

Klangträume

for large spatialized ensemble

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2016

Performance notes

Instrumentation list:

Accordion
Flute
Clarinet in B-flat
Bassoon

Percussion

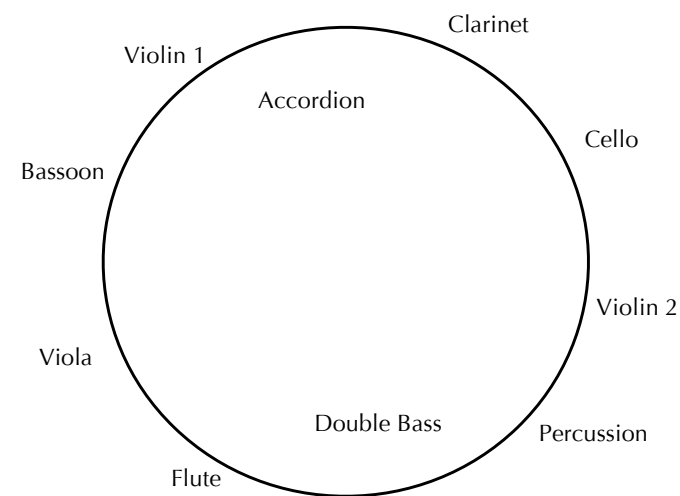
Crotales
Glockenspiel
Tam-Tam
(for movement 1, any pitched percussion desired)

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)

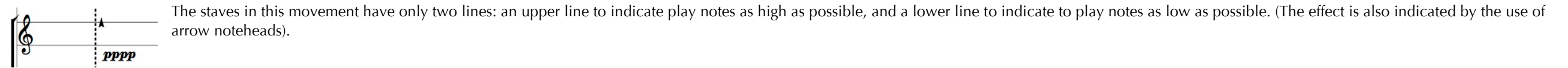
- I. Pitch – **2:00**
- II. Loudness – **4:30**
- III. Timbre – **6:14**
- IV. Durations – **9:14**
- V. Locations – **12:35**

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

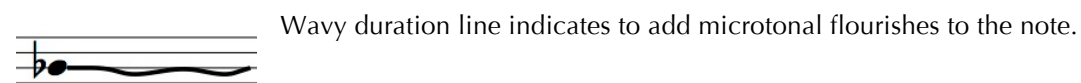
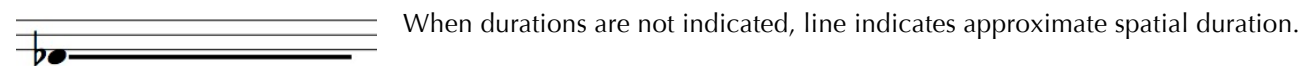
Movement-specific notes:

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).



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).

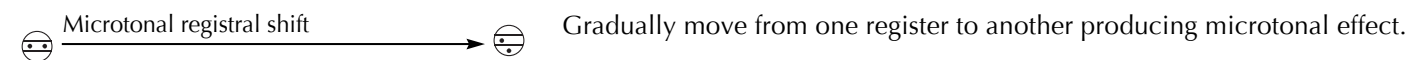
III. Timbres: Everything in this movement should be as smooth and connected as possible, with no clear edges or breaks in the texture. Instrumentalists can re-articulate (re-bow, breath) as needed, and these re-articulations should be as smooth and unaccented as possible. All changes in dynamic, bowing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



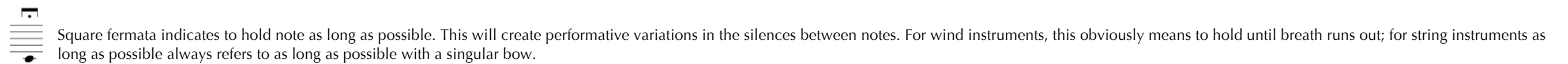
On wind instruments:

Air only Half pitch, half air Tone only

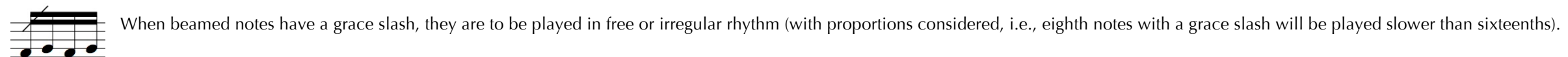
On accordion:



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.



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.



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.

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

The score consists of ten staves for different instruments: Accordion, Flute, Clarinet (Bb), Bassoon, Percussion, Violin (two parts), Viola, Cello, and Double Bass. Vertical dashed lines indicate attack times at 2:05, 2:14, 2:17, 2:26, 2:28, 2:37, 2:38, 2:47, 2:52, 2:58, 3:02, 3:11, and 3:16. Dynamics are marked as *pppp*, *ppp*, *pp*, and *p*. The Flute, Clarinet (Bb), and Bassoon parts include dynamic contours between 2:17 and 2:26. The Percussion part includes a note with the instruction "(may use whichever pitched percussion desired to achieve high/low pitches)". The Violin, Viola, Cello, and Double Bass parts feature notes that fade out towards the end of the piece.

This musical score page features ten staves for different instruments: Accordion (Acc.), Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Per.), Violin (Vn.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB.). The score is divided into sections by vertical dashed lines, with time stamps in boxes above each line: 3:22, 3:27, 3:36, 3:38, 3:47, 3:50, 3:59, 4:04, 4:13, 4:21, and 4:30. Dynamic markings are used throughout, including *pp*, *mp*, *p*, *ppp*, and *pppp*. Crescendos and decrescendos are indicated by wedge-shaped lines. The Acc., Fl., Cl., and Bsn. parts show a dynamic range from *pp* to *pppp*. The Vn., Vla., Vc., and DB. parts start at *p* and reach *pppp* by the end of the section. The Per. part starts at *pp* and reaches *ppp*. The Fl., Cl., and Bsn. parts also show a dynamic range from *pp* to *ppp* in the later sections.

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

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Accordion:** Starts with 4s silence, then remains silent throughout the piece.
- Flute:** Plays a melodic line starting at 4:34 with a *mp* dynamic. The line features a mix of eighth and sixteenth notes with accents.
- Clarinet (Bb):** Plays a melodic line starting at 4:34 with a *mp* dynamic, mirroring the flute's melodic contour.
- Bassoon:** Plays a rhythmic accompaniment of eighth notes starting at 4:34 with a *mp* dynamic.
- Percussion:** Plays a Tam-tam starting at 4:34, indicated by a vertical line on the staff.
- Violin (Left and Right):** Both play melodic lines starting at 4:34 with a *mp* dynamic, mirroring the woodwinds.
- Viola:** Plays a rhythmic accompaniment of eighth notes starting at 4:34 with a *mp* dynamic.
- Cello and Double Bass:** Both play a melodic line starting at 4:45 with a *sf* dynamic. The notes are marked "Extreme bow pressure sempre".

Time stamps are placed at the beginning of the piece (4:34) and at specific intervals: 4:45, 4:55, and 5:06. The 5:06 stamp is located at the end of the score.

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

Acc. *sf* *sf* *sf* *sf*

Fl. *mp* 5:37

Cl. *sf* *mp* 5:38

Bsn. *sf* *mp*

Per. Tam Tam
always bowed; always abrupt cut-off
5:09 *sf* 5:22 *sf* 5:34 *sf* sempre

Vn. 5:11 5:22 5:34 5:40

Vc. *sf* *sf* *f* sempre

DB. *sf* *sf* *f* sempre

This page of a musical score features ten staves for different instruments. The Accordion (Acc.) staff at the top has a treble and bass clef and includes the instruction *f* sempre. The Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.) staves are in treble clef. The Percussion (Per.) staff uses a double bar line. The Violin I (Vn.), Violin II (Vn.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB.) staves are in their respective clefs. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sf* and *mp*. Time signatures are indicated in boxes above the staves at intervals: 5:47, 5:50, 5:53, 5:56, 5:59, 6:03, 6:05, and 6:14. The piece concludes at 6:14.

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) *pp* move end of flute in circles, gradually getting larger (end circles, normal position) *ppp* *p* *ppp* *mp*

Clarinet (Bb) (hold all pitches as continuously as possible; breathe when needed) *ppp* move bell in circles, gradually getting larger (end circles) *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* *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. 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*

Detailed description of the musical score: The score is for a piece titled 'III. Timbres'. It consists of ten staves for different instruments: Accordion, Flute, Clarinet (Bb), Bassoon, Percussion (crotales - soft mallets), Violin (two parts), Viola, Cello, and Double Bass. The piece begins with a 3-second silence at 6:17. The Accordion part features a microtonal register shift indicated by a circle with a horizontal line through it. The Flute part includes instructions to hold pitches continuously and move the end of the flute in circles, with dynamics ranging from *pp* to *ppp* and *mp*. The Clarinet (Bb) part also has continuous pitch holding instructions and bell movement. The Bassoon part follows a similar pattern. The Percussion part uses crotales with soft mallets, showing dynamic changes. The Violin parts are marked 'Sul ponticello' and include instructions for circular motion and transitions to 'sul tasto'. The Viola part includes 'On the bridge', 'Extreme sul ponticello', and 'O.T.B.' (on the table) instructions. The Cello part includes 'On the bridge', 'Sul ponticello', 'O.T.B.', and 'S.P.' (sul ponticello) instructions. The Double Bass part is marked 'Always extremely slow glissando into new pitch' and includes 'On the bridge', 'Extreme sul pont', and 'Sul ponticello' instructions. Dynamics are marked throughout, with *ppp* (pianississimo) being the most common, and *mp* (mezzo piano) and *p* (piano) also appearing. The score ends at 7:13.

Acc. *pp* *ppp* *pp*

Fl. move end of flute in circles, large and slow
allow dynamics to naturally follow movement (end circles)
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 circle, 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 (end movement) S.P.
pp *ppp* *pp*

DB. sul pont to sul tasto in slow, large circular movement

Acc. *ppp* *pp* (gliss.)

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. *ppp* *pp* *ppp* *pp*

Per. *mp* *ppp* non-dim

Vn. *mp* *ppp* non-dim (end movement no matter what) O.T.B.

Vn. *ppp* *mp*

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. *mp* *ppp* *mp*

Vc. *ppp* *pp* S.P. (end movement) E.S.P. O.T.B.

DB. (end movement) E.S.P. O.T.B.

IV. Durations

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

The score is organized into systems for different instruments. Time markers are placed in boxes at the top: 9:14, 9:22, 9:34, 9:47, 9:59, 10:12, and 10:24. Vertical dashed lines extend from these markers down the page.

- Accordion:** Starts at 9:14 with an 8s silence. Resumes at 9:22. A 13s silence is indicated between 9:22 and 9:47. A note is marked at 9:34.
- Flute:** Remains silent throughout.
- Clarinet (Bb):** Remains silent until 10:12, where it begins with a note marked *a.l.a.p.*
- Bassoon:** Remains silent until 10:12, where it begins with a note marked *mp*.
- Percussion:** Features *Crotales*. A note is marked at 9:59 with a duration of 8s and a dynamic of *pp*. A time marker 10:07 is placed above this note.
- Violin (top):** Remains silent until 9:47, where it begins with a note marked *a.l.a.p w/ singular bow* and *Sul tasto*.
- Violin (bottom):** Remains silent until 9:47, where it begins with a note marked *ppp*.
- Viola:** Remains silent throughout.
- Cello:** Remains silent throughout.
- Double Bass:** Remains silent throughout.

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*

Bsn. *pp* 8s 10:45 *pp* 8s

Per. *pp* 13s 11:17

Vn. Sul tasto *ppp* 12s 11:21

Vn. Sul tasto *ppp* 13s 10:50

Vla. Sul tasto *ppp* 20s 10:44

Vc. Sul tasto 13s 11:09 *ppp*

DB. Sul tasto *pp* 20s 11:04 11:24

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

Acc.

Fl. hollow tone a.l.a.p

Cl. 8s *p* 11:47 *mp*

Bsn. 12:26 *mp* 8s

Per. 13s *ppp* 12:18 8s *pp*

Vn. S.T. a.l.a.p. w/ single bow *pp*

Vn. S.T. a.l.a.p. w/ single bow *pp*

Vla. 11:52 *pp* 13s

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

DB. S.T. a.l.a.p w/ single bow *ppp*

ppp 13s

V. Locations

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

4s silence

12:39

12:47

12:55

12:59

Accordion

Flute

Clarinet (Bb)

Bassoon

Percussion

Glockenspiel

Violin

Violin

Viola

Cello

Double Bass

fp *f* *mf* *sf*

Bisbigliando sempre

(damp notes after playing)

non-dampen

Sul ponticello

extreme pressure sempre

S.P.

This musical score page features ten staves for various instruments. The Accordion (Acc.) part starts with a *mf* dynamic and includes a time signature change to 3/4 at 13:07. The Flute (Fl.) part begins with *mf* and features several dynamic shifts, including *fp* and *f*, and a trill at the end. The Clarinet (Cl.) part starts with *mf* and includes *fp* and *f* dynamics, with a trill at the end. The Bassoon (Bsn.) part begins with *fp* and *f* dynamics, and includes a trill at the end. The Percussion (Per.) part starts with *mp* and *mf* dynamics, and includes a trill at the end. The Violin (Vn.) parts start with *sf* dynamics and include *pp* and *mf* dynamics, with a trill at the end. The Viola (Vla.) part starts with *sf* and includes *mp* and *mf* dynamics, with a trill at the end. The Violoncello (Vc.) part starts with *sf* and includes *mp* and *mf* dynamics, with a trill at the end. The Double Bass (DB.) part starts with *sf* and includes *mp* and *mf* dynamics, with a trill at the end. The score includes various musical notations such as dynamics, articulation marks, and trills.

This musical score page features nine staves for different instruments: Accordion (Acc.), Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Per.), Violin (Vn.), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB.). The score is divided into four measures by vertical dashed lines, with time markers 13:23, 13:31, 13:35, and 13:38. The Accordion part consists of a single melodic line with dynamic markings ranging from *ppp* to *f*. The Flute and Clarinet parts play a rhythmic pattern of eighth notes, with dynamics from *mf* to *f*. The Bassoon part features a trill that starts at *ppp* and crescendos to *f*. The Percussion part includes a series of notes with dynamics from *mf* to *p*, with instructions like "Dampen notes after playing" and "Dampen last note". The string parts (Vn., Vla., Vc., DB.) play sustained notes with various dynamics and trills, including instructions like "(to non-harm)" and "Slow down trill".