

CONFLUENCE

FOR VIOLIN, FLUTE, PIANO AND KEYBOARD

KEY (ANY)

FOR THE FIRST THREE CYCLES, AFTER EACH TONGUE STOP FOLLOW THE PRECEDING ARROW TO A CONTINUOUS SOUND. IN ORDER OF BOTTOM TO TOP, AFTER ALL THREE HAVE BEEN PLAYED CHOOSE FREELY BETWEEN THEM

FLUTE

HIGH MULTIPHONIC - FREELY DISTRIBUTE THE PITCH BLEND IN A SIMILAR FASHION TO THE GRAPHIC

FLZ. SUBTLY FLATTEN AND SHARPEN USING BLOWING NOISE

ORD. OVER-BLOWING

HOLD AD. LB UNTIL CUE

1: TRADE
2: INTERRUPTION
3: DELAY
4: BREATH

KEYBOARD

CHOOSE THREE CONTRASTING CONTINUOUS SOUNDS TO TRIGGER THAT FIT THE DESCRIPTIONS PROVIDED. IDEALLY THEY CAN ALSO BE DERIVED FROM ACOUSTIC PIANO MATERIAL

HIGH QUIETLY ACTIVE, BRIDGING A FINE ENERGY

MID LONG ARCHING SHAPES, SUBTLY SHARPENING AND FLATTENING

LOW SLIGHTLY UNPREDICTABLE, BUT MOSTLY STABLE

INSTRUCTIONS

COMPOSER'S NOTES

A CONFLUENCE IS A JUNCTION BETWEEN ADJACENT RIVERS OF OFTEN THE SAME WIDTH. THINK OF THE STRUCTURE OF THE PIECE IN A SIMILAR WAY - THE MIDDLE SYSTEM IS THE SEDIMENT, BEING TRANSPORTED THROUGH VARIOUS VISCOSITIES OF SOUND CURRENTS (ON EITHER SIDE) AND COLLIDING/ INTERACTING ALONG THE WAY. THE NATURE OF THE MATERIAL IS LINEAR, BUT CAN BE QUICKLY AND ABRUPTLY FUNNELLED INTO A NEW SYSTEM, AND HAS MANY MICRO INDETERMINACIES AKIN TO HOW WATER WILL ALWAYS TRICKLE DOWN A HILL, BUT IT'S EXACT COURSE CANNOT BE ANTICIPATED.

DIRECTIONALITY

THE SCORE SHOULD BE READ LEFT-RIGHT CENTRE-OUT, BEGINNING WITH THE TOP FLUTE TONGUE-STOP. THIS WILL CUE THE PIANO AND VIOLIN INTO THE MIDDLE SYSTEM AND THE FLUTE INTO THE CLOSEST SYSTEM ABOVE. REPEAT THE SYSTEM UNTIL A CUE IS PRESENTED TO EXPRESS TO THE CORRESPONDING SYSTEM. REPEAT THE PROCESS UNTIL THE SAME AS THE FIRST FLUTE WITH A MATCHING INSTRUMENT NAME. REPEAT THE PROCESS IF A FLUTE CONTINUES TO GIVE THE END/BEGINNING CUE. BUT IF THE PIANO TAKES THIS CUE INSTEAD, REPEAT THE CYCLE IN AN INVERSION, WITH THE FLUTE AND VIOLIN TAKING THE MIDDLE SYSTEM AND THE PIANO DEVIATING BELOW TO ANY PRECEDING ARROW.

MIDDLE SYSTEM

THE PIANO AND VIOLIN INTERACT WITHIN THE FOUR GIVEN MODELS, JOINTLY CONSTRUCTING PHRASES OUT OF THEM IN ANY ORDER (APART FROM 4), EACH MODULE SHOWS THE FIRST NOTE AND A RESPONSE IN THE VIOLIN. THE VERY FIRST NOTE OF EACH CYCLE SHOULD BE PIANO/ FLUTE HOWEVER AFTERWARDS EACH MODULE CAN BE LED BY THE OTHER. THE 4TH MODELS SHOULD BE STRONG TO OTHER SEASONS. WITH EACH INSTRUMENT PLAYING 4 NOTES @ 1:1 RATIO - THIS MAKES IT CLEARER WHEN A PLAYER RESISTS A RESPONSE LONGER THAN THE 3/20 BAR, AS IT CAN ONLY BE THE 4TH MODEL. WHEN THE 4TH MODEL IS PLAYED, THIS DOESN'T HAVE A REPEAT AND SIGNALS THE END OF THE MIDDLE SYSTEM UNTIL THE CYCLE STARTS AGAIN, AS THE CYCLE REPEATS MORE AND MORE, FEEL FREE TO INTRODUCE DIFFERENT ARTICULATIONS AND PITCHES (WITHIN A TONE OF A INCLUDING MICROTONES).

OUTER SYSTEMS

BEGIN ON THE CHOSEN SYSTEM SLIGHTLY LATER THAN THE OTHER PLAYERS, AND CONTINUE BEYOND THE ENTIRE DURATION OF THE MIDDLE SYSTEM (IT SHOULD ALWAYS SURPASS THIS UNLESS EXTERNALLY TRUNCATED) WITH AN AD LIB. DURATION TAGGED ON THE END, THE ENDING FIGURE WILL END THE CONTINUOUS SOUND, AND SHOULD BE BLENDED AS SEAMLESSLY AS POSSIBLE. REPEAT THIS PROCESS UNLESS A TRUNCATION CUE IS INTRODUCED. THE TWO OUTER SYSTEMS ARE MOSTLY INDEPENDENT OF EACH-OTHER, BUT THE KEYBOARD MAY OPTIONALLY JOIN WITH THE FLUTE AFTER THE FIRST THREE CYCLES.

TRUNCATION CUE

A TRUNCATION CUE CAN BE INTRODUCED BY THE CURRENT OUTER-SYSTEM PLAYER, WHICH WILL IMMEDIATELY END THE MIDDLE SYSTEM REGARDLESS OF ITS ACTIVITY. THE CONTINUOUS SOUND WILL PERSIST; SO THERE WON'T BE SILENCE, BUT THIS MEANS THAT THE TOP SYSTEM (FLUTE) CAN ONLY USE A TRUNCATION CUE WHILE THE KEYBOARD IS ALSO SOUNDING; AS IT CANNOT CONTINUE ONCE GIVING THE CUE. ONCE THE CUE IS GIVEN CONTINUE AS NORMAL, BUT NOW THE CYCLE END/TOP WILL BE CUED BY THE OTHER PLAYER. FOLLOW THE SCORE FROM THIS POINT ON AS SPECIFIED.