

Performance notes

General note

This work is played using only the “head” piece of whichever flute type and/or tuning of the traverse family; however, whenever it possible, it is recommended to use a bigger and thicker flute-head.

Notation

The score is written in a prescriptive manner namely, the symbology employed indicates the actions the player carries out for sound production.

Rhythmical notation and phrasing

Both metric and proportional notations are used consistently. Triangle note-heads stands for individual rhythmic attacks. Some triangle note-heads can be offset to their corresponding stem so that the attack occurs proportionally to the metric stem-grid. A bold line crossing note heads (and stems) indicates the continuity of sound emission and phrasing.

Breathing

Breathing is related to the shape of the triangle note-head:

Inhaling ▲

Exhaling ▼

Inhalation and exhalation occur right one after another without interruption. Silences are meant to be absolute silences (no exhaling-inhaling should be heard).

Resonator

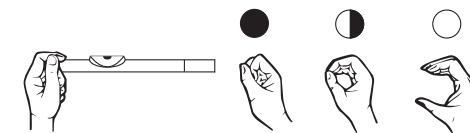
Flute-head is used as a resonator where mouth (1) and right hand (2) are acting upon in order to produce different sound qualities.

1) Mouth covers completely or partially the mouthpiece according to a gray-line area on the one-line staff:



Transitional state

2) Right hand covers the opened border of the tube according to three positions:



Totally closed

Partially closed

Totally open

Continuous transitions between those positions are meant to happen and so is tremolo:



Closed tremolo

Open tremolo

Sound quality

All sounds of this work are voiceless without explicit pitch content.

White triangle note-head ∇ stands for *eoian* sound (breathing or air sound) emitted using different mouth/lips position/cavities:

\square u As in *book*

\square æ As in *bank*

\square i As in *peak*

Those position/cavities can be preceded by the phoneme:

\square ʃ As in *shock*

Black triangle note-head \blacktriangledown stands for voiceless sound where the air column on throat finds an extreme resistance:

\square h As in *hotel* but over-pressuring with the throat.

Those position/cavities can be preceded by the phonemes:

\square ʃ As in *shock*

\square t As in *trick*

→ Gradual transition between phonemes.

----- Hold the same phoneme until the subsequent attack (s).

//// Repeat interchangeably the last two phonemes on the subsequent attacks.

Articulation



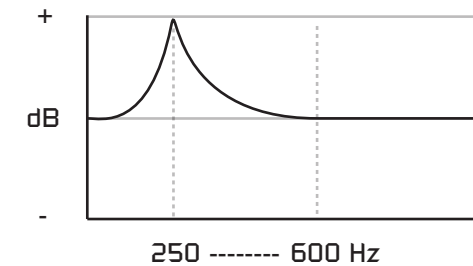
Flutter-throat



Flutter-tongue

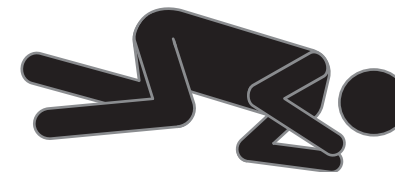
Technical considerations

The instrument must be amplified and equalized over-boosting – but not distorting – the following frequency range which follows an exponential decay curve:



Staging

The hall in which the piece is performed must be in complete darkness. A “cold-light” spot (blue or the like) is directionally illuminating the player’s body who is laying at the back right corner of the stage according to the following position:



Ideally, this work should be memorized but if read, the score is placed on the floor of the stage. No other objects (except microphone) should be on stage.

Miscellaneous

Preferably this piece should be programmed to be played at the beginning of a concert or after the concert pause.

Duration

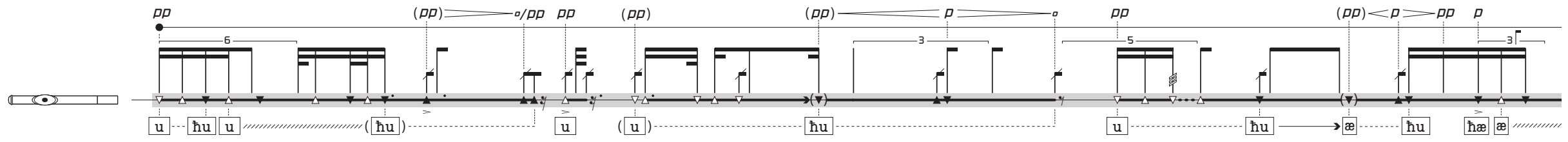
Approx. 10 minutes.



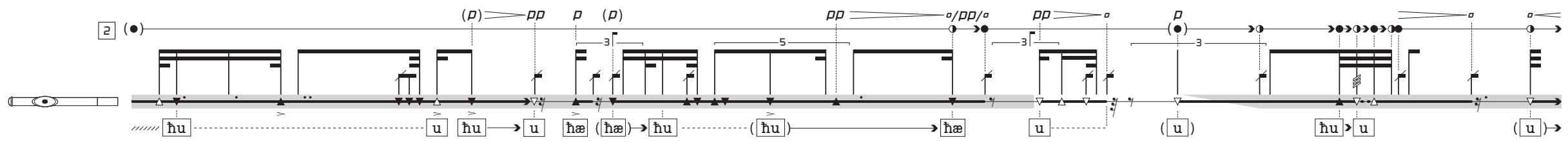


A

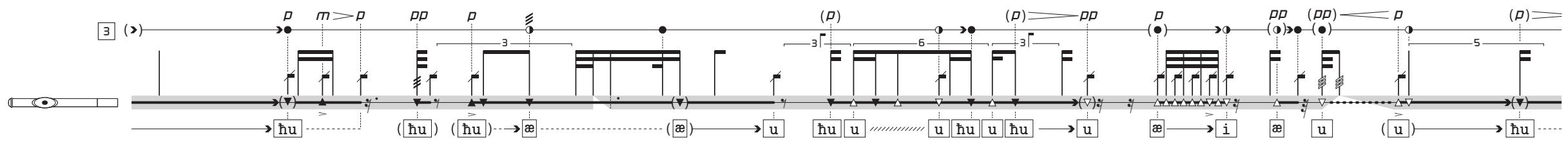
~ 48 MM



2 (•)



3 (➤)



B

4 (○)

