

Lorem ipsum

in the stillness

for concert band



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FOR CONCERT BAND

JONI GREENE

I N S T R U M E N T A T I O N

Flute 1

Flute 2

Oboe

B \flat Clarinet 1

B \flat Clarinet 2

B \flat Bass Clarinet

Bassoon

E \flat Alto Saxophone 1

E \flat Alto Saxophone 2

B \flat Tenor Saxophone

E \flat Baritone Saxophone

B \flat Trumpet 1

B \flat Trumpet 2

F Horn 1

Trombone 1

Trombone 2

B.C Euphonium

Tuba + Low Singing Bowl

Timpani

High Singing Bowl (+bass bow)

Percussion 1

Key Chimes

Copper Bell

Glockenspiel (brass & rubber mallets)

Percussion 2

Chimes

Bass Drum

Percussion 3

Vibraphone (*shared with perc. 4*)

Percussion 4

Marimba

Small & Large Suspended Cymbals

Mark Tree

Vibraphone (*shared with perc. 3*)

Duration = *ca* 6 minutes

Suggested Grade: 3



Commissioned by:

Hudson Bend Middle School, Ryan O'Donoghue, Director

Program Notes

In the Stillness was commissioned by Hudson Bend Middle School (Lake Travis, Texas). I had the opportunity to speak with the students at Hudson Bend multiple times during the writing process, particularly in the beginning phase. I asked the students what types of sounds and adventures they wanted to hear in the piece. One of the popular suggestions was about war.

I began the creative process for this piece with "The Book of Five Rings" by Miyamoto Musashi. The book explains the process of early Japanese warfare through five "books." These include different elements of battle: Ground, Water, Fire, Wind, and the Void. Through these teachings, Musashi defends his thesis that a "man who conquers himself is ready to take on the world, should the need arise."

The sound of battle often suggests loud, sudden, and fast music. I was seeking a different way to present war; a more personal approach. When I read about Musashi's the *Void*, I was inspired by this statement: "When your spirit is not in the least clouded, when the clouds of bewilderment clear away, there is the true void." I associated this idea with meditation and the practice of clarity. The warrior will not attack until he reaches a sense of calm, a stillness where he gains his advantage against his opponent. While his opponent strikes furiously at him, he remains in meditation waiting for the right moment to act. And it is only once the warrior sees his path to victory that he will begin his fight.


In the Stillness is a work of measured growth. Harmonies slowly develop over time while melodies are presented as motivic threads. Ideas move between sections and the entire band. The blending of instrumental color by section or between sections is a style I call "organized color." The resulting sound is bright and surprising in timbre and texture.

Singing bowls are introduced as the first sound which reflects the Buddhist nature of Miyamoto Musashi's culture. Metal instruments such as copper bells and chimes are used throughout to create bright colors. These instruments are highlighted at the end of the piece which features a live wind chime. This is created by players in the percussion section entering at varied times depicting the idea of chance. Each player has several seconds that they may choose to enter which gives the piece a unique ending at every performance.

-Joni Greene

Performance Notes

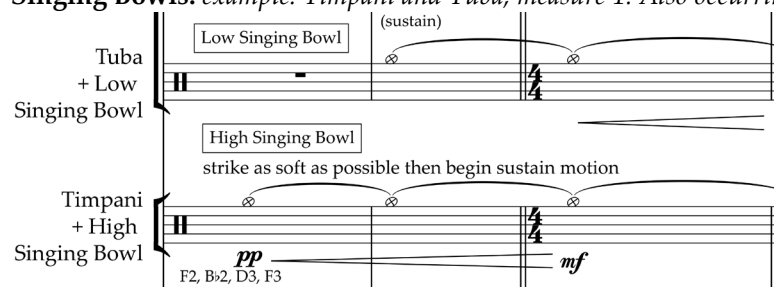
Nontraditional instruments:

 **Singing Bowls:** (Also known as *Prayer Bowls*) are a special feature for this work making it unique and true to the meditative nature of the programmatic narrative. A minimum of two bowls are requested; however, more may be used if available. If using only two bowls, they should be performed near the timpanist so that he/she has easy access to them for the end of the work. There are four ways to use the singing bowls. Pitches near C and A are most desirable, followed by pitches in the F major scale; however, the bowls may be unpitched. For information on where to buy singing bowls, please visit www.jonigreene.com and select *in the stillness* from the “Works” page.


- 1) *Striking the bowl:* (example *Tuba*, m. 22) follow dynamic indications on how loudly to strike the side of the bowl with instrument’s provided wooden mallet. Some bowls also utilize a cushion placed under the bowl which rests in the palm of the hand. It will be necessary for players to experiment with the bowls to determine whether to use the cushion and where on the bowl to strike in order to produce the best “ring.”
- 2) *Sustained sound:* (example *Timpani*, m. 1 & *Tuba* m. 2) using provided wooden mallet (and possibly cushion), player should apply pressure to the outside rim of the bowl and move in a clockwise motion. Sometimes slow and firm pressure produces a thicker and louder sound (which is preferred) rather than moving fast with less pressure against the bowl. Again, the player will need to experiment with position, pressure, and speed of the mallet against the bowl. If necessary, the player may also softly strike the bowl and then begin the circular sustain motion.
- 3) *Timpani Gliss:* (example m. 91 forward) the timpanist will play one bowl throughout the work when not playing timpani. At the end of the work at the *Aleatoric Wind Chime* section, the timpanist has pedal glissandi which are achieved by placing one singing bowl on drum II, and one on drum III. Using the singing bowl mallet, the timpanist then strikes the bowl and performs a pedal glissando rapidly. The singing bowl should continue to resonate throughout the glissando to achieve the requested effect.
- 4) *Arco:* (example *Timpani*, m. 31) using a bass bow, player should bow the top edge of the singing bowl producing a ringing sound. For best results, apply pressure downward. Have the player experiment with pressure and bow placement for the best response.

Below are examples of the singing bowls in the timpani and tuba beginning at measure 1. Singing bowls are always notated with an “x” through the note-head. Please note that the higher pitched bowl is notated in the timpani while the lower pitched bowl is notated in the tuba. Bowls may be distributed differently if necessary.


Singing Bowls: example: *Timpani and Tuba*, measure 1. Also occurring at measures: 22, 31, 61, and 87.

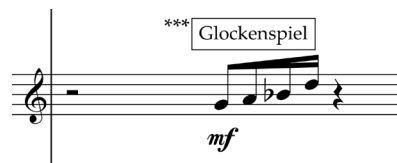


The image shows musical notation for two parts: Tuba and Timpani. The Tuba part is labeled 'Tuba + Low Singing Bowl' and features a 'Low Singing Bowl' section with a sustain line. The Timpani part is labeled 'Timpani + High Singing Bowl' and features a 'High Singing Bowl' section with a sustain line. The notation includes dynamic markings *pp* and *mf*, and a list of pitches: F2, B2, D3, F3. A note indicates to 'strike as soft as possible then begin sustain motion'.


 **Suspended Copper Bell:** The copper bell is performed by percussion 1 and should be struck with a wooden mallet similar to the singing bowl mallet or thick end of a drum stick. Have player experiment with where on the bell to strike in order to get the best resonating sound. The copper bell should always *l.v. (let vibrate)*.


Extended Notation and Effects:

 **Feathered Beam:** have player begin the rhythm at the indicated duration (8th note in example below, Percussion 1, measure 22) and gradually increase speed to create a rapid ending.





Instances with feathered beams occurring concurrently (measures 22 & 61) should not line up. Nor do flute 1 and flute 2 need to occur together. This section is meant to create a brilliant and rapid effect.


 **Hairpins without ending dynamics** (example flutes, m. 18) should decrescendo as soft as possible while making a good sound.

 **Swells** (example flutes, m. 61) are a crescendo followed by a decrescendo without a midpoint dynamic. Conductor should gauge dynamic level to produce a “swelling” momentum.

Sections of in the stillness

 **Meditative opening:** this section exposes the singing bowls while using the vibraphone as a pulse. The intention is to set the stage of the work as contemplative. Musically, instruments that enter should blend with one another creating an other-worldly sound with the singing bowls. This section features a thin musical texture and a mixing of very few colors to create intimacy.

 **Mini climaxes:** like a warrior sparring, the smaller climaxes in the work create intensity that drive to the final climax. Each succeeding climax illustrates the opponents persistence in battle. Examples of mini climaxes occur at measures 18 and 47. Each mini climax is preceded by a building and release of tension that propels the warrior towards the final climax at measure 84. This arrival point illustrates the defeat of the warrior's opponent.

 **The Motivic Melody:** While the motive of a three note stepwise ascent and descent is present from the beginning of the work, the full motivic melody begins at measure 33. See the woodwind example below. Other instances of the melody include: m. 48 flutes, oboe, clarinet, and trumpet; clarinet and flute m. 63; and an ensemble traded melody at 71 through 85.

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47

Soli moment: Fragments of the melody are featured at m. 61. Programmatically, the warrior is preparing for his final offensive attack against his opponent. As Miyamoto Musashi claims, it is with precision and timing that the battle will be won. The warrior will meditate and dodge his opponent who may pounce and jab exhausting himself. This section brings out the beauty of the void which has no beginning and no end.

Final Climax: Occurs at measure 84. The opponent is defeated quickly and thus the battle ends. Musically there is an immediate decrescendo and falling off of voices to express the end of the battle.

Aleatoric Wind Chime: Musashi says that everything we do not know is a lack of everything we know. Such deep contemplations are similar to that of a wind chime. The first pitch creates a tone that may never be followed or followed immediately by another depending on the wind. The gap between pitches of the wind chime creates a yearning for sound. It is from this space that I found the meditative state of the void. The percussion section at the end of the work acts as a wind chime. The conductor may beat time (quarter = 60); however, the music occurs by chance. The players are instructed to count within a range of seconds and enter on their own softly. Like a wind chime that has no formulaic pattern, this section will offer not only beauty of random pitch but a unique experience for the students.

JONI GREENE

For Concert Band

[illegible]

10 *accel.* 11 $\text{♩} = 72$ 12 13 14 15 16 17 18 *accel.* 19

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *p* *mp sub.*

Cl. 1 *p*

Cl. 2 *p* *mp*

B. Cl. *p* *mp*

Bsn. *mf*

A. Sax 1 *p* *mp*

A. Sax 2 *p* *mp*

T. Sax. *p* *mp*

B. Sax. *p* *mp*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

F. Hn. *p* *mp*

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

Euph. *p* *mp*

Tuba (low singing bowl) *p* *mp*

Tuba (high singing bowl) *p* *mp*

Timp. (copper bell) *pp*

Perc. 1 (chimes) *p*

Perc. 2 (vibes) *mp* (with ped.)

Perc. 3 (marimba) *p*

Perc. 4 (key chimes) *p* *mf*

Small Sus. Cymbal *p* *mf*

Key Chimes + Sus. Copper Bell

(copper bell) (strike) *f*

sim. *p* *mf*

strike

20

♩ = 84

21

22

23

24

25

26

* Flute 1 and 2 do not have to line up. Effect only.
 ** Bow top of singing bowl. Experiment with sounds, lowest pitch generally most desirable.
 *** Feathered Beam Effect: rhythmically increase from slow to fast, creating a rapid effect. Vibraphone and Glockenspiel should not line up.

27 28 29 30 31 32 33 34

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf* *f* *pp* *mf*

Cl. 1 *mf* *f* *mp*

Cl. 2 *mp* *f* *pp* *mp*

B. Cl. *mp* *f* *pp* *p*

Bsn. *mf* *f* *pp* *p* *

A. Sax 1 *mf* *f* *pp* *p* *mp sub.* *mp*

A. Sax 2 *mf* *f* *pp* *p* *mp sub.*

T. Sax. *mf* *f* *pp* *p*

B. Sax. *mf* *f* *pp* *p*

Tpt. 1 *mf* *f* *pp* *p*

Tpt. 2 *mf* *f* *pp* *p*

F. Hn. *mf* *f* *pp* *p* *mp sub.* (*mp*)

Tbn. 1 *mf* *f* *pp* *p*

Tbn. 2 *mf* *f* *pp* *p*

Euph. *mf* *f* *pp* *p*

Tba. *mf* *f* *pp* *p*

Timpani *mp* *mf* *mp*

Perc. 1 (Glock.) *mp* *mp*

Perc. 2

Perc. 3 (Vibes) *mf* *mf* *mf*

Perc. 4 Marimba *mf*

div. unis.

High Singing Bowl arco (always l.v.)

* Pitches in () are optional if necessary.

35 36 37 38 39 40 41 42

Fl. 1 *p* *f* *mp* *f* *p*

Fl. 2 *p* *f* *mp* *f* *p*

Ob. *f* *mp*

Cl. 1 *mp* *f* *mp* *p*

Cl. 2 *p* *mp* *p*

B. Cl. *p*

Bsn. *f* *mp* *p*

A. Sax 1 *f* *mp* *p*

A. Sax 2 *p* *mp* *p*

T. Sax. *p* *p*

B. Sax. *f* *p*

Tpt. 1 *f* *mp* *p*

Tpt. 2 *mp* *mp* *p*

F. Hn. *f* *mp* *p*

Tbn. 1 *f* *mp* *p*

Tbn. 2 *f* *mp* *p*

Euph. *f* *mp* *p*

Tba. *f* *mp* *p*

Timp. *p*

Perc. 1 (Glock) *mp* Key Chimes *mf* l.v. Glockenspiel *p*

Perc. 2 Bass Drum *mp* *mp*

Perc. 3 (Vibes) *mf* *mf* *mp* *p*

Perc. 4 (Marimba) *mf* *p*

43 44 45 46 47 48 49 50 51

Fl. 1 *mp* *mf* *p* *mf*

Fl. 2 *mp* *mf* *p* *mf*

Ob. *mp* *mf* *mf*

Cl. 1 *mp* *mf* *mp* *mf*

Cl. 2 *mp* *mf* *p*

B. Cl. *mp*

Bsn. *mp*

A. Sax 1 *mp* *mf* *mp* *mf*

A. Sax 2 *mp* *mf* *p*

T. Sax.

B. Sax. *mp* *mf* *p* *mf*

Tpt. 1 *mp* *mf* *p* *mf*

Tpt. 2 *mp* *mf* *p*

F. Hn. *mp* *mf* *mp* *mf*

Tbn. 1 *mp* *mf* *p* *mf*

Tbn. 2 *mp* *mf* *p* *mf*

Euph. *mp* *mf* *p* *mf*

Tba. *mp* *mf* *p* *mf*

Timp. *p* *mf* *p* *mf*

Perc. 1 (Glock) *mp* *mf* *p* *mf*

Perc. 2 Chimes *mp* *mp*

Perc. 3 (Vibes) *mp* *mf* *mf*

Perc. 4 (Marimba) *mp* *mf* *mf*

gently rubber mallet

Bass Drum

mf sub.

52 53 54 55 56 57 58 59 60

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp* *f*

Cl. 1 *mf* *mp* *f*

Cl. 2 *mp* *f*

B. Cl. *mf* *mp* *f*

Bsn. *mf* *mp* *f* *mf*

A. Sax 1 *mp* *f*

A. Sax 2 *mp* *f*

T. Sax. *mp* *mp* *f* *mf*

B. Sax. *mp* *f* *mf*

Tpt. 1 *p* *mf* *f*

Tpt. 2 *mp* *mf* *f*

F. Hn. *mp* *mf* *f* *mf*

Tbn. 1 *mp* *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Euph. *mf* *mp* *mf* *f* *mf*

Tba. *mp* *mf* *f* *mf*

Timp. *mp* *mp* *mf*

Perc. 1

Perc. 2

Perc. 3 (Vibes) *mp*

(Marimba)

Perc. 4 *mp* *f*

61 62 63 64 65 66 67 68 69 70 71 72

Fl. 1 *mp* *mp* *p* *mp sub.*

Fl. 2 *mp* *p* *mp*

Ob. *mp* *p* *mp*

Cl. 1 *mp* *p* *p mp* *mp*

Cl. 2 *p mp*

B. Cl. *p* *mp*

Bsn. *pp* *p*

A. Sax 1 *mp* *p mp* *mp*

A. Sax 2 *mp* *p mp* *p sub.*

T. Sax. *pp* *p*

B. Sax. *pp* *p*

Tpt. 1 *pp* *p*

Tpt. 2 *pp* *p*

F. Hn. *pp* *mp* *mp*

Tbn. 1 *pp* *p*

Tbn. 2 *pp* *p*

Euph. *pp* *p*

Tba. *f* *p* *b* *e*

Low Singing Bowl
strike then sustain

High Singing Bowl

Timp. *f* (glock)

Perc. 1 *mf* *mp*

Perc. 2 Chimes

Perc. 3 *mf* *f* *mp* *mp*

Mark Tree

Perc. 4 *f* *mp* Marimba

73 74 75 76 77 78 79 80 81

Fl. 1 *mp* *f* *mp*

Fl. 2 *mp* *mp*

Ob. *mp* *f* *mp*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

B. Cl. *p*

Bsn. *p*

A. Sax 1 *f* *mp* *f* *mp*

A. Sax 2 *f* *mp* *mp*

T. Sax. *p* *f* *p*

B. Sax. *p* *mp*

Tpt. 1 *f* *mp* *mf*

Tpt. 2 *f* *mp* *mf* *mp*

F Hn. *f* *mp* *mf* *mp*

Tbn. 1 *p*

Tbn. 2 *p* *mf*

Euph. *p* *mf*

Tba. *p* *mf*

Timp. *p* *mp*

(Glock)

Perc. 1 *mp*

Perc. 2 *Bass Drum*

(Vibes)

Perc. 3 *mf* *f* (with pedal)

(Marimba)

Perc. 4 *mf* *mf*

82 83 84 85 86 87 88

Fl. 1 *mf* *f* *p*

Fl. 2 *mf* *f* *p*

Ob. *mf* *f* *p*

Cl. 1 *mf* *f* *p* solo *mp*

Cl. 2 *mf* *f* *p*

B. Cl. *mf* *f* *p*

Bsn. *mf* *f* *p*

A. Sax 1 *mf* *f* *p* solo *mp*

A. Sax 2 *mf* *f*

T. Sax. *mf* *f* *p*

B. Sax. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

F. Hn. *mf* *f* *p*

Tbn. 1 *mf* *f* *p*

Tbn. 2 *mf* *f* *p*

Euph. *mf* *f* *p*

Tba. *mf* *f* *p* transfer large singing bowl to timpani

Timp. *p* *mf* High Singing Bowl

Perc. 1 (glock) *mp*

Perc. 2 Chimes *mp*

Perc. 3 (vibes) *mp* *ff* *mp* *p*

Perc. 4 (with pedal) Large Sus. Cymbal *p* *mf*

87 ♩ = 52

molto rit.

91 *Aleatoric Wind Chime*
♩ = 60

fade-out percussion - up
to additional 30 seconds

89 90 92 93 94 95 96 97 98 99 100

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
F. Hn.
Tbn. 1
Tbn. 2
Euph.
Tba.

High & Low Singing Bowls
Place one bowl on drum II and the other on III. Strike bowl and immediately follow with rapid pedal glissando.
Player may choose to strike either bowl (as shown in 1st & 2nd box) or both bowls together randomly every 6 to 8 seconds.

Place bowls on drums

II

III

Copper Bell
soft mallet
p
always l.v.

Strike bell once about every 3 to 8 seconds randomly.

(chimes)
p
Ped.

Vibraphone
Player 1
p
Ped.

Vibraphone
Player 2
p
Ped.

Play randomly every 4 to 8 seconds.

Play G, A, or B randomly every 5 to 10 seconds. Only play one pitch at a time. (felt mallet)

lift pedal at entrance
Λ

lift pedal at entrance
Λ

lift pedal at entrance
Λ

lift pedal at entrance
Λ

* If using one vibraphone, player 2 controls pedal.