

# *Whispers in the Wind*

*For Flex Ensemble*

*By*

*Dale Sakamoto*

Preview

## Suggested Instrumentation:

Part 1: Flute, Oboe, Clarinet, Violin

Part 2: Clarinet, Alto Sax, Violin

Part 3: Trumpet, Horn, Tenor Sax, Viola

Part 4: Trombone, Bassoon, Cello, Tuba, B. Clarinet, Bari Sax

Percussion: Found instruments and Wind Chimes (2 required)

## *Whispers in the Wind* Notes

The beginning of my life was spent in Chicago, and because my family is from the region I have come back often over the years. One of my favorite places to go is the Art Institute where one of my favorite paintings hangs “A Sunday Afternoon on the Island of La Grande Jatte”. What I love about this painting is that you can stare at it from far away as one work and up close it becomes a completely different piece. The pointillistic elements all combine together with their unique individuality to form a cohesive piece. That is my goal for *Whispers in the Wind*.

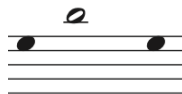
*Whispers in the Wind* is a soundscape piece that involves listening and interacting with the ensemble as a whole. The individuality of each instruments timbre and performer’s response time is amalgamated into the whole. Although you may be slower to respond or may even miss an entrance remember: IT IS OK! Your contribution to this piece is only improved and magnified by the diversity of your fellow ensemble members.

In the wake of the BLM protests I have tried to become more cognizant of Black artists, authors and musicians. After finishing the powerful book *The Hate U Give* I realized how ignorant and short-sighted my own knowledge of Black culture and community is. This has led me on quite a journey discovering amazing podcasts (such as *Uncivil*, which I HIGHLY recommend) to literature and music which I’m trying to diversify. I think the most important thing that we can do as a society is listen to these oppressed voice and embrace the change that is coming.

## Notes for everyone:

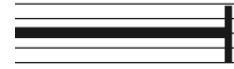
*Whispers in the Wind* uses box/cellular and time notation. What this means is the time elements indicated in each section i.e. 1 (25” – 30”) approximates the times for each section, although it is up to the discretion of your conductor to extend or decrease this length. Within each box are the notes you will be playing for the section (the first time your box occurs will be queued by the conductor).

Within the boxes you will mostly find notes without stems as shown below. Relatively speaking darkened in note heads without stems indicate the duration of quarter note or faster, while blank note heads without stems indicate the duration of half note or slower. Each of these notes should be played relative to the tempo of quarter = 90.



So, for the example above here are a few options (in treble clef). You could play E as a quarter note, B as a dotted half note, and then E as an eighth note. Or you could play E as a sixteenth note, B as a half note, and then E as a dotted eighth note. Your goal is not to get exact rhythms but rather to make sure blank note heads are long and filled in note heads are short (and use quarter = 90 as your approximate tempo). If you have actual notes with stems in your boxes those should be close to the indicated rhythms.

Most boxes have a solid or dashed line after them as shown below:



While the line exists, your part is active and you should be performing one of two ways:

The dashed line indicates the elements in the box when combined with other on your part should NOT be continuous. In other words your section should only be heard intermittently with breaks in between.

The solid line indicates a continuous stream of notes for your section. Obviously you will need to take breaths between notes, but the sound coming from your section should be constant. As a performer this means the frequency of your notes should be much more often than the dashed line.

#### Conductor Notes:

The score was designed to be played by a beginner or advanced player. If a note is out of range for a player it can be formed an octave lower or higher. Because rhythms are flexible if a student only knows a quarter and half note, it is possible to play those the entire time as well. This score is meant to be improvisatory and aleatoric and students may feel uncomfortable playing like this at first, but if you have a bold student who you know is confident in themselves they should be assigned to the 'A' part (1A, 2A, 3A, or 4A). For smaller ensembles 8 – 30 instruments, only one player should be assigned to the 'A' part. This person acts as a leader for their part and may be difficult for beginner players to take the initiative. There should be more on the 'B' part and the most on the 'C' part. Balance the ensemble as you see fit. For larger ensembles, you can try to divide into more distinct sections and have multiple 'A' leaders. This will be more challenging and is only recommended for a more advanced ensemble.

You will need to cue in the different sections at the start of their boxes, at numbered locations and in moments where the lexicon of words below require it. All rests should be treated as pauses of your choice of duration. The time cues are guidelines and please lengthen or shorten as you see fit to your ensemble. The words for different instruments appear in your score, although they are not as detailed at times for the sake of brevity and cleanliness in the score, but are included on the next page so you can see what each part should be following for their scores.

Because this piece can become chaotic very fast and with found percussion instruments for the percussionists very noisy, it is probably best to remind students that an important aspect of music is listening and unless their score indicates constant sound, they should be listening more than playing. Although I have tested type of writing on more advanced ensembles, I have not introduced such bold concepts as improvisation in younger pieces before. I hope this piece challenges your students, but is not too difficult to perform. Please feel free to contact me with any questions in the score.

## Key Terms

**Follow** – when you see the keyword follow this means that you should respond by playing as soon as you hear the indicated part play. For example if your part says: Follow 1A this means when you hear 1A begin their part you should begin immediately. **DO NOT** try to catch up to the other part by speeding up, merely respond to their entrance by playing the notes in the measure with the same tempo and nuance as the other part but at your own start time. This should create a delayed, echo-like effect.

**Notes with (x) note heads** indicate a whistle. You should create an airy whistle that ascends or descends slowly imitating the wind.

**Repeat** – when you see the word repeat, this indicates that you should repeat one note continuously until you are cued by the conductor to move to the next note.

**Repeat Solo** – when you see the word repeat, this indicates that you should repeat one note a few times before moving to the next note.

**Repeat then hold** – just like above repeat each note as many times as you like. After the indicated amount of time the conductor will indicate to hold whatever note you are on.



In the example above (in treble clef) the performer could choose to repeat the D the entire time and then hold D when indicated by conductor. Or the performer could play D 5-6 times then E 3-4 times then G 1 time then A 7-10 times and hold on the A when indicated by the conductor.

**Repeat then Play** – repeat the indicated note 3-7 times before you play the next box. Then begin the whole process again.

**Respond (Dynamics)** – when you see this keyword, you should begin to play your box notes when you hear the part indicated in the directions reach the loudest part of their crescendo.

**Respond (Rhythm)** – when you see this keyword, you should begin to play your box notes when you hear the part indicated in the directions reach a long note. Do not respond to every instrument you hear, but choose one instrument to listen to and play in tandem with.

**Solo** – when you see this keyword, perform this box only once during this section at a time of your choosing. When you have finished performing this box return to what you were playing before.

**The small ossia staff** shows you which instruments to respond to and what notes they are playing.

# Whispers in the Wind

Dale Sakamoto b. 1989

**1** (25" - 30")

Individual Cells  $\text{♩} \sim 90$

Part 1 *mp* Follow

Part 2 *mp* play randomly either forward or backward

Part 3 *mp*

Part 4 *mp* Solo

Metallic *mp*

Wood *p < mf > p*

**2** (20" - 25")

Pt. 1 play randomly either forward or backward

Pt. 2 Follow

Pt. 3 Follow

Pt. 4 Respond

Met. *mf*

Wood *mf > p*

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**3** (20" - 25")

**Respond**

Pt. 1 *mp*

Pt. 2 *p < f > p*

Pt. 3

Pt. 4 *mf* *p*

Met. *mp*

Wood *mp* *f*

**4** (45" - 55") (12" - 15" per subsection)

All move to unison C when they hear Part 4 move to C

**Repeat**

Pt. 1 *fp* *fp* *fp* *f*

Pt. 2 *fp* *fp* *f*

Pt. 3 *fp* *fp* *f*

Pt. 4 *f* *fp* *p* *f*

Met.

Wood

Repeat Repeat *accel.*

Pt. 1 *fp* Repeat *fp* *f* *fp* Repeat *fp* *f*

Pt. 2 *fp* Repeat *fp* *f* *fp* Repeat *fp* *f*

Pt. 3 *fp* *fp* *f* *fp* *fp* *f*

Pt. 4 *fp* *p* *f* *fp* *p* *f* *p* Repeat

Met.

Wood

5 (20" - 25") *a tempo* Follow

Pt. 1 *mf*

Pt. 2 *mf* play randomly either forward or backward

Pt. 3 *mf*

Pt. 4 *mf* Solo

Met. *mf*

Wood

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6 (25" - 30")

Respond

Respond

Musical score for measures 6, including parts for Pt. 1, Pt. 2, Pt. 3, Pt. 4, Met., and Wood. Includes dynamic markings like *mp*, *p*, *f*, *mf*, and *p* with crescendo/decrescendo hairpins.

Decrescendo and fade out with less frequency into nothing. When Conductor cut off, finish line.

7 (45" - 55") (8" - 10" per buildup)

Repeat then Hold

Musical score for measures 7, including parts for Pt. 1, Pt. 2, Pt. 3, Pt. 4, Met., and Wood. Includes dynamic markings like *mf*, *ppp*, *p*, and *mf* with hairpins. Includes the instruction "Repeat then Hold" for several parts.



Repeat then Hold

Repeat then Hold

as fast as possible

as fast as possible

Pt. 1 *mp*

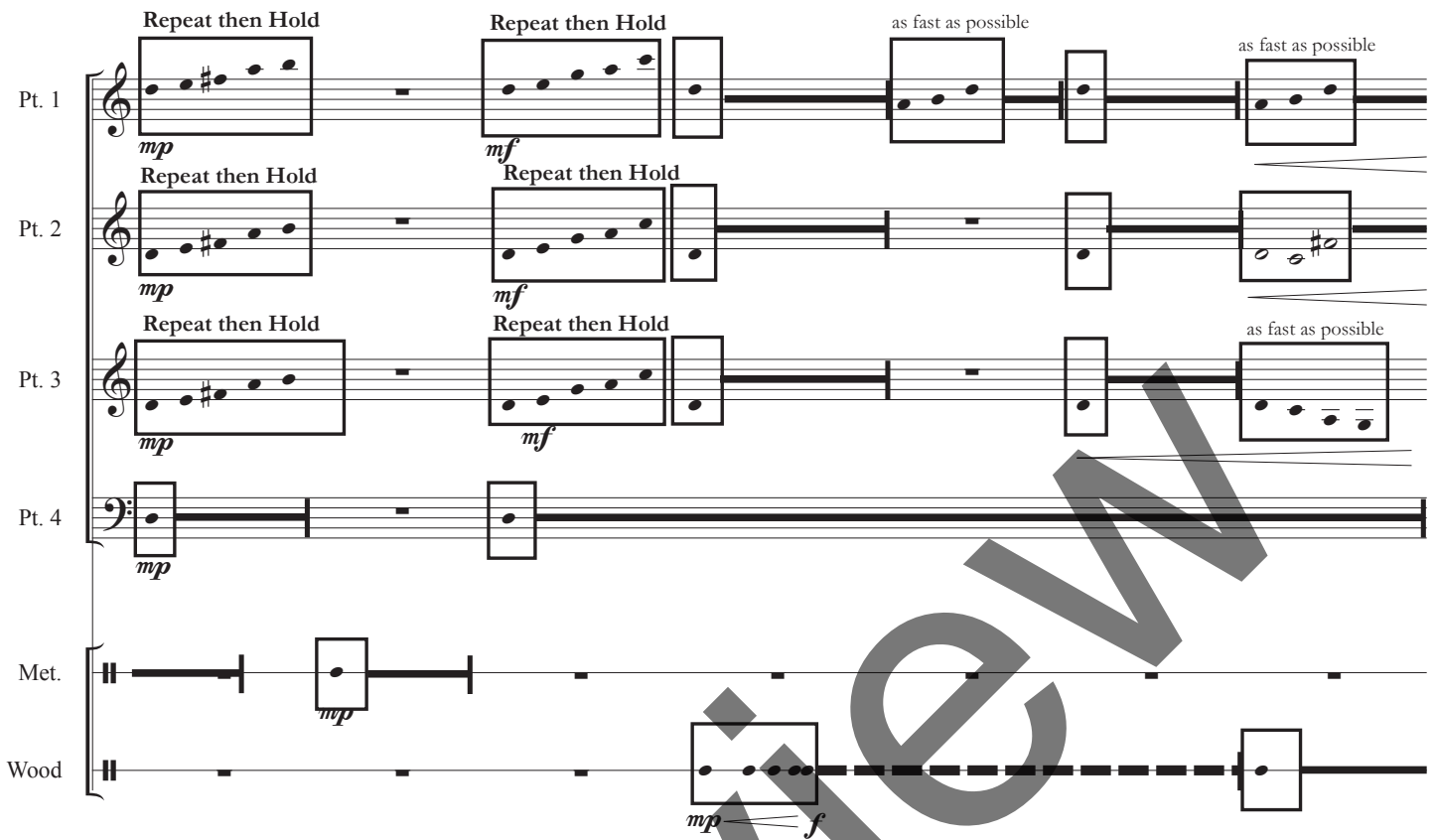
Pt. 2 *mp*

Pt. 3 *mp*

Pt. 4 *mp*

Met. *mp*

Wood *mp* *f*



8 (35" - 45")

play 1x

Airy whistle moving up or down like the wind

Pt. 1 *ff* *mp* *p* *mp*

Pt. 2 *ff* *mp* *Follow*

Pt. 3 *ff* *mp* *play 1x* *p* *mp*

Pt. 4 *as fast as possible* *ff* *mp* *play 1x* *p*

Met. *as fast as possible* *ff* *p*

Wood *ff* *p* rub playing utensil against wood item for a quiet brushing sound

