

# Simultaneously Solitary

*Shendos No. 14*  
for Quintet

Tom Baker (August 2020)

Frog Peak Music

For the Seattle Modern Orchestra

## Performance Notes:

*Shendos*: a graphical notation system that provides an intensity map, as a score for an improvisation.

The *shendos* shapes represent musical activity, or intensity, at a given point in time. This intensity can be made manifest through various musical parameters, including dynamics, tempo, interval size, dissonance, texture, harmonic rhythm, rhythmic complexity, rate of change, noise, etc. Any or all of these or other parameters may be used to achieve an audible representation of the intensity level mapped out in the score.

The timing of *Shendo 14* is measured in 10-second bars. This timing is approximate, and all musical beginnings and endings in the piece are not exact. Some modest fluidity of time is acceptable. When two parts seem to begin at the same time, or end at the same time, the players should make an effort to be in temporal unison, but allow for a bit of flux instead of regimented togetherness.

Open instrumentation.

(V) = with vibrato as desired

(NV) = no vibrato

[C-C#-E] = these pitch class collections are meant to be structural pitches when noted. Non-transposable. Choose any PC from the collection, in any octave. The collection is not ordered.

(2, -3, 4, 5, 6, -7) = these interval collections are meant to be structural intervals when noted. The actual pitches are left to the player. These intervals should dominate the motive or melodic fragment when present. The collection is not ordered.

(-2 = minor 2nd; 2 = major 2nd, 4 = perfect 4th, etc.)

"long tones" = from the pitch classes noted, play long, slow tones. Players may choose to change tones or timbre in the middle of a shape.

"angular, arhythmic motive" = from the intervals noted, play short, angular motivic material following the intensity map.

"legato melodic fragments" = to be distinguished from the angular motive, these fragments are short statements of more conjunct melodic phrases (not necessary tonal or atonal) keeping the interval collection primary.

"single tone" = a PC is chosen from the collection, and remains through the shape.

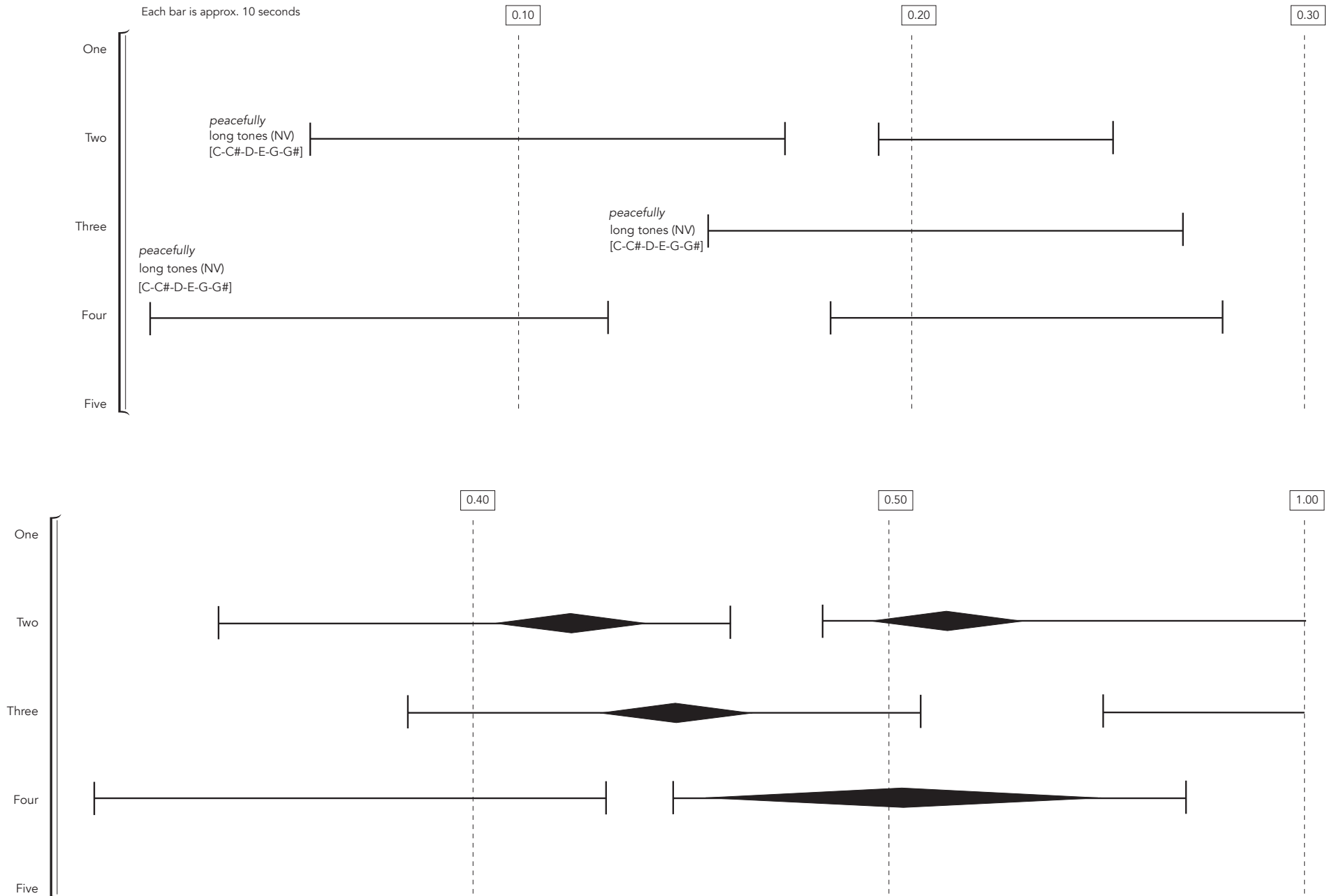
"pitch+noise" = pitch class material should be drawn from the collection, and noise should be added to the overall sound (multiphonics, bow pressure, distortion, fluttertongue, etc.)

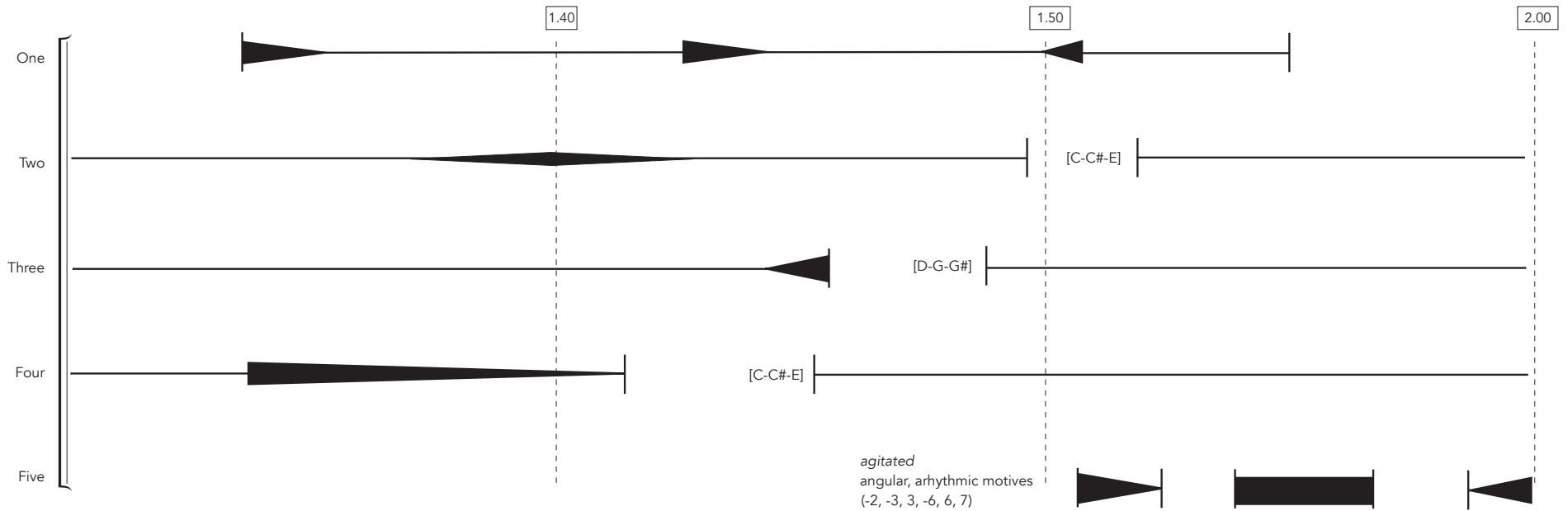
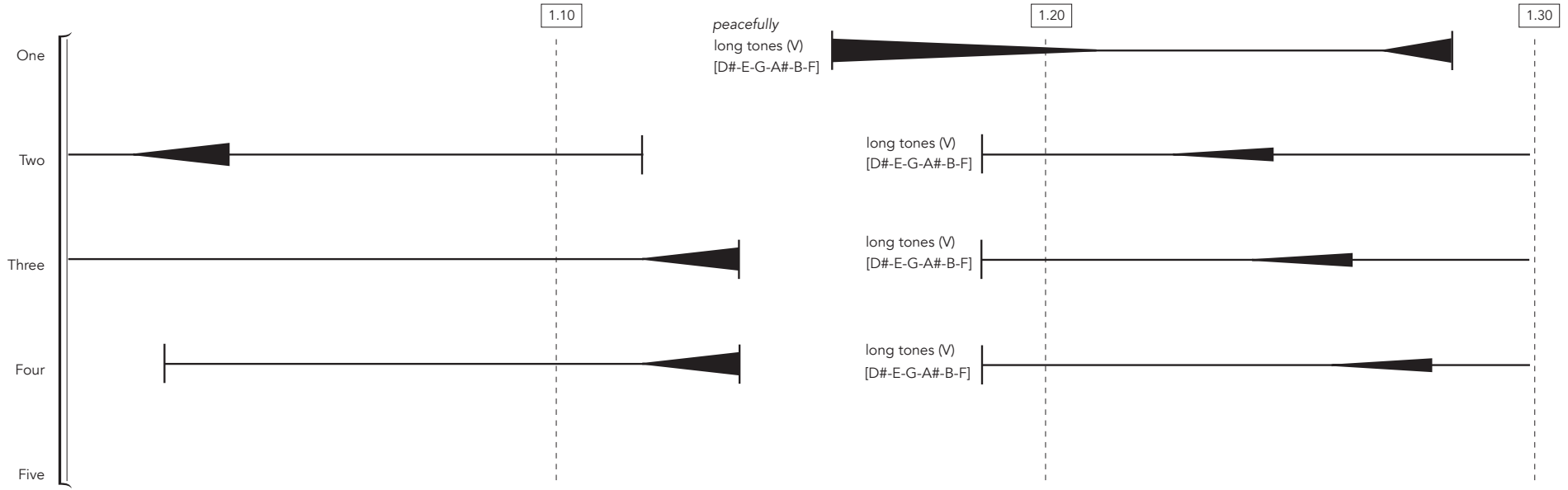
"transparent" = this should be a glassy tone, perhaps a harmonic, mute, or other crystalline sound.

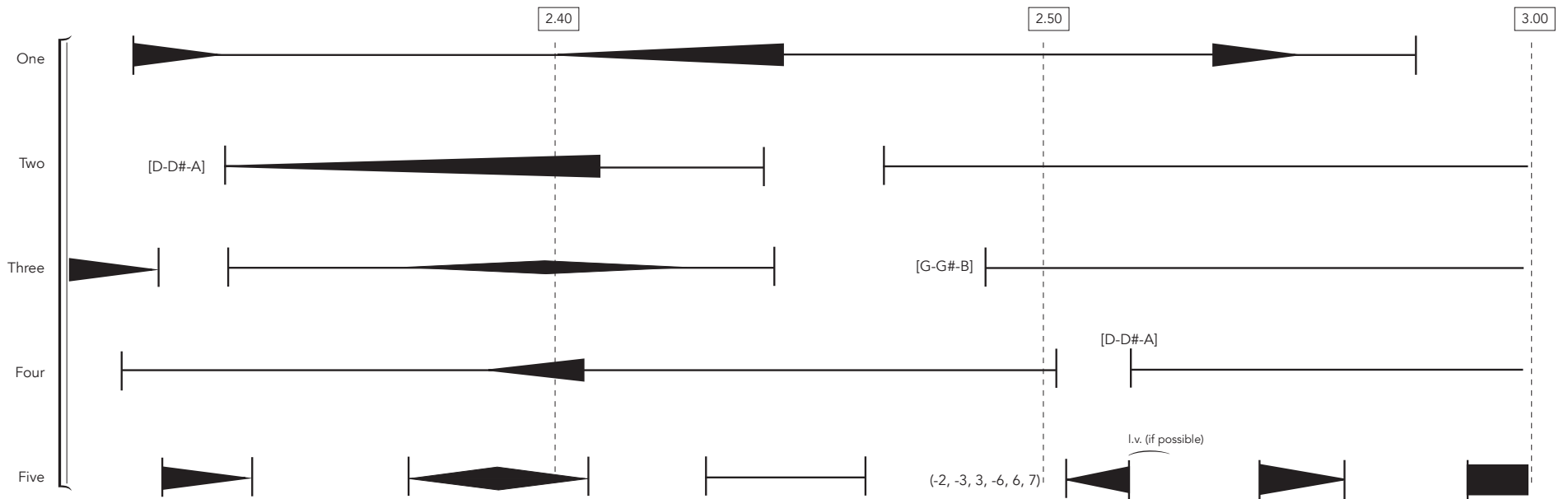
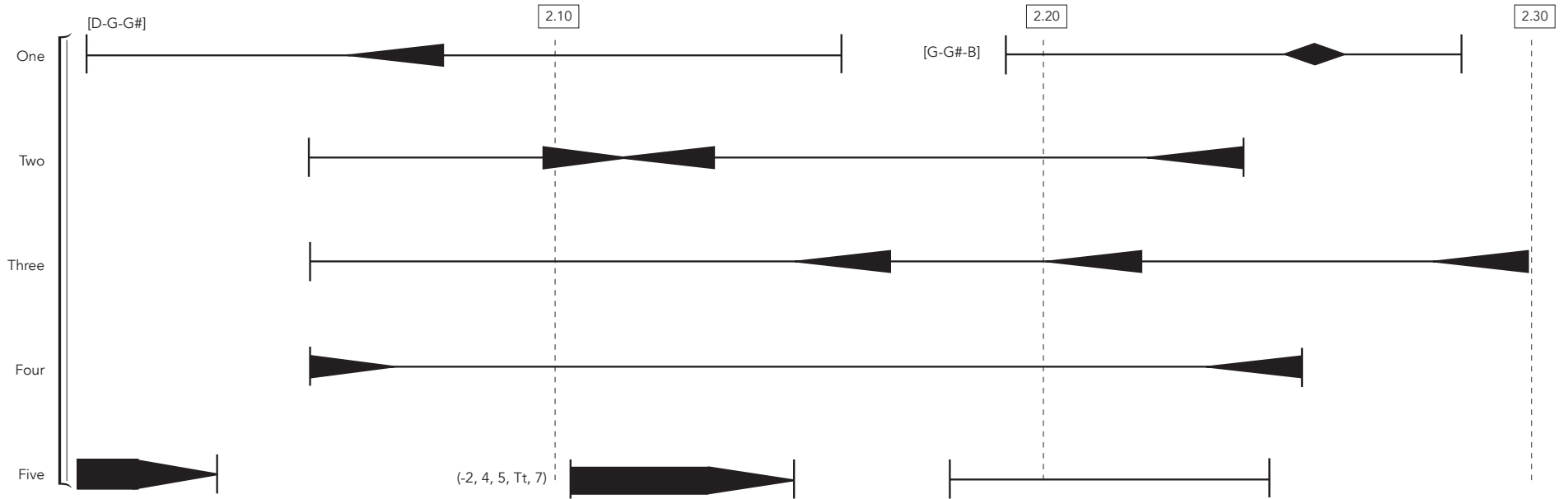
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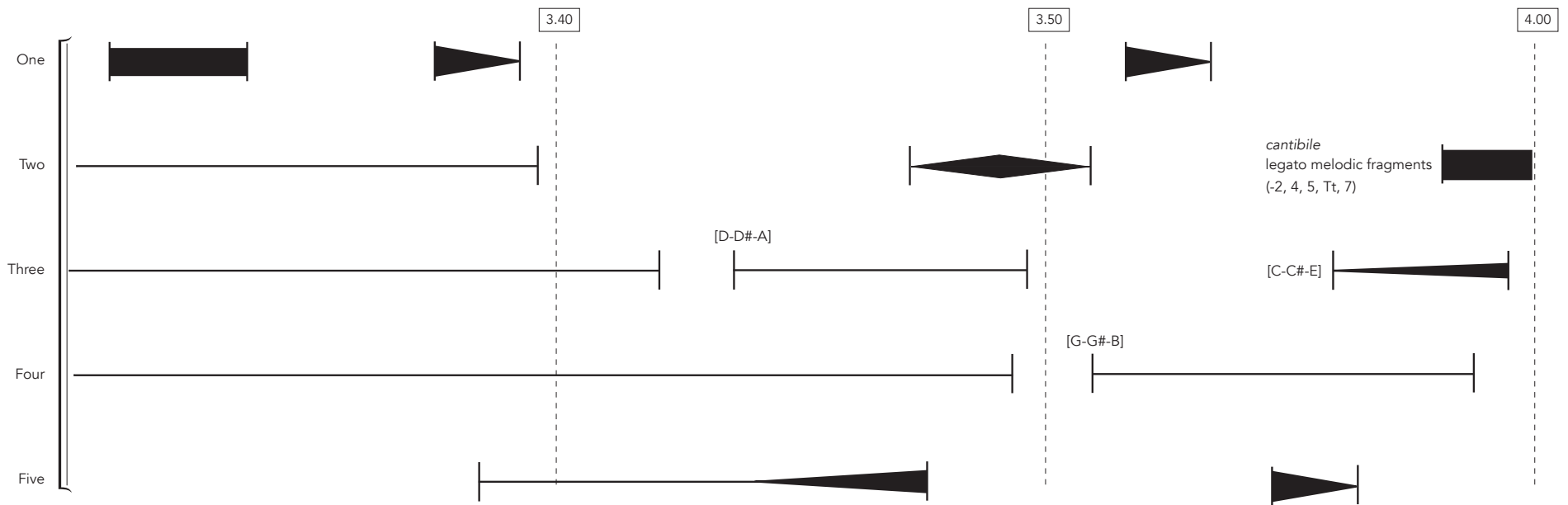
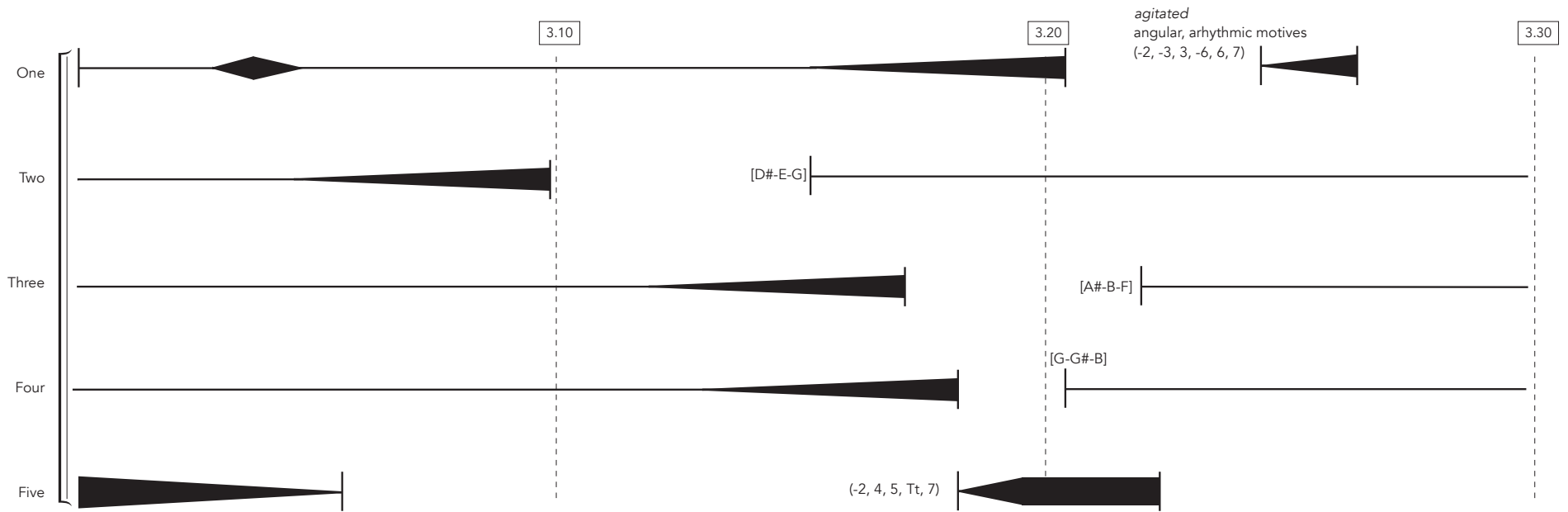
Shendos No. 14 (Quintet) for SMO

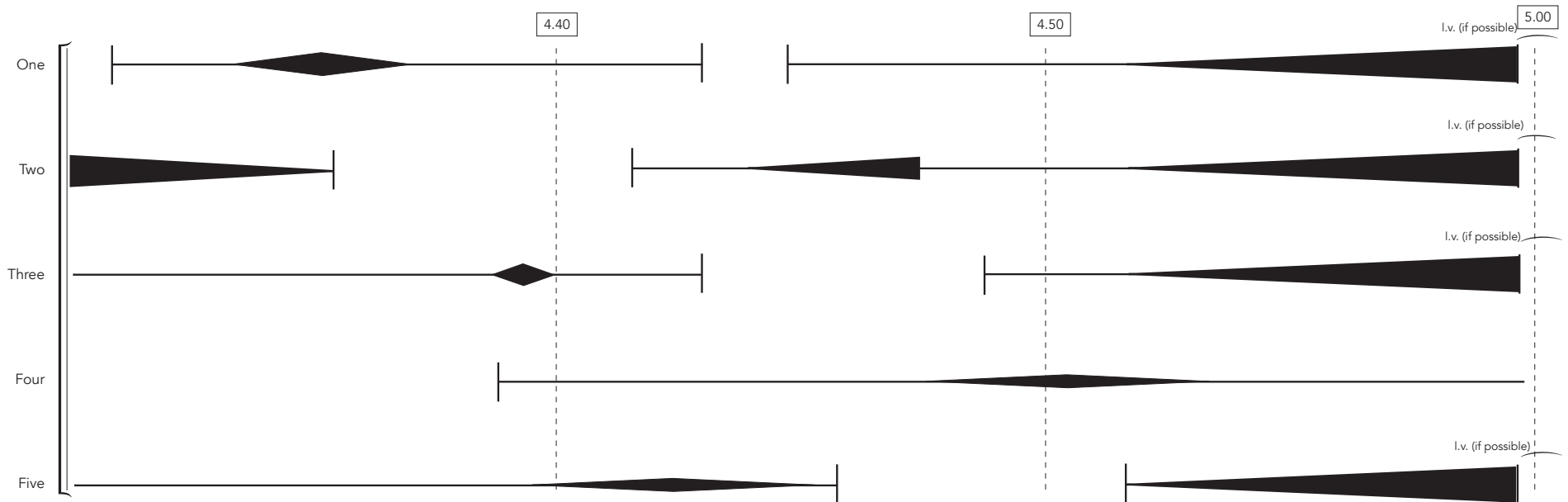
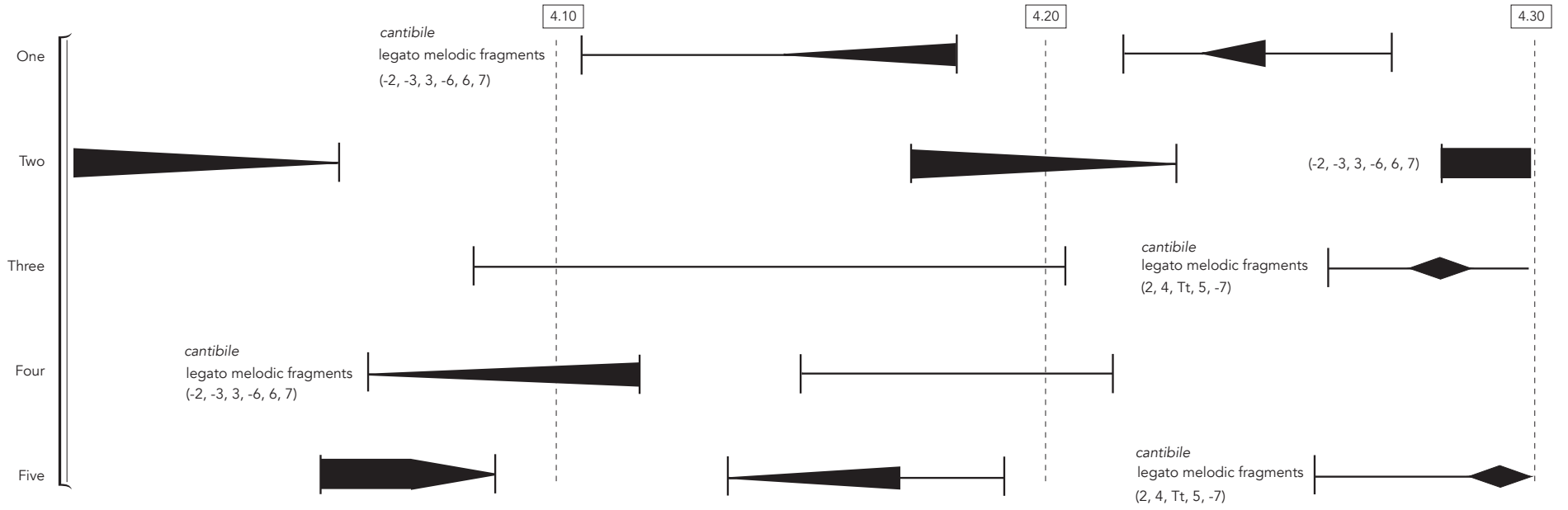
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5.10

One ({}), 5.17 transparent single tone (NV) [D#-F-F#-A-A#-B], 5.20, 5.21

Two ({}), transparent single tone (NV) [D#-F-F#-A-A#-B]

Three ({}), transparent single tone (NV) [D#-F-F#-A-A#-B]

Four \_\_\_\_\_, transparent single tone (NV) [D#-F-F#-A-A#-B], 5.28

Five ({}), transparent single tone (NV) [D#-F-F#-A-A#-B], 5.30

5.40

One \_\_\_\_\_, 5.40 restlessly pitch + noise [C-F#-G#], 5.50

Two \_\_\_\_\_, [C-C#-D-F#-G#-A], 5.50

Three \_\_\_\_\_, [C-C#-D-F#-G#-A], 5.50

Four \_\_\_\_\_, [C-C#-D-F#-G#-A], 6.00 restlessly pitch + noise [C-F#-G]

Five \_\_\_\_\_, [C-C#-D-F#-G#-A], 6.00



