



City Research Online

City, University of London Institutional Repository

Citation: Tay, A. W. J (2023). *Recomposing reality: The composer as illusionist*.
(Unpublished Doctoral thesis, Guildhall School of Music and Drama)

This is the accepted version of the paper.

This version of the publication may differ from the final published version.

Permanent repository link: <https://openaccess.city.ac.uk/id/eprint/31024/>

Link to published version:

Copyright: City Research Online aims to make research outputs of City, University of London available to a wider audience. Copyright and Moral Rights remain with the author(s) and/or copyright holders. URLs from City Research Online may be freely distributed and linked to.

Reuse: Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge. Provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way.

ALEX TAY

Jīng

for Chamber Orchestra

2017

Duration: 6 min.

Full Score in C

Instrumentation:

2 Flutes (Flute 1 = Piccolo 1, Flute 2 = Piccolo 2)
2 Oboes
2 Clarinets in E flat
2 Bassoons (Bassoon 2 = Contrabassoon)
3 Horns
2 Trumpets in E flat
2 Trombones (Trombone 2 = Bass Trombone)
Percussion 1 (Crotales + bows, Marimba)
Percussion 2 (Vibraphone + bows, Tubular Bells)
Harp
Piano/Celesta
Violin 1 (4 players)
Violin 2 (3 players)
Viola (2 players)
Violoncello (2 players)
Double Basses (2 players both with C extension)

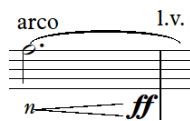
Both Piccolos and Celesta sound 1 octave higher than written, crotales sound 2 octaves higher than written. Double basses and contrabassoon sound one octave lower than written. Octava signs have not however been included in their clefs. When instruments change to non-octave transposing instruments – say when piccolo switches to flute – new clefs have not been marked, and it should be assumed that the ensuing passage will sound at pitch.

Accidentals work as in conventional notation, that is all accidentals last until the end of the bar unless cancelled by a contradicting accidental.

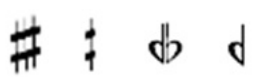
Notation:



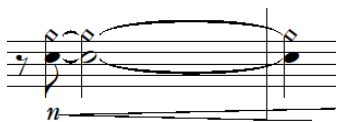
Crescendos and diminuendos with “n” marked at their beginning or end denote a crescendo from nothing and diminuendo to nothing.



l.v. combined with a ligature connected to nothing denotes *laissez vibrer*.



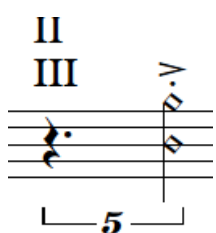
Quarter-tones are used to approximate the microtones found in frequency modulated spectra. Read from left to write the tunings are to be read as follows: 3/4 sharp, 1/4 sharp, 3/4 flat and 1/4 flat.



Artificial Harmonic



For strings this means above indicate either a natural harmonic at the octave or open strings. For winds they also indicate harmonics and the pitch notated should be the sounding pitch of the harmonic. In the harp harmonics should sound one octave higher than notated.



Single diamond heads and a roman numeral indicate natural harmonics. The Roman numeral gives the string and the Diamond Head where to finger on the string. Here two diamond heads and two Roman numerals appear stacked and this indicates that a double stop of two natural harmonics should be played. In other occasions roman numerals may appear stacked and this may be to indicate that the player needs to move rapidly between different natural harmonics on two different strings. The Roman numeral on the bottom will therefore pertain to the lower harmonic and the top numeral to the higher harmonic.

Programme note:

The title comes from the last character in the Chinese phrase *Hú Lí Jīng* 狐狸精, which is a mythical nine-tailed fox. In this short work for chamber orchestra I want to interrogate how voicings are heard, how the ear segregates different linear auditory streams, and how we understand voice-leading in contemporary musical contexts. I offer the *Hú Lí Jīng* as an image or symbol for this piece because I feel that the florid overlapping of its tails is a perfect metaphor for the entwinement and therefore confusion of different polyphonic voices/auditory streams that I am currently aiming for. The *Hú Lí Jīng* is a trickster figure in Chinese and Japanese mythology (in Japanese it is a *Kitsune*). It is a mischievous spirit which likes to play pranks on humans. The desire to align myself as a composer with this sort of character archetype is exactly what has motivated me in my choice of research topic: illusion.

The piece begins with a number of pitch proximity illusions. The piccolos, clarinets, oboes and strings are divided into pairs (apart from of course in the case of the second violins as for this project there are only three players available) which frequently cross parts with each other. Since the instrumental pairs are of the same timbre the ear naturally joins the most proximate pitches within these instrumental pairings together. Ultimately stream segregation destroys the pitch proximity illusions and new streams emerge. I have carried this out by offsetting the onset synchrony between the instrumental pairings, giving them contrasting dynamics, and also colouring the streams with differing timbres.

Jīng (精) was composed for the 2017 Orchestral Artistry Workshop, which will be led by Dr Richard Baker and Jack Sheen and take place in May 2017 at the Guildhall School of Music and Drama.

Jing

Alex Tay

Presto ma tranquillo e mischievioso $\text{♩} = 48$ ($\text{♩} = 144$)

This musical score is for the piece "Jing" by Alex Tay. It is written for a full orchestra and includes the following instruments and parts:

- Woodwinds:** Piccolo 1 & 2, Oboe 1 & 2, Clarinet in E \flat 1 & 2, Bassoon 1, and Contrabassoon.
- Brass:** Horn in F 1, 2, & 3; Trumpet in E \flat 1 & 2; Trombone 1; and Bass Trombone.
- Percussion:** Crotales and Vibraphone.
- Strings:** Violin I & II, Viola, Violoncello, and Contrabass.
- Other:** Harp and Piano.

The score is in 3/4 time and features a tempo of "Presto ma tranquillo e mischievioso" with a quarter note equal to 48 beats (or 144 in a 4/4 equivalent). The woodwind parts are highly active, featuring complex rhythmic patterns and triplets. The strings provide a steady accompaniment, with the Violin I and II parts playing a melodic line. The percussion parts are also active, with the Crotales and Vibraphone playing a rhythmic pattern. The overall mood is "Presto ma tranquillo e mischievioso".

A

17

Picc. 1

Picc. 2

Ob. 1

Ob. 2

E♭ Cl. 1

E♭ Cl. 2

Cbsn.

To Bsn.

Bassoon

Crot.

Vib.

Pno.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. a 2

24

Picc. 1 *mp* *f* *mf* *pp*

Picc. 2 *mp* *f* *mf*

Ob. 1 *f* *sf* *mp* *f* *p* *pp* *mp* *pp*

Ob. 2 *f* *sf* *mp* *f* *p* *pp* *mp* *pp*

E♭ Cl. 1 *ff* *f* *ff* *f* *mp*

E♭ Cl. 2 *ff* *f* *ff* *f* *mp*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 unstopped on B *mf*

Hn. 2 unstopped on B *mf*

Hn. 3 unstopped on B *mf*

E♭ Tpt. 1 senza sord. *mf* *p* *mf*

E♭ Tpt. 2 senza sord. *mp* *mf*

Tbn. 1 senza sord. *mf*

B. Tbn. senza sord. *fp* *mf*

Crot. *mf* *f*

Vib. *mf* *f*

Harp *ff* *mp* *f*

Piano *sf* *p* *f*

Vln. I *p* *fp* *mf* *mf* *mp* *mp* *p* *mf*

Vln. II *pp* *mp* *mf* *sf* *mp* *p* *mf* *f* *p* *pp*

Vla. *sf* *f*

Vc. *mp* *fp* *f*

Cb. *mf* *fp* *f*

II

B

32

Picc. 1 *mp* *pp* *mf* *pp*

Picc. 2 *pp* *mp* *pp* *mf* *pp*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

E♭ Cl. 1 *ff* *f* *p* *pp*

E♭ Cl. 2 *ff* *f* *p* *pp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

E♭ Tpt. 1 *p* *mf* *f* *pp*

E♭ Tpt. 2 *mf* *f* *pp*

Tbn. 1

B. Tbn.

Crot.

Vib.

Hp. *mf* *mp* *p*

Pno. *mf*

Vln. I *mp* *pp* *sf* *mp* *pp*

Vln. II *mp* *pp* *mp* *pp*

Vla.

Vc.

Cb.

B

37 Con poco rubato, giocoso

Picc. 1 *pp* *p* *pp* *p* *pp*

Picc. 2 *pp* *p* *pp* *p* *pp*

Ob. 1 *p, echo* *pp* *mf* *p* *pp*

Ob. 2 *p, echo* *pp* *mf* *p* *pp*

E♭ Cl. 1 *f espressivo* *ff* *mf* *f*

E♭ Cl. 2 *f espressivo* *ff* *mf* *f*

Crot. *mp* *p* *p*

Vib. *p* *mp* *p*

Hp. *mp*

Pno. *f* *p* *ppp* *pp*

(loco)

Con poco rubato, giocoso

Vln. I *mp* *p* *pp leggiero* *mp*

Vln. II *mp* *p* *pp leggiero* *mp*

Vla. *mp* *p* *p leggiero* *mp*

Vcl. *mp* *p* *p leggiero* *mp*

Cb. *p* *mp* *p* *pp < mp*

III

III

C

Picc. 1

Picc. 2

Ob. 2

E♭ Cl. 1

E♭ Cl. 2

Crot.

Vib.

Hp.

Pno.

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

quasi flaut.

pos nat.

D

60

Picc. 1 *ff* *pp* *mp* *mf* *pp*

Picc. 2 *ff* *pp* *mp* *mf* *pp*

Ob. 1 *mp* *mf* *p* *pp*

Ob. 2 *mp* *mf* *p* *pp*

E♭ Cl. 1 *ff* *mf* *f* *mf* *f* *p*

E♭ Cl. 2 *ff* *f* *mf* *ff* *f* *f* *mp*

Bsn. 1 *fp* *mf*

Bsn. 2 *fp* *mf*

Hn. 1 on G♯ *mf*

Hn. 2 on E *mf*

Hn. 3 on A *mf*

E♭ Tpt. 1 con sord. *mf* *mp* *p* *mf* *p*

E♭ Tpt. 2 con sord. *mp* *p* *mf* *p*

Tbn. 1 *fp* *mp*

B. Tbn. *fp* *mp*

Crot. *mf* *mf*

Vib. *mf* *mf*

Hp. *f* *pp* *mf* *p*

Pno. To Cel. *pp* *mf*

Celesta *pp* *mf*

D

Vln. I *f* *mf* *p* *ff*

Vln. II *f* *mf* *p* *ff*

Vla. *f* *mf* *p* *ff*

Vc. *f* *mf* *p* *ff*

Cb. *f* *mf* *p* *ff*

This page of a musical score, page 10, covers measures 66 through 70. The score is for a full orchestra and includes parts for Piccolo 1 and 2, Oboe 1 and 2, English Horn 1 and 2, E-flat Trumpet 1 and 2, Crotchet, Vibraphone, Harp, Celesta, Violin I and II, Viola, Violoncello, and Contrabass. The music is in 3/4 time and features a variety of dynamics and articulations. Piccolo parts are marked with *mp*, *pp*, and *sf*. Oboe and English Horn parts include triplets and are marked with *p* and *pp*. English Horn parts feature *ff* and *mf* dynamics. Crotchet and Vibraphone parts are marked with *mp* and *mf*. Harp and Celesta parts include *p, sec* and *ppp* markings. Violin and Viola parts are marked with *p*, *pp*, *mp*, *mf*, and *ppp*, and include performance instructions such as "quasi flaut." and "pos nat." along with fingering numbers (III, IV, I, II, 5). The score is written in a standard musical notation with stems, beams, and various ornaments.

96

Picc. 1 *mp pp p pp mf mp*

Picc. 2 *mp pp p pp mf mp*

Ob. 1 *n p pp n-3 p dolce*

Ob. 2 *n p pp n*

E♭ Cl. 1 *f mf p f mf f mp p*

E♭ Cl. 2 *mf p f mf mp mf p mf*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Crot. *mp mf mp p*

Vib. *p mp mp p*

Hp. *mf f mp p*

Cel. *mp p mp mf mp p*

Vln. I *sub. pp non cresc. ff sostenuto con sord. sul tasto quasi flaut. pp non cresc.*

Vln. II *III IV III I con sord. sul tasto quasi flaut. pp non cresc.*

Vla. *sub. pp non cresc. ff sostenuto con sord. sul tasto quasi flaut. pp non cresc.*

Vc. *sub. pp non cresc. ff sostenuto con sord. sul tasto quasi flaut. pp non cresc.*

Cb. *con sord. p con sord.*

106

Picc. 1

Picc. 2

Ob. 1

Ob. 2

Eb Cl. 1

Eb Cl. 2

Bsn. 1

Bsn. 2

Crot.

Vib.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. 1
Picc. 2
Ob. 1
Eb Cl. 1
Eb Cl. 2
Bsn. 1
Bsn. 2
Tbn. 1
Tbn. 2
Crot.
Vib.

Vln. I
Vln. II
Vla.
Vc.
Cb.

141

Picc. 1 *mp* *p* *p*

Picc. 2 *p* *p*

Ob. 1 *f* *mp* *p*

Ob. 2 *pp* *p*

E♭ Cl. 1 *mp* *mf* *pp* *pp* *p* *pp*

E♭ Cl. 2 *pp* *mf* *p* *pp* *mp* *p*

Tbn. 1 *p* *mf* *pp* *mf* *p* *mf*

Tbn. 2 *p* *mf* *pp* *mf* *p* *mf*

Crot. *p* *p* *p* *p* *p* *p*

Vib. *p* *p* *p* *p* *p* *p*

To Fl. Flute

crotale mallets

senza sord.

Vln. I *pp* *p* *mp* *p* *mf* *mp* *mf* *p*

Vln. II *pp* *pp* *mp* *pp* *mp* *p* *pp* *mp*

Vla. *pp non cresc.* *pp* *mp* *pp non cresc.* *pp non cresc.* *pp* *mp*

Vc. *pp non cresc.* *pp* *mp* *pp non cresc.* *pp non cresc.* *pp* *mf* *pp non cresc.*

Cb. *pp non cresc.* *pp* *mp* *pp non cresc.* *pp non cresc.* *pp* *mf* *pp non cresc.*

IV III IV III IV III

I II

G = ca. 60 **rall.** 153 19

Fl. 1

E♭ Cl. 1

E♭ Cl. 2

Tbn. 1

Tbn. 2

Crot.

Vib. *To Tub. B.* *To Mar. Marimba* *Tubular Bells*

G = ca. 60 **rall.**

Vln. I

Vla.

Vc.

Cb.

161

Fl. 1 *mp* *p* *p* *mp*

Fl. 2 *mp* *p*

Ob. 1 *p* *p*

Ob. 2 *p*

E♭ Cl. 1 *pp* *p* *p* *mp* *p*

E♭ Cl. 2 *p*

Bsn. 1 *sempre pp*

Bsn. 2 *sempre pp*

Hn. 1 on A

Hn. 2 on A

Hn. 3 on A

E♭ Tpt. 1 (con sord.) *mp* *mf* *mp*

E♭ Tpt. 2 (con sord.) *mp* *mf* *mp*

Tbn. 1 *mf* *pp* *mp* *p*

Tbn. 2 *mf* *pp* *mp*

Mar. *p* *p*

Tub. B. *sempre p*

Hp. *BFIGAS*
B-C-D-A *p*

Cel. *Piano*
pp *leggero*

Vln. I *TUTTI* *mf* *f* *mp* *ff* *mp* *ff*

Vln. II *TUTTI* *mp* *mf* *f* *mp* *ff* *mf* *ff*

Vla. *pp* *mp* *pp* *mf*

Vc. *pp* *mp* *pp* *mf*

Cb. *pp* *mp* *pp* *mf*

166

Fl. 1 *mf* *p* *mp* *pp* *p* flz. nat. flz. nat. sim. Piccolo To Picc.

Fl. 2 *mf* *p* *mp* *pp* *p* flz. nat. sim. To Picc.

Ob. 1 *mp* *pp*

E♭ Cl. 1 *mf* *p*

E♭ Cl. 2 *mf* *p*

Bsn. 1

Bsn. 2

Hn. 1 *mp* on B flat *p* *sf* *mp*

Hn. 2 *mp* on B flat *mp*

Hn. 3 *mp* on B flat *p* *sf* *mp*

E♭ Tpt. 1 *p*

E♭ Tpt. 2 *p*

Tbn. 1 *mp*

Tbn. 2 *mp*

Mar.

Tub. B.

Vln. I *mf* *p* *f*

Vln. II *mf* *mp* *p* *mf*

Vla. *pp* *p* *mp* *f*

Vc. *pp* *p* *mp* *f*

Cb. *pp* *p* *mp* *f*

Codetta ♩ = 48/♩ = 144

Lento ♩ = 48

♩ = ♩ →

22

170

Picc. *pp* *p* *pp*

Fl. 2 Piccolo *pp* *p* *pp*

Ob. 1 *p* *mp*

Ob. 2 *pp*

E♭ Cl. 1 *pp* *p* *pp*

E♭ Cl. 2 *mp* *p* *pp*

Hn. 1 on C *p*

Hn. 2 on C *p*

Hn. 3 on D on C *p*

Tbn. 1 *p*

Tbn. 2 *p*

Codetta ♩ = 48/♩ = 144

Lento ♩ = 48

Vln. I *mp* *div. a 2*

Vln. II *mp* *p* *div a 3* *p* *ff*

Vla. *f* *mp* *ff*

Vc. *f* *mp* *ff* IV

Cb. *f* *p* *ff* IV