

Link Study 1

for the EAR Unit

Dorothy (Flute)

Play one gesture at all of the following times:

- 1) immediately following a *fortissimo* attack by Amy,
- 2) immediately following a *pizzicato* attack by Erica, and
- 3) after not having played for seven seconds.

Each gesture consists of a brief glissando, in either direction, no wider than a semitone, played *piano*, at any pitch level.

Each player adheres to his or her rule set for the entirety of the piece.

The group should use a visual cue to begin.

After approximately five minutes, players quit (cease following their rule set) in this order:

Robin/Violin (lower instrument)

Marty/Bass Clarinet

Amy/Percussion

Vicki/Piano

Erica/Cello

Dorothy/Flute (lower instrument)

No stopwatches should be used in performance.

by Adam Fong

Robin (Violin)

You may begin a phrase if all other players are at rest. If, after beginning a phrase, Dorothy or Amy begins, stop immediately. For each phrase, select four distinct pitch classes from the equal-tempered set. Play any one or two of these notes at a time, *arco*, *piano*, and *senza vibrato*, in any octave, for up to one second, with at least one second of rest before playing another one or two notes. If uninterrupted, continue to play one or two notes from your chosen four in this manner, or end your phrase at any time.

Marty (Bass Clarinet)

After Amy plays a *fortissimo* attack, allow fifteen seconds to elapse. You may play any time after this point, any number of phrases; however, if Amy plays another *fortissimo* attack, stop playing immediately, and wait another fifteen seconds to begin again.

Each phrase you play should consist of a sustained tone, followed by a flurry of temporally dense material, ending with the same sustained tone, all in one breath.

Erica (Cello)

While Vicki is playing, you may play a *pizzicato* double-, triple-, or quadruple-stop, at *mezzo-forte*, sustained as long as possible.

While Robin is playing, you may play, *arco*, any natural harmonic up to and including the ninth partial, on any string, in any sequence or combination, at any dynamic level, and with any duration.

Amy (Percussion)

Up to ten times, play a *fortissimo* gesture lasting two seconds or less. These gestures may be played using any instrument.

If, after your last *fortissimo* gesture, Marty has played, you may play a four-note (four unique pitch classes) tremolo, *pianissimo*, on the vibraphone, for up to thirty seconds. Do not play, however, if Robin is playing.

Vicki (Piano)

Begin a passage after a *fortissimo* attack by Amy. If, while you're playing, Marty begins, stop immediately. Once he's stopped, you may resume if you wish. Never interrupt Robin if she is playing, though. Each new *fortissimo* attack by Amy signals the start of a new passage. If uninterrupted, you may stop at any point.

For each passage, select five notes that you could play simultaneously with one hand. With the other hand, lightly mute the strings as close to the bridge as possible. Choose any point within the given sequence (see extra page), and play up to one complete realization of the sequence. You may play at any rate, at any dynamic level, and with any dynamic shape.