

AARON HOUSTON

Along Fault Lines

for flute & electronics

For Perusal Use Only

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COMMISSIONED AND PREMIERED BY
JILL STOREY

PERFORMANCE TIME: ca. 10 min.

PROGRAM NOTES

Fault lines are the cracks on a rock's surface that trace where two chunks of rock have been compressed together and, through tension and force, have caused displacement. These lines are the scars in the rock that display the fractures of past tension when two seemingly immovable parts of our Earth met and, eventually, broke.

2020 was a year that saw a lot of tension in the United States. All across the country, deeply held beliefs, ideologies, and convictions were met with tension that not every person's reality is the same in our society. Not everyone views our world the same, sees injustice in the same places, or responds to crisis equally. Throughout the year, many people found themselves in situations calling for peace from others while recognizing that peace and reconciliation are not always achieved...peacefully.

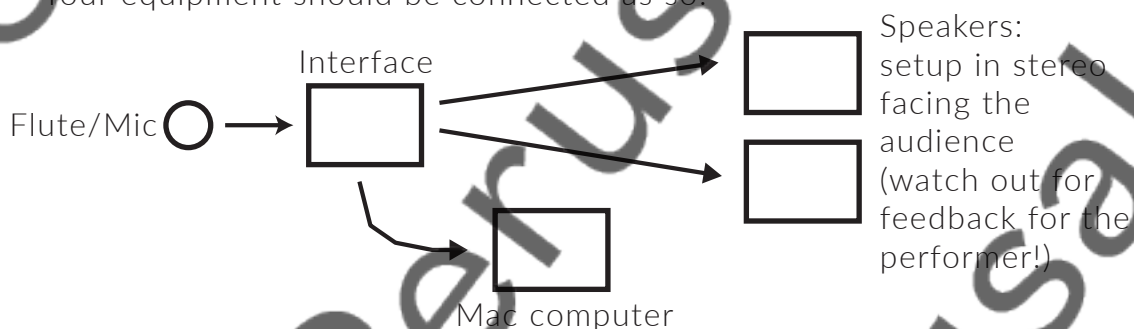
Along Fault Lines explores these tensions. In the midst of a global pandemic, for a generation that has never *not* been at war, in the wake of the murder of George Floyd is violence warranted in the defense of the lives we hold dear? Can one group really be peaceful while another takes advantage of that peace? Is peace worth fighting for? Can we ever really achieve a world that doesn't know violence? If we break ourselves trying to maintain peace, was it even worth it?

PERFORMANCE NOTES

You will need the following electronics equipment:

1. Mac computer
2. Max/MSP installed on the computer (it's free to download & install)
2. Audio interface
3. Microphone for the flute
4. Stereo speakers (plus headphones if the performer wants to monitor the audio)
5. All necessary cables to connect these devices.

Your equipment should be connected as so:



The included folder will contain the necessary Max patch and all audio clips required for performance. It is crucial these audio files stay in the original folder and are not renamed. Once you open the include .maxpat file, you will see additional instructions on how the electronics are designed to work. The "space bar" on the computer will need to be pressed repeatedly throughout the performance. This can either be done by enlisting an assistant or through a pedal set to send a "space bar" signal to that computer.

PERFORMANCE NOTES (CON'T)

Accidentals:

All microtonal accidentals use an arrow to indicate the direction in which they are modified by a quarter tone.

All accidentals last for the entire measure but do **not** transpose by the octave.

Multiphonics:

All multiphonics have fingering diagrams within the score (if the multiphonic has been repeated several times, the diagram might be omitted). These fingerings are taken from Robert Dick's *The Other Flute*. If there are any errors in my diagrams, please let me know so the issue can be resolved and the score edited to contain the correct diagram.

Along Fault Lines

Commissioned and premiered by Jill Storey

Aaron Houston

♩ = 84

f *mp* *f* *p* *mf*

breathy tone tongue ram

ch k

from breathy to clear tone

tr

5

p *f* *pp sub.* *f sub.* *p*

poco rit.....

8

a tempo

tr *mf* *f* *pp*

tongue ram

12

A

sfz p *mf* *f* *fp*

k ch k

17

to breathy sound

f sub. *p* *mp*

k ch

tr

3 5 3 3 flz.

23

3

3

pp

1

2

3

Improvise a "warble" sound for stems without noteheads. Try to roughly follow the contour of the line, but the rhythm is ad lib. Clarity of pitch/intonation is not important.

Along Fault Lines

26 **4** **B**

k ch k *mp* *f* *p sub.* ch k t *f* *mp*

30 tongue ram

sfz ch k 3 5

33

t ch 5 3 7 *p sub.* *f* *ffp* **5**

Improved "warble" sound with upper notes "popping" out of the texture. The warble should be at a *p-mp* range with the upper notes being between *mf-f*.

36 **C**

p *f* *p* *f* *p* *f* *p* *f*

38

ch k t *p* *f* 5

41 **6**

mp *p* *f* 3 6

45 **7** **D**

p sub. *f* *sfz* 5 6

48

sfz 3 7

Along Fault Lines

50 *fr* *p* *f* *ch* *p sub.*

55 **8** ~ 18-20" total **E** ♩ = 54 **9** ~ 15"

60 ♩ = 112 **6** *mf* *f* *p* *f* **10** *ad lib. rhythms* *pp* *mf*

65 **11** *breathy tones, pitch clarity is not important* *f* *p* *f*

poco rit...... ♩ = 84 **12** ~ 15" *p* *p* *pp*

75 **F** ♩ = 84 *accel.*..... ♩ = 112 *p* *mf* **13** *f* *mp*

79 **14** *f* *ch* *p*

84 *~10"* **G** $\text{♩} = c. 92$ *airy tone*

90 *flz.* *tongue ram* **15**

94 $\text{♩} = 84$ *f* *forcefully* *sing lower pitch* **16** *flz.* *p <*

99 **H** *sing* *f* *ch k t*

103 *rit.* **17** *ch* *mf* *p*

107 $\text{♩} = 84$ *p* *ch k t* *mf* *f*

110 *ff* **18** **I** *fagitato* *trm*

113

tr

116

fp mf p f pp

tr

tongue ram

120

sfz fp f p mf

tr

sing

124

f ff p sffz

tr

J

128

p f

tr

sing

sing

132

ff

tr

135

mp

tr

19

2

140 **K**

ch k t

mf *p*

rit.

3 5 3

Diagram: A vertical staff with notes and stems, likely representing a specific fingering or articulation pattern.

144 **20**

$\text{♩} = 84$

f *mp* *mf* *f*

5 3 5

tr

Diagram: A vertical staff with notes and stems, likely representing a specific fingering or articulation pattern.

f *ff*

3 7

tr

Diagram: A vertical staff with notes and stems, likely representing a specific fingering or articulation pattern.

151 **L** **21**

ffp

Diagram: A vertical staff with notes and stems, likely representing a specific fingering or articulation pattern.

153 **22**

$\text{♩} = 72$

pp *f* *sfz* *p* *f* *p sub.*

2 3

tr

Diagram: A vertical staff with notes and stems, likely representing a specific fingering or articulation pattern.

159

agitato *mf*

7 3 3 5 6 7

tr

Diagram: A vertical staff with notes and stems, likely representing a specific fingering or articulation pattern.

163 **23** **24**

poco rit.

p *ppp* *pp* *p* *pp*

Diagram: A vertical staff with notes and stems, likely representing a specific fingering or articulation pattern.

171 **M** $\text{♩} = 72$

f 7 7 7 5

(25) 174

ff *p* *mf* *p* *ppp*

ch k t

(26) $\text{♩} = 72$

178

fagitato *poco rit.* *tr* *fp* *a tempo*

ch t k ch t k ch k t

N 182

tr *poco rit.* *tr* *sfz* *p*

t ch k t ch k

(27) $\text{♩} = 84$

186

sfz p *pp* *p*