

a.le.a parts

clarinet

fdch

performance notes

transposed score

The score is transposed, meaning that the Bb Clarinet sounds a 2M lower than written.

dynamics

In general, dynamics should be played according to context (especially considering the electronic element, which may at moments be loud). So, I would say to try and bring the smallest sounds into surface when possible, and highlight the brightness and sharpness of the forte sections.

pitches

Since synchrony is more important, I would suggest to prioritize rhythm over pitches in fast passages. However, the beginning and the ending of phrases is usually important in terms of pitch when it is framed by another player (e.g., BAR 149: piano and clarinet begin on the last note of the violin).

rhythm

Although priority should be given to rhythm, inside a gesture filled with 16th notes what matters is still the edges. Therefore, the player can at times move in and out of the 16th note grid she wishes.

tempo

Tempo is written quarter note = 166, which is rather fast. It is meant to be the upper limit. If this tempo is impossible, I would suggest bringing it down until it is comfortable, but not so much so that the music loses its rather frantic impetus. I would suggest against a tempo lower than quarter note = 144. If this is still too fast, I would suggest to reduce stricture on 16th note gestures which last more than 10 16th notes.

program notes

This music was generated using the a.le.a library for puredata written and played by the composer. The library uses an algorithm for swarm behavior together with the lorenz attractor in such a way that five boids/birds follow the famous chaotic attractor. The a.le.a library provides an interface to monitor and interact with both the lorenz and the boids paths, therefore enabling another -human- element on the movement of the birds: the player of the meta-score (the composer). This interface records result of the interaction of the triad (player, boids, attractor) in both a video file and a text file. The video is used for part of the visual aspect of the performance, and the text is used to generate a set of four meta-scores which indicate curves of transition between three elements (in this case, the electronics, the instrumental and the visual). It aims at being not a 'mapping' of the motion of the birds into musical structures, but as the triggering of events and transitions based on some properties of the line that goes through all the birds. The instrumental score is then interpreted from this output into hand-crafted gestural snippets of Lilypond code (via the [notes] external for puredata) which belong to each of the six instruments of the ensemble. This interpretation produces four full-scores (one for each meta-score). For this performance, the composer hand-trimmed and re-interpreted some absurdly incoherent blobs of ink on the page into musical absurdly incoherent gestures, choosing from all of the four fullscores arriving at a final score. The electronics and the video follow a similar procedure, but are mostly generated live, taking the third -human- element from the real-time feed of the players. a.le.a is, therefore, not a work, it is the unworking of a work. It is not only the performative result in itself, but also the path of its unworking. The spectator is invited to listen for these traces.

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notation

clarinet

Slap:



Teeth on reed (teeth):



Sing the pitch above the note:



Frullato (frull):



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a.le.a
clarinet (in Bb) from meta-part 0 - sco-0

fdch

clarinet

$\text{♩} = 166$ 3

teeth

mf > *pp* *sfz* *pp* *sfz* *ppp* < *f*

7

slap

sing

8

sing

sfz < *sp* < *mp*

19

teeth

fp > *ppp* 2 frull. 4 teeth

pppp < *pp*

28

sing

non-legato

frull.

mp > *pp* *pp* < *ff*

33

frull.

p *sf*

36

sing

teeth

voice murmur

pp *mp* 2

41

frull.

7

sing

teeth

21

ppp < *mf p* *sf*

73

sing

sing

p

2
79

musical staff 79-82, treble clef, key of D major. Measures 79-82 contain a continuous eighth-note melody. Dynamics: *ppp* < *sfz* *p* (measures 79-81), *sf* (measure 82). Performance instructions: "sing" above measure 82.

83

musical staff 83-86, treble clef, key of D major. Measures 83-86 contain a continuous eighth-note melody. Dynamics: *sfz* (measures 83-84), *p* (measures 85-86). Performance instructions: "teeth" above measure 84, "slap" above measure 85, "sing" above measure 86.

87

musical staff 87-93, treble clef, key of D major. Measures 87-93 contain a continuous eighth-note melody. Dynamics: *pp* (measures 87-90), *fff* (measures 91-93). Performance instructions: "teeth" above measure 88, "slap" above measure 89, "3" above measure 92.

94

musical staff 94-104, treble clef, key of D major. Measures 94-104 contain a continuous eighth-note melody. Dynamics: *ppp* (measures 94-95), *sp* < *sfz* (measures 96-97), *sfz* (measures 98-100), *sfz* (measures 101-104). Performance instructions: "teeth" above measure 95, "2" above measure 96, "teeth" above measure 99.

105

musical staff 105-132, treble clef, key of D major. Measures 105-132 contain a continuous eighth-note melody. Dynamics: *p* (measures 105-106), *sfz* (measures 107-132). Performance instructions: "teeth" above measure 105, "sim" above measure 106, "24" above measure 107, "slap" above measure 110, "sing" above measure 111.

133

musical staff 133-135, treble clef, key of D major. Measures 133-135 contain a continuous eighth-note melody. Dynamics: *sfz* *pp* (measures 133-134), *f* (measure 135). Performance instructions: "slap" above measure 133, "uniss ." above measure 134.

136

musical staff 136-149, treble clef, key of D major. Measures 136-149 contain a continuous eighth-note melody. Dynamics: *frull.* (measures 136-137), *slap* (measures 138-139), *sfz* (measures 140-141), *p* (measures 142-149). Performance instructions: "sing" above measure 137, "10" above measure 142, "teeth" above measure 148.

150

musical staff 150-155, treble clef, key of D major. Measures 150-155 contain a continuous eighth-note melody. Dynamics: *p* (measures 150-154), *fp* (measure 155). Performance instructions: "uniss pno." above measure 150, "sing" above measure 152, "teeth" above measure 154.

154 *sp* **5** *pppp* *piu pp pos* teeth

165 *ppp* teeth

174 *pp* *frull.* *ppp* teeth

178 **3** *ppp* *p*

187 *p* *sf* *p*

191 *frull. teeth* *mf*

194 *teeth* *frull.* *sing* *pppp*

199 *sing* *sing* *p* *sing* *p* *mp*

4
203

mf *p* *sfz*

206

slap sing frull.
sp

212

2 slap slap sing
sf *fp*

218

teeth sing legato frull.
mf *ff* *pp*

222

slap frull. slap frull. teeth
sp

226

teeth frull. slap frull.
ff *p* *ff*

229

7 4 piu pp pos 2
ppp *pppp*