Fredrik Rasten

Murmurations

I - III (2020)

Notes / instructions:

The piece can be played by any instrumentation capable of producing sustained pitches in the specified registers (see pitch ranges below). As a guide - timbral similarity between the instruments (or voices) is favoured.

Each new part starts where the preceding part ends. Hence, if more than one part is played, the order should be obtained.

There are no note values in the score, but for any part, a note should last until succeeded by a new note or pause. Pauses last until the entrance of a new note.

Note durations are free / flexible, and the graphic spacing between notes is generally not a guide to the durations, but merely showing the succession of the note 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 on their own, but without the music ending up being too static - it should have a sense of forward movement. When a sonority is hard to tune, take your time here to adjust, the searching is an intrinsic, musical and human part of this music focused on tuning.

For any part - one can allow for occasional pauses within the duration of a note.
This should especially be noted for notes with prime limits higher than 3 and 5; occasionally fading out and in to let the 3- and 5-limit parts of the sonorities appear on their own before again fused with the higher limit notes. Also, this should mainly happen in connection with a new 3- or 5-limit note entering, because it can be helpful for the 3- and 5-limit sonorities to be tuned without added higher prime notes.

When a change takes place, take your time to tune the new sonority. 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.

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 break between them, is a viable variation. Feel free to vary between these approaches.

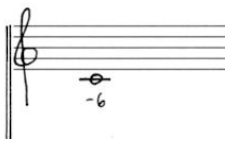
Where vertical dotted lines connect a note and a pause on two different systems, the pause should either enter *before* the new note or they should occur simultaneously.

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

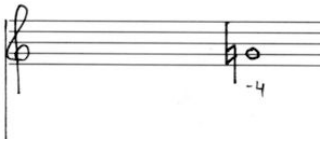
The accidentals belong to the Extended Helmholtz-Ellis JI pitch notation by Marc Sabat
and Wolfgang von Schweinitz.
More information about the accidentals: http://www.marcsabat.com/pdfs/notation.pdf

Pitch ranges

1st voice from top:

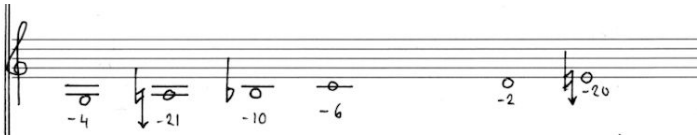


from pythagorean c’



to pythagorean g’

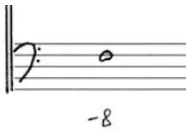
2nd voice from top:

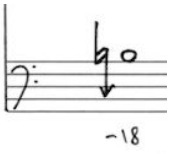


from pythagorean g

to e’ (syntonic comma down)

3rd voice from top:

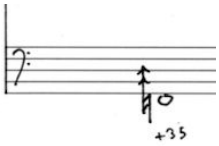


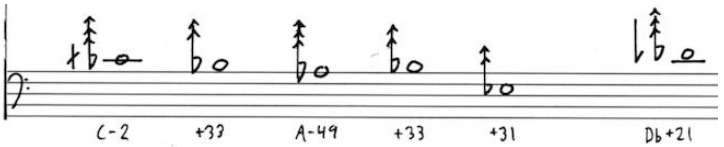


from pythagorean f

to b (syntonic comma down)

4th voice from top:



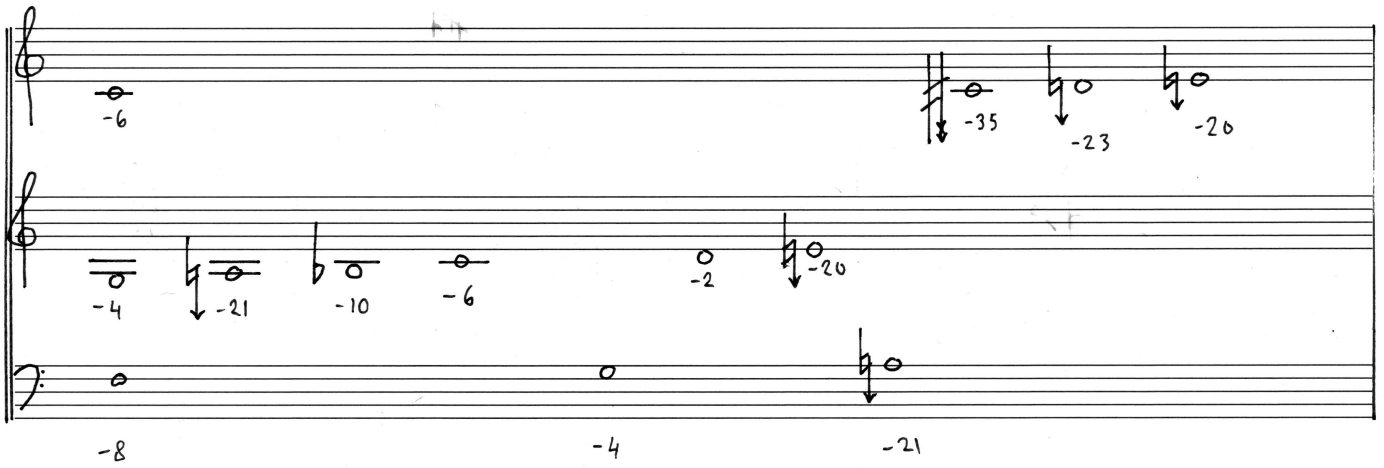


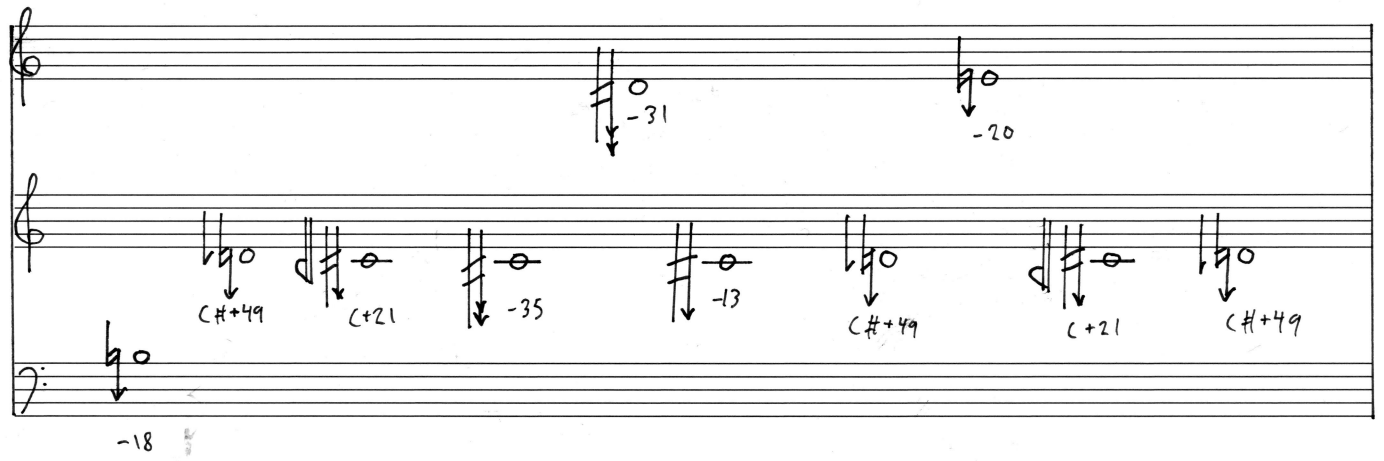
from F (two syntonic commas up)

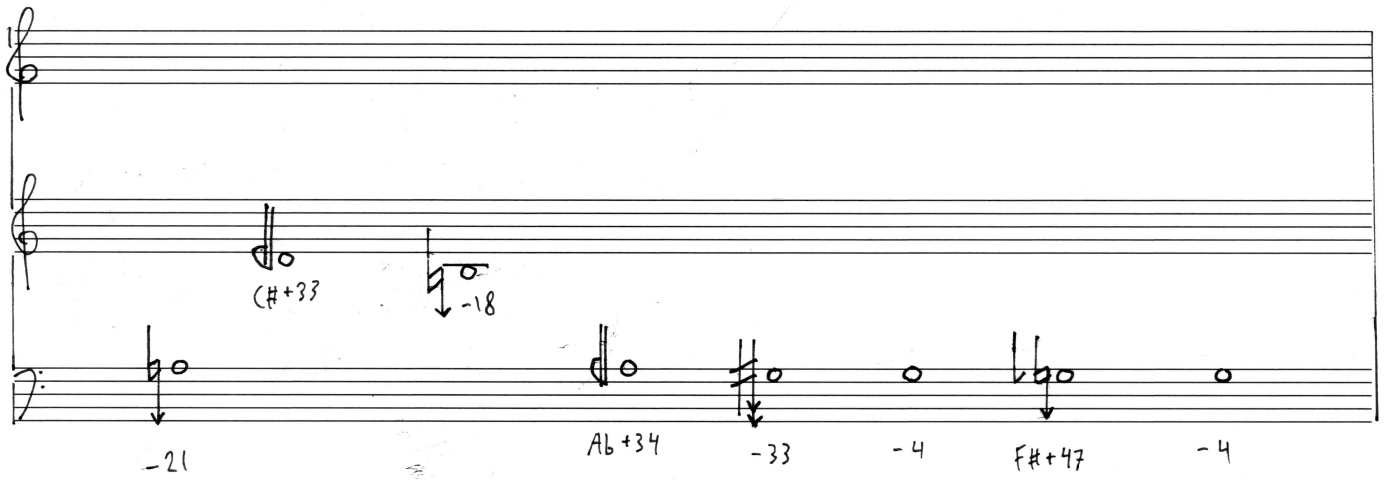
to db’ (septimal comma down, three syntonic commas up)

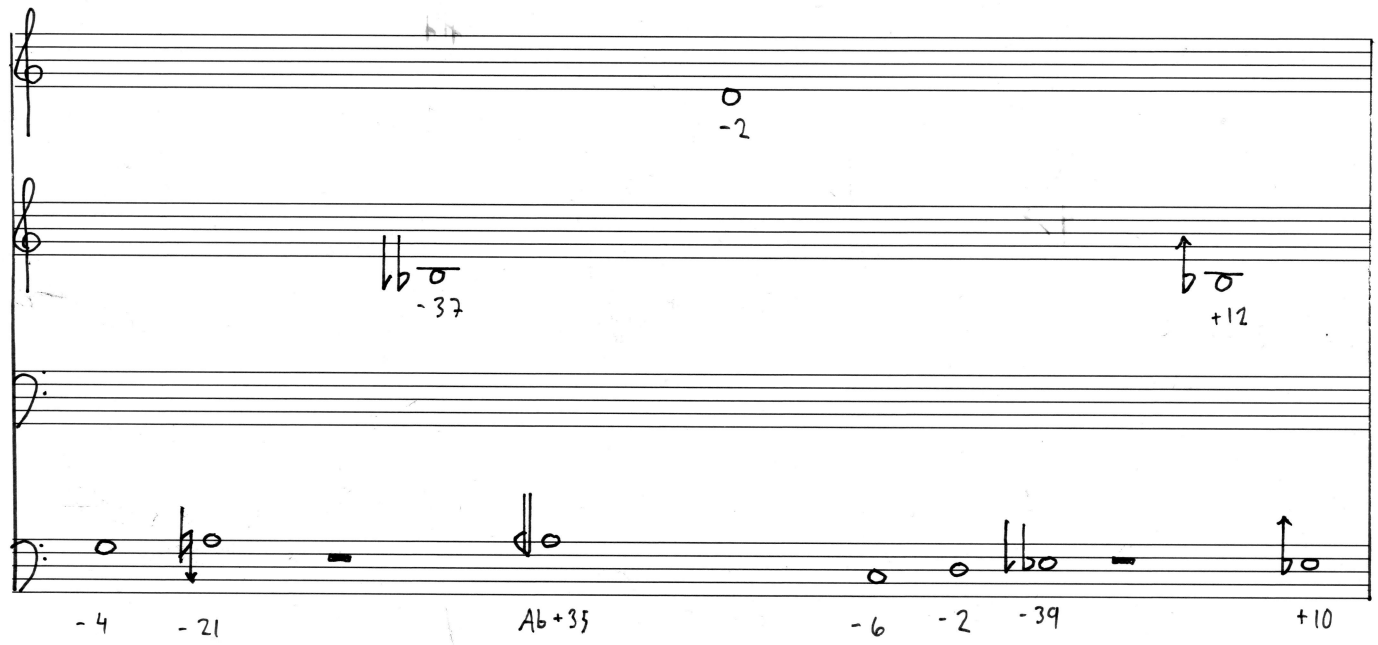
MURMURATIONS I

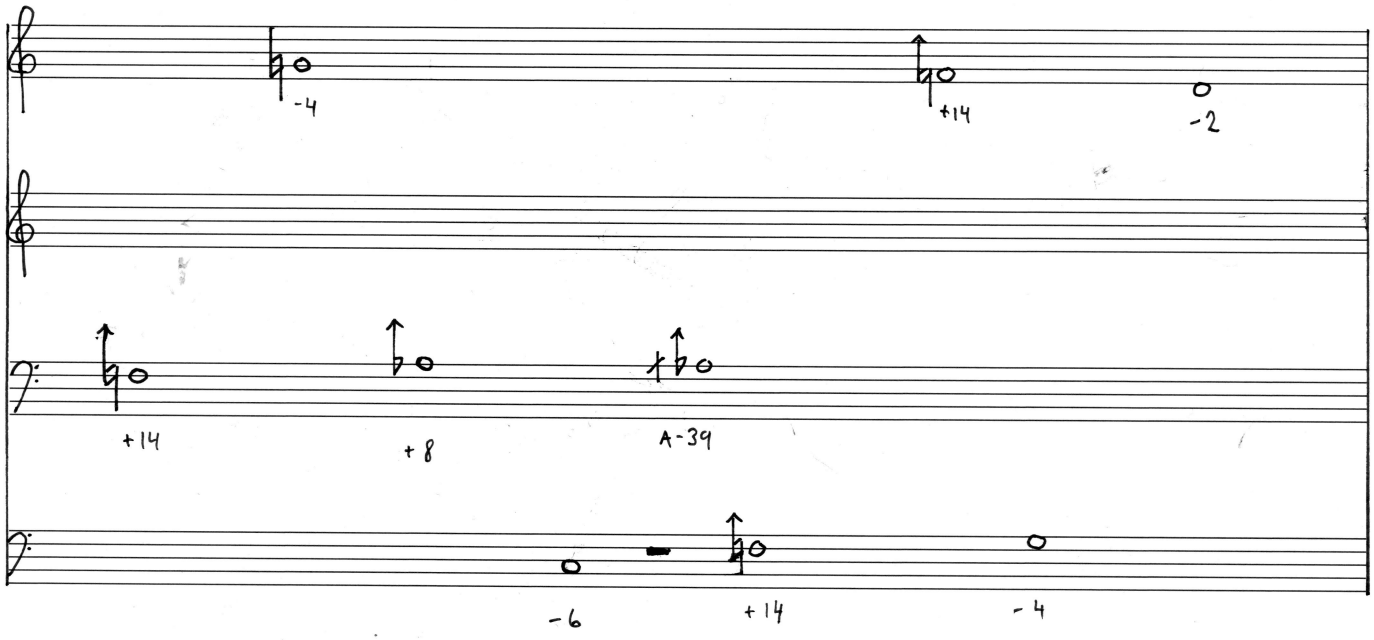
FREDRIK RASTEN

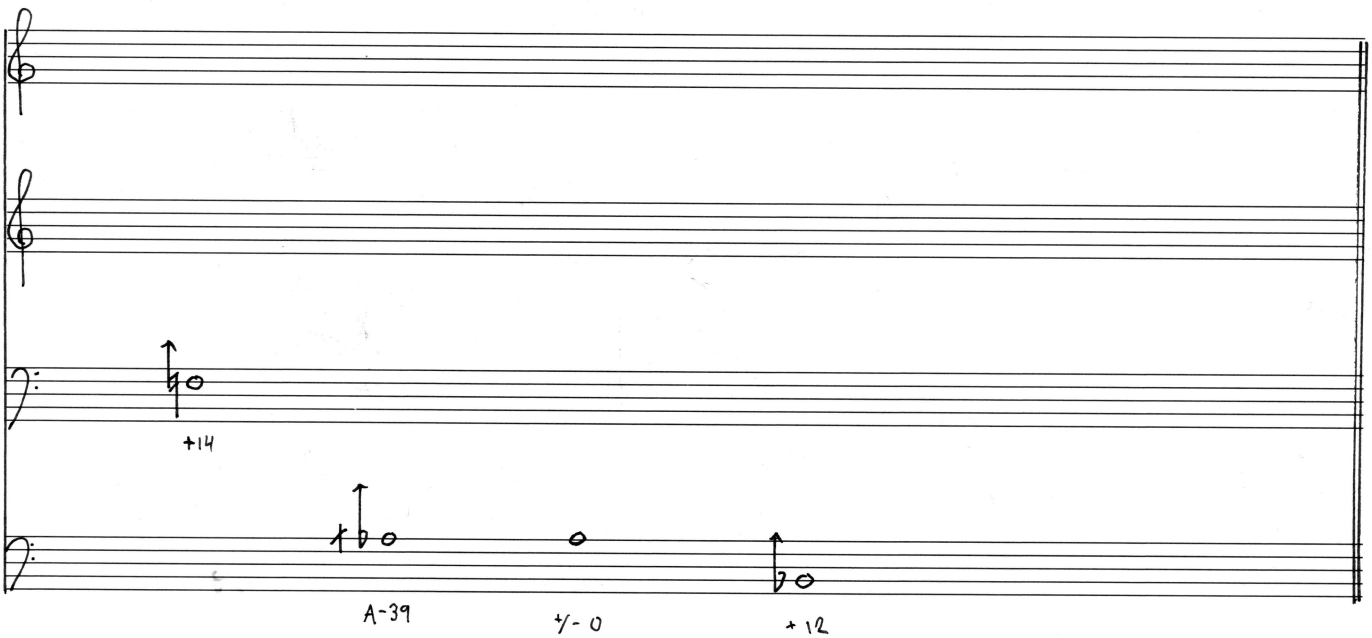












14.-15. AUGUST 2020

7.-8. NOV. 2020

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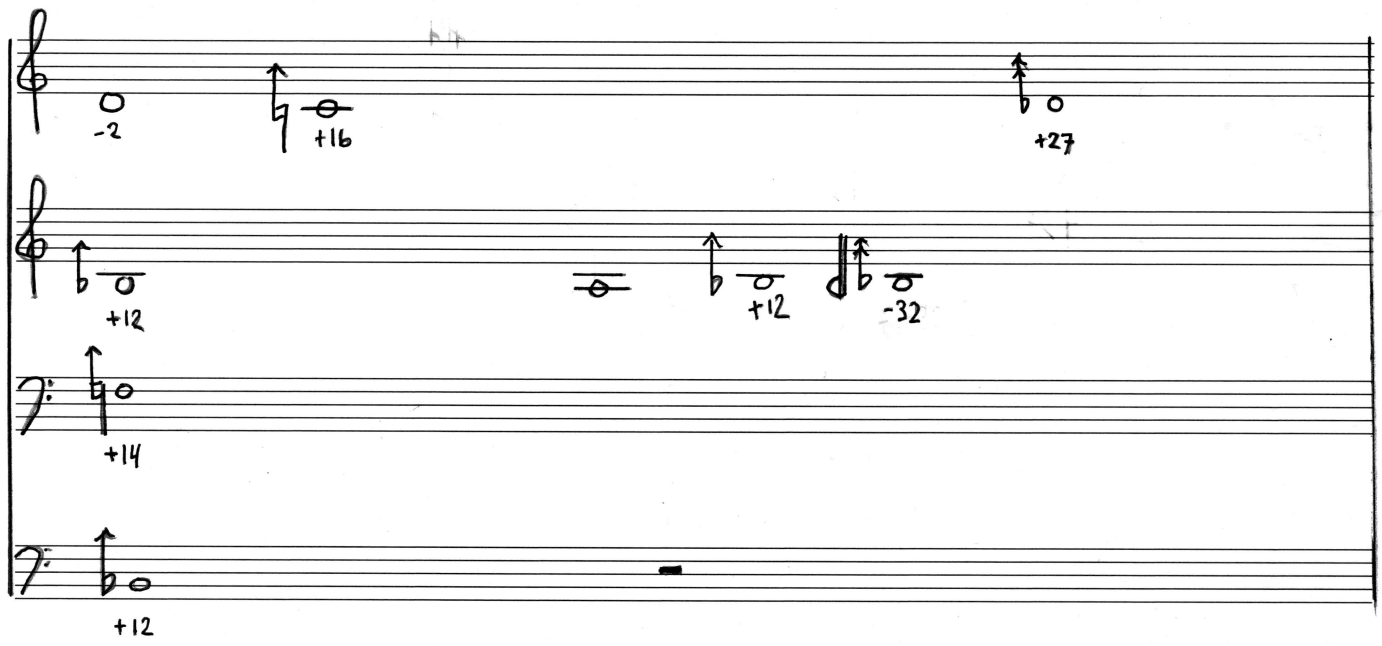

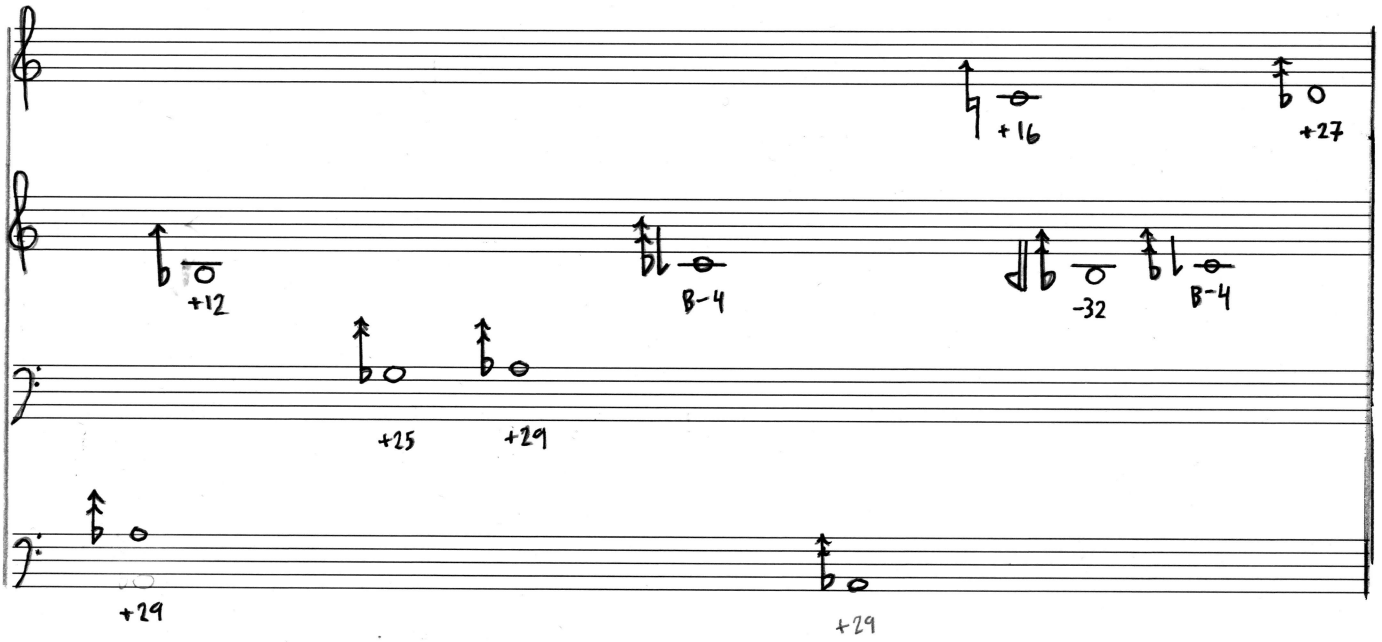

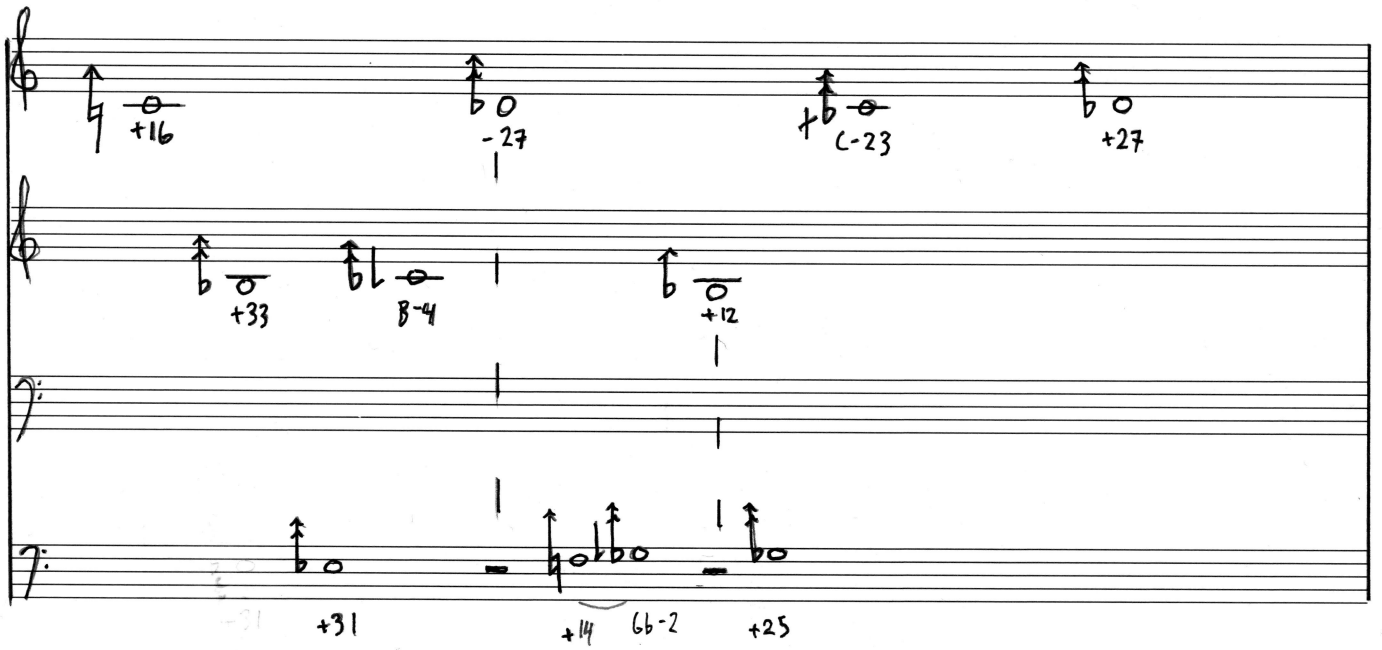

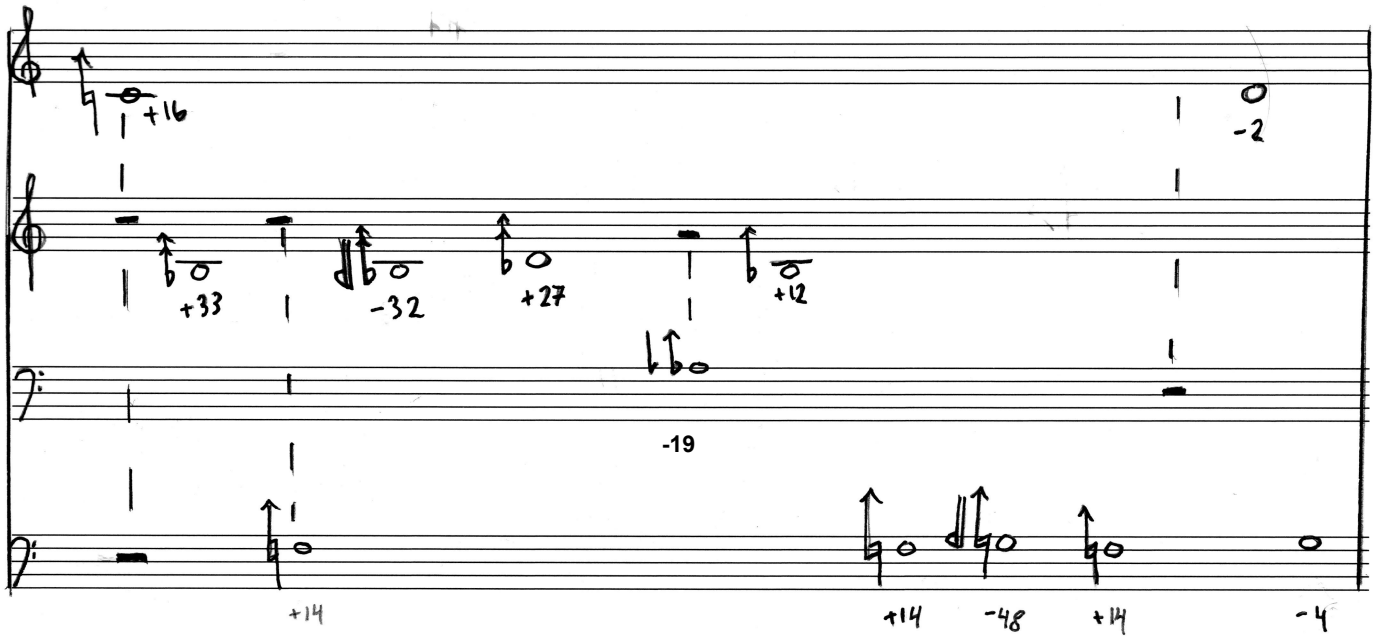
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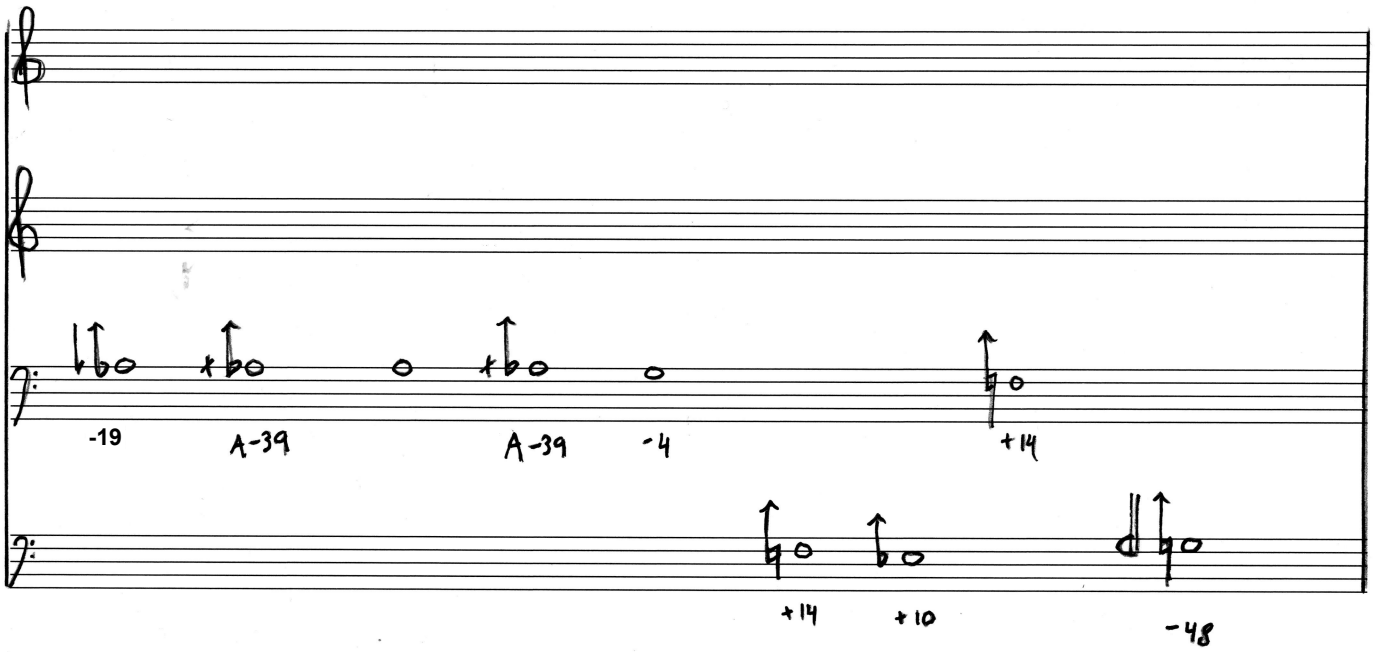
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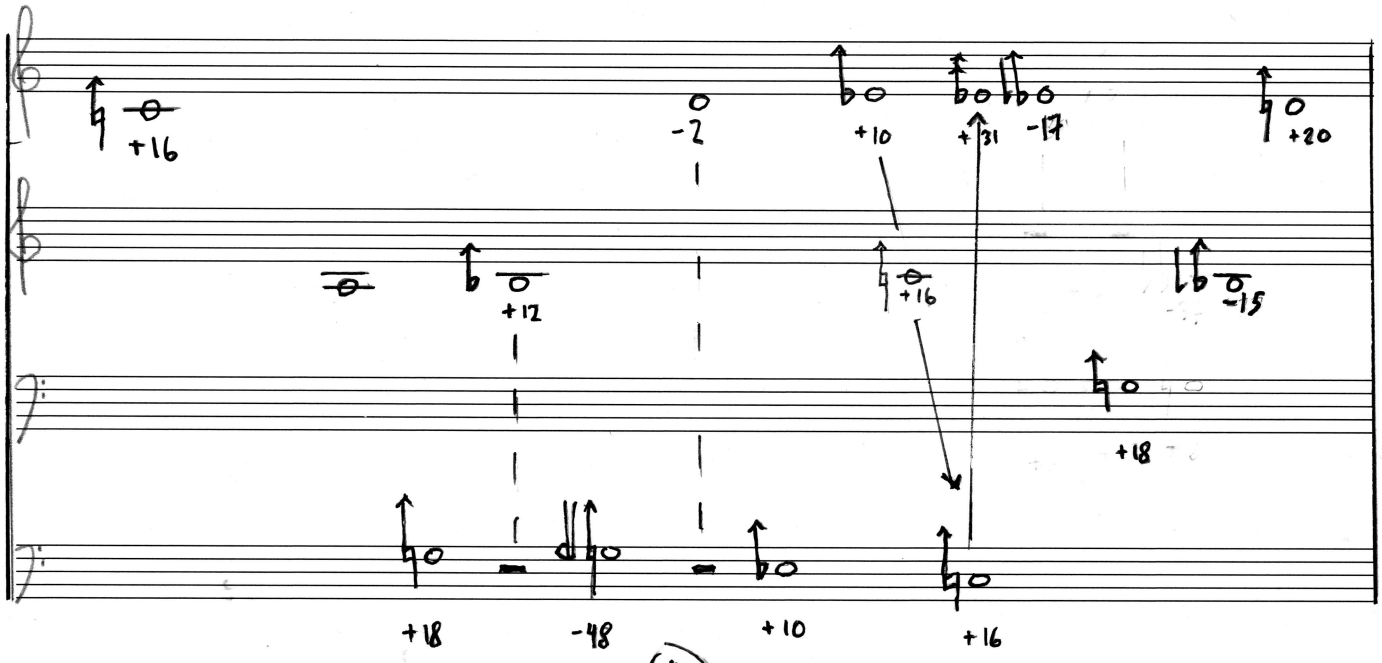
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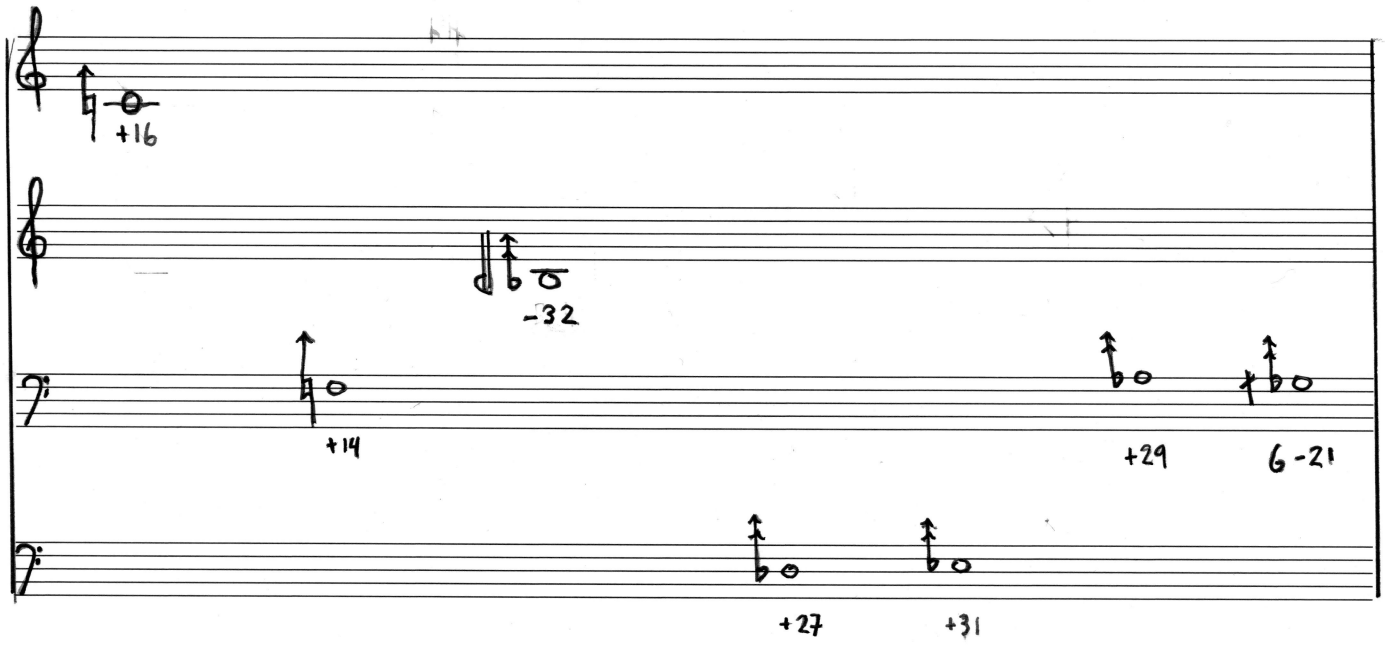
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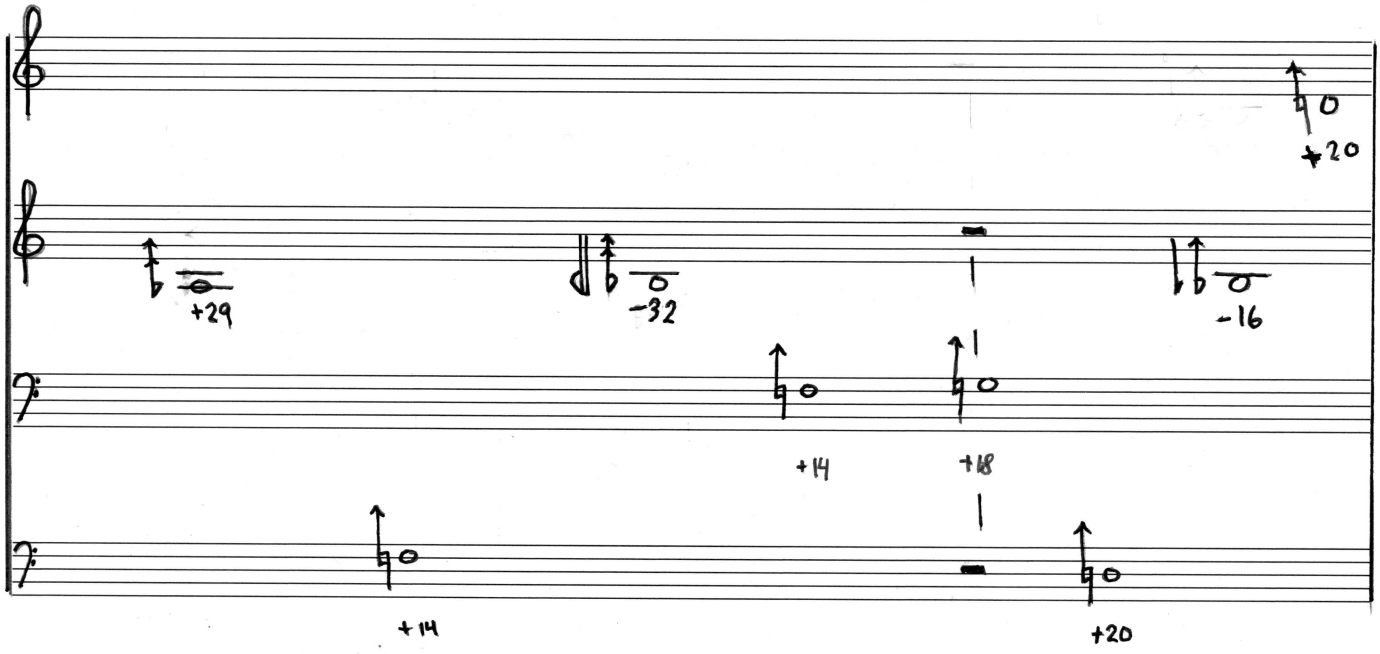
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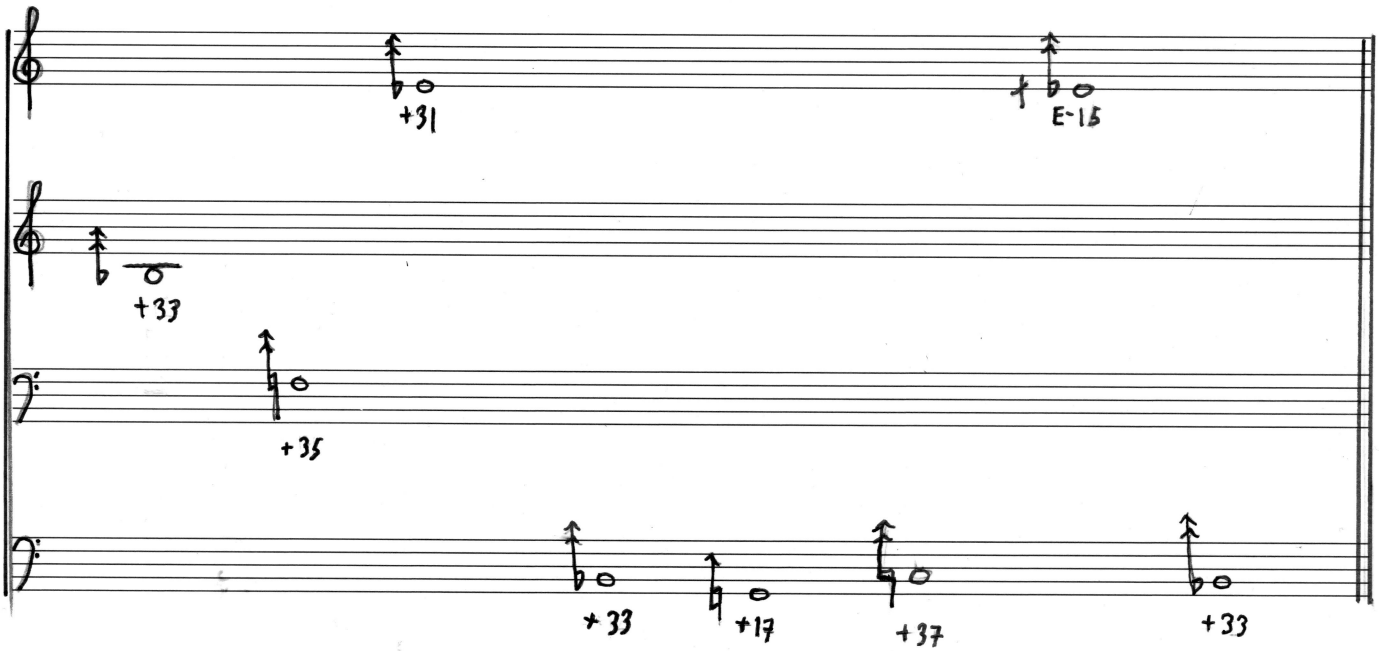
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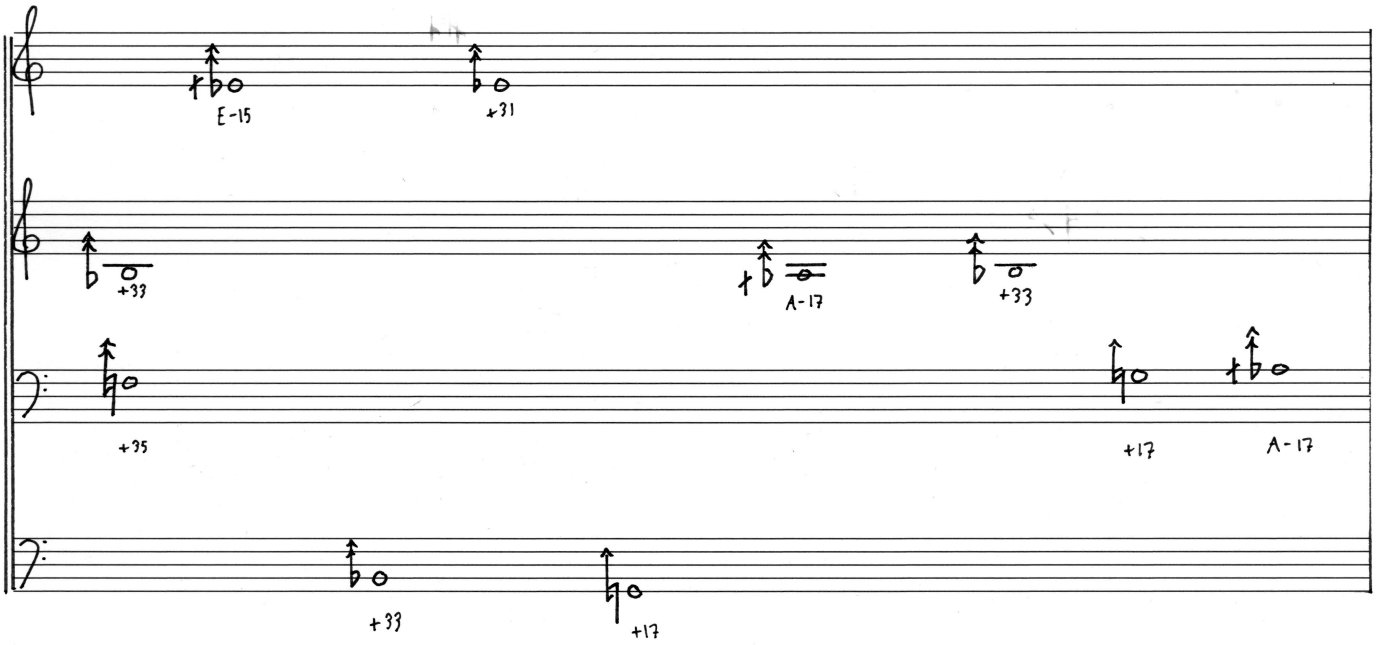
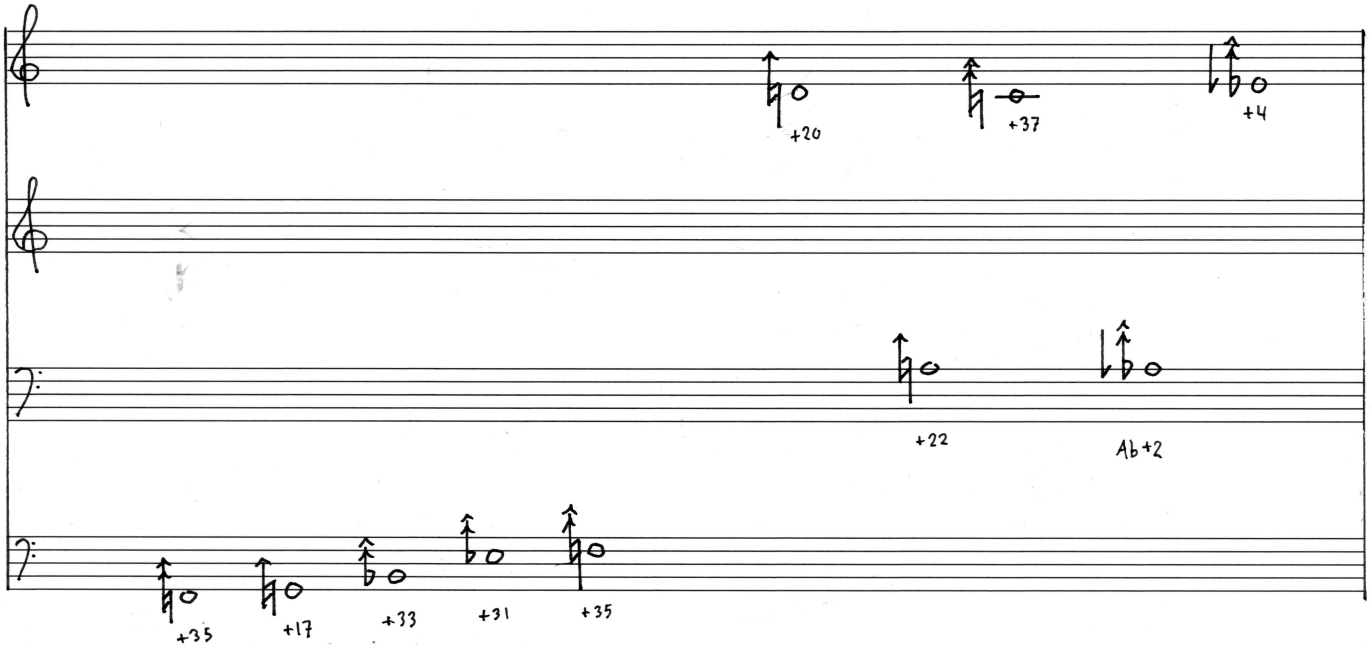
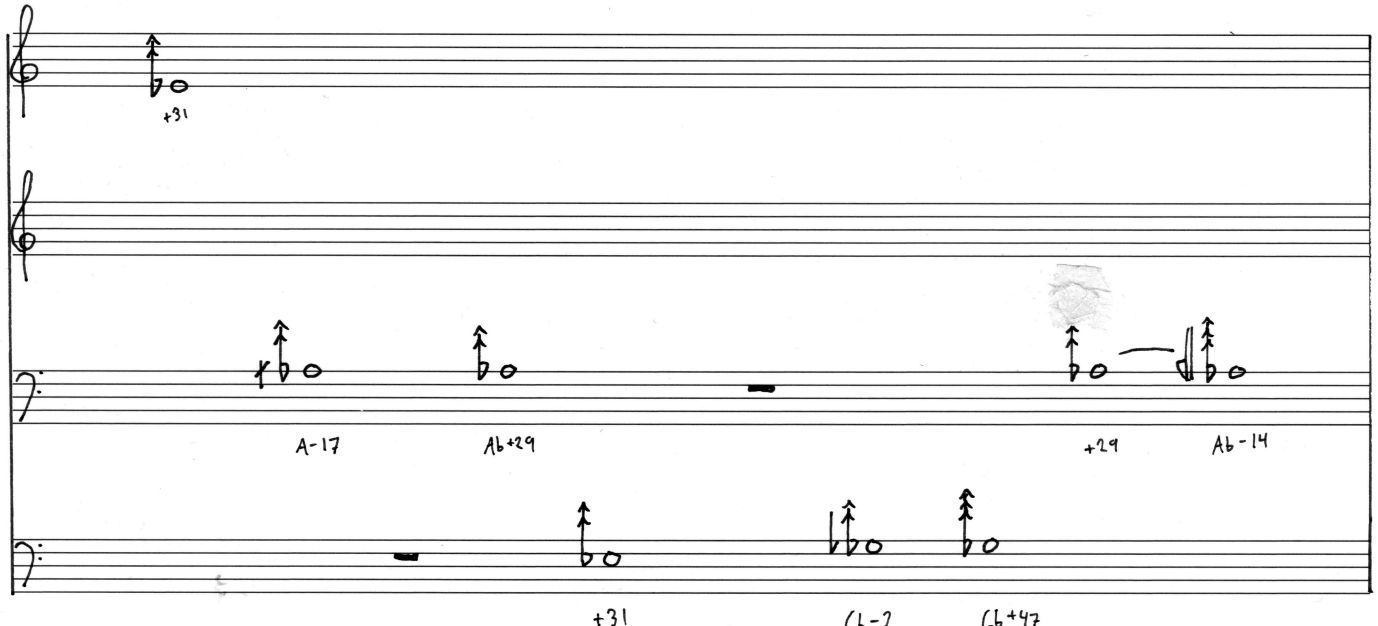
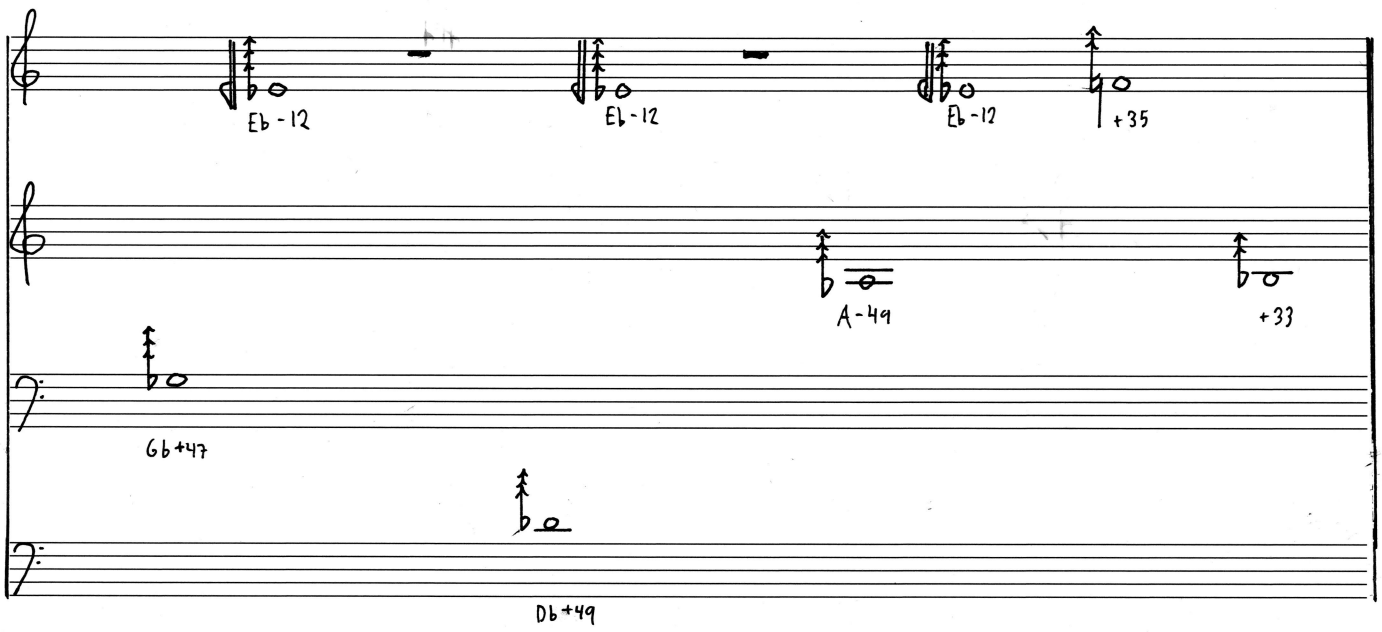
MURMURATIONS III

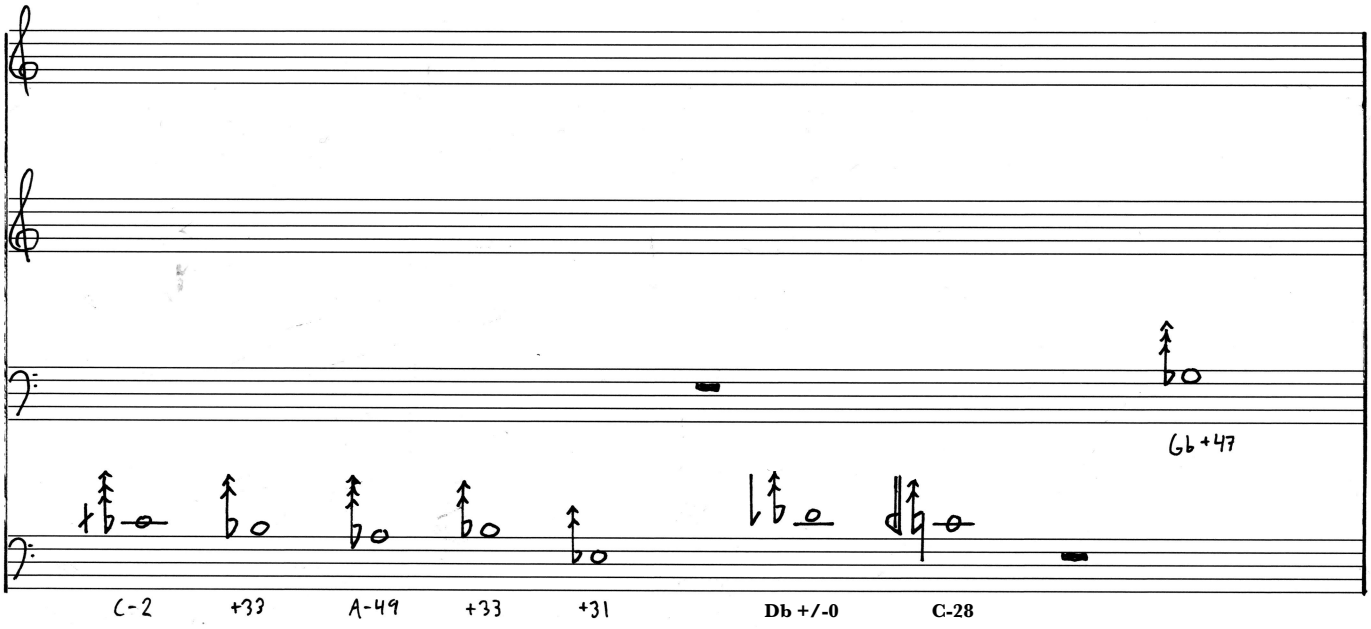
FREDRIK RASTEN

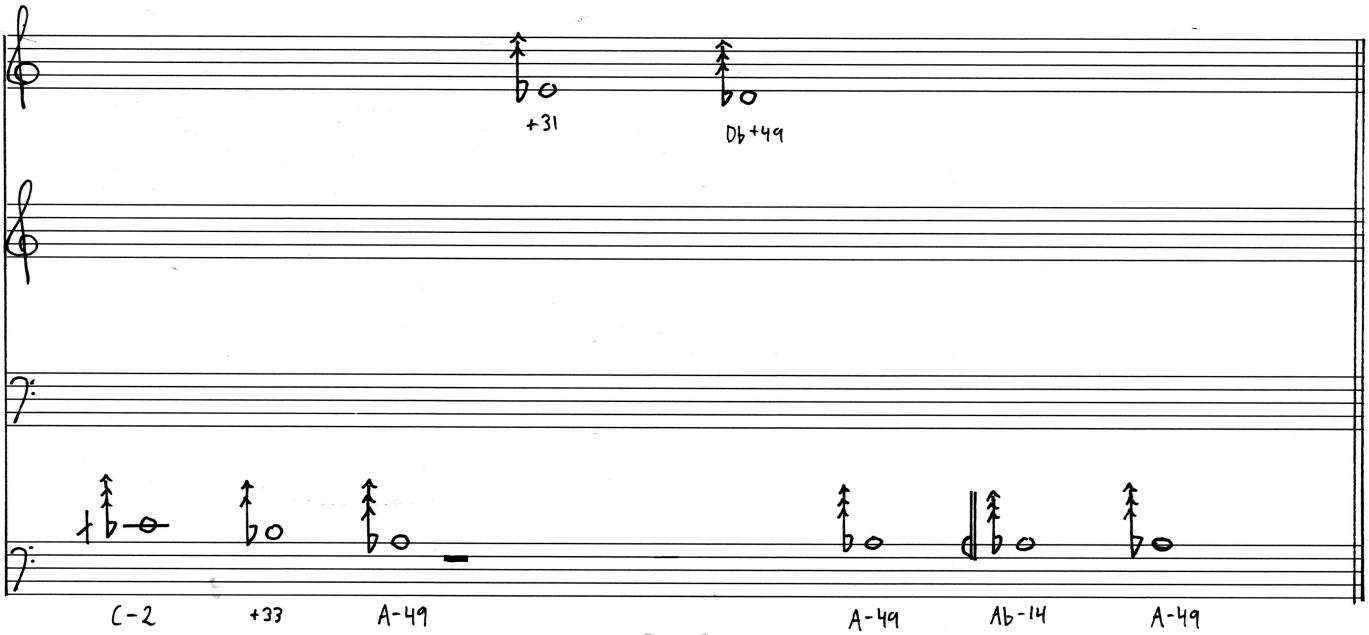












9. NOVEMBER 2020