

# **UCLA**

## **Contemporary Music Score Collection**

**Title**

Metamorphose

**Permalink**

<https://escholarship.org/uc/item/7rq2h3bq>

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# ARASH MAJD

## Metamorphose for Pierrot ensemble and percussion

**Written** for Ensemble TM+

**Premiered** by Ensemble TM+  
on May 20, 2019 during  
Ensemble TM+ residency at the  
University of California, Los  
Angeles.

**Awarded** selected work for the  
10<sup>th</sup> anniversary of *Hear Now  
Festival* in Los Angeles, U.S.A.

**Program Notes:**

*Metamorphose* is about the process of transformation. This piece manifests the experience of metamorphosis of a thunderous, extremely dissonant, and violent block of noise into a soft, atmospheric, and dissonant yet beautiful composition. I primarily used set theory to justify my intuitive pitch plan for the piece, so while at times *Metamorphose* employs set theory to structure the overall pitch plan, at other times, it processes sound as color. The symbiotic relationship between pitch and timbre contributes to the form in *Metamorphose*. The thunderous block of noise acts as an indicator to clarify the overall form and to create a contrast with pitch-oriented materials.

### **Performance Notes for Flute:**

1) For ZA sound refer to 1':40'', for ZO sound refer to 2':05'', for KA sound refer to 02':25'' of the video below. These is the exact preferred sound.

<https://www.youtube.com/watch?v=Kp9mm1zApSs>

2) Tongue pizzicato: Refer to 00: 53'' of the video below. This is the exact preferred sound.

<https://www.youtube.com/watch?v=Kp9mm1zApSs>

3) The goal of the whistle tone in flute is to emulate the pitches in Piano or vibraphone.

### **Performance Notes for Bb Bass Clarinet:**

To perform an “ee” air sound please refers to 2:05 of the video link below.

The “ee” air sound should be performed with open mouth at all times. Also, the “O” air sound should be performed with close mouth at all times. Therefore, performance of “ee” air sound that transforms to “O” sound starts with open mouth and ends with close mouth and vice versa.

<https://www.youtube.com/watch?v=Fr9BJmF0-Lw>

## **Performance Notes for Piano:**



- 1) : Hit the lowest strings firmly with palm of hand, while the pedal is down. The goal is to get a nice and clear BOOM sound. Almost gong like sound.



- 2) : Muffle the string and play the key on the piano. Pedal has to be down.

- 3) It is beneficial to have a device that would muffle all the strings from B2 to B4, rehearsal I & J.

## Performance Notes for Violin & Cello:

- 1) s.p.3: On the bridge
- 2) s.p.2: right before the bridge
- 3) s.p.1: right before s.p.2

 : Wide Vibrato

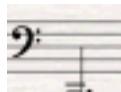
 : Vibrato

 : Snap pizzicato

- 2) **Pitchless Bow:** To see a video of this technique, watch the below video from 2:50 to the end.

[https://www.youtube.com/watch?v=y2GPTY\\_MYkM&index=4&list=PL0\\_riGVa\\_iQgKQLb1yZ4xj4vnbHoabTeX](https://www.youtube.com/watch?v=y2GPTY_MYkM&index=4&list=PL0_riGVa_iQgKQLb1yZ4xj4vnbHoabTeX)

- 3) Bar 16: With the wooden part of the bow slide up to the nut from the bridge then slide down to the bridge.



- 4) **White Noise:** To see a video of this technique, please click on the link below.

<https://www.youtube.com/watch?v=ky0d8AVBPgE>

*Metamorphose*ARASH MAJD  
2019

$\text{♩} = \text{ca.}100\text{-}110$  intensely

Flute 1: *fff* spectral [M]

Bass Clarinet in B $\flat$ : *fff* motor on - slow, hard mallet, *sempre pedal*

Vibraphone: *fff*

Piano: *fff non diminuendo, senza pedale*

Violin: *non vib.*, *sul G sul tasto*, *pp sul C sul tasto*, *s.p.3*, *ppp s.p.3*

Violoncello: *fff*, *pp*, *ppp*

9

Vib. *ppp* s.p.3 → ord.

Vln. s.p.3 → ord.

Vc. *pp*



A

*= ca.100 unwind*

Fl. air noise O sound air noise ee sound

B. Cl. *p* *mf*

Vib. pitchless bow s.p.3 → s.p.2 → s.p.3

Vln. *pppp* *p*

Vc. white noise *f* *mp*

whistle tone must always emulate the pitches in vibraphone.

col legno tratto s.p.3 → nut → s.p.3 arco l.v.

col legno tratto s.p.3 → nut → s.p.3 arco sim.

col legno tratto s.p.3 → nut → s.p.3 *mf* col legno tratto s.p.3 → nut *mf*

Fl.

B. Cl.

Vib. arco

Pno.

Vln. → s.p.2 → s.p.3  
**p**

Vc. → s.p.3 → s.p.2 → s.p.3 white noise  
**p**

B

*air noise*

**p**

pitchless bow

**pppp**

**f**

**f**

s.p.3 → s.p.2 → s.p.3 s.p.1

**p**

ord.

**f ppp**

**f**

*pluck strings*

*mf gently sempre pedal*

29

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

air noise O sound

p

arco

f

mf

f

mf

f

s.p.3

pitchless bow

pppp

seagull effect

p

f

s.p.3 → s.p.2 → s.p.3

p

f

This musical score page contains six staves for Flute (Fl.), Bassoon (B. Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The page number 4 is at the top left, and the measure number 29 is at the top center. The piano part has dynamics f, mf, f, mf, f. The violin part has dynamics s.p.3, pitchless bow, pppp, s.p.3 → s.p.2 → s.p.3. The cello part has dynamics p, f. The flute part has an instruction air noise O sound with a dynamic p. The bassoon part has an instruction arco. The vibraphone part has dynamics f, mf, f, mf, f. The overall style is expressive and dynamic, with various performance techniques indicated throughout the score.

35

Fl.

Vib.

Pno.

Vln.

Vc.

*white noise*

***pppp***  
*white noise*

***pppp***

*s.p.3*

***pp***  
*s.p.3*

43

C *atmosphere*

Fl.

Vib.

Pno.

Vln.

Vc.

*ord. soft mallet*

***sf***

*\*boom sound*

*bend as much as possible.*

***f***

***pp***

***ppp***

*s.p.1*

***sf***

***f***

*s.p.1*

***f***

49

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

88

*mp*

3

*p*

s.p.1 → s.p.3 → s.p.2 →

*pp*

s.p.1 → s.p.3 →

*pp*

\***boom sound:** strike the lowest strings with the palm of hand

**D** vertical interruptions

\*ko sound

fff enunciate forcefully

slap tongue

zō sound

slap tongue

ko sound

slap tongue

piano dynamic

\*string hit

8vb

Violin dynamic

ord.

s.p.1 → s.p.3 → ord.

Violin dynamic

snap pizz.

Cello dynamic

\*string hit: hold the string from inside and strike the key on the piano

\*note: Flute must always forcefully accent all first letters. Like the K of the Ko and so on.

Fl. 65

ko sound      key click and air sound      zo sound

B. Cl. air sound O sound      key click and air sound      slap tongue

Vib.

Pno.

(8) *sffp*

Vln. snap pizz.      col legno battuto      snap pizz. ord.

Vc. snap pizz.      col legno battuto      snap pizz.      arco

9

72

E

sae sound

ko sae si saa zuu

whistle tone

slap tongue

slap tongue

string hit

boom sound

sf sf sff

15<sup>mb</sup>

mf p mp p

snap pizz.

arco sul G fff

pp

Vc.

Vln.

Pno.

Vib.

B. Cl.

Fl.

pp

mf fff

ffff

ffff

ffff

ffff

ffff

ffff

ffff

**F**

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

air sound "ee"      air sound "o"      key click and air sound

f      f p f

scrape strings with credit card and let vibe.

f

arco s.p.3      ord. col legno tratto sul A \*LH  
s.p.3      nutt

sfp      p      mf      mf      ord.  
arco s.p.2      s.p.1      col legno tratto sul C \*LH      nutt      col legno tratto sul G  
s.p.3      nutt      s.p.3      s.p.3      nutt

sfp      p      mf      mf      mf

\*LH= lower half

key click and air sound

Fl. *f*

B. Cl. *sim.* air soun.  
"ee"

Vib.

Pno.

Vln.

Vc.

ko sae si saa zuu

*fff*

slap tongue

*ff*

string hit on the lowest A & Bb

*tr*

*8vb*

*pp* *ff*

string hit

*ff*

*ff*

snap pizz.

*arco s.p.3 sul G*

*mp*

ord.

snap pizz.

*arco s.p.3*

*mp*

ord.

Fl. 95 key click and blow air *mf*

B. Cl. key click and blow air *mf*

Vib.

Pno. (8) *pp*

Vln. s.p.3 col legno battuto *mf*

Vc. s.p.3 col legno battuto *mf*

s.a.a sound *fff*

slap tongue *f*

string hit on the lowest A & Bb *p* *ff*

string hit *sf*

snap pizz. ord. *p*

snap pizz. ord. *s.p.3* *f*

sea gull effect

103

Fl.

B. Cl.

Pno.

Vln.

Vc.

key click and blow air

key click and blow air

*mp*

(tr)~~~~~

string hit

*p*

*fff*

ord.

s.p.2 → s.p.3

col legno battuto

*mf*

bowed trem.

s.p.3 → molto s.t. → s.p.3

*mp*

molto s.t. → s.p.3

*mf*

This musical score page contains five staves. The Flute (Fl.) and Bass Clarinet (B. Cl.) staves begin with rests followed by a rhythmic pattern of sixteenth-note pairs labeled 'key click and blow air'. The Piano (Pno.) staff features sustained notes with dynamics *p* and *fff*, and includes a trill instruction. The Violin (Vln.) staff shows a transition from *mf* to sixteenth-note patterns with dynamics *mp* and *mf*. The Cello (Vc.) staff includes instructions for 'bowed trem.', 'molto s.t.', and 's.p.3'.

**H arrival**

Fl. 110 *fff*

B. Cl. spectral [M]

Vib. *fff* hard mallet

Pno. *ff* boom sound

Vln. *sf*

Vc. *f* sul G

*tr*

spectral [M]

*fff*

*ff* boom sound

*sff*

s.p.3

*pp*

s.p.3

*pp*

116 (tr) .....

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

rit.

rit.

senza pedal

ord. → s.p.3

ff → ppp

ord. → s.p.3

f → pp

ord. → s.p.3

ff → ppp

f → pp

3

sfp

3

sfp

3

sfp

This musical score page contains six staves of music for an orchestra and piano. The instruments listed are Flute (Fl.), Bassoon (B. Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The score is in common time. Measure 116 begins with a dynamic of ff and a trill for the flute. The bassoon has sustained notes. The vibraphone and piano play eighth-note patterns. The violin and cello also have eighth-note patterns. Measures 117 and 118 show a ritardando (rit.) with eighth-note patterns on the vibraphone and piano. Measure 119 starts with a dynamic of f and a piano instruction 'senza pedal'. Measures 120 and 121 continue with eighth-note patterns on the vibraphone and piano, with dynamics pp and pp respectively. Measures 122 and 123 show sustained notes on the piano with dynamics sfp. Measure 124 concludes with a dynamic of ff.

121

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

b $\alpha$  # $\alpha$  b $\alpha$  # $\alpha$

*ppp*

# $\alpha$  # $\alpha$

*ppp*

beneath the bridge

*sfp ppp* *sfp sfp sfp* beneath the bridge

*sfp sfp ppp sfp*

*ped.*

*ped.*

**I** rebirth

Fl.      ko      ko      si      sae<sub>3</sub>      zu      ko      ko      si      sae      zu      sae      sae      3  
*ff*

B. Cl.    air sound      o      o      ee      ee      ee      o      o      ee      ee      ee      ee      3  
*ff*      hard mallet

Vib.     *ff*

Pno.    mute strings      *ff* pedal to the end      boom sound      3  
*ff*

Vln.    snap pizz.      normal pizz.      sim.      snap pizz.      3  
*f*

Vc.     *f*

J  $\text{♩}.$  = ca. 110

Fl.

B. Cl.

ord.

*f*

mute the strings

Pno.

Vln.

pizz.

normal pizz.

Vc.

This musical score page contains five staves. The first three staves (Flute, Bassoon, and Piano) have rests throughout the measures. The fourth staff (Violin) starts with rests, then begins a rhythmic pattern of eighth-note pairs with dynamics *f* and *p*, followed by sixteenth-note pairs with dynamics *f* and *p*. The fifth staff (Cello) remains silent throughout. Measure 10 begins with a dynamic *f* and a performance instruction "ord.". Measure 11 begins with a dynamic *f* and a performance instruction "pizz.". Measure 12 begins with a dynamic *f* and a performance instruction "normal pizz.". The piano staff has a bracket under it labeled "mute the strings".

145

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

The musical score consists of six staves. The top three staves are for woodwind instruments: Flute (Fl.), Bassoon (B. Cl.), and Vibraphone (Vib.). The bottom three staves are for strings: Piano (Pno.), Violin (Vln.), and Cello (Vc.). Measure 145 begins with a rest for all instruments. The piano (Pno.) plays eighth-note chords at forte (f) dynamic, followed by piano (p) dynamic. The violin (Vln.) and cello (Vc.) play eighth-note patterns. The bassoon (B. Cl.) and flute (Fl.) also play eighth-note patterns in the first two measures, followed by rests. The vibraphone (Vib.) remains silent throughout the measure. The score continues with more eighth-note patterns for the strings and piano, followed by rests.

153

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

The musical score consists of six staves. The top staff is for the Flute (Fl.), followed by the Bassoon (B. Cl.), Vibraphone (Vib.), and two staves for the Piano (Pno.). Below the piano are two staves for the Violin (Vln.) and Cello (Vc.). Measure 153 begins with a rest for all instruments. The piano starts with a forte dynamic (f) followed by a piano dynamic (p). This pattern repeats throughout the measure. The violin and cello also play eighth-note patterns with alternating f and p dynamics. The bassoon and flute have sparse notes, with the bassoon having a single note in the first half of the measure and the flute having one in the second half. The vibraphone has sustained notes throughout the measure.

K

171

Fl.      ko      sae      sae      si      sae      si      zu      zu      zu      si      -

B. Cl.      o      o      ee      -      ee      o      o      -

Vib.      -      -      -      -      -      -      -      -

Pno.      f p      f p      f p      f p      f p      f p      f p      f p      f p      f p

Vln.      f p      f p      f p      f p      f p      f p      f p      f p      f p      f p

Vc.      f p      f p      f p      f p      f p      f p      f p      f p      f p      f p

*p*      *f*      *p*      *f*

This musical score page shows a section starting at measure 171. The vocal parts (Flute and Bassoon) are singing various vowel sounds (ko, sae, ee, oo, oo) in a rhythmic pattern. The piano and strings provide harmonic support with sustained notes and rhythmic patterns. The bassoon has a prominent role, particularly in the later measures where it plays a sustained note with a dynamic marking of *f*. The overall texture is a mix of vocal and instrumental music.

Fl. 180 si si si zu ko ko ko si zu

B. Cl. ee ee ee ee

Vib.

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

Vln. *f p f p f p f p f p f p f p f p f p f p f p f p f p*

Vc. *p f p f p f p f p f p f p f p f p f p f p f p f p f p f*

This musical score page shows a section for orchestra and piano. The vocal parts (Flute and Bassoon) are singing words ('si', 'ee', 'zu') in a rhythmic pattern. The piano provides harmonic support with sustained notes and dynamic changes between forte (f) and piano (p). The cello part provides a steady bass line. The vibraphone and bassoon parts add to the texture. The score is marked with a tempo of 180.

Fl. sae sae si zu zu si si sae si

B. Cl. ee ee ee ee o o

Vib.

Pno. *f p* *f p*

Vln. *f p* *f p*

Vc. *p* *f* *p* *f*

A musical score page featuring six staves. From top to bottom: Flute (Fl.), Bassoon Clarinet (B. Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Cello/Bass (Vc.). The vocal parts (Flute, Bassoon Clarinet, Vibraphone) have lyrics written above them. The piano part consists of a single melodic line. The violin and cello/bass parts provide harmonic support with sustained notes and rhythmic patterns. Dynamic markings like 'f' (fortissimo) and 'p' (pianissimo) are placed below the staves. Measure numbers 188 are indicated at the top left. The page number 24 is at the top left.

197 si sae si sae sae sae sae si \_\_\_\_\_ zu zu

Fl.

B. Cl.

Vib.

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

Vln. *f p f p f p f p f p f p f p f p f p f p f p f p f p f p f p*

Vc. *p f p f p f p f p f p f p f p f p f p f p f p f p f p f p f p f p f p*

This musical score page shows a section for orchestra and piano. The vocal parts (Flute, Bassoon Clarinet) sing words like 'si', 'sae', 'ee', 'o', and 'zu'. The piano and strings provide harmonic support with rhythmic patterns. Measure 197 starts with the vocal parts singing 'si' and 'sae'. The piano plays eighth-note chords at dynamic 'f' (fortissimo). The strings play eighth-note patterns. The vocal parts then sing 'ee' and 'o'. The piano and strings continue their patterns. The vocal parts sing 'sae' again. The piano and strings continue their patterns. The vocal parts sing 'si' again. The piano and strings continue their patterns. The vocal parts sing 'zu'. The piano and strings continue their patterns. The vocal parts sing 'zu' again. The piano and strings continue their patterns.

L

zu si zu si ko ko si si ko

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

*p*      *f*      *p*      *f*      *p*      *f*      *p*      *f*      *p*      *f*

The musical score for orchestra and piano, page 26, measure 206. The vocal parts 'zu si zu' and 'ko ko' are written above the flute and bassoon staves. The piano part consists of eighth-note chords. The violin and cello parts have sixteenth-note patterns. The bassoon part has sustained notes with grace notes. The vocal parts 'ee' and 'o' are written above the bassoon and violin staves. Measure 206 concludes with a dynamic change in the piano and violin parts.

215

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

The musical score consists of six staves. The top staff is for the Flute (Fl.), followed by the Bassoon (B. Cl.), Vibraphone (Vib.), and Piano (Pno.). The bottom staff is for the Violin (Vln.) and Cello (Vc.). Measure 215 begins with a rest for all instruments. The piano (Pno.) starts with a dynamic **f**, followed by a **p**. This pattern repeats eight times. The violin (Vln.) and cello (Vc.) also play eighth-note patterns with **f** and **p** dynamics. The bassoon (B. Cl.) and flute (Fl.) provide harmonic support with short, sparse notes. The vibraphone (Vib.) has a sustained note followed by a sixteenth-note pattern. The entire section ends with a final **f** dynamic.

**M**

Fl.

B. Cl.

Pno.

Vln.

Vc.

ko

o

*f* *p*

*f*

*f* *p*

*f*

pizz.

*f*

*f* *p*

Fl. 233 tongue pizz. *f* =ca. 60 N

B. Cl.

Vib.

Pno. *f*

Vln.

Vc.

This musical score page shows a six-measure section starting at measure 233. The instrumentation includes Flute (Fl.), Bassoon (B. Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The piano part is prominent, featuring a forte dynamic (*f*) and a tempo marking of approximately 60 BPM (=ca. 60). The flute part includes a instruction for "tongue pizz." and a dynamic marking of "N" enclosed in a square box. The bassoon, vibraphone, violin, and cello parts consist primarily of rests. Measure 233 concludes with a repeat sign and a first ending instruction.

241

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

=ca. 40

*p*

*pp*

*pp*

*pp*

## O

31

$\text{♩}=\text{ca. } 100$

Fl.      ko      ko      si    sae    zu      zu    sae    si      ko    ko    si    sae    zu      sae      sae

B. Cl.     o      o      ee    ee    ee      o    o    o      o    o    ee    ee      o      ee      ee

Vib.      hard mallet

Pno.      ff

Vln.      pizz.      snap pizz.

Vc.      f      sim.      3

boom sound      mf

255 whistle tone. emulate the pitches in piano **P** =ca. 40 decay

Fl.

B. Cl.

Vib. bend as much as possible.

Pno.

Vln.

Vc.

air noise O sound ee

bend as much as possible.

mf

p

arco s.p.3 → s.p.2 → s.p.3

arco white noise

pitchless bow

pppp

mp

f

262

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

col legno tratto  
s.p.3 → nut

col legno tratto  
s.p.3 → nut

*mf*

*mf*