up in algid skies

for amplified haegeum and electronics

Sam Yulsman

2018

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

♮ / ♮ weak/strong jeonseong: quickly bend the indicated pitch before quickly returning to it

nonghyeon: various vibratos are graphically indicated

no vibrato

highest note possible

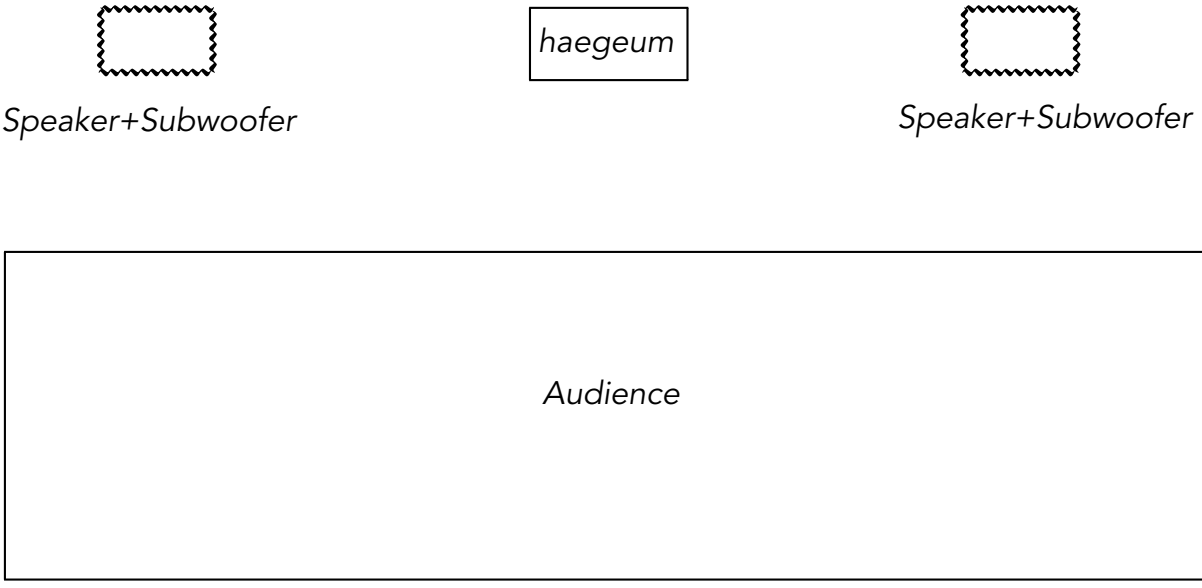
Electronics

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



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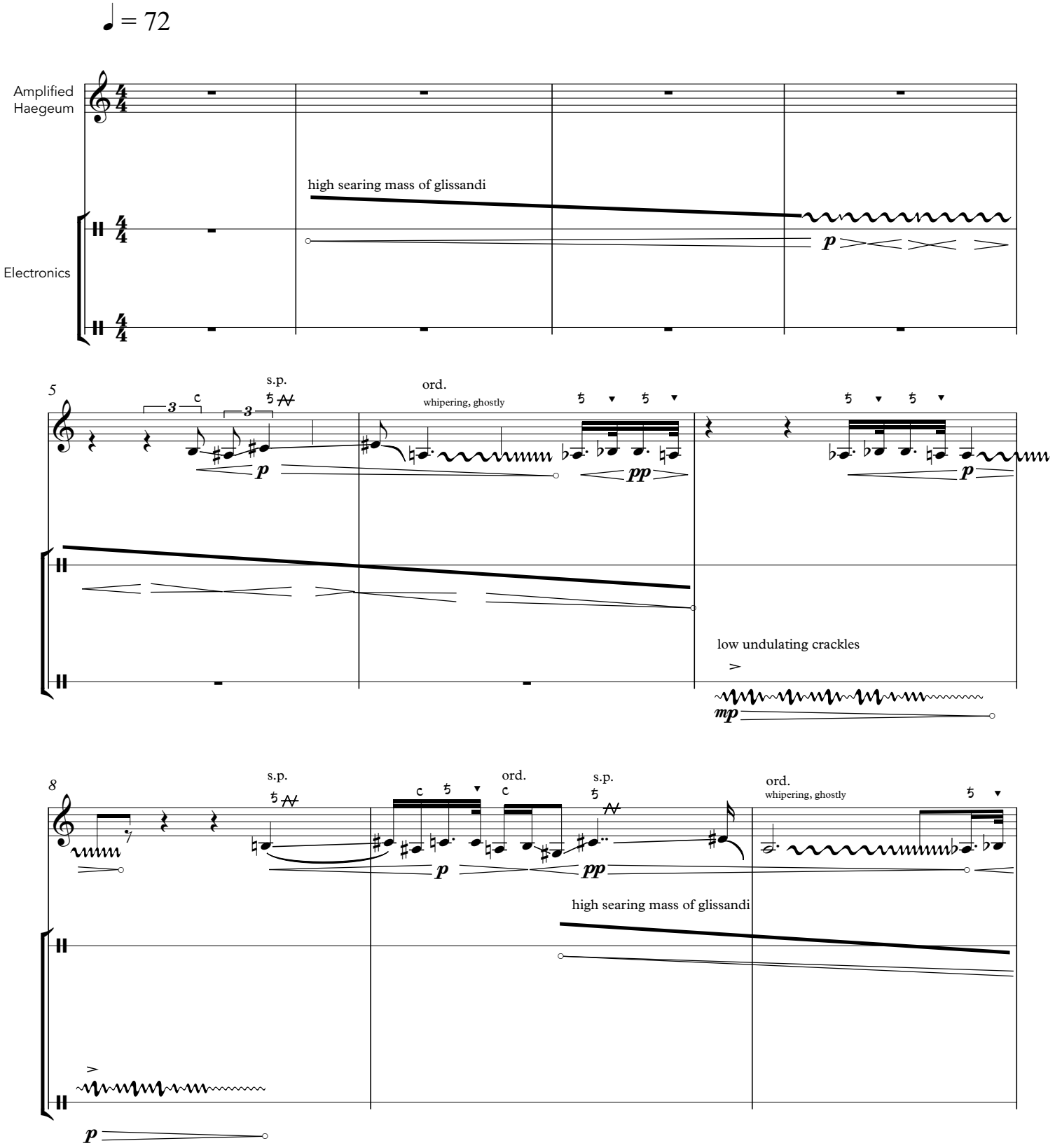
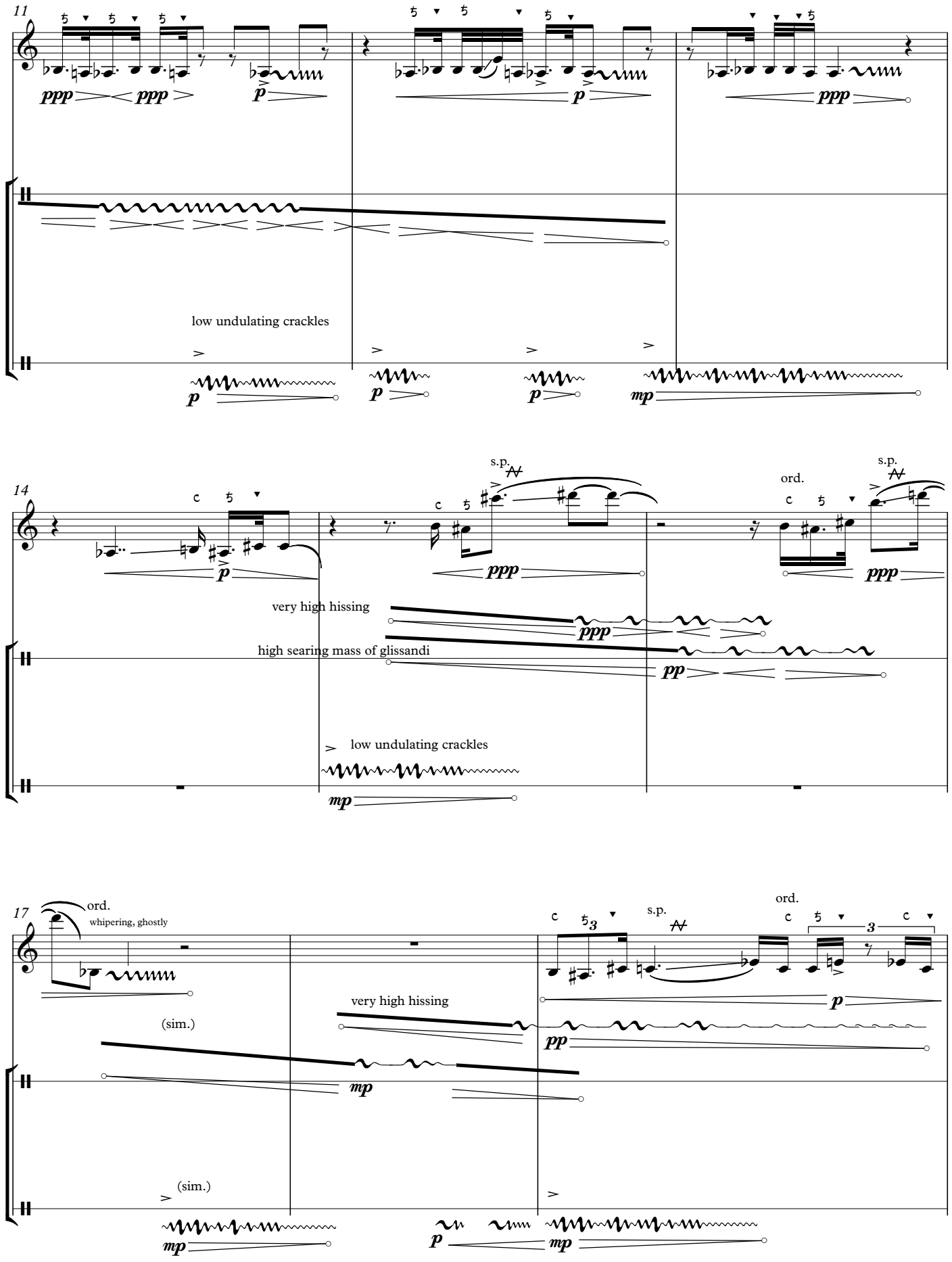
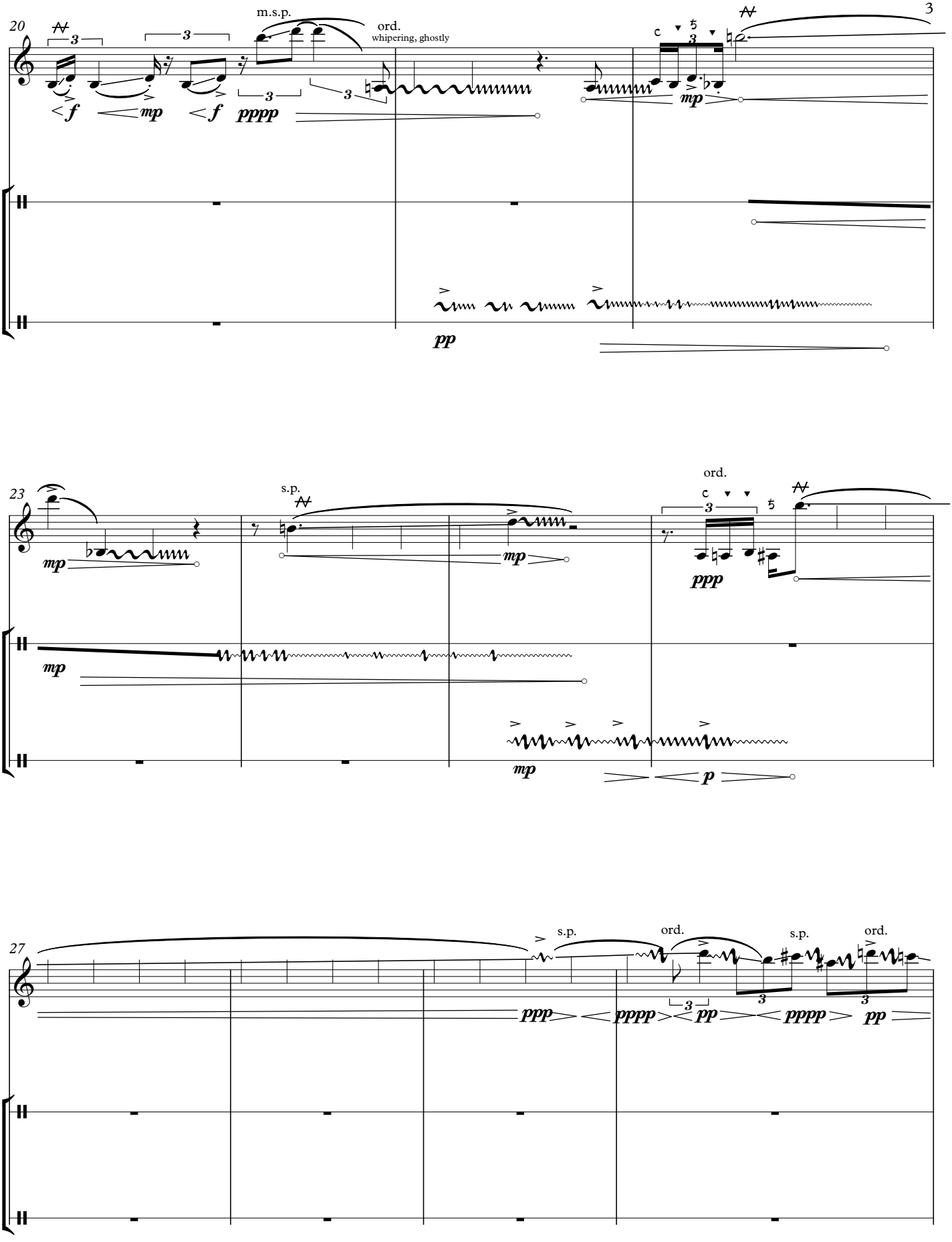
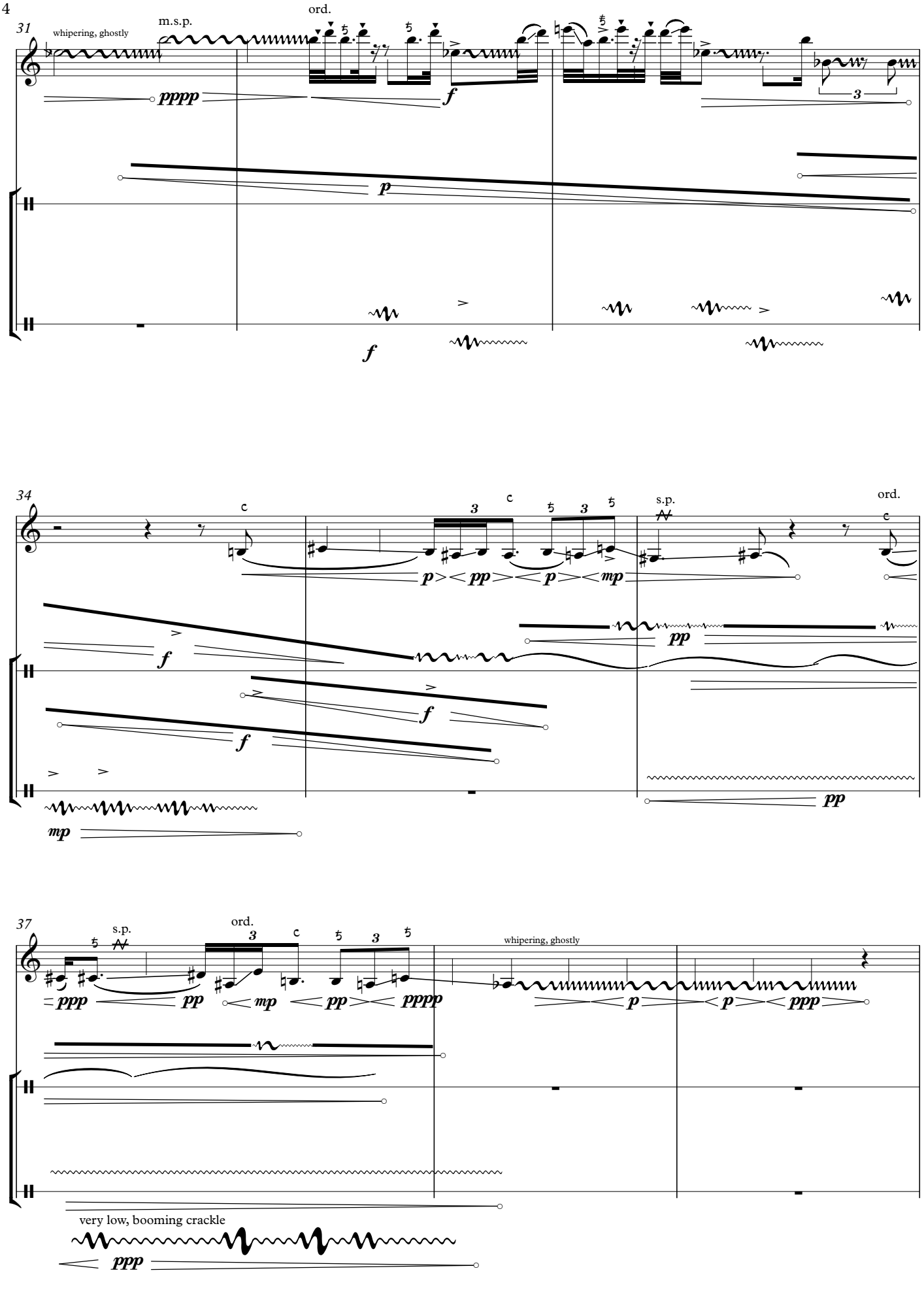
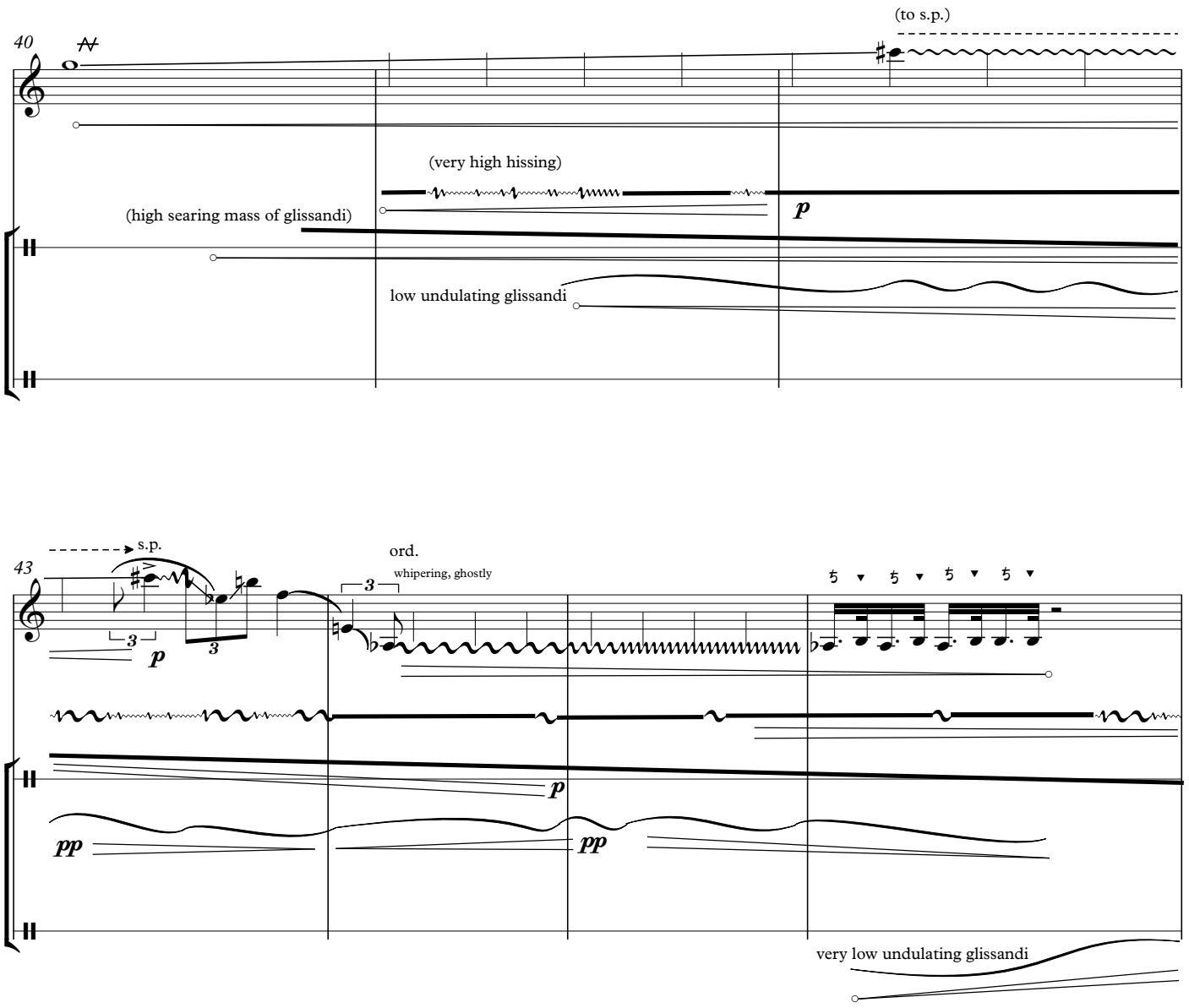
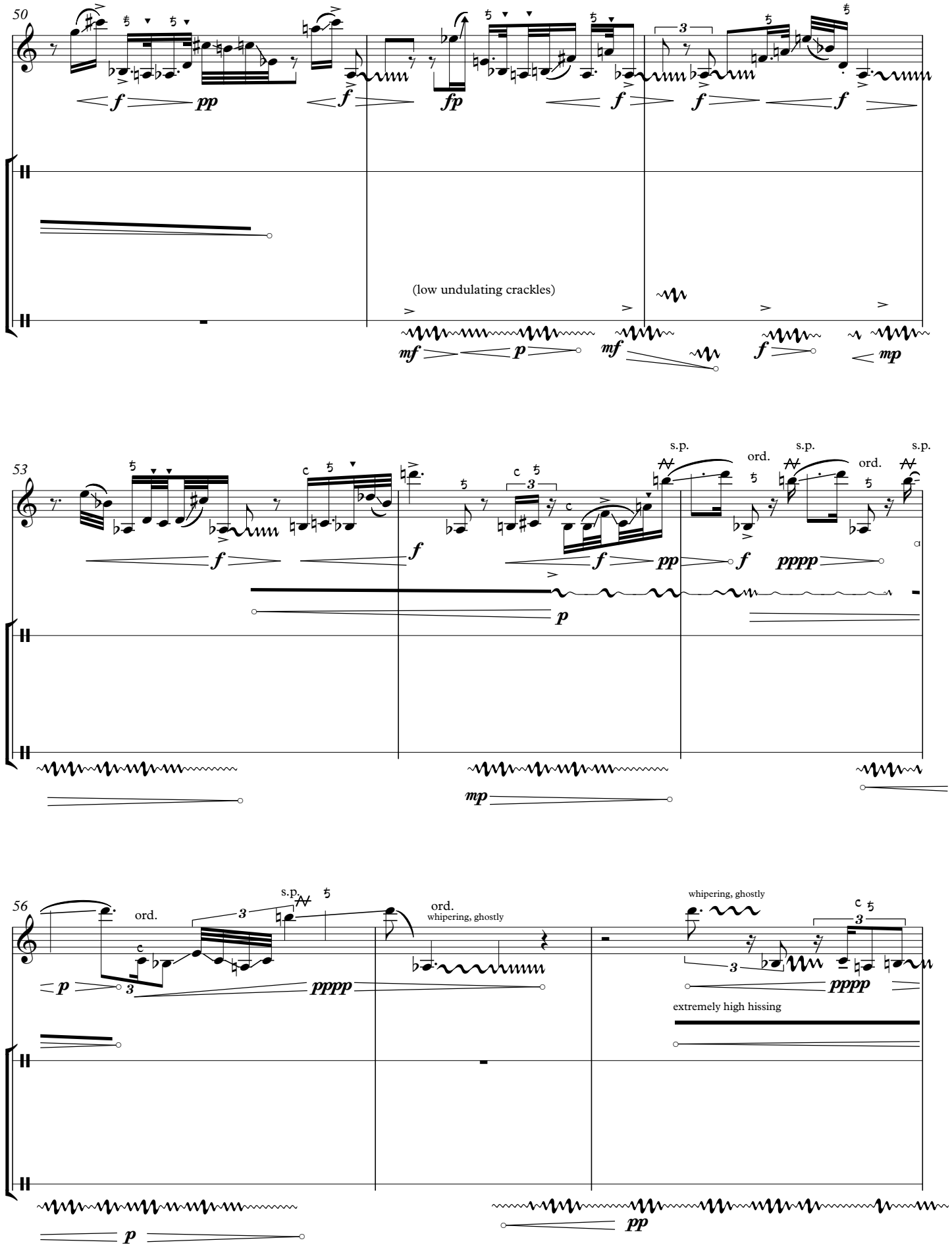


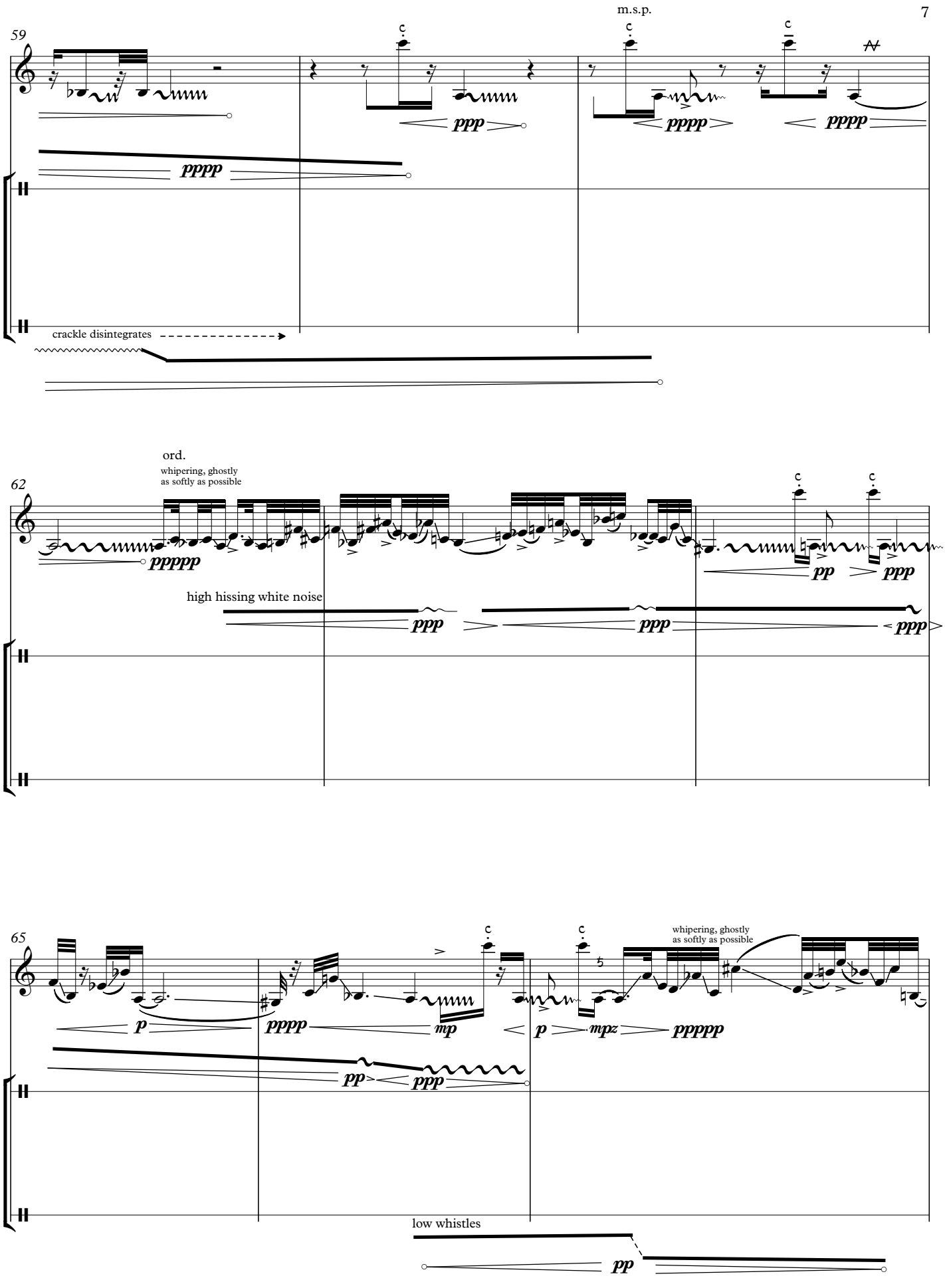

11
low undulating crackles
14
s.p.
ord.
s.p.
very high hissing
high searing mass of glissandi
low undulating crackles
17
ord.
whipering, ghostly
(sim.)
very high hissing
s.p.
ord.
(sim.)

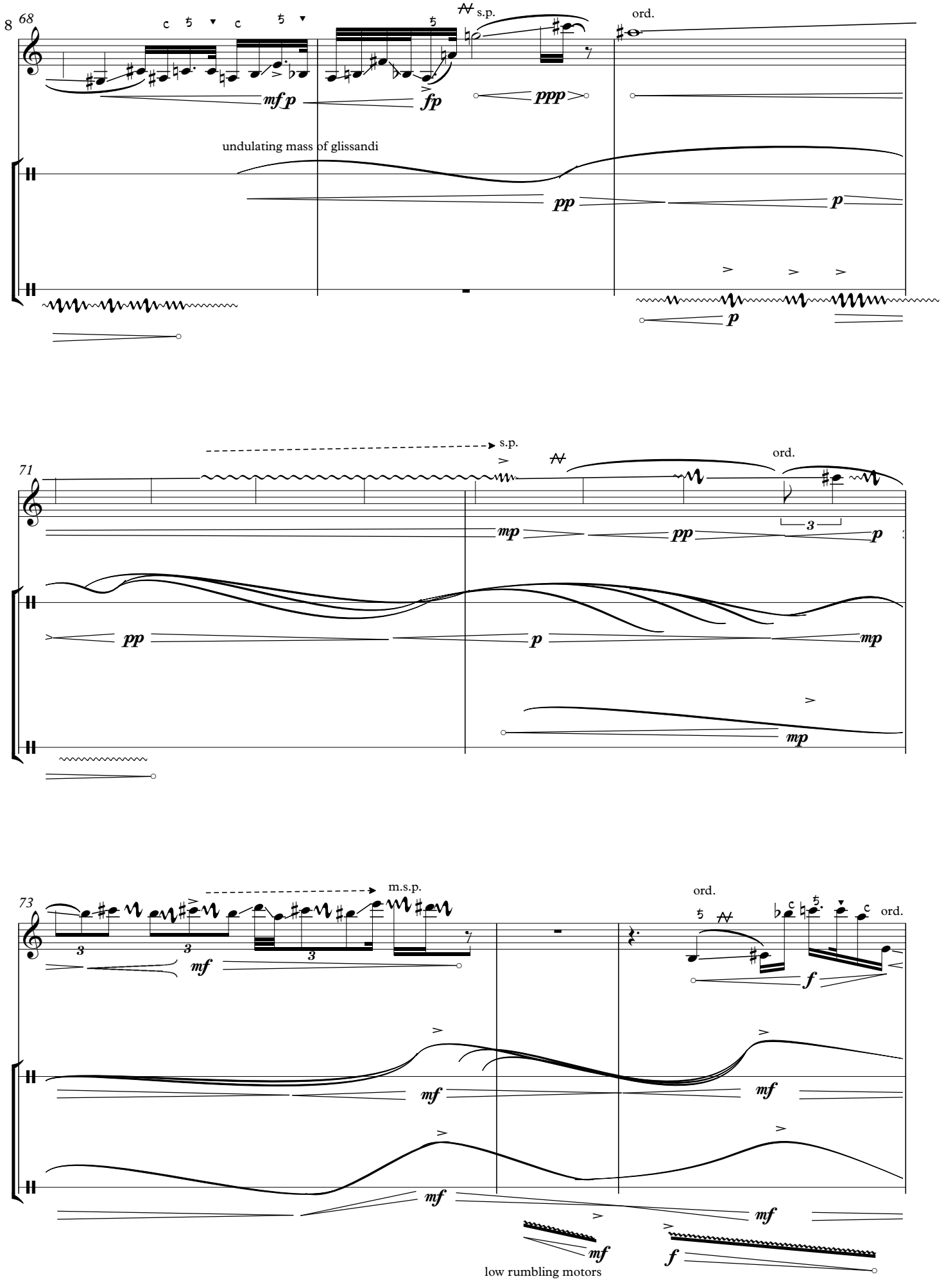

20
m.s.p.
ord.
whipering, ghostly
23
s.p.
ord.
27
s.p.
ord.
s.p.
ord.

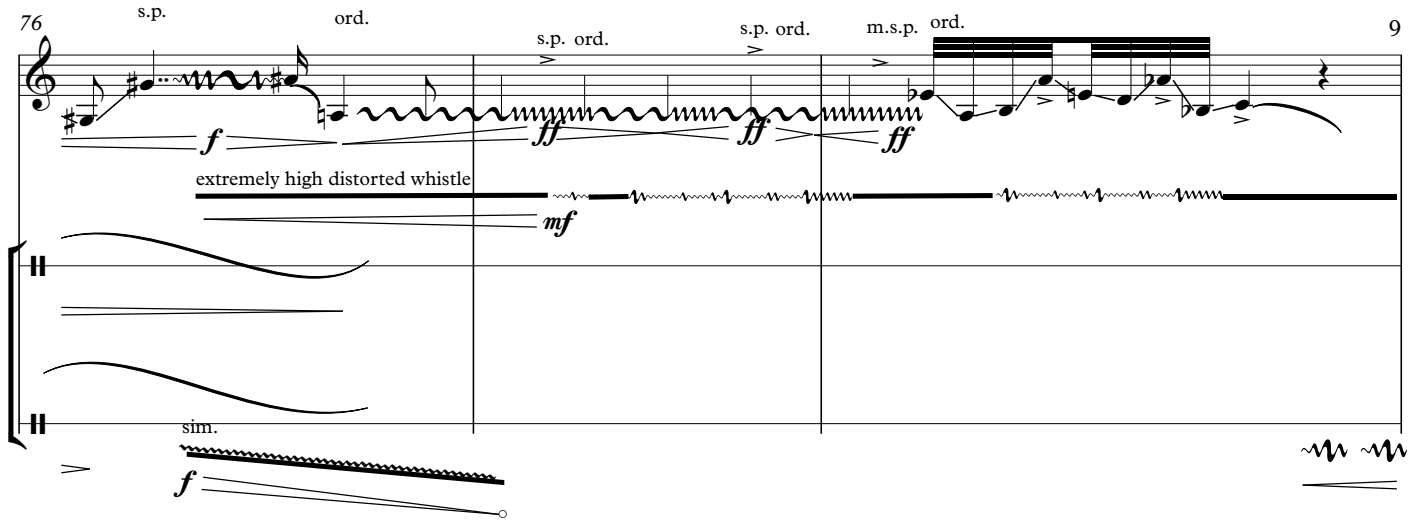

31
whipering, ghostly
m.s.p.
ord.
34
s.p.
ord.
37
s.p.
ord.
whipering, ghostly
very low, booming crackle

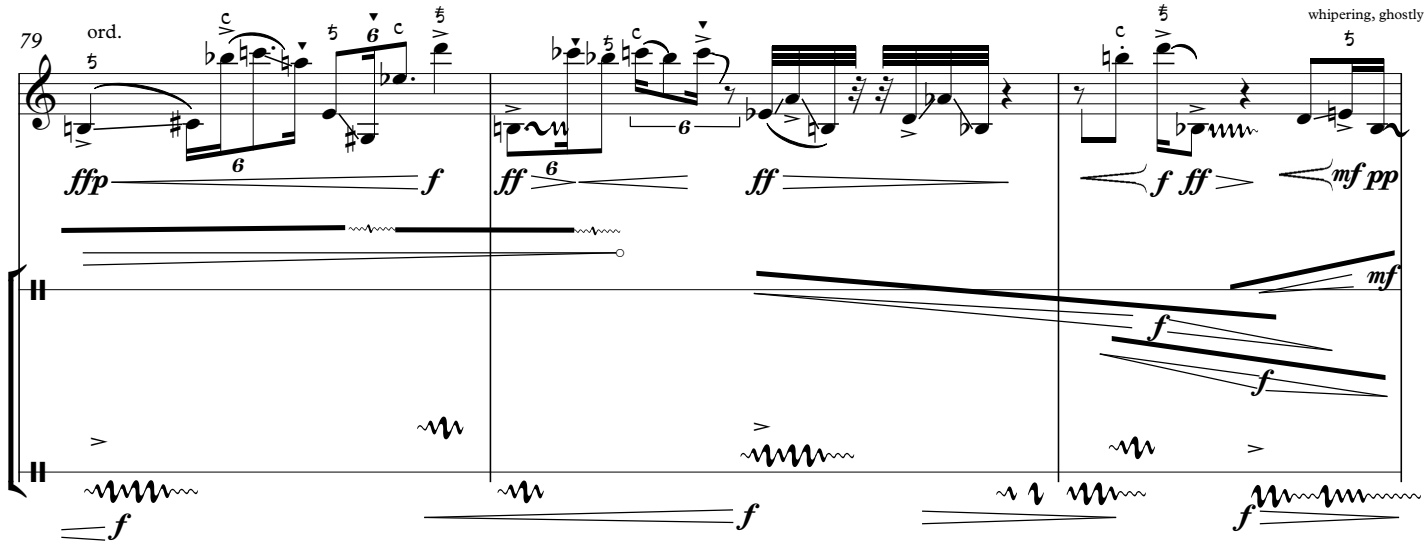

40
(to s.p.)
(very high hissing)
(high searing mass of glissandi)
p
low undulating glissandi
s.p.
43
ord.
whipering, ghostly
3
3
3
p
p
pp
pp
very low undulating glissandi
47
mp
p
p
ppp
pp

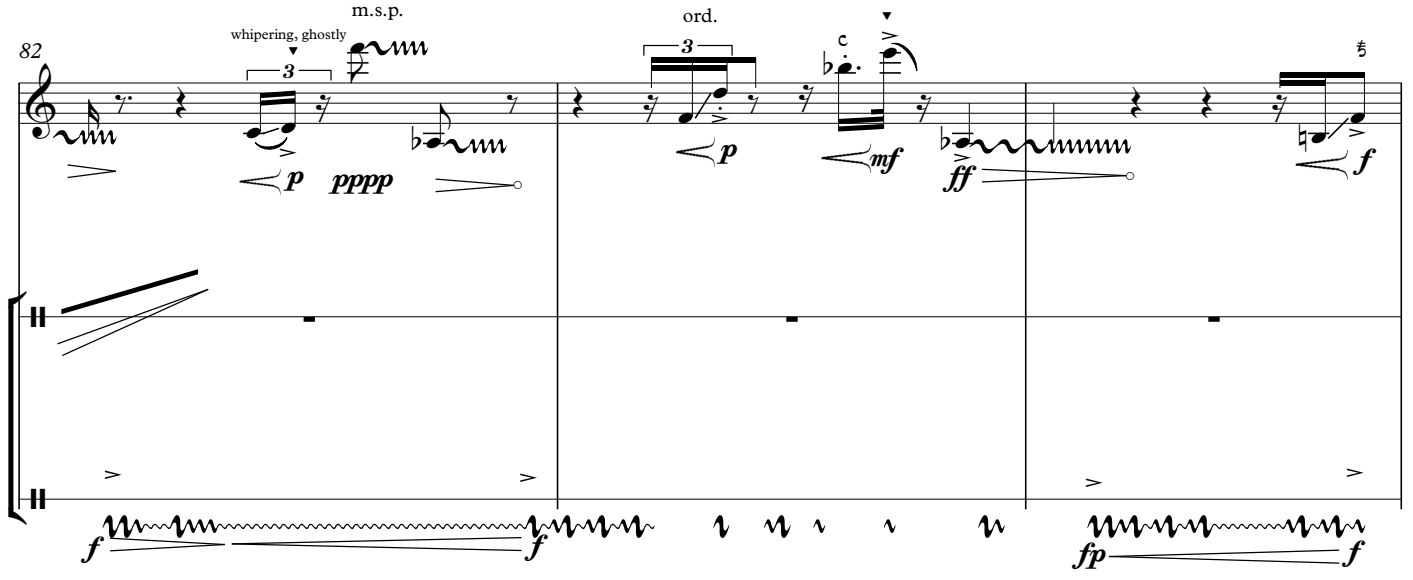

50
(low undulating crackles)
53
s.p.
ord.
s.p.
ord.
s.p.
56
s.p.
ord.
whipering, ghostly
ord.
whipering, ghostly
extremely high hissing

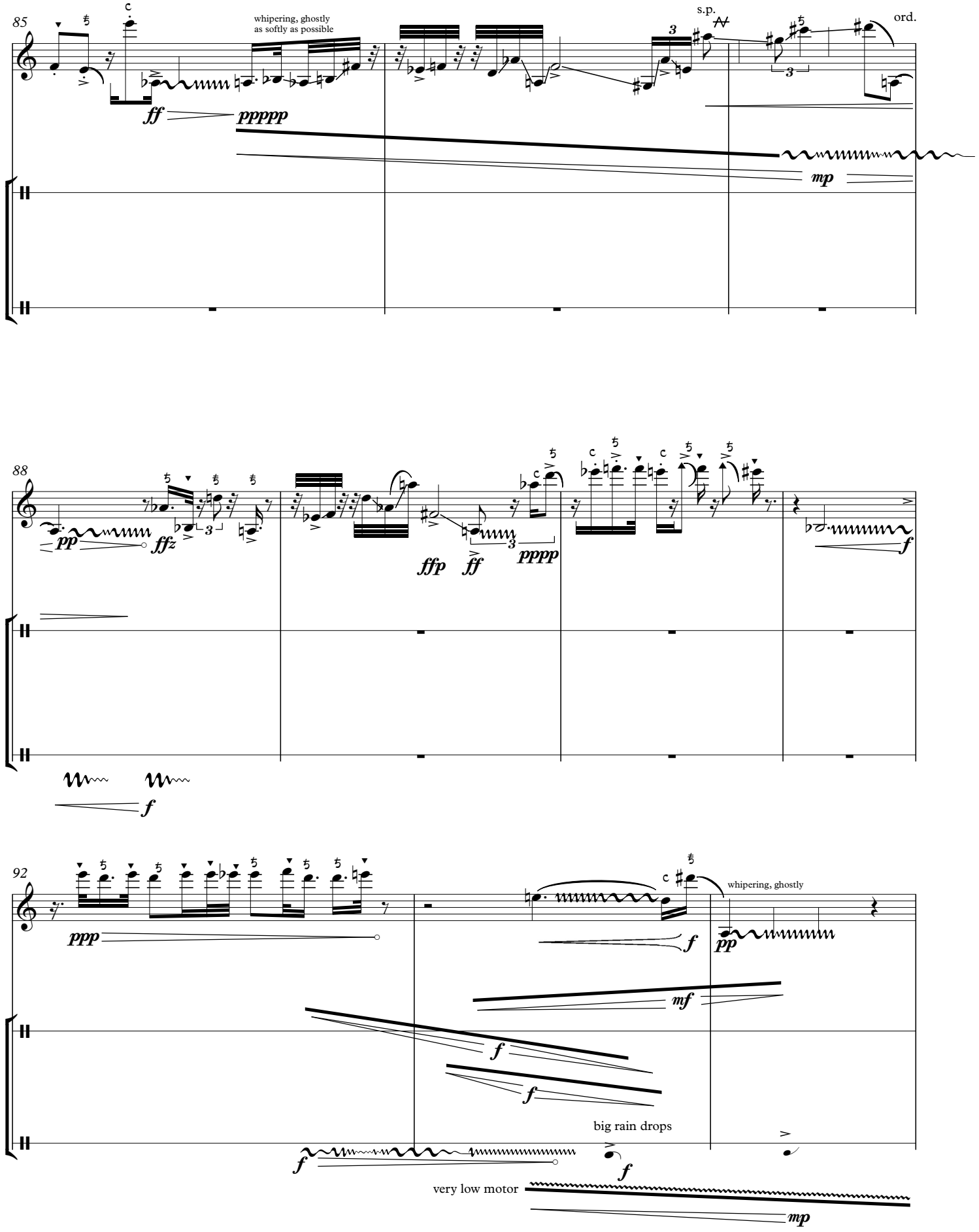

m.s.p.
59
ppp
pppp
pppp
pppp
crackle disintegrates
ord.
whipering, ghostly
as softly as possible
62
ppppp
pp
ppp
high hissing white noise
ppp
ppp
ppp
65
whipering, ghostly
as softly as possible
p
pppp
mp
p
mpz
ppppp
pp
ppp
low whistles
pp

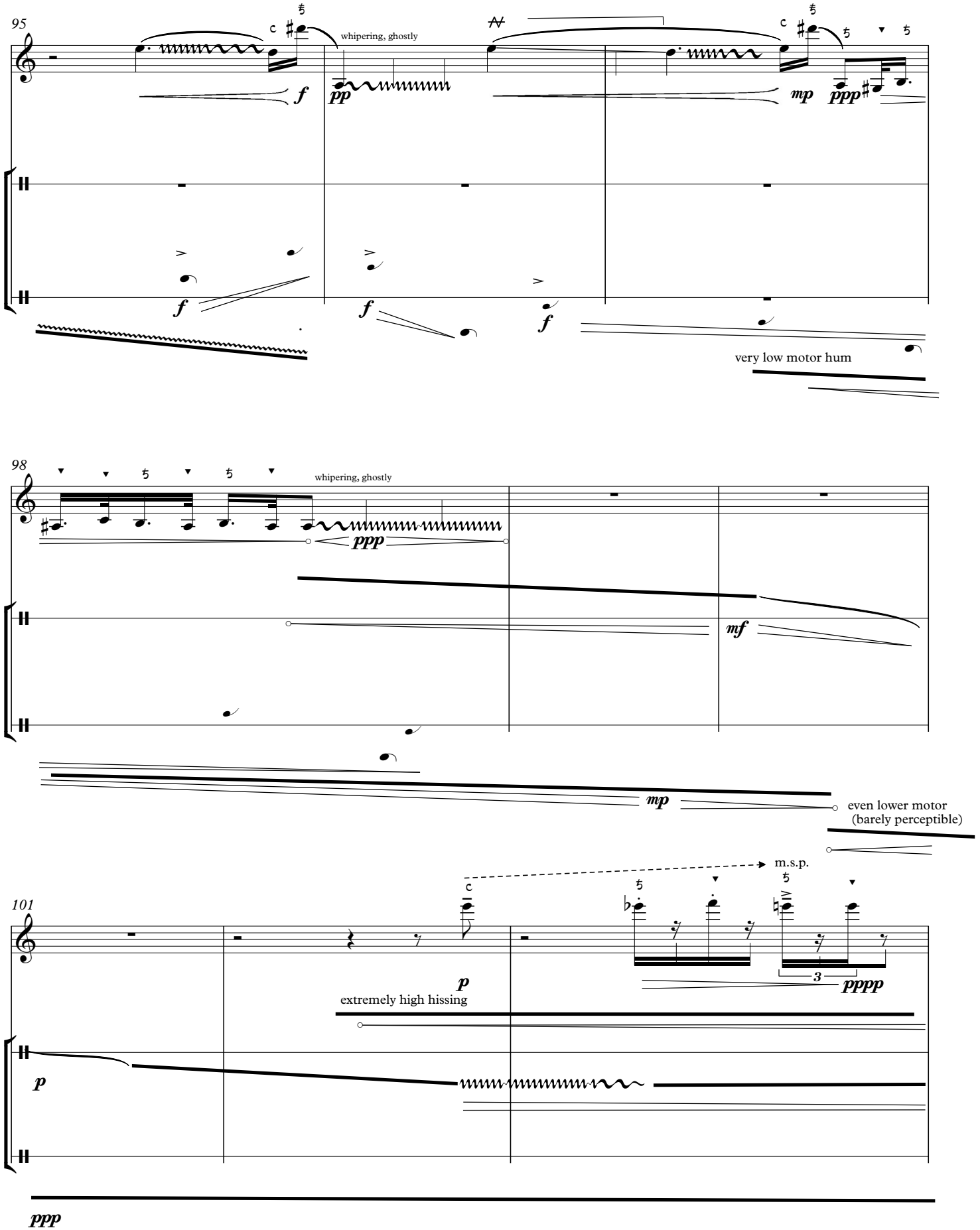

8
68
s.p.
ord.
mf p
fp
ppp
undulating mass of glissandi
pp
p
p
71
s.p.
ord.
mp
pp
3
p
pp
p
mp
mp
73
m.s.p.
ord.
ord.
3
3
3
mf
f
mf
mf
mf
mf
mf
f
low rumbling motors

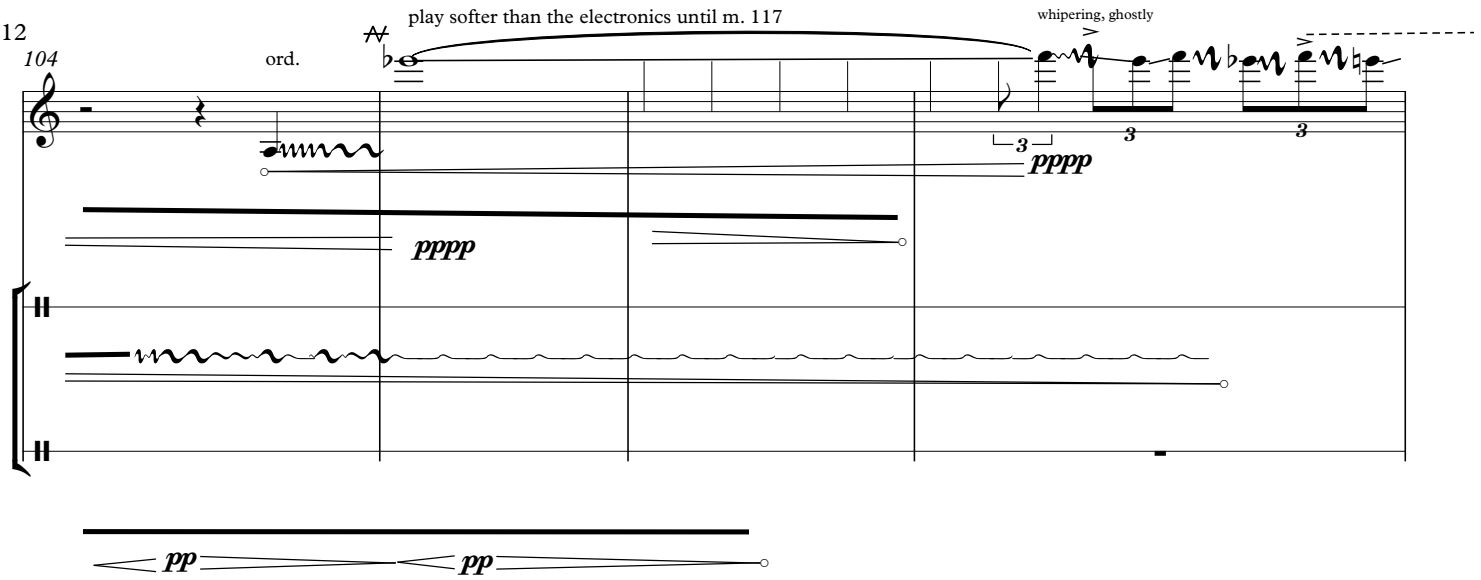

76
s.p.
ord.
s.p. ord.
s.p. ord.
m.s.p. ord.
extremely high distorted whistle
sim.

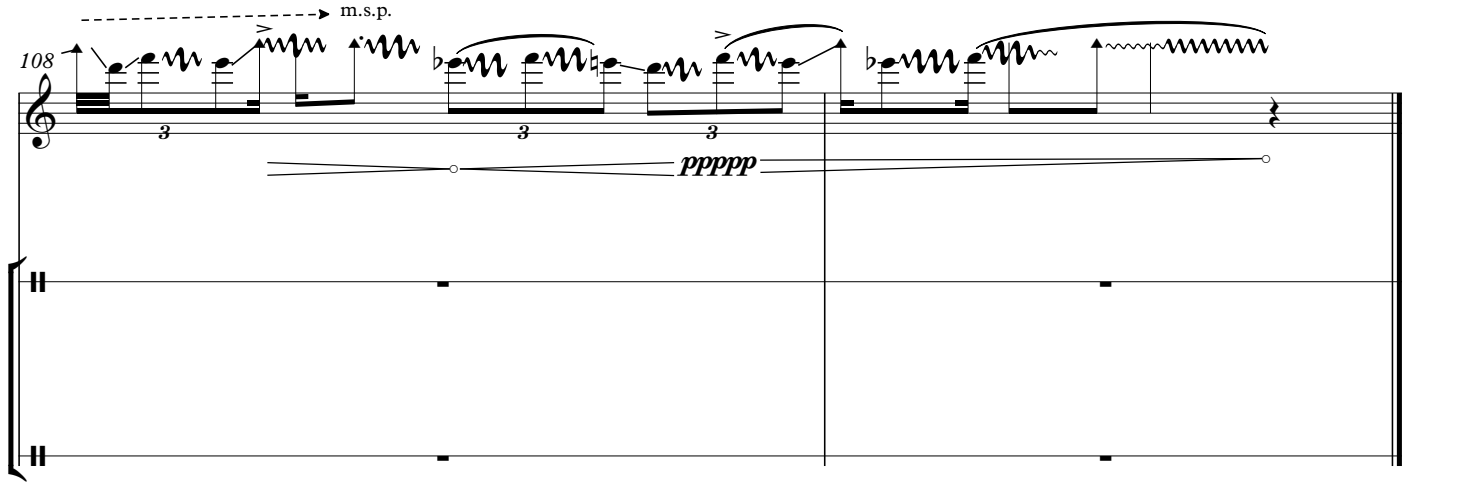

79
ord.
whipering, ghostly


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


85
whipering, ghostly
as softly as possible
s.p.
ord.
ff
ppppp
mp
88
pp
ffz
ffp
ff
pppp
f
92
ppp
f
pp
whipering, ghostly
mf
f
f
big rain drops
f
f
very low motor
mp


95
whipering, ghostly
very low motor hum
98
whipering, ghostly
even lower motor
(barely perceptible)
m.s.p.
101
extremely high hissing


play softer than the electronics until m. 117
whipering, ghostly
104
ord.
pppp
pppp
pp
pp


m.s.p.
108
ppppp