No Important Person

for Omega Impact and Vocoder

Rob Jones

Performance notes:

The vocoder has been created using Ableton Live 8 software and should be routed through a stereo PA system in the concert space.

The ensemble part is as follows:

Sopranino Recorder
Clarinet in Bb
Bassoon
Harmonium (Electric)
Electric Glockenspiel (using Yamaha PSR-160 keyboard voice setting “Sus Vibes”) / Suspended Cymbal (soft sticks)
Electric Bass Guitar

The ensemble should be amplified to achieve the best possible balance with the vocoder.

Other Notes:

Someone that could be described as *No Important Person* is completely ordinary. This person is not special when compared with other people, even if they are sometimes led to believe that they are.

The vocoder text is a quote from Huron, D. (2007). *Sweet Anticipation: music and the psychology of expectation*. 1st ed. [S.l.]: MIT Press, pp.239-240.

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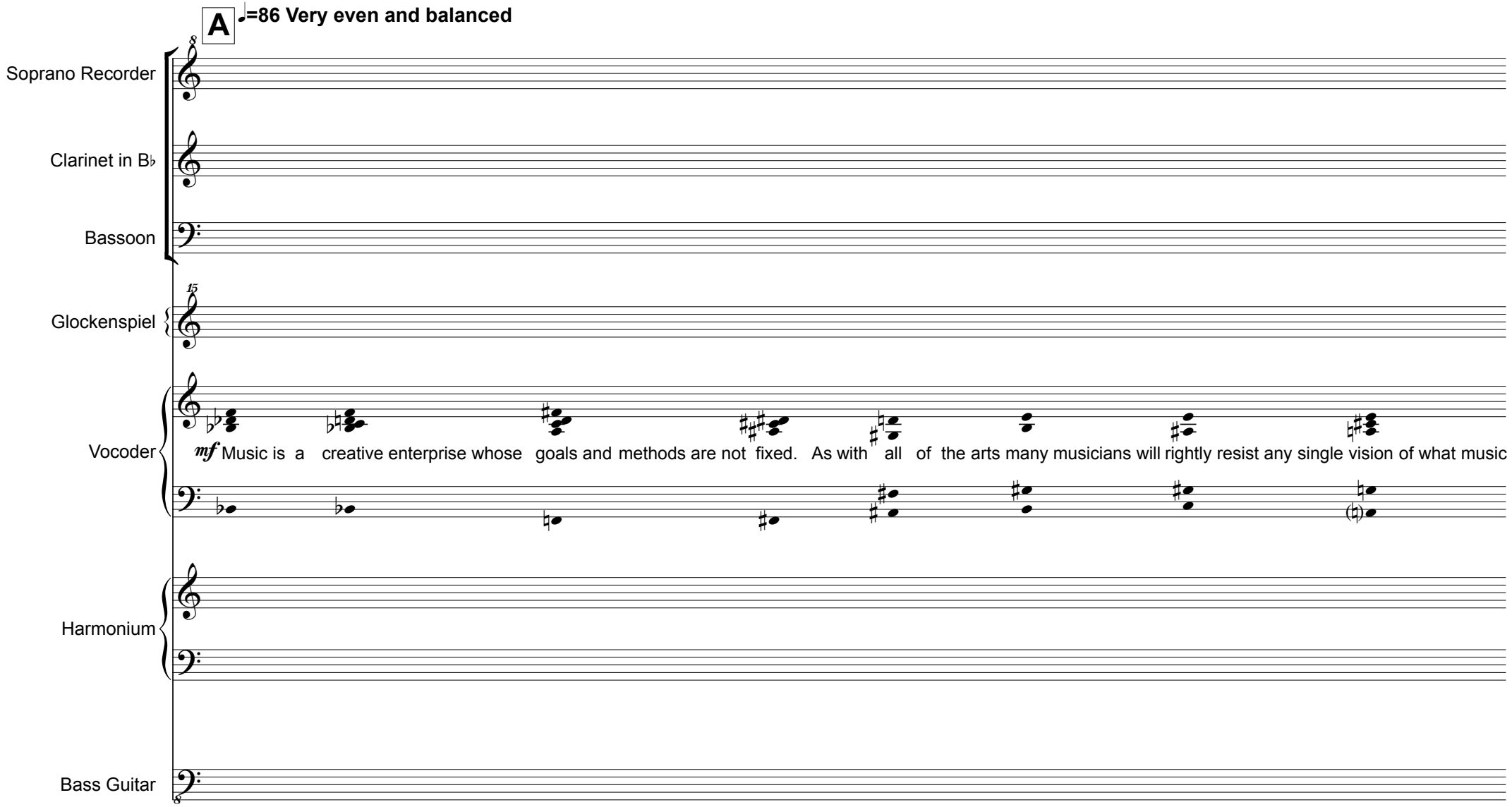
Duration: c. 10 mins

No Important Person

for Vocoder and Ensemble

Rob Jones



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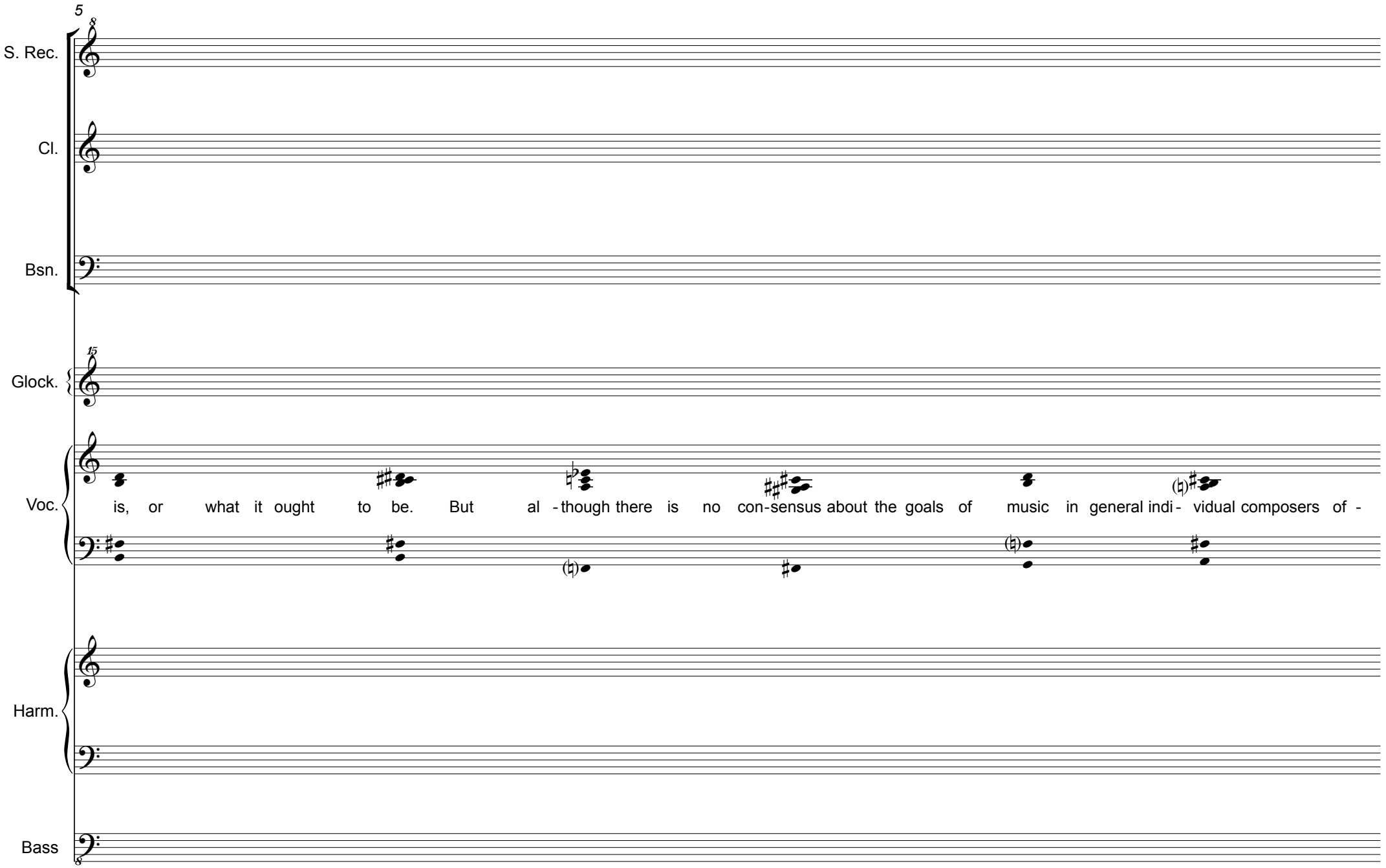
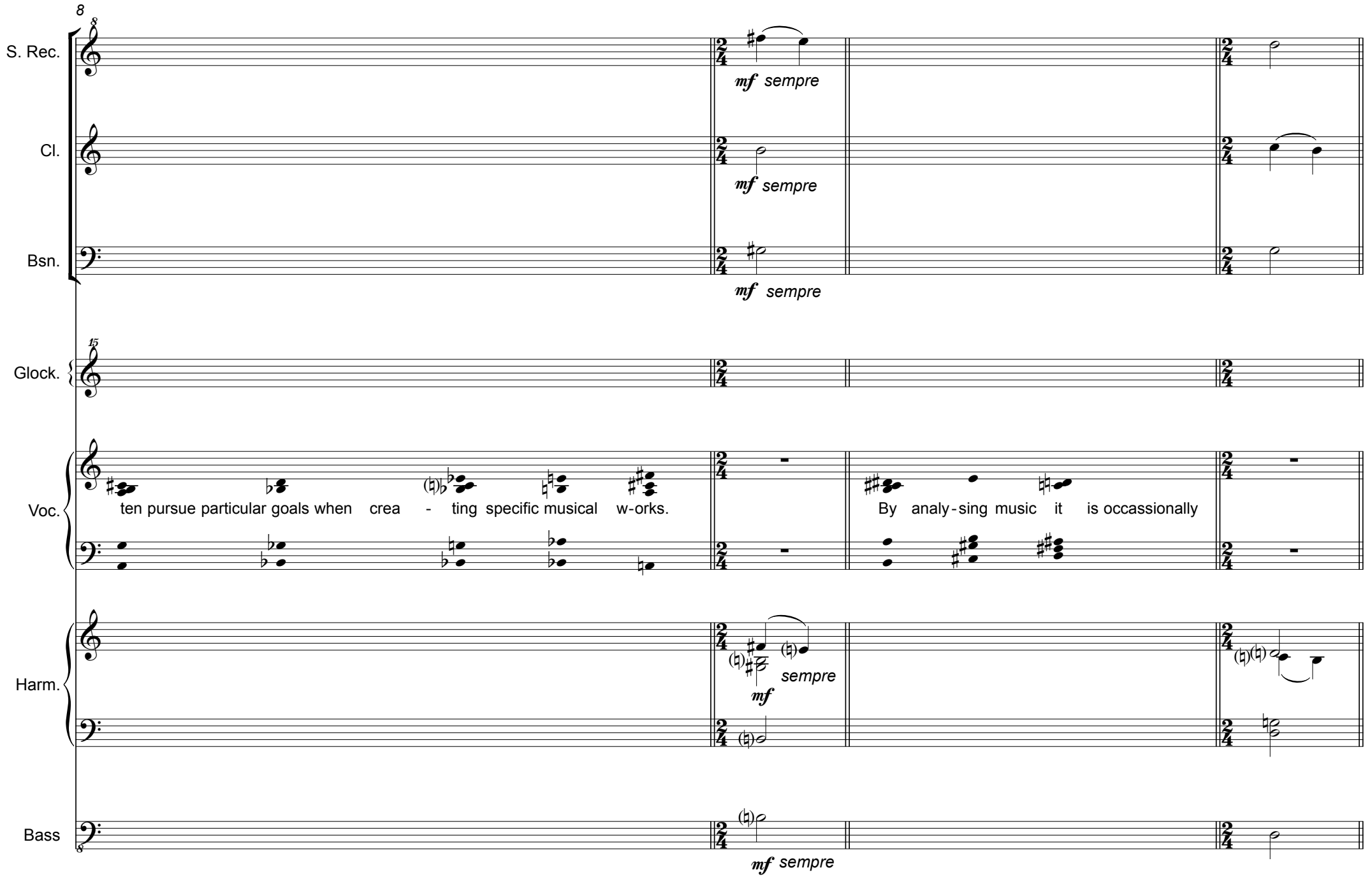
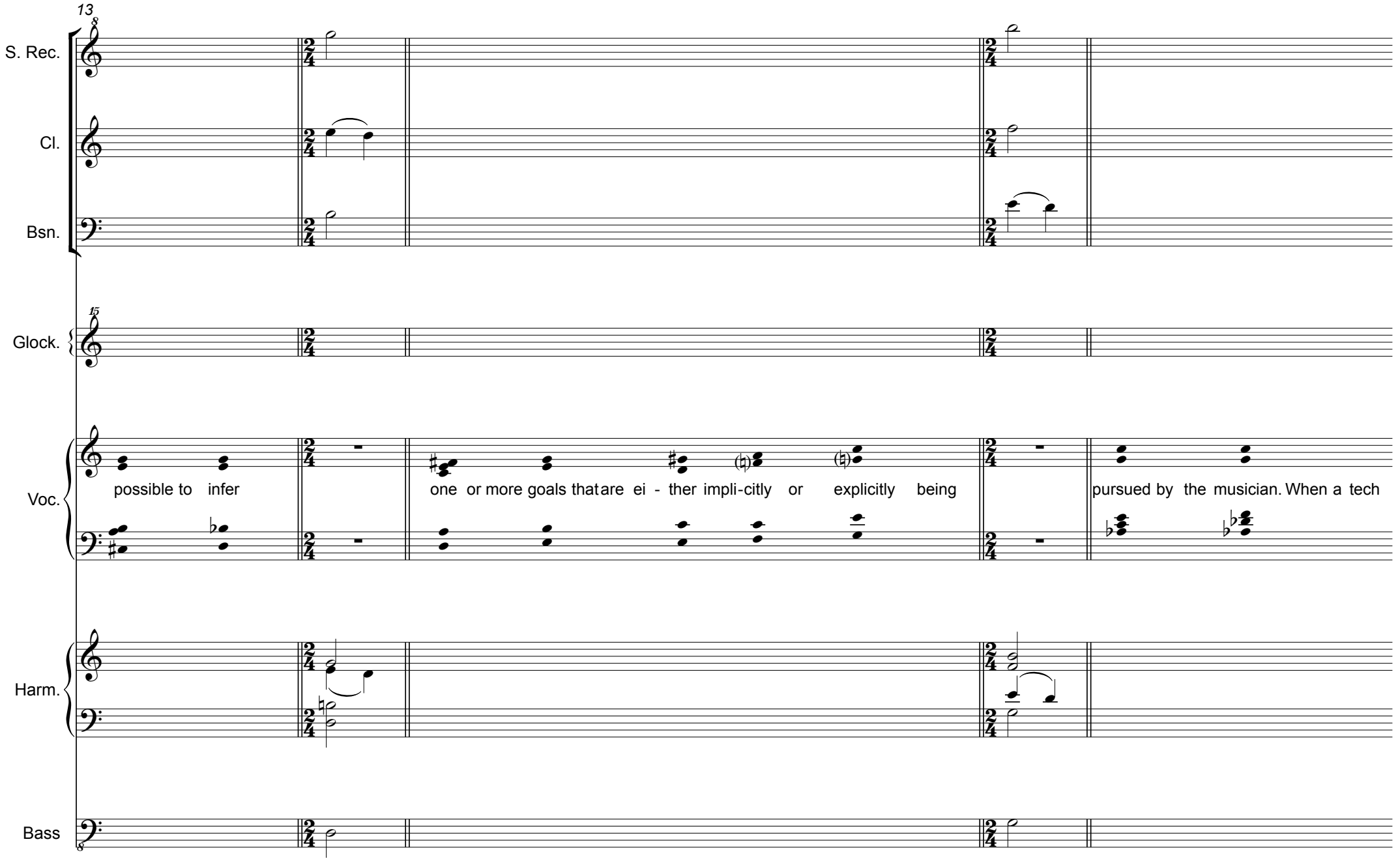
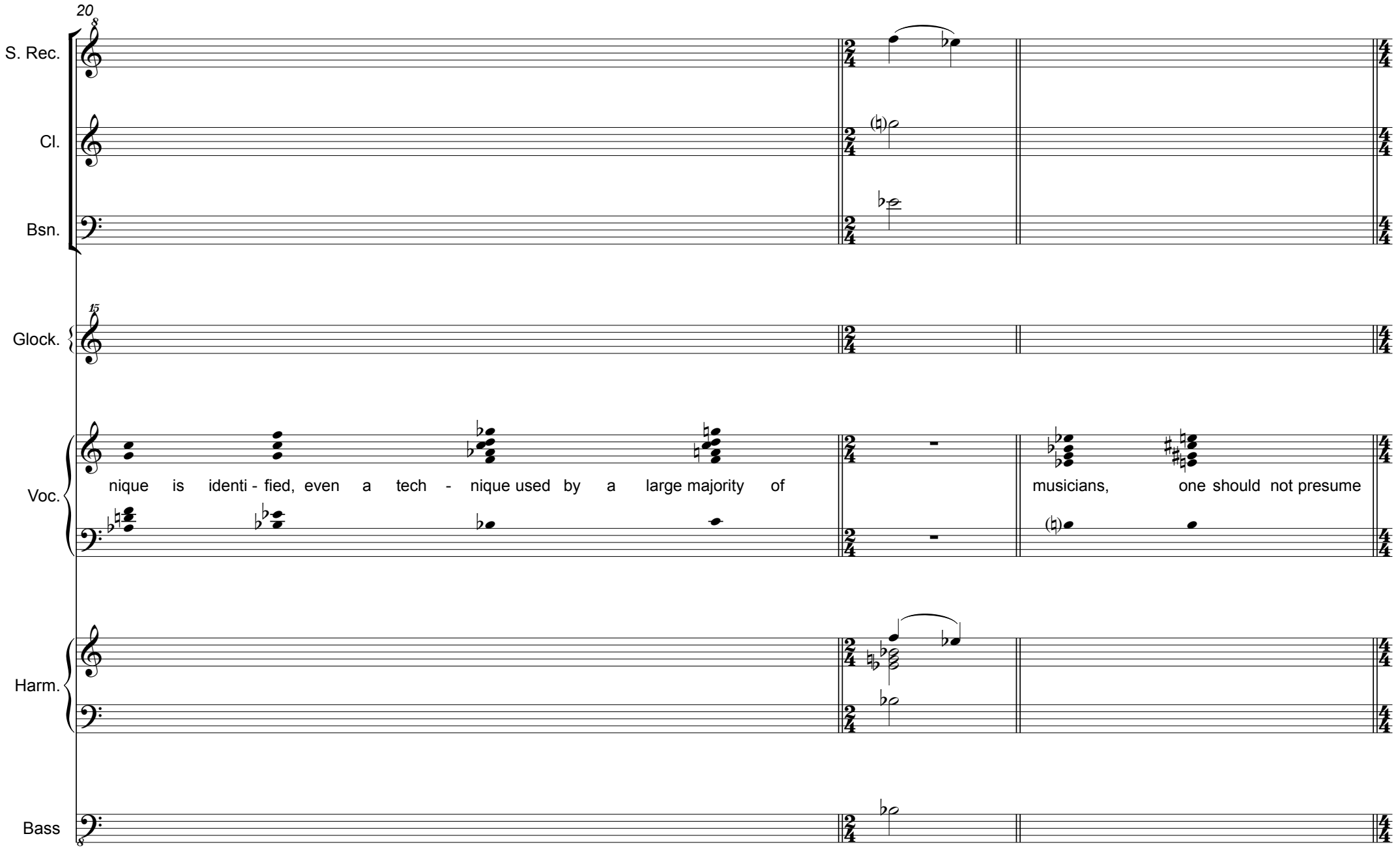
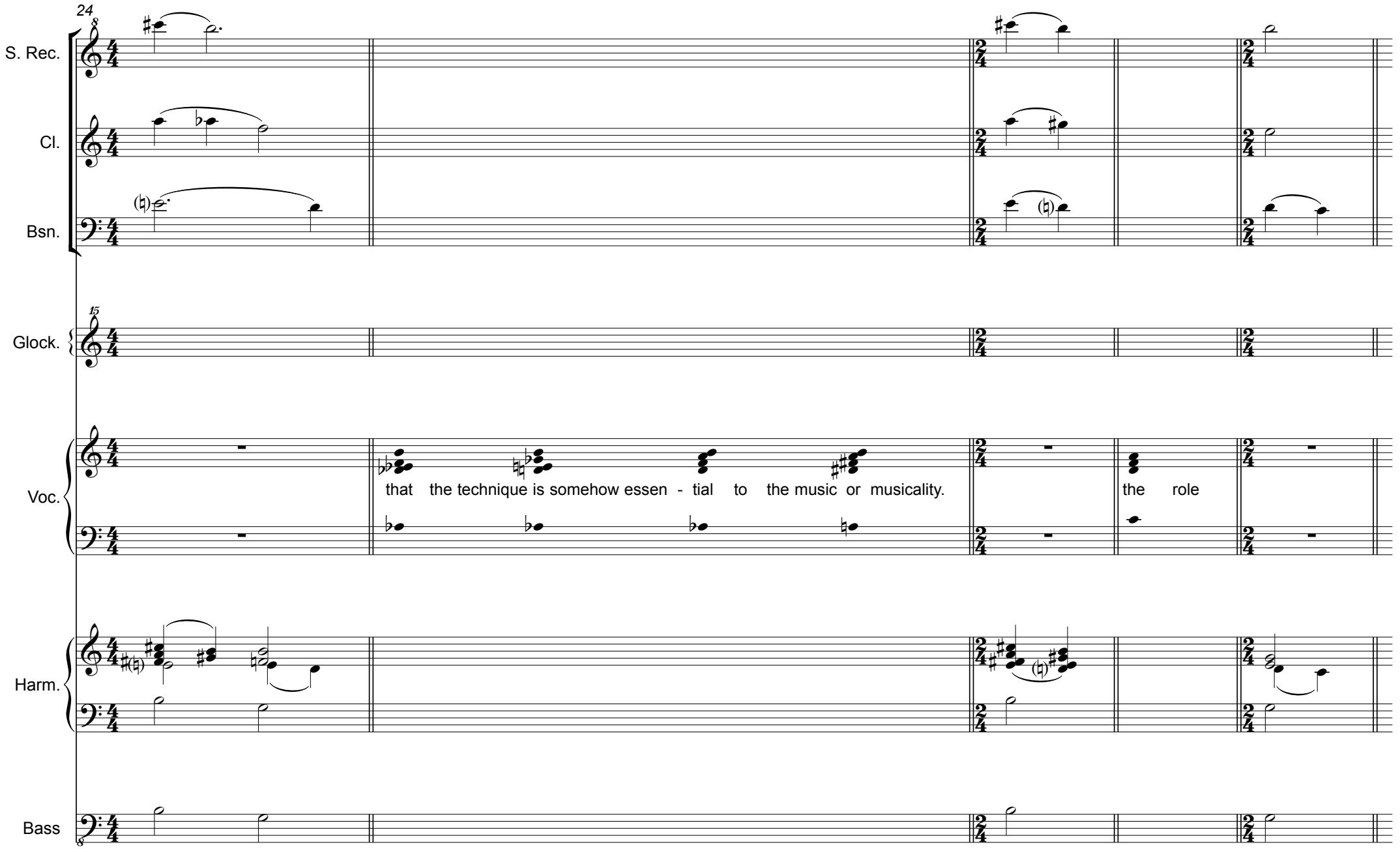
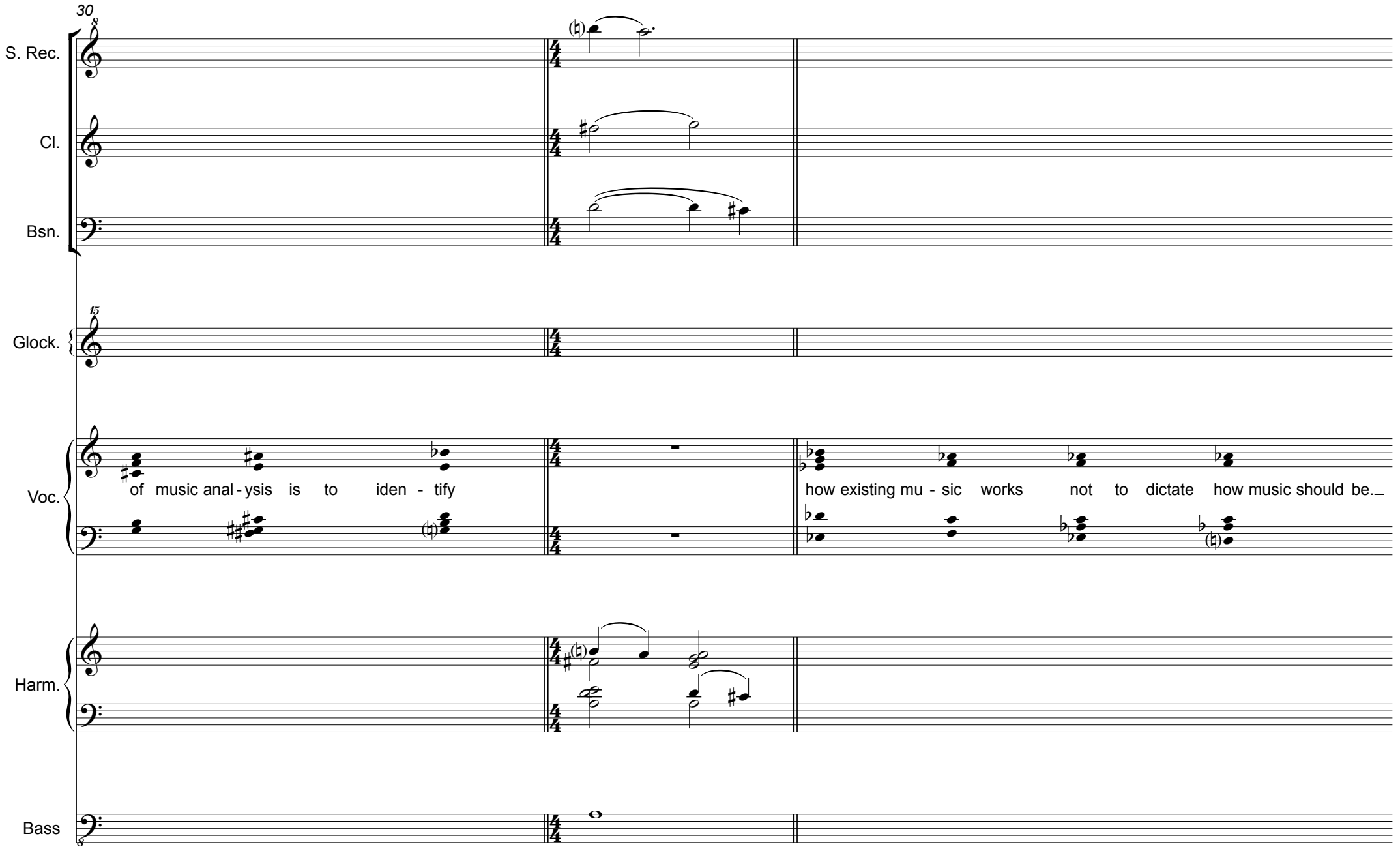

5
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
is, or what it ought to be. But al - though there is no con-sensus about the goals of music in general indi - vidual composers of -
Harm.
Bass

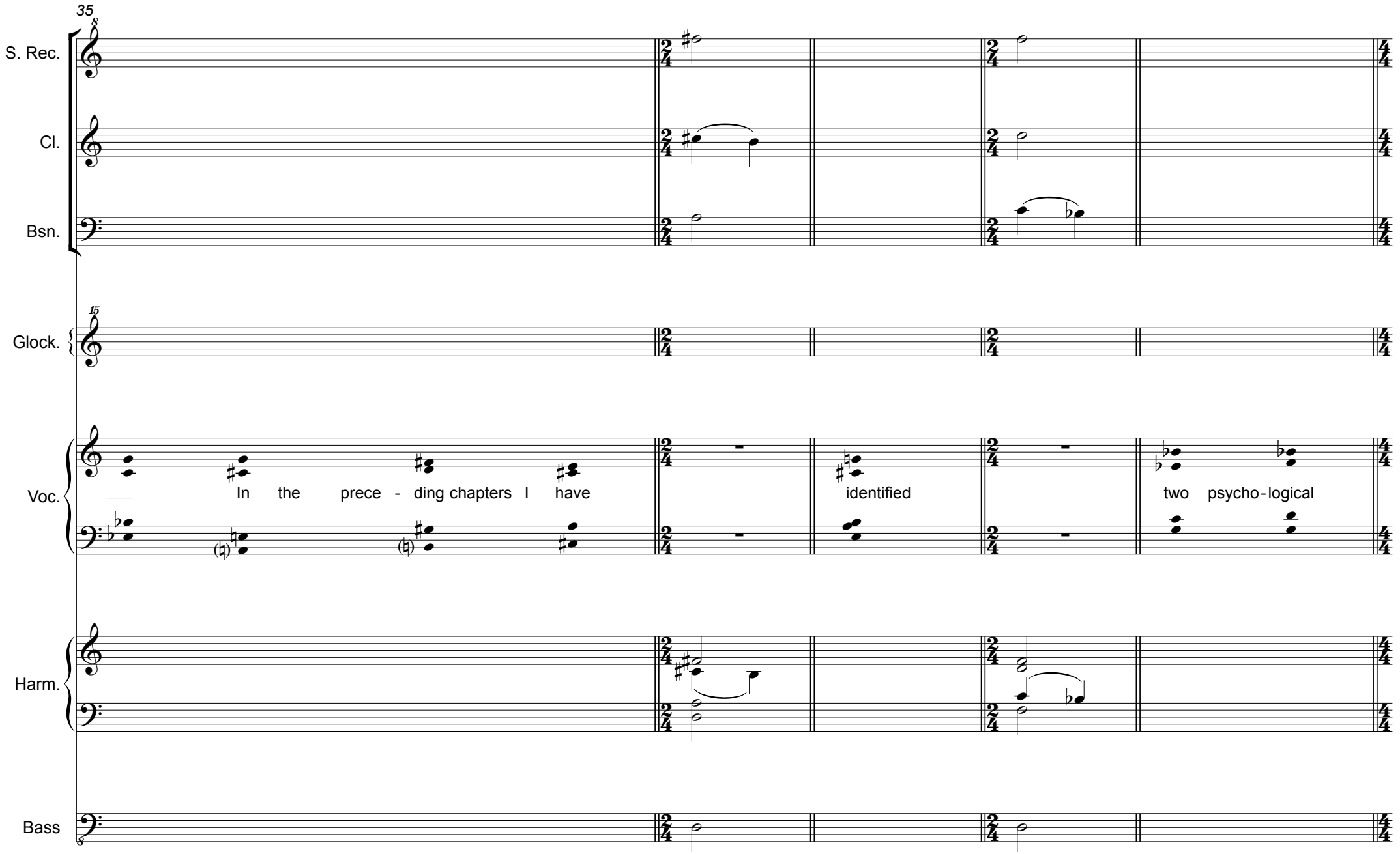

8
S. Rec.
Cl.
Bsn.
mf sempre
mf sempre
mf sempre
15
Glock.
Voc.
ten pursue particular goals when crea - ting specific musical w-orks.
By analy-sing music it is occassionally
Harm.
mf
sempre
Bass
mf sempre

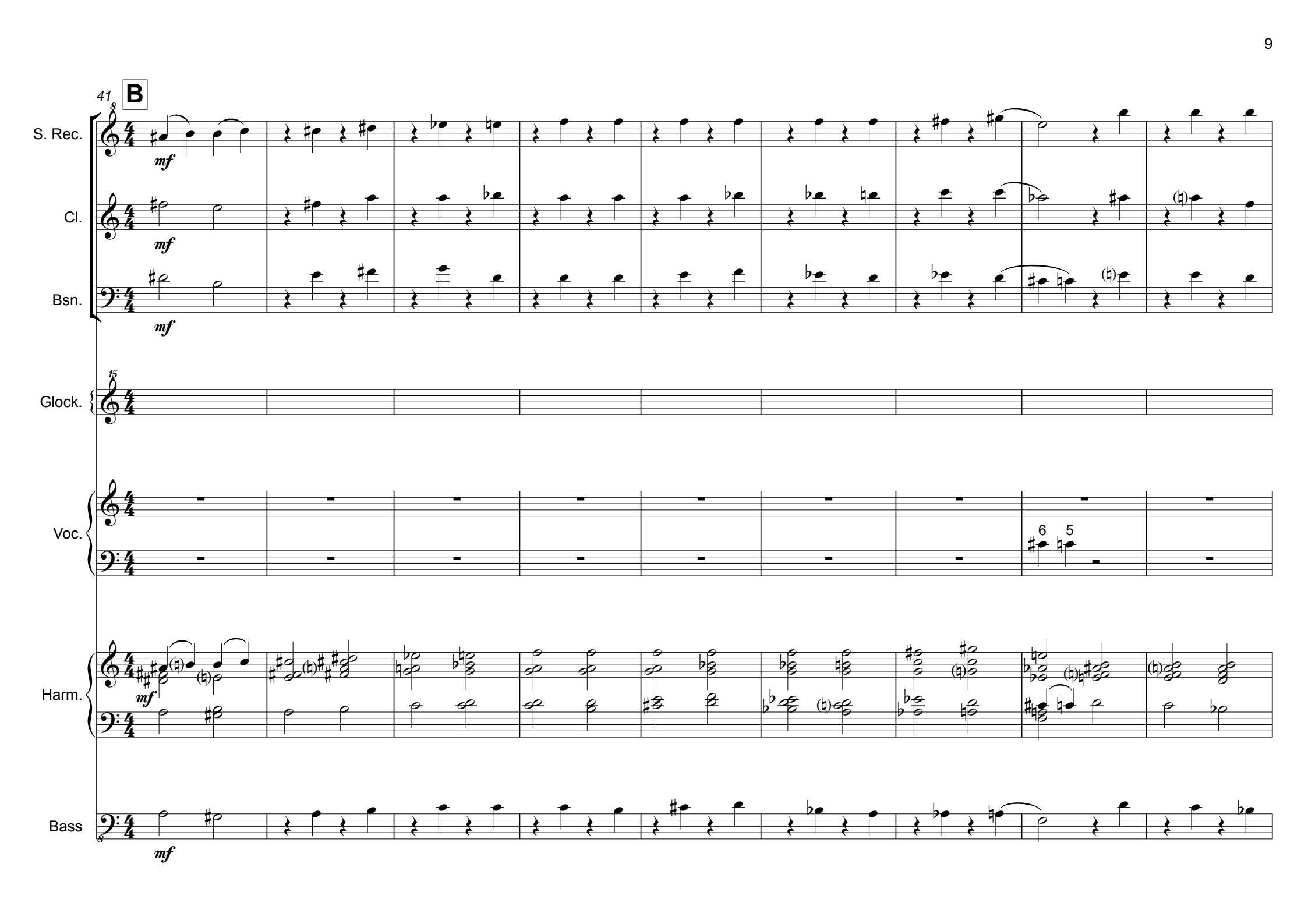

13
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
possible to infer
one or more goals that are ei - ther impli-citly or explicitly being
pursued by the musician. When a tech
Harm.
Bass

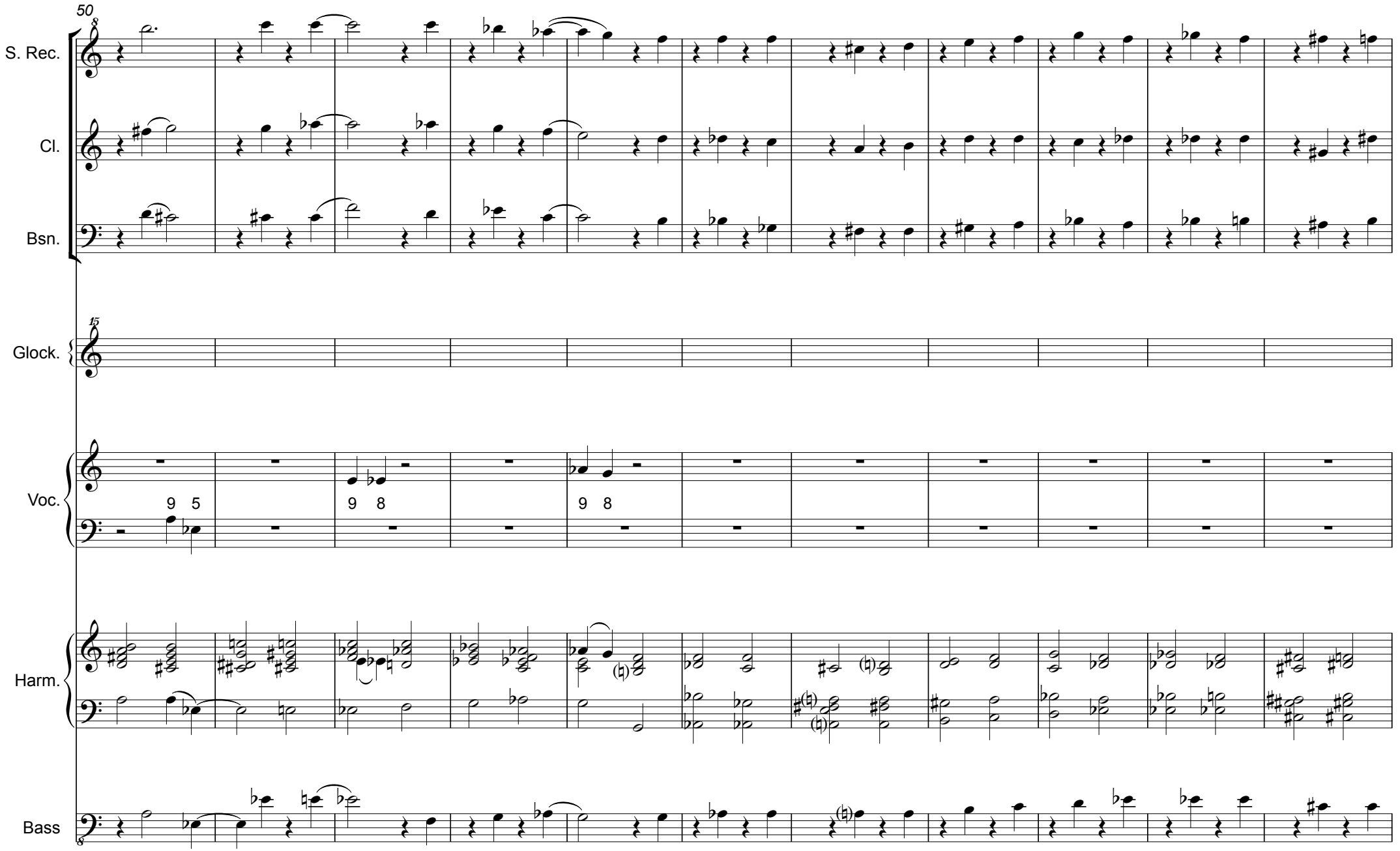

20
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
nique is identi - fied, even a tech - nique used by a large majority of musicians, one should not presume
Harm.
Bass

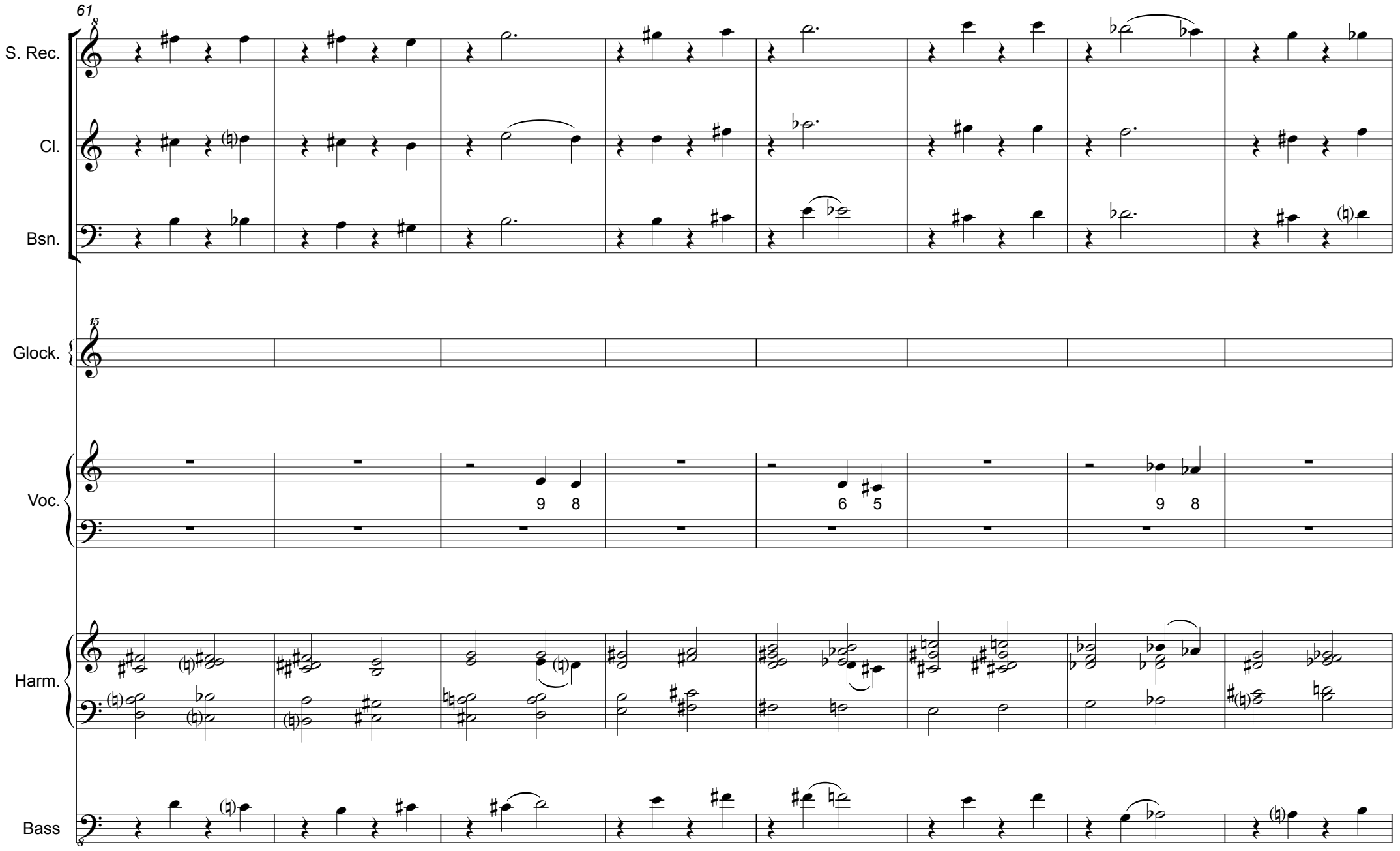

24
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
that the technique is somehow essen - tial to the music or musicality.
the role
Harm.
Bass

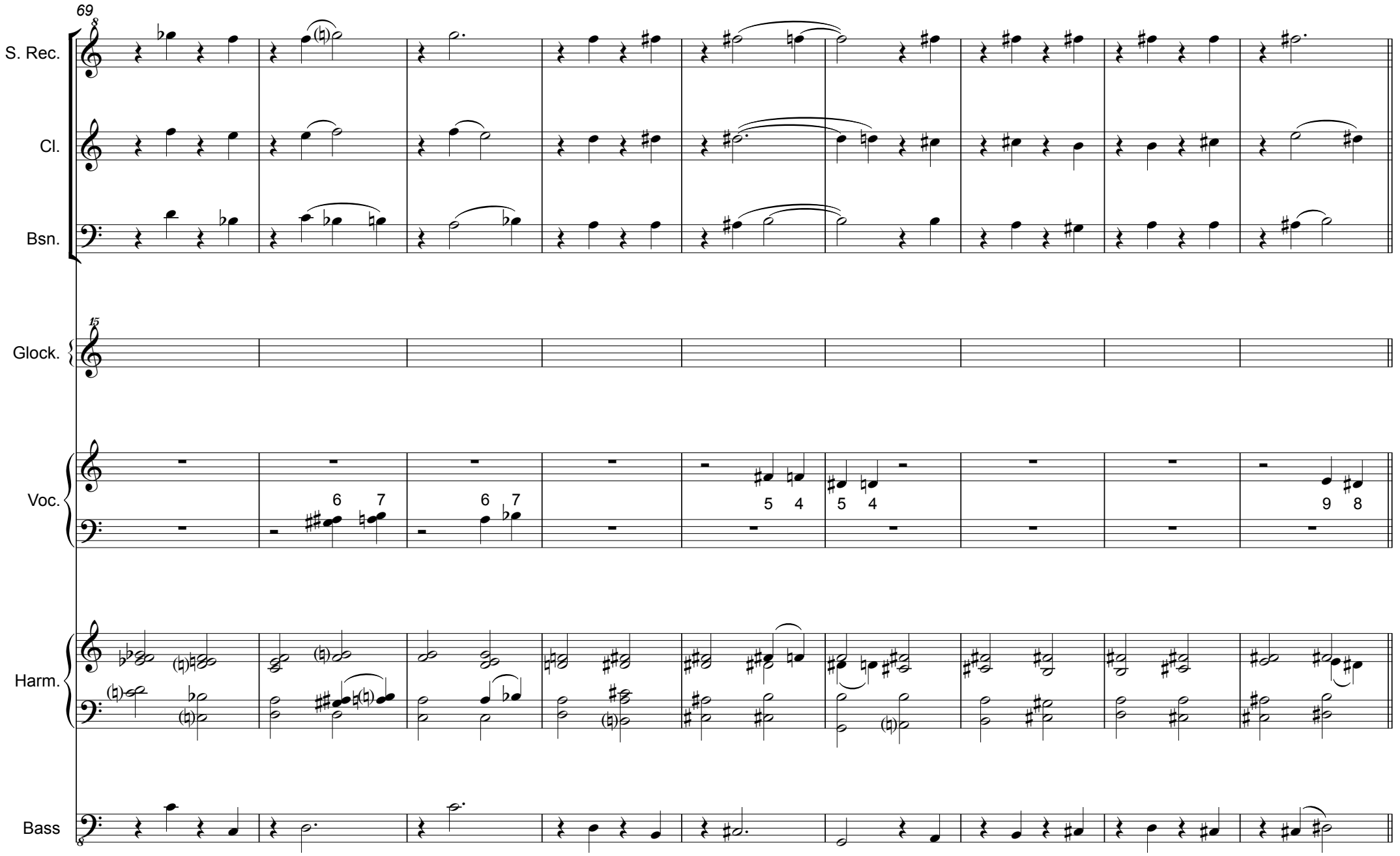

30
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
of music anal - ysis is to iden - tify
how existing mu - sic works not to dictate how music should be.
Harm.
Bass

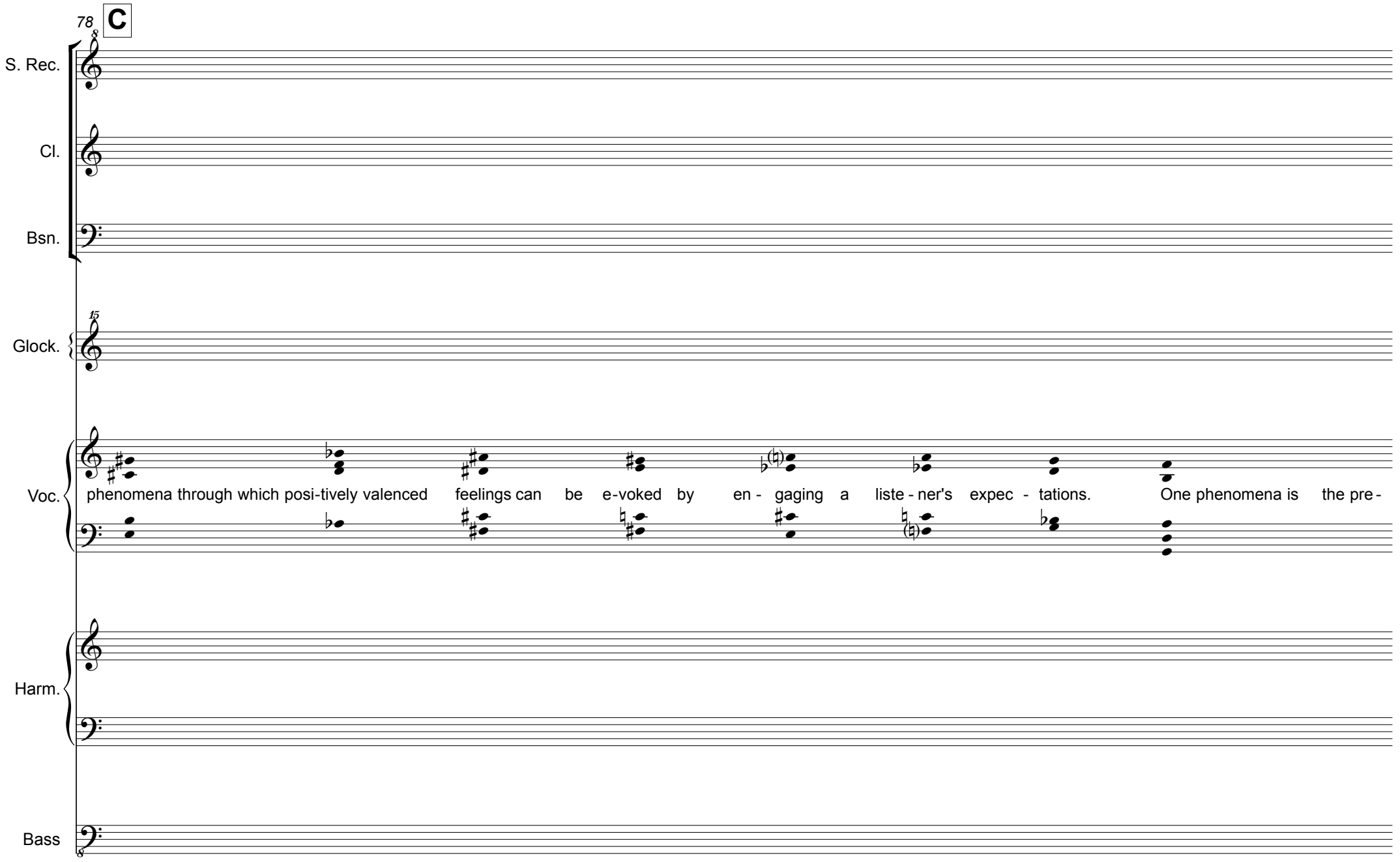

35
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
In the prece - ding chapters I have
identified
two psycho - logical
Harm.
Bass

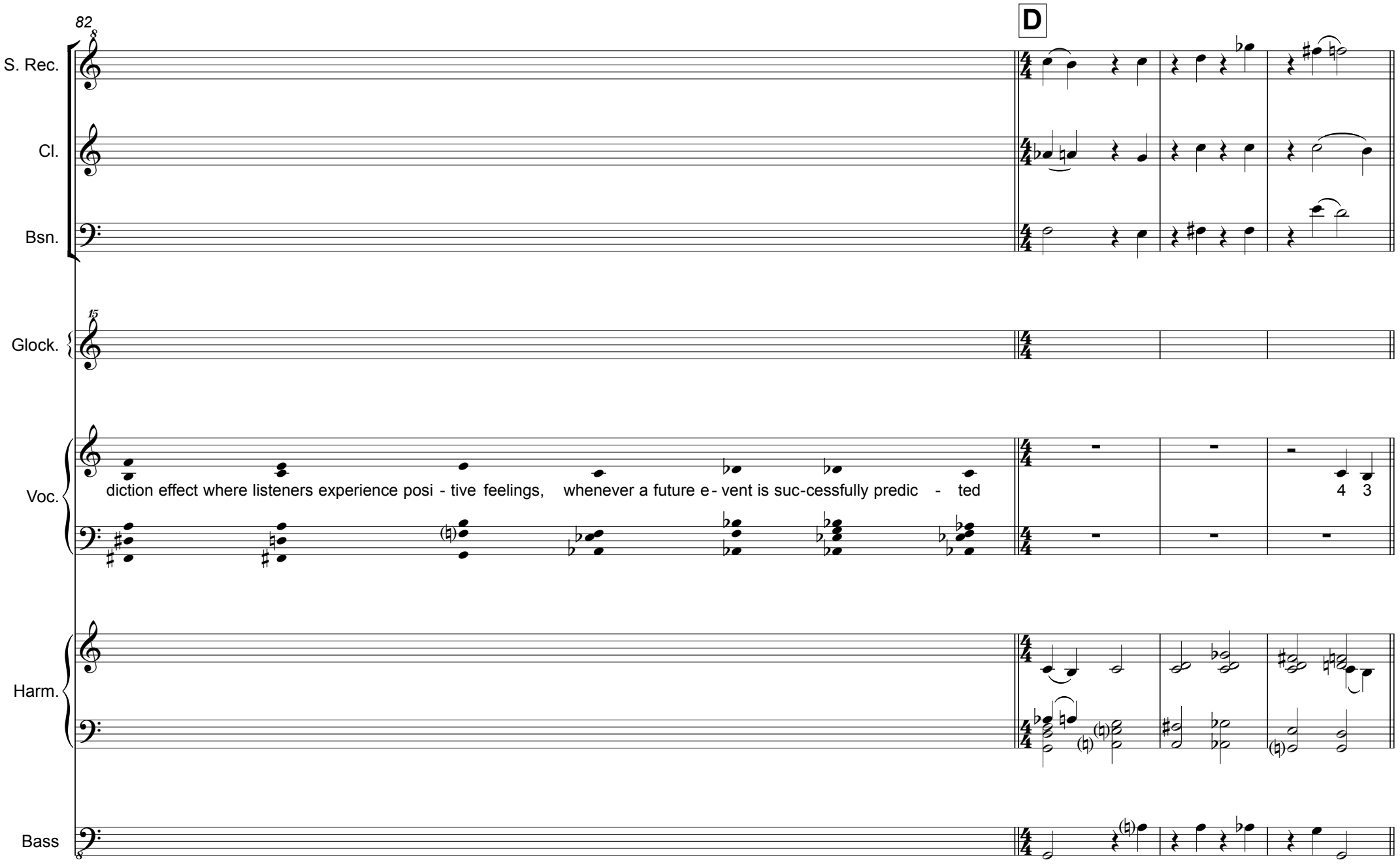

41
B
S. Rec.
Cl.
Bsn.
mf
15
Glock.
Voc.
6
5
Harm.
Bass

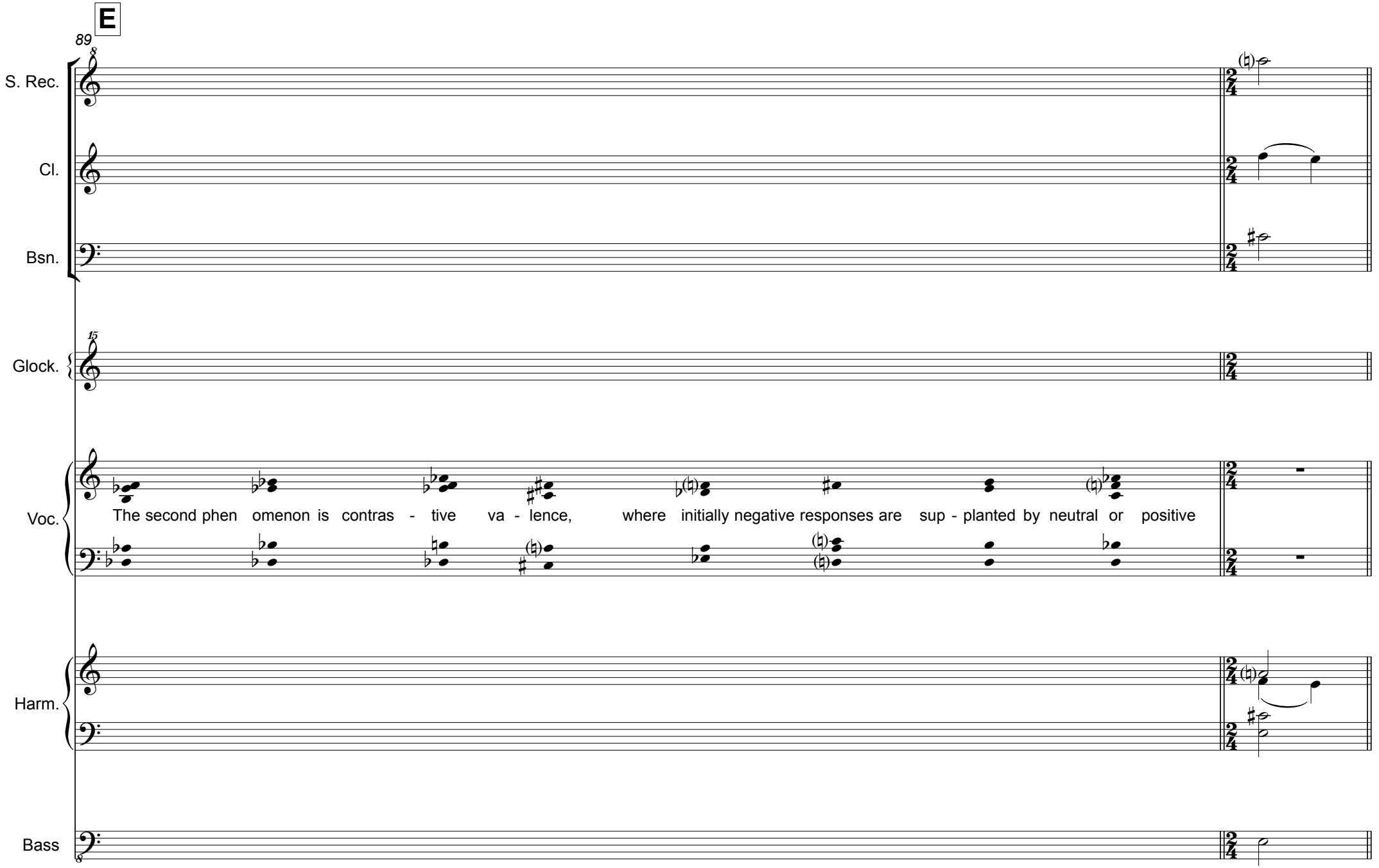

50
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
9 5
9 8
9 8
Harm.
Bass

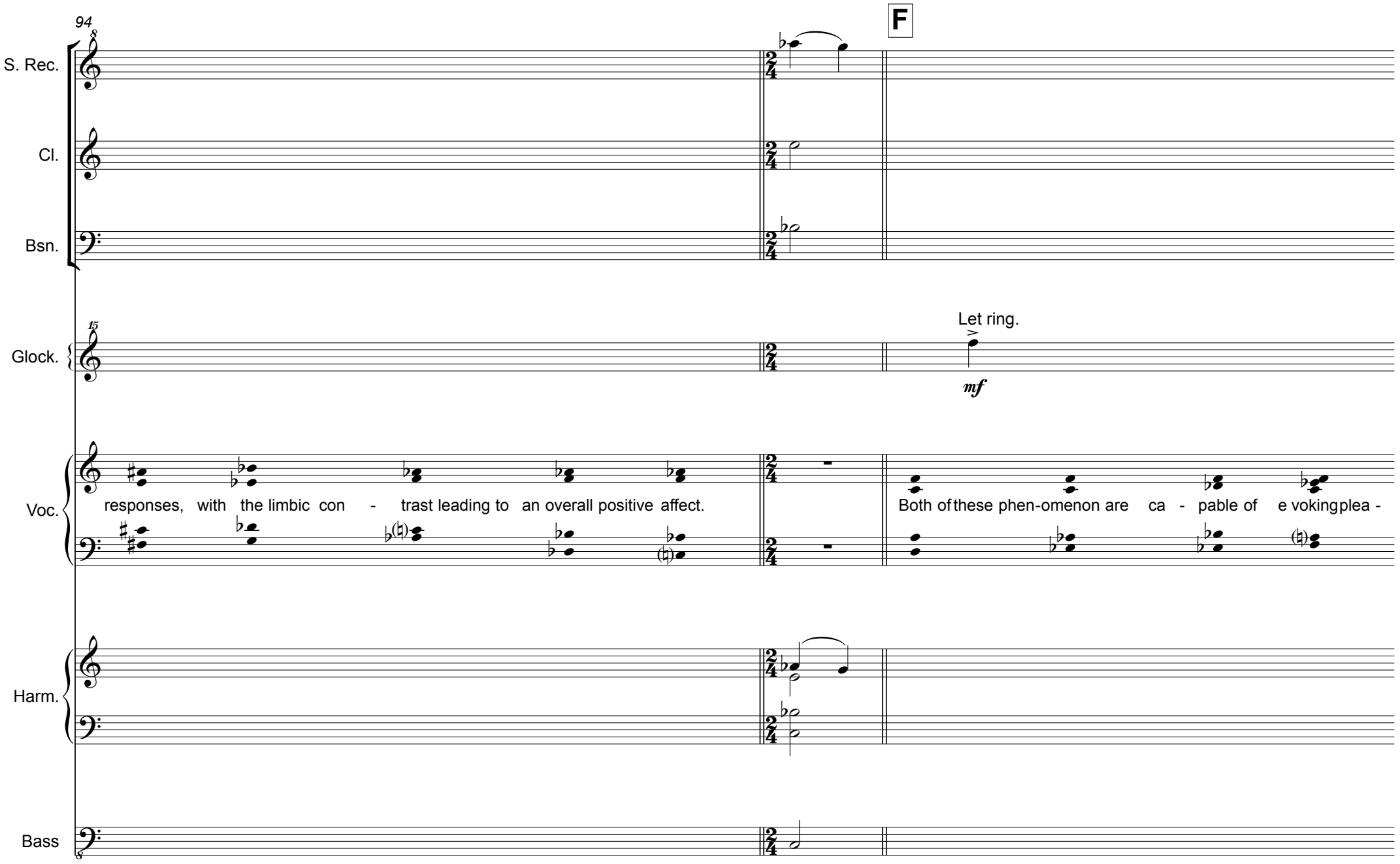

61
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
9 8
6 5
9 8
Harm.
Bass

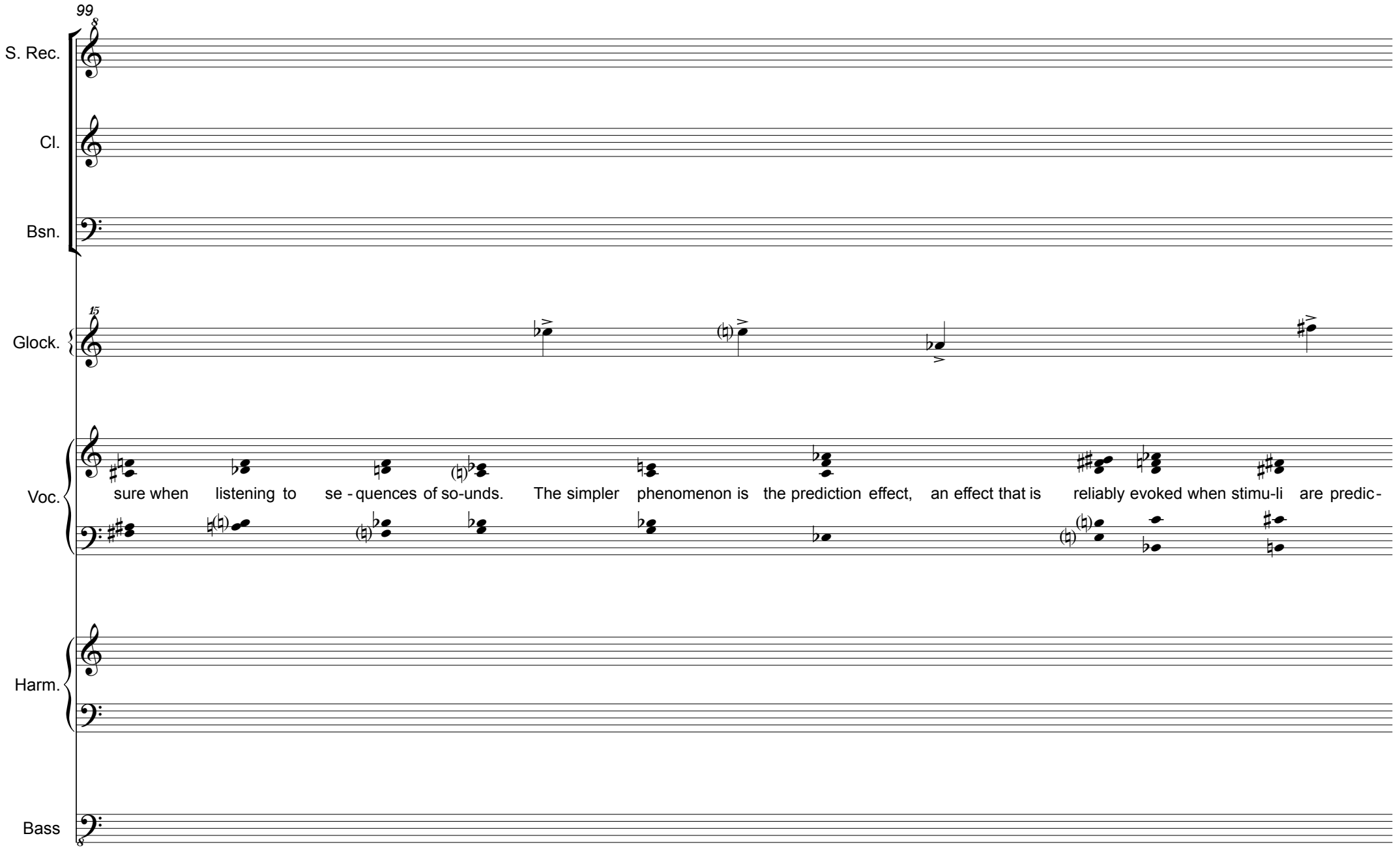

69
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
6 7
6 7
5 4
5 4
9 8
Harm.
Bass

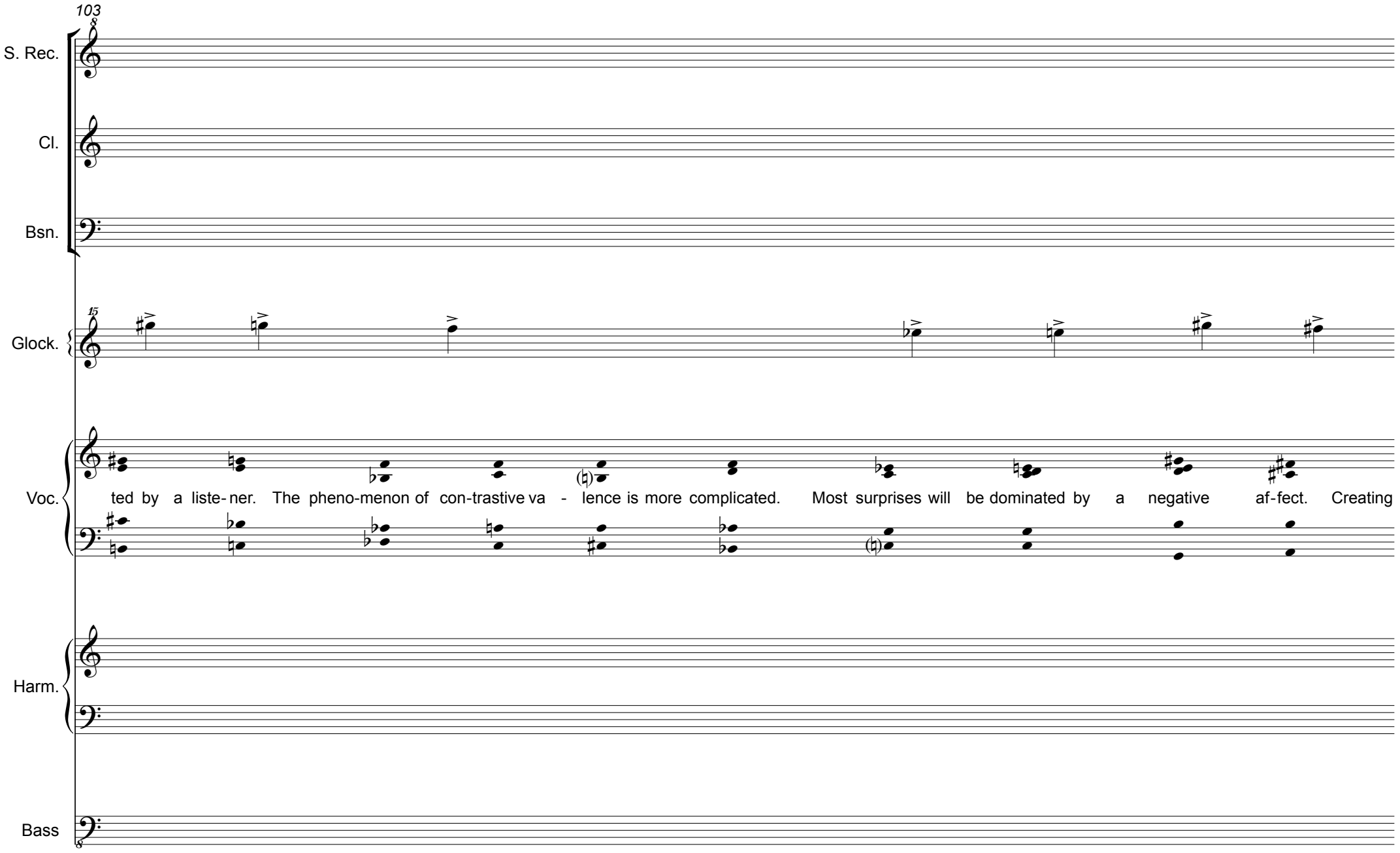

78
C
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
phenomena through which posi-tively valenced feelings can be e-voked by en - gaging a liste - ner's expec - tations. One phenomena is the pre -
Harm.
Bass

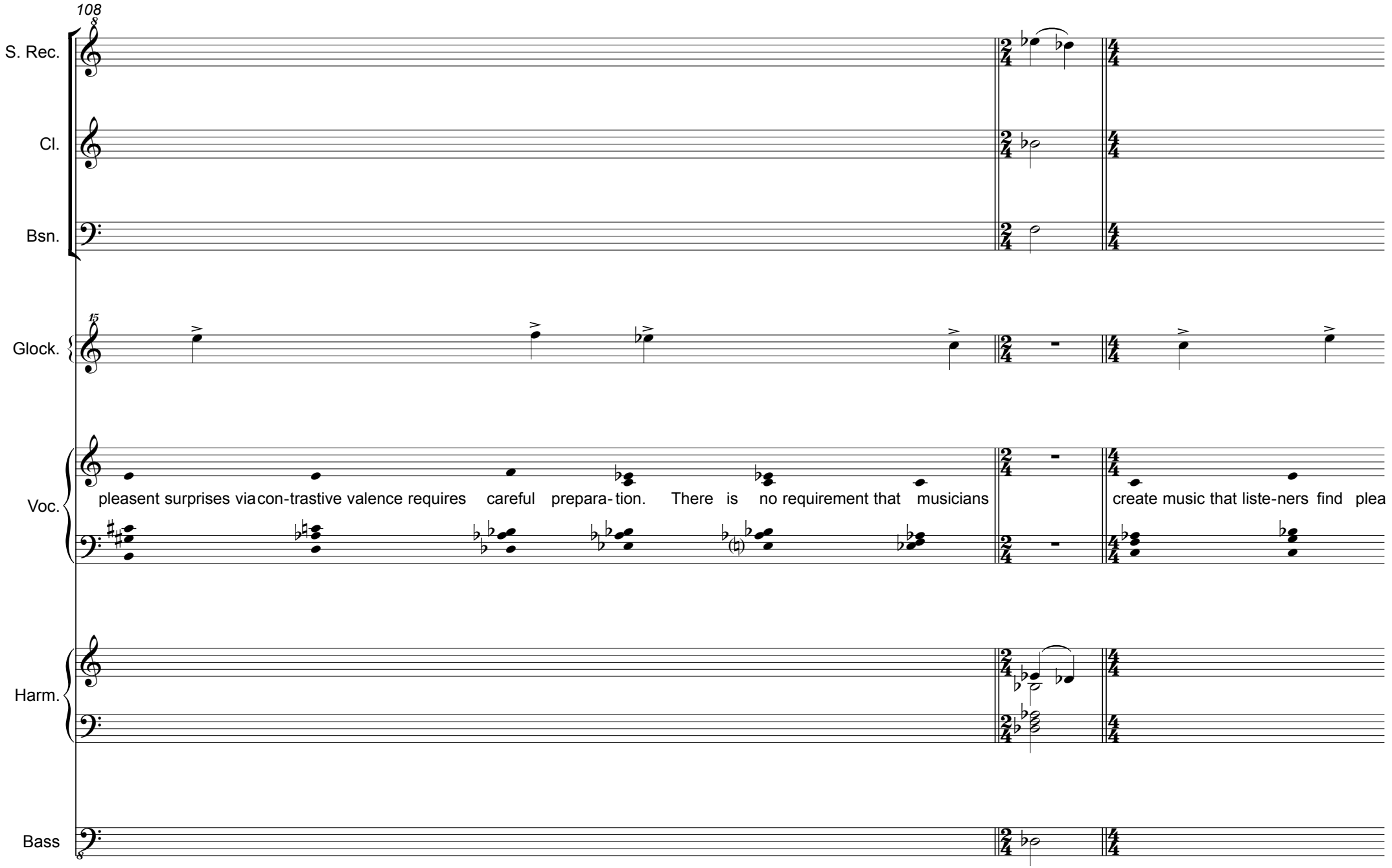

82
D
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
diction effect where listeners experience posi - tive feelings, whenever a future e - vent is suc-cessfully predic - ted
4 3
Harm.
Bass

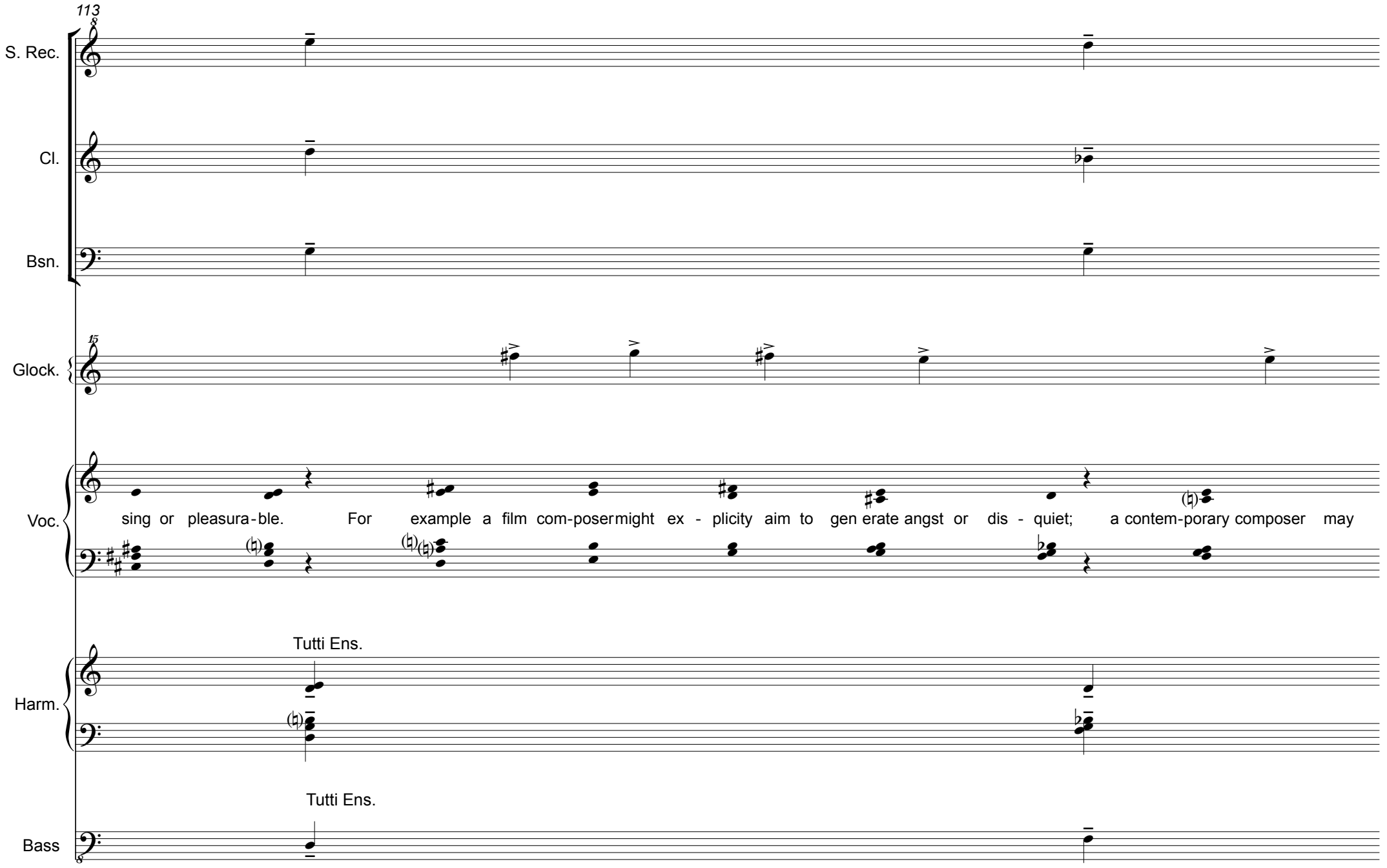

E
89
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
The second phen omenon is contras - tive va - lence, where initially negative responses are sup - planted by neutral or positive
Harm.
Bass

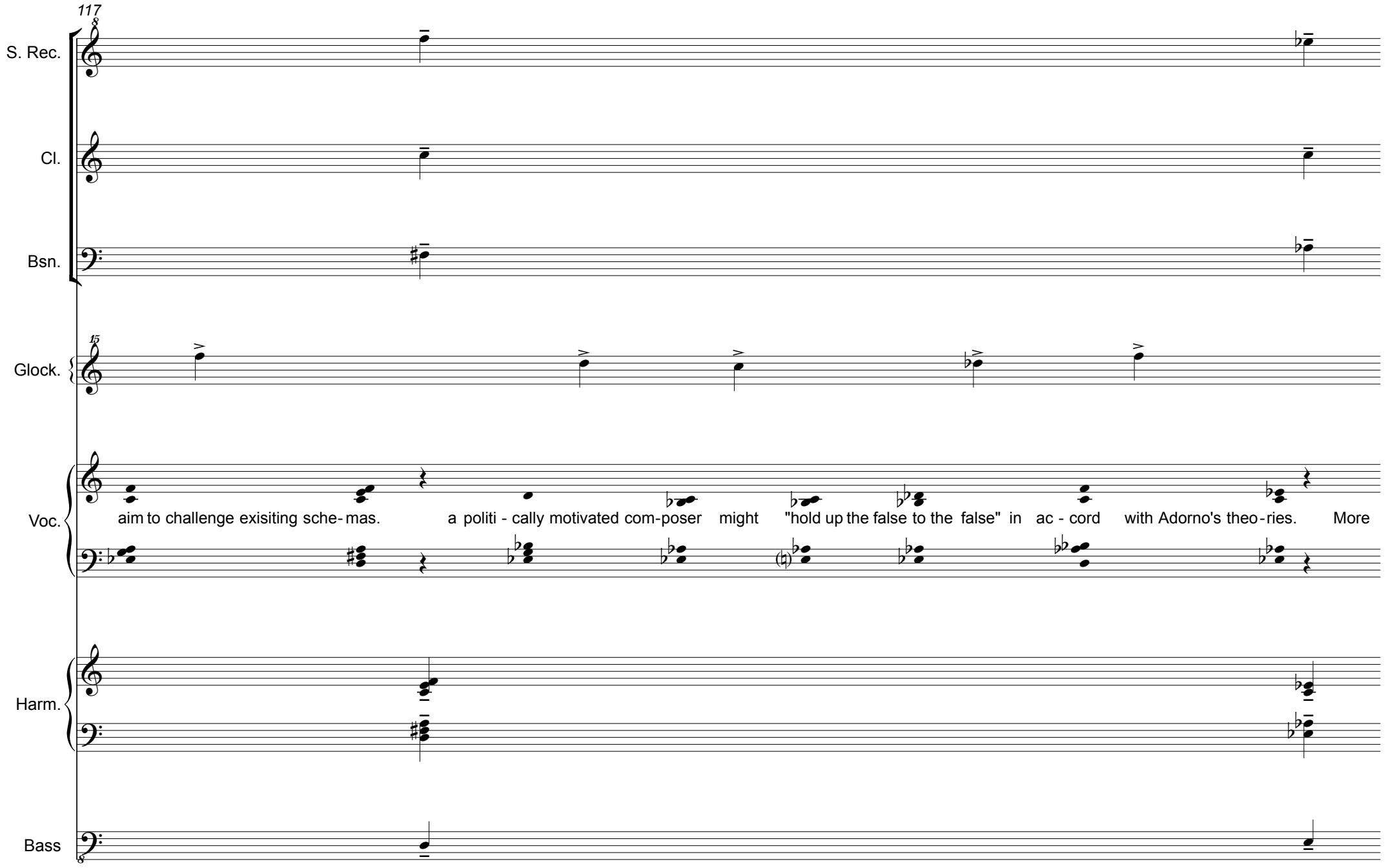

94
F
S. Rec.
Cl.
Bsn.
15
Glock.
Let ring.
mf
Voc.
responses, with the limbic con - trast leading to an overall positive affect.
Both of these phen-omenon are ca - pable of e voking plea -
Harm.
Bass

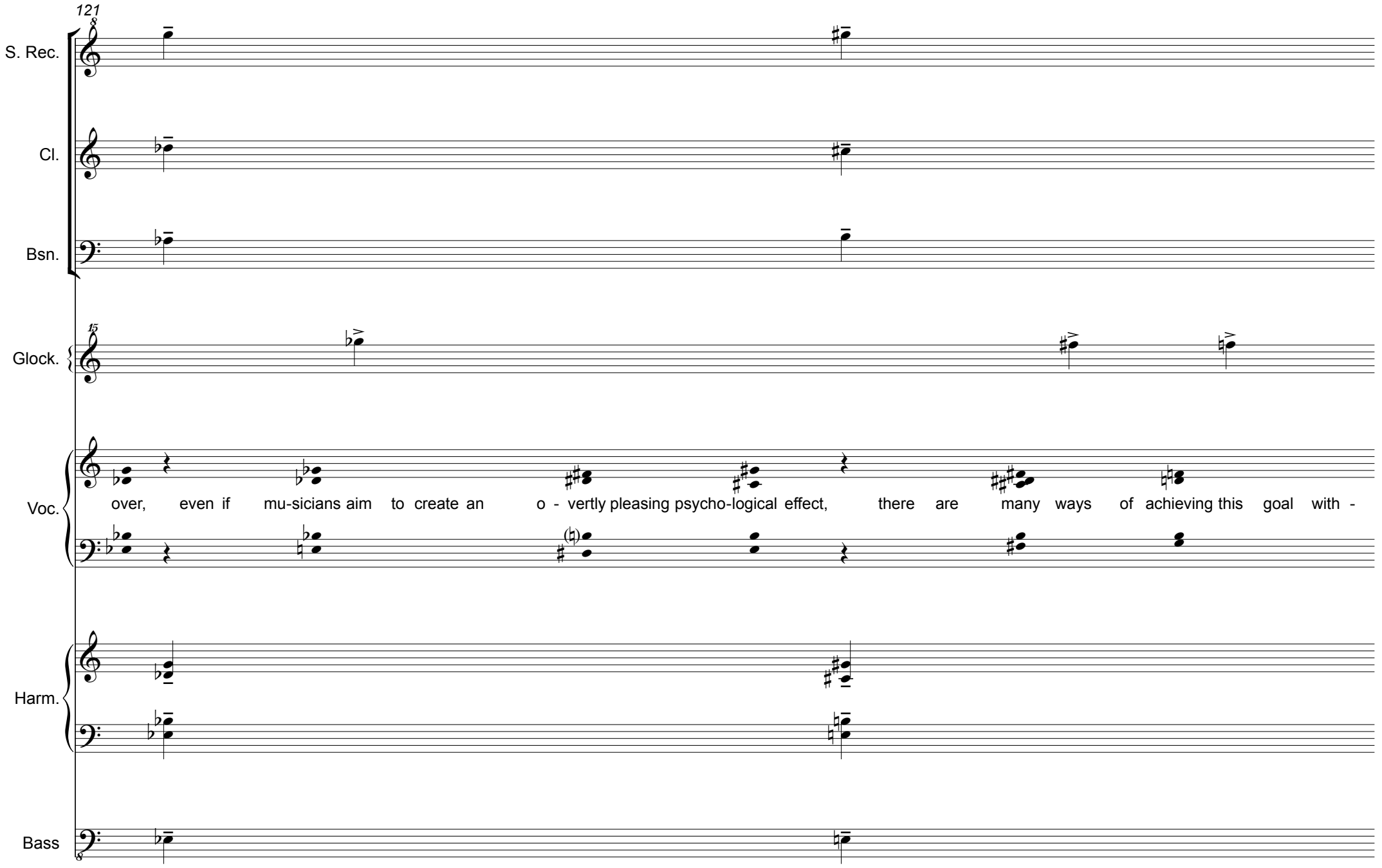

99
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
sure when listening to se - quences of so-unds. The simpler phenomenon is the prediction effect, an effect that is reliably evoked when stimu-li are predic-
Harm.
Bass

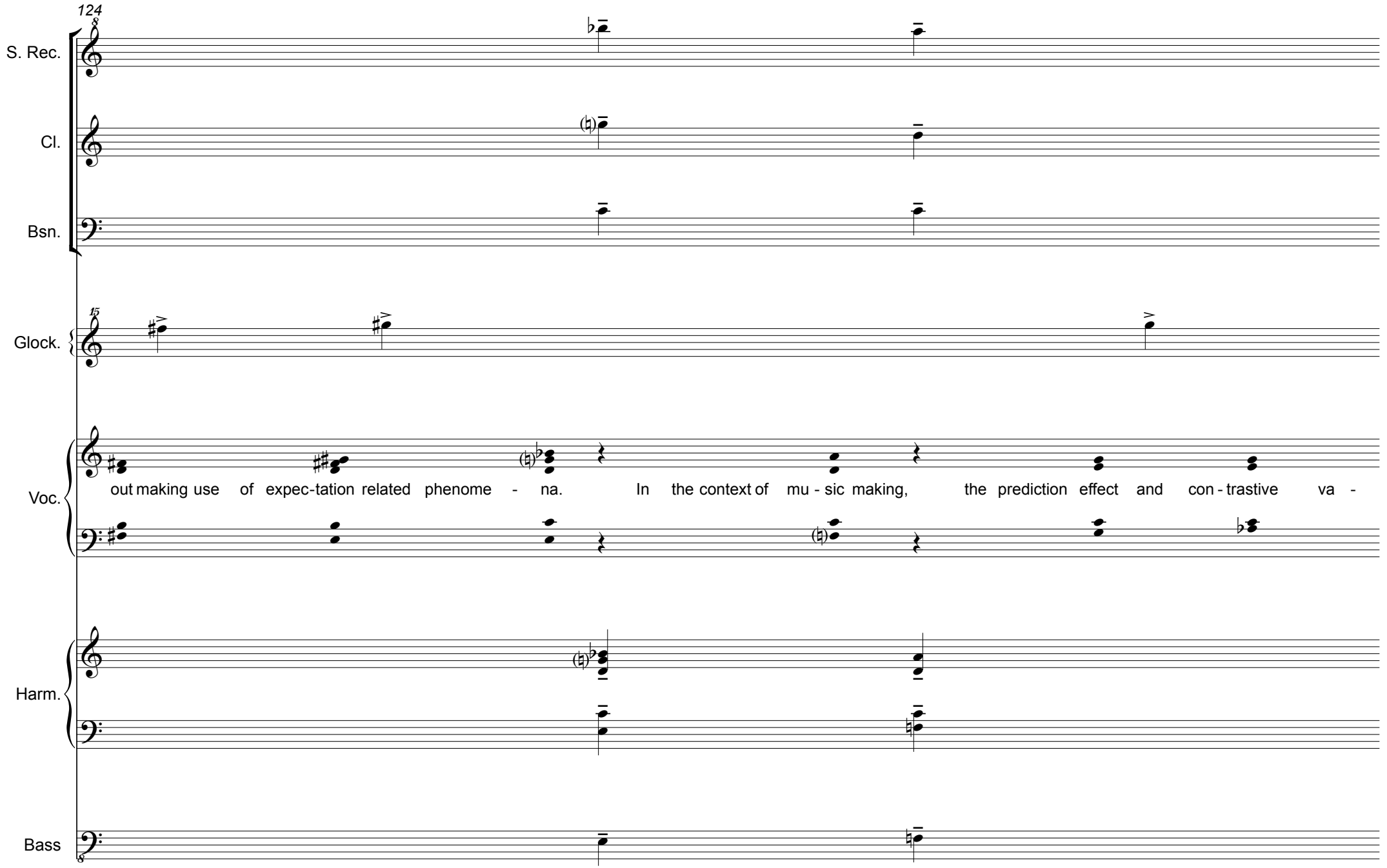

103
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
ted by a liste- ner. The pheno-menon of con-trastive va - lence is more complicated. Most surprises will be dominated by a negative af-fect. Creating
Harm.
Bass

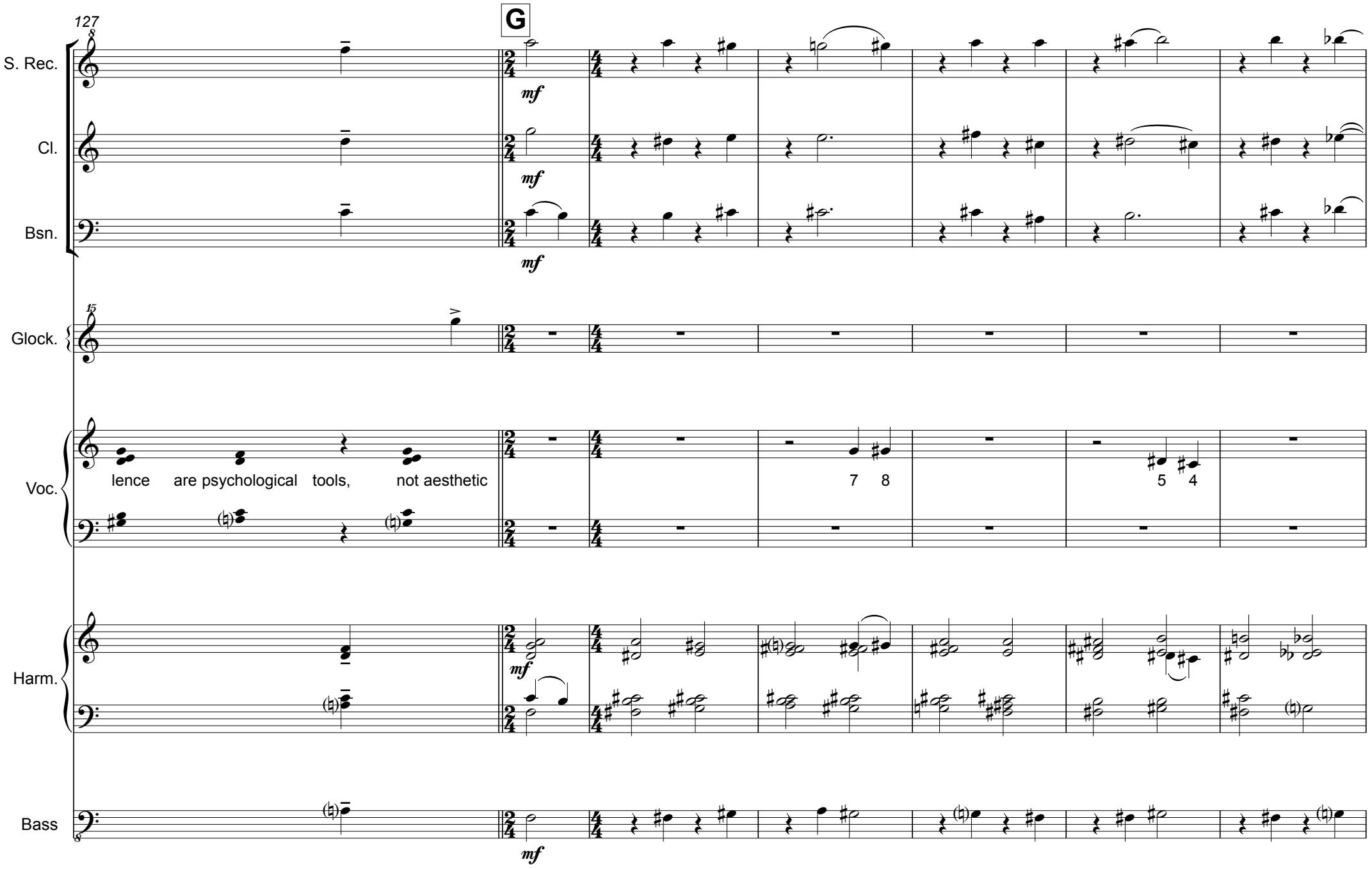

108
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
pleasent surprises via con-trastive valence requires careful prepara- tion. There is no requirement that musicians create music that liste-ners find plea
Harm.
Bass

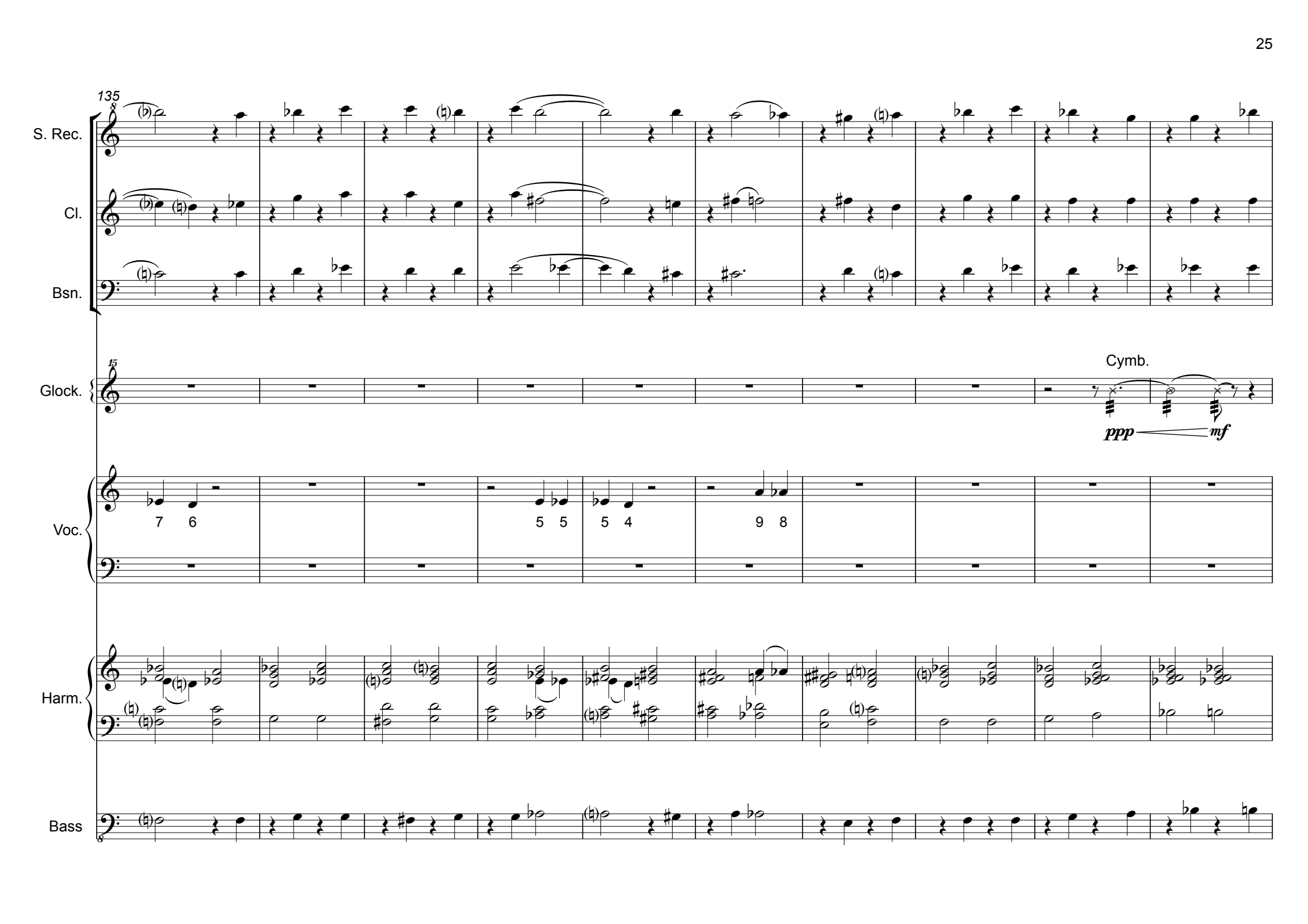

113
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
sing or pleasura-ble. For example a film com-poser might ex - plicity aim to gen erate angst or dis - quiet; a contem-porary composer may
Tutti Ens.
Harm.
Tutti Ens.
Bass

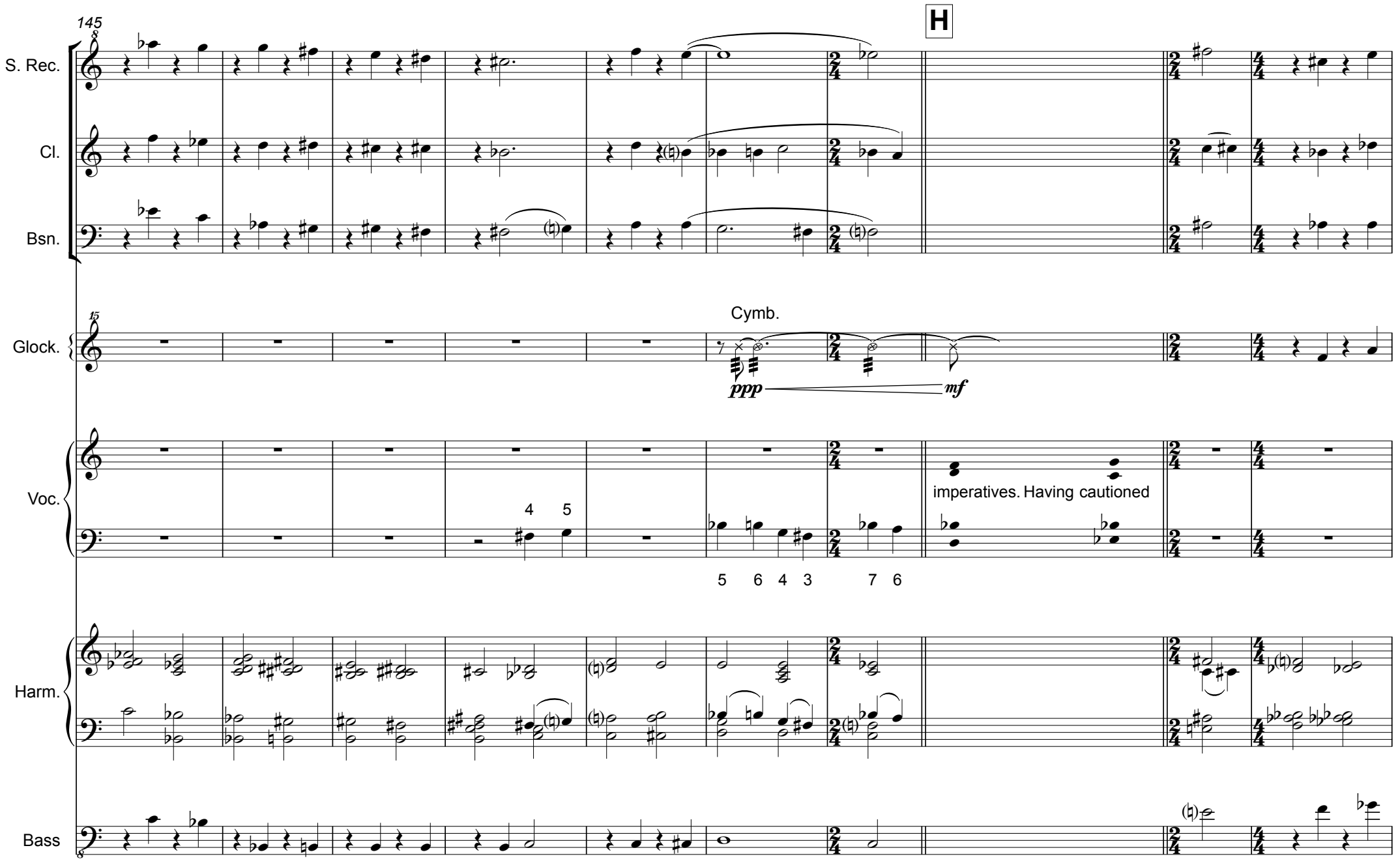

117
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
aim to challenge exisiting sche- mas. a politi - cally motivated com-poser might "hold up the false to the false" in ac - cord with Adorno's theo - ries. More
Harm.
Bass

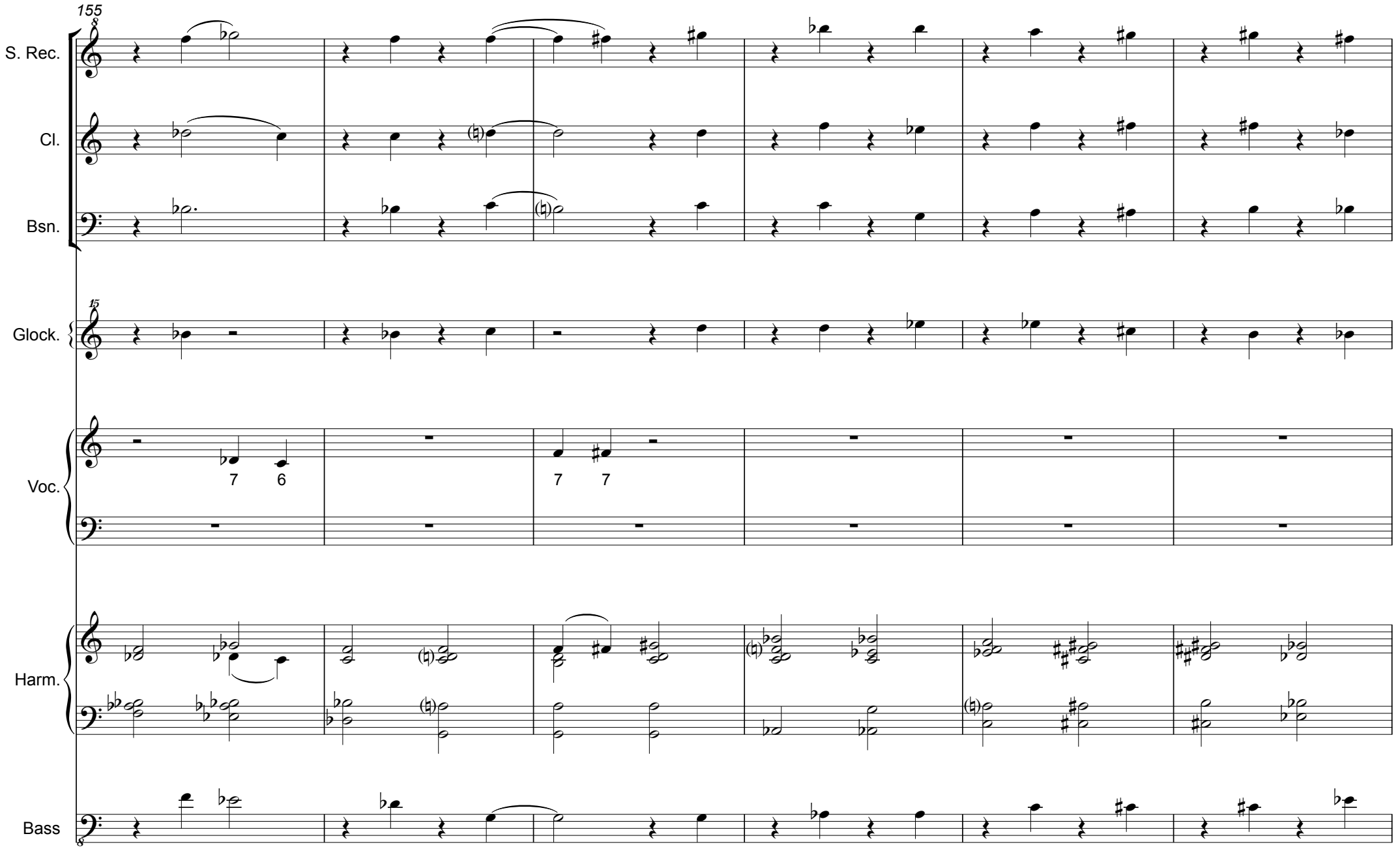

121
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
over, even if mu-sicians aim to create an o - vertly pleasing psycho-logical effect, there are many ways of achieving this goal with -
Harm.
Bass

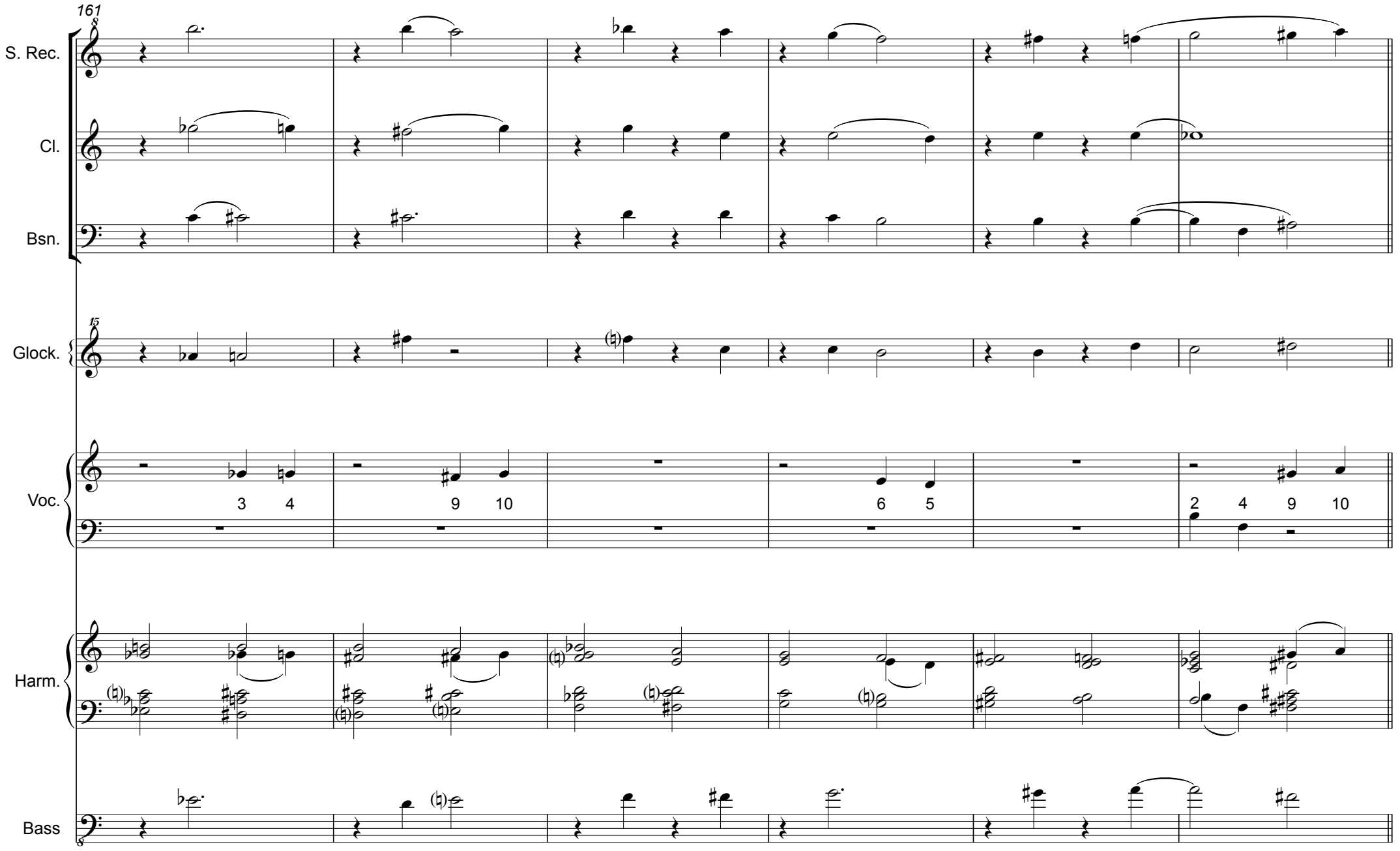

124
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
out making use of expec-tation related phenome - na. In the context of mu - sic making, the prediction effect and con - trastive va -
Harm.
Bass

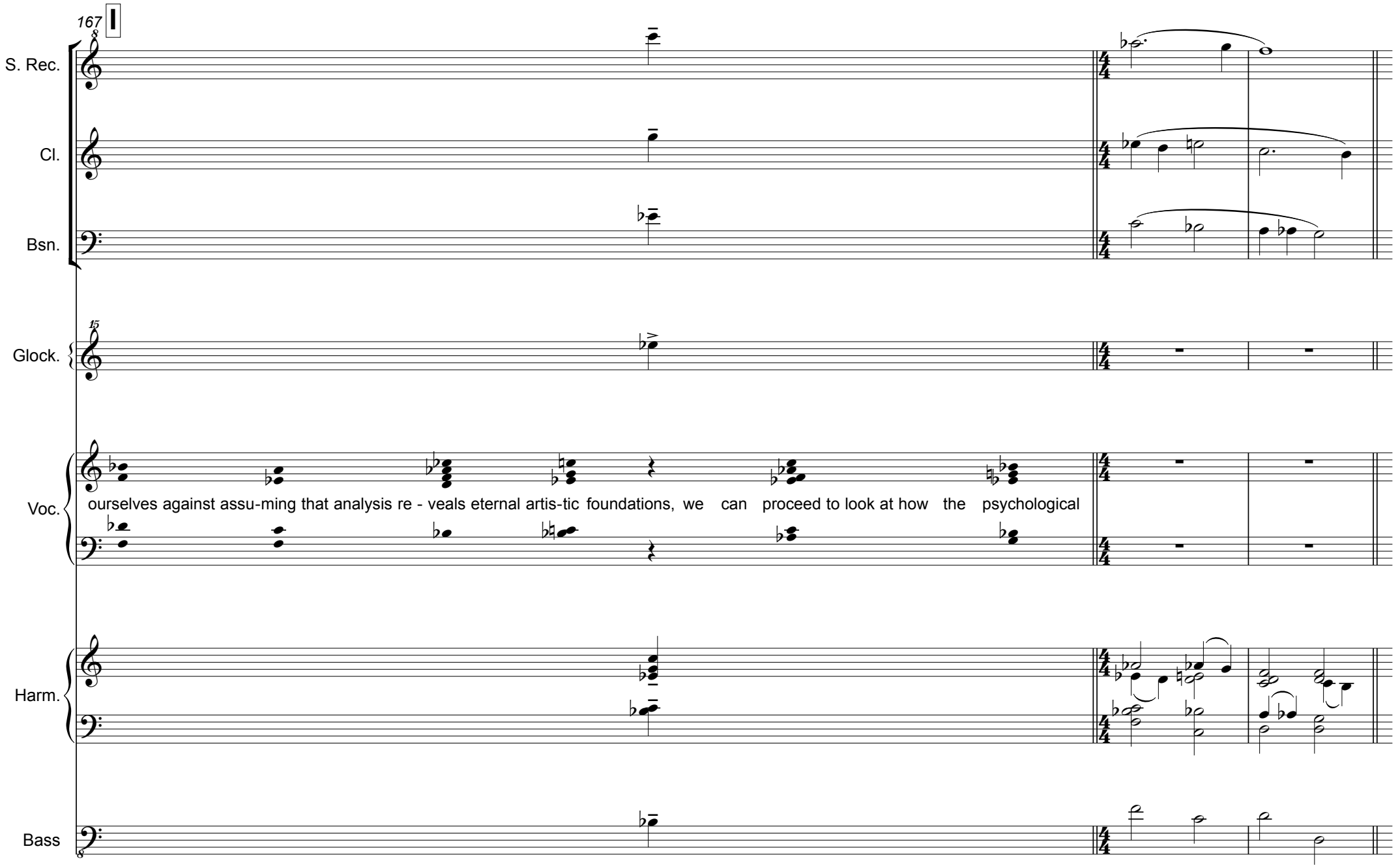

127
G
S. Rec.
Cl.
Bsn.
mf
15
Glock.
Voc.
lence are psychological tools, not aesthetic
7 8
5 4
Harm.
Bass

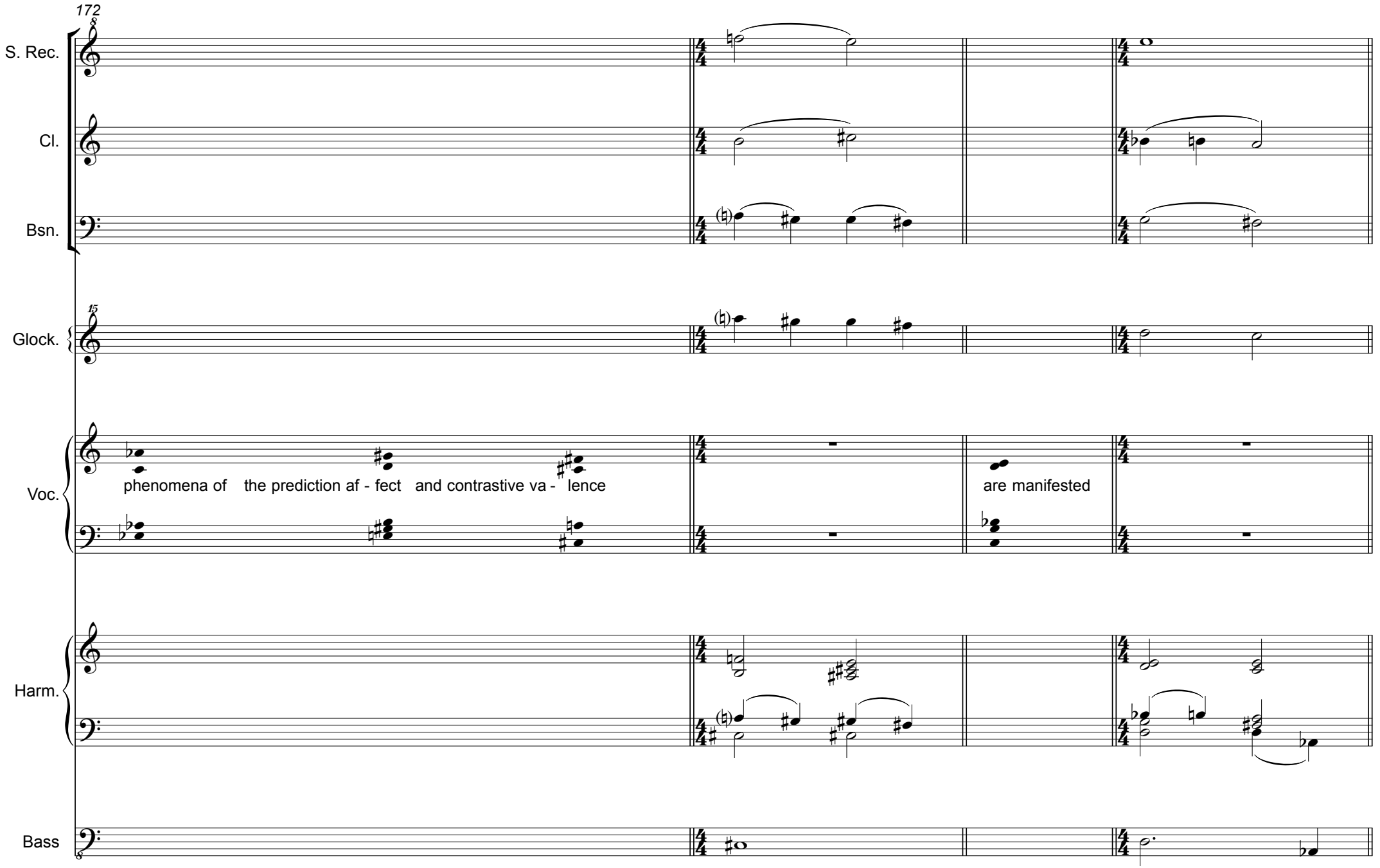

135
S. Rec.
Cl.
Bsn.
15
Glock.
Cymb.
ppp
mf
Voc.
7 6
5 5
5 4
9 8
Harm.
Bass

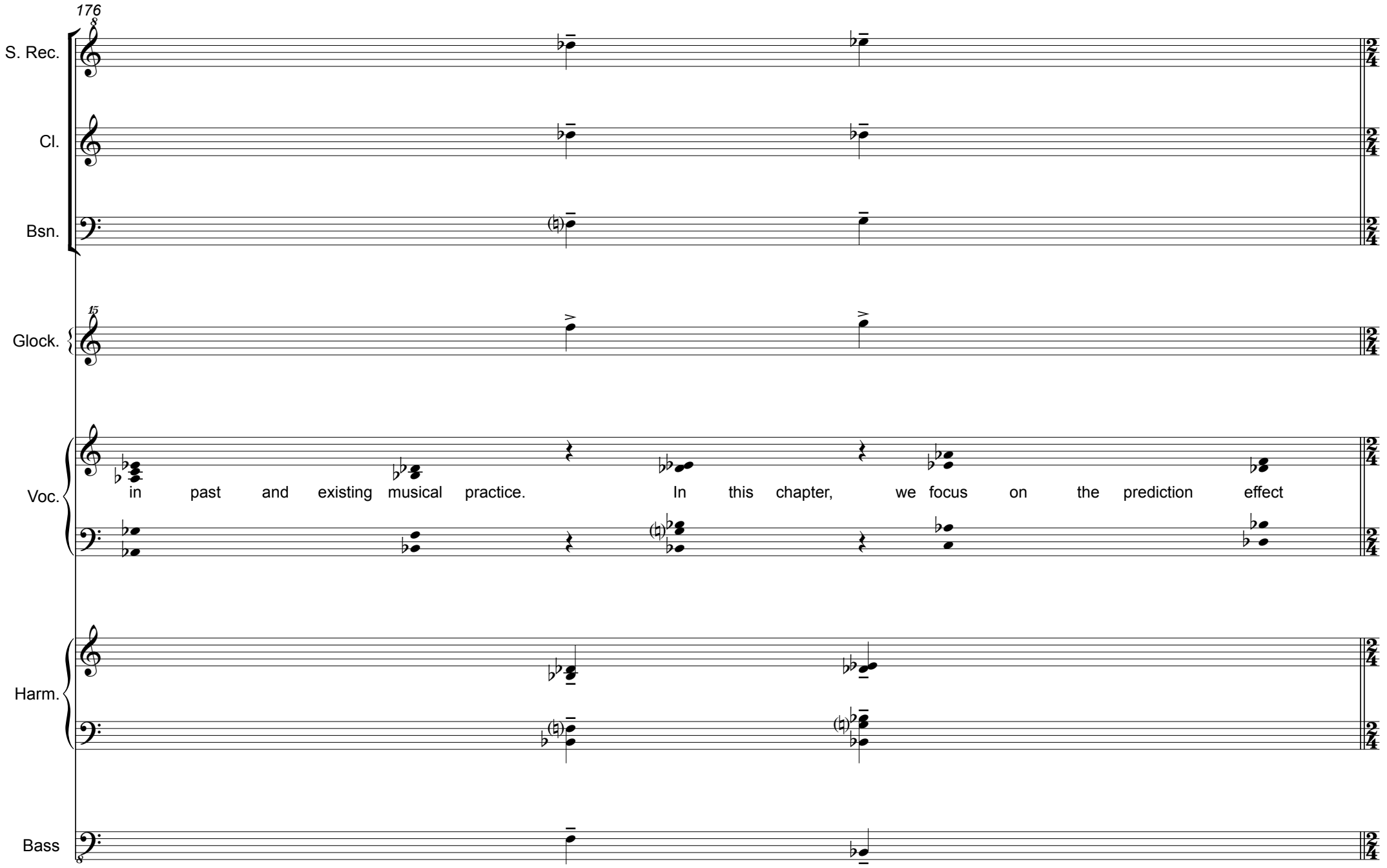

145
H
S. Rec.
Cl.
Bsn.
15
Cymb.
Glock.
ppp
mf
Voc.
4 5
5 6 4 3 7 6
imperatives. Having cautioned
Harm.
Bass

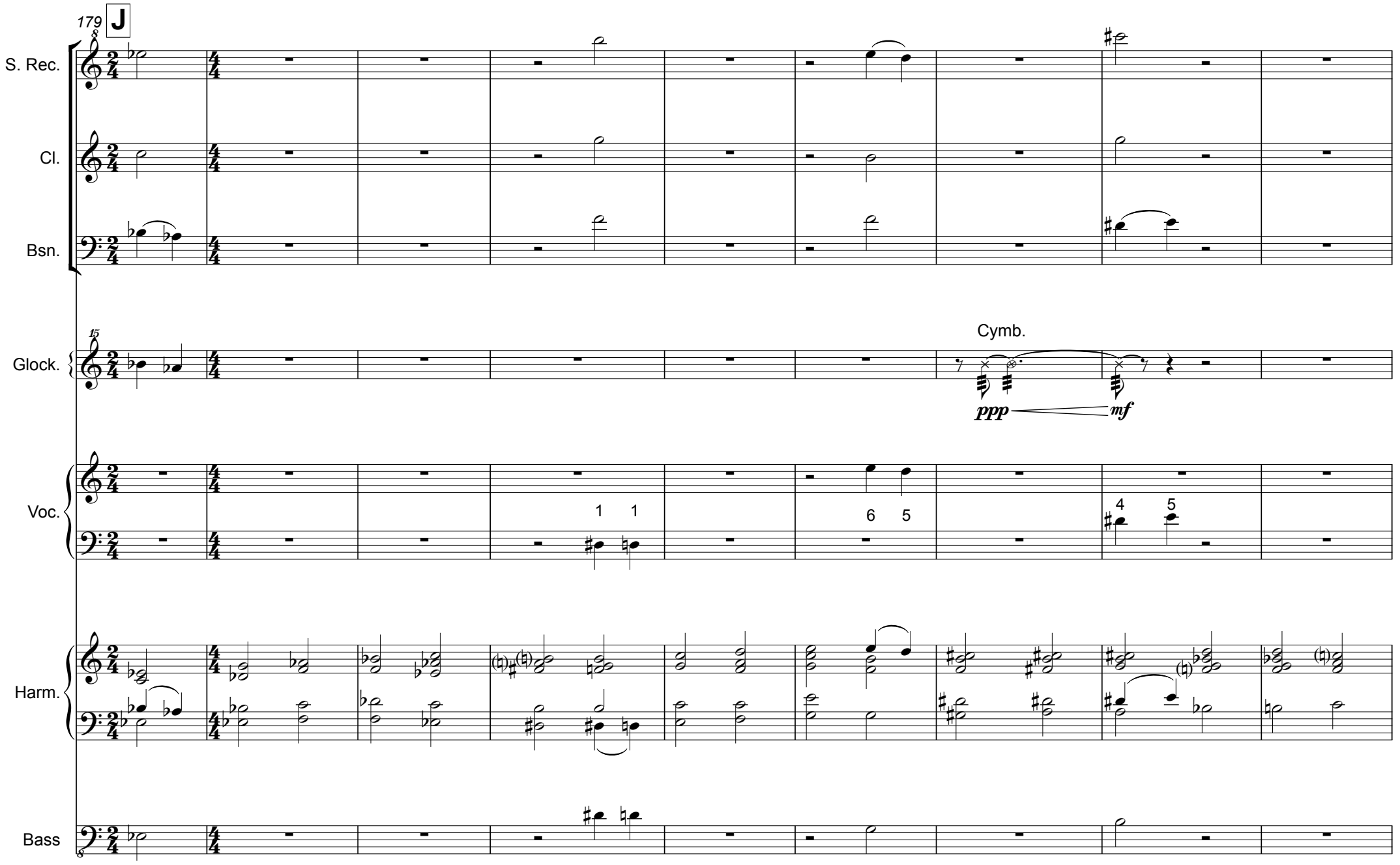

155
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
7 6
7 7
Harm.
Bass

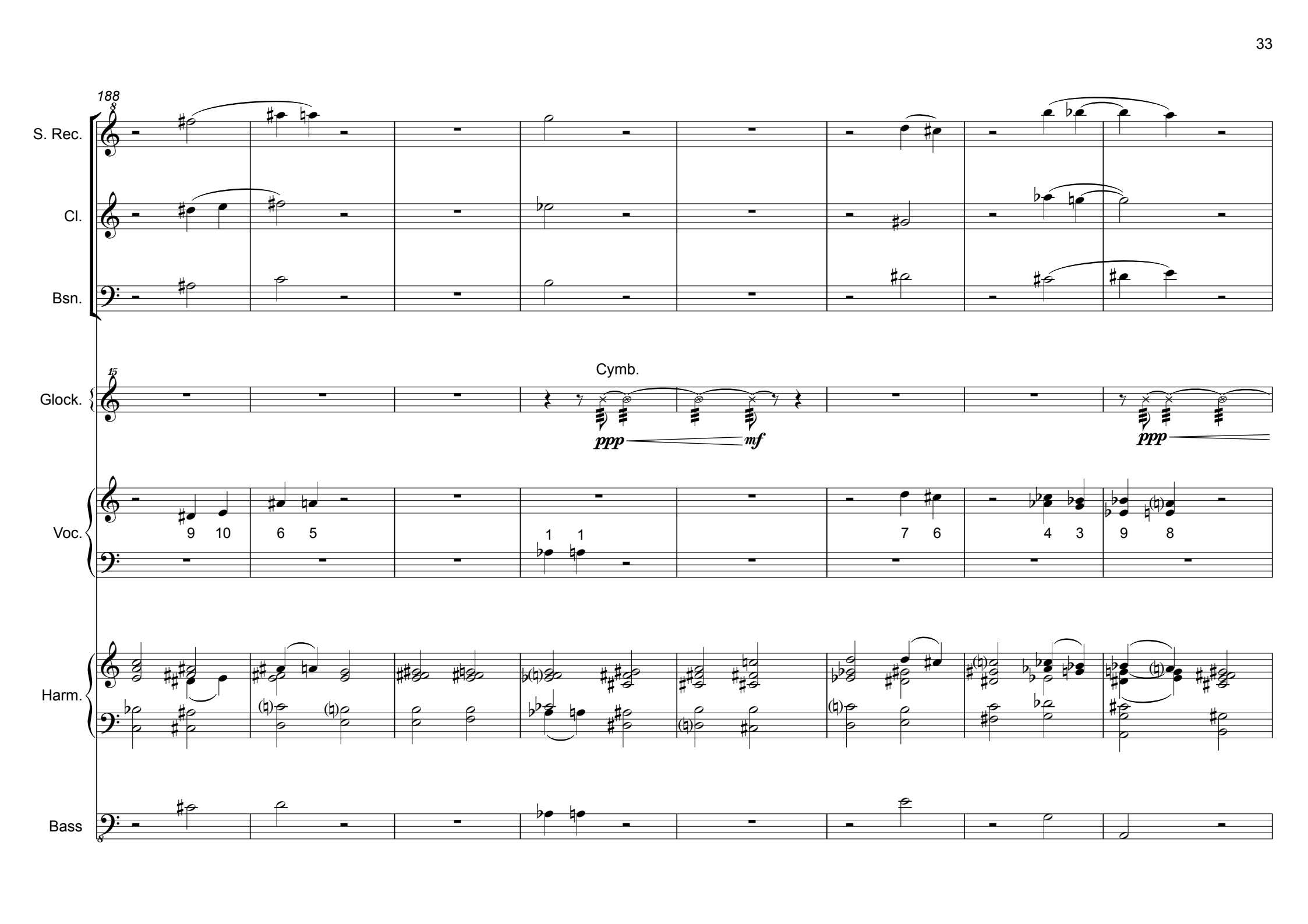

161
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
3 4
9 10
6 5
2 4 9 10
Harm.
Bass

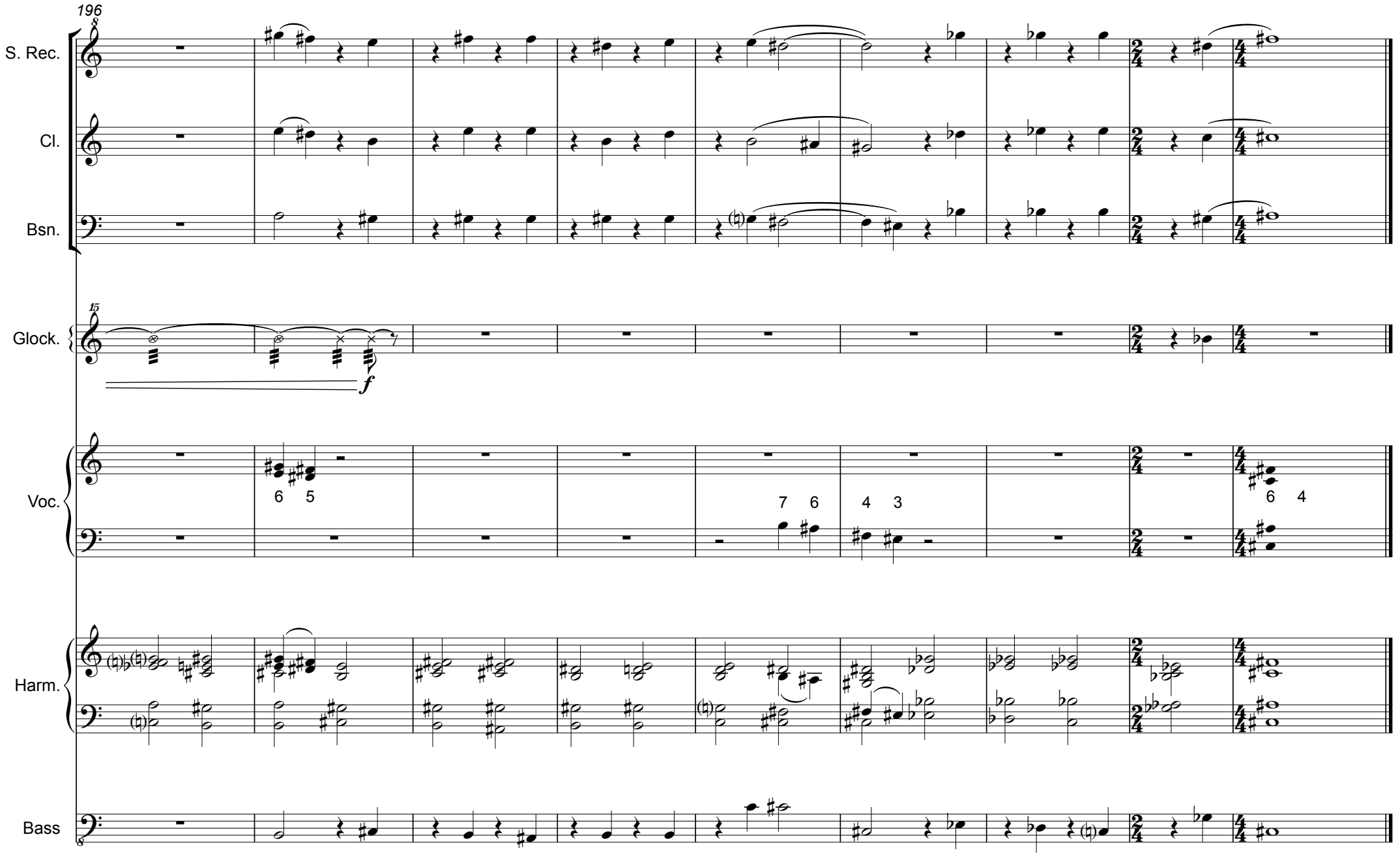

167
I
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
ourselves against assu-ming that analysis re - veals eternal artis-tic foundations, we can proceed to look at how the psychological
Harm.
Bass


172
S. Rec.
Cl.
Bsn.
15
Glock.
Voc.
phenomena of the prediction af - fect and contrastive va - lence
are manifested
Harm.
Bass


176
S. Rec.
Cl.
Bsn.
Glock.
Voc.
in past and existing musical practice. In this chapter, we focus on the prediction effect
Harm.
Bass


179
J
S. Rec.
Cl.
Bsn.
15
Glock.
Cymb.
ppp
mf
Voc.
1 1
6 5
4 5
Harm.
Bass


188
S. Rec.
Cl.
Bsn.
15
Glock.
Cymb.
ppp
mf
ppp
Voc.
9 10
6 5
1 1
7 6
4 3
9 8
Harm.
Bass


196
S. Rec.
Cl.
Bsn.
15
Glock.
f
Voc.
6 5
7 6
4 3
6 4
Harm.
Bass