Rand Steiger

Inward

(2017)

string quartet and electronics

for the JACK String Quartet

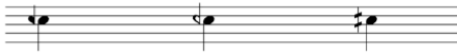
Premiere: JACK Quartet, November 29, 2018; Conrad Prebys Concert Hall, U.C. San Diego

Program Note: Inward is the middle work of a trilogy of pieces for string quartet and electronics. Unlike *Undone*, which musically speaks to my despair over recent political developments, I have here intentionally turned inward and attempted to block out the world around me, taking solace in pure sound. The piece deploys digital signal processing to enrich the sound of the instruments in various ways and to distribute the sound among eight speakers that encircle the audience to create a more immersive and expansive soundscape. *Inward* was written for and is dedicated to the JACK Quartet, in recognition of their inspiring musicality and adventurous artistic vision.

Electronics: A laptop computer running Miller Puckette's Pd software is used to signal process the sound of the instruments in a variety of ways throughout the piece. Hypercardioid microphones (preferably instrument attached) are to be used on all instruments and are routed directly to the computer audio interface. Eight channels of processed sound are then returned to the house system to be played back through eight speakers surrounding the audience. The electronic processing follows the performance, and therefore the quartet has complete interpretive freedom. The score indicates what processes are active throughout the piece. Much of the time the processing pitch and time shifts the notes played by the quartet, producing additional voices. All of the indicated pitches are generated in realtime from the sound of the live quartet.

Dynamics: The dynamic marking ***n*** is frequently used to indicate notes that begin imperceptibly and gradually fade in over the length of the indicated crescendo. Similarly, decrescendos that end at a rest without a dynamic marking indicate a complete diminuendo to silence. Please note the starting and ending points of these transitions precisely.

Accidentals and Microtonality: Accidentals carry through the length of the bar, but only in the octave in which they appear, although there are frequently redundant accidentals to avoid ambiguity. Microtonal tunings are indicated with numbers for cent adjustments (for example, -31.) In addition, the following microtonal accidentals are used:



31 cent flat	quartertone flat	quartertone sharp

Other conventions:

A square notehead indicates over-pressure, or "bow distortion" which should always produce noise and not a clear pitch.

Contact:

For further information please contact the composer by email to this address:
rand@ucsd.edu

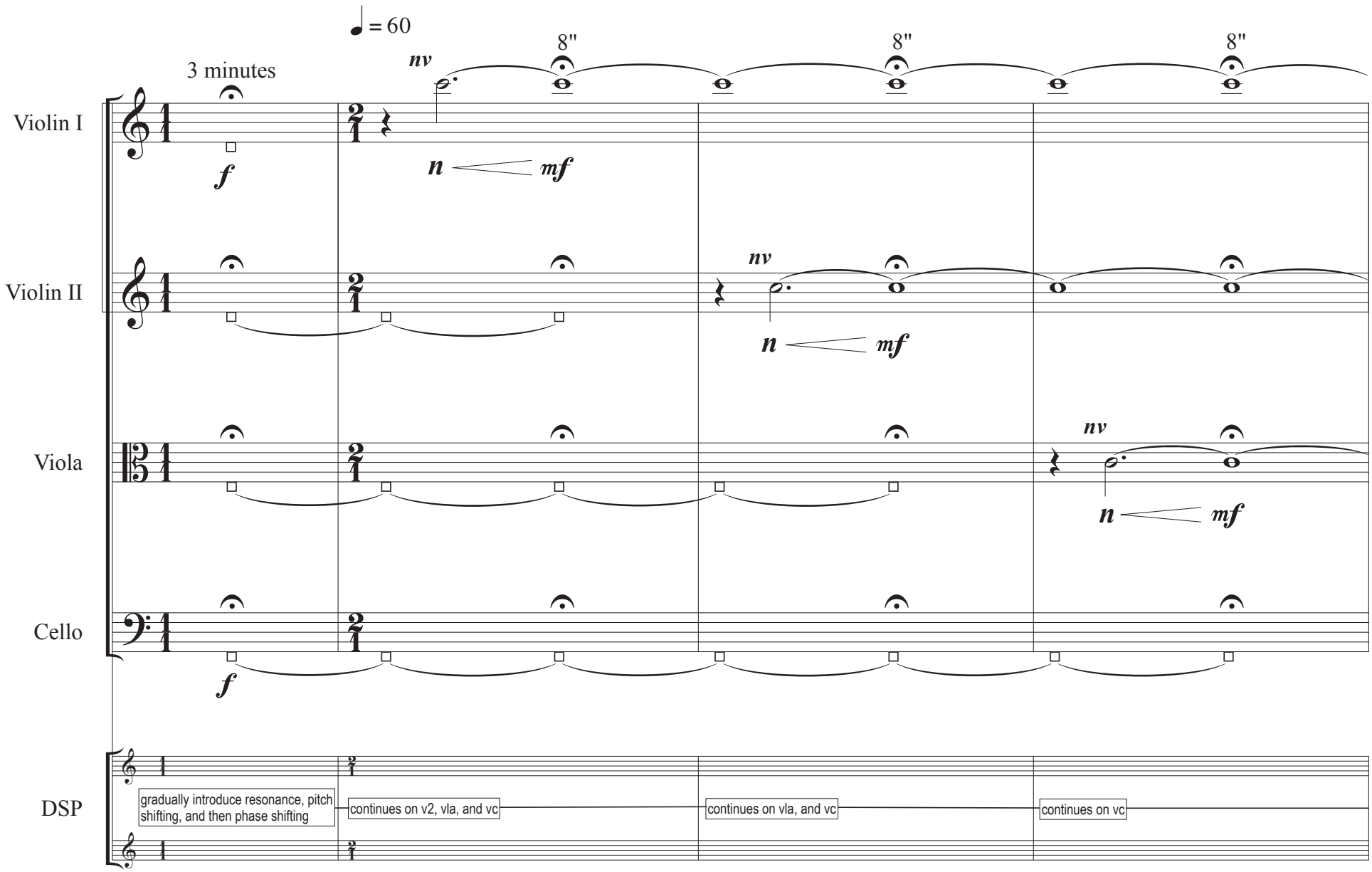
Additional information may be found on the following web site:
http://rand.info

Score

for the JACK Quartet

Inward

Rand Steiger



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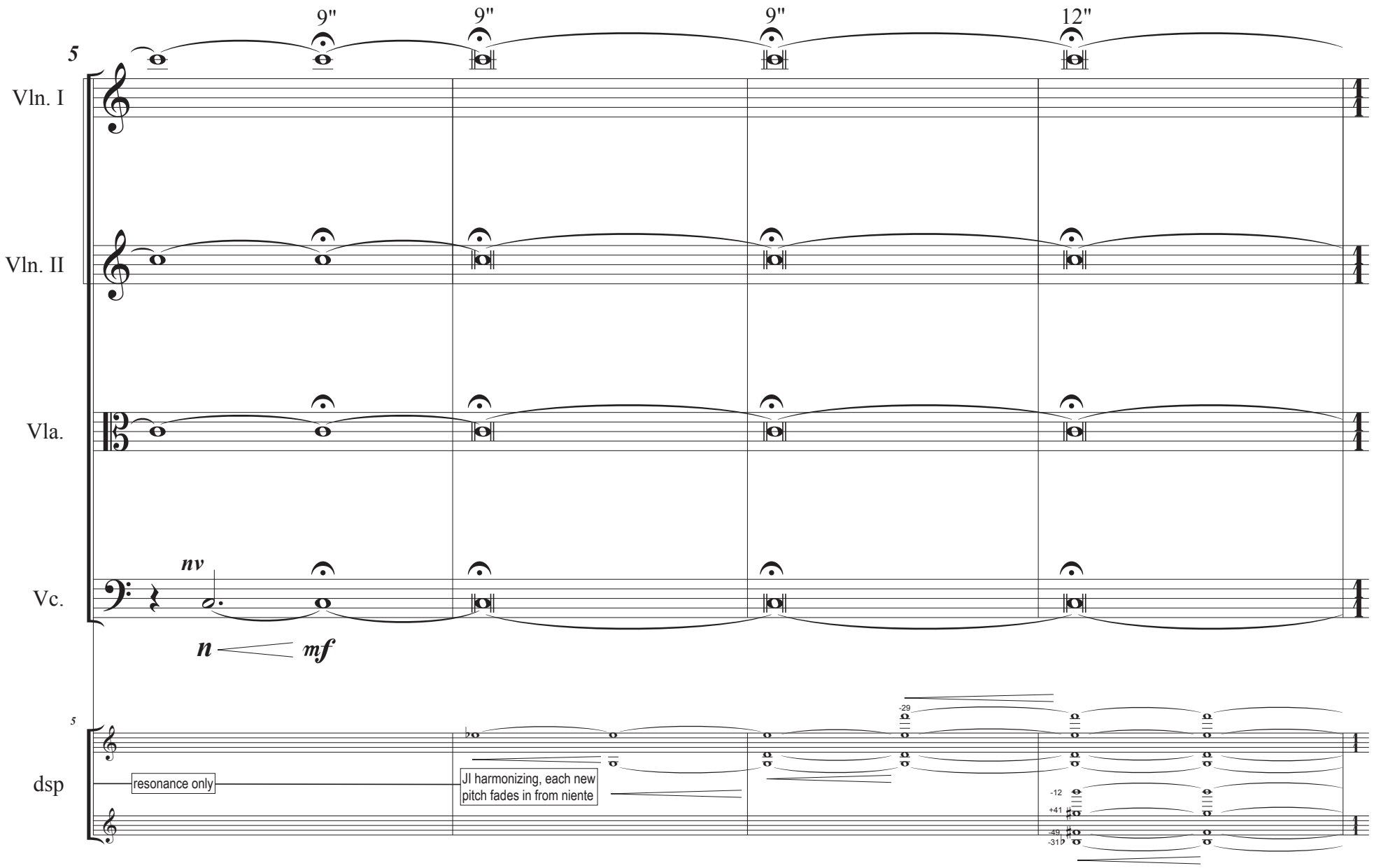
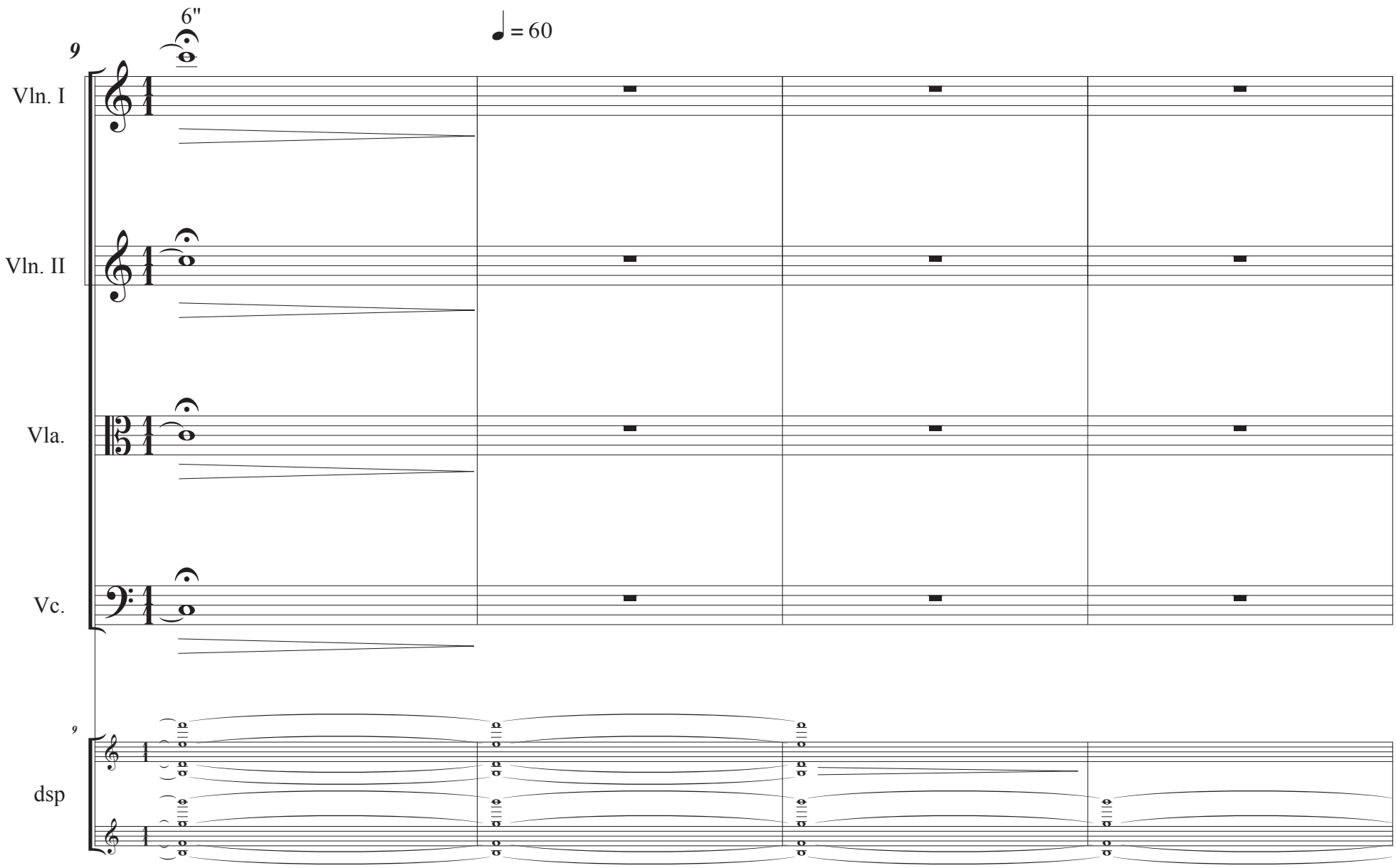
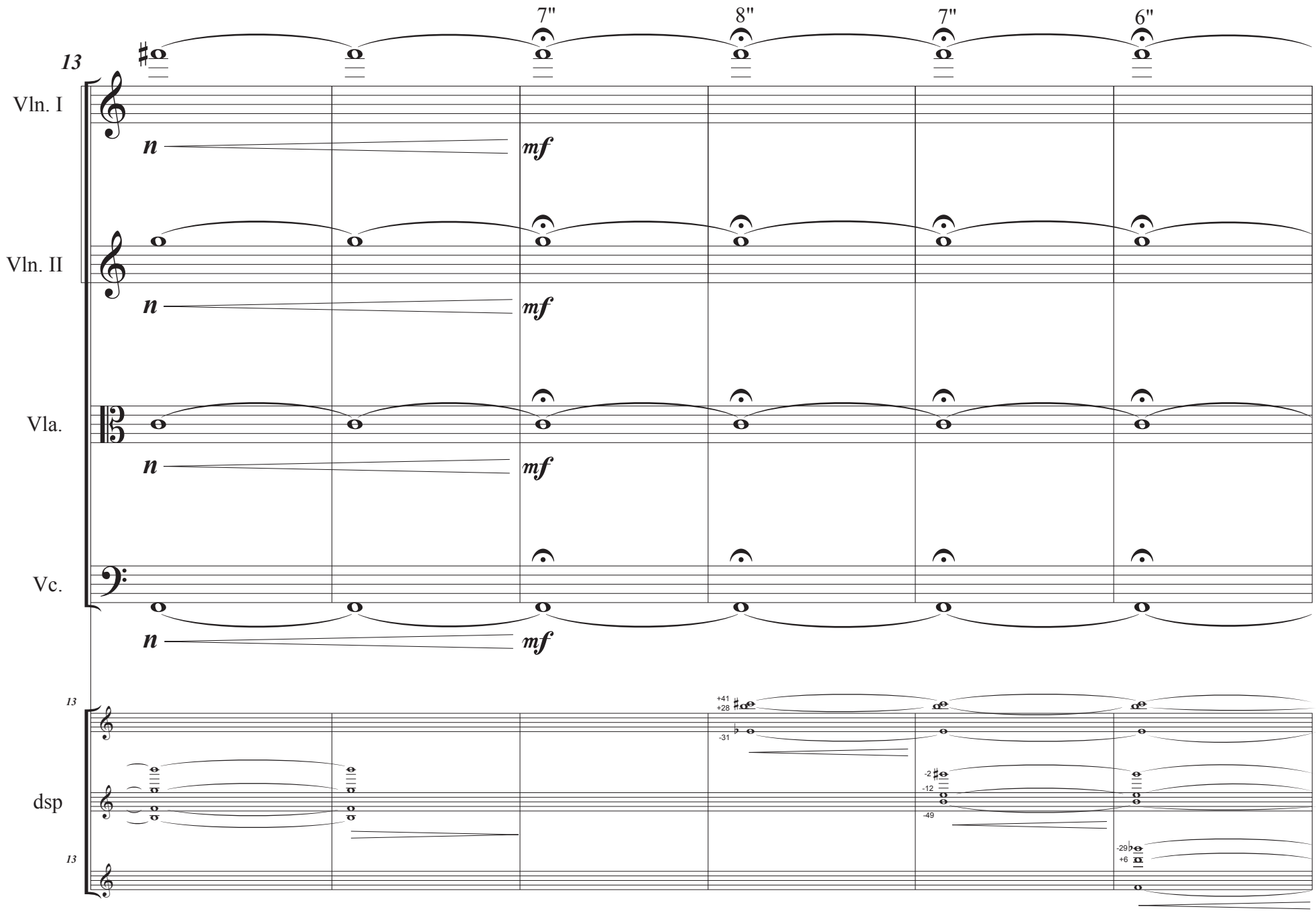
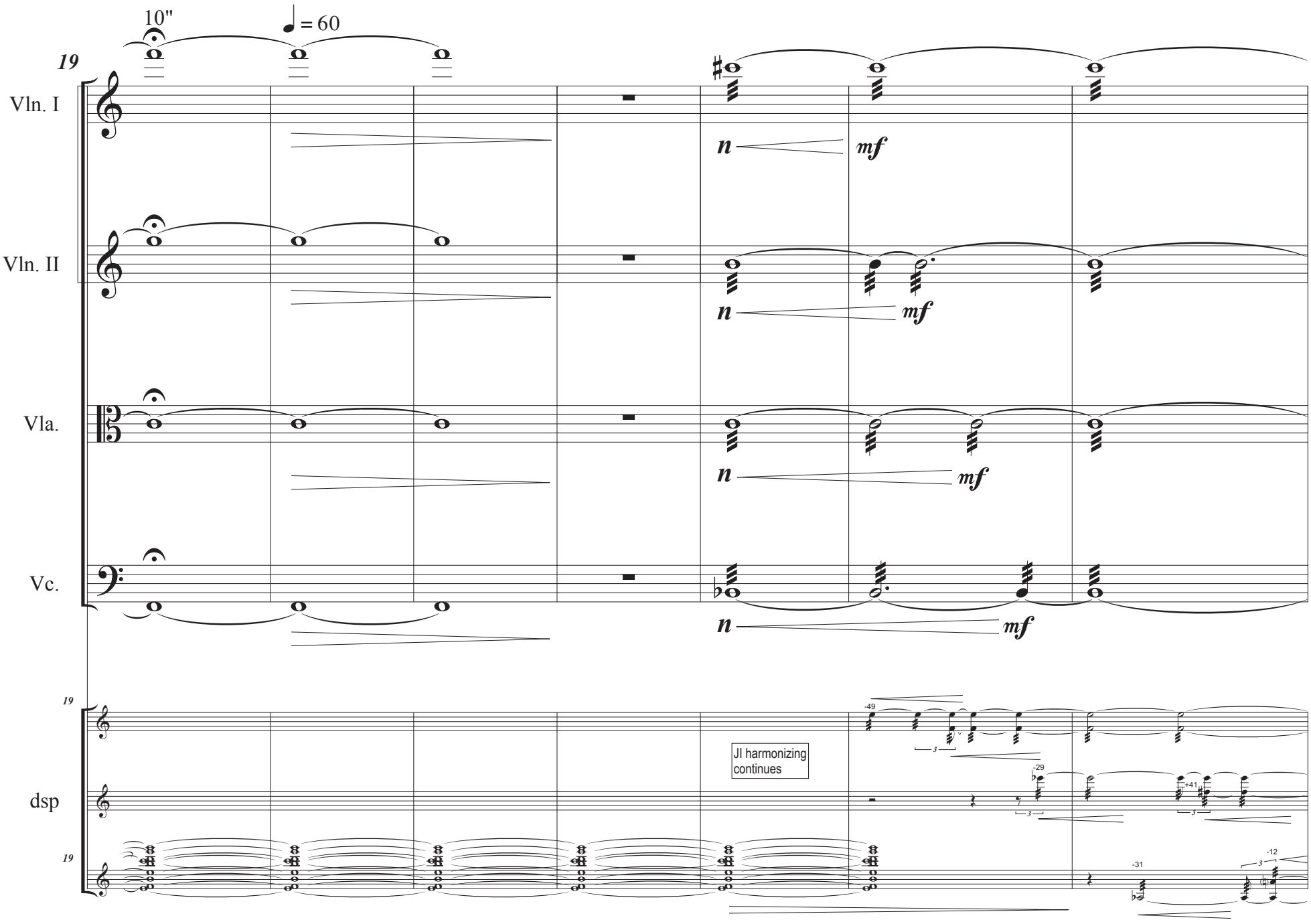
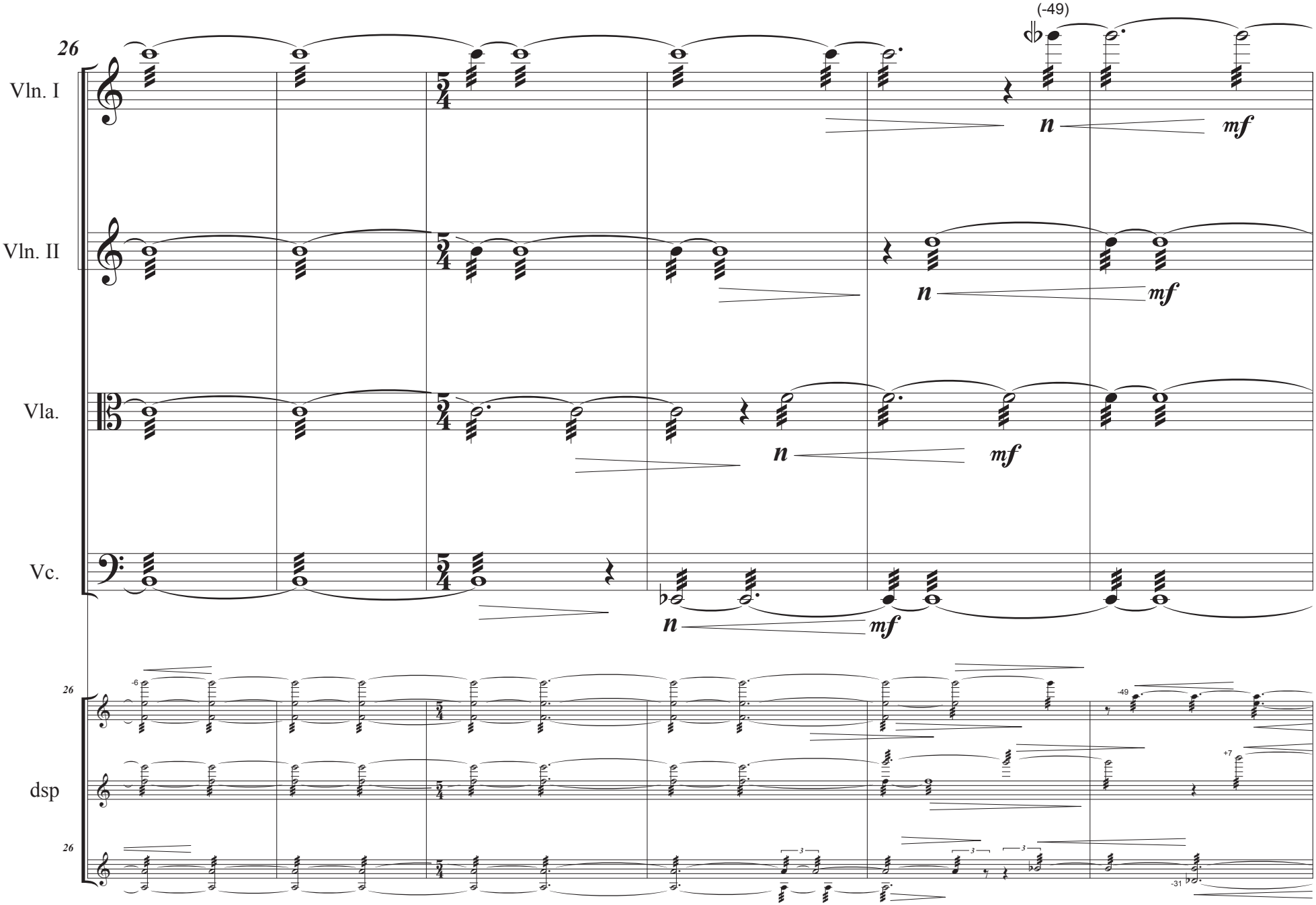
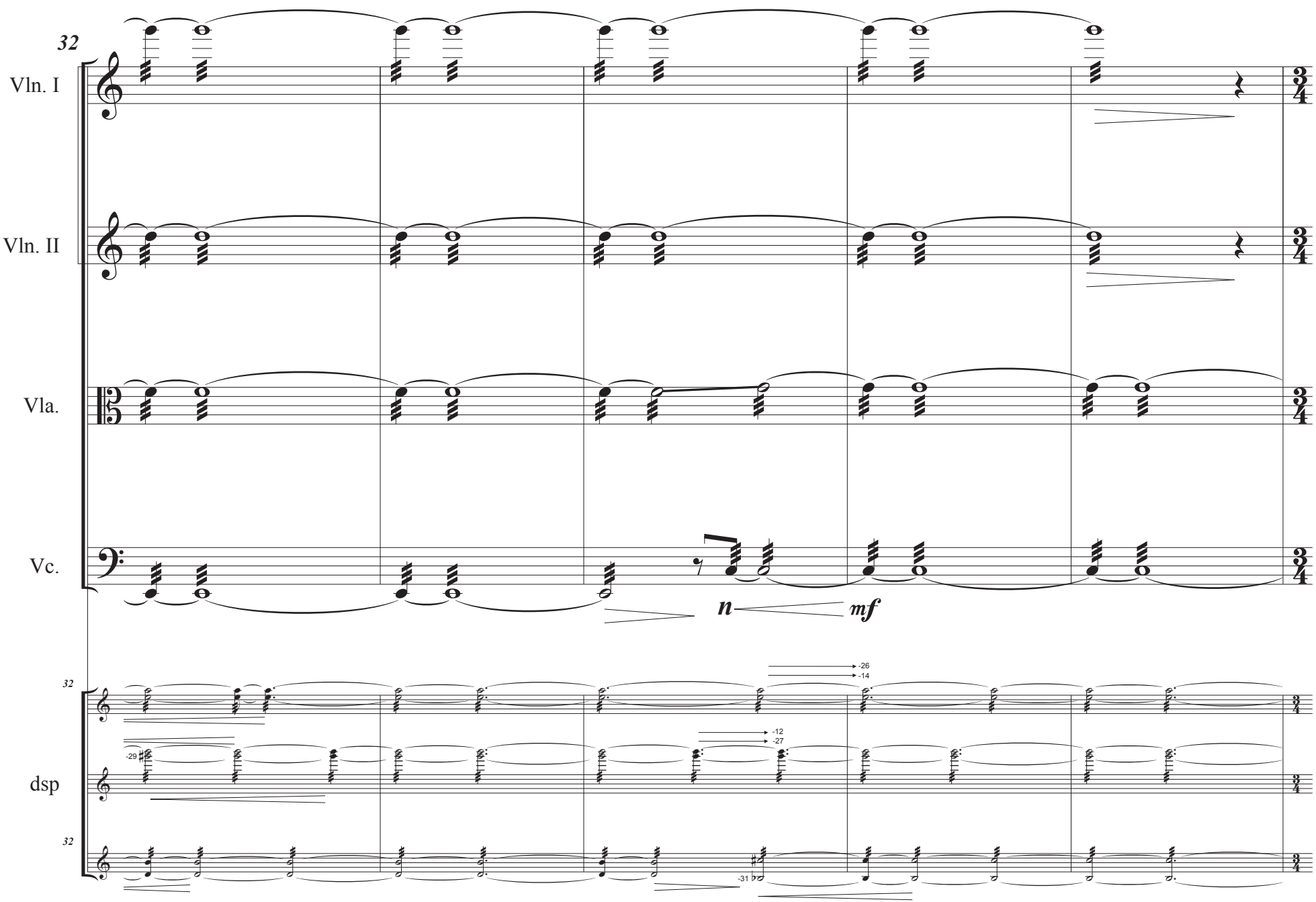

5
9"
9"
9"
12"
Vln. I
Vln. II
Vla.
Vc.
nv
n
mf
5
dsp
resonance only
JI harmonizing, each new pitch fades in from niente
-29
-12
+41
-49
-31

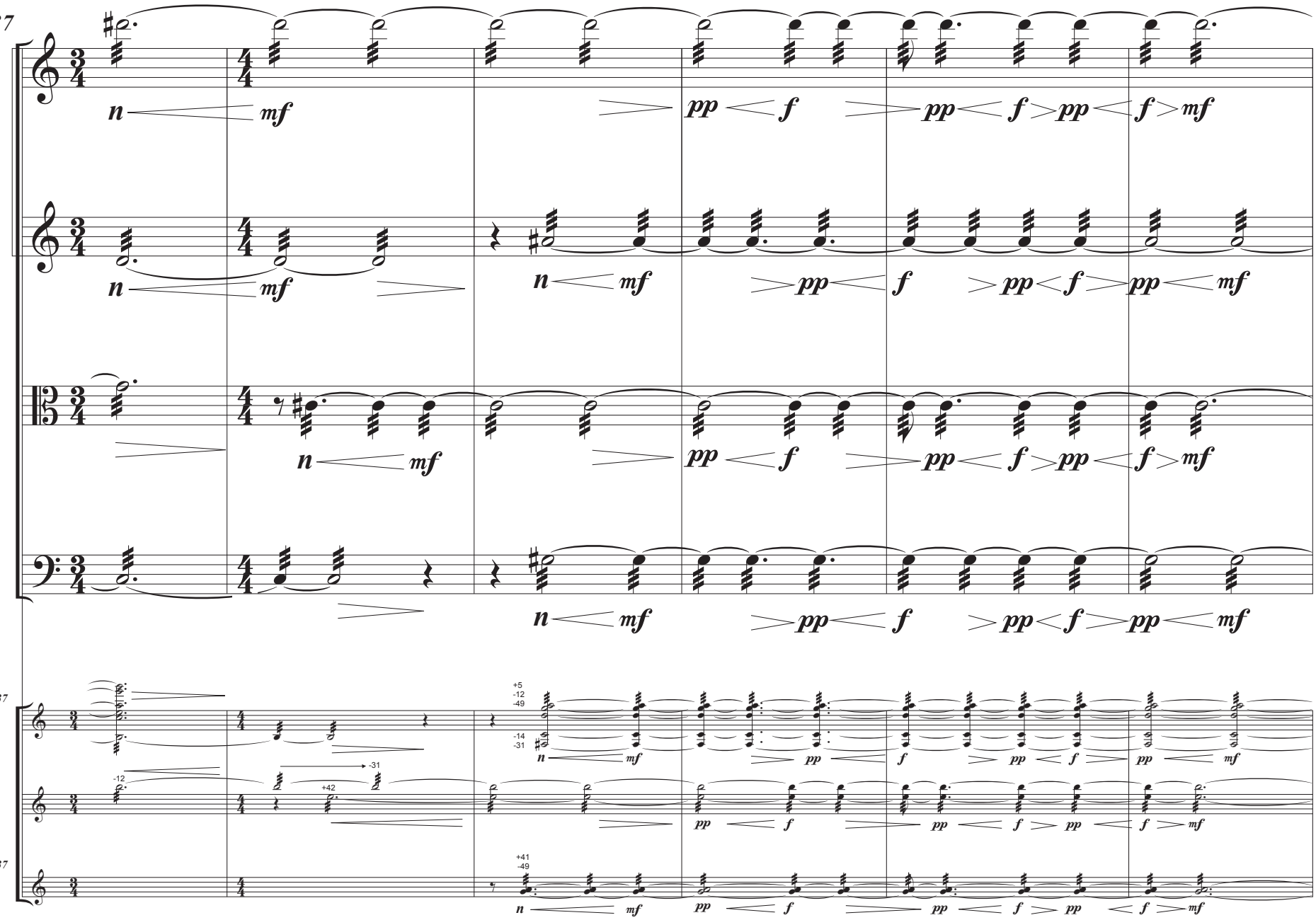

6"
♩ = 60
9
Vln. I
Vln. II
Vla.
Vc.
9
dsp

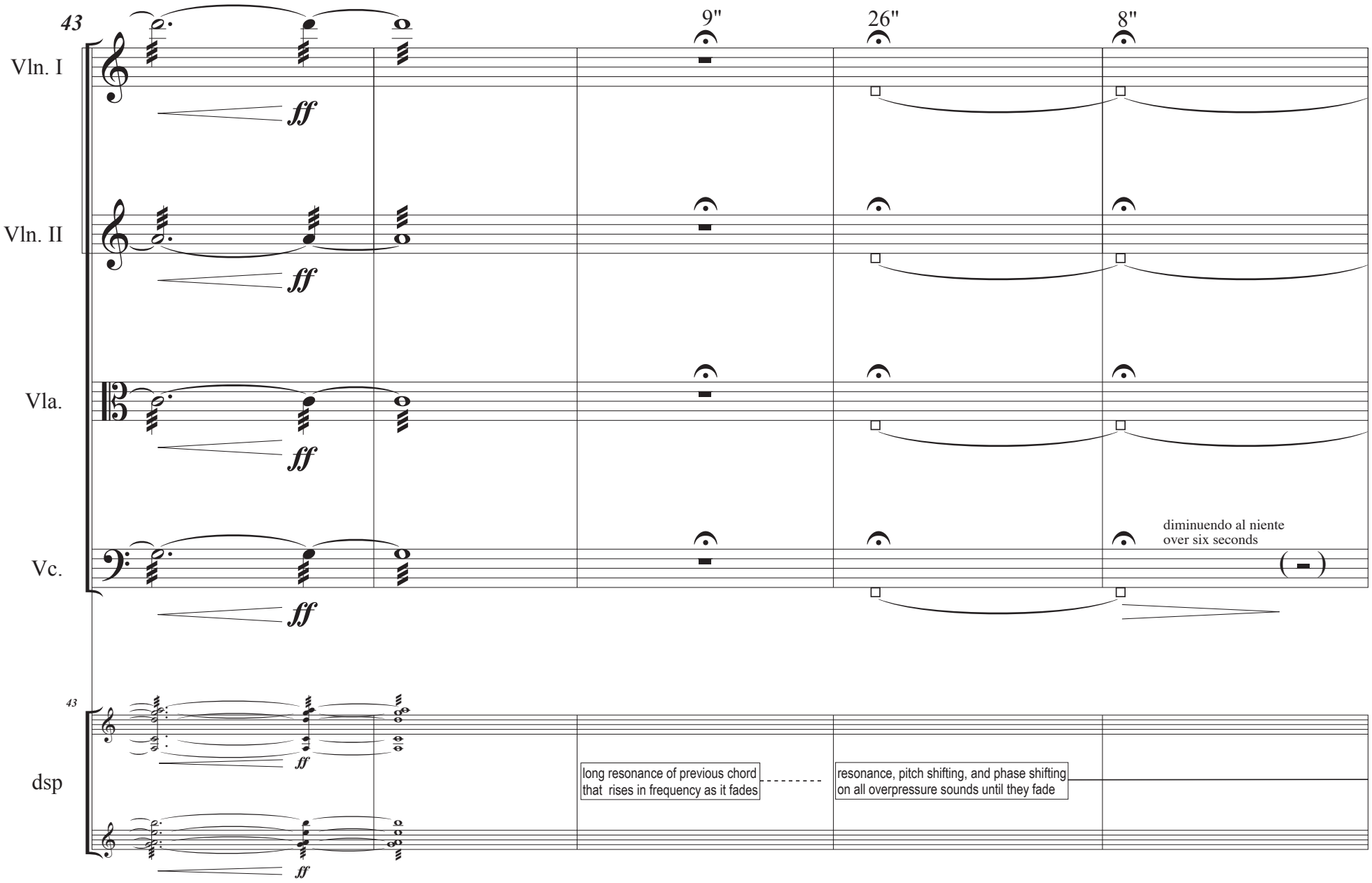

13
7"
8"
7"
6"
Vln. I
Vln. II
Vla.
Vc.
n
mf
13
dsp
13
+41
+28
-31
-2
-12
-49
-29
+6

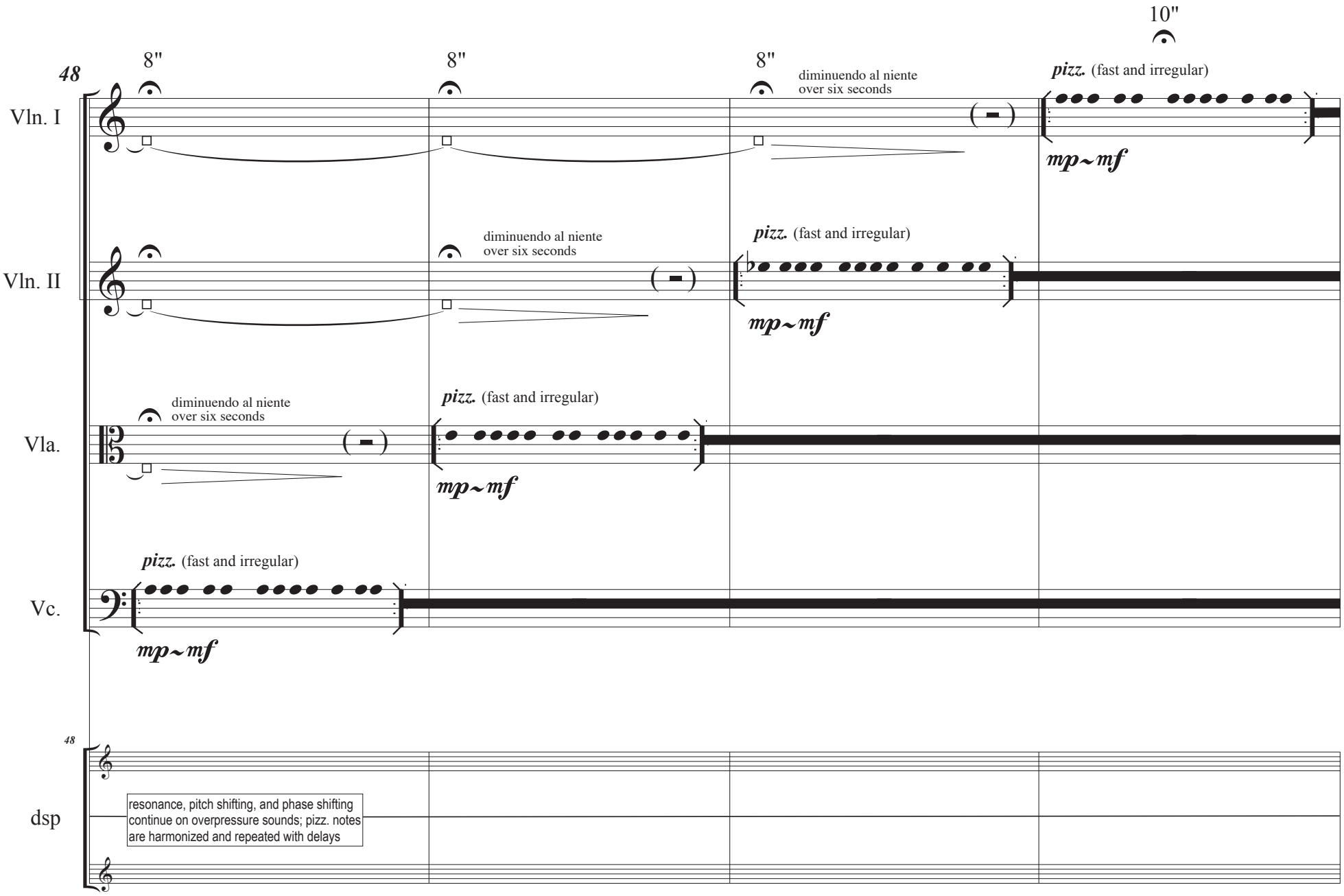

10"
= 60
19
Vln. I
Vln. II
Vla.
Vc.
n
mf
19
dsp
19
JI harmonizing
continues
-49
-29
+41
-31
-12

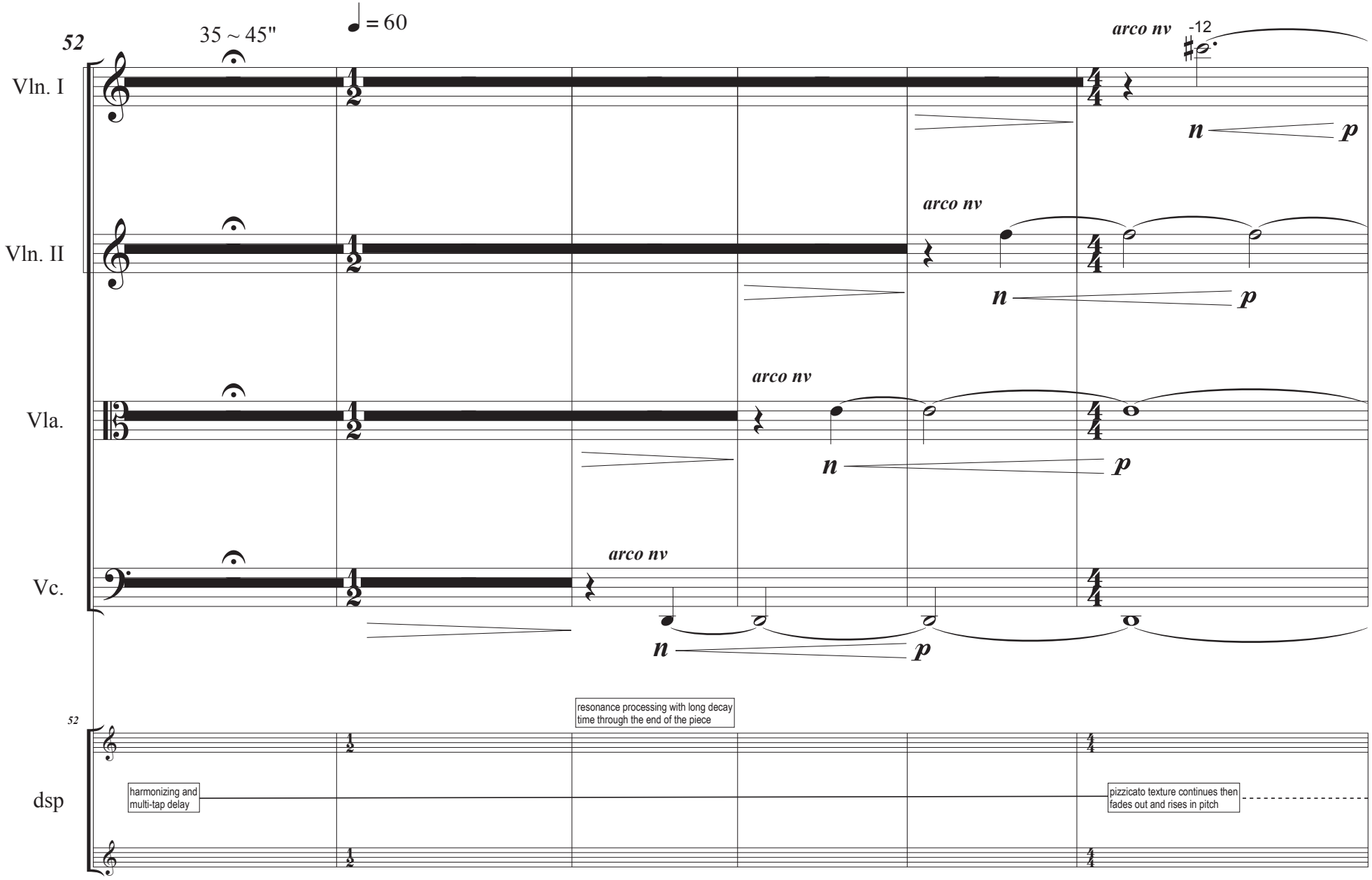

26
Vln. I
Vln. II
Vla.
Vc.
(-49)
n
mf
dsp
-6
-49
+7
-31

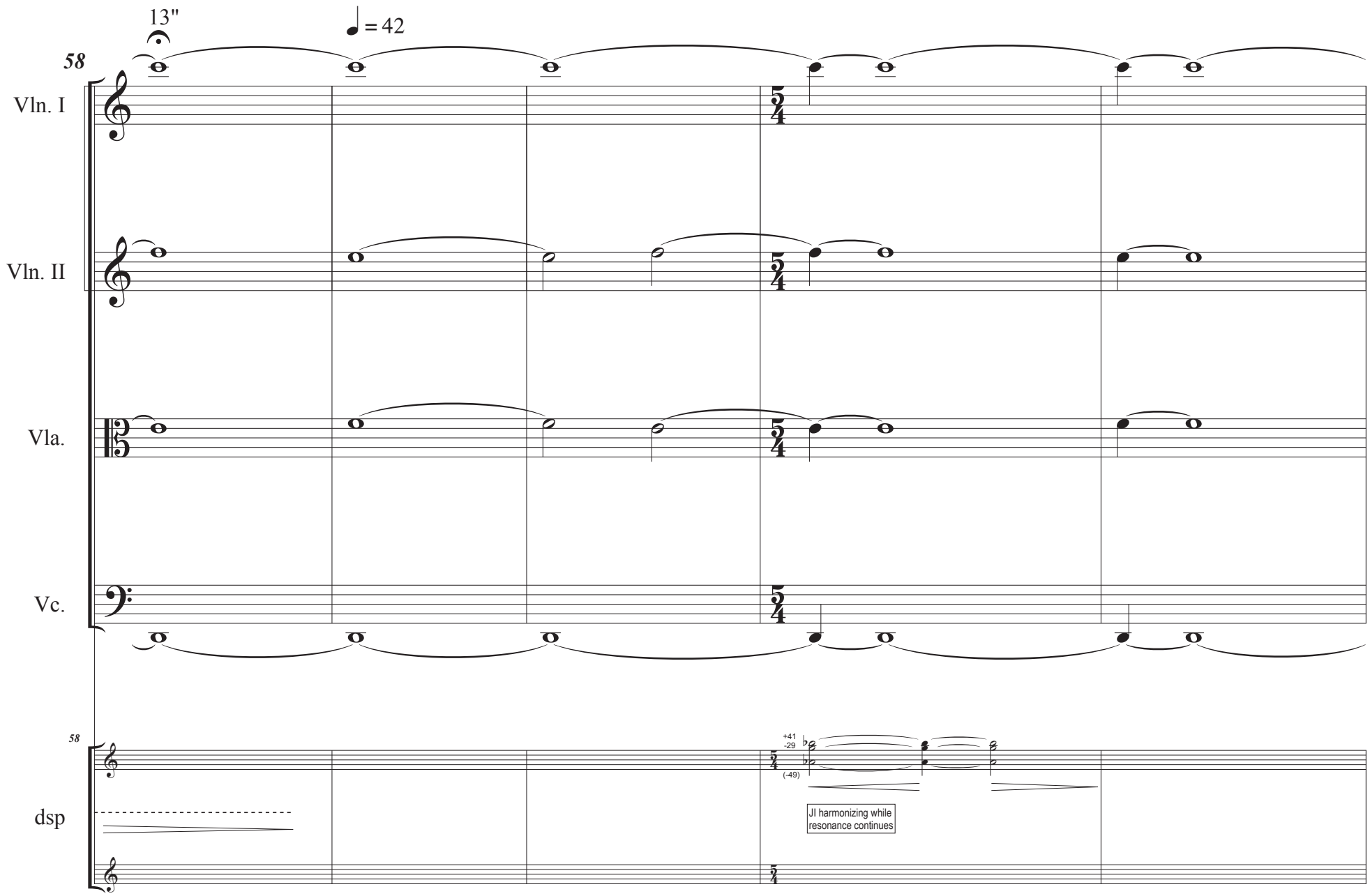

32
Vln. I
Vln. II
Vla.
Vc.
n
mf
32
dsp
32
-26
-14
-12
-27
-29
-31

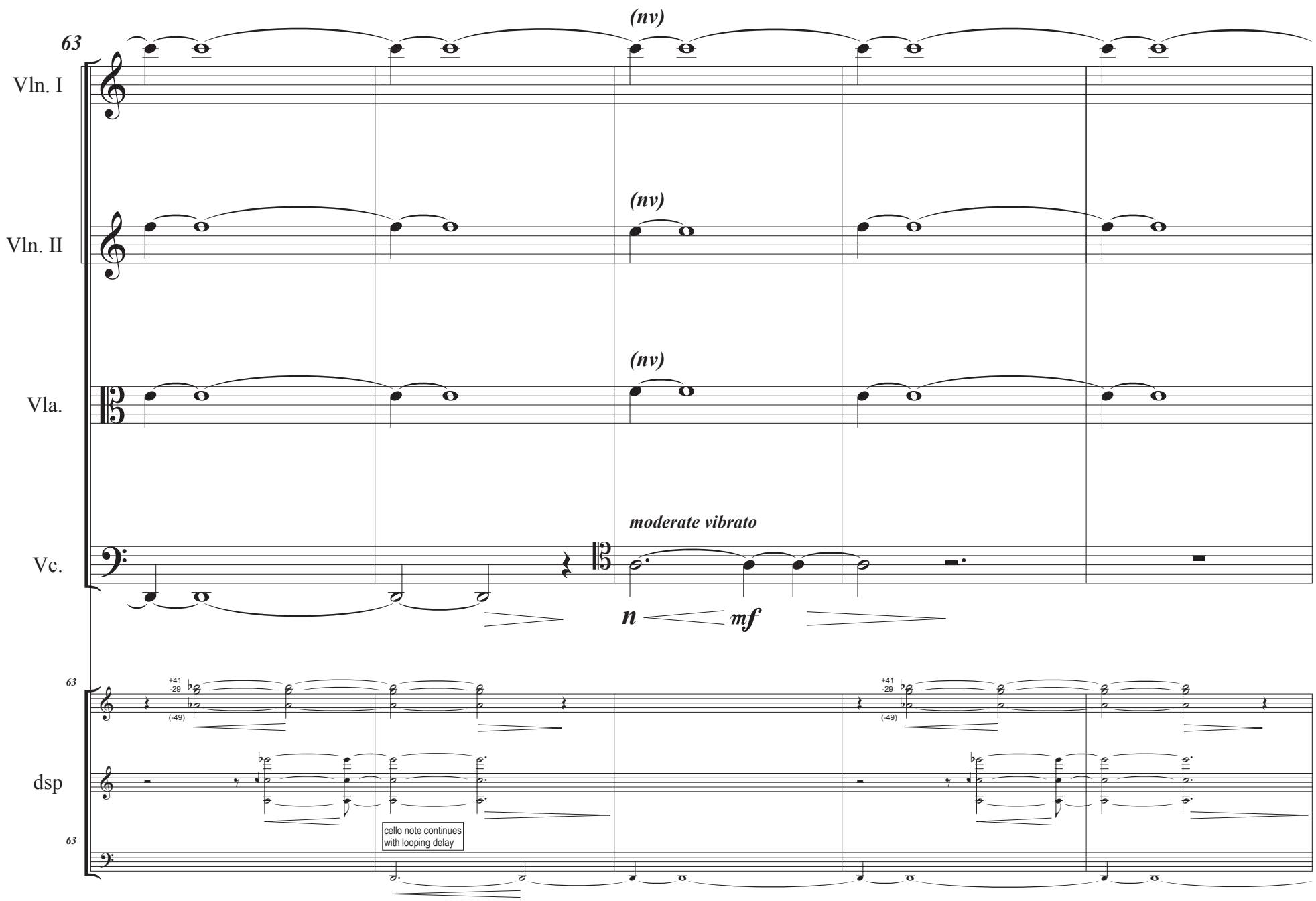

37
Vln. I
Vln. II
Vla.
Vc.
dsp
n
mf
pp
f

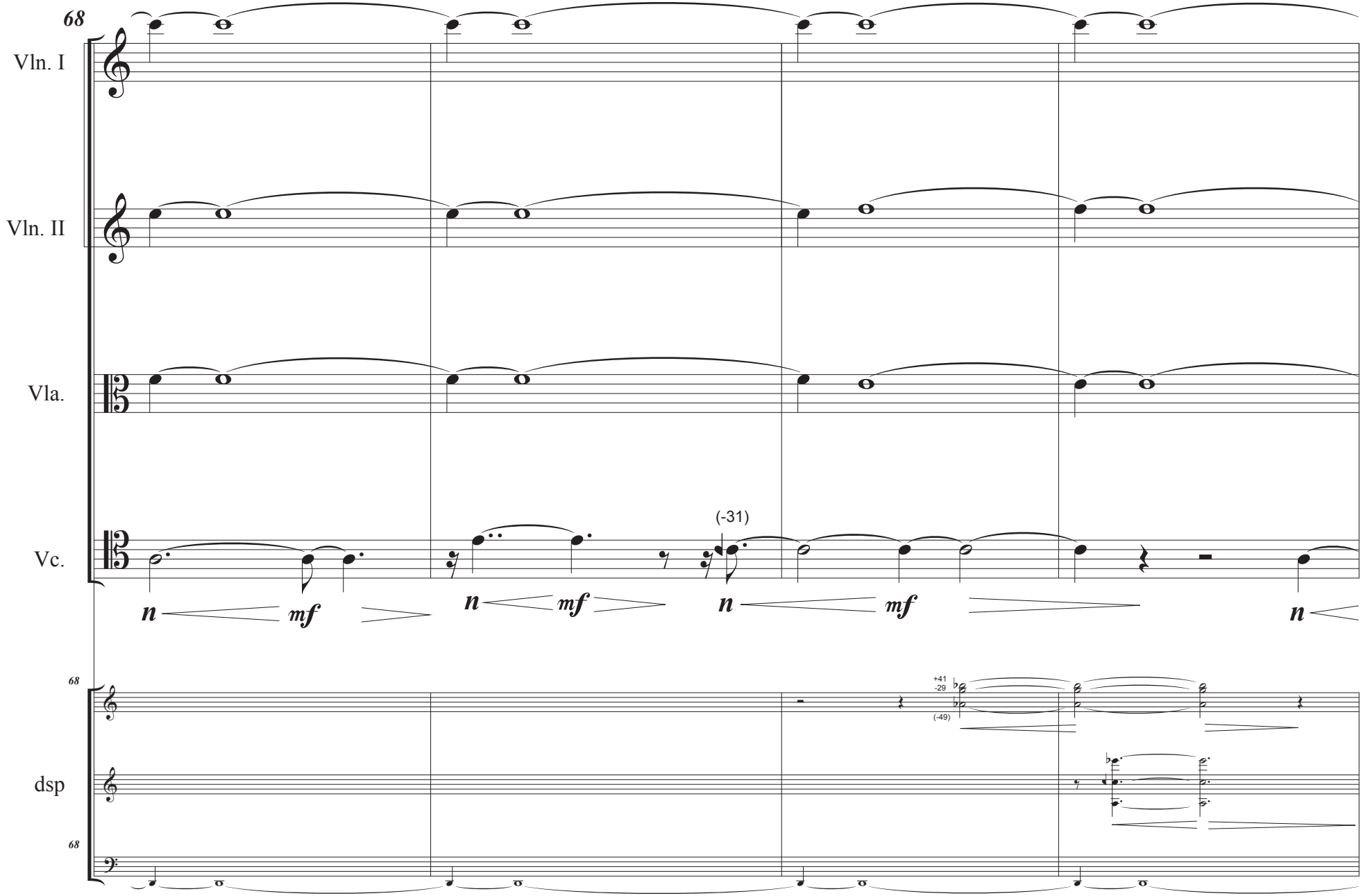

43
9"
26"
8"
Vln. I
Vln. II
Vla.
Vc.
dsp
ff
diminuendo al niente
over six seconds
long resonance of previous chord
that rises in frequency as it fades
resonance, pitch shifting, and phase shifting
on all overpressure sounds until they fade

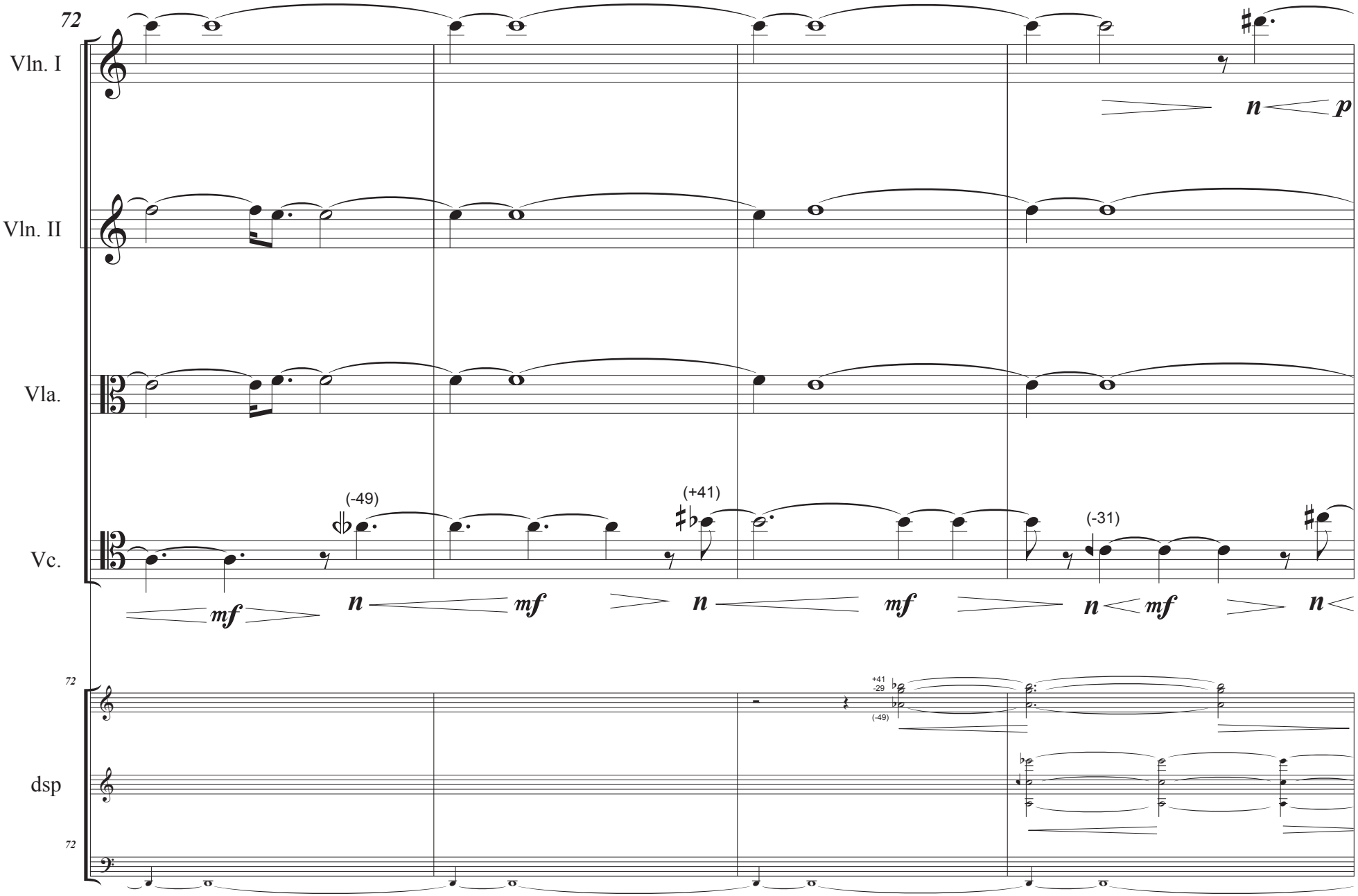

48
8"
8"
8"
10"
Vln. I
Vln. II
Vla.
Vc.
dsp
diminuendo al niente
over six seconds
pizz. (fast and irregular)
mp~mf
resonance, pitch shifting, and phase shifting
continue on overpressure sounds; pizz. notes
are harmonized and repeated with delays

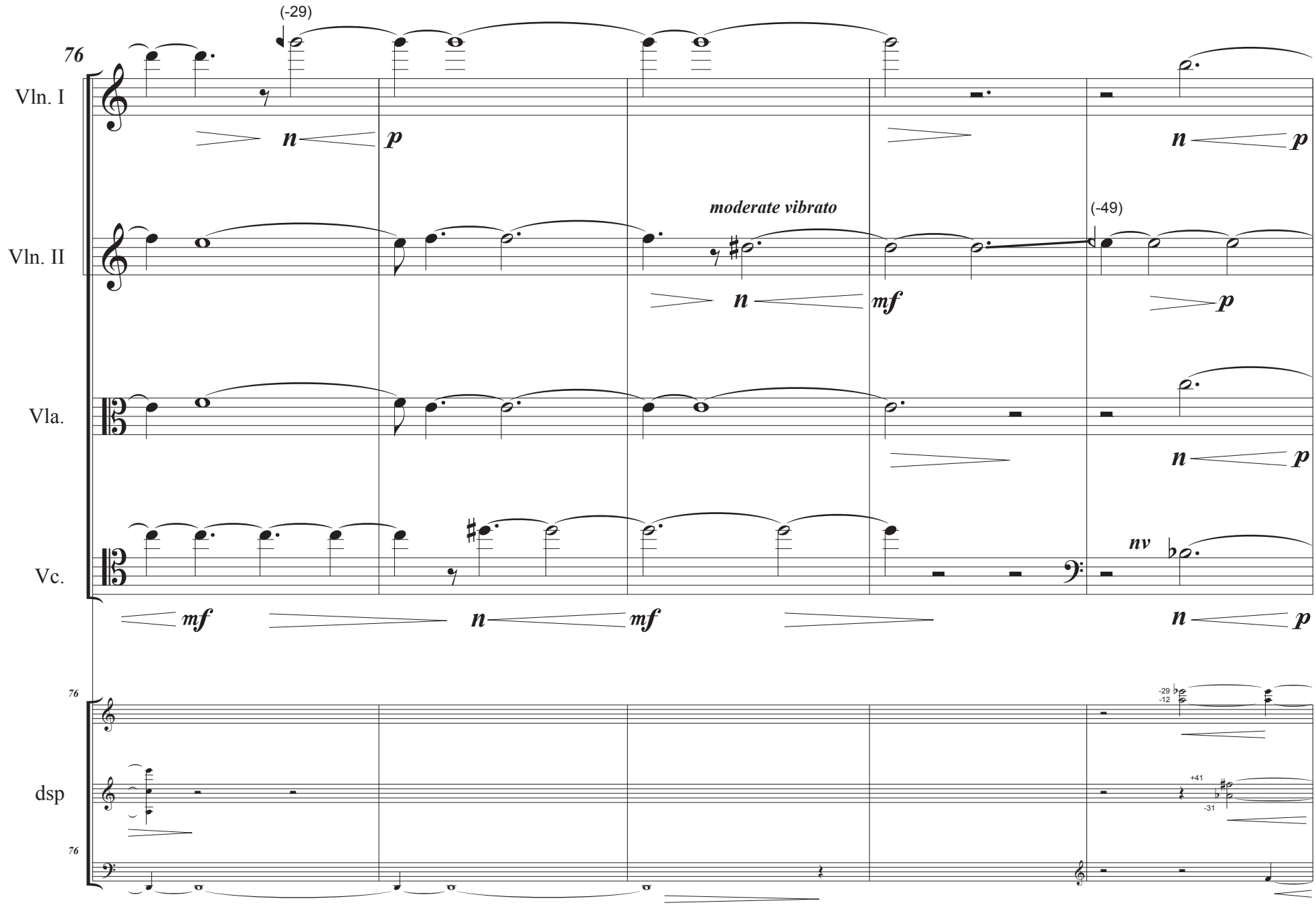

52
35 ~ 45"
♩ = 60
arco nv
-12
Vln. I
Vln. II
Vla.
Vc.
n
p
dsp
resonance processing with long decay time through the end of the piece
harmonizing and multi-tap delay
pizzicato texture continues then fades out and rises in pitch

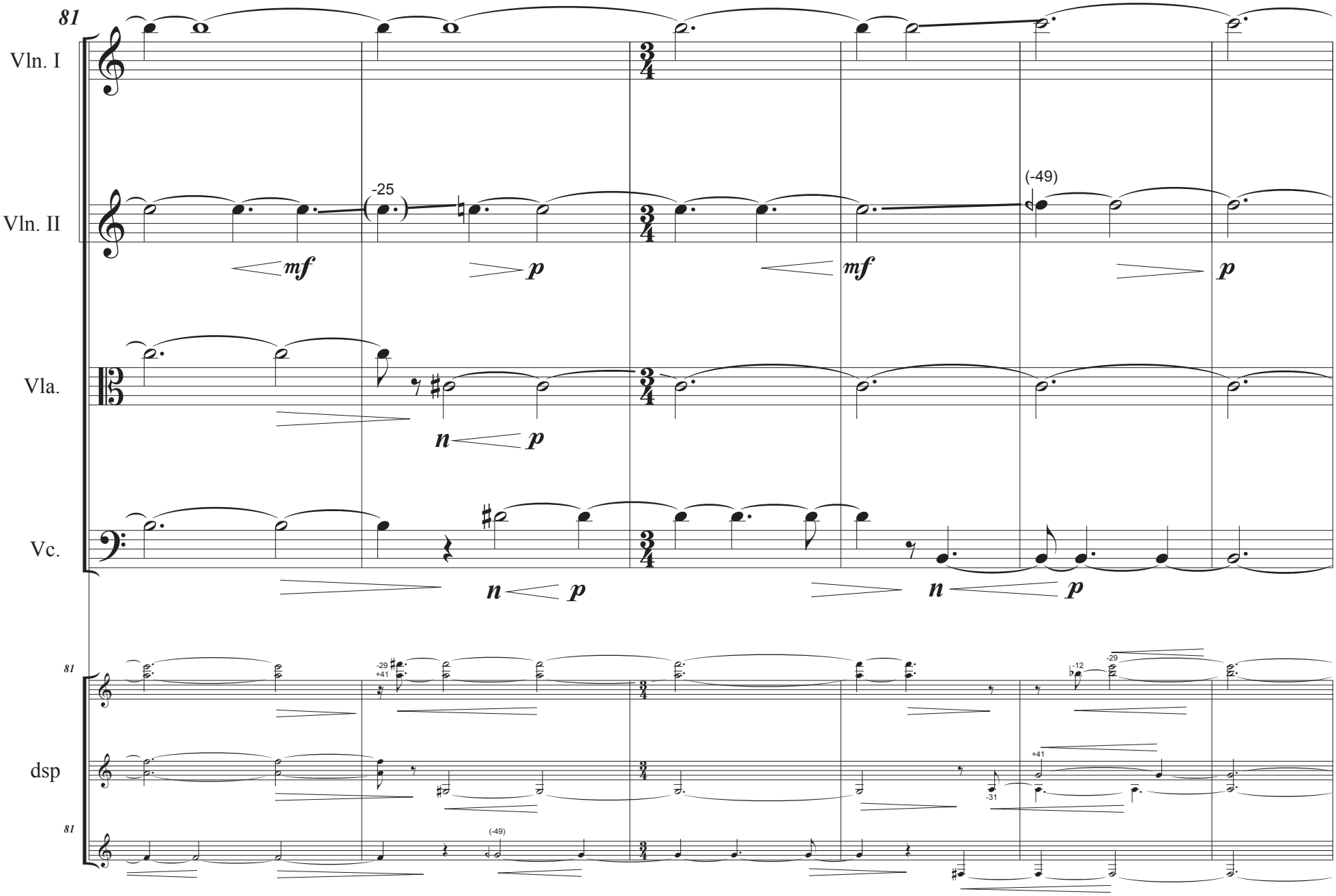

13"
♩ = 42
58
Vln. I
Vln. II
Vla.
Vc.
58
dsp
+41
-29
(-49)
JI harmonizing while
resonance continues

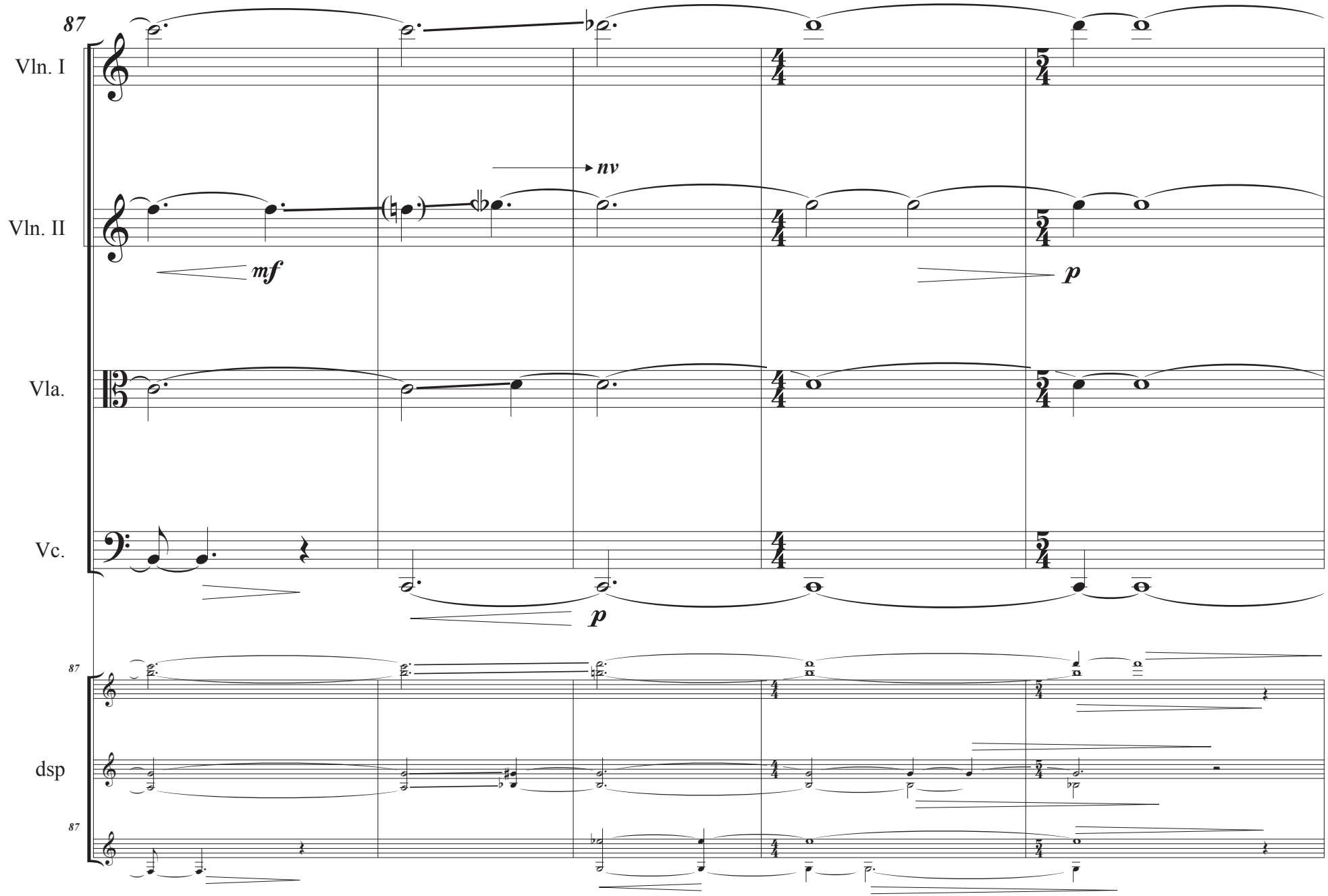

63
Vln. I
(nv)
Vln. II
(nv)
Vla.
(nv)
Vc.
moderate vibrato
n
mf
63
+41
-29
(-49)
dsp
63
cello note continues
with looping delay

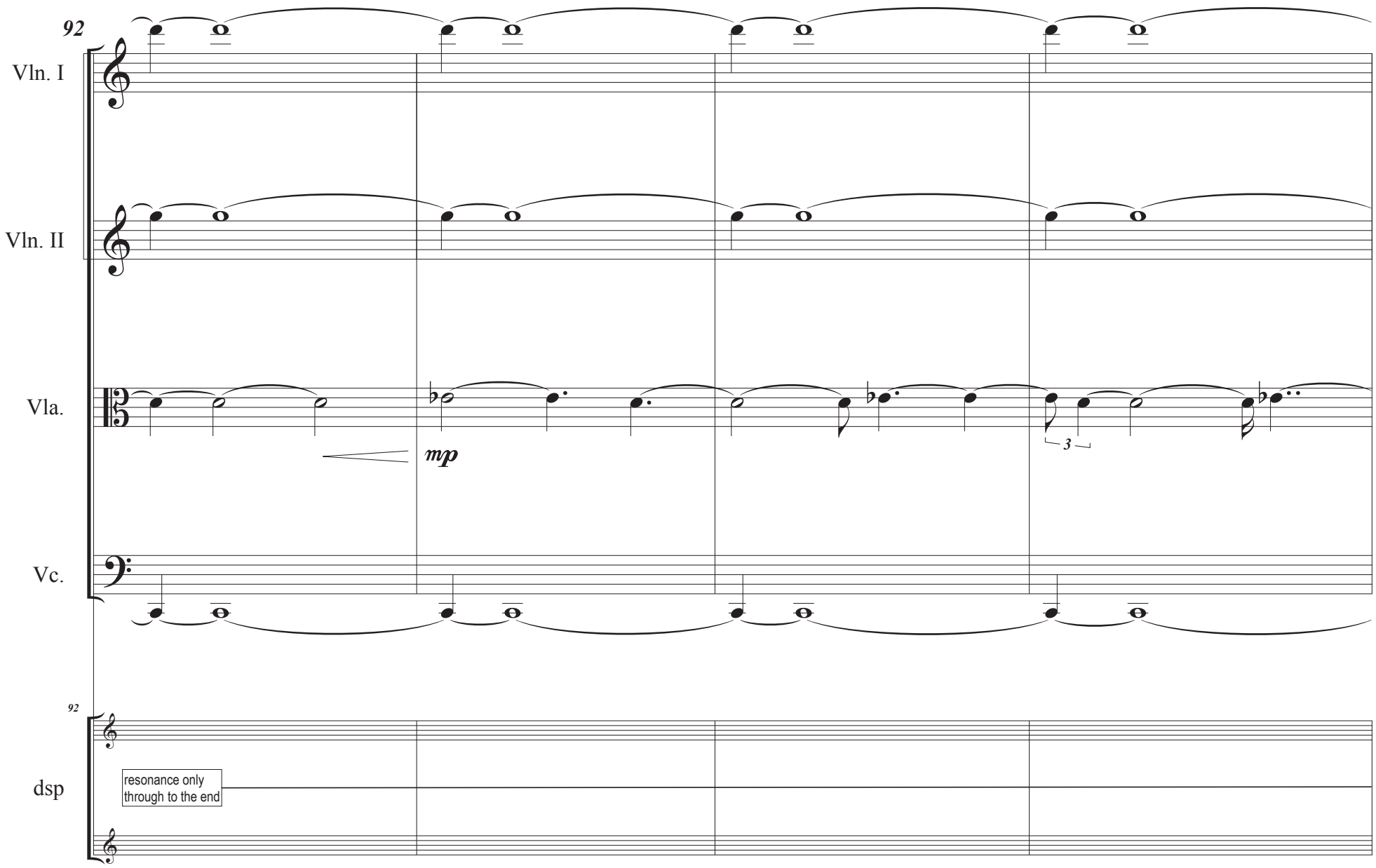

68
Vln. I
Vln. II
Vla.
Vc.
(-31)
n
mf
n
mf
n
mf
n
68
dsp
68
+41
-29
(-49)

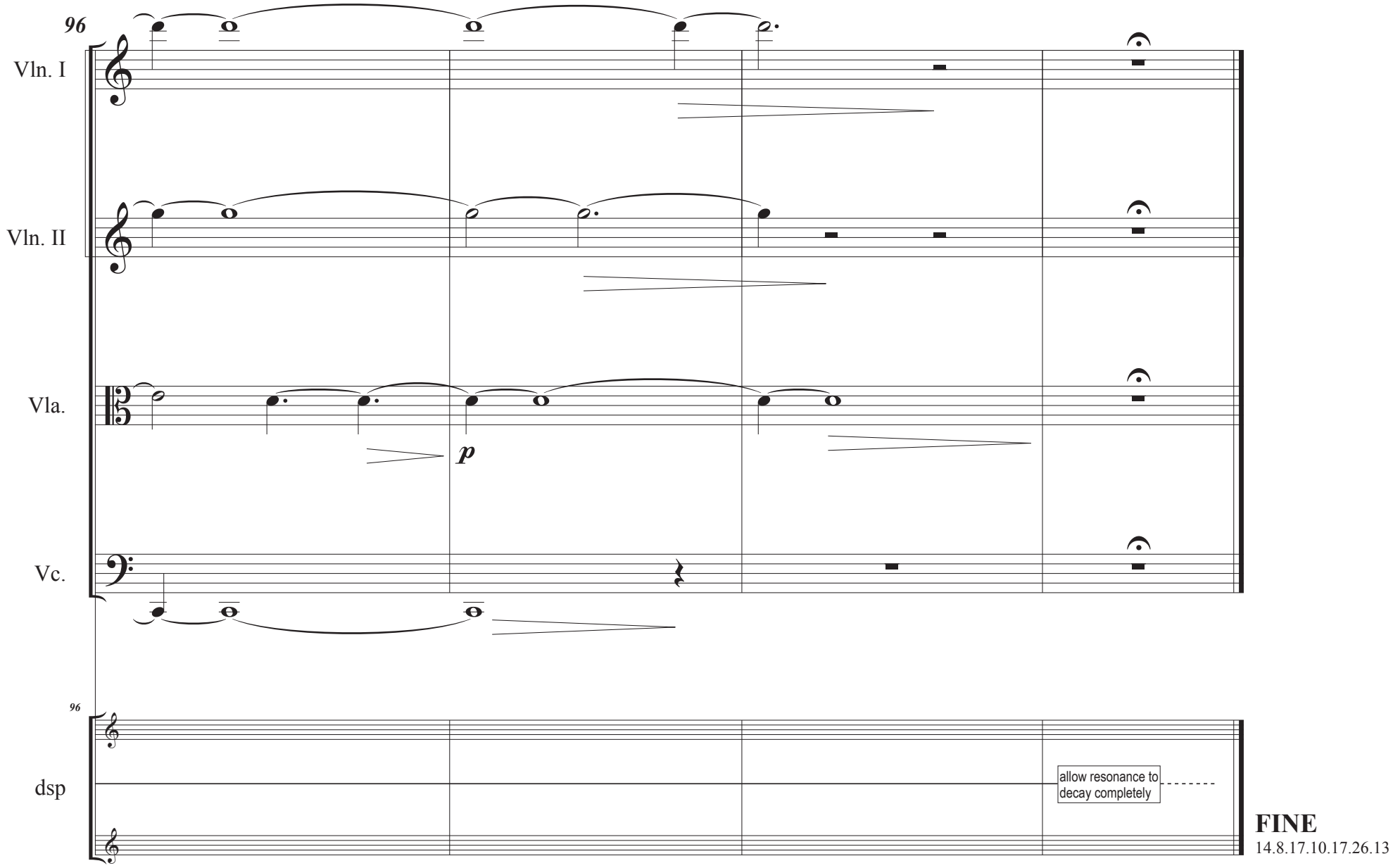

72
Vln. I
Vln. II
Vla.
Vc.
(-49)
(+41)
(-31)
mf
n
p
72
dsp
72
+41
-29
(-49)


76
(-29)
Vln. I
n
p
n
p
moderate vibrato
(-49)
Vln. II
n
mf
p
Vla.
n
p
Vc.
nv
mf
n
mf
n
p
76
-29
-12
dsp
+41
-31
76


81
Vln. I
Vln. II
Vla.
Vc.
-25
(-49)
mf
p
mf
p
n
p
n
p
n
p
81
dsp
81
-29
+41
-12
-29
+41
-31
(-49)


87
Vln. I
Vln. II
Vla.
Vc.
nv
mf
p
p
87
dsp
87


92
Vln. I
Vln. II
Vla.
mp
3
Vc.
92
dsp
resonance only
through to the end


96
Vln. I
Vln. II
Vla.
p
Vc.
96
dsp
allow resonance to decay completely
FINE
14.8.17.10.17.26.13