

Peripheral Vision

flute | oboe | computer

2021

Brad Decker

Peripheral Vision:

Often we lose sight of the beauty around us, while we are focused only on what's right in front of us. Modern life often forces us to live within blinders, and we too easily lose sight of the nuances of our peripheral vision. This project aims to symbolize beauty in a dark world. Flute and oboe explore gestures and musical idioms that suggest a beautiful, blissful transcendence of a plastic society, which is continuously filled with alarm and tension. The computer part captures this tense reality: test sirens reverberating in empty spaces, sudden disruptions, unlikely snarls of percussive elements, and swirling rhythms.

Duration: 7 minutes 11 seconds

This piece was commissioned by Rebecca Johnson and Elizabeth Sullivan, and is dedicated to them.

Performance Notes:

All accidentals carry through each bar.

Large circled numbers refer to the cueing of audio samples via MIDI footpedal.

Square Caesuras have boxed numbers, suggesting wait times in seconds.

Suggested elapsed time is provided at the outset of each cue, in boxed rectangles.

* denotes timbral trill, using alternate fingering for the goal pitch (see fingerings below)

+ denotes abrupt articulation

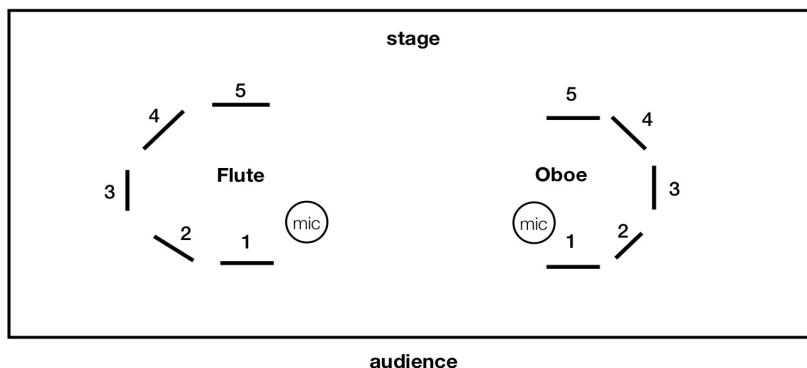
"o" indicates to use a fingering that produces a different tone color than normal

"n" indicates to use normal fingering

Specific fingerings for multiphonics and timbral trills are given in the score.

Microphones should be located near each performer, and sent to computer (and house).

Stage: Arrange instruments and microphone according to the diagram below. Each number is associated with five music stands positioned around the microphone. Performers should move to one of these five positions at the beginning of each cue, during the performance.



Brad Decker is a composer, educator, and performer of contemporary concert music, whose works often incorporate electronic, electroacoustic, or interactive media. His recent works explore the interaction of acoustic instruments and electronics to create immersive composite textures. His instrumental works combine virtuosic flourishes, polyrhythmic interplay, and extended techniques. Electronic elements include interactive computer processing and sampling, multichannel diffusion, and fixed-media accompaniments. Multimedia projects range from traditional film soundtracks to live-performed improvisations with video. As a double bassist, he regularly performs his own compositions and improvisations that incorporate computer interactivity. His teachers include Peter Hestermann, Kenneth Jacobs, Erik Lund, Heinrich Taube, Steven Taylor, and Scott Wyatt. He has attended masterclasses and lessons with composers Agostino DiScipio, Stefano Gervasoni, Lee Hyla, and Tristan Murail. He currently teaches music composition and technology at Eastern Illinois University. His music is distributed through his website www.braddecker.org.

Peripheral Vision

for flute, oboe, and computer

For Rebecca Johnson and Elizabeth Sullivan

Brad Decker
2020

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POSITION 1



0:00±

150 ♩ = 132

Flute

Oboe

POS 1

7

11

15

15

Move to POS 2

②

15 0:50±

o n o

o n o

POS 2

17

ono

ono

Move to POS 3

③

23 1:19±

POS 3

27

ono

31

Move to POS 4

4

37 1:57±

POS 4

f p f p f p

dolce

p f p

39

f p f p f

p p p

41

f p f p f p

f p dolce p

43

f p f p f p

f p f p p

45

f p f p f

f p

Move to POS 5

5

5

48

5

2:22±

POS 5

p f

p f f p

5

51

10

10

p

f p f p f p f p f p f p f f

10

10

57

6

2:55±

POS 5

p f p f sfz

p f p f p f sfz

6

63

p *p* *f* *>p* *p* *f* *p* *p* *p*

p *p* *fp* *f* *p*

5

70

f *p* *f* *p* *f* *ff*

f *p* *f* *p* *f* *p* *ff*

5

Move to POS 4

75

7 3:43±

POS 4

sf *sf* *sf* *sf* *sf* *sf*

sf *p* *sf > p* *sf p* *sf* *sf*

7

80

p *f* *p* *f* *f > f* *f > f* *f > f* *p* *f > p* *f*

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

7

Move to POS 3

8

POS 3

85 4:10±

w/ legato tongue
sf pp sf pp sf pp sf pp
sim.

88

sf pp sf pp sf pp sf pp

92

sf pp sf pp sf pp sf pp

96

sf sf pp sf pp sf pp sf pp sf sf

100

pp sf pp sf pp sf pp sf pp sf sf pp sf pp

Detailed description: This system contains measures 100 through 103. The music is written for two staves. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment. Dynamic markings include *pp*, *sf*, and *pp*. A fermata is present over the final note of measure 103.

104

sf pp sf pp sf sf p sf p

Detailed description: This system contains measures 104 through 107. The upper staff continues the melodic line with slurs and accents. The lower staff has a more active accompaniment. Dynamic markings include *sf*, *pp*, *sf*, *sf*, *p*, and *sf*. A fermata is present over the final note of measure 107.

108

sf p sf p sf p sf sf

Detailed description: This system contains measures 108 through 111. The music features a complex interplay of dynamics and articulation. Dynamic markings include *sf*, *p*, *sf*, *p*, *sf*, and *sf*. Slurs and accents are used throughout.

112

sf p sf p sf p sf p

Detailed description: This system contains measures 112 through 115. The music continues with similar dynamics and articulation. Dynamic markings include *sf*, *p*, *sf*, and *p*. Slurs and accents are used throughout.

117

sf p sf p sf sf

Move to POS 2

Detailed description: This system contains measures 117 through 120. The music concludes with a final dynamic marking of *sf*. A box labeled "Move to POS 2" is placed over the final measure (120). Dynamic markings include *sf*, *p*, *sf*, *p*, *sf*, and *sf*. Slurs and accents are used throughout.

9 5:44±

POS 2

Musical score for measures 122-125. The score is in 5/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. Dynamics include *sf* (sforzando), *p* (piano), and *n* (normal). There are also accents and slurs over the notes.

Musical score for measures 126-129. This section continues the rhythmic complexity with various dynamics such as *sf*, *p*, and *f*. It includes trills marked with an asterisk and slurs.

Musical score for measures 130-133. This section features a dense texture with many beamed notes. Dynamics range from *p* to *f*. Slurs and accents are used throughout.

Musical score for measures 134-137. This section includes a box labeled "Move to POS 1" in measure 136. Dynamics include *p* and *f*. There are also slurs and accents.

10

139 6:23±

POS 1

6:23±

142

146

150

7:11±

5

7:11±

5