

Matt Geer

Droll in Flux

for voice and electric piano

2023

Full Score
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Programme note

"Droll in Flux" is a compelling confluence of modulated scat vocalizations and electric piano ostinatos, unified by a mutable array of time signatures. This piece seeks to investigate the phenomenology of temporal consciousness, precipitating a transformative journey within the listener's own sphere of awareness. At its core, the work grapples with the ontological dimensions of time. Utilizing a permutational matrix to manipulate time signatures, it challenges our preconceived notions of chronological linearity. Time, as phenomenologically experienced, becomes both the subject and the object, the medium and the message. The shifting time signatures act as a disorienting mechanism, defamiliarizing our customary experience of time and thereby inviting a heightened state of temporal awareness. The electronic piano ostinato serves as a constant yet ever-evolving touchstone throughout the piece. Its cyclic recurrence is purposefully composed to be similar but never identical, an allusion to the repetitive yet non-recurring nature of moments in time. Herein lies a subtle paradox: the ostinato's seeming stasis is in fact emblematic of flux—an eternally revolving wheel of temporal experience, never fully graspable but infinitely variable. The vocal part, a rich tapestry of rotating scat sounds, forms an additional layer of complexity. As these vocalizations permute, they encapsulate the ceaseless modulation of human consciousness in relation to time. The scat sequences may be understood as a musical representation of the mind's fleeting dialogues and abstract thoughts, expressed as non-lexical but nonetheless deeply communicative vocalizations. "Droll in Flux" challenges the listener to transcend passive auditory consumption and engage phenomenologically with the unfolding soundscape. It beckons listeners into an active dialogue with their own internal rhythmic awareness and temporal cognition. Despite its ostensibly static aesthetic, the work is teeming with undercurrents that probe the flux inherent in stasis, the ephemerality in permanence, and the multiplicity in unity. "Droll in Flux" posits that our perception of time is as much a construct of internal cognitive processes as it is an external chronological reality. By immersing oneself in this introspective auditory experience, one is prompted to question, explore, and perhaps even redefine the boundaries of temporal perception.

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Droll in Flux

for voice and electric piano

Duration: c. 9'15"

For Imogen Sleith

Droll in Flux

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Cyclic ♩ = 72
sempre p soft

Voice

Electric Piano

Zo BamZow Skat Dee Yah Dah Zing Woo Zip

V.


E. Pno

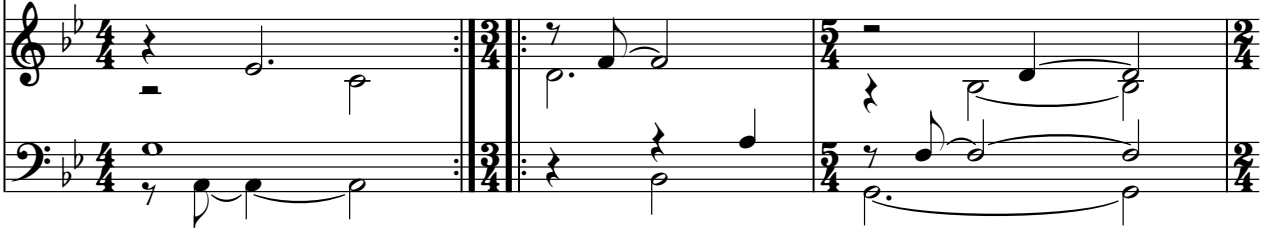
Voom Shoo Zo Skat Bah Doo Dah Bap Yah

V.


E. Pno


Bam Shoo Skat Doo Zo Dah Woo Dee Bam

V. 
Dah Skat Wee Skat Be Bam Bop Woo Wee

E. Pno 

Detailed description: This system contains the first two measures of the piece. The vocal line (V.) is in 4/4 time, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A double bar line with repeat dots follows. The second measure starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment (E. Pno) features a bass line with a quarter note G2, a quarter note A2, and a quarter note Bb2, and a treble line with a quarter rest, a quarter note G4, and a quarter note A4.

V. 
Woo Bah Wee Zo Voom Bop Yip Dah Dee

E. Pno 

Detailed description: This system contains the next two measures. The vocal line (V.) starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A double bar line with repeat dots follows. The second measure starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment (E. Pno) continues with a bass line of G2, A2, Bb2 and a treble line of G4, A4.

V. 
Zo Shoo Be Dee Voom Wa Bop Zow Zo


E. Pno 

Detailed description: This system contains the final two measures. The vocal line (V.) starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A double bar line with repeat dots follows. The second measure starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment (E. Pno) continues with a bass line of G2, A2, Bb2 and a treble line of G4, A4.

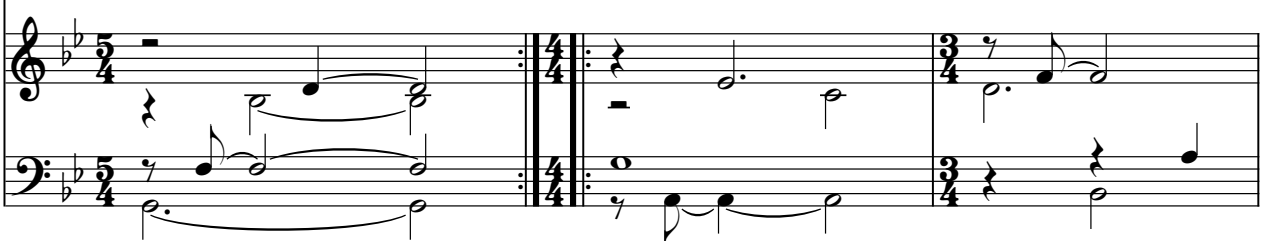
V. 


Wee Bap Be Woo Doo Dah Yah Yip Zow

E. Pno 


V. 

Woo Wa Skat Bah Zow Dee Shoo Zo Wa

E. Pno 

V. 

Ya Zing Dee Zip Zow Bap Doo Wee Be Zing Dah Wee

E. Pno 

V. Woo Yah Doo Bop Be Bap Bah Skat Bop Zing Be Bah


E. Pno


V. Dee Zo Zip Dee Zing Dah Bah Zo Shoo Bah Zo Zow

E. Pno

V. Dah Yah Zip Doo Voom Dah Shoo Zow Wee

E. Pno

V.  Zing Yah Yip Shoo Bap Zo Yah Dee Bap Be Doo Woo

E. Pno 

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of two flats (B-flat and E-flat). The tempo and meter are 2/4. The lyrics are: "Zing Yah Yip Shoo Bap Zo Yah Dee Bap Be Doo Woo". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. It features a steady bass line and chords in the right hand.

V.  Voom Skat Zow Bah Dah Yip Wa Bam Voom

E. Pno 

The second system of music continues the vocal line and piano accompaniment. The tempo and meter are 2/4. The lyrics are: "Voom Skat Zow Bah Dah Yip Wa Bam Voom". The piano accompaniment maintains the same key signature and accompaniment style as the first system.

V.  Wee Be Shoo Zo Zing Doo Bah Yah Woo Dah Bam Dah

E. Pno 

The third system of music concludes the vocal line and piano accompaniment. The tempo and meter are 2/4. The lyrics are: "Wee Be Shoo Zo Zing Doo Bah Yah Woo Dah Bam Dah". The piano accompaniment maintains the same key signature and accompaniment style as the previous systems.

V. Zo Wa Wee Zow Zo Zip Shoo be Dah


E. Pno

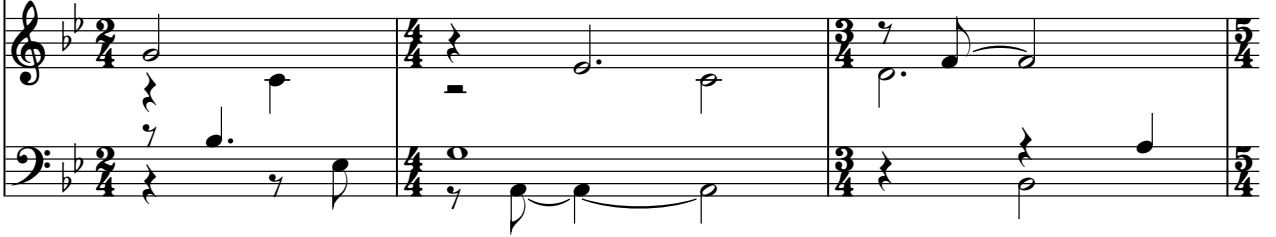
V. Voom Bam Wee Yah Zow Voom Woo Zing Shoo


E. Pno

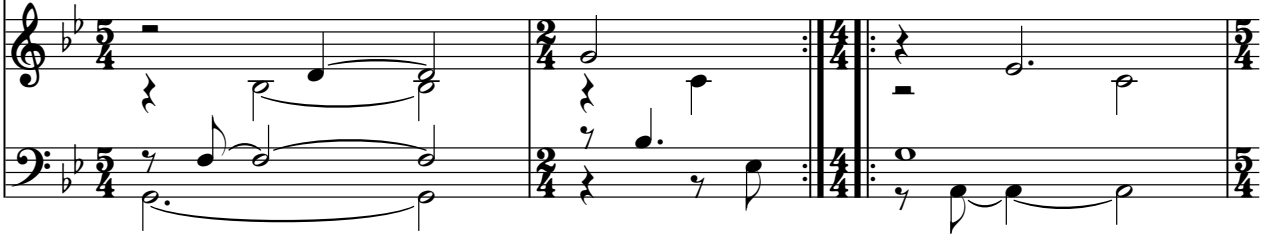
V. Bop Bah Doo Zip Bah Voom Wee Yip Yah


E. Pno

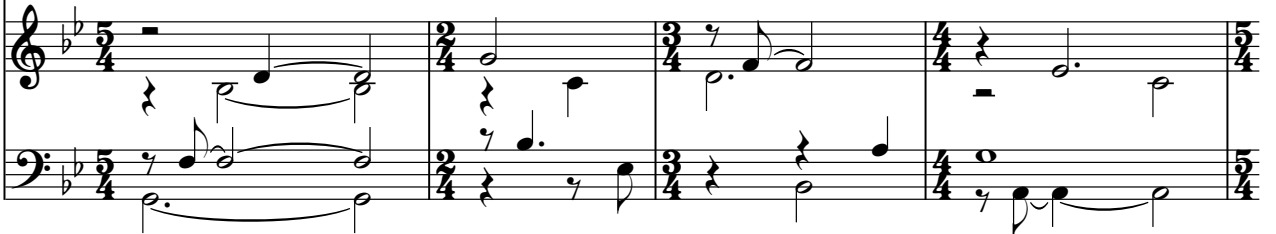
V.  Skat Doo Zing Bop Skat Dah Voom Woo Shoo

E. Pno 

V.  Be Skat Boh Yah Bah Dah Voom Zing Yah

E. Pno 


V.  Wee Be Yah Zo Bop Zip Wee Bam Doo Dah Woo Bap

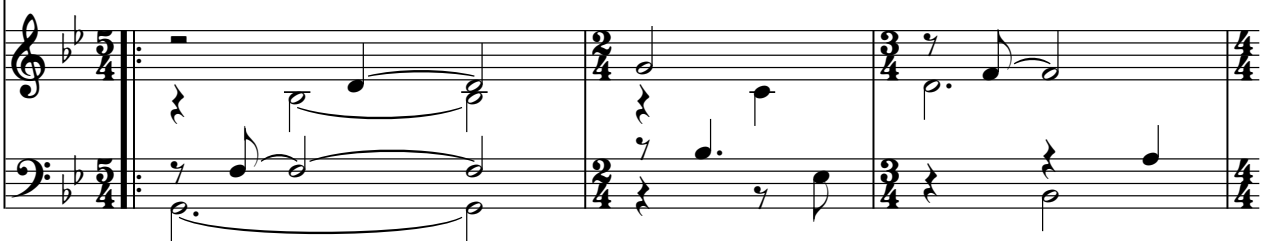
E. Pno 

V.  Shoo Zing Doo Shoo Bop Shoo Dee Wee Doo

E. Pno 

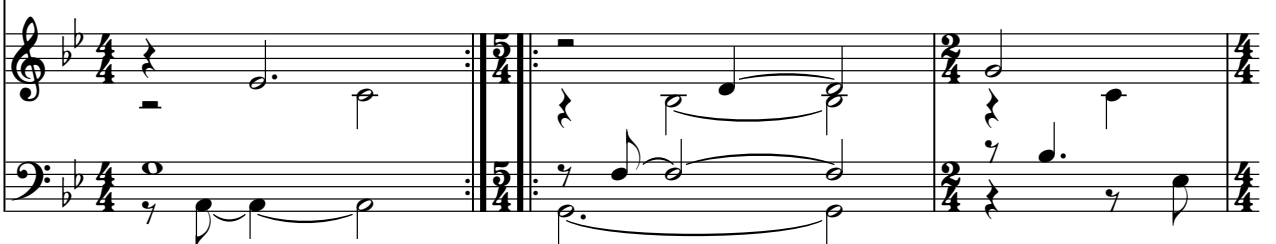
Detailed description: This system contains the first system of music. The vocal line (V.) is written in a single staff with a treble clef and a key signature of two flats. It starts in 5/4 time, then changes to 3/4, then 2/4, and ends with a repeat sign in 5/4. The lyrics are "Shoo Zing Doo", "Shoo Bop Shoo", and "Dee Wee Doo". The piano accompaniment (E. Pno) is written in a grand staff (treble and bass clefs) with the same key signature. It features a complex rhythmic pattern with various time signatures (5/4, 3/4, 2/4, 5/4) and includes rests and melodic lines in both hands.

V.  Skat Bap Dah Wah Bah Bop Zow Zip Bah

E. Pno 

Detailed description: This system contains the second system of music. The vocal line (V.) is written in a single staff with a treble clef and a key signature of two flats. It starts in 5/4 time, then changes to 2/4, 3/4, and ends in 4/4. The lyrics are "Skat Bap Dah", "Wah Bah Bop", and "Zow Zip Bah". The piano accompaniment (E. Pno) is written in a grand staff with the same key signature. It follows the same rhythmic and structural changes as the first system, with time signatures of 5/4, 2/4, 3/4, and 4/4.

V.  Shoo Zing Doo Shoo Bop Shoo Dee Wee Doo


E. Pno 

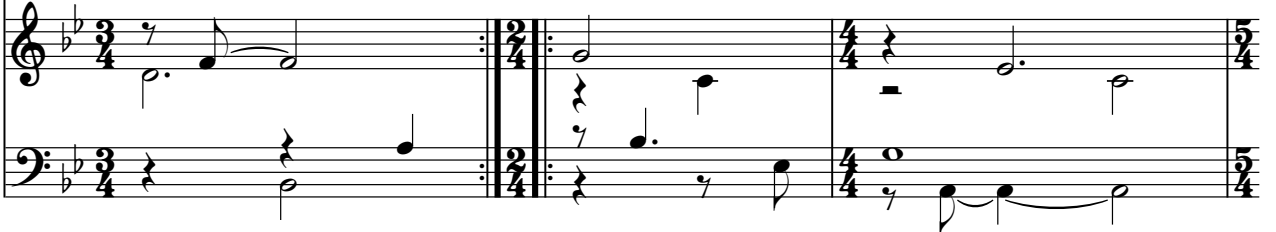
Detailed description: This system contains the third system of music. The vocal line (V.) is written in a single staff with a treble clef and a key signature of two flats. It starts in 4/4 time, then changes to 5/4, then 2/4, and ends in 4/4. The lyrics are "Shoo Zing Doo", "Shoo Bop Shoo", and "Dee Wee Doo". The piano accompaniment (E. Pno) is written in a grand staff with the same key signature. It follows the same rhythmic and structural changes, with time signatures of 4/4, 5/4, 2/4, and 4/4.

V.  Skat Bap Dah Wah Bah Boop Zow Zip Bah


E. Pno 


Detailed description: This system contains the first two measures of music. The vocal line (V.) is in a single treble clef with a key signature of two flats. The first measure is in 4/4 time, containing the notes G4, A4, and B4. The second measure is in 3/4 time, containing the notes G4, A4, and B4. The piano accompaniment (E. Pno) consists of two staves. The right hand has a whole rest in the first measure, followed by a half note G4 in the second measure. The left hand has a whole note G3 in the first measure, followed by a half note G3 in the second measure.

V.  Shoo Voom Woo Dee Woo Voom Bap Bop Voom

E. Pno 

Detailed description: This system contains the next two measures of music. The vocal line (V.) starts in 3/4 time with the notes G4, A4, and B4. The second measure is in 2/4 time with a repeat sign, containing the notes G4, A4, and B4. The piano accompaniment (E. Pno) has a right hand with a half note G4 in the first measure, followed by a whole note G4 in the second measure. The left hand has a whole note G3 in the first measure, followed by a half note G3 in the second measure.

V.  Zing Bam Zip Bam Dee Voom Zow Yip Be Bop Yip Zing


E. Pno 

Detailed description: This system contains the final two measures of music. The vocal line (V.) starts in 5/4 time with a whole rest, followed by a half note G4 in the second measure. The piano accompaniment (E. Pno) has a right hand with a whole rest in the first measure, followed by a half note G4 in the second measure. The left hand has a whole note G3 in the first measure, followed by a half note G3 in the second measure.


V. 


Wee Shoo Zo Bop Be Wee Be Wa Zow

E. Pno 

V. 

Zing Be Woo Bah Zing Voom Yah Zo Dah

E. Pno 

V. 

Dee Dah Be Voom Skat Wa_____

E. Pno 