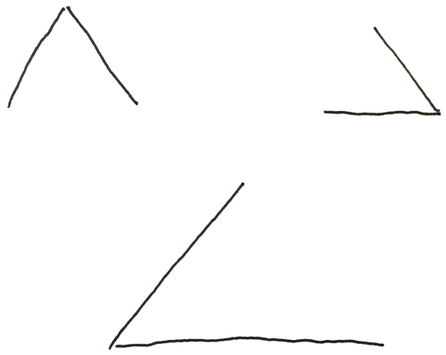
Jordan Dykstra

Ghosting

A Modular Piece for a Variety of Ensembles



Jordan Dykstra
Ghosting (2017)

A Modular Piece for a Variety of Ensembles

Performance Notes

1. *Ghosting*, as a whole, consists of 9 parts (3 treble, 3 alto, and 3 bass) but no performance of the piece will include voicing all nine parts—a minimum number of players is a duet (2), a maximum of an octet (8). Each ensemble player will choose an appropriate part for their instrument range. Multiple parts may be combined into a single players part and voiced on the same instrument (i.e. a two-hand keyboard interface playing both a treble and a bass part) or even multiple instruments (i.e. an organ playing a treble part and a synthesizer playing an alto). The doubling of a single part is not only acceptable, it is encouraged.
2. Because a central idea of the piece is to explores subtle timbral and harmonic density changes applied to the same musical material, a realization of the piece will include performances of multiple iterations (i.e. different instrumentation, part distribution, the addition of a mute or technique such as *sul tasto*, etc.) and need not be performed back to back on a program.
3. Octave transpositions are okay, but are to be avoided as much as possible.
4. The solid, bolded line indicates sustain. An extension of the sustain line beyond the end of a measure indicates the sound continues on, the note tied to the following measure on the next staff line. The sustain may be removed completely from an individual part as long as at least one other ensemble player *is* sustaining.
5. Precise entrance times are given as boxed text. Exit times are relational to the staff (1 minute per line) and should be planned accordingly so as entrance times are given enough preparation, synchronized with other players (when applicable), and made musical. From the 6' mark onward the piece continues "Slow & Together", as notated, and without timers.
6. Dynamics are medium throughout.

Debuted on October 25, 2017 at Beckham Hall at Wesleyan University in Middletown, CT, *Ghosting* was realized in the following 3 arrangements:

Ghosting No. 1
Treble-2 & Bass-1: J. P. A. Falzone (vibraphone)
Alto-2: Jordan Dykstra (viola)

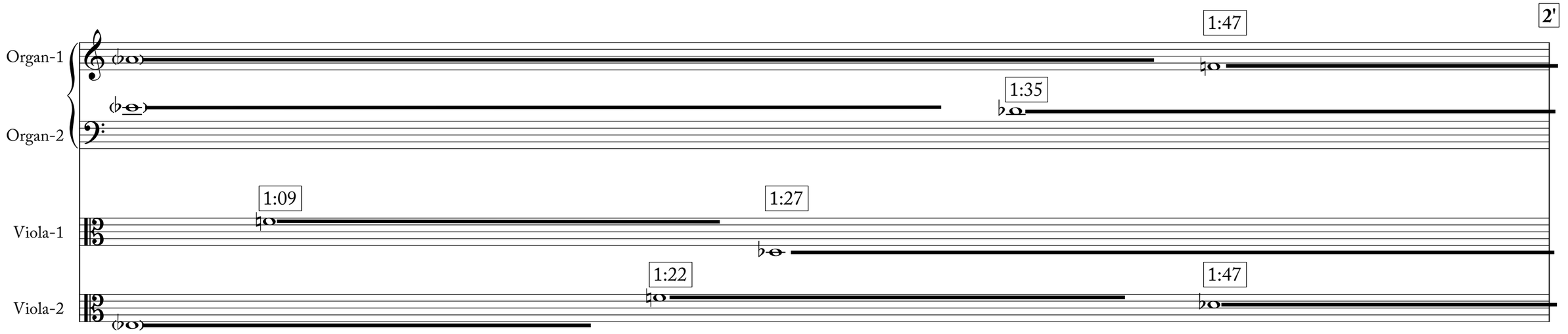
Ghosting No. 2
Treble-1 & Bass-3: J.P.A. Falzone (reed organ)
Alto-1: Jordan Dykstra (viola)
Alto-2: Nadya Potemkina (viola)

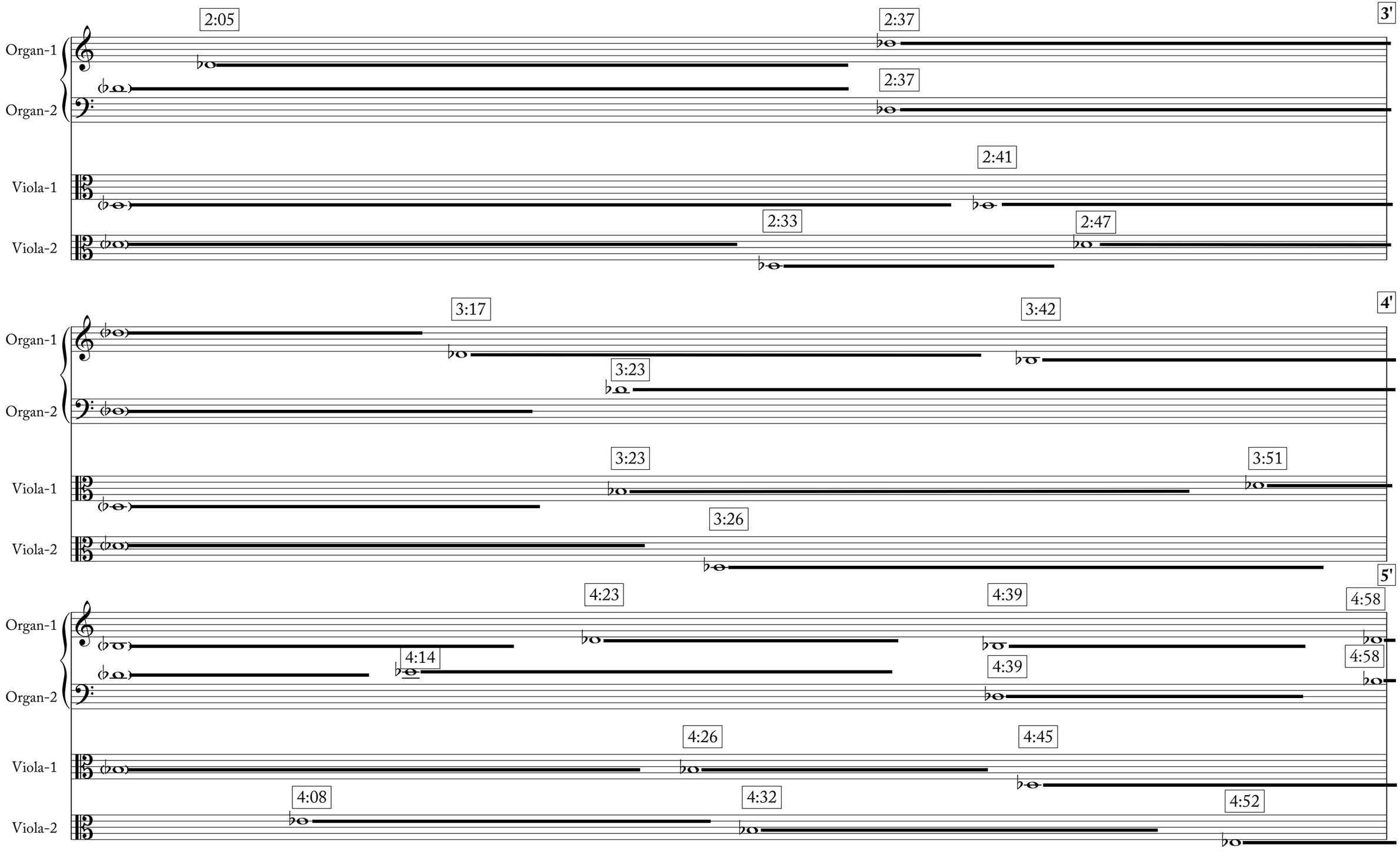
Ghosting No. 3
Treble-3 & Bass-2: J. P. A. Falzone (vibraphone + synth bass pedals)
Alto-3: Jordan Dykstra (viola)
Alto-2: Nadya Potemkina (viola)
Treble-2 & Bass-1: David Scanlon (reed organ)

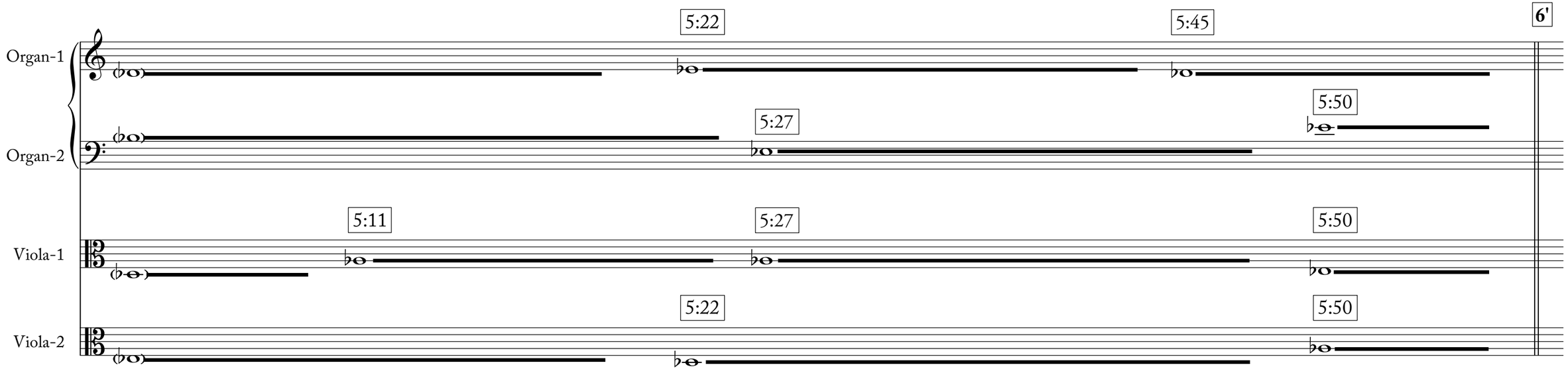
Autumn 2017
Middletown, Conn.

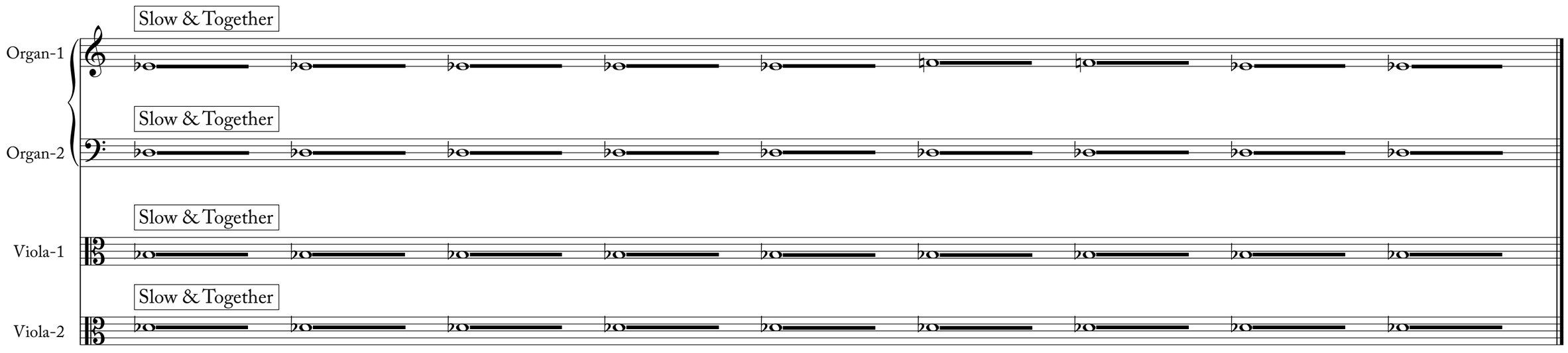
Ghosting No. 2

Jordan Dykstra (2017)




2:05
2:37
3'
Organ-1
Organ-2
2:37
2:41
Viola-1
2:33
2:47
Viola-2
3:17
3:42
4'
Organ-1
3:23
Organ-2
3:23
3:51
Viola-1
3:26
Viola-2
5'
4:23
4:39
4:58
Organ-1
4:14
4:58
4:39
Organ-2
4:26
4:45
Viola-1
4:08
4:32
4:52
Viola-2


Organ-1
Organ-2
Viola-1
Viola-2
5:22
5:45
6'
5:50
5:27
5:11
5:27
5:50
5:22
5:50


Organ-1
Organ-2
Viola-1
Viola-2
Slow & Together
Slow & Together
Slow & Together
Slow & Together