Flock of me

piece for flute player

a commentary to the score sketch

Instruments

Piccolo Flute
Flute
Alto Flute
Bass Flute

Sounds/Timbres

Air sounds, sempre staccato (aeolian, cover mouth piece, distant blow to mouth piece etc)
percussive sounds (pizz. tongue, tongue ram, clef noises etc.)
All sounds to be marcato regardless of dynamics.

Rhythms

5 " pulse rhythms" (with improvised ever changing timbre/sounds, as described), with these rhythmic relations, all based on bpm ♩=86:

a) The duration of 3/4 of a quaver = ♩=115
b) The duration of 4/5 of a quaver = ♩=103,2
c) The duration of 5/3 of a quaver = ♩=51,1
d) The duration of 5/6 of a quaver = ♩=100,33
e) The duration of 5/4 of a quaver = ♩=68,8

The performer only hears the pulse (♩=86), during 1st recording for the first group. Clicks are created for each 1st recording for each group of flutes.

Form

This 1st part of the piece is an installation consisting of recordings of a flute player. The stage plot may vary greatly, depending on the venue. But the recordings will always be played through 5 high end speakers, each representing a group of flutes.

1st recording in each group is a instructed improvisation, encouraged to be created in several takes/with recording pauses. This first recording will create the starting point for the groups layer in the composition - both in timbral character and duration.
Every next recording (2nd, 3rd ... etc) imitate as best can do the last recorded track. No edits on all but the 1st recordings. To hopefully clarify: "imitate" means to reproduce directly what is heard from the headset (the last recorded track only). No counting in, corrections, stopping or other instructions except from the general rule of always imitate one "beat" behind/delayed by one. Timbral resemblance is always to be preferred, more than being rhythmic precise.

Visual representation

1. track: - - - - + + + + / / / / | | | | || || ||
2. track: - - - - + + + + / / / / | | | | || || ||
3. track: - - - - + + + + / / / / | | | | || || ||

etc..

Comments to the score [see score sketch]

Group 1 and 2 starts synchronized, and follow pulse rhythms b) w/2 flutes and 4 alto flutes, and d) w/5 piccolos.

Rhythm a) begins at a time where rhythm b) + d) seems to resemble each other in timbre, and the dynamics are soft. The flute player listens to the technique and character of this segment, and is instructed to improvise from that point. This layer, the 3rd group, is recorded with 5 flutes and 3 piccolos.

When next similar "meeting point" occurs, the rhythm e) is added, played by 4 bass flutes, 3 alto flutes and 2 flutes. Just after, rhythm c) is also added, played by 4 bass flutes and 4 alto flutes, mainly consisting of low frequent sounds.

Finally, and in a separate and superimposed recording, all flutes play rhythm c), with a predefined chord.

It is important that the 1st recording feels, and *is,* alive, improvised and present. It should feel highly organic and slow moving, as waves. No sudden transitions or dynamic extremes. When the groups are further dubbed (which is encouraged but not necessary), gradually an ever-moving mass will appear, oscillating. An connection between the 5 layers/groups/pulses will hopefully occur.

Jan Martin Smørdal, 2015

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Sketch score

Jan Martin Smørdal

♩ = 86

When pulses appears to relate to each other (in timbre) & dynamics are soft

Group of flutes 1

("♩." = 115)

fl. 1 +fl. 2 +a.fl. 1 +a.fl. 2 +a.fl. 3

5 5 5 5

p ↔ *f*

Group of flutes 2

("♩." = 103,2)

picc. 1 +picc. 2 +picc. 3 +picc. 4 +picc. 5

6 6 6 6 6

("♩." = 115)

p ↔ *f*

Group of flutes 3

("♩." = 51,1)

fl. 3 +fl. 4 +fl. 5 +fl. 6 +fl. 7 +picc. 6 +picc. 7 +picc. 8

pp ↔ *mf*

Group of flutes 4

Group of flutes 5

2

sim.

3

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

("♩" = 100,3)

b.fl. 1 +b.fl. 2 +b.fl. 3 +b.fl. 4 +a.fl. 4 +a.fl. 5 +a.fl. 6 +fl. 8 +fl. 9

mp ←→ *f*

Chord on a chosen pulse:

Ca. 10"

f poss.

("♩" = 68,8)

b.fl. 5 +b.fl. 6 +b.fl. 7 +b.fl. 8 +a.fl. 7 +a.fl. 8 +a.fl. 9 +a.fl. 10

mf ←→ *ff*