

Stranger Dance

**trio in three parts for flute, bass clarinet and piano
revised version**

Taylor Brook

2011

duration: 7 minutes

written for the Acanthes music festival (Metz, France), 2011, featuring:

Pierre Pinet - flute

Vincent Leterme - piano

Pierre-Stéphane Meugé - baritone saxophone

revised version for the Cluster music festival (Winnipeg, Canada), 2011, featuring:

Solomiya Moroz - flute

Keith Kirchoff - piano

Krista Martynes - bass clarinet

concert notes

Stranger Dance contrasts two basic musical ideas. The first idea is based on a recording of a moan that has been slowed down to become thirty times longer than the original. A few seconds of this slowed down moan was used as a model (perhaps even a theme) for the music in a purely subjective and imprecise way — something closer to inspiration than transcription or transposition. This first section of the work explores this moan idea, through a duo between the flute and saxophone. The influences of the moan on the music itself result in the choice of pitches and use of slow glissandi as well as the lack of any steady pulse and abrupt changes in the texture.

The second section features a prepared piano solo with the flute and clarinet performing an accompaniment of mainly multiphonics. The musical idea in this section is based upon rhythmic variations that function in reference to an ever-present rhythmic cycle. This idea is loosely based on rhythmic cadences (tihai) from Indian classical music. The preparations in the piano allow for complex rhythms and inharmonic timbres to sound from the performance of white-note runs in the octave above middle C.

The third and final section of the work presents a synthesis of the first two sections, giving the overall form: A - B - A+B.

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notes de programme

Stranger Dance se concentre dans deux idées musicales élémentaires. La première idée est basée sur un enregistrement d'un gémissement qui a été ralenti pour devenir trente fois plus long que le son original. Quelques secondes de ce gémissement ont été utilisées comme un modèle pour la musique (comme un thème) dans une façon assez subjective et imprécise — plus proche à l'inspiration que le transcription. La première section de la pièce est une exploration de cette idée. Elle est réalisée par un duo: une flûte et un saxophone baritone. L'influence du gémissement sur la musique soi-même se manifeste par les hauteurs et la mise en œuvre des petites glissandi lentes. De plus, la première section n'a pas un pouls régulier ou des changements brusques.

La deuxième partie contient un solo pour le piano (préparé avec des vis métalliques et des chevilles en plastique) avec l'accompagnement de la flûte et de la clarinette, qui jouent principalement des multiphoniques. Cette deuxième idée utilise les variations rythmiques qui fonctionnent en référence à un cycle rythmique qui se déroulant tout au long de la section. Cette idée est basée quasiment sur les cadences rythmiques (tihai) de la musique Indienne. Les préparations à l'intérieur du piano tiennent compte des rythmes complexes de sonner par la performance des clés blanches dans l'octave en haut du Do moyen.

La troisième et dernière section de la pièce présente une synthèse des deux autres sections, donnant la grande forme: A - B - A+B

microtonality and just intonation

Although there are many microtones in this work, much of the harmony is quite consonant. The microtones are used to approximate just intervals, therefore small adjustments should be made by ear to play these intervals perfectly in tune. I advise the performers to listen for the root of the chord (when present) in order to understand their particular role in the harmony.

The following accidental nomenclature is also used to approximate exact pitches:

↓ - ‡ approximately 1/4 tone flat or sharp

a- ↑ approximately 1/6 tone flat or sharp

♭ - ♭ - ♮ - ♮ - ‡ - ‡ approximately 1/12 tone flat or sharp

The accidentals showing the twelfth-tone (one sixth of a semitone) alterations should be thought of as extremely small inflections of the pitch. This minute alteration in pitch equals the difference between the just major third (the fourth harmonic, accessible on any string or brass instrument) and the equal temperament major third. Wind players need not use alternate fingerings for these pitches, instead they should inflect the pitch slightly as performers must do in tonal music performance practice when tuning the third of a chord. In other words, it is best to treat the notes with these accidentals as if they required a slight inflection for the sake of good tuning.

The sixth-tone (one third of a semitone) alteration equals the difference between the seventh harmonic and the equal temperament minor seventh. In other words, the seventh harmonic is a sixth-tone flat of the equal temperament minor seventh. This difference may be demonstrated by sounding the seventh harmonic on the fourth string of the cello; the pitch of this harmonic will be a sixth-tone flat of an equal temperament B-flat.

The quarter-tone alteration should be precisely halfway between the equal tempered pitches. The quarter-tone alteration can be heard at the 11th partial of the harmonic series, which is exactly halfway between the perfect fourth and the tritone.

The most important thing to keep in mind is that the goal of these microtones is often to realize acoustically consonant harmonies; if the performer can recognize their role in the harmony, this will ensure optimal tuning of the microtones.

general notation

arrow - Signifies a gradual change from the marking at the beginning of the arrow to what is marked at the end. For example, if you find in your part an “ord” marked with an arrow leading to “alto sul tasto” then it should be executed as a gradual movement of the bow from the ordinary playing position to the alto sul tasto position for the duration between the beginning end of the arrow.

Glissandi must be performed for the entire duration of the note.

⊖ - dampen symbol

≡ - unmeasured tremolo (fluttertongue)

piano preparation

The following notes must be prepared by the by the insertion of plastic wall anchors and metal screws between the strings inside the piano. Both of these objects should be of a size that fits snugly between the strings without risk of being dislodged during performance. These items may be inserted anywhere between three to ten inches on the far side the hammer inside the piano. The exact placement of the preparations may be decided according to the preferences of the pianist. These preparations are safe to realize and should take no more than two minutes to install.



D4, F4, A4, C5 and D5 require one plastic wall anchor each, placed between the first and second strings.



E4, G4 and B4 require one plastic wall anchor as well as one metal screw for each note. The plastic wall anchors are placed between the first and second strings while the metal screws are placed between the second and third strings.



These notes should be muted with blue-tack (alternatively using a small piece of rubber) between the first and second strings.

flute and bass clarinet notation

At times, the flute is given an indication to “trill D and D-sharp trill keys”. This should not be realized as a clean, diligent trill, but rather a quasi-random constant light palpitation between these two keys. This is a technique that has been used extensively by Salvatore Sciarrino in his works.

Λ - tongue accent

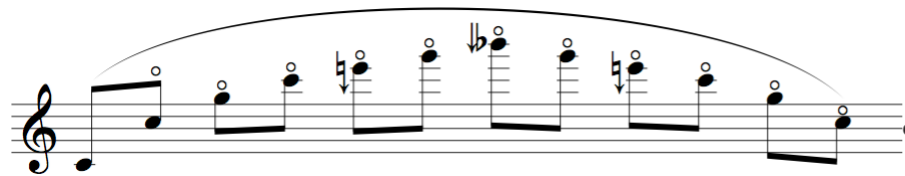
> - breath accent

aeolian - aeolian tone - pitched air - flute only. The dynamics indicated while using this technique do not refer to absolute volume, but more to the amount of effort on the part of the flute player.

alternate fingerings - alternate between two different fingerings for the same pitch

bisb. - bisbigliano - use multiple alternate fingering for the same pitch

nasal - alter the tone of the note to give it a more pinched, nasal quality - bass clarinet only

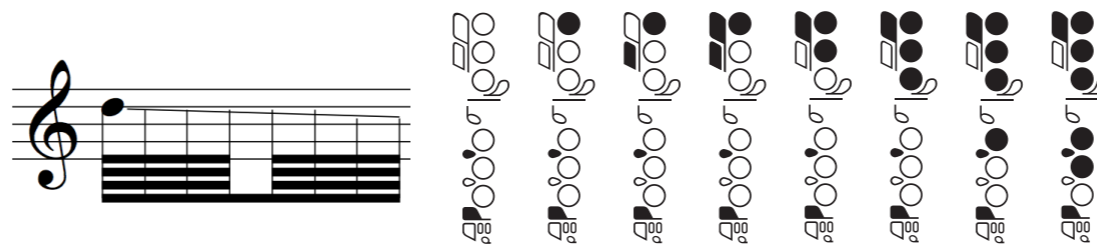


overblowing harmonics - flute only. Forcefully blow fundamental note to produce overtone.

microtonal fingering

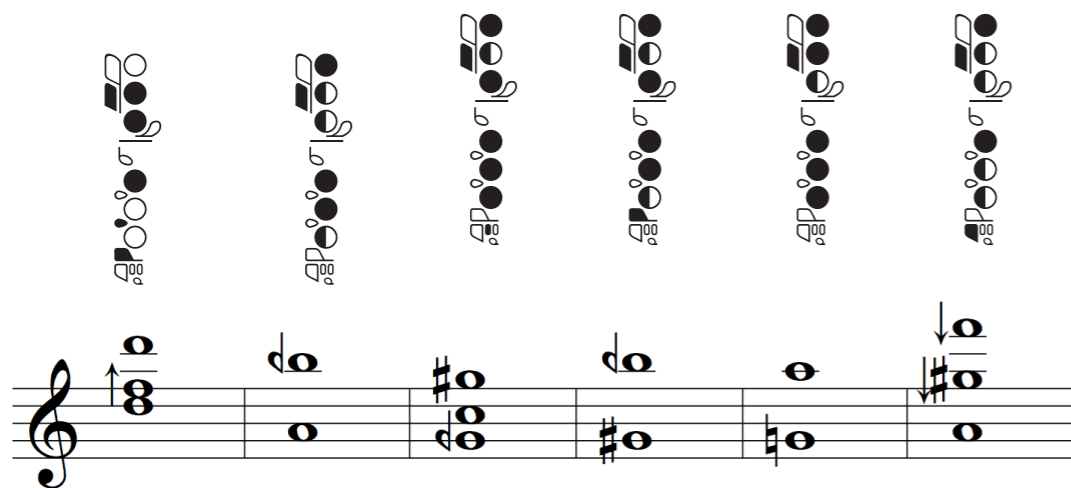
The flute performs rapid microtonal passages in this piece. These passages only use microtones that are easy to finger, usually requiring the performer to play a normal fingering pattern while leaving out one key high up on the instrument. For the flute, the segments descending from G4 to C-sharp5 this method of fingering is true, whereas from the D5, a more complex fingering is required:

flute microtonal segment on D:

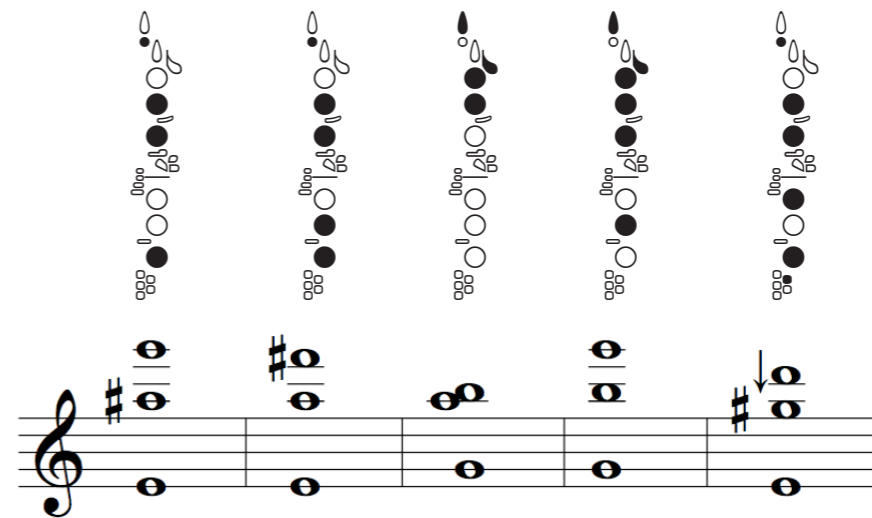


multiphonics

flute:



bass clarinet:



Stranger Dance

score in C

Taylor Brook

Flute

♩ = 42

4/4 5/4 4/4

pppp *mp* *pp* *mf* *pp* *f* *mp* *pp* *mf* *pp* *mf* *pp* *mf*

norm. → nasal norm. → nasal norm. → nasal

Bass Clarinet

4/4 5/4 4/4

pppp *p* *mp* *mf* *p* *mp* *pp* *mp*

Piano

4/4 5/4 4/4

pp *mf*

ped. → *ppp*

6 Fl.

flz.

norm.

mfp *mf* *p* *fp* *f* *pp* *mf* *ppp* *mp* *p* *mf* *p* *mf* *p* *mf*

norm. → nasal norm. → nasal

B. Cl.

mfp *mf* *pp* *mfp* *f* *pppp* *mf*

♩ = 56

Fl. *p* *mfpp* *f* *p* *mf* *p* *f* *mf* *pp* *mf* *pp* *mp* *pp*

B. Cl. *ppp* *mf* *pp* *f* *mf* *pp* *mp* *p*

11 9 3 3 5/4 4/4

Fl. *mp* *mf* *p* *mf* *ppp* *mf* *pp* *mf* *sub. p*

B. Cl. *f* *mp* *fp* *f* *ppp* *mf* *f* *pp*

15 5 3 5 3 5 3 3 3 flz.

Fl. *norm.* *mfpp* *mf* *pp* *pp* *mf* *p* *fp* *f* *ppp*

B. Cl. *mf* *p* *fp* *f* *f* *p* *mf* *p* *f*

19 3 3 3 3 3 3 3 3 D - D# flz.

24

F1.

B. Cl.

f *mp* *f* *fp* *f* *mf* *f* *pp* < *p*

pp *mf* *p* *f* *mp* *f* *fp* *f* *fp*

D - D# flz.

3 5 3 5 5 5 5 5

5 5

1 3

poco accel. $\text{♩} = 63$

F1.

B. Cl.

mp *p* *mf* > *pp* *f* *mp* *ff* *mf* > *p* *mf* > *p* *f* > *mp* *ff* > *mf* *f* *f* *sub. ppp*

mf *p* *f* *p* *ff* *pp* < *f* *pp* < *ff* *f* *ff* *fff* *mf* *ff*

D - D# flz. bends D - D# D - D#

7 3 3

half-aeolian

32

F1.

B. Cl.

p *ppp* *mp* > *pp* *mf* *p* *f* > *p* *f* *sub. p* < *ff*

ppp < *p* > *ppp* *f* > *p* *f* > *p* *f* *sub. p* < *ff*

5 3 6 3 6

growl

3 4 4 3 4 4

36

Fl. pp mp pp mp pp mp pp mp

B. Cl. pp mp pp mp ppp pp mp pp mp

Pno. f mf mp p mf p f mp ff

pp mp f p ff

ped.

40

Fl. pp mp pp mp pp mp pp mp pp

B. Cl. pp mp pp mp pp mp pp mp pp

Pno. ff mp p pp ff mp p pp ff mp p ff f ff

44

Fl. ³ *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

B. Cl. ² *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Pno. *f* *mf* *pp* *mf* *ff* *p* *mf* *mf* *mp* *f* *mp* *p*

poco accel. ♩ = 126

48

Fl. ⁴ *pp* *mp* *pp* *mp* *pp* *mp* *pp* *f* *ff* *ff* *aeolian* ⁵

B. Cl. ³ *pp* *mp* *pp* *mp* *pp* *mp* *pp* *f* *ff*

Pno. *ff* *mf* *p* *mp* *ff* *mf* *ff* *ff* *mf*

52 **norm.**

Fl. *p* *ff* *p*

B. Cl. *p* *ff* *p*

Pno. *mf* *pp* *mp* *f* *mf* *mp* *f* *mf* *ff*

6 6 3 6 3 6 3 6 3

2/4 4/4 2/4 4/4

bisb.

56

Fl. *p* *pp* *ff* *p* *pp*

B. Cl. *p* *pp* *ff* *pp*

Pno. *sub. p* *fp* *fp* *ff* *p* *p* *mf* *p* *mp* *f*

3 3 3 3 3 3 6 6 3 6 6

4/4 3/4 4/4 3/4 4/4 4/4 4/4 4/4

5 5

61

Fl. *ff* *p* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

B. Cl. *ff* *p* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Pno. *mp* *ff* *mf* *p* *mf* *mp* *mf* *f* *mf* *f* *mf* *ff*

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

4/4

②

①

66

Fl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

B. Cl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Pno. *pp* *p* *f* *mp* *ff* *mf* *ff* *mf* *pp* *mf*

mp *p* *mf* *mp* *mf* *mp* *mp* *mp*

3 3 3 3 3 3 3 3 3 3 3 3

4/4

③

②

④

③

71

Fl. *pp mp pp mp pp mp pp mp pp*

B. Cl. *pp mp pp mp pp mp pp mp pp*

Pno. *p mf f ff mp p pp*

②

①

76

Fl. *mf fp f mp mf fp f mp*

B. Cl. *pp mp pp mp pp*

Pno. *f mp f mp mf f ff p mf*

aeolian

D - D#

norm.

(2 1 2 1 2 1)

bend

8va

⑤

80

Fl.

B. Cl.

Pno.

f *p* *pp* *mp* *pp* *mp*

f *p* *pp* *mp* *pp* *mp*

ff *p* *mf* *mp* *f* *mf* *p*

pp *p*

84

Fl.

B. Cl.

Pno.

pp *mp* *pp* *mp* *pp* *pp* *mp* *pp* *mp* *pp*

pp *mp* *pp* *mp* *pp* *pp* *mp* *pp* *mp* *pp*

f *mf* *mf* *mf* *mf* *mf* *mf* *mf* *pp* *p*

f *mp* *mf* *mf* *mf* *mf* *pp* *p*

98

Fl. *ppp* *mf* *p* *mf*

B. Cl. *ppp* *mf* *norm.*

Pno. *mf* *mp* *mp* *p* *pp* *mp* *f* *ff* *mp* *ppp* *p*

103

Fl. *p* *f* *fmp* *ff* *ff* *fmp* *ff* *fff* *mp*

B. Cl. *pp* *mf* *fmp* *ff* *f* *fmp* *ff* *ppp* *norm.*

Pno. *mf* *ppp* *mp* *fff* *mf* *p* *mf* *f*

107 **norm.**

Fl. *p* *mf* *p* *mf* *p* *f* *p*

B. Cl. *f* *p* *f* *fp*

Pno. *mf* *f* *p*

111

Fl. *f* *p* *f* *p* *f* *ff* *mp* *f* *mp*

B. Cl. *ff* *p* *f* *pp* *fp* *f* *p*

Pno. *fp* *fp* *f*

D - D#

115

Fl. *bisb.* *ff* *mf* *f* *ff* *pp* *norm.*

B. Cl. *f* *p* *ff* *p* *ppp*

Pno. *p* *f* *p* *f* *p* *f* *mp* *mf*

aeolian

6

7 8 4

119

Fl. *f* *p* *fp* *fp* *fp* *fp* *fff* *p* *bend*

B. Cl. *ff* *mp* *f* *mp* *f* *mp* *f* *fff*

Pno. *f* *mp* *f* *mp* *f* *p* *f* *f* *mp* *mf* *f*

7 8 4

123

Fl.

B. Cl.

Pno.

ff *p* *ff* *fp* *ff*

ff *ppp* *ff* *ff*

mp *f* *mf* *p* *f* *mp* *f* *mp* *ff* *mp*

mp *mp* *mf* *ff*

flz.

3

6

3

7/8

7/8

7/8

7/8

4/4

4/4

4/4

4/4

alternate fingerings

126

Fl.

B. Cl.

Pno.

mp *pp* *ff* *p* *ff* *p*

fff *ff* *p* *ff* *ppp*

ff *mf* *f* *mf* *mp* *f* *mf* *ff* *f* *mp* *f*

ppp *mp* *f*

norm.

3

6

3

3

7/8

7/8

7/8

7/8

4/4

4/4

4/4

4/4

130

Fl. *ff mp* *fp* *ffp* *fff* *ff mp* *ffp*

alternate fingerings
1 2 1 2 etc.

(a.f.) (a.f.)

aeolian

B. Cl. *ffp* *ffp* *ffp* *ff* *ffp* *ffp*

flz. norm.

Pno. *ff* *mp* *f mp* *mf* *f mp* *mf* *ff mp* *mp* *f mp*

mp *mp* *mf* *f* *mp* *mp* *mp*

133

Fl. *mp* *ffp* *ff* *sub. p* *ppp*

aeolian → norm.

poco rit. $\text{♩} = 76$

B. Cl. *ffp* *ff* *ppp*

Pno. *mf* *ff mp* *mf* *ff mp* *ppp* *p*

mp *mf* *f* *mp* *pp*

16

flz. norm. → flz. rit. → norm. ♩ = 42

136

Fl. *ff* *mp* *ff* *sub. p* *mf* *p* *mf* *p* *mf* *p*

B. Cl. *ff* *p* *f* *ffp* *ff* *bisb.* *growl* *nasal* *p*

Pno. *f* *p* *mf* *pp* *f*

140

Fl. *mp* *p* *mp* *pp* *mf* *mfp* *mp* *pp* *f* *mp* *p*

B. Cl. *mf* *ppp* *ppp* *p* *pppp*

Pno.

D - D# *flz.* *norm.* *nasal* *norm.*