Fredrik Rasten

Fuse modulations

(2020)

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For a quartet of sustaining instruments or voices

Composed in June 2020

for Stefan Thut, Félicie Bazelaire, Léo Dupleix and myself

The piece evolves freely with long notes, still keeping a sense of melodic movement. In an alternating manner, the performers are making melodic moves and thereby changing the overall sounding chord.

The dynamic should be quite consistent throughout, not quiet, not loud, but full and resonant, and somehow serving the task of tuning.

With this in mind, small dynamic variations are up to the performers and their own sense of phrasing.

Sometimes one performer has a series of changes alone, highlighting a melody or phrase. Where these melodic series in one instrument occur, the notes can progress a little faster than the general pacing in the piece.

Notes / Instructions

There are no note values in the score, but for any of the voices, a note or pause lasts until it is succeeded by a new note or pause in the given voice.

Note durations are free / flexible, and the graphic spacing between notes is generally not a guide to the pace of the music, but merely showing the succession of the note or pause entries.

The music should unfold with a focus on stability of tuning, combined with a sense of melodic movement.

Each sonority should last long enough to be tuned and then perceived for a while in their "tuned state", but without the music ending up being too static - it should have a sense of forward movement. When a sonority is difficult to tune, take your time to adjust. The searching and fine tuning is an intrinsic musical and human part of this music. When the tuning is stabilized, take some seconds to dwell in the tuned sonority. As a general rule - more time should be spent *in* the intended, tuned sonority than in the searching / tuning process.

When a change occurs within one part, the movement *can generally* be a little bit faster, like a melodic phrase. This is emphasized with legato bows.

The end of a note should primarily be followed by a little pause (a few seconds long) before entering the new note. However, glissandi between the notes, with or without a little pause between them, is a viable variation.

Cent deviations from 12-tone equal temperament are written under each note.

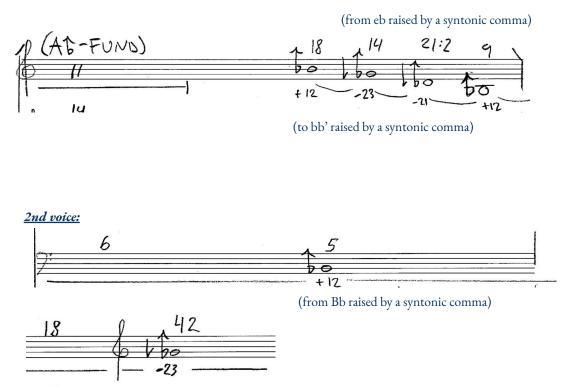
The accidentals belong to the Extended Helmholtz-Ellis JI pitch notation by Marc Sabat and Wolfgang von Schweinitz.

More information about the accidentals: <u>http://www.marcsabat.com/pdfs/notation.pdf</u>

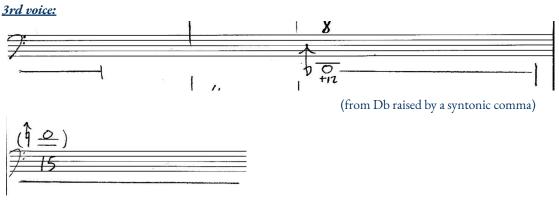
Pitch ranges

highest to lowest note in each voice (shown by excerpts from the score)





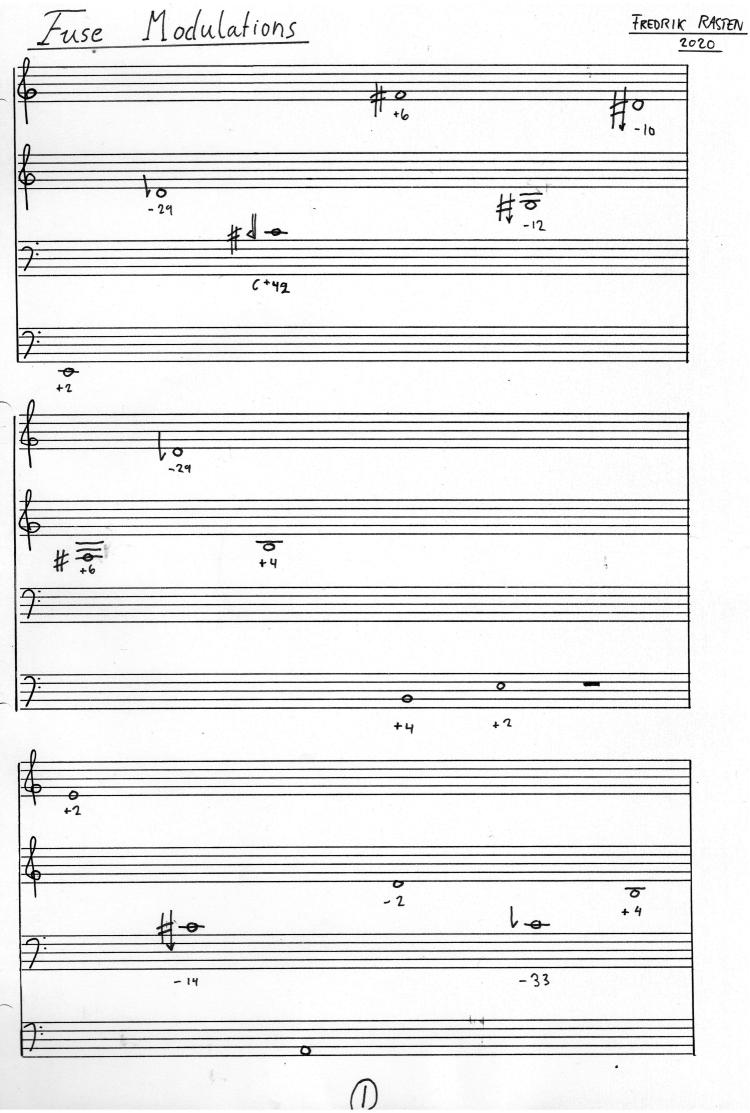
(to gb' lowered by a septimal comma and raised by a syntonic comma

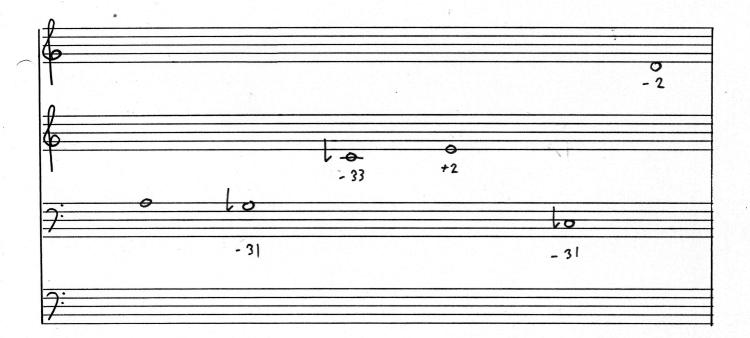


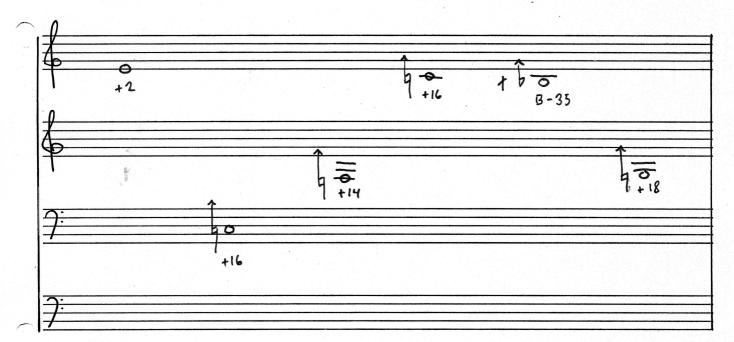
(to f' raised by a syntonic comma)

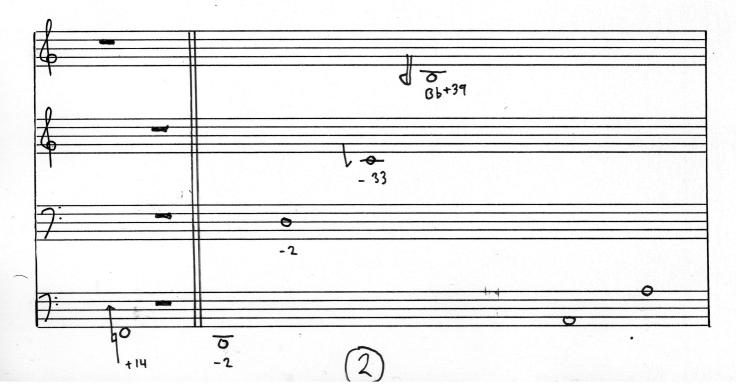
<u>4th voice:</u>

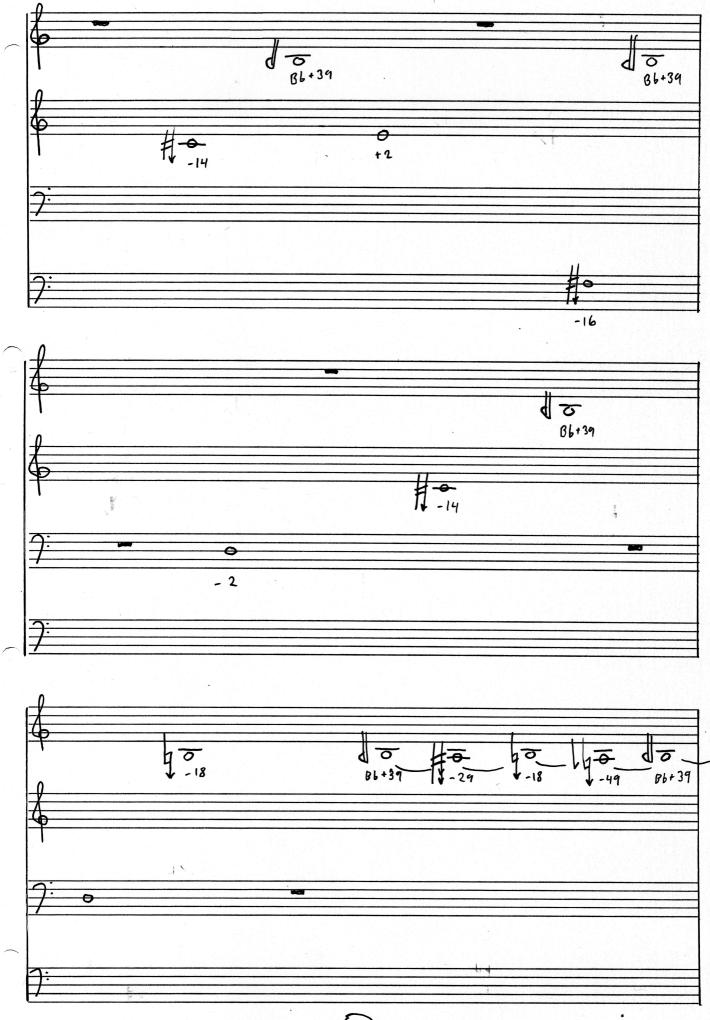




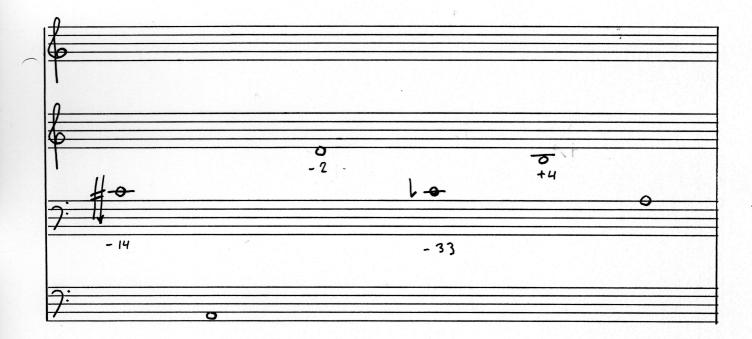


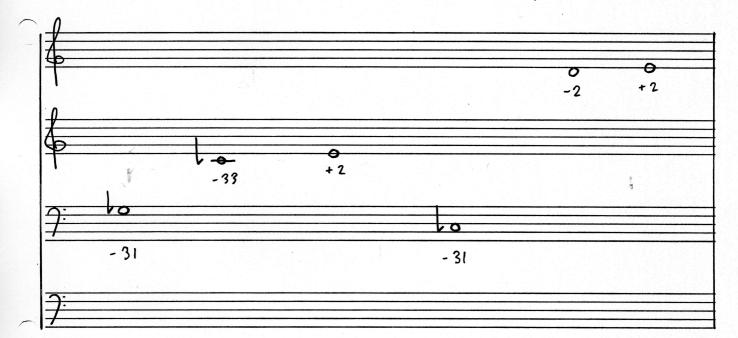


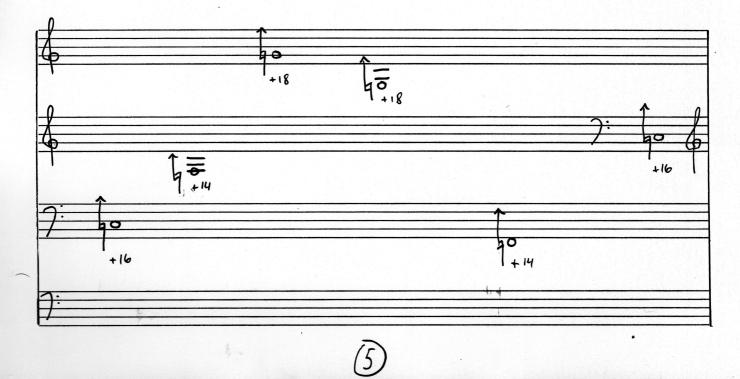


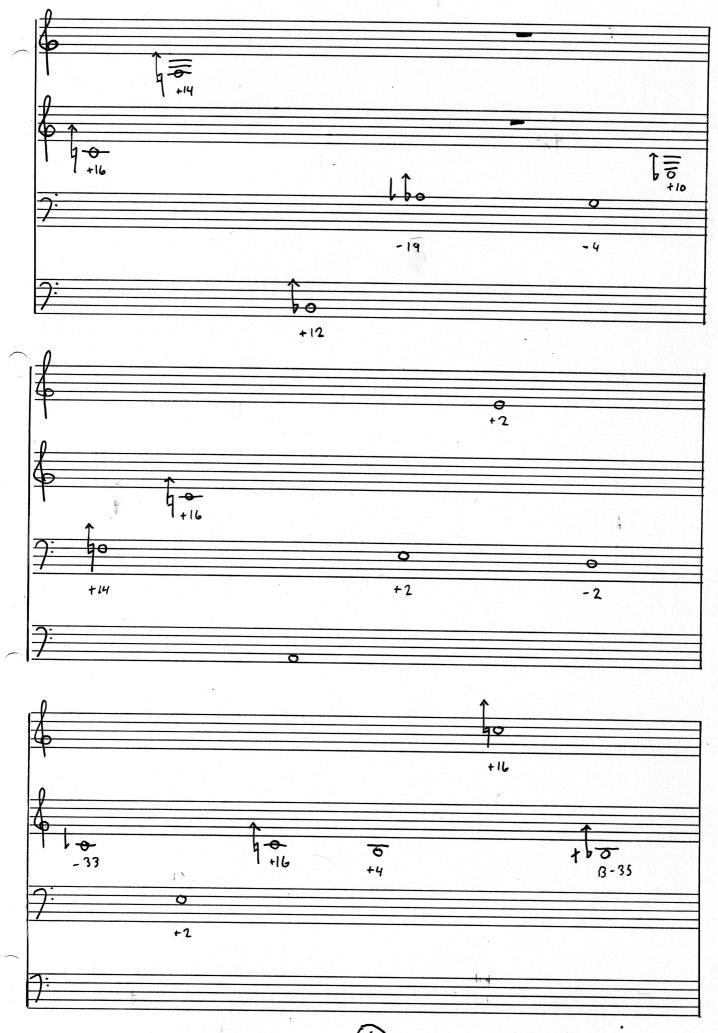


Ho Ho +49 0 - 2 +6 # 0 -10 10 - 29 Ħ= -12 #= No. #1-0 Z C+42 + 2 **0** + 2 10 - 29 7 + 4 +2 0 e . +4 4



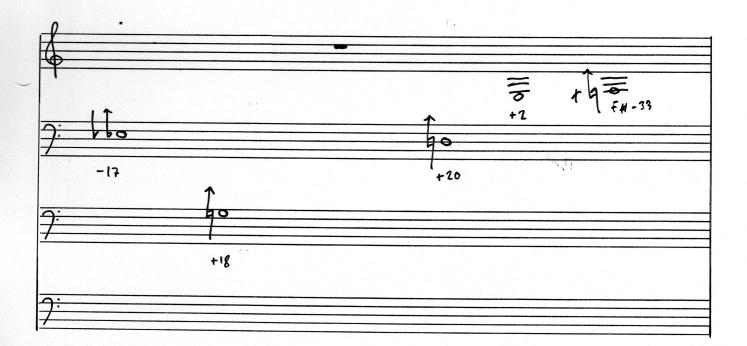


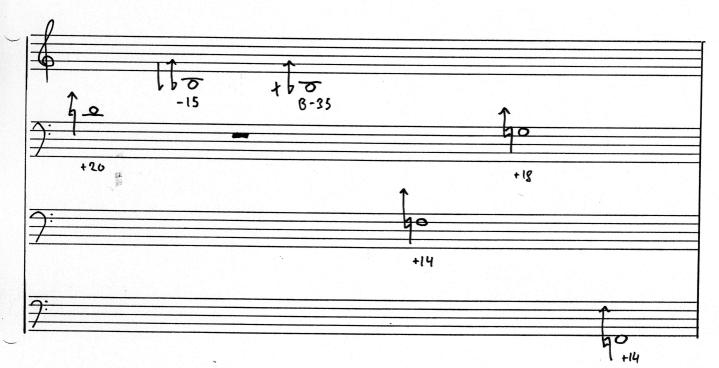


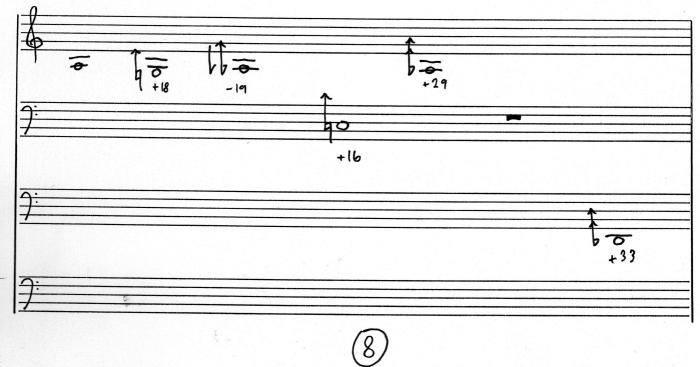


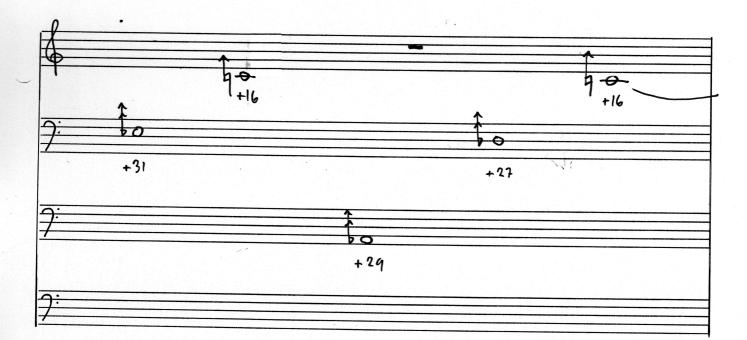
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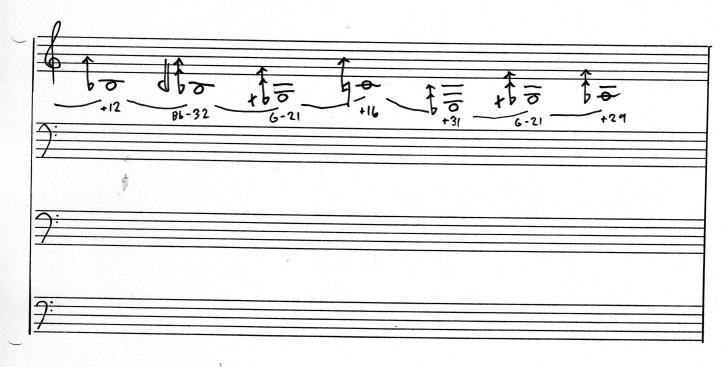


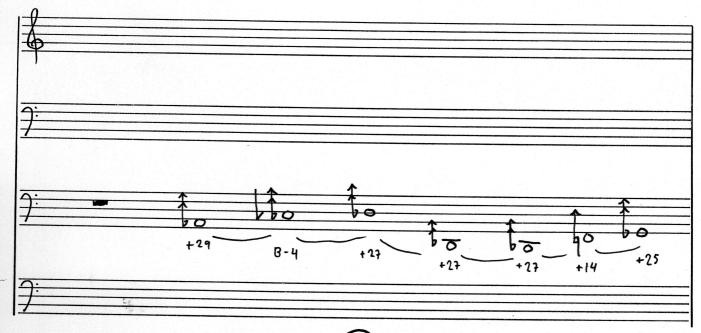


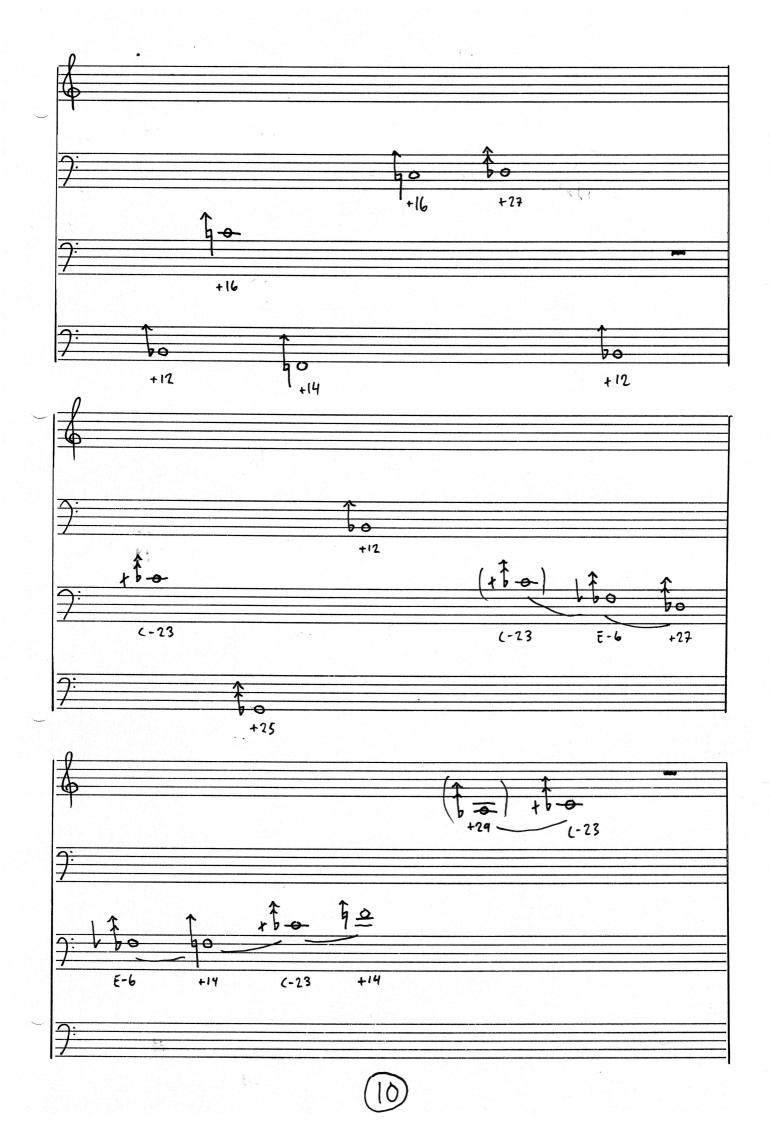


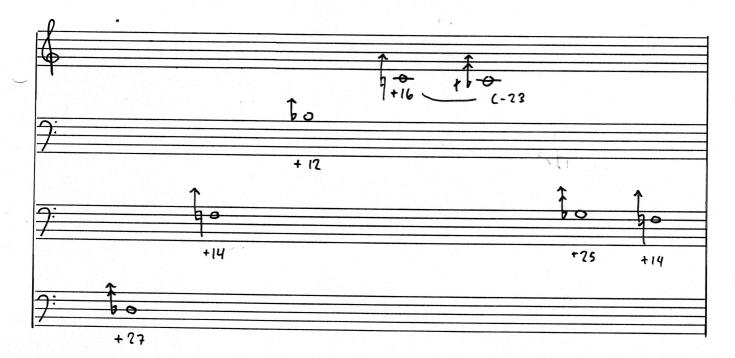


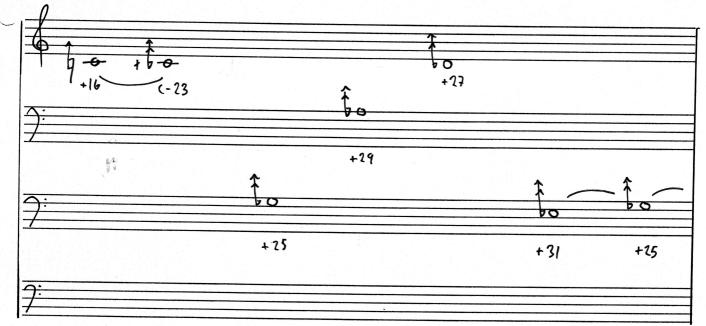


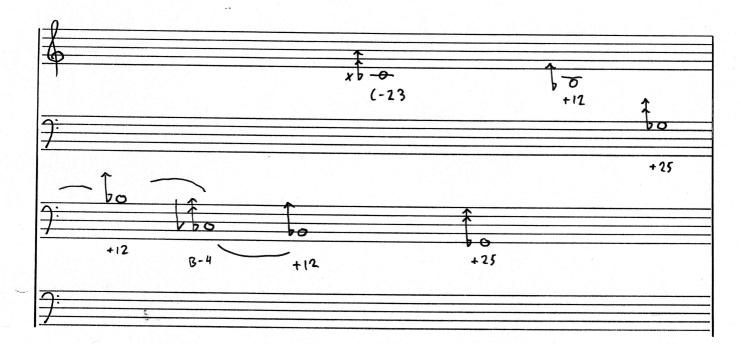










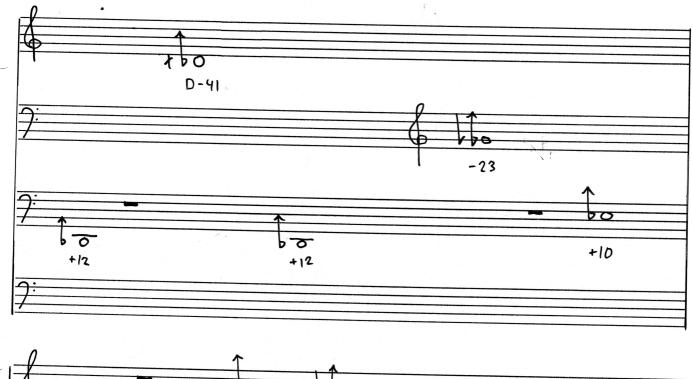


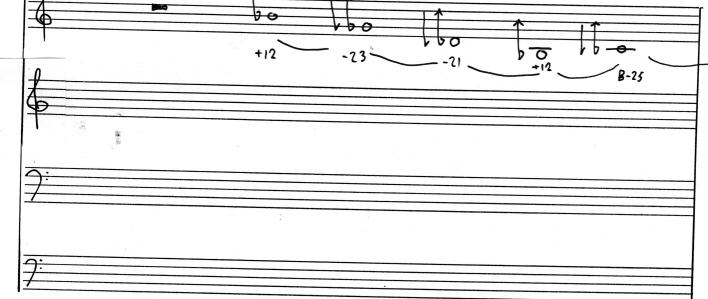
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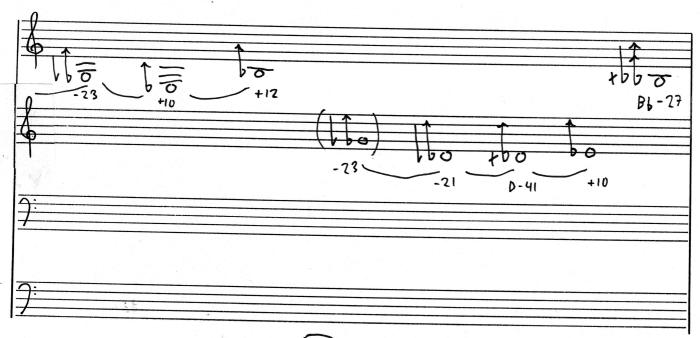




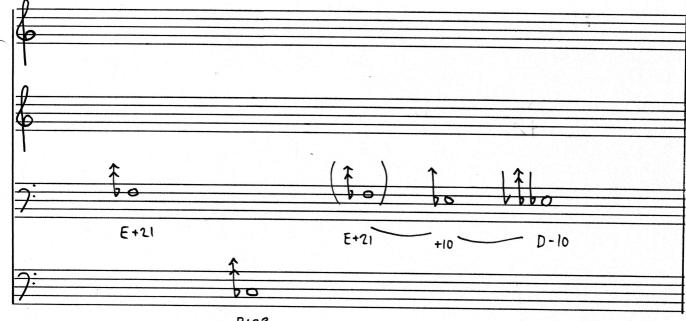
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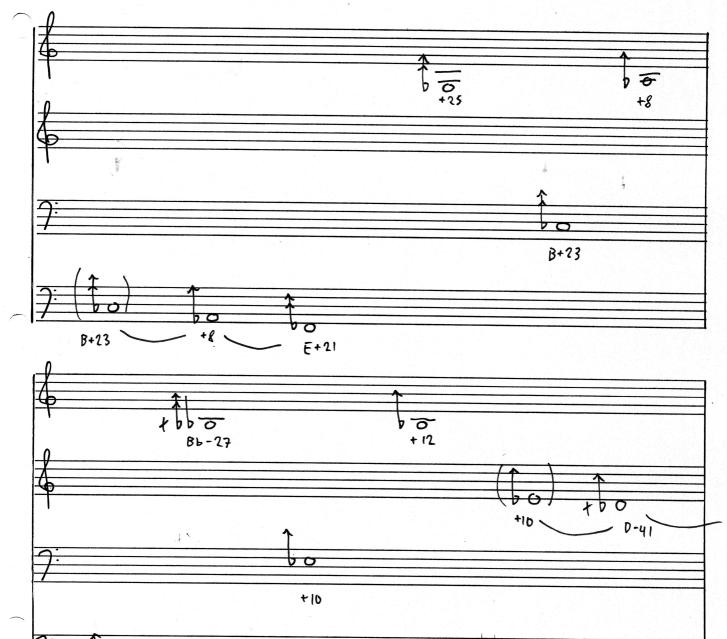




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B+23



15

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+8

