

Jesse Budel

Long Island

for piano, strings and pre-recorded track

Piano Part

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Program Note

Contemporary scientific research in aquatic soundscapes is finding increasing evidence that human motorised boating activities are having significant impacts on aquatic species. Often, such machinery occupies a broadband frequency range and operates at very loud volumes. By contrast, many of the life forms living in rivers and oceans have evolved to communicate and hear in narrowband frequency ranges and can only call at volumes relative to their physiology. As such, these animals find it increasingly difficult to communicate effectively whilst being masked by watercraft noise, and may even sustain hearing damage being subjected to such loudness.

Long Island, after the eponymous island bisecting the Murray River at Murray Bridge, South Australia, considers this impact as it relates to the local area. In the western channel, motor boat traffic is permitted, but in the eastern channel, it is prohibited, preserving a water fowl refuge. Using field recordings of the terrestrial and aquatic soundscapes, transcriptions of local birdsong, and a piano part derived from spectral analysis of the recordings, the piece transitions gradually from the natural soundscape (both above and below water) to the technologically-impacted soundscape. Through this juxtaposition, the nuances of each soundscape are revealed, allowing one to consider the impact of recreational and commercial boating activities in their own waterways.

Performance Notes

Long Island is in four distinct sections corresponding with distinct soundscape experiences: terrestrial non-motorised (A, 0:00 - 3:45), aquatic non-motorised (B, 3:45-7:30), aquatic motorised (C, 7:30-11:15) and terrestrial motorised (D, 11:15-15:00). The overarching intent of the work is to demonstrate the impact of anthropogenic noise on aquatic and terrestrial ecosystems, represented to the audience through the imbalance of volume between the pre-recorded tape and live instrumentation.

The prerecorded tape is to should be played at a reasonably loud volume (up to, but not exceeding, 85dB), for maximal impact of the motorised traffic when it enters (intentionally masking the instrumental sounds).

Piano

This piano part requires two players (four hands). It is divided into time cues, with content derived from spectral analysis of the tape's soundscape recordings.

The material is to be played within the allotted time cue, meaning that there will be necessary changes in tempo to achieve that. Additionally, rhythmic flexibility is permitted such the material need not necessarily be played in sync line with the recorded sound from which is it derived (created relationships of foreshadowing, reinforcement and echo between the live and prerecorded sound). As such, contrapuntal organisation between lines/players is likewise flexible. Necessary rhythmic synchronicity between primo and secondo parts are marked by a vertical dashed line, but otherwise the contrapuntal lines may ebb and flow at each performer's discretion.

Slurring indicates suggested phrasing (derived from partial trajectories revealed in the spectral analysis), but the performer may interpret phrasing as they wish, crafting their own contrapuntal contours.

Long Island

Jesse Budel

Section A (0:00)

Primo

Secondo

TACET



Section B (3:45)

Primo

Secondo

sempre pp-p

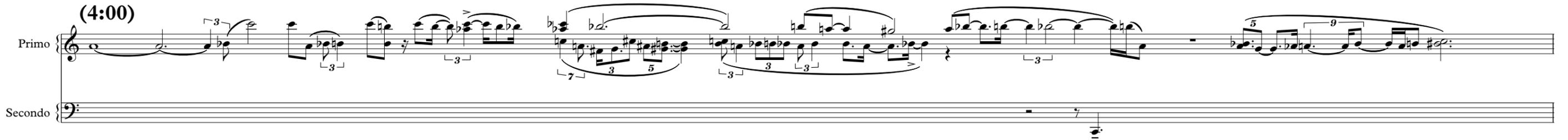
sempre Pedale.



(4:00)

Primo

Secondo



(4:15)

Primo

Secondo



(4:30)

Primo

Secondo

(4:45)

Primo

Secondo

Primo

Secondo

(5:00)

Primo

Secondo

(5:15)

Primo

Secondo

(5:30)

Primo

Secondo

(5:45)

Primo

Secondo

(6:00)

Primo

Secondo

(6:15)

Primo

Secondo

8^{va}

8^{va}

8^{va}

Primo

Secondo

8^{va}

8^{va}

(6:30)

Primo

Secondo

8^{va}

8^{va}

8^{va}

Primo

Secondo

8^{va}

8^{va}

(6:45)

Primo

Secondo

Primo

Secondo

(7:00)

Primo

Secondo

(7:15)

Primo

Secondo

Section C (7:30)

Primo Musical notation for the Primo part of Section C (7:30). The staff shows a melodic line with various ornaments, including grace notes and slurs. There are several triplet markings (3) and a quintuplet (5) throughout the passage.

Secondo Musical notation for the Secondo part of Section C (7:30). The staff features a more rhythmic and technical line with many triplets (3) and a quintuplet (5). The notation includes slurs and dynamic markings.

(7:45)

Primo Musical notation for the Primo part of Section C (7:45). This section is highly technical, featuring numerous triplets (3) and a quintuplet (5). The melody is intricate with many slurs and ornaments.

Secondo Musical notation for the Secondo part of Section C (7:45). The staff shows a few initial notes with triplet markings (3) before the rest of the staff is empty, indicating a rest for the remainder of the section.

(8:00)

Primo Musical notation for the Primo part of Section C (8:00). The staff contains a complex melodic line with many slurs, ornaments, and dynamic markings. It includes several triplets (3) and quintuplets (5).

Secondo Musical notation for the Secondo part of Section C (8:00). The staff shows a few notes with triplet markings (3) and a dynamic marking of 8^{vb} (octave below fortissimo) indicated by a dashed line.

(9:00)

Primo

Secondo

(9:15)

Primo

Secondo

Primo

Secondo

(9:30)

Primo

Secondo

Primo

Secondo

(9:45)

Primo

Secondo

Primo

Secondo

(10:00)

Primo

Secondo

(10:15)

Primo

Secondo

(10:30)

Primo

Secondo

Primo

Secondo

(10:45)

Primo

Secondo

Primo

Secondo

(11:00)

Primo

Secondo

Primo

Secondo

Section D (11:15)

Primo

TACET

Secondo