

Colin I. Nossek

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Inland Empire

For Tuba & Fixed Media

Composer
⁽²⁰²¹⁾

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

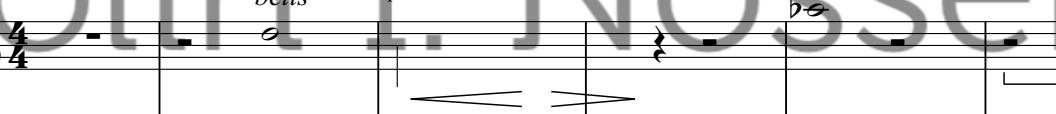
1 "An Inland Empire" Inland Empire

Colin I. Nossek
(b. 1999)

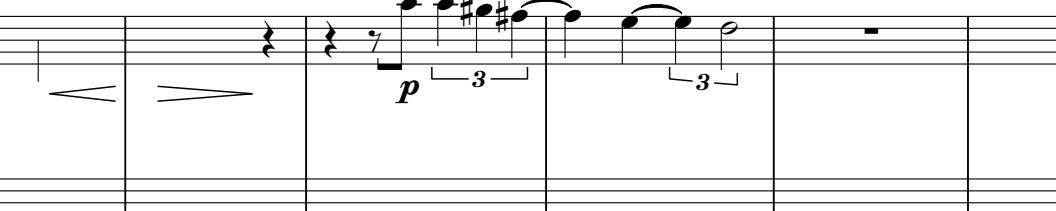
sung

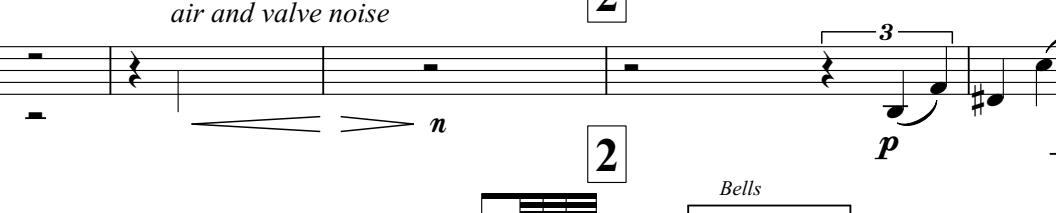
Tuba { 

1 = 60 Mysterious bells pre-recorded valve noise

Sonorities { 

7 



13 air and valve noise 2 

2 Bells 

18

quasi gliss.

6

3

n

as before

3

prerecorded tuba

3

∞

21

f

ff

f

prerecorded tuba

steadily rising drone

A musical score page featuring two staves. The top staff is for an orchestra, showing woodwind parts with dynamic markings 'fl' and '>'. The bottom staff is for piano, with sustained notes on the bassoon and piano, indicated by a dynamic marking 'v'. The page number 24 is at the top left.

fl.

fff

clanging synths

f

quasi gliss

n

3 *finding a groove*
*heel clicks**

3

mf

32

(1 beat)

mf

(1 beat) (3 beats)

pre-recorded tuba

35

groovy

squawk

f

metallic synth

hiss

mf

2

37

fl.

f sub mp

p

p

40

heel clicks

squawk

f

gloss.

prerecorded instrument taps

f

5

43

heavy

f

6 8

f

6 8

f

45

6 8

2 4 5 4

6 8

2 4 5 4

6 8

48

fl.

4

sub p

7 8

sub p

steadily rising drone

7 8

gliss.

51

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

f

4 $\text{♩} = 80$

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

5

f

mp

4 $\text{♩} = 80$

5

f

mp

4 $\text{♩} = 80$

5

61

70 *wiggle valves randomly while maintaining sung pitch*

78 ~

84

7 "Lost in Thought"

Laid back, groovy

90

n

p

mp

7

drone throughout

96

101

106

Colin I. Nossek

2

Composer

111

8

116

8

120

122

124

9 "Second Argument"

126

quasi gliss

9 $\text{♩} = 100$

f **6** **6**

n

130 *with more force than before*

f

132

f *sub mp* *f* *p* *squawk* *heavy* *heel clicks*

136

f *f* *p*

140

p *n* *p*

drones fade out one by one

146

10 "Recollecting" $\text{♩} = 108$

151

158

162