

## **Frank Ticheli – In C Dorian**

Composed in the wake of the 2020 COVID-19 pandemic, this piece sprang from a need to create music for musicians during a time when full ensembles could not meet altogether in a closed space—a piece that could be played by any combination of instruments and in any number.

An important catalyst for my piece is the 1960's musical movement known as Indeterminacy, and in particular, Terry Riley's groundbreaking work, *In C*. Marked by great flexibility in terms of duration, dynamics, instrumentation, and many other parameters, *In C* serves as a wonderful source of inspiration for anyone seeking pathways to create adaptable music. It is to Mr. Riley that I have dedicated the present piece.

### **Performance Notes**

- The piece is intended for any combination of instruments of any size ensemble from 3 players to as many as a performance space can accommodate.
- The dynamic level begins softly and gradually builds in volume over the entire course of the piece, culminating in a joyous climax. Players should pace this process so that the growth is barely noticeable over time.
- After completing the desired number of repeats of a given line, a player may continue on to the next line without a pause, or the player may rest for one or two bars (or more) before proceeding to the next line.
- A player may choose to skip a line every now and then, to play lines out of order, or to skip lines entirely, at their discretion.
- The piece may be played with or without a conductor; in the latter case, a woodblock or found percussion instrument could be played in a metronomic way to help players maintain the constant 4/4 pulse.
- The piece could end soon after the first player reaches the final line, or it could go on until everyone reaches the final line, or somewhere in between. The conductor (or a selected player), upon making this determination, should provide a definitive cut-off so that all the players end dramatically on beat 4 of the pulse.
- In the end, this piece is a vehicle for performers to make creative decisions within the overall structural format provided. With that in mind, it is possible that ideas for approaching this piece may extend beyond what is suggested above.





Instruments in Bb

20 *intense*

21 *intense*

22 *with great energy to end of piece*

23

24

25

26

27 Play either pitch

*fff*

28 Continue playing either pitch loudly and jubilantly until cut-off.