

traffic circle, jamaica spain
for piano and pre-recorded sounds

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Composer's notes

traffic circle, jamaica spain, for piano and pre-recorded sounds, is a work composed between September and December 2009. The tape is composed of sounds recorded on several streets in Jamaica Plain, Massachusetts, as well as other found sounds of car horns, police sirens, garbage trucks, and human speech & song.

Because of the exacting nature of the pre-recorded sounds, a time-keeping device, such as a stopwatch, is required for performance. Time indications (in seconds) are present throughout the score at the top of each system, and dictate times of performance of certain musical events; other events can be performed relative to these events. Spatial notation is used throughout most of the piece, and as such notes are to be played at times proportional to their placement in the score. (ie. Notes that are closer to each other in the score should be performed in time as such.) Additionally, some sections may include notes that are stemmed rhythmically -- these suggest a rhythmic pattern for those musical events, but do not necessarily need to be followed exactly.

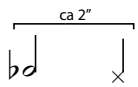
Three sections of the piece are performed at set tempi, which are notated in the score. These tempi are such that they can be easily distributed over whole number seconds (e.g. 120 bpm = 1 measure per 2 seconds). The score also includes a rough graphic representation of the tape, allowing for the performer to follow along more easily.

Legend:


0:50.2 time of tape, in seconds

o indicates a long note of indefinite length

● indicates a short note of indefinite length

 indicates an approximate time period during which the notes below should be played. Note values listed are relative to the time period.

B indicates a rehearsal mark, listed alphabetically

 indicates an upward glissando

Various other symbols in the "tape" staff indicate pre-recorded and electronic gestures.

traffic circle, jamaica spain

score, for piano & tape

brandon green

2009

A

0:00 0:09 *sf* wandering 0:16 0:22

piano

tape

Red.

(garbage truck sounds)

(truck sirens)

B

0:24 0:27 0:35 0:50

p.

sf *p*

(in sync with car alarm by 5th repetition)

Red.

.374 (car alarm every 2 seconds)

t.

C

0:52 0:54 0:59 1:06 1:09

p.

mf *p* *f*

Red.

(electronic sounds)

2

1:11

D 1:16 1:23

p.

p

t.

(electronic sounds continue)

(car alarm returns)

E 1:28.5

frantic! ca 1.5"

F 1:32

1:35.7 1:37.5 1:39.5

p.

ff

t.

ca .5"

(garbage truck crash)

(Several car horns exist here in the recording. Try to form rhythmically interesting calls & responses between the horns and piano.)

Ad.

G 1:44 ca 1"

H 1:48.5 sounding innocent and curious ca 2.5"

1:53 rubato

p.

p

t.

(baby crying sounds)

(baby crying sounds continue)

Ad.

I 1:55.2 **J** 2:02.8 **K** 2:09.6 3

play very quietly, as if a harmonic 1:59.6

pp curiously moving upward...

f 4"

p wandering, downward

(garbage truck sounds)

(various garbage truck and car alarm sounds)
Try to form rhythmically interesting calls & responses between the horns and piano.

2:19.6 2:22.3 2:24.4 2:31.3 **L** 2:35.5 **M** 2:42

(as quickly as possible)

sf *subito pp*

sounding sinister

crescendo

f *p*

ca 4" (start slow)

2:46 *molto accelerando*, building in excitement! Try to maintain even spacing between notes while accelerating 2:56 *rit.* to a conclusion.

Red. crescendo *f* *Red.*

(party conversations begin, grow in volume)

4 **N** ♩ = 120 (1 measure every 2 seconds)

2:58 3:00 3:09

p. *mf* *p* *cresc.* (hold silence until...)

* Red. * Red. * Red. * Red.

t. 3 (party conversations)
we should just start:

O fleeting, try to lose the pulse

~3:22.5 3:28.5

p. *p*

* Red. * Red.

t. (electronic sounds return...)

P 3:42.5

3:51.5 3:54.7 3:57.5

p. *crescendo* *f* *p*

* Red.

4:02.3 4:09.6

p *accel.* *crescendo* *rit.* *f*

Red.

p. t.

Q 4:16 *sprawling, no notes should be played simultaneously except for those stemmed together*

p *crescendo* *f*

Red.

p. t.

4:28 4:37

subito p
sparser, growing uneasy

p. t.

6 4:38.8

R

4:41.8

ca 1.5"

ca 2.5"

p. *ff* jumpy and jagged!

t. wa - ke up!

S

4:45

4:49.5

4:55

p. *dim.* *p* *crescendo*

(any series of notes or chords can be played here, as long as they follow the general contour of the lines in each staff. the notes are to be played as quickly as possible and at the given dynamics.)

t.

T

5:02

5:08

5:09.8

5:10.8 ...

♩ = 120 (1 measure every 2")

p. *ff* (gradually thicken the piano textures until... loud and crashing!)

t. (every 1 second) allow the car alarm to become the metronome

♩ = 120

5:14.8 5:18.8 5:22.8

p. jumpy, curious, suspenseful
subito *p*

t. ("yeah!")
(car alarm repeats as such)

5:24.8

p. 3 3 3

t.

5:36.8 5:37.8 5:45

p. *crescendo* *ff*

t.

play large tone clusters growing louder, while maintaining this rhythm until 5:45, creating a crashing-down effect



5:54.7

5:57

♩ = 96 (2 measures every 5 seconds)

p. *p* slow and brooding, with a slight rubato

t. (fade into electronic ambience)

p.

t. 102

p.

t.

p.

p

t.

p.

t.

p.

rit.

W
7:15

t.

(The tape runs a bit longer than the piece. If the piano player ends the piece before the tape, then gradually fade out the tape sounds to mesh with the piano fade.)