

BI-DIMENSIONAL

FOR ALTO FLUTE

AND

SIX-CHANNEL ELECTRONICS

IAN COSTABILE

2017

••• DESCRIPTION •••

Bi-dimensional is a piece for alto flute, electronic sounds and light and space interaction. In this composition, the electronic sounds move between six speaker positions according to the flute's pitch. Therefore, the title suggests the interplay between two musical dimensions: the 'pitch space' and the 'auditory space'.

Duration: c. 7 min.

••• PERFORMANCE NOTES •••

An interactive system that can track pitch to loudspeaker position must be used. Every loudspeaker should be accompanied by a stage light unit to indicate visually the active speaker.

The 'cues' annotated in the score provide guidance for every electronic change (18 in total). The 'modes' (or presets) are linked to the different electronic sounds and pitch tracking systems. There are 7 modes in total: 0 to 6 (mode 0 meaning 'tracking off and no sound').

The performer must play freely in time and aim to take control of the spatialisation of sound and lights.

• • • MINIMUM REQUIREMENTS • • •

- 6 speakers and multichannel interface
- 6 light units (e.g., DMX spotlights)
- Original sound files (.wav samples as provided along this score)

• • • ALTERNATIVE OPTIONS • • •

If an interface for tracking pitch is not available, a manual operator controlling the speaker/light positions and triggering samples can accompany the flute by following the score. Speaker positions are annotated above every note or beginning of section.

• • • CONTACT • • •

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BI-DIMENSIONAL

for Alto Flute and Live Electronics

IAN COSTABILE
2017

senza tempo

sempre rubato , ~7" , ~7" *sim.* , ~7"

exhaling in the flute

f *mf* *f* *sim.* *mf vib.* *f*

(A) LINEAR PATTERNS

mode 1

CUE 1

1 4 5 6 , ~5" 4 *sim.* 5 1 4 3 5 ~7"

mf *slow glissando* *exhaling in the flute* *sim.*

f

6 4 6 3 1 2 3 6 *gliss.* 5 1 , ~7"

frull. *sim.* *f*

mode 2

CUE 2

2 4 6 2 4 5 2 6 2 4 5 2 4 6 4 5 2 4 , ~7"

mf *accel.* *f*

accel.

1 2 3 4 5 6 5 4 3 2 1 ~5" 1 2 4 *gliss.* 5 2 4 5 2 4 5 2 4 5 2 4 ,

p *f*

accel.

2 3 4 6 1 2 4 *gliss.* 5 1 2 4 *gliss.* 5 4 5 *tr* ~10"

p *f* *p* *f*

1 2 4 *gliss.* 5 6 ~2" 1 ~5" 5 6 5 *exhaling in the flute* ~7"

p *ff* *rolling downwards* *vib.* *f*

Numbers on top of notes indicate in which speaker the synthesised sound is. The position of the synthesised sound is tracked by the flute's pitch through electronics.

Bi-dimensional
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6 5 3 4 2

f

accel.

tutti fx1

ff

(B) SHAPES

part A total ~1'40"

mode 3

CUE 3/5

mode 4

CUE 4/6

~7" (~14")

f

mf

exhaling in the flute

mode 0

CUE 7

~2" ~7"

mf

ff singing unison

mf

ff singing unison

mode 5

CUE 8

~2" ~2" ~2" ~2"

mf

mode 5 (reset)

CUE 9

~2" ~2" ~2" ~2"

f

mode 5 (reset)

CUE 10

~2" ~2" ~2" ~2"

mf

mode 3

CUE 11

Bi-dimensional - 3

1 2 3 4 5 6 5 4 3 2 1 2 3 4 5 6 5 4 3 2

keeping the same duration *f* *f*

~2" (~4")

1 5 6 5 1 5 6 5 1 5 6 5 1 5 6 5 1

harmonic glissando *p* *f* *rit.* ~7"

vib.

mode 6 CUE 12 speaker shift rotates 1-6 accelerando and ritardando tutti ~15" tutti simile

mp *mf* *p* *f* *p* *mf*

decrecendo simultaneously with spatialisation ritardando

mp *ff* *mp* *ff* *mf* *ff*

decrecendo simultaneously with spatialisation ritardando

mf *ff* *p* *mp*

part B total ~3'30"

C SYNTHESIS

Bi-dimensional - 4

mode 1

CUE 13

4 gliss. 5 2 3 , 6 1 2 3 , ~10"

mf *frull.* *f* *p*

6 5 4 3 2 1 , 3 2 5 4 3 2 5 4 6 , ~10"

f *mp* *f*

mode 2

CUE 14 6 4-5 3-4 1 3-4 4-5 3-4 6 6 , ~10"

mode 5

CUE 15 1 2 3 4 5 6 5 4 3 2 1 2 3 4 5 6 , ~7"

mp *ff* *f*

mode 3

CUE 16 1 2 3 4 5 4 3 2 1 2 3 4 5 6 5 4 3 2 1 2 3 4 5 6 , ~10"

unison *singing* *ff* *mp*

mode 7

CUE 17 1 2 3 4 5 4 3 2 1 2 3 4 5 6 5 4 3 2 1 2 3 4 5 6 , ~10"

mp

speaker shift zigzags (1,3,2,4,3,5,4,6,4,5,3,4,2,3,1...etc)

f subito ~10"

fx2 (interrupted)

8va ~10"

Bi-dimensional - 5

fx2 (interrupted)

8va-1 ~10"

accel. -----

8va- -----

fx2 (complete) -----

ff

(8va) -----

mode 6

CUE 18

1

*speaker shift rotates 1-6
accelerando and ritardando*

*tutti part C total ~1'40"
total duration ~7 minutes*

p *mf*

*decrecendo simultaneously
with spatialisation ritardando*