the awakened, lips parted, the hope, the new ships

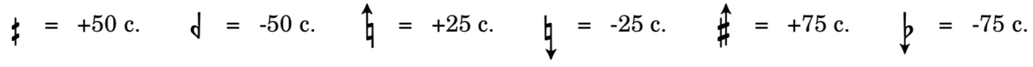
for six bowed music stands

Brandon Becker

(2019)

Notes

Accidentals



Symbols

Damp the music stand by firmly grasping the upper edge with the left hand.

Same as above but with a lighter grasp.

Open, no damping with the left hand.

Two closely spaced (<25 c.) partials are present. They should be allowed to softly oscillate back and forth between one another. The result is similar to a timbral trill using alternate fingerings on a woodwind instrument.

Bow on the corner of the stand taking advantage of the flexibility of the metal so that it rapidly flaps back and forth beneath the bow. The sound is similar to a poorly primed lawnmower starting up.

Abbreviations

op. Overpressure bowing

nat. Natural bowing (cancels out op.)

ric. Ricochet bowing

1) Solid slurs are bowing indications. Dotted slurs are phrase markings.

2) An arrow between two symbols or abbreviations above the staff indicates a gradual transition from one state to the next.

3) Ottava spanners only apply to the closest voice in single staff two-voice textures.

4) Square noteheads indicate little to no pitch content in the resulting sound.

5) Small noteheads indicate that the pitch is minimally important to the harmonic content of the chord but, still influences the timbre significantly and can (depending on the stand) be used to help find the multiphonic as it is beginning to speak.

6) Glissandi are produced by altering bow pressure and shifting the point of contact nearer to the edge so as to bend the stand itself.

7) Spacing is proportional, tempo is flexible

Materials & Performance

The piece requires six Manhasset Model 4801 “Symphony” music stands (this is the most widely used model). I’ve tested 24 stands of this model and analyzed their harmonic spectra, and, with the exception of a few outliers, they all have a low B fundamental, +/- 50 c. The performers will need to find six stands with fundamentals as closely matched as possible. To check, bow the lowest possible note on the upper edge near to the corner with minimal bow pressure so as to avoid bending the pitch. I recommend using a bass bow with ample rosin. In performance, the stand should be facing away from the performer, toward the audience.

The most prominent pitches, common to multiple multiphonics, may be isolated with practice via subtle variation in the bow pressure, speed, angle and point of contact. Once the performer is comfortable isolating single pitches, this can be extended to allow for the reliable production of multiphonics.

The number of possible multiphonics is finite, and their behavior is consistent. I’ve taken great care to make sure that the writing is as idiomatic as possible, informed by the natural behavior of the stands’ materials set into motion.

the awakened, lips parted, the hope, the new ships

Brandon Becker

1

nat.
ric.
3
5:4
6:4
3
mf

nat.
op.
pppp
fff

nat.
ric.
3:2
pp

2

nat.
op.
p
f

nat.
ric.
mf
pppp

nat.
op.
mp
mf
p

3

nat.
ric.
3:2
mf
pppp

op.
nat.
mf
f
mf

4

nat.
mf

p

5

nat.
ric.
sfz
mf
ppp

pp
mf
mp
mf

ric.
3:2
f
p

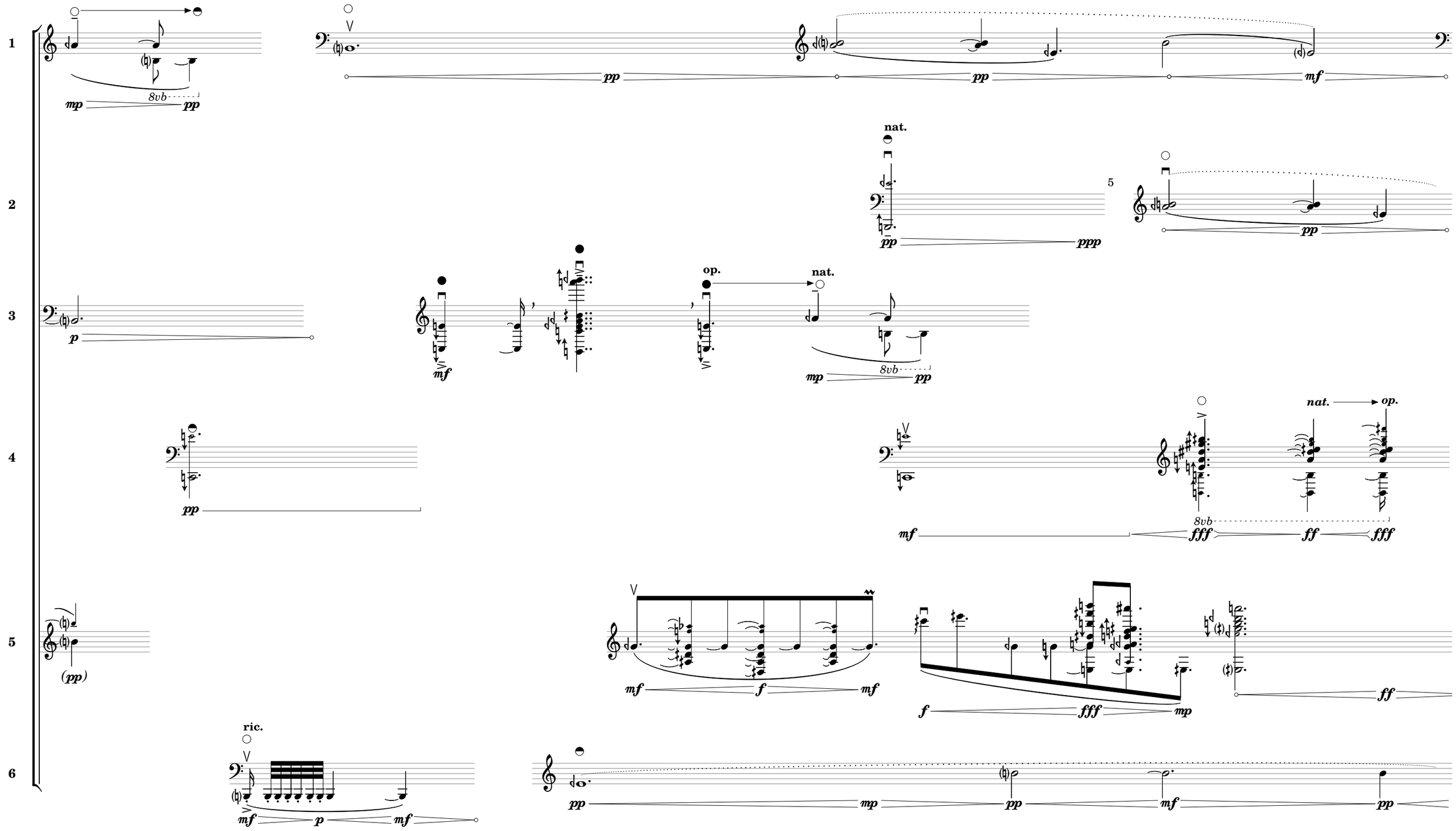
ric.
3:2
p
pp

6

nat.
op.
mp
mf
p

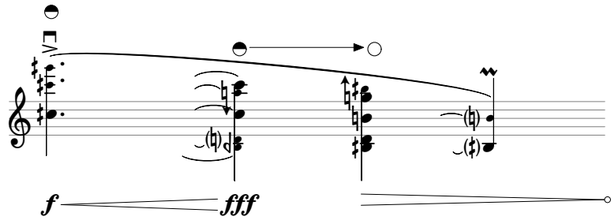
op.
pppp
fff

op.
nat.
mf

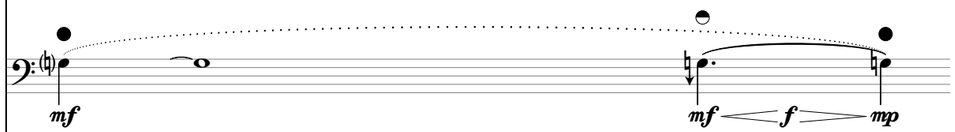

1
2
3
4
5
6
8vb
mp
pp
mf
nat.
ppp
5
op.
p
8vb
nat.
op.
fff
ff
(pp)
f
ric.
mp

1
nat. op. ppp f
nat. ff
2
mf
op. f fff
op. nat. ppp f p
3
mf f mf
f fff mp
nat. op. mp f
nat. fff
4
nat. mf mf f
p f
5
mf ff
ppp 8vb f
6
mp
sff
sff
op. sff
fff ffff

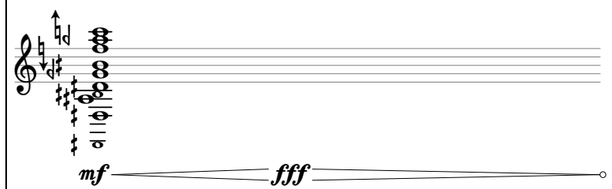
1

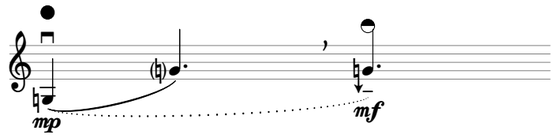

f
fff

2

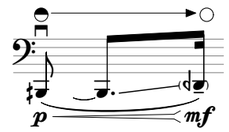

mf
mf
f
mp

3

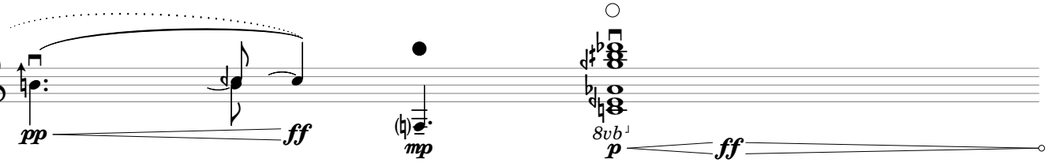

mf
fff


mp
mf

4

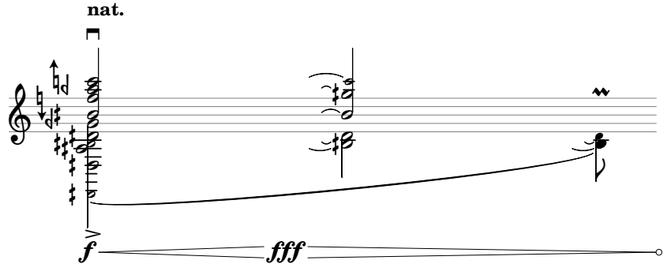

p
mf

5


pp
ff
mp
8vb
p
ff

6

nat.
op.
p
f


nat.
f
fff

2-6"

1

2

3

4

5

6

ric.
nat.
3:2
pp

nat.
8vb
ppp
f
pp
ff
mp

op.
nat.
8vb
p
f
8vb
ff

op.
nat.
ffff

op.
ff
fff

nat.
mp

op.
8va
8va
ff
ffff

1

ric.

mf *p*

mf *f*

2

p *ff*

pp *mp* *pp* *mf*

3

mp

4

f *fff* *ppp*

op.

pp

nat.

5

op.

f

nat.

pp *mp* *mf*

6

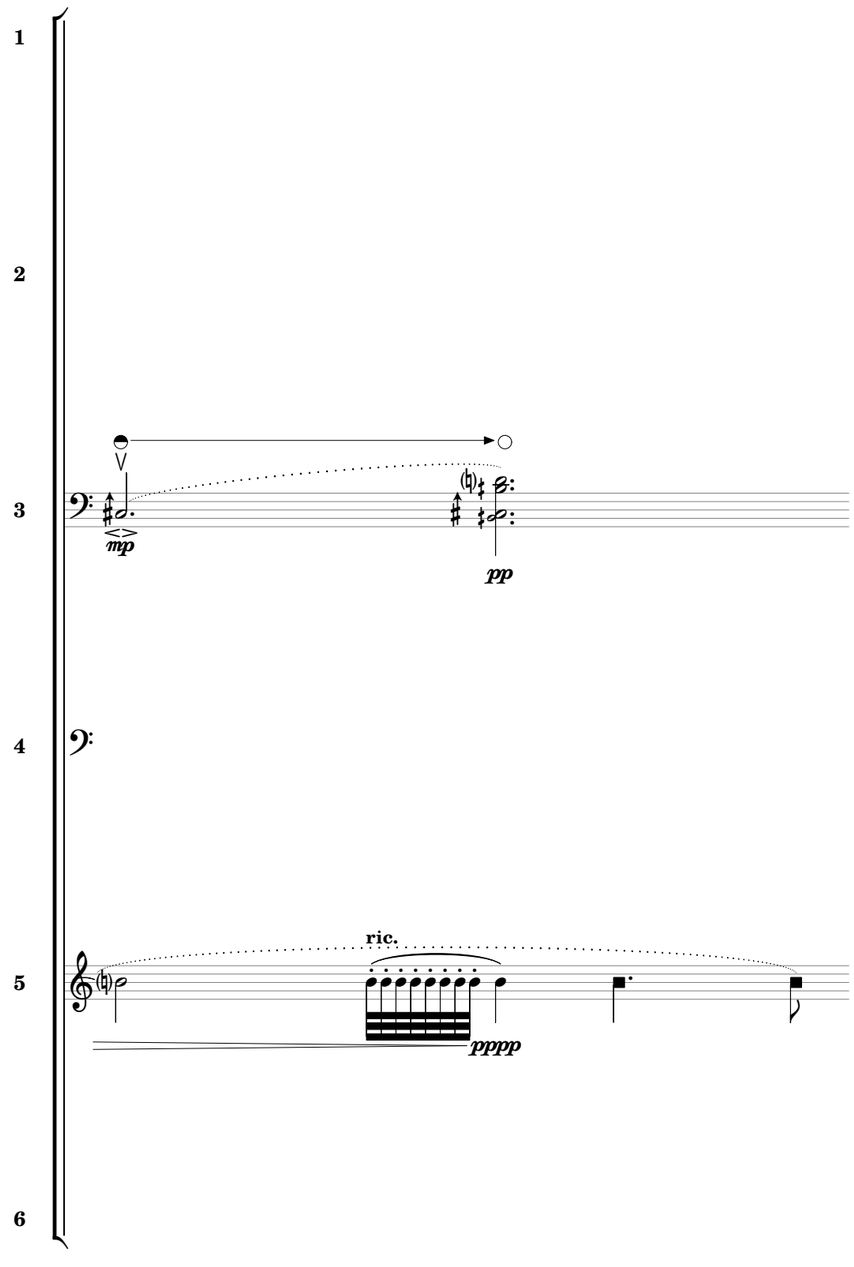
op.

f *ff*

ric.
nat.

3:2 3:2

f *mf sfz*



(attacca)