

MATTHEW KANER

Organum

for ensemble and electronics



INSTRUMENTATION

Oboe (= Cor Anglais)

Soprano Saxophone (=Alto Saxophone)

Percussion (2 players)

Player 1: Triangle, Suspended Cymbal, Chinese Cymbal,
(wood sticks and brushes required), Marimba (medium sticks),
2 Cowbells, 3 Jamblocks

Player 2:

Vibraphone - motor always off (medium sticks normally,
softer sticks / bows where indicated), Hi-Hat, Splash Cymbal,
Kick Drum

Piano

Double Bass

Electronics

(triggered live a simple part for midi-keyboard with weighted keys
connected to the Max patch for the piece.)

Duration: 12 minutes ca.

The score is notated in C

PROGRAMME NOTE

The title and cover image make reference to the works of the great master composers of Organum from the Notre Dame school in the 12th and 13th centuries, Pérotin and Leonin. While getting to know these beautiful vocal works, I came across the remarkable recordings of David Munrow on his disc *Music of the Gothic Era*, in which the cantus firmus or plainchant of the organum is frequently doubled with bells.

While this practice is now considered historically dubious, it was of great inspiration to me in composing this work: the ensemble frequently intones melodic fragments in rhythmic unison and in parallel (or near-parallel) harmony, as if coalescing into a set of bells. The electronics likewise explore this idea even further.

No literal quotation of either plainchant melody or the decorative upper voices of in Leonin and Perotin's organa occurs in this piece, but frequent reference to their melodic style and rhythmic modes may be heard throughout.

Organum was commissioned by the Workers Union Ensemble with support from the PRS for Music Foundation, and premiered in Southampton on October 28, 2013. The London Premiere was given by the ensemble at LSO St. Luke's on 9 November 2013.

11 **A**

Ob. *mp* *p*

Sop. Sax. *p*

Perc. 1 SUSP. CYM. soft mallets *mf p*

Perc. 2 *mf* *f*

Pno. *ff* *mf*

Db. *f*

14

Ob. *f*

Sop. Sax. *mf*

Perc. 1 damp **CHINESE CYM.** *mf p*

Perc. 2 *f*

Pno. *ff* *p* *ff*

Db. *pp* *mf* *pp*

17

Ob.

Sop. Sax.

Perc. 1

MARIMBA

Vibes *pp*

Perc. 2

Db.

p

pizz.

p

21

Ob.

Sop. Sax.

Perc. 1

Perc. 2

Vibes ord. *pp*

Pno.

Db.

p

pp

ppp

p

pp

ppp

p

mp

27 **B**

Ob. *p*

Sop. Sax. *pp*

Perc. 1 Mar. *pp*

Pno. *pp una corda*

Db. *pizz. mp*



31

Ob. *pp* *ppp* *pp* *ppp* *pp*

Sop. Sax. *pp* *ppp* *pp* *ppp* *pp*

Perc. 1

Perc. 2 *p* *f*

Pno. *mp* *p* *tres corde* *f*

Db. *p* *f*

36 **C**

Ob. *ppp* *pp* *f* *mf*³

Sop. Sax. *ppp* *pp* *ppp* *f* *ff* *f*

Perc. 2 *ff* *p* *mp* *pp*

Pno. *ff* *p* *ff* *f* *mp*

Db. *ff* *mp* *f*

39

Ob. *ff* *mf*³ *p* *mf*

Sop. Sax. *f* *mf* *mp* *mf* *p* *mp*

Perc. 1 (Marim.) *f* *mp* *mf* *mp* *p*

Perc. 2 *pp* *mp* *pp* *mp* *p*

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

Db. *pp* *mp* *pp* *mp* *p*

Elec. *ob.*

43

Ob. *f* *fff* *mf* *p* *mf*

Sop. Sax. *f* *fff* *p* *mf*

Perc. 1

Elec. *s. sax.* Pno. Vibes, Db. Pno. *filtering + distortion*

49

Ob. *p* *p* *ppp* *p*

Sop. Sax. *mp* *p* *p* *ppp* *p* *fltr.*

Elec. *high pass cut off*

D

55 *fltr.* **Molto ritmico** ♩ = 100 (ord.)

Ob. *mp* *f* *mf*

Sop. Sax. *mp* *mf* *mp*

Perc. 1 *Mar.* *p* *p*

Perc. 2 *(Vibes)* *mp* *mf* *mf*

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

Db. *mf* *p* *p*

Musical score for measures 60-64. The score includes parts for Oboe (Ob.), Soprano Saxophone (Sop. Sax.), Percussion 1 (Perc. 1) with Maracas (Mar.) and Vibes, Percussion 2 (Perc. 2), Piano (Pno.), Double Bass (Db.), and Electric Bass (Elec.). The music features complex rhythmic patterns with triplets and sextuplets. Dynamic markings include *pp*, *p*, *mp*, *mf*, *f*, and *ff*. The time signature changes from 3/8 to 2/4 between measures 63 and 64.



Musical score for measures 65-69. The score includes parts for Oboe (Ob.), Soprano Saxophone (Sop. Sax.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Double Bass (Db.), and Electric Bass (Elec.). The music continues with complex rhythmic patterns, including triplets and sextuplets. Dynamic markings include *mp*, *f*, *pp*, and *mf*. The time signature changes from 2/4 to 3/4 between measures 68 and 69. A section for Percussion 1 is marked *8^{va}* in measure 68. The Electric Bass part includes a *Lead* section in measure 68.

69

Ob.

Sop. Sax.

Perc. 1
Mar. 3

Perc. 2
Vibes

Pno.

Db.

Elec.

Ob. + S. Sax.

+ noise and filtering

f, *mp*, *p*, *mf*, *pizz.*

E

← $\text{♪}^3 = \text{♪} \rightarrow (\text{♩} = 100)$

73

Ob.

Sop. Sax.

Perc. 1
Mar.

Perc. 2
Vibes

Pno.

Db.

Elec.

74a

75

f, *mf*, *f*, *p*, *f*, *mf*, *f*

76

Ob.

Sop. Sax.

Perc. 1
Mar.

Perc. 2
Vibes

Pno.

Db.

p *mf*

pp *mp*

p *f*

p *mp* *mf* *f*

p *f*

p

79

Ob.

Sop. Sax.

Perc. 1
(quasi $\frac{3}{4}$)

Perc. 2
HI-HAT

Pno.
(quasi $\frac{3}{4}$)

Db.
(quasi $\frac{3}{4}$)

Elec.

f

p *mp*

p *mp*

mp

mp

84

Ob. *p mp f ff as if ripped off* bell in air

Sop. Sax. *p mf f as if ripped off* bell in air

Perc. 1 *mf*

Perc. 2 *mp mp*
Hi Hat
KICK DRUM

Pno. *mf sfz mp*

Db. *mf sfz mp*



89

Ob. *p mf* **G** (ord.)

Sop. Sax. *pp mp* (ord.)

Perc. 1 *p* 8va

Perc. 2 *mf p*

Pno. *mf f* (but with 3/4 feel)

Db. *mf f* (but with 3/4 feel)

94

Ob.

Sop. Sax.

Perc. 1

Perc. 2

Pno.

Db.

2 COWBELLS (8 feel)

3 JAM BLOCKS

(Hi-Hat + K.D)

p

pp

mp

mf

ff

p

mf

mp



98

Ob.

Sop. Sax.

Perc. 1

Perc. 2

Pno.

Db.

mf

f

mp

mf

mf

f

f

102

Ob.

Sop. Sax.

(Cowbells/Jamblocks)

Perc. 1

VIBRAPHONE

Perc. 2

Pno.

Db.

ff *f* *f* *mf* *f*

f *mf* *mf* *f*

mp

mf

f *ff* *f*

ff

5 5 5 5

3 3

8va

107

H

Ob.

Sop. Sax.

Perc. 1

Perc. 2

Pno.

Db.

p *pp* *p* *p*

p *pp* *p* *p*

mp

f *mf* *ff* *p*

fff *fff* *fff* (allow natural cresc. to occur →)

mf

arco

mf *mf* *f*

5 5 5 5

111

Ob. *pp* *f*

Sop. Sax. *pp* *mf*

Perc. 1 *mp sempre* *mf* *mf*

Perc. 2 *f* *ff* *fff* *f*

Pno. *spread very rapidly ('smudged')*

Db. *mp* *pp* *f* (quasi $\frac{3}{4}$ again) pizz.

115

Ob.

Sop. Sax.

Perc. 1.
 Susp. Cymbals
 (Cowbells/Jamblocks)
 ff

Perc. 2.
 SPLASH CYMBAL
 Hi Hat
 ff
 mf

Kick Dr.
 mp
 mp

Pno.
 mf
 mp

Db.

118

I

Ob.

Sop. Sax.

Perc. 1.
 ff

Perc. 2.
 pp
 mp

Pno.
 f
 mf

Db.
 f
 mf
 f

Elec.
 bass harmonic + filtering

121

Ob.

mp *mf* *f* *ff*

Sop. Sax.

p *mp* *mf* *f*

(Cowbells/Jamblocks)
(quasi $\frac{3}{4}$)

Perc. 1.

mp

Splash Cym./H.Hat/Kick Dr.

Perc. 2.

p *ff*

Pno.

ff

Db.

mf *f*

124

Ob.

p

Sop. Sax.

p

(Susp. Cymbals)

Perc. 1.

p

Perc. 2.

f *mf*

Pno.

ff *mp* *pp*

Red.

Db.

ff *ff*

(from this point onwards follow the time signatures as normal)

127 **J**

Ob. *mf* *fff* *> f < ff* *ff*

Sop. Sax. *mp* *ff* *> f < ff* *f*

(Susp. Cymbals)

Perc. 1. (Cowbells/Jamblocks) *f*

Perc. 2. *p* *mf* *f* *f*

Pno. *f* *fff*

Db. *fff* *mf* *f* *ff*

Ob. *f* *mf*

Sop. Sax. *mf* *mp*

(Cowbells/Jamblocks)

Perc. 1. *f*

Perc. 2. *f* *p* *f*

Pno. *ff* [hold with middle Ped.]

Ped. *p* *mp* *mf* *mp*

arco ord. *molto sul pont.*

Db. *f* *mp* *f* *mf* *mp* *mf* *p* *f* *pizz.*

Elec.

138 K

Ob. *ff* *pp*

Sop. Sax. *f* *pp*

Perc. 1. (Cowbells/Jamblocks)

Perc. 2. Vibes (Kick Dr.) *p* *pp*

Pno. *mf* *p* *pp* *p* *pp* *mp* *ppp*
 hold with middle Ped.

Db. *mf* *p* *mp* *p* *f* *ff*
 arco sul pont. ord. molto sul pont.

Elec. SAMPLE TRIGGER *ppp* *8va*

144

L

Ob.

Sop. Sax.

(Susp Cym.)

Perc. 1.
(Cowbells/Jamblocks)

Perc. 2.
(Vibes)
(Kick Dr.)

Pno.

Db.

Elec.

p *mf* *f*

pp *mp* *mf*

mp *ppp* *p*

p *mp* *pp* ord.

p *p* *mf* *p* *mf*

SAMPLE TRIGGER

8^{va}

150

Ob.

Sop. Sax.

Perc. 1.
(Susp Cym.)
(Cowbells/Jamblocks)

Perc. 2.
(Vibes)
(Kick Dr.)

Pno.

Db.

Elec.

mp

p

mf

mp

pp

mf

mf

f

p

hold with middle Ped.
but bring off at rest

pp

mp

8va

mp

f

8va

mf

ff

f

ff

sul pont.

ord.

sul pont.

ord.

SAMPLE TRIGGER

SAMPLE TRIGGER

SAMPLE TRIGGER

much filtering and noise

.....

M

156

Ob. *ff* *f*

Sop. Sax. *f* *ff*

Perc. 1. (Susp Cym.) damp!
(Cowbells/Jamblocks) *f* *fff*

Perc. 2. (Vibes) *ff* *ppp* *p*
(Kick Dr.) *ff*

Pno. *fff* sustain with middle Ped. *f* *ppp*
ped. *f* *p*

Db. extreme sul pont. (very noisy!) *f* *fff* pizz. *ff* *mp*

Elec. KILL

Ⓢ.....1

160 Marim.

Perc. 1

Perc. 2 (Vibes)

Pno.

Db.

Elec.

mp

pp *ff*

fff

f *ff*

ppp *mp*

mf *ff*

8th Ped.

arco, molto sul pont.

mp *f*

f *mf*

ff

pizz.



164

Perc. 2

Pno.

Db.

Elec.

p *pp* *ppp*

8th

f

Loud cathedral bell on these pitches

♩ = 100 when this phrase is heard proceed to next bar
(synchronisation with the electronics is not required thereafter)

ELECTRONIC INTERLUDE

167 **N**

Elec. *bell sounds, heavy filtering, fragments of organum texture, some white noise*

169 **O**

Ob. *p* *mf* *p*

Sop. Sax. *f* *ff* *mf* *ff* *p* *take Alto Sax.*

Perc. 1 *Susp. Cym. w. soft mallets* *mf*

Perc. 2 (Vibes) *mp* *3* *Ped.* *hold Ped. until resonance has completely faded*

Pno. *f* *5* *ff* *3* *3* *3* *f* *p* *hold Ped. until resonance has completely faded*

Db. *ff* *3*

Elec. **INTERLUDE CONTINUES**

172 ...eventually, this phrase will sound

Elec.

P

180

Ob. *mp* *mf* *p mf* *pp* *pp* *f* *ff* *mp* *p*
molto espress.

Perc. 1 Triangle *p*

Perc. 2 bowed *pp* *p* soft sticks

Pno. *p*

Elec. *p*



187

Ob. *mf* *f* *p subito e dolce* *mf* *mp* *mf* *f* *f* *ff*

Elec. *f*



Q

193

Ob. *f*

Perc. 1 Susp. Cym. Chinese Cym. soft mallets *p* *mf* *mp* *mf*

Perc. 2 medium sticks *f*

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

Db. *fpp* *mp* *p*

Elec. *mf*

filtered bell resonance

195

Ob. *mp* *mf* *f*

Perc. 1 *mp* *mf* *p* damp

Perc. 2 (Vibes) *mf* *f* *mf* *p*

Pno. *f* *ff* *mf* *mp*

Db. *mf* *pp*

Elec. *mf* *pp*



199

Ob. *p* *pp* *f* *p subito*

Alto Sax. *p espress.* *mp* *p* *pp*

Perc. 2 (Vibes) *pp*

Elec. *pp*



R

203

Ob. *f* take Cor Anglais

Perc. 2 (Vibes) *mp* *f* *f* *mp* *ff*

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

Db. *f* *p*

206

C. A.

Perc. 2

Pno.

Db.

Elec.

mf *p* *mp*

legato Ped. each chord *mf* *Ped.* *mf* *p*

mf *p* *mf* *pp*

legato Ped. p (for phrasing and sustain - no overlapping resonance) *Ped.*

f *mf* *mp* *f* *mp*

filtered/distorted piano runs, bell resonance

210

C. A.

Perc. 2

Pno.

Db.

Elec.

p *ppp*

(Vibes)

pp *legato Ped as before*

pp una corda *legato Ped as before*

pp *pp*

(Bells)

213

Perc. 2

Pno.

Db.

Elec.

mp

mp

mp

mp

mp



T Poco meno mosso, flessibile ♩ = 93ca.

216

C. A.

Alto Sax.

Perc. 2

Pno.

Db.

arco, ord.

pp

ppp dolce

pp

pp

poco

fp

pp

pp espress.

p

mf

p < mf mp

pp

ppp dolce < pp

p

pp

pp

poco

fp

pp

222

C. A. *ppp* *ppp* *mp > p* *pp mp* *ppp ppp*

Alto Sax. *mp >* *pp* *mp* *p* *f* *mp*

Perc. 1 [Mar.] *mf* *mp*

Perc. 2 (Vibes) bowed (aim for these rhythms - may be a little approximate!) (2 bows needed) *p* *ppp* *mp*

Db. *ppp* *p* *pp mp* *p* *mf >*

Elec. Pno./Bells *ppp*

226

C. A. *mp semplice*

Alto Sax. *ppp* *p semplice* *ppp* *mp* *pp*

Perc. 2 *ppp*

Pno. *pp* *p* *ppp* *pppp*

Db. *mp* *ppp*

Elec. *ppp*

Ⓢ Louder bell, somewhere around here, exact synchronisation not required

230

C. A. *pppp* *ppp* *pp*

Alto Sax. *ppp* *pp* *ppp* *delicatis.* *p*

Perc. 2 (Vibes) *ppp* *Red.*

Pno. *ppp* *delicatis.* *p* *ppp*

Db. (start slowly and increase speed of trem.) *ppp* *p* *Red.* *pizz.* *p*

233 **U**

C. A. *ppp* *p* *pppp* *ppp* *molto espress.*

Alto Sax. *ppp* *ppp* *pppp* *ppp* *espress.*

Perc. 2 *Red.* *ppp* *Red.* *pp* *ppp* *pp*

Db. arco ord. *mp* *pp* *ppp*

239

C. A. *mp* *ppp* *mp* *p* *ppp*

Alto Sax. *mp* *pp* *p* *ppp*

Perc. 1 (Marim.) soft sticks *pp*

Perc. 2 *pp* *ppp*

Db. *pp* *p*

Elec. Ob. + S. Sax. *ppp* *ppp*

244

C. A. *ppp* *pppp*

Alto Sax. *ppp* *delicato* *p* *pppp*

Perc. 1 TRIANGLE *pp*

Perc. 2 soft sticks *ppp*

Pno. *p* *ppp* *ppp*

Db. *mp* *pp* *pizz.* *mp* II. *p* IV. *pp*

Elec. *pppp* *pppp* *pppp* breath sound