

Emergence

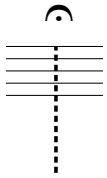
For piano trio

Alyssa Aska
2017

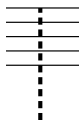
Performance notes

Passage of Time

This work is intended to be performed extremely freely, giving liberty to allow the sound to resonate in the space. Each system is suggested to be approximately 30 seconds long, but this may be adjusted to fit the venue (a more resonant space may require more time). However, the systems should remain equal in duration and the spacing of the notes on the system does reflect proportional time.



Fermata over large dotted line: all instruments pause; there should be a silence for an appropriate duration. Suggested 1-3 seconds, varying length of time so that not all silences are the same.



Large dotted line without fermata: all instruments should stop here briefly before proceeding. Should create a “break” in the flow, but not a silence.

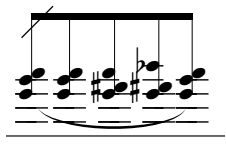


Rest with fermata: short rest/silence that occurs only in the indicated instrument.

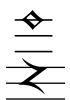
Note durations

Violin and cello: notes on the violin and cello should be performed continuously unless a rest or fermata line appears. Occasionally durations such as half notes appear in the strings – this is only to aid in the proportional interpretation of the work, and indicates that such notes are to be shorter than non-half notes.

Piano: Normal notes are to be played proportionally. Hold whole notes, for example, significantly longer than eighth notes.



Grace notes or groupings with a grace slash should be played faster and more irregularly



Unmeasured tremolo – perform tremolo at varying speed and irregular rhythm

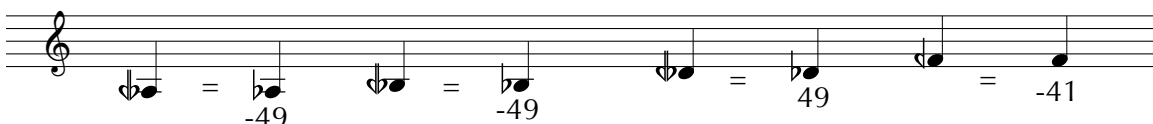
Harmonics

All harmonics are natural, and the sounding pitch is always written.

They are described with string name and partial number (i.e., g5 = g-string, 5th overtone)

Tuning

Some notes are regularly indicated as quarter tones. These tunings should be intonated as follows:



If a tuner with cents is not available: intonate all notes as quarter tones, except for a-quarter flat, which is detuned just slightly less than a full quarter tone.

Dynamics

All dynamics should be performed as steady as possible, and without diminuendo unless indicated.

Emergence

for piano trio

Extremely free and spacious
Each system approx. 30 seconds

Alyssa Aska

System 1:

- Violin:** *ppp* sempre sul tasto. Notes: d2, g2. Dynamics: *pp*.
- Cello:** *ppp* sempre sul tasto. Notes: g4, d3, g4. Dynamics: *pp*.
- Piano:** *ppp*. Pedale sempre.

System 2:

- Vn. (Violin):** *ppp*. Notes: g4, d2, d2, g2. Dynamics: *pp*, *p*. Instruction: to trem.
- Vc. (Cello):** *ppp*. Notes: d3, g4, d3, g4. Dynamics: *pp*, *p*.
- Pno. (Piano):** *pp*.

System 3:

- Vn. (Violin):** *pp* non-dim. Notes: a2, g2, a2, g3. Instruction: to tremolo, to non-trem.
- Vc. (Cello):** *pp* non-dim. Notes: g4, d3, g2, g4, c5. Instruction: to non-trem.
- Pno. (Piano):** *pp*.

Vn. *a*₂ *d*₂ to trem to non-trem non-dim

Vc. *d*₃ *g*₂ *g*₄ *c*₅ to non-trem to non-trem non-dim *pizz.* *p*

Pno.

Vn. *g*₄ *g*₄ *d*₂ *a*₅ *g*₄ *g*₂

Vc. *g*₄ *c*₅ to trem *pizz.* *d*₅ *a*₅ *a*₅ *d*₅

Pno. *p* repeat pattern, getting continuously faster and quieter end pedal

Vn. *mf* sempre
gliss into and out of all notes smoothly
make glissandi as long as possible, but stay on pitches when needed

Vc. all arco notes except A3 heavy pressure *arco* *pizz.* *arco* *arco* *arco* *pizz.*

Pno. *mp* sempre
Fragmented; agitated
without pedal

Vn.

Vc.

Pno.

Play these notes in any order; repeat improvisation, getting faster and faster

arco pizz.

smooth gliss into notes *arco* (end heavy pressure)

re-articulations as smooth as possible

mf

with pedal

Vn.

Vc.

Pno.

continue without pausing; if one instrument finishes sooner proceed to next line

non-dim

non-dim

hold pedal, let resonate and do not clear

Vn.

Vc.

Pno.

pp

ppp

p non-dim

pp

ppp

p non-dim

p

ppp

ppp

let ring

d2

a2

g2

d3

g4

Currents

For 4 or more flutes

Music by
Alyssa Aska

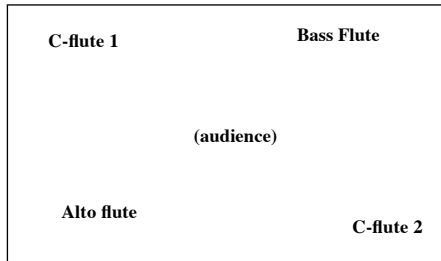
2017

Performance Instructions

This work can be performed for a flute quartet of 2 C-flutes, 1 alto flute, and one bass flute, or for a larger choir with multiple flautists playing each line.

Placement of performers in the space

Suggested placement of four performers in general space (adjustments made for venue):



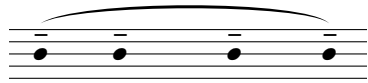
Passage of time

Generally each system is given a duration of time (either 50 seconds or 40 seconds), the performers can if they choose use a stopwatch to keep time. Timing is generally very flexible and performers should not seek to synchronize tightly, but to create sound environments together.

Note duration



All written whole notes are to be performed as continuous as possible, only breaking when indicated with dynamics (niente). Breathe discretely when needed.



Non-tongued slurred notes (without stems) should be also performed continuously, final note should be held as well (unless shown otherwise by niente)



Notes with stems are to be interpreted rhythmically in the indicated tempo. Grace slash indicates grouping is to be performed freely

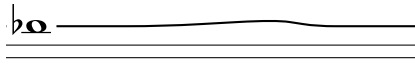
General notes



Tongue ram – always perform tongue ram and then return to held note as smoothly as possible



Ornament pitch with indicated note grouping, repeating the figure at the specified interval. Boxes always indicate figures that are to be repeated.



Written low C pitches: performers should sing “aa” vowel into the flute at unison pitch on every written low C (C4). At the same time, they should also very slowly gliss up and down (ad lib) by a quarter-tone with their voice to create a beating between the sounding pitch on the flute and the vocalized pitch. The exception to this is at the end, on the non-tongued legato notes.

Hold all notes continuously unless indicated otherwise
 breathe discretely when needed
 all note changes as smoothly as possible
 when singing, always slow gliss up and down a quarter tone to create beating
 sing "aa" into flute at written pitch on every written C4

currents

Each system 50 seconds; written rhythms ♩ = 60

0:50

Flute
pppp *p* *ppp* *p*
 sing "aa" into flute on written pitch on every written C
 (always return to held pitch smoothly)
 (gliss)

Flute
pppp *p* *ppp* *p*
 sing "aa" into flute on written pitch on every written C
 hollow tone

Alto Flute
pppp *p*
 sing "aa" into flute on written pitch on every written C
 (always return to held pitch smoothly)

Bass Flute
pppp *p* *ppp* *p* *ppp*
 sing "aa" into flute on written pitch on every written C
 (always return to held pitch smoothly)

1:40

Fl. I
 ("aa")
pp *ppp* *pp* *p* non-dim
 (always return to held pitch smoothly)
 (gliss)

Fl. II
pppp *p* *ppp* *p* non-dim

Alto Flute
 ("aa")
ppp *p* *ppp* *p* h.t. sempre

Bass Flute
 Normal
p *ppp* ("aa")
 (always return to held pitch smoothly)

2:30

Fl. I
p *mp* *ppp*

Fl. II
 ("aa")
ppp *p* *mp* *ppp*

Alto Flute
 normal
p *ppp* *mp* *pp* *mp* *p*

Bass Flute
 hollow tone ("aa") h.t. sempre
p *ppp* *p* *ppp* non-dim *p* *pp*

3:20

FI. *p* *pp* *p* *ppp* ad lib ornament every 2-3s

FI. *p* *ppp* ad lib ornament every 1-2s

AFI. *pp* *p* *ppp* ad lib ornament every 2-3s

BFI. *mp* *ppp* ad lib ornament every 3-4s

4:00

40 second systems (♩ = 60)

FI. *pppp* *pppp*

FI. every 2-5s ("aa") *ppp* *p*

AFI. every 3-5s ("aa") *ppp* *mp* *ppp* every 2-5s

BFI. ("aa") *ppp* *mp* *ppp* *mp* *ppp* h.t.

4:40

FI. every 3-5s *pppp* all notes legatissimo, continuously repeat vary rest position **continuous**

FI. repeat 9x, do NOT vary rest position **9x** *ppp*

AFI. ("aa") *pp* *p* *p* repeat 5x, do NOT vary rest position **5x** *ppp* repeat 5x, vary rest *ppp*

BFI. repeat 5x, do NOT vary rest position **5x** *ppp*

5:20

as fast as possible, *legatissimo*

pppp

repeat continuously, vary rest position
continuous

as fast as possible, *legatissimo*

pppp

repeat continuously, vary rest position
continuous

as fast as possible, *legatissimo*

mp

5x

repeat continuously, as fast as possible, *legatissimo*
continuous

pppp

mp

6:10

50 second systems

pppp

mp

pppp

mp

Do not sing "aa"

pppp

Do not sing "aa"

pppp

mp

7:00 (end time may vary)

Do not sing "aa"

pppp

mp

pp

mp

repeat continuously, becoming slower and more sporadic

Do not sing "aa"

pp

mp

repeat continuously, becoming slower and more sporadic

pp

mp

repeat continuously, becoming slower and more sporadic

pp

mp

repeat continuously, becoming slower and more sporadic

pppp

mp

pp

mp

sound.dreams0-4

for live electronic ensemble

Alyssa Aska
2017

Performance notes

Instrumentation

Performers can create the electronic instrument in any way they wish, or make use of already made electronic instrument.

The instrument needs to have the following capabilities:

- 1) some element of pitch control, non-precise, but the ability to perform some a couple of discrete pitches or pitch areas;
- 2) some element of volume control; the ability to play both soft and loud, as well as the ability to crescendo and decrescendo;
- 3) some element of timbral change; this can be fluid (can be changed over time) or abrupt (using a button to change timbre, etc);
- 4) the ability to sustain notes;
- 5) the ability to create rhythmic textures or rhythmic articulations (this can be as simple as vibrato); AND
- 6) the ability to EITHER bend pitch slightly OR bend timbre slightly.

Performers can be numbered any way they wish throughout the performance, and can change position (i.e., Performer 1 becomes performer 3, etc) between movements if desired. Performers must maintain position within movements, however.

Space

This work can be performed in two different suggested ways (with openness to performer innovation, so long as it maintains the spirit of the piece):

- 1) In an electronic ensemble with three different instruments that each have their own spatialization system (slightly less preferable), the should be placed around the stage in the manner depicted in Figure 1, to facilitate performance of the final movement. Performers can interpret the score with individual stereo pairs, or create spatial trajectories by passing them from performer to performer.
- 2) When performers are routed to a multi-channel performance system (more preferable), the spatialization patterns present in the final movement are interpreted as in figure 2.

Figure 1

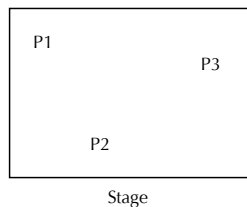
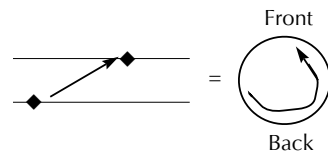


Figure 2



Time

In movements that use rhythmic structures or tempo, follow the tempo instructions in the movement. When time markings are present, it is suggested that the performers use a stopwatch. There is a stopwatch coordination app that works nicely for this, which can be found at:

<http://www.martin-ritter.com/software/ios/wibblywobbly/>

Movements can be performed in any order, or singular movements can be performed on their own (or groupings thereof). Movements can also be played multiple times with multiple interpretations.

00.(canon).frequency

All performers timbres as pure to tone as possible and as stable as possible

All transitions (on/off, to/from note, etc) as smooth as possible, but NO sliding

Performers 2 and 3 should enter as indicated on the staff by performer 1's position (14s and 24 s from the start, respectively)

All performers proceed to the end; performers 1 and 2 should hold their final pitches until everyone is finished (2:40)

Arrow notes on the top of staff indicate as high as possible and as low as possible pitches on electronic instrument (naturally this may vary)

All other pitches are to be considered as proportional steps between the highest and lowest notes

Performer 1

$\text{♩} = 60$

pppp non-dim *ppp* *pppp* *pp*

PERFORMER 2 ENTRY PERFORMER 3 ENTRY

P1

ppp *pppp* *ppp* *ppp* *p* *pp* *ppp*

P1

pppp *ppp* *pp* *p* *ppp* *pp* *pppp*

(fade to niente only after all have arrived)

01.(canon).amplitude

All notes *legatissimo* (wide vibrato setting of continued notes also acceptable as long as accents can be articulated)

Any timbre possible, dynamic contrast **MUST** be easily distinguished
Performers don't need to synchronise beats, but each performers note groupings should be as consistent as possible throughout

Staff lines indicate pitch range in instrument: highest line = highest pitch, lowest line = lowest pitch

$\text{♩} = 180$ (approx)

PERFORMER 2 ENTRY

PERFORMER 3 ENTRY

P1

p sempre, all accented notes *f*

P1

P1

P1

repeat figure until everyone arrives non-dim at end ◡

02.(organum).spectrum

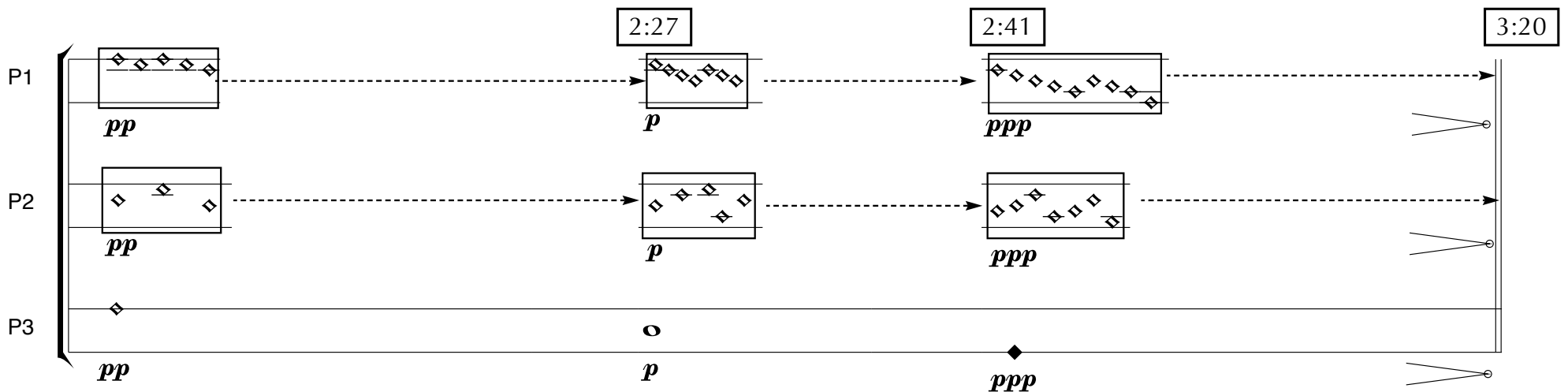
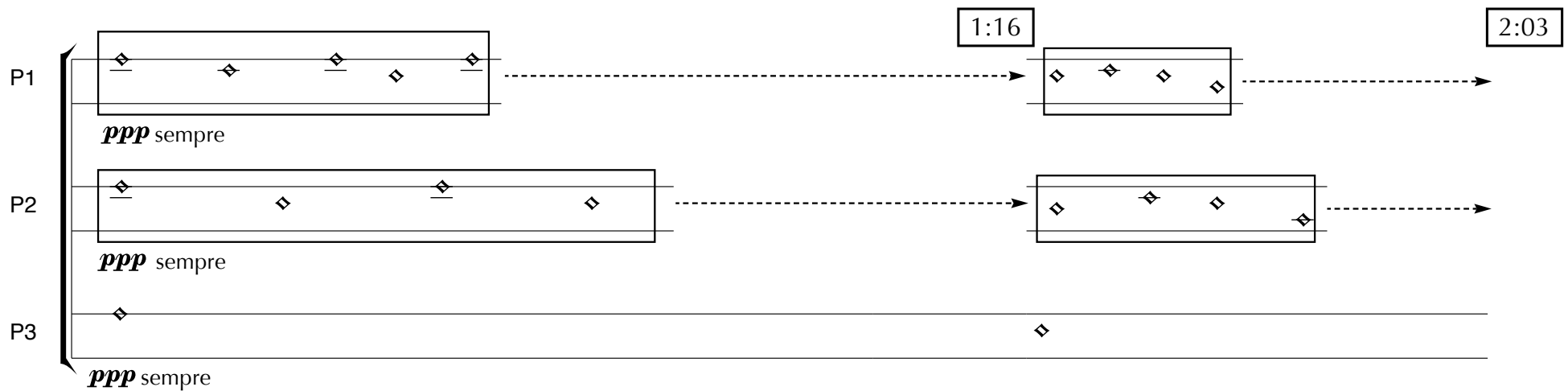
Performer 3: hold timbre for indicated duration. Can choose any pitch, but must not change pitch until timbral change

Performers 1 and 2: Repeat figures in boxes; timing should follow spatial approximation in first box, and maintain timing

Staff lines indicate from bottom to top: most "noisy" timbre to purest tone

Sounds should be continuous; there are no silences in this movement

Performers can choose pitch/frequency as desired; however, performers should keep pitches within boxes relatively stable (i.e., hold pitch within box, changing timbre only, and change pitch at the next box)



03.(canon).time

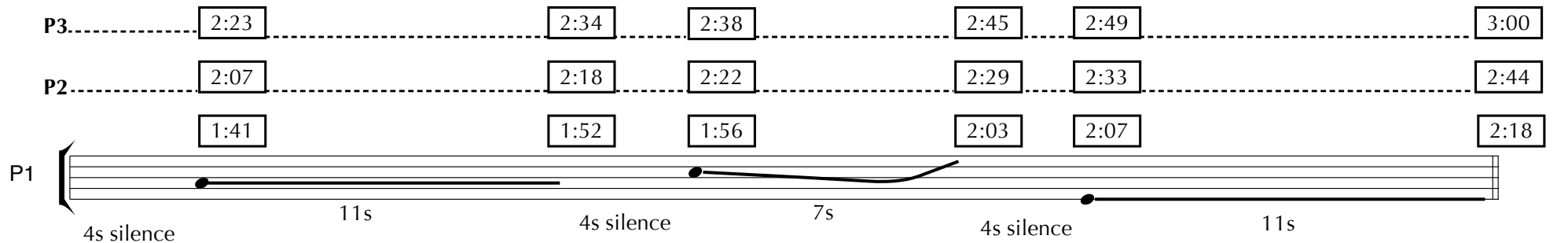
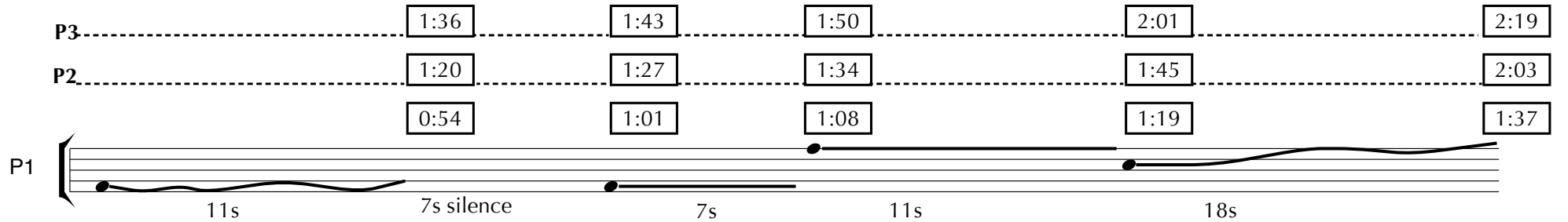
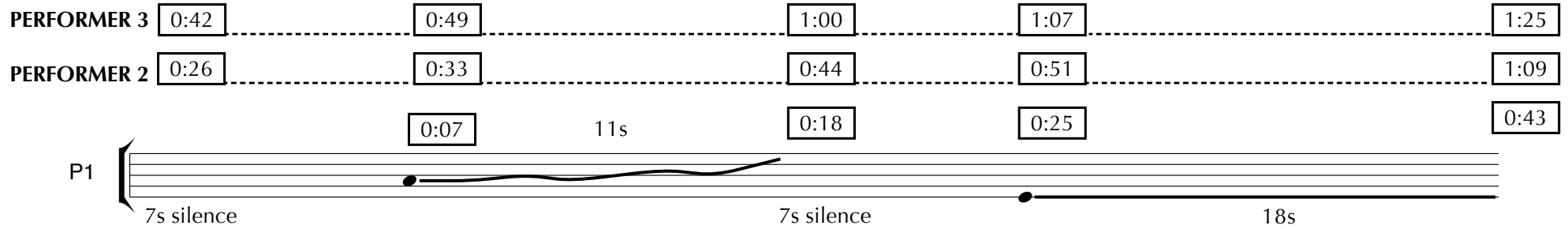
Timbre: more tone than noise

Pitches should follow general placement on staff, with bottom line indicating near lowest pitch, top near highest

If possible, follow note extensions as bending of pitch OR timbre

Dynamics as steady as possible

Performers 2 and 3 follow lines for entry points; do NOT hold end note until everyone arrives



04.(organum).space

Staff represents spatial position

See legend for disposition

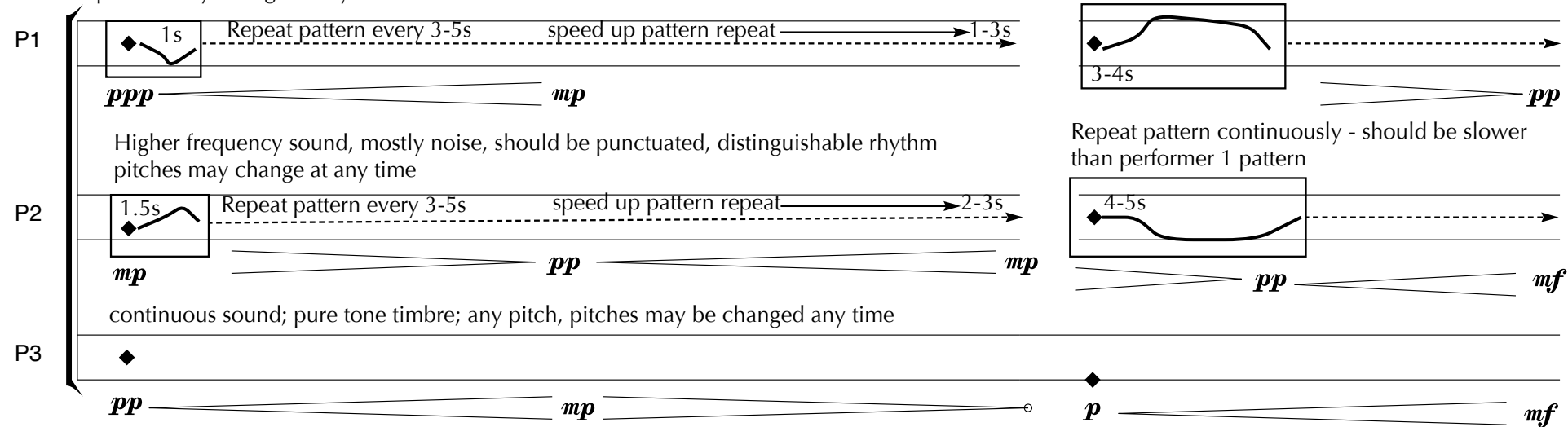
Timings in boxes indicate suggested duration of spatial patterns; this may need to be adjusted to suit hall

Higher frequency sound, mostly tone, should be punctuated, distinguishable rhythm pitches may change at any time

1:00

Repeat pattern continuously

1:24



2:00

