

# Collective Oligarchicism

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$\text{♩} = 112$  With clarity

Score for Collective Oligarchicism, featuring Vibraphone, Electric Guitar, Piano, and Soprano.

**Measures 1-6:**

- Vibraphone:** *p* (piano), melodic line.
- Electric Guitar:** *p* (piano), melodic line.
- Piano:** *pp* (pianissimo) in the right hand, *f* (forte) in the left hand.
- Soprano:** *ppp* (pianississimo), vocal line with lyrics: Ooh, ooh, ooh, ooh, ooh, ooh.

**Measures 7-13:**

- Vib.** *mf* (mezzo-forte), melodic line.
- E.Gtr.** *pp* (pianissimo) to *mp* (mezzo-piano), melodic line.
- Pno.** *mp* (mezzo-piano), melodic line.
- S.** *mp* (mezzo-piano), vocal line with lyrics: ng, ng, ng, ng, ng, hrum, hrum, hrum, Ooh, Ooh.

**Measures 14-19:**

- Vib.** *f* (forte) to *pp* (pianissimo), melodic line.
- E.Gtr.** *f* (forte) to *pp* (pianissimo), melodic line.
- Pno.** *p* (piano) to *pp* (pianissimo), melodic line.
- S.** *f* (forte) to *pp* (pianissimo), vocal line with lyrics: ooo, ooo, ooo, ta.

21

Vib. *p* *f* *mf* *mp* *p* *pp* *sfz*

E.Gtr. *mp* *mf* *ff* *f* *mf* *mp* *p* *pp* *sfz*

Pno. *mp* *mf* *f* *f* *mf* *mp* *p* *pp* *sfz* *pp* *rit.*

S *p* *f* *mf* *mp* *p* *pp* *sfz* *p*

ta ng ng ng ta ng ng ng ng

29

Vib. *mp* *f* *p* *f* *p* *f* *p* *f* *p*

E.Gtr.

Pno. *a tempo* *mp* *ppp*

S *mp*

Kor lek tiv oh li gar key

35

Vib. *f* *p* *mp* *mf* *f*

E.Gtr. *p* *mp* *mf* *f*

Pno. *p* *mp* *mf* *f*

S *p* *mp* *mf* *f*

cah lism kor lek tiv oh li gar key cah lism kor lek

43

Vib. *mf* *mp* *pp* *mp* *mf* *f* *mf* *mp* *ppp*

E. Gtr. *mf* *mp* *pp* *mp* *mf* *f* *mf* *mp* *ppp*

Pno. *mf* *mp* *pp* *mp* *mf* *f* *mf* *mp* *p* *ppp*

S *mf* *mp* *pp* *mp* *mf* *f* *mf* *mp* *ppp*

tiv or li gar key cah li sm kor lek tiv o li gar

51

Vib. *ff* *p* *mf*

E. Gtr. *ff* *mf* *mp*

Pno. *ff* *ppp* *mf* *mp*

S *ff* *p* *mp*

too too too too ta ta ooh ooh

♩ = 60

56

Vib. *pp* *f* *pp* *mf* *f*

E. Gtr. *pp* *f* *mf* *f*

Pno. *pp* *f* *pp* *pp* *mf* *f*

S *f* *pp* *mf* *f*

kor lek or li ooh ooh

61

Vib. *mf* *mp* *p* *f* *mf* *mp* *p* *mp*

E.Gtr. *mf* *mp* *p* *f* *mf* *mp* *p* *mp*

Pno. *mf* *mp* *f* *mf* *mp* *p* *mp*

S *mf* *mp* *f* *p* *mp*

ooh ooh ooh kor lek tiv or

67

Vib. *p* *pp* *mp* *mf* *mp* *mf* *mp*

E.Gtr. *p* *pp* *mp* *mf* *mp* *mf* *mp*

Pno. *p* *pp* *mp* *mf* *mp* *mf* *mp*

S *p* *pp* *mp* *mf* *mp* *mf* *mp*

gar key cah li sm kor lek tiv or li gar key cah li sm kor lek tiv or

75

Vib. *mf* *f* *mf* *f*

E.Gtr. *mf* *f* *mf* *f*

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

S *mf* *f* *mf* *f*

li gar key cah li sm kor lek tiv or

79

Vib. *mf mp mf f mf f ff* *Colla voce rit.* *ppp mp*

E.Gtr. *mf mp mf f mf f ff* *Colla voce rit.* *ppp mp*

Pno. *mf mp mf f mf f ff* *Colla voce rit.* *ppp mp*

S *mf mp mf f mf f ff rit.*  
 li gar key cah li sm kor lek tiv or li gar key cah tism<sup>3</sup>

88

Vib. *mf f mf mp ppp mp*

E.Gtr. *mf f mf mp ppp*

Pno. *mf f mf mp ppp* secco

S *ppp p mp mf mp*  
 kor ze lek ng ng kah key cah li

94

Vib. *pp f mf*

E.Gtr. *pp f mf*

Pno. *pp f mf*

S *pp f pp mf*  
 to te zing or te gar key zow tush cah li zing

98

Vib.

E.Gtr.

Pno.

S

*mp* *f* *p* *f* *mp* *mf* *mp* *mf* *f* *p* *ff*

sm shar ooh too too too too too too too tah

105

Vib.

E.Gtr.

Pno.

S

*ppp* *mf* *ppp* *mf* *mp*

*mf* *ppp* *mf* *mp*

*ppp* *mf*

ooh or ee ah air

110

Vib.

E.Gtr.

Pno.

S

*ppp* *pp* *mp*

*pp* *mp*

114

Vib. *mf* *f* *fff* *mf*

E.Gtr. *mf* *f* *fff* *mf*

Pno. *mf* *f* *fff* *mf*

S *mf* *f* *fff* *mp* *mf*

too too too too koo ahh

120

Vib. *p* *ppp*

E.Gtr. *p* *ppp*

Pno. *p* *ppp*

S *p* *ppp*

eh ooh ahh ta ta ka ta ka ta ka ta

125

Vib. *f* *mf* *f*

E.Gtr. *f* *mf* *f*

Pno. *f* *p* *f*

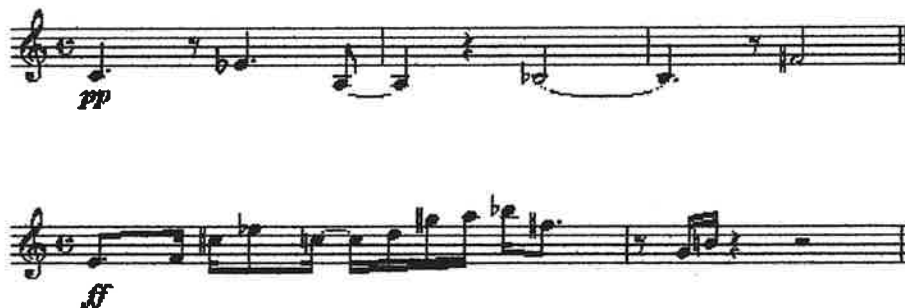
S *f* *mf* *f*

ng ooh ta ta

## COLLECTIVE OLIGARCHICALISM

This piece is written for the live ensemble consisting of piano, vibraphone, soprano voice and electric guitar and takes its title, *Collective Oligarchicism*, from the book *Nineteen Eighty-Four* by George Orwell. This composition displays the composer's recent practice of timbral experimentation; it is built on the foundation of gestural development with the preoccupation of sound over process.

The themes of restriction, futility, depression, repressed emotions and isolation found in *Nineteen Eighty-Four* are paralleled in the music through the creation of Gesture 1, which reflects these issues through the employment of low-medium register in the soprano voice, slow rhythmic movement, disjointedness (i.e. not smooth or legato), regularity and its existence as a soft undercurrent. A second gesture (Gesture 2) can be obtained by taking the opposites of the first: higher register, quick moving, dominant, joined or legato, and irregularity.



There are also two rows, row 1 consisting of arbitrarily chosen pitches (Row 1 - C Eb A Bb F#), and row 2 being from Webern's opus 27 (Row 2- E F C# Eb C D G# A Bb F# G B). Gesture 1 (top) is constructed using the gesture 1 definition in combination with row 1, and gesture 2 (bottom) uses row 2 for its pitch material.

Taking Row 1, C<sup>4</sup> Eb<sup>4</sup> A<sup>4</sup> Bb<sup>3</sup> F#<sup>4</sup>, is it possible to produce transpositions onto each pitch as follows:



Bars 100-104, *Collective Oligarchicism*

The piece is comprised of eight sections, ranging from A to H.

| SECTION | DESCRIPTION                                                         |
|---------|---------------------------------------------------------------------|
| A       | Introduction of gesture 1                                           |
| B       | Development of gesture 1                                            |
| C       | Counterpoint of gesture 1                                           |
| D       | Introduction of gesture 2                                           |
| E       | Development of gesture 2                                            |
| F       | Counterpoint of gesture 2                                           |
| G       | Superimposition of gestures 1 and 2                                 |
| H       | Statement of gesture 2 with extremely soft gesture 1 (undercurrent) |

Composition of Sections B, C, E and F of *Collective Oligarchicism* entailed the development of the two gestures, including the use of gestures as cantus firmus in two separate counterpoint sections. In these developmental parts techniques such as transposition and augmentation were implemented, as well as a procedure where the four instruments begin the gesture simultaneously but play it at different speeds (different augmentations). For the application of these compositional methods see *APPENDIX 1: Revised Annotated Score* and *APPENDIX 2: Original Annotated Score*. Comparison between both will demonstrate the alterations due to extensive workshops with performers.

C: [C Eb A Bb F#]  
 Eb: [Eb Gb C C# A]  
 A: [A C F# G Eb]  
 Bb: [Bb Db G Ab E]  
 F#: [F# A Eb E C]

It is also possible to take Row 2, E F C# / Eb / C D G# A / Bb F# / G B, segmented as so, and develop it using the technique of Boulez (in *The Masterless Hammer*) where harmonic groups are multiplied in order to create additional harmonic environments:

AA AB AC AD AE (Where A is the first segmented aggregate and so on  
 BA BB BC BD BE i.e. chord A= E F C# and chord B=Eb)  
 CA CB CC CD CE  
 DA DB DC DD DE  
 EA EB EC ED EE

For example, the chord AB is obtained as follows: Take chord A (E C# F), and then transpose its structure onto every note in the chord B (which happens to be only one note and simplifies the process somewhat). That is, transposing the structure of chord A onto the pitch Eb (chord B) results in Eb C E (because Eb is a semitone lower than E). So then the combination of both Chord A and all the transpositions of its structure onto every pitch in chord B gives us chord AB: E C# F Eb C E. The second E can be omitted in the final voicing of the chord if desired. In this way the harmonic possibilities can be greatly increased.

Here is an example of the chords AA, AB, AC, AD and AE. They are used at bars 100-104 in *Collective Oligarchicalism*.

AA: E F C# D A# F#      AB: E F C# D# C  
 AC: E F C# G# F F# A# D B D# C A  
 AD: E F C# F# D# G A#      AE: E F C# G B G# C