of notes liberally from burst to burst.

2. These runs should be as fast as possible while comfortably and accurately playing the correct pitches.
   (That is until Cycle 4, it can get less defined then)
   A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture could be a two scale runs back to back, making one long phrase out of two scale runs.

3. Be consistent and firm, holding steady without wavering the complete duration of the long tone.
   Follow instructions for how to transform the long tone.

### FORM

#### CYCLE 1

Each box indicates both the instrumental section and what phrase each section is to play:

<table>
<thead>
<tr>
<th>SOP 1</th>
<th>INST 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>sopian section, phrase 1</td>
<td>instruments section, phrase 1</td>
</tr>
</tbody>
</table>

Each box is between 0.20-0.30 seconds.
The conductor will cue the beginning of each box.
In between the cycles, there is no overlap between boxes.
The empty grey box indicates how to approach timing, dynamics, and range.
Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

#### CYCLE 2

Beginning in phrase 3, change the pitch slightly.
Each box length is to be used that the conductor is to cue each entering group only.

#### CYCLE 3

Continue to build intensity and overlap each box more and more.

#### CYCLE 4

This cycle marks the climax of the piece. What should be box 3 is a Box marked with a # which indicates continuous looping of which phrase the performer wants. It should be as loud as possible and in the highest range. The result will be chaotic, and "confusing."
The "explosive blackout!" is the moment when the house lights and the PA system is shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.
After the blackout, continue playing your instrument for between 0.00-1:00, stagger the endings, and sit in silence looking confused but do not overlap it.
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

1
AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM D
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF D, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO D MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCENDO THEN DECRESCEUN DO

2
AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

AUDIENCE

3
WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4
FINISH B<small>ING</small> MEASURES (APPROXIMATELY BETWEEN 0:18 AND 0:30 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT D.

5
ONCE DOWN TO JUST D’S, REPEAT FOR ONE TO 2 MINUTES.

6
AFTER THE ALLOCATED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPIED D’S.
STOP PLAYING, WALK OUT OF THE AUDITORIUM
BE STILL AND WAIT FOR APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but D
5. When filtered down to just D’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
IV. scatter

choose a solo, duet, trio, or quartet in one of the following periods/styles:

consort
baroque
classical
early romantic
late romantic
impressionistic
jazz
folk

note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor)
harmonious
representative of the style/period
mixed from other players (i.e. not everyone does a baroque duet)
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
- Flute - 2
- Soprano Saxophone
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- F Horn - 2
- Bb Trumpet - 2
- Trombone - 2
- Marimba
- Vibraphone
- Glockenspiel
- Violin - 4
- Viola - 2

ROCK BAND
- Electric Guitar - 2
- Electric Bass
- Drum Set
- Soprano Singer - 4
- Conductor
- Audio Technician
- Lighting Technician

Suggested setup:

- Percussion
- e.gtr
- strings
- cond
- sopranos
- drum set
- (in drum cage)
- e.gtr
- brass
- woodwinds

TECHNICAL REQUIREMENTS:

- Large-format PA system - with subwoofer system
- All instruments are amplified - close miking recommended
- Control of lighting, ability to turn lights on/off quickly
- In-ear-monitor system
- Rock band, sopranos, and conductor need EM's
- Laptop computer running Max/Msp 6.x.

GENERAL PERFORMANCE:

The click track is run in Max/Msp
All click cues are performed by the conductor
The first movement has numerous click cues
The second movement is automated
The third acts as a metronome, just on
(Thanks to Ben Johansen for developing this patch)

This was composed to be performed in The Village Church Denton
Ideally, the floor should hold between 100-300 people
A balcony should not seat people, but is called on the 4th movement
The technical crew should be in the same spots

The front of house mix should be
1) Loud
2) Bass heavy
3) Guitar heavy

GENERAL INFORMATION

Idea

Babel is a four-movement work based on Genesis 11:1-9, the Tower of Babel story. It is for large forces amplified through a large format PA system. If one word could describe it, it would be "sacred." It truly uses music as a physical object to bounce off physical bodies, this is a physical piece. Minimalist influence permeates the sound world, primarily Louis Andriessen and Paule Orlova. Orlova’s supplies the influence for improvisation and Andriessen supplies large-scale structures and bombastic energy. Rock ‘n roll is also a major influence, not only in sound, but in the instrumentation, there is literally a rock band playing rock music. Instead of "inflating" rock sounds into a classical piece, Babel is a rock band playing rock music with a chamber ensemble improvising using contemporary improvisational ideas, it is both ideas at the same time. The Genesis text is presented as a narrative, each movement a part of the story. The first movement, building rebellion, is mans building of the tower in an attempt to replace God with something they can see, it is a chasing after the wind really, they build and build only to find out they really never went anywhere. The second movement, seeing/coming down, is from God’s point of view. He sees the deceit in mans heart and he has to come down to see the tower, when he moves there is power. The third movement, confusion, is where God confuses the language of man, this literally happens in the piece, but also happens to the audience when the “explosive blackout” happens. The fourth movement, scatter, is the scattering of man all over the earth. As is recorded earlier in the Bible, God goes out before man, and here is no different. God paves the way, man goes out and forms new cultures, which change over time. The whole time God is there, He is also there after cultures die. Babel shows a God who does care for us and is willing to “come down” to remove us from danger and set us in the right direction.

Acknowledgements

My first thank you is to Jesus Christ, for giving redemption to this story. To my wife Nicole for walking with me through this entire process and encouraging me when skies were gloomy, this piece is dedicated to her. For my church, The Village Church, and more specifically the Denton campus. Thank you Beau Hughes and John Warpen for leading our church so well. Thank you Lee Vanderpool and Joel Denim for walking with me during my time in Denton. My colleagues at UNT, Joshua Harris, Dan Tramte, Stephen Lucas, and Mark Oliveira. Thank you to IMPULSE, who has been a huge influence on this piece and my general musicianship, Sarah Summar, Paul Thomas, Scott Price, and Ben Johansen. Thank you to my previous composition teachers, especially Daniel Bukovich, Marilyn Shrief, Elaine Littig, and for the facility at UNT, Andrew May, Jon Christopher Nelson, David Schweb, and particularly Joseph Klein, the chair of my committee. Thank you to my family, Gretchen Pernger, Paul Pernger, my sister Banda, and my brother in law Rob, their kids Gabe, Sibley, and Luke.
I. building rebellion

Module C is the climax of the movement. Choose one pitch path through the line at the top. Each pitch is linked to a rhythm. Memorize the pitch/rhythm line. It does not have to match or be opposite of the tenor sax. Then simply "play the numbers" example:

1. Line 1 (playing only the top pitches): F-F-F-H-G-H
   Line 2 (playing the same pitches): F-F-F-H-G-H-E
   Notice that line 1 goes to 5, so only play the first five pitches in the line, line 2 on the other hand goes to 6, so go through entire line.

Map this on to 10 numerical lines. In the box at the bottom, use the same pitch sequence, but now with the rhythms indicated: the first line in the box is all dotted quarters, but the same pitch sequence. Continue this into "SPEED UP", repeat line continuously speeding up ad lib until the final cue to end the movement.

1. $ \ell = 180$
   Rest for this module.

2. $ \ell = 120$
   Rest for this module.

3. $ \ell = 80$
   Module 3 begins with a fermata rest, the conductor will cue the beginning of the fermata, and the beginning of the chord sequence.

The chord sequence is a series of 6 (marked with roman numerals) A-chord progressions. It is read in two columns, with the following order: I-V-I-V-V-V.

The sequence reverts (thus the fermata sign).

Chord I of the first time through, rest, chủ on the second chord.

Each chord is one full measure in conductive time.

Choose one of the three available chord notes, and play a whole note, choose which chord tone to list. The first time through, begin with A and conduct throughout until the repeat, then forte from then on.

Transition:
The last measure of the second phrase is changed to a $\frac{6}{4}$ measure to facilitate a smooth transition into module 4; just hold the chord tone the exact two beats into module 4.

Module 4 has the chord sequence as module 3, but no repeat, just one time through.

With the tenor sax, create a simple part for each chord and repeat pattern for every chord.

Example:

Mostly use quarter notes to dotted half notes, but a few eighth notes would be fine as well.

Transition:
Module 4 goes straight into module C with no tempo change, just continue into the new section at full volume and power.

FOR REVIEW ONLY
Begin stopwatch on (0:00)

BEGIN AT: 0:17

| phrase number | 1 | 1 | 1 | 2 | 2 | 2 | 3 | 3 | 3 | 5 | 5 | 5 | 8 | 8 | 8 | 12 | 12 | 12 | 20 | 20 | 20 | 32 | 32 | 32 | 52 | 52 |
|---------------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| rest (beats)  | 4 | 4 | 4 | 8 | 8 | 8 | 12 | 12 | 12 | 20 | 20 | 20 | 32 | 32 | 32 | 52 | 52 | 52 | 52 | 52 | 52 | 52 | 52 | 52 | 52 |

mp mf f ff
Saxophones

11. seeing/coming down

GENERAL MOVEMENT GUIDELINES:

Begin at the center of the spiral (section 1) and move out following the Fibonacci spiral. Each section is progressively longer (using the Fibonacci series as material). All saxophones have the same part.

On the first bar of section 6, begin stopwatch to keep track of the general time. After 17 seconds begin at the timesign and progress through it left to right until the end.

The numbers in the white box indicate which cell to play.
The numbers in the gray box indicate the amount of seconds to rest.
Note: The conductor will be conducting the beat (60 beats per minute).
Either the stopwatch or conductor can be relied upon to keep time.
The pitch material is approximate, chromatic, follow the contour. It should sound chromatic. Tightness in the rhythm is important.
**MATERIALS**

1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

2. Virtuosic scalar runs, always ascending.

3. Long-tones. Either static or transformative.

Transformational parameters below:
- **pitch range**
- length of burst ( nº of notes)
- frequency of bursts
- dynamic range

Transformational parameters below:
- **pitch range**
- length of run ( nº of notes)
- frequency of scales
- articulation
- dynamics (range and change)

Transformational parameters below:
- **pitch range**
- frequency of long-tones
- dynamics (range and change)
- extended techniques

**FORM**

**CYCLE 1**

- **band 1**
  - Inst 1
  - SOP 1
  - 2 bursts
  - 3-5 notes per burst
  - up
  - low range

- **band 2**
  - Inst 2
  - SOP 2
  - rest

- **band 3**
  - Inst 3
  - after 15s 1 long-tone
  - pp
  - low range

**CYCLE 2**

- **band 1**
  - Inst 1
  - SOP 1
  - 2-3 bursts
  - 3-6 notes per burst
  - up
  - low-mid range

- **band 2**
  - Inst 2
  - SOP 2
  - rest

- **band 3**
  - Inst 3
  - SOP 1
  - 2-3 long-tones
  - up
  - low range

**CYCLE 3**

- **band 1**
  - Inst 1
  - SOP 1
  - 3-5 bursts
  - 3-8 notes per burst
  - up
  - mid range

- **band 2**
  - Inst 2
  - SOP 2
  - rest

- **band 3**
  - Inst 3
  - SOP 1
  - continuous long tones
  - mf
  - mid in multiphonics
  - high range

**CYCLE 4**

- **band 1**
  - Inst 1
  - SOP 1
  - 4-7 bursts
  - 3-10 notes per burst
  - up
  - mid-high range

- **band 2**
  - Inst 2
  - SOP 2
  - continuous scale sets
  - legato or staccato
  - high range

- **band 3**
  - Inst 3
  - continuous cycle through
  - Inst 1-3
  - MAX. LOUDNESS
  - MAX. RANGE
  - MAX. VOLUME

**EXPLODE BLACKOUT**
Baritone Saxophone

III. confusion

**Materials**

1 INST 1

The three ideas are meant to contrast each other, do your best to make that happen.

The gray box contains all the pitches available for the movement, shade up the total range into low, mid, and high.

As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

1

This idea should have hard attacks, and very short durations.

Vary the amount of notes liberally from burst to burst.

2

These runs should be as fast as possible while comfortably and accurately playing the correct pitches.

(that is until Cycle 4, it can get less defined then)

A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture could have two scale runs back to back, making one long phrase out of two scale runs.

3

Be consistent and firm, holding steady without wavering the complete duration of the long tone.

Follow instructions for how to transform the long tone.

**Form**

**Cycle 1**

Each box indicates both the instrumental section and what phrase each section is to play.

SOP 1 = soprano section, phrase 1

INST 1 = instrument's section, phrase 1

BAND 1 = band, phrase 1

Each box is between 0.20-0.30 seconds.

The conductor will cue the beginning of each box.

Because of this cycle, there is no overlap between boxes.

The first grey box indicates how to approach timing, dynamics, and range.

Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

**Cycle 2**

Beginning in phrase 3, change attack slightly.

Each box length is doubled, then the conductor is to cue each entering group section.

**Cycle 3**

Continue to build intensity and overlap each box more and more.

**Cycle 4**

This cycle marks the climax of the piece. What should be Box 3 is a Box marking noting which indicates continuous looping of what the performer wants. It should be as loud as possible and in the highest range. The result will be chaotic, and confusing.

The "explosive blackout" is the moment when the house lights and the in system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.

After the blackout, continue playing your instrument for between 0.30-1:00, stagger the endings, and sit in silence looking confused (but do not overlap it).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

1

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM A
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF A, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO A MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRÉSCENDO THEN DÉCRESCEINDO

2

AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

AUDIENCE

3

WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4

FIND A FEW MEASURES (APPROXIMATELY BETWEEN 0:10 AND 0:30 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT A.

5

ONCE DOWN TO JUST A’S, REPEAT FOR ONE TO 2 MINUTES.

6

AFTER THE ALLOTTED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED A’S.
STOP PLAYING ENTIRELY OUT OF THE AUDITORIUM
BE STILL AND WAIT FOR APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

quick form

1 Play from pitch collection
2 Walk to playing position, while playing pitch collection
3 Play pre-determined style/period music
4 Vamp, filtering out all pitches but A
5 When filtered down to just A's, repeat between 1:00-2:00
6 After duration walk out of space, when out of auditorium, stop playing
Baritone Saxophone

IV. scatter

choose a solo, duet, trio, or quartet in one of the following periods/styles:

- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor)
harmonious
representative of the style/period
mixed from other players (i.e. not everyone does a baroque duet)
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
FLUTE - 2
SOPRANO SAXOPHONE
ALTO SAXOPHONE
TENOR SAXOPHONE
BARITONE SAXOPHONE
F HORN - 2
Bb TRUMPET - 2
TROMBONE - 2
MARIMBA
VIBRAPHONE
GLOCKENSPIEL

ROCK BAND
ELECTRIC GUITAR - 2
ELECTRIC BASS
DRUM SET

Suggested setup:

TECHNICAL REQUIREMENTS:

LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM
ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED
CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY
IN-EAR-MONITOR SYSTEM
ROCK BAND, SOPRANOS, AND CONDUCTOR NEED IEM'S
LAPTOP COMPUTER RUNNING MAX/MSP 6.X.

GENERAL PERFORMANCE:

THE CLICK TRACK IS RUN IN MAX/MSP
ALL CLICK CUES ARE PERFORMED BY THE CONDUCTOR

THE FIRST MOVEMENT HAS NUMEROUS CLICK CUES
THE SECOND MOVEMENT IS AUTOMATED
THE THIRD ACTS AS A METERMONE, JUST ON

(THANKS TO BEN JOHANSEN FOR DEVELOPING THIS PATCH)

THE MUSIC WAS COMPOSED TO BE PERFORMED IN THE VILLAGE CHURCH, DENTON (IDEALLY, THE FLOOR SHOULD HOLD BETWEEN 100-300 PEOPLE)
A BALCONY SHOULD NOT BE USED, BUT BE OPENED FOR THE 4TH MOVEMENT
THE TECHNICAL CREW SHOULD BE IN THE SAME SPACE

THE FRONT OF HOUSE MIX SHOULD BE
1) LOUD
2) BASS HEAVY
3) GUITAR HEAVY

GENERAL INFORMATION

Idea

BELIEF IS A FOUR-MOVEMENT WORK BASED ON GENESIS 11:1-9, THE TOWER OF BABEL STORY. IT IS FOR LARGE FORCES AMPLIFIED THROUGH A LARGE FORMAT PA SYSTEM.

IF ONE WORD COULD DESCRIBE IT, IT WOULD BE "SPECIFIC." IT TRULY USES MUSIC AS A PHYSICAL OBJECT TO BOUNCE OFF PHYSICAL BODIES, THIS IS A PHYSICAL PIECE. MINIMALIST INFLUENCE PERMEATES THE SOUND WORLD, PRIMARILY COURSE ANDRESEN AND PAULINE OLIVIERIO. "WAVY" SUPPLIES THE INFLUENCE FOR IMPROVISATION, AND RODRIGUE SUPPLIES LARGE-SCALE STRUCTURES AND SOMATOST feels. ROCK 'N ROLL IS ALSO A MAJOR INFLUENCE, NOT ONLY IN SONICS, BUT IN THE INSTRUMENTATION, THERE IS LITERALLY A ROCK BAND PLAYING ROCK MUSIC. INSTEAD OF "SUSPENDING" ROCK SOUNDS INTO A CLASSICAL PIECE, BABEL IS A ROCK BAND PLAYING ROCK MUSIC WITH A CHAMBER ENSEMBLE. IMPROVISING USING CONTEMPORARY IMPROVISATIONAL IDEAS, IT IS BOTH IDEAS AT THE SAME TIME. THE GENESIS TEXT IS PRESENTED AS A NARRATIVE, EACH MOVEMENT A PART OF THE STORY. THE FIRST MOVEMENT, BUILDING REBELLION, IS MANS BUILDING OF THE TOWER IN AN ATTEMPT TO REPLACE GOD WITH SOMETHING THEY CAN SEE, IT IS A CHASING AFTER THE WIND REALLY, THEY BUILD AND BUILD ONLY TO FIND OUT THEY NEVER EVEN WENT ANYWHERE. THE SECOND MOVEMENT, SEEING/COMING DOWN, IS FROM GOD'S POINT OF VIEW. HE SEES THE DECEIT IN MANS HEART AND HE HAS TO COME DOWN TO SEE THE TOWER, WHEN HE MOVES THERE IS POWER. THE THIRD MOVEMENT, CONFUSION, IS WHERE GOD CONFUSES THE LANGUAGE OF MAN, THIS LITERALLY HAPPENS IN THE PIECE, BUT ALSO HAPPENS TO THE AUDIENCE WHEN THE "EXPLOSIVE BLACKOUT" HAPPENS. THE FOURTH MOVEMENT, SCATTER, IS THE SCATTERING OF MAN ALL OVER THE EARTH AS IS RECORDED EARLIER IN THE BIBLE, GOD GOES OUT BEFORE MAN, AND HERE IS NO DIFFERENT. GOD PAVES THE WAY, MAN GOES OUT AND FORMS NEW CULTURES, WHICH CHANGE OVER TIME. THE WHOLE TIME GOD IS THERE, HE IS ALSO THERE AFTER CULTURES DIE, BELIEF SHOWS A GOD WHO DOES CARE FOR US AND IS WILLING TO "COME DOWN" TO REMOVE US FROM DANGER AND SET US IN THE RIGHT DIRECTION.

ACKNOWLEDGEMENTS

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Trumpet

1. building rebellion

Module C is the climax of the movement. Choose one pitch path through the line at the top. Each pitch is linked to a rhythm. Memorize the pitch/rhythm line. It does not have to match or be opposite of the other trumpet.

Then simply "play the numbers" example:
Line 1 (playing only the top pitches): F-F-F-H-G
Line 2 (playing the same pitches): F-F-H-G-H-E

Notice that line 1 only goes to 5, so only play the first five pitches in the line, line 2 on the other hand goes to 6, so go through entire line.

Map this on to 10 numerical lines.

In the box at the bottom, use the same pitch sequence, but now with the rhythms indicated: the first line in the box is all dotted quarters, but the same pitch sequence. Continue this into "SPEED UP", repeat line continuously speeding up ad lib until the final cue to end the movement.

Module 4 has the chord sequence as Module 3, but no repeat, just one time through.

With the other trumpet, create a simple part for each chord and repeat pattern for every chord.

Example:  

Mostly use quarter notes to dotted half notes, but a few eighth notes would be fine in construction.

Transition:
Module 4 goes straight into Module C with no tempo change, just continue into the new section at full volume and power.

Module 3 begins with a fermata rest, the conductor will cue the beginning of the fermata, and the beginning of the chord sequence.

The chord sequence is a series of 6 (marked with roman numerals) 4-chord progressions. It is read in two columns, with the following order: I-II-V-V-VI.

The sequence repeats (plus the fermat sign).

Chord 1 of the first time through, rest, stress on the second chord.

Each chord is one full measure in duration.

Choose one of the three available chord voicings and play a whole note, choose which chord tone ad lib.

The first time through, begin quieter and crescendo throughout until the repeat, then forte from then on.

Transition:
The last measure of the second repeat is changed to a 6/8 measure to facilitate a smooth transition into Module 4, just hold the chord tone the extra two beats into Module 4.

Rest for this module.

Rest for this module.

These signs are indicators of a cue from the conductor.

1, 2, 3, 4 will be shown by the non-conducting hand of the conductor.

The section flows from bottom left to top:
A-B-1-2-3-4-C

The section A is in section A, B is in section B.

After cue 4, rest until the solos part is completed.

The conductor will cue the beginning of Module 1.
Begin stopwatch on \(0:00\)

<table>
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<th>2</th>
<th>3</th>
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\(p\) \(mp\) \(mf\) \(f\) \(ff\)
GENERAL MOVEMENT GUIDELINES:
BEGIN AT THE CENTER OF THE SPIRAL (SECTION 1) AND MOVE OUT FOLLOWING THE FIBONACCI SPIRAL.
EACH SECTION IS PROGRESSIVELY LONGER (USING THE FIBONACCI SERIES AS MATERIAL).

ON THE DOWNBEAT OF SECTION 8, BEGIN STOPWATCH TO KEEP TRACK OF THE GENERAL TIME.
THE THRESHOLD IN THE GRAY BOX SHOWS WHEN TO PLAY SHATTER CELLS.
THE NUMBERS IN THE WHITE BOX INDICATE WHICH CELL TO PLAY AND MATCH THE MATERIALS ABOVE.
ACCIDENTALS ARE THROUGHOUT THE ENTIRE SECTION.
KEEP THE RHYTHM TIGHT AND THE SOUNDS ANIMIC.
1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

2. Virtuosic scalar runs, always ascending.

3. Long-tones. Either static or transformative.

Transformational parameters below:
- pitch range
- length of burst (number of notes)
- frequency of bursts
- dynamic range

Transformational parameters below:
- pitch range
- length of run (number of notes)
- frequency of scales
- articulation
- dynamics (range and change)

Transformational parameters below:
- pitch range
- frequency of long-tones
- dynamics (range and change)
- extended techniques

**Materials**

**Form**

**Cycle 1**

<table>
<thead>
<tr>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inst 1</td>
<td>Inst 2</td>
<td>Inst 3</td>
</tr>
<tr>
<td>SOP 1</td>
<td>SOP 2</td>
<td>SOP 3</td>
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<tr>
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**Cycle 2**

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<tbody>
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<td>SOP 3</td>
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<tr>
<td>REST</td>
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**Cycle 3**

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<tr>
<td>Inst 1</td>
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</tr>
<tr>
<td>SOP 1</td>
<td>SOP 2</td>
<td>SOP 3</td>
</tr>
<tr>
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**Cycle 4**

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</thead>
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<td>Inst 1</td>
<td>Inst 2</td>
<td>Inst 3</td>
</tr>
<tr>
<td>SOP 1</td>
<td>SOP 2</td>
<td>SOP 3</td>
</tr>
</tbody>
</table>

**Transformational parameters:**
- pitch range
- length of burst (number of notes)
- frequency of bursts
- dynamic range

**Extended techniques:**
- pitch range
- frequency of long-tones
- dynamics (range and change)


**III. confusion**

---

### MATERIALS

1 = INST 1

The three ideas are meant to contrast each other, do your best to make that happen. The gray box contains all the pitches available for the movement, shade up the total range into low, med, and high. As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

1. The idea should have hard attacks, and very short durations. Vary the amount of notes liberally from burst to burst.

2. These runs should be as fast as possible while comfortably and accurately playing the correct pitches. (That is until Cycle 4, it can get less defined then)

   A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture could have two scale runs back to back, making one long phrase out of two scale runs.

3. Be consistent and firm, holding steady without wavering the complete duration of the long tone. Follow instructions for how to transform the long tone.

---

### FORM

**CYCLE 1**

Each box indicates both the instrumental section and what phrase each section is to play.

* Soprano section, phrase 1
* Instrumental section, phrase 1

Each box is between 0.20-0.30 seconds.

The conductor will cue the beginning of each box.

There is no overlap between boxes. The innermost grey box indicates how to approach timing, dynamics, and range.

Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

**CYCLE 2**

Beginning in phrase 3, odd chorus slightly.

Each box length is variable so that the conductor is to cue each entering group section.

---

**CYCLE 3**

Continue to build intensity and overlap each box more and more.

---

**CYCLE 4**

This cycle marks the climax of the piece. What should be box 3 is a box marking the point which indicates continuous looping of what the performer wants. It should be as loud as possible and in the highest range. The result will be chaotic, and "confusing."

The "explosive blackout" is the moment when the house lights and the PA system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.

After the blackout, continue playing your instrument for between 0.30-1.00, staging the endings, and sit in silence looking confused (but do not overlap it).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0.30-1.00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

1

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE D.
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF D, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO D MORE THAN OTHER PITCHES.
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESSENDO THEN DESCRENSEO

2

AFTER APPROXIMATELY 1.00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION.

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

AUDIENCE

3

WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4

FIND A FEW MEASURES (APPROXIMATELY BETWEEN 0.10 AND 0.20 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT ALL OTHER PITCHES BUT D.

5

ONCE DOWN TO JUST D’S, REPEAT FOR ONE TO 2 MINUTES.

6

AFTER THE ALLOWED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED D’S.
STOP PLAYING AND WALK OUT OF THE AUDITORIUM
BE STILL AND LET THE APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS.

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but D
5. When filtered down to just D’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
Trumpet

IV. scatter

choose a solo, duet, trio, or quartet in one of the following periods/styles:

consort
baroque
classical
early romantic
late romantic
impressionistic
jazz
folk

note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor)
harmonious
representative of the style/period
mixed from other players (i.e. not everyone does a baroque duet)
BABEL

BY

PATRICK PERINGER

4 SOPRANOS
4-PIECE ROCK BAND
21 CHAMBER PLAYERS
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
FLUTE - 2
SOPRANO SAX
ALTO SAX
TENOR SAX
BARI SAX
F Horn - 2
Bb TRUMPET - 2
TROMBONE - 2
MARIMBA
VIBRAPHONE
GLOCKENSPIEL

ROCK BAND
ELECTRIC GUITAR - 2
ELECTRIC BASS
DRUM SET

SOPRANO SINGER - 4

CONDUCTOR

AUDIO TECHNICIAN
LIGHTING TECHNICIAN

SUGGESTED SETUP:

drum set (in drum cage)
strings
percussion
e.gtr.
e.gtr.
bass
brass
woodwinds
cond
sopranos

TECHNICAL REQUIREMENTS:

LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM
ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED
CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY
IN-EAR-MONITOR SYSTEM
ROCK BAND, SOPRANO, AND CONDUCTOR NEED EMI'S
LAPTOP COMPUTER RUNNING MAX/MSP 6.X.

GENERAL PERFORMANCE:

THE CLICK TRACK IS RUN IN MAX/MSP
ALL CLICK CUES ARE PERFORMED BY THE CONDUCTOR
THE FIRST MOVEMENT HAS NUMEROUS CLICK CUES
THE SECOND MOVEMENT IS AUTOMATED
THE THIRD IT ACTS AS A METRONOME, JUST ON
(THANKS TO BEN JOHANSEN FOR DEVELOPING THIS PATCH)

THE MUSIC WAS COMPOSED TO BE PERFORMED IN THE VILLAGE CHURCH, DENTON
IDEALLY, THE FLOOR SHOULD HOLD BETWEEN 100-300 PEOPLE
A BALCONY SHOULD NOT BE SEEN PEOPLE, BUT TO BE SEEN AS THE 4TH MOVEMENT
THE TECHNICAL CREW SHOULD BE IN THE SAME SPACE

THE FRONT OF HOUSE MIX SHOULD BE:
1) LOUD
2) BASS HEAVY
3) GUITAR HEAVY

GENERAL INFORMATION

IDEA

BABEL IS A FOUR-MOVEMENT WORK BASED ON GENESIS 11:1-9, THE TOWER OF BABEL STORY. IT IS FOR LARGE FORCES AMPLIFIED THROUGH A LARGE FORMAT PA SYSTEM.

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I. building rebellion

Module C is the climax of the movement. Choose one pitch path through the line at the top. Each pitch is linked to a rhythm. Memorize the pitch/rhythm line. It does not have to match or be opposite of the other horn.

Then simply "play the numbers" example:

Line 1 (playing only the top pitches): F-F-F-G-G-H
Line 2 (playing the same pitches): F-F-F-G-G-H-E

Notice that line 1 only goes to 5, so only play the first five pitches in the line, line 2 on the other hand goes to 6, so go through entire line.

Map this on to 10 numerical lines.

In the box at the bottom, use the same pitch sequence, but now with the rhythms indicated: the first line in the box is all dotted quarters, but the same pitch sequence.

Continue this into "SPEED UP", repeat line continuously speeding up ad librum until the final cue to end the movement.

Module 4 has the chord sequence as module 3, but no repeat, just one time through.

With the other horn player, create a simple part for each chord and repeat pattern for every chord.

Example:

Mostly use quarter notes to dotted half notes, but a few eighth notes would be fine in context.

Transition:

Module 4 goes straight into module C with no tempo change, just continue into the new section at full volume and power.

Module 3 begins with a fermata rest, the conductor will cue the beginning of the fermata, and the beginning of the chord sequence.

The chord sequence is a series of 6 bars with from normal 1 to 4-pitch progressions. It is read in two columns, with the following order: I-II-V-V-VI.

The sequence repeats (thus the fermat sign).

Chord 1 of the first time through, rest, proceed on the second chord.

Each chord is one full measure in common time.

Choose one of the three available chord stems and play a whole note, choose which chord tone ad librum.

The first time through, begin quarter and crescendo throughout until the repeat, then forte from then on.

Transition:

The last measure the second time is changed to a 4/4 measure, to facilitate a smooth transition into module 4. Just hold the chord tone the extra two beats into module 4.

Rest for this module.

Rest for this module.

These signs are indicators of a cue from the conductor.

1, 2, 3, 4 will be shown by the non-conducting hand of the conductor.

The section flows from bottom left to top:

A - B - 1 - 2 - 3 - 4 - C

The pitches in the dotted line box are the only pitches to be used in this section (also to be used in cue 4 in box B).

The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.

Cue 1 indicates to alternate randomly between the three vertically aligned gestures using only the pitches in the dotted line box.

Each subsequent cue will incorporated into the previous gestures.

After cue 4, rest until the soprano part is completed.

The conductor will cue the beginning of module 1.
STATIC LONG-TONES

PC: 2-16
One partial per long note

Entire movement is the concert D harmonic series

Partials 2-16

Continually crescendo
Horn

II. seeing/coming down

GENERAL MOVEMENT GUIDELINES:
Begin at the center of the spiral (section 1) and move out following the Fibonacci spiral. Each section is progressively longer (using the Fibonacci series as material.) Rest until section 8.

TRANSITION FROM I. BUILDING BEVEL:
As soon as the first movement ends, choose any partial in the D series and hold at a quiet dynamic until the second movement officially begins.

PC = PARTIAL CHANGE. Change from current partial to a different one in specified range.
OVERBEAT = PUT TOO MUCH FORCE ON THE OVERBEAT TO ADD MORE NOISE AND DISTORTION (IT SHOULD SOUND HARM)

CONTINUE

IN SECTION 8, SOME INSTRUMENTS ADHERE TO A STRICT TIME GRID, THE STRINGS AND BRASS ARE OUTSIDE OF THIS GRID.
CONTINUE AS IN SECTION 7.
CONTINUOUSLY CRESCENDO TO MATCH THE REST OF THE ENSEMBLE.
DO NOT BE AFRAID TO GET VERY LOUD.
MATERIALS

1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

Transformational parameters below:
- **pitch range**
- length of burst (\# of notes)
- frequency of bursts
- dynamic range

2. Virtuosic scalar runs, always ascending.

Transformational parameters below:
- **pitch range**
- length of run (\# of notes)
- frequency of scales
- articulation
- dynamics (range and change)

3. Long-tones. Either static or transformative.

Transformational parameters below:
- **pitch range**
- frequency of long-tones
- dynamics (range and change)
- extended techniques

FORM

**CYCLE 1**

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<thead>
<tr>
<th>INST 1</th>
<th>BAND 1</th>
<th>SOP 1</th>
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<tbody>
<tr>
<td>INST 2</td>
<td>BAND 2</td>
<td>SOP 2</td>
<td>1 SCALE SET</td>
</tr>
<tr>
<td>INST 3</td>
<td>BAND 3</td>
<td>SOP 3</td>
<td>CONTINUOUS LONG-TONES</td>
</tr>
</tbody>
</table>

**CYCLE 4**

<table>
<thead>
<tr>
<th>INST 1</th>
<th>BAND 1</th>
<th>SOP 1</th>
<th>4-7 BURSTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>INST 2</td>
<td>BAND 2</td>
<td>SOP 2</td>
<td>CONTINUOUS SCALE SETS</td>
</tr>
<tr>
<td>INST 3</td>
<td>BAND 3</td>
<td>SOP 3</td>
<td>CONTINUOUS CYCLE THROUGH</td>
</tr>
</tbody>
</table>

FOR REVIEW ONLY
III. confusion

**Materials**

1 = INST 1

The three ideas are meant to contrast each other, so your best to make that happen.
The gray box contains all the pitches available for the movement, decide on the total range into low, mid, and high.
As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

1

This idea should have hard attacks, and very short durations. Vary the amount of notes liberally from burst to burst.

2

These runs should be as fast as possible while comfortably and accurately playing the correct pitches. (That is until Cycle 4, it can get less refined then)
A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture could have two scale runs back to back, making one long phrase out of two scale runs.

3

Be consistent and firm, holding steady without wavering the complete duration of the long tone. Follow instructions for how to transform the long tone.

**Form**

**Cycle 1**

Each box indicates both the instrumental section and what phrase each section is to play.

SOP 1 = soprano section, phrase 1

INST 1 = instrumental section, phrase 1

BAND 1 = band, phrase 1

Each box is between 0.20-0.30 seconds. The conductor will cue the beginning of each box.
The cycle prints the cycle, there is no overlap between boxes.
The color of the box indicates how to approach timing, dynamics, and range.
Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

**Cycle 2**

Beginning in phrase 3, change in volume slightly.

Each box length is to be exact, the conductor is to cue each entering group section.

**Cycle 3**

Continue to build intensity and overlap each box more and more.

**Cycle 4**

The cycle marks the climax of the piece. What should be box 3 is a box marking out of which indicates continuous looping of what the performer wants. It should be as loud as possible and in the highest range. The result will be chaotic, and "confusing."

The "explosive blackout" is the moment when the house lights and the PA system is shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.
After the blackout, continue playing your instrument for between 0.00-1.00, stagger the endings, and sit in silence looking confused (but do not overlap it).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE G
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF G, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO G MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN TEMPO, AND CRESCENDO THEN DECRESCEndo

AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

FIND A FEW MEASURES (APPROXIMATELY BETWEEN 0:10 AND 0:20 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT G.

ONCE DOWN TO JUST G’S, REPEAT FOR ONE BY 2 MINUTES.

AFTER THE ALLOTTED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPS G’S.
STOP PLAYING VAMPS OUT OF THE AUDITORIUM.
BE STILL AND TAKE AN APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

**quick form**

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but G
5. When filtered down to just G’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
Horn

IV. scatter

choose a solo, duet, trio, or quartet in one of the following periods/styles:

- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor) harmonious representative of the style/period mixed from other players (i.e. not everyone does a baroque duet)
BABEL

BY

PATRICK PERINGER

TROMBONE

4 SOPRANOS
4-PIECE ROCK BAND
21 CHAMBER PLAYERS

FOR REVIEW ONLY
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
FLUTE - 2
SOPRANO SAXOPHONE
ALTO SAXOPHONE
TENOR SAXOPHONE
BARI TONE SAXOPHONE
F HORN - 2
B T TRUMPET - 2
TROMBONE - 2
MARIMBA
VIBRAPHONE
GLOCKENSPIEL

ROCK BAND
ELECTRIC GUITAR - 2
ELECTRIC BASS
DRUM SET

SUGGESTED SETUP:

drum set
(in drum cage)

bass

brass

woodwinds

cond

sopranos

strings

percussion
e gtr
e gtr

TECHNICAL REQUIREMENTS:

LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM
ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED
CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY
IN-EAR-MONITOR SYSTEM
ROCK BAND, SOPRANOS, AND CONDUCTOR NEED IEM'S
LAPTOP COMPUTER RUNNING MAX/MSP 6.X.

GENERAL PERFORMANCE:

THE CLICK TRACK IS RUN IN MAX/MSP
ALL CLICK CUES ARE PERFORMED BY THE CONDUCTOR
THE FIRST MOVEMENT HAS NUMEROUS CLICK CUES
THE SECOND MOVEMENT IS AUTOMATED
THE THIRD IT ACTS AS A METRONOME, JUST ON

(THANKS TO BEN JOHANSEN FOR DEVELOPING THIS PATCH)

THIS WAS COMPOSED TO BE PERFORMED IN THE VILLAGE CHURCH, DENTON
IDEALLY, THE FLOOR SHOULD HOLD BETWEEN 100-500 PEOPLE
A BALCONY SHOULD NOT SEAT PEOPLE, BUT IS SUGGESTED FOR THE 4TH MOVEMENT
THE TECHNICAL CREW SHOULD BE IN THE SAME ROOM

THE FRONT OF HOUSE MIX SHOULD BE
1) LOUD
2) BASS HEAVY
3) GUITAR HEAVY

GENERAL INFORMATION

IDEA

BABE IS A FOUR-MOVEMENT WORK BASED ON GENESIS 11:1-9, THE TOWER OF BABEL STORY. IT IS FOR LARGE FORCES AMPLIFIED THROUGH A LARGE FORMAT PA SYSTEM.


ACKNOWLEDGEMENTS

MY FIRST THANK YOU IS TO JESUS CHRIST, FOR GIVING REDEMPTION TO THIS STORY. TO MY WIFE NICOLE FOR WALKING WITH ME THROUGH THIS ENTIRE PROCESS AND ENCOURAGING ME WHEN TIMES WERE DIFFICULT, THIS PIECE IS DEDICATED TO HER.

FOR MY CHURCH, THE VILLAGE CHURCH, AND MORE SPECIFICALLY THE DENTON CAMPUS. THANK YOU BEAU HUGHES AND JOHN WATSON FOR LEADING OUR CHURCH SO WELL. THANK YOU LEW VANDERPOOL AND JEB DAVIS FOR WALKING WITH ME DURING MY TIME IN DENTON.

MY COLLEAGUES AT UNT, JOSHUA HARRIS, DAN TRAMTE, STEPHEN LUCAS, AND MARK OLUERE. THANK YOU TO IMPULSE, WHO HAVE BEEN A HUGE INFLUENCE ON THIS PIECE AND MY GENERAL MUSICALLY, SARAH SUMMAR, PAUL THOMAS, SCOTT PRICE, AND BEN JOHANSEN.

THANK YOU TO MY PREVIOUS COMPOSITION TEACHERS, ESPECIALLY DANIEL BURCH, MARLIN SHRIDE, ELIJAH LORIG, AND FOR THE FACULTY AT UNT, ANDREW MAY, JON CHRISTOPHER NELSON, DAVID SCHMIDT, AND PARTICULARLY JOSEPH KLEIN, THE CHAIR OF MY COMMITTEE. THANK YOU TO MY FAMILY, GRISHEN PERKINS, PETER PERKINS, MY SISTER BRAX AND MY BROTHER IN LAW ROSS, THEIR KIDS GISEL, SIBETE, AND JULI.
1. building rebellion

Module C is the climax of the movement. Choose one pitch path through the line at the top. Each pitch is linked to a rhythm. Memorize the pitch/rhythm line. It does not have to match or be opposite of the other trombone. Then simply "play the numbers" example: line 1 (playing only the top pitches): F-F-A-G-G-F line 2 (playing the same pitches): F-F-A-G-G-F Notice that line 1 only goes to 5, so only play the first five pitches in the line, line 2 on the other hand goes to 6, so go through entire line. Map this on to 10 numerical lines. In the box at the bottom, use the same pitch sequence, but now with the rhythms indicated: the first line in the box is all dotted quavers, but the same pitch sequence. Continue this into "SPEED UP", repeat line continuously speeding up to climactic until the final cue to end the movement.

Module 4 has the chord sequence as module 3, but no repeat, just one time through. With the other trombone, create a simple part for each chord and repeat pattern for every chord. Example: Mostly use quarter notes to dotted half notes, but a few eighth notes would be fine in contrast.

TRANSITION: Module 4 goes straight into module C with no tempo change, just continue into the new section at full volume and power.

Module 3 begins with a fermata rest, the conductor will cue the beginning of the fermata, and the beginning of the chord sequence.

The chord sequence is a series of 6 marked with roman numerals and I-Chord progressions. It is read in two columns, with the following order: I-V-I-V-V-A-I

Each chord is one full measure in coordination.

Choose one of the three available chord options and play a whole note, choose which chord tone no list.

The first time through, begin quavers and crescendo throughout until the repeat, then forte from then on.

TRANSITION:
The last measure of the second section is changed to a 6/4 measure to facilitate a smooth transition in module 4, just hold the chord tone the extra two beats into module 4.

Rest for this module.

Rest for this module.

These signs are indicators of a cue from the conductor.

1 2 3 4

1, 2, 3, 4 will be shown by the non-conducting hand of the conductor.

A

The section flows from bottom left to top

A-B-1-2-3-4-C

The pitches in the dotted line box are the only pitches to be used in this section (also to be used in cue 4 in box B).

The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.

Cue 1 indicates to alternate randomly between the three vertically aligned gestures using only the pitches in the dotted line box.

Each subsequent cue will incorporate into the previous gestures.

B

After cue 4, rest until the semiquaver part is completed. The conductor will cue the beginning of module 1.
STATIC
LONG-TONES
PC: 2-16
one partial per long note

Entire movement is the concert D harmonic series

Partials 2-16

continually crescendo
Trombone

II. Seeing/Coming Down

GENERAL MOVEMENT GUIDELINES:
Begin at the center of the spiral (section 1) and move out following the Fibonacci spiral. Each section is progressively longer (using the Fibonacci series as material.)

TRANSITION FROM I, BUILDING REBELLION:
As soon as the first movement ends, choose any partial in the D series and hold at a quiet dynamic until the second movement officially begins.

PC = PARTIAL CHANGE. Change from current partial to a different one in specified range. Overbow = put too much force on the downbow to add more noise and distortion (it should sound harsh)

CONTINUE

In section 8, some instruments adhere to a strict time grid, the strings and brass are outside of this grid.
Continue as in section 7.
Continuously crescendo to match the rest of the ensemble.
Do not be afraid to get very loud.
**MATERIALS**

1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

   Transformational parameters below:
   - **pitch range**
   - length of burst (number of notes)
   - frequency of bursts
   - dynamic range

2. Virtuosic scalar runs, always ascending.

   Transformational parameters below:
   - **pitch range**
   - length of run (number of notes)
   - frequency of scales
   - articulation
   - dynamics (range and change)

3. Long-tones. Either static or transformative.

   Transformational parameters below:
   - **pitch range**
   - frequency of long-tones
   - dynamics (range and change)
   - extended techniques

---

**FORM**

**CYCLE 1**

- **BAND 1**
  - **INST 1**
  - **SOP 1**
  - Rest

- **BAND 2**
  - **INST 2**
  - **SOP 2**
  - Rest

- **BAND 3**
  - **INST 3**
  - **SOP 3**
  - Rest

**CYCLE 2**

- **BAND 1**
  - **INST 1**
  - **SOP 1**
  - Rest

- **BAND 2**
  - **INST 2**
  - **SOP 2**
  - Rest

- **BAND 3**
  - **INST 3**
  - **SOP 3**
  - 2-3 long-tones

**CYCLE 3**

- **BAND 1**
  - **INST 1**
  - **SOP 1**
  - Rest

- **BAND 2**
  - **INST 2**
  - **SOP 2**
  - Rest

- **BAND 3**
  - **INST 3**
  - **SOP 3**
  - Continuous long-tones

**CYCLE 4**

- **BAND 1**
  - **INST 1**
  - **SOP 1**

- **BAND 2**
  - **INST 2**
  - **SOP 2**

- **BAND 3**
  - **INST 3**
  - **SOP 3**

- Continuous cycle through:
  - INST 1-3
  - Max. loudness
  - Min. range
  - Max. wildness

- Continuous cycle through:
  - 4-7 bursts
  - 3-10 notes per burst
  - Mid-high range

- Continuous cycle through:
  - 4-7 bursts
  - 3-10 notes per burst
  - Mid-high range

- Explosive blackout

---
Trombone

III. confusion

MATERIALS

1 = INST 1

The three ideas are meant to contrast each other, do your best to make that happen.
The gray box contains all the pitches available for the movement, shade up the total range into low, mid, and high.
As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

1

This idea should have hard attacks, and very short durations.
Vary the amount of notes liberally from burst to burst.

2

These runs should be as fast as possible while comfortably and accurately playing the correct pitches.
(that is until Cycle 4, it can get less defined then)
A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture could have two scale runs back to back, making one long phrase out of two scale runs.
Be consistent and firm, holding steady without wavering the complete duration of the long tone.
Follow instructions for how to transform the long tone.

FORM

CYCLE 1

Each box indicates both the instrumental section and what phrase each section is to play.
SOP 1 = soprano section, phrase 1
INST 1 = instrument section, phrase 1
BAND 1 = band, phrase 1

Each box is between 0.20-0.30 seconds.
The conductor will cue the beginning of each box.
Where there is no box, there is no overlap between boxes.
The empty grey box indicates how to approach timing, dynamics, and range.
Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

CYCLE 2

Beginning in phrase 3, change of texture slightly.
Each box length is different so that the conductor is to cue each entering group sharply.

CYCLE 3

Continue to build intensity and overlap each box more and more.

CYCLE 4

This cycle marks the climax of the piece. What should be Box 3 is a Box marked "must," which indicates continuous looping of which the performer wants. It should be as loud as possible and in the highest range. The result will be chaotic, and "confusing."
The "explosive blackout" is the moment when the house lights and the PA system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.
After the blackout, continue playing your instrument for between 0.00-1.00, stagger the endings, and sit in silence looking confused (but do not overlapp it).
AFTER THE EXPLOSIVE BLACKOUT (INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

1. AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCENDO THEN DECRESCEDO

2. AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION
SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

3. WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4. FIND A FEW MEASURES (APPROXIMATELY BETWEEN 0:10 AND 0:30 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT C.

5. ONCE DOWN TO JUST C’S, REPEAT FOR ONE TO 2 MINUTES.

6. AFTER THE ALLOCATED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED C’S.
STOP PLAYING AND WALK OUT OF THE AUDITORIUM
BE STILL AND PRETEND TO APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but C
5. When filtered down to just C’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
Trombone

IV. scatter

choose a solo, duet, trio, or quartet in one of the following periods/styles:

- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor)
harmonious
representative of the style/period
mixed from other players (i.e. not everyone does a baroque duet)
BABEL

BY

PATRICK PERINGER

GLOCKENSPIEL

4 SOPRANOS
4-PIECE ROCK BAND
21 CHAMBER PLAYERS
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
FLUTE - 2
SOPRANO SAXOCHONE
ALTO SAXOCHONE
TENOR SAXOCHONE
BARITONE SAXOCHONE
F HORN - 2
Bb TRUMPET - 2
TROMBONE - 2
MARIMBA
VIBRAPHONE
GLOCKENPFL.

ROCK BAND
ELECTRIC GUITAR - 2
ELECTRIC BASS
DRUM SET

SOPRANO SINGER - 4
CONDUCTOR
AUDIO TECHNICIAN
LIGHTING TECHNICIAN

Technical Requirements:

Large-format PA System - with subwoofer system
All instruments are amplified - close miking recommended
Control of lighting, ability to turn lights on/off quickly
In-Ear-Monitor System
Rock Band, sopranos, and conductor need IEM's
Laptop computer running Max/Msp 6.x.

General Performance:

The click track is run in Max/imp
All click cues are performed by the conductor
The first movement has numerous click cues
The second movement is automated
The third it acts as a metronome, just on

(Thanks to Ben Johansen for developing this patch)

This was composed to be performed in The Village Church, Denton
Especially, the floor should hold between 100-300 people,
A balcony should not seat people, but is called in the 4th movement
The technical crew should be in the same room.

The front of house mix should be
1) Loud
2) Bass heavy
3) Guitar heavy

General Information

Idea

Babel is a four-movement work based on Genesis 11:1-9, the tower of babel story. It is for large forces amplified through a large format PA system. If one word could describe it, it would be "spic." It truly uses music as a physical object to bounce off physical bodies, this is a physical piece. Minimalist influence permeates the sound world, primarily with andresen and palune claviers. Quodros supplies the influence for improvisation and andresen supplies large-scale structures and bombastic energy. Rock 'n Roll is also a major influence, not only in sonics, but in the instrumentation, there is literally a rock band playing rock music. Instead of "influencing" rock sounds into a classical piece, Babel is a rock band playing rock music with a chamber ensemble improvising using contemporary improvisational ideas, it is both ideas at the same time. The Genesis text is presented as a narrative, each movement a part of the story. The first movement, building rebellion, is man's building of the tower in an attempt to replace God with something they can see, it is a chasing after the wind really, they build and build only to find out they really never went anywhere. The second movement, seeing/coming down, is from God's point of view. He sees the deceit in man's heart and he has to come down to see the tower, when he moves there is power. The third movement, confusion, is where God confuses the language of man, this literally happens in the piece, but also happens to the audience when the "inflaming blackout" happens. The fourth movement, scatter, is the scattering of man all over the earth, as is recorded earlier in the Bible, God goes out before man, and here is no different. God paves the way, man goes out and forms new cultures, which change over time. The whole time God is there, He is also there after cultures die. Babel shows a God who does care for us and is willing to "come down" to remove us from danger and set us in the right direction.

Acknowledgements

My first thank you is to Jesus Christ, for giving redemption to this story. To my wife Nicole for walking with me through this entire process and encouraging me when skies were gloomy, this piece is dedicated to her. For my church, The Village Church, and more specifically the Denton campus. Thank you Beau Hughes and John Warren for leading our church so well. Thank you Lee Vanderpool and Joel Dennis for walking with me during my time in Denton. My colleagues at UNT, Joshua Harris, Dan Tramet, Stephen Lucas, and Mark Oliveira. Thank you to Impulse, who has been a huge influence on this piece and my general musicianship, Sarah Summa, Paul Thomas, Scott Price, and Ben Johansen. Thank you to my previous composition teachers, especially Daniel Burovich, Martin Shipp, and the faculty at UNT, Andrew May, Jon Christopher Nelson, David Schoenherr, and particularly Joseph Klein, the chair of my committee. Thank you to my family, Gretchen Peringer, Paul Peringer, my sister Brandi and my brother in law Rob, their kids Gabe, Shelby, and Luke.
the most epic

wall of sound

spatial airy

1 \( \frac{f}{f} \)

2 \( \frac{f}{f} \)

3 \( \frac{f}{f} \)

4 \( \frac{f}{f} \)

"...face of the whole earth..."
Glockenspiel

1. building rebellion

Module C is the climax of the movement.
Module C has the same set of pitches as module 4.

Only ascending 32nds are the only gesture, play as much as possible.
Transform into a single pitch repetition at 32nds notes.

Near the end, choose one pitch and repeat with 32nds notes until the final cue to end the movement.

Module 4 has the same set of pitches as module 3

Choice between 3 ideas in module, either ascending run, descending run, or pitch hold.

Over the course of module 4, phase out the long tone to only have ascending and descending runs.
Note: 32nds notes replace 16ths notes.

Transition:
Module 4 goes straight into module 3 with no tempo change. Just continue into the next section at full volume and power.

Module 3 begins with a fermata rest, (the strings are still playing into module 2), the conductor will cue the beginning of the fermata, and the beginning of the chord sequence, which is the beginning of the 24 measure of rest.

Choosing from only the pitches in the box to the left, but only using the rhythms in the brackets.

The first gesture offers a choice between a long tone or a rest.

Begin to mix in a number of 16th notes on any given pitch, that the amount of attacks is not 8 as shown in the graphic, it can be anywhere between 5 and 10 16th notes.

Interpolate between 16th notes on a given pitch and ascending 16th note runs (again between 5 and 10 attacks)

Transition:
Continue to improve using the notes assigned into module 4.

Rest for this module.

Rest for this module.

These signs are indicators of a cue from the conductor.

After cue 4, rest until the soprano part is completed.

The section flows from bottom left to top:
A-B-1-2-3-4-C
The pitches in the dotted line box are the only pitches to be used in this section (also to be used in cue 4 in box B).
The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.
Cue 1 indicates to alternate randomly between the three vertically aligned gestures using only the pitches in the dotted line box.
Each subsequent cue will incorporated into the previous gestures.

FOR REVIEW ONLY
Move to the marimba:
all three percussionists play marimba part for entire movement
II. seeing/coming down
MATERIALS

1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

Transformational parameters below:
- pitch range
- length of burst (number of notes)
- frequency of bursts
- dynamic range

2. Virtuosic scalar runs, always ascending.

Transformational parameters below:
- pitch range
- length of run (number of notes)
- frequency of scales
- articulation
- dynamics (range and change)

3. Long-tones. Either static or transformative.

Transformational parameters below:
- pitch range
- frequency of long-tones
- dynamics (range and change)
- extended techniques

FORM

**CYCLE 1**

<table>
<thead>
<tr>
<th>INST 1</th>
<th>BAND 1</th>
<th>INST 2</th>
<th>BAND 2</th>
<th>INST 3</th>
<th>BAND 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOP 1</td>
<td>REST</td>
<td>SOP 2</td>
<td>REST</td>
<td>SOP 3</td>
<td>REST</td>
</tr>
</tbody>
</table>

**CYCLE 2**

<table>
<thead>
<tr>
<th>INST 1</th>
<th>BAND 1</th>
<th>INST 2</th>
<th>BAND 2</th>
<th>INST 3</th>
<th>BAND 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOP 1</td>
<td>REST</td>
<td>SOP 2</td>
<td>REST</td>
<td>SOP 3</td>
<td>REST</td>
</tr>
</tbody>
</table>

**CYCLE 3**

<table>
<thead>
<tr>
<th>INST 1</th>
<th>BAND 1</th>
<th>INST 2</th>
<th>BAND 2</th>
<th>INST 3</th>
<th>BAND 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOP 1</td>
<td>REST</td>
<td>SOP 2</td>
<td>REST</td>
<td>SOP 3</td>
<td>REST</td>
</tr>
</tbody>
</table>

**CYCLE 4**

<table>
<thead>
<tr>
<th>INST 1</th>
<th>BAND 1</th>
<th>INST 2</th>
<th>INST ±</th>
<th>SOP 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOP 2</td>
<td>BAND 2</td>
<td>SOP ±</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Transformational parameters:
  - pitch range
  - 3-8 bursts
  - 3-10 notes per burst
  - LOW-MID range
  - HIGH range
  - MID-HIGH range
  - Continuous cycle through:
    - INST 1-2
    - MIN. LOUDNESS
    - MAX. RANGE
    - MAX. WILDERNESS

EXPLOSIVE BLACKOUT
III. confusion

MATERIALS

1 = INST 1

The three ideas are meant to contrast each other, do your best to make that happen.
The gray box contains all the pitches available for the movement, divide up the total range into low, mid, and high.
As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

1

This idea should have hard attacks, and very short durations.
Vary the amount of notes liberally from burst to burst.

2

These runs should be as fast as possible while comfortably and accurately playing the correct pitches.
(This is until Cycle 4, it can get less defined then)
A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture contains two scale runs back to back, making one long phrase out of two scale runs.

3

Be consistent and firm, holding steady without waverin the complete duration of the long tone.
Follow instructions for how to transform the long tone.

FORM

CYCLE 1

Each box indicates both the instrumental section and what phrase each section is to play.
SOP 1 = soprano section, phrase 1
INST 1 = instrumental section, phrase 1
BAND 1 = band, phrase 1

Each box is between 0:20-0:30 seconds.
The conductor will cue the beginning of each box.
Therewill be no overlap between boxes.
The smallest grey box indicates how to approach timing, dynamics, and range.
Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

CYCLE 2

Beginning in phrase 3, choose a section slightly.
Each box length is identical until the conductor is to cue each entering group player.

CYCLE 3

Continue to build intensity and overlap each box more and more.

CYCLE 4

This cycle marks the climax of the piece. What should Box 3 be?

The “explosive blackout” is the moment when the house lights and the PA system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.
After the blackout, continue playing your instrument for between 0:30-1:00, stagger the endings, and sit in silence looking confused (but do not overplay it).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION
NOTE: GLOCKENSPIEL DOES NOT PLAY, ONLY PORTABLE INSTRUMENTS.

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCENDO THEN DECRESCENDO

AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

FIND A FEW MEASURES (APPROXIMATELY BETWEEN 0.10 AND 0.30 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT C.

ONCE DOWN TO JUST C'S, REPEAT FOR 1 TO 2 MINUTES.

AFTER THE ALLOTTED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED C’S.
STOP PLAYING, EXIT OUT OF THE AUDITORIUM.
BE STILL AND LET YOUR APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS.

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but C
5. When filtered down to just C’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
The glockenspiel does not move as the instructions indicate. 
Just walk off stage not playing anything.

Whatever you decide to play in the last section, 
hide somewhere out of view and play when the time comes.

Choose a solo, duet, trio, or quartet in one of the following periods/styles:
- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

Note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor) harmonious
representative of the style/period mixed from other players (i.e. not everyone does a baroque duet)
BABEL

BY

PATRICK PERINGER

VIBRAPHONE

4 SOPRANOS
4-PIECE ROCK BAND
21 CHAMBER PLAYERS
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
FLUTE - 2
SOPRANO SAXOPHONE
ALTO SAXOPHONE
TENOR SAXOPHONE
BARITONE SAXOPHONE
F HORN - 2
B FL TRUMPET - 2
TROMBONE - 2
MARIMBA
VIBRAPHONE
GLOCKENSPIEL

ROCK BAND
ELECTRIC GUITAR - 2
ELECTRIC BASS
DRUM SET

SOPRANO SINGER - 4
CONDUCTOR
AUDIO TECHNICIAN
LIGHTING TECHNICIAN

TECHNICAL REQUIREMENTS:

LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM
ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED
CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY
IN-EAR MONITOR SYSTEM

ROCK BAND, SOPRANO, AND CONDUCTOR NEED IEM’S

LAPTOP COMPUTER RUNNING MAX/MSP 6.X.

GENERAL PERFORMANCE:

THE CLICK TRACK IS RUN IN MAX/MSP
ALL CLICK CUES ARE PERFORMED BY THE CONDUCTOR
THE FIRST MOVEMENT HAS NUMEROUS CLICK CUES
THE SECOND MOVEMENT IS AUTOMATED
THE THIRD IT ACTS AS A METRONOME, JUST ON

(THANKS TO BEN JOHANSEN FOR DEVELOPING THIS PATCH)

THE CLICK TRACK IS RUN IN MAX/MSP
ALL CLICK CUES ARE PERFORMED BY THE CONDUCTOR
THE FIRST MOVEMENT HAS NUMEROUS CLICK CUES
THE SECOND MOVEMENT IS AUTOMATED
THE THIRD IT ACTS AS A METRONOME, JUST ON

(THANKS TO BEN JOHANSEN FOR DEVELOPING THIS PATCH)

GENERAL INFORMATION

IDEA

Babel is a four-movement work based on Genesis 11:1-9, the Tower of Babel story. It is for large forces amplified through a large format PA System.

If one word could describe it, it would be “spic.” It truly uses music as a physical object to bounce off physical bodies, this is a physical piece. Minimalist influence permeates the sound world, primarily Louis Andriessen and Pauline Oliveros. QMvos supplies the influence for improvisation and Andriessen supplies large-scale structures and bombastic energy, Rock ‘n Roll is also a major influence, not only in sonics, but in the instrumentation, there is literally a rock band playing rock music. Instead of “infusing” rock sounds into a classical piece, Babel, is a rock band playing rock music with a chamber ensemble improvising using contemporary improvisational ideas, it is both ideas at the same time. The Genesis text is presented as a narrative, each movement a part of the story. The first movement, building rebellion, is man’s building of the tower in an attempt to replace God with something they can see, it is a chasing after the wind really, they build and build only to find out they really never went anywhere. The second movement, seeing/coming down, is from God’s point of view. He sees the decay in man, and he has to come down to see the tower, when he moves there is power. The third movement, confusion, is where God confuses the language of man, this literally happens in the piece, but also happens to the audience when the “explosive blackout” happens. The fourth movement, scatter, is the scattering of man all over the earth. As is recorded earlier in the Bible, God goes out before man, and here is no different. God paves the way, man goes out and forms new cultures, which changes over time. The whole time God is there, He is also there after cultures die, Babel shows a God who does care for us and is willing to “come down” to remove us from danger and set us in the right direction.

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the most epic

epic wall of sound

spatial airy

subdued repetitive

building in activity angular

p ambient sparse pad-like static

...face of the whole earth...
I. building rebellion

Module C is the climax of the movement. Module C has the same set of pitches as module 4.

Only ascending 32nd are the only gestures, play as much as possible. Transform into a single pitch repeating at 32nd notes.

Near the end, choose one pitch and repeat with 32nd notes until the final cue to end the movement.

Module 4 has the same set of pitches as module 3.

Choice between 3 ideas in module, either ascending run, descending run, or pitch hold.

Over the course of module 4, phase out the long tone to only have ascending and descending runs. Note: 32nd notes replace 16th notes.

TRANSITION:
Module 4 goes straight into module C with no tempo change, just continue into the next material, full volume and power.

Module 3 begins with a fermata hold of the last gesture of module 2. The conductor will cue the beginning of the fermata, and the beginning of the chord sequence, which is the beginning of the 2nd measure of first.

Choosing from only the pitches in the box to the left is permitted using the rhythms in the brackets.

The first gesture offers a choice between a long tone or a short.

Begin to mix in a number of 16th notes on any given pitch, note the amount of attacks is not as shown in the graphic, it can be anywhere between 5 and 10 16th notes.

Interpolate between 16th notes on a 16th pitch and ascending 16th note runs (again between 5 and 10 attacks)

TRANSITION:
Continue to improvise using the form guidelines into module 4.

Module 2 is an extension of module 1, same improvisatory ideas and rules. More energy, building to a climax at the end of the module.

The first gesture indicates a gesture of eighth notes per single pitch, either 2, 3, or 4 eighths in length.

The second and third gestures are the first to have note changes, follow the pitch contour.

The final gesture, choose one pitch in the box and continuously play 16th notes.

TRANSITION:
The drums hit snap hit on all four beats for the last four measures of the module. After the last beat, continue the final gesture on through the fermata in the next module.

These signs are indicators of a cue from the conductor.

A 1 2 3 4

The section flows from bottom left to top:
A-B-1-2-3-4-C
The pitches in the dotted line box are the only pitches to be used in this section (also to be used in cue 4 in box B). The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.
Cue 1 indicates to alternate randomly between the three vertically aligned gestures using only the pitches in the dotted line box.
Each subsequent cue will incorporated into the previous gestures.

1 = 180

Read modules 1 and 2 linearly left to right. Improvise using the pitches in the box, begin with just E, then after a bit of time, add B and A, 50/50 as an additive pitch process.

Note: anarchy might to nothing indicate an undetermined duration.

Each time the (E) happens on a single pitch, play one pitch per (E) to begin, then move to a different pitch for the next gesture.

The second gesture (the whole note and bracket to quarter) indicates rhythms between whole note and quarter whole, dotted half whole, quarter.

Think linearly.

Always consider what the other players are playing and how to fit in.

Begin more sparse and become more active through module 1.

TRANSITION:
In the space between modules 1 and 2, continue with what was previously played and morph into new material in module 2.

1 = 120

Module 2 is an extension of module 1, same improvisatory ideas and rules. More energy, building to a climax at the end of the module.

The first gesture indicates a gesture of eighth notes per single pitch, either 2, 3, or 4 eighths in length.

The second and third gestures are the first to have note changes, follow the pitch contour.

The final gesture, choose one pitch in the box and continuously play 16th notes.

TRANSITION:
The drums hit snap hit on all four beats for the last four measures of the module. After the last beat, continue the final gesture on through the fermata in the next module.

After cue 4, follow the indications in the score only using the pitches in the dotted line box at the top of the module.

Continue until the soprano is done singing.

The conductor will cue the beginning of module 1, transition smoothly from module B to module 1.

FOR REVIEW ONLY
Move to the marimba:
all three percussionists play marimba part for entire movement
Vibraphone

II. seeing/coming down

FOR REVIEW ONLY
MATERIALS

1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

Transformational parameters below:

- pitch range
- length of burst (# of notes)
- frequency of bursts
- dynamic range

2. Virtuosic scalar runs, always ascending.

Transformational parameters below:

- pitch range
- length of run (# of notes)
- frequency of scales
- articulation
- dynamics (range and change)

3. Long-tones. Either static or transformative.

Transformational parameters below:

- pitch range
- frequency of long-tones
- dynamics (range and change)
- extended techniques

FORM

CYCLE 1

| INST 1 | BAND 1 | SOP 1 | 2 bursts 3-6 notes per burst up of LOW-MID RANGE |
| INST 2 | BAND 2 | SOP 2 | 2-3 scale sets 1-2 runs per set legato up of LOW-MID RANGE |
| INST 3 | BAND 3 | SOP 3 | REST |

CYCLE 2

| INST 1 | BAND 1 | SOP 1 | 2-3 bursts 3-6 notes per burst up of LOW-MID RANGE |
| INST 2 | BAND 2 | SOP 2 | 2-4 scale sets 1-2 runs per set legato (1 set staccato) up of MID RANGE |
| INST 3 | BAND 3 | SOP 3 | REST |

CYCLE 3

| INST 1 | BAND 1 | SOP 1 | 3-5 bursts 3-6 notes per burst up of LOW-MID RANGE |
| INST 2 | BAND 2 | SOP 2 | 3-5 scale sets 1-3 runs per set legato up of MID-HIGH RANGE |
| INST 3 | BAND 3 | SOP 3 | REST |

CYCLE 4

| INST 1 | BAND 1 | SOP 1 | 4-7 bursts 3-10 notes per burst up of HIGH RANGE |
| INST 2 | BAND 2 | SOP 2 | CONTINUOUS SCALE SETS LEGATO OR STACCATO up of HIGH RANGE |
| INST ± | BAND ± | SOP ± | CONTINUOUS CYCLE THROUGH INST 1-3 MAX. LENTENESS MIN. RANGE MIN. WILDERNESS |


**Materials**

1 = INST 1

The three ideas are meant to contrast each other, do your best to make that happen.

The graph box contains all the pitches available for the movement, divide up the total range into low, mid, and high.

As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

1. This idea should have hard attacks, and very short durations.
   Vary the amount of notes liberally from burst to burst.

2. These runs should be as fast as possible while comfortably and accurately playing the correct pitches.
   (That is until Cycle 4, it can get less defined then)

   A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture could have two scale runs back to back, making one long phrase out of two scale runs.

3. Be consistent and firm, holding steady without wobbling the complete duration of the long tone.
   Follow instructions for how to transform the long tone.

**Form**

**Cycle 1**

Each box indicates both the instrumental section and what phrase each section is to play.

SOP 1 = soprano section, phrase 1
INST 1 = instrumental section, phrase 1
BAND 1 = band, phrase 1

Each box is within 0.20-0.30 seconds.

The conductor will cue the beginning of each box.

Throughout the cycle, there is no overlap between boxes.

The color in the grey box indicates how to approach timing, dynamics, and range.

Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

**Cycle 2**

Beginning in phrase 3, change volume slightly.

Each box length is 2/4, therefore the conductor is to cue each entering group equal.

**Cycle 3**

Continue to build intensity and overlap each box more and more.

**Cycle 4**

This cycle marks the climax of the piece. What should be Box 3 is a box marked *bold*, which indicates continuous looping of what should be the performer wants. It should be as loud as possible and in the highest range. The result will be chaotic, and "confusing."

The "explosive blackout" is the moment when the house lights and the PA system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.

After the blackout, continue playing your instrument for between 0.50-1.00, stage the endings, and sit in silence looking confused (but do not overlap it).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, then looking confused)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION
NOTE: VIBRAPHONE DOES NOT PLAY, ONLY PORTABLE INSTRUMENTS.

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCENDO THEN DECRESCENDO

AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHosen.

FIND A FEW MEASURES (APPROXIMATELY BETWEEN 0.15 AND 0.30 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT C.

ONCE DOWN TO JUST C’S, REPEAT FOR ONE TO 2 MINUTES.

AFTER THE ALLOWED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED C’S.
STOP PLAYING, WALK OUT OF THE AUDITORIUM
BE STILL AND GIVE APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but C
5. When filtered down to just C’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
IV. scatter

The vibraphone does not move as the instructions indicate. Just walk off stage not playing anything.

Whatever you decide to play in the last section, hide somewhere out of view and play when the time comes.

Choose a solo, duet, trio, or quartet in one of the following periods/styles:

- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

Note: this is not a definitive list.

What you choose needs to be:
- in concert C, F, or G (or its relative minor)
- harmonious
- representative of the style/period
- mixed from other players (i.e. not everyone does a baroque duet)
General Performance Notes

Ensemble:

Chamber Ensemble
Flute - 2
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Bassoon Saxophone
F Horn - 2
Bb Trumpet - 2
Trombone - 2
Marimba
Vibraphone
Glockenspiel
Violin - 4
Viola - 2

Rock Band
Electric Guitar - 2
Electric Bass
Drum Set
Soprano Singer - 4
Conductor
Audio Technician
Lighting Technician

Suggested setup:

drum set
(pink drum cage)
bass
strings
cond
sopranos
brass
woodwinds

Technical Requirements:

Large-format PA system - with subwoofer system
All instruments are amplified - close mixing recommended
Control of lighting, ability to turn lights on/off quickly
In-ear monitor system
Rock band, sopranos, and conductor need IEM's
Laptop computer running Max/Msp 6.x.

General Performance:

The clock track is run in Max/Msp
All clock cues are performed by the conductor
The first movement has numerous clock cues
The second movement is automated
The third part is as a metronome, just on

(Thanks to Ben Johansen for developing this patch)

This was composed to be performed in The Village Church, Denton

Ideally, the floor should hold between 100-200 people
A balcony should not seat people, but it can hold the 4th movement
The technical crew should be in the same room.

The front of house mix should be
1) Loud
2) Bass heavy
3) Guitar heavy

General Information

Idea

Babel is a four-movement work based on Genesis 11:1-9, the Tower of Babel story. It is for large forces amplified through a large format PA system. If one word could describe it, it would be "spheric." It truly uses music as a physical object to bounce off physical bodies, this is a physical piece. Minimalist influence permeates the sound world, primarily Louis Andriessen and Pauline Oliveros. QMPS supplies the influence for improvisation and Andriessen supplies large-scale structures and bomastic energy. Rock 'n roll is also a major influence, not only in sonics, but in the instrumentation, there is literally a rock band playing rock music. Instead of "inflating" rock sounds into a classical piece, Babel is a rock band playing rock music with a chamber ensemble improvising using contemporary improvisational ideas, it is both ideas at the same time. The Genesis text is presented as a narrative, each movement a part of the story. The first movement, building rebellion, is man's building of the tower in an attempt to replace God with something they can see, it is a chasing after the wind really, they build and build only to find out they really never went anywhere. The second movement, seeing/coming down, is from God's point of view. He sees the deceit in man's heart and he has to come down to see the tower, when he moves there is power. The third movement, confusion, is where God confuses the language of man, this literally happens in the piece, but also happens to the audience when the "explosive blackout" happens. The fourth movement, scatter, is the scattering of man all over the earth. As is recorded earlier in the Bible, God goes out before man, and here is no different. God paves the way, man goes out and forms new cultures, which change over time. The whole time God is there, He is also there after cultures die. Babel shows a God who does care for us and is willing to "come down" to remove us from danger and set us in the right direction.

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the most epic

epic

wall of sound

spatial

airy

subdued

repetitive

building in activity

angular

Ambient

sparse

pad-like

static

...face of the whole earth...
I. building rebellion

Module C is the climax of the movement.
Module C has the same set of pitches as module 4.
Only ascending 32nds are the only gesture, play as much as possible.
Transform into a single pitch repeating at 32nd notes.
Near the end, choose one pitch and repeat with 32nd notes until the final cue to end the movement.

Module 4 has the same set of pitches as module 3.
Choice between 3 ideas in module, either ascending run, descending run, or pitch hold.
Over the course of module 4, phase out the long tone to only have ascending and descending runs.
Note: 32nd notes replace 16th notes.

Transition:
Module 4 goes straight into module C with no tempo change, just continue into the new section of full volume and power.

Module 3 begins with a fermata hold of the last gesture of module 2. The conductor will cut the beginning of the fermata, and the beginning of the chord sequence, which is the beginning of the fermata of first.

Choosing from only the pitches in the box to the left, mix in using the rhythm in the brackets.

The first gesture offers a choice between a long tone or a rests.
Begin to mix in a number of 16th notes on an given pitch, the amount of attacks is not B as shown in the graphic, it can be anywhere between 5 and 10 16th notes.

Interpolate between 16th notes on a 16th pitch and ascending 16th note runs (again between 5 and 10 attacks)

Transition:
Continue to improvise using the above guidelines into module 4.

Read modules 1 and 2 linearly, left to right.
Improvise using the pitches in the box, begin with just E, then after a bit of time, add B and D, with E as an additive pitch process.

Use only the pitches in the brackets for rhythm material, this is additive as well.
Notes marked with *E* indicate an undetermined duration.

Each pitch (or note) happens on a single pitch, play one pitch per quarter, then move to a different pitch for the next gesture.

The second gesture (the whole note and bracket to quarter) includes rhythms between whole note and quarter whole, dotted half, whole, quarter.

Think linear.
Always consider what the other players are playing and how to fit in.

Begin more sparse and become more active through module 1.

Transition:
In the space between modules 1 and 2, continue with what was previously played and morph into new material in module 2.

Module 2 is an extension of module 1, same improvisatory ideas and rules.
More energy, building to a climax at the end of the module.

The first gesture indicates a gesture of eighth notes per single pitch, either 2, 3, or 4 eighths in length.

The second and third gestures are the first to have note changes, follow the pitch contour.

The final gesture, choose one pitch in the box and continuously play 16th notes.

Transition:
The drums will hit snare hit on all four beats for the last four measures of the module. After the last beat, continue the final gesture on through the fermata in the next module.

These signs are indicators of a cue from the conductor.

A

The section flows from bottom left to top:
A-B-1-2-3-4-C
The pitches in the dotted line box are the only pitches to be used in this section (also to be used at cue 4 in this B).
The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.
Cue 1 indicates to alternate randomly between the three vertically aligned gestures using only the pitches in the dotted line box.
Each subsequent cue will incorporated into the previous gestures.

B

After cue 4, follow the indications in the score only using the pitches in the dotted line box at the top of the module.
Continue until the soprano is done singing.
The conductor will cue the beginning of module 1, transition smoothly from module B to module 1.
Begin stopwatch immediately begin to play
\[ \updownarrow = 60 \]

This additive accent pattern established in 2-5 extends through numbers 8, 13, 21, and 34

Each accent pattern number indicates an additional number to the previous sequence:

- 2 = 1, 2
- 3 = 1, 2, 3
- 5 = 1, 2, 3, 5
- and so on until

34 = 1, 2, 3, 5, 8, 13, 21, 34

<table>
<thead>
<tr>
<th>time</th>
<th>0:00</th>
<th>1:00</th>
<th>2:00</th>
<th>3:00</th>
<th>4:00</th>
<th>5:00</th>
<th>6:00</th>
<th>7:00</th>
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<tr>
<td>accent pattern</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>5</td>
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</tbody>
</table>

\[ pp \quad p \quad mp \quad mf \quad f \quad ff \]
GENERAL MOVEMENT GUIDELINES:
Begin at the center of the spiral (section 1) and move out following the fibonacci spiral.
Each section is progressively longer (using the fibonacci series as material).
All percussionists move to the marimba.

On the expeditor of section 3, begin stopwatch to keep track of the general time.
Begin the 32nd note roll, this will continue through the entire movement.
Note: the conductor is conducting quarter note = 60.
The bottom gray box timeline shows when to perform the additive accent pattern.
There is not a specific time for each cue, each player will determine the exact second to execute the accent pattern, the timeline is fluid and approximate.

After accent pattern 34 quickly fade out and stop, this is the end of the movement.
1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

Transformational parameters below:
- **pitch range**
- **length of burst (# of notes)**
- **frequency of bursts**
- **dynamic range**

2. Virtuosic scalar runs, always ascending.

Transformational parameters below:
- **pitch range**
- **length of run (# of notes)**
- **frequency of scales**
- **articulation**
- **dynamics (range and change)**

3. Long-tones. Either static or transformative.

Transformational parameters below:
- **pitch range**
- **frequency of long-tones**
- **dynamics (range and change)**
- **extended techniques**

---

**FORM**

**CYCLE 1**

<table>
<thead>
<tr>
<th>INST 1</th>
<th>BAND 1</th>
<th>INST 2</th>
<th>BAND 2</th>
<th>INST 3</th>
<th>BAND 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOP 1</td>
<td>2 BURSTS</td>
<td>3-5 NOTES PER BURST</td>
<td>2-3 SCALE SETS</td>
<td>1-2 RUNS PER SET</td>
<td>LEGATO OR STACCATO</td>
</tr>
<tr>
<td></td>
<td>UP OF LOW-MID RANGE</td>
<td></td>
<td>UP OF LOW-MID RANGE</td>
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</tbody>
</table>

**CYCLE 2**

<table>
<thead>
<tr>
<th>INST 1</th>
<th>BAND 1</th>
<th>INST 2</th>
<th>BAND 2</th>
<th>INST 3</th>
<th>BAND 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOP 1</td>
<td>2 BURSTS</td>
<td>3-5 NOTES PER BURST</td>
<td>2-3 SCALE SETS</td>
<td>1-2 RUNS PER SET</td>
<td>LEGATO OR STACCATO</td>
</tr>
<tr>
<td></td>
<td>UP OF LOW-MID RANGE</td>
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</table>

**CYCLE 3**

<table>
<thead>
<tr>
<th>INST 1</th>
<th>BAND 1</th>
<th>INST 2</th>
<th>BAND 2</th>
<th>INST 3</th>
<th>BAND 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOP 1</td>
<td>3-6 BURSTS</td>
<td>3-8 NOTES PER BURST</td>
<td>3-5 SCALE SETS</td>
<td>1-3 RUNS PER SET</td>
<td>LEGATO OR STACCATO</td>
</tr>
<tr>
<td></td>
<td>UP OF MID-HIGH RANGE</td>
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<td>UP OF MID-HIGH RANGE</td>
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**CYCLE 4**

<table>
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<tr>
<th>INST 1</th>
<th>BAND 1</th>
<th>INST 2</th>
<th>INST 1-3</th>
<th>INST 4</th>
<th>SOP 2</th>
<th>SOP 1</th>
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</thead>
<tbody>
<tr>
<td>SOP 1</td>
<td>4-7 BURSTS</td>
<td>3-10 NOTES PER BURST</td>
<td>CONTINUOUS SCALE SETS</td>
<td>LEGATO OR STACCATO</td>
<td>HIGH RANCE</td>
<td>HIGH RANGE</td>
</tr>
</tbody>
</table>
III. confusion

**Materials**

1 = INST 1

The three ideas are meant to contrast each other, do your best to make that happen.

The draw box contains all the pitches available for the movement, judge up the total range into low, mid, and high.

As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

1. This idea should have hard attacks, and very short durations.
   Vary the amount of notes liberally from burst to burst.

2. These runs should be as fast as possible while comfortably and accurately playing the correct pitches. (That is until Cycle 4, it can get less defined then)
   A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture could repeat two scale runs back to back, making one long phrase out of two scale runs.

3. Be consistent and firm, holding steady without waver. The complete duration of the long tone.
   Follow instructions for how to transform the long tone.

**Form**

**Cycle 1**

Each box indicates both the instrumental section and what phrase each section is to play.

SOP 1 = soprano section, phrase 1
INST 1 = instrument section, phrase 1
BAND 1 = band, phrase 1

Each box is between 0.20-0.30 seconds.

The conductor will cue the beginning of each box.

The first box in each cycle, there is no overlap between boxes.

The color grey box indicates how to approach timing, dynamics, and range.

Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

**Cycle 2**

Beginning in phrase 3, change pitch slightly.

Each box length is between 1 to 1.5 seconds. The conductor is to cue each entering group slowly.

**Cycle 3**

Continue to build intensity and overlap each box more and more.

**Cycle 4**

This cycle marks the climax of the piece. What should be box 3 is a box marked with an asterisk which indicates continuous looping of which period of the performer wants. It should be as loud as possible and in the highest range. The result will be chaotic, and "confusing."

The "explosive blackout" is the moment when the house lights and the in system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see. After the blackout, continue playing your instrument for between 0:30-1:00, stagger the endings, and sit in silence looking confused (but do not overlap it).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0.30-1.00., THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION
NOTE: MAIMEDA DOES NOT PLAY, ONLY PORTABLE INSTRUMENTS.

1

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMARIAN, AND CRESCENDO THEN DECRESCEINDO

2

AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS SURROUND THE AUDIENCE

AUDIENCE

REN

WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4

FINISH MEASURES (APPROXIMATELY BETWEEN 0.10 AND 0.30 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT C.

5

ONCE DOWN TO JUST C’S, REPEAT FOR ONE TO 2 MINUTES.

6

AFTER THE ALLOTTED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPS C’S.
STOP PLAYING SLOW OUT OF THE AUDITORIUM.
BE STILL AND GIVE UP APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but C
5. When filtered down to just C’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
IV. sc atter

The marimba does not move as the instructions indicate. Just walk off stage not playing anything.

Whatever you decide to play in the last section, 
hide somewhere out of view and play when the time comes.

choose a solo, duet, trio, or quartet in one of the following periods/styles:

consort
baroque
classical
early romantic
late romantic
impressionistic
jazz
folk

Note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor)
harmonious
representative of the style/period
mixed from other players (i.e. not everyone does a baroque duet)
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
FLUTE - 2
SOPRANO SAX
ALTO SAX
TENOR SAX
BARITONE SAX
F Horn - 2
Bb TRUMPET - 2
TIMPANI - 2
MARIMBA
VIBRAPHONE
GLOCKENSPIEL

ROCK BAND
ELECTRIC GUITAR - 2
ELECTRIC BASS
DRUM SET

SUGGESTED SETUP:

percussion
e.gtr.
e.gtr.
e.gtr.
strings
cond
sopranos

drum set
(brass in drum cage)

woodwinds

TECHNICAL REQUIREMENTS:

LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM
ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED
CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY
IN-EAR-MONITOR SYSTEM
ROCK BAND, SOPRANOS, AND CONDUCTOR NEED IEM'S
LAPTOP COMPUTER RUNNING MAX/MSP 6.x.

GENERAL PERFORMANCE:

THE CLICK TRACK IS RUN IN MAX/MSP
ALL CLICK CUES ARE PERFORMED BY THE CONDUCTOR
THE FIRST MOVEMENT HAS NUMEROUS CLICK CUES
THE SECOND MOVEMENT IS AUTOMATED
THE THIRD IT ACTS AS A METRONOME, JUST ON

THANKS TO BEN JOHANSEN FOR DEVELOPING THIS PATCH!

THIS WAS COMPOSED TO BE PERFORMED AT THE VILLAGE CHURCH, DENTON
EQUIPMENT, THE FLOOR SHOULD HOLD BETWEEN 100-200 PEOPLE
A BALCONY SHOULD NOT BE USED, BUT IT CAN BE USED FOR THE 4TH MOVEMENT
THE TECHNICAL CREW SHOULD BE IN THE SAME SLOTS.

THE FRONT OF HOUSE MIX SHOULD BE

1) LOUD
2) BASS HEAVY
3) GUITAR HEAVY

GENERAL INFORMATION

IDEA

BABEL IS A FOUR-MOVEMENT WORK BASED ON GENESIS 11:1-9, THE TOWER OF BABEL STORY. IT IS FOR LARGE FORCES AMPLIFIED THROUGH A LARGE FORMAT PA SYSTEM. IF ONE WORD COULD DESCRIBE IT, IT WOULD BE "EPIC." IT TRULY USES MUSIC AS A PHYSICAL OBJECT TO BLOW UP PHYSICAL BODIES, THIS IS A PHYSICAL PIECE. MINIMALIST INFLUENCE PERMEATES THE SOUND WORLD, PRIMARILY CURS ANDRÉSSEN AND PAULINE OLIVARIS. OLYMPUS SUPPLIES THE INFLUENCE FOR IMPROVISATION AND ANDRÉSSEN SUPPLIES LARGE-SCALE STRUCTURES AND DYNAMIC ENERGY. ROCK 'N ROLL IS ALSO A MAJOR INFLUENCE, NOT ONLY IN SONICS, BUT IN THE INSTRUMENTATION, THERE IS LITERALLY A ROCK BAND PLAYING ROCK MUSIC. INSTEAD OF "INFUSING" ROCK SOUNDS INTO A CLASSICAL PIECE, BABEL IS A ROCK BAND PLAYING ROCK MUSIC WITH A CHAMBER ENSEMBLE IMPOSING USING CONTEMPORARY IMPROVISATIONAL IDEAS, IT IS BOTH IDEAS AT THE SAME TIME. THE GENESIS TEXT IS PRESENTED AS A NARRATIVE, EACH MOVEMENT A PART OF THE STORY. THE FIRST MOVEMENT, BUILDING REBELLION, IS MAKING BUILDING OF THE TOWER IN AN ATTEMPT TO REPLACE GOD WITH SOMETHING THEY CAN SEE, IT IS A CHASING AFTER THE WIND REALLY, THEY BUILD AND BUILD ONLY TO FIND OUT THEY REALLY NEVER WENT ANYWHERE. THE SECOND MOVEMENT, SEEING/COMING DOWN, IS FROM GOD'S POINT OF VIEW. HE SEES THE DECEPTIVE IN MAN'S HEART AND HE HAS TO COME DOWN TO SEE THE TOWER, WHEN HE MOVES THERE IS POWER. THE THIRD MOVEMENT, CONFUSION, IS WHERE GOD CONFUSES THE LANGUAGE OF MAN, THIS LITERALLY HAPPENS IN THE PIECE, BUT ALSO HAPPENS TO THE AUDIENCE WHEN THE "EXPLOSIVE BLACKOUT" HAPPENS. THE FOURTH MOVEMENT, SCATTER, IS THE SCATTERING OF MAN ALL OVER THE EARTH. AS IS RECORDED EARLIER IN THE BIBLE, GOD GOES OUT BEFORE MAN, AND HERE IS NO DIFFERENT. GOD PAVES THE WAY, MAN GOES OUT AND FORMS NEW CULTURES, WHICH CHANGE OVER TIME. THE WHOLE TIME GOD IS THERE, HE IS ALSO THERE AFTER CULTURES DIE. BABEL SHOWS A GOD WHO DOES CARE FOR US AND IS WILLING TO "COME DOWN" TO REMOVE US FROM DANGER AND SET US IN THE RIGHT DIRECTION.

ACKNOWLEDGEMENTS

MY FIRST THANK YOU IS TO JESUS CHRIST, FOR GIVING REDEMPTION TO THIS STORY. TO MY WIFE NICOLE FOR WALKING WITH ME THROUGH THIS ENTIRE PROCESS AND ENCOURAGING ME WHEN SKIES WERE GLOOMY, THIS PIECE IS DEDICATED TO HER. FOR MY CHURCH, THE VILLAGE CHURCH, AND MORE SPECIFICALLY THE DENTON CAMPUS. THANK YOU BEAU HUGHES AND JOHN WARREN FOR LEADING OUR CHURCH SO WELL. THANK YOU LEE VANDERPOOL AND JOEL DEMNS FOR WALKING WITH ME DURING MY TIME IN DENTON. MY COLLEAGUES AT UNT, JOSHUA HARRIS, DAN TRAMET, STEPHEN LUCAS, AND MARK OLIVERIO, THANK YOU TO IMPULSE, WHO HAS BEEN A HUGE INFLUENCE ON THIS PIECE AND MY GENERAL MUSICALITY, SARAH SUMMERS, PAUL THOMAS, SCOTT PRICE, AND BEN JOHANSEN. THANK YOU TO MY PREVIOUS COMPOSITION TEACHERS, ESPECIALLY DANIEL BURCH, MARILYN SHREDE, ELAINE LEECH, AND FOR THE FACULTY AT UNT, ANDREW MAY, JON CHRISTOPHER NELSON, DAVID SCHWARTZ, AND PARTICULARLY JOSEPH KLEIN, THE CHAIR OF MY COMMITTEE, THANK YOU TO MY FAMILY, GRETCHEN PERKINS, PAUL PERKINS, MY SISTER BRANDI AND MY BROTHER IN LAW RICK, THEIR KIDS GAGE, SIBILEY, AND JUDE.
I. Building Rebellion

**Module C** is the climax of the movement.
**Module C** has the same set of pitches as module 4.

- Only ascending 32nds are the only gesture, play as much as possible. Transform into a single pitch beginning at 32nd notes.
- Near the end, choose one pitch and hold until the final cue to end the movement.

**Transition to II. seising/coming down:**
After final cut off, immediately hold any partial on the D string until the second movement begins.

**Module 4** has the same set of pitches as module 3.

- Choice between 3 ideas in module, either ascending run, descending run, or pitch hold.
- Over the course of module 4, phase out the long tone to only have ascending and descending runs.
- Note: 32nds notes replace 16th notes.

**Transition:**
Module 4 goes straight into Module C with no tempo change, just continue into the next section for full volume and power.

**Module 3** begins with a fermata hold of the last gesture of Module 2. The conductor will cue the beginning of the fermata and the beginning of the chord sequence, which is the beginning of the 26th measure of first.

- Choosing from only the pitches in the box to the left, mix in using the rhythms in the brackets.
- The first gesture offers a choice between a long tone or a short.
- Begin to mix in a number of 16th notes on an given pitch until the amount of attacks is not B as shown in the graphic; it can be anywhere between 5 and 10 16th notes.
- Interpolate between 16th notes on a given pitch and ascending 16th note runs (again between 5 and 10 attacks)

**Transition:**
Continue to improve using the same guidelines into module 4.

**Module 2** is an extension of module 1, same improvisatory ideas and rules.
More energy, building to a climax at the end of the module.

- The first gesture indicates a gesture of eighth notes per single pitch, either 2, 3, or 4 eighths in length.
- The second and third gestures are the first to have note changes, following the pitch contour.
- The final gesture, choose one pitch in the box and continuously play 16th notes.

**Transition:**
The drums hit snare hit on all four beats for the last four measures of the module. After the last beat, continue the final gesture on through the fermata in the next module.

**Module 1**
**IMPROVISE USING THE PITCHES IN THE BOX TO THE LEFT. BEGIN WITH E, THEN AFTER A BIT OF TIME, ADD B AND C. THIS IS AN IMPROVISATORY PITCH PROCESS.
NOTES WHICH USE THE BRAKETS OR BRACKETS BEGAIN WITH A DETERMINED DURATION. USE THEM TO CHANGE PITCHES OR POLYPHONY. THE SECOND GESTURE (THE WHOLE NOTE AND BRACKET TO QUARTER) INDICATES RHYTHMS BETWEEN WHOLE NOTE AND QUARTER NOTE, DOTTED H halve, QUARTERS.
THINK LINEARLY, MOSTLY SINGLE-LINES, SOME DOUBLE LINES CAN BE ADDED.
ALWAYS CONSIDER WHAT THE OTHER PLAYERS ARE PLAYING AND HOW TO FIT IN.
BEGIN MORE SPARSE AND BECOME MORE ACTIVE THROUGH MODULE 1.

**Transition:**
In the space between modules 1 and 2, continue with what was previously played and morph into new material in module 2.

The section flows from bottom left to top:
A-B-1-2-3-4-C

- The pitches in the dotted line box are the only pitches to be used in this section (also to be used in cue 4 in box B).
- The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.
- CUE 1 INDICATES TO ALTERNATE RANDOMLY BETWEEN THE THREE VERTICALLY ALIGNED GESTURES USING ONLY THE PITCHES IN THE DOTTED LINE BOX.
- EACH SUBSEQUENT CUE WILL INCORPORATE INTO THE PREVIOUS GESTURES.

**B**

- After cue 4, follow the indications in the score only using the pitches in the dotted line box at the top of the box.
- Continue until the soprano is done singing.
- The conductor will cue the beginning of module 1, transition smoothly from module B to module 1.
Independently sequence through boxes

1

2

3

4

5

17:21

Young movement is harmonic series on the D string
Partial 2-16

continually crescendo

FOR REVIEW ONLY
II. seeing/coming down

GENERAL MOVEMENT GUIDELINES:
Begin at the center of the spiral (section 1) and move out following the Fibonacci spiral. Each section is progressively longer (using the Fibonacci series as material).
Rest until section 8.

TRANSITION FROM I. BUILDING BLOCKS:
As soon as the first movement ends, choose any partial in the D series and hold at a quiet dynamic until the second movement officially begins.

PC = PARTIAL CHANGE. Change from current partial to a different one in specified range.
OVERFLOW = Put too much force on the downbow to add more noise and distortion (it should sound harsh).

IMPROVISE USING MATERIAL FROM SECTIONS 1-5
The overall sound should still be still and peaceful.

IN SECTION 8, SOME INSTRUMENTS ADHERE TO A STRICT GRID.
The remaining instruments are outside of this grid.
Continue as in section 7.
Continuously crescendo to match the rest of the ensemble.

TRANSITION TO III. CONFUSION:
Choose a partial and hold between this movement and the third in the same way the second movement began.
Note: you do not have to match the same partial as at the beginning, but the sound should be the same.
1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

Transformational parameters below:
- pitch range
- length of burst (no. of notes)
- frequency of bursts
- dynamic range

2. Virtuoso scalar runs, always ascending.

Transformational parameters below:
- pitch range
- length of run (no. of notes)
- frequency of scales
- articulation
- dynamics (range and change)

3. Long-tones. Either static or transformative.

Transformational parameters below:
- pitch range
- frequency of long-tones
- dynamics (range and change)
- extended techniques

---

**Form**

**Cycle 1**

<table>
<thead>
<tr>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inst 1</td>
<td>Inst 2</td>
<td>Inst 3</td>
</tr>
<tr>
<td>SOP 1</td>
<td>SOP 2</td>
<td>SOP 3</td>
</tr>
<tr>
<td>REST</td>
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**Cycle 2**

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<thead>
<tr>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inst 1</td>
<td>Inst 2</td>
<td>Inst 3</td>
</tr>
<tr>
<td>SOP 1</td>
<td>SOP 2</td>
<td>SOP 3</td>
</tr>
<tr>
<td>REST</td>
<td>REST</td>
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**Cycle 3**

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<th>Band 3</th>
</tr>
</thead>
<tbody>
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<td>Inst 2</td>
<td>Inst 3</td>
</tr>
<tr>
<td>SOP 1</td>
<td>SOP 2</td>
<td>SOP 3</td>
</tr>
<tr>
<td>REST</td>
<td>REST</td>
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</tr>
</tbody>
</table>

**Cycle 4**

Explosive blackout
Violin

III. confusion

**Materials**

1 = INST 1

The three ideas are meant to contrast each other, do your best to make that happen.

The gray box contains all the pitches available for the movement, divide the total range into low, med., and high.

As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

1. This idea should have hard attacks, and very short durations. Vary the amount of notes liberally from burst to burst.

2. These runs should be as fast as possible while comfortably and accurately playing the correct pitches. (That is until Cycle 4, it can get less defined then)

A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture could be two scale runs back to back, making one long phrase out of two scale runs.

3. Be consistent and firm, holding steady without wavering the complete duration of the long tone. Follow instructions for how to transform the long tone.

**Form**

**Cycle 1**

Each box indicates both the instrumental section and what phrase each section is to play.

- SOP 1 = soprano section, phrase 1
- INST 1 = instrument section, phrase 1
- BAND 1 = band, phrase 1

Each box is between 0.20-0.30 seconds.

The conductor will cue the beginning of each box.

Throughout the cycle, there is no overlap between boxes.

The initial grey box indicates how to approach timing, dynamics, and range.

Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

**Cycle 2**

Beginning in phrase 3, choose a section slightly.

Each box length is 0.20 or 0.30. The conductor is to cue each entering group early.

**Cycle 3**

Continue to build intensity and overlap each box more and more.

**Cycle 4**

This cycle marks the climax of the piece. What should be Box 3 is a Box marked 

The "explosive blackout" is the moment when the house lights and the PA system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.

After the blackout, continue playing your instrument for between 0.50-1.00, stagger the endings, and sit in silence looking confused (but do not overlay it).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

1
AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCEANDO THEN DECRESCENDO

2
AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

3
WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4
FINISH A FEW MEASURES (APPROXIMATELY BETWEEN 0:10 AND 0:20 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT C.

5
ONCE DOWN TO JUST C’S, REPEAT FOR ONE TO 2 MINUTES.

6
AFTER THE ALLOCATED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED C’S.
STOP PLAYING JUST OUT OF THE AUDITORIUM.
BE STILL AND PREPARE TO APPLAUD TO RE-ENTER THE AUDITORIUM FOR BOWS.

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but C
5. When filtered down to just C’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
choose a solo, duet, trio, or quartet in one of the following periods/styles:

consort
baroque
classical
early romantic
late romantic
impressionistic
jazz
folk

note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor)
harmonious
representative of the style/period
mixed from other players (i.e. not everyone does a baroque duet)
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
- FLUTE - 2
- SOPRANO SAXOPHONE
- ALTO SAXOPHONE
- TENOR SAXOPHONE
- BARITONE SAXOPHONE
- F HORN - 2
- Bb TRUMPET - 2
- TROMBONE - 2
- MARIMBA
- VIBRAPHONE
- GLOCKENSPIEL

ROCK BAND
- ELECTRIC GUITAR - 2
- ELECTRIC BASS
- DRUM SET
- SOPRANO SNARE - 4
- CONDUCTOR
- AUDIO TECHNICIAN
- LIGHTING TECHNICIAN

VOL.- 4
VIOLE - 2

TECHNICAL REQUIREMENTS:

LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM
ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED
CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY
IN-EAR-MONITOR SYSTEM

ROCK BAND, SOPRANOS, AND CONDUCTOR NEED IEM'S

LAPTOP COMPUTER RUNNING MAX/MSP 6.x.

GENERAL PERFORMANCE:

THE CLICK TRACK IS RUN IN MAX/MSP
ALL CLICK CUES ARE PERFORMED BY THE CONDUCTOR
THE FIRST MOVEMENT HAS NUMEROUS CLICK CUES
THE SECOND MOVEMENT IS AUTOMATED
THE THIRD IT ACTS AS A METRONOME, JUST ON
(THANKS TO BEN JOHANSEN FOR DEVELOPING THIS PATCH!)

THIS WAS COMPOSED TO BE PERFORMED IN THE VILLAGE CHURCH, DENTON
IDEALLY, THE FLOOR SHOULD HOLD BETWEEN 100-300 PEOPLE
A BALCONY SHOULD NOT BE TAKEN, BUT IT CAN BE USED FOR THE 4TH MOVEMENT
THE TECHNICAL CREW SHOULD BE IN THE SAME SITUATION.

THE FRONT OF HOUSE MIX SHOULD BE
1) LOUD
2) BASS HEAVY
3) GUITAR HEAVY

GENERAL INFORMATION

IDEA

BABEL IS A FOUR-MOVEMENT WORK BASED ON GENESIS 11:1-9, THE TOWER OF BABEL STORY. IT IS FOR LARGE FORCES AMPLIFIED THROUGH A LARGE FORMAT PA SYSTEM.

IF ONE WORD COULD DEFINE IT, IT WOULD BE "EPIC." IT TRULY USES MUSIC AS A PHYSICAL OBJECT TO BOUNCE OFF PHYSICAL BODIES, THIS IS A PHYSICAL PIECE. MINIMALIST INFLUENCE RESIDES IN THE SOUND WORLD, PRIMARILY COURS ANDERSEN AND PAULINE OLIVEROS. OLMOS SUPPLIES THE INFLUENCE FOR IMPROVISATION AND ANDERSEN SUPPLIES LARGE-SCALE STRUCTURES AND BOMBASTIC ENERGY. ROCK’N ROLL IS ALSO A MAJOR INFLUENCE, NOT ONLY IN SONICS, BUT IN THE INSTRUMENTATION, THERE IS LITERALLY A ROCK BAND PLAYING ROCK MUSIC. INSTEAD OF “INFUSING” ROCK SOUNDS INTO A CLASSICAL PIECE, BABEL IS A ROCK BAND PLAYING ROCK MUSIC WITH A CHAMBER ENSEMBLE IMPROVISING USING CONTEMPORARY IMPROVISATIONAL IDEAS, IT IS BOTH IDEAS AT THE SAME TIME. THE GENESIS TEXT IS PRESENTED AS A NARRATIVE, EACH MOVEMENT A PART OF THE STORY. THE FIRST MOVEMENT, BUILDING REBELLION, IS MAN'S BUILDING OF THE TOWER IN AN ATTEMPT TO REPLACE GOD WITH SOMETHING THEY CAN SEE; IT IS A CHAOS AFTER THE WIND REALLY, THEY BUILD AND BUILD ONLY TO FIND OUT THEY REALLY NEVER WENT ANYWHERE. THE SECOND MOVEMENT, SEEING/COMING DOWN, IS FROM GOD’S POINT OF VIEW. HE SEES THE DECEPTIVE IN MAN'S HEART AND HE HAS TO COME DOWN TO SEE THE TOWER, WHEN HE MOVES THERE IS POWER. THE THIRD MOVEMENT, CONFUSION, IS WHERE GOD CONFUSES THE LANGUAGE OF MAN, THIS LITERALLY HAPPENS IN THE PIECE, BUT ALSO HAPPENS TO THE AUDIENCE WHEN THE “EXPLOSIVE BLACKOUT” HAPPENS. THE FOURTH MOVEMENT, SCATTER, IS THE SCATTERING OF MAN ALL OVER THE EARTH. AS IS RECORDED EARLIER IN THE BIBLE, GOD GOES OUT BEFORE MAN, AND HERE IS NO DIFFERENT. GOD PAVES THE WAY, MAN GOES OUT AND FORMS NEW CULTURES, WHICH CHANGING OVER TIME. THE WHOLE TIME, GOD IS THERE. HE IS ALSO THERE AFTER CULTURES DIE. BABEL SHOWS A GOD WHO CARES FOR US AND IS WILLING TO "COME DOWN" TO REMOVE US FROM DANGER AND SET US IN THE RIGHT DIRECTION.

ACKNOWLEDGEMENTS

M Y FIRST THANK YOU IS TO JESUS CHRIST FOR GIVING REDEMPTION TO THIS STORY. TO MY WIFE NICOLE FOR WALKING WITH ME THROUGH THIS ENTIRE PROCESS AND ENCOURAGING ME WHEN TIMES WERE GLOOMY, THIS PIECE IS DEDICATED TO HER. FOR MY CHURCH, THE VILLAGE CHURCH, AND MORE SPECIFICALLY THE DENTON CAMPUS. THANK YOU BEAU HUGHES AND JOHN WARREN FOR LEADING OUR CHURCH SO WELL. THANK YOU LEE VANDERPOOL AND JOEL DENNIS FOR WALKING WITH ME DURING MY TIME IN DENTON. MY COLLEAGUES AT UNT, JOSHUA HARRIS, DAN TRAMTE, STEPHEN LUCAS, AND MARK OLIVERO. THANK YOU TO IMPULSE, WHO HAS BEEN A HUGE INFLUENCE ON THIS PIECE AND MY GENERAL MUSICALITY, SARAH SUMMAR, PAUL THOMAS, SCOTT PRICE, AND BEN JOHANSEN. THANK YOU TO MY PREVIOUS COMPOSITION TEACHERS, ESPECIALLY DANIEL BRYCH, MARLON SHREDE, ELAINE LUCAS, AND FOR THE FACULTY AT UNT, ANDREW MAY, JON CHRISTOPHER NELSON, DAVID SCHARF, AND PARTICULARLY JOSEPH KLEIN, THE CHAIR OF MY COMMITTEE. THANK YOU TO MY FAMILY, GRETCHEN PORMKIR, PAUL PORMKIR, MY SISTER BRINDI AND MY BROTHER IN LAW RYLO, THEIR KIDS GIZA, SIBILEY, AND JULIE.
Viola

I. building rebellion

**Module C** is the climax of the movement.
Module C has the same set of pitches as Module 4.
Only ascending 32nds are the only gesture, play as much as possible.
Transform into a single pitch beginning at 32nd notes.
Near the end, choose one pitch and hold until the final, due to end the movement.

**Transition to II.** 

**4**
\[ q = 54 \]
Module 4 has the same set of pitches as Module 3.
Choice between 3 ideas in Module, either ascending run, descending run, or pitch hold.
Over the course of Module 4, phase out the long tone to only have ascending and descending runs.
Note: 32nd notes replace 16th notes.
**Transition:**
Module 4 goes straight into Module C with no tempo change, just continue into the 16th note part for full volume and power.

**3**
\[ q = 80 \]
Module 3 begins with a fermata hold of the last gesture of Module 2. The conductor will cue the beginning of the fermata, and the beginning of the chord sequence, which is the beginning of the 20 measure of first.
Choosing from only the pitches in the box to the left, isometric using the rhythms in the brackets.
The first gesture offers a choice between a long tone or a short.
Begin to mix in a number of 16th notes on any given pitch, note, the amount of attacks is not as shown in the graphic, it can be anywhere between 5 and 10 16th notes.
Interpolate between 16th notes or a different pitch and ascending 16th note runs (again between 5 and 10 attacks)
**Transition:**
Continue to improvise using the notes and rhythms into module 4.

**1**
\[ q = 180 \]
Read modules 1 and 2 linearly left to right.
Improvise using the pitches in the box, begin with just E, then after a bit of time, add B and G, this is an additive pitch process.
Use only the pitches in brackets for rhythm material, this is additive as well.
Notes circled with a hash to nothing indicate an undetermined duration.
Each pitch (except note) happens on a single pitch, play one pitch per measure, then move to a different pitch for the next gesture.
The second gesture (the whole note and bracket to quarter) indicates rhythms between whole note and quarter, whole, dotted half, whole, quarters.
Think linearly, mostly single-lines, some double stop can be added.
Always consider what the other players are playing and how to fit in. Begin more sparse and become more active through module 1.
Mix in articulations (in the brackets) as desired.
**Transition:**
In the space between modules 1 and 2, continue with what was previously played and morph into new material in module 2.

**2**
\[ q = 120 \]
Module 2 is an extension of module 1, same improvisatory ideas and rules.
More energy, building to a climax at the end of the module.
The first gesture indicates a gesture of eighth notes per single pitch, either 2, 3, or 4 eighths in length.
The second and third gestures are the first to have note changes, follow the pitch contour.
The final gesture, choose one pitch in the box and continually play 16th notes.
**Transition:**
The drums will hit snare hit on all four beats for the last four measures of the module. After the last beat, continue the final gesture on through the fermata in the next module.

A

The section flows from bottom left to top:
A-B-1-2-3-4-C
The pitches in the dotted line box are the only pitches to be used in this section (also to be used in cue 4 in box B).
The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.
Cue 1 indicates to alternate randomly between the three vertically aligned gestures using only the pitches in the dotted line box.
Each subsequent cue will incorporate into the previous gestures.

B

After cue 4, follow the indications in the score only using the pitches in the dotted line box at the top of the module. Continue until the improvisations are done singing.
The conductor will cue the beginning of module 1, transition smoothly from module B to module 1.
II. seeing/coming down

GENERAL MOVEMENT GUIDELINES:
Begin at the center of the spiral (section 1) and move out following the Fibonacci spiral. Each section is progressively longer (using the Fibonacci series as material.)
Rest until section 8

TRANSITION from I. building rebellion:
As soon as the first movement ends, choose any partial in the D series and hold at a quiet dynamic until the second movement officially begins.

PC = Partial Change. Change from current partial to another one in specified range.
OVERBLOW = put too much force on the downstroke to add more noise and distortion (it should sound harsh)

3
QUIET TRILL

3
PARTIAL CHANGE PHRASE NOTES PARALLEL BETWEEN BANDS [NOT CHANGED]

STILLNESS
LONG TONES
PARTIAL CHANGE EVERY BOW STROKE

TRANSITION to III. confusion:
Choose a partial and hold between this movement and the third in the same way the second movement began.
-Note: you do not have to match the same partial as at the beginning, but the sound should be the same.

IMPROVISE USING MATERIAL FROM SECTIONS 1-5
The overall sound should still be still and peaceful.
**Materials**

1. Short, fast durations, staccato, articulated. Little explosions of repeated notes (once a pitch has been committed to keep it through the “burst”), change pitches with each new “burst”. Should result in an active, energetic static texture.

2. Virtuosic scalar runs, always ascending.

3. Long-tones. Either static or transformative.

**Transformational parameters below:**
- **pitch range**
- **length of burst (# of notes)**
- **frequency of bursts**
- **dynamic range**

**Form**

**Cycle 1**

- **Inst 1**
- **Band 1**
- **Sop 1**
- **Rest**

- **Inst 2**
- **Band 2**
- **Sop 2**
- 2-3 scale sets
- Legato or Staccato
- Low-Mid range

- **Inst 3**
- **Band 3**
- **Sop 3**
- Rest

**Cycle 2**

- **Inst 1**
- **Band 1**
- **Sop 1**
- **Rest**

- **Inst 2**
- **Band 2**
- **Sop 2**
- 2-4 scale sets
- Legato (1 set staccato)
- Mid range

- **Inst 3**
- **Band 3**
- **Sop 3**
- 2-3 long tones
- Ap
do
- Low range

**Cycle 3**

- **Inst 1**
- **Band 1**
- **Sop 1**
- 3-5 bursts
- 3-9 notes per burst
- Mid range

- **Inst 2**
- **Band 2**
- **Sop 2**
- 3-5 scale sets
- Legato or Staccato
- Mid-high range

- **Inst 3**
- **Band 3**
- **Sop 3**
- Continuous long tones
- Mix in legato/staccato
- Mid-high range

**Cycle 4**

- **Inst 1**
- **Band 1**
- **Sop 1**
- 4-7 bursts
- 3-19 notes per burst
- Mid-high range

- **Inst 2**
- **Band 2**
- **Inst ±**
- Continuous scale sets
- Legato or Staccato
- High range

- **Inst ±**
- **Band ±**
- **Sop 2**
- Continuous cycle through
- Inst 1-3
- Mix: Loudness
- Mix: Range
- Mix: Volume
III. confusion

MATERIALS

1 = INST 1

The three ideas are meant to contrast each other, do your best to make that happen.
The gray box contains all the pitches available for the movement, divide up the total range into low, mid, and high.
As a general rule, if the amount of repetitions of the idea allotted for the total box duration is not enough, feel free to add a few more to fill in the space. There should never be more than a second of total silence between each box.

This idea should have hard attacks, and very short durations.
Vary the amount of notes liberally from burst to burst.

These runs should be as fast as possible while comfortably and accurately playing the correct pitches.
(That is until Cycle 4, it can get less defined then)
A scale run is one continuous run of pitches, a scale set is the complete gesture. This means that a single gesture could have two scale runs back to back, making one long phrase out of two scale runs.

Be consistent and firm, holding steady without wavering the complete duration of the long tone.
Follow instructions for how to transform the long tone.

FORM

CYCLE 1

Each box indicates both the instrumental section and what phrase each section is to play.

SOP 1 = soprano section, phrase 1
INST 1 = instrument's section, phrase 1
BAND 1 = band, phrase 1

Each box is between 0.20-0.30 seconds.
The conductor will cue the beginning of each box.

There should be a time cycle, there is no overlap between boxes.

The smallest gray box indicates how to approach timing, dynamics, and range.

Once a box has a indicated how to approach a parameter, continue it through subsequent boxes until another gray box indicates a change.

CYCLE 2

Beginning in phrase 3, change of focus slightly.

Each box length is increased by the conductor to cue each entering group player.

CYCLE 3

Continue to build intensity and overlay each box more and more.

CYCLE 4

This cycle marks the climax of the piece. What should be box 3 is a Box marking this off which indicates continuous looping of what box 3 is where the performer wants. It should be as loud as possible and in the highest range.
The result will be chaotic, and "confusing."

The "explosive blackout" is the moment when the house lights and the PA system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.
After the blackout, continue playing your instrument for between 0.30-1.00, stagger the endings, and sit in silence looking confused but do not overlap it.
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

1
AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCENDO THEN DECRESCENDO

2
AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

3
WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4
FIND A FEW MEASURES (APPROXIMATELY BETWEEN 0:10 AND 0:30 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT C.

5
ONCE DOWN TO JUST C'S, REPEAT FOR ONE TO 2 MINUTES.

6
AFTER THE ALLOWED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED C'S.
STOP PLAYING AND EXIT THE AUDITORIUM
BE STILL AND等待 FOR APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but C
5. When filtered down to just C's, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
choose a solo, duet, trio, or quartet in one of the following periods/styles:

- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

note: this is not a definitive list.

What you choose needs to be:
- in concert C, F, or G (or its relative minor)
- harmonious
- representative of the style/period
- mixed from other players (i.e. not everyone does a baroque duet)
BABEL

BY

PATRICK PERINGER

SOPRANO

4 SOPRANOS
4-PIECE ROCK BAND
21 CHAMBER PLAYERS
I. BUILDING REBELLION
II. SEEING/COMING DOWN
III. CONFUSION
IV. SCATTER

GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
FLUTE - 2
SOPRANO SAXOPHONE
ALTO SAXOPHONE
TENOR SAXOPHONE
BARITONE SAXOPHONE
F HORN - 2
Bb TRUMPET - 2
TROMBONE - 2
MAMBA
VIBRAPHONE
GLOCKENPIEL

ROCK BAND
ELECTRIC GUITAR - 2
ELECTRIC BASS
DRUM SET

SUGGESTED SETUP:

percussion
e.gtr.
drum set (in drum cage)
cond
strings
e.gtr.
sopranos
brass
woodwinds

GENERAL INFORMATION

Idea

BABEL is a four-movement work based on Genesis 11:1-9, the tower of Babel story. It is for large forces amplified through a large format PA system.

If one word could describe it, it would be "specif." It truly uses music as a physical object to boggle off physical bodies, this is a physical piece. Minimalist influence permeates the sound world, primarily Louis andrissien and Pauline Oliveros. Quasiros supplies the influence for improvisation and andrissien supplies large-scale structures and bombastic energy. Rock 'n roll is also a major influence, not only in sonics, but in the instrumentation, there is literally a rock band playing rock music. Instead of "influsing" rock sounds into a classical piece, BABEL is a rock band playing rock music with a chamber ensemble improvising using contemporary improvisational ideas, it is both ideas at the same time. The Genesis text is presented as a narrative, each movement a part of the story. The first movement, building rebellion, is mans building of the tower in an attempt to replace God with something they can see, it is a chasing after the wind really, they build and build only to find out they really never went anywhere. The second movement, seeing/coming down, is from God's point of view. He sees the deceit in mans heart and he has to come down to see the tower, when he moves there is power. The third movement, confusion, is where God confuses the language of man, this literally happens in the piece, but also happens to the audience when the "explosive blackout" happens. The fourth movement, scatter, is the scattering of man all over the earth. As is recorded earlier in the Bible, God goes out before man, and here is no different. God paves the way, man goes out and forms new cultures, which change over time. The whole time God is there, He is also there after cultures die. BABEL shows a God who does care for us and is willing to "come down" to remove us from danger and set us in the right direction.

ACKNOWLEDGEMENTS

My first thank you is to JESUS CHRIST, for giving redemption to this story. To my wife NICHOLE for walking with me through this entire process and encouraging me when skies were gloomy, this piece is dedicated to her. For my church, THE VILLAGE CHURCH, and more specifically the DENTON campus. Thank you Beau Hughes and John Warren for leading our church so well. Thank you Lee Vanderpool and Joel Denms for walking with me during my time in Denton. My colleagues at UNT, JOSHUA HARRIS, Dan Tramte, STEPHEN LUCAS, and MARK OLIVEIRO, Thank you to IMPULSE, who has been a huge influence on this piece and my general musiciansity, SARAH SUMMAR, PAUL THOMAS, SCOTT PRICE, and BEN JOHANSEN. Thank you to my previous composition teachers, especially DANIEL BURCH, MARILYN SHRIEGLE, ELEANOR LILCO and for the faculty at UNT, ANDREW MAY, JON CHRISTOPHER NEALSON, DAVID SCHOERR, and particularly JOSEPH KLEIN, the chair of my committee. Thank you to my family, GRETCHEN PENKERS, PAUL PENKERS, my sister BANDY and my brother in LAW ROE, their kids GEEB, SIBLEY, and JUDE.
Come, let us make bricks, and burn them thorough-ly.
Come, let us build our-selves a ci-ty, and a tower with its top in the heav-ens, and let us make a name for our-selves, lest we be dis-pers ed over the face of the whole earth.

earth the face of the whole

and the same words. And as people mi-grat-ed from the east, they found a plain in the land of Shin-as and set-tled there.

And they said to one an-oth-er, "Come, Come, let us, Come, let us make bricks, Come, let us make bricks, and burn them thor-ough-ly."

And they had brick for stone, and bit-um for mor-tar, then they said, "Come, Come let us, Come let us build ourselves a city, Come, let us build ourselves a city and a tower with its top in the heavens, and let us make, and let us make a name for ourselves, lest we be dis-pers ed over the face, over the face, over the face, of the whole, of the whole, of the whole earth."

Now the whole earth had one lan-guage
Soprano

I. building rebellion

\[ \text{C} \quad \text{\( \frac{\text{j}}{\text{j}} = 54 \)} \quad \text{the most epic} \]

This section is read top to bottom, left to right.
Each syllable is in a column that has a chord and a rhythm.
The number refers to the number of 8th notes for the duration of the note.
1 = 1 8th note
2 = a quarter note, and so on.
If a line is only three syllables, then only the first three chords will be sung.

**CHORD 1**

1 2 3 4 5 6
earth the face of the whole

1 2 3 4 5 6
earth the face of the whole

SPEED UP

earth the face of the whole

\[ \frac{\text{j}}{\text{j}} = 54 \]

\[ \frac{\text{j}}{\text{j}} = 80 \]

\[ \frac{\text{j}}{\text{j}} = 180 \]

\[ \frac{\text{j}}{\text{j}} = 120 \]

**A**

The section continues from left to top:

The conductor will cue the soprano entrance after a slightly unspecified rest.
The instruments and the band will focus their improvisation around the pitch E, which is also the focus pitch for this section.
This section is in proportional notation, the pacing should be slow overall, in a unison rhythm.
There are 3 approximate note values, quarter, half, and whole notes. These indicate a hierarchy of approximate duration.

In this section, the soprano are an independent
of each other rhythmically.

Use the pitches in the box to improvise using the pitch E as a center pitch.

**B**

After cue 4, the conductor will cue the soprano entrance after

**FOR REVIEW ONLY**
Soprano

II. seeing/coming down

GENERAL MOVEMENT GUIDELINES:

Begin at the center of the spiral (section 1) and move out following the Fibonacci spiral.
Each section is progressively longer (using the Fibonacci series as material).

In section 7, begin at the top with the word "descent".
Each line begins with a treble clef and moves left to right top to bottom.
Each line slightly descends, the words in line 2 are "autem Dominus, ut vivet."

Each word is cued by the conductor and should be evenly spaced throughout section 7.
This means there will be a different amount of space between each word.
Tempo is set at 60 beats per minute, the rhythm should align to that.

When in two parts, soprano 1 and 2 are on the top part, 3 and 4 on the bottom.
When in three parts, soprano 1 is top, soprano 2 is the middle, 3 and 4 share the bottom.
The last words "et cæterae" segue straight into section 8.

On the downbeat of section 8, one of the sopranos start a stopwatch and cue the others at the set timepoints.
The melody in section 8 is to be sung in unison and at an equal dynamic level.
Inside the grey box at the bottom is the timegrid for entrances.
At each timepoint a number in a white box, this indicates what number to sing to in the melody.
Example: For timepoint 5 the sopranos start at the beginning and sing to the word "et" in measure 2.
For all numbers start at the beginning, except the last, begin at 21 ("Venite") and continue to the end.
After the last phrase is completed, the movement is over.
## MATERIALS

1. So the Lord dis-per-sed them from there
   El FÊ-ter-ael les dis-per-sa loin de
   So zer-streu-te der Herr
   A-si lo es-par-ci-o Ò-Je-ha-va desde alli
   Ca-ssi il Sig-no-rê li dis-perse di
   ov-er the face of all the earth,
   sur la face de toute la terre,
   sie von dort üb-er die gan-ze Erde,
   so-bre la faz de to'da la tiêr'ra,
   la su tut-ta la facc'ia del-la ter'ta
   and they left off
   et ils ces-si ent
   und sie hör'-ten auf
   y de jar-on
   ed es-si ces'sar on'o
   build-ing the ci'-ty

2. There-

3. And from

## FORM

### CYCLE 1

<table>
<thead>
<tr>
<th></th>
<th>SOP 1</th>
<th>INST 1</th>
<th>BAND 1</th>
<th>SOP 2</th>
<th>INST 2</th>
<th>BAND 2</th>
<th>SOP 3</th>
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<td>INSTRUMENTS</td>
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### CYCLE 3

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<thead>
<tr>
<th></th>
<th>SOP 1</th>
<th>INST 1</th>
<th>BAND 1</th>
<th>SOP 2</th>
<th>INST 2</th>
<th>BAND 2</th>
<th>SOP 3</th>
<th>INST 3</th>
<th>BAND 3</th>
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<td>50% * *</td>
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<td>BAND 2</td>
<td>INSTRUMENTS</td>
<td>BAND 3</td>
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### CYCLE 4

<table>
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<tr>
<th></th>
<th>SOP 1</th>
<th>INST 1</th>
<th>BAND 1</th>
<th>SOP 2</th>
<th>INST 2</th>
<th>BAND 2</th>
<th>SOP 3</th>
<th>INST 3</th>
<th>BAND 3</th>
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</tbody>
</table>
### III. confusion

#### MATERIALS

1. **SOP 1** = soprano section, phrase 1

   - "X" noteheads indicate a change to a different note within the pitch collection in the grey box.
   - Triangle noteheads indicate to repeat the pitch from the previous note.

   - The apostrophe (’) indicates multiple syllables in one rhythm. Occasionally, a grace-note sized note will distinguish different rhythms in the alternate languages. But where the word rhythms are clumsy or it is inconvenient to create grace notes, the apostrophe is inserted.

   - This measure is sung in unison by all four sopranos using the pitches indicated.

   - In cycle 1 disregard "X" and triangle noteheads and sing at unison E.

   - Even though any pitch can be chosen for the "X" notation, specifically in this measure, follow the ascending contour indicated by the "X" noteheads, while still choosing pitches from the grey box.

   - Sing this phrase verbatim, staccato, and punchy.

#### FORM

**CYCLE 1**

Each box indicates both the instrumental section and what phrase each section is to play.

<table>
<thead>
<tr>
<th>SOP 1 = soprano section, phrase 1</th>
<th>INSTR 1 = instrumental section, phrase 1</th>
<th>BAND 1 = band, phrase 1</th>
</tr>
</thead>
</table>

- Each box is patterned 0.20-0.30 seconds.
- The conductor will cue the beginning of each box.
- There is no overlap between boxes.
- The grey box indicates how to approach language, dynamics, and range.
- Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

**CYCLE 2**

The apostrophe (’) indicates a change noting than in previous boxes. When the conductor cues the next box, if you are actively holding a non-note currently sung until you are out of depth. This ending continues through the rest of the movement.

**CYCLE 3**

In cycles 2 and 3, three of the four sing the correct box, but one designated soprano is to sing from a different box.

If the designee’s phrase is longer than the others continue with phrase to completion. The next box will enter while you are still singing.

**CYCLE 4**

This cycle marks the climax of the piece. What should be box 3 is a box marked ... which indicates continuous looping of same note, unless the performer wants. It should be as loud as possible and in the highest range. The result will be chaotic, and “confusing.”

The "explosive blackout" is the moment when the house lights and the PA system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see. After the blackout, continue playing your instrument for between 0.00-1.00, stagger the endings, and sit in silence looking confused (but do not overlap if).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION

1

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCENDO THEN DECRESCENDO

2

AFTER APPROXIMATELY 1:00, STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

![Audience Diagram](image)

3

WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4

FINISH A FEW MEASURES (APPROXIMATELY BETWEEN 0:10 AND 0:30 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT C.

5

ONCE DOWN TO JUST C’S, REPEAT FOR ONE TO 2 MINUTES.

6

AFTER THE ALLOWED TIME HAS PASSED, WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED C’S.
STOP PLAYING, ENDS OUT OF THE AUDITORIUM;
BE STILL AND WAIT FOR APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but C
5. When filtered down to just C’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
Soprano

**IV. scatter**

Choose a solo, duet, trio, or quartet in one of the following periods/styles:

- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

Note: this is not a definitive list.

What you choose needs to be:

- in concert C, F, or G (or its relative minor)
- harmonious
- representative of the style/period
- mixed from other players (i.e. not everyone does a baroque duet)
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
- Flute - 2
- Soprano Saxophone
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- F Horn - 2
- Bb Trumpet - 2
- Trombone - 2

MARRMA
- Vibraphone
- Glockenspiel

VIOLIN - 4
VIOLA - 2

ROCK BAND
- Electric Guitar - 2
- Electric Bass
- Drum Set

SUGGESTED SETUP:

- Percussion
- Strings
- Woodwinds
- E. Gtr.
- Bass

TECHNICAL REQUIREMENTS:

- LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM
- ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED
- CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY
- IN-EAR-MONITOR SYSTEM
- ROCK BAND, SOPRANOS, AND CONDUCTOR NEED IEM’s
- LAPTOP COMPUTER RUNNING MAX/MSP 6.x.

GENERAL PERFORMANCE:

- THE CLICK TRACK IS RUN IN MAX/MSP
- ALL CLICK CUES ARE PERFORMED BY THE CONDUCTOR
- THE FIRST MOVEMENT HAS NUMEROUS CLICK CUES
- THE SECOND MOVEMENT IS AUTOMATED
- THE THIRD IT ACTS AS A METRONOME, JUST ON

THANKS TO BEN JOHANSEN FOR DEVELOPING THIS PATCH

- THIS WAS COMPOSED TO BE PERFORMED IN THE VILLAGE CHURCH, DENTON
  - IDEALLY, THE FLOOR SHOULD HOLD BETWEEN 100-300 PEOPLE
  - A BALCONY SHOULD NOT BE USED, BUT IS RESERVED FOR THE 4TH MOVEMENT
  - THE TECHNICAL CREW SHOULD BE IN THE SAME SPACE

- THE FRONT OF HOUSE MIX SHOULD BE
  1. LOUD
  2. BASS HEAVY
  3. GUITAR HEAVY

GENERAL INFORMATION

- Idea: Babel is a four-movement work based on Genesis 11:1-9, the tower of Babel story. It is for large forces amplified through a large format PA system. If one word could describe it, it would be “spic.” It truly uses music as a physical object to bounce off physical bodies, this is a physical piece. Minimalist influence permeates the sound world, primarily Louis Andriessen and Pauline Oliveros. Olympics supplies the influence for improvisation and Andriessen supplies large-scale structures and bombastic energy. Rock `n roll is also a major influence, not only in sonics, but in the instrumentation, there is literally a rock band playing rock music. Instead of “influsing” rock sounds into a classical piece, Babel, is a rock band playing rock music with a chamber ensemble improvising using contemporary improvisational ideas, it is both ideas at the same time. The Genesis text is presented as a narrative, each movement a part of the story. The first movement, building rebellion, is a massive building of the tower in an attempt to replace God with something they can see, it is a chasing after the wind really, they build and build only to find out they really never went anywhere. The second movement, seeing/coming down, is from God’s point of view. He sees the deceit in man’s heart and he has to come down to see the tower, when he moves there is power. The third movement, confusion, is where God confuses the language of man, this literally happens in the piece, but also happens to the audience when the “explosive blackout” happens. The fourth movement, scatter, is the scattering of man all over the earth as is recorded earlier in the Bible, God goes out before man, and here is no different, God paves the way, man goes out and forms new cultures, which change over time. The whole time God is there, He is also there after cultures die. Babel shows a God who does care for us and is willing to “come down” to remove us from danger and set us in the right direction.

ACKNOWLEDGEMENTS

- My first thank you is to Jesus Christ, for giving redemption to this story. To my wife Nicole for walking with me through this entire process and encouraging me when skies were gloomy, this piece is dedicated to her. For my church, The Village Church, and more specifically the Denton campus. Thank you Beau Hughes and John Warnen for leading our church so well. Thank you Lee Vanderpool and Joel Dennis for walking with me during my time in Denton. My colleagues at UNT, Joshua Harris, Dan Tramte, Stephen Lucas, and Mark Oliveira. Thank you to IMPULSE, who has been a huge influence on this piece and my general musicality, Sarah Summir, Paul Thomas, Scott Price, and Ben Johansen. Thank you to my previous composition teachers, especially Daniel Bukovich, Marilyn Shagie, Elaine Lolley; and for the faculty at UNT, Andrew May, Jon Christopher Nelson, David Schuman, and particularly Joseph Klein, the chair of my committee. Thank you to my family, Gretchen Peringer, Paul Peringer, my sister Brandon and my brother in law Rob, their kids Gabe, Sibley, and Jude.
the most epic

1. D♭
2. A
3. F
4. B
5. G
6. E♭

Come, and let us build our bricks, sing our song, its name, our

Come, a citi, low the heav, a name, ov.

and a top, in the us, a cap, ov.

and for least er, we be the.

earth the face of the whole
earth the face of the whole
SPEED UP

epic

wall of sound
harmonic rhythm = 1 chord per measure

I C | A♭ | F | D♭
II B♭ | G♭ | E♭ | B
III G# | E | C# | A
IV F# | D | B | G
V E | C | A | F
VI D | B♭ | G | E♭

subdued
repetitive
harmonic rhythm = 1 chord per measure

1. C | A♭ | F | D♭
II B♭ | G♭ | E♭ | B
III G# | E | C# | A
IV F# | D | B | G
V E | C | A | F
VI D | B♭ | G | E♭

building
fast
angular

Drums: Last four measures, snare hits on all beats.

Focus on the B minor triad during the “sharp” sections, add in the C when soprano split into their own parts.

...face of the whole earth...
I. building rebellion

Module C is the climax of the movement. Everything should be as loud as possible. Play the chord (or part of chord) with the following sequence:

The rhythm and chord sequence is locked together.

Follow the text, top to bottom, left to right, continuously moving line to line. Each line is as long as the text is. Line 1 goes from chord 1 to 5, then line 2 immediately begins.

Line 11 the rhythm evens out into dotted quarters, to quarters, to eighths.

In "SPEED UP" continuously speed up until playing as fast as possible, continue until cue.

Module 4 is the same chord sequence as module 3
No repeats, just one time through
POWER CHORDS

TRANSITION:
Module 4 goes straight into module C with no tempo change, just continue into the new section at full volume and power.

Module 3 begins with a fermata rest. (The strings are still playing from module 2). The conductor will cue the beginning of the fermata, and the beginning of the chord sequence.

The six chord sequence (marked by roman numeral signs) with I and progresses numerically. Each chord is one measure in length and common time. All chords are major seventh chords (no B♭-C).

The entire sequence is repeated (as indicated by repeat signs).

The tone of the guitar should begin quiet in the first track through the sequence (but gaining more energy).

The repeat should be full of volume, power chords or lead melody.

TRANSITION:
The second time through the sequence the last measure (marked with chord E-flat) changes to six beats and as a group play the indicated rhythm at the bottom of the module.

Module 2 is an extension of module 1, same improvisatory ideas.
More energy, building to a climax at the end of the module.

The tone of the guitar should be overdramatic, by the end of the module, very overdramatic.

TRANSITION:
The drums will hit snare hit on all four beats for the last four measures of the module. After the last beat, hold note (exit chord) you were playing.

These signs are indicators of a cue from the conductor.

1, 2, 3, 4 will be shown by the non-conducting hand of the conductor.

The section flows from bottom left to top:

A-B-1-2-3-4-C

The pitches in the dotted line box are the only pitches to be used in this section (also to be used in cue 4 in box B).

The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.

Cue 1 indicates to alternate rapidly between the three vertically aligned gestures using only the pitches in the dotted line box.

Each subsequent cue will incorporated into the previous gestures.
CONDUCTOR will cue the beginning of section 8.
II. Seeing/Coming Down

GENERAL MOVEMENT GUIDELINES:
Begin at the center of the spiral (Section 1) and move out following the fibonacci spiral.
Each section is progressively longer (using the fibonacci series as material).
This movement is still and static; do not overplay.

If the spiral is thicker and has arrows, that means a continuation of previous mode of improvisation.

Between the first and second movements, change to the second guitar.
2nd guitar tuning procedure: Tune 6th string to D (at 440) then tune the other strings:
5: 12th fret of B 6th fret of B (first partial of B - D)
4: 12th fret of D with 7th fret of E (second partial of E - A)
3: 12th fret of A with 3rd fret of B (fourth partial of B - F)
2: 12th fret of D with 3rd fret of B (seventh partial of B - G)
1: 12th fret of E with 2nd fret of D (ninth partial of B - E)

Using the open tuning of the guitar improvise using any natural harmonics.
Appropriate amounts of effect.

Emphasis on pitch bending and modulations.
Lots of space, use your imagination!

In Section B, a drum track will begin at quarter note = 60 (one beat per second)

In the 17 seconds begin the two bar phrase in the square box.

This counts for "one time" through the phrase.

The open B at the bottom of the page is the timing for the section.

Each number corresponds to one time through the phrase (or two measures)

Start play the number the white boxes indicate and rest during the gray boxes.

Example: At the beginning, play the phrase one time, then rest eight times of the phrase (or sixteen bars)

Begin softly and get louder as indicated in the score.

After the last box of 13, simply stop, the movement is over.

After the movement ends, change back to the primary guitar.
MATERIALS

Create as a band three different “riffs” or ideas all within the same tempo of \( \text{Tempo} = 85 \)
and based around E (typical rock modes)

1. Heavy “riff”, think Led Zeppelin or Rage Against the Machine.

2. Big, open chorus. Full chords, mixing one measure and half note harmonic rhythm, think the chorus from Pearl Jam’s Alive, or Alice In Chain’s Man in the Box.

3. Frenetic, unstable, exploratory, possibly saturated with delay, single lines, ala mixing The Edge-type U2 sounds with the repetition and style of Pinback in From Nothing to Nowhere.

FORM

CYCLE 1

INST 1
INST 2
INST 3

BAND 1
BAND 2
BAND 3

SOP 1
SOP 2
SOP 3

SOFTER DYNAMICS
BAD, STAMPED DOWN
SIMPLE

CYCLE 2

INST 1
INST 2
INST 3

BAND 1
BAND 2
BAND 3

SOP 1
SOP 2
SOP 3

MORE ACTIVITY
A BIT LOUDER

CYCLE 3

INST 1
INST 2
INST 3

BAND 1
BAND 2
BAND 3

SOP 1
SOP 2
SOP 3

ADD MORE VARIANCE
LOUDER, DYNAMIC RANGE
MUCH MORE ACTIVE

CYCLE 4

INST 1
INST 2
INST 3

BAND 1
BAND 2
BAND ±

SOP 1
SOP 2
SOP ±

LOUDER
BAD, UNSTABLE
EXPLOSIVE

MAXIMUM LOUDNESS
CHANGE RANDOM PHRASES
REPEAT CONTINUOUSLY

notes:
Electric Guitar

III. confusion

**Materials**

1 = BAND 1

These three ideas should be pre-written by the band. It is suggested that the band rehearse in advance and create these together with everybody working together, it should be a group effort.

Make sure to make the ideas compatible in energy and dynamics, each cycle is more intense than the previous.

It is best to memorize these, in order to focus on the timings.

It can be pre-determined with the conductor how many times to play each idea, this will help with overall continuity.

1. A *ritm* is a single-line part (this could include double stops) that has a strong melodic sense, but has varying rhythms.
   This *ritm* should be heavy and hit very hard.

2. A *chorus* in rock’n’roll typically is open sounding with simple rhythms at a stable harmonic rhythm.
   The foundation of a strong chorus is full, rich chords, and a stable bass pattern.

3. This section is the most open for interpretation, it is most important to capture the frenetic energy and moving time.
   The drums can reflect this energy with an unstable, constantly-shifting beat.

**Form**

**Cycle 1**

Each box indicates both the instrumental section and what phrase each section is to play.

- SOP 1 = soprano section, phrase 1
- INST 1 = instrument’s section, phrase 1
- BAND 1 = rock band, phrase 1

Each box is written 0.25-0.30 seconds. The conductor will cue the beginning of each box.

There are no cycle, there is no overlap between cycles.

The number in grey boxes indicates how to approach timing, dynamics, and range.

Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

**Cycle 2**

Beginning in phrase 3, change dynamic slightly.

Each box length is extended so the conductor is to cue each entering group player.

**Cycle 3**

Continue to build intensity and overlap each box more and more.

**Cycle 4**

This cycle marks the climax of the piece. What should be Box 3 is BAND 2 which indicates continuous looping of how long the performer wants. It should be as loud as possible and in the highest range.

The result will be chaotic, and 'confusing'.

The 'explosive blackout' is the moment when the house lights and the in-system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.

After the blackout, continue playing your instrument for between 0.00-1.00, stagger the endings, and sit in silence looking confused (but do not overlap it).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYS FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS HOLD THE FIRST PITCH IN THIS COLLECTION
NOTE: GUITAR DOES NOT PLAY, ONLY ACOUSTIC INSTRUMENTS.

1

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCENDO THEN DECRESCEINDO

2

AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

AUDIENCE

3

WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4

FIND A FEW MEASURES (APPROXIMATELY BETWEEN 0:10 AND 0:20 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT C.

5

ONCE DOWN TO JUST C’S, REPEAT FOR ONE TO 2 MINUTES.

6

AFTER THE ALLOCATED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMMED C’S.
STOP PLAYING ENDS OUT OF THE AUDITORIUM
BE STILL AND WAIT FOR APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

quick form

1 Play from pitch collection
2 Walk to playing position, while playing pitch collection
3 Play pre-determined style/period music
4 Vamp, filtering out all pitches but C
5 When filtered down to just C’s, repeat between 1:00-2:00
6 After duration walk out of space, when out of auditorium, stop playing
Electric Guitar

IV. scatter

The guitars do not move as the instructions indicate. Just walk off stage not playing anything.

Whatever you decide to play in the last section, hide somewhere out of view and play when the time comes.

Choose a solo, duet, trio, or quartet in one of the following periods/styles:

- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

Note: This is not a definitive list.

What you choose needs to be:

- in concert C, F, or G (or its relative minor)
- harmonious
- representative of the style/period
- mixed from other players (i.e., not everyone does a baroque duet)
BABEL

BY

PATRICK PERINGER

ELECTRIC BASS

4 SOPRANOS
4-PIECE ROCK BAND
21 CHAMBER PLAYERS
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
- Flute - 2
- Soprano Saxophone
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- French Horn - 2
- Trumpet - 2
- Trombone - 2
- Marimba
- Vibraphone
- Glockenspiel
- Violin - 4
- Viola - 2

ROCK BAND
- Electric Guitar - 2
- Electric Bass
- Drum Set
- Soprano Singer - 4
- Conductor
- Audio Technician
- Lighting Technician

Suggested setup:

- drum set (in drum cage)
- bass
- strings
- woodwinds
- percussion
e.gtr
- e.gtr

GENERAL INFORMATION

Idea
Babel is a four-movement work based on Genesis 11:1-9, the Tower of Babel story. It is for large forces amplified through a large format PA System. The work is a rock opera with a classical structure. The first movement, "Building Rebellious," is based on the story of the Tower of Babel. The second movement, "Whispers/Coming Down," is a slow, contemplative piece. The third movement, "Confusion," is a fast, energetic piece. The fourth movement, "Scatter," is a slow, reflective piece.

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My first thank you is to Jesus Christ, for giving redemption to this story. To my wife, Nicole, for walking with me through this entire process and encouraging me; when skies were gloomy, this piece is dedicated to her. For my church, The Village Church, and more specifically the Denton campus. Thank you Beau Hughes and John Warnen for leading our church so well. Thank you Lee Vanderpool and Joel Denns for walking with me during my time in Denton. My colleagues at UNT, Joshua Harris, Dan Tramte, Stephen Lusak, and Mark Oliverio. Thank you to IMPULSE, who has been a huge influence on me and the general populous, Edgar Summier, Paul Thomas, Scott Price, and Ben Johanssen. Thank you to my previous composition teachers, especially Daniel Boychick, Marilyn Shallice, Elaine Lloco, and for the facility at UNT, Andrew May, Jon Christopher Nelson, David Swarz, and particularly Joseph Klein, the chair of my committee. Thank you to my family, Gretchen Pirkinger, Paul Pirkinger, my sister Bambi and my brother in law Rob, their kids Gise, Sibley, and Jude.
the most epic

Come, and let us, bricks, our

Come, a and top and

and let our

we, to the

us, dis

of the

the face of the whole

the face of the whole

the face of the whole

SPEED UP

speed until final coda

wall of sound

harmonic rhythm = 1 chord per measure

groove chords

harmonic rhythm = 1 chord per measure

subdued repetitive

building fast angular

ambient sparse pad-like delay reverb swells

...face of the whole earth...
**Electric Bass**

### I. Building Rebellion

**Module C** is the climax of the movement. Everything should be as loud as possible. Put the chord (or part of chord) with the following sequence:

The rhythm and chord sequence is looked together. Follow the text, top to bottom, left to right, continuously moving line to line. Each line is as long as the text at the end line 1 goes from chord 1 to 5, then line 2 immediately begins.

Line 11 the rhythm evens out into dotted quarters, to quarters, to eighths.

In "SPEED UP" continuously speed up until playing as fast as possible, continue until cue.

**Module 4** is the same chord sequence as Module 3.

No repeat, just one time through.

**Transition:**

Module 4 goes straight into Module C with no tempo change, just continue into the new section at full volume and power.

**Module 3** begins with a fermata rest, (the strings are still playing from Module 2), the conductor will cue the beginning of the fermata, and the beginning of the chord sequence.

Rest until the beginning of Chord III.

The six chord sequence (marked by fermata notation) begins with 1 and progresses numerically.

Each chord is one measure in length in counting time.

All chords are major seven chords (except G/B)

The entire sequence is repeated (indicated by repeat signs)

**Transition:**

The second time through the sequence the last measure (marked with chord E-flat) changes to six beats, and as a group play the indicated rhythm at the bottom of the module.

Read modules 1 and 2 carefully, listen and light.

Improvise using the pitches indicated.

The song idea below only showing parts of fifths, this is just another way to think about the vertical pitches can be broken up.

Think linear, mostly short lines, some double stops can be added.

Always consider that the other players are playing and how to fit in.

Begin more simply and become more active through module 1.

**Transition:**

Between modules 1 and 2 create the transition as a band in rehearsal...

**Module 2** is an extension of module 1, same improvisatory ideas.

More energy, building to a climax at the end of the module.

**Transition:**

The drums will hit snare hit on all four beats for the last four measures of the module. After the last beat, hold note you were playing.

---

**A**

**These signs are indicators of a cue from the conductor,**

1, 2, 3, 4 will be shown by the non-conducting hand of the conductor.

The section flows from bottom left to top:

A-B-1-2-3-4-C

The pitches in the dotted line box are the only pitches to be used in this section (also to be used in cue 4 in box B).

The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.

Cue 1 indicates to alternate randomly between the three vertically aligned gestures using only the pitches in the dotted line box.

Each subsequent cue will incorporated into the previous gestures.

---

**B**

**After cue 4, rest until the soranos part is completed.**

The click track begins in Module 1.
CONDUCTOR will cue the beginning of section 8.

BEGIN AT: 0:17

\[ \text{pp} \quad \text{p} \quad \text{mp} \quad \text{mf} \quad \text{f} \quad \text{ff} \]

<table>
<thead>
<tr>
<th>play rest</th>
<th>1</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>5</th>
<th>8</th>
<th>13</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>8</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
II. seeing/coming down

**GENERAL MOVEMENT GUIDELINES:**
Begin at the center of the spiral (section 1) and move out following the Fibonacci spiral.
Each section is progressively longer (using the Fibonacci series as material).
Rest until section 8

In section 8, a click track will begin at quarter note = 60 (one beat per second).

After 17 seconds begin the two bar phrase in the square box. This counts for "one time" through the phrase.
Each number corresponds to one time through the phrase (or two measures).

Simply play the number the white boxes indicate and rest during the gray boxes.

Example: at the beginning, play the phrase one time, then rest eight times of the phrase (or sixteen bars).

Begin softly and get louder as indicated in the score.

After the last box of 13, simply stop, the movement is over.
**Materials**

Create as a band three different "riffs" or ideas all within the same tempo of \( \frac{4}{4} = 85 \) and based around E (typical rock modes)

1. Heavy "riff", think *Led Zeppelin* or *Rage Against the Machine*.

2. Big, open chorus. Full chords, mixing one measure and half note harmonic rhythm, think the chorus from *Pearl Jam’s Alive*, or *Alice In Chains’s Man in the Box*.

3. Frenetic, unstable, exploratory, possibly saturated with delay, single lines, ala mixing *The Edge*-type U2 sounds with the repetition and style of *Pinback* in *From Nothing to Nowhere*.

**Form**

**Cycle 1**

<table>
<thead>
<tr>
<th>Inst 1</th>
<th>Band 1</th>
<th>Inst 2</th>
<th>Band 2</th>
<th>Inst 3</th>
<th>Band 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOP 1</td>
<td></td>
<td>SOP 2</td>
<td></td>
<td>SOP 3</td>
<td></td>
</tr>
</tbody>
</table>

- Softer dynamics, basic, strummed down, simple

**Cycle 2**

<table>
<thead>
<tr>
<th>Inst 1</th>
<th>Band 1</th>
<th>Inst 2</th>
<th>Band 2</th>
<th>Inst 3</th>
<th>Band 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOP 1</td>
<td></td>
<td>SOP 2</td>
<td></td>
<td>SOP 3</td>
<td></td>
</tr>
</tbody>
</table>

- More activity, a bit louder

**Cycle 3**

<table>
<thead>
<tr>
<th>Inst 1</th>
<th>Band 1</th>
<th>Inst 2</th>
<th>Band 2</th>
<th>Inst 3</th>
<th>Band 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOP 1</td>
<td></td>
<td>SOP 2</td>
<td></td>
<td>SOP 3</td>
<td></td>
</tr>
</tbody>
</table>

- Add more variance, louder, dynamic range, much more active

**Cycle 4**

<table>
<thead>
<tr>
<th>Inst 1</th>
<th>Band 1</th>
<th>Inst 2</th>
<th>Band 2</th>
<th>Inst 3</th>
<th>Band 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOP 1</td>
<td></td>
<td>SOP 2</td>
<td></td>
<td>SOP 3</td>
<td></td>
</tr>
</tbody>
</table>

- Louder, wild, exhilarating, explosive
- Maximum loudness, choose random phrases, repeat continuously

**Explosion blackout**
III. confusion

Materials

1 = BAND 1

These three ideas should be pre-written by the band. It is suggested that the band rehearse in advance and create these ideas together with everybody working together, it should be a group effort.

Make sure to make the ideas expandable in energy and dynamics, each cycle is more intense than the previous. It is best to memorize these, in order to focus on the timings. It can be pre-determined with the conductor how many times to play each idea, this will help with overall continuity.

A "riff" is a single-line motif (this could include double stops) that has a strong melodic sense, but has varying rhythms. This "riff" should be heavy and hit very hard.

A "chorus" in rock 'n' roll typically is open sounding with simple rhythms at a stable harmonic rhythm. The foundation of a strong chorus are full, rich chords, and a stable drum pattern.

This section is the most open for interpretation, it is most important to capture the frenetic energy and moving feel. The drums can reflect this energy with an unstable, constantly-shifting beat.

Form

Cycle 1

Each box indicates both the instrumental section and what phrase each section is to play.

SOP 1 = SOPRANO SECTION, PHRASE 1
INST 1 = INSTRUMENTS SECTION, PHRASE 1
BAND 1 = BAND, PHRASE 1

Each box is patterned 0.25-0.30 seconds.

The conductor will cue the beginning of each box.

Throughout the cycles, there is no overlap between boxes.

The number of grey boxes indicates how to approach timing, dynamics, and range.

Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

Cycle 2

Beginning in phrase 3, change each box slightly.

Each box length is added, so that the conductor is to cue each entering group section.

Cycle 3

Continue to build intensity and overlap each box more and more.

Cycle 4

This cycle marks the climax of the piece. What should be box 3 is a box marked BAND 1, which indicates continuous looping of what ever phrase the performer wants. It should be as loud as possible and in the highest range. The result will be chaotic, and "confusing."

The "explosive blackout" is the moment when the house lights and the PA system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see. After the blackout, continue playing your instrument for between 0.00-1.00, stagger the endings, and sit in silence looking confused (but do not overlap it).
AFTER THE EXPLOSIVE BLACKOUT
(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)
ONE PERSON BEGINS Hold THE FIRST PITCH IN THIS COLLECTION
NOTE: BASS DOES NOT PLAY, ONLY ACOUSTIC INSTRUMENTS.

AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C
BEGIN TO MOVE TO PITCHES TO THE RIGHT OF C, CYCLING IN PREVIOUS PITCHES IN THE COLLECTION
ON AVERAGE, COME BACK TO C MORE THAN OTHER PITCHES
EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCENDO THEN DECRESCENDO

AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,
WHILE PLAYING PITCHES FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS
SURROUND THE AUDIENCE

WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHosen.

FIND A FEW MEASURES (APPROXIMATELY BETWEEN 0.10 AND 0.20 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT
ALL OTHER PITCHES BUT C.

ONCE DOWN TO JUST C’S, REPEAT FOR ONE TO 2 MINUTES.

AFTER THE ALLOCATED TIME HAS PASSED WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED C’S.
STOP PLAYING AND MOVE OUT OF THE AUDITORIUM
BE STILL AND WAIT FOR APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

quick form

1. Play from pitch collection
2. Walk to playing position, while playing pitch collection
3. Play pre-determined style/period music
4. Vamp, filtering out all pitches but C
5. When filtered down to just C’s, repeat between 1:00-2:00
6. After duration walk out of space, when out of auditorium, stop playing
IV. scatter

The bass does not move as the instructions indicate.
Just walk off stage not playing anything.

Whatever you decide to play in the last section,
hide somewhere out of view and play when the time comes.

choose a solo, duet, trio, or quartet in one
of the following periods/styles:

- consort
- baroque
- classical
- early romantic
- late romantic
- impressionistic
- jazz
- folk

Note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor)
harmonious
representative of the style/period
mixed from other players (i.e. not everyone
does a baroque duet)
GENERAL PERFORMANCE NOTES

ENSEMBLE:

CHAMBER ENSEMBLE
FLUTE - 2
SOPRANO SAXOPHONE
ALTO SAXOPHONE
TENOR SAXOPHONE
BARITONE SAXOPHONE
F HORN - 2
F TRUMPET - 2
TRUMBERE - 2
MARIMBA
VIBRAPHONE
GLOCKENPIEL
VIOLIN - 4
VIOA - 2

ROCK BAND
ELECTRIC GUITAR - 2
ELECTRIC BASS
DRUM SET

SUGGESTED SETUP:

Conductor
Audio Technician
Lighting Technician

TECHNICAL REQUIREMENTS:

LARGE-FORMAT PA SYSTEM - WITH SUBWOOFER SYSTEM
ALL INSTRUMENTS ARE AMPLIFIED - CLOSE MIXING RECOMMENDED
CONTROL OF LIGHTING, ABILITY TO TURN LIGHTS ON/OFF QUICKLY
IN-EAR-MONITOR SYSTEM

ROCK BAND, SOPRANOS, AND CONDUCTOR NEED IEM'S
LAPTOP COMPUTER RUNNING MAX/MSP 6.X.

GENERAL PERFORMANCE:

THE CLICK TRACK IS RUN IN MAX/MSP
ALL CLICK CUES ARE PERFORMED BY THE CONDUCTOR
THE FIRST MOVEMENT HAS NUMEROUS CLICK CUES
THE SECOND MOVEMENT IS AUTOMATED
THE THIRD ACTS AS A METRONOME, JUST ON

(THANKS TO BEN JOHANSEN FOR DEVELOPING THIS PATCH)

THIS WAS COMPRED TO BE PERFORMED IN THE VILLAGE CHURCH, DENTON

(IDEALLY, THE FLOOR SHOULD HOLD BETWEEN 100-200 PEOPLE)
A BALCONY SHOULD NOT MEET PEOPLE, BUT IS CALLED UP 4TH MOVEMENT
THE TECHNICAL CREW SHOULD BE IN THE SAME SPOT.

THE FRONT OF HOUSE MIX SHOULD BE
1) LOUD
2) BASS HEAVY
3) GUITAR HEAVY

GENERAL INFORMATION

IDEA

BABE IS A FOUR-MOVEMENT WORK BASED ON GENESIS 11:1-9, THE TOWER OF BABEL STORY. IT IS FOR LARGE FORCES AMPLIFIED THROUGH A LARGE FORMAT PA SYSTEM.

IF ONE WORD COULD DESCRIBE IT, IT WOULD BE "SPEC." IT TRULY USES MUSIC AS A PHYSICAL OBJECT TO BOUNCE OFF PHYSICAL BODIES, THIS IS A PHYSICAL PIECE. MINIMALIST INFLUENCE, RENATES THE SOUND WORLD, PRIMARILY LOUIS ANDRESEN AND PAULINE OLIVIERIO. QUADROPS SUPPLIES THE INFLUENCE FOR IMPROVISATION AND ANDRESEN SUPPLIES LARGE-SCALE STRUCTURES AND BOMBASTIC ENERGY. ROCK 'N ROLL IS ALSO A MAJOR INFLUENCE, NOT ONLY IN SONICS, BUT IN THE INSTRUMENTATION, THERE IS LITERALLY A ROCK BAND PLAYING ROCK MUSIC. INSTEAD OF "INFUSING" ROCK SOUNDS INTO A CLASSICAL PIECE, BABE, IS A ROCK BAND PLAYING ROCK MUSIC WITH A CHAMBER ENSEMBLE IMPROVISING USING CONTEMPORARY IMPROVISATIONAL IDEAS, IT IS BOTH IDEAS AT THE SAME TIME. THE GENESIS TEXT IS PRESENTED AS A NARRATIVE, EACH MOVEMENT A PART OF THE STORY. THE FIRST MOVEMENT, BUILDING REBELLION, IS MANS BUILDING OF THE TOWER IN AN ATTEMPT TO REPLACE GOD WITH SOMETHING THEY CAN SEE, IT IS A CHASING AFTER THE WIND REALLY, THEY BUILD AND BUILD ONLY TO FIND OUT THEY REALLY NEVER WENT ANYWHERE. THE SECOND MOVEMENT, SEEING/COMING DOWN, IS FROM GOD'S POINT OF VIEW. HE SEES THE DECEIT IN MAN'S HEART AND HE HAS TO COME DOWN TO SEE THE TOWER, WHEN HE MOVES THERE IS POWER. THE THIRD MOVEMENT, CONFUSION, IS WHERE GOD CONFUSES THE LANGUAGE OF MAN, THIS LITERALLY HAPPENS IN THE PIECE, BUT ALSO HAPPENS TO THE AUDIENCE WHEN THE "EXPLOSIVE BLACKOUT" HAPPENS. THE FOURTH MOVEMENT, SCATTER, IS THE SCATTERING OF MAN ALL OVER THE EARTH AS IS RECORDED EARLIER IN THE BIBLE, GOD GOES OUT BEFORE MAN, AND HERE IS NO DIFFERENT. GOD PAVES THE WAY, MAN GOES OUT AND FORMS NEW CULTURES, WHICH CHANGE OVER TIME. THE WHOLE TIME GOD IS THERE, HE IS ALSO THERE AFTER CULTURES DIE, BABE SHOWS A GOD THAT CARES FOR US AND IS WILLING TO "COME DOWN" TO REMOVE US FROM DANGER AND SET US IN THE RIGHT DIRECTION.

ACKNOWLEDGEMENTS

MY FIRST THANK YOU IS TO JESUS CHRIST, FOR GIVING REDEMPTION TO THIS STORY. TO MY WIFE NICOLE FOR WALKING WITH ME THROUGH THIS ENTIRE PROCESS AND ENCOURAGING ME WHEN SKIES WERE CLOUDY, THIS PIECE IS DEDICATED TO HER.

FOR MY CHURCH, THE VILLAGE CHURCH, AND MORE SPECIFICALLY THE DENTON CAMPUS.
THANK YOU BEAU HUGHES AND JOHN WARREN FOR LEADING OUR CHURCH SO WELL.
THANK YOU LEE VANDEPOL AND JOEL DENNIS FOR WALKING WITH ME DURING MY TIME IN DENTON.
MY COLLEAGUES AT UNT, JOSHUA HARRIS, DAN TRAMET, STEPHEN LUCAS, AND MARK OLIVEIRO. THANK YOU TO IMPULSE, WHO HAS BEEN A HUGE INFLUENCE ON THIS PIECE AND MY GENERAL MUSICALITY, SARAH SUMMAR, PAUL THOMAS, SCOTT PRICE, AND BEN JOHANSEN.
THANK YOU TO MY PREVIOUS COMPOSITION TEACHERS, ESPECIALLY DANIEL BUICH, MARLYN SHIDGE, ELANIE LILLO, AND FOR THE FACULTY AT UNT, ANDREW MAV, JON CHRISTOPHER NELSON, DAVID SOWL, AND PARTICULARLY JOSEPH KLEIN, THE CHAIR OF MY COMMITTEE.
THANK YOU TO MY FAMILY, GRETCHEN PERINGER, PAUL PERINGER, MY SISTER BRANDI AND MY BROTHER IN LAW ROL, THEIR KIDS GISEL, SIBILY, AND JULIE.

234
the most epic
no fills
cymbal wash

"Come, let us make bricks, and burn them thor-ough-ly.
Come, let us build our-selves a ci-ty, and a to-wer with its
top in the heav-ens, and let us make a name for our-selves,
lest we be dis-perced ov-er the face of the whole earth."

Begin to slowly accelerate until

floor tom:

Cymbal swells for one bar before

intermittent

small splashes

ride on 2/4

1st repeat. Follow instructions noted to the left of each 4-bar phrase.
2nd repeat regular beat with energy.

Cymbal wash for one bar before entering the 24 bar progression.

16th hi-hat
alternate 4 & 6

mostly intermittent cymbals (swells, 8th notes)

build in intensity and energy

4 bars of snare on all 4

noise

trash can
cymbal
rolls/crashes
flutter kick

supranos:

...face of the whole earth."
Drumset

I. building rebellion

**Module C** is the climax of the movement. Everything should be as loud as possible.

No fills, no fillers, just quarter notes on the cymbals, how/wha 4 pattern.

In "SPEED UP" continuously gradually speed up until playing as fast as possible, continue until cue and final drum fill.

---

**Module 4** is the same chord sequence as Module 3

No repeats, just one time through

**Play huge**

**Transition:**

Module 4 goes straight into Module C with no tempo change, just continue into the new section at full volume and power.

---

**Module 3** begins with a fermata cymbal swell. (The strings are still playing from Module 2), the conductor will cue the beginning of the fermata, and the beginning of the chord sequence.

The six chord sequences (marked by roman numerals) begins with I and progresses numerically.

Each chord is one measure in length and common time.

The entire sequence is repeated (4 times) by each section.

The first repeat should be down in energy and built through the first time through the sequence. To the right of each chord are directions on what to play.

Discount these directions the second time, just rock a huge beat.

**Transition:**

The second time through the sequence, the last measure (marked with chord E=flat) changes to six beats and as a group play the indicated rhythm at the bottom of the module.

---

**Module 1** and **2** are linear, written in light.

**Module 1** is mostly derived from quarter and eighth notes.

Maundy, you are to keep time with cymbals, but not a steady beat.

Always consider where the other players are playing and how to fit in.

Begin more intensive and become more active through module 1.

**Transition:**

One cue by conductor, transition with a small fill on beat 4 of the last measure of the module.

---

**Module 2** is an extension of module 1, same improvisatory ideas.

More energy, building to a climax at the end of the module.

**Play a steady rock beat, common time.**

**Transition:**

The drums will hit snare hit on all four beats for the last four measures of the module. After the last beat, directly go to cymbal swell in module 3.

---

**A**

These signs are indicators of a cue from the conductor.

1.2.3.4 will be shown by the non-conducting hand of the conductor.

The section flows from bottom left to top:

A-B-1-2-3-4-C

The conductor will give a series of numerical cues, 1, 2, and 3 are in section A, 4 is in section B.

Each subsequent cue will incorporate into the previous gestures.

Think dirty rock ‘n roll for style in this section.

---

**B**

After cue 4, rest until the soprangus are done and the click track begins in module 1.
CONDUCTOR will cue the beginning of section 8.

Begin metronome on ♩ immediately begin rimshots
\[ \mathbf{J} = 60 \]

rimshots = \\

Rimshots are to be played on every beat when resting and when indicated in the phrase below.

\[\text{BEGIN AT: } 0:17\]

\[
\begin{array}{cccccc}
\text{D} & \text{F} & \text{A}^\flat & \text{B} & \text{D} \\
\text{F} & \text{A}^\flat & \text{B} & \text{D} & \text{F} \\
\end{array}
\]

\[
\begin{array}{cccccc}
\text{pp} & \text{p} & \text{mp} & \text{mf} & \text{f} & \text{ff} \\
1 & 1 & 2 & 3 & 5 & 8 & 13 \\
8 & 5 & 3 & 2 & 1 & 1 \\
\end{array}
\]
Drumset

II.seeing/coming down

GENERAL MOVEMENT GUIDELINES:
Begin at the center of the spiral (section 1) and move out following the Fibonacci spiral.
Each section is progressively longer (using the Fibonacci series as material).
Rest until section 8.

IN SECTION 1, A CLICK TRACK WILL BEGIN AT QUARTER NOTE = 60 (ONE BEAT PER SECOND)

AFTER 17 SECONDS BEGIN THE TWO BAR PHRASE IN THE SQUARE BOX.
THIS COUNTS FOR "ONE TIME" THROUGH THE PHRASE.
In the gray box at the bottom of this page is the timing for the section.
Each number corresponds to one time through the phrase (or two measures).

SIMPLY PLAY THE NUMBER THE WHITE BOXES INDICATE AND REST DURING THE GRAY BOXES.
EXAMPLE: AT THE BEGINNING, PLAY THE PHRASE ONE TIME, THEN REST EIGHT TIMES OF THE PHRASE (OR SIXTEEN BARS).

BEGIN SOFTLY AND GET LOUDER AS INDICATED IN THE SCORE.
AFTER THE LAST BOX OF 13, SIMPLY STOP. THE MOVEMENT IS OVER.
**MATERIALS**

Create as a band three different “riffs” or ideas all within the same tempo of \( \frac{4}{4} = 85 \)

and based around E (typical rock modes)

1. Heavy “riff”, think *Led Zeppelin* or *Rage Against the Machine*.

2. Big, open chorus. Full chords, mixing one measure and half note harmonic rhythm, think the chorus from *Pearl Jam’s Alive*, or *Alice In Chain’s Man in the Box*.

3. Frenetic, unstable, exploratory, possibly saturated with delay, single lines, ala mixing *The Edge*-type U2 sounds with the repetition and style of Pinback in *From Nothing to Nowhere*.

**FORM**

<table>
<thead>
<tr>
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<th>CYCLE 2</th>
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<td>SOP 1</td>
</tr>
</tbody>
</table>

SOFTER DYNAMICS: BASIC, STRIPPED DOWN, SIMPLE

MORE ACTIVITY: A BIT LOUDER

ADD MORE VARIANCE: LOUDER DYNAMIC RANGE, MUCH MORE ACTIVE

EXPLOSIVE BLACKOUT

LOUDER ROLL, EXPLORE, EXPLORATIVE

MAXIMUM LOUDNESS: CHOOSE RANDOM PHRASES, REPEAT CONTINUOUSLY

FOR REVIEW ONLY
Drumset

III. confusion

MATERIALS

1 = BAND 1

These three ideas should be pre-written by the band. It is suggested that the band rehearse in advance and create these together with everybody working together, it should be a group effort.

Make sure to make the ideas similar in energy and dynamics; each cycle is more intense than the previous.

It is best to memorize these, in order to focus on the things.

It can be pre-determined with the conductor how many times to play each idea, this will help with overall continuity.

1

A "rip" is a single-line part (this could include double stops) that has a strong melodic sense, but has varying rhythms.

This "rip" should be heavy and hit very hard.

2

A "chorus" in rock n' roll typically is open sounding with simple rhythms at a stable harmonic rhythm.

The foundation of a strong chorus are full, rich chords, and a stable drum pattern.

3

This section is the most open for interpretation, it is most important to capture the frenetic energy and movement.

The drums can reflect this energy with an unstable, constantly-shifting beat.

FORM

CYCLE 1

Each box indicates both the instrumental section and what phrase each section is to play.

SOP 1 = soprano section, phrase 1

INS 1 = instrument section, phrase 1

BAND 1 = rock band, phrase 1

Each box is between 0.30-0.50 seconds.

The conductor will cue the beginning of each box.

Therefore, in this cycle, there is no overlap between boxes.

The light h grey box indicates how to approach timing, dynamics, and range.

Once a box has indicated how to approach a parameter, continue it through subsequent boxes until another grey box indicates a change.

CYCLE 2

Beginning in phrase 3, play with a bit of intensity.

Each box length is doubled, so the conductor is to cue each entering group slowly.

CYCLE 3

Continue to build intensity and overlap each box more and more.

CYCLE 4

This cycle marks the climax of the piece. What should be box 3 is a box marked BAND 2 which indicates continuous looping of what the performer wants. It should be as loud as possible and in the highest range.

The result will be chaotic, and "confusing."

The "explosive blackout" is the moment when the house lights and the PA system are shut down resulting in a complete loss of power. House lights should remain bright enough for the performers and audience to see.

After the blackout, continue playing your instrument for between 0.50-1.00, stagger the endings, and sit in silence looking confused (but do not overlap it).
AFTER THE EXPLOSIVE BLACKOUT

(INCLUDING PLAYING FOR 0:30-1:00, THEN LOOKING CONFUSED)

ONE PERSON BEGINS TO HOLD THE FIRST PITCH IN THIS COLLECTION

NOTE: DRUMS DO NOT PLAY, ONLY ACOUSTIC INSTRUMENTS.

1. AS YOUR INSTRUMENT ALLOWS, MOVE UP OR DOWN FROM MIDDLE C

BEGIN TO MOVE TO Pitches TO THE RIGHT OF C, CYCLING IN PREVIOUS Pitches IN THE COLLECTION

ON AVERAGE, COME BACK TO C MORE THAN OTHER Pitches

EACH NOTE IS LONG IN DURATION, CALM IN DEMANOR, AND CRESCEndo THEN DECRESCEndo

2. AFTER APPROXIMATELY 1:00 STAND UP AND BEGIN TO WALK TO YOUR PREVIOUSLY DETERMINED POSITION,

WHILE PLAYING Pitches FROM THE COLLECTION

SUGGESTED PLAYING POSITIONS

SURROUND THE AUDIENCE

AUDIENCE

3. WHEN ARRIVING AT PLAYING POSITION, BEGIN PLAYING THE PRE-DETERMINED PIECE YOU HAVE CHOSEN.

4. FIND A FEW MEASURES (APPROXIMATELY BETWEEN 0.10 AND 0.30 SECONDS, VAMP THEM WHILE SLOWLY FILTERING OUT

ALL OTHER Pitches BUT C.

5. ONCE DOWN TO JUST C’S, REPEAT FOR ONE TO 2 MINUTES.

6. AFTER THE ALLOWED TIME HAS PAST WALK TO THE NEAREST EXIT WHILE REPEATING THE VAMPED C’S.

STOP PLAYING music OUT OF THE AUDITORIUM

BE STILL AND WAIT FOR APPLAUSE TO RE-ENTER THE AUDITORIUM FOR BOWS

quick form

1. Play from pitch collection

2. Walk to playing position, while playing pitch collection

3. Play pre-determined style/period music

4. Vamp, filtering out all pitches but C

5. When filtered down to just C’s, repeat between 1:00-2:00

6. After duration walk out of space, when out of auditorium, stop playing
IV. scatter

The drums do not move as the instructions indicate.
Just walk off stage not playing anything.

Whatever you decide to play in the last section,
hide somewhere out of view and play when the time comes.

Choose a solo, duet, trio, or quartet in one of the following periods/styles:

- Consort
- Baroque
- Classical
- Early romantic
- Late romantic
- Impressionistic
- Jazz
- Folk

Note: this is not a definitive list.

What you choose needs to be:
in concert C, F, or G (or its relative minor)
harmonious
representative of the style/period
mixed from other players (i.e. not everyone does a baroque duet)