

Foreign objects in the feeding hole. Rip them
out.

For HANATSU Miroir

Forces:

Solo Flute

Solo Bass Clarinet

Timpani

aulich. Buffalo / Huddersfield
/ Manchester 2018

Performance Notes

Introductory notes

On the following page are some thoughts that I recorded at various stages in the compositional process, decipherable to varying extents as a result of their having been pressed into a box that cannot contain them. This is analogous to the broad sound world the piece inhabits - one of contained and suppressed anger, frustration and intensity, but also of organicism, a lively bubbling or frothing... fluid dynamics and convection currents, gymnastics and incidental displays of chronic happiness. In addition, I have supplied new definitions for each instrument that better reflect their characteristics insofar as this piece is concerned.

Flute

The flute is a talking and laughing machine that uses its player (particularly their lungs, fingers, lips, tongue and teeth) for the purposes of fully expressing itself.

The flute part is graphically notated on a single staff, which depicts breath, tongue, lips, mouth and fingerings as separate parameters from which an unstable and contingent sounding result is intended to emerge. The performer should always play directly into the flute, covering the hole with their lips.

Air

The red shading, which is metricized according to the rhythms below it, represents the amount of air in the performer’s lungs at any one time. Increases in shading represent inhaling, while decreases represent exhaling. All air movements represented by shading should be channelled through the flute, but the performer is of course free to breath freely through the nose during rests. Suggested breathing (in order to reach the necessary air volume for the next attack) is indicated with red lines.

Tongue

The purple shading represents the position of the tongue. Where there is no purple shading, the performer’s tongue is held against the roof of the mouth as if to make a ‘d’ sound, preventing the movement of air to and from their lungs. Where shading meets the dotted line, the tongue should be comfortably flat as if to make an ‘a’ sound, allowing completely uninhibited movement of air.

Keys

Only two keys are depicted throughout the piece: the first and second trill keys. The following icons represent one of four actions to be undertaken with regard to them:

- Depress the key
- ▣

Momentarily depress the key
- Release the key
- ▤

Momentarily release the key

The remainder of the keys should be pressed according to any one of the following fingering diagrams. The performer may change this fingering to any of the following any number of times throughout the performance:



Bass clarinet

The bass clarinet is a third limb intended for the proper manipulation of the world when the hands and fingers are occupied manipulating the bass clarinet.

The bass clarinet part is notated with two staves. The upper staff depicts attacks, durations and articulations together with embouchure tightness, while the lower staff depicts keywork independently. The combinations of embouchure changes, keywork, articulation and dynamics are intended to illicit unpredictable multiphonics, microtones and squeaks and squawks. No attempt should be made to correct ‘bad’ intonation.

Embouchure

The red line on the upper staff indicates embouchure, where it is as tight as physically possible on the upper bound, and as relaxed as possible on the lower bound.

Articulations

The following symbols on indicate special techniques:

- ≡

Flutter tongue.
- ⌞

Teeth-on-reed
- ✖

‘Kissing’ sound
- Ⓢ.Ⓣ.

Slap tongue.

In addition, the consonant sounds p, k, and t appear above stems to indicate special kinds of attack. These should be made with the mouth, tongue and air stream without vocalizing them. The score also verbally calls for tongue rams. ADD BREATH IN.

Read position

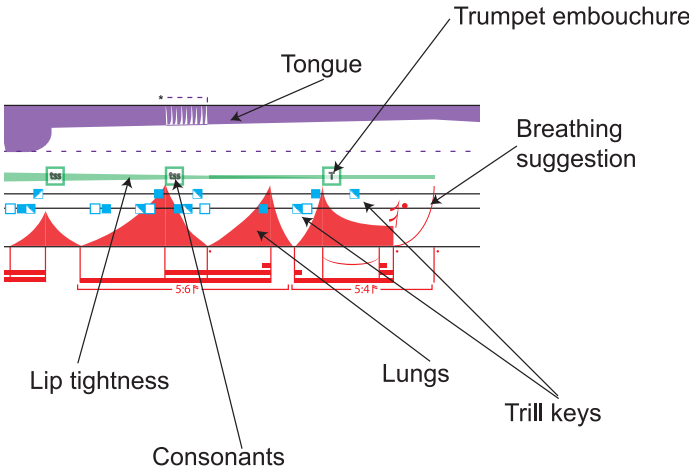


Icons such as those above indicate the position of the lips on the reed (from the wider end to the narrower) and any movement thereof. The last indication always holds until the next one.

Rhythm, proportions, and time signatures

For each part, the given metric information governs the rhythm and metre of a single layer of action against which the relative spatial positions of the other elements may be read proportionally (for examples, see below). The density and complexity of the rhythmic language throughout should not be understood by any means as a call for precision but rather as a the fulcrum of an holistic sound world emerging from the resultant performative tension of the attempt at realization together with the plethora of proportional relationships between and within parts.

The given time signatures are supplied merely to indicate bar length. They are subject to arbitrary subdivisions and do not imply metre. However, where it has been possible to do so, I have spelled the rhythms with a view to making as clear as possible the relationships between the ‘downbeats’ of each part in those cases where they do not in reality align.



Lips and mouth

The lip and mouth notation consists of a green line of variable thickness, and boxes containing consonants and vowels. The line at maximum thickness is the same size as the boxes and indicates the that the lips should be far apart and as relaxed as possible. Where the line is at its thinnest, the lips should be as tight as possible while still allowing for the movement of air. The boxes indicate consonants and vowels that should be formed with the mouth (but not vocalized) in order to manipulate the air stream. While these boxes are lower case, one special box contains an upper case T, which is an instruction to form a tight trumpet-like embouchure.

Keyword staff

Each line represents the thumb of the left hand, and the 4 fingers of each hand respectively.

- Primary key for respective finger.
- ◉

Half-hole (first finger left hand only)
- Both thumb and register keys (thumb only)
- Ⓣ

‘A’ key (first finger left hand only)
- ①

One of the four levers (as numbered; right hand first finger only)
- Ⓡ

Register key only (thumb or third finger right hand only).

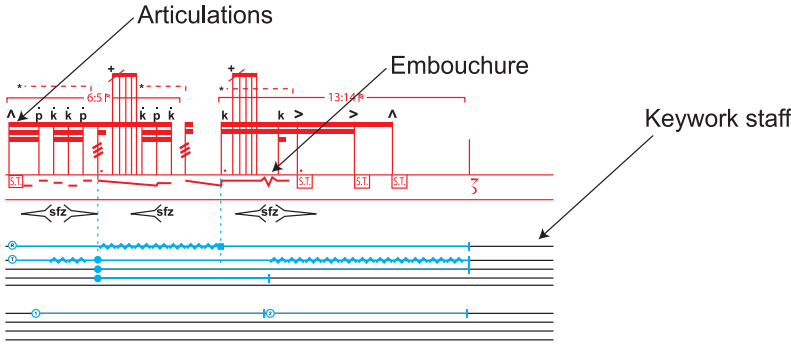
Hold the indicated key until the end of the line:



Trill the key:



Keys without hold-lines should only be depressed momentarily.



Performance Notes (continued)

Timpani

The timpani is a pedal-operated loom for the purposes of weaving unfurled conceptual tapestries, hand-baskets and random assemblages of objects or actions. It is nearly as good at doing those things as the internet.

The timpani part is graphically notated on a single staff, depicting the location of strikes and scrapes, the pressure to be applied to the skin from one moment to the next, the type of movement across the skin's surface, and the position of the pedal.

Radial location

The radial location of strikes and scrapes are represented by their location on the staff from the rim (at the bottom) to the centre (at the top). The dotted red line near the bottom of the staff serves as a reference point for the threshold of the 'normal' playing position.

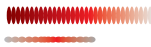
Types of movement

Two different icons represent the type of movement relative to the circumference of the skin.

- ↻ Spiral/circle - The spiral/circle icon represents movement in a circular motion across the circumference of the skin. In combination with radial location, this can indicate spirals outward from the centre, inward toward the centre, or a circle where there is no radial movement.
- ↑ Linear motion - Motion in a straight line according to the radial location. That is either toward the rim, away from the rim, or static where there is no radial movement.

Types of action

Three basic types of action/gesture are depicted. For each of them, the colour (or gradient), from black through red to grey, and relative size represents the pressure (but not necessarily dynamics) to be applied to the skin. For the lowest pressure, the beater should barely make contact, while for the highest pressure, the beater should be pressed into the skin such that its movement across the surface is inhibited.

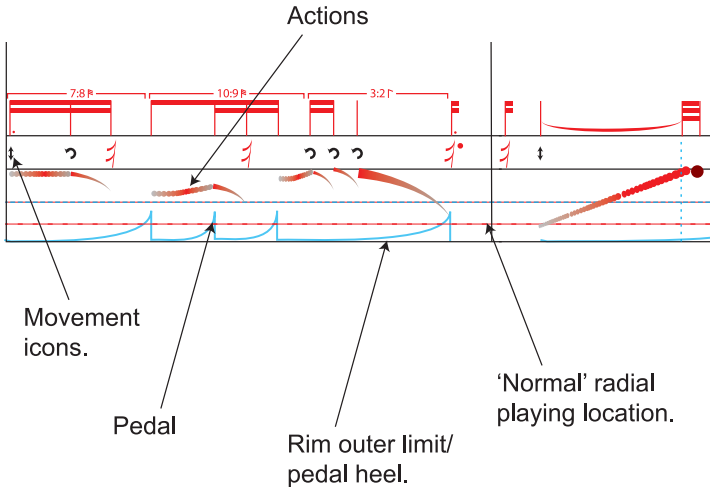
-  Repeating and tightly bound ellipses represent rolls with two hands. The upper example here is faster and higher in velocity than the lower example. The upper example also 'fades out' while the lower example 'swells'.
-  Wedges and lines of variable thickness represent scrapes across the surface the skin. The upper example here begins quite lightly and ends with barely any contact. Conversely, the lower example begins with barely any contact and ends with a degree of pressure that would inhibit free movement across the surface. The hand to use is at the player's discretion.
-  Discrete circles represent strikes with the mallet or fingers (as indicated) on the surface of the skin. The relative size and colour represents the velocity of the strike.

Pedal

The pedal indicator is a thin blue line running along the bottom of the staff, sharing space with the action/location information. The dotted blue line represents the position in which the toe end of the pedal are nearest the floor, while the bottom of the staff represents the position in which the heel end is nearest the floor.

Mallets

The scrapes across the surface of the timpani are intended to induce a special effect only possible with Superball or similar mallets. Ideally, the player should use one of these mallets in each hand, but as scrapes are never coincident, the player may choose to use a different mallet in one hand so long as it makes a similar striking/rolling sound.



$3/16 + 3/32 + 3/16 + 1/8 + 12/32$

$6/32 + 3/32 + 6/32 + 4/32 + 12/32$

$9/32 + 10/32 + 12/32$

$3/32 + 1/4 + 3/16 + 3/32$

$3/32 + 6/32 + 3/32$

$20/32 + 9/32 + 3/32$

$29/32 + 3/32$

$32/32$

When I was a teenager, I went through a phase involving the enactment of a rather bizarre ritual. I'd smoke a cigarette, drink a cup of coffee and do it because news all whilst taking a shit. I didn't do it because it saved time but because it was disgusting. It probably took about as long as this piece.

I've come to see the thing. The myth of Narcissus not about simply about egoism - no... it's about the reflection we see of ourselves on the surface of the other - that's the danger, I think. That's the danger.

that's ungraspable, however narrow the reflection we see of ourselves on the surface of the other - that's the danger, I think. That's the danger.

that's the danger, I think. That's the danger.

that's the danger, I think. That's the danger.

that's the danger, I think. That's the danger.

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that's the danger, I think. That's the danger.

that's the danger, I think. That's the danger.

that's the danger, I think. That's the danger.

that's the danger, I think. That's the danger.

Time Emergent perception Process (see above) as a function of time, as a generator of time, as a demarcator of time? Time(s)? Musical ideas: Symmetries grasping at each other (missing + entangling) Near-miss merging - the 'split' identities never quite converge (but almost do very often!)

Time conceptualised from the end? From the beginning? From somewhere in the middle? Time-place? Localized notions of time (vertical? Horizontal?)

Some force of erasure that alters the past from the present (obviously in our case, this would have to be perceptual. WE NEED A UNICORN.

Everything is vacuum packed and slick with oil; every conceivable surface is made of custard. Imagine trying to vent your unconsolable anger or frustration in such a world. That's what we're doing here.

It's an essay on the idea of ungraspability: those intangible, indescribable and impossible thing. Conversely, it is hardly an accident that there is a rather vulgar (or at least... very fleshy) facility to the whole.

Imagine you are an insect that turned into a human. Standing upright is a gross contortion of bodily limits; having to shift the dead weight of ribs, to strain all those muscles, simply to inhale and exhale is an all-consuming labour. Teeth, foreign objects in the feeding hole.

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Poco stringendo

19 35 49
7 16 32 32

Flute
Tongue
Lips
Lungs
Keywork
Empty

Clarinet
Embouchure
L.H. T
Keywork
R.H. T
Keywork

Timpani
Movement
Centre
Location
Pedal
Rim

a tempo

49 11 14
9 32 8 16

Flute
Tongue
Lips
Lungs
Keywork
Empty

Clarinet
Embouchure
L.H. T
Keywork
R.H. T
Keywork

Timpani
Movement
Centre
Location
Pedal
Rim

14 6 4 15 31
11 8 8 16 32

Flute
Tongue
Lips
Lungs
Keywork
Empty

Clarinet
Embouchure
L.H. T
Keywork
R.H. T
Keywork

Timpani
Movement
Centre
Location
Pedal
Rim

Air only

B 'Huge, shambling, hairy, moist... it was more a sense of pressure, of air forcing itself into a limited space, expanding the invisible walls of a sphere'

31
15 32

Very percussive, with forceful tongue stops,
very sharp inhaling and exhaling.

16
16

41
32

Flute

Full d

Tongue

Lips

Lungs

Keywork

Empty

Clarinet

Embouchure

L.H. T

Keywork

R.H. 1

2

3

4

Timpani

Movement

Centre

Location

Pedal

Rim

Flute

Full d

Tongue

Lips

Lungs

Keywork

Empty

Clarinet

Embouchure

L.H. T

Keywork

R.H. 1

2

3

4

Timpani

Movement

Centre

Location

Pedal

Rim

17 41
32

17
16

17
16

Flute

Full d

Tongue

Lips

Lungs

Keywork

Empty

Clarinet

Embouchure

L.H. T

Keywork

R.H. 1

2

3

4

Timpani

Movement

Centre

Location

Pedal

Rim

Flute

Full d

Tongue

Lips

Lungs

Keywork

Empty

Clarinet

Embouchure

L.H. T

Keywork

R.H. 1

2

3

4

Timpani

Movement

Centre

Location

Pedal

Rim

17 19 16 35 32 32 32

Flute

Full d

Tongue

a

Lips

Keywork 1 2

Empty

Clarinet

Embouchure

mp pppp sfz mp pppp sfz mp pppp 8-9 R 5-6 R 3-4 R

L.H. T

Keywork 1 2 3 4

R.H. 1 2 3 4

Timpani

Movement

Centre

Location T

Pedal N

Rim H

21 32 32 12 16 27 32

Flute

Full d

Tongue

a

Lips

Keywork 1 2

Empty

Clarinet

Embouchure

mp pppp sfz mp pppp sfz pppp as though a brief echo 9-10 R 9-7 R 5-4 R

L.H. T

Keywork 1 2 3 4

R.H. 1 2 3 4

Timpani

Movement

Centre

Location T

Pedal N

Rim H

23 27 32 9 8 35 32 27 16

Flute

Full d

Tongue

a

Lips

Keywork 1 2

Empty

Clarinet

Embouchure

(cont.) mp pppp sfz 13-16 R 11-12 R 5-6 R 7-5 R

L.H. T

Keywork 1 2 3 4

R.H. 1 2 3 4

Timpani

Movement

Centre

Location T

Pedal N

Rim H

Molto accel.

as fast as pos.

a tempo

26 27 10 15
16 8 16

Flute
Tongue
Lips
Lungs
Keywork
Empty

Clarinet
Embouchure
L.H. T
Keywork
R.H. 1
4

Timpani
Movement
Centre
Location
Pedal
Rim

Sudden, sharp intakes, cut abruptly short with the lips.

fast as pos. *Rit. poco a poco*

15 *Molto accel.* 17
28 16 16

Flute
Tongue
Lips
Lungs
Keywork
Empty

Clarinet
Embouchure
L.H. T
Keywork
R.H. 1
4

Timpani
Movement
Centre
Location
Pedal
Rim

Use the pause here to set one beater down, such that the grace notes can be performed with the fingers of one hand.

Set beater down in one hand.

27 23 17 29
32 32 16 32

30 *Increasingly unfocused and diffuse*

Flute
Tongue
Lips
Lungs
Keywork
Empty

Clarinet
Embouchure
L.H. T
Keywork
R.H. 1
4

Timpani
Movement
Centre
Location
Pedal
Rim

Air only

‘They are playing at not playing a game. If I show them I see they are, I shall break the rules and they will punish me.’

Clarinet

29
32

33

31
32

Embouchure

L.H. T

Keywork

R.H. T

Molto rit.

minimo mosso

subito

= c. 58 - a piacere, very freely.

Until otherwise noted, all percussion strikes and scrapes should be played with the fingers and the palm of the hand. Where they overlap, players should use one hand to perform metricized actions and the other for grace notes.

Set the other beater down.

13
16

17
16

Timpani

F

P

F

P

F

P

F

P

F

P

F

P

Movement

Centre

Location

Pedal

Rim

Flute

36
16

31
32

16
16

23
32

Full

Tongue

Lips

Keywork

Empty

F

P

F

P

F

P

F

P

F

P

F

P

Movement

Centre

Location

Pedal

Rim

Flute

39
32

17
16

15
16

Full

Tongue

Lips

Keywork

Empty

F

P

F

P

F

P

F

P

F

P

F

P

Movement

Centre

Location

Pedal

Rim

Pick up mallets here

Shift from independent actions with each hand to both hands for the roll as seamlessly as possible.

Flute

42
8

31
32

33
32

14
16

Full

Tongue

Lips

Keywork

Empty

F

P

F

P

F

P

F

P

F

P

F

P

Movement

Centre

Location

Pedal

Rim

45 14 16 8 8 15 16

Flute

Full d

Tongue

Lips

Keywork 1 2

Empty

Clarinet

Embouchure

L.H. T

Keywork

R.H. 1 2 3 4

Timpani

Movement

Centre

Location T

Pedal N

Rim H

15 16 11 41 32

Flute

Full d

Tongue

Lips

Keywork 1 2

Empty

Clarinet

Embouchure

L.H. T

Keywork

R.H. 1 2 3 4

Timpani

Movement

Centre

Location T

Pedal N

Rim H

as fast as possible = 45

Molto accel.

as fast as possible = 45

Molto accel.

as fast as possible = 45

All grace notes very light

37 39 50 32

Flute

Full d

Tongue

Lips

Keywork 1 2

Empty

Clarinet

Embouchure

L.H. T

Keywork

R.H. 1 2 3 4

Timpani

Movement

Centre

Location T

Pedal N

Rim H

Molto accel.

as fast as possible

Air only

Air only

mp sfz pppp sfz fp <fp <fp mp pppp s. fff pos s.pp <sfz <sfz