JUDITH SHATIN

BLACK MOON

For Chamber Orchestra & Electronics

Instrumentation

Flute
Oboe
Bb Clarinet
Bassoon
Horn
Bb Trumpet
Trombone
Tuba
Percussion 1:
2 Tom toms, snare drum, 2 Timbales,
medium tam-tam, ride cymbal (20”), tambourine, vibraphone, contrabass bow
Percussion 2:
Bass drum, 2 congas, 2 bongos, 2 woodblocks (hi/low),
medium suspended cymbal (16”), 2 maracas, crotales set, triangle, contrabass bow
Strings (minimum numbers)
Violin 1 (6)
Violin 2 (5)
Viola (4)
Cello (3)
Contrabass (2)
Electronics Performer
Stereo Playback System

Program Note

Black Moon was inspired by the phenomenon called a “black moon,” referring to an extra new moon in a month. This happens once every two-and-a-half years, and some believe that it augurs well for rituals and other ventures. In *Black Moon*, I explore two feature of this event: how it fluctuates between darkness and light, and how it goes through repeating cycles. The piece is a study in contrasts. It goes through phases: darkly glowing, lightly shimmering, wildly rhythmic, violent, and serene. To achieve these results, I enhance the orchestra with processed electronic sounds created from recordings of acoustic instruments, building an organic link between the acoustic and electronic realms.

While the original version of *Black Moon* involved conductor-controlled electronics using a Kinect controller, that result is now achieved by a performer who triggers the electronics when cued by the conductor. This avoids the vagaries of controller devices but honors the goal of creating music that expresses the dynamic collaboration among composer, conductor and orchestra as well as expanding the timbral realm to include the sonic colors offered by electronics. In this case, I created all of them from instrument samples I recorded and processed. Black Moon contains some freer sections, introducing an element of improvisation, as well as traditionally notated notes. The transition from one to the other reflects the limits of predictability in nature.

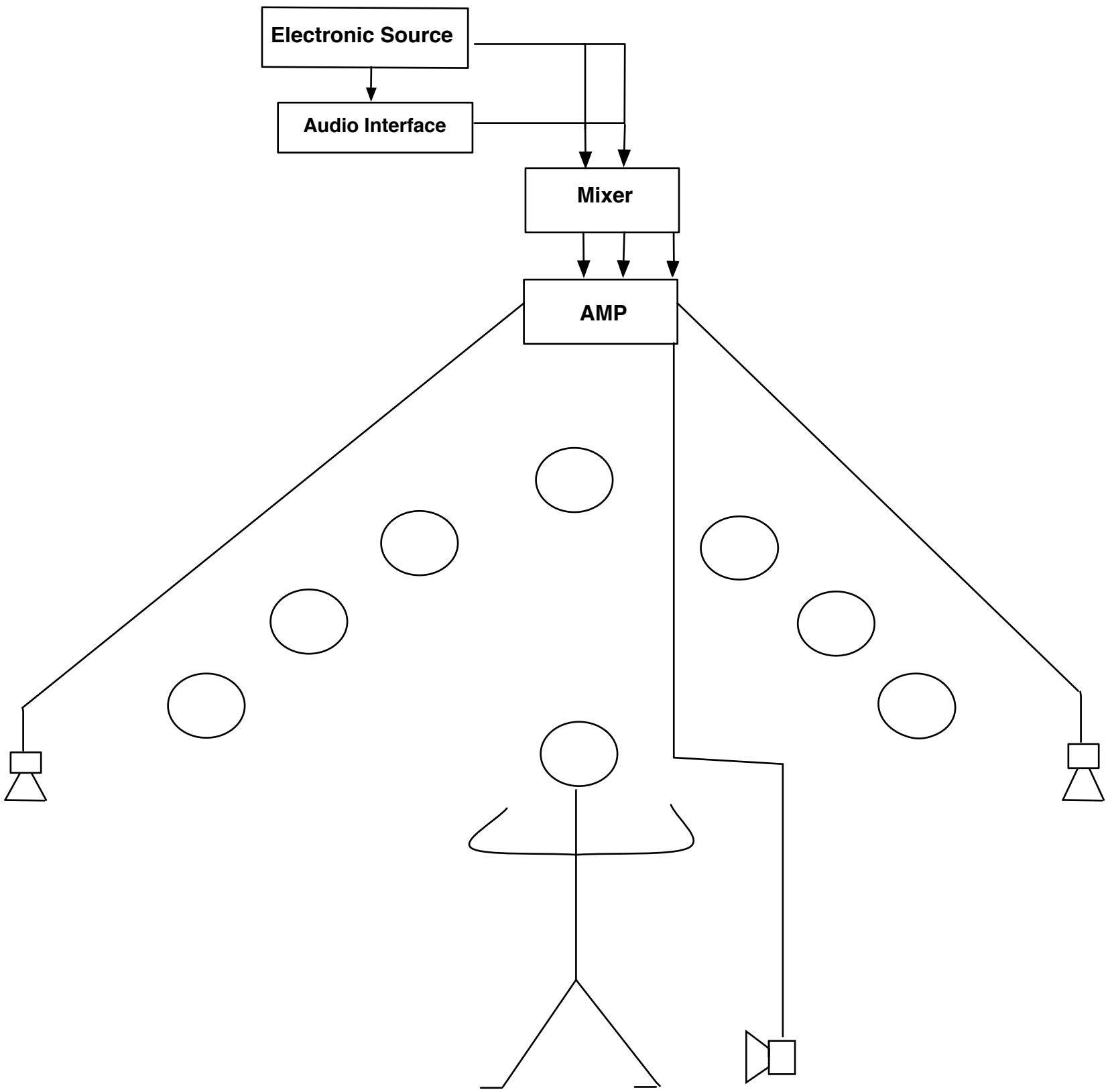
Performance Note

The numbered cues for electronics are marked in the score above the top staff. The conductor indicates the start of each, allowing some flexibility in pacing. Most of the cues do not have their exact end time marked; they float. In the cases where they do have specified end times, these are indicated. There are also indications of the type and register of the electronic sounds at the start of each cue, but not of the specific frequencies. A recording of the cues is provided with the score, so the conductor may become familiar with them.

Duration: ca. 15:00

Black Moon Setup

The electronic cues may be played back using whatever method is most convenient, ranging from a direct playlist to a playback program. Reaper, Logic and Audacity are examples. In addition, a stand-alone Max Patch is provided for this purpose. Depending on equipment availability and room acoustics, the electronics should either first be sent to an audio interface or directly to the mixer, and from there to the speakers. A monitor speaker for the conductor will also be necessary. If powered speakers are available, the signal goes directly from the mixer to the speakers.



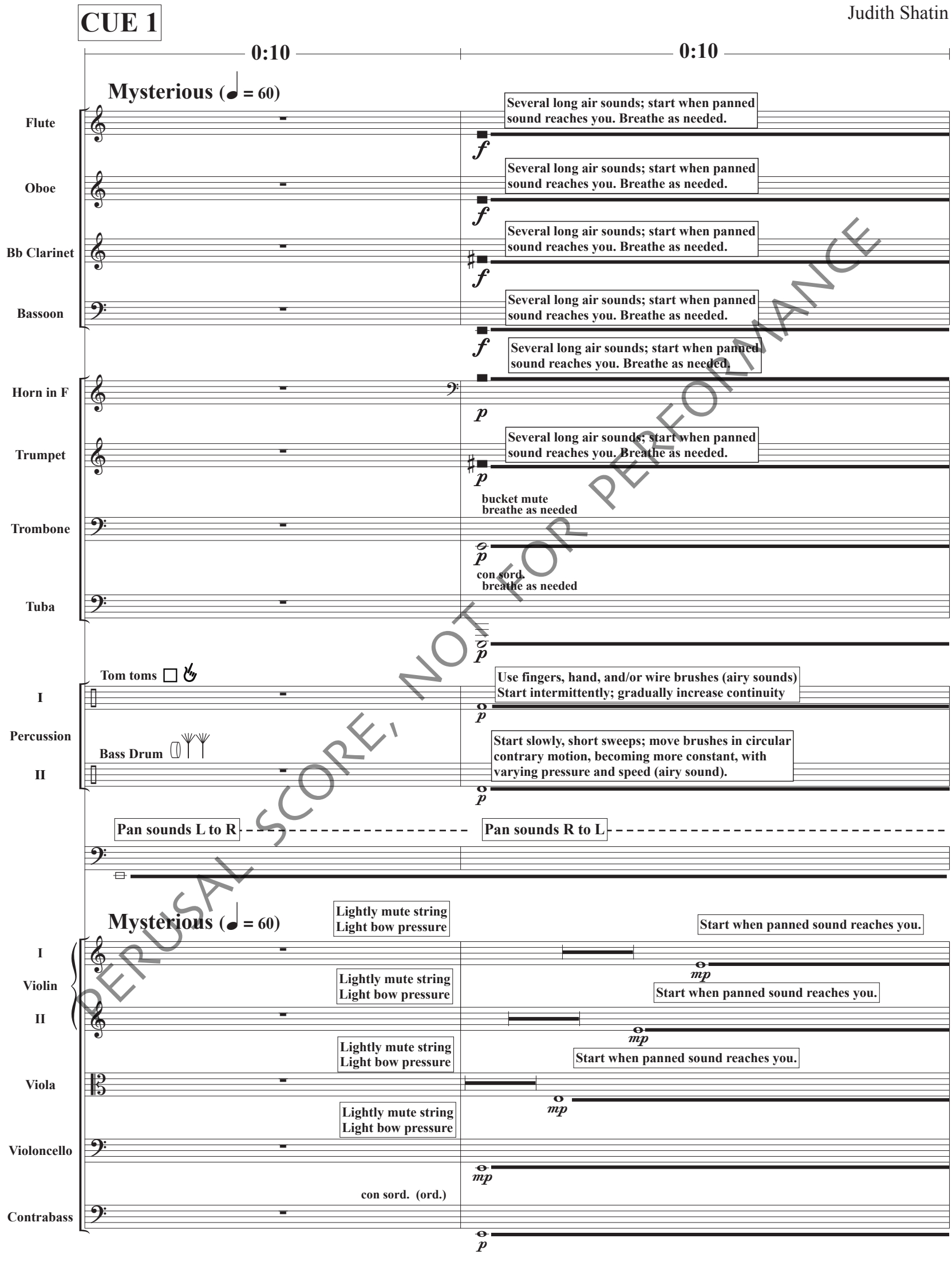
Black Moon was commissioned by the American Composers Orchestra and Carnegie Hall for a premiere by the ACO led by conductor George Manahan at Zankel Hall at Carnegie Hall on October 28, 2016.

Transposed Score

Black Moon

for chamber orchestra & electronics

Judith Shatin



PERUSAL SCORE, NOT FOR PERFORMANCE

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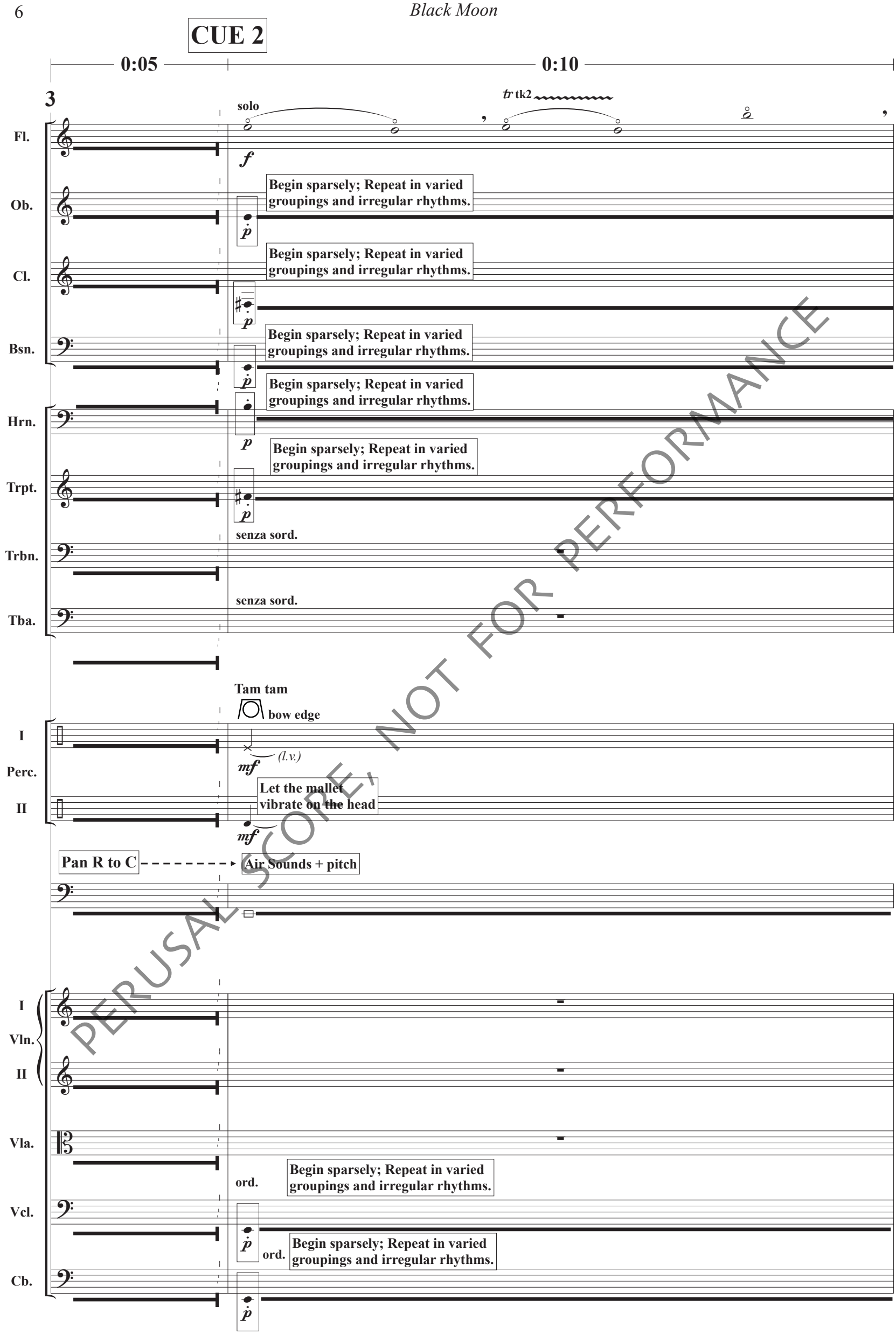

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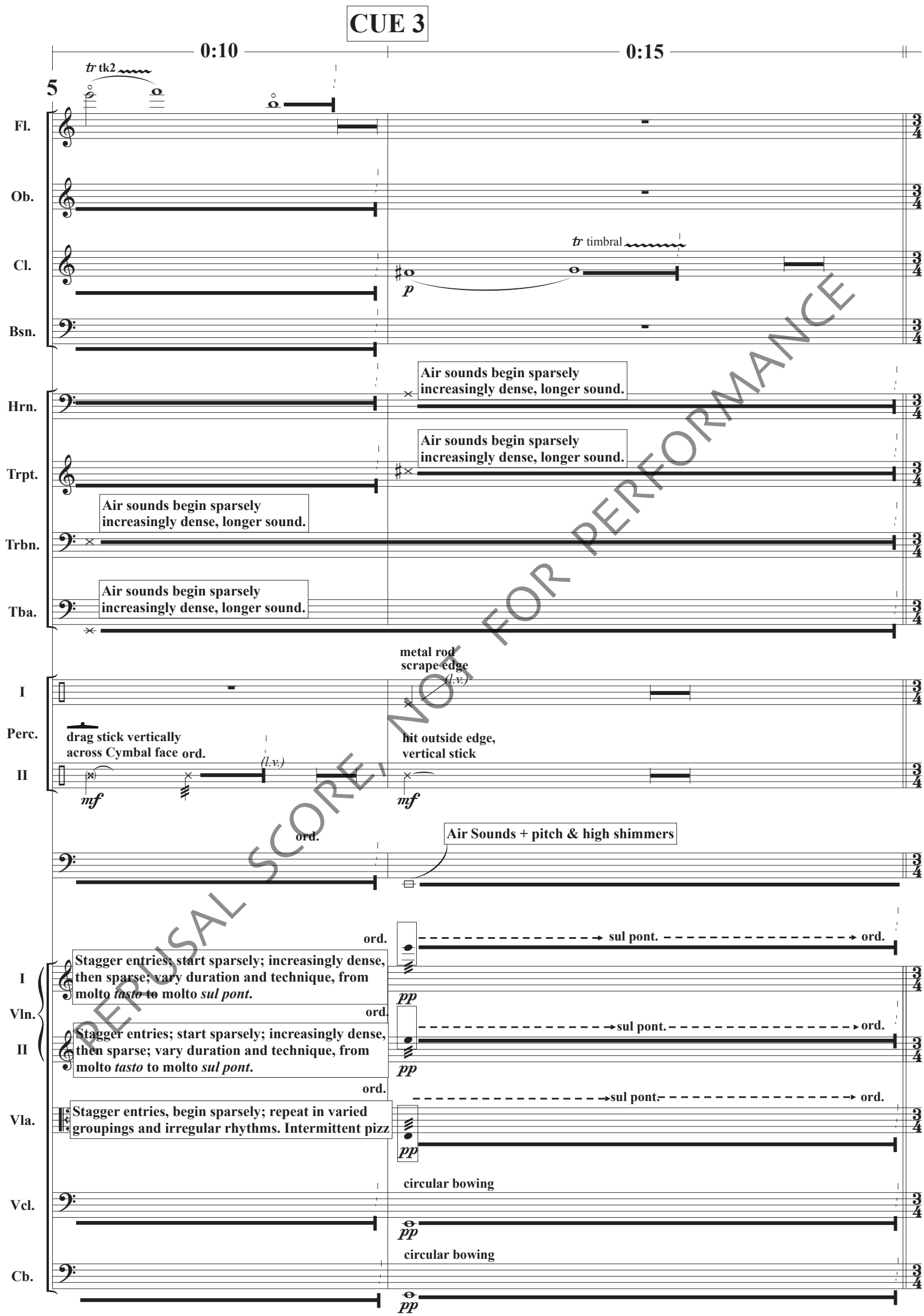

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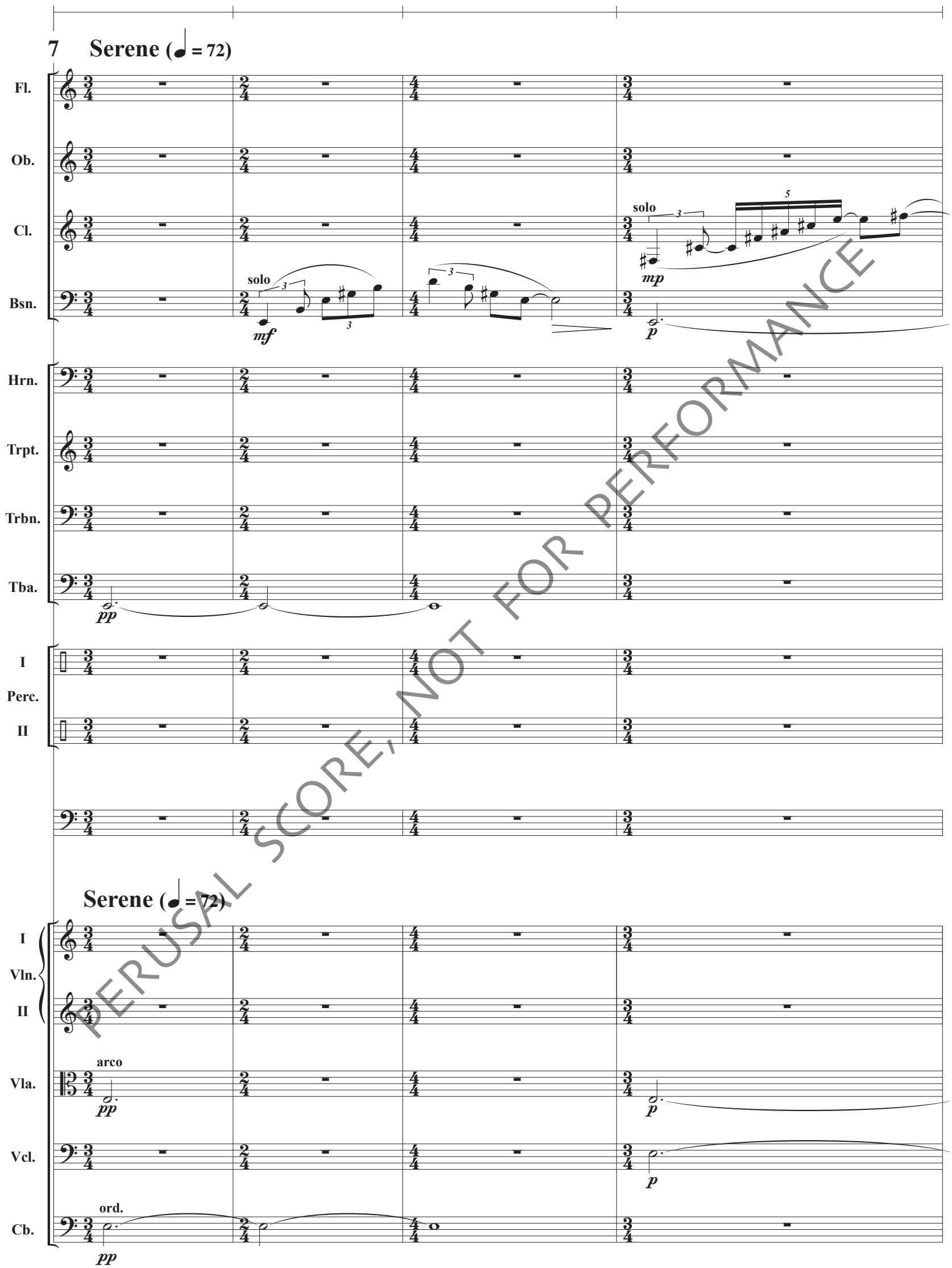

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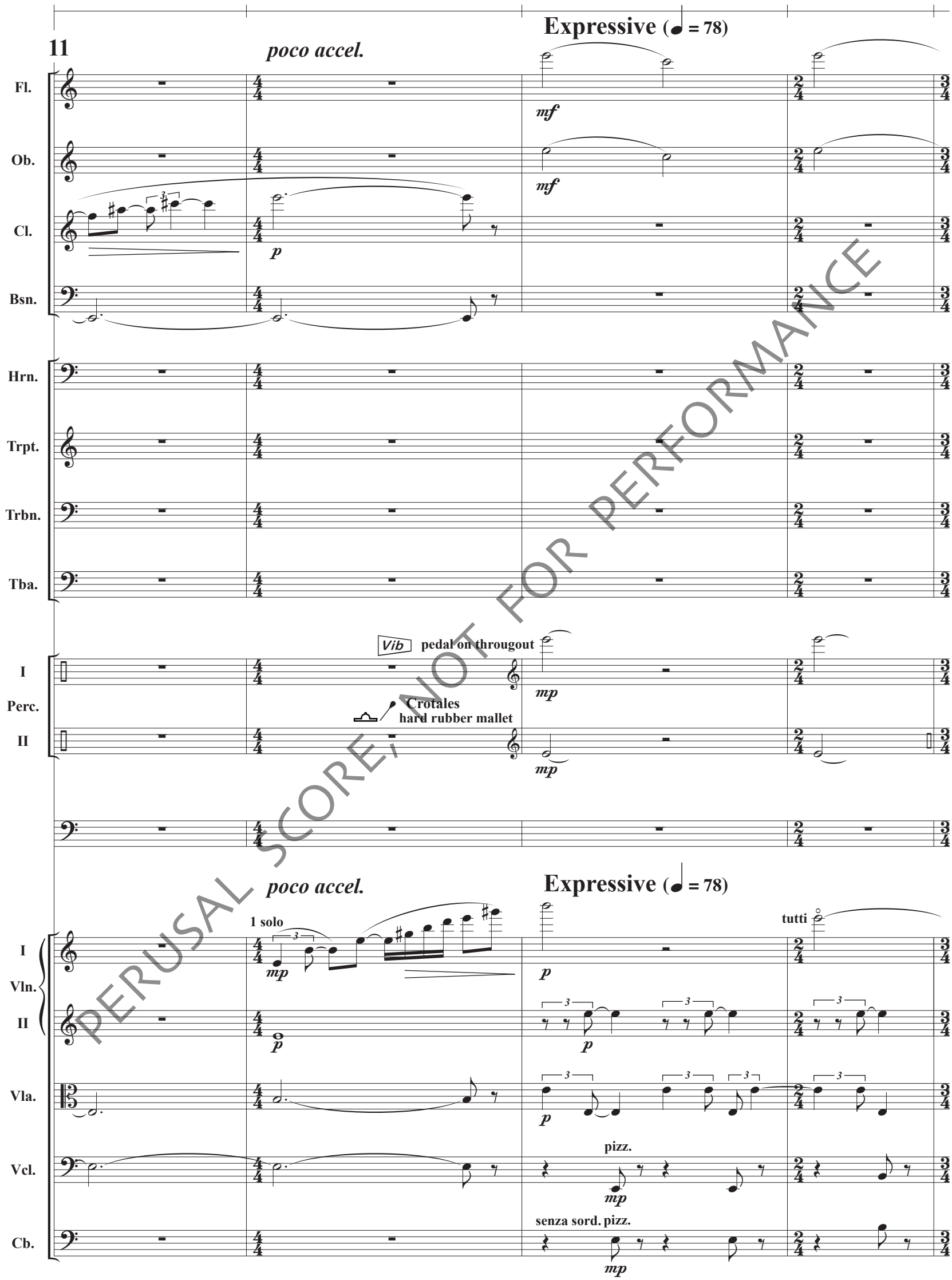

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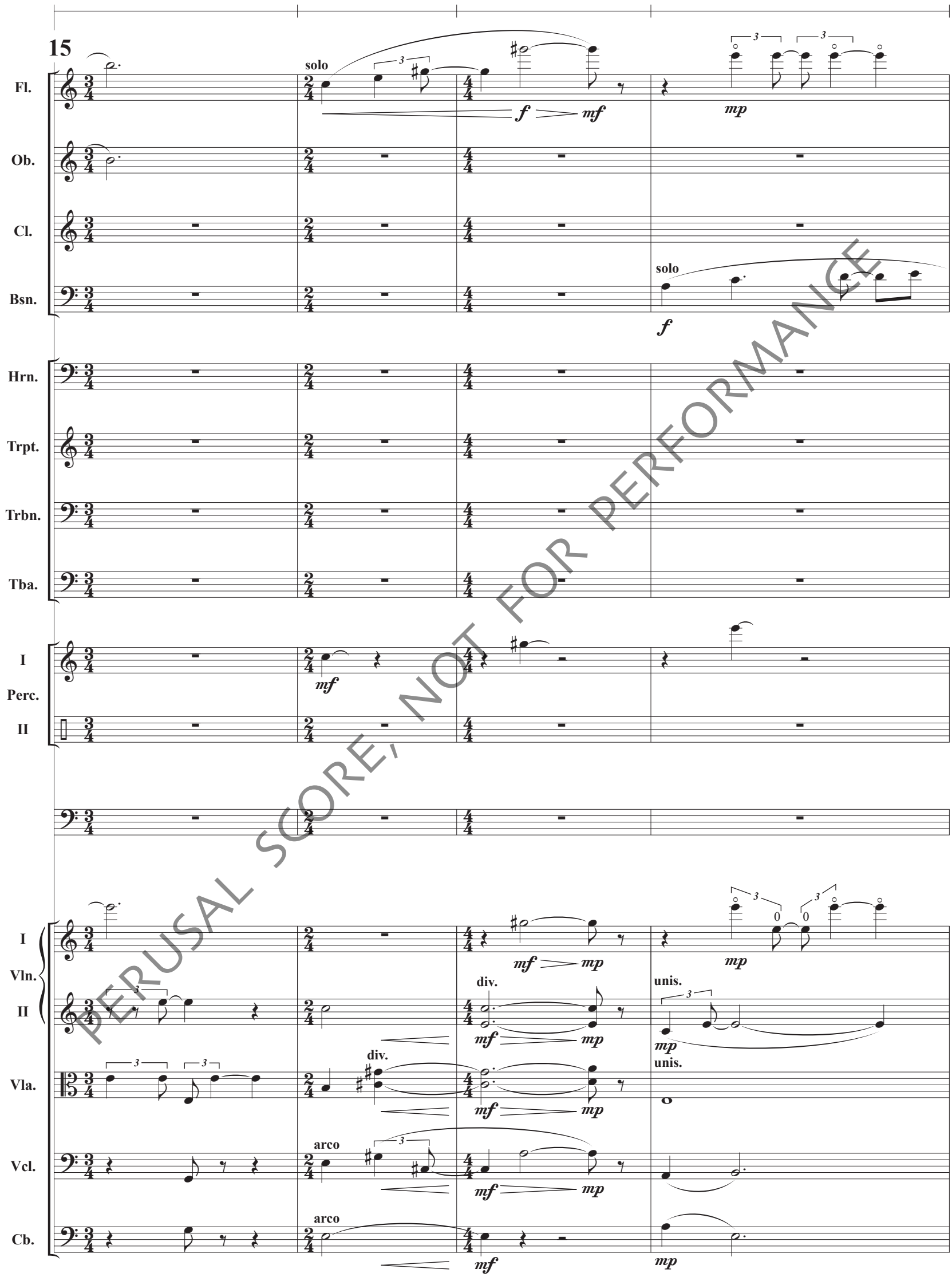

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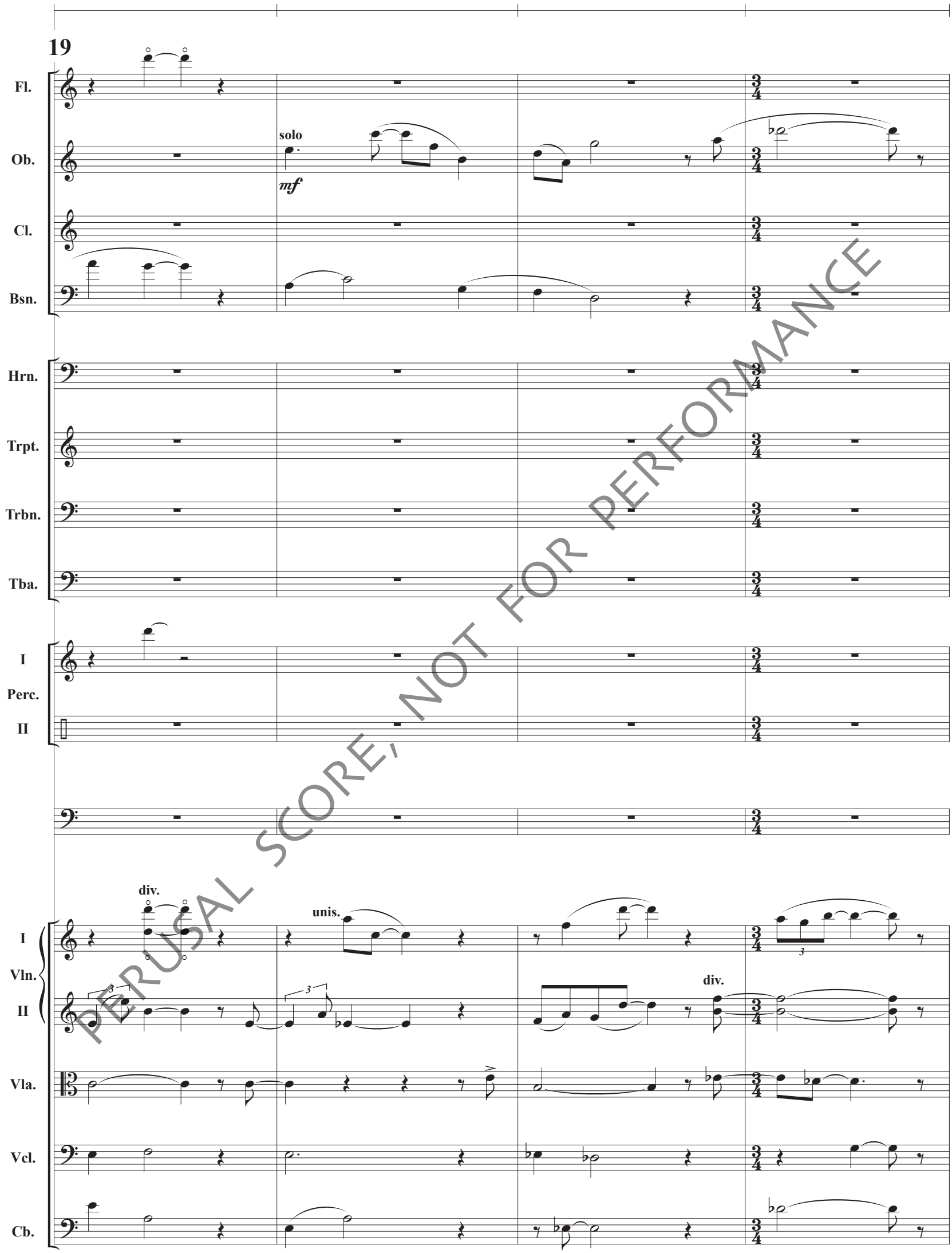

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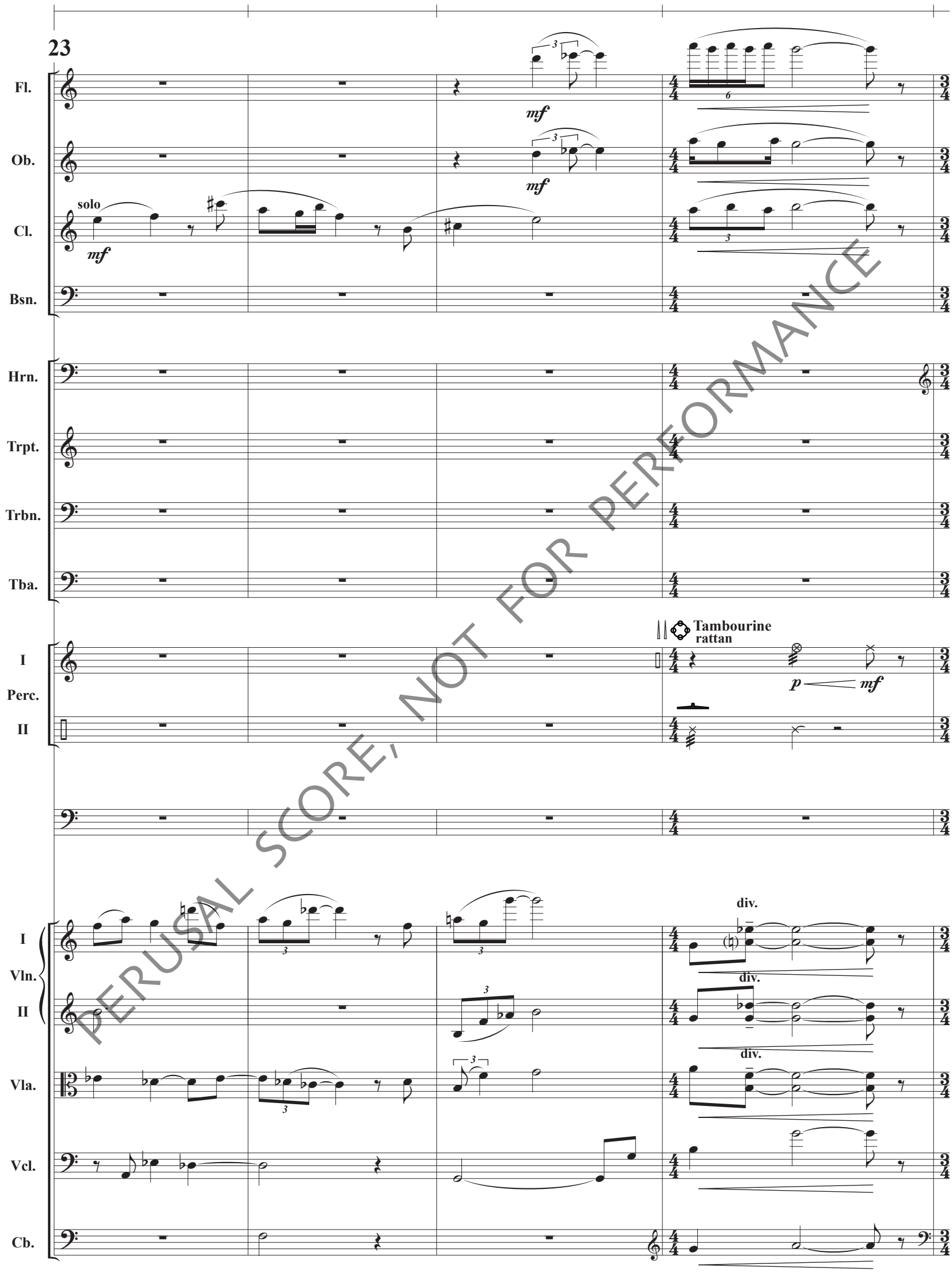

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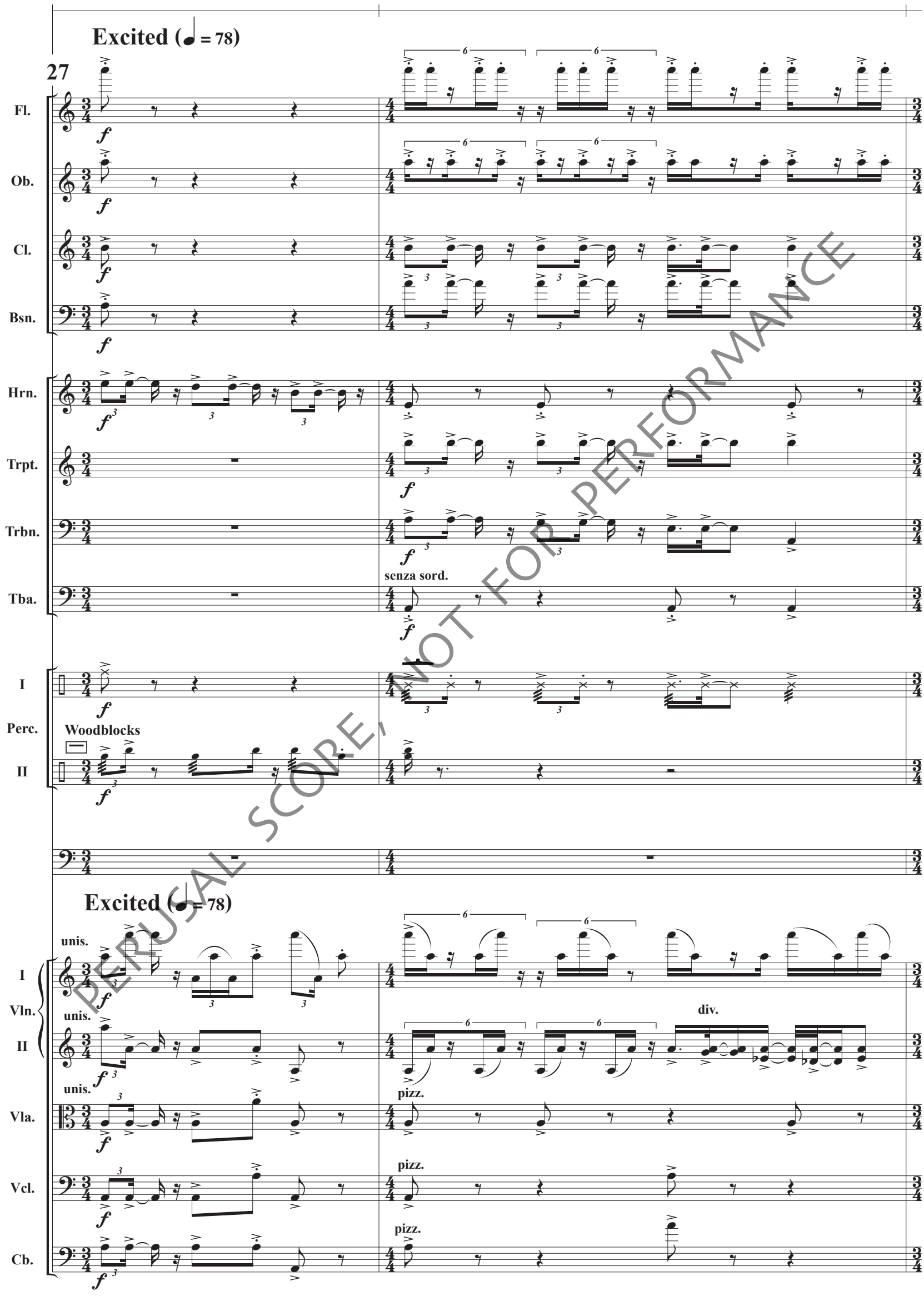

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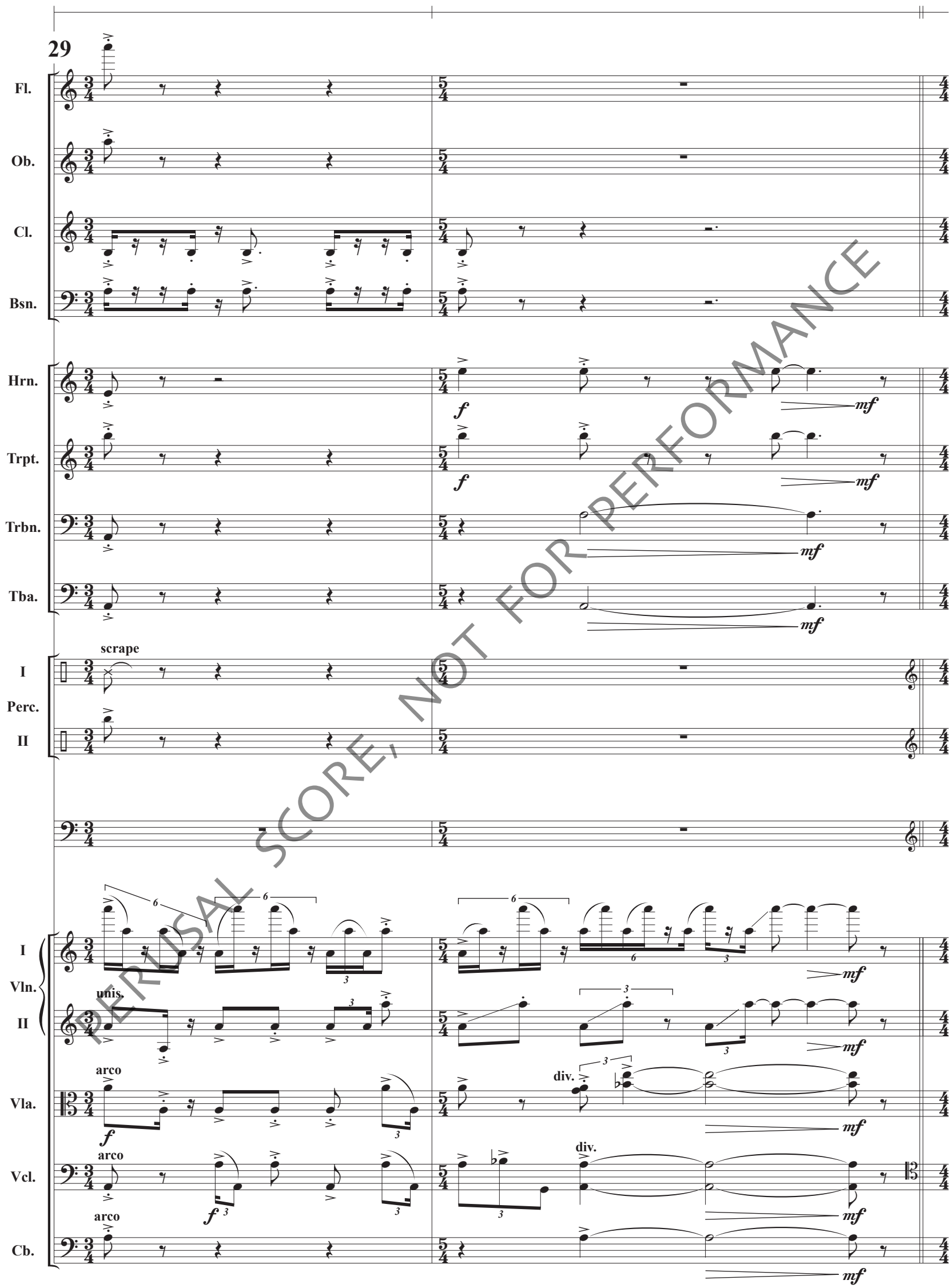

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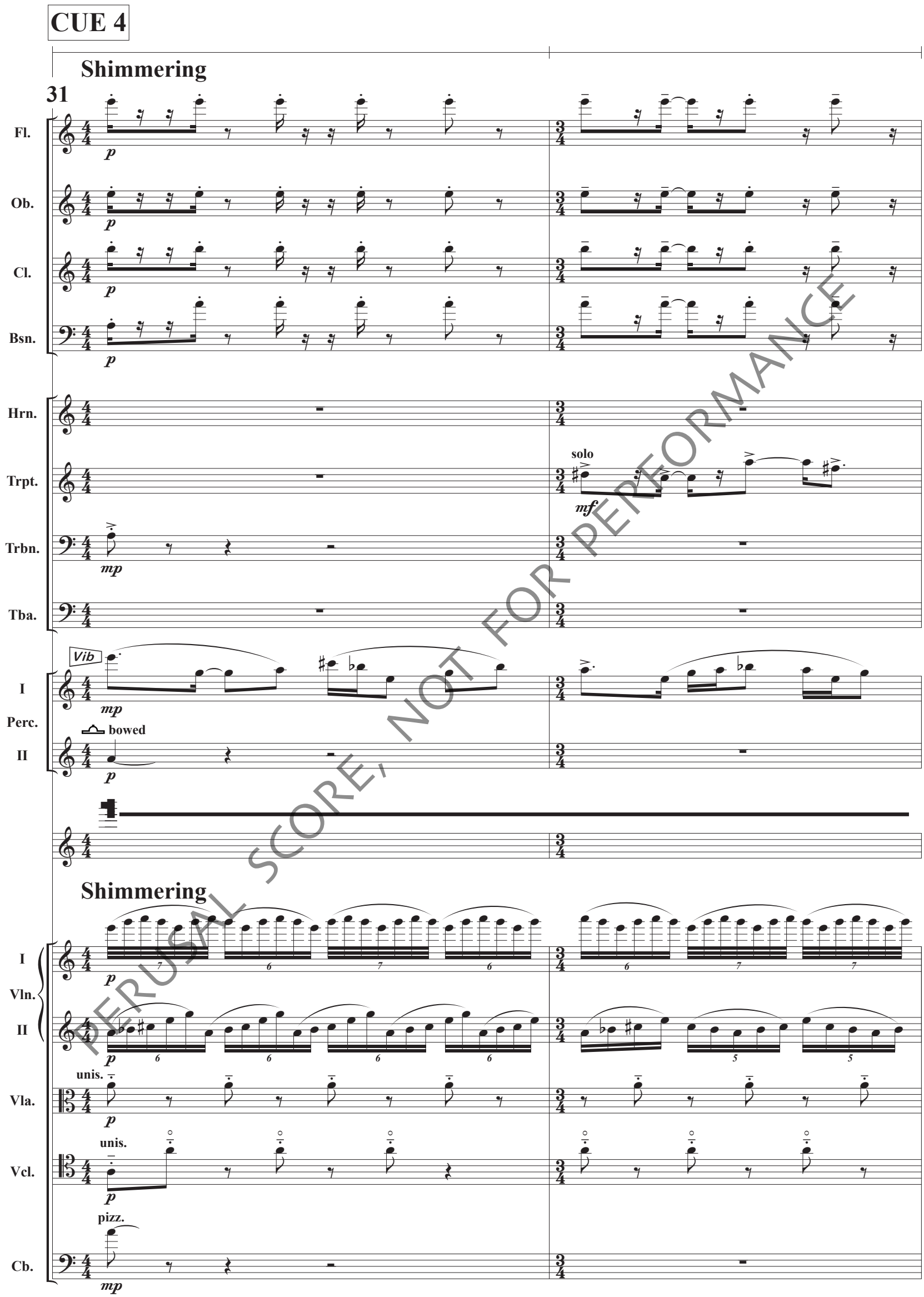

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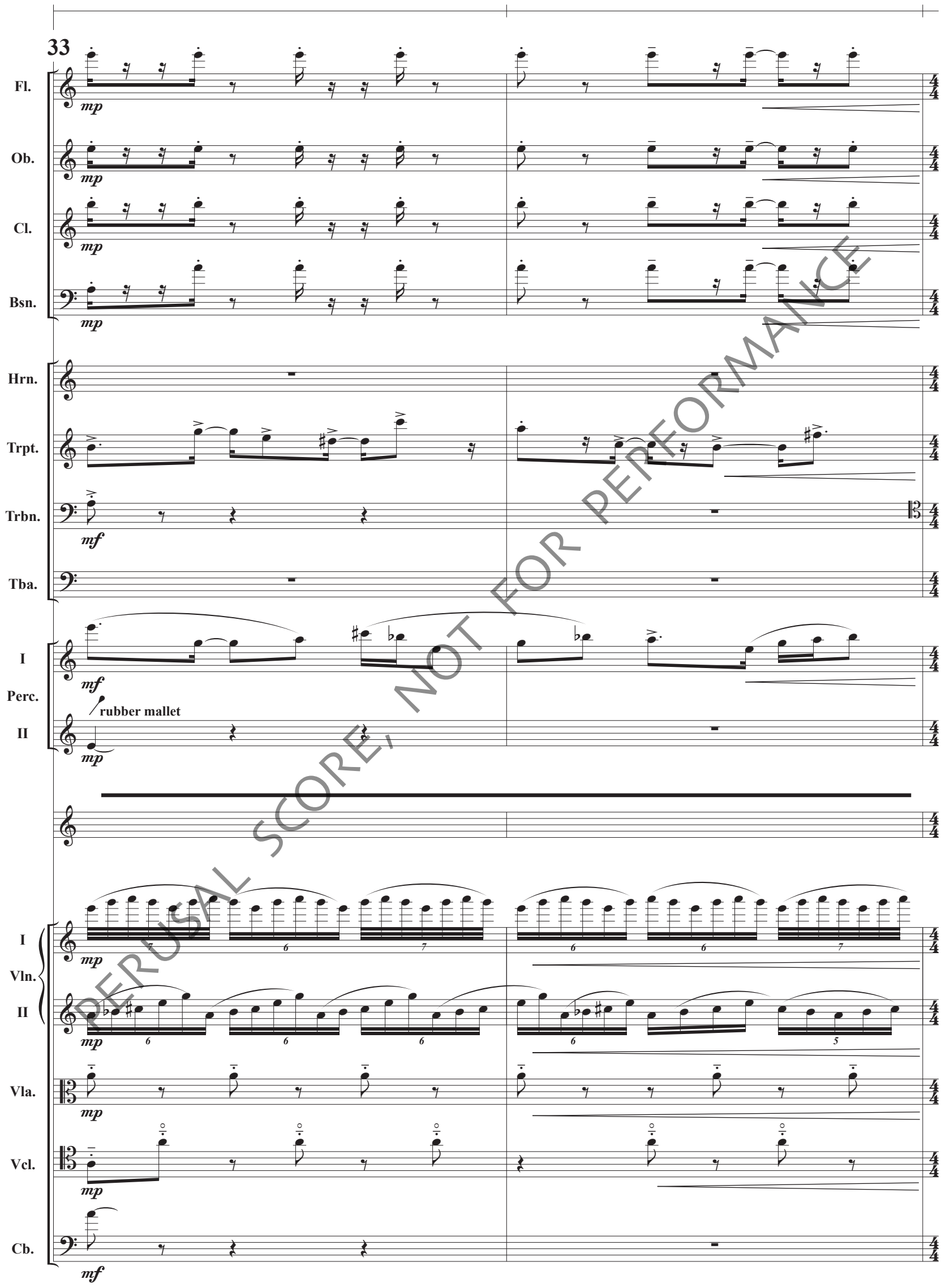

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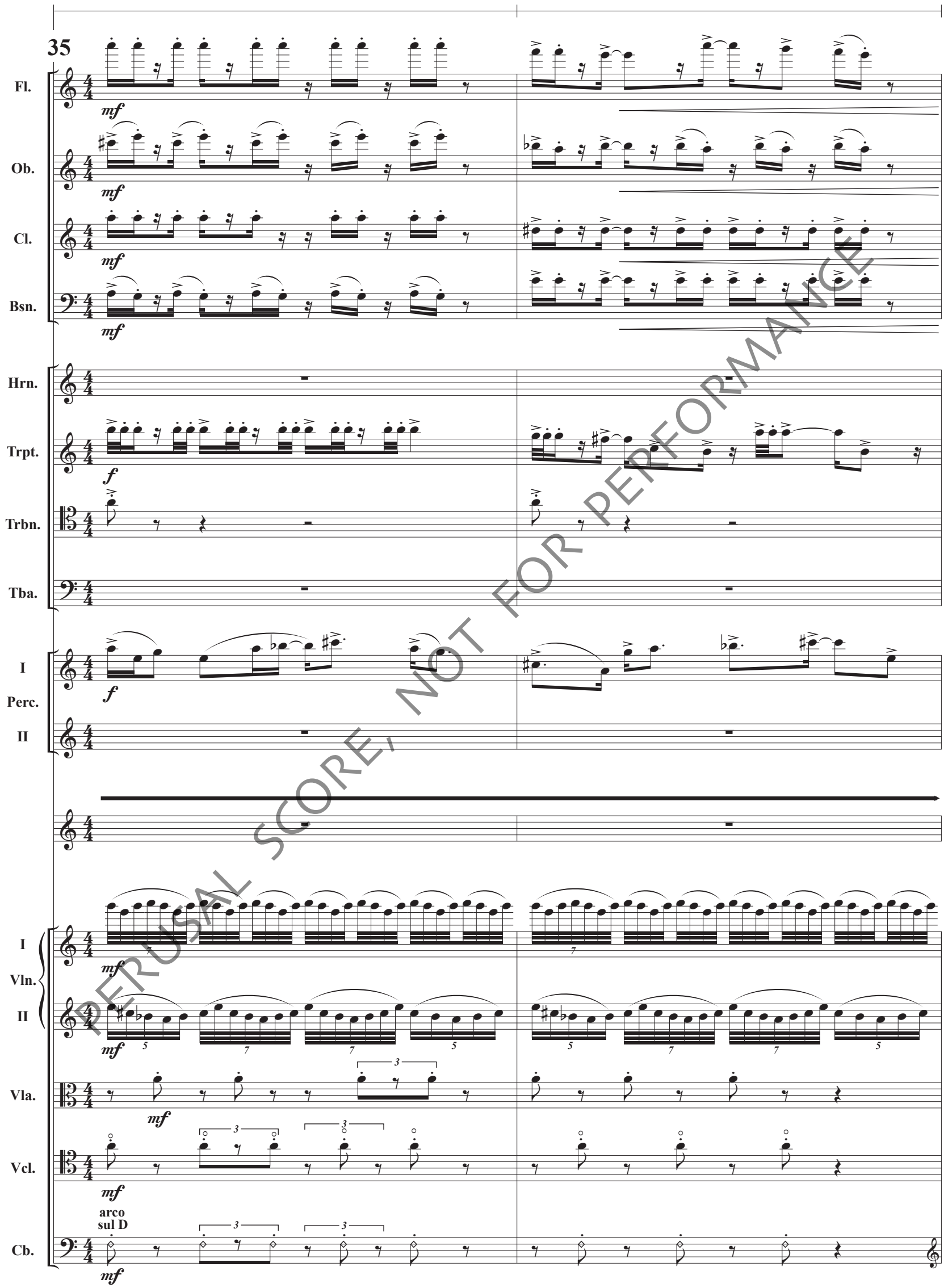

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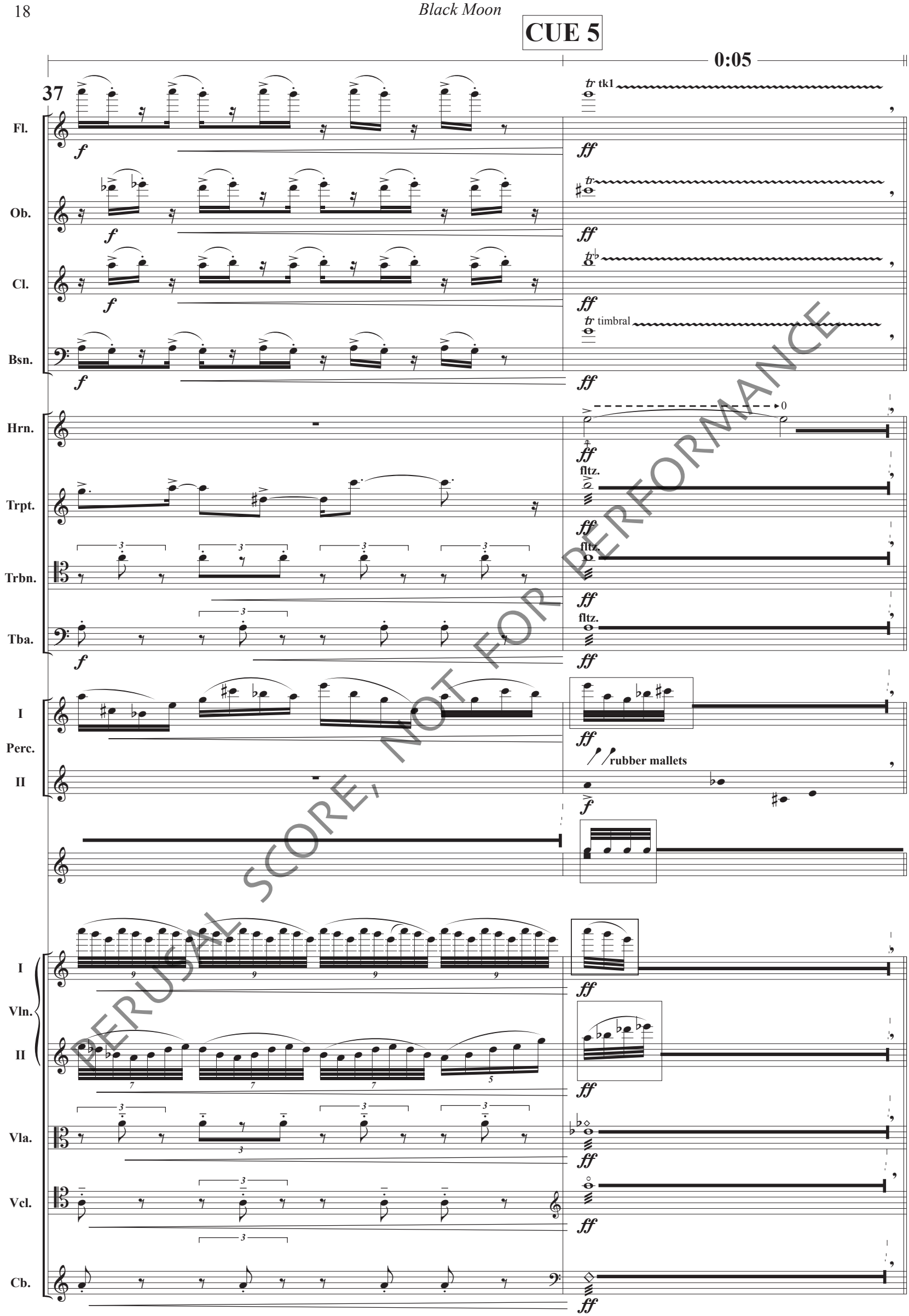

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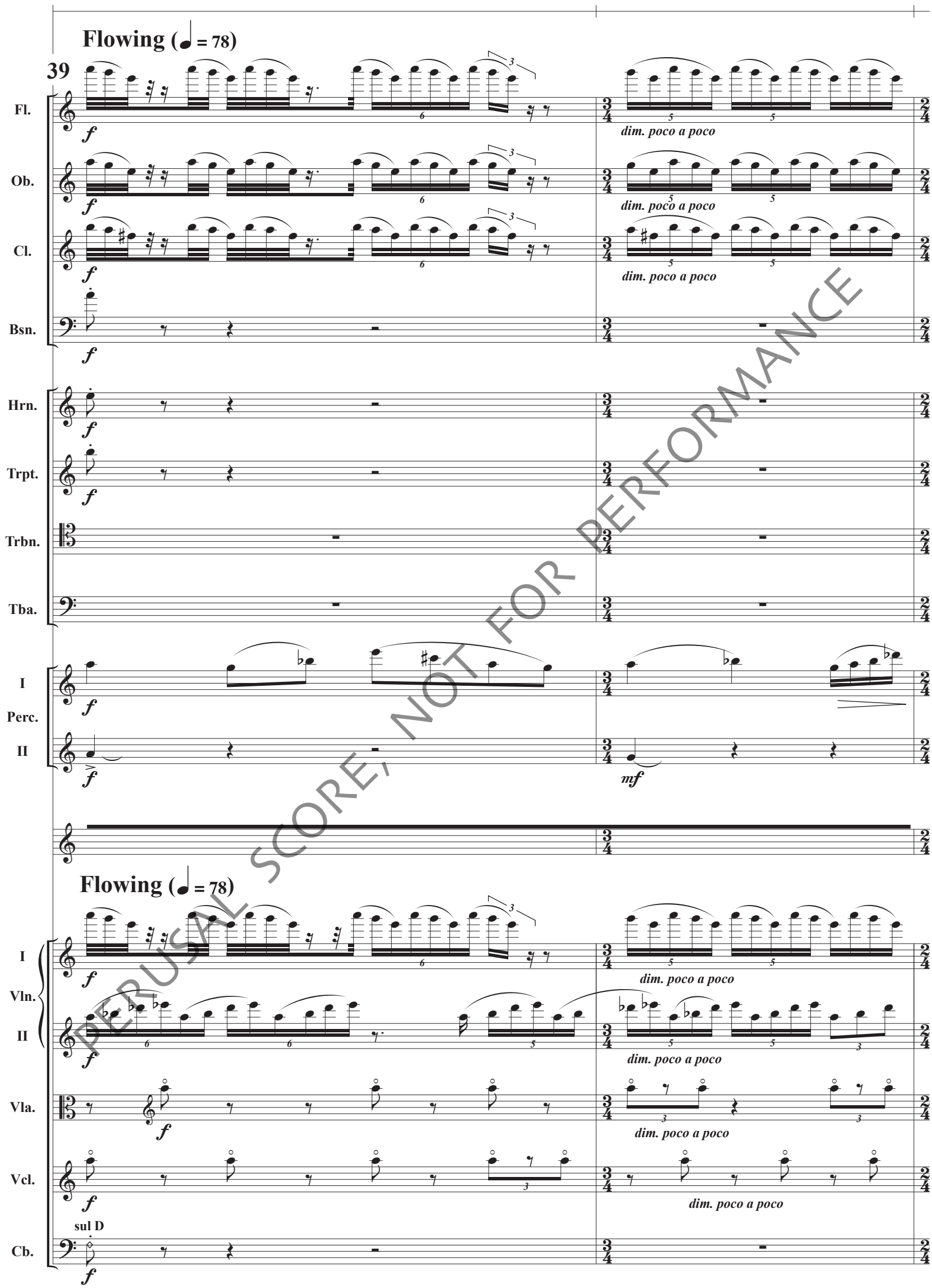

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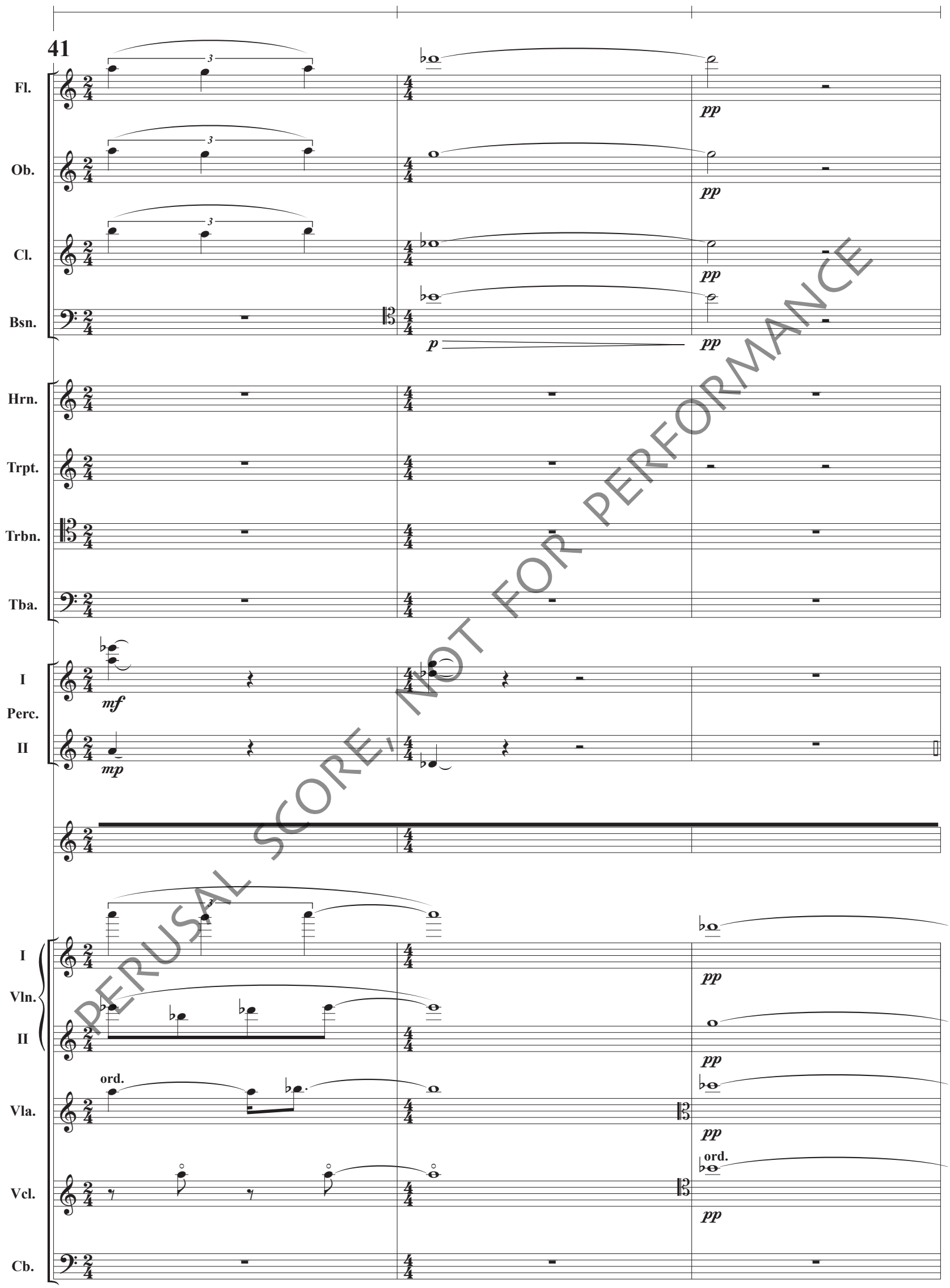

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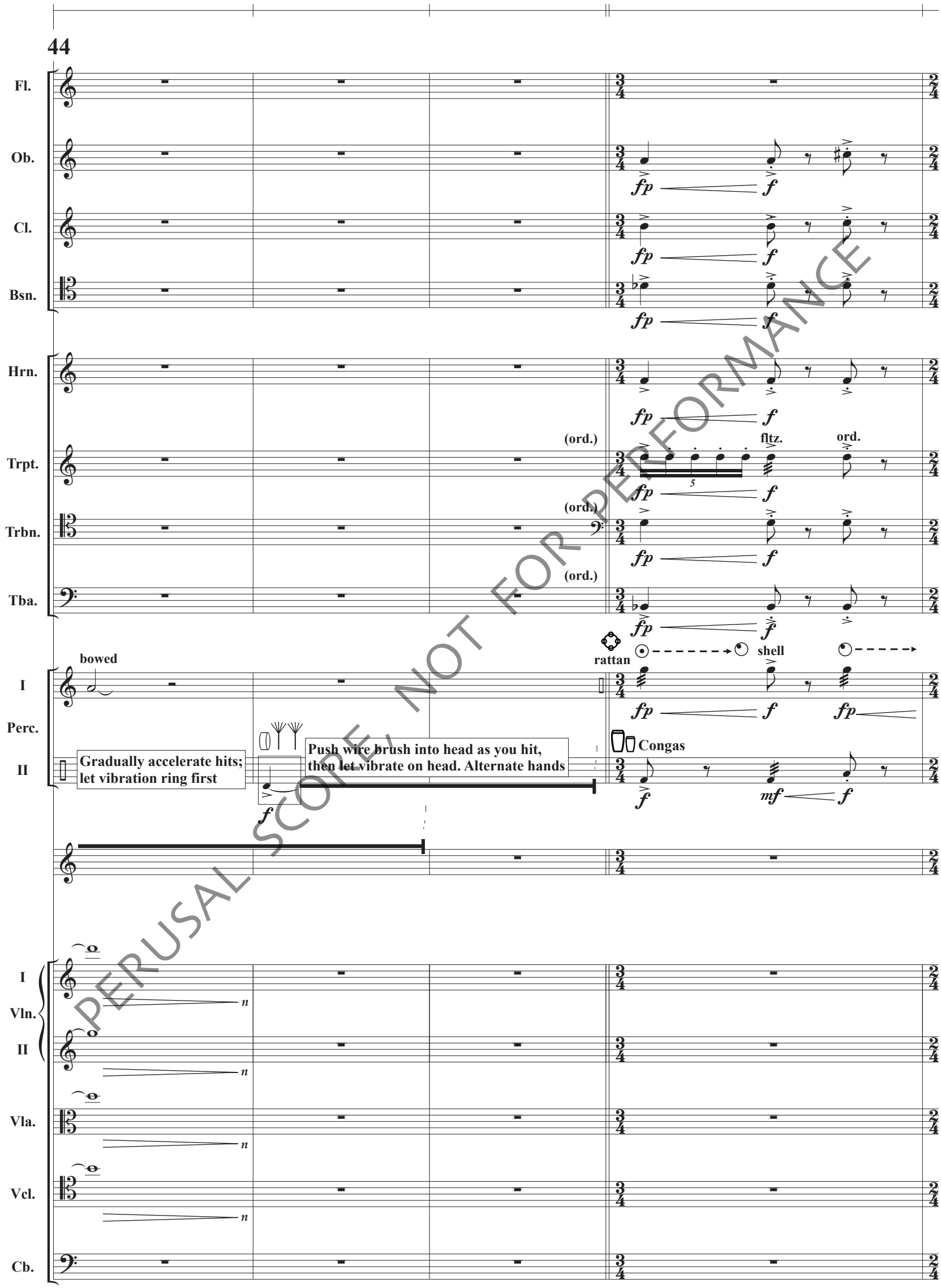

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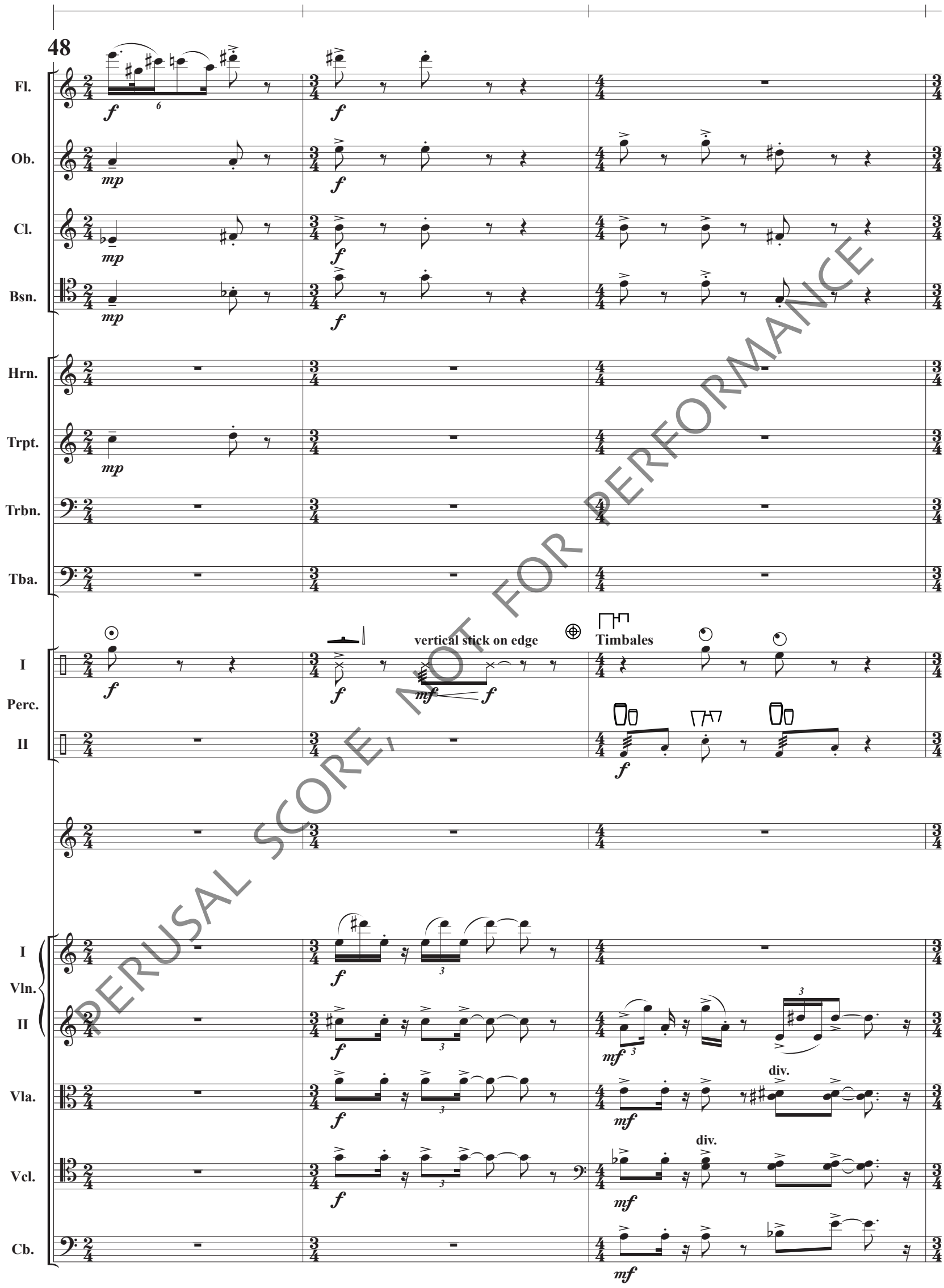

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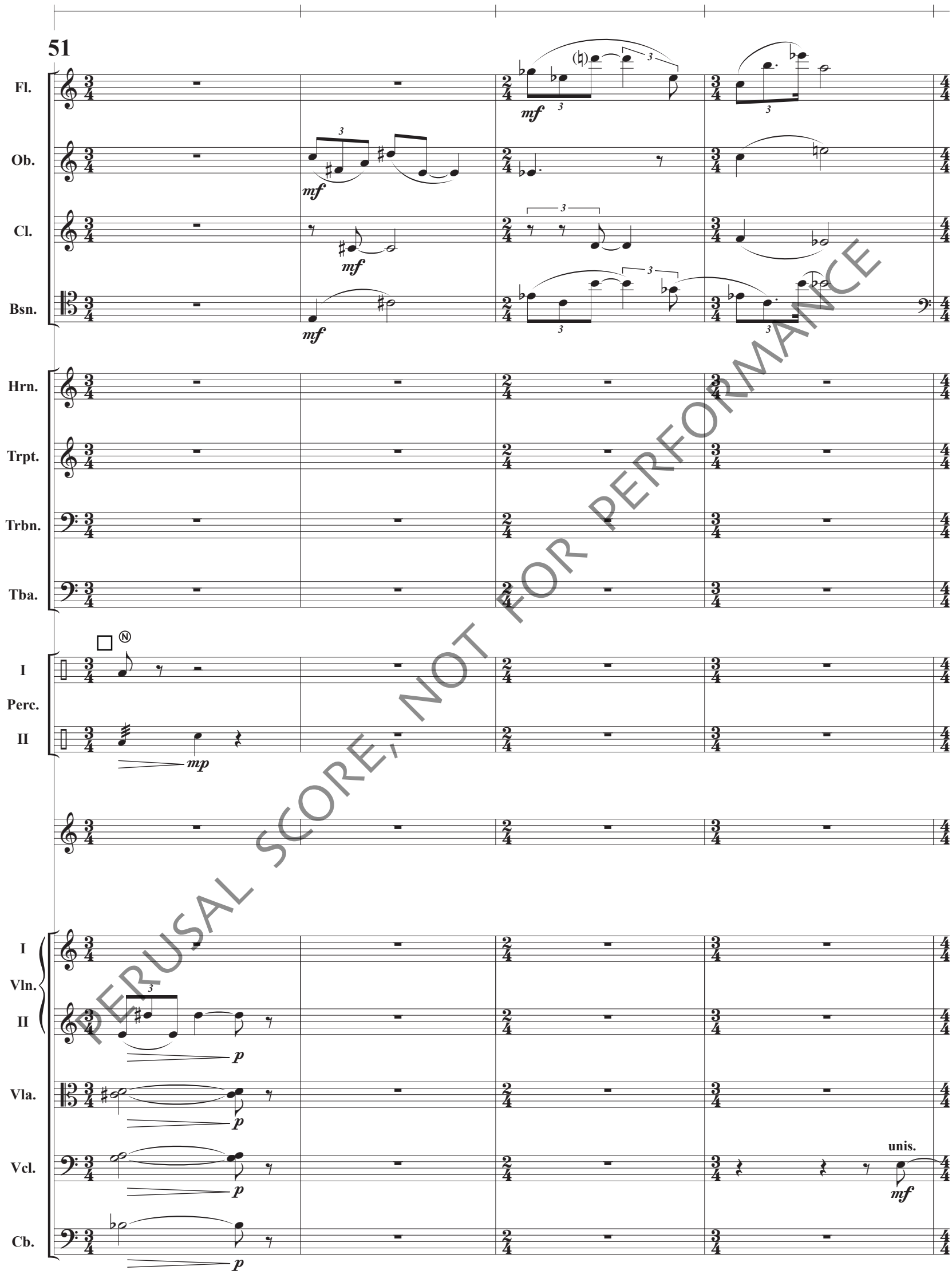

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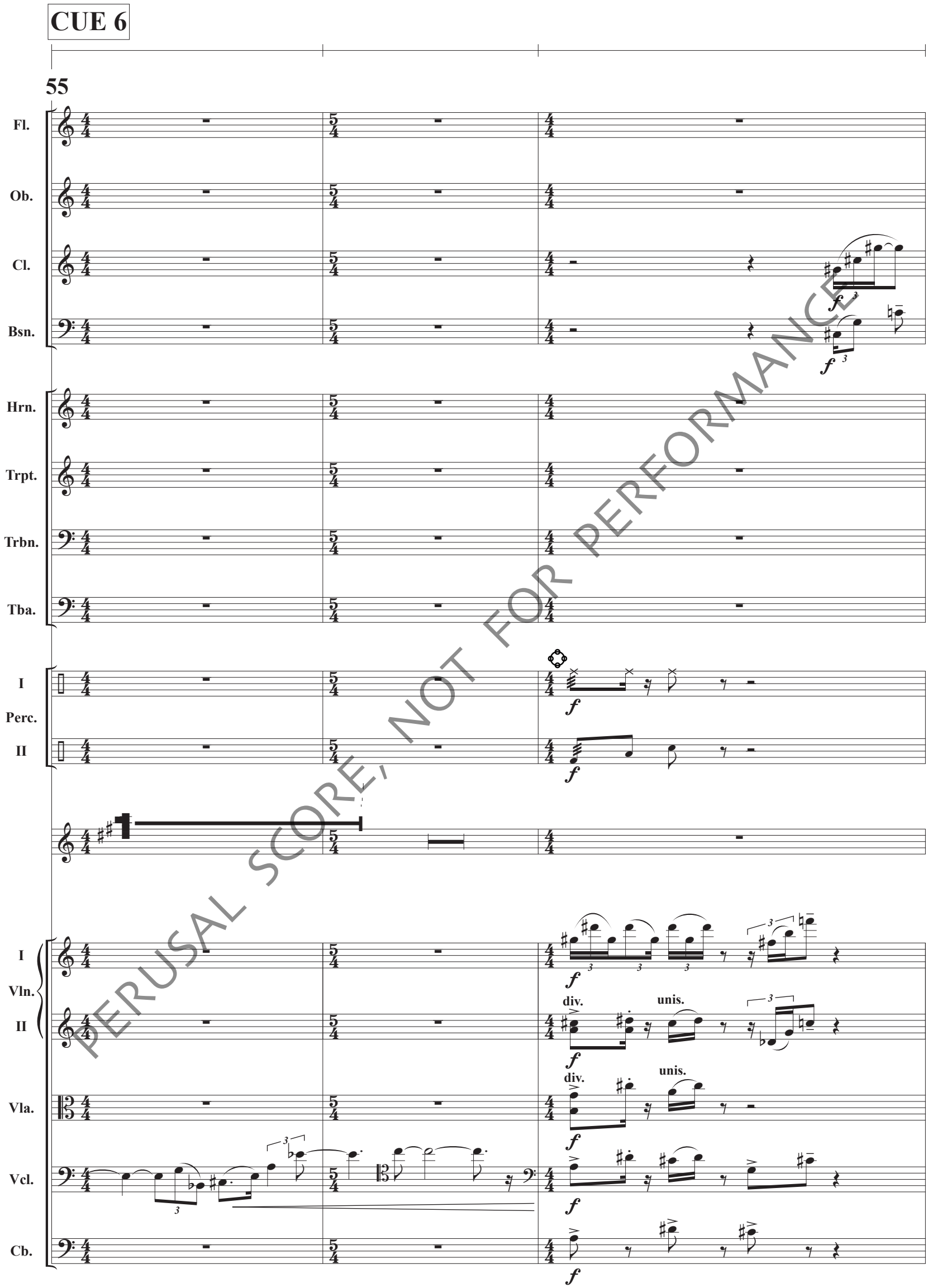

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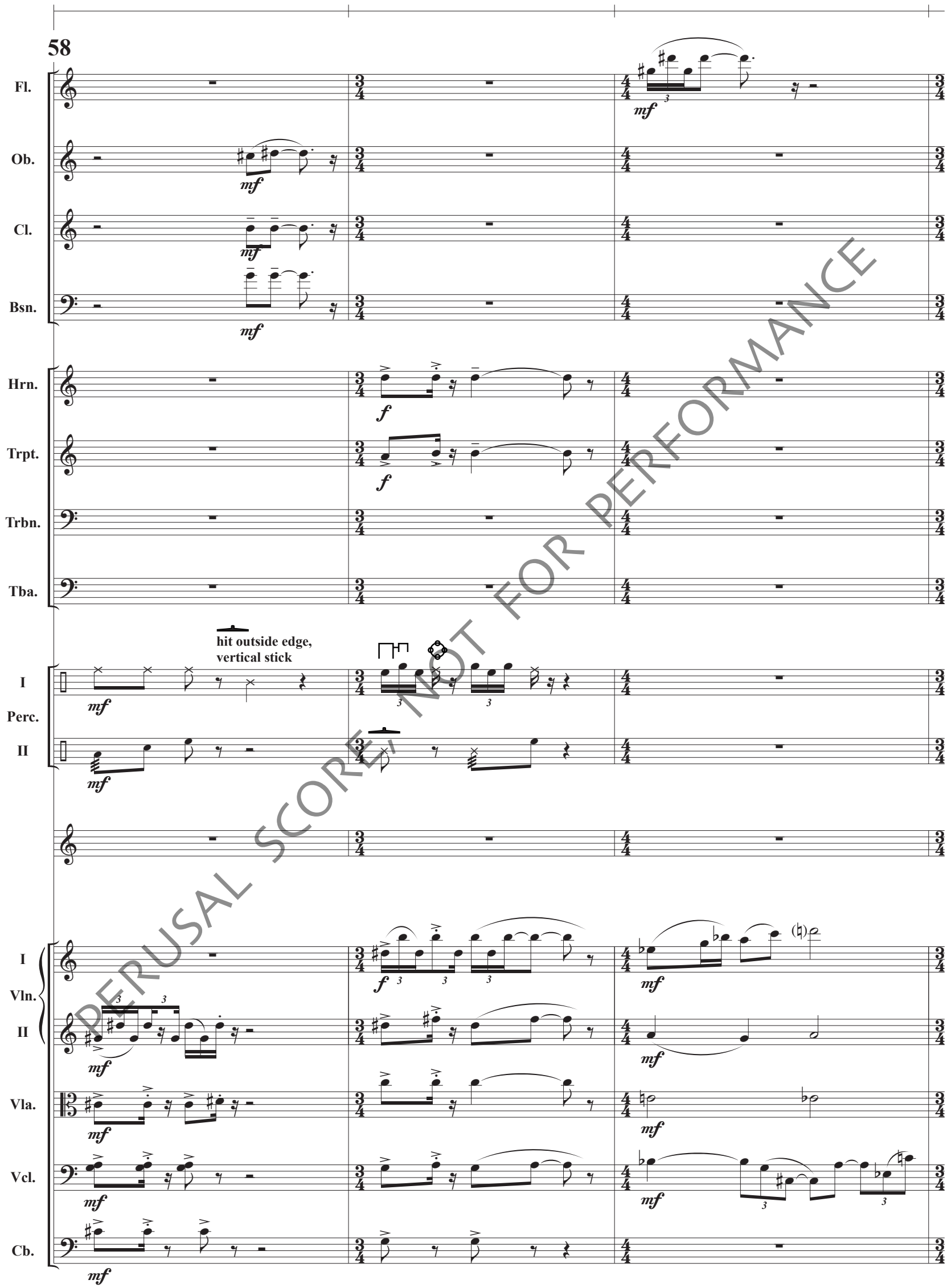

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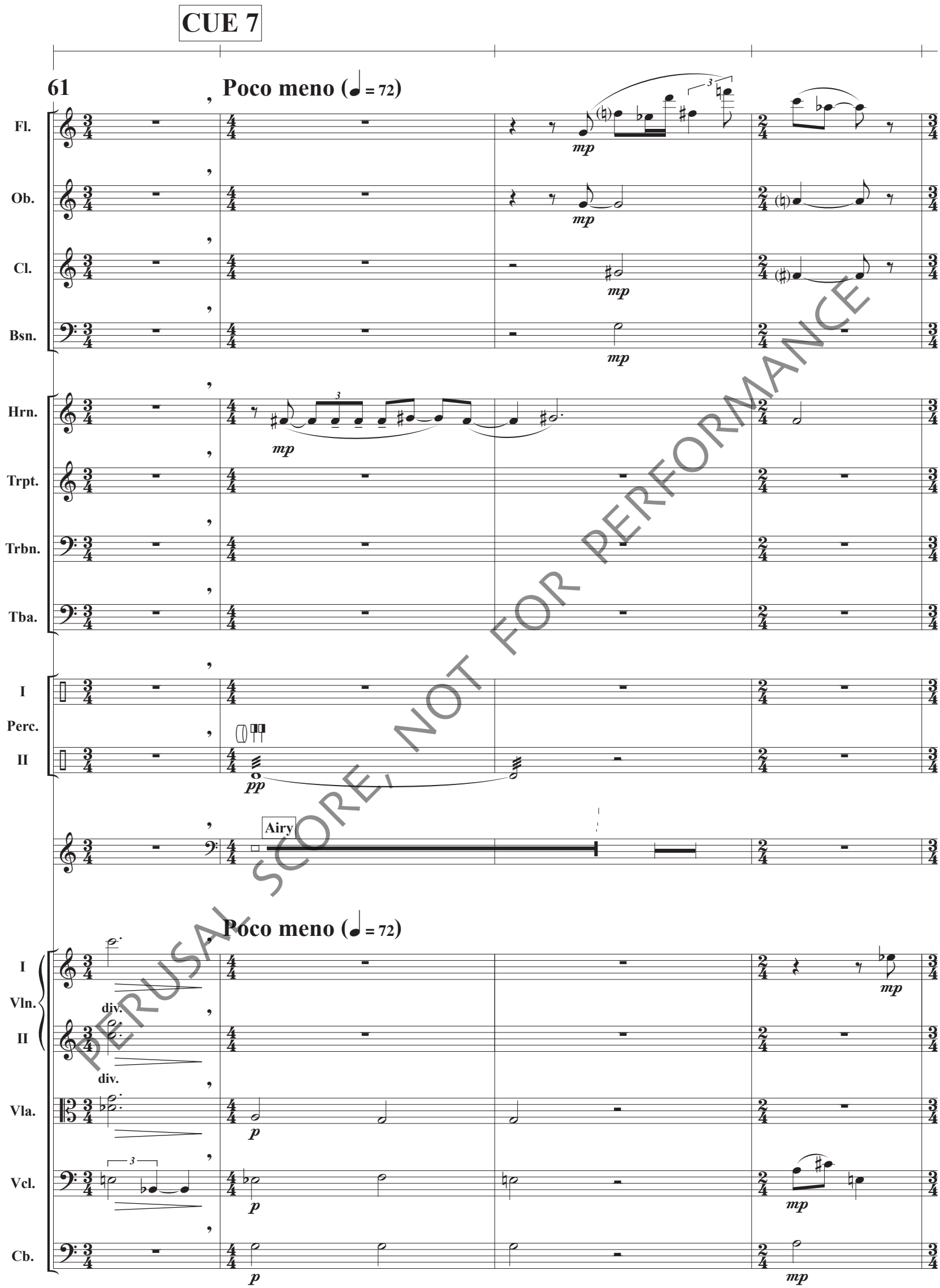

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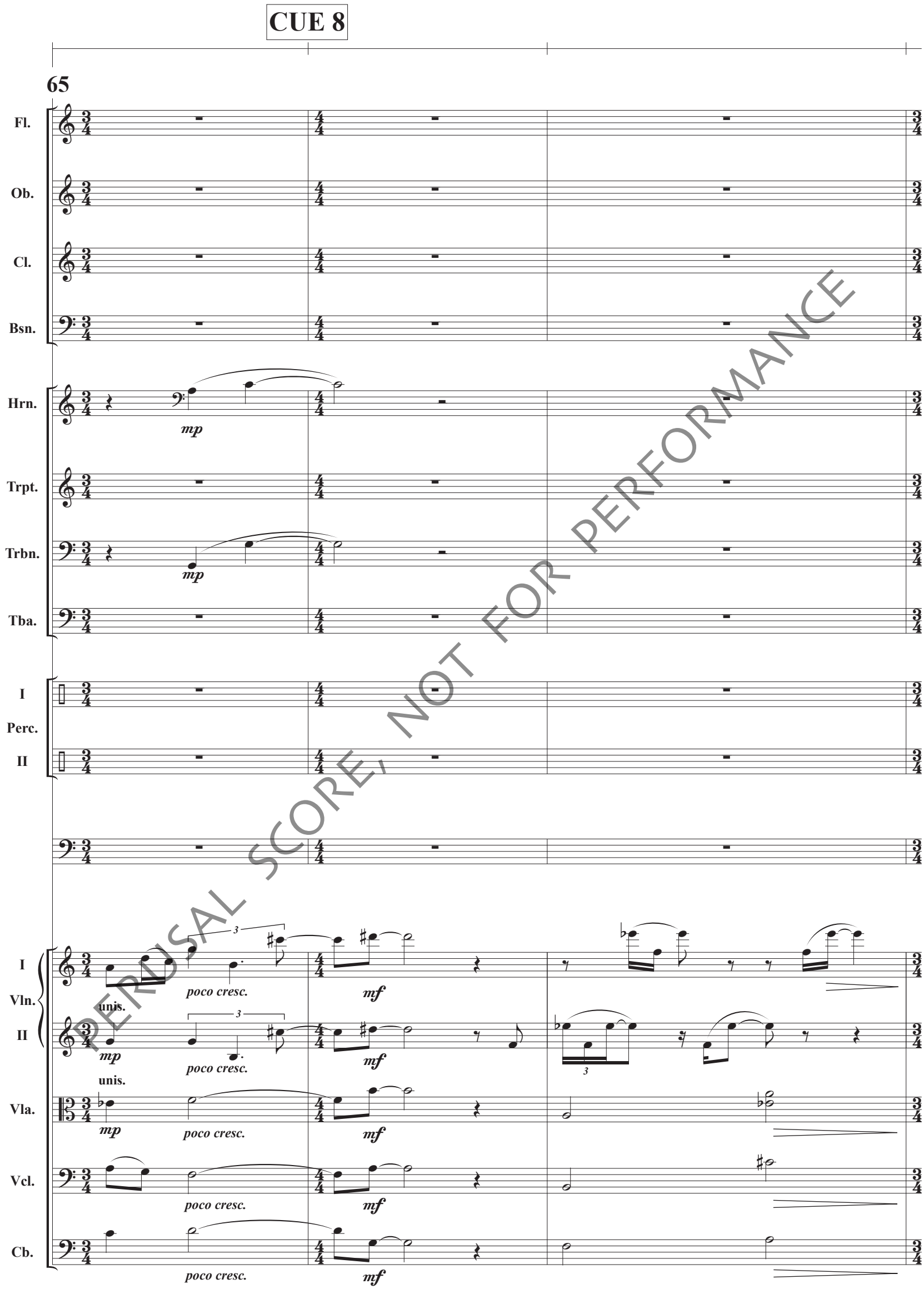

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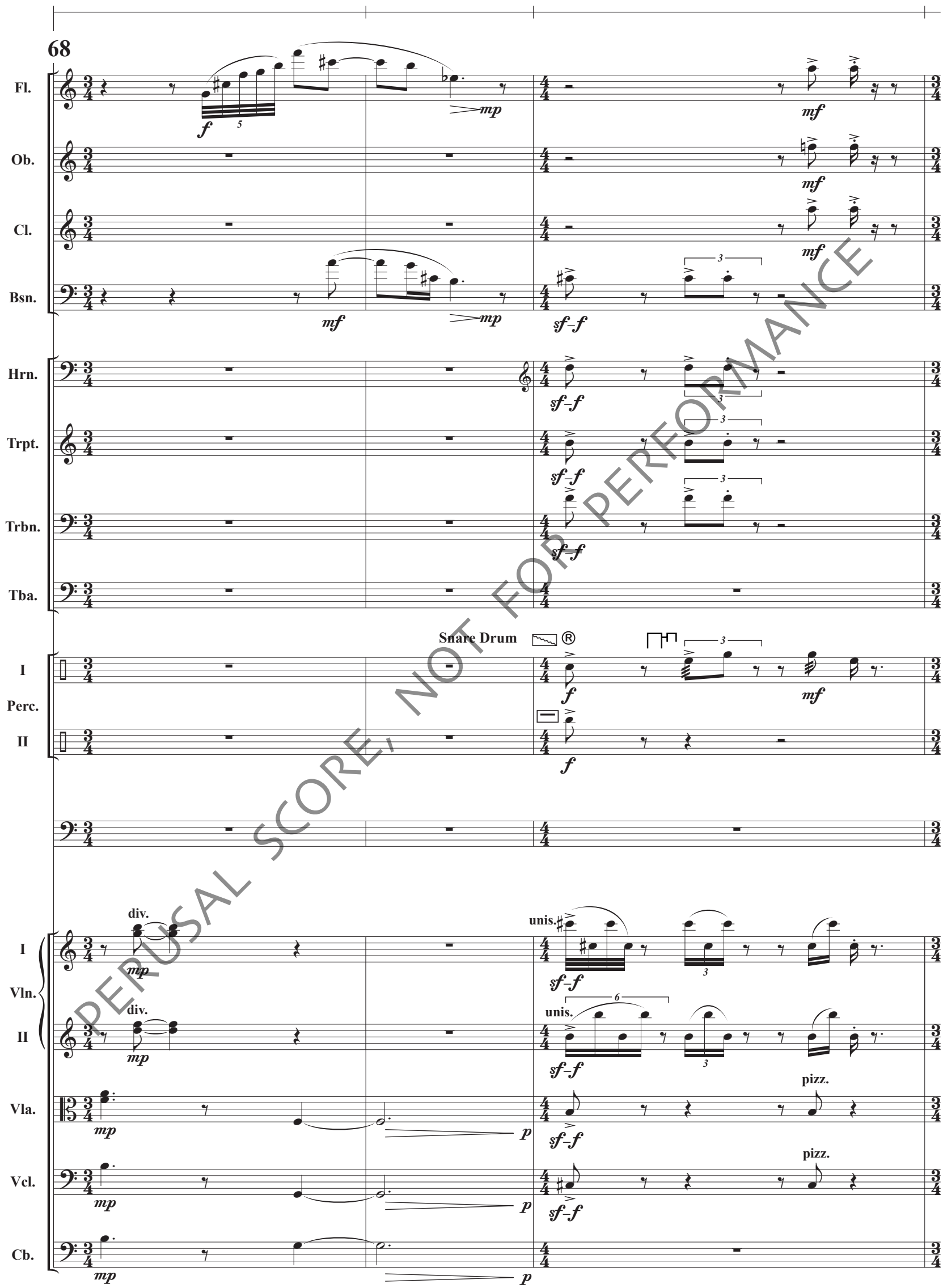

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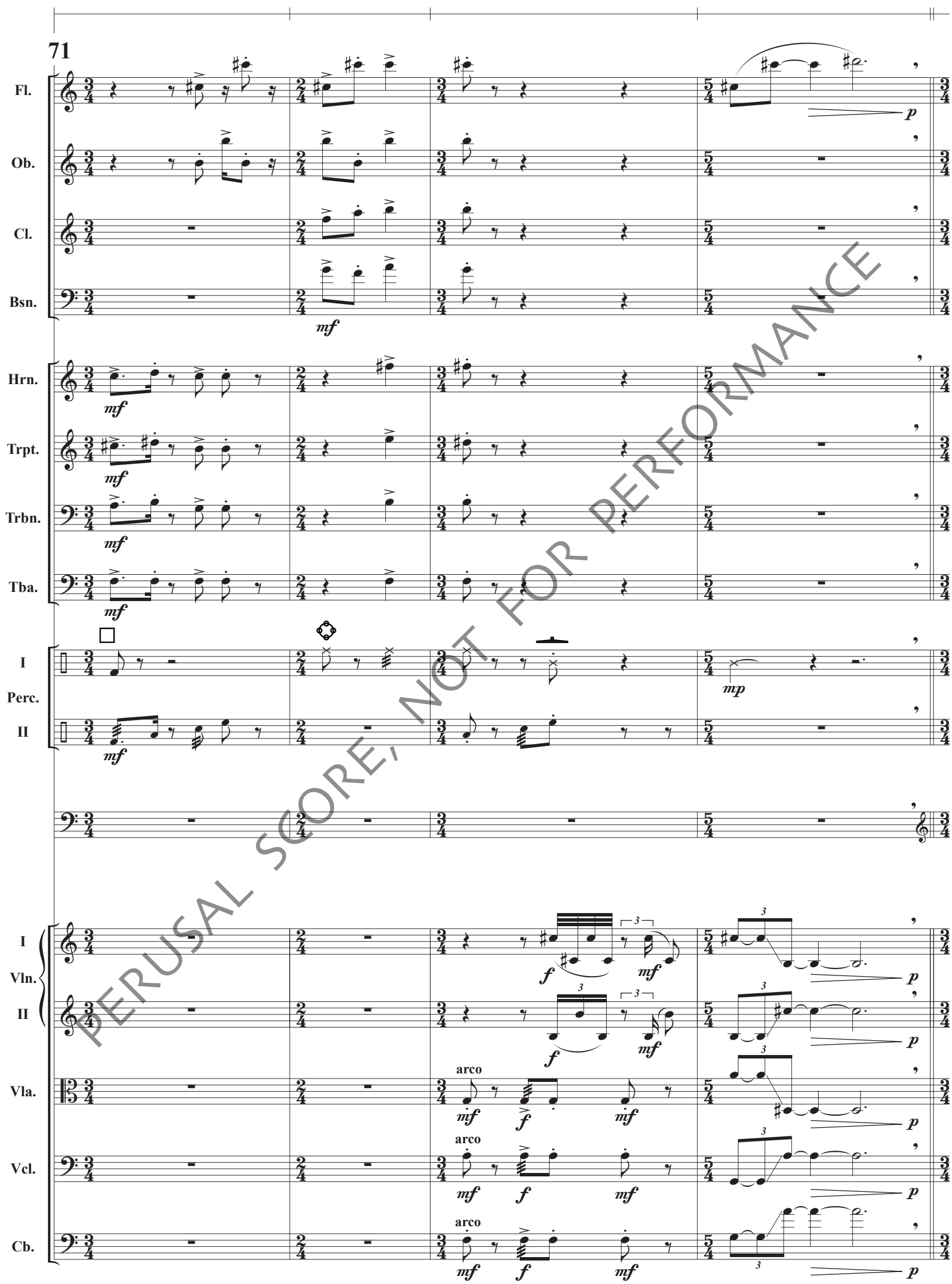
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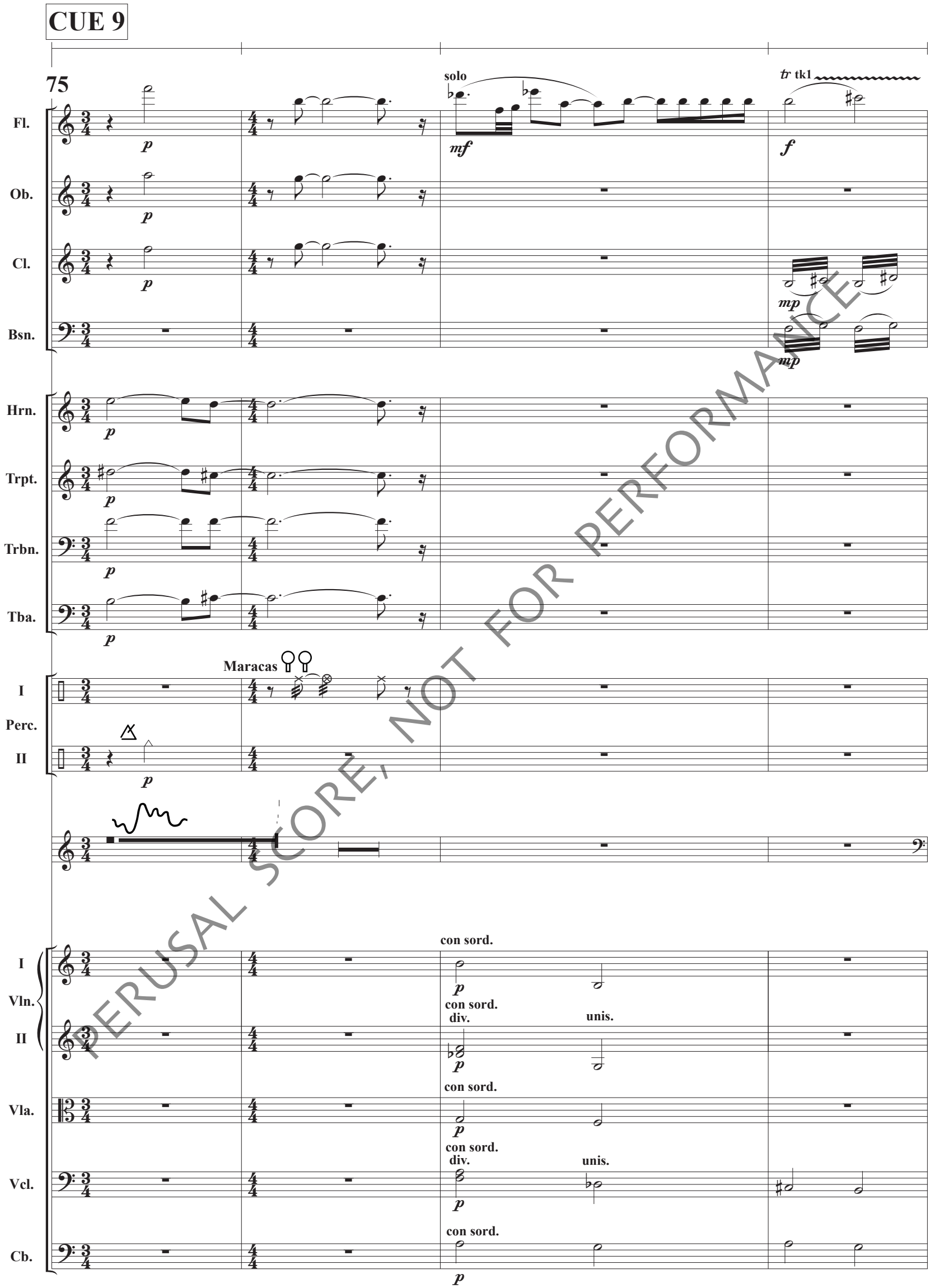

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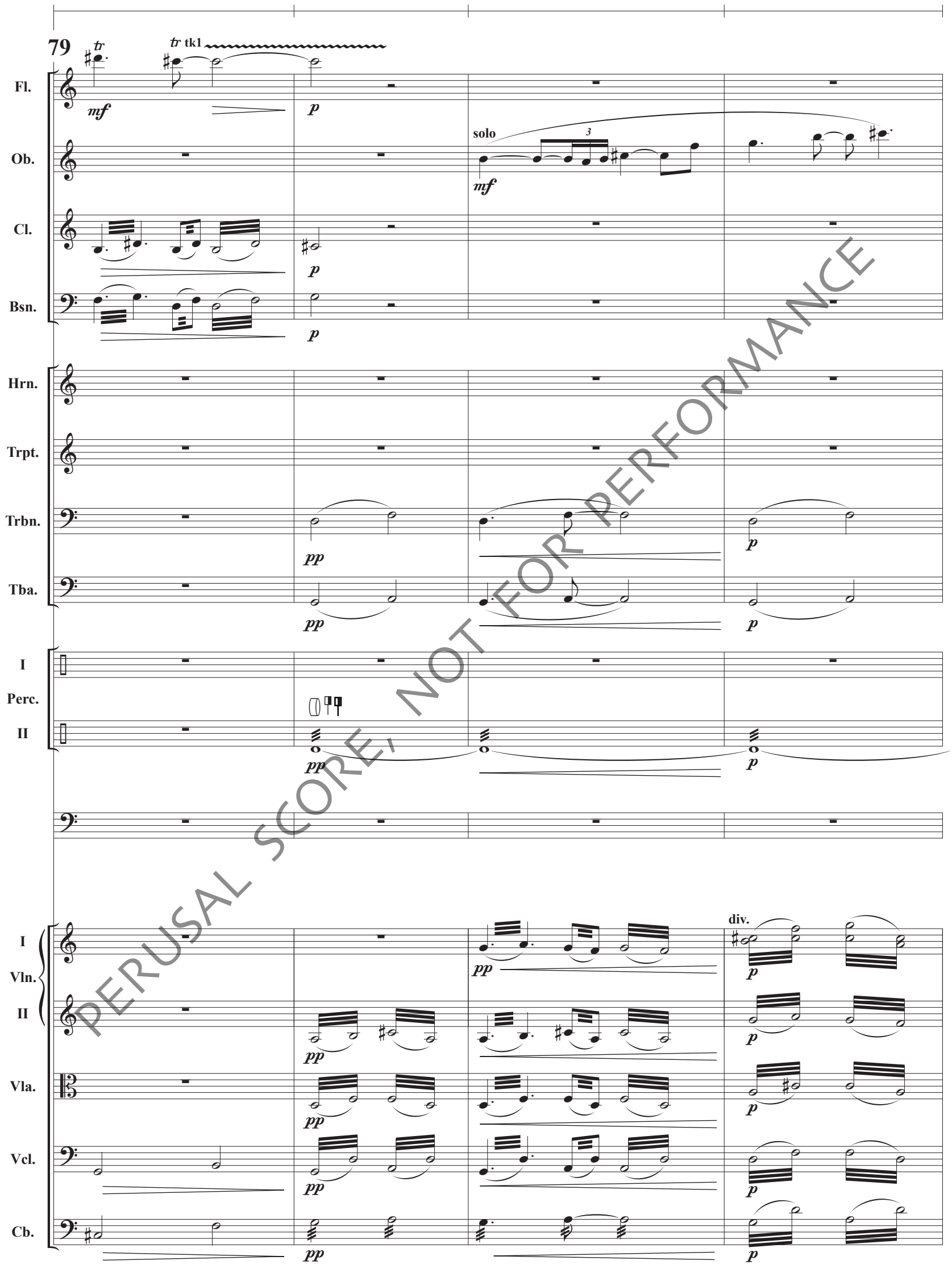

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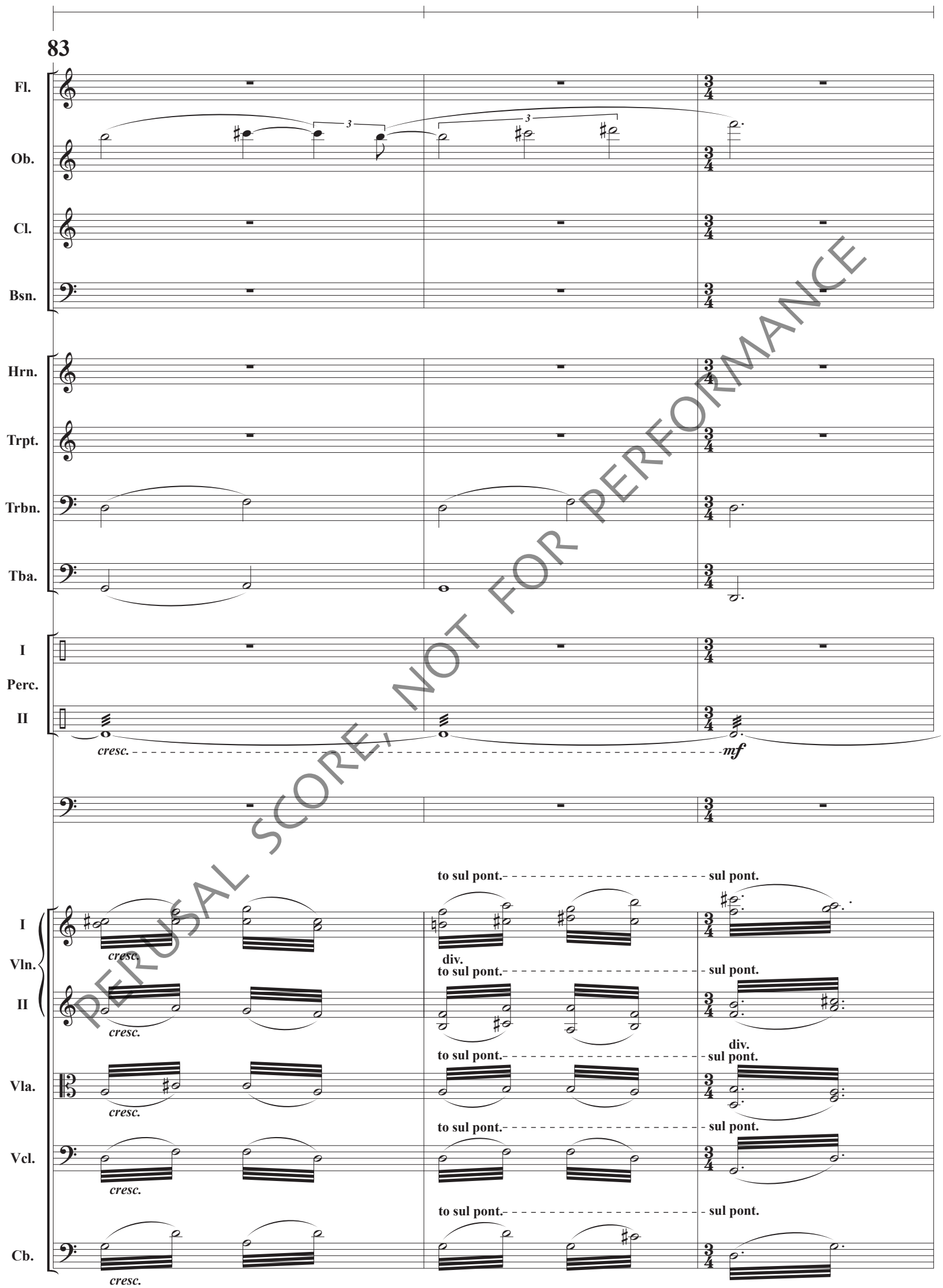

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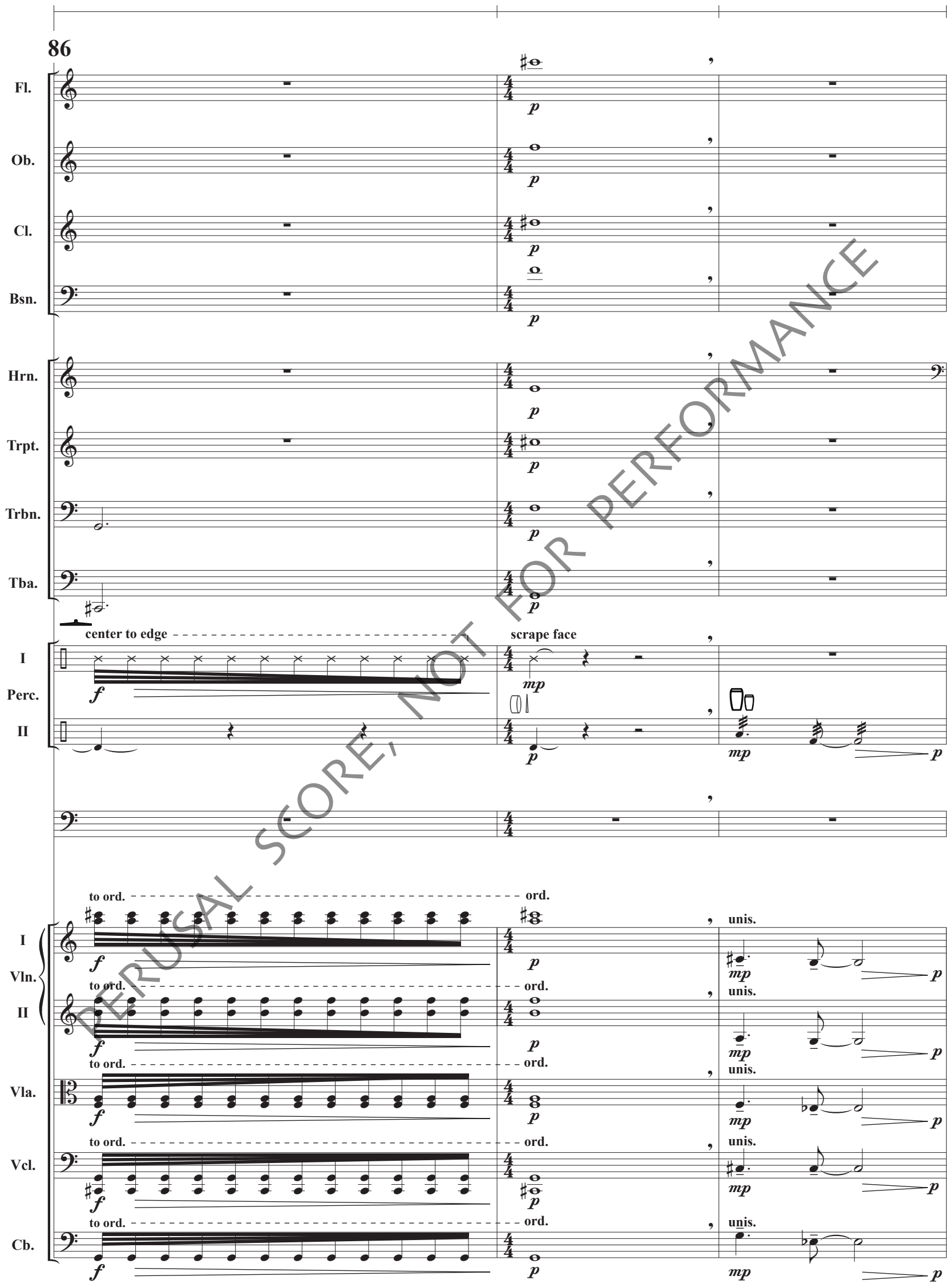

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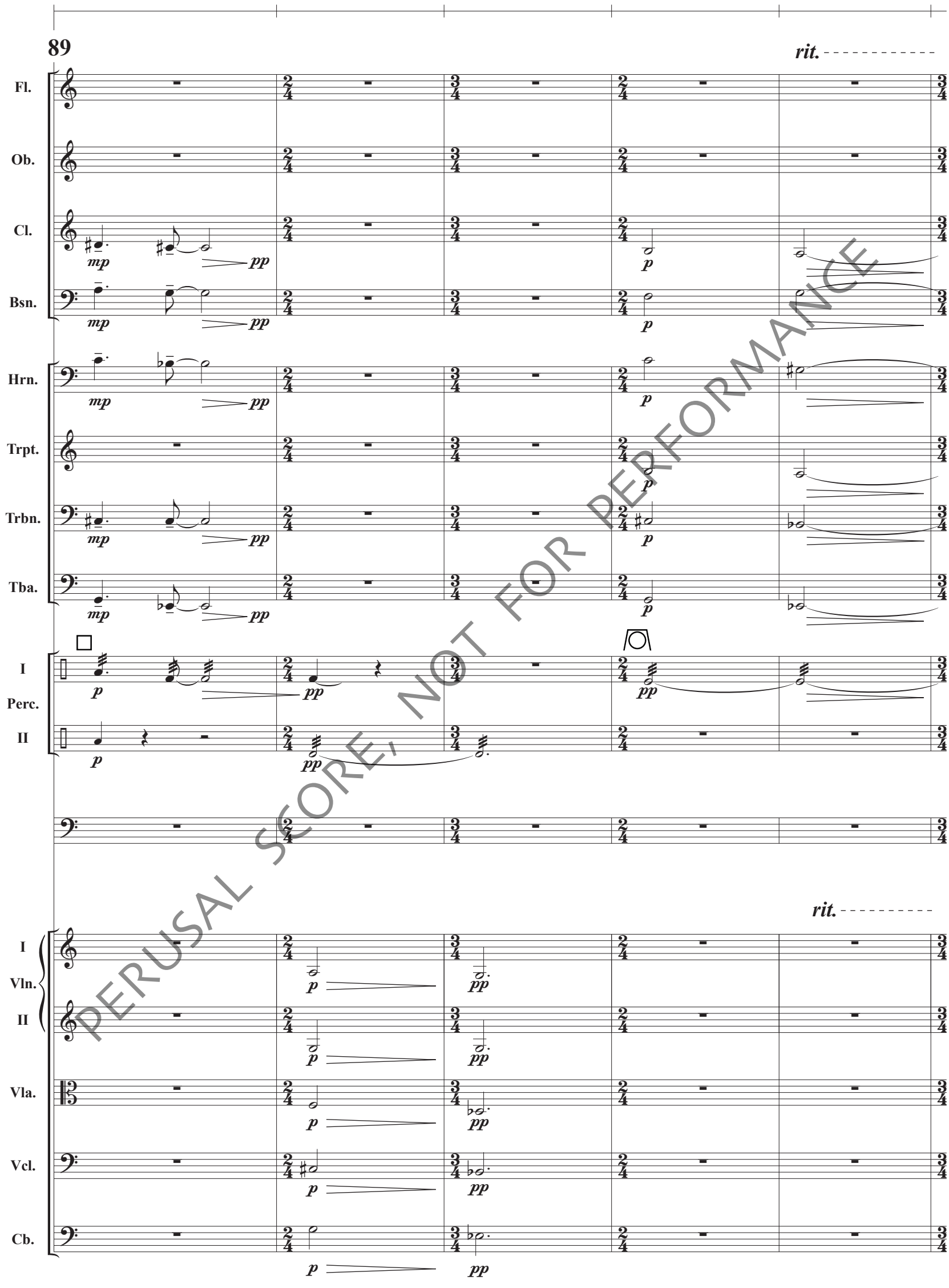

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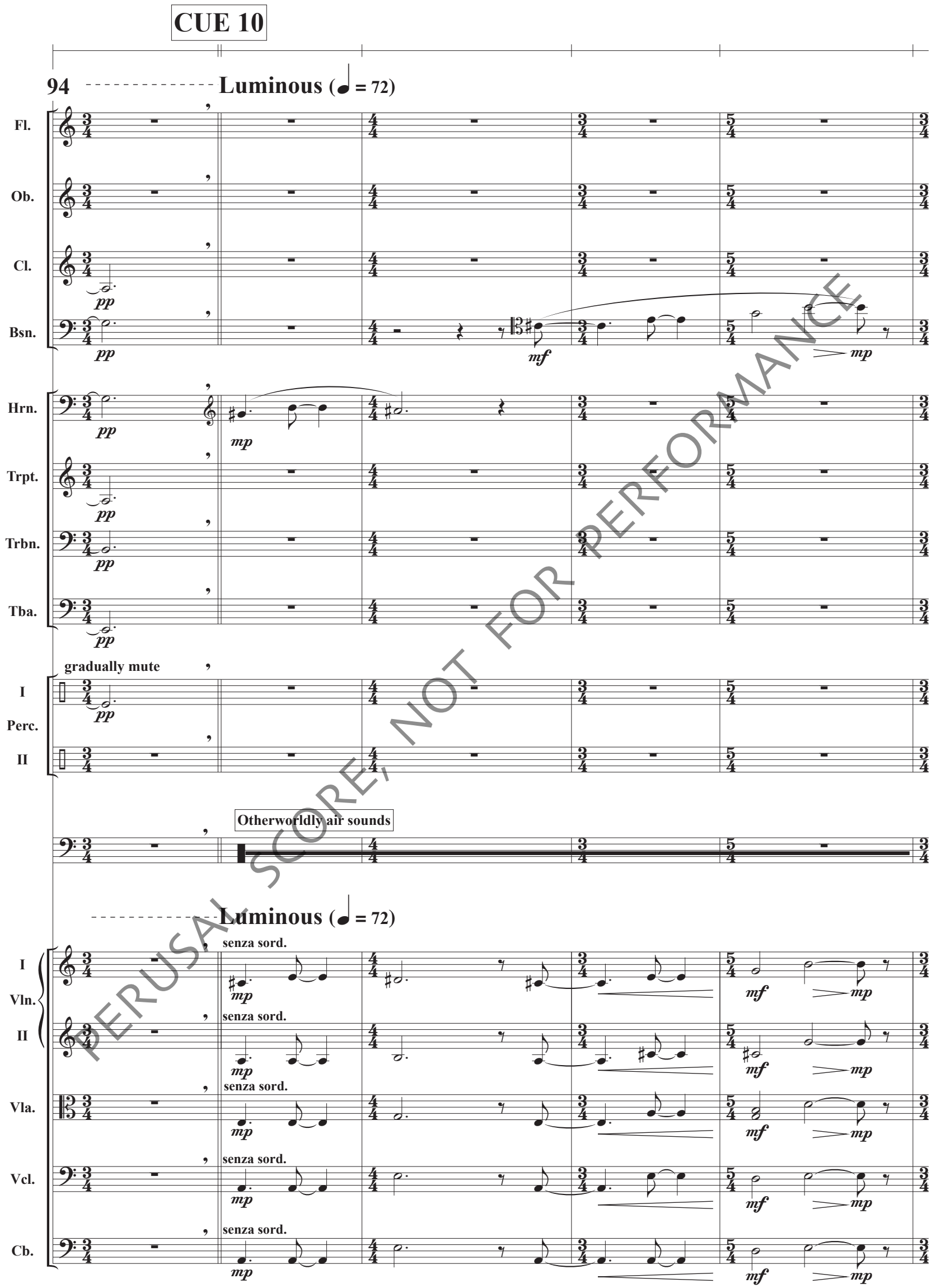

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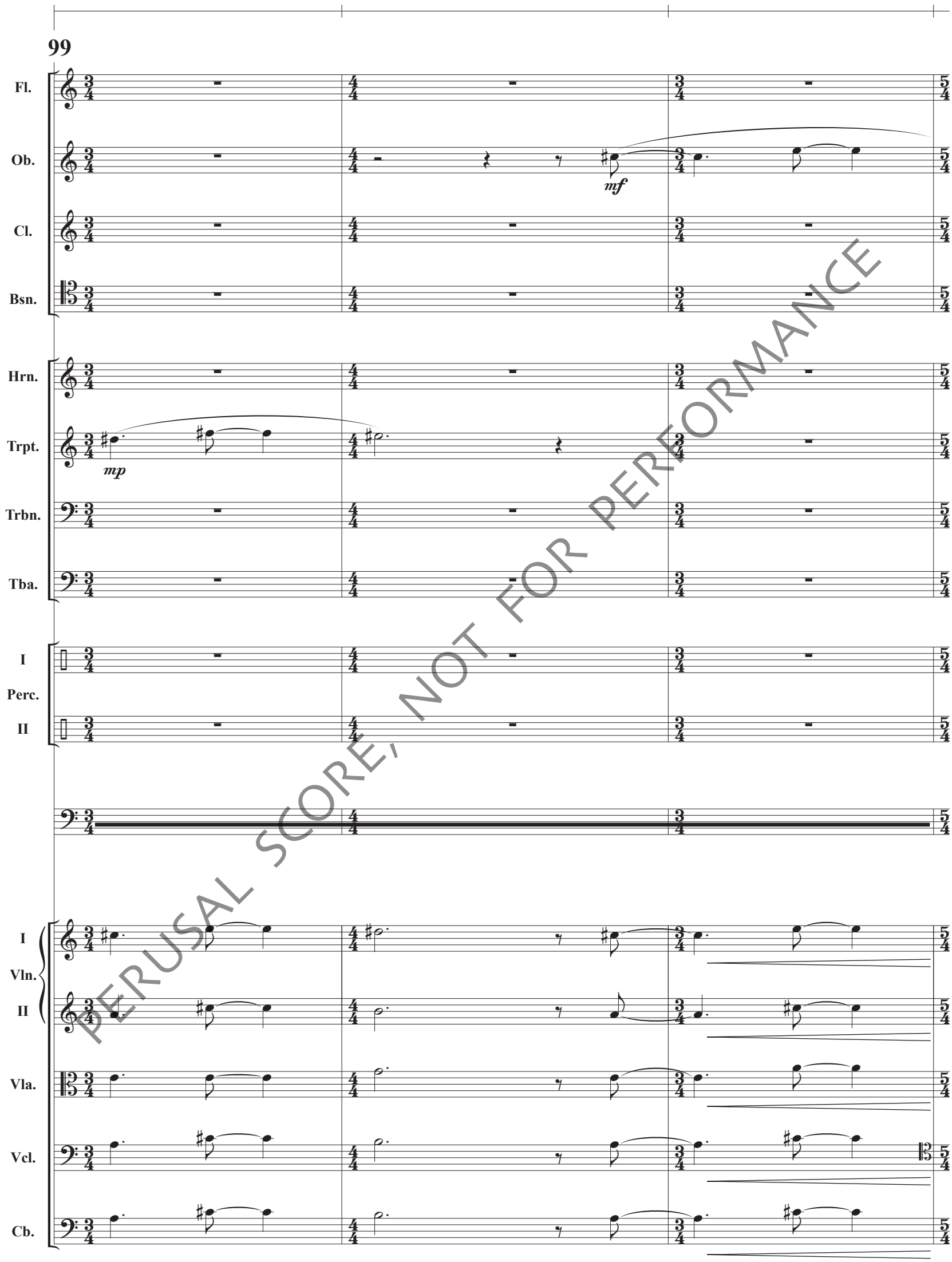

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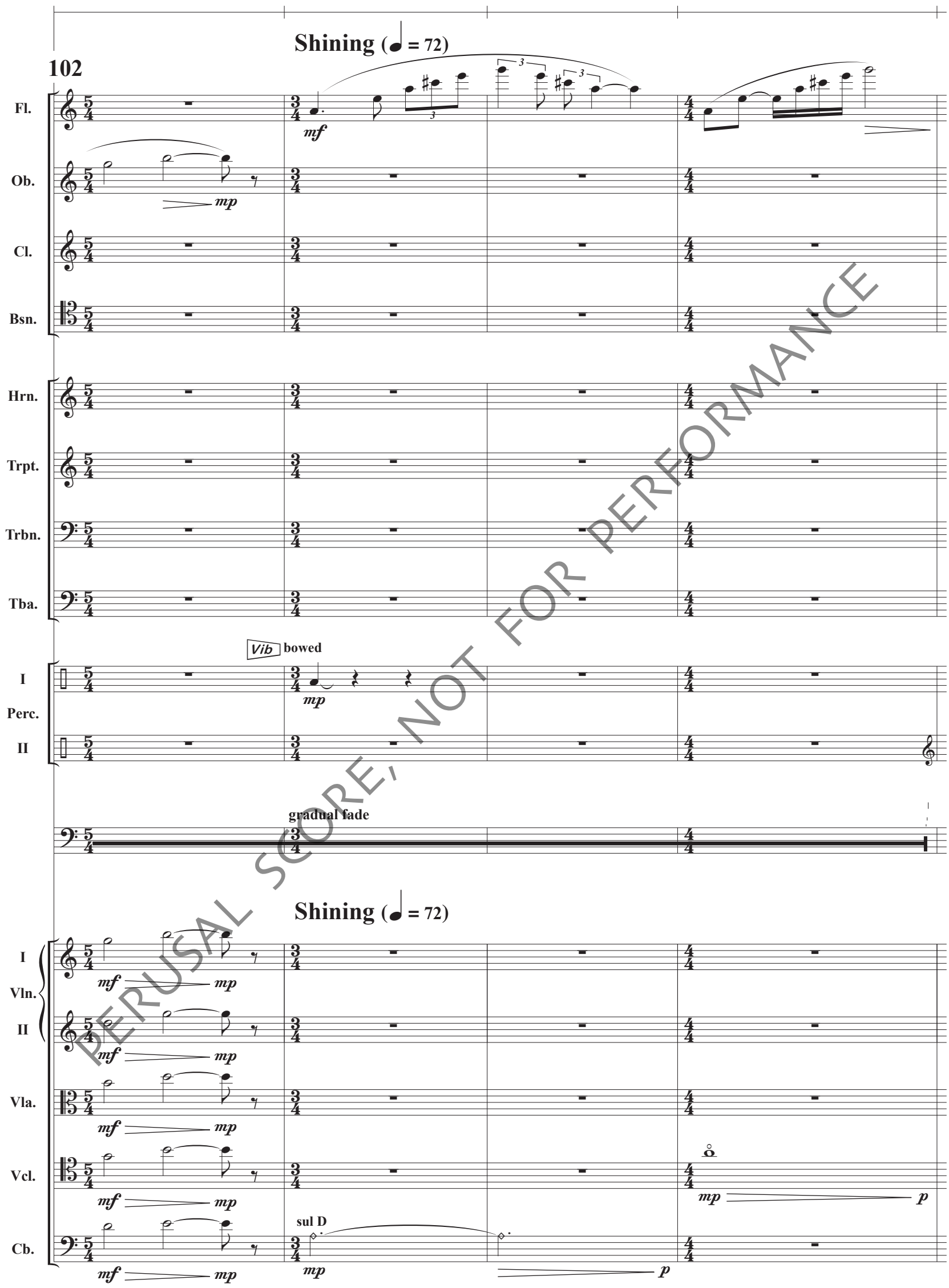

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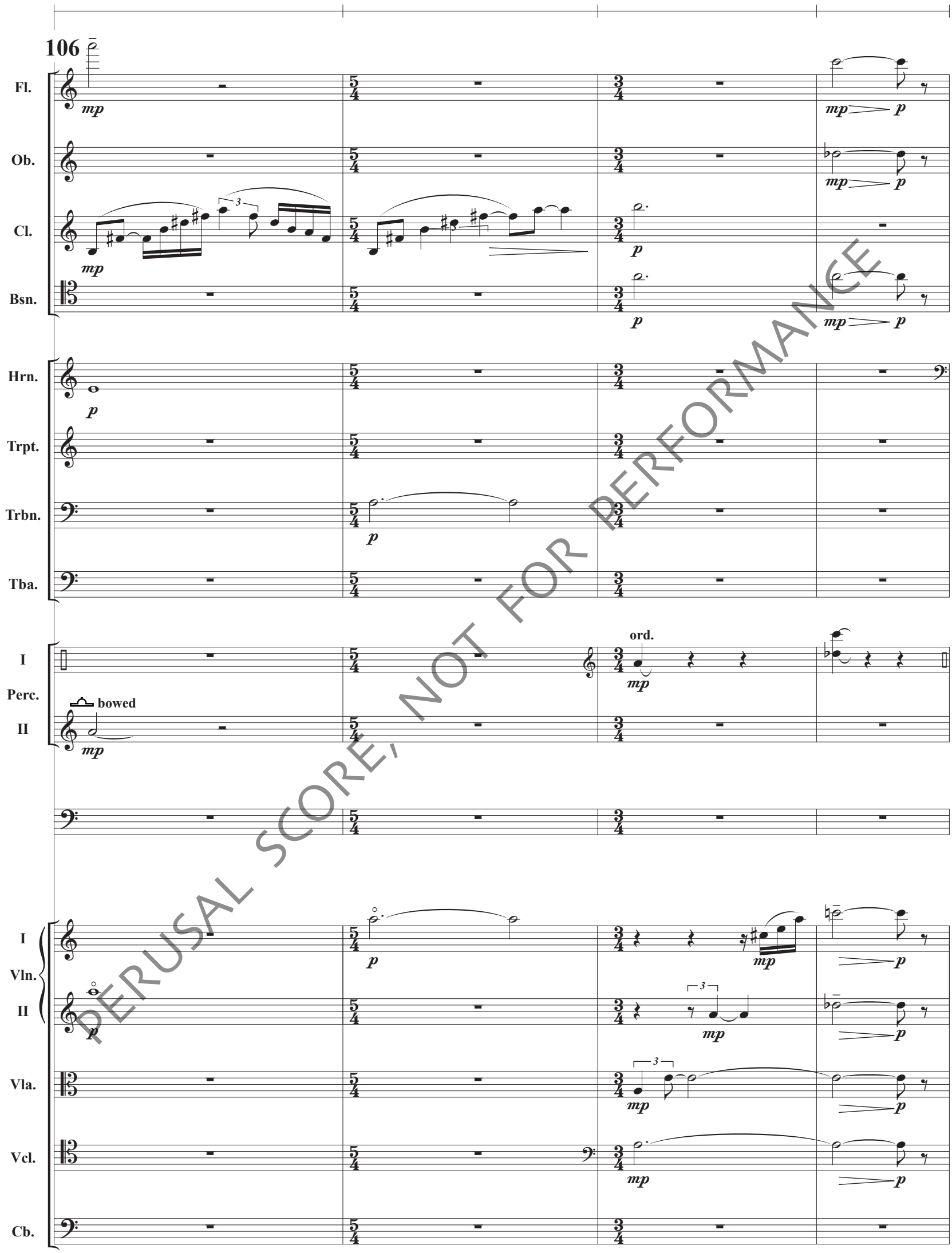

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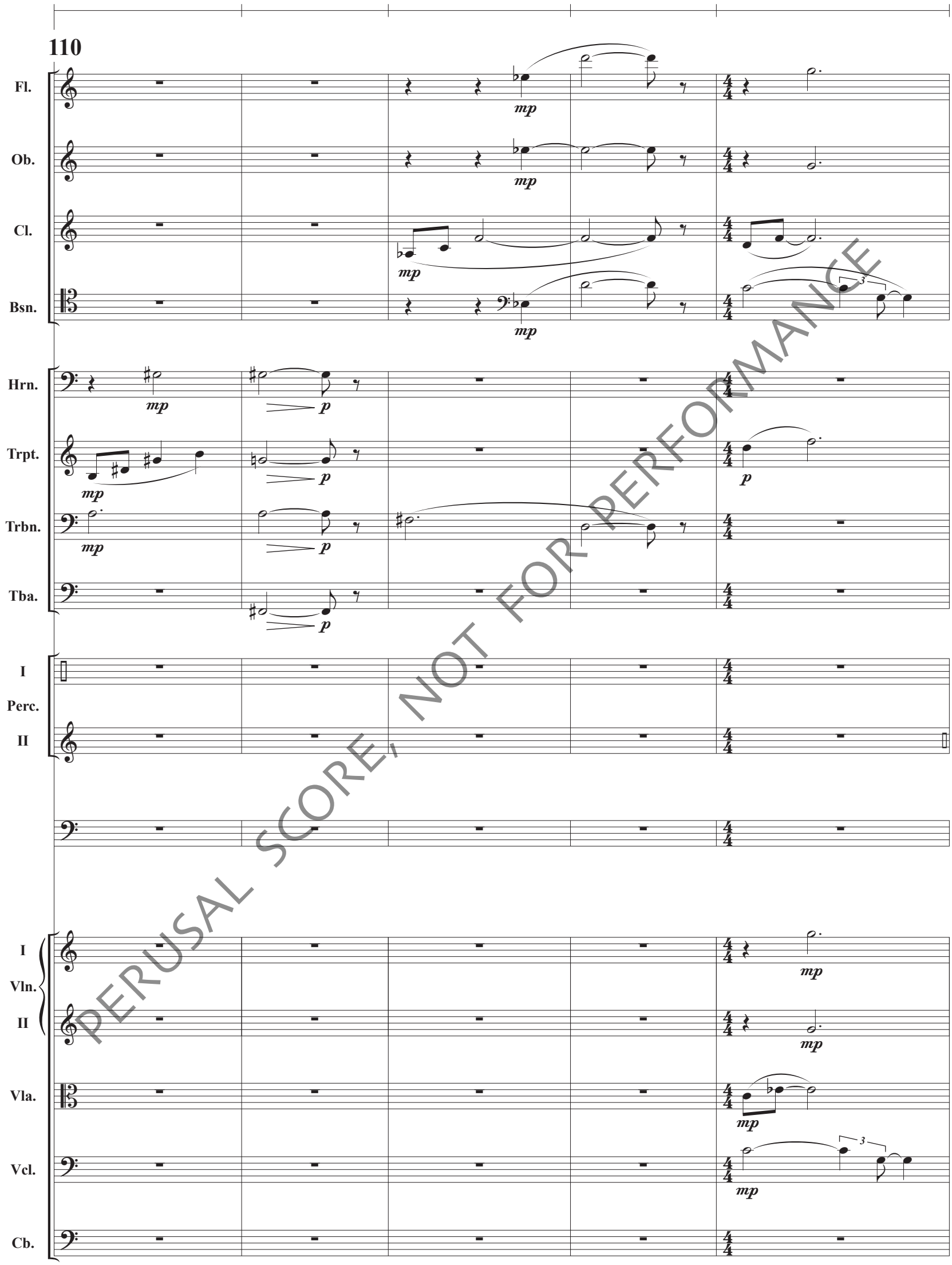

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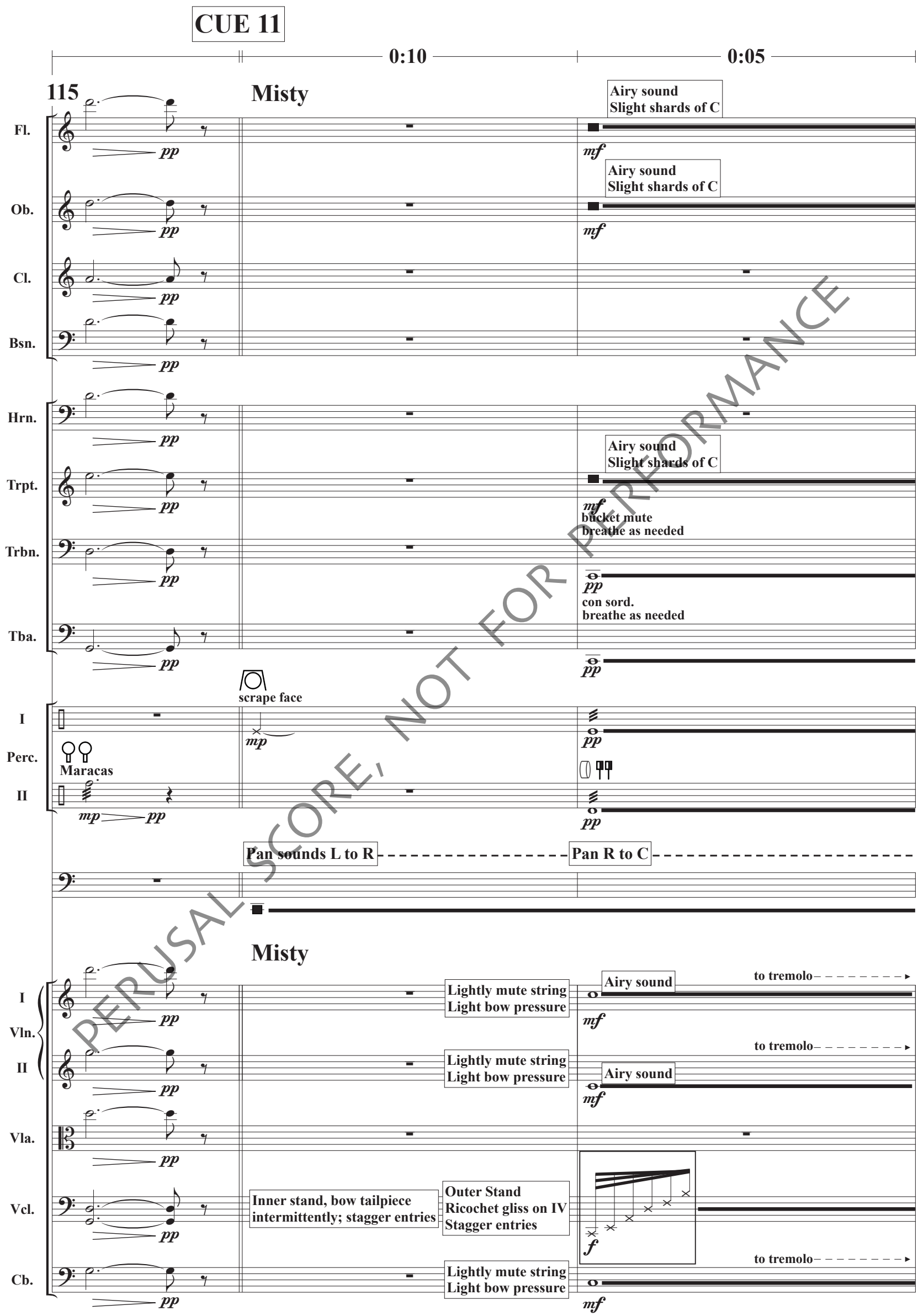

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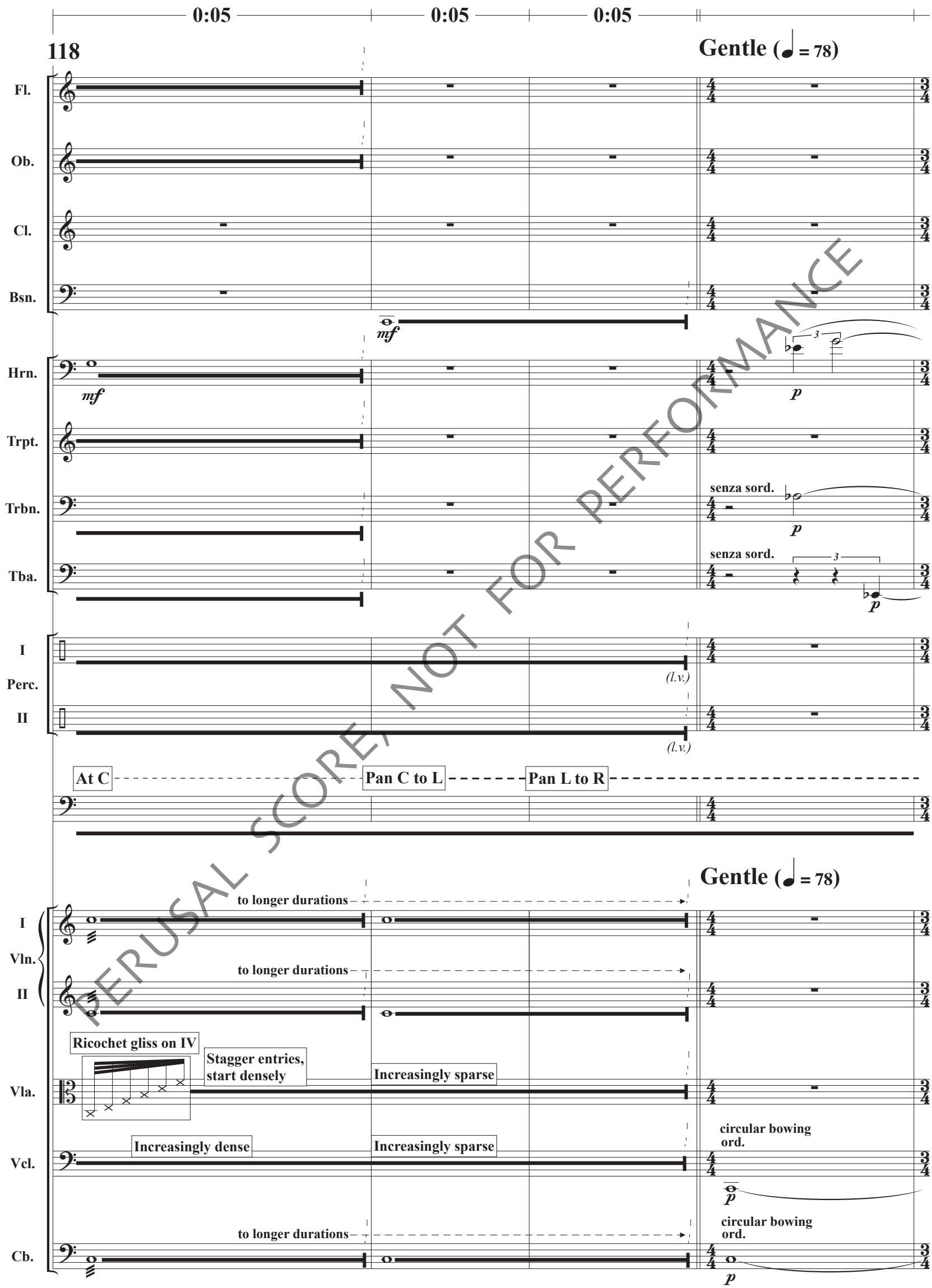

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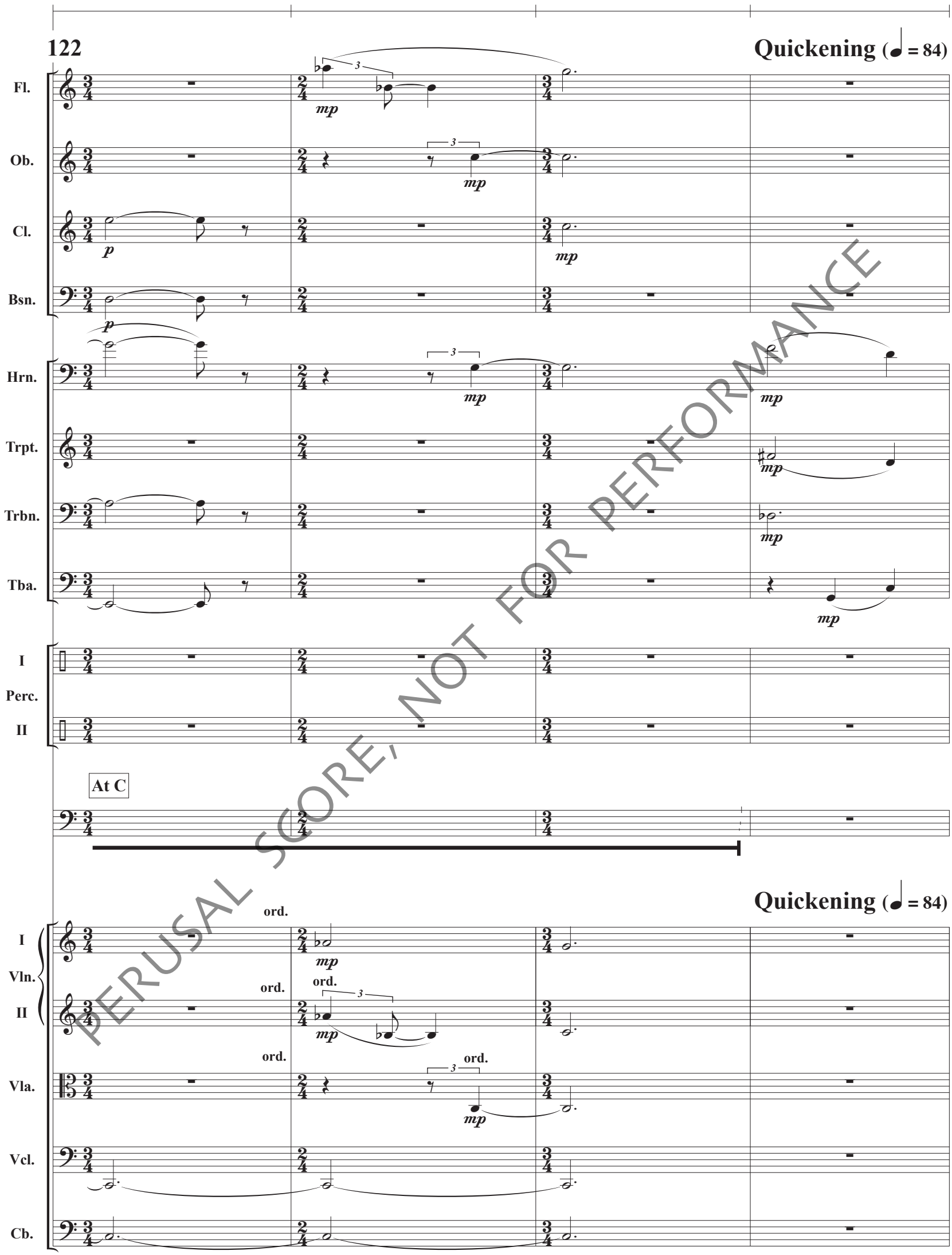

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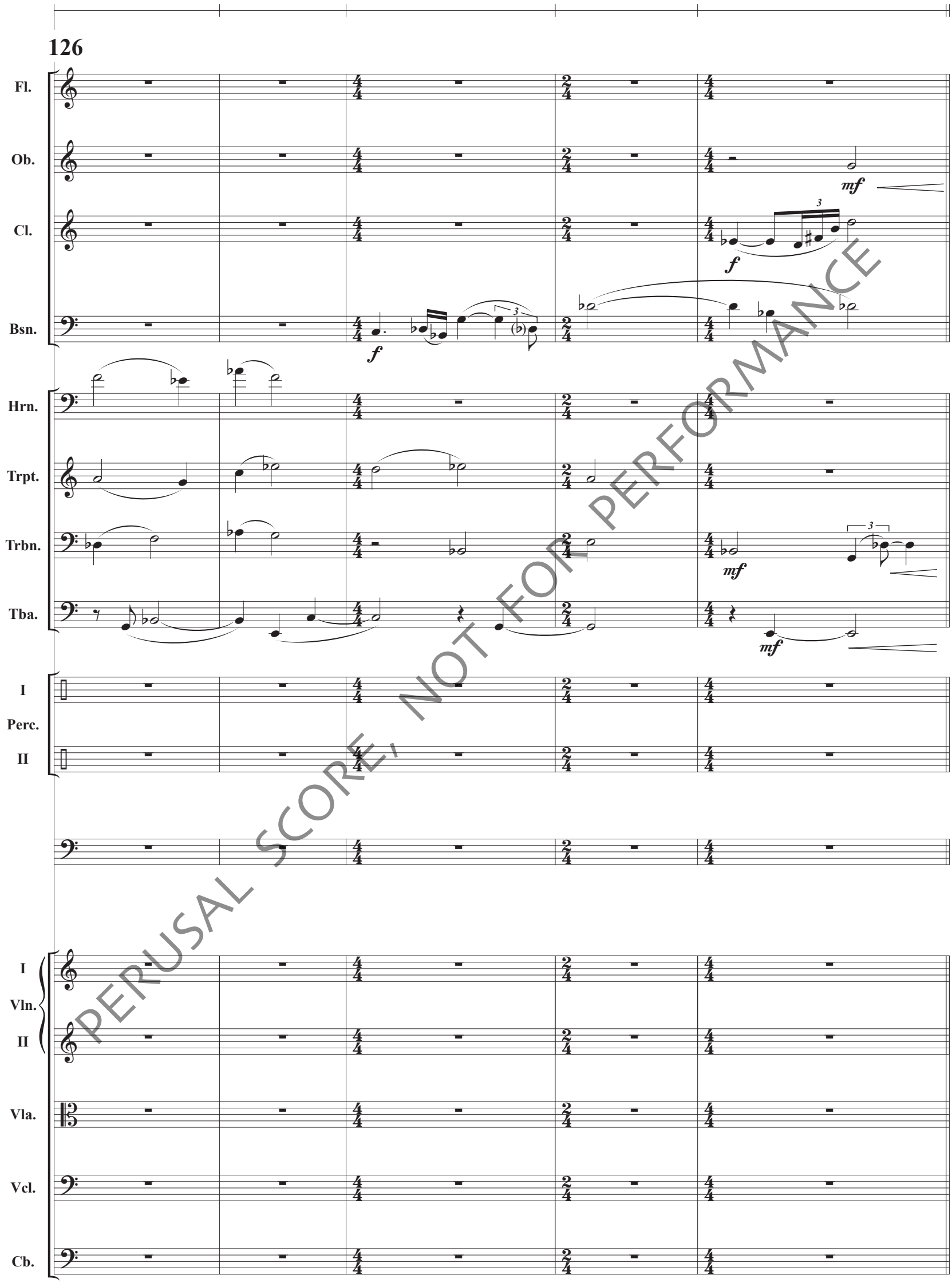

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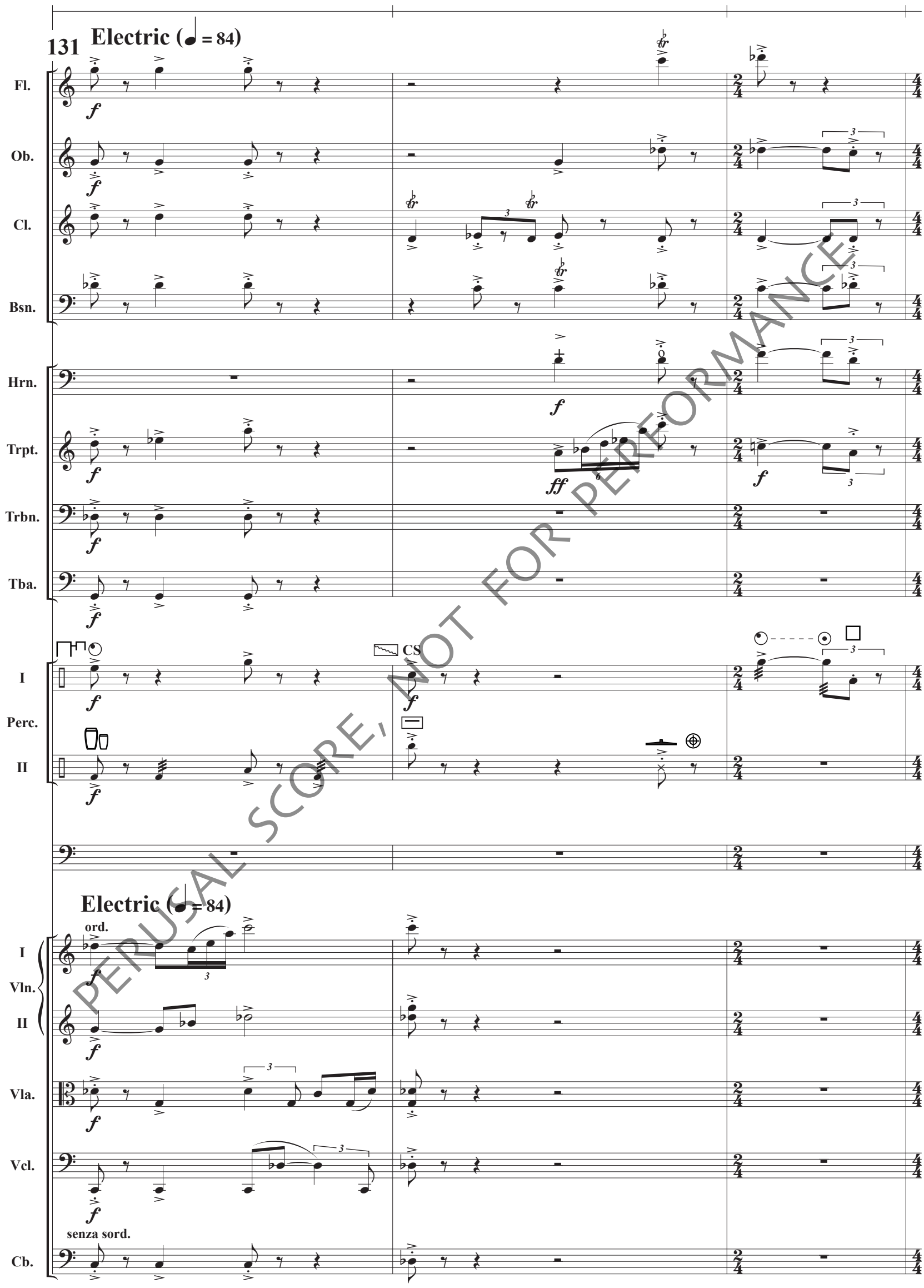

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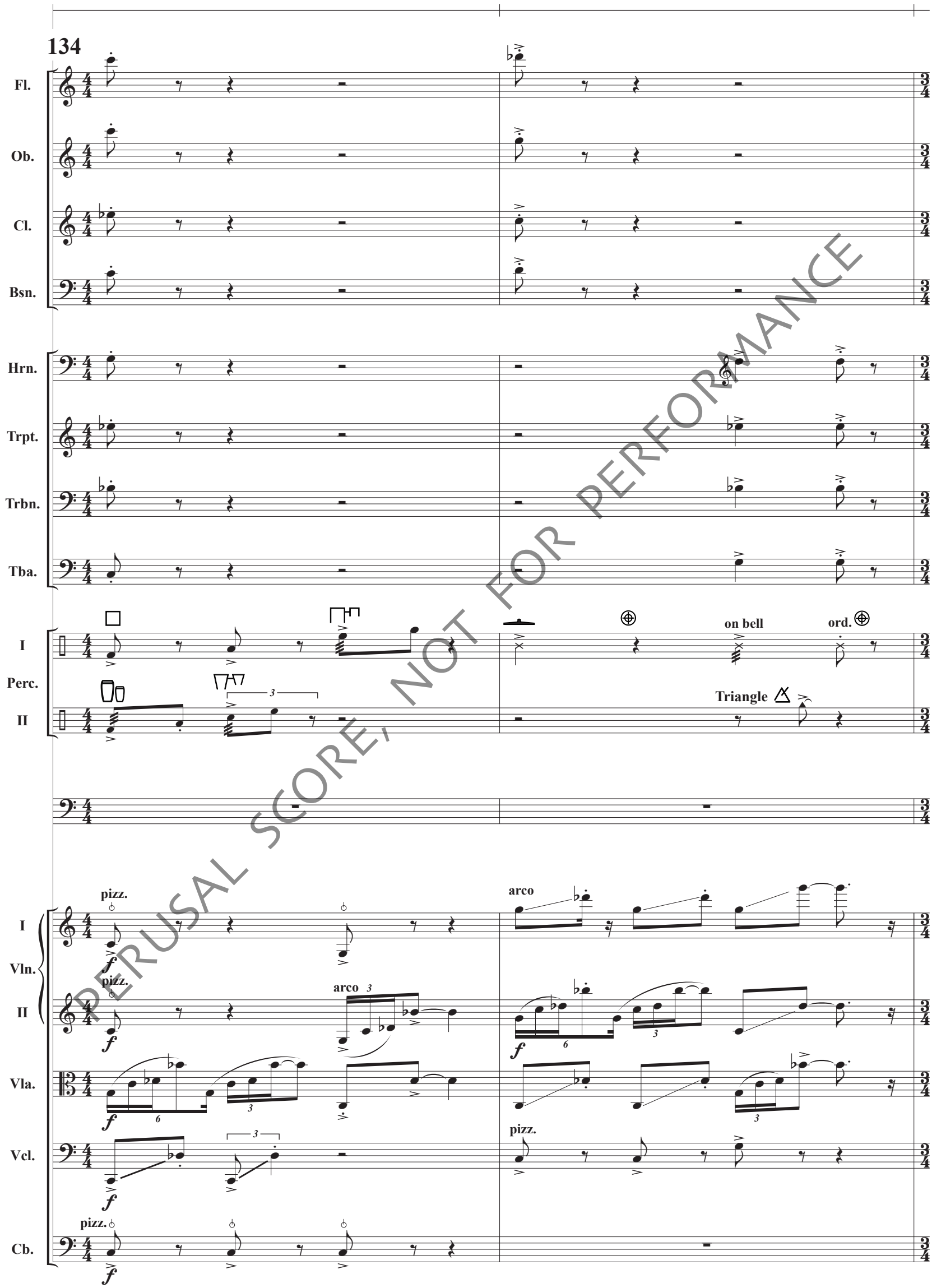

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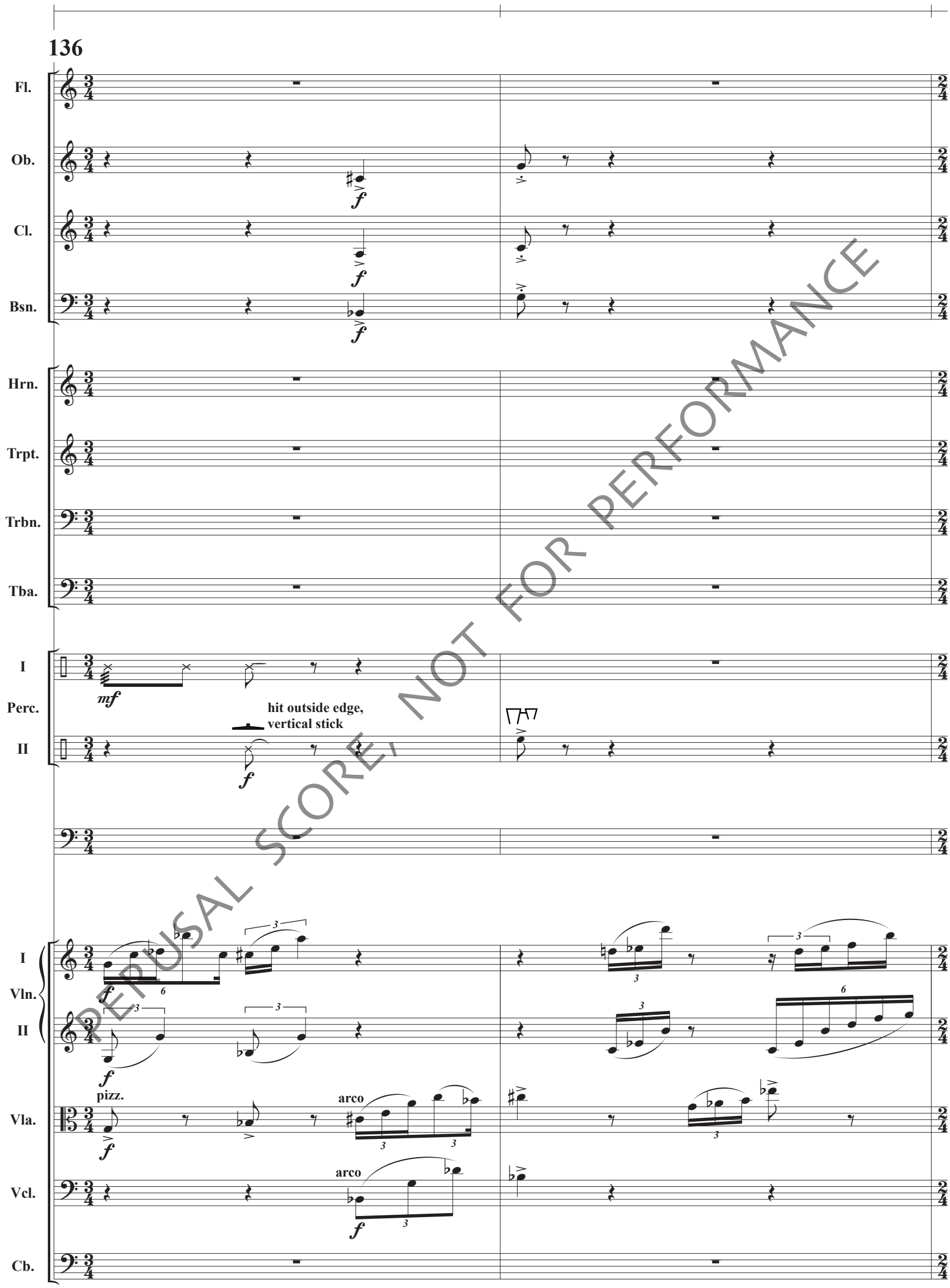

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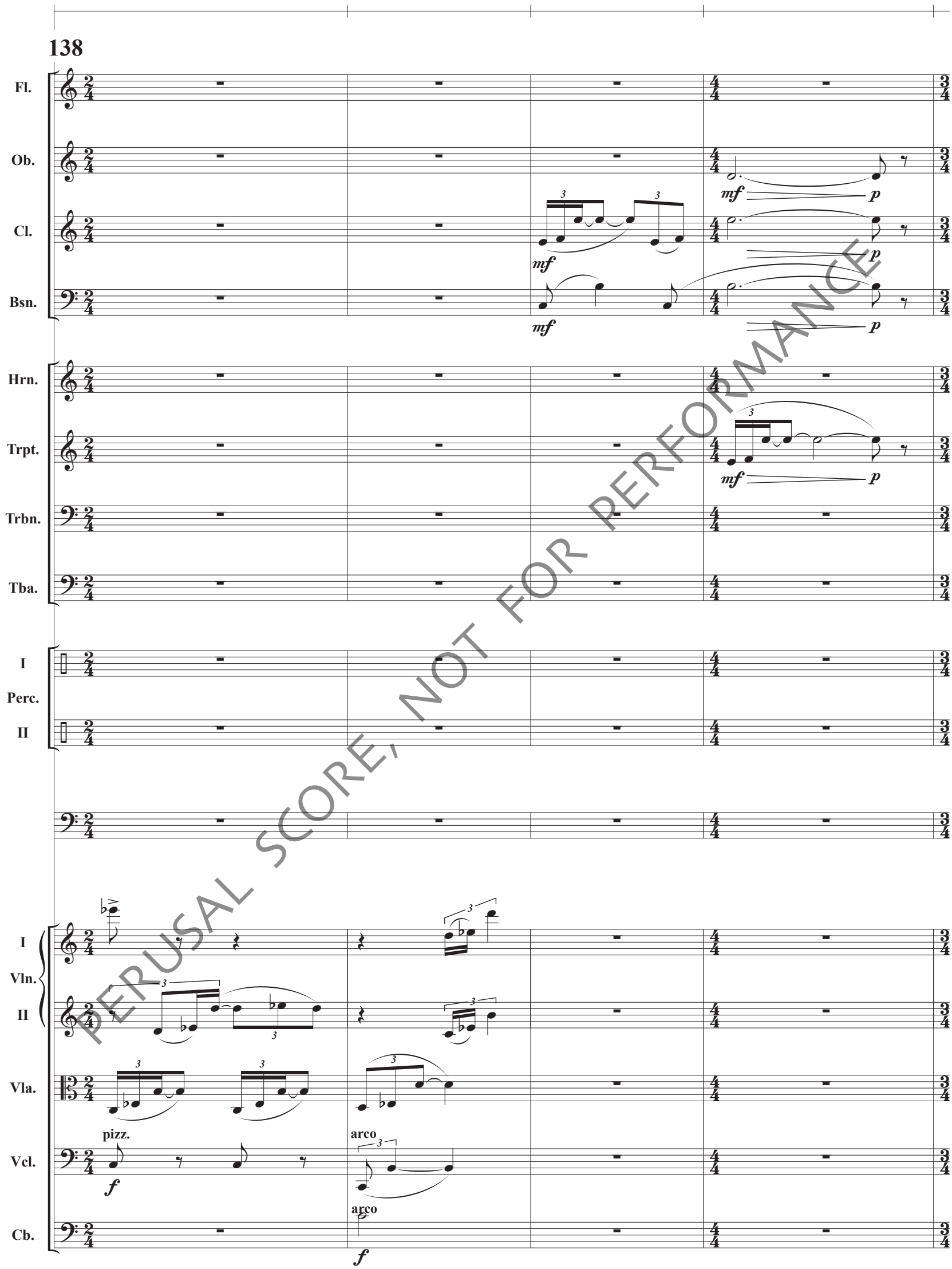

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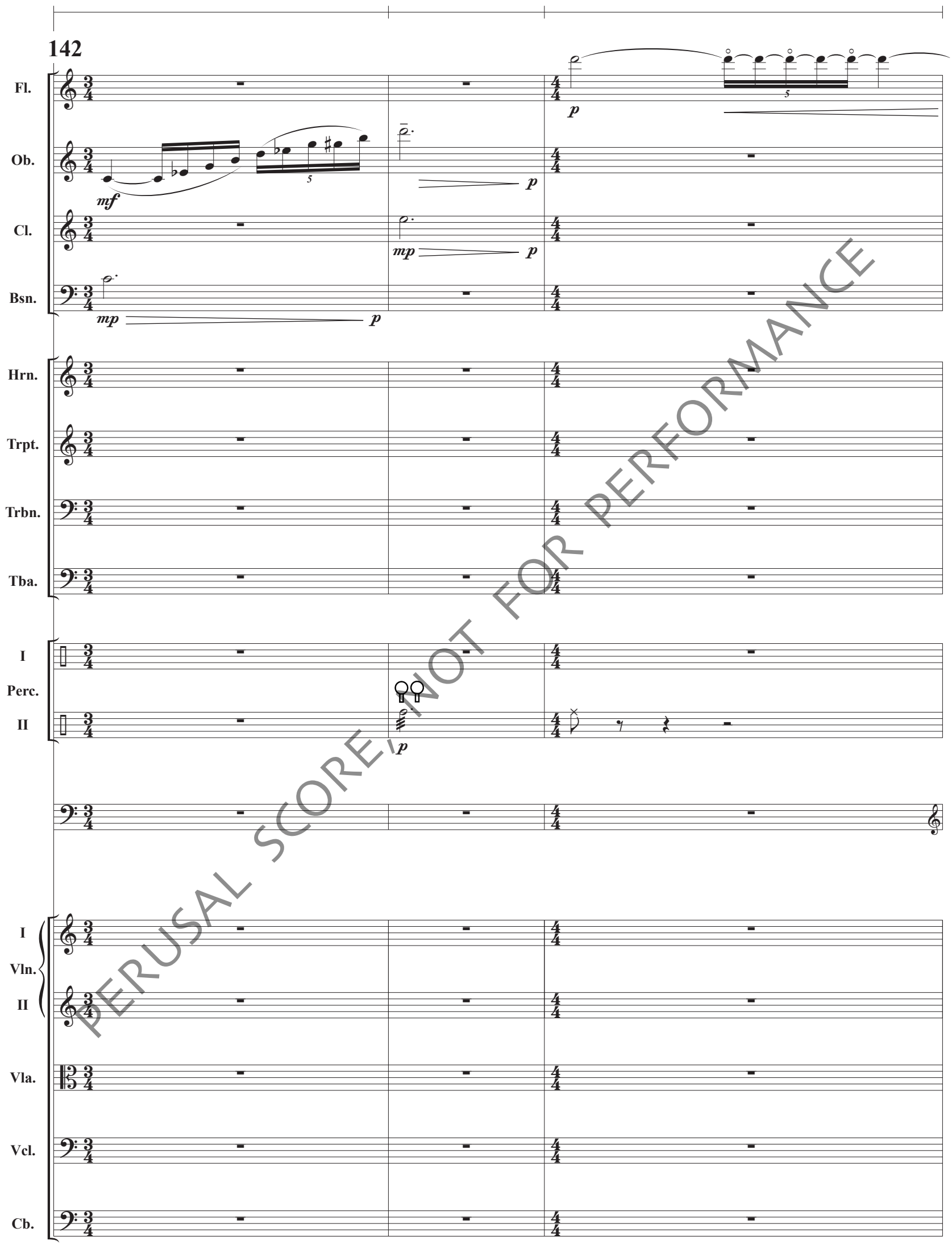

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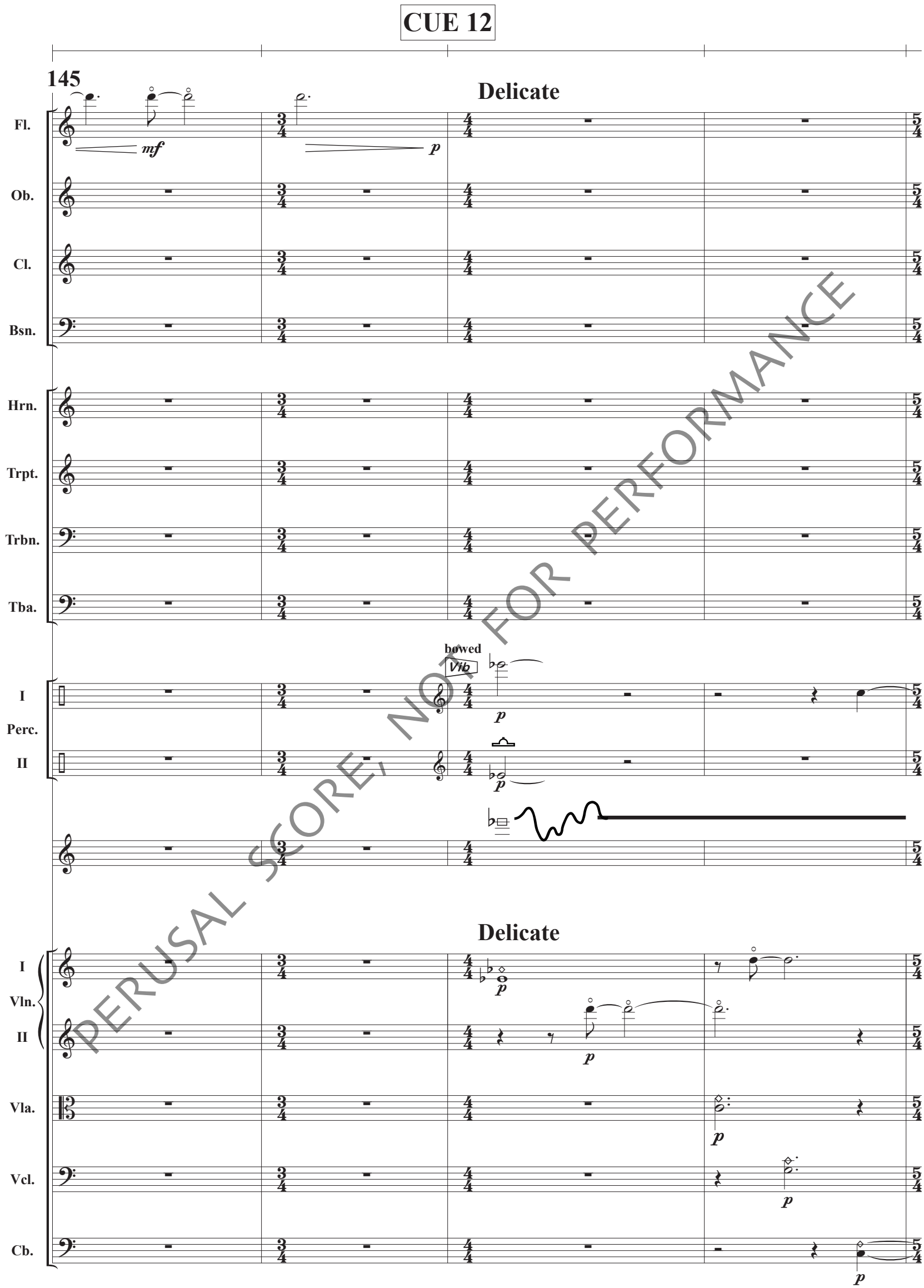
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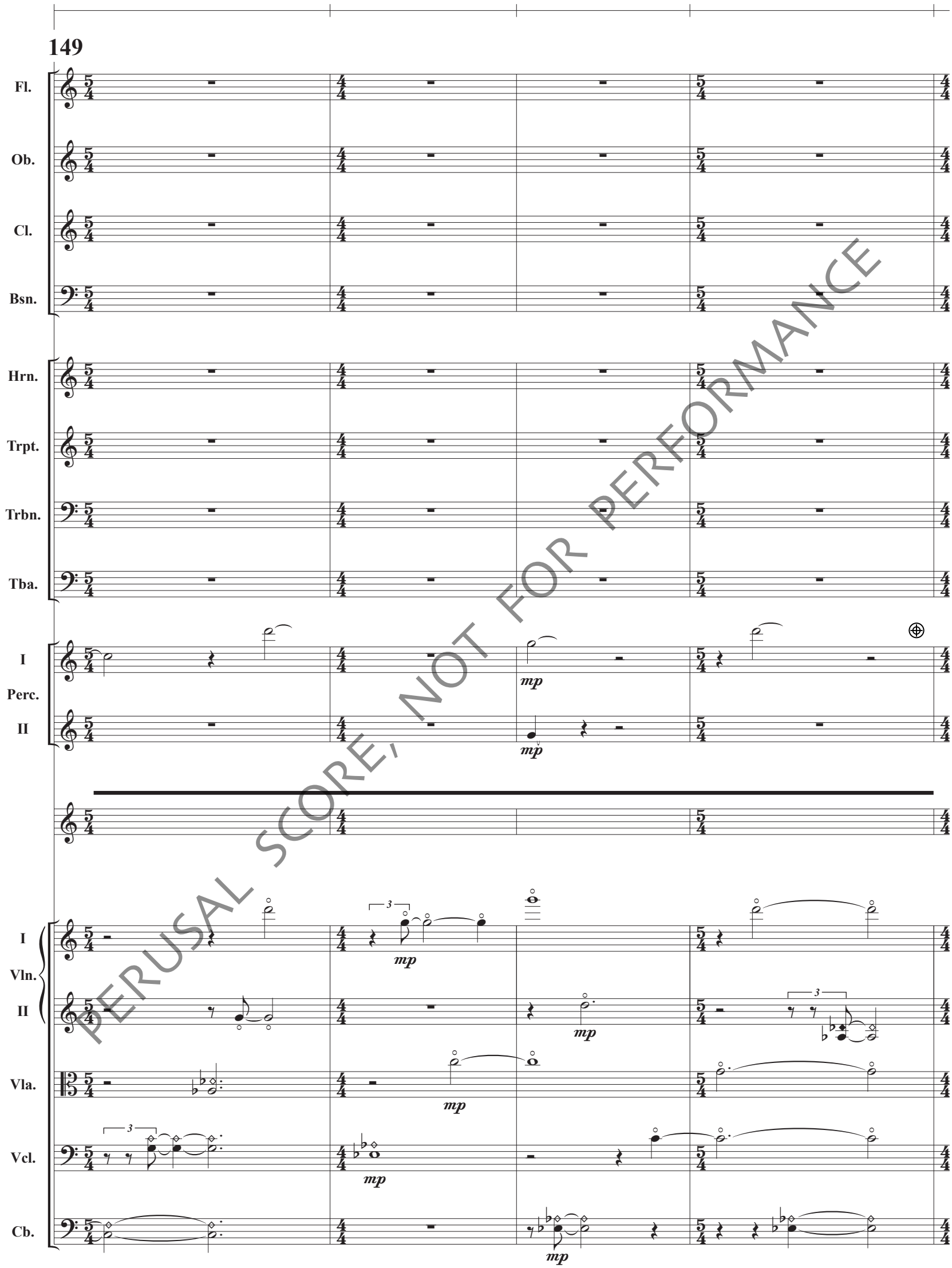
Cb.
PERUSAL SCORE, NOT FOR PERFORMANCE



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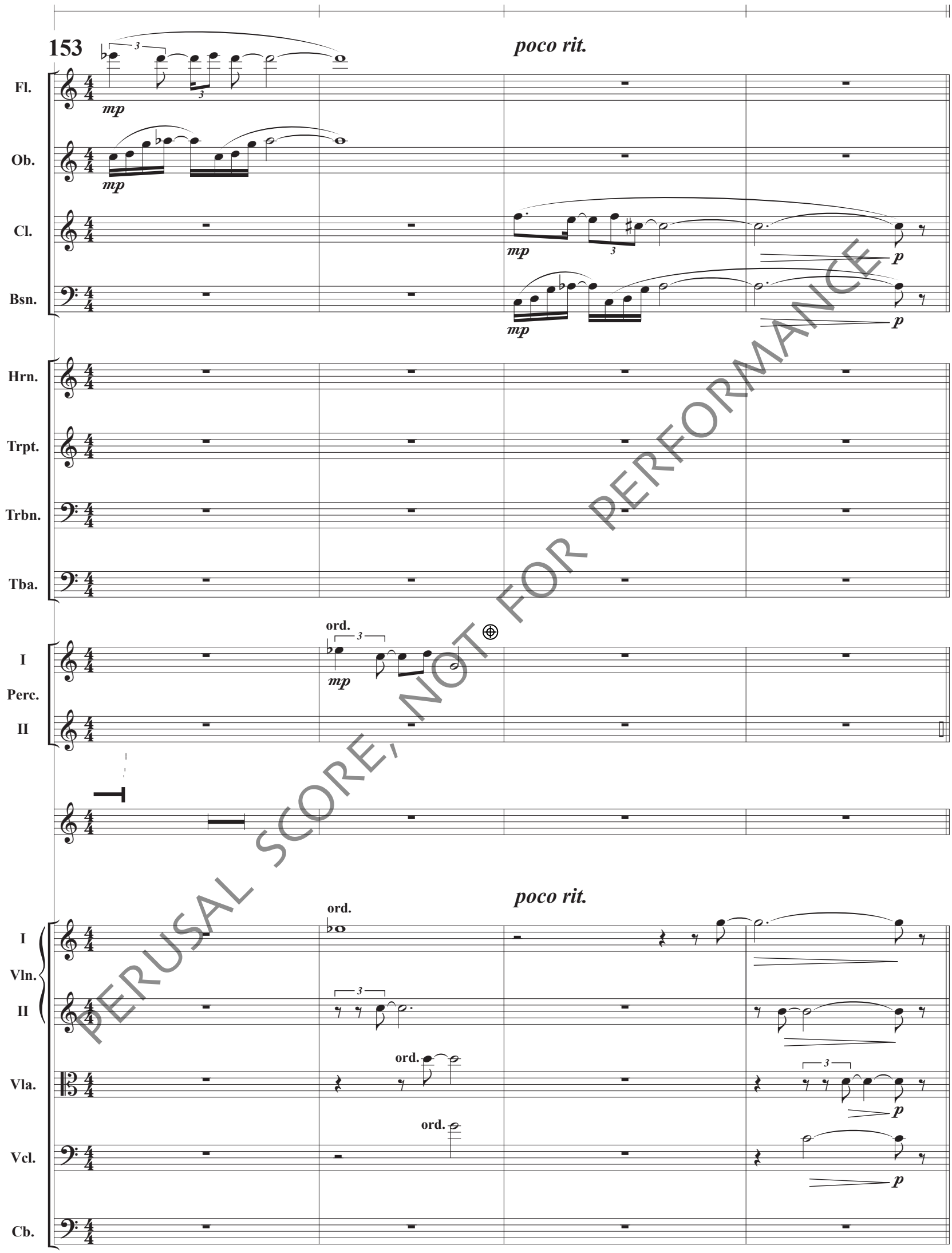

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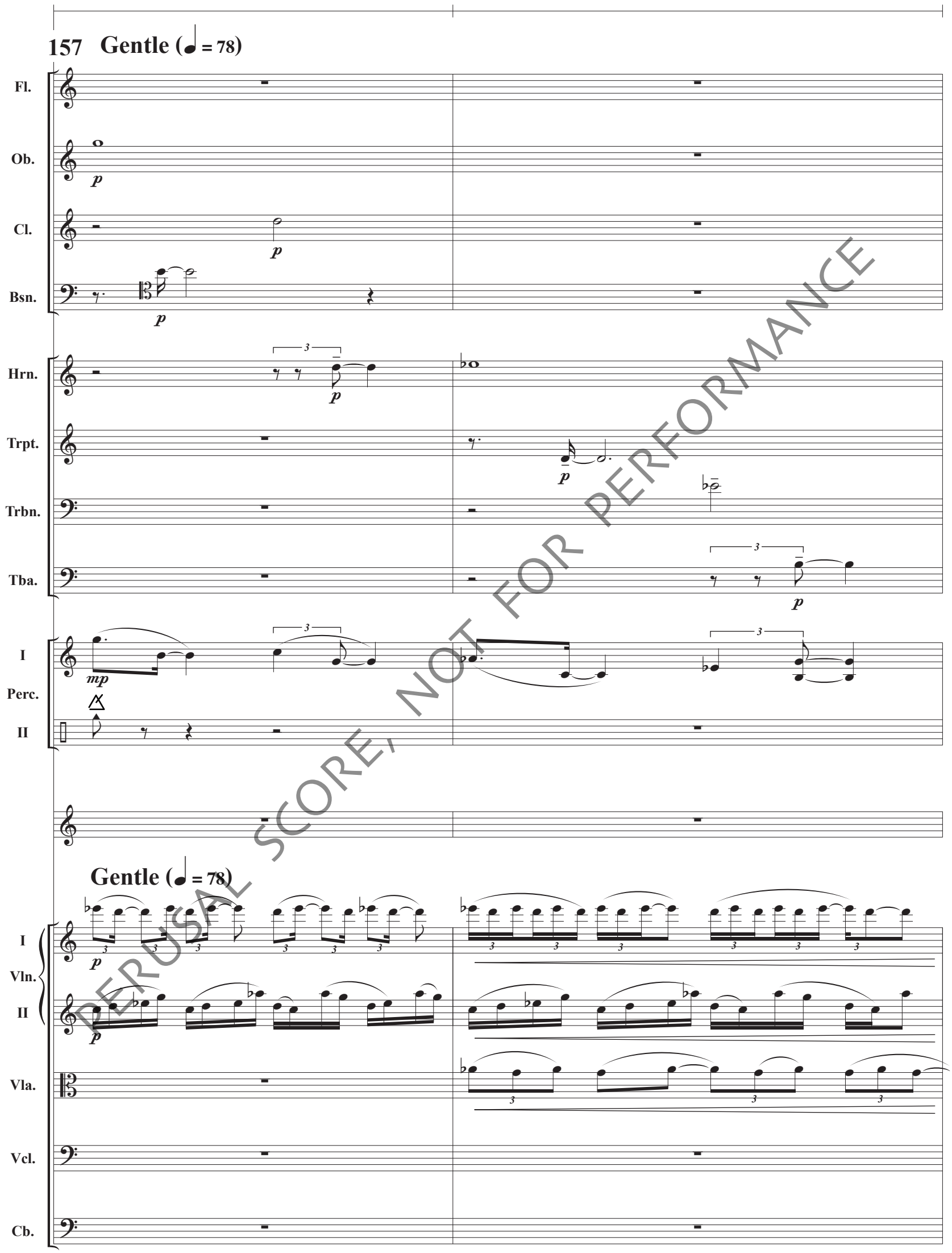

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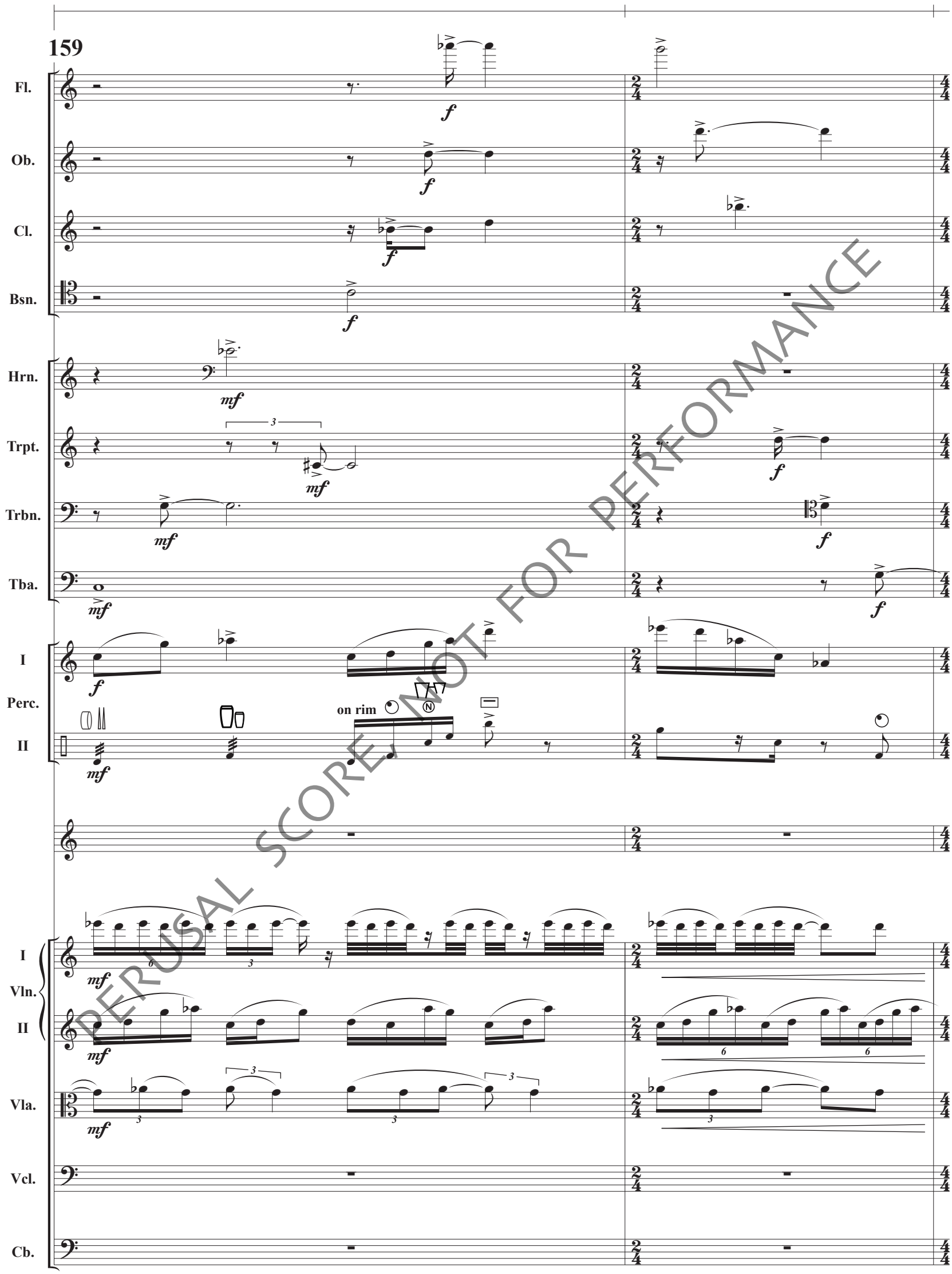

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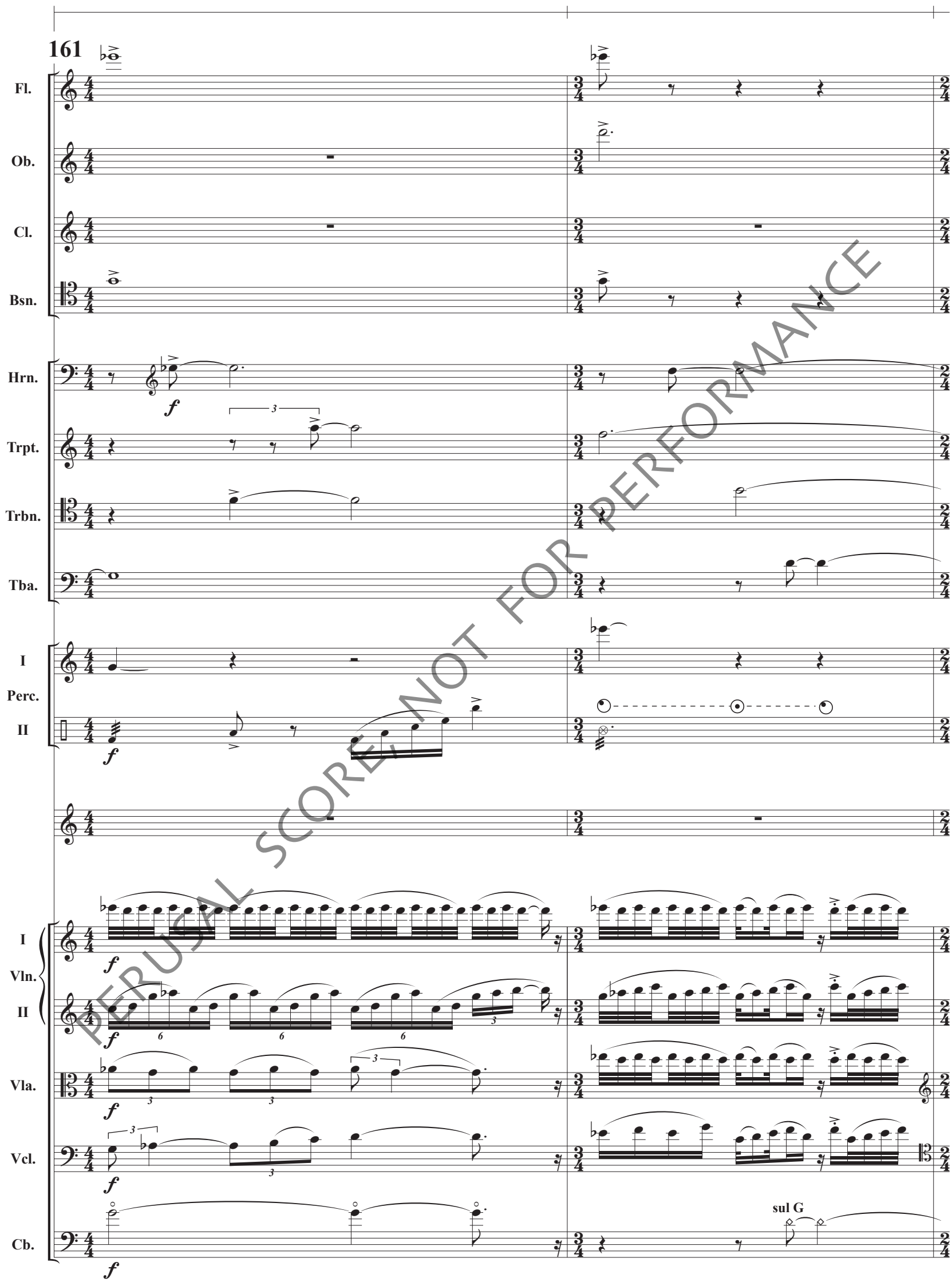
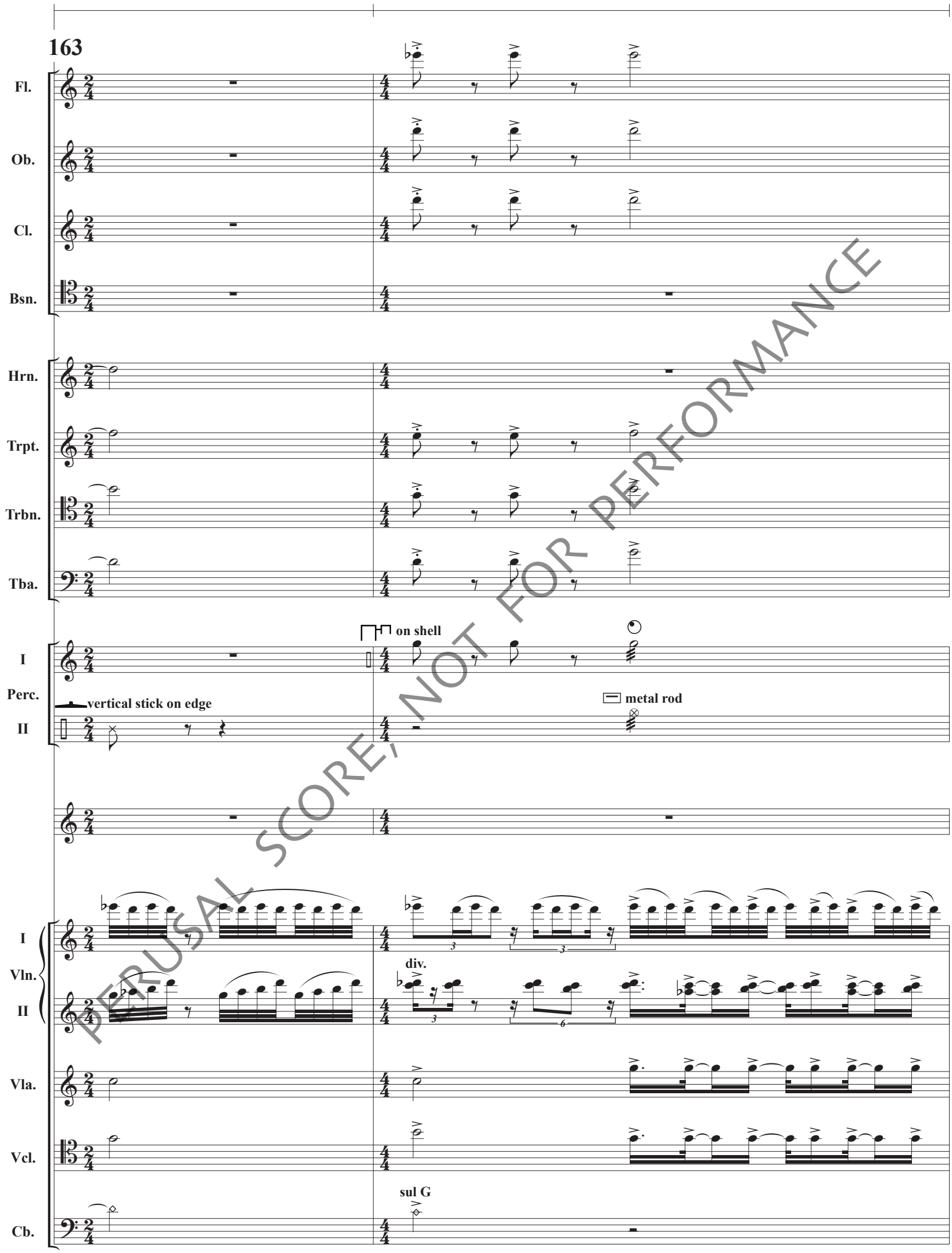


PERUSAL SCORE NOT FOR PERFORMANCE



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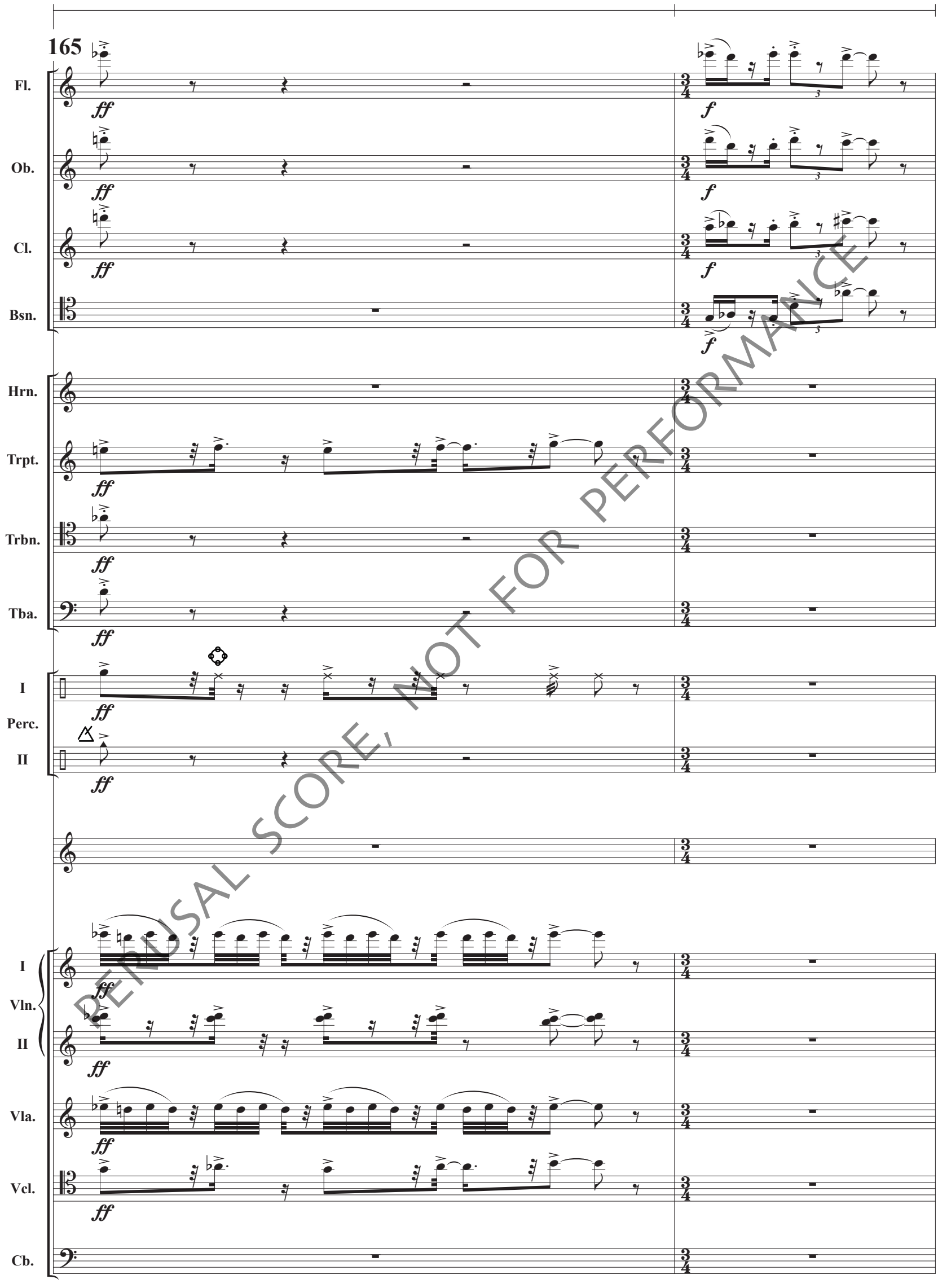
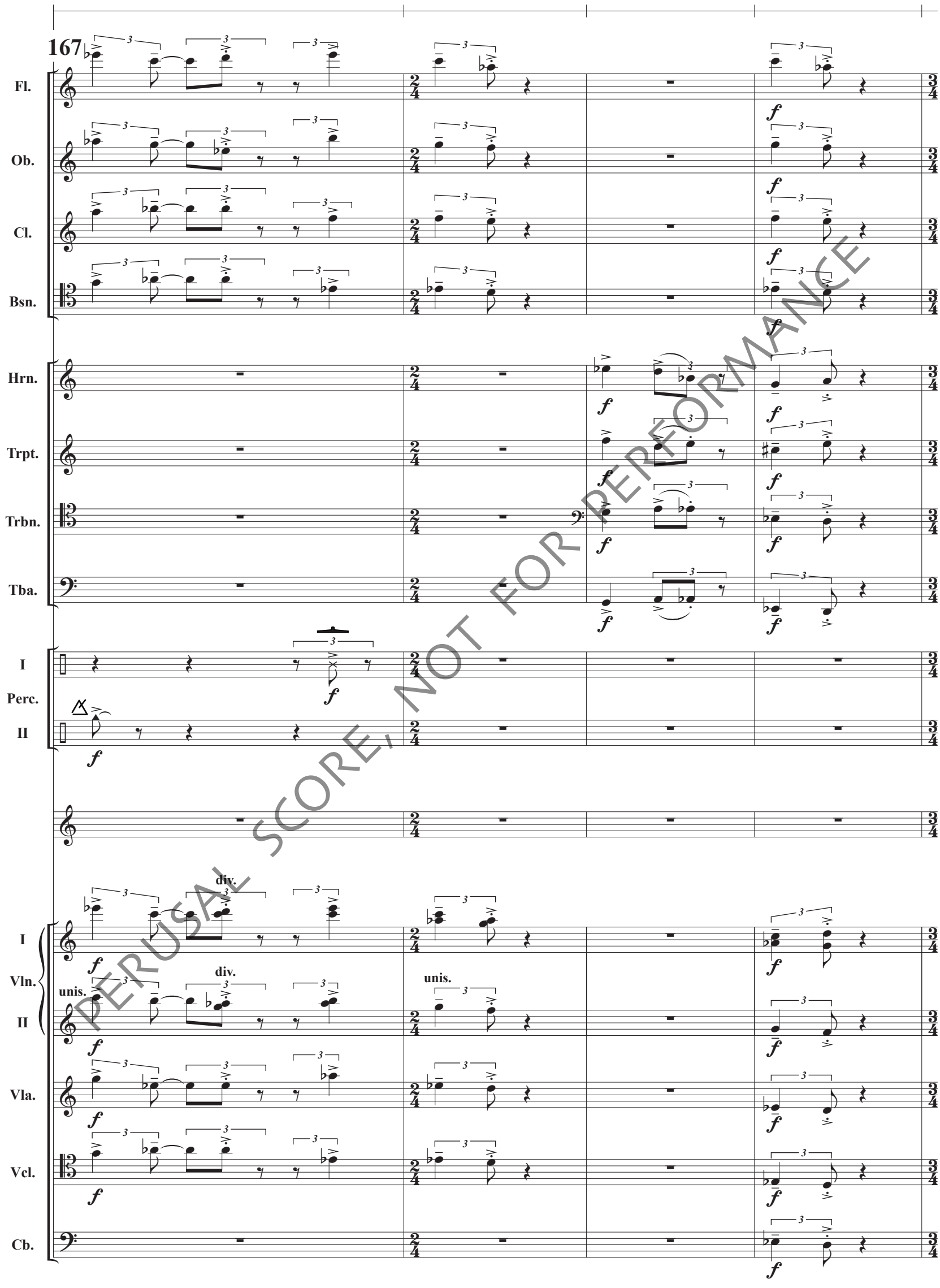


REHEARSAL SCORE, NOT FOR PERFORMANCE



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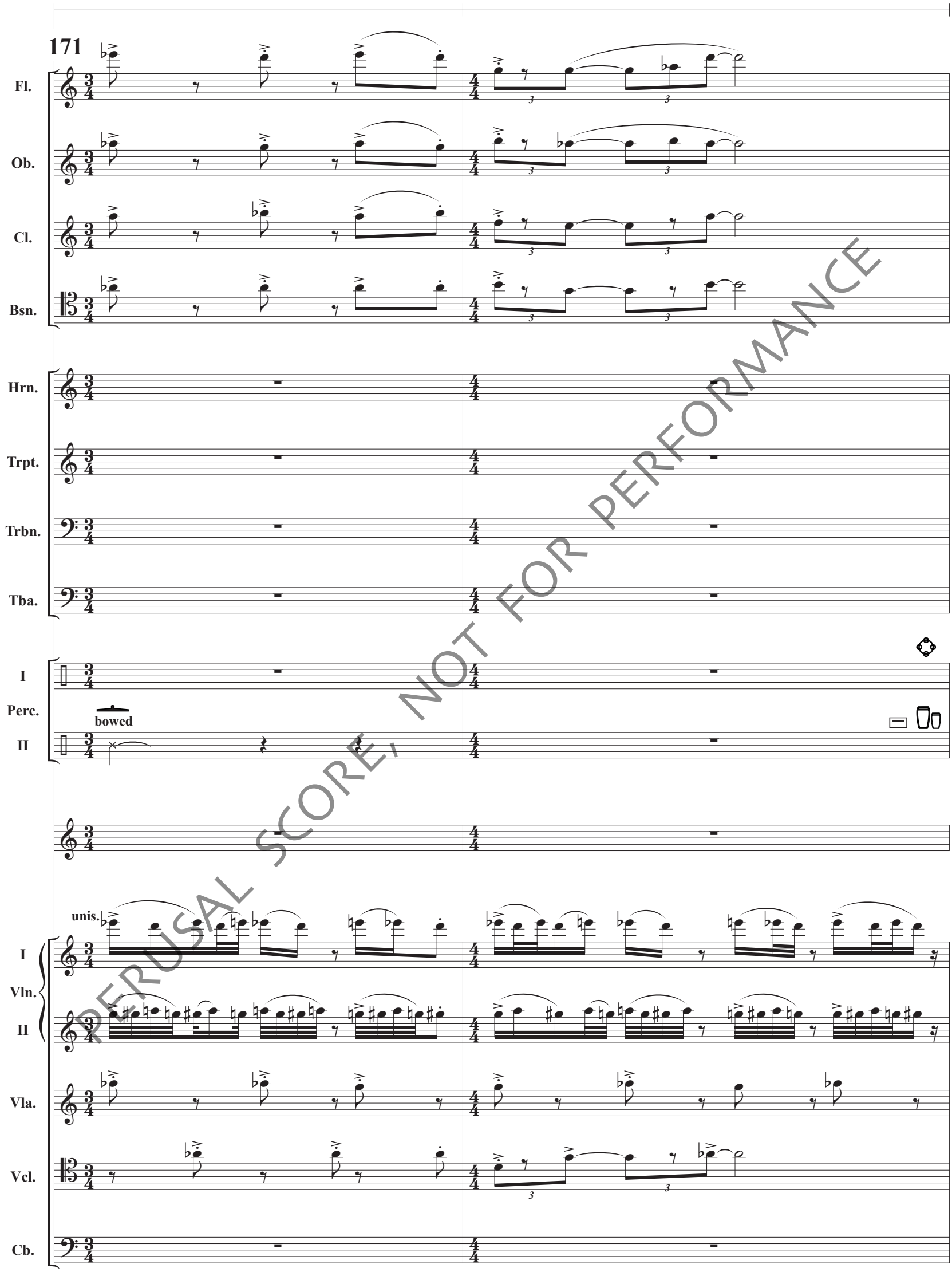
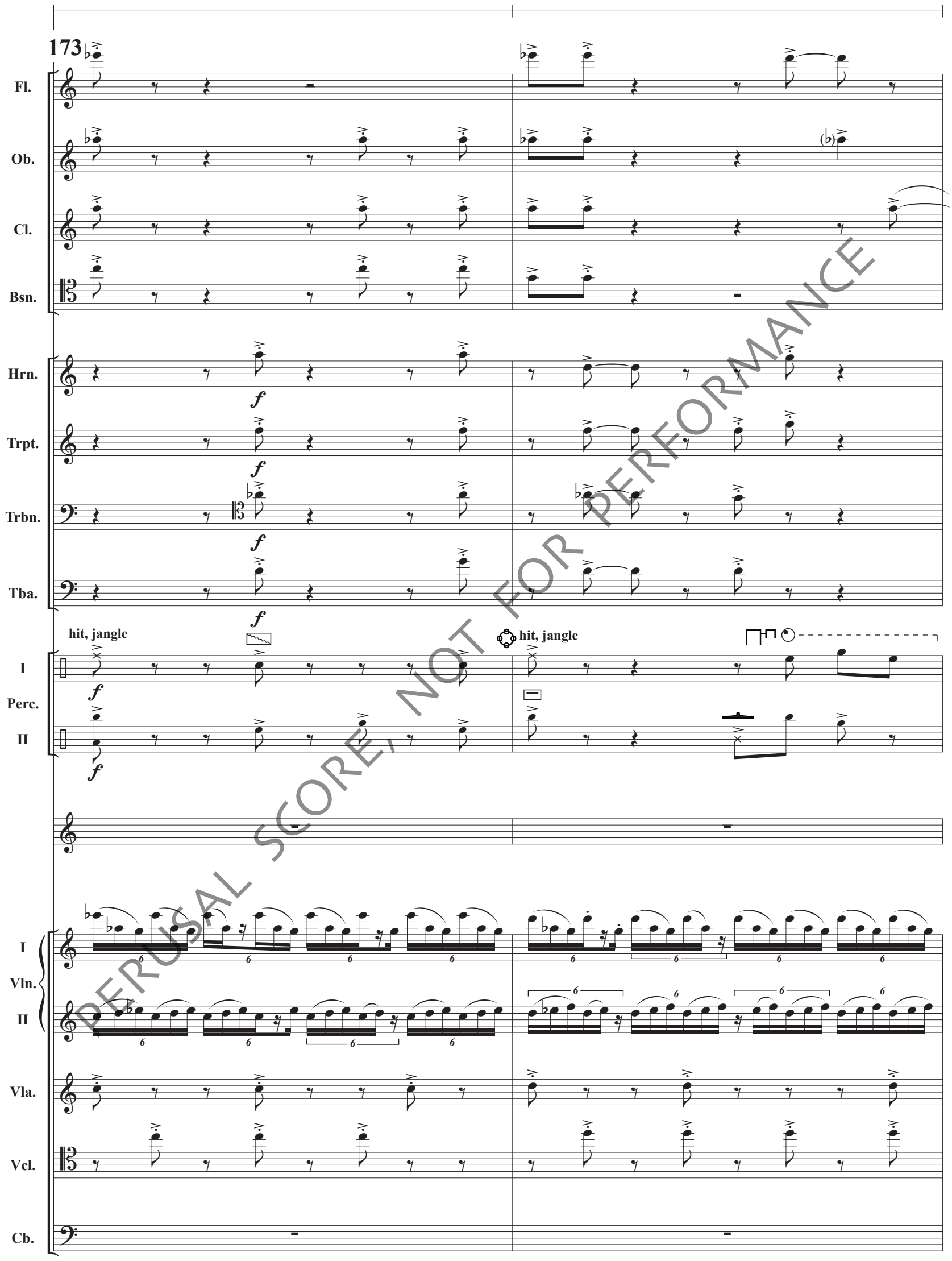
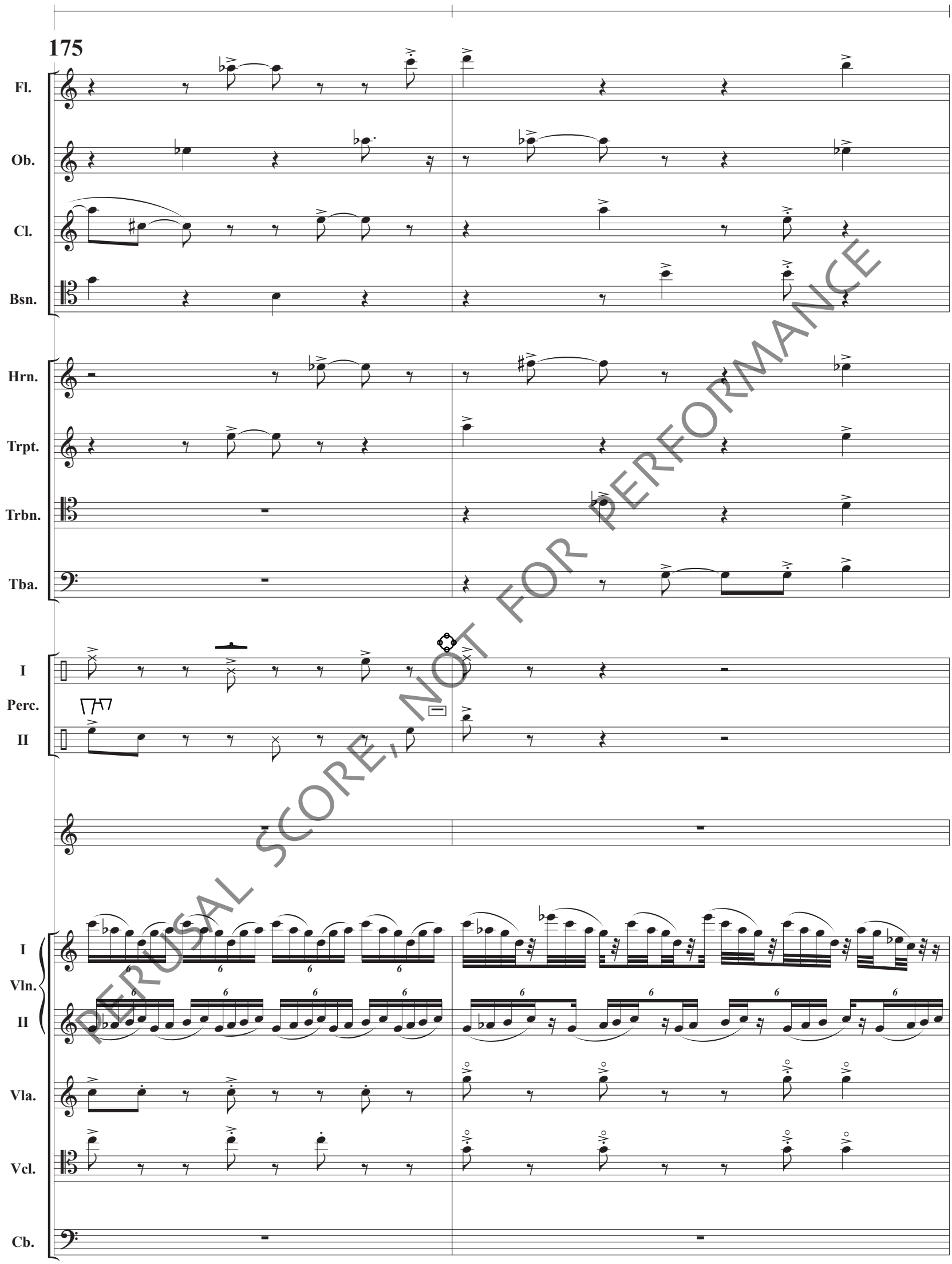


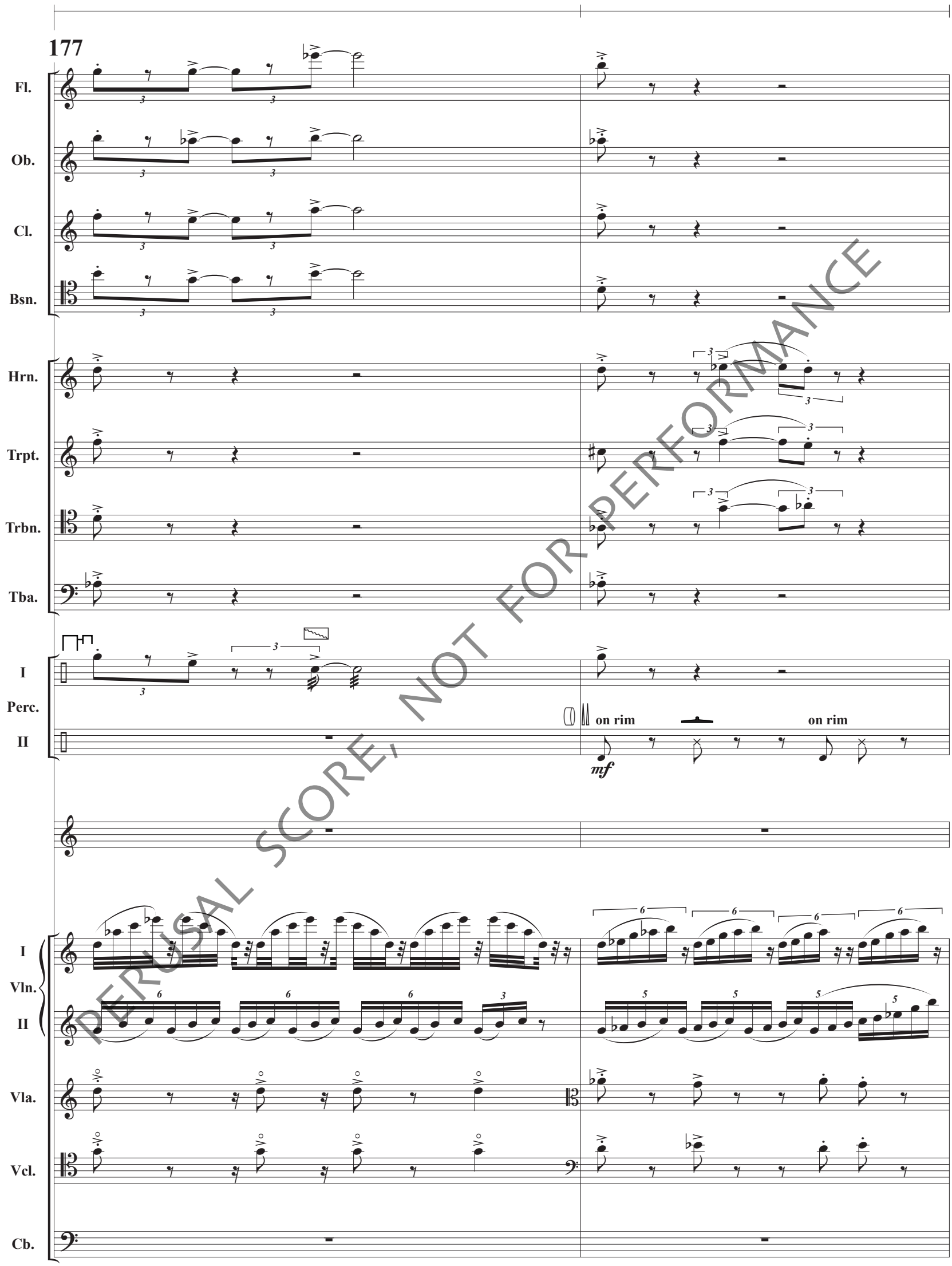
PERUSAL SCORE, NOT FOR PERFORMANCE



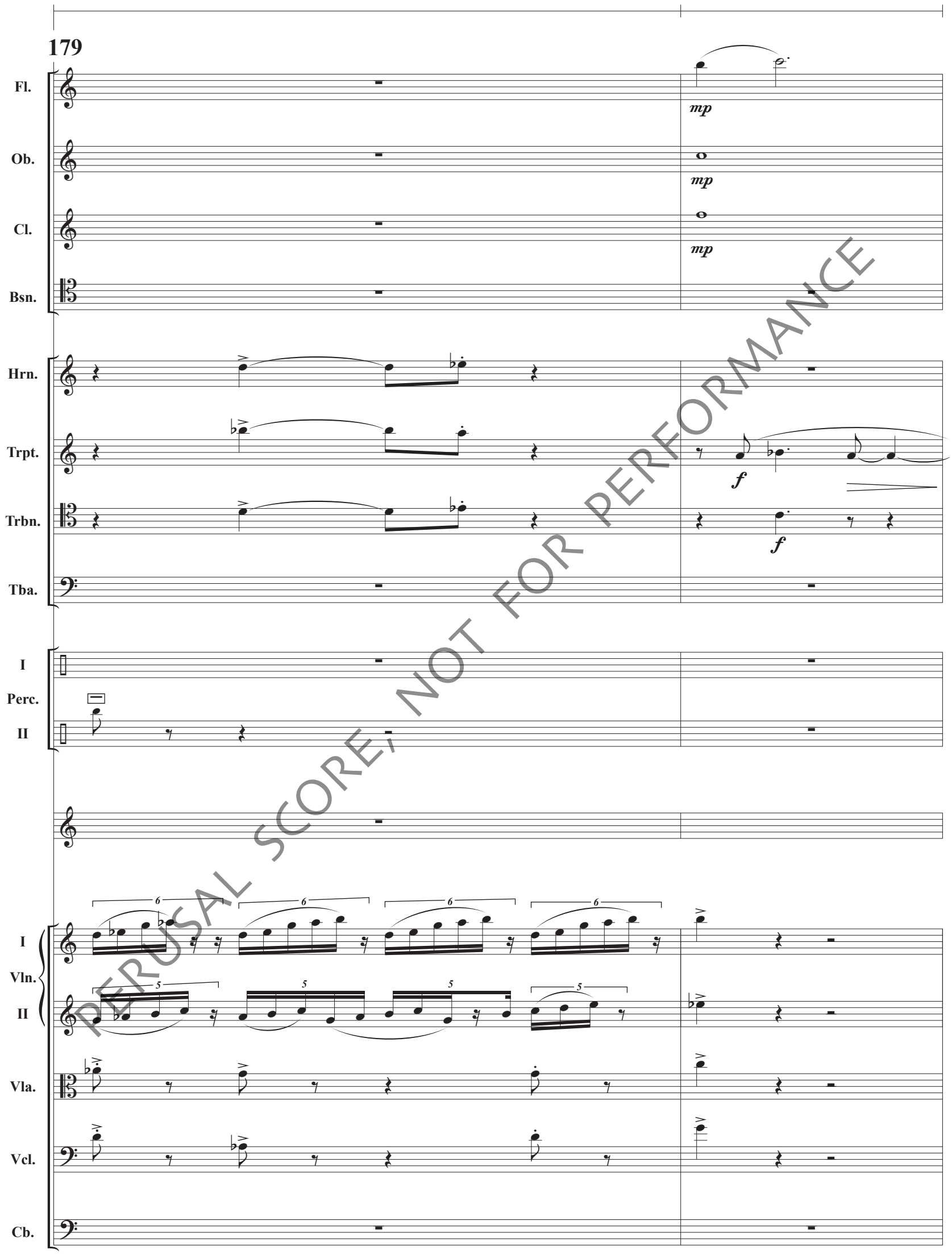
PERUSAL SCORE, NOT FOR PERFORMANCE



PERUSAL SCORE, NOT FOR PERFORMANCE



PERUSAL SCORE, NOT FOR PERFORMANCE



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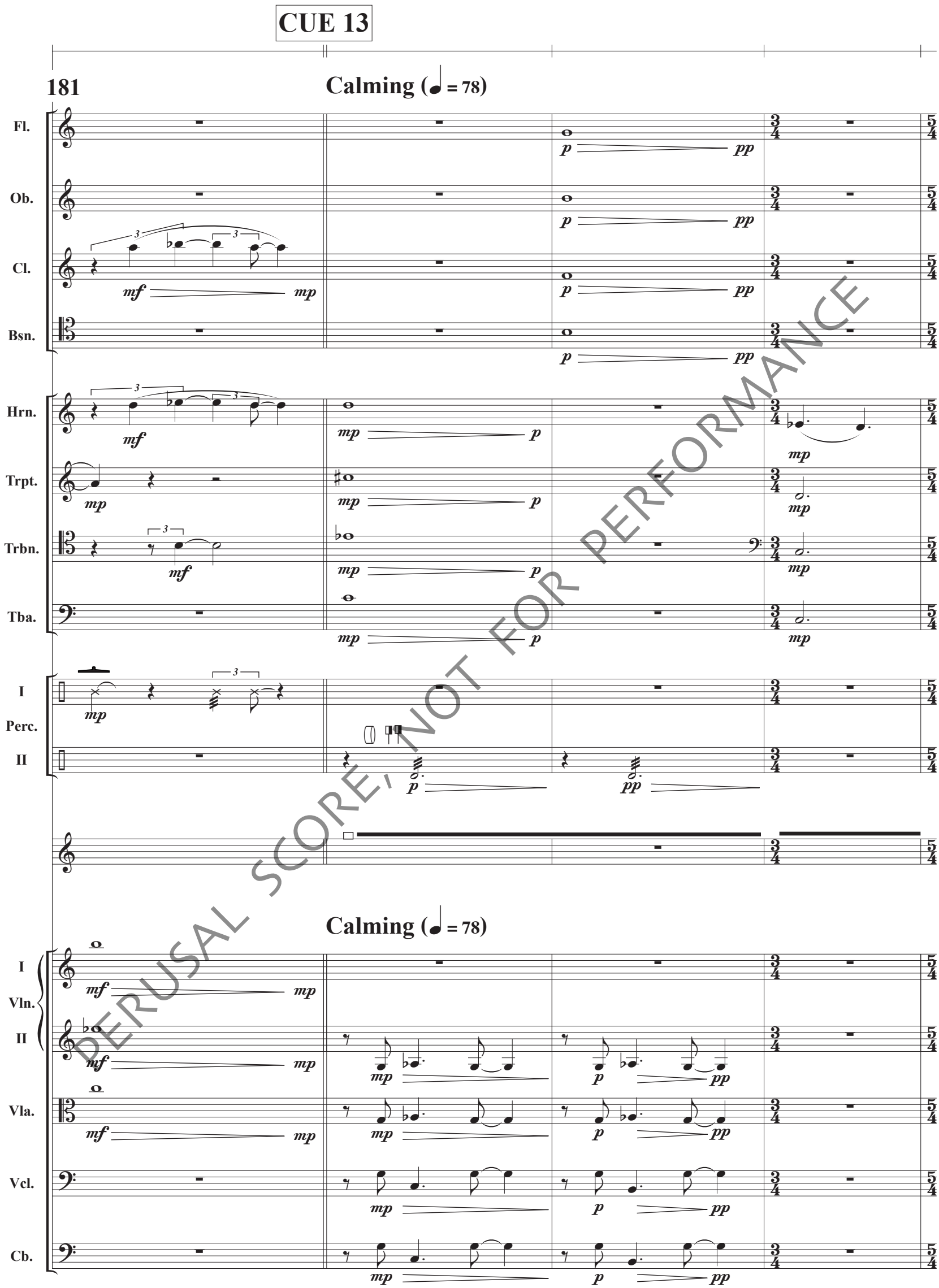
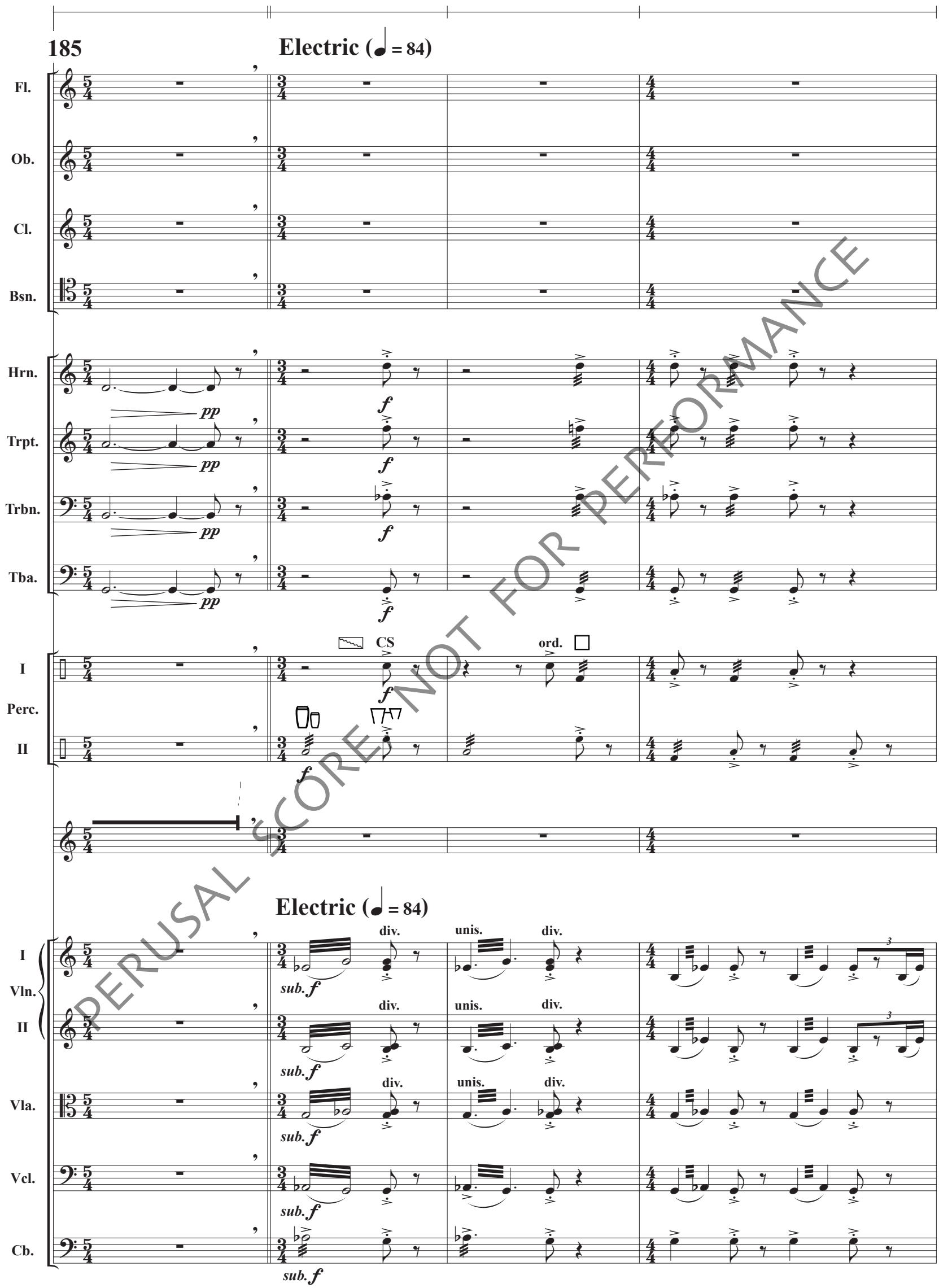
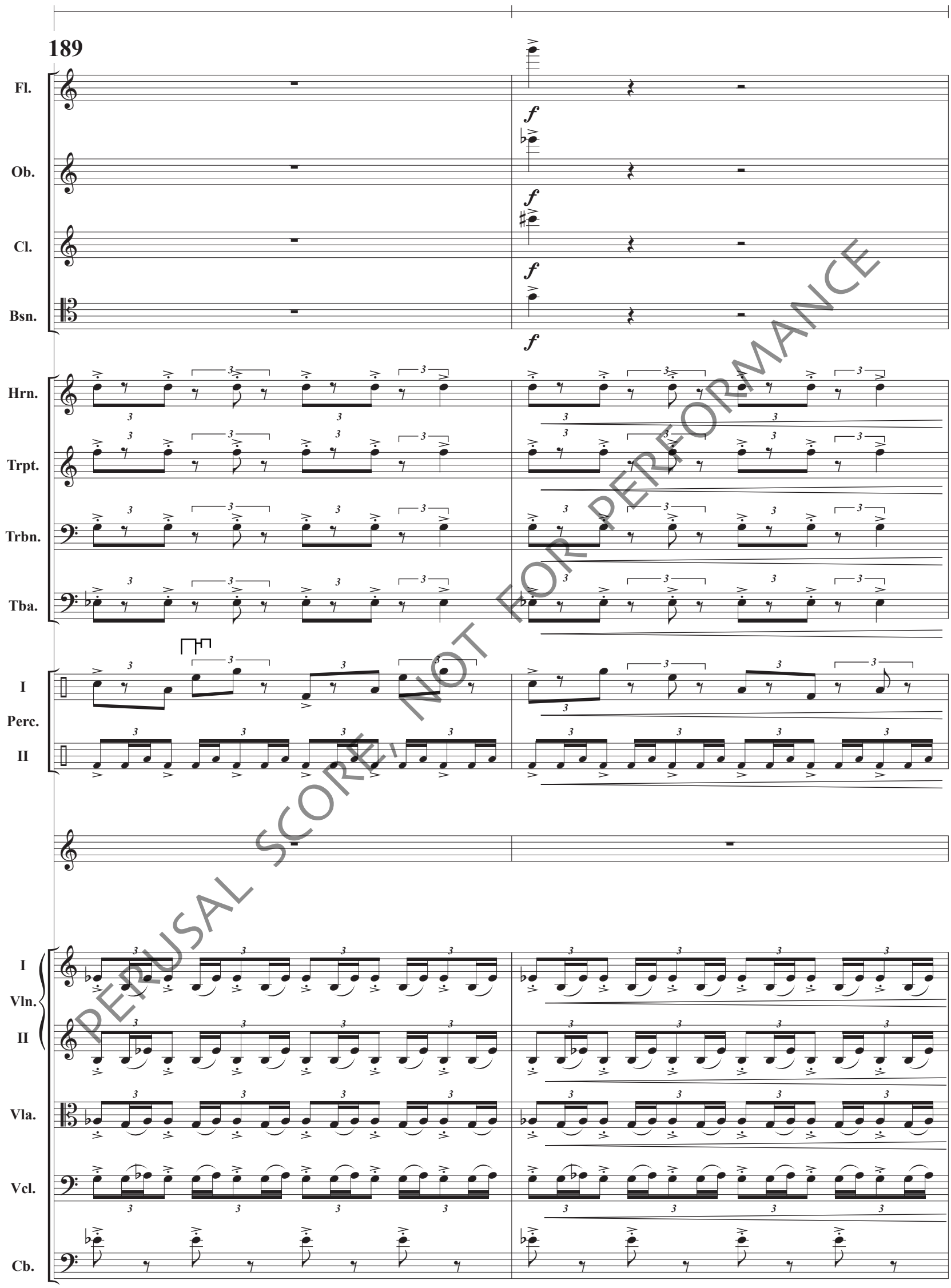
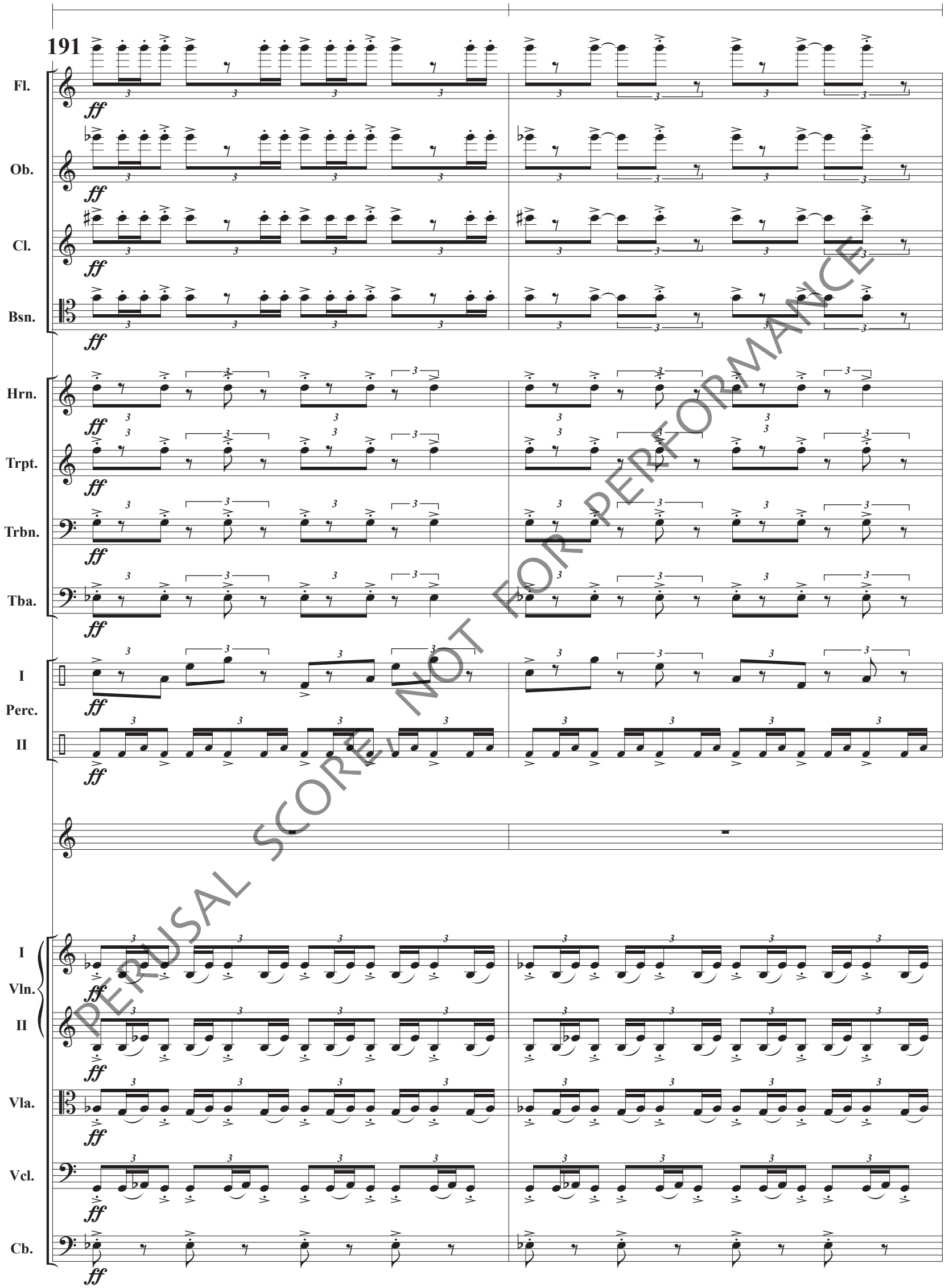


PERUSAL SCORE, NOT FOR PERFORMANCE



PERUSAL SCORE NOT FOR PERFORMANCE


189
Fl.
Ob.
Cl.
Bsn.
Hrn.
Trpt.
Trbn.
Tba.
I
Perc.
II
I
Vln.
II
Vla.
Vcl.
Cb.
f
PERUSAL SCORE, NOT FOR PERFORMANCE



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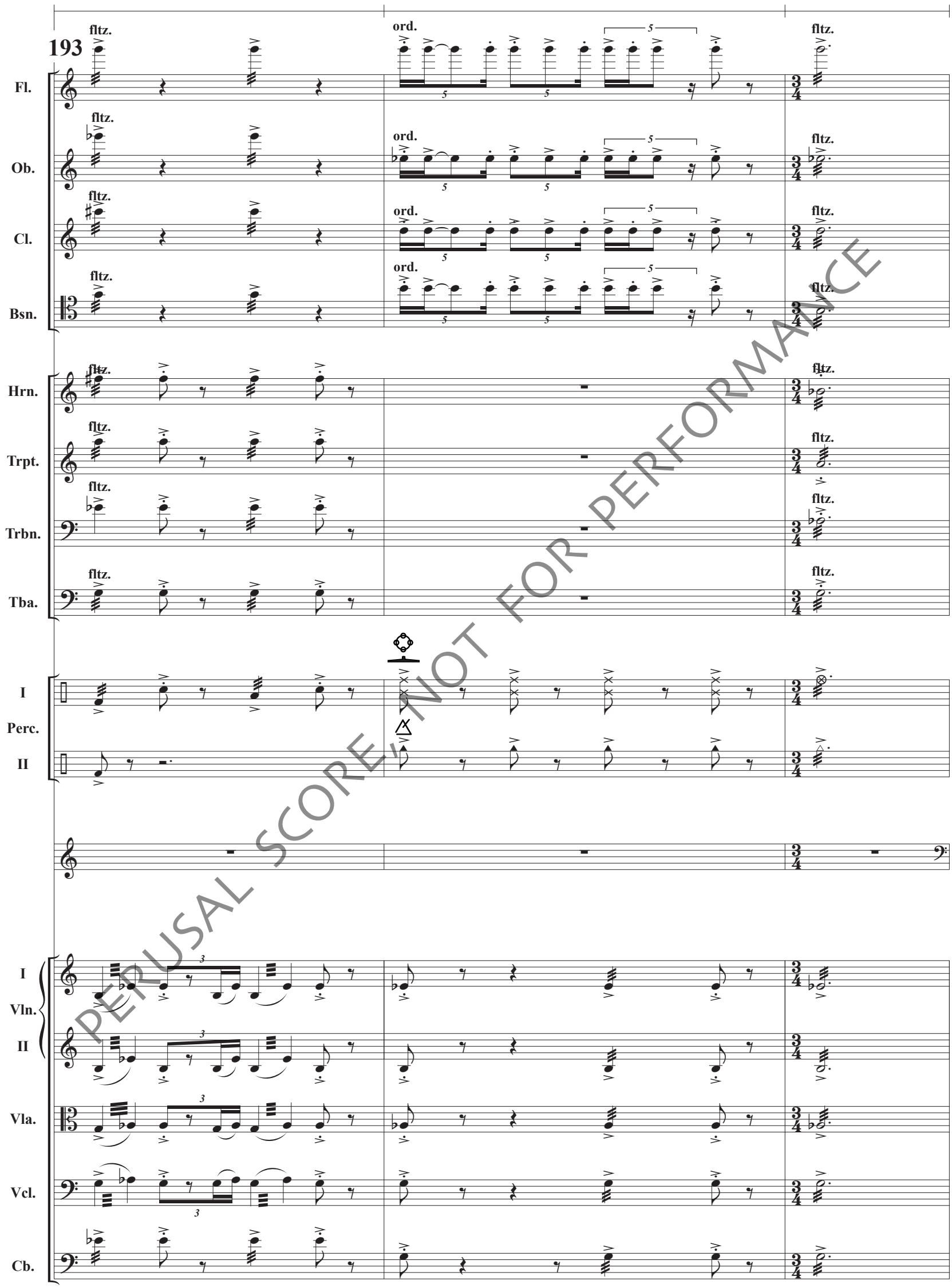

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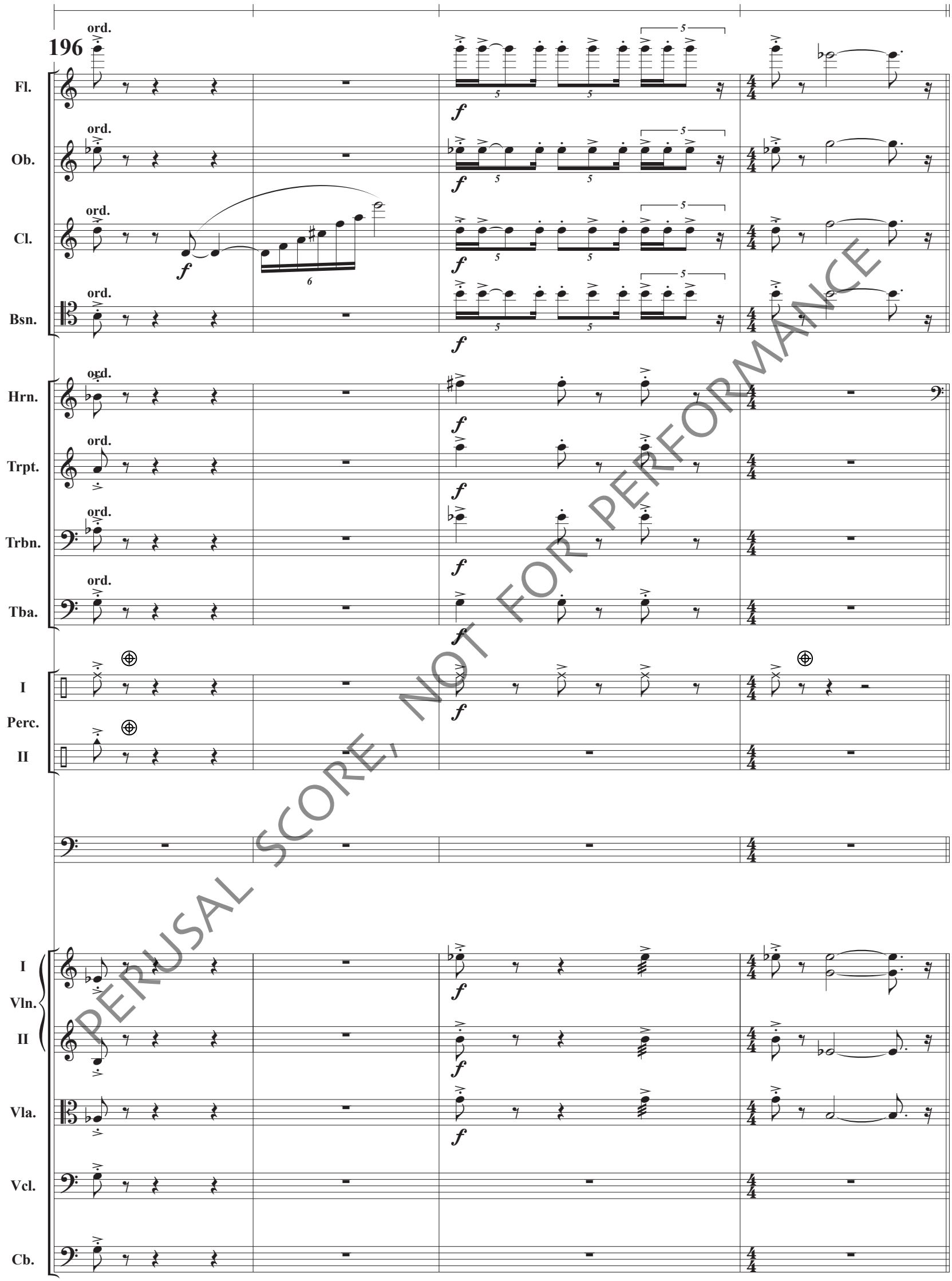
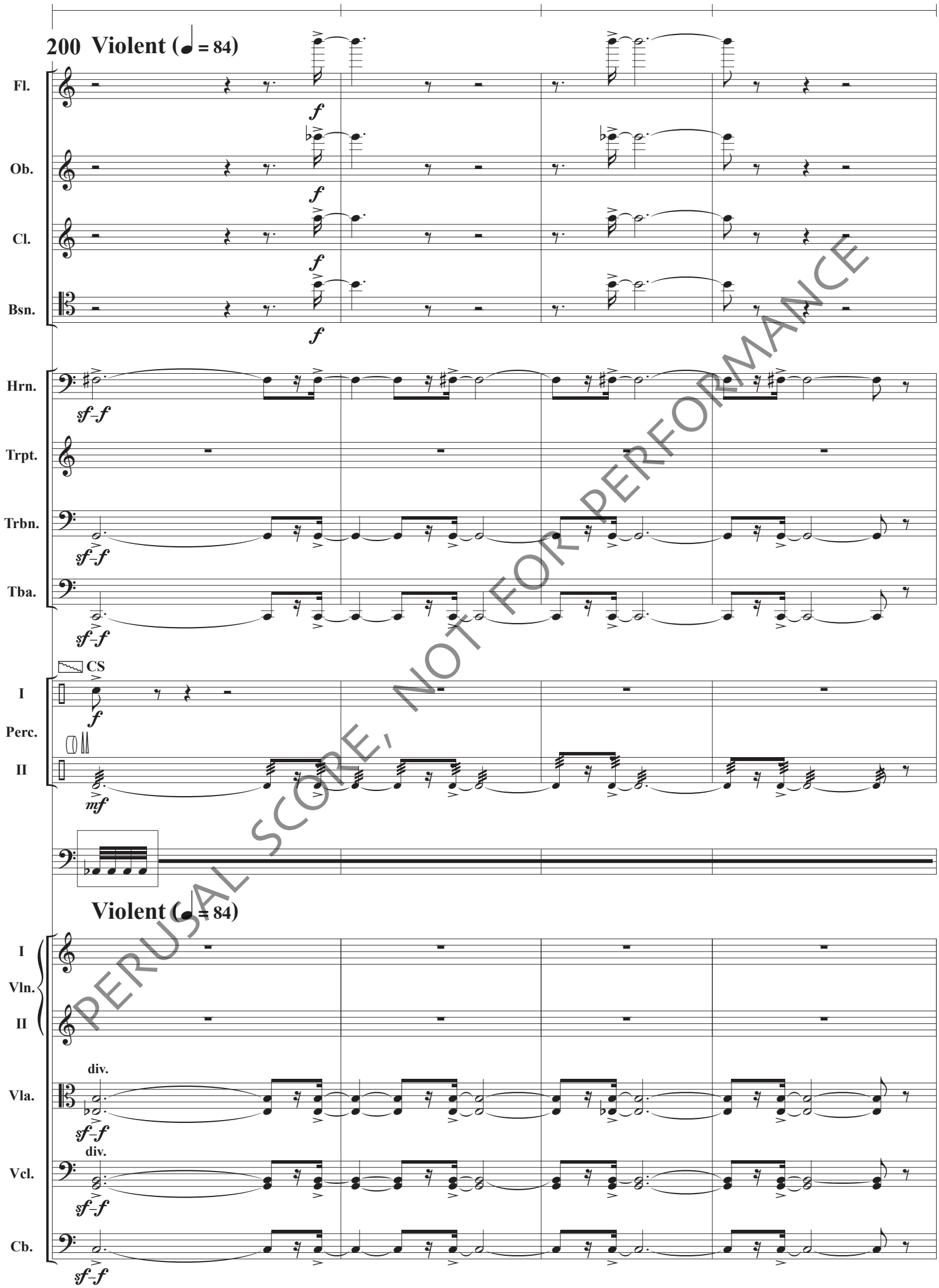


PERUSAL SCORE, NOT FOR PERFORMANCE

CUE 14



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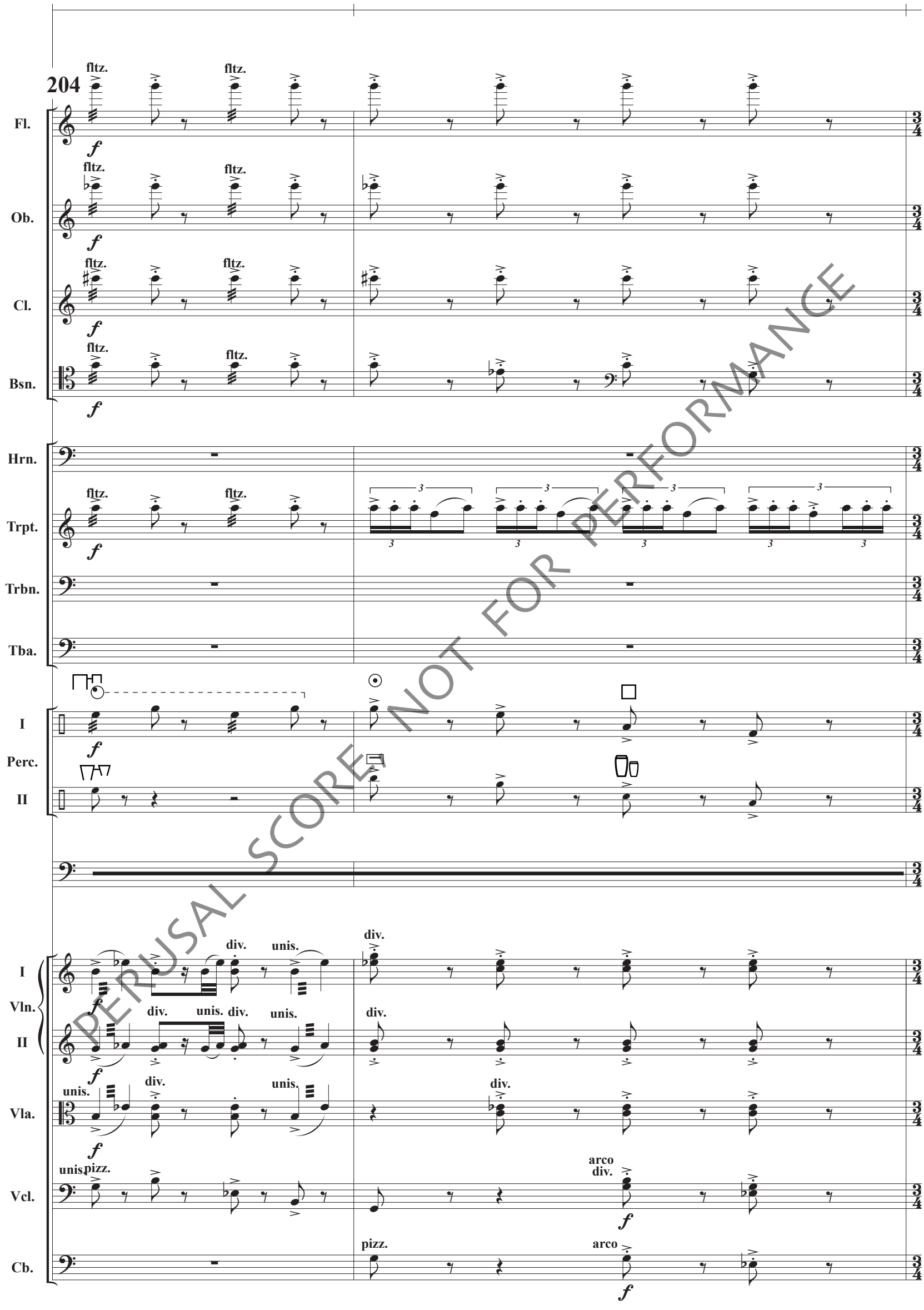
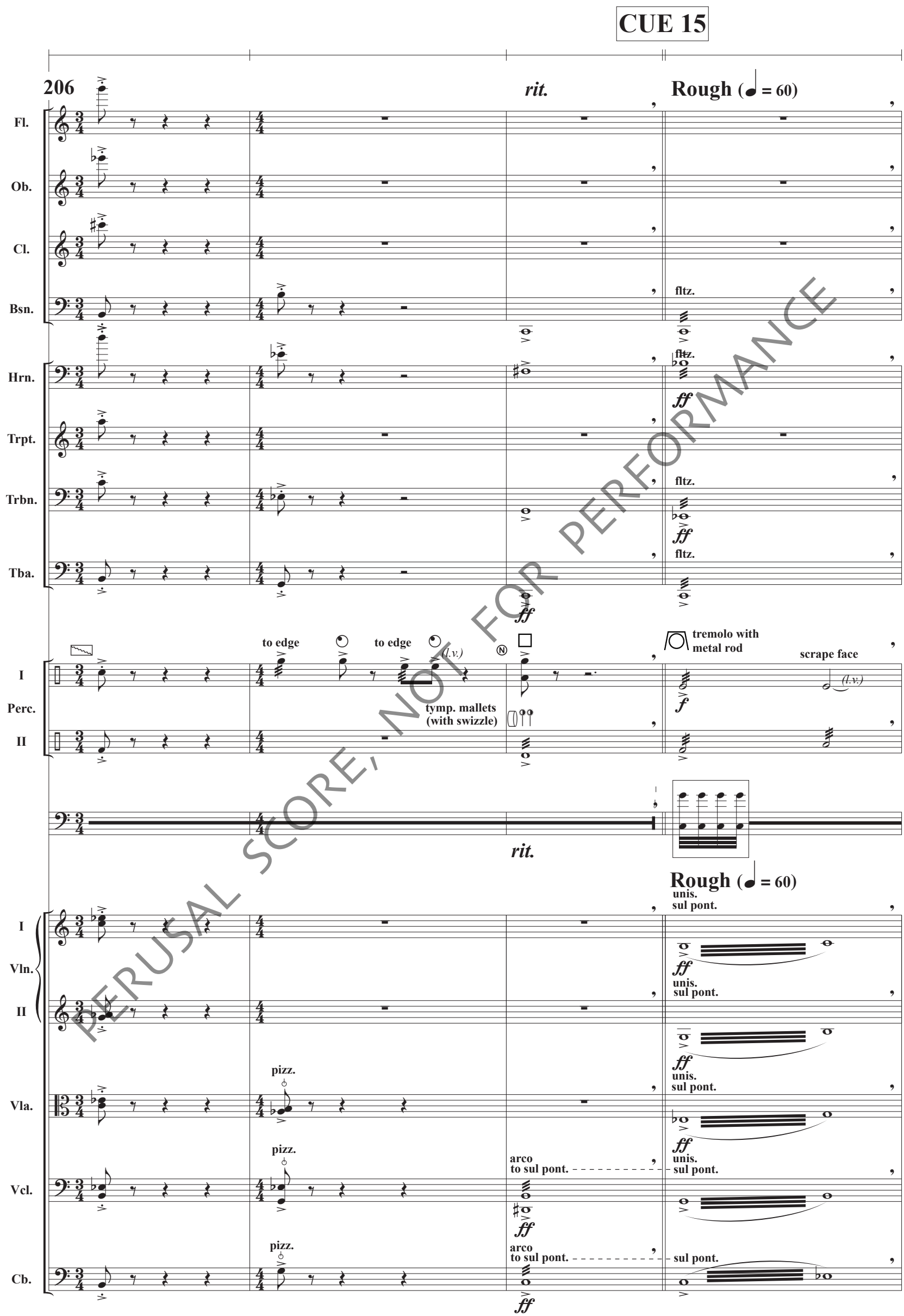

204
Fl.
Ob.
Cl.
Bsn.
Hrn.
Trpt.
Trbn.
Tba.
I
Perc.
II
I
Vln.
II
Vla.
Vcl.
Cb.
fltz.
div.
unis.
pizz.
arco
div.
arco
PERUSAL SCORE, NOT FOR PERFORMANCE



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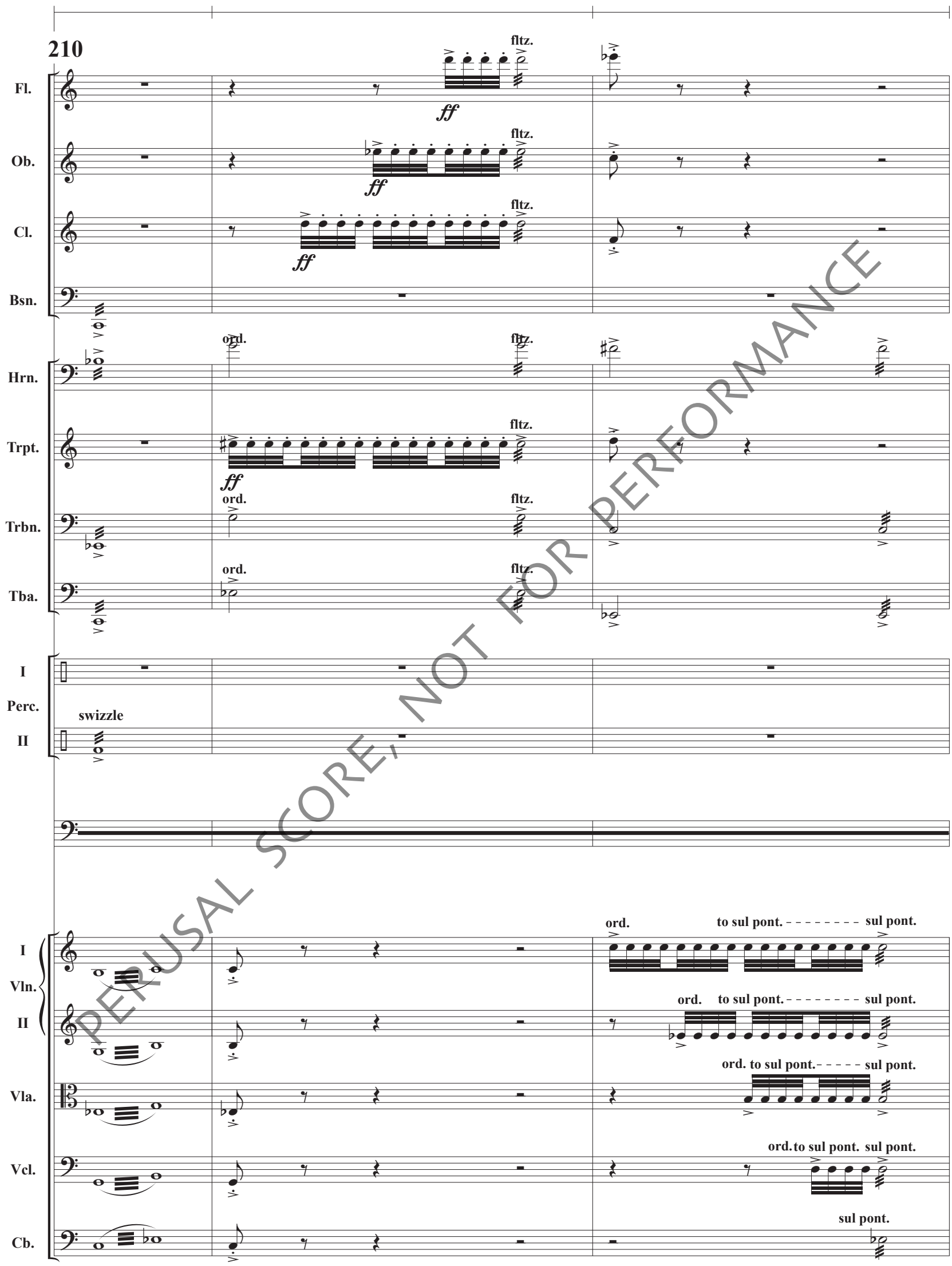

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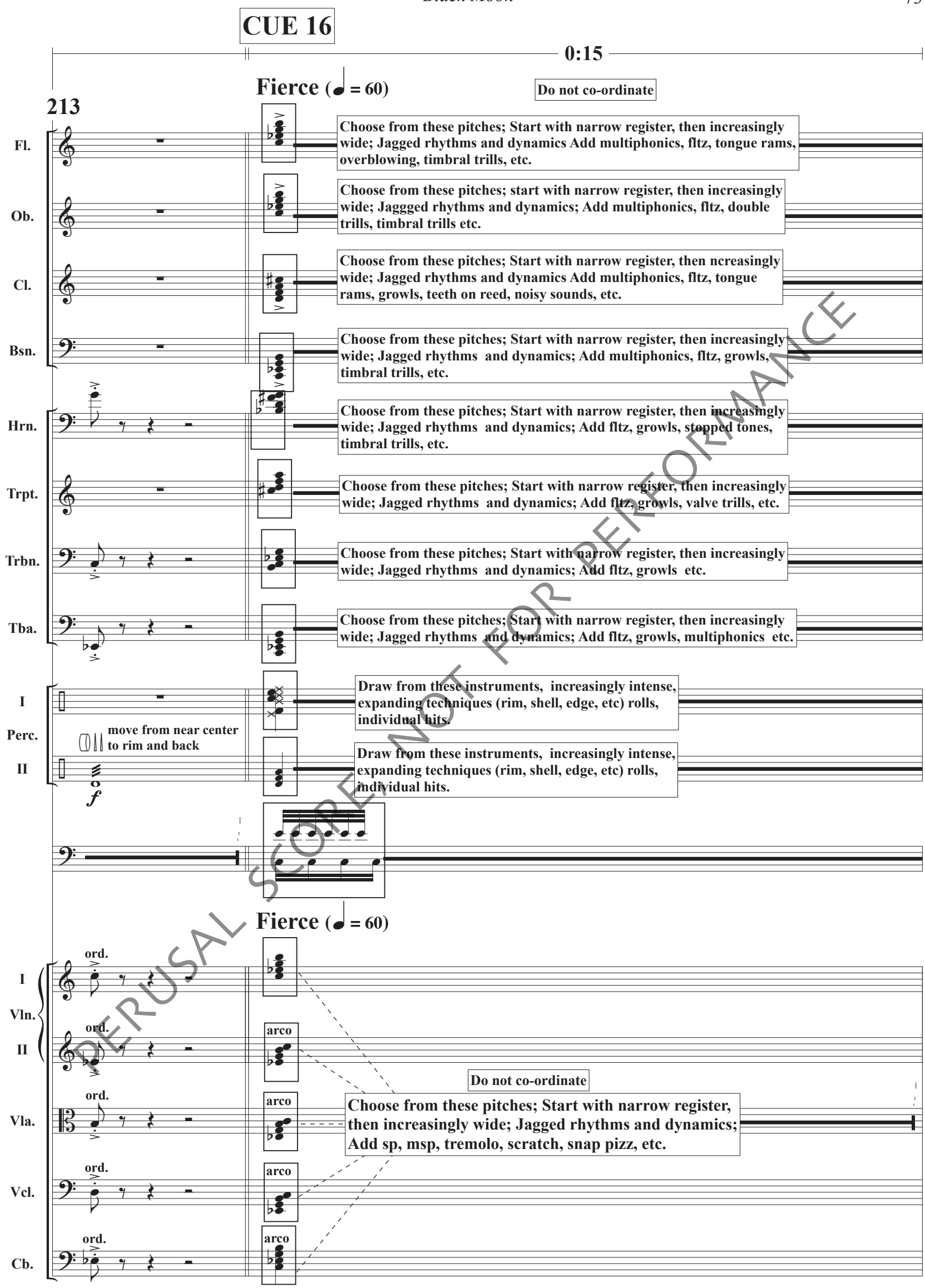

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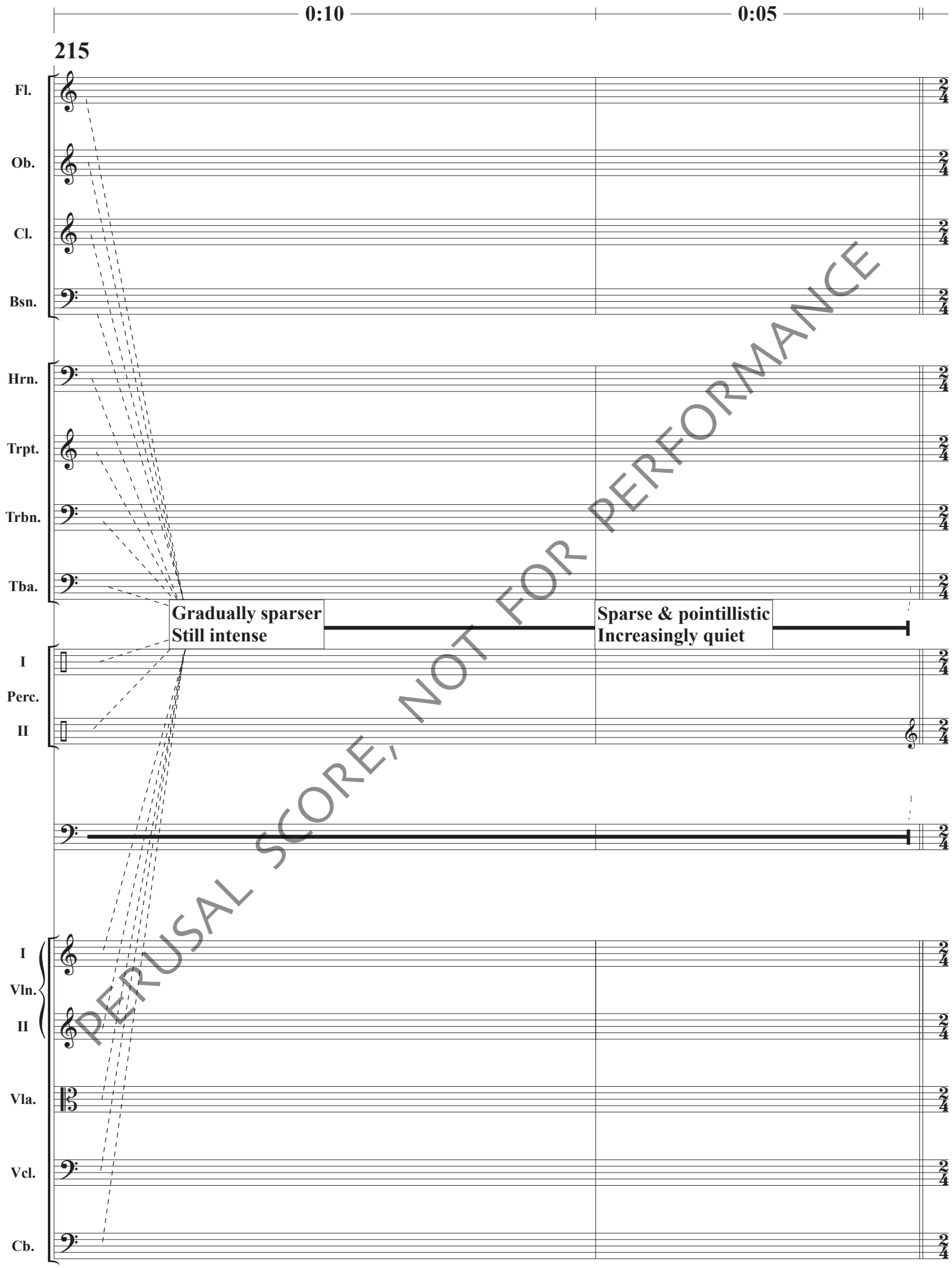


PERUSAL SCORE, NOT FOR PERFORMANCE

CUE 17

217 **Ethereal (♩ = 72)**

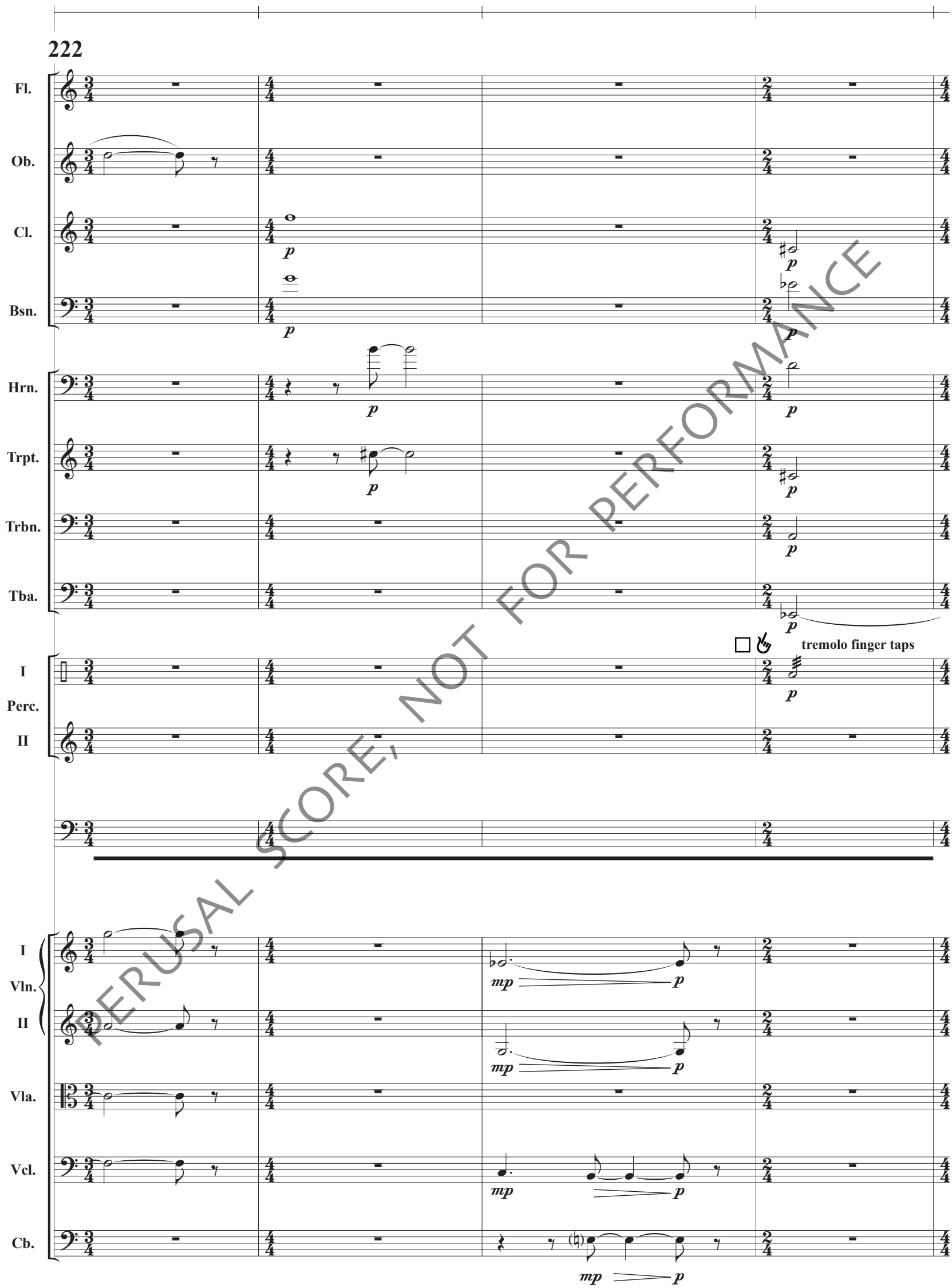
Fl.
Ob.
Cl.
Bsn.
Hrn.
Trpt.
Trbn.
Tba.
I
Perc.
II

Ethereal (♩ = 72)

I
Vln.
II
Vla.
Vcl.
Cb.

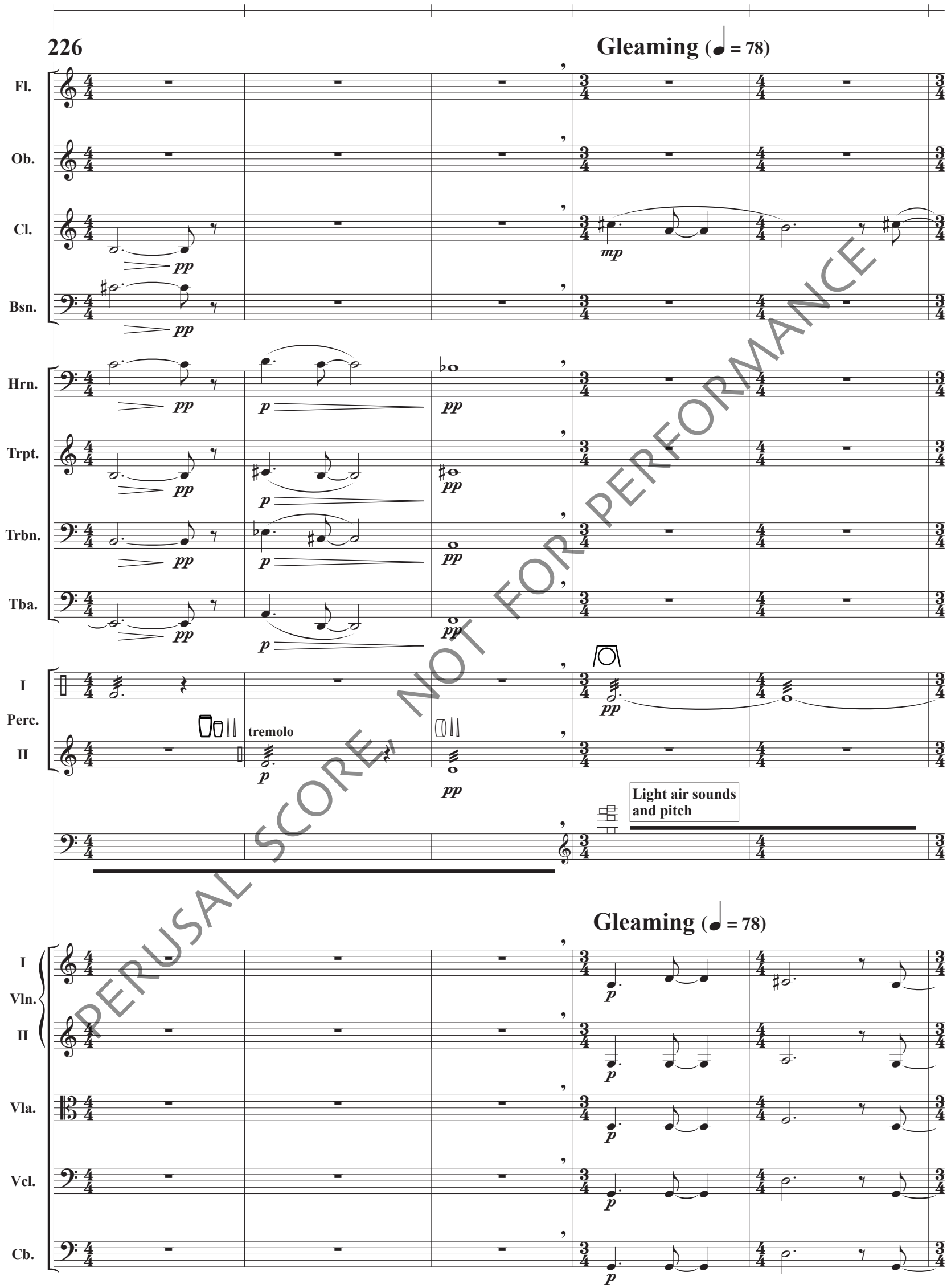
unis.
unis. arco

PERUSAL SCORE, NOT FOR PERFORMANCE

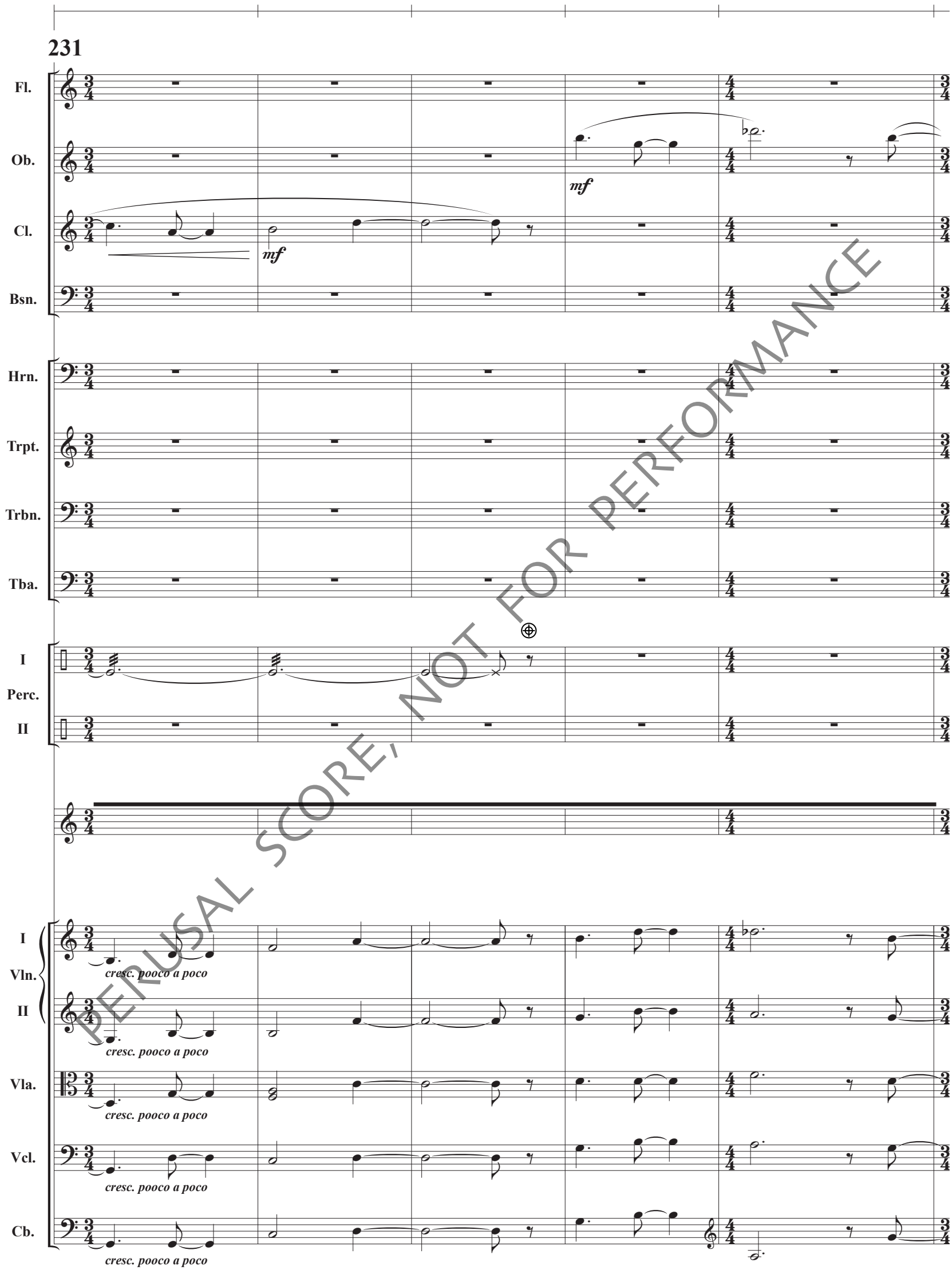


PERUSAL SCORE, NOT FOR PERFORMANCE

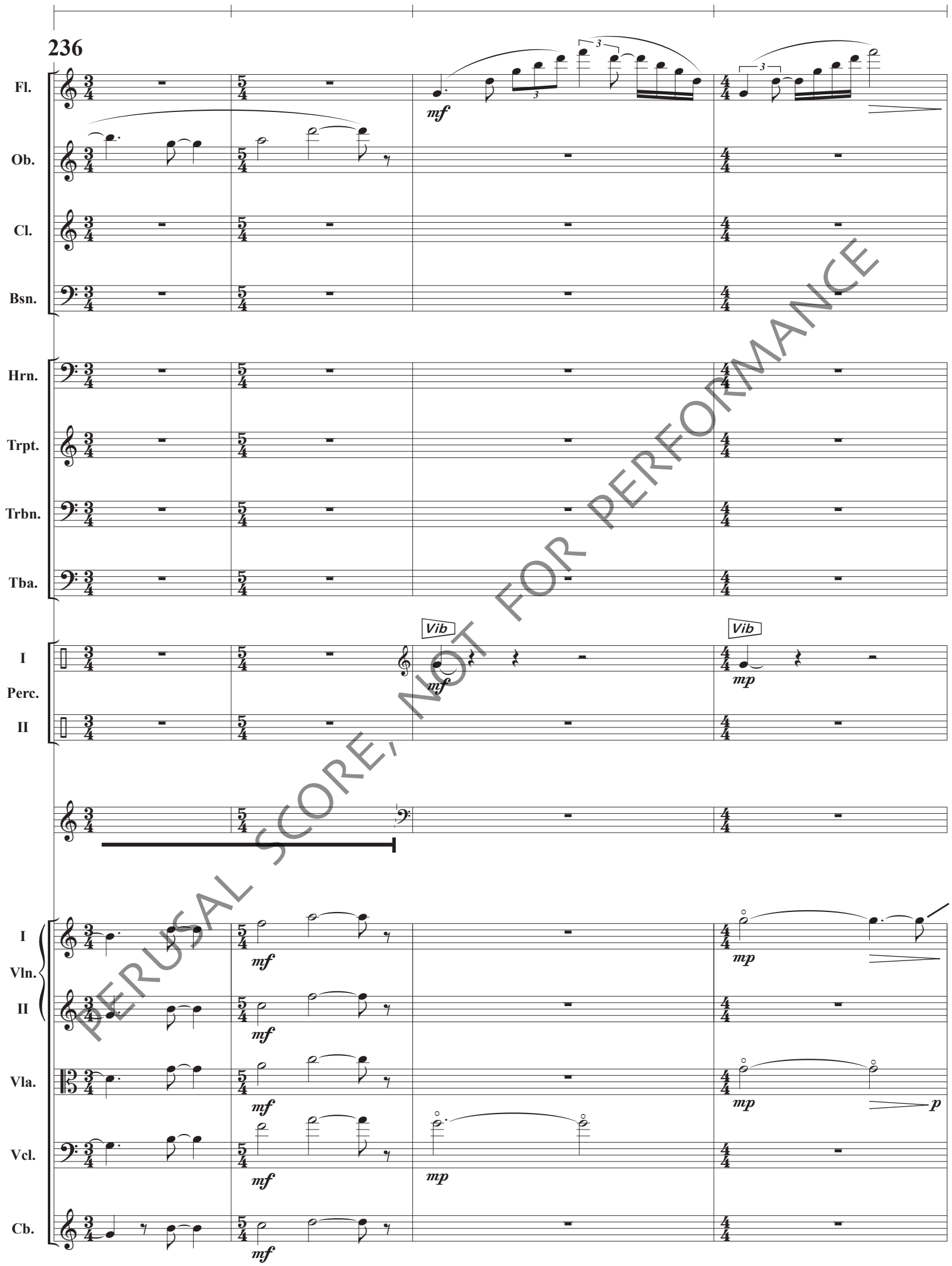
CUE 18



PERUSAL SCORE, NOT FOR PERFORMANCE



PERUSAL SCORE, NOT FOR PERFORMANCE



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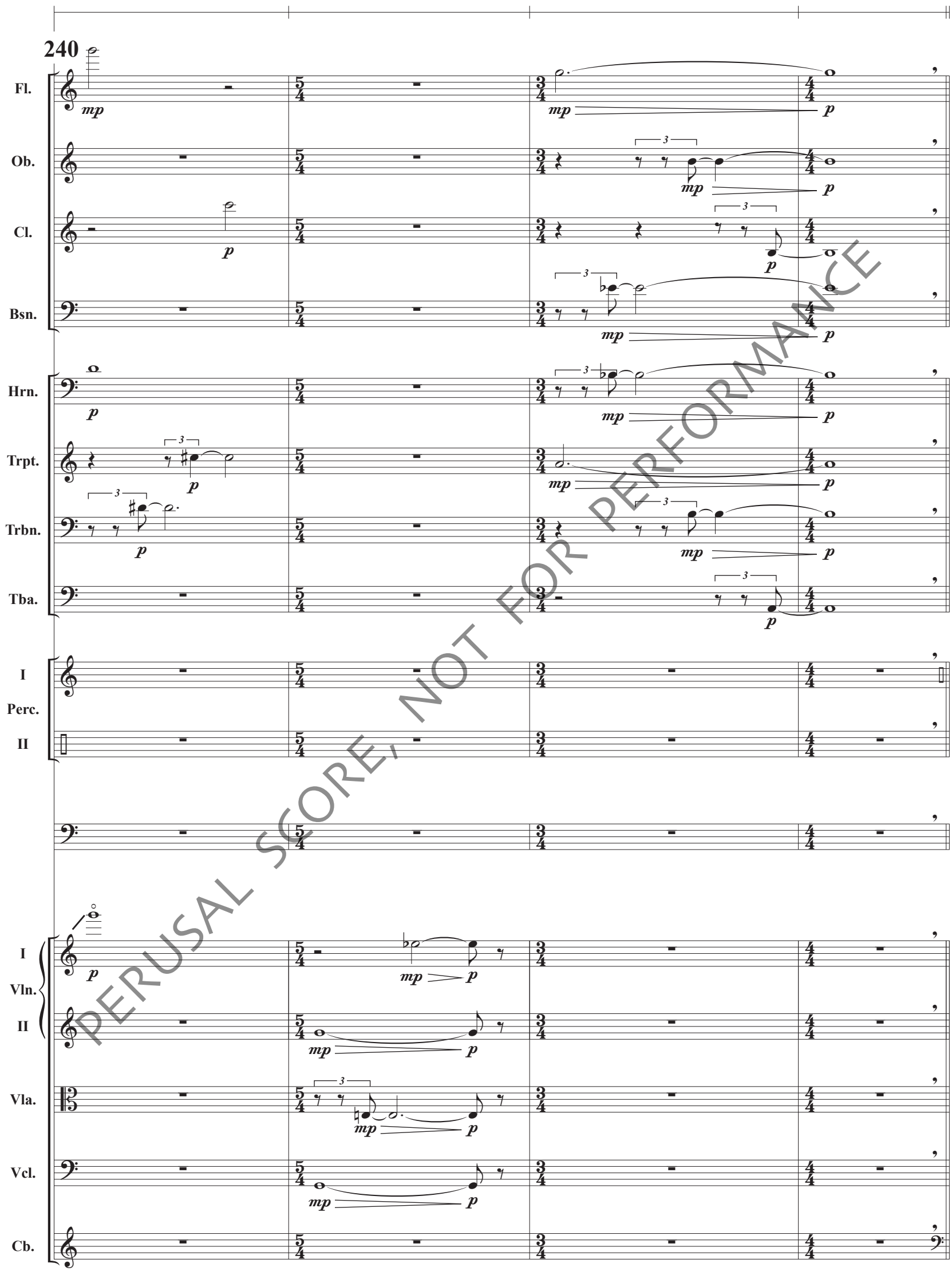
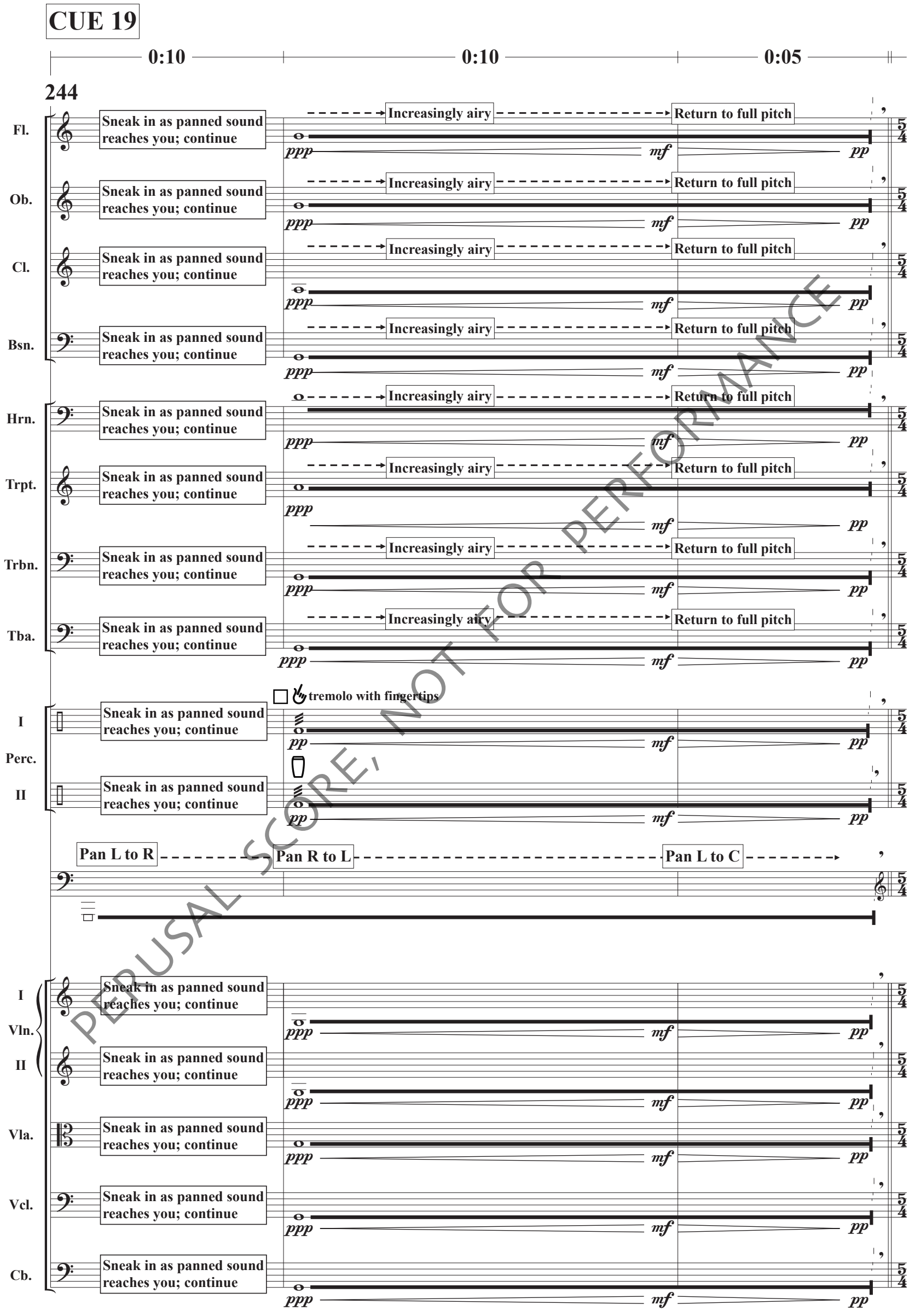
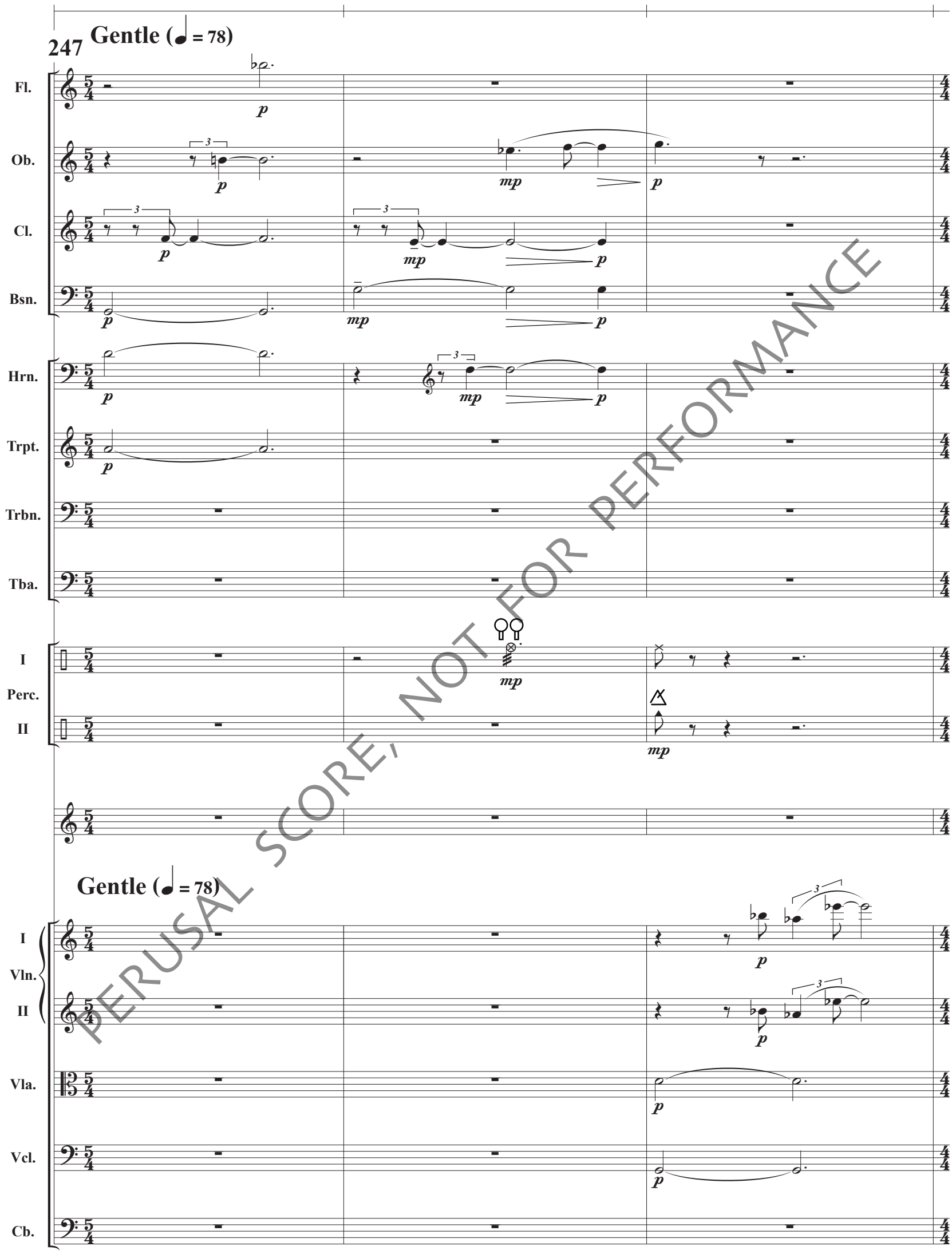


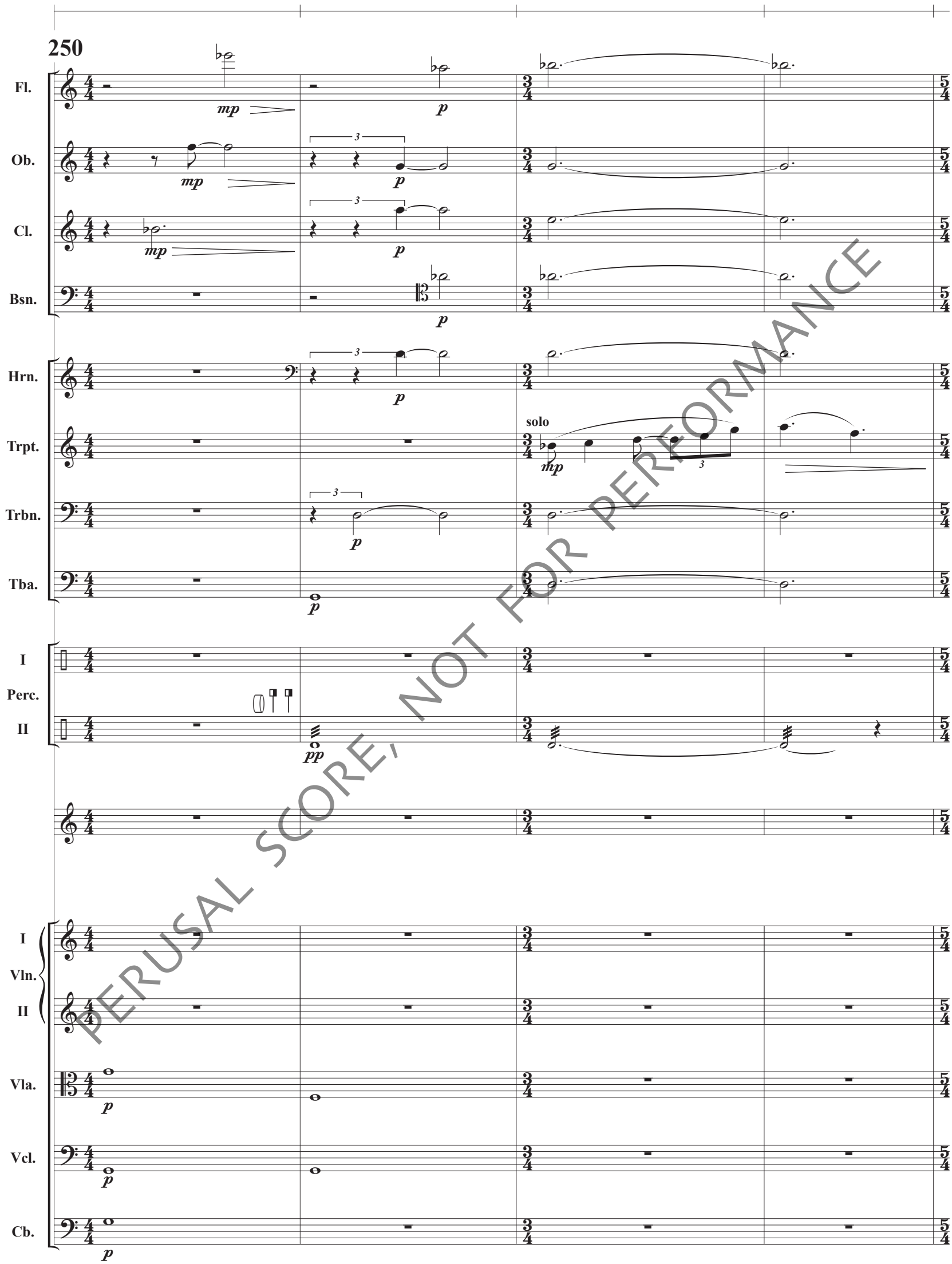
PERUSAL SCORE, NOT FOR PERFORMANCE



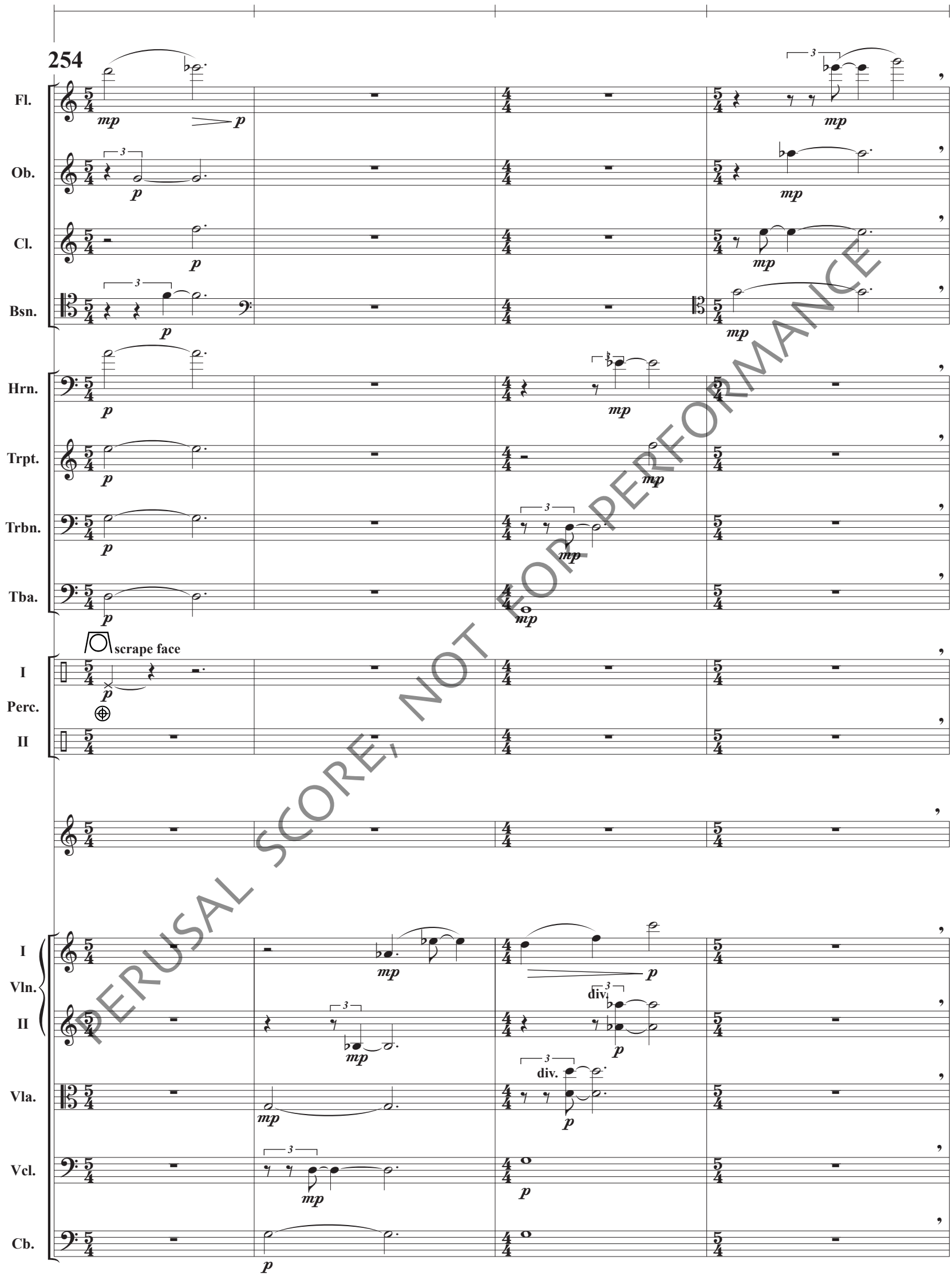
PERUSAL SCORE, NOT FOR PERFORMANCE



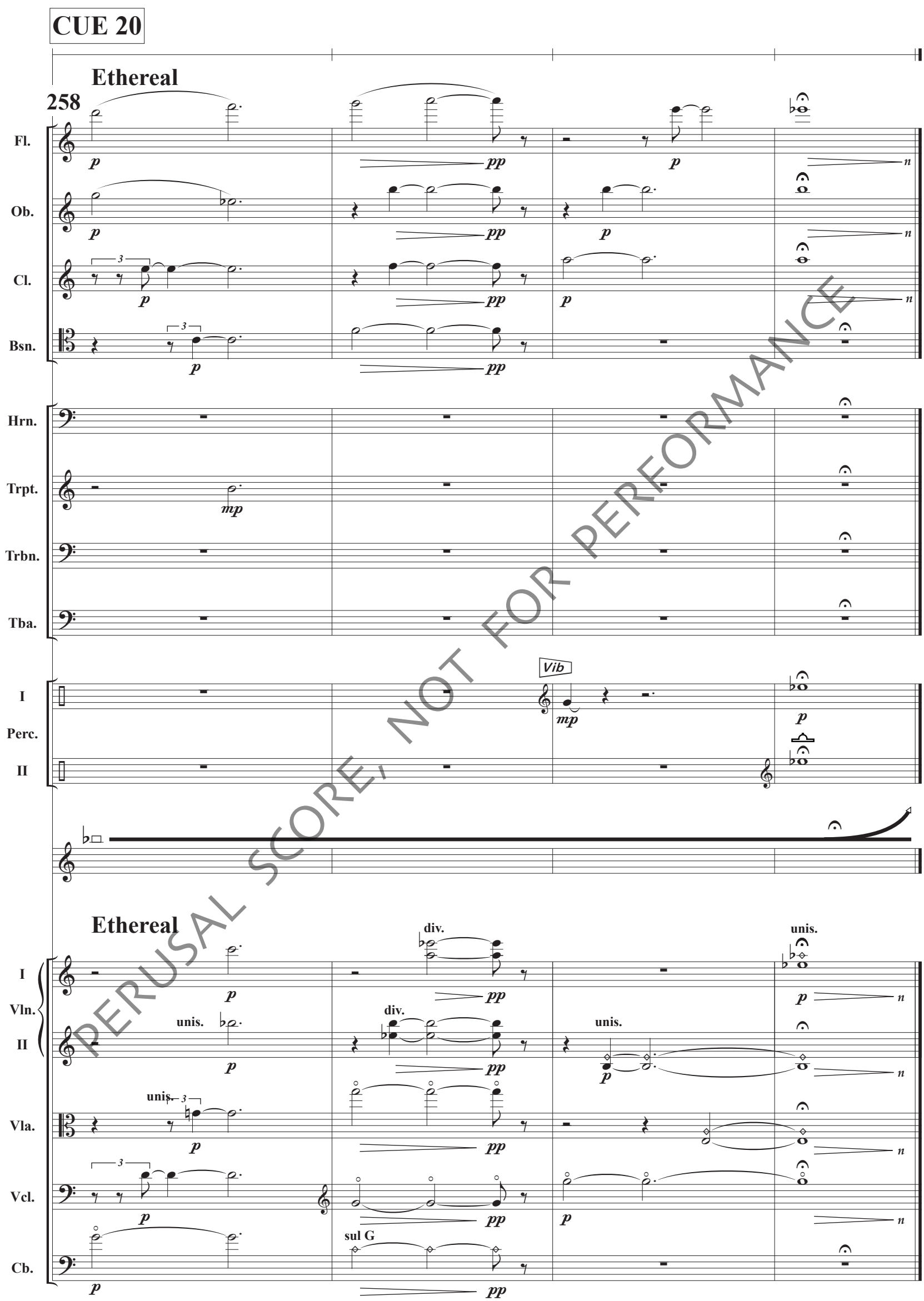
PERUSAL SCORE, NOT FOR PERFORMANCE



PERUSAL SCORE, NOT FOR PERFORMANCE



PERUSAL SCORE, NOT FOR PERFORMANCE



PERUSAL SCORE, NOT FOR PERFORMANCE