

MODES OF STASIS (PROGRESSION)

2019/2020

Score

Jan Foote

Instrumentation

2 Alto Saxophone 1 Alto Saxophone (doubling Baritone Saxophone)

1 Electric Guitar

4 Percussion

Percussion 1 (Cone Chimes, Tubular Glockenspiel)

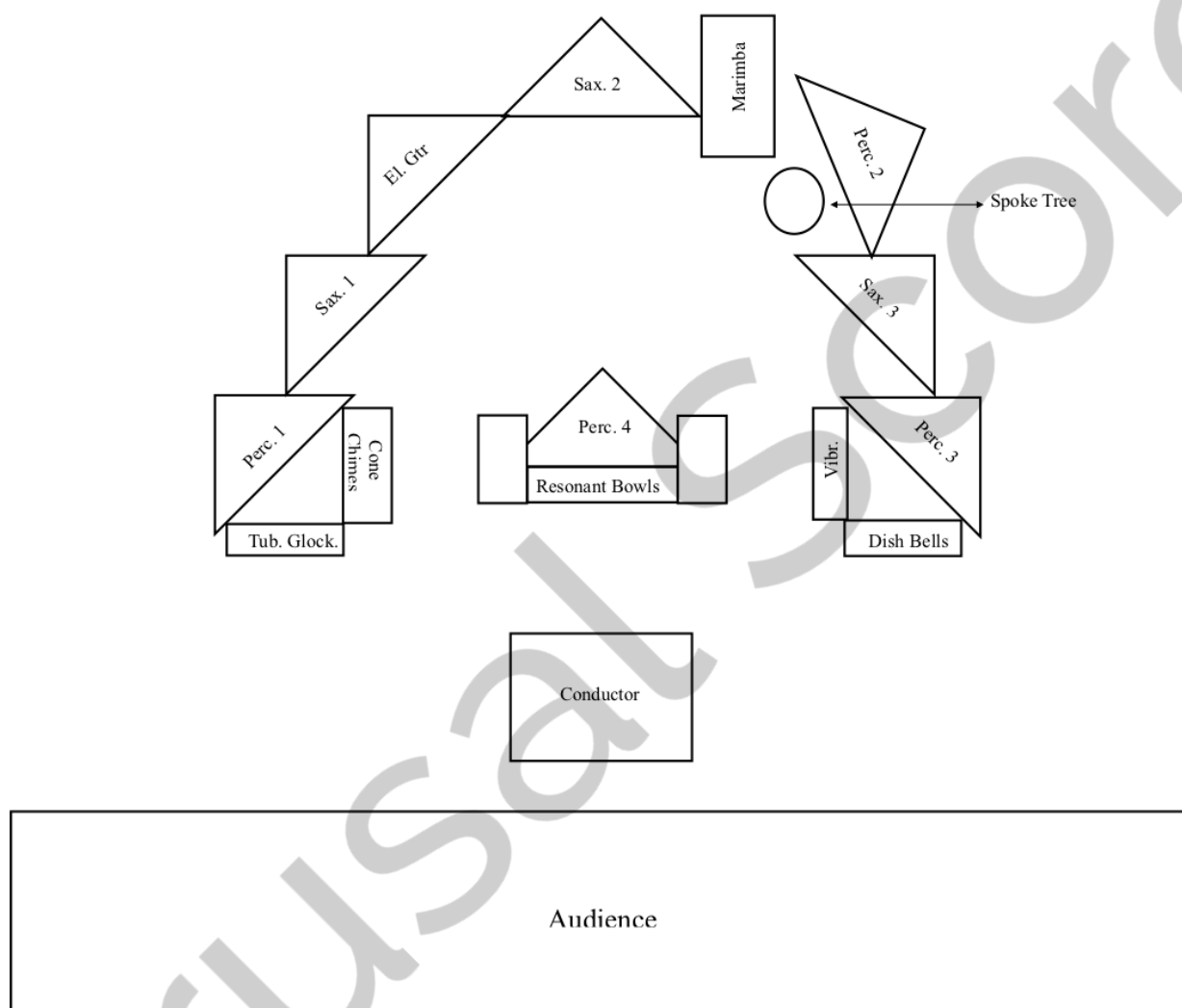
Percussion 2 (Marimba, Spoke Tree)

Percussion 3 (Vibraphone, Dish Bells)

Percussion 4 (Alarm Bells, Small Brass Bowls, Kyoto Bowls, Large Metal Bowls)

The score is transposed

Stage Layout



Percussion Tuning

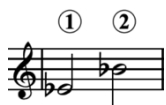
Inverted Dish Bells



Spoke Tree



Alarm Bells



Small Brass Bowls



Kyoto Bowls



Large Metal Bowls



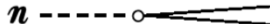
Performance Notes

 - From/to silence

Electric Guitar

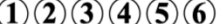
 - Guitar tuning

 - Play chord as an arpeggio using pinch harmonics

 - Strike notes with volume off, then volume pedal in when all notes are resonating

 - Wobble neck of guitar backwards and forwards to create fluctuating tone

Percussion (general)

 - Numbers above notes indicate which object to strike, organised from low to high

 - Use beater

 - Use bow

- Open and close mouth very close to resonating pitch to create a filter effect

Percussion (resonators)

 - Numbers above notes indicate which object to strike, organised from low to high

 - Use felt stick to excite the bowls with as little attack and as unbroken a sound as possible

 - Strike bowl with felt stick

Performance Notes (continued)

General Notes

All dynamics need to be adjusted to the dynamics of the singing bowls.
The singing bowls have a general "p" dynamic, which may vary depending on size of bowl, density of metal, etc.
However, this is the base dynamic on which everything else is based.

The piece should sound like one continuously fluctuating block of sound.
Allow space for resonance to be heard.
Entries coming from and going to silence should be done as seamlessly as possible.
The tempo is not as important as the resonance; therefore the tempo can fluctuate quite dramatically as long as the resultant resonances are given time to coexist.

Every fermata is uncoun ted. Leave time for the decaying resonances to fade, until only the notes played in the fermata are heard or the resonating notes have decayed sufficiently for the sound not to become too muddy.
Conductor cues when ready to continue.

Saxophones

The saxophones should be played with a clean tone (without vibrato) throughout.
They should blend with the resonance of the struck instruments, creating a variety of beating patterns.
When 'alternate fingerings' is written, the choice of alternate fingering is up to the player.
Preferably use alternate fingerings which are slightly out of tune with an equal tempered pitch.
Organise beforehand who will use which fingerings.
Note: One player should always be playing using the standard fingering.

When playing a tone, keep the same fingering throughout its length, unless stated otherwise.
If no alternate fingerings are possible, then play with standard fingerings. If no alternate fingerings are possible with a timbral trill, then do a light flutter tongue or soft growl if possible.

Electric Guitar

Electric guitar necessary equipment:
Volume pedal
Overdrive Pedal
Reverb Pedal
Whammy bar

The guitar uses a number of natural harmonics. To get the cleanest sound possible, a fair amount of overdrive is necessary.
These harmonics should all be played firmly to get the most resonant sound possible.
Dynamics should be controlled with the volume control.

Percussion 1, 2 & 3

All attacks should have a clean tone and not be too sharp.

Use soft beaters, however this may change depending on the instrument.

The percussionists can decide on which beater works best as long as they keep the overall, homogeneous sound of the piece in mind.

The "Dish Bells" are to be placed upside down so that the small feet are facing upwards. This allows them to resonate for longer and have a cleaner attack.

Percussion 4 (resonators)

It is not necessary to strictly follow the beats and rhythm that I have written.

Take your time to allow the bowl to resonate properly. This can be either more quickly or more slowly than what is written.

At a fermata, communicate with the conductor that you are all in the same place. Try to change bowls as seamlessly as possible,

so that it may not be immediately apparent that you've switched. Allow the sound of the succeeding bowl to 'grow' out of the preceding one.

Modes of Stasis (progression)

Jan Foote

45" $\frac{4}{4}$ c. = 44 **** x-fade** $\frac{6}{4}$ $\frac{4}{4}$ **A** 30"

Alto Saxophone 1

Alto Saxophone 2

Alto Saxophone 3

Electric Guitar

Tubular Glockenspiel

Cone Chimes

Inverted Dish Bells

Vibraphone

Spoke Tree

Marimba

Alarm Bells

Small Brass Bowls

Kyoto Bowls

Large Metal Bowls

⑥ Guitar tuned regularly, but with string 1 tuned down to Eb
l.v. sempre

l.v. sempre

l.v. sempre

p

l.v. sempre

l.v. sempre

One slow bow, then let ring

p

l.v. sempre

p

l.v. sempre

p

l.v. sempre

pp

l.v. sempre

l.v. sempre

① l.v. sempre
Play with a continuous a sound as possible

②

*Use alternate fingerings when possible to create slightly different tunings with other saxophones. Use standard fingering when no alternates are available
 **Diminuendo of one saxophone crossfades with crescendo of other saxophone to create a crossfade effect

15 **B**

A. Sax. 1

A. Sax. 2

A. Sax. 3

E. Gtr.

T. Glock.

C. Ch.

Inv. D. Bells

Vib.

S. Tr.

Mar.

Al. Bell

S.B.B.

K.B.

L.M.B.

mf *p*

mf *p*

mf

n *mf* *mp*

f *p*

p *mp* *p*

p *p*

Timbral trill, not too fast

2/4 4/4 2/4 3/4

2/4 4/4 2/4 4/4

② ④ ③ ① ② ① ⑤

31 **D** $\frac{2}{4}$ $\frac{5}{4}$

A. Sax. 1 *mf*

A. Sax. 2 *mf* *p*
Timbral trill, not too fast

A. Sax. 3 *mf*

E. Gtr. *n* *mf*

T. Glock.

C.Ch. *f*

Inv. D. Bells

Vib. *p* *mp* *p* *mp*

S. Tr. *mf* ⑥

Mar.

Al. Bell **D** ② $\frac{2}{4}$ $\frac{4}{4}$

S.B.B. ③

K.B.

L.M.B.

43 $\frac{6}{4}$ E $\frac{4}{4}$ $\frac{2}{4}$

A. Sax. 1 *mf* *p*

A. Sax. 2 *mf*

A. Sax. 3 *mf* *p*

E. Gtr. *n* *mf*

T. Glock.

C. Ch. *f*

Inv. D. Bells

Vib. *mf*

S. Tr. $\textcircled{7+8}$ *mf* $\textcircled{6}$ *mp*

Mar.

Al. Bell $\frac{6}{4}$ E $\frac{4}{4}$ $\frac{2}{4}$

S.B.B. $\textcircled{4}$ $\textcircled{3}$ $\textcircled{4}$ $\textcircled{3}$

K.B. $\textcircled{2}$ $\textcircled{2}$

L.M.B. $\textcircled{6}$ $\textcircled{6}$

53 $\frac{4}{4}$ G H

A. Sax. 1 *mf*

A. Sax. 2 *mf* *p*

A. Sax. 3 *mf*

E. Gtr. *mp* *mp*

T. Glock.

C. Ch. *mp*

Inv. D. Bells

Vib. *p*

S. Tr. *p* ⑧

Mar.

Al. Bell $\frac{4}{4}$ G ① H

S.B.B. ④ ①

K.B. ②

L.M.B. ⑥

This musical score is for the piece "The Rose Tree". It features a variety of instruments including three Alto Saxophones (A. Sax. 1, 2, 3), Electric Guitar (E. Gtr.), Tom-tom Glockenspiel (T. Glock.), Chimes (C.Ch.), Inverted D. Bells, Vibraphone (Vib.), Soprano Trumpet (S. Tr.), Maracas (Mar.), Al. Bell, S.B.B., K.B., and L.M.B. The score is divided into measures with time signatures of 6/4, 2/4, and 4/4. Dynamics such as mp (mezzo-piano) and p (piano) are indicated throughout. A large watermark "Royal School" is visible across the page.

[illegible]

M

3/8 4/4 3/8 4/4 2/4

A. Sax. 1

mp *mp*

A. Sax. 2

p *mf*

Accentuate beatings with glissando

A. Sax. 3

mp *mp*

E. Gtr.

⑥ Wammy bar, slowly bend down 1/2 step ②

p *mp* *p* *mp*

T. Glock.

C. Ch.

mp *f*

Inv. D. Bells

Vib.

f *mp*

S. Tr.

⑥ *mp*

Mar.

M

3/8 4/4 3/8 4/4 2/4

Al. Bell

② ②

S.B.B.

⑤ ④ ③

K.B.

② ② ④ ①

L.M.B.

⑥ ⑥

91 $\frac{4}{4}$ $\frac{4}{8}$ $\frac{4}{4}$ $\frac{2}{4}$

A. Sax. 1 *mp* *mp*

A. Sax. 2 1/4 note timbral trill *p*

A. Sax. 3 *mp* *mp*

E. Gtr. *mp* *p* *mp* Wammy bar, slowly bend down 1/2 step

T. Glock.

C.Ch. *pp* *p* *pp* *mp*

Inv. D. Bells

Vib. *f* *pp* *pp*

S. Tr. *mp*

Mar.

Al. Bell $\frac{4}{4}$ $\frac{4}{8}$ ① ② $\frac{4}{4}$ $\frac{2}{4}$ ②

S.B.B. ④ ④ ⑤

K.B. ① ② ② ④

L.M.B.

102 $\frac{5}{8}$ Q $\frac{4}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

A. Sax. 1 *mp* *mp* *mp*

A. Sax. 2 *p* *p* Slow, 1/4 note timbral trill

A. Sax. 3 *mp* *mp* *mp*

E. Gtr. *p* *mp* *p* *mp*

T. Glock.

C. Ch. *f* *mp*

Inv. D. Bells *f* *mp*

Vib. *mp* *f*

S. Tr. *mp* *mp*

Mar.

Al. Bell $\frac{5}{8}$ Q $\frac{4}{4}$ $\frac{5}{8}$ ① ② $\frac{4}{4}$ ②

S.B.B. ③ ④ ③ ⑤

K.B. ① ① ② ④ ②

L.M.B. ⑥ ⑤ ⑤

109 $\frac{5}{8}$ $\frac{2}{4}$

A. Sax. 1

A. Sax. 2

A. Sax. 3

E. Gtr.

T. Glock.

C. Ch.

Inv. D. Bells

Vib.

S. Tr.

Mar.

Al. Bell

S.B.B.

K.B.

L.M.B.

p

mp

f

p

$\frac{5}{8}$ $\frac{2}{4}$

[illegible]

124 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ 25 $\frac{4}{4}$

A. Sax. 1

A. Sax. 2

A. Sax. 3

E. Gtr.

T. Glock.

C. Ch.

Inv. D. Bells

Vib.

S. Tr.

Mar.

Al. Bell

S.B.B.

K.B.

L.M.B.

f *mp* *f* *mp* *f* *mp* *mf* *pp*

132 $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$

A. Sax. 1

A. Sax. 2

A. Sax. 3

E. Gtr.

T. Glock.

C. Ch.

Inv. D. Bells

Vib.

S. Tr.

Mar.

Al. Bell

S.B.B.

K.B.

L.M.B.

mp *f* *mp* *mf*

mp *p* *mp* *pp*

⑤ ③ ①

⑪ ⑩ ⑨

⑤ ⑩ ⑦ ⑤ ②

② ④ ⑥ ③

① ④

140 $\frac{4}{4}$ $\frac{7}{4}$ 29 $\frac{7}{4}$

A. Sax. 1

A. Sax. 2

A. Sax. 3

E. Gtr.

T. Glock.

C.Ch.

Inv. D. Bells

Vib.

S. Tr.

Mar.

Al. Bell

S.B.B.

K.B.

L.M.B.

p

pp

p

③

④

③+11

②+10

①

⑧

⑦

⑦

⑥

③

④

⑥

③

⑤

⑤

④

⑤

147

A. Sax. 1

A. Sax. 2

A. Sax. 3

E. Gtr.

T. Glock.

C. Ch.

Inv. D. Bells

Vib.

S. Tr.

Mar.

Al. Bell

S.B.B.

K.B.

L.M.B.

1+2 6 5

n -----

① ②

⑧ ⑧

⑤ ⑦ ③ ④ ⑥ ⑤ ⑦ ④ ③ ⑥

⑤ ④ ⑤

159 $\frac{4}{4}$ **X** $\frac{2}{4}$ $\frac{4}{4}$

A. Sax. 1 *p* sempre

A. Sax. 2

A. Sax. 3 *p* sempre

E. Gtr. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ *mp* sempre

T. Glock. $\frac{8}{8}$ *mf* $\frac{8}{8}$ *mp* sempre

C. Ch. *p* *mp* sempre

Inv. D. Bells $\frac{8}{8}$ ① *p*

Vib. *p* *mp* sempre

S. Tr. ⑦ *p* ⑥ *mp* sempre

Mar. *pp*

Al. Bell $\frac{4}{4}$ **X** ② $\frac{2}{4}$ $\frac{4}{4}$ ②

S.B.B. ⑤ ③ ① ④ ②

K.B. ④

L.M.B. ④ ⑥

170 $\frac{2}{4}$ $\frac{4}{4}$ Y

A. Sax. 1

Bari. Sax.

A. Sax. 3

E. Gtr.

T. Glock.

C.Ch.

mp sempre

Inv. D. Bells

Vib.

mp sempre

S. Tr.

f

mp sempre

Mar.

pp

pp

Al. Bell

$\frac{2}{4}$ $\frac{4}{4}$ Y

S.B.B.

K.B.

L.M.B.

180

A. Sax. 1

Bari. Sax.

A. Sax. 3

E. Gtr.

T. Glock.

C.Ch.

Inv. D. Bells

Vib.

S. Tr.

Mar.

Al. Bell

S.B.B.

K.B.

L.M.B.

mp sempre

pp

④ ⑥ ⑤ ④ ⑥

⑥ ④

①

⑥ ⑫ ⑨ ⑧

④ ② ④

⑤ ③

Detailed description of the musical score: The score is for measures 180 to 184. A. Sax. 1 plays a series of dotted half notes: Bb, Bb, Bb, D, D. Bari. Sax. plays a half note Bb, followed by a half note D, then a half note Bb. A. Sax. 3 plays a half note Bb, followed by a half note D, then a half note Bb. E. Gtr. plays a series of chords: Bb (4), Bb (6), Bb (5), Bb (4), Bb (6). T. Glock. plays a half note Bb. C.Ch. plays a series of chords: Bb, Bb, Bb, Bb, Bb. Inv. D. Bells plays a half note Bb. Vib. plays a series of chords: Bb, Bb, Bb, Bb, Bb. S. Tr. plays a half note Bb, followed by a half note D, then a half note Bb. Mar. plays a series of chords: Bb, Bb, Bb, Bb, Bb. Al. Bell plays a half note Bb. S.B.B. plays a half note Bb, followed by a half note D, then a half note Bb. K.B. plays a half note Bb, followed by a half note D, then a half note Bb. L.M.B. plays a half note Bb, followed by a half note D, then a half note Bb. Dynamics include *mp sempre* and *pp*. Rehearsal marks are indicated by circled numbers: 4, 6, 5, 4, 6, 6, 4, 1, 6, 12, 9, 8, 4, 2, 4, 5, 3.

190

A. Sax. 1

Bari. Sax.

A. Sax. 3

E. Gtr.

T. Glock.

C.Ch.

Inv. D. Bells

Vib.

S. Tr.

Mar.

Al. Bell

S.B.B.

K.B.

L.M.B.

mp sempre

pp

200

2/4

4/4

A. Sax. 1

Bari. Sax.

A. Sax. 3

E. Gtr.

T. Glock.

C.Ch.

Inv. D. Bells

Vib.

S. Tr.

Mar.

Al. Bell

S.B.B.

K.B.

L.M.B.

To Kyoto Bells

Kyoto Bells

To Large Metal Bells

Large Metal Bells

pp

pp

12

BB

2/4

4/4

211

A. Sax. 1

Bari. Sax.

A. Sax. 3

E. Gtr.

T. Glock.

S.B.B.

Inv. D. Bells

L.M.B.

S. Tr.

Mar.

Al. Bell

S.B.B.

K.B.

L.M.B.

Preview Score