**UCLA**
**Contemporary Music Score Collection**

**Title**
Tooth Necklace

**Permalink**
https://escholarship.org/uc/item/7f0400gk

**Author**
Ryan Jackson, Stephen

**Publication Date**
2020

eScholarship.org Powered by the California Digital Library
University of California

# Tooth Necklace

sinfonietta

Stephen Ryan Jackson

# Tooth Necklace

(2019)

**instrumentation:**

flute
oboe
clarinet in B♭
bass clarinet in B♭
bassoon

horn in F
trumpet in C
bass trombone

violin I (one player; preferably amplified)
violin II (one player; preferably amplified)
viola (one player; preferably amplified)
cello (one player; preferably amplified)
contrabass (one player; preferably amplified)

**duration:**

ca; 7 - 7.5 minutes

**program notes:**

gnawing // chewing // tearing // grinding // consuming

{this piece is meant to recreate that distinct sensation}

Copyright © 2019 Stephen R. Jackson

www.stephenryanjackson.com

stephenjacksoncomposer@gmail.com

(817) 233 - 9907

# Tooth Necklace

(2019)

## techniques & notations:

**flute:** **shakuhachi effect** - harshly blow, with mostly air (upper harmonics may result). Can be combined with an aggressive "shuh" vocalization.

**air sound** - forcefully blow across the lip plate, without producing tone. Should produce a sound like rushing air this is sometimes combined with syllables in order to "shape the air" (sh - s - s(i) - s(u))

**oboe:** **glissandi** - all glissandi should be performed by pulling the reed out from the mouth.

**clarinet:** **articulation** - all accented notes should be harsh and "quasi-slap tongued"

**growl or flutter** - hum or sing any interfering pitch into the instrument while playing the written note. If the performer cannot "growl", a fluttertongue is acceptable.

**air sound** - forcefully blow into the instrument, without producing tone. Should produce a sound like rushing air. This is sometimes combined with syllables in order to "shape the air" (sh - s - s(i) - s(u))

**bass clarinet:** **articulation** - all accented notes should be harsh and "quasi-slap tongued"

**growl or flutter** - hum or sing any interfering pitch into the instrument while playing the written note. If the performer cannot "growl", a fluttertongue is acceptable.

**multiphonics** - multiphonics are used more as a distortion effect than with the goal of specific pitches. All multiphonics should be as grinding as possible and the player can shape the multiphonic as they see fit.

**air sound** - forcefully blow into the instrument, without producing tone. Should produce a sound like rushing air. This is sometimes combined with syllables in order to "shape the air" (sh - s - s(i) - s(u))

**Bassoon:** **glissandi** - all glissandi should be performed by pulling the reed out from the mouth.

**Brass:** **tongue pizz** - forcefully blow into the instrument, without producing tone. Simultaniously cut the air off with the tongue in between the teeth.

**air sound** - forcefully blow into the instrument, without producing tone. Should produce a sound like rushing air. This is sometimes combined with syllables in order to "shape the air" (sh - s - s(i) - s(u))

**Strings:** **tone color** - everything should be played with a slight sul pont. to add "edge" to the sound

**snap pizzicato** - pluck the string away from the fingerboard with sufficient force to cause the string to "snap" against the fingerboard.

**bow placement** - bow placements are given throughout. An arrow means a gradual shift from one bow placement to another.

**overpressure / scratch tone** - bow using heavy pressure with slow bow speed. Works best closer to the bridge (sul pont. / molto sul pont.) should produce a grating sound with little to no pitch.

**harmonic glissando** - freely glissando with harmonic pressure across the string given.

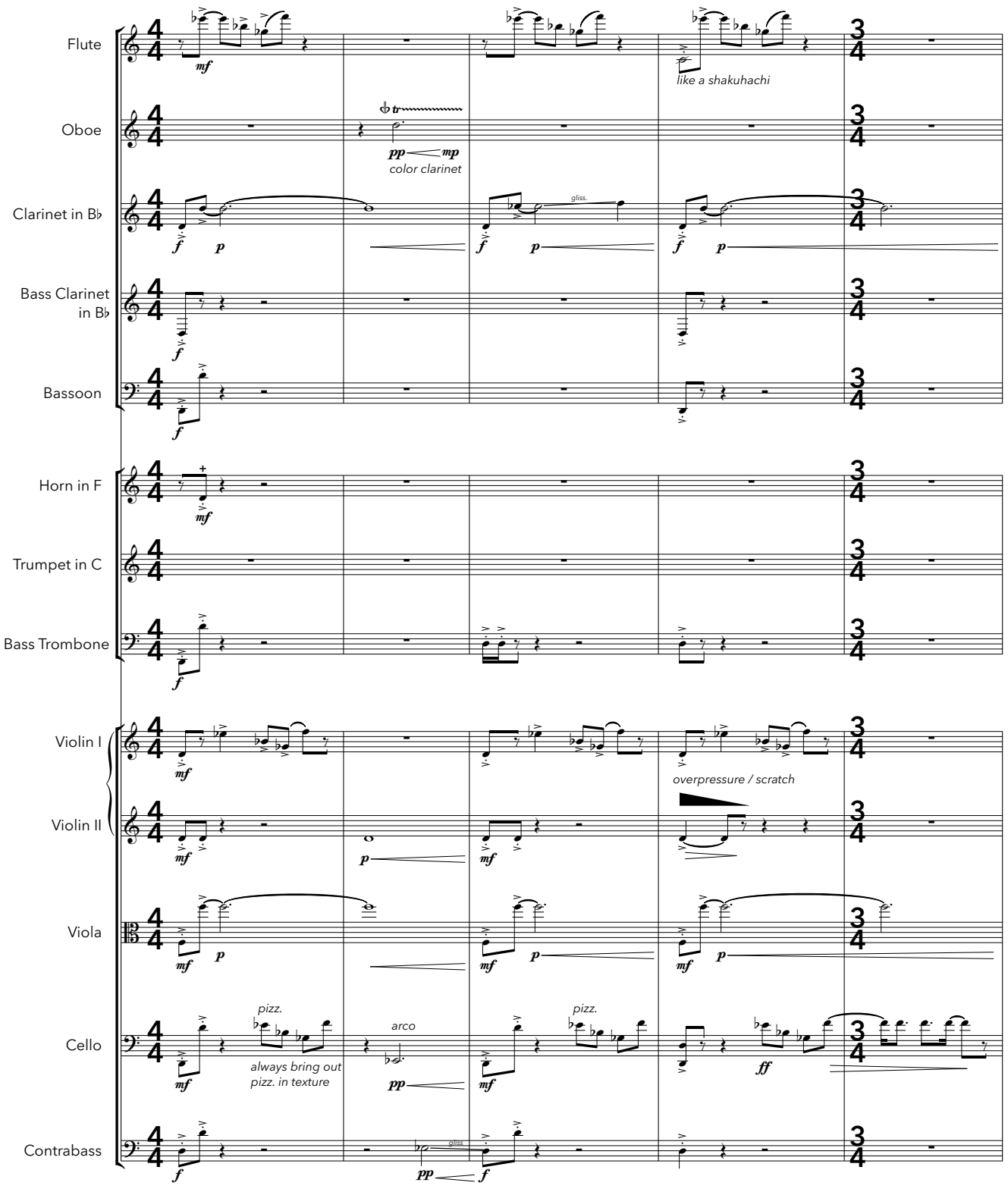
Transposing Score

# - Tooth Necklace -

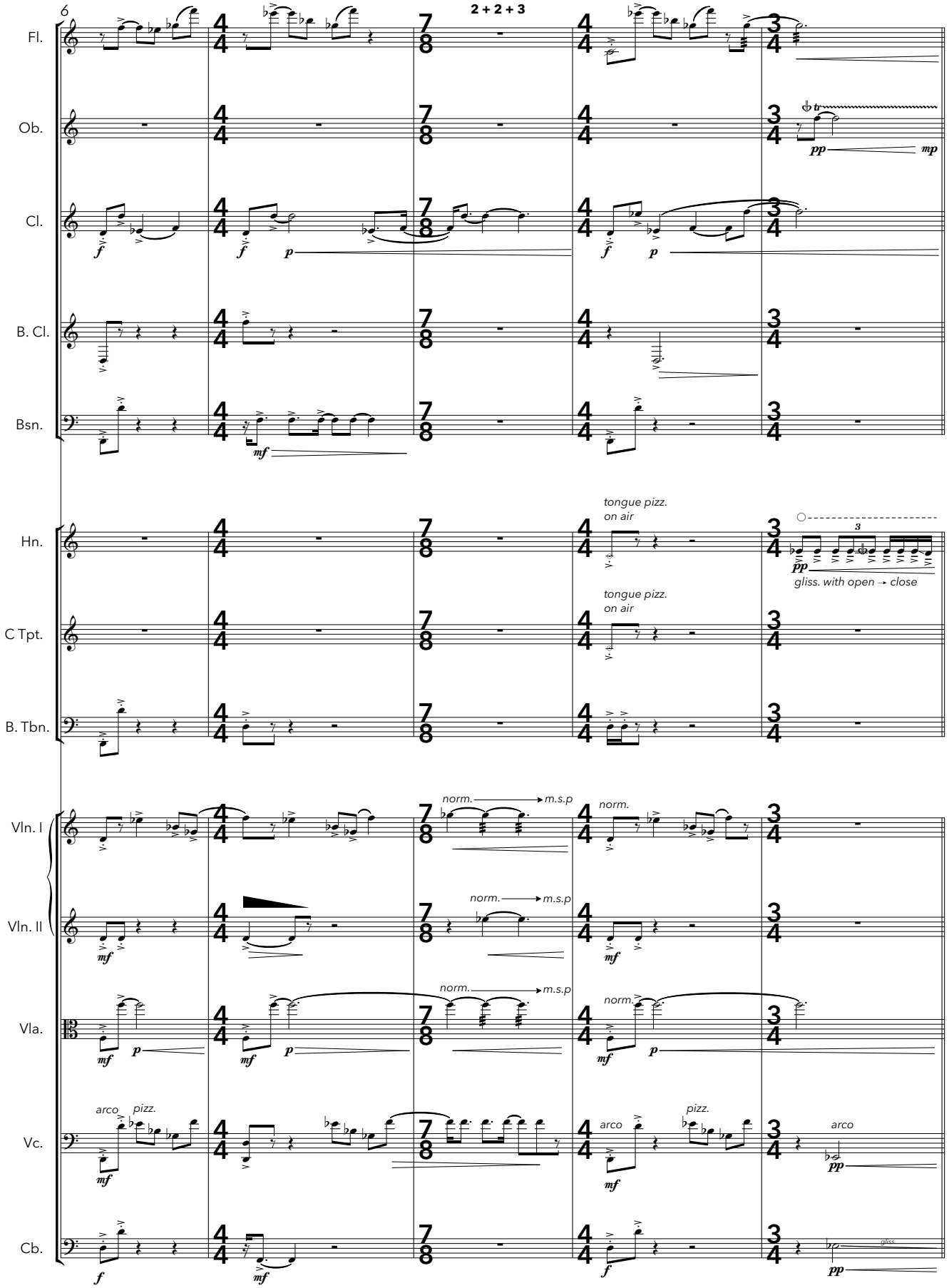
*for sinfonietta*

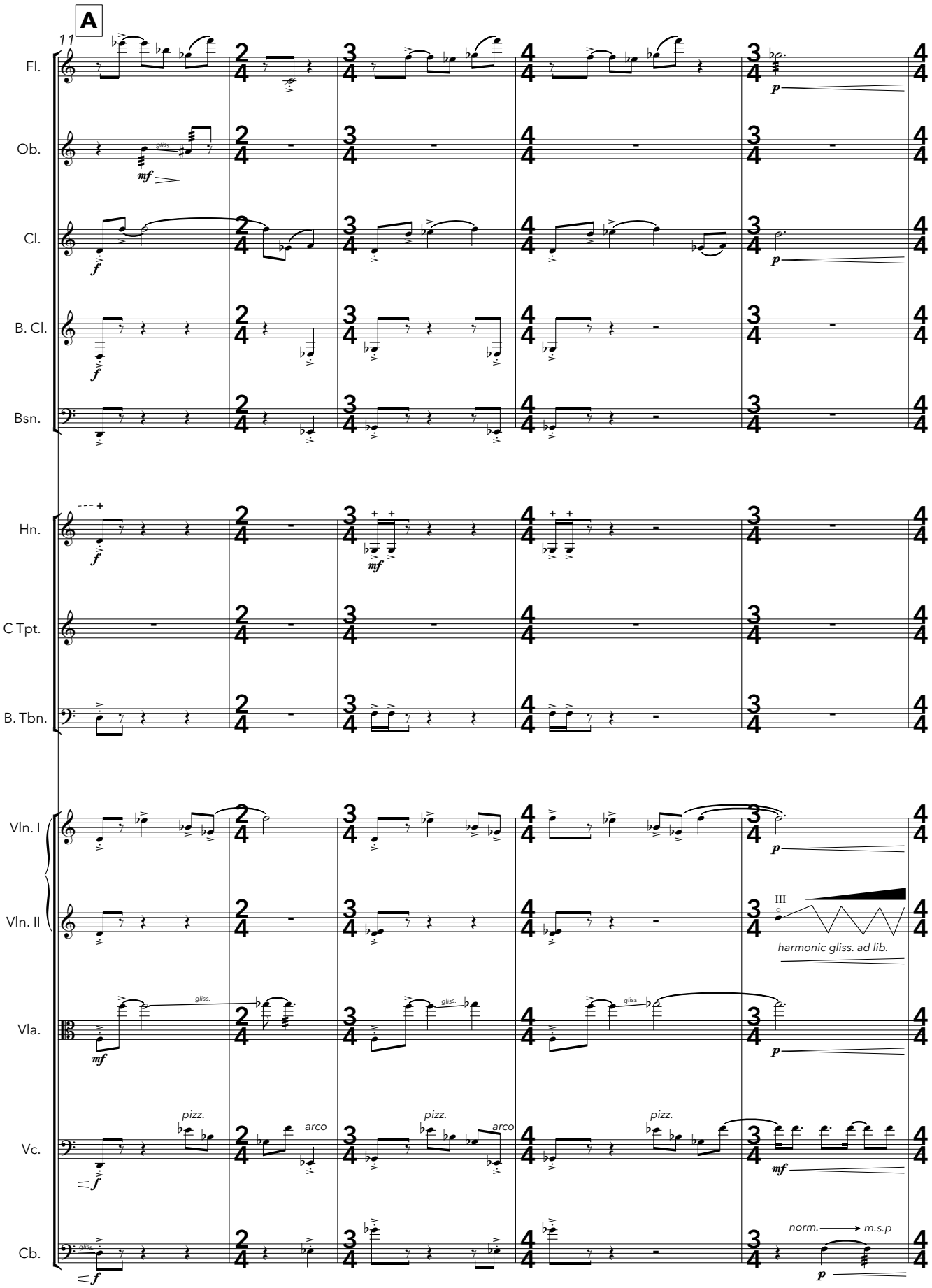
**Almost Always Aggressive**
**(♩=144)**

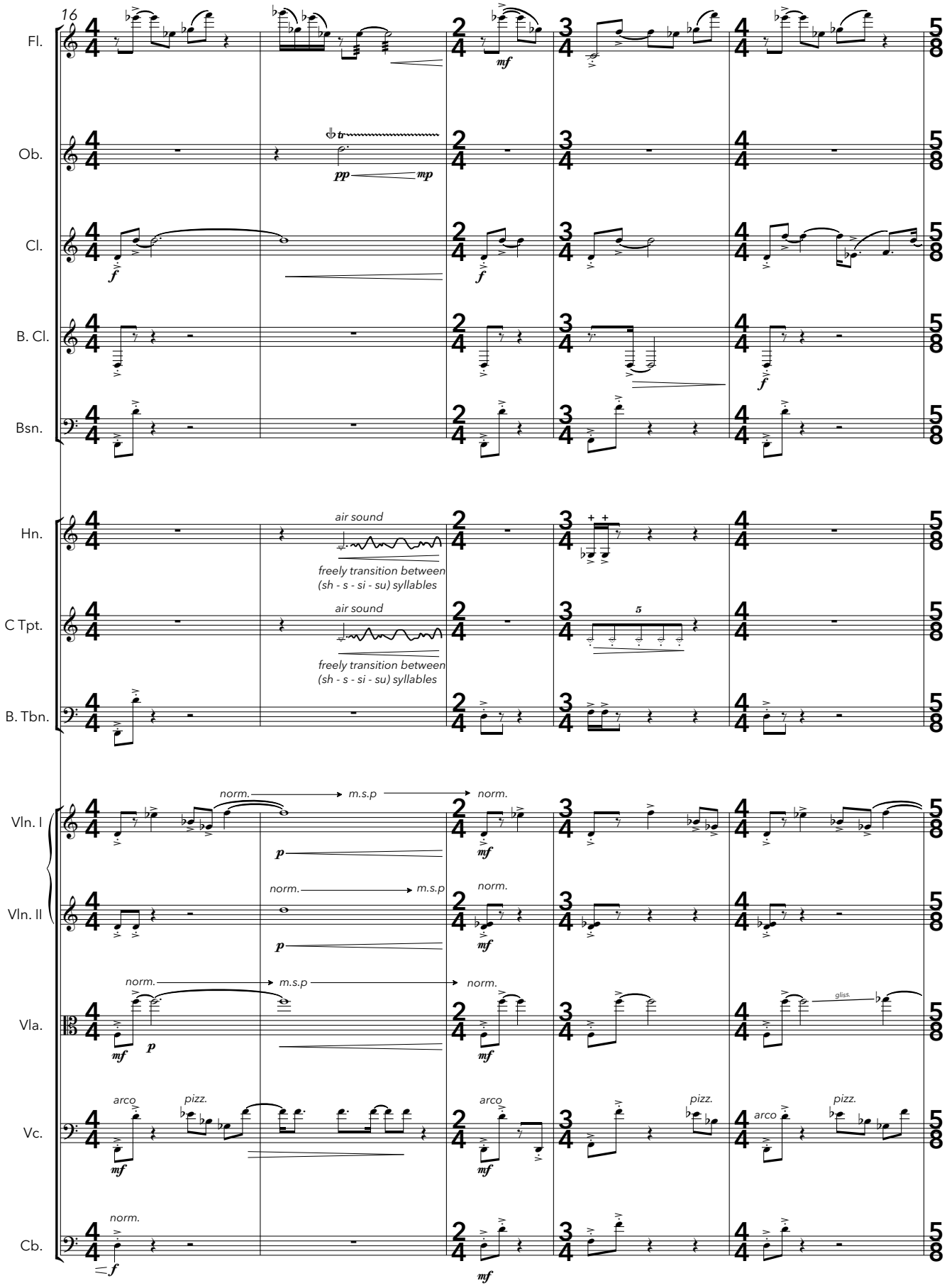
Stephen Ryan Jackson
(2019)

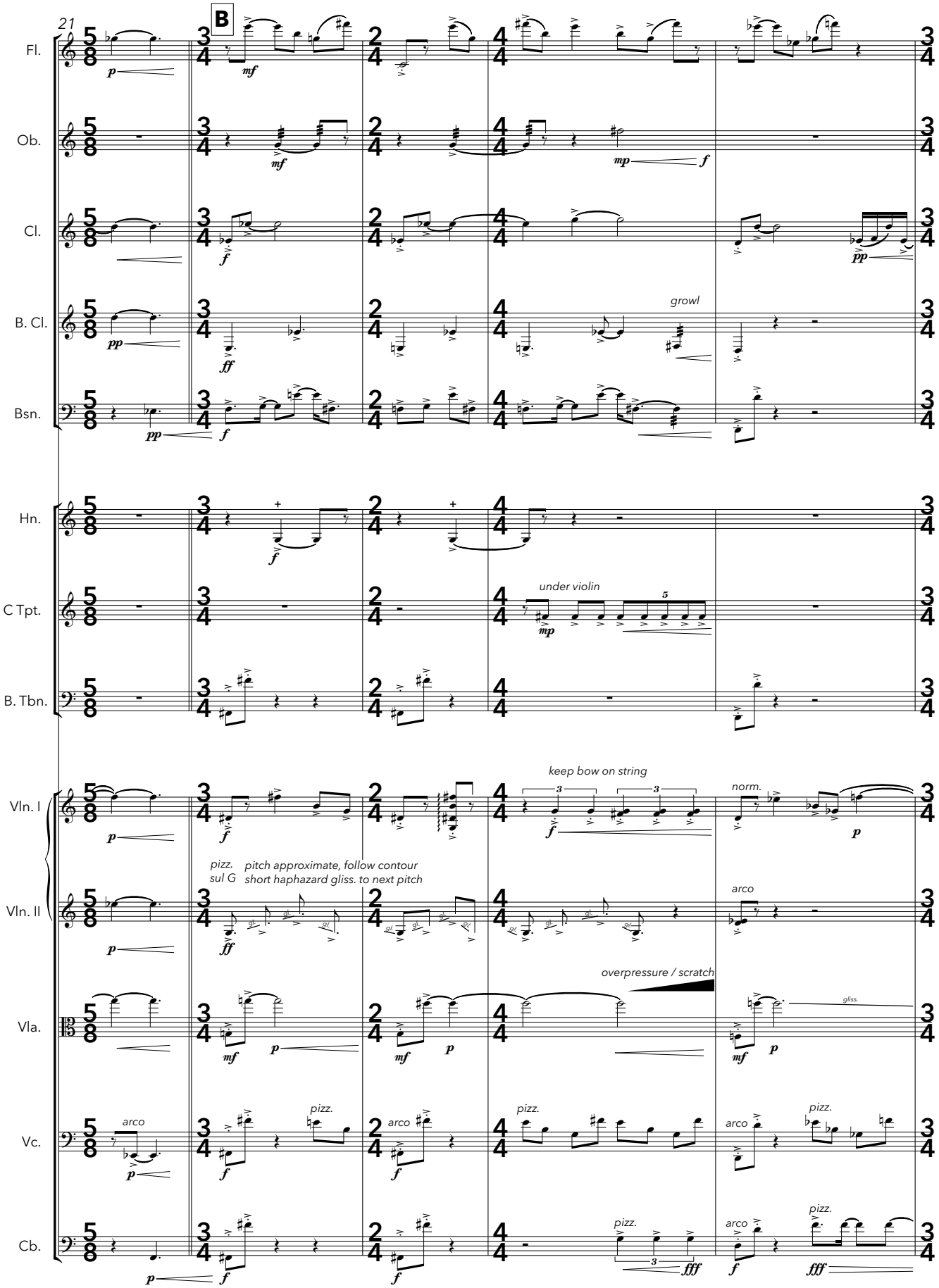


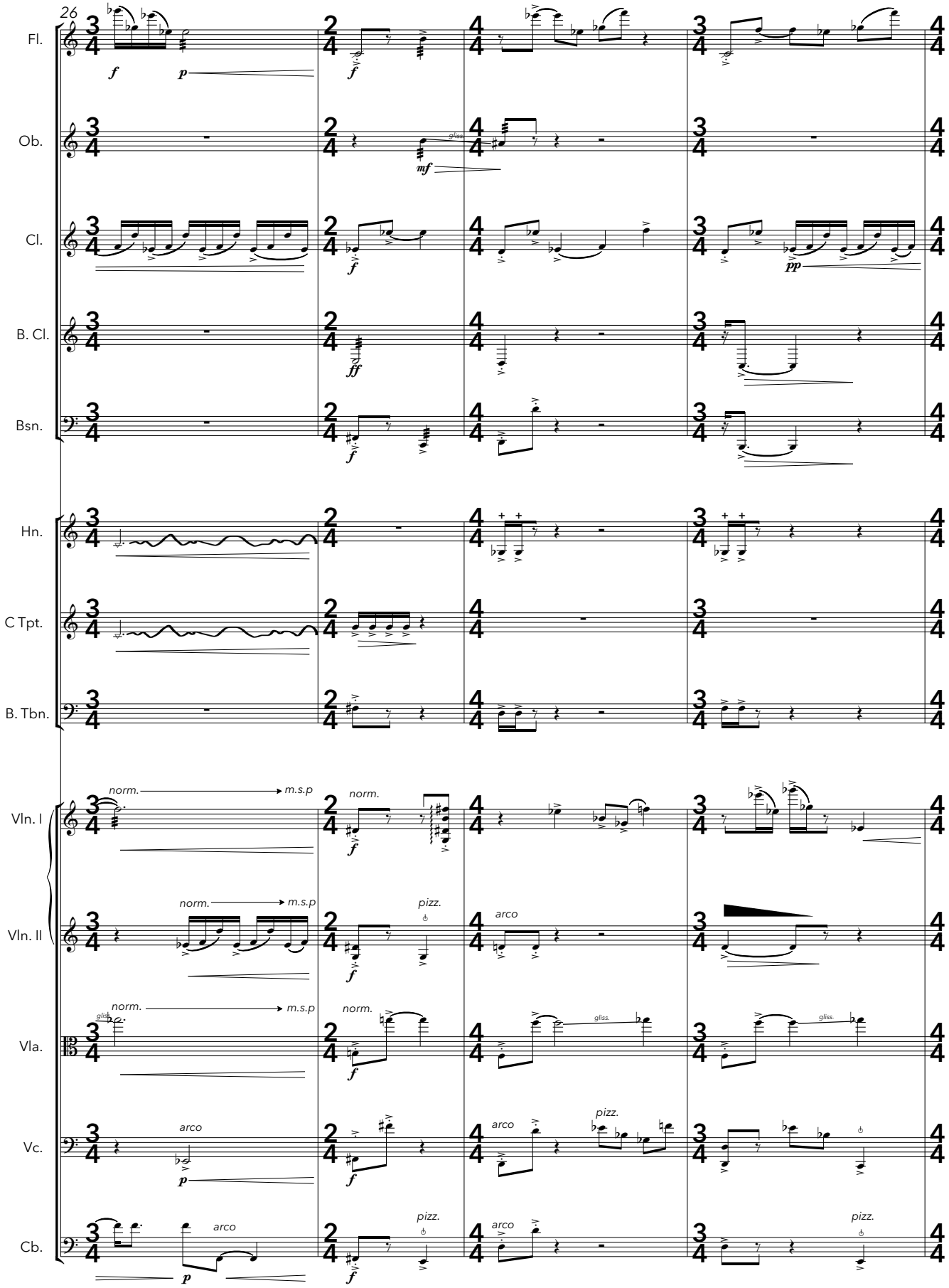

Copyright © 2019 Stephen R. Jackson
www.stephenryanjackson.com

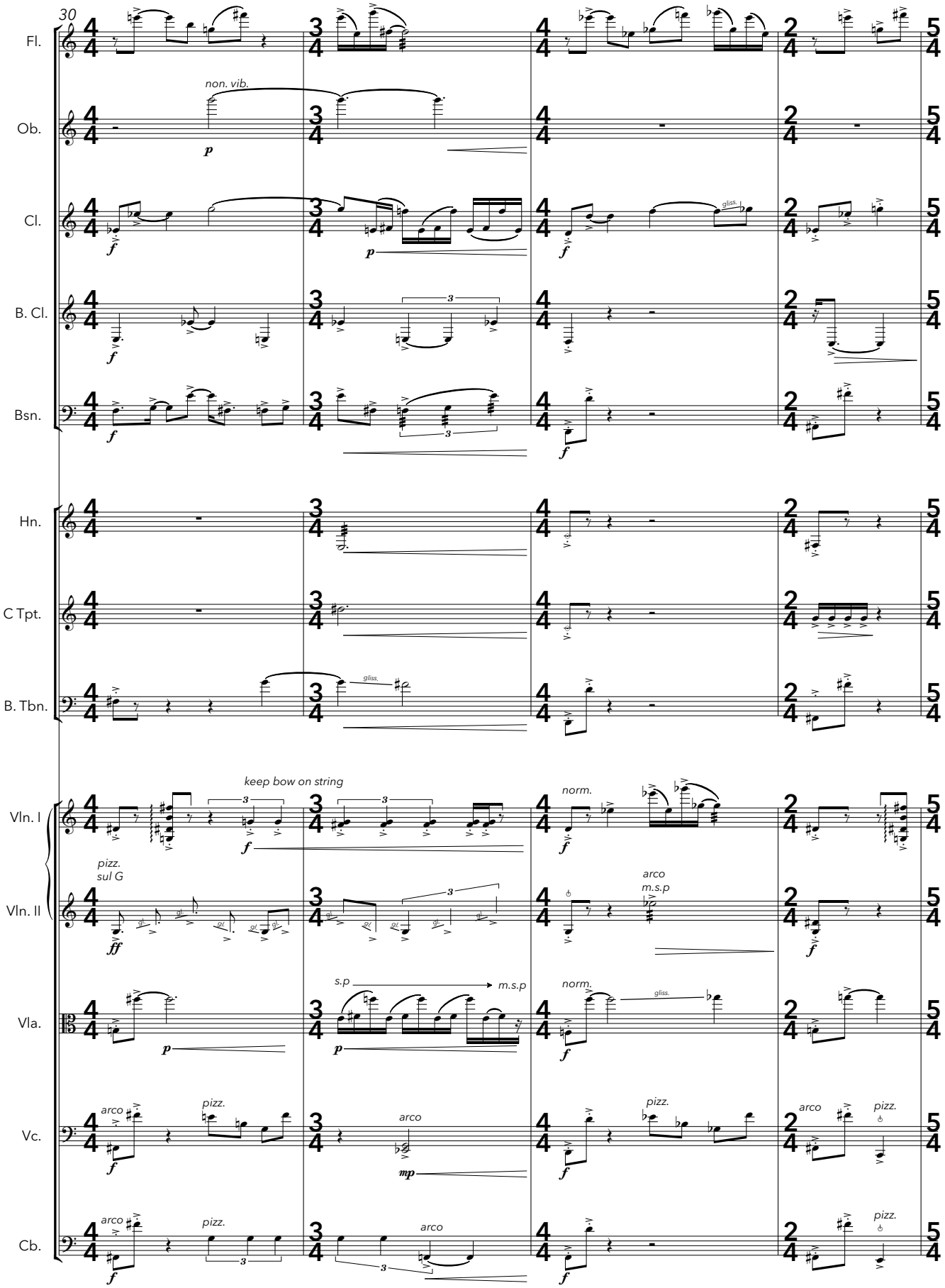

6
2 + 2 + 3
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tongue pizz.
on air
gliss. with open → close
norm.
m.s.p
arco
pizz.

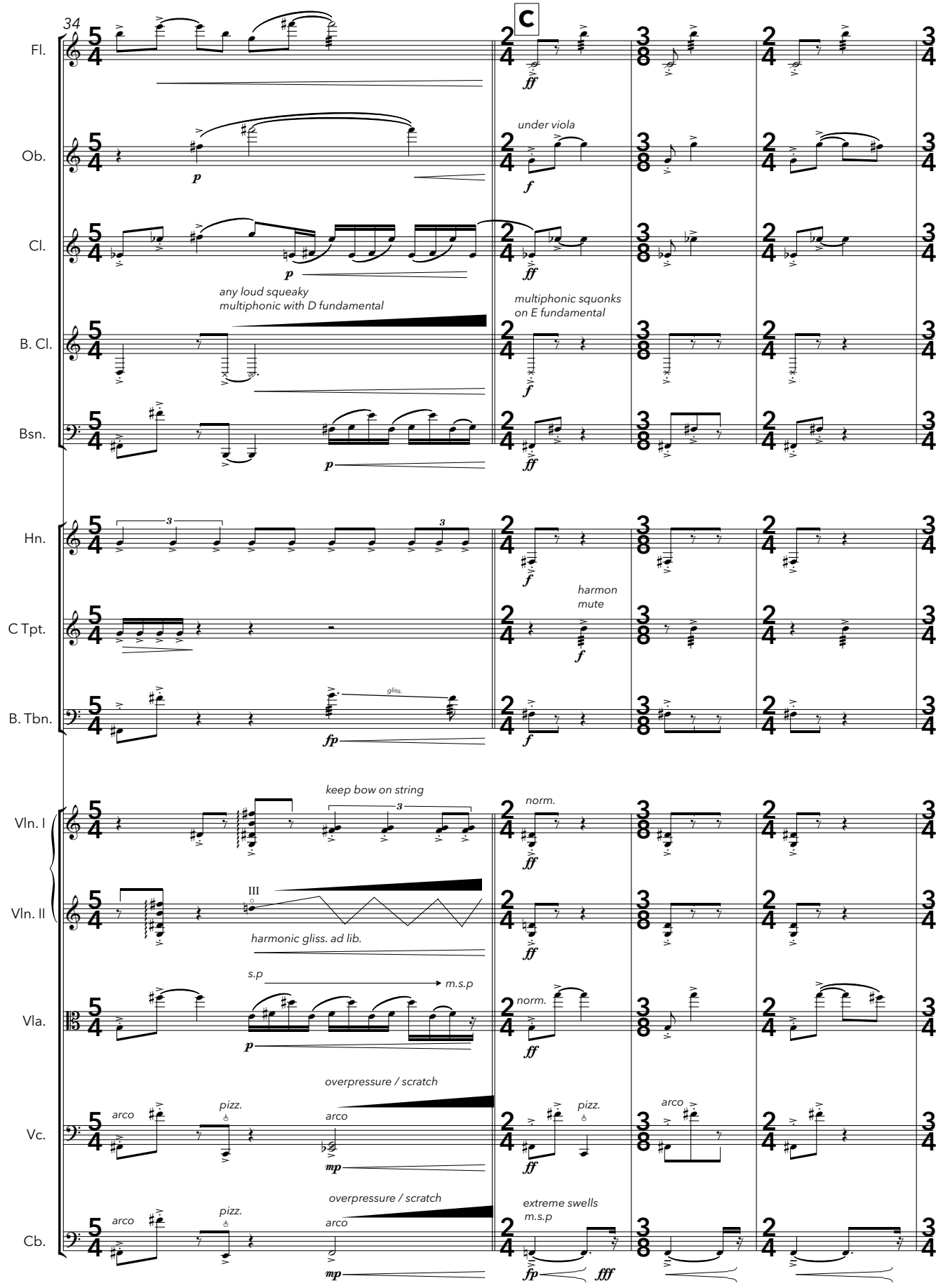

A
11
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
pizz.
arco
III
harmonic gliss. ad lib.
norm. → m.s.p

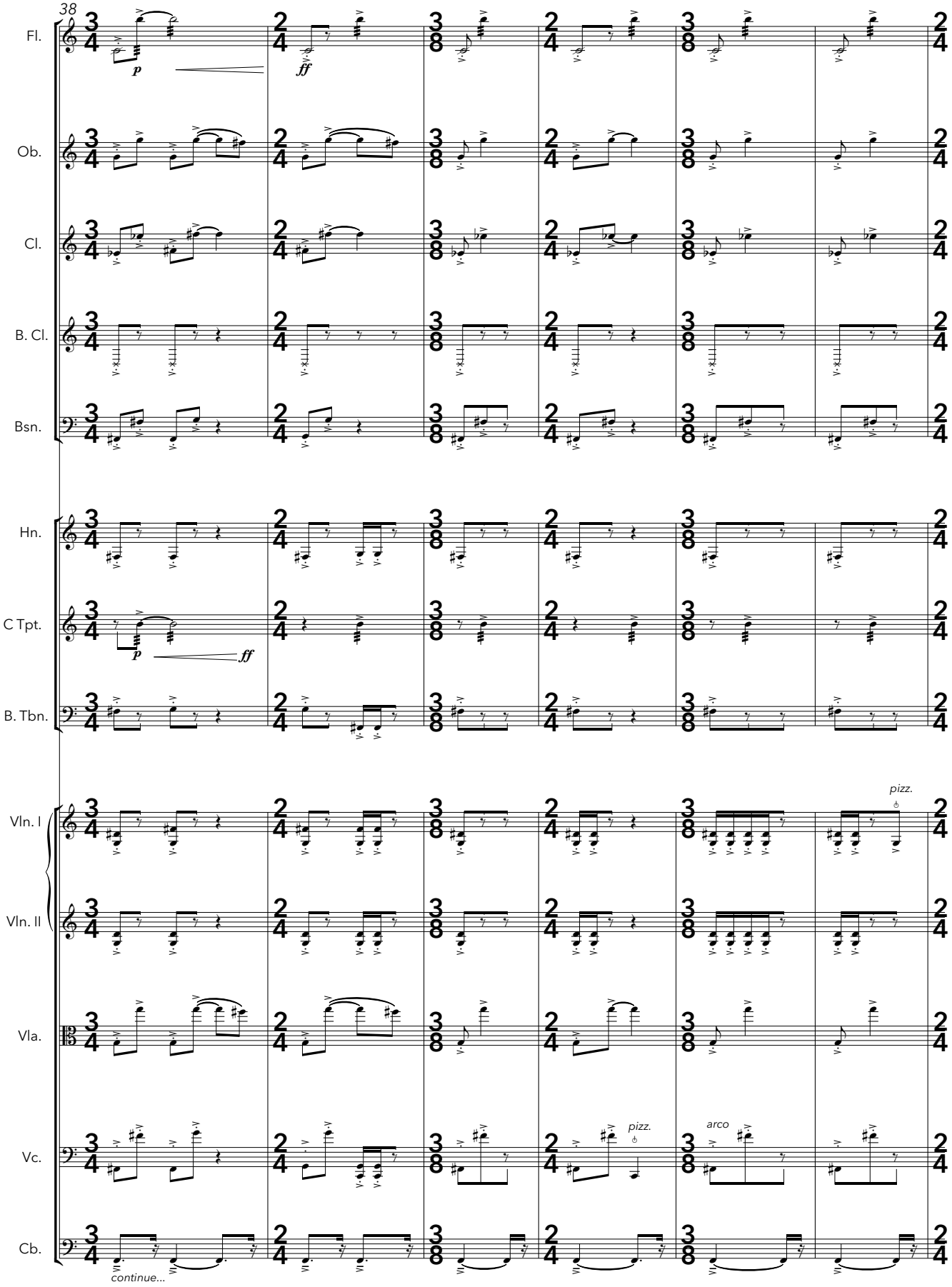

16
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
air sound
freely transition between
(sh - s - si - su) syllables
norm.
m.s.p
arco
pizz.
gliss.


21
B
Fl.
Ob.
Cl.
B. Cl.
growl
Bsn.
Hn.
C Tpt.
under violin
B. Tbn.
keep bow on string
norm.
Vln. I
pizz.
sul G
pitch approximate, follow contour
short haphazard gliss. to next pitch
arco
Vln. II
overpressure / scratch
gliss.
Vla.
arco
pizz.
Vc.
Cb.

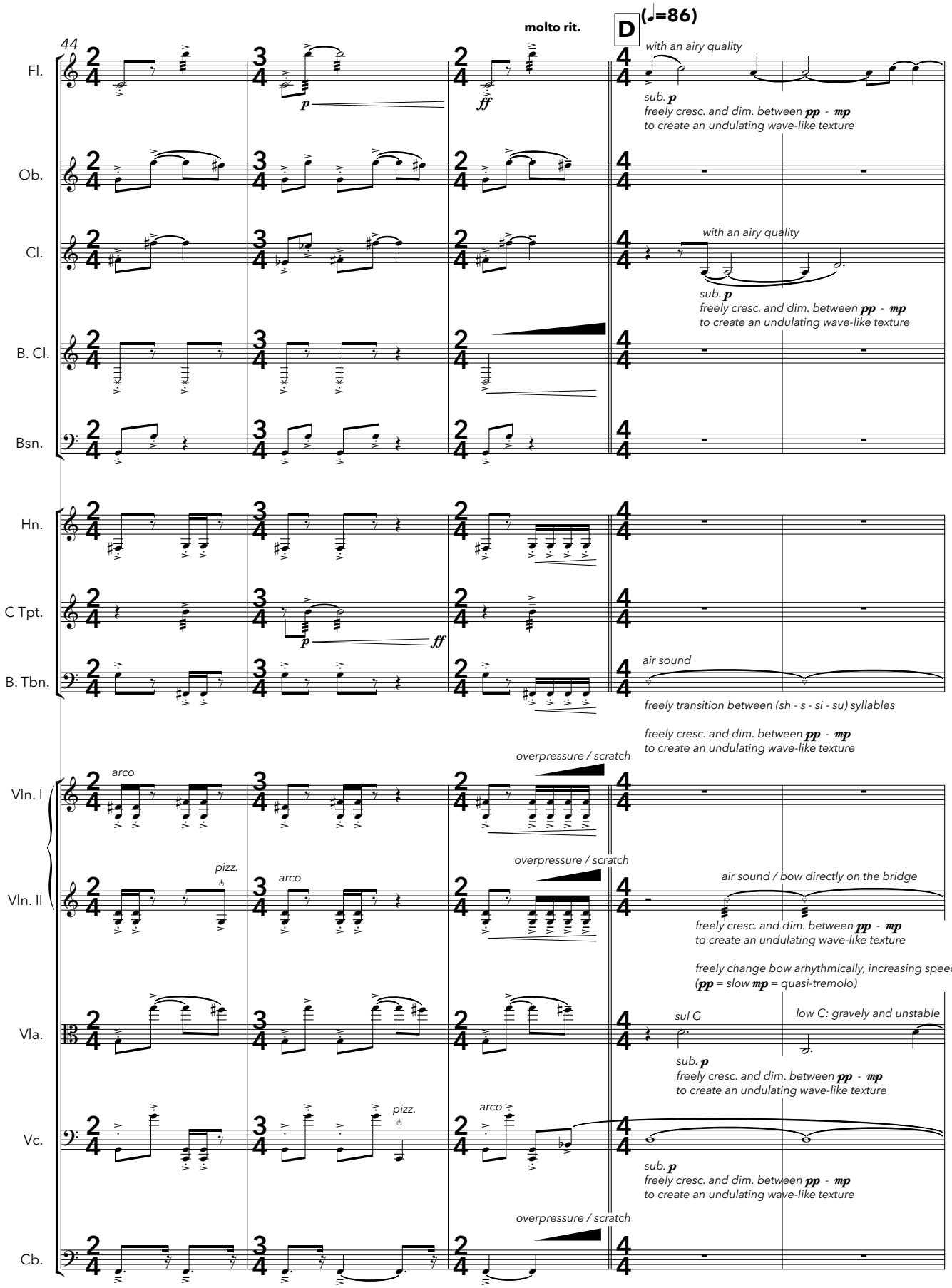

26
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
norm.
m.s.p
pizz.
arco
gliss.

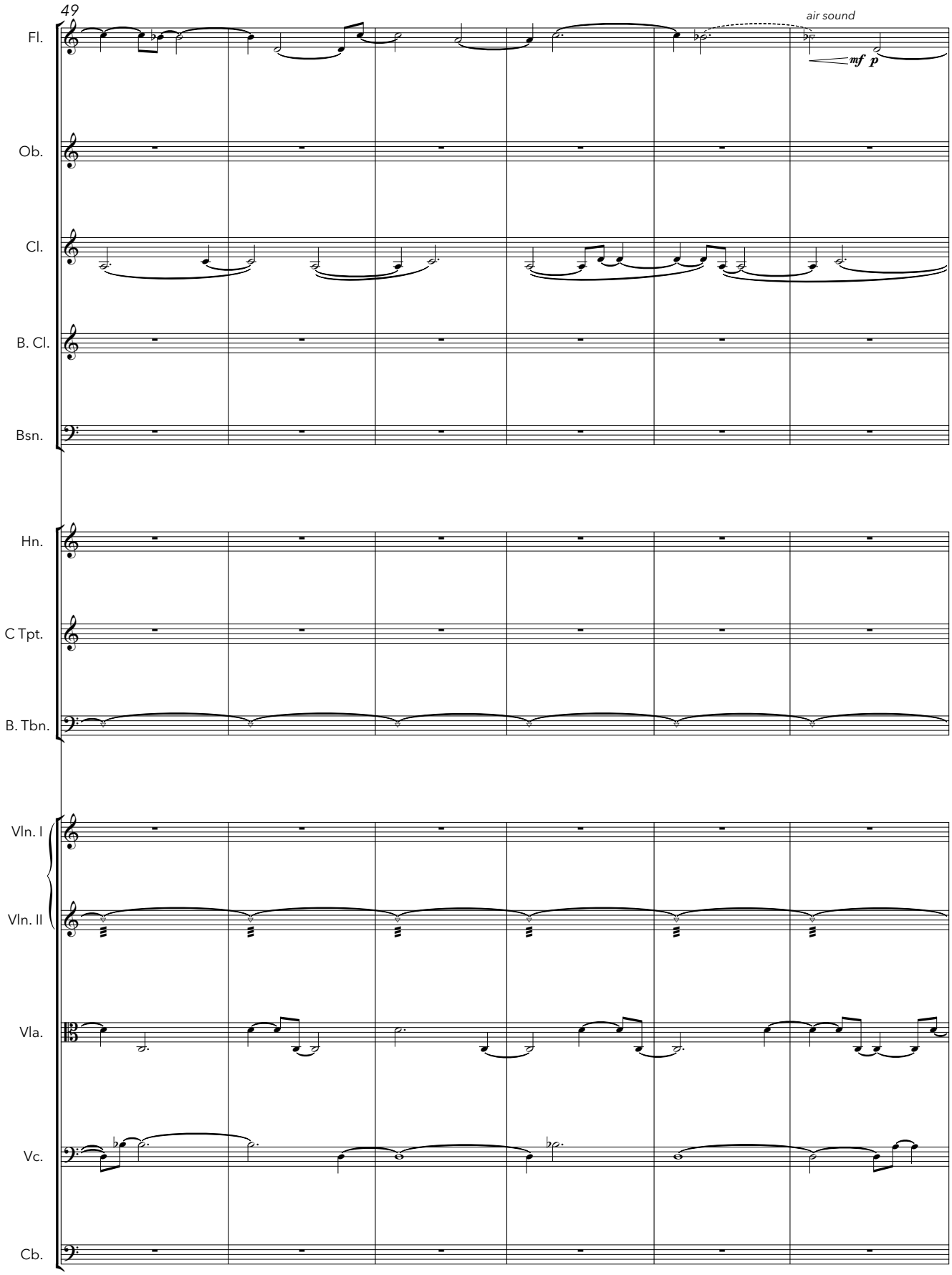

30
Fl.
Ob.
non. vib.
Cl.
gliss.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
gliss.
Vln. I
keep bow on string
norm.
Vln. II
pizz.
sul G
arco
m.s.p
Vla.
s.p
m.s.p
norm.
gliss.
Vc.
arco
pizz.
Cb.
arco
pizz.

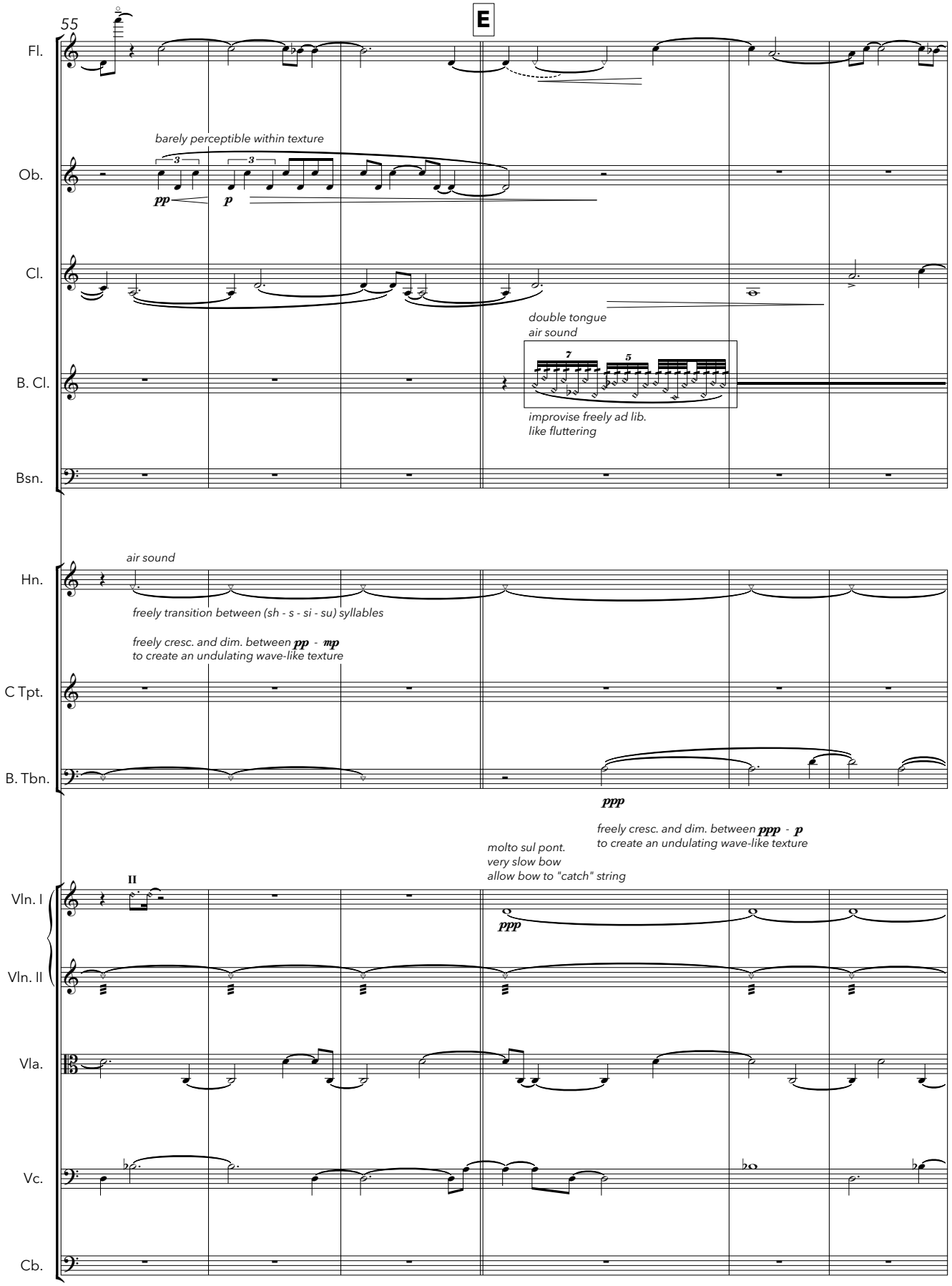

34
C
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
under viola
any loud squeaky
multiphonic with D fundamental
multiphonic squonks
on E fundamental
harmon
mute
gliss.
keep bow on string
norm.
III
harmonic gliss. ad lib.
s.p
m.s.p
overpressure / scratch
arco
pizz.
extreme swells
m.s.p

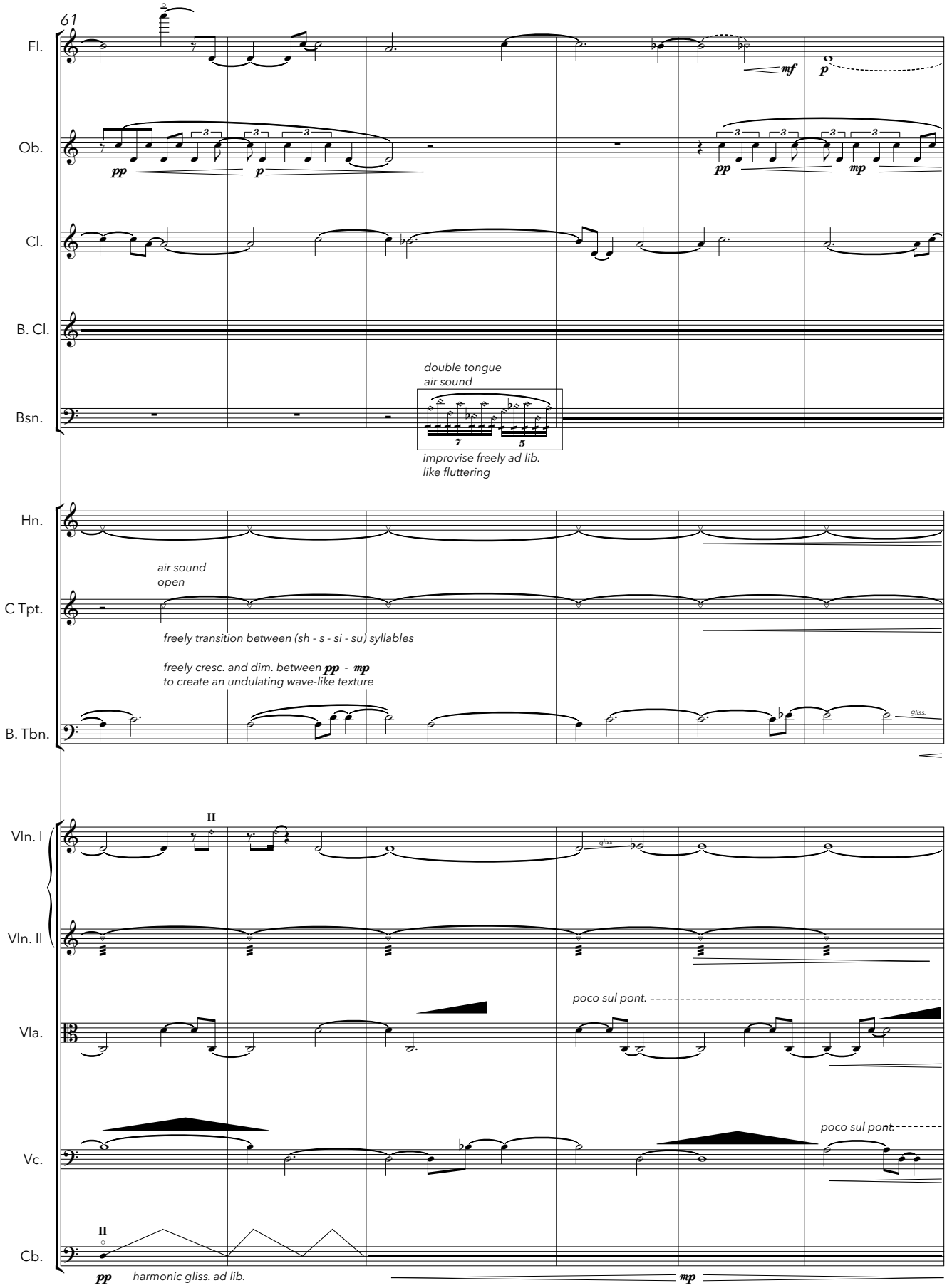

38
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ff
pizz.
arco
continue...

**Suddenly Slower**
**Like a Drug-Induced Dream**
**(♩=86)**

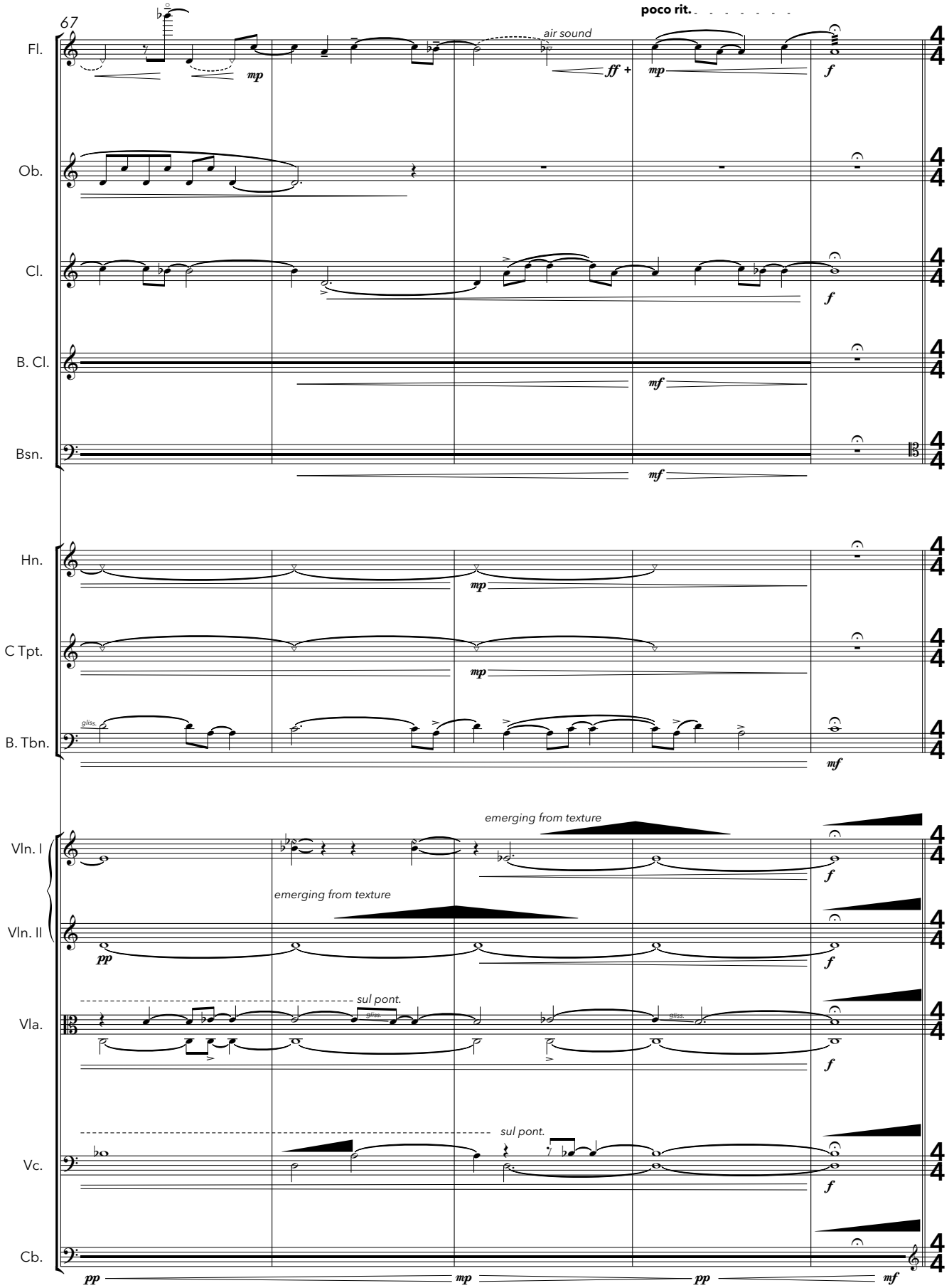


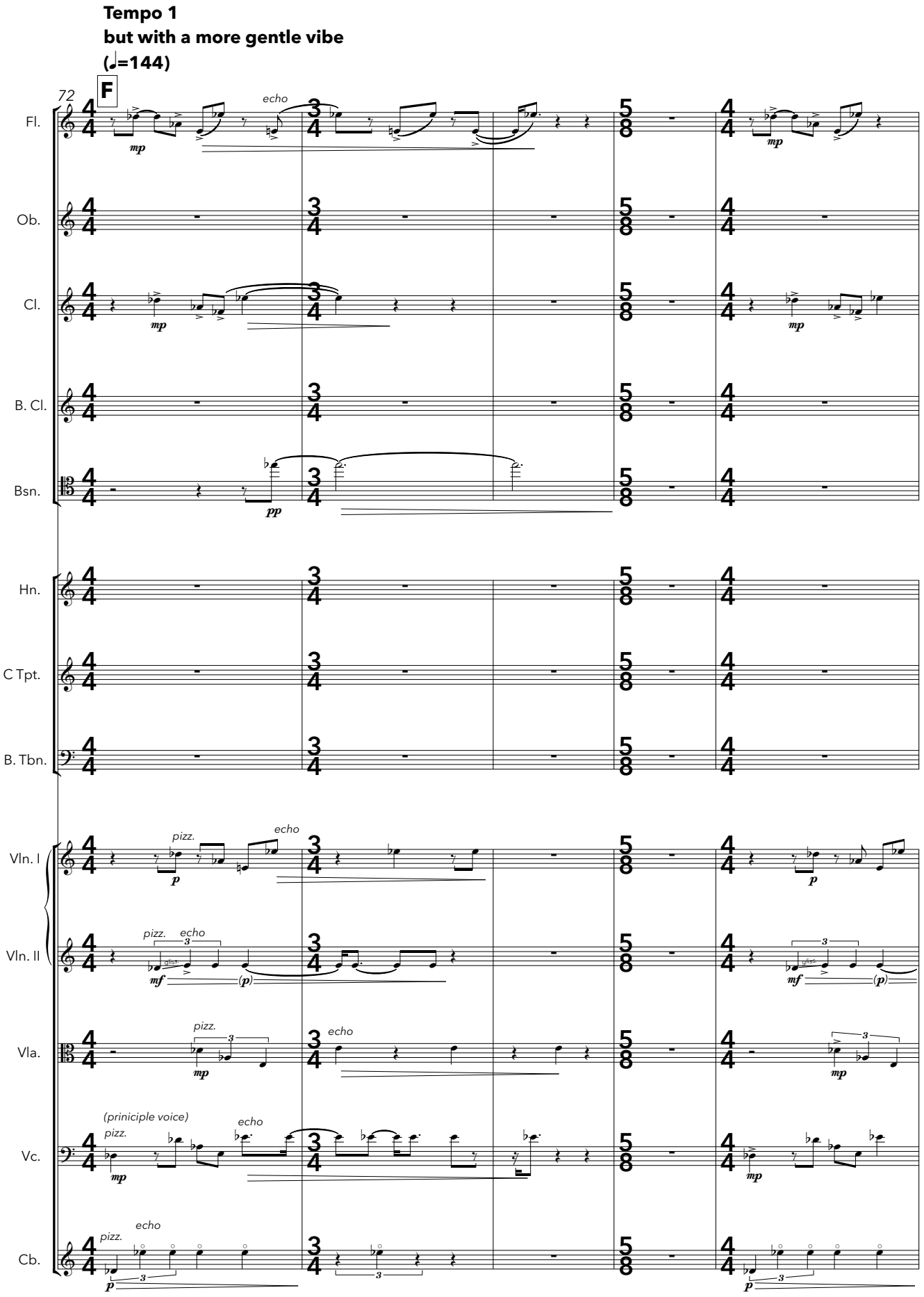

49
air sound
mf p
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

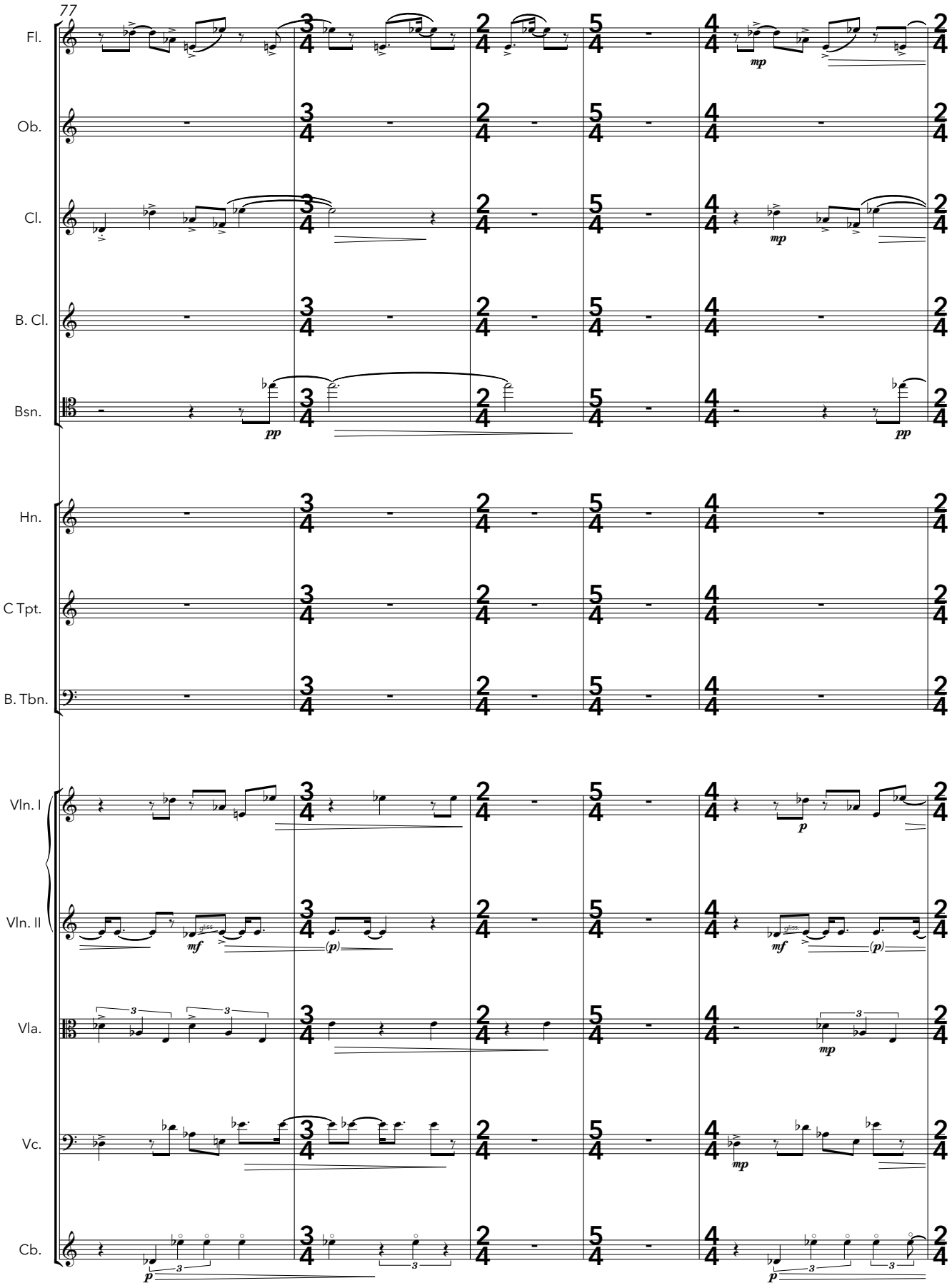

55
E
Fl.
barely perceptible within texture
Ob.
pp
p
Cl.
double tongue
air sound
B. Cl.
improvise freely ad lib.
like fluttering
Bsn.
air sound
Hn.
freely transition between (sh - s - si - su) syllables
freely cresc. and dim. between pp - mp
to create an undulating wave-like texture
C Tpt.
B. Tbn.
ppp
freely cresc. and dim. between ppp - p
to create an undulating wave-like texture
molto sul pont.
very slow bow
allow bow to "catch" string
II
Vln. I
ppp
Vln. II
Vla.
Vc.
Cb.

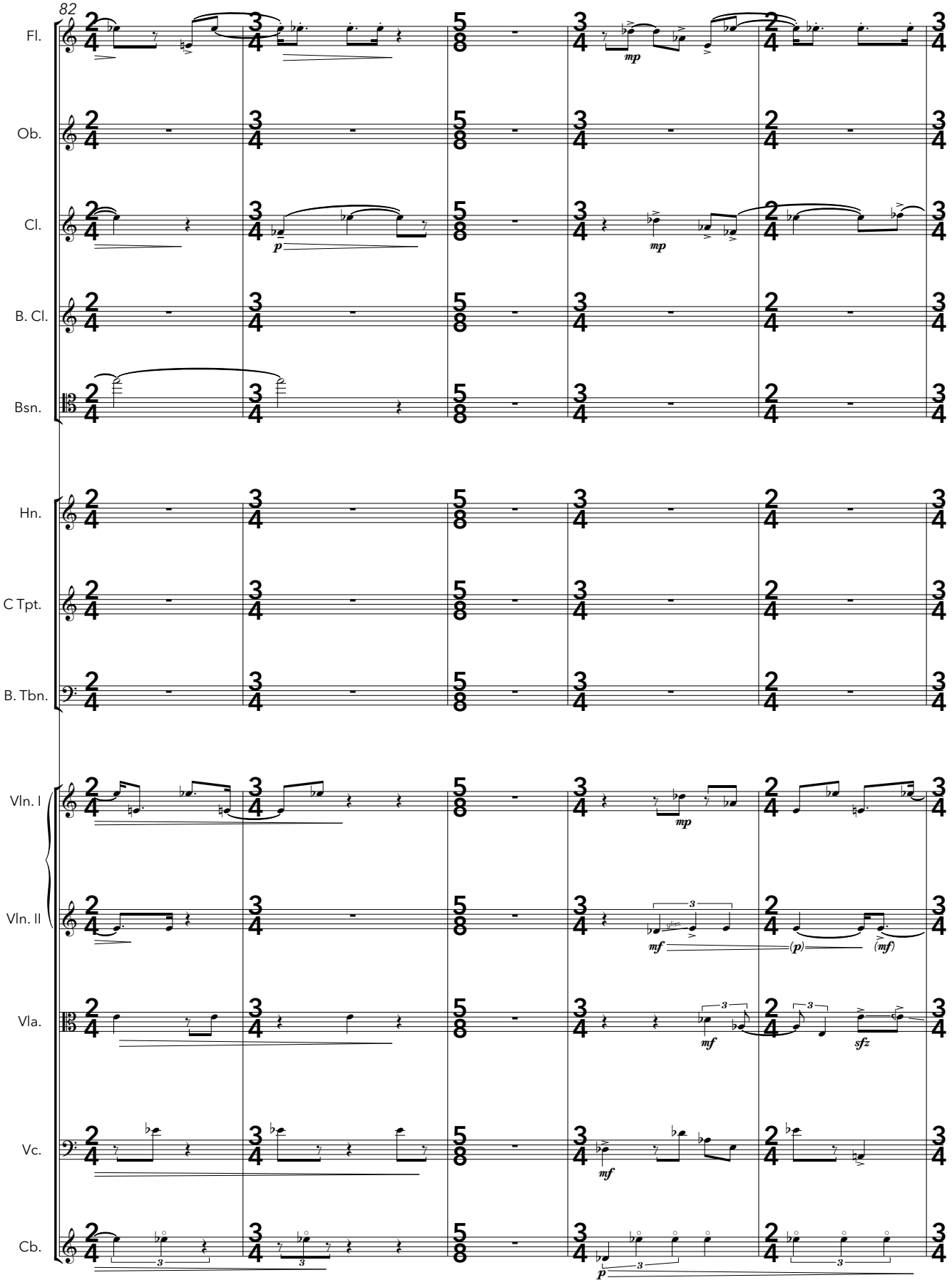

61
Fl.
mf
p
Ob.
pp
p
pp
mp
Cl.
B. Cl.
Bsn.
double tongue
air sound
improvise freely ad lib.
like fluttering
Hn.
air sound
open
C Tpt.
freely transition between (sh - s - si - su) syllables
freely cresc. and dim. between pp - mp
to create an undulating wave-like texture
B. Tbn.
gliss.
II
Vln. I
gliss.
Vln. II
poco sul pont.
Vla.
poco sul pont.
Vc.
II
Cb.
pp
harmonic gliss. ad lib.
mp

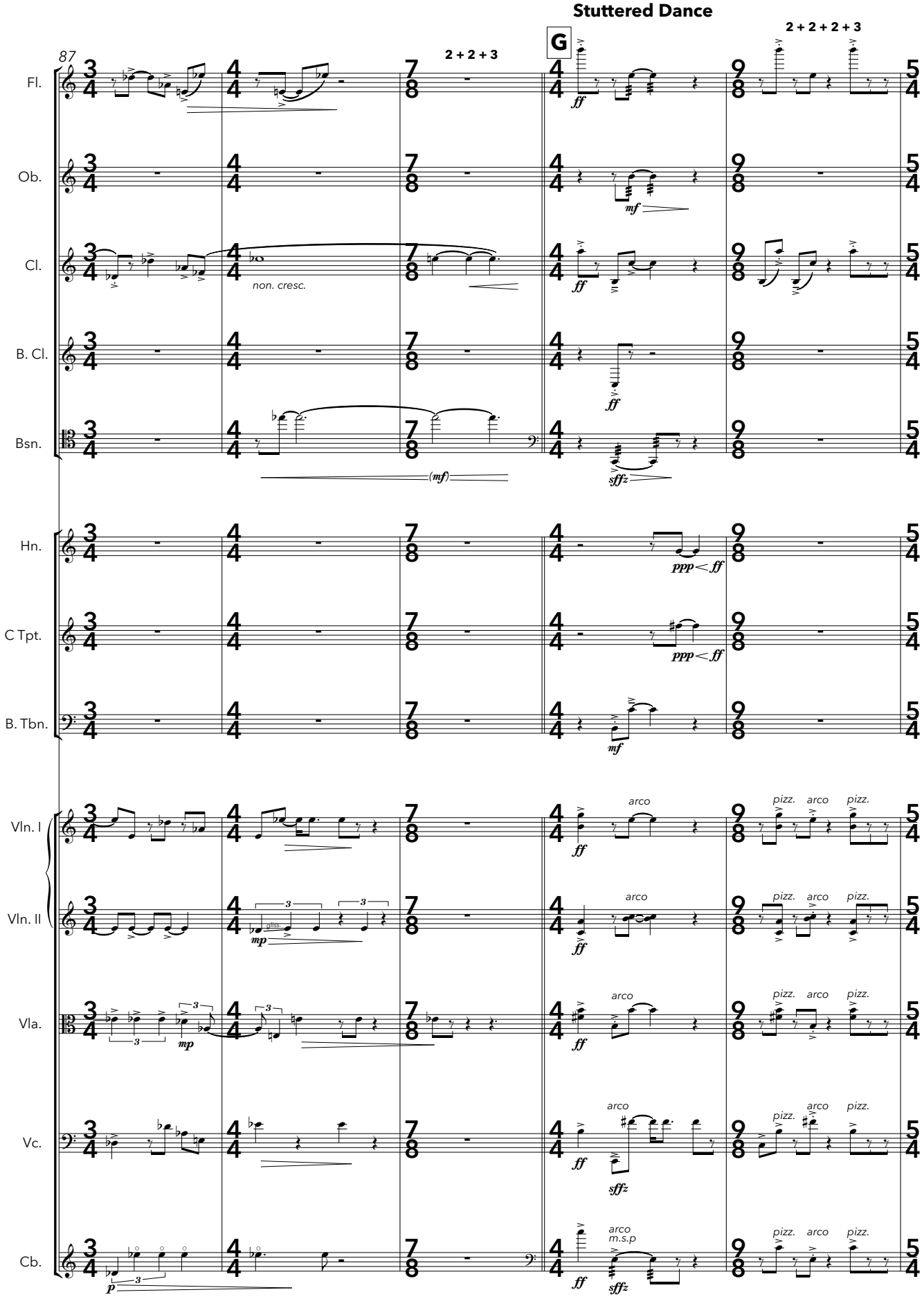
**Non Break →**

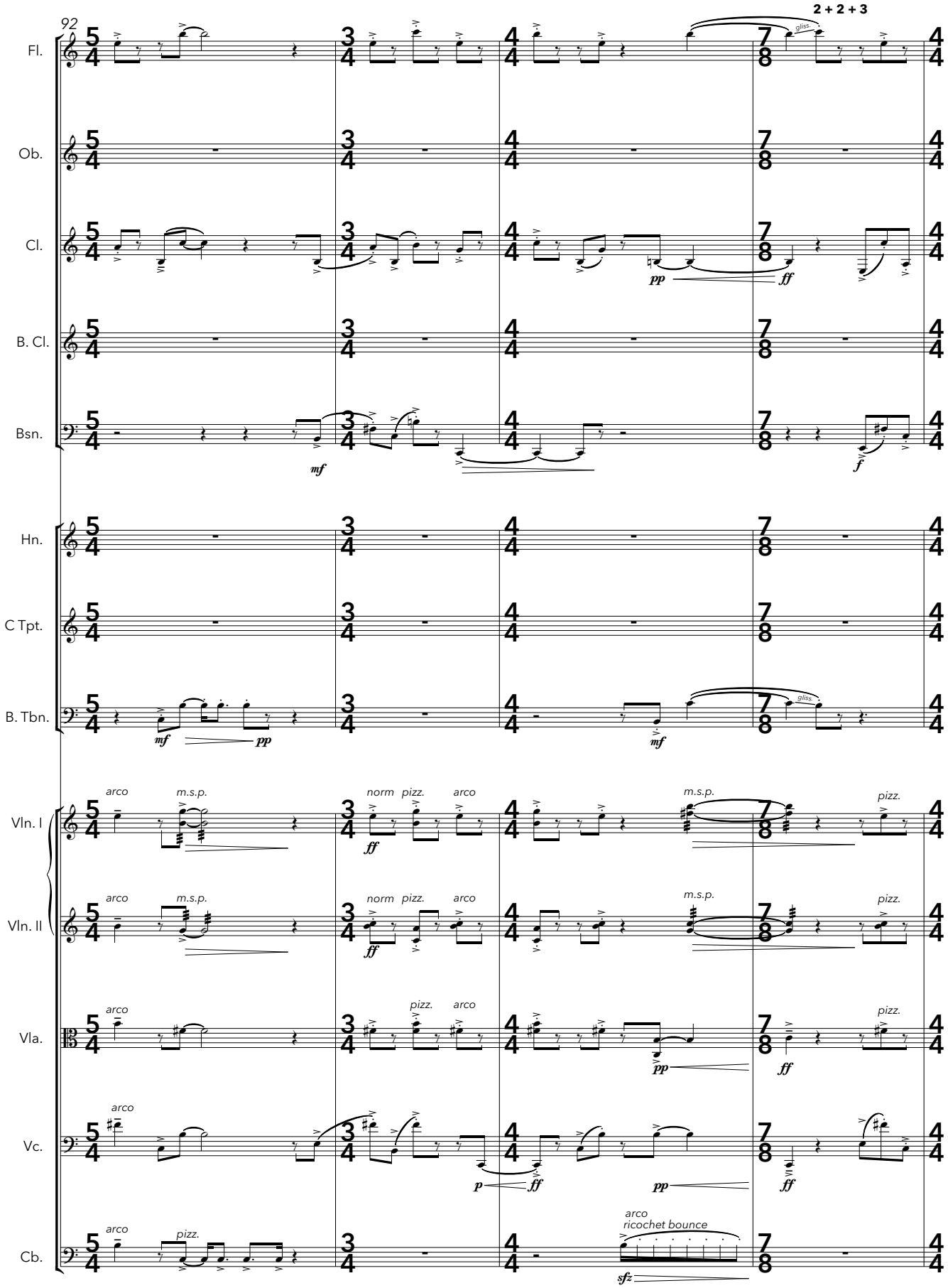

67
poco rit.
Fl.
air sound
mp
ff +
mp
f
Ob.
Cl.
f
B. Cl.
mf
Bsn.
mf
Hn.
mp
C Tpt.
mp
B. Tbn.
gliss.
mf
Vln. I
emerging from texture
f
Vln. II
emerging from texture
pp
f
Vla.
sul pont.
gliss.
gliss.
f
Vc.
sul pont.
f
Cb.
pp
mp
pp
mf

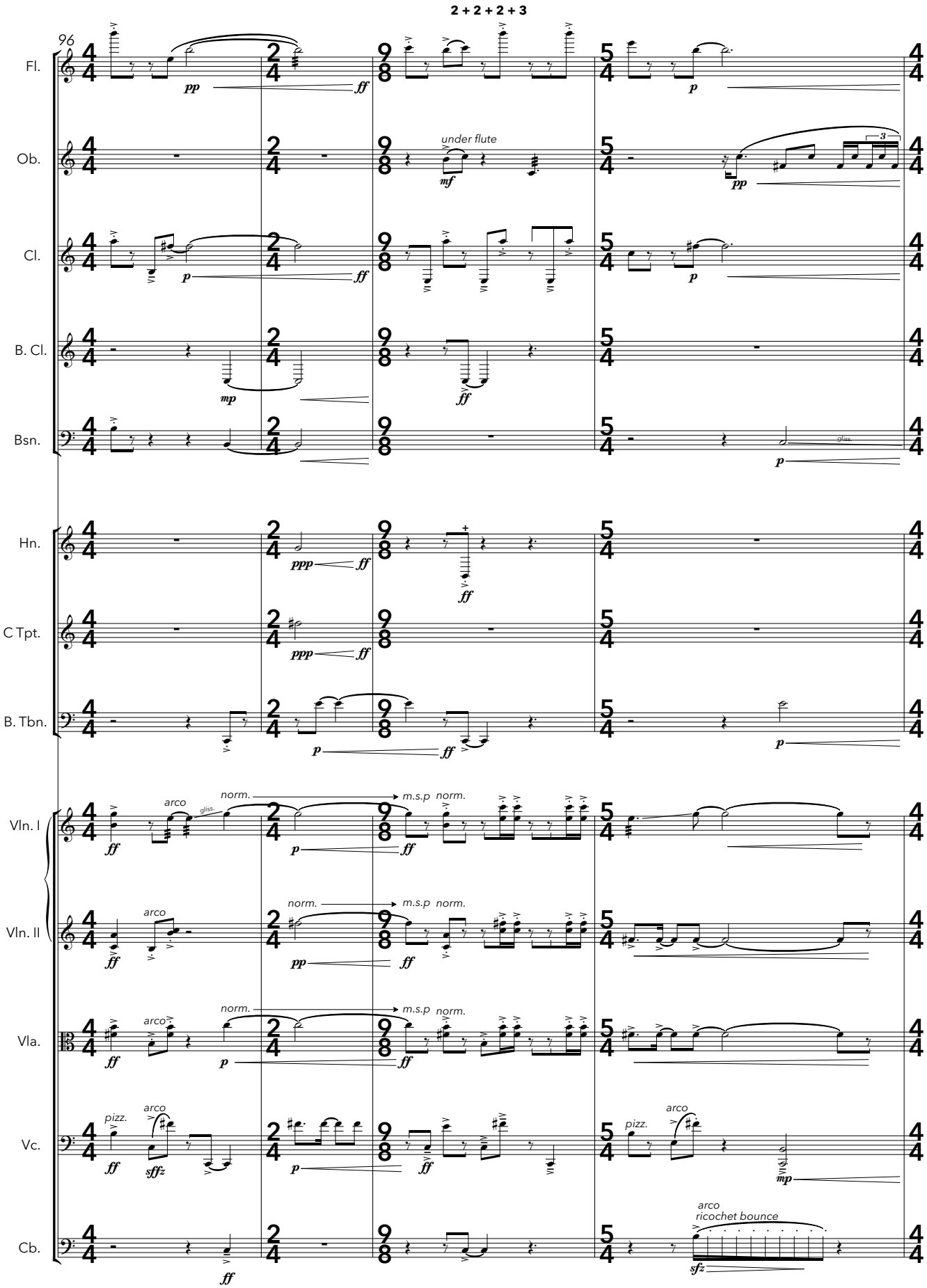

Tempo 1
but with a more gentle vibe
(♩=144)
72
F
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
echo
pizz.
(priniciple voice)
mp
pp
p
mf
(p)

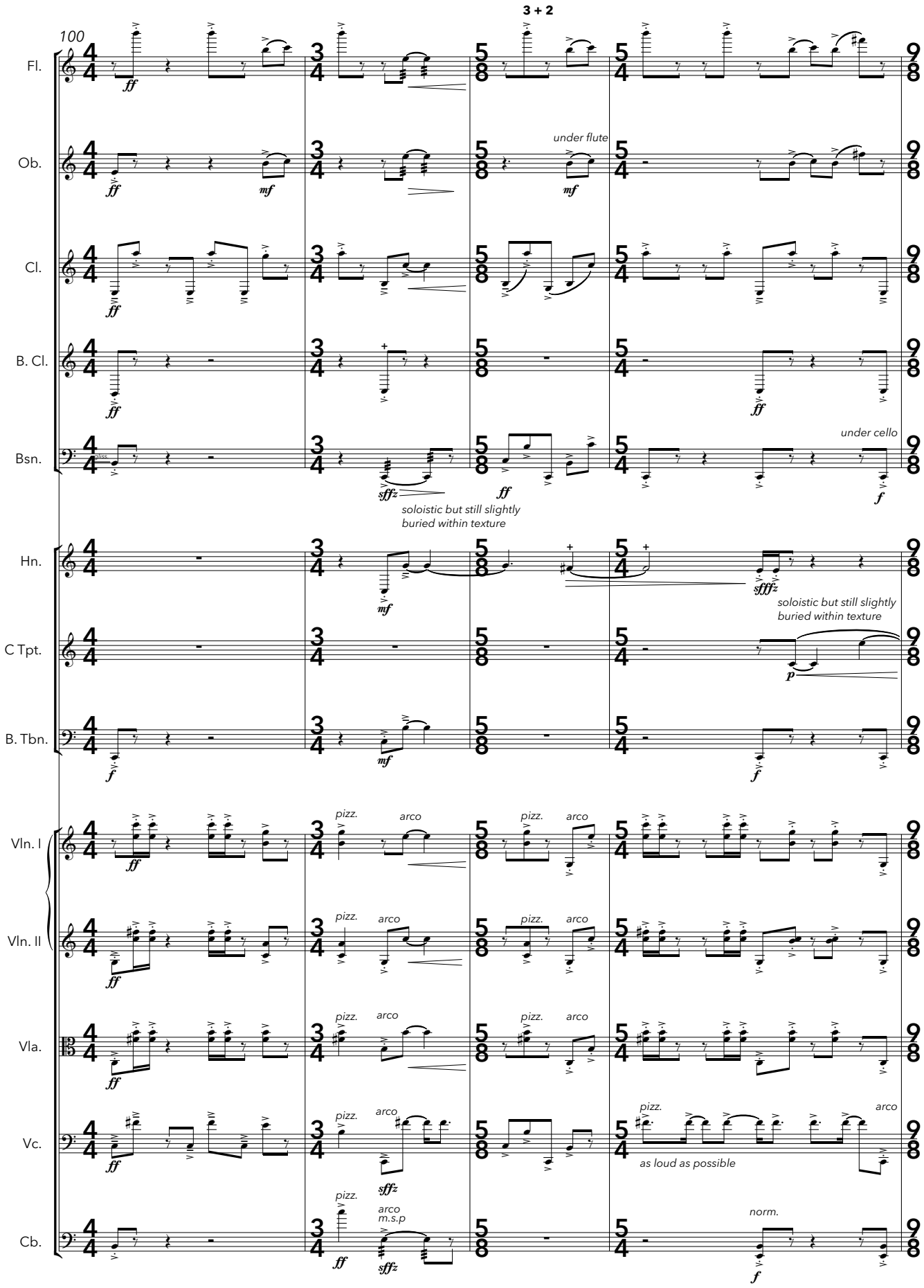

77
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
pp
p
mf
gliss.
(p)

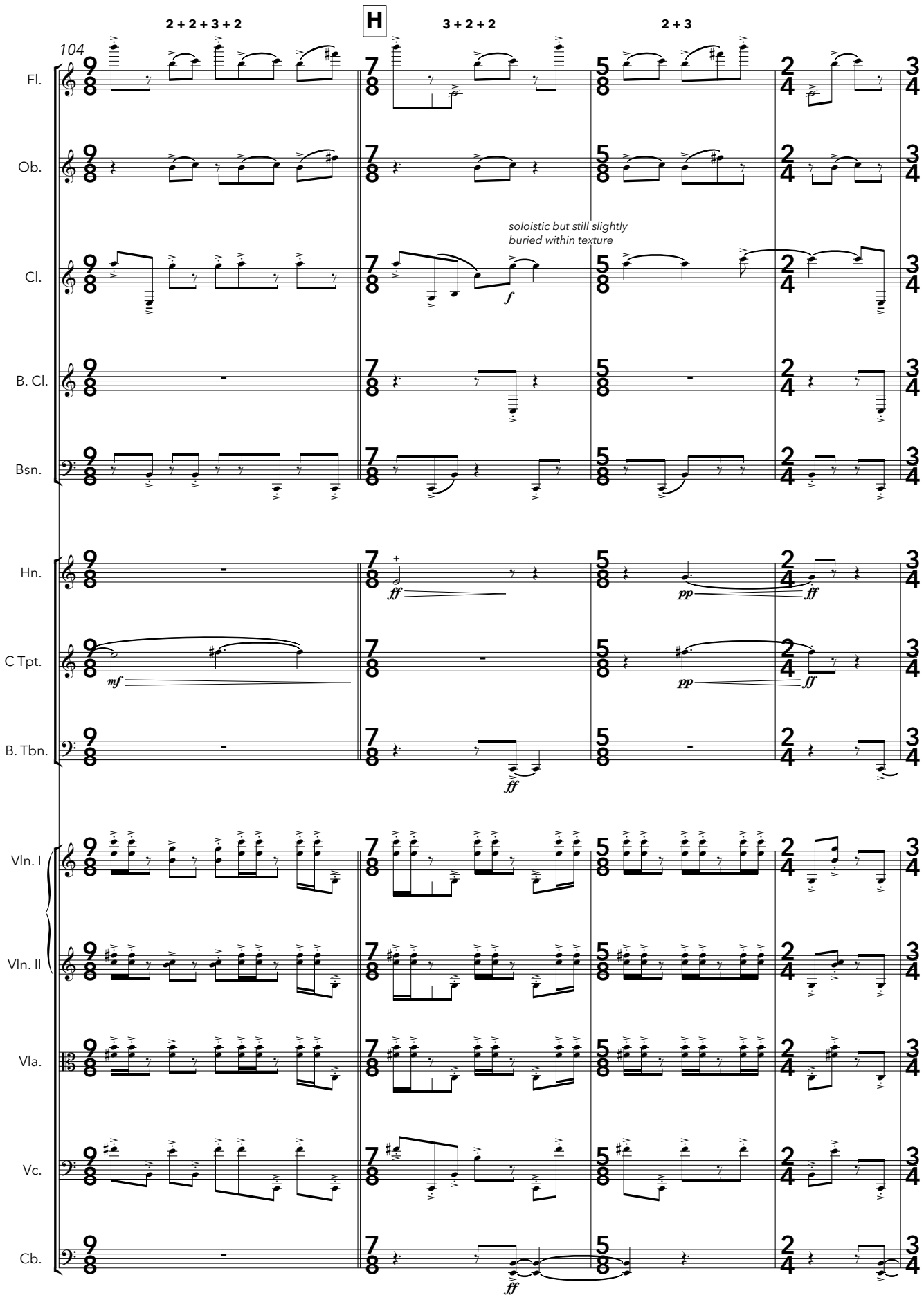

82
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
mf
(p)
(mf)
sfz

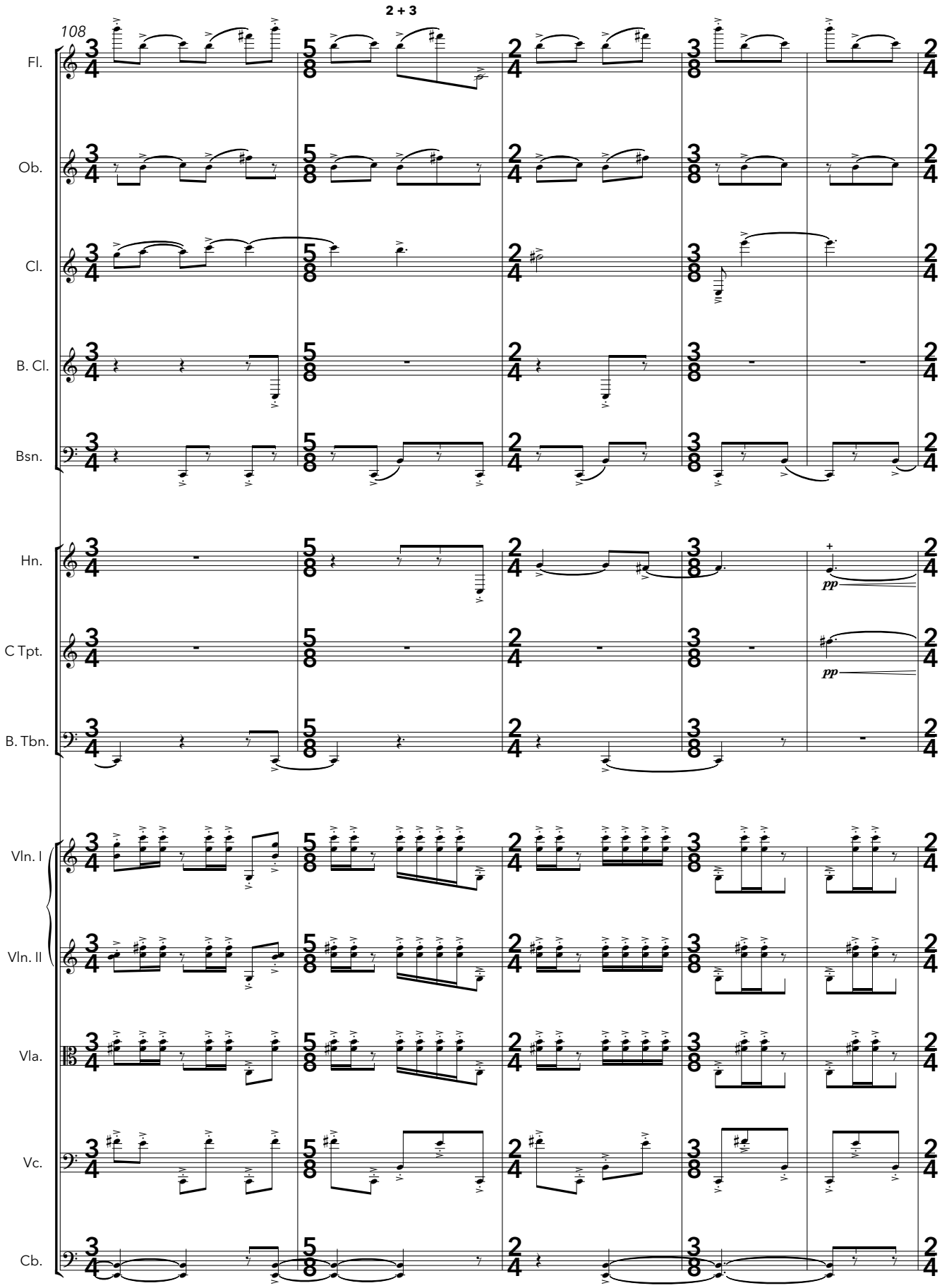

Stuttered Dance
87
G
2 + 2 + 3
2 + 2 + 2 + 3
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
non. cresc.
arco
pizz.
m.s.p

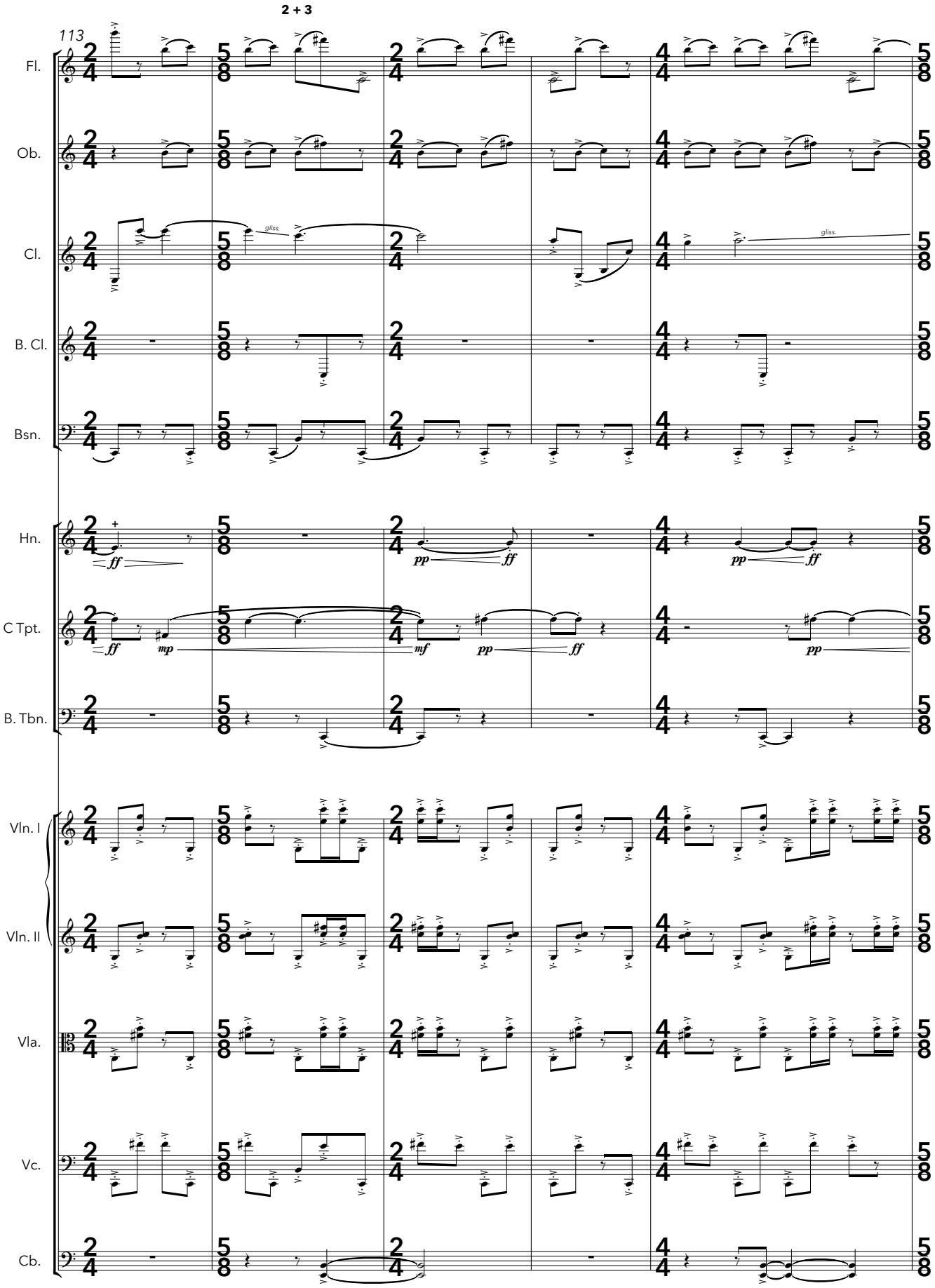

92
2 + 2 + 3
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
arco
m.s.p.
norm
pizz.
ricochet bounce
mf
pp
ff
f
p
sfz

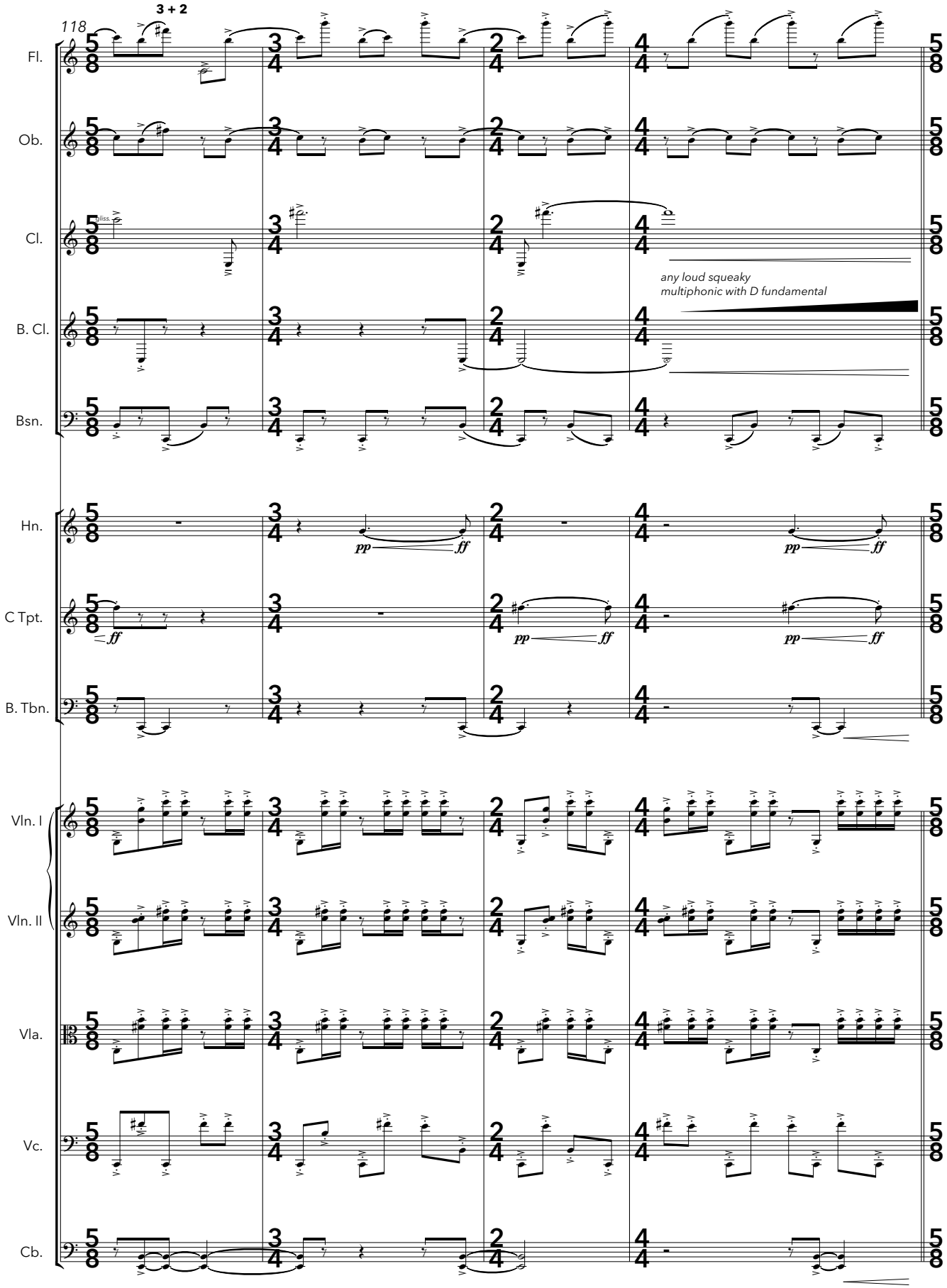

2 + 2 + 2 + 3
96
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
under flute
arco
norm.
m.s.p
pizz.
arco ricochet bounce

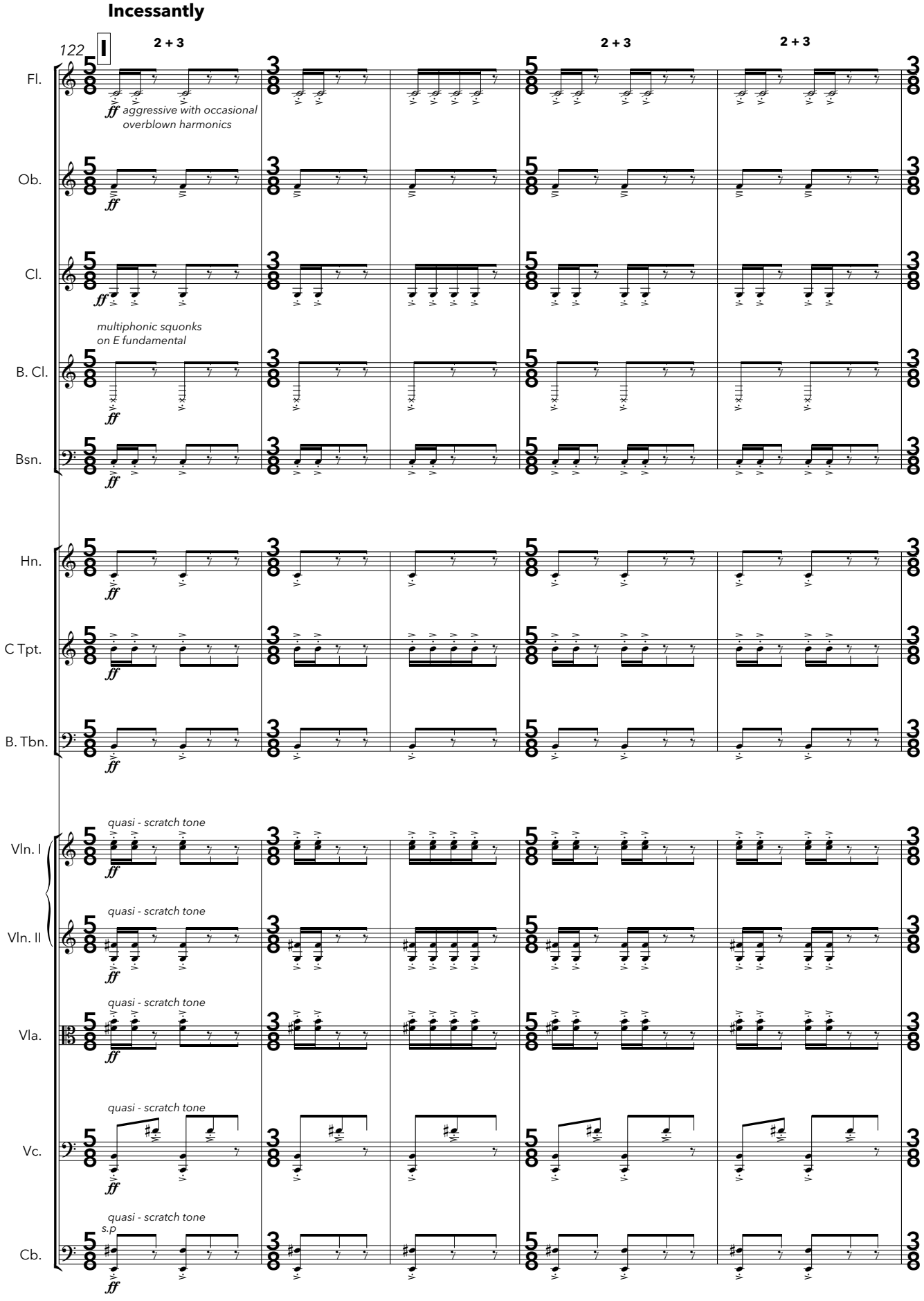

100
3 + 2
Fl.
Ob.
under flute
Cl.
B. Cl.
Bsn.
under cello
soloistic but still slightly
buried within texture
Hn.
soloistic but still slightly
buried within texture
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
as loud as possible
Cb.
pizz.
arco
arco
m.s.p
norm.

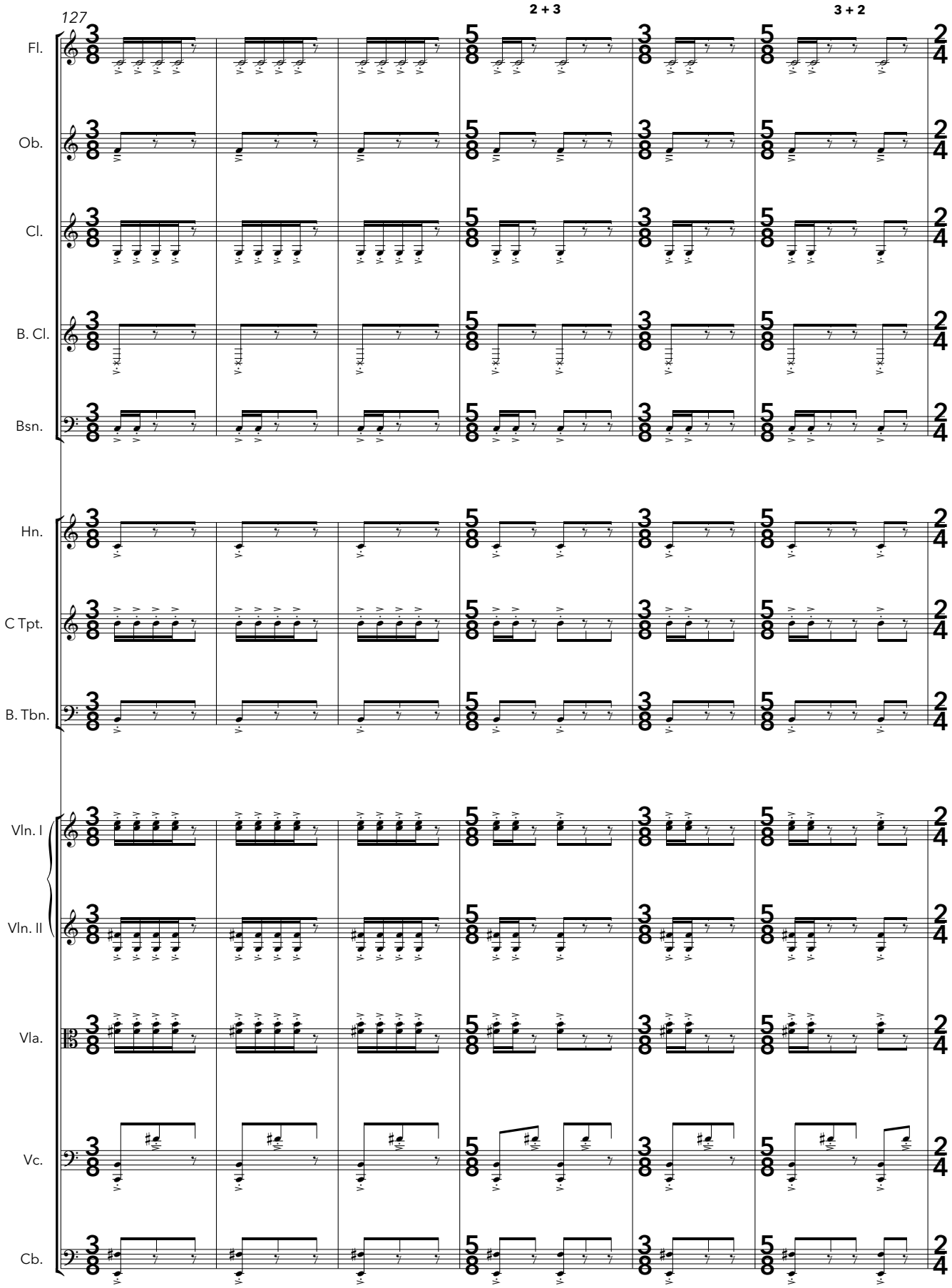

104
2 + 2 + 3 + 2
H
3 + 2 + 2
2 + 3
Fl.
Ob.
Cl.
soloistic but still slightly
buried within texture
f
B. Cl.
Bsn.
Hn.
ff
pp
ff
C Tpt.
mf
pp
ff
B. Tbn.
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff

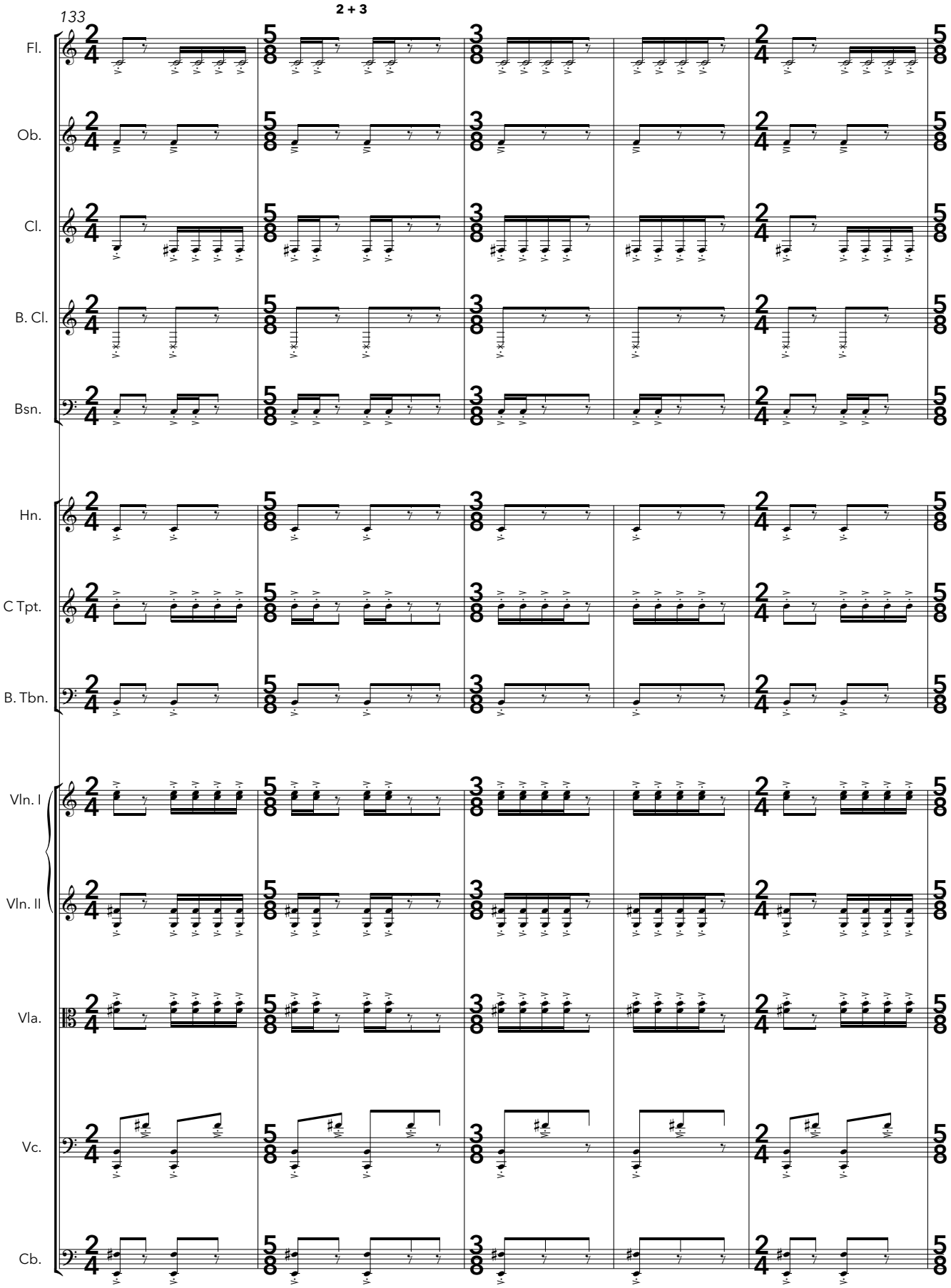

2 + 3
108
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
pp

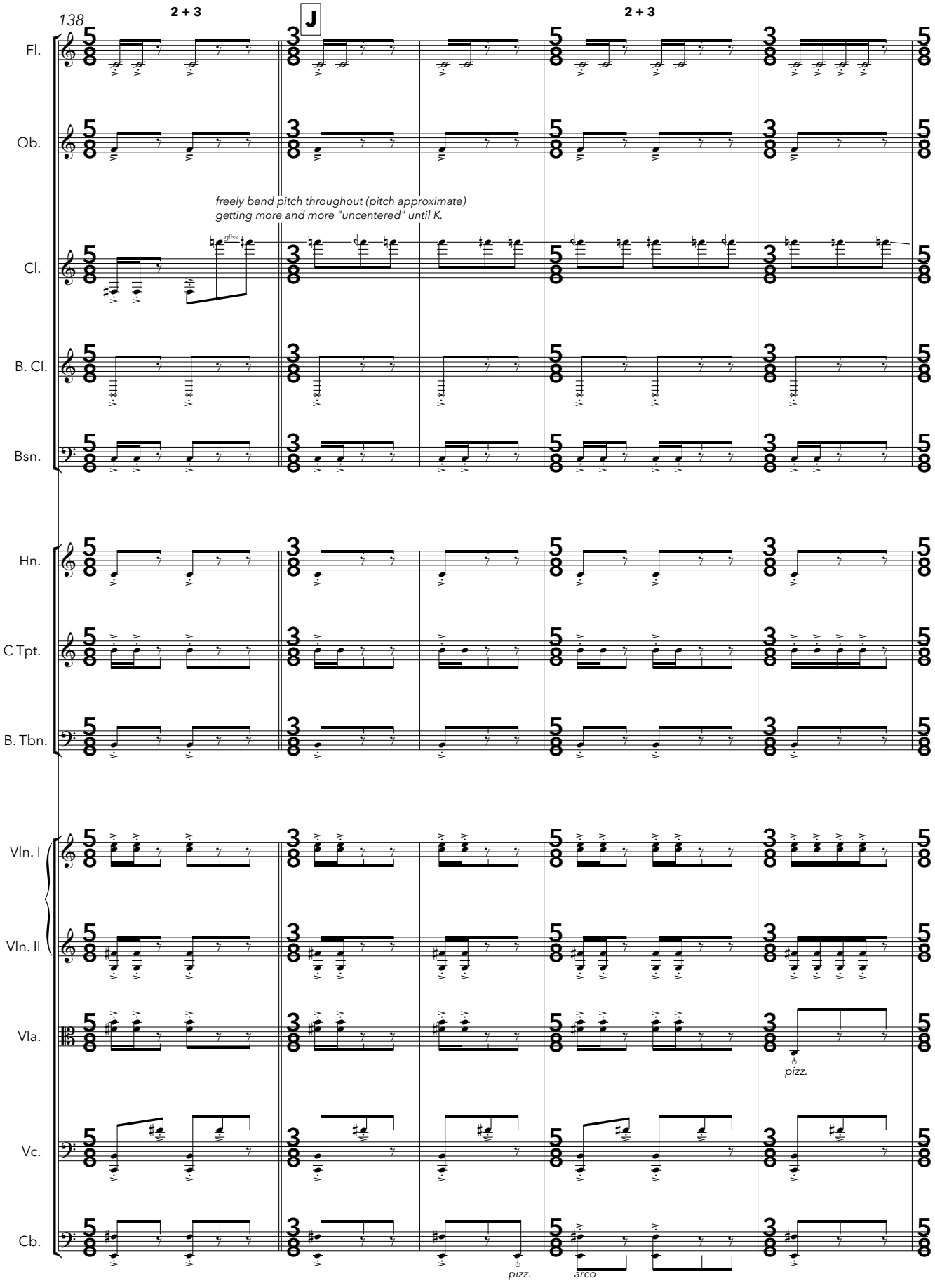

2 + 3
113
Fl.
Ob.
Cl.
gliss.
gliss.
B. Cl.
Bsn.
Hn.
ff
pp
ff
pp
ff
C Tpt.
ff
mp
mf
pp
ff
pp
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

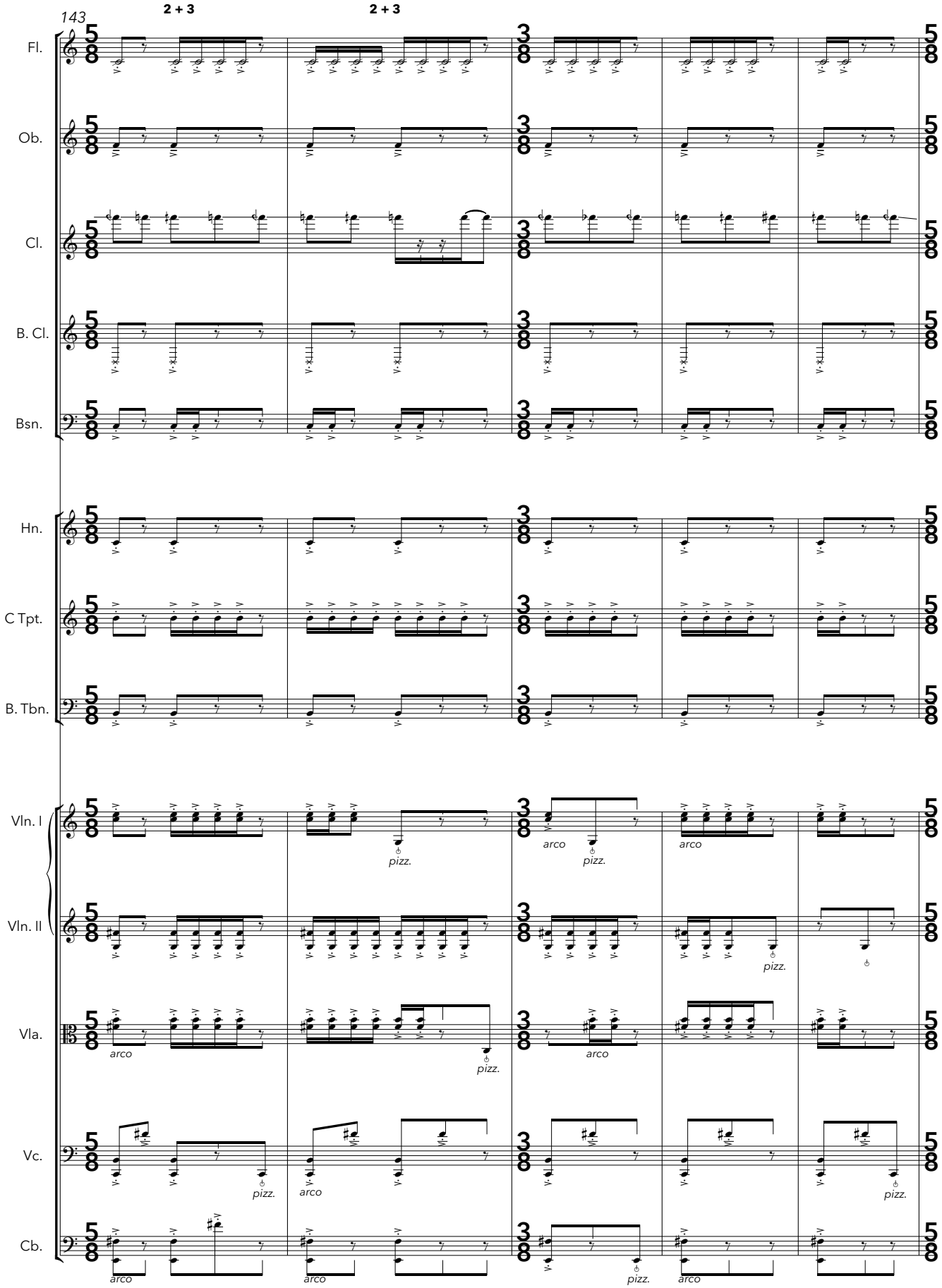

118
3 + 2
Fl.
Ob.
Cl.
bliss.
any loud squeaky
multiphonic with D fundamental
B. Cl.
Bsn.
Hn.
pp
ff
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

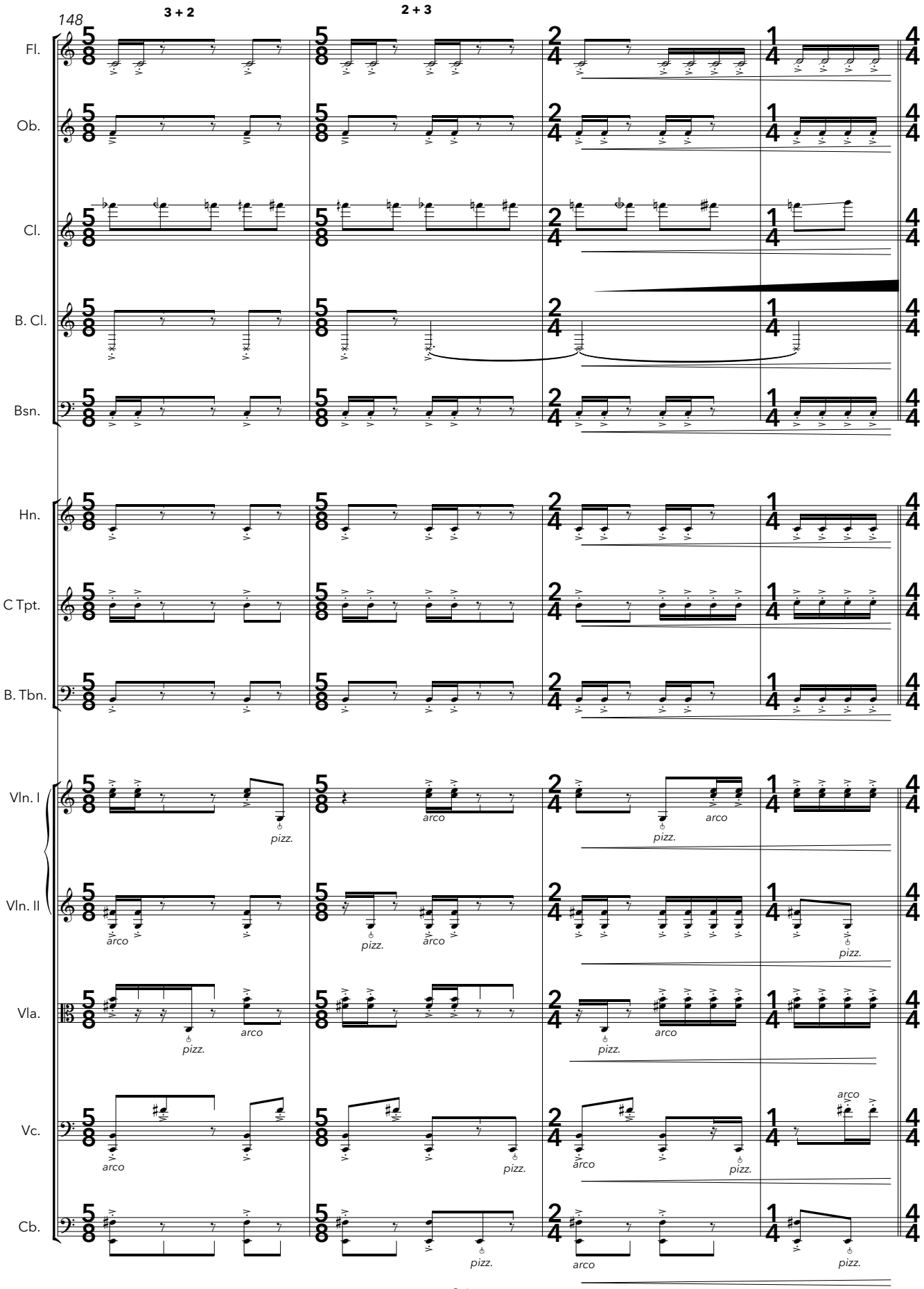

Incessantly
122
I
2 + 3
2 + 3
2 + 3
Fl.
ff aggressive with occasional overblown harmonics
Ob.
Cl.
multiphonic squonks on E fundamental
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
quasi - scratch tone
Vln. I
quasi - scratch tone
Vln. II
quasi - scratch tone
Vla.
quasi - scratch tone
Vc.
quasi - scratch tone
s.p
Cb.

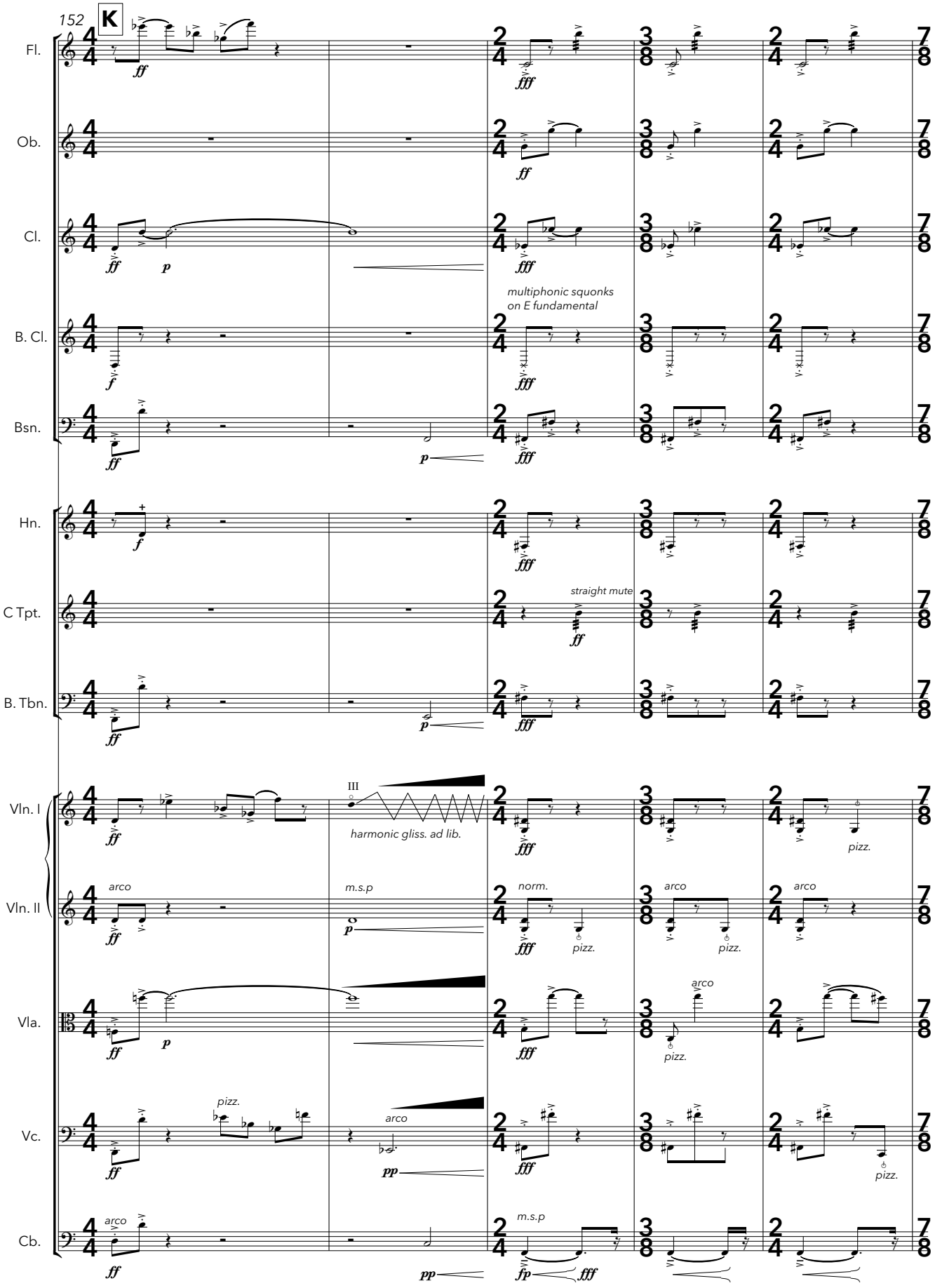

127
2 + 3
3 + 2
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

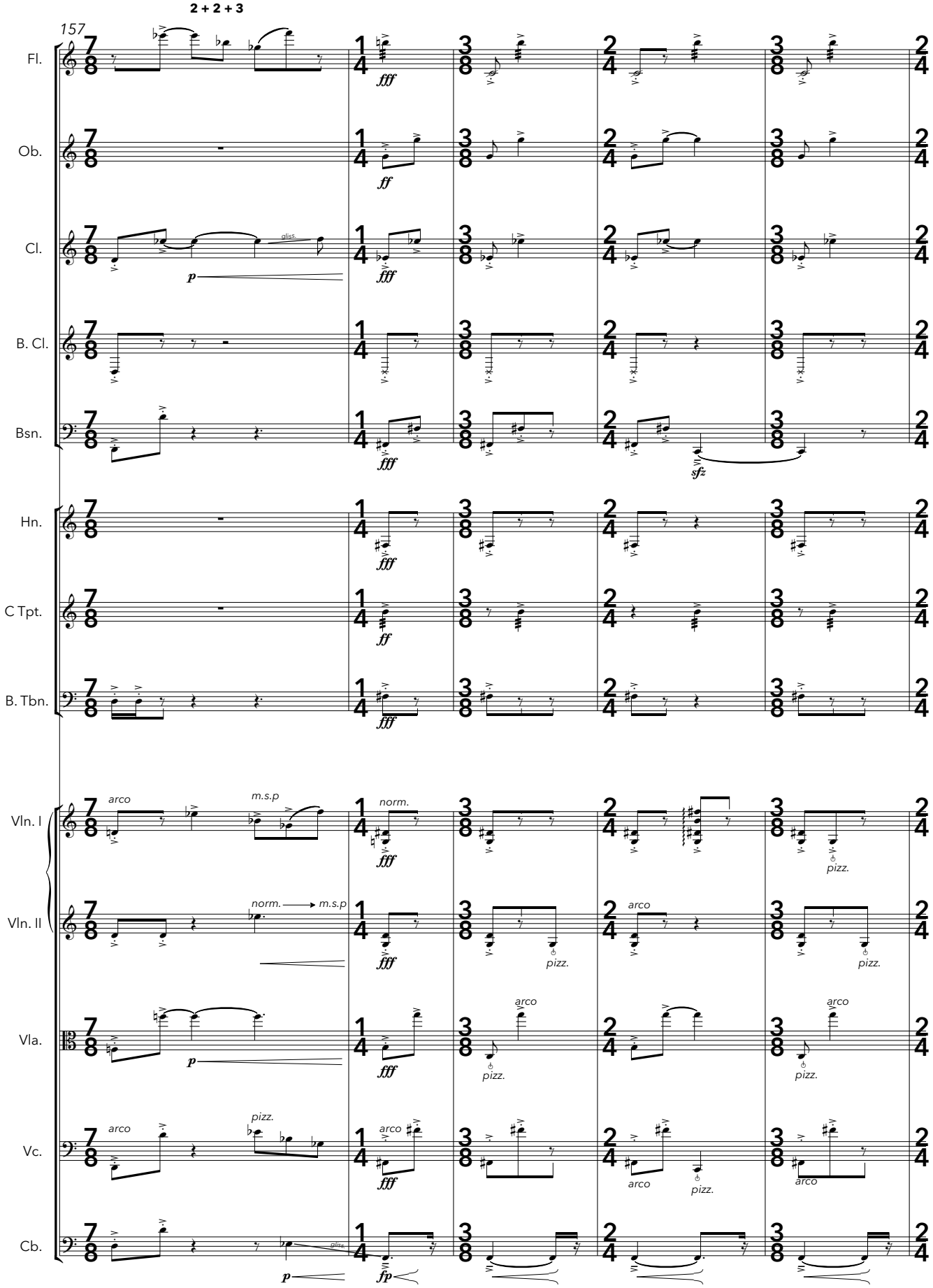

133
2 + 3
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

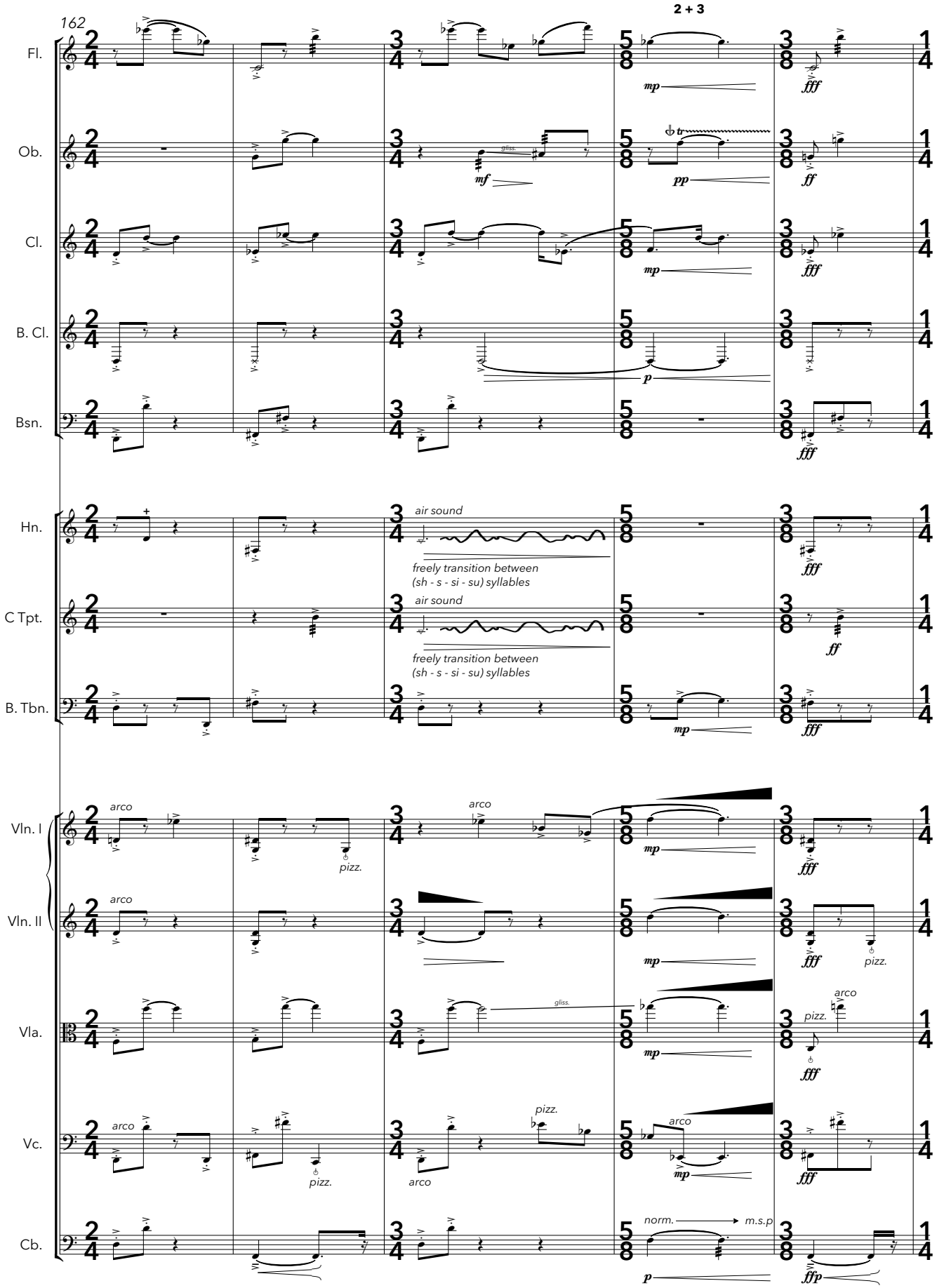

138
2 + 3
J
2 + 3
Fl.
Ob.
freely bend pitch throughout (pitch approximate)
getting more and more "uncentered" until K.
gliss.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
pizz.
Vc.
Cb.
pizz.
arco

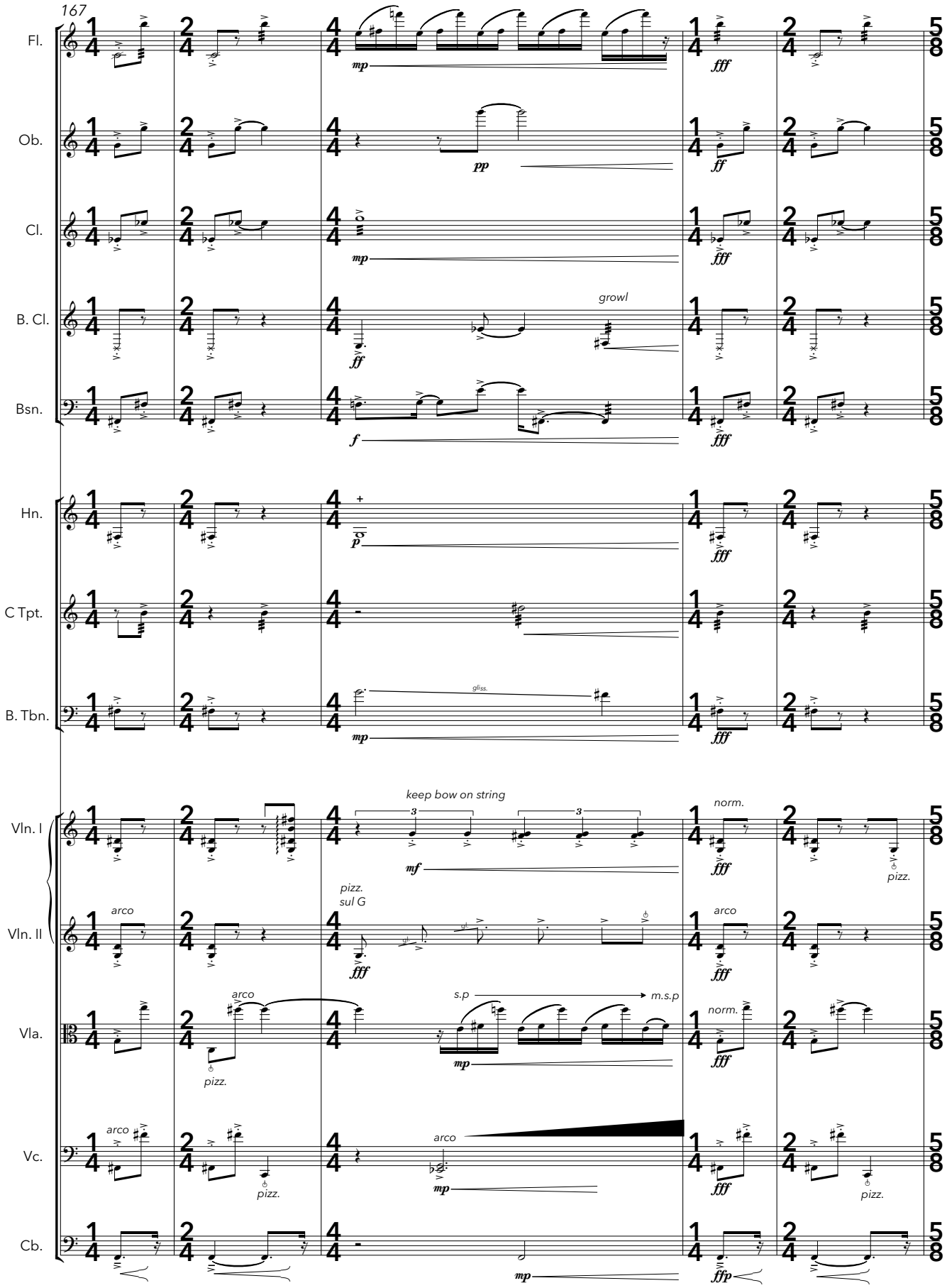

143
2 + 3
2 + 3
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

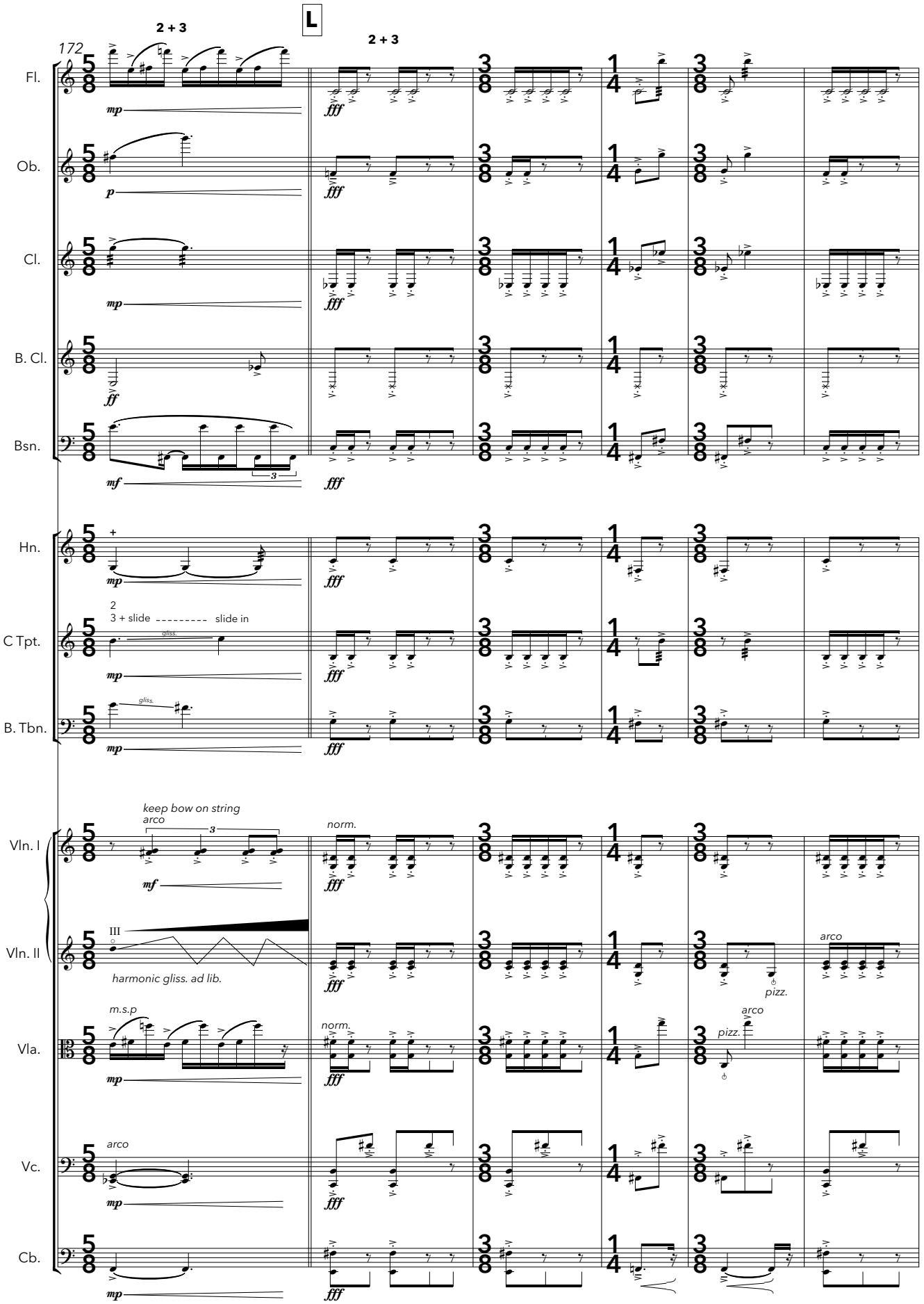

148
3 + 2
2 + 3
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
pizz.

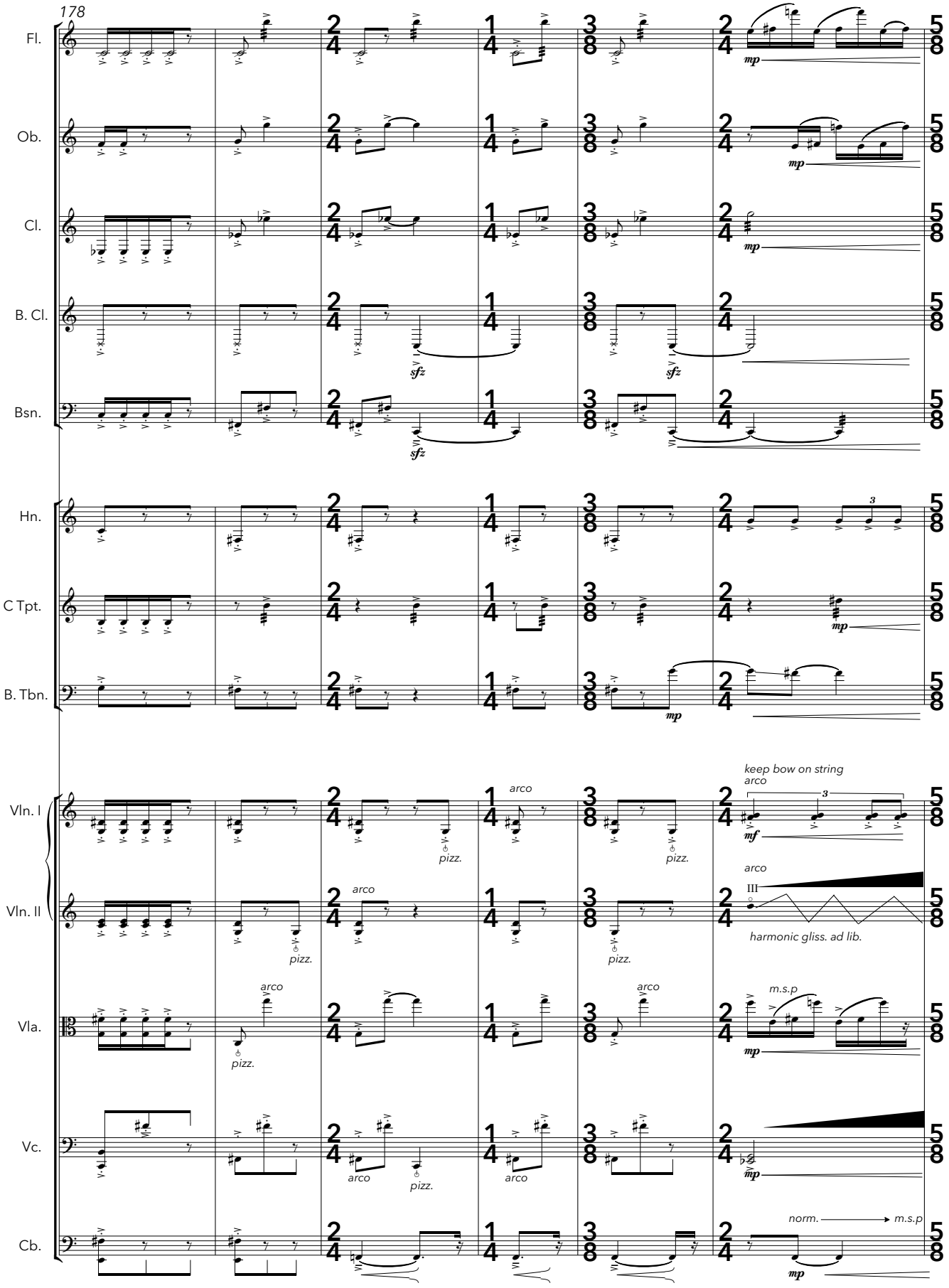

152
K
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
multiphonic squonks on E fundamental
straight mute
III
harmonic gliss. ad lib.
m.s.p
norm.
arco
pizz.

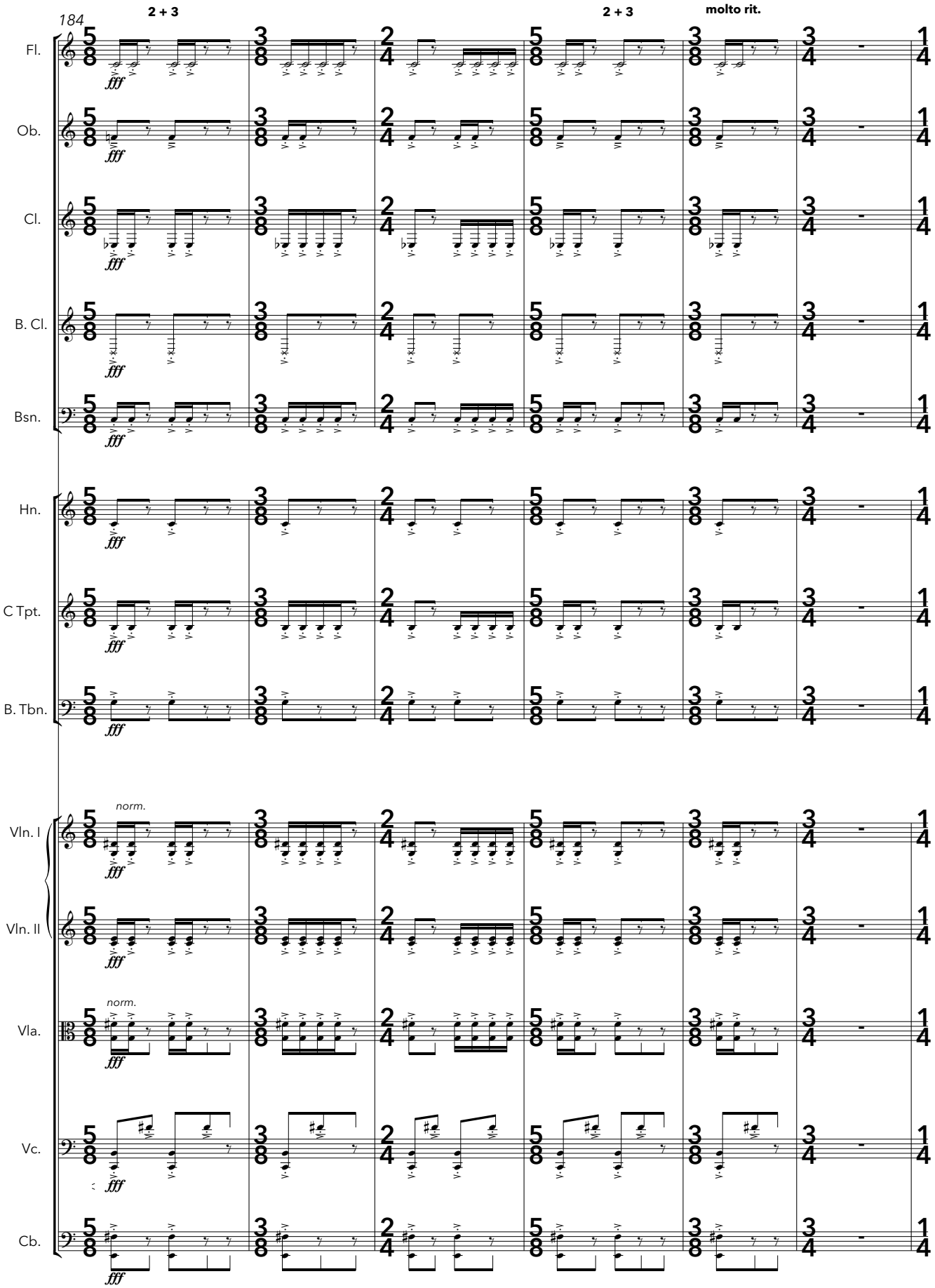

2 + 2 + 3
157
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
m.s.p
norm.
pizz.
gliss.
fff
ff
p
sfz
fp

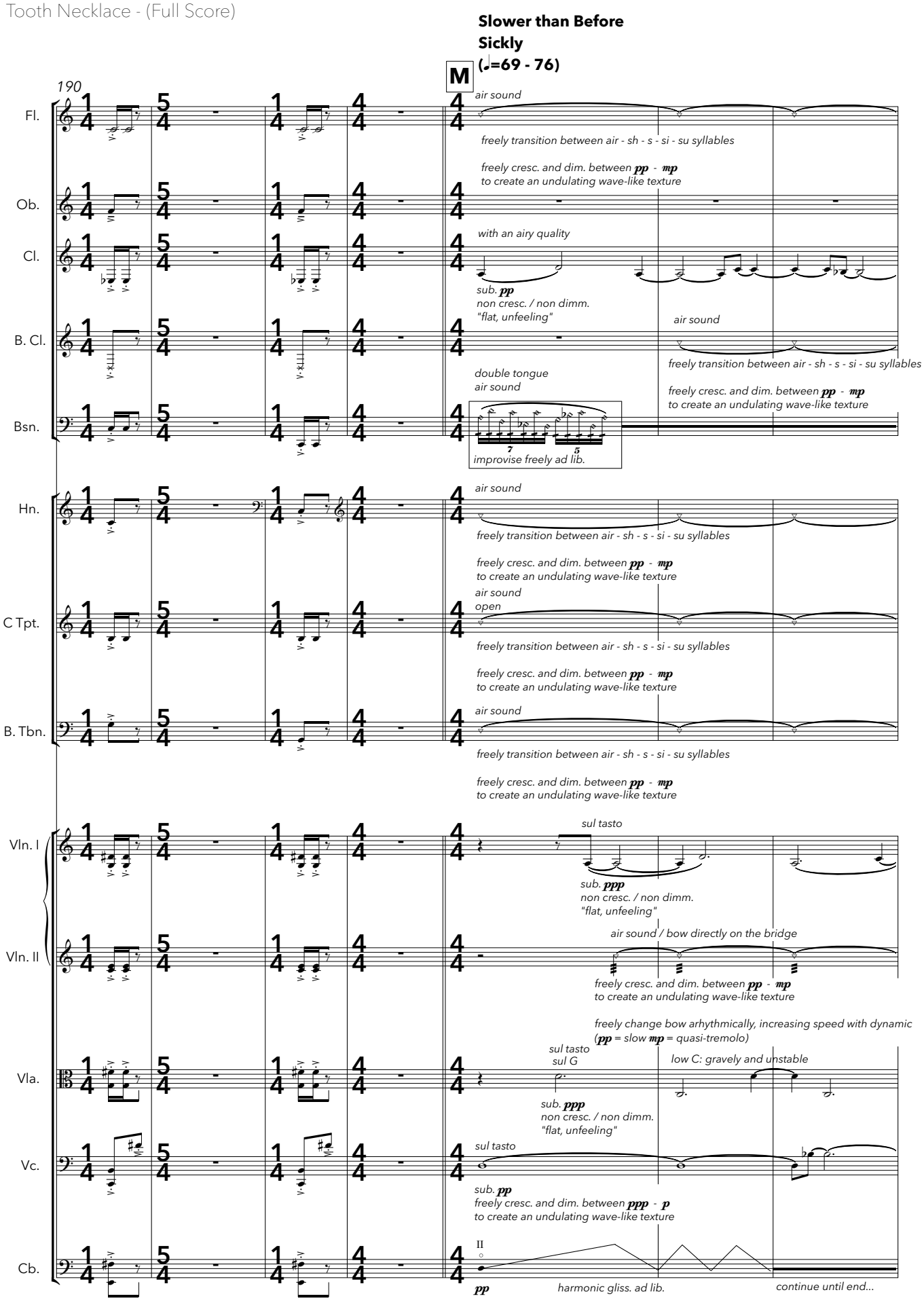

162
2 + 3
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
air sound
freely transition between
(sh - s - si - su) syllables
arco
pizz.
gliss.
norm.
m.s.p
mp
mf
pp
ff
fff
ffp
p

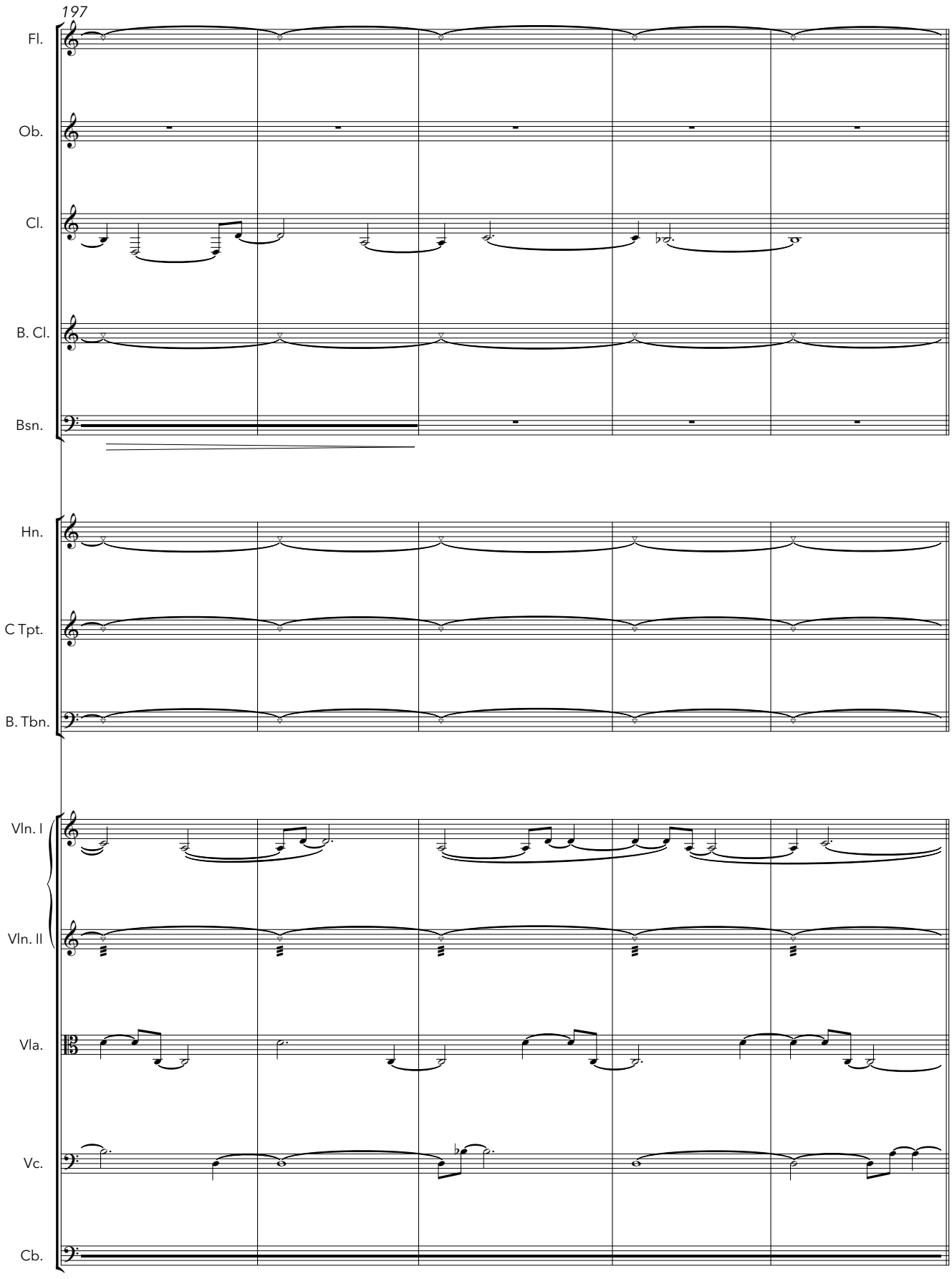

167
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
pp
fff
ff
growl
f
p
gliss.
keep bow on string
mf
norm.
pizz.
arco
pizz.
sul G
s.p
m.s.p
ffp

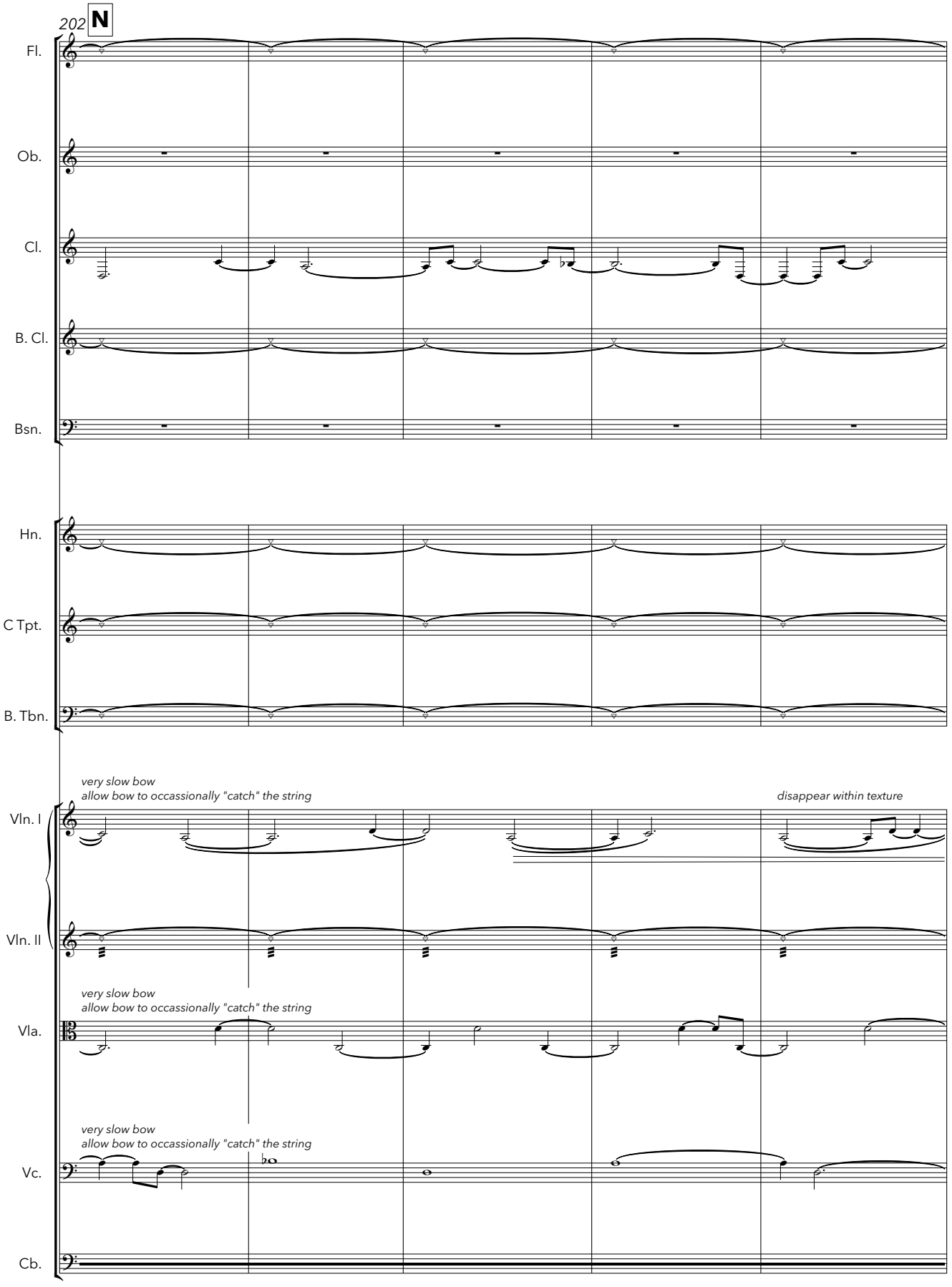

L
172
2 + 3
2 + 3
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
ff
mf
fff
3 + slide
slide in
gliss.
keep bow on string
arco
norm.
III
harmonic gliss. ad lib.
m.s.p
pizz.

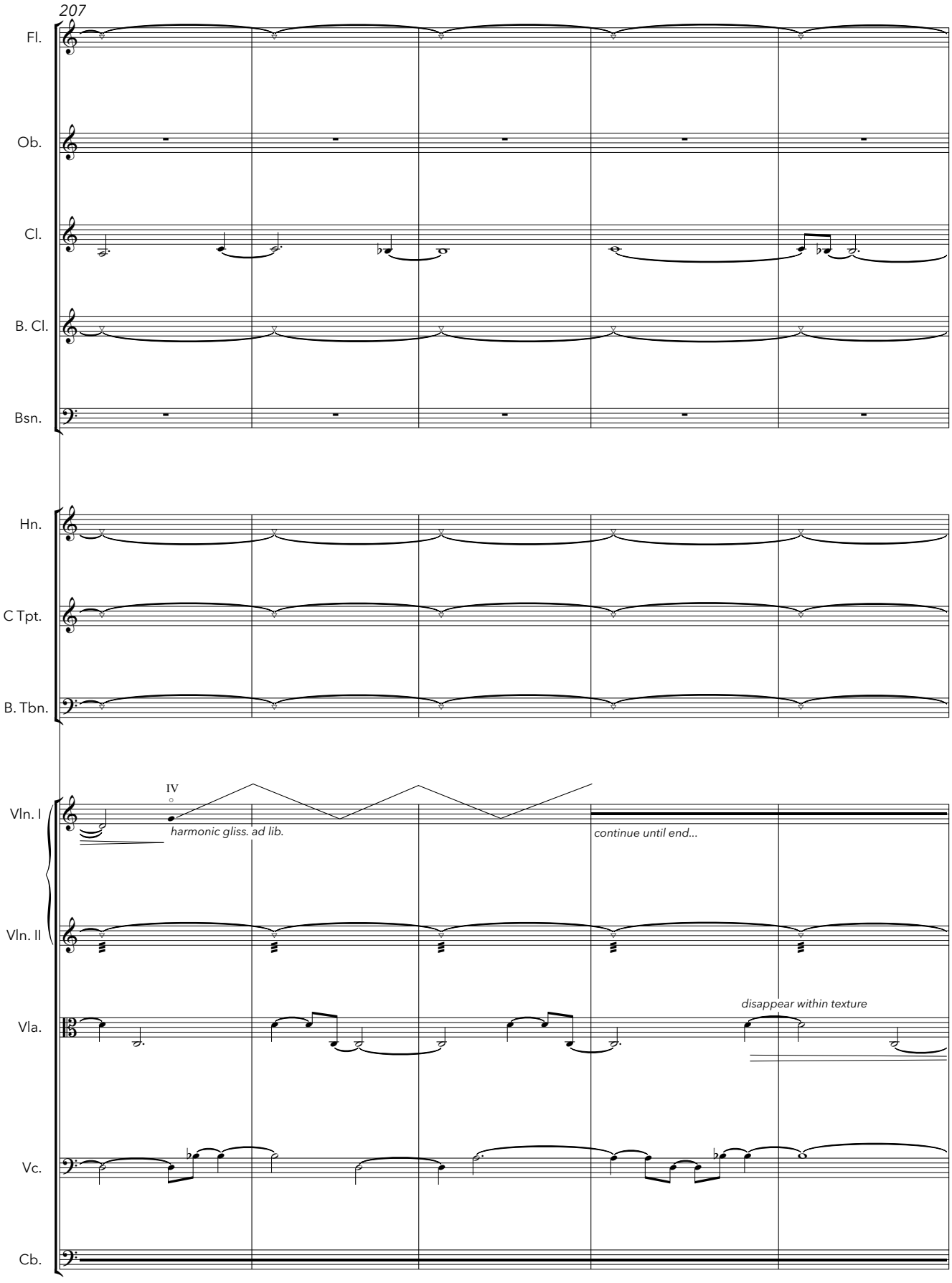

178
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
sfz
mf
arco
pizz.
keep bow on string
harmonic gliss. ad lib.
m.s.p
norm.

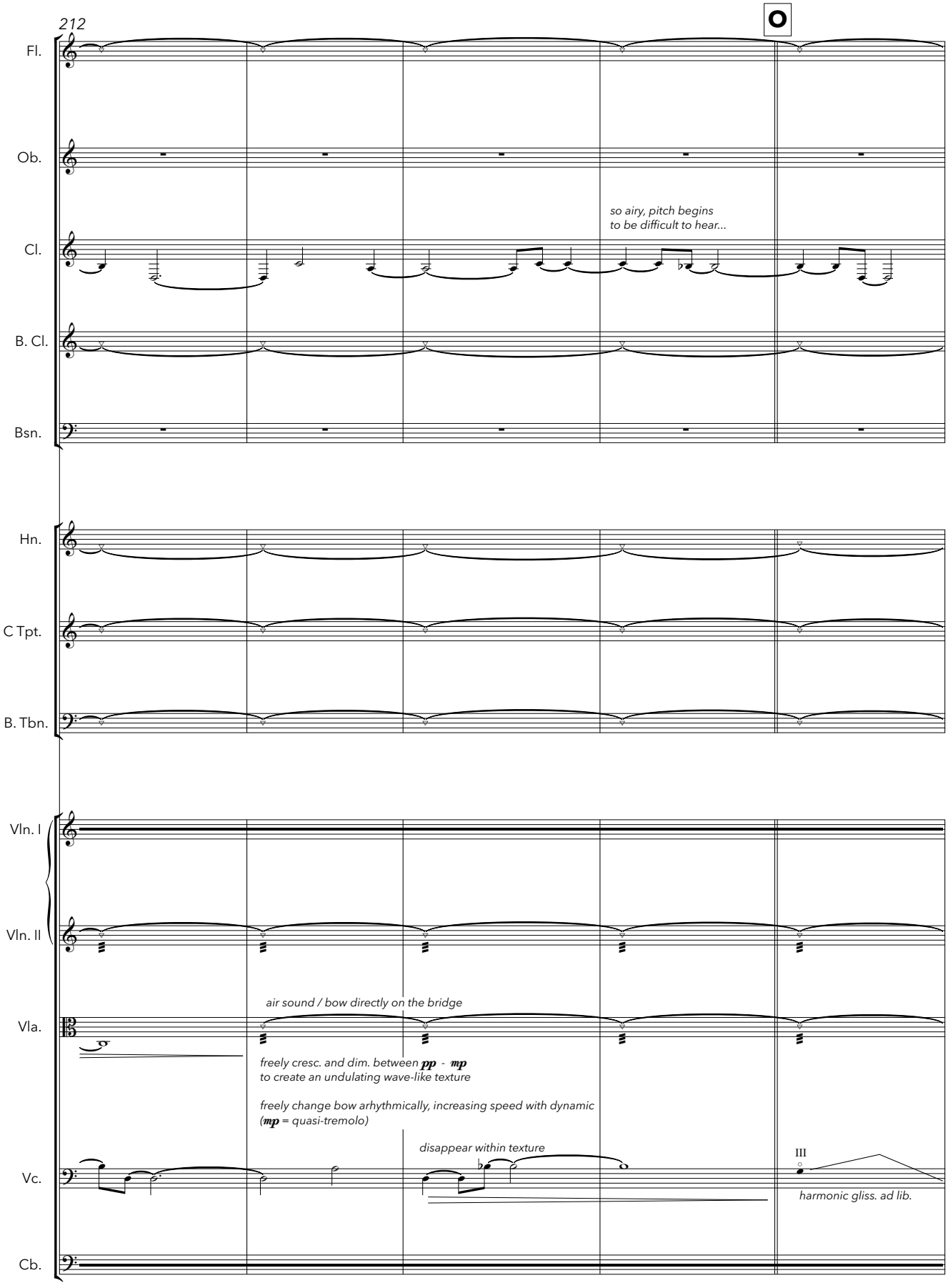

184
2 + 3
2 + 3
molto rit.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
norm.

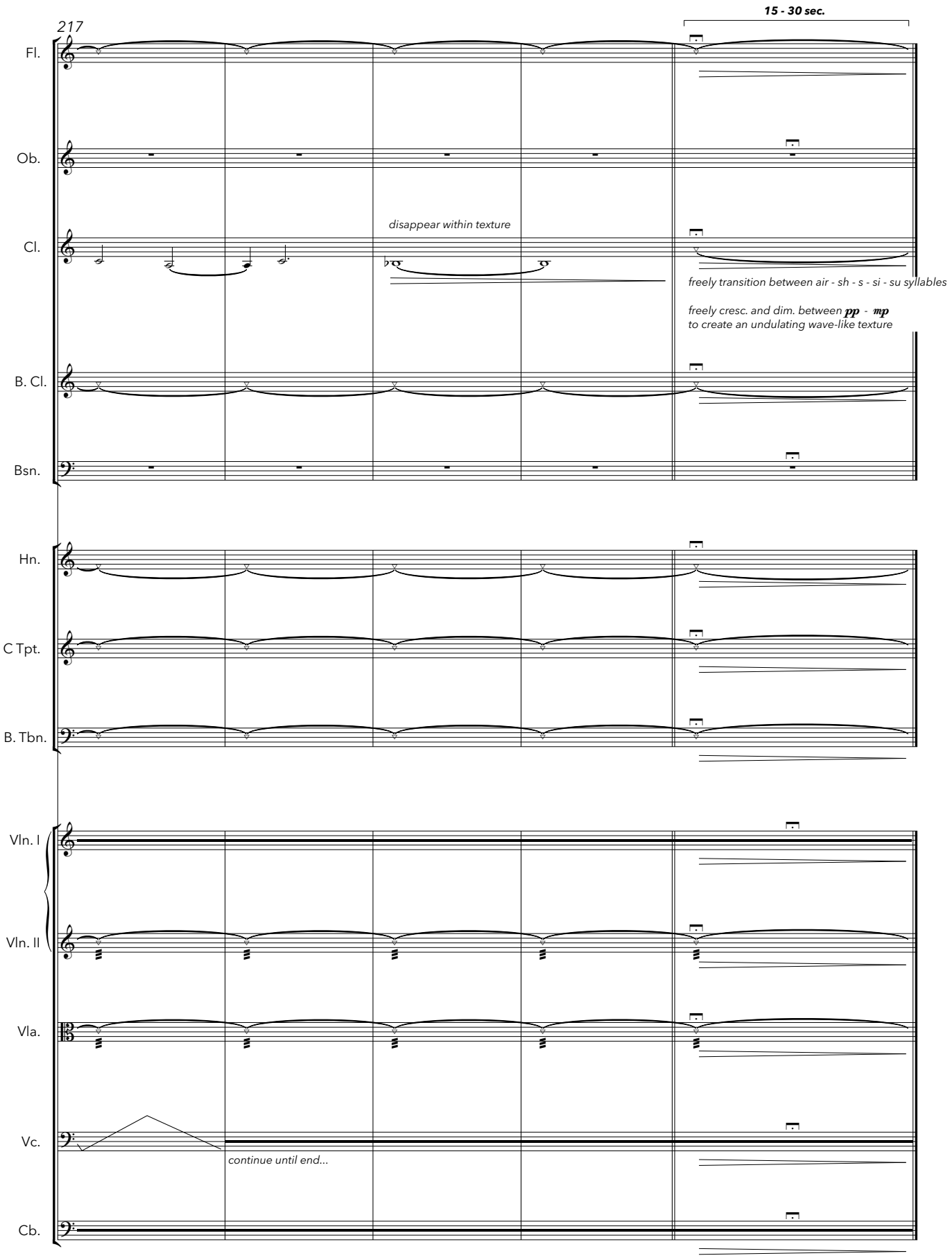

Slower than Before
Sickly
(♩=69 - 76)
M
190
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
air sound
freely transition between air - sh - s - si - su syllables
freely cresc. and dim. between pp - mp
to create an undulating wave-like texture
with an airy quality
sub. pp
non cresc. / non dimm.
"flat, unfeeling"
double tongue
improvise freely ad lib.
open
sul tasto
sub. ppp
air sound / bow directly on the bridge
freely change bow arhythmically, increasing speed with dynamic
(pp = slow mp = quasi-tremolo)
sul G
low C: gravely and unstable
freely cresc. and dim. between ppp - p
harmonic gliss. ad lib.
continue until end...


197
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.


202
N
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
very slow bow
allow bow to occassionally "catch" the string
disappear within texture
Vln. I
Vln. II
very slow bow
allow bow to occassionally "catch" the string
Vla.
very slow bow
allow bow to occassionally "catch" the string
Vc.
Cb.


207
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
IV
Vln. I
harmonic gliss. ad lib.
continue until end...
Vln. II
Vla.
disappear within texture
Vc.
Cb.


212
O
Fl.
Ob.
Cl.
B. Cl.
Bsn.
so airy, pitch begins
to be difficult to hear...
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
air sound / bow directly on the bridge
freely cresc. and dim. between pp - mp
to create an undulating wave-like texture
freely change bow arhythmically, increasing speed with dynamic
(mp = quasi-tremolo)
disappear within texture
III
harmonic gliss. ad lib.


217
15 - 30 sec.
Fl.
Ob.
Cl.
disappear within texture
freely transition between air - sh - s - si - su syllables
freely cresc. and dim. between pp - mp
to create an undulating wave-like texture
B. Cl.
Bsn.
Hn.
C Tpt.
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
continue until end...
Cb.