Jason Freeman

Sonorescence

for solo flute

About This Piece:

Sometimes a musical idea gets stuck in my head. Something simple, maybe even a little banal. But I find it compelling, and eventually, I incorporate it into a piece I'm writing.

The basic musical idea behind this piece — a few simple chords built off of stacked fifths and their neighbor notes — has been stuck in my head for five years now. In 1998, I incorporated it into my piano sonata; here, I've used it again, but in a very different guise.

This piece also explores a more abstract idea that's been stuck in my head lately: How can I give performers the opportunity to play their best? I'm a control freak, so I tend to produce pedantic scores in which every detail is carefully specified. That doesn't leave much room for interpretation, which is, after all, what a collaboration between a composer and performer is all about. In this piece I've tried to create a small and simple musical world which the performer, in her own way, can guide us through.

Sonorescence was written for Jill Sokol.

Performance Notes:

The basic pulse throughout the piece is the half note. The entire piece is beamed into tuplets (of 1, 2, 3, 4, 5, or 6 notes) which each last a half-note. But the tempo changes almost every beat as per the following indications above each staff:

\+ = increase tempo

— = decrease tempo

I = return to original tempo (𝅗𝅥=c.56)

= metric modulation

(𝅗𝅥=𝅗𝅥) or no indication = tempo remains constant

How much you increase or decrease the tempo at the + and — markings is up to you; experiment and do what feels most natural. You need not always change tempo by the same amount; for instance, at one + marking you could change from 𝅗𝅥=56 to 𝅗𝅥=60 and at the next change from 𝅗𝅥=60 to 𝅗𝅥=160. You may even occasionally ignore the written markings if you see fit. Note that these are instantaneous changes at the beginning of the beat, not gradual accelerandos and ritardandos.

All other expression markings (e.g. dynamics, articulations) are parenthetical; they are intended merely as possible interpretations. Play as *legato* as possible. You may add slurs if and when you see fit. Use a generous amount of rubato. And have fun!

Approximate Duration: 4 minutes

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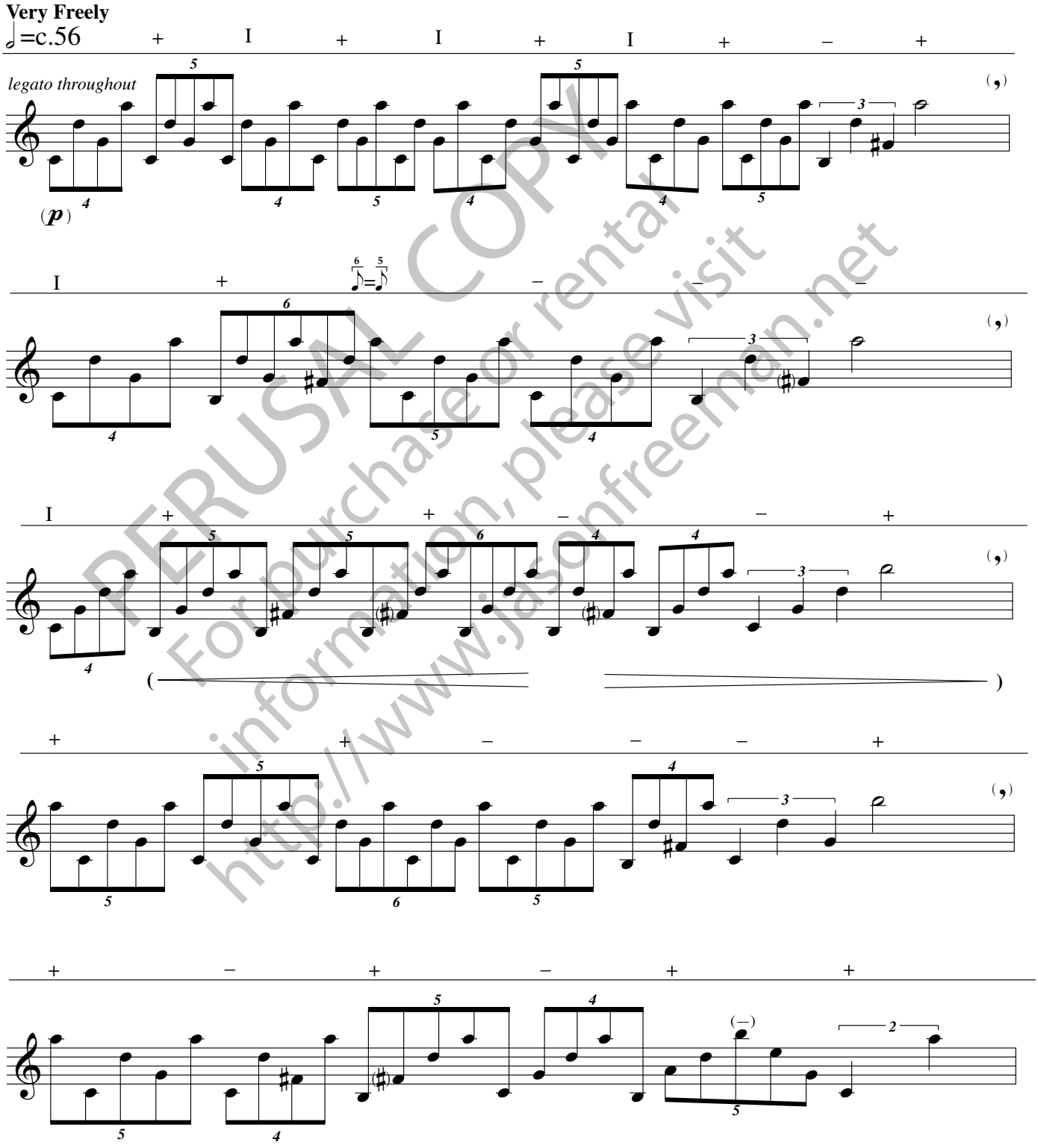

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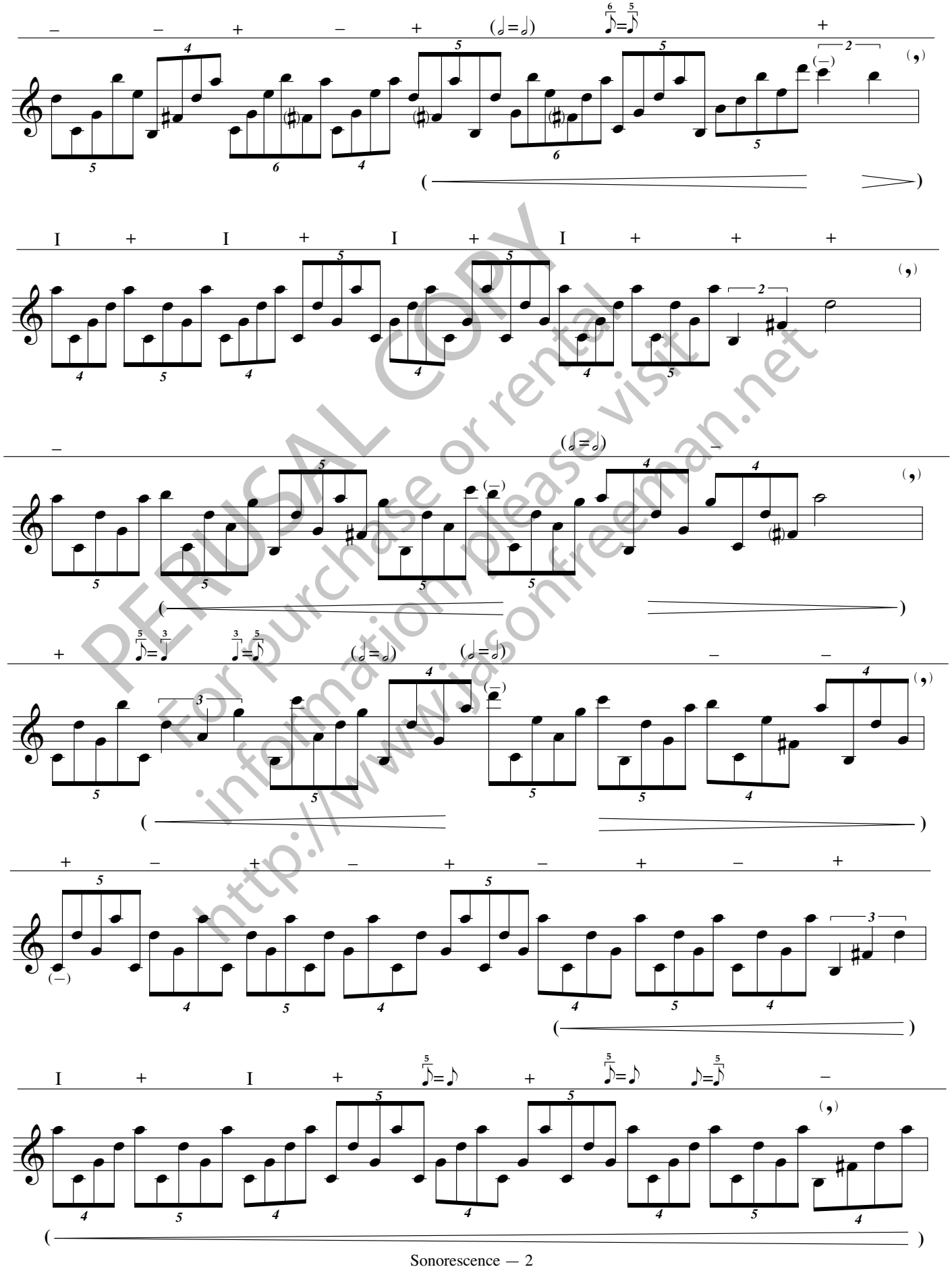
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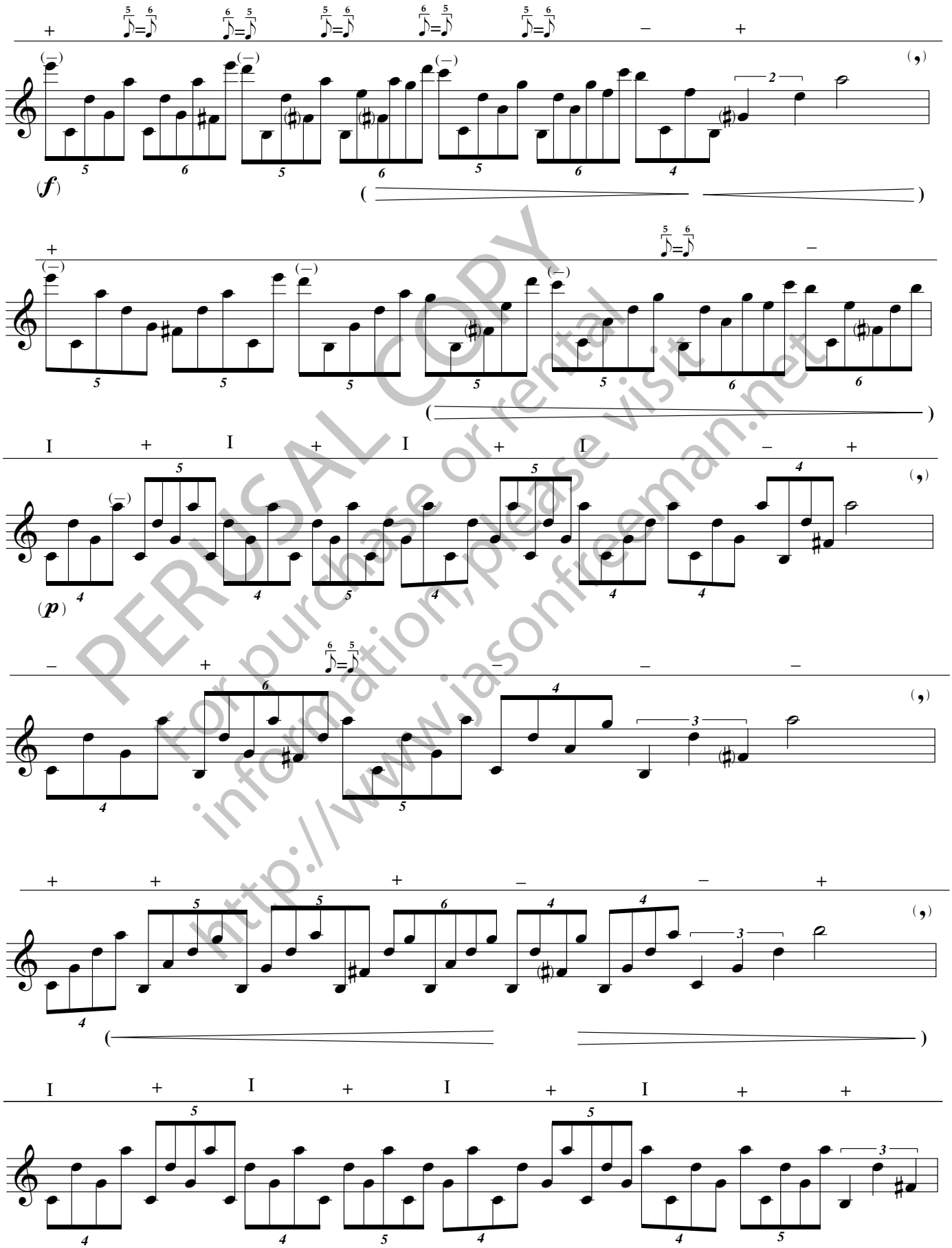
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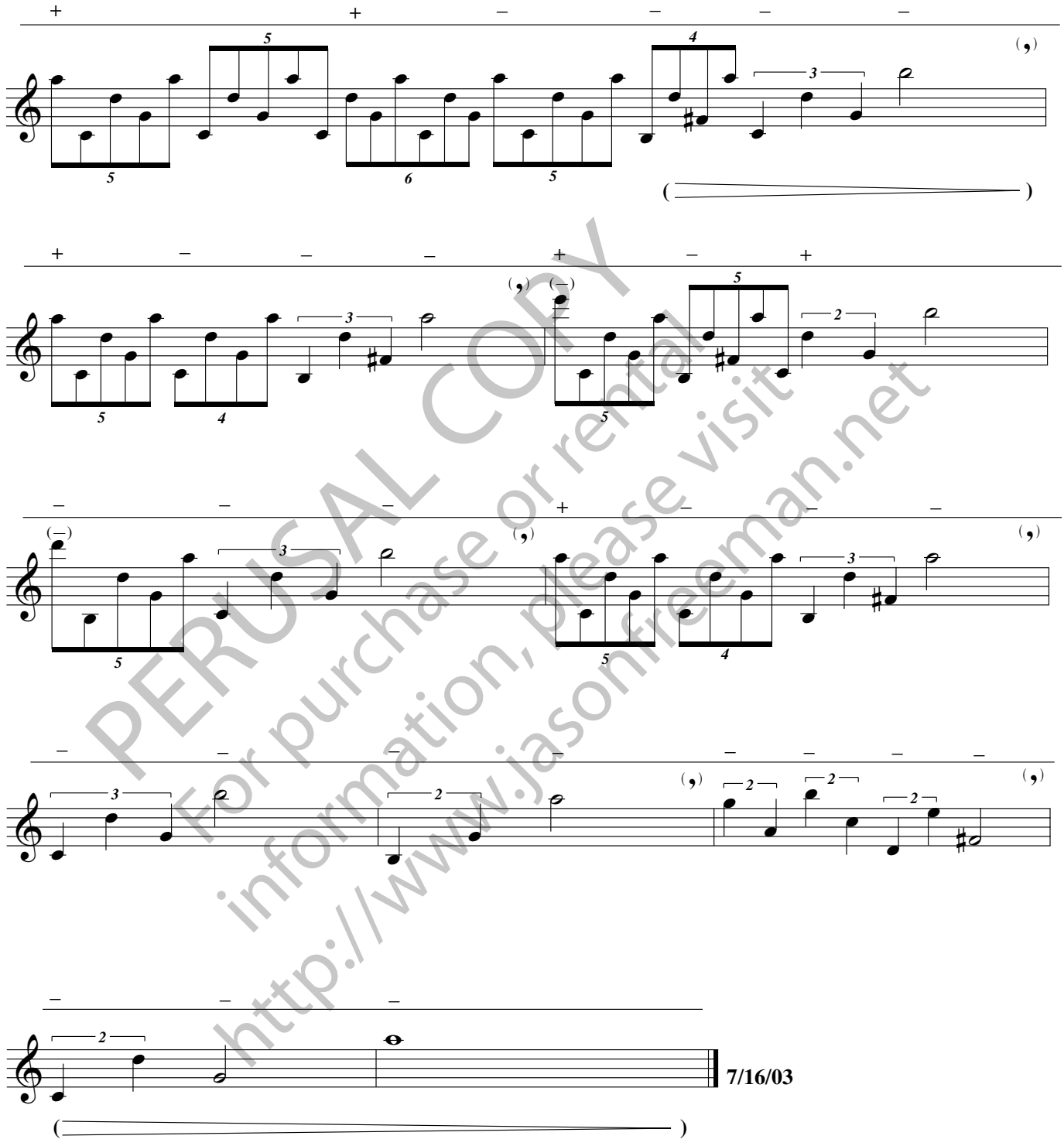

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