NOTEFORGE

KYLE VANDERBURG

FOUR VIEWS OF THE BUTTERFLY EFFECT

Percussion Quartet

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Performance Notes

Philosophically, Four Views of the Butterfly Effect is about cause, effect, choices, and their ramifications. Although the individual parts are fairly traditional in notation, the structure and logistics of the piece leave much up to the performers.

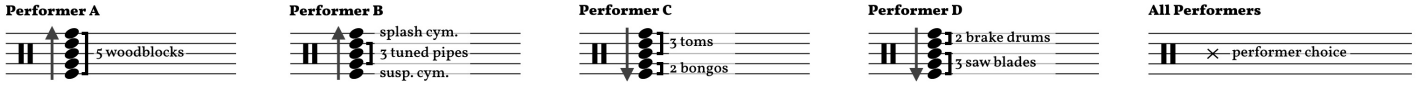
Structurally, *Four Views of the Butterfly Effect* is one five-minute work (or View) for percussion quartet and electronics. The View is played four times, either in succession or as interludes between other pieces. Any performer can play any part, so after each View, parts are switched—Performer A may play part I on the first View (e.g., A-I, B-II, C-III, D-IV), part II on the second View (e.g., A-II, B-III, C-IV, D-I), and so on. Performers may choose parts in advance or during the performance. The composer's intent is that parts will not be duplicated in each View.

Each View is recorded and played back during subsequent Views through the use of a Max patch available from the publisher. View 1 is heard live. During the performance of View 2, the recording of View 1 is played. During the performance of View 3, both the recordings of View 1 and View 2 are heard. During View 4, recordings of Views 1, 2, and 3 are heard.

In order to facilitate the playback process (and to foreshadow elements within Views), the beginning pickup measure is played the number of times equal to the current view (i.e., during View 1 it is played once, View 2 it is played twice, and so on).

Because parts I-IV use a five-lined staff and the work is a palindrome, any individual part may be performed with the sheet music upside-down. Special care must be taken to include the initial repeat measure and the appropriate dynamics.

Instrument selection



Each performer has five instruments. Broadly speaking, there is a wood performer (A), a drum performer (C), and two metal performers (B and D). Performers A and B have pitches organized from low to high (i.e. the lowest note on the staff is the lowest note on the instruments) while performers C and D have pitches that are organized from high to low (i.e. the lowest note on the staff is the highest note on the instruments).

The following examples are suggestions: if other instruments are to be used, the division of timbres noted below should be kept (e.g., if flower pots are to be substituted for brake drums, there should be three; if flower pots are to be substituted for wooden planks, there should be five.)

Performer A should have five pitches that produce a hollow wooden sound, such as tuned planks, woodblocks, or tongue drum. All pitches should be of a uniform timbre.

Performer B's highest two notes (or lowest two lines) should be of one timbre (Such as bongos), while the remaining notes should be of another (such as toms).

Performer C should have, from low to high pitch, a large metal instrument of indefinite pitch such as a ride cymbal, three instruments of clearer timbre such as tuned metal pipes, opera gongs, etc., and a small indefinitely-pitched metal such as splash cymbal.

Performer D should have, from low to high pitch (but high to low on the staff): two slightly resonant solid objects (such as anvils or brake drums) and three more resonant and more clangy objects such as sawblades.

Duration: c. 23'

This work was engraved by NoteForge in Fargo. The music is set in Norfolk, provided by NYC Music Services.
The text is set in Vollkorn, designed by Friedrich Althausen. The title font is Sonder Sans by Andrew Herndon.
The cover was designed by Jamie Trosen Design + Creative. If you purchased a physical copy
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If we care this much about how it looks, imagine how much we care about how it sounds.

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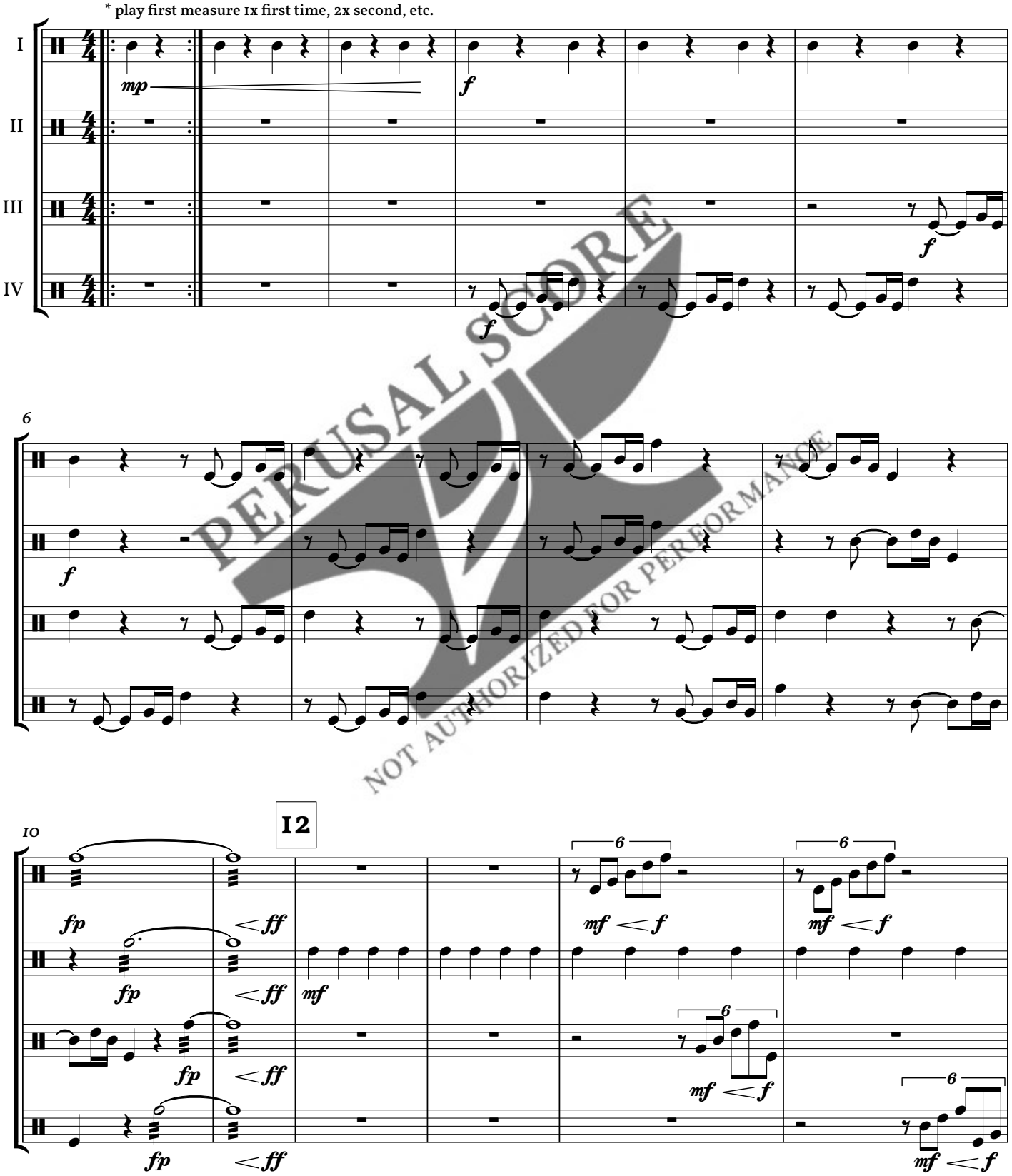
Commissioned by and dedicated to the MinusOne Quartet

FOUR VIEWS OF THE BUTTERFLY EFFECT

Kyle Vanderburg
(2019)

♩= 108

* play first measure 1x first time, 2x second, etc.



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1st Ed., 12/19

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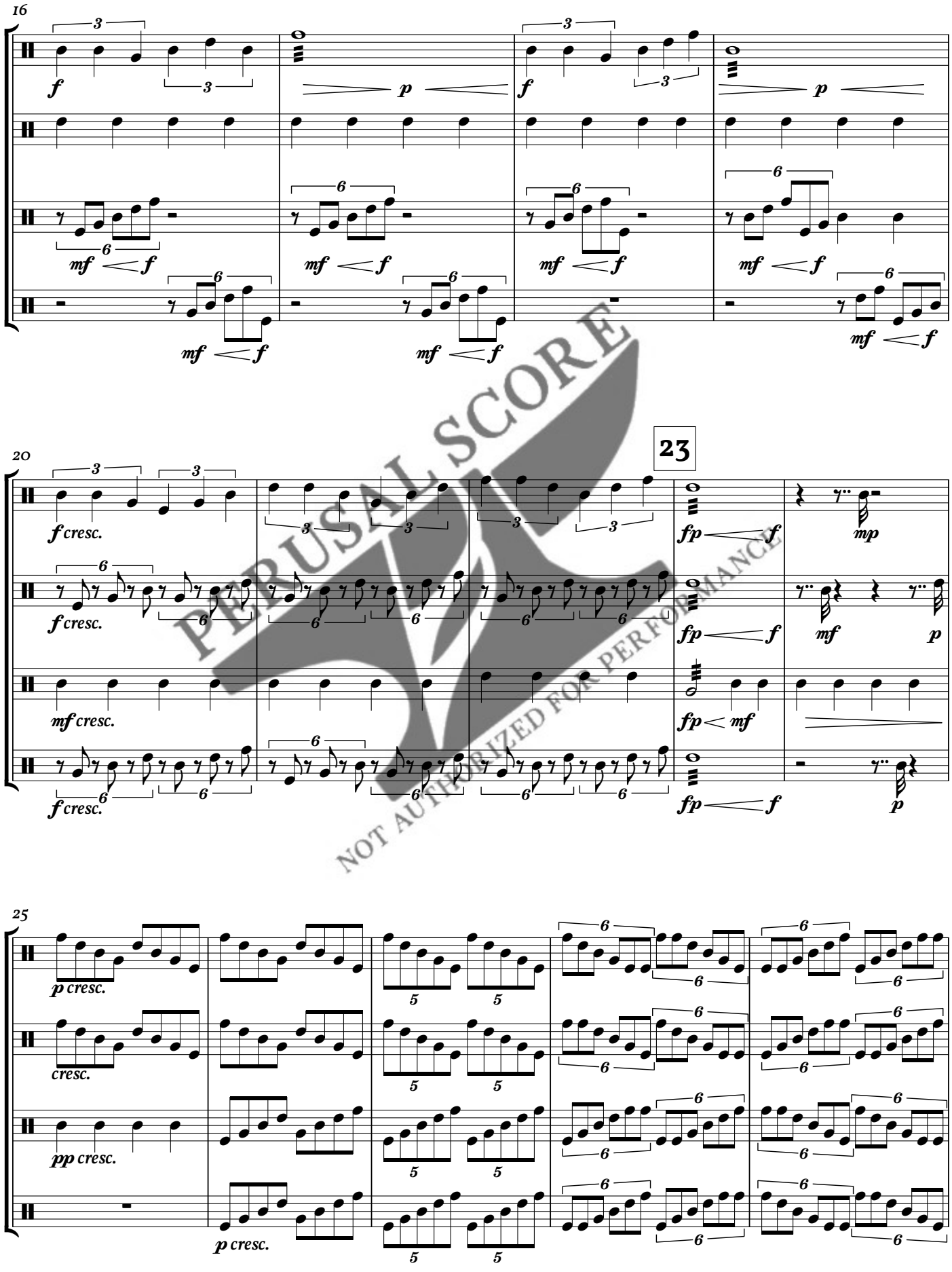

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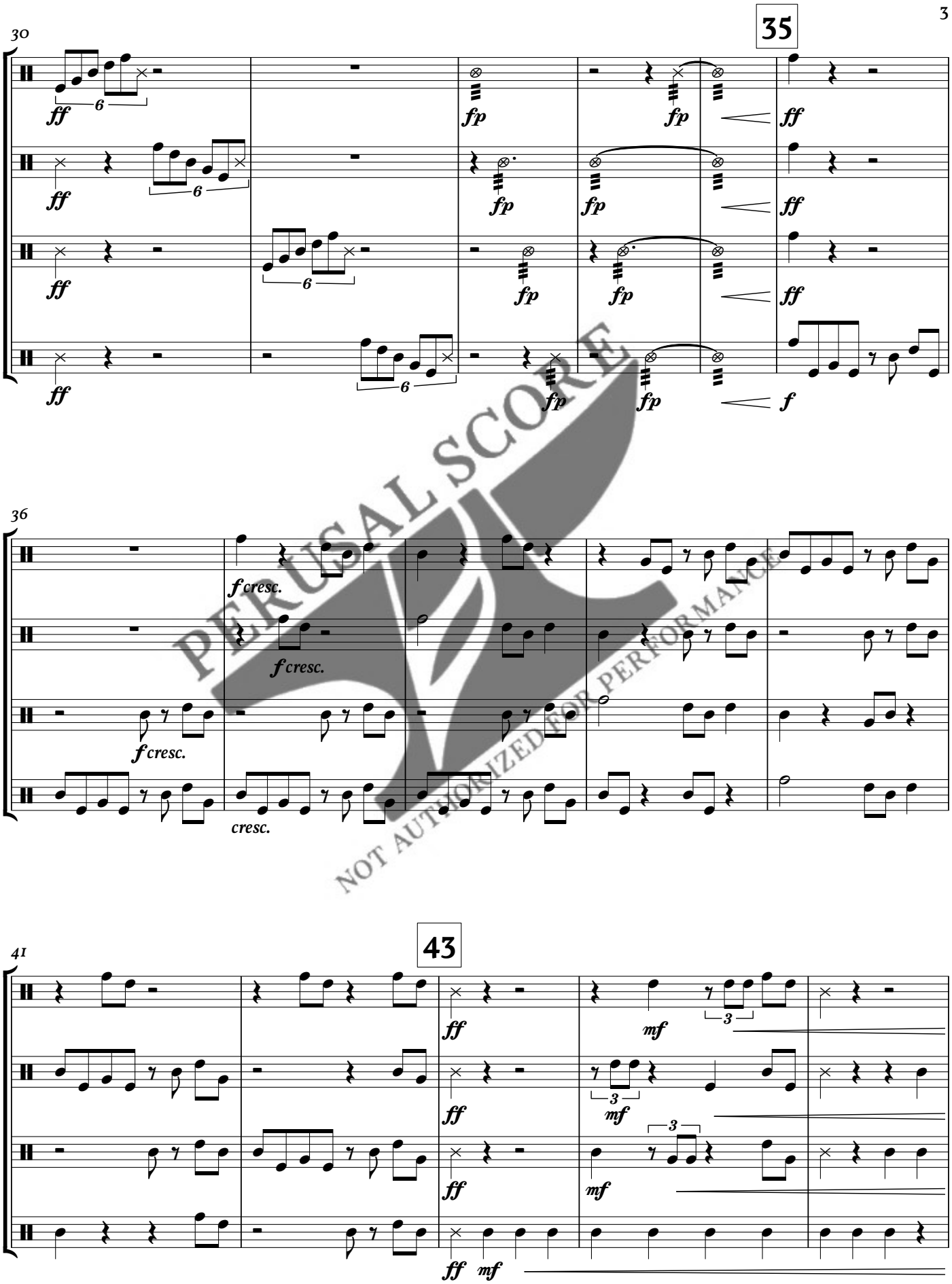

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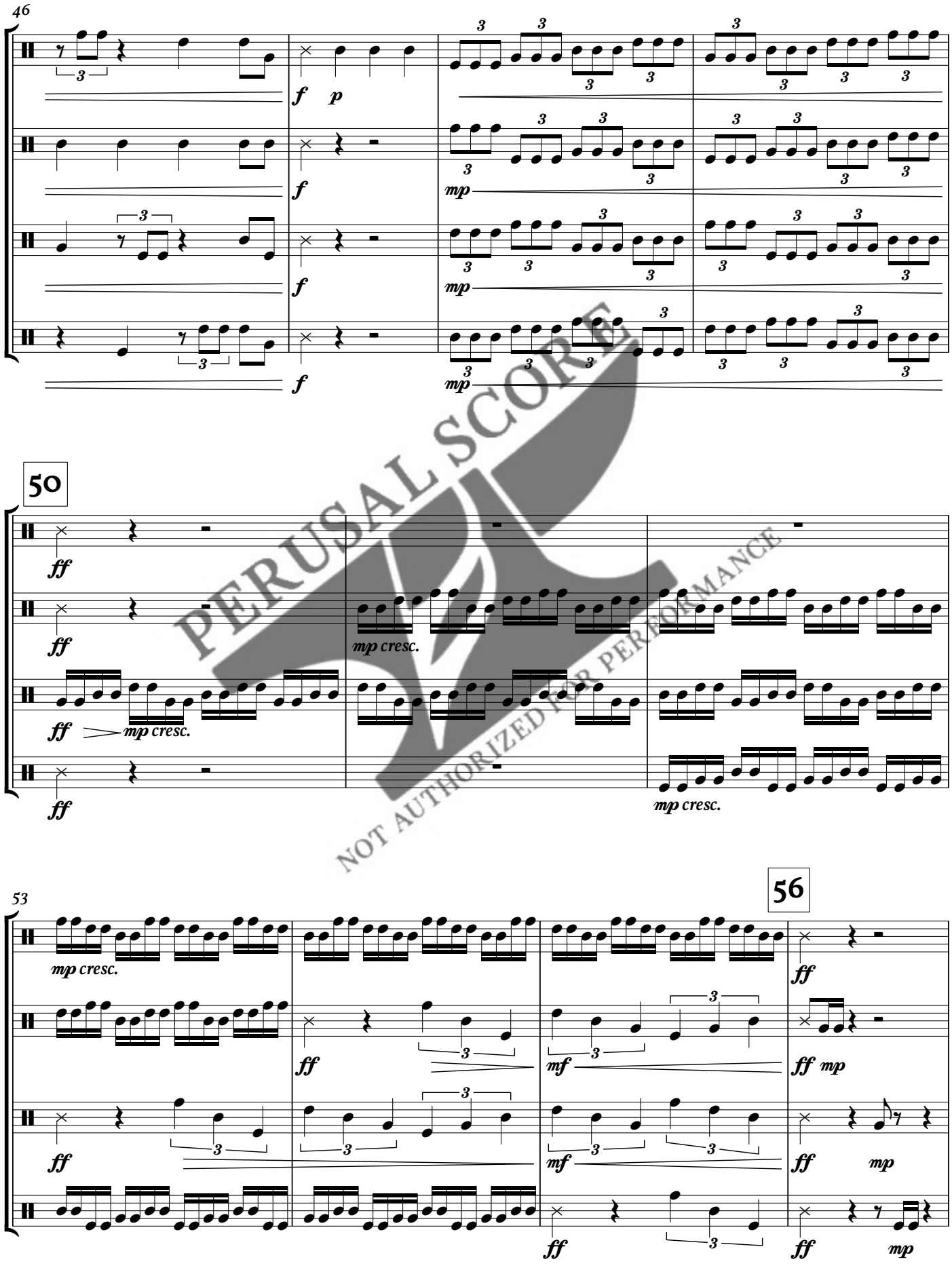

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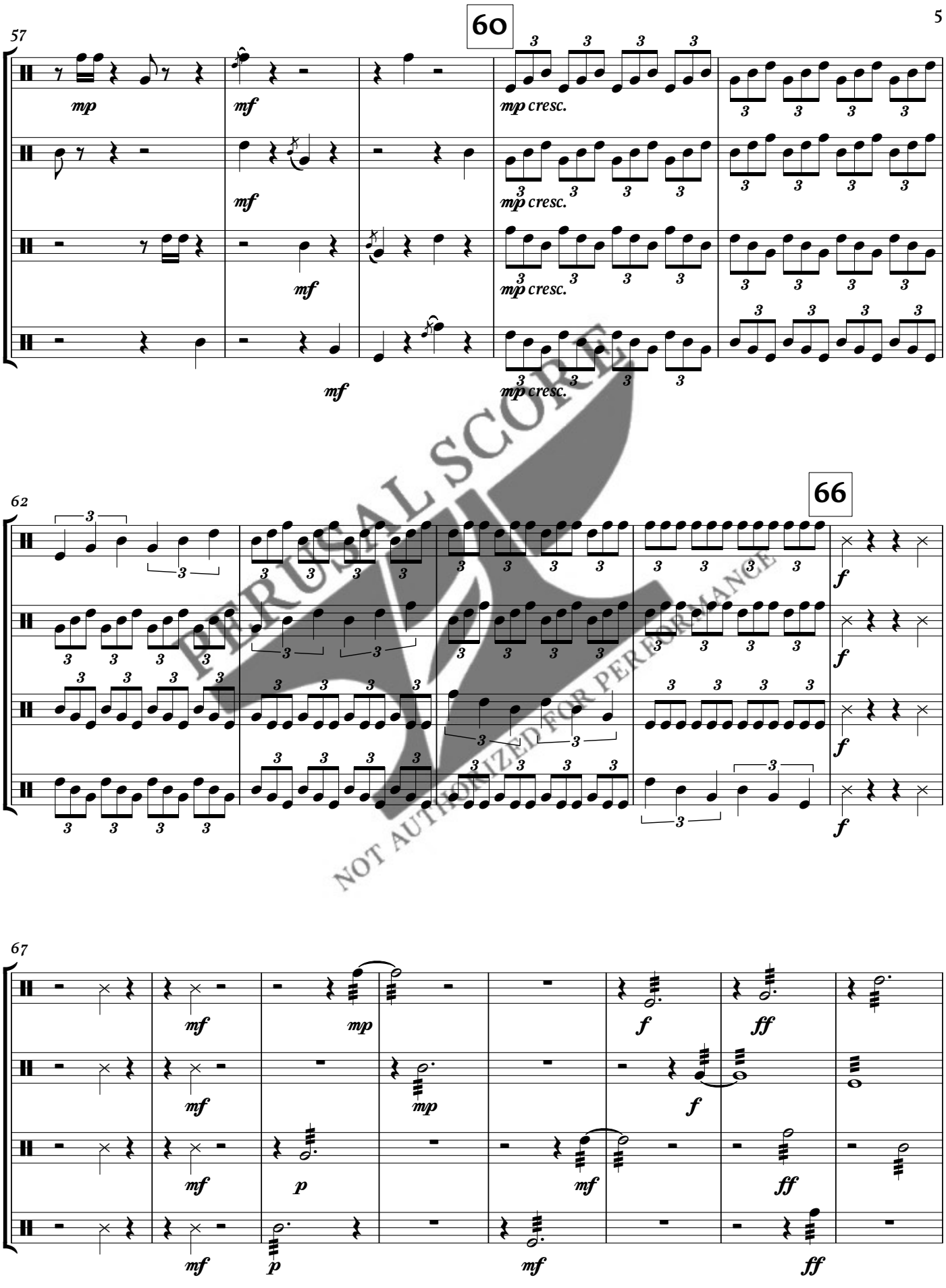

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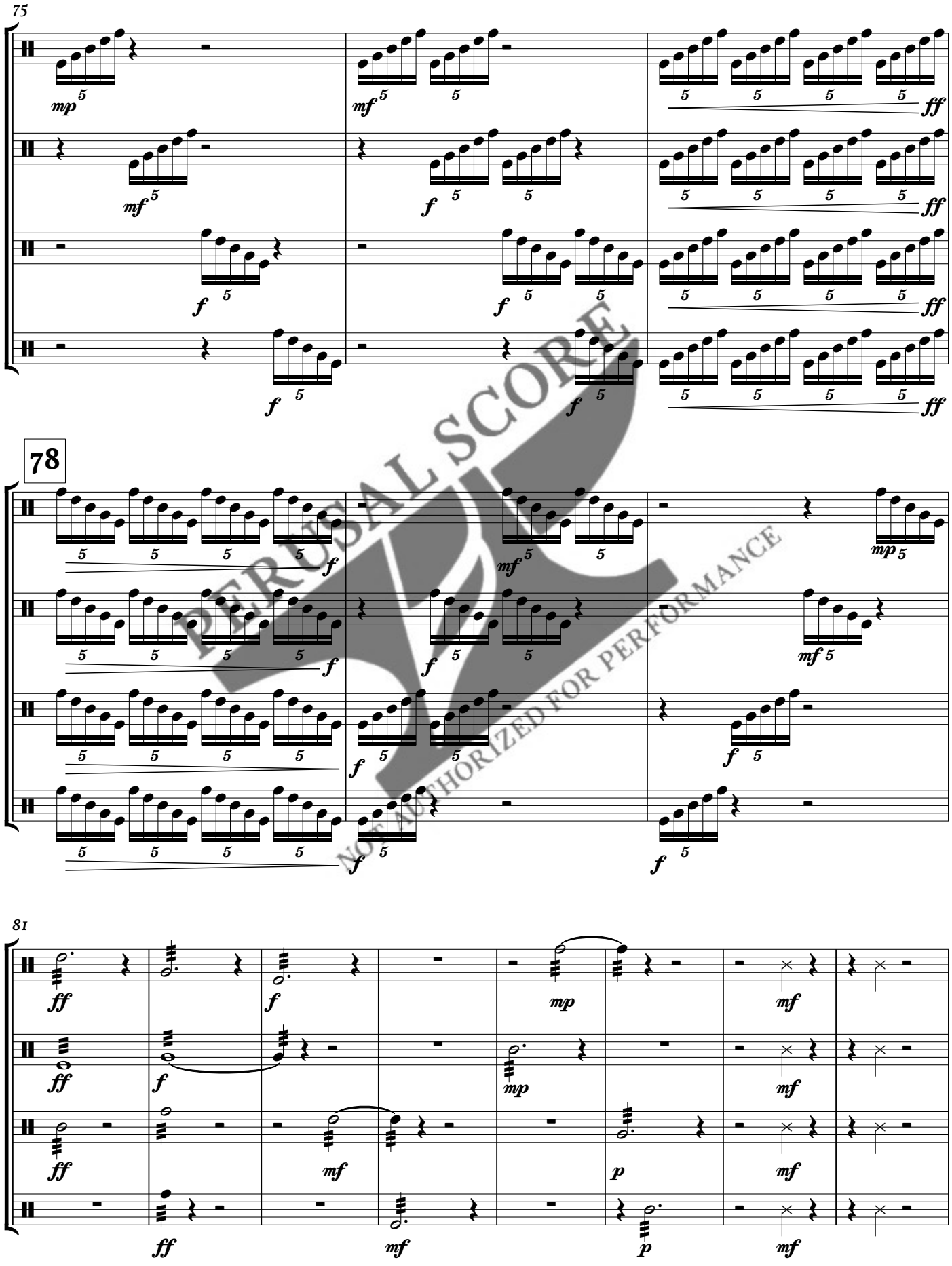

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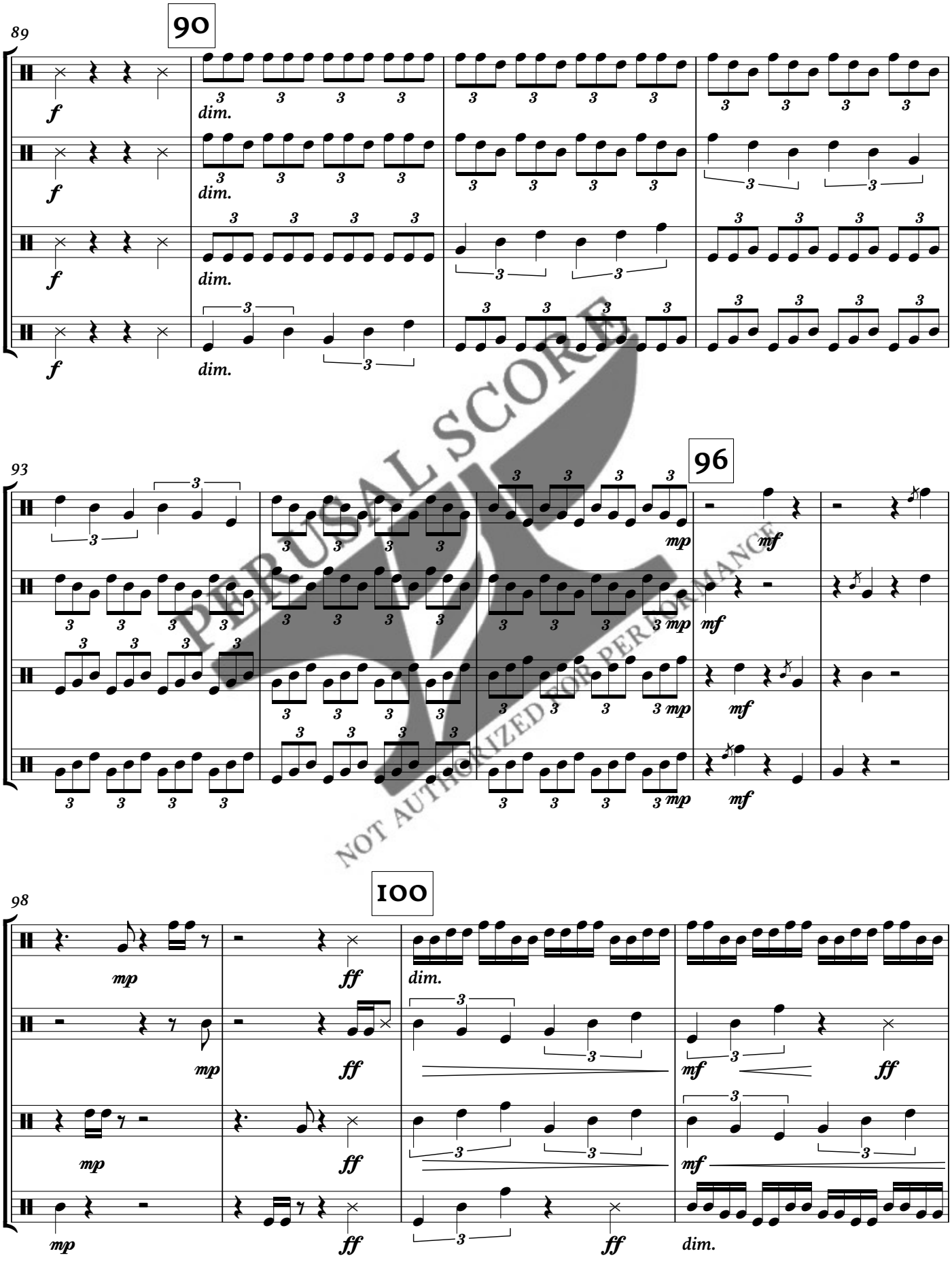

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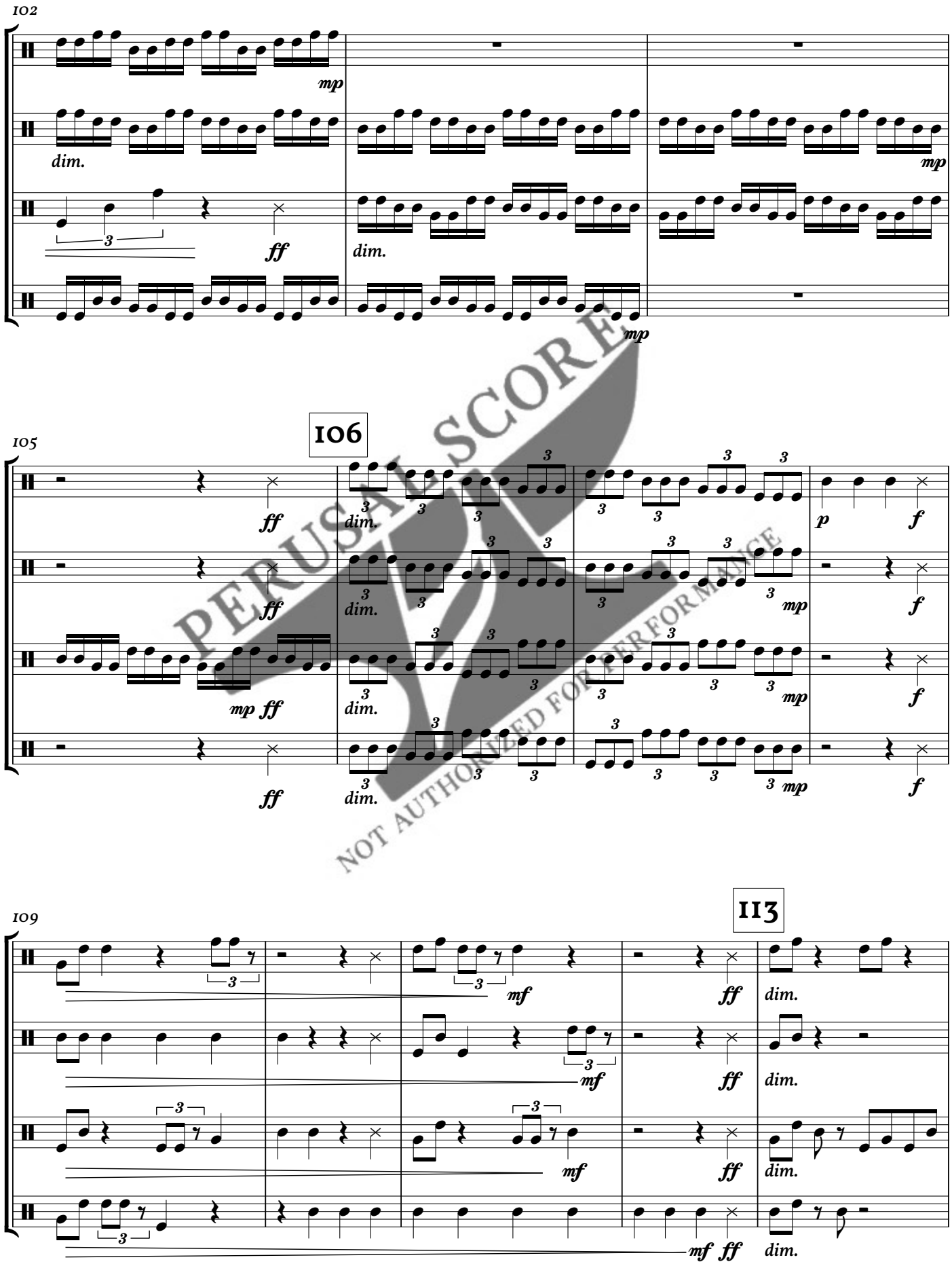

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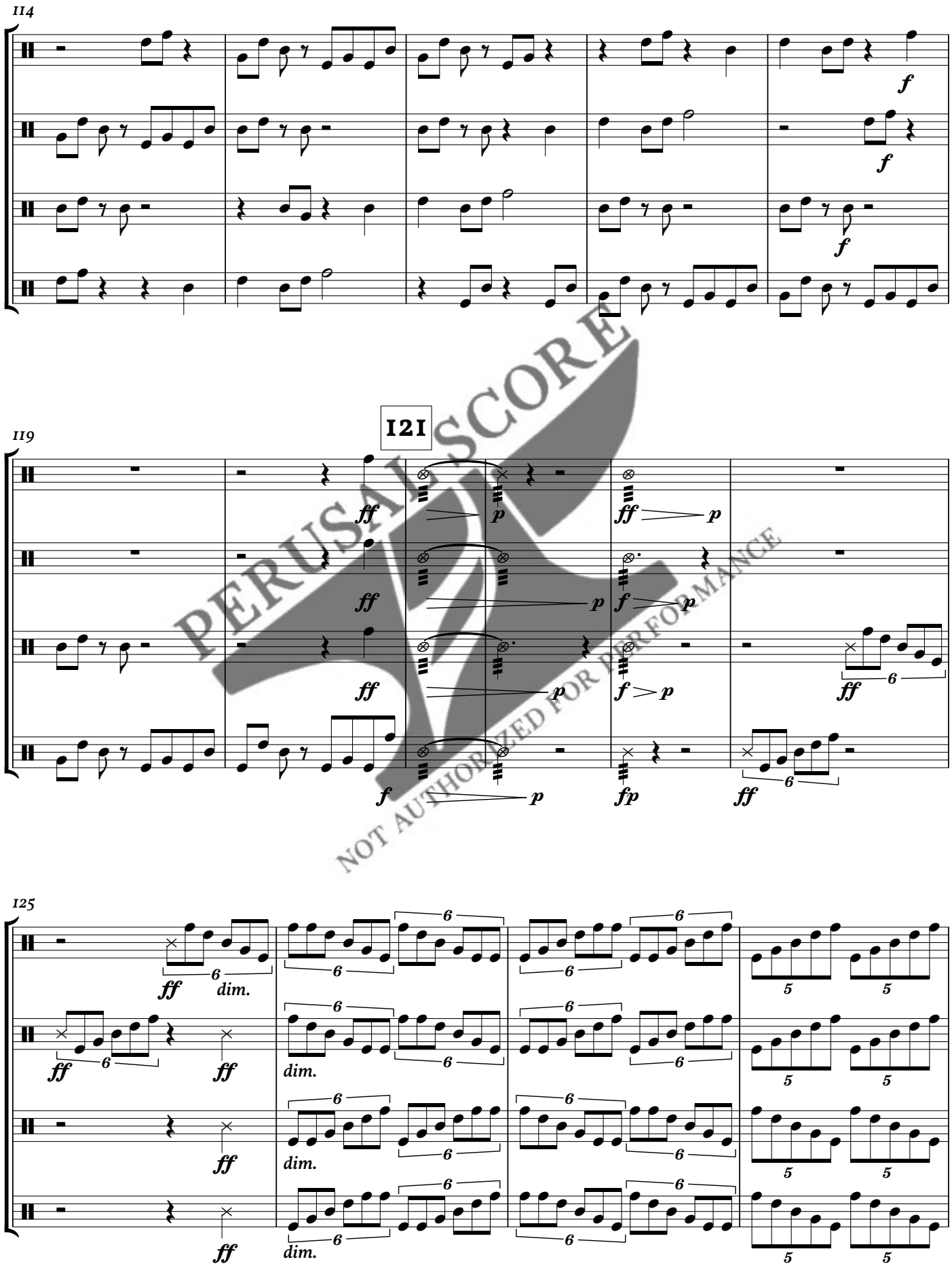

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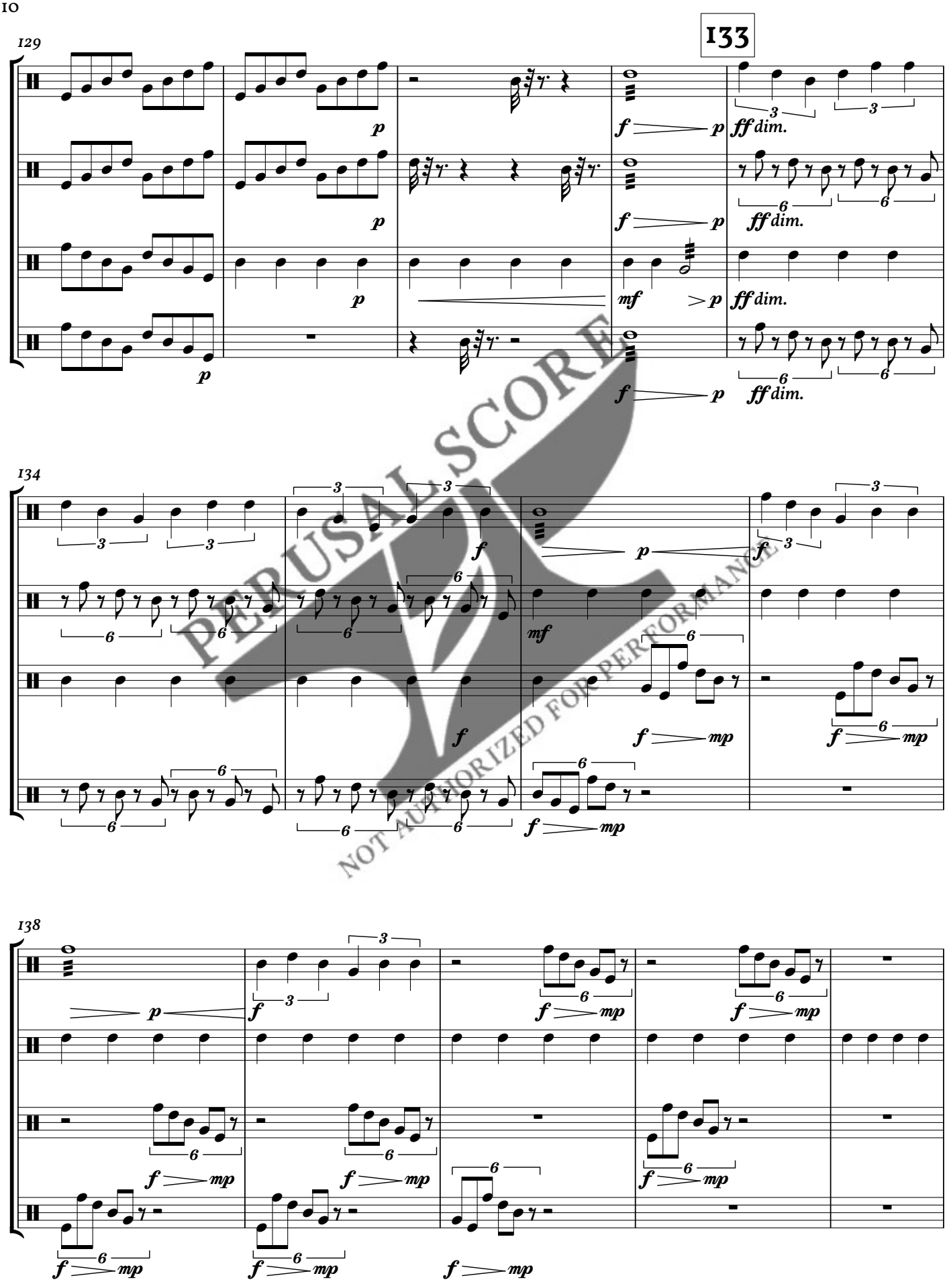

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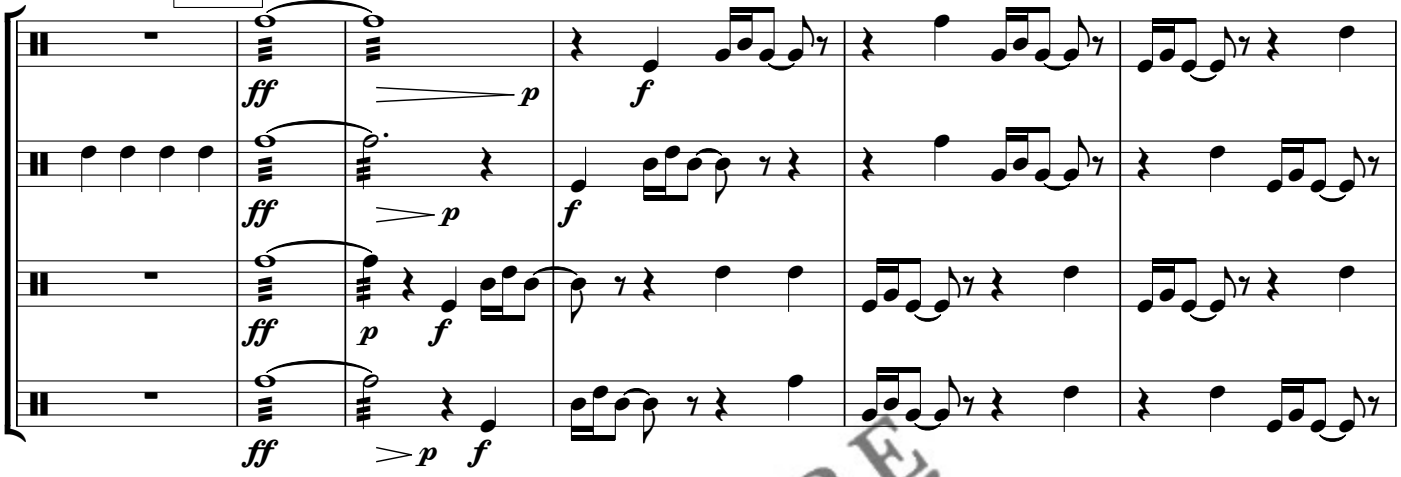

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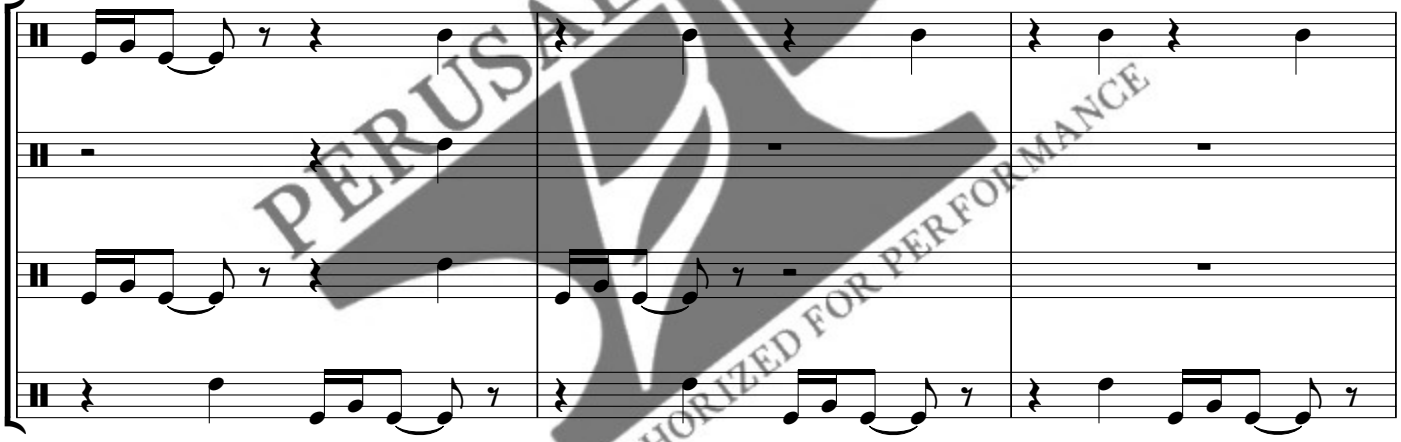

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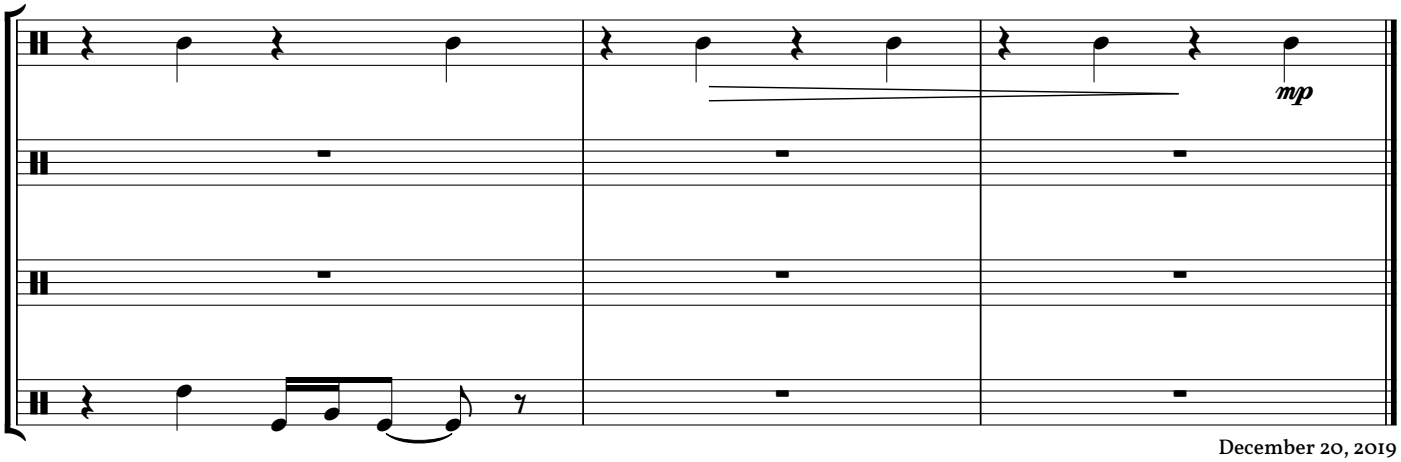

December 20, 2019
Fargo, North Dakota
Duration: 23'

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