

Near and Far

JORDAN DYKSTRA

for 2 performers

12:30

2023

Near and Far

JORDAN DYKSTRA

Composed for Katie Porter and Devin Maxwell as part of the Vu Symposium in July 2023 in Park City, Utah.

Synopsis

Near and Far explores the acoustics of distant listening perception and dynamics. While both performers are on stage, the electronic instrument's sound source(s) is placed far away (off-stage) — but close enough to be heard in the distance — and the acoustic instrument balances their dynamics with this remote tone.

Instrumentation

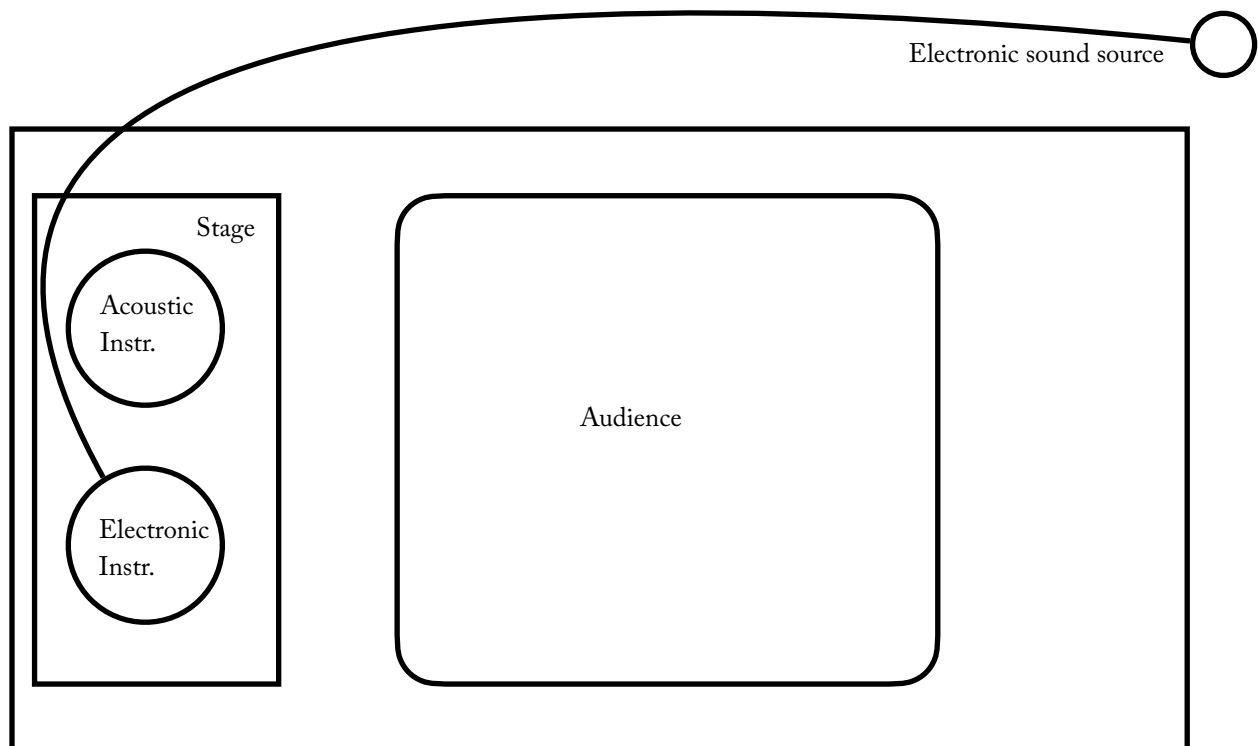
One acoustic instrument

One electronic instrument with the sound source(s) controlled from afar. The timbre of the sound is warm and smooth, uneventful, and sustained — beginning with a gentle attack.

Dynamics

Performers sound anywhere between *ppp* and *mp*, with the electronic instrument guiding.

Example of stage layout (with single sound source)



Near and Far

Jordan Dykstra (2023)

0:00 0:30 1:00 1:30

Acoustic

Match dynamics from Electronic performer

Using a very distant sound source placed outside the venue

0:00 0:30 1:00 1:30

Electronic

*Dynamics between **ppp** to **mp***

9 2:00 2:30 3:00 3:30

Acs.

2:00 2:30 3:00 3:30

Elec.

17 4:00 4:30 5:00 5:30

Acs.

4:00 4:30 5:00 5:30

Elec.

25 6:00 6:30 7:00 7:30

Acs.

6:00 6:30 7:00 7:30

Elec.

Detailed description: The image displays a musical score for a piece titled 'Near and Far' by Jordan Dykstra (2023). The score is presented in four systems, each containing two staves: an upper staff for the Acoustic instrument and a lower staff for the Electronic instrument. The music is written in 4/4 time. The first system (measures 1-8) includes performance instructions: 'Match dynamics from Electronic performer' and 'Using a very distant sound source placed outside the venue'. The second system (measures 9-16) and third system (measures 17-24) continue the piece. The fourth system (measures 25-32) concludes the score. Time markers in boxes are placed above each staff at 30-second intervals (e.g., 0:00, 0:30, 1:00, 1:30). The Electronic staff features a series of sustained notes, while the Acoustic staff shows a more melodic line with some rests.

33 8:00 8:12 8:30 8:47

Acs.

Elec.

41 9:15 9:27 9:39 9:52

Acs.

Elec.

48 10:10 10:20 10:30 10:40 10:50 11:00 11:10

Acs.

Elec.

55 11:20 11:30 11:40 11:50 12:00 12:10 12:20

Acs.

Elec.

Near and Far

Acoustic

Jordan Dykstra (2023)

0:00 0:30 1:00 1:30

Match dynamics from *Electronic performer*

9 2:00 2:30 3:00 3:30

17 4:00 4:30 5:00 5:30

25 6:00 6:30 7:00 7:30

33 8:00 8:12 8:30 8:47

41 9:15 9:27 9:39 9:52 10:10

49 10:20 10:30 10:40 10:50 11:00 11:10 11:20

56 11:30 11:40 11:50 12:00 12:10 12:20

Near and Far

Electronic

Jordan Dykstra (2023)

Using a very distant sound source placed outside the venue

0:00 0:30 1:00 1:30

Dynamics between ppp to mp

9 2:00 2:30 3:00 3:30

17 4:00 4:30 5:00 5:30

25 6:00 6:30 7:00 7:30

33 8:00 8:12 8:30 8:47

41 9:15 9:27 9:39 9:52

48 10:10 10:20 10:30 10:40 10:50 11:00 11:10

55 11:20 11:30 11:40 11:50 12:00 12:10 12:20

The score is written in treble clef with a 4/4 time signature. It consists of eight systems of music. The first system (measures 1-8) features a single note on the staff with a dynamic marking of *ppp* at the beginning, which transitions to *mp* by the end. The second system (measures 9-16) continues with a single note. The third system (measures 17-24) continues with a single note. The fourth system (measures 25-32) continues with a single note. The fifth system (measures 33-40) features a complex rhythmic pattern with time signatures changing from 4/4 to 1/4 and back to 4/4. The sixth system (measures 41-47) features a complex rhythmic pattern with time signatures changing from 4/4 to 1/4 and back to 4/4. The seventh system (measures 48-54) features a complex rhythmic pattern with time signatures changing from 4/4 to 3/4 and back to 4/4. The eighth system (measures 55-62) features a complex rhythmic pattern with time signatures changing from 4/4 to 3/4 and back to 4/4.