

tipping point

for organ and fixed media

Tipping Point was written for Roger Williams and the first performance took place on 22nd October 2021 in St Machar's Cathedral, Aberdeen, as part of **sound***festival* (www.sound-festival.co.uk).

The two loudspeakers should be located in front of the audience in such a way as their sound blends with that of the organ.

The organist should choose a simple registration of 8' flutes. The piece should not undergo huge timbral changes and the climax at I should not be too much and preferably still using a flute sound.

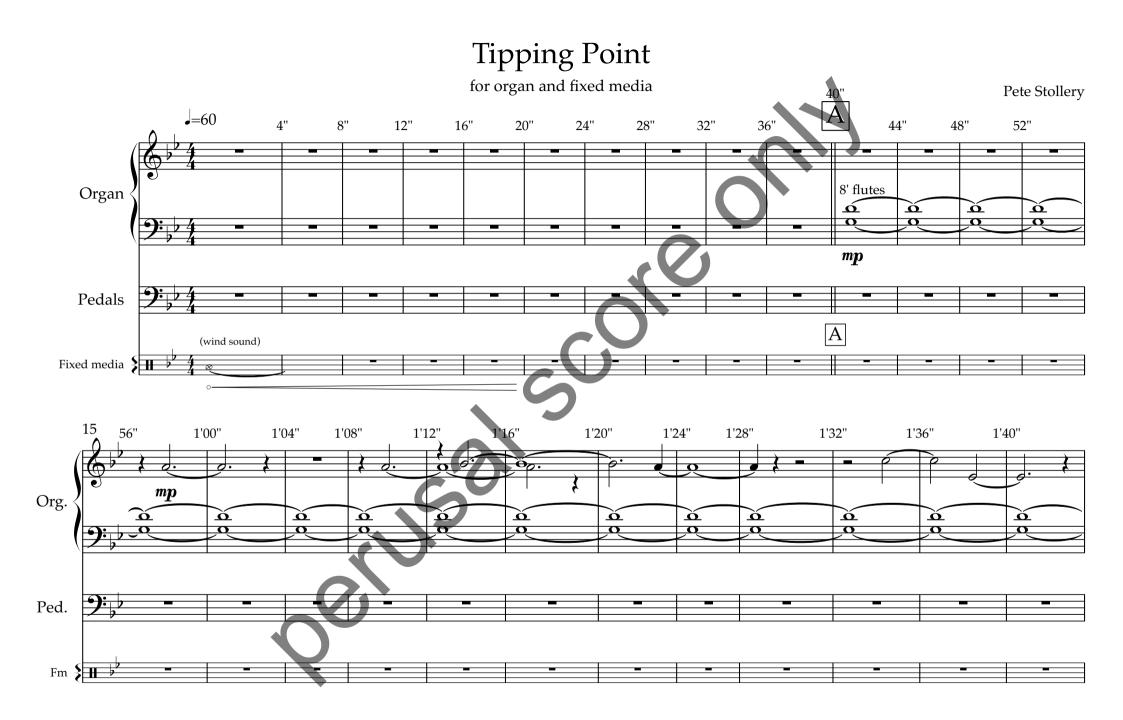
The sound engineer should aim to blend the organ sound with the fixed media part as closely as possible in the space so that the image moves as seamlessly as possible between the two.

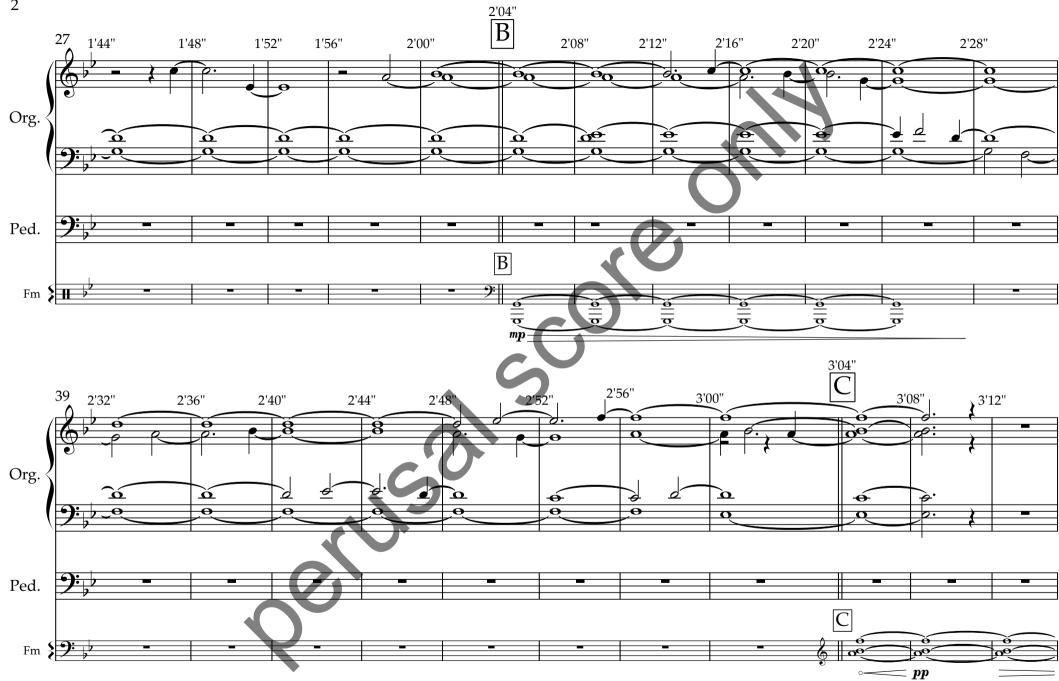
It is 5.23pm on Tuesday September 7, 2021. I am sitting in my garden in rural Aberdeenshire and the temperature is 23°C. I am basking in weather which is more like what you would find in the south of France at this time of year.

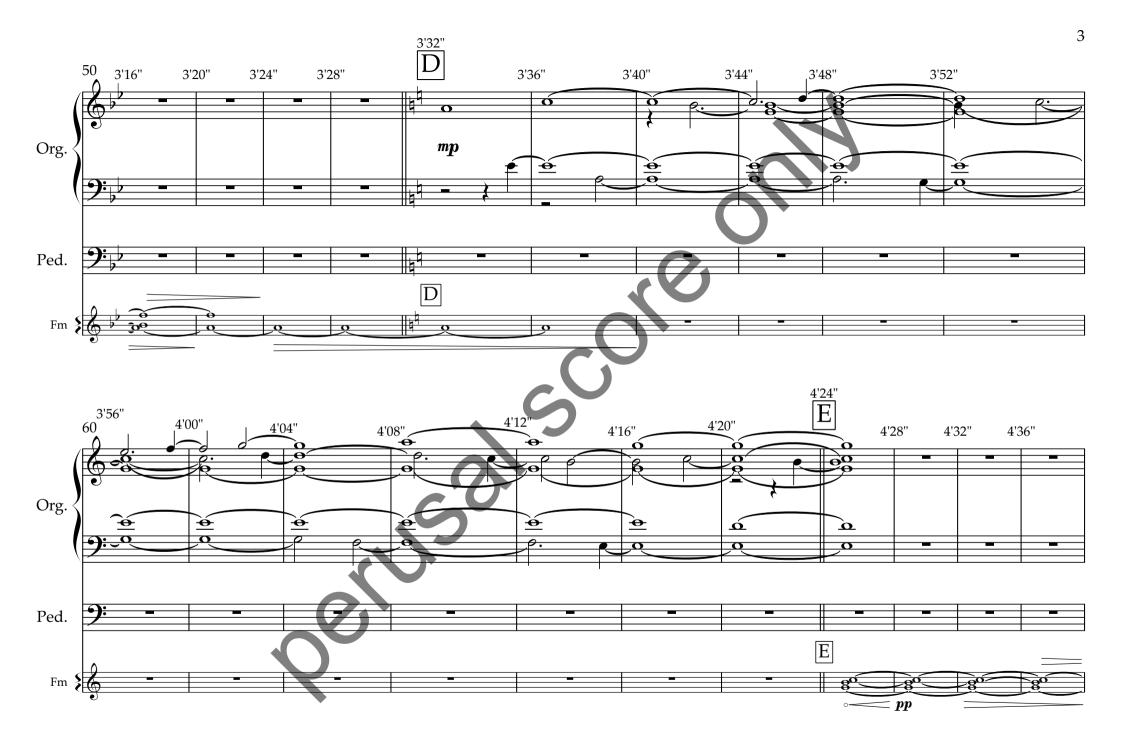
Over the years, I have been moving from thinking of this as a welcomed rare event towards the realisation that these events are becoming more and more frequent. This worries me.

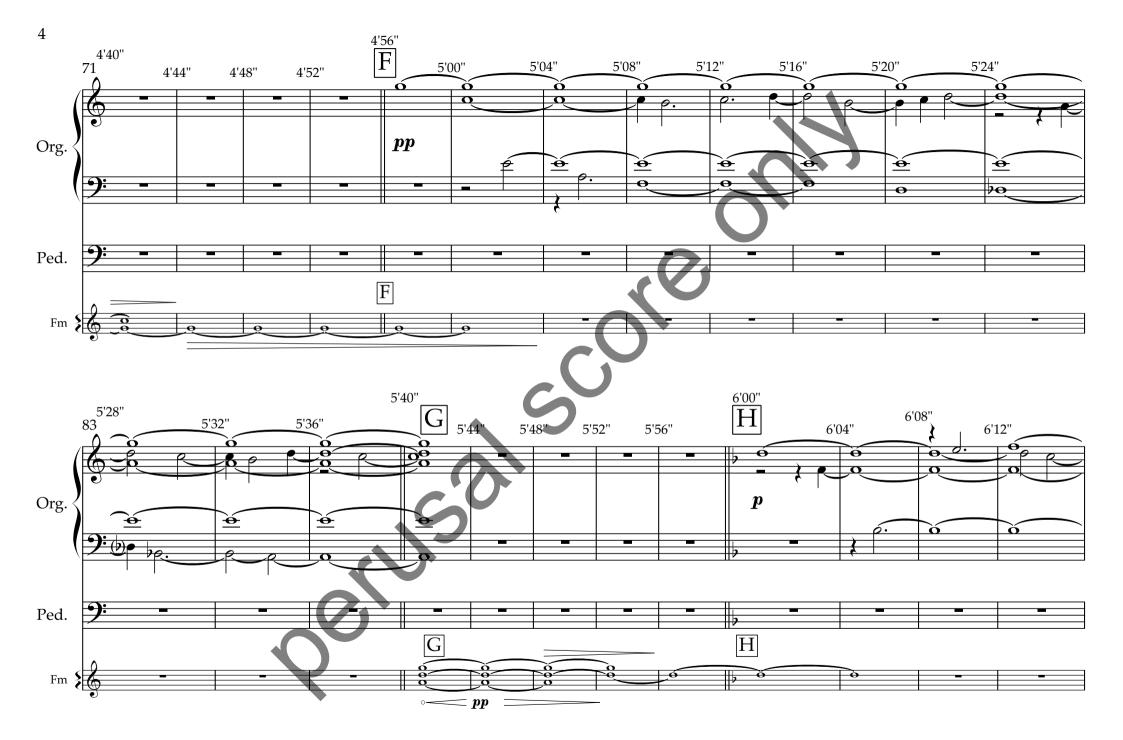
At what point do I realise I need to significantly change my behaviour to try to contribute to the slowing down of climate change? At what point point do I begin to take all of this more seriously.

What is my tipping point?











In the passage from I to J, the right hand is a gradually descending cluster through g minor Dorian (G, F, E, D, C, Bb, A, G). Whilst descending, try to play as many notes as possible from this mode, between the two upper and lower pitches indicated, but avoid changing notes at the same time to create a sense of counterpoint - the effect is similar to the previous written out passages. By 7'40" make sure you have reached the five notes indicated.

