

**Lamination**  
for flute and environmental sounds  
by Cristyn Magnus

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# Directions

## Location

This piece involves interaction with ambient sounds; it should be played in a location with sufficient ambient sounds to support fruitful interaction. If this is impossible, it would be acceptable to play with a lengthy recording of ambient sounds from a more appropriate environment. Before the performance, spend some time in the selected location in order to become familiar with its sounds. What are the nearby sound sources? distant sound sources? constant vs. repetitive sounds? sounds that can almost always be heard vs. sounds that can only occasionally be heard?

## Score

This piece involves interaction with ambient sounds; it should be played in a location with sufficient ambient sounds to support fruitful interaction. If this is impossible, it would be acceptable to play with a lengthy recording of ambient sounds from a more appropriate environment. Before the performance, spend some time in the selected location in order to become familiar with its sounds. What are the nearby sound sources? distant sound sources? constant vs. repetitive sounds? sounds that can almost always be heard vs. sounds that can only occasionally be heard?

## Arrows

Arrows have three functions. The first function of the arrows is to direct you to a new block of material. Some arrows branch, allowing you to choose between different paths made by the arrows. Others do not branch, leaving no choice regarding the block that follows next.

The second function is to determine the duration of the composed blocks. Each arrow pointing into a box will have a number of seconds next to it. Play the composed boxes at rates sufficient to fill the designated amount of time without finishing too quickly or truncating the material in the box. The duration of improvisational boxes is implicit in the instructions they contain.

The third function of the arrows is to allow environmental sounds to rise to the foreground. Arrows have different lengths and may take circuitous routes. Do not memorize possible paths and jump from one box to the next; instead, allow your eyes to slowly follow the entire length of your chosen path. (Another way to look at arrows is as long, proportionally notated, rests.) The rate at which you follow the arrows may be informed by characteristics of the environmental sound at the place and time of the performance, but it should be consistent throughout a particular performance.

## Blocks

Blocks contain either composed material or instructions for improvisational interaction with the environment. The composed material uses proportional notation. You should play it at a rate that makes it last exactly as long as the time indicated by the number next to the arrow that you followed into the composed block. For clarity, some note heads are smaller than others to allow them to fall in the right place temporally without running into their neighbors. These notes should be treated as any other note; dynamic markings are indicated below the staff with conventional dynamic notations.

There are two types of improvisatory material, both of which contain instructions for listening to and interacting with environmental sounds. The amount of time that you spend in these blocks is implied by the content of the instructions. Although both types of improvisatory material can be exited by arrows, they are entered by different means. You can reach the first type by following arrows from other blocks. The second type is headed 'interrupt' and has no arrows pointing into it. The Interrupt blocks are located in the four outer corners of the score. When a particularly sudden sound (e.g. horn honk) or prominent sound (e.g. a loud, low-flying airplane overhead) occurs, allow it to interrupt whatever you are currently doing. Immediately jump to the nearest interrupt block and follow its instructions.

## Key

- normal tone
- breath tone
- ≡ flutter tongue
- × add key slap to attack
- ┌ start 1/4 tone sharp and gliss down to notated pitch
- ┐ start 1/4 tone flat and gliss up to notated pitch
- └ attack and hold notated pitch; gliss up 1/4 tone before releasing
- ┘ attack and hold notated pitch; gliss down 1/4 tone before releasing

Interrupt:  
Immitate some feature of the interrupting sound.

Respond freely to the environmental  
sound that first grabs your attention.

30 20 10

non vib. tr. molto vib. non vib. tr. molto non vib. vib.

p f pp ff p f pp ff p f pp mp p f pp ff f pp mp p f p

Detailed description: This musical staff contains a sequence of notes with various dynamics (p, f, pp, ff, mp) and performance markings (tr., vib., non vib.). Above the staff, there are arrows pointing to specific measures with numbers 30, 20, and 10. Below the staff, there are arrows pointing up to measures 15, 20, and 30.

45 30

20

p f p mf p

Detailed description: This musical staff shows a single melodic line with dynamics p, f, p, mf, and p. Above the staff, arrows point to measures 45 and 30. Below the staff, an arrow points up to measure 15.

Begin

30

non vib. tr. molto vib. tr. non vib. vib.

p f pp mp p f pp mp p f pp ff mf f

Detailed description: This musical staff starts with a 'Begin' instruction. It contains a sequence of notes with dynamics p, f, pp, mp, p, f, pp, mp, p, f, pp, ff, mf, and f. Performance markings include non vib., tr., molto vib., and vib. Above the staff, an arrow points to measure 30. Below the staff, an arrow points up to measure 20.

20 30 45

non vib. tr. molto vib. non vib. tr. molto non vib. vib.

f pp mp ff mf f pp mp p f p f pp mp p f pp mp

Detailed description: This musical staff contains a sequence of notes with dynamics f, pp, mp, ff, mf, f, pp, mp, p, f, p, f, pp, mp, p, f, pp, mp. Performance markings include non vib., tr., molto vib., and vib. Above the staff, arrows point to measures 20, 30, and 45. Below the staff, an arrow points up to measure 10.

15

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

Detailed description: This musical staff shows a sequence of notes with dynamics mp, <f mp, <ff, mp, pp, mp, ff, mf, p, f, >mf, and pp. Above the staff, an arrow points to measure 15. Below the staff, an arrow points up to measure 30.

Interrupt:  
React freely to the interrupting sound.

Pause and listen attentively to the sounds in the environment.  
Immitate the pitch & timbre contour of a sound, but map  
this onto your own rhythm and dynamics.

Pause and listen attentively to the sounds in the environment. Imitate the rhythmic and dynamic contour of a sound sequence, supplying your own pitch and timbre.

Interrupt:  
Do nothing.

20

30

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with dynamic markings: p, mf, f, p, ff. There are slurs over the first two groups and the last two groups.

15

20

45

non vib. vib.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with dynamic markings: mf, f, p, pp, mp, pp, mp, ff, mf, f, p, f, pp, mp, p, f, p. Performance instructions include 'non vib.' and 'vib.' with 'x' marks above notes.

10

30

15

A musical staff in treble clef with a key signature of one sharp (F#). It contains notes with dynamic markings: mf, ff, and a final note marked 'n'.

End

45

30

A musical staff in treble clef with a key signature of one sharp (F#). It contains notes with dynamic markings: p, mf, f, pp, mf, p, <ff, mf. There are slurs over the first two groups and the last two groups.

10

20

45

15

non vib. molto vib. non vib. tr. molto vib. non vib. tr.

A musical staff in treble clef with a key signature of one sharp (F#). It contains notes with dynamic markings: ff, f, pp, mp, p, f, p, f, pp, ff, p, f, p. Performance instructions include 'non vib.', 'molto vib.', and 'tr.' with various symbols above notes.

Pause and listen attentively to the sounds in the environment. As accurately as possible, immitate a sound that blends into the background—one that you can hear if you attend to but would not otherwise notice.

Interrupt:  
If most recently played material was improvised, repeat gesture with some variation.  
If most recently played material was notated, repeat entire section.