

STEVEN BRYANT

The Machine Awakes

5-voice Flexible Ensemble + Electronics

Duration: ca. 6'

Version: 1.0

If you discover errors or have questions, please contact me at info@stevenbryant.com.

Copyright © Steven Bryant / Gorilla Salad Productions (ASCAP)

Made in U.S.A. All rights reserved

www.stevenbryant.com

This arrangement of *The Machine Awakes* requires a minimum of five players, one from each of the following categories/parts:

- I. Flute, Oboe, Clarinet in Bb, Trumpet, or Violin
- II. Clarinet in Bb, Trumpet in Bb, Eb Alto Sax, or Violin
- III. Clarinet in Bb, Bb Tenor Sax, Eb Alto Sax, Horn in F, Violin, or Viola
- IV. Bb Tenor Sax, Horn in F, Trombone, Euphonium, Bassoon, or Cello
- V. Bass Clarinet, Trombone, Euphonium, Bassoon, Eb Baritone Sax, Tuba, Cello, or Str. Bass

There are also numerous optional percussion parts as well as an optional Piano/Guitar part.

If you have more than five players, double parts in an equitable manner, and I encourage you to refer to my original band and orchestra versions* for instrumentation ideas based on the players you have available to you. Feel free to assign solo moments and adjust orchestration as warranted. I hope you experiment freely in rehearsal and invite your players to make suggestions, switch parts, etc., to gain a deeper understanding of the impact instrumentation, octave placement, and density have on our experience of music. My goal with this adaptation is for the conductor and players to gain deeper insight into how music is put together, and how their intentional decisions are critical in all of their performances.

It's about MUCH more than the notes!

www.stevenbryant.com

I wish you all the best,
Steven Bryant
August, 2020, Durham, NC.

* Free perusal PDFs are available at www.stevenbryant.com

Program Notes

The Machine Awakes is the sound of something not human (but of humans hands) - something not entirely organic, but most definitely *alive* - waking for the first time. From the opening swirling textures, we sense the first hesitant sparks of thought, attempting to find form and coherence. This new machine - sentient, aware - comes fully awake, possessed of emphatic self-determination and unfathomable purpose.

Performance Notes

The music opens mysteriously and amorphously, with tendrils of trilling sound floating upward. The first two electronics cues do not have to sync precisely with the band - the live Clarinets should blend seamlessly with the recorded ones, so the audience hears a chaotic, swirling, rising texture, without a defined rhythm. CUE 1 and CUE 2 should not be too loud, so that the blend between the band and the electronics is seamless and difficult to discern.

It is vital that the tempo be precisely quarter note = 60, so that when the rhythmic electronic track enters at m. 28 (CUE 3), the band can easily lock into the recorded groove. The electronics should be present and clear - as loud as possible without burying the band.

Since the conductor must "lock" to the groove at this point, and remain in sync with it until the end of the work, the conductor **MUST** have a powerful monitor speaker (usually a wedge). I also suggest that the band, or at least the percussion section, have monitor speakers so that they can hear and sync to the groove. This will also allow them to fully feel a part of the sonic experience.

ELECTRONICS: The electronic accompaniment is ***NOT*** optional. It is triggered from a computer or portable device (i.e. tablet, phone), using a downloadable program from www.stevenbryant.com. Simply plug the headphone jack or main audio output of your computer, tablet, etc. into your PA system, set up monitors as needed for the conductor and band, and you should be ready to go. In performance, the computer operator will press the CUE number on the keyboard (1, 2, or 3) that corresponds to the CUE as printed in the score. In rehearsal, the electronics may be started at any rehearsal number, so it is not necessary to always start at the beginning of the CUE. I recommend setting up the PA system with the ability for someone in the audience (e.g. at a control/mixing board) to be able to adjust the electronics volume in performance in order to maintain proper balance.

OSSIA PARTS: Select parts contain *optional*, more difficult melodic figures and/or higher ranges. These are notated in small, cue-size notes in the score and parts. The director may assign these notes to particularly strong players at his or her discretion, or may leave them out entirely.

About the Composer

Steven Bryant (b. 1972, Little Rock, Arkansas) is an active composer and conductor, with numerous works for orchestra, band, and chamber and electro-acoustic ensembles. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. More information is available at www.stevenbryant.com.

QUESTIONS about the music and the composer: info@stevenbryant.com

LISTEN TO THIS PIECE, FOR FREE: www.stevenbryant.com

TWITTER: @SBryantComposer

FACEBOOK: facebook.com/SBryantComposer

The Machine Awakes

5-voice Flexible Ensemble Parts List

Set includes the following parts. You will need at least one player for each part listed (five players, minimum). You may assign them using your best judgement about balance and skill level, and I encourage you to experiment in rehearsal, even with combinations that may not sound particularly good. This can be just as instructive for the musicians! I intend for this version of *The Machine Awakes* to be an experimental playground and a vehicle for you and your ensemble (of whatever size and instrumental combination) to experience how music is far more than the notes on the page. I hope that through this exercise, the musicians will gain a deeper understanding of the impact of their choices on how we hear a piece of music, and ultimately that they transfer this awareness to their future musical performances.

Woodwind, Brass, Strings:

- I. Flute, Oboe, Clarinet in Bb, Trumpet, Violin
- II. Clarinet in Bb, Trumpet in Bb, Eb Alto Sax, Violin
- III. Clarinet in Bb, Bb Tenor Sax, Eb Alto Sax, Horn in F, Violin, Viola
- IV. Bb Tenor Sax, Horn in F, Trombone, Euphonium, Bassoon, Cello
- V. Bass Clarinet, Trombone, Euphonium, Bassoon, Eb Baritone Sax, Tuba, Cello, String Bass

Piano/Guitar (*optional*)

Timpani (*optional*)

Suspended Cymbal (*optional*)

Bass Drum (*optional*)

Tenor Drum (*optional*)

Glockenspiel (*optional*)

Marimba (*optional*)

Vibraphone (*optional*)

Tam-tam (*optional*)

The Machine Awakes

Steven Bryant
2020

Five-Voice Adaptable Ensemble + Electronics

Mysterious ♩ = 60

I

II

III

IV

V

PERUSAL SCORE
 MATERIALS AVAILABLE AT
 WWW.STEVENBRYANT.COM



Sampled Clarinets, trilling and playing the ascending scale at varying speeds. Do NOT try to synchronize with them; the resultant sound should be a swirling, chaotic, rising mass of Clarinets. Blend so the live and recorded instruments are indistinguishable from one another.

Electronics

Timpani (optional)

Sus Cym (optional)

Bass Drum (optional)

Tenor Drum (optional)

Glockenspiel (optional)

Marimba (optional)

Vibraphone (optional)

Tamtam (optional)

© 2020 Gorilla Salad Productions / Steven Bryant (ASCAP)

All Rights Reserved Made in the USA

The Machine Awakes
- 5-part Score -

8

Musical score for five parts (I-V). Part I and II feature trills and triplets. Part III and IV are bass lines. Part V is a bass line. Dynamics include *pp* and *tr*.

CUE 2

Sampled Clarinets, trilling and playing the ascending scale at varying speeds. Do NOT try to synchronize with them; the resultant sound should be a swirling, chaotic, rising mass of Clarinets. Blend so the live and recorded instruments are indistinguishable from one another.

Musical score for Elec., Timp., SC, BD, TD, Glk., Mrb., Vib., and TT. Elec. part includes a trill and an ascending scale. Timp. and BD parts include notes with dynamics *n* and *p*. Instructions include "very soft mallets" and "very soft beater".

The Machine Awakes
- 5-part Score -

13 Maestoso, molto legato (♩ = 60)

18

I
II
III
IV
V

Timp.
SC
BD
TD
Glk.
Mrb.
Vib.
TT

The Machine Awakes
- 5-part Score -

rit. *molto rit.*

21

Musical score for five parts (I-V). Part I is in treble clef, parts II-IV in bass clef, and part V in bass clef. The score spans measures 21 to 27. The key signature is two flats (B-flat and E-flat). The time signature changes from 2/4 to 3/4 to 4/4. Dynamics include *ff* and *n* (piano) with hairpins. A watermark is overlaid on the score.

Score for Timp., SC, BD, TD, Glk., Mrb., Vib., and TT. The score spans measures 21 to 27. The key signature is two flats. The time signature changes from 2/4 to 3/4 to 4/4. A watermark is overlaid on the score.

The Machine Awakes
- 5-part Score -

28 Sync to electronic groove ♩ = 60

tr
p
tr
p
tr
p
mp
mp
p
mp
p
mp
CUE 3
Electronic groove begins...
16th-note groove continues
p
mp
hard mallets
ff
ff
ff
ff
ff
ff

The Machine Awakes
- 5-part Score -

39

I

II

III

IV

V

Elec.

Timp.

SC

BD

TD

Glk.

Mrb.

Vib.

TT

mf

mf

The Machine Awakes
- 5-part Score -

45

tr
p
f

tr
p
f

f

f

f

Deep percussive hits (sync with Bass Drum and Timpani)

Sustained string sounds doubling I-III

p
f

f
mf < *f*

f
mf < *f*

f

f

f

f

The Machine Awakes
- 5-part Score -

The musical score is arranged in ten staves. Staves I-V are woodwinds (Flute I, Flute II, Clarinet, Bassoon, and Contrabass). Staves Elec. and Timp. are electric guitar and timpani. Staves SC, BD, and TD are snare drum, bass drum, and tom drum. Staves Glk., Mrb., and Vib. are glockenspiel, maracas, and vibraphone. Staff TT is tubular bells. The score includes dynamic markings such as *sfz* and *choke*. A large watermark is overlaid on the score.

PERUSAL SCORE
MATERIALS AVAILABLE AT
WWW.STEVENBRYANT.COM

The Machine Awakes
- 5-part Score -

53

I *ff* >

II *ff*

III *ff*

IV *ff*

V *ff*

Elec. *ff*

Hard-driving 16th-note pulse over notated bass line.

Timp. *ff* >

SC

BD *ff* >

TD *ff* >

Glk.

Mrb.

Vib.

TT

The Machine Awakes
- 5-part Score -

tr

68

The musical score is arranged in a standard orchestral layout. It features five vocal parts (I-V) at the top, followed by an Electric Bass line. Below these are percussion parts for Timpani (Timp), Snare Drum (SC), Bass Drum (BD), Tom Drum (TD), Gong (Glk), Maracas (Mrb), Vibraphone (Vib), and Triangle (TT). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Measures 64 through 69 are shown. The vocal parts have various markings including accents, slurs, and a trill (tr) in measure 68. The percussion parts show rhythmic patterns for the snare, bass drum, and tom drums.

The Machine Awakes
- 5-part Score -

I
II
III
IV
V
Elec.
Timp.
SC
BD
TD
Glk.
Mrb.
Vib.
TT

PERUSAL SCORE
MATERIALS AVAILABLE AT
WWW.STEVENBRYANT.COM

70 71 72 73

The Machine Awakes
- 5-part Score -

74

I
II
III
IV
V
Elec.
Timp.
SC
BD
TD
Glk.
Mrb.
Vib.
TT

The Machine Awakes
- 5-part Score -

78

I
II
III
IV
V
Elec.
Timp.
SC
BD
TD
Glk.
Mrb.
Vib.
TT

78

79

80