AUGUST TUNE

running music

for orchestra & (optional) electronics

DANIEL FARDON

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r u n n i n g m u s i c

for orchestra & (optional) electronics

DANIEL FARDON

2023

Artwork created by artificial intelligence using the DALL·E 2 AI system,
using the text prompt: 'Henry Purcell going for a run in the style of surrealism'

Written for and commissioned by the Purcell Symphony Orchestra,
on their 60th Anniversary.

Premiered at St John's Smith Square, London, on Monday 20th November 2023,
Conducted by Paul Mann.

PROGRAMME NOTE:

'The thoughts that occur to me while I'm running are like clouds in the sky. Clouds of all different sizes. They come and they go, while the sky remains the same as always.'

~ Haruki Murakami

AUGUST TUNE running music **is about how a composer responds to their geographical environment, and how it can directly foster the creation of a work.** This forms part of an ongoing series of mine based on simple 'tunes' penned and inspired by the natural influence a certain month of the year, that then get developed into larger pieces. To date, there exist tunes for April, June, and October – making August the fourth.

The subtitle '*running music*' comes from the wider concept behind this piece: it was in part composed when I was out running around the area in which I live in London, and the juxtaposition of metropolis against the natural world. This was achieved by recording voice notes into my phone during my running activities which I then transcribed into a diary, charting the process of writing the work, from the very beginning (more philosophical) conception to the nuts and bolts of the music itself. For example, the 'August Tune', which forms the heart of this piece, was written on 1st August, 2023, whilst running around leafy Abney Park in Stoke Newington. The piece begins with a field recording (tape part) I made of the birds of Parkland Walk in Crouch End – a reassuring constant during my runs against the backdrop of the city sirens. The full transcript-diary can be found as an appendix at the end of the score. I hope this might provide an interesting window into how the piece came to be; a window into a composer's trajectory; a reflection on how the world we live can affect our art.

The intention of this project was to challenge myself to approach the act of composition in an unusual (and hopefully novel) way. I have always been a keen runner; it is often a time where I ponder ideas and solve problems related to whatever it I am currently working on. Before this piece, I had not considered what might happen if I tried to connect directly the two activities of exercising and composing in a conscious way.

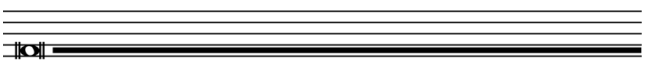
I was reminded initially of Edward Elgar, the passionate cyclist, and how his rides gave him time to reflect on his music during his adventures around the Malverns, providing him with much inspiration. During the writing of this piece, I was also reading Haruki Murakami's *What I Talk About When I Talk About Running,* in which he details his long obsession with running, relating it to his writing, and the nature of life's endeavours.

PERFORMANCE NOTES:

The entire work concerns itself with two types of time: *Senza Misura (Flessibile – Free time)* and *Conducted (norm.)*. The *Senza Misura* sections are to be led gesturally by the conductor, by bringing performers in and out as detailed in the score. This allows for rhythmic flexibility, and for the performers to work in their own independent time within a larger structure. The conductor may create their own technique of gesturing performers in and out, but must always keep to the order of entries as shown in the score (usually with arrows). Each performance will therefore be different. Most importantly, *Conducted* sections should only resume once the *Senza Misura* sections have completed their material.

For example, at the fermata bar before letter A, only when the low strings remain on their low A drone should the conductor bring in the 4/2 of A, and this should be conducted in the usual way. Bar numbers, due to their redundancy, have been removed from the *Senza Misura* sections.

Long thick black lines indicate the note is to be held (with seamless bowing/breathing) until the conductor gestures the next note/section:



During the *Senza Misura* sections, note heads (without stems or beams) are provided in performer's parts. The metronome markings give a guide to a suggested B.P.M. for a black notehead, with everything working in relation to that. Thus, a black notehead with a dot will last roughly half as long again, much like in traditional notation. This gives the performer more creative control, allowing them to shape their gestures in a more individual way.

This piece contains an optional electronic speaker part, which occurs at the opening of the piece; it is a pre-recorded 'Soundscape' made from field recordings of the composer during the making of the piece, when out on composing runs. The 'Soundscape' will be triggered (faded in) by the second percussionist, from within the orchestra on a speaker, connected to a device (such as a laptop) they can control the audio from. Again, this is led by the conductor in free time, and once c. 30 seconds has elapsed, the conductor should gesture for the piccolo solo to begin, blending in with the pre-recorded part. As shown in the score, the audio is then gradually faded out by the percussionist, until it has disappeared underneath the developing orchestral texture. If the piece is being performed without this part, simply begin at the piccolo solo.

If any further information is required, contact the composer at: daniel.l.fardon@gmail.com

INSTRUMENTATION

2 Flutes (one doubling piccolo)
2 Clarinets in Bb
2 Oboes
2 Bassoons

2 Horns in F
2 Trumpets in Bb
Trombone
Tuba

Timpani

Percussion I: [Suspended Cymbal, Rain Stick, Xylophone]

Percussion II: [Speaker* (see notes below), Mark Tree, Glockenspiel]

Harp
Piano

Strings

*Electronics (optional):
This work begins by a soundscape being faded in and out by the second percussionist. There are many ways that this can be achieved, but it is suggested that the percussionist has a speaker within the orchestral layout attached to a device in which they can control the audio file.

The audio file can be obtained by contacting the composer at:
daniel.l.fardon@gmail.com

ORCHESTRAL SCORE IN C

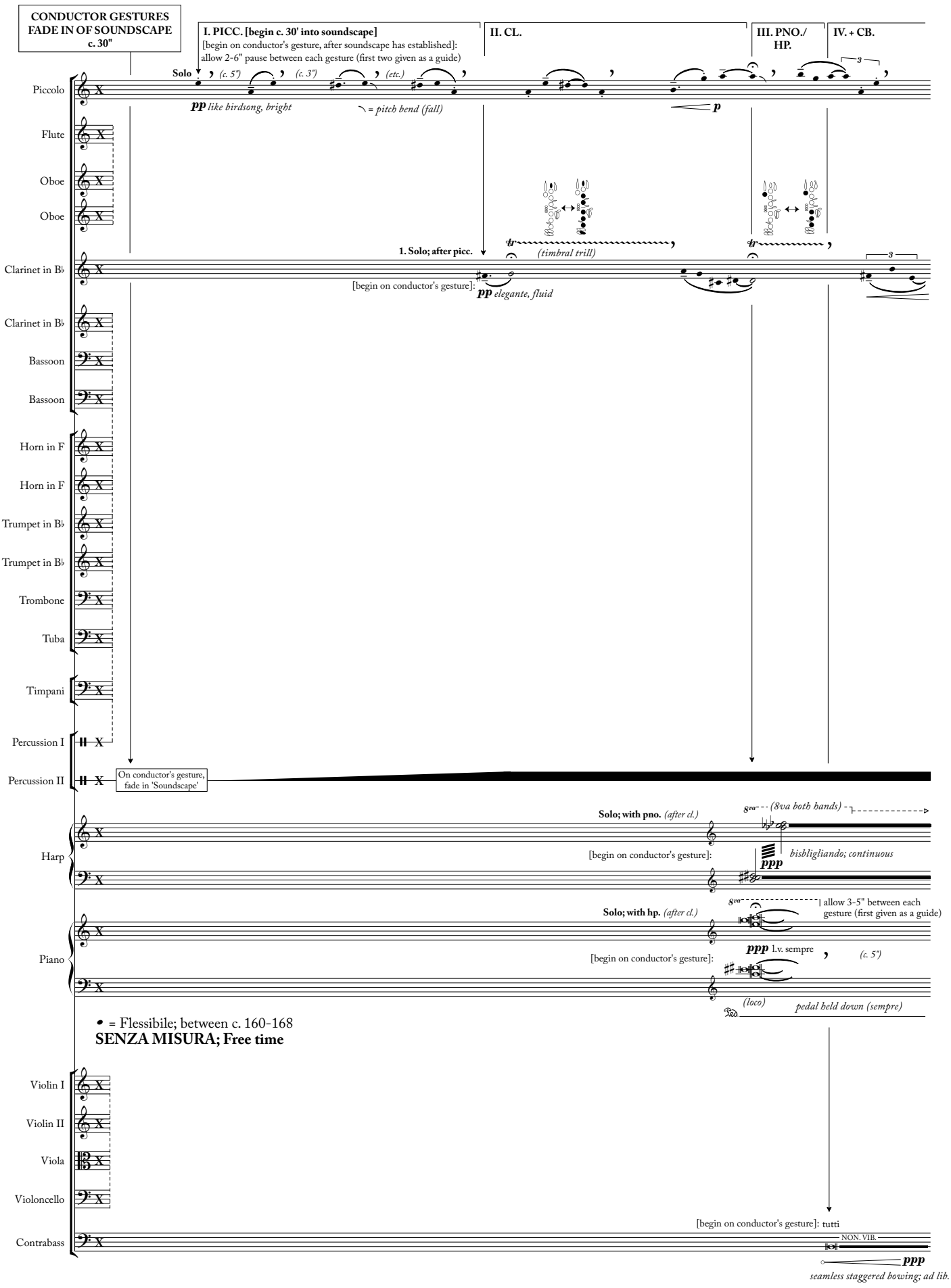
AUGUST TUNE

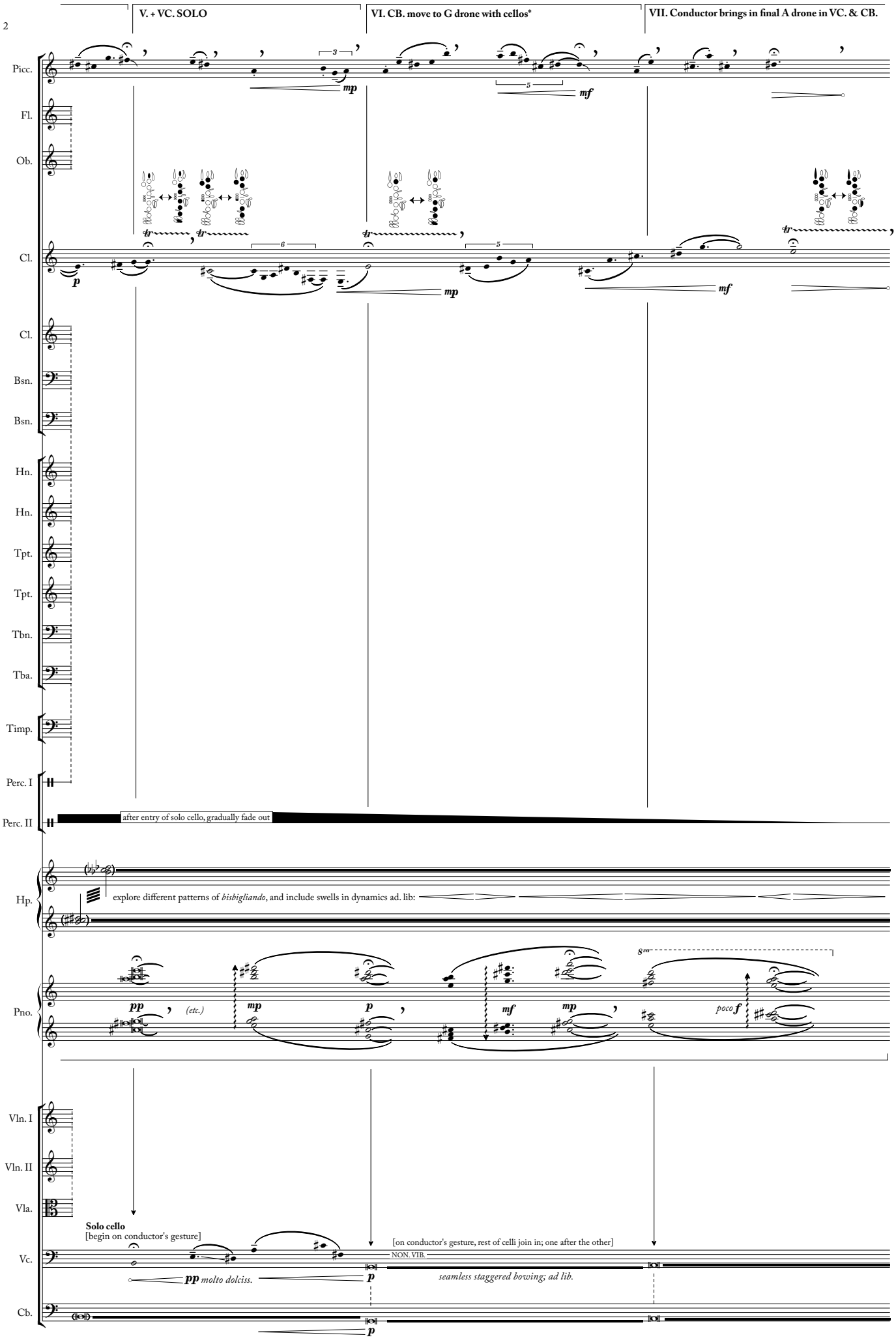
running music

DANIEL FARDON

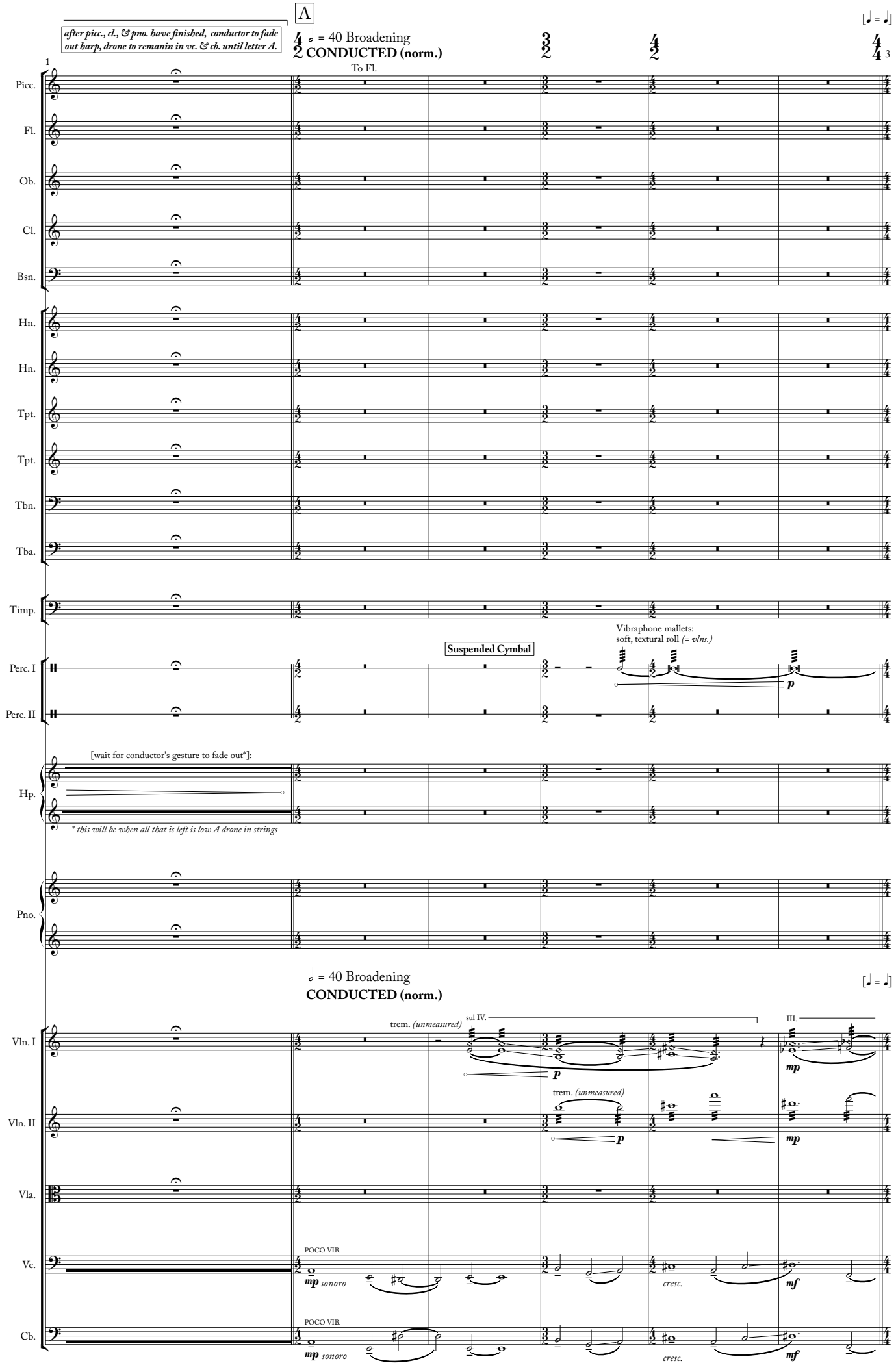
• = Flessibile; between c. 160-168

SENZA MISURA; Free time





*following Vc. solo, gesture for Cb. and rest of cello section to join in on G drone, in their own time. After this, conductor moves Vc. & Cb. to final A drone.


A
[𝅗𝅥 = 𝅗𝅥]
after picc., cl., & pno. have finished, conductor to fade out harp, drone to remanin in vc. & cb. until letter A.
𝅗𝅥 = 40 Broadening
CONDUCTED (norm.)
1
To Fl.
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Timp.
Suspended Cymbal
Vibraphone mallets:
soft, textural roll (= vlns.)
Perc. I
Perc. II
[wait for conductor's gesture to fade out*]:
Hp.
* this will be when all that is left is low A drone in strings
Pno.
𝅗𝅥 = 40 Broadening
CONDUCTED (norm.)
[𝅗𝅥 = 𝅗𝅥]
trem. (unmeasured)
sul IV.
III.
Vln. I
trem. (unmeasured)
Vln. II
Vla.
POCO VIB.
mp sonoro
cresc.
mf
Vc.
POCO VIB.
mp sonoro
cresc.
mf
Cb.

B

♩ = 80

7

Fl.

Ob.

Cl.

1. solo

p

Bsn.

1. solo

p *mf* *p* *mf* *p*

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

26"

29"

l.v.

p *(= cymb.)*

Cym.

l.v.

Snare drum sticks:

(p) *(= timp.)*

Perc. II

Hp.

l.v. sempre

mp

Pno.

♩ = 80

Vln. I

div.

p

Vln. II

p

Vla.

div.

sim. bowing (downbows on accents only)

pp *p* *mf* *p* *mf* *p* *mf* *p*

Vc.

Pizz.

l.v. sempre

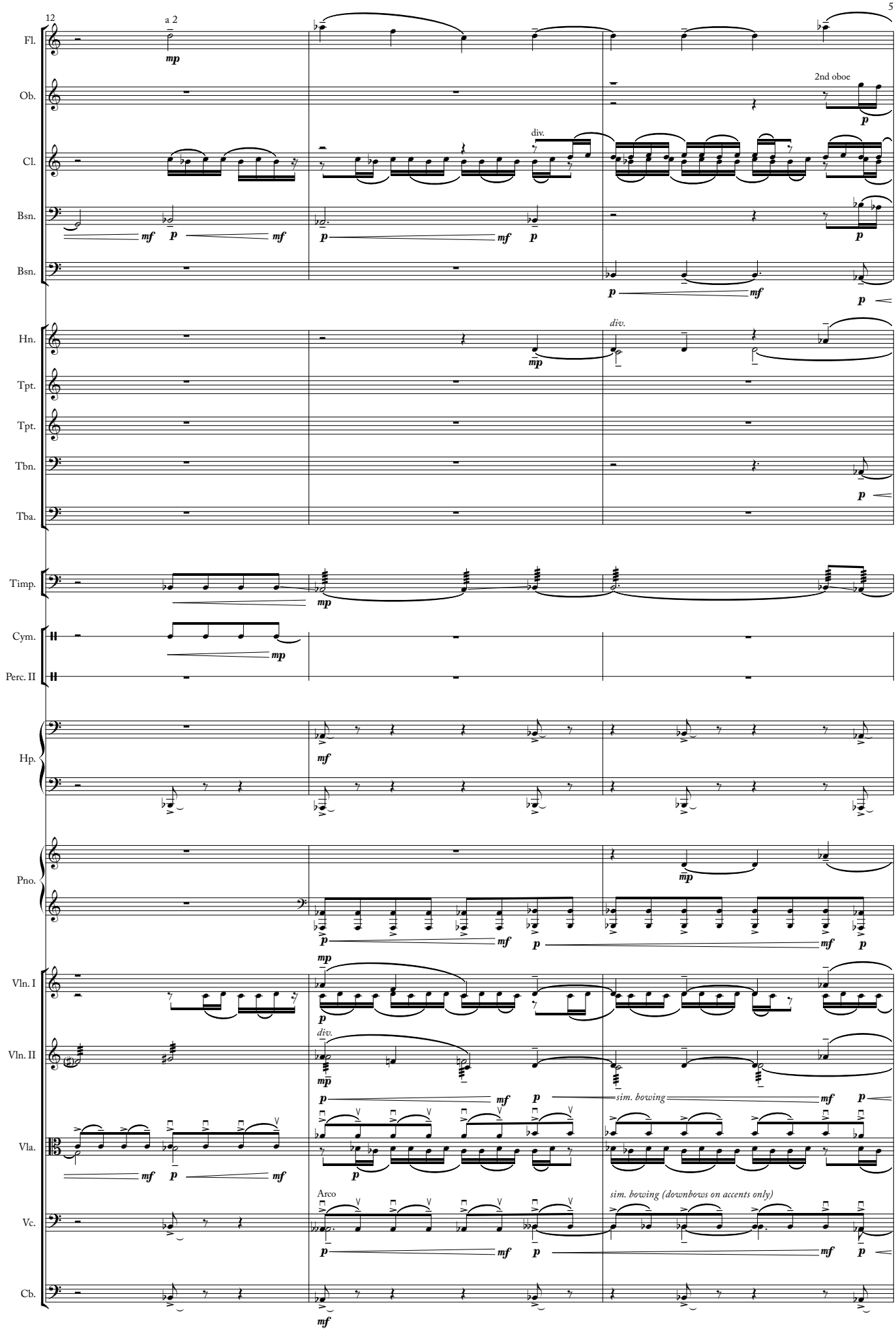
mp

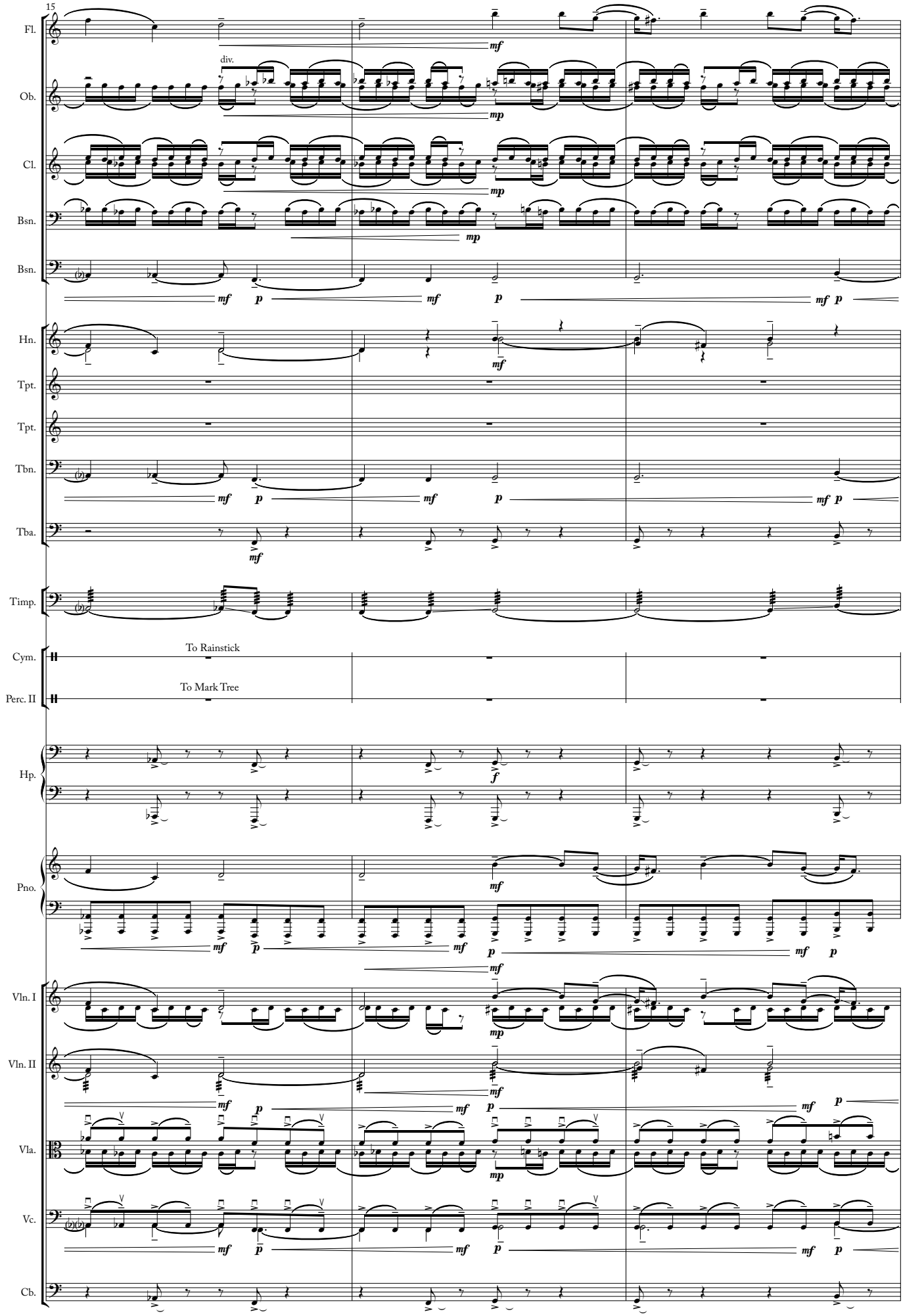
Cb.

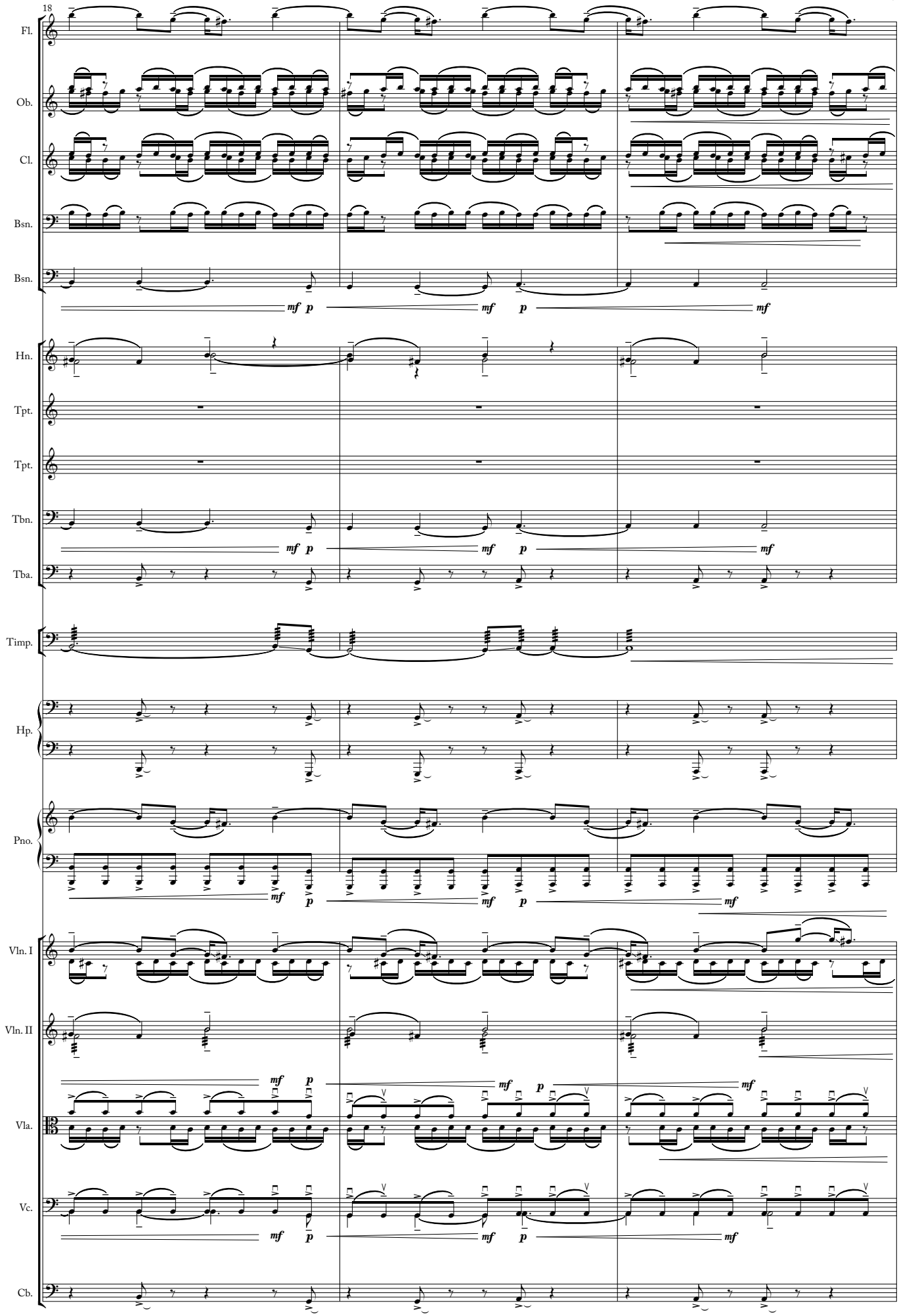
Pizz.

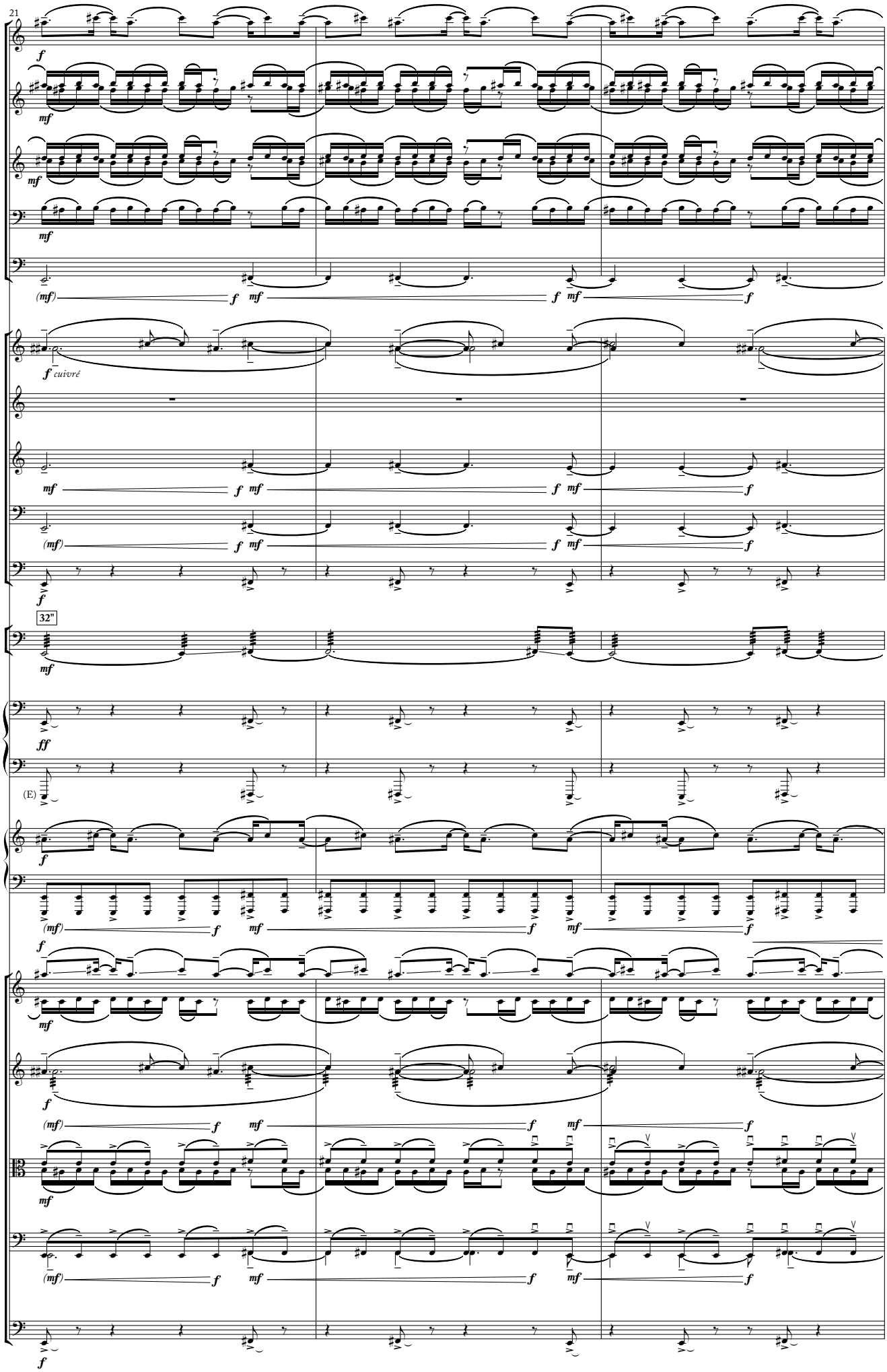
l.v. sempre

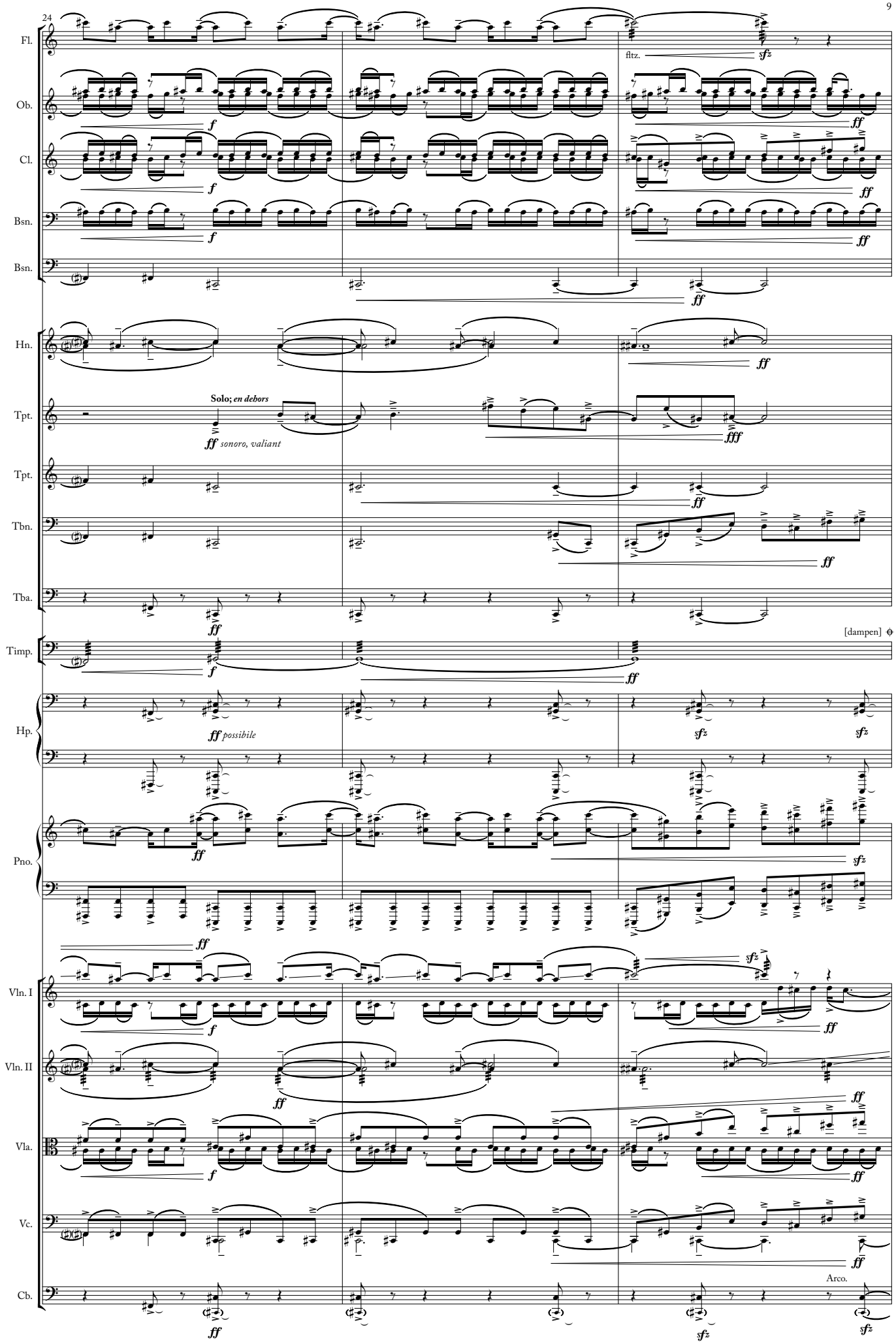
mp


12
a 2
Fl.
Ob.
2nd oboe
Cl.
div.
Bsn.
Bsn.
Hn.
div.
Tpt.
Tpt.
Tbn.
Tba.
Timp.
Cym.
Perc. II
Hp.
Pno.
Vln. I
Vln. II
div.
sim. bowing
Vla.
Arco
sim. bowing (downbows on accents only)
Vc.
Cb.

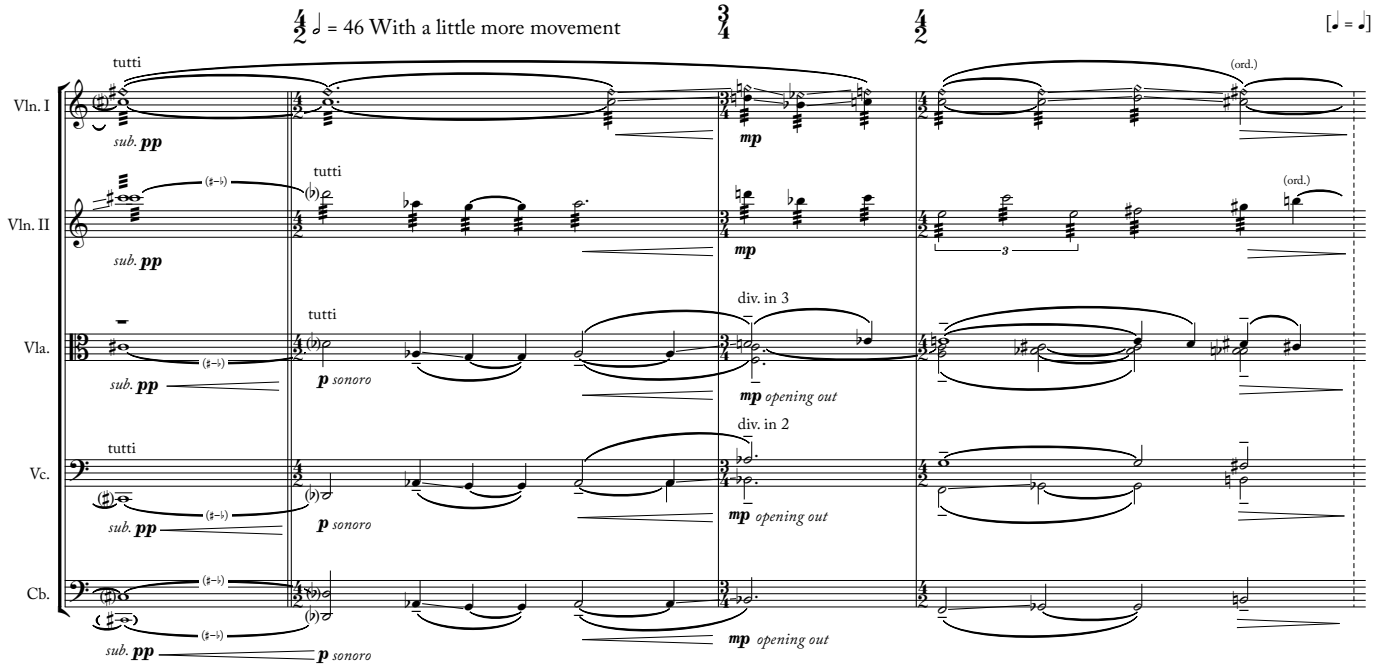

15
Fl.
Ob.
div.
Cl.
Bsn.
Bsn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Timp.
Cym.
To Rainstick
Perc. II
To Mark Tree
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
f


18
Fl.
Ob.
Cl.
Bsn.
Bsn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Timp.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf p
mf p
mf


21
Fl.
Ob.
Cl.
Bsn.
Bsn.
Hn.
cuivré
Tpt.
Tpt.
Tbn.
Tba.
32"
Timp.
Hp.
(E)
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


24
Fl.
fltz.
sfz
Ob.
Cl.
Bsn.
Bsn.
Hn.
Tpt.
Solo; en dehors
ff sonoro, valiant
fff
Tpt.
Tbn.
Tba.
Timp.
[dampen]
Hp.
ff possibile
sfz
Pno.
Vln. I
Vln. II
Vla.
Vc.
Arco.
Cb.

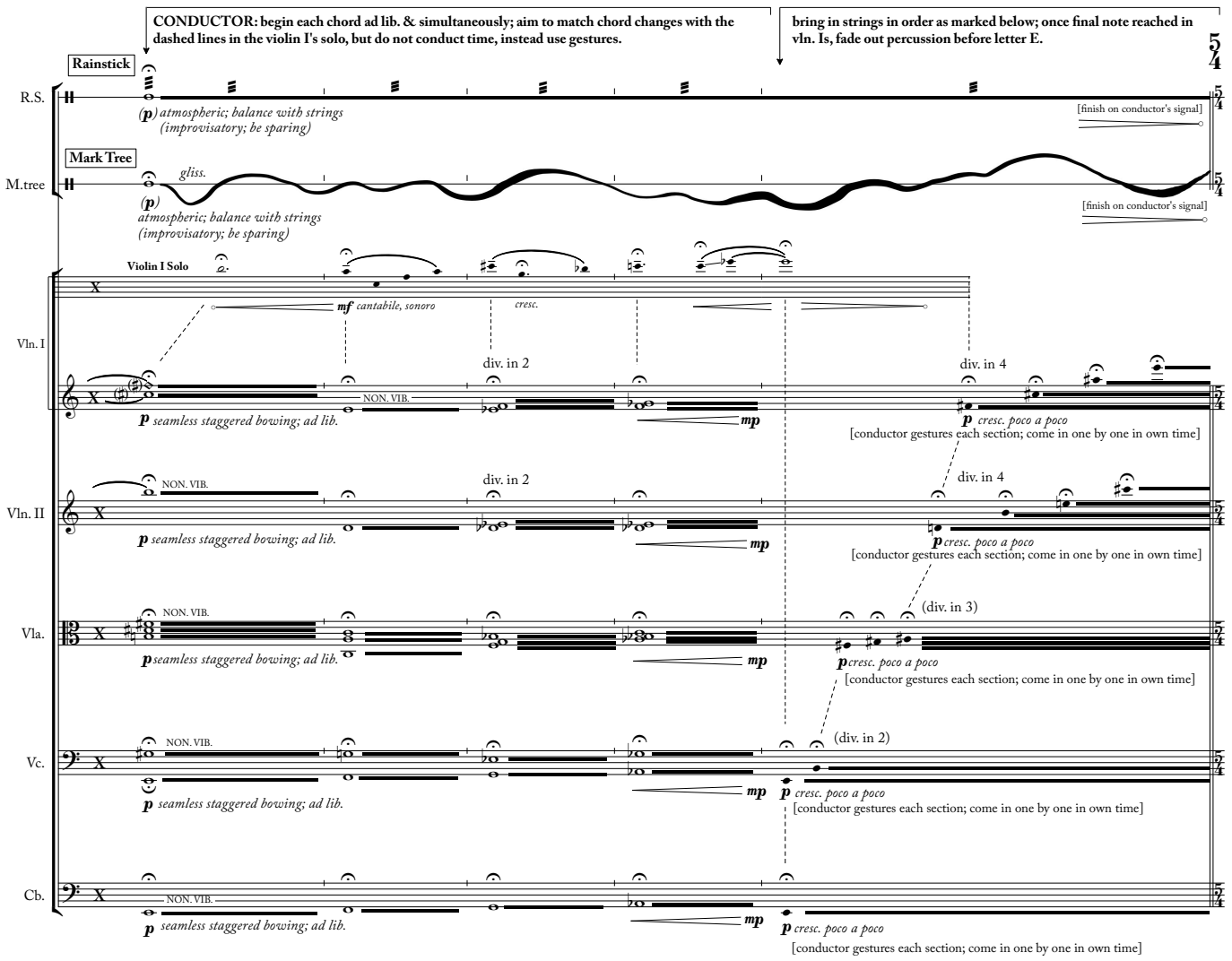
C

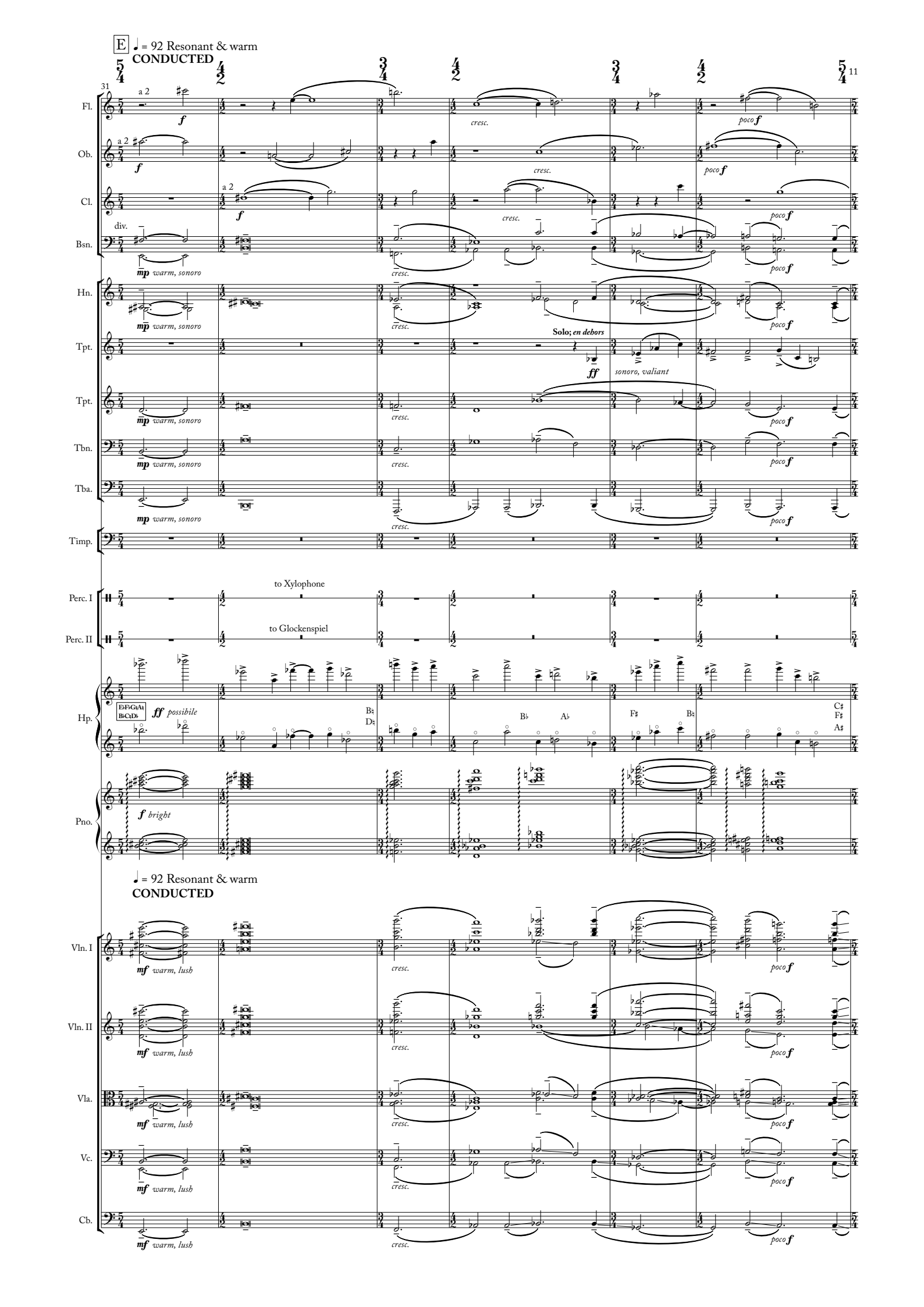


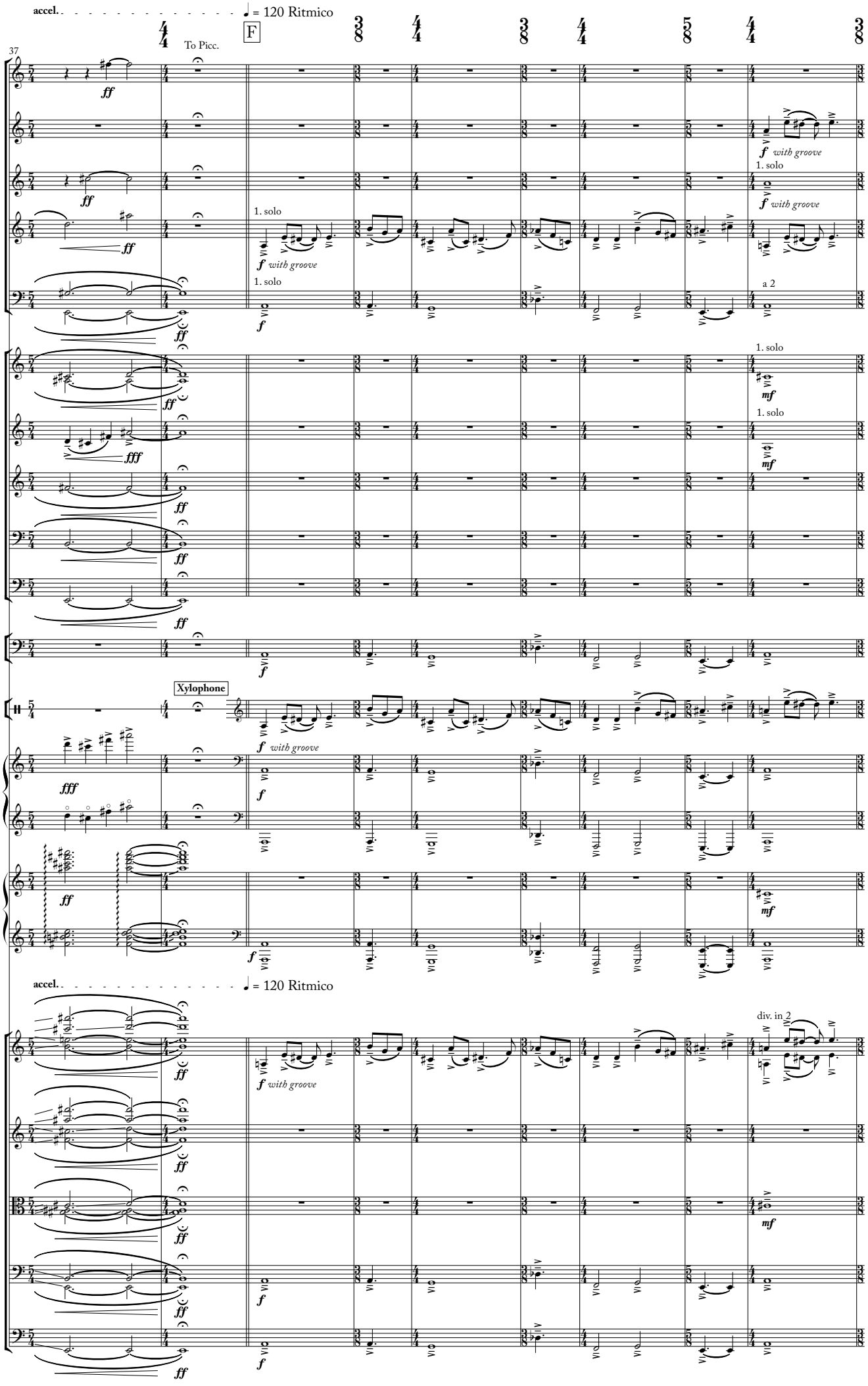
D • = Flessibile c. 80-92

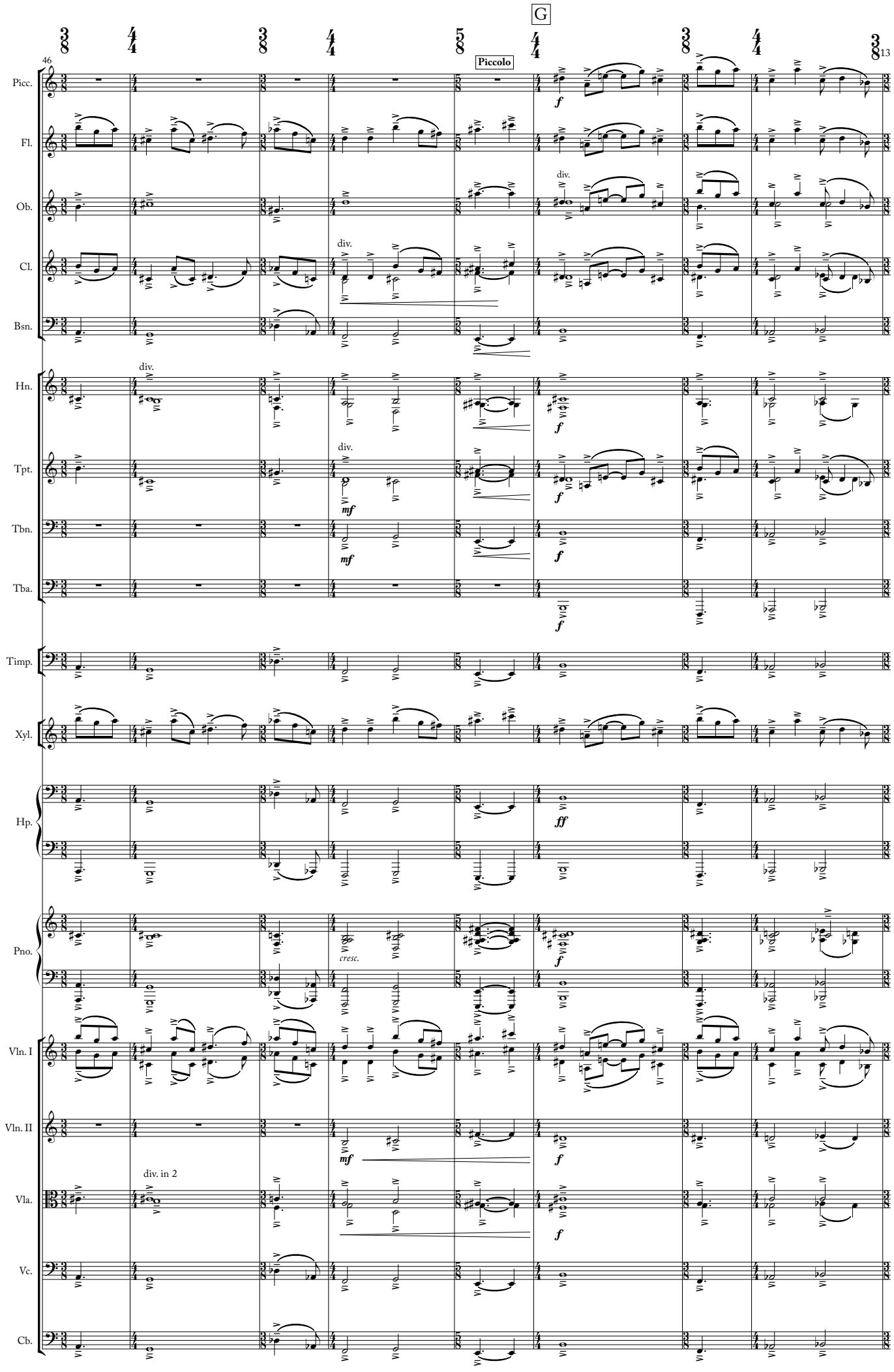
SENZA MISURA

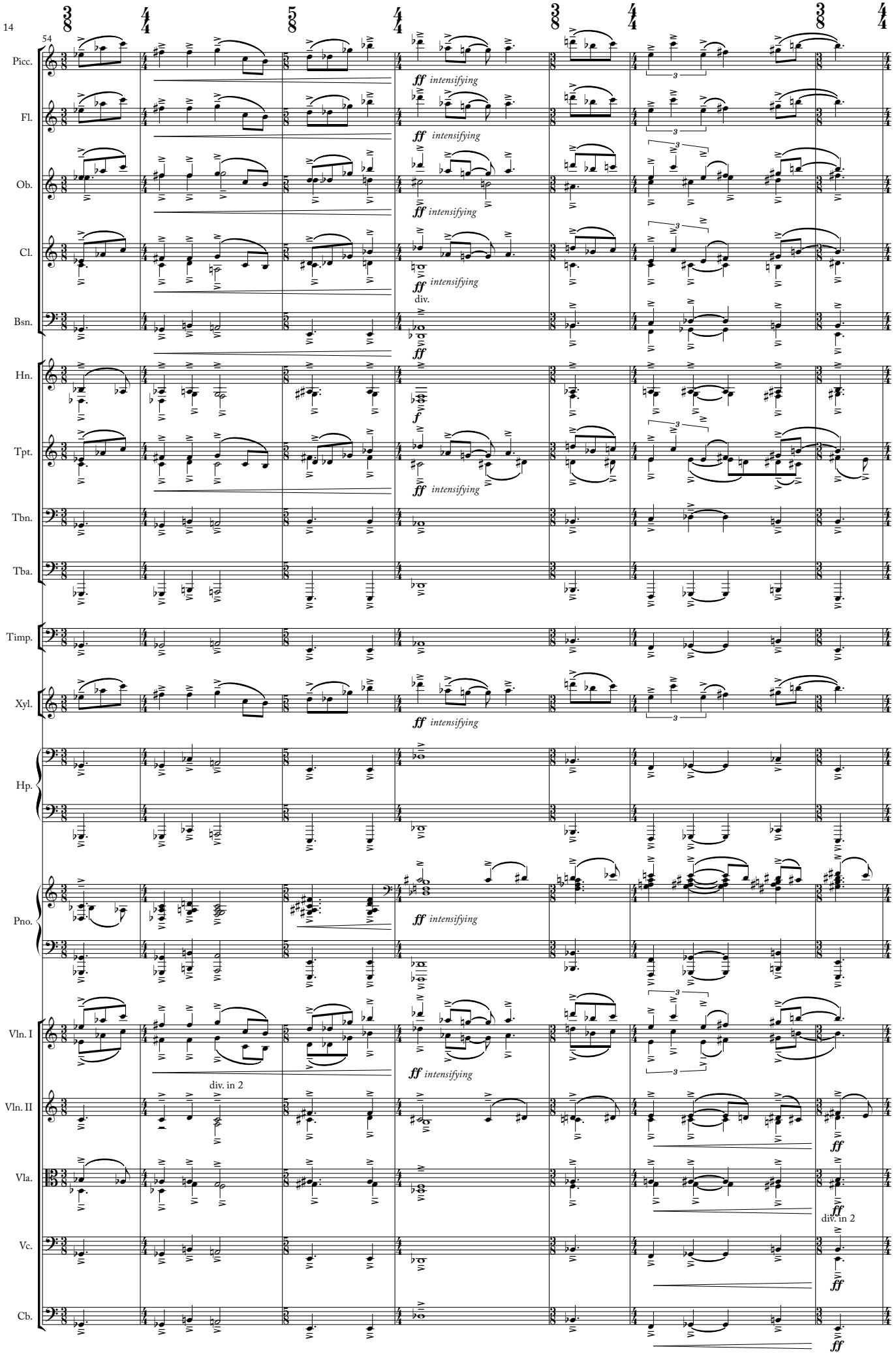
Follow conductor – led by violin solo

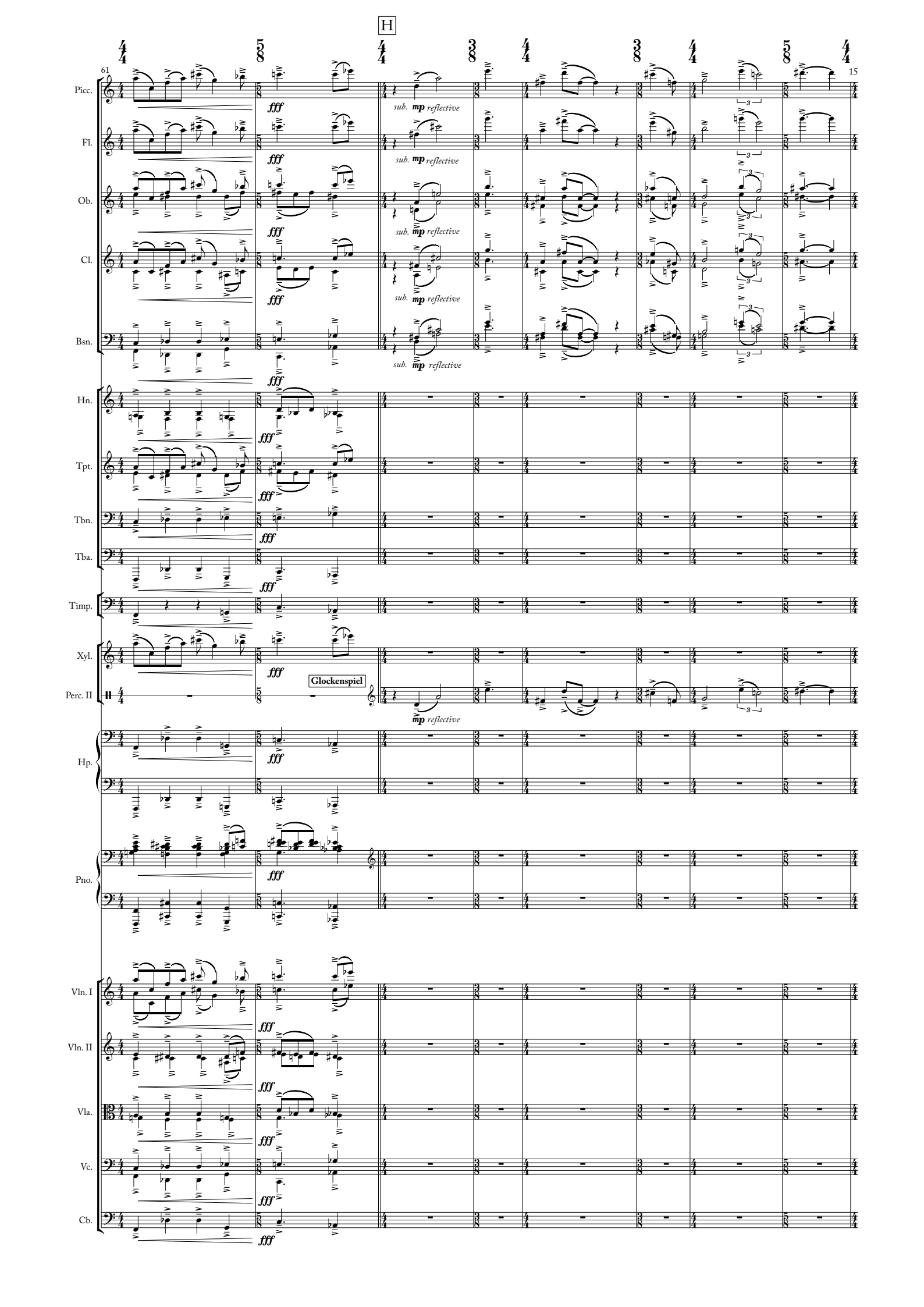



E
♩ = 92 Resonant & warm
CONDUCTED
31
11
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Timp.
Perc. I
Perc. II
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
div.
to Xylophone
to Glockenspiel
Solo; en dehors
sonoro, valiant
possibile
bright
warm, sonoro
warm, lush
cresc.
poco f


accel.
♩ = 120 Ritmico
37
To Picc.
F
Fl.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Timp.
Perc.
Xylophone
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1. solo
a 2
div. in 2
with groove


G
46
Piccolo
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
div. in 2
cresc.

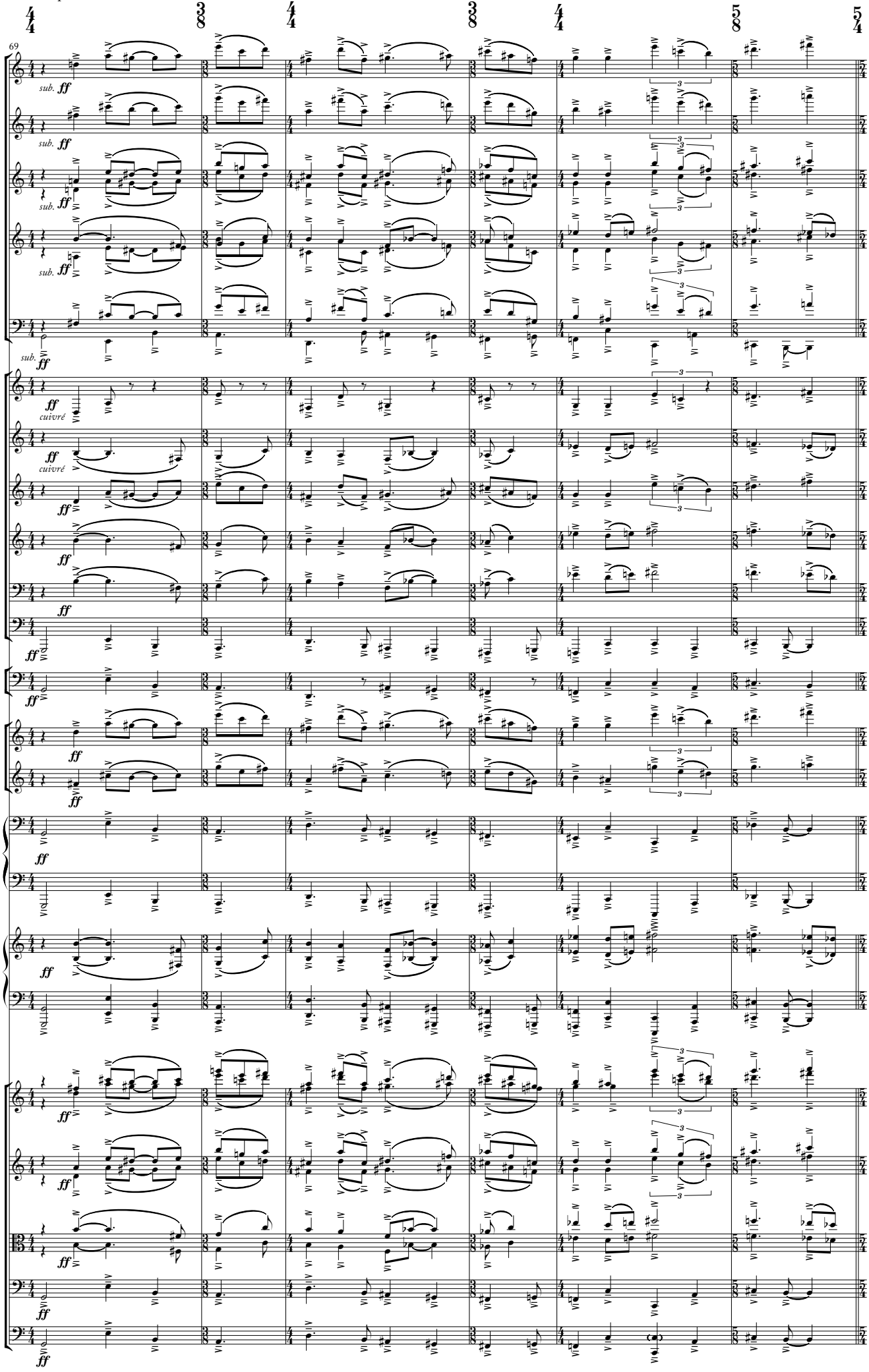

54
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff intensifying
div.
f
div. in 2

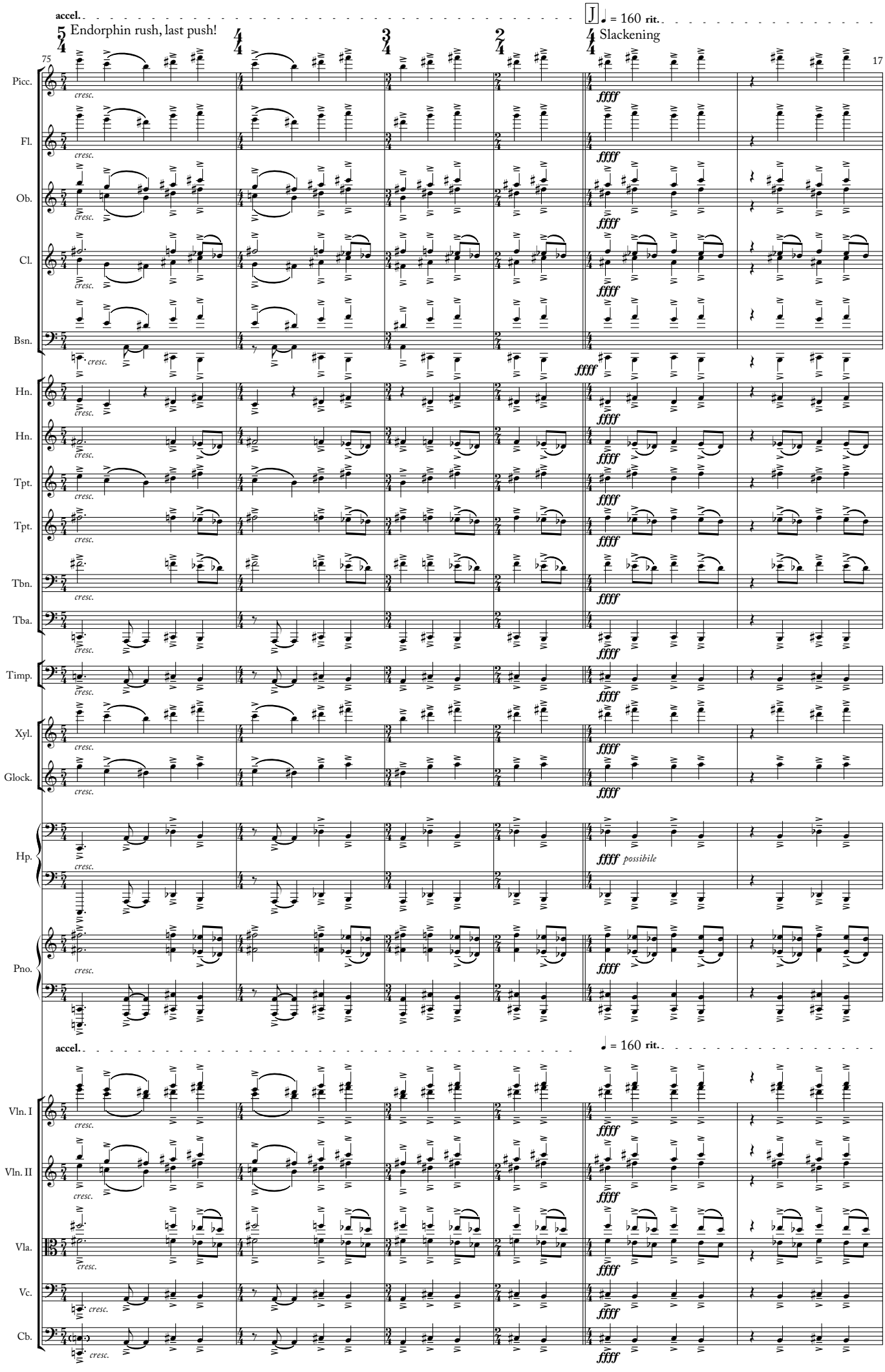

H
61
15
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Xyl.
Perc. II
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
sub. mp reflective
Glockenspiel

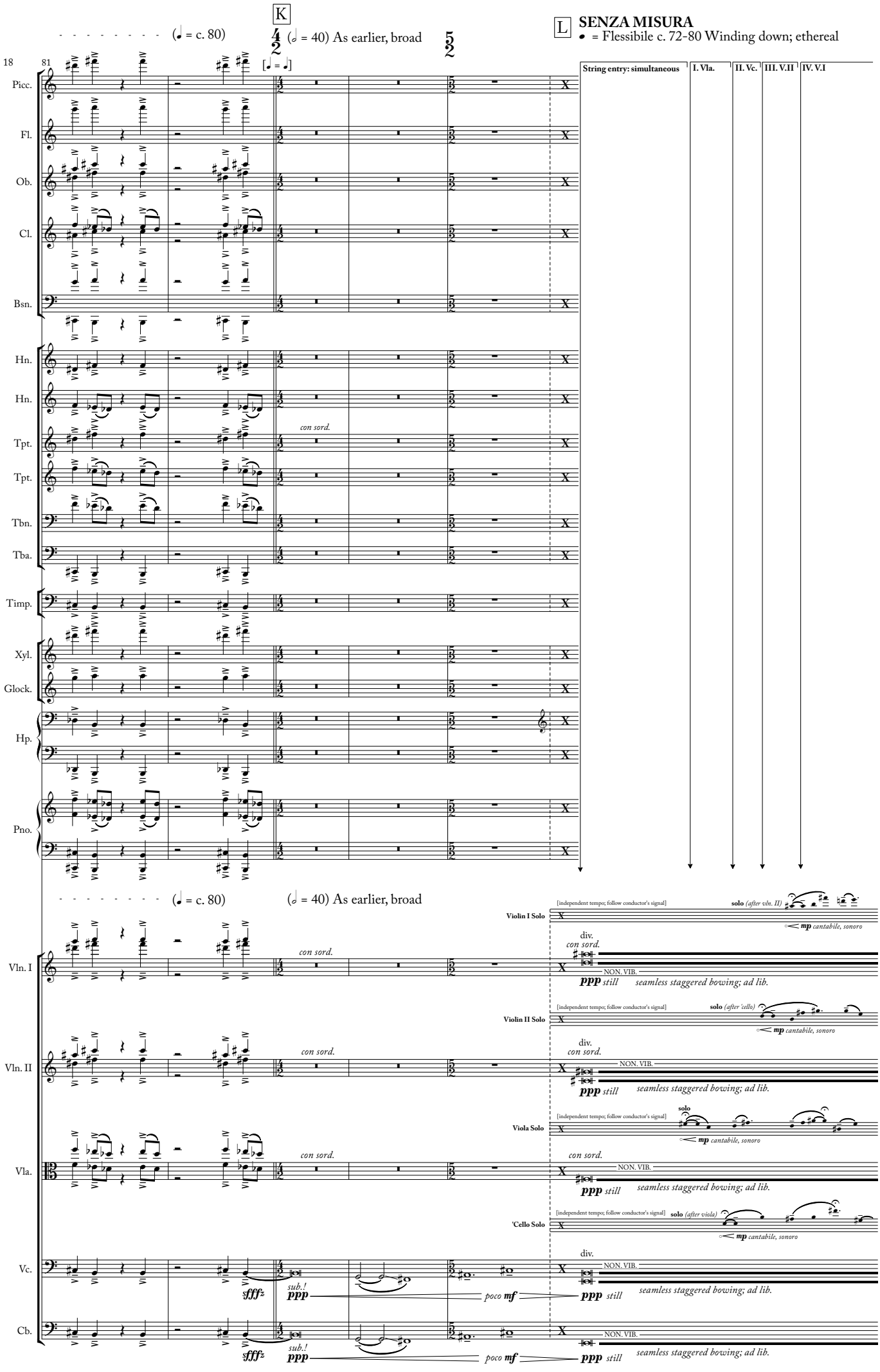
I Euphoric

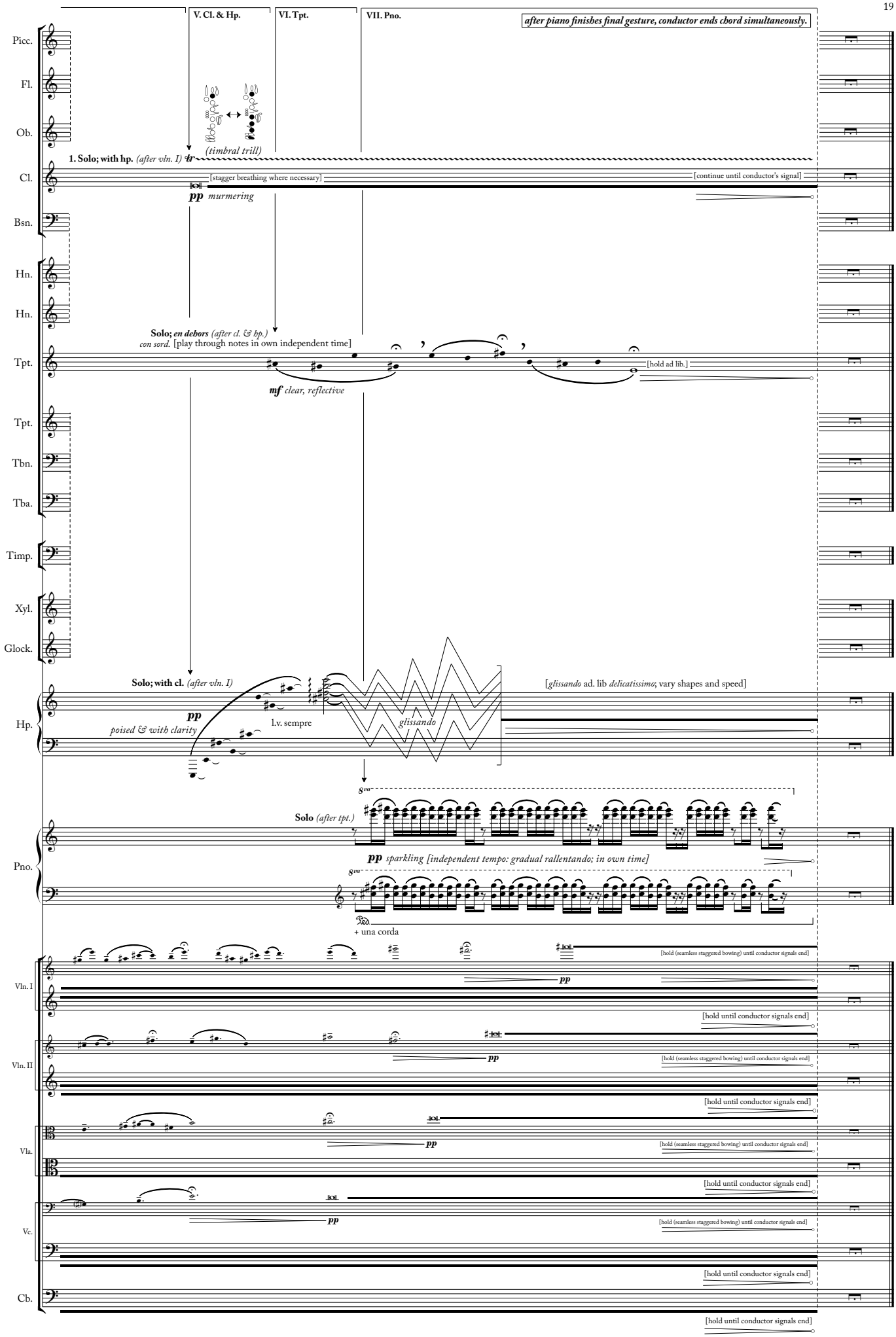
69

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Timp.
Xyl.
Glock.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.




accel.
Endorphin rush, last push!
J = 160 rit.
Slackening
75
17
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Timp.
Xyl.
Glock.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
ffff
possibile


K
(♩ = c. 80)
(𝅗𝅥 = 40) As earlier, broad
L
SENZA MISURA
• = Flessibile c. 72-80 Winding down; ethereal
81
[♩ = ♩]
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Timp.
Xyl.
Glock.
Hp.
Pno.
con sord.
String entry: simultaneous
I. Vla.
II. Vc.
III. V.II
IV. V.I
(♩ = c. 80)
(𝅗𝅥 = 40) As earlier, broad
Vln. I
Vln. II
Vla.
Vc.
Cb.
con sord.
sfffz
sub.!
ppp
poco mf
Violin I Solo
Violin II Solo
Viola Solo
'Cello Solo
[independent tempo; follow conductor's signal]
solo (after vln. II)
solo (after 'cello)
solo (after viola)
mp cantabile, sonoro
div.
NON. VIB.
ppp still
seamless staggered bowing; ad lib.


V. Cl. & Hp.
VI. Tpt.
VII. Pno.
after piano finishes final gesture, conductor ends chord simultaneously.
Picc.
Fl.
Ob.
(timbral trill)
1. Solo; with hp. (after vln. I)
Cl.
[stagger breathing where necessary]
[continue until conductor's signal]
pp murmering
Bsn.
Hn.
Hn.
Solo; en dehors (after cl. & hp.)
con sord. [play through notes in own independent time]
Tpt.
[hold ad lib.]
mf clear, reflective
Tpt.
Tbn.
Tba.
Timp.
Xyl.
Glock.
Solo; with cl. (after vln. I)
[glissando ad. lib delicatissimo; vary shapes and speed]
Hp.
pp
poised & with clarity
l.v. sempre
glissando
8va
Solo (after tpt.)
Pno.
pp sparkling [independent tempo: gradual rallentando; in own time]
8va
+ una corda
[hold (seamless staggered bowing) until conductor signals end]
Vln. I
pp
[hold until conductor signals end]
Vln. II
pp
[hold (seamless staggered bowing) until conductor signals end]
[hold until conductor signals end]
Vla.
pp
[hold (seamless staggered bowing) until conductor signals end]
[hold until conductor signals end]
Vc.
pp
[hold (seamless staggered bowing) until conductor signals end]
[hold until conductor signals end]
Cb.
[hold until conductor signals end]

A P P E N D I X

Transcript-Diary of Recorded Voice Notes (26.07.2023–21.08.2023)

July 26th, 2023

14:42:

Hello. It's currently Wednesday afternoon on the 26th July, a lovely summer day, and I am running through Finsbury Park in North London.

I am on my first 'composing run' which is where, over the next month, I am going to be writing a new orchestral piece which will be composed whilst running. I have been running for many years and I do a lot of thinking when I'm on my runs, and whenever I am composing a piece, quite a lot of the problem solving happens during a run.

For this particular piece, I thought I would take it one step further and try to compose as much as possible of the piece whilst running. The way I am going to do this is by recording a series of voice notes like I am now on my phone, and then after my run I will transcribe it down and then compose from there.

I imagine that this first run today will be more conceptual – thinking about the piece itself rather than the notes and the rhythms, and things like that.

So this is my first entry, and I will record my next one when I have some ideas.

14:54:

So I am now running down Green Lanes and have had a think about the piece, probably sounding more out of breath than the first recording which of course is part of the process.

I've never really thought about killing two birds with one stone by exercising *and* composing at the same time… but here we are.

I've decided that the piece will be called either *July* or *August Tune*. It's currently the 26th of July, so the title will depend on when I write the 'tune'. I currently have a series of pieces that I have written over the last, I don't know maybe 8 years, with different month names followed by the word 'tune' which is where I write a simple tune during a certain month, and I use that as the basis for a bigger piece. So far these have ranged from solo pieces, to chamber ensemble, but not yet orchestra.

So, the idea is that the tune should be quite catchy. You know, perhaps an earworm, quite riff-based, and of course I will need to come up with this main tune on a run, and that might be in July if I go for another run before the end of the month, or perhaps in August.

It might even be called *June*, sorry, *July* or *August Tunes*, er, as there might not be just one main tune but there might be a secondary tune perhaps in counterpoint – you know, going through different metamorphoses or mutations of the main tune.

I feel like I should say 'over and out' at the end of each recording, but that might be quite cheesy, and I don't want to start doing that.

15:09:

I am now running through Clissold Park which is a beautiful, well-manicured park in the Borough of Hackey. There are lots of cute dogs out on walks today and the kids have broken up from school for the summer holidays, so lots of families are enjoying the sunshine.

It's quite hard recording voice memos whilst running, but I figured that this was an easier method than taking a pen and notebook out with me.

I am going to try and transcribe every word down and not miss anything out, because I feel that will be important for the process of actually putting the dots on the page back at home. Not that I have any dots yet.

For this piece, I have started by thinking about form and structure, and how, somehow I would like to try and combine two quite opposing forms. I'm thinking of *through-composed* and *strophic*. You know, one is continuous, one is repetitive, coming round and round, and that brings me back to this idea that I am very interested in – metamorphosis, where certain elements stay the same as others change – much like life. And perhaps much like going for a run.

15:12:

I have noticed that my phone puts time stamps on my voice memos, so I think it would be quite nice to add these to the document when I type up my notes. It will make it almost like diary entries.

I imagine some of these notes will also feel very much like a stream of consciousness, but, in many ways that is how I compose. I have to say that so far, I have found this a much more pleasant way to begin a piece than my usual methods of sitting at the piano or at the desk, not really knowing what to do.

15:26:

I have just ran through Newington Green and am now approaching Highbury.

I thought it would be quite nice on the first run to record the locations as they might be important. I probably won't do this on every run because many of them will be the same.

I really want to incorporate the fact that I am composing the piece whilst running which will be the subtitle for the piece. So the piece's title will be: *July* or *August Tune,* and then underneath: *Running Music.*

I don't want this to be something as simple as translating the rhythms of the running into the music, but perhaps something more philosophical; again back… *[pause]* …sorry – just had to cross a road – back to this idea of repetition with change. The unrelenting repetition of feet hitting the ground, yet the landscape sort of constantly evolving.

15:34:

I have been taking my running quite seriously lately, so I don't know what this project will do to my minutes-per-mile time, but I guess that doesn't matter.

15:39:

So, I was just thinking about the word 'tune' and how it often implies a soprano or perhaps a descant part, or the hierarchy of a melody being at the top, and I don't really like that.

Why, you know, can a groovy bassline with a melodic contour and purpose to it – why can't that be called a 'tune' as well? What about when perhaps the tune is both at the top of the texture *and* at the bottom of the texture at the same time with everything else (for example the accompaniment if you will) being in the middle?

It could be quite interesting to explore the idea that *texture* can thus subvert this hierarchy.

Perhaps this is the same in visual artworks; you know when one takes the whole at once rather than works of art with obvious foreground and background material: obvious examples being works such as Jackson Pollock's.

And this also actually makes me think about Morton Feldman's writing, and on the idea of 'surface' in music. I would like to explore this in my piece too.

So I have been running for over an hour now; I've done about 7 or 8 miles, and it's been quite cathartic to start a piece like this. I wouldn't usually get this much done in an hour, so I think this project is going to be very interesting for me, and hopefully I will learn more about my own composing process as well.

So I think I am going to leave it there for the first run as I'm not far from home now, and I will see you on the next run.

July 28th, 2023

15:51:

I am currently on my second run, and it is Friday the 28th July, two days after my first composing run, and, today I don't want to think *too* much, or too deeply about conceptual things (as I did on Wednesday), but instead start to think about different musical ideas that I might incorporate, or might *not* incorporate into the piece.

I'm going to just let my mind run free and make a few voice notes as and when I have some ideas – perhaps shorter entries this time.

16:11:

I've just been thinking about openings to orchestral pieces and how I find it very interesting when they don't necessarily open in a way that one might expect.

When there are a lot of people on stage, it's quite difficult to decide on how to begin a piece, and I was thinking about the third movement from Mahler's First Symphony, where he takes that well-known *Frère Jacques* melody in the minor mode, and it begins high up on the solo double bass – perhaps one of the least likely solo instruments to begin the movement of a symphony.

So, I would like to follow suit, and start my piece with perhaps just a solo instrument as well. At the moment, I'm thinking about using a piccolo, and it will play little snippets of riffs.

I also think I might explore flexible notation, where the piccolo player isn't conducted. I do this quite a lot in my pieces, and I am particularly fond of the way that Lutosławski approaches this in his scores… so, I might do something like that.

16:14:

Disclosure: I just wanted to say right now that many of the ideas that I come up with on my runs might, or *might not,* make the final piece. I don't want to put too much pressure on myself to have fully worked out ideas there and then.

16:16:

After this opening solo idea – these little 'riffs' played by (potentially) the piccolo – I think that might be followed with the bass clarinet, and that will be doing a similar thing; having flexible notation with little riffs provided, but unconducted.

This could be signalled by the conductor, however.

16:19:

Having this very high and very low instrument working at the same time reminds me of what I said on Wednesday about melodies being perhaps at the top and the bottom of the texture with everything else in the middle.

When this idea has developed sufficiently, I think I might then bring in some type of drone; perhaps a low timpani roll… maybe coupled with the double basses.

16:32:

I think the above could easily make up the first minute of the piece, and I would like the piece to gradually develop.

The tune will come about a bit later on in the piece, almost revealing itself – perhaps from the tiny riff-based fragments from the beginning.

In regards to the tune, I haven't had any ideas yet about the actual melody or rhythm. However, I think I might use the *lydian-flat-7* scale, or as it's otherwise known: the *acoustic scale.* I don't know why, but I've been singing this scale in my head for the last 10 minutes, and it feels *somehow* connected to the feeling of going for a run in the summer months. Don't ask me why.

It therefore looks like the 'tune' will not be written until August, so the piece's title will be: *August Tune* or *August Tunes*.

16:33:

And one last thing whilst I'm thinking about it:

Somehow I feel a solo piccolo exposed in the opening in this way has a naivety about it. The piccolo is such a wonderful orchestral instrument that can be very powerful picking out the top line of a texture. But somehow having it on its own – the fragility of it – captivates me.

August 1st, 2023

14:31:

Today is the 1st August – what better day could there be to write my 'August Tune'? I'm going to take a different running route today, towards Stoke Newington. Let's see what happens.

14:49:

[Audible birds tweeting in the background]

I think I have a tune! I have just stopped running for a moment as I figured it would be best to sing it into the phone which might be a bit difficult whilst running. I am currently running through the incredible and inspiring Abney Park Cemetery.

I'm not sure what key I'll put the tune in (I can work this out back at home), but I have followed on from my previous run and based it on the *lydian-flat-7* scale.

It goes something like this *[transcribed from sung audio recording]*:

C *(crotchet)* – **G** *(quaver)* – **F#** *(crotchet)* – **G** *(dotted crotchet)* – **D** *(quaver)* – **Bb** *(quaver)* – **C** *(quaver)* – **E** *(crotchet)* – **C** *(quaver)* – **E** *(quaver)* – **F#** *(dotted crotchet)* – **G#** *(quaver)* – **B** *(quaver)* – **G#** *(quaver)* – **D#** *(quaver)* – **F** *(crotchet)* – **F** *(crotchet)* – **D** *(crotchet)* – **Bb** *(quaver)* – **A** *(quaver)* – **C#** *(dotted crotchet)* – **E** *(crotchet)*

14:57:

I think that will be all for today as I have now got a tune.

Doing this has reminded me a little bit of that scene in *Amadeus* where Mozart dictates his requiem to Salieri.

August 3rd, 2023

17:06:

I'm just in Newington Green, running past the oldest surviving terraced houses in London.

Today, I've taken a different tactic – I've already been running for over 40 minutes, thinking hard about the material I've got so far… mulling it over in my head, and lots of ideas have come.

17:10:

So the rhythm of my August tune is quite quirky, quite irregular, and it fits into the following time signatures:

4/4 C–G–F#–G
3/8 D–Bb–C
4/4 E–C–E–F#–G#
7/8 B–G#–D#–F–F
2/4 D–Bb–A
5/8 C#–E

17:13:

So it turns out the tune is quite catchy because I've been obsessing over it during the entire run, and adding variations to it as well. I set out to make an earworm, and I think I have achieved that.

Some of the variations (I think) will come after the main tune when it materialises after the developmental opening. It will loop around or repeat, and then it will break off into similar but subtle variations.

Probably, though, I'll keep the same, umm… time signatures, so the: 4/4 3/8 4/4 7/8 2/4 5/8.

Sorry, I'm just running past a playground. Some of the variations that have come to me on this run… I'm just going to walk for a second as it's quite hard to run and sing.

I'm not completely set on the pitches yet, but the general contour and rhythm is pretty fixed, I think:

4/4 D# *(crotchet)* – A *(quaver)* – E *(crotchet)* – G *(quaver)* – C# *(quaver)*
3/8 B *(quaver)* – G *(quaver)* – A *(quaver)*
4/4 C *(crotchet)* – A *(crotchet)* – C *(quaver)* – D *(crotchet)* – Bb *(quaver)*
7/8 Eb *(quaver)* – Ab *(quaver)* – C *(quaver)* – F# *(crotchet)* – F# *(crotchet)*
2/4 G *(quaver)* – C *(quaver)* – B *(crotchet)*
5/8 D *(quaver)* – C# *(quaver)* – F# *(quaver)* – A# *(crotchet)*

4/4 Db *(crotchet)* – Ab *(quaver)* – G *(crotchet)* – Ab *(dotted crotchet)*
3/8 D *(quaver)* – Bb *(quaver)* – C *(quaver)*
4/4 E– C– E *(crotchet triplets)* – F# *(crotchet)* G# *(quaver)*– B *(quaver);* ***tied over the bar to…***
7/8 [B] *(dotted crotchet)* – A *(quaver)* – C *(quaver)* – F *(quaver)* – A *(quaver)*
2/4 C# *(quaver)* – G *(crotchet)* – Bb *(quaver)*
5/8 C *(dotted crotchet)* – C *(quaver)* – Eb *(quaver)*

That might not mean much on the recording, but in my head I know…

17:18:

I've also started having some thoughts about a bass line, particularly to go under the first iteration of the tune… by the way, it's centred on A.

I picked this key partly because of the different ranges of orchestral instruments and I would like the first phrase to end on a *kind of* dominant *feel,* on a low E – hence the bass instruments, e.g. the double bass, its lowest open string, that lovely resonant note which

makes me think of Grisey's *Partiels* and how resplendent the sound is when you have the E at the bottom of the orchestra.

In terms of the bass line, I'd quite like it to be *sort of* harmonised in major 3rds, parallel compound major thirds – I think it would create a nice feel under the tune. I've got a rough idea as well of the notes. Currently it will start on an A, naturally, and then go down to a G, and then up to a Db, and then down, I think to an F, and then back to the G again, before going down to an E (that dominant function), before going back to A again.

17:21:

I think that's it for today; I'm nearly home.

It's been quite interesting because the first few runs had beautiful sunny weather and the weather has now changed to very rainy, so I've been dipping in and out of rain which has been quite nice actually – it's changed the feel, and funnily enough, the intensity of how I sing the tune in my head, compared to when it was bright and sunny the other day.

Over and out… *just kidding.*

17:22:

P.S. I think I'm going to treat myself to a Dr Pepper from the 'Handy Mini Market' just round the corner from my flat.

August 7th, 2023

17:34:

It's Monday afternoon, and it's sunny again!

I'm currently running through Highbury Fields and there's a beautiful dappled light coming through the trees. I was just thinking about the saying 'a picture is worth a thousand words' and how the same is true for music, and perhaps more literally in the case of my piece. I think I've nearly written, *or spoken,* 3,000 words so far, and that's only really describing a fraction of the music – it would take quite a lot more words to explain everything.

I've been spending the last 20 minutes thinking about the beginning of the piece now that I have finished the tune and started adding variations to it, turning my attention back to the opening.

So, in the opening, I'm going to take little fragments from the beginning of the tune: mainly A–E–D#–E–B–G–A… perhaps as far as the C#–A–C# bit, and the piccolo will have little

fragments… just noteheads actually, without beams or precise rhythmic directions, like I mentioned a while back.

And then that will grow into the rest of the orchestra, taken over by the clarinet, harp, piano, and then into the double basses, cellos, and then opening out into the first main section of the piece – if you imagine, this opening will be a kind of prelude or some feeling of an introduction, and then we will hit a double barline where everything will come together. And then I think I'll follow through with the harmonisation of the second part of the tune in a slightly more orchestrated manner; lots of little cells and repeated things, quite harmonically-driven to contrast with the melodically-driven grand section where we hit the 'big theme' towards the end.

I think I'm going to map this out on manuscript when I get back from my run. I've got quite a clear idea of the introduction now in my head.

17:47:

The opening piccolo and clarinet fragments will be quite linear, and so when the harp and piano come in – I think they will come in together – I'm going to focus more on the mode (this *lydian-flat-seven* mode) and explore different voicings of chords and perhaps in the harp it will be playing a *bisbigliando,* and the piano, block chords with different intervallic permutations of the 7 pitches.

The reason I'm going to stick to the first half of the tune, is because after the C#–A–C# bit, the tune starts to modulate into different modal areas.

I think it would also be nice to have *bisbigliando* in the clarinet (timbral trills as they're sometimes called) to blend with the harp, creating an interesting kind of fluttery texture – a bit like the dappled sun fluttering through the trees this afternoon.

August 11th, 2023

17:21:

It's a beautiful Friday afternoon – the sun is shining, and I can never think of anything better than going for a run on a Friday afternoon before the weekend begins – to de-stress, to clear the mind.

I've had quite a busy week with teaching, which I wouldn't say has gotten *in the way* of composing, but when one has to change their frame of mind regularly, I find it more difficult to get into the composing space, which is difficult at the best of times. I realised towards the end of this week that if I really tidy up the 'music room' as I call it, keep it clean, put some flowers in there, it really is conducive to more productive composition work.

So I've been thinking quite a bit so far on this run about all sorts of things really, and I guess I am the stage in the composing process where are things I can't really dictate down in words; some of them are just feelings that I know I want to put in the piece, but they're abstract.

I think on my last run I talked about pictures speaking a thousand words as being the same for music, and sometimes, of course, there are no actual words. But what I can say is, I really want to try and get the different *feelings* of running: different days, different parts of the run into the piece.

Moments can feel very smooth and enjoyable – like you're on top of the world – and at other times it can be utterly just… sloggingly difficult, you know, but that's part of the process, and the same goes into composing. It's very interesting how these parallels are coming to my mind when they hadn't before. I hope you can hear that – there are huge buses driving past.

Anyway, I want there to be moments of calm in the piece, moments of positivity, moments of optimism… but I also want there to be moments of the almost grotesque – those moments towards the end of a run that's really not going your way, that just feels like you as the runner are some form of grotesque artwork. This probably sounds ridiculous, but that is sometimes how one feels when one has the sweat dripping and people are looking at you funny.

But yes, I want to get some of these actual feelings into the music, and of course that's very abstract, and it's very personal.

17:31:

In addition to some of these more philosophical thoughts, I have been also thinking about the actual music itself.

Now I've been working on the piece on manuscript, and chipping away at the material that I've come up with on the run, and yeah, I think I've got a bit of an idea of the structure of the piece, how the material develops.

So the very opening after the flexible Lutosławski-esque notation with instruments working in their own independent tempi, it's then going to extend into a slow string transition which will take the first part of the tune, but really augment it, 3 or 4 times of the eventual speed, so it's very slow, and at that stage not really distinguishable – sort of like a backwards theme and variations. During that time, I'm going to first introduce the idea of having the tune really high up and low down at the same time; back to the first run I talked about the hierarchy of melody and bass, and how I want to, just subvert that, or question how I'm treating those materials.

17:36:

After this string texture, or melody, I'm not really sure what to call it, I think the very top of the strings will have *tremolo,* I might have some of the violins also with *tremolo* and harmonics, and the cellos and double basses really low down.

But after this, it will cut to an orchestral texture which will then pit the two kinds of main materials I've come up with in the piece so far; flexibility and fluidity, with the mechanical tune (the kind of rhythmic drive of the tune). So I'm going have some instruments playing a mechanistic semiquaver, interlocking type texture, and then other instruments will be freer without the noteheads, without beaming; sort of spatial notation, and I like that play between people who improvisatory, and others that are very fixed and locked in with the conductor.

I'm also going to then continue with the remaining tune that I began in the very low and high transition, and that will be in a combination of different instruments, but at different rates: again at different augmentations from very slow to fast, but to build a texture so it won't be heard as a melody but instead looping round to create a *hemiola* effect: some will be in dotted rhythms, some in straight, and so on, and I think that will be quite interesting.

And all of the ideas here will be sowing the seeds for the grand, I suppose unleashing of the August Tune Proper towards the end of the piece.

17:43:

I'm just coming to the end of my run today – it's been quite productive actually. I'm now nearing the 'Handy Mini Market' by my flat, so I will be treating myself to a fizzy drink, and today I know what I'm going to have… I'm going to have a Fanta Strawberry which I didn't know existed until recently – it's incredibly sugary, and just what you need after a run in the very hot sun.

August 21st, 2023

18:43:

This Monday evening I'm just on a short run around Arsenal, and I'm just by the Emirates Stadium.

I had quite a busy day and have been putting quite a lot of my thoughts down now more concretely onto the score, and the piece is really taking shape. It's got a fully worked out structure which really does base itself around this dichotomy between freedom, flexibility, and elasticity, and then fixed rigorous metric material, which is like being on a run… keeping

your legs moving *left-right-left-right,* but the freedom to go wherever you like; do I go left at the next road, or do I carry straight on? The choice is mine.

18:45:

One thing I've been thinking about on this run is about how all the sections fit together. I have the structure planned out, but I haven't, until today, thought about the transitions, and so currently I've just left spaces in between the sections, and today's run has come up with a solution, which is I'm going to use even further augmentation and reframing in the transitional sections.

So far I've augmented the shortest iteration (as in the rhythm of the main tune) a few times, but I'm going to go as far as 3/4 times, so a 3/8 bar becomes two 3/2 bars – you get the idea, or a 6/2 bar, whatever it needs to be.

18:48:

I've also been thinking about the climax of the piece, and the tune has been developed already, but I've kind of reached a point where I don't quite know how to finish it. It's looped around with variations quite a few times, and as of earlier today it seems like it's reached its natural conclusion in terms of variation and development of material, so I think just like when I finish my runs with a sprint, I'm going to end the climax with a sprinting finish. I think it might have an *accel.* And then straight away a *rit.* which is what I do – I kind of sprint finish and then have a brief cool down where I slow my pace.

And then I think very much it's going to cut away into a low string return, heavily augmented melody, which is almost indistinguishable, and that will be the most augmented yet, a sort of euphoric feeling when the endorphins hit just after finishing a run, especially after a sprint finish.

I'm nearly home now so I'm going to do a sprint finish and record it so I can hear the sound of my feet on the pavement. I said on a previous run I want to embrace more the connection between the running activities, composing activities, and the music itself – the extra-musicality, so I'm going to finish my run now…