4-2019

Anecdoche

Joshua Ryan Spaulding

*University of Nebraska-Lincoln, jspaulding3@unl.edu*

Follow this and additional works at: [https://digitalcommons.unl.edu/musicstudent](https://digitalcommons.unl.edu/musicstudent)

Part of the [Composition Commons](https://digitalcommons.unl.edu/musicstudent)


[https://digitalcommons.unl.edu/musicstudent/127](https://digitalcommons.unl.edu/musicstudent/127)

This Article is brought to you for free and open access by the Music, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Student Research, Creative Activity, and Performance - School of Music by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.
ANECDOCHE

by

Joshua R. Spaulding

A THESIS

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Master of Music

Major: Music

Under the Supervision of Professor Gregory Simon

Lincoln, Nebraska

April, 2019
ANECDOCHE

Joshua Ryan Spaulding, M.M.

University of Nebraska, 2019

Advisor: Gregory Simon

Utilizing various visual and aural mediums, Anecdoche tells a story that allows the audience to examine modern American/global culture from a third person perspective. Each artistic medium adds their own voice or opinion to the story and thus further colors and clutters the stage. This represents the extremes of communication that humans have risen to in the 21st Century. The term Anecdoche means a conversation in which everyone is talking, but nobody is listening. In the same way, for much of the work, the different elements of the production aim to make their voice heard, while simultaneously cluttering the visual and aural performance space. As the music progresses, the audience is taken on a journey to escape the stasis of Anecdoche to achieve a status of more legitimate, wholistic connection with humanity.

Dedicated to my God, my family, and Dr. Greg Simon.
Josh Spaulding

Anecdoche

For Mezzo-Soprano, Tenor, Pierrot Ensemble, Small Jazz Combo, Percussion, and Various Multimedia

(2018-19)

Spaulding Music Productions
Program Notes

Anecdoche

n. a conversation in which everyone is talking but nobody is listening, simply overlaying disconnected words like a game of Scrabble, with each player borrowing bits of other anecdotes as a way to increase their own score, until we all run out of things to say.

Utilizing various visual and aural mediums, Anecdoche tells a story that allows the audience to examine modern American/global culture from a third person perspective. Each artistic medium adds their own voice or opinion to the story and thus further colors and clutters the stage. This represents the extremes of communication that we as humans have risen to in the 21st Century.

Anecdoche begins as a portrait of modern interaction through the use of technology. This paradigm allows us to communicate with each other almost limitlessly regardless of distance apart, while also permitting us to forgo direct human interaction if desired. This allows many individuals to express their own views with more confidence than when they discuss these things with people directly (for better or for worse). The visual aspects at the beginning travel from a point of absorbed interaction with technology to detachment and overwhelming reaction to what they find from people they are interacting with. This pushes the visual elements to realize that all the performers on stage are separated as if there are walls between them.

From here, the second movement of the piece focuses on the walls (both figuratively and literally) that we as society have built between each other. Focus on loneliness, fear, paranoia, and isolationism ensues. By the end of the second portion, the visual elements decide to break through the barriers placed in front of them to try to legitimately connect them together.

The third movement of the piece displays the struggle to break through the barriers. All elements show considerable resistance from society and cultural ideologies that want to keep modern dogmas in place. Emphasize resilience to change, and the protagonist does not triumph, but fails to connect/change.

The fourth movement begins with the protagonist visual elements lying in defeat. There is focus on the question about whether humanity can be/deserves to be saved from themselves and from the cage we are held in. Deep reflection and self-doubt ensues.

Anecdoche concludes with the realization that even though things seem grim, and society seems to be in shambles, change comes from changing oneself and never giving up. Persevering to be the change in the world that you want to see is what will save the world, and as more and more people realize this, perhaps then we can be free. There is still emphasis on the tremendous amount of work left to do, and the piece ends with an ominous warning of these issues through the use of a chorus in a quasi-Gregorian fashion.

~ Josh Spaulding, April 5, 2019
How soft this Prison is (1334)
by Emily Dickinson

How soft this Prison is
How sweet these sullen bars
No Despot but the King of Down
Invented this repose

Of Fate if this is All
Has he no added Realm
A Dungeon but a Kinsman is
Incarceration—Home.

The Conqueror Worm (Segments)
by Edgar Allan Poe

Lo! ’t is a gala night
Within the lonesome latter years!
An angel throng, bewinged, bedight
In veils, and drowned in tears,
Sit in a theatre, to see
A play of hopes and fears,
While the orchestra breathes fitfully
The music of the spheres.

Mimes, in the form of God on high,
Mutter and mumble low,
And hither and thither fly—
Mere puppets they, who come and go
At bidding of vast formless things
That shift the scenery to and fro,
Flapping from out their Condor wings
Invisible Wo!

Out—out are the lights—out all!
And, over each quivering form,
The curtain, a funeral pall,
 Comes down with the rush of a storm,
While the angels, all pallid and wan,
Uprising, unveiling, affirm
That the play is the tragedy, “Man,”
And its hero, the Conqueror Worm
Instrument List

- **Pierrot Ensemble**
  - Flute
  - Clarinet in Bb
  - Violin
  - Cello
  - Piano

- **Jazz Combo**
  - Tenor Saxophone
  - Guitar
  - Double Bass
  - Drum Set / 2 Oct. Crotales

- **Vocals**
  - Mezzo Soprano
  - Tenor

- **Percussion (1 Player)**
  - 5 Oct. Marimba
  - Vibraphone
  - Glockenspiel
  - 4 Large Tom-Toms (different pitched)
  - Kick Drum

**Drum Set Key**

- Hihat
- Bass Drum
- Floor Tom
- Snare Drum
- Mount. Tom
- Ride
- Hihat
- Crash, etc.
Anecdoche
Mvmt 1: Overture / The Illusion

Josh Spaulding

Copyright © 2018-19 Josh Spaulding Music Productions. All Rights Reserved.
ANECDOCHE
Full Transposed Score

Poignant, yet
Aggressive

flutter tongue
growl

Ten. Sax

J. Gir

Bartok pizz.

Db

Dr

Perc
ANECDOCHE
Full Transposed Score

S. Solo

T. Solo

Fl

Cl

Vln. 1

Vc

Pno

Ten. Sax

J. Grn

Db

Dr

Perc
ANECDOCHE
Full Transposed Score

S. Solo

T. Solo

Fl

Cl

Vln.

Vc

Pno

Ten. Sax

J. Grn

Db

Dr

Perc

Play notes in box
haphazardly in any order

open on C#f
whole tune scale,
wildly! Build into m. 67

of
Moving Forward,
Grooving, yet Cautious
Repeat 1x

Subtle, but still moving forward
switch to groove; guitar and sax soloing
Em1in1

Subtle, but still moving forward
switch to groove; guitar and sax soloing
Em1in1

Subtle, but still moving forward
switch to groove; guitar and sax soloing
Em1in1

Subtle, but still moving forward
switch to time; guitar and sax soloing

Marimba
Mvmt. 2: The Cage

Spacious, Void of Clear Pulse

\[ \text{\textit{j} = 60} \]

Soprano Solo

Tenor Solo

Flute

Clarinet in Bb

Violin I

Violoncello

Piano

Tenor Saxophone

Electric Guitar

Double Bass

Crotales (2 octaves)

Crotales Drumset

Glockenspiel
With Pensive Reflection

ANECDOCHE

Full Transposed Score

S. Solo

Pno.

Vibraphone

Glock.

66

S. Solo

Pno.

Vib.
With Painful Sorrow

How sweet these sul-len bars
in-car-cer-a-tion: Home

Home

ff

ff

mf

mf

fp

fp

fp

fp
ANECDOCHE
Full Transposed Score

S. Solo

How sweet these sul - len bars in - car - cer - a - tion: Home

T. Solo

How sweet these sul - len bars in - car - cer - a - tion: Home

Fl.

Cl.

Vln. I

Vc.

Pno.

Ten. Sax.

E. Gtr.

Db.

Dr.

Glock.
**ANECDOCHE**

Pensive

L  \( \text{\textcopyright} \) 75

Full Transposed Score

S. Solo

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)

T. Solo

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)

Fl.

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)

Cl.

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)

Vln. I

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)

Vc.

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)

Pno.

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)

Ten. Sax.

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)

E. Gtr.

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)

Db.

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)

Dr.

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)

Glock.

\( \text{In - car - cer - a - tion} \)

\( \text{Am I really free?} \)
With Sudden, Fluttering Brilliance

ANECDOCHE
Full Transposed Score
192 P Bursting with Joyful Ambivalence

S. Solo

T. Solo

Fl.

Cl.

Vln. I

Vc.

Pno.

Ten. Sax.

Smooth strumming

E. Gtr.

Db.

Dr.

Mar.
Mvmt. 3: Break The Barrier
Mvmt. 4: The Tragedy, Man

Electronic, Deep Sounds
Wait for Conductor to cue m. 2

Broken, Fragmented, Hurt
\( \text{j} = 60 \)

Operatic

Lo! it is a gala night
within the lone-some lat-ter years!
An an-gel throng, be-timed, be-dight in veils, and dream’d in

S. Solo

Pno.

tears, sit in a thea-tre, to see a play of hopes and fears,
While the or-ches-tra breaths ful-ly the mu-sic of the
S. Solo

T. Solo

Fl.

Cl.

Vln. 1

Vc.

Pno.

Ten. Sax.

Db.
Dramatically, Drawn Out, Rubato with Tenor

S. Solo

play is the tragedy, "Man, and its hero the Conqueror"

T. Solo

play is the tragedy, "Man, and its hero the Conqueror"

Pno.

Db.

"Quiet, With Forward Motion"

Attaca to Mvmt 5 immediately

S. Solo

T. Solo

Pno.
Mvmt. 5
Finale: Breakthrough

Building from Nothing,
With Deep, Unfulfilled Longing

solo, passionately
ANECDOCHE
Full Transposed Score

D
Sparkling,
With Budding Radiance

Vc

Dr

Db

J. Gir.

Ten. Sax

Pno

Cl

Fl

T. Solo

S. Solo

poco accel.

slow, quiet dramatic fill

Heavier, rock-like balance under singers!

4

(4)

poco accel.