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

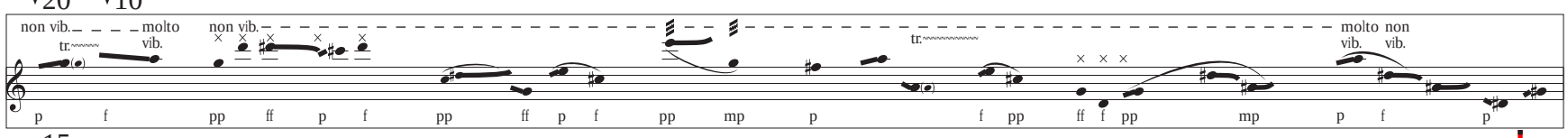
attack and hold notated pitch; gliss up 1/4 tone before releasing

attack and hold notated pitch; gliss down 1/4 tone before releasing

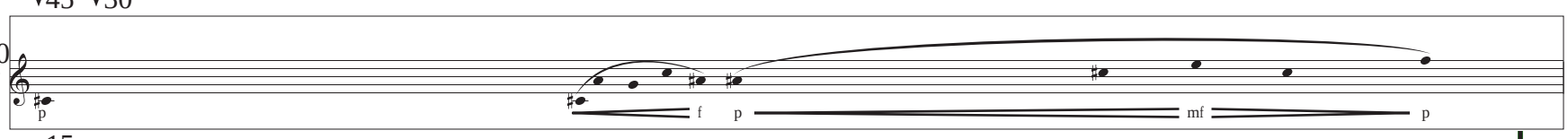
Interrupt:
Immitate some feature of the interrupting sound.

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

20 10 30



15 45 30



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Begin

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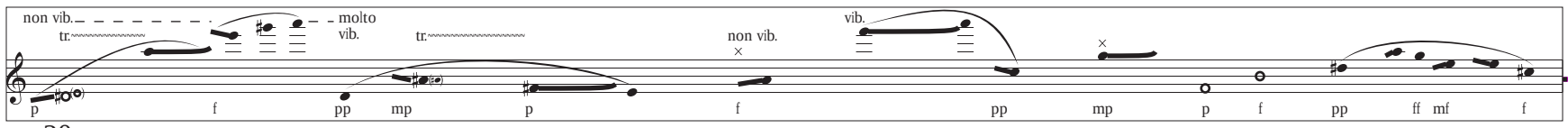

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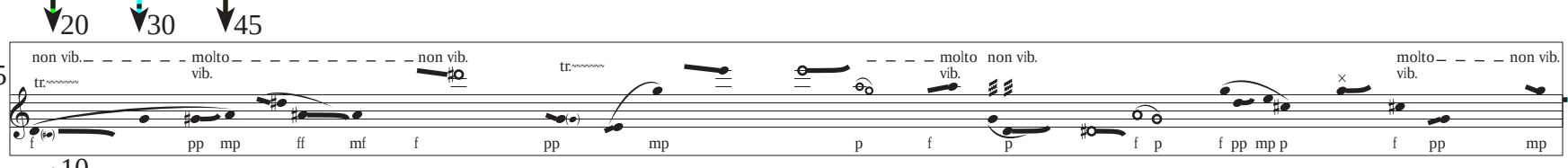
20 30 45



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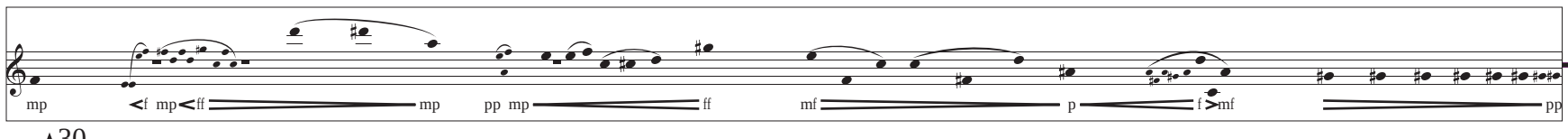

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Interrupt:
React freely to the interrupting sound.

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.
Immitate the rhythmic and dynamic contour of a sound sequence, supplying your own pitch and timbre.

Interrupt:
Do nothing.

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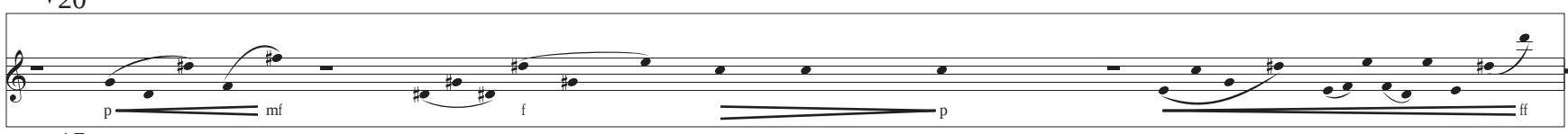

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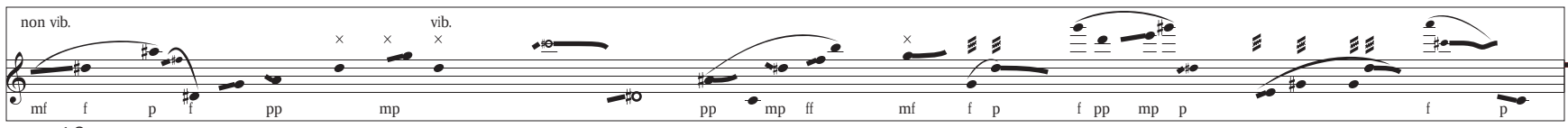

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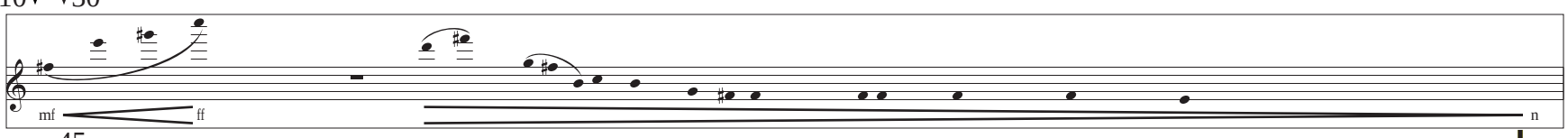

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End

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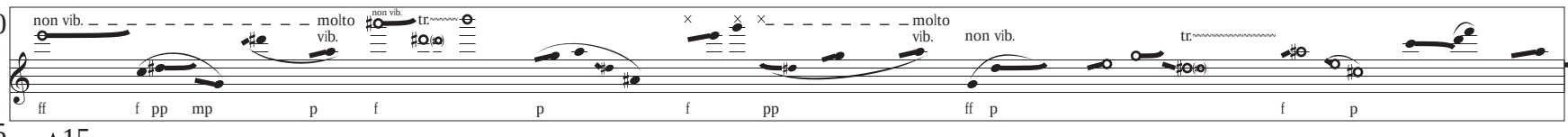

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Pause and listen attentively to the sounds in the environment.
As accurately as possible, immitate a sound that blends into the background—one that you can hear if you attend to but would not otherwise notice.

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