

John Oliver

# Consensus

for

Mixed World Music Ensemble, 7 or more players

Commissioned by Vancouver Chinese Music Ensemble

with funding from  
The Canada Council for the Arts

**STUDY SCORE**

johnolivermusic.com

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## Consensus

Mixed World Music Ensemble, 7 or more players

### **Instrumentation**

High Wind (Flute, Dizi, Soprano Sax Oboe, Shakuhachi, etc.),  
High Bowed String (erhu, violin, sarangi, kamancheh,  
Other melody instrument (viola, pipa, electric guitar, alto or tenor sax, clarinet),  
Drum Set (tabla, dumbek, congas, frame drum, or other: adapt part.),  
Keyboard (zheng, harp, yang chin, accordion, synthesizer),  
Classical Guitar (amplified) or Electric guitar (GR-33 synth optional),  
Guitar 2 [optional part] (classical, steel-string, electric, zhongruan, tar),  
4-string Bass Guitar or other bass (electric, acoustic or guitarron; contrabass clarinet, bassoon, sax).

### **Duration:**

10:00

### **Special Note**

If only seven musicians are used, they must all be able to perform the written score. If more musicians are added, the parts may be assigned freely, giving improvising musicians a chance to contribute in the tutti sections and to play the solos at section "S". Care must be taken to balance the ensemble. Amplification is recommended. Parts for transposing instruments available by special request.

### **Program Note**

Classically-trained musicians of many of the world's cultures increasingly want to play music together, and want to play with musicians from oral traditions. A great synthesis is underway. With so many different approaches to creating and playing music, such a project has great challenges. But regardless of the musician's musical background or training, there is one thing most can agree upon: that music was born of about four notes. My work is a way for musicians to get together to play a piece based on the notes D, E, G, & A.

Each musician brings special training to such music-making. Those who can read music well can teach the score to musicians who play better by ear, so that all can reach a musical consensus. The "solos" section can be extended through improvisation, with the duration of each solo to be determined by a cueing system devised by the musicians. Classical musicians are encouraged to ornament, vary, add to, and alter the written solos to make them idomatic for their instrument.

Although conceived of for a mixed Asian and Western ensemble, several, quite different, core ensembles could be used. For example, an amplified band: soprano sax, electric violin, 3 electric guitars, drum set, synthesizer and electric bass; an "intercultural" band: shakuhachi, kamancheh, clarinet, dumbek, accordion, classical guitar, zhonruan, and guitarron. The first version was performed on dizi, erhu, pipa, drum set, zheng, classical guitar, zhongruan, and electric bass.

SCORE IN C

Parts must be played in octave indicated.

Parts may however be adapted to suit instrument.

# Consensus

for 7 or more instruments of the world, amplified

commissioned by the Vancouver Chinese Music Ensemble

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♩ = 100

High Wind (flute, dizi, sop. sax, oboe, shakuhachi)

High Bowed String (erhu, violin, sarangi, kamancheh.)

Other melody instrument (viola, pipa, electric guitar, alto or tenor sax, clarinet)

Drum Set (tabla, dumbek, congas, frame drum, or other: adapt part.)

Keyboard (zheng, harp, yang chin, accordion, synthesizer)

Zheng F# to G

Classical Guitar (amplified) or Electric guitar (GR-33 synth optional)

Guitar 2 (optional part) (classical, steel-string, electric, zhongruan, tar)

4-string Bass Guitar or other bass (electric, acoustic, guitarron; contrabass clarinet, bassoon, sax)

Wind.

String

Other melody

Dr.

Zith. Harp. Yangchin. Accordion. Synth.

Gtr. synth

Gtr 2

Bass

mf

ff

layover rim shot

f

Emerging pitched noise (custom: Au8.) [353 Cold wind; 359 Vox noise.]

Note: "Other melody instrument" part originally conceived of for Chinese pipa; pipa player can add tremolo and ornament the part further; other musicians need not play articulation exactly as written, but should take the notation as a starting point for adapting to your instrument.

Note: "Keyboard part" conceived of generically for harp; zheng player will need to drop certain notes that will not sound well on the instrument or are not playable.

Note: "Guitar 2" part conceived of for Chinese ruan; ruan player can add tremolo and ornament the part further; other musicians need not play articulation exactly as written, but should take the notation as a starting point for adapting to your instrument.

Ped. or distortion

Ped.

zheng: articulation does not indicate bent notes; adapt part as appropriate.

A

10

Wind. *f* *ff* *f*

String *f* *ff* *f*

Other melody *f* *ff* *f*

Dr. *mf* *f*

Zith. Harp. Yangchin Accordion Synth *f* *ff*

Gtr.synth *f* *ff* *f*

Gr. 2 *f* *ff*

Bass *f* *ff*

D A D A D A

19

Wind.

String

Other melody

Dr.

Zith. Harp. Yangchin Accordion Synth *mf* *f*

Gtr.synth

Gr. 2 *mf* *f*

Bass

D A

**B**

26

Wind. *mf* *f*

String *mf* *f*

Other melody *f* *mf*

Dr. *mf*

Zith.  
Harp.  
Yangchin  
Accordion  
Synth

Gtr.synth *mp*

Gtr. 2

Bass



29

Wind. *mf*

String *f* *mf*

Other melody *f* *mf*

Dr. *f*

Zith.  
Harp.  
Yangchin  
Accordion  
Synth

Gtr.synth

Gtr. 2

Bass

C

32

Wind

String

Other melody

Dr.

Zith.  
Harp.  
Yangchin  
Accordion  
Synth

Gtr.synth

Gtr. 2

Bass

*f* *mp*



36

Wind

String

Other melody

Dr.

Zith.  
Harp.  
Yangchin  
Accordion  
Synth

Gtr.synth

Gtr. 2

Bass

40

Wind  
String  
Other melody  
Dr.  
Zith.  
Harp.  
Yangchin  
Accordion  
Synth  
Gtr.synth  
Gtr. 2  
Bass



43

**D**

Wind  
String  
Other melody  
Dr.  
Zith.  
Harp.  
Yangchin  
Accordion  
Synth  
Gtr.synth  
Gtr. 2  
Bass

*mf* *ff* *f* *mf* *f*

50

Wind.

String

Other melody

Dr.

Zith.  
Harp.  
Yangchin  
Accordion  
Synth

Gtr.synth

Gtr. 2

Bass

*mf*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*



57

Wind.

String

Other melody

Dr.

Zith.  
Harp.  
Yangchin  
Accordion  
Synth

Gtr.synth

Gtr. 2

Bass

**E**



59

Wind.  
String  
Other melody  
Dr.  
Zith. Harp, Yangchin, Accordion, Synth  
Gtr.synth  
Gtr. 2  
Bass



61

*accel.* **F** = 120

Wind.  
String  
Other melody  
Dr.  
Zith. Harp, Yangchin, Accordion, Synth  
Gtr.synth  
Gtr. 2  
Bass

64

Wind.  
String  
Other melody  
Dr.  
Zith.  
Harp.  
Yangchin  
Accordion  
Synth  
Gtr.synth  
Gtr. 2  
Bass

4:3

Detailed description: This system contains measures 64 through 70. It features ten staves for different instruments: Wind, String, Other melody, Dr., Zith., Harp., Yangchin, Accordion, Synth, Gtr.synth, Gtr. 2, and Bass. The music is in 4/4 time, with a 4:3 ratio indicated. The score includes various musical notations such as notes, rests, and dynamic markings.



71

Wind.  
String  
Other melody  
Dr.  
Zith.  
Harp.  
Yangchin  
Accordion  
Synth  
Gtr.synth  
Gtr. 2  
Bass

4:3

Detailed description: This system contains measures 71 through 76. It features the same ten staves as the previous system. The music continues in 4/4 time, with a 4:3 ratio indicated. The score includes various musical notations such as notes, rests, and dynamic markings. A double bar line is present at the end of measure 76.

G

77

Wind

String

Other melody

Dr.

Zith.  
Harp.  
Yangchin  
Accordion  
Synth

Gtr.synth

Gr. 2

Bass

*p* *f*



83

Wind

String

Other melody

Dr.

Zith.  
Harp.  
Yangchin  
Accordion  
Synth

Gtr.synth

Gr. 2

Bass

D G D D G