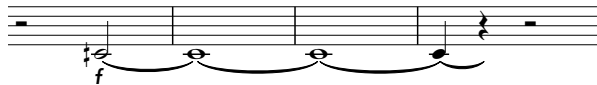


Performance Notes

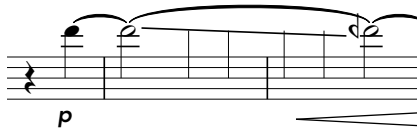
This piece is a collection of sustains, the attacks and releases of which are synchronized to an array of on-stage light bulbs. This synchronicity is integral to the piece, and as such, the nature of the instrumental attacks and releases is also integral. Here are some instructions about the attacks and releases:

1) **Attacks** should never be accented. Even when marked **f**, do not sharpen or emphasize the attack. The effect should be similar to every attack being marked tenuto.

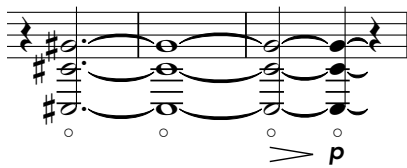
2) Every sustain should be held for the entire notated duration. In other words, **releases** should happen on the beat of the first rest after the sustain. This is indicated with a tie to the rest like so:



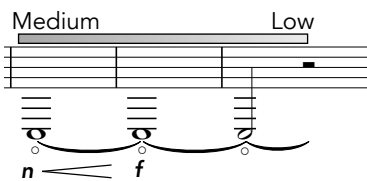
A note about tuning: The bassoon and bass clarinet are more constantly active than the oboe, clarinet, and saxophone. The bassoon and bass clarinet act as a foundational mass that is meant to have a sense of gravity. The upper voices drift away from and are pulled back to these voices throughout the piece. The harmonically-based multiphonics are one way the bassoon and bass clarinet achieve this sense of mass. As such, the upper three voices should tune to the overtones in these multiphonics whenever these multiphonics are present (but not when they glissando to quarter-tones). This may or may not occur naturally depending on the specific situation.



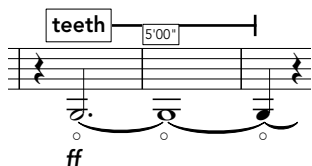
Glissandi should be smooth with no re-articulation at the arrival pitch. The glissando should occur during the beats between noteheads. These beats are indicated with headless stems (for ease of counting):



Specific overtones. Try to achieve a balance of the notated partials. The bottom note is always the fundamental and fingered pitch (unless there is a better fingering that achieves the same effect, in which case, please use that one).



Overtones with approximate spectral density. The gradient represents the density of partials present based on the given pitch. These overtones should be primarily harmonic, but the denser the spectrum the more enharmonic overtones are welcome. Light gray = Low density, dark gray = medium density, black = high density.



Teeth on reed (bassoon only). Use teeth to achieve a crunchy multiphonic at a high spectral density.

Click track: a click track will be provided in order to synchronized the musicians and lights.

Centrifuge

for Splinter Reeds

Alex Christie

♩ = 60

Musical score for measures 1-7. The score is in 4/4 time. The instruments are Oboe, Clarinet in Bb, Bass Clarinet in Bb, Alto Saxophone, and Bassoon. The Bass Clarinet and Alto Saxophone parts have dynamic markings: *f*, *pp*, *f*, *f*, and *n*. The Bassoon part has dynamic markings: *f*, *pp*, and *pp < f*.

Musical score for measures 8-11. The score is in 4/4 time. The instruments are Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), and Bassoon (Bsn.). The Bass Clarinet and Alto Saxophone parts have dynamic markings: *f*, *n*, *mp*, *f*, and *mp*. The Bassoon part has dynamic markings: *n* and *f*.

15

Ob. *f* *n*

Cl. *f* *n*

B. Cl. *f* *n* Low

Alto Sax. *f* *n*

Bsn. *f* *mf*

23

Ob.

Cl.

B. Cl. *mp* *f* *mp* Low

Alto Sax.

Bsn. *pp* *mf* Low

31

Ob. *mp*

Cl. *mp* *f* *p*

B. Cl. *pp*

Alto Sax. *mp* *f* *p*

Bsn. *f* *Low*

38

Ob.

Cl.

B. Cl. *f* *pp* *p*

Alto Sax.

Bsn. *(Low)* *Low* *mf*