Stetigkeit und Unstetigkeit

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STETIGKEIT UND UNSTETIGKEIT

by

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Submitted in partial fulfillment of the
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Dedication

To Mr. Malcolm Peyton

He taught me how to be a better person and artist in every aspect.
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STETIGKEIT UND UNSTETIGKEIT
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ABSTRACT

The origin of this pieces stems ideas regarding discontinuity of the French philosopher Michel Foucault, referenced in his 1969 book, *L'Archéologie du Savoir (The Archaeology of Knowledge)*. He observes these ideas from an historian’s perspective. Foucault argues that it is more important to recognize a phenomenon as a distinct individual entity (discontinuity), rather than viewing the phenomenon as a link in a long chain of events (continuity). This piece emerges from this concept.

*Stetigkeit und Unstetigkeit* represents several isolated gestures within one continuous larger gesture. The isolated gestures symbolize discontinuity. The piece begins with a gesture of continuity that develops and transforms until the other polyphonic layers emerge as discontinuous elements. This piece presents a possible model of how discontinuity and continuity can coexist within a broader space and time.
Instrumentation

Flute
Bass clarinet in Bb

Grand Piano

Percussion
Vibraphone, Bass Drum, Timpani 28”, Metal Blocks (small, medium, large), Wood Blocks, Tam-Tam, Crotales, and Suspended cymbal

Violin
Viola
Violoncello
Playing Instructions

Woodwind instrument

**General**

- - -

Fulltone  Half tone+air  Soundless

More air sound

Flutter Tongue

Almost soundless

→ change from one playing technique to another playing technique

chromatic gliss (it should be played as fast as possible)

hold a designated note

+  +  +  Bisbgl. (Bisbigliando)

Inhalation  Exhalation
**Flute**

- Little air noise
- Whistle tone (W.T.)
- Tongue ram
- Tongue pizz.
- Lip smack.
- Flute in normal position
- Flute rolled outwards

**Bass Clarinet**

- Slap tongue
- Key noise with pitch
- A noisy, breathy staccato effect with a closing sound
- A high, whistling type of attack with the reed held against the teeth
String

mST  molto sul tastò
ST   sul tastò
mSP  molto sul ponticello
SP   sul ponticello
flaut. flautando
molto flaut. molto flautando
1/2cl half col legno

n.v   non vibrato
salt. saltando
V.B   vertical bow (bow along with fingerboard)
pos.ord. postio ordinario (after SP, ST, mSP, and mST)

\[\text{natural harmonics}\]

\[\text{half harmonics}\]

\[\text{col legno battuto}\]

\[\text{white-noise with mute}\]

\[\text{up and down fast scratch}\]

\[\text{overpressure}\]

( the thinnest part of the right-angled triangle being near normal pressure )

\[\text{overpressure}\]

( the thickest part of the right-angled triangle showing the greatest pressure, leaving almost no tone )
Piano

Prepared Piano

Materials- Blu Tack, Nails, Stainless Steel Flat washer, and 60~70 cm Metal Chain

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Nails

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Nails

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Nails

Stainless Steel Flat washer for right hand notes
Nails for left hand notes

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Blu Tack

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Blue Tack

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Blue Tack with nails

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Damper

Strings

Tuning Pack

xi
Stetigkeit und Unstetigkeit

Flute

Bass Clarinet

in B

Slap tongue

almost soundless

Percussion

cut metal chain on the lower strings

Small Metal Block

Piano

\[ \text{\textcopyright Seongyoun Hong 2015} \]
gradually faster

jet whistle
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EDUCATION

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PRINCIPAL COMPOSITION and ELECTROACOUSTIC MUSIC TEACHERS

2009 – Present    Joshua Fineberg
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Language

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