

TOOTH NECKLACE (2020) FOR ENSEMBLE

Stephen Ryan Jackson (1992-)

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Winner of the Penn State University
2022 International Call for Scores

Short biography

The music of Boston-based composer and trumpet player, Stephen Ryan Jackson (b.1992) examines and recreates seemingly indescribable sensations. His music often draws inspiration from careful observation of everyday phenomena; stretching, distorting, and reexamining them in order to create works that avoid the concept of narrative and allow audiences to reevaluate and find beauty in aspects of daily life that they might overlook. Jackson composes in a variety of mediums including works for orchestra, wind ensemble, chamber, and vocal music, often interweaving electronic elements with acoustic instruments. In addition to his composing endeavors, Jackson is an accomplished trumpet player specializing in new works for solo trumpet and electronics.

Resumen

Tooth Necklace takes inspiration in the act of consumption (both metaphorical and literal). The rhythms and timbres are taken from transcribing source recordings of chewing and swallowing and the resultant texture is orchestrated "hocket-like" throughout the ensemble. The unrelenting nature of this music creates this image in my mind where the ensemble functions as some imaginary creature or being that is consuming the audience.

www.stephenryanjackson.com

Tooth Necklace

for flute, bass clarinet, violin, cello, piano, percussion

Stephen Ryan Jackson

commissioned by catchfire collective

Tooth Necklace (2020)

instrumentation:

flute
 bass clarinet in B \flat
 percussion
 piano
 violin
 cello

duration:

9:00 - 9:30 minutes

program notes:

gnawing || chewing || tearing || grinding || consuming
 {this piece is meant to recreate that distinct sensation}

Tooth Necklace takes inspiration in the act of consumption (both metaphorical and literal). The rhythms and timbres are taken from transcribing source recordings of chewing and swallowing and the resultant texture is orchestrated "hocket-like" throughout the ensemble. The unrelenting nature of this music creates this image in my mind where the ensemble functions as some imaginary creature or being that is consuming the audience.

Tooth Necklace was written for the amazing musicians of Catchfire Collective (completed Aug. 1, 2020)

performance notes:

all: aleatoric notation - any figure followed by a thick black duration line should be repeated and improvised on asynchronously until the end of the duration line

winds: overblow - force more air than needed to play the pitch to distort the tone. Can cause occasional multiphonics, airy tone color or cracking, which is encouraged.

growl - sing, growl or scream a note while playing that is inharmonic with the written pitch.

"airy quality" - at Reh. **D-F** & **L-end** play with an airy tone color. Between a 60/40 - 50/50 ratio of tone vs. air.

air sound - force air into the instrument. Between a 20/80 to a 0/100 ratio of tone vs. air.

multiphonic - at Reh. **J** drone on any multiphonic with an E \flat concert fundamental. Freely shape and explore the multiphonic to create a squealing, roaring, sound.

strings: tone color - throughout, everything should be played with a slight sul pont. to create an edge to the sound. Written (s.p & m.s.p) should be overexaggerated and "m.s.p" should sound squealing and glassy with little to no fundamental pitch.

overpressure / scratch tone - bow using heavy pressure with slow bow speed. Works best closer to the bridge (sul pont.) Should produce a tearing, grating sound with little to no pitch.

air sound - bow directly on the bridge to create an airy sound. Occasionally m.s.p sounds might occur which is encouraged.

very slow bow - bow so slowly the the tone is slightly distorted, allow the bow hair to occasionally "catch" on the string, creating a sputtering, crunchy rhythm.

Tooth Necklace (2020)

performance notes (cont.):

piano: articulation / pedaling - unless otherwise notated the articulation should always be short and percussive (but still with discernible pitch). Pedal use is up to the performer, except at Reh. **D** where it should remain down to create a washed out, undulating wave type sound.

muting - any pitch with a **+** above it is to be muted by placing a finger on the corresponding string (in order: D2, F3, G♭3, B3) These should be a "bell" or "gong-like" as possible"

string scrape - using either a guitar pick or credit card, slowly rub along the string with heavy pressure.

percussion key:

The diagram shows a musical score for percussion instruments. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. A bracket on the left side of both staves is labeled "Percussion Key".

The treble staff contains notes for "metal pitched pipes" and "glockenspiel bars".

The bass staff contains notes for "kick drum", "brake drum or similar", "two semi-resonant clay pots (large, medium)", "3 junk metal objects (small, medium, large)", "3 junk glass objects (small, medium, large)", "guitar (pick scrape along low string)", and "guitar (strum above nut)".

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Transposing Score

- Tooth Necklace -

for catchfire collective

Stephen Ryan Jackson
(2020)

Almost Always Aggressive (♩ = 138 - 144)

The score is for a piece titled "Almost Always Aggressive" by Stephen Ryan Jackson, composed in 2020. It is a transposing score for a catchfire collective. The tempo is marked as ♩ = 138 - 144. The score is in 4/4 time and consists of six staves: Flute, Bass Clarinet in B \flat , Violin, Violoncello, Percussion, and Piano.

- Flute:** Starts with a melody in the first measure (mf). The second measure has a trill (tr) and a dynamic shift from pp to mp, with the instruction "color Bs. Cl". The third measure continues the melody (mf). The fourth measure has an "overblow (o.b) like a shakuhachi" instruction and a dynamic shift from p to f. The piece ends with a "norm." instruction and a dynamic shift from p to f.
- Bass Clarinet in B \flat :** Features a "quasi-slap tongue" effect in the first measure (f) and a "gliss." in the second measure (p). The third measure has a dynamic shift from f to p. The fourth measure has a dynamic shift from f to p.
- Violin:** Plays a rhythmic pattern in the first measure (mf). The second measure has a dynamic shift from mf to p. The third measure has a dynamic shift from p to mf. The fourth measure has a dynamic shift from mf to ff. The piece ends with a "harmonic gliss. ad lib." instruction.
- Violoncello:** Starts with a melody in the first measure (mf) and a "pizz." instruction. The second measure has an "arco" instruction and a dynamic shift from mf to pp. The third measure has a "pizz." instruction and a dynamic shift from pp to mf. The fourth measure has a dynamic shift from mf to ff.
- Percussion:** Features "Pitched Metal Pipes" in the first measure (mf). The second measure has a dynamic shift from mf to mp. The third measure has a dynamic shift from mp to mp.
- Piano:** Starts with a melody in the first measure (f). The second measure has a dynamic shift from f to mp. The third measure has a dynamic shift from mp to mp. The fourth measure has a dynamic shift from mp to mp.

Musical score for measures 16-20. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Starts at measure 16 with *mf*. Dynamic changes to *p* at measure 17, *mf* at measure 18, and *mf* at measure 19. Ends at measure 20 with *mf*.
- B. Cl.:** Starts at measure 16 with *f*. Dynamic changes to *pp* at measure 17, *mp* at measure 18, *f* at measure 19, and *norm.* at measure 20.
- Vln.:** Starts at measure 16 with *mf*. Dynamic changes to *p* at measure 17, *mf* at measure 18, and *norm.* at measure 19. Ends at measure 20 with *norm.*
- Vc.:** Starts at measure 16 with *arco* and *mf*. Dynamic changes to *pizz.* at measure 17, *arco* and *mf* at measure 18, and *pizz.* at measure 19. Ends at measure 20 with *pizz.*
- Perc.:** Starts at measure 16 with *mf*. Dynamic changes to *mf* at measure 19. Ends at measure 20 with *mf*.
- Pno.:** Starts at measure 16 with *f*. Dynamic changes to *f* at measure 17, *f* at measure 18, and *f* at measure 19. Ends at measure 20 with *f*.

Musical score for measures 21-25. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Starts at measure 21 with *norm.* and *p*. Dynamic changes to *f* at measure 22, *f* at measure 23, and *pp* at measure 24. Ends at measure 25 with *pp*.
- B. Cl.:** Starts at measure 21 with *norm.* and *p*. Dynamic changes to *f* at measure 22, *growl* at measure 23, *norm.* at measure 24, and *pp* at measure 25.
- Vln.:** Starts at measure 21 with *p*. Dynamic changes to *f* at measure 22, *f* at measure 23, and *p* at measure 24. Ends at measure 25 with *p*.
- Vc.:** Starts at measure 21 with *overpressure/scratch tone* and *arco* and *p*. Dynamic changes to *f* at measure 22, *f* at measure 23, *pizz.* at measure 24, and *ff+* at measure 25.
- Perc.:** Starts at measure 21 with *p*. Dynamic changes to *mf* at measure 22, *mf* at measure 23, and *mp* at measure 24. Ends at measure 25 with *mp*.
- Pno.:** Starts at measure 21 with *pp*. Dynamic changes to *f* at measure 22, *f* at measure 23, and *fff* at measure 25.

26

Fl. *p* *f*

B. Cl. *f* *pp* *f*

Vln. *norm.* *m.s.p.* *norm.* *f* *gliss.* *ff* *f*

Vc. *arco* *p* *f* *arco* *pizz.* *arco* *o.v.p crunch* *f* *pizz.*

Perc.

Pno. *p* *f*

31

Fl. *f* *norm.* *o.b.*

B. Cl. *p* *f* *p* *o.b.*

Vln. *f* *norm.* *o.b.*

Vc. *arco* *mp* *f* *arco* *mp*

Perc.

Pno. *p*

35 **C**

Fl. *ff* *p* *ff*

B. Cl. *ff*

Vln. *ff*

Vc. *ff*

Perc. *f*

Pno. *f*

40

Fl.

B. Cl.

Vln. *o.v.p crunch*

Vc.

Perc. *strum above nut of guitar*

Pno.

46

Fl.

B. Cl.

Vln. *gliss. top note through*

Vc.

Perc.

Pno.

51

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

molto rit.

p

ff

(♩ = 80 - 84)

D

56 with an airy quality

Fl. *sub. p*
freely cresc. and dim. between *pp* - *mp*
to create an undulating wave-like texture

Cl. *with an airy quality*
sub. p
freely cresc. and dim. between *pp* - *mp*
to create an undulating wave-like texture

In. *air sound / bow directly on the bridge*
freely cresc. and dim. between *pp* - *mp*
to create an undulating wave-like texture
freely change bow arhythmically, increasing speed with dynamic
(*pp* = slow [about ♩] *mp* = quasi-tremolo)

Vc. *sub. p*
freely cresc. and dim. between *pp* - *mp*
to create an undulating wave-like texture

C.

10. *always under ensemble*
dynamically flat
always *p*
sub. pp
freely cresc. and dim. between *ppp* - *p*
to create an undulating wave-like texture
Reh. until Reh. F

62

air sound

mf *p*

II

Glockenspiel

mp

Perc.

Pno.

67

"prickly"

begin improvising by plucking and fingering randomly on string instrument *pp*

continue...

Perc.

Pno.

72

Fl.

B. Cl.

Vin.

Vc.

Perc.

Pno.

E

*molto sul pont.
very slow bow
allow bow to "catch" string*

ppp

2 lines (high *mp* & low *p*)

77

Fl.

B. Cl.

Vin.

Vc.

Perc.

Pno.

under flute

p

mf

gliss.

mp

*slow creaking credit card scrape along string
occasionally "tremolo" ad lib.*

prickling improv. continues...

(l.h.)

83

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

p

mp

prickling improv growing more restless

(l.h)

II



88

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

mf

p

freely alternate between norm. and tremolo for between ♩ duration

gliss.

poco sul pont.

Non Break →

93

Fl. *mp* *ff + mp* *f*

B. Cl. *f*

Vin. *norm.* *emerging from texture non trem.* *f*

Vc. *sul pont.* *f*

Perc. *scrape improv growing more restless (still below ensemble)*

Pno.

≡ **Tempo 1**
 (♩ = 138 - 144)

98 **F**

Fl. *ff* *p* *f*

B. Cl. *ff* *f* *p*

Vin. *ff* *f*

Vc. *ff* *f*

Perc. *f* *Pitched Metal Pipes*

Pno. *f*

103

Fl. *f* *p* *f* *f* *f* *p*

B. Cl. *f* *p* *f* *f* *f* *p*

Vln. *ff* *ff* *f*

Vc. *ff* *pizz.* *arco* *f*

Perc. *mp* *p* *f* *sfz*

Pno. *f* *f* *f* *f*

109

Fl. *p* *f* *p* *norm.* *o.b.* *norm.* *o.b.*

B. Cl. *f* *p* *f* *f* *p* *norm.* *o.b.*

Vln. *mf* *mf* *norm.* *m.s.p.*

Vc. *ff* *pizz.* *arco* *pizz.*

Perc. *mp* *f* *mp* *p* 5 3

Pno. *mf* *pp* 3 3

114

Fl. *p* *f*

B. Cl. *f* *p* *f* norm. *o.b.*

Vln. *f* *pp* *f* norm. 3

Vc. *f* *pp* *f* arco

Perc. *f* *p* *f* 3

Pno. *pp* 3 5

Stuttered Dance

121

Fl. *mp* *ff* 2 + 3 **G** 2 + 2 + 2 + 3

B. Cl. *mp* *ff*

Vln. *mf* *ff* *ppizz.* *arco* *ppizz.* *arco* *m.s.p.* keep bow on string

Vc. *mp* *ff* *sfz*

Perc. *mf*

Pno. *p* *mf* *pp* *mf* 3

125

2 + 2 + 3

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

pp *ff* *gliss.* *pp* *ff*

pp *ff* *gliss.* *norm.* *p*

ff *pizz.* *arco* *m.s.p.* *pizz.* *arco* *gliss.* *norm.* *p*

p *ff* *pp* *ff* *ffz* *p*

p

f

130

2 + 2 + 2 + 3

2 + 3

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

p *ff*

p *ff*

ff *m.s.p.* *norm.* *ff* *arco* *pizz.* *arco* *pizz.* *arco*

ff *mp* *ff* *ffz*

pp *mf*

pp *f* *ff*

135

Fl. $2 + 2 + 3 + 2$ **H** $3 + 2 + 2$ $2 + 3$

B. Cl. *f* soloistic but still slightly buried within texture

Vln. *pizz.* *arco*

Vc. *as loud as possible*

Perc.

Pno. *f* *ff*

139

Fl. $2 + 3$

B. Cl.

Vln.

Vc.

Perc. Glockenspiel

Pno.

145

2 + 3

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

gliss.

gliss.

150

3 + 2

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

multiphonic, growl or similar distortion

177

3 + 2 2 + 3

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

183

3 + 2 2 + 3

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

188 **K**

Fl. *ff* *pp* *fff*

B. Cl. *ff* *p* *fff*

Vln. *ff* *fff*

Vc. *ff* *pp* *fff*

Perc. *f* *p* *f*

Pno. *pp* *f*

Pinched Metal Pipes

norm. → o.b.

III

3

193

2 + 2 + 3

Fl. *ff*

B. Cl. *p* *gliss.* *fff*

Vln. *m.s.p* *norm.* *fff*

Vc. *fff*

Perc. *fff*

Pno. *f*

198

Fl. *norm.* **2 + 3** *o.b.* *mp* *fff*

B. Cl. *norm.* *o.b.* *mp* *fff*

Vln. *mp* *fff*

Vc. *mp* *fff*

Perc. *f* *ff* *f* *p* *fff*

Pno. *f* *fff*

203

Fl. *mp* *fff* *mp* **2 + 3** *o.b.*

B. Cl. *mp* *fff* *mp* *norm.* *o.b.*

Vln. *mf* *fff* *mf*

Vc. *mp* *fff* *mp*

Perc. *ff*

Pno. *f* *ff* *f*

L

2 + 3

209

fff

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

215

mp

gliss.

mf

mp

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

220

2 + 3

2 + 3

molto rit.

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

fff

fff

fff

fff

any F multiphonic
shape + add growl, flutter, etc. ad lib.

molto rit.

Slower than Before Sickly

(♩ = 63 - 69)

M air sound

226

Fl. freely transition between air - sh - s - si - su syllables
freely cresc. and dim. between *ppp* - *mp* to create an undulating wave-like texture

B. Cl. squawk!
squawk!
with an airy quality
sub. *ppp*
non cresc. / non dimm.
"flat, unfeeling"

Vin. mute sul tasto
sub. *ppp*
non cresc. / non dimm.
"flat, unfeeling"

Vc. mute sul tasto
sub. *ppp*
freely cresc. and dim. between *ppp* - *p* to create an undulating wave-like texture

Perc. slow creaking credit card scrape along string occasionally "tremolo" ad lib.
p

Pno. slow creaking credit card scrape along A string occasionally "tremolo" ad lib.
sub. *ppp*
non cresc. / non dimm.
"flat, unfeeling"
depressed until end

232

occasionally insert tremolo figure
audible keyclick

continue until end...

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

237

N

very slow bow
allow bow to occasionally "catch" the string

very slow bow
allow bow to occasionally "catch" the string

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

242

Fl.

B. Cl.

Vln. *disappear within texture* IV *harmonic gliss. ad lib.* *continue until end...*

Vc.

Perc.

Pno. *disappear within texture*

Detailed description: This system of musical notation covers measures 242 to 246. The Flute (Fl.) part consists of a single long note with a fermata. The Bass Clarinet (B. Cl.) part has a melodic line with slurs. The Violin (Vln.) part features a melodic line that ends with a harmonic glissando, marked with a circled 'IV' and the instruction 'harmonic gliss. ad lib.'. The Violoncello (Vc.) part has a melodic line with slurs. The Percussion (Perc.) part is empty. The Piano (Pno.) part has a bass line with slurs and a fermata at the end, with the instruction 'disappear within texture'.

247

Fl.

B. Cl. *so airy, pitch begins to be difficult to hear...*

Vln.

Vc. *disappear within texture*

Perc.

Pno.

Detailed description: This system of musical notation covers measures 247 to 251. The Flute (Fl.) part consists of a single long note with a fermata. The Bass Clarinet (B. Cl.) part has a melodic line with slurs and a fermata, with the instruction 'so airy, pitch begins to be difficult to hear...'. The Violin (Vln.) part is empty. The Violoncello (Vc.) part has a melodic line with slurs and a fermata, with the instruction 'disappear within texture'. The Percussion (Perc.) part is empty. The Piano (Pno.) part has a bass line with slurs and a fermata at the end.

252 **0**

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

15 - 30 sec.

disappear within texture

freely transition between air - sh - s - si - su syllables

*freely cresc. and dim. between **pp** - **mp** to create an undulating wave-like texture*

harmonic gliss. ad lib.

continue until end...

The musical score is arranged in a system with six staves. The Flute staff (Fl.) has a measure with a circled '0' and a fermata. The Bass Clarinet staff (B. Cl.) contains a melodic line with a fermata and the instruction 'disappear within texture'. The Violin staff (Vln.) is mostly empty with a fermata. The Viola staff (Vc.) features a 'harmonic gliss. ad lib.' indicated by a wavy line and the instruction 'continue until end...'. The Percussion (Perc.) and Piano (Pno.) staves are also mostly empty with fermatas.