

BOOM!!! ...for Real!

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

DOCTOR OF MUSICAL ARTS

by
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BOOM FOR REAL

Steven Jon Landis, Jr., Candidate for the Doctor of Musical Arts Degree

University of Missouri-Kansas City, 2017

ABSTRACT

BOOM!!! ...for Real! is a fifteen-minute chamber concerto for alto saxophone (doubling tenor) and mixed chamber ensemble. The paintings and techniques of three American expressionist painters—Cy Twombly, Franz Kline, and Jean-Michel Basquiat— influence the concerto. Three continuous movements connected by two cadenzas organize the composition. The movements portray and develop aspects of each painter's technique of improvisation and structure, while the cadenzas serve as transitions between movements.

Twombly's use of loops and pseudo-script in the paintings *Untitled (New York City)*, 1968 and the series *Three Notes From Salalah* and *Camino Real* influence the first movement and first cadenza. Three sections divide the movement, with each section representing a work or series. The movement explores linear gesture using a contrapuntal framework of temporally independent voices within a tutti texture, creating a dichotomy between independence and integration. The cadenza, scored for solo alto saxophone, continues the

preoccupation with line by merging improvisation and gesture. It is a collection of melodic contours composed from tracing leaves gathered during an autumn hike.

The through-composed second movement explores shifting textural opacity reflected in the work of Franz Kline. The manipulation of dissonances and orchestration color the initial wide-spaced octaves. Outbursts of agitated melodic activity accumulate to activate the foreground and create a sense of randomness. However, background strata such as pacing, rhythmic durations, and structure are controlled using proportional relationships. The dichotomy between melodic gesture and controlled background of the movement reflects Kline's methodology versus public perception of his work.

The graffiti tags and paintings of Jean-Michel Basquiat inspire the second cadenza and the final movement and feature the tenor saxophone. Spoken text, noise, rhythmic momentum, and improvisation evoke the frenetic nature of Basquiat's work. The final movement develops the energy of the cadenza, by adding a constant juxtaposition and layering of fragmented and disparate musical material, comprised of noise, improvisation, text, and hints of vernacular music genres. Rapid changes of texture, orchestration, volume, and temporality shape the dramatic arc.

The complete concerto unfolds with spontaneity of form, vivid color, and dramatic arc using the gestural and structural techniques of Twombly, Kline, and Basquiat.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance have examined a dissertation titled “BOOM!!! ...for Real!” presented by Steven Jon Landis, Jr., candidate for the Doctor of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

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CONTENTS

ABSTRACT.....	iii
INSTRUMENTATION	vii
PERFORMANCE NOTES	viii
ACKNOWLEDGMENTS	x
BOOM!!! ...FOR REAL!	1
VITA	42

INSTRUMENTATION

Soloist: Alto Saxophone in E-flat (doubling Tenor Saxophone in B-flat)

Flute

Bass Clarinet in B-flat (with C extension)

Violin

Double Bass

Percussion (one player)

Drum set

Waterphone

Found-objects:

Membranophone with dense punch

Resonant wooden surface

Bright resonant metal plate

Low-pitched dark bell-like metallic plate

Three or four (indefinite) high-pitched metallic objects

One or more dark resonant and low-pitched metallic plates

Piano

Score is transposed

Duration: 15-minutes

Saxophone Performance Notes

Improvise pitch within given range teeth on reed improvise highest pitch key slap growl fluttertongue (flz.) lip smack/kiss reed

air tone speak noise: improvise a verbal utterance (ex: "uh!", "huh!", tongue clicks, squeaks, exhales, etc.) small pitch bend gliss. standard slap tongue open slap tongue secco slap tongue

Improvise Timbral variations in pitch • standard fingering ○ alternate fingering Inhale while playing Inhale Improvise wide and erratic vibrato

quarter tone flat eighth tone flat eighth tone sharp quarter tone sharp quarter tone plus eighth tone sharp half step plus eighth tone sharp Three quarter tones sharp

All multiphonic fingerings are referenced in the 2012 2nd, revised printing of *The Techniques of Saxophone Playing* by Marcus Weiss and Giorgio Netti

* Multiphonics are listed in the order they appear in the score.

Alto

p.82 #10 p.86 #42 p.82 #7 p.83 #11 p.83 #14 p.83 #16 p.82 #10 p.83 #18

p.83 #16 p.84 #30 p.84 #29 p.83 #15 p.84 #24 p.92 #107 p.83 #17

Tenor

p.98 #45 p.106 #125 p.106 #122 p.99 #55 p.95 #18

Tutti Performance Notes

Flute

Improvise chromatic whistle tones small pitch bend Speak Flute: *Tu!*
Speak syllable on attack Improvise pitch within given range Timbral trill Inhale while playing.
Lips should cover the embouchure hole.

Bass Clarinet

Improvise pitch within given range Improvise highest pitch Inhale while playing.

Violin

bow behind the bridge Mute strings with left hand.
Use excessive pressure and circular rocking bow motion to create scratch tone. fingernail pizz. gliss.

Double Bass

snap pizz. Mute strings with left hand.
Use excessive pressure and circular rocking bow motion to create scratch tone. bow behind the bridge Improvise pitch within given range gliss. Improvise wide and erratic vibrato

Piano

Improvise pitch within given range mute string with finger (create harmonic) Improvise chromatic cluster chord

Percussion

Instrument List

- Drum Set

Bass Snare (on rim) Hi-Hat Crash Cymbal

- Waterphone

Found-Objects:

- Large membranophone, dense sound with punch (substitute: Floor Toms)
- Resonant wooden surface: large cutting board, table or desk.
There should be frequency variation depending on speed and pressure of the brushes on the surface. (substitute: large bass drum and wire brushes)
- Bright resonant metal plate (substitute: Tam-Tam or Crash Cymbal)
- Low-pitched dark bell-like metallic plate: (substitute: (Heng, Thai, Gamelon) gong, Bell plate, large Bronze Chinese "Han" Bell)
- Three or four high-pitched (indefinite) metallic found-objects. Bell-like and otherworldly.
(suggestions include: large coiled automotive springs, suspended wrenches, Large Spiral Trash Cymbal, Bell plate)
- One or more dark, resonant and low-pitched metallic plates.
(substitute: Heng, Gamelon, Thai (pitched between G-B) gongs, and/or large suspended Sizzle or China Crash Cymbal, Bell plate(s) (pitched between G-B))

Mallets

- drum sticks
- wire brushes
- metal hand mixing whisks
- metal beater
- bass bow
- wooden mallet or hammer
- heavy wooden mallet (covered in cloth, leather, or felt)
- friction mallets
- hard felt mallet
- soft felt mallet
- brass mallets
- rubber mallets
- plastic mallets

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DEDICATION

To my wife Amy

BOOM!!! ...for Real!

dedicated to Zachary Shemon

Steven Jon Landis, Jr.
(b. 1977)

score is transposed

I. Untitled (loops, boats, and other things) after Cy Twombly

Molto Energico,
chaotic with forward momentum
♩ = 132 - 136

Alto Sax. *Timbral* *ad lib. erratic continuous rhythm and small dynamic swells.* *ad lib. fingerings: BisB- BisB+ta BisB+3* *circular breathe or breathe in m. 4.*
f *ff*
asynchronous: ad lib. fast tempo (♩ = 120 - 144)

Flute *f*
asynchronous: ad lib. fast tempo (♩ = 120 - 144)

Bass Clarinet *f*
asynchronous: ad lib. fast tempo (♩ = 120 - 144)

Violin *f*
asynchronous: ad lib. fast tempo (♩ = 120 - 144)

Double Bass *f*
asynchronous: ad lib. fast tempo (♩ = 120 - 144)

Percussion *ff*
bright resonant metal plate found-object (substitute tam or crash cymbal)
*** membranophone: (graduated tom(s) or others, found-objects) dense with punch and little resonance with sticks or hard felt mallets.*
Improvise chromatic cluster.

Piano *ff* *f sub.*

5
A. Sax. *ad lib.*

Fl.

B. Cl.

Vln.

D.B.

Perc.

Pno.

"Blackboard Loops"

ad lib. fingerings:
BisB- BisB+1a BisB+3
Timbre

9

A. Sx. *p* *mf* *p*

Fl. asynchronous: ad lib. fast tempo and material (keep basic shape) *f* *p* sub.

B. Cl. asynchronous: ad lib. fast tempo and material (keep basic shape) *f* *p* sub.

Vln. asynchronous: ad lib. fast tempo and material (keep basic shape) behind bridge *f* *fp* *p* sub.

D.B. asynchronous: ad lib. fast tempo and material (keep basic shape) *f* *sfz* *fp* *p* sub. molto sul pont.

Perc. Stir in circles and loops: Use resonant wooden surface such as a cutting board, table, or desk. Use metal wire whisks. There should be frequency variation depending on speed and pressure of the brushes on the surface. (substitute large bass drum and wire brushes) *fp* ad lib. small dynamic swells

Pno. asynchronous: ad lib. fast tempo and material (keep basic shape) *f* *p* *fp* *f*

13

A. Sx. *fp* *f* *fp* *f*

Fl.

B. Cl.

Vln.

D.B.

Perc. *fp* *fp*

Pno.

16

A. Sx. *fp* *f* *p* *f* *fp*

Fl.

B. Cl.

Vln.

D.B.

Perc. *fp* *fp*

Pno.

19

A. Sx. *fp* *f* *mp* *f* *p* *p < mf > p*

Fl. almost all breath tone asynchronous: ad lib. fast tempo and material (keep basic shape) *f* *p* *f* *p*

B. Cl. asynchronous: ad lib. fast tempo and material (keep basic shape) *p* *fp*

Vln. (+)

D.B. asynchronous: ad lib. fast tempo and material (keep basic shape) *p*

Perc. with friction mallet (only switch mallets if you are using bass drum) *p* *mf* *p* *fp* ad lib. small dynamic swells

Pno.

optional: mm. 21 - 26 and 28 - 29
 improvise quarter tone motion centered around B. Follow shape of written phrase.

22

A. Sx. *p* *mf* *fp* *mf* *p* *f* *p* *f* *mp*

Fl.

B. Cl. *fp* *f* *p*

Vln.

D.B. *f* *p*

Perc. *fp* *fp*

Pno.

26

A. Sx. *fp* *f sub.* *fp*

Fl.

B. Cl.

Vln.

D.B.

Perc. *fp* *fp*

Pno.

B

29

A. Sx. *ff sfz sfz*

Fl. *p mp p*

B. Cl. *p cresc.*

Vln. *ff p mf p sub mf*

D.B. *ff sub.*

Perc. *fp fp*
stir with wire brush (only switch mallets if you are using bass drum)

Pno. *sub. ff sub. p*

33

A. Sx. *sfz sfz sfz sfz*

Fl. *mf mp sub. f mp f*

B. Cl. *f p*

Vln. *p mf p sub. mf mp*

D.B.

Perc. *fp*

Pno.

Timbral

C

36

A. Sx. *f* *ff* asynchronous: ad lib. fast tempo and material (keep basic shape)

Fl. *f* *fp* *f* asynchronous: ad lib. fast tempo and material (keep basic shape)

B. Cl. *f* *p* *sfz* *f* asynchronous: ad lib. fast tempo and material (keep basic shape)

Vln. *f* asynchronous: ad lib. fast tempo and material (keep basic shape)

D.B. *f* *f* asynchronous: ad lib. fast tempo and material (keep basic shape)

Perc. stir the soup *fp* *f*

Pno. *f* *f* improvise brief sporadic gestures. asynchronous: ad lib. fast tempo and material (keep basic shape)

39

A. Sx. *fp* *ff*

Fl.

B. Cl.

Vln.

D.B.

Perc. *fp* *f* scrape metallic plate (found-object or substitute) with metal beater L.V.

Pno.

Molto Tranquillo,
barcarolle $\text{♩} = 50 - 60$

41

A. Sx. *n*

Fl.

B. Cl.

Vln. *ppp* *pp* *n*

D.B. *pizz.* *pp*

Perc. bowed water phone *f* molto vib. L.V. *p* molto vib. *sfz* with fingers *p* strum L.V. *pp* bowed *pp*

Pno. *pp* *ppp*

Quasi Senza Misura
(loose vertical alignment)
meno mosso $\text{♩} = 50 - 60$ Notes From Salalah (I)
shadow tones

46

A. Sx. *ppp* *pp* *ppp* *pp*

Fl. almost all breath tone *fp* *pp* *sim.* *p*

B. Cl.

Vln.

D.B.

Perc. L.V. *p*
Use large bell, gong, etc. with wooden mallet or hammer
create very dark, deep, and resonant sound.

Pno. *p sub.* *pp* *10*

49

A. Sx. *p* *pp* *f sub. > p* *pp* *p* *pp*

Fl. *sim.* *ord.* *pp < p > pp* *p* *pp*

B. Cl.

Vln.

D.B.

Perc.

Pno. *f* *p* *pp* *p* *pp*

Timbral

D

52

A. Sx. *sfz* *fp* *ff sub.* *pp sub.* *p* *pp* *fp* *ppp* *f*

Fl.

B. Cl.

Vln. *punta d'arco* *poco a poco molto sul pont.* *pp*

D.B.

Perc. *p*

Pno. *p* *f* *p*

expanding vib.

Measured

55

A. SX. poco a poco molto cresc. *sfz* *sfz* *ff* *sfz*

Fl. *fp* *f*

B. Cl. *p* *f*

Vln. ord. (♯) (♯) *n* *sfp* *pp*

D.B. arco *sfz* (♯) (♯) *p*

Perc.

Pno. *f* *sfz* *p sub.* *f sub.* *pp*

Quasi Senza Misura
(loose vertical alignment)
Ethereal, flowing ♩ = 55 - 60
Notes From Salah (II)

(more air than pitch, unfocused sound)

58

A. SX. *fp* *f* *p* *pp*

Fl. *p sub.*

B. Cl. *p* *a piacere*

Vln. *p*

D.B. *p*

Perc. High (indefinite) pitched metallic objects bell-like and otherworldly (automotive spring coils, glass jars) with hard mallets (rubber, brass, plastic) L.V. *pp*

Pno. *f*

61

teeth on reed

A. Sx. *fp* *p* *pp* *pp* *p* *pp* *ppp*

Fl. *p*

B. Cl. *f* *p* *mf sub.* *p*

Vln.

D.B. *mf*

Perc.

Pno. *f* *p* *mf*

64

Measured

A. Sx. *f* *ff* *p* *mp* *pp* *fp*

Fl. *p*

B. Cl. *p*

Vln.

D.B. *p*

Perc. L.V.

Pno. *p sub.* *mf*

F

67

A. Sx. *p* *ppp* *f* *pp*

Fl. *f* *p* *f* *p*

B. Cl. *pp*

Vln. *ppp*

D.B. *ppp*

Perc.

Pno. *pp* *f* *p*

Quasi Senza Misura
(loose vertical alignment)
Flowing more freely ♩ = 76 - 92

Notes From Salalah (II)
subtone

71

A. Sx. *pp* *p* *pp* *p > pp* *ff > p fp < f > ppp*

Fl.

B. Cl.

Vln. *sfz* *f > p* *f* *pp* *f > pp*

D.B.

Perc. *p* *scrape metallic plate (found-object or substitute) with metal beater* L.V.

Pno. *f* *pp* *mp* *f*

Timbral

molto sul pont.

ord. jeté

75 Measured improvise a quick upward pitch bend

A. Sx. *mf* *mp* *f* *p* *fp*

Fl. *fp*

B. Cl. *p* *f*

Vln. *pp* *p* *fp* *sfz*

D.B. *p* *sfz*

Perc. with friction mallet *p* *mf*

Pno. *f*

G Senza Misura ♩ = 40 - 48
 Light and airy
 As if you were writing a haiku about Peonies

79

A. Sx.

Fl. *f* *mp* *f* *ppp*

B. Cl. *f* *p* *fp* *mf* *p*

Vln. *f* *p* *mp* *pp*

D.B. *f* *ff* *p* *pp*

Perc. *sfz* *ff* *f*

Pno. *f* *p* *f* *sub.* *mp* *mf* *sub.* *pp*

Timbral

membranophone: (graduated tom(s) or others, found-objects)
 dense with punch and little resonance with sticks or hard felt mallets.

molto flautando e sul ponticello

molto portamento
 molto flautando e sul ponticello

scrape with wire brush

Measured
♩ = 84 Energetic and driving

83 Camino Real

A. Sax. Fl. B. Cl. Vln. D.B. Perc. Pno.

87

[H]

A. Sax. Fl. B. Cl. Vln. D.B. Perc. Pno.

90

A. Sx. *ff*

Fl. *f sub.*

B. Cl. *f sub.*

Vln. *f sub.*

D.B. *f sub.*

Perc. *p* *f* *fp* *fp*

Pno.

93

A. Sx. *f sub.*

Fl. *ff* *f*

B. Cl.

Vln.

D.B.

Perc. *f*

Pno. *ff*

1

96

A. Sx. *ff*

Fl. *ff*

B. Cl. *ff*

Vln. *ff*

D.B. *ff*

Perc. *mf* *fp* *f* *pp*

Pno. *ff* *f*

8th

98

A. Sx.

Fl.

B. Cl.

Vln.

D.B.

Perc. *f* *p* *mf*

Pno.

101

A. Sx. *f*

Fl. *sfz*

B. Cl. *sfz*

Vln. *sfz*

D.B. *sfz*

Perc. *fp*

Pno. *ff*

103

Timbral

A. Sx. *fff* sim. as in the introduction Attacca into Cadenza I

Fl.

B. Cl.

Vln.

D.B.

Perc. *fff* with heavy stick or hard felt mallet

Pno. *f* *fff* *15^{me}* L.V.

Improvise high register chromatic cluster.

bright resonant metal plate found-object (substitute tam or crash cymbal) L.V.

release pedal 10" - 15" into the first cadenza

Cadenza I
A Gathering of Autumn on the Poetry Trail

Alto Saxophone

Improvise a cadenza using the given contours. The horizontal lines reference a middle register as defined by the performer at the time of performance.

Either choose six systems of contours to perform for 10 seconds each or perform all ten systems for 6 seconds each. The cadenza should last for approximately 1 minute.

The image displays ten systems of musical staves, each consisting of five horizontal lines. Hand-drawn contour lines are scattered across these staves, representing pitch movements for improvisation. The contours vary in shape, including sharp peaks, gradual rises, and wavy lines. Some contours span multiple staves, while others are contained within a single staff. The lines are drawn in a simple, sketchy style, typical of a composer's initial ideas for a cadenza.

II. Balopticon [un][re]Focused
after Franz Kline

Atmospheric, resonant
♩ = 46

Alto Sax. *ppp* *pp* *ppp*

Flute

Bass Clarinet *ppp* *pp* *ppp* *pp*

Violin

Double Bass *ppp* *p*

Percussion
One or more dark, resonant, and low-pitched metallic plate found-objects. Substitute: Bell plate, Heng, Thai (pitched between G-B), and Gamelan gongs and/or large suspended, sizzle, or China crash cymbals.
ppp with soft mallets L.V. with sticks *f* L.V. scrape with wire brushes *p* L.V.

Piano
p
molto legato sempre
♩ (until Cad. II)

5

A. Sax. *fpp* *p* *ppp* to air

Fl.

B. Cl. *ppp* *ppp* *pp* *ppp*

Vln. *pp* *ppp* *ppp* *pp* *sfz* behind the bridge

D.B. *ppp* *pp* *ppp* *pp* *sfz*

Perc. Stir with brushes L.V. *ppp* *f* With friction mallets L.V. *ppp* *p*

Pno. *mp* *p*

9

A. Sx. *ppp* *pp* *ppp* *p*

Fl.

B. Cl. *pp*

Vln. *pp* *ppp*

D.B. *mp* *p*

Perc.

Pno.

A

13

A. Sx. *n* *ffp* *pp*

Fl. *pp* *ppp* *pp* *p* *ppp*

B. Cl. *fp* *ff* *ppp*

Vln. *fp* *ff*

D.B. *mf* *p*

Perc. *pp* *p*

Pno. *mf* *p*

Mute strings with left hand. Use excessive pressure and circular rocking bow motion to create scratch tone.

With friction mallets in a circular motion along the outer perimeter of plate.

17

A. Sx. *pp* *p* *pp*

Fl.

B. Cl. *p* *ppp*

Vln. fingernail pizz. *fp*

D.B. *f* *ff*
 Mute strings with left hand. Use excessive pressure and circular rocking bow motion to create scratch tone.

Perc.

Pno. *mf* *p*

B

21

A. Sx. slightly pressing *ff* *p* *pp* *ff* *f* *pp* *ppp* *pp* *p* *A Tempo* *Slowly gathering energy*

Fl. *ff* *f*

B. Cl. *fp* *ff* *p* *fingernail pizz.*

Vln. arco *ff* *fp* *pp* *molto sul pont.* *fingernail pizz.*

D.B. *fp* *ord.* *ff* *pp* *molto flautando*

Perc. *scrape with wire brushes* *f* *L.V.*

Pno. *poco a poco cresc.*

teeth on reed -----

improvise small pitch bend

improvise chromatic whistle tones

pp

ppp

p

p

ord.

molto sul pont.

Strike on rim and at random points of surface area with light metal beater, sticks, and various hard mallets to create variances of timbre. You may use several instruments to create a wider variety of sounds.

create a pointed sound (ting!) -----

L.V.

pp

p

ppp

C

building more tension

to air

(more air than pitch, unfocused sound). -----

pp

n

p

fp

pp

< p

mf

mp

ord.

fp

fp

p

ff

p

arco

ff

fp

ff

ord.

poco a poco cresc.

with soft mallets

ppp

mp

mf

ppp

mf

33

A. Sx. *p* *f* *fp* *f* *cresc.*

Fl. *f*

B. Cl. *p* *mf* *f* *ff* *sfz*

Vln. *fp* *f*

D.B.

Perc. *f*

Pno.

D Tutti begin to reduce tension as soloist maintains energy molto rit.

34

A. Sx. *ff* *pp*

Fl. *ff* *pp*

B. Cl. *sfz*

Vln. *ff* *p*

D.B. *ff*

Perc.

Pno. *ff* *p sub.* *pp*

A Tempo

36

A. Sx. *ff* *fff*

Fl.

B. Cl.

Vln. *fp* *ffz* *f* *ffz*

D.B. behind the bridge *ffz*

Perc. scrape with metal beater shimmering *fz* L.V.

Pno.

E

optional: mm. 37 - 40
improvise altissimo pitch
using teeth on reed.

improvise pitch bends
within contour

37

A. Sx. *p* *pp*

Fl. *p* *f* *pp*

B. Cl. *p*

Vln. *pp*

D.B. *p* *pp* *n* *ffz* *arco* *p*

Perc.

Pno. *ff* mute string with finger (create harmonic) *p* ord. *ff* mute string with finger (create harmonic)

41

A. Sx. *ppp* *pp* *ppp*

Fl. *p* *ppp* *pp*

B. Cl. *ff*

Vln. *pp*

D.B. *p* *pp* *p*

Perc.

Pno. *p* *f* *p* *ppp*

ord.

46

A. Sx. *p* *pp*

Fl. *ppp* *fp* *fp*

B. Cl. *ff*

Vln. *ppp* *sfz* *sfz* *sfz* *fp* *ff*

D.B. *f*

Perc.

Pno. *ff* mute string with finger (create harmonic)

pitch bend down and dissolve to breath

Speak Flute: Tul

Mute strings with left hand. Use excessive pressure and circular rocking bow motion to create scratch tone.

snap pizz.

49

improvise slow chromatic pitch bends within a half step of given pitch.

A. Sx. *pp* ————— *p* ————— *ppp*

Fl. *fp* *fp* *pp* *ppp*

B. Cl. *pp* ————— *p* ————— *pp* *ppp* < *pp* > *ppp* *pp*

Vln. arco *p* *pp*

D.B. *p*

Perc. strike with metal beater *pp* With friction mallets in a straight line down the middle of the plate. *p* L.V.

Pno. *mp* *p*

(8th)

53

improvise fast and angular chromatic melodic gesture.

A. Sx. *ffz* *ff* < *fff* > *f* < *fff* > *f* *ff* sub. *f* ————— *ff* *p* > *pp* poco Morendo Attaca into Cadenza II

Fl. *p*

B. Cl.

Vln. *ppp* pizz. *pp*

D.B. *pp*

Perc. scrape with wire brushes *mf* L.V. L.V. Strike with heavy cloth or felt covered beater. Create deep, dark, and dull sound. *pp*

Pno. *pp*

(8th)

Cadenza II: *Litanies of Samo*

Quasi Senza Misura
♩ = 84 with Saturday Night Energy

Optional Vamp
Only use repeats if soloist requires more time to switch instruments.

Tenor Sax. *f*
Spoken: Speak the text in any order. Vary the inflection of your speech as if you were making conversation. Perform onomatopoeic and syllabic fragments as you deem necessary in the moment.

Flute *f*
Mark Twain, Bop!, Third Ave., Gold Ribbon, ghosts, Thames River, Ha-He-Ho, Weed, Power, year 608, West Side, Eclipse, 33%, Technicolor, The bullet..., pork, Teeth, olympia, Blue, Sugar Ray, Side B, Lungs, BANG

Bass Clarinet *f*
Low Pass, Sports, Pope Trentonius, Catch fire, Hector, Sangria, Joe, Cherokee, Side C, South Paul, Mississippi, Dollars, Shotgun seashells, As best us, I deal, HaHaHa, St. Paw

Violin *f*
Sausage, Egypt, Universal, Jim Crow, Neptune, female, Art happens, undiscovered genus..., Machiavelli, opera, Pure, MLK, XYZ, heal, as best is, tax free, Stanhope, Side D, Liver-EeEe

Double Bass *f*
Perishable, weapons, BAM!, ssss, Capital capitol, AP EEP, ulnar nerve, GRR, Hail, Alchemist, Memphis, Ghetto, God, air-cooled, Tnt, Bazooka tooth

Drum Set
crash cymbal
hi-hat
snare drum
bass drum
f
lard, son of a law, Hudson River, HEE, C6H2CH2, Green purple, silver, Orange, cruSHHHH
In God We Trust, Troost, Eroica, Petrol, Al, Aaron, Ironic, Euro, Morte, NO, EEEEE, Savoy, Wax wings

Piano *f*
Spoken: Speak the text in any order. Vary the inflection of your speech as if you were making conversation. Perform onomatopoeic and syllabic fragments as you deem necessary in the moment.

Spice, cotton, Ack-ack!!, FFFFFFF, Crest, colonize, Side A, Volume 11, Figure X, Plaid, Red Tape, Re-peel, Ohio River, Masons, owww, Babel on and on

with energy and immediacy open slap tongue

T. Sax. *ff* *f* *p* sub. *f* *sfz* *ff*

Fl. *p* sub.

B. Cl. *p* sub.

Vln. *p* sub.

D.B. *p* sub.

D. S. *p* sub.

Pno. *p* sub.

9

T. Sx. *fp* *ff* *pp* *fp* *f* *fff* *slap tongue*

Fl.

B. Cl.

Vln.

D.B.

D. S.

Pno.

Speak noise: improvise a verbal utterance (ex: "uh!", "huh!", tongue clicks, squeaks, exhalates, etc.)

12

T. Sx. *pp* *f* *fff* *fp* *ff*

Fl.

B. Cl.

Vln.

D.B.

D. S.

Pno.

inhale

14

T. Sx. *p* *f* sub. *ppp* *f* *p* *ff* *p* *ff* *p*

subtone

lip smack

inhale

secco
slap tongue

Fl.

B. Cl.

Vln.

D.B.

D. S.

Pno.

A Measured

16

T. Sx. *fff* *p* *f* *p* *f*

teeth on reed

inhale

Fl.

B. Cl.

Vln.

D.B.

D. S. *ff* *f* sub. poco a poco molto cresc.

Pno.

20

T. Sx. *ff* *sfz* *>* *>*

Fl.

B. Cl.

Vln.

D.B.

D. S.

Pno.

Improvise in a constant rapid succession: air sounds, verbal utterances, key clicks, squeaks, growls, slap tongue, etc.
Vary articulation but increase intensity and dynamics throughout section. Breathe where necessary.

23

T. Sx. *ff* Senza Misura Spoken: Declarative! *ff* *f*

Fl.

B. Cl.

Vln.

D.B.

D. S.

Pno.

SAME! OLD! SHIT!

III. BOOM!!! ...for Real!
after Jean-Michel Basquiat

B

with Wild Abandon
♩ = 104

As violent, nasty, and distorted as possible!

26

T. Sx. *ff* *fff*

Fl. *f* *p*

B. Cl. *f*

Vln. *f*

D.B. *f*

D. S. Blast Beats!

Pno.

30

T. Sx. *fff*

Fl.

B. Cl.

Vln.

D.B.

D. S.

Pno.

34

T. Sx.

Fl.

B. Cl.

Vln.

D.B.

D. S.

Pno.

sfz

pp

*f*_{sub.}

C

38

T. Sx.

Fl.

B. Cl.

Vln.

D.B.

D. S.

Pno.

Teeth on reed
improvise pitch

sfz

p

sfz

p

sfz

p

sfz

p

sfz

p

sfz

p

sfz

p

42

T. Sx. *sfz*

Fl. *sfz*

B. Cl. *sfz*

Vln. *sfz*

D. B. *sfz*

D. S.

Pno. *f*

Laid Back
♩ = 116 Swing

46

T. Sx.

Fl. *pp*

B. Cl. *pp*

Vln. *pp*

D. B. *p* *f* *pizz.*

D. S.

Pno.

50

T. Sx. 

Fl. 

B. Cl. 

Vln. 

D.B. 

D. S. 

Pno. 

*

D

Static Blocks of Color
 ♩ = 55 - 60 Without Swing

54

T. Sx. 

Fl. 

B. Cl. 

Vln. 

D.B. 

D. S. 

Pno. 

♩

*

Driving!
♩ = 104

57

T. Sx. *ff*

Fl.

B. Cl.

Vln. *f*

D.B. *f*

D. S. *f*

Pno. *f*

Noir
♩ = 55 - 60
like late night coffee

61

T. Sx. *p*

Fl. *pp*

B. Cl. *pp*

Vln. *pp*

D.B. *pp*

D. S.

Pno. *pp*

E

Hard Bop $\text{♩} = 152$

63

T. Sx. *f* *fp* *sfz* *f* *pp* *ff* *sfz* *f* *fp* *ff* *pp* *f* *ff* *fp sfz* *p*

Fl.

B. Cl.

Vln.

D.B. *pizz.* *f*

D. S.

Pno.

Calm and mechanical

$\text{♩} = 108$

68

T. Sx.

Fl.

B. Cl.

Vln.

D.B.

D. S. *mf*

Pno. *mf*

Senza Misura
5' - 8"

71

T. Sx. Spoken: Speak the text in any order. Vary the inflection of your speech as if you were making conversation. Perform onomatopoeic and syllabic fragments as you deem necessary in the moment.

Fl. **Mark Twain, Bop!, Third Ave., Gold Ribbon, ghosts, Thames River, Ha-He-Ho, Weed, Power, year 608, West Side, Eclipse, 33%, Technicolor, The bullet..., pork, Teeth, olympia, Blue, Sugar Ray, Side B, Lungs, BANG**

B. Cl. Spoken: Speak the text in any order. Vary the inflection of your speech as if you were making conversation. Perform onomatopoeic and syllabic fragments as you deem necessary in the moment.

Vln. **Low Pass, Sports, Pope Trentonius, Catch fire, Hector, Sangria, Joe, Cherokee, Side C, South Paul, Mississippi, Dollars, Shotgun seashells, As best us, I deal, HaHaHa, St. Paw**

D.B. Spoken: Speak the text in any order. Vary the inflection of your speech as if you were making conversation. Perform onomatopoeic and syllabic fragments as you deem necessary in the moment.

D. S. **Sausage, Egypt, Universal, Jim Crow, Neptune, female, Art happens, undiscovered genus..., Machiavelli, opera, Pure, MLK, XYZ, heal, as best is, tax free, Stanhope, Side D, Liver-EeEe**

Pno. Spoken: Speak the text in any order. Vary the inflection of your speech as if you were making conversation. Perform onomatopoeic and syllabic fragments as you deem necessary in the moment.

Perishable, weapons, BAM!, ssss, Capital capitol, AP EEP, ulnar nerve, GRR, Hail, Alchemist, Memphis, Ghetto, God, air-cooled, Tnt, Bazooka tooth

lard, son of a law, Hudson River, HEE, C6H2CH2, Green purple, silver, Orange, cruSHHHH In God We Trust, Troost, Eroica, Petrol, Al, Aaron, Ironic, Euro, Morte, NO, EEEEE, Savoy, Wax wings

Spice, cotton, Ack-ack!!, FFFFFFF, Crest, colonize, Side A, Volume 11, Figure X, Plaid, Red Tape, Re-peel, Ohio River, Masons, owww, Babel on and on

72

Measured
Calm and mechanical
♩ = 108

T. Sx. *mp* *f*

Fl. *f*

B. Cl. *f*

Vln. *f*

D.B.

D. S. *mf*

Pno. *mf* *f* *mf*

Driving!
♩ = 132 - 136

76

T. Sx.

Fl.

B. Cl.

Vln.

D.B.

D. S.

Pno.

G

78

T. Sx.

Fl.

B. Cl.

Vln.

D.B.

D. S.

Pno.

pp *f* *p fp* *p*

Spoken: Matter-of-fact and articulate.

flee leach roach czar flee leach roach czar flee leach roach czar

lib er ty lib er ty lib er ty lib er ty

suck er punch suck er punch suck er punch suck er punch

big mon ey big mon ey big mon ey big mon ey

c plu ri bus u num c plu ri bus u num

82

T. Sx. *pppp*

Fl. *ff* *pp*
flee leach roach czar flee leach

B. Cl. *ff* *pp*
lib er ty lib er ty

Vln. *ff* *pp*
suck er punch suck er punch

D.B. *ff* *pp*
big mon ey big mon ey

D. S. *f* sub. *p* sub.

Pno. *f* *pp*
c plu ri bus u num

86

T. Sx.

Fl. roach czar flee leach roach czar flee leach roach

B. Cl. lib er ty lib er ty lib er ty

Vln. suck er punch suck er punch suck er punch

D.B. big mon ey big mon ey big mon ey

D. S.

Pno. c plu ri bus u num c plu ri

Quasi Senza Misura

89

T. Sx. *ffp*

Fl. *f*
czar flec leach

B. Cl. *f*
lib er ty

Vln. *f*
suck er punch

D.B. *f*
big mon ey

D. S. *ff*
improvise drum fill

Pno. *f*
bus u num

H

with Manic Fervor!

$\text{♩} = 104$

As violent, nasty, and distorted as possible!

91

T. Sx. *fff sfz sfz*

Fl. *f*

B. Cl. *f*

Vln. *f* molto sul pont.

D.B. *f* molto sul pont.

D. S. *fff sfz sfz*

Pno. *fff sfz sfz*

95

T. Sx. *sfz* *sfz* *f* *mf* *ff sub.*

Fl. *mf* *p*

B. Cl. *mf* *p*

Vln. *pizz.* *f*

D. B. *f*

D. S. *pp sub.* *p* *f* L.V.

Pno. *f*

98

T. Sx. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Fl. *ff*

B. Cl. *ff*

Vln. *ff*

D. B. *arco*

D. S. *f*

Pno. *f*

102

T. Sx. *fp* *fff*

Fl. *fff*

B. Cl. *fff*

Vln. *fff*

D.B. *fff*

D. S. *fff*

Pno. *fff*

VITA

As a composer and double bassist, Steven Landis (b. January 12, 1977 Hollywood, FL.) works with many mediums including solo instrumental, mixed chamber groups, large ensembles, digital and mixed media, as well as film and theater. While attending the University of Missouri-Kansas City Conservatory Steven studied composition with Chen Yi, Zhou Long, and James Mobberley and double bass with Jeffery Kail.

Steven has been active in many areas during his time in Kansas City. As a Teaching Assistant in the Composition Area, Steven taught the freshman and sophomore composition lab sequence for composition majors. He was also a Graduate Assistant of the UMKC new music ensemble Musica Nova and taught double bass at the Conservatory Academy. Steven also worked with local high school music programs as a CITS (Composer-in-the-schools) Fellow. Steven performed with the UMKC Symphony Orchestra and Musica Nova.

Steven won the 2014 UMKC Chamber Music Composition Competition for his saxophone quartet *SWARM!!!!*, the 2015 Gerald Kemner Prize in Orchestral Competition for his work *Burnt Ends*, and the 2016 - 2017 Ronald A. MacQuarrie Fellowship.

Steven earned an MM in Composition from The University of North Carolina at Greensboro, as well as an MM in Double Bass Performance and a BM in Composition from The University of Florida. He has studied composition with Mark Engebretson, Alejandro Rutty, Paul Richards, and James Paul Sain. Steven has been the principal bassist of the Albany Symphony (GA) and the Gainesville Orchestra (FL), taught bass at the Greensboro Music Academy, and taught composition at Salem College. Steven is a current member of the new music ensemble, COLLAPSS. www.slandismusic.com