Asha Srinivasan

Alone, Dancing

for Flute and Electronics

(2003)

Notes to the Performer

This piece is essentially for flute and 'tape,' that is, pre-processed sounds. However, it has been split into smaller parts so that the performer can have some level of control and flexibility. The sections have been laid out in a Max/MSP patch. Each section is triggered by the performer, notated with a boxed number, such as 1 .

There are large sections of the piece that are quite rubato and others that are very strict. The tempo markings in the rubato sections are relative and must not be taken as an absolute. Similarly, the rhythms in the rubato sections (up to pedal marking '12') are also not absolute. They give a general idea of what notes are shorter and longer, but the performer should take liberties to lengthen or shorten notes as he/she wishes, as long as he/she can still deliver the same idea as is represented by the written notes. With regard to the computer part in the rubato sections, the only points that require absolute synchronism are the ones marked by the vertical dashed line. All other computer notes that are written are just to give a rough idea of what the computer is doing, but they do not necessarily have to fall exactly where written in reference to the flute part. In the section started by pedal marking '5,' the dashed lines do not signify mandatory synchronism. Ideally, it would be nice if the performer was able to synchronize exactly at these points, but what is more important in this section is that by the time the performer is at the end of the section, he/she is able to flow into pedal marking '6' smoothly and without too much gap in either the flute or the computer part.

Some notational markings in the computer part need explanation. On page 3, there is an extra staff added, with rhythmic notation using 'x' noteheads. These are the high-pitched percussive sounds that provide rhythmic cues for the performer. The 'x' noteheads in the middle staff line on that same page signify a percussive sound that is slightly pitched. Thus the pitches are given but the notes are still marked with an 'x'. The 𝅗𝅥 notehead signifies a loud percussive bass sound with a long decay. The note signifies a rattling or shaking sound that occurs. The notation for the computer part is not intended to be complete, only showing certain key elements in the sound texture in order to provide the performer with some reference.

Notes to the Technician

The requirements for this piece are a sound system and a computer that can run the free software program Max/MSP Runtime. One of three triggering devices would be necessary to control the different sections in the piece (see Readme.txt for more details). The flute should be amplified in order to get the best mix between flute and computer. There are times when the computer part overtakes the flute, such as the end of page 5 into page 6. At this point the computer part takes precedence and should be brought out.

If running the patch as intended through Max/MSP is impossible for a particular performance, it is possible to perform this piece using a CD player. Each computer section has already been segmented into different tracks. These can be played by a person following the score and pressing the play button at the right time. However, this limits the performer's control and flexibility, which is the purpose of making the different sections. Therefore, this option should be used only as the last resort.

For further technical information, please see the Readme.txt file provided in the Data CD.

**Please note, this score refers to Version 2 for the max patch. Changes include two additional triggers labeled 12b and 12c.*

Alone, Dancing

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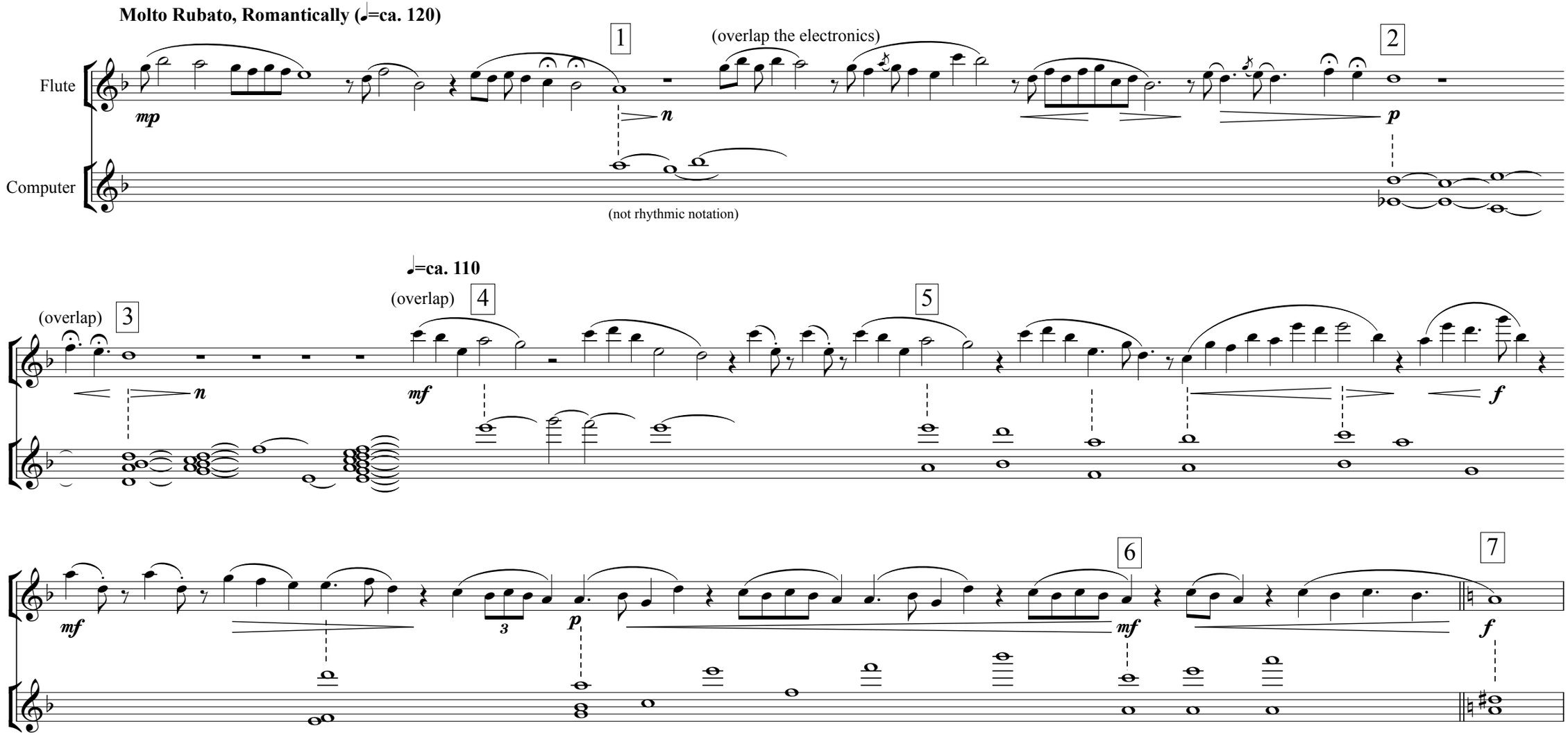
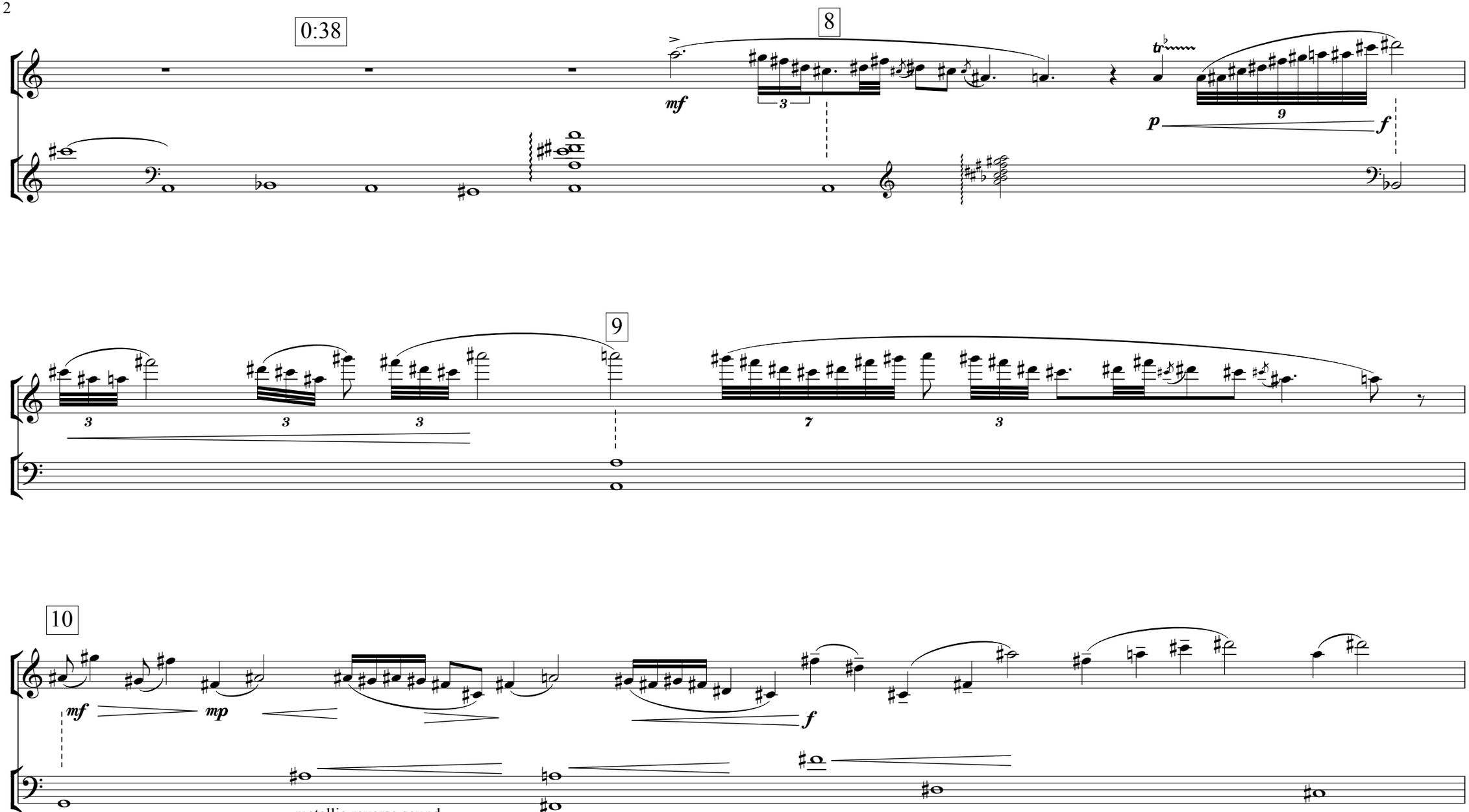
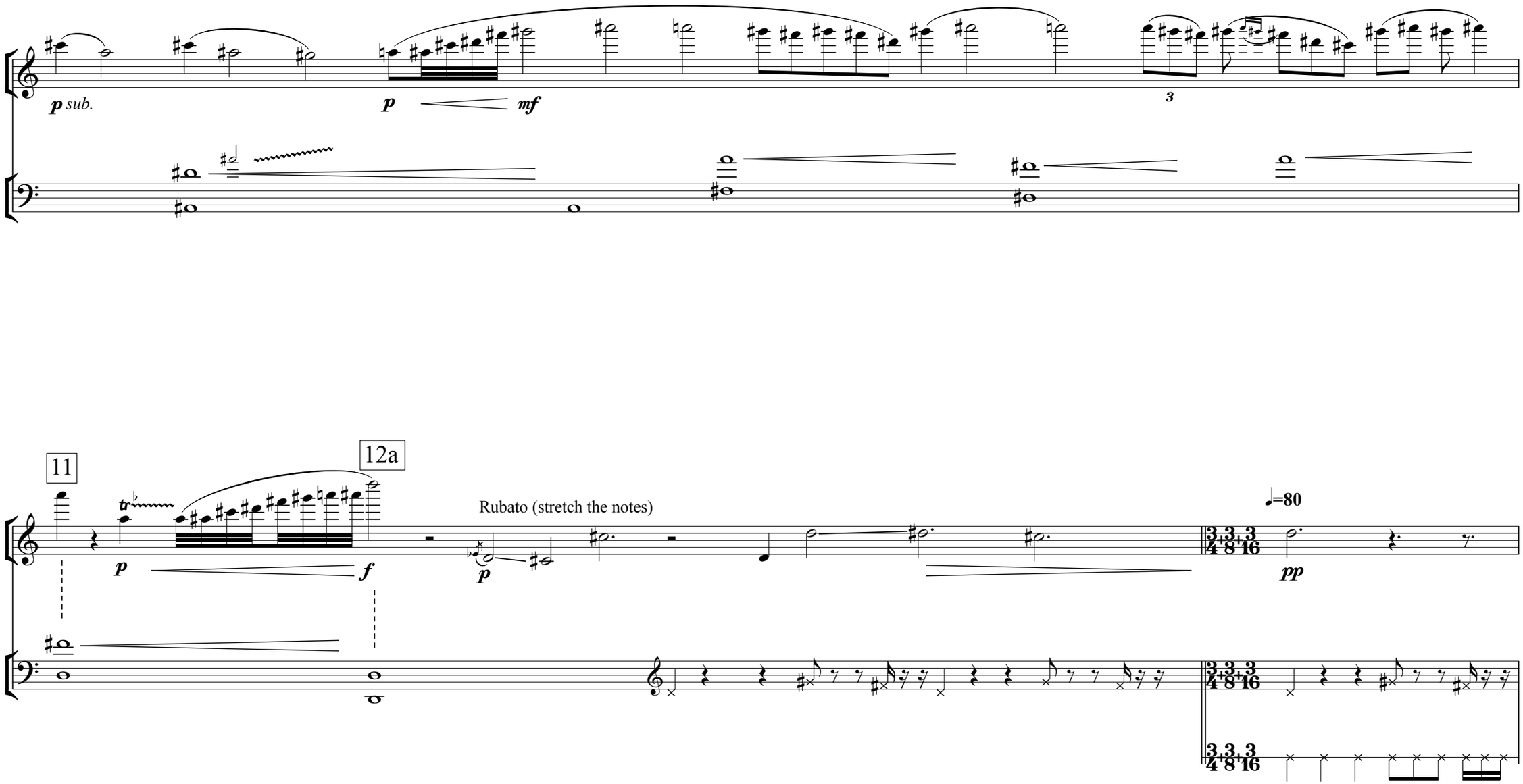
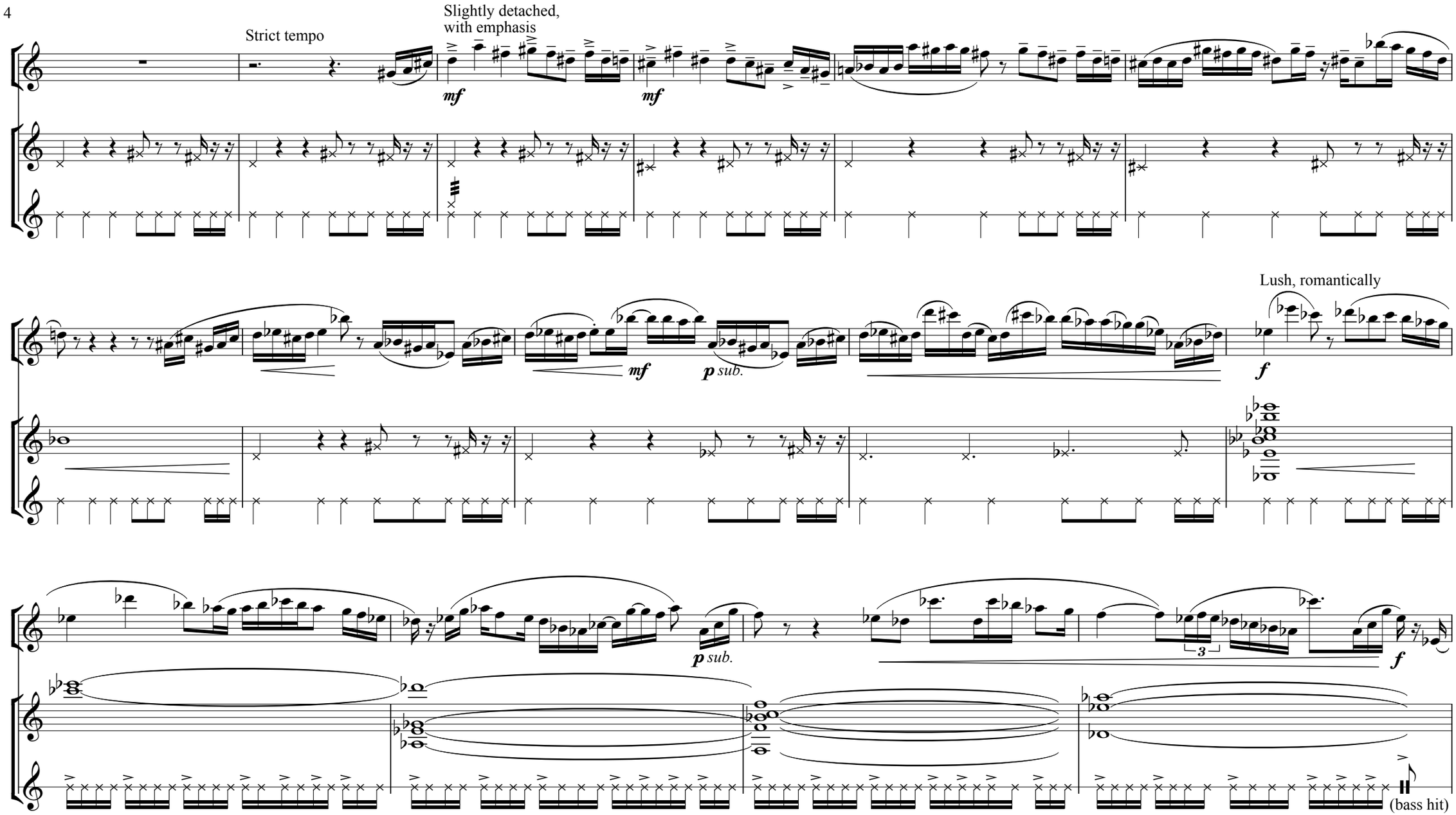
Program:
With a lazy dance, she awakens to the day. Arrhythmically dancing alone, as in a dream, until she comes to full consciousness. Dancing to a strange meter, with an imaginary partner. At first steady but soon frenzied as she becomes consumed by her wild fantasy dance. Whirling like the frantic wind, seemingly out of control, until she collapses triumphantly to the floor.




0:38
8
9
10
mf
mp
f
p
metallic reverse sound


p sub.
p
mf
3
11
12a
tr
p
f
Rubato (stretch the notes)
p
=80
pp


Strict tempo
Slightly detached,
with emphasis
mf
mf
mf
p sub.
Lush, romantically
f
p sub.
3
f
(bass hit)

12b

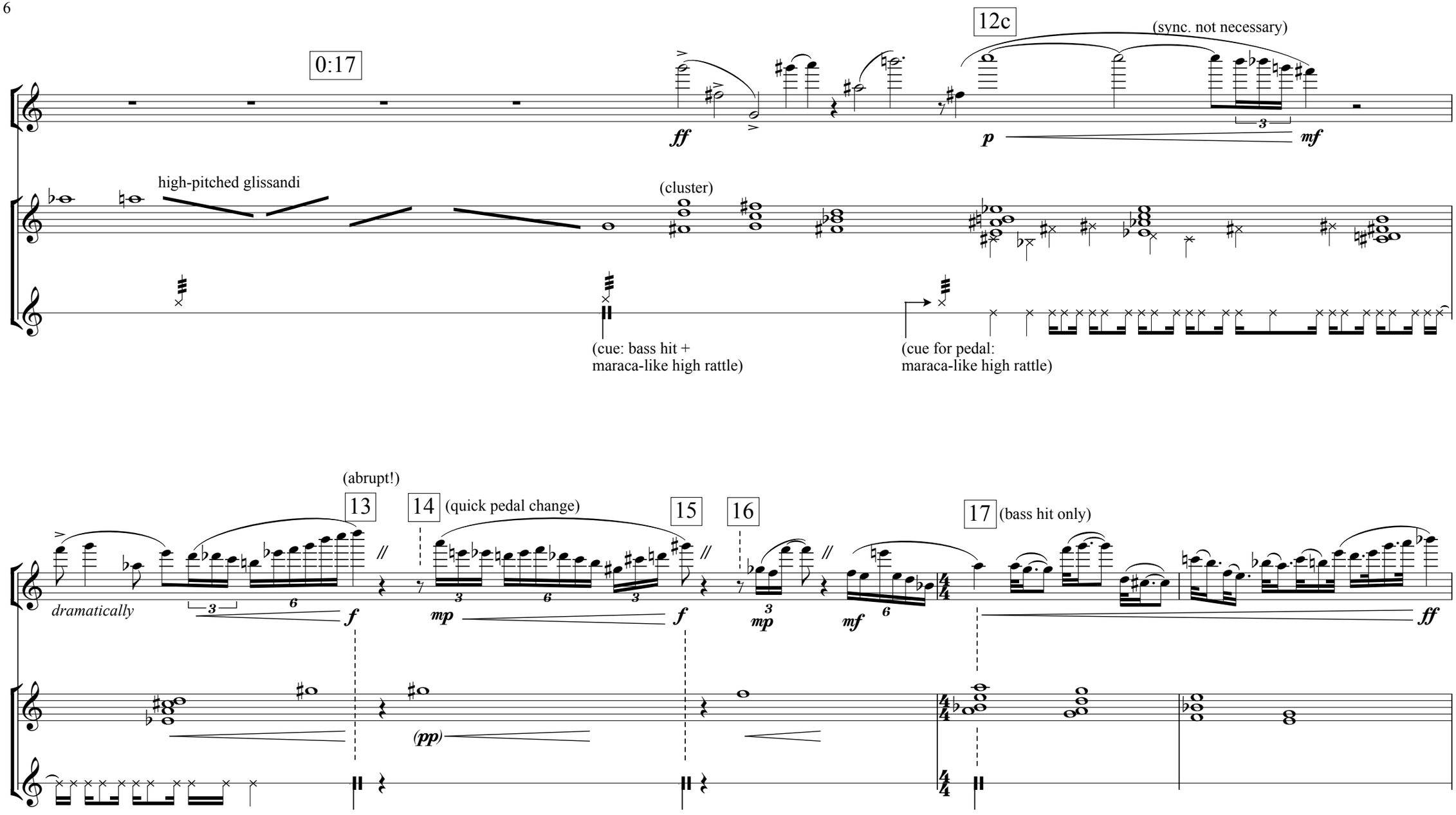
f

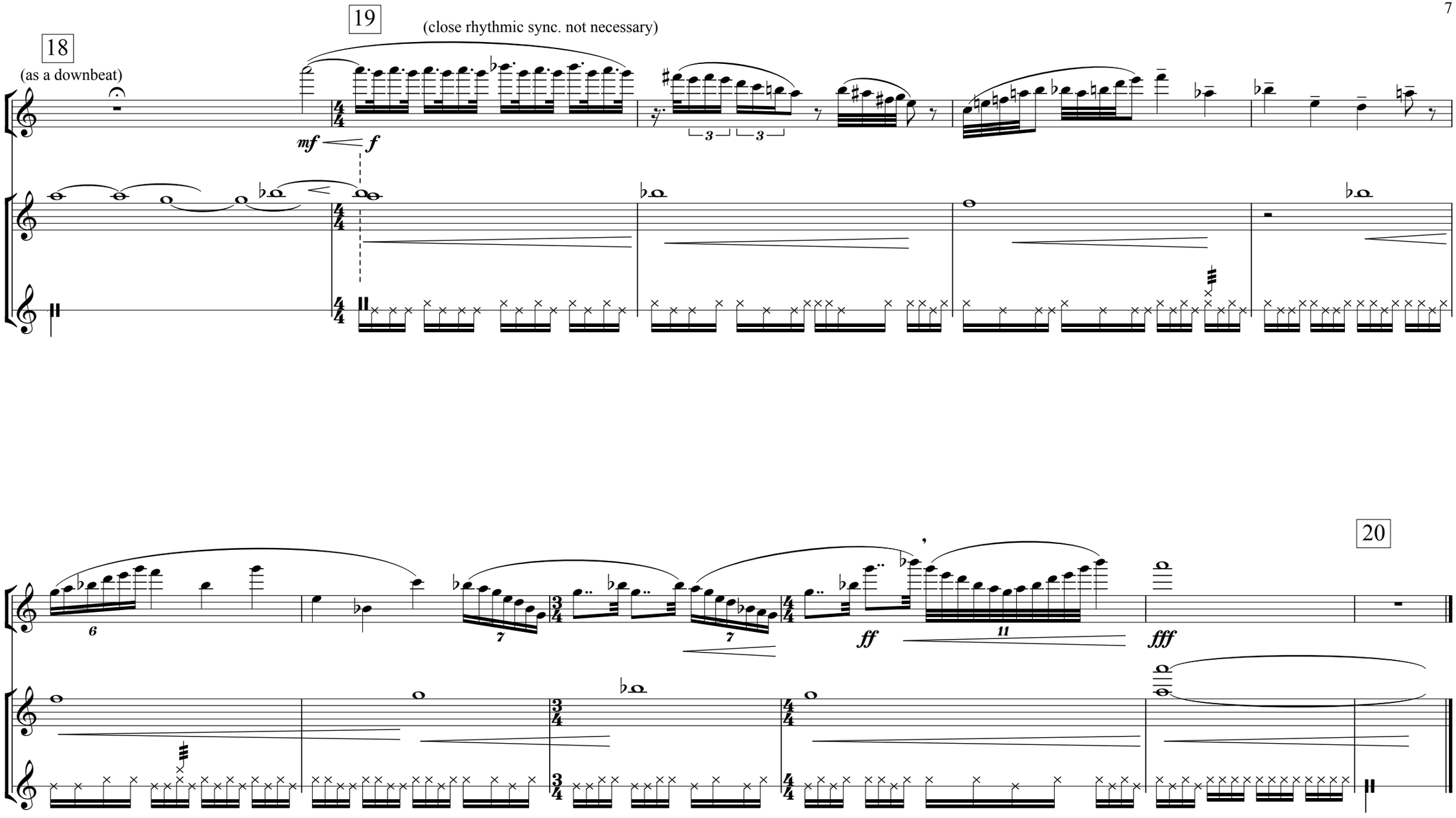
(bass hit)

pp

ff

mf *n*


0:17
12c
(sync. not necessary)
ff
p
mf
high-pitched glissandi
(cluster)
(cue: bass hit +
maraca-like high rattle)
(cue for pedal:
maraca-like high rattle)
(abrupt!)
13
14
(quick pedal change)
15
16
17
(bass hit only)
dramatically
f
mp
f
mp
mf
ff
(pp)


18
(as a downbeat)
19
(close rhythmic sync. not necessary)
mf
f
3
3
20
6
7
7
ff
11
fff