Douglas C. Wadle

Cloister Walk, No. 2

(realization, February, 2008)

four tenor-bass trombones

PLAINSOUND MUSIC EDITION

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Thank You!

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NOTES for performers

This realization of *Cloister Walk, No. 2*, was constructed from only six of the thirty-six segments distributed as a map on the master score. Each segment contains between one and six phrases of equal duration ending with a four-note chord under a fermata. There are a total of seventy such phrases in the entire piece, only fourteen of which were used as source material for this realization. A realization is constructed by moving freely between segments according to tunable frequency relationships between a given pitch and the pitches found in the other segments or by proceeding linearly through the present segment. The limitations of material in the construction of this realization were introduced to produce a result of fairly short duration for concert presentation, though much longer realizations for non-traditional settings are encouraged.

The pitch material for *Cloister Walk, No. 2* is notated using the Extended Helmholtz-Ellis (HE) notaion system developed by Marc Sabat and Wolfgang von Schweinitz. A table of all the pitches contained in this realization with their HE notation and nearest twelve-tone equal tempered (ET) notation and cent deviation from equal temperament is included. Where no HE accidental is required, the appropriate cent deviation fro ET is given above each instance of the pitch. An ossia staff with the equal-tempered pitch class and cent deviation is provided above each newly introduced pitch (by page and part) in the score. Slide positions are indicated by roman numerals followed by smaller Arabic numerals indicating partial numbers. The slide positions are approximate and refer to the standard position of the nearest equal-tempered pitch.

Tunable frequency relationships between parts are notated with dotted lines and ratios indicating this relationship. A table of frequency ratios used for tuning and their equal-tempered counterparts is also included.

The rhythmic notation is proportional, the total duration of the piece to be determined by the time it takes to accomplish the most difficult tuning job of the shortest notated duration. Where the notated duration is not terminated with a notehead, the player may end at any time between the last notehead in that sustain line and the end of the sustain line. The players should maintain a sense of forward momentum where new pitches are introduced by keeping the durations of events as short as possible without violating the proportional notation, pushing the lower limit of the notated durations if necessary.

The players should stand in a square formation, facing inward. When tuning an interval, the players with the related pitches should angle themselves toward each other. Where the players are across from one another, the players not involved in the tuning job at hand should turn away from the player introducing a new pitch (if they are sustaining a pitch, themselves). Once the newly introduced pitch is firmly established, the players should all return to their inward facings.

The players should all tune their open first position fifth partial to an equal-tempered D. The player on part II should tune his or her F-valve down 51 cents to create an 11:8 frequency relation with the open first position fundamental.

Los Angeles, February 2008

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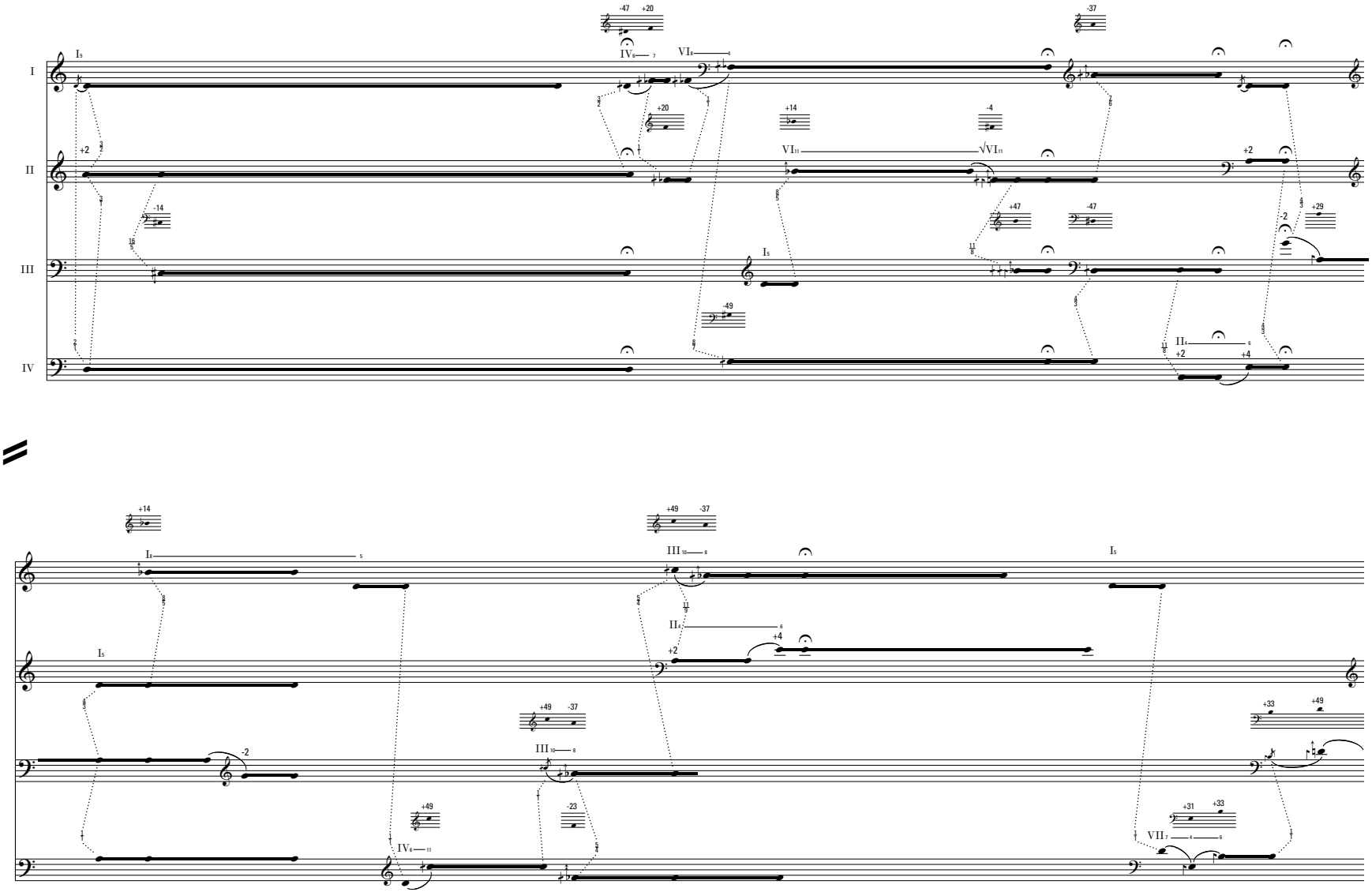

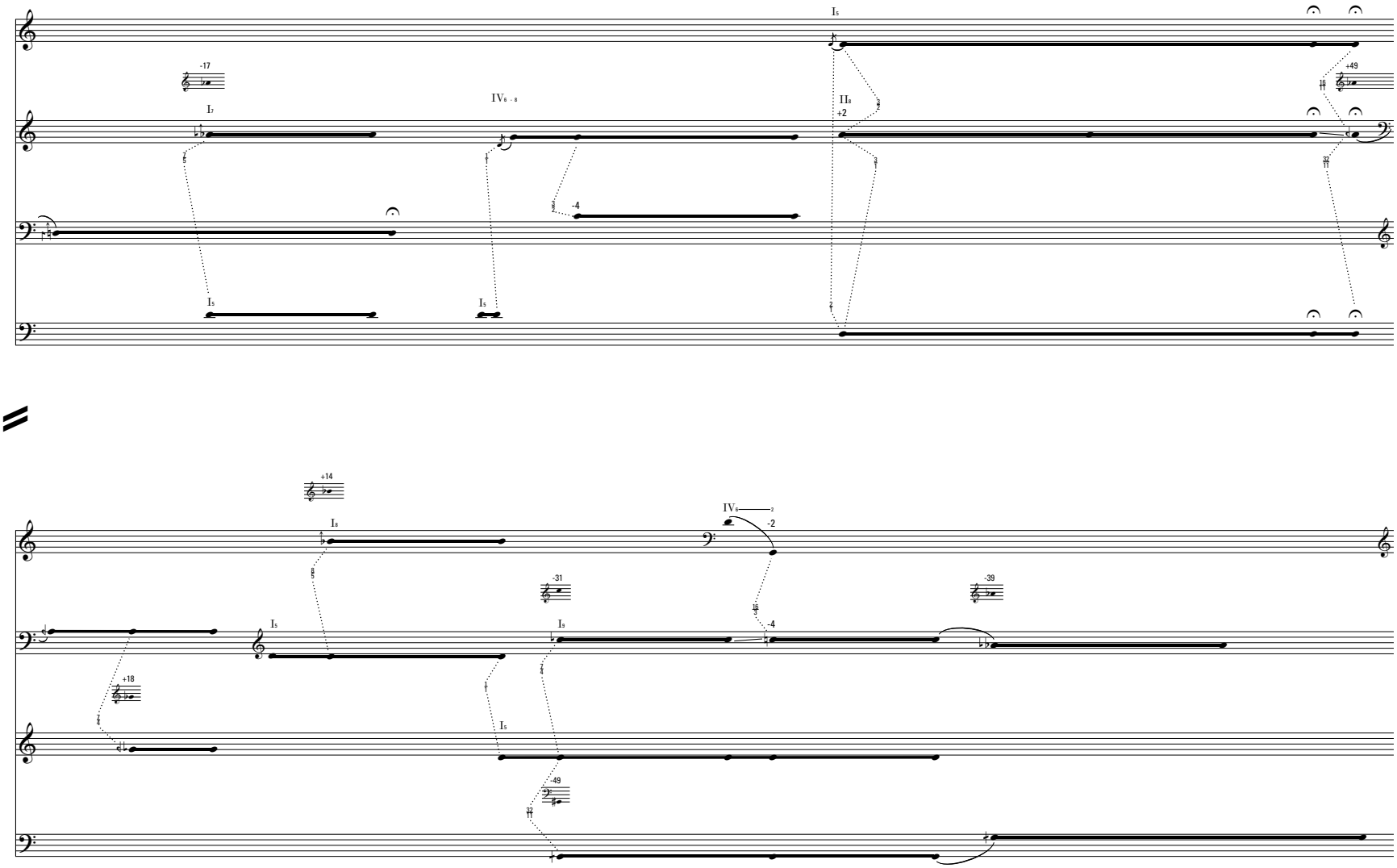
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I7
IV6 - 8
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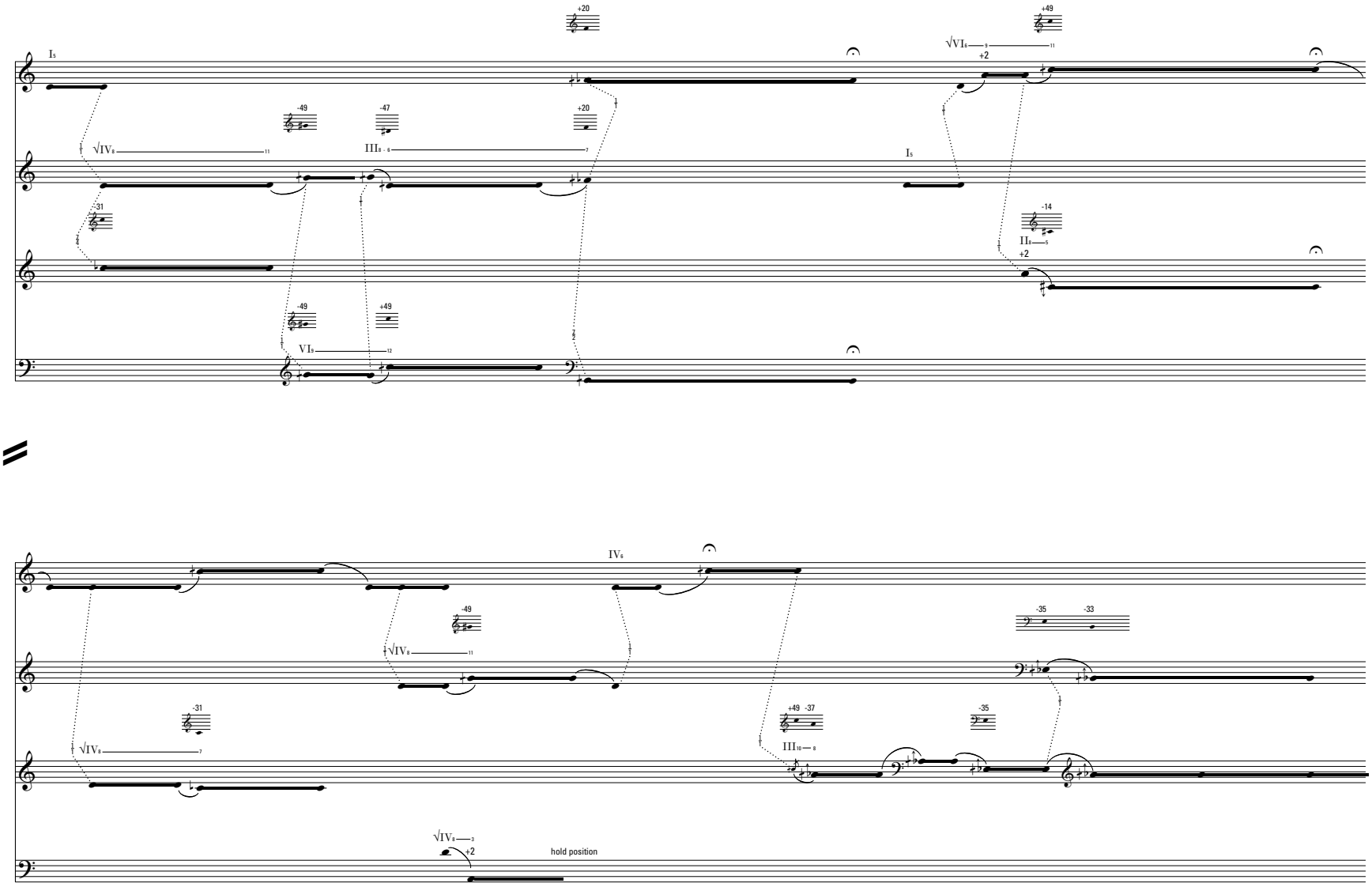
hold position