

OBSERVATION

for chamber ensemble

Michael Maiorana

Performance notes:

▶ INSTRUMENTATION

Observation is a canon for 5 to 20 performers. Parts are included in a variety of octaves and transpositions, and may be performed by any instruments or singers in any order.

- Pitched mallet percussion may choose to roll long notes or play only the initial attack.
- Unpitched percussion should try to approximate melodic contour when possible.
- Singers should use vowels ah, oh, or oo; exact pronunciation is unimportant here. Feel free to switch vowels as register and dynamics warrant.

▶ CANON

Each performer playing the canon starts 3 measures after the previous performer.

- If a performer is playing a keyboard instrument and performing two instances of the canon, the next performer should begin 6 measures after instead of 3 measures after.

▶ PULSE

The pulse is optional, but recommended. It may be played by any number of players. If included, the pulse should begin simultaneously with the first instance of the canon. If the pulse is played on a monophonic instrument, the performer should play the higher of two notes when presented with octaves. One of the included parts has both the canon and the pulse - a performer using this part should be the first performer to begin the canon.

▶ DRONE

If desired, a drone on concert D can be included before and/or after the performance of the canon. If included, some or all of the instruments should play sustained or intermittently on concert D out of meter, out of time, with additional effects like harmonics, key clicks, blowing through the instrument, tremolo, etc. About 16 measures or 25 seconds of drone before and after the written canon can work well.

▶ FILM

There is a film you can screen with the performance, available on my website at www.maioranamusic.com/observation. Contact me for a full resolution version. When trying to sync up with the video, the number of players affects the length of the piece - the use of a drone at the beginning or end can fill it out when using fewer performers.

▶ PARTS

Concert Pitch, Treble Clef High
Concert Pitch, Treble Clef Low
Concert Pitch, Alto Clef High
Concert Pitch, Alto Clef Low
Concert Pitch, Bass Clef High
Concert Pitch, Bass Clef Low
Concert Pitch, 2 part grand staff

Bb Instrument, Treble Clef High
Bb Instrument, Treble Clef Low
Eb Instrument, Treble Clef High
Eb Instrument, Treble Clef Low
Pulse, Concert Pitch, Treble Clef
Pulse and Canon, Concert Pitch, Treble Clef

ca. 3:30 - 4:30

Concert Pitch
Treble Clef High

Observation

This piece is a canon in 5 to 20 parts.
A new player should come in every 3 bars.
It may be played by any instrument in any octave.

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1 $\text{♩} = 120$

7

20

35

45

54

61

68

74

p *mf* *p* *mf* *mp* *f* *p* *mf* *f* *p*

2 5 7

The musical score is written in treble clef with a 3/4 time signature. It consists of nine staves of music. The first staff begins with a tempo marking of quarter note = 120. The score includes various dynamics such as piano (p), mezzo-forte (mf), mezzo-piano (mp), and forte (f). There are also performance markings like accents (>) and slurs. Some staves have rests for 2, 5, and 7 bars, indicating where new parts should enter in a canon. A large watermark 'For Sale' is visible across the score.

80 **2** *mf* *p*

90 *mp* *p*

96 *mf* *p*

105 *f* *mp*

116 *p*

The musical score consists of five staves of music in treble clef. The first staff (measures 80-89) begins with a double bar line and a fermata, followed by a dynamic marking of *mf*. The second staff (measures 90-95) starts with a dynamic marking of *mp*, followed by a *p* marking. The third staff (measures 96-104) features a *mf* marking and a *p* marking. The fourth staff (measures 105-115) includes a *f* marking and a *mp* marking. The fifth staff (measures 116-118) concludes with a *p* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.