

# Concertino

(2016)

*for scratch-o-lin and Styrofoam chamber orchestra*

Lou Bunk

## Concertino (2016)

for scratch-o-lin and Styrofoam chamber orchestra

Length: 11 minutes

### Program Notes

"In 1941, researchers in Dow's Chemical Physics Lab found a way to make foamed polystyrene. Composed of 98% air, making it lightweight and buoyant, Styrofoam has since found a variety of uses." -Wikipedia contributors, 11/2016

In "Concertino", I use a familiar soloist-ensemble pairing to explore the sonically rich and expressive potential of bowed Styrofoam and cardboard. The musicians are situated antiphonally, using space to draw out the individual voices of each instrument, giving the textural nature of the music a vividness and clarity of line. The Scratch-o-lin soloist is centrally located and featured, yet the playing is often subdued.

"Concertino" is dedicated to Matt Scutchfield who invited me to write it for the Society of Composers, Berklee. They are the brave, and the first, Styrofoam chamber orchestra. –Lou Bunk

### Performance Notes

Each player will need a bow and a stopwatch.

The soloist will play a Scratch-o-lin. I can provide one, or instructions for building one.

Each musician in the chamber orchestra will play a piece of Styrofoam in size proportional to the number of their part; 1 is smallest and 8 is largest.

Maximize antiphonal placement of players with this in mind:

- The Scratch-o-lin player should be centrally located, and in some cases lightly amplified.
- To disperse the range of Styrofoam sizes (1-8), position the chamber orchestra in the performance space according to the following sequence: 8, 6, 2, 4, 1, 3, 5, 7

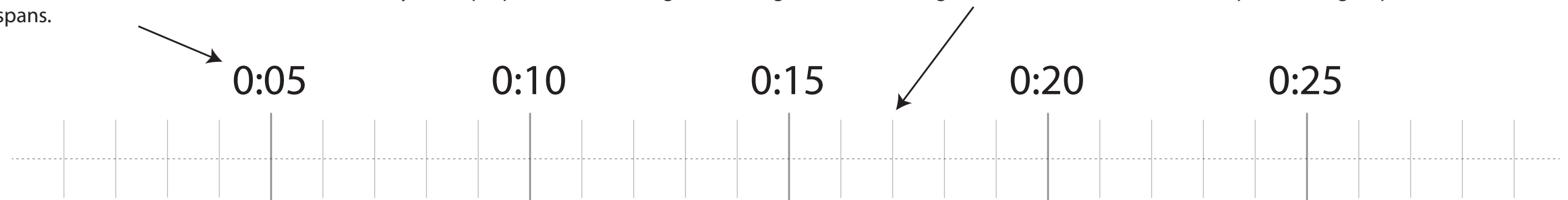
If 8 musicians are not available for the chamber orchestra, then cut parts at your discretion, while attempting to balance the Styrofoam sizes. Feel free to combine parts as necessary.

Musicians should remain as still as possible during silences, minimizing movement during page turns.

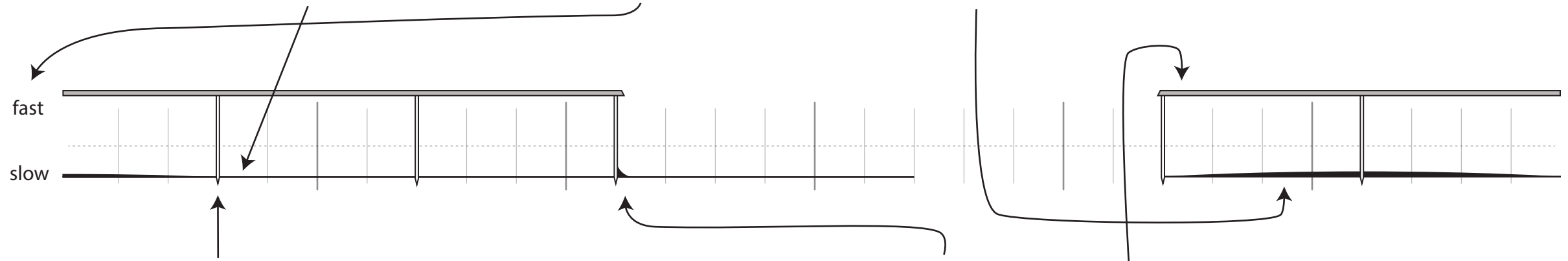
### Notation Notes

All music is bowed.

The music is notated on horizontal staves where rhythm is proportional following a timeline grid. Each vertical grid line counts a 1 second time-span, and is grouped into marked 5 second time-spans.

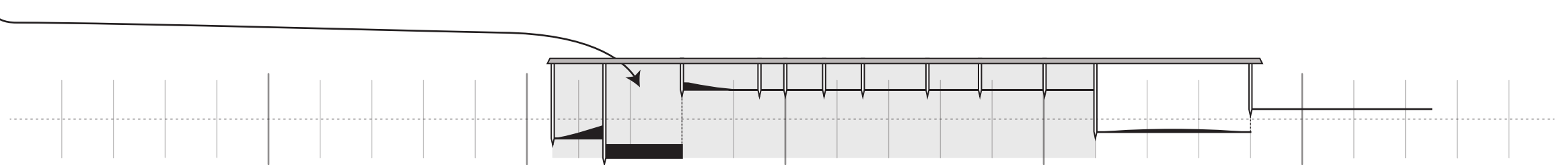


Solid lines on the staff are bowed musical event. Vertical placement is bow speed, and thickness (of the line) is bow pressure.



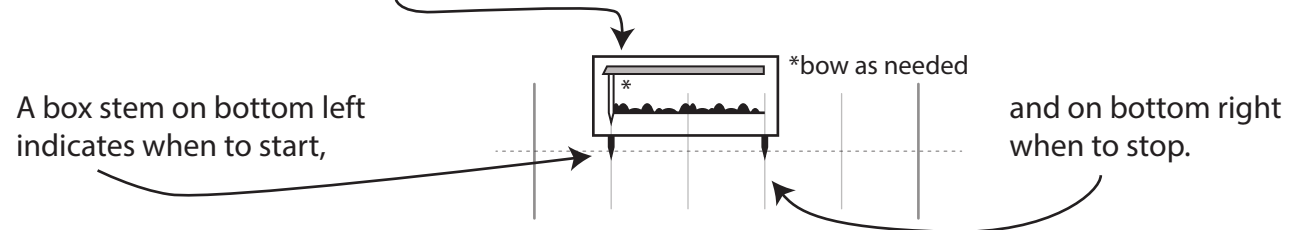
Stems indicate a re-bowing with an articulation strength appropriate for the bow pressure that follows the stem. Beams show grouping and phrasing.

A gray shading over a gesture indicates the rhythm may be approximated, though the sequence of events should not be changed.

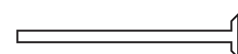
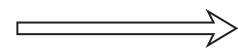




Dynamics are not written, but are a result of the bowing instructions.

The player should ad-lib boxed music, changing sequence and other elements, while maintaining the basic nature of the gesture.



The music proceeds from the ad-lib box according to the following horizontal lines:

-  Do not change the nature of the ad-lib and stop at the vertical line.
-  Do not change the nature of the ad-lib and continue to next system.
-  Morph the ad-lib to become what follows the arrow. The transformation should last as long as the dashed line.
-  Start and stop (silence) current ad-lib box.

Resolve all ambiguities, and within the general bounds of the score, take interpretive liberties to enhance the sonic result.

0:05

0:10

0:15

0:20

0:25

S-O-L

S1

S2

S3

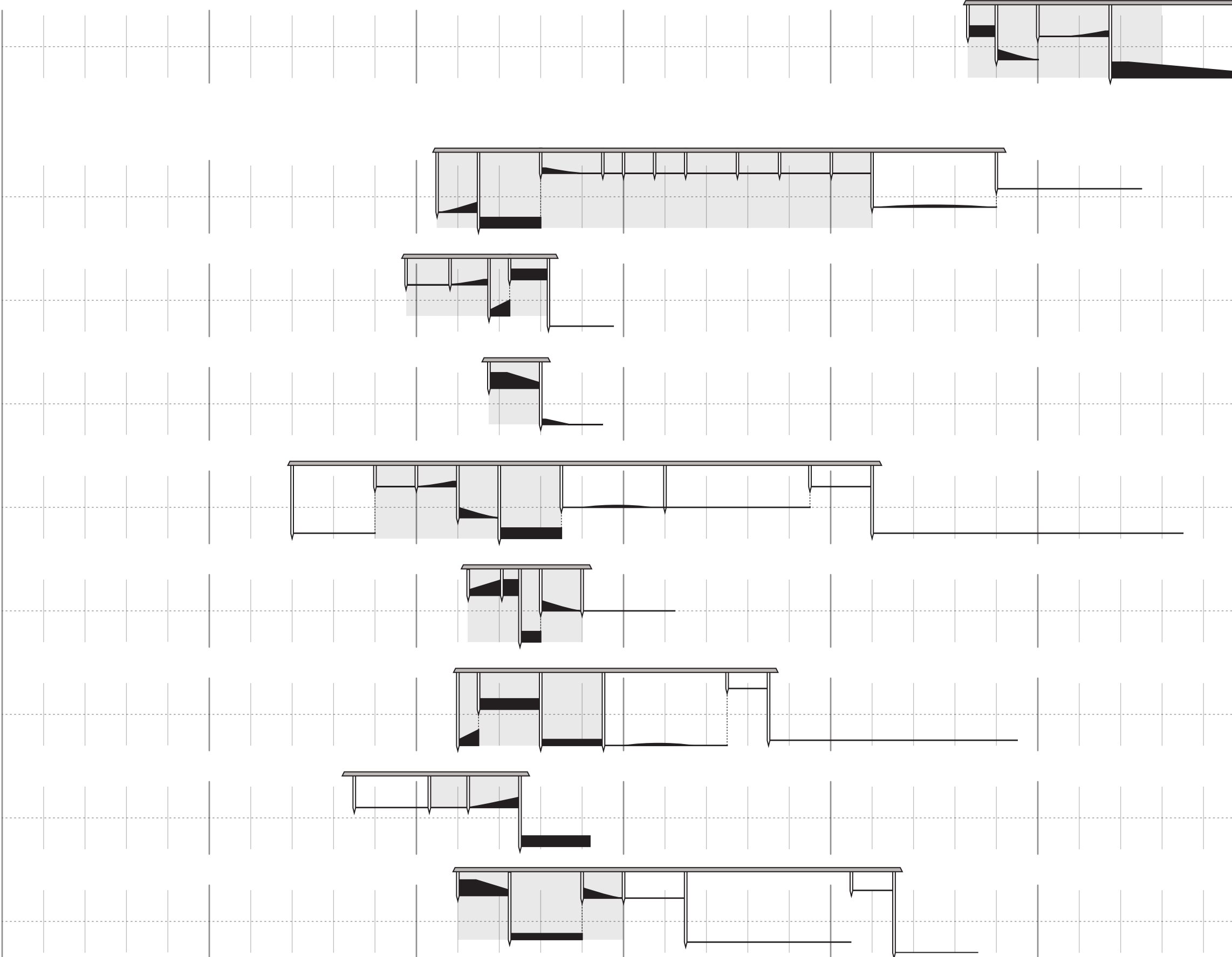
S4

S5

S6

S7

S8



0:30

0:35

0:40

0:45

0:50

0:55

S-O-L

S1

S2

S3

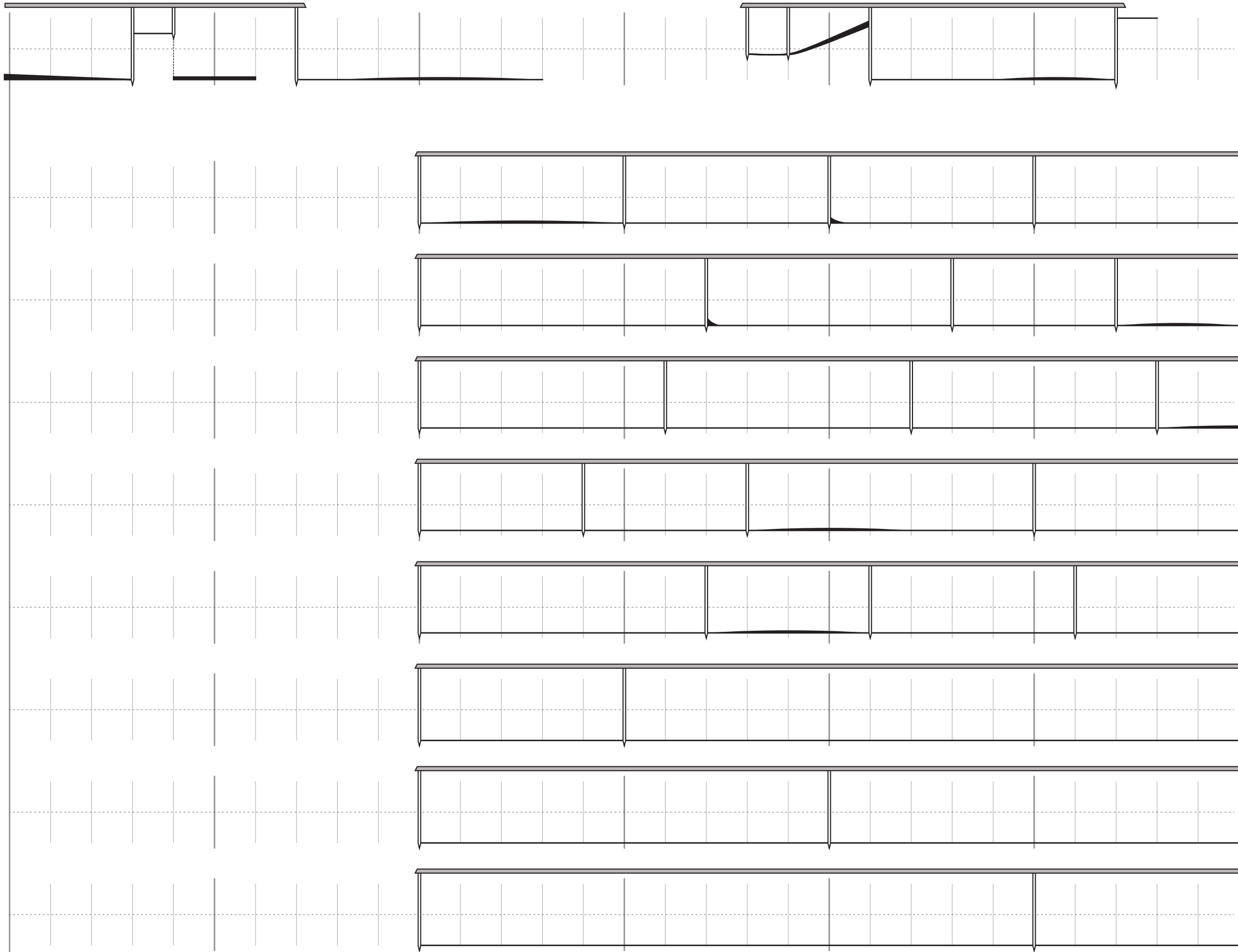
S4

S5

S6

S7

S8



1:00

1:05

1:10

1:15

1:20

1:25

S-O-L

S1

S2

S3

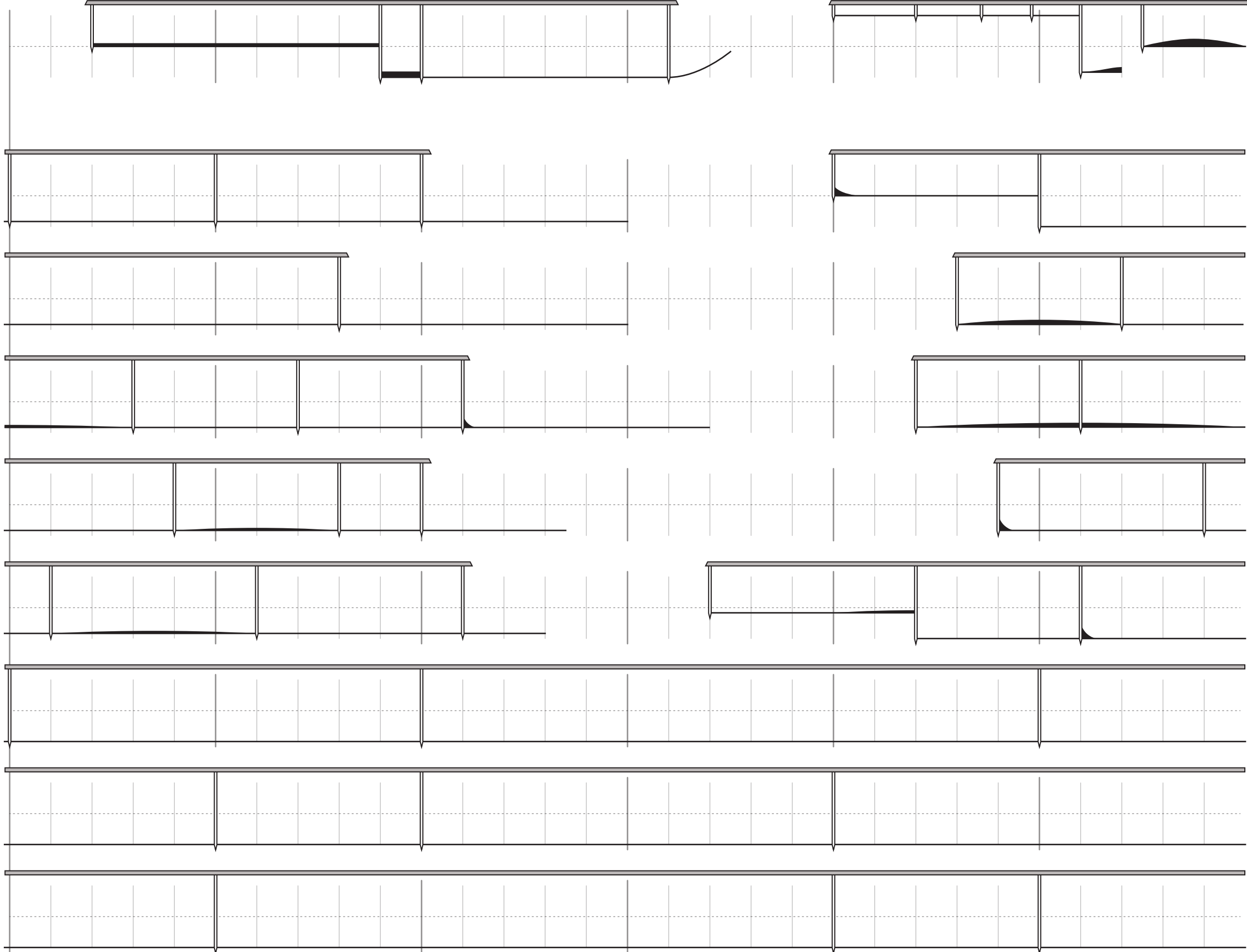
S4

S5

S6

S7

S8



1:30

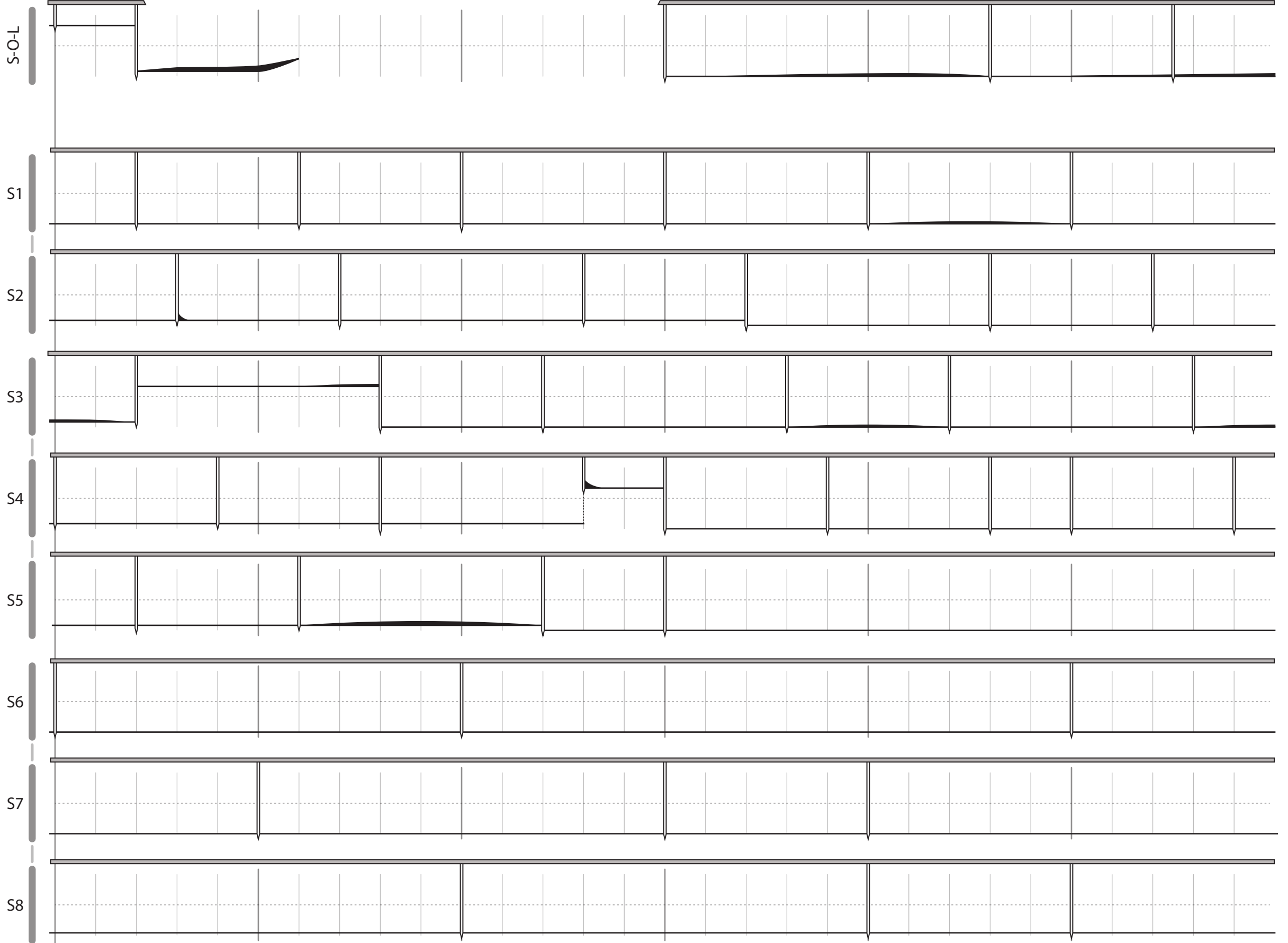
1:35

1:40

1:45

1:50

1:55



2:00

2:05

2:10

2:15

2:20

2:25

S-O-L

S1

S2

S3

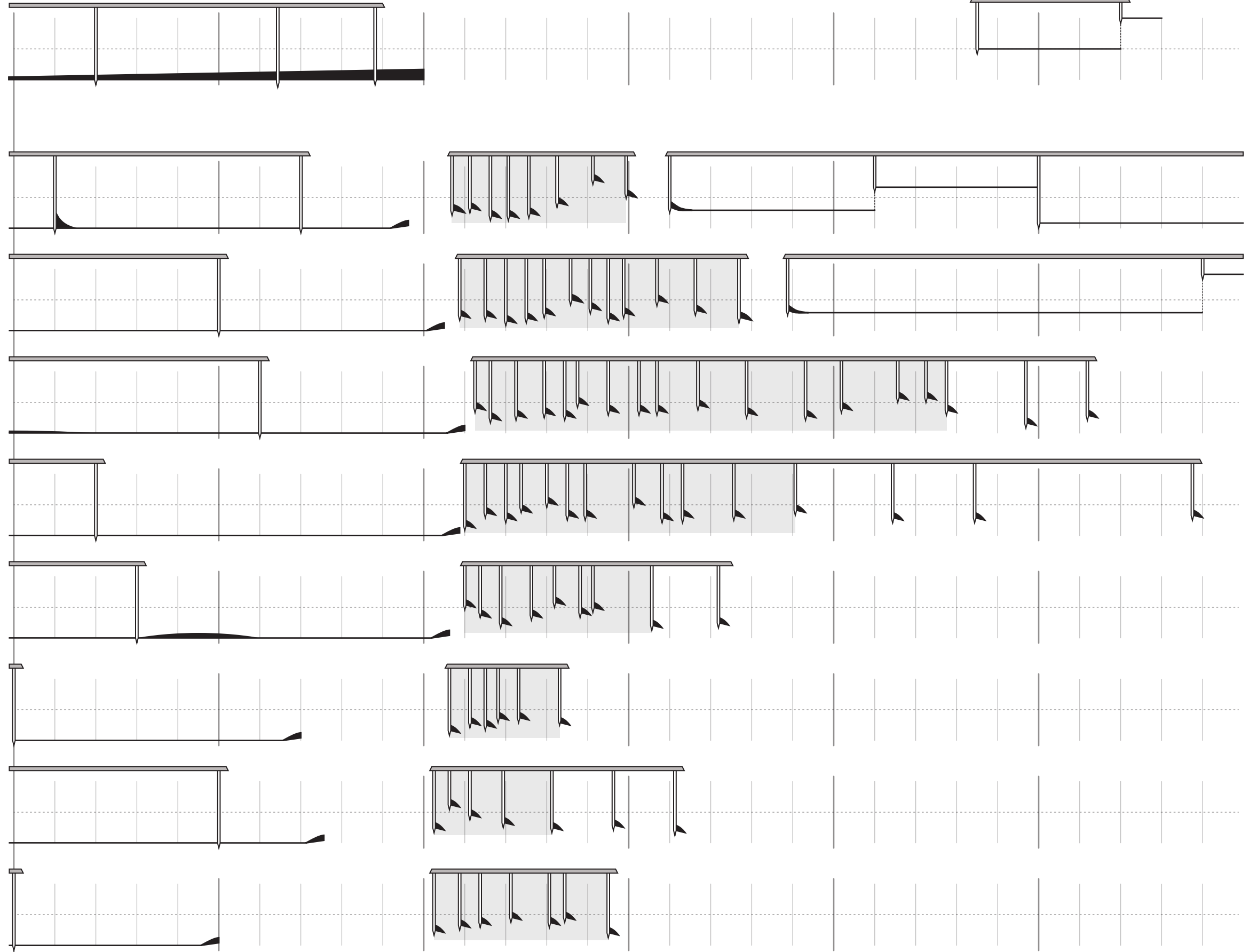
S4

S5

S6

S7

S8





2:30

2:35

2:40

2:45

2:50

2:55

S-O-L

S1

S2

S3

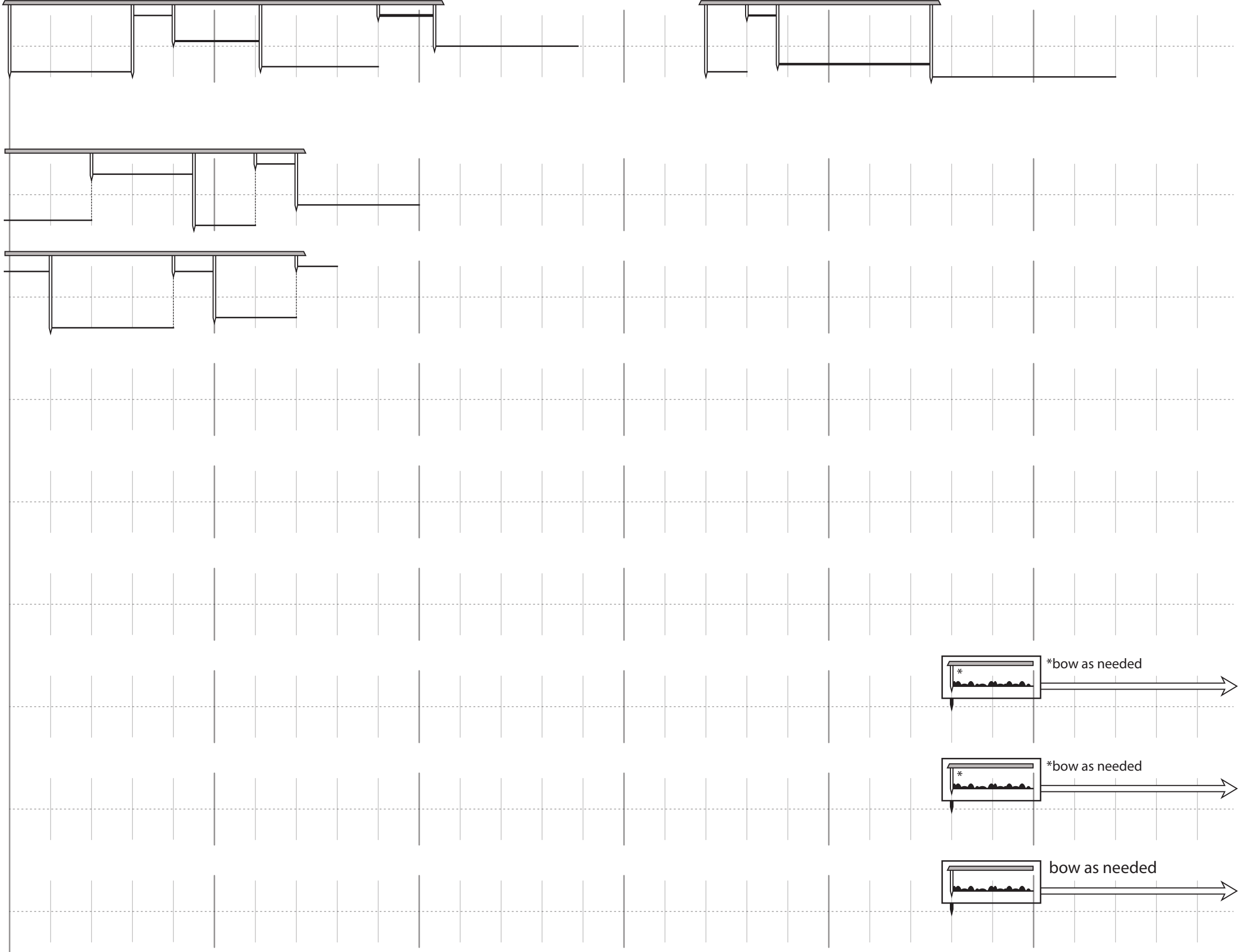
S4

S5

S6

S7

S8



\*  
\*bow as needed

\*  
\*bow as needed

bow as needed

3:00

3:05

3:10

3:15

3:20

3:25

S-O-L

S1

S2

S3

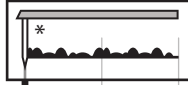
S4

S5

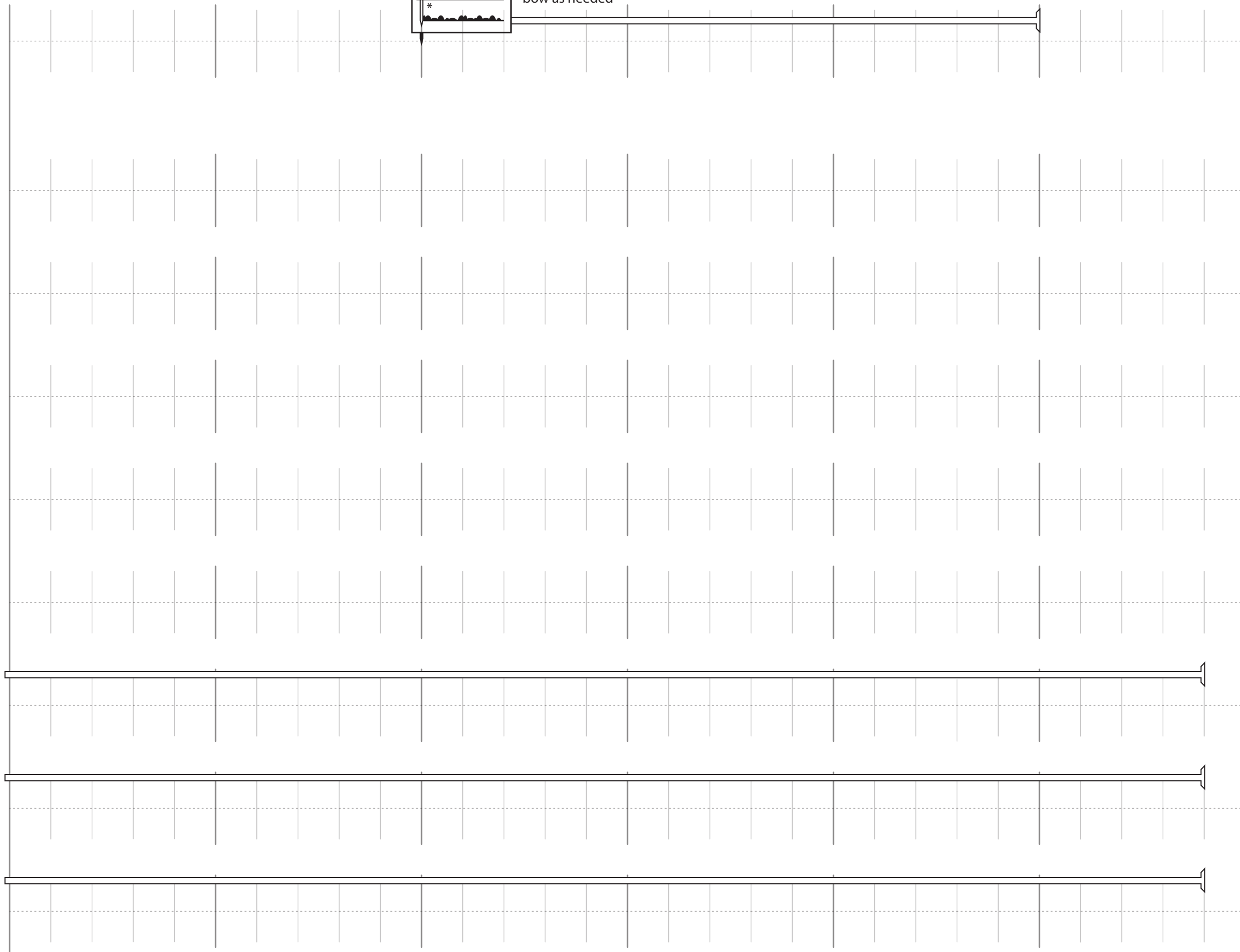
S6

S7

S8



\*bow as needed



3:30

3:35

3:40

3:45

3:50

3:55

S-O-L

S1

S2

S3

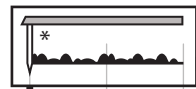
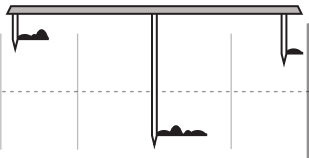
S4

S5

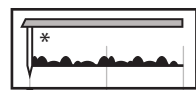
S6

S7

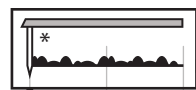
S8



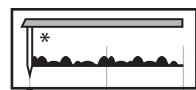
\*bow as needed



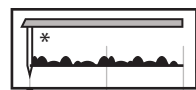
\*bow as needed



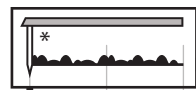
\*bow as needed



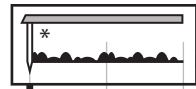
\*bow as needed



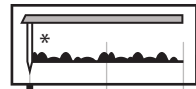
\*bow as needed



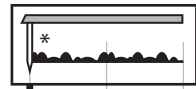
\*bow as needed



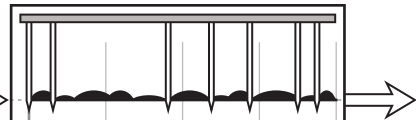
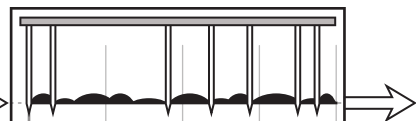
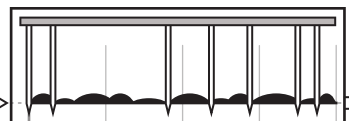
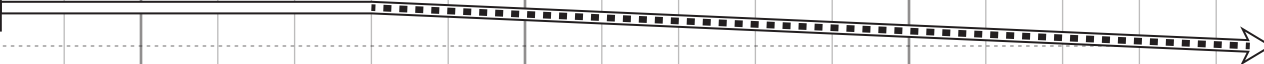
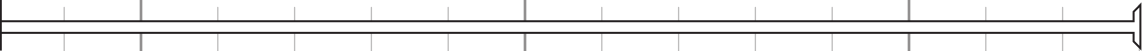
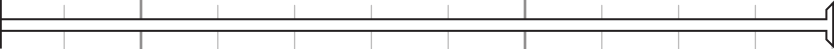
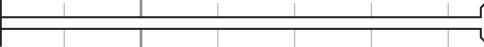
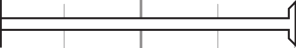
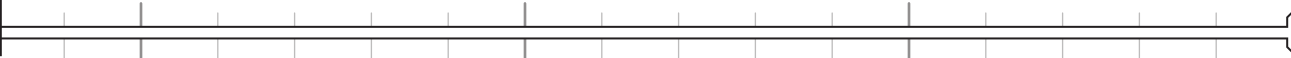
\*bow as needed



\*bow as needed



\*bow as needed



4:00

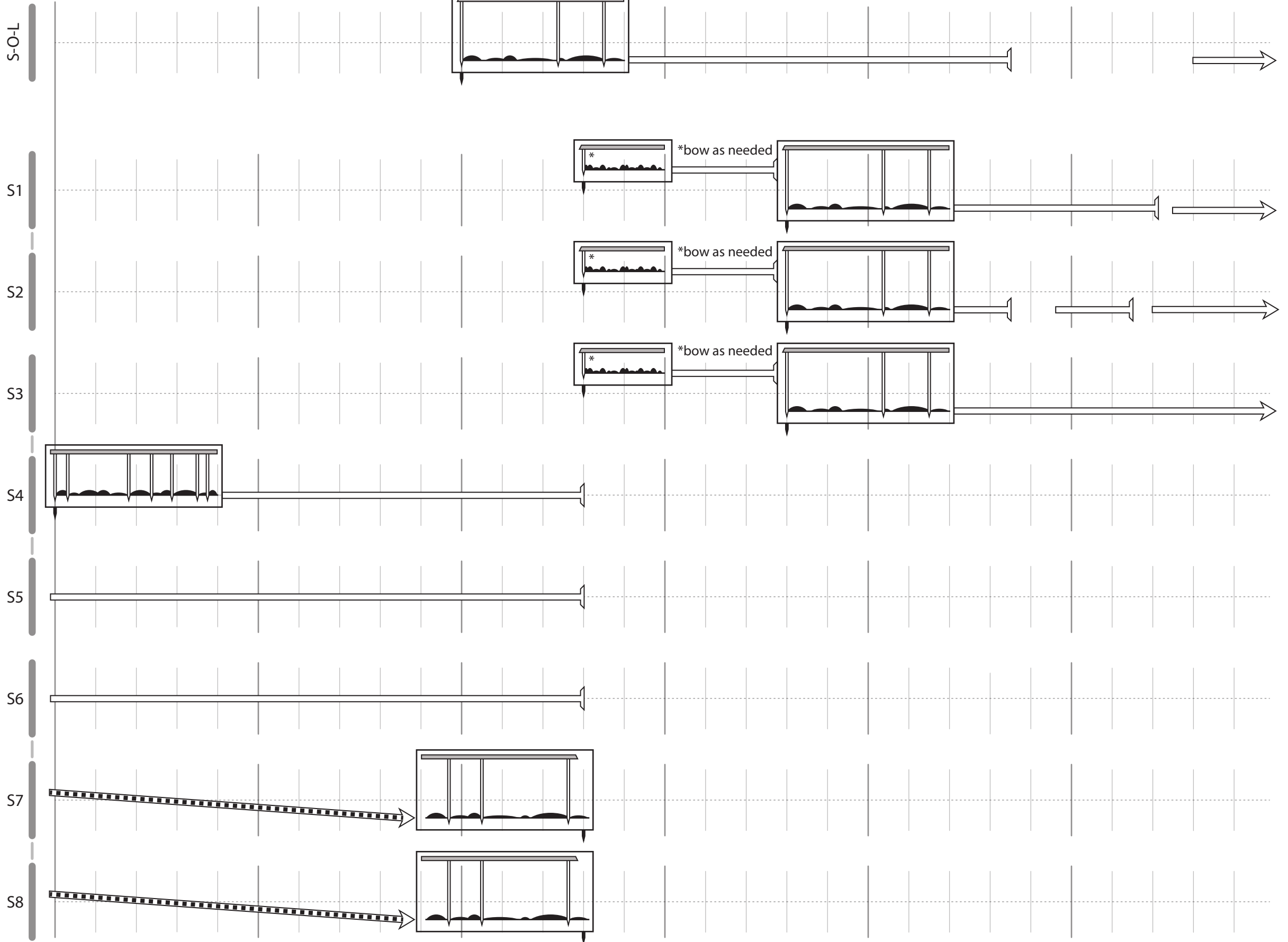
4:05

4:10

4:15

4:20

4:25



4:30

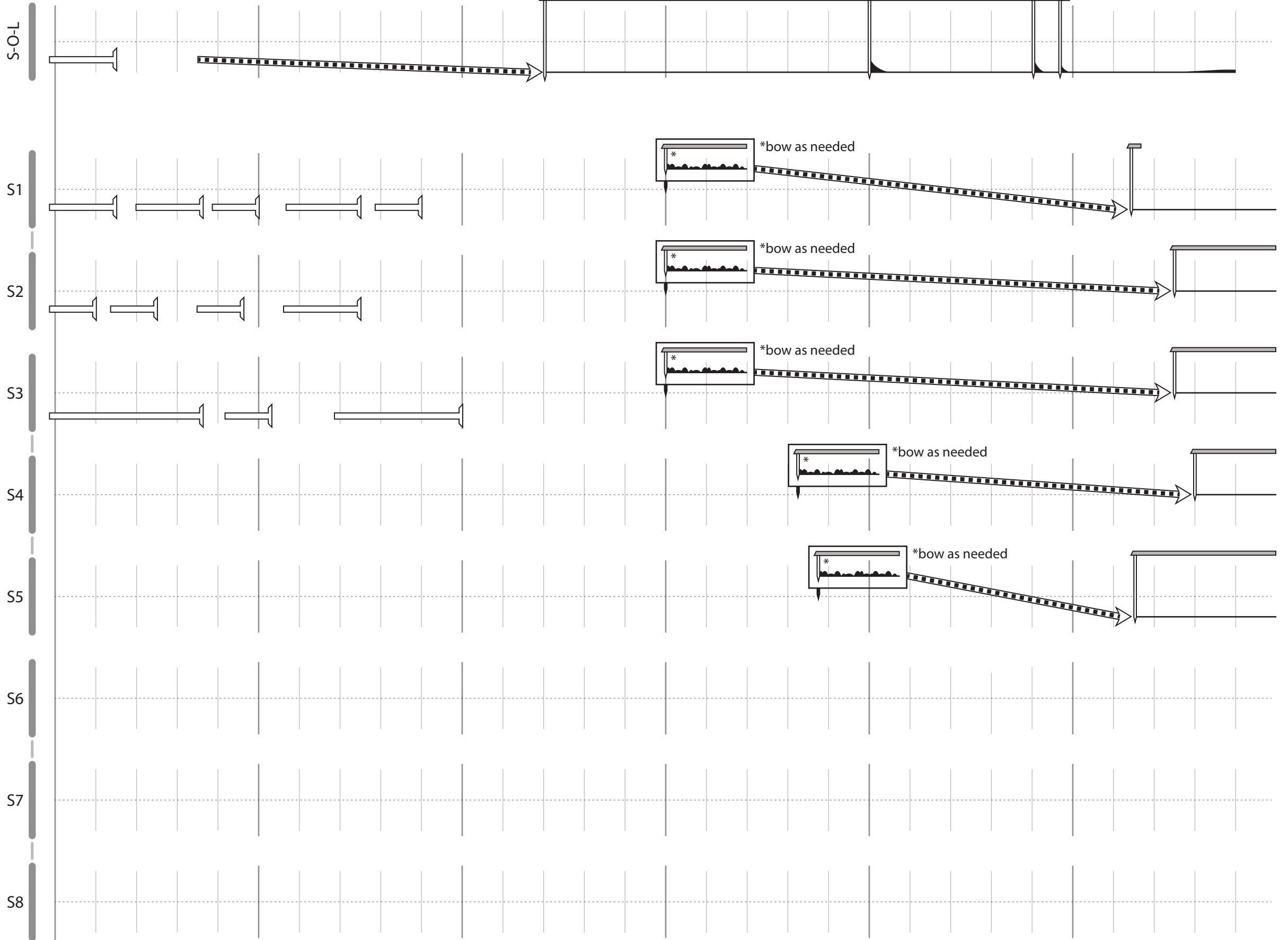
4:35

4:40

4:45

4:50

4:55



5:00

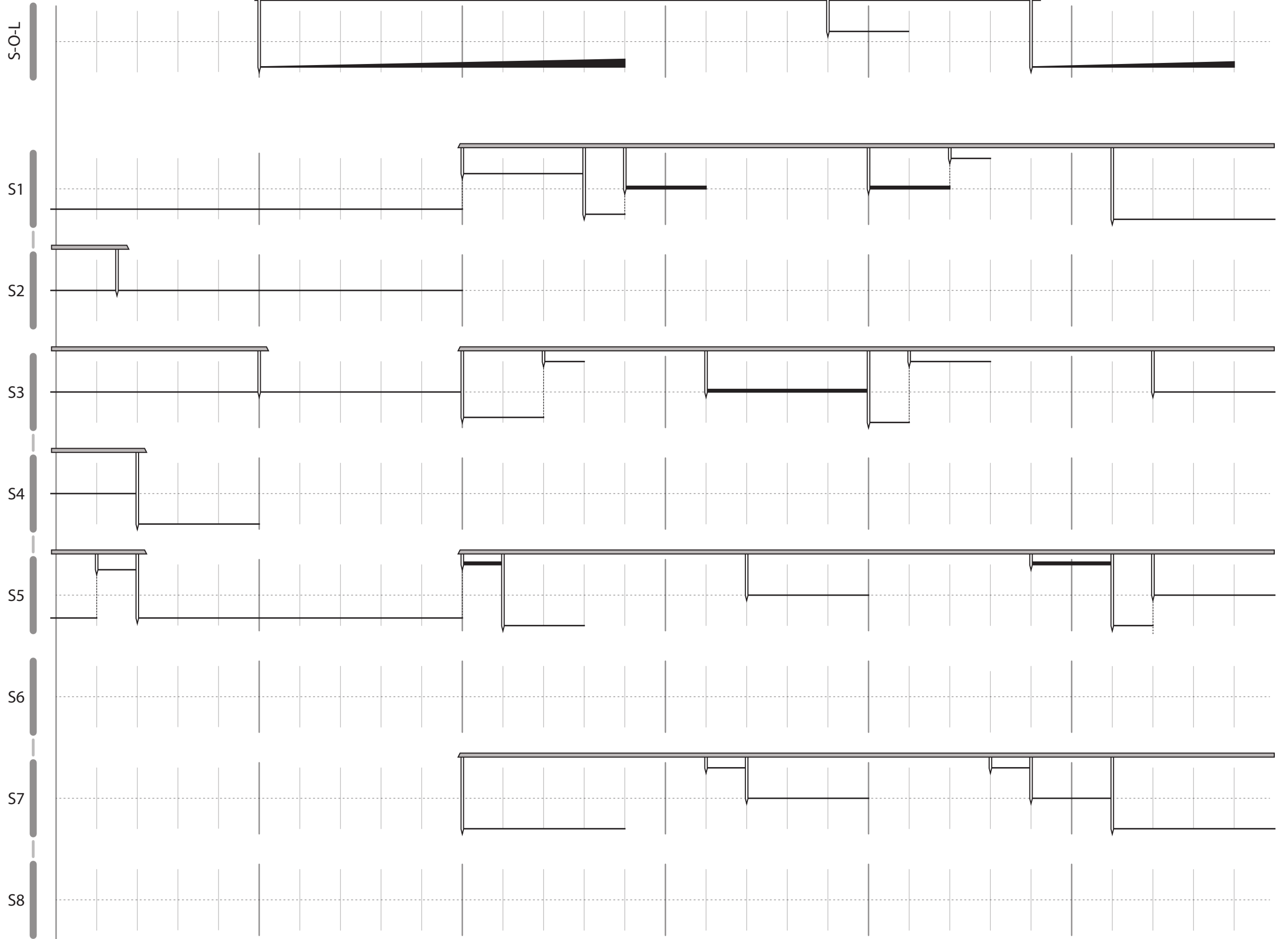
5:05

5:10

5:15

5:20

5:25



5:30

5:35

5:40

5:45

5:50

5:55

S-O-L

S1

S2

S3

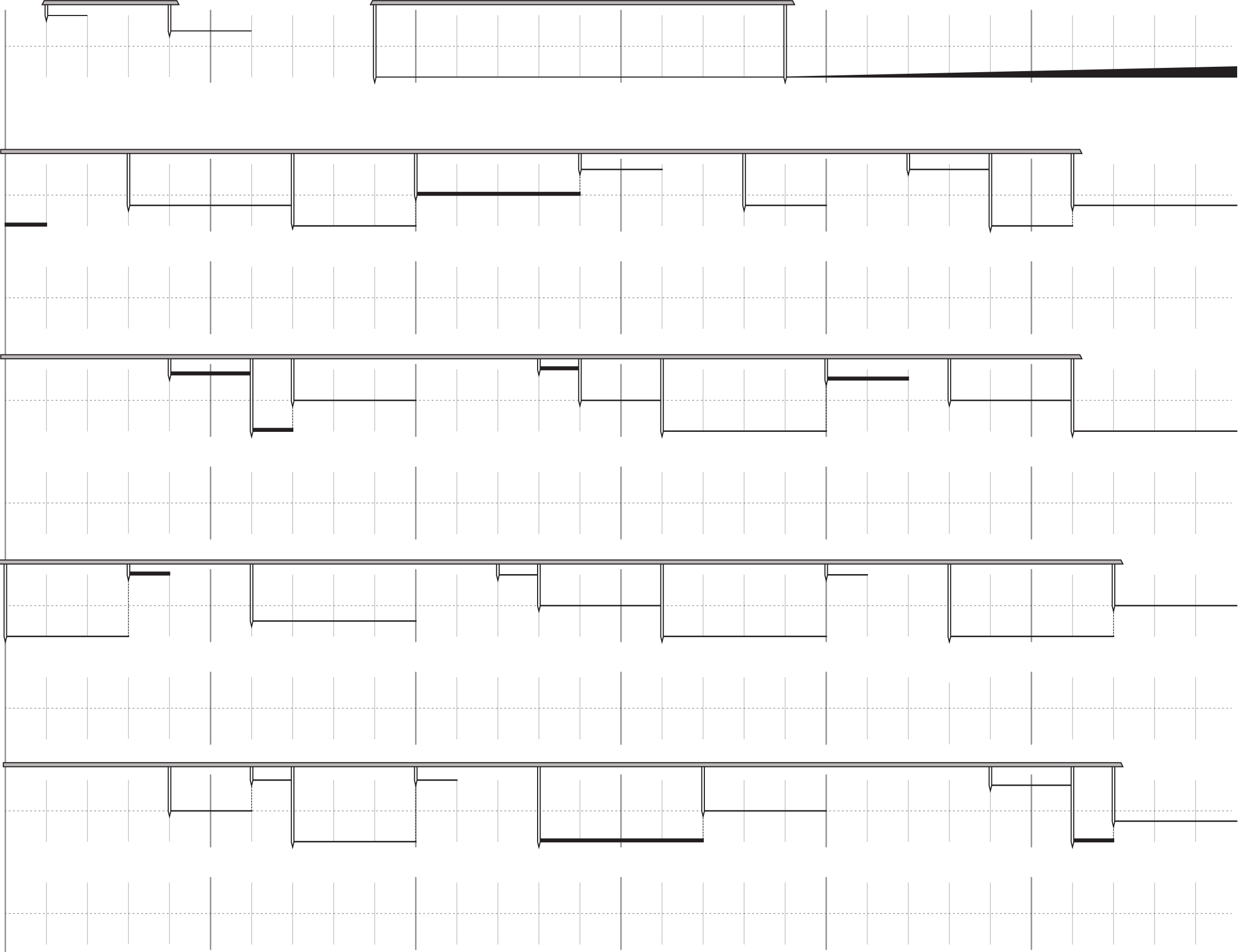
S4

S5

S6

S7

S8



6:00

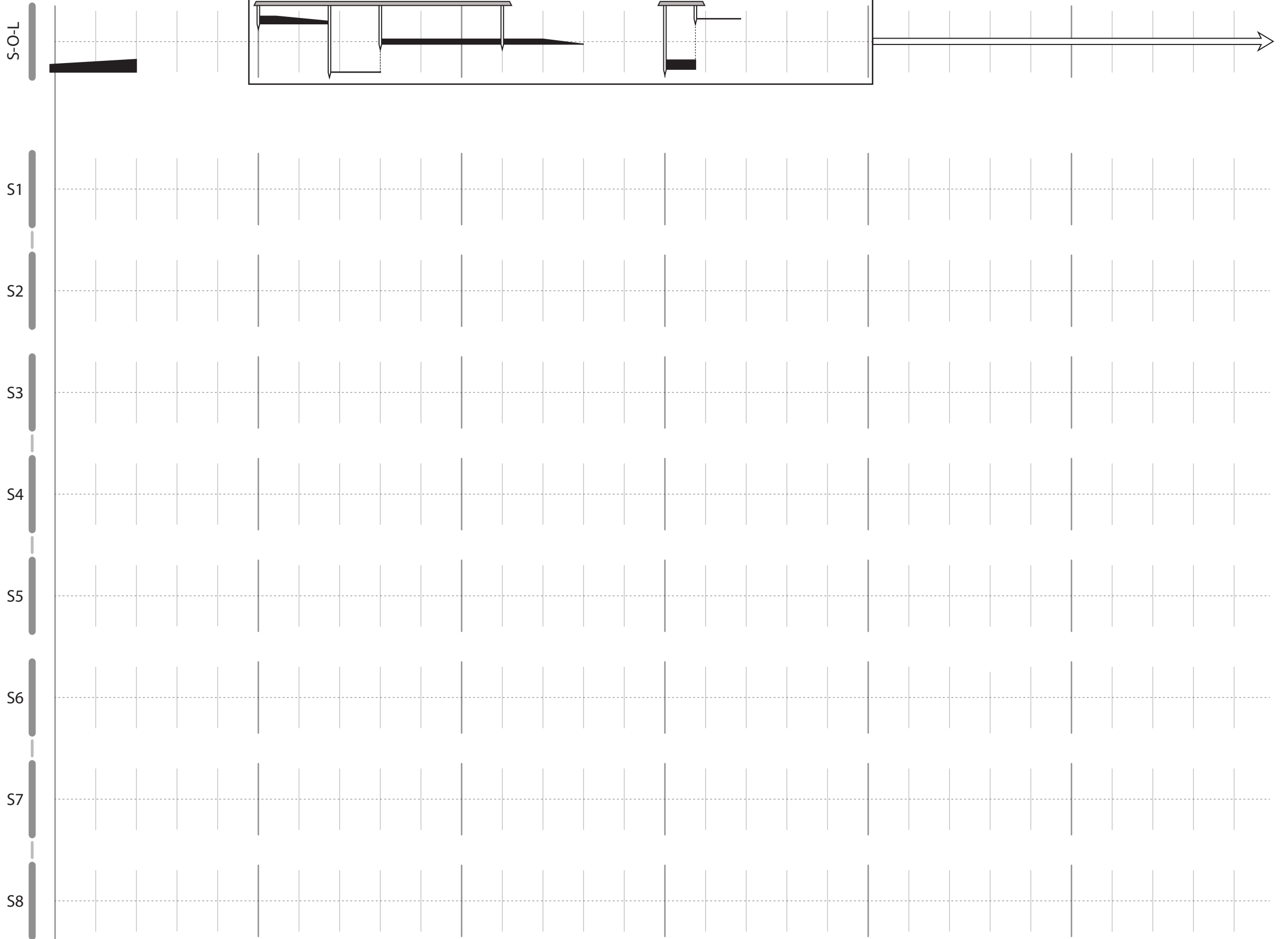
6:05

6:10

6:15

6:20

6:25





6:30

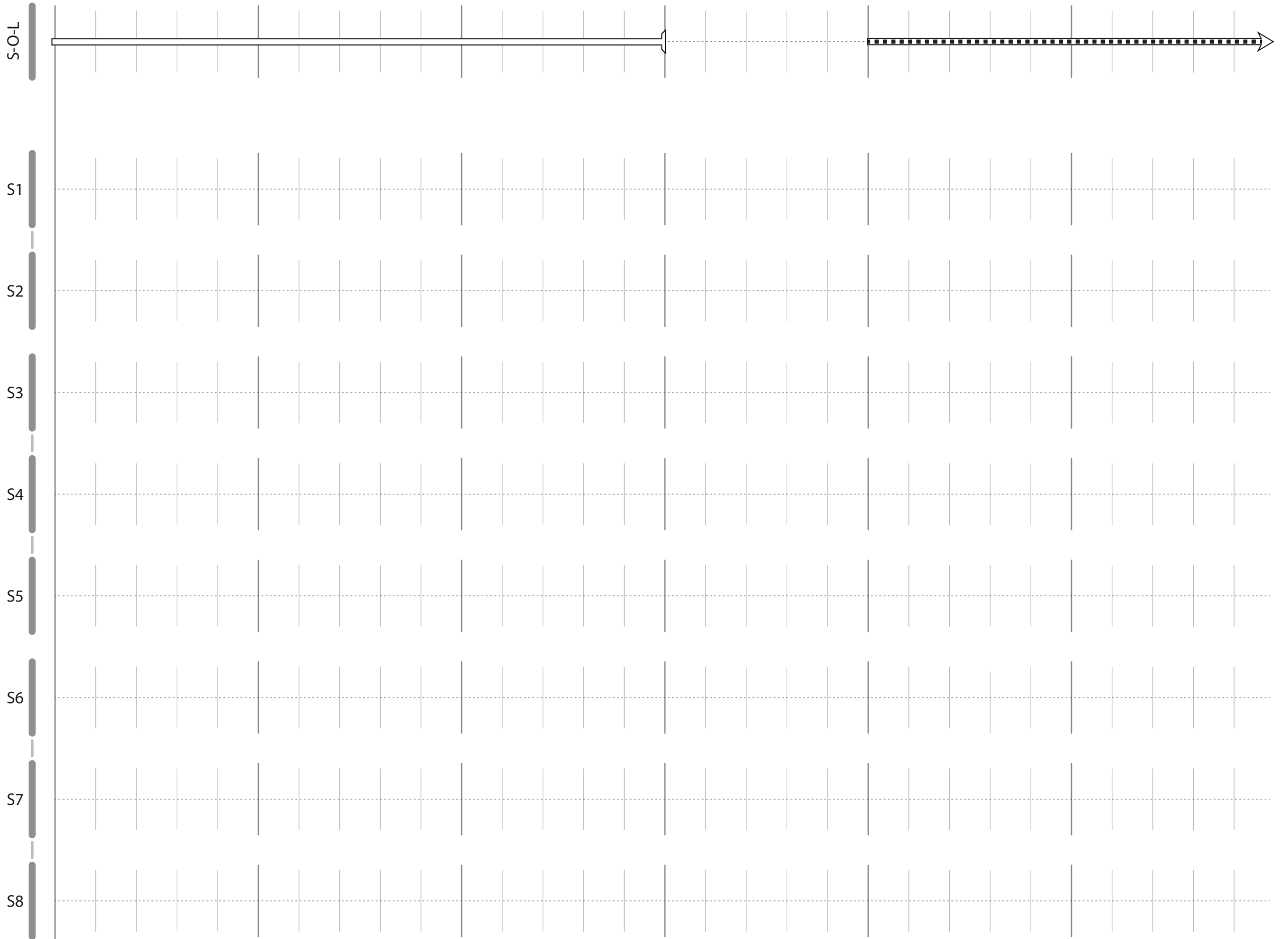
6:35

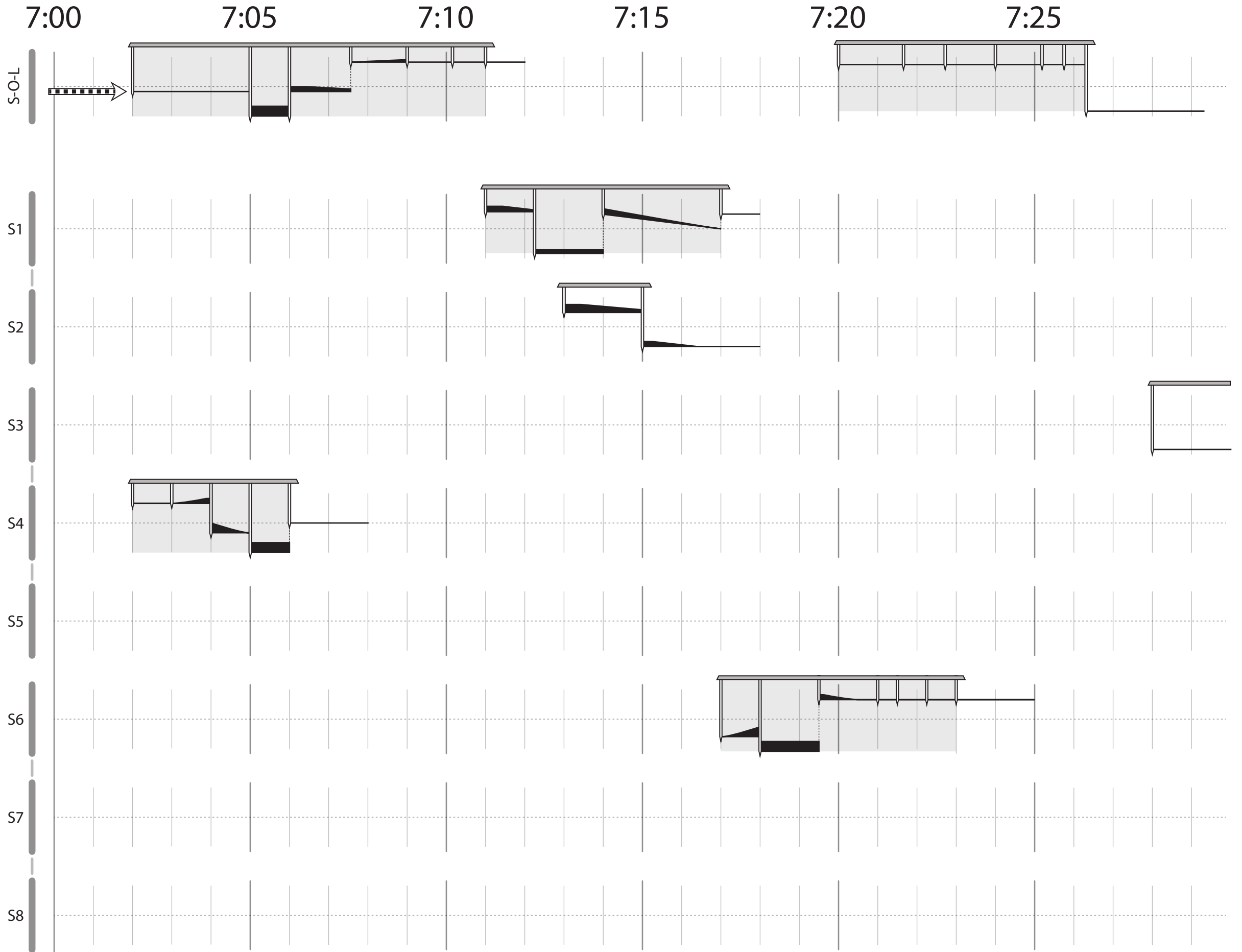
6:40

6:45

6:50

6:55





7:30

7:35

7:40

7:45

7:50

7:55

S-O-L

S1

S2

S3

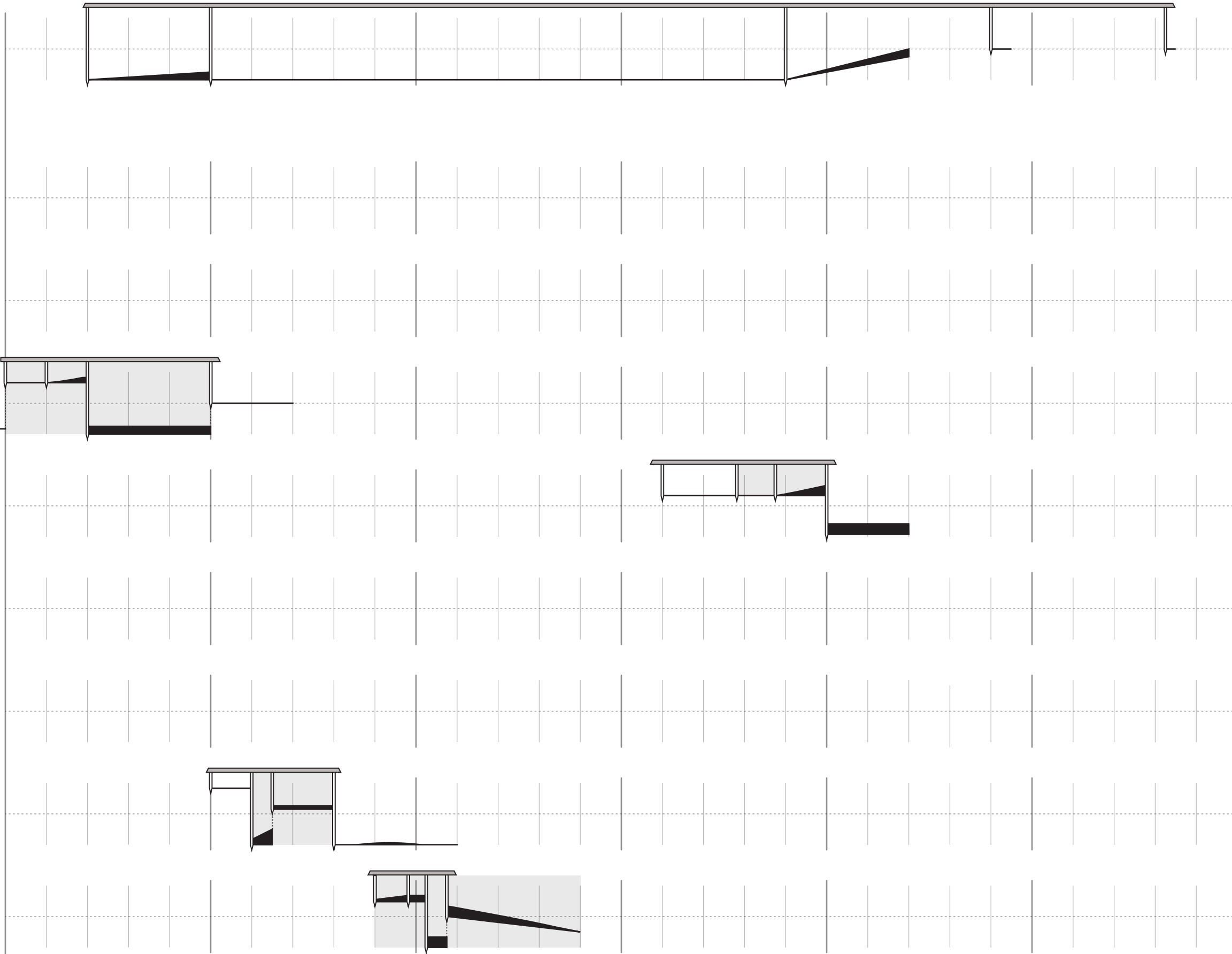
S4

S5

S6

S7

S8



8:00

8:05

8:10

8:15

8:20

8:25

S-O-L

S1

S2

S3

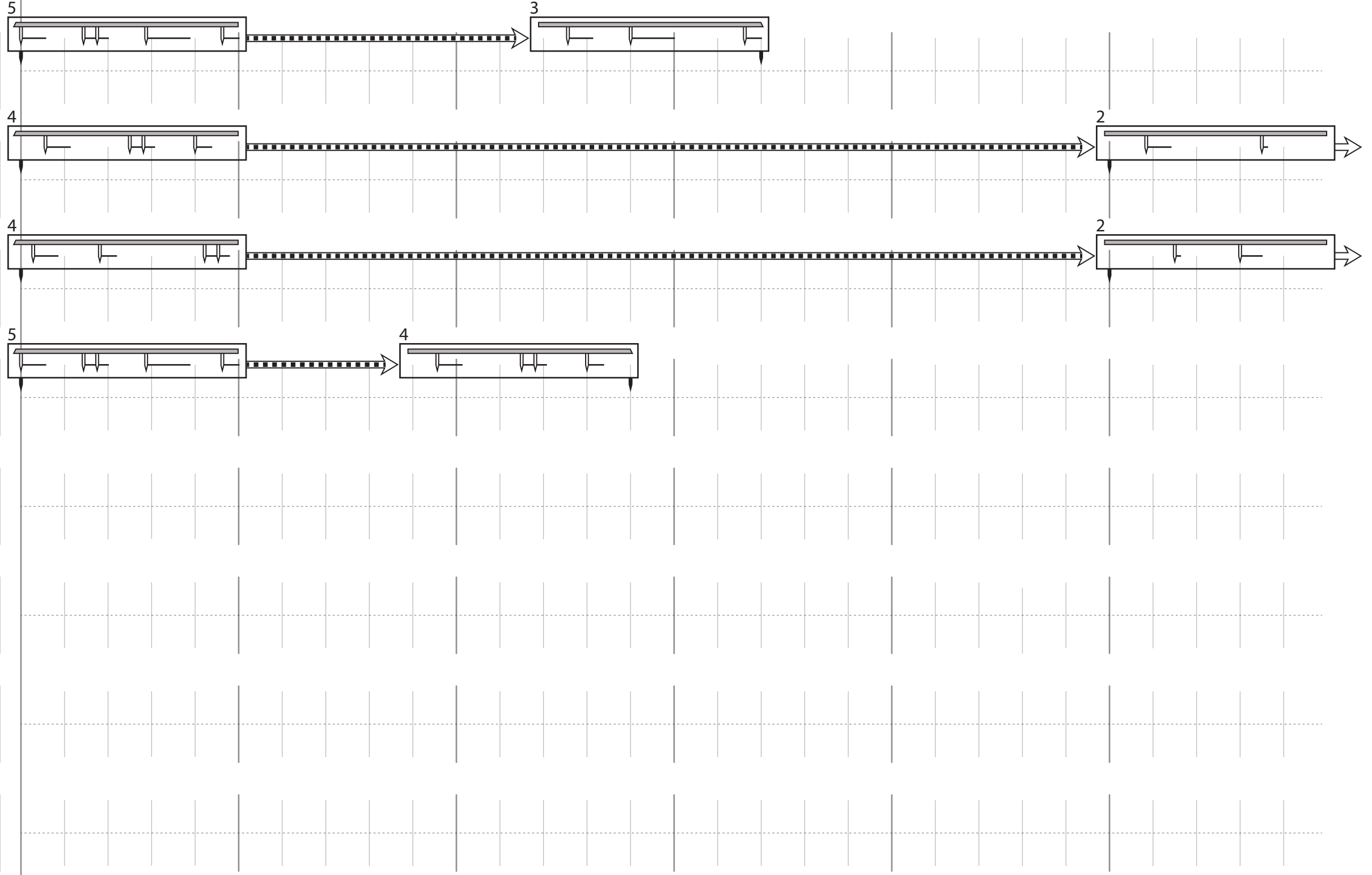
S4

S5

S6

S7

S8



8:30

8:35

8:40

8:45

8:50

8:55

S-O-L

S1

S2

S3

S4

S5

S6

S7

S8

5

2

2

2

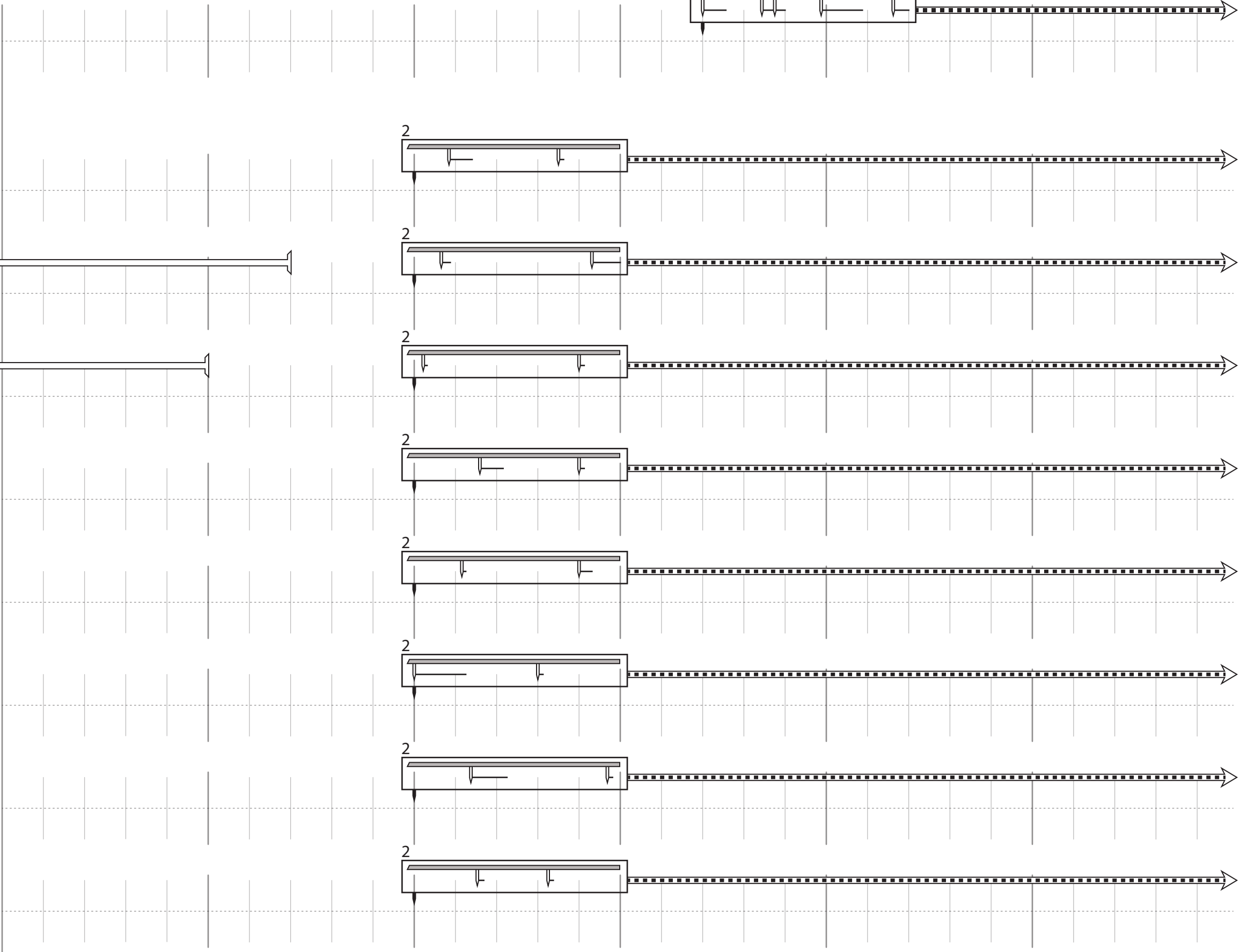
2

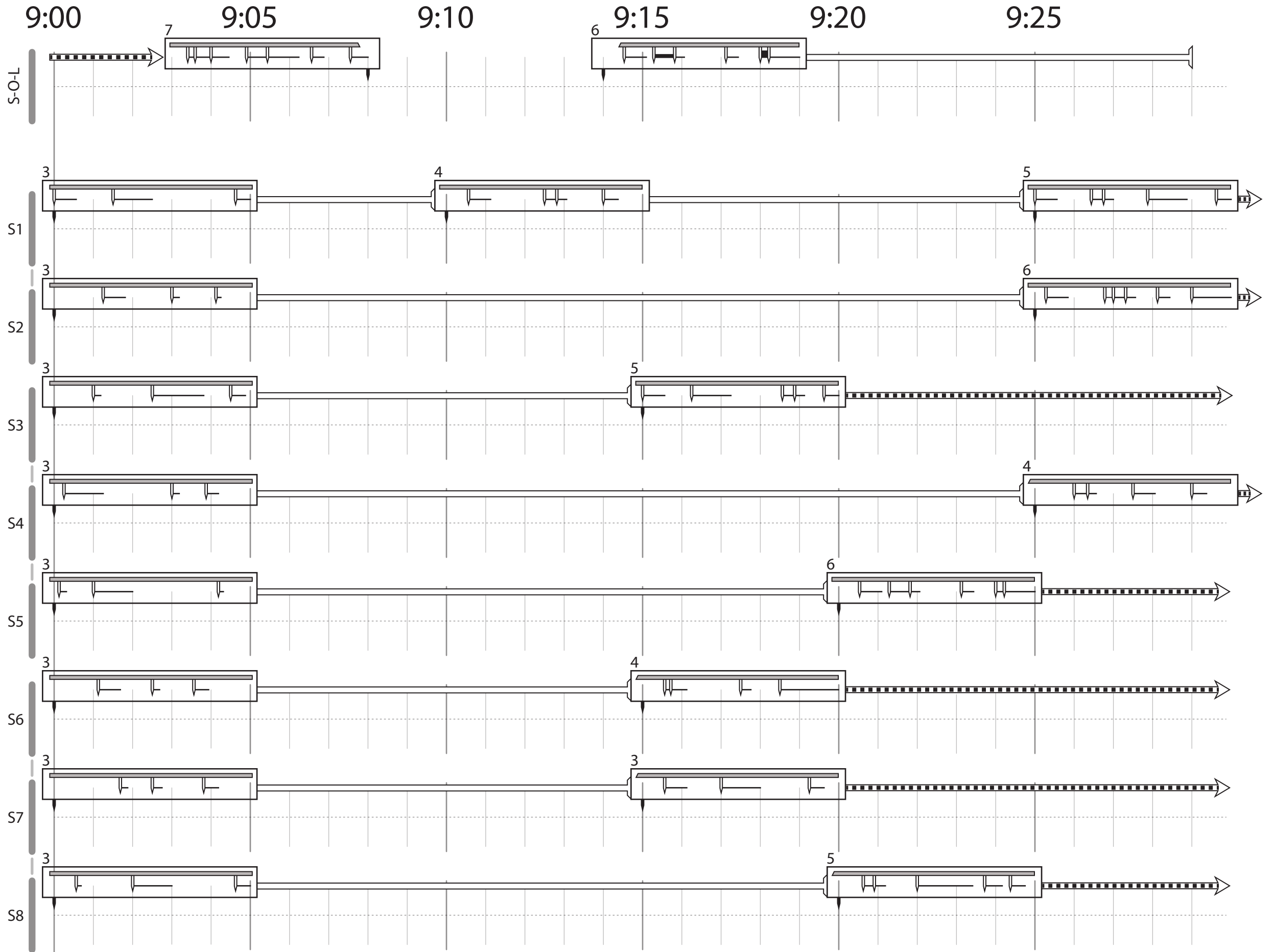
2

2

2

2





9:30

9:35

9:40

9:45

9:50

9:55

S-O-L

S1

S2

S3

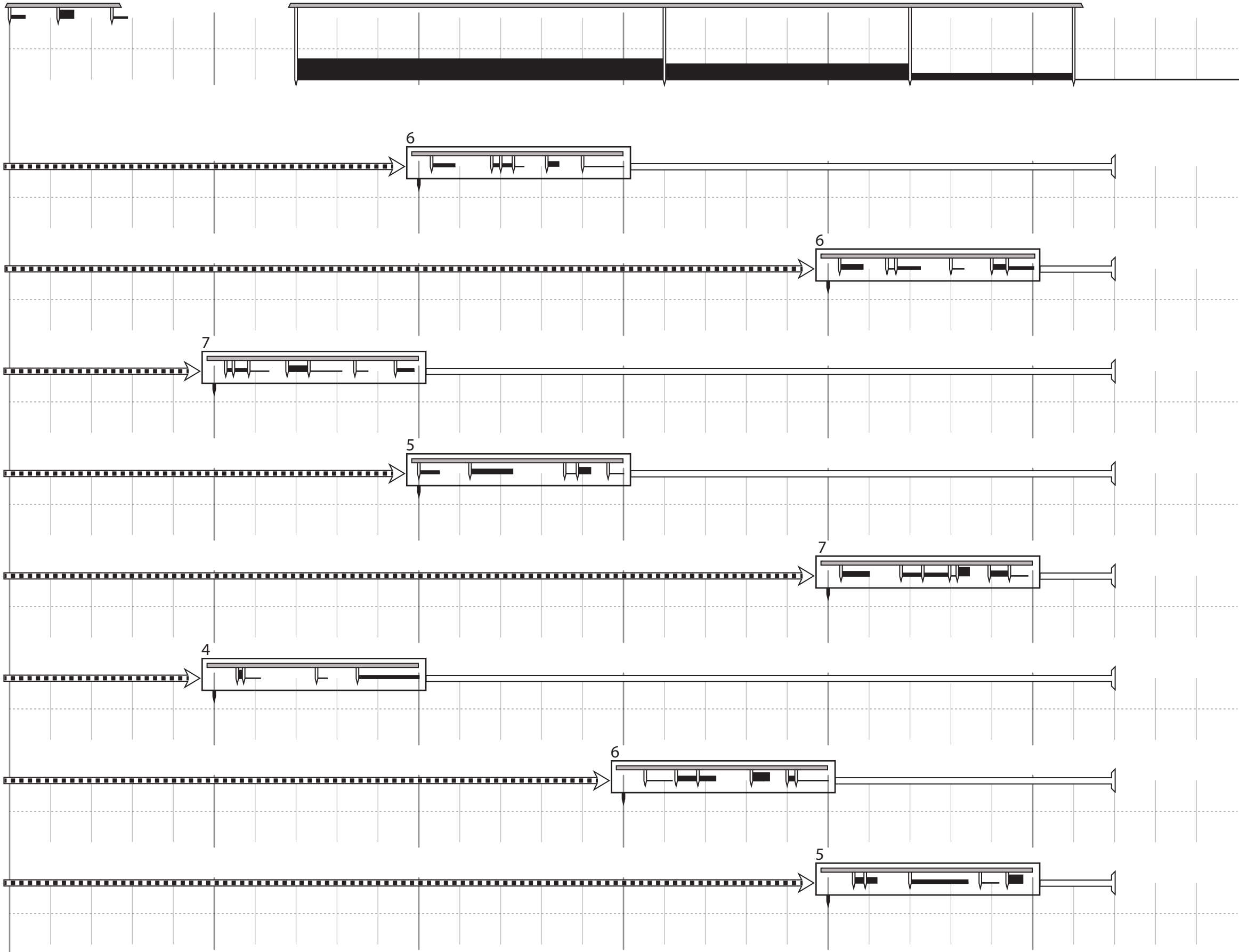
S4

S5

S6

S7

S8



10:00

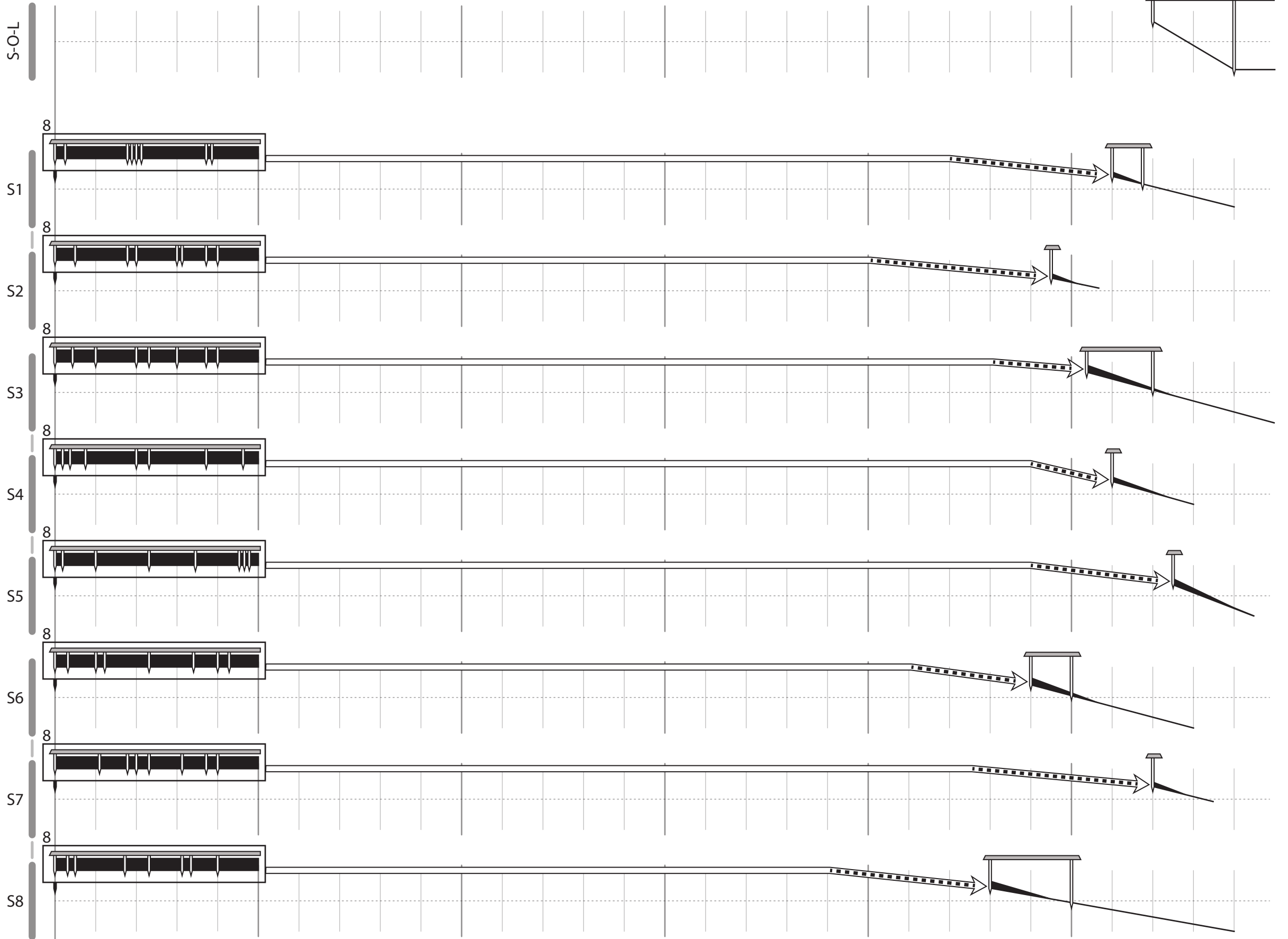
10:05

10:10

10:15

10:20

10:25





10:30

10:35

10:40

10:45

10:50

10:55

S-O-L

S1

S2

S3

S4

S5

S6

S7

S8

