

# ACTION MUSIC

Erik Griswold

for any number of instruments

# Notes on the performance of **Action Music**

## INSTRUMENTATION

Action Music may be played by any number of instruments, in any combination, from soloist to orchestra!

## COORDINATION

The rhythms and contours should be played together, in unison (except in graphic, improvisational sections, where the performers play independently).

## PITCH

If using a pitched instrument, the pitch should be interpreted roughly as covering the entire range of the instrument, so that pitches under the staff represent the lowest sounds on the instrument, and pitches above the staff represent the highest sounds on the instrument. However, a performer may decide to focus on a smaller range of their instrument for particular sections, depending on the context, and using their discretion.

## TONE QUALITIES

In general performers should use extreme tone qualities and techniques, and follow changes in the notehead shape and performance directions as a guide for their own changes of tone.

For example:

Woodwind players might use slap tongue for Xs, singing and playing tones for “tone cluster” notation, multiphonics for triangle or diamond noteheads.

Brass players might use a combination of percussive staccato, changes of mute, singing and playing, varying lip pressure to interpret various sections.

String players might use extreme bow pressure, sul ponticello, Bartok pizz, triple or quadruple stops, or other techniques to articulate the various moods and notehead shapes.

Keyboard and percussionists may be able to read the notation in more conventional manner, but should try to achieve sounds which articulate the moods given: “Massive noise,” “Drunken, wobbly,” “Sharp and edgy.”

**Action Music** was created in 2013 for Clocked Out and Ensemble Offspring for their collaborative sound event “The Listening Museum,” with generous support from the Australia Council for the Arts.

# ACTION MUSIC

ERIK GRISWOLD

Zany, with an exuberant bebop inflection

♩ = 120-132

The musical score is written for guitar in 4/4 time. It consists of nine staves of music, each starting with a measure number. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a *fff* dynamic marking. The second staff includes a *ffp* marking and a triplet of eighth notes. The third staff features a *ff* marking and a wavy line indicating a tremolo effect. The fourth staff has a *ffp* marking and a triplet. The fifth staff includes a *ff* marking and a wavy line. The sixth staff has a *ff* marking and a triplet. The seventh staff includes a *ff* marking and a triplet. The eighth staff has a *Brittle* marking and a triplet. The ninth staff includes a *a bit subdued* marking and a triplet. The score is characterized by its complex rhythmic patterns and dynamic contrasts.

ACTION MUSIC

50

3 3 3

56

3

*sub p*

61

*Brutal*

*ff*

67

*Muffled and quizzical*

70

74

*p*

78

82

86