T u r n i n g T i d e s

flute, clarinet and seven amateur percussionists

Jeff Roberts

INSTRUMENTATION

FLUTE
Bb CLARINET

PERCUSSION 1
6 ROCKS
1 WINE GLASS
3 WOOD STICKS
1 RECORDER
3-6 BOTTLES
1 POT
1-2 METAL BEATERS

PERCUSSION 2
6 ROCKS
1 WINE GLASS
3 WOOD STICKS
1 RECORDER
1 POT
1 METAL BEATER

PERCUSSION 3
6 ROCKS
3-6 BOTTLES
3 WOOD STICKS
1 RECORDER
1 METAL BEATER

PERCUSSION 4
6 ROCKS
2 BOTTLES
3 STICKS
1 RECORDER
1 POT
1 METAL BEATER

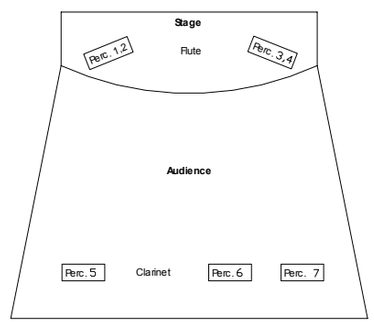
PERCUSSION 5
2 BOTTLES
3 WOOD STICKS
1 RECORDER
3-6 WINE GLASSES
1-2 METAL BEATER

PERCUSSION 6
2 BOTTLES
3 WOOD STICKS
1 RECORDER
3-6 WINE GLASSES
1-2 METAL BEATER

PERCUSSION 7
3-6 BOTTLES
3 STICKS
1 RECORDER
1-2 METAL BEATER

[TOTAL PERCUSSION]
24 ROCKS
14 WINE GLASSES
21 WOOD STICKS
8 BAROQUE RECORDERS
(SOPRANO OR ALTO)
3 LARGE COOKING POTS
10 THIN METAL BEATERS

Performance Arrangement



Composer Note

Turning Tides is a work born from the creative activities of an amateur found object experimental ensemble. I began this ensemble initially as a way to involve people with little or not musical training in the performance of a work of contemporary music. As a composer whose background had little to do with music until after secondary school, I come from a community with no orientation to the world of classical or experimental music. As I have developed my ideas in music as an improviser and composer, it has been a goal for me to include the sum of my experiences – musical or not. By including people from my non-musical past in the original performance of Turning Tides, I was able to achieve this. Since this time, the found object ensemble has involved many variety of people both in age and walk of life, performing my compositions as well as creations of their own. For more information on this ensemble, visit the **Walden Percussion Orchestra Project** website at: www.improvis.org/walden/ .

Program Note

When the tide turns, the water in salt-water rivers and salt marsh creeks transitions between incoming and ebb tide currents. The water does not cease to move, but rather fragments into a mélange of inward, outward and swirling motions that overlap, intersect, collide and synthesize. Watching the indecisive movements of boats moored in a river can attest to this: sometimes they float facing inland, sometimes towards the sea, sometimes facing sideways, caught in an eddy. With the piece TURNING TIDES, I have tried to express something of these motions. Musical shapes and processes repeat themselves and overlap with each other in different ways. They change subtly each time, they may build up and die out or transition into something new. But as much as it is the blend of motions that fascinates me, it is also the quiet, slow and almost unnoticeable process of the tide turning that makes it so wonderful to watch. I hope to capture this subtle quality in the music as well.

PERFORMANCE NOTES

The most important aspect of this music is not necessarily the “correct” interpretation of a score as much as it is the ability of the performers to explore a sound world and “make an environment happen.” I begin with this comment, because the score contains a certain amount of flexibility that presents the performer with broader possibilities of interpretation. By design, this flexibility will hopefully stimulate not only the exploration by the individual performer with his or her part, but also an exploration of listening and interaction between performers. A second part of this “environment” has more to do with my own aesthetic perspective. Naturally, I am drawn to reflective, meditative and contemplative environments. I often find this environment in the solitude of forests, plains or mountains. For me to describe how I imagine the “environment” of TURNING TIDES to sound, these words such as ‘reflective’, ‘meditative’ and ‘contemplative’ or descriptions of natural environments are the best descriptive examples I could provide. In the context of the flexibility within the score, I believe that within a meditative and reflective state, an individual can begin to explore this sound environment. When I ask the performers to “make an environment happen”, I am asking the performs to meditate on, reflect on and explore the musical materials, exhibiting the beauties of an individual note, the potentials for subtle ensemble interaction, appreciating a silent moment or listening to another ensemble member.

NOTATION:

Time Notation

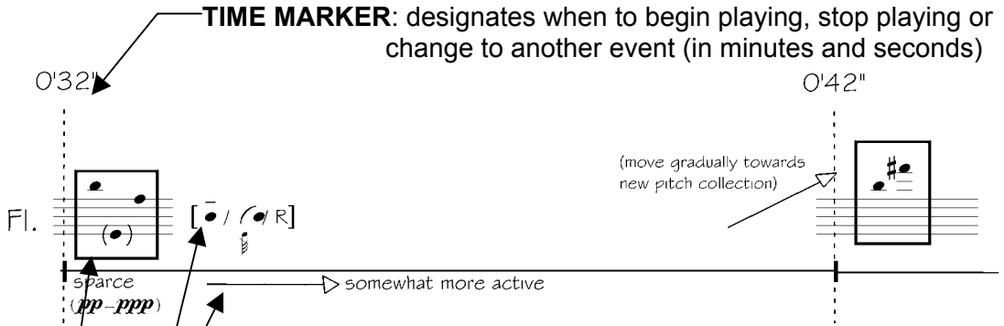
This score keeps track of time by using timers. All of the events that a performer will play are designated by time marks (when to start and when to stop). Just prior to the beginning of a performance, the performers will synchronize their timers.

Notation Specific to Flute and Clarinet Parts:

Simply described, the notation below asks the performer to improvise with different pitch collections using different note types (e.g. single notes, grace notes, repeated notes, held notes), activity levels (e.g., sparse, more active, etc) and dynamic ranges (e.g., pp-ppp).

What I want the performer to do is to explore different and interesting ways to present these notes. The choice of sequence is up to the performer. Constantly change orders, highlight one interval by oscillating a couple of times between two notes, repeat a note a couple of times, pause and present a note surrounded by silence: these are some ideas about how to improvise with the parameters of time and note type. Try to make it interesting and not mundane. But also listen and interact with the other performers who are using the same methods as you are. Look for ways to interact. Just experiment.

Flute and Clarinet Notation



TIME MARKER: designates when to begin playing, stop playing or change to another event (in minutes and seconds)

TIME LINE: Span between time markers that provides a variety of information:

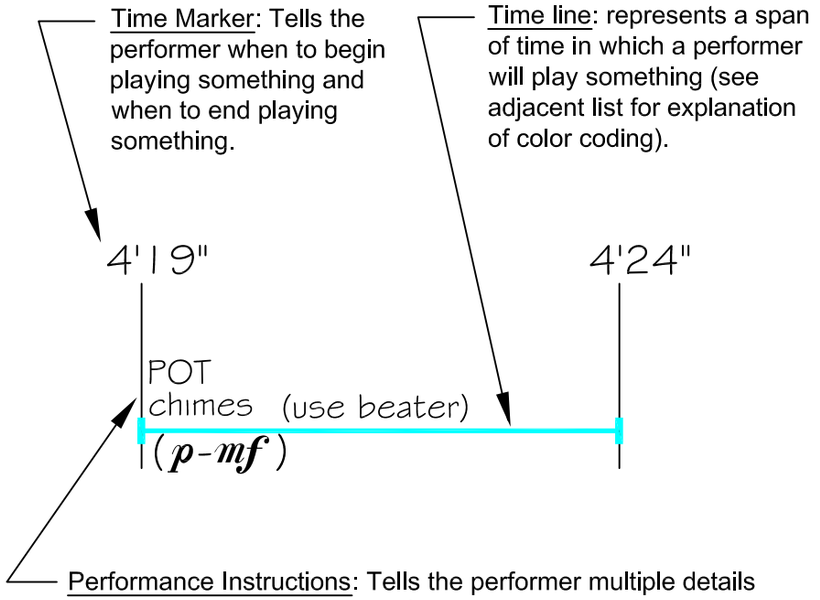
1. ***Activity Level***
   very sparce: meaning very, very sparse (1 note every 2”-5”)
   sparce: a bit more activity but still pretty thin.
   somewhat more active: a bit less thin. Becoming a bit playful.
   active: playful.
   dense: don’t overdo it. A fullness but subtle.
2. **Dynamic range (e.g. (ppp-pp)):** play within designated dynamic range. Note that dynamic range is relative and must be be determined in the context of other sounds.
3. **Arrow line:** designates a gradual transition to something new.

NOTE TYPES:

- A short but dynamically (swell) well shaped note (approx. an 8th note at the tempo quarter=60)
- A short grace note. Should be ephemeral.
- A held note. Please make it at lest 2” long. Can be longer.
- **R** Stands for “Repeated Note”. Can Be more than twice (up to you).

PITCH COLLECTION: The pitches to improvise with will be shown at the beginning of a section. The order of pitches has no significance. The performer chooses what to do with the ordering of notes. When a new collection of pitches appears at a new time mark, discard the previous pitch collection and begin using the new collection only. A **note with parentheses** means do use that note too much. A **note with a circle** means to add this note to the pitch collection already in use.

PERCUSSION INSTRUMENTS PERFORMANCE NOTES



TIMERS AND SYNCHRONIZING: All performers have their own digital timer to keep track of time. At the beginning of the performance, the ensemble synchronizes their timers. This will need to be done once the ensemble is in place in the concert hall, after the audience has stopped applauding.

The percussion instruments used are listed below. The color next to the instrument is used in the score to help distinguish instruments from one another. Listed beneath each instrument are descriptions of specific techniques used to play the instrument. Not all parts will use all instruments or techniques.

ROCKS

rattle	Take a collection of small rocks and roll them around in your hand.
tap	Hold two or three rocks in one hand and tap them with one rock held in the other hand. Length of taps is up to the performer but in general vary the taps.

STICKS

tr	Stick Trill. Hold two sticks in a V-shape with one hand. Take a 3rd stick and rattle between the other two within the V-shape.
(· /· ·)	Improvise with combinations of one tap on a stick and two taps on a stick.
(· · · · ·)	Improvise with combinations of short patterns of quick successive taps.
	While holding two sticks in one hand, strike them both quickly one after another. The effect should be two short, quick taps. Improvise with combinations of this pattern.
morse code	Imitate a 'Morse code rhythm' with a series of mixed short and long rhythms. As is typically true of Morse code, the stream of short and long combinations are continuous and pulsing. Try to maintain this continuous idea when playing.
3:4, 2:3,etc	COUNT AND TAP: Numbers will be shown in the form of a proportion. For example 2:3. Count to two and then tap one time. Count to three and tap one time. Repeat continuously until section ends. - Slightly faster than seconds pulse: count at a tempo that is slightly faster than the seconds tempo of the ticking on your timer. -Twice as fast as seconds pulse: count at a tempo that is twice as fast as the seconds pulse ticking on your timer.

POT

chimes — Holding the by its handle with one hand, take a metal beater with the other hand and lightly rattle it inside the pot or within the other free handle. The effect should be a somewhat chaotic sound.

tr〰〰 — Holding the pot by its handle with one hand, use two fingers to 'trill' quietly on the bottom edge of the pot. The effect should be a quiet, sustained rumble. Make sure not to dampen the pot bottom or sides. This will reduce the resonant effect.

BOTTLES

blow — Blow delicately but consistently across the opening of the bottle. A quiet, sustained pitch should be achieved.

overblow — Initiating a breath with a "T" sound, blow quickly and forcefully across the opening of the bottle. A screeching, high pitch should be produced. After the inception of the high pitch allow the high pitch to slowly dissipate over time into the normal low pitch. The whole event should have a nice gradual decay from high to low, then dying out.

chimes — Place 4 bottles on a table very close to each other. Take a metal beater and dangle it in between the bottles, allowing it to randomly and rapidly bounce of the bottles producing a glittering 'chimes' effect. If enough bottles are available, duplicate the effect by having bottles and metal beaters for both hands.

GLASSES

rub — Wet a finger and gently but consistently rub the top edge of the wine glass. If correctly done, a high sustained pitch should be produced. Note: it is best to wash your hand before the performance in order to reduce oils on your fingers and increase the friction between the finger and glass edge.

chimes — Place 3-4 glasses on a table very close to each other. Take a metal beater and dangle it in between the glasses, allowing it to randomly and rapidly bounce of the glasses producing a glittering 'chimes' effect. If enough glasses are available, duplicate the effect by having glasses and metal beaters for both hands.

RECORDER

Baroque recorders are used in this piece. Most of the holes on the recorder have been taped closed to limit the collection of pitches. At the beginning of the section for the recorder, there will be only one opened hole available. When the hole is open, it will produce a pitch. When the hole is stopped, it will produce a lower pitch. These are the two pitches to improvise with.

[o / o / R] — These are a collection of symbols that intend to give a general idea of what to improvise with on the recorder. The first is a short performance of only one pitch. The second is beginning on one pitch and moving quickly to the other by either stopping the open hole or unstopping the closed hole. The gesture should be short and quick. 'R' stands for repeated note; another idea to experiment with. Also possible is a trill between the two notes.

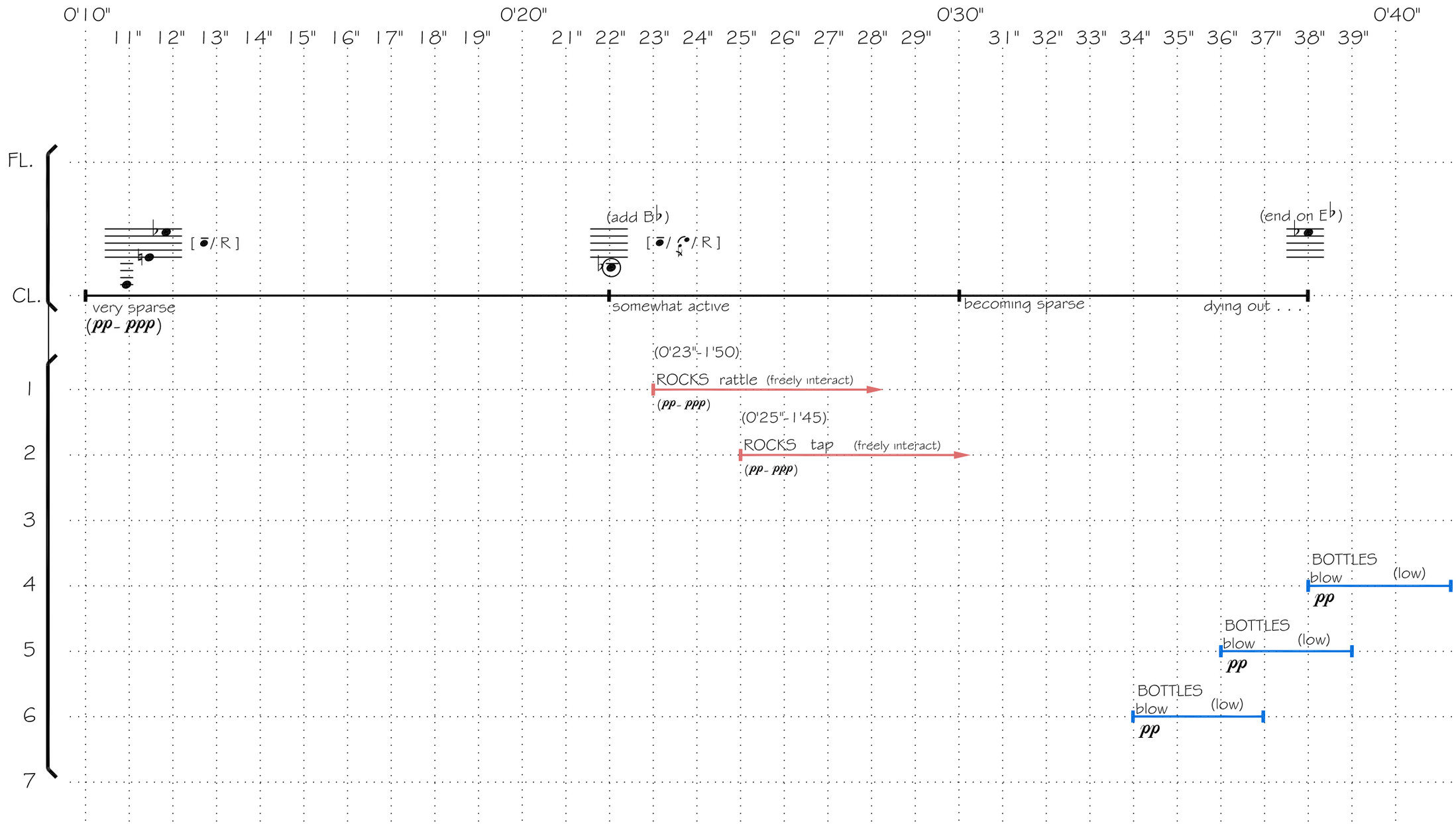
add note — There is a piece of tape with an orange marker that is covering a hole on the recorder. At the time marker designated with the "add note" instruction, take off the piece of colored tape and remove it from over the hole. The collection of pitches is now expanded to include several pitches. Continue to improvise using these pitches.

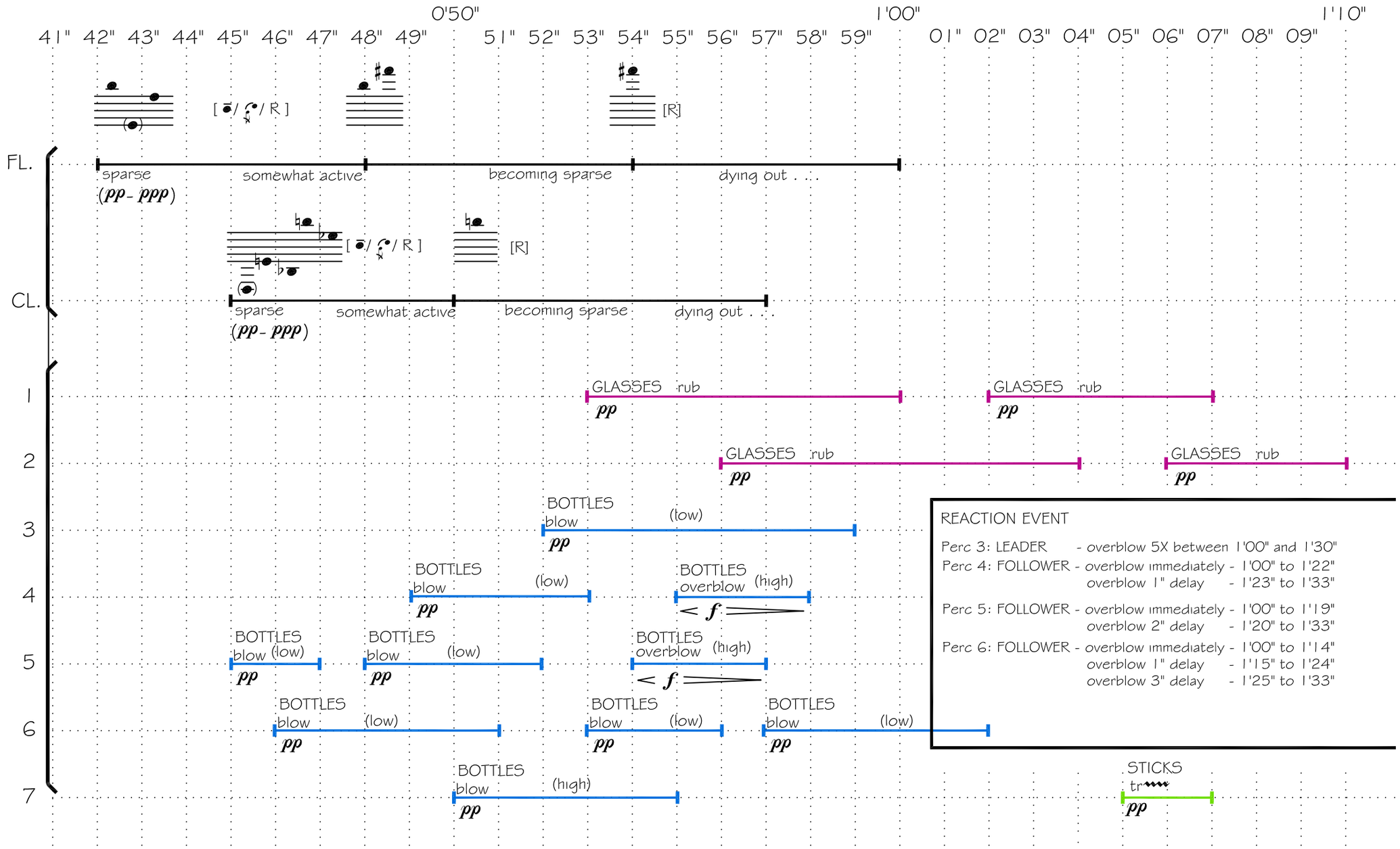
REACTION EVENT

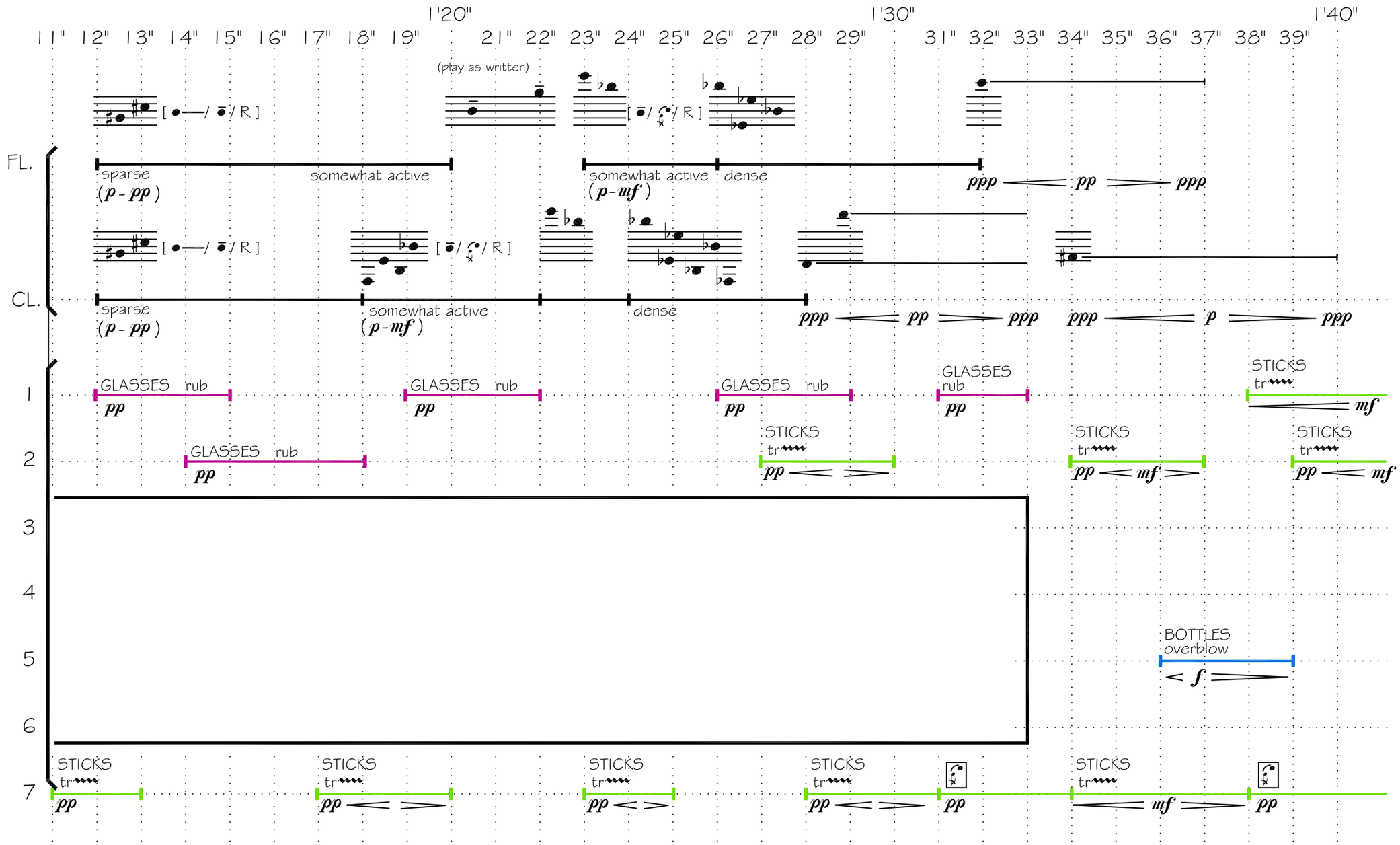
The REACTION EVENT is simply a game of follow the leader that involves a number of the performers (only some players are involved). You are either a LEADER or one of the FOLLOWERS (designated in your part). The LEADER chooses when to perform the lead event (in this case a very high pitched overblown bottle) during the time span designated. In this piece, the leader can play the overblow 5X within the designated time span. The FOLLOWERS listen during the reaction event time span and react with their sound (also an overblown bottle) every time they hear this lead event. Their instructions could say react IMMEDIATELY or wait 1, 2 or 3 seconds and then play your reaction event.

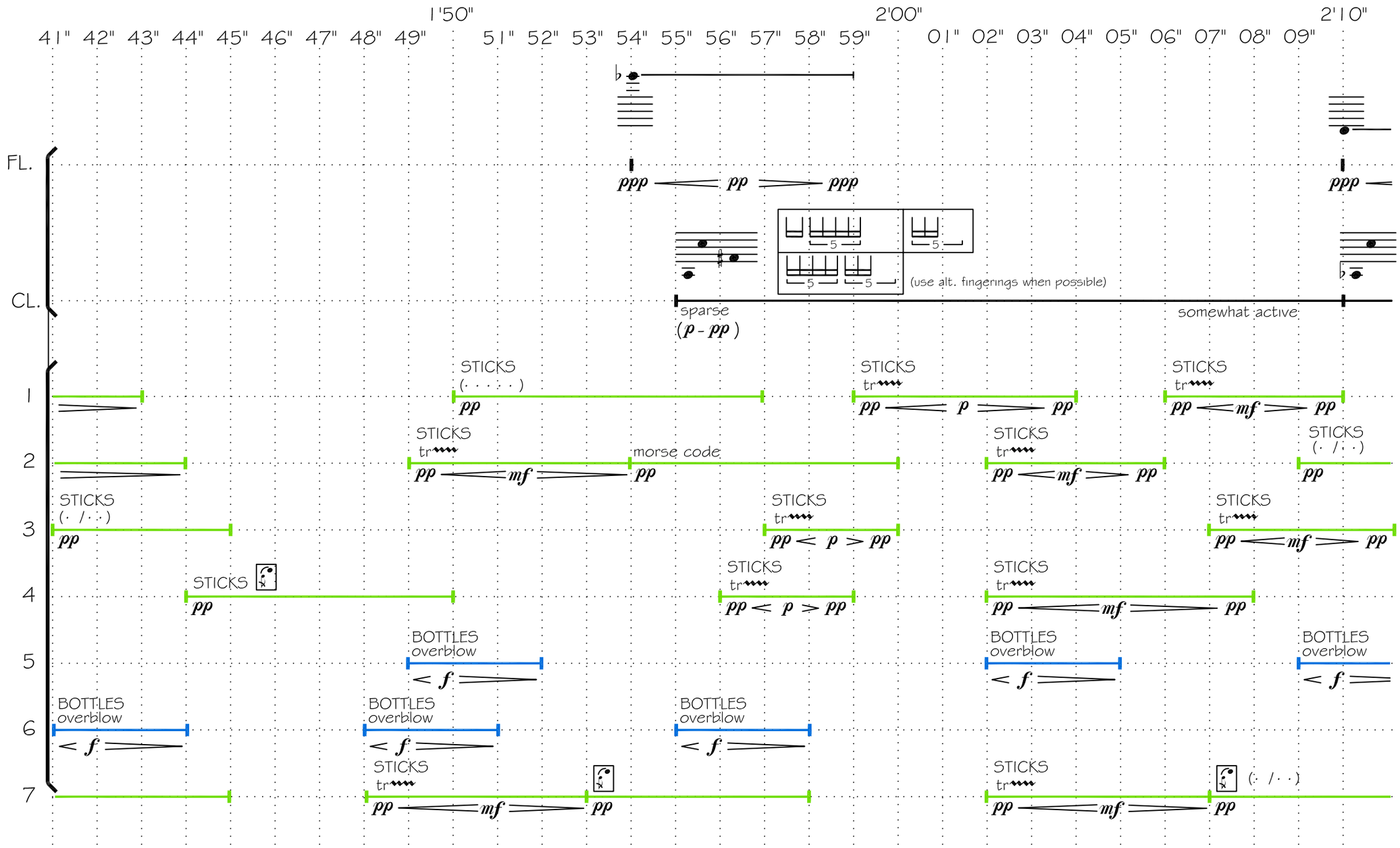
Turning Tides

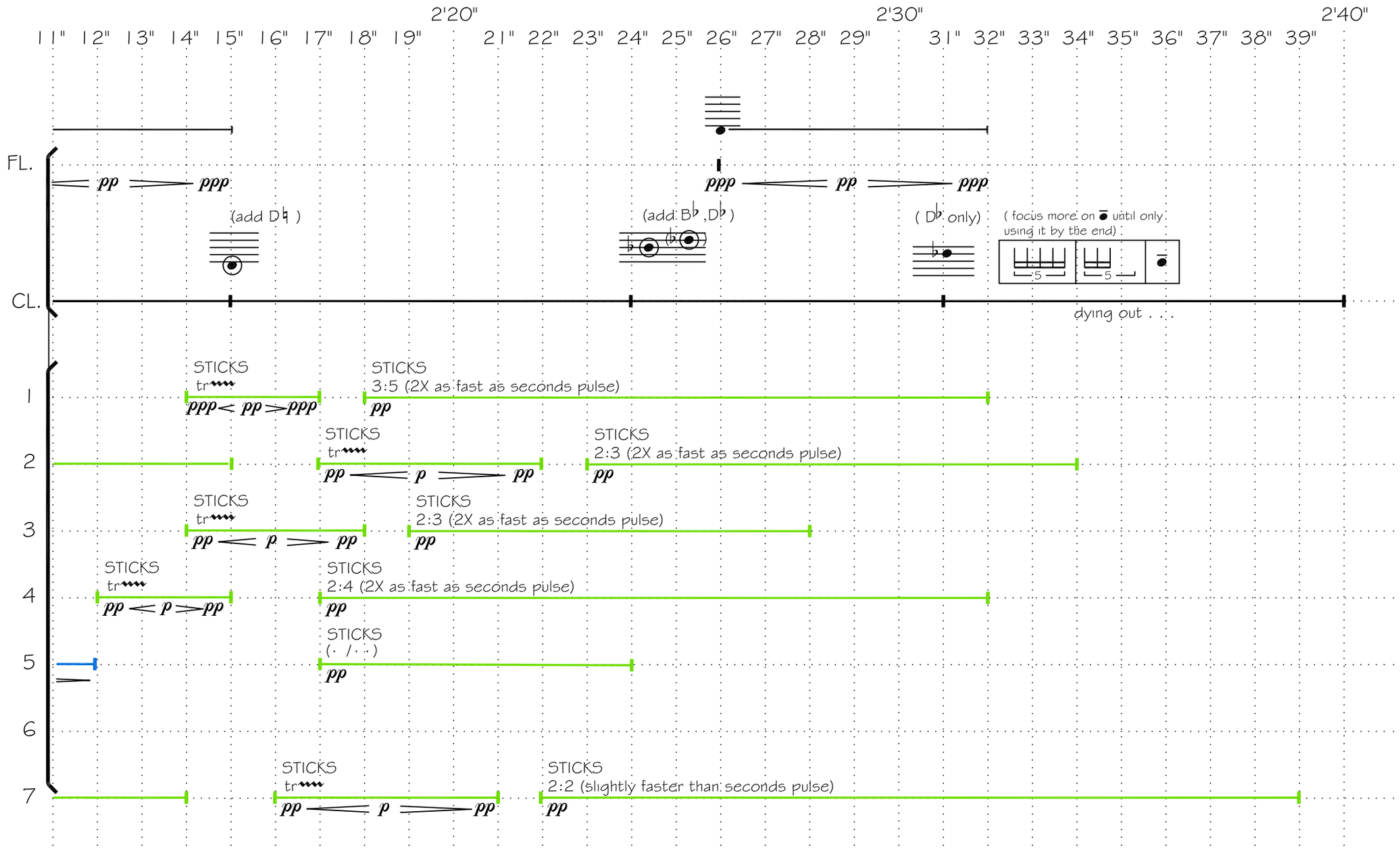
Jeff Roberts
(2001)

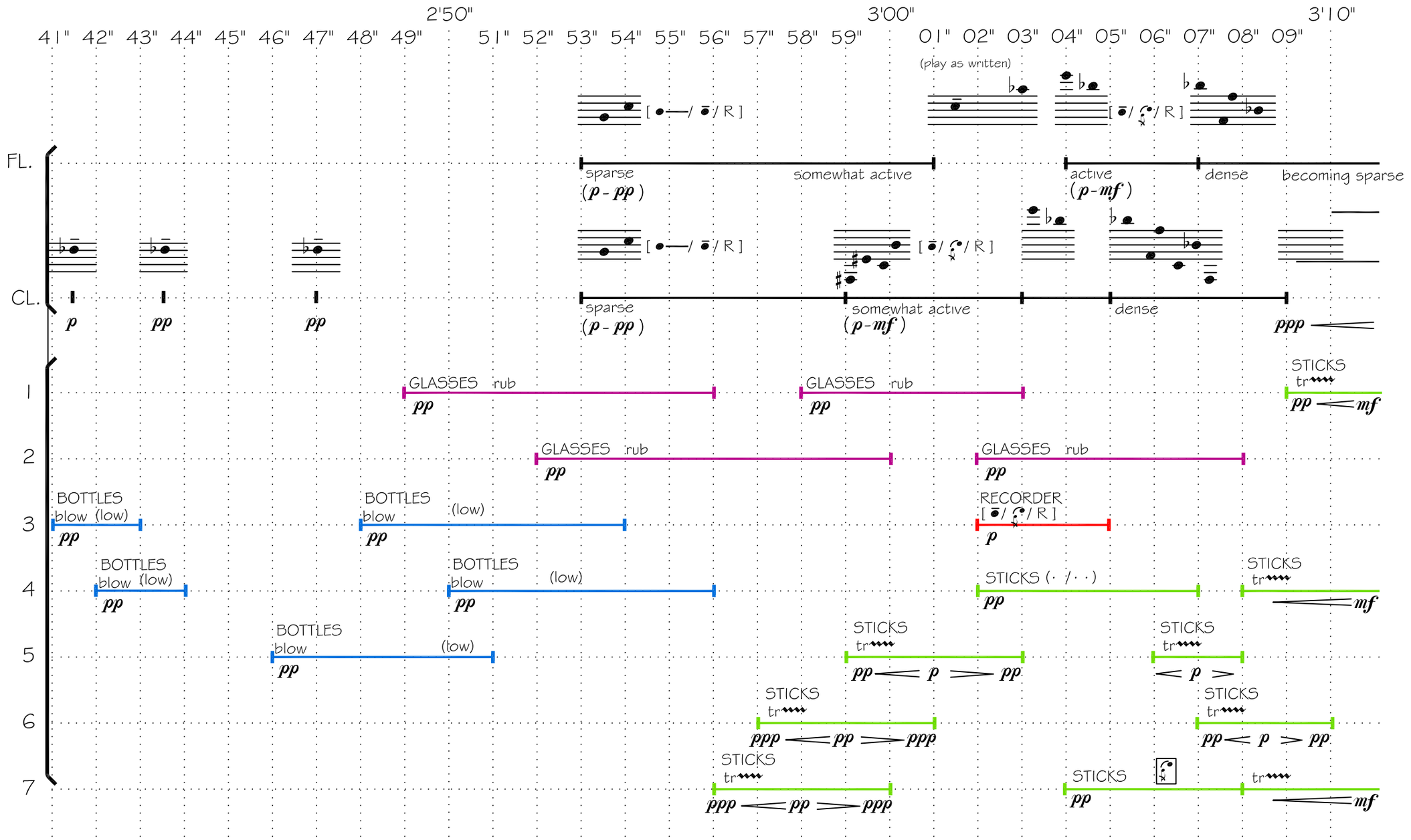


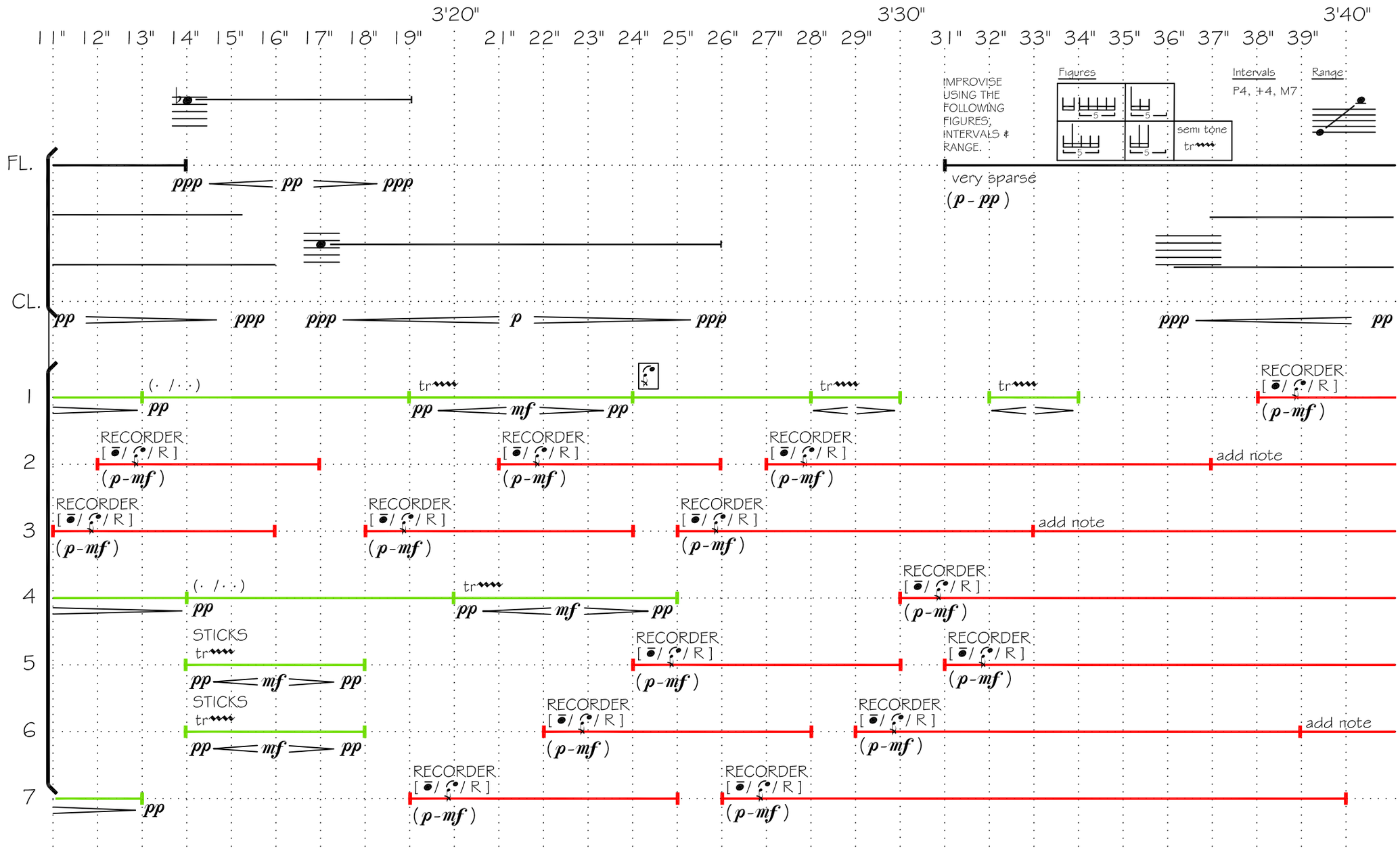

0'50"
1'00"
1'10"
41" 42" 43" 44" 45" 46" 47" 48" 49" 51" 52" 53" 54" 55" 56" 57" 58" 59" 01" 02" 03" 04" 05" 06" 07" 08" 09"
FL.
[/ / R]
[R]
sparse
(pp - ppp)
somewhat active
becoming sparse
dying out . . .
CL.
[/ / R]
[R]
sparse
(pp - ppp)
somewhat active
becoming sparse
dying out . . .
1
2
3
4
5
6
7
GLASSES rub
pp
BOTTLES
blow
(low)
(high)
overblow
f
STICKS
tr
REACTION EVENT
Perc 3: LEADER - overblow 5X between 1'00" and 1'30"
Perc 4: FOLLOWER - overblow immediately - 1'00" to 1'22"
overblow 1" delay - 1'23" to 1'33"
Perc 5: FOLLOWER - overblow immediately - 1'00" to 1'19"
overblow 2" delay - 1'20" to 1'33"
Perc 6: FOLLOWER - overblow immediately - 1'00" to 1'14"
overblow 1" delay - 1'15" to 1'24"
overblow 3" delay - 1'25" to 1'33"


1'20"
1'30"
1'40"
11" 12" 13" 14" 15" 16" 17" 18" 19" 21" 22" 23" 24" 25" 26" 27" 28" 29" 31" 32" 33" 34" 35" 36" 37" 38" 39"
(play as written)
FL.
sparse
(p - pp)
somewhat active
somewhat active
(p - mf)
dense
ppp pp ppp
CL.
sparse
(p - pp)
somewhat active
(p - mf)
dense
ppp pp ppp
ppp p ppp
1
GLASSES rub pp
GLASSES rub pp
GLASSES rub pp
GLASSES rub pp
STICKS tr mf
2
GLASSES rub pp
STICKS tr pp
STICKS tr pp mf
STICKS tr pp mf
3
4
5
BOTTLES overblow f
6
7
STICKS tr pp
STICKS tr pp
STICKS tr pp
STICKS tr pp
STICKS tr mf pp


1'50"
2'00"
2'10"
41" 42" 43" 44" 45" 46" 47" 48" 49" 51" 52" 53" 54" 55" 56" 57" 58" 59" 01" 02" 03" 04" 05" 06" 07" 08" 09"
FL.
CL.
ppp pp ppp
ppp
(use alt. fingerings when possible)
sparse
(p - pp)
somewhat active
1
2
3
4
5
6
7
STICKS
(· · · · ·)
pp
STICKS
tr
pp p pp
STICKS
tr
pp mf pp
morse code
STICKS
(· / · ·)
pp
BOTTLES
overblow
f


2'20"
2'30"
2'40"
11" 12" 13" 14" 15" 16" 17" 18" 19" 21" 22" 23" 24" 25" 26" 27" 28" 29" 31" 32" 33" 34" 35" 36" 37" 38" 39"
FL.
pp ppp
(add D♮)
ppp pp ppp
(add B♭, D♭)
(D♭ only)
(focus more on 𝅝 until only using it by the end)
5
5
CL.
dying out . . .
1
STICKS
tr
ppp pp ppp
STICKS
3:5 (2X as fast as seconds pulse)
pp
2
STICKS
tr
pp p pp
STICKS
2:3 (2X as fast as seconds pulse)
pp
3
STICKS
tr
pp p pp
STICKS
2:3 (2X as fast as seconds pulse)
pp
4
STICKS
tr
pp p pp
STICKS
2:4 (2X as fast as seconds pulse)
pp
5
STICKS
(· / · ·)
pp
6
7
STICKS
tr
pp p pp
STICKS
2:2 (slightly faster than seconds pulse)
pp


2'50"
3'00"
3'10"
41" 42" 43" 44" 45" 46" 47" 48" 49" 51" 52" 53" 54" 55" 56" 57" 58" 59" 01" 02" 03" 04" 05" 06" 07" 08" 09"
(play as written)
FL.
CL.
sparse
(p - pp)
somewhat active
active
(p - mf)
dense
becoming sparse
p
pp
ppp
1
2
3
4
5
6
7
GLASSES rub
STICKS
tr
mf
BOTTLES
blow
(low)
RECORDER
STICKS (· / · ·)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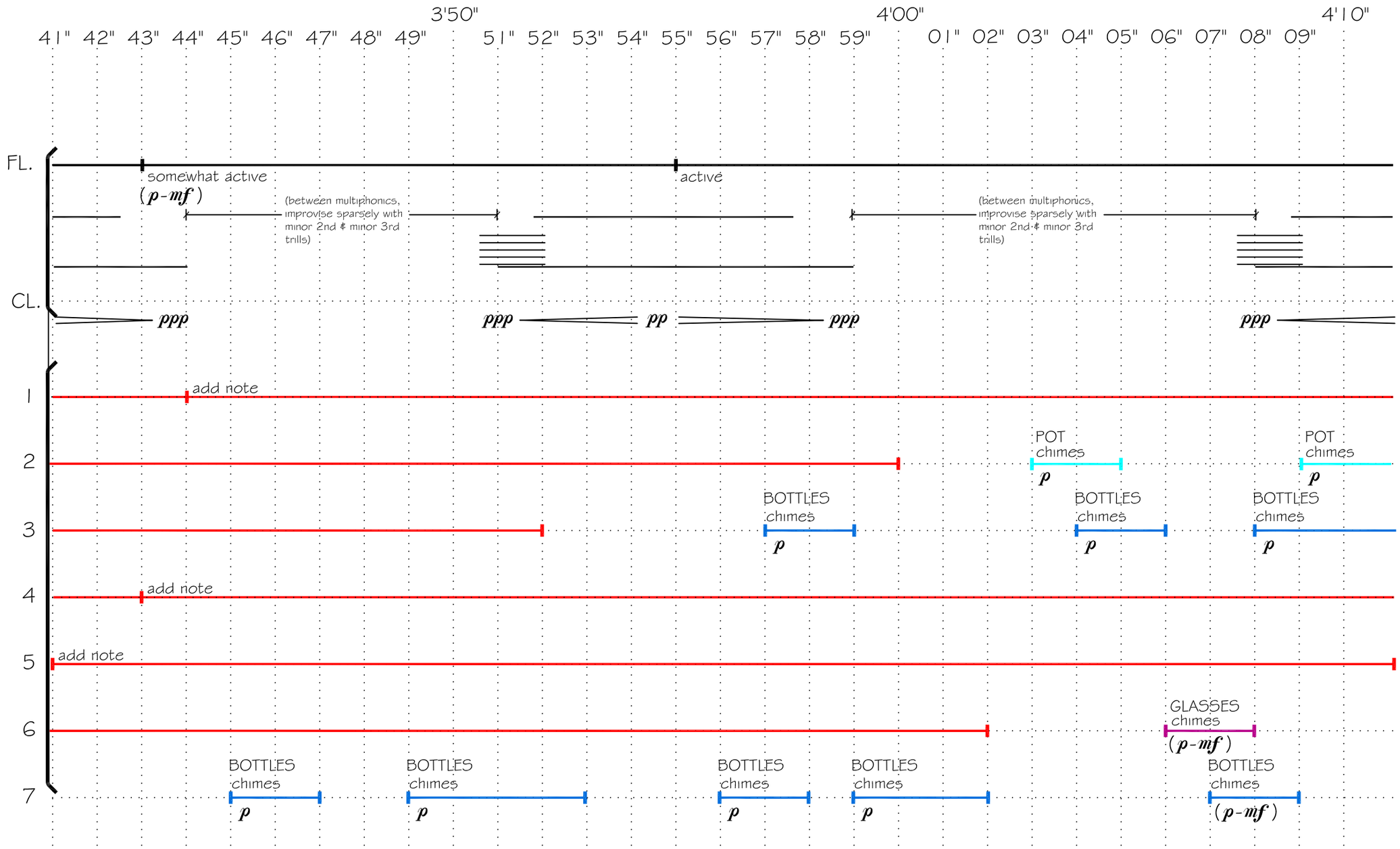
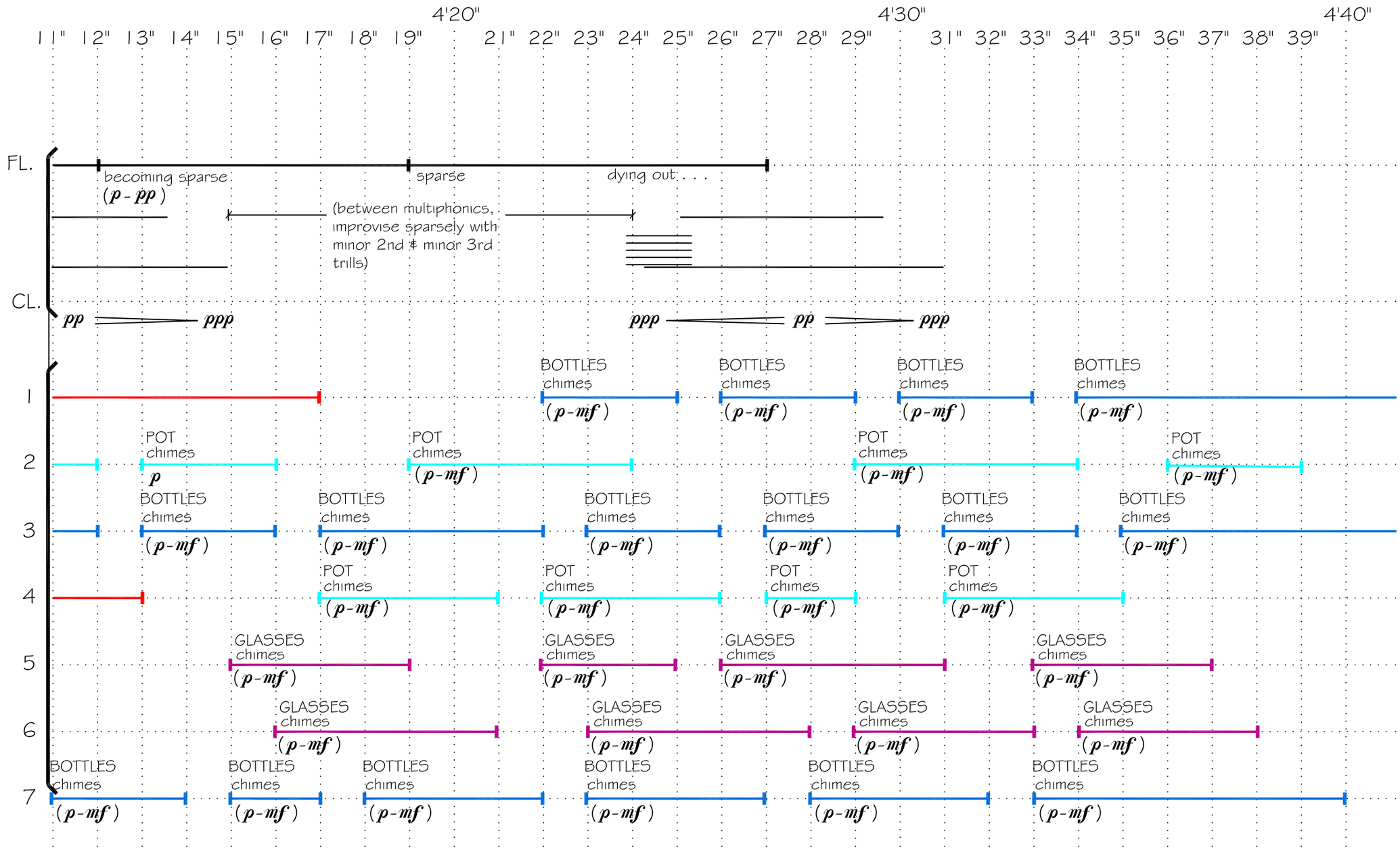
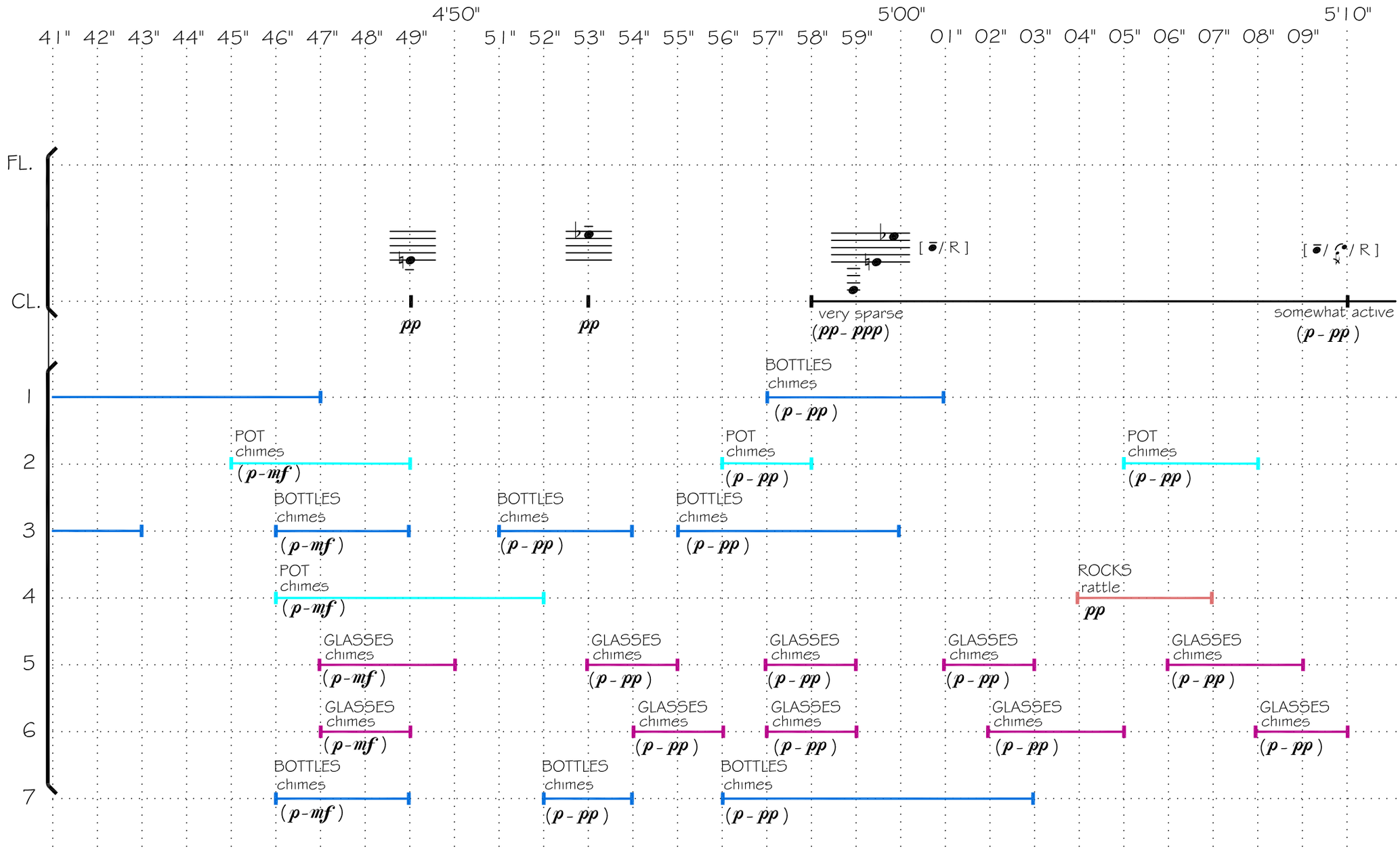
11" 12" 13" 14" 15" 16" 17" 18" 19" 21" 22" 23" 24" 25" 26" 27" 28" 29" 31" 32" 33" 34" 35" 36" 37" 38" 39"
IMPROVISE USING THE FOLLOWING FIGURES, INTERVALS & RANGE.
Figures
Intervals
P4, +4, M7
Range
semi tone
FL.
CL.
very sparse
(p - pp)
1
2
3
4
5
6
7
RECORDER
[/ / R]
(p-mf)
add note
STICKS


3'50"
4'00"
4'10"
41" 42" 43" 44" 45" 46" 47" 48" 49" 51" 52" 53" 54" 55" 56" 57" 58" 59" 01" 02" 03" 04" 05" 06" 07" 08" 09"
FL.
somewhat active
(p-mf)
(between multiphonics, improvise sparsely with minor 2nd & minor 3rd trills)
active
(between multiphonics, improvise sparsely with minor 2nd & minor 3rd trills)
CL.
ppp
ppp
pp
ppp
ppp
1
add note
2
POT chimes
p
POT chimes
p
3
BOTTLES chimes
p
BOTTLES chimes
p
BOTTLES chimes
p
4
add note
5
add note
6
GLASSES chimes
(p-mf)
7
BOTTLES chimes
p
BOTTLES chimes
p
BOTTLES chimes
p
BOTTLES chimes
p
BOTTLES chimes
(p-mf)


4'20"
4'30"
4'40"
11" 12" 13" 14" 15" 16" 17" 18" 19" 21" 22" 23" 24" 25" 26" 27" 28" 29" 31" 32" 33" 34" 35" 36" 37" 38" 39"
FL.
becoming sparse
(p - pp)
sparse
dying out . . .
(between multiphonics, improvise sparsely with minor 2nd & minor 3rd trills)
CL.
pp
ppp
ppp
pp
ppp
1
2
3
4
5
6
7
BOTTLES
chimes
(p-mf)
POT
chimes
p
(p-mf)
GLASSES
chimes
(p-mf)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5'10"
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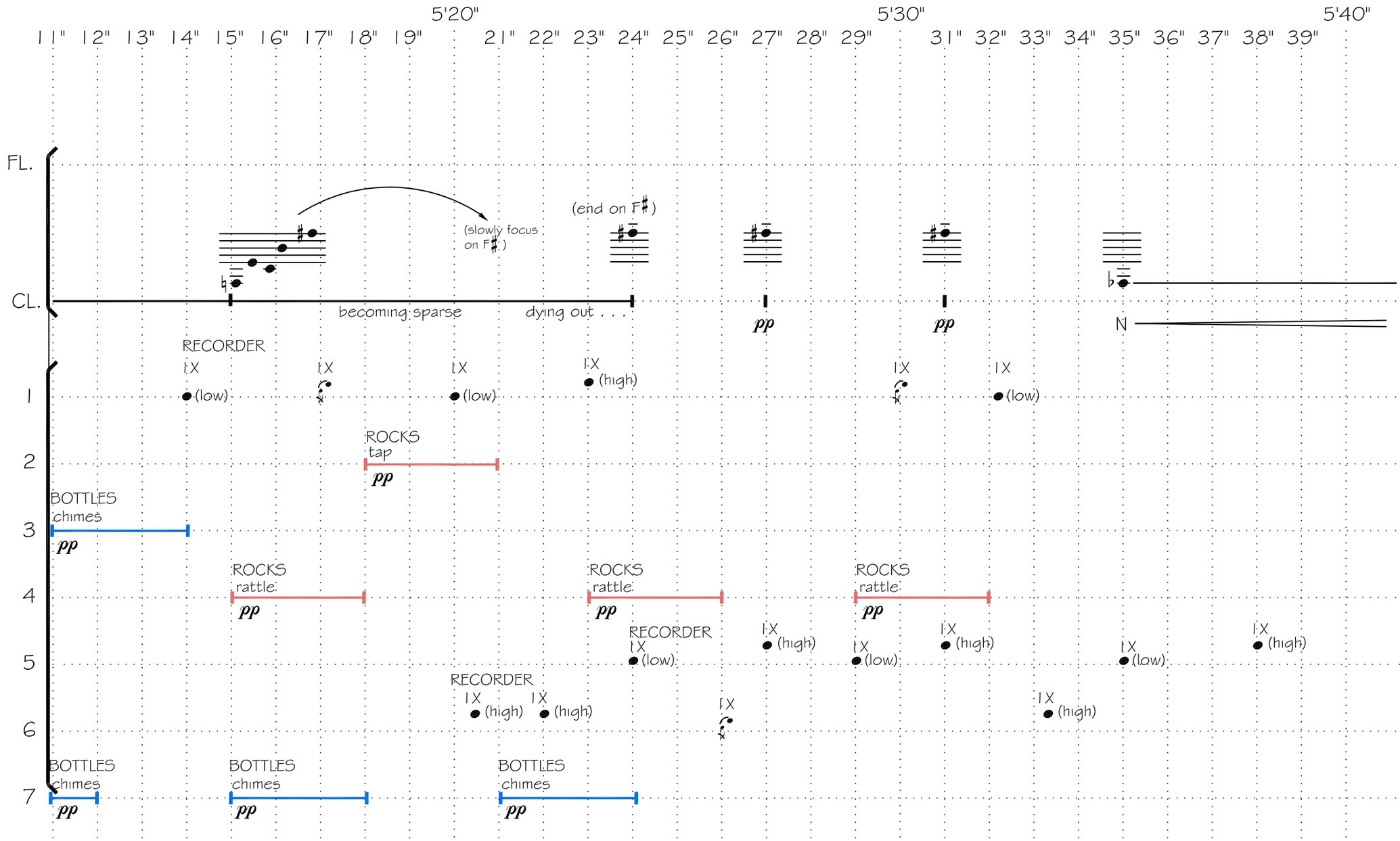
FL.
CL.
pp
pp
[/ R]
[/ / R]
very sparse
(pp - ppp)
somewhat active
(p - pp)
1
2
3
4
5
6
7
BOTTLES
chimes
(p - pp)
POT
chimes
(p - mf)
(p - pp)
BOTTLES
chimes
(p - mf)
(p - pp)
POT
chimes
(p - mf)
ROCKS
rattle
pp
GLASSES
chimes
(p - mf)
(p - pp)
GLASSES
chimes
(p - mf)
(p - pp)
BOTTLES
chimes
(p - mf)
(p - pp)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5'40"
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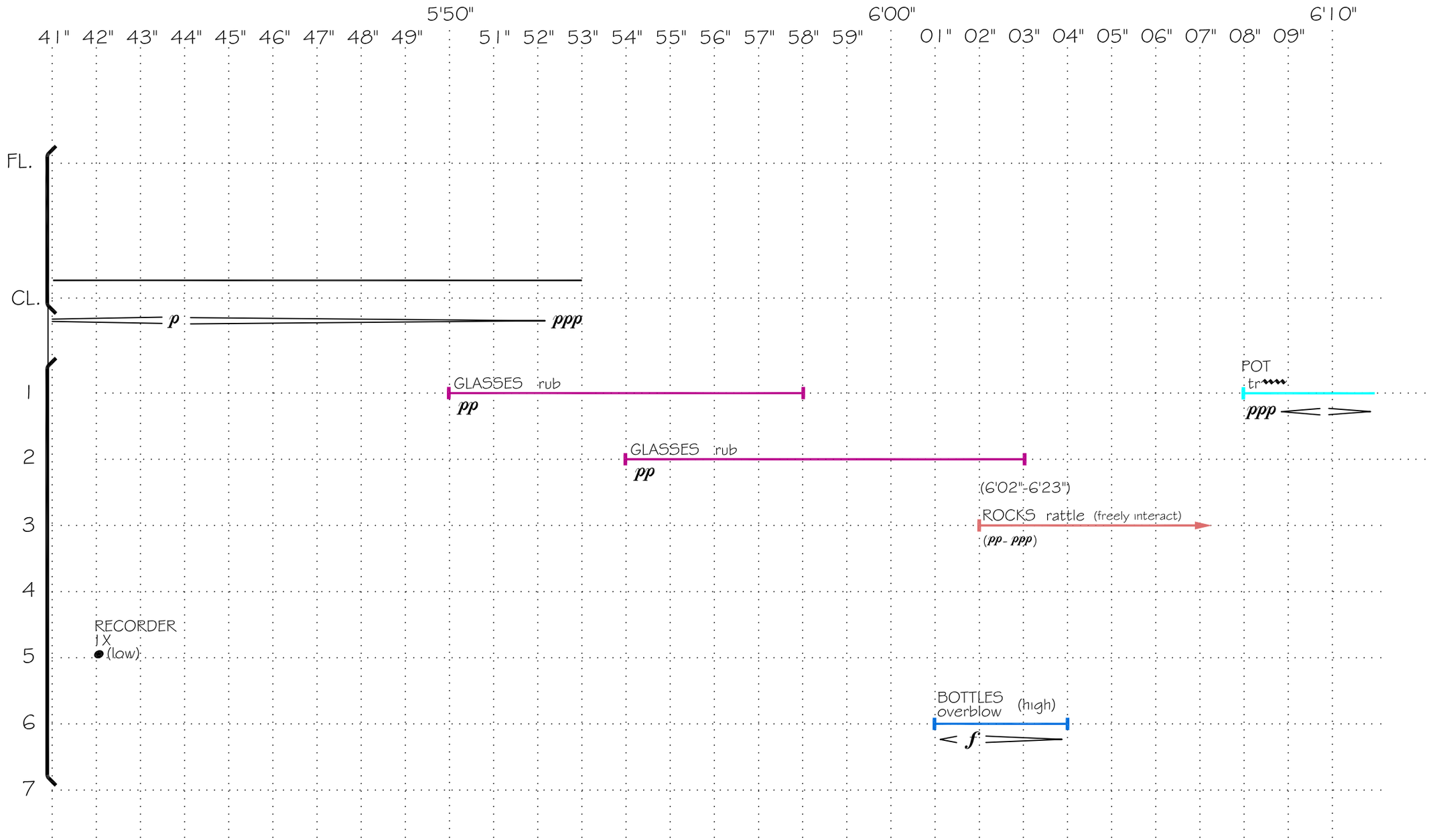
FL.
CL.
(slowly focus on F♯)
(end on F♯)
becoming sparse
dying out . . .
pp
pp
N
RECORDER
IX (low)
IX
IX (low)
IX (high)
IX
IX (low)
1
ROCKS
tap
pp
2
BOTTLES
chimes
pp
3
ROCKS
rattle
pp
ROCKS
rattle
pp
ROCKS
rattle
pp
4
RECORDER
IX (low)
IX (high)
IX (low)
IX (high)
IX (low)
IX (high)
5
RECORDER
IX (high)
IX (high)
IX
IX (high)
6
BOTTLES
chimes
pp
BOTTLES
chimes
pp
BOTTLES
chimes
pp
7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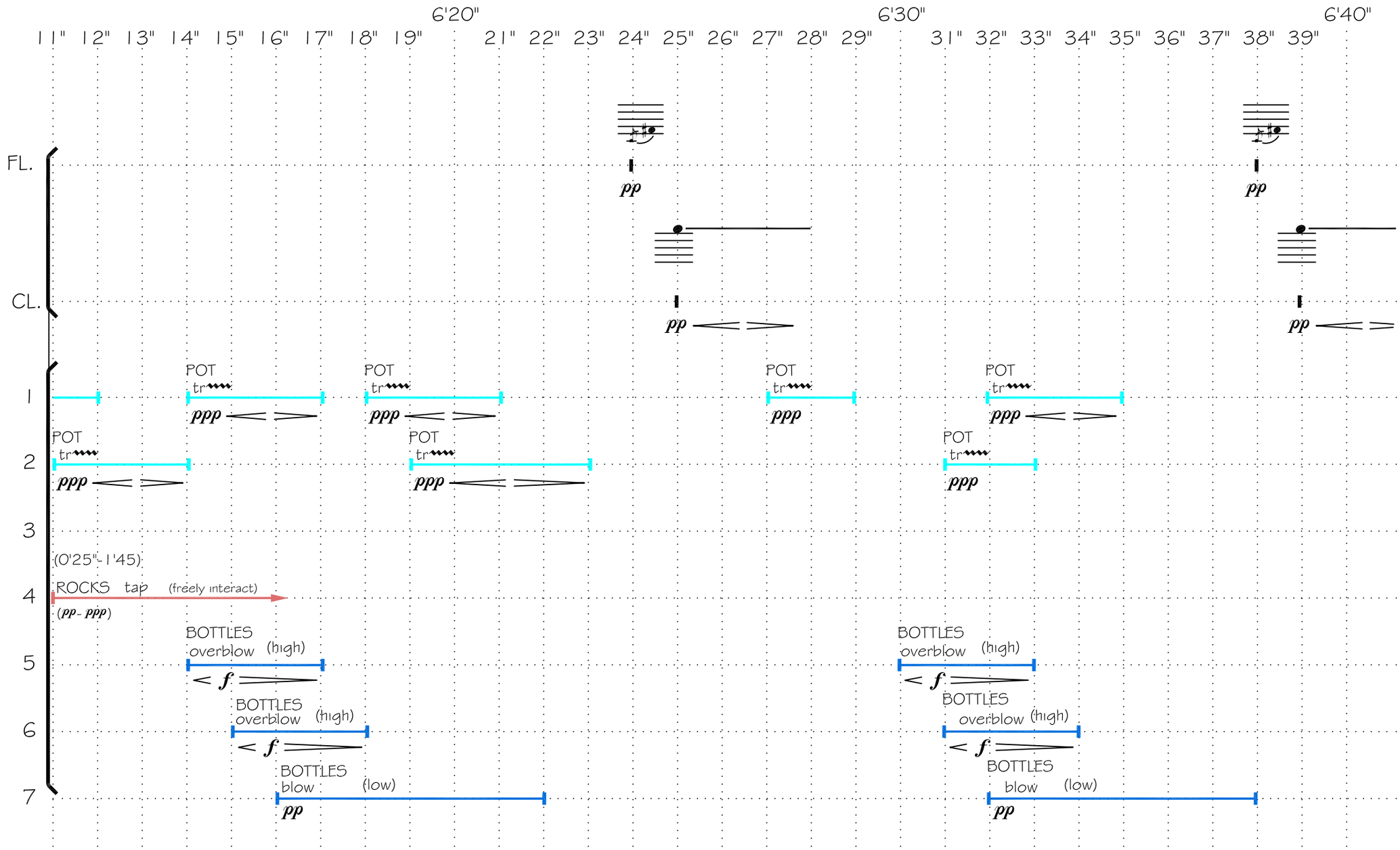
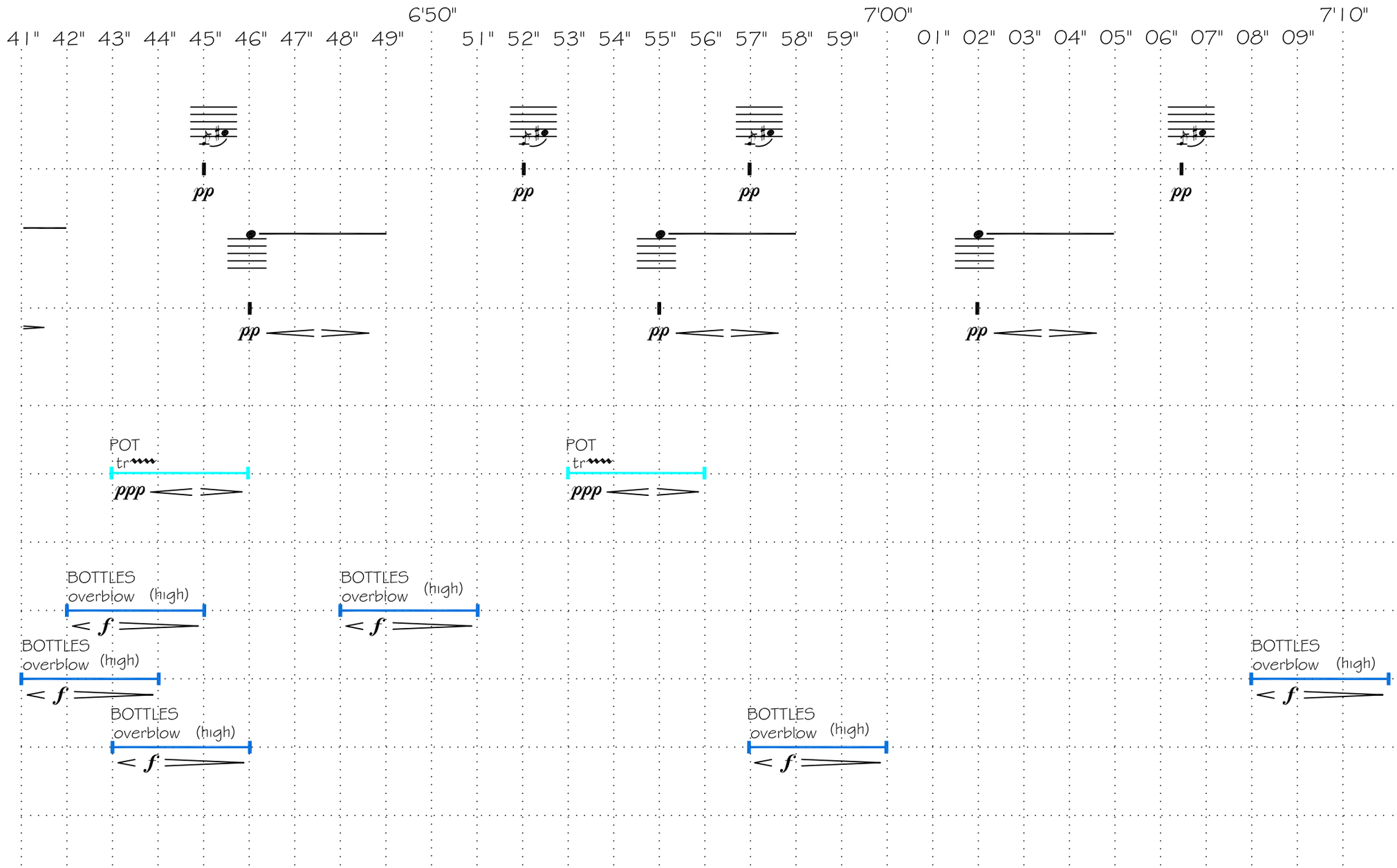
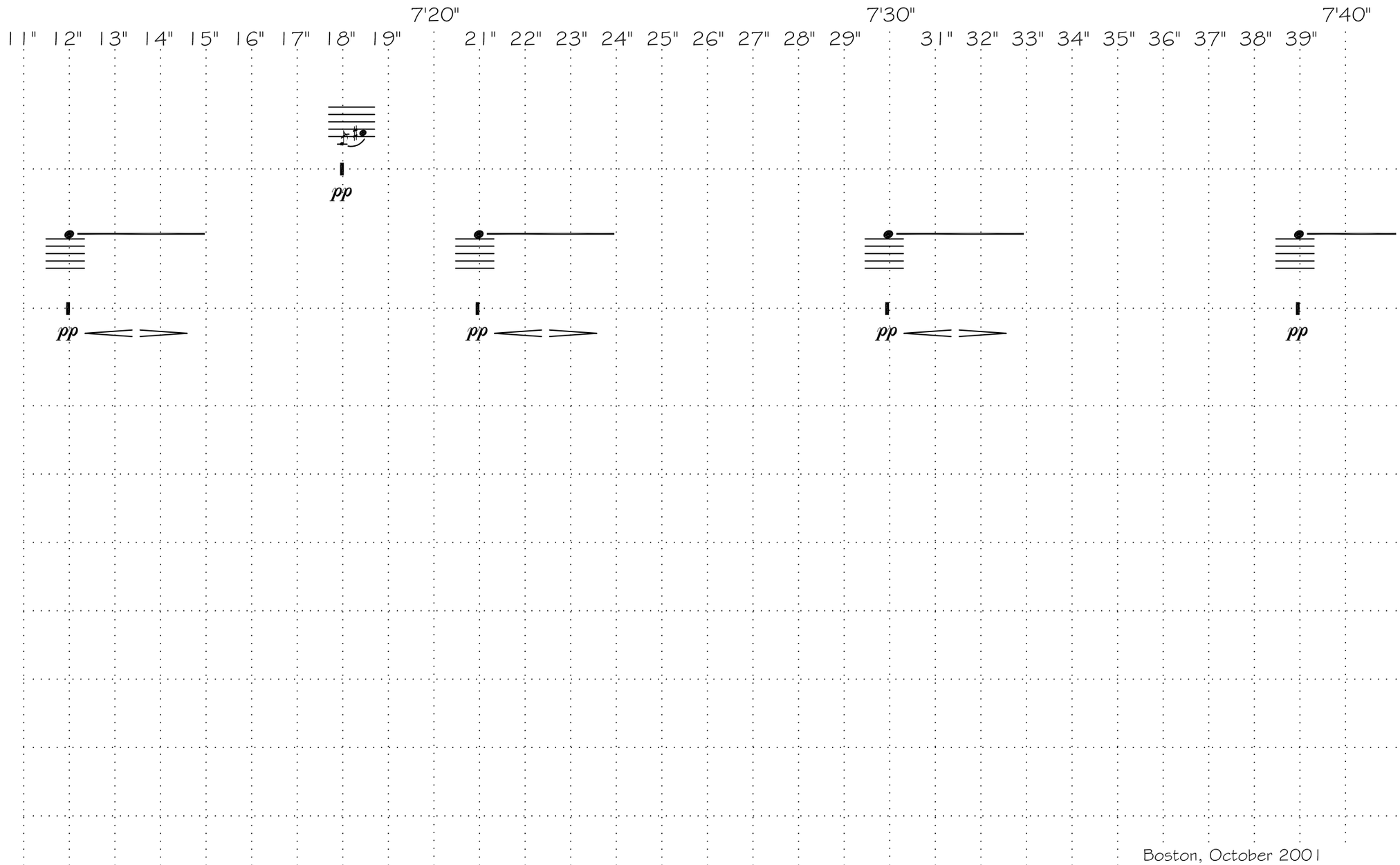
6'10"
41" 42" 43" 44" 45" 46" 47" 48" 49" 51" 52" 53" 54" 55" 56" 57" 58" 59" 01" 02" 03" 04" 05" 06" 07" 08" 09"
FL.
CL.
p
ppp
1
2
3
4
5
6
7
GLASSES rub
pp
GLASSES rub
pp
POT
tr
ppp
(6'02"-6'23")
ROCKS rattle (freely interact)
(pp- ppp)
RECORDER
(low)
BOTTLES
overblow
(high)
f


6'20"
6'30"
6'40"
11" 12" 13" 14" 15" 16" 17" 18" 19" 21" 22" 23" 24" 25" 26" 27" 28" 29" 31" 32" 33" 34" 35" 36" 37" 38" 39"
FL.
CL.
pp
pp
pp
pp
1
2
3
4
5
6
7
POT
tr
ppp
(0'25"-1'45)
ROCKS tap (freely interact)
(pp- ppp)
BOTTLES
overblow (high)
f
BOTTLES
blow (low)
pp


6'50"
7'00"
7'10"
41" 42" 43" 44" 45" 46" 47" 48" 49" 51" 52" 53" 54" 55" 56" 57" 58" 59" 01" 02" 03" 04" 05" 06" 07" 08" 09"
pp
POT
tr
ppp
BOTTLES
overblow (high)
f


7'20"
7'30"
7'40"
11" 12" 13" 14" 15" 16" 17" 18" 19" 21" 22" 23" 24" 25" 26" 27" 28" 29" 31" 32" 33" 34" 35" 36" 37" 38" 39"
pp
pp
pp
pp
pp
Boston, October 2001