

emergent patterns

Cameron Johnston

Performance Instructions

Instrumentation:

- This piece is for any combination and any size ensemble. Players are to read off the score.
- Each staff can be performed in any octave but they should stay consistent unless otherwise noted.

Systems and Staves:

- When there is one staff line: all players are to play that staff line.
- When there is more than one staff line: performers choose one to play. They may occasionally change the staff they are playing.
- Present in some systems is an arrow. These indicate a change over the entire duration of the system. Each arrow is noted with what change should occur.

Unison and Diverging:

- Begin the piece *divergent*. This means that each the system is played independently by each player. Dynamics, rests, accents, etc. are all different. Players still should listen and interact with each other.
- When playing *unison*: rests, dynamics, accents, etc. should be played together. A conductor or designated player can cue the ensemble to begin the unison system as the appear.
- When indicated to begin to converge or diverge: players should begin to move to towards the respective instruction. Dynamics and accents should align more/less depending on the instruction.

Note lengths:

- 16th notes should be consistent and their timings should remain unison.
- At 2:30 half notes start appearing in the score. These note lengths do not need to be taken literally and can be any length.

Timing:

- The tempo is 100bpm. 16th notes are to have their timings remain consistent and unison throughout the piece.
- The timing of this piece is based on minutes and seconds
- The time value listed at beginning of each stave indicates when players are meant to move on to that particular system.
- Each system is 30 seconds in length.

Repetitions:

- Most staves are flanked by repeat signs. The amount of 16th notes in each system are an arbitrary amount. Players do not need to play the exact number of 16th notes written. Therefore: dynamic changes can vary in length.
- Systems with a consistent dynamic change (crescendo/decrescendo): change dynamics throughout the whole duration of the system. Do not repeat the dynamic change. Such as at 6:30.

emergent patterns

cameron johnston

♩ = 100

Play an unspecified amount of 16th notes.
Rest for a moment before repeating
Repeat independently
Play one or all notes, do not change within a repeat

A single musical staff in treble clef containing a continuous sequence of 16th notes. The dynamics are marked as *p* (piano) at the beginning, *f* (forte) in the middle, and *p* (piano) at the end.

0:30

A single musical staff in treble clef containing a continuous sequence of 16th notes. The dynamics are marked as *p* (piano) at the beginning, *f* (forte) in the middle, and *p* (piano) at the end.

1:00

Being to converge

Do not stop after starting this phrase
Cresc. poco a poco for the whole system
Move toward unision at by the end of phrase

A single musical staff in treble clef containing a continuous sequence of 16th notes. The dynamics are marked as *ppp* (pianissimo) at the beginning and *fff* (fortissimo) at the end.

1:30

UNISON

Accent Notes Randomly

Increase frequency of accents, playing B, and octave transpositions over time

Expand octaves
Once per repeat

A single musical staff in treble clef containing a continuous sequence of 16th notes. The dynamics are marked as *fff* (fortissimo) at the beginning. The notes are accented with > symbols. An arrow above the staff indicates an increase in frequency of accents, playing B, and octave transpositions over time. The notes expand in octave range towards the end of the phrase.

2:00

Begin to Diverge

Decrease frequency of accents, playing B, and octave transpositions over time

A single musical staff in treble clef containing a continuous sequence of 16th notes. The dynamics are marked as *fff* (fortissimo) at the beginning. The notes are accented with > symbols. An arrow above the staff indicates a decrease in frequency of accents, playing B, and octave transpositions over time. The notes converge in octave range towards the end of the phrase.

2:30

DIVERGE

Play in comfortable octave

A double-staff musical score. The upper staff is in treble clef and contains a continuous sequence of 16th notes. The dynamics are marked as *p* (piano) at the beginning, *mf* (mezzo-forte) in the middle, and *p* (piano) at the end. The lower staff is in bass clef and contains a few notes, including a whole note with a flat (Bb) and a whole note with a natural (B).

emergent patterns

3:00

Add rests between bursts of 16th notes.
Vary rest length

INCREASE OCTAVES

Decrease length of rest overtime and increase intensity of 16th notes

Play 1/4 triplets over time

3:30

4:00

Random Subdivisions
Expand Octaves
Over time

pp sub.

4:30

Play as many notes in each chord as possible
Continue subdivisions and octaves

mf

5:00

mf

p

f

p

5:30

Begin to converge
continue subdivision

p

f

p

f

p

f

6:00

continue subdivision
change octaves more often

6:30

UNISON
Any octave, change octave about every beat

7:00

Cut off together

f

ffff