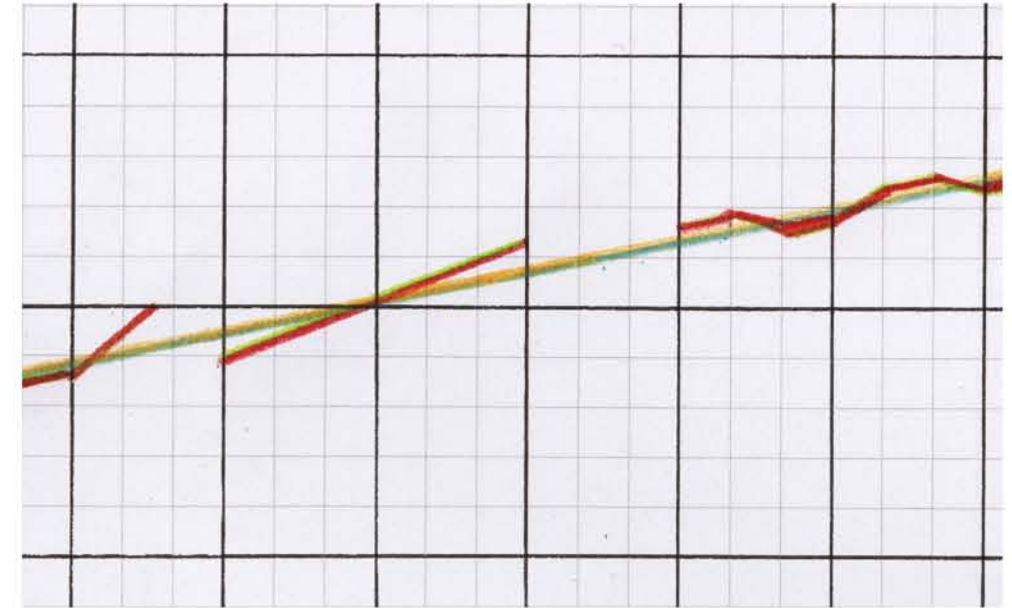


# Jordan Dykstra

## *The Neutral Mask*

for string quartet  
2016



***Tacet*** (0:00 - 0:15)  
*Syncing of stopwatches.*

***“Imbrication”*** (0:15 - 4:15)

- 1) Dynamics should be low throughout with long, staggered bow changes and no vibrato.

***“Neither comedy, nor tragedy”*** (4:15 - 6:15)

- 1) Dynamics should be low throughout with long, staggered bow changes and no vibrato.
- 2) Solid horizontal line indicates sustain.
- 3) Solid vertical line indicates unison entrance.
- 4) Broken vertical line indicates unison exit.

***Tacet*** (6:15 - 6:30)  
*Slight pause, page turn.*

***“Dual duets”*** (6:30 - 15:00)

- 1) Dynamics should be medium throughout with long, staggered bow changes and no vibrato.
- 2) Use the graphic as a primary aid to the bullet point instructions.
- 3) Each entry and exit point for Duet 2 should be gentle and un-accented.
- 4) As a secondary option, an alternate version of “*Dual duets*” which includes standard notation and cent deviations has been added.

# The Neutral Mask

Composed for a performance by The Formalist Quartet at The California Institute of the Arts on February 29, 2016.

Jordan Dykstra, 2016

*Imbrication (0:15-4:15)*

0:00 - 0:15    0:15 - 0:35    0:35 - 0:55    0:55 - 1:15    1:15 - 1:35    1:35 - 1:55    1:55 - 2:15

Violin I  
Violin II  
Viola  
Violoncello

2:15 - 2:35    2:35 - 2:55    2:55 - 3:15    3:15 - 3:35    3:35 - 3:55    3:55 - 4:15

Vln. I  
Vln. II  
Vla.  
Vc.

*Neither comedy, nor tragedy (4:15-6:15)*

4:15 - 6:15    6:15 - 6:30

Vln. I  
Vln. II  
Vla.  
Vc.

# Jordan Dykstra: *The Neutral Mask*, "Dual duets"

**Duet 1:** Violin I. (blue) & Violin II. (orange)

*In unison, a steady glissando from B3 to B5 (247-988Hz).*

**Duet 2:** Viola (green) & Violoncello (red)

*In unison, a playful interaction with Duet 1's glissando.*

## I. 6:30 - 6:50 (20")

Duet 1: Gliss *upward* from **B3** to **C4+25c** (247-265Hz).

Duet 2: Gliss in **unison** with Duet 1.

## II. 6:50 - 7:00 (10")

Duet 1: Gliss *upward* from **C4+25c** to **C#4-17c** (265-274Hz).

Duet 2: Tacet.

## III. 7:00 - 7:50 (50")

Duet 1: Gliss *upward* from **C#4-17c** to **D#4+13c** (274-313Hz).

Duet 2: Without pause,

1. Gliss a **paralleled semitone above** Duet 1 for 20", then
2. Gliss *downward* for 10" and land on a **semitone below** Duet 1, then
3. Gliss a **paralleled semitone below** Duet 1 for 20".

## IV. 7:50 - 8:10 (20")

Duet 1: Gliss *upward* from **D#4+13c** to **E4-22c** (313-325Hz).

Duet 2: Tacet.

## V. 8:10 - 8:55 (45")

Duet 1: Gliss *upward* from **E4-22c** to **F#4+21c** (325-374Hz).

Duet 2: Without pause,

1. Gliss a **paralleled semitone above** Duet 1 for 25", then
2. Gliss *downward* for 20", exiting on a **neutral third below** Duet 1.

## VI. 8:55 - 9:05 (10")

Duet 1: Gliss *upward* from **F#4+21c** to **G4-11c** (374-389Hz).

Duet 2: Tacet.

## VII. 9:05 - 9:45 (40")

Duet 1: Gliss *upward* from **G4-11c** to **A4+5c** (389-441Hz).

Duet 2: Without pause,

1. Gliss a **paralleled semitone below** Duet 1 for 25", then
2. Gliss *upward* for 15", exiting on a **neutral third above** Duet 1.

## VIII. 9:45 - 10:00 (15")

Duet 1: Gliss *upward* from **A4+5c** to **A#4-37c** (441-456Hz).

Duet 2: Tacet.

## IX. 10:00 - 11:00 (60")

Duet 1: Gliss *upward* from **A#4-37c** to **C#5-43c** (456-540Hz).

Duet 2: Gliss *upward* from a **whole tone below** Duet 1, finding a momentary 4-part **unison** at 10:30, and exit on a **whole tone above** Duet 1.

## X. 11:00 - 11:30 (30")

Duet 1: Gliss *upward* from **C#5-43c** to **D#5-49c** (540-604Hz).

Duet 2: Tacet.

## XI. 11:30 - 12:45 (75")

Duet 1: Gliss *upward* from **D#5-49c** to **F#5-31c** (604-725Hz).

Duet 2: Without pause,

1. Gliss a **paralleled semitone above** Duet 1 for 10", then
2. Gliss *downward* for 10" and land on a **semitone below** Duet 1, then
3. Gliss a **paralleled semitone below** Duet 1 for 10", then
4. Gliss *upward* for 10" and land on a **semitone above** Duet 1, then
5. Gliss a **paralleled semitone above** Duet 1 for 10", then
6. Gliss *downward* for 10" and land on a **semitone below** Duet 1, then
7. Gliss a **paralleled semitone below** Duet 1 for 15".

## XII. 12:45 - 13:00 (15")

Duet 1: Gliss *upward* from **F#5-31c** to **G5-25c** (725-771Hz).

Duet 2: Tacet.

## XIII. 13:00 - 13:20 (20")

Duet 1: Gliss *upward* from **G5-25c** to **G#5+10c** (771-833Hz).

Duet 2: Gliss a **paralleled whole tone above** Duet 1 for 20".

## XIV. 13:20 - 13:40 (20")

Duet 1: Gliss *upward* from **G#5+10c** to **A5+14c** (833-885Hz).

Duet 2: Gliss a **paralleled semitone above** Duet 1 for 20".

## XV. 13:40 - 14:00 (20")

Duet 1: Gliss *upward* from **A5+14c** to **A#5-6c** (885-927Hz).

Duet 2: Gliss in **unison** with Duet 1 for 20".

## XVI. 14:00 - 14:30 (30")

Duet 1: Gliss *upward* from **A#5-6c** to **B5** (927-988Hz).

Duet 2: Without pause,

1. Gliss a **paralleled semitone below** Duet 1 for 15", then
2. Gliss *upward* for 15" and land on a **neutral third above** Duet 1.

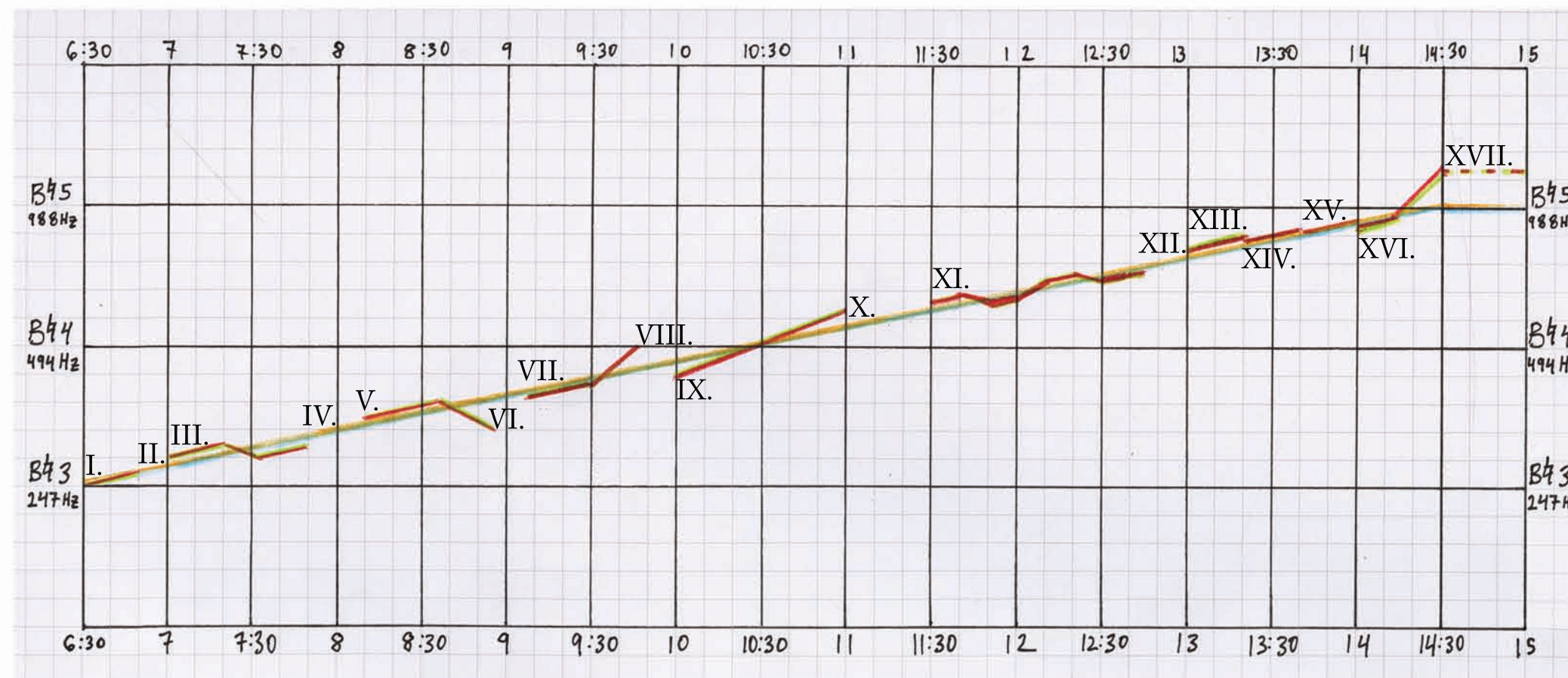
## XVII. 14:30 ~ 15:00 (~30")

Duet 1: Without pause,

1. *Sustain B5* (988Hz) for 15", then
2. Fade to silence over 15".

Duet 2: Separately and with one long bow per gesture, swell dynamically on a **neutral third above** Duet 1 (while the end of the piece needn't happen at exactly at 15:00, your last bow will begin shortly before the 15:00 mark).

*fin.*



The Neutral Mask, section 3: Duel duets

Duet 1:  
vlns 1 & 2

Duet 2:  
vla & vlc

6:30 6:50 +25c

+35c +13c

7:00 7:20 7:30 7:50

-17c -17c +35c -39c -39c +13c

+13c +21c

8:10 8:35 8:55

-22c -22c +13c +71c

+24c +5c

9:05 9:30 9:45

-11c -11c +24c +55c

+10c

10:00 10:30

-37c -37c +10c



The first system consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains four notes with glissando markings: a whole note at 11:00 (-43c), a half note at 11:30 (-49c), a half note at 11:40 (-7c), and a whole note at 11:50 (+35c). The bottom staff has a bass clef and a key signature of one sharp. It contains four notes with glissando markings: a whole note at 11:00 (-43c), a half note at 11:30 (-49c), a half note at 11:40 (-7c), and a whole note at 11:50 (+35c).

The second system consists of two staves. The top staff has a treble clef and a key signature of one sharp. It contains five notes with glissando markings: a whole note at 12:00 (-24c), a half note at 12:10 (+17c), a half note at 12:20 (-42c), a half note at 12:30 (+1c), and a whole note at 12:45 (-31c). The bottom staff has a bass clef and a key signature of one sharp. It contains five notes with glissando markings: a whole note at 12:00 (-24c), a half note at 12:10 (+17c), a half note at 12:20 (-42c), a half note at 12:30 (+1c), and a whole note at 12:45 (-31c).

The third system consists of two staves. The top staff has a treble clef and a key signature of one sharp. It contains three notes with glissando markings: a whole note at 13:00 (-25c), a half note at 13:20 (+10c), and a half note at 13:40 (+14c). The bottom staff has a bass clef and a key signature of one sharp. It contains three notes with glissando markings: a whole note at 13:00 (-25c), a half note at 13:20 (+10c), and a half note at 13:40 (+14c).

The fourth system consists of two staves. The top staff has a treble clef and a key signature of one sharp. It contains four notes with glissando markings: a whole note at 14:00 (-6c), a half note at 14:15 (-47c), a half note at 14:30 (+0c), and a whole note at 15:00 (+0c). The bottom staff has a bass clef and a key signature of one sharp. It contains four notes with glissando markings: a whole note at 14:00 (-6c), a half note at 14:15 (-47c), a half note at 14:30 (+0c), and a whole note at 15:00 (+0c). At the end of the system, there is a series of seven trapezoidal shapes pointing to the right, followed by the text "etc."