Emancipation

Analysis

I have titled this piece *Emancipation* because of the elements and the program implicit in the work. Each section represents different negative emotions, which at the end of the piece are resolved; ending in emotional freedom. I was inspired by the novel *Looking for Alibrandi*, written by Marlina Marchetta, which uses frequent references to emancipation.

The pitches for the first one hundred and twenty bars in this piece were obtained by the use of two basic pitch rows. I have altered a number of the conventions put forth by Schoenberg. One of my composition aims at present is to absorb the pre-existing conventions and techniques, and then modify them into a part of my own compositional language.

Using a technique I have called the "alphabet matrix", I lined up the alphabet underneath the twelve pitches as in Example 1:

Pitches	A	A#	B	C	C#	D	D#	E	F	F#	G	G#
Alphabet	A	B	C	D	E	F	G	H	I	J	K	L
	M	N	O	P	Q	R	S	T	U	V	W	X
	Y	Z										

Example 1: "Alphabet Matrix", *Emancipation.*

The piece was written to be performed by Adam Bishop (piano) and Rachael Chatfield (flute) and I have used their first names to obtain pitch row A, and their surnames to obtain pitch row B (using the alphabet matrix). Please see Example 2:

Pitch row A: A C A G# D# A B E A C# G#

Pitch row B: A# F D E F# F B E A C# D F C# G# C

Example 2: Pitch row A and pitch row B, *Emancipation.*

This pitch material is employed in the first section of the composition (bars 1 – 119), in combination

I also began with two rhythmic cells, which were than repeated and varied during these one hundred and twenty bars. See example 3:

Rhythmic cell A:

Rhythmic cell B:

Example 3: Rhythmic cell A and rhythmic cell B, *Emancipation.*

The overall form of this work can be described as follows:

Bars 1-119 = Confusion, anger and 'going around in circles',

Bars 120-160 = Sadness,

Bars 161-199= Lonliness and isolation,

Bars 200- 216 = Desparation,

Bars 217 – 240 = Gradual development from desperation to peacefulness, and

Bar 241 = Emancipation.

I will now provide an analysis of each bar/ section:

Bars 1-22: Flute repeats rhythm A and pitch row A until they come together again. In bars 3, 4 and 6 however, the rhythm is retrograded to add variation. In bar 5 the rhythm has been cyclically moved (i.e. the first dotted crotchet becomes a quaver which had been last in the bar…).

Bars 1-11: Piano has a chord made up of the first three notes introduced by the flute in bar 1. This chord gradually becomes more frequent.

Bar 13: Pno used the flute notes of this bar to create a chord.

Bars 23 –32: Pno introduces rhythm B and pitch row B.

Bars 33-55: Pno begins pitch cell A while continuing rhythm B.

Bar 24: Flute creates a canonic effect by beginning to play the same pattern as the piano.

……..Bars 26 and 28 are retrograded rhythmically.

Bar 34: Flute continues previous pattern twice through (second time begins in bar 44), however bars 35, 37, 41 and 47 are retrograded rhythmically, while bars 36, 44 and 50 have a triplet added.

Bars 55-76: Retrograde of bars 33-54 (mirror image) and the flute and piano have swapped parts.

Bars 76-119: Left hand of piano is a retrograde of pitch row A superimposed with rhythm A augmented by two (i.e. twice as slow). Bar 97 is retrograded. The right hand contains chords similar to those in the beginning.

Bar 77-117: The flute part contains rhythm A and pitch row B. This pattern is repeated three times. However, between every third and fourth bar there is a bar's rest. In bars 101, 106 and 112 the first and second beats are swapped while the pitches remain in the same order.

Bar 111: The piano chord here is a premonition of the flute notes in bar 112.

These first one hundred and twenty bars are representative of turbulent emotions including confusion and anger. It also symbolizes "going around in circles". Bars 120 to 239 are sadness, loneliness and depression, while emancipation occurs in bar 241, which has no time signature. The parts can go at their own pace in this section and it doesn't matter if they finish at different times, it is in fact encouraged. I have neglected to revert totally back to beginning material because the aim of this piece is emancipation. That is, moving on and away from the starting point; progressing and evolving.

Bar 120-160: "Sadness". The flute is in A minor while the piano is in C minor (sad and traditionally associated with it.
sounding). This bitonality represents the two sides to every argument, as well as lingering confusion. There is a also a metrical change from six-eight to two-four, but the strong pulses remain at a constant tempo (i.e. a dotted crotchet equals the speed of a crochet in the oncoming section).

The piano vibrato beginning in bar 125, and the flute harmonic trills starting in bar 131 represents the wavering speech of a person on the verge of tears.

At bars 125-130 the piano *depresses* keys without them actually hitting the strings and producing a pitch (or sound…). This is symbolic of the depression that people suffer in silence.

Bar 154- flute using "nanny goat" vibrato (extremely fast vibrato produced with the throat rather than the diaphragm). This can be likened to the sound of a person finally breaking down and crying.

Bar 162-199: "Loneliness and isolation". The whole tone scale (beginning on C) is used for its ability to produce a far away and spacey atmosphere. This changes to C# whole tone scale at bar 182 (in order to provide a slight variation in sound). The flute playing into the open grand piano creates an echo effect, ultimately adding to the feeling of distance and isolation. Other techniques used are for the same basic reason. When a key is depressed on the piano unendingly it also creates an echo (e.g. bar 187).

Bars 200- 216: "Desperation". For this section I use the tone row C F A# D# G# C# F# B E A D G (pitch row C). I this by beginning on C and taking the next note that was pitch interval five away. The reason I began on C is this: when turned on its side, depending on which way you turn it, it can be either a smile or a frown. There is a change to five-four meter at bar 201, which comes to represent desolation, and as the piece progresses bars of three-four become increasingly frequent and for longer periods of time. These sections represent tranquility (most lullabies are in triple meter due to its rocking and soothing qualities).

Bars 201-240 require the flute to play in front of a fan. This distorts the sound and gives it a strange quality. The whole desperation section is to represent violent and out of control emotions.

Bar 216 ends on G# of tone row C, so the next tone row begins on what would be the next pitch; D#. In order to get another tone row to use from bar 217 I took the intervallic inversion of tone row C (i.e. ip 7 between each pitch) and arrived at C G D A E B F# C# G# D# A# F (pitch row D).

The flute whispering introduced in bar 229 symbolizes the hope that is now being spoken by some higher beings as encouragement and guidance. They are indistinguishable words; a mass of vowels, consonants and syllables.

The emancipation occurs at bar 241, where each instrument is freed from the constraints of time signature, speed and synchronization. This extended bar utilizes material that has been used in the beginning and throughout the piece. However, each part is free now to take either what may have been the other's part previously, their own former part, or alternate between the two. The order of events in this bar for the flute is as follows: material from the beginning, chromaticism, whole tone scale beginning on C and then on C#, pitch row C, pitch row D, p.r. A, p.r. B and then the chromatic scale using rhythm cell A and finally rhythm cell B. The piano progresses like so: material from the beginning, rhythm A in the C whole tone scale, rhythm B using C# whole tone scale, left hand C whole tone in rhythm B while the right hand has C# whole tone in rhythm A, both hands beginning on middle C and playing the whole tone scale in contrary motion.

The main difficulty in composing this piece was that it is intended for a blind pianist to learn in a limited amount of time. Another problem was the limited experience of the flautist in the area of extended techniques. Perhaps it's more close-mindedness and

refusal to try something new. On the actual composition side of things I began with an extremely boring ostinato and limited texture. In order to overcome this I added accented, syncopated chords in the beginning piano part and introduced variation using techniques such as retrograde and cycling. I also had to make the piece easier overall, as well as omit some techniques due to the performers being unable to execute them.

Notes for performers:

Key:
/// - Fluttertongue (produced by rolling the tongue)

tr. – harmonic trill (between the actual note and its harmonic)

alap – as loud as possible

/\/\/\/\ - Indicates the speed of vibrato. Wide triangles equal slow vibrato while extremely small and close represents very fast vibrato (nanny goat).

↓ – bend pitch flatter (roll flute in)

↑ – bend pitch sharper (roll flute out)

e.t. – edge tones (blowing extremely softly using a lazy embouchure)

Jet whistle – produced by blowing into the embouchure hole from a small distance (i.e. no more than ten centimetres).

N.B. – accidentals carry through the bar as normal.

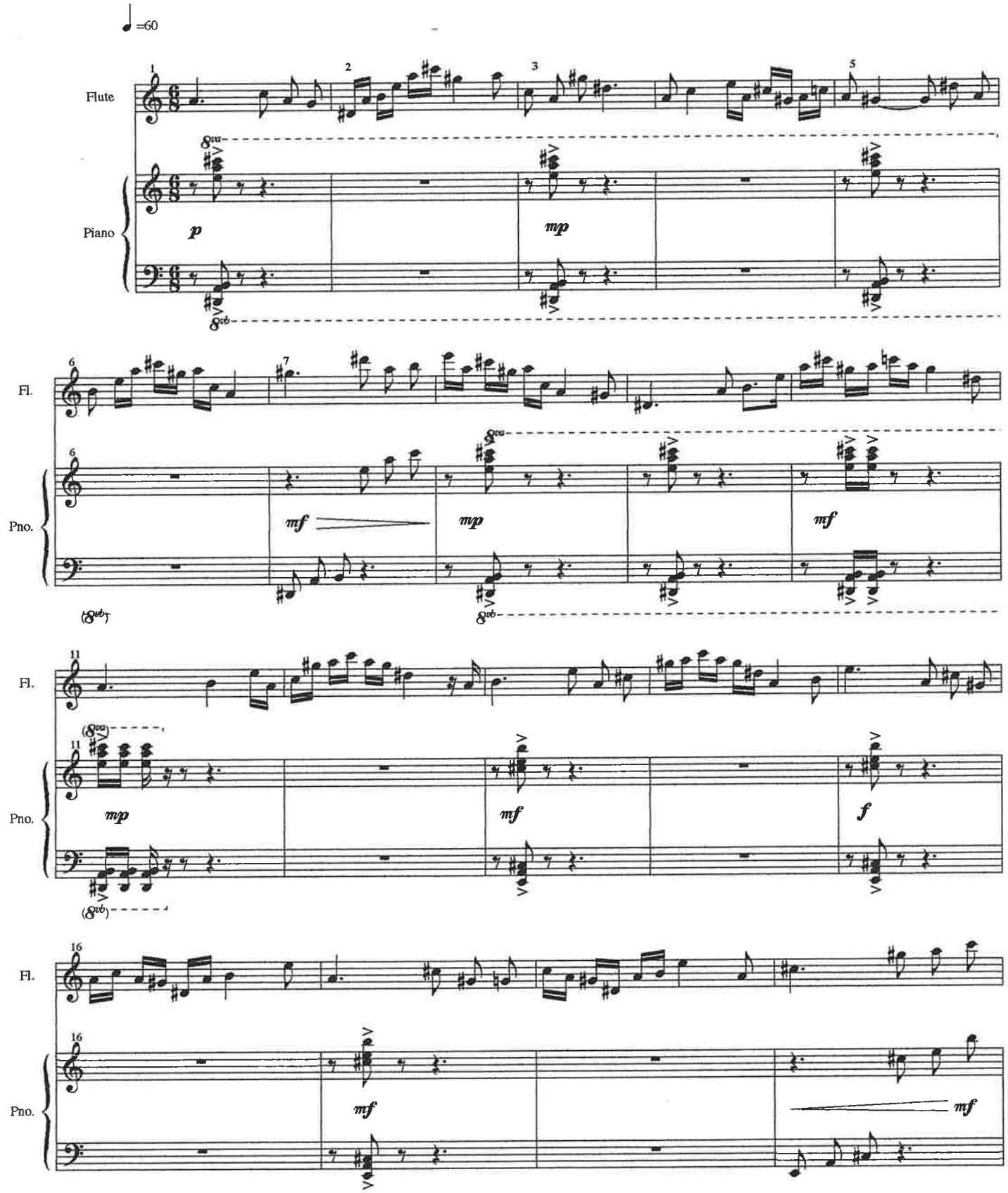
Requirements:

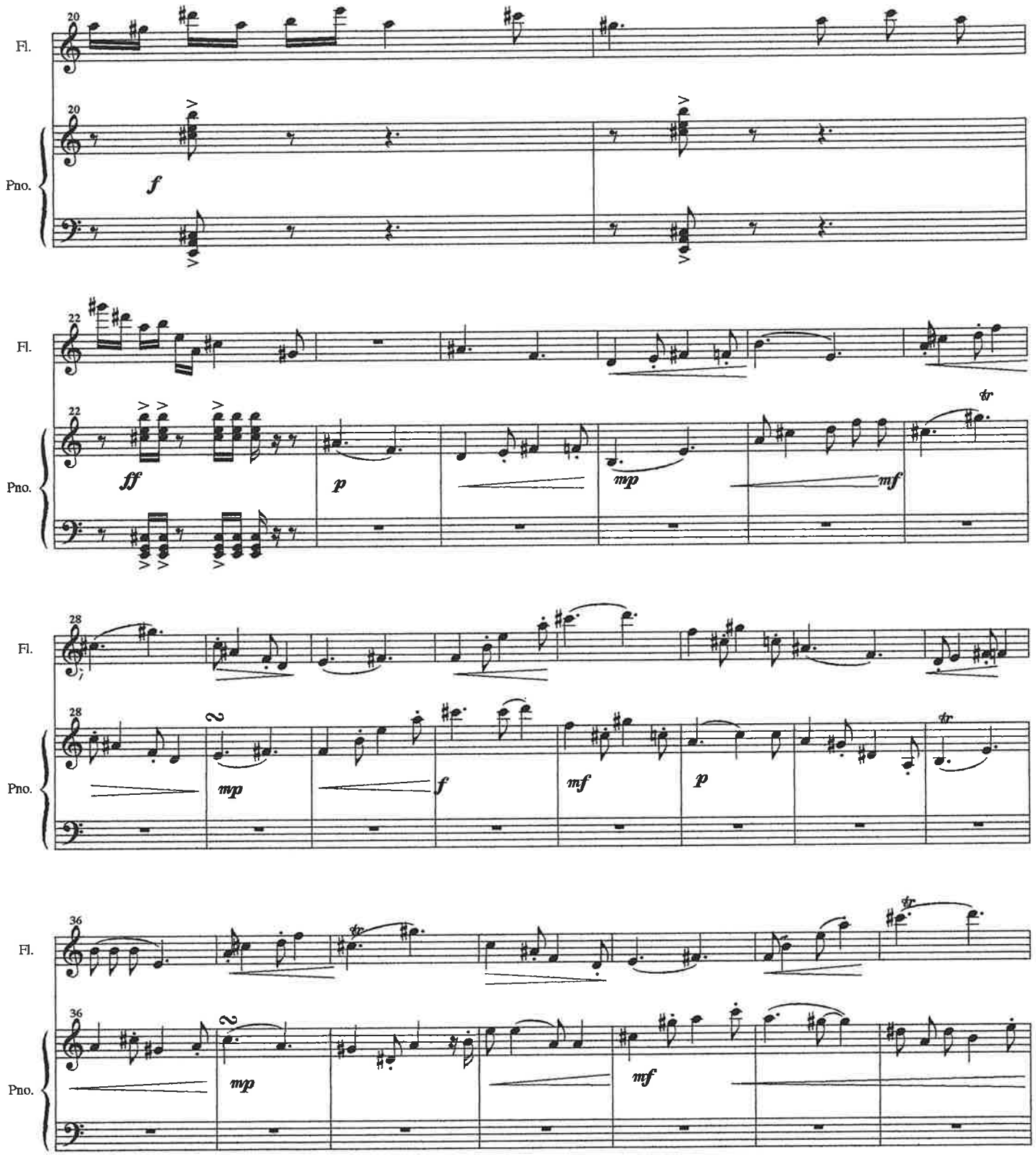
Piano, flute and fan.

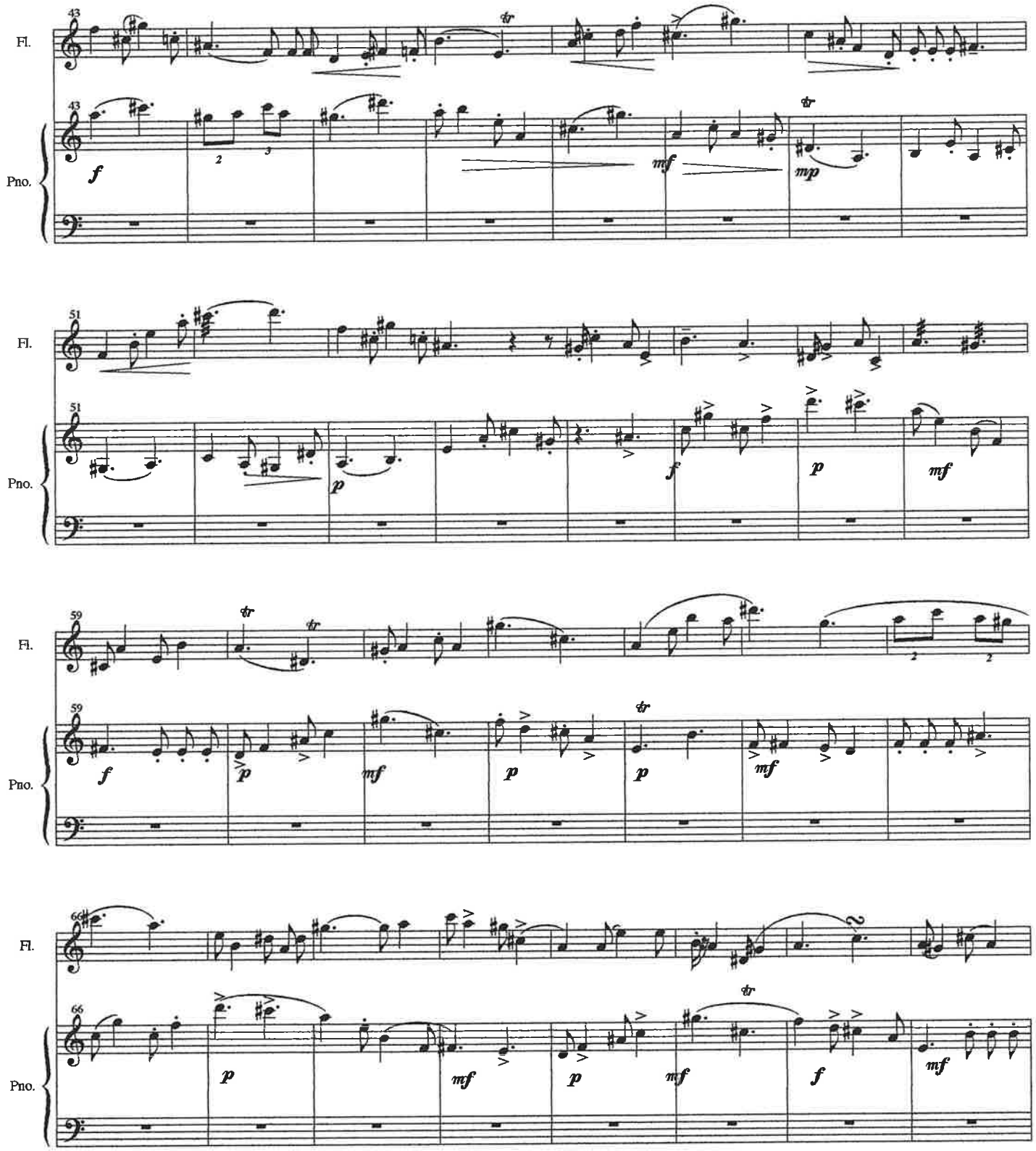
Multiphonic fingering:

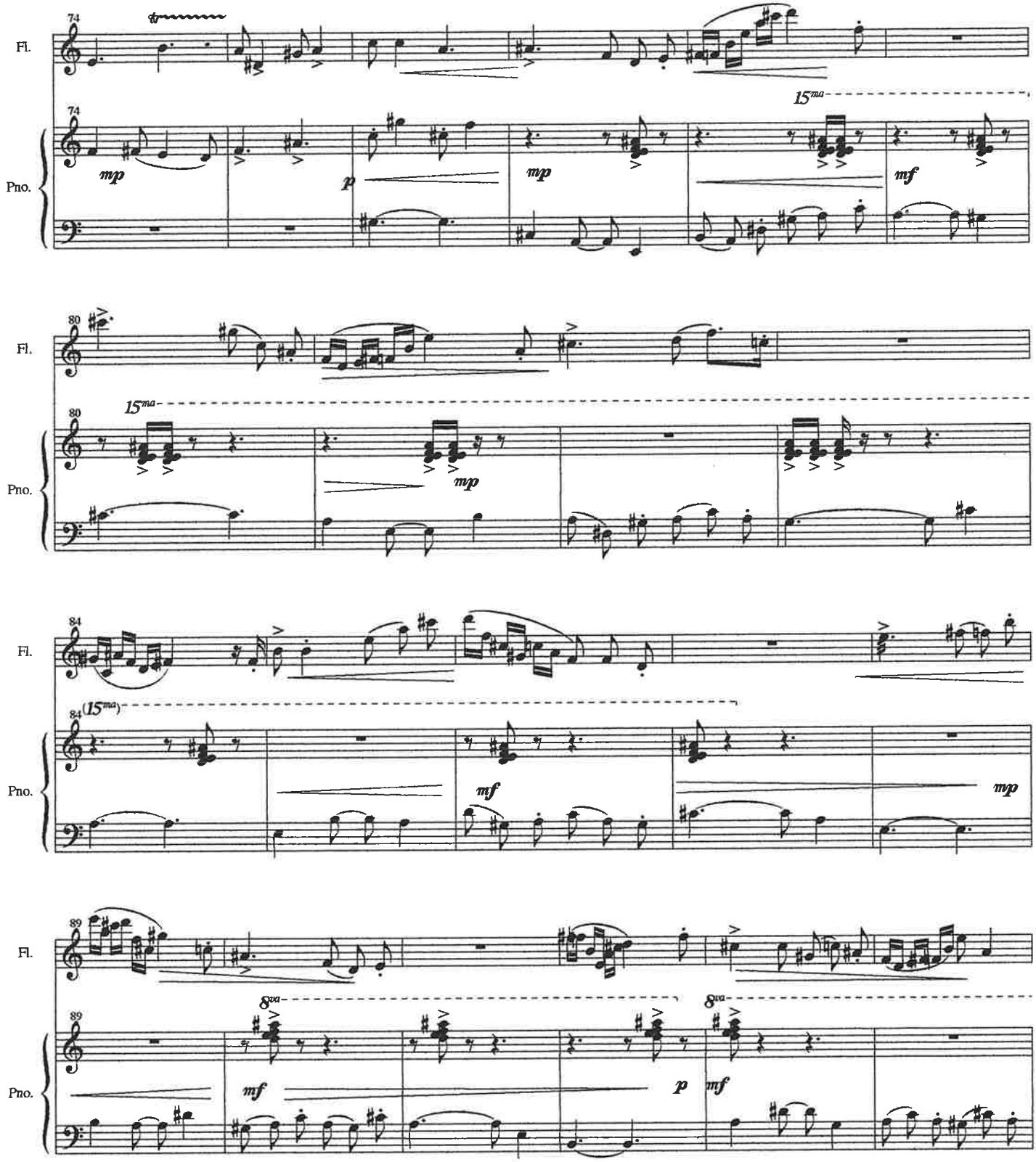
Emancipation

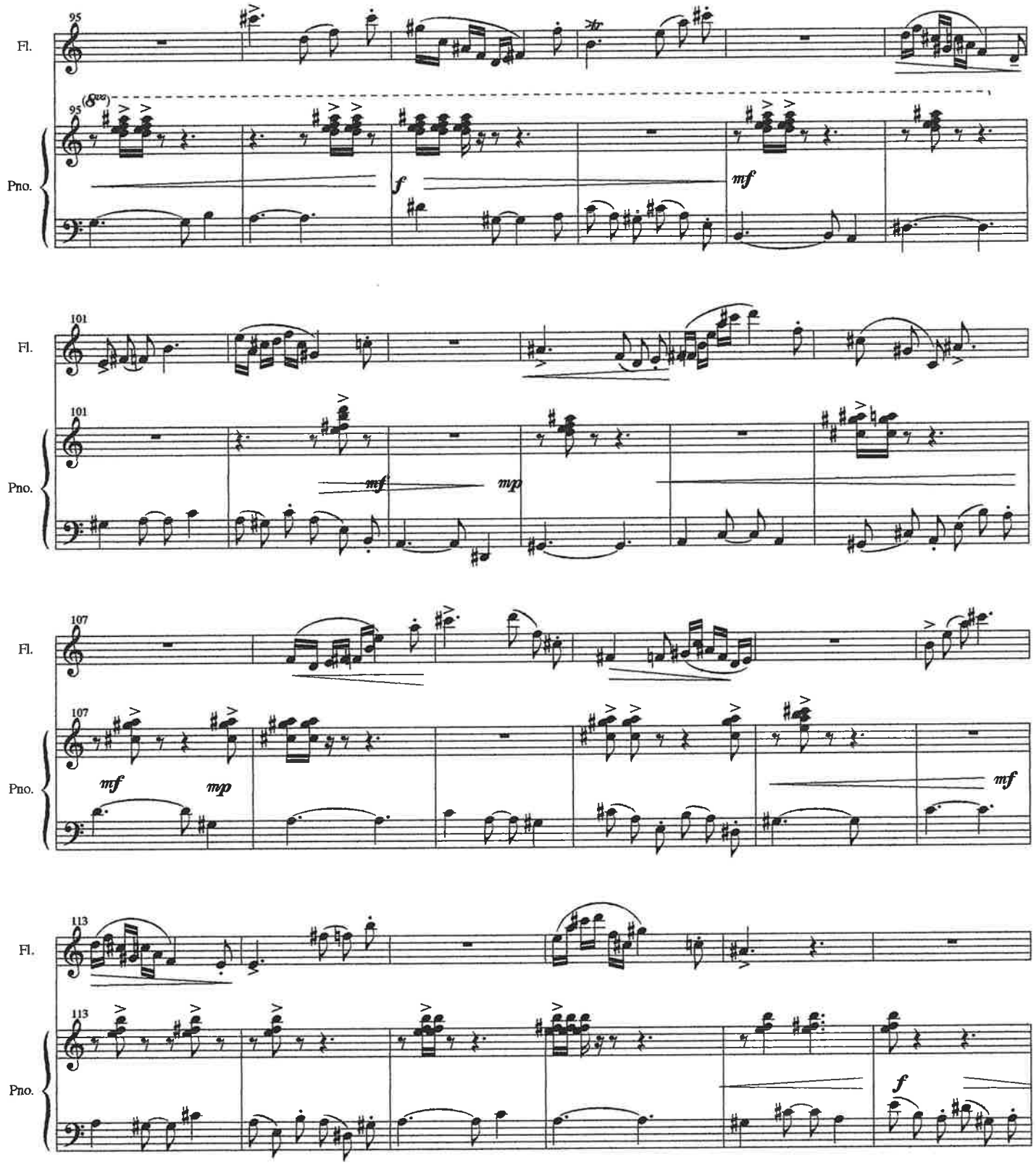
Fiona Pennisi

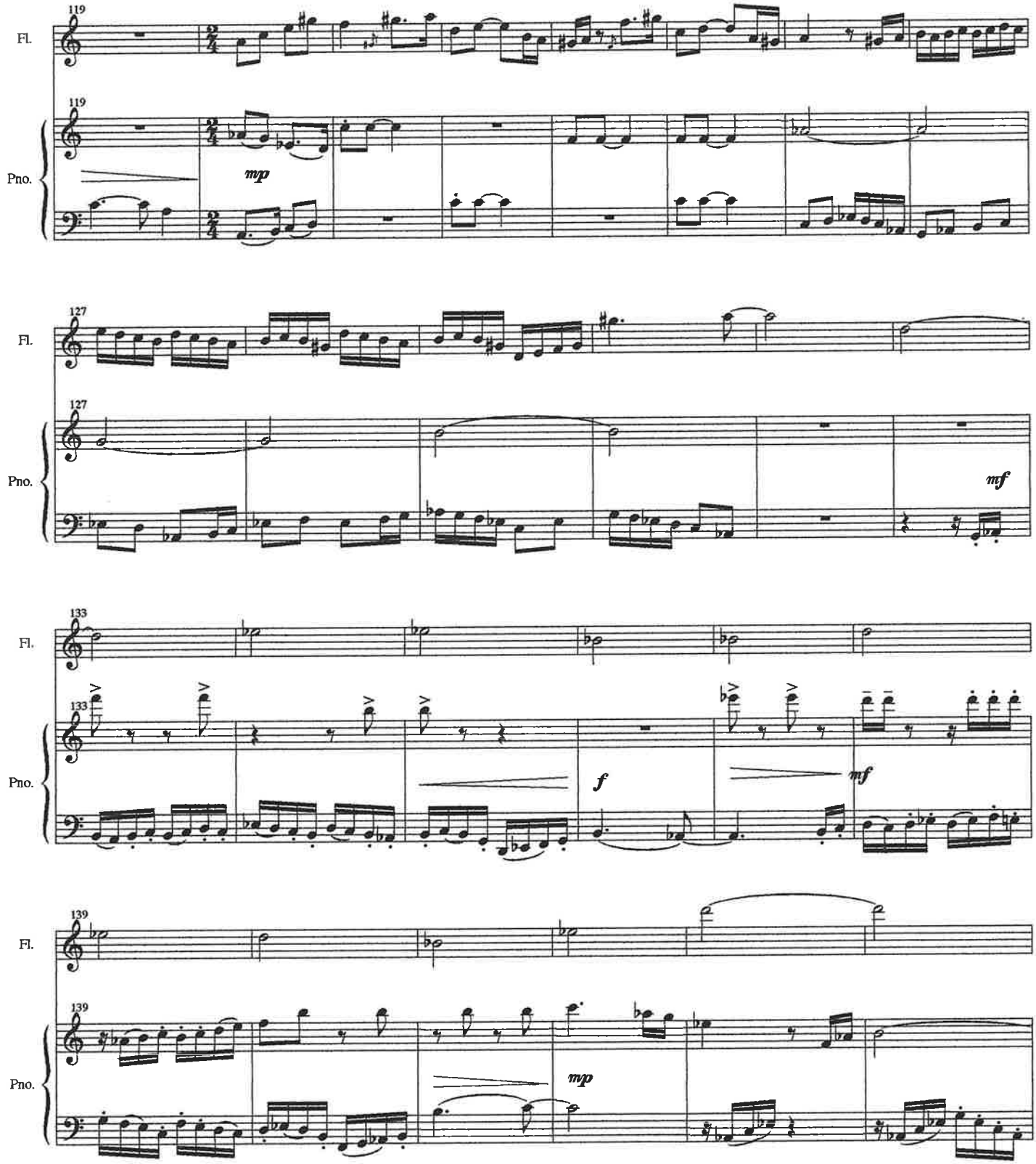


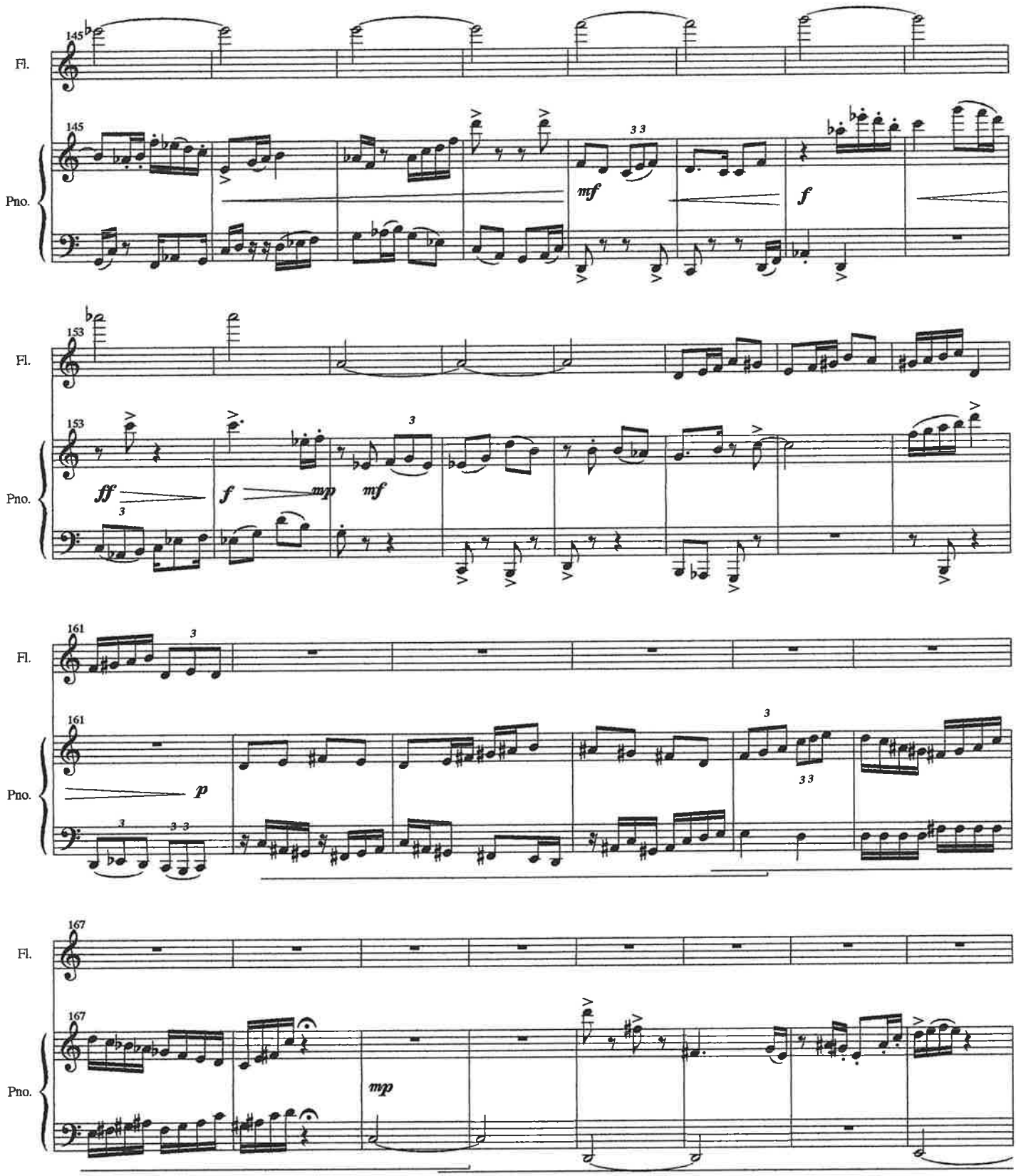

Fl.
Pno.
20
f
22
ff
p
mp
mf
tr
28
2
mp
f
mf
p
36
2
mp
mf

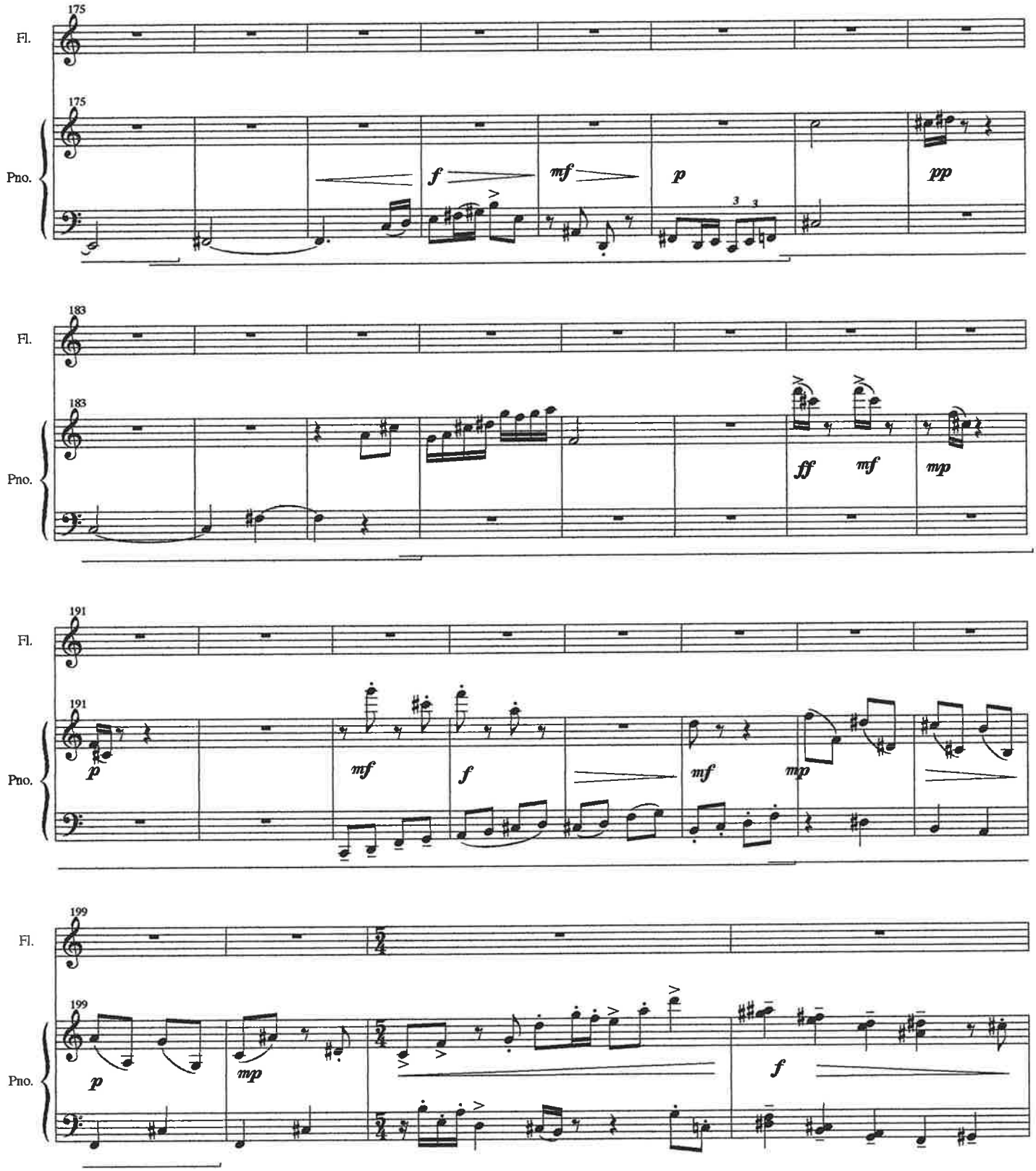

Fl.
Pno.
43
51
59
66
f
mf
mp
p

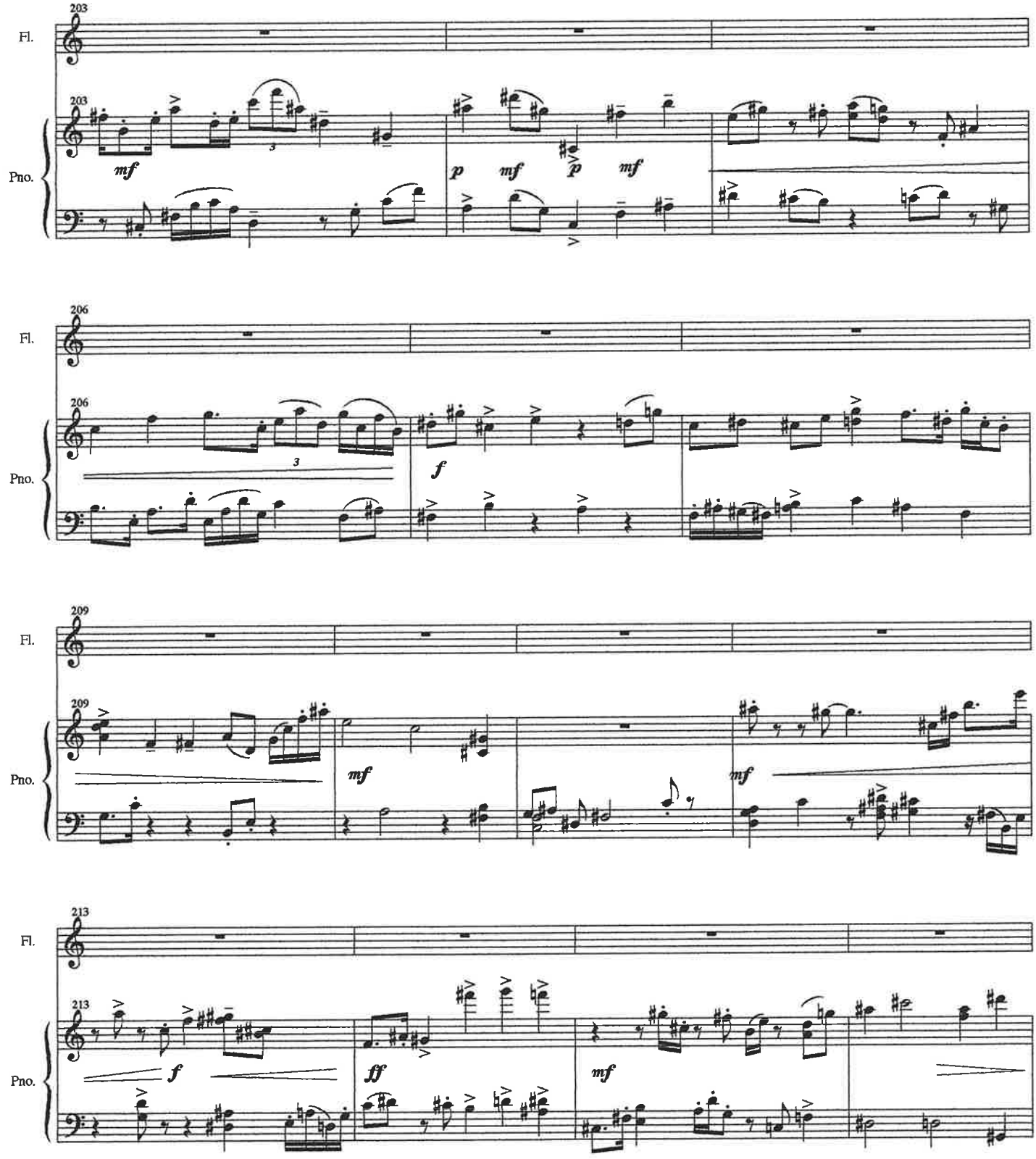

Fl.
Pno.
74
mp
p
mp
15ma
mf
80
15ma
mp
84
(15ma)
mf
mp
89
8va
mf
p
8va
mf

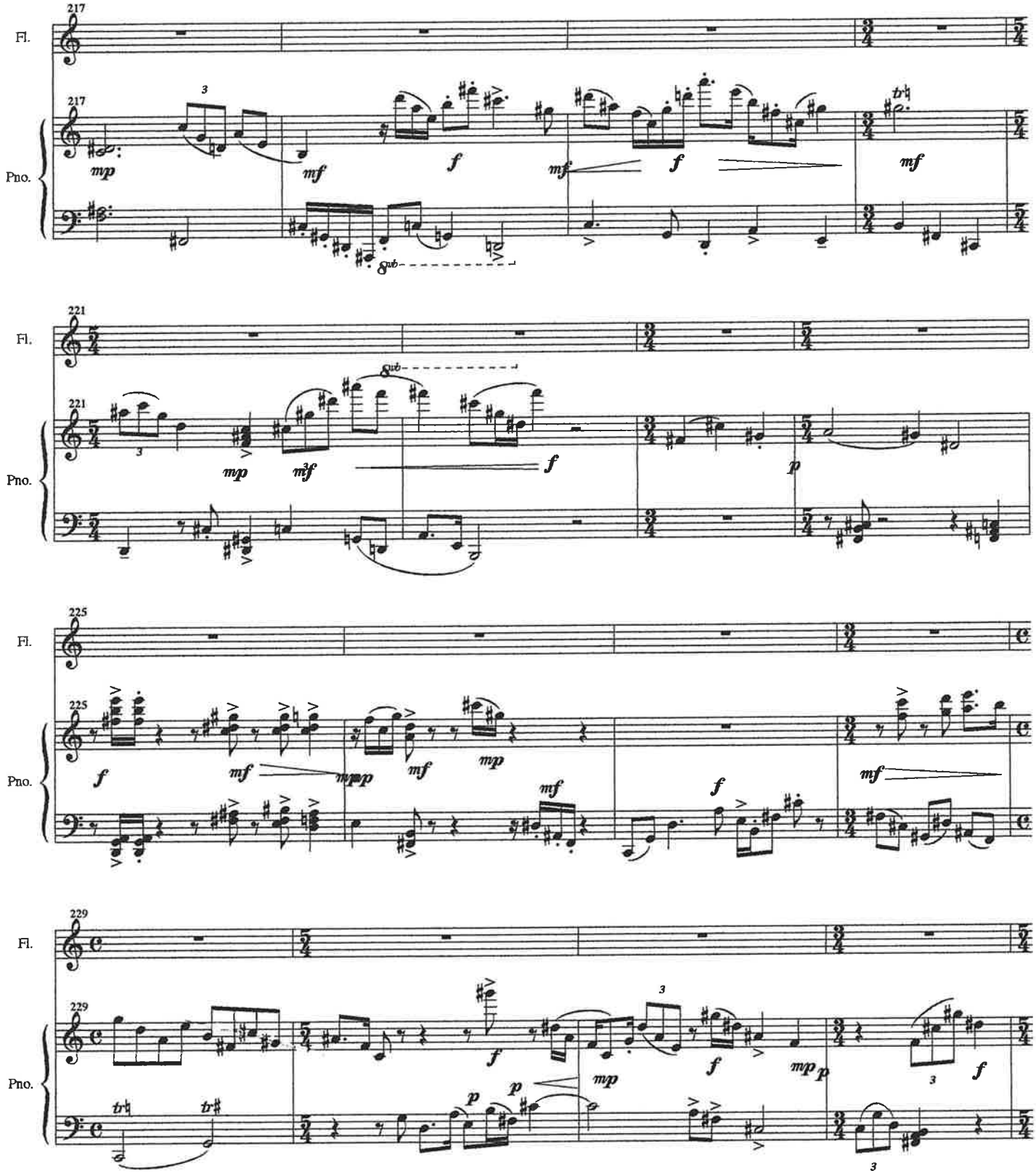

95
Fl.
95
(8va)
Pno.
f
mf
101
Fl.
101
Pno.
mf
mp
107
Fl.
107
Pno.
mf
mp
mf
113
Fl.
113
Pno.
f

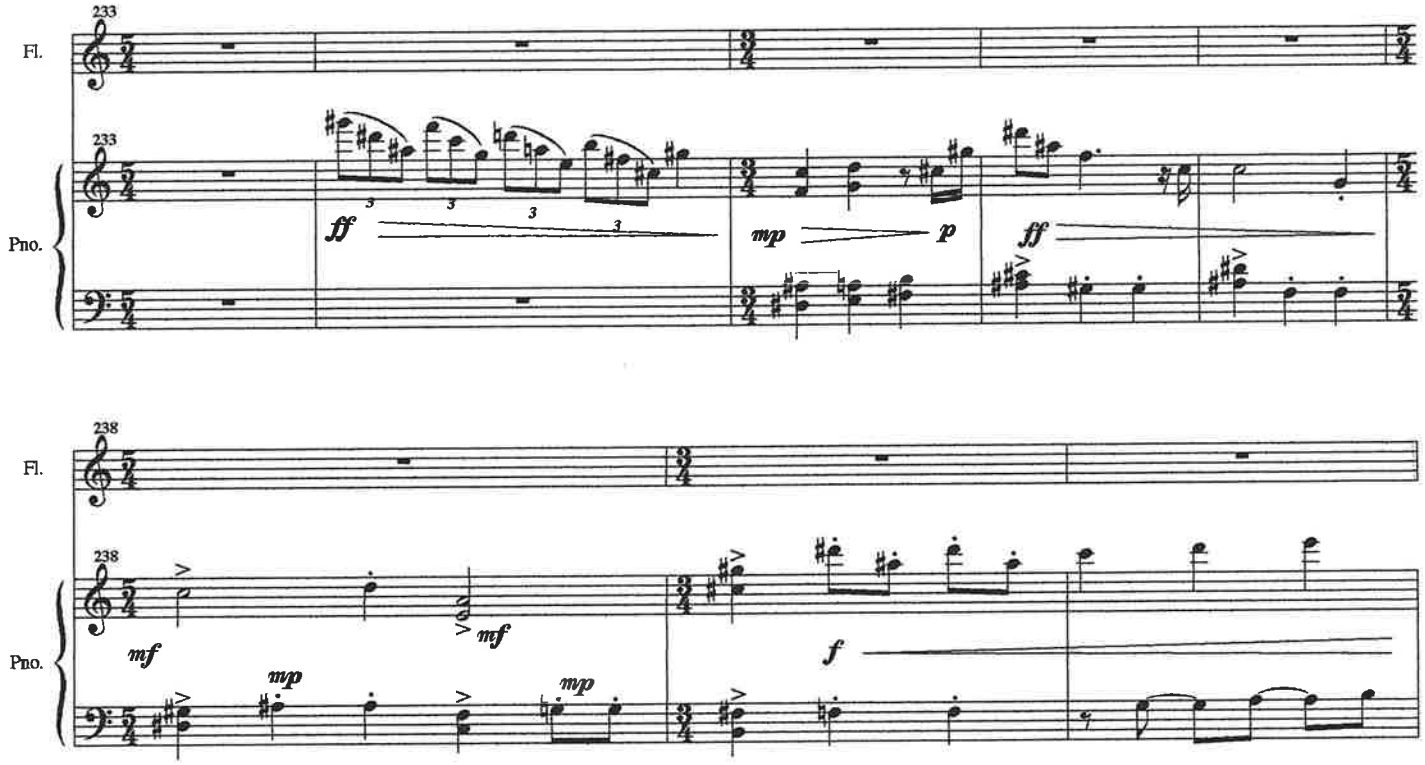

119
Fl.
119
Pno.
mp
127
Fl.
127
Pno.
mf
133
Fl.
133
Pno.
f
mf
139
Fl.
139
Pno.
mp


145
Fl.
Pno.
mf
f
153
ff
mp
161
p
167
mp

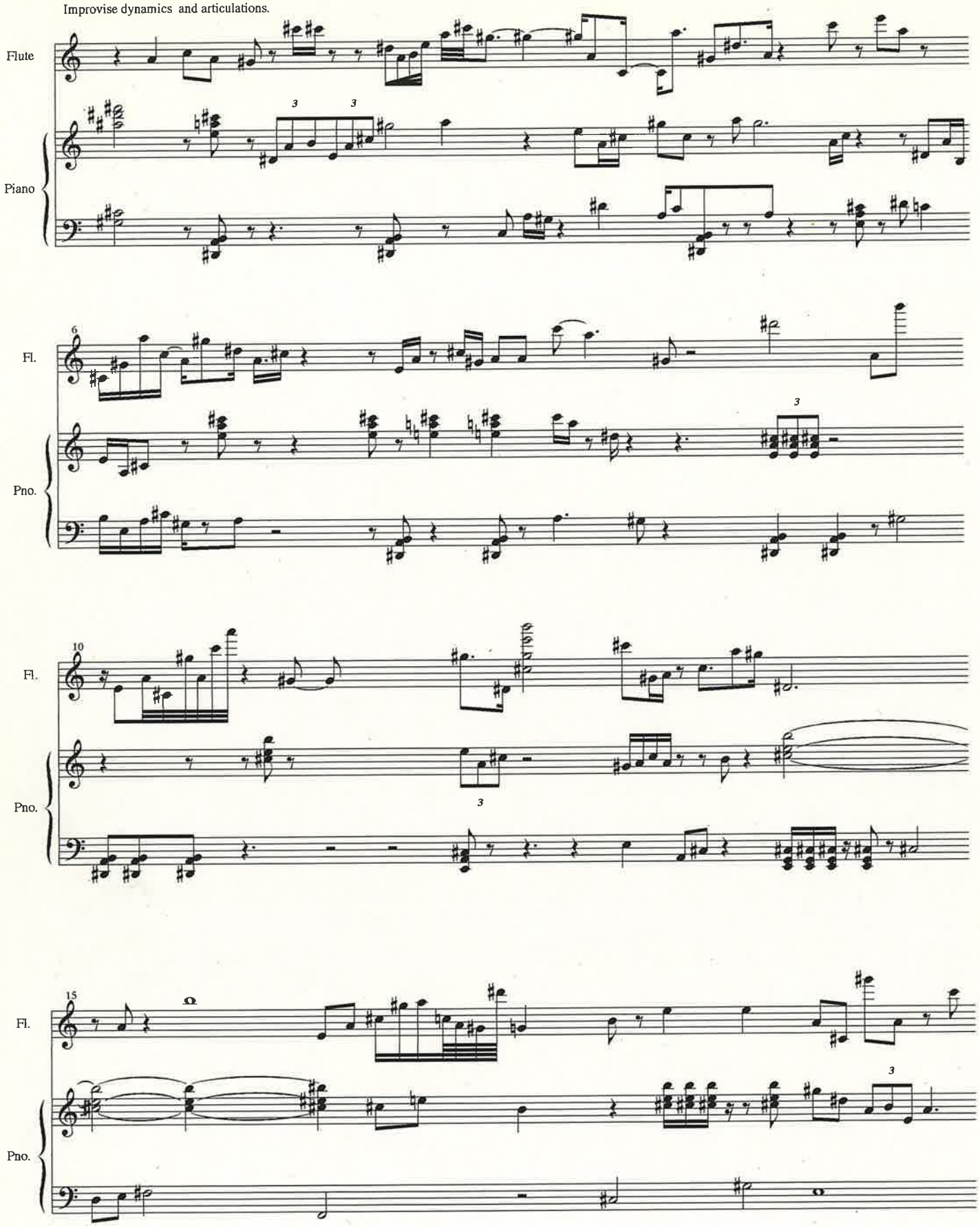

175
Fl.
175
Pno.
f
mf
p
pp
183
Fl.
183
Pno.
ff
mf
mp
191
Fl.
191
Pno.
p
mf
f
mf
mp
199
Fl.
199
Pno.
p
mp
f

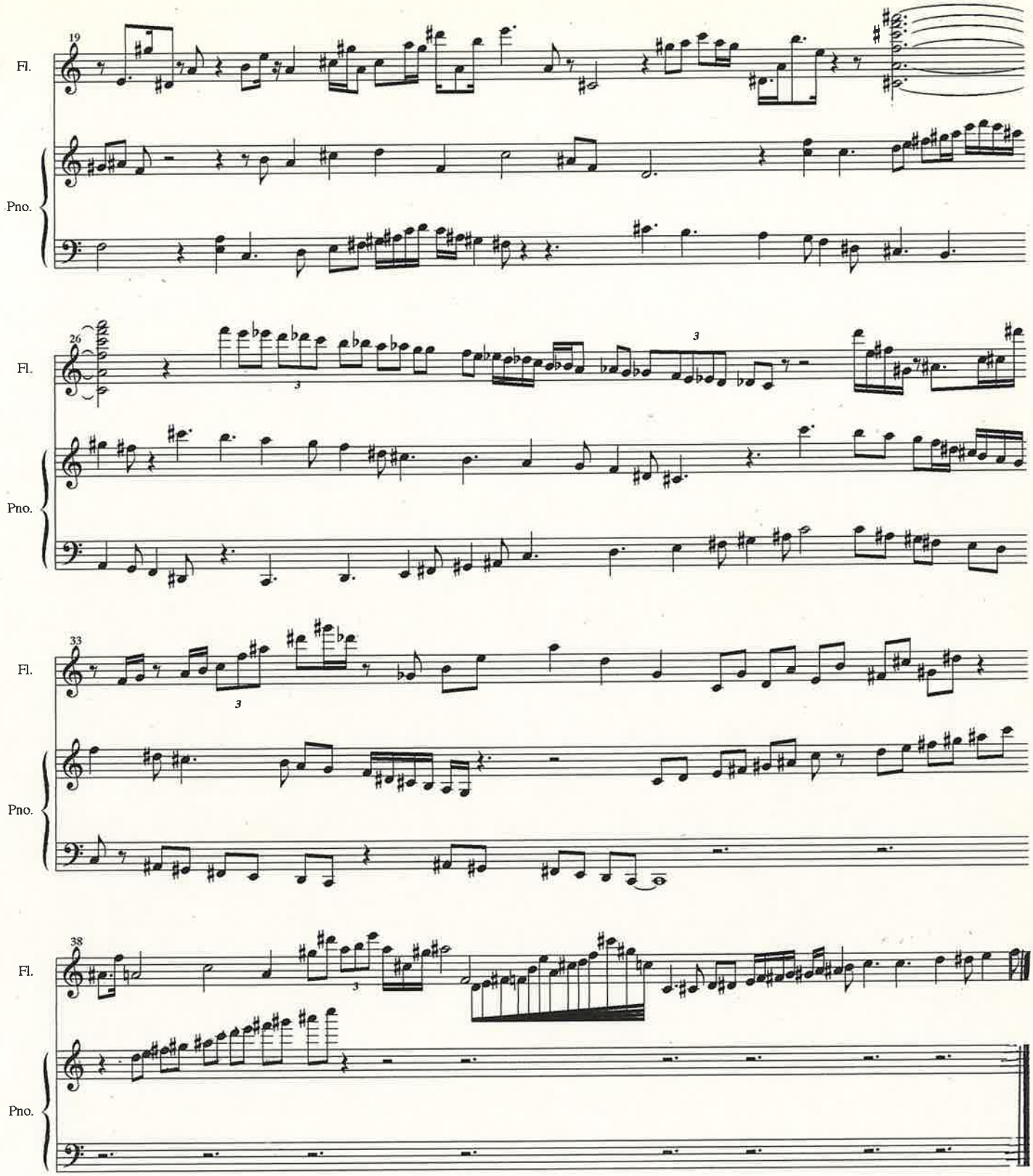

203
Fl.
203
Pno.
mf
p
mf
p
mf
206
Fl.
206
Pno.
3
f
209
Fl.
209
Pno.
mf
mf
213
Fl.
213
Pno.
f
ff
mf


217
Fl.
Pno.
221
225
229


233
Fl.
233
Pno.
ff
mp
p
ff
238
Fl.
238
Pno.
mf
mf
mp
mp
f

At any speed, not necessarily together.
Improvise dynamics and articulations.




19
Fl.
Pno.
26
Fl.
Pno.
33
Fl.
Pno.
38
Fl.
Pno.