

*Music in Two Dimensions*

Scott Mc Laughlin

October 2009

Duration 7 mins.

Piano Violin Viola Cello

# Music in Two Dimensions

(for Greg Emfietzis)

For 4-8 players.

The piece is organised as sections (indicated by rehearsal marks) which are variations on a few basic modules that make up the piece. In each section there is one player who is the Leader, they control time and how the module ends: it's up to the Leader of the next module to start that at the appropriate point, usually there is no break between modules.

The other players are Followers, their actions are in relation to the Leader ("play faster than...", "slightly sharper than..." etc...).

Sometimes the actions are relative to the Leader (e.g: "slower"), and sometimes they are absolute but still relative to the leader, so "slowest" would be slower than the Leader and also slower than the other Followers.

Actions indicated are to be played either for a specific length of time, or by a specific amount of notes/phrases played. For timed sections, the Leader will give a signal that the section has ended: this signal is marked into the score. For sections without specific amounts of notes the Leader's score is given and the Followers 'follow' that.

For transitions such as "slower → faster", the transition should take place gradually over the full length of the section: see the Leader's part for the section length.

Most sections are simply repeated notes, the pitch and tempi are often not defined exactly, only in relation to the Leader or to the previous section. There are three basic, and self explanatory, tempi: *Adagio*, *Andante*, *Allegro*, everything else is relative to these: each player's interpretation of these is individual, do not synchronise (unless explicitly stated). *Adagio* etc. are absolute but inexact tempi, 'faster/slower' are relative to the preceding tempo.

Indications "slower"/"faster" "sharper"/"flatter" (accidentals are used for these) etc. should be as close to the reference parameter as possible: that which the Leader is doing. The difference in pitch should be less than a semitone, tempo difference should be less than half/double-tempo.

When a new section begins it will probably take a few seconds for the players adjust to the new Leader's tempo/pitch, this is expected. Followers should avoid making jerky or sudden changes to the new tempo/pitch. Either move smoothly and gradually stop playing to find the new pitch/tempo.

The general dynamic is very quiet: but try to keep the pulses distinct.

**EXAMPLE:**

For pitch notation, C4 is middle C.

The musical score is divided into two sections, A and B. Section A begins with a piano part in the bass clef, marked *pp* and *Andante*, playing a constant rhythm of F#5. A circled phi symbol ( $\Phi$ ) is placed above the piano part. After 5 notes, the violin, viola, and cello parts enter. The violin part is marked *Slower*, the viola part is marked *Faster*, and the cello part is marked *Slower -> Faster II*. The piano part continues with a tempo change to *Sub. Adagio* after 40" - 60". The section ends with a double bar line.

In this example of

section-A, the piano is the Leader (indicated by the  $\Phi$  symbol). The piano plays F#5 in a constant rhythm at a medium tempo. After 5 notes, the other players join in.

Violin is slightly flatter and slower than piano.

Viola is sharper and faster than piano.

Cello plays a harmonic on the open d-string (5th partial of D3, slightly flatter than F#5). Cello starts slightly slower than piano, gradually speeding up to be slightly faster than piano by the end of the section: 40" - 60". The player may not complete their action by the end of the section, that is fine.

After 40" - 60" the piano moves to their end signal, suddenly changing to a slow tempo. the other players keep doing what they were (do not change speed with piano) but note that the section is about to end.

After the six slow piano notes, the next section begins *attacca* with a new Leader etc.

# Music in Two Dimensions [v.3]

(for Greg Emfietzis)

**A**

Slower  
*pp*  
Faster  
*pp*  
Slower → Faster  
II/5  
*pp*

**B** 30" - 40"  
Andante  
Adagio  
Faster (gradual Gliss)  
Faster  
III/7  
Faster → Slower

**C**

6 Slowest \*\* (gradual Gliss)

Allegro  
Slower\*  
Slower  
Faster  
Slower

Slower \*\*  
II/5

Faster  
*pppp*

(\* all relative to previous bar)  
(\*\* ignore Leader's tempo changes in following bars)



(\* repeat complete phrase independently of other players until the piano has played its phrase five times, then move on immediately, do not complete your phrase)

**H**

21 *Allegro* *Slower* *Faster* *Slower* *Adagio* (\*)

*pp*

*Andante* *Faster* *Allegro* *Slower* (\*)

*pp*

*Allegro* *II/5* *Slower* *Faster* *Andante* (\*)

*III/7* *III/7* *II/5* *III/7*

*p*

*Andante* *Faster* *Slower* *Allegro* *Slower* x5

*pp*

(repeat complete phrase five times then move on)

(strings: one full bow per note, unsynchronised)

**I** **J**

22 *IV/7* *Andante* *I/5* *IV/4* *IV/5* *I/5*

*ppp* (loud enough to keep the harmonic stable) *p*

*II/5* *III/5* *II/4* *IV/5* *III/7* *IV/7*

*ppp* (loud enough to keep the harmonic stable) *p*

*10" - 20"* *10" - 20"* *5" - 10"* *Allegro* → *slow to piano tempo* (loop until vln/vla stop)

*I/7* *II/5* *III/7* *I/3* *III/4* *II/5* *IV/5* *III/7* *IV/7* *II/5*

*pp* *p* *p* *ppp*

(same as previous tempo) *Andante* (loop until vln/vla stop)

*pp* *pppp* *p* *pppp*

[piano/vc synchronised]