

Jordan Dykstra

A Line & Chevron (with dots)

for alto flute, clarinet, violin, cello, and grand piano

Carefully following the extremely slow glissando of the cello, the violinist should create a parallel glissando a just fifth above the cello. Choosing any note within the string duet's fifth, the alto flutist then begins a back-and-forth passing of this pitch with the clarinetist (one full breath per instrument, per turn). This overlapping note is "sustained" and passed between the two players until their pitch frequency meets (in perfect unison) with either edge of the string duet's glissando. When this "interaction" occurs, the pianist strikes the piano note nearest to the frequency of the two duet's interaction, ending the alto flute and clarinet duet's line. After a (short to long) pause, the alto flutist then picks a new note within the string duet's unbreakable fifth and the same procedure is repeated a number of times.

The direction of the glissando may move up or down (or even change direction) but it must move very slow, traversing a *maximum* of four semitones per minute, although less is much preferred. Since the cellist leads the glissando in both its speed and direction, they will need to make sure the range of the glissando does not extend beyond the range of the alto flute, or G3-G6. Agreeing on the beginning note of the glissandi is encouraged but not mandatory.

All players should avoid articulations (or any other movements) that distract the listener from the interaction between the still and moving lines.

Listening precision from the pianist is of utmost concern. Careful attention should be made to the beatings (and lack thereof) which lend adequately to discerning when the two duets have made a unison pitch. When they decide it has been made, the pianist should use minimal attack to voice the equal tempered note while pressing the sustain pedal to allow the pitch ample space to naturally fade.

The dynamic of all instruments is medium to loud. Both the alto flute/clarinet and violin/cello duets should aim for a similar timbre of sound.

The pacing of the overlapping exchange between the alto flute and clarinet should be not only comfortable and even meditative, but sustainable (in the sense that it should not grow or shrink in duration).

No vibrato throughout.

The duration of the piece is 12 minutes (or *much* longer).

Composed for *Third Sound* and the American Composers Forum 2016 artist delegation in Havana, Cuba.