

W a n d e r i n g (in the footsteps of Li Po)

*Flute, 2 Clarinets, 2 Violins, 2 Cellos, Piano, Percussion
5 Student violins, 3 amateur percussionists*

*Commissioned by Dinosaur Annex Music Ensemble
for Dinosaur Annex and Students from Community Music Center Boston*

Jeff Roberts

Instrumentation

ENSEMBLE 1

Flute

2 Bb Clarinets

2 Violins

2 Cello

Piano

Percussion:

Vibraphone (mallets and bow)

Bongos

Congas (2, preferably of different size)

Bass Drum

Rosewood Claves

1 pair of Rocks

1 large stainless steel pot (w/a nice gong sound)

1 wine glass

ENSEMBLE 2

5 Student Violinists (each with a chopstick for special col legno battuto technique)

SPATIALLY ARRANGED AMATEUR PERCUSSIONISTS

Percussion - Left Balcony

2 Rocks

Rosewood Claves

Percussion – Center Balcony

1 Wine Glass (tuned to B6)

Rosewood Claves

2 Rocks

Percussion – Right Balcony

1 Wine Glass (tuned to B6)

Rosewood Claves

2 Rocks

PERFORMANCE NOTES

Professional/Student Ensemble

Wandering (in the footsteps of Li Po) was written for a mixture of professional and student performers. The professional component consists of the following parts: Flute, Clarinet 1, Violin 1, Cello 1, Piano, Percussion 1. There are 3 parts written for a more advanced student. These are Clarinet 2, Violin 2 and Cello 2. This group performs as an ensemble on stage.

A group of 5 student violins (can be of varying abilities) forms a separate ensemble on stage. There should be a coordinator/conductor for the first ensemble and, if needed, a second coordinator for the string ensemble. Finally, there are 3 amateur percussion parts for which little or no prior musical ability is required beyond being able to master the simple performance techniques required of their parts. These 3 percussionists are arranged spatially in the performance space (see performance diagram).

Notation

This score uses a time notation and a rhythmic notation. All performers will have a timer that has the ability to count up and at the beginning of the piece, a cue will be given to synchronize all timers. It is important that the synchronizing of timers be as precise as possible for, as a few milliseconds out of synch do not matter, 1/2 a second or more does.

There are a number of instructions in the score that specify to the performers how their part relates to the other parts.

(independent)

Designates that the performer's part is not specifically coordinated by the conductor with other parts.

Although this score uses a time notation and is absent of meter, most of the score is to be counted in tempo. Unless another specific tempo is notated, all rhythmically notated music is to be counted at =60. The performers should think of their timers as 'personal conductors' from which they get this default tempo. One should count with the timer prior to the entrance of their part to assure that they come in at the correct tempo and rhythm relative to the seconds pulse. Once the performer begins his/her passage, he/she does not need to refer to the timer while performing.

Also, although a part may be independent, rhythmically notated music is not aleatoric and combines with the other instrumental parts to form important ensemble gestures. As long as the individual parts are performed with enough care to play at the right tempo and rhythmic entrance, the group gestures should take care of themselves, even if the timers are off by milliseconds. The idea is to allow each performer to shape their own gestures in a more fluid sense of time, without an overlaying metric structure.

The instrument in pairs (clarinet, violin, cello) form a 'teacher-student' unit. Anytime their parts perform at the same time, they should count off together and synchronize their parts.

(coordinated)

Designates that the part will be cued by the conductor. Such a section involves the coordination of 2 or more instruments which need to be precisely together. The cue may be in the =60 tempo or another tempo. In this case, the performer should use his/her timer as a general reference for when to look for a cue. For example, if cue happens at

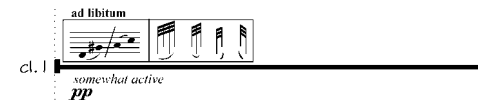
2'10", the performer should anticipate a cue by the conductor to establish tempo and entrance time. The performer should not use his/her own timer to establish the tempo or entrance point.

In the score, coordinated events are designated by a box enclosing the time.

Ad libitum

Designates a section in which involves aleatoric improvisation or rhythmically un-notated gestures that are spatially represented in relation to the seconds pulse. There are a few different types of *ad libitum* notation.

1. Improvising with melodic gestures

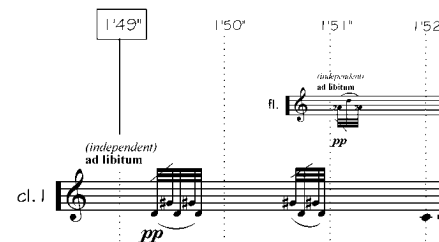


In this notation, the player is given a collection of pitches and some rhythmic gestures. In the span of the time given, the performer is to improvise with these gestures, interacting with other performers who have similar instructions and with the musical context in general. There are different levels of how active the improvisation should be. These are designated just below the time line and are as follows:

sparse – infrequent – somewhat active – active (also: dying out . . .)

TIP: the character of this music is an expression of subtlety and ethereality; blend and emerge from, rather than, dominate the musical context when improvising.

2. Performing time notated gestures



In this notation, the performer performs the gestures in approximate relation to the seconds pulse as indicated in the part. So that the eyes don't have to look both at the timer and page when performing, the performer should count the seconds pulse just prior to their entrance, keep the pulse in mind, and perform the melodic gestures in relation to the internalized seconds pulse.

3. Ad libitum flute techniques

There are two flute techniques used specifically designated ad libitum. The performer should improvise with the idiomatic effects produced using these techniques. They are as follows:

Trill Key Technique: by quickly and lightly touching the trill keys (not pressing them fully down, improvise with 'flutters' of notes using the pitches F#, G, Bb and B-natural in the low register of the flute.

Microtonal Pitch Inflection Technique: at 1'34", perform the G# notated with altering microtonal fingerings (i.e., using the flute keys not depressed in the usual G# fingering). Begin with quick variations (quietly) and gradually slow the pace of the fingering changes until almost a halt by the end of the note.

There are several attack types used in this piece. The following abbreviations designate the different attack types:

<i>air</i>	breath attack	the initiation of the pitch should begin with a pitchless air sound.
<i>s.a.</i>	spit attack	a short loud staccato attack. The upper octave harmonic should be initiated.
<i>sp./cl.</i>	spit – key click	a spit attack followed immediately by an aggressive key clicking sound.
<i>o.b.</i>	over blow	over blow the original note to a harmonic above. In this piece it will always be an octave harmonic (notated in the score)
<i>fl.t.</i>	flutter tongue	

Strings

Col legno battuto (with chop-stick)

This is an *ad libitum* textural technique used in the student string ensemble. By dampening the strings so that no definite pitch sounds, allow the chopstick to bounce, playfully, spontaneously and chaotically on the strings. Continue this in a very active state for the length of time indicated. There should never be a consistent rhythm created, rather a constantly unpredictable, spontaneous rhythm.

Percussion

Pot

Flick

A large, stainless steel cooking pot should be suspended from a boom stand.

on the side of the pot, close to the bottom, flick your finger hard onto the pot to produce a loud focused and accented attack.

Gong

hit the bottom of the pot either near the edge or At the center to produce a soft, sonorous gong sound.

Rocks

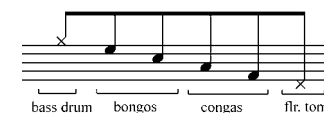
Rocks of different (indefinite) pitches and timbres should be distributed between the percussionists whose parts require rocks.

Wine Glass (arco)

simply means to wet a finger and rub the rim of the glass to produce a sustained pitch. To produce enough friction, it helps to wash one's hands just before performing to rid the hands of oils.

Congas/Bongos, Bass Drum Floor Tom.

The following notation diagram shows where each of the 2 congas, 2 bongos, bass drum and floor tom is notated on the staff:



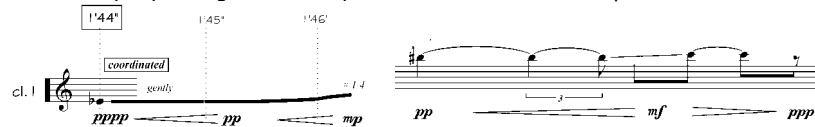
THIS IS A C SCORE

Gestural Pitch Bending

There are 3 types of pitch bend gestures taken from different styles of Traditional Korean Court Music. While each of these gestures have their own unique pitch bend characteristics, all pitch bends should be graceful and performed with a sense of longing and not abrupt or rough.

1. Confucian Ritual Music (A-ak) pitch bend

The bend in this gesture happens at the end of a sustained note. The pitch rise should occur gradually and seem to be more of a gradual lifting of the pitch than an abrupt upward gesture. The pitch should rise between a quarter tone and 1/2 step.



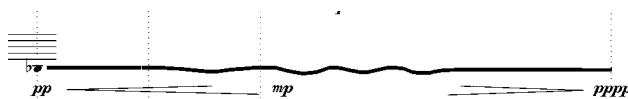
2. Pure Korean Music (Hyang-ak) initiating bend

This upward pitch bend happens more quickly and at the beginning of a sustained note. It is more aggressive than the A-ak bend. It may occur in the context of a full ensemble *Hyang-ak* melodic gesture (e.g. 2'07"), or as an isolated expressive gesture.



3. Pure Korean Music (Hyang-ak) closing pitch fluctuation

This gesture ends a melodic pitch played in a heterophonic style by multiple instruments. The pitch fluctuates between the notated pitch and slightly more than a quarter tone below the notated pitch. After the notated pitch is initiated and held for a brief time, the fluctuation starts slowly and steadily increases in tempo then dies out quickly, ending on the notated pitch. Together with the initiating *Hyang-ak* pitch bend, these make up a complete *Hyang-ak* melodic gesture.



Instrument Specific Performance Notes

Flute

Wandering (in the footsteps of Li Po)

for Dinosaur Annex and Students of the Community Music Center Boston

Jeff Roberts
(2003)

0'10" 0'15" 0'30" 0'35" (all notes very short) 0'42" 0'46" 0'49" 0'53" 0'55" 1'04"

fl. *mp* *pp* *fz* *pp* *pp* *mf* *coordinated* *pizz.* *mf* *sp./cl.* *mf*

vc I *mf* *coordinated*

CLAVES *coordinated*

perc. I *mp*

VIBRAPHONE *arco* *n* *mf* *n*

perc. I *mp* *coordinated* *POT* *gong* *(let ring)*

cl. I *pp* *<mp>* *pp* *>* *ppp* *coordinated* *pp fz* *ppp* *pp<mp>* *pp<mp>* *pp*

perc. I *ff* *coordinated* *POT* *(let ring)*

fl. *ppp* *<pp>* *ppp* *coordinated* *BASS DRUM* *(let ring)* *pp*

String Ensemble *ad libitum (independent)* *c.l.b. technique* *pp* *sparse* *c.l.b. technique* *pp* *sparse* *c.l.b. technique* *pp* *sparse*

tr. key improv.

fl. *ppp*

cl. 1 *pp* *mf* *ppp* *coordinated* *5* *5* *5* *5*

cl. 2 *ppp* *p* *ppp* *5* *5* *5* *5*

1'27" 1'29" 1'30" 1'33" 1'34"

ad libitum microtonal fluctuation

fl. *pp*

pno. (independent) (let ring) *p*

perc. 1 (independent) BONGO/FLR. TOM *p*

perc. 1 (independent) BASS DRUM (let ring) *ppp*

perc. 2 (independent) CLAVES *p*

perc. 1 (independent) CLAVES *p*

1'38" coordinated

pp *mf* *ppp*

cl. 1 coordinated

cl. 2 *pp* *mf* *ppp*

vln 1 coordinated

mf > *p* *mf* *ppp*

vln 2 coordinated

p *mf* *ppp*

vc I (independent)

pp < *mp* > < > *sim.*

perc 1 coordinated

VIBRAPHONE arco

pp *mf* *ppp*

perc 2 coordinated

WINE GLASS arco

pp *mf* *ppp*

1'44" coordinated

cl. 1 *pppp* *pp* *mp* # 1/4

vla. coordinated

pppp *pp* *mp*

perc. 1 (independent)

BASS DRUM (let ring)

BONGOS

pp *mp*

String Ensemble

2	<i>c.l.b. tech.</i>
	<i>pp</i>
4	<i>c.l.b. tech.</i>
	<i>pp</i>

1'47" 1'49" 1'50" 1'51" 1'52" 1'53" 1'54" 1'57" 1'58"

(independent) ad libitum

fl. *mp* *p*

cl. 1 (independent) ad libitum *pp* *pppp* (independent) *ppp*

cl. 2 (independent) ad libitum *pp* *mp*

vln. 1 (independent) pizz. *p* *mf* *pp* arco

vln. 2 (independent)

vc 1 (independent) *p* = 56 coordinated pizz.

vc 2 = 56 coordinated

pno. = 56 coordinated *p* *mf* *mp* *p* *pp*

perc. 1 conga skin scrape *pp* CONGAS BONGOS

perc. 2 WINE BOTTLE trill *ppp* *p* (floor tom)

perc. 3 WINE BOTTLE trill *ppp* *p* (floor tom)

perc. 4 WINE BOTTLE trill *ppp* *p*

c.l.b. tech. *mf* *ppp*

3 c.l.b. tech. *mf* *ppp*

5 c.l.b. tech. *mf* *ppp*

1'59" 2'01" 2'05"

cl. I *mp* *ppp*

vla. *ppp* *mp* *pppp*

vc I

pno. *pp*

perc. I BASS DRUM (let ring) *pp*

perc. 2 *pp* WINE BOTTLE trill *ppp*

perc. 3 *pp* WINE BOTTLE trill *ppp*

perc. 4 *pp* WINE BOTTLE trill *ppp*

2'07" 2'09" 2'10"

fl. *coordinated* *p < mf* *ppp*

cl. I *coordinated* *mf* *pp*

cl. 2 *ad libitum* *active* *pp*

vin. I *coordinated* *pp* *mf*

vc I *coordinated* *p < mf* *ppp*

perc. I (independent) POT: flick (let ring) *mf*

The musical score is written for a large ensemble, including:

- Flute (fl.):** Solo, *mp*, *ad libitum*, *somewhat active*, *pp*.
- Clarinet 1 (cl. 1):** *ad libitum*, *active*, *pp*.
- Clarinet 2 (cl. 2):** *ad libitum*, *active*, *pp*.
- Violin 1 (vln. 1):** *pp*, *coordinated*.
- Violin 2 (vln. 2):** *pp*, *coordinated*.
- Viola (vla.):** *independent*.
- Violoncello 1 (vc. 1):** *independent*, *pp*, *mp*.
- Violoncello 2 (vc. 2):** *independent*, *p*, *mf*, *pp*.
- Piano (pno.):** *subtle*, *p*, *mp*, *p*.
- Percussion 1 (perc. 1):** *independent*, *POT* gong (let ring).
- Vibraphone:** *independent*, *arco*.
- Percussion 2 (perc. 2):** *WINE GLASS* *arco*, *ROCKS* *p* (*independent*).
- Percussion 3 (perc. 3):** *CLAVES* (*independent*), *p*.
- Percussion 4 (perc. 4):** *CLAVES* (*independent*), *p*.

The score is divided into measures by vertical dotted lines, with time signatures ranging from 2'11" to 2'22".

2'24"

cl. 1

pp *p* *pp*

cl. 2

pp *p* *pp* *p* *pp* *p* *ppp*

vl. 1

ppp

vl. 2

ppp

vc. I

pp *mf* *ppp*

pno.

pp *mp* *p*

perc. I

pp *mp* *ppp*

2'28" 2'29" 2'30" 2'31" 2'32"

fl. *coordinated* *mp* *solo*

fl. & cl. 1 count together

cl. I *coordinated* *ad libitum* *pp* *independent* *ad libitum* *a tempo (with flute)*

vl. I *(independent)* *ad libitum* *p*

vl. 2 *(independent)* *pp* *mp* *pp*

VIBRAPHONE *arco*

2'48" count with cl.1 & 2)

2'49"

2'52"

2'53"

2'54"

2'55"

2'56"

2'57"

2'58"

fl.

ppp

mp

pp

p

ppp

cl. I

p

count with flute & cl.1

10

5

10

10

5

p

ppp

cl.2

ppp

mp

pp

p

ppp

mp

ppp

vln.2

coordinated

pp < mp > pp

vla.

coordinated

pp < mp > pp

vc I

coordinated

pp < mp > ppp

vla.

(independent)

pp < mp > pp

vc I

(independent)

pp < mf > pp

pno.

count/coordinate with piano

5

perc. I

CONGAS

p

3

BONGOS

slap

mf

CLAVES

p

5

perc.2

ad libitum

CLAVES

p

perc.3

ad libitum

CLAVES

p

ROCKS (high pitch)

perc.4

ad libitum

CLAVES

p

2'59" 3'00" 3'01" 3'02" 3'03"

fl. *mf* *ppp*

cl.2 *ppp*

vl.1 *pp* *mf* *ppp*

vl.2 *pp* *mf* *ppp*

vla. *pp* *mf* *ppp*

3'06" 3'07" 3'08" 3'09" 3'10"

fl. *ppp* *mp*

cl.1 *pp*

cl.2 *ppp* *mp*

pno. *p* *coordinated* ♩ = 54

perc.1 BONGOS

perc.2 CONGAS *p* CLAVES *ad libitum* WINE GLASS *arco* (independent) *p*

perc.2 CLAVES *p* ROCKS

perc.3 ROCKS *p*

3'12"

3'15"

3'17"

cl. I

pno.

perc. I

ROCKS
(independent)

CLAVES

BASS DRUM

(let ring)

perc. 2

perc. 3

ROCKS
(independent)

3'18"

3'20"

fl.

cl. I

pno.

coordinated

coordinated

coordinated

Cambridge, December 2003