

UCLA
Contemporary Music Score Collection

Title

Li Po

Permalink

<https://escholarship.org/uc/item/7s72z0w6>

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Li Po

for flute, tape and live electronics

Theodoros Lotis

2011

evaluate ~array[]

: evaluation of Arrays in SuperCollider.



: synchronisation, indicates order of events.



: fermata, short.



: relative durations between notes.



: play fast and continue as before.



: play as fast as possible.

afap

: play as fast as possible.

apap

: as piano as possible.



: with noise rather than definite pitch.



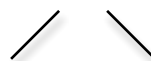
: air noise and pitch simultaneously.



: overblow. Produce harmonics (and, if possible, non harmonics) with air noise. Although specific notes are indicated, feel free to produce different ones. The highest harmonic should be heard.



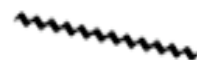
: stable note, often indicates duration.



: glissandi.



: continuation of a note or a sound.



: glissando produced by the algorithm.

v.f.

: voice falsetto.

Multiphonics' fingering notation is given according to Pierre-Yves Artaud's book "Flûtes Au Présent", p.6.

Technical issues:

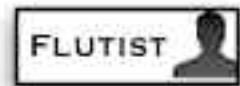
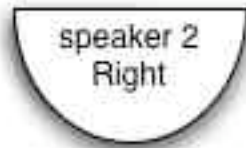
- 1) You will need a computer with SuperCollider software to run this piece at 44.100 Hz sampling rate and to play the LiPoTapePart.aif file. The LiPoTapePart.aif file should be placed in HD/Applications/SuperCollider Folder/sounds. (SuperCollider download: <http://supercollider.sourceforge.net/downloads/>)
- 2) In the SuperCollider code: the number for the 'in' (microphone input), for both 'SynthDefs' and 'arrays' should correspond to the actual input number of the microphone in the sound card, minus 1. i.e. if the microphone input in the card is 1 (input 1), then the number for the 'in' should be: in = 0. If the microphone input in the card is 2 (input 2), then the number for the 'in' should be: in = 1, and so on.
- 3) Check the Energy Saver Control Panel to make sure that the Sleep Mode was completely turned off before computer startup.

To reveal the GUI window:

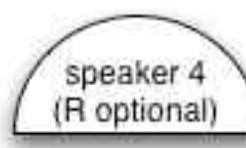
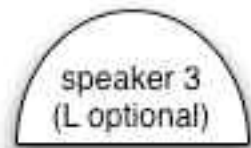
- 1) Select the entire code between the two external parentheses in the SuperCollider patch and evaluate it by pressing the enter key (!! Not the return key).
- 2) Press the Load button to boot the server in SuperCollider and check that the localhost server is booted and run as the default server.
- 3) When the flutist is ready, press the Start button in SuperCollider (0:00-beginning of the score).
- 4) At the given moments in the score, marked as 0, 1, 2, 3, 4, press the 0, 1, 2, 3, 4 button in SuperCollider.

In general, the flutist should follow and blend the flute's sound according to the textural, timbral and spatial evolution of the tape part. The flutist should remain as motionless as possible for the entire duration of the piece, and breathe silently while the flute is being processed by SuperCollider.

CONCERT SET UP



AUDIENCE



Li Po

for flute, tape and live electronics

Theodoros Lotis

senza misura

quasi flutt.

(2/4/234
1 55#)

Flute

sfpp < mp
accel.

pp

pp < afap.

Electronics and Tape

0:00 0:07 0:10 0:20

Start
evaluates ~array[0]

gliss.

gliss.

(1 34
2345)

p

pp

voice

gliss.
(produce difference tones with G)

Flute

E. & T.

0:25 0:33 0:48

Flute

cantabile

flutt. - -

overflow

gliss. flutt.

f

f

fff

f

E. & T.

flutt.

flutt.

flutt.

1:10

1:15

1:19

1:23

amplitude trigger

Flute

overflow

flutt. - - -

f

fff

f

flutt. - - -

E. & T.

flutt.

flutt.

1:27

1:36

1:41

imitate the sound and gesture on tape

Flute *cantabile*

f espress.

afap.

poco rit.

gliss.

mp

gliss.

E. & T.

1:45 1:51 1:57 2:00 2:02 2:08

Flute *espress.*

rit. - -

E. & T.

2:15 2:22

Flute

Electronics

Tape

close throat

open throat progressively

close throat

open throat progressively

follow the dynamics on tape

fingering: D/2nd 8va

noise

mp *f* *mp* *ff*

afap *v.f.* move towards lower pitches by opening the throat

move towards lower pitches by opening the throat

breath

tam tam

fff

2:28 2:33 2:40 3:06

0

evaluates ~array[1]

Flute

E.

T.

as before, follow dynamics on tape

ff *p* *f* *pp*

as before

3:07 3:15 3:19 3:29 3:38

Flute

as before

as before

breath

ff

3:52 4:03 4:32

p

p

breath

4:38 5:05 5:15

4:38

1

evaluates ~array[2]

1234/2A5

Flute $\left(\begin{matrix} \text{4} \\ \text{2} \end{matrix} \right) \longrightarrow$

ap (till the end) *to nothing.*

E. *gliss. to very low pitches till the end*

T. *to nothing.*

5:35 6:05 6:50

2 3

evaluates ~array[3] *evaluates array[4]*

4

evaluates array[5]

The image shows a musical score for three parts: Flute, E., and T. The Flute part starts with a treble clef and a key signature of one flat (B-flat). The time signature is 12/34/2A5. The Flute part has a dynamic marking of *ap* (till the end) and a note with a slur and an arrow pointing right. The E. part has a glissando marking: *gliss. to very low pitches till the end*. The T. part has a series of notes that fade out, with a marking *to nothing.* at the end. Time markers are placed at 5:35, 6:05, and 6:50. Below the time markers are numbers 2, 3, and 4, each with a corresponding evaluation instruction: *evaluates ~array[3]*, *evaluates array[4]*, and *evaluates array[5]*.

In what house, the jade flute that sends these dark notes drifting,
 scattering on the spring wind that fills Lo-yang?
 Tonight if we should hear the willow-breaking song,
 who could help but long for the gardens of home?

Li Po, 701-762