

TRIANGLE IRIS

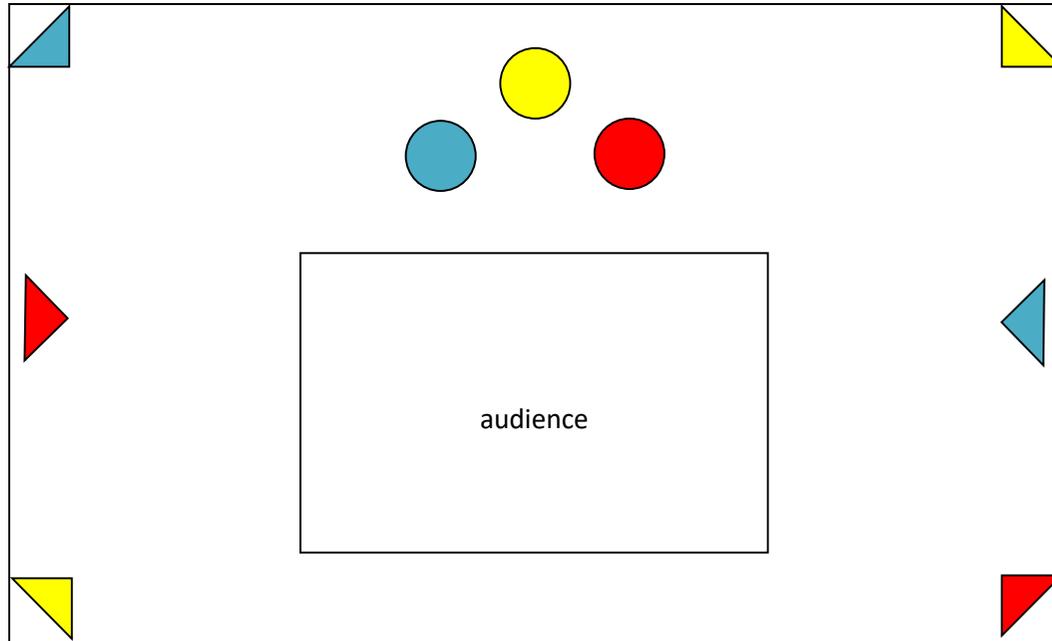
*FOR AN ORIENTAL FLUTE TRIO: SHAKUHACHI, DAEGUM,
AND DIZI*

XAVIER SHUANG XU



Stage Setup

A microphone is placed in front of each flute and records its sound in a dedicated channel. Each channel is fed back via two speakers without amplification or distortion. The spatial arrangement is illustrated as the following:



Blue: Dizi

Yellow: Daegum

Red: Shakuhachi

Circles are performers' positions. Triangles are speakers, the right angle indicating the pointing directions. The speakers should be located as far as possible from the performers and between themselves. Use the full space of the hall.

Notations

This work adopts the method of proportional notation - the duration of a note is proportional to the length of the space following the note. Since the bars have different durations and stave lengths, the time-space ratio may vary between bars, but the ratio is always uniform inside one bar. The number above the bar indicates its duration in seconds. An easy way to read the score is to split each bar into N even grids, N being the number above the bar and use the grids (equivalent to seconds) to meter the notes.

Accidentals apply in a conventional way – effective within one bar. Cautionaries are provided in parenthesis before/above the notes when there is ambiguity.

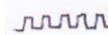
Four types of note head are used:

-  complete air sound, long
-  air sound and producing overtones, long
-  ordinary sound, short, like staccato, legato if slurred
- 
(tie) ordinary sound, long
-  the end of a long tone
-  end as if air is exhausted



For these two kinds of notes, use the fingering which can produce the most overtones.

 vibration (otherwise, make the long tones stiff, no vibration unless this symbol appears)

 bisbigliando (changer fingering quickly without changing the pitch)

 dashed slur means a smooth transition between articulations.

 curve after a note means glissando; sometimes the range is suggested by a note in parenthesis.

The dynamics of this work is noted two scales lower, that is:

<i>pp</i>		<i>pppp</i>
<i>p</i>		<i>ppp</i>
<i>mp</i>		<i>pp</i>
<i>mf</i>	in this score is equal to conventional	<i>p</i>
<i>f</i>		<i>mp</i>
<i>ff</i>		<i>mf</i>
<i>fff</i>		<i>f</i>

Triangle Iris (2011)

xavier shuang xu
(b. 1988)

Shakuhachi (D) 5

Taegum (bE) 3 10

Dizi (A)

5 7 5 4 3 1 8 4 2

5 3 5 2

Handwritten musical score, first system. It consists of three staves. The first staff has a measure with a handwritten '3' above it, followed by a measure with a '2' and a 'v' (accusatory) above it, and then a measure with a '3' above it. The second staff has a measure with '(b) (b)' above it, followed by a measure with a 'v' above it, and then a measure with '< f' above it. The third staff has a measure with '(##)' above it and 'f' below it, followed by a measure with '< fff' below it, and then a measure with 'f' below it. The system ends with a measure with a '4' above it and 'sfz' below it.

Handwritten musical score, second system. It consists of three staves. The first staff has a measure with a '5' above it and '< fp' below it, followed by a measure with a '7' above it and 'pp' below it, and then a measure with a '5' above it and 'mf' below it. The second staff has a measure with a 'v' above it, followed by a measure with 'f' below it, and then a measure with 'ff' below it. The third staff has a measure with 'sfz' and 'pp' below it, followed by a measure with 'mf' below it, and then a measure with 'f' below it. The system ends with a measure with 'mf' below it.

Handwritten musical score, third system. It consists of three staves. The first staff has a measure with 'p' below it, followed by a measure with 'fpp' below it, and then a measure with 'mf' below it. The second staff has a measure with 'p' below it, followed by a measure with 'pp' below it, and then a measure with 'mf' below it. The third staff has a measure with 'p' below it, followed by a measure with 'pp' below it, and then a measure with 'f' below it. The system ends with a measure with 'f' and 'mp' below it.

Handwritten musical score for three staves, measures 3-5. The notation includes various dynamics such as *mf*, *mp*, *f*, *P*, and *ff*. A measure number '4' is written above the third staff in the final measure. The music features complex rhythmic patterns and accidentals.

Handwritten musical score for three staves, measures 6-8. The notation includes dynamics such as *mf*, *ff*, *f*, *P*, and *fff*. Measure numbers '6', '5', and '4' are written above the staves. The music includes complex rhythmic patterns and accidentals.

Handwritten musical score for three staves, measures 9-11. The notation includes dynamics such as *mp*, *f*, *ff*, and *P*. Measure numbers '5', '6', and '4' are written below the staves. The music includes complex rhythmic patterns and accidentals.

4

6

pp f > pp

pp

fp pp

pp

8

pp

ppp

short notes

pp

FIN

4' c.a.

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Sept. 29. 2011