

# Prototype 1: There Is a World

There is a world only I can see  
Only I can feel  
Taste, smell, and hear  
Where what lacks is fear

Near the river, blood rises  
And fills my lungs  
Re-energizes

The mountains that hold firmly to the sky  
The mountains that emit a sound nearly visible to the eye

A sound that tastes like uncovered dreams  
A sound that smells like a thousand years of prevailed strife That has  
washed away with new found life

by Ashley Muniz

The music and text are designed to express my commitment of establishing a new form of human expression and entertainment. The focal intent of this composition is to depart from the comforting familiarity of today's music and to discover further possibilities of 21st century music. As an actualization of what future music could be, this composition requires a profound level of interactive association between the performers and digital processing. The sonority of the entire piece is designed to paint the sceneries expressed in the poem as an auditory sound (musical melodies that suggest these auditory sceneries are labeled in the score). As the poem is read throughout the piece, the music mirrors the subtle fluctuation of emotion and mood suggested by the voice. One of the driving forces of this composition is the expressiveness of the natural, non-singing human voice that entails continuum pitch content. I believe that a raw spoken voice has its distinctive expression aside from singing voices, and combined with music, it is capable of fabricating a story in its own realm of expression. In order to deliver the essence of the poem, the music contains rather unconventional tonal structures and rhythmic ideas. Altogether, it can be said that this composition is an attempt to discover the possibilities of a tone poem as fueled by the 21st century mindset.

Toshihisa Tsuruoka

## Guidelines for Performance

### Dialogue:

When notated, read the text slowly and calmly to induce a sense of longing.

### Guitar:

Maintain a clean guitar tone. From bar 27 through 30, apply an overdrive effect.

**Synthesizers:** Different note head represents different type of synthesizer. Dotted lines represent decay of each note.

A musical score for synthesizers on a grand staff. It shows five notes with different heads: a square head for Sawtooth Bass 1, a triangle head for Sawtooth Bass 2, a circle head for Noise, an 'x' head for Stepsequenced Synth, and a jagged head for Pad/Noise. Dotted lines below the notes indicate decay. Labels \*1 through \*5 are placed above or below the notes.

\*1 Sawtooth bass with moderate attack



sample waveform

\*2 Sawtooth bass with strong attack



sample waveform

\*3 Noise with a very little sense of pitch



sample waveform

\*4 Step-sequenced synth with a moderate sense of pitch (open for free interpretation)



sample waveform

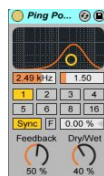
\*5 noisy pad rising from *pp* to *fff*

### Drum Machine:

A drum machine notation on a single staff. It shows five notes with different heads: a square head for Kick, a circle head for Snare, an 'x' head for Closed Hi Hat, a star head for Crash, a circle head for Clap, and a jagged head for Sample. Labels \*6 through \*9 are placed above or below the notes.

\*6 Kick with sub frequency

\*7 and \*8 with delay [delay time of 16th note]



sample setting

\*9 Loud aggressive sampled sound (open for free interpretation)

\*10 Blood rising theme. Play freely without a sense of rhythmic pulse.

\*11 Slowly improvise atonal melodies upon a G symmetrical dominant scale and layer them as approximately 20 second loops multiple times in order to make a chaotic audio patch. Fade out and proceed to the next section when desired. This section is only for live performance. When produced, this section should be excluded in order to avoid having a lengthy track and sustain listeners' attention throughout the track.

\*12 Save this audio patch during the performance so that it can be replayed at bar 83. When produced, one could add this audio patch in the D section.

# Prototype 1: There Is a World

Composer: Toshihisa Tsuruoka  
 Author: Ashley Muniz

♩ = 60

Dialogue

Guitar

Synthesizer

Drum Machine

*mf*

*mf*

*ppp*

*mf*

\*10 Blood Rising theme: play freely

**A**

Dialogue

Gtr.

Synth

Dr.

There is a world only I can see

Only I can feel, taste, smell, and hear

*f*

*f*

10

**B** ♩ = 120  
(♩=♩)

Dialogue **H**

*rit.*  
Where what lacks is fear

Gtr. *f* 3 3 3 3

Synth *pp* *fff* *mf* 3 3 3 3 *p*

Dr. *rit.* *f* 3

20

Dialogue **H**

Gtr. *f* 3 3 3 3 3 3 3 3 3 3 3 3

Synth *mp* 2 2 2 *pp* *fff*

Dr. 8

Dialogue

Gtr. *ff* Sound of Mountains theme *ff* Overdrive On for next 4 bars

Synth *f* *8<sup>th</sup>*

Dr.

Dialogue

Gtr. Near the river, blood rises *f* \*10 Blood Rising theme: play freely And fills my lungs

Synth *mp* *mf* *mp* *ff* *8<sup>th</sup>*

Dr.

Dialogue **||**

Re-energizes the mountains that hold firmly to the sky The mountains that emit a sound nearly visible to the eye

Gtr. *dim.*

Synth *mp* *mf* *mp* *dim.*

Dr. **||**

**C**

No Rhythm

Dialogue **||**  $\frac{3}{4}$

A sound that tastes like uncovered dreams

Gtr. *mf*

Synth *pp* *mp* *p*

Dr. **||**  $\frac{3}{4}$

\*11 Fearless Oddity theme: layer 20sec. loop improvised upon scale below multiple times to make a chaotic atonal audio patch. (fade out and proceed) ONLY FOR LIVE PERFORMANCE

G symmetrical dominant scale

60

Dialogue **H**

A sound that smells like a thousand years of prevailed strife

Gtr.

Synth

Dr.

70

rit. 80

Dialogue **H**

Gtr.

Synth

Dr.





100

110

Dialogue

The mountains that emit a sound nearly visible to the eye

There is a world only I can see

Gtr.

Synth

Dr.

The musical score consists of four staves. The top staff is a dialogue line with lyrics. The second staff is for guitar (Gtr.) in a key with one flat, featuring a melodic line with diamond-shaped ornaments and a 'dim.' marking at the end. The third staff is for synth, with a bass line and a treble line; the treble line has '2' markings above it and a 'dim.' marking, while the bass line has a 'ghss.' marking. The bottom staff is for drums (Dr.) with various rhythmic notations including accents, slurs, and triplets.