floe edge

Chelsea Komschlies

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floe edge: the line where fixed ice attached to land meets free floating sea ice

Instrumentation:

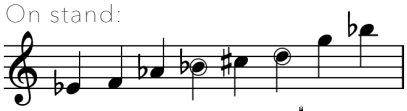
alto flute
Bb clarinet / bass clarinet
violin
cello
percussion
piano

Percussion list:

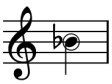
Triangle
Sleigh Bells
2 Woodblocks (high/low)
2 Toms (medium-high/low) plus rosin for fingers
Suspended cymbal (bowed and rolled) plus bucket of water to dip it in
Splash cymbal (bowed; any differently-sized cymbal will work)
Large metal/glass bowl plus metal/glass beads divided into 5 cups to dump ir

Crotales:

On stand:

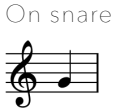


Prepared with rattling objects (ex., link chain, ball chain, linked paperclips). How they are fastened depends on the type of stand. Sound should be as rattling as possible

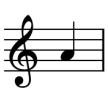


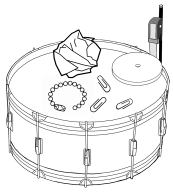
Loosely wrapped in aluminum foil to produce a vibrating/ buzzing sound when struck

On snares:



Place several keys (no rings) on the head of the drum. Place crotale on drum so an edge is overlapping the edge of the drum; bow this edge (bass bow best)





Place rattling objects on the head of the drum (for ex., loosely crumpled aluminum foil, ball chain, paperclips); *sim.*

Quarter tones:

quarter-tone flat

three quarter-tones flat

quarter-tone sharp

three quarter-tones sharp

Instrument-specific instructions:

Alto flute:

Style:

The role of the alto flute is primarily that of an imaginary/fantasy folk flute, and the style of playing should reflect this. Harmonics should be placed imprecisely so they sound like harmonics instead of regular pitches, and a very breathy tone should be used. When asked to glide between harmonics, emphasize the "messy" space between them rather than hitting each one precisely. Falls should also be breathy and occur slowly over the entire duration. Sung pitches can occur in any octave.

Clarinet:

Dyads:

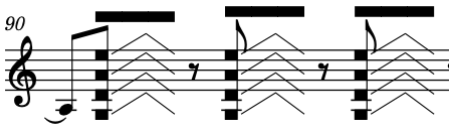
Bb clarinet dyad fingerings are taken from Gregory Oakes' website (includes recordings): https://www.gregoryoakes.com/multiphonics/index.php (#82, 84, 85, 95) Bass clarinet dyads (underblown multiphonics) are taken from Heather Roche's site (includes recordings): https://heatherroche.net/2016/10/24/underblown-bass-clarinet-multiphonics/ These can be quite unpredictable and unstable and may vary from instrument to instrument. Important melodic pitches are circled in the music, so if any of the dyads are not working, you may play the melody pitch by itself or find another fingering or multiphonic that works.

Spectral multiphonics:

A technique that goes by several names: "harmonic glissandi," "spectral multiphonics," "throat harmonics," etc, and information and demonstrations may be found online under any of these names (see Heather Roche's blog post "spectral multiphonics"). In this technique the fundamental/fingered note shows as a diamond notehead, and the contour is shown in triangle noteheads above. Note that this is just contour - these triangle noteheads don't show exact pitches (or even range). Some of the more intricate rhythms may be difficult to produce exactly as written, but what's written is just a guide. Feel free to adjust, to tongue differently, etc, to create an interesting and effective line.

Violin:

Arched gliss scratch:



"Arched gliss scratch" is a technique invented by composer Andrew Norman who has a good tutorial video online explaining how to do it. Using light finger pressure anywhere on all strings, quickly gliss up the fingerboard and back, Meanwhile bow all strings from low to high and back to low again using a heavy overpressure under one bow. The result sounds a bit like a record scratch.

Glissandi:

Glissandi should occur evenly over the entire duration.

Cello:

Seagull effect:

The piece includes both ascending and descending versions of George Crumb's "seagull effect." There are several videos and other resources online explaining this technique. It is important to keep the distance between the stopped finger and the harmonic finger exactly the same throughout the glissando.

Glissandi:

Glissandi should occur evenly over the entire duration.

Percussion:

Crotale on snare effect:

This technique comes from Annika Socolofsky as explained by Latitude 49's percussionist Chris Sies in this video: https://www.youtube.com/watch?v=p9eQPpENDeg

Piano:

Pedaling:

The pedaling indicated is only a guide. In general, you're asked to use more pedal than would be typical.

Score in C

floe edge

floe edge: the line where fixed ice attached to land meets free floating sea ice

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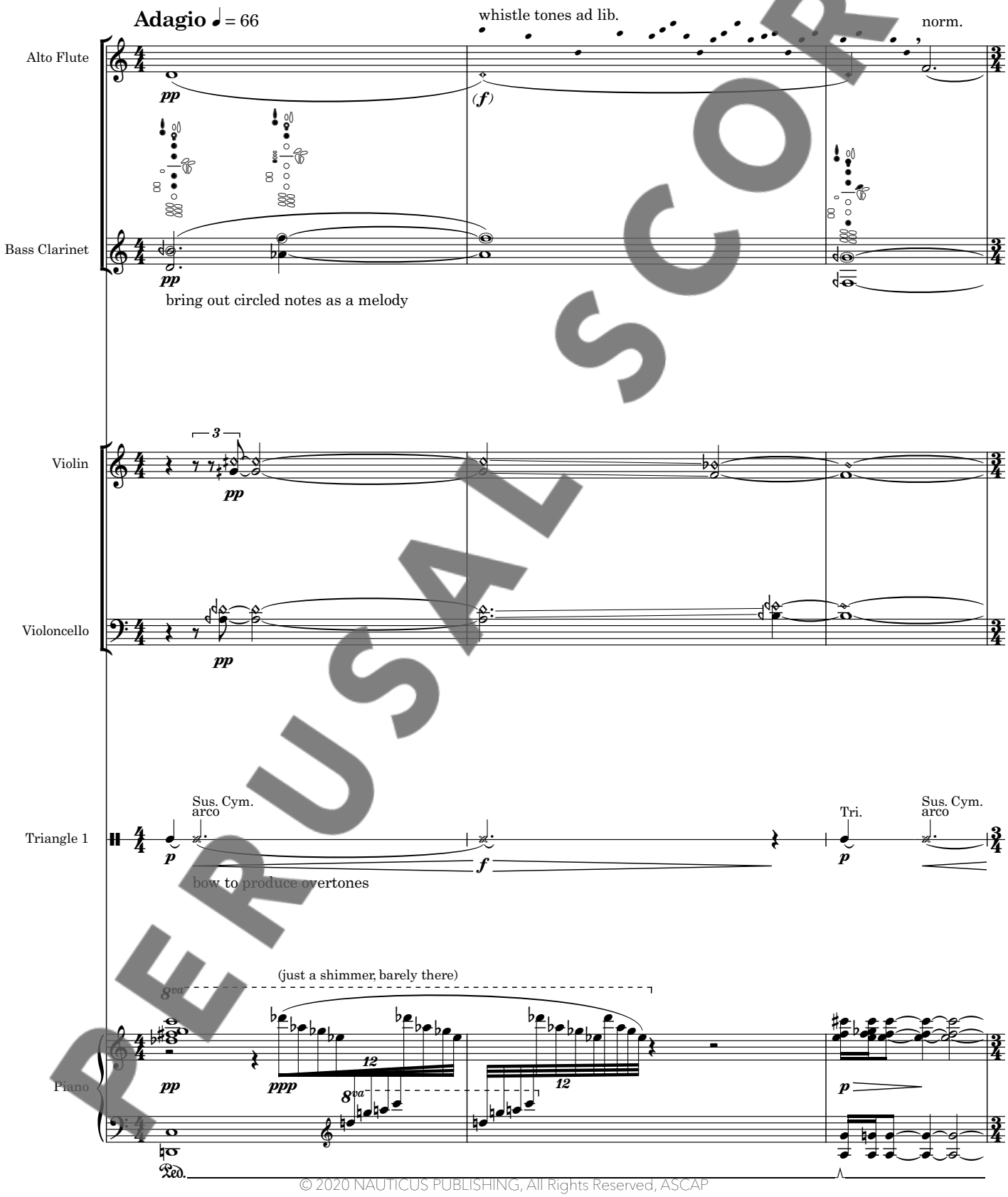

PERUSAL SCORE

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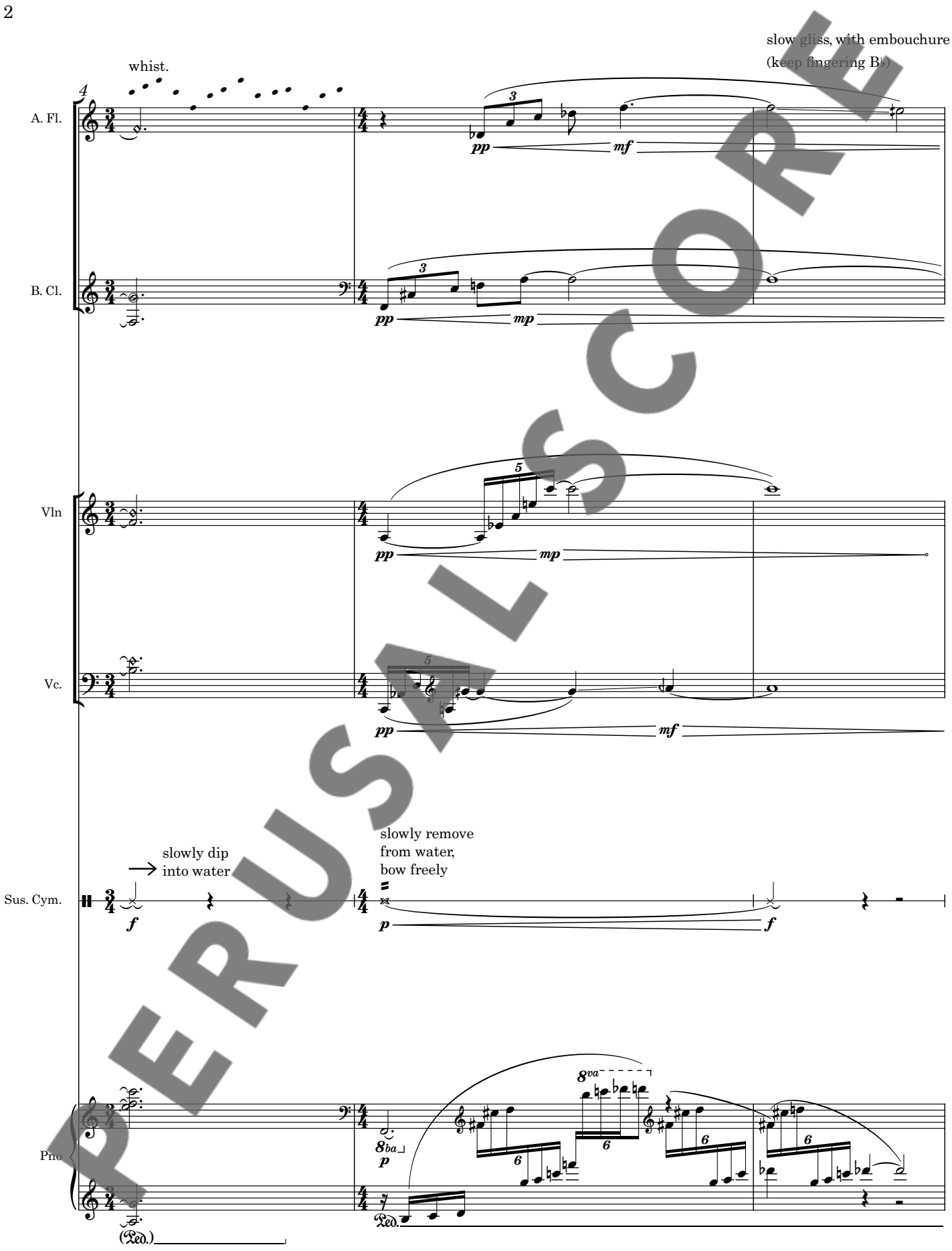

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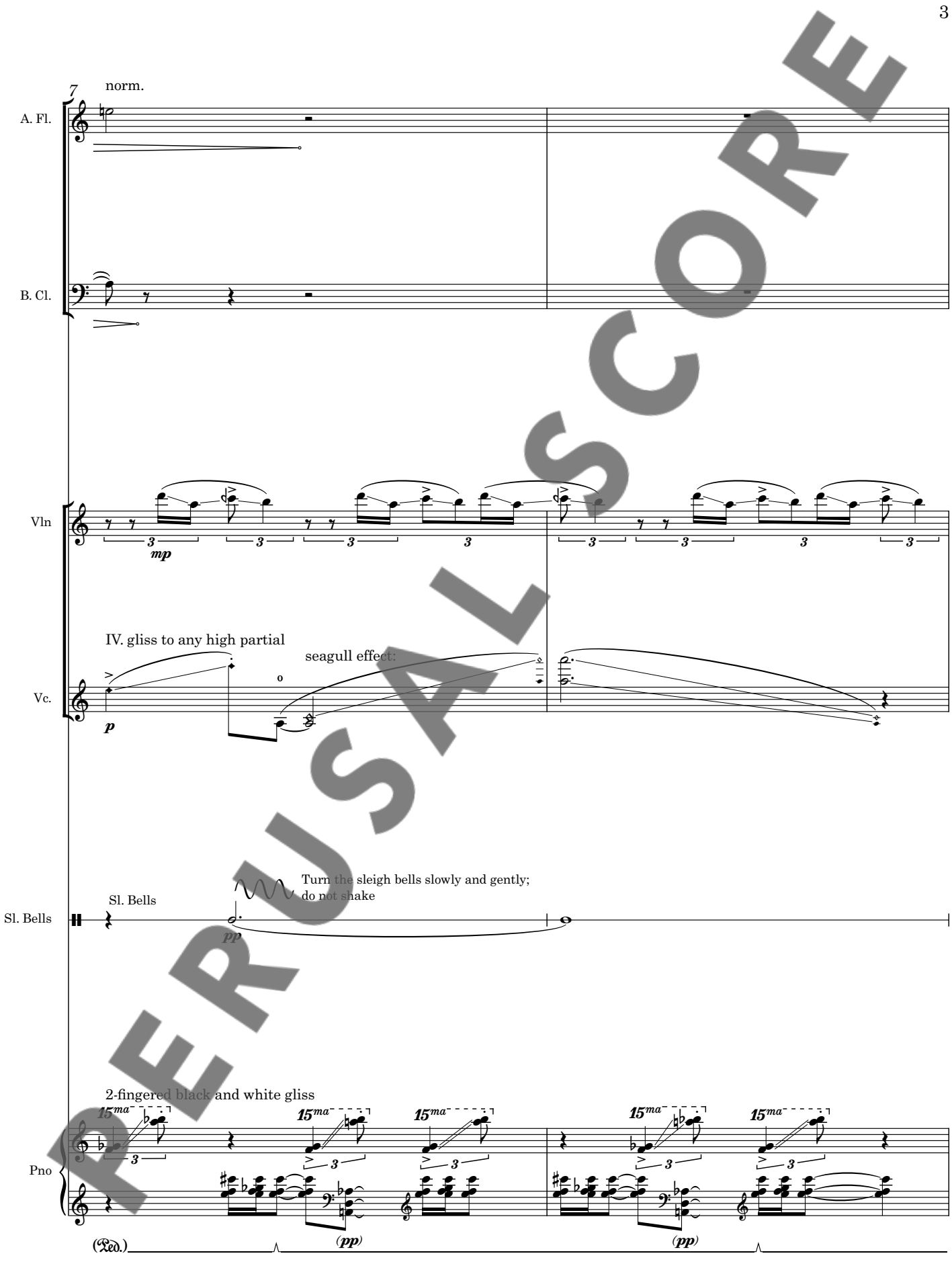

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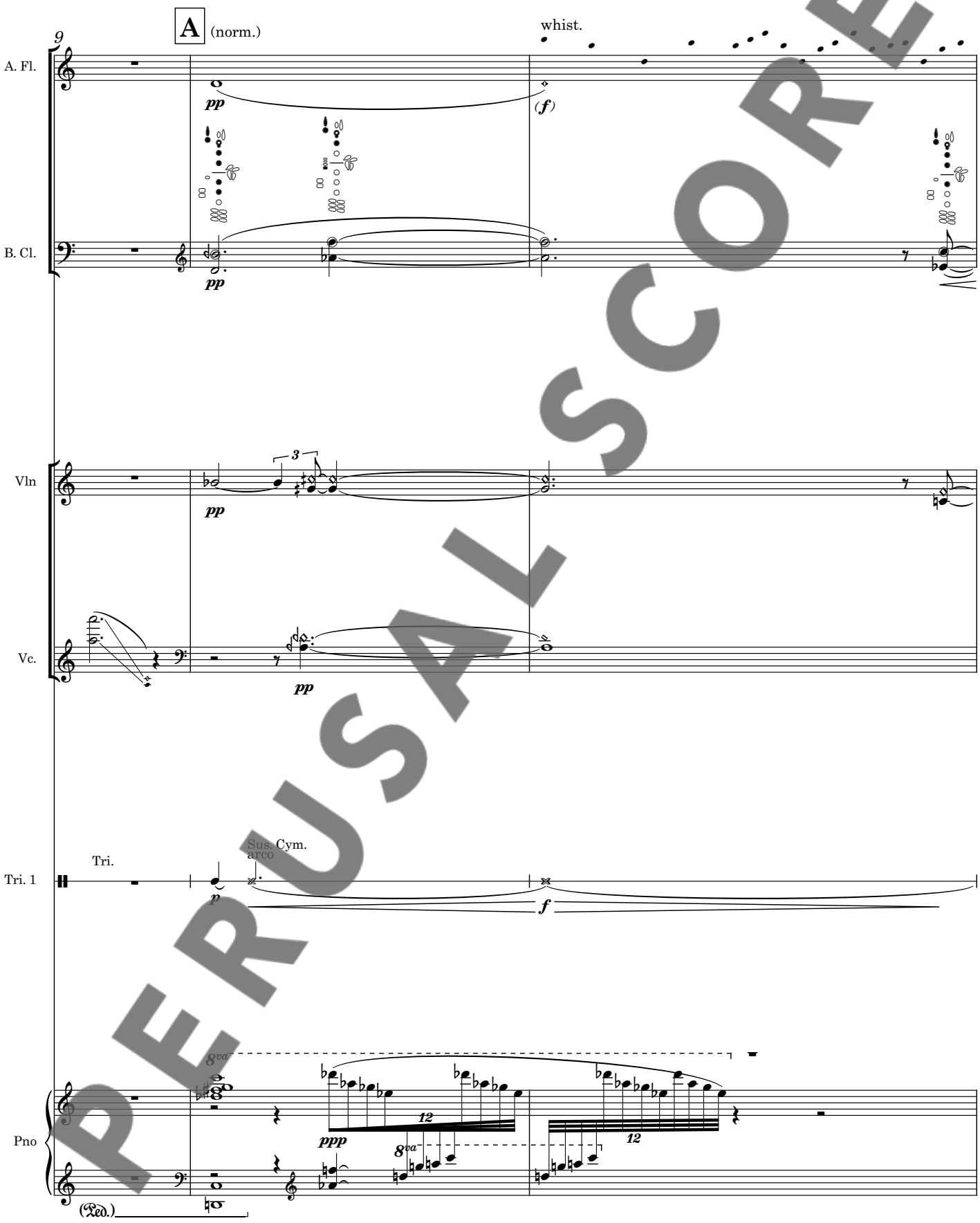

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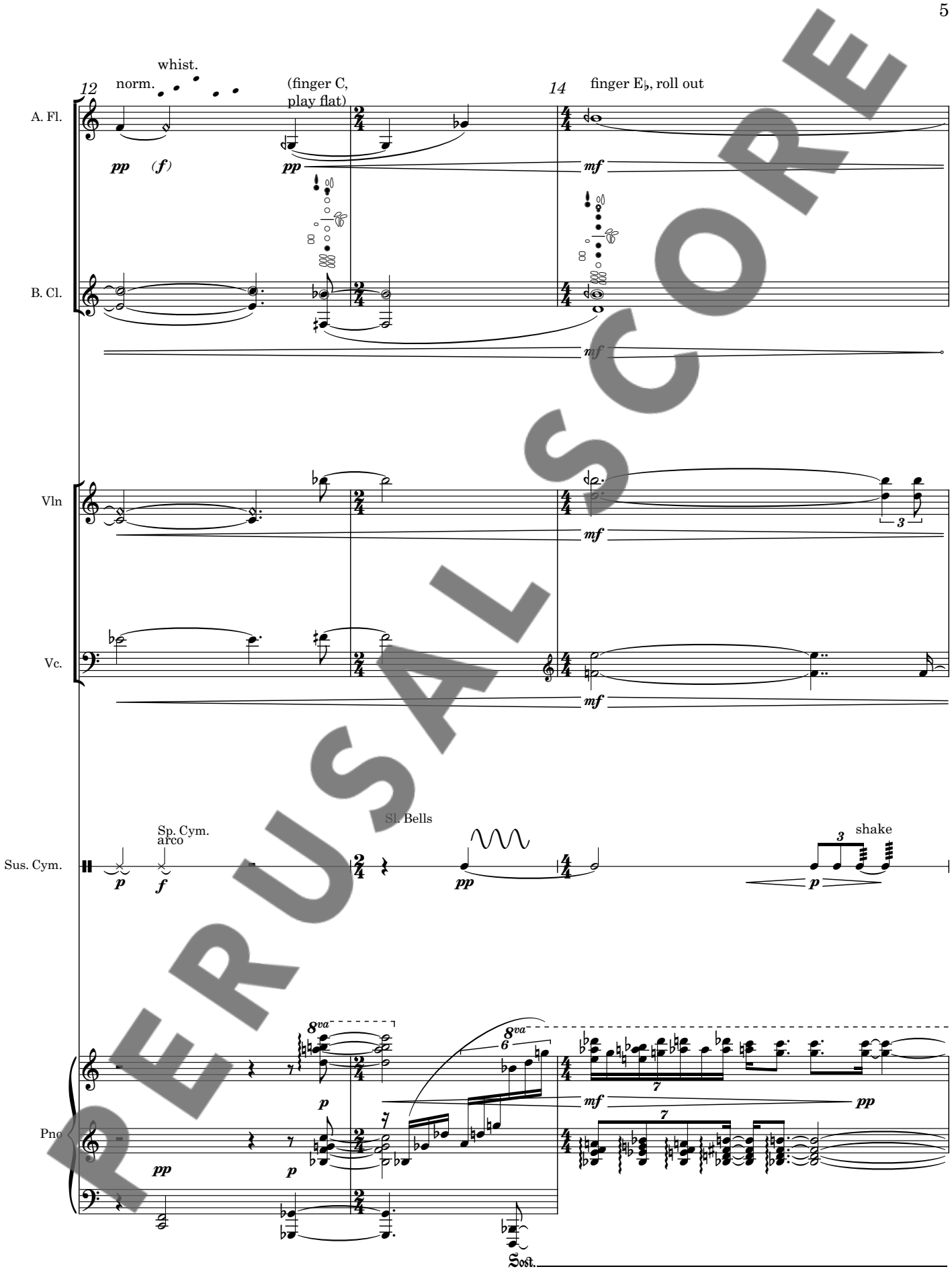

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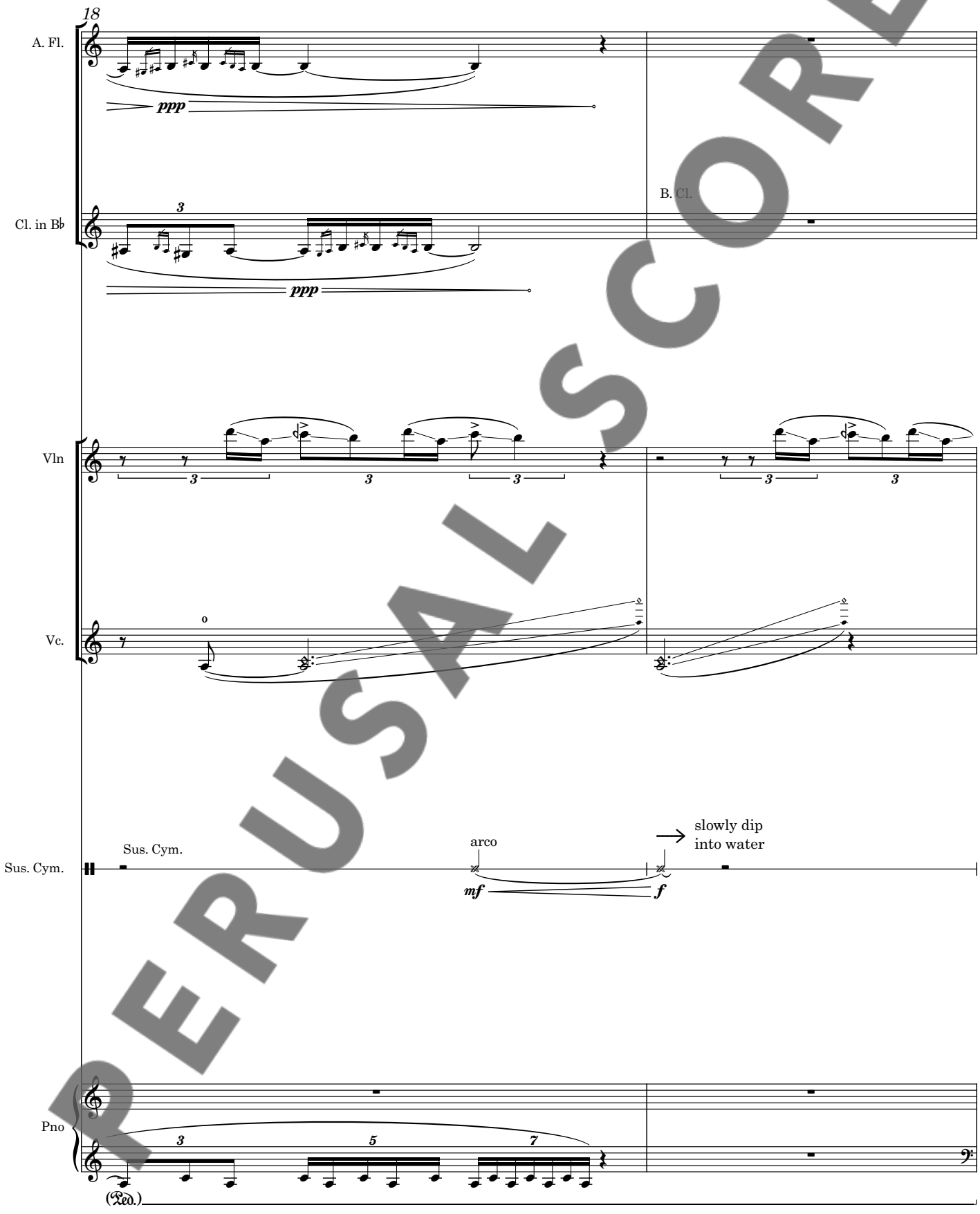

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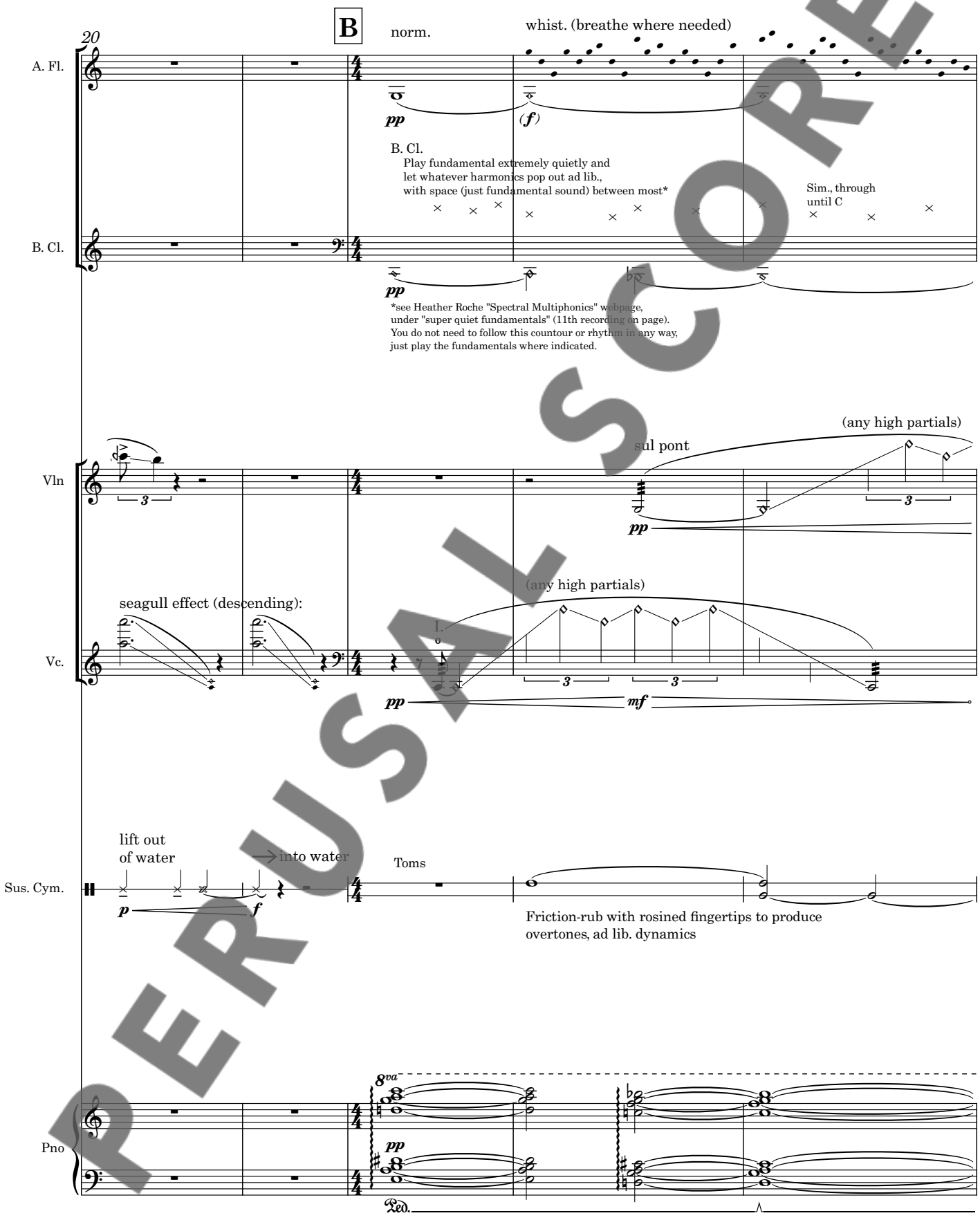

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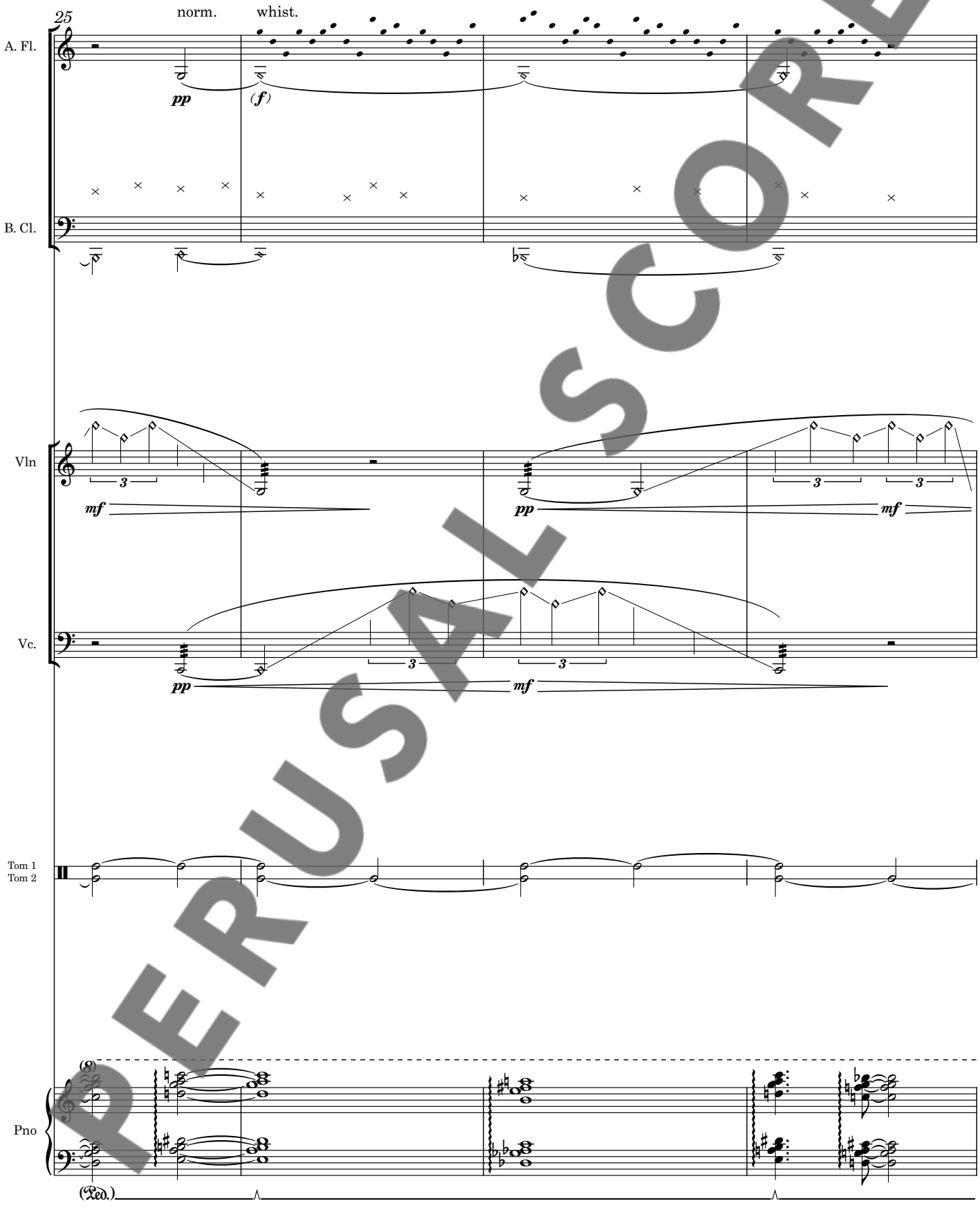

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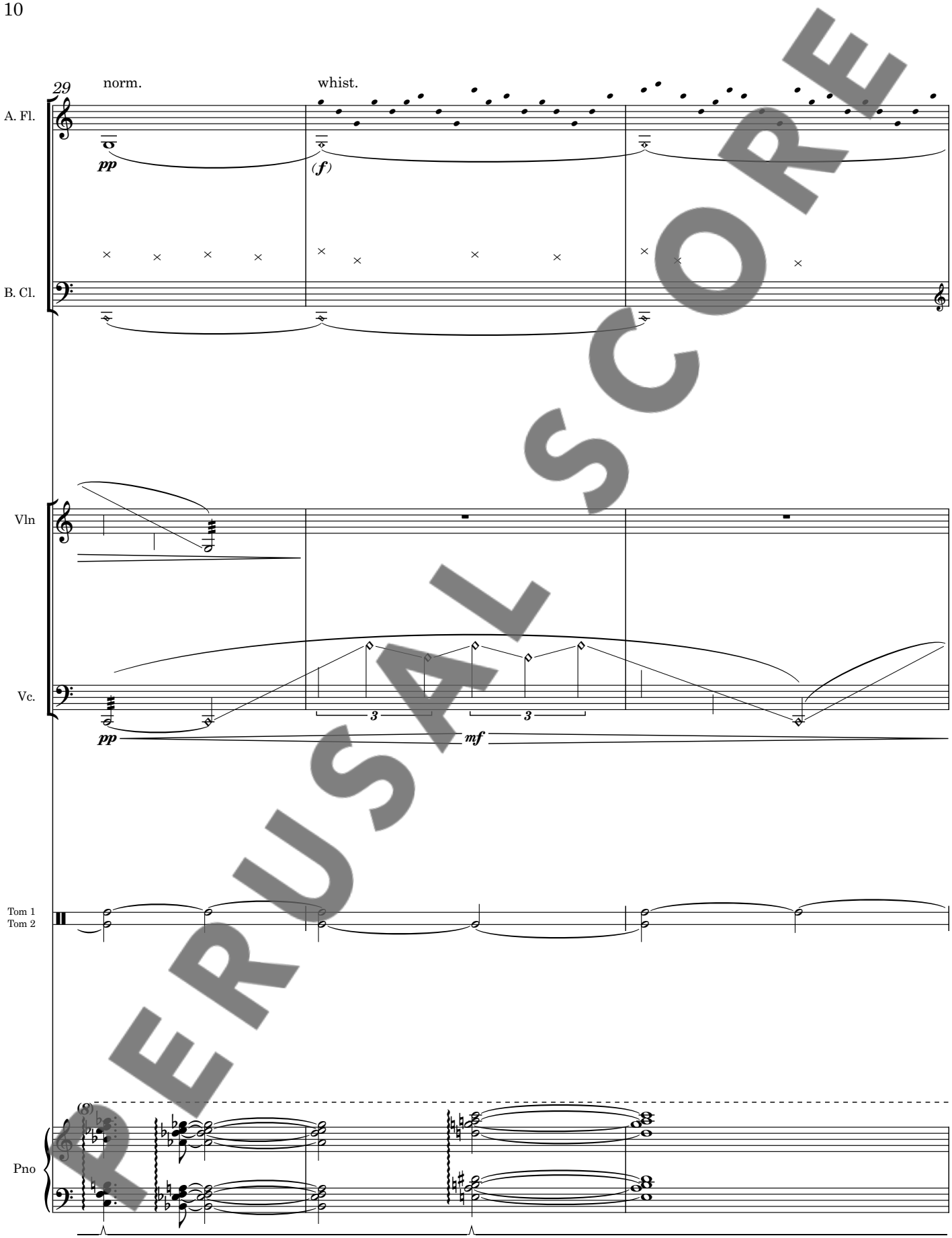

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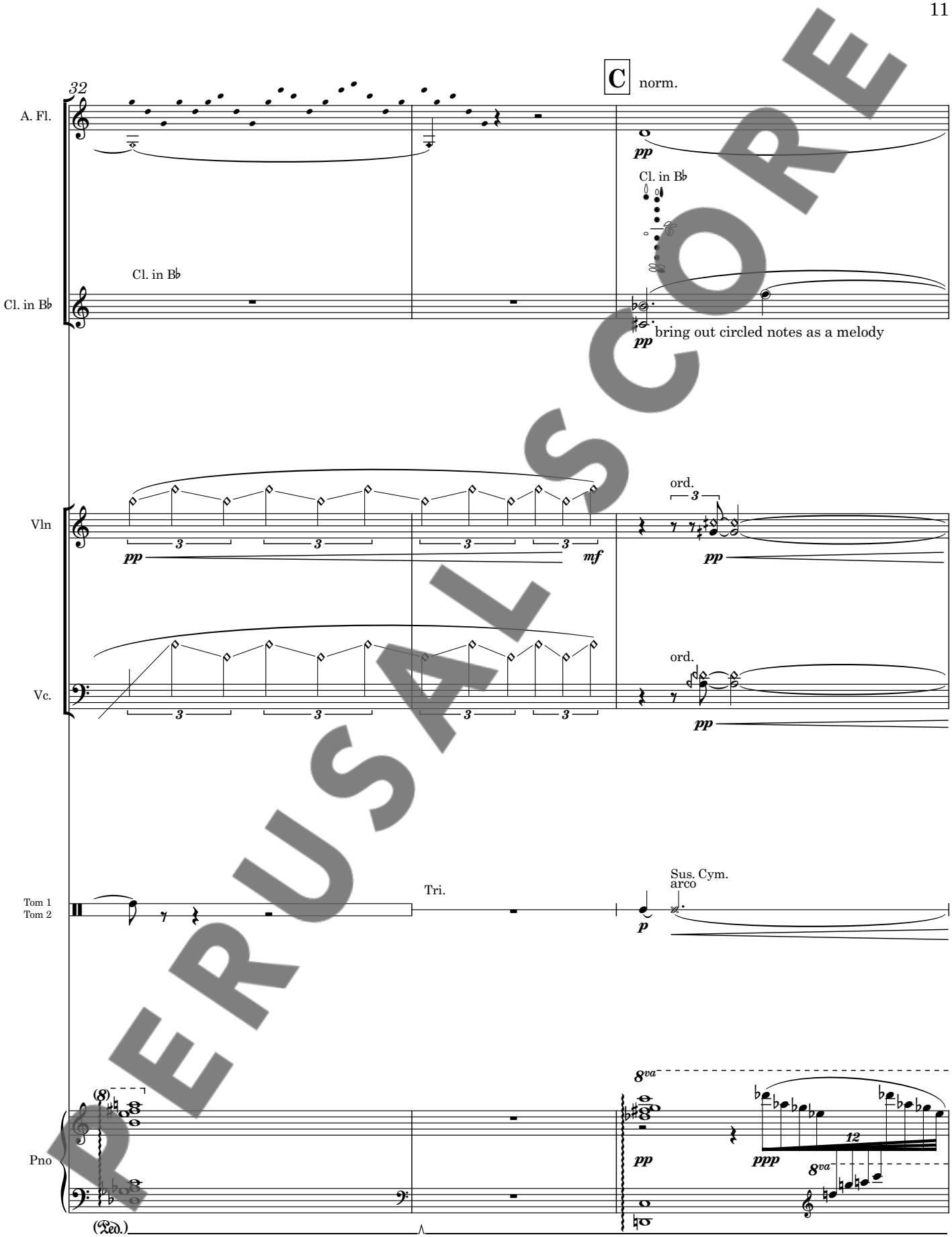

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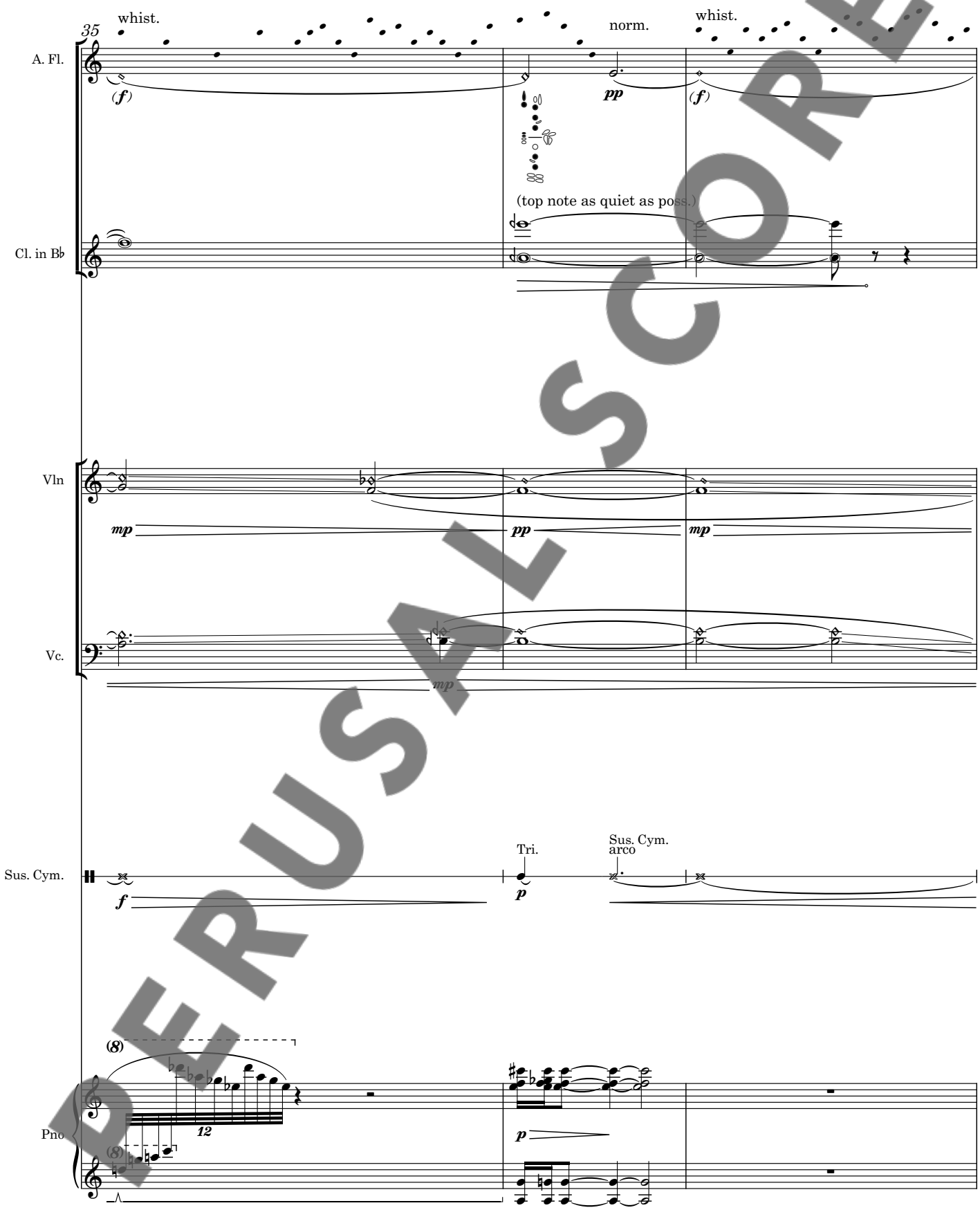

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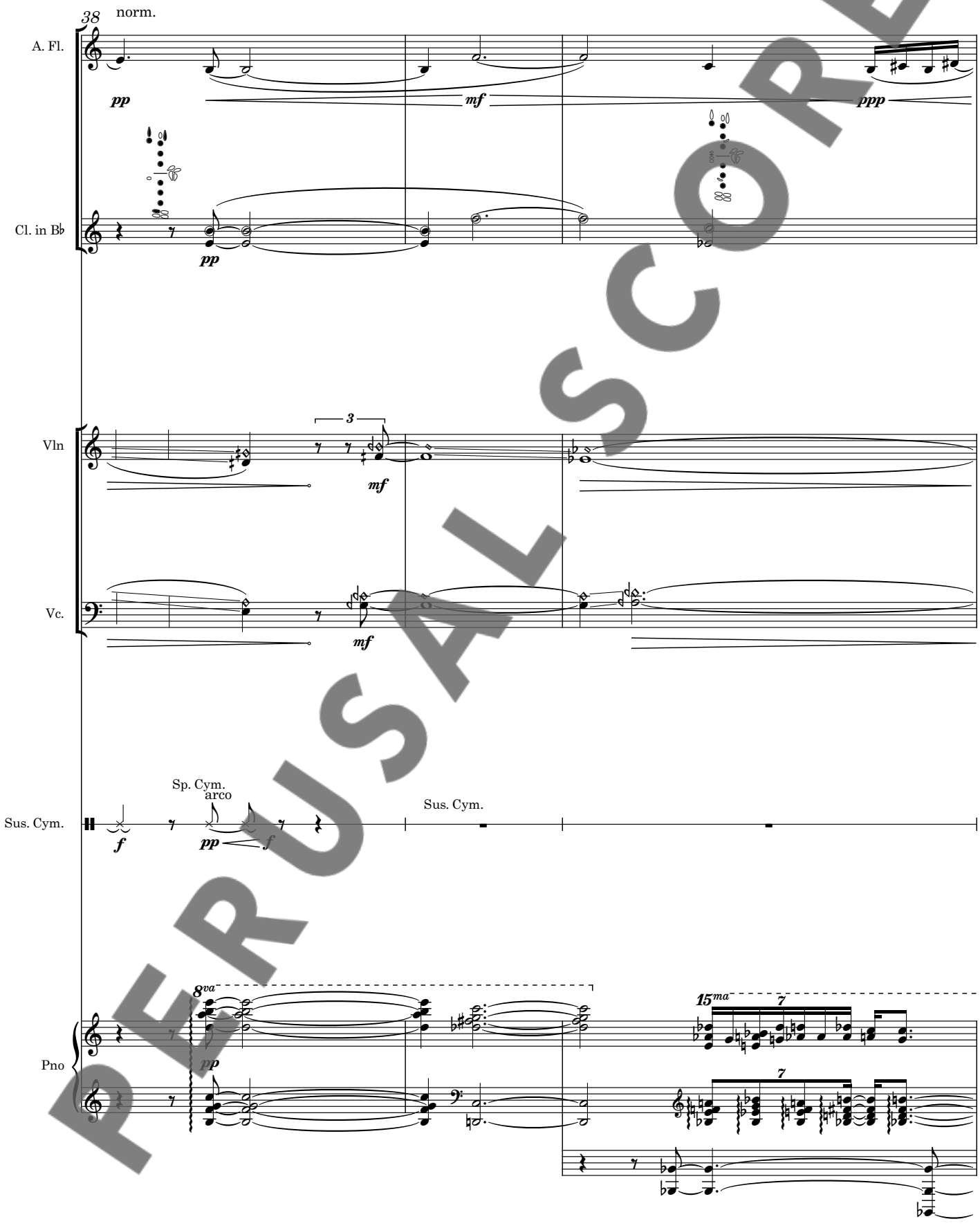

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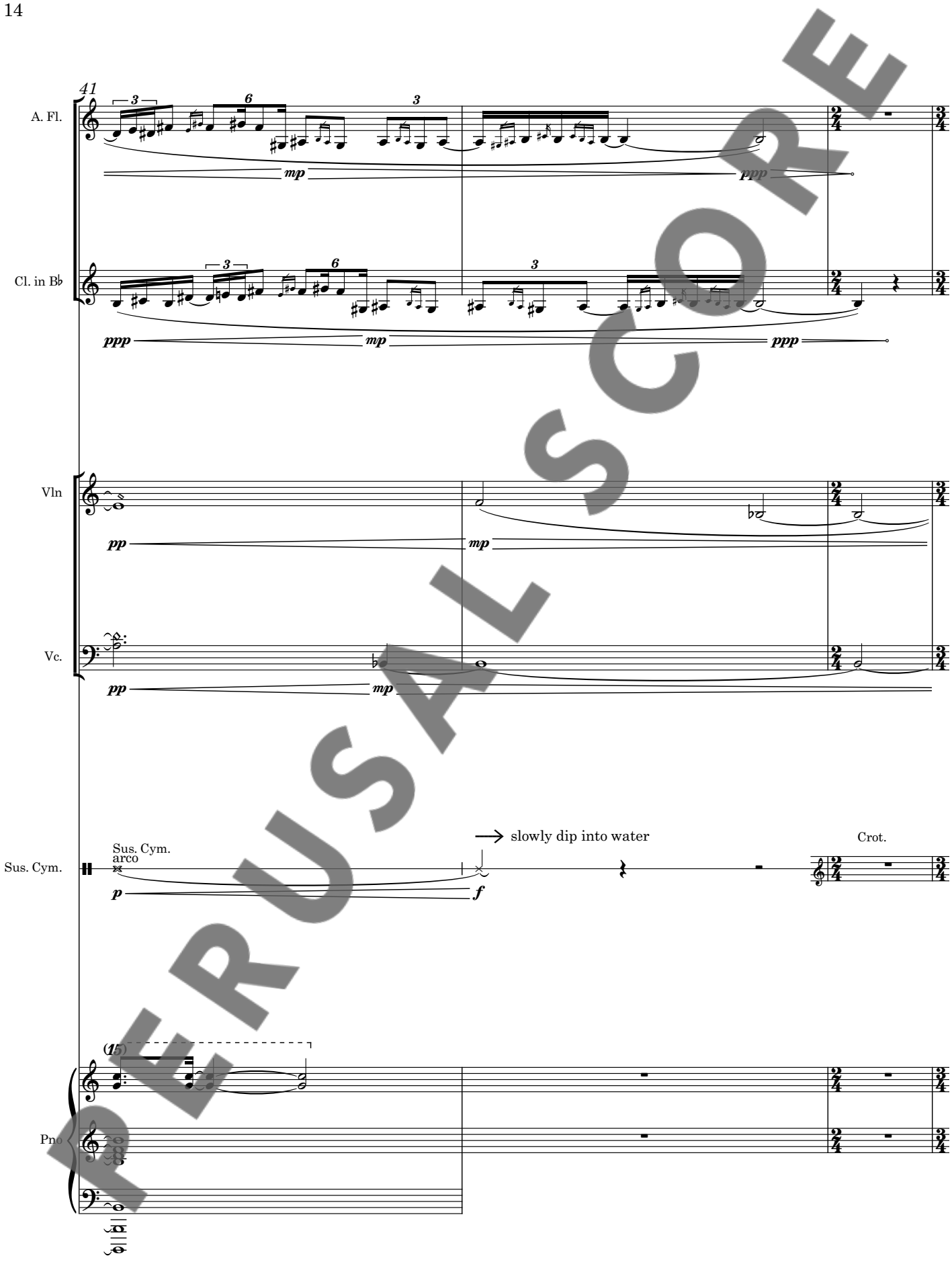

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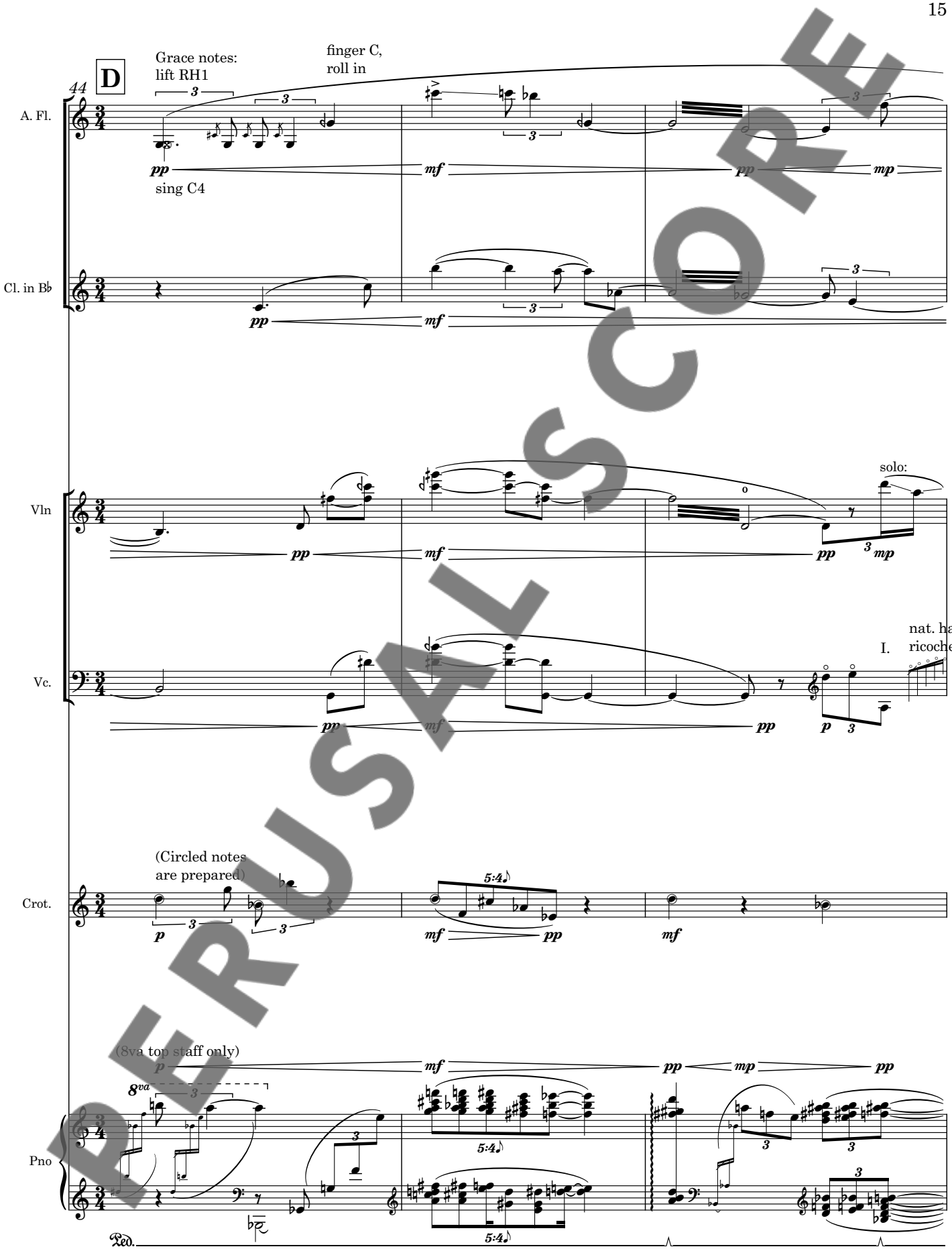

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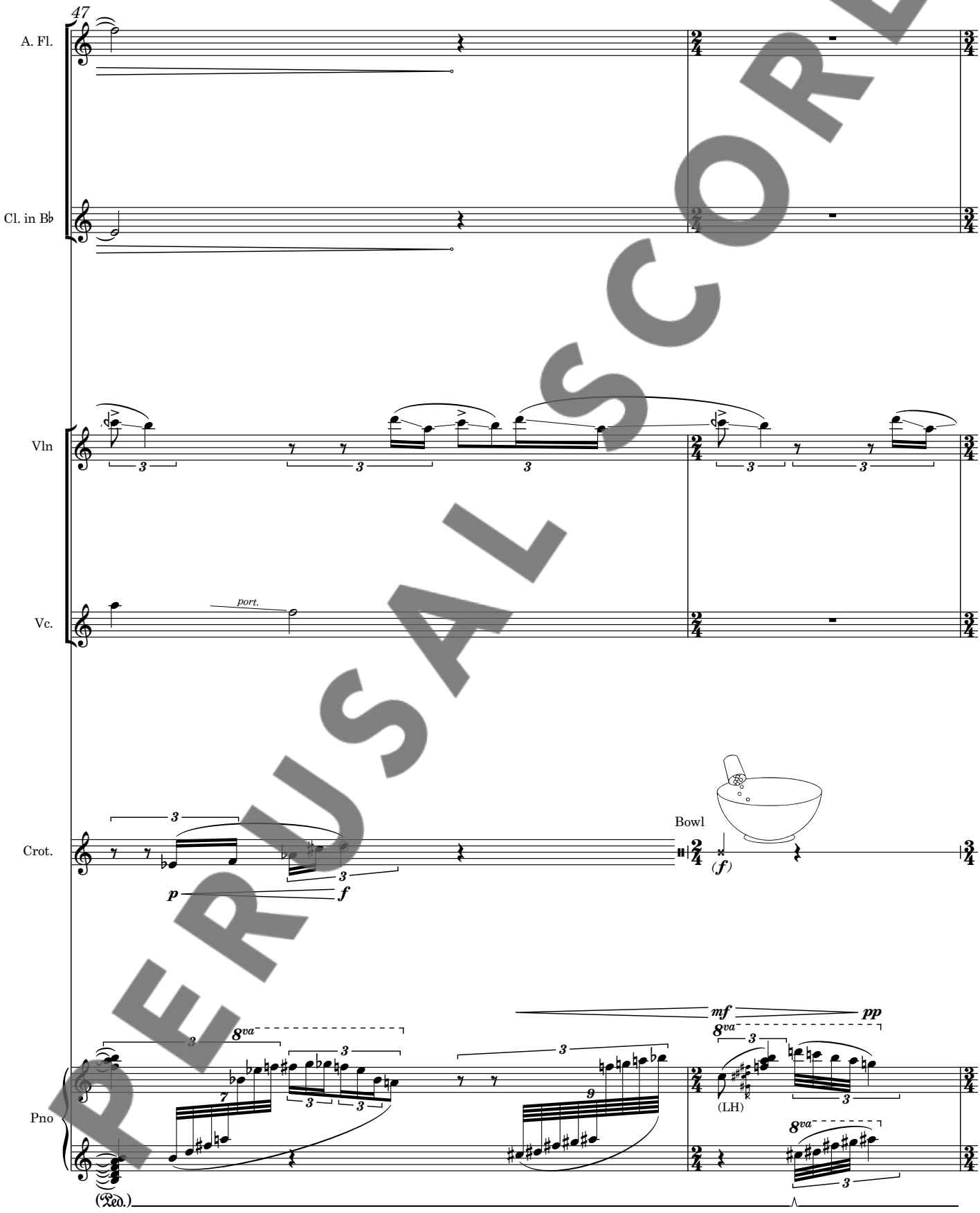


PERUSAL SCORE

C♮'s: finger C, roll in

49

A. Fl.

Cl. in B♭

Vln

Vc.

Crot.

Bowl

arco

Bowl

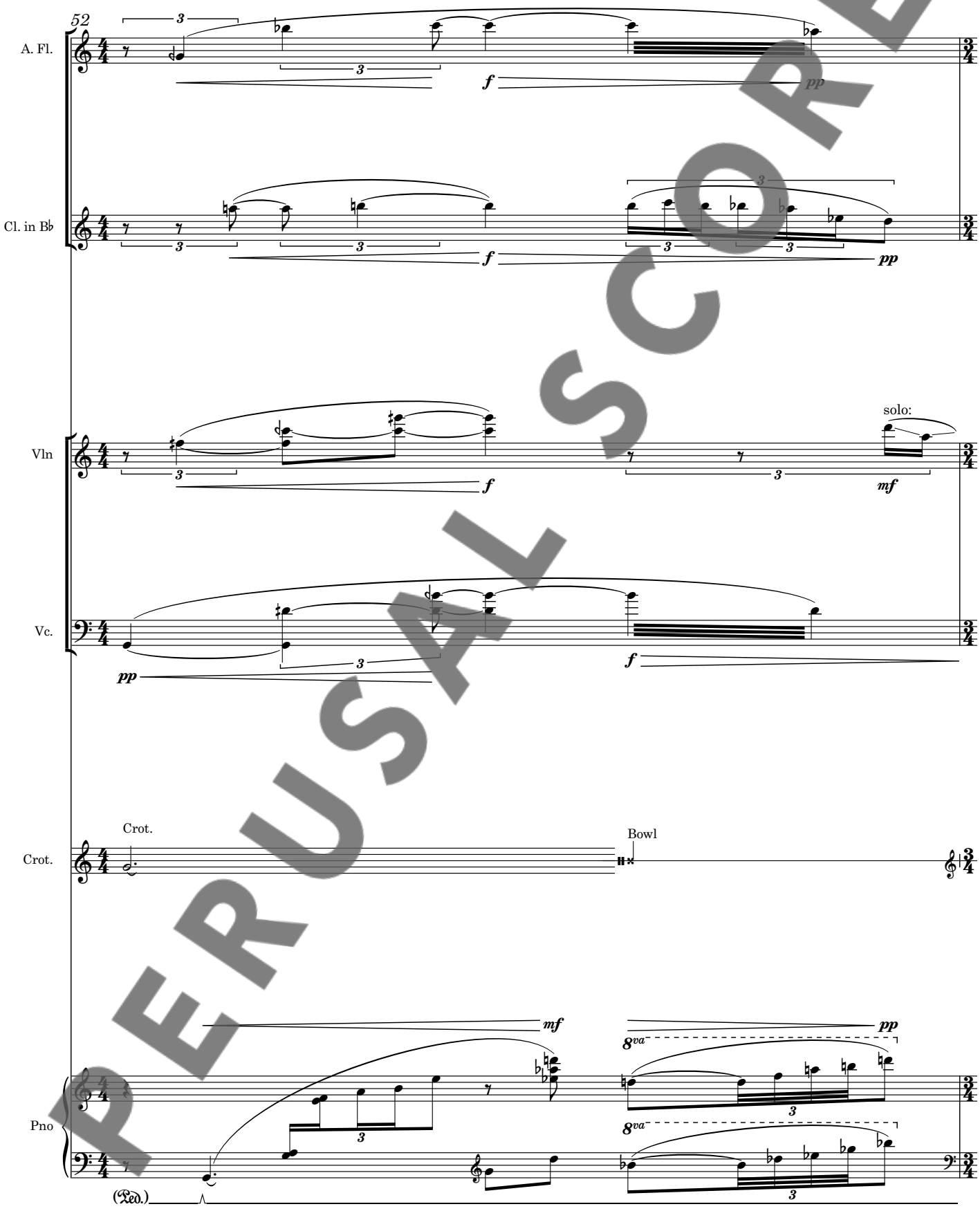
(f) bow and hold crotale just long enough for effect to activate, then let ring

(with vln.)

Pno

(Ped.)

PERUSAL SCORE



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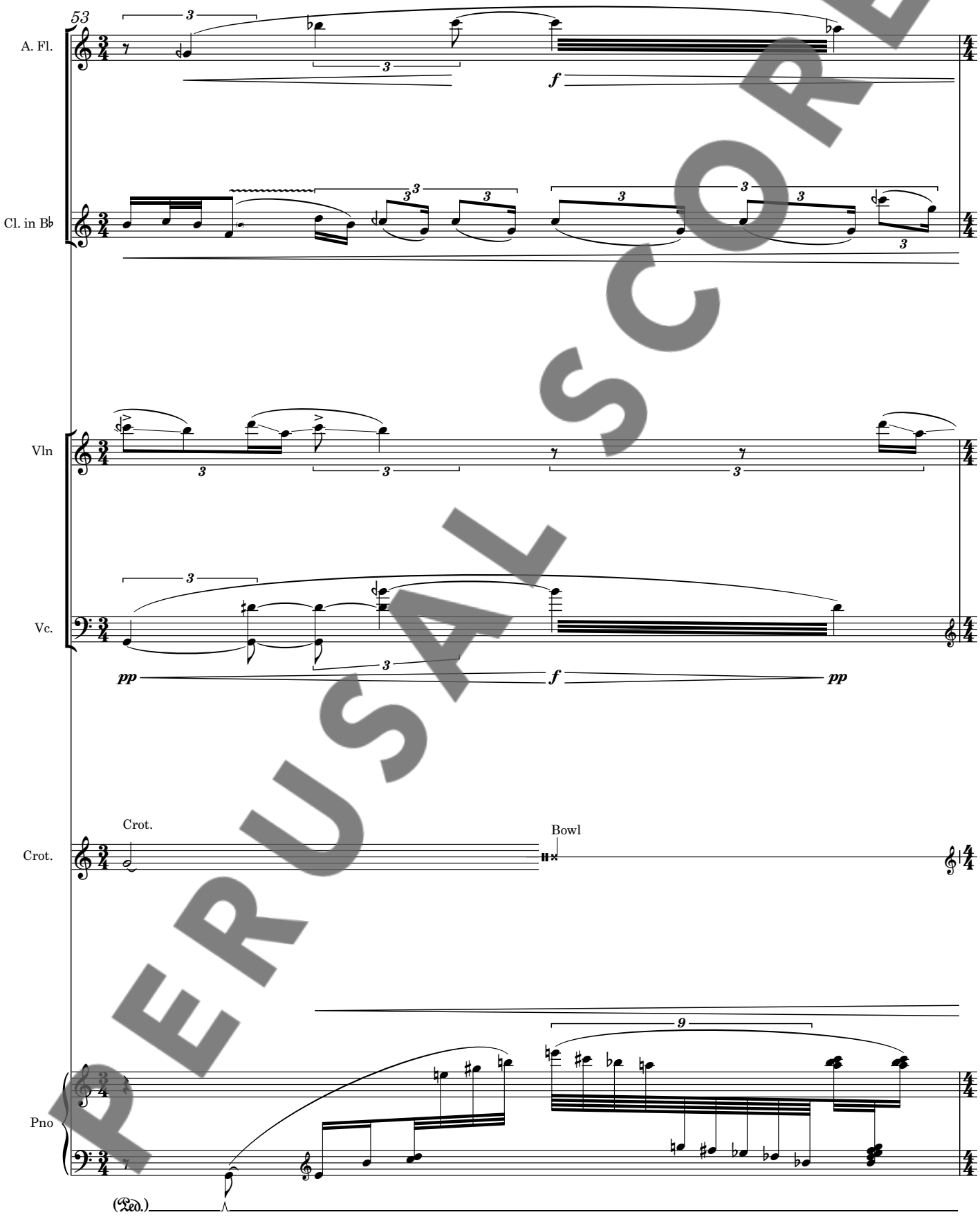

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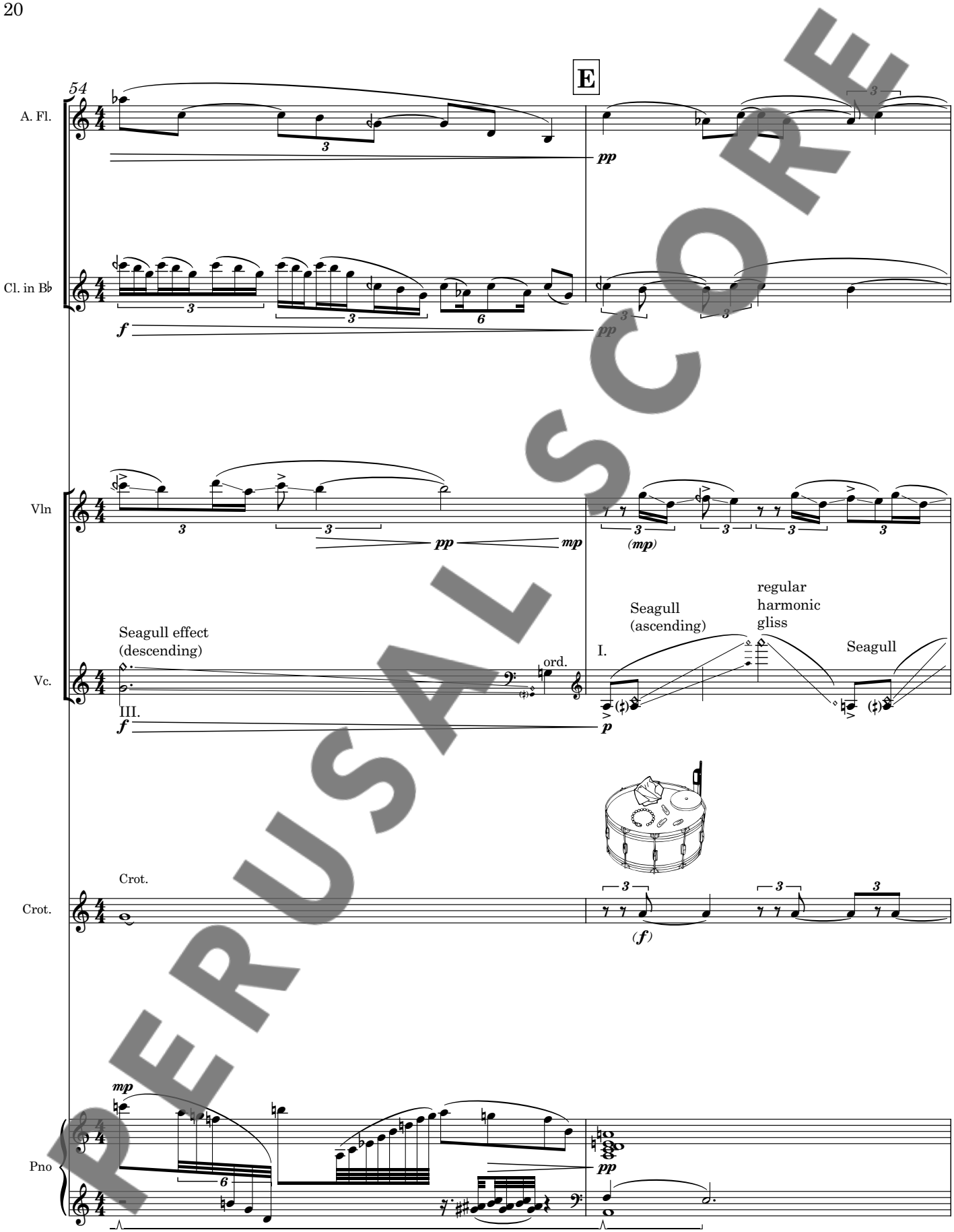

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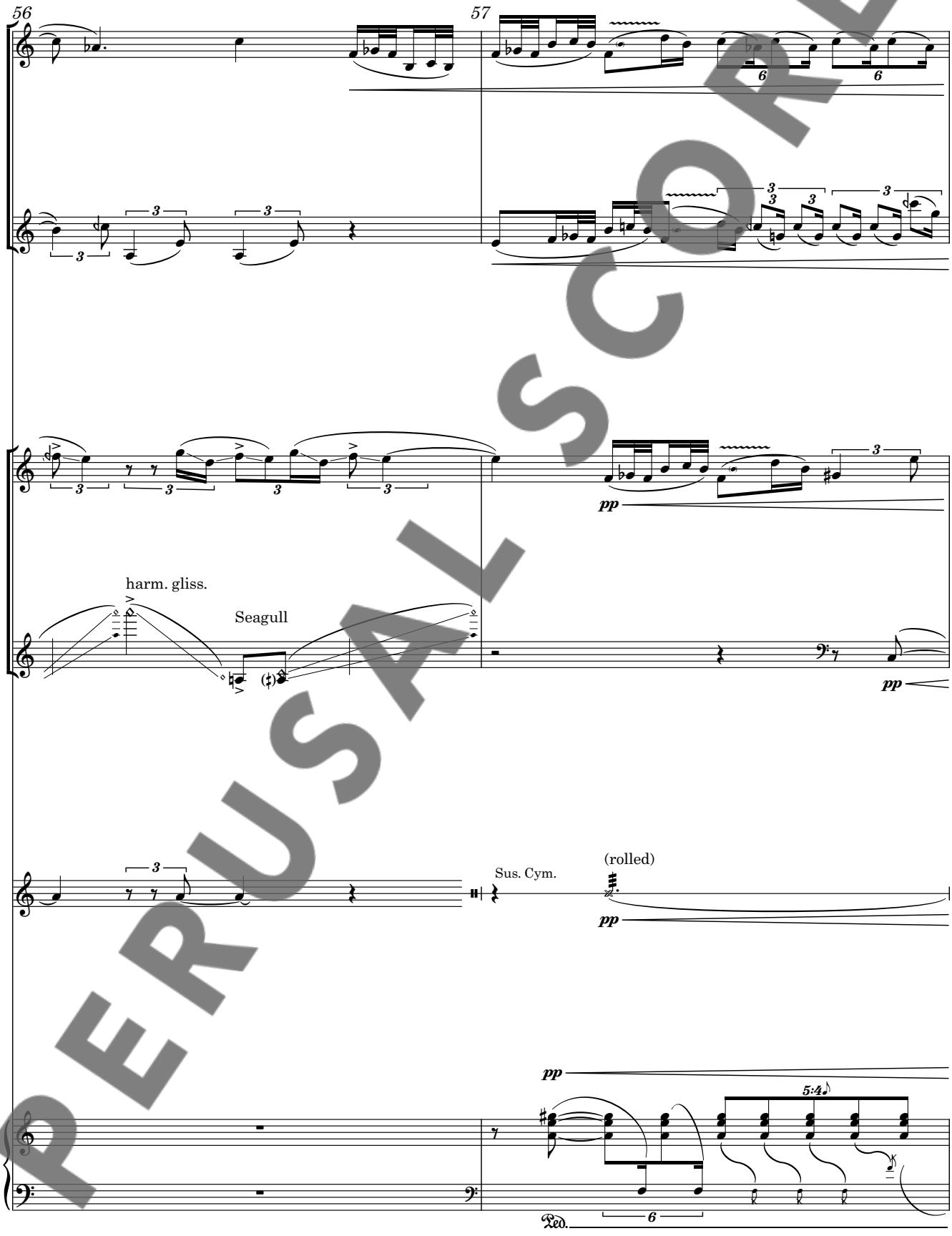

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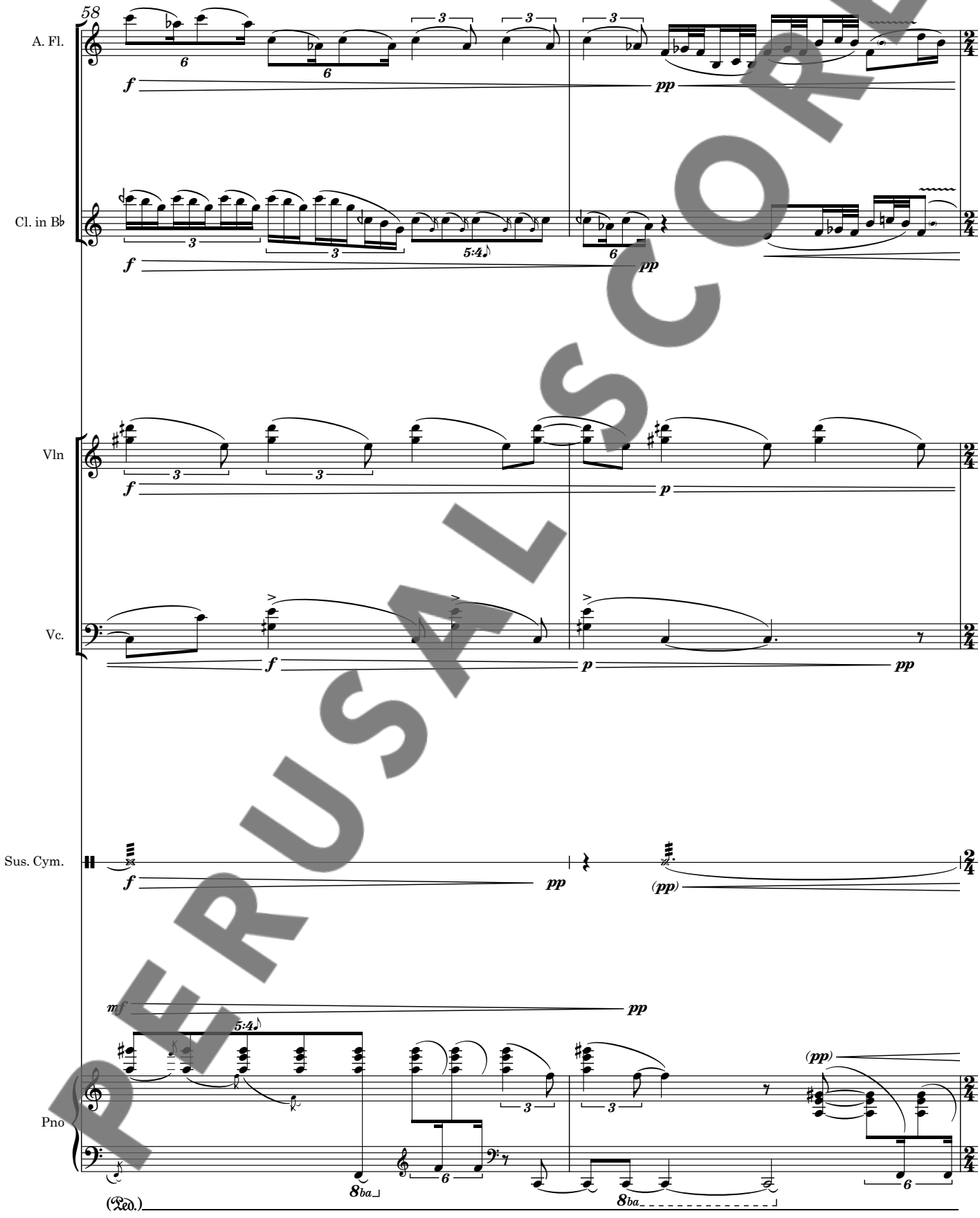

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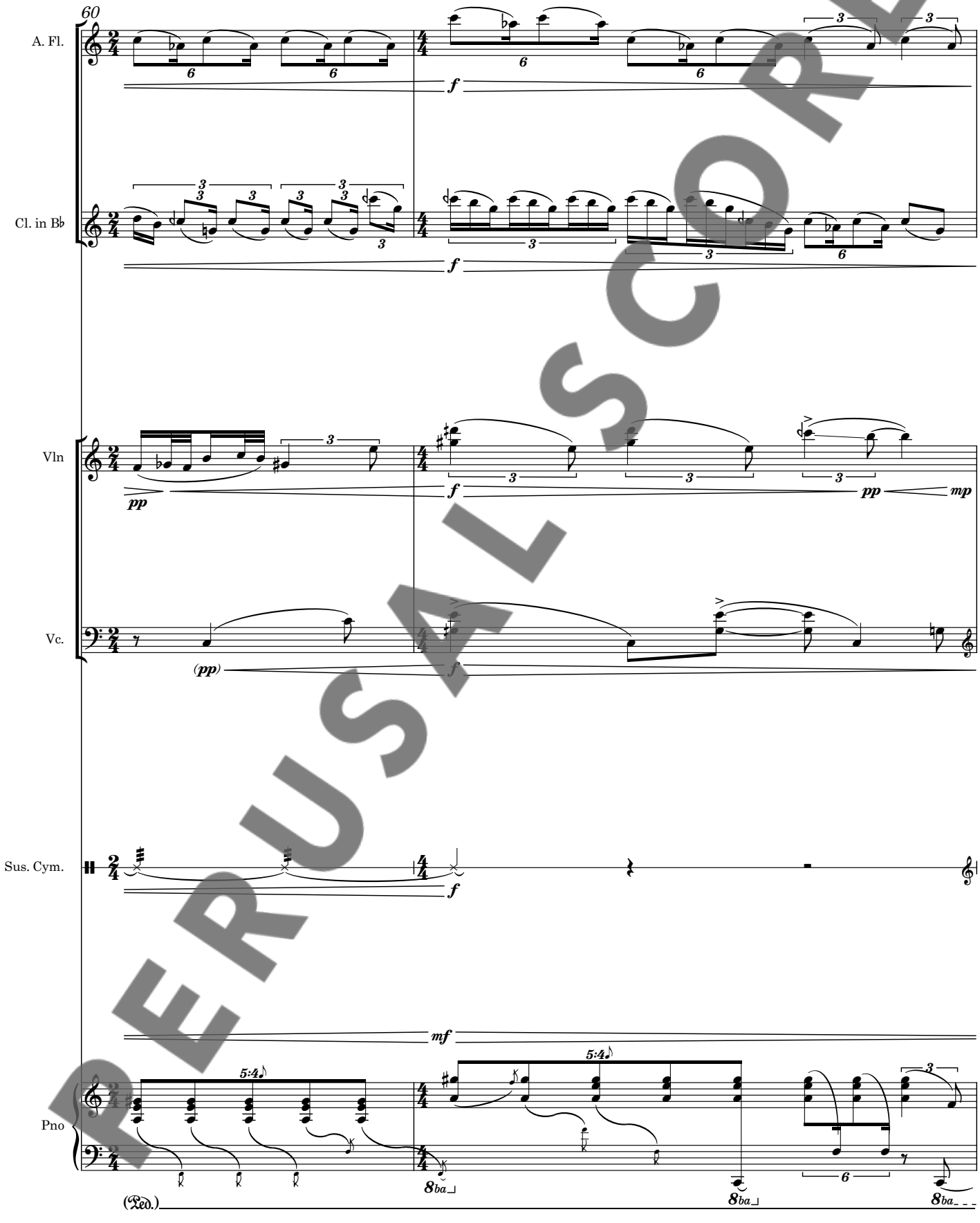

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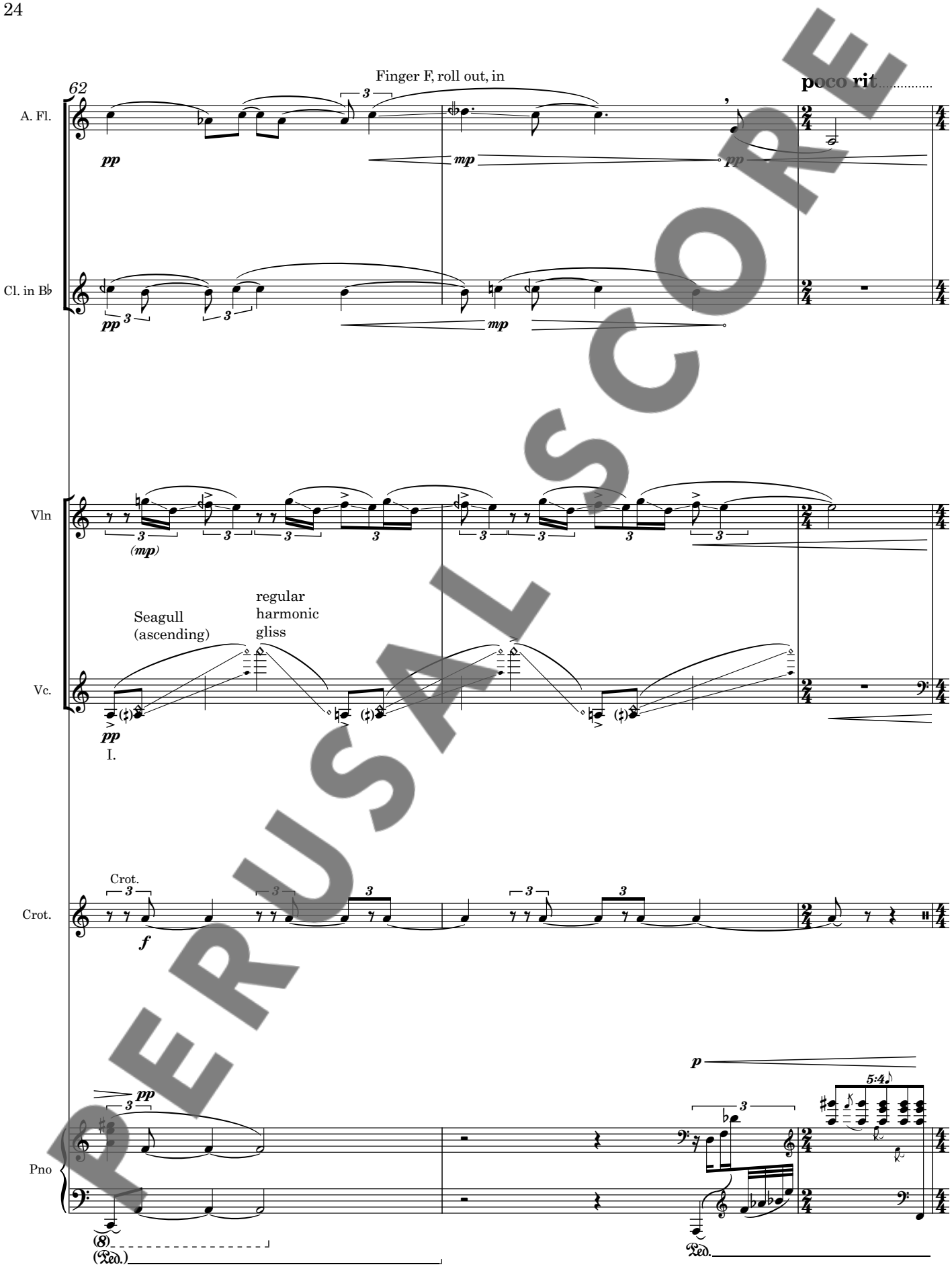

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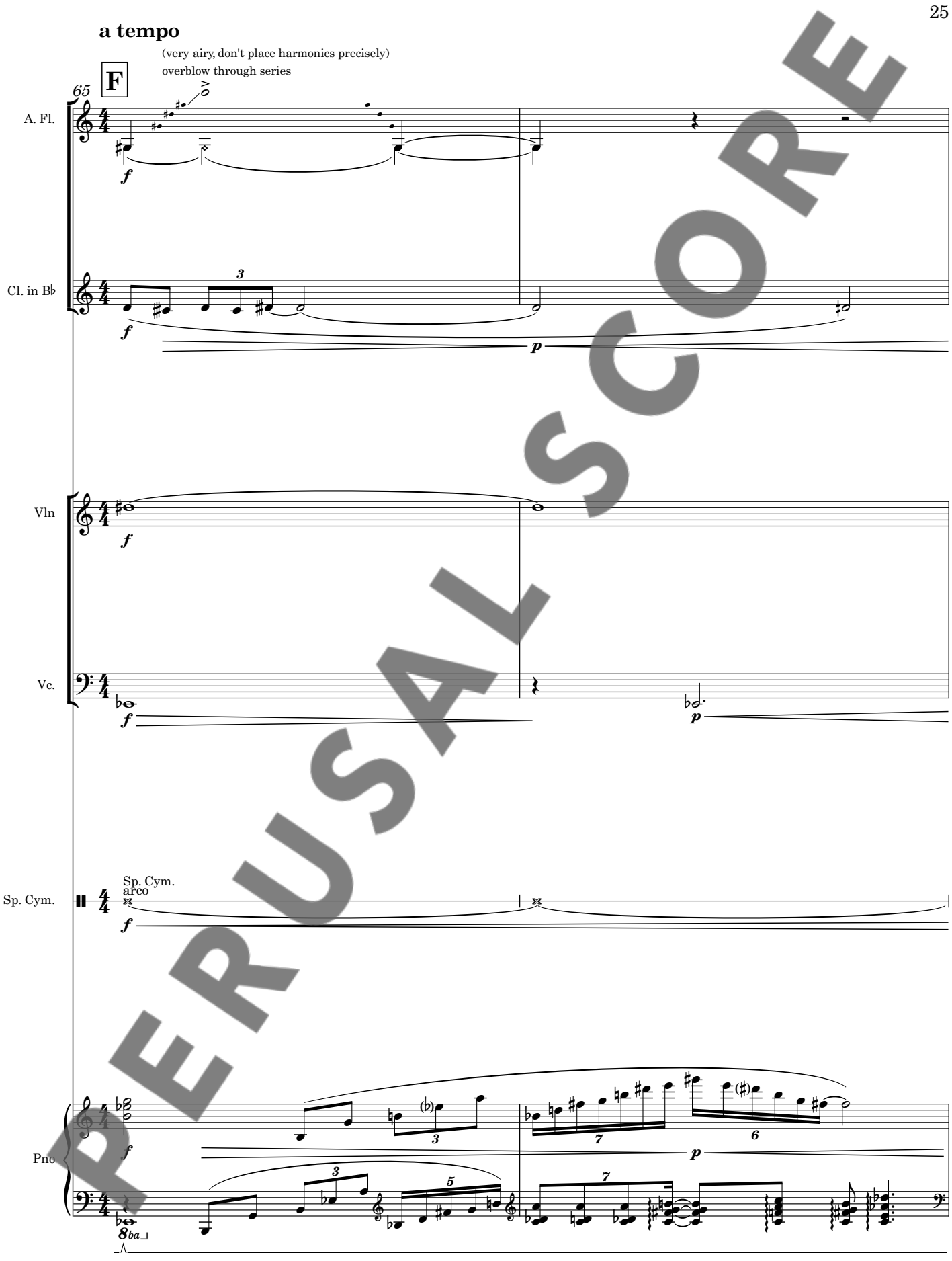

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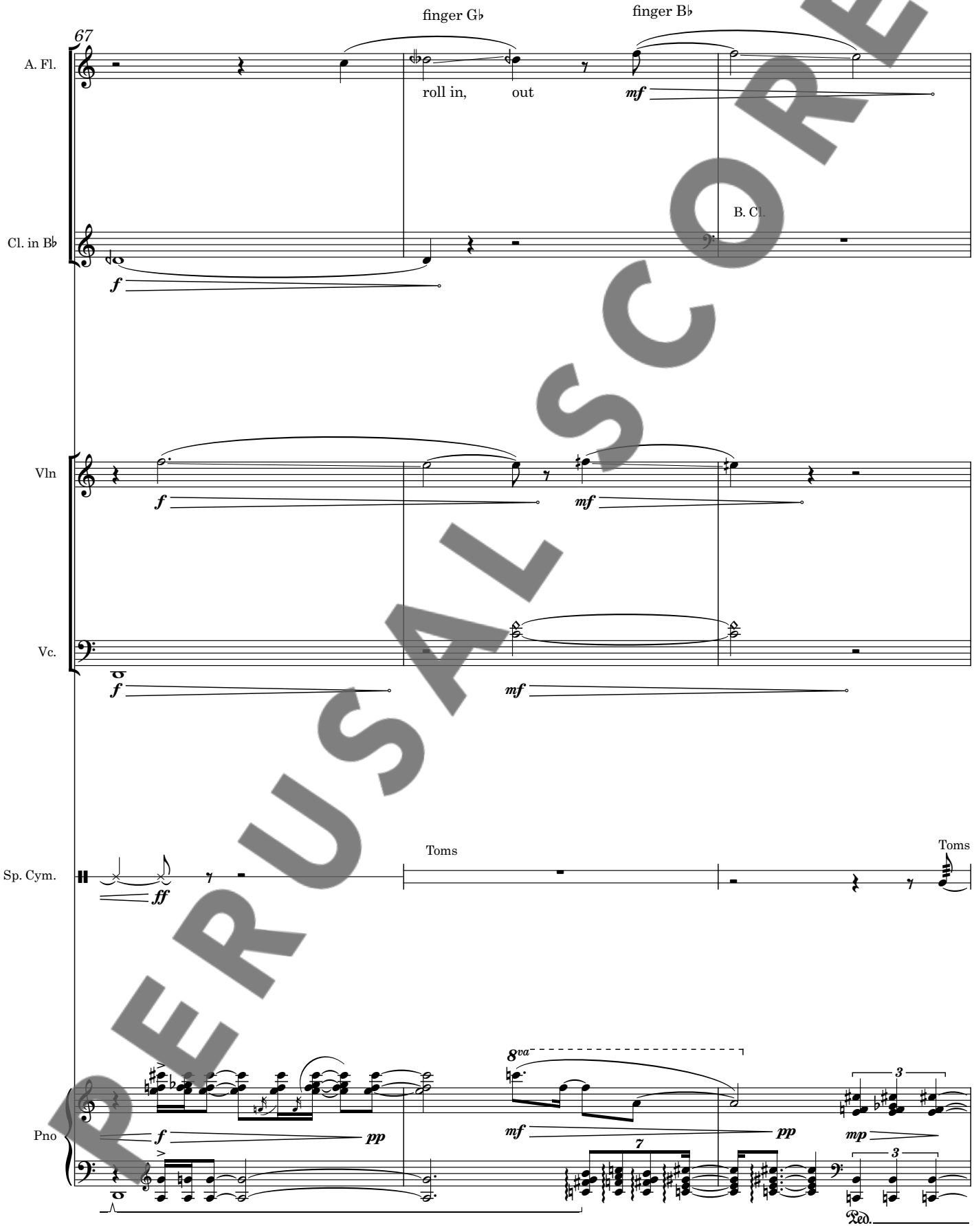

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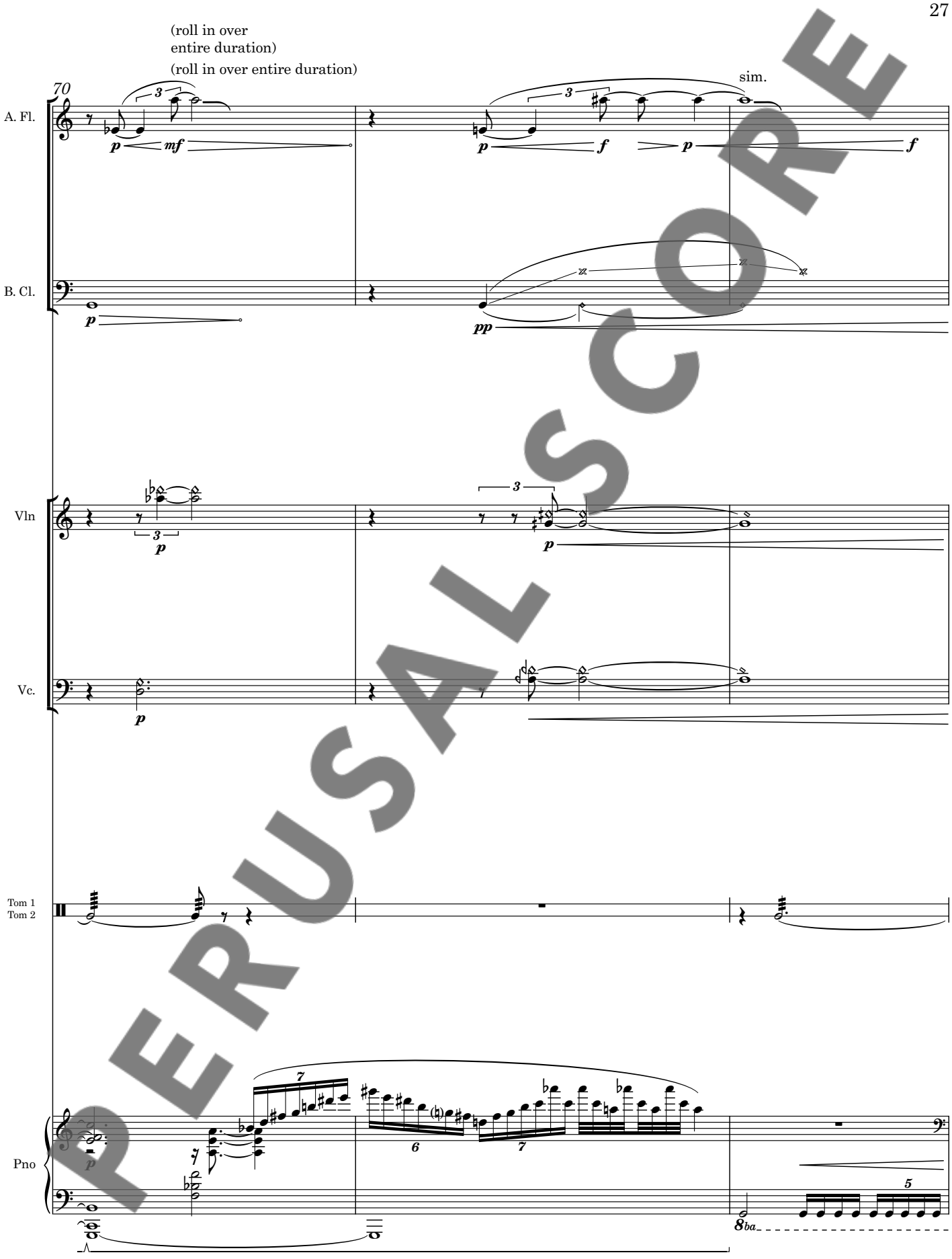

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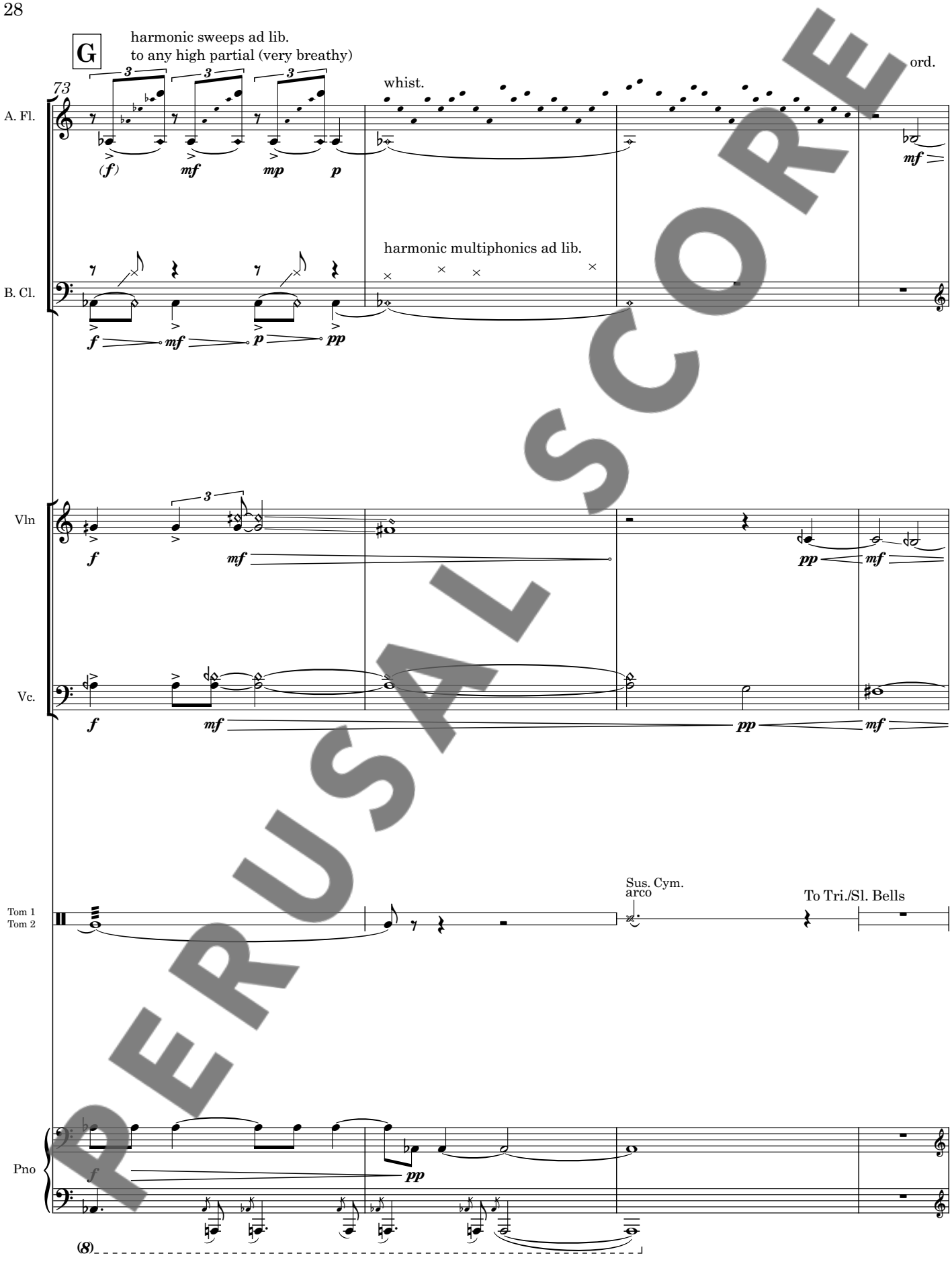

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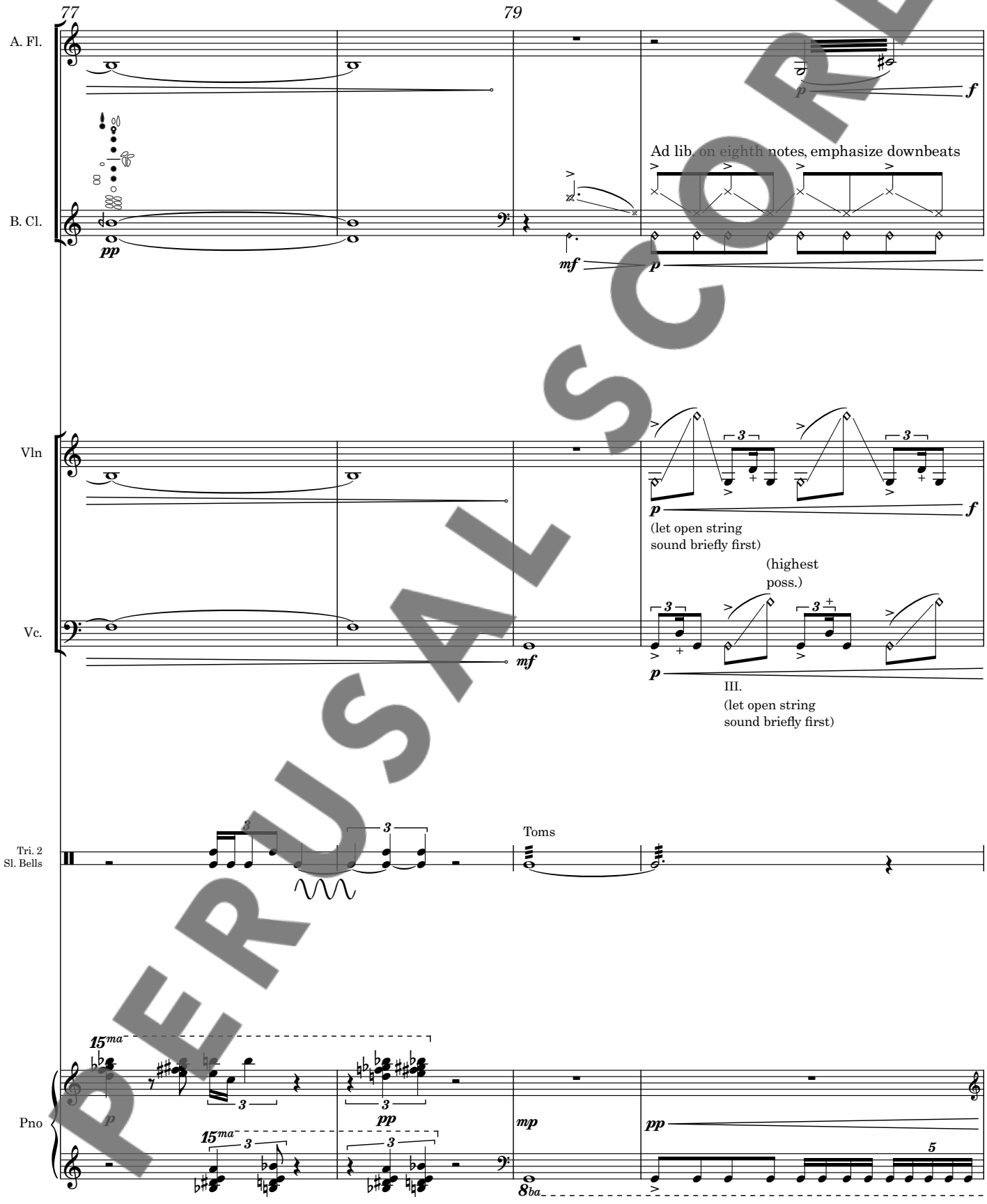

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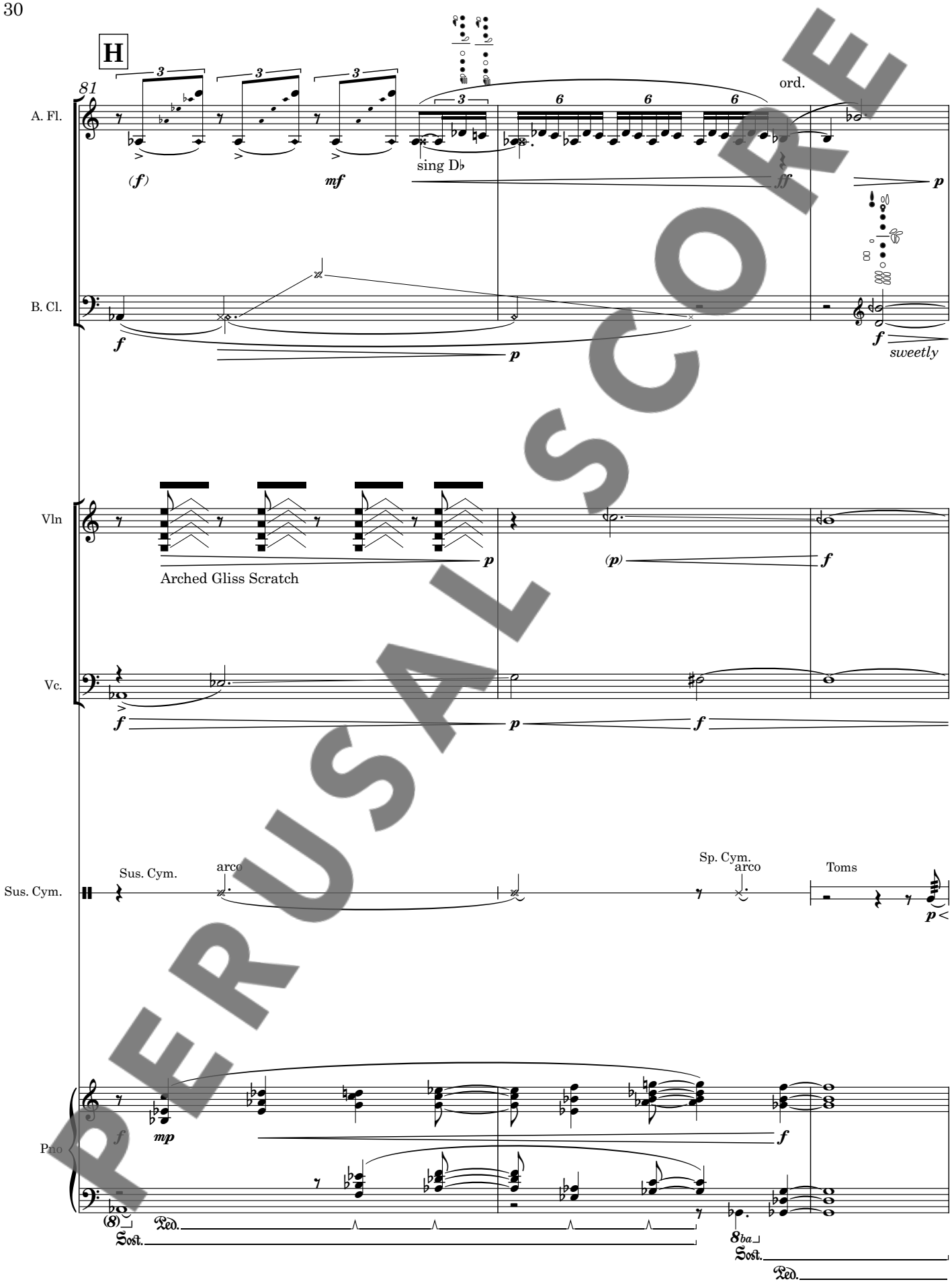

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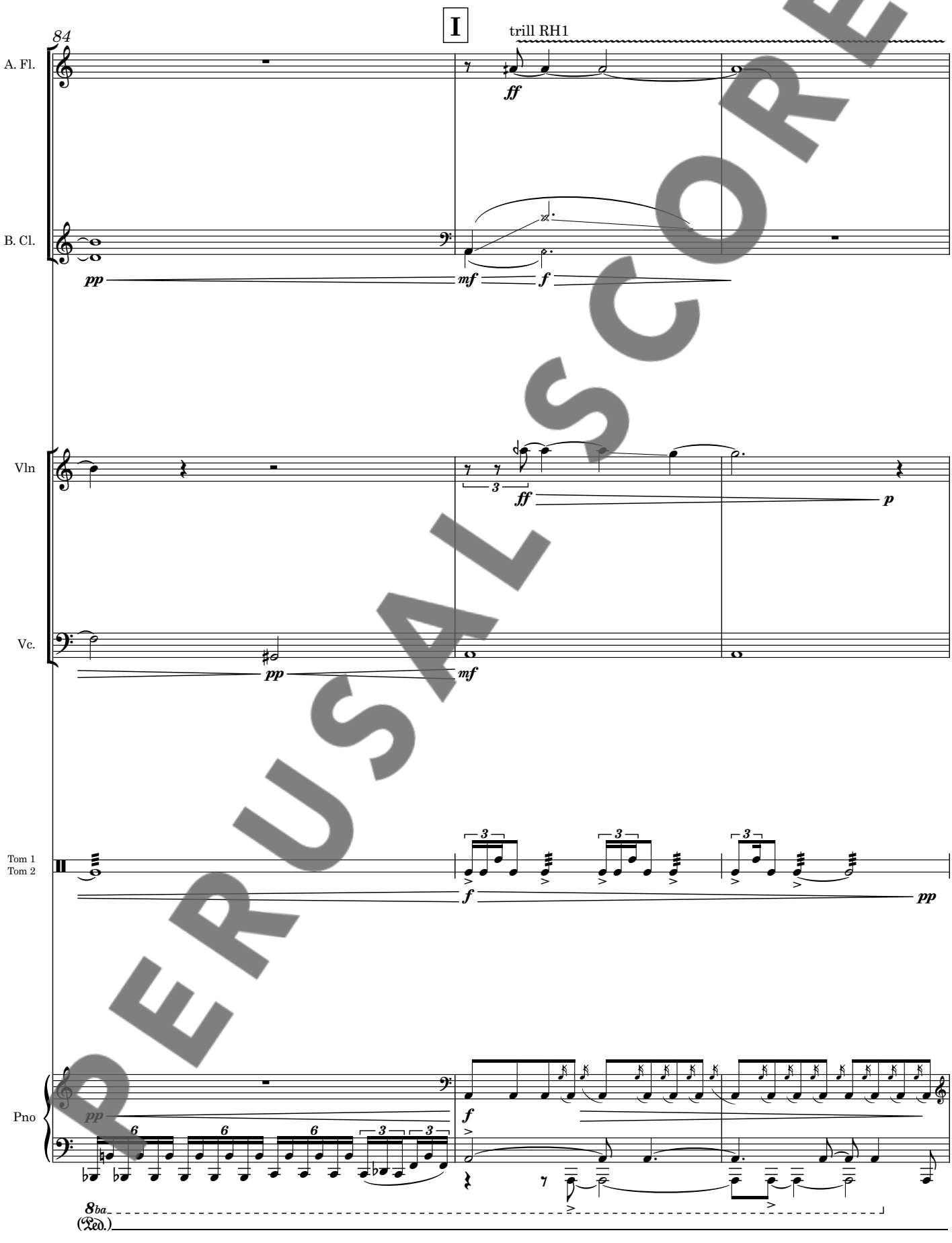

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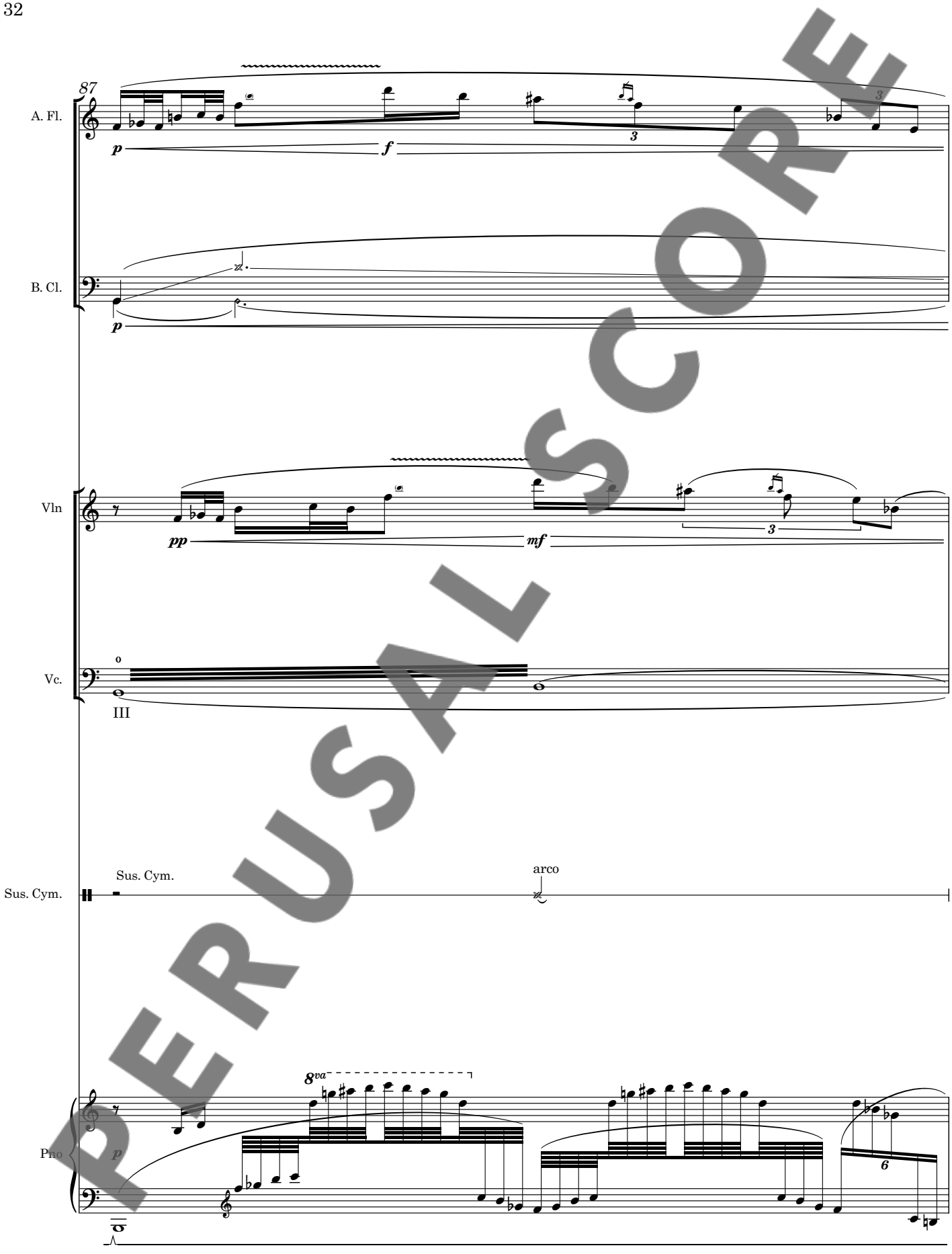

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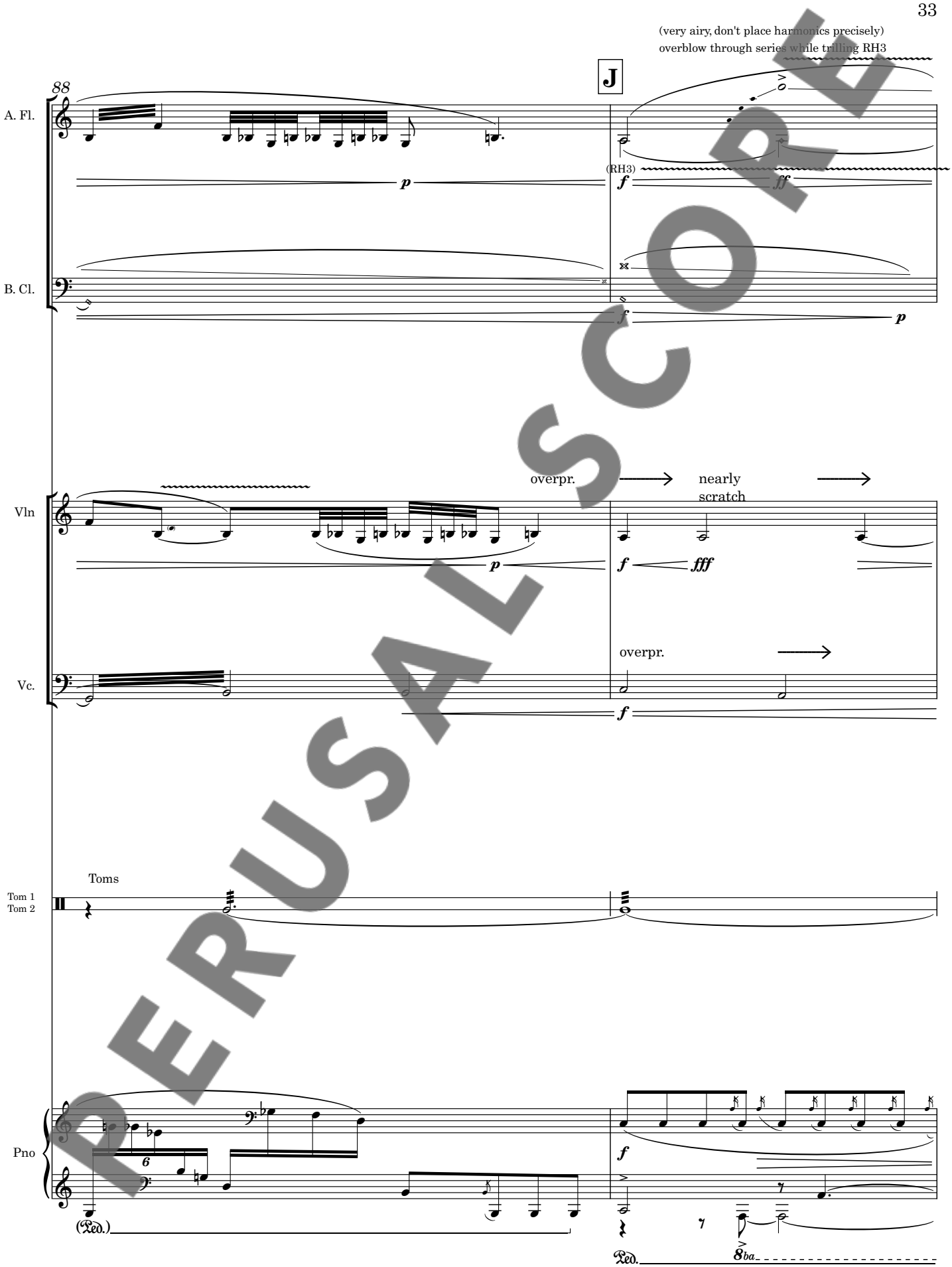

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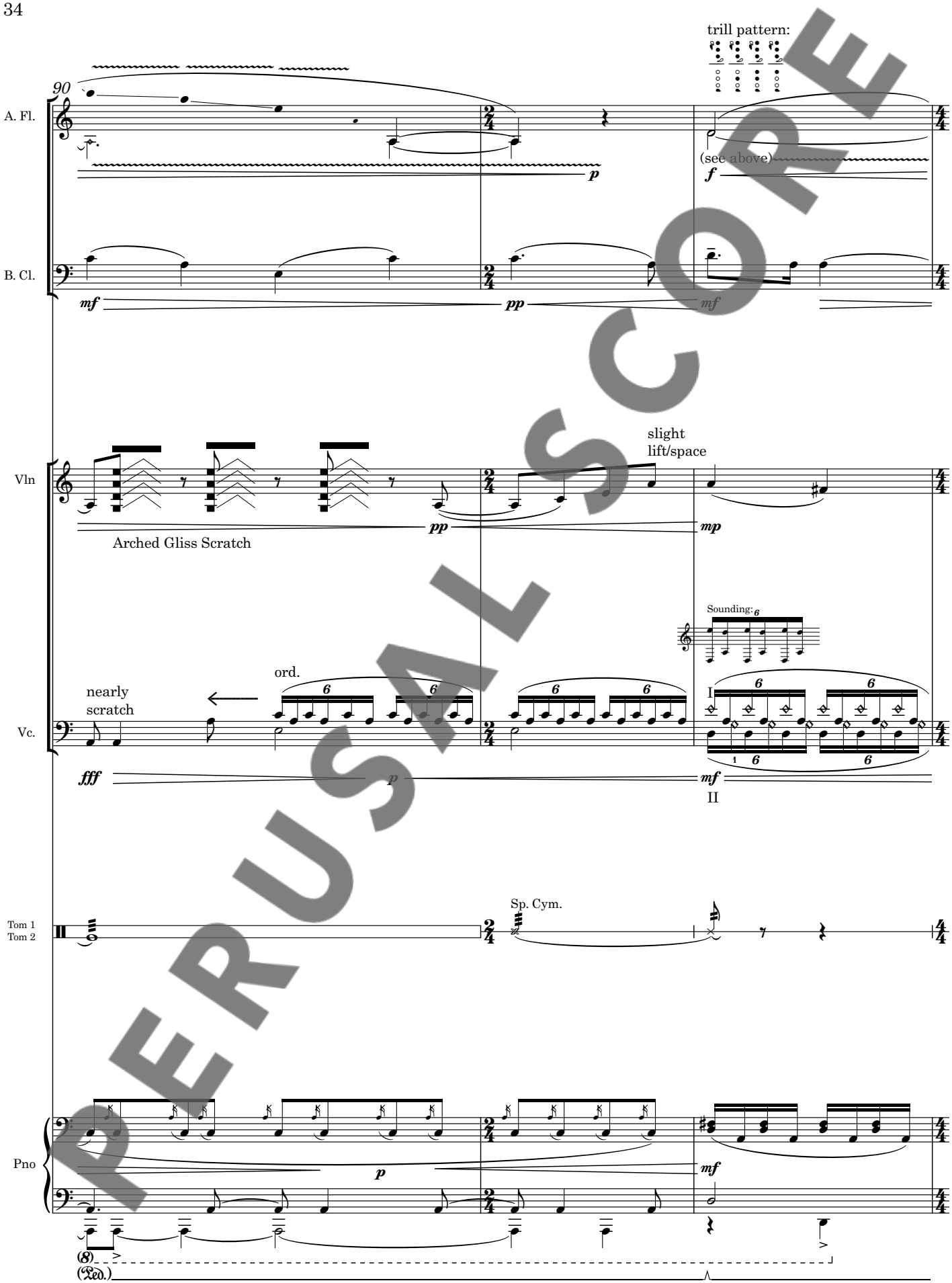

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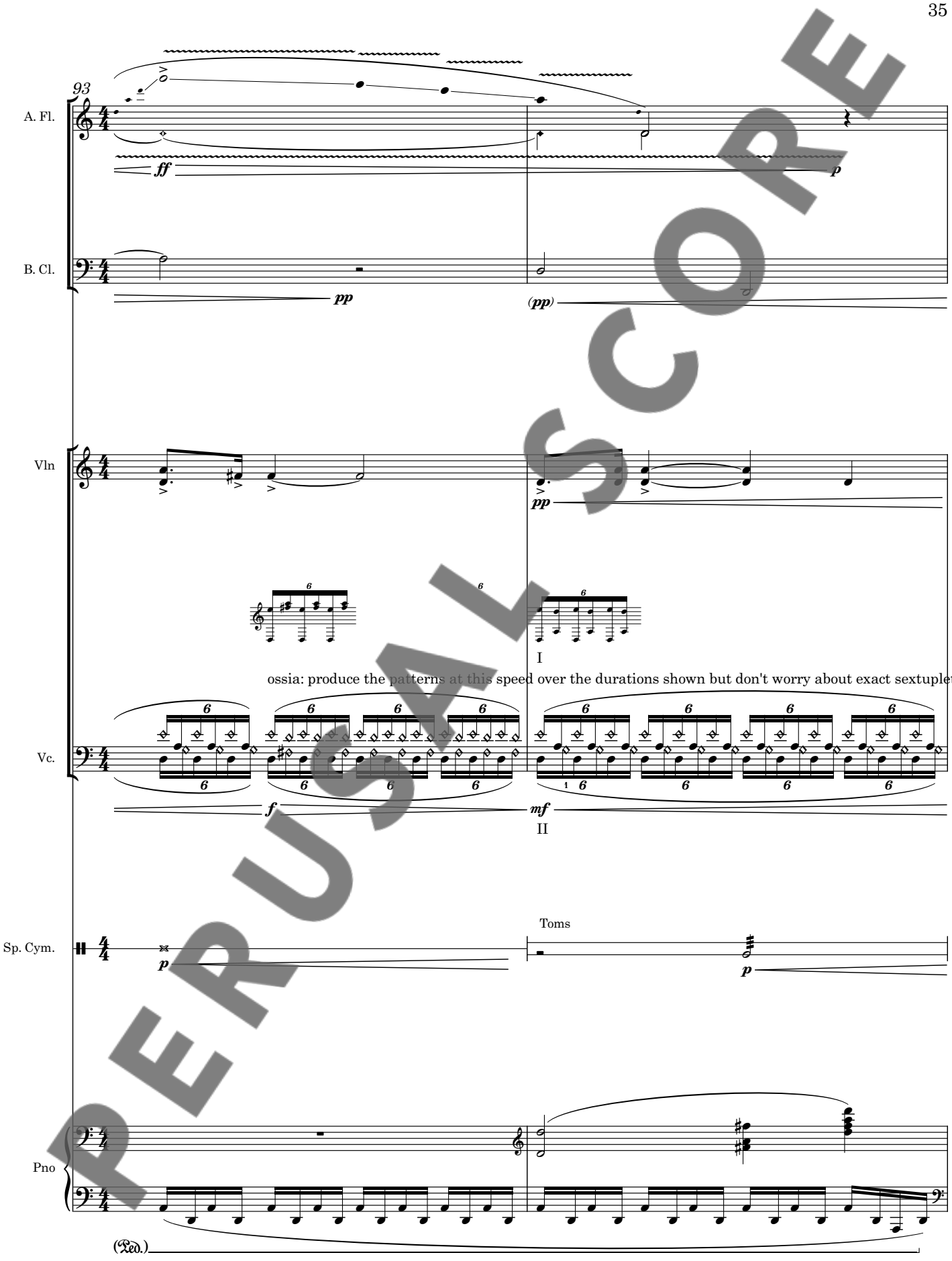

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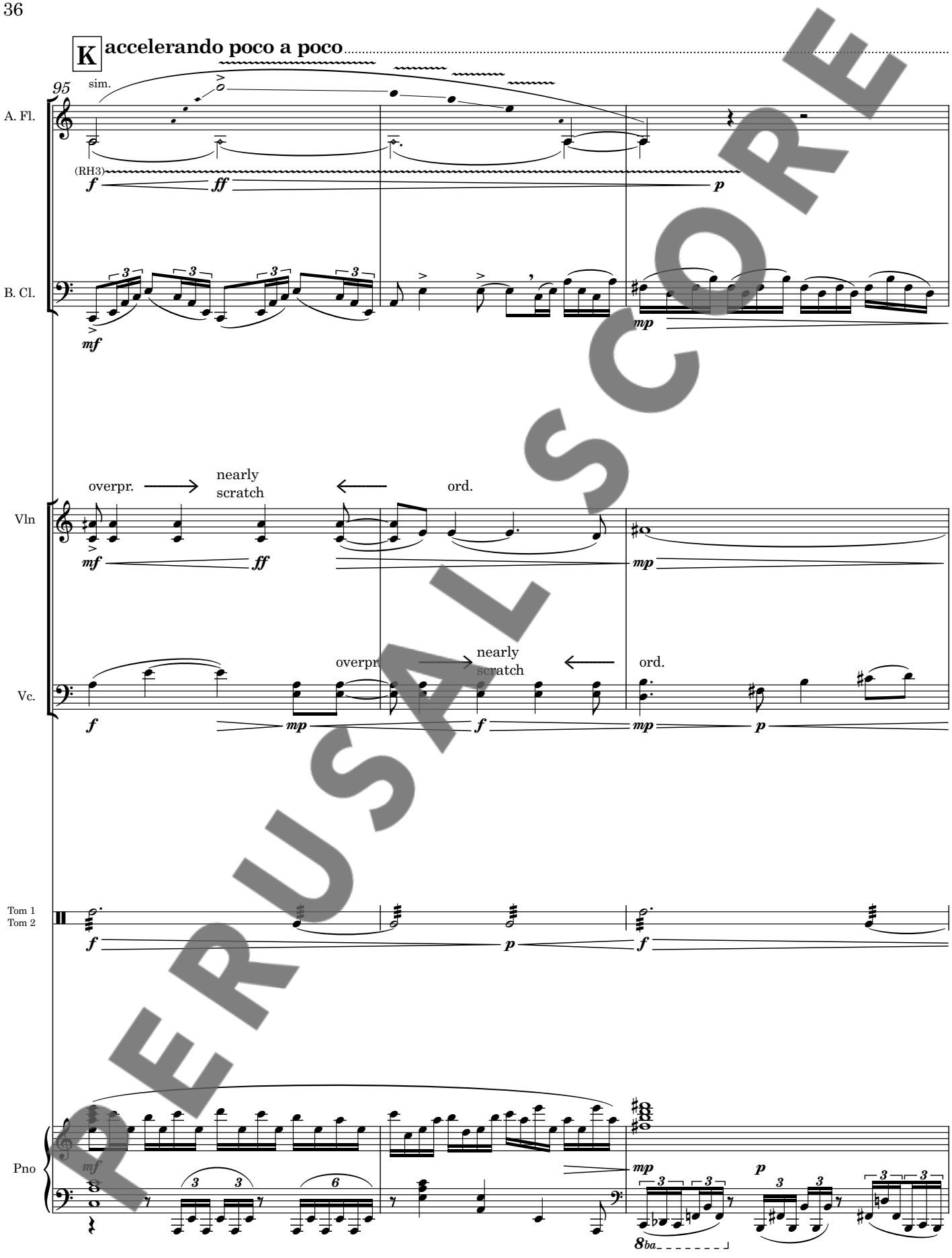

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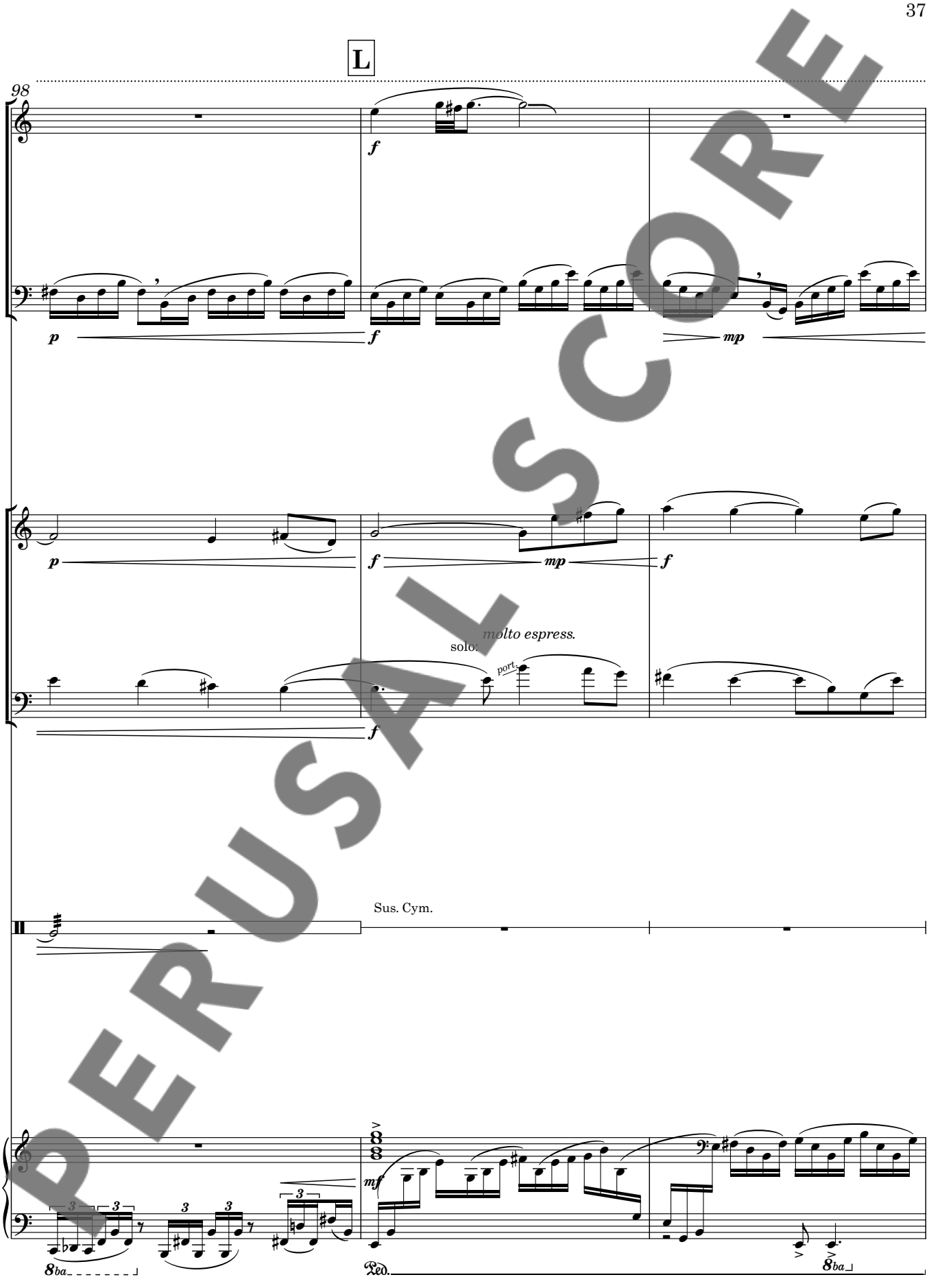

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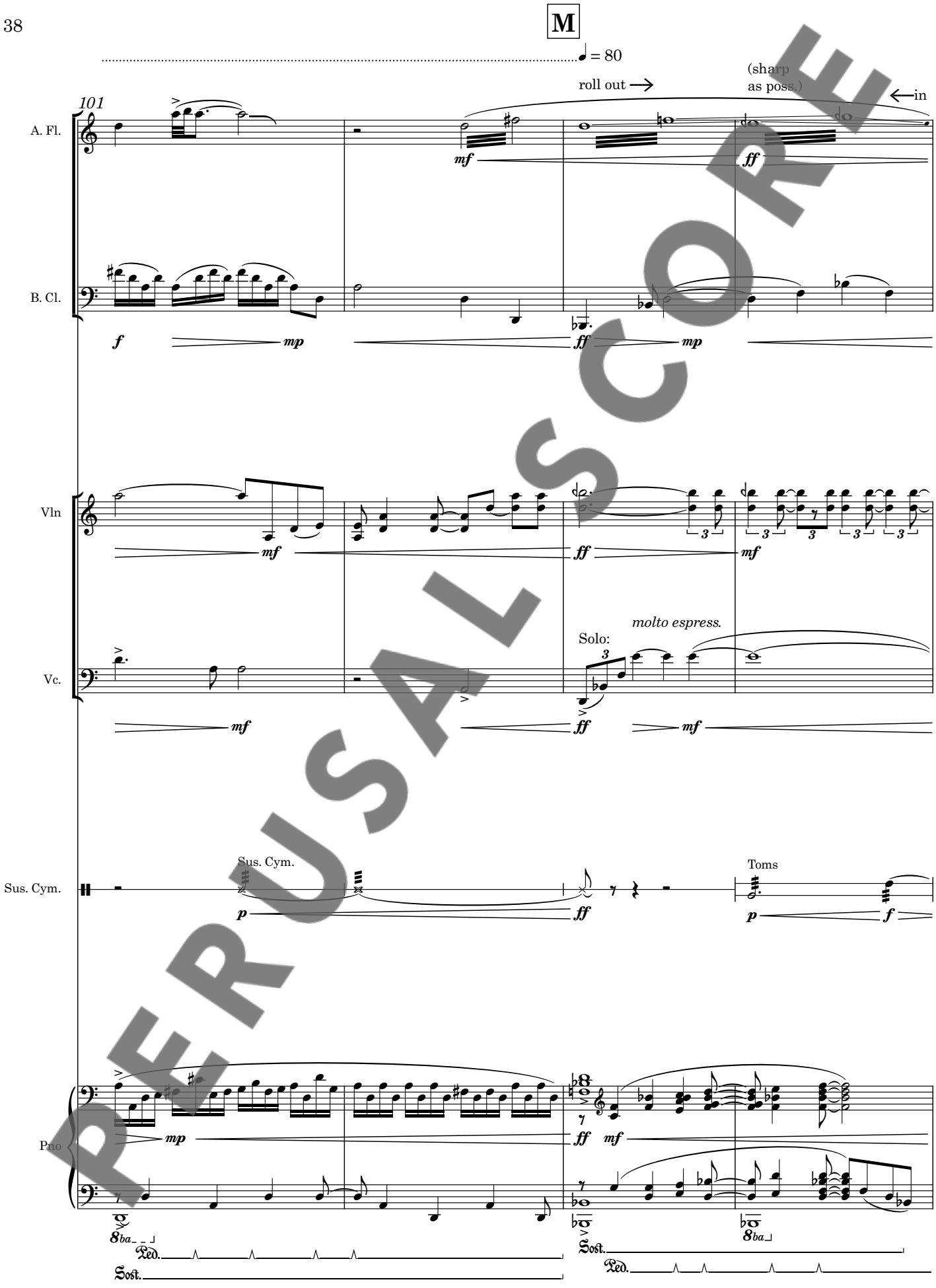

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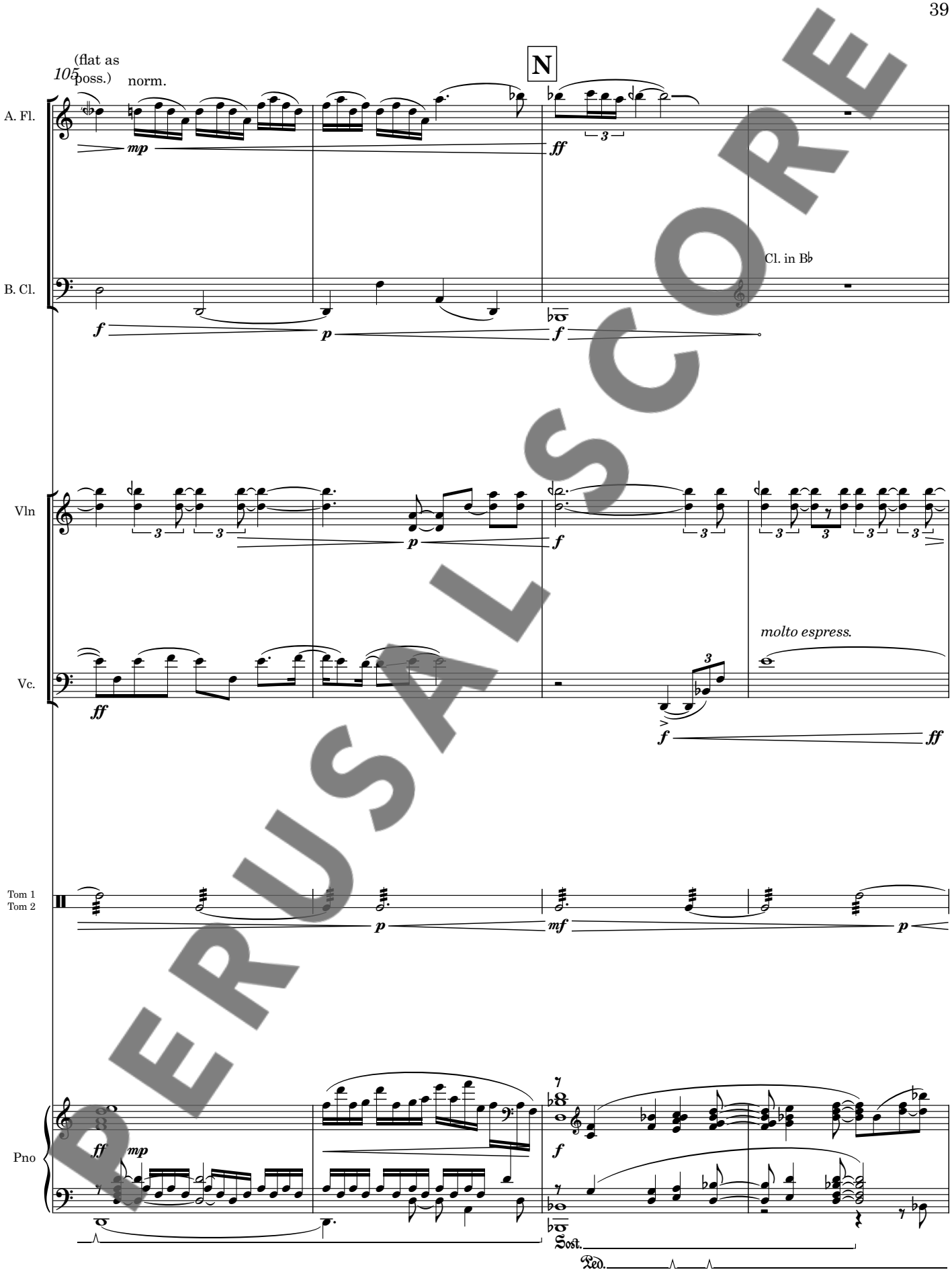

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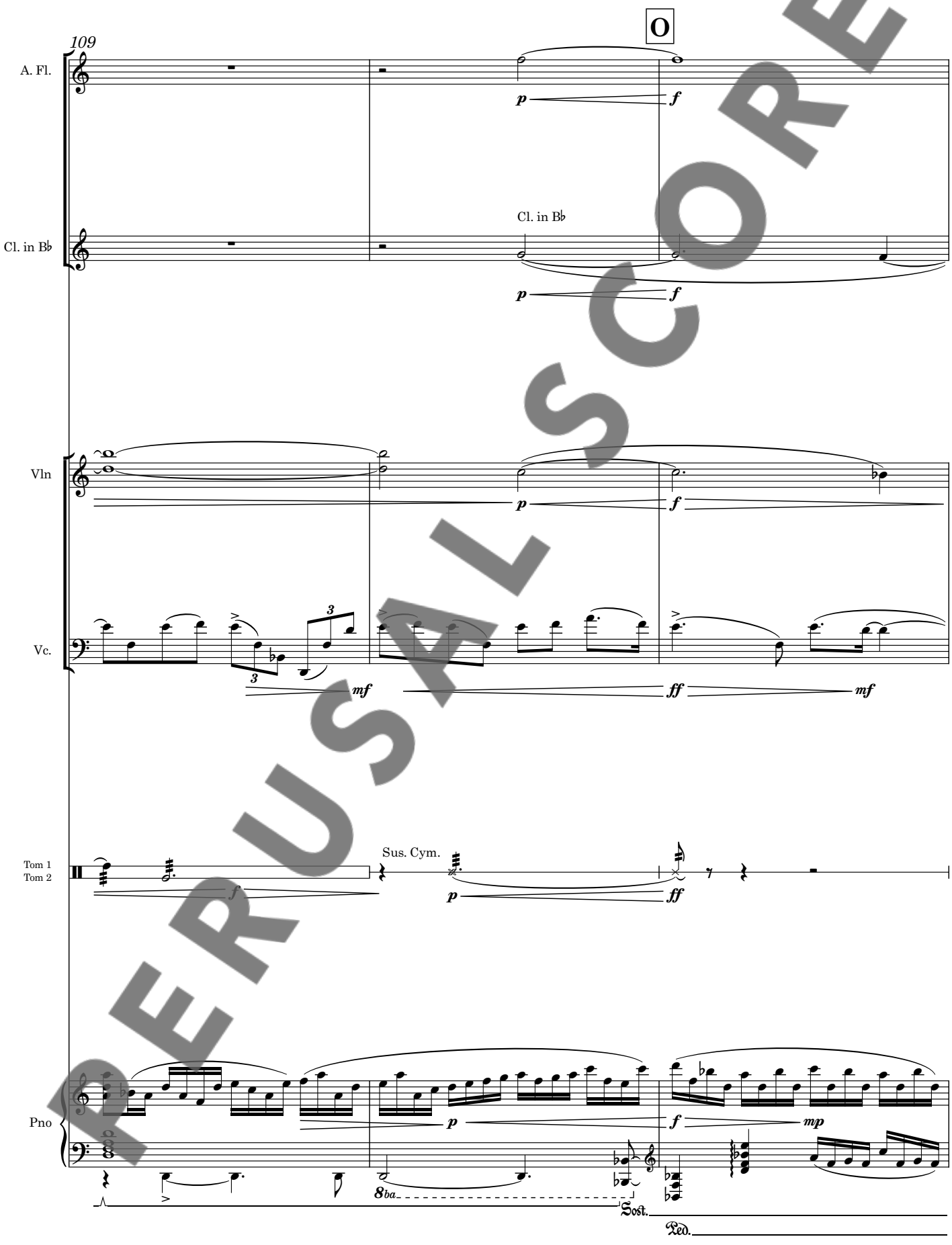

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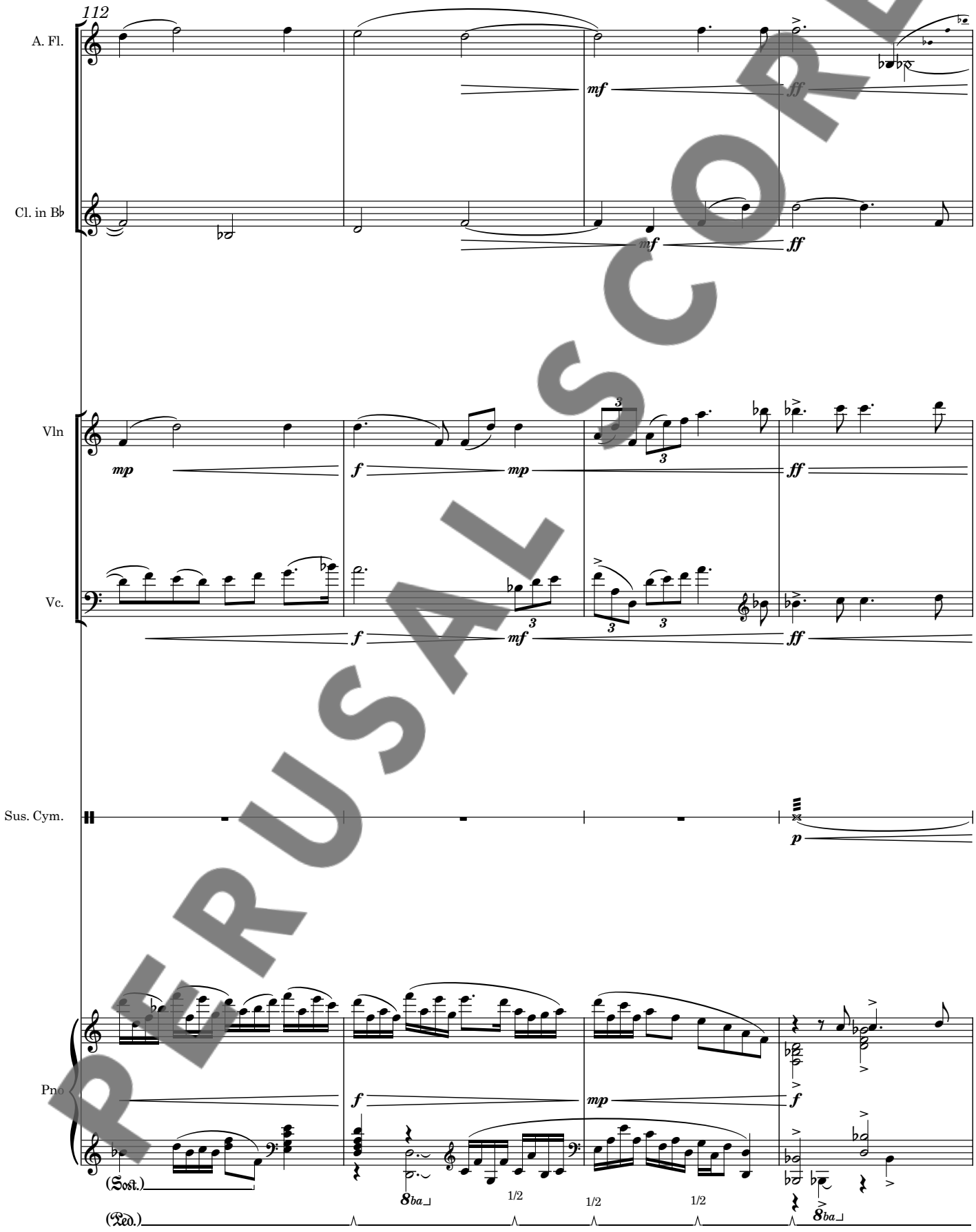

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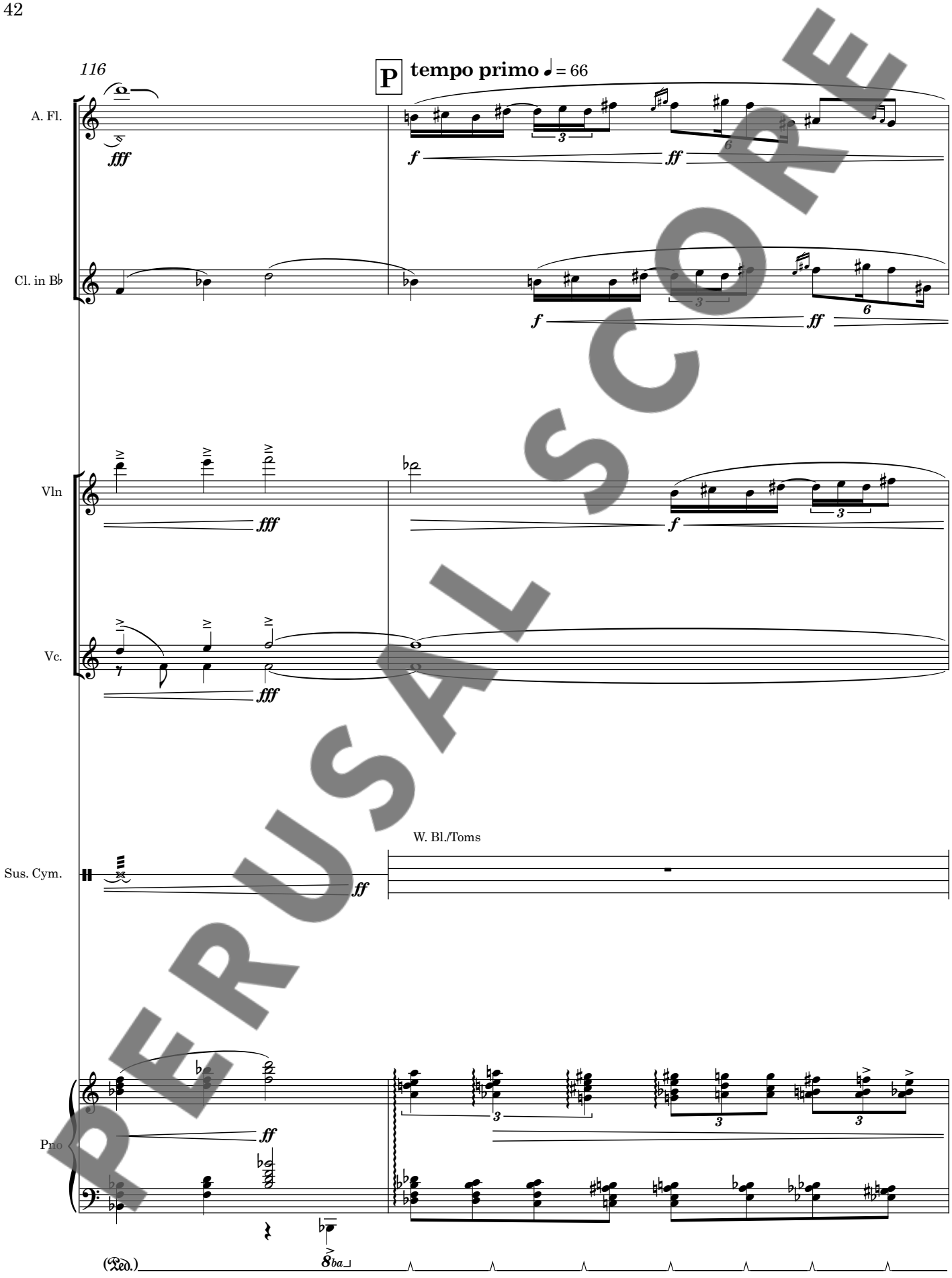
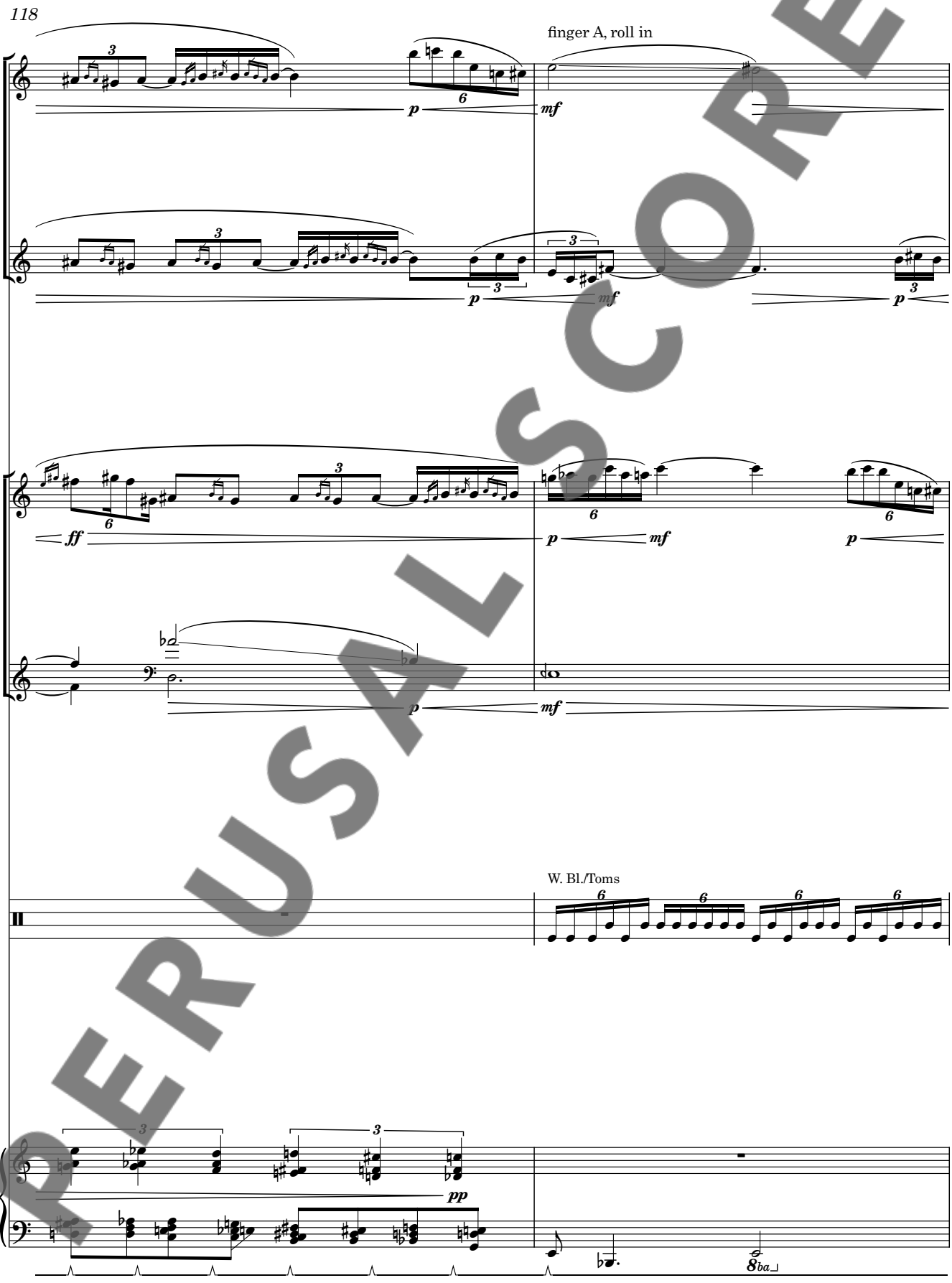


PERUSAL SCORE



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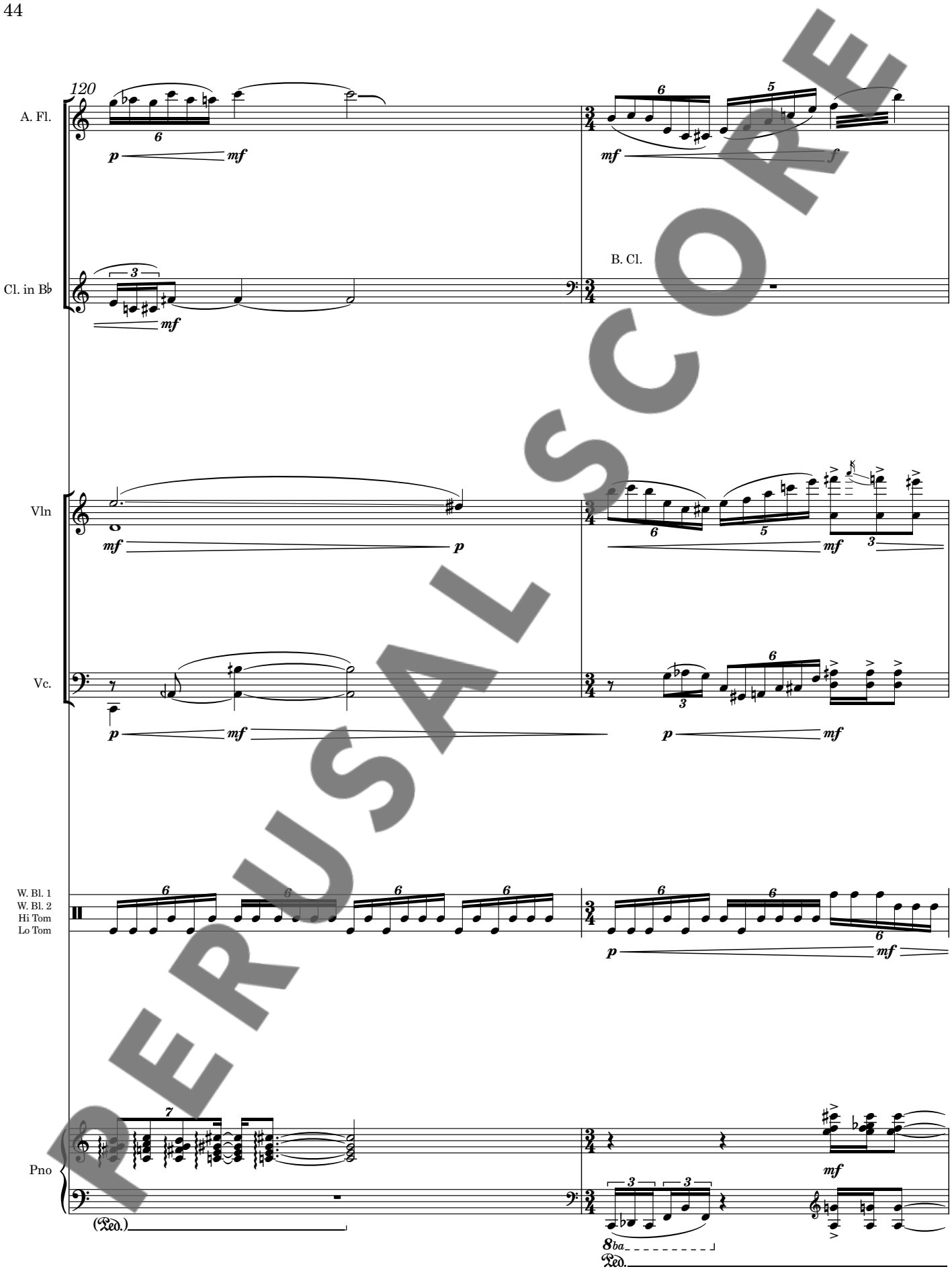

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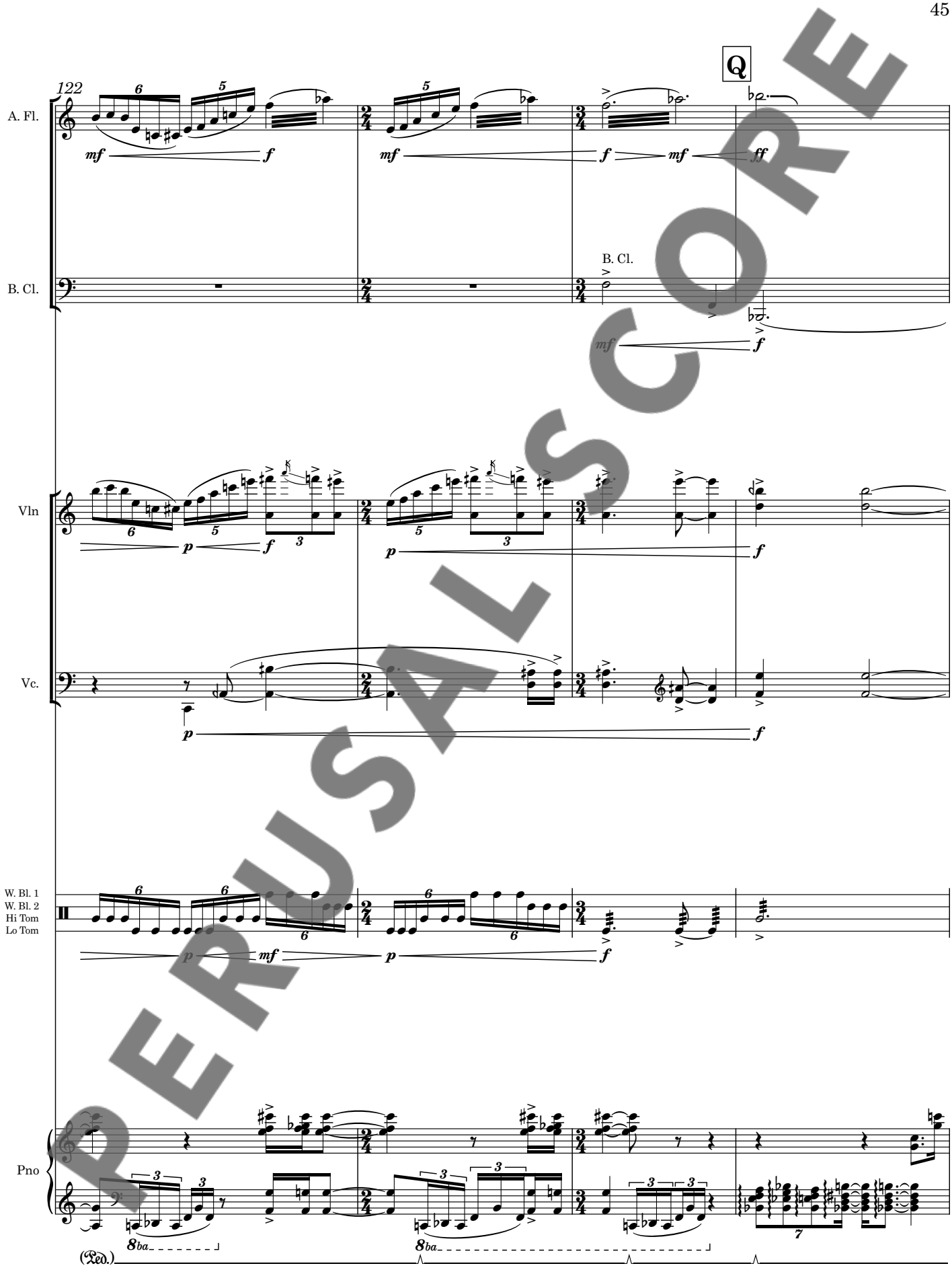

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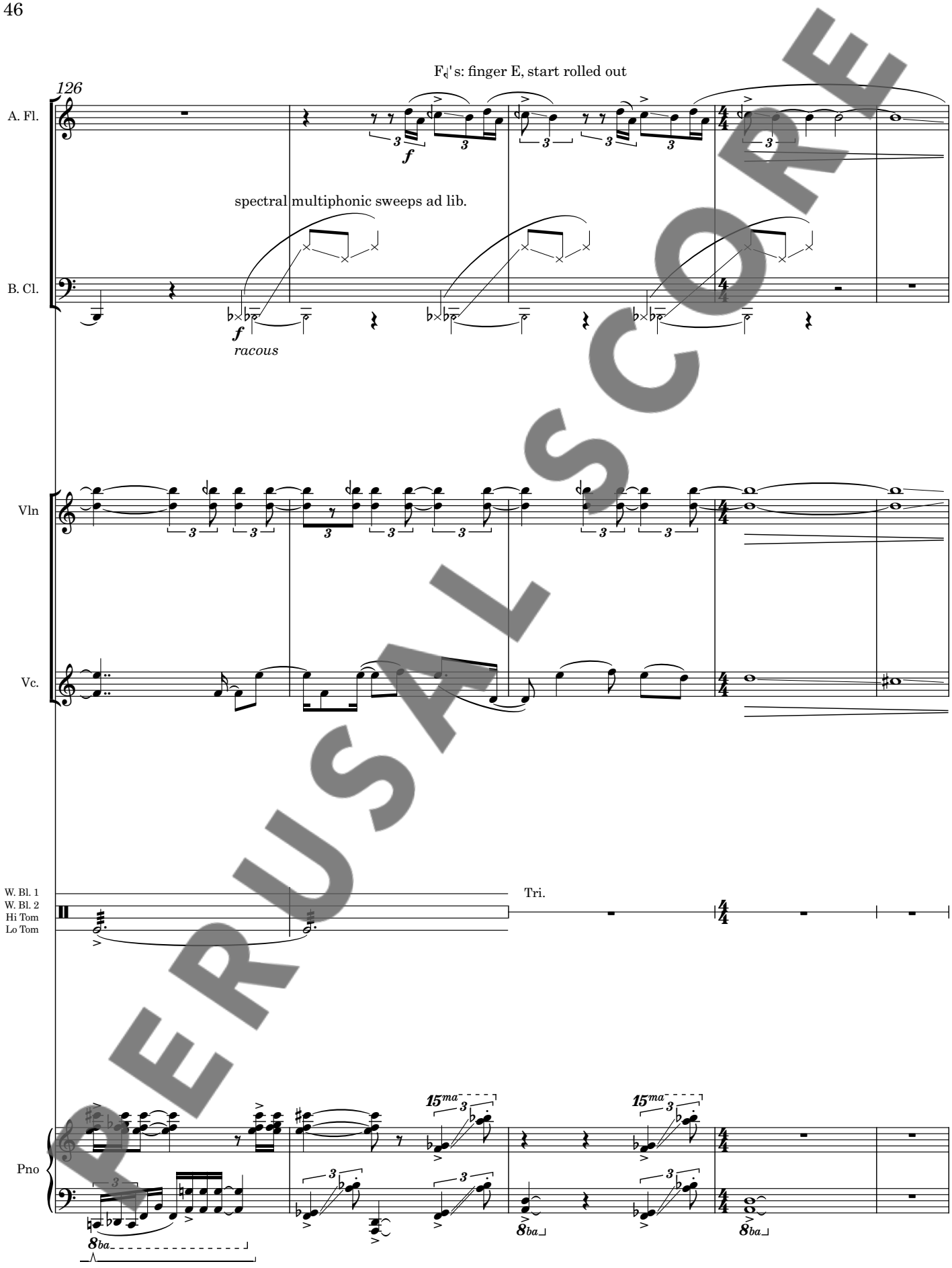

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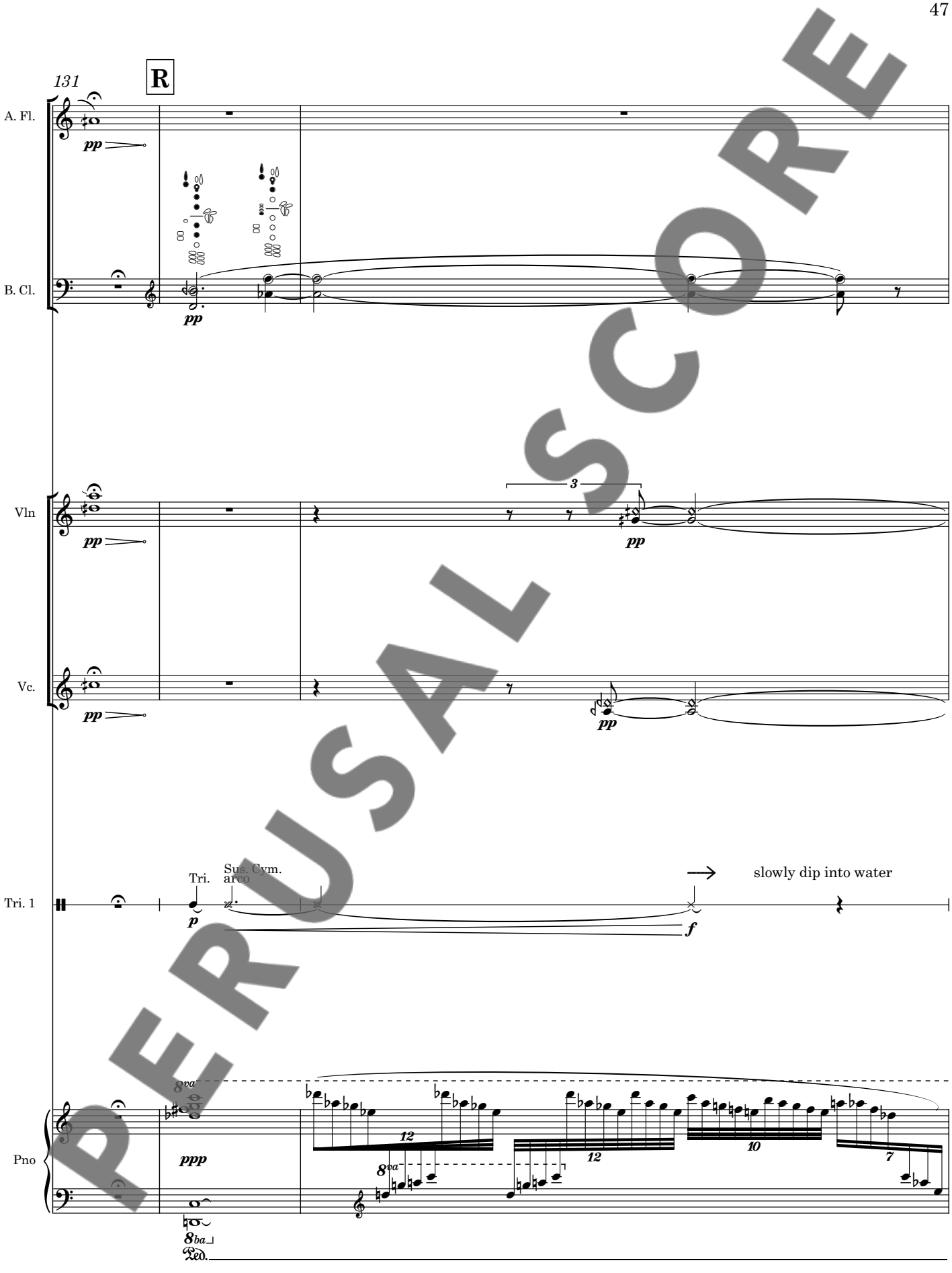

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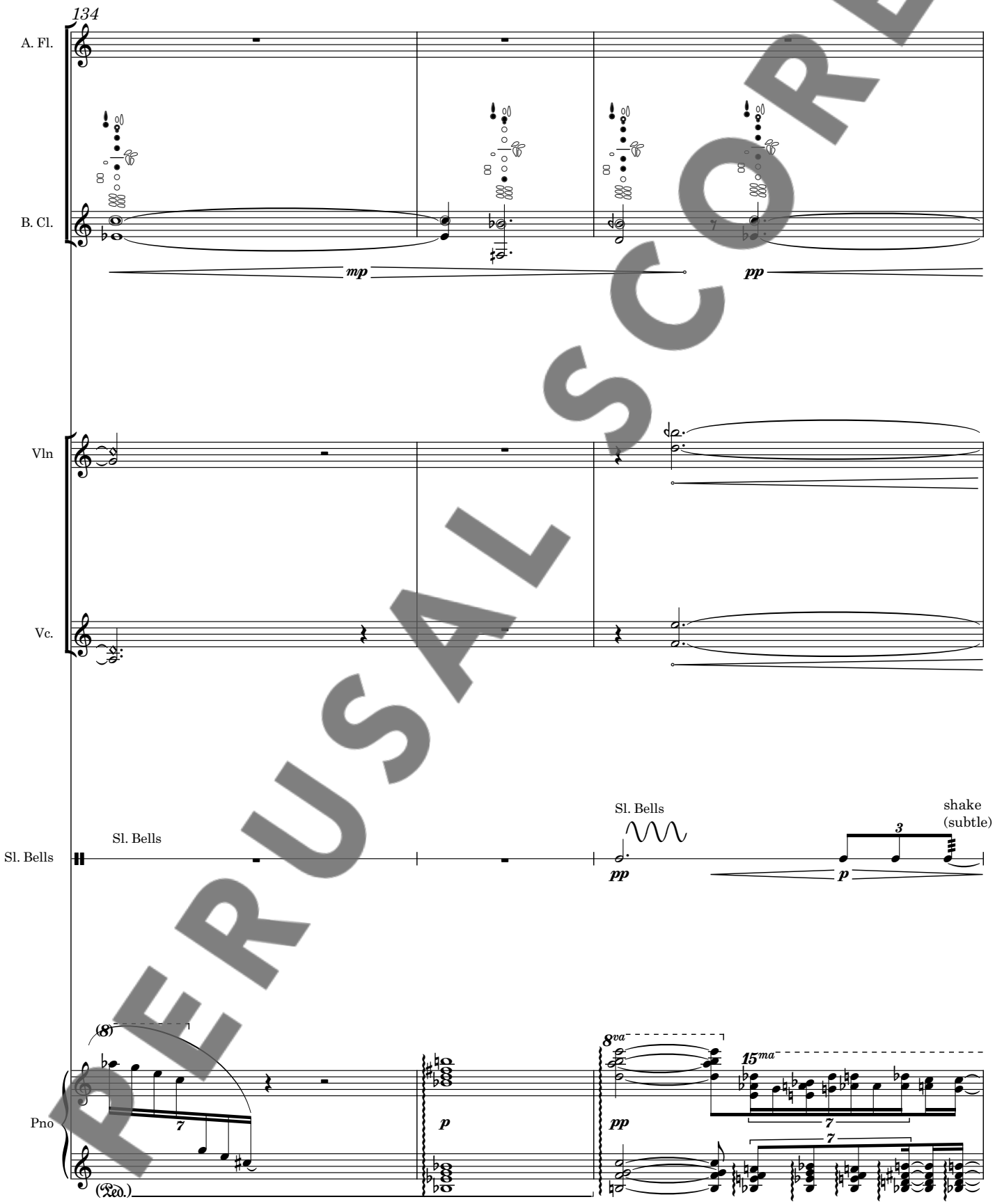

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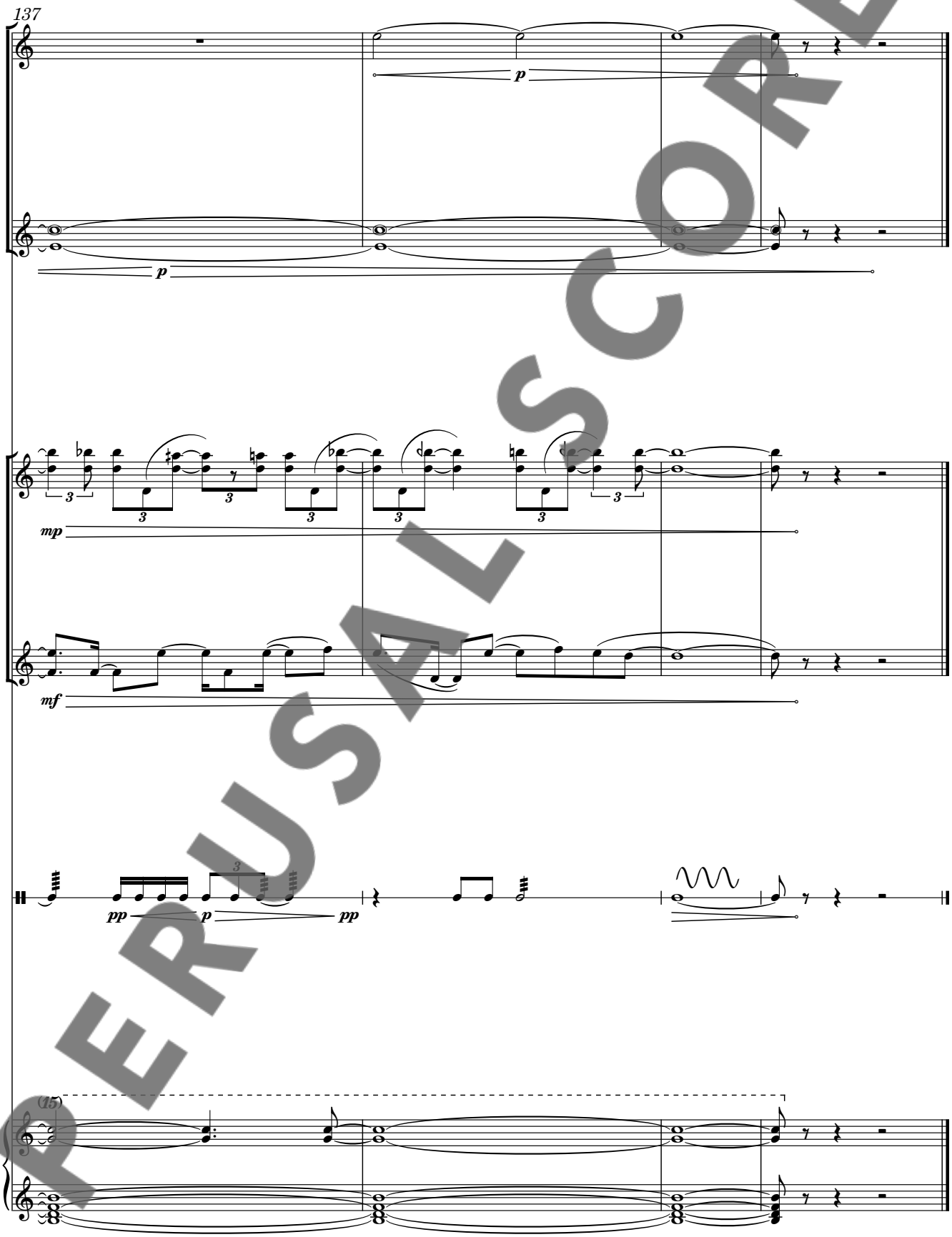

PERUSAL SCORE