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Contemporary Music Score Collection

Title

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alexander sigman

フロー

for voice, guitar, and live electronics

(2017)

## フロー (2017)

### performance notes:

#### general remarks:

#### **A. Structure and Transitions:**

The piece is comprised of 6 main sections (labeled A-F in the score), separated by 5-8 second transitions. During 3 of these transitions, the guitar re-tunes the strings as indicated (see below). For each section, a unique electronics track is assigned and triggered [see **Appendix: TECHNICAL RIDER** for details]. In the final section, the singer approaches the guitar, and adjusts tuning pegs of guitar ad lib.

#### **B. Electronics:**

The electronics should be projected through 2 small **transducers/sound exciters**: 1 attached to the guitar, the other to another resonating surface in the performance space (e.g., a music stand, chair, window, or the floor). Output from both transducers should be clearly audible, and if possible, the resonance characteristics of the selected surface should contrast with those of the guitar body.

[See **Appendix: TECHNICAL RIDER** for details.]

#### **C. Balance and Amplification**

In no instances should the electronics mask the voice and guitar. Depending upon the size and acoustics of the venue, it may be advisable to amplify the guitar.

**D. Accidentals** obtain throughout the measure.

**E.** The **tempo** should be followed as strictly as possible.

#### signs and symbols:

#### **Fermati:**

▲ = ca. 5-8" (in the cases of string re-tuning, may be slightly longer if necessary)

→ = transition from one "state" to another

#### **Voice:**

#### **Text:**

The text consists of 4 verses of John Dowland's lute song "Flow, My Tears" (*Lacrimae*), translated into Japanese via Google Translate. The Japanese output text has been romanised.

**Accents** are placed on certain syllables to indicate stress, rather than referring to attack intensity. Consecutive accented syllables are to be stressed equally and emphatically.

#### **Pronunciation:**

Consonants are pronounced as in English.

#### **Vowels:**

a = [ɑ:] as in "father"

i = [i] as in "keep"

e = [e] as in "chaos"

u = [u] as in "tool" (but *without* lip rounding)

o = [o] as in "taco"

ei = [eɪ] as in "bait"

The recitation of the text throughout is **non-vibrato**, somewhat robotic, and devoid of conventionally expressive actions/gestures/features. **Dynamics** are relative to the guitar's sound levels.

As the pitches indicated in the guitar part are **written**, rather than **sounding**, the guitar part should *not* be used as a reference (except for the final pitch of section **B**, which is a cue for the first pitch in the voice in section **C**). Given also that the guitar scordaturas contain microtones, it is recommended that the performer use a tuning fork.

In the **final section**, the performer approaches the guitar, and adjusts the tuning pegs ad lib, as if they were knobs on a mixing console. During this section, the performer should read from the Guitar score.

## Guitar:

### Notation:

A **2-staff notation** is utilised throughout. The top staff indicates left-hand actions on a 5-line staff, while the bottom indicates right-hand actions on a 6-line staff (1 line/string).

In all cases, **written** (rather than sounding) **pitch**s are indicated.

### Scordatura:

For sections A, B, D, and E, a unique **scordatura** is assigned. Re-tunings should occur during the transitions between sections. In the final section, the singer adjusts the tuning pegs ad lib.

### Implements:

- 1 **plectrum** (pick) (section B)
- 1 **triangle beater** (sections D and F) (strings activated with tip of beater)
- 1 **violin or cello bow** (section D)

### **signs and symbols:**

“*f*”, “*p*” = “intensity dynamics” (refer to the effort invested/pressure exerted, rather than the produced sound level)  
> = finger percussion; should produce bi-tones

Unless otherwise noted, all actions are *l.v.*

**Total Duration: ca. 6:30-7:00**

## **Appendix: TECHNICAL RIDER**

### **1. Hardware:**

- 1 laptop running Max 7.3.3 or later
- 1 contact mic or sensitive condenser mic (for guitar output)
- 1 audio interface (MOTU or similar)
- 2 small transducers/piezos (examples depicted below):



- 1 power amp (for transducer speakers)
- if applicable, 1 guitar amp

### **2. Setup and Interconnection:**

- a) laptop output -> audio interface (via USB or FireWire)
- b) contact/condenser mic (transmitting guitar output signal) -> audio interface
- c) audio interface output -> power amp
- d) power amp -> 2 transducers
- e) one **transducer** should be attached to the guitar, near the sound hole
- f) the second **transducer** should be attached to another resonating surface, such as a music stand, glass plate, or wooden table or floor



### **3. Max/MSP Patch:**

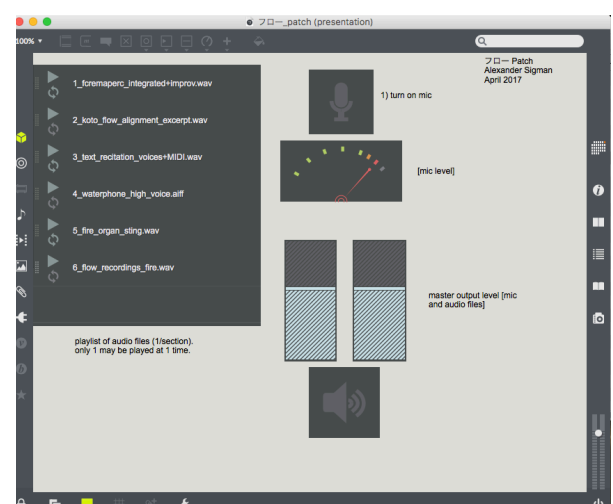
**Software Version:** This patch was created in **Max 7.3.3**.

**Directory:** The patch should be stored in the folder **PERFORMANCE\_MATERIALS**, which also contains audio files.

**Operation:** this patch may be controlled onstage by the singer or guitarist

- 1) if not already in Presentation mode, select this option from the Max View menu
- 2) turn on ADC (mic icon), which also activates DAC
- 3) adjust output gain accordingly

- 4) in the upper left portion of the patch, there is a playlist, consisting of 6 tracks (1/section). Only 1 track will play at 1 time. Press the “loop” icon  for tracks **1, 4, and 5**.
- 5) the patch is sensitive to  input (guitar) sound level, which governs the output level of each track.



# フロー

for Charlotte Mundy and Jordan Dodson

Music: アレキサンダー・シグマン

Text: グーグル翻訳

♩ = 60 (sempre)

A

The musical score is written for Voice, Left Hand (LH), and Right Hand (RH) guitar. The tempo is 60 beats per minute, marked 'sempre'. The piece is in 4/8 time and begins with a key signature of one sharp (F#). The Voice part is mostly silent, with a few notes in the first measure. The LH part features a complex melodic line with many fingerings indicated by circled numbers (1-6). Dynamics range from piano (*p*) to fortissimo (*sf*). The RH part consists of rhythmic patterns, some with string scrapes indicated by boxes labeled 'S', 'M', or 'L'. Dynamics also range from piano (*p*) to fortissimo (*sf*). A 'pizz.' (pizzicato) marking is present in the LH part. The score is divided into measures by vertical bar lines.

Max Patch: ADC ON Playlist Track 1 (LOOP)

\*(scrape string with fingernails, producing as much friction as possible, over a Small, Medium, or Long string-length as indicated, in the indicated direction; start and end-points of each scrape are at the discretion of the performer)

Guit

7

*sf* 4:3

*sf* *p*

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

pizz.-----

(take plectrum)  
(ca. 5-8")

L M S M L M S

**B**

(sempre)

Guit

22

*f* 4:3 *mf* *p*

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

1/4 1/4 1/4

Track 2 (duration = 102 seconds)

Guit

37

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

(release plectrum)

C

(sempre non-vibrato e quasi robotico)

Voice part with lyrics: keshshi-te wa-ta-shi no ka-na-shi-mi wa ya-wa-ra-ge ra-re-ru ka-mo shi-re-ma-sen ga do - jo wa ni - ge - ta - no - de wa - ta - shi no tsu - ka - re - ta hi tsu - ka - re - ta hi

Dynamic markings: *ppp*, *p*, *f*, *mf*, *p*, *f*, *mf*, *p*, *p*, *mf*, *f*

Tempo markings: 7:6, 7:6, 5:4, 5:4, 5:3, 5:3, 3:2, 3:2

\* (reference pitch = guitar written Bb [sounding A] in previous measure)

Guitar part with lyrics: a p p i m a p a a p p a a p p

Dynamic markings: *ppp*, *p*, *p*, *f*, *mf*, *p*, *f*, *f*, *f*, *p*, *f*, *f*

Tempo markings: 3:2

(corpus) (l.v.)

\*(drum body of instrument at 2 discrete locations near sound hole. unless specific fingers are indicated, any combination of fingers may be employed. all attacks are l.v.)

Track 3 (duration = 134 seconds)

Voice part with lyrics: so-shi-te na-mi-da to hi - to - i - ki to na - ge - ki su - be - te no yo - ro - ko - bi no na - ka de u - ba - wa re - te shi - mat - ta

Dynamic markings: *f*, *p*, *p*, *f*, *mf*, *mf*, *f*, *p*

Tempo markings: 7:6, 7:6, 5:4, 5:4, 5:3

Guitar part with lyrics: p p a p a p

Dynamic markings: *f*, *f*, *p*, *p*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, *p*

Tempo markings: 4:3

(l.v.)

(take triangle beater)

Track 4 (LOOP)





**E** (volatile) 5

フロー

*p* *f* *f* *p* *sfz in p* *p* *f* *sfz in p* *sf* *sf* *p* *f* *p* *f* *p*

Ha - kul A - na - ta - wa ku - ra - ya - mi no na - ka ni su - mi ko to ka - ku - sei su - ru ko - to o ma - na - bu shi - a - wa - se

Guit

IX VI IV VII V I

67 *sfz in p* *sf p* *sf p* *mf* *f* *(pesante)* *f* *p* *p* *f* *(approach Guitar)*

ka - re - ra wa ji - go - ku de so - re o shi - a - wa - se se - ka - i ni - mo - ka - ka - wa - ra - zu kan - ji - ru ko - to wa a - ri - sen

Guit

VI XII XII

(take triangle beater)

\*(rapidly alternate between finger-percussion attacks and releasing finger from string, allowing open string to resonate)

