

La Musica Delle Sfere E L'ordine Naturale Dell 'Universe

This piece is composed for three flutes, a keyboard with a flute sound and two computers. One computer plays pre-recorded flute sound that have been altered, while the other plays spoken words that cue the performers to move on to the next section. The order is as follows: "la"= flute1 and keyboard begin A1; "La Musica"= Flute 2 and 3 begin A1 while others continue as before; "Delle"= Flute 1 stops; "Delle sfere"= Flute 1 begins A2 while all else are still on A1; "E"= Remaining instruments move to A2 (all are playing it now). "E L'ordine"= Flute 1 plays A1, others continue A2; "L'ordine naturale"= Keyboard and flute 2 on B1, flute 2 continues A1 and flute 3 is playing A2; "Naturale"= Flute 1 and flute 3 join the other instruments at B1; "Dell"= Flute 2 begins B2 while others continue B1; "Dell 'universe"= Flute 1 joins flute 2 at B2, flute 3 continues B1 and the keyboard stops; "Universe"= Flute 2 stops, flute 1 + 2 and keyboard play B2; "Stop" = all stop.

Th piece is entitled "La Musica Delle Sfere E L'ordine Naturale dell'universe", which is Italian for "The Music Of The Spheres and the Natural Order Of The Universe". These words are taken from the title of a book^{by Jamie James} which deals with the co-existence of science and music, and are used on the computer soundtrack to cue the live performers to move on to different sections. The piece is composed for three live flutes, a keyboard using a flute sound and the computer. The sounds of a flute were recorded in the computer and then subjected to various effects. My aim in composing this piece was to emphasise certain effects and timbres possible on the flute. The compositional technique used is similar to that used by Steven Campbell in his "Study For Triangles" in that each performer is given a set of cells which are repeated until cued, and that synchronisation between parts

is unnecessary. In composing this piece I also wanted to take the aspects and ideas that I liked from Steve's composition while developing and modifying those that I felt could have been better.

The flutes are deliberately out of tune by quartertones, so that if at any time there happens to be unison, each part is individual and ultimately distinct. The spatialisation of instruments (one in each corner of the room) emphasises this and also adds the effect of room ambience. Every performance of this piece will be different, however, the basic structure and elements remain unchanged. There are two sections, A and B, which are each divided into two subsections. Unlike Steven Campbell's "Study for Triangles" (off which I have taken the basic ideas and model for my composition) where the parts moved to the next section immediately after being cued, I decided in my piece that the performer must finish their current line before moving on. This creates a seamless flowing between sections and prevents a weighty and obvious change.

The only pitches played in this piece (disincludng the chromatic singing in section B2) are D, E, F and A. I obtained these pitches through the pitches present in the first names of everyone in our ensemble; Fiona (flute 2), Daynor (flute 1), Salvatore (computer and technology), Roslyn (keyboard) and Jenny (flute 3). Extended techniques present in this work include pitch bends, edge tones, open and closed key clicks, head piece glissandi, normal, dry-gargle and authentic fluttertonguing, multiphonics and singing and playing simultaneously. Each of these creates a different effect and level of intensity, a fact which I have taken advantage of in arranging each section to have the potential of being more intense the one preceding it.

At first I simply had everyone playing their part all the time, but the texture had too little variance, being predominantly full, and the listener was overwhelmed with numerous lines occurring continuously.

I then decided to vary the number of instruments playing at any one time, therefore giving more scope for individual lines to be focussed upon. The piece is fairly short, being approximately three minutes in duration only. However, the material present could easily be expanded using such techniques as retrograde, inversion, octave shifts, performers playing the bars in a given cell in random order and augmentation and diminution, into something easily three times as long. Therefore, it is my endeavour to present something that is not necessarily a catchy tune, or even pleasant to listen to, but something that will hopefully enlighten the audience and add new knowledge to their perception of instrumental techniques, music and technology.

Notes for performers:

+ - key clicks

⊕- key clicks while covering embouchure hole with chin.

↘- gradually lowering the pitch.

↗- Gradually raising the pitch.

Gliss. – glissando, on flute headjoint performed by slowly inserting a finger into the end.

Alap – as loud as possible.

e.t. – edge tones (soft notes obtained by using a very loose embouchure).

/// - fluttertongue produced by rolling the tongue.

Fl. g - fluttertongue produced by dry gargling.

Fl. a - fluttertongue produced by rolling the tongue and covering the entire embouchure hole with the mouth.

0 - harmonic.

fingering for multiphonic:

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Fiona Pennisi

A1 ♩=60

Flute 1
Flute 2
Flute 3
Keyboard

pp mf mp p

Last time only - in order to change to headjoint.

pp mf mp p

pp mp p

Gra

A2

Fl 1

Fl 2

Fl 3

Kbrd

alap

mp

mf

p

mp

mp

Edge tone

Normal

alap

p

mp

Headjoint only

mp

Gliss. down.

Gliss. up.

p

mp

Gliss. down.

Glissando up all white keys.

Glissando down all white keys.

p

8va

B1

Fl 1: *ff* Fl. g Normal fl this bar *p* *f* *p* *f* Fl. a Normal *ff*

Fl 2: *ff* Fl. g Fl. a Normal 3 Fl. g simile Double tongue through bar.

Fl 3: *ff* Fl. g Fl. a Fl. g *p* *ff* *p* *f* [3]

Kbrd: *ff*

B2

Fl 1: *ff* Sing Play

Fl 2: *ff* Play Double tongue

Fl 3: Change to whole flute. *ff* *mp* *ff* *mp* *ff* [3]

Kbrd: *mp* Glissando down *p* *mf* *f*