

Colin I. Nossek

Inland Empire

For Tuba & Fixed Media

(2021)
Composer

Program Note

Inland Empire is probably the most challenging piece I have written to date. Following the release of my first electroacoustic work *Automata*, for Clarinet and Fixed Media, I was approached by my U of A colleague Caroline Earnhardt to write something similar for tuba and electronics. In that regard, I consider this a kind of sister piece to *Automata*.

When Cari asked me to write something for this instrumentation, I had a brief(ish) moment of panic - how could I possibly approach this piece when I was still completely new to electroacoustic music *and* had a very limited history with writing for brass? On top of the stress of this, I was feeling a lot of internal pressure to experiment more with my music. All of these combined stresses manifested in a work that reflects my headspace at the time - clanging, (intentionally) disjointed, and for lack of a better description, just plain weird.

Some of it is dissonant and hazy with multiphonics disrupting the core of the sound, some of it is rhythmic and fun, and some of it is relaxed and groovy. At one point in the planning stages, Cari told me she owned tap-like shoes, so I decided to include sections of rhythmic foot tapping and tapping on the very resonant instrument. This odd little piece is my go-for-broke attempt at just fun experimentation, and I have to say I have quite the soft spot for it in my back catalogue.

The title *Inland Empire* refers metaphorically to the vast internal cityscape of the mind, and this is why I call it a sister piece to *Automata* - while the latter is a conversation between man and the mind of a computer, *Inland Empire* is a conversation between man and its own mind.

Colin I. Nossek,
July 2021

Commissioned by Caroline Earnhardt

1 "An Inland Empire" Inland Empire

Colin I. Nossek
(b. 1999)

♩ = 60 Mysterious

The score is written for Tuba and Electronics in 4/4 time. It begins with a first ending bracket labeled '1' and a tempo marking of 60 Mysterious. The Tuba part features a melodic line with dynamics ranging from *n* to *mp*. The Electronics part includes pre-recorded sounds for bells and tuba, along with piano accompaniment. A second ending bracket labeled '2' appears at measure 13, with a tempo change to *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

18 *quasi gliss.*

3 6 3 3

n

as before

3 prerecorded tuba

21

f 3 *f* *ff*

f prerecorded tuba

5 5

steadily rising drone

24

fl

v

v

♩ = 100

27 *fl.*
fff

quasi gliss

6 *n*

clanging synths

6

f

29

3 *finding a groove*
*heel clicks**

mf

3

5

5

32

(1 beat)

mf

(1 beat)

(3 beats)

pre-recorded tuba

35

groovy

squawk

Musical score for measures 35-36. The top staff (bass clef) contains a complex rhythmic pattern with slurs and accents, marked *f*. The middle staff (treble clef) is mostly silent, with some notes in the second half of the measure, marked *f*. The bottom staff (bass clef) contains a rhythmic pattern with slurs and accents, marked *mf* and *f*. Performance instructions include "groovy", "squawk", "metallic synth", and "hiss".

37

fl.

Musical score for measures 37-39. The top staff (bass clef) contains a complex rhythmic pattern with slurs and accents, marked *f*. The middle staff (bass clef) contains a complex rhythmic pattern with slurs and accents, marked *sub mp*. The bottom staff (bass clef) contains a rhythmic pattern with slurs and accents, marked *p*. Performance instructions include "heel clicks".

40

heel clicks

squawk

gliss.

Musical score for measures 40-42. The top staff (bass clef) contains a complex rhythmic pattern with slurs and accents, marked *f*. The middle staff (bass clef) contains a complex rhythmic pattern with slurs and accents, marked *f*. The bottom staff (bass clef) contains a rhythmic pattern with slurs and accents, marked *f*. Performance instructions include "heel clicks", "squawk", and "gliss."

43 *heavy*

f

45

f

48

fl.
sub p
sub p
steadily rising drone
gliss.

51 **4** "The Texture of a False Reality" **5**

f *n* *mp*

4 *f* *mp* **5**

drones - will add later.
Don't focus on this part yet,
just record starting from 6

61

n *n* *mp* *n* gradually increase speed of swells

70

wiggle valves randomly while maintaining sung pitch

n *sim.*

78

$\text{♩} = 120$

n *mp* *n* $\text{♩} = 120$

84

p

n *mp*

drones fade out one by one

new drone begins

$\text{♩} = 120$

7 "Lost in Thought"

Laid back, groovy

90

n

mp

p

mp

drone throughout

96

mp

101

mp

106 *fl.*

111

116 *ff* *fl.*

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120

122

124

This section of the score covers measures 120 to 125. It features a complex piano accompaniment with dense sixteenth-note patterns in the left hand and more melodic lines in the right hand. A large watermark "Colin I. Nosseck Composer" is overlaid on the page.

9 "Second Argument"
♩ = 100

126

quasi gliss

6 n

9 ♩ = 100

f 6 6

This section covers measures 126 to 129. It is characterized by a change in time signature from 3/4 to 2/4 to 5/4. The piano part includes a "quasi gliss" (glissando) and a section marked "f" (forte) with a "6" (sixteenth notes). The right hand features a melodic line with a long note marked "n".

130 *with more force than before*

f

fl.

132

f *sub mp* *f*

heel clicks

p

136

squawk

heavy

f

heel clicks

140

p *n* *p*

drones fade out one by one

146 **10** "Recollecting" $\text{♩} = 108$

n *p*

10 $\text{♩} = 108$

pp

151 *pp*

158

162 *n*

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