

AILERON

—A FLIGHT—

KIRSTEN VOLNESS
IN COLLABORATION WITH RACHEL JENDRZEJEWSKI

2010

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FOR FOUR OR MORE PERFORMERS

Performance notes:

- Each part I–IV may be performed by one or more performers, singing (on “ah” or another comfortable sound) or playing an instrument.
- Performers of each part should be placed beside one another in a section for a more unified sound. It may be helpful to designate a section leader for each, particularly when working with amateur musicians.
- Whenever possible, performers should stand in a circle surrounding the audience and when noted in the score, begin walking slowly in a singular direction (around the circle) while singing/playing.
- If performed as a sing-along, performers should non-verbally invite audience member to join them in the circle and walk along, encouraging them to sing along if they feel comfortable.
- To better keep the ensemble together, one person may play a steady beat on tambourine or another portable, clearly audible percussion instrument of choice. Since sections may be repeated as many times as desired, it may be helpful to have a second person who strikes a triangle (or another cue) to signal the commencement of the final section.
- The final section may be augmented into more than four voices, with each additional canon entering at the same interval.
- As long as the underpinning remains, solo voices may improvise freely in later repetitions (work your way up to it).

Program note:

Aileron was conceived in collaboration with Rachel Jendrzejewski for a multimedia “game of artistic telephone” (or exquisite corpse, if you prefer) created by Providence-based Awesome Collective. The collaborators “whispering into our ear” played us their electronic track inspired by and using text from an old rare book about birds in flight. Rachel suggested we involve as many people as possible, and drawing upon their work for inspiration, I wrote this round that is meant for all to sing or play.

Duration: 5+ minutes

WRITTEN FOR AWESOME COLLECTIVE

A Begin walking in circle.
Start marking beat (if doing so)

15

I

II

III

IV

p

p

p

1st time only

Tutti

p

22

I

II

III

IV

As many times
as desired

42

Musical score for measures 42-48, featuring four staves (I, II, III, IV) in treble clef. The music is in common time. Staff I contains whole rests. Staff II has a half note G4, followed by a half note G4 with a slur over it. Staff III has a half note G4, followed by a half note G4 with a slur over it. Staff IV has a half note G4, followed by a half note G4 with a slur over it. The piece concludes with a double bar line and repeat dots.

49 **C**

Musical score for measures 49-54, featuring four staves (I, II, III, IV) in treble clef. The music is in common time. Staff I starts with a forte (*f*) dynamic and contains a half note G4, followed by a half note G4 with a slur over it. Staff II starts with a forte (*f*) dynamic and contains a half note G4, followed by a half note G4 with a slur over it. Staff III starts with a forte (*f*) dynamic and contains a half note G4, followed by a half note G4 with a slur over it. Staff IV starts with a forte (*f*) dynamic and contains a half note G4, followed by a half note G4 with a slur over it. The piece concludes with a double bar line and repeat dots.

55

Musical score for measures 55-60, four staves (I-IV). The score is in treble clef. Measure 55 starts with a whole note chord in the first staff, followed by a half note in the second, and a quarter note in the third. Measures 56-60 show a melodic line in the first staff with various note values and rests, while the other staves provide harmonic support with chords and moving lines.

61

Breathe as needed

Musical score for measures 61-65, four staves (I-IV). The score is in treble clef. Measure 61 starts with a half note in the first staff, followed by quarter notes in the second, and a half note in the third. Measures 62-65 show a melodic line in the first staff with various note values and rests, while the other staves provide harmonic support. The piece concludes with a double bar line and a *ff* dynamic marking in each staff.