Untitled for Piano, Harp, Vibraphone, Electric Guitar and Electronics

Master’s Thesis

Presented to

The Faculty of the Graduate School of Arts and Sciences
Brandeis University
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Master of Fine Arts

in

Composition and Theory

by

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ABSTRACT

Untitled for Piano, Harp, Vibraphone, Electric Guitar and Electronics

A thesis presented to the Department of Music

Graduate School of Arts and Sciences
Brandeis University
Waltham, Massachusetts

By David Stenson

An original composition for ensemble and electronics.
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Numbers enclosed in squares are rehearsal markers.

This piece should be performed with a click track:

Letters in enclosed in pentagons are spoken in the click track to further coordinate timings. They generally occur one measure before an entrance, significant change, or point of ensemble coordination.

Electronics:

Numbers enclosed in circles show pedal cues for the pianist. On each cue, the pianist should step on a footswitch slightly before a note is played on the instrument to trigger the corresponding electronics response. Each response is a scanning and distortion of transpositions of the spectrum of the piano tone that corresponds to a given cue.

The guitarist should play with moderate distortion for the entirety of the piece.

The harp should be amplified.

Guitar notations:

\[\text{Slide from initial pitches to target pitches over duration of note.}\]

\[\text{Slide from initial pitches to target pitches over duration of note, with durational emphasis on initial pitches.}\]

\[\text{Bend initial pitches up a semitone over the duration of the note}\]

\[\text{Repeat bracketed fragment for duration of arrow.}\]

\[\text{Using a loop pedal, record the fragment in brackets into loop buffer and begin playback after recording is complete. When loop is active, arrow notation specifies duration of playback.}\]

\[\text{Turn off loop playback.}\]

The guitar sounds one octave below written pitch.

The harp sounds as written. The harpist should retune the following strings \(\frac{3}{4}\) tone flat: