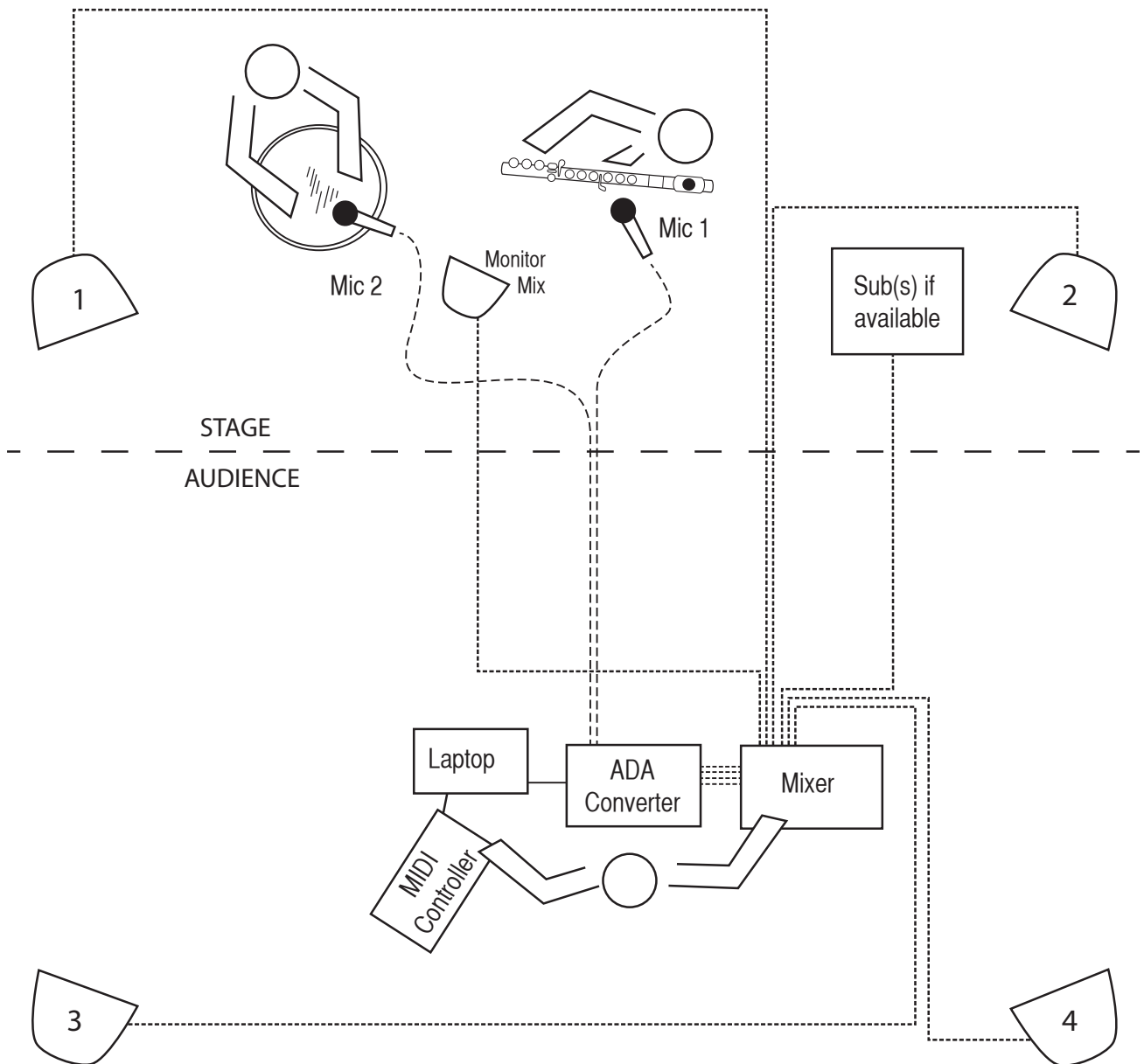


Reuben de Lautour

Involution

For Flute, Erbane, Live Electronics
Score in C

Stage Setup



Technical requirements:

One laptop computer running Max MSP version 7**.

One MIDI controller with four controller knobs or sliders**.

ADA converter with two inputs and four outputs**.

Small mixer to control house level.

Two small or large diaphragm condenser microphones, AKG c414 or similar.

***Composer will supply in case of own performance.*

Performance Instructions

Flute

The character of the flute sound is inspired by the Turkish Kaval. The sound should be strictly non-vibrato unless indicated, and liberal use of air in the sound and overblowing is encouraged. Staccato notes should be played always very short and with a sharp attack.

*| Key clap.

*| Key clap with simultaneous note.

Airy sound, approximately 50/50.

#| Tongue ram.

U → U → U -- *sim.* Bend pitch by turning instrument in and out.

v. ~~~~~ Wide, exaggerated vibrato as indicated by the line.

#| Jet whistle.

Pizzicato using "p" attack.

p s k t Play the notes by forming the indicated phonemes.

Percussion

The percussion part is written for Kurdish Erbane. If unavailable, a similarly sized frame drum with metal rings attached to the inside of the frame may be substituted.

The drum should be mounted on a stand since many of the techniques involve the use of two hands simultaneously.

One crotales of pitch D (lower octave, sounding pitch D6) is required, along with a cello or double bass bow.

Performance Instructions (continued)

Percussion



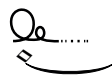
Large Flumi friction mallet (“superball”), Emil Richards mb-BAL-ERSR-amz or similar.



Brush the membrane with the stick end of the mallet, carefully so as not to damage the instrument.



Brush the drum lightly with the hands or mallet in a circular motion.



Produce a pure resonance by gently drawing the flumi mallet across the drum. When starting the note, place a finger gently in the centre of the drum to suppress the first mode of vibration. This helps to produce a higher pitch, somewhere between F3 and C4.



Play with hands or mallet in circular motion, continuing in a smooth transition from the previous playing technique.



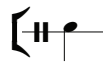
Play with the hands or mallet in a figure-of-eight motion.



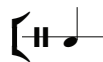
Jingle the rings on the underside of the drum with the mallet or fingers as indicated.



Produce a low, distorted sound by drawing the flumi mallet across the membrane with a lot of pressure.



(note above staff) - slap with the fingers close to the rim



(note below staff) - hit the drum with the heel of the hand halfway between the rim and the center



Bounce the mallet on the drum while muting with the other hand. The note in brackets indicates the approximate duration of the gesture.



Cross above note: mute with free hand.
Circle above note: allow drum to ring (do not mute).

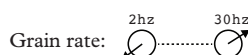


Brush the fingers, nails, or stick end of the mallet across the drum quickly to produce a swishing effect.

Electronics



Trigger the corresponding cue in the max MSP patch at the point indicated in the score.



Adjust the parameter indicated in real time using a MIDI controller. A dotted line indicates a gradual change; when no line is present change should be performed instantaneously. Numeric values are approximate.

INVOLUTION

for Filiz Karapinar & Amy Salsgiver

Reuben de Lautour

$\text{♩} = \text{ca}70$

Flute

Erbane

Electronics

8

Fl.

Erb.

Elec.

14

Fl.

Erb.

Elec.

19

Fl.

Erb.

Elec.

10"

10"

10"

8"

5"

8"

5"

4

5

4:3

v. v.

p

pp

sfp

f

mf

mp

sim.

l.v.

l.v.

1

2

3

4

5

Mod: 0% 60% 100% 0%

Mod: 100% 0%

palms

24 Fl. *U* → *U* → *U* -- *sim.*
p 5 *mp* 3 3

Erb.

Elec.

27 Fl. *ff* 5 *f* *mp* *ff* 3 *mp* *ff*

Erb.

Elec.

32 Fl. *fp* *f* *p* *f* 3 5 5 6 *f* *p* *mf* *ff*

Erb. *mp* l.v.

Elec.

36 Fl. 5 3 h 5 6 overblow *p* *f* 3 *mp*

Erb.

Elec.

38 Fl. 3 *pp* *f* 3 *pp* *f* *p* *fp* flz.

Erb. (fingernails) *pp* *mp* *mf* *fp* *mp* *mf*

Elec. Mod rate: 80% 0%

41

Fl. *f* 3 *mp* *p* t k th p t sh

Erb. *mf* *mf* *mp* *pp*

Elec. 9

45

Fl. *f* *p* *f* *p* vibr.

Erb. *p* *f* *p*

Elec. 10 11

49

Fl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Erb. *mf* *mf* *f*

Elec. 12

51

Fl. *p* *f* *p*

Erb. *p*

Elec. 13

52

Fl. *f* *fp* *f* vibr. *f* vibr.

Erb. *f* *p* *mp* *p* *mf*

Elec. 14

54

Fl. *fp*

Erb. *f* 1.v.

Elec. Mod: 40% 0% (15) (16)

57

Fl. *f* *fp* *fp* *fp* *ff*

Erb. *mf* *p* *f*

Elec. (17) 50hz Grain rate: 50hz

60

Fl. *fp* *f* *fp*

Erb. *f*

Elec. 10hz

62

Fl. *mfpp* *fpp* *sfp* *f*

Erb. *f* *f* *mf*

Elec.

64 5

Fl. *f* *fp* *sf*

Erb. $\frac{5}{4}$

Elec. **18** Grain rate: Q 50hz 10hz

66

Fl. *f* *pp* *f* *pp* *mf*

Erb. *mf*

Elec. **19**

68

Fl. *f* *p* *f* *p*

Erb. *mf* *fp* *fp*

Elec. **20**

71

Fl. *f* *f* *f*

Erb. *f* *fp* *fp* *f*

Elec. **21** 10hz 50hz

73

Fl. *mf* *f*

Erb. *mf* *mfp* *fp* *sfp* 21

Elec.

75

Fl. *mf* *mfp* *fp* *sfp*

Erb. *mf* 22

Elec.

77

Fl. *fp* *mf* 23

Erb. *mp* *mf*

Elec.

82

Fl. *mf*

Erb. *mf* 23

Elec.

* Lightly touch the crotale midway between the center and the edge to force the sounding pitch to a higher partial

87

Fl. *p* *pp < f* 4:3 3 7

Erb. $\frac{3}{4}$ $\frac{4}{4}$

Elec. ||

91

Fl. *p* *mf* *p < mf* 3

Erb. Remove crotale $\frac{5}{4}$ $\frac{5}{4}$

Elec. || (24)

96

Fl. *p* *f* *p* 7

Erb. *fp* *fp* $\frac{5}{4}$ $\frac{5}{4}$

Elec. ||

97

Fl. *mf* *f* *p* *f* 3 tr

Erb. (change to fingernails) $\frac{4}{4}$ $\frac{5}{4}$ *f*

Elec. ||

99

Fl. *p < mf* *f* U → J → U → J → U tr

Erb. *p* *sf* *f* *p* (fingers) $\frac{5}{4}$ $\frac{5}{4}$

Elec. || (25)

8

103

Fl. *p* < *f* > *p* *mf* > *p* *mf* > *p* *p*

Erb. *fp*

Elec. ||

105

Fl. *mf*

Erb. *mf*

Elec. || (26)

108

Fl. *p* < *f* > *p* *p* < *f* > *p* < *mf* > *p*

Erb. *pp* < *mf* > *p* palms

Elec. || (27) (28)

112

Fl. *f* *p*

Erb. *fp*

Elec. ||

113

Fl. *pp*

Erb. *pp*

Elec. ||

114

Fl.

Erb.

Elec.

115

Fl.

Erb.

Elec.

116

Fl.

Erb.

Elec.

117

Fl.

Erb.

Elec.

119

Fl.

Erb.

Elec.

10

125

Fl. *ff* *pp*

Erb. *f* *fp* *fp*

Elec. 31 32

129

Fl. *f* *fp* *f* *fp*

Erb. *f* *fp* *f* *fp*

Elec. 33

133

Fl. *f* *fp* *fp* *f*

Erb. *f* *fp* *fp* *f*

Elec.

135

Fl. *mf*

Erb. *fp* *f* *fp*

Elec. 34

138

Fl. *mp* *p*

Erb.

Elec.