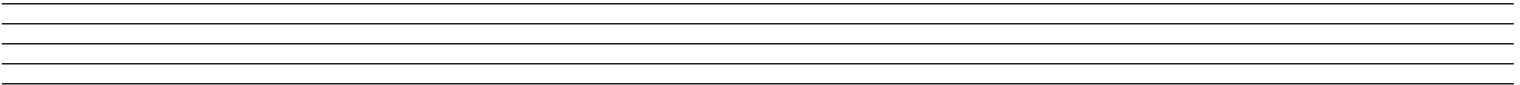


Andromeda

for spatialized ensemble

Jordan Nobles



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ABOUT THE PIECE

Andromeda was commissioned and premiered by the Jeremy Brown Collective on February 29, 2020 at the Eckhardt-Gramatté Hall, Calgary, Alberta.

PERFORMANCE NOTES

Andromeda is an open form work comprised of a series of two note cells with a timing number above each of them. There is no collective tempo, or pulse; the piece is coordinated by timers (stopwatch, phone, or clock, etc.) and the musicians perform the cells at their own discretion.

DURATION

The duration is variable. Keep the timers going for as long as desired or agree ahead of time how long to perform.

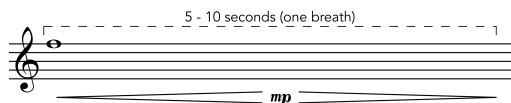
INSTRUCTIONS

- Please do not play all of the cells! They are only options to choose from. Play only what fits well on your instrument.
- All cells can be performed in any octave desired as long as the soft dynamic can be observed.
- The numbers above the cells indicate the timing of when they could be performed. It corresponds to the SECOND (:00 to :59) on the timer that the note should be played, no matter what minute it is on. For instance, a cell with a :34 above it could be played at approximately 0:34 and/or 1:34 and/or 7:34, etc.
- There is no order to the cells at all. You can jump around to play any cell on the page as long as it starts at the indicated second. But accuracy is not paramount. If you miss the entry by a second or so it is fine.
- Players can and should pause at any time to breathe, to reflex, and to listen before proceeding.
- Accidentals apply only to the note they appear on and do not continue through the staff.
- The rhythm of each phrase should be quite rubato, in your own time.
- All phrases should only last less between 5 and 10 seconds in total.

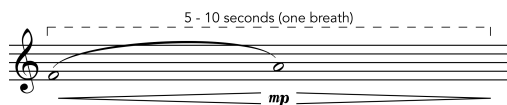
PERFORMING THE CELLS

The cells can be performed in a number of different ways.

1. As a single long tone, fading in and out (choose either note). Example:



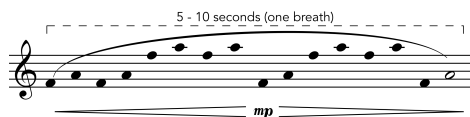
2. As a slow two note phrase (legato, one breath). Example:



3. As two alternating pitches (slowly in your own rhythm). Example:



4. Alternating quicker and with some octave transpositions (staying quiet). Ex:



FORM

The form of the piece is up to the discretion of the ensemble. It could start busy and get gradually slower, or the reverse, or it can be free form.

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Quietly, freely, and very legato. Accidentals apply only to the note they appear on.

All cells coordinated by timers

The score consists of 60 numbered musical cells, each represented by a treble clef staff with a single note and a stem. The notes are: :00 (G4), :01 (A4), :02 (B4), :03 (C5), :04 (D5), :05 (E5), :06 (F5), :07 (G5), :08 (A5), :09 (B5), :10 (C6), :11 (D6), :12 (E6), :13 (F6), :14 (G6), :15 (A6), :16 (B6), :17 (C7), :18 (D7), :19 (E7), :20 (F7), :21 (G7), :22 (A7), :23 (B7), :24 (C8), :25 (D8), :26 (E8), :27 (F8), :28 (G8), :29 (A8), :30 (B8), :31 (C9), :32 (D9), :33 (E9), :34 (F9), :35 (G9), :36 (A9), :37 (B9), :38 (C10), :39 (D10), :40 (E10), :41 (F10), :42 (G10), :43 (A10), :44 (B10), :45 (C11), :46 (D11), :47 (E11), :48 (F11), :49 (G11), :50 (A11), :51 (B11), :52 (C12), :53 (D12), :54 (E12), :55 (F12), :56 (G12), :57 (A12), :58 (B12), :59 (C13), and :60 (D13). Dynamic markings include *mp* (mezzo-piano) for cells :00-:21 and *simile* for cells :22-:55. Performance instructions include "5-10 sec." for cells :00-:21 and "Quietly, freely, and very legato" for the entire score.

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All cells coordinated by timers

The score consists of 60 musical cells arranged in a grid. The cells are numbered from :00 to :59. The first row includes performance instructions: *mp* (mezzo-piano) for cells :00-:22, and *simile* for cell :23. Cells :00-:11 have a 5-10 second timer indicated above them. Each cell contains a musical staff with a treble clef, a key signature of two flats (Bb), and a specific rhythmic and melodic pattern. The patterns vary across the grid, often featuring eighth and sixteenth notes, rests, and various accidentals (sharps, flats, naturals) applied to individual notes. The overall texture is sparse and spatialized.

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Quietly, freely, and very legato. Accidentals apply only to the note they appear on.

All cells coordinated by timers

The score consists of 60 musical cells arranged in a grid. The first row contains cells :00, :11, :22, :33, :44, and :55. The second row contains :06, :17, :28, :39, and :50. The third row contains :01, :12, :23, :34, :45, and :56. The fourth row contains :07, :18, :29, :40, and :51. The fifth row contains :02, :13, :24, :35, :46, and :57. The sixth row contains :08, :19, :30, :41, and :52. The seventh row contains :03, :14, :25, :36, :47, and :58. The eighth row contains :09, :20, :31, :42, and :53. The ninth row contains :04, :15, :26, :37, :48, and :59. The tenth row contains :10, :21, :32, :43, and :54. The eleventh row contains :05, :16, :27, :38, and :49. The first cell (:00) includes dynamic markings *mp* and *simile*, and a 5-10 second timer. The second cell (:11) includes a 5-10 second timer. The third cell (:22) includes a 5-10 second timer. The fourth cell (:33) includes the marking *simile*. The fifth cell (:44) and sixth cell (:55) are also present in the first row.