

SMALLER UPS AND DOWNS

UPS AND DOWNS IS A SERIES OF COMPOSITIONS THAT EXPLORE INTERPLAY BETWEEN STRUCTURE AND FREEDOM. THE COMPOSITIONS ARE BASED ON AN 11-TONE HARMONIC COMPLEX AND A SERIES OF TONAL EFFECTS PROVIDING BACKGROUNDS TO, AND INTERACTIONS WITH, THE SOLOIST. EACH PIECE IN THE SERIES IS FRAMED FOR A DIFFERENT ENSEMBLE SETTING.

SMALLER UPS AND DOWNS IS SCORED FOR 5 WIND INSTRUMENTS AND SOLOIST.

THE SOLOIST CAN CONCEIVABLY BE ANY INSTRUMENT. ADDITIONALLY, THE ROLE OF THE SOLOIST DOES NOT HAVE TO BE LIMITED TO ONE MUSICIAN. IT CAN BE EXPANDED TO MULTIPLE MUSICIANS... UP TO A SMALL BAND (ANY GENRE). ANY CREATIVE POSSIBILITY IS FAIR GAME!

THE SCORE CAN BE ADAPTED FOR OTHER INSTRUMENTS AS LONG AS THE ENSEMBLE HAS 5 DISTINCT TONE COLORS AND THE NOTES OF THE 11-TONE HARMONIC COMPLEX ARE USED AS WRITTEN.

A DECISION WAS MADE TO USE FAIRLY SIMPLE TONAL EFFECTS AS A WAY FOR THE MUSIC TO BE PLAYABLE BY A WIDE RANGE OF MUSICIANS. HOWEVER, EXPERIENCED NEW MUSIC PERFORMERS MAY USE MORE COMPLEX EXTENDED TECHNIQUES.

THE CONDUCTOR, SOLOIST, AND ENSEMBLE HAVE ESSENTIAL ROLES IN BRINGING THE MUSIC TO LIFE, GIVING IT DRAMA AND MOMENTUM, AND TAKING THE AUDIENCE ON A JOURNEY. I ENVISION THIS COMPOSITION AS BEING A FRAMEWORK FOR A COLLECTIVE CREATIVE PROCESS TO TAKE PLACE BETWEEN THE SOLOIST, CONDUCTOR, AND ENSEMBLE WITH EACH INTERACTING WITH THE OTHERS. IN THIS WAY, THE SCORE IS A POINT OF DEPARTURE FOR WHEREVER THE MUSICIANS WANT TO TAKE THE MUSIC.

Roger Aldridge

SMALLER UPS AND DOWNS

composed by
Roger Aldridge ©

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11-TONE HARMONIC COMPLEX:
(CONCERT PITCH)

PERFORMANCE NOTES:

- 1.) THIS COMPOSITION WAS ORIGINALLY CONCEIVED FOR WOODWIND QUINTET (WITH ALTO FLUTE). HOWEVER, A DECISION WAS MADE TO NOT SPECIFY INSTRUMENTATION IN THE SCORE AND USE A FLEXIBLE APPROACH TO THE ENSEMBLE. AN INSTRUMENT IS SELECTED FOR EACH ENSEMBLE PART FROM THOSE WIND INSTRUMENTS THAT ARE WITHIN ITS RANGE. CREATIVE COMBINATIONS OF TONE COLORS IS ENCOURAGED.
- 2.) THE ENSEMBLE EVENTS ARE FREE-TIME, WITH NO METER OR TEMPO. THE SOLOIST IS FREE TO PLAY IN OR OUT OF TIME.
- 3.) HARMONIC COMPLEX NOTES ARE SPECIFIED FOR EACH EVENT. EACH ENSEMBLE INSTRUMENT PLAYS ITS NOTE IN CONSTANTLY CHANGING WAYS AS DESCRIBED IN THE SERIES OF INSTRUCTIONS.
- 4.) THE HARMONIC COMPLEX NOTES ARE CONCERT PITCH IN THE SCORE AND NEED TO BE TRANSPOSED AS REQUIRED.
- 5.) IN USING AN INSTRUCTION MENU, EACH PLAYER INDEPENDENTLY CHOOSES AN INSTRUCTION TO PERFORM.
- 6.) RHYTHMS AND EFFECTS ARE PLAYED INDEPENDENTLY BY EACH INSTRUMENT.

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PERFORMANCE NOTES (CONT.):

7.) THE MUSIC IS TO HAVE CONSTANTLY CHANGING TEXTURES, COLORS, AND EFFECTS WITH FORWARD MOMENTUM AND A SENSE OF DRAMA.

8.) THE CONDUCTOR CUES EACH NUMBERED EVENT IN THE SCORED ORDER. EVENTS CAN HAVE SPACE BETWEEN THEM, BE CONNECTED, AND OVERLAP AS DETERMINED BY THE CONDUCTOR AS THE MUSIC UNFOLDS IN A PERFORMANCE AND IN INTERACTION WITH THE SOLOIST. ADDITIONALLY, THE CONDUCTOR CONTROLS DYNAMICS WHERE THEY ARE NOT SPECIFIED IN THE SCORE. EMPHASISE CONTRAST.

9.) THE SOLOIST PART IS COMPLETELY IMPROVISED. THUS, IT IS NOT SHOWN IN THE SCORE. THE SOLOIST MAY PLAY UNACCOMPANIED DURING ENSEMBLE SPACE BETWEEN EVENTS. INTERACT WITH THE ENSEMBLE AS AN IMPROVISATIONAL SPRING BOARD.

10.) IDEALLY, EACH PERFORMANCE OF THIS MUSIC WILL BE A UNIQUE CREATION.

PART RANGES:

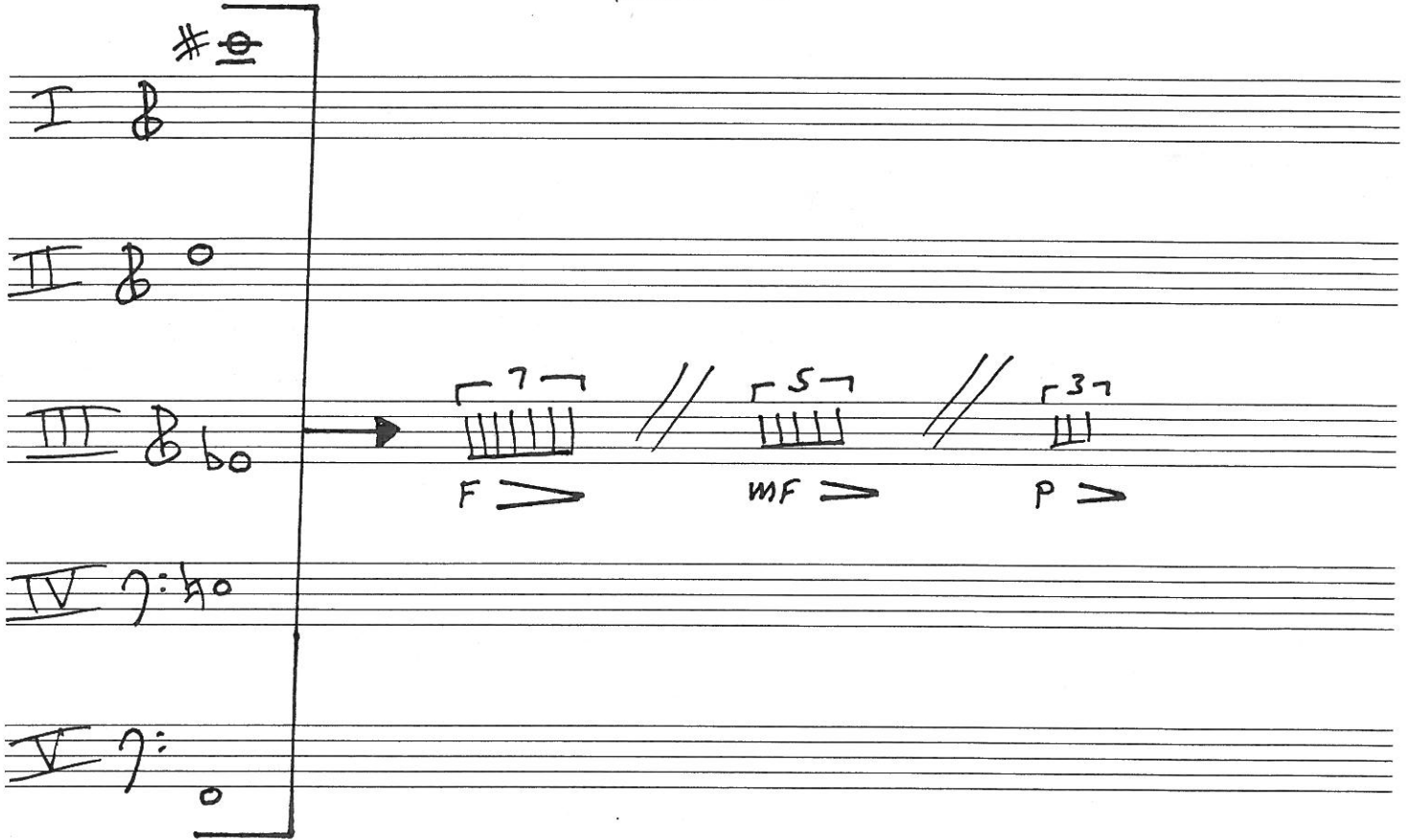


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A musical staff with a box containing a sharp sign (#) and a vertical bar (|).



Musical notation for five staves:

- Staff I: Treble clef, key signature one sharp (F#), common time signature.
- Staff II: Treble clef, common time signature.
- Staff III: Treble clef, key signature one flat (Bb), common time signature. This staff contains three dynamic markings: **F** (Fortissimo) with a slur over five notes, **MF** (Mezzo-Fortissimo) with a slur over five notes, and **P** (Piano) with a slur over three notes. Each dynamic marking is preceded by a double slash (//).
- Staff IV: Treble clef, key signature one flat (Bb), common time signature.
- Staff V: Treble clef, common time signature.

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#2

I ♯

II

III

IV 7/8

V 7/8

→ SUSTAIN NOTE, Hum WAVERING PITCH.

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5

#3

The diagram shows four musical staves labeled I, II, III, and IV. A large bracket on the left side groups all four staves together. An arrow points from the right side of this bracket to a text box. The text box contains the instruction: "START ON NOTE, PLAY ASCENDING OR DESCENDING GLISSES (VARYING SPEEDS) AS HIGH/LOW AS POSSIBLE." Below this text, there is a diagram of a glissando: a horizontal line that starts at a point labeled 'P' on the left and tapers to a point labeled 'MP' on the right, representing a change in dynamics over time.

A series of ten empty musical staves, arranged in five pairs, providing space for practice or further notation.

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#A

I 3/8 bo

V 3/8 bo

Menu 1

Menu 1:

PLAY NOTE WITH VARIED ARTICULATIONS
AND RHYTHMS.

ALTERNATE: PLAY NOTE AND BLOW AIR LOUDLY
THROUGH INSTRUMENT WITHOUT TONE.

ALTERNATE: SUSTAIN NOTE, WITH AND WITHOUT
HUMMING STEADY PITCH.

PLAY EFFECTS OF YOUR OWN INVENTION OR
INCLUSION.

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#5

III & b0 → MENU 1

Menu 1:

PLAY NOTE WITH VARIED ARTICULATIONS
AND RHYTHMS.

ALTERNATE: PLAY NOTE AND BLOW AIR LOUDLY
THROUGH INSTRUMENT WITHOUT TONE.

ALTERNATE: SUSTAIN NOTE, WITH AND WITHOUT
HUMMING STEADY PITCH.

PLAY EFFECTS OF YOUR OWN INVENTION OR
INCLUSION.

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I ♩ b₀ → PLAY NOTE WITH FORCEFUL BREATH ATTACKS.

II ♩ #₀

III ♩ ₀

IV ♩: ₀

V ♩: ₀

→ MENU 2

A vertical bracket on the left side of staves II through V groups them together. An arrow points from the right side of this bracket to a box containing the text "MENU 2".

Menu 2:

SUSTAIN NOTE, VARYING DEGREES OF VIBRATO.

SUSTAIN NOTE, LONG HUMMING GLISSES.

PLAY NOTE WITH GROWL.

USING YOUR NOTE AS A TONAL CENTER,
IMPROVISE FREELY WITH SOLOIST.

SMALLER UPS AND DOWNS

(9)

#7

I $\text{F}\sharp$

II $\text{B}\flat$

III $\text{F}\sharp$

IV $\text{B}\flat$

V $\text{B}\flat$

ALTERNATE: SUSTAIN NOTE,
WITH TREMOLOS
AND HUM WAVERING
PITCH.

NOTE: TREMOLOS WITH VARYING
INTERVALS.

GATHER MOMENTUM TO #13:

HAVE PROGRESSIVELY LESS SPACE BETWEEN
EVENTS, CONNECT EVENTS, AND OVERLAP EVENTS
AS DETERMINED.

MAINTAIN BALANCE WITH THE SOLOIST.

SMALLER UPS AND DOWNS

(10)

#8

I ♪ ○

II ♪ ○

III ♪ #○

IV ♪ ○

V ♪ b○ → MENU 2

PLAY NOTE WITH FORCEFUL BREATH ATTACKS.

Menu 2:

SUSTAIN NOTE, VARYING DEGREES OF VIBRATO.

SUSTAIN NOTE, LONG HUMMING GLISSES.

PLAY NOTE WITH GROWL.

USING YOUR NOTE AS A TONAL CENTER, IMPROVISE FREELY WITH SOLOIST.

SMALLER UPS AND DOWNS

(11)

#9

#9

I ♯

II ♯ b_o

III ♯ °

Menu 2

IV ♯: h_o

V ♯:
o

Menu 2:

SUSTAIN NOTE, VARYING DEGREES OF VIBRATO.

SUSTAIN NOTE, LONG HUMMING GLISSES.

PLAY NOTE WITH GROWL.

USING YOUR NOTE AS A TONAL CENTER,
IMPROVISE FREELY WITH SOLOIST.

SMALLER UPS AND DOWNS

(12)

#10

The diagram shows four musical staves labeled I, II, III, and IV. Staff I has a treble clef and a note with a circle above it. Staff II has a treble clef and a note with a sharp sign above it. Staff III has a treble clef and a note with a circle above it. Staff IV has a treble clef and a note with a circle above it. An arrow points from the right side of the four staves to a box labeled 'MENU 1'.

Menu 1:

PLAY NOTE WITH VARIED ARTICULATIONS AND RHYTHMS.

ALTERNATE: PLAY NOTE AND BLOW AIR LOUDLY THROUGH INSTRUMENT WITHOUT TONE.

ALTERNATE: SUSTAIN NOTE, WITH AND WITHOUT HUMMING STEADY PITCH.

PLAY EFFECTS OF YOUR OWN INVENTION OR INCLUSION.

SMALLER UPS AND DOWNS

(13)

#11

II ♩ b^{\flat}

III ♩ b°

IV ♩ : b°

→ SUSTAIN NOTE, TREMOLO WITH VARYING INTERVALS.

I ♩ b°

V ♩ : b°

→ START ON NOTE, PLAY ASCENDING OR DESCENDING GLISSÉS (VARYING SPEEDS) AS HIGH/LOW AS POSSIBLE.

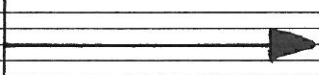
MF ————— F

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(14)

#12

Musical notation for five instruments (I-V) with various clefs and accidentals. Instrument I has a treble clef and a sharp sign. Instrument II has a bass clef and a natural sign. Instrument III has a treble clef and a sharp sign. Instrument IV has a bass clef and a sharp sign. Instrument V has a bass clef and a natural sign. A vertical line connects the staves from I to V.



USING YOUR NOTE AS A TONAL CENTER, IMPROVISE FREELY WITH SHORT FRAGMENTED PHRASES. PLAY AS SOFTLY AS POSSIBLE.

CONNECT EVENTS #12 AND #13:

EACH INSTRUMENT STARTS #13 INDEPENDENTLY.

SMALLER UPS AND DOWNS

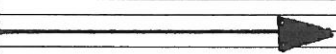
(15)

#13

I ♭ b₀

II ♭ ○

III ♭
♭
♭
♭
IV 7:
V 7: ♭₀



ALTERNATE: SUSTAIN NOTE,
WITH TREMOLOS
AND HUM WAVERING
PITCH.

NOTE: TREMOLOS WITH VARYING
INTERVALS.

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PAUSE FOR SOLOIST

END

0

I 8

II 8 0

III 8 b0

IV 7: 4 0

V 7: 0

III ^{3 7} // ^{5 7} // ^{7 7}

P = MF = F =