

up in algid skies

for amplified haegeum and electronics

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Instrumentation:

amplified haegeum
electronics

Duration - 6 min.

Performance Instructions

Amplified Haegeum

Amplification

The haegeum should be amplified in such a way as to allow for a blend between the electronic sound files and the sounds produced by the haegeum itself. All of these sounds should seem to be emanating from a single sonic world; only at points clearly indicated via dynamic markings should the electronics be so loud as to overpower the haegeum.



Bow placement

- m.s.p.** molto sul ponticello play very close to the sound box: an extremely metallic timbre should be produced, nearly obscuring the indicated pitch(es).
- s.p.** sul ponticello, play close to the sound box: a metallic timbre should be produced. The indicated pitch(es) should never be obscured.

Slurs, glissandi and bowing

Slurs always indicate exact bowings. If a glissandi appears between two pitches that are not slurred, both pitches should be bowed and clearly articulated.

Other markings

- c** very fast upward gliss into the target note, with an abrupt release upon reaching it
- ▼** staccato
- ㄷ / ㄹ** weak/strong jeonseong: quickly bend the indicated pitch before quickly returning to it
-  nonghyeon: various vibratos are graphically indicated
- ∕** no vibrato
-  highest note possible

Electronics

Technical Requirements

- +Two speakers
- +Optional: two subwoofers, placed preferably directly beneath each speaker
- +laptop
- +fixed media file

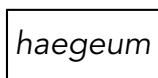
The fixed media file is played from a laptop off stage, connected to the speakers and subs on stage via a mixing board.

The bottom two staves in the score, labeled "Electronics", are meant as a visual aid for the performer: they show the exact timings for the interaction between gestures produced by the electronics and the haegeum. The performer will need to adjust their playing accordingly to preserve unisons and hocketing between their part and the electronics. These moments of togetherness are fundamental to the sound world and meaning of the piece.

Stage plot



Speaker+Subwoofer



Speaker+Subwoofer



up in algid skies

♩ = 72

Amplified Haegeum

Electronics

high searing mass of glissandi

p

5

s.p. ち *p*

ord. whispering, ghostly ち ▼ ち ▼ *pp*

ち ▼ ち ▼ *p*

low undulating crackles

mp

8

s.p. ち *p*

ord. ち ▼ *pp*

s.p. ち *pp*

ord. whispering, ghostly ち ▼ *p*

high searing mass of glissandi

11

ち ち ち ち ち

ppp < < *ppp* > *p*

p

ppp

low undulating crackles

p *p* *p* *mp*

14

c ち

p

very high hissing

high searing mass of glissandi

low undulating crackles

ppp *ppp* *pp* *mp*

s.p. *fz*

ord.

s.p. *fz*

17

ord. whispering, ghostly

(sim.)

very high hissing

ord.

c ち 3 s.p. *fz* c ち 3 c

p

pp *mp*

(sim.)

mp *p* *mp*

20 *f* *mp* *f* *pppp* *m.s.p.* *ord.* *whispering, ghostly* *mp* *pp*

23 *mp* *mp* *ppp* *s.p.* *ord.* *p*

27 *ppp* *pppp* *pp* *pppp* *pp* *s.p.* *ord.* *s.p.* *ord.*

31 *whispering, ghostly* *m.s.p.* *ord.*

pppp *f* *p* *f*

34 *c* *3* *c* *5* *3* *5* *s.p.* *ord.*

p *pp* *p* *mp* *pp* *mp* *pp*

37 *s.p.* *ord.* *whispering, ghostly*

ppp *pp* *mp* *pp* *pppp* *p* *p* *ppp*

ppp

very low, booming crackle

(to s.p.)

40 A

(high searing mass of glissandi) *p*

low undulating glissandi

43 s.p.

ord. whispering, ghostly

3 3 5 5 5 5

p

pp *pp*

very low undulating glissandi

47

5 5 5

mp *p* *p* *ppp*

pp

50

f *pp* *f* *fp* *f* *f* *f*

(low undulating crackles)

mf *p* *mf* *f* *mp*

53

f *f* *f* *pp* *f* *pppp*

ord. s.p. ord. s.p. s.p.

mp

56

p *pppp* *pppp*

ord. s.p. ord. s.p.

whispering, ghostly

ord. whispering, ghostly

extremely high hissing

p *pp*

59

m.s.p.

pppp

ppp

pppp

pppp

crackle disintegrates

62

ord.
whispering, ghostly
as softly as possible

ppppp

high hissing white noise

ppp

ppp

pp

ppp

65

p

pppp

mp

p

mpz

ppppp

whispering, ghostly
as softly as possible

pp

ppp

low whistles

pp

8 68

c 5 ▽ c 5 ▽

mf p *fp* *ppp*

undulating mass of glissandi

pp *p*

p

s.p. ord.

71

s.p. ord.

mp *pp* *p*

pp *p* *mp*

mp

73

m.s.p. ord.

mf *f*

mf *mf*

mf *mf*

mf *f*

low rumbling motors

76 s.p. ord. s.p. ord. s.p. ord. m.s.p. ord. 9

f *ff* *ff* *ff*

extremely high distorted whistle

mf

sim.

f

79 ord. whipping, ghostly

ffp *f* *ff* *ff* *f ff* *mf pp*

mf

f *f*

f

82 m.s.p. ord. whipping, ghostly

p *pppp* *p* *mf* *ff* *f*

f *f* *fp* *f*

85 *c* *whispering, ghostly as softly as possible* *s.p.* *ord.*

ff *ppppp* *mp*

This system contains measures 85, 86, and 87. The upper staff features a melodic line with various dynamics including *ff* and *ppppp*, and includes markings for *c*, *s.p.*, and *ord.*. The lower staff shows a piano accompaniment with a dynamic marking of *mp* and a wavy line indicating a tremolo effect.

88 *pp* *ffz* *ffp* *ff* *pppp* *f*

f

This system contains measures 88, 89, 90, and 91. The upper staff has a complex melodic line with dynamics ranging from *pp* to *f*, including markings for *ffz*, *ffp*, *ff*, and *pppp*. The lower staff is mostly empty, with a dynamic marking of *f* and a wavy line below the staff.

92 *ppp* *f* *pp* *mf* *f* *f* *big rain drops* *whispering, ghostly* *very low motor* *mp*

This system contains measures 92, 93, and 94. The upper staff features a melodic line with dynamics *ppp*, *f*, and *pp*, and includes markings for *whispering, ghostly*. The lower staff contains piano accompaniment with dynamics *mf*, *f*, *f*, and *mp*, and includes markings for *big rain drops* and *very low motor*.

95

whispering, ghostly

f *pp* *mp* *ppp*

f *f* *f*

very low motor hum

98

whispering, ghostly

ppp *mf* *mp*

even lower motor (barely perceptible)

101

p *pppp*

extremely high hissing

p

m.s.p.

104

ord.

play softer than the electronics until m. 117

whispering, ghostly

Musical score for measures 104-117. The score is written for a piano and electronics. The piano part consists of a single treble clef staff. The electronics part consists of two staves, each with a double bar line on the left. The piano part begins with a whole note chord in measure 104, followed by a series of tremolos. In measure 105, there is a dynamic marking of *pppp*. In measure 106, there is a dynamic marking of *pp*. In measure 107, there is a dynamic marking of *pppp*. In measure 108, there is a dynamic marking of *pppp*. In measure 109, there is a dynamic marking of *pppp*. In measure 110, there is a dynamic marking of *pppp*. In measure 111, there is a dynamic marking of *pppp*. In measure 112, there is a dynamic marking of *pppp*. In measure 113, there is a dynamic marking of *pppp*. In measure 114, there is a dynamic marking of *pppp*. In measure 115, there is a dynamic marking of *pppp*. In measure 116, there is a dynamic marking of *pppp*. In measure 117, there is a dynamic marking of *pppp*. The score includes various musical notations such as tremolos, slurs, and dynamic markings.

Musical notation for dynamics. It shows two dynamic markings, *pp*, with a wedge-shaped hairpin indicating a crescendo. The first *pp* is followed by a wedge-shaped hairpin indicating a decrescendo. The second *pp* is followed by a wedge-shaped hairpin indicating a decrescendo.

Musical score for measures 108-117. The score is written for a piano and electronics. The piano part consists of a single treble clef staff. The electronics part consists of two staves, each with a double bar line on the left. The piano part begins with a series of tremolos. In measure 108, there is a dynamic marking of *ppppp*. In measure 109, there is a dynamic marking of *ppppp*. In measure 110, there is a dynamic marking of *ppppp*. In measure 111, there is a dynamic marking of *ppppp*. In measure 112, there is a dynamic marking of *ppppp*. In measure 113, there is a dynamic marking of *ppppp*. In measure 114, there is a dynamic marking of *ppppp*. In measure 115, there is a dynamic marking of *ppppp*. In measure 116, there is a dynamic marking of *ppppp*. In measure 117, there is a dynamic marking of *ppppp*. The score includes various musical notations such as tremolos, slurs, and dynamic markings.