

the mutiny of rivers

for ekg

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Performance notes:

For both players

Performance duration should be established in advance. The minimum duration is fifteen minutes; the maximum is twenty-five.

English horn

There are thirteen leaves of music for English horn. You may play these leaves in any order, but you must play them all.

Any amount of silence in between leaves is possible.

The tempo (duration) of each leaf is at your discretion; maintain a consistent tempo throughout each leaf.

Certain leaves explicitly invite manipulation of the English horn timbre, through instrumental and/or electronic means. However, these are not the only leaves where timbral exploration is possible; think broadly about timbral possibilities at all times.

Accidentals persist throughout the measure of their appearance. Many reminder accidentals are provided.

Electronics

Six tracks of pre-recorded material are provided, each twenty-five minutes in duration. For performances less than twenty-five minutes in duration, you may begin from any point which will allow the tracks to run continuously throughout the performance. Play the tracks as given, without interruption or noncontiguous access.

Overall volume, balance between individual tracks, and panning/diffusion are all at your discretion, and may be adjusted continuously.

No more than five tracks of the pre-recorded material (and as few as zero) should be audible at any moment in the performance.

You may apply additional electronic manipulation or processing to any of the sounding tracks at your discretion.

Each track features three general categories of sound material. Each category of sound material appears on two tracks:

track 1: acoustic feedback, granulated English horn material, echoing drones

track 2: acoustic feedback, digital feedback, time-stretched electric guitar

track 3: digital feedback, English horn material with a variety of treatments, reverberant English horn "chorale"

track 4: granulated English horn material, English horn material with a variety of treatments, drones with melodic contours imposed

track 5: time-stretched electric guitar, drones with melodic contours imposed, layered English horn material

track 6: echoing drones, reverberant English horn "chorale", layered English horn material

grace notes are to be played on the beat, with the "main note" filling the remainder of its written duration

The musical score consists of six systems of notation, each starting with a measure number in the upper left corner. The notation includes treble clefs, various time signatures, and dynamic markings. Slurs and hairpins are used to indicate phrasing and dynamics. Some notes have grace notes above them.

- System 1:** Measure 1 (2/4), Measure 2 (2/4), Measure 3 (3/4), Measure 4 (5/4). Dynamics: *f*, *ff*, *f*, *mf*, *f*.
- System 2:** Measure 5 (7/4), Measure 6 (7/8). Dynamics: *fff*, *ff*, *mp*, *mf*, *f*.
- System 3:** Measure 7 (7/8), Measure 8 (6/4), Measure 9 (3/4), Measure 10 (3/4). Dynamics: *fff*, *f*, *mp*, *fff*, *mp*, *f*.
- System 4:** Measure 11 (3/4), Measure 12 (7/4), Measure 13 (5/4). Dynamics: *ffff*, *mp*, *mf*. Includes a 5-measure slur.
- System 5:** Measure 14 (2/4), Measure 15 (4/4), Measure 16 (15/8). Dynamics: *f*, *ff*, *f*, *ff*, *fff*. Includes a 3-measure slur.
- System 6:** Measure 17 (15/8). Dynamics: *ff*, *fff*.

drone

on a single pitch

continuously and gradually

varying in both dynamics and timbre

improvise highly contrasting

gestures

all sharing a common duration

separate gestures with

silences

sharing another common duration

trill to the semitone above the written pitch

The musical score consists of seven staves of music, each starting with a measure number. The dynamics and articulations are as follows:

- Staff 1:** Measures 1-4. Dynamics: *mf* < *fp*, *mf* < *fp*, *p* < *mf* > *mp* > *pp*, *mf* < *fp*. Articulations: 5-note slurs, 3-note slurs.
- Staff 2:** Measures 5-7. Dynamics: *mf* < *fp*, *mf* < *fp*, *p* < *mf*. Articulations: 5-note slurs.
- Staff 3:** Measures 8-10. Dynamics: *mf* < *fp*, *mf* < *fp*, *mf* < *f*. Articulations: 3-note slurs, 7:8 slur.
- Staff 4:** Measures 11-13. Dynamics: *f*, *ff* < *p*, *p* < *f* < *mf*, *mp* < *mf* < *fff*. Articulations: 3-note slurs, 5-note slurs.
- Staff 5:** Measures 14-16. Dynamics: *pp*, *f*, *p* < *mf* < *f*, *pp*, *f*, *mp*, *pp*. Articulations: 3-note slurs.
- Staff 6:** Measures 17-20. Dynamics: *ff*, *f*, *p*, *mp*, *mf*, *p*, *mp*. Articulations: 5-note slurs, trills.

play every single
possible pitch
presto possibile

crescendo
from *niente* to
maximum loudness

articulation and timbral
inflections as desired

avoid
perceptible
intervallic
pattern

maximize timbral contrast between adjacent events using any available instrumental and/or electronic resources

1
pp *ppp* *pp* *fff*

5
pppp *p possibile* *mp* *pp*

9
pppp *ppp* *mf* *pp*

13
ppp *ff* *mp* *pp*

17
ppp *p* *ppp* *pp*

21
pppp

improvise a gesture

repeat the gesture
while applying a variation

repeat the variation
while applying another variation

continue this process

repeats at the performer's discretion: any number of repeats, from any notated end point, to any previous start point

sempre ppp e molto legato

4

7

10

14

17

20

22

24

The musical score consists of nine staves of music in treble clef. The first staff begins with a key signature of one sharp (F#) and a time signature of 3/8. It contains a melodic line with many repeat signs (double bar lines with dots). Below the first staff is the instruction *sempre ppp e molto legato*. The subsequent staves are numbered 4, 7, 10, 14, 17, 20, 22, and 24. Each staff continues the melodic line with various time signatures: 3/8, 3/8, 3/8, 3/8, 3/8, 3/8, 3/8, 3/8, and 3/8. The piece concludes with a final double bar line and repeat sign on the ninth staff.

> > > v v v > > > v > > > v > > v v v > > v > >

> > ≥ > > ≥ ≥ > > - > - > - v v v v v v . > >

v v v v v v v

what
is
necessary

