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Winds of Change attempts to build upon the recent tradition of monophonic compositional practice by combining techniques directed at setting a central musical line to maintain interest and create textural clarity. These techniques are primarily inspired by the works of George Crumb and Tan Dun. *Winds of Change* also includes found and built percussion instruments, which are employed to create a unique timbral sound environment. The combination of these two elements is intended to create a monophonic work that is both expressively clear and unique. Chapter I concerns the basic purpose of the thesis and accompanying document. Chapter II focuses on specific techniques and compositional processes used in *Winds of Change*.

WINDS OF CHANGE

by

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Approved by

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TABLE OF CONTENTS

	Page
CHAPTER	
I. INTRODUCTION	1
II. COMPOSITIONAL TECHNIQUES	2
Conclusions	11
REFERENCES	12
APPENDIX A. INSTRUMENT CONSTRUCTION	13
APPENDIX B. SCORE OF <i>WINDS OF CHANGE</i>	17

CHAPTER I
INTRODUCTION

With the musical composition *Winds of Change* I have attempted to build upon the recent tradition of monophonic compositional practice through the combination of my personal stylistic understanding of monophonic texture with the implementation of found and built percussion instruments. Monophonic texture is herein defined as the setting of a central prominent line, combined with a background texture that serves to support that line.

There is precedent within recent monophonic practice toward experimentation with found percussion, non-traditional use of common percussion instruments, and percussion-like textures in non-percussion works. These techniques serve as an alternative means to set apart a central idea from the rest of a work. Chapter II references the works of George Crumb and Tan Dun regarding their monophonic techniques and serves to highlight the salient points of their influence on *Winds of Change*.

CHAPTER II

COMPOSITIONAL TECHNIQUES

Winds of Change was constructed as a work characterized by the setting of a central line. Specifically, this setting was created through the use of compositional techniques designed to maintain interest, and create textural clarity. Examining the compositional practices of George Crumb and Tan Dun in light of their influence on *Winds of Change* will help elucidate the manner in which the central monophonic line of the work was set.

Robert Moevs describes a compelling aspect of George Crumb's monophonic style as he demonstrates how Crumb creates a background texture in his works through the manipulation of timbral, spatial, registral, and temporal elements. Moevs describes how Crumb handles these aspects through the terms "repercussion" and "echo."

If the sound is explosive with instant repeat, the effect is of a repercussion or ricochet; if quieter with somewhat more delayed repeat, it becomes an echo. This device determines the use of two pianos throughout and can extend to mallet percussion instruments. The echo device is pervasive in Crumb's compositions, replacing polyphony, and sometimes is codified in their titles, as the *Eleven Echoes of Autumn (Echoes I)* 1965.¹

The technique is thus used to highlight the central monophonic line of a work. This is achieved through the creation or removal of timbral, registral, and temporal space

¹ Robert Moevs, Review of Records: Music for a Summer Evening (Makrokosmos III), *The Musical Quarterly*, Vol. 62, No. 2 (Apr., 1976), 294-295.

between the monophonic center, and the background texture of a work. Further, Moevs points to the isolation or repetition of figures in the background texture itself as the means by which this space is created.

Heterogeneous borrowings, superpositions, sometimes rudimentary transcriptions [...] sounds, motives, phrases, passages, procedures, entire structures fail to break this persisting unity, but rather point up the sense of constriction produced by tightly circumscribed use of primary material, an assemblage of spooky effects and symbols chosen to evoke a particular mood, and a compositional method reduced essentially to their simple concatenation.¹

Stated another way, these individual gestures do not constitute the central monophonic line but rather work in tandem to frame and clarify, as oppose to form, a unified whole.

These techniques are important in regards to *Winds of Change* due to their perceived effectiveness in creating textural clarity and definition regarding the setting of a central monophonic line.

Similarly, *Winds of Change* is concerned from the outset with creating a sound world within which the central idea is placed. The sound world is presented first and is given the time to develop before the central line enters. The first two pages of the score show this sound world is constructed exclusively in the percussion lines. This supportive texture is created through the use of slate gongs and a bowed cymbal on timpano. This combination of two distinct sounds, which are rich in unique timbral characteristics, serves to define the sound world of the piece immediately (see Figure 1).

² Ibid., 302

**Unmeasured, Ethereal, Random. Like fishing boat buoys
gently clanging together while swaying in ocean breeze.**

The score consists of the following parts and instructions:

- Violin I, Violin II, Viola, Cello, Double Bass:** Each staff contains a single horizontal line with a small black square at the end, indicating a sustained or unmeasured sound.
- Perc. 1:** *Sm. Slate Gong: Strike with med. hard rubber mallet. Includes dynamics *pp* and *p*.
- Perc. 2:** *Med. Slate Gong: Strike with rock hammer. Includes dynamics *pp* and *p*.
- Perc. 3:** Bowed Large Cymbal on Timpano: Includes instructions "pedal gliss." and "Let Ring" with dynamic *p*.

Figure 1. Beginning Sound Environment of *Winds of Change*.

After the sound world has been thoroughly exposed the central monophonic line enters in the cello at Rehearsal A. Simultaneous movement between the monophonic center, and the supportive background texture is purposefully avoided. The avoidance of concurrent movement between the parts is one of the defining characteristics of the way

the central idea is set in this instance. This is similar to the way Crumb employs the techniques of repercussion and echo, and the way textural clarity is created by avoidance of overlapping elements of the central monophonic line and supporting sound world.

Tan Dun's monophonic compositional style shares the characteristic adherence to textural clarity apparent in Crumb's works. Tan constructs elaborate sound environments within each of these works through innovative uses of percussion instruments. These sound environments are constructed primarily in regard to timbre and are designed to change through minute timbral alterations over the course of a work.

An example of Tan's manipulation of timbre is apparent in the score to the film *Hero*.² This film consists of a single story told three separate ways. While subtly different, these stories remain true to a single overarching plot line. Tan mirrors this narrative style timbrally. He attaches the timbre of a small wind chime to the character Flying Snow during the first version of the story at 0:18:25. A similar chime is used in conjunction with the metallic sounds of clashing swords, the sounds of these swords hitting water, and a heavy echo, in the second version of the story at 0:52:54. Yet another chime can be heard in the final version of the story at 1:13:03. Each version of the chime is characterized by a unique timbre. The subtle differences in timbre between these sections help to create an added sense of interest. They are not sufficiently different from one another as to prevent their contextualization as extensions of one another.

This technique is employed in *Winds of Change* through the shift from a bowed cymbal on timpano to a bowed nipple gong in the third percussion line. This effect is

² Quentin Tarantino, *Hero*, Burbank, CA: Miramax Home Entertainment. DVD, 2004.

used to demarcate the three-section structure of the work. These sections are from the beginning to rehearsal letter D, rehearsal letter D to F, and rehearsal letter F through the end of the piece. The effect here is a shift between the brightly metallic sounds of the bowed cymbal in the first section, to the more resonant and clearly pitched sounds of the nipple gong. There is not a timbral development between these two elements, but a direction shift from one to the other. This reflects the influence of Tan's use of chimes in *Hero* by moving between timbres that are sufficiently similar to maintain overall contextual continuity, while simultaneously maintaining interest and variability in an otherwise monophonic texture.

On a local level there is interplay between the central line and background texture in terms of the shape of certain gestures. This principle is employed to add continuity to the work. An example of this interplay can be seen at rehearsal letter B where the percussion figures mimic the upward motion seen slightly before and after in the cello line. The technique of shifting the basic contour of the central line between various instruments as well as between the central line and background texture is employed throughout the work (see Figure 2).

Similarly, the three-note arch that first appears with the opening cello line at rehearsal letter A (see Figure 3), appears frequently in the work and is moved between parts and between different textures.

B Unmeasured, Maintain Similar Tempo

38

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Water Tam:

p

Perc. 2

Med. Slate Gong:

(Strike out of water)

Perc. 3

*Lg. Slate Gong:

Large nipple gong: Scrape with triangle beater

pp

Figure 2. Shifting Contour Between Central Line and Sound Environment.

A Ethereal, Sospesando (♩ = 66)
Perc. Continues With Metric Freedom

The musical score for Figure 3 consists of five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The Vc. staff is enclosed in a dashed rectangular box. Above the Vc. staff, the text 'Melody, sospesando' is written. Below the Vc. staff, there are dynamic markings: *p* with a hairpin, *pp*, *p* with a hairpin, and *pp*. To the right of the Vc. staff, the instruction 'Make this note subdued, weaker' is written above a specific note. Above the Vln. I staff, there are notes with a hairpin and a circled 'o' above them. The tempo is marked as 'Ethereal, Sospesando' with a quarter note equal to 66 (♩ = 66). The percussion part is noted as 'Perc. Continues With Metric Freedom'.

Figure 3. Opening Arch Figure at Rehearsal Letter A.

One notable example of this figure occurs after rehearsal letter G. In this instance, the Cello line retains the function of the “central line,” while the other string parts mirror its three-note gestures. This can be seen in the first and second violins in measures 138–141, and again in the second violin in measures 146–149 (see Figure 4).

There is a tendency throughout the work to construct gestures by combining instruments from the percussion section and the string quintet (see Figure 5). These gestures serve to add continuity and interest to the background texture. They also form a bridge between the string quintet and the percussion section. This bridge is crucial in the realization of the work due to the tendency to conflate entire string quintet with the central line itself. This is due primarily to the shared timbre within the string quintet, and

the fact that the central line largely resides in the cello part throughout the work. Constructing gestures between the percussion and string lines as they function in the background texture serves to diminish the impact of this tendency on the overall effectiveness of the work.

G Moderato (♩ = 108)

136

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

D.B.

Perc. 1 Water Tam: *p* < *mf* Re-strike as needed to maintain resonance

Perc. 2 *p*

Perc. 3 Bowed large (metal) gong on Timpano: *p* < *mf*

Figure 4. Reappearance of Arch Figure at Rehearsal Letter G.

The image shows a musical score for Figure 5, consisting of two systems of staves. The first system includes Vln. I, Vln. II, Vla., Vc., and D.B. The second system includes Perc. 1, Perc. 2, and Perc. 3. The score is marked with a rehearsal mark '120' at the beginning of each system. The Vln. I staff has a dynamic marking of *pp* followed by a crescendo to *f* and then a decrescendo back to *pp*. The Vc. staff has a dynamic marking of *pp* followed by a crescendo to *mp*. The Perc. 3 staff has a dynamic marking of *p* followed by a crescendo and then a decrescendo. The Perc. 3 staff also includes the instruction 'Bowed Large Cymbal on Timpano:'. The Perc. 2 staff has a rhythmic pattern of eighth notes.

Figure 5. Shared Gesture Between Percussion and Strings

Another element, which adds continuity to the work, is the figuration of the bowed cymbal on timpano found in Percussion 3. This figure instructs the performer to begin bowing with the pedal set to a pitch in the center of the drums' range. The performer then executes a gliss upwards, followed by a fall to a pitch below the center of

the instruments range and a second gliss upwards. This figure was specifically used for the timbre and tone quality produced by this specific series of glissandi.

The image shows a musical score for three percussion parts: Perc. 1, Perc. 2, and Perc. 3. Perc. 1 is in treble clef and features a *pp* gliss upwards followed by a *p* gliss upwards. Perc. 2 is in treble clef and features a *p* gliss upwards followed by a *p* gliss upwards. Perc. 3 is in bass clef and features a *p* gliss upwards followed by a *p* gliss upwards. A dashed box highlights a section of Perc. 3 labeled "Bowed Large Cymbal on Timpano" which includes "pedal gliss." and "Let Ring" markings. A note "*Slate Gong:" is present in Perc. 2.

Figure 6. Bowed Cymbal on Timpano Figuration.

Conclusions

The techniques discussed above are employed in *Winds of Change* with the unifying purpose of textural clarity. They are intended to create an evocative sound environment that supports the central line of the work. The piece is further defined by its use of built and found percussion. *Winds of Change* is best understood, then, as a combination of monophonic compositional technique, textural clarity, found and built percussion, and my personal aesthetic principles. Taken together these elements are intended to stretch a single central line throughout the work, while maintaining clarity and interest throughout.

REFERENCES

- Hung, Eric, "Tan Dun Through the Lens of Western Media (Part II)," *Notes*, Vol. 68, No. 3, March 2012, 659–666.
- Moevs, Robert, Review of Records: Music for a Summer Evening (Makrokosmos III), *The Musical Quarterly*, Vol. 62, No. 2 (Apr., 1976).
- Tarantino, Quentin, *Hero*, Burbank, CA: Miramax Home Entertainment. DVD, 2004.
- Tarantino, Quentin, *Hero Defined*, Burbank, CA: Miramax Home Entertainment. DVD, 2004.

APPENDIX A
INSTRUMENT CONSTRUCTION

The instruments used in this work range from those found in common practice, such as the string quintet, to unique instruments constructed and found with the specific intent of being used in this piece.

The stones used in the original performance were made of granite, selected specifically for its sound quality and resonance. Likewise, they were chosen to be of similar size and spherical shape roughly that of a baseball. Any similarly sized granite stones should suffice in a performance of this work.

The gongs called for in the work were constructed from common roofing slate. Any similar slate roofing tiles should work in the construction of these gongs for a performance.

Three types of slate, quarried by the Camara Slate Products Company, and Hilltop Slate, Inc., were used to construct the gongs used in the original performance. These three types of slate are *Camara Unfading Mottled Green and Purple Slate*, *Hilltop Slate Vermont Purple*, and *Hilltop Vermont Grey*. Two tile thicknesses, 3/8 and 1/4 inch, were used. These specific thicknesses have the best combination of durability and resonance. The thinner tiles resonate better, while the thicker tiles possess a higher durability. The pitch of each piece of slate is difficult to judge by the apparent size or thickness of each tile due to the large degree of variability in the material.

The slate gongs are constructed by drilling holes in slate roofing tile. These holes allow for the slate tiles to be strung and hang freely. The holes should be equally spaced, between one and two inches, from the edges of the slate so the tile will hang evenly.

A 1/8-inch titanium drill bit was used in combination with a standard consumer grade Black and Decker drill to create these holes. There was some tendency for the slate to cleave, or flake, during drilling. Increasing drill speed while decreasing drill pressure proved successful in preventing the tiles from breaking during this process.

The slate gongs produce a range of different tones depending on where they are struck, the implement used to strike them, and the unique characteristics of each individual piece of slate. A soft (as opposed to hard) rock hammer is used in conjunction with medium-hard rubber mallets to strike the slate in this piece. This allows for a metallic and louder sound when struck with the rock hammer, and a softer, duller sound when struck with the rubber mallets.

The slate itself is quite durable, though it does tend to flake during performance. Further, a great deal of sound can be created without the use of a large amount of force. The gongs should be struck gently at the outset of rehearsal. Increased force can then be employed as familiarity with the material increases.

Slate gong construction pictures:



Figure A-1. Drill used during the construction of the slate gongs

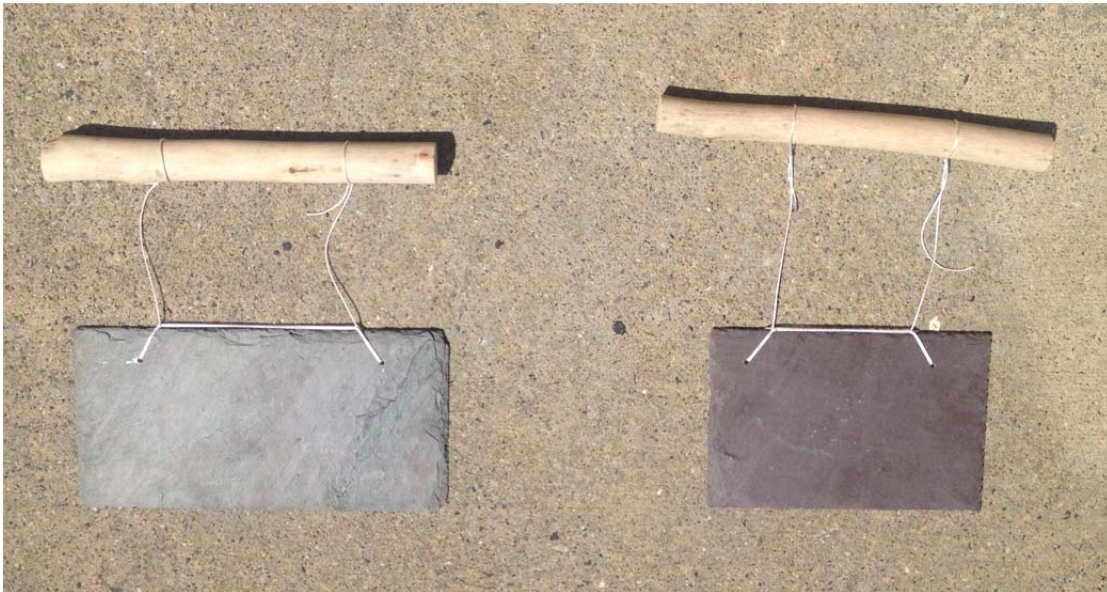


Figure A-2. Slate gongs constructed from 3/8 inch roofing slate



Figure A-3. Slate gongs constructed from 1/4 inch roofing slate

Contact information for slate companies:

Camara Slate Products
“Quarriers and Fabricators of Natural Vermont Slate Products”
PO Box 8, 963 S. Main St.,
Fair Haven, VT 05743
Phone: 802-265-3200
www.camaraslate.com

Hilltop Slate Inc.
PO Box 201, Route 22A
Middle Granville, NY 12849
Phone: (518) 642-2270
www.hilltopslate.com

APPENDIX B

SCORE OF *WINDS OF CHANGE*

Duration: 14 min

Instrumentation

String Quintet and Percussion

Violin I
Violin II
Viola
Cello
Double Bass

3 Percussion Parts:

Perc. 1:

Dumbek
Water Tam
Small Nipple Gong
Spinning Plate Gong

Perc. 2:

Djembe
Medium Nipple Gong
Large Nipple Gong

Perc. 3:

Djembe
Large Cymbal
Timpani
Bass or Cello Bow
Sus. Cymbal
Triangle Beater

Shared:

Slate Gongs (At least three: low, med., high)
Soft Rock Hammer
2 Five-Gallon Buckets
Large Water Container
Stones

Percussion Notes:

Stones

The stones used in the original performance were made of granite, selected specifically for sound quality and resonance. Likewise, they were chosen to be of a similar size and spherical shape, roughly that of a baseball. Any similarly sized pairs of granite stones should suffice in a performance of this work.

Slate Gongs

- 1) Types: Winds of Change calls for 3 slate gongs. These can be constructed from standard 3/8 inch roofing slate. Please see separate instructions for detailed information on how to construct these gongs.
- 2) Mallets and other beaters: The piece calls for two primary types of beaters: med. Rubber mallets, and a soft rock hammer.
 - a. Where a soft rock hammer is unavailable, an ordinary carpenters hammer will suffice, though it should be used in a more delicate fashion to avoid breaking the slate.
- 3) Strike Gongs Over Water: Whenever possible the slate gongs should be struck over a large container of water, such as a five-gallon construction bucket. This serves to increase the resonance of the gong.
- 4) Slate Gongs in Water: Two different methods of playing the slate gongs in water are employed in this piece.
 - a. \approx Instructs the performer to strike the gong while partially submerged in water. When this symbol is not employed and the performer is instructed to play a “water slate gong,” or “water tam,” the player should strike the instrument before lower it into the water.

Winds of Change

Score

Tyler Miller

Unmeasured, Ethereal, Random. Like fishing boat buoys gently clanging together while swaying in ocean breeze.

Violin I

Violin II

Viola

Cello

Double Bass

Perc. 1

*Sm. Slate Gong: Strike with med. hard rubber mallet

pp *p*

Perc. 2

*Med. Slate Gong: Strike with rock hammer

pp *p*

Perc. 3

Bowed Large Cymbal on Timpano: Let Ring

pedal gliss.

p

*Cleavage of Rock: Slate is a type of rock formed through the depositing of layers of material, which are then compressed under great pressures. Do not be alarmed if there is some cleavage, or shearing off of some of these layers, during performance. This is usually limited to small flakes of stone. If this begins to impact the integrity of the slate to a large degree, reduce the strength used in hitting the gongs.

Winds Of Change

9

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

pp

p

p

*Slate Gong:

Bowed Large Cymbal on Timpano:

Let Ring

pedal gliss.

p

Detailed description: The score is divided into two systems. The first system contains five staves for strings: Violin I, Violin II, Viola, Violoncello, and Double Bass. Each staff has a treble clef (except for the Double Bass which has a bass clef) and a key signature of one flat. A measure rest is present in the middle of each staff. The second system contains three staves for percussion. Percussion 1 uses a snare drum and has a *pp* dynamic marking followed by a crescendo to *p*. Percussion 2 uses a snare drum and has a *p* dynamic marking. Percussion 3 uses a bass drum and has a *p* dynamic marking. It includes specific performance instructions: '*Slate Gong:', 'Bowed Large Cymbal on Timpano:', 'Let Ring', and 'pedal gliss.' with a *p* dynamic marking.

A Ethereal, Sospirando (♩ = 66) Winds Of Change
Perc. Continues With Metric Freedom

17

Vln. I *pp*

Vln. II

Vla.

Vc. Melody, sospirando *p* *pp* *p* *pp* Make this note subdued, weaker

D.B.

Perc. Continues With Metric Freedom

17

Perc. 1 Stones: *pp*

Perc. 2 *pp* *pp* Let Ring

Perc. 3 pedal gliss. *p*

Winds Of Change

23

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

Medium Nipple Gong: Tap gently with drum stick

Scrape with Sus. Cym.: triangle beater

p

pp

pp

pp

Winds Of Change

28

Vln. I

pp

Vln. II

Vla.

Vc.

pp

D.B.

Perc. 1

p

Perc. 2

Slate Gong:

pp

Bowed Large Cymbal on Timpano:

Let Ring

Perc. 3

pedal gliss.

p

Winds Of Change

33

Vln. I *pp*

Vln. II

Vla.

Vc. *p*

D.B.

Perc. 1

Perc. 2

Perc. 3

Detailed description: This is a page of a musical score for the piece 'Winds Of Change'. The score is divided into two systems. The first system includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The second system includes staves for Perc. 1, Perc. 2, and Perc. 3. The Vln. I staff begins with a measure containing a triplet of eighth notes, marked with a *pp* dynamic. The Vc. staff features a melodic line with fingerings (IV, IV, I, V, V, V, V, V, V, V, V) and a *p* dynamic. Percussion parts include specific rhythmic patterns for Perc. 1 and Perc. 2 in the second measure of the first system.

Winds Of Change

B Unmeasured, Maintain Similar Tempo

38

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Water Tam: *p*

Perc. 2

Med. Slate Gong:

(Strike out of water)

Perc. 3

*Lg. Slate Gong:

Large nipple gong: Scrape with triangle beater *pp*

Winds Of Change

C Ethereal, Sosperando (♩ = 66)

The score is divided into two systems. The first system includes staves for Vln. I, Vln. II, Vla., Vc., and D.B., all of which are mostly silent with some rests. The second system includes Perc. 1, Perc. 2, and Perc. 3. Perc. 1 plays a sustained note with a re-strike instruction. Perc. 2 plays a rhythmic pattern with a mallet instruction. Perc. 3 plays a sustained note with a bowing instruction. Dynamics are marked as *p* throughout.

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

Re-strike as needed to maintain resonance

Strike with med. hard rubber mallet

Bowed Large Cymbal on Timpano:

p

p

p

p

p

Winds Of Change

60

Vln. I
f

Vln. II
f

Vla.

Vc.
f *mp*

D.B.
f *p*

Perc. 1
Water Tam: (*p*) (Stike tam, then dip into water)

Perc. 2
Med. Slate Gong:

Perc. 3
Lg. Slate Gong: (*f*) (*p*)

Detailed description: This musical score page, titled "Winds Of Change", covers measures 60 through 63. It features five string staves (Vln. I, Vln. II, Vla., Vc., and D.B.) and three percussion staves (Perc. 1, Perc. 2, and Perc. 3). The string parts are primarily melodic, with Vln. I and Vln. II playing a series of notes (G4, A4, B4, C5) across the measures. The Vc. part provides harmonic support, starting with a strong *f* dynamic and moving to *mp*. The D.B. part also starts with *f* and transitions to *p*. The percussion parts are highly rhythmic and textural. Perc. 1 uses a Water Tam, with notes that decay and then reappear. Perc. 2 uses a Medium Slate Gong, with notes that decay and then reappear. Perc. 3 uses a Large Slate Gong, with notes that decay and then reappear. The score includes various dynamic markings (*f*, *mp*, *p*) and articulation marks (accents, slurs, and breath marks).

Winds Of Change

64

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

Water Tam: >

p

Re-strike as needed to maintain resonance

p

p

The score is divided into two systems. The first system includes five string staves (Vln. I, Vln. II, Vla., Vc., D.B.) and three percussion staves (Perc. 1, Perc. 2, Perc. 3). The second system includes Perc. 1, Perc. 2, and Perc. 3. The score begins at measure 64. The string parts feature a melodic line in Vln. I and Vln. II, with a dynamic marking of *p*. The percussion parts include Water Tam, which has a dynamic marking of *p* and a note with a re-strike instruction. Perc. 2 and Perc. 3 also have dynamic markings of *p*. The score ends with a double bar line and repeat sign.

Winds Of Change

D Moderato (♩ = 78)

69

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

Dumbek:

Djembe:

Winds Of Change

73

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

The musical score for 'Winds Of Change' begins at measure 73. It features seven staves: Violin I, Violin II, Viola, Violoncello, Double Bass, Percussion 1, Percussion 2, and Percussion 3. Measures 73, 74, and 75 are shown. The Violin I, Violin II, Viola, Violoncello, and Double Bass staves contain rests in all three measures. The Percussion 1 staff is highly active, featuring a complex rhythmic pattern of eighth notes with accents (>) and triplets (3) in measures 73 and 74, and a similar pattern in measure 75. The Percussion 2 staff has a simple rhythmic pattern of quarter notes with accents in measures 73 and 74, and a rest in measure 75. The Percussion 3 staff is empty in all three measures.

Winds Of Change

76

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

p

p

Detailed description: This page of a musical score, titled "Winds Of Change", covers measures 76 to 78. The score is divided into two systems. The first system includes five string staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system includes three percussion staves: Percussion 1, Percussion 2, and Percussion 3. In measure 76, all string staves have a whole rest. In measure 77, the Double Bass staff plays a half note G2, followed by a half note F2, both marked with a piano (*p*) dynamic and a hairpin. Percussion 1 plays a complex rhythmic pattern of eighth notes with triplets and accents. Percussion 2 plays a pattern of eighth notes with accents. Percussion 3 has a whole rest in measure 77 and a half note G2 in measure 78, marked with a piano (*p*) dynamic and a hairpin.

Winds Of Change

82

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

p

p

p

p

p

p

p

p

Winds Of Change

85

Vln. I

p

Vln. II

p

Vla.

Vc.

D.B.

85

Perc. 1

Perc. 2

Perc. 3

Winds Of Change

88

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

f

f

f

f

f

88

f

f

Winds Of Change

E

94

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

sfz *mf*

sfz

sfz

sfz *mp*

sfz *mf*

sfz

sfz

p

Winds Of Change

100

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

pp

p

mp

pp

p

100

Detailed description: This is a page of a musical score for the piece "Winds Of Change". The score is arranged in a system with eight staves. The top five staves are for string instruments: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The bottom three staves are for percussion: Perc. 1, Perc. 2, and Perc. 3. The Vln. I staff has a dynamic marking of *pp* and a hairpin crescendo. The Vc. staff has dynamic markings of *p* and *mp* with hairpins. The D.B. staff has dynamic markings of *pp* and *p* with hairpins. Perc. 2 has a dynamic marking of *pp* with a hairpin. Perc. 1 and Perc. 3 are mostly silent. A rehearsal mark "100" is placed above the first measure of the Vln. I staff and above the first measure of the Perc. 1 staff. The score is written in a key signature of one sharp (F#) and a common time signature (C). The Vln. I staff has a slur over the first four measures. The Vc. staff has a slur over the first four measures. The D.B. staff has a slur over the first four measures. The Perc. 2 staff has a slur over the first four measures.

Winds Of Change

F Slightly Faster (♩ = 88)
(Melody)

104

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

104

Med. Slate Gong:

p

pp

p

Winds Of Change

110

Vln. I *mp*

Vln. II *pp* Slow seasick bends

Vla. *pp* Slow seasick bends

Vc. *p*

D.B. *pp* arco Slow seasick bends

Perc. 1 *p*

Perc. 2

Perc. 3

Detailed description: This page of a musical score, titled "Winds Of Change", covers measures 110 to 114. The score is arranged for a string quartet and a three-piece percussion ensemble. The Violin I part begins with a melodic line in measure 110, marked *mp* and featuring accents. The Violin II and Viola parts play sustained notes with "Slow seasick bends" indicated by arrows and *pp* dynamics. The Violoncello part has a few notes in measure 114, marked *p*. The Double Bass part has a note in measure 114, marked *pp*, with the instruction "arco Slow seasick bends". The Percussion 1 part has a rhythmic pattern of eighth notes in measures 110 and 111, marked *p*. Percussion 2 has a similar pattern in measures 110 and 111. Percussion 3 is silent throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.

Winds Of Change

115

Vln. I *p*

Vln. II

Vla.

Vc. *pp*

D.B. *p* pizz.

115

Perc. 1

Perc. 2

Perc. 3

Winds Of Change

120

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

pp < *f* > *pp*

p <

pp > *mp*

Lg. Slate Gong:

Bowed Large Cymbal on Timpano:

p >

Winds Of Change

124

Ease in and out of trem. →

Vln. I

Vln. II

Vla.

Vc.

D.B.

124

Perc. 1

Perc. 2

Perc. 3

pp

f *p*

pp

f *p*

Strike with med. hard rubber mallet

Bowed large (metal) gong on Timpano:

p

Winds Of Change

128

Vln. I *p*

Vln. II *p* 3

Vla. *p*

Vc.

D.B. *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3

128

128

Winds Of Change

132

Vln. I

f *p*

Vln. II

f *p*

Vla.

f *p*

Vc.

D.B.

f *p*

132 Spinning Plate Gong

Perc. 1

p

Perc. 2

Perc. 3

p

Detailed description: This is a page of a musical score for the piece 'Winds Of Change'. The score is divided into two systems. The first system includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system includes staves for three different Percussion parts. The Violin I part starts with a forte (*f*) dynamic and a hairpin crescendo that ends in a piano (*p*) dynamic. The Violin II part also starts with *f* and ends with *p*. The Viola part starts with *f* and ends with *p*. The Double Bass part has a similar hairpin from *f* to *p*. The Percussion parts are marked with a piano (*p*) dynamic. Percussion 1 has a single note with an accent (>) and a hairpin. Percussion 2 has a rhythmic pattern of notes with accents. Percussion 3 has a long note with an accent and a hairpin. The score is marked with measure numbers 132 and 133. There are also some markings like 'Spinning Plate Gong' and 'Spinning Plate Gong' above the Percussion 1 staff.

Winds Of Change

G

Moderato (♩ = 108)

136

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

D.B.

Perc. 1 Water Tam: *p* *mf*
Re-strike as needed to maintain resonance

Perc. 2 *p*

Perc. 3 Bowed large (metal) gong on Timpano: *p* *mf*

Winds Of Change

141

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

The musical score for 'Winds Of Change' starting at measure 141. The score is arranged in two systems. The first system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The second system includes staves for Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The Violin I and II parts feature a melodic line with dynamics *mp* and *mf*. The Viola part has a similar melodic line with dynamics *mp* and *mf*. The Violoncello part has a melodic line with dynamics *mp* and *mf*. The Double Bass part has a melodic line with dynamics *mp* and *mf*. The Percussion 1 part has a melodic line with dynamics *p* and *mf*. The Percussion 2 part has a rhythmic pattern with dynamics *p*. The Percussion 3 part has a melodic line with dynamics *p* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Winds Of Change

146

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

p *mp*

p *mp*

p *mp*

p *mp*

p *mp*

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

Winds Of Change

H

150

Make this note subdued, weaker

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

pp

p

p

p

Slate Gong: Strike with med. hard rubber mallet

Detailed description of the musical score: The score is for a 4/4 time piece. It features five string staves (Vln. I, Vln. II, Vla., Vc., D.B.) and three percussion staves (Perc. 1, Perc. 2, Perc. 3). The key signature has one sharp (F#). The score begins at measure 150. Vln. I plays a melodic line with a fermata on the final note, which is marked 'Make this note subdued, weaker'. Vln. II has a *pp* dynamic marking. Perc. 1 has a *p* dynamic marking and a fermata. Perc. 2 has a *p* dynamic marking and a fermata. Perc. 3 has a *p* dynamic marking and a fermata. The Slate Gong part is marked 'Strike with med. hard rubber mallet'.

Winds Of Change

154

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc. 1

Perc. 2

Perc. 3

p

pp

p

p

Winds Of Change

I 158 Unmeasured, Ethereal, Random. Like fishing boat buoys gently clanging together while swaying in ocean breeze.

Vln. I

Vln. II *pp*

Vla.

Vc.

D.B.

Perc. 1 158 *Slate Gong: Strike with med. hard rubber mallet *pp* *p* *pp*

Perc. 2 *Slate Gong: Strike with rock hammer *pp* *p* *p*

Perc. 3 Let Ring pedal gliss. *p*

