

A University of Sussex PhD thesis

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UNIVERSITY OF SUSSEX

Tom Reid

PhD in Musical Composition

Portfolio of Compositions

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

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 saxelectric 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)









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Rhythmus 21a

For Flute & Cello (2012)

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

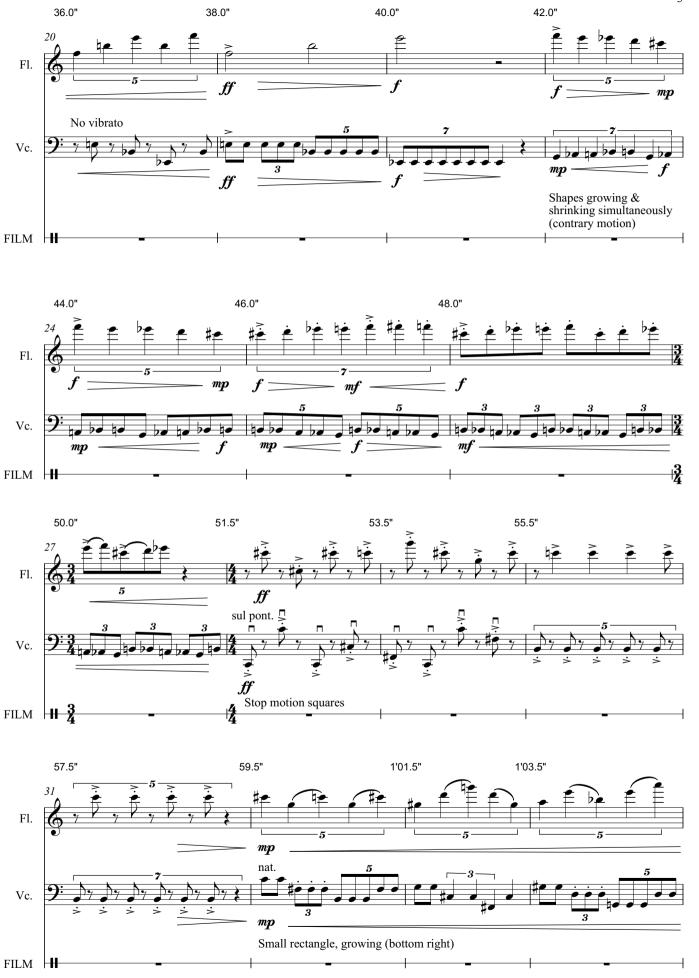
TOM REID

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.

Rhythmus 21a: For Flute & Cello





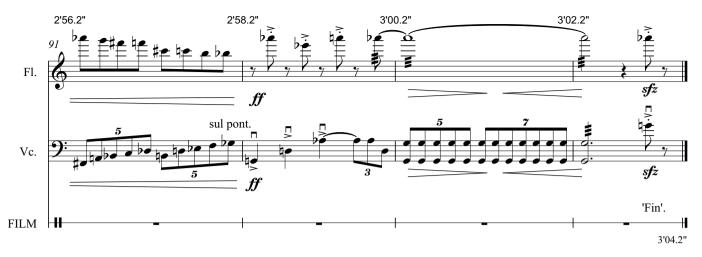












Rhythmus 21b

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

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

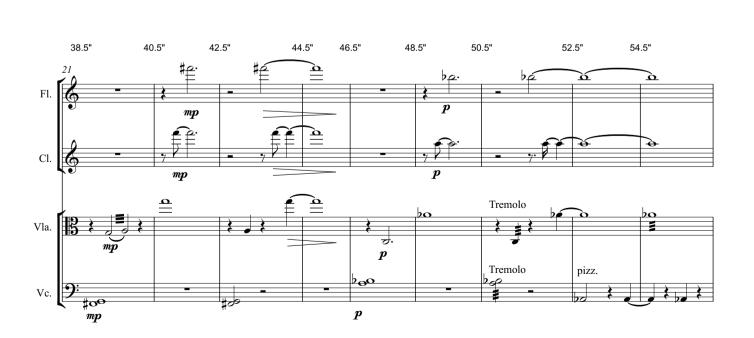
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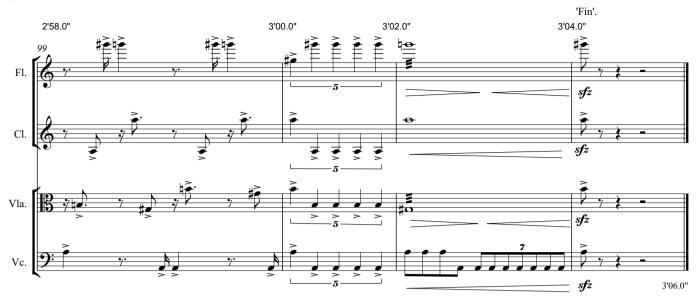












Tom Reid

Symphonie Diagonale

For three MIDI pianos (2013)

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

NB) This is an analysis score, not a performance score. The piece is for MIDI/audio playback, not live performance.

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.

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.

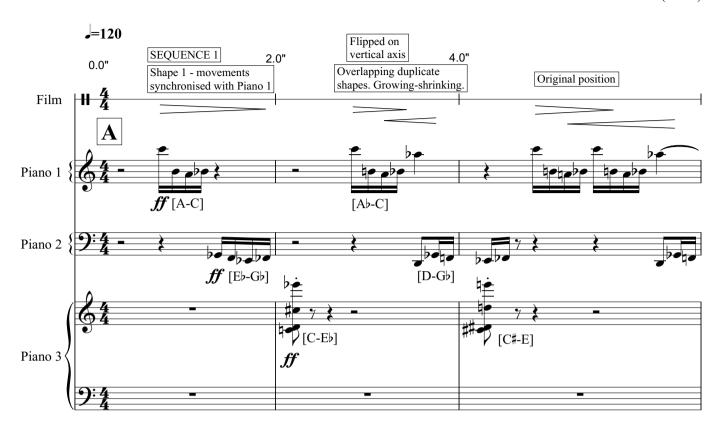
The chromatic filling in of larger intervals is very common, especially major thirds e.g. [C-E]. Elsewhere, the chromatic filling in does not occur, and the trichord [0,1,6] is structurally significant. Here only the central/lowest pitch is indicated, e.g. [C].

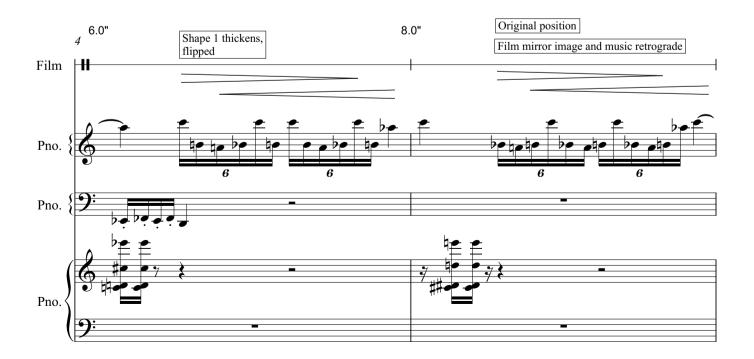
Markings below the system indicate a vertical grouping or centre which applies to the whole ensemble.

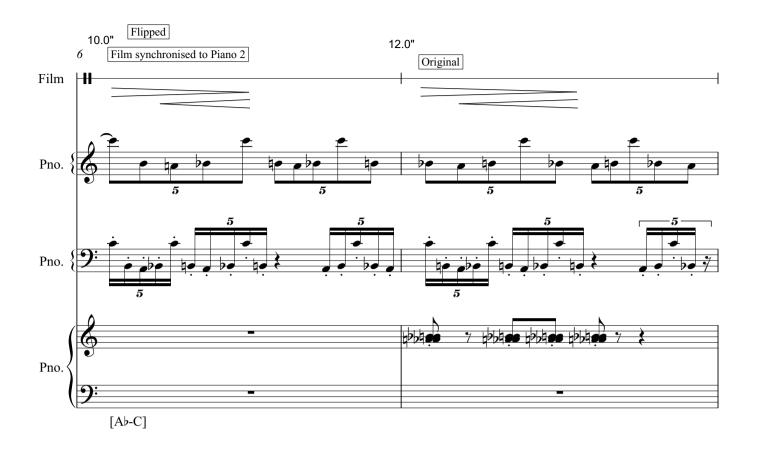
Symphonie Diagonale

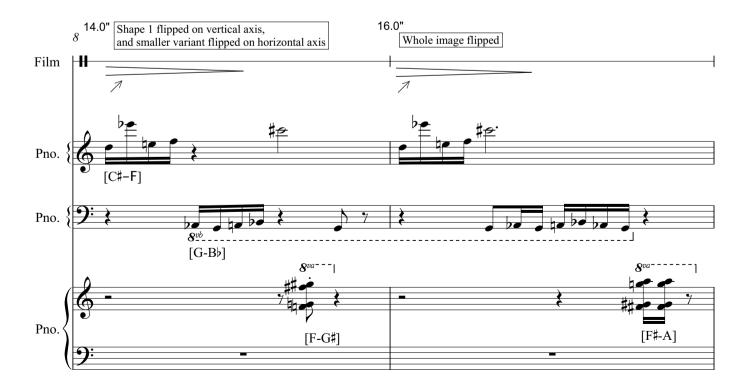
2013 score for three MIDI pianos

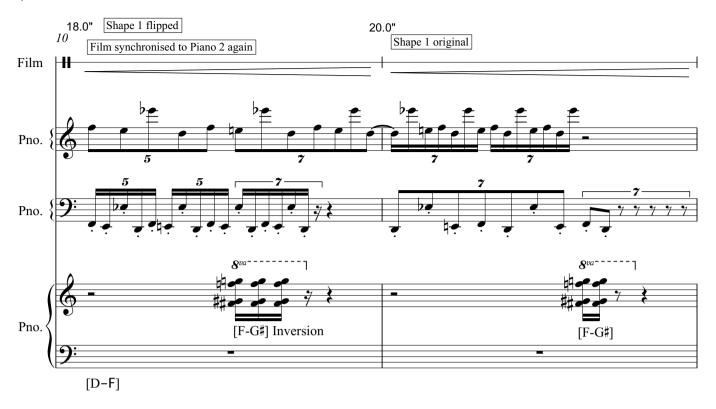
Tom Reid (*1986)

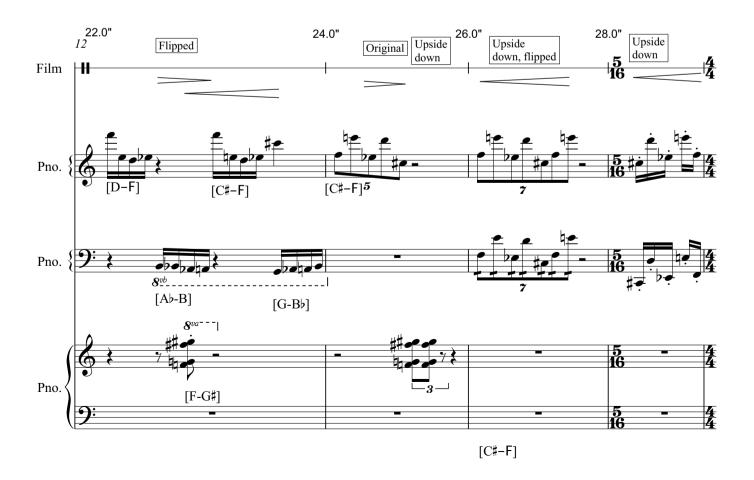


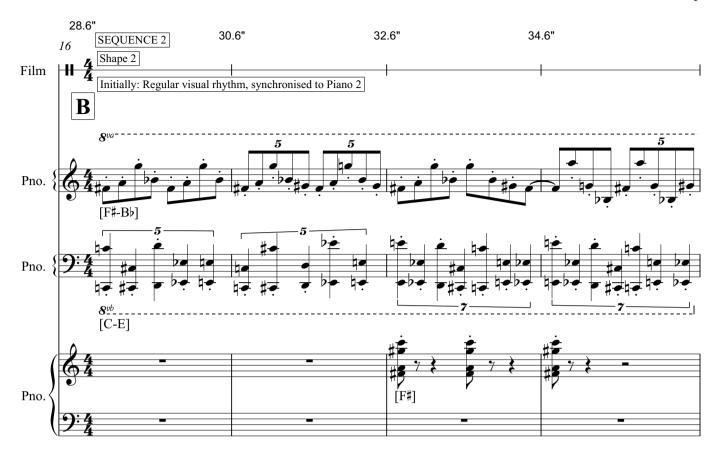


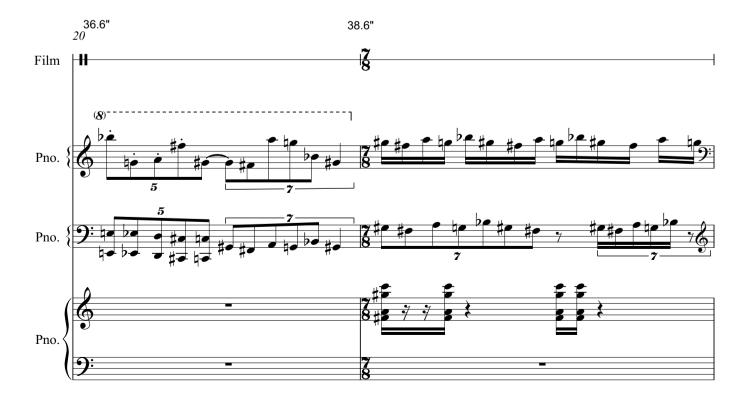




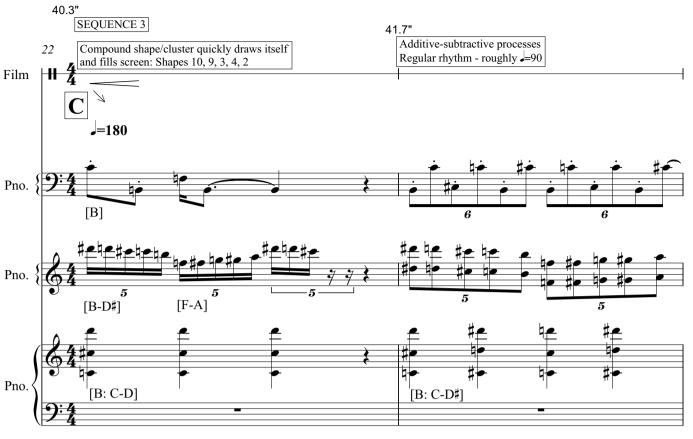


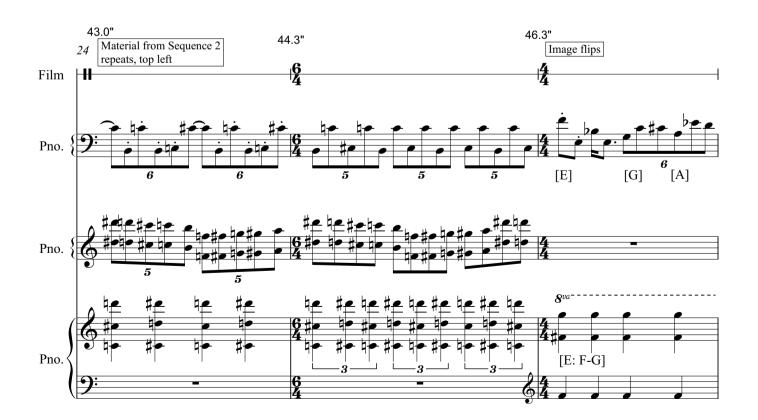


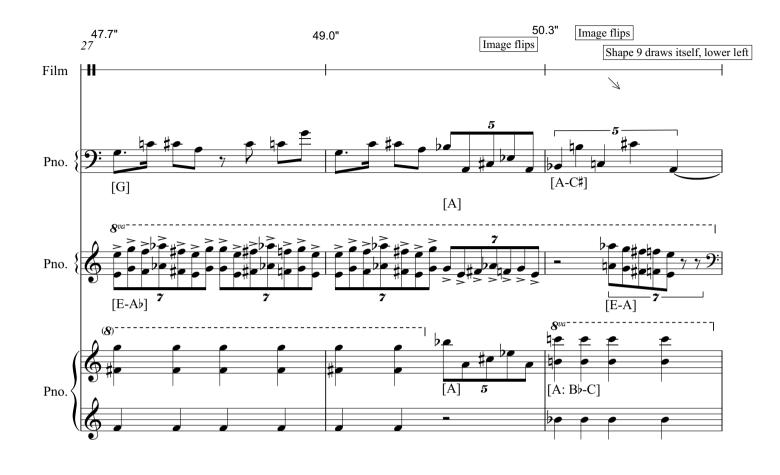


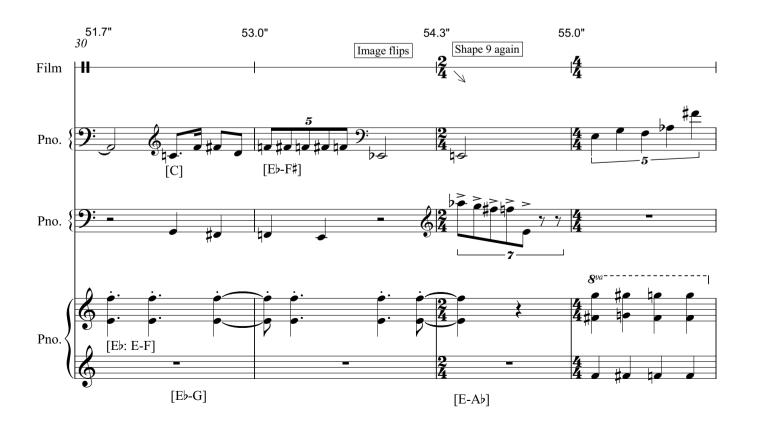


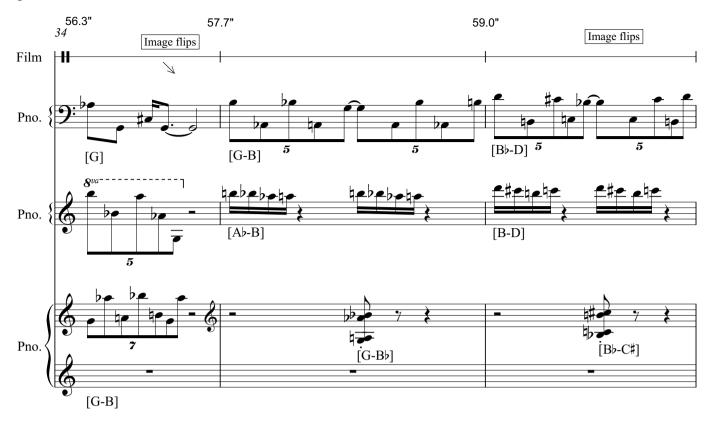


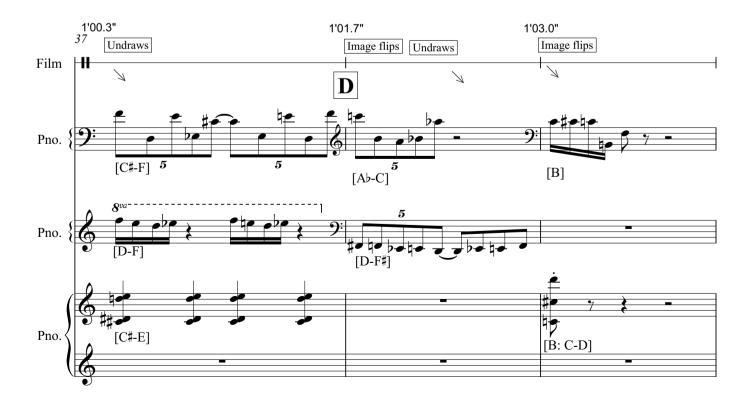


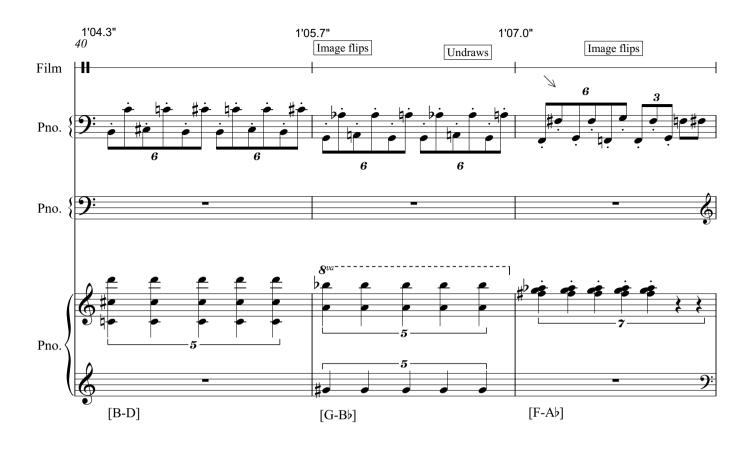


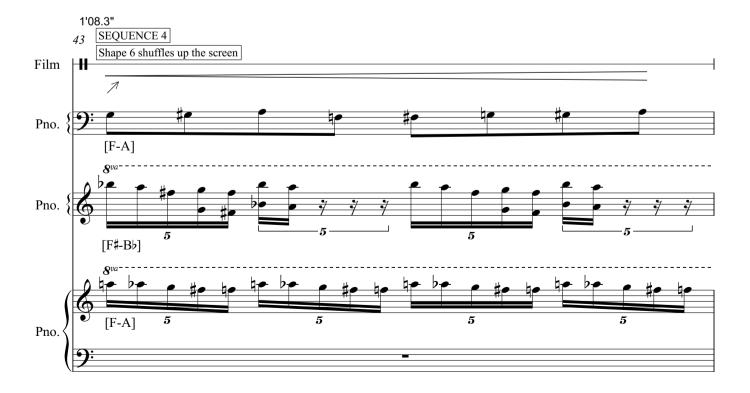


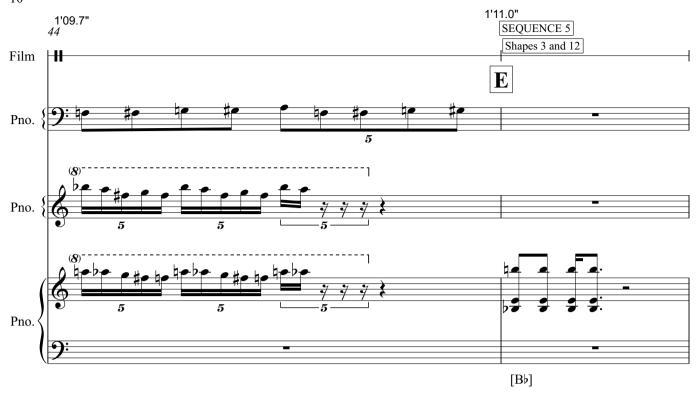


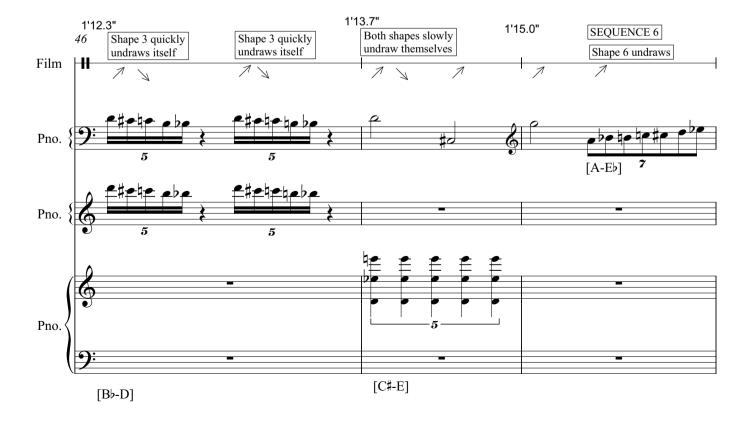


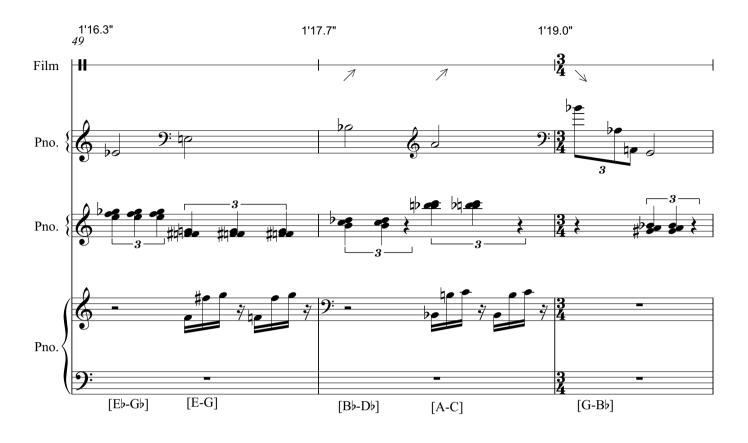


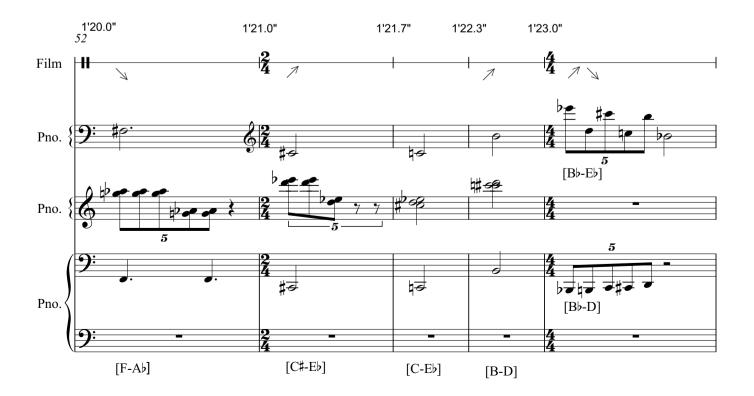


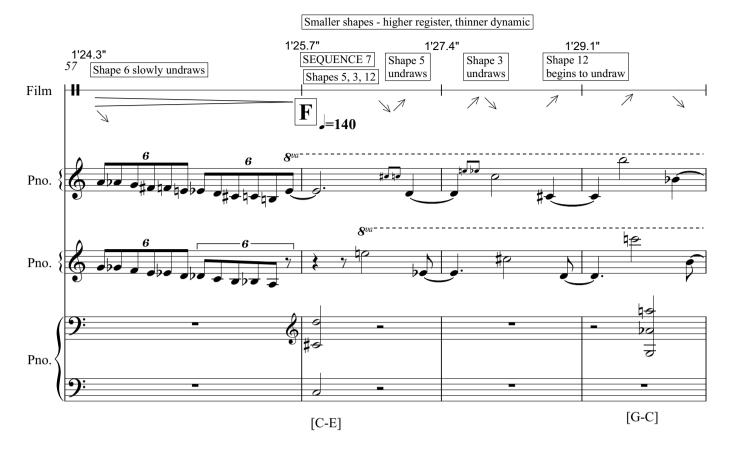


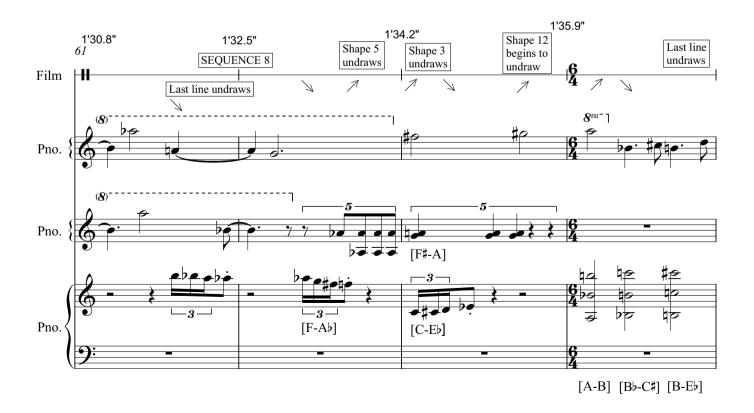


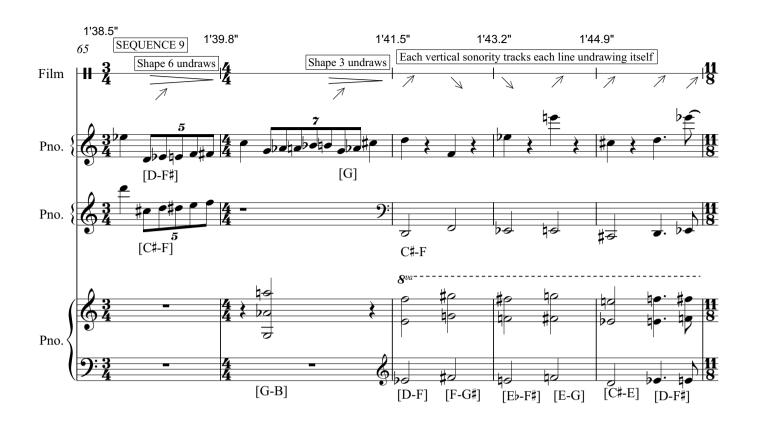


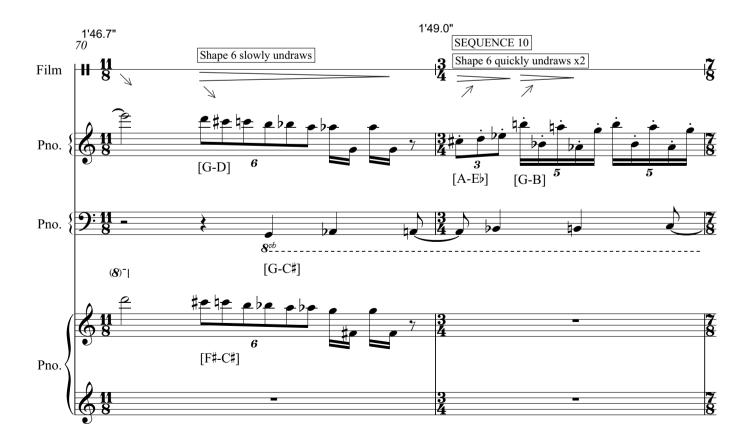


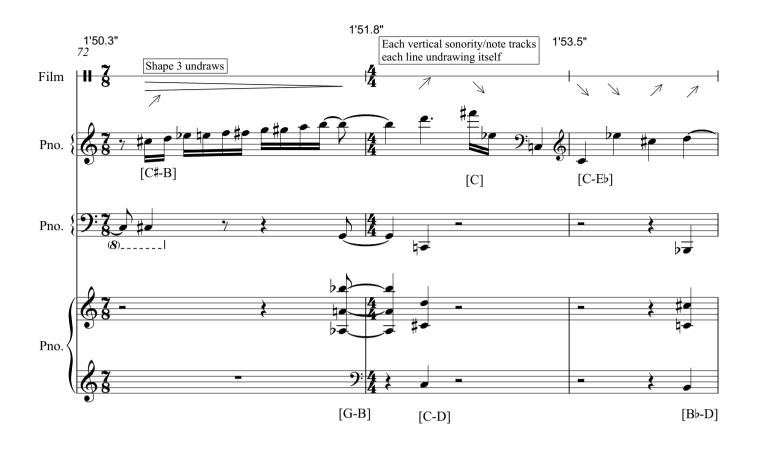


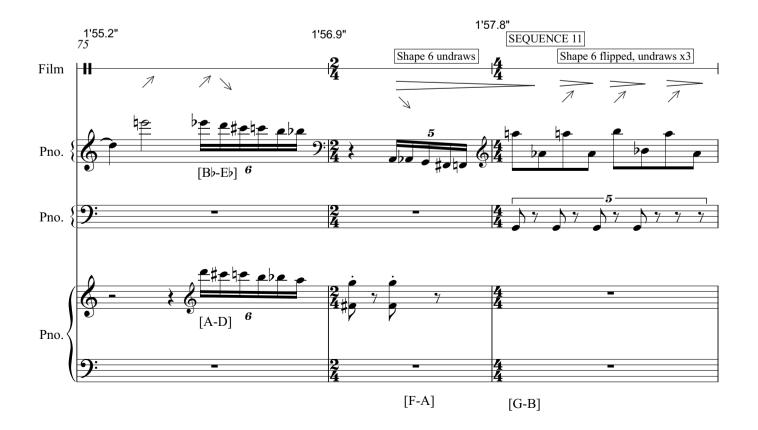


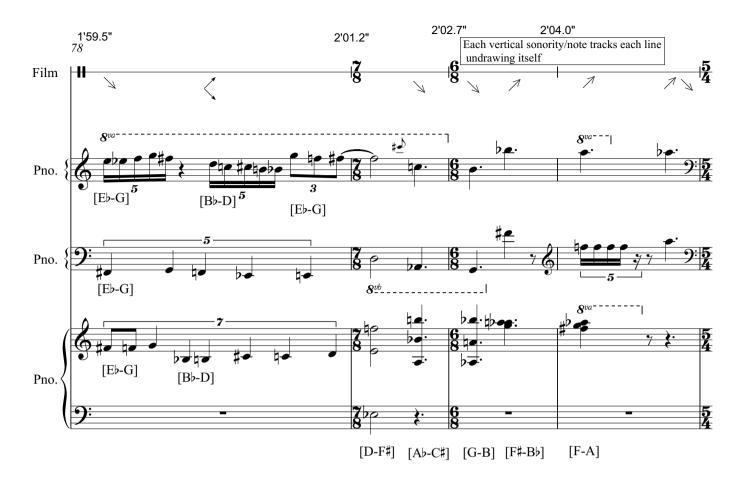


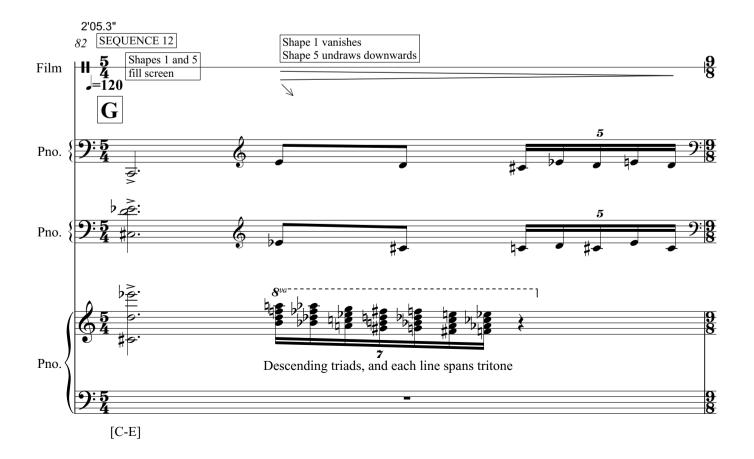


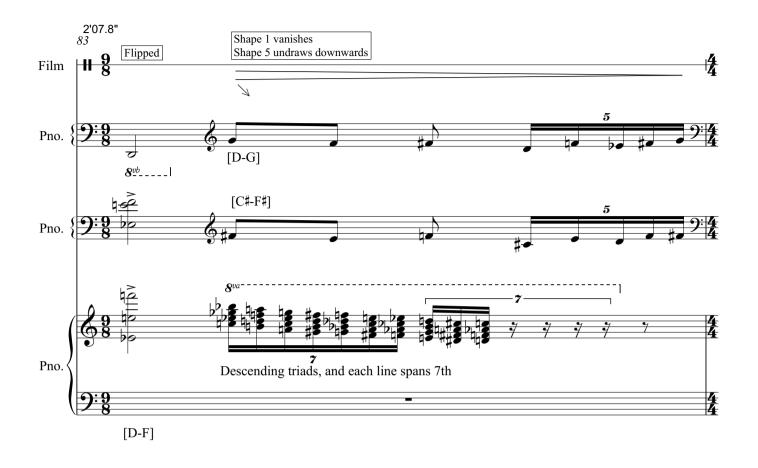


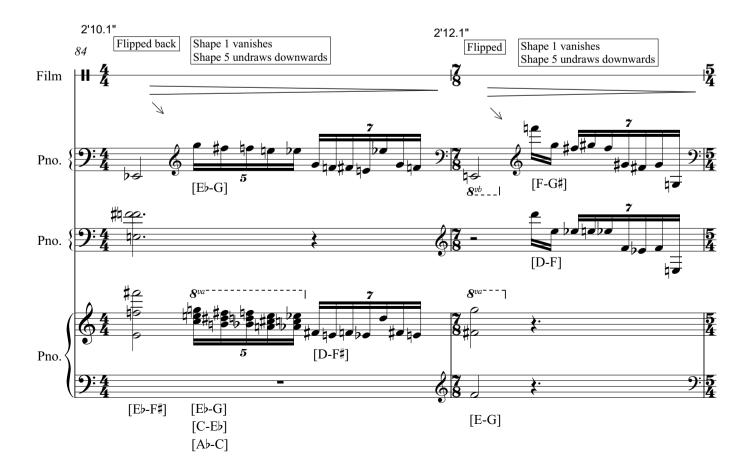


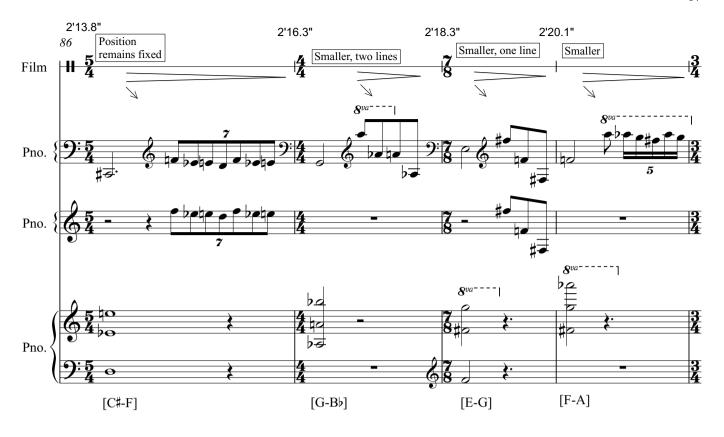


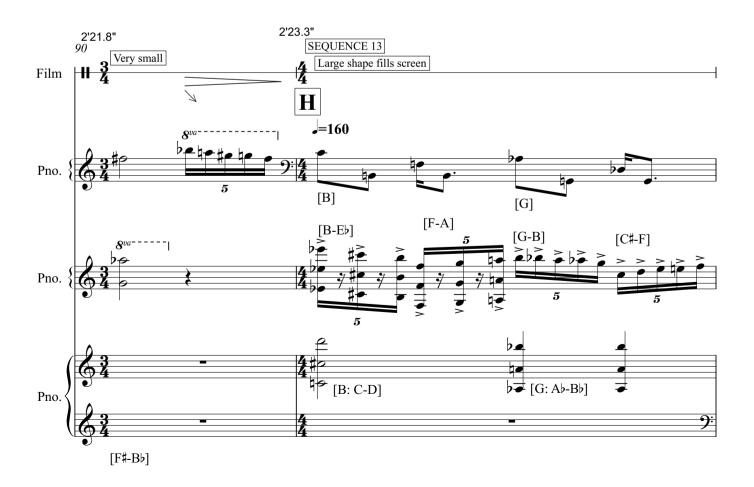


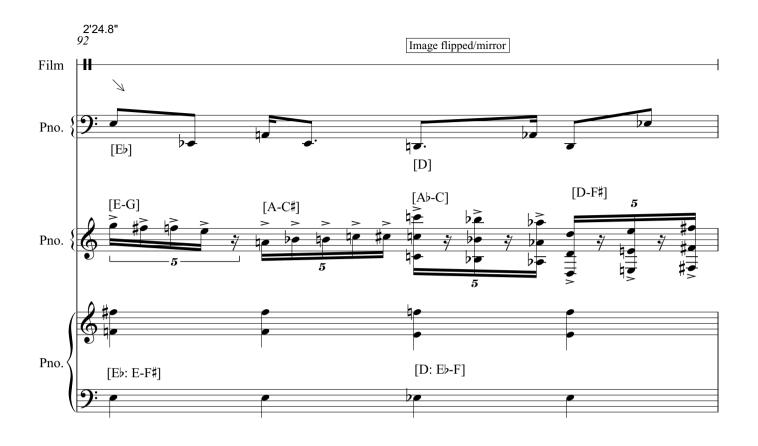


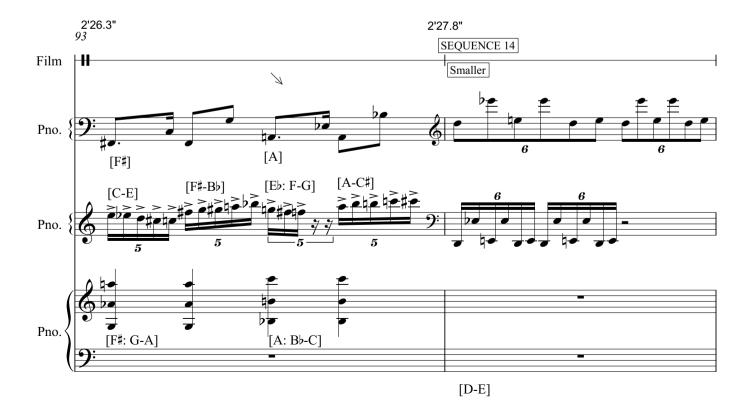


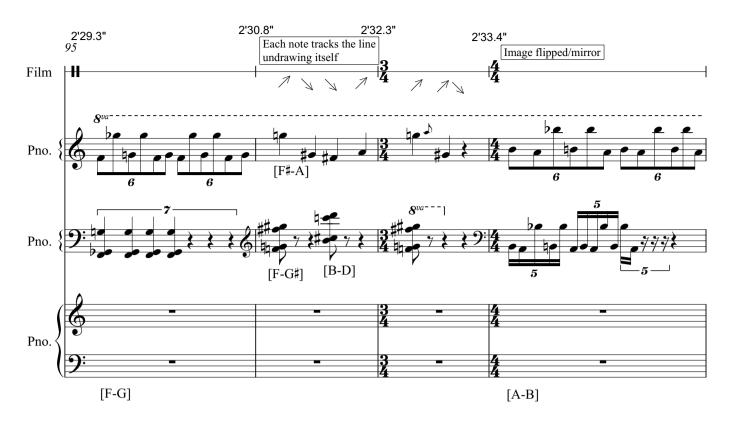


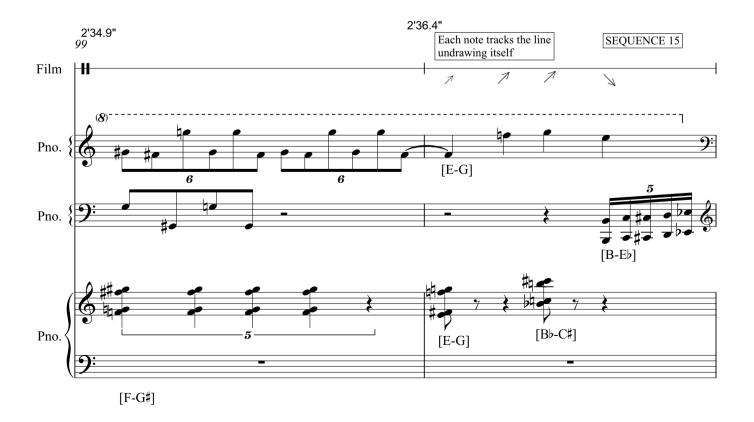


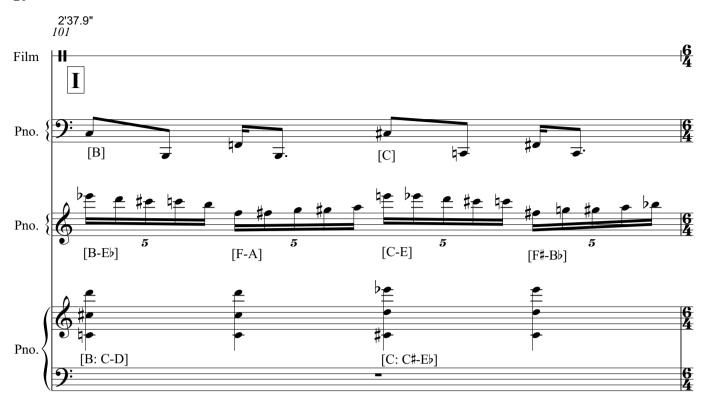


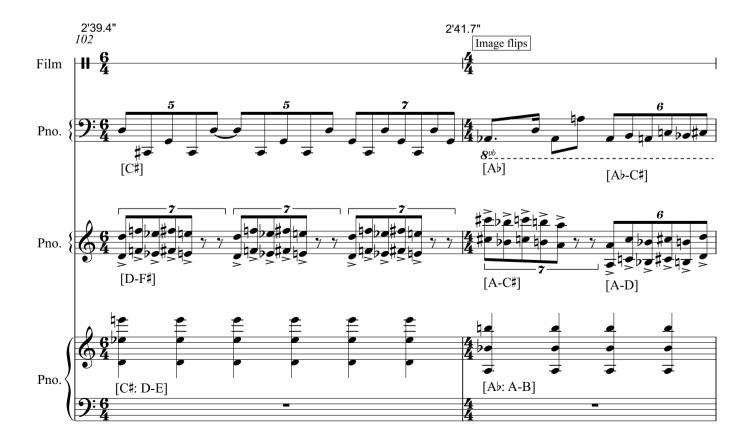


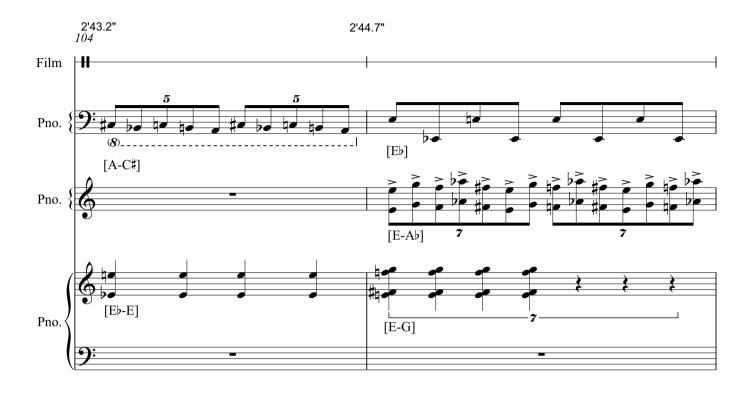


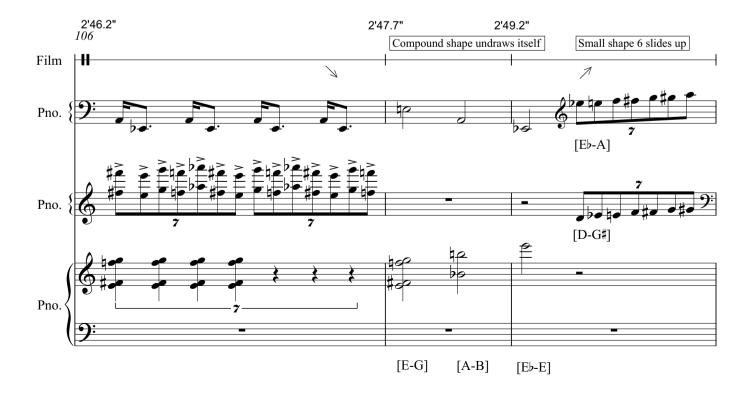


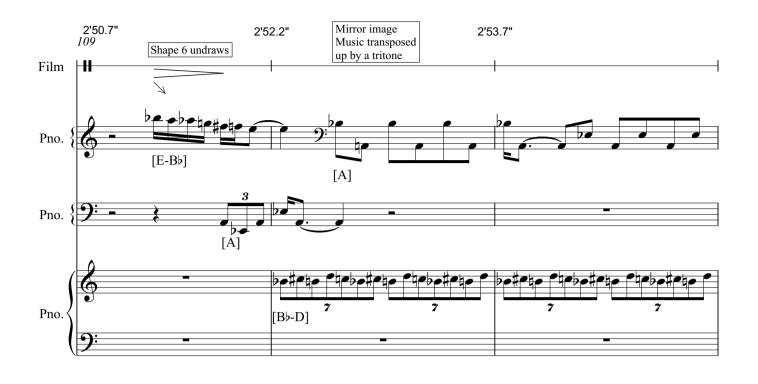


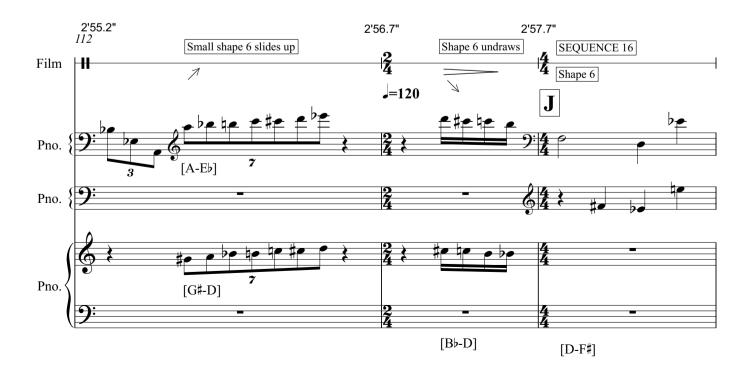


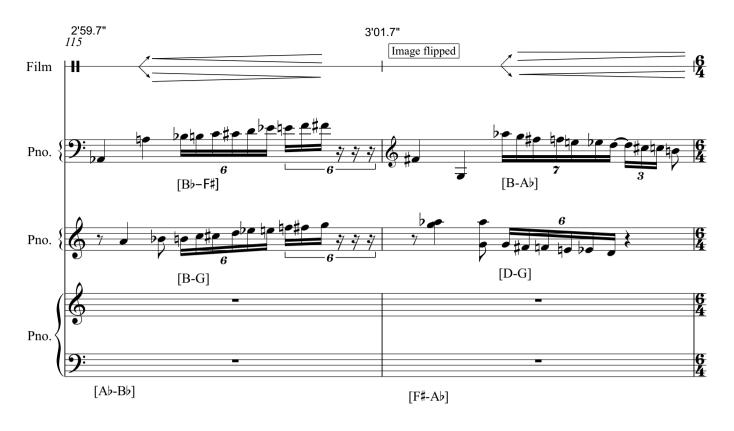


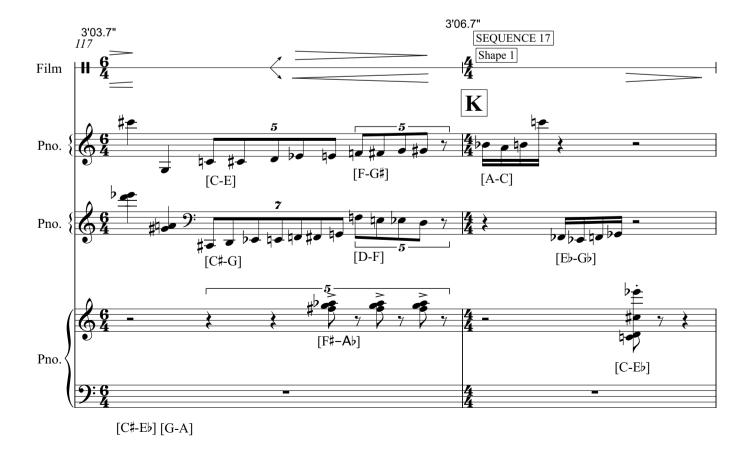


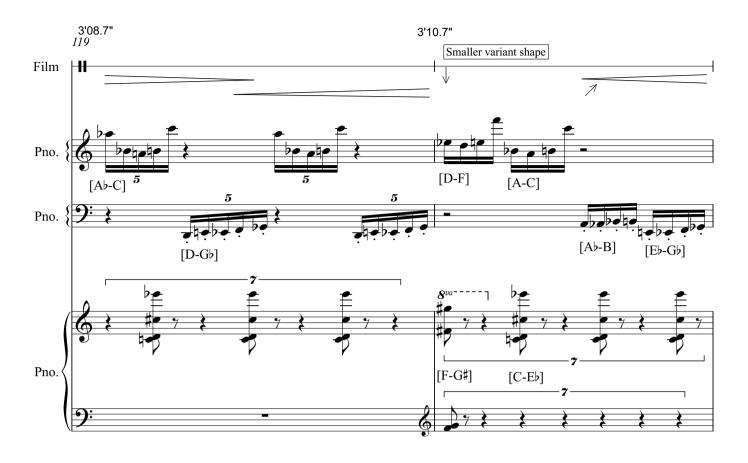


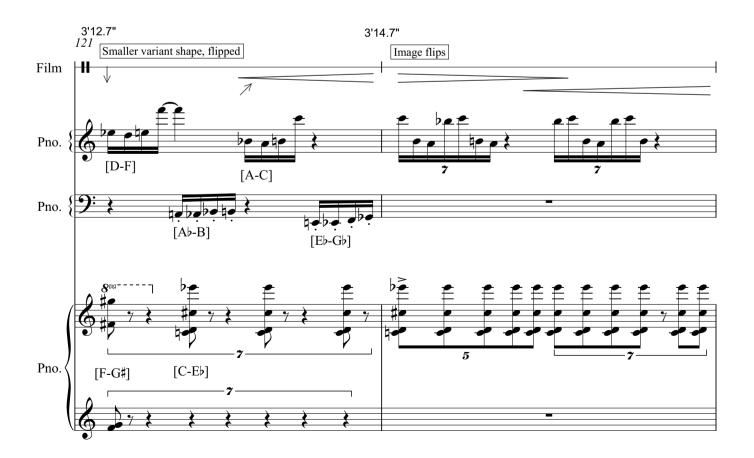


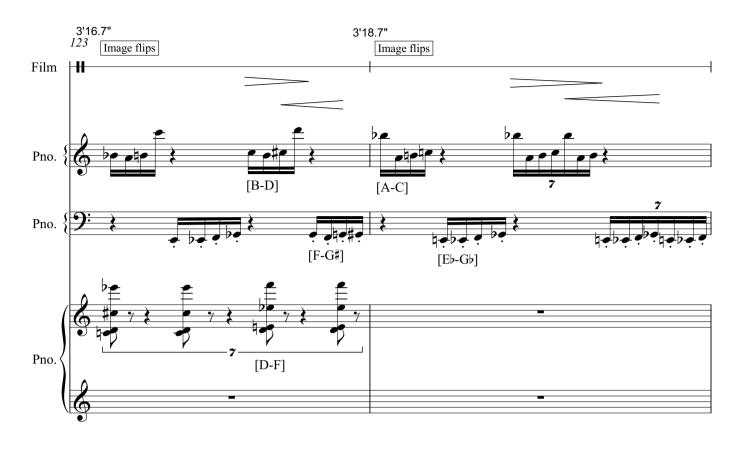


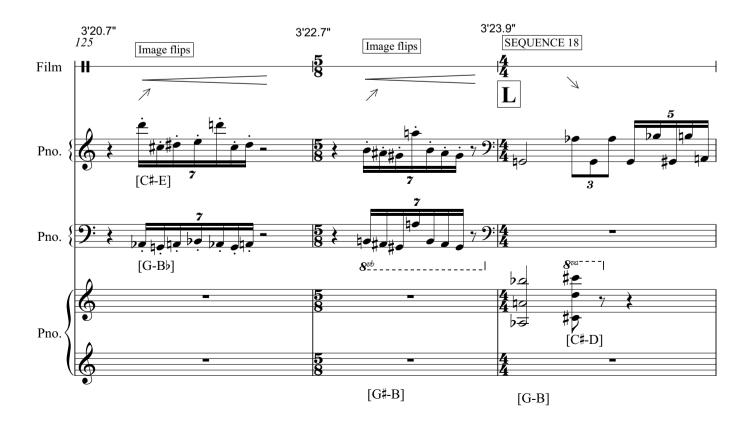


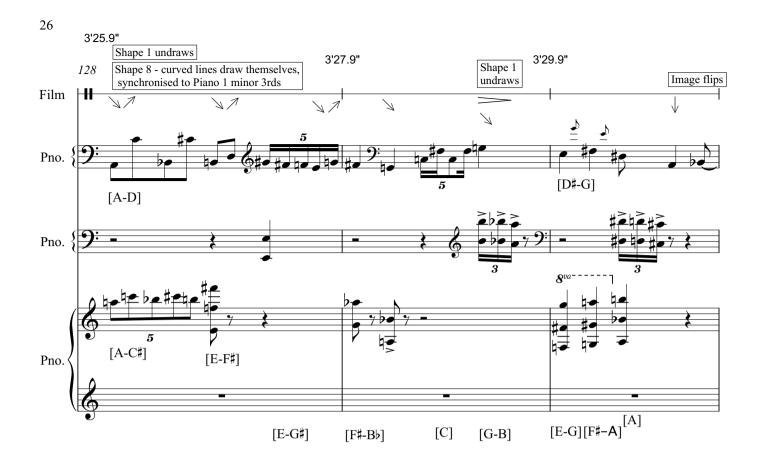


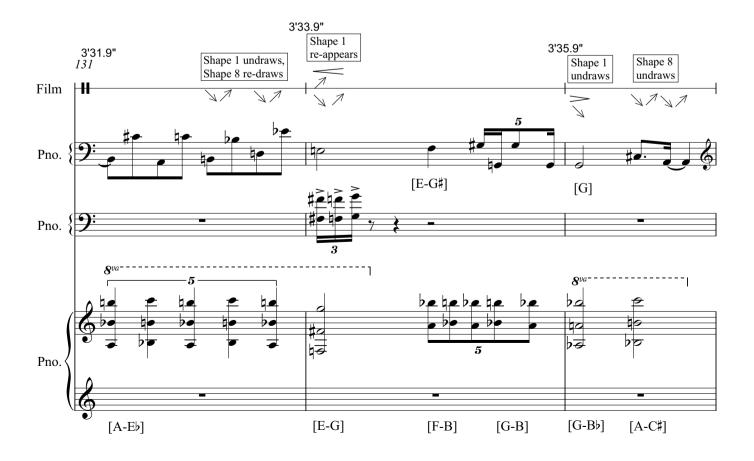


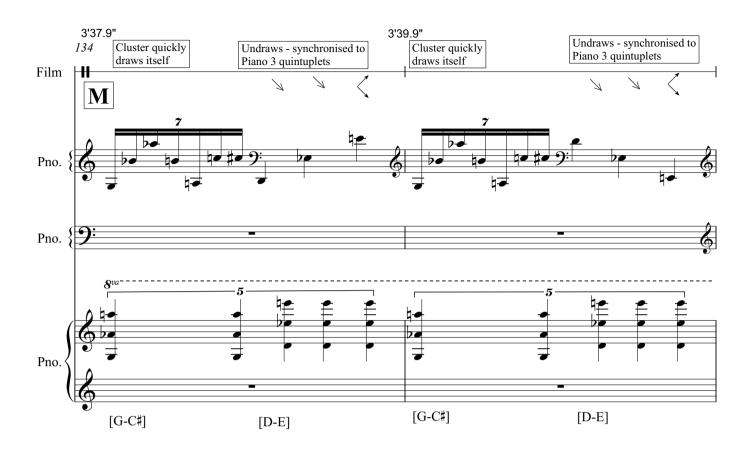


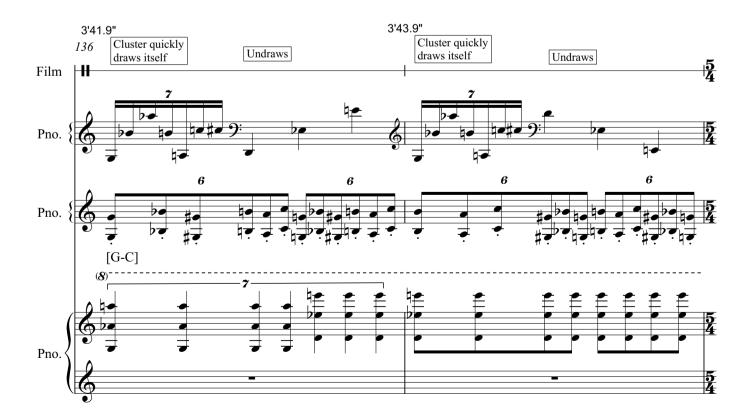


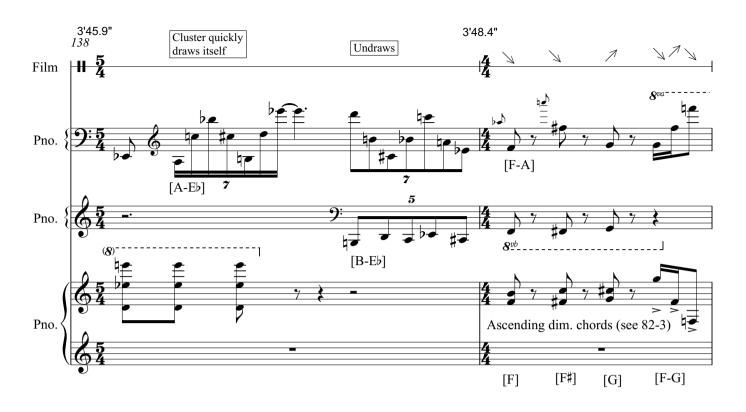


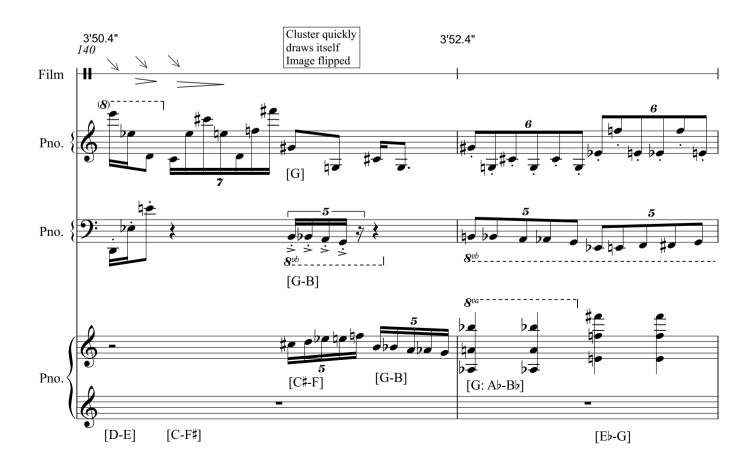


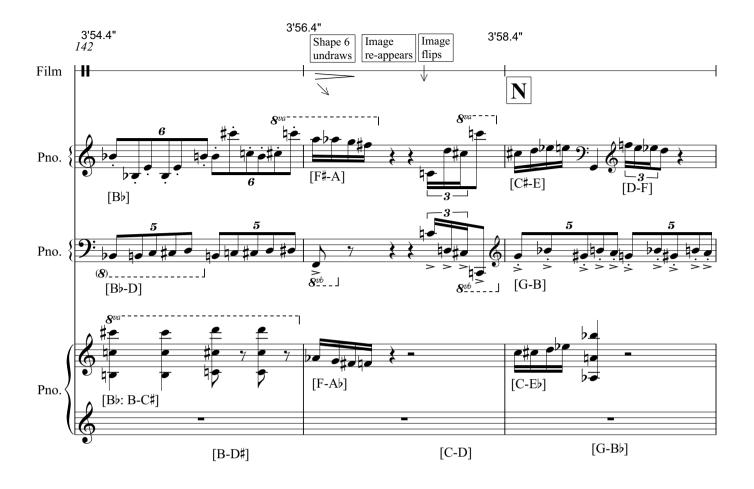


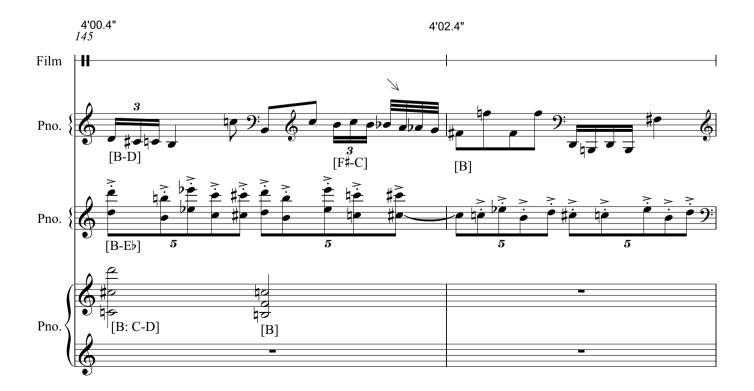


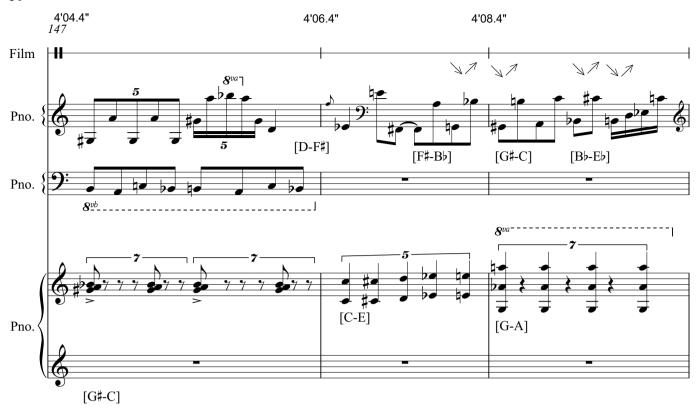


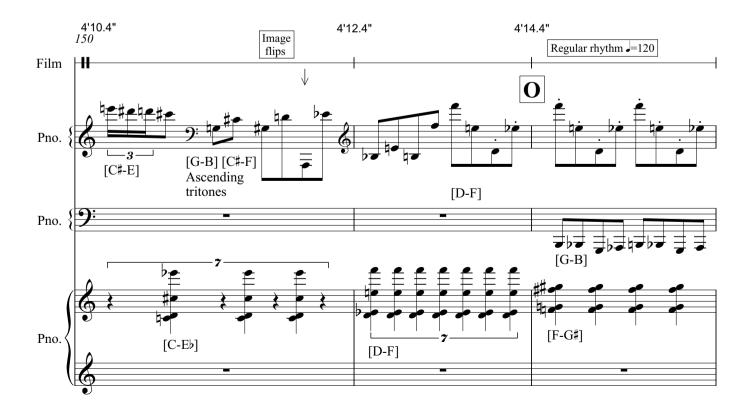


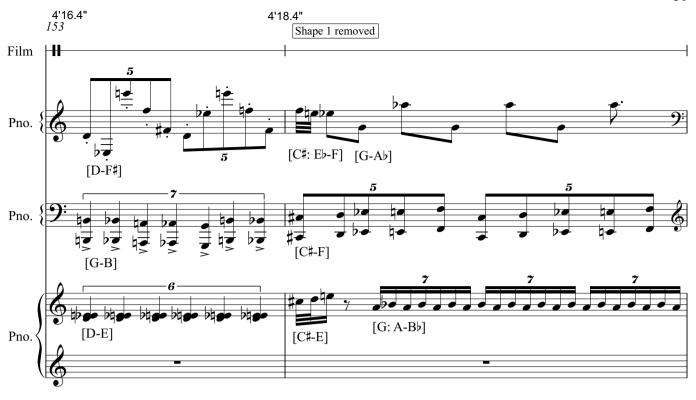


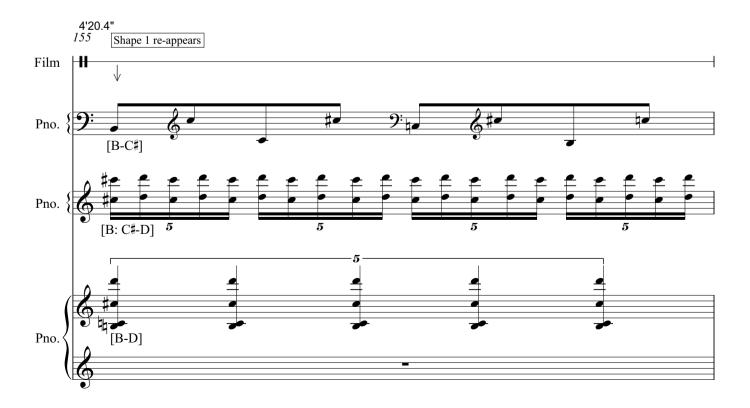


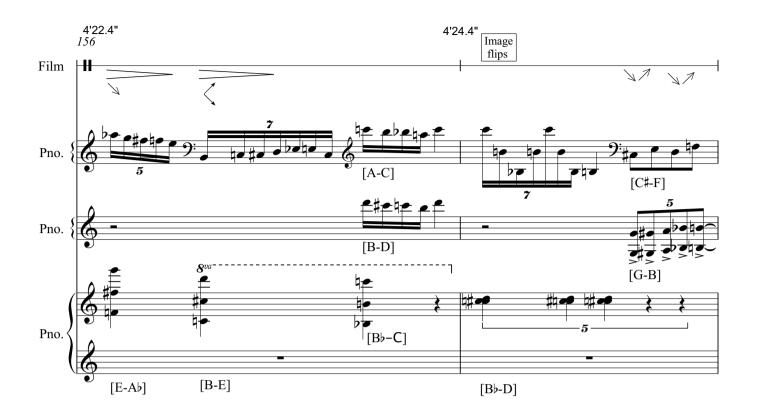




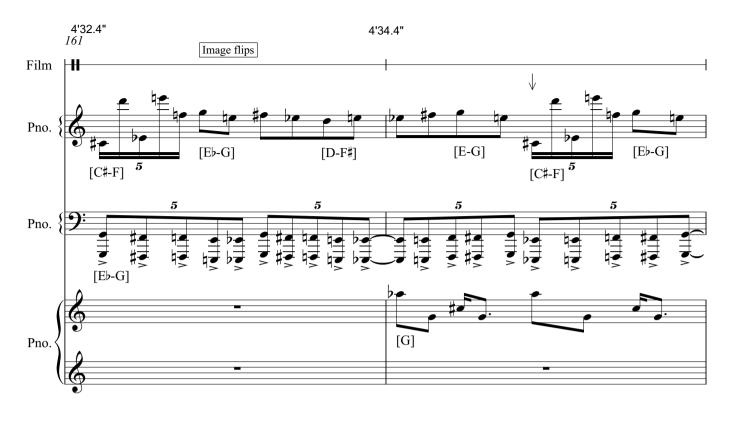


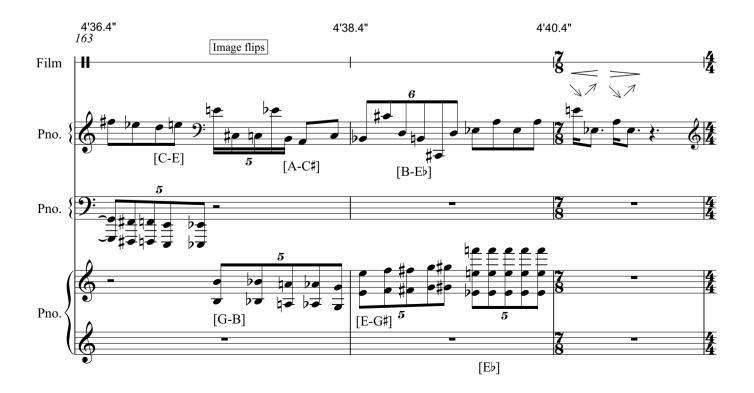


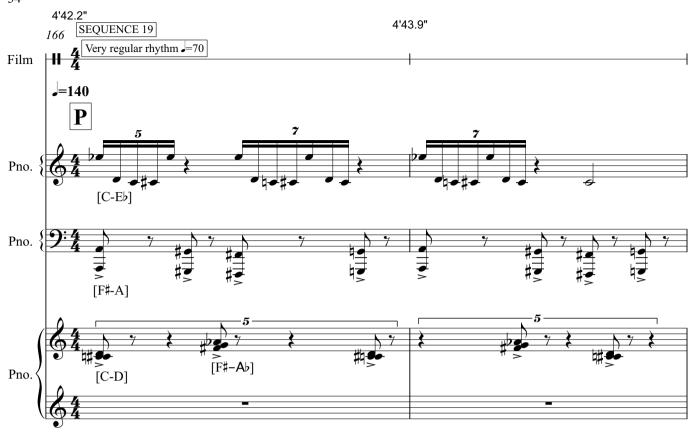


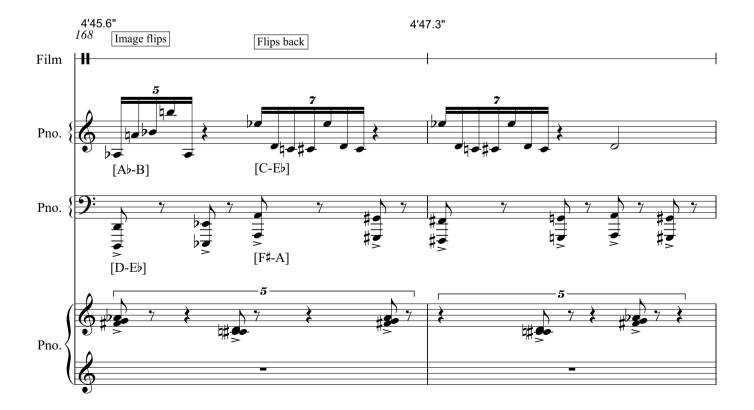


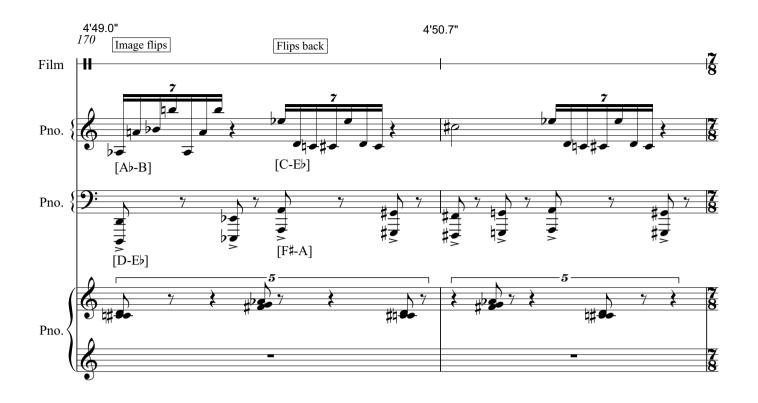


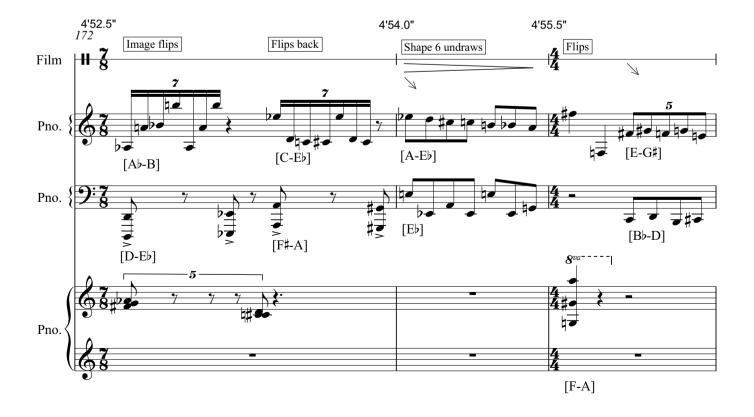


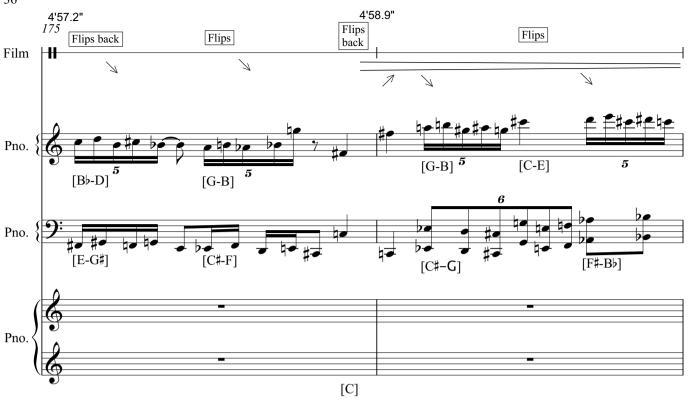


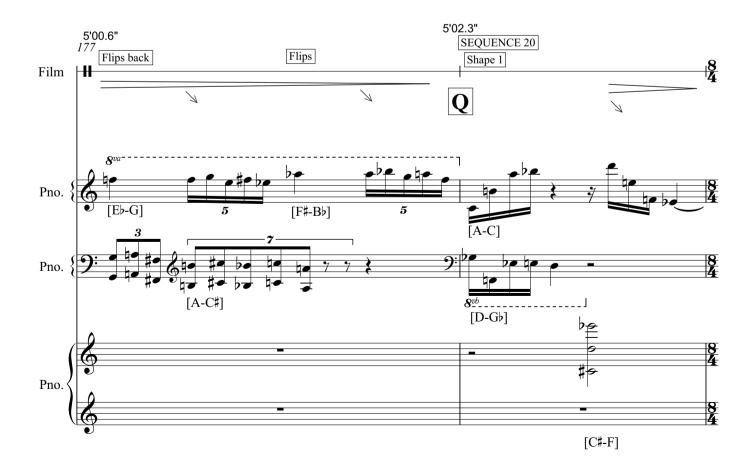


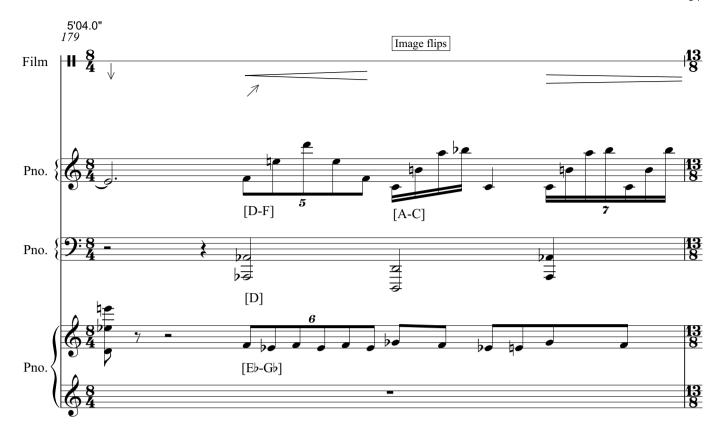


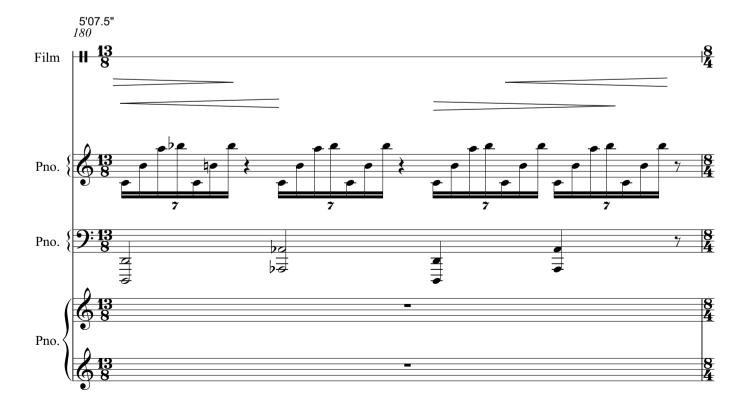


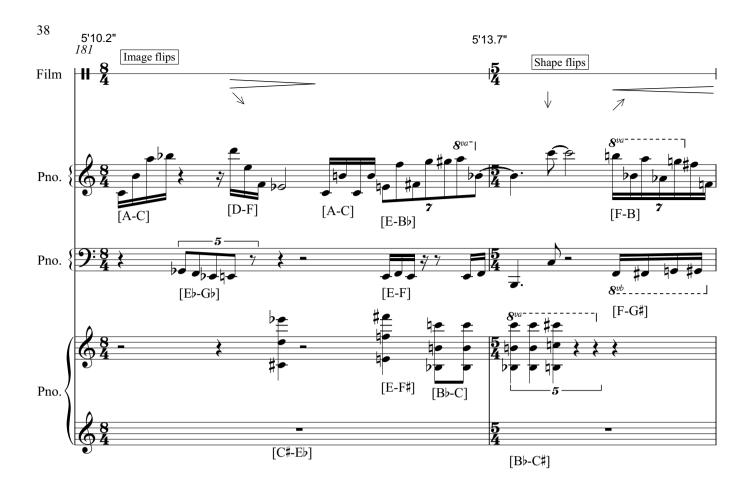


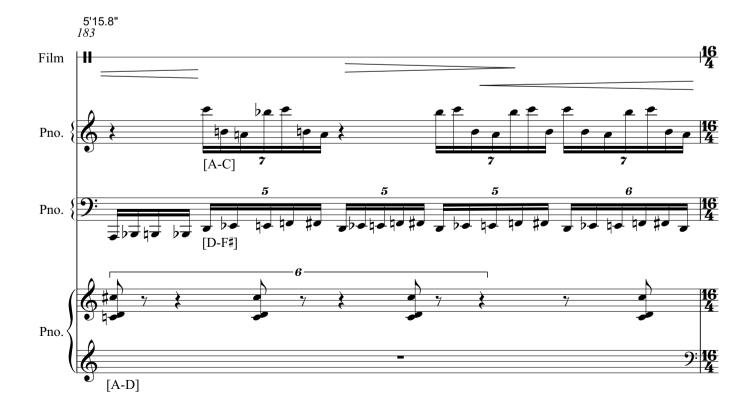


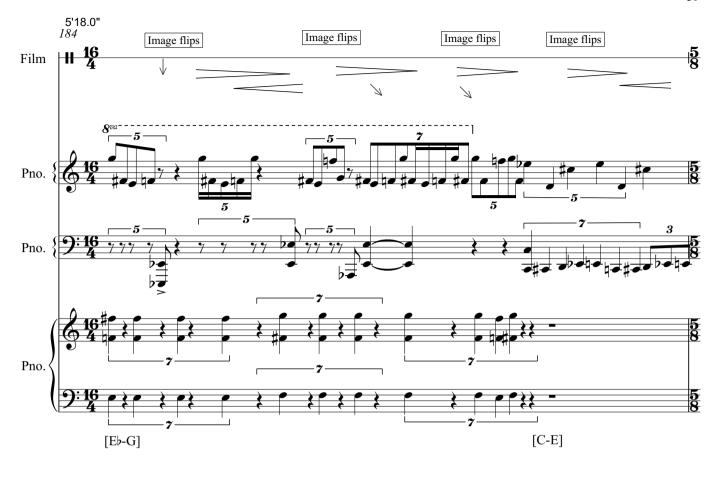




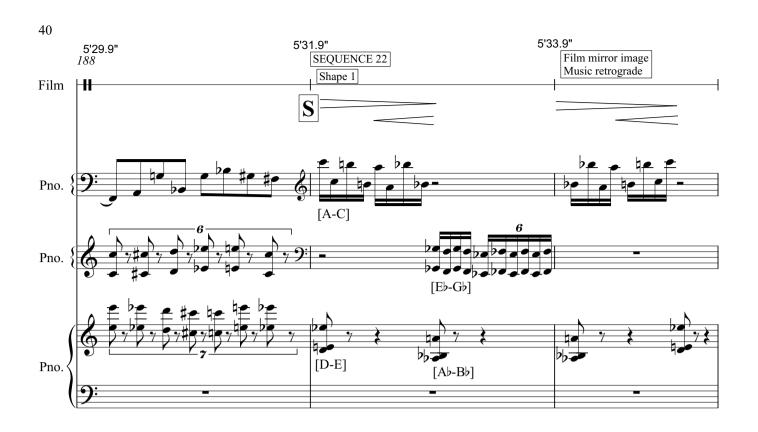


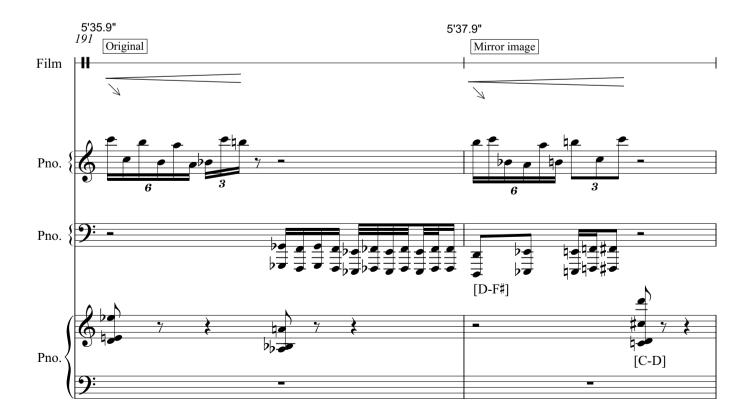


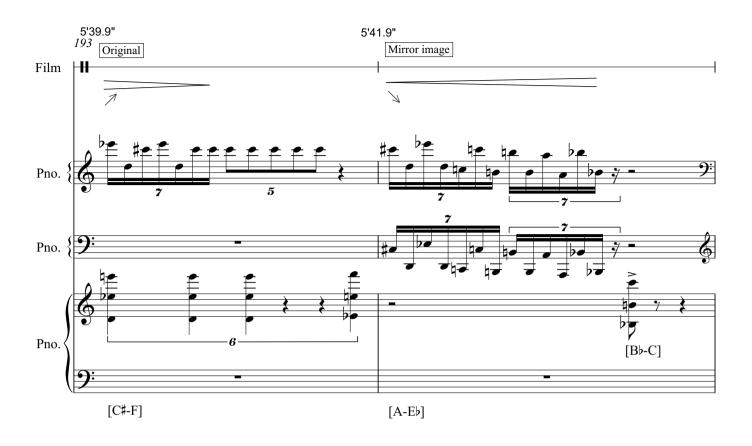


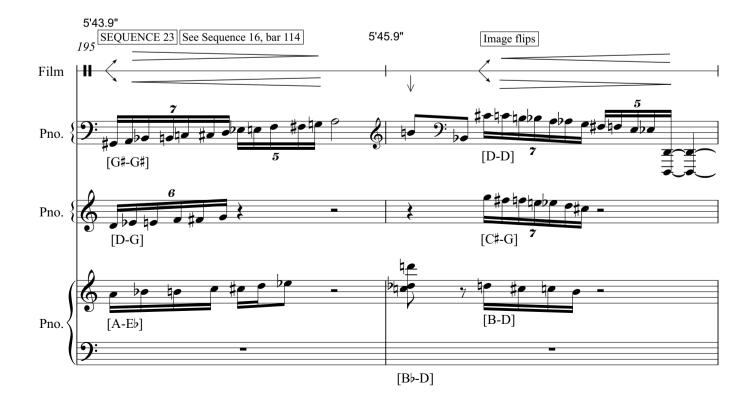


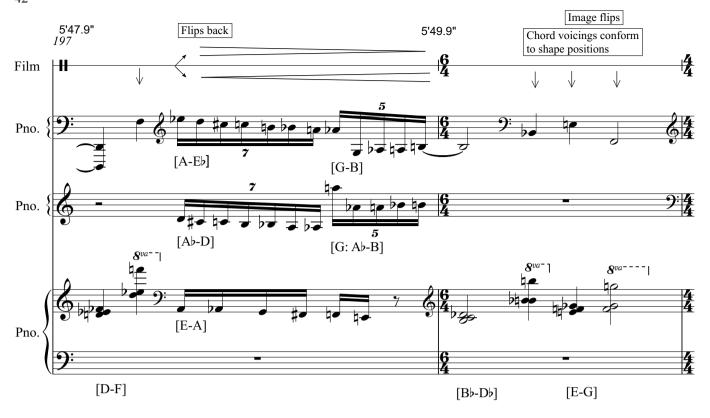


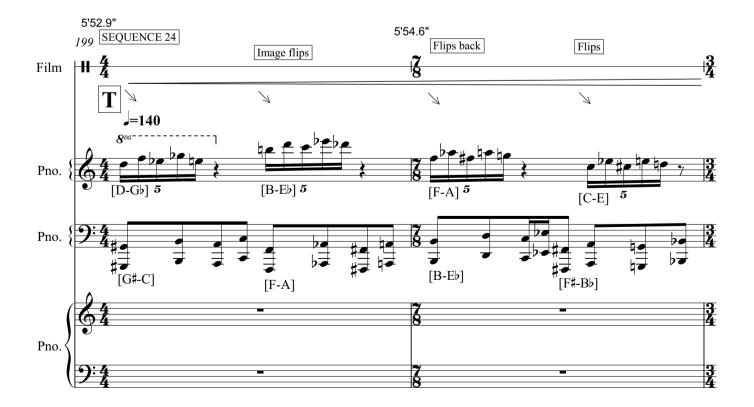


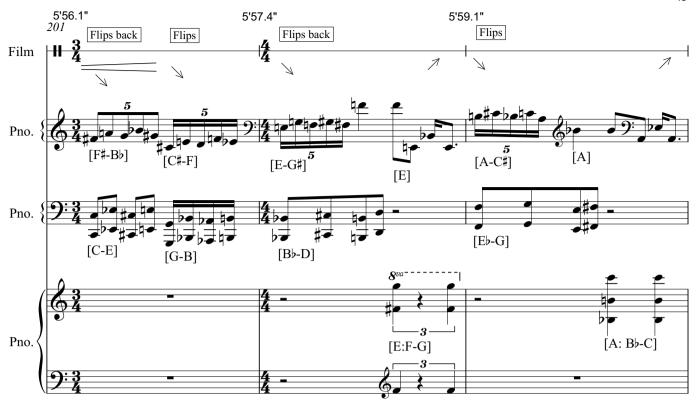


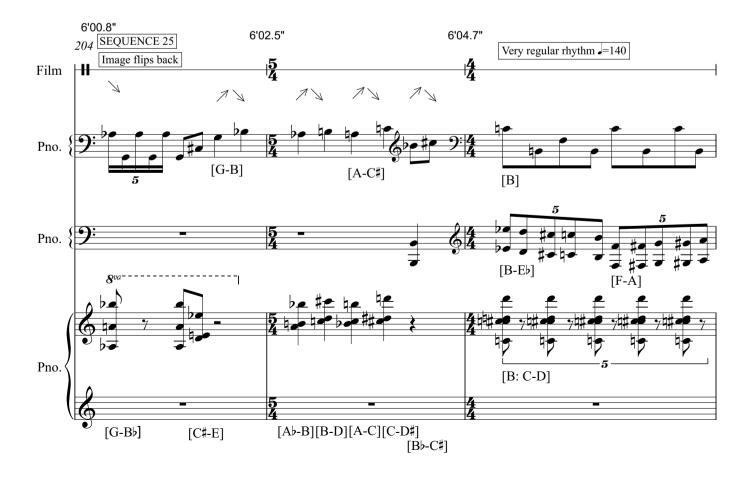


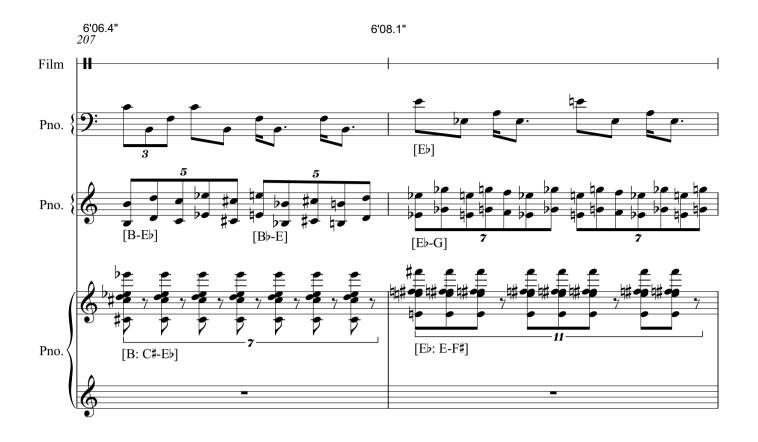


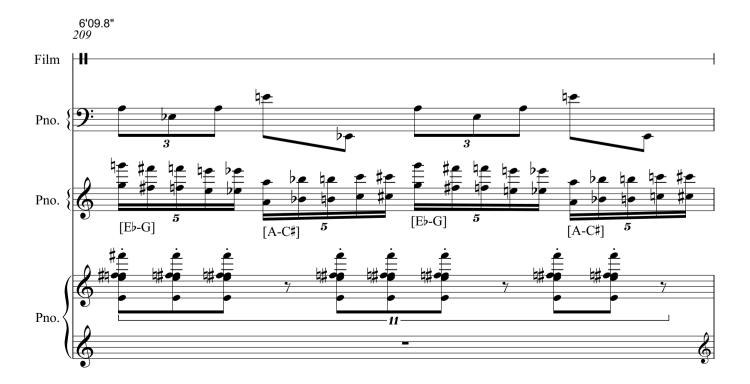


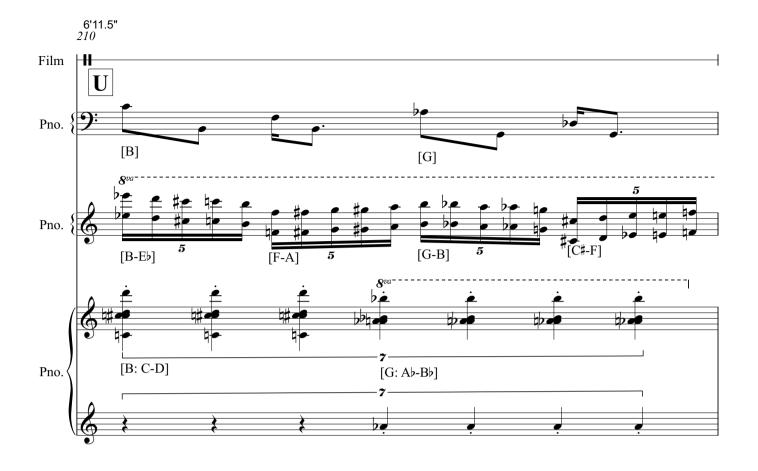


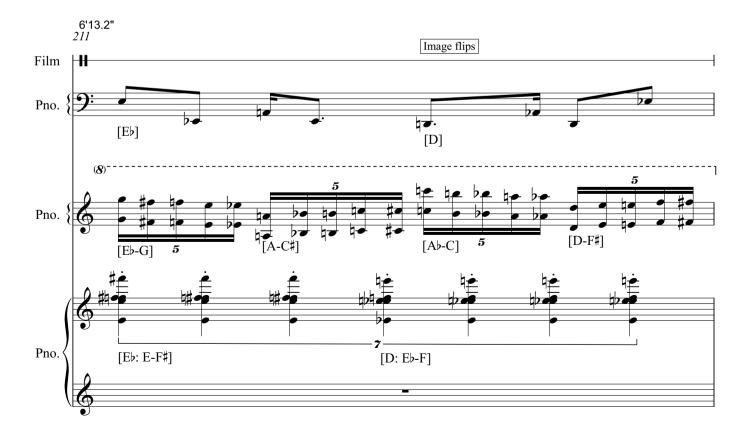


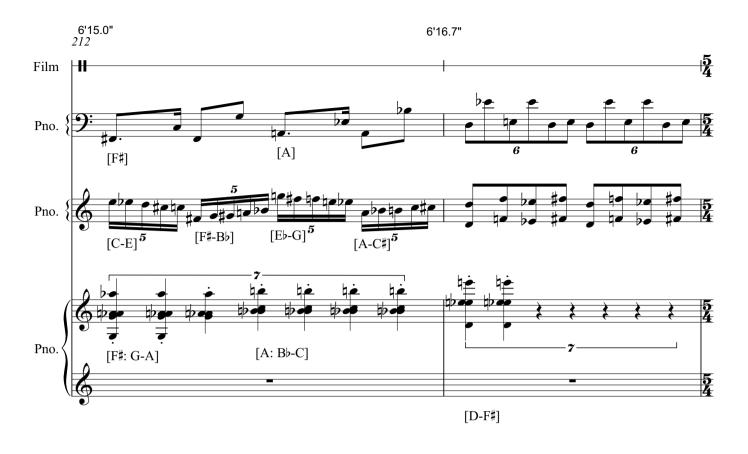


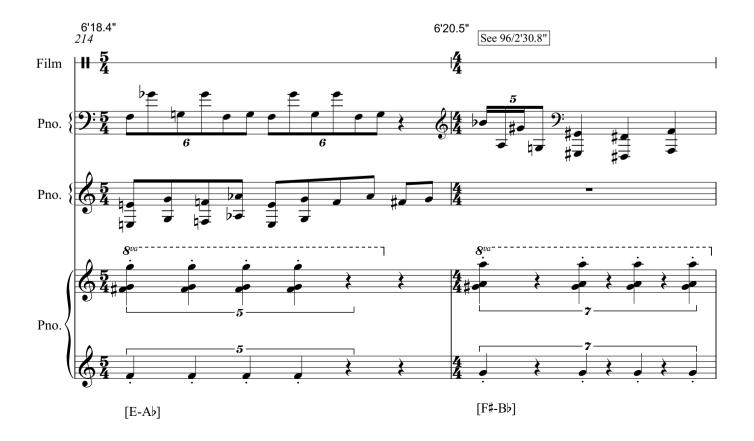


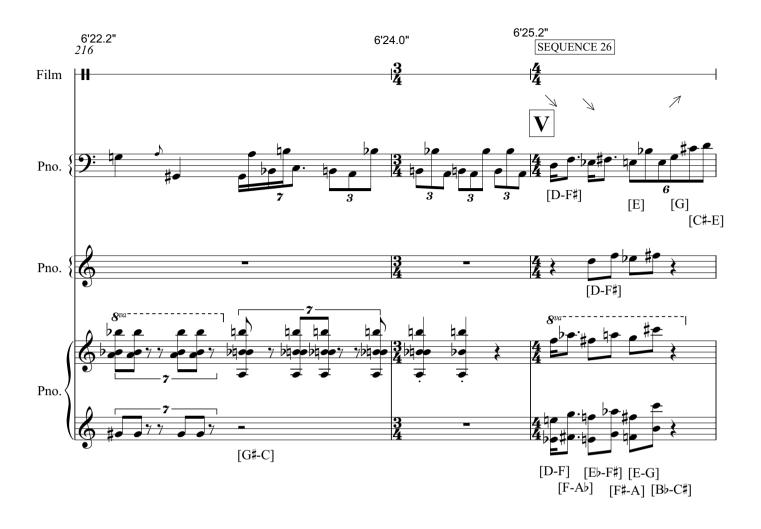


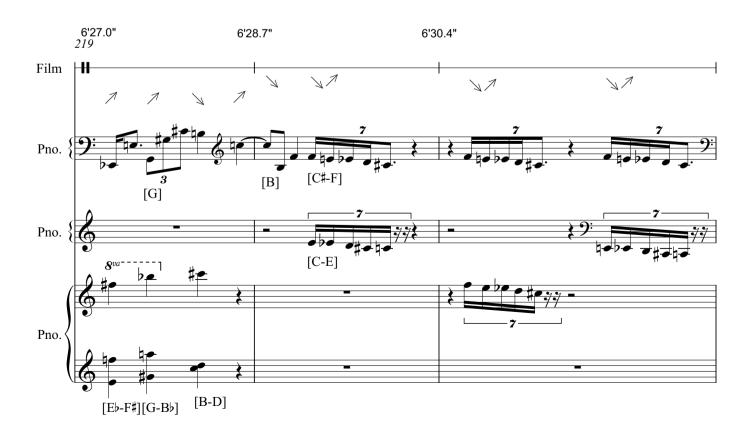


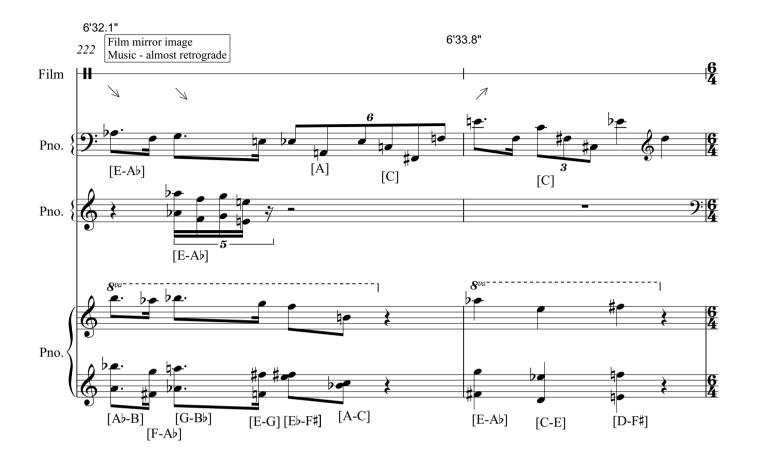


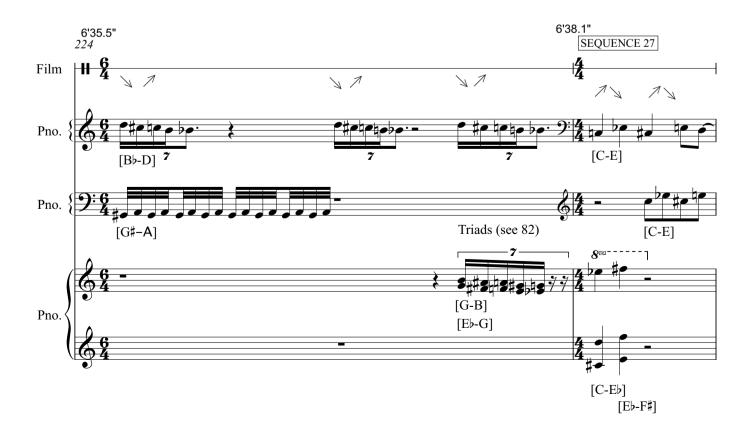


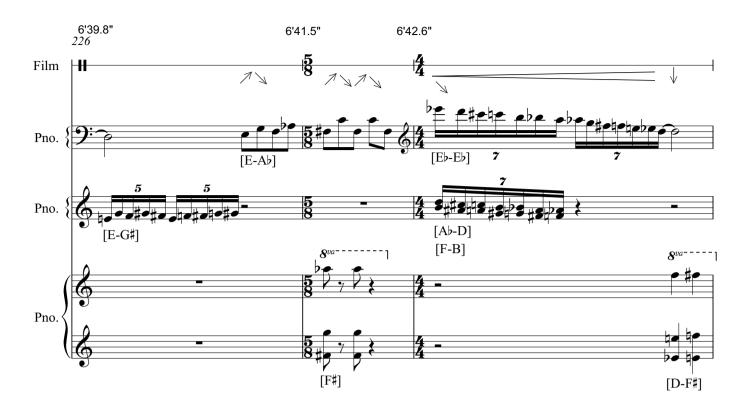


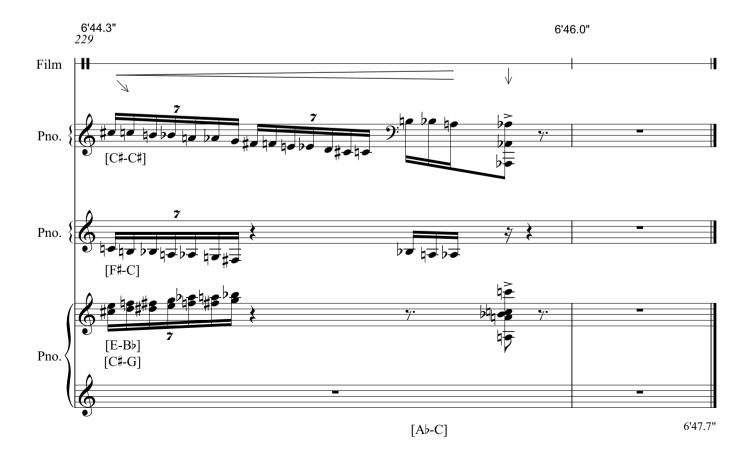












Tom Reid

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.

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

















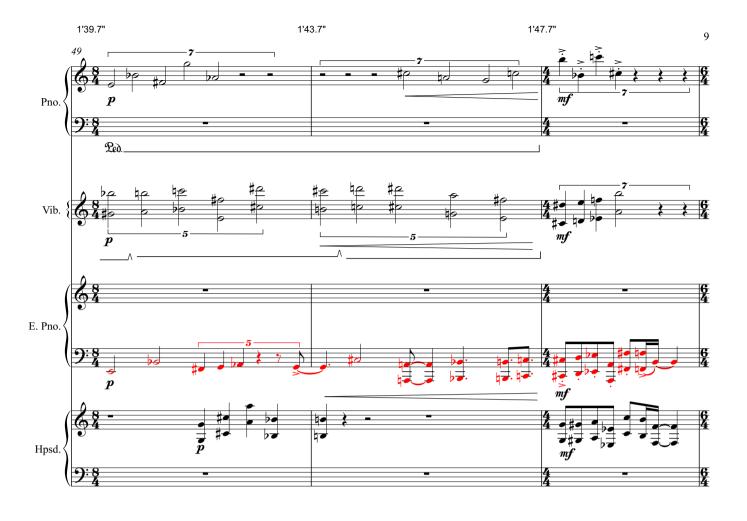


















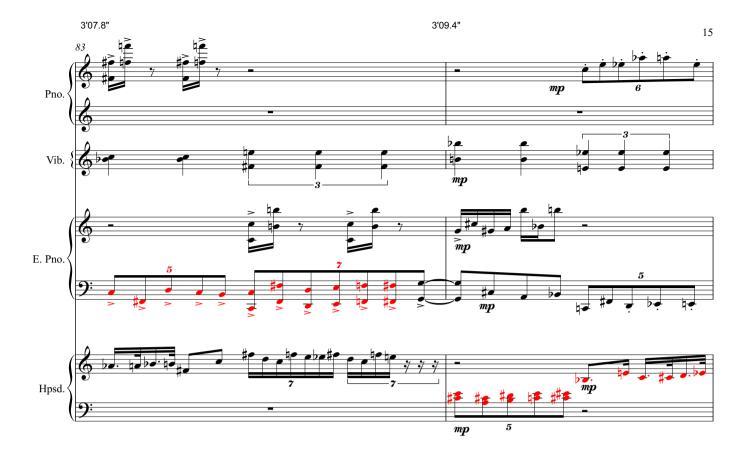


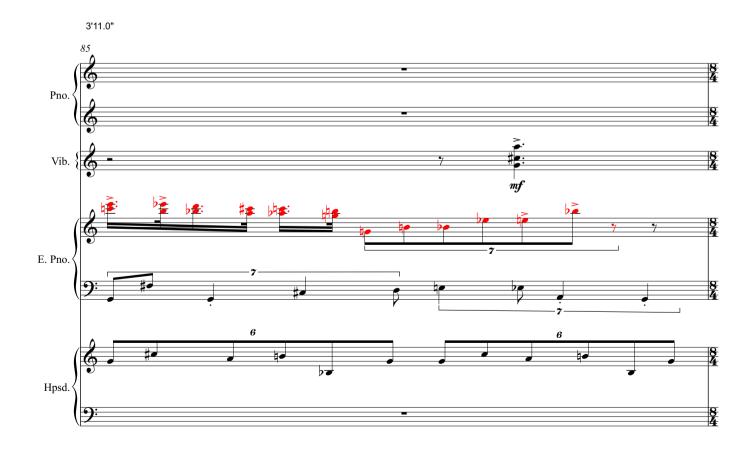




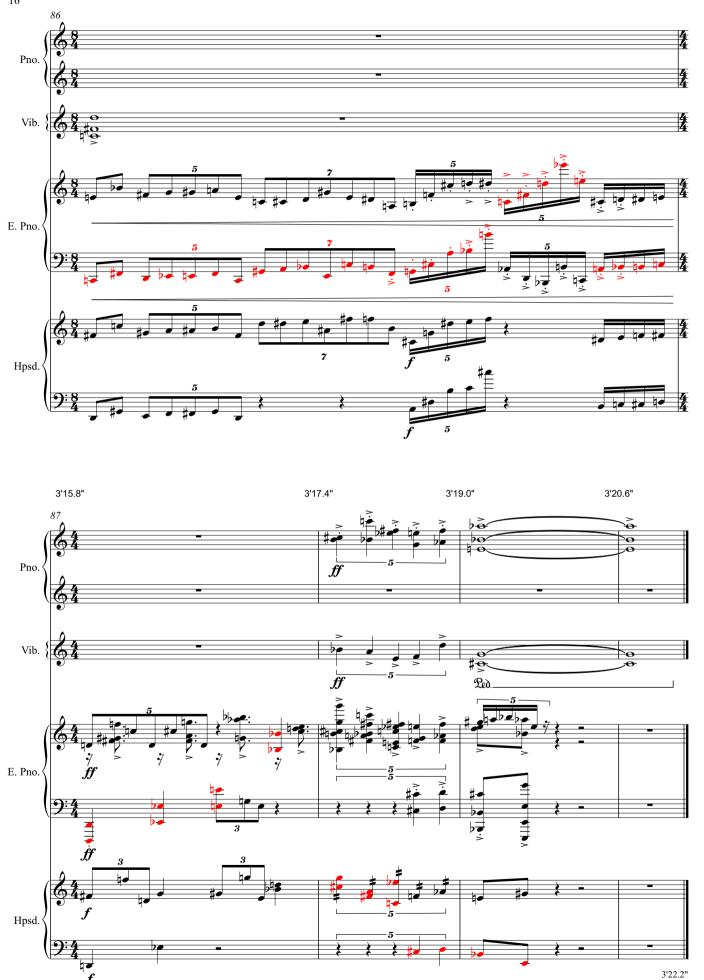












Tom Reid

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.







































2'08.0" 2'10.0" Alto Sax. Bari. Sax.













































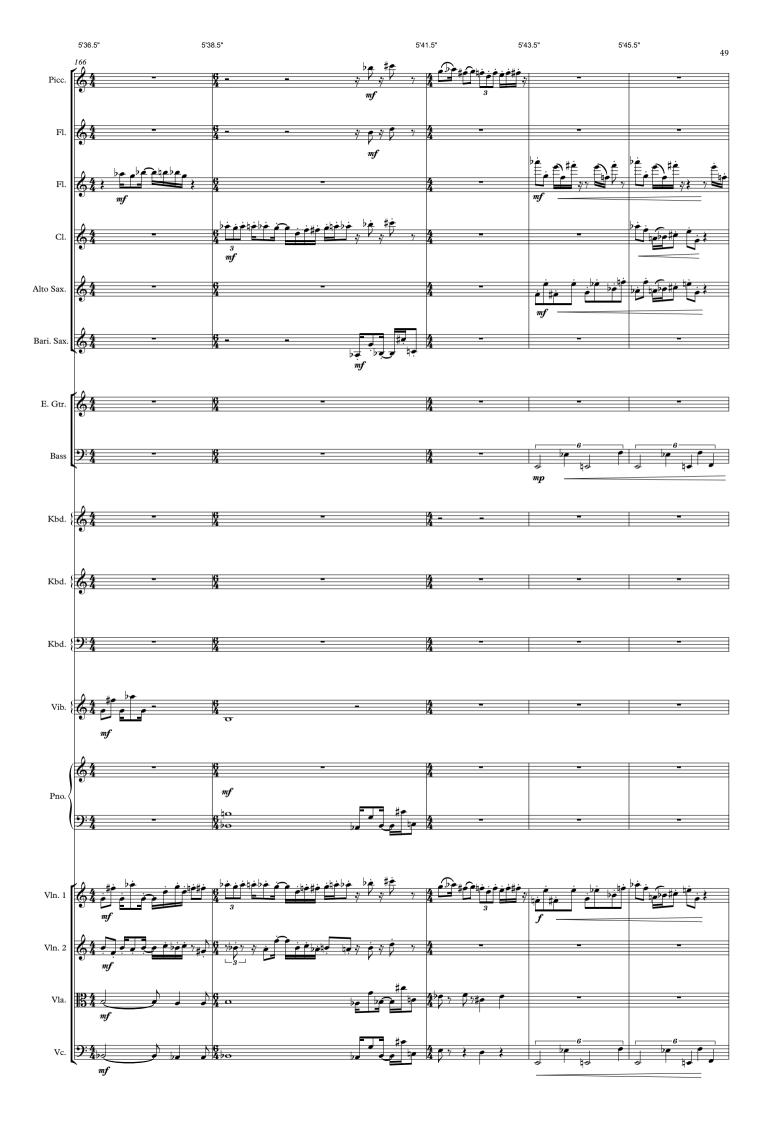












































8'05.0" 8'07.0"





8'13.0" 8'15.0" 68 Picc. Fl. Fl. Cl. Alto Sax. Bari. Sax. E. Gtr. Bass 2 Kbd. behebe ete be etebe ete be behebe ete be ete Pno. Vla.



































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







































