Presence

A thesis presented to

the faculty of

the College of Fine Arts of Ohio University

In partial fulfillment

of the requirements for the degree

Master of Music

Conner W. Cook

April 2021

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This thesis titled

Presence

by

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has been approved for

the School of Music

and the College of Fine Arts by

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Dean, College of Fine Arts

Abstract

COOK, CONNER W., M.M., April 2021, Music Composition

Presence

Director of Thesis: Robert W. McClure

Presence is a work for Pierrot Ensemble scored for flute, bass clarinet, violin, cello, piano, and percussion consisting of drum set and marimba. The title represents an unknown entity that is slowly consuming the fictional country of Amicea.

The piece fits into a set of pieces using the Pierrot Ensemble and its subsets to tell parts of a multimedia story; other mediums include literature and visual art.

This work opens and closes with a reprise of sorts like in musical theater. The main section is a slow build of a harmonic progression that becomes serial. As this is happening, each instrument tries to voice their own unique melodies, while being interrupting by others. These melodies are pentachords transposed depending on the given chord in the harmonic progression. The violin tries to bring them all together, but everything dissolves into chaos by the end.

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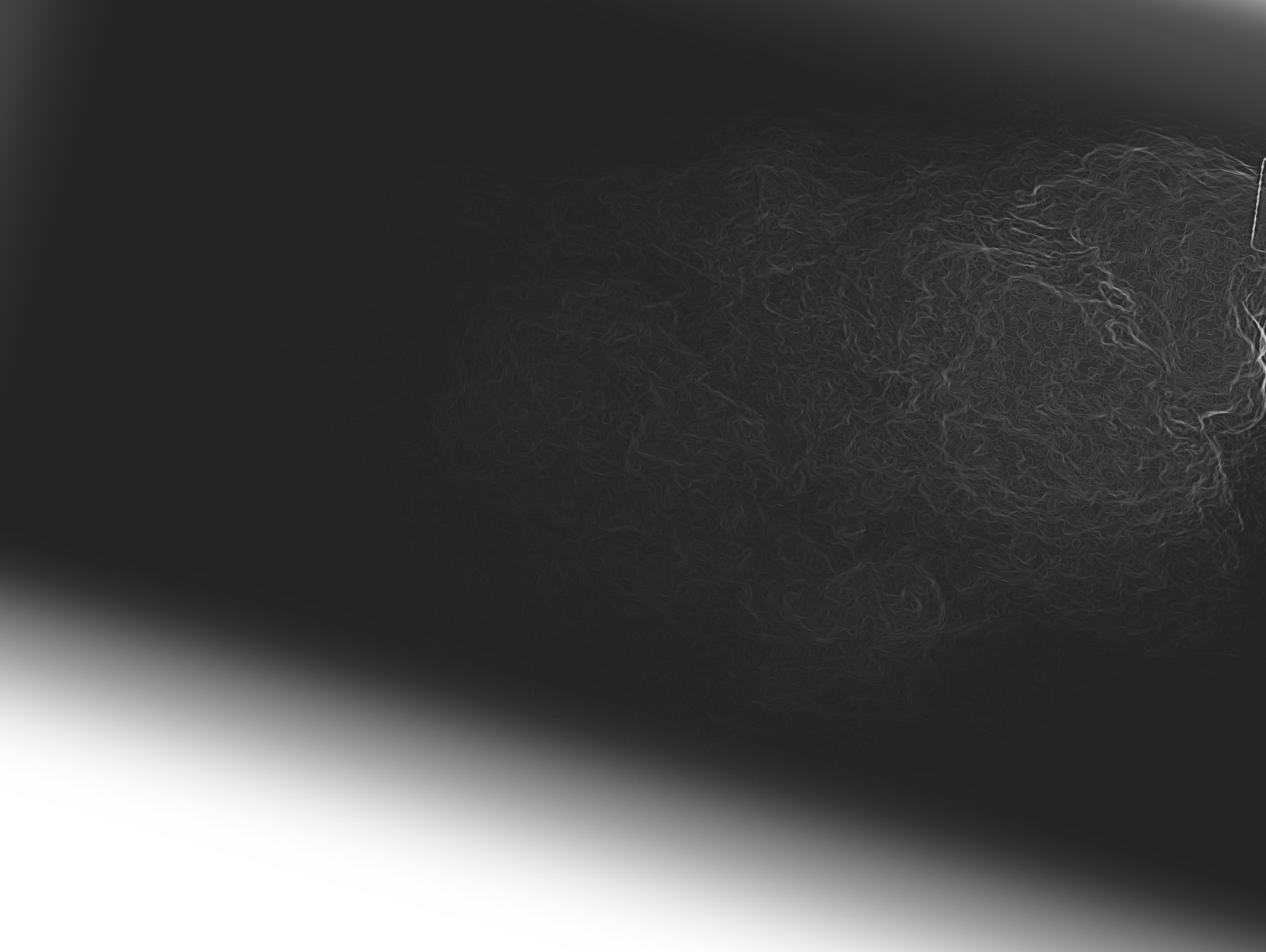


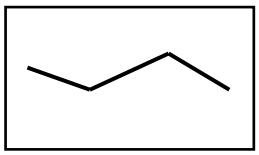
Presence (2021)

for Pierrot Ensemble

Conner Cook

Performance Notes

Overall



Notes followed by this symbol should be bent up and down microtonally using the embouchure for winds.

Passages with molto vibrato should have very aggressive vibrato.

Multiphonics are written out in score, while fingerings can be found in individual parts.

Flute

Flz. – Flutter Tongue; Designated by tremolo markings

Microtonal pitch bends should be executed with the embouchure

Bass Clarinet

Flz. – Flutter Tongue

+ symbol over notes indicate that the note should be played using slap tongue

Microtonal pitch bends should be executed with the embouchure

Strings

richochet the number of bounces within the given duration. The number of bounces is left to the discretion of the performer

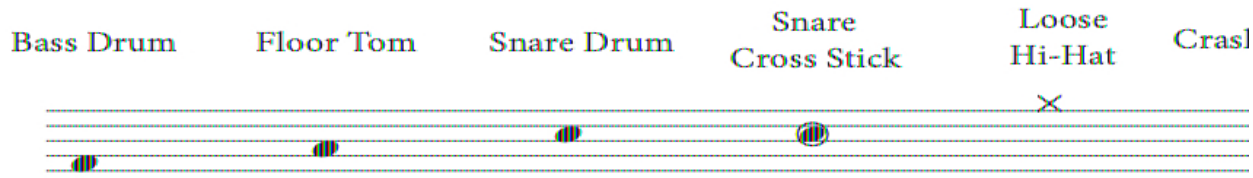
Piano

Rhythms should be played with a 'soft focus' in the measures 23 until 108. They are semi-improvisational, while keeping dynamics, expression markings, and harmonic motion strict. The performer is welcome to slightly alter rhythms in an improvisatory manner.

Percussion

Marimba: Mallet choice is left up to the performer. The piece has a heavy and anxious mood throughout.

Drum set key:



Program Notes

Field Notes #42 for entity labeled "Presence"

"Attempts to chart the contaminated areas that have succumbed to the Presence have been met with failure. Those that have been able to cross through never return; in an instant, they appear to either become transported to [redacted] or cease to exist entirely. Extended exposure to the area surrounding the Presence leads to [redacted]. [redacted] is yet to be determined, and no change in bodily composition or homeostasis has been observed.

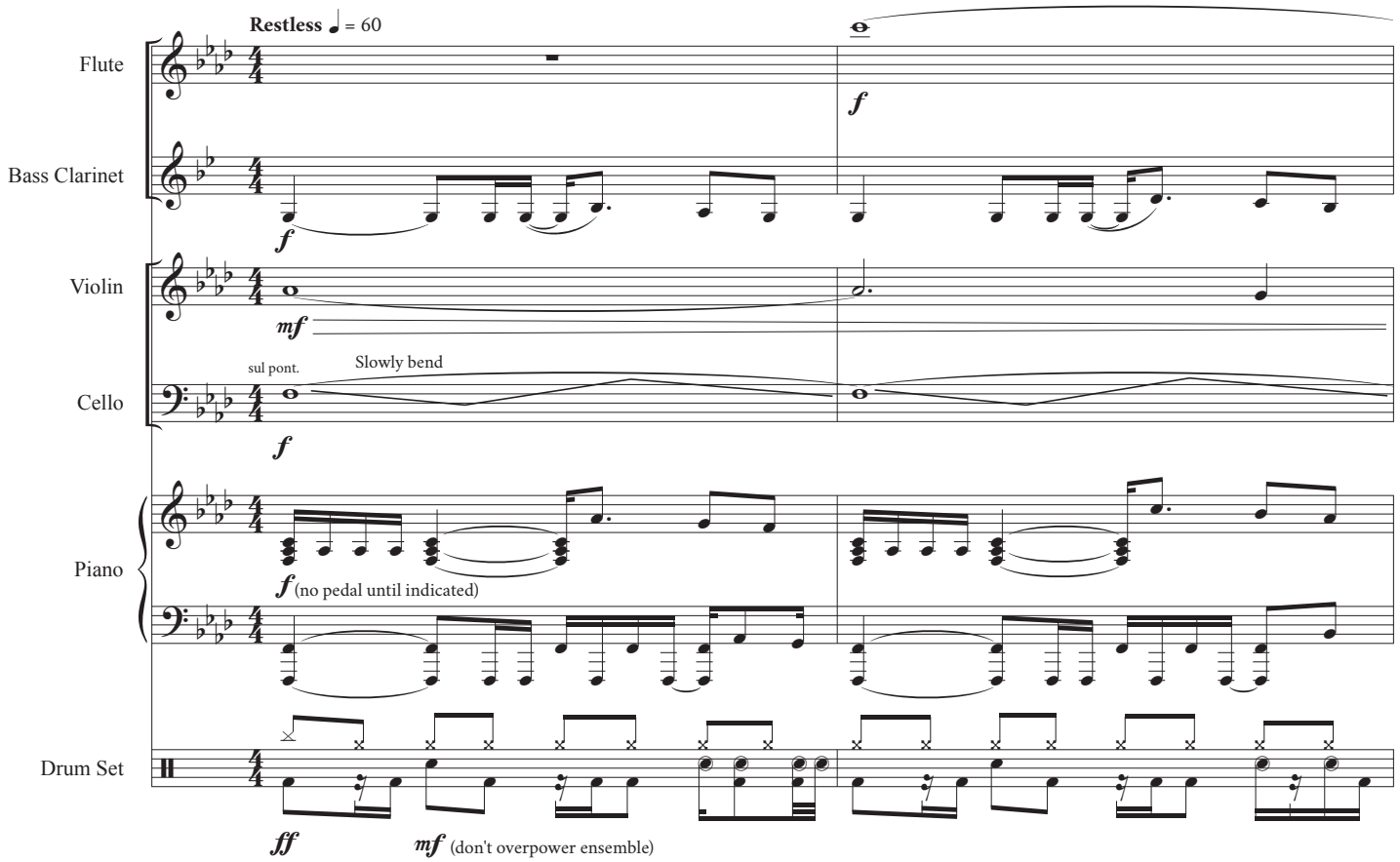
Composition of this Presence is entirely unknown; attempts to study or collect samples have been met with critical failure. The Presence manifests as an opaque, thick mucus gas yet seems to be in a supercritical fluid state which ultimately takes the shape of floating Stygian waves of water. A consistent unknown source of [redacted] emanates from the Presence that disrupts radio communication, or any communication in proximity whatsoever for that matter. Prolonged exposure to this noise creates the sensation of ringing in the ears. Areas near the Presence smells sterile: like bleach or a decontamination center. This is similar to [redacted]. Connection to Presence is conjecture. Field Researchers have attempted communication with the entity: [redacted].

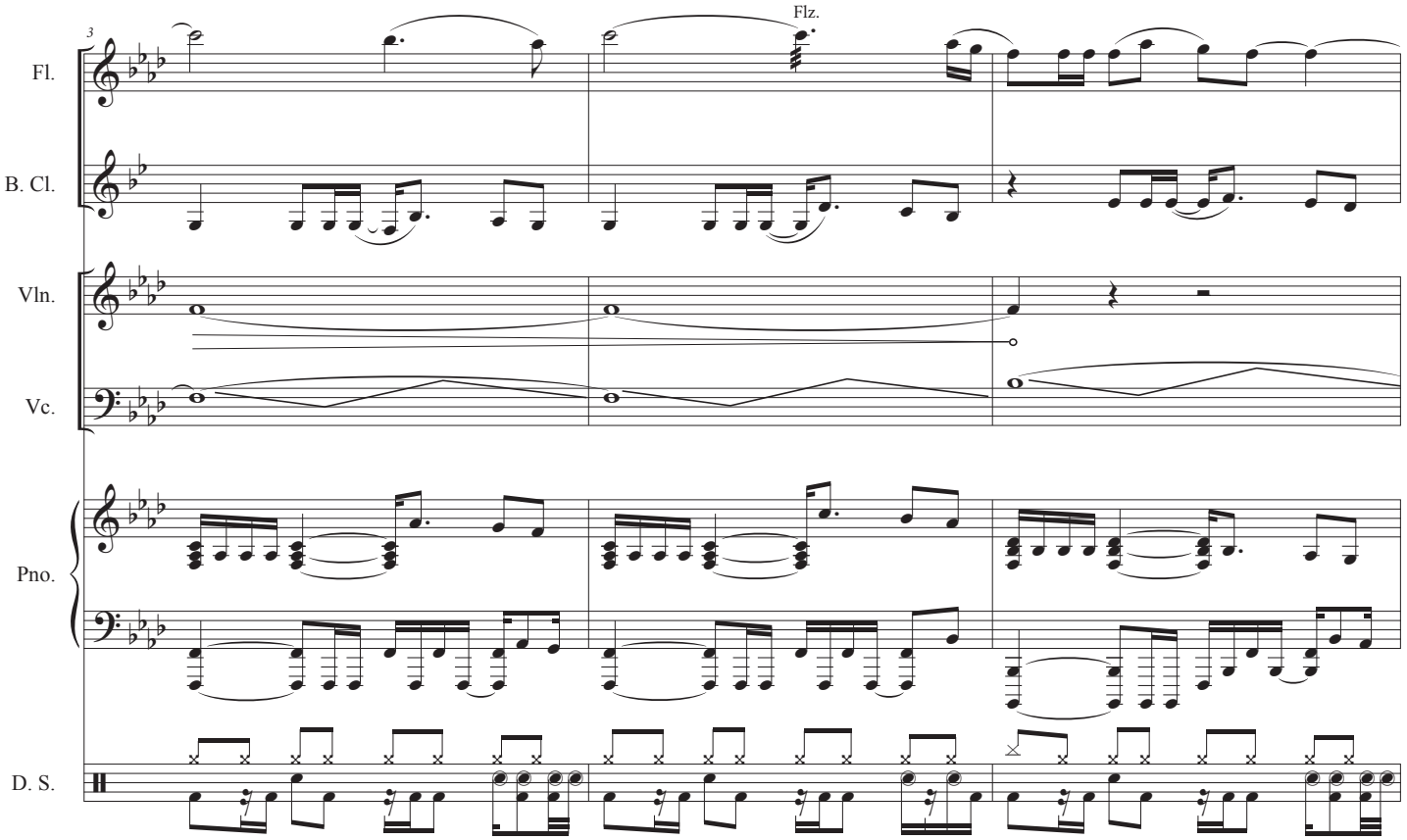
Personal Note: *It still speaks to me.*"

Presence

Transposed Score

Conner Cook





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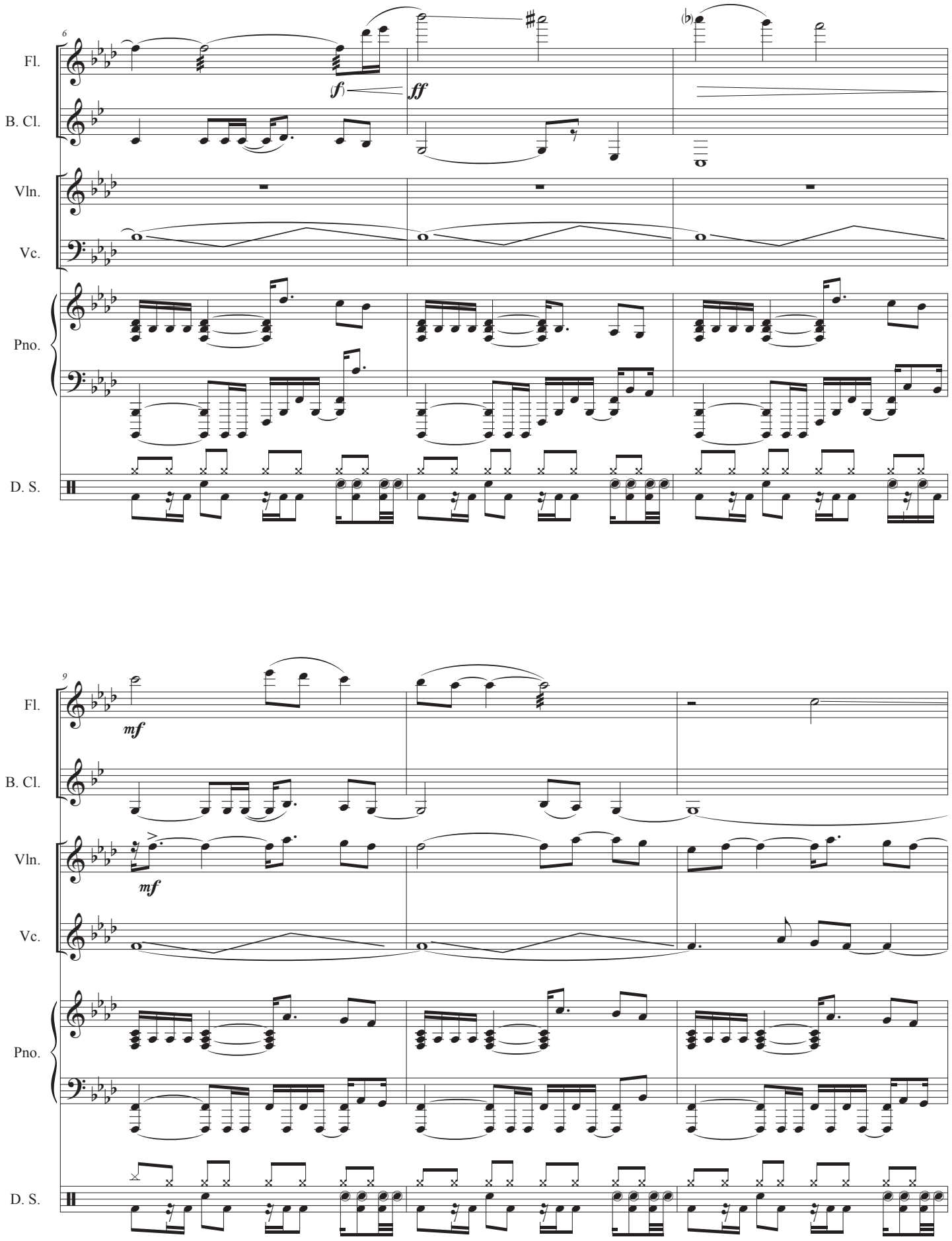
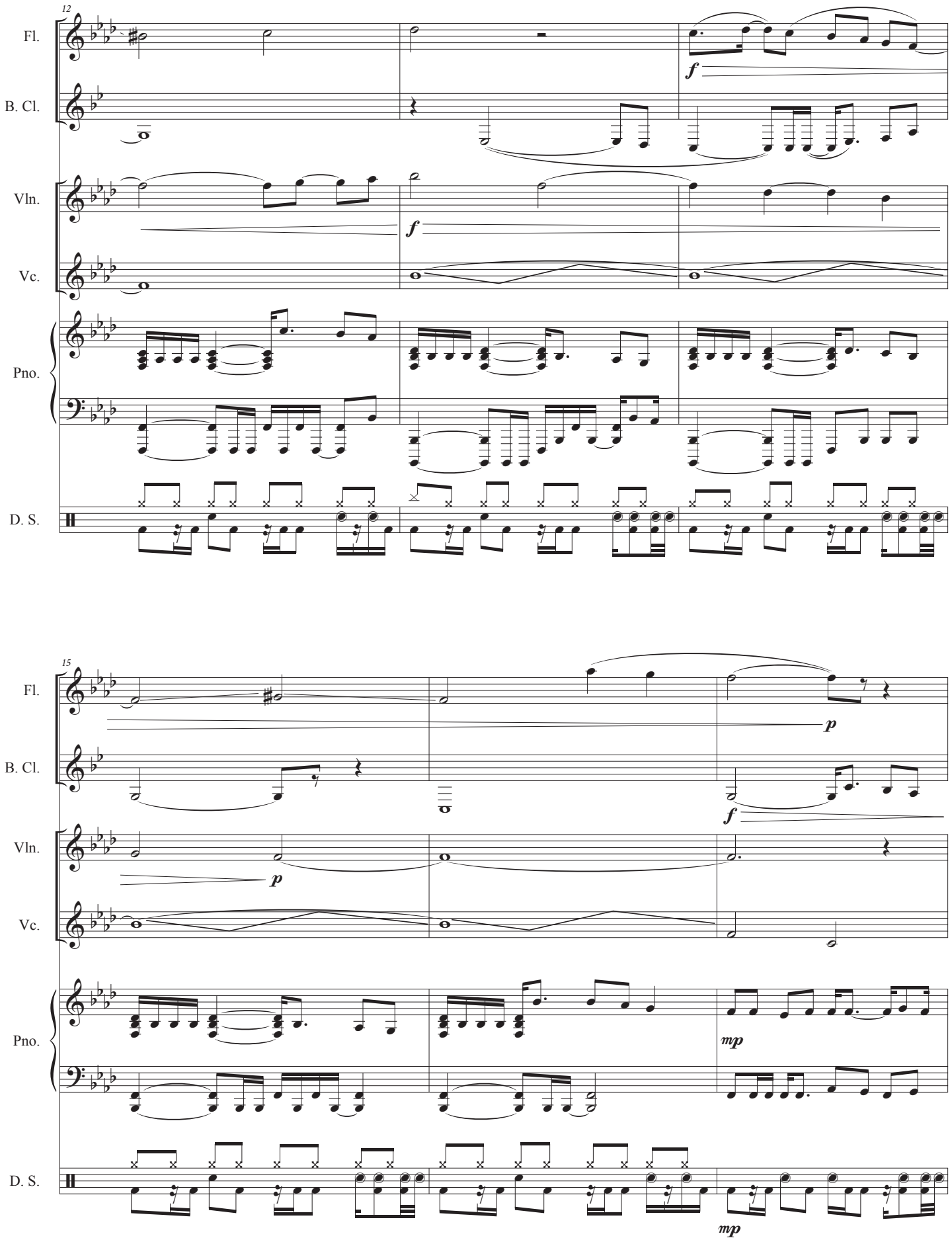
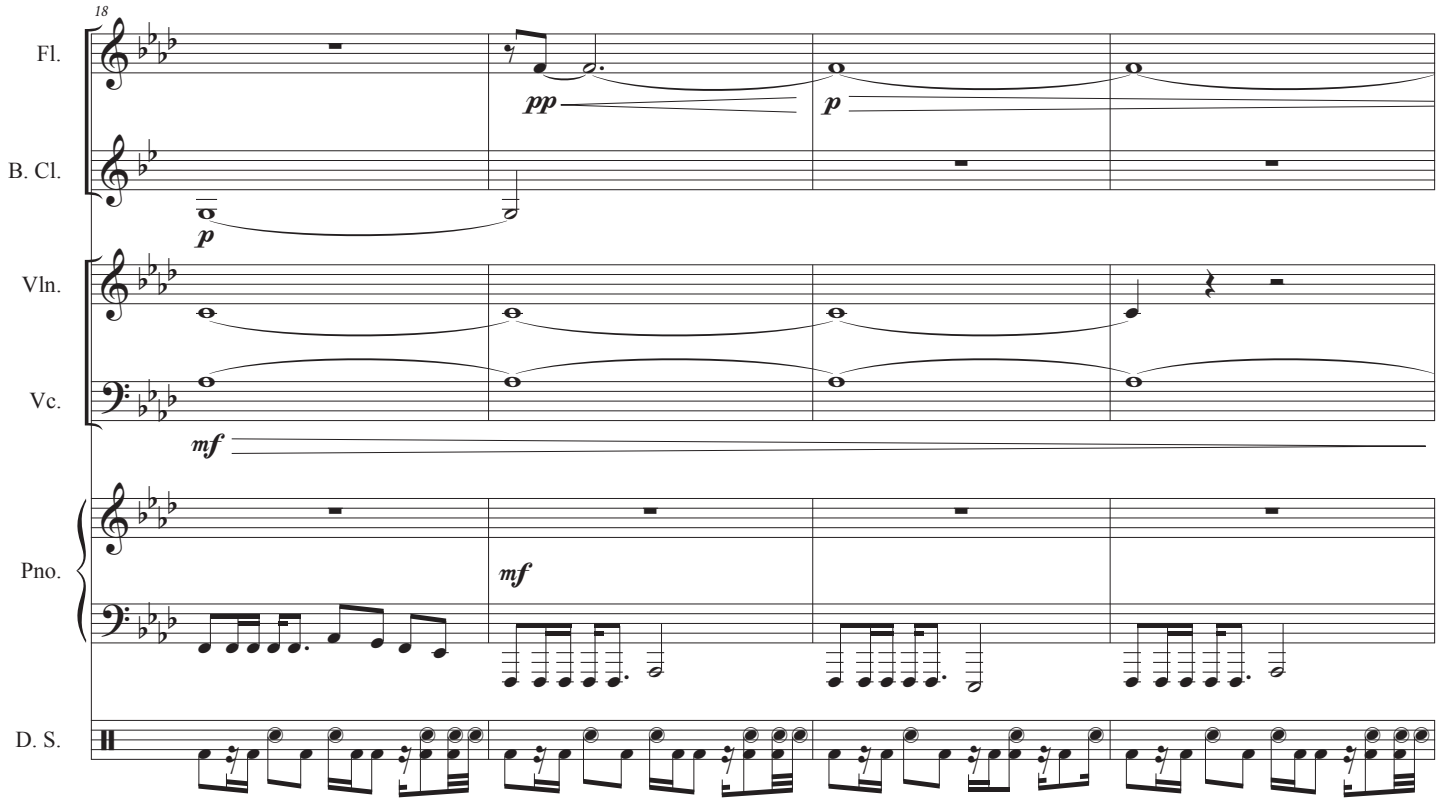
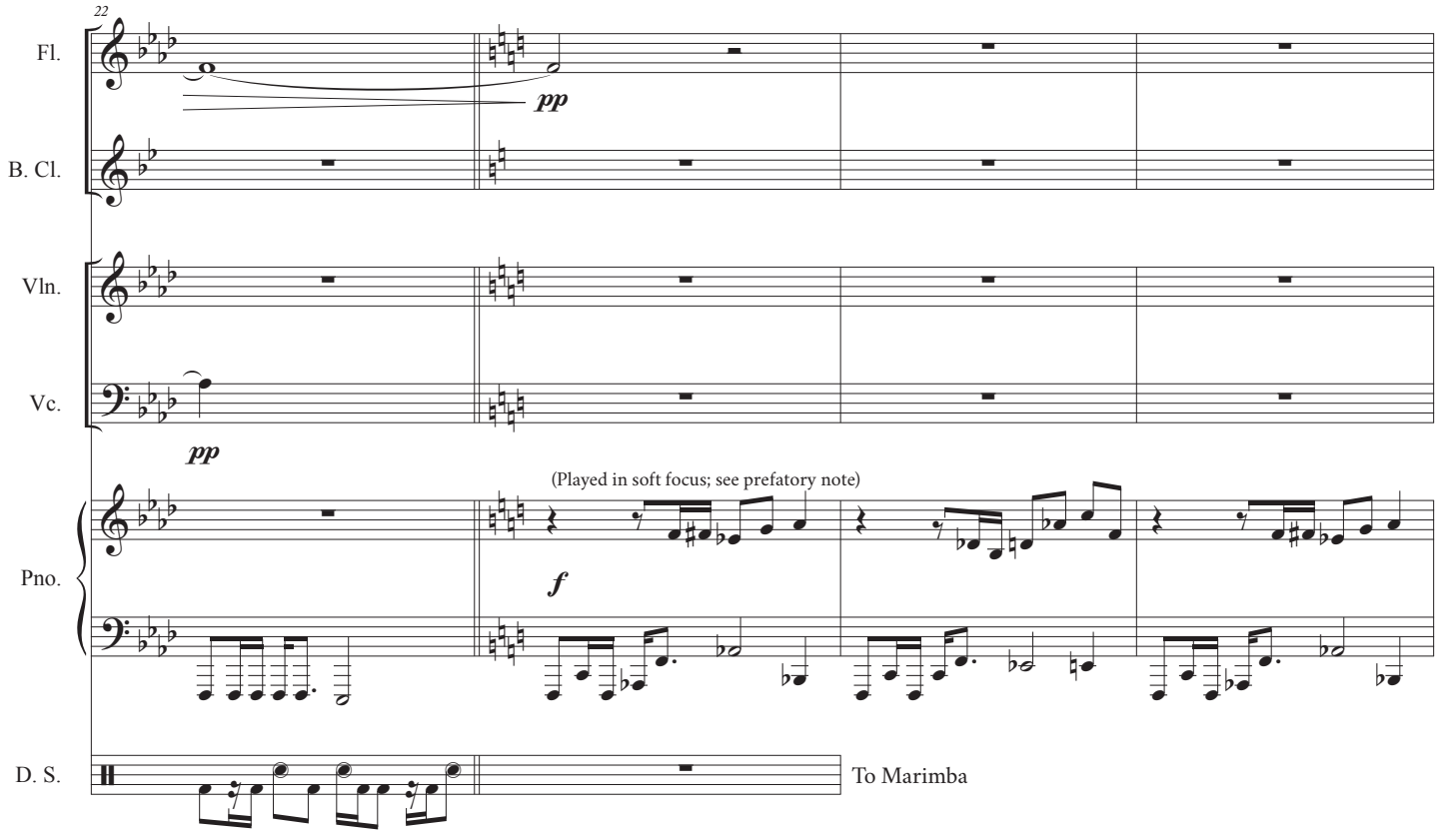
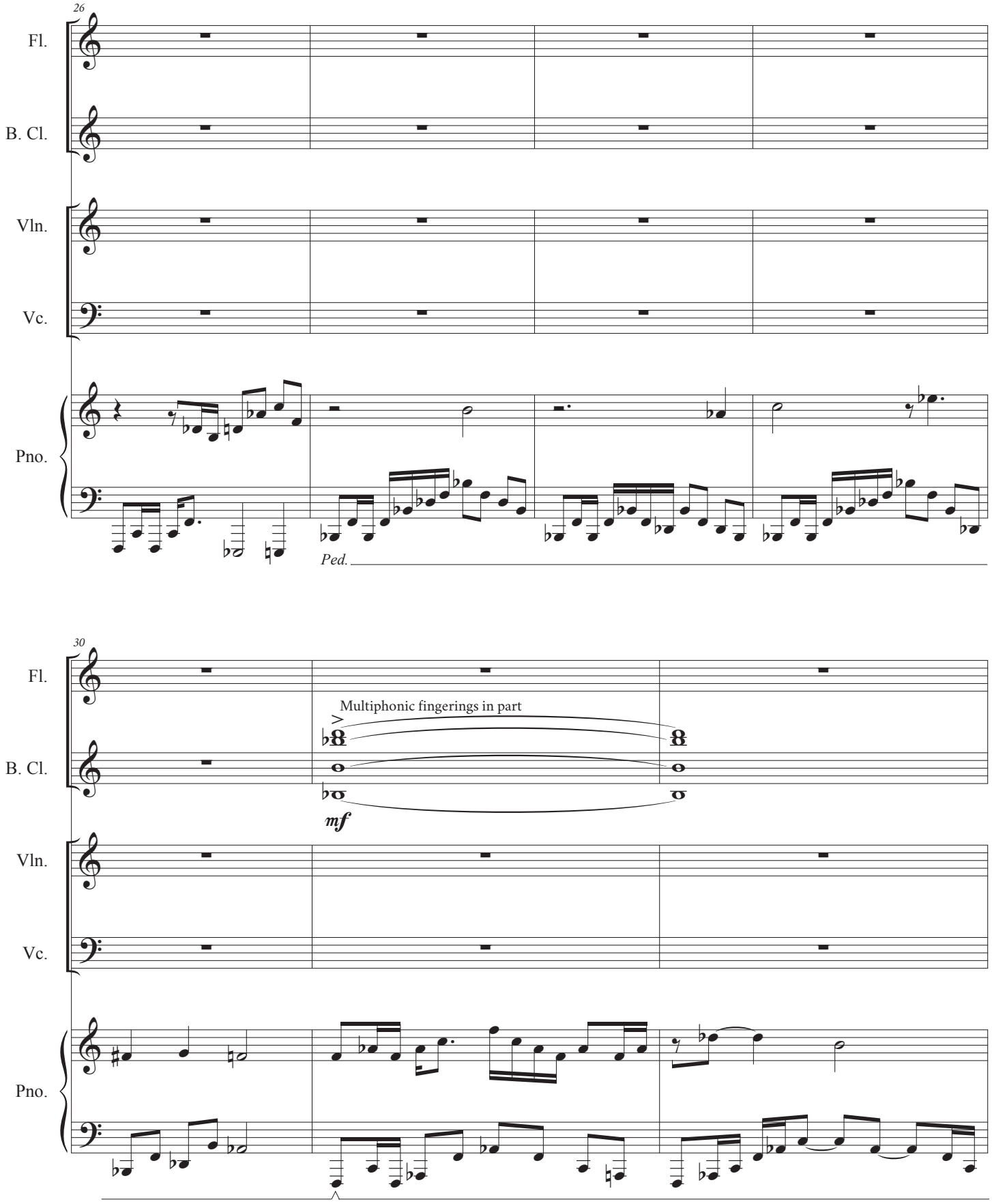
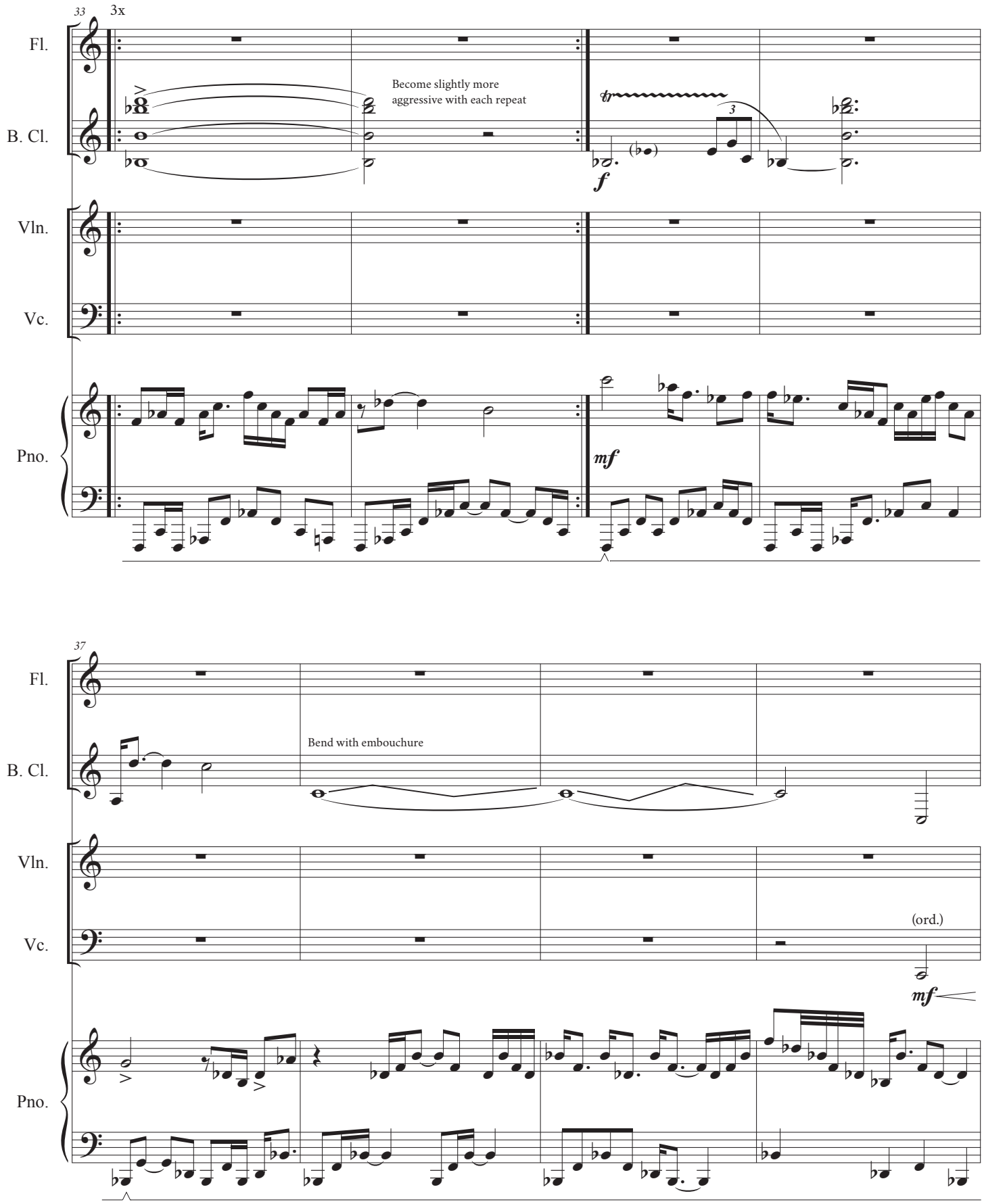

6
Fl.
B. Cl.
Vln.
Vc.
Pno.
D. S.
f
ff
9
mf
mf

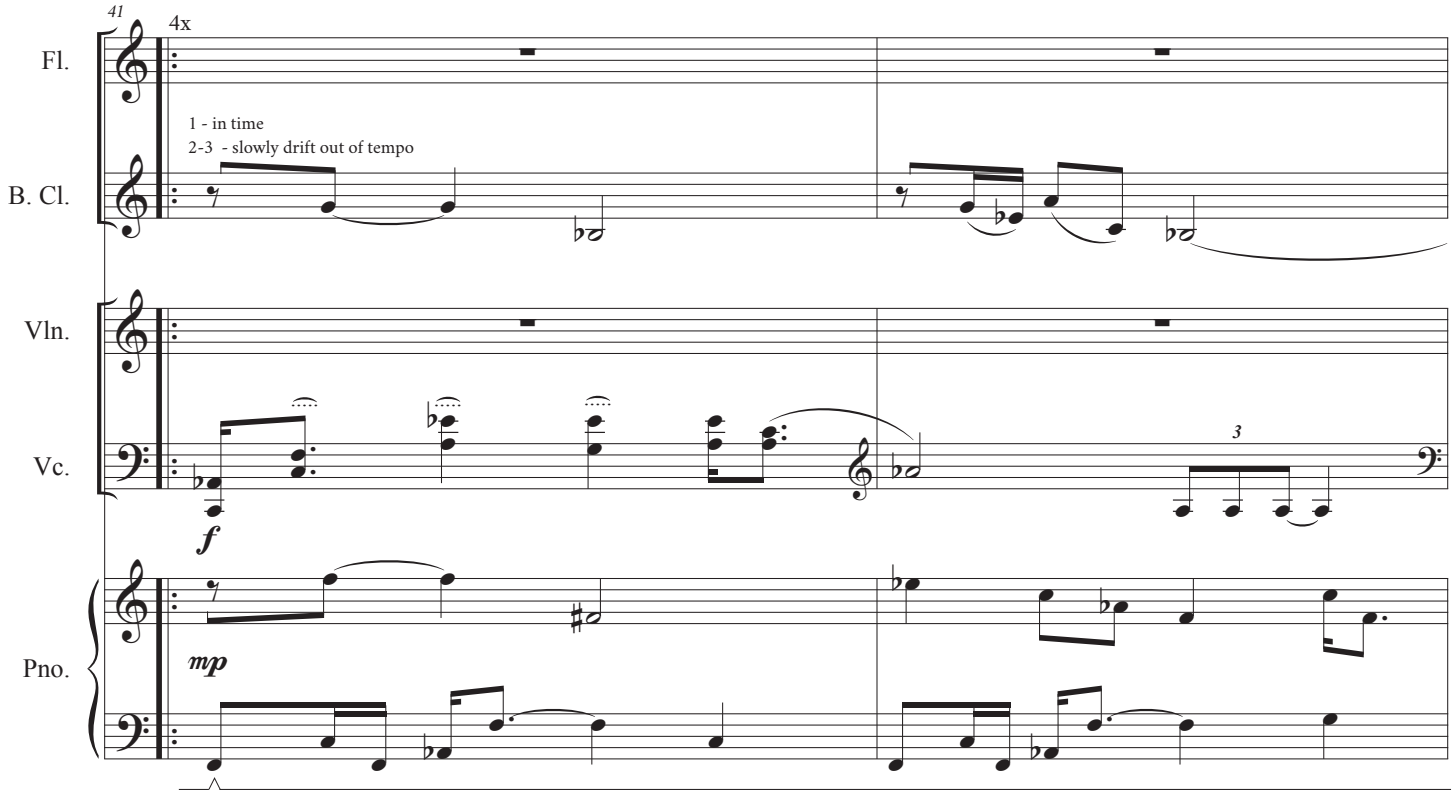

12
Fl.
B. Cl.
Vln.
Vc.
Pno.
D. S.
f
f
15
p
p
f
mp
mp

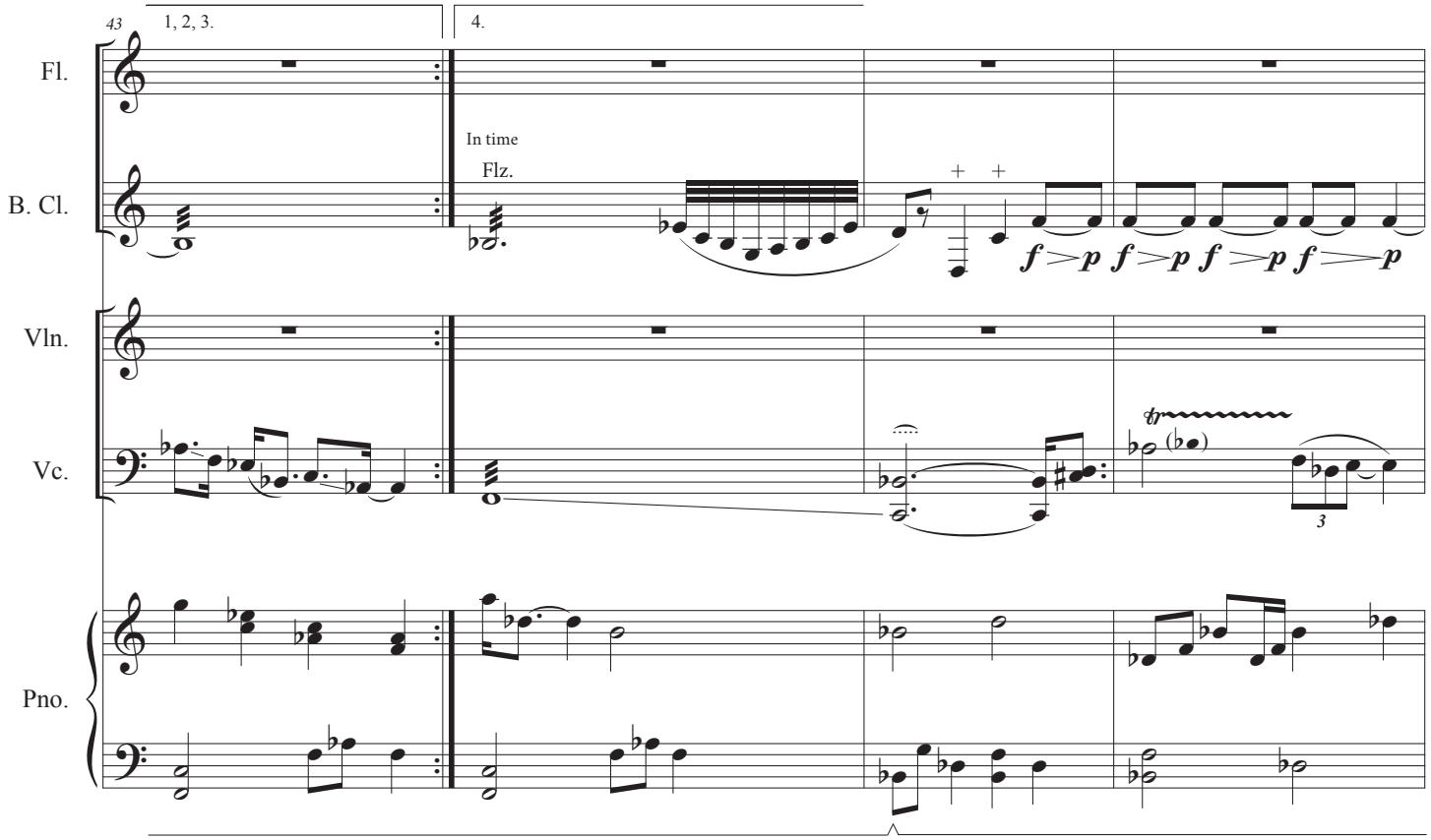

18
Fl.
B. Cl.
Vln.
Vc.
Pno.
D. S.
pp
p
p
mf
mf

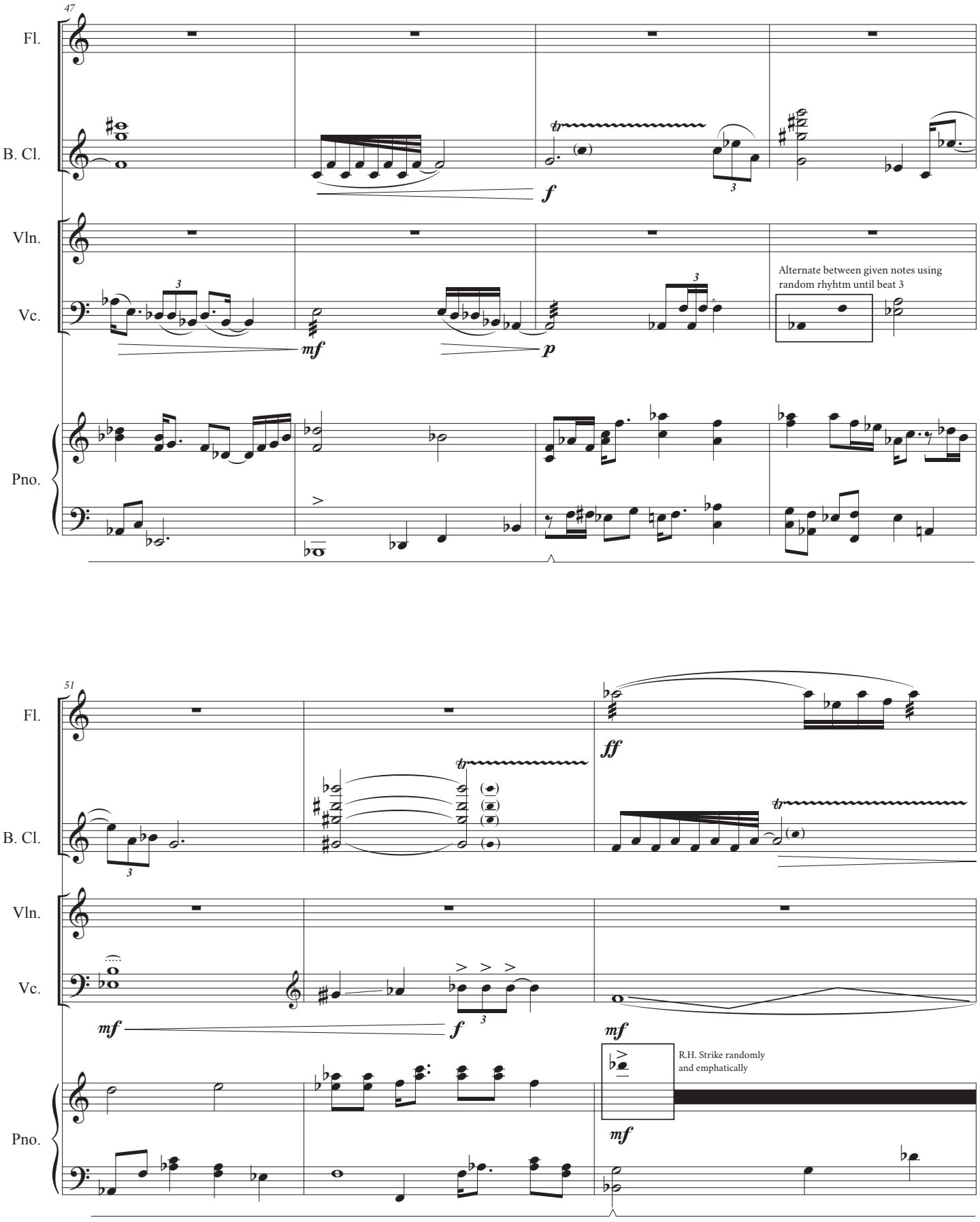

22
Fl.
B. Cl.
Vln.
Vc.
Pno.
D. S.
pp
pp
(Played in soft focus; see prefatory note)
f
To Marimba

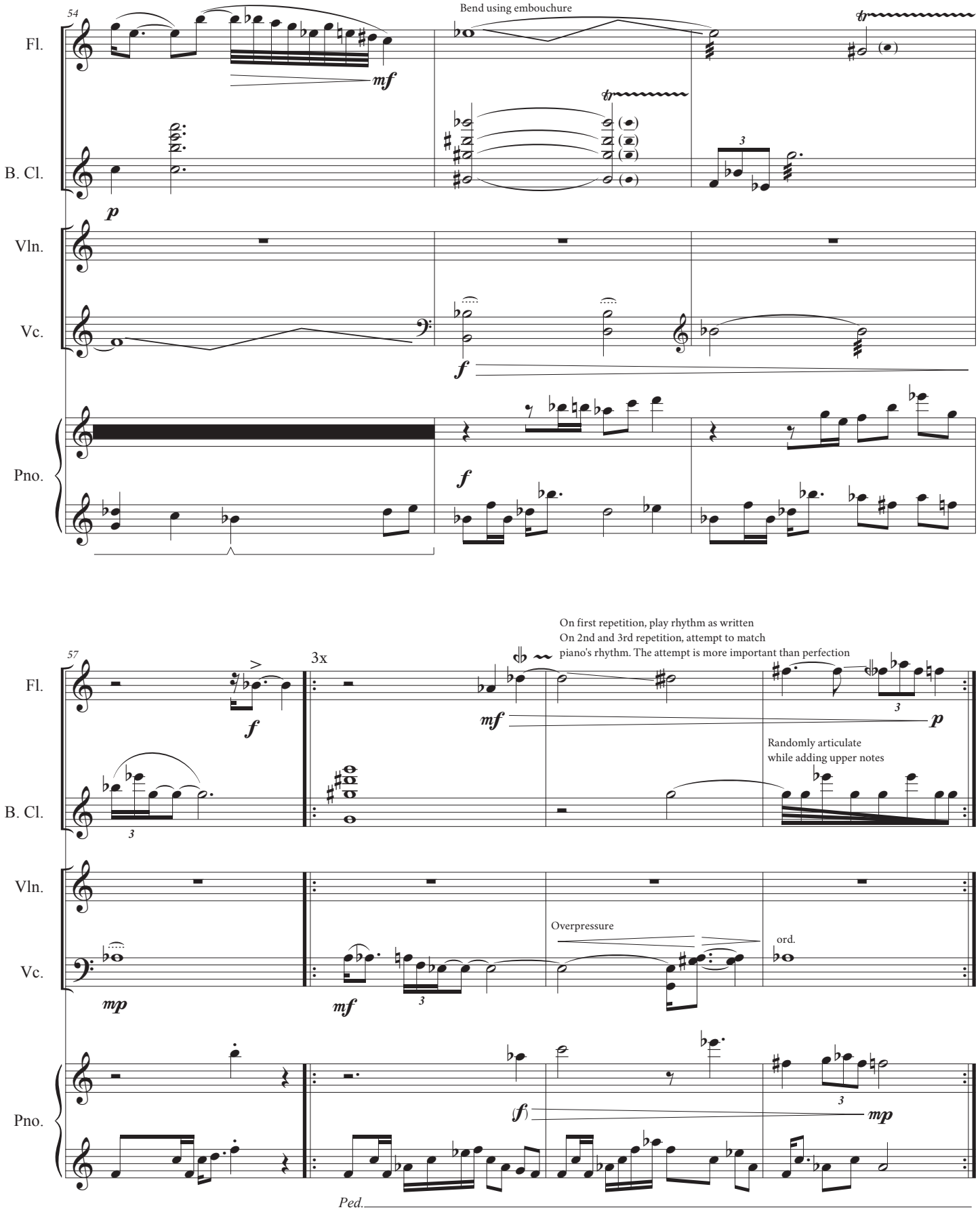

26
Fl.
B. Cl.
Vln.
Vc.
Pno.
Ped.
30
Fl.
B. Cl.
Multiphonic fingerings in part
mf
Vln.
Vc.
Pno.

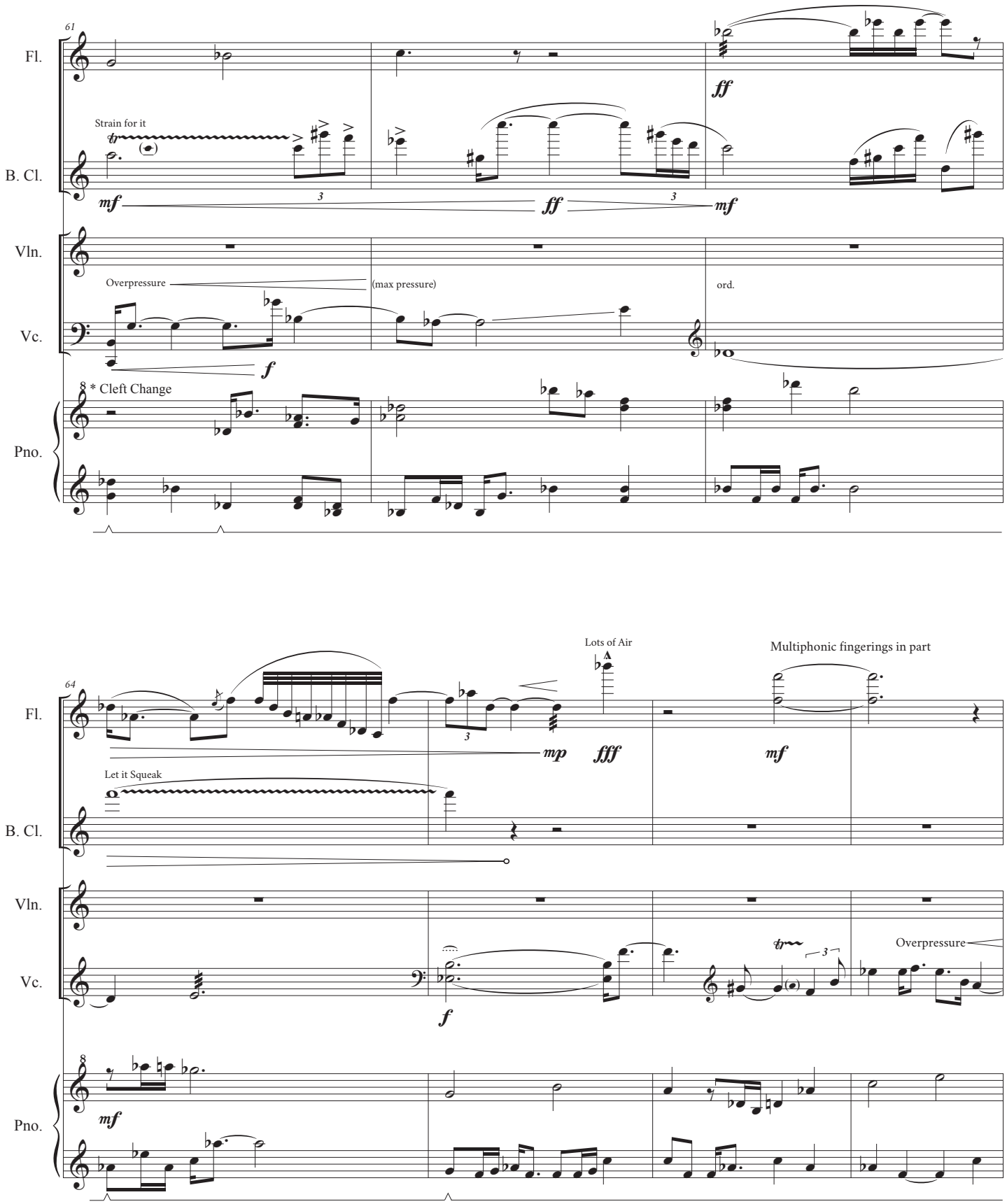

33
3x
Fl.
B. Cl.
Become slightly more
aggressive with each repeat
Vln.
Vc.
Pno.
f
mf
37
Fl.
B. Cl.
Bend with embouchure
Vln.
Vc.
(ord.)
mf
Pno.

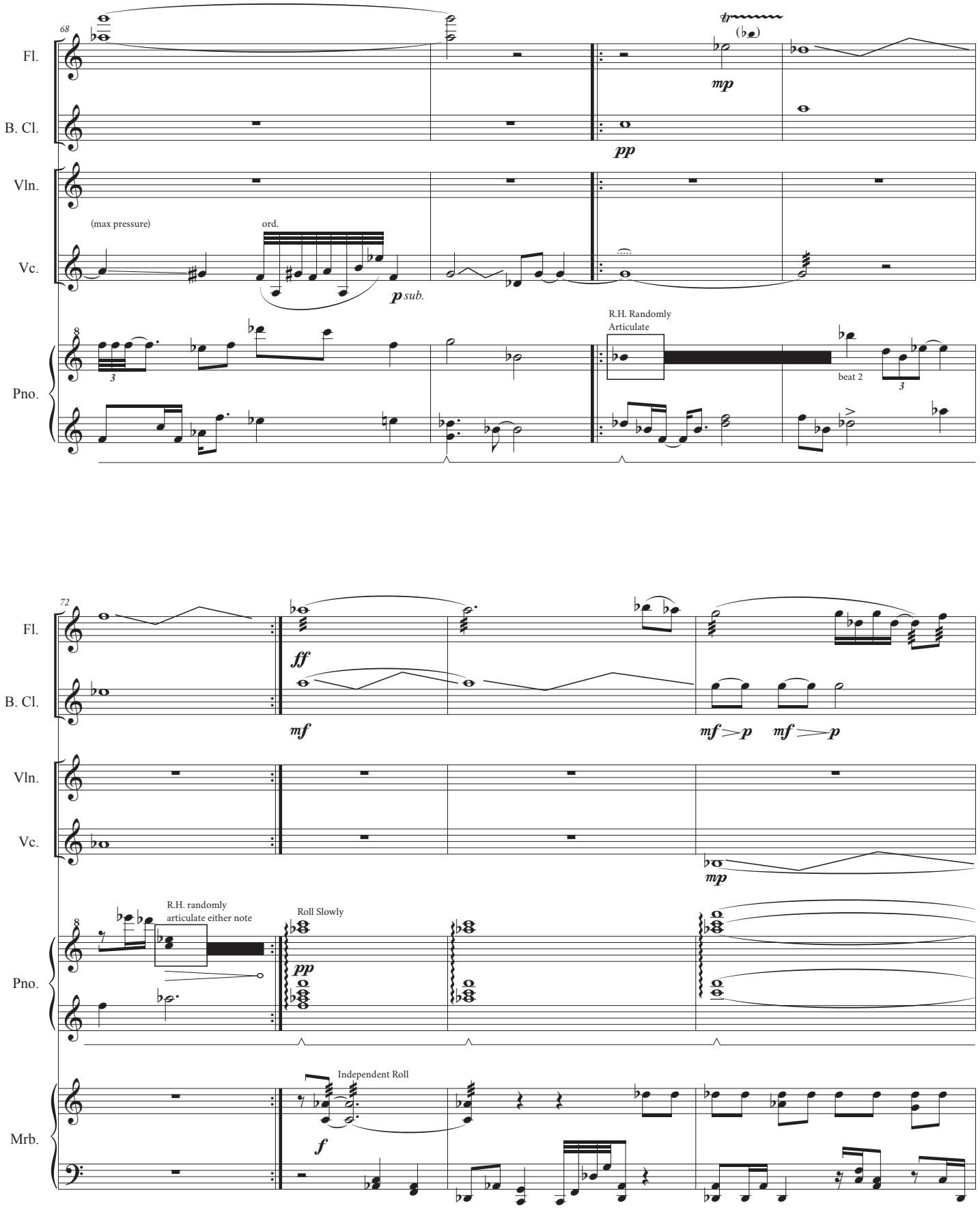

41
4x
Fl.
1 - in time
2-3 - slowly drift out of tempo
B. Cl.
Vln.
Vc.
f
3
Pno.
mp

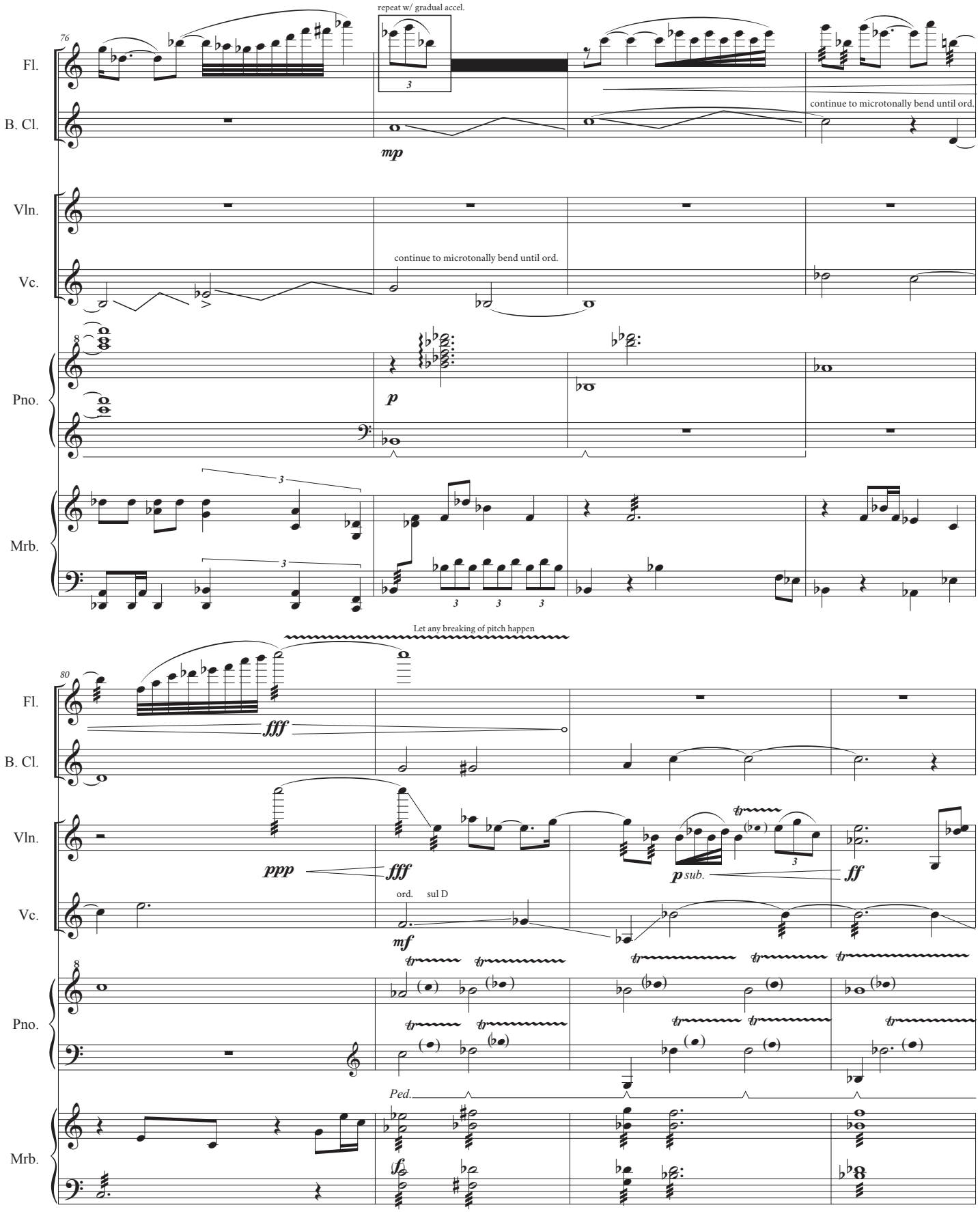

43
1, 2, 3.
4.
Fl.
In time
Flz.
B. Cl.
f p f p f p f p
Vln.
Vc.
tr
3
Pno.

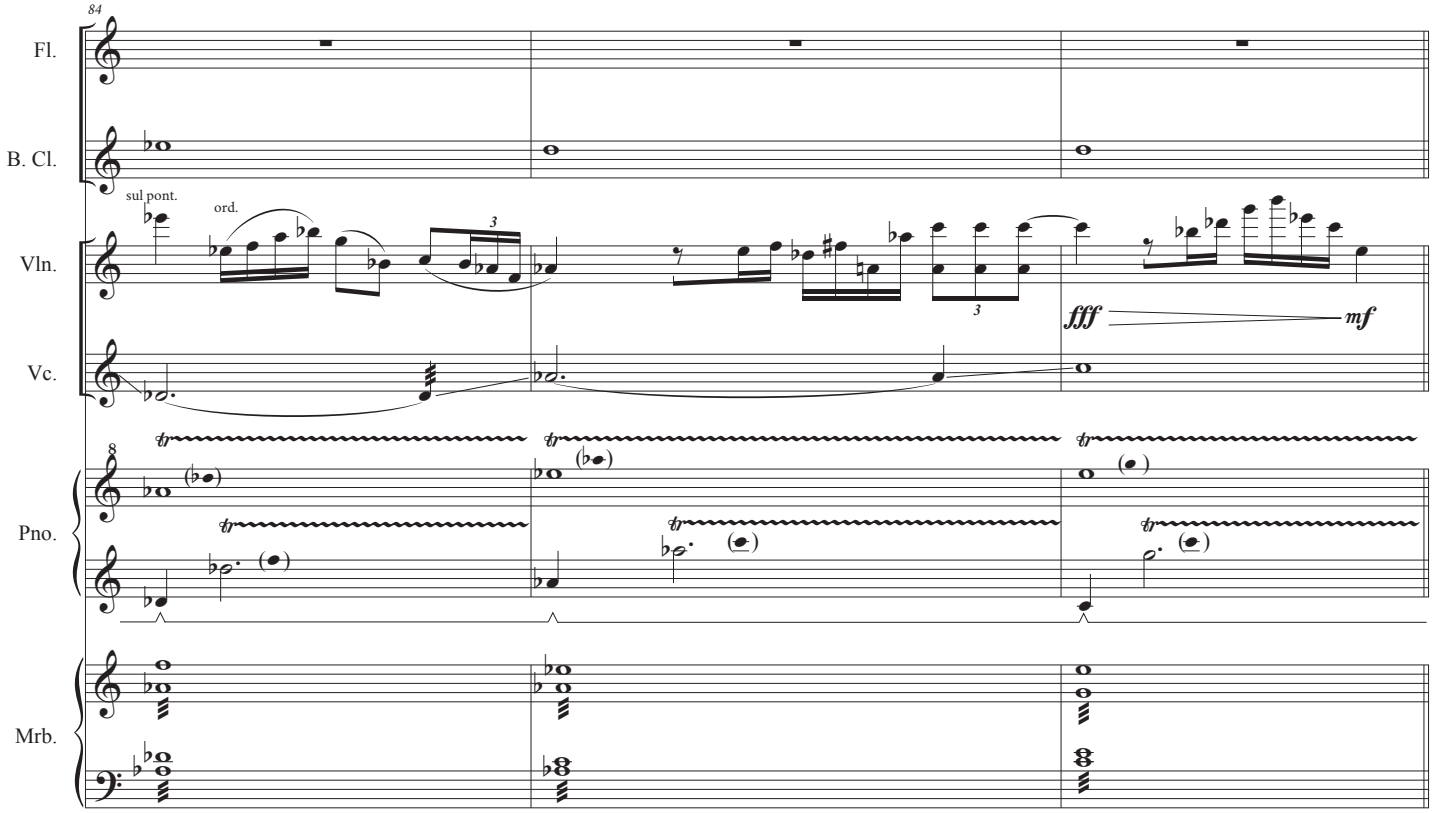

47
Fl.
B. Cl.
Vln.
Vc.
Pno.
f
mf
p
Alternate between given notes using random rhyhtm until beat 3
51
ff
mf
f
R.H. Strike randomly and emphatically


54
Fl.
B. Cl.
Vln.
Vc.
Pno.
Bend using embouchure
mf
p
f
f
57
3x
On first repetition, play rhythm as written
On 2nd and 3rd repetition, attempt to match
piano's rhythm. The attempt is more important than perfection
f
mf
p
Randomly articulate
while adding upper notes
mp
mf
Overpressure
ord.
(f)
mp
Ped.

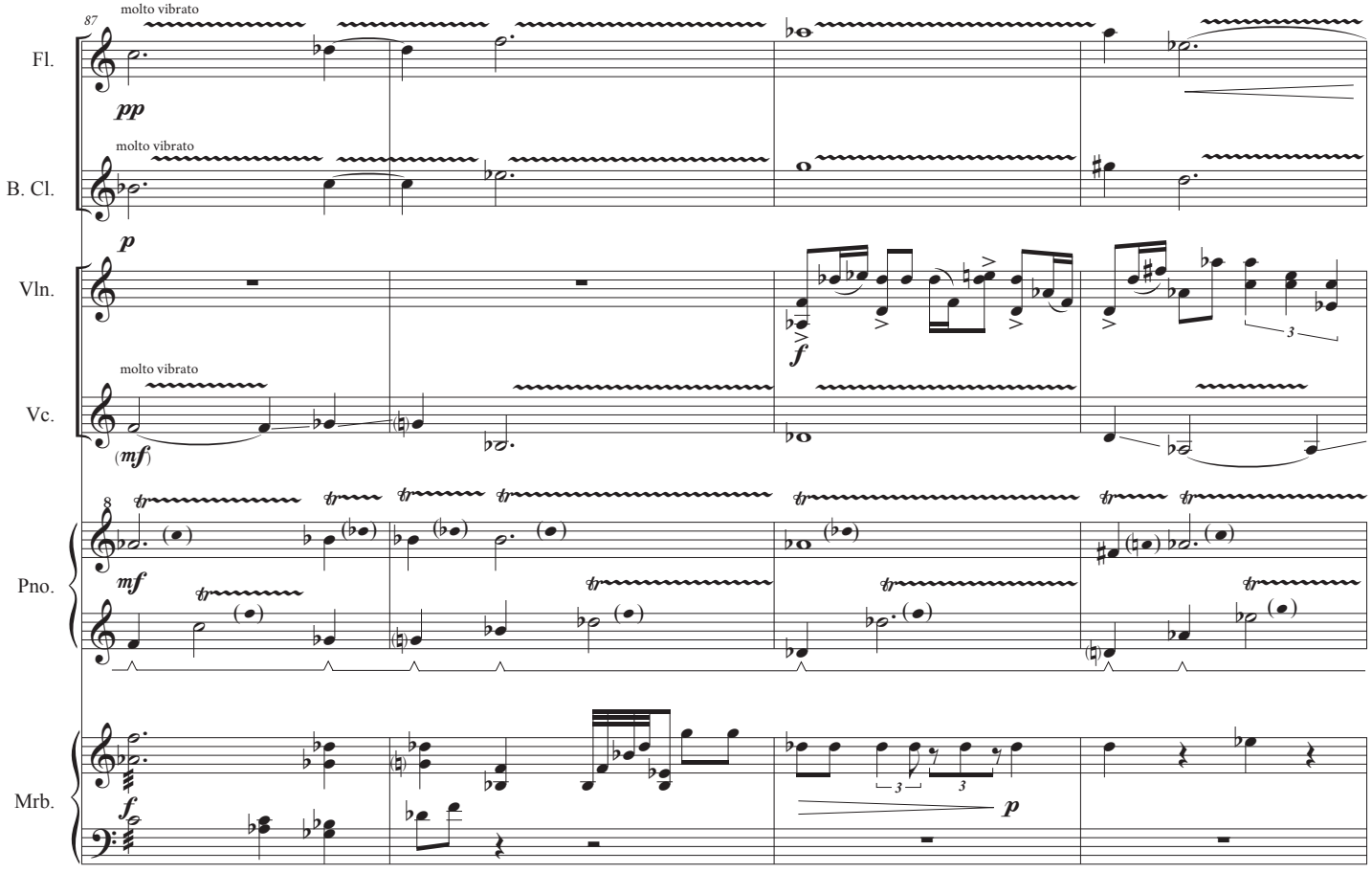

61
Fl.
B. Cl.
Vln.
Vc.
Pno.
Strain for it
ff
mf
ff
mf
Overpressure
(max pressure)
ord.
f
8
* Cleft Change
64
Lots of Air
Multiphonic fingerings in part
mp
fff
mf
Let it Squeak
f
Overpressure
mf

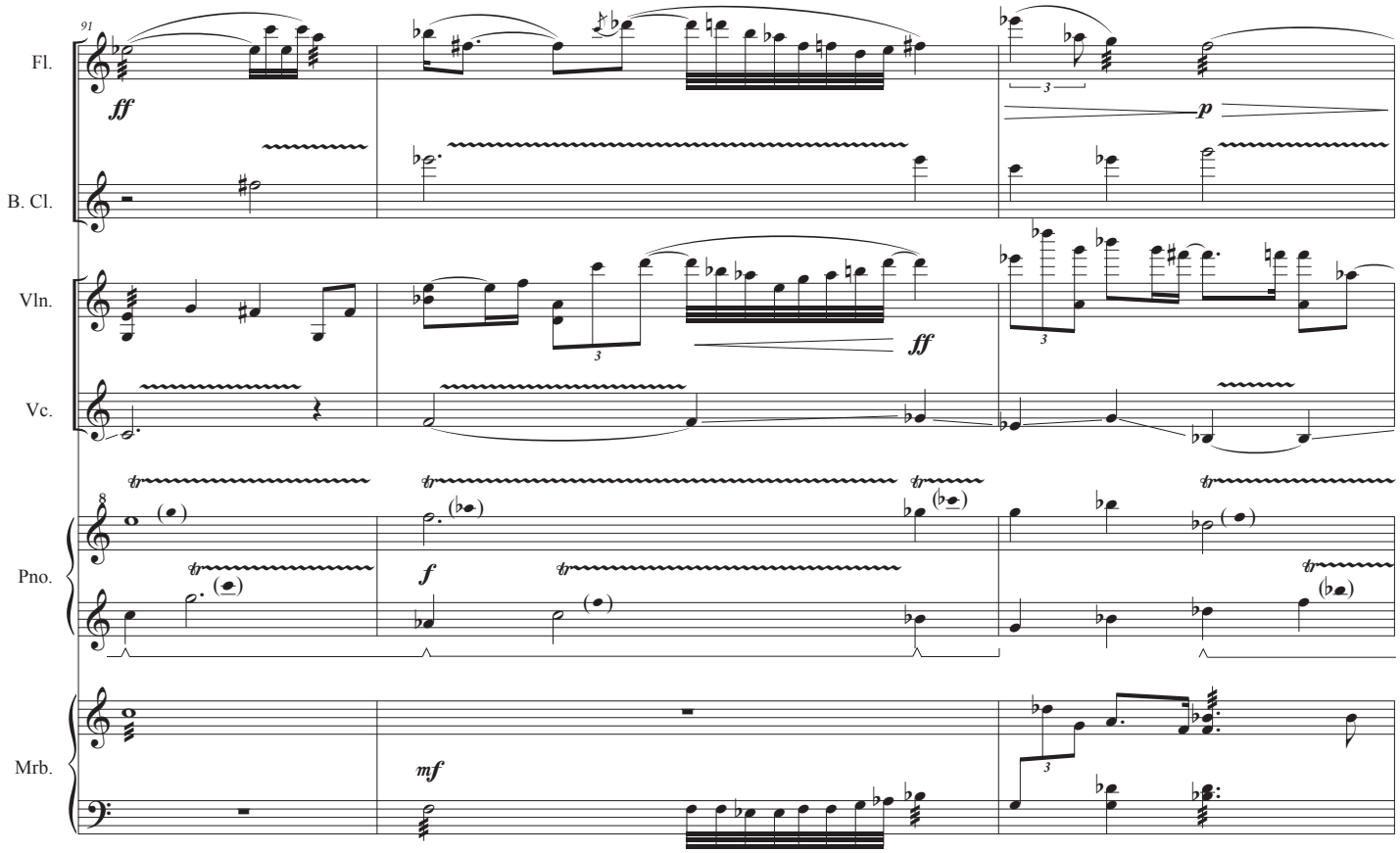

68
Fl.
B. Cl.
Vln.
Vc.
Pno.
(max pressure)
ord.
p sub.
pp
mp
R.H. Randomly
Articulate
beat 2
72
ff
mf
mf > p
mf > p
mp
R.H. randomly
articulate either note
Roll Slowly
pp
Mrb.
Independent Roll
f

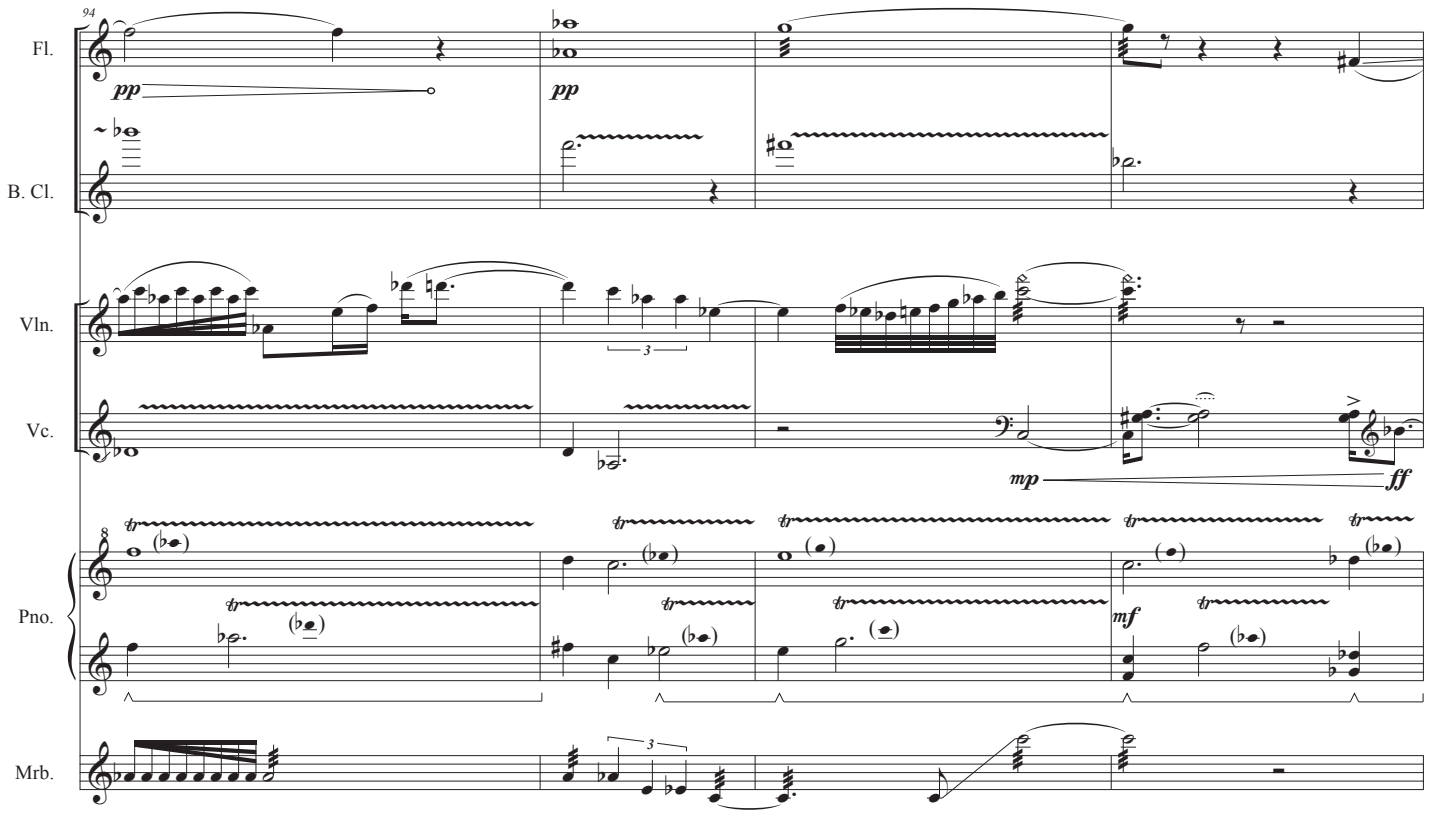

repeat w/ gradual accel.
76
Fl.
B. Cl.
mp
continue to microtonally bend until ord.
Vln.
Vc.
continue to microtonally bend until ord.
Pno.
p
Mrb.
Let any breaking of pitch happen
80
Fl.
fff
B. Cl.
Vln.
ppp
fff
p sub.
ff
Vc.
ord.
sul D
mf
Pno.
Ped.
Mrb.
(fp)

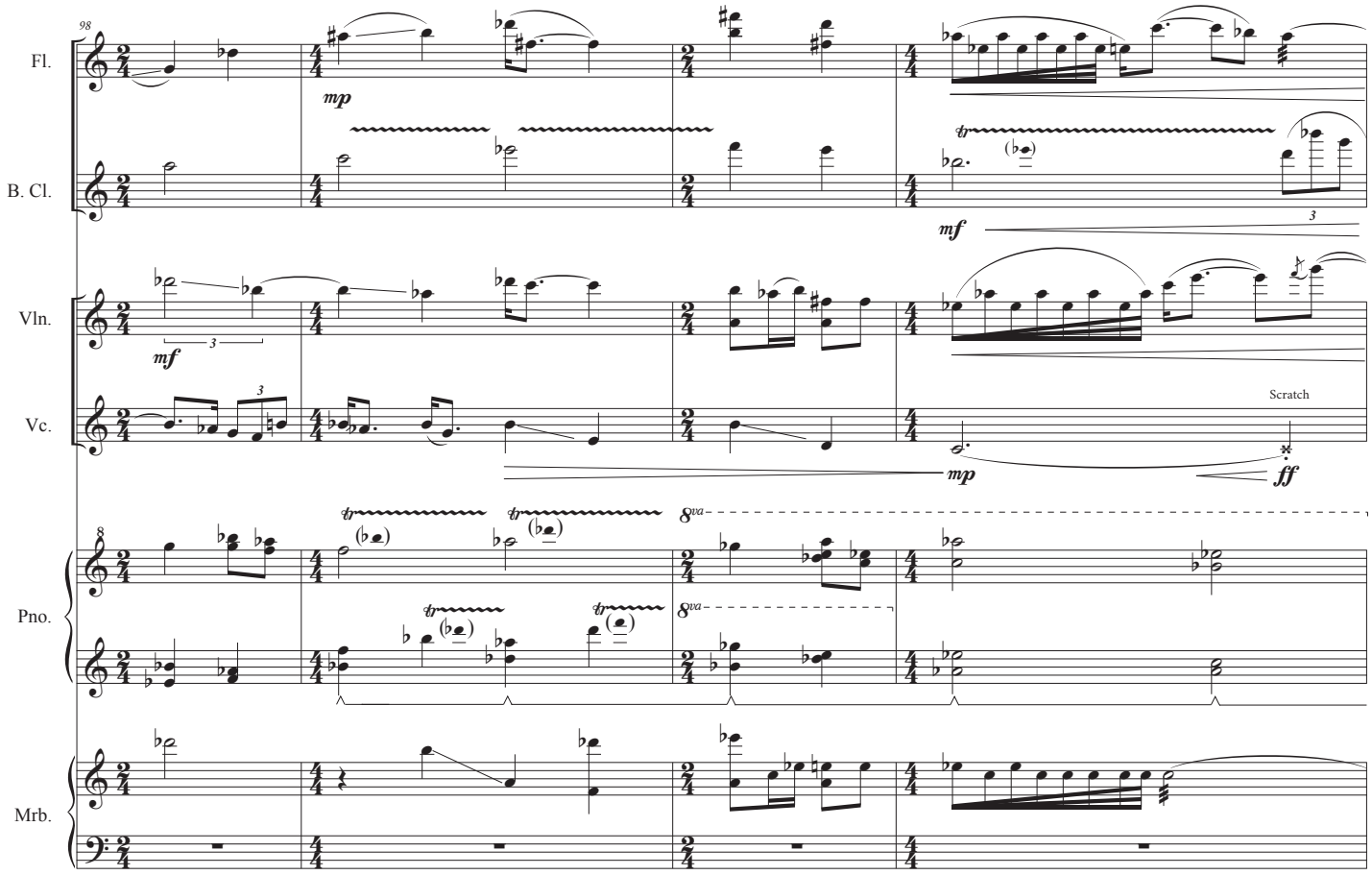


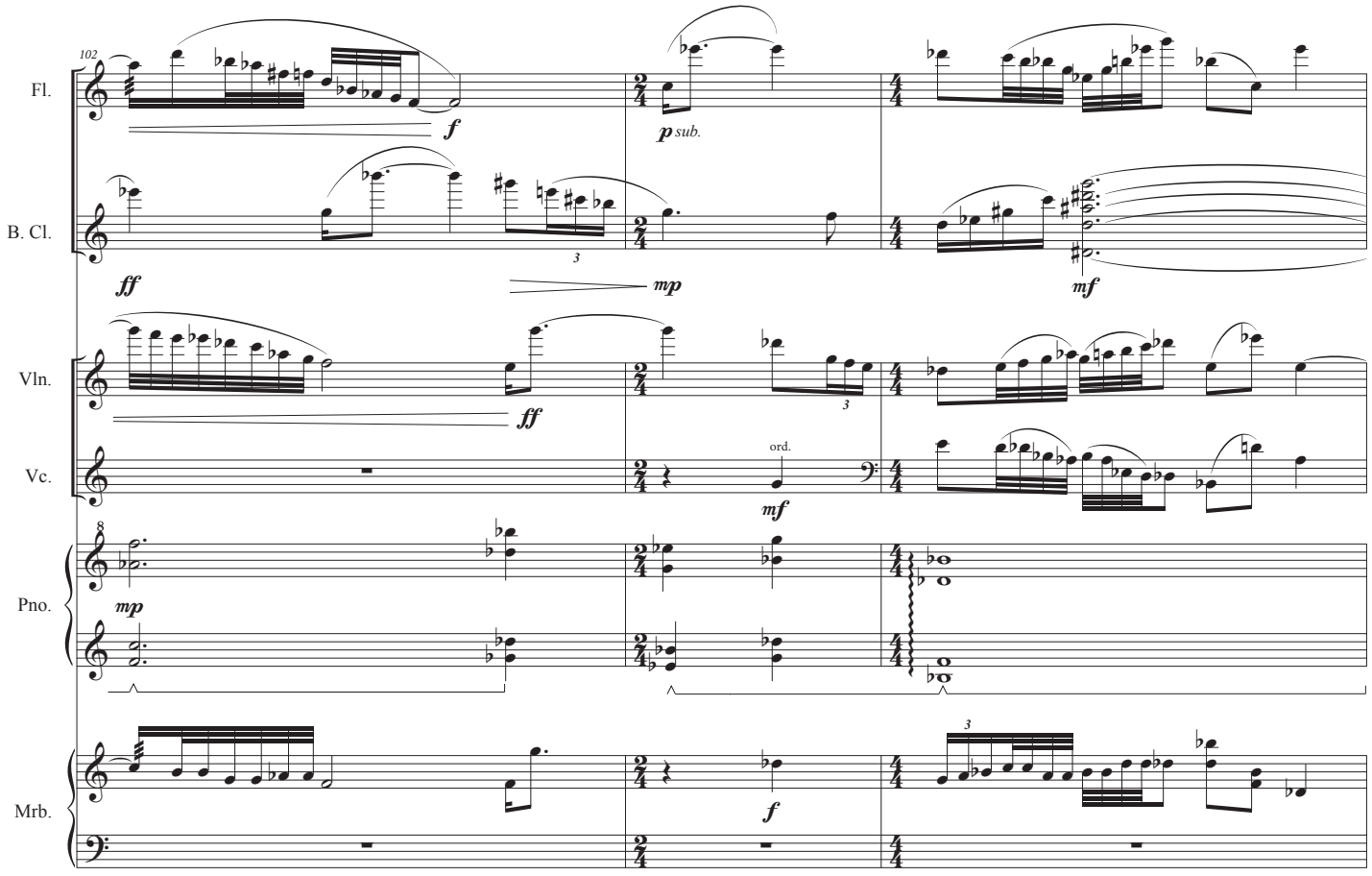
slightly faster

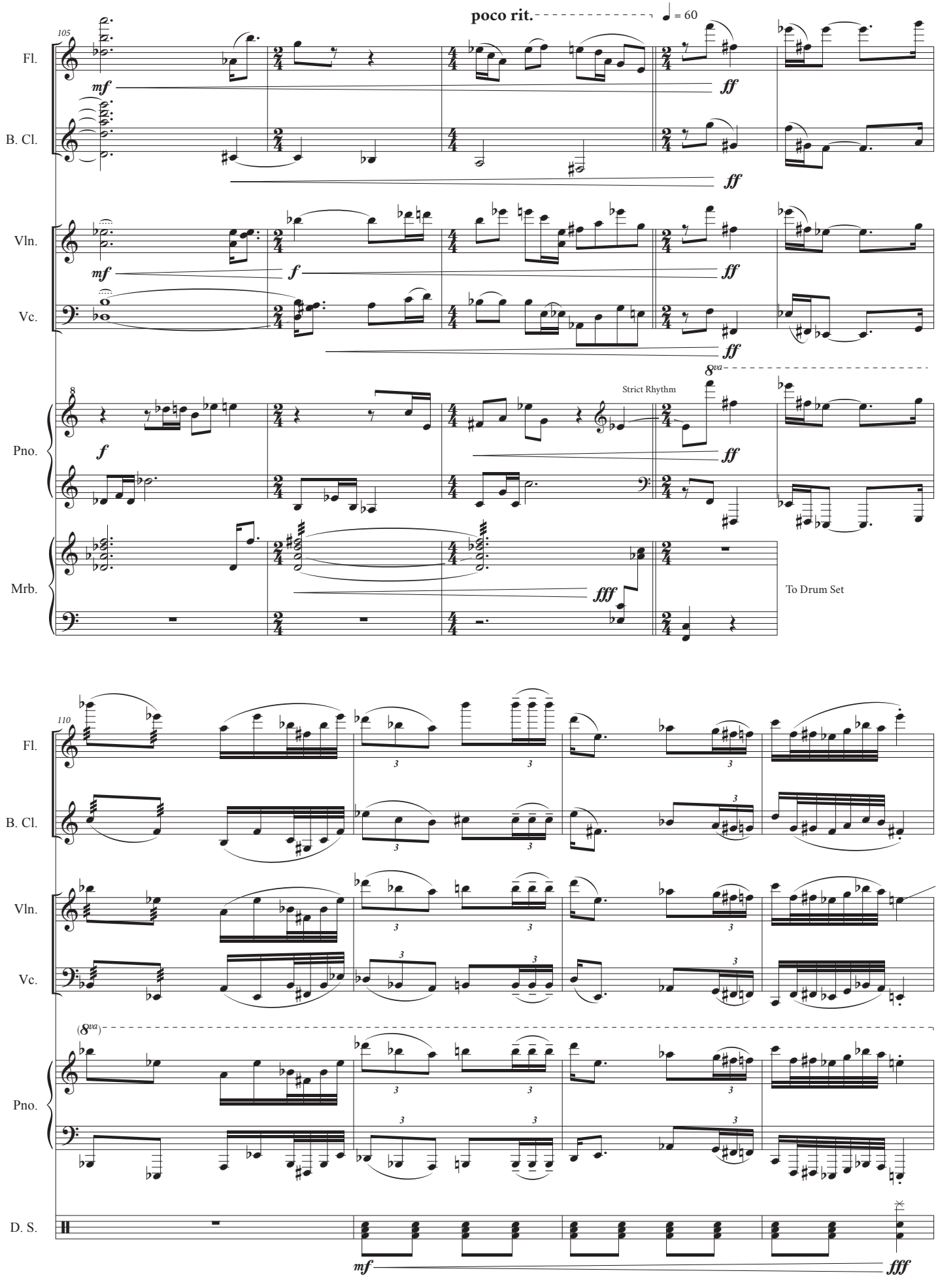


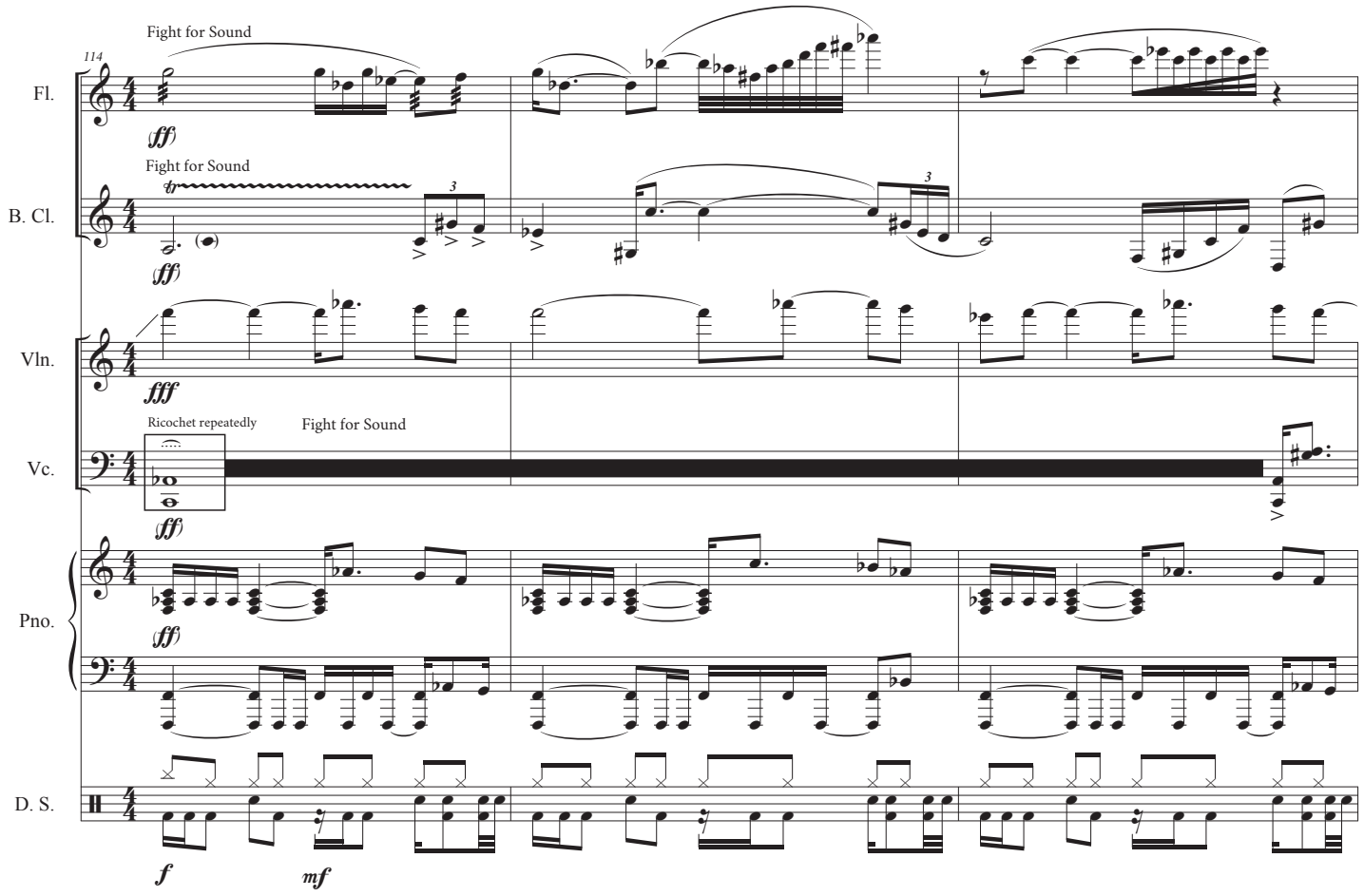

91
Fl.
B. Cl.
Vln.
Vc.
Pno.
Mrb.
ff
p
ff
f
mf

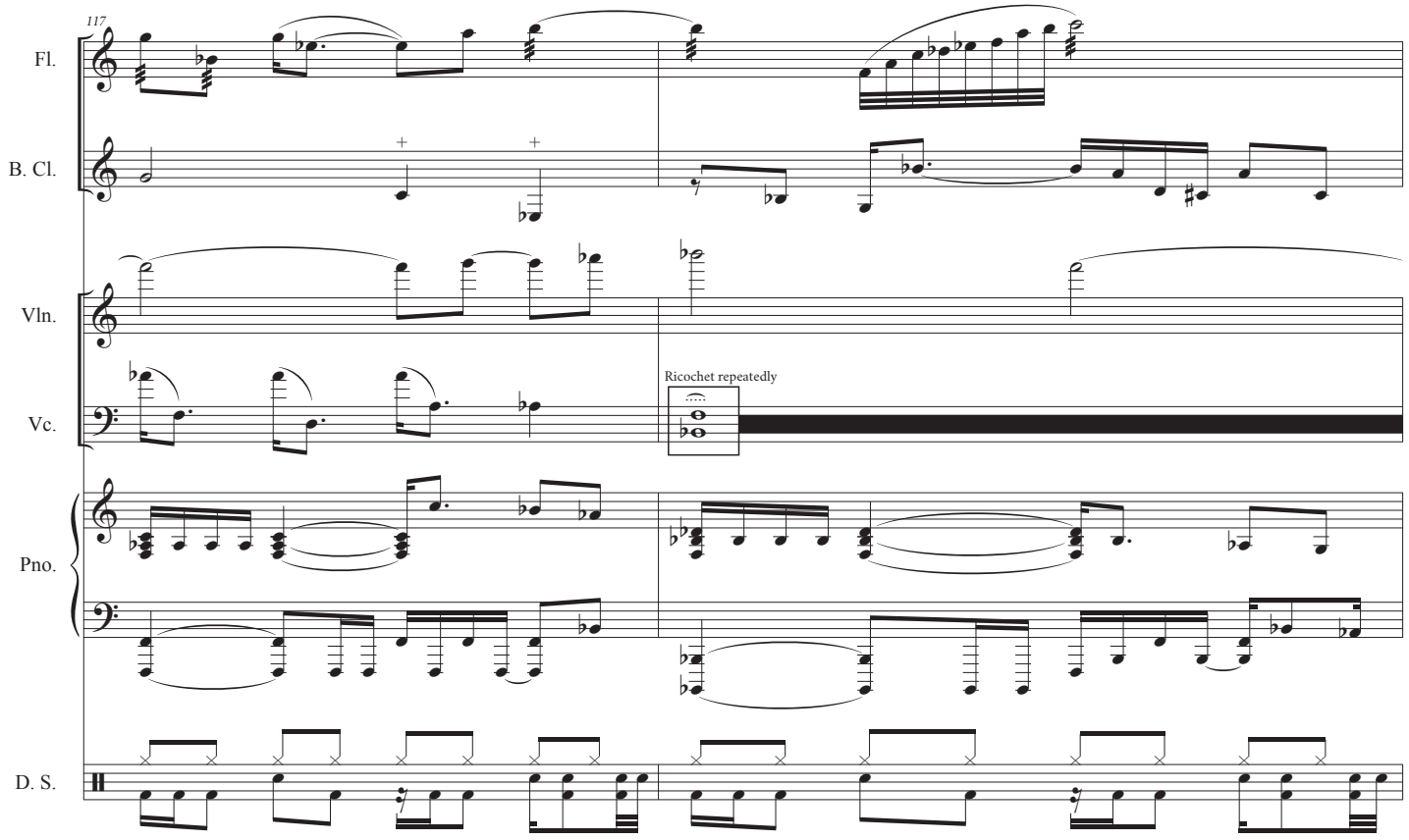

94
Fl.
B. Cl.
Vln.
Vc.
Pno.
Mrb.
pp
pp
mp
ff
mf

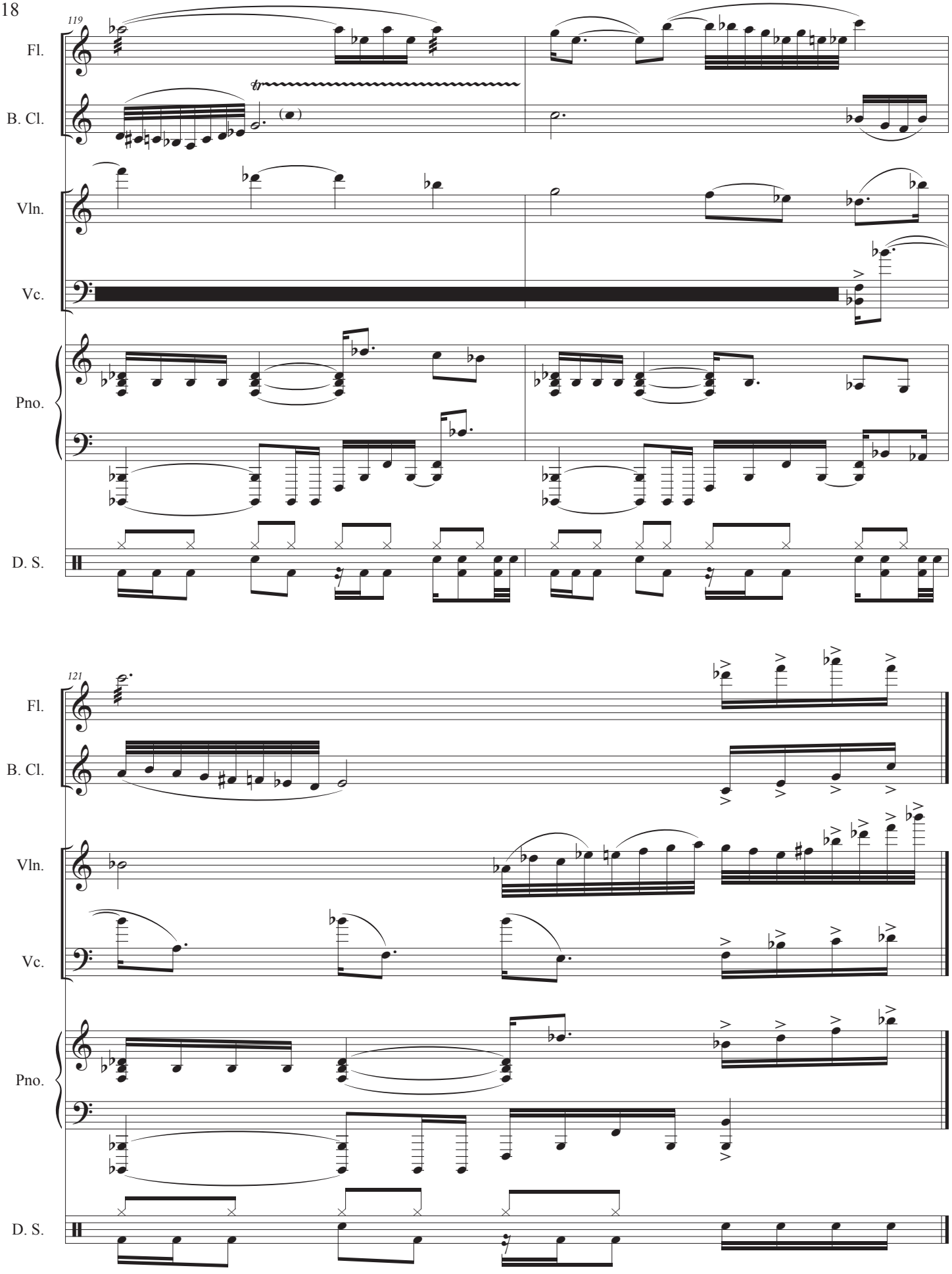

98
Fl.
B. Cl.
Vln.
Vc.
Pno.
Mrb.
mp
mf
Scratch
ff
8va


102
Fl.
B. Cl.
Vln.
Vc.
Pno.
Mrb.
f
p sub.
ff
mp
mf
ord.


poco rit.
♩ = 60
105
Fl.
B. Cl.
Vln.
Vc.
Pno.
Mrb.
mf
f
ff
fff
8va
Strict Rhythm
To Drum Set
110
(8va)
D. S.


114
Fight for Sound
Fl.
(ff)
Fight for Sound
B. Cl.
(ff)
Vln.
fff
Ricochet repeatedly
Fight for Sound
Vc.
(ff)
Pno.
(ff)
D. S.
f
mf


117
Fl.
B. Cl.
Vln.
Ricochet repeatedly
Vc.
Pno.
D. S.


119
Fl.
B. Cl.
Vln.
Vc.
Pno.
D. S.
121
Fl.
B. Cl.
Vln.
Vc.
Pno.
D. S.

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