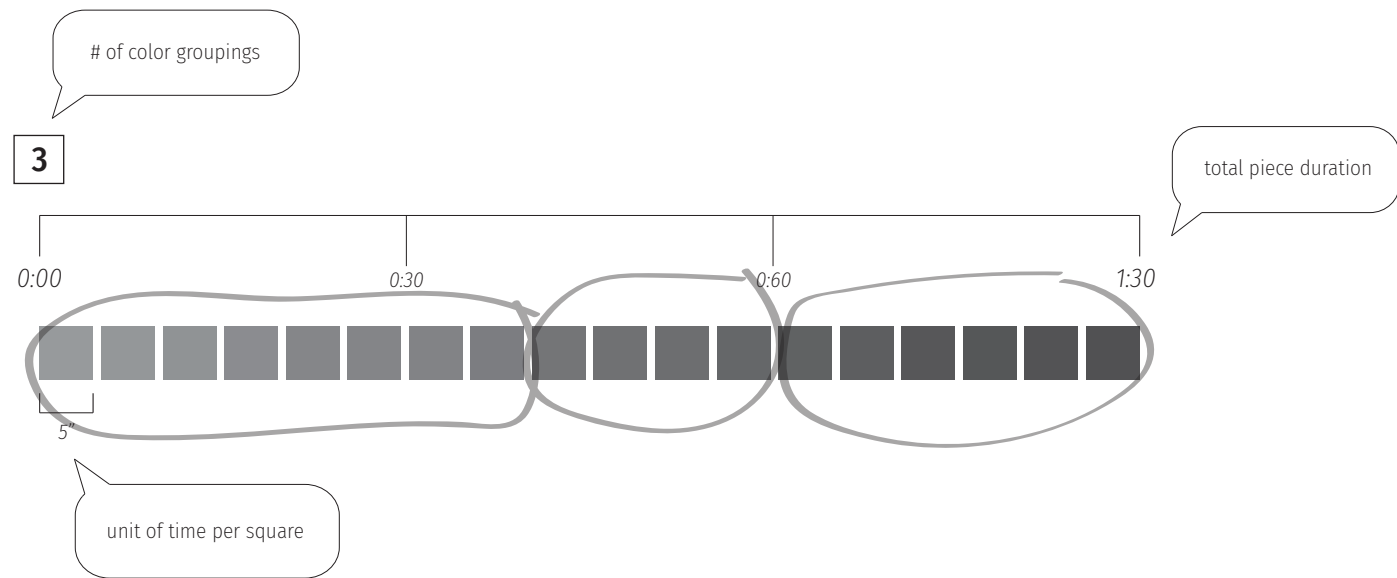


Alumroot 
FOR TWO SOPRANOS AND ALTO
SEIYOUNG JANG

Directions



The aim of this piece is to celebrate the diversity in how we perceive colors. It is highly unlikely that any two people should see exactly what the other sees, even for some very basic quality of vision like color. The piece highlights these different moments at which people sense transitions -- some earlier, some later, and a few even at the same time.

Performers should group the color palette given for each section in the graphic score, circling them with a pencil or pen, working independently from one another. The number of groups to be made is dictated by the number within the square box at the upper left hand corner of the staff. The colors should be grouped by how similar they look to their neighbors. It is possible for a color grouping to have just one square. The performers should calculate the time mark at the change in grouping (approximated is acceptable). These time marks should be written down as transition points. These points should be noted on the non-graphic score.

After calculating the timemarks, for the given amount of time for each color group, performers will repeat the corresponding fragment in the notated score as many times as necessary to fill the allotted time. Some gradual changes may occur over the course of the repetitions. The "unit of time per square" only serves to simply help calculate how long each section should last and has nothing to do with the length of each repetition.

It is suggested that the performers make use of a stopwatch to keep track of time. All changes should occur immediately and seamlessly at transition points, to the best of the ability of the performers. Fragments are provided per the number of groupings that each section requires. At each transition point, the performer should switch from a given fragment to the next one. The performer is not required to finish each fragment at the bar line, as long as the transition is made smoothly to the beginning of the next fragment. Performers may or may not be required to be in time with other performers after each transition, depending on the directions given.

Performance Notes

Pronunciation Chart (IPA)

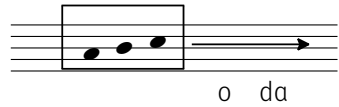
The piece uses the symbols from the International Phonetic Alphabet (IPA), rather than English. They are listed below in order of appearance in the piece:

Symbol	Pronunciation	Name
ɑ	o in p ot, a in f a th er	open back unrounded vowel
ɛ	e in p et, first e in e lephant	open-mid front unrounded vowel
i	ea in e at, ee in d ee p	close front unrounded vowel
ɔ	oo in f loor, o in sh ore	open-mid back rounded vowel
ʌ	u in h ut, u in p utt	open-mid back unrounded vowel
h	h in a head, h in h atch	voiceless glottal fricative
χ	ch in l och	voiceless uvular fricative
ʒ	g in g enre, s in mea s ure, ge in be ige	voiced palato-alveolar sibilant
d	d in d ip, d in sh ed	voiced alveolar plosive
r	tt in bu tt er (Am. Eng.), t in me ttal (Am. Eng.), d in me dal	alveolar flap
g	g in g ap, g in b ag	voiced velar stop
n	n in n ap, nn in b ann er	alveolar nasal
j	y in y es, y in pl ay er	voiced palatal approximant

Notation

(*over repeats*)

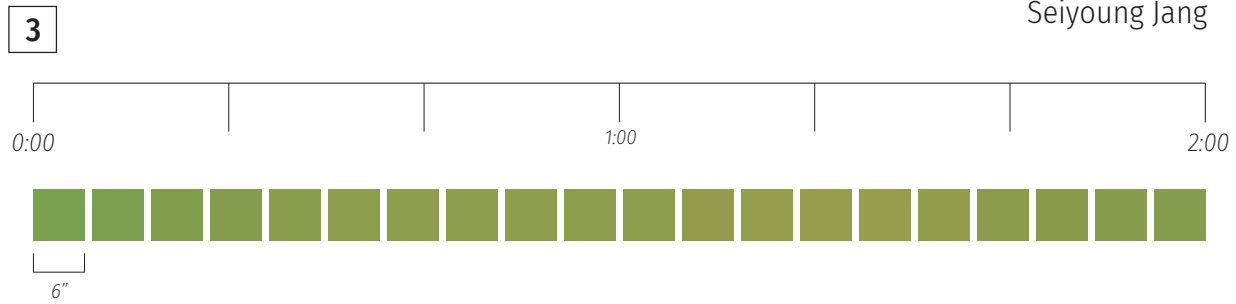
Anything denoted within the parenthesis with the accompanying words “over repeats” should take place over many repetitions of that particular fragment until the transition point, rather than within each repeat. Therefore, this denotes a more global change.



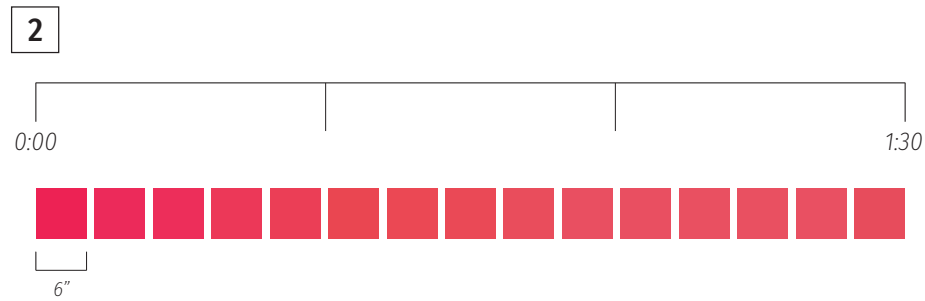
Notes enclosed within the box are the pitch choices given to the performers to improvise with. The syllables that succeed are to be used in conjunction with the indicated note set in the box. There may be more modifying directions above the box in regards to how to treat the improvisation.

Alumroot

I. Filigree

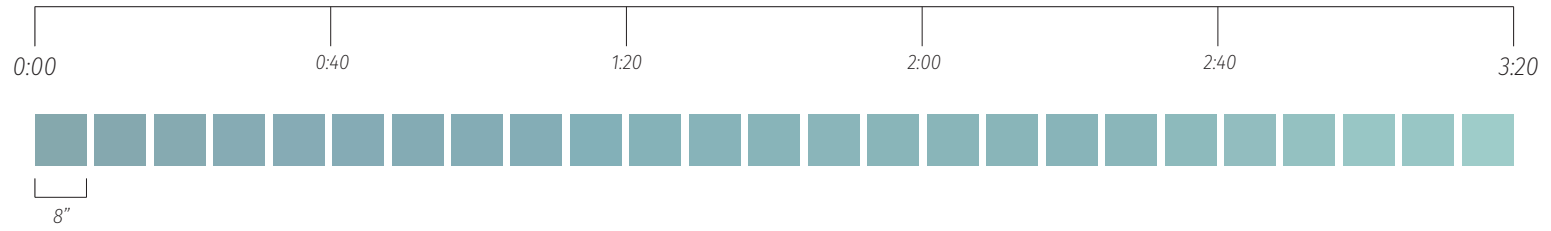


II. Fragrant



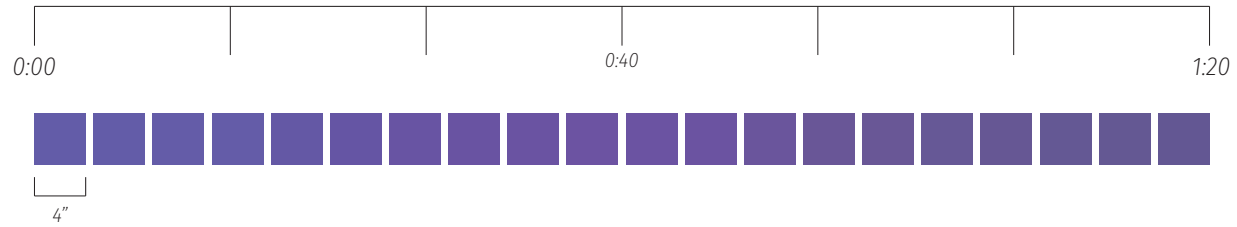
III. Mourning Dove

3



IV. Curiosity

2



Alumroot

I. Filigree

Seiyoung Jang

Andante (♩ = 80)

Musical score for 'I. Filigree' featuring Soprano 1, Soprano 2, and Alto. The score is divided into three measures with dynamic markings *mp*, *mf*, and *f*. The lyrics are 'a a a a', 'ε ε ε ε', and 'i ε i ε i ε' for Soprano 1; 'a a a a', 'o a o a o a o a', and 'o ε o ε o ε o ε' for Soprano 2; and 'a a a a', 'Λ Λ Λ Λ', and 'o o o o' for Alto.

II. Fragrant

Rapidly, almost breathless

Musical score for 'II. Fragrant' featuring Soprano 1, Soprano 2, and Alto. The score is divided into two measures with dynamic marking *f*. The lyrics are 'a ha χε' for Soprano 1, 'a - ha χε' for Soprano 2, and 'a - ha χε' for Alto. The second measure includes performance instructions like 'over repeats', 'o.r.', 'exhale', and 'inhale'.

III. Mourning Dove

Placidly, smooth but determinate

mp (over repeats)

Soprano 1: ga ga di na

Soprano 2: di di na

Alto: ga di na di

tacet

pp together

Λ di ro ga na

tacet

pp together

Λ di ro ga na







tacet

pp together

Λ di ro ga na

IV. Curiosity

Lively and bright

Soprano 1		<p><i>mf</i> <i>fast as possible</i> (<i>over repeats</i>) <i>f</i> ————— <i>ff</i>)</p> <p> : monologue on the most curious incident you've experienced : </p>	 <p style="text-align: center;">i jε - λ</p>
Soprano 2		<p><i>mf</i> <i>fast as possible</i> (<i>over repeats</i>) <i>f</i> ————— <i>ff</i>)</p> <p> : monologue on the most curious incident you've experienced : </p>	 <p style="text-align: center;">i - jε - λ</p>
Alto		<p><i>mf</i> <i>fast as possible</i> (<i>over repeats</i>) <i>f</i> ————— <i>ff</i>)</p> <p> : monologue on the most curious incident you've experienced : </p>	 <p style="text-align: center;">i jε - λ</p>