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Tom Reid

PhD in Musical Composition

Portfolio of Compositions

'Formal experiments in silent film music: Reading early abstract film texts as musical scores.'

July 2017
LIST OF PORTFOLIO WORKS

-Sabotage Radio - for string quartet (score, audio - 5’)
-Rhythmus 21a - for flute and cello (score, video - 3’)
-Rhythmus 21b - for flute, clarinet, viola and cello (score, video - 3’)
-Symphonie Diagonale - for three MIDI pianos/audio playback (score, video - 7’)
-Lichtspiel Opus 3 - for piano, vibraphone and audio playback (score, video - 3’)
-Mechanical Principles - for 14 players (piccolo-flute 1-flute 2-clarinet-alto sax-baritone sax-electric guitar-bass guitar-vibraphone-piano-violin 1-violin 2-viola-cello) and audio playback (score, processed video - 10’)
-The Hammer Revisited - for flute, clarinet, piano, violin and cello (score, audio - 4’)

Total: 35 mins

All of the scores are in C.
Tom Reid

Sabotage Radio

Single movement for string quartet (2011)

The title refers to a small, two-way radio designed for use by resistance movements in World War II.
Vl. I
Vl. II
Vla.
Vc.

191

mp
pizz. vib.
sul pont.

195

f

arco
sfz
nat.

200

ff

205

ff

Vl. I
Vl. II
Vla.
Vc.

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Rhythmus 21a
For Flute & Cello (2012)

Musical score for the film Rhythmus 21
(Hans Richter, 1921/24)

TOM REID

Commissioned by Norman Jacobs, artistic director of MOOT (Music Of Our Time) for 'The Musician's Body' series performance by the Tacet Ensemble, on May 26, 2012 at St Andrews Church, Hove.
© Tom Reid, 2012.
FILM

Stop motion again.

Colours reversed.

Black square slides diagonally. Diagonal lines

'Recapitulation' of wiping motif Snaking lines appear

Dissolving grids

© Tom Reid, 2012.
'Fin'.
Rhythmus 21b

'Quartet of Looming Shapes' (2011)
For flute, clarinet, viola & cello

Musical score for the film Rhythmus 21
(Hans Richter, 1921/24)

TOM REID

Commissioned by Norman Jacobs, artistic director of MOOT (Music Of Our Time) for 'The Musician's Body' series performance by the Tacet Ensemble, on May 26, 2012 at St Andrews Church, Hove.
Tom Reid

Symphonie Diagonale
For three MIDI pianos (2013)

Musical score for the film *Symphonie Diagonale* (Viking Eggeling, 1924)

<table>
<thead>
<tr>
<th>NB</th>
<th>This is an analysis score, not a performance score. The piece is for MIDI/audio playback, not live performance.</th>
</tr>
</thead>
</table>

Some of the film gestures have been graphically notated, for the purposes of analysis. However, it is difficult to capture the dynamism and mobility of film on paper, and the markings are not intended as a substitute for experiencing the work audiovisually. Hairpins indicate elements growing and shrinking. Arrows depict the direction of movement.

The fragmentary single line of music which the piece grew from is on the Piano 1 stave.

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The music makes frequent use of leaping, compound intervals, which may obscure the pitch-class organisation. Therefore, pitch fields are labelled, for the purposes of analysis.</td>
</tr>
<tr>
<td>The chromatic filling in of larger intervals is very common, especially major thirds e.g. [C-E]. Elsewhere, the chromatic filling in does not occur, and the trichord [0,1,6] is structurally significant. Here only the central/lowest pitch is indicated, e.g. [C].</td>
</tr>
<tr>
<td>Markings below the system indicate a vertical grouping or centre which applies to the whole ensemble.</td>
</tr>
</tbody>
</table>

Initially: Regular visual rhythm, synchronised to Piano 2
SEQUENCE 3

Compound shape/cluster quickly draws itself and fills screen: Shapes 10, 9, 3, 4, 2

Additive-subtractive processes
Regular rhythm - roughly ≈ 90

Material from Sequence 2 repeats, top left

Image flips
Each vertical sonority/note tracks each line undrawing itself.

Shape 1 vanishes
Shape 5 undraws downwards

Descending triads, and each line spans tritone
3'08.7"  
Film

Pno. [A♭-C]  5  5  5  [D-F]  [A-C]  
[P-G♭]  [A♭-B]  [E♭-Gb]  

Pno. [F-G♭]  [C-E♭]  

3'10.7"
Still variant shape

3'12.7"
Film

Small variant shape, flipped

Pno. [D-F]  [A-C]  
[A♭-B]  [E♭-Gb]  

Pno. [F-G♭]  [C-E♭]  

3'14.7"
Image flips
3'25.9*

Film

Pno.

[A-D]

3'27.9*

Shape 1 undraws
Shape 8 - curved lines draw themselves, synchronised to Piano 1 minor 3rds
Image flips

3'29.9*

Shape 1 undraws

Pno.

[D♯-G]

Pno.

5

Pno.

[A-C♯] [E-F♯]

[E-G♯] [F♯-B♭] [C] [G-B] [E-G][F♯-A] [A]

3'31.9*

3'33.9*

3'35.9*

Shape 1 undraws, Shape 8 re-draws
Shape 1 re-appears
Shape 8 undraws

Pno.

[Pno.]

[Pno.]

[Pno.]

[Pno.]

3'35.9*

Shape 1 undraws

3'37.9*

Shape 1 undraws

3'39.9*

Shape 1 undraws

3'41.9*

Shape 1 undraws

3'43.9*

Shape 1 undraws

[Pno.]

[Pno.]

[Pno.]

[Pno.]

3'45.9*

Shape 1 undraws

3'47.9*

Shape 1 undraws

3'49.9*

Shape 1 undraws

3'51.9*

Shape 1 undraws

[Pno.]

[Pno.]

[Pno.]

[Pno.]

3'53.9*

Shape 1 undraws

3'55.9*

Shape 1 undraws

3'57.9*

Shape 1 undraws

3'59.9*

Shape 1 undraws

[A-E♭] [E-G] [F-B] [G-B] [G-B♭] [A-C♯]
Tom Reid

Lichtspiel Opus 3
(2013-14)

For two human performers (Piano & Vibraphone) and pre-recorded MIDI (Electric piano & Harpsichord)

Musical score for the film Lichtspiel Opus 3
(Walter Ruttmann, 1924)

Performers receive clicktrack through headphones.
Piano soloistic & dynamic. Vibraphone more machine-like.

The fragmentary single line of music which the piece grew from is highlighted in red.
Lichtspiel Opus 3

New musical score, for two human performers and pre-recorded MIDI

Tom Reid

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Mechanical Principles (2014-16)

for 14 players and audio playback

(Piccolo-Flute 1-Flute 2-Clarinet-Alto Sax-Baritone Sax-Electric Gtr-Bass Gtr
Vibraphone-Piano-Violin 1-Violin 2-Viola-Cello-Audio Playback)

Musical score for the film Mechanical Principles
(Ralph Steiner, 1931/33)

Percussive, mechanical. Passages marked forte or louder should be especially forceful. Absolutely no rubato.

The ensemble should be balanced with electronic amplification. Conductor receives clicktrack through headphones.

The three MIDI keyboard lines are pre-recorded audio, played back through loudspeakers.
Mechanical Principles for 14 players, audio playback (MIDI parts) and film.
Tom Reid

The Hammer Revisited (2015)
Single movement for Quintet
(Flute-Clarinet-Piano-Violin-Cello)

Originally commissioned by Norman Jacobs
(Artistic Director, MOOT - Music of our Time)
for 'The Hammer Unleashed', a concert in Brighton honouring Pierre Boulez
on the occasion of his 90th birthday.

The harmonic and melodic material is derived from the first three bars of 'Avant L'Artisanat Furieux' (Before the Furious Craftsmanship), from 'Le Marteau sans Maitre' (The Hammer Unleashed), by Pierre Boulez.
The Hammer Revisited
Percussive, mechanical, hard-edged, very rhythmic

Tom Reid (b. 1986)