

JUDITH SHATIN

KAIROS

Flute & Interactive Electronics



Program Note

KAIROS is a Greek word signifying the most propitious moment for a new undertaking, as in Ulysses setting out on his journey. The utterances of the flute are variously amplified, blurred, enhanced, or transparently transmitted by the interactive processing. The path that the flute traverses was inspired by that of Ulysses, from the heraldic opening and calling forth to the journey, through passages of arduous difficulty, tenacious movement, clear sailing, magical dreaming. The choice to limit the sound resources to overt transformations of the flute's own sound is both as an extension and transformation of the flute into a newly emergent instrument. *Kairos* was composed in 1991, using the HMSL programming language. It now runs under Max-MSP, with thanks to composer/technologists Troy Rogers and Maxwell Tfirm. The computer's "score" is organized into sections which are triggered either by the performer via foot switch or a computer operator. The composition of *Kairos* was supported by a composer's award from the Virginia Commission on the Arts. It was composed for and is dedicated to Patricia Spencer, who recorded it on her CD *Narcissus and Kairos* on the Neuma label. It has been performed at the Beijing ICMC, on the League/ISCM concert series at Merkin Hall in New York, among others. For more information, visit www.judithshatin.com. -JS

Performance Notes

To perform *Kairos* you need an air mic, laptop (or other device to run Max-MSP), a USB footswitch (or computer operator), audio interface, mixer (4 channel) and playback system. There are 21 cues, allowing maximum flexibility of pacing. Once the Max patch is installed, you open the Kairos program, double-click the icon on the top level, and the patch opens. The cue table below shows the type of harmonization (direct, cluster, octave below or fifth-build) as well as the types of effects, though the exact effects changes are not listed in detail. The effects, such as reverb and chorus, do not cut off immediately between sections, though the harmonic changes (such as octave shadow and fifth-build) do. You will need to experiment with exact distance from the mic. Where there are two staves, the top is flute, the bottom is for vocal sounds. Multiphonic fingerings are from *A Modern Guide to Fingerings for the Flute* by James Pellerite.

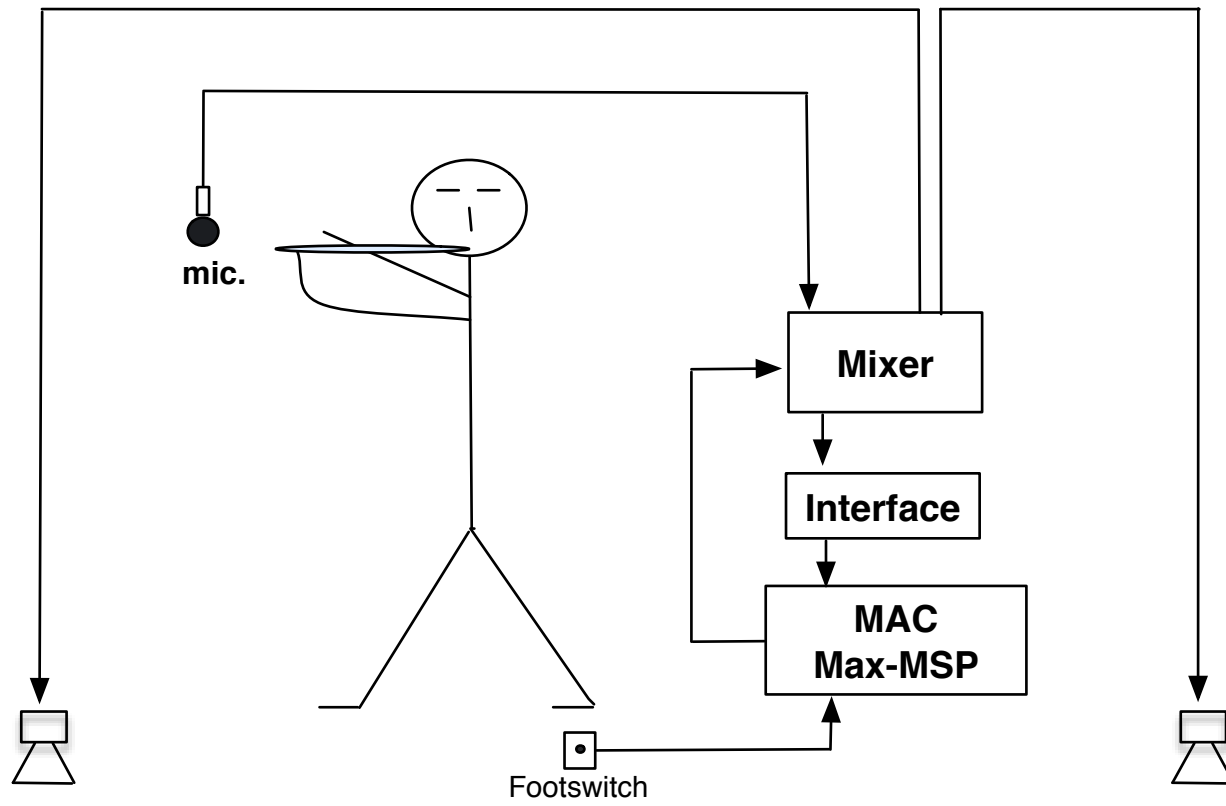
World Premiere Patricia Spencer Miller Hall, Columbia University New York, New York 05/20/1991
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Duration: 15:50

Electronic Cues

CUE	Description
1	Direct sound, gradual increase of reverb
2	Chorus, shifting reverb
3	Octave below, reverb (octave harmonizing is always an octave below)
4	Chorus, increasing
5	Direct, effects start immediately
6	Increasingly thick chorus and reverb
7	Chorus, thick ringing, some delay (echo); Trigger at the start of the preceding half rest
8	Pitch harmonization – perfect fifth, cascading effect
9	Direct, warm reverb
10	Direct, light reverb
11	Comb filter quality when playing directly into mic; plus reverb; move away a bit from the mic right after the first sound.
12	Stronger reverb
13	Again, comb filter effect when singing into mic, otherwise warm
14	Octave below, plus reverb
15	Direct, some reverb
16	Direct, slight reverb
17	Fifth-build, cascade; rev
18	Octave below, warm rev
19	Direct (again, slight reverb)
20	Octave, warm reverb
21	Direct (slight reverb)

KAIROS SETUP



KAIROS

Heraldic, Resolute ♩ = ca. 76

Judith Shatin

Cue 1

Musical score for Cue 1. The score consists of seven staves of music. Dynamic markings include *sf-ff*, *mp*, *cresc.*, *dim.*, *p*, *mf*, *f*, *pp* echo, *p*, *f*, *mp*, *f*, *mf*, *f*, *p*, *mp*, *cresc.*, *f*, *mf*, *mp*, *f*, *mf*, *p*, *mp*, *p*, *mf*, *cresc.*, *f*, *f*, *fff*. Performance instructions include "Let sound fade" at the end of the first section. A watermark "PERUSA SCORE! NOT FOR PERFORMANCE" is overlaid diagonally across the score.

Cue 2 Poco meno mosso ♩ = ca. 70

tr Tk 1 silently finger "G"

Musical score for Cue 2. The score is for Flute (Fl.) and Voice (Vox). The Flute part includes a performance instruction: "Start with embouchure covering aperture, and flute turned in; gradually pull flute away from mouth." The score includes dynamics such as *mf*, *f*, *ord*, *pp*, *mf*, *p*, *f*. Performance instructions include "Introspective", "Vibrant", and "6:4". A watermark "PERUSA SCORE! NOT FOR PERFORMANCE" is overlaid diagonally across the score.

mf *p*
play close to mic

Cue 3
f (octave below)

Slide RH3 to Tk2
mf **Cue 4**
(unison)

$\text{♩} = \text{ca. } 80$
cresc. *sfff*

n.v. *sub pp* *f* **Freely ord.**

tr RH2 *(tr)*

Cue 5 $\text{♩} = \text{ca. } 100$

Suddenly calm (away from mic)
subp *sub.f*

n.v. *n.v. to v.* *pp* *sf* *p* *sf sf*

Cue 6
f *f*

sub.pp *sf* *mp* *sf* *mp* *p*

Kairos

3

sub f *mf < f*

Cue 7

♩ = subito 88 (thick chorus, ringing effect)

mf < f *mp* *p* *mp cresc...* *f*

p *f* *mp*

Reflective (Sounds echo)

sf p *f* *mp*

sf f *mp* *f* *mp*

Cue 8 Expansive subito ♩ = 66

(into mic) 5th-build through section

Cascading effect

f

mp *mf*

f

Poco piu mosso ♩ = ca. 76

(move back from mic)

Cue 9

(unison)

mp *f* *mp* *f* *mp* *f*

f *mf < f* *mf*

Dreamy

Freely

f

mf *sf* *mp* *f*

Argumentative

Musical staff for the 'Argumentative' section, measures 1-4. Dynamics include *mf*, *f*, *sf*, *pp*, and *f*. A triplet of eighth notes is marked in measure 2.

Cue 10 (♩ = ca. 76)

(close to mic)

(away from mic)

Musical staff for the 'Argumentative' section, measures 5-8. Dynamics include *f* and *sub.p*. Performance instructions '(close to mic)' and '(away from mic)' are present.

Inflammatory

♩-Tk 1

Musical staff for the 'Inflammatory' section, measures 9-12. Dynamics include *f*, *mp*, *sf*, *mp*, and *f*. A triplet of eighth notes is marked in measure 10.

♩-Tk 1

Musical staff for the 'Inflammatory' section, measures 13-16. Dynamics include *f*, *mp*, *sf*, *mp*, and *f*. A triplet of eighth notes is marked in measure 14.

Musical staff for the 'Inflammatory' section, measures 17-20.

Musical staff for the 'Inflammatory' section, measures 21-24.

Musical staff for the 'Inflammatory' section, measures 25-28. Dynamics include *mf* and *ff*. A triplet of eighth notes is marked in measure 25.

Musical staff for the 'Inflammatory' section, measures 29-32. Dynamics include *mf* and *ff*. A triplet of eighth notes is marked in measure 29.

Fractions (close to mic)

mf molto cresc.

Musical staff for the 'Fractions' section, measures 33-36. Dynamics include *mf* and *ff*. A triplet of eighth notes is marked in measure 33.

Musical staff for the 'Fractions' section, measures 37-40. Dynamics include *ff*.

Musical staff for the 'Fractions' section, measures 41-44. Dynamics include *ff*.

Musical staff for the 'Fractions' section, measures 45-48. Dynamics include *ff*.

♩ Rh2,3,4 (random overblow)

♩ Rh2,3,4 (random overblow)

Musical staff for the 'Fractions' section, measures 49-52. Dynamics include *ff*.

Tr Tk 1 Tr Tk 1 Tr Tk 1 Tr Tk 1

Tr Tk 1

Cue 11
 Loud finger click on low C;
 Make "K" sound in back of throat,
 no pitch, harsh, with lots of air,
 make an explosive sound right into mic.
Explosive ♩ = ca. 80 (away from mic)

(comb filter quality when playing into mic)

Tr 2,3,4 (random overblow)

Unvoiced, unpitched, make the sound explode into mic.

increasingly voiced

Ts sf mf fff

s s su su su su su su suh!

46 3 (directly into mic)

ord

Kah fff

R.H. Tr 3

Elusive n.v. pp

ord

f p sf ff (48") pp

Tongue roll, pitched air explosive breath right into mic.

ord

ff Th f

Rolled tongue sing into mic.

ff fff

Tr Tk 1

f

Musical staff with notes, slurs, and dynamic markings *sf* and *f*.

Musical staff with notes and the instruction "sing + play".

Kah

Musical staff with notes, slurs, and dynamic markings *mf* and *f*.

Cue 12

Rolled tongue quasi-sung

Musical staff with notes, slurs, and dynamic marking *ff*.

Ringling

Sing, rolled tongue (ringing section, thick reverb)

Cue 13

Musical staff with notes, slurs, and dynamic markings *p*, *mf*, and *mp*.

♩ = ca. 76

n.v.

v.

Loudly whisper directly into mic. (comb filter)

skai

(away from mic) With longing

Musical staff with notes, slurs, and dynamic markings *p*, *mf*, and *mp*.

Hum only

play

mf

mm

mp

Musical staff with notes and slurs.

almost covered aperture, flute turned in

normal position

Cue 14

Meno mosso ♩ = ca. 70 warm (octave below)

Musical staff with notes, slurs, and dynamic markings *mf* and *f*.

sing

whisper

oo

ss

Musical staff with notes, slurs, and dynamic markings.

Tr1 + Tr2

Musical staff with notes, slurs, and dynamic markings.

Ah

Ah

Musical staff with notes, slurs, and dynamic markings.

2.3.4
random overblow

p *f* *mp* *mf*

mm
mf

Flute turned in
Tk 1

Cue 15 ♩ = ca. 80
(unison)

sing

mp *mf* *mp* *mf*

f *mf*

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

Piu mosso ♩ = ca. 88

f *Tr1*

Tk 1

sim.

mp *ff*

cresc.

mp *ff*

Cue 16 **Subito Dolce**
Meno mosso ♩ = ca. 70

mp *p* *pp* *mp sub. dolce* *mf*

(away from mic.)

f *mf* *p* *cresc.* *f*

Musical notation for the first three systems. The first system includes a triplet of eighth notes and a sixteenth-note pattern. The second system features a triplet of eighth notes and a sixteenth-note pattern. The third system includes a sixteenth-note pattern and a triplet of eighth notes.

5th-harmony through section)

Cue 17
Musical notation for Cue 17, showing a melodic line with a long slur.

Musical notation for Cue 18, showing a melodic line with a long slur.

In repose

Cue 18

(octave shadow)

Musical notation for Cue 18, showing a melodic line with a long slur.

Distant Harkening

Cue 19

(unison)

Musical notation for Cue 19, showing a melodic line with a long slur.

Musical notation for Cue 19, showing a melodic line with a long slur.

Dynamic Subito ♩ = ca. 76

Musical notation for Cue 19, showing a melodic line with a long slur.

Cue 20

Musical notation for Cue 20, showing a melodic line with a long slur.

(octave shadow)

3

mp

mf

mp

mf

7 *f*

3 3 3 3

(unison)

Cue 21

Let sound fade