

Asha Srinivasan

Dyadic Affinities

for Tuba and electroacoustic accompaniment

Commissioned by the following consortium:

Stephanie Frye, lead commissioner
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Duration: 10 minutes

2013

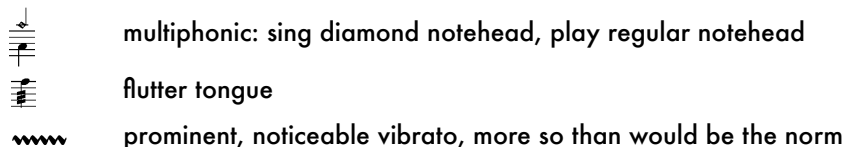
Notes to Performer

Program notes

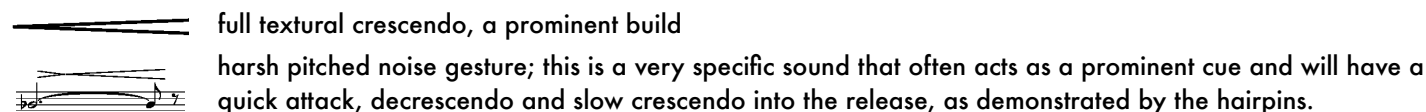
On the tail of a blossoming gesture in the electronics, the tuba enters with a gentle, meditative dyad, Bb and C. At first these two pitches seem to have little affinity, Bb being posed as a stable tonal center and C as a contrasting unstable tone above. In the middle of the piece, however, the relationship of stable-unstable is reversed when the accompaniment poses C as the new center, making Bb an unstable tendency tone below. The other notes, first sounding above Bb and then C, are identical in each section, but shifting the tonal center creates new modal hierarchies, revealing unexpected affinities between the two regions. Thus, the simple and modest two-note opening sets up the pitch framework of the entire piece.

The piece also explores the different timbres of the tuba, its singing quality, its dark, deep bass, and its rhythmic agility. The electroacoustic accompaniment complements and contrasts these characteristics by providing a diverse soundscape in which the instrument is embedded. The accompaniment also sets the mood for each section, transforming from calm, sparse textures to a fuller, more dramatic background, and finally to a heightened melodic and rhythmic climax, before cascading back down to an unsettled tranquility.

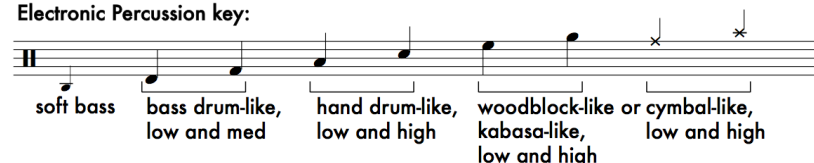
Tuba notation:



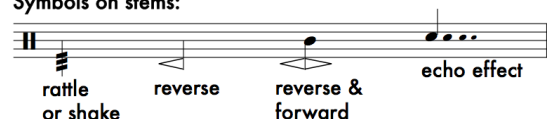
Electronics notation:



Electronic Percussion key:



Symbols on stems:



Page turn setup: The score is laid out such that page turns are possible after pp. 2, 4, 6, and 9. Therefore, p. 1 will be on the left and p. 9 must be attached to p. 8, opening as a foldout, with p. 10 on the back of p. 9 (double-sided). Page turns are indicated with a "page" symbol.

Notes regarding the electronics

The electronics are intended to be played back as one fixed track. The performer will need a stopwatch or similar time-keeping device. The composer can provide a software application that will display time and metronomic LED. The application can also be used to provide a click track using a multi-channel audio interface and headphones.

The tuba need not be amplified in general but the loud sections of the electronics should fill the hall completely and the electronics should not be under-mixed. This is especially true at the beginning, where the tuba should sound like it is emerging out of the electronics, and circa 8:33, the final climax, where both elements should be full and dramatic.

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Dyadic Affinities

Asha Srinivasan

0" ♩=60 11 sec.

Tuba

percussive/noise

Electronics

pitched/drone

swell gesture

bass tone creeps in

quiet tone in the background

ppp

11" 2 gently, blend with the mood of electronics 17" 22" more firmly 36" (as an afterthought)

Tba.

pp mf

p mf (p) pp

rhythmic pattern leads to downbeat

gong hit

swell gesture - longer

ambient bass sounds and high sounds swirling

40" 54"

Tba.

pp mf p pp

(light spattering of sticks etc.)

high woosh

Ele.

ppp

(quiet tone continues)

3 rattling pitch

wavering detuned low pitch

quiet whistle melody

57" 1'09" distantly, darkly

Tba.

p mf f p sub. poco

wooshing bass noise

etc.

Ele.

bass drone

3 rattling pitch

(quiet tone becomes more prominent)

mf

10 **1'15"** **1'20"** **1'25"** **1'29"**

Tba. *pp* *p* *mf*

Ele. *high sparkling noises* *swell gesture - bigger* *continues to m. 20* *15^{mb} [bass drone - full texture]*

5 *sing* *3*

14 **1'33"** **1'37"** **1'41"** **1'45"** **1'49"** **1'53"** **1'57"**

Tba. *f* *mf* *f* *p* *mf* *p* *dolce* *3*

Ele. *growing in texture* *bass drone continued* *rattling pitch* *noise*

21 **2'01"** **2'05"** **2'09"** **2'13"** **2'17"** **2'21"**

Tba. *f* *poco* *mf* *ff*

Ele. *bass hit* *noise* *quiet hit* *harmonies sustain over* *noise pulses at . at first staccato* *legato here* *smooth synth harmonies* *(ppp)*

5

27 **2'25"** **2'28"** **2'31"** **2'34"** **2'37"** **2'40"** **2'43"**

Tba. *sfz* *solidly* *f* *mp* *f*

Ele. *bass hit* *TACET - (Resonance only)* *percussion* *ppp*

3 *3*

34 2'46" 2'49" 2'52" 2'56" 3'00" (molto vib. on G)

Tba. *pp* *mf* *p* *mf* 3

Ele. synth harmonies

transforms into a bubbling background texture

39 3'04" 3'08" (molto vib. on A) 3'12"

Tba. *f*

Ele. echo harmonies sustain over

slow dramatic build

42 3'16" 3'20" 3'24" 3'28" 3'32" *very dramatically* *fff*

Tba.

Ele. whistle melody full texture

20 sec.

47

3'34" 3'38" 3'42" 3'46" 3'50" 3'54" 3'58" 4'02"

Tba. *ff* 5 *morendo*

Ele. *high tone holds* *full texture holds then fades* *stuttering tones in background* *sharp hit with echo* *soft swell* *Electronic interlude: moving from pitch to noise, timbre shifting* *noisy woody harmonic* *ppp*

55 (as if part of electronics)

4'06" 4'10" 4'14" 4'18" 4'22" 4'26" 4'30" 4'34"

Tba. *pppp* (gradually move to multiphonic) *p* *mf* *p* *f* (fade into straight tone, 1/2 valve gliss at end) *p sub.* *p* (quick vowel alterations) *pp*

Ele. *low noise mass* *high swell* (noisy textures continue)

63

4'38" 4'42" 4'46" 4'50" 4'54" 4'58"

Tba. *mf* *p* *p³* *p* *percussive*

Ele. *low hit* (low noise mass continues) *low hit* *soft ring* *ppp*

69 5'02" 5'06" 5'11" 5'15" 5'19" *tentatively*

Tba. *p* *mp* *p* *mf*

Ele. *harsh pitched/noise gesture*

Bb drone, high and low + stuttering textures

74 5'23" 5'27" 5'31" 5'35" 5'39"

Tba. *p sub.* *mf* *pp* *f*

Ele. *sharp hit with echo* *quick pitch swell* *quick pitch swell*

shift from Bb drone to C drone - (recontextualizing tuba's pitches)

79 5'43" 5'47" 5'50" 5'53" 5'56" 5'59" *dolce, longingly*

Tba. *p* *mf* *poco* *mf* *pp* *mf*

Ele. *high sparkle* *smooth synth harmonies* *scratchy noise* (texture creeps in and grows)

85 **6'02"** **6'05"** *building in urgency* **6'08"** **6'11"**

Tba. *f*

Ele. *soft hit*

G - rattling pitch

low drone texture getting fuller

89 **6'14"** **6'17"** **6'20"** *broadly* **6'23"** **6'26"** **6'29"**

Tba. *ff* *3* *ff* *3*

Ele. *high noise accumulation* *noise hit* *high noise accumulation + high swirls* *bass noise rumble* *bass hit* *scratchy noise texture getting fuller* *+ cluster chord*

95 **6'32"** **6'35"** **6'39"** **6'43"** **6'47"**

Tba. *mf* *f* *f*

Ele. *swell gesture returns* *percussive* *harsh pitched/noise gesture - Bb* *harsh pitched/noise gesture - C* *pitched pluck, getting gradually closer*

7 100 **6'51"** *molto espr.* **6'55"** **6'59"** **7'03"** **7'07"**

Tba. *mf* 5 *mf* 3 *f* *p* *mf* 3

Ele. *high whistle* *high whistle*

[C drone] stays prominent until m. 107 where it starts to get noisy

105 **7'11"** **7'15"** **7'19"** **7'23"**

Tba. *f* *mf* *p* *f* *mp* *f*

Ele. (establishing $\text{♩}=90$) *noisy texture creeps in and grows* *high whistle*

109 **7'27"** *with a sense of urgency* **7'31"** **7'35"**

Tba. *p* *mf* *ff*

Ele. (electronic percussion already in $\text{♩}=90$)

112 **7'39"** **7'43"** **7'45"** **7'47"** **7'49"**

Tba. *f* *mf* *f* *mf* *ff* *mf*

Ele. *pitched pluck becomes the beat* *resonant hit* *(off-beat noise added to pulse)*

glassy chord (only prominent pitches shown)

117 **7'51"** poco a poco legato **7'53"** **7'55"** **7'57"** **7'59"** emphatic accents, sync with electronics

Tba. *f* *p* *f* *p*

Ele. synth low tone *8th* reverse bell synth line soft bass pattern delineates half-measure

122 **8'01"** **8'04"** **8'07"** **8'09"**

Tba. *f* *p* *f* *f*

Ele. continues in the background to m. 130 synth line - broken reverse bell glassy chord

126 **8'12"** **8'15"** vigorously *ff* *f*

Tba. *ff* *f*

Ele. synth line pitched plucks - following synth line

128 **8'17"** **8'20"** **8'23"**

Tba. *ff* *sf* *mf*

Ele. (irregular)

9

131

8'25" 8'28" 8'31"

Tba.

Ele.

half-measure bass pattern becomes bassier and more prominent to m. 130

ff *mf*

big build

134

8'33" 8'36" 8'39" 8'41"

Tba.

Ele.

marcato

fff *f* *fff*

full drone texture holds (C and D $\flat$ prominent at multiple 8ves)

harsh pitched/noise gesture

138

8'44" 8'47" 8'49" 8'52"

Tba.

Ele.

poco *ff* *mf* *ff* *fff* *fffz*

high noise accumulation

(percussive)

high noise + bass hit

low textures ebb

small build

142

8'55" 8'57" 9'00" 9'04" 9'08"

Tba.

Ele.

mf sub. *poco* *mf* *p < f* *mf*

$\text{♩} = 60$

high noise swirls in and out

bass swells and ebbs

high texture fades also

slow pulsation of low drone cluster

slightly pitched noise gesture

147 9'12" 9'16" 9'20" 9'24"

Tba. *p* *mf* *p* *mp*

Ele. slightly pitched noise gesture resonant bass scratchy noise in background

151 9'28" 9'32" 9'36" 9'40"

Tba. *p* *mp* *p* *dolce, inwardly*

Ele. slight build unpitched bass rumble

155 9'44" 9'48" 9'52" 9'56"

Tba. *pp* *poco* *ppp*

Ele. falling gesture TACET - (Resonance only)