

UPS AND DOWNS

UPS AND DOWNS EXPLORES INTERPLAY BETWEEN STRUCTURE AND IMPROVISATION.

IT IS BASED ON AN 11-TONE HARMONIC COMPLEX AND PERMUTATIONS OF EFFECTS GIVEN IN A SERIES OF INSTRUCTIONS.

THE COMPOSITION IS SCORED FOR 11 WIND INSTRUMENTS AND A SOLOIST (ANY INSTRUMENT). THE ROLE OF THE SOLOIST IS NOT LIMITED TO A SINGLE MUSICIAN; RATHER, IT CAN BE EXPANDED TO, FOR EXAMPLE, A SMALL JAZZ ENSEMBLE OR AN AVANT-GARDE ROCK BAND. ANY CREATIVE POSSIBILITY IS FAIR GAME! THE COMPOSITION CAN BE ADAPTED FOR OTHER INSTRUMENTS AS LONG AS THE ENSEMBLE HAS 11 DISTINCT TONE COLORS AND THE SPECIFIC NOTES IN THE 11-TONE HARMONIC COMPLEX ARE USED AS WRITTEN.

A CONSCIOUS DECISION WAS MADE TO USE SIMPLE SPECIAL EFFECTS AS A WAY FOR THIS MUSIC TO BE PLAYABLE BY A RANGE OF MUSICIANS. HOWEVER, EXPERIENCED NEW MUSIC PERFORMERS HAVE FREEDOM IN THE SCORE TO USE MORE COMPLEX EFFECTS.

WHILE THE SCORE IS HIGHLY STRUCTURED, THE CONDUCTOR, SOLOIST, AND ENSEMBLE MUSICIANS HAVE AN ESSENTIAL ROLE IN BRINGING THE MUSIC TO LIFE, GIVING IT MOMENTUM, AND TAKING THE AUDIENCE ON A JOURNEY.

IN USING THE SCORE'S 13 ENSEMBLE EVENTS, THE CONDUCTOR IS FREE TO HAVE SPACE BETWEEN EVENTS, HAVE SOME EVENTS CONNECT, AND SOME EVENTS OVERLAP IN SHAPING THE MUSIC AS IT UNFOLDS IN A PERFORMANCE.

I ENVISION THIS COMPOSITION AS BEING A FRAMEWORK FOR A COLLECTIVE CREATIVE PROCESS TO TAKE PLACE IN AN ENSEMBLE. IN THIS WAY, THE SCORE IS A POINT OF DEPARTURE FOR WHEREVER THE MUSICIANS WANT TO TAKE IT.

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