

IEAOV (6)

*Instrumente und ElektroAkustisch Ortsbezogene Verdichtung
(»Red on Maroon«)*

Instrumental and Electroacoustic Site-specific Condensation
(‘Red on Maroon’)

Flute

1995-99 Peter Ablinger

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Flute, 1995-99

Production: Wolfgang Musil

Flute, Bassflute, Piccolo
Computer
2 Microphones
4 Loudspeakers

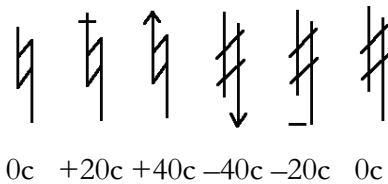
In its technical aspect, this piece is a further development of the system created by Thomas Musil and Robert Höldrich at IEM Graz for previous Condensation Pieces. For a detailed explanation of the technical principals behind the *IEAOV* series, see Thomas Musil’s documentation for *Instrumente und ElektroAkustisch Ortsbezogene Verdichtung* (*Portraits*) for 2 violins, out of which the techniques used here were principally developed.

Acknowledgement:

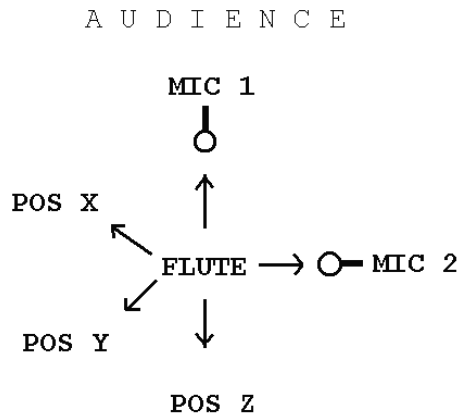
This piece would not have been possible without Carin Levine and Wolfgang Musil.

NOTES: FLUTE

Unless stated otherwise,
the 20-cent scale is used:



MICROPHONES IN THE PROLOGUE ('PALETTE'):



ECK 1 and 2, and M1-6 are played into microphone 1 (Mic 1) (at a minimum distance of 100cm).

FOLIO begins at Mic 2 (quite close: 20 cm) and ends at Position Z (Pos Z), turned away from the audience and the microphone.

DYNAMIC:

The dynamic instructions are guidelines only and could vary greatly from room to room. The Principal Section is, in any case, performed unamplified; in order that the total sound should fill the entire room, this might mean playing an average *pp* in one case, an average *poco f* in another.

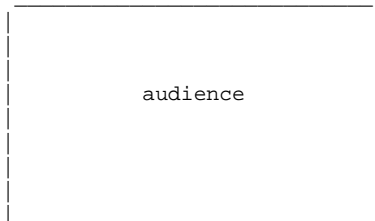
The idea is always to achieve a maximal integration of the flute into the condensation, 'in the plane', 'contained within the sound' (e.g. for the flute part 1'48" – 11'06" the pitches between the fourth d²(587Hz) – g²(784Hz) should tend to be played distinctly louder than elsewhere; conspicuous/static parts may usually be played louder than dynamic/fast etc.).

TECHNICAL NOTES

Panorama and Distribution of Loudspeakers

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-1 .....LSP.....LSP.....right channel
           = 2 rear speakers
 0 .....
+1 .....LSP.....flute.....LSP.....left channel
           = 2 front speakers
    
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Mono-Situation for FOLIO

(0°05'' – 1°39'' and 10°56'' – 12°25''): -0.3 (i.e. behind the middle)

Stereo-Situation for FOLIO

(1°41'' – 10°54''):

deep resonance (comes from Mic 2) -1 (behind only)

higher resonance (comes from Mic 1) +1 (front only)

M1, ECK 1, ECK 2:

+0.3 (-1)

M2:

+0.45 (-0.6)

M3:

+0.6 (-0.2)

M4:

+0.75 (+0.2)

M5:

+0.9 (+0.6)

M6:

+1 (+1)

(in brackets: maximal clarity of Panorama;
maybe necessary for certain rooms)

PROLOGUE (SAMPLING THE 'PALETTE'):

ECK 1: Taken from Mic 1 (1m distance: ample room).

FOLIO: Recording begins close to Mic 2 (20cm distance: low resonances should be picked up well by Mic 2);
Flute turns itself during the recording of FOLIO to Mic 1 (see score) and finally away from the microphone.
Mic 2 thereafter turned off (being no longer required).

ECK 2, M1-6: always into Mic 1 (always 1m distance).

(min. 15" pause between Prologue and Principal Section).

PRINCIPAL SECTION (SEE SCORE):

(No amplification; all *IEAOV* pieces are for instrument and condensation alone.)

0'05"	Fade in the condensed FOLIO-sound Mono (Panorama – 0,3) Condensation degree: flat, maximal. Filter: only FOLIO is filtered for this there are 2 filters: a low-pass up to 595Hz and a high-pass from 1269Hz. At 0'05" low-pass starts with +9dB, the high-pass with -11dB.
ca. 0'10,4"	ECK 1 is, simultaneously with the flute, faded in rapidly (fade-speed in the character of a flute attack). Panorama, see above. Condensation degree of ECK 1 (as with ECK 2, M1-6 always remaining the same compression).
ca. 0'26"-2'00"	Filter position imperceptibly becomes neutral, i.e low-pass \pm 0dB, high-pass \pm 0dB, and accompanies the flutes in an improvisatory manner, certainly not as a continual filter- glissando, and without changes during the flute pauses.
1'39" – 1'41"	FOLIO becomes spatial, whereby within the 2 seconds the left channel shifts to rear speakers (-1), the right channel to front speakers (+1).
1'41"	at the endpoint of this shift ECK 1 switches suddenly to M1.
ca. 2'00" – ca. 10'00"	several variable parameters that are handled improvisatory: <u>The Condensation degree of FOLIO</u> is, between 1'41" and 10'54", distinctly lower than before and after (different, alternating Cascade settings at low condensation); it varies continuously, though imperceptibly, and reaches some value so low that the

sound becomes grainy and structured; always hanging together with the flute; high graininess for the dynamic flute part around 7'00" – 7'50".

Filter

oscillates discretely around the neutral value.

M1 – M6

are used for an improvisation beginning from ca. 2'20"; the model described below will, for every performance, be somewhat adapted:

no earlier than 2'10", blend from M1 to M2, then continue from M2 to M3 etc. until M6 (reached at around 4'00").

From around here all Ms in free order, possibly also two or more Ms simultaneously; always imperceptible, always with the flute breath, seldom changes during the flute pauses, by preference changing at the moment of the flute attacks and in parts of the endings.

not all flute phrases have changes.

frequent changes in sequence in relation to more dynamic flute sections;

between 6'00" and 6'42" (during the flute tenutos) the 6Ms become somewhat more noticeable ('present' them). (Changes during the tenutos! possibly even light pauses between the sounds, *quasi pesante*; - but otherwise never let interrupt the M-Continuum!)

Between 7'00" and 7'50" relatively strong movements between the individual Ms (and combinations of Ms); nevertheless as if in the foreground! always as if the flute were shaded;

ca. 8'00" – 10'00" reverse the process undergone from 2'00" to 4'00", this time from M6 to M5, M5 to M4, etc. to M1 – possibly shooting backwards grasps at M6 or M5.

from 10'10" only M1, static.

most importantly (also before and after the M-Sections): only rarely should it become clear what the flute exactly is playing and what is coming from the loudspeakers; instrument and condensation should always be fully enveloped within each other.

10'54"

M1 switches to ECK 2 (cf. 1'41").

10'54" – 10'56"

FOLIO becomes mono (cf. 1'39" – 1'41"). Condensation grade is immediately maximally flat.

<p>from ca. 10'00" – ca. 12'06"</p>	<p>the filtering of FOLIO clears up quickly, so that by the end of the piece the low-pass reaches -11dB, the high-pass +11dB; nevertheless doing so imperceptibly and with the flute (cf. ca. 0'26" – ca. 2'00"); the suggested dB-values are guidelines and can each vary according to the room and recording.</p>
<p>ca. 12'14,6"</p>	<p>ECK 2 fades rapidly out, together with the flute.</p>
<p>12'18" – 12'25"</p>	<p>FOLIO fades out, see score.</p>

german notes in the score

prologue:

<p>(ZEICHEN) immer 20c (80c-Schritte) (weggedreht)</p>	<p>sign, cue allways 20 cent 80-cent steps turned away (at the end of FOLIO; means: turned away from mics, play in the direction of the stage background)</p>
<p>muta in Bassflöte Stoppuhr vorbereiten folgt: Hauptteil</p>	<p>change to bass-flute prepare stopwatch next: main part</p>

main part:

<p>Stoppuhr niente (fade kurve für FOLIO): ECK1 (bis 1'41") mit Bassflöte Filter:.....</p>	<p>stopwatch start from nothing (fade curve for FOLIO) ECK1 (until 1'41") together with bass-flute filter: FOLIO is accentuating the low portions in the beginning; quickly brightening until ca. 2'00" (allways inperceptibly; allways together with the flute register)</p>
<p>1'39"....</p>	<p>ECK1 switches to M1 FOLIO becomes spatial (front/rear), fade length is 2" (1'39"-1'41")</p>
<p>GROSSE FLÖTE Filter: etwa ... [M2 frühestens] 9'44"</p>	<p>flute in C filters: ca. neutral; few changes until 10'00" M2 earliest</p>

[nur mehr M1]
Filter: etwa ab hier...

10'54"
M1 schaltet auf ECK2
FOLIO wird flach
fade Länge 2"
12'14"
für den letzten...

ECK2 mit picc enden
12'18"
(fade out für FOLIO)

only M1 (- besides FOLIO, which sounds allways!)
filters: from arround here quickly brightening until end
(allways imperceptibly!)

M1 switches to ECK2
FOLIO becomes smooth
lenght of fade 2" (10'54"-10'56")

for the last piccolo-tone turn 180° (back of player to
audience, - in order to keep the high piccolo tone still soft
enough)

ECK2 ends togehter with piccolo flute

fade-out for FOLIO

(english translation edited by Jonathan Styles)