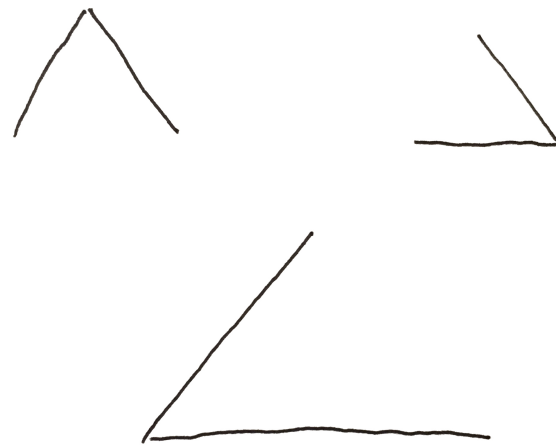


Jordan Dykstra

Ghosting

A Modular Piece for a Variety of Ensembles



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Ghosting (2017)

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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 explore 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)

Ghosting No. 3

Jordan Dykstra (2017)

The musical score is organized into two systems, each with a first and second section. The instruments and their parts are as follows:

- Vibes:** Treble clef. Part 1 starts at 0:10 and ends at 0:49. Part 2 starts at 1:22 and ends at 1:40.
- Bass Ped.:** Bass clef. Part 1 starts at 0:10 and ends at 0:43. Part 2 starts at 1:22 and ends at 1:43.
- Viola-1:** Alto clef. Part 1 starts at 0:10 and ends at 0:43. Part 2 starts at 1:22 and ends at 1:35.
- Viola-2:** Alto clef. Part 1 starts at 0:10 and ends at 0:43. Part 2 starts at 1:13 and ends at 1:47.
- Organ-1:** Treble clef. Part 1 starts at 0:10 and ends at 0:43. Part 2 starts at 1:13 and ends at 1:30.
- Organ-2:** Bass clef. Part 1 starts at 0:10 and ends at 0:30. Part 2 starts at 1:30 and ends at 1:43.

Each instrument part is marked with a 'Timer Sync.' box at the beginning of its section. Time markers in boxes indicate the end of each section for the respective instruments.

Ghosting No. 3

Musical score for the first system, spanning from 2:09 to 3:00. The score includes parts for Vibes, Bass Ped., Viola-1, Viola-2, Organ-1, and Organ-2. Each instrument part is represented by a staff with a clef and a key signature of one flat. The notes are indicated by horizontal lines with stems and flags, and specific time points are marked in boxes above the staves.

Instrument	Start Time	End Time
Vibes	2:09	2:41
Bass Ped.	2:09	2:22
Viola-1	2:09	2:22
Viola-2	2:09	2:33
Organ-1	2:09	2:15
Organ-2	2:09	2:15

Musical score for the second system, spanning from 3:00 to 4:00. The score includes parts for Vibes, Bass Ped., Viola-1, Viola-2, Organ-1, and Organ-2. Each instrument part is represented by a staff with a clef and a key signature of one flat. The notes are indicated by horizontal lines with stems and flags, and specific time points are marked in boxes above the staves.

Instrument	Start Time	End Time
Vibes	3:00	3:29
Bass Ped.	3:00	3:29
Viola-1	3:00	3:35
Viola-2	3:00	3:26
Organ-1	3:00	3:12
Organ-2	3:00	3:15

Ghosting No. 3

Musical score for the first system, spanning from 4:26 to 5:00. The score includes parts for Vibes, Bass Ped., Viola-1, Viola-2, Organ-1, and Organ-2. Each instrument part consists of a single note held for a specific duration, indicated by a box above the note. The notes are all half notes with a flat (Bb).

Instrument	Start Time	End Time
Vibes	4:26	4:45
Bass Ped.	4:32	4:52
Viola-1	4:14	4:45
Viola-2	4:08	4:52
Organ-1	4:20	4:39
Organ-2	4:35	4:58

Musical score for the second system, spanning from 5:11 to 6:00. The score includes parts for Vibes, Bass Ped., Viola-1, Viola-2, Organ-1, and Organ-2. Each instrument part consists of a single note held for a specific duration, indicated by a box above the note. The notes are all half notes with a flat (Bb).

Instrument	Start Time	End Time
Vibes	5:15	5:39
Bass Ped.	5:15	5:45
Viola-1	5:22	5:39
Viola-2	5:22	5:50
Organ-1	5:22	5:45
Organ-2	5:11	5:27
Organ-2	5:50	6:00

Slow & Together

Vibes

Slow & Together

Bass Ped.

Slow & Together

Viola-1

Slow & Together

Viola-2

Slow & Together

Organ-1

Slow & Together

Organ-2