



Angela Elizabeth Slater

On the wind colours speak

*Written for Ronan Whittern from Nevis ensemble
and commissioned by Uist Hub: Sharon, Samanta, Maisie and Zantay*

***On the wind colours speak* for solo bassoon with fixed track for Ronan Whittern 2020**

On the wind colours speak was written in July 2020 for Ronan Whittern from Nevis Ensemble commissioned by Uist Hub: Sharon Clark, Samanta Groza, Maisie Wheeler and Zantay Brindley.


After my conversations with the Hub members in Uist I was struck by the different colours they described were present there in the sky, grass and water. I believe there is a deep connection between music and colour and this can be particularly explored in connection to timbre, density and texture. So taking the imagery conjured up from our conversations, shared photographs and pictures I have embarked on musically representing some of the beautiful subtleties of colours and the more dramatic sudden darker colours caused by Uist's ever changing weather. The Balvanic beach was described as having as many shades of blue as you can imagine. Another student described Uist as being unpredictable like a Picasso painting and mentioned the colours yellow, dark grey and crimson.

In this piece I have started to explore the concept of colour theory - a theory that investigates the basic principles of primary colours, and how mixing colours at different denigrations, density, and textures can change our perception of a colour. I have taken these principles to explore how colour within music can be manipulated through timbre, harmony, and instrumental colour and help to convey and evoke the dramatic Uist coastal landscape.

c. 6 mins

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Performance notes :

- 1) Tongue ram/Flap notes will be indicated with x noteheads
- 2) ttr indicates a timbral trill. A double timbral trill will have two ttr trill lines vertically placed on top of one another.
- 3) A very wide vibrato beyond *molto vib.* is indicated by: 
- 4) Multiphonics and dyads are indicated by diamond noteheads, with recommended fingerings.
- 5) The rhythmic value of stemless noteheads should be interpreted very freely. The rhythmic value of these only serve to give an approximation of the proportional length of the note to others.

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Freely, finding light and colour ♩ = c.58

The score is divided into four main parts:

- Live Bassoon:** Features two staves in bass clef. The first staff has dynamics *ppp* and *pp*. The second staff has dynamics *pp* and *p*.
- Prerecorded Bassoons:** Features three staves. The top two are in bass clef with dynamics *ppp*. The bottom staff includes a section marked "tongue ram." with a series of 'x' marks on a staff.
- Bsn. 1:** Features two staves. The top staff is in treble clef with a "gliss." marking. The bottom staff is in bass clef with a "feathery" marking and dynamics *ppp*.
- R. Bsn.:** Features three staves. The top staff is in treble clef with a "gliss." marking. The middle staff includes a complex rhythmic pattern with various note heads and stems. The bottom staff is in bass clef with dynamics *p* and *pp*.

Additional markings include "2" above the Bsn. 1 staff at 0.30, and various dynamic markings (*ppp*, *pp*, *p*, *mp*) throughout the score.

1.00

3

Bsn. 1

pp

mf

AUAUAU

R. Bsn.

pp

pp

p

p

1.30

pp

gliss.

Rolling note III.

p

4

Bsn. 1

mf

fp

flz.

flz.

ord.

fp > pp

fff

son cuive

R. Bsn.

Rolling note III.

p

tongue rams

fp

fp

f

ff

mp

Detailed description: This is a page of a musical score for two bassoon parts. The top system (measures 3-4) features Bsn. 1 in treble clef and R. Bsn. in bass clef. Bsn. 1 starts with a dynamic of *pp* and includes trills (ttr) and a sequence of notes ending with 'AUAUAU'. R. Bsn. has a *pp* dynamic and a long note with a trill. The middle system (measures 4-5) continues the Bsn. 1 part with dynamics *mf*, *fp*, *flz.*, *ord.*, *fp > pp*, and *fff*. R. Bsn. has a *p* dynamic and a 'Rolling note III.' instruction. The bottom system (measures 5-6) shows Bsn. 1 with *mf*, *fp*, *flz.*, *ord.*, *fp > pp*, and *fff*. R. Bsn. has a *p* dynamic and a 'Rolling note III.' instruction, followed by a 'tongue rams' section with dynamics *fp*, *fp*, *f*, *ff*, and *mp*. Fingerings and breath marks are indicated throughout.

