

***Machrie***

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# Machrie

**Instrumentation:** Flute, clarinet, trumpet, violin, cello, improvising electronics

Note: The term 'electronics' is intentionally ambiguous. It may include laptops, circuit bending, turntables, prepared electronic instruments, etc. The only specifications are that the electronic musician generally be producing non-pitched material and have the means of controlling amplitude.

**The score:** *Machrie* is inspired by the six extant stone circles near the settlement of Machrie on the Ilse of Arran, Scotland. The piece is comprised of six modules, each of which represents one of these six circles. The number of phrases within each module corresponds to the number of stones forming the circle that module represents. The modules and phrases are numerically labelled.

**The process:** Each module, or 'circle', is cued by a hand signal from the conductor. Modules must be introduced sequentially, though sequential ordering applies only to each module's introduction. Therefore, the conductor may introduce Circle 1, introduce Circle 2, and then return to Circle 1 before introducing Circle 3. Once introduced, a module may be returned to as often as desired and in any ordering.

Once a module is cued, the conductor selects from the numbered phrases, or 'stones', therein. With few exceptions (see **The modules**), the stones may be introduced in any order and repeated any number of times. The conductor is not required to select every stone.

The piece begins with improvisation from the electronic musician. The phrases in Circle 1 are then introduced at the conductor's discretion. The performance may conclude on any module and ends with improvisation from the electronic musician. The conductor determines the duration of the performance.

**Improvisation:** The conductor may at any time select ensemble members who are comfortable improvising to improvise freely. Should this occur, notated material subsequently selected by the conductor is performed as written, minus the improvising musicians. Ensemble members selected to improvise will do so until cued to stop by the conductor. The conductor may suspend the selection of notated material for any length of time and, if they so wish, may improvise with the members of the ensemble. Improvisation from the electronic musician should be ambient and sparse. Unless cued to stop by the conductor, the electronic musician is expected to improvise throughout the performance.

**Graphics:** Graphics depict the stone circles from which the musical motifs were inspired. Just as this piece is my musical impression of the Machrie stone circles, improvising musicians should consider their own impressions of these graphic depictions when improvising within a particular module. The set of graphics found in circle five is explained in the next section.

### **The modules**

**Circle one:** Quarter note = 80 bpm.







**Circle two:** Quarter note = 94 bpm. Phrases must be introduced sequentially and without cued improvisations. Once all phrases have been introduced, they may be performed in any order and interspersed with improvisation. **Circle three:** Quarter

note = 94 bpm.



Circle four: 1) quarter note = 94 bpm; 2) quarter note = 100 bpm; 3 & 4) quarter note = 110 bpm. Each stone must be played at least once. Preferably, these short phrases will alternate with cues for free improvisation.

Circle five: The twenty-three musical gestures in this circle are grouped into two sections.

Section 1): the ensemble members choose from 1–12. Each note is played as an eighth note and surrounded by space. Sequence, octave and rate of selection are determined by the performer. Section 2): the ensemble members choose from 13-23. Unless otherwise indicated, these short gestures are played as quarter notes and may be applied to any pitch.

- |     |   |  |
|-----|---|--|
| 13. |  | play highest note of the instrument                                      |
| 14. |  | play lowest note of the instrument                                       |
| 15. | ....  | rapid <i>staccato</i> repetition of a single pitch                       |
| 16. | >>>>  | strike a single pitch repeatedly with the wood of bow/<br>flutter tongue |
| 17. |  | bow tailpiece/play with mouthpiece only                                  |
| 18. |  | bow between the bridge and tailpiece/play multiphonic                    |
| 19. |  | tap bow on tailpiece/click keys of instrument                            |
| 20. |  | play instrument as percussion  |



21.  rapid *tremolo*
22.  rub hand on wood/blow air through instrument
23. x ghost note

Circle eleven [six]: 1-4) quarter note = 73 bpm. 5) The conductor cues individual ensemble members to choose freely amongst the four pitch groupings. Octave, tempo and rhythm are determined by the performer. The conductor may then select from stones 1-4, which are performed by the remaining ensemble members.

## Hand signals:\*



= Module (circle)



= Phrase (stone)



1.



2.



3.



4.



5.



11.

= Numeric indicators



= Improvise



= Stop improvising



= Select a performer



= volume (↑ louder ↓ softer)

## Examples:



+



+



+



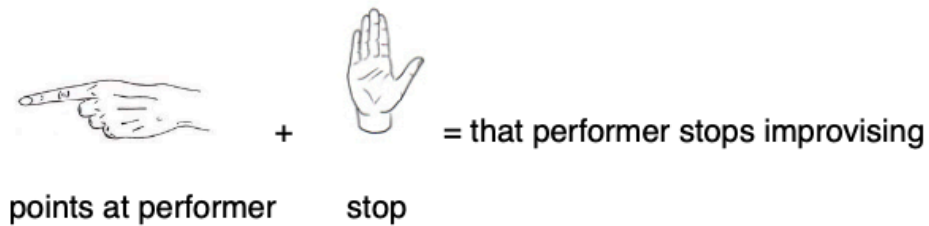
= play the 3<sup>rd</sup> phrase in module 2

circle

2

stone

3



**A few more words on improvised performance:** This section gives additional clarification for the relationship between the graphic depictions of stone circles and freely improvised performance. The stone circle graphics correspond to musical moments when, if selected to improvise by the conductor, the performer must spontaneously react to contemporaneous events. For this reason, the graphics do not represent specific actions. As explained in **Graphics**, just as the actual Machrie circles inspired me to compose the piece, it is my hope that these images will inspire and influence the performers' improvisation. Yet, how might these symbols actually affect performance? First, the performer must engage with the visual characteristics of the graphics – what the images remind them of, how the images make them feel, and how these ideas might take musical form. Through this process, the performer develops a unique and personalised strategy for improvised performance.

To offer my own strategies, the large vertical stones with their distinctive features (modules 2 and 3) invite strong melodic phrases with a sophisticated structural logic,

which could be derived from common-practice tonality, twelve-note composition, or something else entirely. They do not suggest textural effects or simple diatonic melodies in a major or natural minor key. Conversely, the circles comprised of many smaller stones brings to mind short melodic fragments and intermittent bursts of texture. Of course, these are my own impressions. I encourage the improvising performer to work out their own ideas and offer their own unique creative contributions to this piece.

\*Images reproduced from <http://workingwithchildren2.blogspot.com/2011/11/first-contact.html>

# Machrie

Conductor's Score

Russell Wimbish

## Circle 1.

♩ = 80

Flute

Clarinet in B $\flat$

Trumpet in B $\flat$

Violin

Cello

1) 2) 3)

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

4) 5) 6) 7) 8)

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Circle 2.

Circle 2.

1)

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

mf

mf

mf

Machrie

25

Fl. *f* *p* *mf*<sup>3</sup>

B♭ Cl.

B♭ Tpt.

Vln. *f* *p* *mf*<sup>3</sup>

Vc. *f* *p* *mf*

3

32

Fl. *mp* *mf*

B♭ Cl. *mf*

B♭ Tpt. *mf*

Vln. *mp* *mf*

Vc. *mp* 2) *mf*

Machrie

4  
38

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

44

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

*mp* *p* *rit.* *mf* *p*

*mp* *p* *mf* *p*

*mp* *p* *mf* *p*

*mp* *p* *mf* *p*



51

Fl. *p*

B♭ Cl. *p*

B♭ Tpt. *p*

Vln. *p*

Vc. *p*

3)

57

Fl. *p*

B♭ Cl. *p*

B♭ Tpt. *p*

Vln. *p*

Vc. *p*

Machrie

6  
64

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

70

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

*f*

*f*

*mf*

*f*

## Circle 3.

75

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

*mf*

1) *mf*

This block contains the musical notation for measures 75 through 80. The Flute (Fl.) and Violin (Vln.) parts are mostly silent, with a few notes at the beginning of measure 75. The B♭ Clarinet (B♭ Cl.) and B♭ Trumpet (B♭ Tpt.) parts enter in measure 75 with a melodic line, marked *mf*. The Viola (Vc.) part also enters in measure 75 with a bass line, marked *mf*. The music continues through measure 80, with the B♭ Cl. and B♭ Tpt. parts playing a series of eighth and sixteenth notes.

81

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

*f*

*mf*

This block contains the musical notation for measures 81 through 86. The Flute (Fl.) and Violin (Vln.) parts are mostly silent. The B♭ Clarinet (B♭ Cl.) and B♭ Trumpet (B♭ Tpt.) parts enter in measure 81 with a melodic line, marked *f*. The Viola (Vc.) part also enters in measure 81 with a bass line, marked *f*. The music continues through measure 86, with the B♭ Cl. and B♭ Tpt. parts playing a series of eighth and sixteenth notes, marked *mf*.

Machrie

8

87

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

93

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

*f*

*f*

*f*

99

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

*mf*

*dim.*

*mf*

*dim.*

*mf*

*dim.*

## Circle 4.

106

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

*mp*

*mp*

*mp*

*f*

1)

# Machrie

10  
112

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

*pp* *cresc.* *mp*

*pp* *cresc.* *mp*

*p* *cresc.* *f*

116

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

*mp* *f* *mp*

*mp* *f* *mp*

2)

120

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

*mf*

124

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

*mf*

*mp*

*f*

*mp*

Machrie

12  
128

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

*f*

*mp*

3)

132

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

*mp*

*mf*

*mf*

*mp*

*mf*

*mp*

*mf*



136

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

*f*

*p*

*pizz.*

*arco*

140

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

*f*

Machrie

14  
142

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

pizz.

*mf* pizz.

*mf*

144

Fl.

B♭ Cl.

B♭ Tpt.

Vln.

Vc.

Machrie

15

146

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

arco

Circle 11.

149

Fl.

B $\flat$  Cl.

B $\flat$  Tpt.

Vln.

Vc.

1)

2)

# Machrie

16

154

Fl.

b Cl.

Tpt.

Vln.

Vc.

3)

4)

5)

1. B C G E

2. Eb E Bb

3. Eb E B

4. Eb Ab Eb Ab

# Machrie (flute)

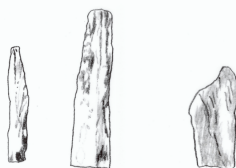
## Circle 1.



## Circle 4.



## Circle 2.



## Circle 3.



## Circle 5.

### 1) = 1

- |       |       |       |        |
|-------|-------|-------|--------|
| 1. A  | 4. C  | 7. D# | 10. E# |
| 2. B# | 5. C# | 8. E  | 11. G  |
| 3. B  | 6. D  | 9. F  | 12. G# |

### 2) = 2

- |                 |                  |               |       |
|-----------------|------------------|---------------|-------|
| 13. ▲           | 16. >>>> (+1-12) | 19. ☹         | 22. ☹ |
| 14. ▼           | 17. ▲            | 20. ☹         | 23. ▲ |
| 15. ... (+1-12) | 18. ▲            | 21. ☹ (+1-12) |       |



## Circle 11.



### 5)

- |            |            |           |                |
|------------|------------|-----------|----------------|
| 1. B C G E | 2. C# E Bb | 3. C# E B | 4. C# Bb C# Bb |
|------------|------------|-----------|----------------|




# Machrie (clarinet)

## Circle 1.

♩ = 80

1) 2) 3) 4)

5) 6) 7) 8) 9) 10) 11)



## Circle 4.

1)

2)

3)

4)

(tacet)




## Circle 2.

1)

(tacet)

2)

3)




## Circle 5.

1) = 2

1. A	4. C	7. D#	10. F#
2. A#	5. C#	8. E	11. G
3. B	6. D	9. F	12. G#


2) = 2

13. ▲	16. >>>> (+1 - 12)	19. ☐	22. ~~~~~
14. ▼	17. ▲	20. F	23. x
15. — (+1 - 12)	18. ↑	21. Z	(+1 - 12)



## Circle 3.

1)



## Circle 11.

♩ = 80

1) 2) 3) 4)

5)

1. C# D A F#	2. F F# C	3. F F# C#	4. F Bb F Bb
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# Machrie (trumpet)

## Circle 1.

1)  2)  3)  4) 

5)  6)  7)  8)  9)  10)  11) 



## Circle 4.

1)  (tacet)

2)    

3)    

4)    

5)    

6)    

7)    

8)    

9)    

10)    

11)    

12)    

13)    

14)    

15)    

16)    

17)    

18)    

19)    

20)    

21)    

22)    

23)    

24)    

25)    

26)    

27)    

28)    

29)    

30)    

31)    

32)    

33)    

34)    

35)    

36)    

## Circle 2.

1)  (tacet)

2)    

3)    

4)    

5)    

6)    

7)    

8)    

9)    

10)    

11)    

12)    

13)    

14)    

15)    

16)    

17)    

18)    

19)    

20)    

21)    

22)    

23)    

24)    

25)    

26)    

27)    

28)    

29)    

30)    

31)    

32)

# Machrie (violin)

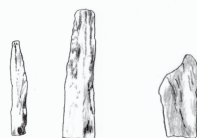
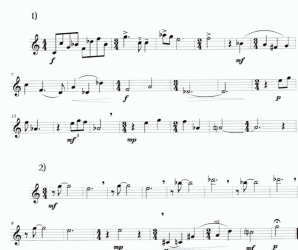
## Circle 1.



## Circle 4.



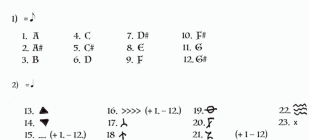
## Circle 2.



## Circle 3.



## Circle 5.



## Circle 11.





# Machrie (cello)

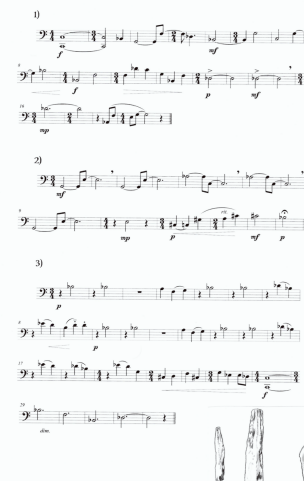
## Circle 1.



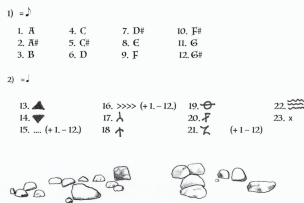
## Circle 4.



## Circle 2.



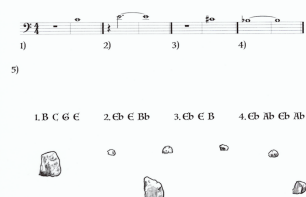
## Circle 5.



## Circle 3.



## Circle 11.



1. B C G E 2. Ch E Bb 3. Ch E B 4. Ch Ab Ch Ab

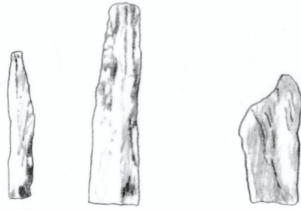


**Machrie** (electronics)

**Circle 1.**



**Circle 2.**



**Circle 3.**



**Circle 4.**



**Circle 5.**



**Circle 11.**

