Pitch Gradient with Noise in G#

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

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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.

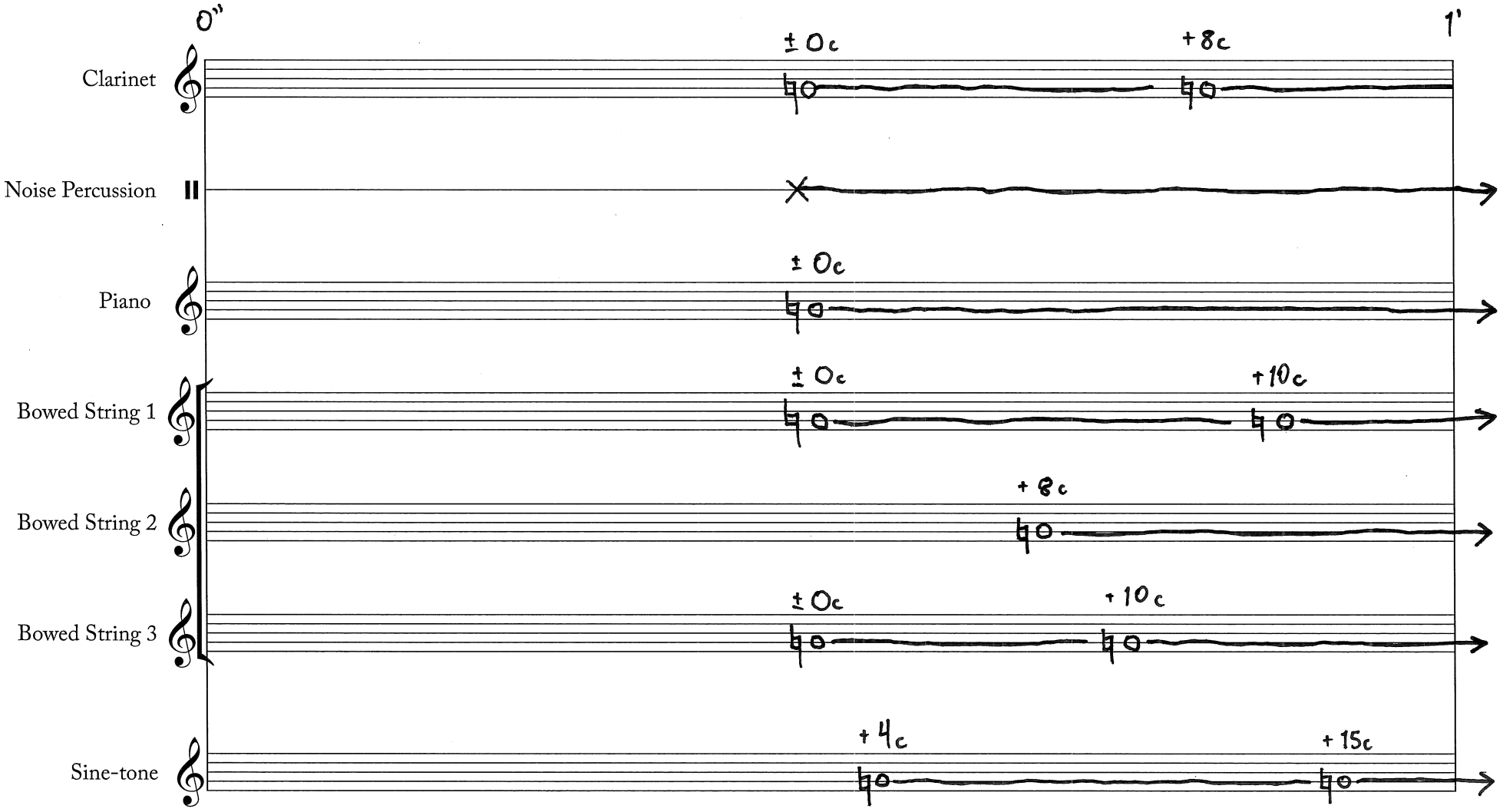
Unlike the other pieces in the Pitch Gradient series which traverse one semitone over 10 minutes, for the sake of the occasion (first performance by Ensemble TaG in Zürich, Switzerland on May 7, 2017) this version addresses the full height of the semitone in 5 minutes.

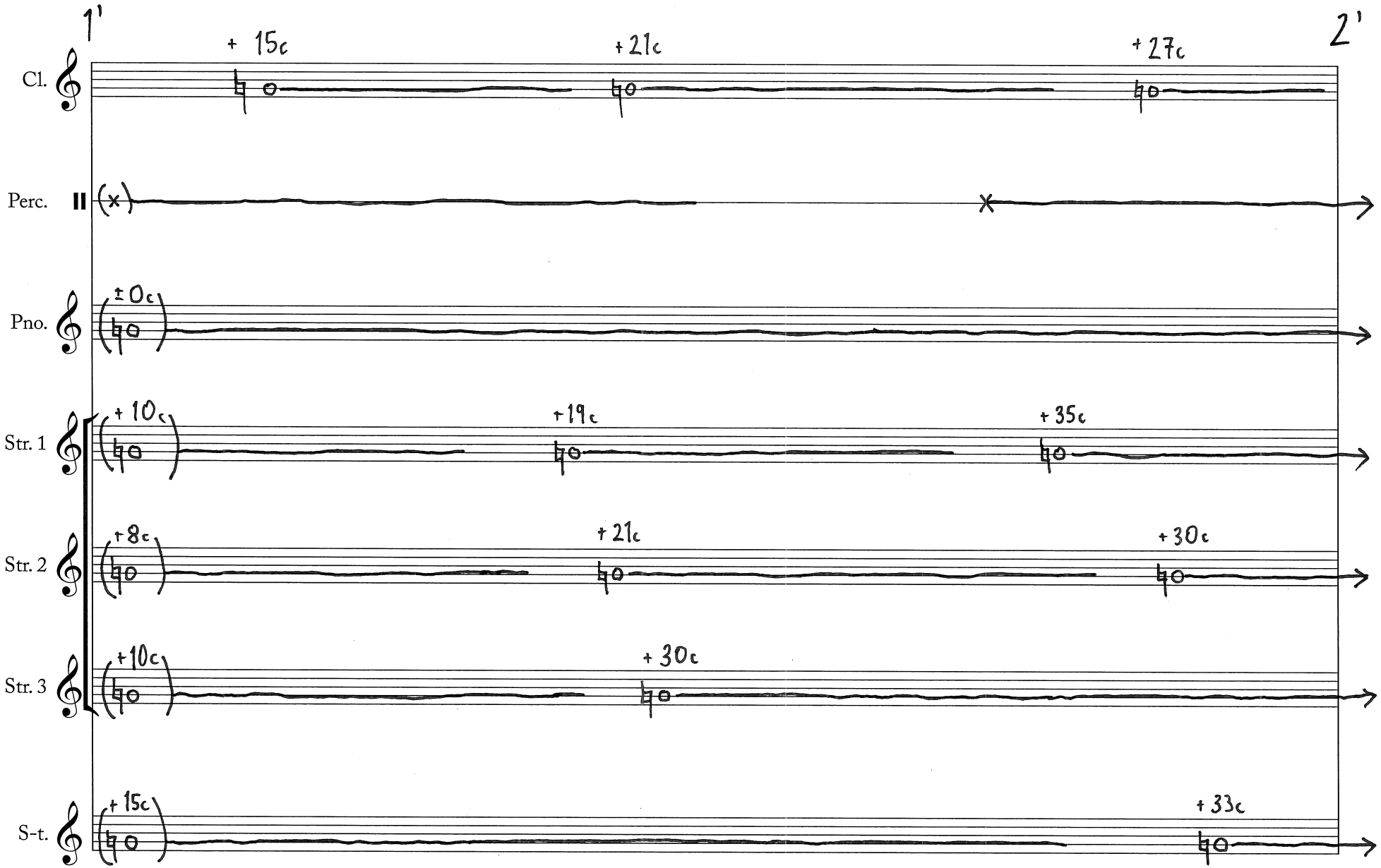
Middletown, Conn. (March 2017)

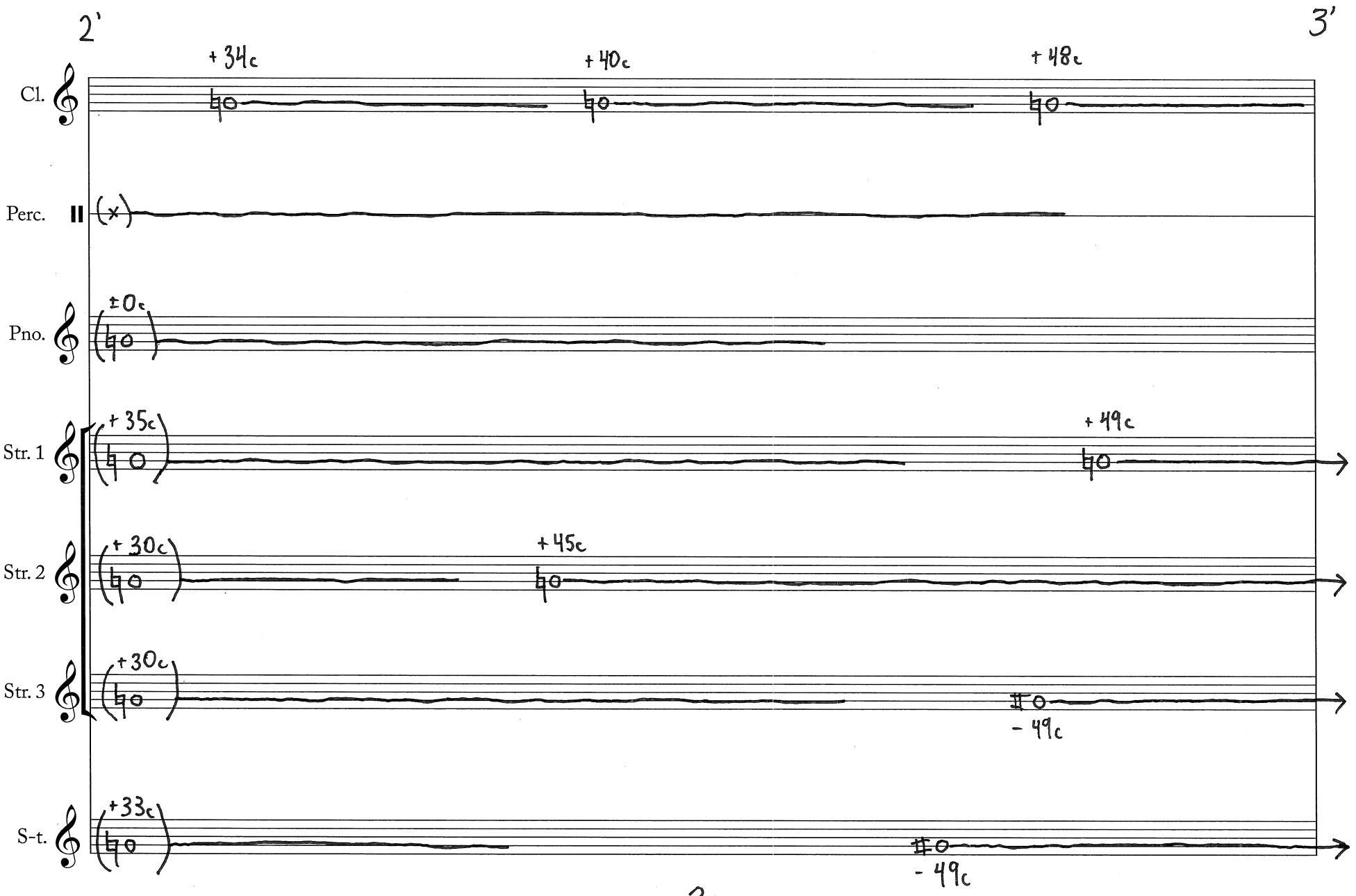
Pitch Gradient with Noise in G#

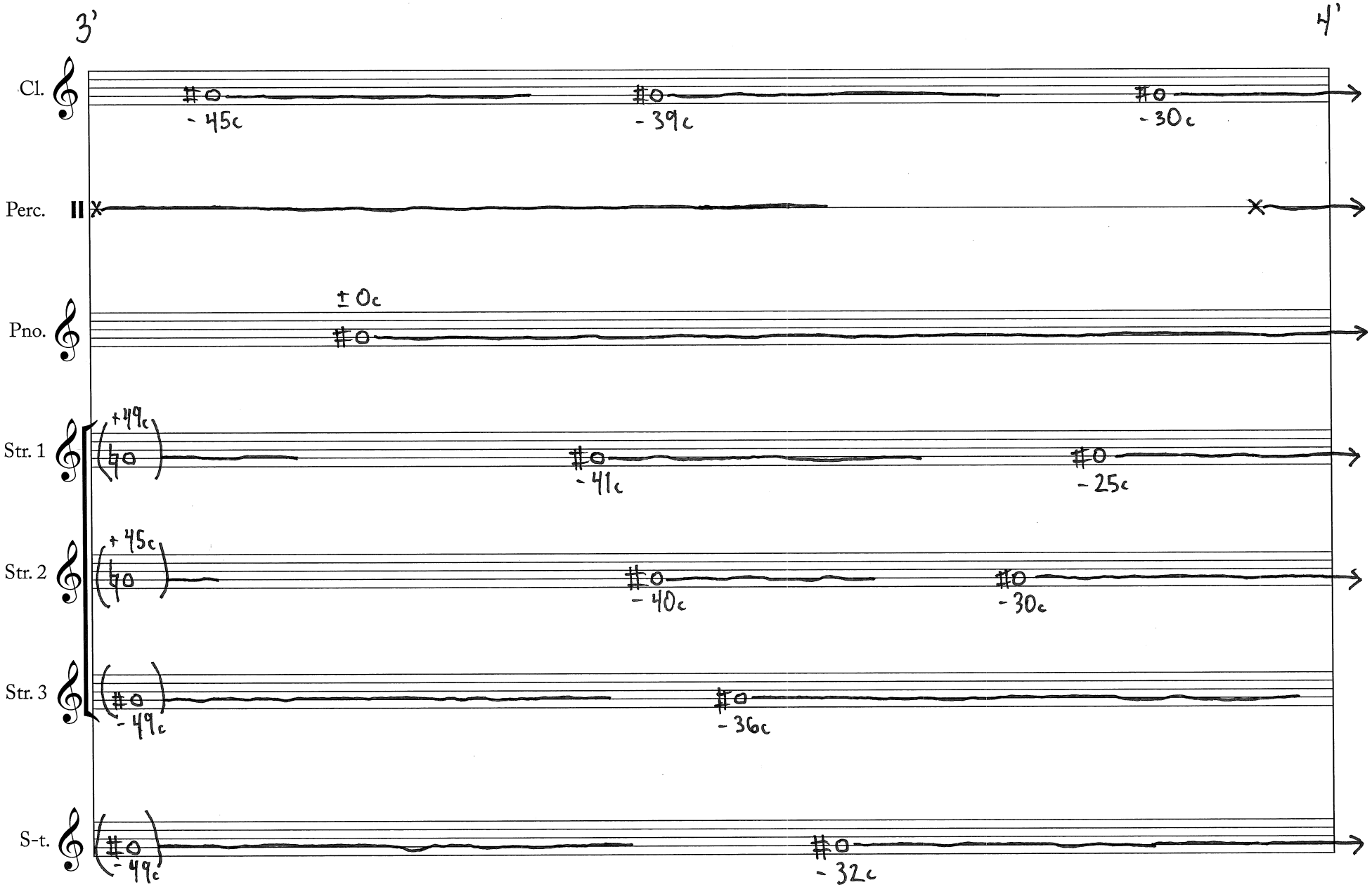
for Ensemble TaG

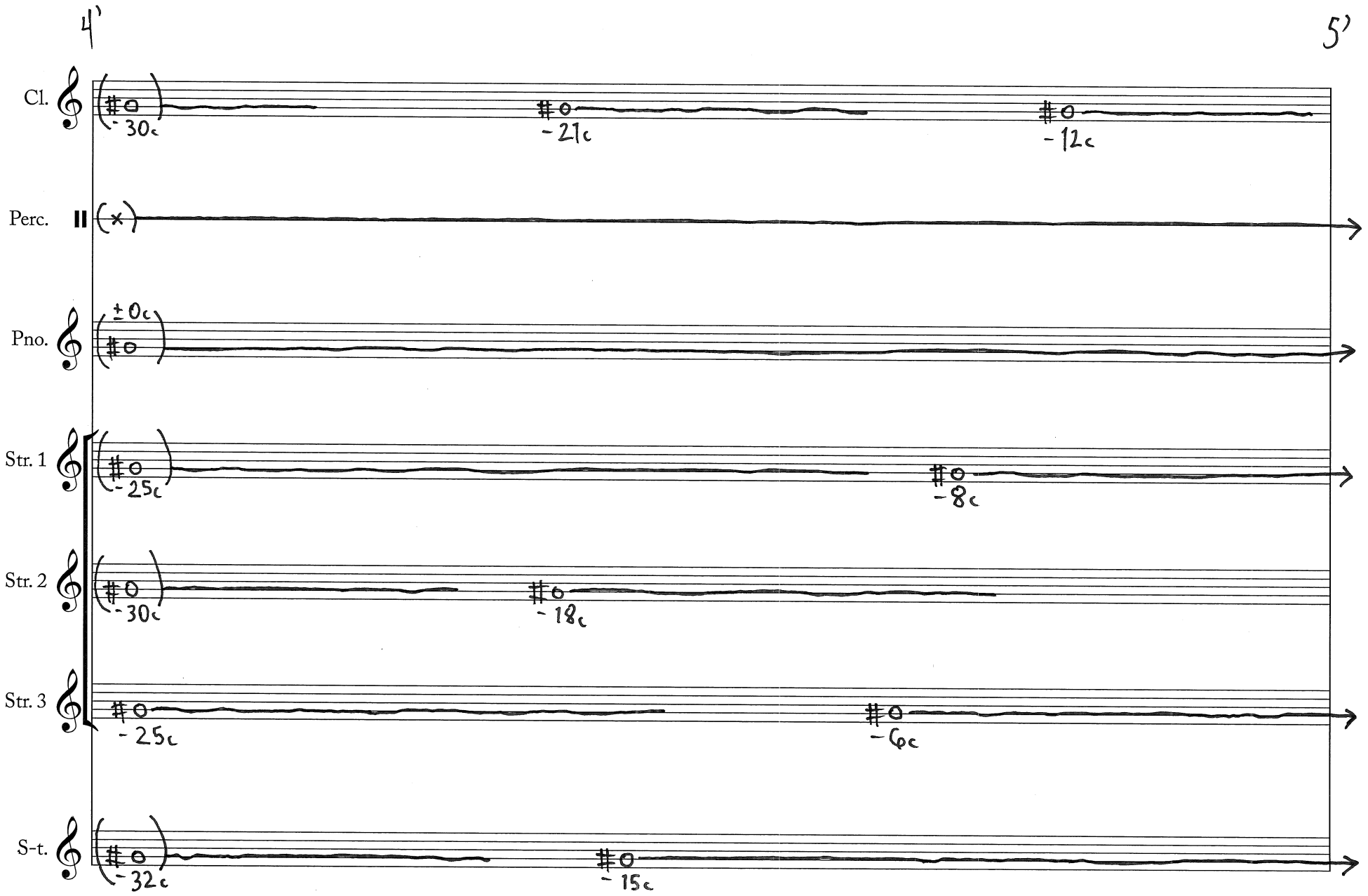
Jordan Dykstra (2017)

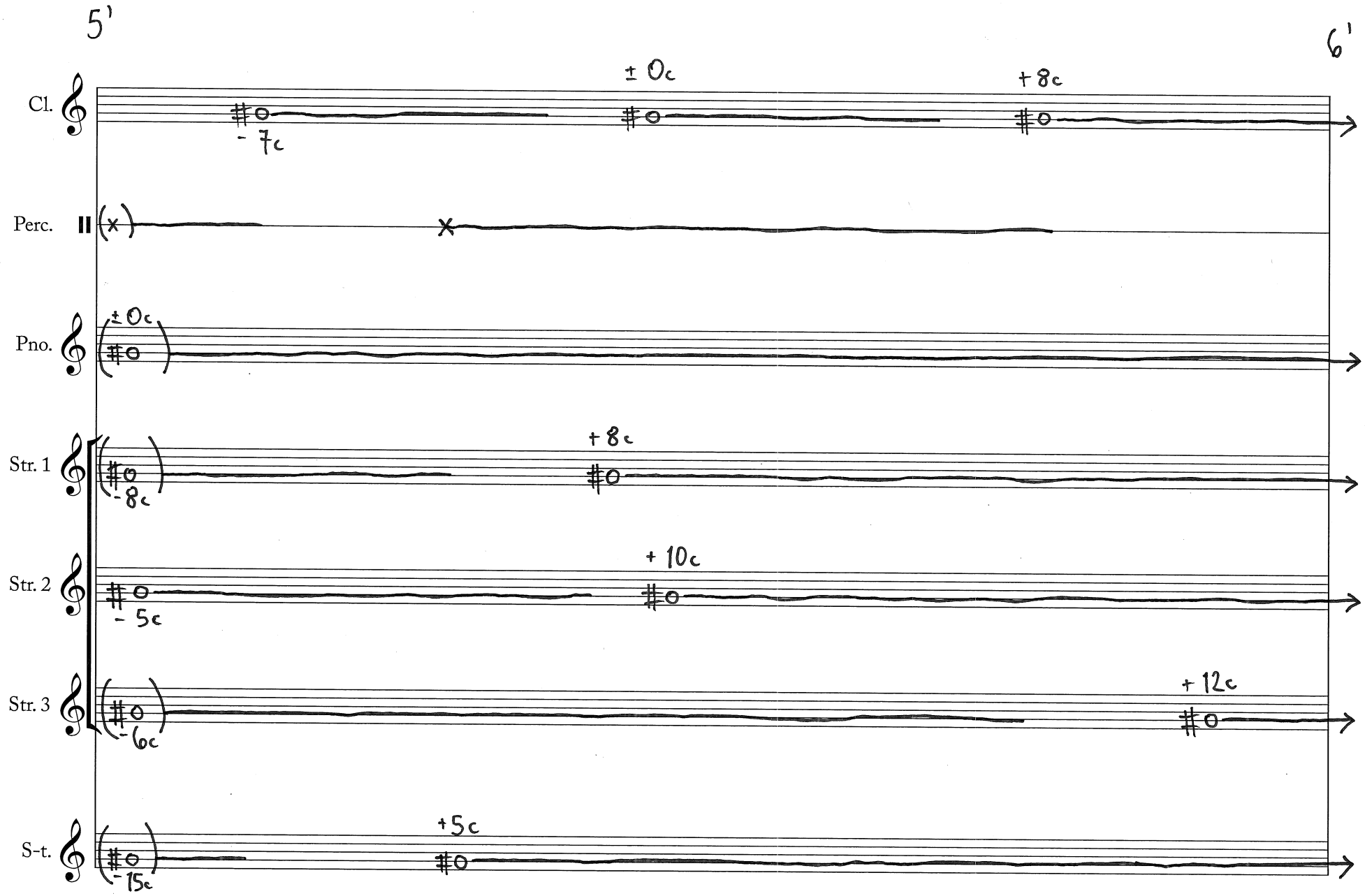


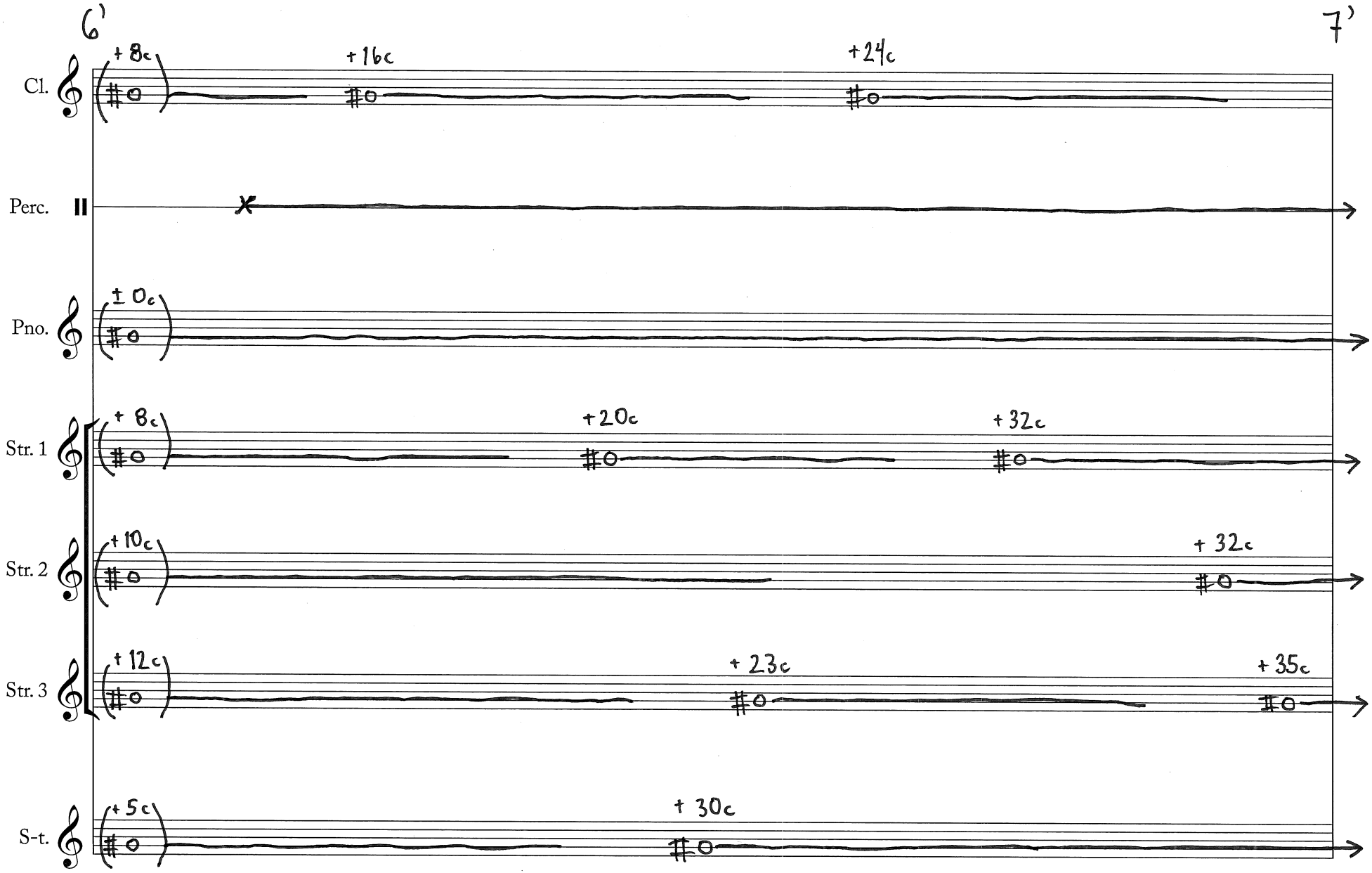

1'
2'
+ 15c
+ 21c
+ 27c
Cl.
Perc.
±0c
Pno.
+ 10c
+ 19c
+ 35c
Str. 1
+ 8c
+ 21c
+ 30c
Str. 2
+ 10c
+ 30c
Str. 3
+ 15c
+ 33c
S-t.

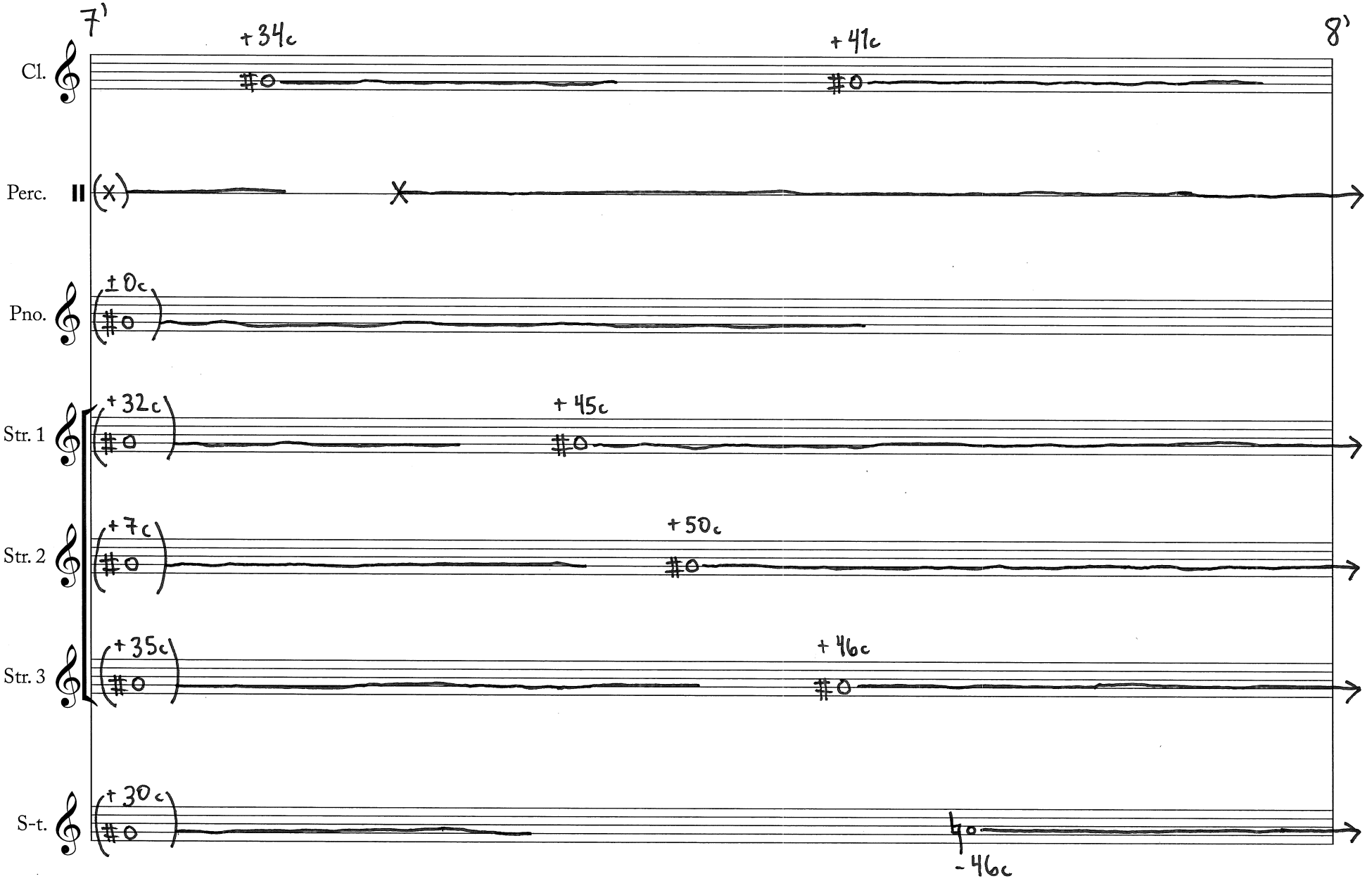

2'
3'
+34c
+40c
+48c
Cl.
Perc.
Pno.
±0c
Str. 1
+35c
+49c
Str. 2
+30c
+45c
Str. 3
+30c
- 49c
S-t.
+33c
- 49c

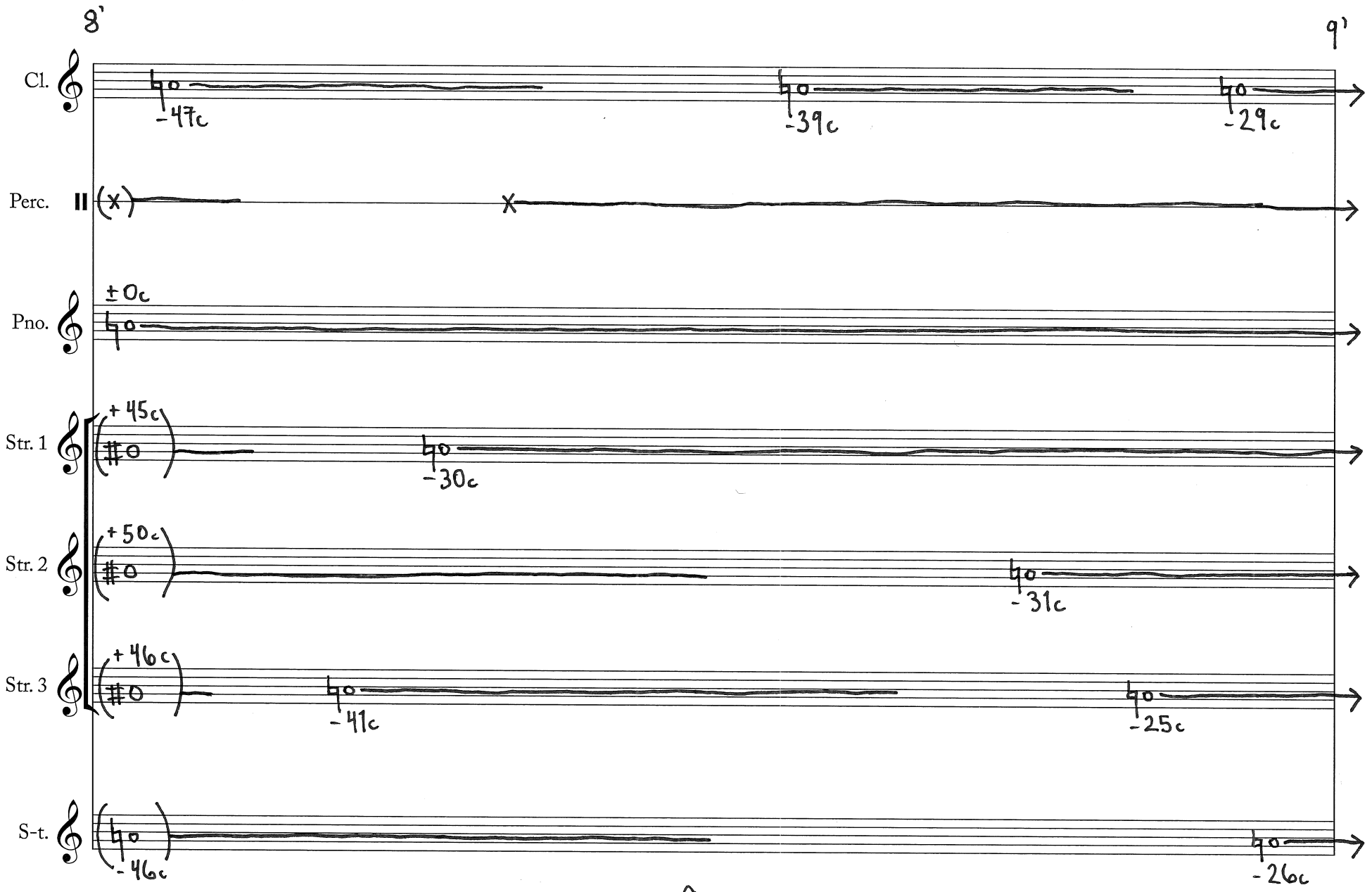

3'
4'
Cl.
- 45c
- 39c
- 30c
Perc.
Pno.
± 0c
Str. 1
+49c
- 41c
- 25c
Str. 2
+45c
- 40c
- 30c
Str. 3
- 49c
- 36c
S-t.
- 49c
- 32c

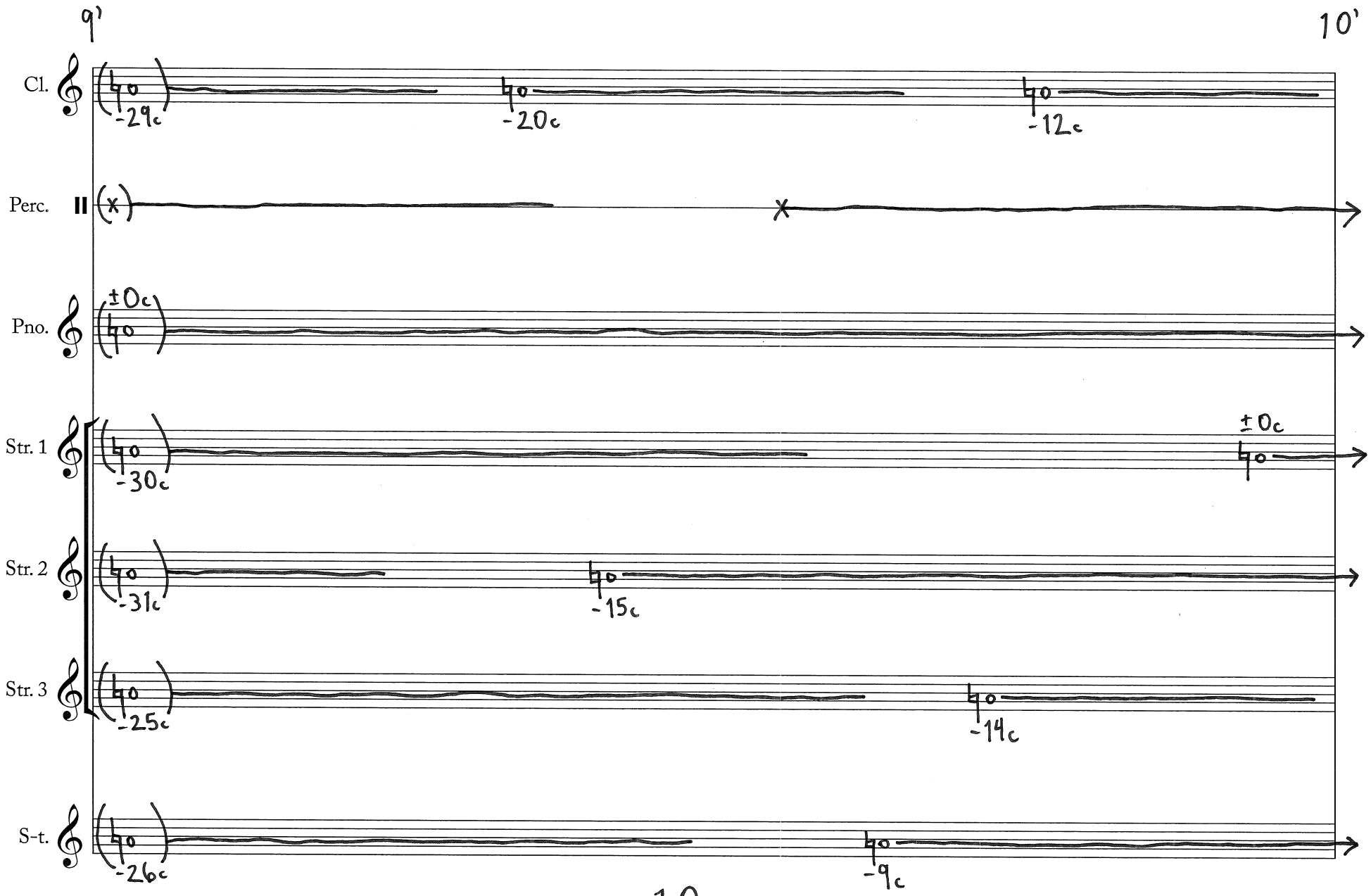

4'
5'
Cl.
-30c
-21c
-12c
Perc.
Pno.
±0c
Str. 1
-25c
-8c
Str. 2
-30c
-18c
Str. 3
-25c
-6c
S-t.
-32c
-15c

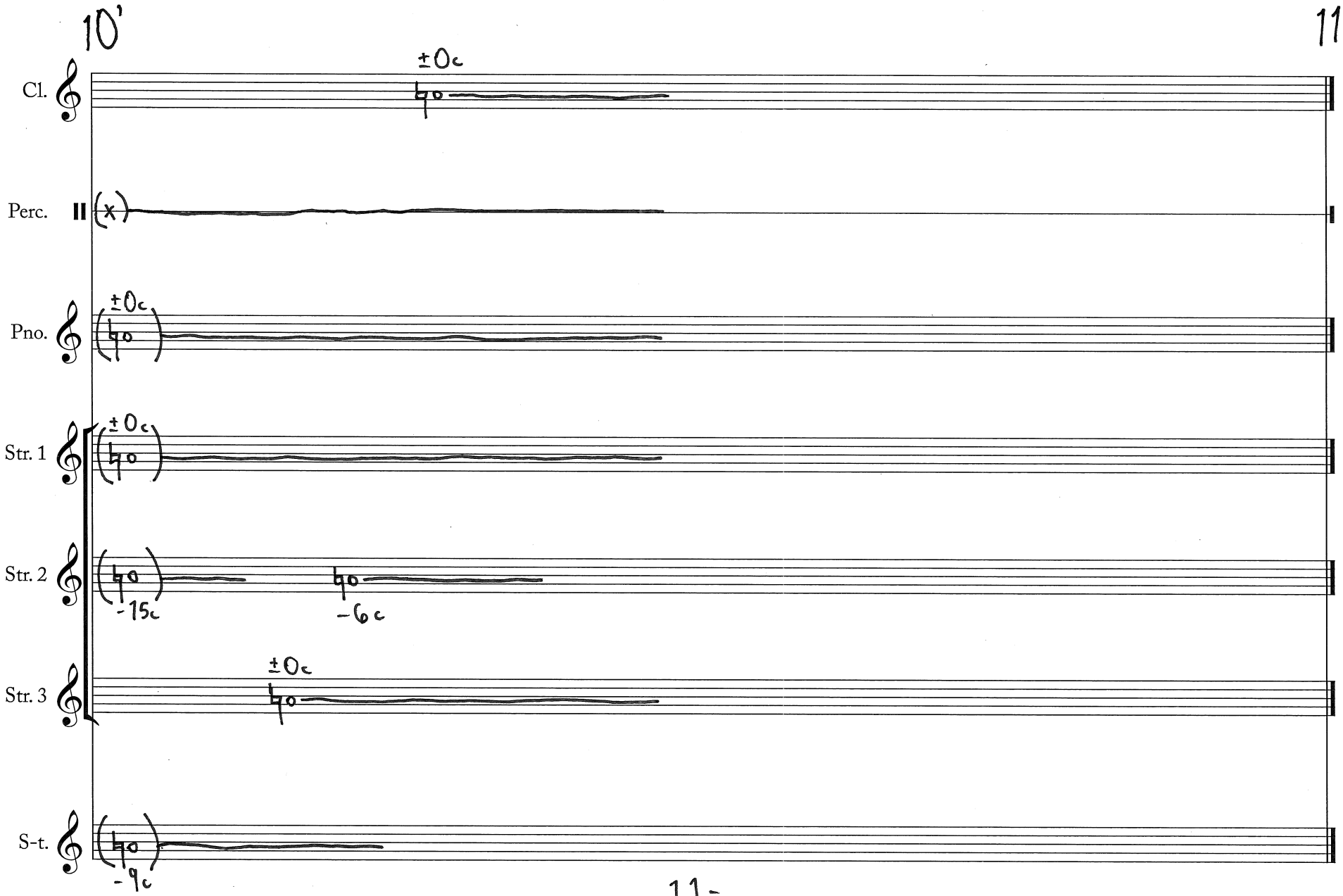

5'
6'
Cl.
± 0c
+ 8c
- 7c
Perc.
Pno.
± 0c
Str. 1
+ 8c
- 8c
Str. 2
+ 10c
- 5c
Str. 3
+ 12c
- 6c
S-t.
+ 5c
- 15c


6'
7'
Cl.
+ 8c
+ 16c
+ 24c
Perc.
Pno.
± 0c
Str. 1
+ 8c
+ 20c
+ 32c
Str. 2
+ 10c
+ 32c
Str. 3
+ 12c
+ 23c
+ 35c
S-t.
+ 5c
+ 30c


7'
8'
Cl.
+34c
+41c
Perc.
Pno.
±0c
Str. 1
+32c
+45c
Str. 2
+7c
+50c
Str. 3
+35c
+46c
S-t.
+30c
-46c


8'
9'
Cl.
-47c
-39c
-29c
Perc.
Pno.
±0c
Str. 1
+45c
-30c
Str. 2
+50c
-31c
Str. 3
+46c
-41c
-25c
S-t.
-46c
-26c


9'
10'
Cl.
-29c
-20c
-12c
Perc.
Pno.
±0c
Str. 1
-30c
±0c
Str. 2
-31c
-15c
Str. 3
-25c
-14c
S-t.
-26c
-9c


10'
11'
Cl.
±0c
Perc.
(x)
Pno.
±0c
Str. 1
±0c
Str. 2
-15c
-6c
Str. 3
±0c
S-t.
-9c