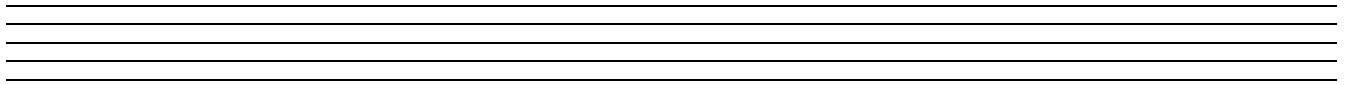


Spin

open score for chamber ensemble

Written for the occasion of Redshift Music's 10th Anniversary

Jordan Nobles



Spin

open score for chamber ensemble

About the Piece

Spin was conceived in early 2012 and premiered by a large percussion ensemble spatially situated around the three level glass atrium of the Blusson Spinal Cord Centre. It was written for Redshift Music of Vancouver, British Columbia to commemorate their 10th Anniversary.

Programme Notes

Spin was inspired by the perpetual motion of celestial bodies. I've always been fascinated by the unique orbits of moons, planets, comets, asteroids, and stars. The musicians in this piece each have their own repeating phrases which spin around each other at different rates creating a swirling chaos which hints at the Grand Celestial clock of the heavens.

Performance Notes

In *Spin*, a number of different cells are given which are to be repeated for at least 15 seconds. Musicians can choose any cell to play, in any octave, at any time but they should strive to not play the exact same cell as another musician currently is. Also they should play each cell at their own speed. Avoid rhythmic synchronization.

Everyone reads off of the score.

The piece should start by fading in from silence and end by fading back out to silence. The duration can be as long as desired but should be agreed upon ahead of time.

MELODIC CELLS

- Players perform whichever cells they wish, whenever they wish, in whichever octave desired (as long as the dynamics can be observed)
- Each cell should **fade and fade out**, hiding it's entrance and exit as much as possible
- Each cell should be performed for at least 15 seconds if not more
- Pause only briefly between cells, the sound must keep going
- Only perform cells suitable for your instrument!
- Low tones may be played straight or as a very quiet tremolo
- The cells with chords are really only for polyphonic instruments (guitar, piano, vibes, harp, etc.) and are also to be played in any octave as long as no intervals are inverted. The chord must be kept in constant motion by tremolo or arpeggiation.
- Not every cell has to be played in a performance.

INSTRUMENT SPECIFIC NOTES

Percussion – please use mallets instruments (vibes, marimba, glockenspiel, etc.) switching instruments occasionally for colour.

Piano – please use lots of sustain.

Harp – the pitch set is D C♭ B | E♭ F♯ G A♯, let all notes ring. Feel free to improvise a quiet gliss or two here and there.

Guitars – use a clean warm tone with maybe a little reverb. A volume pedal can be useful but is not obligatory. Please choose fingerings that allow strings to ring as much as possible.

Winds – use your main instrument mostly, but feel free to double on an alternative for occasional colour if desired.

SPATIALIZATION

Spin is written for the musicians to be spatially spread about the performance space, preferably surrounding the audience. Balconies, lofts, etc. can also be utilized as well. The exact layout will vary depending on the venue and is not important as long as they are evenly distributed throughout the space.

Note: It may be beneficial to rehearse the piece, at least at first, in the standard layout with all of the musicians together. Then, once the piece is learned, it can be rehearsed in a spatial configuration.

There is no exact rhythmic coordination required in this work so as long as everyone can hear each other the piece can be performed accurately.

Spin

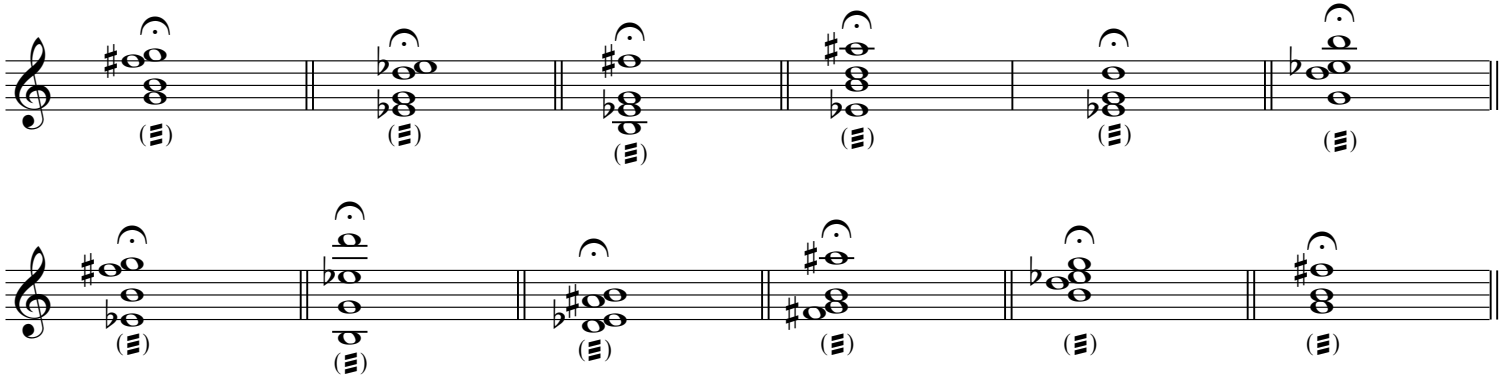
C Score

open score for chamber ensemble

Jordan Nobles

Play any cells, in any order, in any octave (as long as the dynamics can be observed)

Sustained chords - tremolo or arpeggiate, at least 15 seconds or more, fade in slowly from silence and back to silence



Trills - 5 to 10 seconds or for the length of a single breath or bow, vary the speed of the trill



Repeated Cells - (♩ = 90-120) unsynchronized, repeat for at least 15 seconds, fading in and fading out, let notes ring if possible



Measures 1-12 of the C Score. The notation is in treble clef with a key signature of one flat (B-flat). The music features various intervals and fingerings indicated by numbers 3, 5, 6, and 7. Measure 12 ends with a double bar line and repeat dots.

Fast Chromatics - very quietly, very legato

Measures 13-16 of the Fast Chromatics section. The notation is in treble clef with a key signature of one flat. The music consists of rapid chromatic runs, indicated by slurs and repeat signs. Measure 16 ends with a double bar line and repeat dots.

Low Tones - drone for as long as desired, tremolo optional

Measures 17-19 of the Low Tones section. The notation is in bass clef. Each measure contains a single low note (B-flat, E-flat, and B-flat respectively) with a fermata symbol above it, indicating a drone. Measure 19 ends with a double bar line and repeat dots.