

disruption

for solo piccolo

gavin osborn

2017

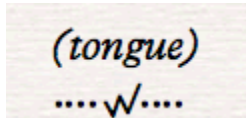
notes:

disruption takes more-or-less conventional musical envelopes & subjects them to a variety of types of interference & disruptive playing techniques. disruption occurs by means of the lip, air, tongue & fingers, resulting in states more or less affected by the techniques employed (from noise or glitch to merely inflection)


notation is left fairly open; each section (& sub-section) has its own fairly clear aesthetic & musical nature & behaviour, influencing duration, tempo etc. where clarity seems necessary more detail has been given, otherwise such matters are left to the player to determine.

key:

"dtr" - double trill, a rapid alteration of 2 fingers to produce a fibrillation

 - a rapid single articulation of the tongue, between 't' & 'd'

timbral trill - where fingering is not given, find the best & simplest inflective fingering for the trill

 - very rapid double-tonguing

Section IV - the opening of this section is achieved by rapid rippling of the fingers to inflect the pitches as shown; rippling may pass through both hands where possible, or only the RH.

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I.

(breathe ad lib.)

Piccolo

fmp *mf* *f* *mf* *mf+*

c.6" c.8" c.5"

(tongue) (tongue)

Picc.

mp *mf* *f* *mp* *mf+*

c.4" c.3" c.3" c.6"

(tongue)

Picc.

fmp *mp* *f* *mf* *f* *ff* *mf* *mf+* *f* *mf+*

sim. c.4" c.1.5" c.4"

(tongue) (tongue)

Picc.

f *mf* *ff* *sf-f* *mf+* *f* *f*

molto vib!! c.1" — *dtr* 2+3 RH

Picc.

mf *f* *mf* *pp* *sf-mp* *p* *f* *mf* *p*

sim. *tr* *lunga*

→ add G w/ 3 RH → add G w/ 3 RH

Detailed description of the musical score: The score is written for a solo piccolo in treble clef. It consists of five systems of music. The first system starts with a dynamic of *fmp* and includes a 'dtr' (diaphragmatic tremolo) instruction with a vertical dotted line. Dynamics progress to *mf*, *f*, and *mf*. The second system begins with *mp* and features 'tongue' articulations. Dynamics reach *f*, *mp*, and *mf+*. The third system starts with *fmp* and includes 'sim.' (simile) markings. Dynamics range from *mp* to *ff*, with 'tongue' articulations. The fourth system begins with *f* and includes 'molto vib!!' (molto vibrato) and 'dtr 2+3 RH' (diaphragmatic tremolo on the right hand). Dynamics include *sf-f*, *mf+*, and *f*. The fifth system starts with *mf* and includes 'sim.', 'tr' (trill), and 'lunga' (longa) markings. Dynamics range from *pp* to *f*, *mf*, and *p*. Performance instructions include 'add G w/ 3 RH' and 'add G w/ 3 RH' with corresponding notes. The score is marked with various dynamics and articulations throughout.

Picc.

sf > < *mf+* > *p* < *mp* > < *mf* > *mp* ————— *f* ————— *mp* ————— *f* > < < *mp* > < *p* > < *mf+* > *mp* < *f* > *fp*

(flz) (flz) + G# + G#

Picc.

mf > < *mf* > < *ff* > *mp* ————— *f* *fmp*

(tongue) gradually increase key click volume in RH → mixed clicks in both hands (no thumb) c.8''

lunga + G#

II.

distant, open
no thumb *pp* + thumb *mp*

coming more into focus
mix *mp* x2

sealed *mp* espress.

vocalise: 1st ss 2nd fff

mouth shape: high open

[air rushes, exponential < *f* > each rush]

Picc.

mp continuous

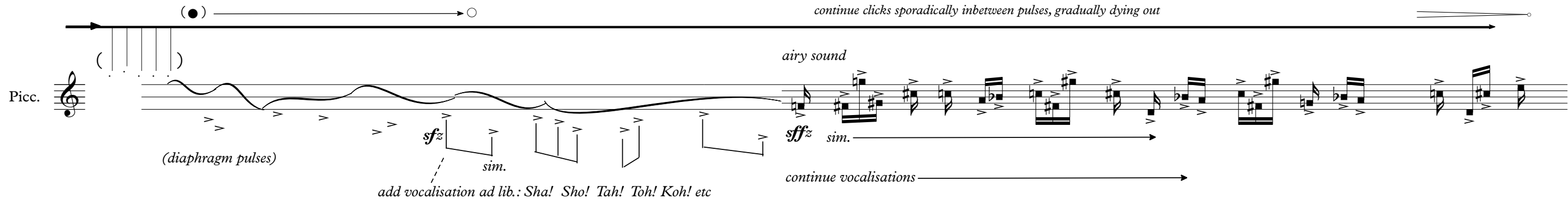
(continues sim.)

f

(diaphragm pulses independent of rushes)

becoming aggressive

continue clicks sporadically inbetween pulses, gradually dying out

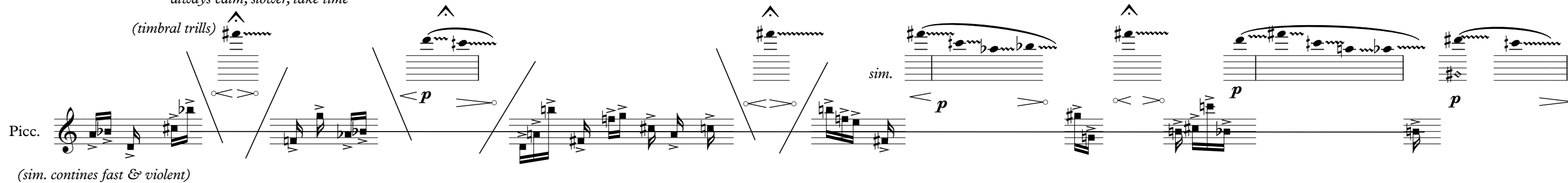
Picc.  *(diaphragm pulses)* *sfz* *sim.* *ffz sim.*

add vocalisation ad lib.: Sha! Sho! Tah! Toh! Koh! etc

continue vocalisations

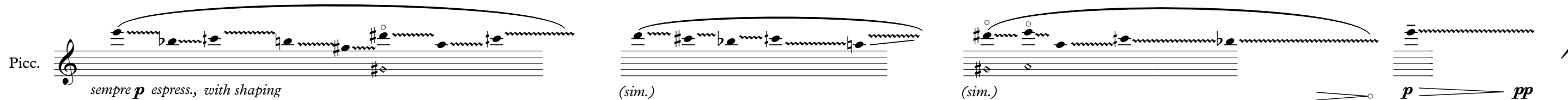
airy sound

always calm, slower, take time

Picc.  *(timbral trills)* *p* *sim.* *p* *p* *p*

(sim. continues fast & violent)

melodic, lyrical *(rhythmic shaping ad lib.)*

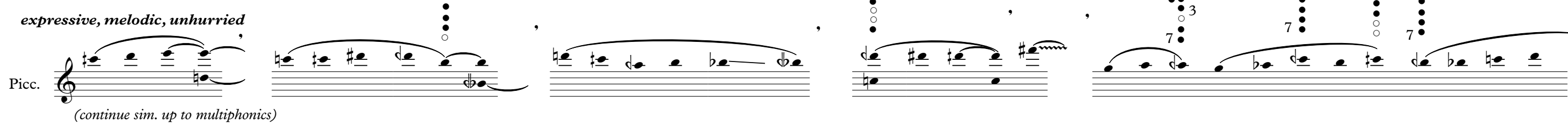
Picc.  *sempre p espress., with shaping* *(sim.)* *(sim.)* *p* *pp*

III. improvise arhythmic, hesitant shapes

Picc.  *mp, variable with phrase shaping* *mf, variable with phrase shaping*

continue to improvise rhythm, but with more overt cantabile shaping

expressive, melodic, unhurried

Picc.  *(continue sim. up to multiphonics)*

(expressive, melodic, unhurried)

4

Picc.

as if outside metered time:
allow each multiphonic to shape in its own space

p espress.

ppp almost all air

(sim.)

a little more directive

Picc.

pp

hesitant

p

p

pp

p

more urgent, as if faster
IV. ripple fingerings from here to trills

Picc.

pp

lunga

pp-p

f espress.

f

mf

f

f

mf

f

mp

picking up speed

Picc.

mp

f

f

mf

mf

f

mf

f

mf

more urgent, a little faster again

Picc.

f

f

ff

f

f

f

f

accel.....

Picc.

mf

f

f

f

f

mf

f

fmf

fp

(x6)

fp 1st time only)

*low D, placing finger over end of picc, combine whistling tone with accidental harmonic overblowing

becoming frantic

Picc. *f*

tr2

becoming frantic

tr1+2

fp *fff* *fin.*