

fields

by kylar gardner

written for
LOW FREQUENCY TRIO

2025

Performance Notes

fields explores a number of gestures by presenting itself as a template, or a performance proposal. The notation is largely left to the interpretation of the performers, leveraging what is written to explore the audible possibilities in a variety of contexts. Thus, durations of individual gestures and the systems they appear in are left to the individual performers and the ensemble, respectively.

Systems

The systems are noted by traditional rehearsal marks. Within each system are a handful of gestures that can be repeated and elaborated upon in every possible aspect. Pitch, noise, duration, dynamics, the physicality of gestures, etc. are all intended to be taken to extremes. The notation should be seen as a frame for various gestures which contain a variety of nuances in both their aural results and their physical execution. Give each gesture careful attention in terms of its physical demands and possible aural results. Expound on any aspect within the spectra of sound and musical performance, on an individual basis and as an ensemble.

Aural Cues

To facilitate fluidity between systems, a cue will be given by one of the three performers. These cues are musical gestures that must be aurally identified by the other members of the ensemble. The cues signal the ensemble to move into the next system; however, they are not an immediate call to action. Each performer may take their time exploring the current system even after hearing a cue. If the performer who has played the cue feels as though another member is lagging for too long in the previous system, they may reiterate their cue as often as they wish until each performer has moved on. When each member of the ensemble has arrived at the next system, it is up to the next performer to decide how long the group will explore that system before cueing the next.

Notes on the Notation

A

System marker - Contains a variety of gestures which may be repeated and altered until Cue 1 is given.

cue 1

Cue marker - cues are musical gestures notated immediately after this marker.

- There is one cue per system and only one of the three performers will play a given cue.
- The cues indicate movement of the ensemble into the next system; therefore, they are not part of the recyclable gestures that can be played within a system. They should only be played to communicate a departure from one system to the next.

To visually reinforce the isolated context of the cues, they make use of a solid barline on either side:



Solid rectangular noteheads - Indicate an undetermined pitch. While pitches in each system can be changed at the performer's discretion, these noteheads give only a reference to register.

- Stems are used in select gestures as a practical means of visualizing relevant aspects of the sound, i.e., multiple voices in a chord, or harmonic fingering indicated above the staff.

To reiterate, all durations are variable. From the broader movement between systems to the discrete aspects of each sound produced.

listening —| Orchestrated silence - When a given performer finds this in place of their staff, they should cease playing and listen to the other members of the ensemble. Their following gestures will be entirely up to them and should be heavily influenced by the gestures of the others.

Important: Each system begins from the left and is read to the right, but we are not interested in aligning arrivals at any given point in a system. Moreover, the materials within a system can be repeated in any order and for any duration until a cue is given.

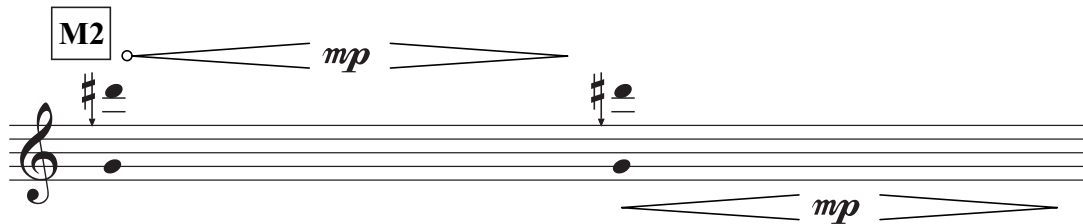
Instrument-Specific Notation 1

A note for all: This is a transposed score. If referencing the score for pitch-matching purposes, note that the Bass Clarinet in Bb will sound a Major 9th below its written pitch, the Double Bass will sound a perfect octave below its written pitch, and the Piano will sound as written.

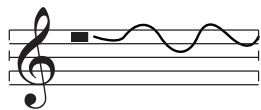
Bass Clarinet in Bb

M1

Multiphonics marker - references a possible fingering found on the final page of the performance notes. The fingering graphics come from the "SW multiphonics" charts by Sarah Watts.



Dyads with instruction to voice one note over another. Multiphonic fingering available for reference, but any dyad or multiphonic in the score may utilize any fingering and any variations in voicing.



Wide vibrato on an undetermined pitch.

Double Bass

s.t. <-----> s.p. <-----> ord.

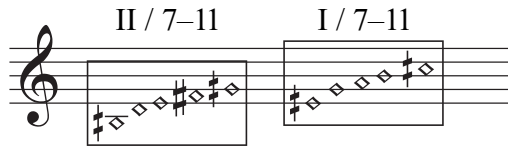
sul tasto – sul ponticello – ordinario

The dashed line indicates a gradual transition between placements of the bow

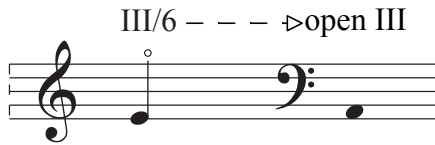
The arrows on either side reiterate the non-linear.

Instrument-Specific Notation 2

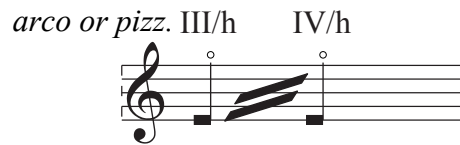
Double Bass (continued)



Harmonic fingering on an indicated string with a range of harmonics to be played. Upon repetition, the strings and harmonics used may be entirely improvised.



Harmonic fingering gradually released – continuous bowing until open string is audible.

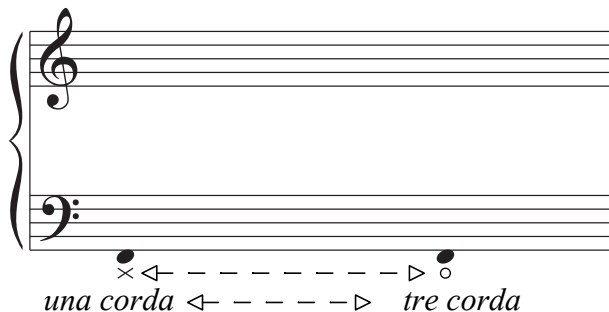


Bowed or plucked tremolo effect, variable harmonic fingering on strings III and IV.



Double stop with continuous bowing of an open string and the string below. Using the string below to gliss into close pitch proximity with the pitch of the open string.

Piano

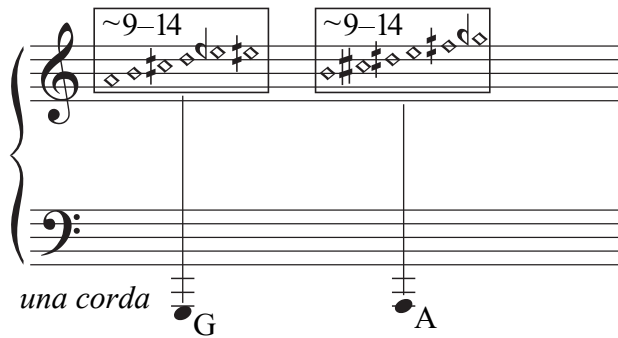


Dashed lines indicate a gradual transition between gestures. Gradually transitioning from muting the string to unmuting, and pressing or lifting una corda pedal.

With the variable parameters in mind, the indicated note may be played lightly, heavily, repeatedly, only once, etc. Repetitions may call for a change in pitch, but the main area of focus is muted/unmuted and una corda/tre corda.

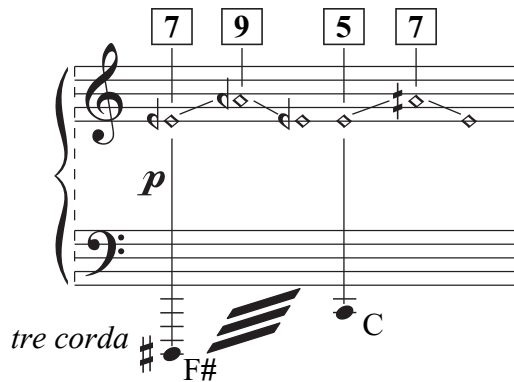
Instrument-Specific Notation 3

Piano (continued)



Harmonic fingering inside the piano, using the keyboard to initiate the attack. The harmonics are listed as approximate to give a sense that the upper range is desirable here. The higher harmonics will be more physically accessible, and given the various designs of resonant devices used, the cast iron may put certain harmonics out of reach.

Use harmonics that are close and convenient. The harmonics and the fundamental pitch are variable upon repetition.



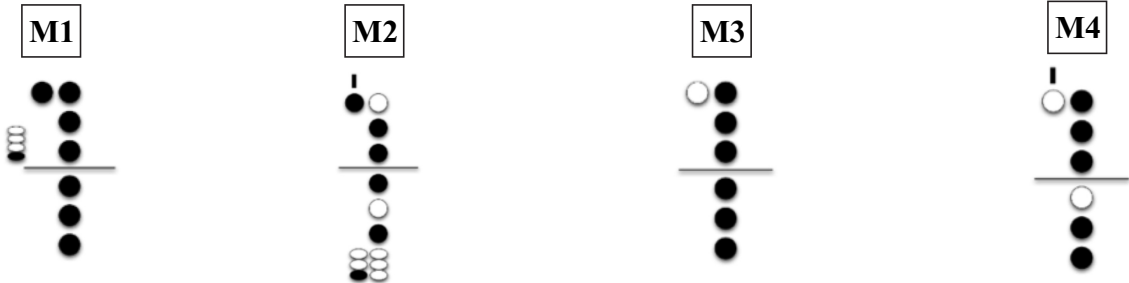
Harmonic fingering glissandi with unmeasured keyboard tremolo.



Plucked inside the piano. As with harmonic fingering of strings, pluck strings that are most comfortable to reach on a given piano.

Multiphonic Fingering Chart

SW multiphonics by Sarah Watts

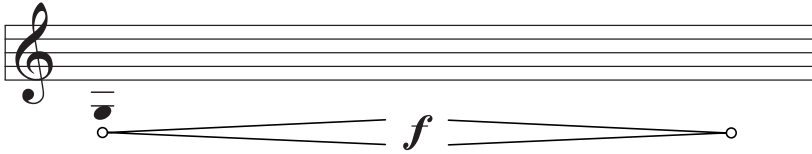


fields

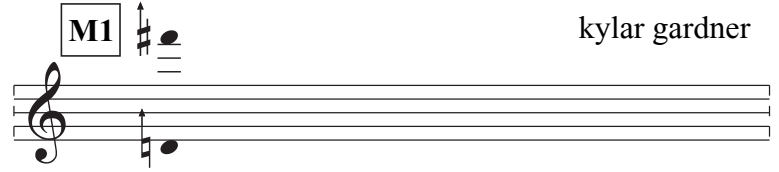
kylar gardner

Bass Clarinet
in Bb

A

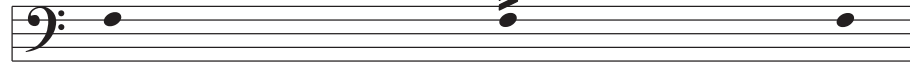


M1

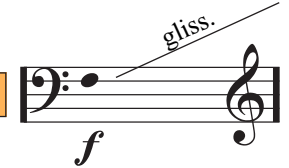


Double Bass

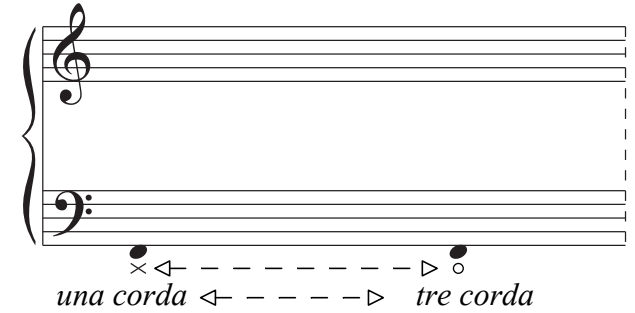
s.t. <-----> s.p. <-----> ord.



cue 1



Piano



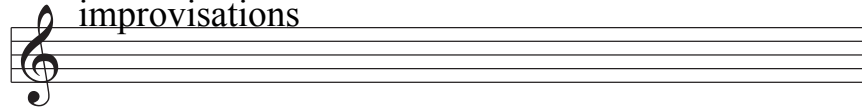
una corda <-----> tre corda

B

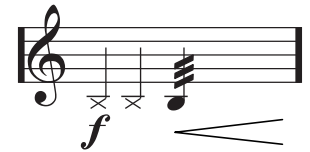
B. Cl.
Bb

listening

improvisations



cue 2



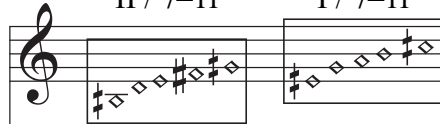
(arco)

II / 7-11

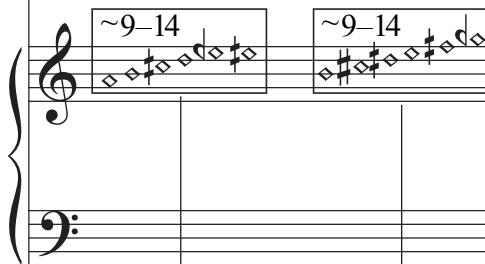
I / 7-11

melodic improvisation

D.B.



Pno.



melodic improvisation

una corda

G

A

C **M2** *mp*

B. Cl. Bb

D.B.

Pno.

tre corda

cue 3

pentatonic ascent

p *f*

D

B. Cl. Bb

D.B.

Pno.

molto vib.

improvisations

listening

cue 4

gliss.

8va

sustain

sustain off

E

B. Cl. Bb *fltzg.*

D.B. *pizz.*

Pno. *8va*

slap tongue

arco

arco or pizz. I/h II/h

pizz.

cue 6

f

trm

8va

trm

trm

F

B. Cl. Bb *fltzg. - - - - > slap tongue*

D.B. *pizz.*

Pno. *8va*

becoming sparse

becoming sparse

arco or pizz. III/h IV/h

legato

molto vib.

arco s.p. - - - - > s.p.

cue 6

f

improvisations

Pno. *listening*

G**M3****M4**B. Cl.
Bb

D.B.

arco
sustain open I

mp

sustain open II

mp

ppp

sustain open III

f

l.v.

Pno.

listening

una corda

G

A

melodic improvisations