

The Silenced

(2015)

a monodrama for flutist

Jason Eckardt

PERFORMANCE NOTES

Accidentals apply only to notes they immediately precede with the exception of tied or consecutively repeated notes. However, courtesy accidentals appear frequently without parentheses.

Tempi are consistent throughout the meter changes (i.e., ♩ = ♩, ♪ = ♪, etc.).

Approximate duration: 16 minutes

SPECIAL MARKINGS

smpz, *smfz*,
sfz, *sffz*, etc. Progressively louder accented attacks, independent of preceding dynamics.



Quartertone sharp, three quartertones sharp, one quartertone flat, three quartertones flat. Unless otherwise indicated, quartertones are to be produced using specific fingerings.



Eighthtone sharp, eighthtone flat. Eighthtones are inflectional and are produced through embouchure manipulation.



Glissando with re-attack on arrival note.



Glissando without re-attack on arrival note.



Suddenly and mechanically curtail sound, without diminuendo, as if being unexpectedly cut off.



Flute detached from mouth, faint pitch.



Very wide embouchure producing a diffuse, breathy pitch.



Wide embouchure producing a breathy tone (more pitch than above).



Key click (always with breath, except m. 277-280).



Tongue ram (sounding pitch). Fingered pitch is indicated by a normal notehead.



Lip pizzicato.



Tongue during glissando.



Alternate fingerings. The higher the number the more distorted the pitch.



Circular breathe.

s.v. Senza vibrato.

m.v. Molto vibrato: wide (intonation), fast (speed), and exaggerated.

più vib. More pronounced, slightly more intense vibrato.

inh. Inhale.

“f” Play as loud as possible, even if resulting sound is not loud.

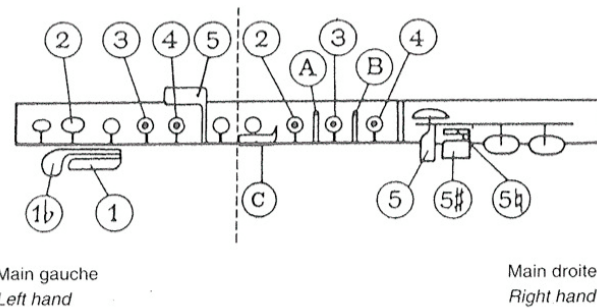
[cgh] Cough.

Vocal phonemes are derived from the International Phonetic Alphabet. The absence of these symbols denotes a “normal” mode of flute playing.

Special instruction for m. 212: Move headjoint away and toward lips with the most distant point far enough away from lips so that only air is heard. The flute should be in normal position at each specified rhythm with the motion away and back to the headjoint filling the timespans in between. In the first timespan (third to sixth septuplet), the motion away from the lips should be gradual with the return to the lips very rapid to match the rhythmic motion of the following septuplets.

Multiphonic fingerings (bold italics = half-hole fingering):

1 1234 2345 _‡	2 1234 234	3 1234 234	4 1234 2345 _‡	5 234 5	6 1234 345 _‡
7 234 2345 _‡	8 12 4 2 5	9 1234 345 _‡	10 1234 2345 _‡	11 1234 2345 _‡	12 1234 2345 _‡
13 1234 2345 _‡					

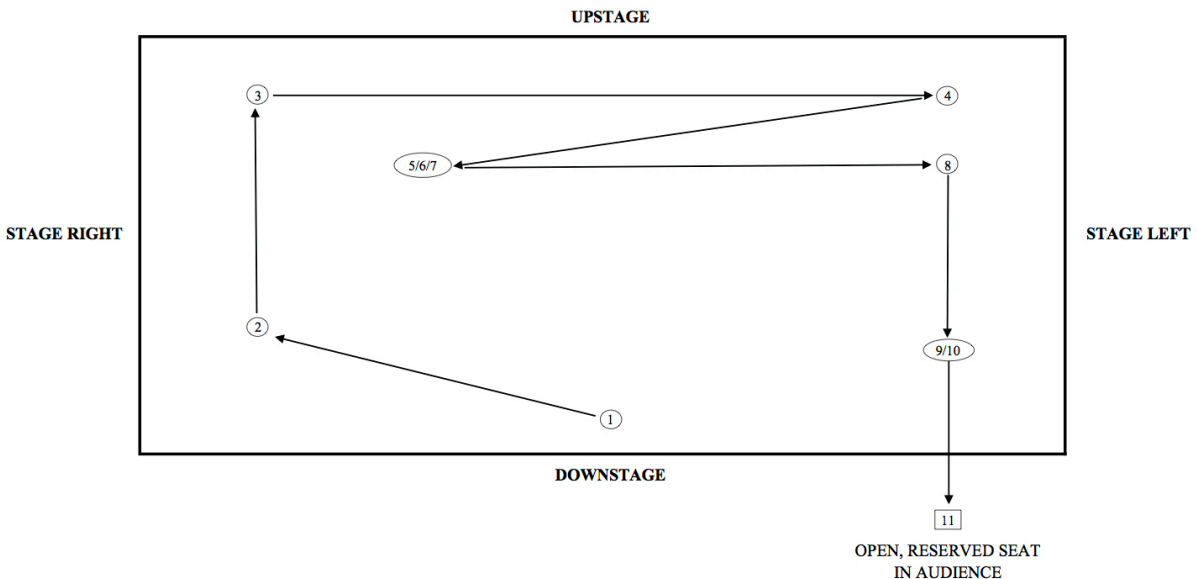


Choreography

Claire Chase, in collaboration with the director and visual artist David Michalek, created an optional choreography for the flutist in *The Silenced*, which is described below. Performers may choose to play the piece with or without the choreography, and they may also elect to create a new choreography in consultation with the composer and his publisher. Jason may be contacted at ping@ensemble21.com and Claire may be contacted at claire@clairechase.net.

The optimal space for the choreographed version of *The Silenced* is a theater-in-the-round setting. Alternatively, when Chase performs the piece in traditional concert halls, she typically invites members of the audience to sit with her in a circle or semi-circle onstage, approximating the feeling of a fully in-the-round black box. The close proximity to and direct interaction with individual members of the listening public is essential in a compelling performance of the choreographed version.

It is recommended that the flutist memorize at least the opening section (pp. 1-4). It is also recommended that the stage lights be focused on each of the different stations that the flutist inhabits, with as much isolation as possible.



POSITION 1, Down Stage Right

Mm. 1-62

Flutist kneels on the ground, as if bound; eyes closed.



POSITION 1a

Mm. 63-68

Flutist stands quite suddenly, eyes open.

POSITION 2, Down Stage Right

Mm. 73-76

With the opening of the eyes, the flutist begins to move center stage right, looking directly into the eyes of the audience members seated onstage.

POSITION 3, Center Stage Right – Upper Stage Right

Mm. 76-110

Flutist continues gradually walking upstage right, playing in uncomfortably close proximity to the audience members onstage, making eye contact periodically.

POSITION 3a

Mm. 111-116

Flutist turns (as if called) to stage left, looking above the heads of the audience members seated on the opposite side of the stage.

POSITION 4, Upstage Right – Upstage Left – Upstage Right
Mm. 117-131

Flutist walks slowly toward stage left audience seating, gazing above their heads; and then just as slowly backwards to the previous position Upstage Right.

POSITION 5, Upstage Right (sitting)
Mm. 132-150

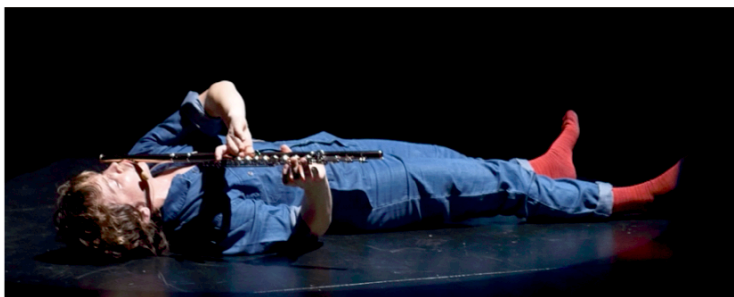
Flutist sits down on the ground, legs in front of her.



POSITION 6, Upstage Right (lying down)

Mm. 151-190

Flutist lies down, as if sleeping and tossing and turning periodically.



POSITION 7, Upstage Right (lying down, sideways)

Mm. 191-200

Flutist turns to her right side, cheek to the floor, during this passage.



POSITION 8, Upstage Right moving to Upstage Left

Mm. 203-216

During this passage, flutist struggles to get up, failing a few times to hoist herself before finally and dramatically propping herself up at the end of bar 212 so that her upper body is straight, and the legs are still outstretched in front of her. From bar 213-215, she struggles to stand completely, finally getting up onto her feet in the middle of bar 215, and playing bar 216 while walking purposefully across the stage to Upstage Left.



POSITION 9, Upstage Left moving to Downstage Left

Mm. 217-258

These three pages are played as the mirror image of Position 4, but on the left side of the stage, moving only one direction, and with increased ferocity and intensity. Again, close proximity to the audience is desirable here. The flutist moves slowly along the row of audience, ending in bar 259 far Downstage Left.

POSITION 10

Mm. 258-277

Flutist plays facing outward toward the main audience (notably, this is the only time other than the very beginning that this outward-facing stance is taken), eyes closed.

POSITION 11

M. 277

Sudden opening of the eyes, rapid walk to a seat (reserved) in the audience front row over the three key clicks, sitting down on bar 281.

POSITION 12

Mm. 281-end

Play to the end in this audience seat. Blackout after long fermata.


for Claire Chase
THE SILENCED

Jason Eckardt (2015)

POSITION 1 (see choreography performance instructions)

Eyes closed, facing audience as if suspended upright in sleep

With a gasp, suddenly and violently open eyes and stare at audience, as if startled.

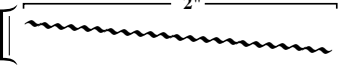
Flute  30" 4"

Whimpering in fear with trembling lips, inhaling/exhaling irregularly as if having just sobbed uncontrollably or about to.

Pause, remain motionless, frozen in fear with eyes wide open, body very tense.

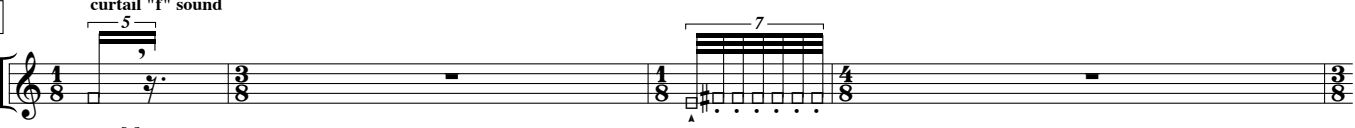
ppp *mf*

3 Close eyes, exhale, with quivering breath, pitch moving downward, release tension in body (lower head and shoulders slightly), as if about to cry.

 2" 6" 6"

mf *p* Pause, body loose, as if defeated. Inhale and exhale, each about one second apart, for four cycles, as if trying to gather strength. Without lifting head, raise flute into playing position. 1/8

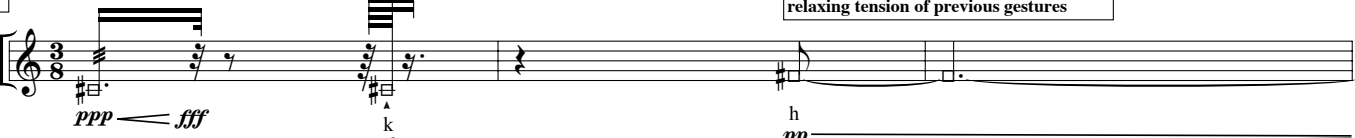
mf *p* *(p)*

7  do not re-articulate "t": form "t" in mouth to curtail "f" sound

f [t] th t t t t t t t


pp < sfz *sfz ppp*

11 shift eyes toward audience like an exhale – lower eyes from audience, relaxing tension of previous gestures

 h

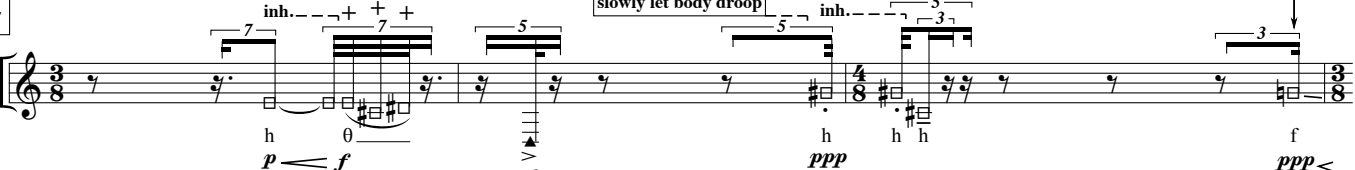
ppp < fff k *sfz* *pp*

14 straighten body, return eyes towards audience lean body into flute gestures through first beat of m. 18, each movement becoming more jerky and violent

 hw

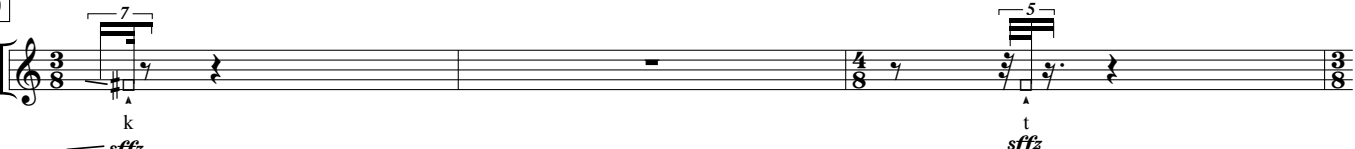
n *mp < f > p* *mf > ppp*

17 inh.---+ + + slowly let body droop like a post-sob shudder, head down straighten body, becoming defiant

 h h h h f

p < f *sfz* *ppp* *ppp <*

20 with anger and authority, eyes toward audience

 k t

< sfz *sfz*

23

eyes closed
irregular, trembling inhaling/
exhaling, recalling the opening

h
mp

eyes open,
determined

abruptly cut off by
violently snapping jaw shut

f

t p t h

25

breath accents

p

sffz > n

sfp

f

p

ff

27

t p k t k t

f poss.

sffz

9:8

pp < fff > pp

fff

h h h h

29

s.v. → m.v. → s.v.

7:6

f

k

t t j

mf mp

n

pp

31

poco vib.

s.v.

5

h

pppp

ppp

n

(begin transition)

33

s

p

ff

sfz

p

ff

f

z.

fff

mf

35

voice only

ord. → fl.t.

key click then
voice only

s.v. → m.v.

k k k t j

fff p sffz

n

hw

s

t p k t t

m

s

mp

mf

ff

p < sffz > p

ff

p < mp > p

(p)

mf mp <

37

5

f

p

mp

mf

5:3

f

5:3

f

mp

sfz

mp

f

mf

ff

ord. → m.v. → ord.

5:3

p

[cgh] s

sfz

mf

57

7:6 + 7:4 9:8 voice only - ord. -> fl.t. s.v. -> m.v. s.v. 5:4 5:3

f mp mf p sfz f s n sfz < fff f > p

mp < mf < fff mf

59

3 3 3 + 7:6 7:6 inh. 4:3 9:8 +

ff p mp sfz p f sfz sfz f mp mf mp sfz

mf < f ff

61

5 7 3 9:8 3 3 3

fff p k t p f mp sfz < ff mf > p mf mp pp

63

POSITION 1a

sfzpp fff sfz ff f < sfz > pp < p > ff > mp ff

65

m.v. -> s.v. (ord.) 5:4 3 3 5 3 3 3 3

mp ff > f mp < mf > mp fff mp < mf < f > mp mp < f > mf f ff mf

< sfz

67

roll "r" maintain F# fingering

s.v. -> m.v. s.v. -> m.v. s.v. 7:6 7 5:4 5:3 3

p r f mp sfz sfz [cgh] l f mf < f sfz mf > mp f p mf

69

7

slowly close eyes

gradually move flute inh. away from mouth

ff fff f p < mp p

(eyes closed)

71

irregular, trembling inhaling / exhaling, less anxious than in opening

pp

73

move flute toward lips

h
(pp)

75

p f normal embouchure sfz

77

pp f ff sfz ff mf mp mf

79

mf mp ff f sffp mp

81

mf p mp f ppp mp

83

ff f mf sff mp f h h p mf PPP mf p mp

85

mf p ph f normal embouchure mf f ff (ff) fff

87

fff fff fff p mf p fff ff sffz ff mf p mp sffz mf

105

ff sfz mp > p fff sfz p mp f ff

sfz mf > p < mf sfz f

107

f sfz ff mf sfz p < ff mf < f

sfz f > mf < f ff fff mf < ff sfzmf

109

f ff f sfz p mp mf mp

111

POSITION 3a

p

113

p

115

p

117

POSITION 4

*(p) > pp * like an upbeat ppp*

119

pppp ppp pp p > pp p

121

pp mp pp f > mf pppp mp p sfz

123

p sfz pp mp sfz (p) mp p ppp

produce quartertone through embouchure manipulation

125 *mp* *mf* *p* *(p)* *pppp* *p* *mp* *(mp)* *mf* *mp*

127 *sf* *mp* *mf* *mp* *mf* *p* *mp* *mf* *mp* *(mp)* *mp* *mf* *mp* *(mp)* *mf*

129 *(mf)* *mp* *mf* *(mf)* *f* *(f)* *(f)* *ff* *(ff)*

131 *mp* *pp* *p* *pp* *(pp)* POSITION 5

133 3

136 3 4 5 *pp* *p*

139 6 *pp*

142 7 8 *p*

145 9 (voice): *pp*
u

148

(pp) $\underline{\hspace{2cm}}$ *n*

151

POSITION 6

gargle with saliva
slowly cover blow
hole with lips → (completely covered)

p

154

(blow hole covered, to m. 186)

inh. $\overline{\hspace{2cm}}$ 4:3

poco rit. $\overline{\hspace{2cm}}$ 7

n

h [t]*
"f" *ffz*

p i i i i
mf pp > ppp

* as in m. 7

157

gargle with saliva

inh. $\overline{\hspace{2cm}}$ 5:3

"shudder" with breath: uneven, percussive manipulation
of airstream with irregular registral contours

p < "f"

s f f f f f f f
p < f poss. p

mp t *sfz* k

160

ord. → fl.t.

ph *sfz*

f poss.

t[uh]t[uh]t[uh]t[uh]*
p pp

x
mf

163

h $\overline{\hspace{2cm}}$

p pp

p

* articulate with tongue as far back
in the roof of mouth as possible to
produce deepest, most resonant sound.

166

[gargle with saliva]

169

(throat fluttertongue)

pp

remain completely
still until next gesture

172

177

"shudder" (as in m. 158)

f [t]*
p < f * as in m. 7

k p t k
p

s
mp

180

inh. $\overbrace{\hspace{2cm}}^7$ $\overbrace{\hspace{2cm}}^7$

change shape of lips to change contour

$f f f f f f f$
 $p \text{ ————— } mf$

(mf)

$p \text{ } \overset{\wedge}{tj}$
 $(mf) f$

$f k tj s f$
 (f)

183

gargle with saliva

$\overset{\vee}{x} sfz$

$mf \text{ } \leftarrow f \text{ } \rightarrow mf$

$\theta \text{ ————— } s \text{ ————— } \theta$
 (mf)

186

slowly move flute into normal playing position

(mf)

(normal position)
 ① ② ③ ② ① ②

pp

189

ord. \rightarrow vib. $\overset{piu}{\text{vib.}}$

$pp \text{ } \leftarrow p$

POSITION 7

vib. ord.

191

ppp pp ppp

(ord.)

193

pp

s.v.

195

ppp

ord. \rightarrow s.v. \rightarrow ord.

Δ \blacklozenge

197

pp p

ord. \rightarrow m.v. \rightarrow ord.

Δ \blacklozenge

199

ord. \rightarrow fl.t.

mp p

Δ \blacklozenge

201

ord. → m.v. → s.v.

ppp *fff*

203

POSITION 8

s.v. — breath accents

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

205

p *sfz* *p* *mp* *f* *p*

7

t

207

ord. → piu vib. → s.v.

mf *(mf)* *(mf)* *<f* *mp* *mf* *mp*

poco vib.

209

(mp) *p* *mp* *mf* *mp*

5 3

211

See performance note in preface

mp *p* *f > mf < f* *ff* *f poss.* *mf* *f* *sfmf* *p*

k t p

(b Δ)

213

mp *mf* *mp* *mf > p* *pp* *ph* *sfmf* *f*

s.v.

215

poco vib.

s.v.

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

Create a more explosive vocalization on the "p" by tucking both lips into mouth, under teeth, and bite lightly to create a seal. The consonance is sounded by quickly opening the mouth and releasing compressed breath out of the mouth.

217 POSITION 9

(mf) 5 p f mf > mp f 9:8 p mp mf f sffp < ff mp 5:4 f

219

(f) p < mf f 7:6 ff mp < f > mp f mf mp p sffp <

221

fff p mp > p mf f ff p fff sffp < ff sfz f

223

(f) 7:6 mf sfmf ff sffp < ff > mf < f > mf ff f ff f p mf (mf) <

225

< f > mf (mf) > mp p < mp mf f p mp sffp < f mf mp (mp) mf >

227

mp f mf ff mf ff mf 9:8 mp ff

229

sffz sfz ff sfz f > mf mp mf sffp mp mf ff f mf f 9:8 sfz mf

231

(mf) 9:8 mp < mf mp mf sffz p mf mp mf

233

fff ff mf mp sffz mf f ff f ff mf f ff

235 s.v. → m.v. poco vib. s.v. 9:8 s.v. → m.v. 9:8 m.v. s.v. 5:4 s.v. 5:4 s.v. 5:3

< fff f > mf sfzp mf > mp sfzp < f mf < ff sfzp < f > mp fff mf f

237 5:3 5:4 5:4 5:4 7:6 7:6 7:6 7:6

(f) mf ff > f mf f fff

239 5 3 5 9:8

(fff) < fff mf < f ff > f sfz mp < mf > mp

241 s.v. 7:6 7:6 7:6 7:6 7:6

fff mf f sfzp < ff > mf < f ff mf f sfz mf ff > f mp < mf mp <

243 7:6 8:6 3 poss. 7:6 7:6 3 3

mf f mp f sfz f < ff mp 7:6 fff f fff sfz mp <

245 5 6:5 5 7 5 5

f 5 mf sfz mp mf f < ff fff mf f mf >

247 5 5 7:6 7:6 7:6

mp f mp mf p < f mp fff sfzp < sfz mp < mf f ff mp 7:6

249 9:8 7:6 5 9:8 7:6

f fff mf ff f ff mf < f ff < fff >

251 s.v. 5 7:6 4:3 9:8 5 6:5

> f > mp < f ff f < ff > f 9:8 mf < f ff 5 f mf 6:5

253

(*mf*) $9:8$ *ff* *f* $9:8$ *mf* *f* *fff* *mf* $7:6$ *ff* *mf* *f* 5

255

(*f*) *ff* $5:4$ *f* *mf* *fff* *sfz* *mf* *sffp* *f* $5:3$ *mf* *ff* $5:4$ *f* $5:4$ *<ff* $7:6$ *f*

257

(*f*) $7:6$ *ff* *f* $7:6$ *ff < fff > ff* *f* *ff* $9:8$ $9:8$ *f*

POSITION 10

259

261

f $5:3$ 7 *mp*

263

mf 3 $2/8$ $1.4/8$ 16

265

sfz *f* *sfz* *ff* *sffp* *<ff* *mp* *ff* *sfz* *f* *mf* *ff* *sfz* *ff* *sfz*

267

269

sfz *ff* $9:8$ 3 5 *f* *mf*

271 *♩* ~ 60

273

275

277

POSITION 11
no breath (key click only)

279

281

POSITION 12
s.v.

283

285

slowly close eyes
vocal fry (voice only)
slow "croak"
flute in playing position

287

very long pause, motionless
as if suspended in a lifeless state