

BOG MUSIC

Matthew DeChant

In Collaboration with Maisie Conrad-Poor

For fixed media and open instrumentation
Open duration

PERFORMANCE NOTES

‘Bog Music’ is a piece for fixed media and open instrumentation. The fixed media track and the live instruments should complement and blend into each other, never one overwhelming the other. Any number and type of instruments are acceptable, but care should be taken in regard to timbre, in relation to the fixed media backing track and the overall sonic concept of the piece.

This piece consists of 29 melodic fragments, to be played in order.

- Each fragment should be repeated a number of times chosen by the performer from the Fibonacci sequence: 1, 2, 3, 5, 8, 13, 21, etc.
- The fragments can be transposed by octave, and can be played on any beat, but should still stay within the metric grid provided by the backing track.
- Performers should aim to stay within a 2-3 fragment range of the overall group.
- When the group reaches the final fragment, they will repeat it until they find an ending. The fixed media track can be looped upon itself, and when the group comes to an end the fixed media track should gradually fade out.

In addition to the melodic fragments, there are also 7 notated animal sounds that are available to be played by any of the instruments.

- These sounds can be played at and in any time, but cannot be transposed by octave.
- Every effort should be made to imitate the actual sounds of the animals being imitated.
- Playing these sounds does not affect the progression of the melodic fragments.
- Performers are encouraged to play these sounds when they hear them in the backing track, as if responding to the backing track, and are also encouraged to respond to other members of the ensemble in a quasi-ecological manner.

It is important to listen and respond musically to the other members of the ensemble, and group variation in dynamics is highly encouraged. It is also acceptable to refrain from playing and listen to the ensemble and/or the backing track for any amount of time, in order to orient oneself in the time and space of the piece.

COMMENTS ON NOTATION

When feathered beams appear as such:



the performer should repeat and taper off on the specified note in the way that animal calls repeat and taper off in an unmetered manner.

When a repeated section says “indeterminate,” as such:



the section within the repeat signs should be repeated a Fibonacci number of times, up to the performer (but still in the metric grid of the backing track).

Key signatures apply to every notated fragment in the piece, and accidentals apply only within (and for the entirety of) the fragment in which they occur.

1 $\text{♩} = 108$

2

3

4

5

6

7 indeterminate

8

9

10

11

12

13

14

15 3

16

17

18

19

20

21

22

23 indeterminate

24 indeterminate

25

26

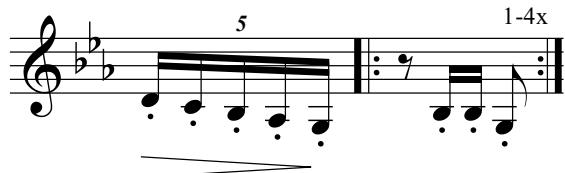
27

28

29

Animal Sounds, approximated

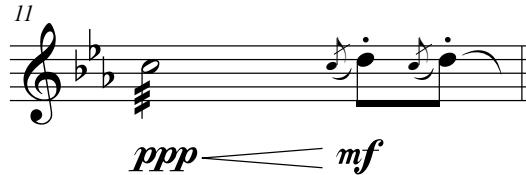
Northern Leopard Frog (*Lithobates pipiens*)



Spruce Grouse (*Canachites canadensis*)

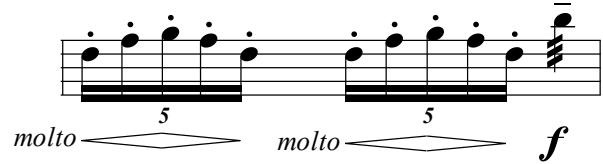


Alder Flycatcher (*Empidonax alnorum*)

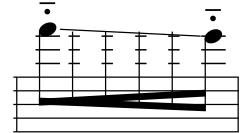


Sandhill Crane (*Antigone canadensis*)

molto staccatissimo



Golden-Crowned Kinglet (*Regulus satrapa*)



Common Yellowthroat Warbler (*Geothlypis trichas*)

