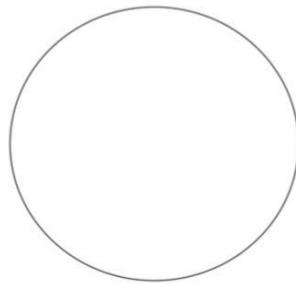


Alicia Castillo

Flow

for unspecified chamber ensemble



2021

Flow

for an unspecified ensemble of four or more performers

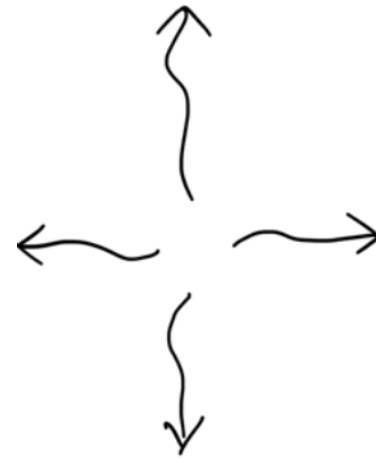
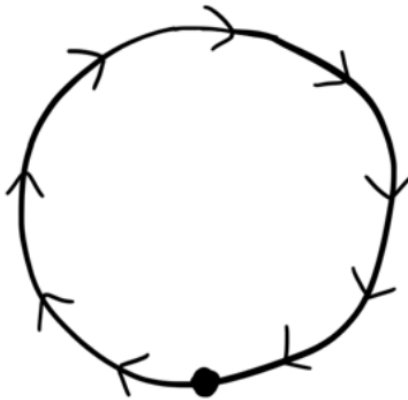
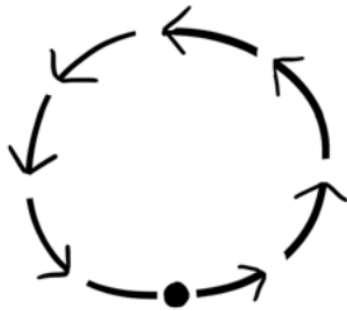
Program Notes

In psychology *flow* is a state of mind in which you are fully immersed in an activity with energized focus and full involvement. In the flow state, your perception of time falls away as you're completely absorbed on the task at hand and you're at the intersection of high creativity and productivity. It's synonymous with "being in the groove", "being in the zone", or that moment where pieces are "coming together". As performers and composers, we often live in this state of mind as we're constantly challenged artistically to create something from seemingly nothing. On the other hand, the flow state can also be a dangerous state of mind because those moments can become addictive; we chase the feeling and can feel like we're unable to produce quality work unless we're in the flow state of mind.

I wanted to capture this state of mind musically with a spatial ensemble to give the audience an immersive experience where they could feel as if they are in the flow state with the ensemble. I invite the audience to close their eyes during the performance in order to perceive changes between fragmentation and cohesion spatially as well as the rotational movement of the material as if they are able to hear the pieces "coming together" in their mind.

- *Alicia Castillo*

Outline of the Piece



Part A

0:00 ~ 1:30

Fragmented
Sound Collage

Material: Column 1

Part B

1:30 ~ 3:30

Rotating Gestures
Counter-Clockwise

Material: Column 2

Part C

3:30 ~ 4:30

Rotating Gestures
Clockwise; overlapping

Material: Column 2

Part D

4:30 ~ 5:45

Flowing
Sound Collage
Material: Column 3

Part E

5:45 ~ 6:30

Dissipating
Sound Collage
Material: Column 3

*Performers will surround the audience at an equal distance length from one another as the space allows.

*The ensemble will begin each part together. A leader should be chosen in advance and only the leader will run a stopwatch to keep the time. In order to begin each part together, the leader will create a gesture not used in the piece, or an instrument (such as percussion) not used any other time in the piece, to give a signal to the rest of the ensemble when it is time for the next part.

*The gestures in the piece should be crafted from the dynamic range and pitch collection provided under each column. Performers are encouraged to use any register of their instrument and can flip between registers within the gestures as desired. Glissandi can start on a pitch from the collection and end on any note within or outside of the pitch collection. Gestures can be performed in any order and repeated as desired.

*A page of gestures has been provided for each instrumental family. Percussionists are encouraged to create their own setup using any combination of a variety of materials including pitched, wood, glass, skin, and metal instruments.

Outline Continued:

Part A/ 0:00 ~ 1:30

Fragmented; all performers play independent of one another. The effect should be a sound collage where there is no perceptible movement of the material within the ensemble. Each performer should take 4-6 seconds of silence between each gesture, using only material from column 1. Performers can play simultaneously, choose gestures in any order, and repeat gestures as desired.

Part B/ 1:30 ~ 3:30

Rotating same gestures; The leader will decide each gesture for the rotating material in Part B. The rest of the ensemble will imitate the same gesture until a full rotation is completed. The leader should choose a different gesture from column 2 for each rotation. The material should rotate in a counter-clockwise rotation. Gestures can be loosely imitated and do not need to completely match one another. It is also optional for the leader and ensemble to decide which gestures they want to use in each rotation for Part B ahead of time. Three rotations will be completed:

- First rotation: Wait 3 seconds before next performer to the right plays
- Second rotation: Wait 2 seconds before next performer to the right plays
- Third rotation: No breaks before the next performer to the right plays

Part C/ 3:30 ~ 4:30

Rotating different gestures; The rotation will now go clockwise starting again with the leader. Each member of the ensemble will choose any gesture from column 2- the gesture will change with each performer and will not be imitated throughout the full rotation as in Part B. The performer to the left will dovetail and overlap the previous performer's gesture and the next performer will do the same. There should be no gaps in sound. Complete as many rotations as you can in the approximated time of Part C, each time overlapping more by the following performer beginning their gesture earlier each rotation. Gradually increase speed and dynamics until playing as fast and loud as possible before transitioning to Part D.

Part D/ 4:30 ~ 5:45

Flowing; Performers will now play independently of one another with material from the 3rd column, creating a sound collage again. Feel free to play all gestures in any order. This time the collage will flow together with the longer gestures creating a swell effect with dynamics and the pushing and pulling of the tempo. Performers should continuously play gestures with minimal rest in between their own gestures. It's desirable that performers overlap and play simultaneously to achieve a cohesive flow.

Part E/ 5:45 ~ 6:30

Dissipating; Each performer should repeat the gesture they started Part E on and continuously repeat it while slowing down each time and fading out. Each performer should take turns pulling out of the texture at random until one performer remains. The last performer should repeat their final gesture multiple times building up a long and slow fade out and decrescendo until they fade out completely. (Optional- Performers can leave the room after they stop playing, one by one, if the space allows.)

STRINGS

I

[C , B]

pp - mp



apply overpressure with the bow
~3 seconds



bowed near bridge



Jete, on lowest note



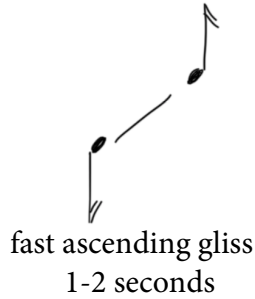
scrape nail against the string quickly



bowed or pizz.
(on two different strings)



produce a short
harmonic and quickly
stop it from ringing out



fast ascending gliss
1-2 seconds



fast, even tremolo
~3 seconds



short articulation
bowed or pizz.

II

[C , G , F# , B]

mp - mf



arpeggiate the pitch
collection in any order
and any rhythm



fast tremolo
5-7 seconds



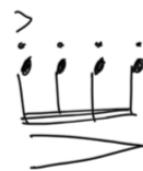
jete from a higher distance



apply overpressure with the
bow on two strings
~5-7 seconds



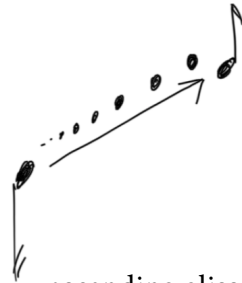
sustained harmonic
max of one bow



single tone repeated tone
bowed near bridge



sustain a single note
wide vibrato, 5-7 seconds

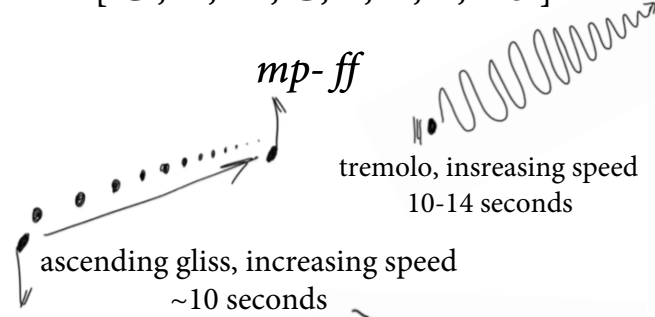


ascending gliss
decreasing speed
5-7 seconds

III

[C , D , F# , G , E , A , B , Db]

mp - ff



ascending gliss, increasing speed
~10 seconds

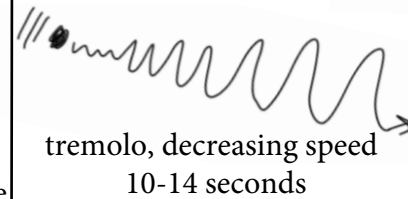
tremolo, increasing speed
10-14 seconds



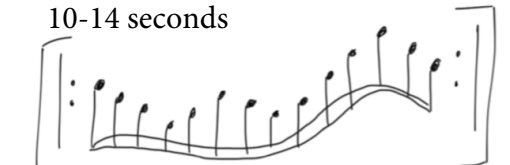
4-6 seconds of silence



single repeated tone
increasing speed



tremolo, decreasing speed
10-14 seconds



flowing melisma, tasto, switch between
increasing/ decreasing speed, 15 seconds




repeated set of any 3 long harmonics,
play 4-6 times in a row and match changes
in pitches to your breathing cycle


WINDS/ BRASS

I

[C , B]


pp - mp



short articulation


blow empty air (no pitch) 3 seconds



rapid keyclicks or
nails on metal
(brass)


fast trill or flutter tongue
3 seconds



fast descending gliss
1-3 seconds

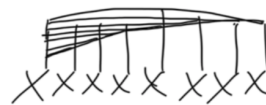
Remove mouthpiece and play
percussive sounds
3 seconds

II


[C , G, F#, B]

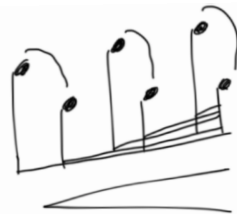
mp- mf


sustain a single note for
one long breath




mf
key clicks, slowing down



descending gliss- slow
and then speeding up
5-7 seconds




blow empty air (no pitch)
5-7 seconds

arpeggiate the pitch
collection in any order
and any rhythm


fast trill or flutter tongue
5-7 seconds



single repeated tone on
one breath





III

[C , D, F#, G, E, A, B, Db]

mp- ff



descending gliss, decreasing speed
~10 seconds



4-6 seconds of silence

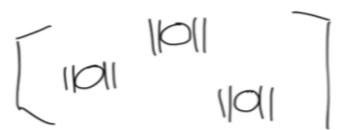

trill, increasing speed
10-14 seconds

single repeated tone
increasing speed

trill, decreasing speed
10-14 seconds



[or]

flowing melisma, switch between
increasing/ decreasing speed, 15 seconds


repeated set of any 3 pitches (swelling dynamically
between *mp* to *mf* only). play 4-6 times in a row
and match changes in pitches to your breathing
cycle

PITCHED/ UNPITCHED PERCUSSION

I

[C , B]

pp - mp



fast, even tremolo
between two notes (pitched)
on wood or metal (unpitched)
~3 seconds



fast scrape
wood or skin



fast scraping of metal or
rapid shaking of maracas
~3 seconds

fast ascending gliss
or low to high on
skin (unpitched)
~2 seconds



Strike two notes simultaneously,
any register and then quickly
cut off from ringing (pitched)

II

[C , G , F# , B]

mp - mf



single repeated tone



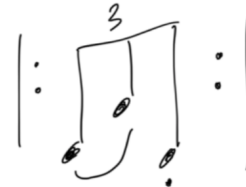
descending gliss- slow
and then speeding up
5-7 seconds



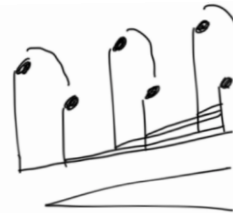
fast, even tremolo
skin or wood (unpitched)
5-7 seconds



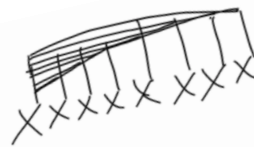
faster scraping of metal
or faster maraca shaking
~5-7 seconds



pitched- arpeggiate
the pitch collection
in any order and any
rhythm



Sustained tone cluster or
metal tone until decay



mf

III

[C , D , F# , G , E , A , B , Db]

mp - ff



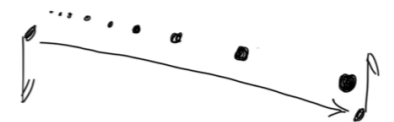
single repeated tone
increasing speed



as before/ ~ 7-13 seconds



4-6 seconds of silence



descending gliss, decreasing speed
high to low frequency (unpitched)
~10 seconds



pitched- flowing melisma, switch between
increasing/ decreasing speed, ~15 seconds



repeated ostinato-
any rhythm and
instrument of choice
~9-15 seconds

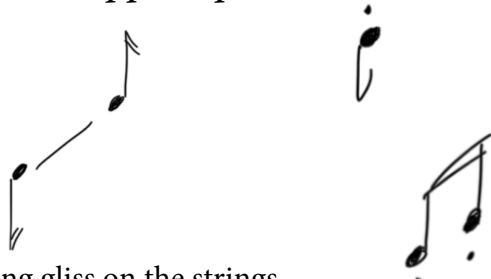
tremolo, decreasing speed
wood or metal (unpitched)
10-14 seconds

PIANO/ KEYBOARD

I

[C , B]

pp - mp



fast ascending gliss on the strings
2-4 octaves
let ring until decay



Playing in the low register,
create a "muddy" texture. Use
the sustain pedal to build up the
density and cut it off abruptly
~3 second



Strike two notes
simultaneously,
any register



quickly and evenly
tap knuckles against
the wood



fast, even tremolo
with una corda
~1-3 seconds

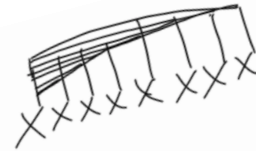
II

[C , G, F#, B]

mp- mf



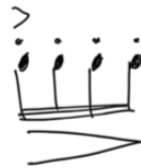
fast, tremolo
no pedals
~5-7 seconds



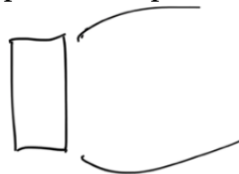
mf
knuckle taps, decreasing speed



arpeggiate the pitch
collection in any order
and any rhythm



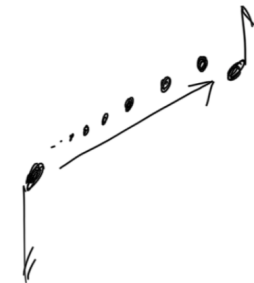
single repeated tone,
optional- displace octave



Sustained tone cluster
until decay



muddy up the low register
using the sustain pedal
~6-8 seconds

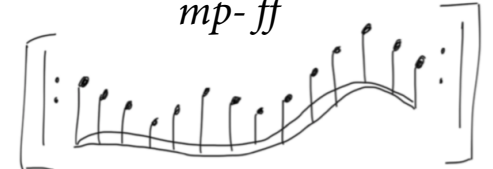


ascending gliss on the
keys, decreasing speed
5-7 seconds

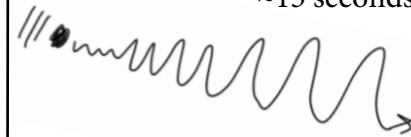
III

[C , D, F#, G, E, A, B, Db]

mp- ff



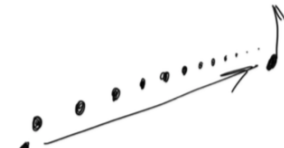
flowing melisma with sustain pedal (change as
needed), switch between registers and
increasing/ decreasing speed
~15 seconds



tremolo, decreasing speed
with or without pedals
10-14 seconds



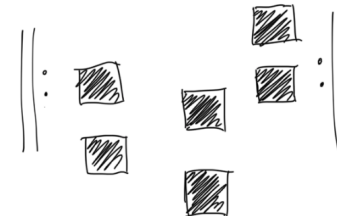
silence
4-6 seconds



ascending gliss,
increasing speed
~10 seconds



single repeated tone
increasing speed
optional- displace octave
repeat 3-5 times



set of any 3 block chords
play 2-4 times, change chords every 3-5 seconds
use both left and right hand (optional- offset chords)