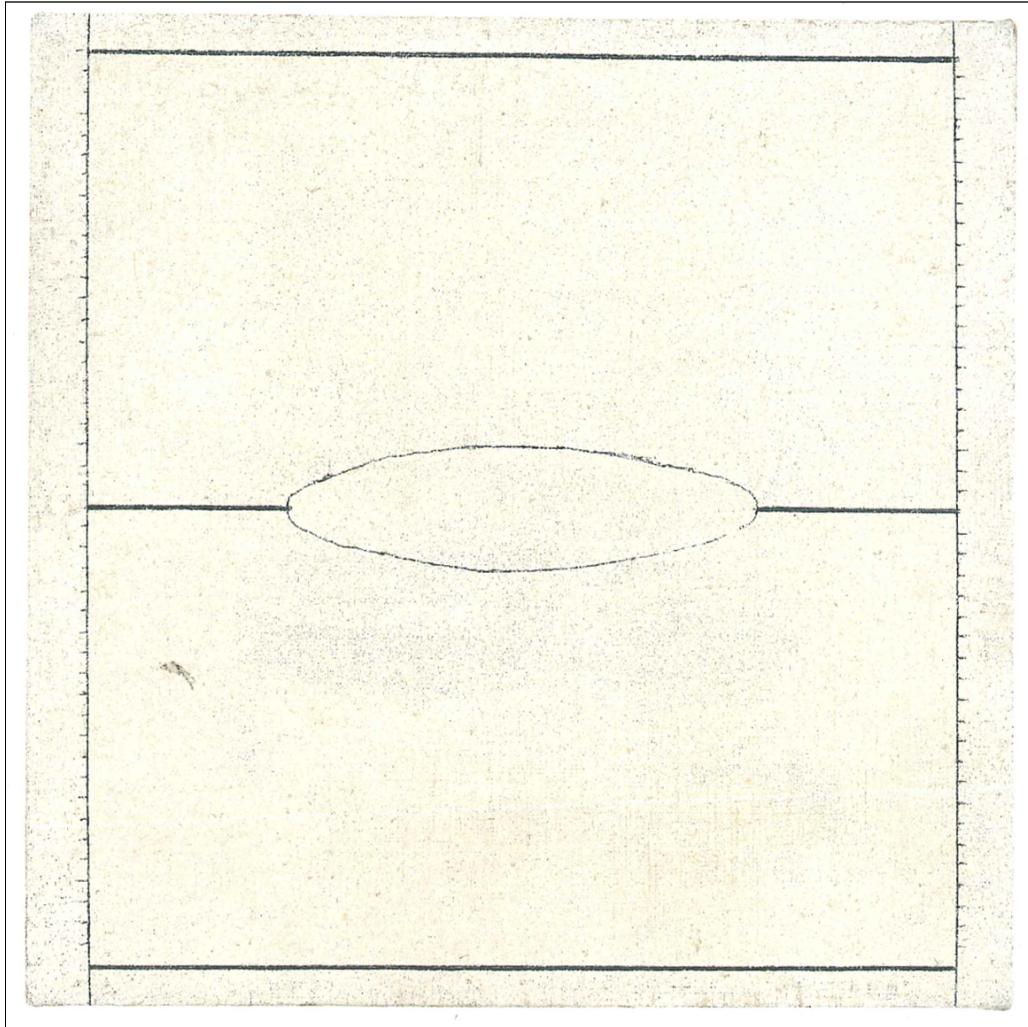


A Line & Chevron (for Agnes Martin)

Jordan Dykstra

Version for Ensemble Pamplemousse: cello, sine-tone, accordion, and melodica
As performed on December 13, 2016 at Crowell Concert Hall at Wesleyan University in Middletown, CT



Agnes Martin, *Untitled 1959*

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Instrument relation

This piece is divided into 2 duets: One duet consisting of the sine-tone player and cellist who produces the *chevron*, a continuously-glissing just perfect fifth. The second duet comprised of the accordionist and melodica player produces the *line*, a still and unwavering pitch existing *inside* the fifth.

Sound production

1. The sine-tone player voices and sustains a pitch which acts as the fundamental in relation to the fifth. The player then creates a very slow glissando with a maximum rate of 4 semitones per minute.
2. Shortly after the glissando begins, the cellist joins in, voicing a just perfect fifth above the sine-tone's pitch. Together they slowly gliss throughout the duration of the piece.
3. After a short while the accordionist voices and then sustains a note which lies *anywhere* within the boundaries of the *chevron*.
4. Some time later the melodica player periodically matches the accordion's pitch, pausing periodically between notes.
5. When (or if) the *line* is perceived as *perfect unison* with either edge of the *chevron*, the *line*-producing duet should:
 - (1) stop producing sound
 - (2) pause for some time
 - (3) begin again with step 3

Positioning and movement production

The cellist should be sitting in a centrally located area at one end of the hall, perhaps elevated to project sound evenly throughout the hall. The sine-tone player should voice their tone through a fixed and upwardly-facing stereo playback system in order to diffuse the sound and evenly project throughout the hall.

Once they enter during steps 3 and 4 both the accordionist and melodica player should walk slowly and comfortably around the seated audience, making sure to stay within the physical boundary of the *chevron*-producing duet. They should maintain the sense of being tethered to one another, preserving equal proximity as much as possible. When (or if) this *line*-producing duet finds their tone to be in unison with either edge of the of the *chevron*-producing duet's fifth (outlined in step 5), they should cease their movement and move again only when they begin again with step 3.

Form

The 5 steps listed above regarding sound production should begin the piece. When the *line*-producing duet has achieved around 5 full revolutions (~20 minutes) they should stop moving and wait for the *chevron*-producing duet to slowly fade out, ending the performance.

Pitch range

Because the *line*-producing instruments have tempered pitches, the *chevron*-producing duet must be mindful of staying within their fixed pitch range.

Dynamics

All players should aim for a dynamic of medium-loud while maintaining the integrity and quality of pitch. This should be regarded in relation between both duet members as well as between both duets.