

# Reflection in the Glass

Vibraphone Solo and Live Electronics

2008

Da Jeong Choi

### *Program Note*

*Reflection in the Glass* (2008) for Vibraphone Solo and Live Electronics uses melodic materials from *Oh My Dancing Girls* (2003), which Da Jeong Choi wrote for ballet in 2003. The work is divided mainly into three sections: A-A'-B, but indeterminate elements allow the performer to make decisions about the construction of phrases. In the vibraphone part, the two primary motives repeat with variation; however, the first motive continues to build dynamically by the layering of loops. Samples of percussion instruments and environmental sounds (in various states of digital manipulation) make up the accompaniment. The primary electroacoustic techniques involve granular synthesis, convolution, as well as time stretching, and pitch adjustment.

### Performance Note

Thick bar lines denote the separation of phrases. Play the material of each phrase twice through. However, the second time the phrase is played, you may play the boxes in any order, and make any dynamic, rhythmic, and/or note order decisions at your discretion.

On the first playing of a phrase, the notes and their relative spacing should be observed precisely. The notes that are not inside of boxes should be played normally.

No time signature should be specifically implied. This freedom of time may be exaggerated during second repetitions of phrases.

# Reflection in the Glass

Vibraphone Solo with MAX MASP

Da Jeong Choi

2008

Vibraphone

A

X 2

This musical score consists of ten rows of three-measure phrases, written in treble clef. The notation includes various accidentals and chordal structures.

- Row 1:** Treble clef. Measure 1: G4, A4, B4, C5. Measure 2: D5, E5, F5, G5. Measure 3: A5, B5, C6, D6.
- Row 2:** Treble clef. Measure 1: G4, A4, B4, C5. Measure 2: D5, E5, F5, G5. Measure 3: A5, B5, C6, D6.
- Row 3:** Treble clef. Measure 1: G4, A4, B4, C5. Measure 2: D5, E5, F5, G5. Measure 3: A5, B5, C6, D6.
- Row 4:** Treble clef. Measure 1: G4, A4, B4, C5. Measure 2: D5, E5, F5, G5. Measure 3: A5, B5, C6, D6.
- Row 5:** Treble clef. Measure 1: G4, A4, B4, C5. Measure 2: D5, E5, F5, G5. Measure 3: A5, B5, C6, D6.
- Row 6:** Treble clef. Measure 1: G4, A4, B4, C5. Measure 2: D5, E5, F5, G5. Measure 3: A5, B5, C6, D6.
- Row 7:** Treble clef. Measure 1: G4, A4, B4, C5. Measure 2: D5, E5, F5, G5. Measure 3: A5, B5, C6, D6. *from here*
- Row 8:** Treble clef. Measure 1: G4, A4, B4, C5. Measure 2: D5, E5, F5, G5. Measure 3: A5, B5, C6, D6.
- Row 9:** Treble clef. Measure 1: G4, A4, B4, C5. Measure 2: D5, E5, F5, G5. Measure 3: A5, B5, C6, D6.
- Row 10:** Treble clef. Measure 1: G4, A4, B4, C5. Measure 2: D5, E5, F5, G5. Measure 3: A5, B5, C6, D6.

This musical score is written for guitar and consists of six systems, each containing two staves. The notation is primarily chordal and melodic, with various accidentals and articulation marks. The first system includes a '0000' marking, likely indicating a natural harmonics technique. The second system features a key signature change to one flat. The third system contains a key signature change to two flats. The fourth system includes a key signature change to one flat and a 'b' marking. The fifth system features a key signature change to two flats and a 'b' marking. The sixth system includes a key signature change to one flat and a 'b' marking. The score concludes with a double bar line.