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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

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2019

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ACKNOWLEDGEMENTS

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.

PUBLIC 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. 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. 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

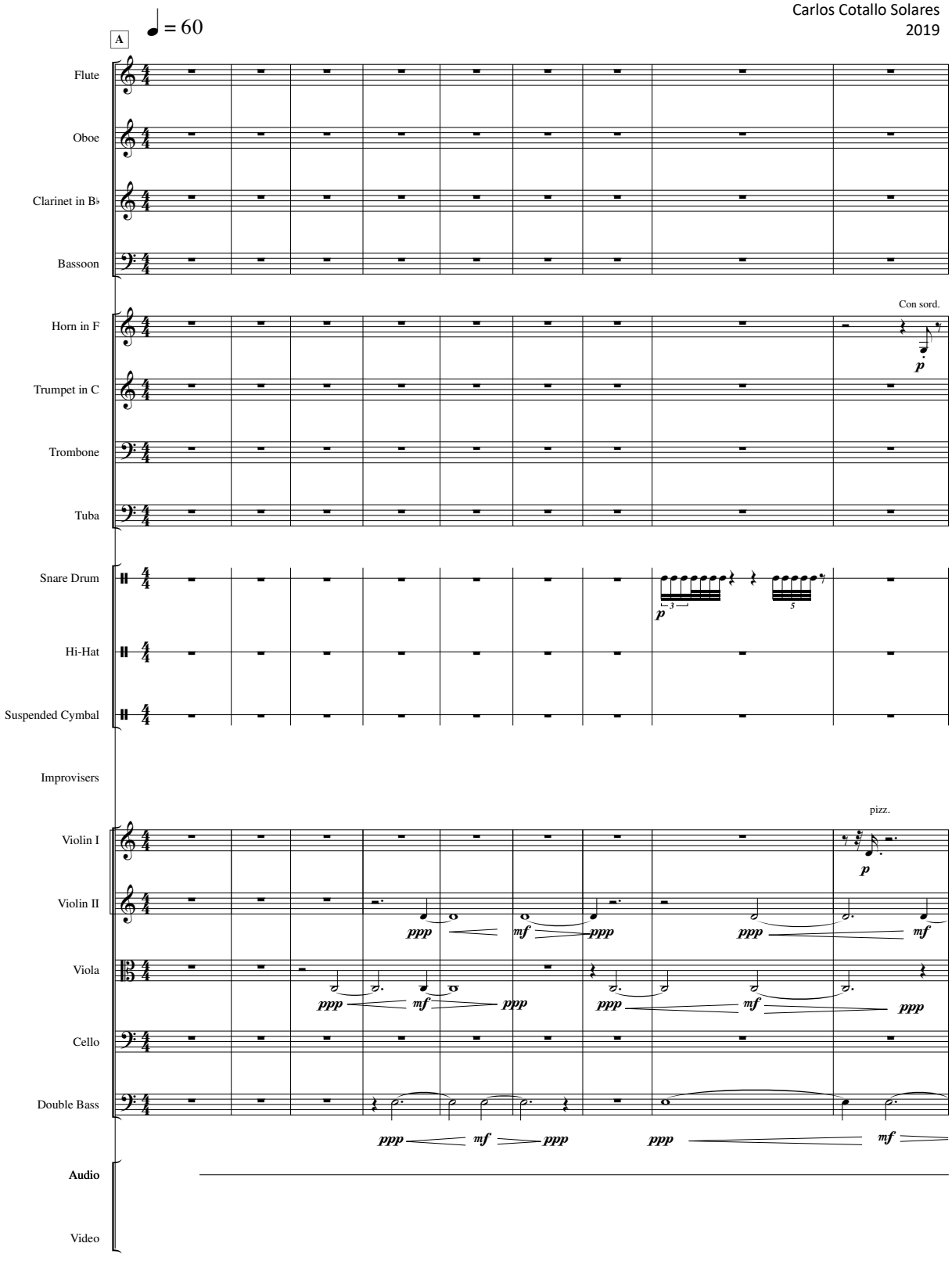
To make the synchronization between all layers possible, the conductor must use a click-track or a metronome. The click-track and the playback file (that includes the audio and video tracks) start together at the beginning of the piece. The improvisers must be able to look at the video while they play,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

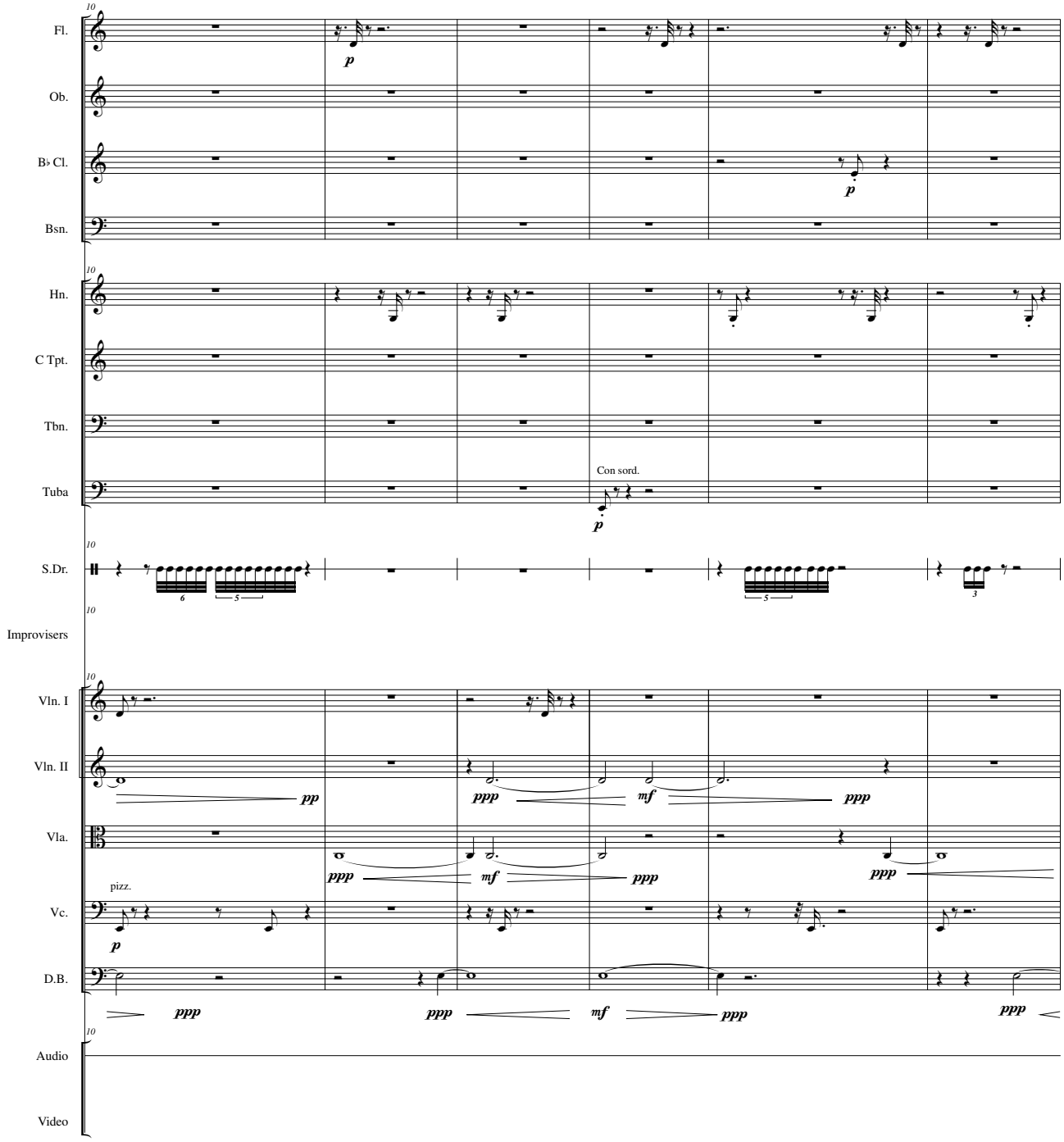
The volume of the electronic audio should be adjusted so that it blends with the chamber orchestra. Depending on the instruments played by the improvisers, amplification might be necessary to ensure they can be heard during the louder parts of the piece. For the first realization of the piece, the improvisers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

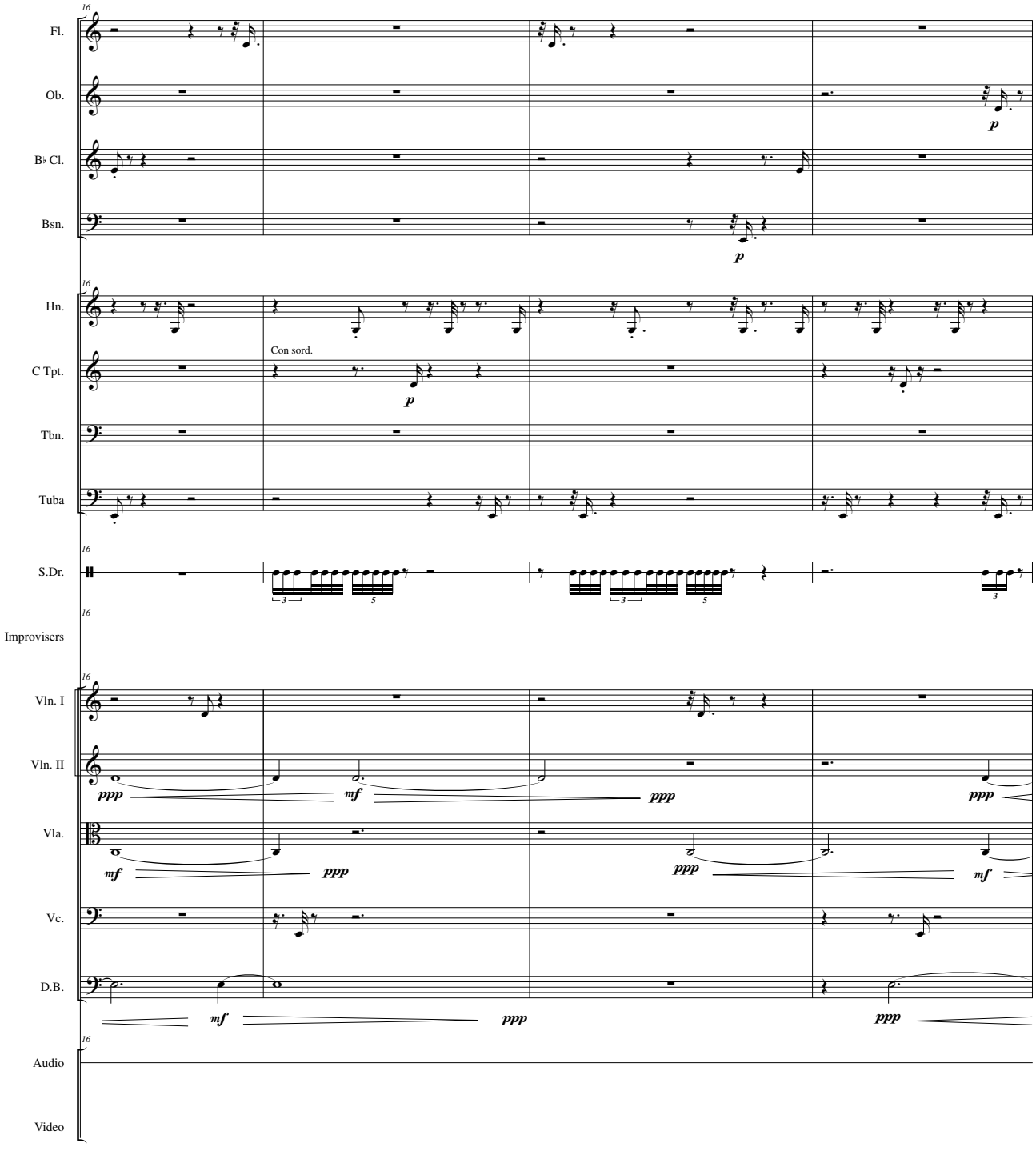
Whenever the improvisers are playing and there is video on the screen, they should observe its mood, energy, and timing and respond to them.

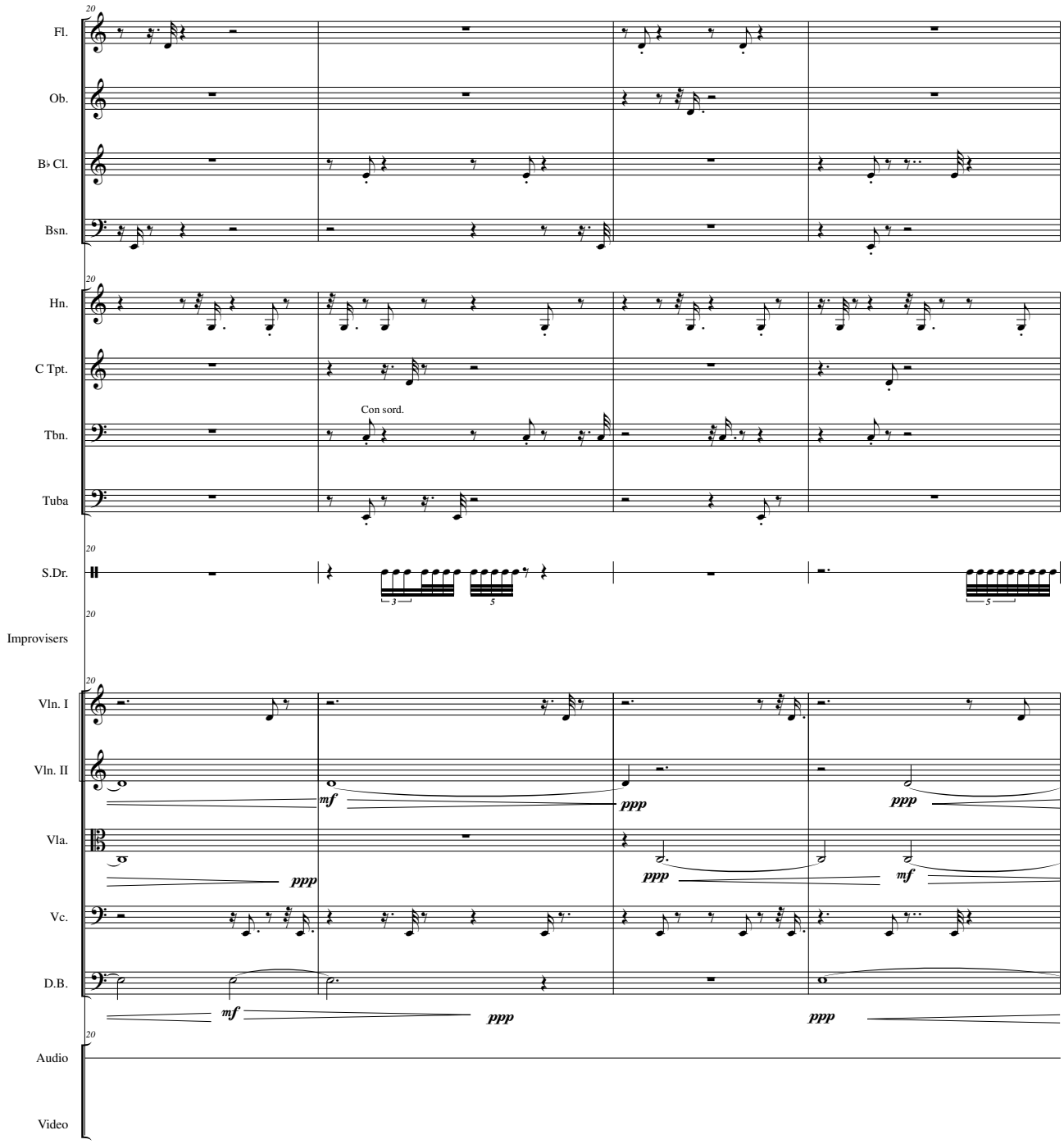
generations 3.1

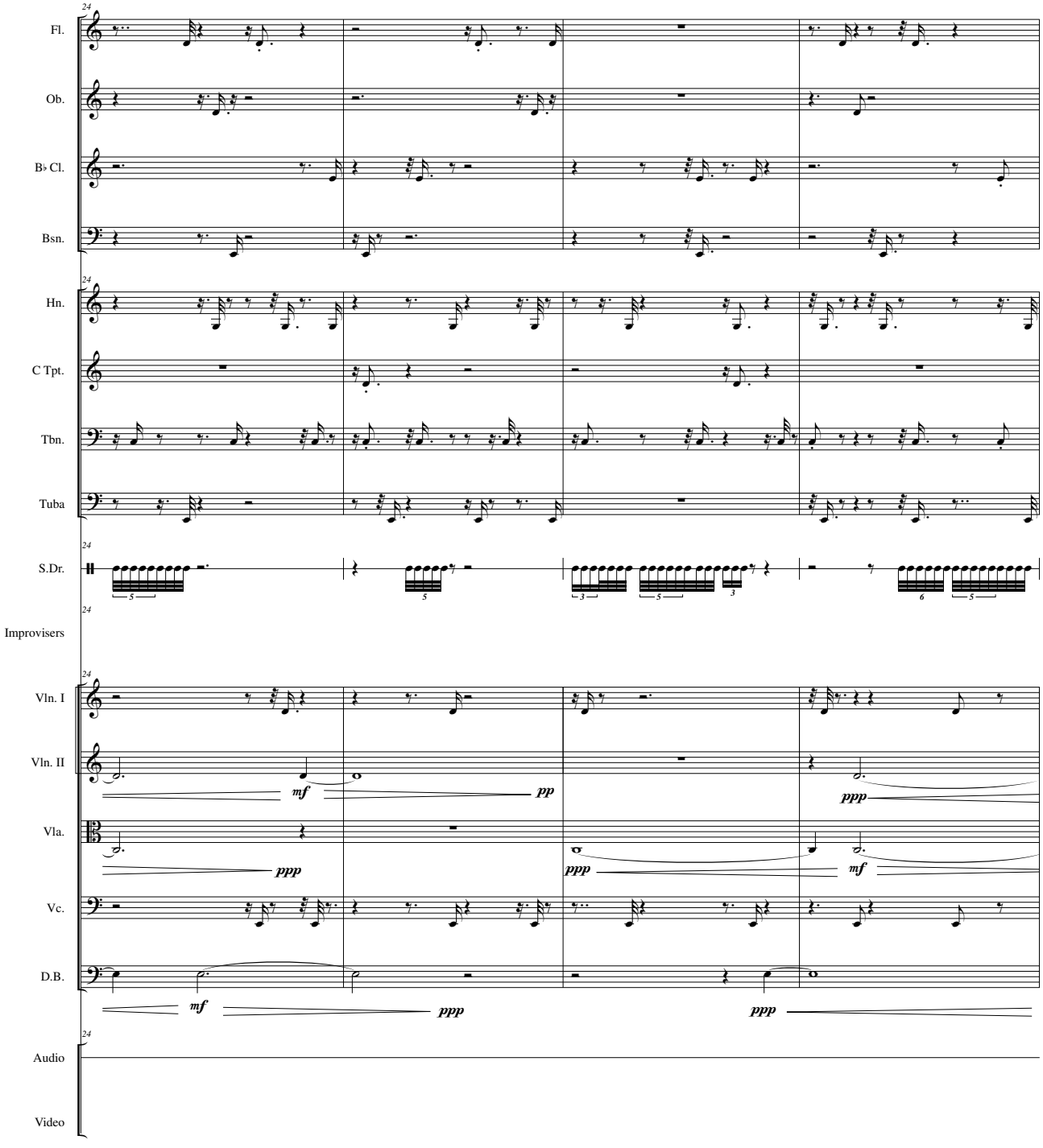
Carlos Cotallo Solares
2019

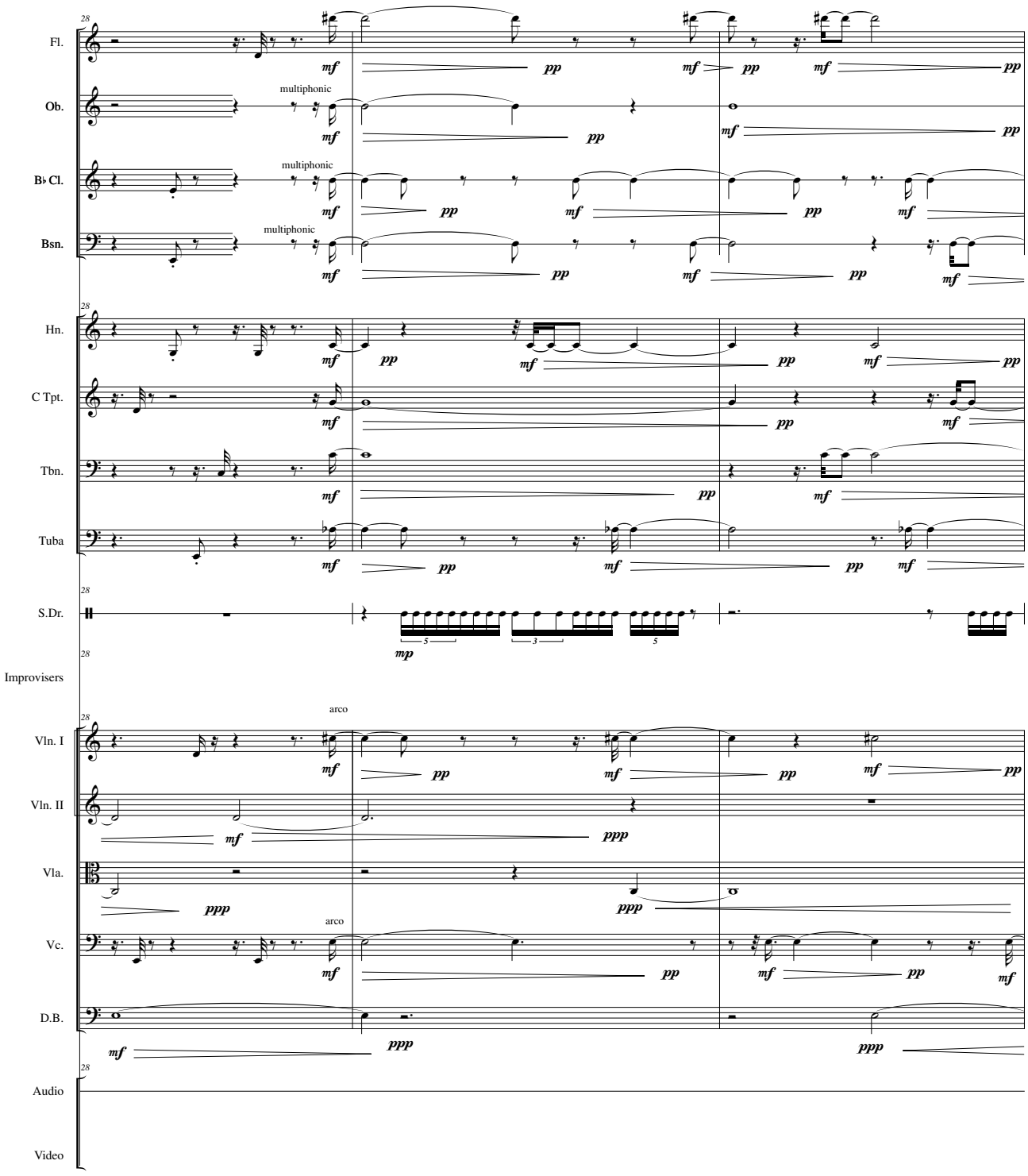


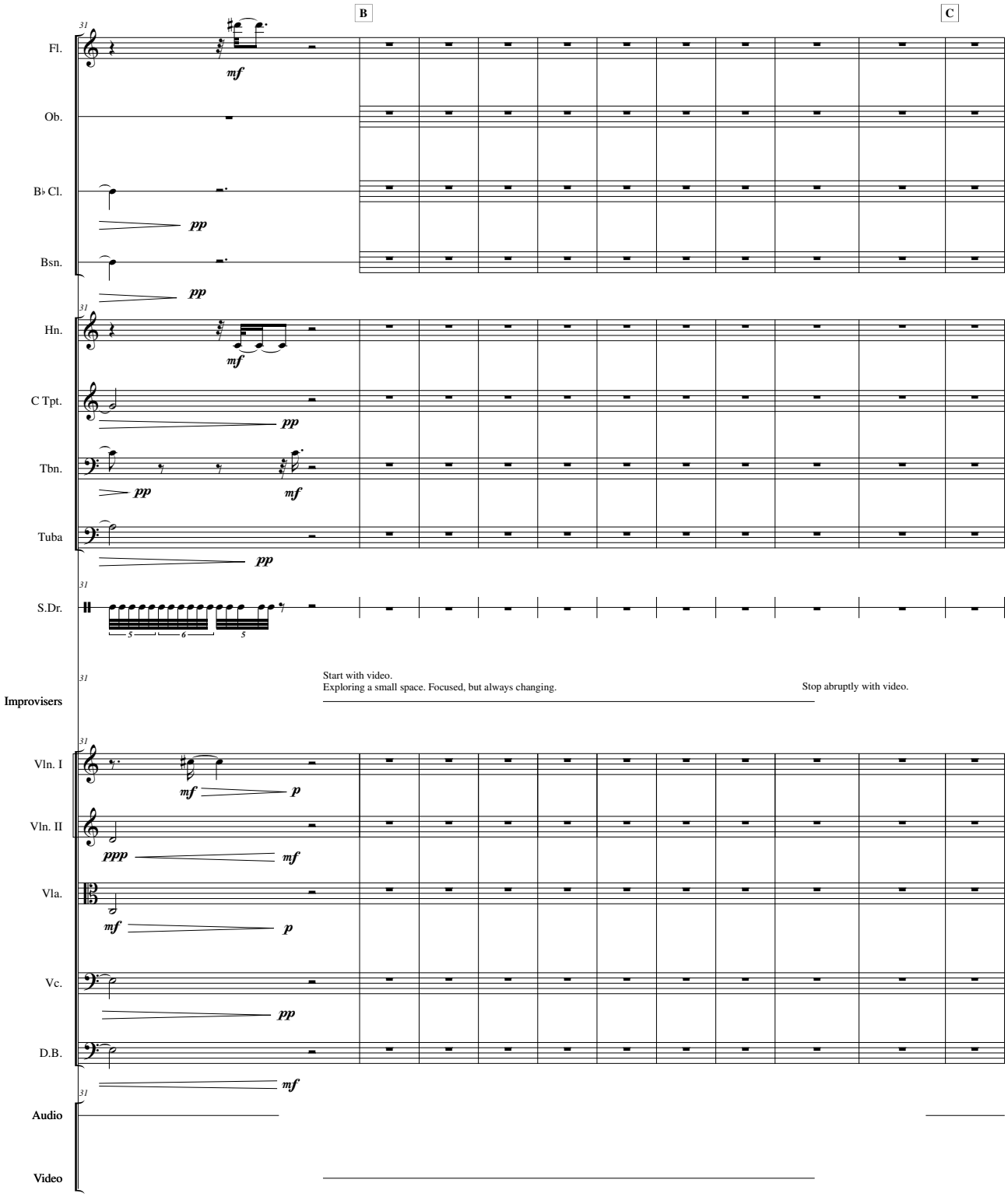

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Con sord.
S.Dr.
Improvisers
Vln. I
Vln. II
Vla.
pizz.
Vc.
D.B.
Audio
Video

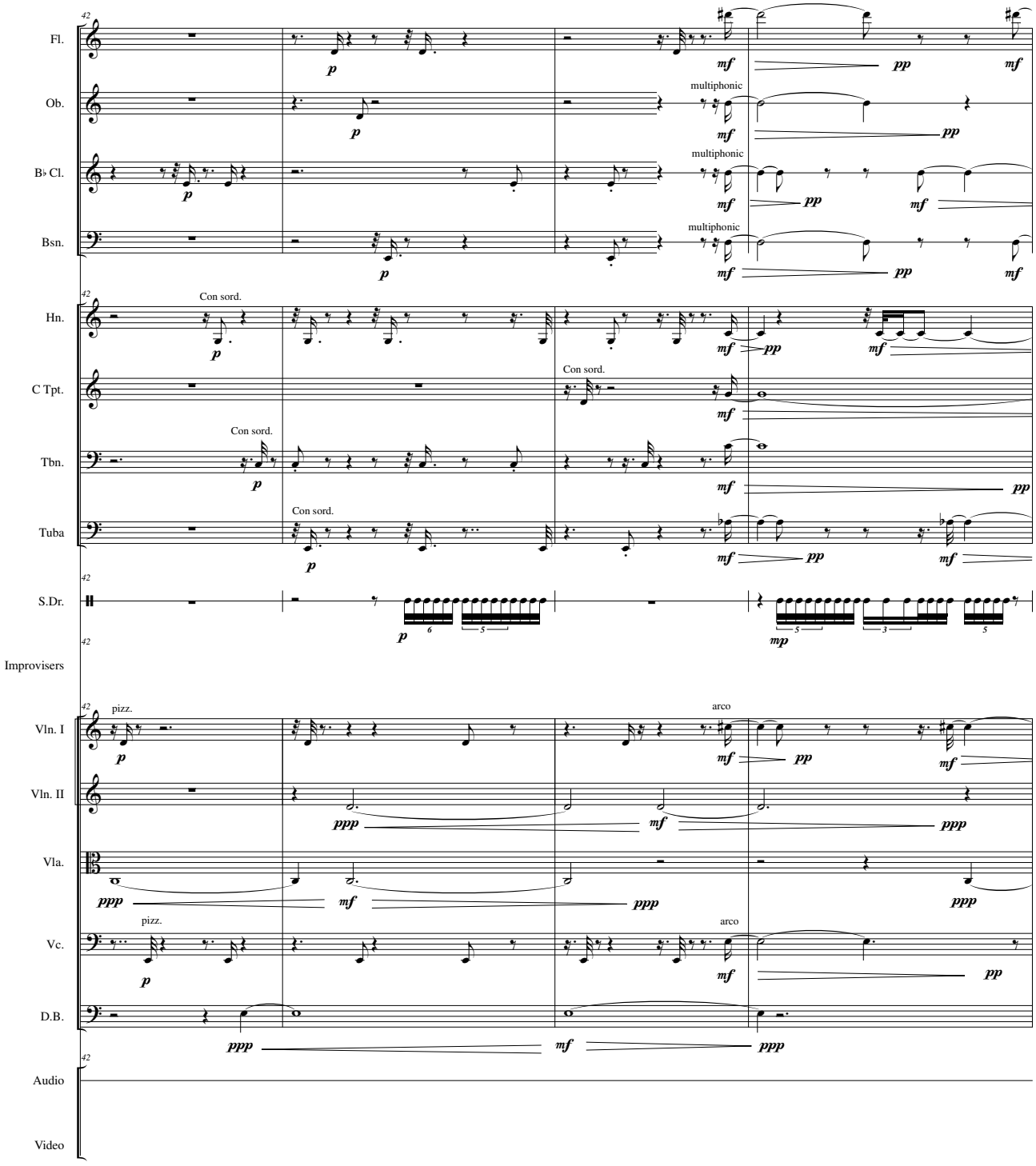

16
Fl.
Ob.
B♭ Cl.
Bsn.
p
p
16
Hn.
Con sord.
C Tpt.
p
Tbn.
Tuba
16
S.Dr.
3
5
3
5
3
16
Improvisers
16
Vln. I
Vln. II
ppp
mf
ppp
ppp
Vla.
mf
ppp
ppp
mf
Vc.
D.B.
mf
ppp
ppp
16
Audio
Video

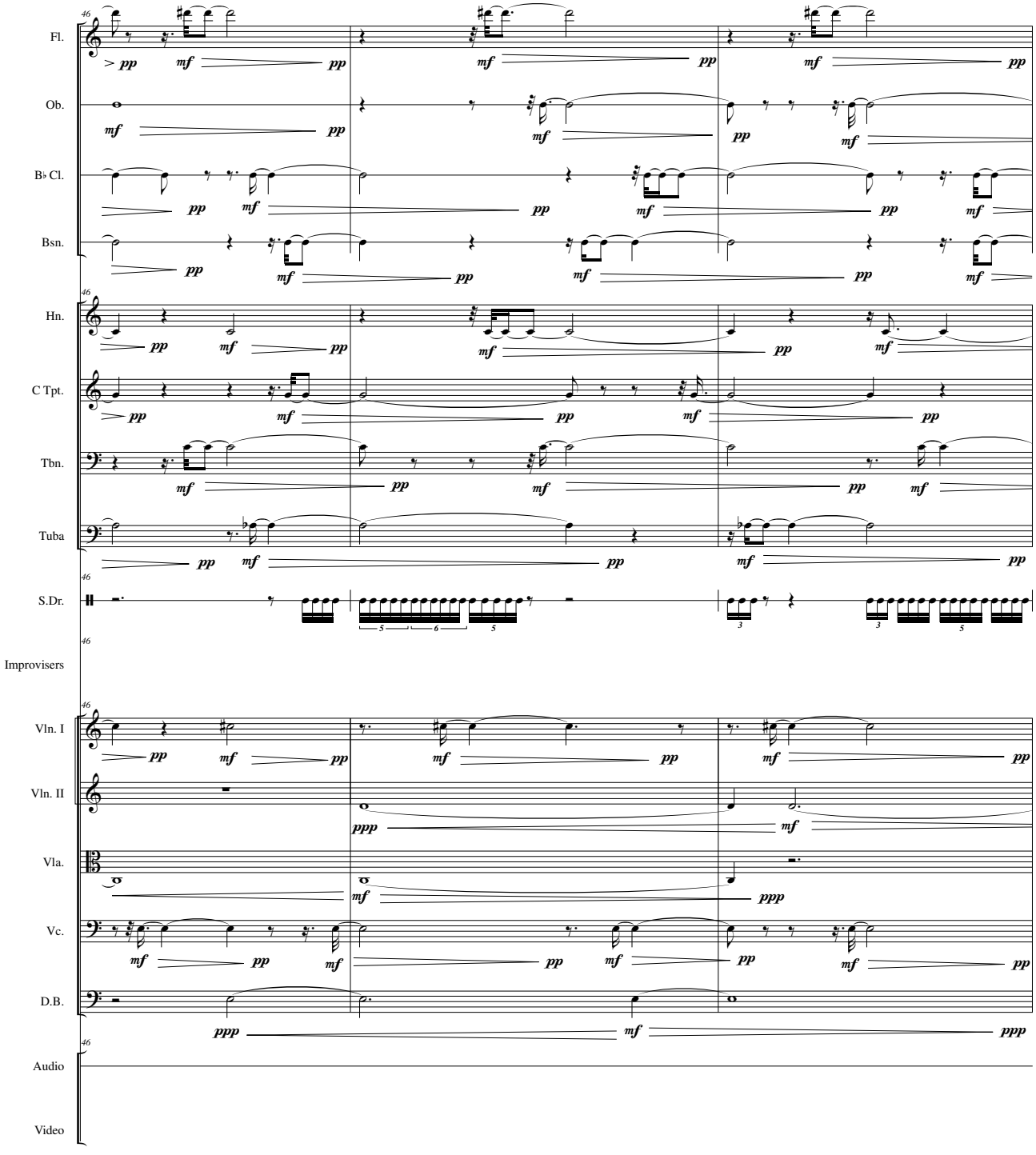

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Con sord.
Tbn.
Tuba
S.Dr.
Improvisers
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video
mf
ppp
ppp
ppp
ppp
mf
mf
ppp
ppp

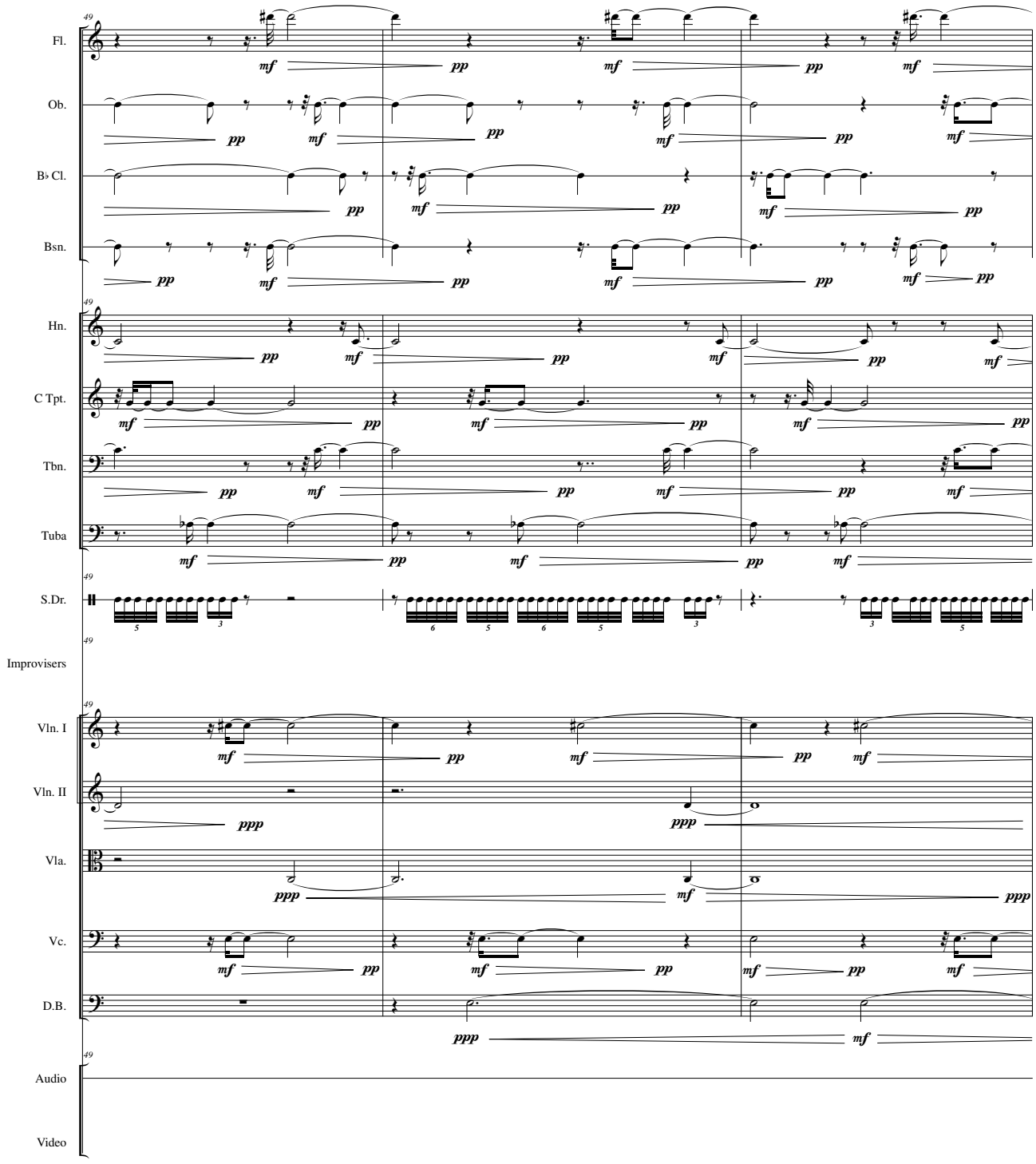

24
Fl.
Ob.
B♭ Cl.
Bsn.
24
Hn.
C Tpt.
Tbn.
Tuba
24
S.Dr.
24
Improvisers
24
Vln. I
Vln. II
mf
pp
ppp
Vla.
ppp
ppp
mf
Vc.
D.B.
mf
ppp
ppp
24
Audio
Video

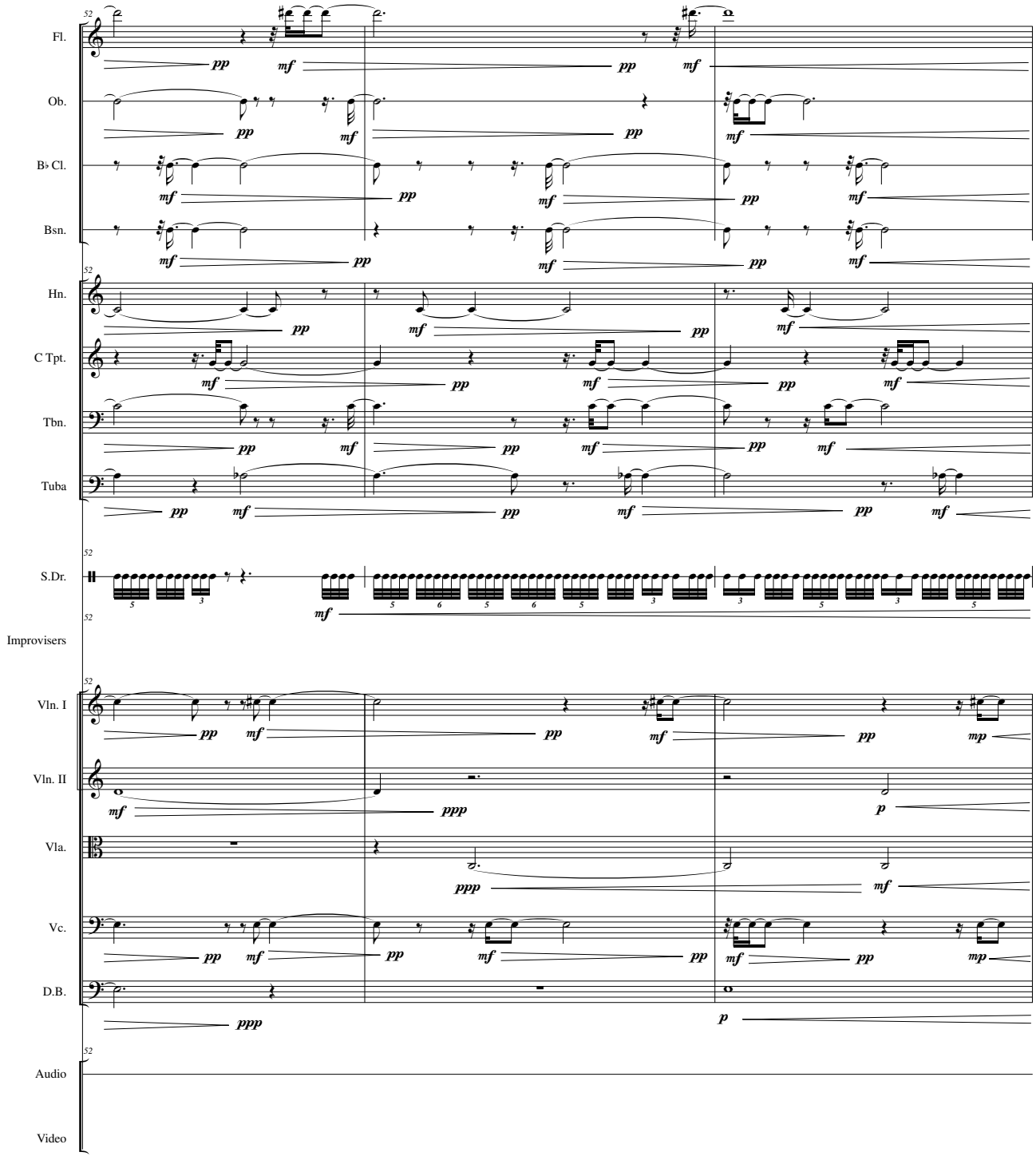

28
Fl.
Ob.
multiphonic
B♭ Cl.
multiphonic
Bsn.
multiphonic
Hn.
C Tpt.
Tbn.
Tuba
S.Dr.
Improvisers
Vln. I
arco
Vln. II
Vla.
Vc.
arco
D.B.
Audio
Video

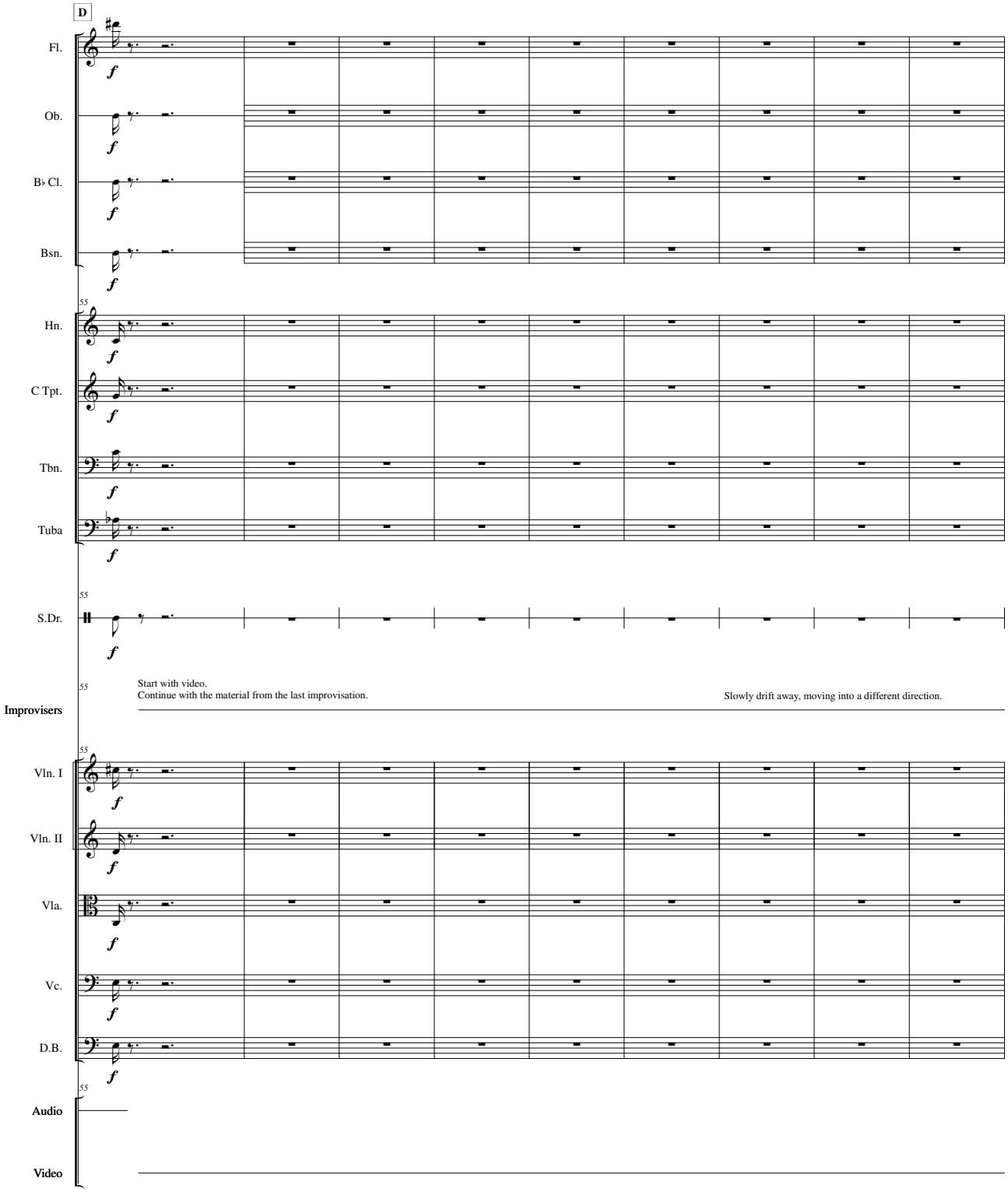

B
C
31
Fl.
mf
Ob.
B♭ Cl.
pp
Bsn.
pp
31
Hn.
mf
C Tpt.
pp
Tbn.
pp
mf
Tuba
pp
31
S.Dr.
5
6
5
31
Improvisers
Start with video.
Exploring a small space. Focused, but always changing.
Stop abruptly with video.
31
Vln. I
mf
p
Vln. II
ppp
mf
Vla.
mf
p
Vc.
pp
D.B.
mf
31
Audio
Video

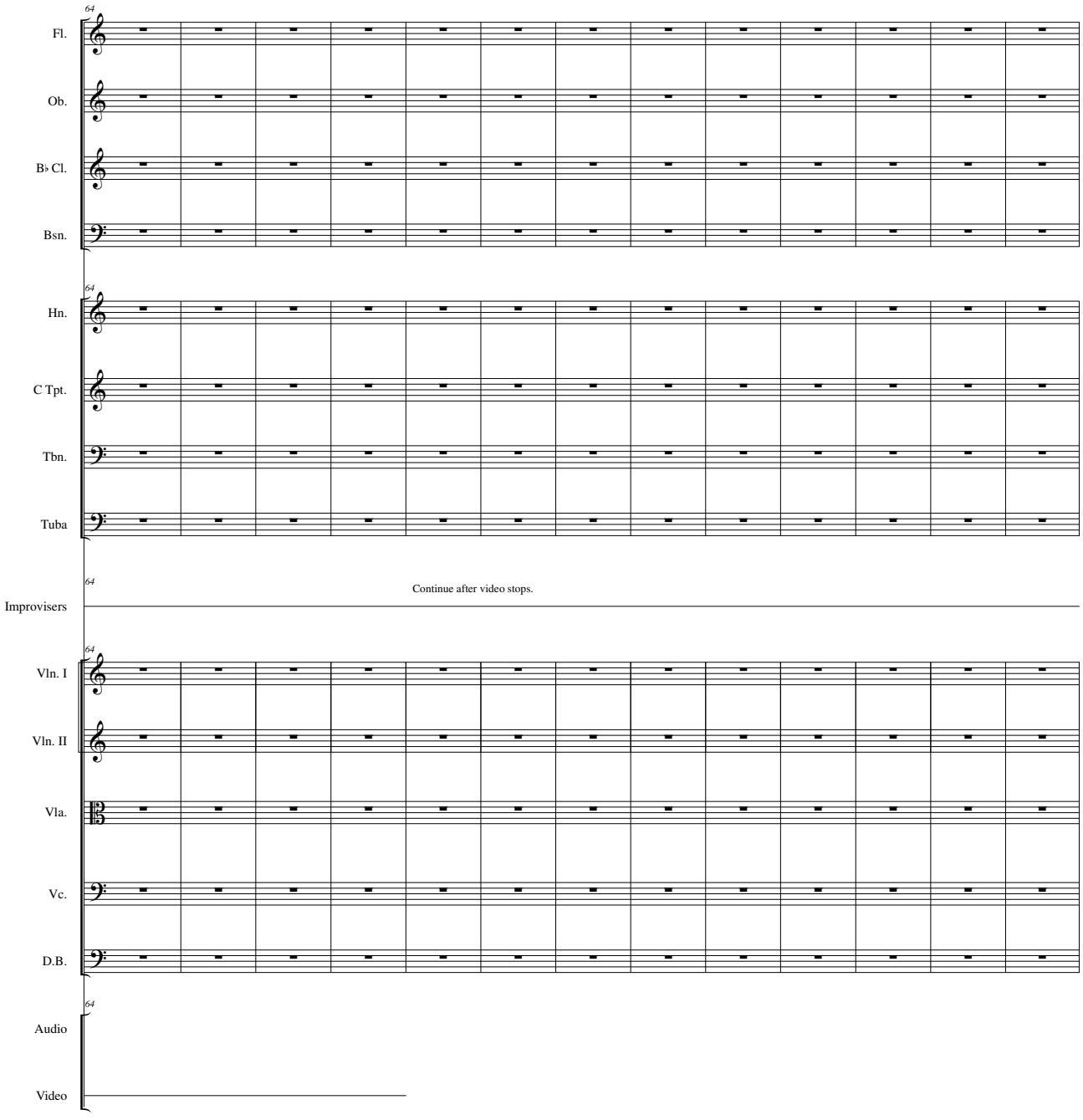

42
Fl.
Ob.
B♭ Cl.
Bsn.
multiphonic
Hn.
Con sord.
C Tpt.
Tbn.
Tuba
S.Dr.
Improvisers
Vln. I
pizz.
arco
Vln. II
Vla.
Vc.
D.B.
Audio
Video

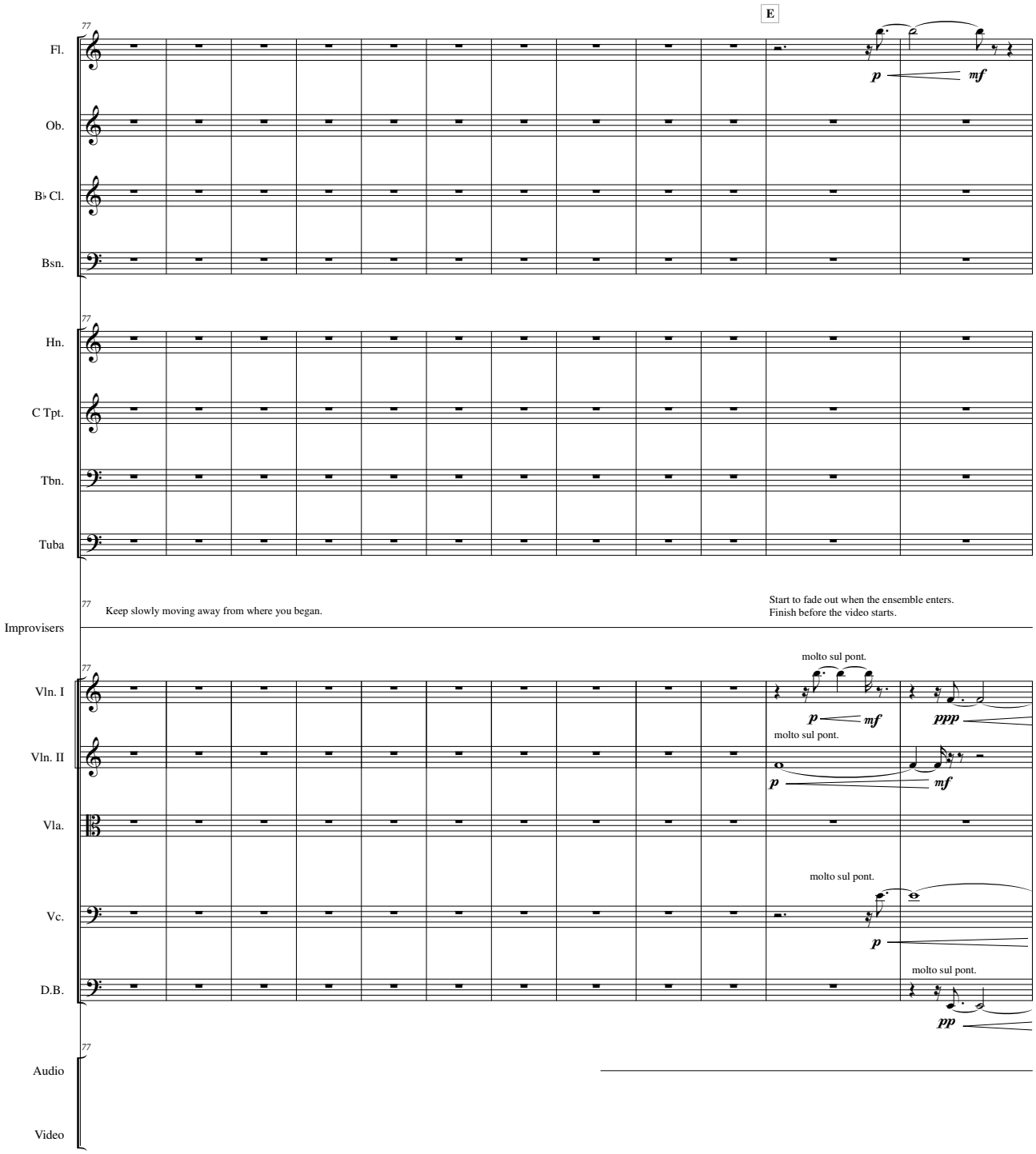

46
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
S.Dr.
Improvisers
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video

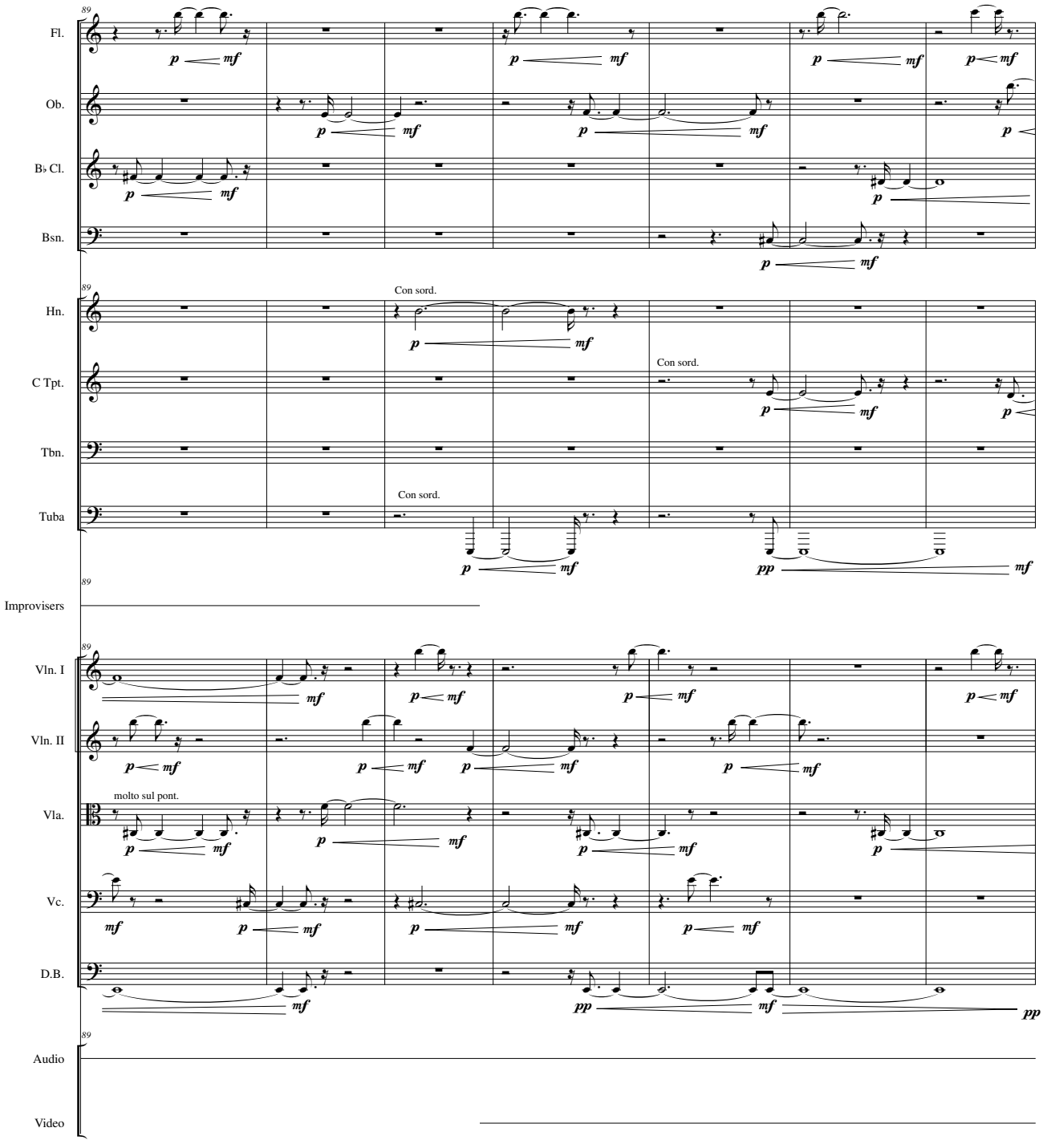

49
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
S.Dr.
Improvisers
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video

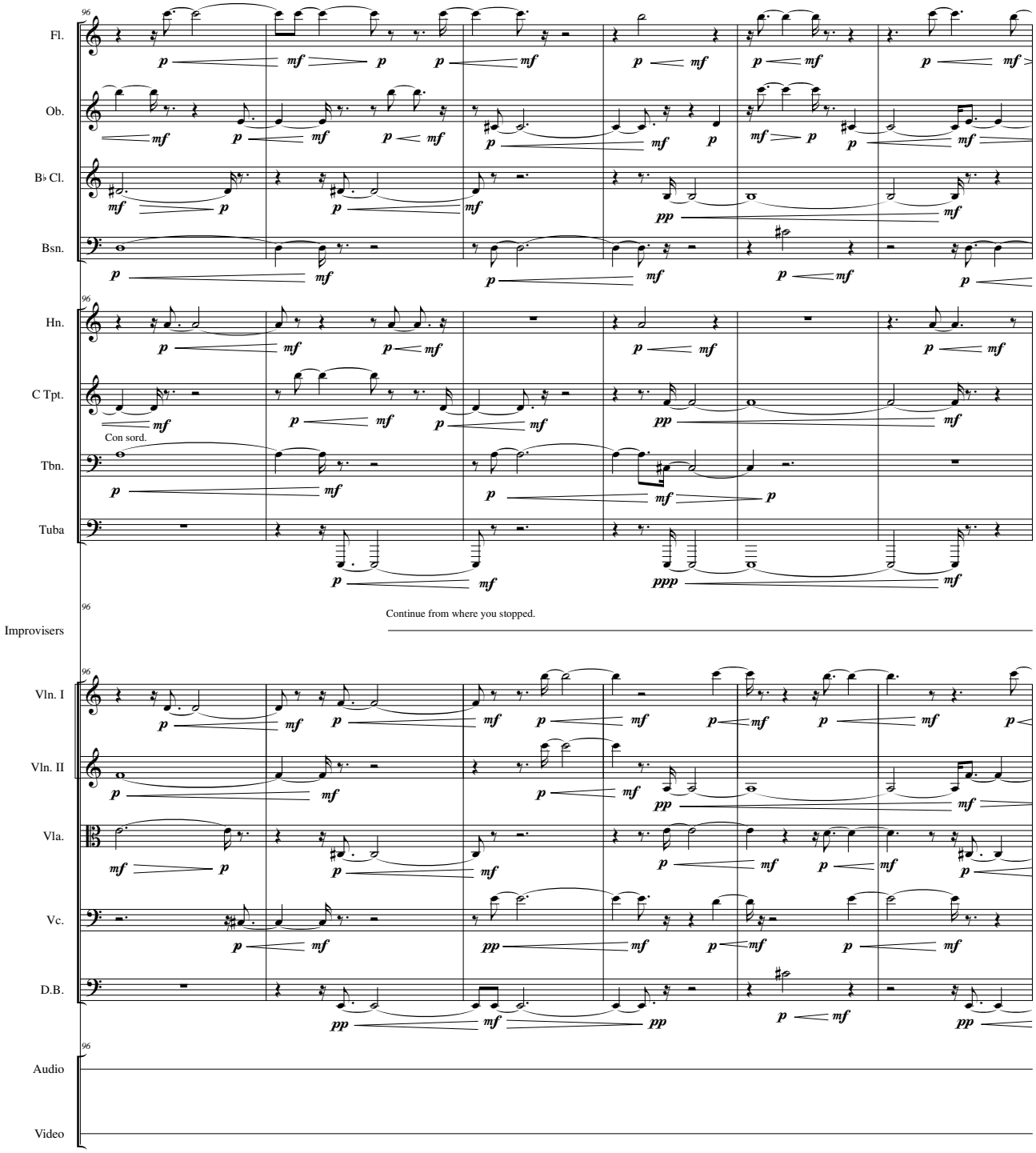

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
S.Dr.
Improvisers
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video

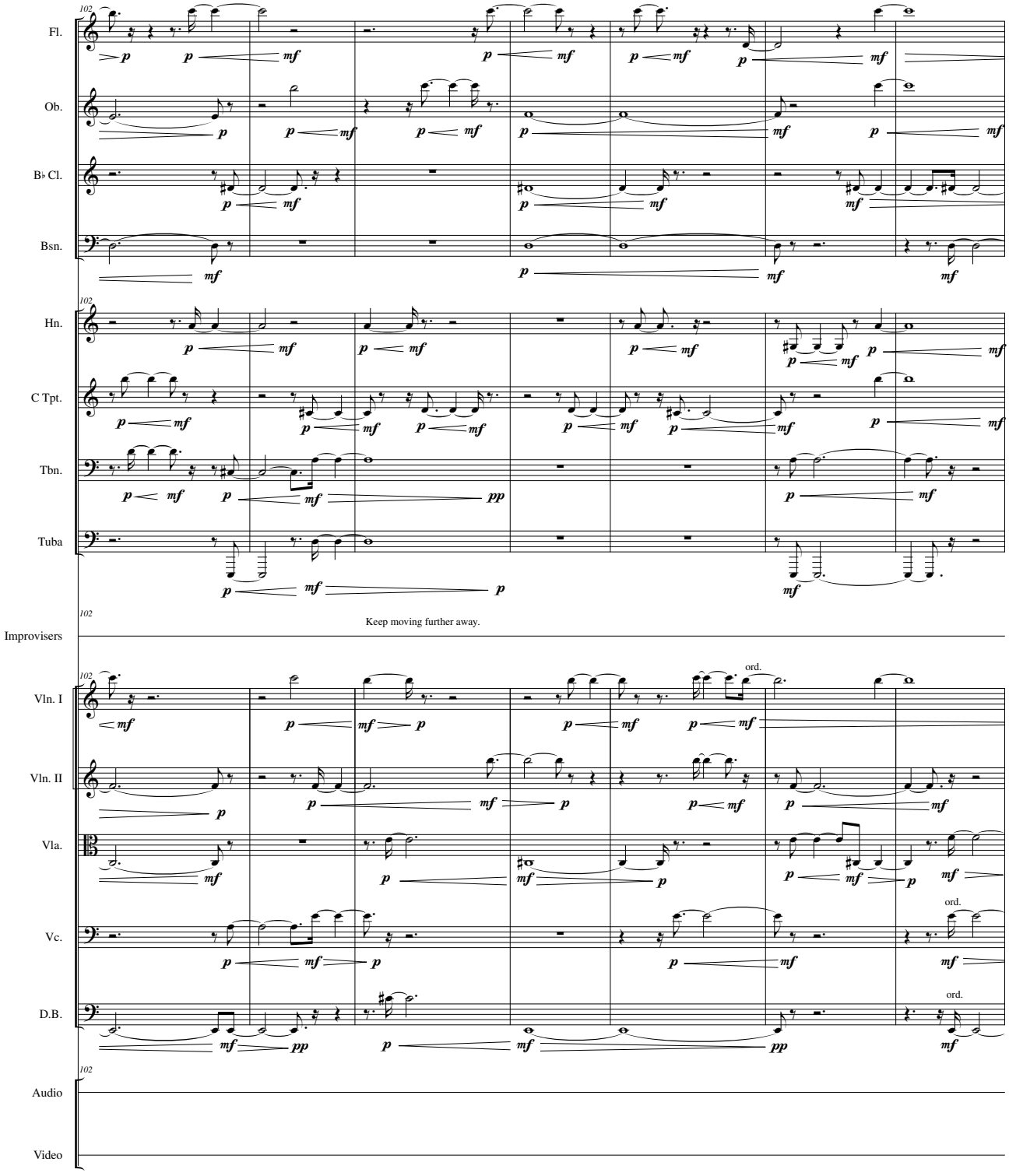

D
Fl.
Ob.
B♭ Cl.
Bsn.
55
Hn.
C Tpt.
Tbn.
Tuba
55
S.Dr.
55
Start with video.
Continue with the material from the last improvisation.
Slowly drift away, moving into a different direction.
Improvisers
55
Vln. I
Vln. II
Vla.
Vc.
D.B.
55
Audio
Video

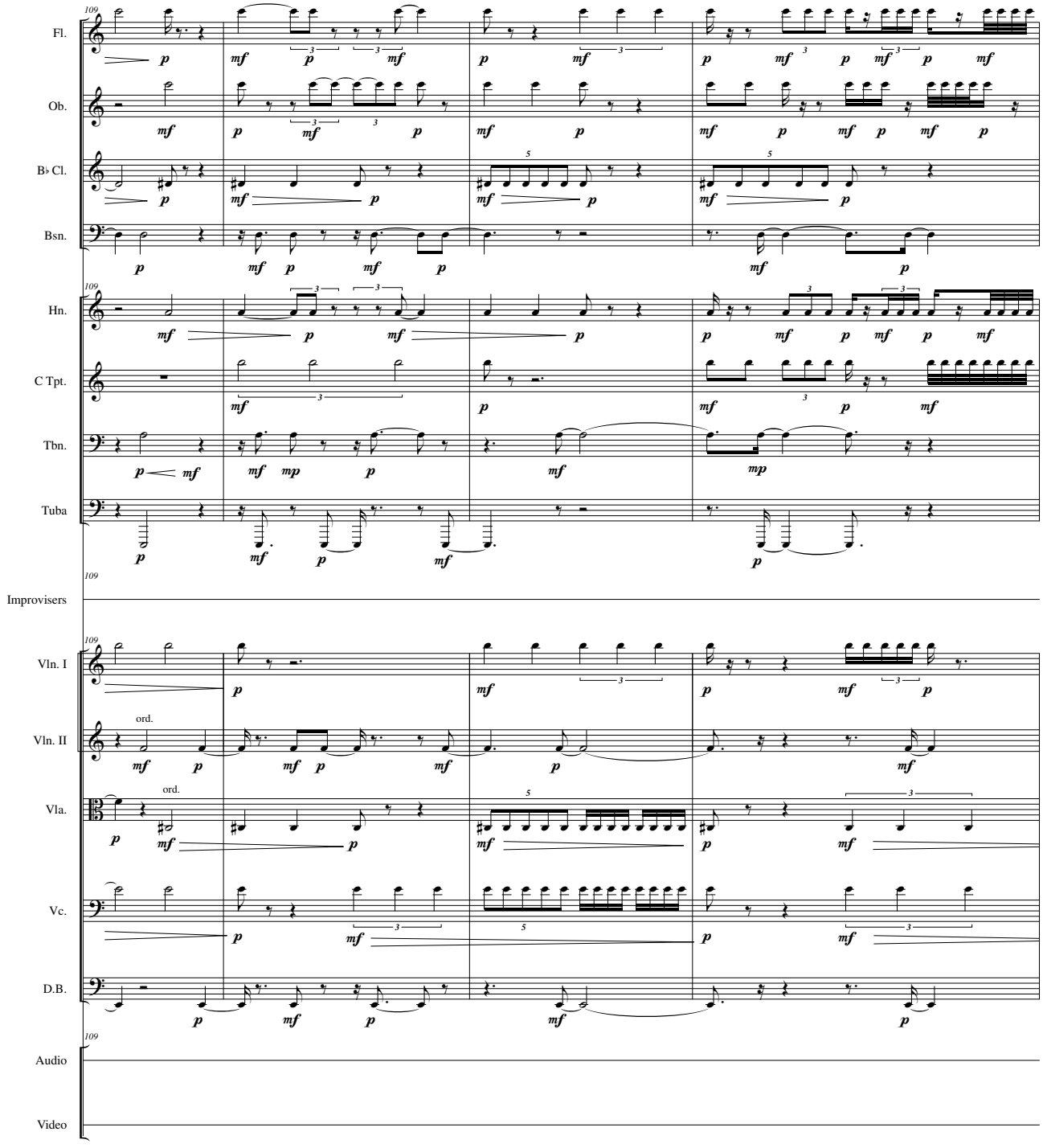

64
Fl.
Ob.
B♭ Cl.
Bsn.
64
Hn.
C Tpt.
Tbn.
Tuba
64
Continue after video stops.
Improvisers
64
Vln. I
Vln. II
Vla.
Vc.
D.B.
64
Audio
Video

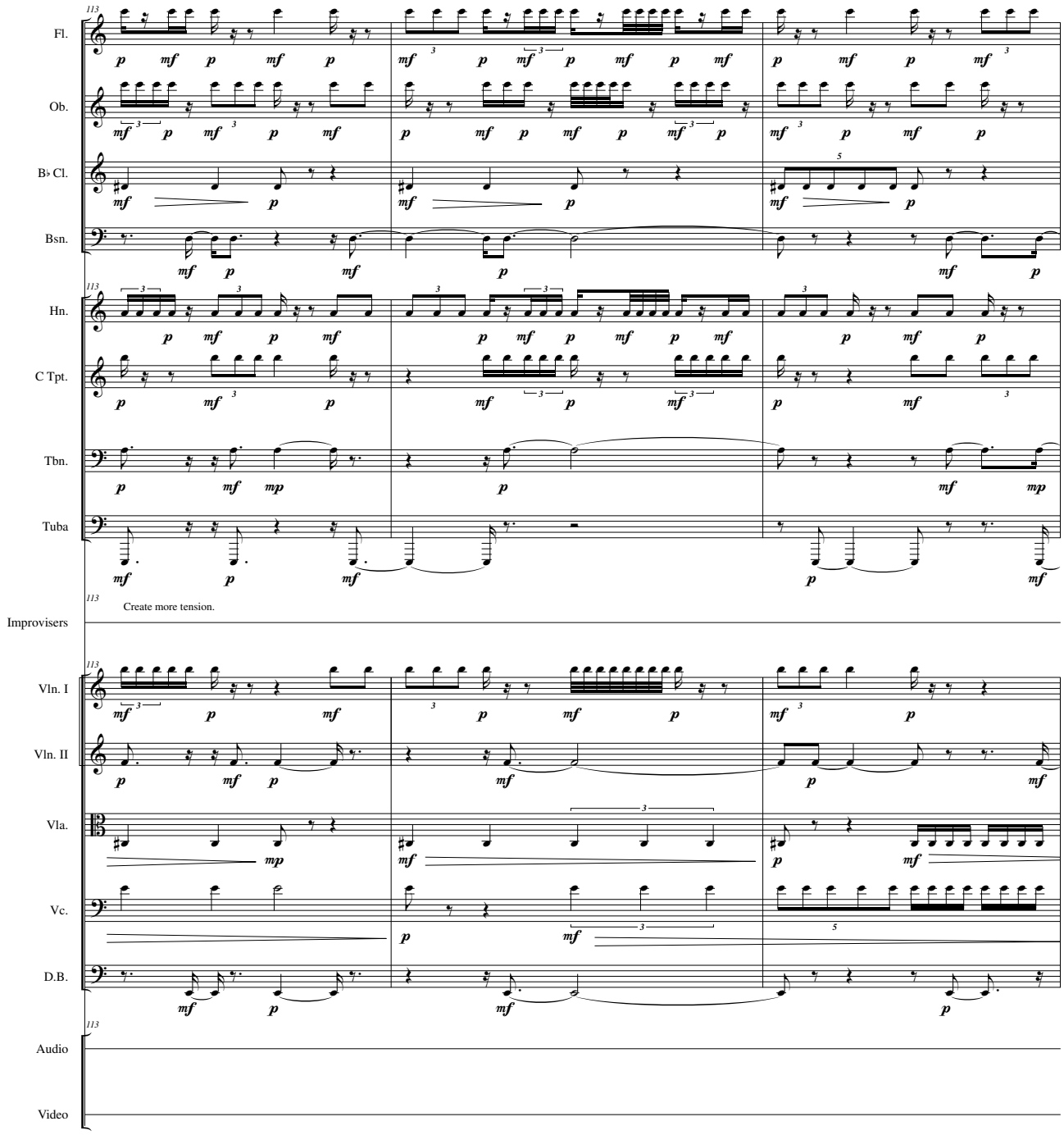

E
77
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Improvisers
Keep slowly moving away from where you began.
Start to fade out when the ensemble enters.
Finish before the video starts.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video
p
mf
ppp
pp
molto sul pont.

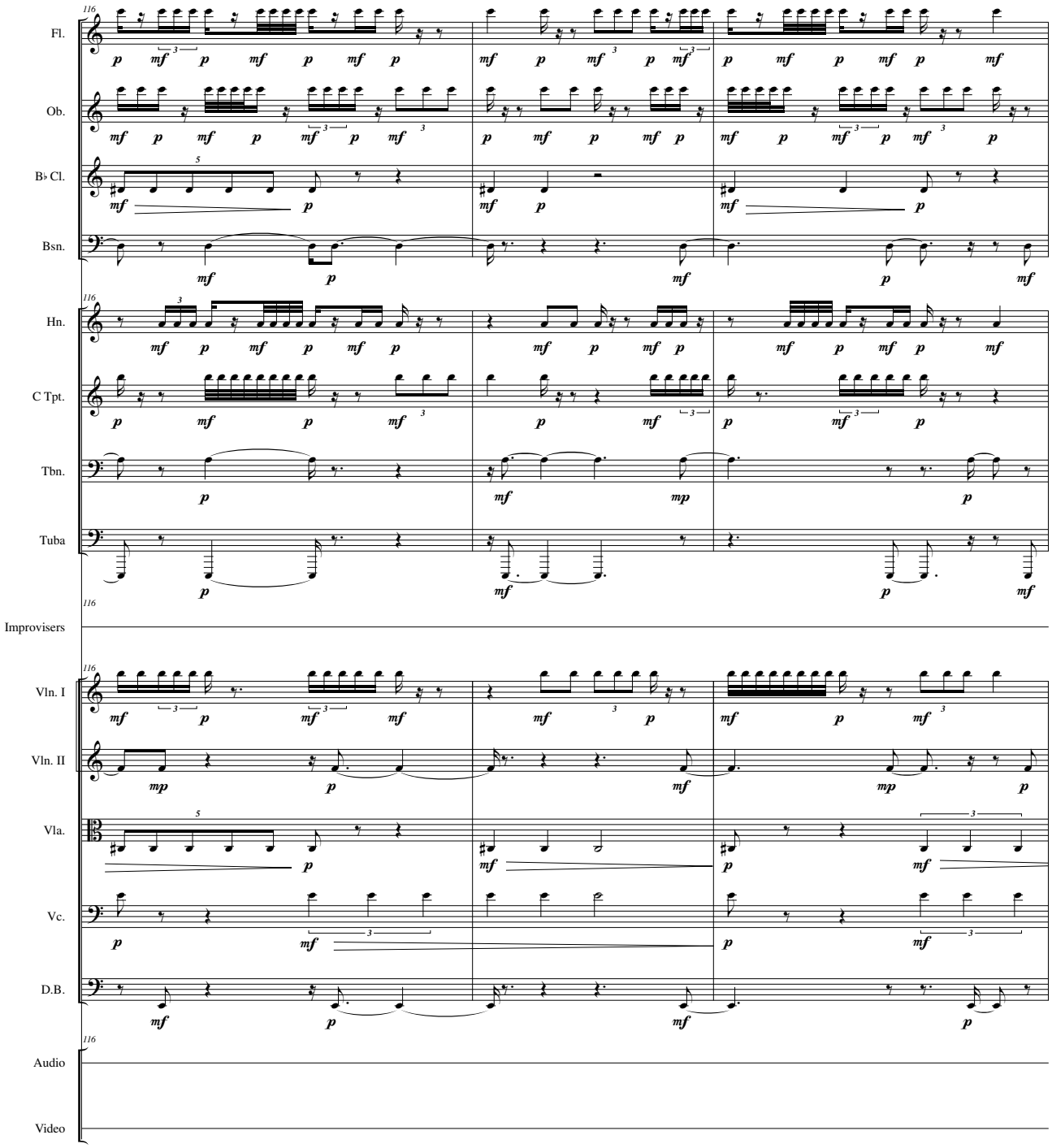

89
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Con sord.
C Tpt.
Con sord.
Tbn.
Tuba
Con sord.
Improvisers
Vln. I
Vln. II
Vla.
molto sul pont.
Vc.
D.B.
Audio
Video
p
mf
pp

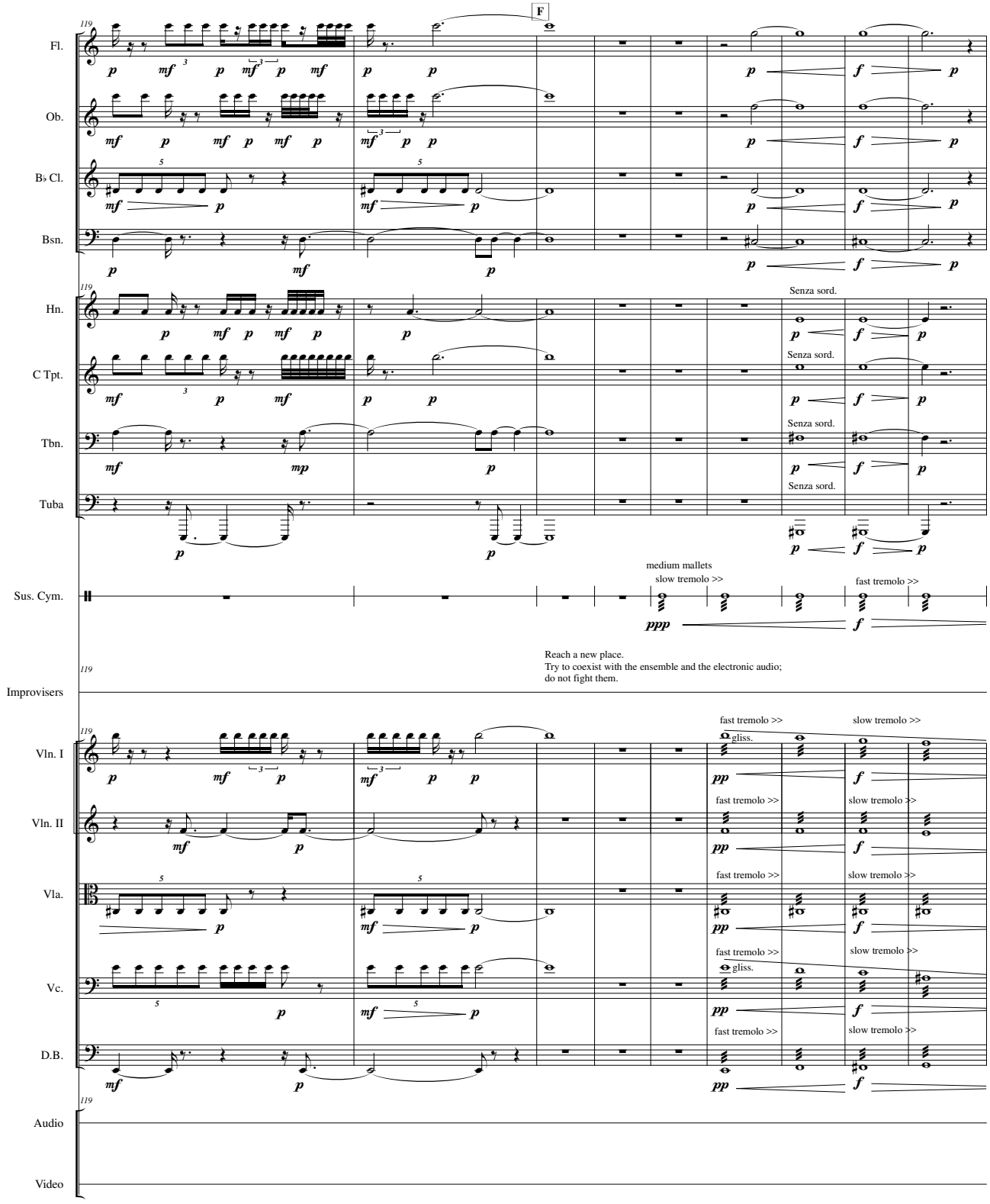

96
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Con sord.
Tbn.
Tuba
Improvisers
Continue from where you stopped.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video

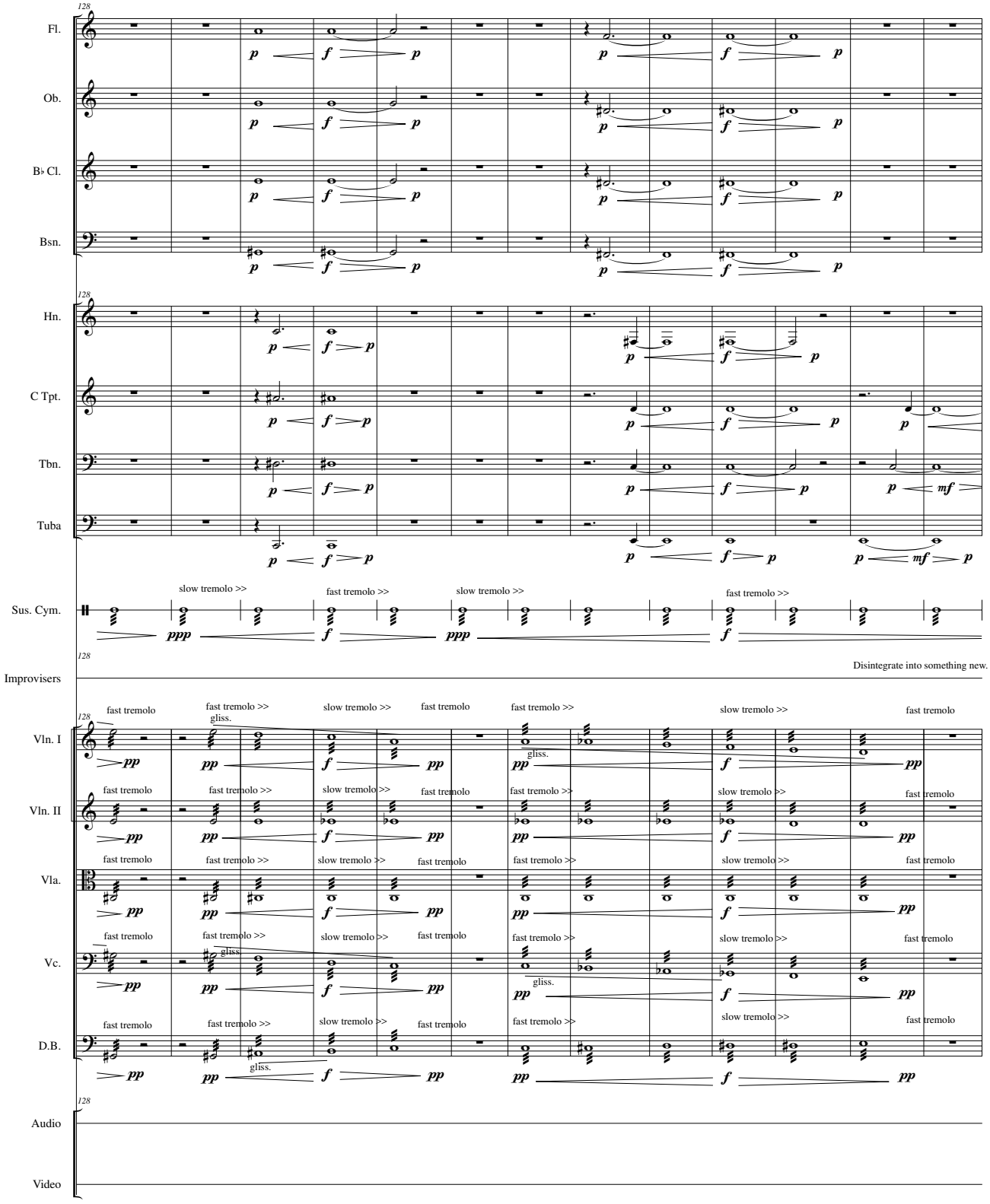

102
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Improvisers
Keep moving further away.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ord.
Audio
Video

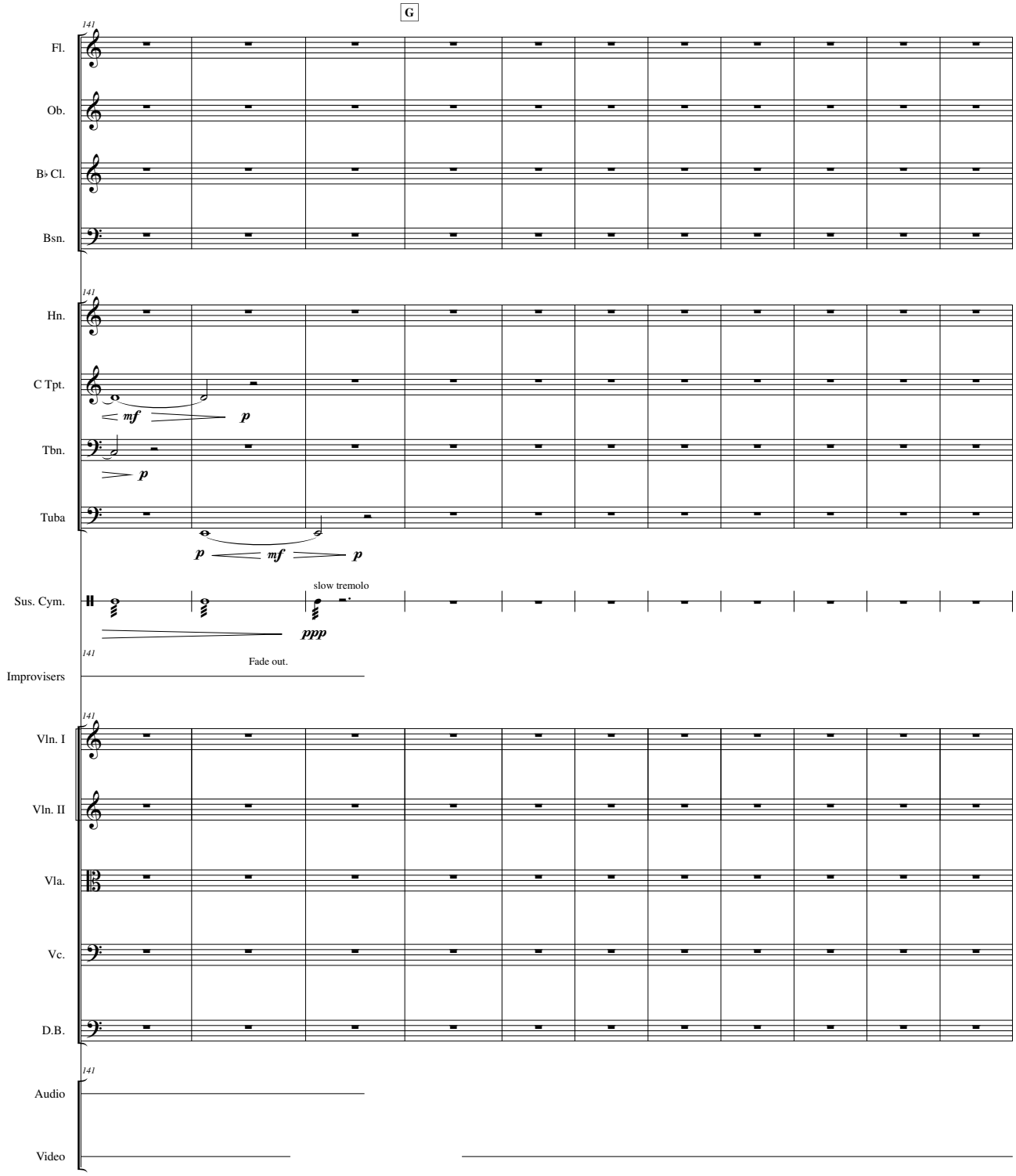

109
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Improvisers
Vln. I
Vln. II
ord.
Vla.
ord.
Vc.
D.B.
Audio
Video

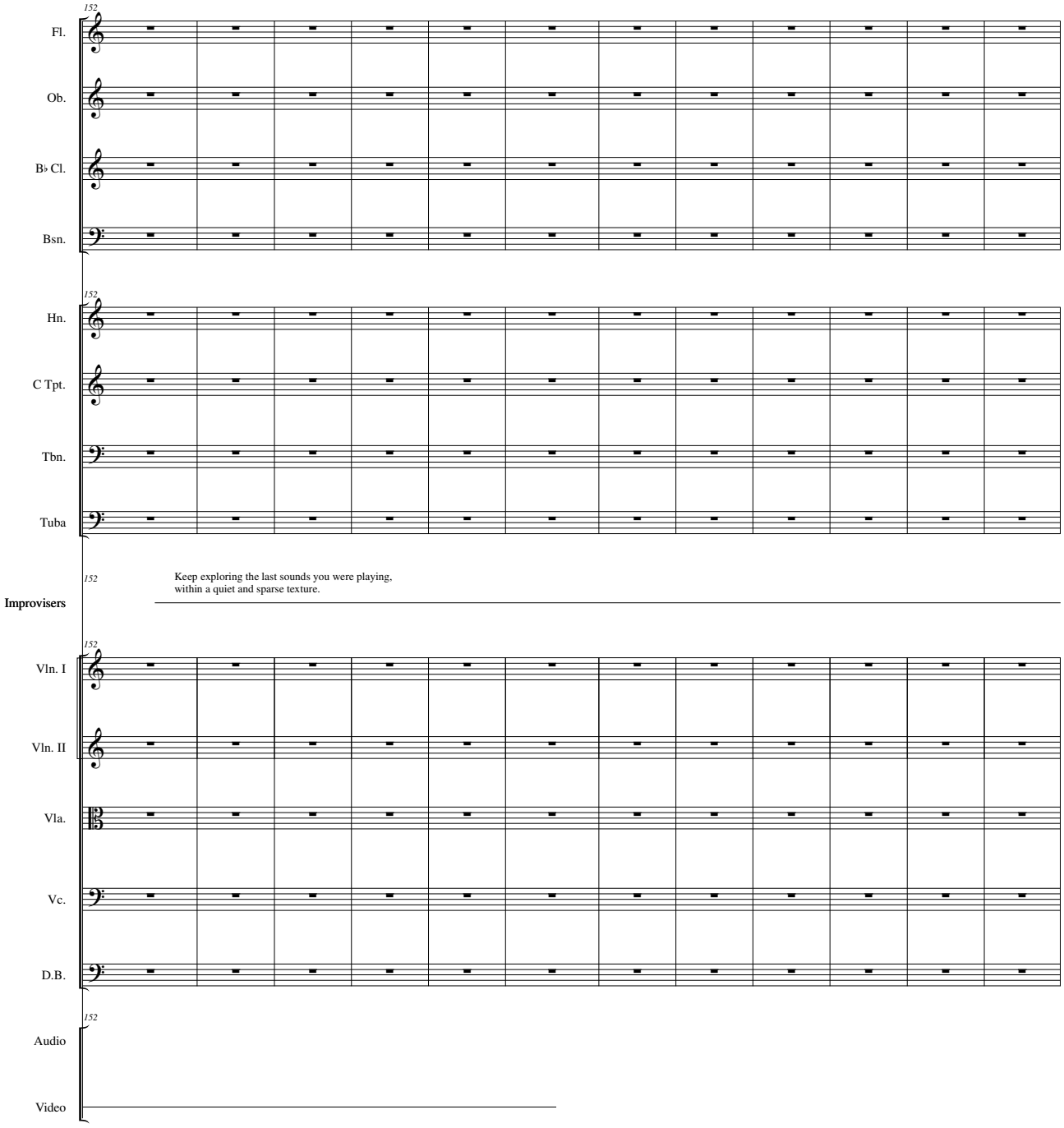

113
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
113
Create more tension.
Improvisers
113
Vln. I
Vln. II
Vla.
Vc.
D.B.
113
Audio
Video

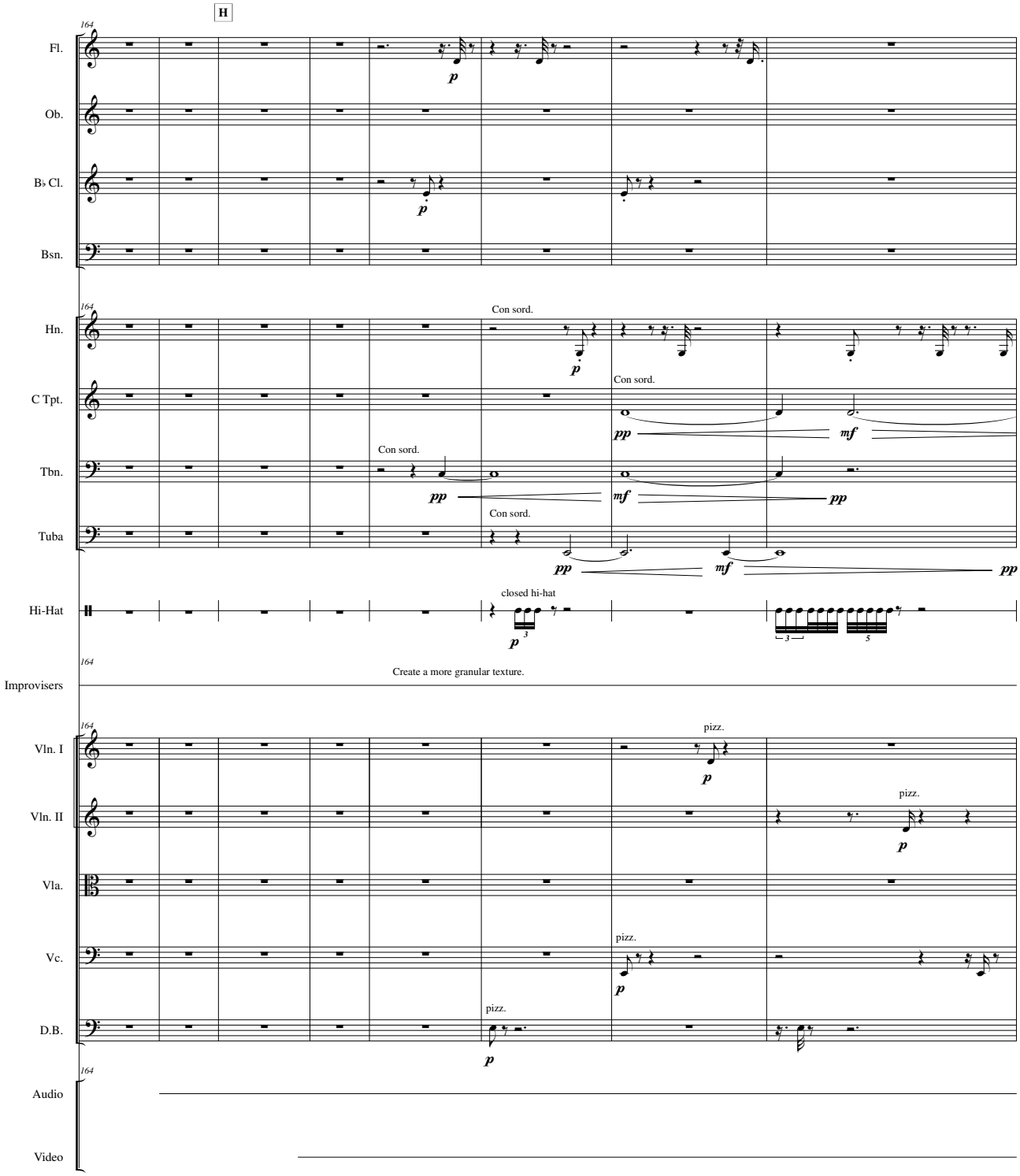

116
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Improvisers
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video

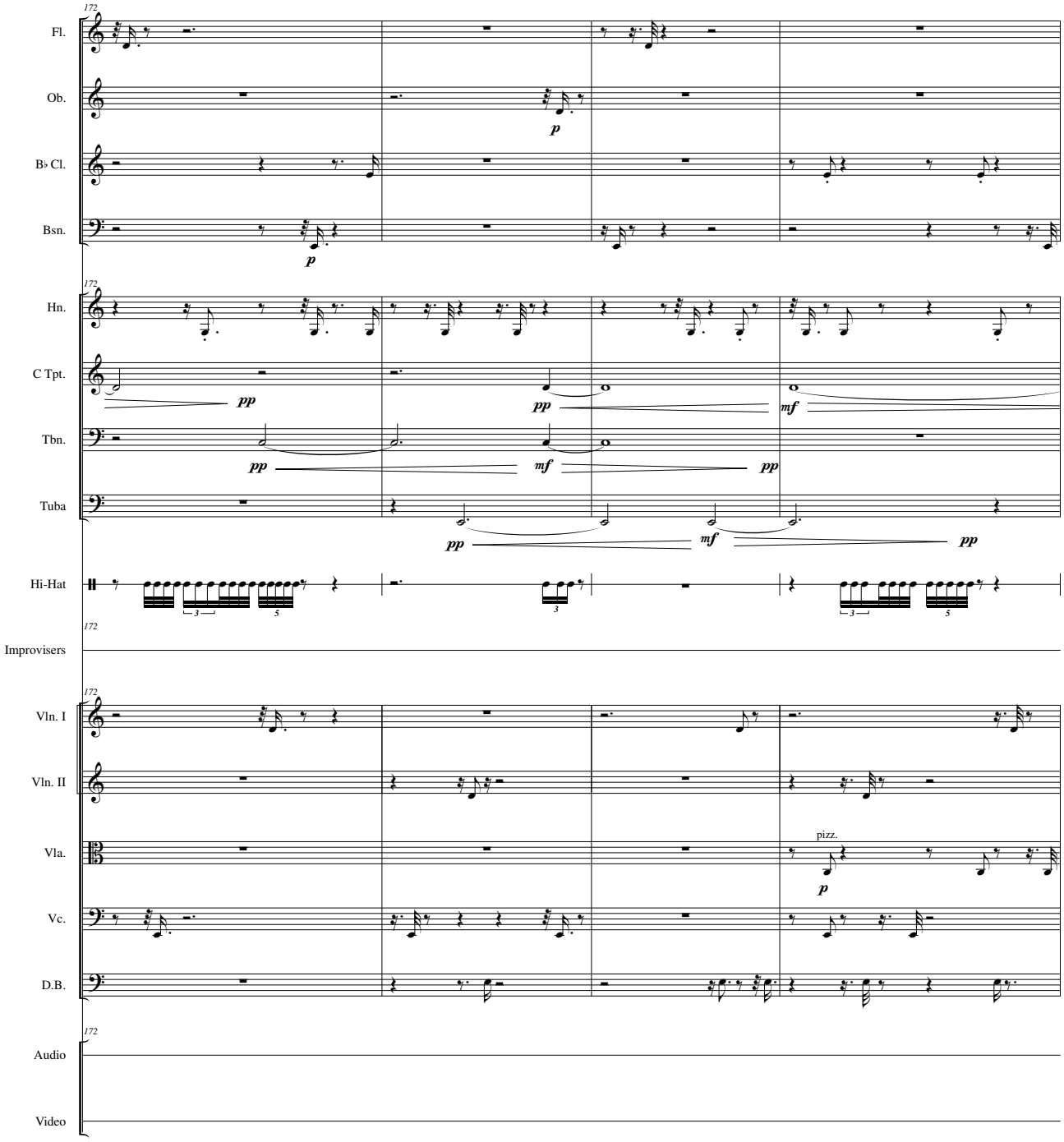

F
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Sus. Cym.
Improvisers
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video
119
Senza sord.
medium mallets
slow tremolo >>
fast tremolo >>
gliss.
Reach a new place.
Try to coexist with the ensemble and the electronic audio;
do not fight them.

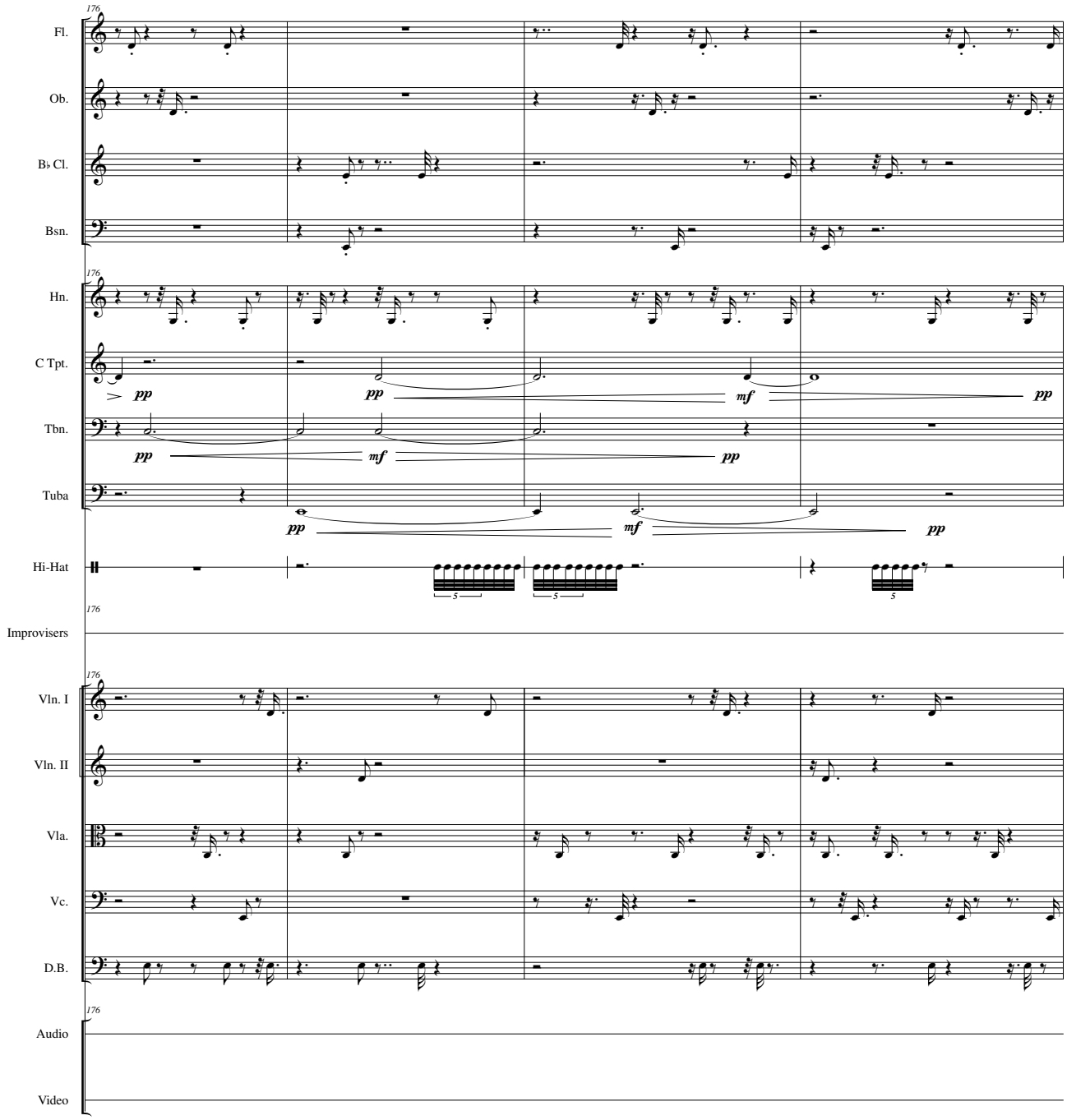

128
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Sus. Cym.
slow tremolo >>
fast tremolo >>
Improvisers
Disintegrate into something new.
Vln. I
Vln. II
Vla.
Vc.
D.B.
fast tremolo
gliss.
Audio
Video

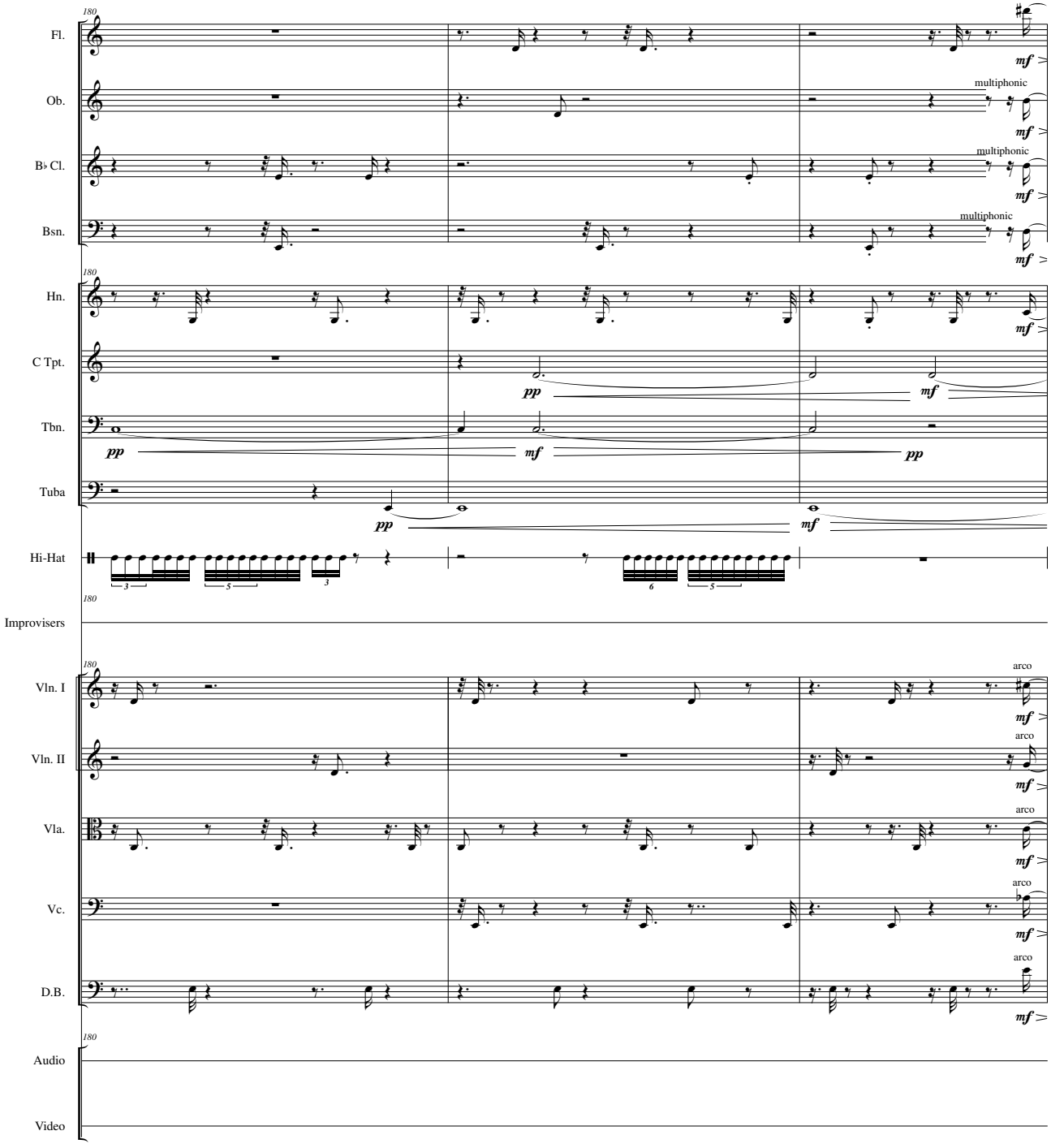

G
141
Fl.
Ob.
B♭ Cl.
Bsn.
141
Hn.
C Tpt.
mf
p
Tbn.
p
Tuba
p
mf
p
Sus. Cym.
slow tremolo
ppp
141
Improvisers
Fade out.
141
Vln. I
Vln. II
Vla.
Vc.
D.B.
141
Audio
Video

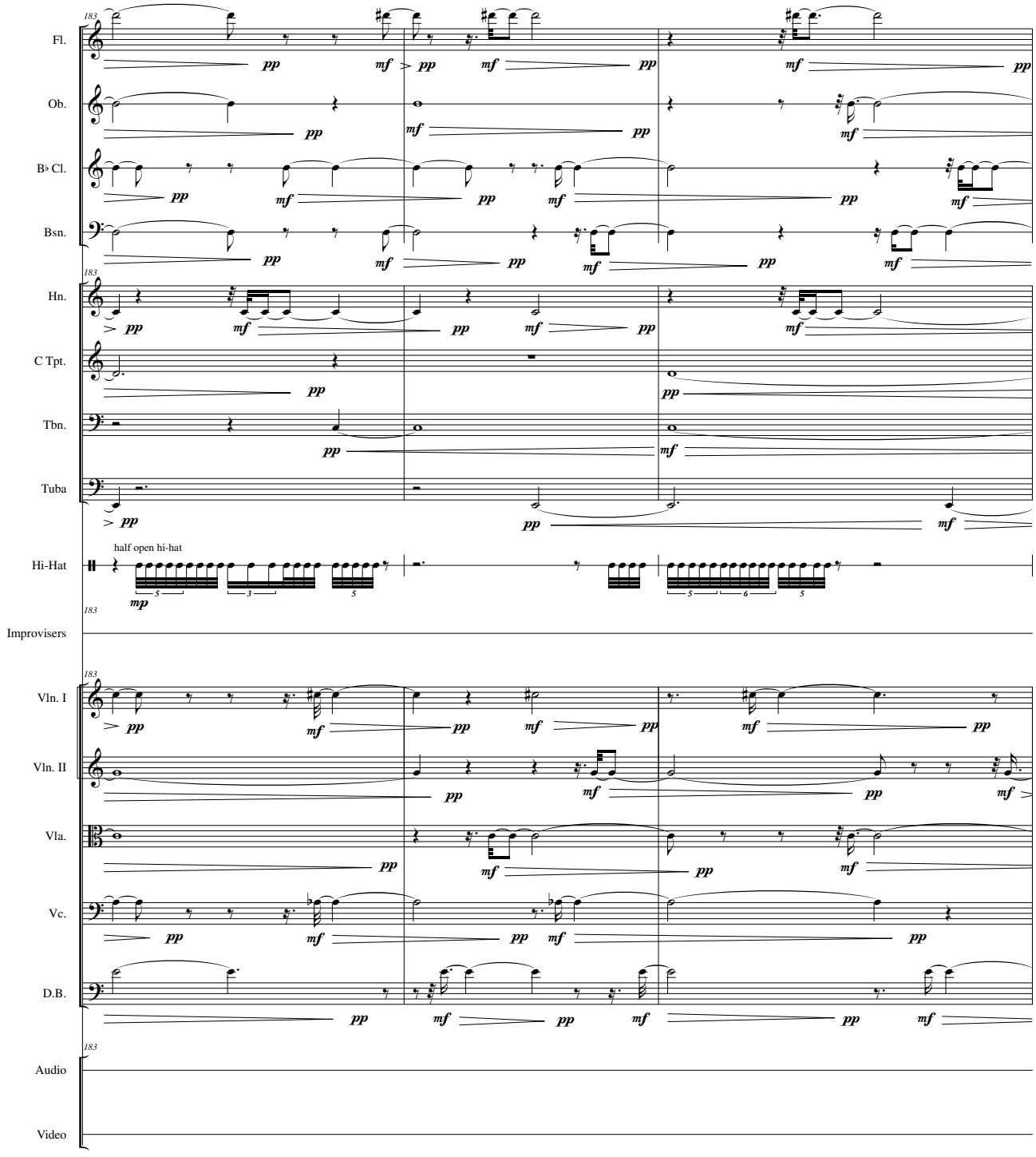

152
Fl.
Ob.
B♭ Cl.
Bsn.
152
Hn.
C Tpt.
Tbn.
Tuba
152
Improvisers
Keep exploring the last sounds you were playing,
within a quiet and sparse texture.
152
Vln. I
Vln. II
Vla.
Vc.
D.B.
152
Audio
Video

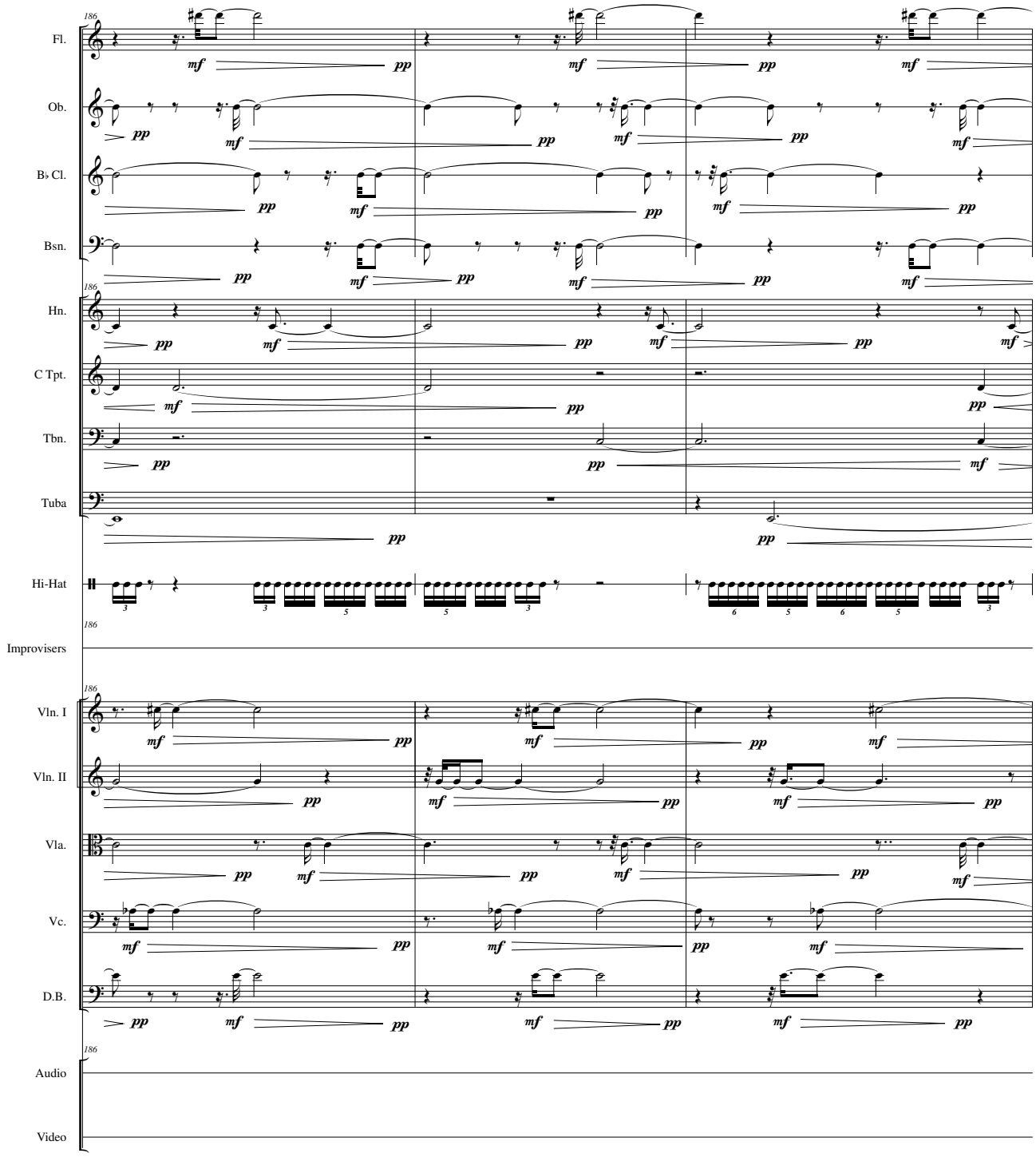

H
164
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Con sord.
C Tpt.
Con sord.
Tbn.
Con sord.
Tuba
Hi-Hat
closed hi-hat
Improvisers
Create a more granular texture.
Vln. I
pizz.
Vln. II
pizz.
Vla.
Vc.
pizz.
D.B.
pizz.
Audio
Video
p
pp
mf

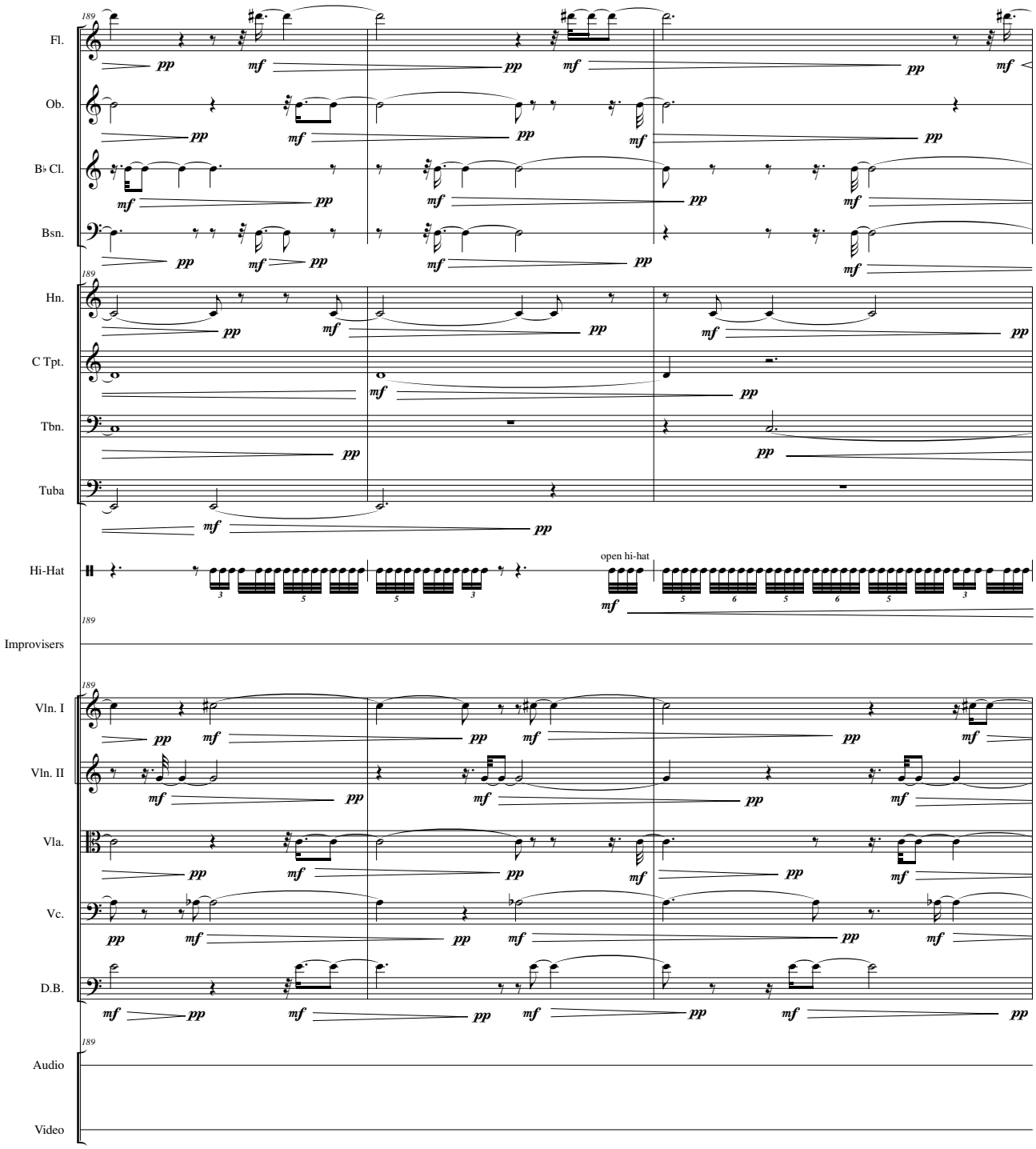

172
Fl.
Ob.
B♭ Cl.
Bsn.
p
Hn.
C Tpt.
Tbn.
Tuba
pp
mf
Hi-Hat
Improvisers
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
Audio
Video

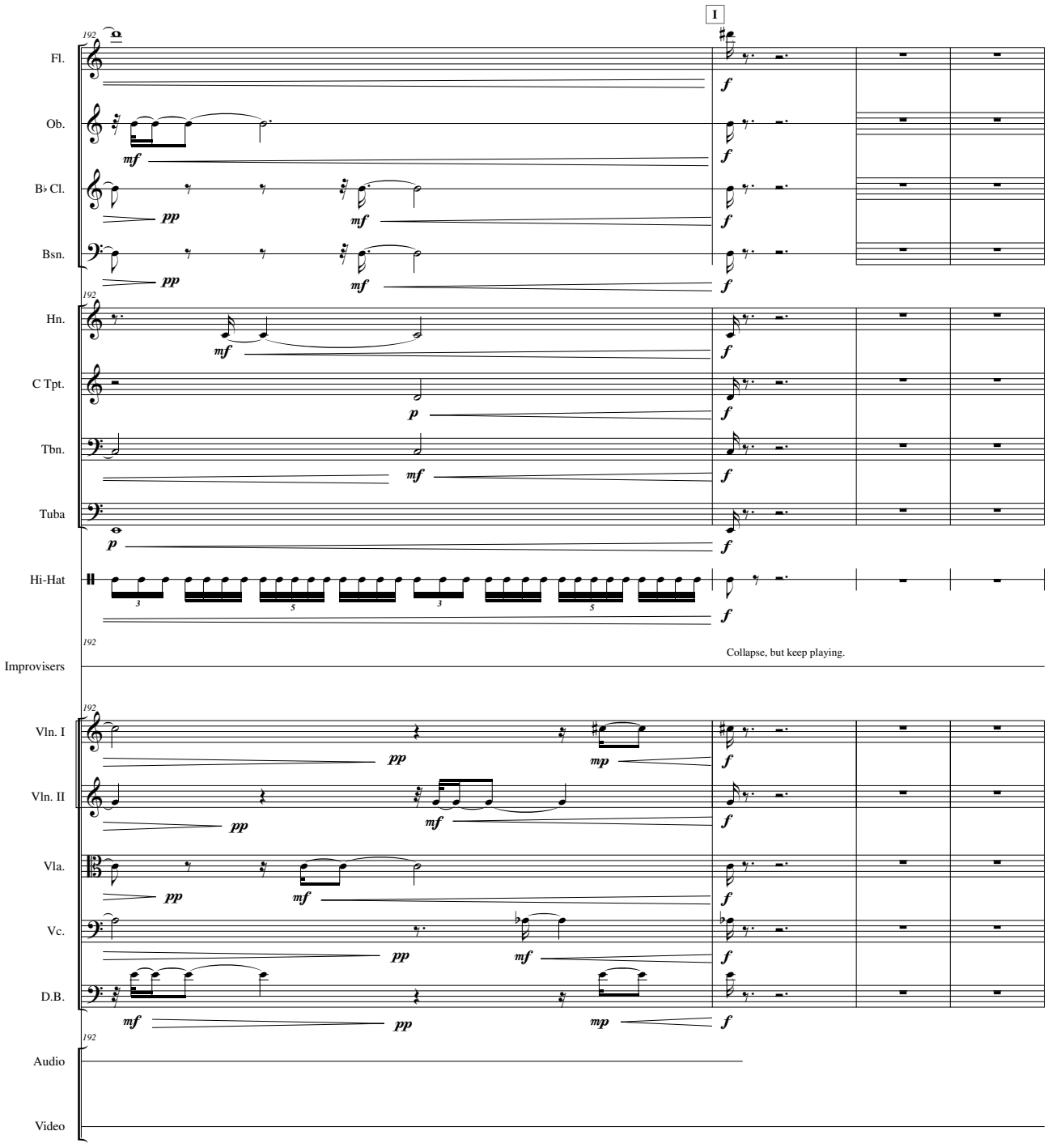

176
Fl.
Ob.
B♭ Cl.
Bsn.
176
Hn.
C Tpt.
pp
pp
mf
pp
Tbn.
pp
mf
pp
Tuba
pp
mf
pp
Hi-Hat
5
5
5
176
Improvisers
176
Vln. I
Vln. II
Vla.
Vc.
D.B.
176
Audio
Video

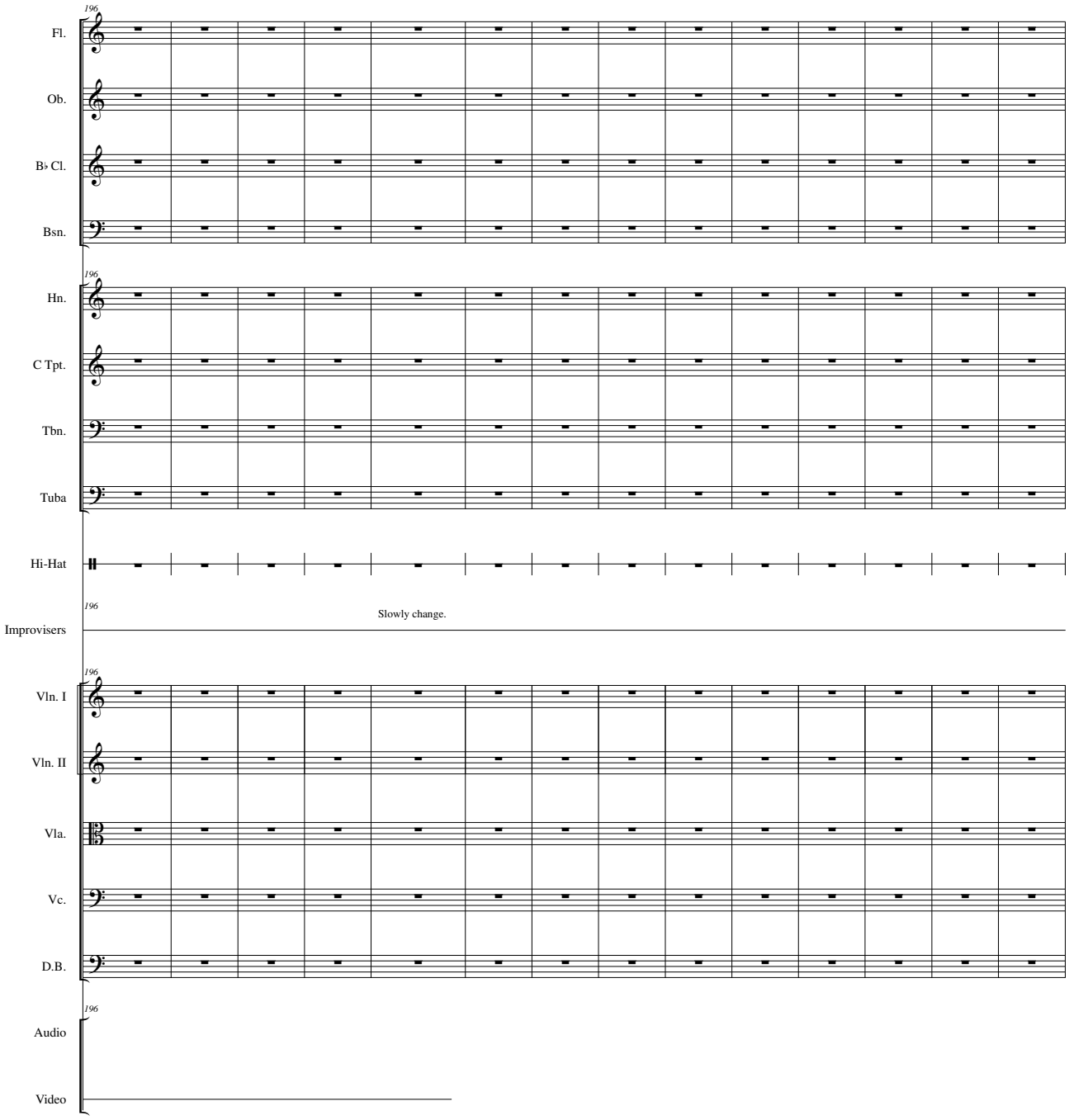

180
Fl.
Ob.
multiphonic
B♭ Cl.
multiphonic
Bsn.
multiphonic
Hn.
C Tpt.
Tbn.
Tuba
Hi-Hat
Improvisers
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.
arco
D.B.
arco
Audio
Video
mf
pp

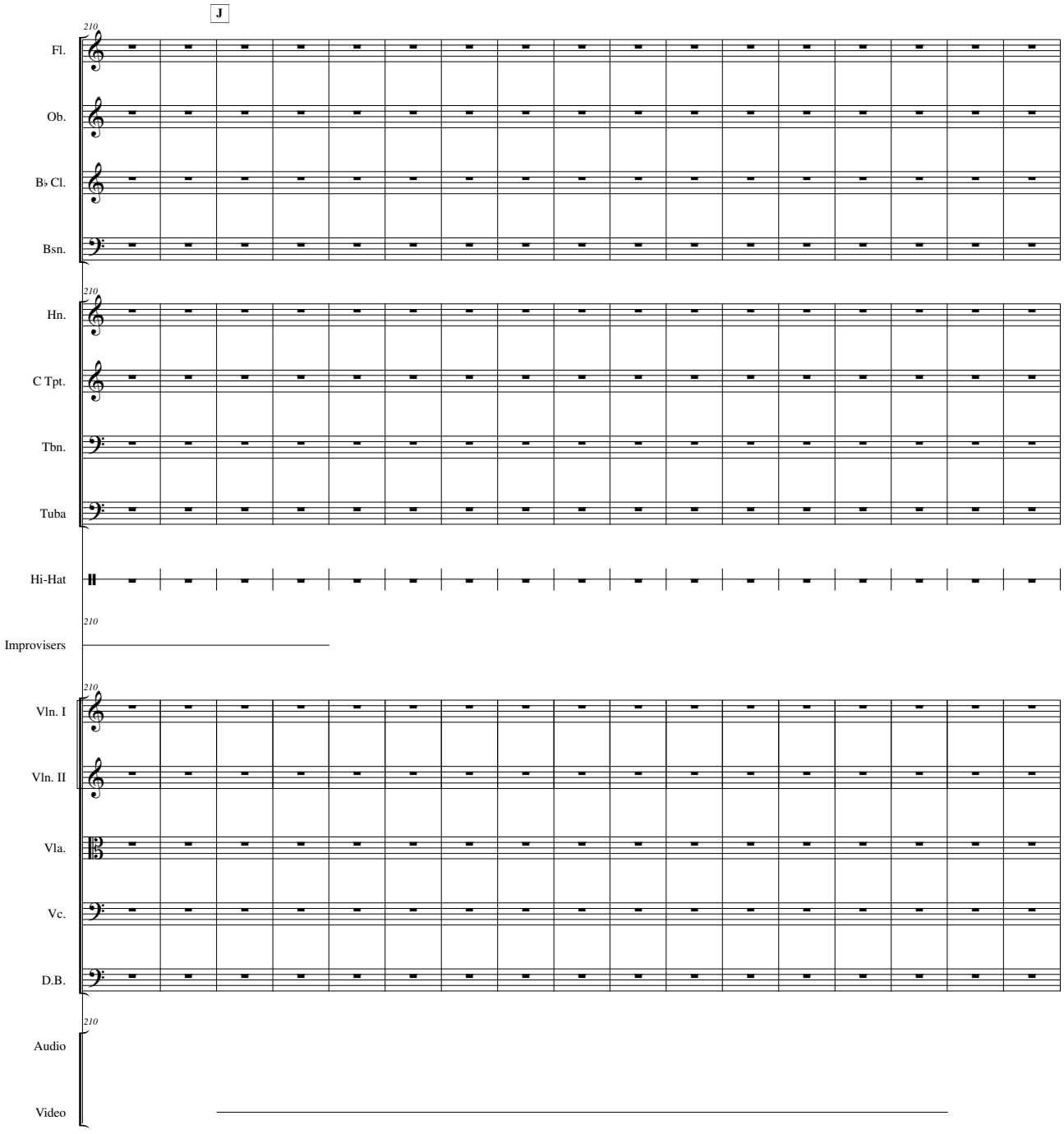

183
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Hi-Hat
half open hi-hat
Improvisers
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video

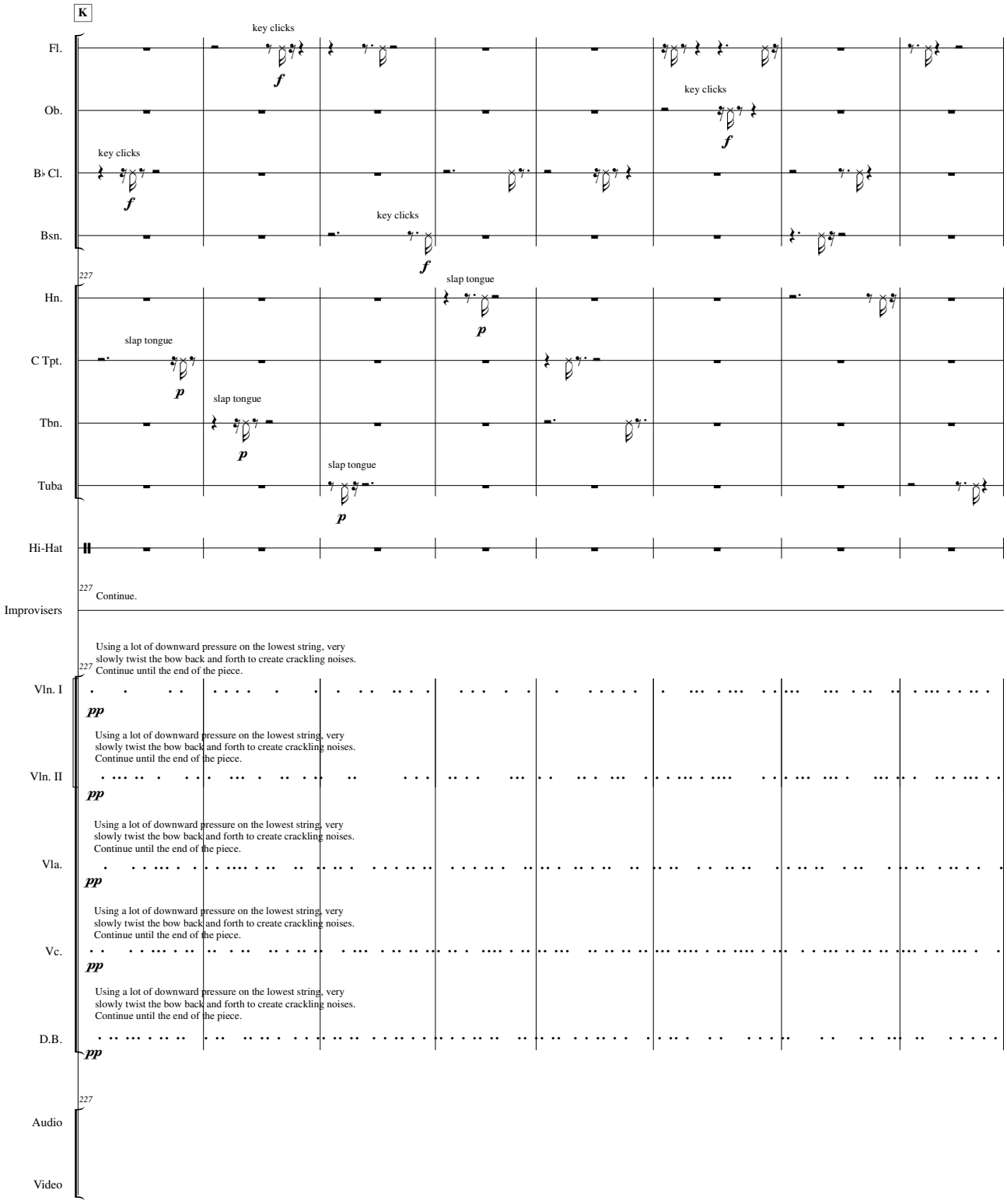

186
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Hi-Hat
Improvisers
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video
mf
pp

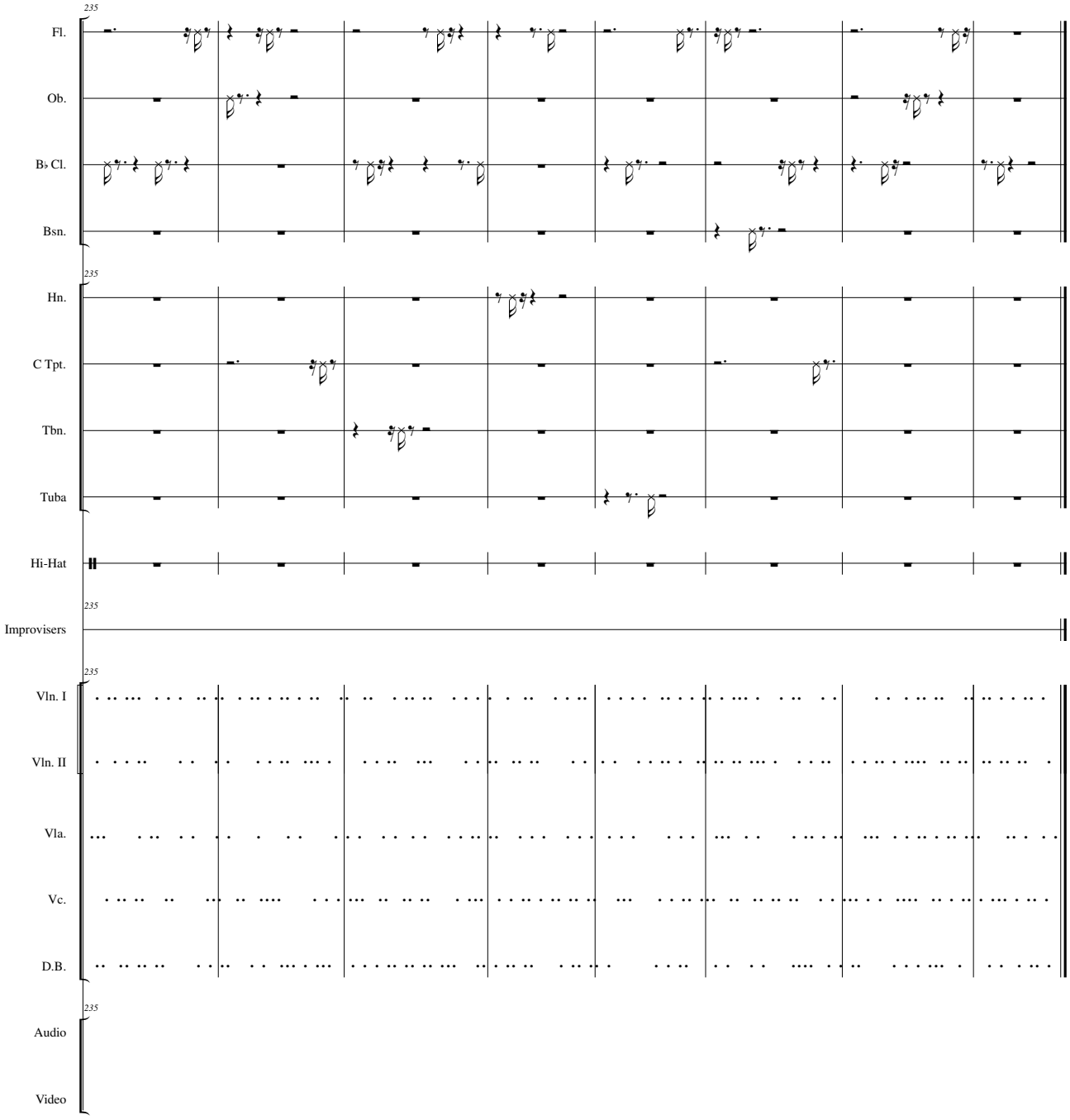

189
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Hi-Hat
open hi-hat
Improvisers
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video


I
192
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Hi-Hat
Improvisers
Collapse, but keep playing.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Audio
Video


196
Fl.
Ob.
B♭ Cl.
Bsn.
196
Hn.
C Tpt.
Tbn.
Tuba
Hi-Hat
196
Slowly change.
Improvisers
196
Vln. I
Vln. II
Vla.
Vc.
D.B.
196
Audio
Video


J
210
Fl.
Ob.
B♭ Cl.
Bsn.
210
Hn.
C Tpt.
Tbn.
Tuba
Hi-Hat
210
Improvisers
210
Vln. I
Vln. II
Vla.
Vc.
D.B.
210
Audio
Video


K
Fl.
key clicks
f
Ob.
key clicks
f
B♭ Cl.
key clicks
f
Bsn.
key clicks
f
227
Hn.
slap tongue
p
C Tpt.
slap tongue
p
Tbn.
slap tongue
p
Tuba
slap tongue
p
Hi-Hat
227
Improvisers
Continue.
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.
227
Vln. I
pp
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
pp
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.
Vla.
pp
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.
Vc.
pp
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.
D.B.
pp
227
Audio
Video


235
Fl.
Ob.
B♭ Cl.
Bsn.
235
Hn.
C Tpt.
Tbn.
Tuba
Hi-Hat
235
Improvisers
235
Vln. I
Vln. II
Vla.
Vc.
D.B.
235
Audio
Video