WE ARE NOT ALONE

A Thesis

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MASTER OF MUSIC

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Committee:

Elainie Lillios, Advisor

Per Broman
Elainie Lillios, Advisor

*We Are Not Alone* is a programmatic work which lasts fourteen minutes. It is composed for flute/alto flute, oboe/English horn, Bb/bass clarinet, bassoon, horn, two C trumpets, two trombones, vibraphone, harp, two violins, viola, cello, soprano, and electronic sound effects.

The first section explores technology and spacecraft, contrasting two distinct musical structures. The first is an aleatoric episode suggesting the interplay between small, maneuverable spacecraft and immense, daunting battleships. The second features a metered, theme-song-inspired adventure motive. These musical structures contrast in many ways, and comprise the core of the movement. The aleatoric episode has no clear tonality, while the adventure theme employs a deliberate tonal center. This sense of tonality diminishes as the section progresses.

The second section focuses on the different roles in which alien life is portrayed in film, climaxing with a vocal song set in the fictional language of Klingon, a product of the *Star Trek* series. The soprano sings an original poem translated to Klingon with the assistance of Klingon-language expert Dr. d’Armond Spears and linguist Dr. Marc Okrand, creator of the official language. The diction of this highly guttural language requires the soprano to learn unique consonant and vowel production techniques. As such, it provides a significant technical challenge to the vocalist. To further enhance the other-worldly nature of the piece, the second section features extended instrumental techniques including key clicks and whispering through instruments.

The electronic component serves primarily as a background texture, using various types of processing and synthesis to create sounds imitating space dust, engine noise, electronic bleeps, and alien chatter. These pre-recorded sounds are triggered live using Cycling ‘74’s Max/MSP program, an object-oriented graphical software environment.

*We Are Not Alone* is the culmination of thirty years of science fiction appreciation. With respect that this material has done much to shape my musical aesthetic, especially regarding programmatic scoring, it is my intent to compose a cohesive piece that is both musically interesting as well as oddly familiar.
INSTRUMENTATION

Flute/Alto Flute

Oboe/ English Horn

Clarinet in Bb/Bass Clarinet

Bassoon

Horn in F

2 Trumpets in C

Trombone

Bass Trombone

Vibraphone

Harp

2 Violins

Viola

Cello

Soprano

Electronic Sound Effects
Aleatory

*We Are Not Alone* includes both strictly metered and aleatoric sections that alternate and at times slightly overlap. The aleatoric entrances are all to be cued in sequence, following the approximate timings provided between each cue. With the exception of the episode at rehearsals “J” (p. 30) and “K” (p. 32), all parts repeat until the next section begins, at which point each performer is to conclude the current iteration of the repeated figure.

At rehearsal “B” (p. 7), the trumpets receive cue “5” and are to be conducted throughout their entrance. The same follows for cue “6”.

At rehearsal “E” (p. 20), the conductor should conduct through the first bar, and then stop conducting, allowing the performers to play freely. Performers with repeated figures should begin to ad lib their parts descending in register. At cue “1”, the horn enters and repeats its figure, but does not descend in pitch. Instead, the horn increases in density and at cue “2”, will sustain on the final Bb as the rest of the ensemble sustains a low pitch.

At rehearsal “J” (p. 30), performers should freely play their part when cued, but the conductor must carefully follow each performer’s line and cue the next instrument strictly according to the preceding part.

At rehearsal “K” (p. 32), there should be a slight gap between the soprano’s spoken figure at cue “1” and the harp’s entrance at cue “2”. The brass plays cue “3” as the harp reaches the peak of the second arpeggio.

Aleatoric sections have optimized staff systems, while metered sections include all staves in each system.

Klingon

*We Are Not Alone* begins the second half (rehearsal “L”, p. 36) with vocalizations in the fictional language of Klingon. It is important that all consonants be loud and crisp and all vowels be short and abrupt. A recording of the spoken words is available on the sound effects compact disc (available upon request).

Electronic Sound Effects

The electronic component is available in two formats. The first version utilizes a compact disc with all sound layers assembled, to be cued at the appropriate time in the score. The second version is a patch written for Max/MSP Runtime, which allows for more flexible timings of individual sounds. An external MIDI control device is recommended for this option, although not required.
Translation and Pronunciation

English

My heart is dripping with the blood from your Bat’leTH,
Your weapon is stained by your glorious victories.
My heart is dripping with the blood from your Bat’leTH,
Only your heroic return will bring honor to your house.

If you die, die in battle, with eyes open.
You will go to Stovokor, for today is a good day to die!
If you come home wounded,
You will only bring shame on your father's house.

If it were not for your children,
I would join you in glorious victory;
We would stand as Kahless and Lukara
At the battle of Qam-chee!

Klingon (with IPA Pronunciation)*

regh tlqwlj, QIDmo' betleHlIj
rƐχ tlk wldʒ, χld mo bƐt iƐχ lldʒ

nuHlIj nguvmoH yayllj Dunqu'
nuχ lldʒ muv mɔχ jai lldʒ dun ku

regh tlqwlj, QIDmo' betleHlIj
rƐχ tlk wldʒ, χld mo bƐt iƐχ lldʒ

batlh blchehDi' neH tuqlIj DaquvmoH
bat(h) bl dʒƐχ dl nƐχ tut lldʒ da kuv moχ

bIHegehchugh, bISuvtahVIS 'ej poStaHVIS mInDu'Ilj yIHegh
bƐ χƐχ tfuχ bl juf taj χ vlf dʒƐʒ pEf taj χ vlf mlndu lldʒ jo χƐχ

Suto'vo'qor DaghoS, Heghlu'meH QaQmo' jayvam
juf to vo kor da (R)of, hƐχ lu mƐχ (G)a (G)mo dʒadʒ vam

blchehDi' blrIQchugh
bo tfƐχ dl bo rIG tfuχ

vavl' tuq DaqvHa'moH neH
va vlf tfuk da kuv ɣa moχ nƐχ

puqpu' Daghajbe'chugh
puk pu da (R)aʒ bƐ tfuχ

yaylIj Dun vlmuvbej
jai lldʒ dun vI muv bEdʒ

qeylIS luqar je DIrur
ke lIʃ lu ka ra dʒƐ dl rur

qaStaHVIS Qam-chIy may'
ka ftaχ vlf kam tʃi mai

*Pronunciation characters inside parentheses are unofficial modified-IPA consonants adapted for Klingon.
(h) = place tongue for Italian “l”, blow air through tongue placement
(R) = a guttural “r”
(G) = a cross between “g” and “k”, placed as far back in throat as possible
The composer wishes to thank the following people for their support:

Megan Bell, for her willingness to learn and perform a song set in Klingon.

Dr. d’Armond Spears, for his translation of the English poem “My Heart Bleeds with the Blood of your Bat’leTH” into Klingon.

Dr. Marc Okrand, for giving final approval of Dr. Spears’ translation, and for providing a recording of the spoken Klingon text.

Dr. Elainie Lillios, without whom this project would not have been possible, for her continued enthusiasm and mentoring throughout the entire process.
* Performers with brackets: Begin at numbered cue and ad-lib, finishing current iteration at cue at m. 11.
Battle March ($\approx 132$)

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Vib.

Hp.

S

Vln. 1

Vln. 2

Vla.

Vlc.

Elec.
*Conductor stops conducting one bar after E. Players with repeated phrase get out of phase with each other and adlib drop in pitch. Cue horn at (1) to enter and at (2) to sustain final note. At this point, all repeating phrases should sustain low note and flutter/tremolo.
Deliberately (♀ = 100)

Fl. 4th

Ob. sostenuto

B. Cl. pp

Bsn. pp

Hn. sostenuto

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn. pp

Vib. St. Mute

Hp. St. Mute

S

Vln. 1 pp

Vln. 2

Vla.

Vlc.

Elec.
A Bit Faster ($\frac{q}{4} = 132$)
as high as poss.
as high as poss.
as high as poss.
as high as poss.
as high as poss.
as high as poss.

—U
—U
—U
—U
—U
—U
eerily

Al. Fl.

E.H.

Bsn.

Vib.

Elec.
ad lib whispering through instrument and key clicks

~15°
Lento ($q = 56$)

repeat ad lib until
noise/vocals die down
noise decresc.

English Horn

vocal decresc.
Fl.

E.H.

B. Cl.

Bsn.

Hn.

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Vib.

Hp.

S

Vln. 1

Vln. 2

Vla.

Vlc.

Elec.
Faster \( (\varphi = 88) \)

### Fl.

```
\texttt{fl.}
```

### E.H.

```
\texttt{e.h.}
```

### B. Cl.

```
\texttt{b. cl.}
```

### Hn.

```
\texttt{hn.}
```

### C. Tpt. 1

```
\texttt{c.tpt. 1}
```

### C. Tpt. 2

```
\texttt{c.tpt. 2}
```

### Tbn.

```
\texttt{tbn.}
```

### B. Tbn.

```
\texttt{b. tbn.}
```

### Vib.

```
\texttt{vib.}
```

### Hn.

```
\texttt{hp.}
```

### Ss.

```
\texttt{s}
```

### Vln. 1

```
\texttt{vln. 1}
```

### Vln. 2

```
\texttt{vln. 2}
```

### Vla.

```
\texttt{vla.}
```

### Vlc.

```
\texttt{vlc.}
```

### Elec.

```
\texttt{elec.}
```