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Generations 3.1

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GENERATIONS 3.1

by

Carlos Cotallo Solares

A thesis submitted in partial fulfillment of the requirements for the Doctor of Philosophy degree in Music in the Graduate College of The University of Iowa

May 2019

Thesis Supervisor: Professor David Gompper
I would like to thank the faculty at the University of Iowa School of Music, especially David Gompper and Josh Levine, my collaborators in this project Justin K. Comer, Timothy David Orme, and Will Yager, my friends, my family, and my husband.
ABSTRACT

*generations 3.1* is a musical composition for improvisers, chamber orchestra, two-channel audio playback, and video. It is part of the *generations* series, a collection of works in which newer pieces are made by combining and/or reinterpreting older ones. *generations 3.1* uses material from *generations 0* (stereo audio), *generations 1.1* (audiovisual fixed media), *generations 1.2* (chamber orchestra and audio playback), and *generations 2.1* (video and improvisers). Formally, *generations 3.1* expands the duration of its predecessors by deconstructing their shared timeline, reordering and elongating sections, as well as introducing new interludes. The experimental video of *generations 3.1* was created by Timothy David Orme, while the text instructions for the improvisers were greatly influenced by my work with Wombat, an improvisation trio consisting of Justin K. Comer on saxophone, Will Yager on double bass, and myself on electric guitar and electronics.

The four layers of the piece (improvisers, chamber orchestra, audio playback, and video) have distinct roles. The audio and the orchestra almost always sound together and complement each other, and they either support or create sections to contrast the improvisers. The improvisers act as soloists, playing alone or over the other musical layers, and respond to the video, observing its mood, energy, and timing. The video works as the main thread through the piece, providing a path interrupted by interludes. Its visual content is set to music by the other three layers. However, all these roles are somewhat flexible during the piece.

My main goal with the *generations* series was to explore the process of writing works derived from older ones, reusing my own music to produce new compositions. Moreover, by collaborating with other artists, the same material can be reinterpreted through different
disciplines and perspectives. The name “generations” connects the creative process that happens throughout the series to the idea of humans passing on both genetic and cultural material to their descendants. In *generations 3.1*, the name specifically references the different ways in which music was generated for the piece: editing electronic sounds, by means of traditional notation, and through improvisation.
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INSTRUMENTATION

Flute
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet in C
Trombone
Tuba

Percussion: suspended cymbal, hi-hat, snare drum

Improvisers (two or more)

Violin I
Violin II
Viola
Violoncello
Double Bass

Two-Channel Audio Playback

Video

Click-track
PERFORMANCE NOTES

To make the synchronization between all layers possible, the conductor must use a click-track or a metronome. The click-track and the playback file (that includes the audio and video tracks) start together at the beginning of the piece. The improvisers must be able to look at the video while they play, either by facing the screen with their backs to the audience or by using video monitors.

The volume of the electronic audio should be adjusted so that it blends with the chamber orchestra. Depending on the instruments played by the improvisers, amplification might be necessary to ensure they can be heard during the louder parts of the piece. For the first realization of the piece, the improvisers played saxophone, electric guitar, and double bass.

Whenever the improvisers are playing and there is video on the screen, they should observe its mood, energy, and timing and respond to them.
Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in C
Trombone
Tuba
Snare Drum
Hi-Hat
Suspended Cymbal
Improvisers
Violin I
Violin II
Viola
Cello
Double Bass
Audio
Video

\[ \text{\( \bullet \) = 60} \]
Start with video.
Exploring a small space. Focused, but always changing.

Stop abruptly with video.
Start with video.
Continue with the material from the last improvisation.

Slowly drift away, moving into a different direction.
Continue after video stops.
KEEP SLOWLY MOVING AWAY FROM WHERE YOU Began.

Start to fade out when the ensemble enters.

Finish before the video starts.
Continue from where you stopped.
Keep moving further away.
Fl.  
Ob.  
B-Ct.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
Tuba  
Improvisers  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.  
Audio  
Video
Create more tension.
Reach a new place.
Try to coexist with the ensemble and the electronic audio; do not fight them.
Disintegrate into something new.
Keep exploring the last sounds you were playing, within a sparse and sparse texture.
Create a more granular texture.
Collapse, but keep playing.
Slowly change.
Using a lot of downward pressure on the lowest string, very slowly twist the bow back and forth to create crackling noises. Continue until the end of the piece.

**Improvisers**

**Vln. I**

Using a lot of downward pressure on the lowest string, very slowly twist the bow back and forth to create crackling noises. Continue until the end of the piece.

**Vln. II**

Using a lot of downward pressure on the lowest string, very slowly twist the bow back and forth to create crackling noises. Continue until the end of the piece.

**Va.**

Using a lot of downward pressure on the lowest string, very slowly twist the bow back and forth to create crackling noises. Continue until the end of the piece.

**Ct.**

Using a lot of downward pressure on the lowest string, very slowly twist the bow back and forth to create crackling noises. Continue until the end of the piece.

**Db.**

Using a lot of downward pressure on the lowest string, very slowly twist the bow back and forth to create crackling noises. Continue until the end of the piece.