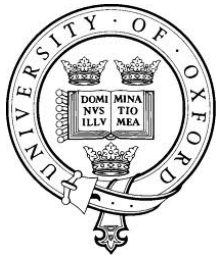


A Reflection Di(still)ed

Submitted in partial fulfilment for Confirmation of DPhil Status

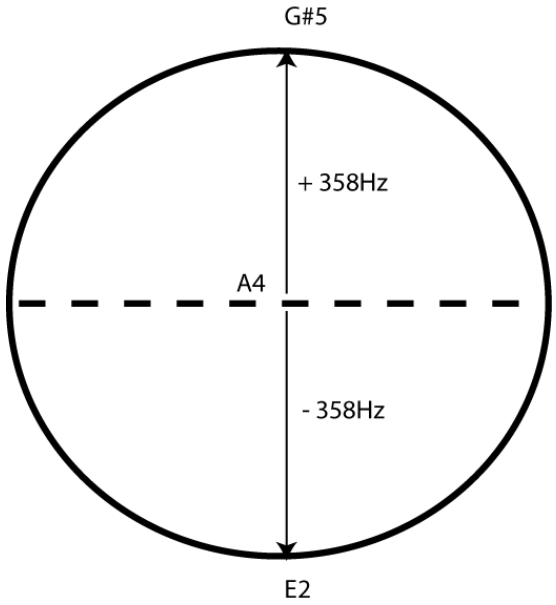
Jason Preece
Worcester College, Oxford
2014

A Reflection Di(still)ed

I was aiming to write a very quiet, still piece so that the only way to listen to the piece would be to do so actively; you would need to concentrate throughout in order to physically hear it.

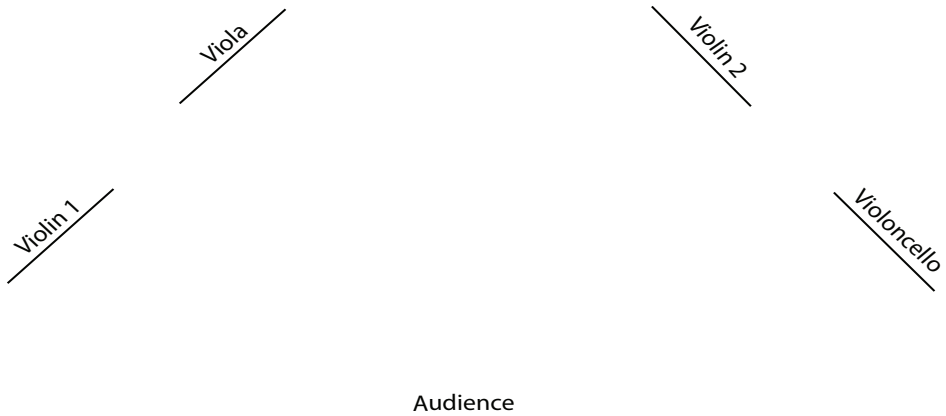
The pitch structure of the work is symmetrical around A 440. However, instead of being symmetrical in terms of number of semitones, it is symmetrical in terms of hertz. For example, if the lower part moves down 11 hertz (ie between A440 and G#) the upper part has to move up 11 hertz (see following page). On a practical level this means that the lower part has a greater range in terms of semitones (as the number of hertz gets less and less as you descend) and the range above the centre is more restricted, eventually sitting around the F a minor sixth above A440.

The structure of the piece is based around this pitch structure. After an initial exploration around the centre, the violin and cello land on octave D's. Out of this grows a second pairing between violin II and the viola. The cello then begins to explore pitches further afield and descends lower and lower until it reaches a bottom E in bar 112. This forces the first violin higher sitting on its top F# in bar 98 and eventually reaching G# in bar 112. After this has been completely explored there is an altered restatement of the opening bars to close the piece.



A Reflection Di(still)ed
Notes

Layout



Barring
Time signature and barring are present solely to facilitate orientation around the work. They have no function of articulation, and they are not intended to mark a specific metre.

Notation of Microtonal Pitch Deviations

indicate a quarter-sharp and a quarter tone flat respectively

indicate a 3/4 tone sharp and a 3/4 tone flat respectively

indicates deviations from the notated pitch of an imprecisely determined size. They do not indicate 8th note even when used in ascending sequence with quarter tone notation. Microtonal deviations should be played with as little portamento as possible. These deviations should give the impression of distinct pitches.

Mutes
Metal practice mutes are preferred.

Pauses
Pauses should be pregnant. Hold each for at least twice the notated value. Silent bars can be exaggerated up to 1.5 times the length of the bar.

Vibrato
Vibrato is always played fast and narrow with the smallest the possible pitch deviation.

A Reflection Distilled
Pitch Structure

JASON PREECE
2014

[FIRST STRAND]

Vl. 1 Upper part

DISTANCE FROM CENTRE: +26 +44 +69 +83 +110 (+14) +131 +147 +165 +182 +219 +232 +245 +259

Hz: 440 466 494 509 523 554 571 587 605 622 659 672 685 740

Vc Lower Part

Hz: 440 415 392 370 349 330 311 294 278 262 247 233 220 208 196 185 175

DISTANCE FROM CENTRE: -25 -48 -70 -91 -110 -129 -146 -152 -178 -193 -207 -220 -232 -244 -255 -265

Vl. 1 UPPER PART

DISTANCE FROM CENTRE: +310 +322 +344

760 762 784

Vc LOWER PART

Hz: 165 156 147 139 131 114 117 110 104 98 93 87 82

DISTANCE FROM CENTRE: -275 -287 -295 -301 -309 -316 -323 -330 -336 -342 -347 -353 -358

[SECOND STRAND]

Vl. 2 UPPER PART

DISTANCE FROM CENTRE: +293 +345 +401 +460

880 932 988 1047

587

CENTRE

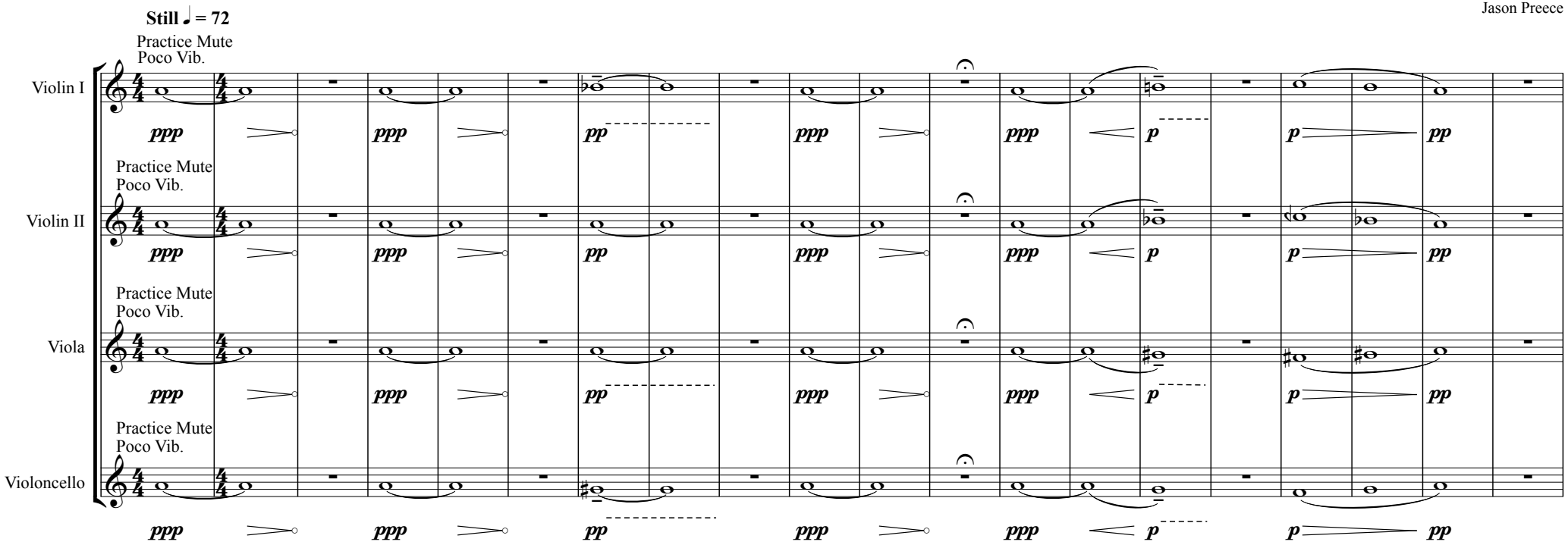
Vlc LOWER PART

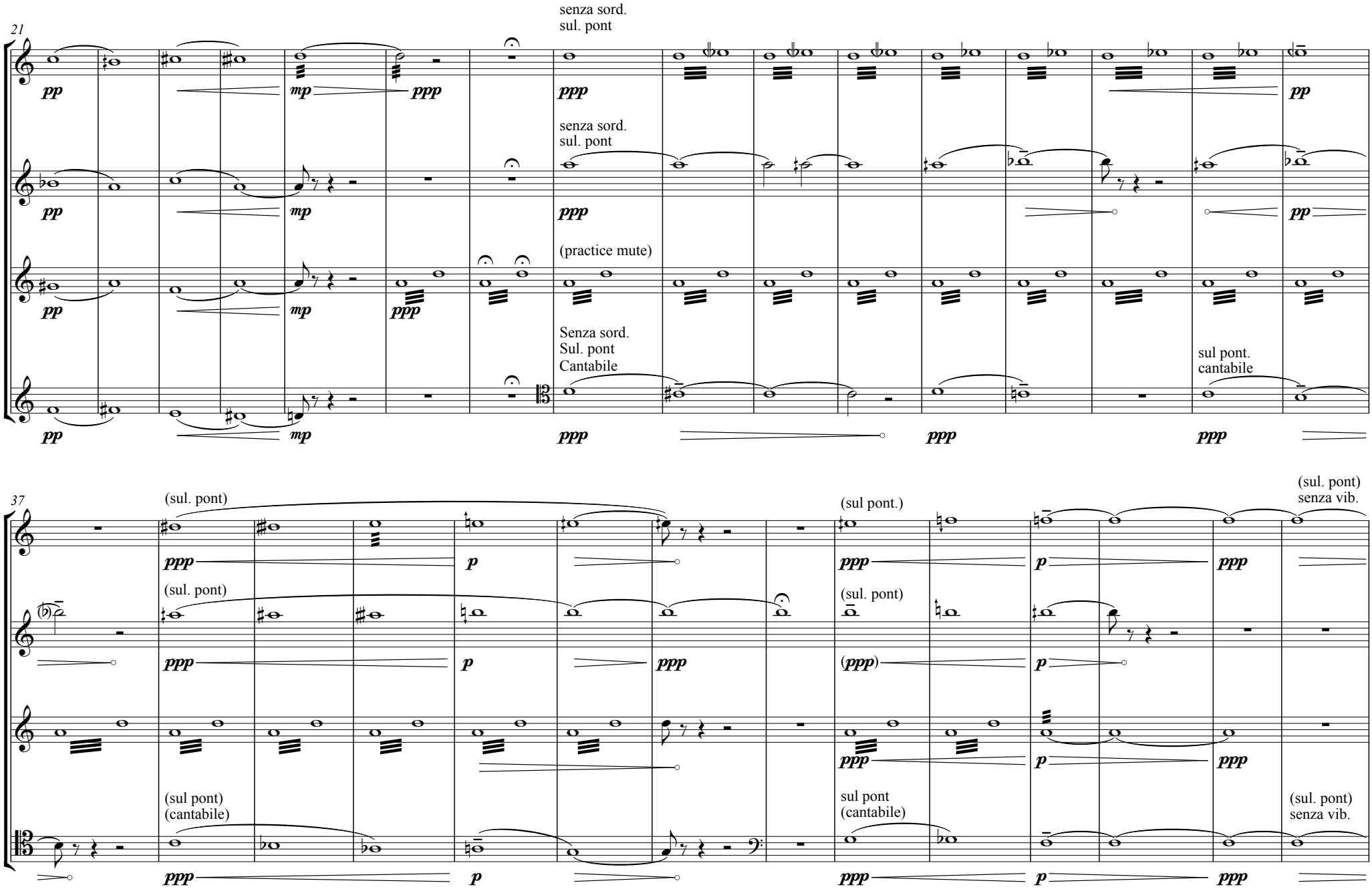
Hz: 294 278 262 247 235 220 208 196 185 175 165 156 147 139 131 124 117 110 104 98 93 87 82

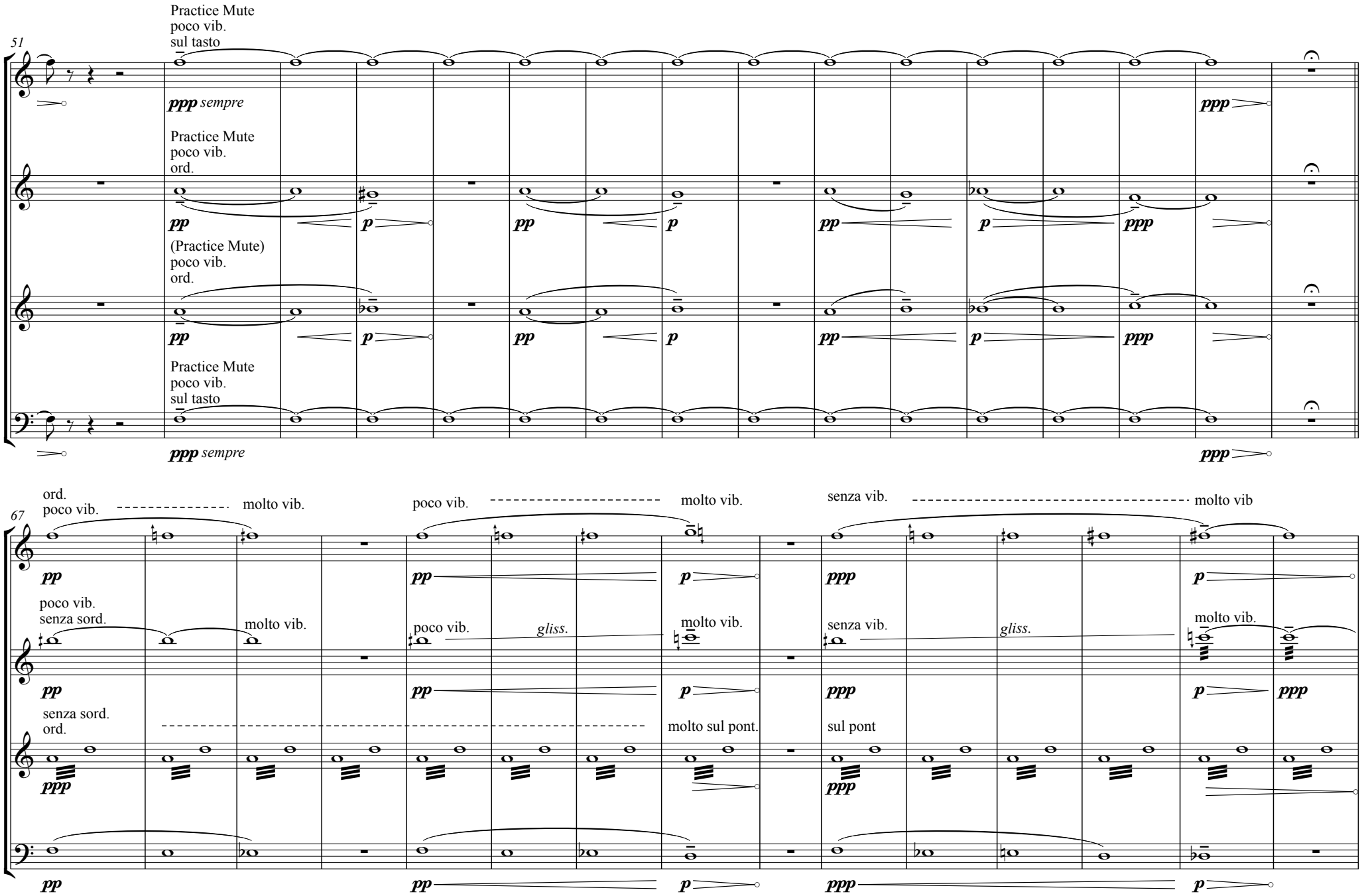
DISTANCE FROM CENTRE: -401 -456

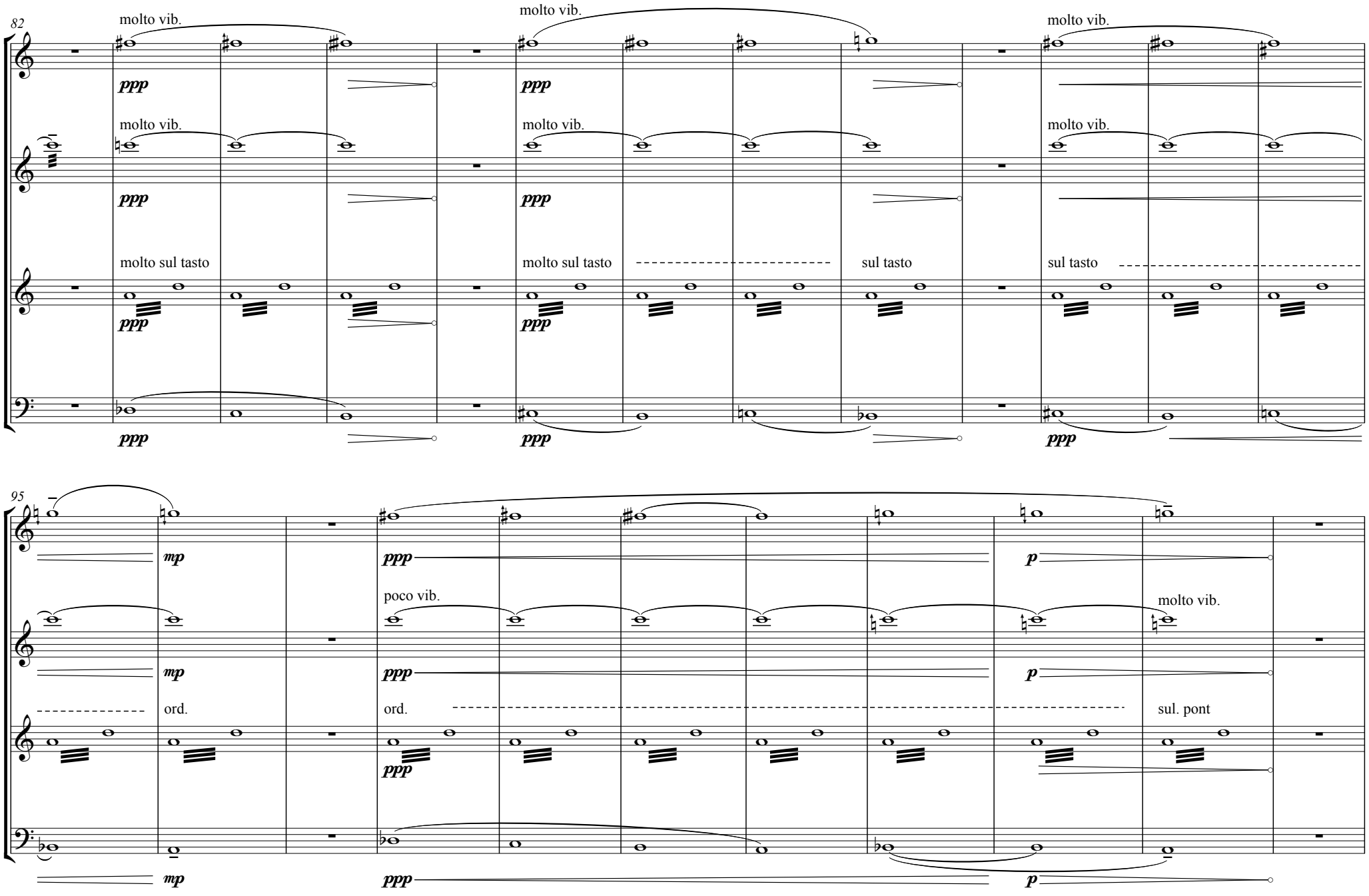
A Reflection Distilled

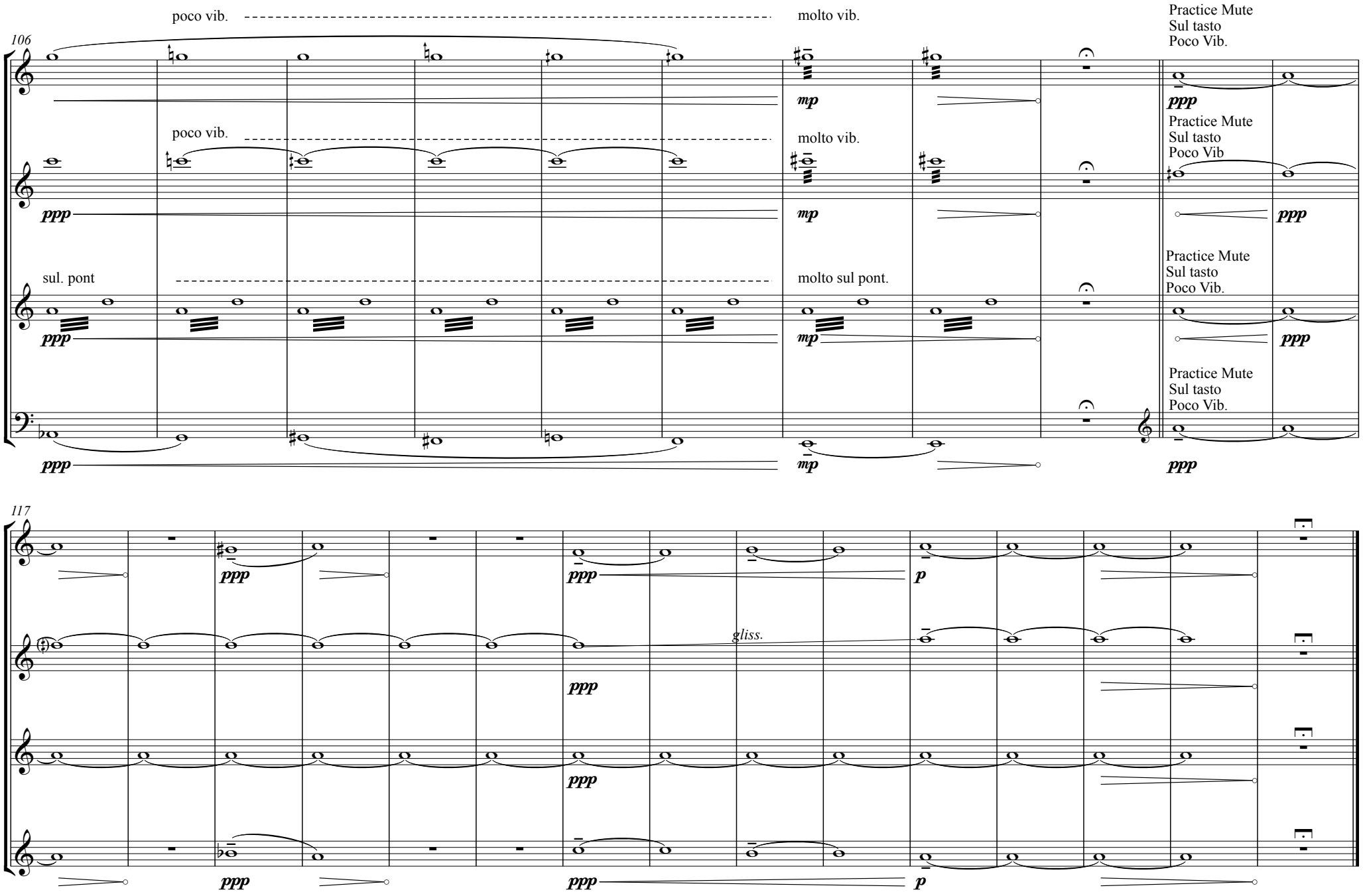
Jason Preece




21
senza sord.
sul. pont
pp
mp
ppp
senza sord.
sul. pont
(practice mute)
Senza sord.
Sul. pont
Cantabile
sul pont.
cantabile
37
(sul. pont)
(sul pont)
(cantabile)
(sul pont.)
sul pont
(cantabile)
(sul. pont)
senza vib.


51
Practice Mute
poco vib.
sul tasto
ppp sempre
ppp
Practice Mute
poco vib.
ord.
pp
p
pp
p
pp
p
ppp
(Practice Mute)
poco vib.
ord.
pp
p
pp
p
pp
p
ppp
Practice Mute
poco vib.
sul tasto
ppp sempre
ppp
67
ord.
poco vib.
molto vib.
poco vib.
molto vib.
senza vib.
molto vib
pp
pp
p
ppp
p
poco vib.
senza sord.
molto vib.
poco vib.
gliss.
molto vib.
senza vib.
gliss.
molto vib.
pp
pp
p
ppp
p
ppp
senza sord.
ord.
molto sul pont.
sul pont
ppp
ppp
pp
pp
p
ppp
p


82
molto vib.
molto vib.
molto vib.
ppp
molto vib.
molto vib.
molto vib.
molto sul tasto
molto sul tasto
sul tasto
sul tasto
95
mp
ppp
p
poco vib.
molto vib.
ord.
ord.
sul. pont


106
poco vib.
molto vib.
Practice Mute
Sul tasto
Poco Vib.
poco vib.
molto vib.
Practice Mute
Sul tasto
Poco Vib
sul. pont
molto sul pont.
Practice Mute
Sul tasto
Poco Vib.
Practice Mute
Sul tasto
Poco Vib.
117
gliss.