Klangträume

for large spatialized ensemble

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2016

Performance notes

Instrumentation list:

Accordion
Flute
Clarinet in B-flat
Bassoon

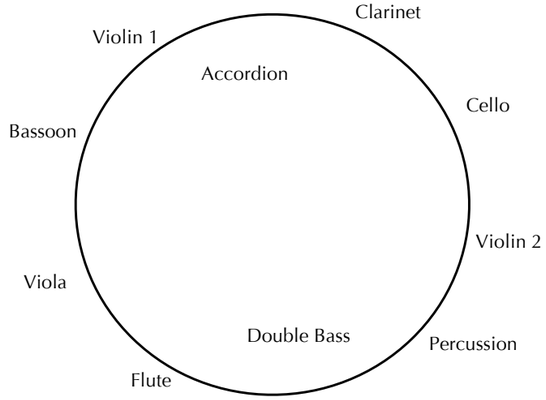
Percussion
- Crotales
- Glockenspiel
- Tam-Tam
- (for movement 1, any pitched percussion desired)

Violin I
Violin II
Viola
Cello
Double Bass

Placement of the performers

The performers are to be spatialized around the performance venue using the following diagram. As the general shape of the space will vary, I have used a circular figure to indicate the approximate location of the performers. The performance space in this instance consists of the audience seating area, not necessarily the stage (although depending on the venue, the designated stage may need to be used). The top of the circle indicates the front of the venue, or where the stage would be; the bottom indicates the back of the venue. While the realization may not be possible in a precise circle, the approximate locations and relationships between the performers is essential, as spatial effects are an important part of the musical result.

Approximate performer locations - venue



Stopwatch

This work uses a stopwatch to coordinate time since the performers are distributed throughout the performance space. The stopwatch should be started when performers are in place, and run for 2 minutes before the performance formally begins. Begin the first movement at 2 minutes. Progress through each movement continuously; a small amount of silence is indicated between each of the movements. Timings are indicated at important moments throughout the piece; otherwise it is not essential for all parts to be precisely coordinated.
Start time for each movement (each movement does have some silence in the beginning)

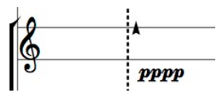
I. Pitch – **2:00**
II. Loudness – **4:30**
III. Timbre – **6:14**
IV. Durations – **9:14**
V. Locations – **12:35**

The end time for the piece is 13:50, and this includes the 2:00 of silence/preparation prior to the performance. Therefore, the overall runtime of the music is 11:50.

Performance legend

Movement-specific notes:

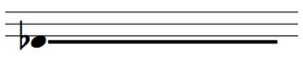
I. Pitch: This movement requires all instrumentalists to perform both the “highest” and “lowest” possible pitches. These should not necessarily be the highest (or lowest pitches), but the pitches that the instrumentalist feels they can execute whilst maintaining the written dynamic. However, this should not deter musicians from playing extremely high or extremely low; the tension and fluctuation that is introduced from playing, for example, an extremely high pitch at a low volume is a desired effect of this piece. It is also understood that this movement may sound different from performance to performance. All beginnings and endings of notes should be synchronized as tightly as possible, and dynamics should be followed as closely as possible, and unless indicated, all notes are non-crescendo and non-diminuendo (allow pitch to fluctuate before dynamic).



The staves in this movement have only two lines: an upper line to indicate play notes as high as possible, and a lower line to indicate to play notes as low as possible. (The effect is also indicated by the use of arrow noteheads).

II. Loudness: This movement contains many abrupt variations in dynamic. All dynamics should be as steady as possible, with overemphasis on accented notes. All notes are performed non-legato, unless otherwise indicated. The non-eighth note entries should be as synchronized with each other as possible, to allow for the greatest possible sudden dynamic change. All longer notes non-crescendo, non-diminuendo, with abrupt cut-off. Note: performers can use a metronome if they wish for the performance of the eighth-note rhythms, but precise synchronisation of these eighth notes is not required; the primary result of this texture should be the emergence of the sudden accented notes in the texture. Accidentals in close proximity always persist until indicated otherwise via a natural symbol (occasionally courtesy accidentals are shown).

III. Timbres: Everything in this movement should be as smooth and connected as possible, with no clear edges or breaks in the texture. Instrumentalists can re-articulate (re-bow, breath) as needed, and these re-articulations should be as smooth and unaccented as possible. All changes in dynamic, bowing location, or otherwise should be as gradual and smooth as possible.



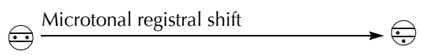
When durations are not indicated, line indicates approximate spatial duration.

Wavy duration line indicates to add microtonal flourishes to the note.

On wind instruments:

○ Air only ◒ Half pitch, half air ● Tone only

On accordion:

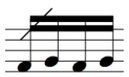


Gradually move from one register to another producing microtonal effect.

IV. Durations: This movement emphasizes the durations of singular pitches as well as the duration of silences. Each pitch (sound event) should be as focused and precise as possible, with as little fluctuation in pitch and dynamic as possible. All pitches should be held for the specified duration in seconds, unless indicated to play as long as possible.

Square fermata indicates to hold note as long as possible. This will create performative variations in the silences between notes. For wind instruments, this obviously means to hold until breath runs out; for string instruments as long as possible always refers to as long as possible with a singular bow.

IV: Locations: Locations: This movement focuses on the spatialization aspect of the work: the percussionist serves as a type of “conductor”, cueing instruments in specific locations by playing specific pitches. As this is a very fast movement, specific times are not written in for the coincidences; instrumentalists should follow percussionist cues (via accented notes) when glasses appear in their parts. The conductor can also serve to cue these coincidences. The dotted barlines within the piece signify 4-second intervals of time. Dynamic envelopes should be as emphasized as possible.



When beamed notes have a grace slash, they are to be played in free or irregular rhythm (with proportions considered, i.e., eighth notes with a grace slash will be played slower than sixteenths).

Written durations: as in movements three and four, when a solid line follows a pitch, hold it for the approximate spatial duration. If the note contains a written rhythm (such as quarter or eighth note), hold for approximately 1 second, or half a second, respectively.

Transposed score

I. Pitch

As high/low as possible: select a note that is the highest/lowest possible note you can play at the given dynamic range. The note need not be completely stable; some amount of instability is actually desirable. Try and maintain dynamic as closely as possible, and allow pitch to be unstable. Hold all notes and silences until time indicated by vertical line.

All attacks simultaneous

2:05 | 2:14 | 2:17 | 2:26 | 2:28 | 2:37 | 2:38 | 2:47 | 2:52 | 2:58 | 3:02 | 3:11 | 3:16

5s silence (3s) (2s)

Accordion: *pppp* | *pppp* | *ppp* | *pp* | *pp < p > pp* | *p*

Flute: *pppp* | *ppp < pp > pppp* | *pppp* | *pp* | *pp < p > pp* | *p*

Clarinet (Bb): *pppp* | *ppp < pp > pppp* | *pppp* | *pp* | *pp < p > pp* | *p*

Bassoon: *pppp* | *ppp < pp > pppp* | *pppp* | *pp* | *pp < p > pp* | *p*

(may use whichever pitched percussion desired to achieve high/low pitches)

Percussion: *pppp* | *pppp* | *pppp* | *pp* | *pp < p > pp* | *p*

Violin: *pppp* | *pppp* | *pppp* | *pp* | *pp* | *p*

Violin: *pppp* | *pppp* | *pppp* | *pp* | *pp* | *p*

Viola: *pppp* | *pppp* | *pppp* | *pp* | *pp* | *p*

Cello: *pppp* | *pppp* | *pppp* | *pp* | *pp* | *p*

Double Bass: *pppp* | *pppp* | *ppp* | *pp* | *pp* | *p*

3:22 3:27 3:36 3:38 3:47 3:50 3:59 4:04 4:13 4:21 4:30

Acc. *pp* *mp* *p* | *mp* | *mp* *p* | *p* | *pp* | *pppp*

Fl. *pp* *mp* *p* | *mp* | *mp* *p* | *p* | *pp* *p* *ppp* | *pppp*

Cl. *pp* *mp* *p* | *mp* | *mp* *p* | *p* | *pp* *p* *ppp* | *pppp*

Bsn. *pp* *mp* *p* | *mp* | *mp* *p* | *p* | *pp* *p* *ppp* | *pppp*

Per. *pp* *p* | *mp* | *mp* *p* | *p* | *pp* *p* *ppp* | *pppp*

Vn. *p* | *mp* | *mp* *p* | *p* | *pp* | *pppp*

Vn. *p* | *mp* | *mp* *p* | *p* | *pp* | *pppp*

Vla. *p* | *mp* | *mp* *p* | *p* | *pp* | *pppp*

Vc. *p* | *mp* | *mp* *p* | *p* | *pp* | *pppp*

DB. *p* | *mp* | *mp* *p* | *p* | *pp* | *pppp*

II. Loudness

Each system 36s ♪ **= 120**
All dynamics and note durations as steady as possible
All notes detached; overemphasize accents
All notes sempre non-dim, abrupt cut-off

4s silence

4:34 4:45 4:55 5:06

Accordion

Flute *mp*

Clarinet (Bb) *mp*

Bassoon *mp*

Percussion Tam-tam

Violin *mp*

Violin *mp*

Viola *mp*

4:45 Extreme bow pressure sempre 4:55

Cello *sf* *sf*

Extreme bow pressure sempre

Double Bass *sf* *sf*

5:09 5:22 5:34 5:40

Acc.

sf sf sf sf

5:37

Fl.

mp

5:38

Cl.

sf mp

Bsn.

sf mp

Tam Tam
always bowed; always abrupt cut-off

5:09 5:22 5:34

Per.

sf sf sf sempre

Vn.

Vn.

Vla.

5:11 5:22 5:34 5:40

Vc.

sf sf f sempre

DB.

sf sf f sempre

5:47 5:50 5:53 5:56 5:59 6:03 6:05 6:14

Acc.

f sempre

Fl.

Cl.

Bsn.

5:47 5:53 5:56 5:59 6:03

Per.

6:05 6:10

Vn.

sf *mp*

5:53 6:02

Vn.

sf *mp*

5:50 5:59

Vla.

sf *mp*

Vc.

DB.

III. Timbres

Each system 1:00
All dynamics as steady as possible unless indicated
Pitch changes as smooth as possible

6:17

7:13

3s silence

Microtonal register shift

Accordion

ppp

Flute

(hold all pitches as continuously as possible; breathe when needed)

move end of flute in circles, gradually getting larger

(end circles, normal position)

pp

ppp p ppp mp

Clarinet (Bb)

(hold all pitches as continuously as possible; breathe when needed)

move bell in circles, gradually getting larger

(end circles)

ppp mp ppp mp

Bassoon

(hold all pitches as continuously as possible; breathe when needed)

ppp

Percussion

crotales - soft mallets

ppp mp ppp mp ppp mp

Violin

Sul ponticello

ppp mp ppp mp ppp mp ppp

Violin

Sul ponticello

Continuous sul ponticello to sul tasto (and back)
circular motion

(end movement, normal)

pp

p ppp mp ppp

Viola

On the bridge

Extreme sul ponticello

O.T.B

Continuous sul ponticello to sul tasto (and back)
circular motion

(end movement, normal)

ppp mp ppp mp

Cello

On the bridge

Sul ponticello

O.T.B.

S.P.

ppp

Double Bass

Always extremely slow glissando into new pitch
On the bridge

Extreme sul pont

Sul ponticello

ppp

8:13

Acc.

pp ppp pp

Fl.

move end of flute in circles, large and slow
allow dynamics to naturally follow movement (end circles)

ppp ppp mp ppp mp ppp mp

Cl.

bell movement, slow large circles
dynamics should follow movement (end circles)

ppp mp ppp

Bsn.

pp ppp pp

Per.

ppp mp ppp mp ppp

Vn.

mp ppp mp ppp mp ppp

Vn.

sul pont to sul tasto in cirlce, should be large, slow circles (end movement)

mp ppp mp

Vla.

O.T.B. S.P. sul pont to sul tasto in slow, large, circular movement (end movement) O.T.B.

ppp mp ppp

Vc.

Extreme S.P. S.P. sul pont to sul tasto in slow, large circular movement S.P. (end movement)

pp ppp pp

DB.

sul pont to sul tasto in slow, large circular movement

9:13

Acc.

(glisss.)

Fl.

slow, large circles, that get smaller (should get smaller until the movement is non-existent)
dynamics should follow movement

(end circles
no matter what)

Cl.

slow, large circles (should get smaller until movement is non-existent)
dynamics should follow movement

(end circles)

Bsn.

Per.

non-dim

Vn.

non-dim

sul pont to sul tasto in circular movement (slow, large circles that get smaller until movement is non-existent)
dynamics should follow movement

(end movement
no matter what)

O.T.B.

Vn.

Vla.

E.S.P.

O.T.B.

sul pont to sul tasto in circular movement (slow, large circles that get smaller until movement is non-existent)
dynamics should follow movement

(end movement)

O.T.B.

Vc.

S.P.

(end movement)

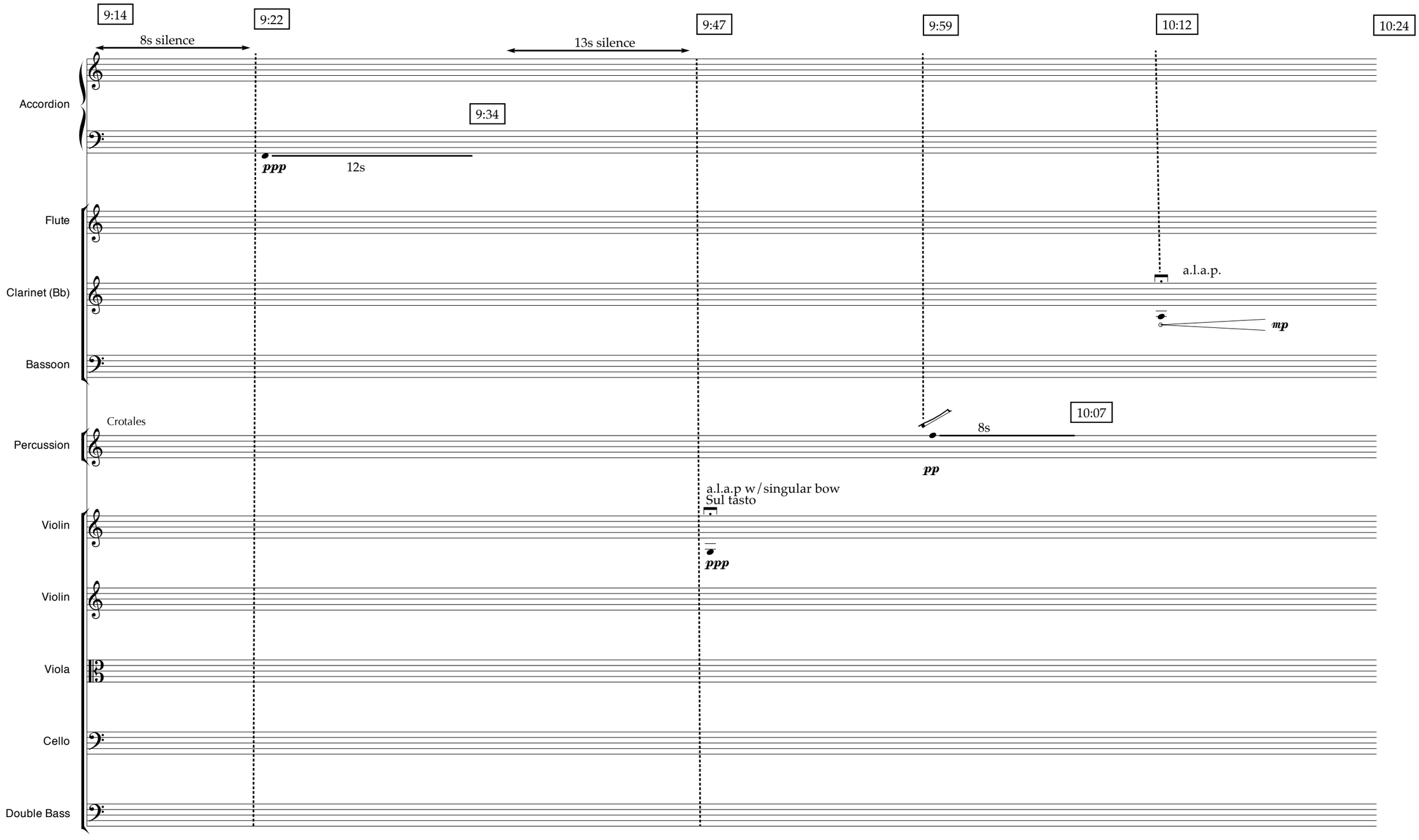
E.S.P.

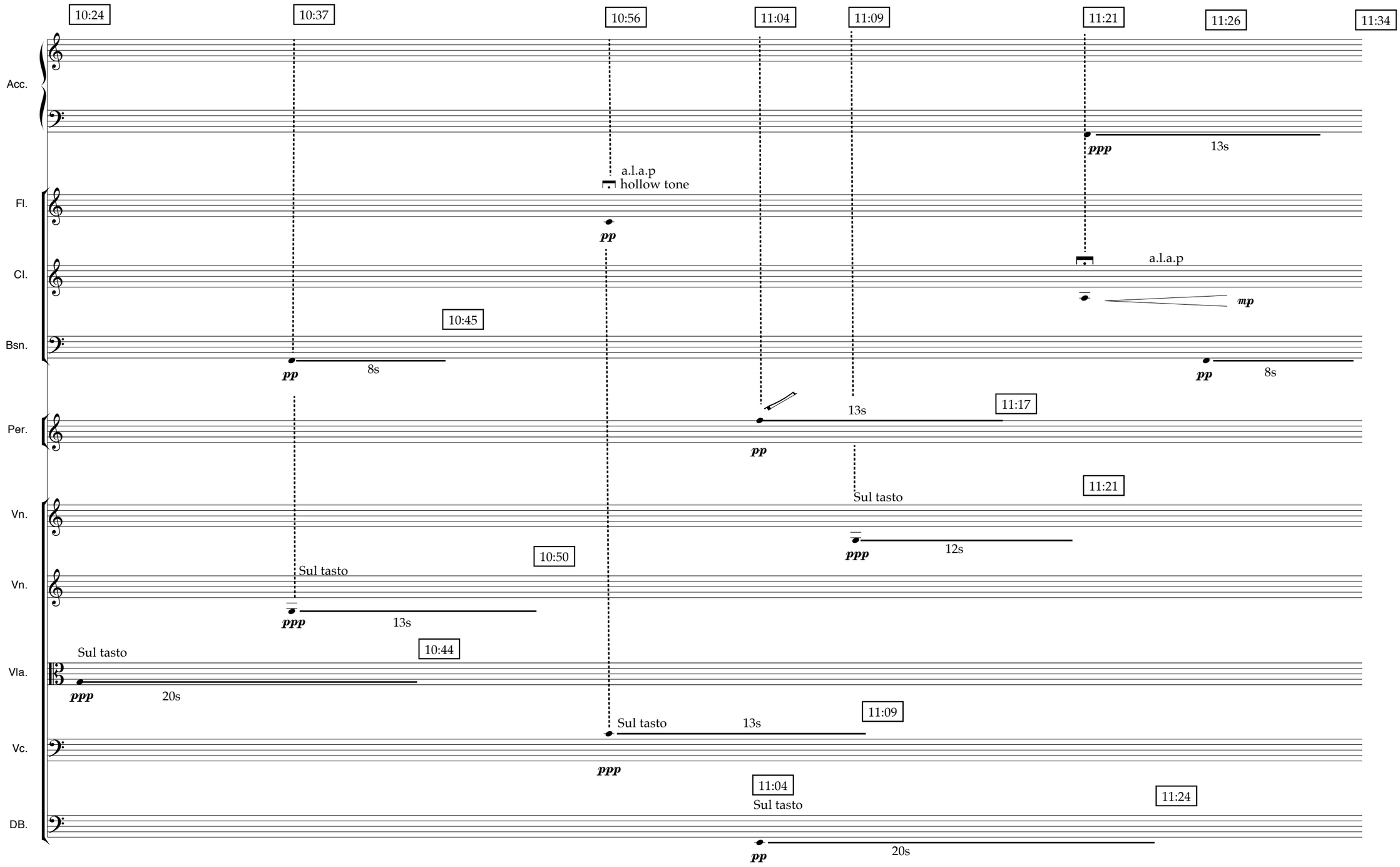
O.T.B.

DB.

IV. Durations

Each system 1:10s
pitches as stable as possible, in pitch and volume




10:24
10:37
10:56
11:04
11:09
11:21
11:26
11:34
Acc.
ppp
13s
Fl.
a.l.a.p
hollow tone
pp
Cl.
a.l.a.p
mp
10:45
Bsn.
pp
8s
pp
8s
Per.
11:17
13s
pp
pp
Vn.
Sul tasto
11:21
ppp
12s
10:50
Vn.
Sul tasto
ppp
13s
10:44
Sul tasto
Vla.
ppp
20s
11:09
Sul tasto
13s
Vc.
ppp
11:04
Sul tasto
11:24
DB.
pp
20s

11:39 11:47 11:52 12:05 12:18 12:31 12:36 12:44

Acc.

ppp 13s

Fl.

hollow tone
a.l.a.p

mp

11:47

Cl.

8s
p

Bsn.

12:26

8s
mp

Per.

13s
ppp

12:18

8s
pp

S.T.
a.l.a.p. w/ single bow

Vn.

pp

S.T.
a.l.a.p. w/ single bow

Vn.

pp

11:52

Vla.

pp 13s

S.T.
a.l.a.p w/single bow

Vc.

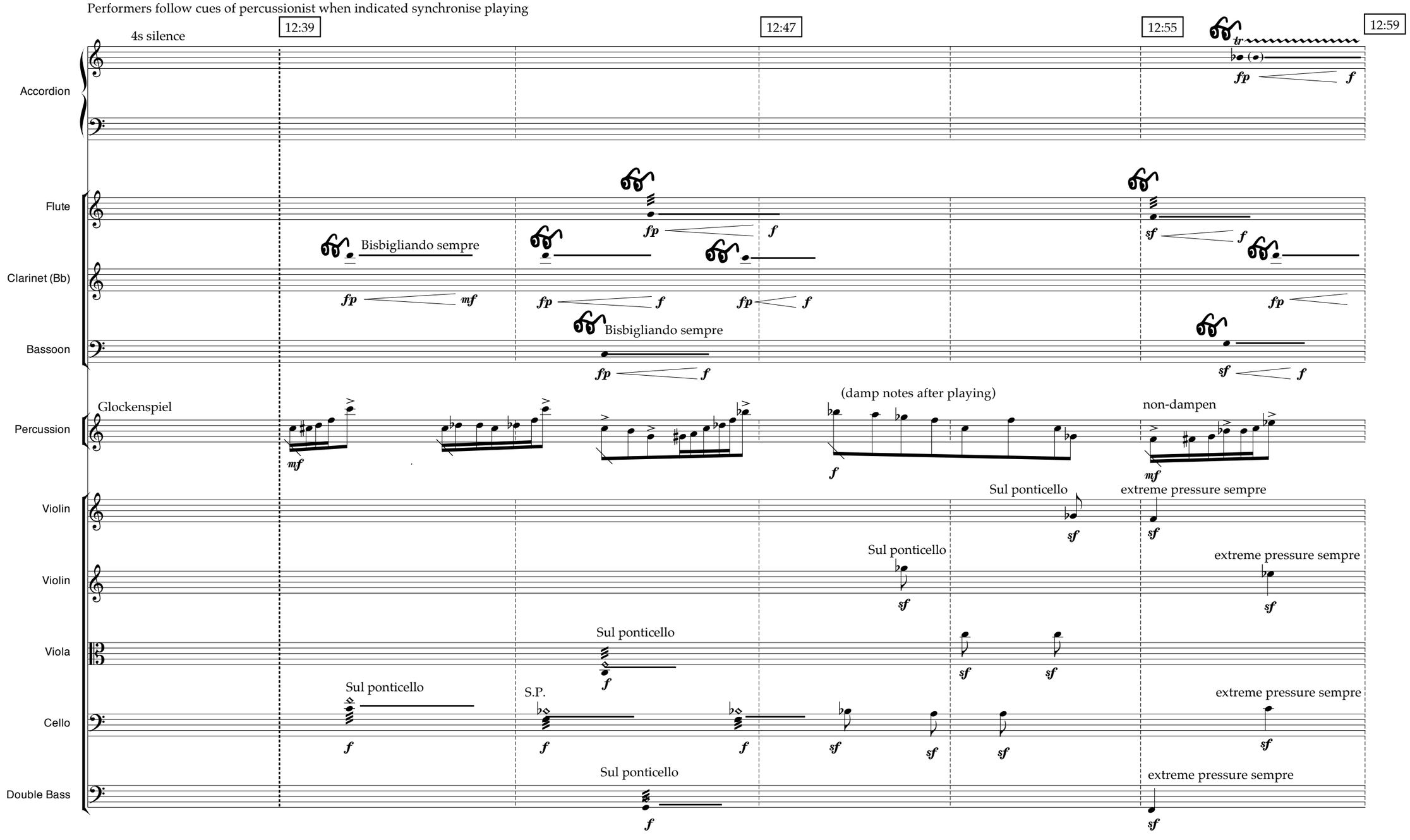
S.T.
a.l.a.p w/single bow

DB.

ppp

V. Locations

Each meausre 4s long
Performers follow cues of percussionist when indicated synchronise playing



13:07

13:15

Acc.

Fl.

Cl.

Bsn.

Per.

Vn.

Vn.

Vla.

Vc.

DB.

Normal

Normale

normal pressure

13:23

13:31

13:35

13:38

Acc.

Fl.

Cl.

Bsn.

Per.

Vn.

Vn.

Vla.

Vc.

DB.

Dampen notes after playing

(non-dampened)

Dampen last note

(to non-harm)

(to non-harm)

(to non-harm)

(to non-harm)

Slow down trill