

Pitch Gradient with Noise in G#

for clarinet, percussion, grand piano, 3 bowed string instruments, and electronics

Jordan Dykstra, 2017

PERFORMANCE NOTES

- (1) Score in C.
- (2) Quiet throughout, with minimal attack on entrances and exists, and without vibrato.
- (3) Pitches should be thought of as pitch classes and thus may be voiced in any octave. String players may also use harmonics, sul ponticello, and/or sul tasto.
- (4) Instead of a pitch, any player may choose to produce a quiet, sustained noise on their instrument. Eg. bowing the wooden body or tailpiece of their violin, sliding their finger up/down the string, blowing un-pitched air through their clarinet, white/pink noise, etc.
- (5) For all players: attention to cent deviation is *extremely* important. While certain performance decisions—such as micro adjustments to find a stable beating pattern with an ensemble member—are fine, finding a pitch continuum regarding the overall pitch trajectory is key and it is recommended that bowed string players use a tuner with a contact microphone to aid in this process.
- (6) The pianist always uses an Ebow and a pedal wedge is useful for sustain. When the sustained tone is finished, lift the Ebow from the string allowing the tone to fade naturally.
- (7) The clarinet may be substituted for any reed instrument with similar microtonal capabilities. The piano may be substituted for any keyboard/mallet instrument capable of sustain or being bowed.
- (8) Percussionists will need to find non-pitched instruments capable of being sustained, possibly through bowing, and that provide noise or unstable pitch (i.e. something that doesn't follow the ordering of the harmonic series). Eg. bowed woodblock, stones continuously rubbed together, a soft brush on a drum head, lightly bowed metal objects, a steady stream of rice or sand on a cymbal, etc.
- (9) Single or multiple players to a part is fine.
- (10) The person producing the sine-tone may request a Max-MSP patch via jordandykstra@gmail.com. Their loudspeaker will be placed non-directionally and their dynamic just below noticeable when the full ensemble is performing.

Total duration is 11' which includes 30" of silence at the beginning and end.

Unlike the other pieces in the Pitch Gradient series which traverse one semitone over 10 minutes, for the sake of the occasion (first performance by Ensemble TaG in Zürich, Switzerland on May 7, 2017) this version addresses the full height of the semitone in 5 minutes.

Middletown, Conn. (March 2017)

Pitch Gradient with Noise in G#
for Ensemble TaG

Jordan Dykstra (2017)

0''

Clarinet

± 0c

+ 8c

1'

Noise Percussion

Piano

± 0c

Bowed String 1

± 0c

+ 10c

Bowed String 2

+ 8c

Bowed String 3

± 0c

+ 10c

Sine-tone

+ 4c

+ 15c

1'

Cl. $+ 15c$ $+ 21c$ $+ 27c$ 2'

Perc. II (x) *

Pno. ($\pm 0c$) (C_4)

Str. 1 ($+ 10c$) (C_4) $+ 19c$ $+ 35c$

Str. 2 ($+ 8c$) (C_4) $+ 21c$ $+ 30c$

Str. 3 ($+ 10c$) (C_4) $+ 30c$

S-t. ($+ 15c$) (C_4) $+ 33c$

2'

3'

Cl. $+34c$ $+40c$ $+48c$

Perc. (x)

Pno. $(\pm 0c)$

Str. 1 $(+35c)$ $+49c$

Str. 2 $(+30c)$ $+45c$

Str. 3 $(+30c)$ $\sharp 0$ $-49c$

S-t. $(+33c)$ $\sharp 0$ $-49c$

3' 4'

Cl. $\#0$ -45c $\#0$ -39c $\#0$ -30c

Perc. \times \times

Pno. $\pm 0c$ $\#0$

Str. 1 $(\#0)$ +49c $\#0$ -41c $\#0$ -25c

Str. 2 $(\#0)$ +45c $\#0$ -40c $\#0$ -30c

Str. 3 $(\#0)$ -49c $\#0$ -36c

S-t. $(\#0)$ -49c $\#0$ -32c

4'

5'

Cl. (♯) (-30c) (♯) (-27c) (♯) (-12c)

Perc. || (x)

Pno. (±0c) (♯)

Str. 1 (♯) (-25c) (♯) (-8c)

Str. 2 (♯) (-30c) (♯) (-18c)

Str. 3 (♯) (-25c) (♯) (-6c)

S-t. (♯) (-32c) (♯) (-15c)

5'

6'

Cl. $\#0$ $-7c$ $\pm 0c$ $\#0$ $+8c$ $\#0$ $+8c$

Perc. $\parallel (x)$ x

Pno. $(\pm 0c)$ $\#0$

Str. 1 $(\#0)$ $-8c$ $+8c$ $\#0$

Str. 2 $\#0$ $-5c$ $+10c$ $\#0$

Str. 3 $(\#0)$ $-6c$ $+12c$ $\#0$

S-t. $(\#0)$ $-15c$ $+5c$ $\#0$

Handwritten musical score for a percussion ensemble, featuring six staves: Cl., Perc., Pno., Str. 1, Str. 2, Str. 3, and S-t. The score is marked with measure numbers 6' and 7' at the top. Each staff contains a single note with a sharp sign and a circled letter 'o', with various measure offsets indicated above the notes. The Perc. staff includes a double bar line and an 'x' mark.

Instrument	Measure	Offset
Cl.	6'	+8c
Cl.	6'	+16c
Cl.	6'	+24c
Perc.	6'	x
Pno.	6'	+0c
Str. 1	6'	+8c
Str. 1	6'	+20c
Str. 1	6'	+32c
Str. 2	6'	+10c
Str. 2	6'	+32c
Str. 3	6'	+12c
Str. 3	6'	+23c
Str. 3	6'	+35c
S-t.	6'	+5c
S-t.	6'	+30c

Handwritten musical score for a string quartet and percussion. The score is written on seven staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various performance instructions and time signatures.

Cl. (Clarinet): $7'$ $+34c$ $+41c$ $8'$

Perc. (Percussion): (x) x

Pno. (Piano): $(\pm 0c)$ $(\#o)$

Str. 1 (String 1): $(+32c)$ $(\#o)$ $+45c$

Str. 2 (String 2): $(+7c)$ $(\#o)$ $+50c$

Str. 3 (String 3): $(+35c)$ $(\#o)$ $+46c$

S-t. (Soprano): $(+30c)$ $(\#o)$ $4o$ $-46c$

8'

Cl. $\text{h}^{\flat} \circ$ $-47c$ $\text{h}^{\flat} \circ$ $-39c$ $\text{h}^{\flat} \circ$ $-29c$ q'

Perc. $\parallel (x)$ x

Pno. $\pm 0c$ $\text{h}^{\flat} \circ$

Str. 1 $(+45c)$ $(\# \circ)$ $\text{h}^{\flat} \circ$ $-30c$

Str. 2 $(+50c)$ $(\# \circ)$ $\text{h}^{\flat} \circ$ $-31c$

Str. 3 $(+46c)$ $(\# \circ)$ $\text{h}^{\flat} \circ$ $-41c$ $\text{h}^{\flat} \circ$ $-25c$

S-t. $(\text{h}^{\flat} \circ)$ $-46c$ $\text{h}^{\flat} \circ$ $-26c$

q'

10'

Cl.

Perc.

Pno.

Str. 1

Str. 2

Str. 3

S-t.

-10-

10'

11'

$\pm 0c$

40

Cl.

Perc.

$\pm 0c$

40

Pno.

$\pm 0c$

40

Str. 1

40

-15c

40

-6c

Str. 2

$\pm 0c$

40

Str. 3

40

-9c

S-t.