

fantasiae

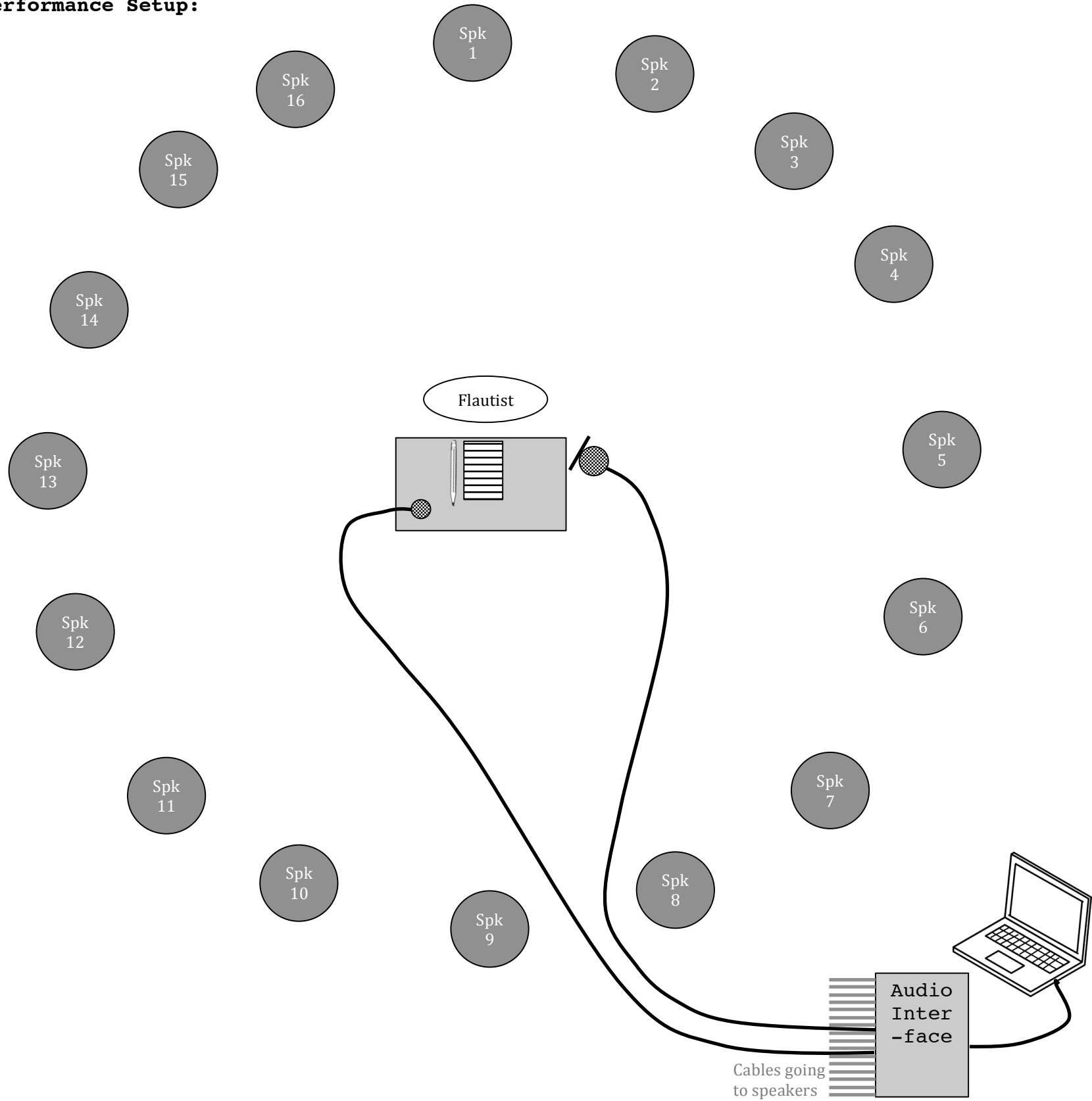
for solo alto flute with live electronics

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Fantasiae

for solo alto flute with live electronics
commissioned by Redshift Music Vancouver (for Mark McGregor)
live performance duration: ~5'30"; looping duration: as desired

Performance Setup:



Requirements:

- Table, chair, blank score paper (onion skin prepared with staves), pastel pencil
- Audio-interface (2 inputs, 16 outputs)
- 16 speakers, arranged in a circle around the performer and audience
- 1 contact microphone attached to the table (ideally underneath) for the writing sound, 1 (hyper)cardioid microphone (ideally condenser; large membrane) aimed at the flute keys to optimally pick up the sound
- Computer with Max/MSP or Max Runtime; patch is included in this score
- USB or midi footswitch, if patch is to be run by performer on stage. Alternatively, it can be controlled from a technician directly at the computer.
- Cables

Performance notes:

This piece integrates a manifold reading of Georg Philipp Telemann's *Fantasia for Flute in a-minor* (TWV 40:3), published in 1727/28, mistakenly under the title *Fantasia per il Violino, senza Basso*. This integration takes place within composition and performance of this work – both with regards to human (*writing* and flute playing) and digital (computer sampling/recording, processing and spatialized playback) performance.

fantasiae consists of two sections:

Section 1 ("Reading/Writing") begins with the performer (premiering flautist: Mark McGregor) sitting at the table, with pastel pencil and blank score paper (onion skin). The performer is asked to transcribe the first movement (*Grave*) of Telemann's sonata using the provided pencil and score paper. This transcription is to be performed with *musical expression*: tempo indications (*Grave*, *Vivace*, *Adagio*, *Allegro* – according to the 4 movements of Telemann's piece) are to be interpreted correspondingly; i.e. tempi should be performed in a way that would be considered appropriate in the scenario of any other instrumental performance. Moreover, the performance of each movement's transcription must reflect similar expressiveness as the instrumental performance of these movements. How this may be achieved may involve a variety of aspects and is up to the performer – there is no "correct" or "wrong" interpretation. However, the expressive performance of transcription must be genuine.

The sound of the pastel pencil on the paper will be picked up by the contact microphone and then processed through and recorded into a buffer of the Max MSP patch. The envelope line of this sound will control the playback of Mark McGregor's recorded version of the Telemann sonata. In this way, the transcription becomes both reproductive in terms of re-performing the *writing* of the piece [interestingly, the autograph has gone lost] and generative/productive in terms of sounding out, a playback of the recorded Telemann piece is dynamically facilitated. This first section of transcription is going to take approximately 2'30"-3'30"; should the performer practice this transcription section several times, the total duration might get shorter (as the performer will likely memorise parts or the whole *Grave* and transcribe from memory as a result).

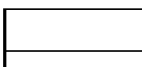
Section 2 ("Reading/Playing") requires the performer to set aside the pencil and remain seated while picking up the flute and beginning to play through the composed music. As the sound of the pastel pencil, the sound of the flute is picked up by the cardioid microphone and processed and recorded in Max MSP. Its envelope line similarly affects the playback of the previously recorded writing sound. The recorded flute performance is split into 16 samples of equal duration, which will be played back through the 16 speakers respectively – also dynamically controlled by the envelope line of the writing sample.

General remarks:

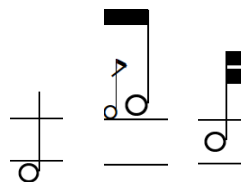
Always *senza vibrato*

Notation:

The scoring of the flute music involves two main staves. One for the actions performed by the "mouth" and one for the "fingers". For the most part, the two staves are to be understood as independent from one another. Often, the fingers will play repetitions of Telemann excerpts (by heart) while the mouth performs the material above. By the very nature of this de-coupling, the resulting sound is not predictable and will be different at every performance. This approach is adopted from Luciano Berio's *Gesti* for recorder (1966).

Mouth 

This staff indicates the relative distance between mouth and flute/embouchure hole. Is the respective notehead **below** the lower line, the mouth is to fully close the embouchure hole (resulting in a pitch lowered by a major 7th). Is the notehead **above** the upper line, the mouth should be as far from the embouchure hole so that there is no tone production through the flute via airflow. **Between** the two lines, the mouth-hole distance is *ordinario*. Please note in-between stages.



inhaling



exhaling; usually after the inhalation symbol to indicate a return to "ordinario". Unless indicated otherwise, tone production is supposed to be executed while exhaling.



staccatissimo

Air-pitch relationship - this is to be controlled via lip tension:

- "regular" (ordinario play) lip tension
- ◐ relatively relaxed lip tension for higher air content
- very loose lip tension for maximum air content

For clarity: maximum durations of written note values are quarter notes when these noteheads are used and, when needed, tied over (as opposed to using half or whole notes).

smooth transitions between different states of lip tension are indicated by an arrow.



Tongue ram; sounds a major 7th lower as any technique with closed embouchure hole.



Pizzicato; lip pizz. [P] and tongue pizz (with the tongue either between the lips [B] or inside the mouth [D])

Sputato



Perform pizzicato and permit an extra burst of focused air to escape with the pizz. action.

Conventional sound production accompanied by key slap

At times, tongue rams and pizzicati are directly continued by a sustained tone.

flt. fluttertongue

dgdg double-tongue

The music excerpts in the finger-staff are rhythmically de-coupled from the upper mouth-staff. To coordinate this, the fingering motives should be practiced until "thinking about them" is no longer necessary and focus can entirely be on the upper mouth-staff. In other words, the execution of the finger part should be mechanically internalised through practice. However, should the de-coupled execution present a problem, the performer may omit the rhythmic differentiation and play the notated pitches of the motives in a fast succession of 16th notes.

The recited text bits throughout the piece combine to "Are you whoever" and are a play on Shizo Takiguchi's

Qui va la? Qui que tu sois, parle, transparence!

Who goes there? Speak, transparence, whoever you are!

(from *Handmade Proverbs* as used in Toro Takemitsu's *Voice*, 1971).

fantasiae

for Mark McGregor

Annette Brosin

I. Reading/Writing

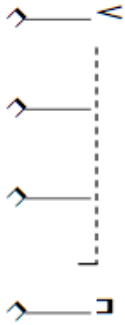
Sit down at table and begin to write on top of the piece of score paper.
Begin by writing "Are you whoever?", then begin to transcribe the score excerpt below into the staves of next page.

Transcribe: (Grave)




♩ = 53


(quasi Telemann Grave, sin flauta)

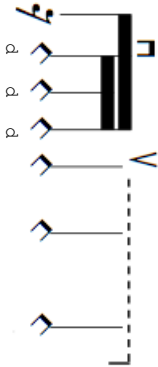
Breathes: 

Transcribe: (Vivace)




Transcribe: (Adagio)



Breathes: 

Transcribe: (Allegro)



Stay seated, take flute and begin:

II. Reading/Playing

A

Grave $\text{♩} = 53$

Mouth

ca. 7 sec.

"you"

fl.t.

inhale

exhale

"You" > f < sfz f < f f f fp > f mp f >

Fingers

(♩ = 150)

keys: pp

(fingers do not pause during fermata)

$\text{♩} = 53$

ord.

continue as before

keys: pp

3:2 5:4

p

6 6:4

attacca

B

Vivace $\text{♩} = 125$

Mouth

d g d d g d g d g d

f p f > pp < mf p > mf p > f fp > ff

(♩ = 150)

keys: p

$\text{♩} = 75$

(mouth closes embouchure hole) ord.

6:4

continue as before

keys: mf

3:2

attacca

$\text{♩} = 125$

d g d g d g d g d

pp < mf p > mf pp < mf p > ff mf f mf

attacca

C

Adagio $\text{♩} = 75$

M.

fl.t.

V

p

(♩ = 150)

keys: f

$\text{♩} = 75$

(mouth closes embouchure hole)

6:4

ord.

continue as before

keys: f

mfu

p

$\text{♩} = 75$

ord.

mf

$\text{♩} = 75$

3:2

diaphragm accents

attacca

"who" > pp > mf

D

Allegro ♩ = 125-135

M. *pizz.* *p sempre* (♩ = 150) *keys: p*

F. *keys: p*

M. *mf* *f* *mf* *p* *f* *ff* *p* *mf* *p* *f* *mf* *ff* *pp* *p*

F. *f*

M. *sfz* *p* *mf* *p* *f* *ff* *pp* *p* *mf* *f* *mf* *f* *ff* *p*

F. *pp*

F1. *f* *ff* *mf* *p* *f* *pp* *p* *ff* *f* *pp*

F. *f* *pp*