Kasper T. Toeplitz

Secteurs d'interférence

for Glissando Flute and Noise

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Composition by Kasper T. Toeplitz

"Secteurs d'Interférence" *(Inferference Sectors) is not a piece written for flute but rather a composition for Erik Drescher, and if at some point in his life (and one can imagine it was a long time ago) Erik decided to play the flute it is his personal affair ; since years what interests me in the fact of composing is the interaction with the people, musicians, and through them with the many sides of today's world, rather than to spend time gloryfing (or not) an instrument, showing its "hidden sounds" or wondering about its organology. Working with Erik was working on the music itself, on the idea of music - could we say its essence ? - rather than working on a flute piece - even if his instrument, strange beast able not only to play all the quarter tones one wishes but also all the "little notes" between the notes (yes, this is because it is a glissando-flute), even if his instrument was the chosen tool to observe and comment the chaos, the changing densities and fluctuating time of today's world.*

"Secteurs d'Interférence"
was premiered on november 13, 2015 in Berlin by Erik Drescher

KTT

__ this score is written for Glissando Flute and for a pre-recorded part (on CD ou sound-file)

__ the pre-recorded part is made of superpositions of many flute parts - as played by Erik Drescher - and some electronic noises, huge clouds of variable densities - as played by Kasper T. Toeplitz

__ the flute, which has to be amplified, and the pre-recorded parts should be on the same acoustic level, so that is unclear which part is played in real and which one is recorded. It all has to sound as a powerful whole

__ there are 2 prerecorded files, one Dry the other with some Reverb. Depending of the amplification, the acoustics of the room and the global feel it is up to the player to choose which version to use, which one sounds best

__the signs 

etc indicate “regions” rather than precise cues

__the precise moments when some events should happen are rater indicated by time:

t=0’08” t=5’40” etc. Of course a small fluctuation is always possible

__However all new elements have always to be played by the flute, and only then can appear on the recorded track

__the sign 

indicates mandatory flute actions, which sometimes has no corresponding sound nor effect on the recording

__the duration of the piece is close to 25 minutes

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__Some moments :

1 - at time 0’00” the player starts the stop watch and the recording, butstarts playing only at time 0’08”. Those 8 seconds let him be perfectly at ease, fully prepapred

2 - once the cluster established the player can choose freely any note to play as long as it is part of that cluster - the purpose is to add “life” to the recorded tracks. At 2’10” the G note is played on top of this cluster

5 - here the player freely superposes new notes to the two clusters, in any order or duration

9 - the low G is of course recorded, not played in real. Unless you find a way to do it of course!

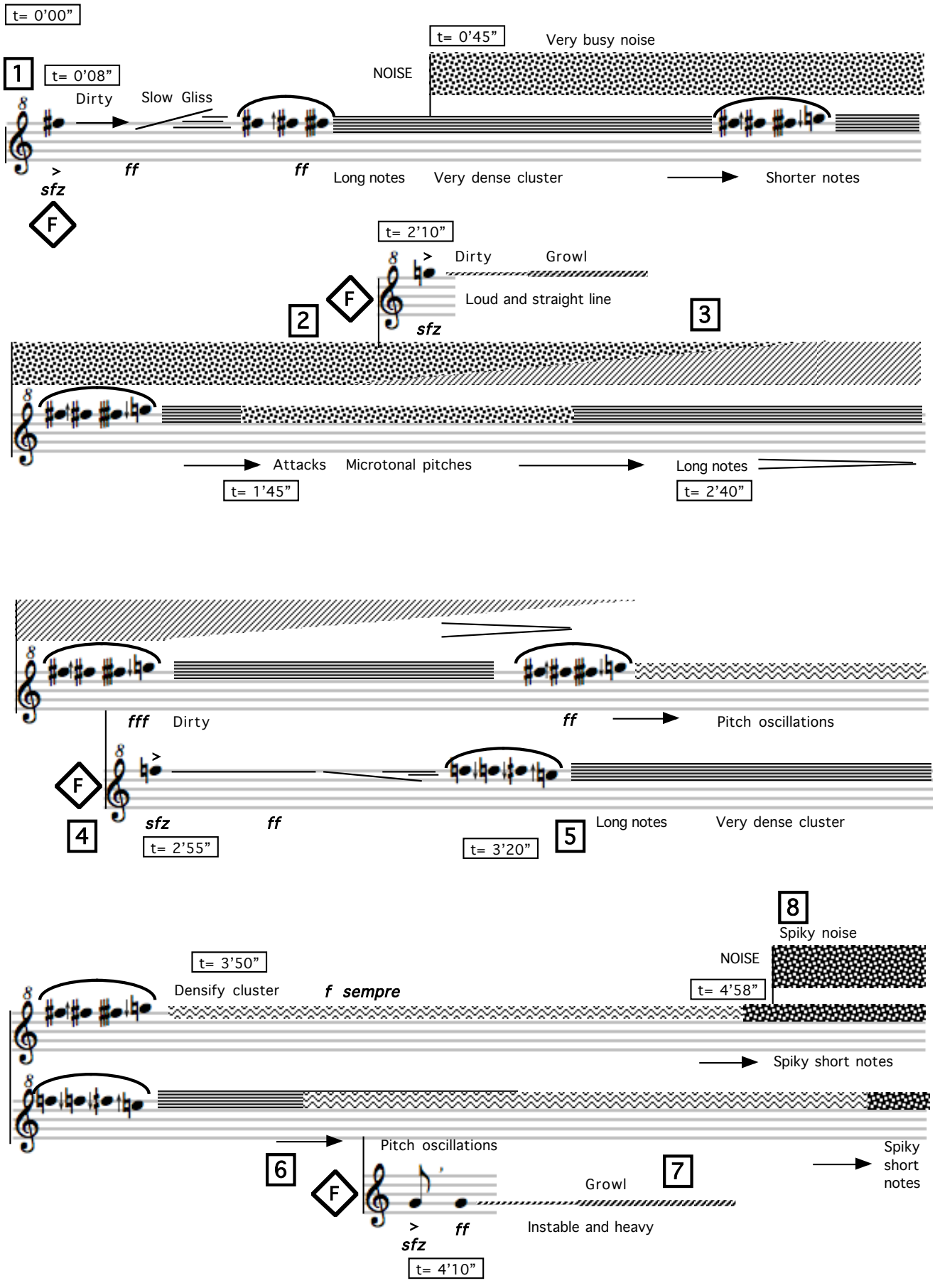
24 - the bursts of noises are of course recorded, the flute alternates between the 7 possible pitch-regions

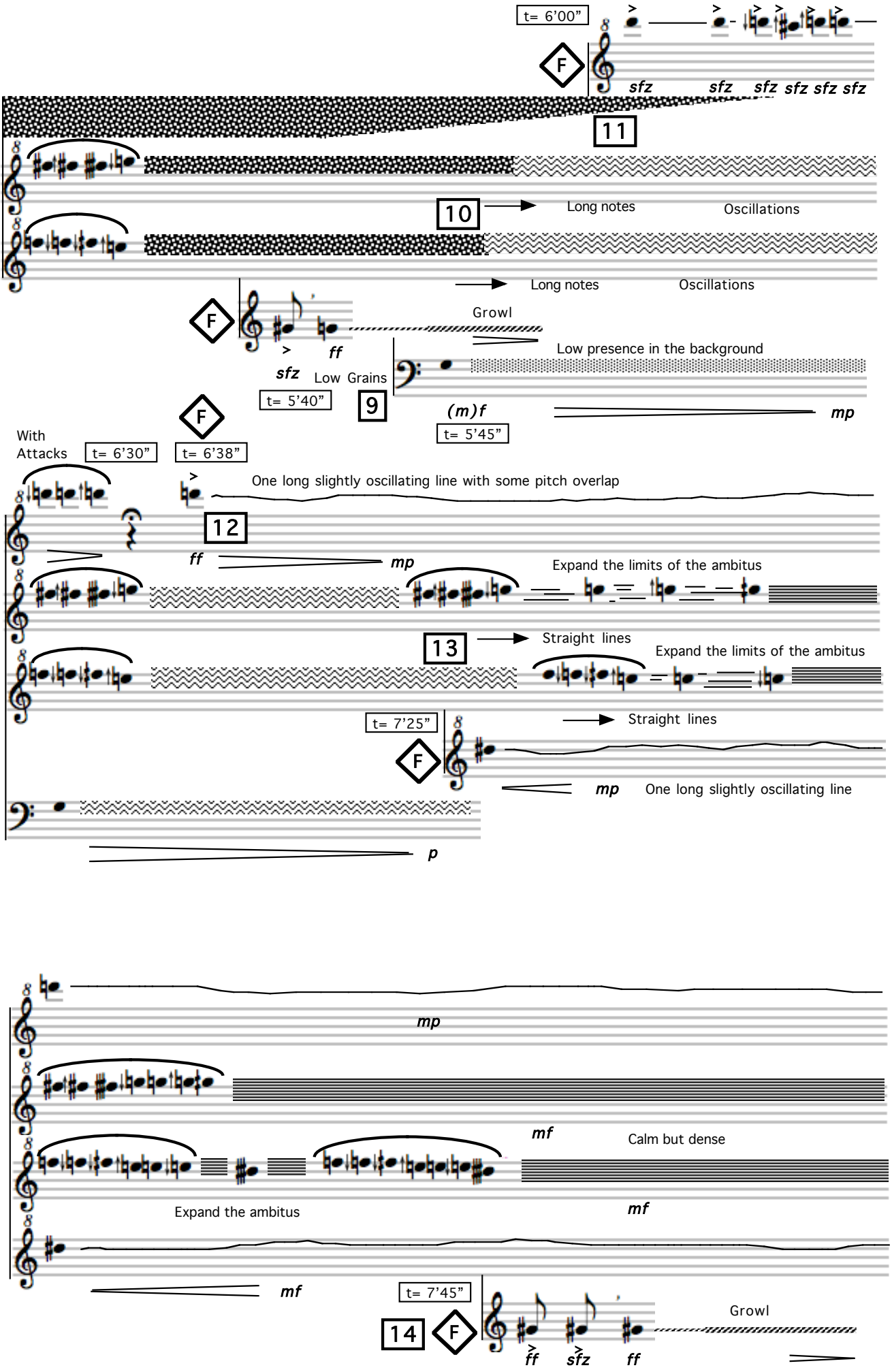
27 - at the very end try to make it impossible to tell if it is the flute or the prerecorded voices which are heard last

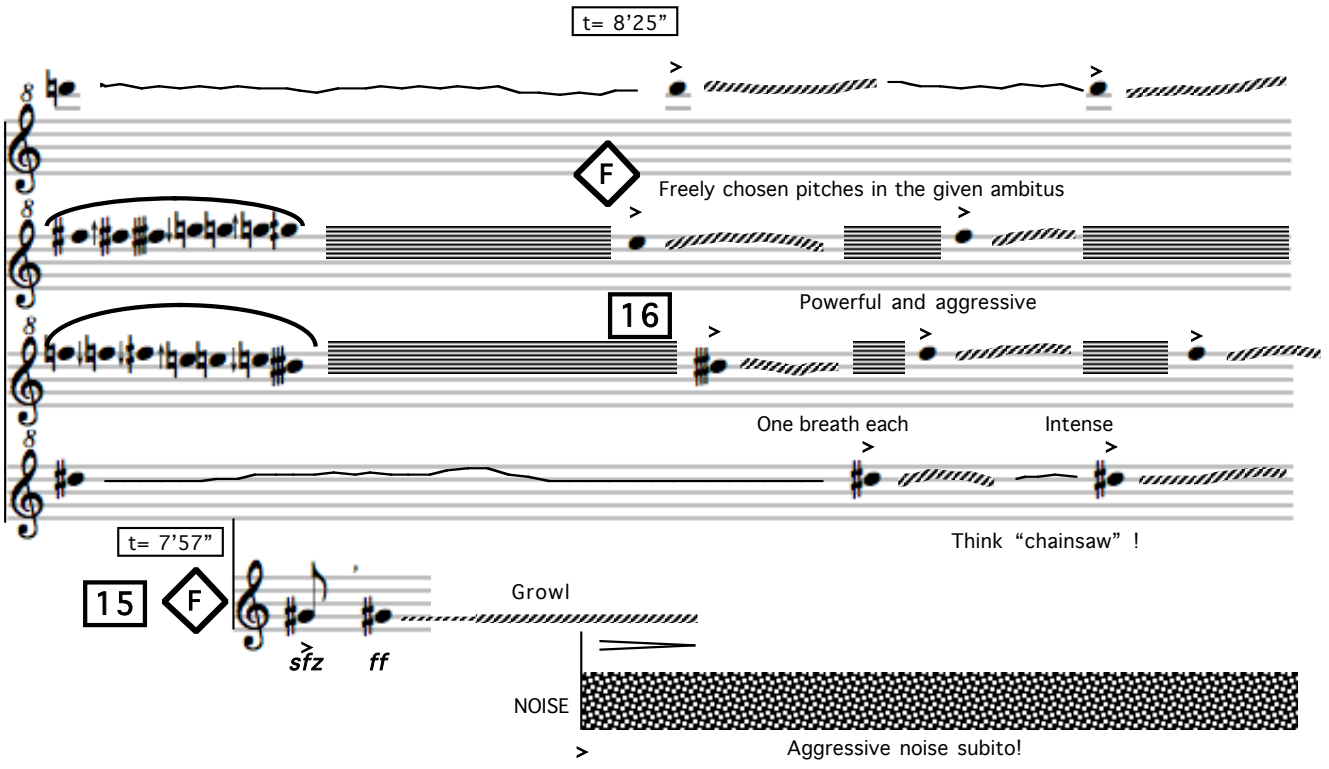
Secteurs d'interférence

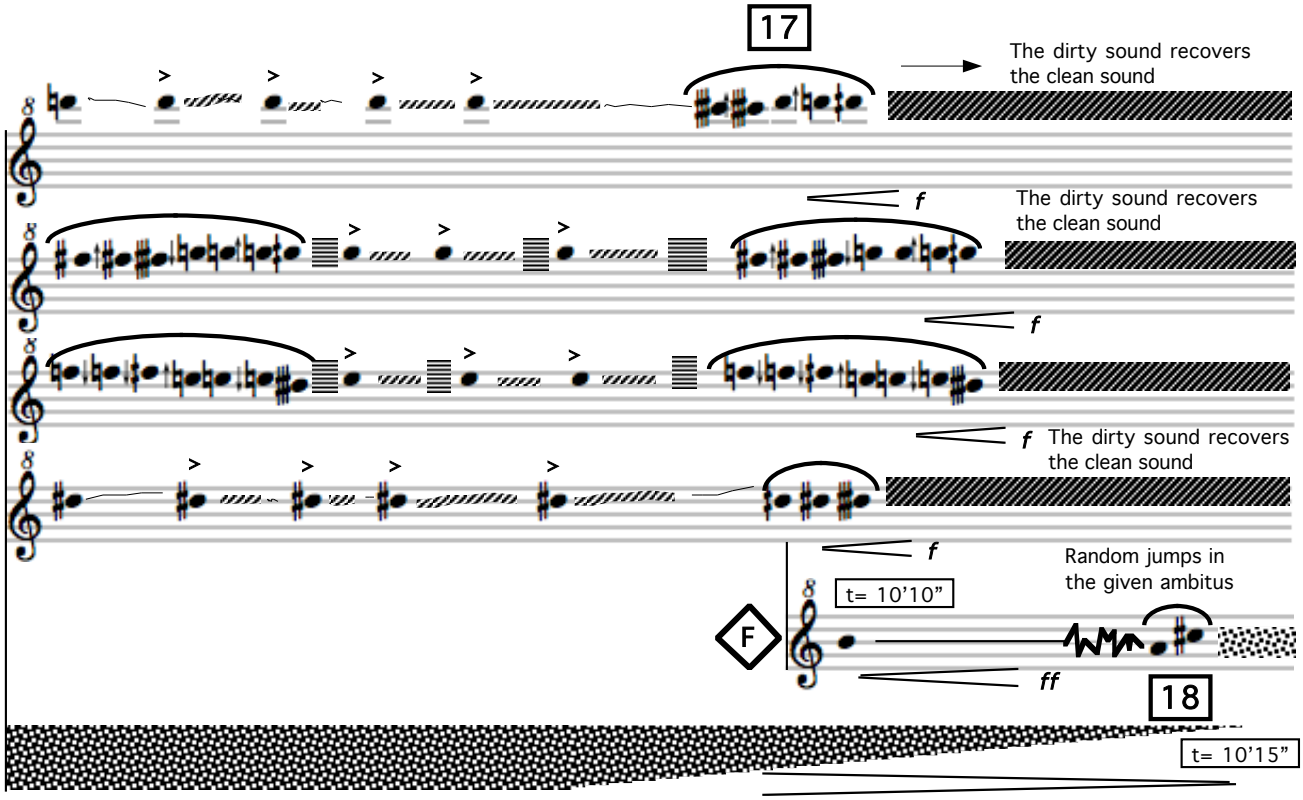
for Glissando Flute and Noise _ (for Erik Drescher)

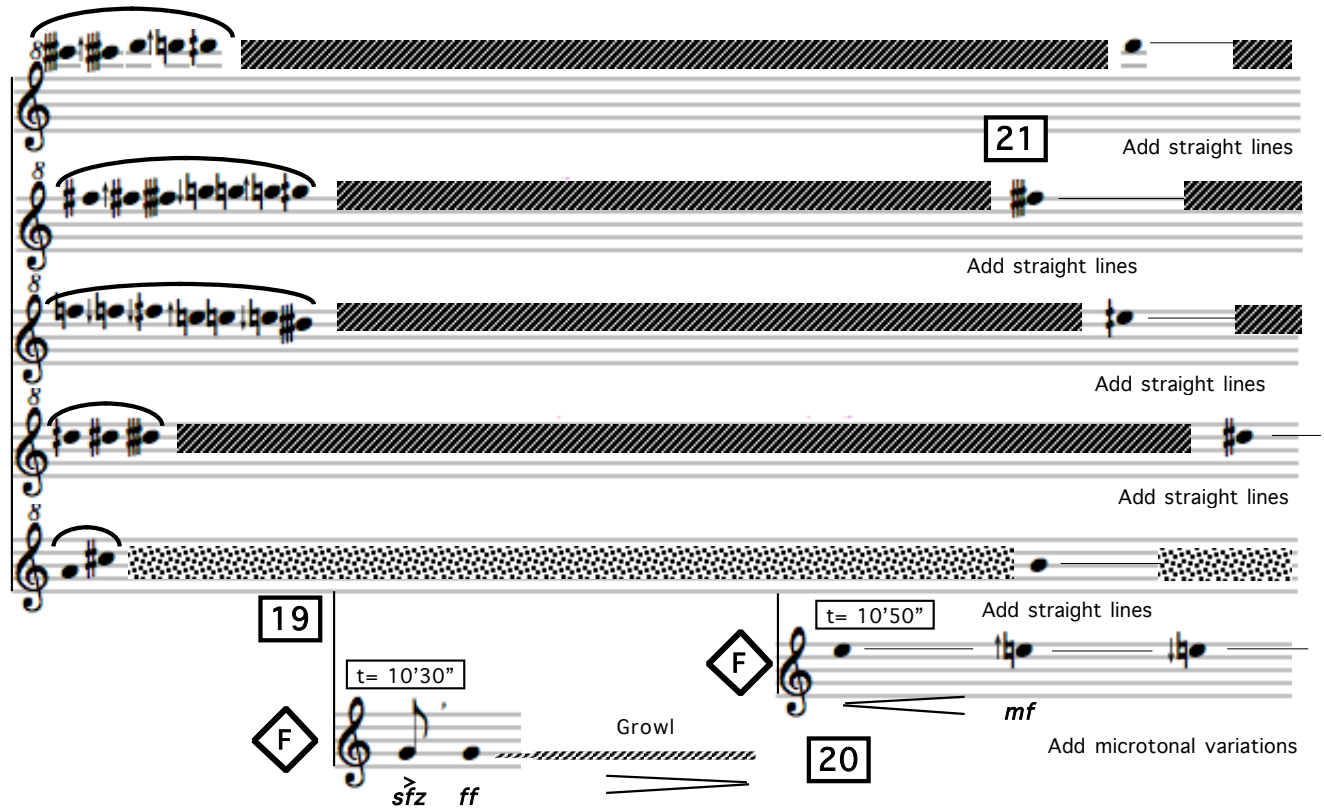
Kasper T. Toeplitz, 2015

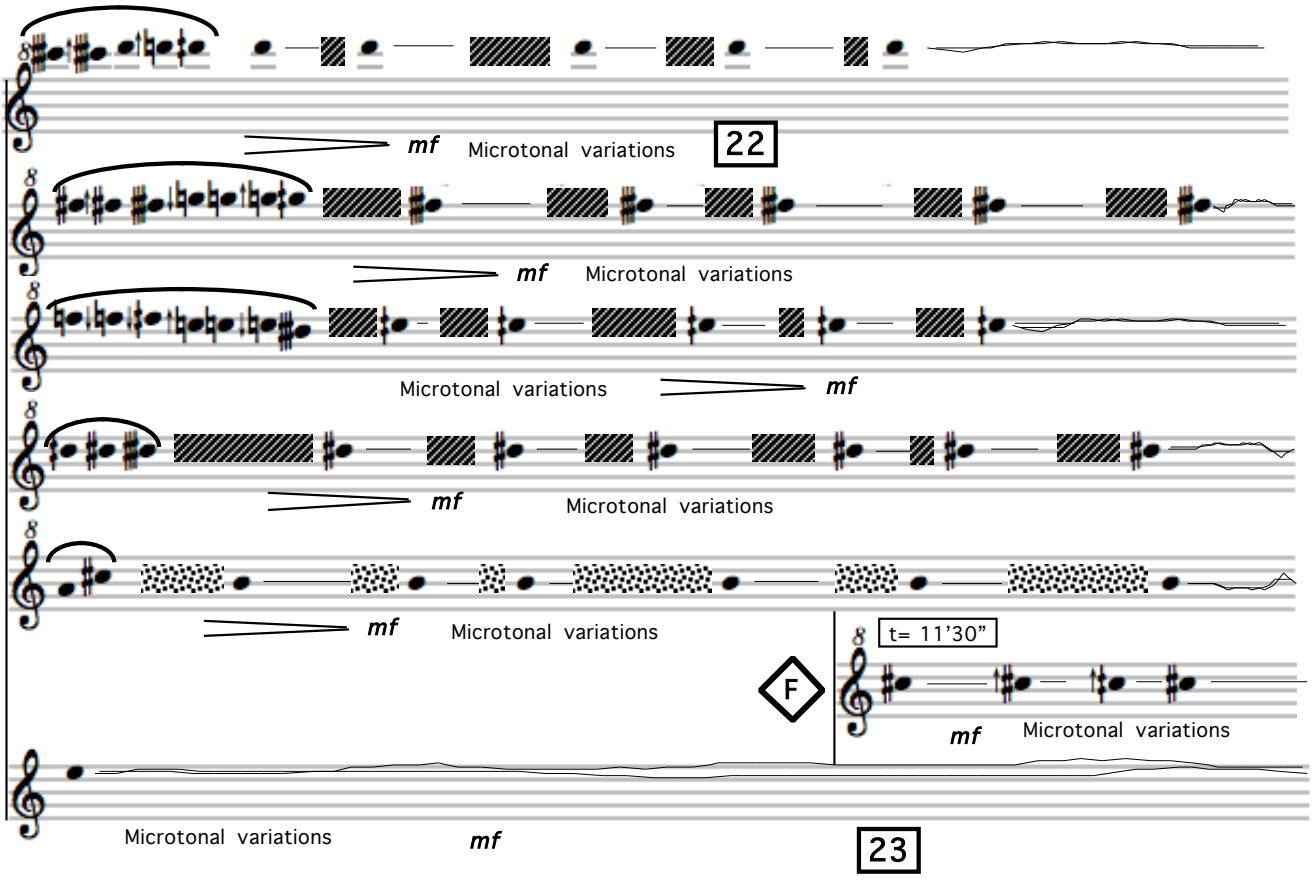


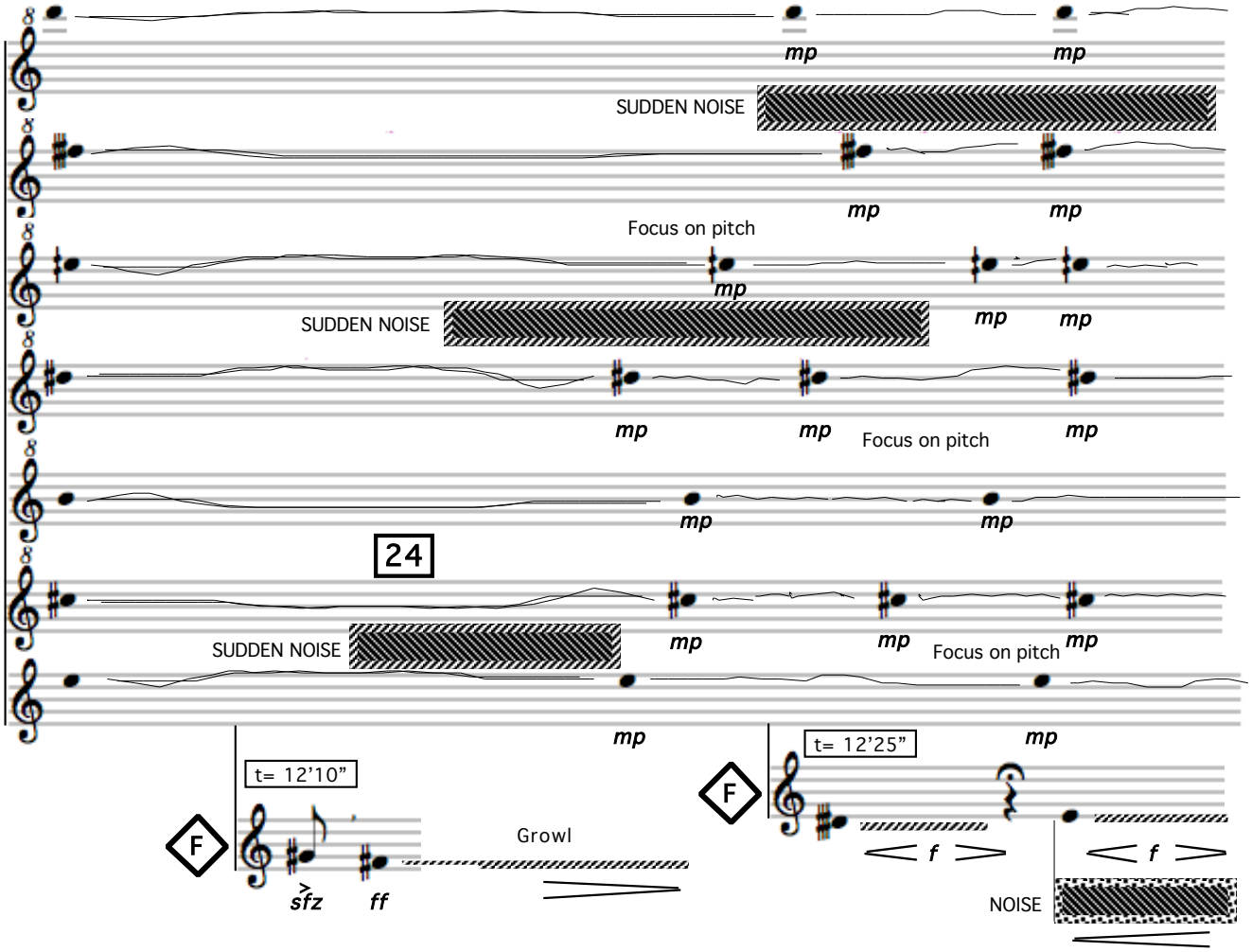

t= 6'00"
F
sfz sfz sfz sfz sfz sfz
11
10
Long notes
Oscillations
Long notes
Oscillations
F
Growl
ff
sfz
Low Grains
Low presence in the background
t= 5'40"
9
(m)f
mp
t= 5'45"
With
Attacks
t= 6'30"
F
t= 6'38"
One long slightly oscillating line with some pitch overlap
12
ff
mp
Expand the limits of the ambitus
13
Straight lines
Expand the limits of the ambitus
t= 7'25"
Straight lines
F
mp
One long slightly oscillating line
p
mp
mf
Calm but dense
Expand the ambitus
mf
mf
t= 7'45"
14
F
Growl
ff
sfz
ff

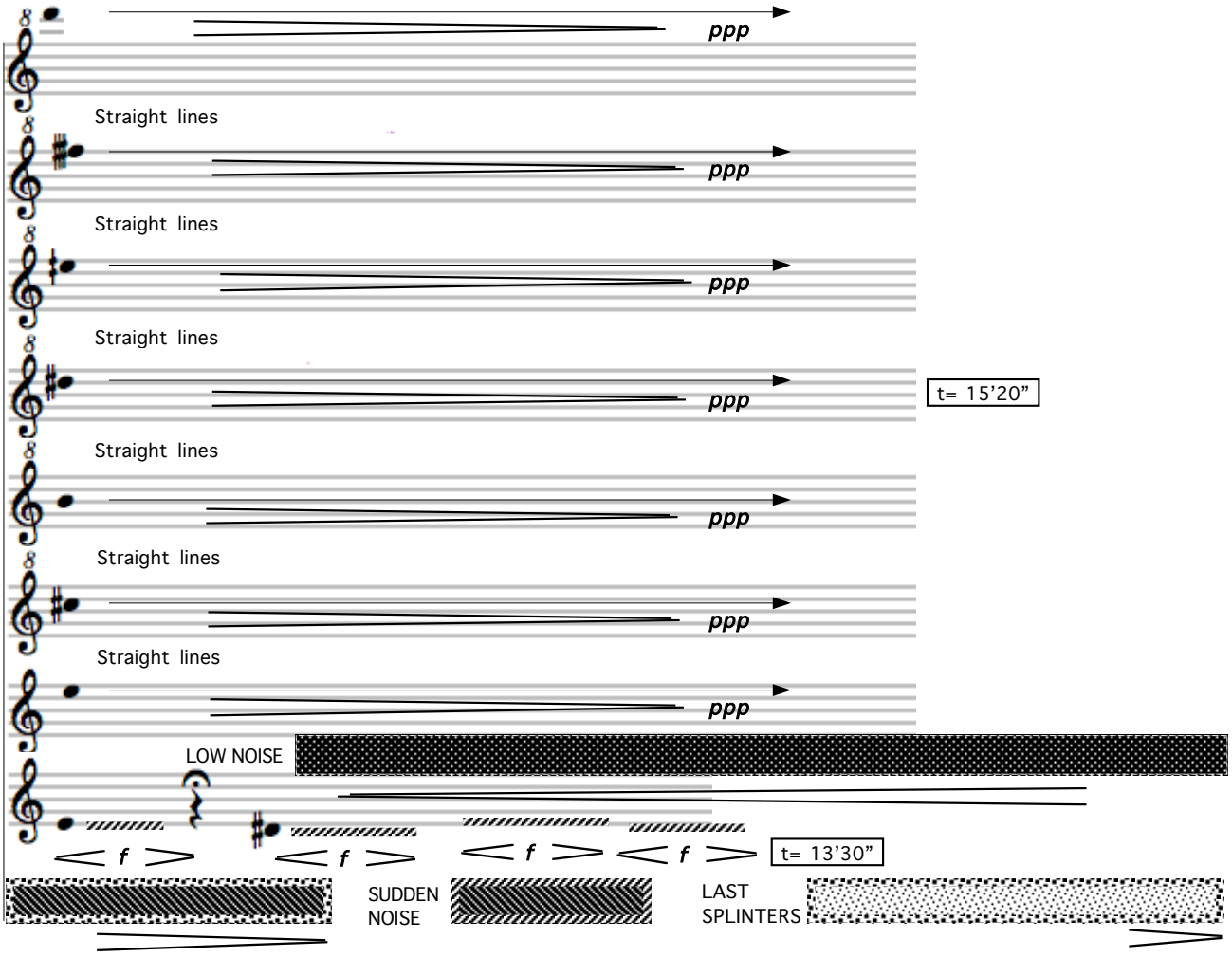

t= 8'25"
F
Freely chosen pitches in the given ambitus
16
Powerful and aggressive
One breath each
Intense
t= 7'57"
Think "chainsaw" !
15
F
Growl
sfz
ff
NOISE
Aggressive noise subito!


17
The dirty sound recovers the clean sound
f
The dirty sound recovers the clean sound
f
f
The dirty sound recovers the clean sound
f
Random jumps in the given ambitus
t= 10'10"
F
ff
18
t= 10'15"

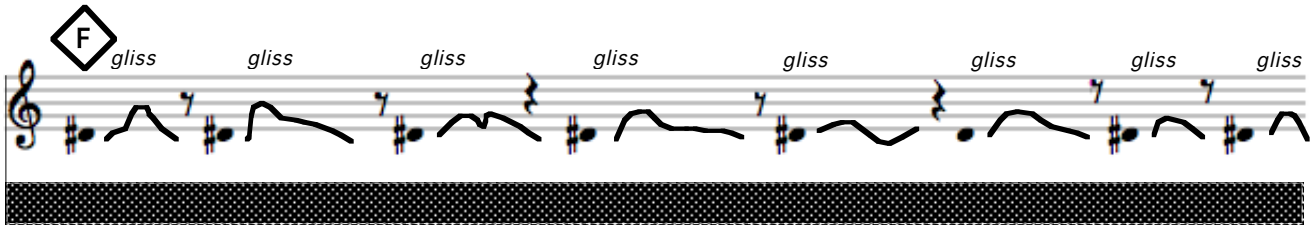

21
Add straight lines
Add straight lines
Add straight lines
Add straight lines
19
t= 10'30"
F
sfz
ff
Growl
t= 10'50"
Add straight lines
F
mf
20
Add microtonal variations


mf
Microtonal variations
22
mf
Microtonal variations
Microtonal variations
mf
mf
Microtonal variations
mf
Microtonal variations
t= 11'30"
F
mf
Microtonal variations
Microtonal variations
mf
23


mp
SUDDEN NOISE
Focus on pitch
24
t= 12'10"
Growl
sfz
ff
t= 12'25"
f
NOISE

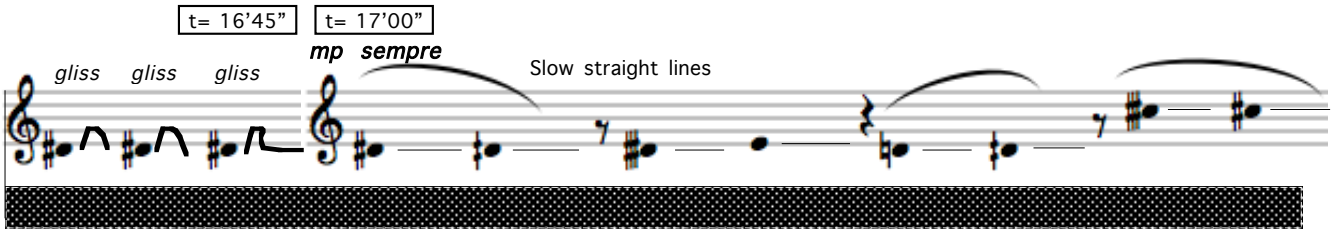

ppp
Straight lines
t= 15'20"
LOW NOISE
f
t= 13'30"
SUDDEN NOISE
LAST SPLINTERS

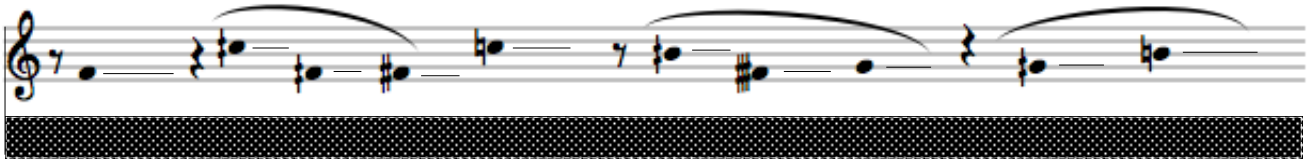
25

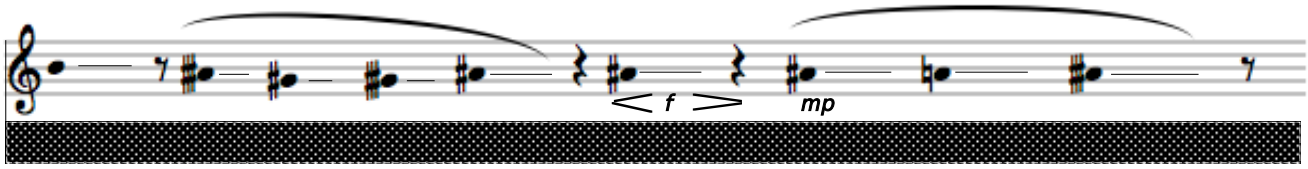


f

Full sound, the Flute a little “inside”, not up-front







26

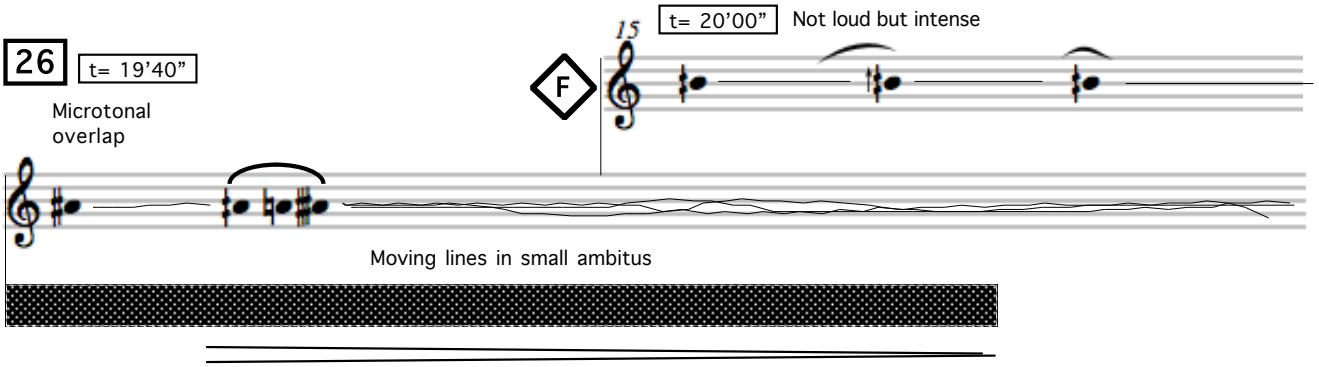
t= 19’40”

Microtonal
overlap

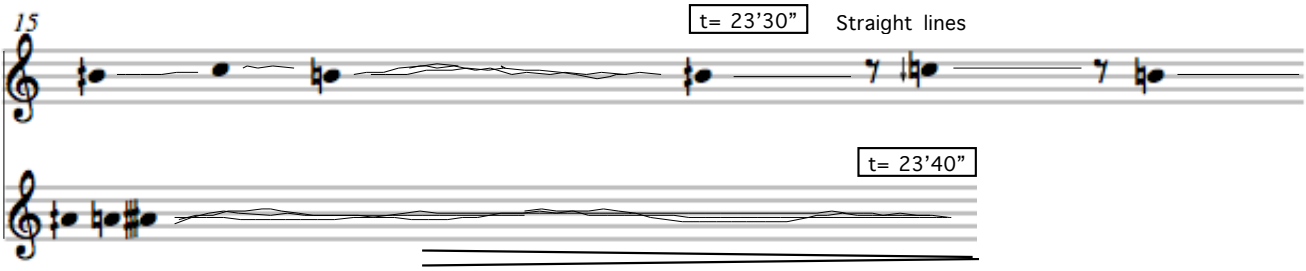
15

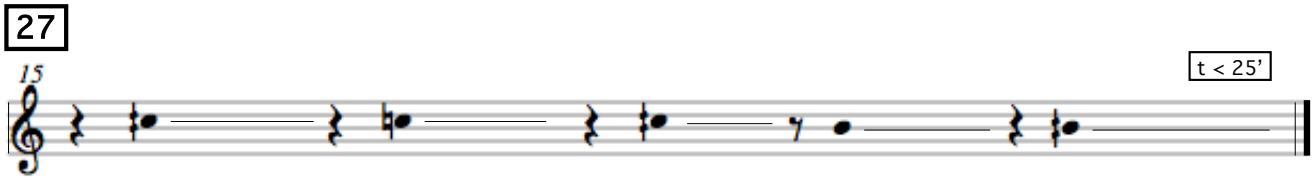
t= 20’00”

Not loud but intense



Moving lines in small ambitus





Kasper T. Toeplitz, 2015