

seth cluett
(2018)

interference is partial

with the companion piece **afterimage**

commissioned by the **hong kong sinfonietta**

Interference is Partial Notes:

General - Each of the four sections of this piece relies on a single, long melodic line that repeats, around three decreasingly shorter melodic lines which, after the first repeat, should repeat independently until cued to move to the next section. During these repeats, new harmonic textures will emerge that will require substantial ensemble listening to blend. Texture is key here and especially during the last section, the silences should not be avoided but met with centered strength. Ensemble should play from full score.

Dynamics - Each section is marked with a departure dynamic marking that should set the initial balance. In general the lines should hover +/- one dynamic level throughout each section, however thoughtful terraced dynamics where one note or phrase ebbs above the overall texture is encouraged.

Percussion - The percussion part is predominately bowed and soft mallet vibraphone. The percussionist is free to develop a palette of pitched mallet percussion to compliment and contrast the vibraphone. Any line may be broken up between instruments in any octave throughout. Vibrato may be used, but sparingly on the vibraphone.

Companion Piece - If this piece is performed simultaneously with the companion piece **interference is partial: afterimage**, the general dynamics and texture should not change but the emphasized single notes created by the terraced dynamics mentioned above should be even more contrasted than were one of the two ensembles playing alone.

Afterimage specific notes:

General - All four players (both cellos, both percussionists) perform from the the whole *afterimage* score. It is not a full score, but a part that has three 'lanes' based on the type of symbiotic interaction with the *Interference is Partial* quartet indicated by the score (iconic/haptic/echoic). The three lanes represent the three different types of sensory memory, they are ways of paying attention to what you are seeing, hearing, or feeling and responding with sound. The choices of which 'lane' is determined by what each performer is hearing being performed by the *Interference is Partial* quartet and creates a choice of how to contribute in the moment based on the description of the 'lanes' behaviors listed below the music (iconic/haptic/echoic). Performers should not perform constantly, the ensemble should make a choice regarding how much space to leave based on how the piece sounds in the room. The roman numerals above the timeline are to identify roughly the page duration for the *Interference is Partial* score sections.

Pitched and unpitched material - When pitches are indicated, they may be used in any order in any octave unless otherwise indicated. Using the first fragment of the 'iconic line' as an example, the player can use e, f, or an unhitched sound to shadow a melodic fragment from the ensemble. In other words, any of those three "sound resources" are available, in any order to create a shadow line. They may be used in any order and repeated if useful, but I would warn against too many repeats, however that is more a preference on my part and not a rule.

Durations or number of articulations - the numbers above the 'iconic' lane pitches indicates the number of note articulations for each phrase of the 'shadow' line indicated in the instructions, in other words, during the time you are on the 'iconic' lane, each shadow phrase should 'shadow' for the number of notes given, at the pitches given. The numbers in parens in the 'haptic' lane are the available durations during which you should perform the haptic instructions: for example hold the note for 7, 9, or 11 counts (58 bpm) while adjusting the volume according to the gesture you have chosen to magnify.

Volume and Texture - volume should be between *pp* and *pppp* throughout: muted, muffled, like a confident whisper on the edge of audibility. unpitched cello sound choices should originate with the player and be discussed with the ensemble - they should resemble the sound palette of the unpitched percussion. pitched percussion is open, though vibraphone and crotales or glockenspiel is preferred unpitched percussion should consist of things like amplified paper, sand paper, glass, stones, air sounds, low rumbling, creaking, or similar. movement between lines is free, care should be taken to maintain a sparse texture. The *afterimage* quartet sounds should be whispering, cloud-like, quiet, and atmospheric echoes of the sounds/shapes/gestures/musical phrases of the EO quartet filtered through the notes and form of the *Afterimage* score.

Amplification - The un-pitched percussion parts will each require a microphone or contact microphone at the percussion performers station. the amplification of that part should be a loudspeaker also placed at the station so that the sound emanates from the same location as the player and the spatial distribution of the players is maintained. If it is noticed during rehearsal that more general reinforcement is needed, this is acceptable but should be minimal and every effort should be made to maintain the spatial distribution of the sounds around the audience.

I.

a lost memory of a broken music, never quite expressive

♩ = 58

Flute

Clarinet in B \flat

Percussion

Violin

3rd repeat cue II

3x

The musical score is written for four instruments: Flute, Clarinet in B \flat , Percussion, and Violin. The time signature is 4/4, and the tempo is marked as ♩ = 58. The Flute part begins with a *pp* dynamic and a repeat sign after 8 measures, marked with **(8)****. The Clarinet in B \flat part also starts with *pp* and has a repeat sign after 10 measures, marked with **(10)****. The Percussion part starts with a *p* dynamic and has a repeat sign after 6 measures, marked with **(6)****. The Violin part begins with a *mp* dynamic and features a 3rd repeat cue marked with **II** and **3x** at the end of the section.

** A number in parens shows the number of counts, in quarter notes, before the repeat. This is done to enable a carefully worked out counter point that shifts and alters with the addition or subtraction of portions of a measure. The repeats should remain on a quarter note grid with the exception of the allargando in section IV where the emphasis should shift to listening as each player moves off the grid.

II.

Flute *mp*

Clarinet in B \flat *mf* 3rd repeat cue III 3x

Percussion *pp* (5)

Violin *pp* (2)

This musical score is for a section labeled 'II.'. It features four staves: Flute, Clarinet in B \flat , Percussion, and Violin. The Flute part begins with a mezzo-piano (*mp*) dynamic and consists of a single melodic line. The Clarinet in B \flat part starts with a mezzo-forte (*mf*) dynamic and includes a '3rd repeat cue III' marking followed by a repeat sign and a '3x' instruction. The Percussion part begins with a pianissimo (*pp*) dynamic and ends with a repeat sign and a '(5)' instruction. The Violin part also starts with a pianissimo (*pp*) dynamic and concludes with a repeat sign and a '(2)' instruction.

III.

Flute *mp* 3rd repeat cue **IV** 3x

Clarinet in B♭ *p* (3)

Percussion *pp* (2)

Violin *pp* (5)

IV.

Flute

allargando on percussion cue*

(7)

mp

Clarinet in B \flat

allargando on percussion cue*

(11)

pp

Percussion

tempo constant throughout repeats

4th repeat cue allargando
5th repeat cue diminuendo to end

5x

mf

Violin

allargando on percussion cue*

(14)

pp

* on second percussion cue, finish phrase and end repeat with overall diminuendo to end; occasional notes rise above the texture, percussion volume constant through

interference is partial

afterimage

whispering, brittle. shadows of shadows

♩ = 58

Alignment with *Interference is Partial*

	I.	II.	III.	IV.
iconic	2-3 any octave		3-4 at octave or above	2-4 at octave
haptic	tacet	(7, 9, or 11) any octave	(5, 6, 7) at octave or below	(11, 2) at octave or above
echoic				

iconic - choose a single player in the opposite ensemble and for the range of individual note articulations given, shadow their phases as exactly as possible, like a sound mirror present for only a prescribed window using the pitched or unpitched sounds given. shadowing the phrases would be as if you were only playing in the shadow of the phrase you are attending to, in other words: if you are in the iconic lane, you are watching one player and using the pitches or un-pitched sounds given to play along with them 'in their shadow' an eerie doppleganger if you will. moving when they move.

haptic - alternate your attention between the two ensembles, observe the small movements made by the body of any single performer (blinking, hand movements, the elbow); magnify, expand, or elongate the small gesture and use the profile of this gesture to shape the volume envelope for the duration of the pitched or un-pitched sounds given (in beats). like a residual heat signature after a person leaves a room. a note re: octaves: any octave indicates that pitch may be played in any octave, at or below indicates the octave written or any octave above or below as indicated

echoic - on this line you will ise the given pitches to play rhythmic phrase shapes you remember derived from the composite (sum total or gestalt) counterpoint of both ensembles taken together as a whole (in other words: from the audience perspective). Any single pitch in a group may be eliminated and replaced with a pitch of your choice.