

a.le.a parts

flute

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.

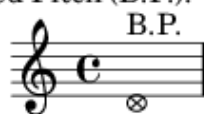
program notes

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.

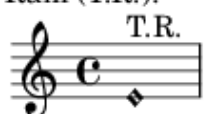
notation

flute

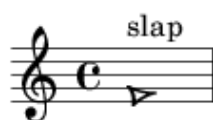
Breathed Pitch (B.P.):



Tongue Ram (T.R.):



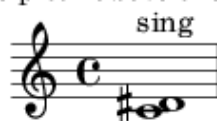
Slap:



Breathed Noise through the mouthpiece:



Sing the pitch above the note:



Slap:



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a.le.a

ute from meta-part 0 - sco-0

fdch

ute

$\text{♩} = 166$ 2

T.R. i

mf *pp* *sfz* *sfz* *p*

6 sh 9 B.P.

fff *pp* *p* *pp*

18 sing sing slap

ff *f* *p* *mf* *fp*

22 7 slap B.P. 3 u

p *sf* *mf*

35 i T.R. sh sing slap 9

fp *mf* *p* *sfz*

47 B.P. sim sh slap sh

pp *mf* *pp*

51 23 vib. sing B.P. frull. sing

sf *pp* *mp*

78 B.P. 13 2 slap

sf *sfz* *pp*

2
97

7 16

mp

p

Musical staff 97-103. Treble clef. Measure 97: quarter note G4, quarter rest. Measure 98: quarter rest. Measure 99: quarter note A4, quarter rest. Measure 100: quarter note B4, quarter rest. Measure 101: quarter note C5, quarter rest. Measure 102: quarter note D5, quarter rest. Measure 103: quarter note E5, quarter rest. Dynamics: *mp* at measure 100, *p* at measure 103.

124

B.P. T.R. sing T.R. frull. sing

fp *sfz* *mf* *sfz* *p* *f sfz* *pp* *ppp*

Musical staff 124-128. Treble clef. Measure 124: B.P. (Bowed Pedal) on G4, quarter note G4, quarter rest. Measure 125: T.R. sing (Tremolo Sing) on A4, quarter note A4, quarter rest. Measure 126: T.R. (Tremolo) on B4, quarter note B4, quarter rest. Measure 127: frull. (Frustrated) on C5, quarter note C5, quarter rest. Measure 128: sing (Sing) on D5, quarter note D5, quarter rest. Dynamics: *fp* at measure 124, *sfz* at measure 125, *mf* at measure 126, *sfz* at measure 127, *p* at measure 128.

129

B.P.

ppp

Musical staff 129-133. Treble clef. Measure 129: B.P. (Bowed Pedal) on G4, quarter note G4, quarter rest. Measure 130: B.P. on A4, quarter note A4, quarter rest. Measure 131: B.P. on B4, quarter note B4, quarter rest. Measure 132: B.P. on C5, quarter note C5, quarter rest. Measure 133: B.P. on D5, quarter note D5, quarter rest. Dynamics: *ppp* at measure 130.

134

uniss cl. i (high spectrum)

sfz *pp* *mf* *p* *f* *ppp*

Musical staff 134-136. Treble clef. Measure 134: uniss cl. (unison clarinet) on G4, quarter note G4, quarter rest. Measure 135: uniss cl. on A4, quarter note A4, quarter rest. Measure 136: uniss cl. on B4, quarter note B4, quarter rest. Dynamics: *sfz* at measure 134, *pp* at measure 135, *mf* at measure 136.

137

frull. slap T.R. 3 T.R. sing

mf

Musical staff 137-144. Treble clef. Measure 137: frull. (Frustrated) on G4, quarter note G4, quarter rest. Measure 138: slap (Slap) on A4, quarter note A4, quarter rest. Measure 139: T.R. (Tremolo) on B4, quarter note B4, quarter rest. Measure 140: 3 (Triplet) on C5, quarter note C5, quarter rest. Measure 141: T.R. (Tremolo) on D5, quarter note D5, quarter rest. Measure 142: sing (Sing) on E5, quarter note E5, quarter rest. Measure 143: sing on F5, quarter note F5, quarter rest. Measure 144: sing on G5, quarter note G5, quarter rest. Dynamics: *mf* at measure 139.

145

T.R. sh sing

sfz *ppp*

Musical staff 145-147. Treble clef. Measure 145: T.R. (Tremolo) on G4, quarter note G4, quarter rest. Measure 146: sh (Shout) on A4, quarter note A4, quarter rest. Measure 147: sing (Sing) on B4, quarter note B4, quarter rest. Dynamics: *sfz* at measure 145, *ppp* at measure 146.

148

B.P. 12

sf *ff*

Musical staff 148-163. Treble clef. Measure 148: B.P. (Bowed Pedal) on G4, quarter note G4, quarter rest. Measure 149: B.P. on A4, quarter note A4, quarter rest. Measure 150: B.P. on B4, quarter note B4, quarter rest. Measure 151: B.P. on C5, quarter note C5, quarter rest. Measure 152: B.P. on D5, quarter note D5, quarter rest. Measure 153: B.P. on E5, quarter note E5, quarter rest. Measure 154: B.P. on F5, quarter note F5, quarter rest. Measure 155: B.P. on G5, quarter note G5, quarter rest. Measure 156: B.P. on A5, quarter note A5, quarter rest. Measure 157: B.P. on B5, quarter note B5, quarter rest. Measure 158: B.P. on C6, quarter note C6, quarter rest. Measure 159: B.P. on D6, quarter note D6, quarter rest. Measure 160: B.P. on E6, quarter note E6, quarter rest. Measure 161: B.P. on F6, quarter note F6, quarter rest. Measure 162: B.P. on G6, quarter note G6, quarter rest. Measure 163: B.P. on A6, quarter note A6, quarter rest. Dynamics: *sf* at measure 148, *ff* at measure 150.

164

T.R. 3

f *p* *p*

Musical staff 164-166. Treble clef. Measure 164: T.R. (Tremolo) on G4, quarter note G4, quarter rest. Measure 165: T.R. on A4, quarter note A4, quarter rest. Measure 166: T.R. on B4, quarter note B4, quarter rest. Dynamics: *f* at measure 164, *p* at measure 165, *p* at measure 166.

4
214

frull. B.P. sim 2

220

frull. ^ ^ ^ sim. B.P. sing

f *sfz* *p* *f*

225

e slap sing B.P. i (high spectrum)

ff *ppp*

229

6 6 i (high spectrum) 2

ppp *ppp*