

MUSIC FOR EIGHT BAMBOO FLUTES (2004)

(DEDICATED TO INSON WONGSAM)

ANDREW RAFFO DEWAR (21 JULY – 22 AUGUST 2004)

GENERAL PERFORMANCE INSTRUCTIONS:

- ALTERNATE BETWEEN ARTICULATING AND NOT ARTICULATING NOTES.
- WHEN CUED FOR A CHORD, YOU MAY PLAY THAT CHORD FOR AS LONG AS YOU WANT. I.E. YOU CAN STOP PLAYING BEFORE, AFTER, OR AT THE SAME TIME THE “CUTOFF” CUE IS GIVEN.
- PARTS SHOULD BE PERFORMED WITHOUT VIBRATO.
- UNLESS OTHERWISE NOTED, DURATIONS ARE DECIDED BY THE PERFORMER.
- SPEEDS OF BEATING PATTERNS (I.E. FAST, MEDIUM, SLOW) ARE DECIDED BY THE PERFORMER. ONE PARTNER SHOULD BE DESIGNATED AS THE STABLE PLAYER, AND ONE THE SHIFTING PLAYER.
- SHIFT BETWEEN PLAYING WITH THE COMPOSITE SOUND IN MIND AND PLAYING INDEPENDENT OF THE GROUP AS A WHOLE.
- PLEASE NOTE THAT ALL NOTATIONS OF “6” AS A SINGLE PITCH ARE MEANT TO BE THE LOWER OCTAVE OF THAT PITCH.

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GROUP A (PLAYERS 1 & 2)

00:00 --- 01:40

NOTES: 6 5

— PLAY 2 LONG NOTES.

— MAKE 1 SET OF BEATING PATTERNS.

04:00 --- 07:18

NOTES: 1 5

— PLAY 3 NOTES OF DIFFERENT LENGTHS.

— MAKE 2 SETS OF BEATING PATTERNS.

— LOOK TO CONDUCTOR FOR CUE OF CHORD.

07:34 --- 09:58

NOTES: 1 2

— PLAY 3 LONG NOTES.

— MAKE 2 SETS OF BEATING PATTERNS.

— LOOK TO CONDUCTOR FOR CUE OF CHORD.

10:04 --- 11:56

NOTES: 3 2

— PLAY 3 NOTES.

— MAKE 3 SETS OF BEATING PATTERNS.

— PLAY ONE GLISSANDO.

12:00 --- 18:48

PLAYER 1

GLISSANDO: 1 --> 5, 3--->2

NOTE: 2

PLAYER 2

GLISSANDO: 6 --> 3

NOTE: 5

— ALTERNATE BETWEEN PLAYING GLISSANDI (OF DIFFERENT LENGTHS AND RATES OF CHANGE), AND PLAYING A NOTE.

— TAKE ONLY TWO BREATHS BETWEEN PLAYING.

18:48 --- 22:14

PLAYER 1

GLISSANDO: 3 --> 1

NOTE: 6

PLAYER 2

GLISSANDO: 1 --> 3

NOTE: 6

— ALTERNATE BETWEEN PLAYING GLISSANDI (OF DIFFERENT LENGTHS AND RATES OF CHANGE), AND PLAYING A NOTE.

— TAKE ONLY TWO BREATHS BETWEEN PLAYING.

22:14 --- 30:10

— PLAY THE MELODY OF THE PIECE, AT A VERY SLOW, BUT EVEN RATE. THERE SHOULD BE A “PULSE-LESS” FEEL TO YOUR INTERPRETATION. REPEAT UNTIL THE NEXT INSTRUCTIONS.

30:10 ~~~ CIRCA 40:00

— CONTINUE REPEATING THE MELODY AT YOUR SPEED, BUT BEGIN SUBTRACTING NOTES OR GLISSANDI, THREE EACH TIME YOU REPEAT THE MELODY, UNTIL ALL THAT IS LEFT IS ONE OF THE GLISSANDI AT THE END. IF YOU ARE ABLE TO KEEP TRACK, YOU CAN SUBTRACT NOTES IN A NON-LINEAR FASHION, THOUGH THE FINAL GLISSANDO SHOULD BE LEFT FOR LAST.

— PLAY THAT FINAL GLISSANDO TWICE, FOR AS LONG AS YOU CAN.

GROUP B (PLAYERS 3 & 4)

00:00 --- 01:50

— REST . KOSONG.

02:15 --- 04:08

NOTES: 1 1

— PLAY 2 LONG NOTES.

— MAKE 1 SET OF BEATING PATTERNS.

— LOOK TO CONDUCTOR FOR CUE OF CHORD.

04:24 --- 06:52

NOTES: 1 5

— PLAY 3 LONG NOTES.

— MAKE 2 SETS OF BEATING PATTERNS.

— LOOK TO CONDUCTOR FOR CUE OF CHORD.

07:03 --- 09:48

NOTES: 1 5

— PLAY 4 NOTES.

— MAKE 3 SETS OF BEATING PATTERNS.

— LOOK TO CONDUCTOR FOR CUE OF CHORD.

09:58 -- 12:48

NOTES: 3 2

— PLAY 5 NOTES.

— MAKE 3 SETS OF BEATING PATTERNS.

— PLAY 4 GLISSANDI.

12:52 -- 19:04

PLAYER 3

GLISSANDO: 1 --> 5

NOTE: 3

PLAYER 4

GLISSANDO: 2 --> 3

NOTE: 6

— ALTERNATE BETWEEN PLAYING GLISSANDI (OF DIFFERENT LENGTHS AND RATES OF CHANGE), AND PLAYING A NOTE.

— TAKE ONLY TWO BREATHS BETWEEN PLAYING.

19:04 --- 21:40

PLAYER 3

GLISSANDO: 6 --> 3

NOTE: 5

PLAYER 4

GLISSANDO: 1 --> 5, 3 ---> 2

NOTE: 3

— ALTERNATE BETWEEN PLAYING GLISSANDI (OF DIFFERENT LENGTHS AND RATES OF CHANGE), AND PLAYING A NOTE.

— TAKE ONLY TWO BREATHS BETWEEN PLAYING.

21:40 --- 30:20

— PLAY THE MELODY OF THE PIECE, AT A VERY SLOW, BUT EVEN RATE. THERE SHOULD BE A “PULSELESS” OR RUBATO FEEL TO YOUR INTERPRETATION. REPEAT UNTIL THE NEXT INSTRUCTIONS.

30:20 --- CIRCA 40:00

— CONTINUE REPEATING THE MELODY AT YOUR SPEED, BUT BEGIN SUBTRACTING NOTES OR GLISSANDI, THREE EACH TIME YOU REPEAT THE MELODY, UNTIL ALL THAT IS LEFT IS ONE OF THE GLISSANDI AT THE END. IF YOU ARE ABLE TO KEEP TRACK, YOU CAN SUBTRACT NOTES IN A NON-LINEAR FASHION, THOUGH THE FINAL GLISSANDO SHOULD BE LEFT FOR LAST.

— PLAY THAT FINAL GLISSANDO TWICE, FOR AS LONG AS YOU CAN.

GROUP C (PLAYERS 5 & 6)

00:00 --- 01:30

— REST . KOSONG.

01:30 --- 03:11

NOTES: 6 5

— PLAY 2 MEDIUM LENGTH NOTES.

— MAKE 1 SET OF BEATING PATTERNS.

— LOOK TO CONDUCTOR FOR CUE OF CHORD.

06:46 --- 08:35

NOTES: 6 5

— PLAY 3 MEDIUM LENGTH NOTES.

— MAKE 2 SETS OF BEATING PATTERNS.

— LOOK TO CONDUCTOR FOR CUE OF CHORD.

08:40 --- 10:40

NOTES: 2 5

— PLAY 3 NOTES.

— MAKE 3 SETS OF BEATING PATTERNS.

— LOOK TO CONDUCTOR FOR CUE OF CHORD.

10:48 --- 12:18

NOTES: 1 3

— PLAY 3 NOTES.

— MAKE 3 SETS OF BEATING PATTERNS.

— PLAY 3 GLISSANDI.

12:25 --- 19:27

PLAYER 5

GLISSANDO: 3 --> 2

NOTE: 6

PLAYER 6

GLISSANDO: 2 --> 3

NOTE: 1

— ALTERNATE BETWEEN PLAYING GLISSANDI (OF DIFFERENT LENGTHS AND RATES OF CHANGE), AND PLAYING A NOTE.

— TAKE ONLY TWO BREATHS BETWEEN PLAYING.

19:27 --- 21:52

PLAYER 5

GLISSANDO: 2 --> 3, 3 --> 1

NOTE: 1

PLAYER 6

GLISSANDO: 2 --> 6

NOTE: 2

— ALTERNATE BETWEEN PLAYING GLISSANDI (OF DIFFERENT LENGTHS AND RATES OF CHANGE), AND PLAYING A NOTE.

— TAKE ONLY TWO BREATHS BETWEEN PLAYING.

21:52 --- 30:45

— PLAY THE MELODY OF THE PIECE, AT A VERY SLOW, BUT EVEN RATE. THERE SHOULD BE A “PULSE-LESS” FEEL TO YOUR INTERPRETATION. REPEAT UNTIL THE NEXT INSTRUCTIONS.

30:45 --- CIRCA 40:00

— CONTINUE REPEATING THE MELODY AT YOUR SPEED, BUT BEGIN SUBTRACTING NOTES OR GLISSANDI, THREE EACH TIME YOU REPEAT THE MELODY, UNTIL ALL THAT IS LEFT IS ONE OF THE GLISSANDI AT THE END. IF YOU ARE ABLE TO KEEP TRACK, YOU CAN SUBTRACT NOTES IN A NON-LINEAR FASHION, THOUGH THE FINAL GLISSANDO SHOULD BE LEFT FOR LAST.

— PLAY THAT FINAL GLISSANDO TWICE, FOR AS LONG AS YOU CAN.

GROUP D (PLAYERS 7 & 8)

00:00 --- 01:40

— REST . KOSONG.

02:25 --- 05:08

NOTES: 6 5

— PLAY 2 NOTES OF DIFFERENT LENGTHS.

— MAKE 1 SET OF BEATING PATTERNS.

— LOOK TO CONDUCTOR FOR CUE OF CHORD.

05:25 --- 07:38

NOTES: 1 3

— PLAY 3 NOTES OF DIFFERENT LENGTHS.

— MAKE 3 SETS OF BEATING PATTERNS.

— LOOK TO CONDUCTOR FOR CUE OF CHORDS.

7:46 --- 9:57

NOTES: 6 2

— PLAY 3 NOTES OF DIFFERENT LENGTHS.

— MAKE 3 SETS OF BEATING PATTERNS.

— LOOK TO CONDUCTOR FOR CUE OF CHORDS.

10:06 --- 12:10

NOTES: 2 3

- PLAY 3 NOTES OF DIFFERENT LENGTHS.
- MAKE 2 SETS OF BEATING PATTERNS.
- PLAY 2 GLISSANDI BETWEEN 11:00 AND 12:00.

12:14 --- 18:40

PLAYER 7

GLISSANDO: 3 --> 2

NOTE: 2

PLAYER 8

GLISSANDO: 3 --> 2, 1 --> 5

NOTE: 5

- ALTERNATE BETWEEN PLAYING GLISSANDI (OF DIFFERENT LENGTHS AND RATES OF CHANGE), AND PLAYING A NOTE.
- TAKE ONLY TWO BREATHS BETWEEN PLAYING.

18:40 --- 21:56

PLAYER 7

GLISSANDO: 3 --> 2

NOTE: 5

PLAYER 8

GLISSANDO: 1 --> 5, 3 --> 1

NOTE: 2

— ALTERNATE BETWEEN PLAYING GLISSANDI (OF DIFFERENT LENGTHS AND RATES OF CHANGE), AND PLAYING A NOTE.

— TAKE ONLY TWO BREATHS BETWEEN PLAYING.

21:56 --- 30:16

— PLAY THE MELODY OF THE PIECE, AT A VERY SLOW, BUT EVEN RATE. THERE SHOULD BE A “PULSELESS” OR RUBATO FEEL TO YOUR INTERPRETATION. REPEAT UNTIL THE NEXT INSTRUCTIONS.

30:16 --- CIRCA 40:00

— CONTINUE REPEATING THE MELODY AT YOUR SPEED, BUT BEGIN SUBTRACTING NOTES OR GLISSANDI, THREE EACH TIME YOU REPEAT THE MELODY, UNTIL ALL THAT IS LEFT IS ONE OF THE GLISSANDI AT THE END. IF YOU ARE ABLE TO KEEP TRACK, YOU CAN SUBTRACT NOTES IN A NON-LINEAR FASHION, THOUGH THE FINAL GLISSANDO SHOULD BE LEFT FOR LAST.

— PLAY THE FINAL GLISSANDO TWICE, FOR AS LONG AS YOU CAN.

MELODY

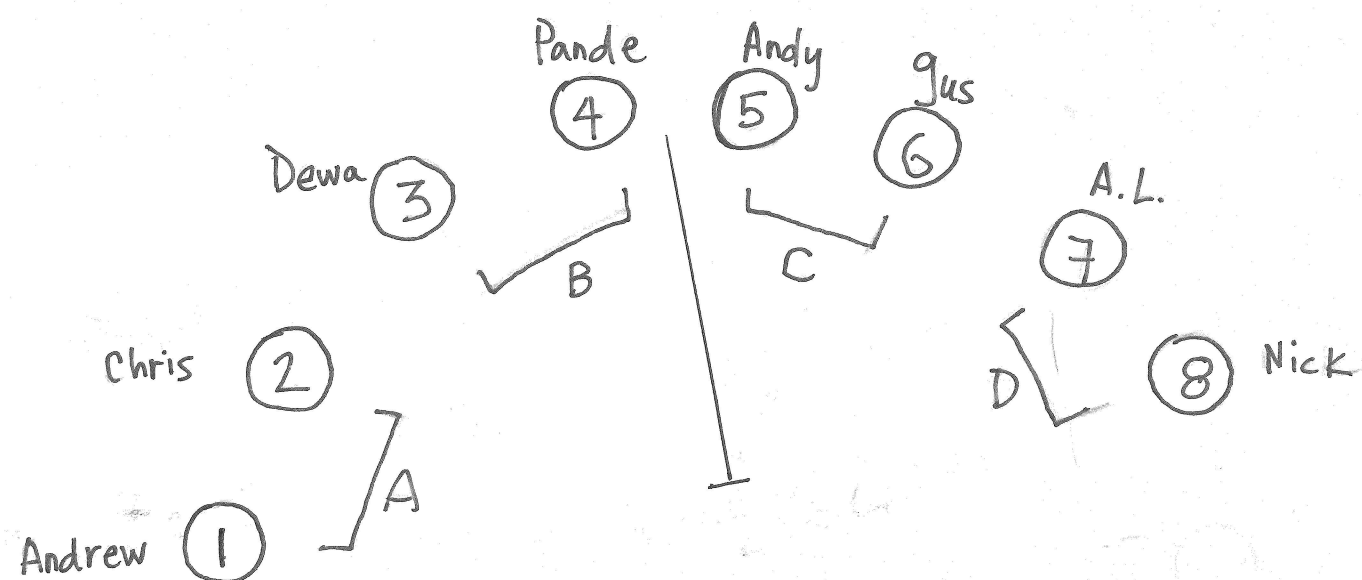
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FOR EIGHT BAMBOO FLUTES (Dedicated to Inson Wongsam)



POSITION OF PERFORMERS

MELODY

6 5 { 6 5 { 1/2 { 1/2

11: 1.15.1.1.15.1.2.11 {

3-2 { 3-2 { 3-2 {

2-3 {

SCHEMATIC OF FORM

