

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.I.]: MIT Press, pp.239-240.

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Duration: c. 10 mins

No Important Person

for Vocoder and Ensemble

Rob Jones

A ♩=86 Very even and balanced

Soprano Recorder

Clarinet in B \flat

Bassoon

Glockenspiel

Vocoder

Harmonium

Bass Guitar

mf Music is a creative enterprise whose goals and methods are not fixed. As with all of the arts many musicians will rightly resist any single vision of what music

5
8

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

Detailed description: This is a page of a musical score, page 2. It features a vocal line with lyrics and several instrumental staves. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "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 -". The instrumental staves include S. Rec. (Soprano Recorder), Cl. (Clarinet), Bsn. (Bassoon), Glock. (Glockenspiel), Harm. (Harp), and Bass. The score includes various musical notations such as notes, rests, and accidentals. A bracket groups the Glockenspiel, Vocal, and Harp staves. A rehearsal mark '5' is placed above the S. Rec. staff, and another '8' is placed above the Cl. staff. A '15' is placed above the Glock. staff. The vocal line has several chords and notes, some with accidentals like # and b.

8

S. Rec. *mf sempre*

Cl. *mf sempre*

Bsn. *mf sempre*

15

Glock.

Voc.
 ten pursue particular goals when crea - ting specific musical w-orks. By analy-sing music it is occasionally

Harm. *mf sempre*

Bass *mf sempre*

13

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

possible to infer

one or more goals that are ei - ther impli-citly or explicitly being

pursued by the musician. When a tech

Detailed description: This is a page of a musical score, page 4, containing seven staves. The top three staves are for S. Rec., Cl., and Bsn., each with a treble clef and a 2/4 time signature. The Glock. staff is below them, also with a treble clef and 2/4 time signature. The Voc. staff consists of a vocal line with lyrics and a piano accompaniment line. The Harm. staff has a treble and bass clef with a 2/4 time signature. The Bass staff is at the bottom with a bass clef and 2/4 time signature. The score is divided into measures by vertical bar lines. The lyrics for the vocal part are: "possible to infer", "one or more goals that are ei - ther impli-citly or explicitly being", and "pursued by the musician. When a tech".

20

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

nique is identi - fied, even a tech - nique used by a large majority of musicians, one should not presume

24

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

that the technique is somehow essen - tial to the music or musicality. the role

Detailed description: This is a page of a musical score, page 6, starting at measure 24. The score is arranged in a system with seven staves. The top three staves are for S. Rec. (Soprano Recorder), Cl. (Clarinet), and Bsn. (Bassoon), all in 4/4 time. The Glock. (Glockenspiel) staff is in 4/4 time. The Voc. (Vocal) staff is in 4/4 time, with lyrics: "that the technique is somehow essen - tial to the music or musicality. the role". The Harm. (Harp) staff is in 4/4 time. The Bass staff is in 4/4 time. The score is divided into four measures. The first measure is in 4/4 time. The second measure is in 2/4 time. The third measure is in 2/4 time. The fourth measure is in 2/4 time. The S. Rec. staff has a melodic line starting on G4 with a sharp sign. The Cl. staff has a melodic line starting on B3. The Bsn. staff has a melodic line starting on G2 with a flat sign. The Glock. staff is empty. The Voc. staff has a vocal line with lyrics. The Harm. staff has a chordal accompaniment. The Bass staff has a bass line.

30

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

of music anal - ysis is to iden - tify

how existing mu - sic works not to dictate how music should be...

Detailed description: This is a page of a musical score, page 7, starting at measure 30. The score is in 4/4 time and features seven staves. The vocal line (Voc.) is the central focus, with lyrics: "of music anal - ysis is to iden - tify" in measures 30-31, and "how existing mu - sic works not to dictate how music should be..." in measures 32-33. The vocal melody is written in treble clef, with a key signature change from one sharp (F#) to one flat (Bb) between measures 31 and 32. The accompaniment includes a Soprano Recorder (S. Rec.) in treble clef, Clarinet (Cl.) in treble clef, Bassoon (Bsn.) in bass clef, Glockenspiel (Glock.) in treble clef, Harp (Harm.) in grand staff (treble and bass clefs), and Bass in bass clef. The woodwinds and harp have melodic lines with slurs and accents, while the bass line is a simple single note. The glockenspiel staff is empty.

35

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

In the prece - ding chapters I have identified two psycho-logical

41 **B**

S. Rec. *mf*

Cl. *mf*

Bsn. *mf*

Glock.

Voc.

Harm. *mf*

Bass *mf*

61

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

9 8

6 5

9 8

Detailed description: This is a page of a musical score, page 11, starting at measure 61. The score is arranged in a system with seven staves. The top three staves are for woodwinds: Soprano Recorder (S. Rec.), Clarinet (Cl.), and Bassoon (Bsn.). The Glockenspiel (Glock.) staff is empty. The Vocal (Voc.) staff has lyrics '9 8' in measure 62, '6 5' in measure 63, and '9 8' in measure 64. The Harp (Harm.) staff shows complex chordal textures. The Bass staff provides the low-frequency accompaniment. The key signature has one sharp (F#), and the time signature is 8/8. The woodwinds play a rhythmic pattern of eighth notes, often with slurs and accents. The vocal line consists of a few notes with lyrics. The harp and bass provide harmonic support.

This musical score page contains seven staves for measures 69 through 77. The instruments are S. Rec., Cl., Bsn., Glock., Voc., Harm., and Bass. The S. Rec., Cl., and Bsn. staves are in treble, alto, and bass clefs respectively. The Glock. staff is in treble clef. The Voc. staff consists of a vocal line with lyrics and a piano accompaniment line. The Harm. staff is a grand staff with treble and bass clefs. The Bass staff is in bass clef. The score includes various musical notations such as notes, rests, slurs, and fingerings.

69

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

6 7 6 7 5 4 5 4 9 8

78 **C**

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

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-

82

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

D

diction effect where listeners experience posi - tive feelings, whenever a future e - vent is suc-cessfully predic - ted

4 3

E

89

S. Rec. Cl. Bsn.

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

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

F

Let ring.

mf

responses, with the limbic con - trast leading to an overall positive affect. Both of these phen-omenon are ca - pable of e voking plea -

99

S. Rec.

Cl.

Bsn.

15
Glock.

Voc.

Harm.

Bass

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 -

103

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

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

108

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

pleasent surprises viacon-trastive valence requires careful prepara-tion. There is no requirement that musicians create music that liste-ners find plea

Detailed description of the musical score: The score is for page 19, starting at measure 108. It features seven staves: S. Rec. (Soprano Recorder), Cl. (Clarinet), Bsn. (Bassoon), Glock. (Glockenspiel), Voc. (Vocal), Harm. (Harp), and Bass. The key signature has two flats (B-flat and E-flat). The time signature changes from 2/4 to 4/4 at the end of measure 108. The vocal line includes the lyrics: 'pleasent surprises viacon-trastive valence requires careful prepara-tion. There is no requirement that musicians create music that liste-ners find plea'. The vocal melody is simple, with notes on a whole note in 2/4 and a half note in 4/4. The accompaniment consists of chords and single notes in the other instruments.

117

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

aim to challenge existng 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

121

S. Rec.

Cl.

Bsn.

Glock.

15

Voc.

over, even if mu-sicians aim to create an o - verly pleasing psycho-logical effect, there are many ways of achieving this goal with -

Harm.

Bass

Detailed description: This is a page of a musical score, page 22. It features seven staves. The top three staves are for woodwinds: Soprano Recorder (S. Rec.), Clarinet (Cl.), and Bassoon (Bsn.). The Glockenspiel (Glock.) is on the fourth staff. The fifth staff is for the vocal line (Voc.), with lyrics: "over, even if mu-sicians aim to create an o - verly pleasing psycho-logical effect, there are many ways of achieving this goal with -". The sixth staff is for the Harmonium (Harm.), and the seventh is for the Bass. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The woodwinds and bass play sustained notes, while the vocal line has a melodic contour. The Glockenspiel has a few scattered notes. The Harmonium provides harmonic support with chords.

124

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

out making use of expec-tation related phenome - na. In the context of mu - sic making, the prediction effect and con - trastive va -

Detailed description of the musical score: The score is for measures 124 and 125. The key signature is one sharp (F#). The time signature is 8/8. The instruments are S. Rec., Cl., Bsn., Glock., Voc., Harm., and Bass. The vocal line has the lyrics: 'out making use of expec-tation related phenome - na. In the context of mu - sic making, the prediction effect and con - trastive va -'. The music is in 8/8 time. The vocal line is in the treble clef. The lyrics are: 'out making use of expec-tation related phenome - na. In the context of mu - sic making, the prediction effect and con - trastive va -'. The music is in 8/8 time. The vocal line is in the treble clef. The lyrics are: 'out making use of expec-tation related phenome - na. In the context of mu - sic making, the prediction effect and con - trastive va -'.

127

G

S. Rec. *mf*

Cl. *mf*

Bsn. *mf*

Glock.

Voc. lence are psychological tools, not aesthetic
7 8 5 4

Harm. *mf*

Bass *mf*

Detailed description: This page of a musical score, rehearsal mark 127, features a key signature of one sharp (F#) and a 2/4 time signature. A rehearsal mark 'G' is placed above the first staff. The score includes parts for Soprano Recorder (S. Rec.), Clarinet (Cl.), Bassoon (Bsn.), Glockenspiel (Glock.), Voice (Voc.), Harp (Harm.), and Bass. The woodwinds and bass parts are marked *mf*. The vocal line has lyrics: 'lence are psychological tools, not aesthetic' with syllable counts 7, 8, 5, and 4. The harp part features complex chordal textures. The score is divided into measures with 2/4 and 4/4 time signatures.

135

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

Cymb.

ppp *mf*

7 6

5 5 5 4

9 8

Detailed description: This is a page of a musical score for a concert band or orchestra. The score is divided into seven systems. The first system contains three staves: S. Rec. (Soprano Recorder), Cl. (Clarinet), and Bsn. (Bassoon). The second system contains one staff: Glock. (Glockenspiel). The third system contains two staves: Voc. (Vocal) and an unlabeled staff, likely for a second vocal part. The fourth system contains two staves: Harm. (Harp) and Bass. The fifth system contains one staff: Cymb. (Cymbal). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature has one flat (B-flat), and the time signature is 4/4. The page number 25 is in the top right corner. The measure numbers 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, and 150 are indicated at the beginning of each measure.

145 H

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

Cymb.

ppp *mf*

imperatives. Having cautioned

4 5

5 6 4 3 7 6

155

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

This musical score page contains measures 155 through 160. The instruments and parts are: S. Rec. (Soprano Recorder), Cl. (Clarinet), Bsn. (Bassoon), Glock. (Glockenspiel), Voc. (Vocal), Harm. (Harp), and Bass (Bassoon). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The S. Rec. part begins with a measure rest followed by a half note B-flat, then a half note A, and continues with a melodic line. The Cl. and Bsn. parts have similar melodic lines with some grace notes. The Glock. part has a simple rhythmic pattern. The Voc. part has two measures with notes and fingerings (7, 6 and 7, 7). The Harm. part features complex chords and arpeggios. The Bass part provides a steady accompaniment.

161

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

This musical score page contains seven staves for measures 161 through 166. The instruments are S. Rec., Cl., Bsn., Glock., Voc., Harm., and Bass. The S. Rec. staff begins with a treble clef and a key signature of one flat. The Cl. and Bsn. staves also use treble and bass clefs respectively. The Glock. staff uses a treble clef. The Voc. staff has a treble clef with lyrics '3 4', '9 10', '6 5', and '2 4 9 10' written below the notes. The Harm. staff uses a grand staff with treble and bass clefs. The Bass staff uses a bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

167

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

ourselves against assu-ming that analysis re - veals eternal artis-tic foundations, we can proceed to look at how the psychological

Detailed description: This is a page of a musical score, page 29, starting at measure 167. The score is written for seven instruments: Soprano Recorder (S. Rec.), Clarinet (Cl.), Bassoon (Bsn.), Glockenspiel (Glock.), Voice (Voc.), Harp (Harm.), and Bass. The music is in 4/4 time. Measures 167 and 168 feature sustained notes for S. Rec., Cl., Bsn., and Bass, and a single note for Glock. The vocal line in measure 167 contains the lyrics: "ourselves against assu-ming that analysis re - veals eternal artis-tic foundations, we can proceed to look at how the psychological". Measures 169 and 170 show more active musical lines for S. Rec., Cl., Bsn., and Bass, while Glock. and the vocal line are silent. The score ends with a double bar line at the end of measure 170.

172

S. Rec.

Cl.

Bsn.

Musical score for S. Rec., Cl., and Bsn. measures 172-174. The key signature has one flat (B-flat) and the time signature is 4/4. S. Rec. plays a half note G4 in measure 172, a half note A4 in measure 173, and a whole note B4 in measure 174. Cl. plays a half note G4 in measure 172, a half note A4 in measure 173, and a half note B4 in measure 174. Bsn. plays a half note G3 in measure 172, a half note A3 in measure 173, and a half note B3 in measure 174.

175

Glock.

Musical score for Glock. measures 172-174. The key signature has one flat (B-flat) and the time signature is 4/4. Glock. plays a half note G4 in measure 172, a half note A4 in measure 173, and a half note B4 in measure 174.

Voc.

phenomena of the prediction af - fect and contrastive va - lence

are manifested

Musical score for Voc. measures 172-174. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal line consists of chords: G4-Bb4 in measure 172, A4-B4 in measure 173, and B4 in measure 174. The lyrics are: "phenomena of the prediction af - fect and contrastive va - lence" in measures 172-173, and "are manifested" in measure 174.

Harm.

Musical score for Harm. measures 172-174. The key signature has one flat (B-flat) and the time signature is 4/4. The piano accompaniment consists of chords: G4-Bb4 in measure 172, A4-B4 in measure 173, and B4 in measure 174.

Bass

Musical score for Bass measures 172-174. The key signature has one flat (B-flat) and the time signature is 4/4. The bass line consists of chords: G4-Bb4 in measure 172, A4-B4 in measure 173, and B4 in measure 174.

176

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

in past and existing musical practice. In this chapter, we focus on the prediction effect

2/4

179 **J**

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

Cymb.

ppp *mf*

188

S. Rec.

Cl.

Bsn.

Glock.

Cymb.

Voc.

Harm.

Bass

9 10 6 5 1 1 7 6 4 3 9 8

ppp *mf* *ppp*

Detailed description: This page of a musical score contains measures 188 through 195. The score is arranged in a system with seven staves. The top three staves are for woodwinds: Soprano Recorder (S. Rec.), Clarinet (Cl.), and Bassoon (Bsn.). The fourth staff is for Glockenspiel (Glock.), which includes a Cymbal (Cymb.) part. The fifth staff is for the Vocalist (Voc.), with lyrics '9 10 6 5' in the first measure and '1 1 7 6 4 3 9 8' in the fifth measure. The sixth staff is for the Harp (Harm.), and the seventh staff is for the Bass. The woodwinds and bass play melodic lines with various articulations and dynamics. The Glockenspiel part features cymbal patterns with dynamics *ppp* and *mf*. The vocal part includes fingerings and breath marks. The harp part provides harmonic accompaniment with chords and arpeggios.

196

S. Rec.

Cl.

Bsn.

Glock.

Voc.

Harm.

Bass

This musical score page contains measures 196 through 200. The instruments and parts are: S. Rec. (Soprano Recorder), Cl. (Clarinet), Bsn. (Bassoon), Glock. (Glockenspiel), Voc. (Vocal), Harm. (Harp), and Bass (Bassoon). The score is written in treble clef for S. Rec., Cl., Glock., and Voc. (treble), and bass clef for Bsn., Voc. (bass), Harm. (treble), and Bass. The key signature has one sharp (F#). The time signature changes from 2/4 to 4/4 at the end of measure 199. The vocal line includes lyrics: 6 5, 7 6, 4 3, 6 4. The Glockenspiel part starts at measure 195 with a melodic line and ends at measure 199. The Harp part provides accompaniment with chords and arpeggios. The Bass part provides a rhythmic foundation with eighth and quarter notes.