Echoes of Mountains

for solo flute(alto), two voices and chamber ensemble

Jia Chai

Duration c. 12 minutes

2017.4.10
INSTRUMENTATION

Score in C

2 Clarinets in Bb
2 Percussionists (*)
1 Harp
1 Piano
1 Flute (Doubling alto flute)
2 Countertenors
1 Violin I
1 Violin II
1 Viola
1 Cello
1 Double Bass

Percussion I:

- Tubular bells

- Crotales

Suspended Cymbal
Thunder sheet
Tam-tam (15’)
Vibraphone
Shaker
Percussion II:
Tam-tam (17', shared with Percussion I)
Vibraphone
Snare drum
Bass drum
Cymbal
Shaker
PERFORMANCE NOTES

General marks:

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As high as possible

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Pitches in the box should be repeated as many times freely by performer.

Vibrato techniques (all instruments):

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From less to more to less

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\text{\includegraphics[width=0.5\textwidth]{vibrato}}
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From more to less

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From less to more

Singers:

1. For the high pitch, singers are asked to sing very thin sound, using more nasal sound.
2. For the long duration of pitch, singers should sing a natural microtonal vibration freely.
3. Pronunciation of phonetic symbols:
   - [u]: ‘u’ as in ‘who’
   - [a]: ‘a’ as in ‘father’
   - [i]: ‘i’ as in ‘middle’
   - [sh]: ‘sh’ as in ‘dish’

\[
\text{\includegraphics[width=0.1\textwidth]{sh}}
\]

Whispering with noise sound, no pitch
Strings:

Playing with half wood and half hair of bow

Slightly touch

Glissando on G with more noise sound

Slightly touch the pitch and glissando up or down

Col legno

Col legno battuto

Breath-like, white noise sound

Speaking and playing breath-like white noise sound

Col lego battuto  Player needs to control the bow so that it jumps again and again for certain time duration

Batt coi crini  Battuto on the strings with the hair of the bow

S.P. = sul pont  S.T. = sul tastot

Woodwind:

Finger for a bright timbre

Finger for a dark timbre

Timbre alternate changes from bright to dark gradually
Timbre alternate changes from dark to bright gradually

Breathy with clear definite pitch

Playing with air only, and hold the mouth as if saying ‘sh’

Air only, no pitch

Half of air pitch

Flutter tone

Key clicks

Flutter tone

Blowing without pitch, with a glissando

**Piano and Harp:**

Scraping the strings with card or any metal piece (harp)

Playing cluster in that register with palm (piano)

Playing the strings inside piano with soft yarn mallets

Pressing the strings with fingertip
Lowest register of the strings inside piano

Middle register of the strings inside piano

High register of the strings inside piano

Freely scratching the strings with fingers

Cluster glissando

Playing the same pitch faster and faster
Programme notes

Echoes of Mountains, a work for solo flute (alto), two countertenors and ensemble, which lasts 11 minutes. The piece is aiming to create a beautiful, enveloping sound world which explores the relationship between space, narration and silences.

The inspiration of this piece: Assuming the scene: Intoning a Chinese poem loudly standing from different angles in the mountains area. The echoes of the mountains responding are more like different mirrors. A freely and flexible tempo that I adopted to declaim: sometimes longer and louder, sometime shorter and tender. The result of the echoes really depends on how I declaim the words and which angle I am standing.

This extra-musical catalyst gave a focus to what we decided was going to be a sort of concerto for flute, two voices and ensemble. So the flute and two voices are grouped to be an intoner, other instruments respond with some kind of echoes of the flute and two voices’ material. For the texts, I do not use the conventional texts, instead, the consonant and vowel sounds are adopted to speak or sing by singers and instrumental players, making a timbral palette of sound, interplaying with the flute part. Also, this work draws audiences into a space where reflection and the delicacy of timbre are key qualities.

(JC)
Echoes of Mountains

Score in C

\[ \text{Jia Chai} \]

Alto Flute

Clarinet in B♭ 1

Clarinet in B♭ 2

Percussion I

Percussion II

Tambourine Bells, \( \text{instrument}\)

Thunder sheet

Cymbals

Tam-tam.

Bass drum,

\( p \) (each hand I stick) slow circular motion

Harp

\begin{align*}
E & F & G & A \\
D & C & B
\end{align*}

\( \text{ppp} \)

Piano

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Countertenor I

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Countertenor II

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Violin I

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blowing, whisper sound with little pitch
Più mosso
This is the general shape of the pitch contour, players are allowed to make more freely. Players do not need to play the same.
A. Fl.
ad lib. with micro steps and embouchure gliss.

Cl.1

Cl.2

Tab. B.

T.t.

Hp.

Pno.

Ct.1

Ct.2

Vln.1

Vln.2

Vla.

Vc.

Db.