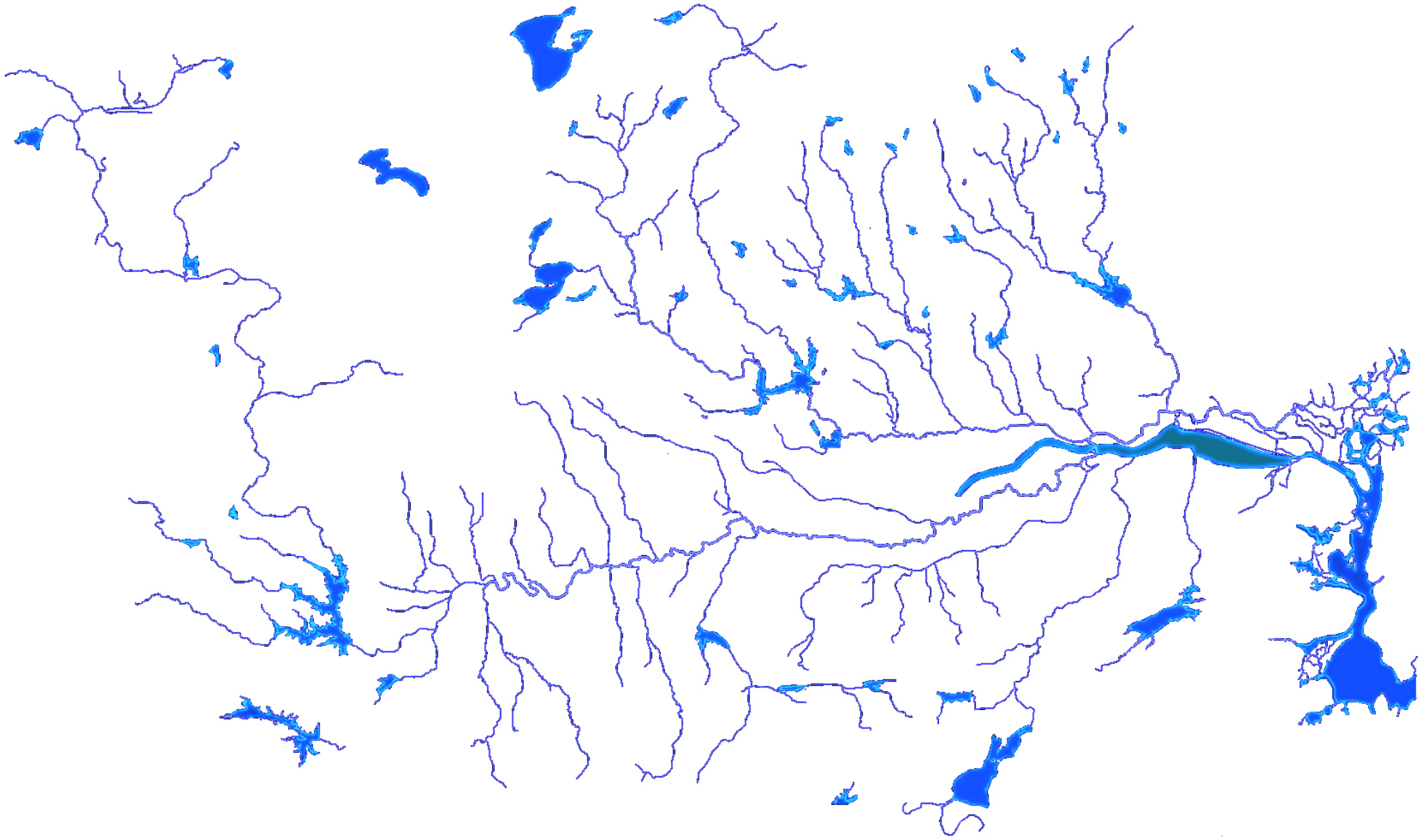
NorCal Water Music



for chamber ensemble and optional socio-multimedia (2019)

Derek Keller

NorCal Water Music

for chamber ensemble

(and optional socio-multimedia)

Instrumentation:

Flute (doubling piccolo and alto)
Clarinet
Violin
Cello
Piano
Percussion

Optional: video projection and socio-multimedia
(for audience's mobile devices)

Duration: 25-30'

This piece was commissioned by and composed for
my friends of 'citywater' in Sacramento, California (2018-19)

Program Note

NorCal Water Music dives into issues concerning one of California's most important resources - water - and celebrates the beauty, complexity, and fragility of the Sacramento River Watershed. In this piece, the performers play music derived from maps representing the watershed. In this seven-movement suite, the ensemble and myself determine an order of the movements (and their respective components). Over the course of the performance, I cue that order as a video-jockey, or 'VJ', with video-animations projected on a screen in the concert hall that feature different geographical areas spanning the entire watershed. (I also created all the visual aspects of the of the project).

In between these movements, there are short interludes, in combination with a projected short vignette featuring the ecological sound found at a particular waterfall or waterway within the watershed. During a performance, the ensemble, myself (or another designated video-jockey), and the audience work together to sustain a multidimensional, and sometimes fragile aqua-sonorous musical space.

NorCal is the third piece in a developing series of compositions that break the 'fourth wall' of concert music performance that I call **The Modular Music Project**, in which I integrate performers and interactivity between computers and mobile devices to create music along the deterministic–improvisational–aleatoric continuum. The movements, their components, and video animations are modular: the musicians can play the movements and their sections/parts thereof in different arrangements; the video projections can be broadcast at different times; and the audience can navigate and playback related media they retrieve from media platforms. With this piece and others in the series, I seek to create 'living' multimedia works through communicative flexibility between myself, the performers and the audience to address socio-political challenges of our contemporary moment.

Modular Performance Considerations

NorCal Water Music can be performed in a few ways: A suite of movements for chamber ensemble and video projection; chamber ensemble with audience participation (via their mobile devices), or both of the aforementioned simultaneously. The ensemble will need to have a dedicated 'VJ' or video jockey. If choosing one of the options including audience participation (and their sounding mobile devices), it may be advisable to amplify the entire ensemble depending on the size of the concert hall. The ensemble is encouraged to play the movements variable order: either of the movements entitled "Shasta" or "Pit River" shall initiate any performance; "Delta to Bay" shall always conclude the performance. The other movements can be performed in any order, including the one that was not chosen to commence (the videos that cue each movement are available upon request). In between each movement there is an interlude. During this time, the video jockey should choose at random one of five short video vignettes (available on my website here: https://www.derekkeller.com/norcal-media). The soundtracks of these videos feature the ecological sound found at a particular waterfall or waterway within the watershed. If the ensemble chooses to include audience participation, it is during the interludes that every member of the audience is invited to choose and playback only one of the same videos during only one of the interludes.

Titles of Movements	Titles of Interludes
"Shasta" "Pit River" "Valley Creeks 1" "Almanor for Oroville" "Valley Creeks 2" "American Feather" "Delta to Bay"	"Sly Park with Flute and Clarinet" "Delta and Piano" "Horsetail Falls and Cello" "Hidden Falls and Flute" "McCloud River and Violin"

Organization of Movements

"Shasta" or "Pit River" shall always commence

followed by an interlude

The following movements can be set in any order:

The other not chosen between "Shasta" or "Pit River"

interlude

"Valley Creeks 1"

interlude

"Valley Creeks 2"

interlude

"Almanor to Oroville"

interlude

"American Feather"

"Delta to Bay" shall always conclude

Organization of Components of Each Movement

Each movement listed above contains multiple components and have varying degrees of modularity:

"Shasta"

- The piano part, entitled "Shasta Lake" always initiates the movement.
- After the second loud chordal figure in measure 3 of the piano part, the other instruments enter in a staggered fashion, roughly 5-10 seconds apart. Any instrument can start these staggered entrances:

- These parts are entitled:
  - "Shasta - Pit River" for flute and percussion
  - "Shasta - Squaw Creek" for violin
  - "Shasta - McCloud River" for clarinet
  - "Shasta - Sacramento River" for Cello

- In the parts listed above, double-bars should be interpreted as long *fermatas*, or 5-10 second pauses between phrases. When playing, the instrumentalists are encouraged to 'play off of one another', allowing for space, expressivity, and of course, different modular possibilities.

- "Shasta - Over the Dam" will always conclude the movement. The percussionist is encouraged to conduct this last passage after initiating this section.

"Pit River"

- Either/or both versions of can be performed. If both are played, either version, "Upstream" or "Downstream" can initiate the movement. Conducting responsibilities can be passed between instrumentalists when one is not playing.

"Valley Creeks 1"

- Both s, "West Legs" and "East Legs", must be played. Either section can initiate the movement. Conducting responsibilities can be passed between instrumentalists when one is not playing.

"Almanor to Oroville"

- The "Lake" components can performed in any order, with a "Fork" section separating each. Conducting responsibilities for the "Fork" sections can be passed between instrumentalists when one is not playing.

"Valley Creeks 2"

- There are 3 parts. Part 2 must always be in the second position. Parts 1 & 2 can bookend the movement. with either in the first position. Conducting responsibilities can be passed between instrumentalists when one is not playing.

"American Feather"

- The section entitled "Sacramento River" will always conclude the movement. Either of the sections entitled "Feather River" or "American River" can initiate the movement. Conducting responsibilities can be passed between instrumentalists when one is not playing.

"Delta to the Bay"

This movement consists of only one section, which is improvised. For details, see the score.

Special Notation

Flute

Flautist singing and playing:

sing: (flautist always sings figures with stems down - if range is an issue, feel free to change the octave.)

Lip *gliss.* or Lip bend:

Finger the second (upper) pitch, ply the first pitch flat by 1/2 step, then 'lip', or bend pitch up into tune. over the designtated duration

Finger and play first pitch, then lip/bend the pitch down over the designated duration.

tongue ram

key click

show's approximate resulting pitched sounds, which is roughly a sounding major seventh down.

Clarinet in B♭

Lip *gliss.* or Lip bend:

see flautist's notes.

tongue slap:

Percussion: Inside Piano

Percussionist strumming Strings of Piano:

C6

G5

L.V.

C4

The percussionist also plays Glockenspiel and Vibraphone

This figure combined with the piano part indicates that the percussionist must strum a *glissando* figure with a hard felt plectrum. There are figures that will require both hands, each with a plectrum and there are significantly longer gestures/ contours than the one shown here. For these figures, the pianist will set chords silently and sustain them with the *sostenuto* pedal. For larger chords, the pianist will set one set pitches with the *sos.* ped. and set and hold another with their hands. This combined effortcauses the piano to become somewhat of a giant autoharp.

Piano

set silently, and hold without *sos.*

set silently, and hold with *sos.*

These figures occur in conjuction with the percussionist, whey they strum the strings with a felt plectrum. It is likely that the lid will have to be removed for performance. See notes above.

Violin

Harmonics and Harmonic *gliss.*

Sul A

gliss.

(gl.)

"finger": Indicates an un-bowed, hammering of the string with a left-hand finger at the designated stop point.

finger (fng.)

Diamond noteheads with a circle indicate a naturally occuring harmonic nodal point on the string indicated (non-spectral nodal points do occur occaisionally to show the speed/contour of harmonic *gliss.*). Regular noteheads with a ciricle only indicate the sounding octave harmonic nodal point of a given string.

Microtonal Accidentals:
(for strings and woodwinds)

1/4 flat	3/4 flat	1/4 sharp of a natural note	1/4 flat of a natural note	3/4 sharp	1/4 sharp

Cello

finger (fng.)

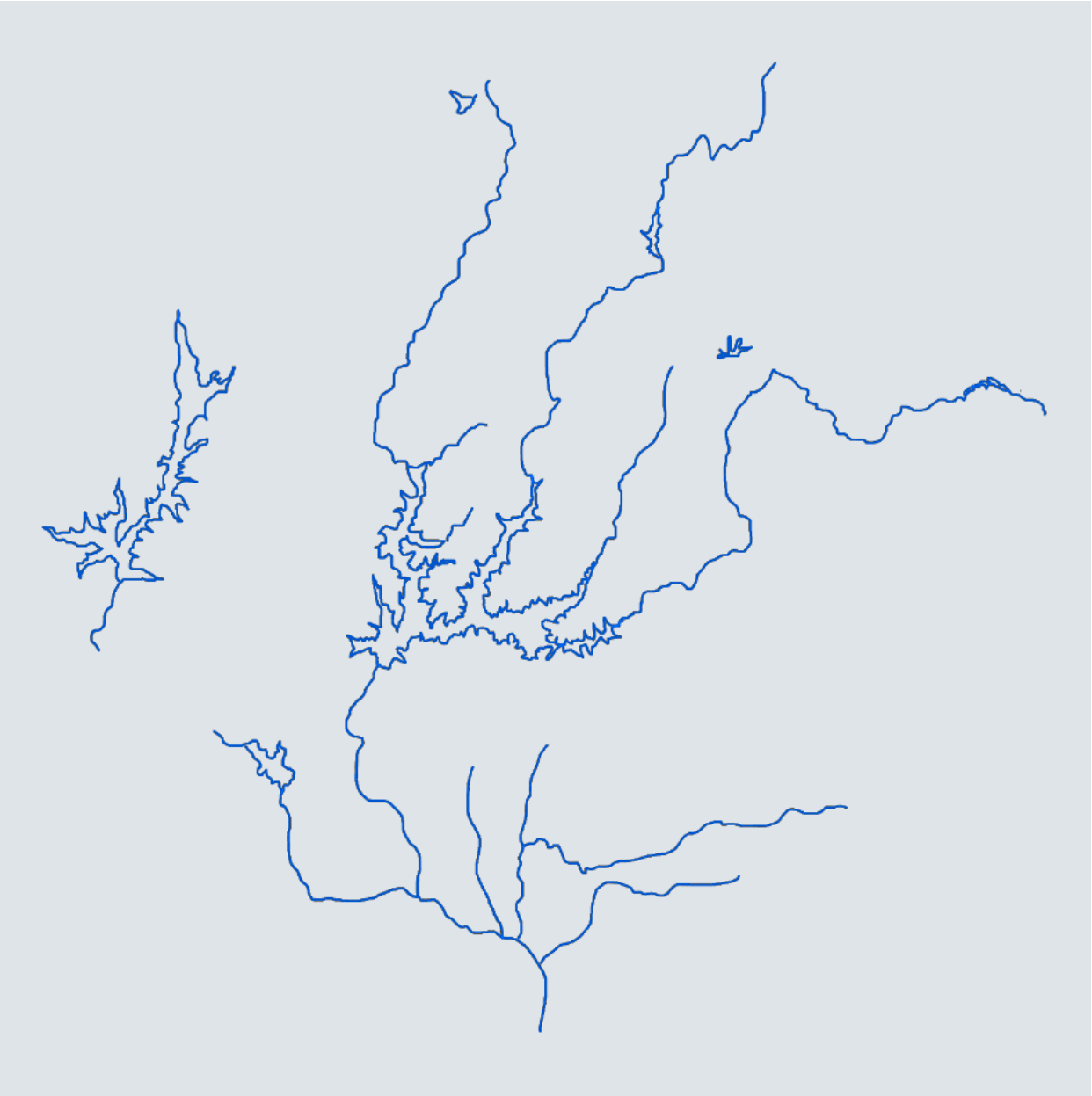
Sul C

1/2 finger pressure or Semi-harmonic *gliss.*:

Special to the cello part, the player is asked to apply '1/2 left-hand finger pressure' to prduce a 'semi-harmonic *gliss.*' The resulting sound should be a mix of the 'fundamental' stopped note and the harmonic overtones of the string on which the performer is to execute the *glissando* figure.

see violinist's notes above.

Shasta



Shasta - Lake Shasta

Andante ♩ = 60

Molto expressivo, rubato

rit.

Piano

mf *cresc. poco a poco* *fff*

Ped.

a tempo

Pno.

f *mf* *mp*

Pno.

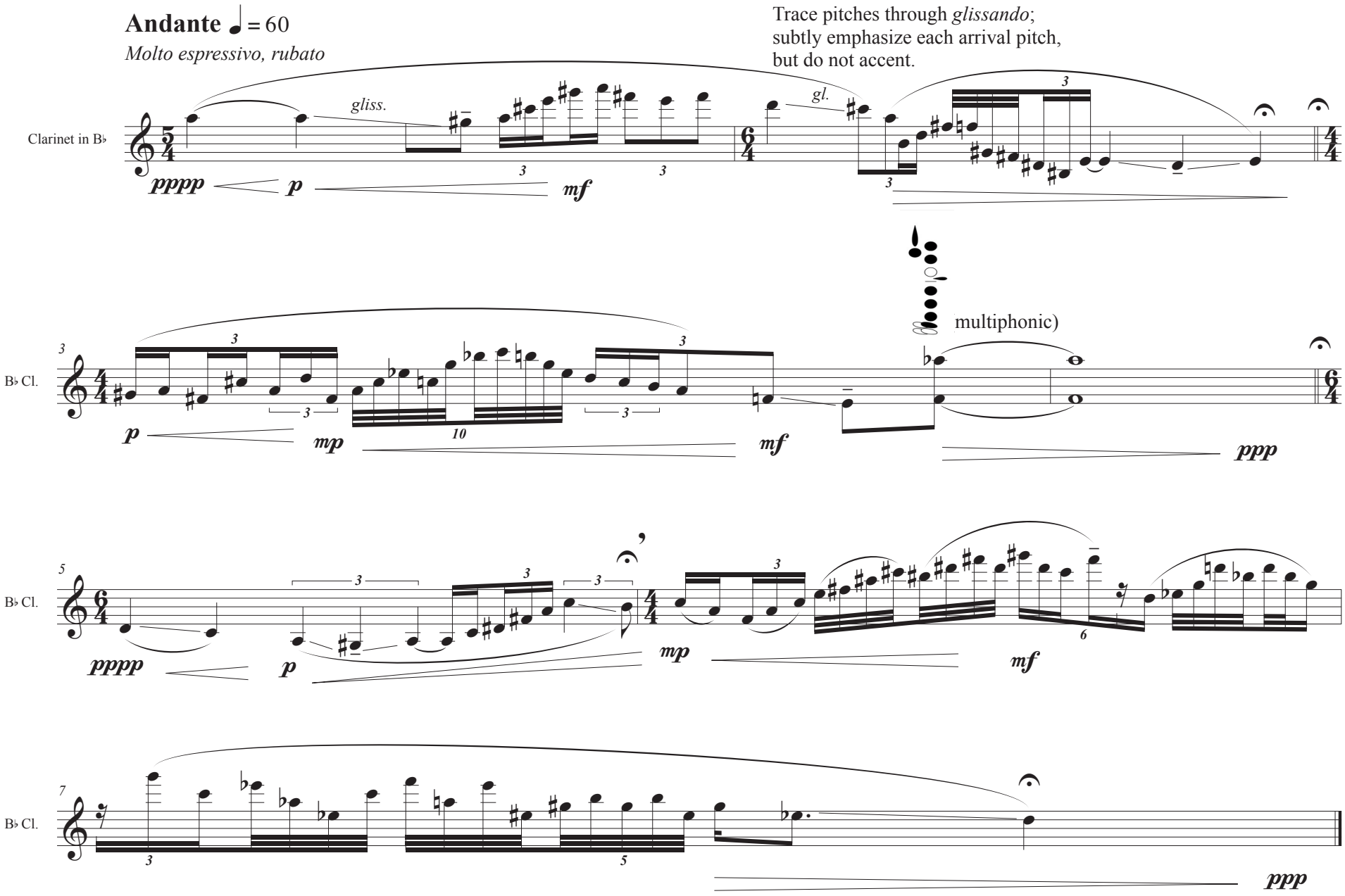
mp *mp*

Pno.

8va

p *p*

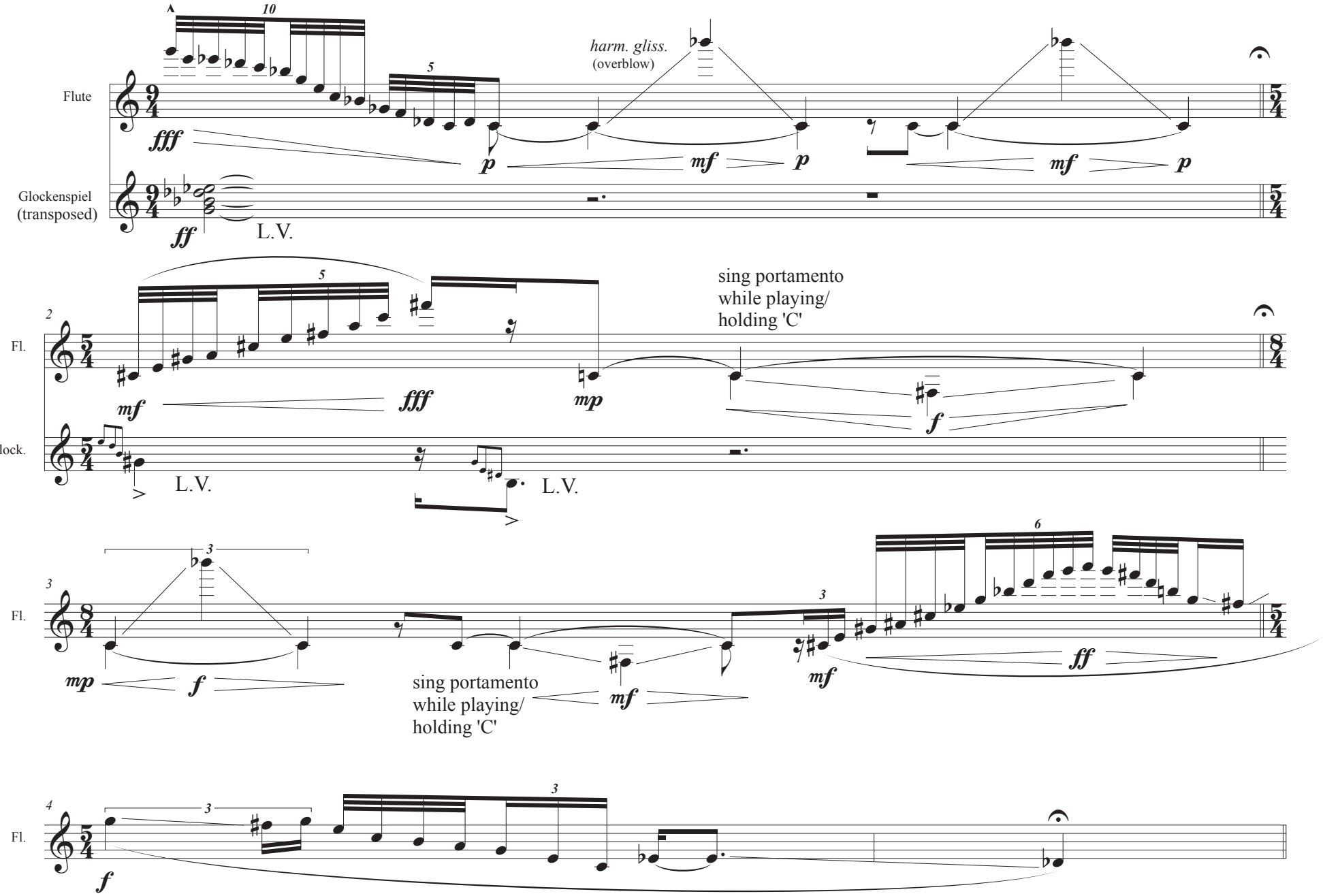
Shasta - McCloud River



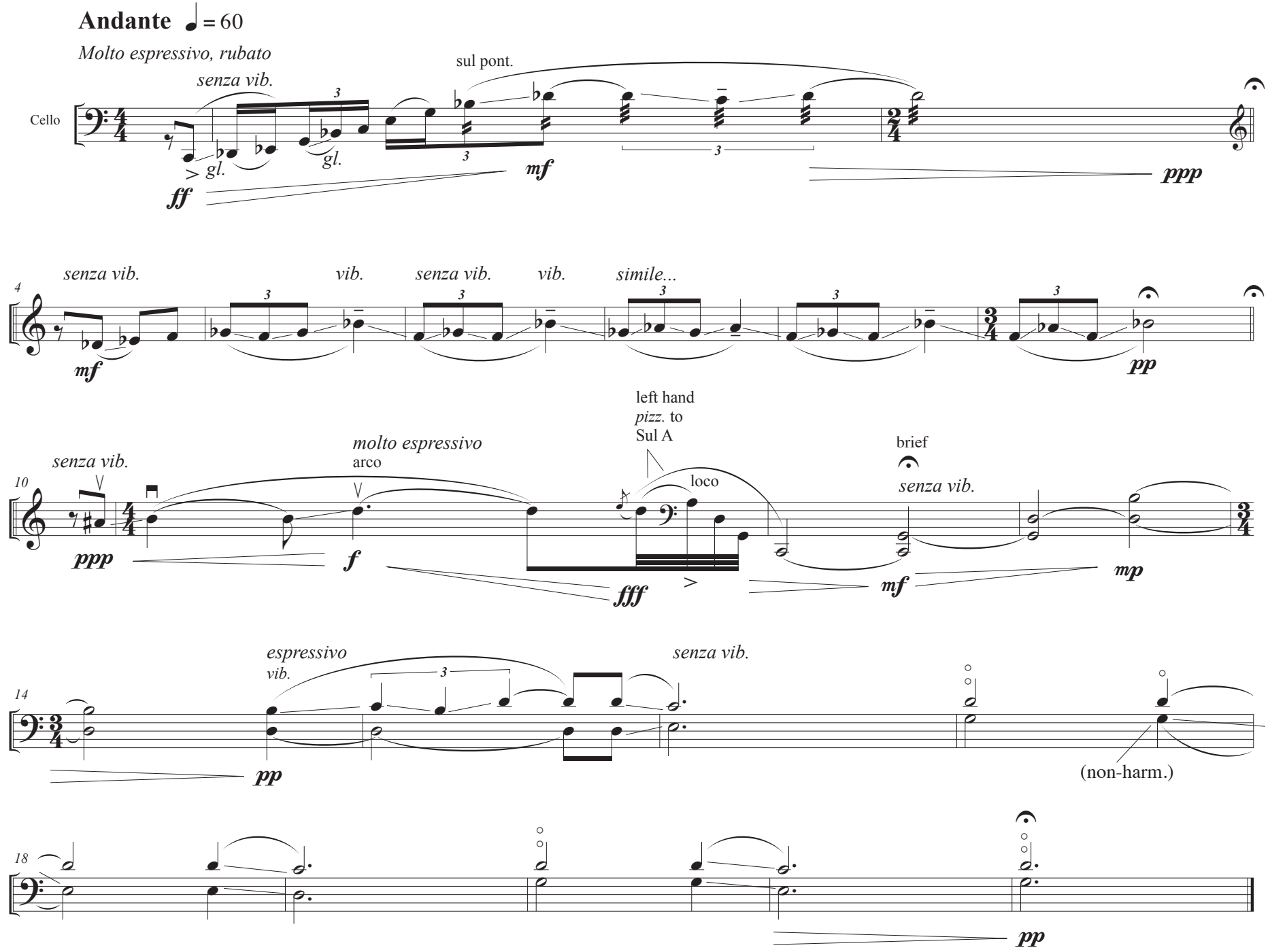
Shasta - Pit River

Andante ♩ = 60

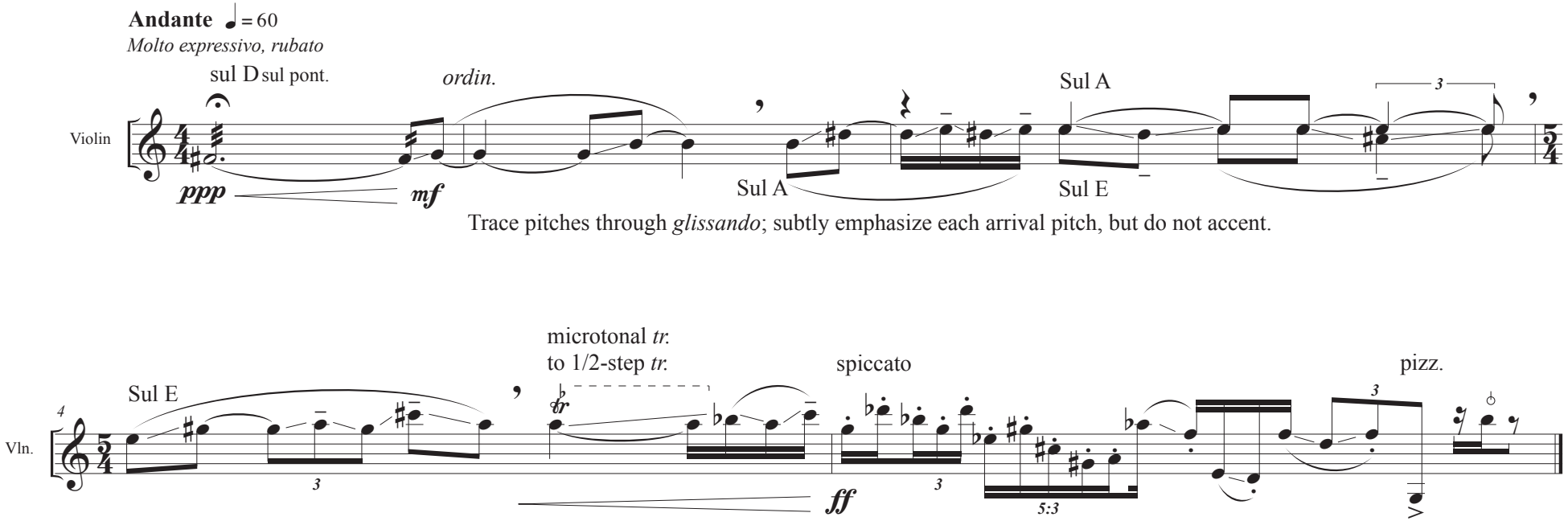
Molto espressivo, rubato



Shasta - Sacramento River

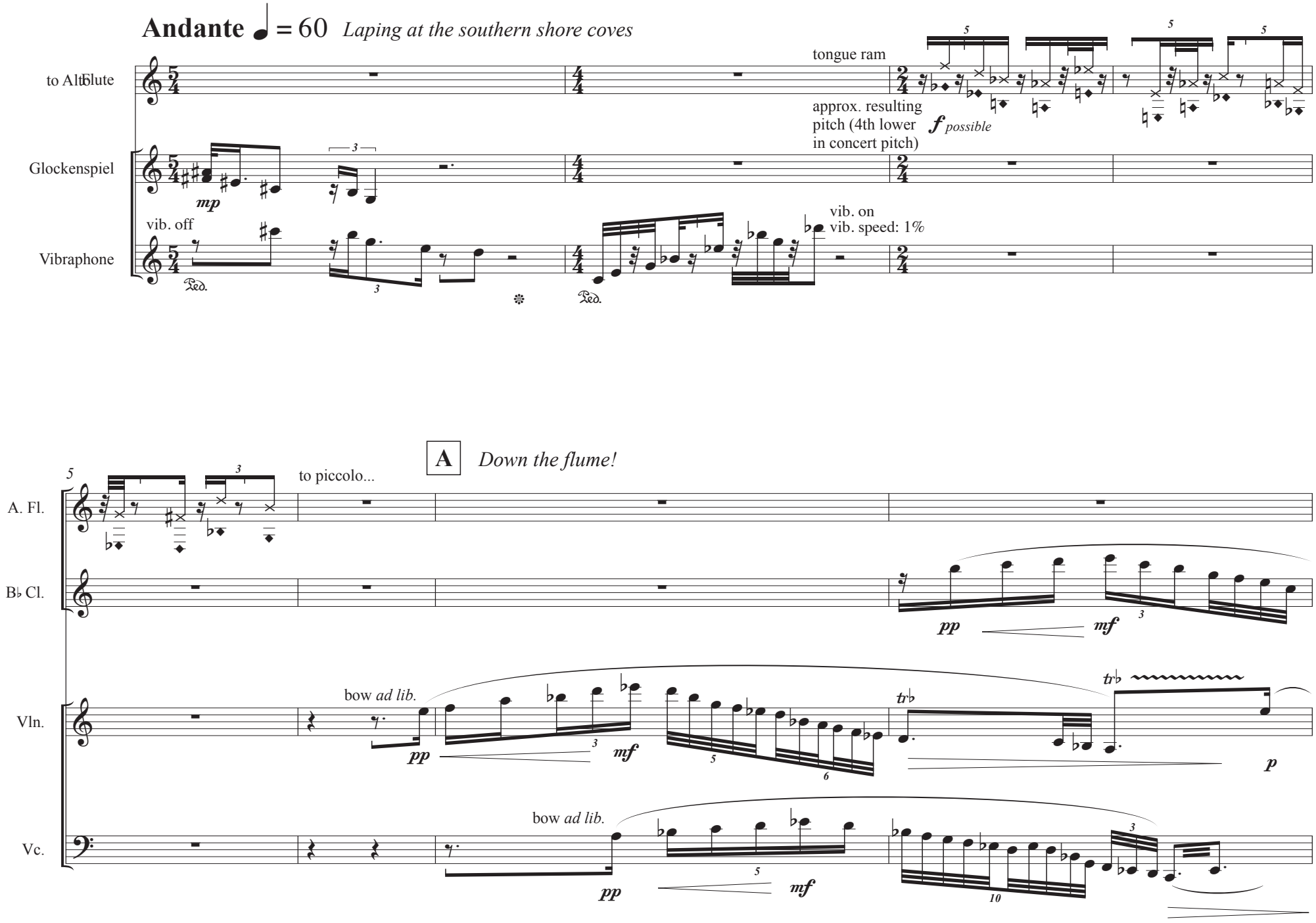


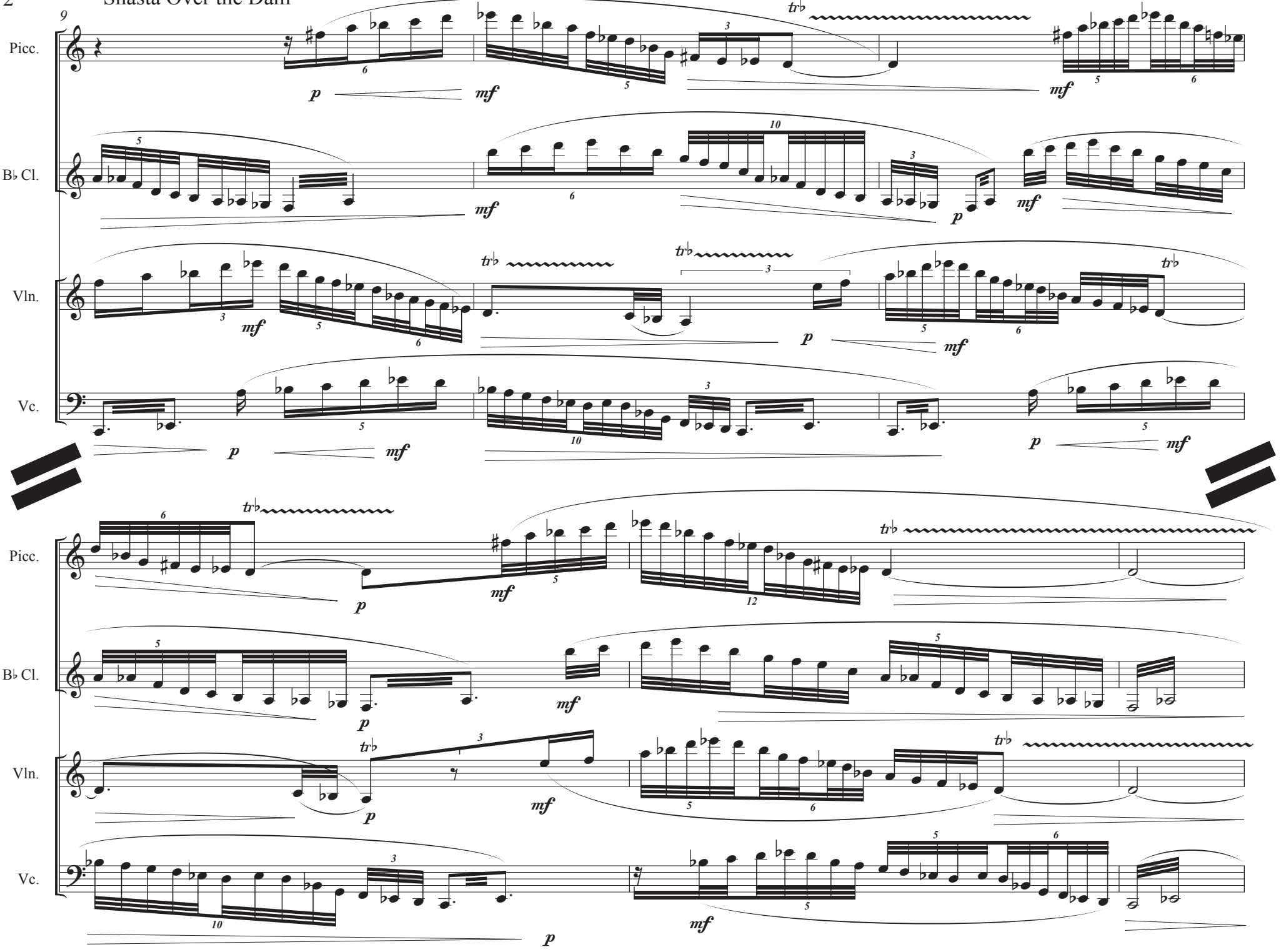
Shasta - Squaw Creek

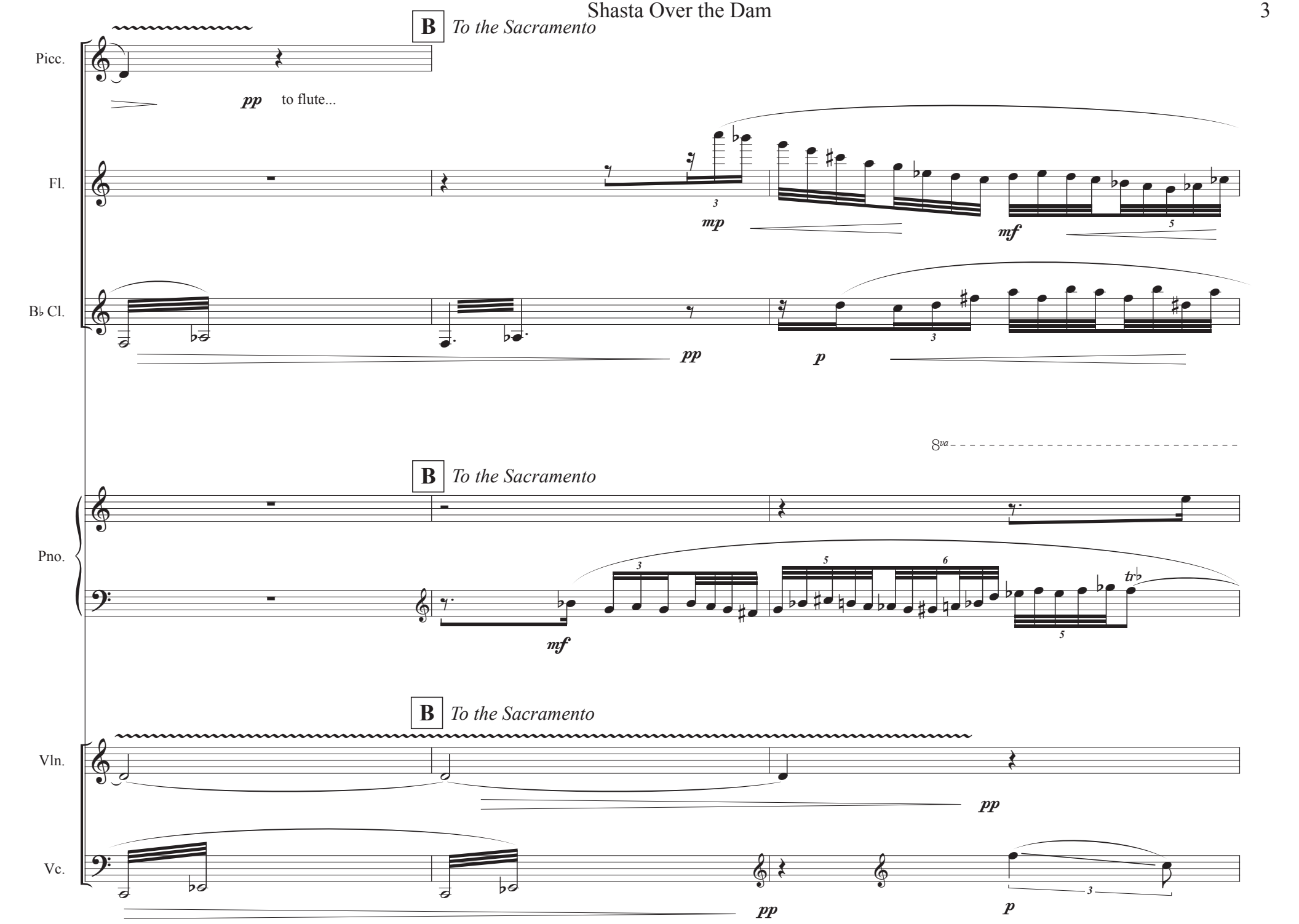


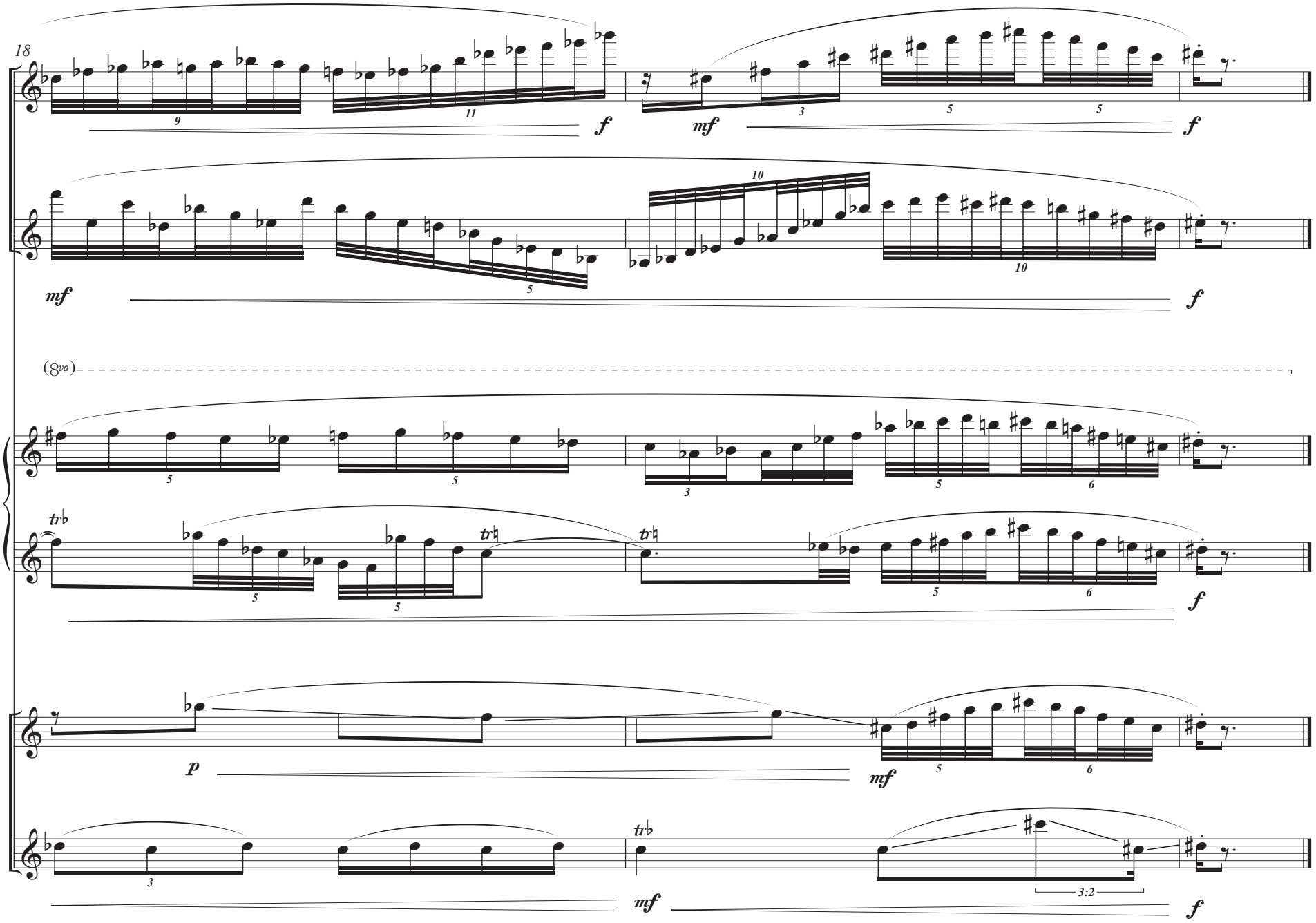
Score - Transposed

Shasta - Over the Dam

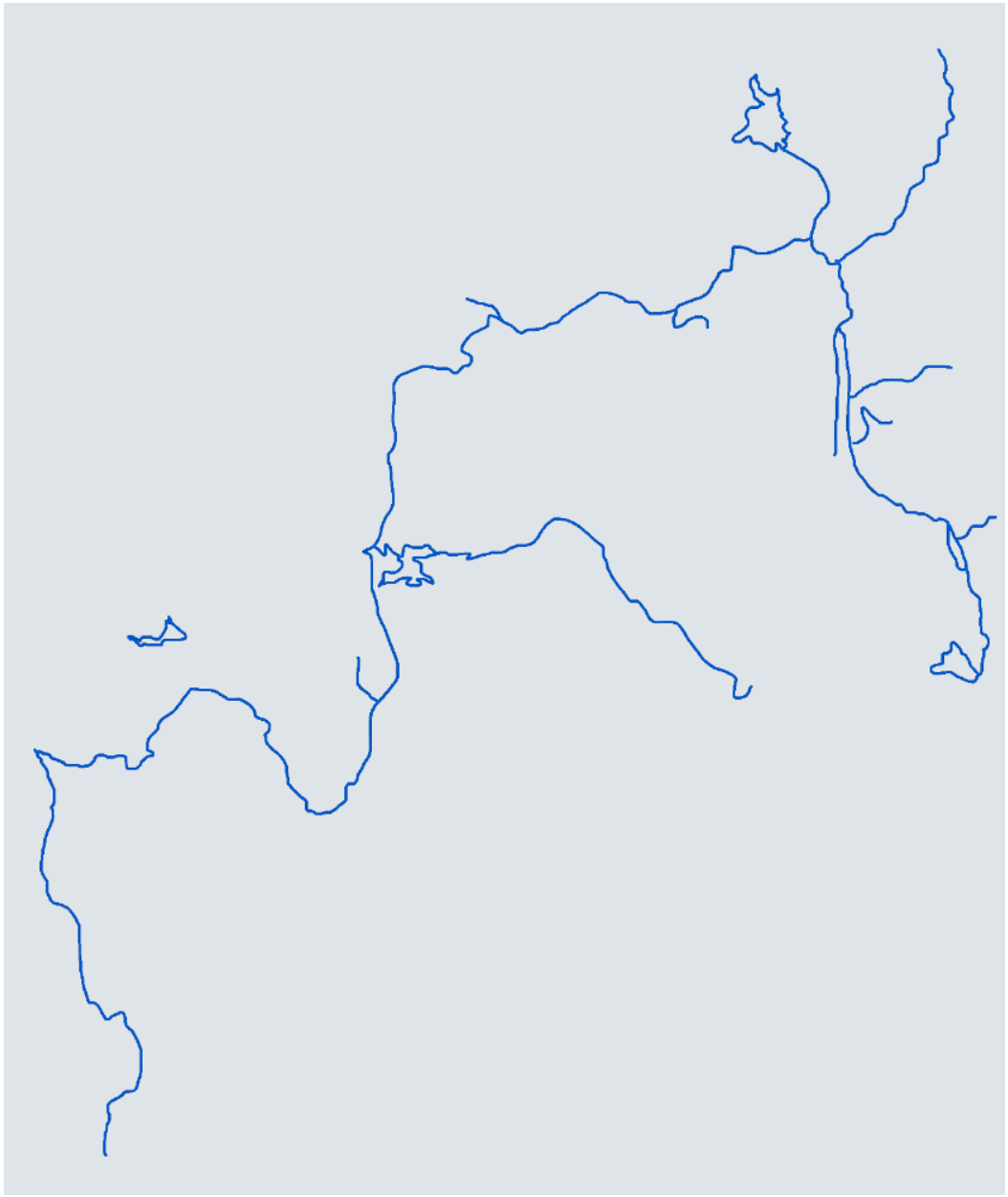



9
Picc.
B♭ Cl.
Vln.
Vc.
p
mf
tr♭


B To the Sacramento
Picc.
pp to flute...
Fl.
mp
mf
B♭ Cl.
pp
p
8va
B To the Sacramento
Pno.
mf
tr♭
B To the Sacramento
Vln.
pp
Vc.
pp
p

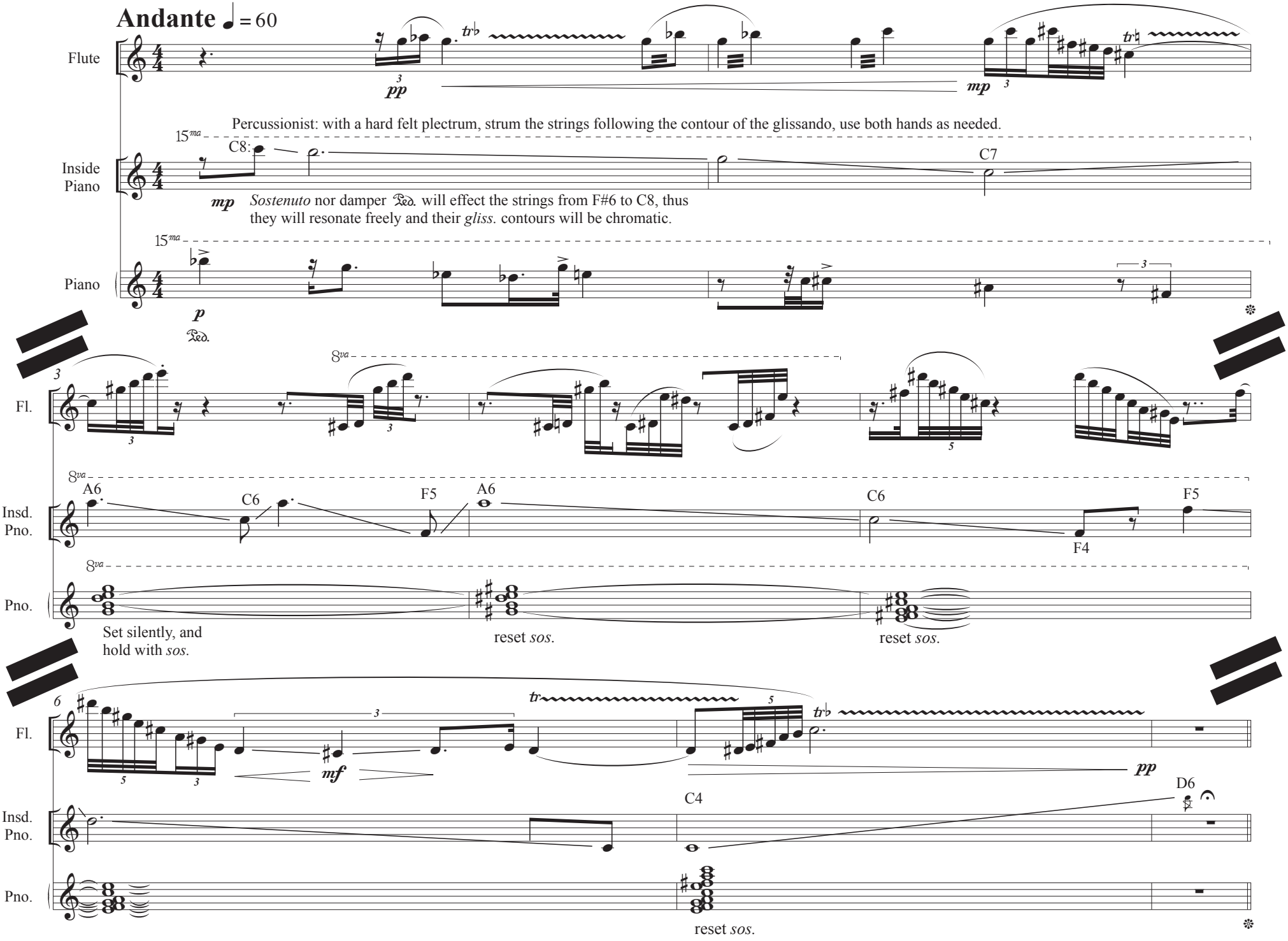

18
Fl.
B♭ Cl.
Pno.
Vln.
Vc.
(8va)
f
mf
p
3:2

Pit River

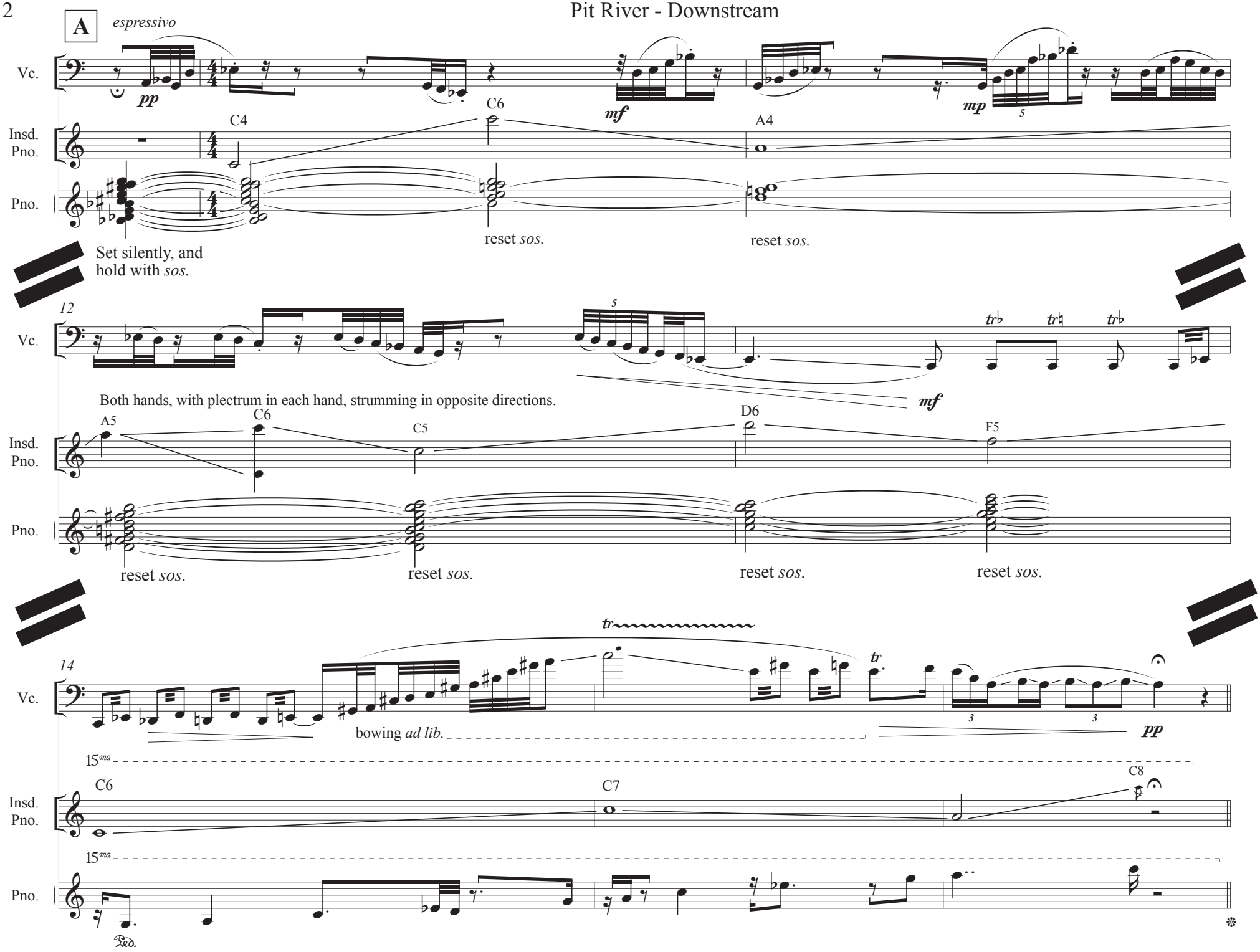


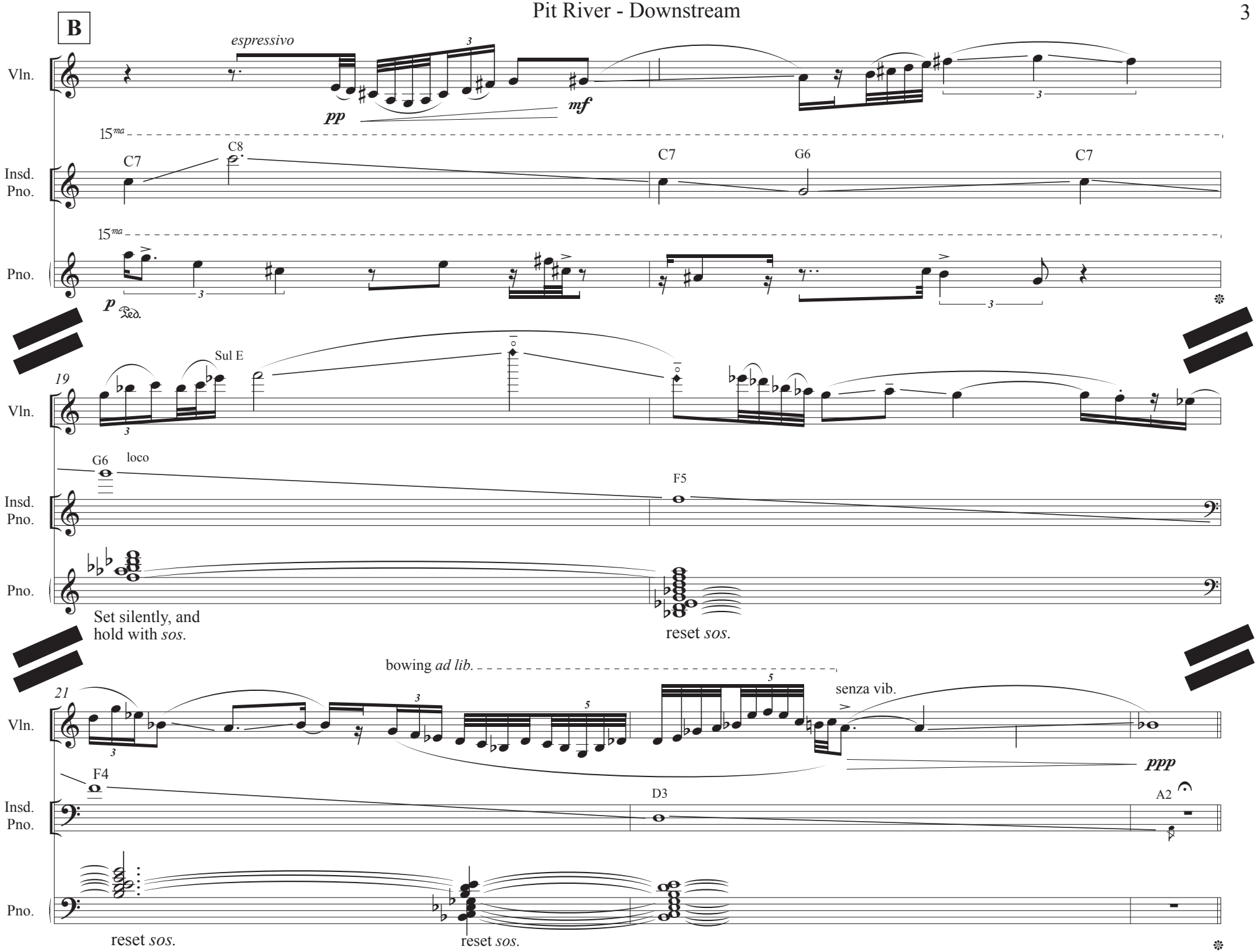
Score - Transposed

Pit River Downstream

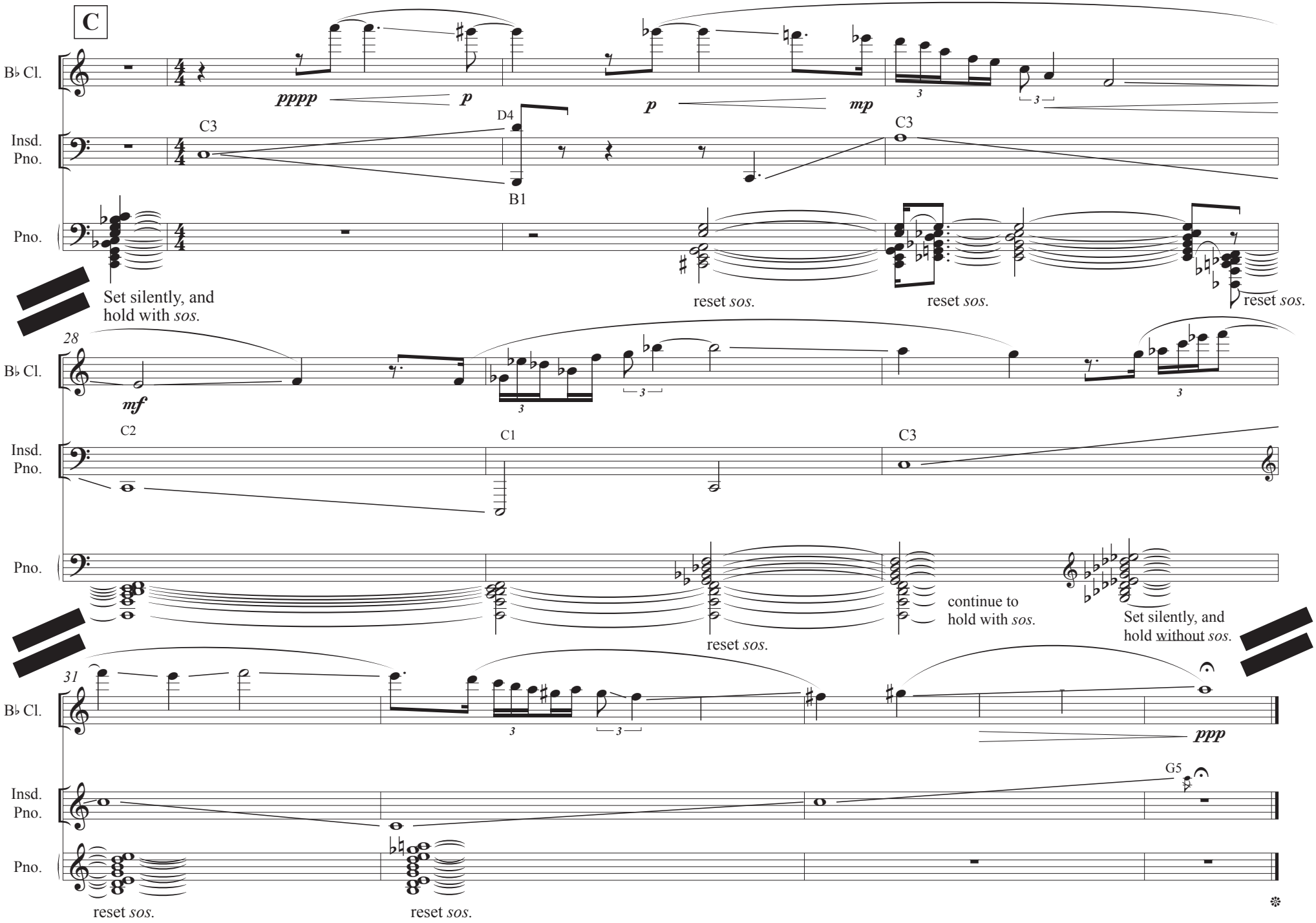


Pit River - Downstream




B
espressivo
pp
mf
Vln.
15ma
C7
C8
C7
G6
C7
Insd.
Pno.
15ma
Pno.
p
Ped.
19
Sul E
Vln.
G6
loco
F5
Insd.
Pno.
Pno.
Set silently, and
hold with sos.
reset sos.
bowing ad lib.
21
senza vib.
Vln.
ppp
F4
D3
A2
Insd.
Pno.
Pno.
reset sos.
reset sos.

Pit River - Downstream



Score - Transposed

Pit River Upstream

Andante ♩ = 60

Clarinet in B♭

pppp

Percussionist: with a hard felt plectrum, strum the strings following the contour of the glissando, use both hands as needed.

Inside Piano

C6 C4 C3

Piano

set silently, and hold with *sos.*

set silently, and hold without *sos.*

4

B♭ Cl.

Insd. Pno.

C4 C3 C1 G2

Pno.

reset *sos.* reset *sos.* reset *sos.* reset *sos.*

7

B♭ Cl.

p *pp* *pppp*

Insd. Pno.

C4 C3 C4 D5

Pno.

reset *sos.* reset *sos.*

Pit River Upstream

Sul E

A

10

Vln.

bow *ad lib.*

mp

pp

mp

Insd. Pno.

C3

C4

G5

C4

G4

Pno.

set silently, and hold with *sos.*

reset *sos.*

reset *sos.*

14

Vln.

8va

Insd. Pno.

C5

G5

G4

C6

C7

F7

C7

F6

Sostenuto nor damper Ped. will effect the strings from F#6 to C8, thus they will resonate freely and their *gliss.* contours will be chromatic.

Pno.

reset *sos.*

reset *sos.*

pp

Ped.

17

Vln.

(8va)

Insd. Pno.

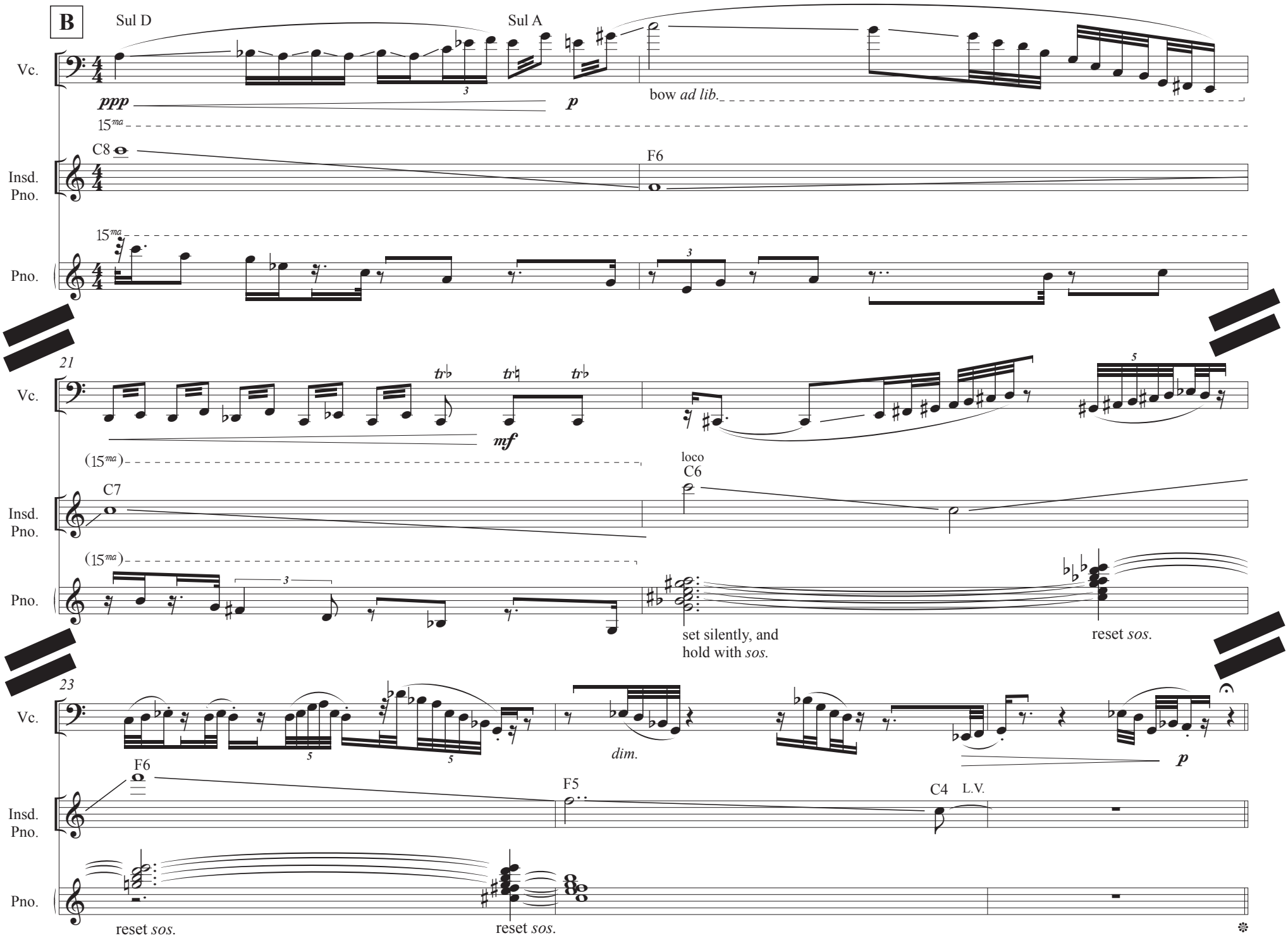
C7

F7

A7

(8va)

Pno.


B
Sul D
Sul A
Vc.
ppp
p
bow ad lib.
15ma
C8
F6
Insd. Pno.
Pno.
21
mf
(15ma)
loco
C6
C7
set silently, and hold with sos.
reset sos.
23
dim.
F6
F5
C4
L.V.
reset sos.
reset sos.

Pit River Upsteam

C

Fl.

Insd. Pno.

Pno.

set silently, and hold with *sos.*

reset *sos.*

reset *sos.*

29

Fl.

Insd. Pno.

Pno.

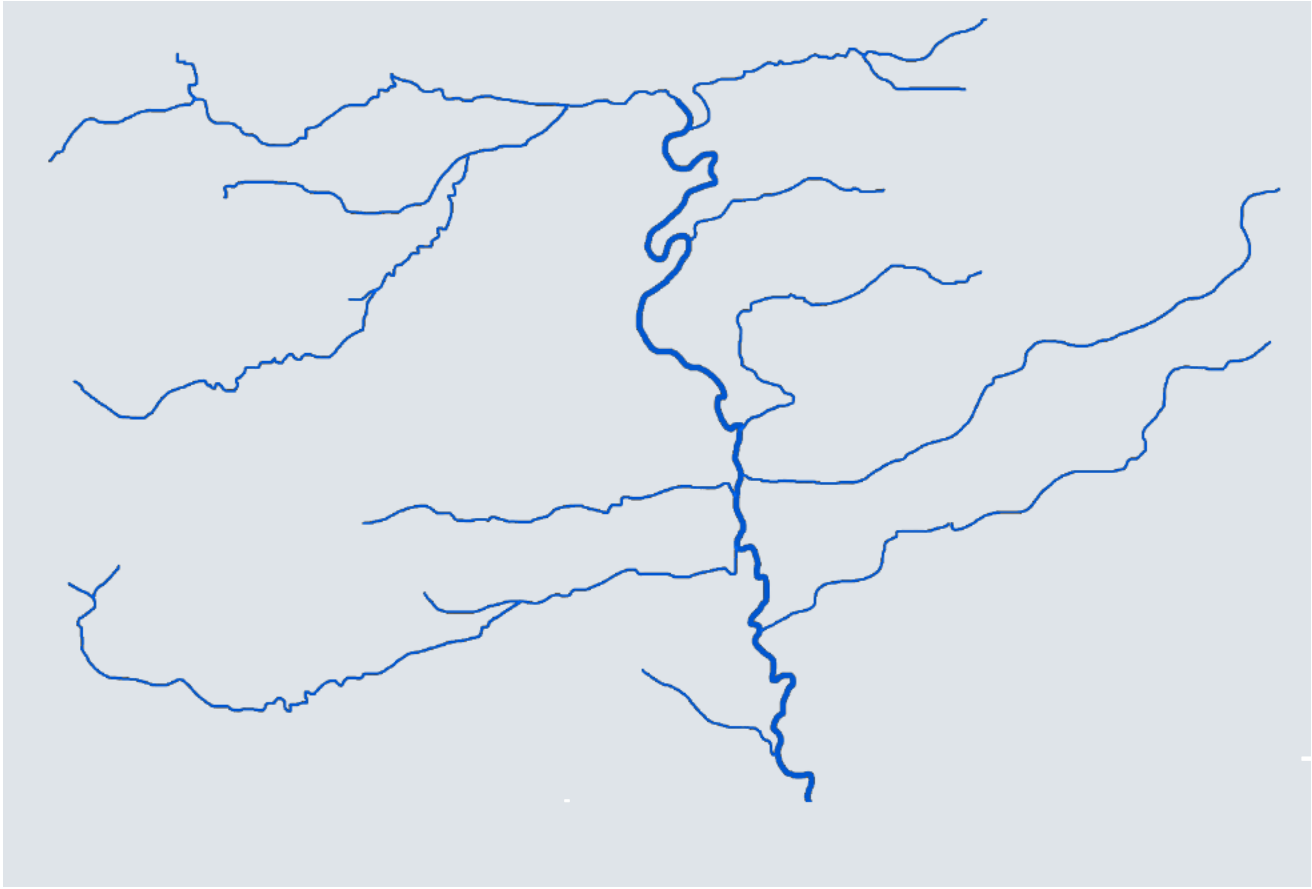
31

Fl.

Insd. Pno.

Pno.

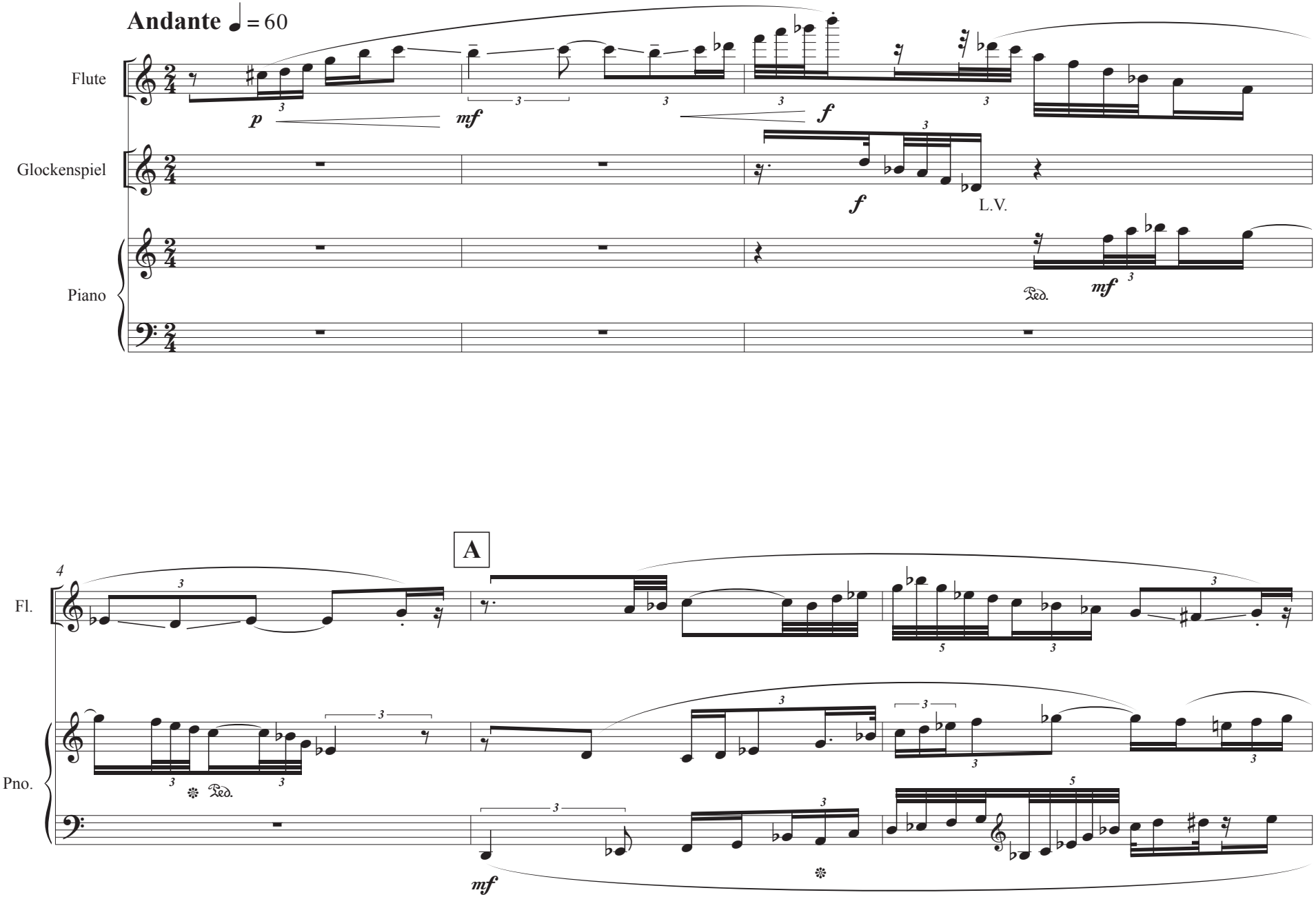
Valley Creeks 1



Score - Transposed

Valley Creeks 1

West Legs



Valley Creeks 1 - West Legs

B

7

Fl.

sing portamento while
playing/holding 'C'

Pno.

Ped.

Ped.

p

senza vib.

Vln.

pppp

10

Picc.

mf

mp

tr

Pno.

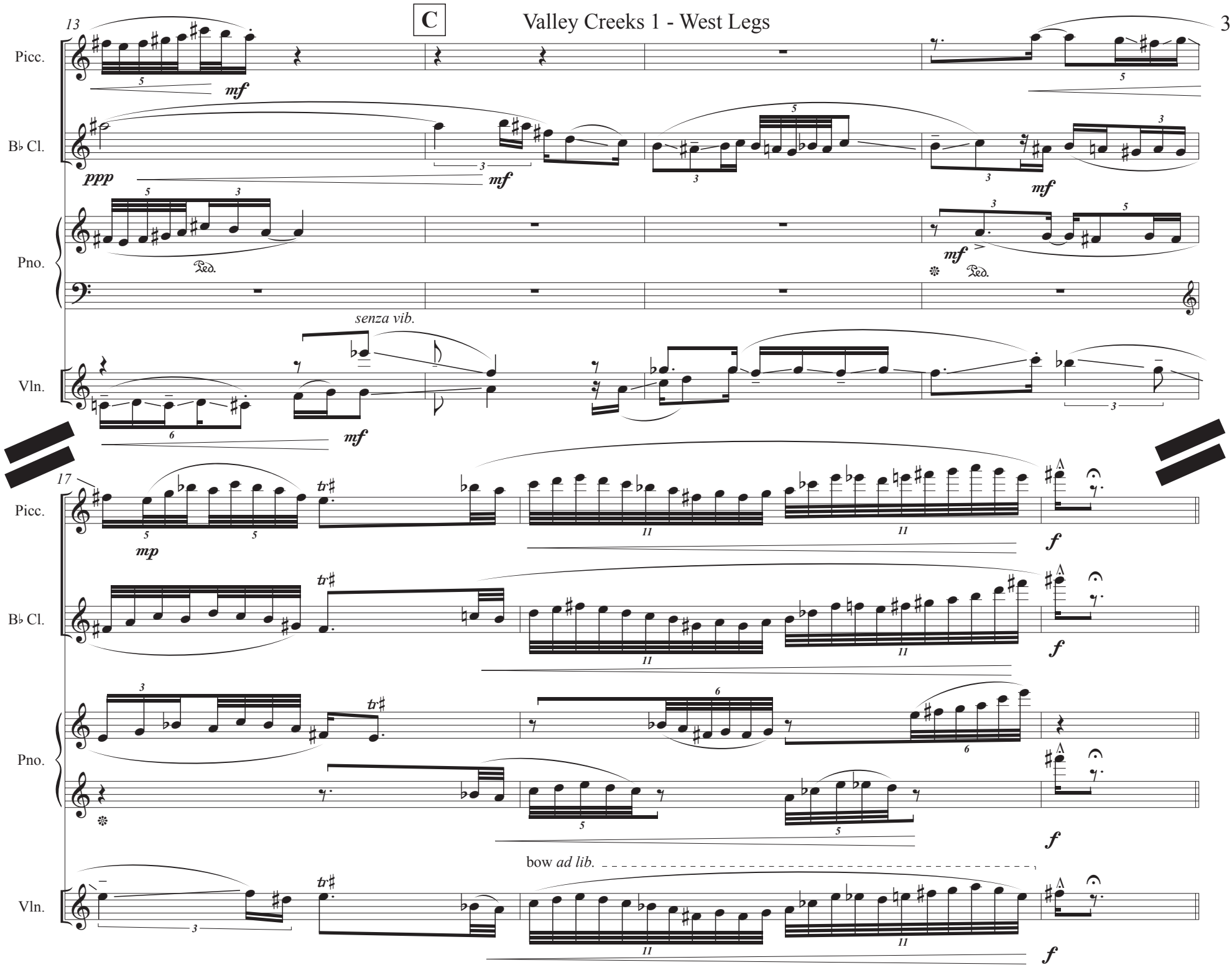
p

Ped.

Vln.

mp

ordin.


C
13
Picc.
B♭ Cl.
Pno.
Vln.
ppp
mf
Ped.
senza vib.
17
mp
f
tr
bow ad lib.

Valley Creeks 1

East Legs

Andante ♩ = 60

20

Fl.

ppp mp

Vln.

senza vib. vib. senza vib.

ppp mp

A

23

Fl.

With only mouthpiece and barrel, trace the apporximate tones, using a finger of one hand to bend the pitch. The possible range is between concert C5 and F#4. With the end of the barrel open, your high pitch will be concert C5; with finger closing the barrel end, the sounding ptich will be cocnert F#4.

B♭ Cl.

ppp mp

Glk.

f

15ma

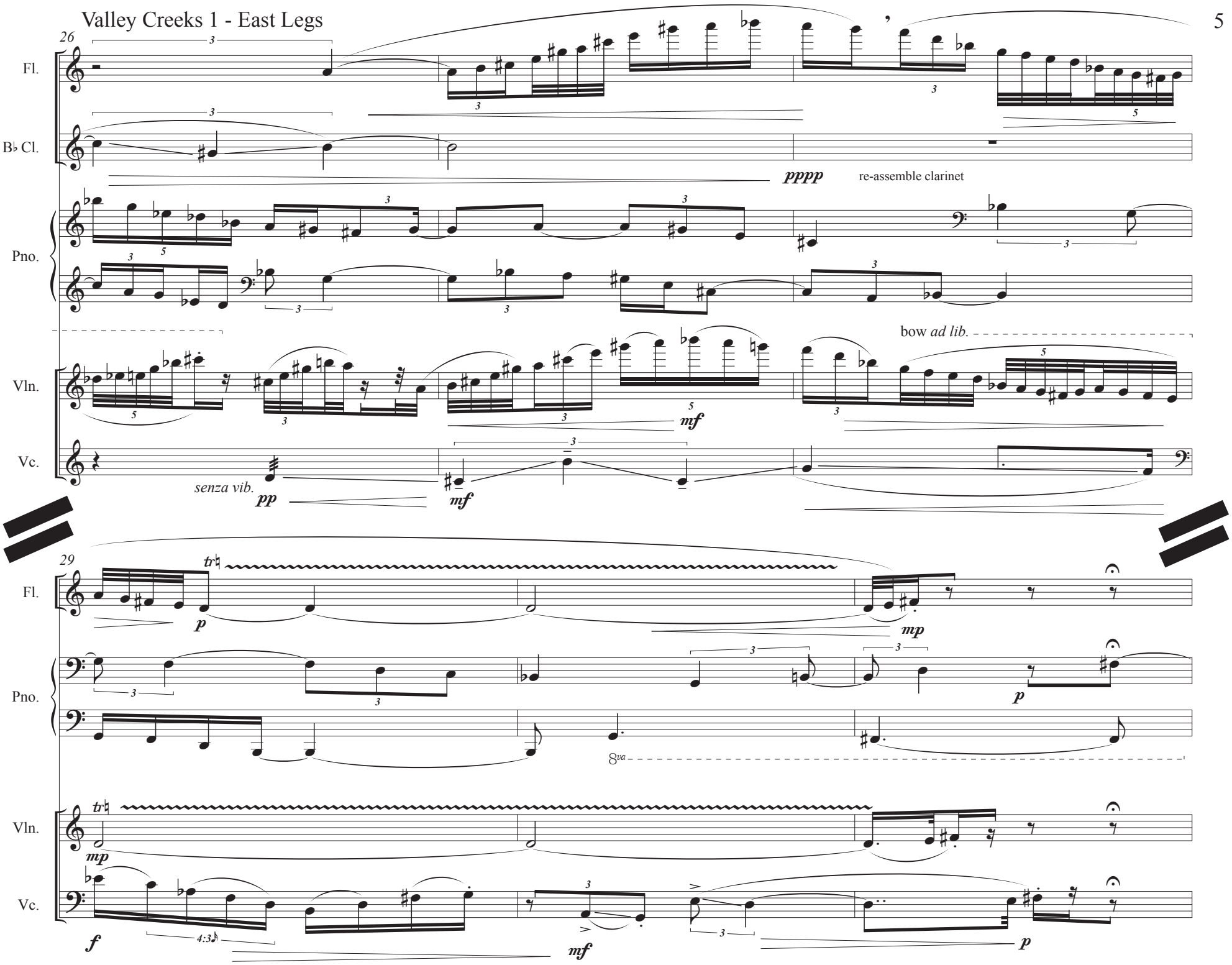
Pno.

p

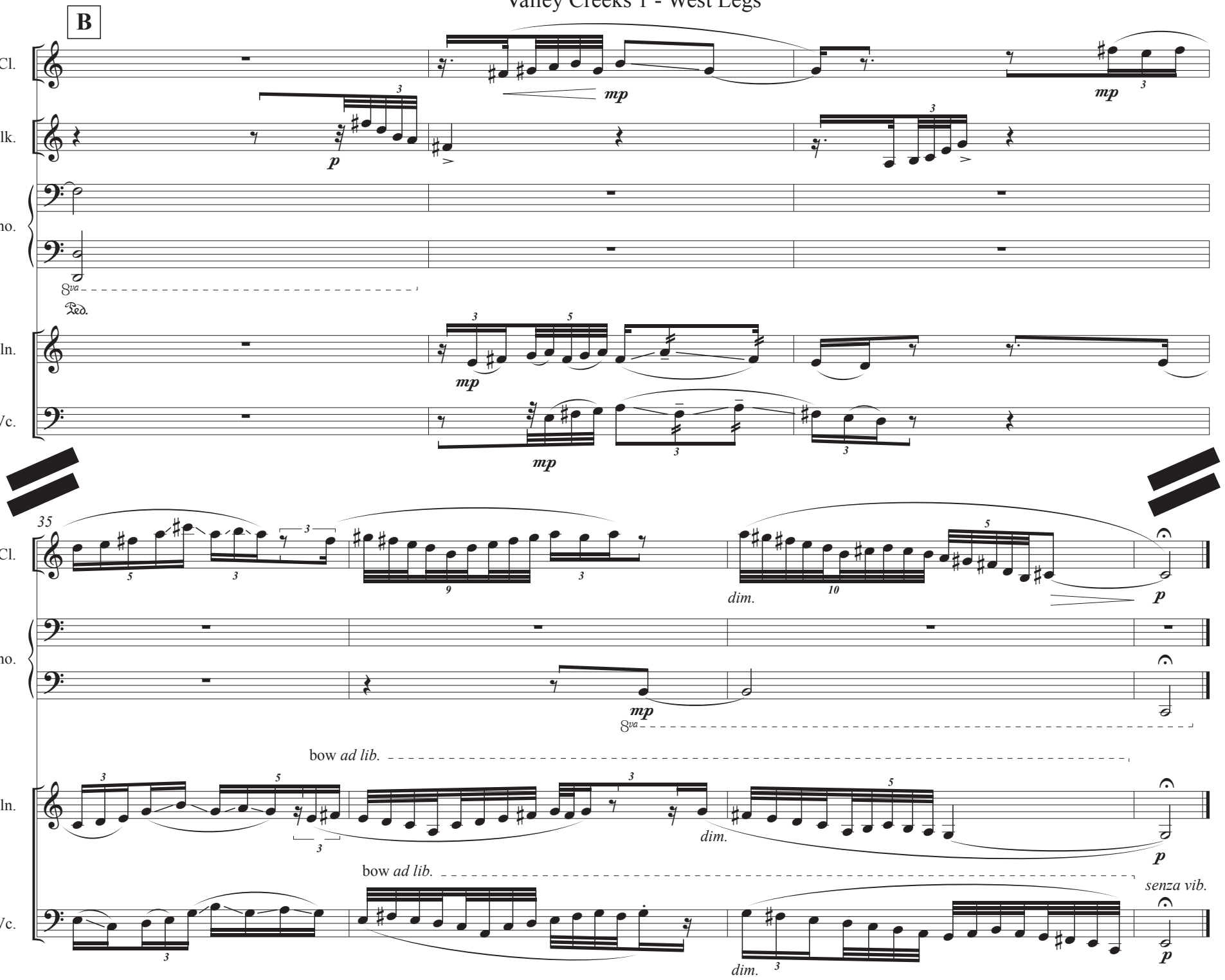
vib. senza vib. vib.

bow *ad lib.*

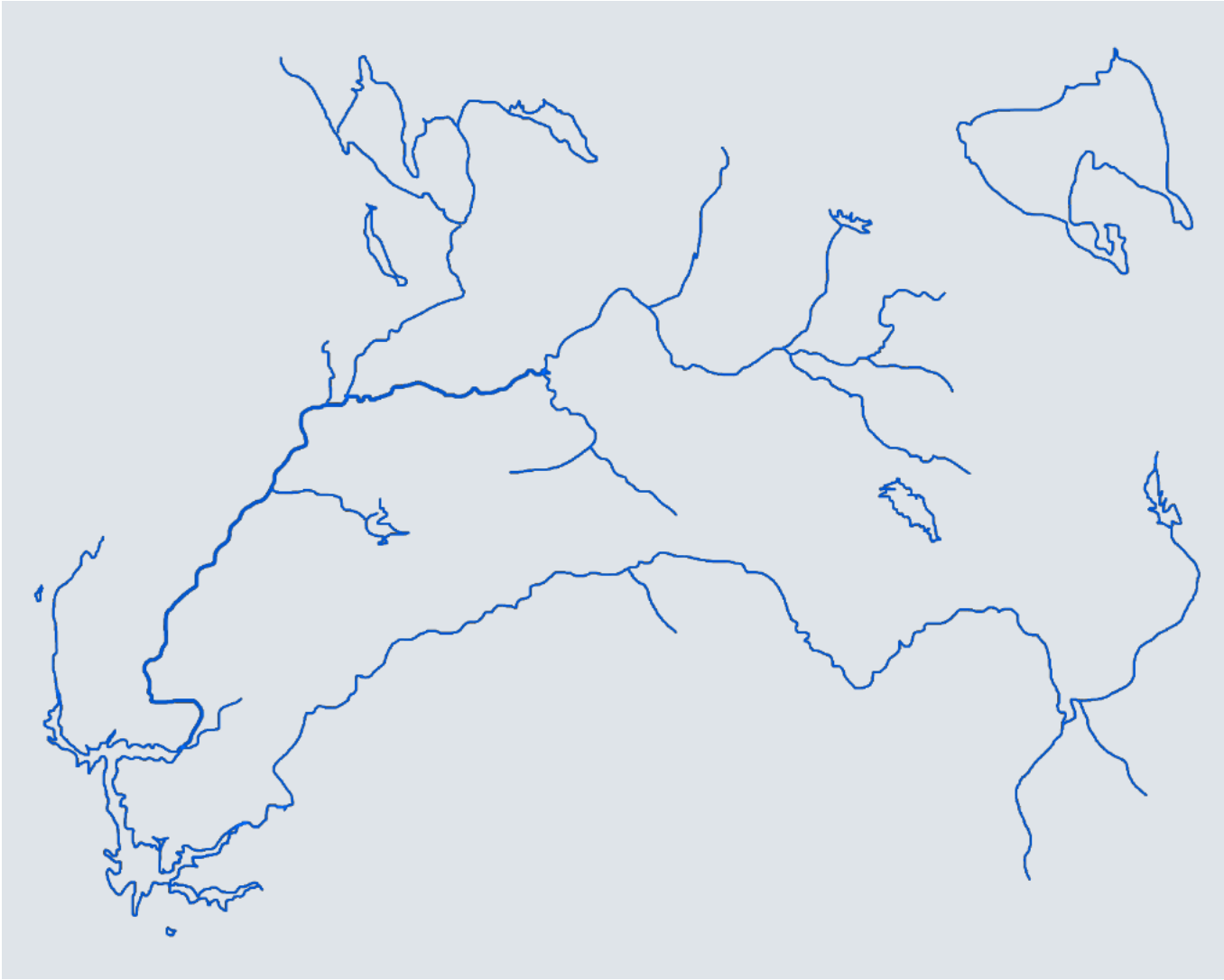
Vln.


26
Fl.
B♭ Cl.
pppp
re-assemble clarinet
Pno.
Vln.
bow ad lib.
mf
Vc.
senza vib.
pp
mf
29
Fl.
tr
p
mp
Pno.
p
8va
Vln.
mp
Vc.
f
4:3
mf
p

Valley Creeks 1 - West Legs



Almanor to Oroville



Score - Transposed

Almanor to Oroville

North Fork Downstream

Andante ♩ = 60 *Espressivo, emergent*

Glockenspiel

Vibraphone

Piano

Cello

1/2 left-hand pressure or semi-harmonic *gliss*. The resulting sound should be a mix of a 'fundamental' stopped note and harmonic overtones over the contour of the *glissando*.

Sul A

5

A

rit. *a tempo*

Vib.

Pno.

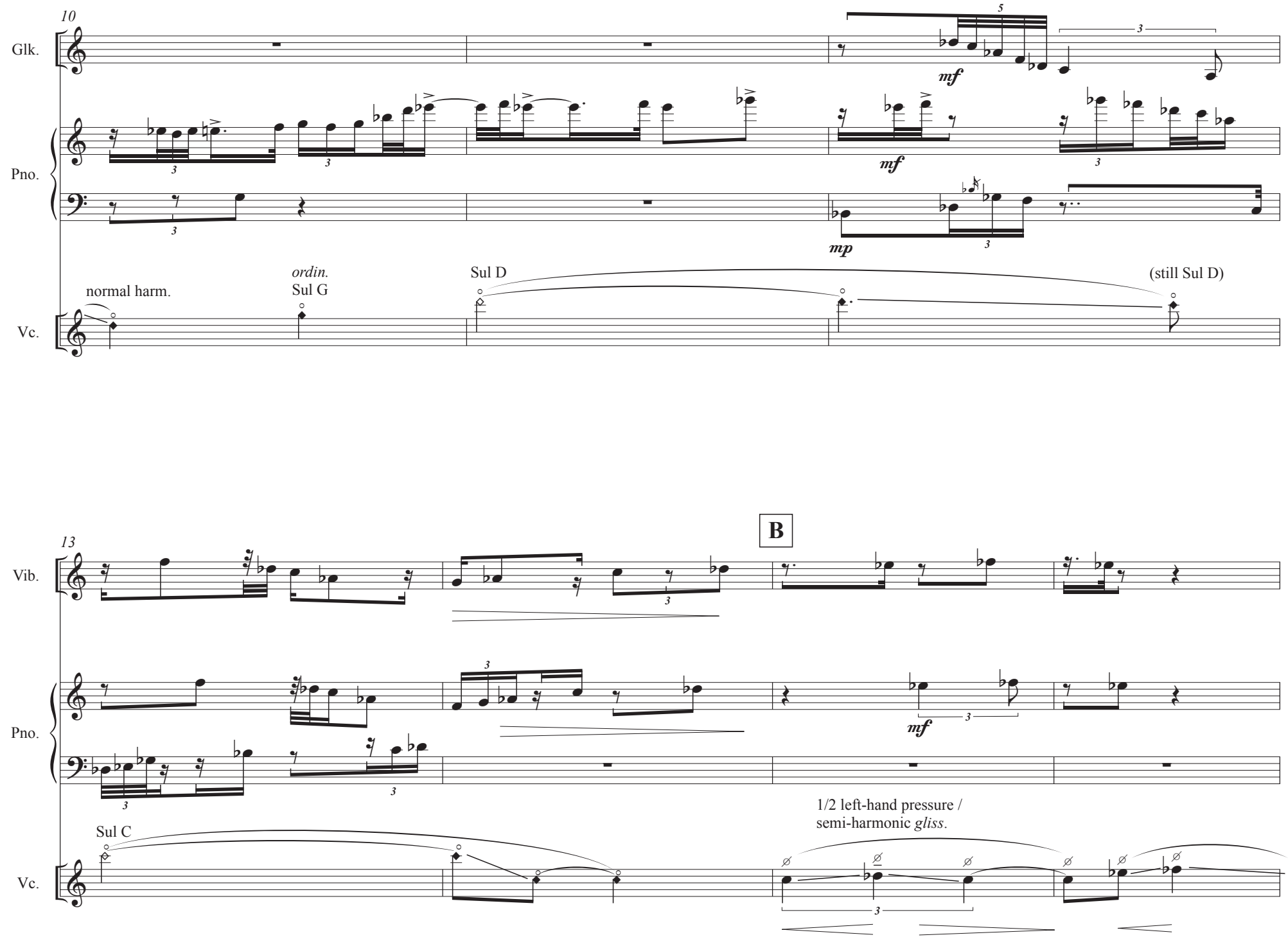
Vc.

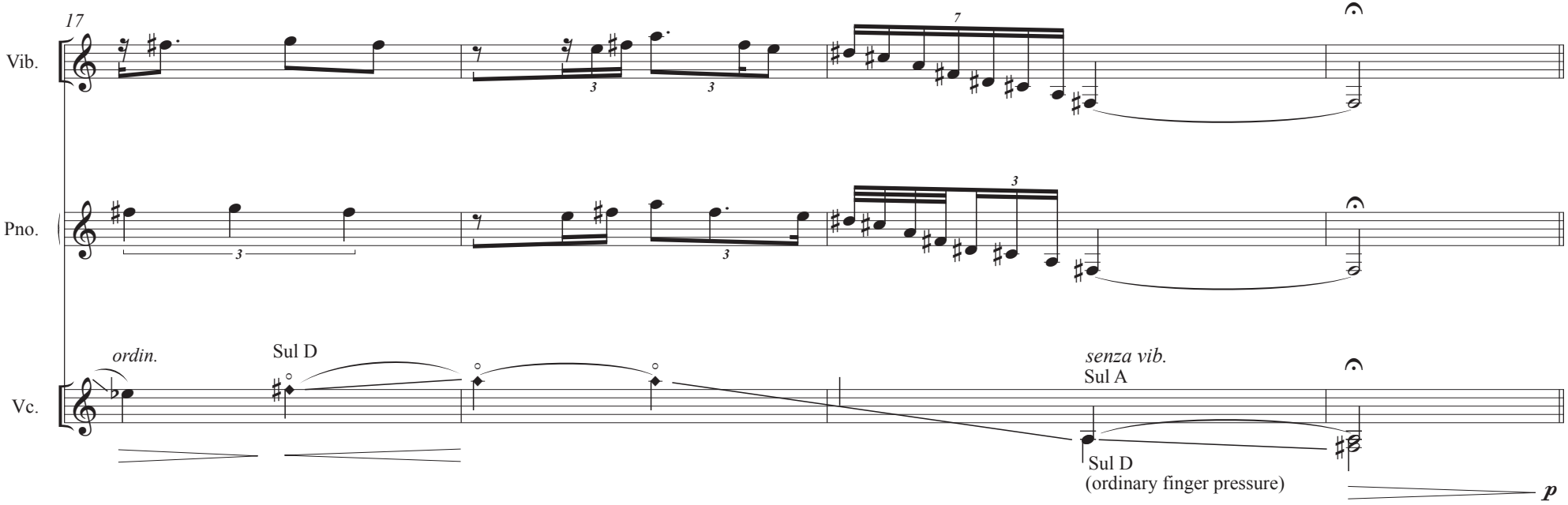
rit. normal harm. *a tempo* *ordin.* Sul A

1/2 left-hand pressure / semi-harmonic *gliss*.

Sul D

string/bow change as seemless as possible

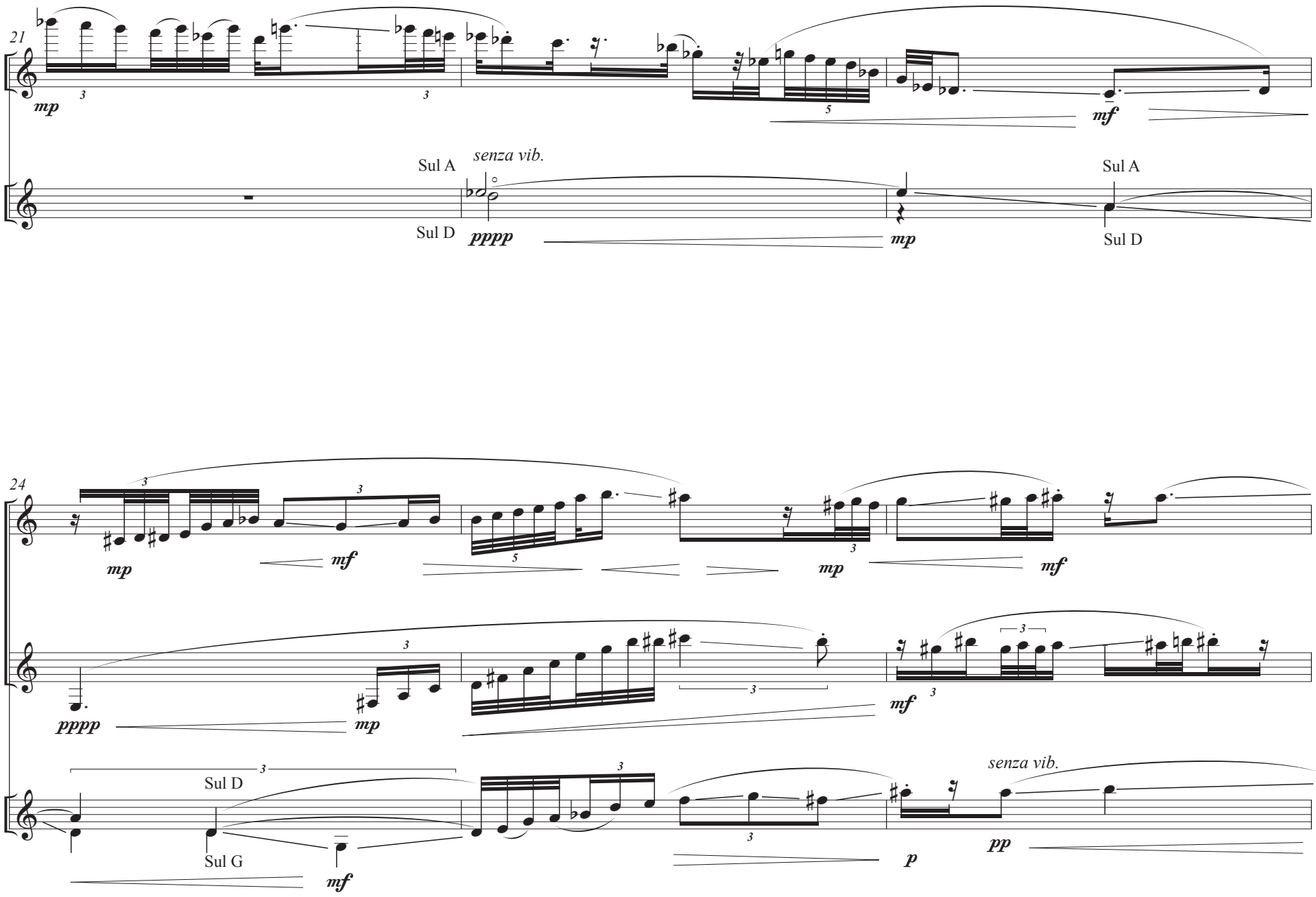

10
Glk.
Pno.
Vc.
mf
mf
mp
normal harm.
ordin.
Sul G
Sul D
(still Sul D)
B
13
Vib.
Pno.
Vc.
mf
Sul C
1/2 left-hand pressure /
semi-harmonic gliss.

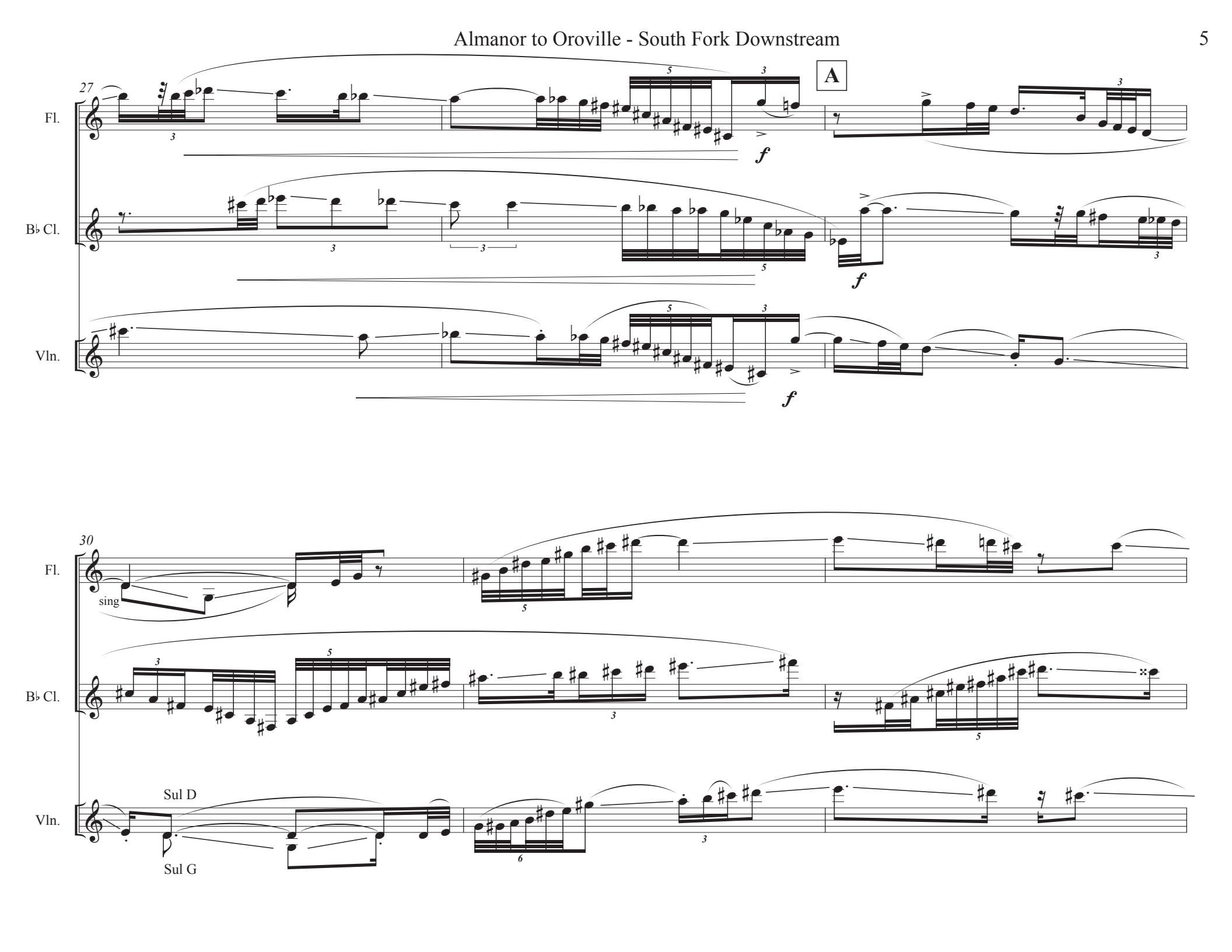

17
Vib.
Pno.
Vc.
ordin.
Sul D
senza vib.
Sul A
Sul D
(ordinary finger pressure)
p

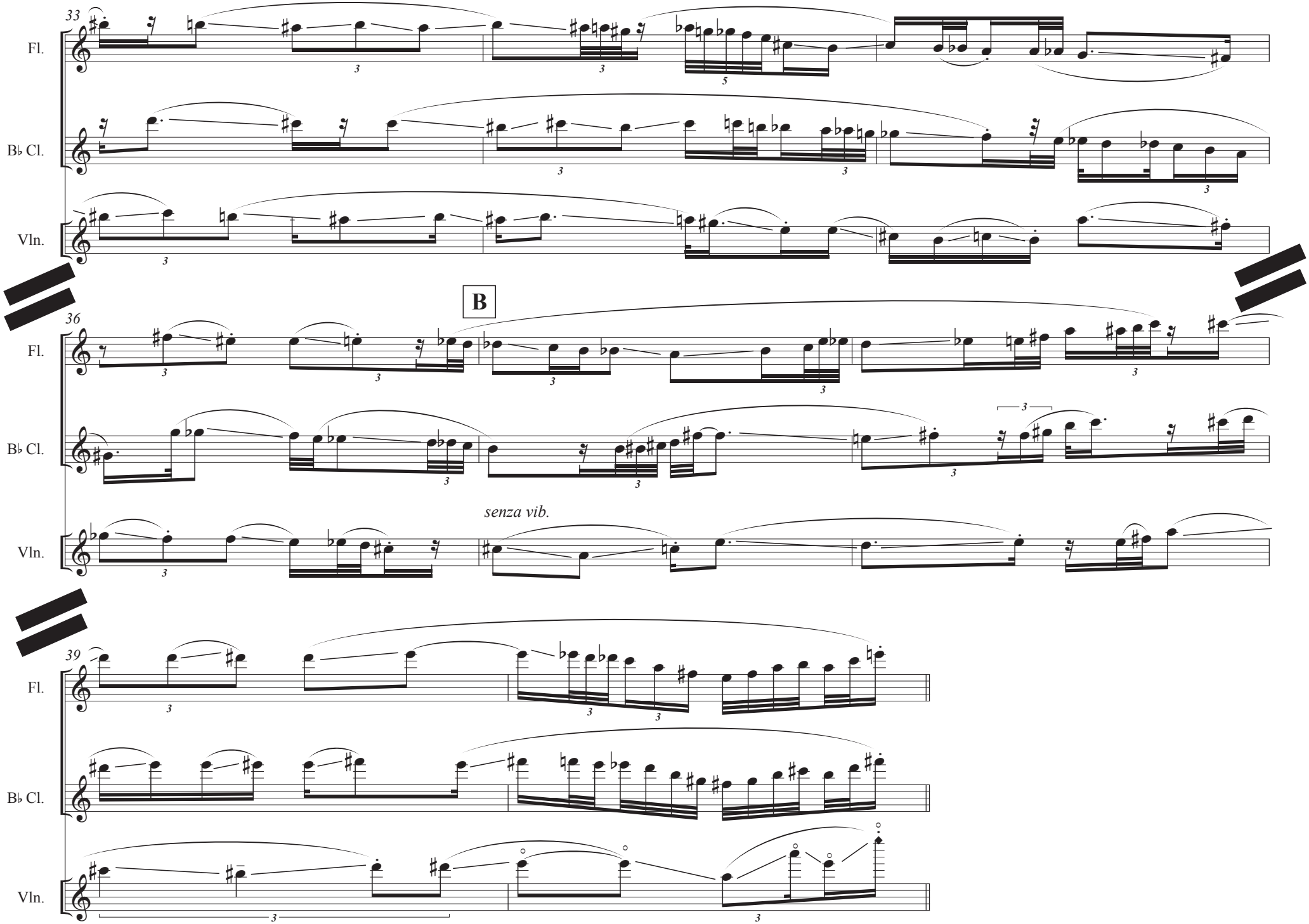
Almanor to Oroville

South Fork Downstream

Andante ♩ = 60 *Espressivo, emergent*



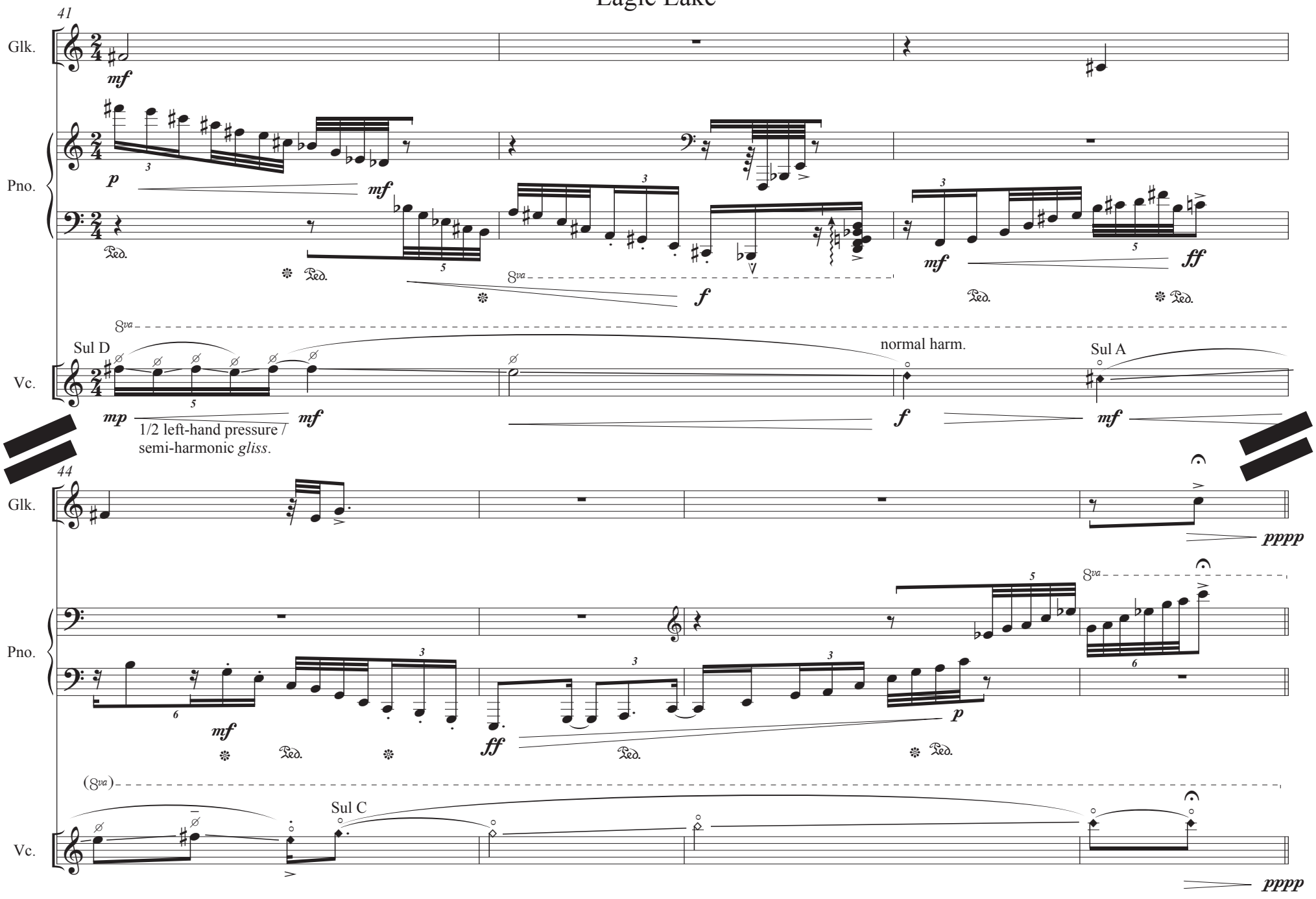

27
A
Fl.
B♭ Cl.
Vln.
f
30
sing
Sul D
Sul G


33
Fl.
B♭ Cl.
Vln.
B
36
Fl.
B♭ Cl.
senza vib.
Vln.
39
Fl.
B♭ Cl.
Vln.

Almanor to Oroville

Eagle Lake

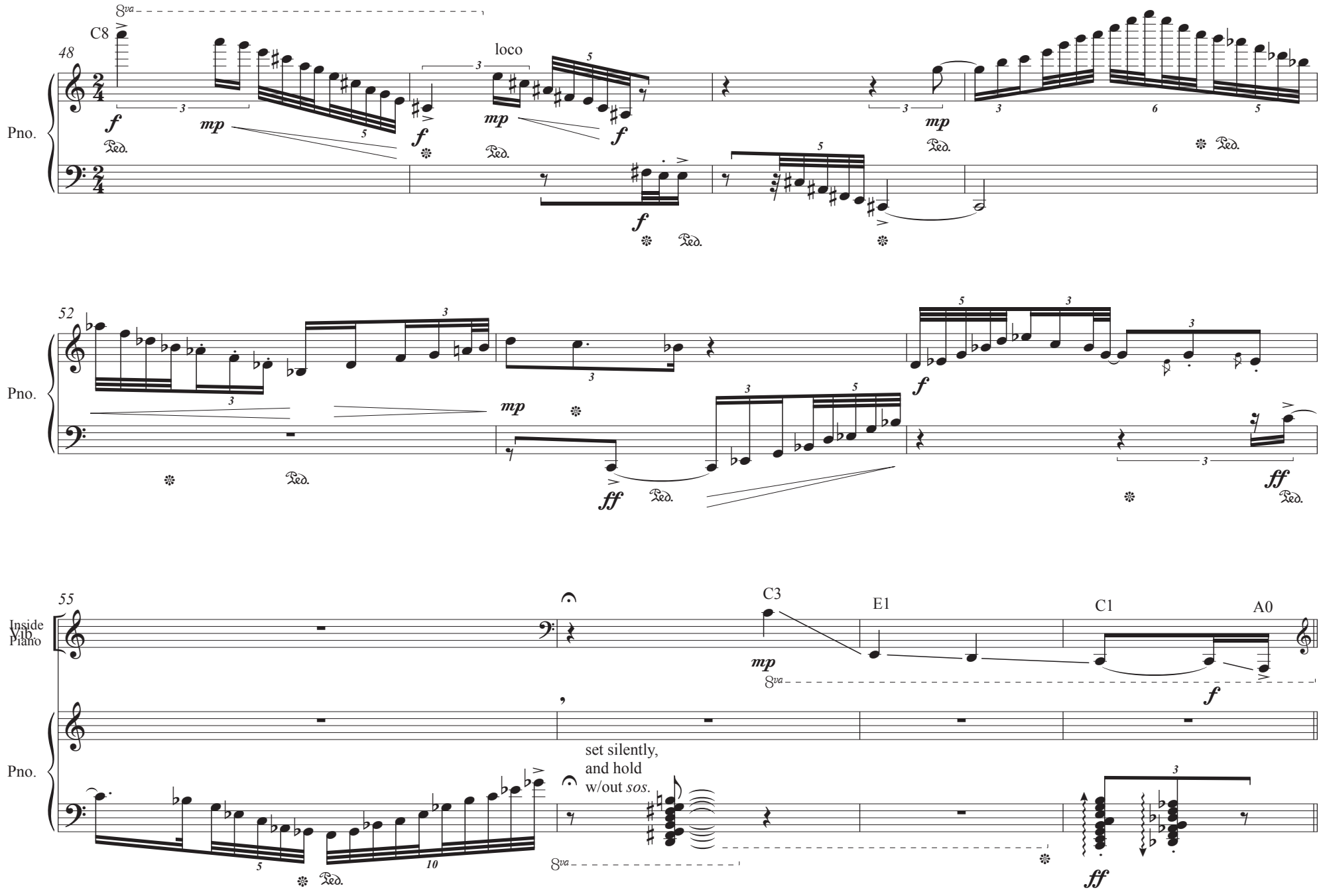
Andante ♩ = 60 *Espressivo, playful*



Almanor to Oroville

Lake Almanor

Andante ♩ = 60 *Espressivo, playful*



Almanor to Oroville

Lake Oroville

Andante ♩ = 60 *Espressivo, playful*

59

A. Fl.

tongue ram

approx. resulting pitch (4th lower in concert pitch)

f possible

B♭ Cl.

mp = tongue slap with a little tone

Pno.

f

f

Ped.

Vc.

pizz.

mp

63

A. Fl.

B♭ Cl.

mf

Pno.

Ped.

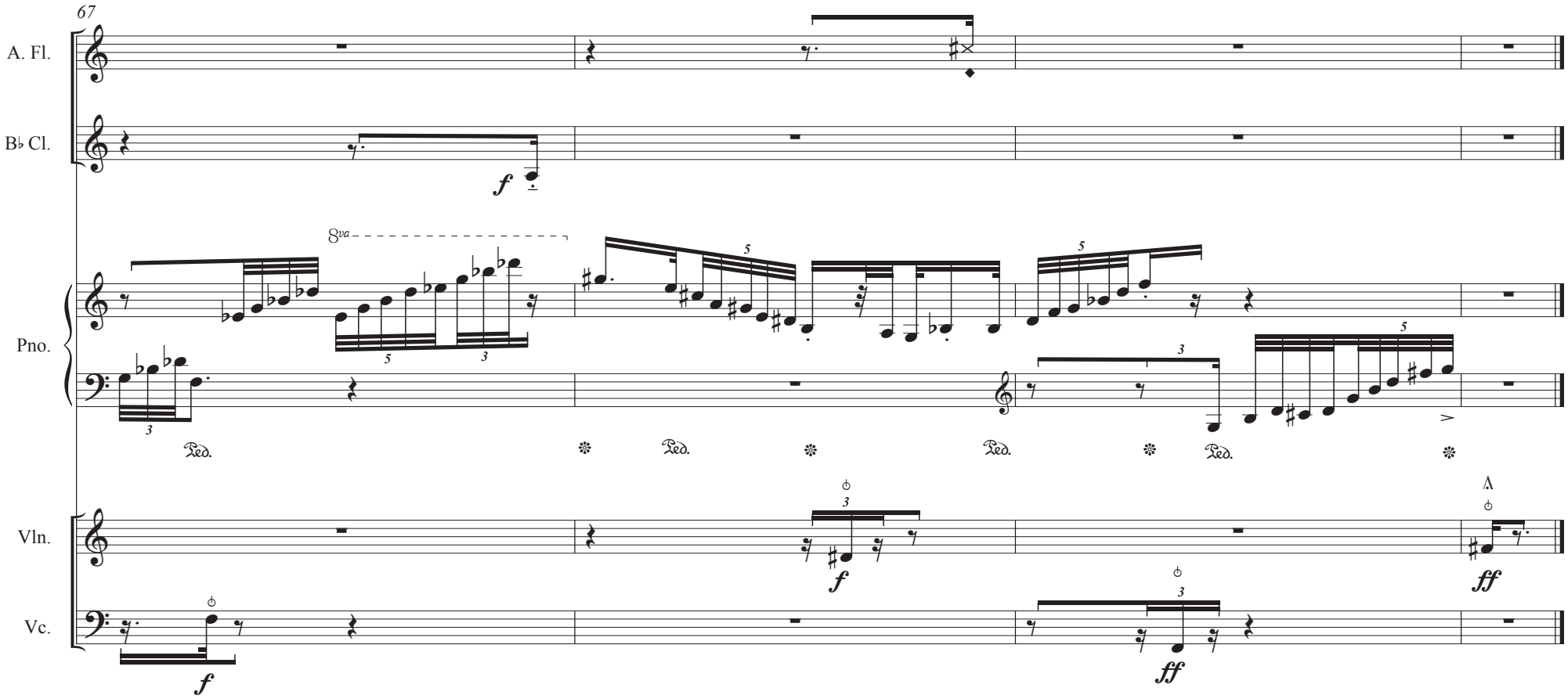
Vln.

mp

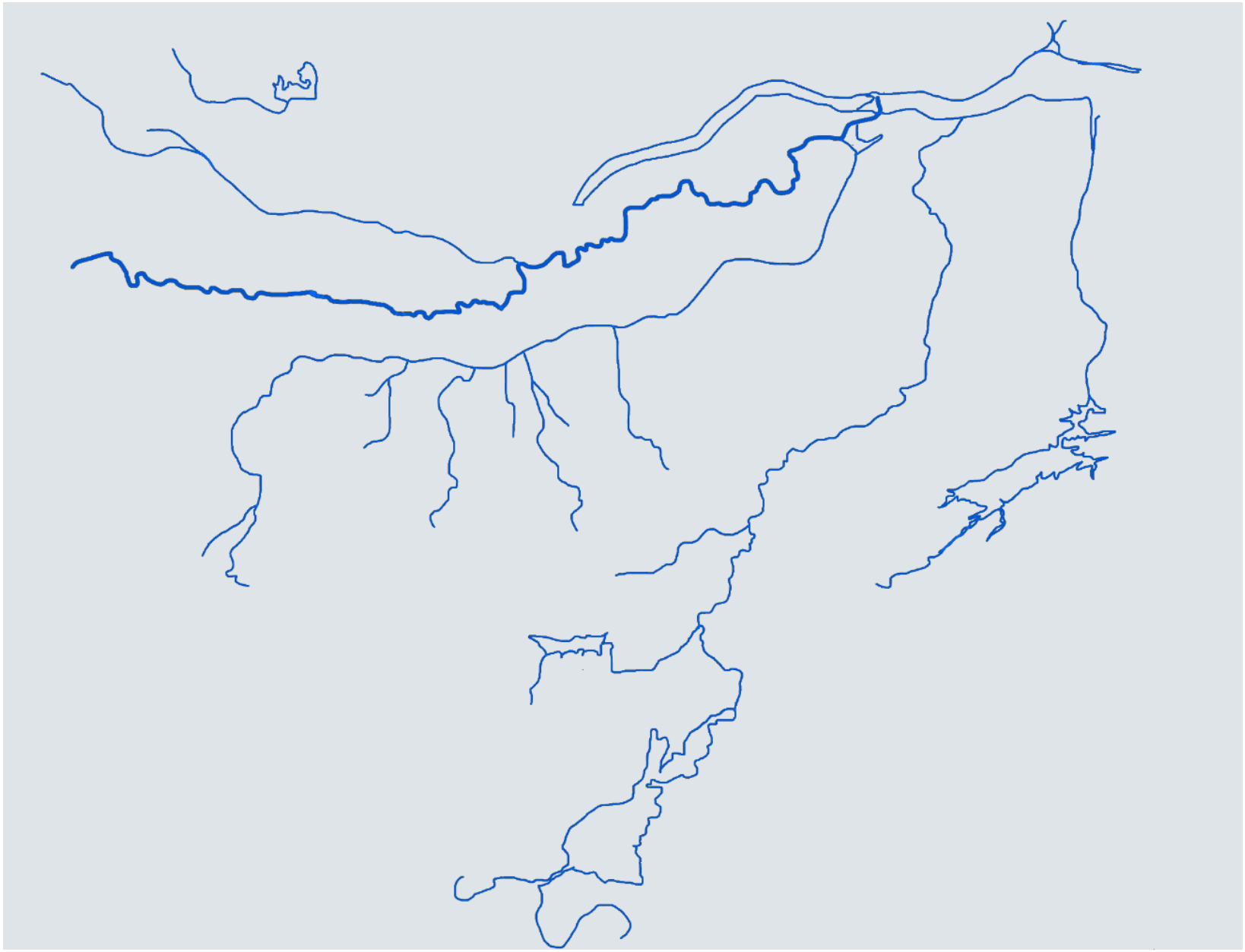
mf

Vc.

mf


67
A. Fl.
B♭ Cl.
Pno.
Vln.
Vc.
f
8va
Ped.
ff

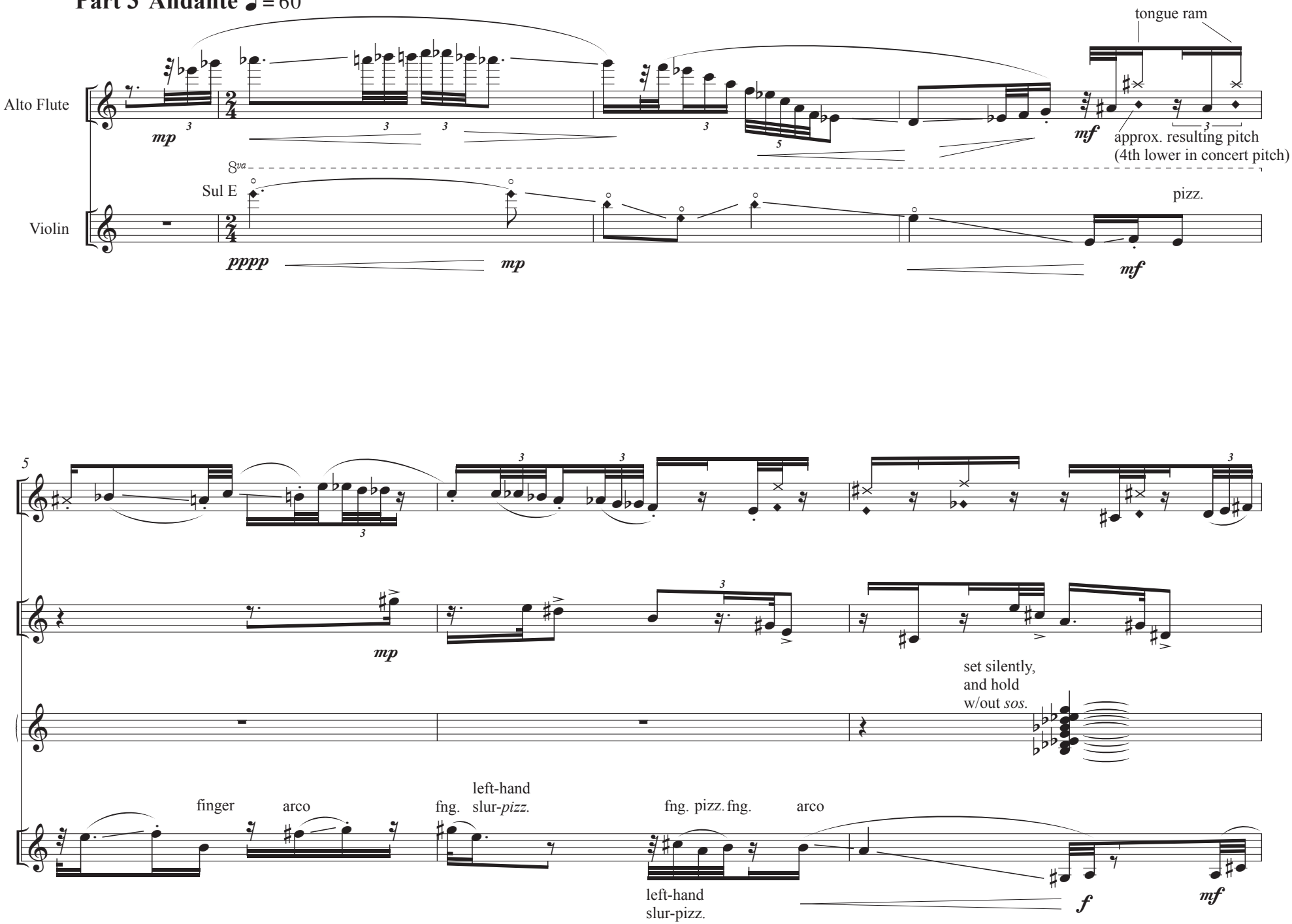
Valley Creeks 2



Score - Transposed

Valley Creeks 2

Part 3 Andante ♩ = 60



A

Valley Creeks 2 - Part 3

A. Fl.

B♭ Cl.

Insd. Pno.

Pno.

Vln.

Vc.

f *mf* *mp* *mf* *f* *f* 8va *simile...* *f* *p* Sul D Sul G *ppp* *mf*

11

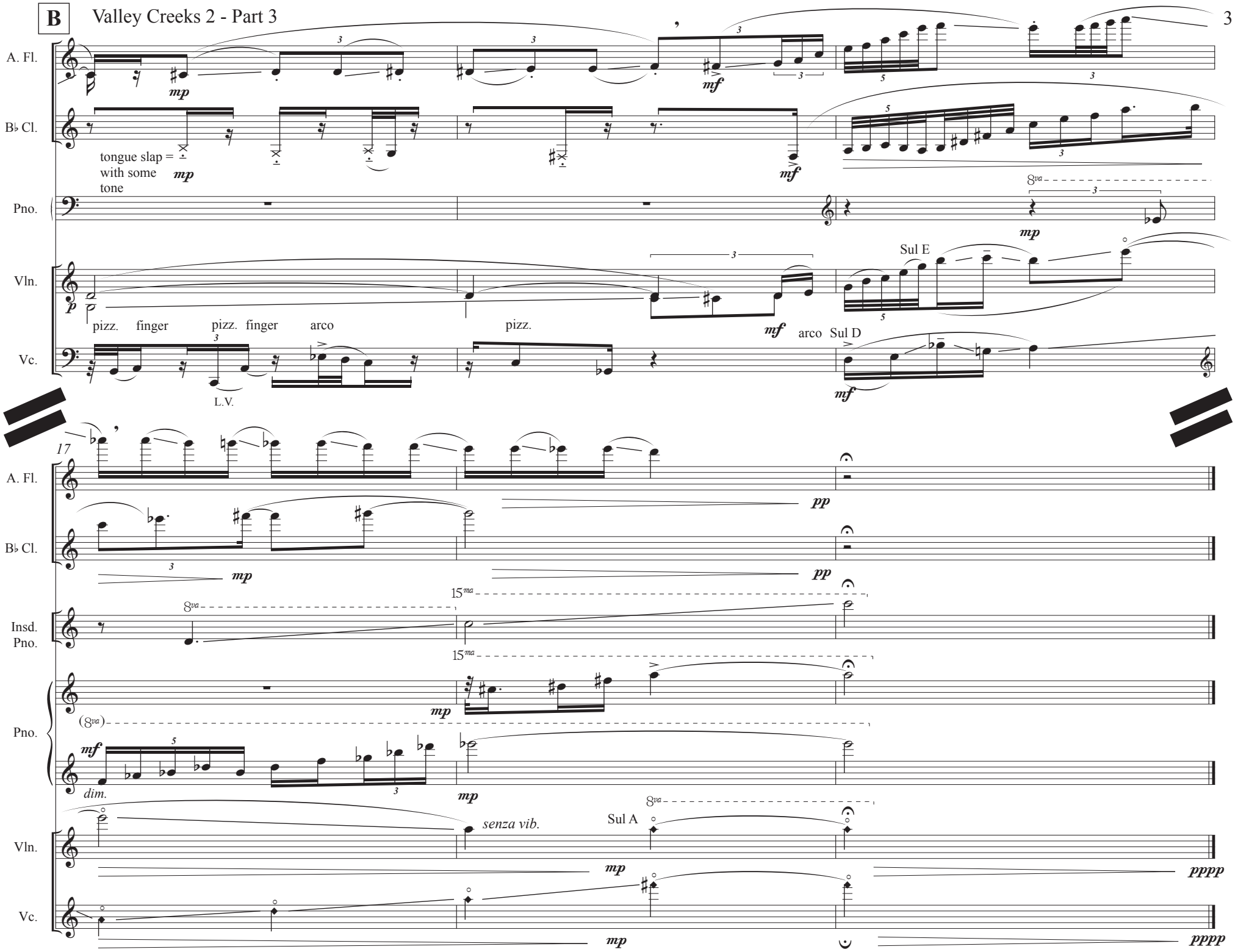
A. Fl.

B♭ Cl.

Vln.

Vc.

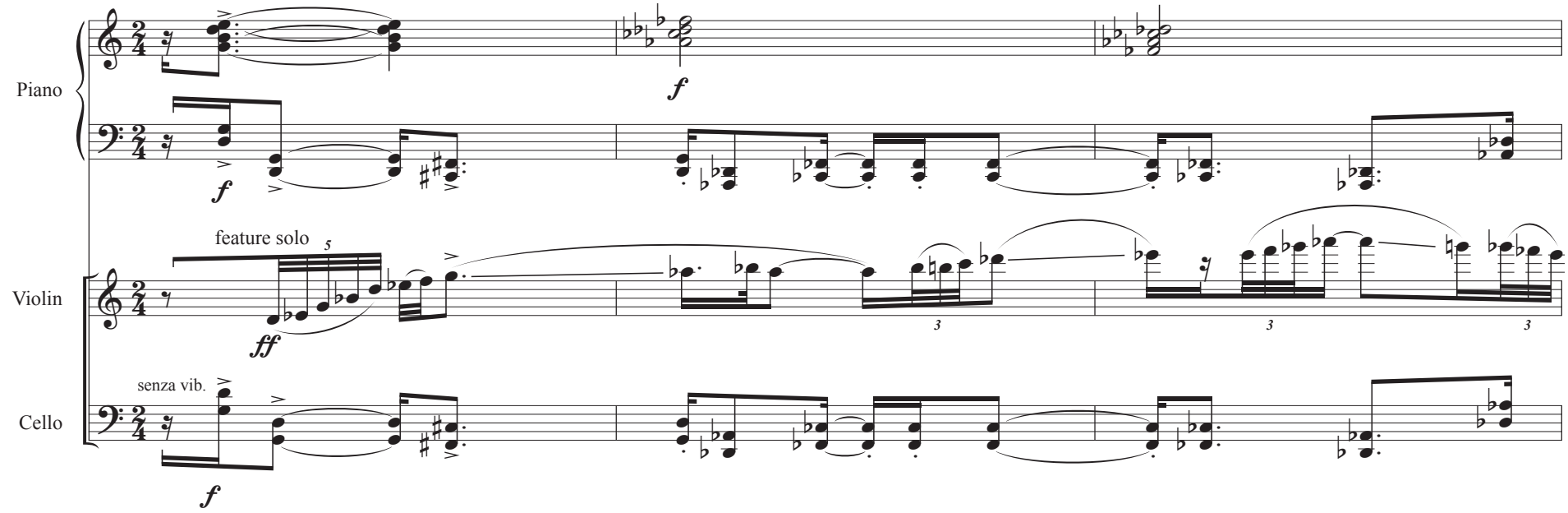
mp *mf* *p* *f* *mf* *senza vib.* LH pizz. finger pizz. LH fng. pizz. *mf* *mf* (try to make differeing articulations even dynamically)

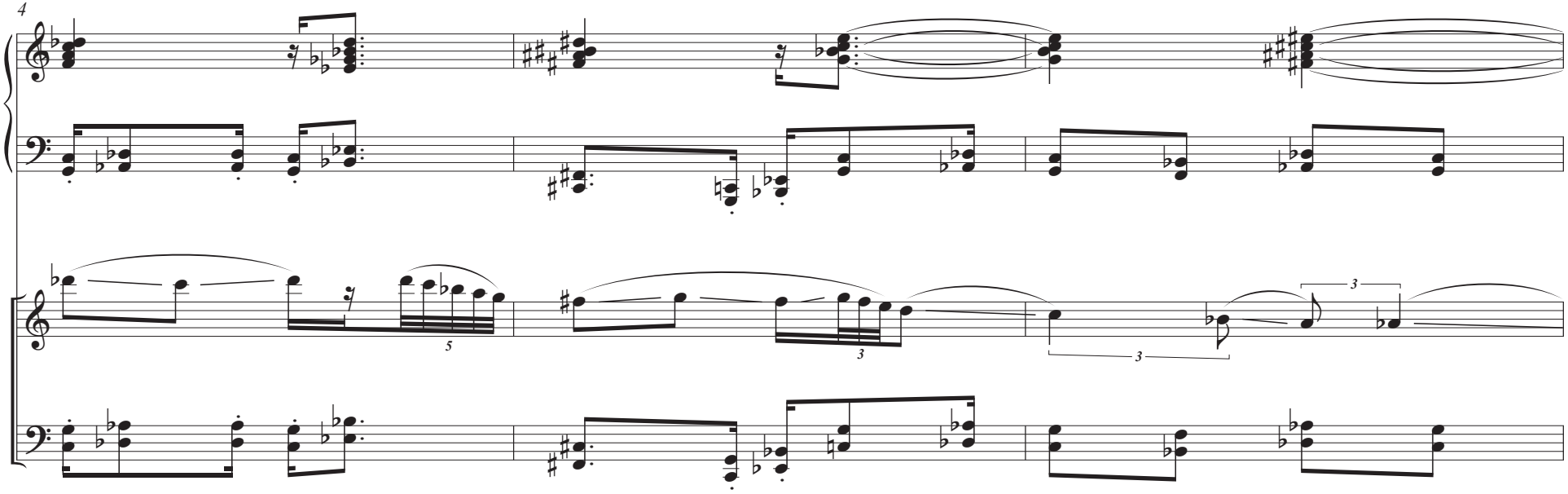

A. Fl.
B♭ Cl.
tongue slap = with some tone
Pno.
Vln.
pizz. finger pizz. finger arco
pizz.
Sul E
arco Sul D
Vc.
L.V.
17
Insd. Pno.
senza vib.
Sul A

Score - Transposed

Valley Creeks 2

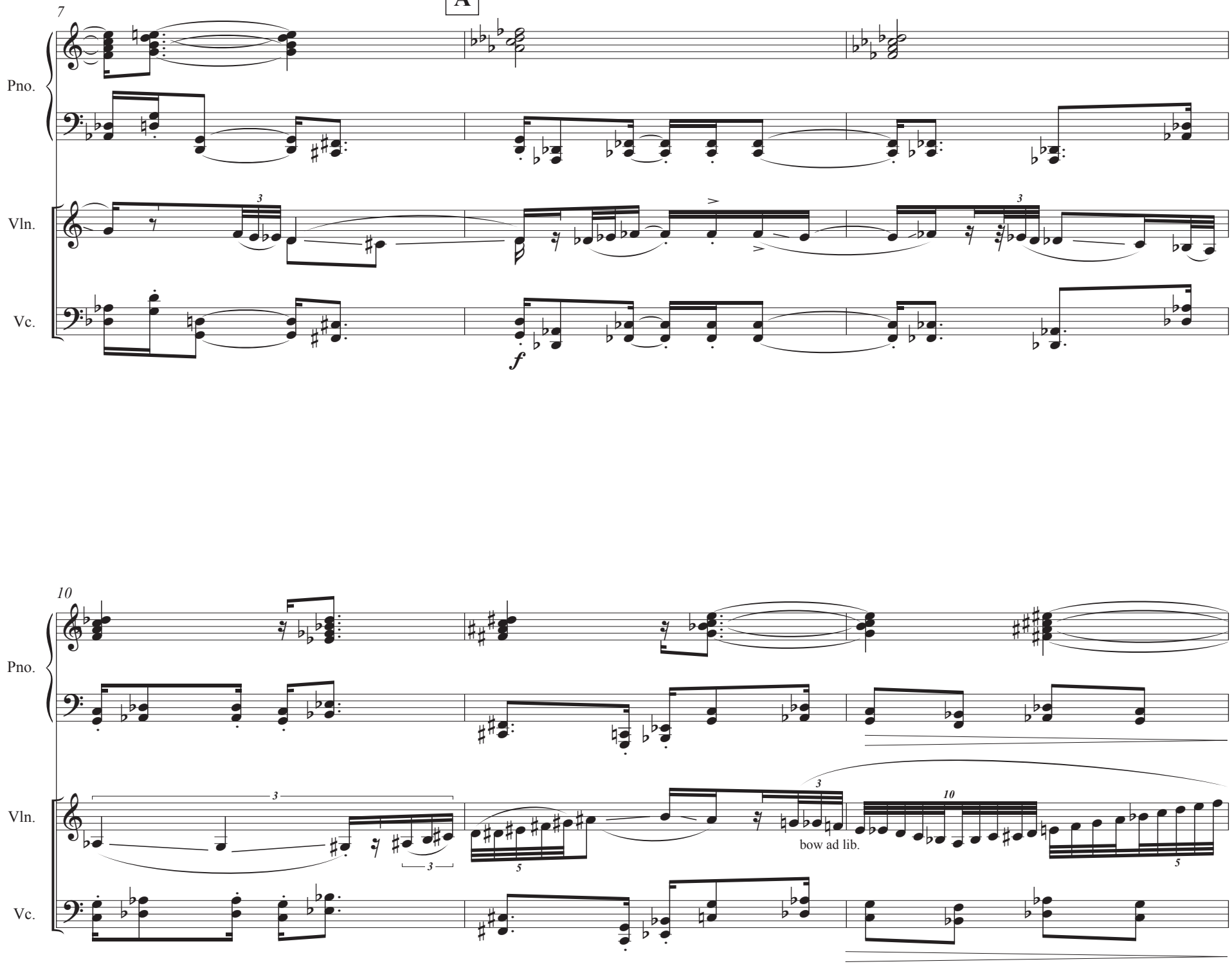
Part 2 Andante ♩ = 60 , heavy groove

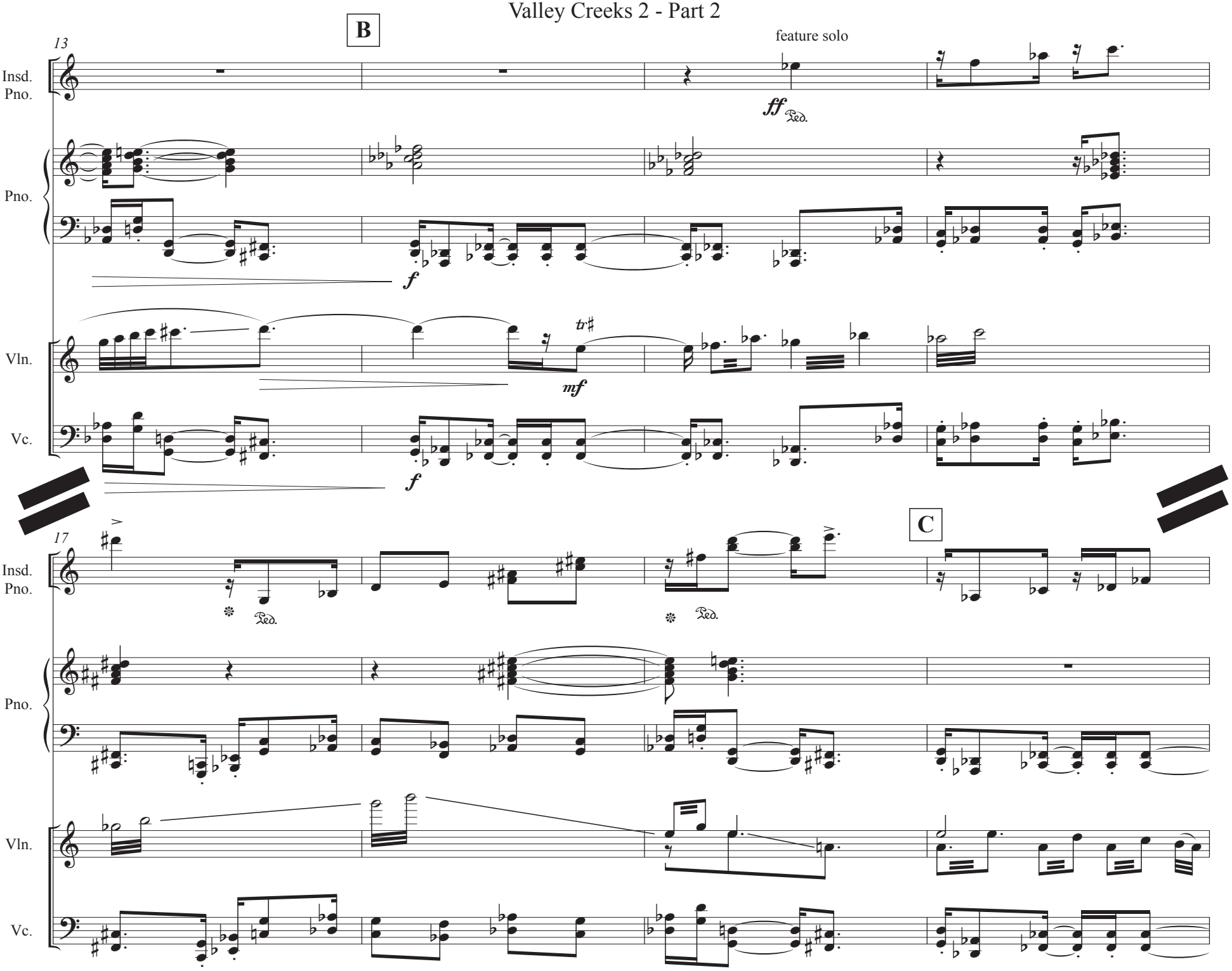




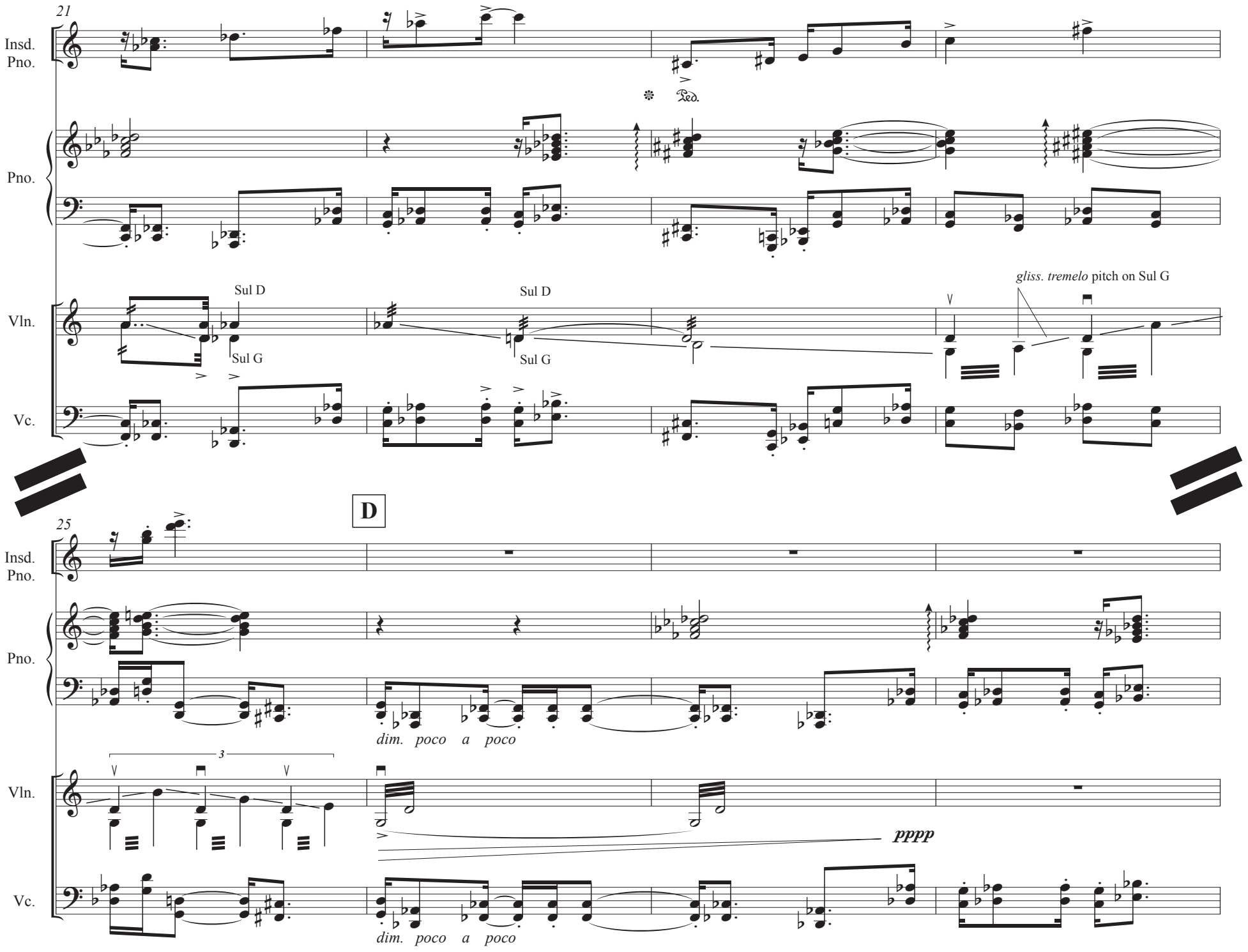
Valley Creeks 2 - Part 2

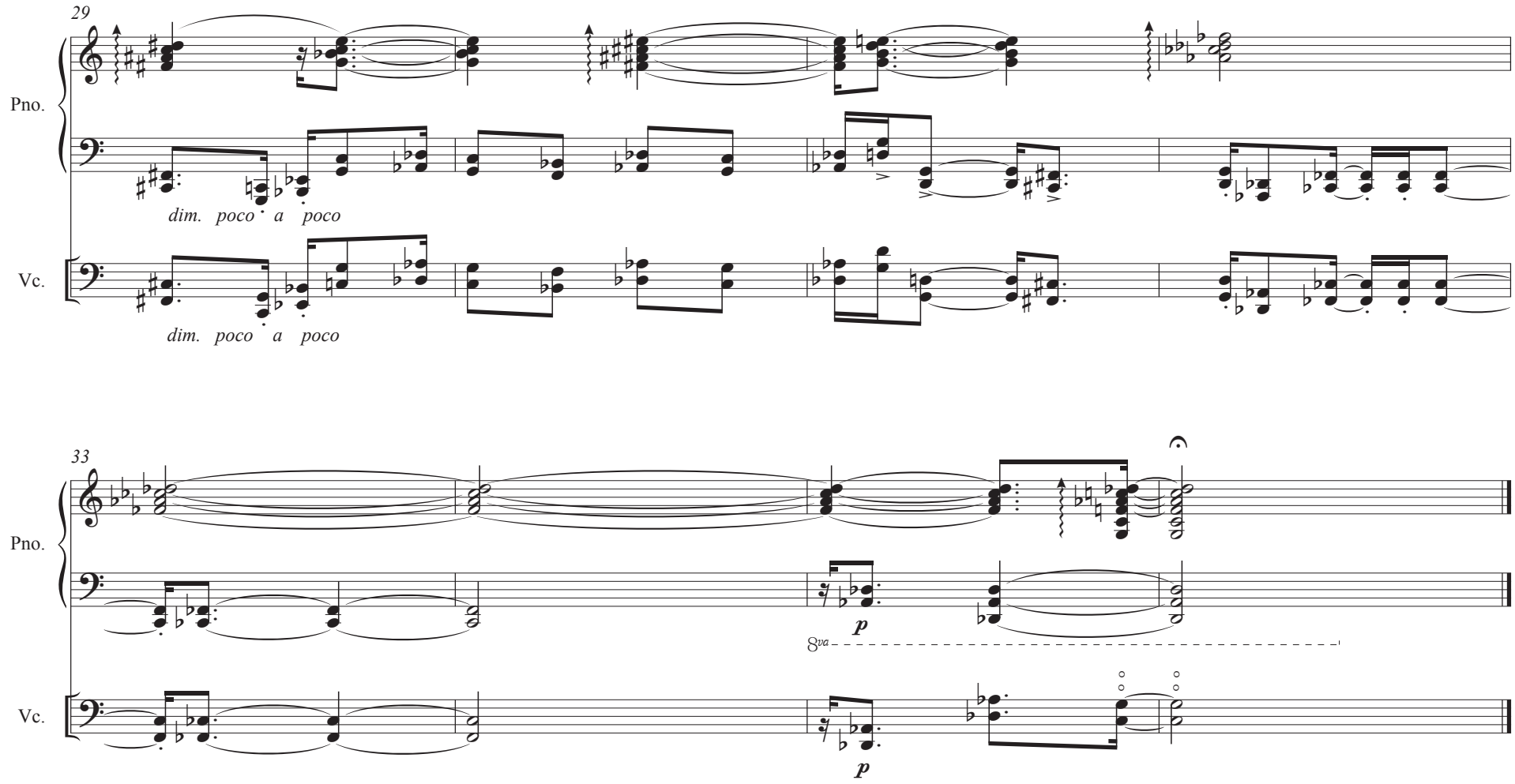
A




B
13
feature solo
Insd.
Pno.
ff
Ped.
Pno.
f
Vln.
mf
Vc.
f
C
17
Insd.
Pno.
Ped.
Ped.
Pno.
Vln.
Vc.

Valley Creeks 2 - Part 2

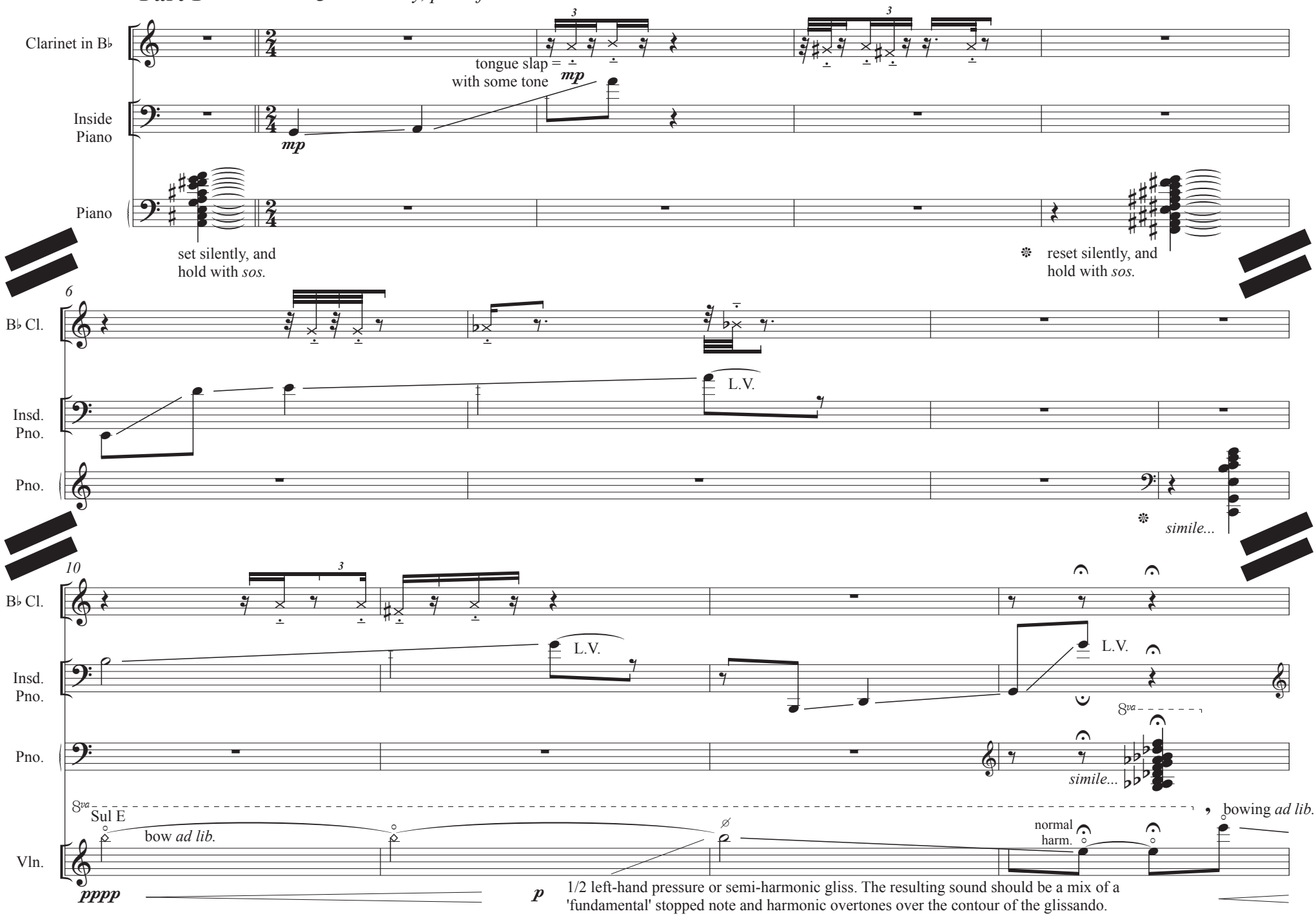



29
Pno.
dim. poco a poco
Vc.
dim. poco a poco
33
Pno.
p
8va
Vc.
p

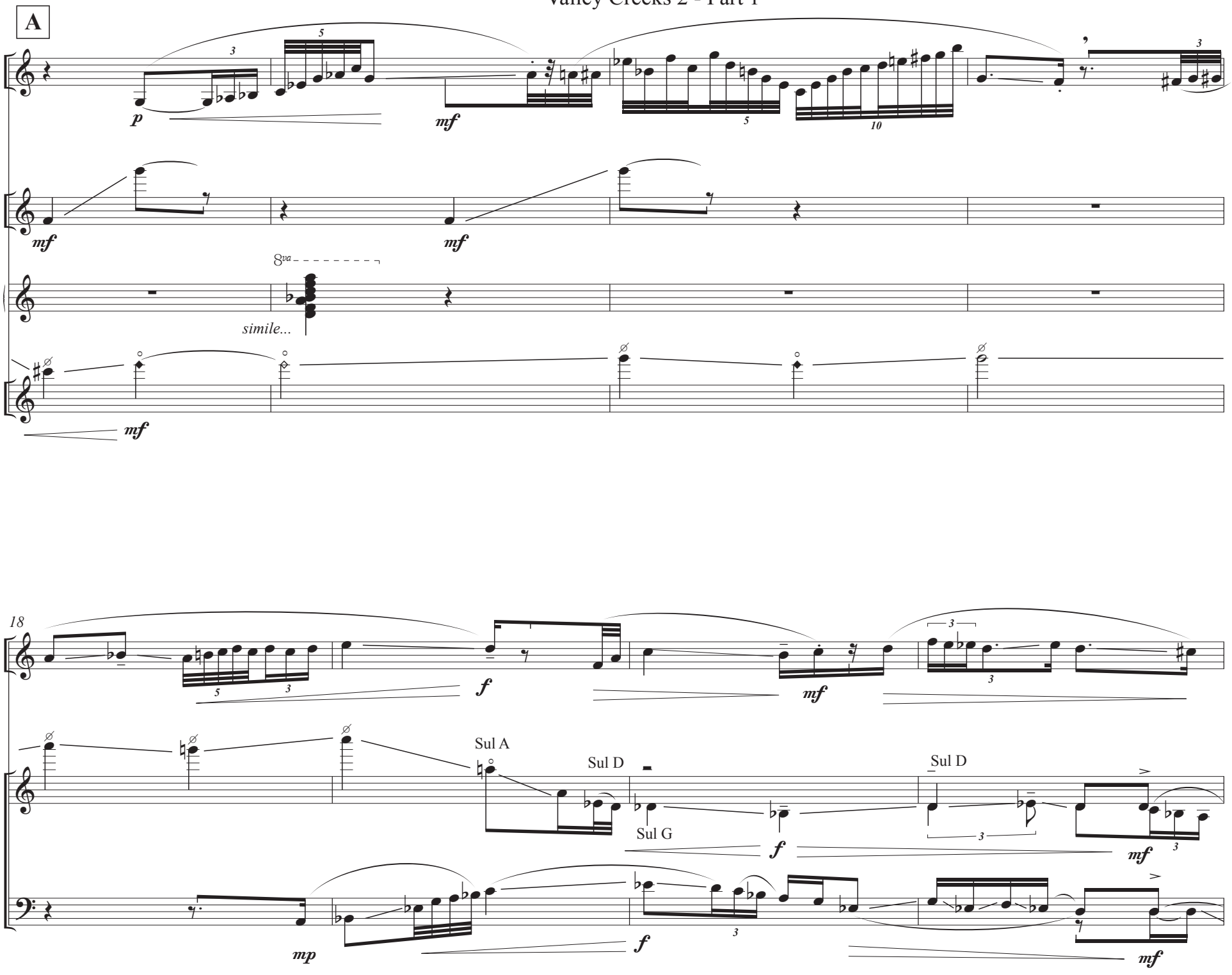
Score - Transposed

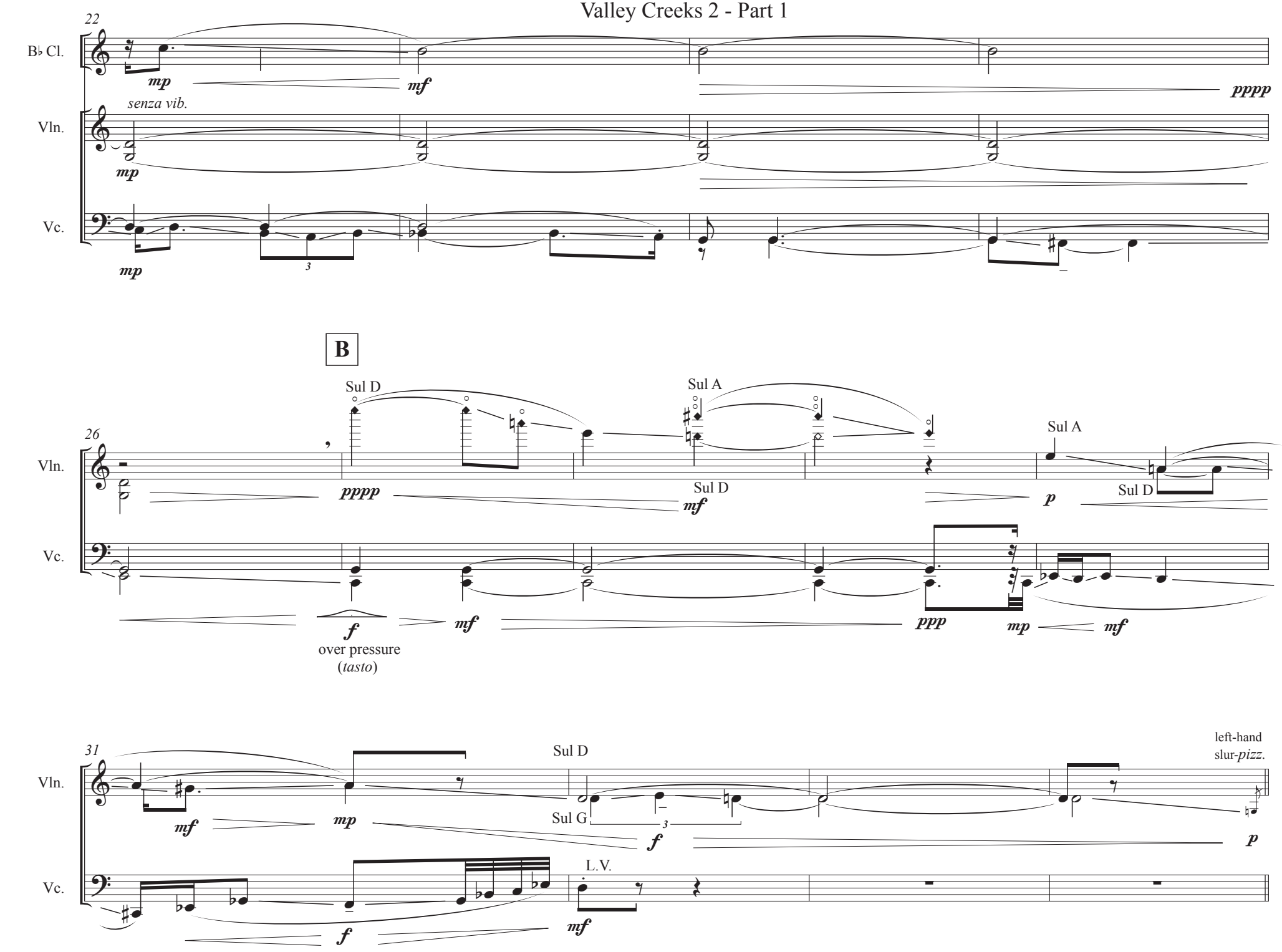
Valley Creeks 2

Part 1 **Andante** ♩ = 60 *Lazy, peaceful*

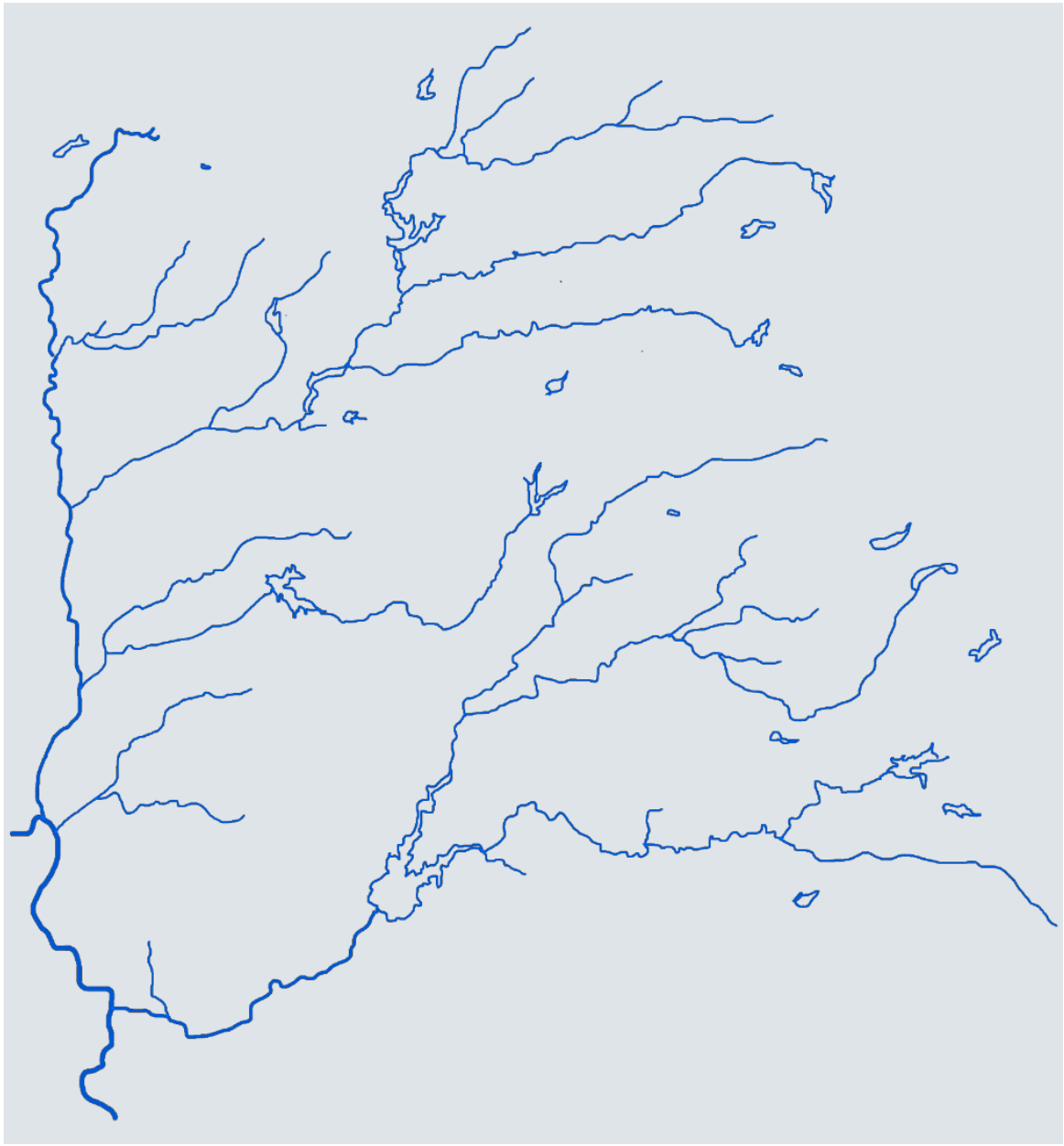


Valley Creeks 2 - Part 1




22
B♭ Cl.
mp
mf
pppp
senza vib.
Vln.
mp
Vc.
mp
3
B
26
Sul D
Sul A
Vln.
pppp
mf
Sul D
p
Sul A
Sul D
Vc.
f
over pressure
(tasto)
mf
ppp
mp
mf
31
Vln.
mf
mp
Sul D
Sul G
3
f
left-hand
slur-pizz.
p
Vc.
L.V.
f
mf

American Feather

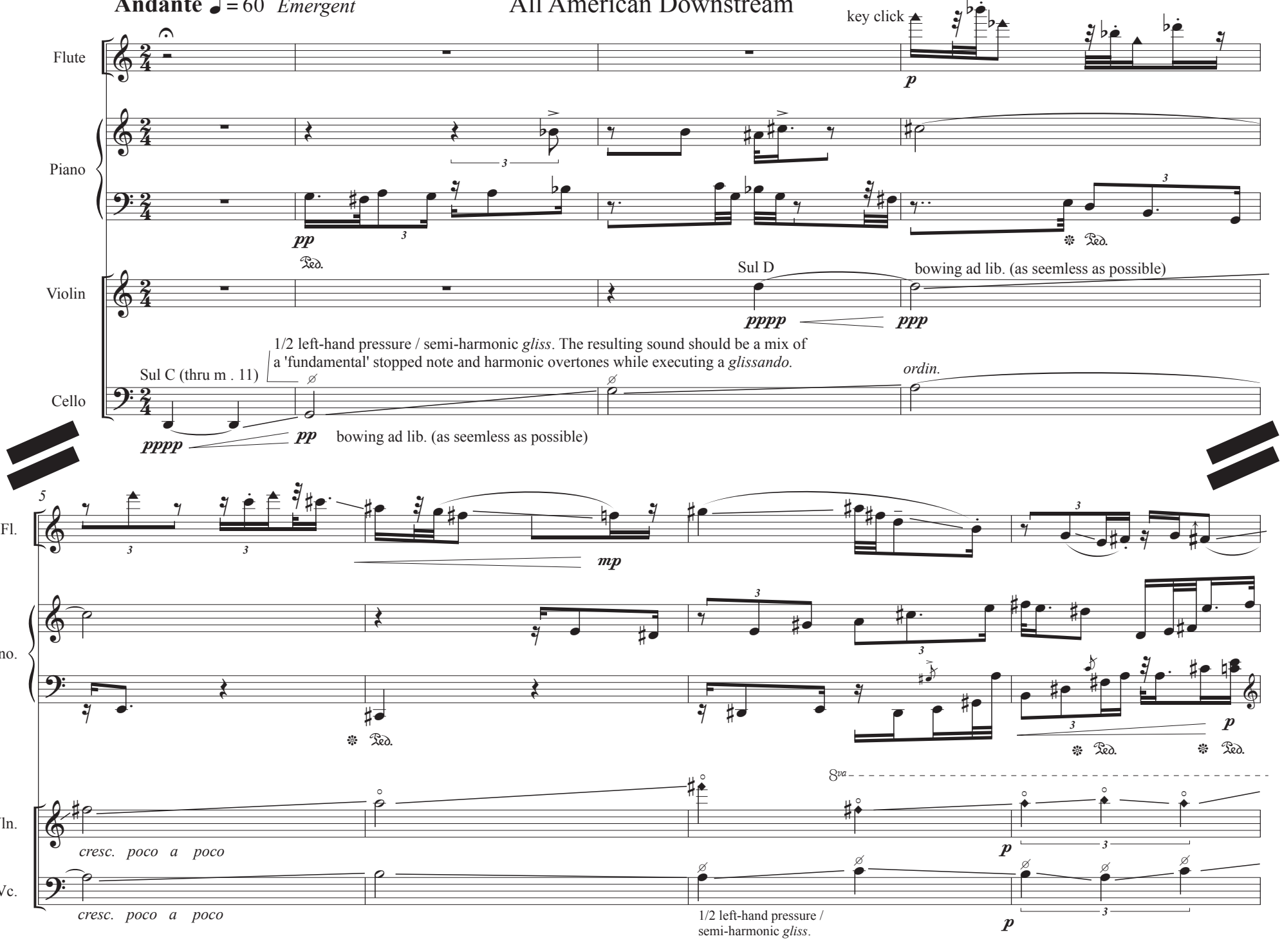


Score - Transposed

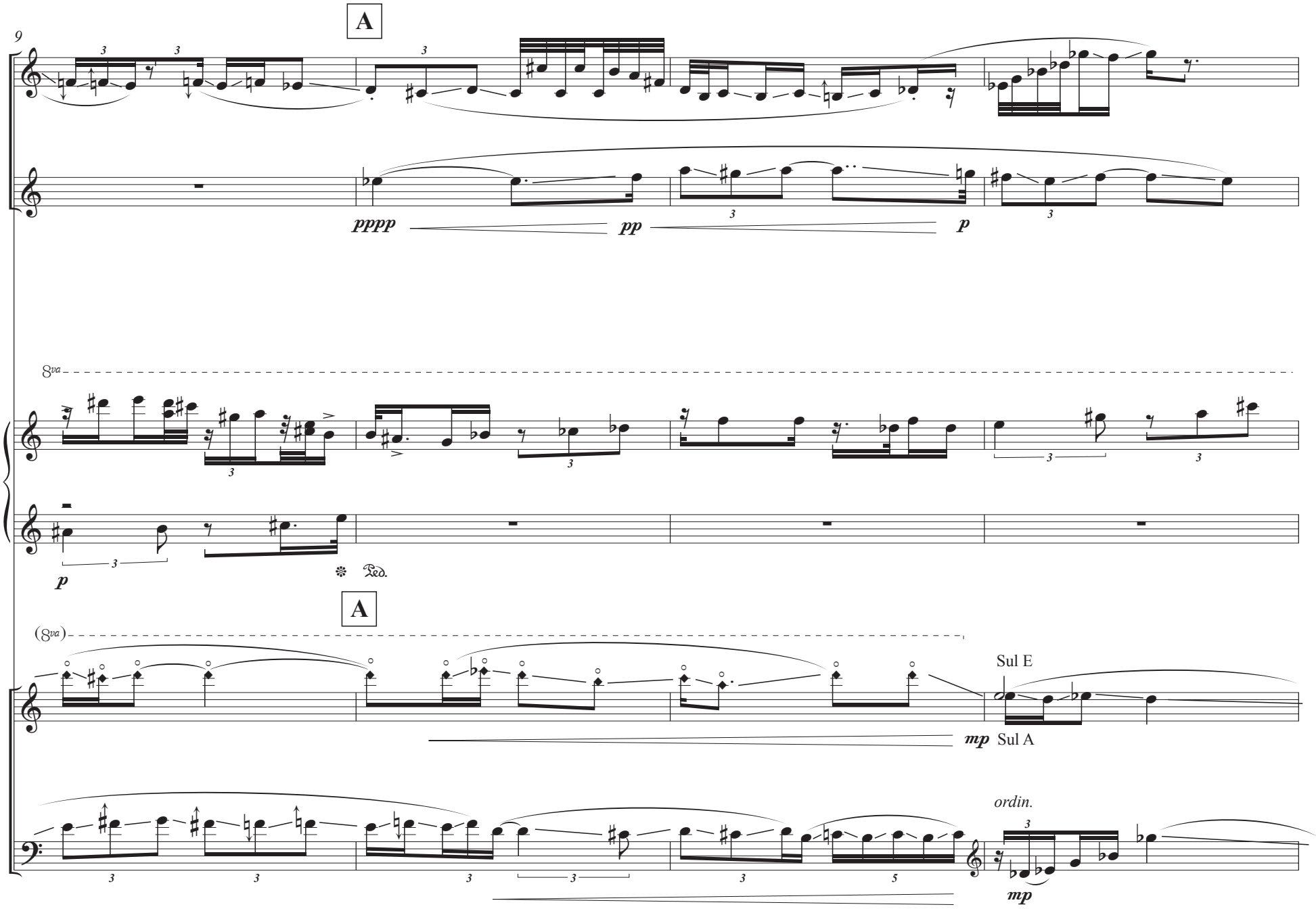
American Feather

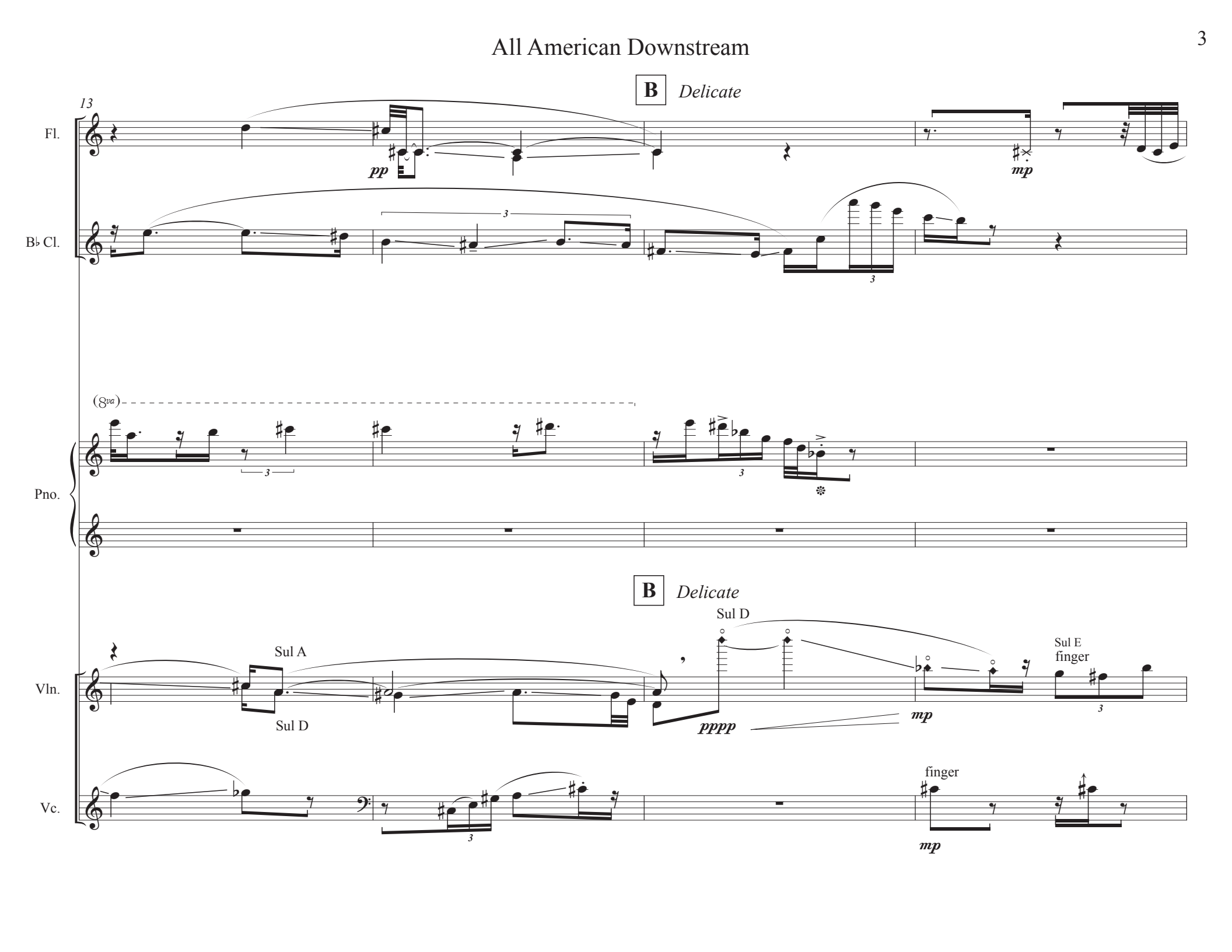
All American Downstream

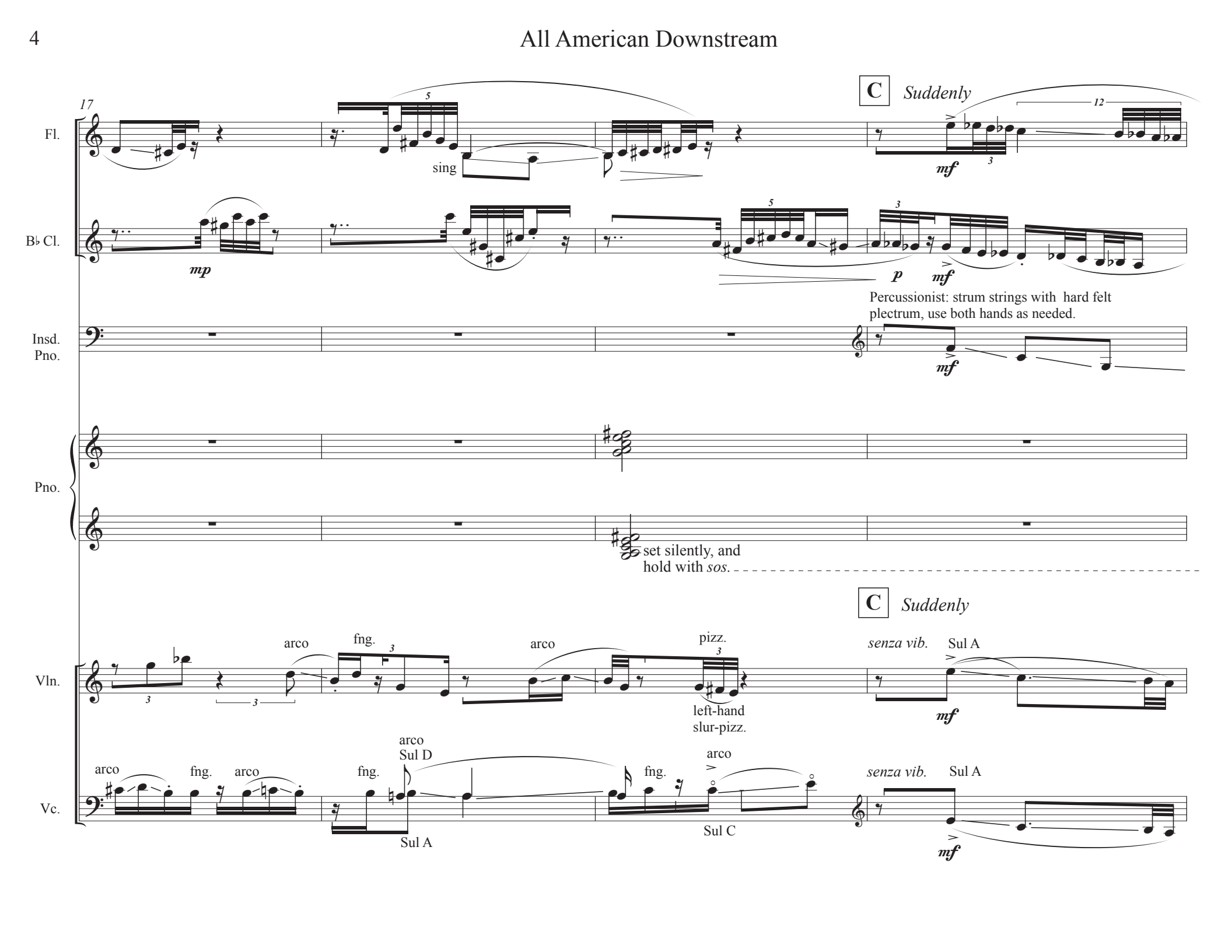
Andante ♩ = 60 *Emergent*

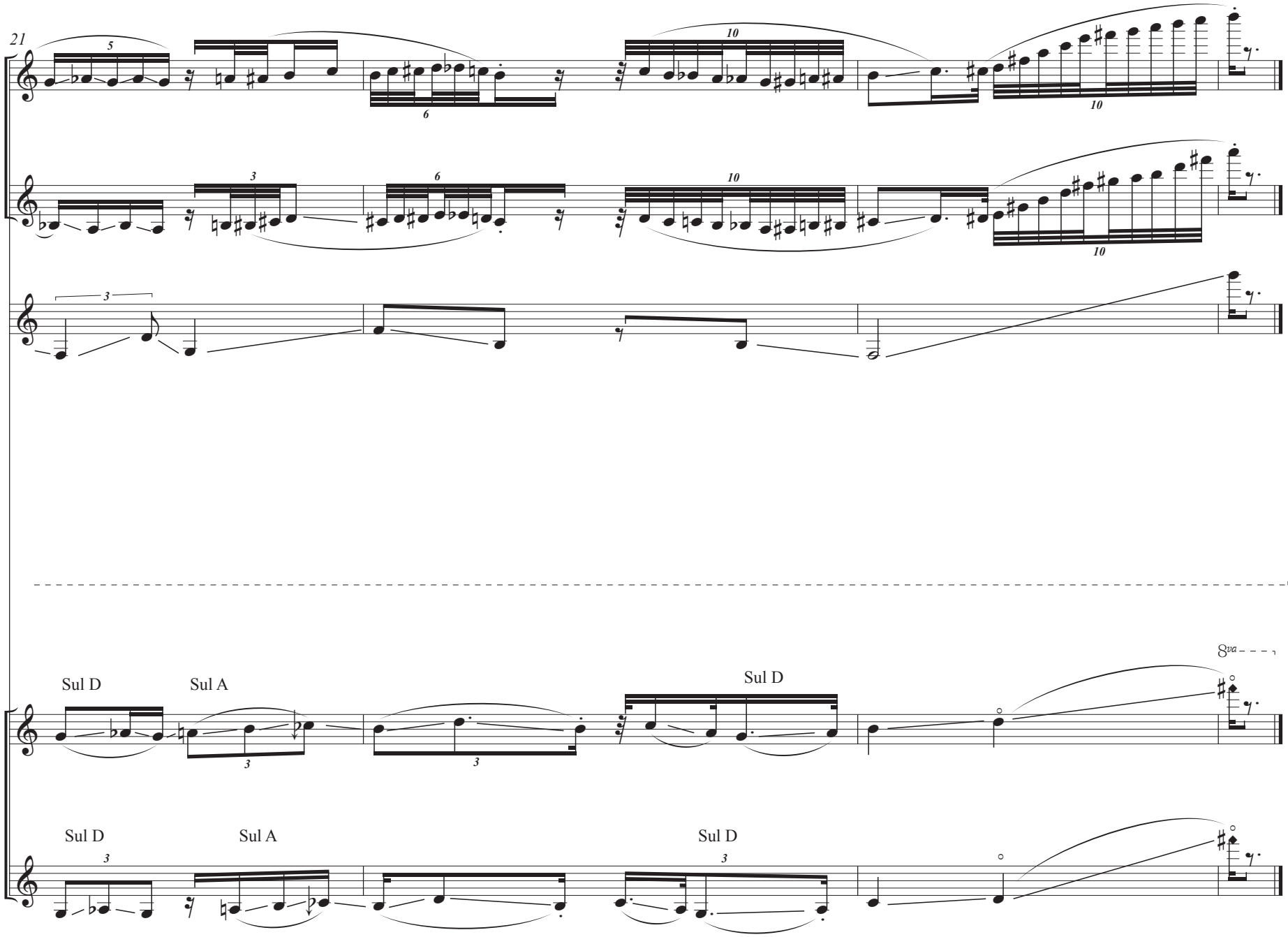


All American Downstream




B Delicate
13
Fl.
pp
mp
B♭ Cl.
3
3
(8va)
Pno.
3
3
B Delicate
Sul D
Sul A
Sul D
Sul E
finger
Vln.
pppp
mp
3
finger
Vc.
3
mp


17
C
Suddenly
Fl.
sing
mf
B♭ Cl.
mp
p
mf
Percussionist: strum strings with hard felt plectrum, use both hands as needed.
Insd. Pno.
mf
Pno.
set silently, and hold with sos.
C
Suddenly
Vln.
arco
fng.
arco
pizz.
left-hand slur-pizz.
senza vib.
Sul A
mf
Vc.
arco
fng.
arco
fng.
arco Sul D
Sul A
fng.
arco
Sul C
senza vib.
Sul A
mf


21
Fl.
B♭ Cl.
Insd.
Pno.
Vln.
Vc.
Sul D
Sul A
Sul D
Sul D
Sul A
Sul D
8va

Score - Transposed

American Feather

Feather Down Stream, Forks Upstream

Andante ♩ = 60 *Meandering Lazily*

Clarinet in B♭

pppp *mp*

With only mouthpiece and barrel:the possible range is between concert C5 and F#4. Trace the apporximate tones, using a finger of one hand to bend the pitch.
With the end of the barrel open, your high pitch will be concert C5, with finger closing the barrel end, the sounding ptich will be cocnert F#4.

6

B♭ Cl.

pppp

A *Emergent*

Sul A
sul pont.

8va

Vln.

pppp *mp*

Sul G
sul pont.

Vc.

pppp *mp*

1/2 left-hand pressure / semi-harmonic *gliss*. The resulting sound should be a mix of the 'fundamental' stopped note and harmonic overtone *gliss.* of G string.

simile...

11

B♭ Cl.

mf

Pno.

set silently, and hold with *sos.*

set silently, and hold without *sos.*

(8va)

Vln.

pppp

ordin.

(still Sul G)

8va

Vc.

pppp

Feather Down Stream, Forks Upstream

B *Murky*

C

B♭ Cl.

pppp

Percussionist: strum strings with hard felt plectrum, use both hands as needed.

Insd. Pno.

B1 E2 A2 C4 A3 E4 A2

mp

Pno.

p

still holding with *sos.*

ordin. Sul C

Sul G

Sul A

Vc.

pp *p* Sul D *mp*

21

Insd. Pno.

C2 D3 D3 C4

Pno.

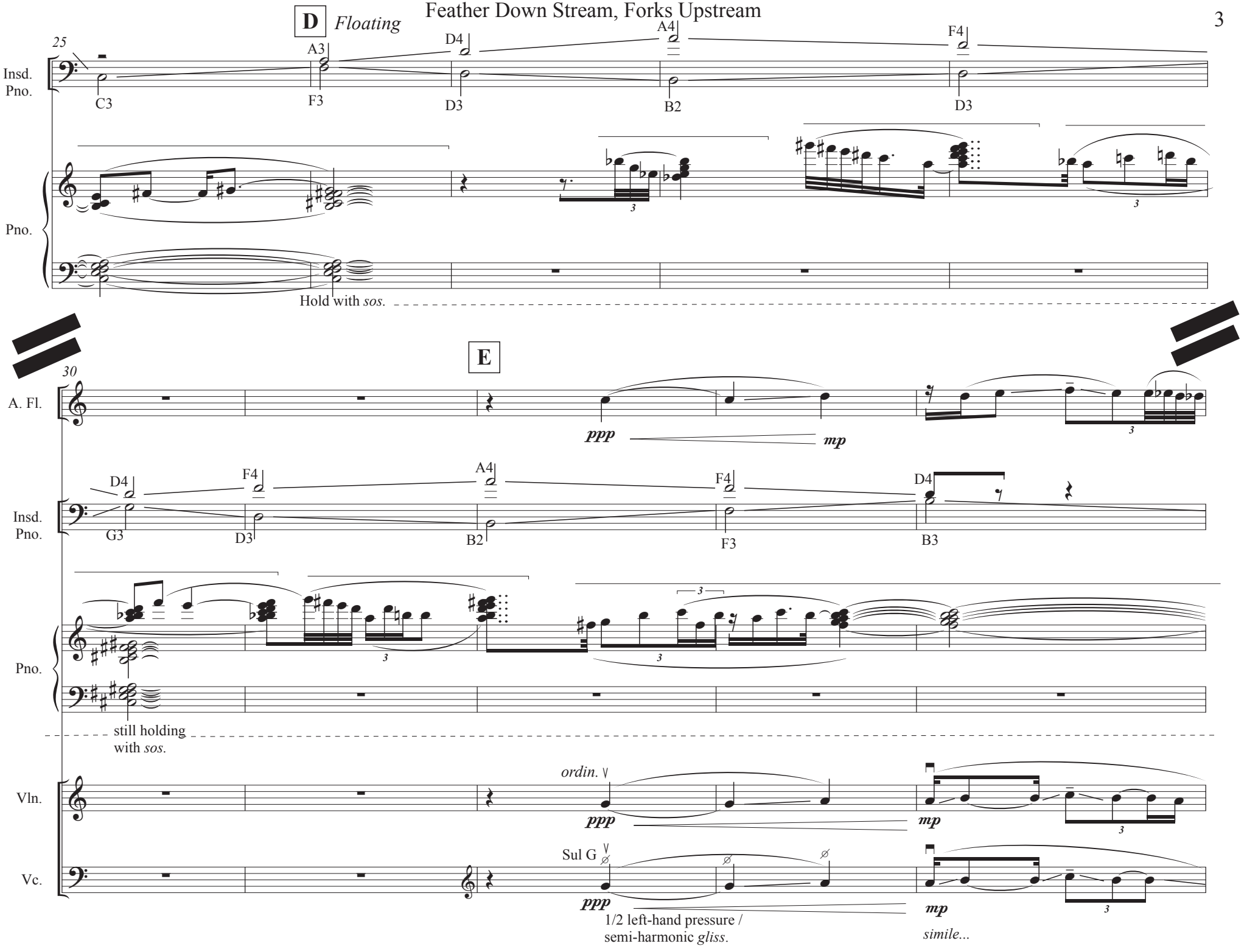
notes accumulate in rhythm indicated, then held as long as possible until next accumulated chord.

p *mp*

senza vib. Sul A

Vc.

pppp


D
Floating
25
Insd. Pno.
C3
A3
F3
D4
D3
A4
B2
F4
D3
Pno.
3
3
Hold with sos.
E
30
A. Fl.
ppp
mp
3
Insd. Pno.
D4
G3
F4
D3
A4
B2
F4
F3
D4
B3
Pno.
3
3
still holding with sos.
Vln.
ordin.
ppp
mp
3
Vc.
Sul G
ppp
1/2 left-hand pressure / semi-harmonic gliss.
mp
simile...
3

F *Peaceful*

Feather Down Stream, Forks Upstream

35

A. Fl.

Insd. Pno.

E3 A2 F3 A2 F3 A2 D3

A4 D4

Pno.

set silently, and hold with *sos*.

Vln.

Sul G

Sul A bow *ad lib.* 8va

Vc.

*ordin*Sul D

bow *ad lib.*

1/2 left-hand pressure / semi-harmonic *gliss*.

G

40

A. Fl.

sing

mp

B♭ Cl.

pppp *mp*

Insd. Pno.

D4 C4

G2 B2

(8va)

Vln.

ppp

Vc.

normal harm.

ppp

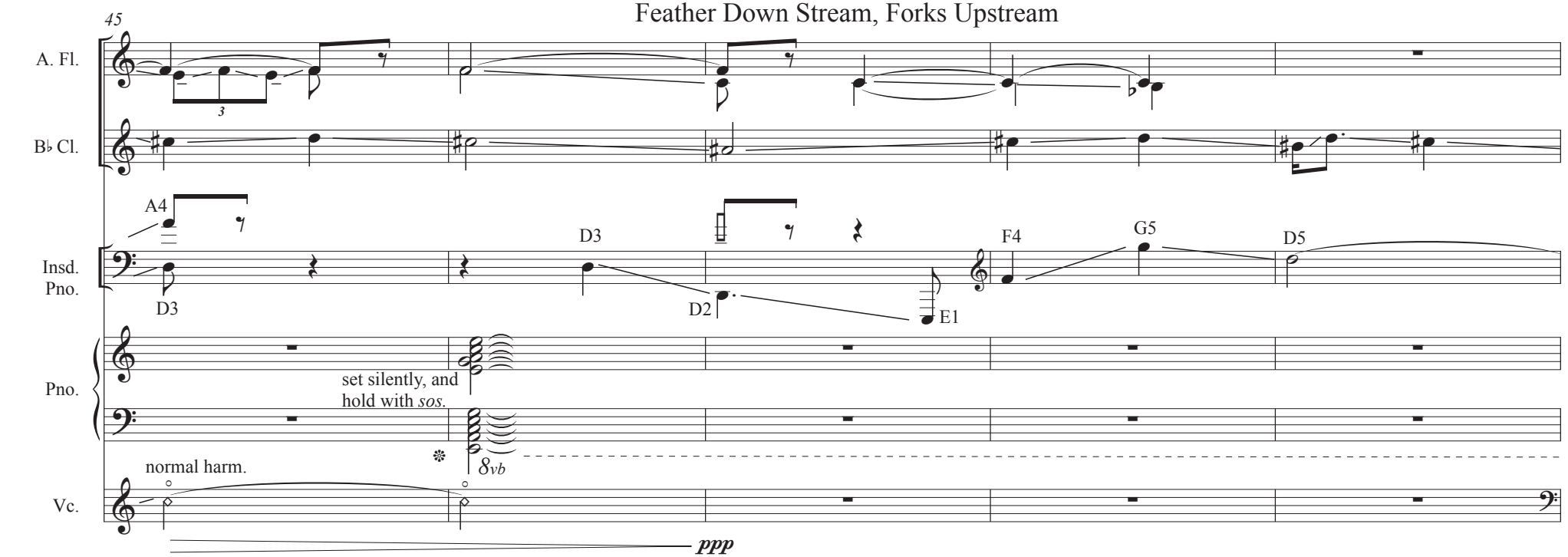
senza vib.

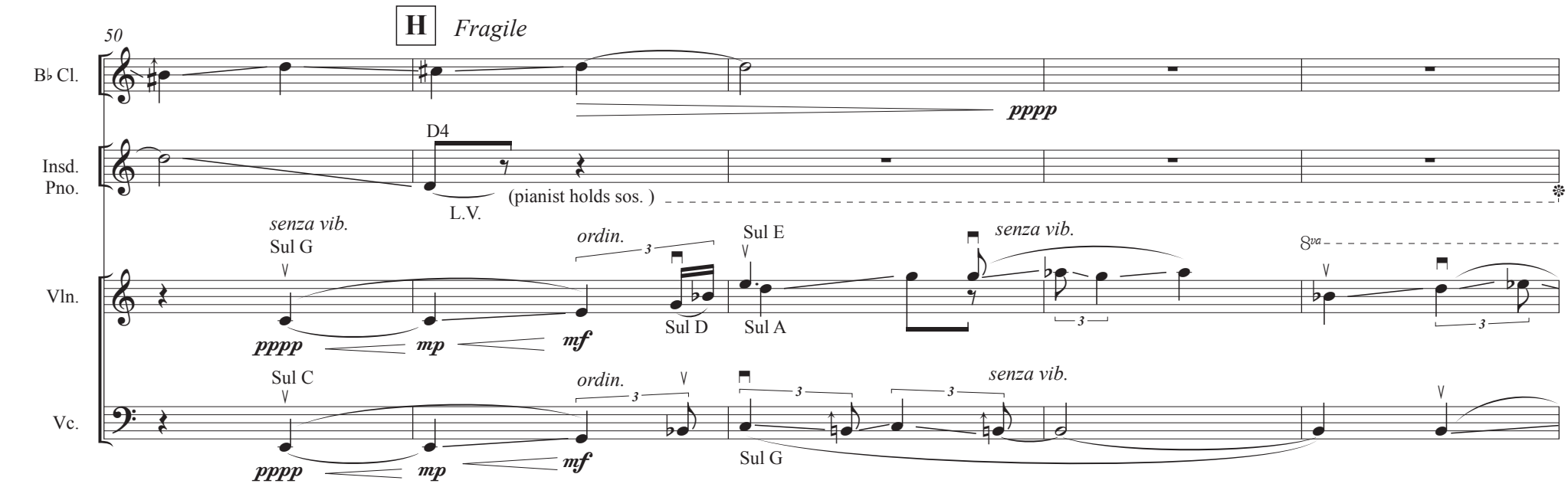
Sul C (*ordin.* pressure)

ppp

1/2 left-hand pressure / semi-harmonic *gliss*.

mf


45
A. Fl.
B♭ Cl.
A4
D3
Insd. Pno.
D3
D2
E1
F4
G5
D5
Pno.
set silently, and hold with sos.
8vb
normal harm.
Vc.
ppp


H
Fragile
50
B♭ Cl.
pppp
D4
Insd. Pno.
L.V.
(pianist holds sos.)
senza vib.
Sul G
pppp
mp
mf
ordin.
Sul D
Sul E
Sul A
senza vib.
8va
Vln.
Sul C
pppp
mp
mf
ordin.
Sul G
senza vib.
Vc.

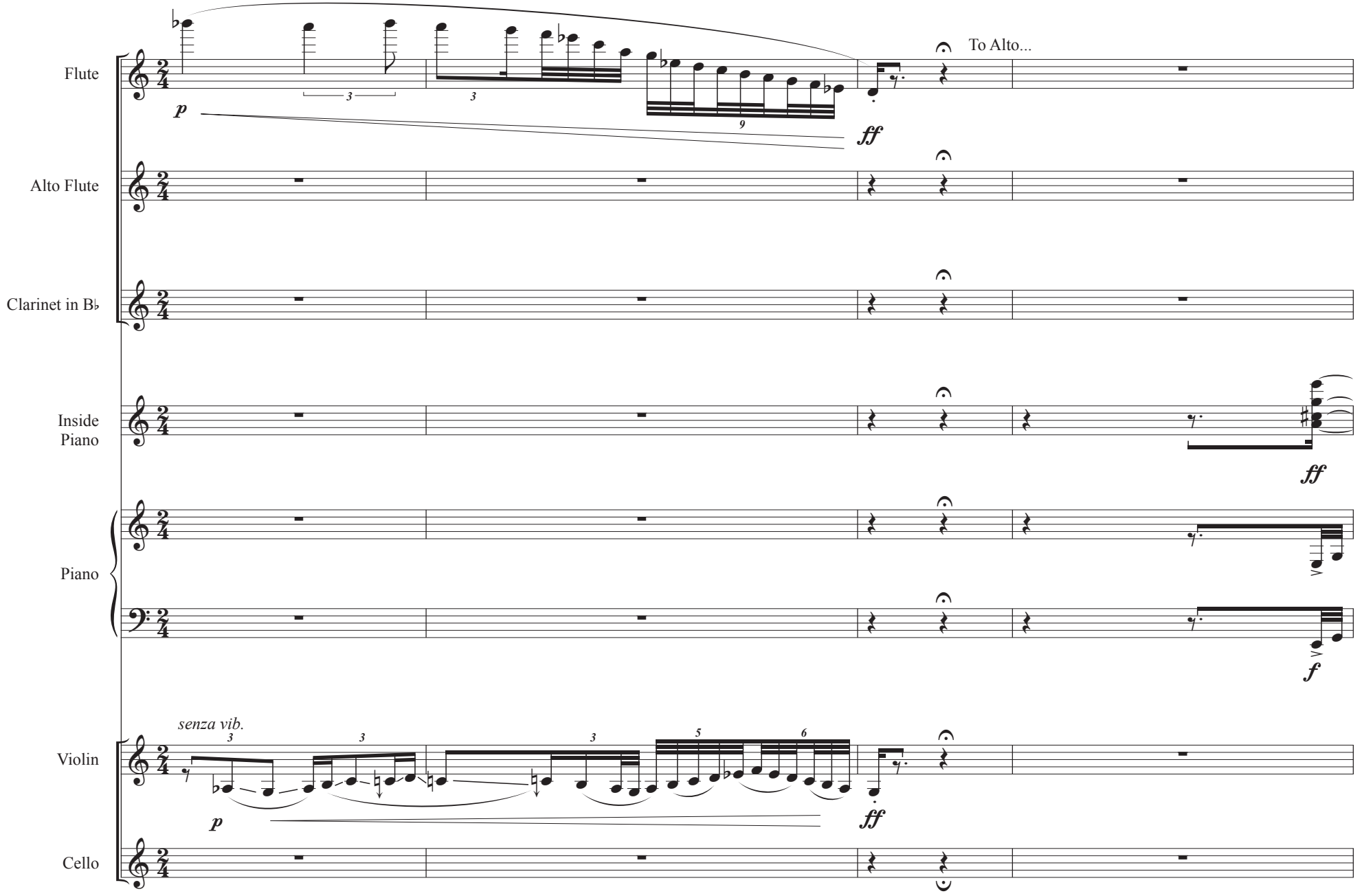
(8va)
55
Vln.
Vc.
Sul D
L.V.
pizz.
arco
I
60
B♭ Cl.
pppp
(8va)
Vln.
Vc.
arco
Sul C
over pressure
(tasto)
65
B♭ Cl.
mf
senza vib.
ordin.
Sul A
Vc.
Sul D
bow ad lib.

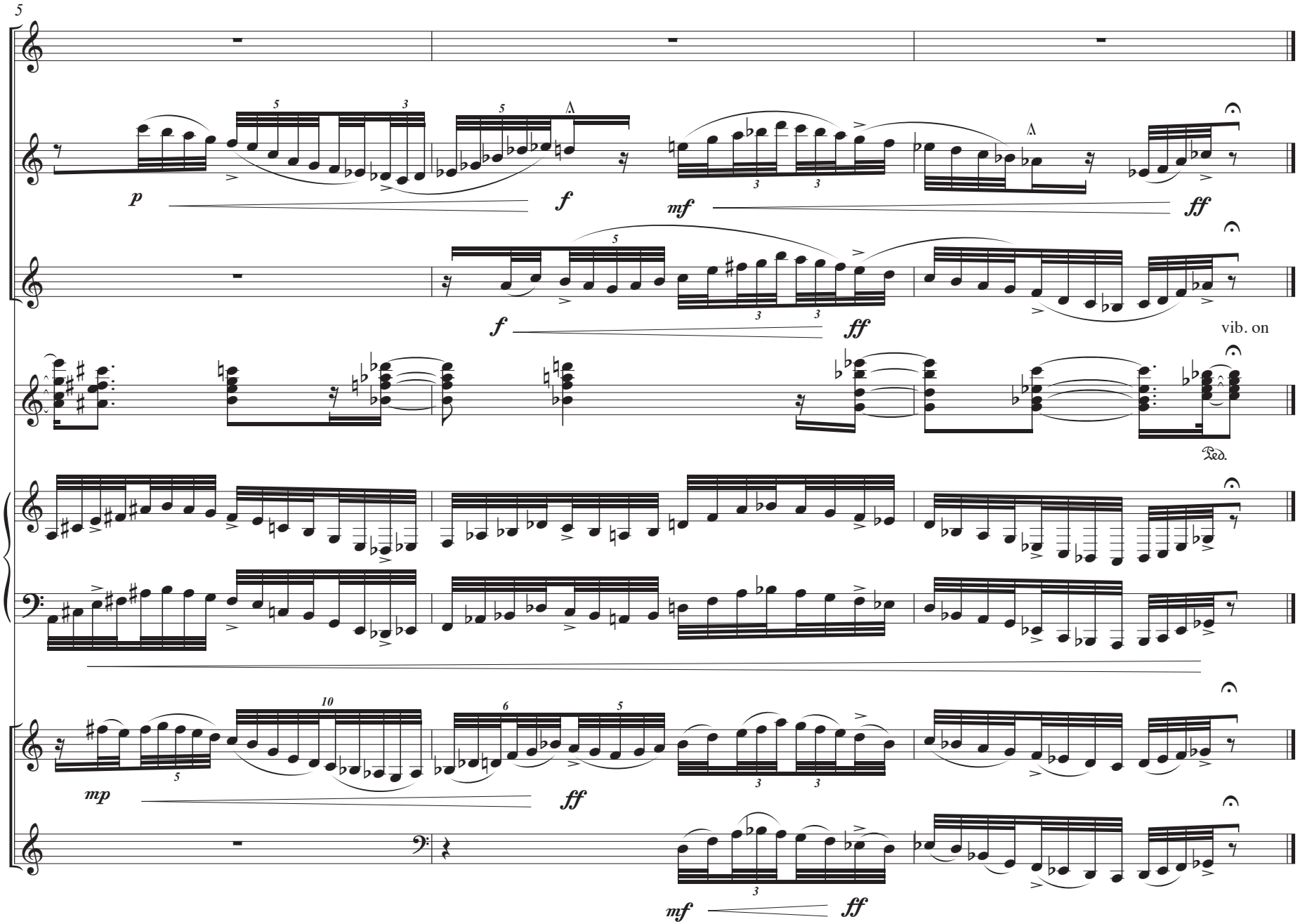
Score - Transposed

American Feather

To Sacramento

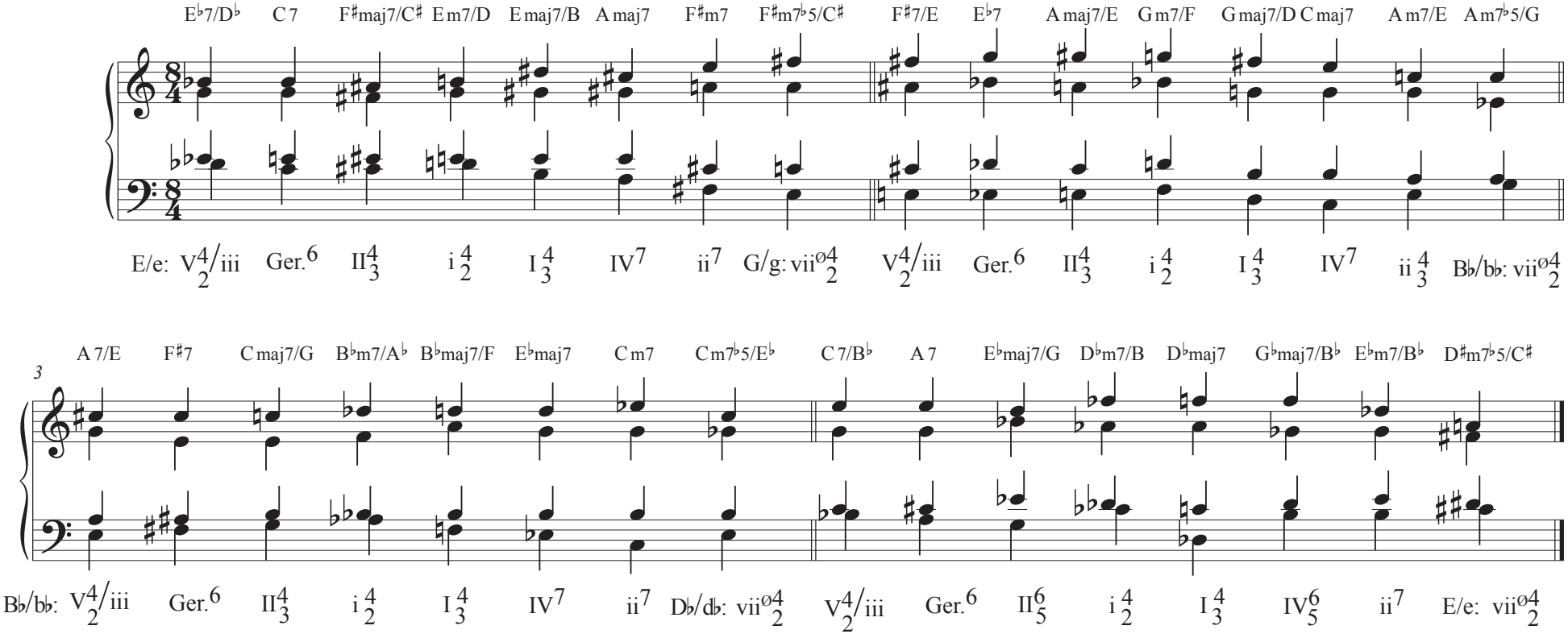
Andante ♩ = 60 *Trickle...then a rush*




5
Fl.
A. Fl.
p
f
mf
ff
B♭ Cl.
f
ff
vib. on
Insd.
Pno.
Ped.
Pno.
Vln.
mp
ff
Vc.
mf
ff

Delta to Bay

Delta to Bay

an improvisation

Performers are invited to improvise music inspired by the image found on the cover of this movement. The image depicts the point at which the Sacramento River opens to the delta, and then empties into the San Francisco Bay. Over the course of an improvisation lasting no more than 2.5 minutes, the ensemble should use the pitch/chord content of the chord progressions below.These are the same chord progessions I employed to derive the pitch/chord/gestural material for the entire work (the first progression is merely transposed up three times by a minor third). The ensemble is encouraged to improvise music similar to that I have composed for the other movements. One way of approaching an improvisation would be for the instrumentalists to merely 'follow a line'. This could yeild pitch up and down, length of tones, etc. If using projection, the instrumentalists will notice that the image accretes from many different points on the screen, which could form the basis of a visually 'guided' improvisation.