

Night music

summer dusk and night sounds
of insects and other creatures in Virginia forests

for Splinter Reeds

Christopher Luna-Mega (2018)

Proportional Notation / Durations

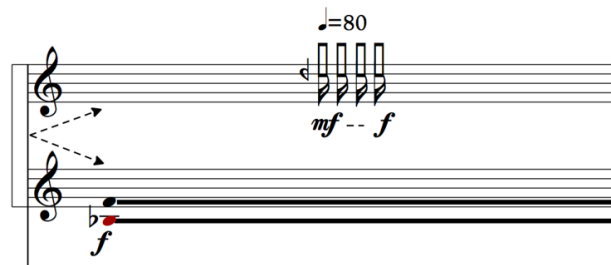
Each system is 10 seconds long, divided into two 5 second segments. Sounds must be played according to their position relative to the timeline and the length of the beam that follows a note-head. Note-heads without a duration beam must be played as short as possible. Stems do not function as rhythmic values, but as connections of groups of notes that immediately follow one another.

Simultaneous Material / Staff Choices

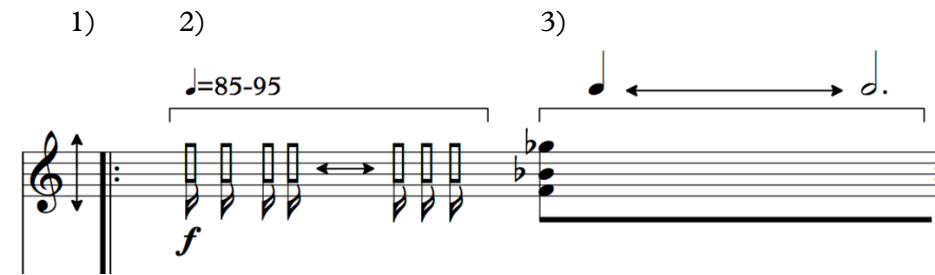
In most sections of the piece, each performer reads from two simultaneous staves. Some sections present juxtaposed material from staff to staff, in which the performer alternates between staves without leaving material out of the performance. When a section presents simultaneous material in both staves, the performer chooses between both materials, trying to cover as much of the material written in both staves.

Dashed arrows facing both staves

Presented when material of one staff is sustained and another staff is brief. The sustained material on one staff must be interrupted and yield to the brief material when the latter appears on the other staff. As soon as the brief material on one staff is played, the sustained material on the other staff must be resumed. The alternation points must be used for breathing when needed. This procedure takes place in the opening sections of movements 1 and 4.



Indeterminate material cells



1) The upward/downward facing arrow applies to both the noised rectangular note-heads (see explanation in the following page) and the round note-heads presented as a chord. For noised rectangular note-heads, constantly vary the register; for the defined pitches, choose one of them on every repetition.

2) Imitative noise rhythmic choices. Choose between the two rhythms at the given approximate tempo. After playing the chosen motive, immediately or after a brief pause for breathing move on to the pitched material.

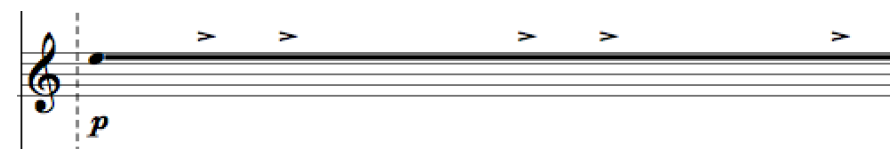
3) Pitched material duration. Play a single chosen pitch with any of the given durations. After playing the chosen pitch, repeat the indeterminate material cell until the next time cue.

Dynamics

1) *p* ----- *mf*

Constantly vary within the given dynamic range.

2)

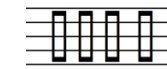


Accent without re-articulating the note.

Accidentals

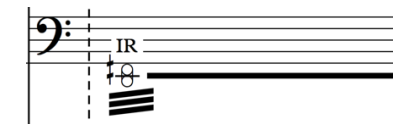
♯ 1/8 tone up	♭ 1/8 tone down
♯ 1/4 tone up	♭ 1/4 tone down
♯ 3/8 tone up	♭ 3/8 tone down
♯ 1/2 tone up	♭ 1/2 tone down
♯ 5/8 tone up	♭ 5/8 tone down
♯ 3/4 tone up	♭ 3/4 tone down

Imitative noise

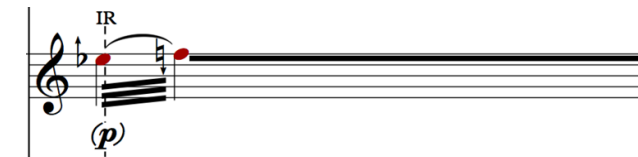


Based on the particular vocabularies of the instrumentalist, the rectangular note-head motives must imitate a predominantly noisy sound that is part of the summer forest dusk recording from which all the materials in this piece were derived. The sound is prominent in audio files 3, 4 and 5 of the supplementary material. These sounds are not beamed, therefore they are as brief as possible. The metered equivalent of the spatial notation is three or four ♩ at ~90 bpm, consistent throughout the piece.

Tremolos



Include all the possible pitches within the given range in tremolo with irregular (IR) durations and patterns.



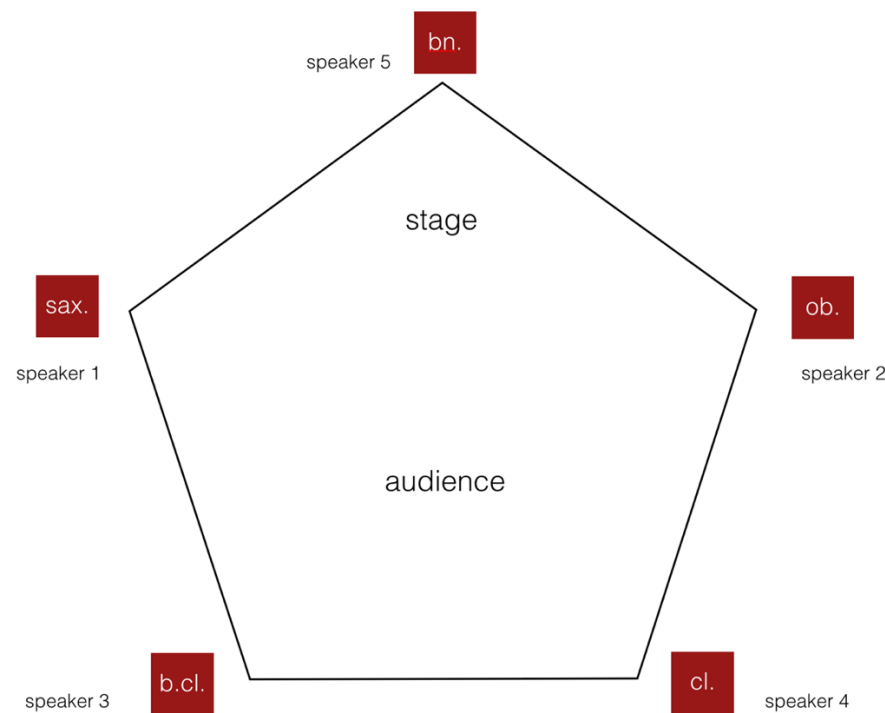
Two-pitch tremolo with irregular (IR) durations and patterns.

Spatial distribution, electronics and amplification

The piece may be performed with or without electronics/amplification, as well as with or without a spatial distribution of the performers.

Spatial distribution

The diagram below considers a standard concert hall. The spatial distribution of performers/speakers may be modified according to the venue.



Electronics and amplification

For the electronic version of the piece, all performers must be amplified. The electronics consist of field recordings and synthesized sounds. An audio file with the fixed media is available via e-mail: ch.luna.mega@gmail.com

Various versions of the piece are available (stereo, 5.1, 5.0, 4.1, 4.0).

Time cues and synchronization

The temporal organization of the piece is based on seconds/minutes, indicated throughout the score/parts substituting bar-numbers. A stopwatch is needed for each performer.

There are three movements in the piece, each requiring resetting the stopwatch as well as a synchronized onset conducted by a designated performer.

Supplementary material

All the musical materials performed by the reed quintet and used in the electronics are derived from direct transcriptions and arrangements of recordings of the summer dusk and night sounds of insects and other creatures in Virginia forests. Every movement in the piece is a fragment taken from the 40 minute original recordings. The striking increase in density and loudness as dusk becomes night is the guiding formal principle of the piece.

The recording uses five microphones in a pentagonal formation, at a distance of ~30 meters between each mic. Each of the five microphone analyses and transcriptions was assigned to an instrument (mic 1 to ob.; mic 2 to cl., etc.), rotating the pairings in each movement.

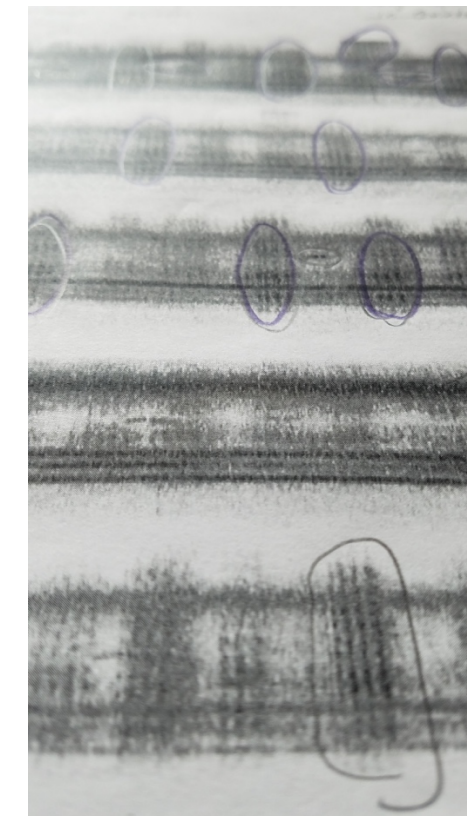
Included with the score and parts are the following fragments of the first 20" of the original field recordings:

1. nightmusic-fieldrec.-mvmt1 (sax / ob., cl.)
2. nightmusic-fieldrec.-mvmt2 (ob. / bn.)
3. nightmusic-fieldrec.-mvmt3 (sax. / b. cl.)
4. nightmusic-fieldrec.-mvmt4 (ob.)
5. nightmusic-fieldrec.-mvmt5 (*tutti*)

Please take a few moments prior to rehearsal to listen to these recordings while following along with the score (the beginning of each movement). The parentheses next to the audio files show the instruments that have been assigned to the featured sounds of the recording (first, the instrument that plays the sounds in the foreground; second, the instrument/s that play the sounds in the background). Besides the "imitative noise" notation explained in the previous page, an ideal performance of this piece includes the performers' input regarding instrumental techniques (besides those provided in the score) that best embody the sounds featured in the recordings.



Microphone 4, Walnut Creek Park, Albemarle, VA, August 16, 7:15 pm.



Sonogram of the 4th movement.

Night music 1.

Christopher Luna-Mega (2018)

0" 5" 10" 15" 20"

Oboe
in dialogue with cl. and sax.
flz. (throughout)
pp --- *mp* * 2
simile
* 1
p
continue uneven accents throughout the sustained tone

Clarinet in B \flat
flz. (throughout) in dialogue with ob. and sax.
pp --- *mp*
simile
p
continue uneven accents throughout the sustained tone

Alto Saxophone
in dialogue with ob. and cl.
pp --- *mp*
simile
p
continue uneven accents throughout the sustained tone

Bass Clarinet in B \flat
pp --- *mp*
flz. (throughout)
mf
continue uneven accents throughout the sustained tone

Bassoon
flz. (throughout)
mf
key clicks
microtonal descent
mp
flz. (throughout)
key clicks
simile (each material with its own dynamics)

Electronics

* 1) The sustained pitch material must sound at all times as a group (not individually) during this section.

* 2) Choose any dynamic within the given range.

20" 25" 30" 35" 40"

Ob. *(pp ----- mp)*
 continue uneven accents throughout the sustained tone

Cl. *(pp ----- mp)*
 continue uneven accents throughout the sustained tone

Alto Sax. *(pp ----- mp)*
 continue uneven accents throughout the sustained tone

B. Cl. *(pp ----- mp)*
(mf)
 continue uneven accents throughout the sustained tone

Bsn. *(p)*
mp *mf*

Detailed description: This is a page of a musical score for woodwinds, labeled '2'. It features five instrument parts: Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The score is divided into five time segments by vertical dashed lines, marked at 20", 25", 30", 35", and 40". Each instrument part has two staves. The Oboe, Clarinet, and Alto Saxophone parts are marked with dynamics *(pp ----- mp)* and include the instruction 'continue uneven accents throughout the sustained tone'. The Bass Clarinet part has a first staff marked *(pp ----- mp)* and a second staff marked *(mf)*. The Bassoon part has a first staff marked *(p)* and a second staff with dynamics *mp* and *mf*. Above the Oboe staff, there are five horizontal lines with a flat symbol (b) and a downward-pointing arrow, corresponding to the time markers. The Alto Saxophone part includes slurs and accents over notes in the second staff. The Bass Clarinet part includes a slur and an 'IR' marking over notes in the first staff. The Bassoon part includes slurs and accents over notes in the second staff.

40"

45"

50"

55"

1'

The musical score is arranged in five systems, each with two staves. The instruments are Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.).

- Oboe (Ob.):** The upper staff has a melodic line starting at 45" with dynamics *(pp - - - - mp)*. The lower staff is mostly silent.
- Clarinet (Cl.):** The upper staff has a melodic line starting at 40" with dynamics *(pp - - - - mp)*. The lower staff is mostly silent.
- Alto Saxophone (Alto Sax.):** The upper staff has a melodic line starting at 40" with dynamics *(pp - - - - mp)*. The lower staff is mostly silent.
- Bass Clarinet (B. Cl.):** The upper staff has a melodic line starting at 40" with dynamics *(pp - - - - mp)*. The lower staff has a melodic line starting at 40" and ending at 1' with dynamics *f*.
- Bassoon (Bsn.):** The upper staff is mostly silent. The lower staff has three chords marked *mp* at approximately 48", 58", and 68".

1' 1'05" 1'10" 1'15" 1'20"

Ob. *(pp ----- mp)*

Cl. *(pp ----- mp)*

Alto Sax. *(pp ----- mp)*

B. Cl. *(pp ----- mp)*

Bsn. *(mp)* *mf*

f

attacca

Detailed description: This is a page of a musical score for woodwinds and bassoon. It features five systems of staves. The first system is for Oboe (Ob.), the second for Clarinet (Cl.), the third for Alto Saxophone (Alto Sax.), the fourth for Bass Clarinet (B. Cl.), and the fifth for Bassoon (Bsn.). Each system has two staves. Vertical dashed lines mark time points at 1', 1'05", 1'10", 1'15", and 1'20". Dynamics are indicated throughout: *pp* (pianissimo) and *mp* (mezzo-piano) for the Oboe, Clarinet, and Alto Saxophone; *pp* and *mp* for the Bass Clarinet; *f* (forte) for the Bassoon; and *mp* and *mf* (mezzo-forte) for the Bassoon's lower staff. The score includes various musical notations such as notes, rests, slurs, and articulation marks. The word *attacca* appears at the bottom right.

2' 2'05" 2'10" 2'15" 2'20"

Ob. *mp* *p* *mp* *p* *p* *mp* *p* *mp* *p*

Cl. (*p* --- *mf*)

Alto Sax. (*p* --- *mp*)

mf *mp* *mp* *p* *mp*

B. Cl. *p* *mp* *p* *mp*

Bsn. *mf* *mp* *mf* *mf* *p* *mf*

Elec. Spatialized field recording: section 2

mp

2'20" 2'25" 2'30" 2'35" 2'40"

Ob. *mf* *p* *mf* *p*

Cl. (*p* --- *mf*)

Alto Sax. (*p* --- *mp*)

B. Cl. *mf* *p* *mp* *mf* *mf* *p*

Bsn. *mp* *mf* *p* *mp* *p* *mf* *mp* *p*

Elec.

2'40" 3'

Field recording interlude

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Elec.

3.

The musical score for section 3 is divided into five measures, each marked with a time signature: 3', 3'05'', 3'10'', 3'15'', and 3'20''. The instruments and their parts are as follows:

- Oboe:** Part 1 (top staff) starts at 3' with dynamics *p* to *mf*. Part 2 (middle staff) begins at 3'05'' with dynamics *pp*, *p*, *mp*, *p*, and *mp*, ending at 3'15'' with *mp*.
- Clarinet in Bb:** Part 1 (top staff) starts at 3' with dynamics *p* to *mf*. Part 2 (middle staff) starts at 3' with a tremolo marked *p* and an *IR* (irregular tremolo) marking.
- Alto Saxophone:** Part 1 (top staff) starts at 3' with dynamics *p* to *mp*. Part 2 (middle staff) starts at 3' with dynamics *p* to *mf*.
- Bass Clarinet in Bb:** Part 1 (top staff) starts at 3' with dynamics *mp* and *mf*. Part 2 (middle staff) starts at 3' with dynamics *mp*, *p*, *mf*, *p*, and *mf*, ending with a *gliss.* (glissando) marking.
- Bassoon:** Part 1 (top staff) starts at 3' with dynamics *p* to *mp*. Part 2 (middle staff) starts at 3' with dynamics *p* to *mf*. Part 3 (bottom staff) starts at 3' with dynamics *p* to *mp*.

*) Include all the possible pitches within the given range in tremolo with irregular durations and patterns.

3'20"

3'25"

3'30"

3'35"

3'40"

Ob. *(p --- mf)*

Cl. *(p --- mf)*

Alto Sax. *(p --- mp)*

B. Cl. *mp* *mf* *mp* *mf* *mf* *mp* *mf* *mp*

Bsn. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

The musical score is divided into five measures by vertical dashed lines. The Oboe part features melodic lines with slurs and dynamic markings from *p* to *mf*. The Clarinet part has similar melodic lines with slurs and dynamics. The Alto Saxophone part consists of rhythmic patterns of eighth notes, with dynamics ranging from *p* to *mp*. The Bass Clarinet part has a melodic line with slurs and dynamics from *mp* to *mf*. The Bassoon part has a melodic line with slurs and dynamics from *mf* to *mp*. There are also two staves at the bottom of each instrument group, likely for fingerings or alternate parts, with some containing rhythmic patterns.

3'40"

3'45"

3'50"

3'55"

4'

Ob. *(p --- mf)*

mf

p

Cl. *(p --- mf)*

IR

Alto Sax. *(p --- mp)*

(p --- mf)

B. Cl. *mf* *mp* *mf* *mf* *p* *mf* *p* *mp*

IR

Bsn. *mp* *mf* *mp* *mf* *p*

(p --- mp)

4' 4'05" 4'10" 4'15" 4'20"

Ob. (*p* --- *mf*)

Cl. (*p* --- *mf*)

Alto Sax. (*p* --- *mp*)

B. Cl. *mf*

Bsn. *p* *mp* *mf*

4'20" 5' 5'05" 5'20"

Preserving the pitches, dynamics and durations of the preceding materials in this movement, improvise by altering the order of events (all instruments)

Field recording interlude

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

Elec. **||**

Spatialized field recording: section 4

mp

4.

5'20" 5'25" 5'30" 5'35" 5'40"

Oboe
mf--f mp
*mf--f simile * 3 mf mp*

Clarinet in Bb
mf--f mp
*mp mf--f simile * 3 mp f f*
*legato sempre * 1*

Alto Saxophone
(mf--f)

Bass Clarinet in Bb
*legato sempre * 1*

Bassoon
(mf--f)
*legato sempre * 2*

Tape
 Spatialized field recording: section 4 (continued from interlude)
mf

* 1) Breathe when needed, ad. lib

* 2) Very brief inflection to the accidental on the left side of the vertical slash

* 3) The noise material (rectangle noteheads) should always present different dynamics, based on the given range in the first bar. This dynamics procedure does not apply to other material (standard noteheads) in the staff.

5'40" 5'45" 5'50" 5'55" 6'

Ob. *mp* *mp* *mp* *mp*

Cl. *mp* *mp* *mp*

Alto Sax. *f* *p* *f* *p* *mf* *f*

B. Cl. *(mf---f)* *(mf---f)*

Bsn. *(mf---f)*

Tape

6' 6'05" 6'10" 6'15" 6'20"

Ob. *mp*

Cl. *mp* *mp* *mp* *f*

Alto Sax. *(mf---f)* *mp* *f* *mp* *f* *mp* *f* *mp*

B. Cl. *(mf---f)*

Bsn. *(mf---f)*

Tape

This musical score page, numbered 14, covers measures from 6' to 6'20". It features staves for Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Tape. The Oboe part begins with a melodic phrase marked *mp* at 6' and includes a key signature change to one flat at 6'20". The Clarinet part starts with a melodic line marked *mp* at 6' and reaches a fortissimo (*f*) dynamic at 6'15". The Alto Saxophone part consists of rhythmic patterns marked *(mf---f)* and a melodic line with dynamics *mp*, *f*, *mp*, *f*, and *mp*. The Bass Clarinet part has rhythmic patterns marked *(mf---f)*. The Bassoon part has rhythmic patterns marked *(mf---f)*. The Tape part is marked with a double bar line at the beginning.

6'20" 6'25" 6'30" 6'35" 6'40"

Ob. *mp* *mp* *mp* *mp*

Cl. *f* *mp* *mp*

Alto Sax. *(mf---f)* *f* *mp* *f* *mp*

B. Cl. *(mf---f)*

Bsn. *(mf---f)*

Tape

f
attacca

