a.le.a parts

piano

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 looses 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.

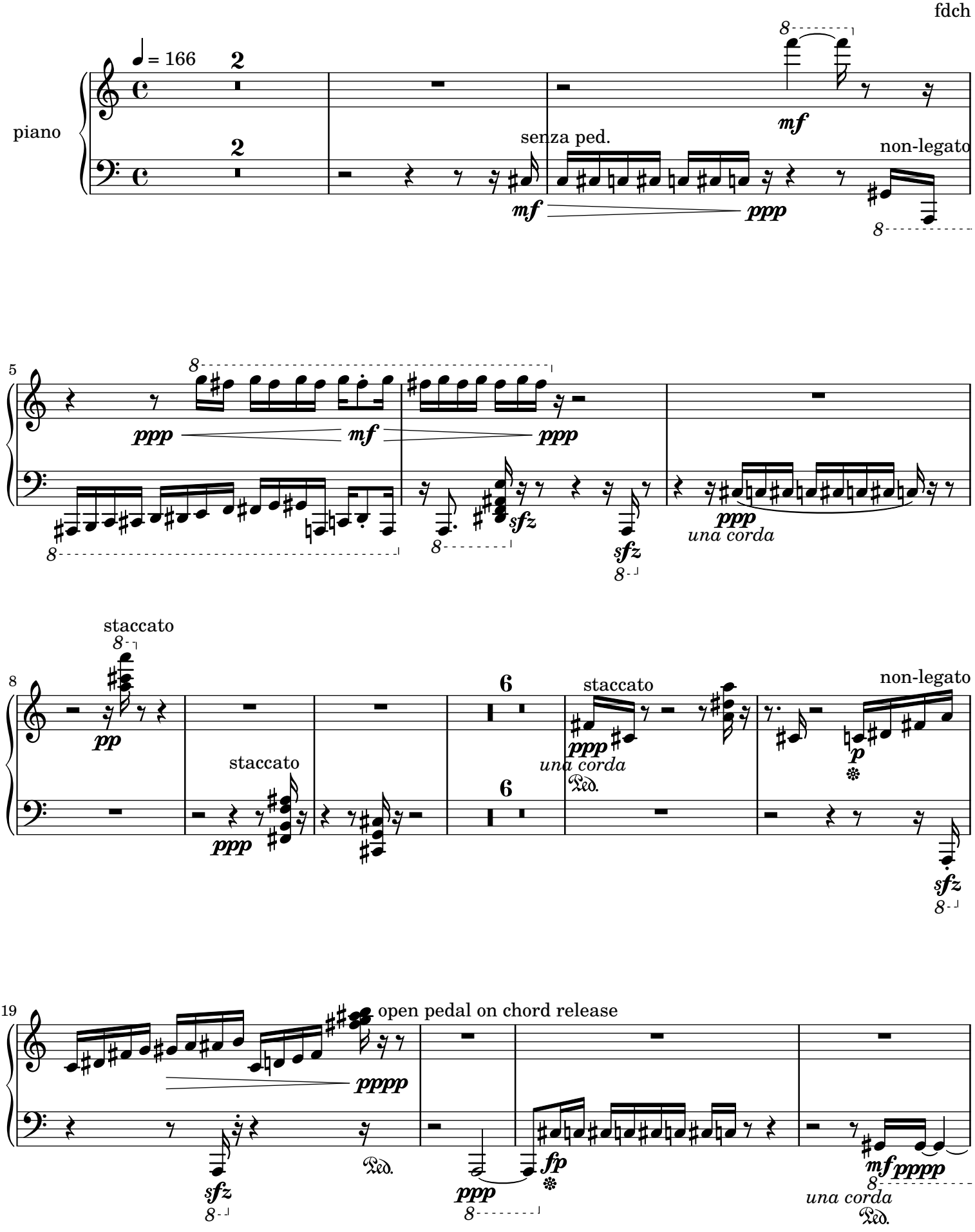
program notes

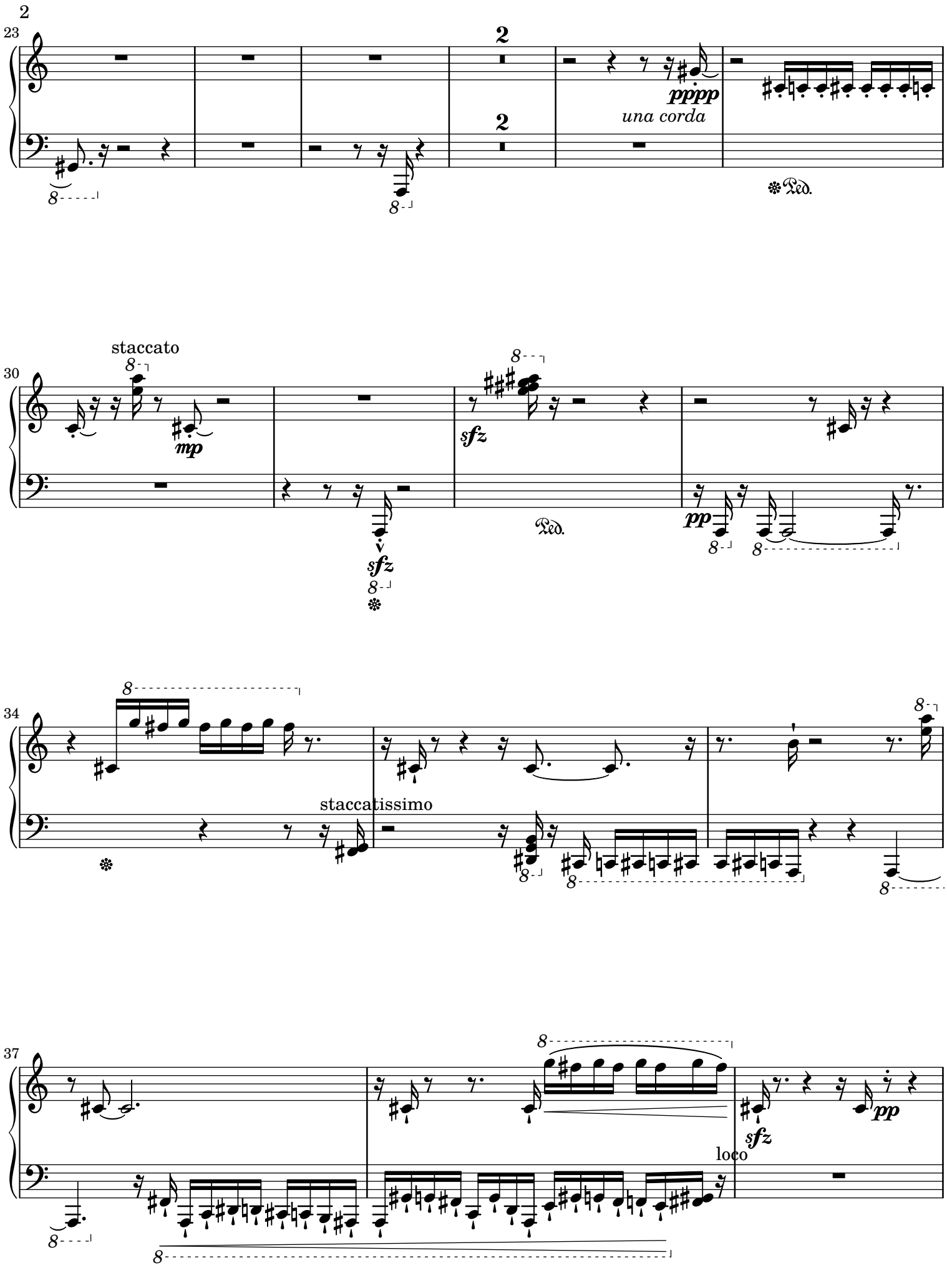
This music was generated using the a.le.a library for puredata written and played by the composer. The library uses an algorithm for swarm behavior together with the lorenz attractor in such a way that five boids/birds follow the famous chaotic attractor. The a.le.a library provides an interface to monitor 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 us 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.

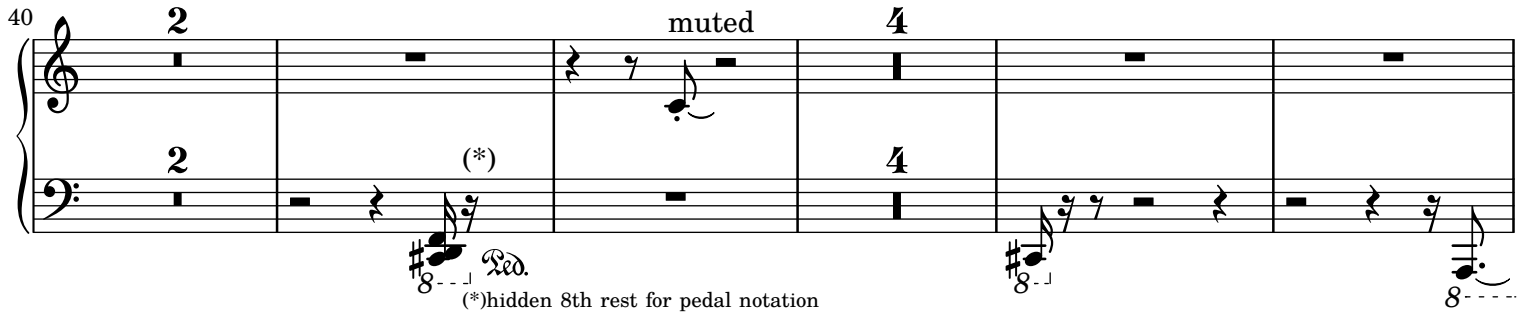
this page is intentionally left blank

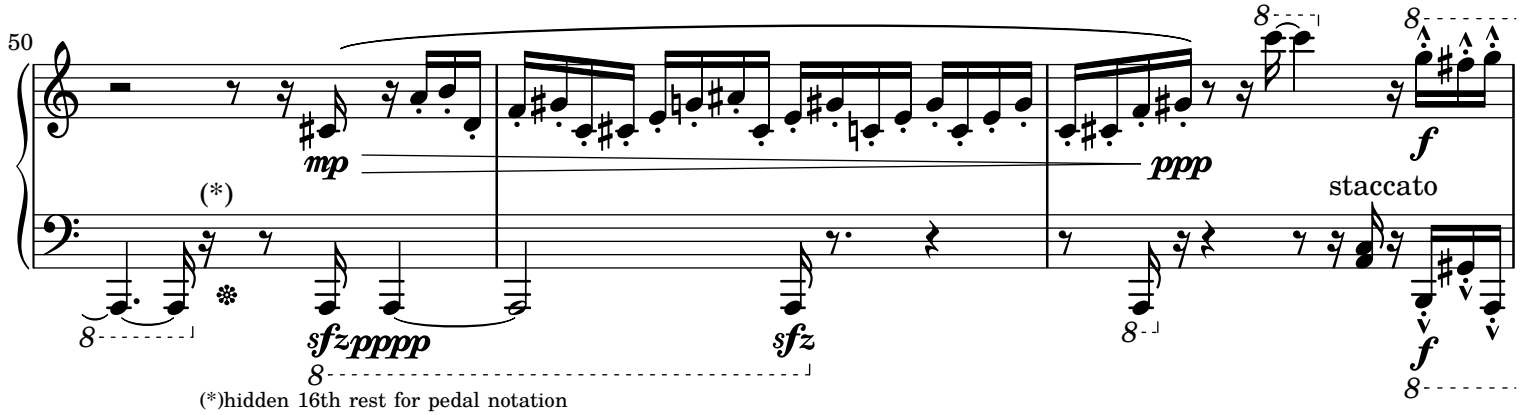
a.le.a

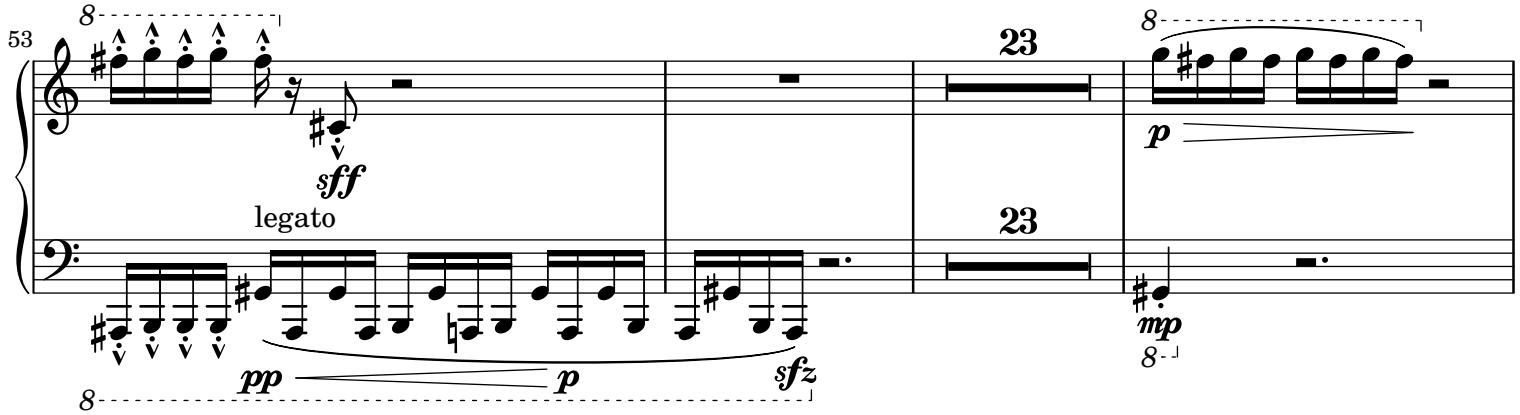
piano from meta-part 0 - sco-0

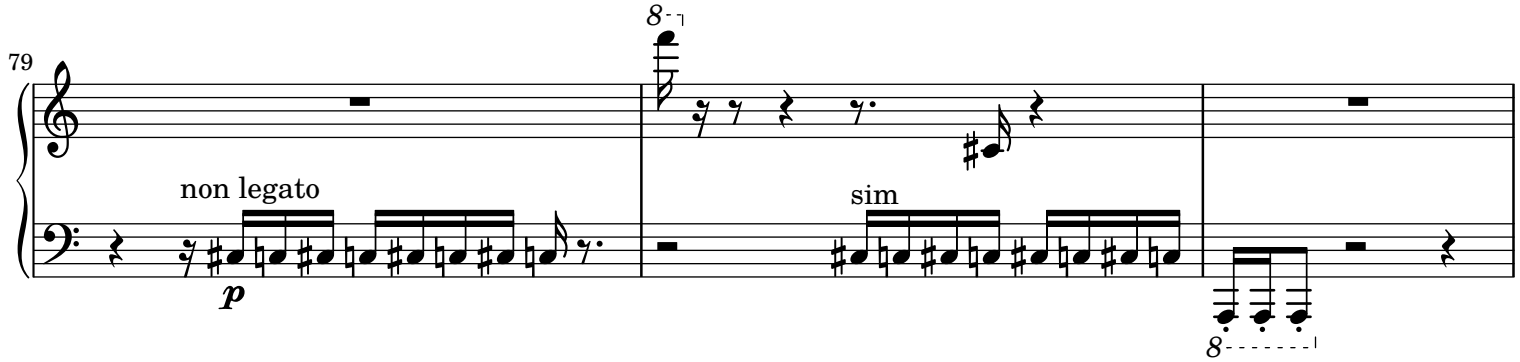


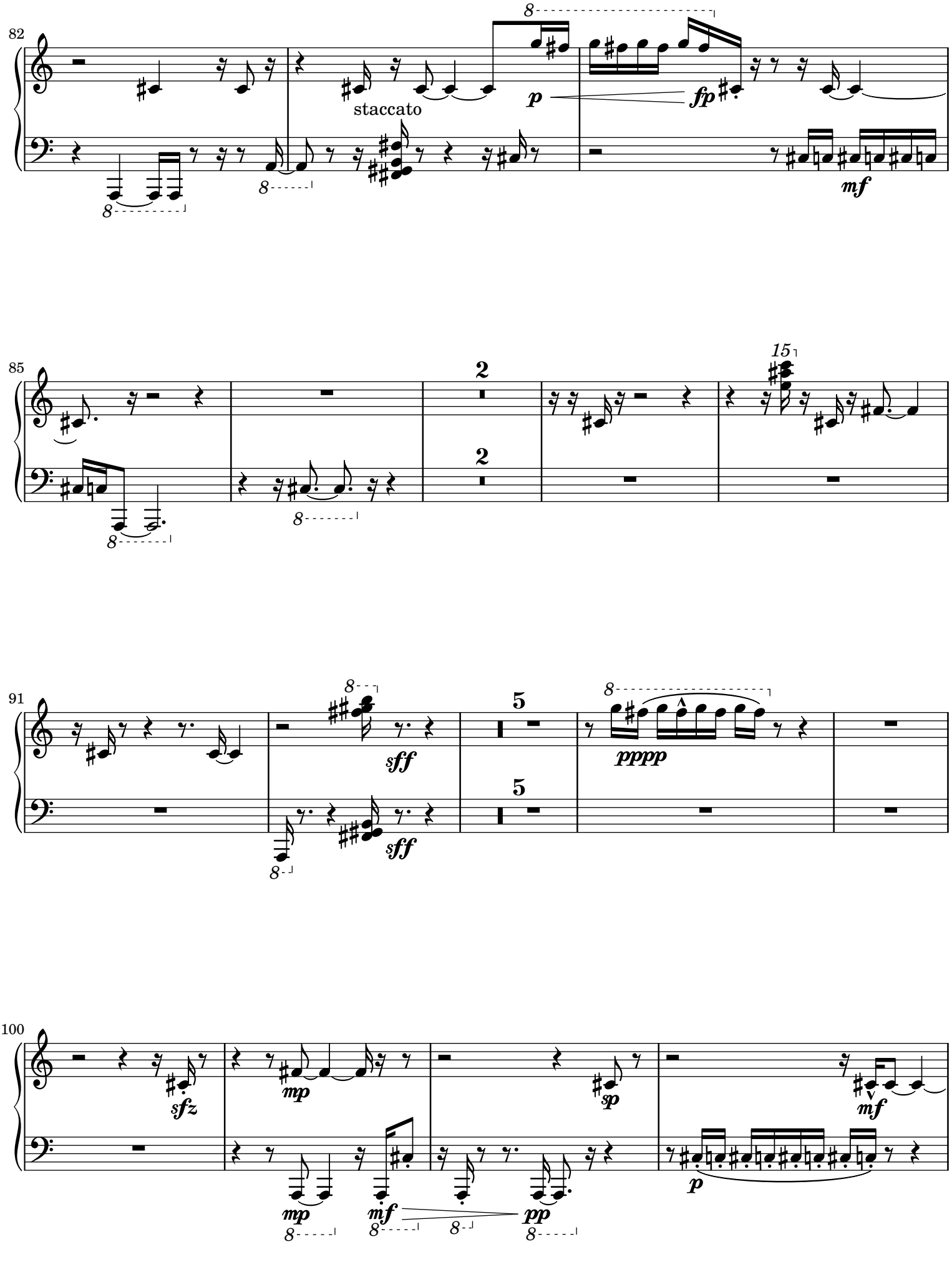

2
23
2
2
ppppp
una corda
Ped.
staccato
30
mp
sfz
sfz
Ped.
pp
34
staccatissimo
37
sfz
pp
loco

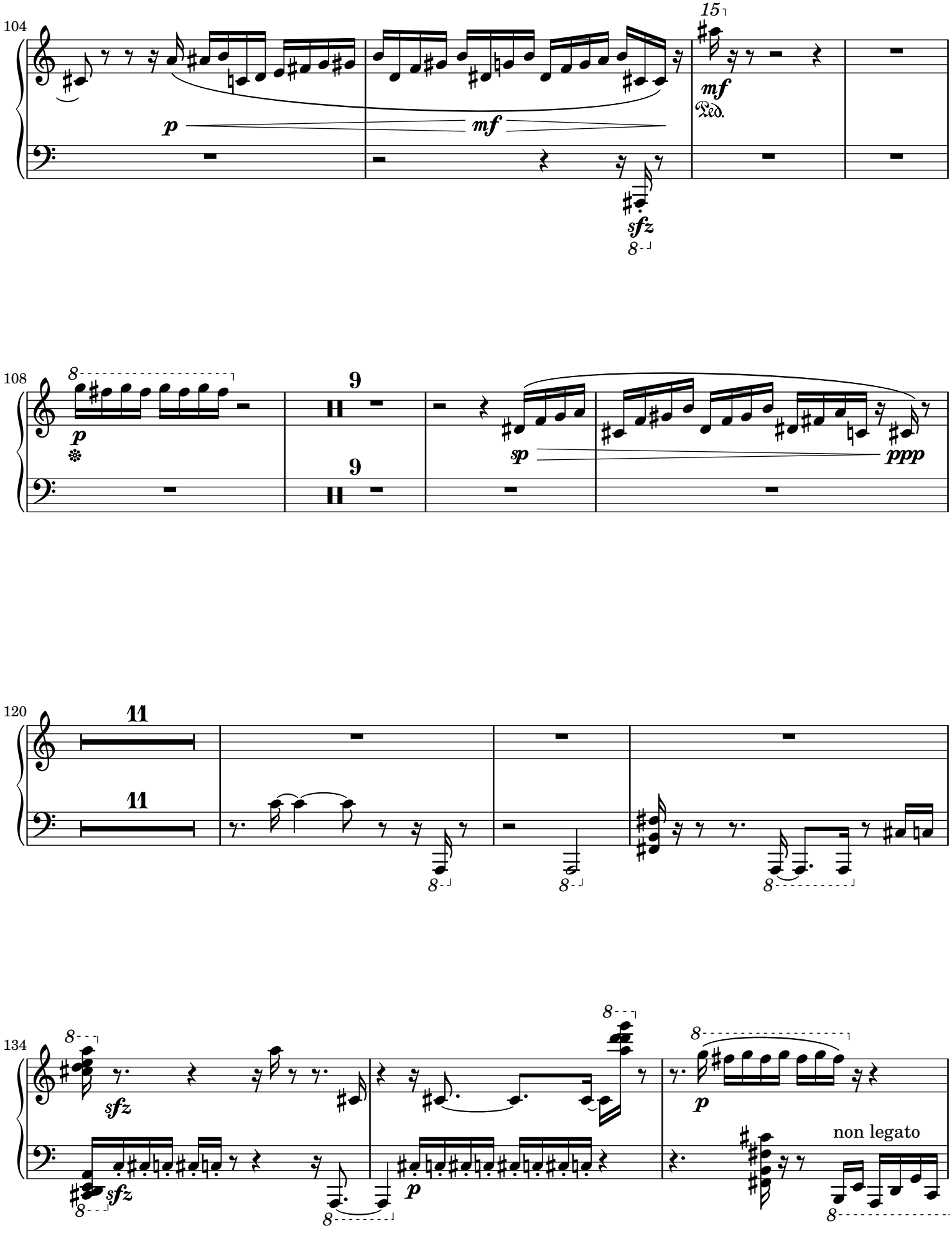

40
muted
(*)
Ped.
(*)hidden 8th rest for pedal notation

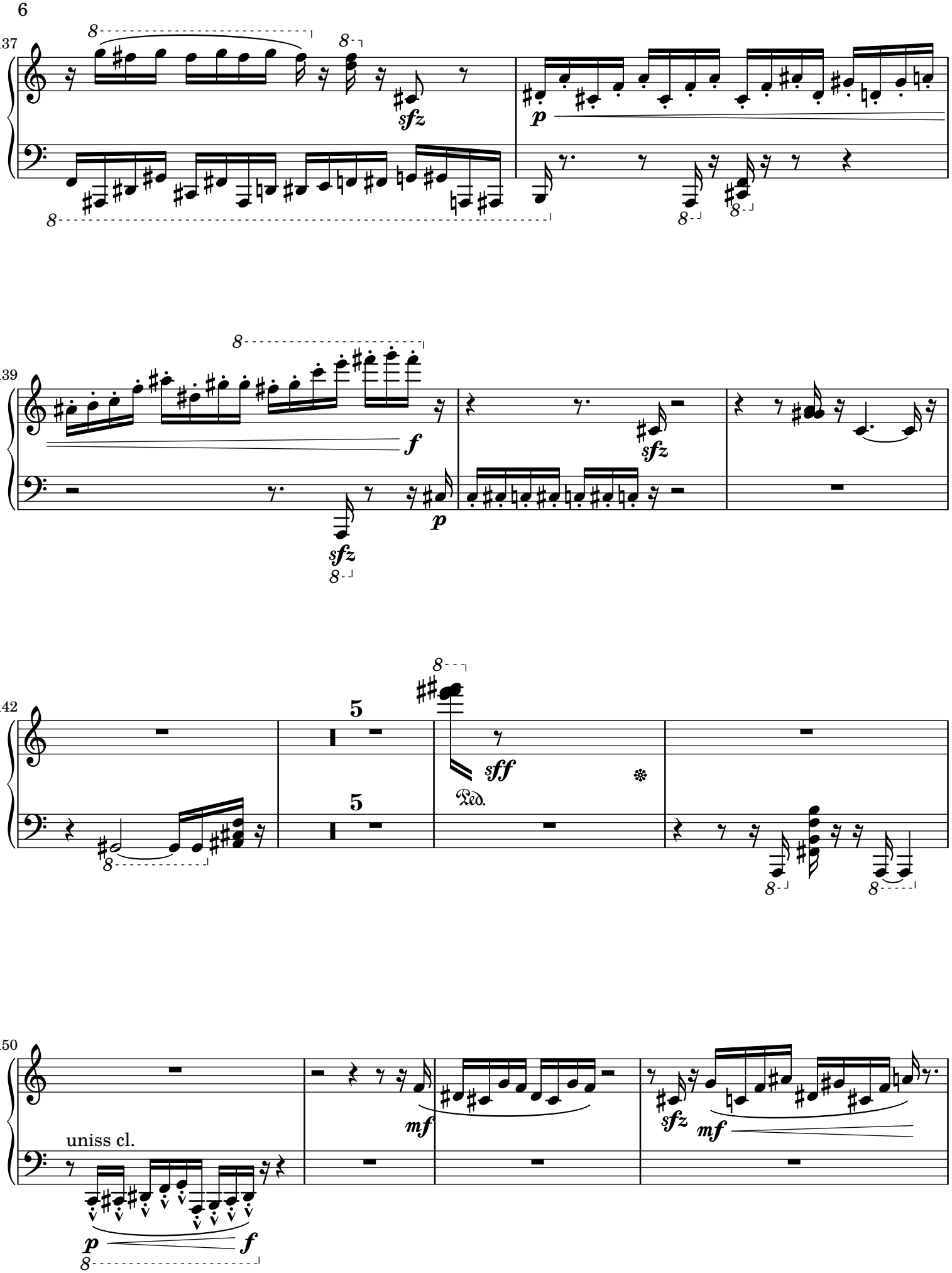

50
mp
ppp
f
staccato
(*)
sfzpppp
sfz
f
(*)hidden 16th rest for pedal notation

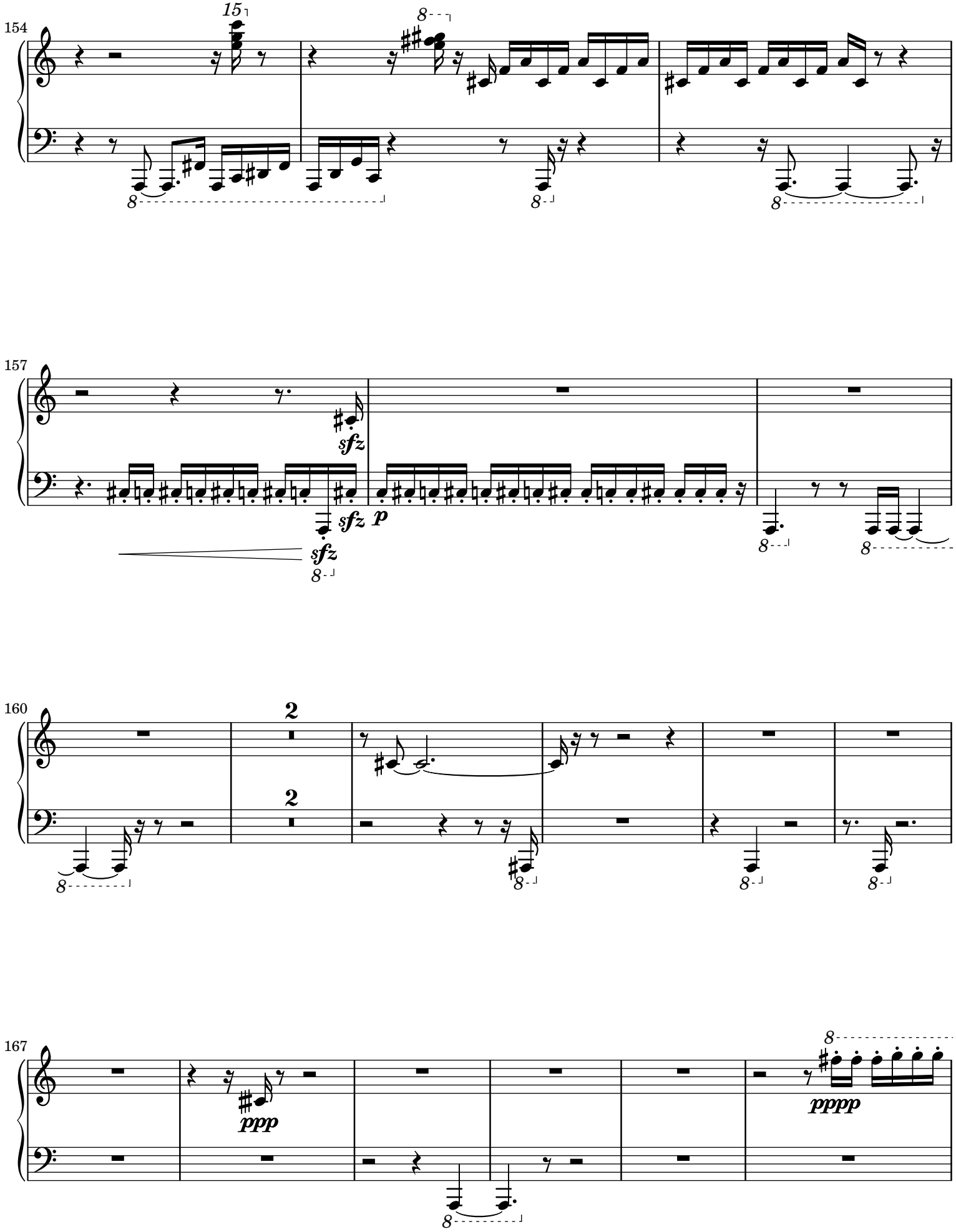

53
sff
23
23
p
legato
pp
p
sfz
mp

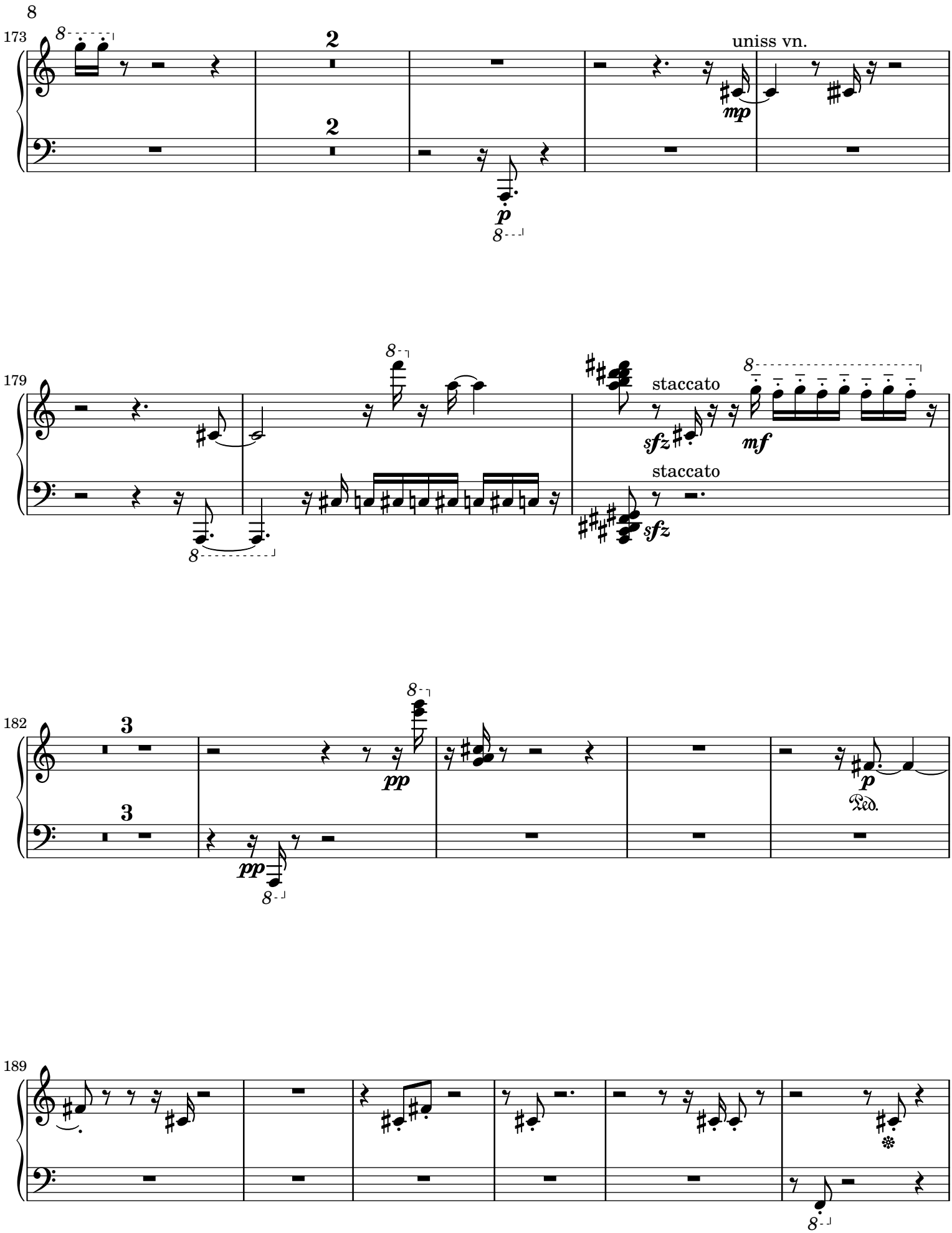

79
non legato
p
sim

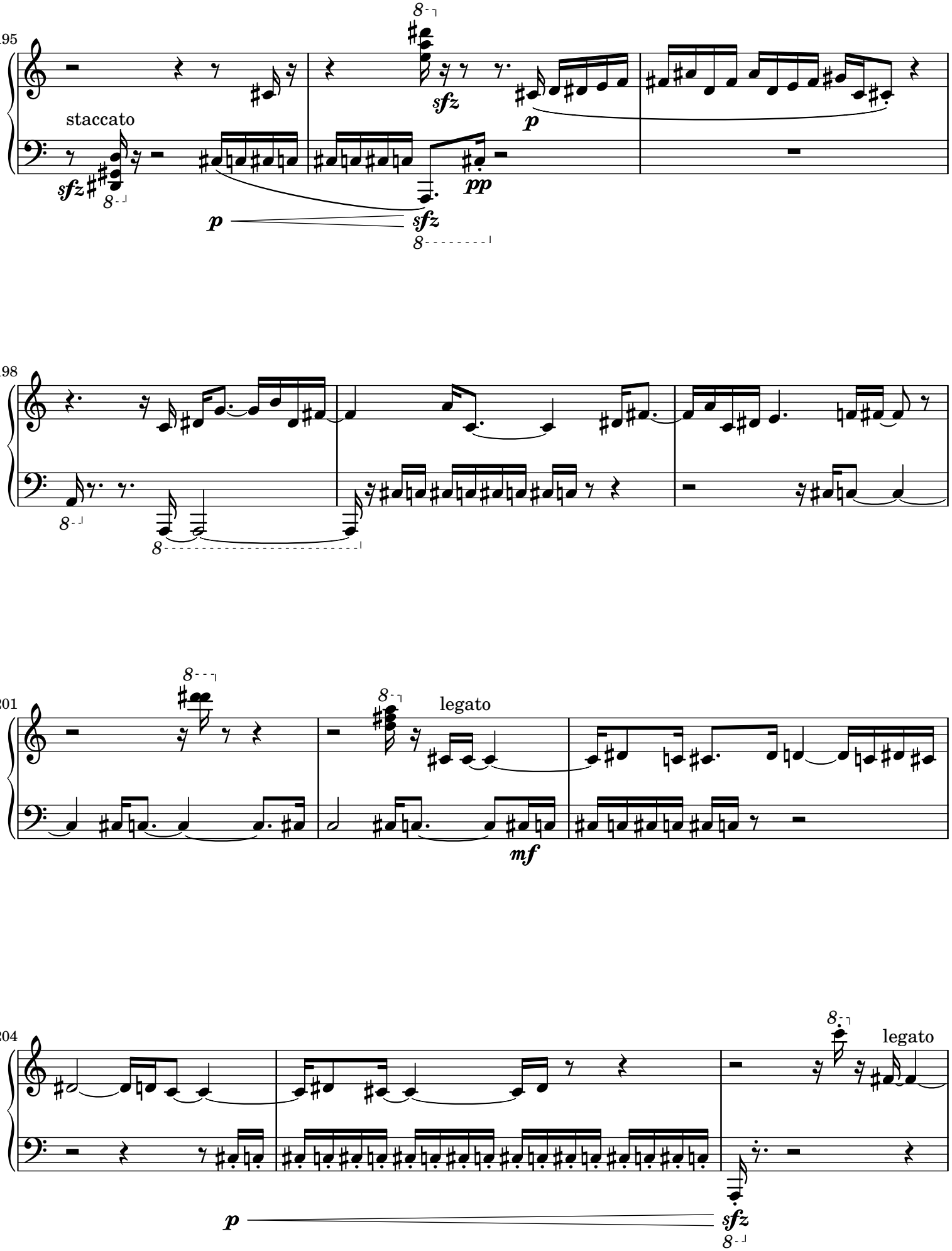

82
staccato
p
fp
mf
85
2
2
15
91
sff
sff
5
5
pppp
100
sfz
mp
sp
mf
mp
mf
pp
p

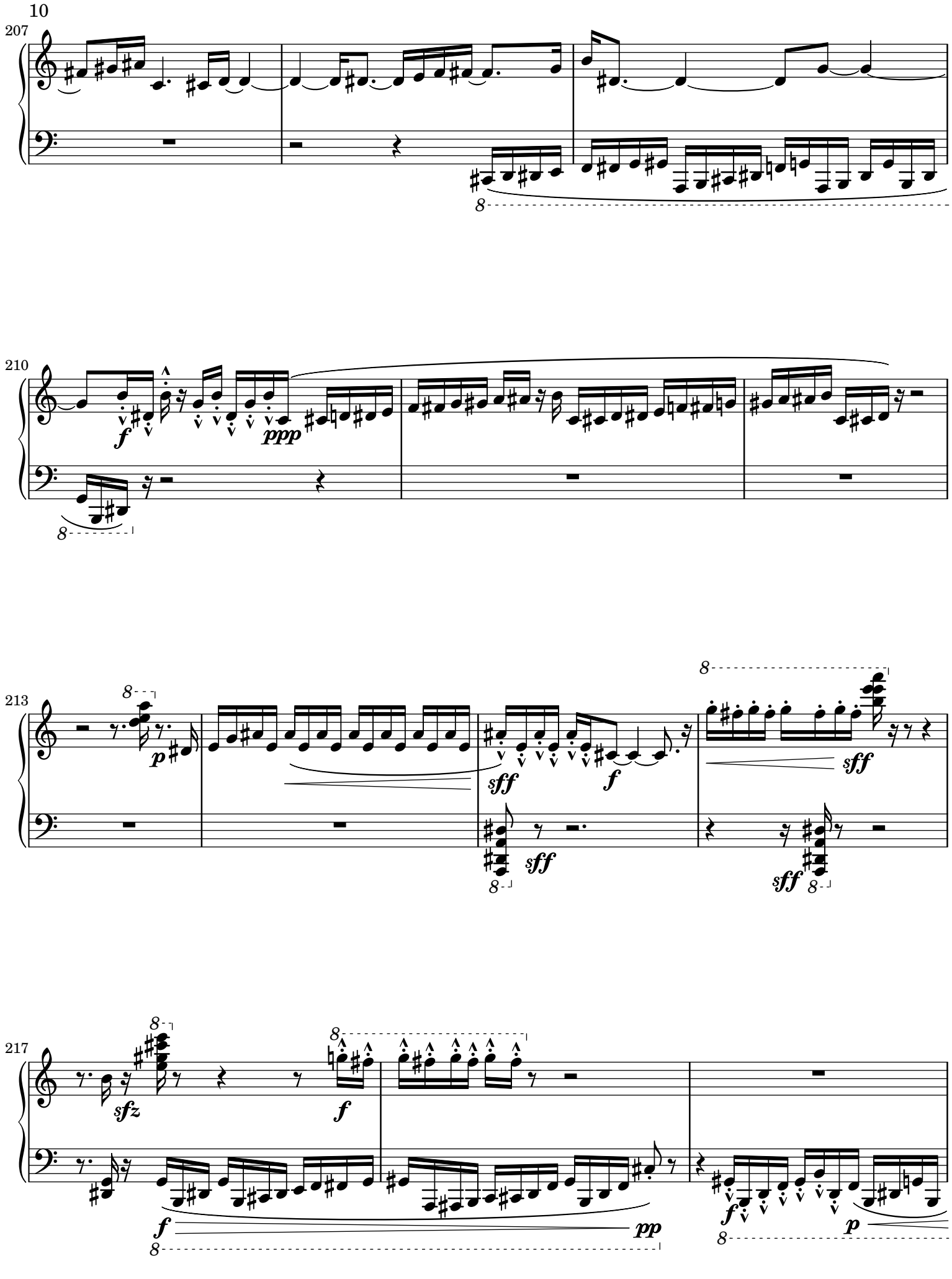

104
15
mf
Ped.
p
mf
sfz
8
108
8
p
9
9
sp
ppp
120
11
11
8
8
8
134
8
8
8
sfz
sfz
8
8
p
p
non legato
8

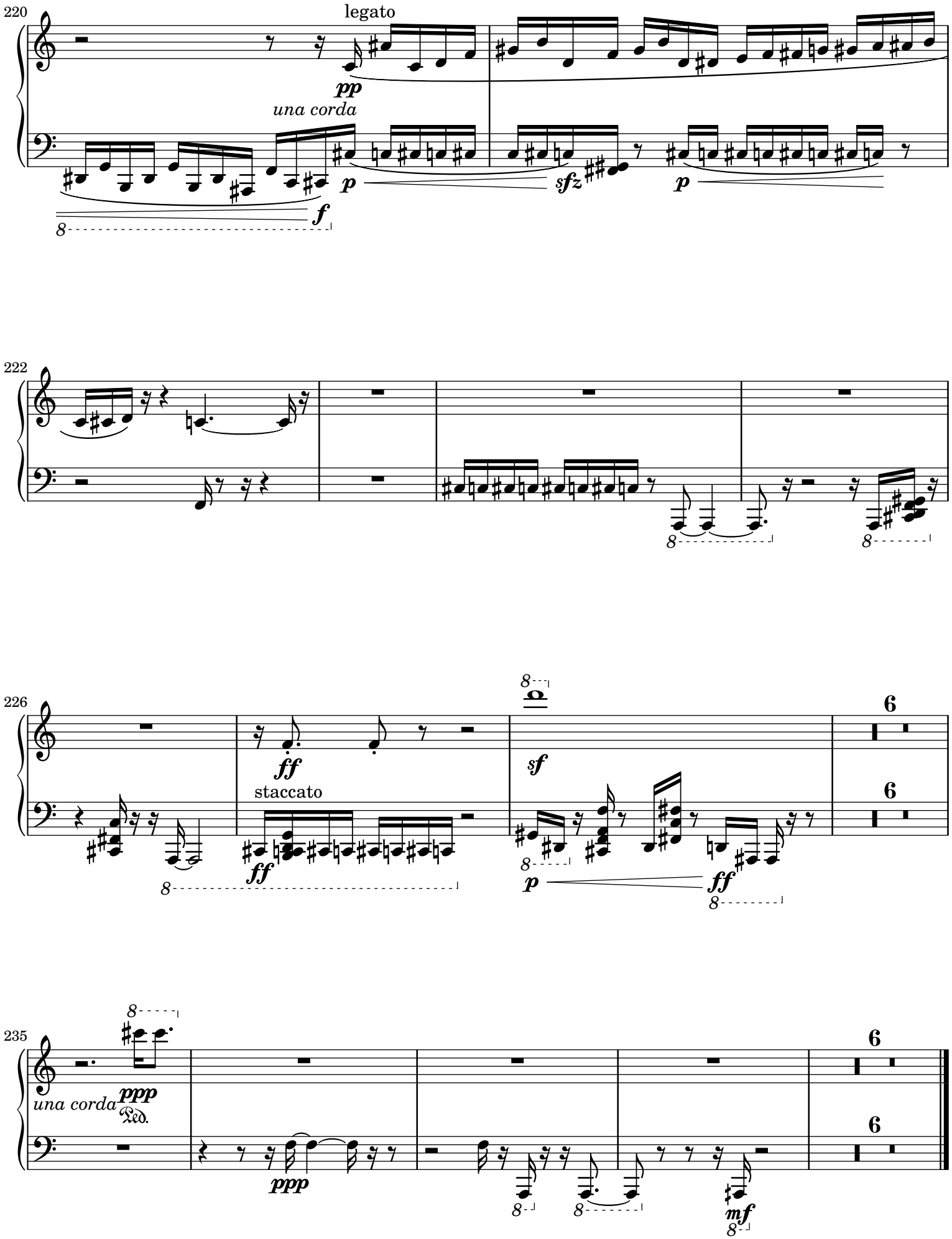

137
sfz
p
139
f
sfz
sfz
p
142
5
5
sff
Ped.
150
uniss cl.
p
f
mf
sfz
mf


154
15
8
157
sfz
sfz
sfz
p
160
2
2
167
ppp
pppp


8
173
2
2
uniss vn.
mp
p
8
179
staccato
sfz
mf
staccato
sfz
182
3
3
pp
pp
p
Ped.
189


195
staccato
sfz
p
sfz
pp
198
201
legato
mf
204
legato
p
sfz


207
210
213
217
8
f
ppp
p
sff
sfz
pp


220
legato
pp
una corda
p
f
sfz
p
222
226
ff
staccato
ff
sf
p
ff
6
6
235
una corda
ppp
Ped.
ppp
mf
6
6