

THE MEMORY OF PERSISTENCE

by
Scott Pfitzinger

Submitted in Partial Fulfillment of the
Requirements for the Degree of Master of Music in Composition
in the School of Music, Jordan College of Fine Arts of Butler University

Thesis Defense: 23 April 2010

Committee:

Dr. Michael Schelle, Chair and Advisor

Dr. Frank Felice, Reader

Dr. Robert Grechesky, Reader

Dr. Rusty Jones, Reader

Date of Final Thesis Approval:

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“The Memory of Persistence” is an original composition for wind ensemble and is an outgrowth of the composer’s development and maturity as a composer through his graduate studies, incorporating compositional elements that he grew into over the course of his study. The piece is a combination of styles, philosophies, and techniques, all in balance with each other. Avant-garde and traditional techniques are used; tonality and atonality vie with each other, resulting in a combination of the two; specific musical directions are balanced by a degree of choice available to each participant.

When contemplating the composition of this piece, two options seemed to present themselves: a suite of shorter movements or a larger, through-composed yet sectional format. I chose the latter option because of the value I saw to my compositional experiences in creating one larger work. The challenges presented by writing one large, through-composed piece are different from those of typical compositions in a graduate Music program, where pieces generally tend to be five minutes or shorter. Writing a suite of movements was too similar to what had been done throughout my graduate studies, so I opted for one large piece and the new and different challenges it would present.

“The Memory of Persistence” is about a journey. No specific personal story is presented, nor is the piece programmatic, but the progress and development of the piece could mirror many life situations and be accessible to anyone from that point of view. There is a progression from simple to complex, from innocence to maturity, that is demonstrated in the instrumentation as well as the melodic and harmonic elements.

It begins with a relatively simple, almost idyllic or naïve theme. Dissonance enters as an outside force, affecting and changing the theme, so when it returns, it has been colored by this experience. It is less naïve and more complex. Then as it progresses, it ends up breaking down entirely, flowing into a section that can be described as chaotic and independent. It takes longer to recover from the chaos of the middle section, but eventually the music grows into a new theme that is richer, more balanced and joyful, and almost at peace with itself. Even as this new and final theme is presented, it is itself colored by the previous themes, which have been affected by the various periods of dissonance and chaos, and which become blended with the new theme.

Thus, the piece is a journey from naïveté and innocence to maturity and sophistication. The title of the composition is an allusion to Salvador Dali's painting called "The Persistence of Memory." Even the font of the score's title page is based on Dali's own handwriting. Dali was a major player in the Surrealism movement of the twentieth century, combining classical elements of art with unusual, surprising, or even outrageous twists. "The Memory of Persistence" does the same thing in a musical setting. Yet, even without knowledge of Dali, the listener can understand the title because the piece demonstrates persistence through difficulty while retaining the memory of the past and incorporating it into current life.

An analysis of the piece reveals its construction to be in sections. In fact, the following outline was originally used to plan the writing of the entire piece (see Table 1). Sections are

A	2 min	B	2.75 min	C	4 min	D	7 min	E	8.5 min	F	9.5 min	G	11 min	H	12 min
Start out strong, simple, and relatively major. One main theme and a secondary or B theme		Dissonance begins creeping in. Bits and pieces of atonality.		Stabilizes with original theme again, like a return of the “A section”, but now with the dissonance and atonality a part of it		Breaks down and becomes semi-aleatoric. See section description for details of each instrumental part.		Aleatoric elements focus down into tighter control		Evolves into new theme, maybe containing some elements of the original. Maybe a little more expansive or grand.		New theme drives toward ending		Denouement	

Table 1 – Original Outline

ordered by letter and the total running performance time is listed above each section's description. These are the original ideas from which the piece was drawn. These sections do not correspond to the rehearsal letters in the final score, but the progression of the music does match and the final results are rather close both in description and time allotted.

The core of this composition is the semi-aleatoric center section, which was composed first. In the literature, the terms "aleatoric" and "semi-aleatoric" are used almost interchangeably. I will be using "semi-aleatoric" because it fits the type of chance involved. Pierre Boulez used the term "controlled chance" to distinguish his type of aleatoric music from that of composers like John Cage. Instead of having total freedom to play anything, the musicians are given very specific materials and are then allowed to choose between them. The themes and motifs from this section were used as a springboard for the rest of the piece. After a brief overview of the composition as a whole, a deeper analysis will follow.

The opening section begins simply and quietly but builds to a strong introduction. This leads to the bulk of the "A Section" which is based on a whole-tone scale. The melody begins to break down as new, more dissonant elements are introduced. Melody struggles against these new forces before finally assimilating them, so by the time the "C Section" arrives, it has been changed by these influences—still recognizable, but not identical to the original. This new theme eventually breaks down (see the "D Section" in the outline) and heads to the chaos of the center "E Section" which is semi-aleatoric, both for the performers and the conductor. Order slowly arises from this chaos as the life of the piece tries to recover and rebuild itself. Eventually this results in an altogether new theme matching the "G Section" in the outline, and which is much more tonal and almost triumphant. After this new theme's first presentation, it occurs again in different voices but this time with reappearances of the themes heard and evolved from the

During this time we have also begun hearing occasional use of a suspended cymbal being scraped from the center out to the rim of the cymbal. This scraped cymbal sound adds to the ambience and is used occasionally throughout the entire composition.

A variation of that low brass passage repeats, leading to rehearsal letter A. The next theme is introduced at letter A by a solo flute. Initially the theme is fragmented, but by rehearsal letter B the entire flute section takes up the theme in its entirety along with the bells. The theme is based purely on a whole-tone scale as is most of the accompaniment at this point. This theme is repeated by the saxophones and trumpets, making it a bit more prominent. Theme 1 reoccurs in a canonical or *stretto* manner in various voices, leading up to rehearsal letter C.



Figure 2 – Theme 2 in the Flutes (mm. 32-38)

Letter C begins the second section of the outline described earlier. Dissonance and disorganization are introduced as Theme 2 is broken up. Rehearsal letter D shows an attempted resurgence of the full Theme 2 in the alto saxophones, echoed one measure later by the first clarinets, but the theme has already begun changing. The whole-tone nature of the theme is the first to go. Whether considered pure, naïve, or innocent, the whole-tone theme cannot maintain that level of simplicity for very long, especially when these other themes and influences are working on it. The clarinets keep the original, but the saxophones have a slightly “corrupted” version:



Figure 3 – Theme 2 in its “corrupted” version (mm. 56-59)

Theme 1 returns again more insistently and in more voices and iterations at rehearsal letter E. This time the theme is occasionally inverted and fragments are elongated. At the same time, bits and pieces of Theme 2 are still attempting to break through, but when they appear they are slightly more “corrupted” than previously and there seems to be a battle between this Theme 2 (in whatever state of “corruption” it happens to be in) and these external forces of dissonance and disorganization. The slightly slower tempo allows this conflict to develop and almost causes a feeling of reflection, as if this conflict is worth taking time to consider. This continues through rehearsal letter G where we finally get a true A’ section.

At rehearsal letter G, the original whole-tone theme, now more dissonant and non-whole tone, returns in the flutes and clarinets, then is repeated in the saxophones and trumpets like at rehearsal letter B. During the first occurrence here, when the theme is in the high woodwinds, a quiet ostinato is heard in the oboes and English horn, subtly emphasizing that the whole-tone concept has been abandoned and more dissonance has itself become part of the primary theme. As this progresses to rehearsal letter H, even the Theme 1 which occasionally appears has now become more dissonant.

Letter H begins the complete breakdown which continues all the way to letter J, where the aleatoric section begins. Themes 1 and 2 both appear in small fragments during this section, but more disjointed. Many of the instrumental motifs become more percussive. This is especially true of the higher woodwinds which incorporate increasing amounts of trills and grace notes in birdlike sounds. An *accelerando* right before rehearsal letter I (m. 112) provides a noticeable change in the feeling of the music, increasing the sense of breakdown and fragmentation. The music as a whole begins to lose the sense of continuity, line, and tonality, while the feeling of disorganization grows, leading to a smooth transition to rehearsal letter J.

This center section is the heart of the piece, if not the ultimate musical feeling that is achieved by the end. The performers are given a great deal of freedom to choose what they play within a limited set of options, which is why this section is called “semi-aleatoric” in the program notes.

The ensemble is divided into seven different sections: high woodwinds, medium woodwinds, low woodwinds, high brass, low brass, pitched percussion, and unpitched percussion. Each section has the same material given to them (in the proper keys so no transposing is necessary), which provides the material they can play during this section. Each part has a separate page for rehearsal letter J, containing the parts they can play along with the following instructions:

- This section is semi-aleatoric and lasts for 2.5 minutes.
- Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.
- Don't repeat any measure twice in a row.
- Play at any tempo you choose, but follow the tempo/style markings for each measure.
- If more than one note is given at a time, pick one.
- Begin *mp* and follow conductor's dynamics.
- Watch conductor for cues to start, stop, get louder, get softer, etc.

The conductor's score provides all the “measures” each player is given, but it may be beneficial to be aware of the actual parts the players are given (to that end, copies of each have been included in the Appendix).

Initially the intention was to give more direction to the players as to what to play. There were two arrows coming from the end of each “measure” and two going into the beginning of each “measure.” Players were going to be told to choose an arrow, follow it to the next measure, and play that, etc., much like the old *Choose-Your-Own-Adventure* books. Further consideration led to the removal of the arrows. Since each player can choose any measure to start with, the sense of direction disappears and the end result is largely the same with or without the arrows.

Removing the arrows simplified the look and complexity of these parts. Having the option to choose what to play may in itself be daunting for some players, so the simplification of this semi-aleatoric section was a definite improvement.

For two and a half minutes, the players choose different measures from their “J Section” page and play them at their own tempos and beginning at *mezzo piano*. They are also given tempo/style markings for each measure to help them envision how to play it. Within those specific tempo/style markings, great leeway is expected on the part of the performers because of the *nature* of those labels or markings. Some are quite traditional, such as “lightly” or “slower” or “angrily,” while others require more connotation from the performers. The unpitched percussion, for example, are given colors for each measure, and are expected to play each in a manner that they feel is appropriate for “green” or “red” or “purple.” The middle woodwinds have movie monsters such as Dracula, Mummy, and Frankenstein. The pitched percussion are given the names of states as their tempo/style markings, and should play each in the style they feel fits that state. The state names (and the other unusual tempo/style markings) were not assigned arbitrarily, but arose from the composer’s own perceptions of how these measures might be played.

If the performers choosing different measures and playing them was all that occurred, the conductor would not be needed, apart from clicking a stopwatch and tracking the time. In this composition, however, the conductor also has the opportunity to participate in the semi-aleatoric activity. While the performers are playing their parts as they choose, the conductor is shaping it all. Using the material that the performers are providing, the conductor cues the different sections or players to get louder, get softer, cut out altogether, come back in, reduce to just a soloist, and that kind of thing, in a process very similar to working a sound mixing board. Thus, for two and

a half minutes, the conductor becomes the composer, shaping the musical materials being given by the ensemble as he/she chooses, only in a more direct manner than is usually done while conducting. It is like composing live for the audience. The conductor is encouraged to cue the players in whatever manner fits his or her style, with complete freedom to dictate how many of the instrumentalists are playing and at what dynamic. Please refer to the program notes in the front of the conductor's score for examples.

This semi-aleatoric section has the potential to be very chaotic or very quiet and intimate, depending on the measures the players choose and the decisions the conductor makes during the two and a half minutes. Each performance will certainly be unique in this center section. Although this semi-aleatoric component was the first part of the composition that was written, the entire piece was not designed in this *avant garde* fashion because it would result in too chaotic of a feel, getting far away from the intention of the purpose of the composition, which is the journey through chaos and the overcoming of same. That is why much of the piece has traditional notation and why the end has more of a tonal feel. It is not two different styles or philosophies that belong in different compositions; it is a blend of the two different styles or philosophies that can successfully communicate the intention of the composer.

After two and a half minutes of aleatoric music, rehearsal letter K arrives, but without any big changes. Instead, a very gradual progression out of the chaos begins to bring sense to the chaos. Since so much time has been spent with players doing their own things, the first dozen measures or so of letter K are arrhythmic and not linked specifically to measures and downbeats. This allows the reintroduction of tempo and the conductor while easing the transition. The content of this section is taken directly from the J Section, with only a couple references to

Theme 1. The emphasis here is on recovering from the chaotic section where every performer and every musical line went its own way.

Eventually order begins to be established, but only in the lining up of parts and bringing the feel of ensemble back from when it had been individual performers playing individually. At m. 154 begins the true rebuilding, with a slowly ascending line in the high woodwinds and bells that is rhythmically reminiscent of Theme 2. Rehearsal letter L at m. 161 comes with an *accelerando* and a confident reassertion of Theme 1, but changed still further from its original form in both melody and harmony, as if scarred by the chaos it has endured. Twice it attempts to dominate (m. 161 and m. 165), but it does not succeed. Instead, it fades away, leaving an uncertain future where different voices attempt to bring back Theme 2, which has changed still further, becoming a theme only vaguely like the original. As it bounces from instrument to instrument, the texture breaks down once again, becoming thinner for a while but then with a sense of foreboding. An urgency of sorts develops in the melodic instances while the instruments slowly build in texture and volume. An A-major chord begins to become prominent, though with other non-chord tones included. The *rallentando*, followed by a *molto rallentando* with *crescendo* greatly increases the sense of pending arrival. All of this pulls toward the first definite key of the piece – that of D major at rehearsal letter M in m. 187. While it is not a pure D-major tonality (due to various persistent non-chord tones) and there is not quite a solid traditional chord progression, a tonal center of D is unmistakable. The new chorale-like theme that is presented in the high woodwinds and bells is most definitely in D major, as seen in Figure 4:



Figure 4 – Theme 3 in D Major (mm. 187-196)

During the Baroque period, the key of D major was considered "the key of glory."¹ Beethoven's *Ode to Joy* was in D major and people with synaesthesia have often seen D major as a warm, golden color. To this day many people consider D major to be a joyful or happy key. That warmth and joy come pouring through at rehearsal letter M as a triumph of perseverance (or at least persistence) through difficulty and chaos. Theme 1 is seen once during this section, played by the trombones and 3rd and 4th French horns, back in its original form, but now just a part of the accompaniment of the new more joyful theme.

Rehearsal letter N repeats the new theme, but in the saxophones and 1st and 2nd French horns (similarly to how Theme 2 was introduced at rehearsal letter B). Many of the other instruments bring back parts of Themes 1 and 2, still changed from the original renditions of themselves, but not nearly as dissonant as they had become. These earlier themes blend right into the new Theme 3 without any major changes needed, as if the new semi-tonality as made its peace and now can accommodate these earlier themes, warts and all.

A definite feeling of conclusion begins in m. 207 and by m. 211 there has grown a very real sense of a dominant A-major chord pulling ever more strongly to a final D through the use of additional leading tones. The resolution is delayed for several measures, creating and reflecting a longing for final resolution and peace. This arrives in m. 214 and from there to the

¹ Rita Steblin, "The Key of Triumph, of Hallelujahs, of War-Cries, of Victory-Rejoicing." In *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Rochester, University of Rochester Press, 1996) 124.

final m. 224 is what typically would be called a coda. The feeling of closure has already arrived and this last little section reaffirms and solidifies that feeling.

By the end of the piece, the audience has heard the progression of this journey from simplicity and innocence through dissonance, difficulty, disorganization, and chaos, observing (hopefully) how the main themes have been affected yet have persevered and come through with a stronger sense of maturity and peace that is all the richer for having endured the difficulty. The juxtaposition of styles, both avant garde and traditional, complement each other and work together to paint this musical picture.

Appendix

The following pages represent the semi-aleatoric “J Section” as they have been presented to the performers. Each page is included in its corresponding instrumental parts, while in the individual players’ parts there are instructions at rehearsal letter J to refer to their “J Section” page and play it for two and a half minutes before returning to rehearsal letter K and the more traditional style of notation.

This section is semi-aleatoric and lasts for 2.5 minutes.

Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

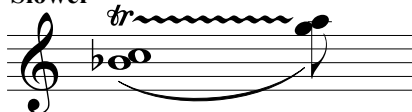
Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.

Slower



Cheep



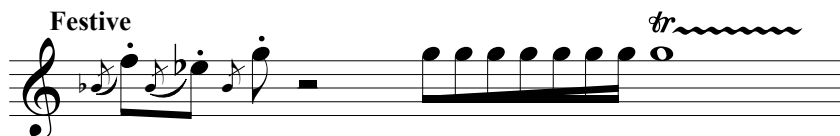
Flighty



Lightly



Festive



Oboe

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.

Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

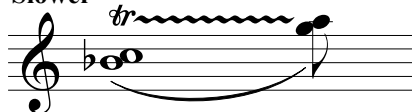
Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.

Slower



Cheep



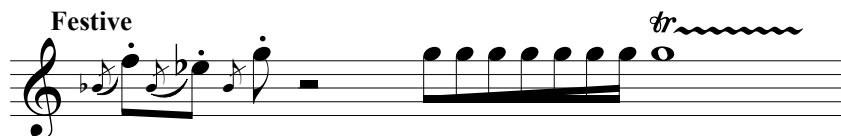
Flighty



Lightly



Festive



English Horn

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.
Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

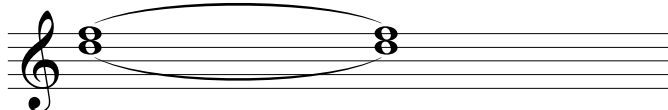
Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.

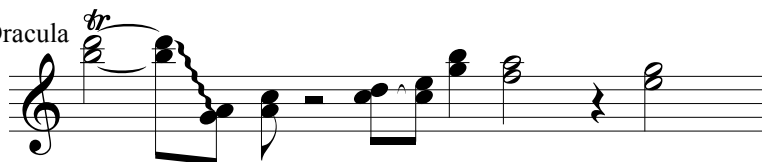
Frankenstein



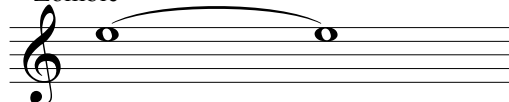
Wolfman



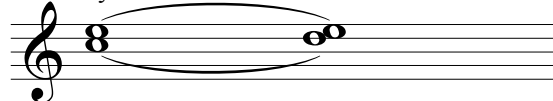
Dracula



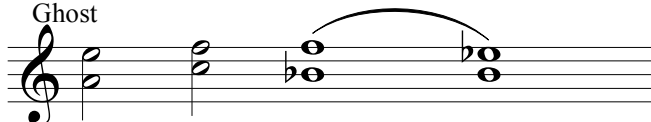
Zombie



Mummy



Ghost



B♭ Clarinet

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.

Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

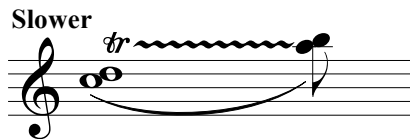
Don't repeat any measure twice in a row.

Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin mp and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.



Bass Clarinet

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.
Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.



Bassoon

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.

Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

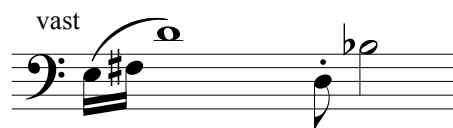
Don't repeat any measure twice in a row.

Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.



Alto Saxophone

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.
Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

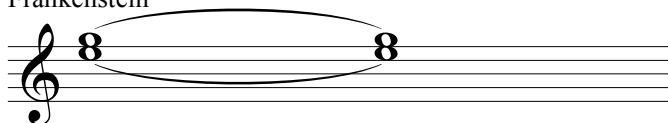
Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.

Frankenstein



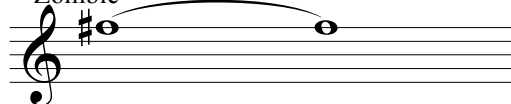
Wolfman



Dracula *tr*



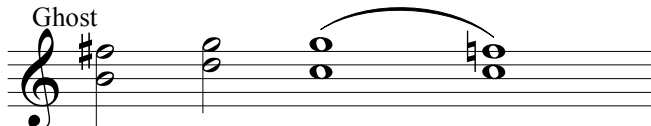
Zombie



Mummy



Ghost



Tenor Saxophone

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.
Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

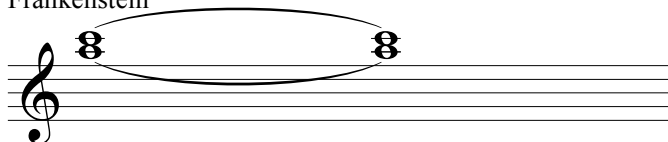
Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.

Frankenstein



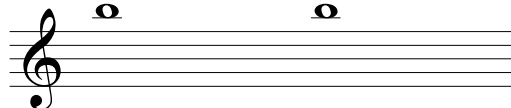
Wolfman



Dracula



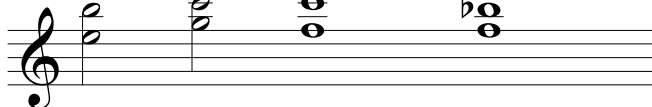
Zombie



Mummy



Ghost



Baritone Saxophone

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.

Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

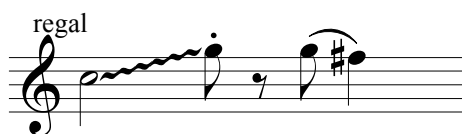
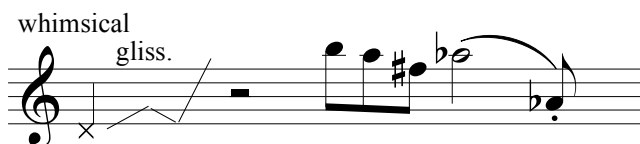
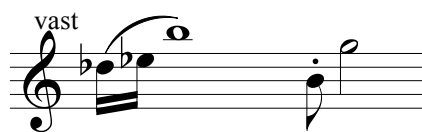
Don't repeat any measure twice in a row.

Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.



B \flat Trumpet

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.
Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.

bullfighter



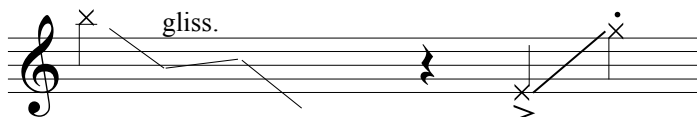
village idiot



mailman



ballerina



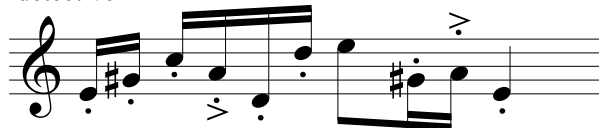
president



clown



detective



This section is semi-aleatoric and lasts for 2.5 minutes.

Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

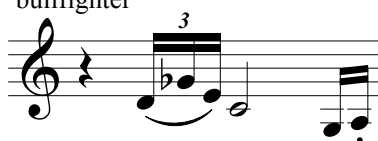
Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.

bullfighter



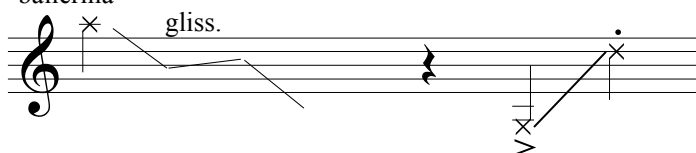
village idiot



mailman



ballerina



president



clown



detective



This section is semi-aleatoric and lasts for 2.5 minutes.

Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.

castle



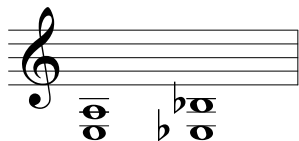
judgment



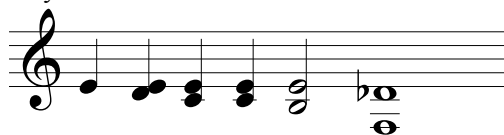
jester



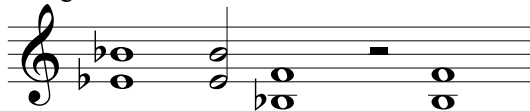
hall



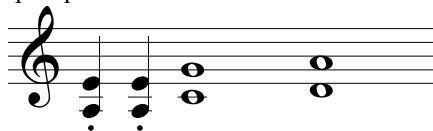
royal



dungeon



pompous



Trombone 1 & 2

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.

Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.

castle



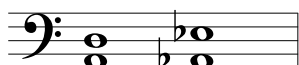
judgment



jester



hall



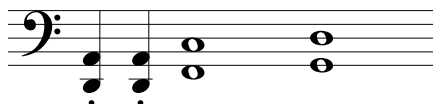
royal



dungeon



pompous



Bass Trombone, Euphonium,
Tuba

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.

Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.

castle



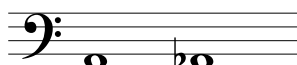
judgment



jester



hall



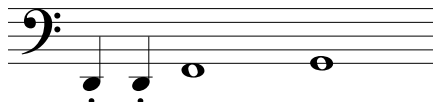
royal



dungeon



pompous



Pitched Percussion

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.
Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

Don't repeat any measure twice in a row.

Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

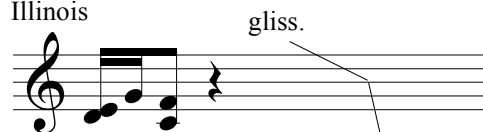
Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.

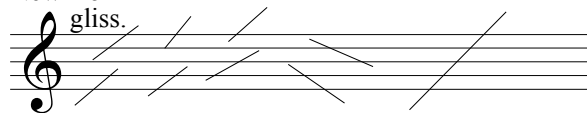
Arkansas



Illinois



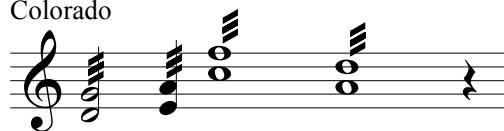
New York



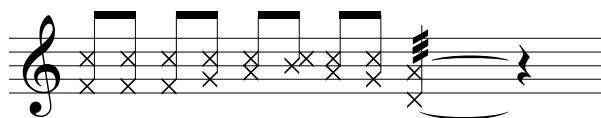
Nebraska



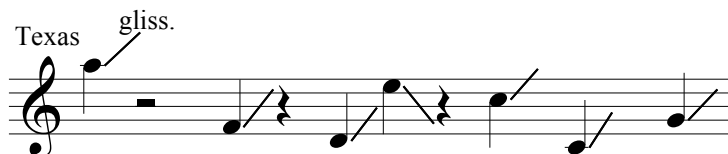
Colorado



Arizona



Texas



Unpitched Percussion #1

J Section

This section is semi-aleatoric and lasts for 2.5 minutes.

Pick any measure on the page. Play it. Wait a few seconds, then pick another and play it, etc.

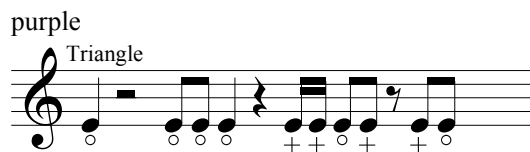
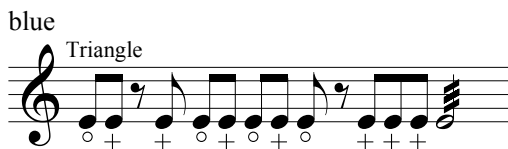
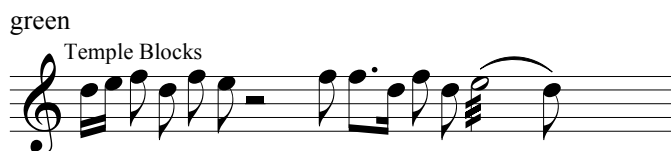
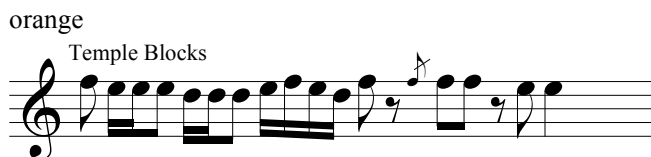
Don't repeat any measure twice in a row.

Play at any tempo you choose, but follow the tempo/style markings for each measure.

If more than one note is given at a time, pick one.

Begin *mp* and follow conductor's dynamics.

Watch conductor for cues to start, stop, get louder, get softer, etc.



J Section

Watch conductor for cues to start, stop, get louder, get softer, etc.

Bass Drum

