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 Tfirn. 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.

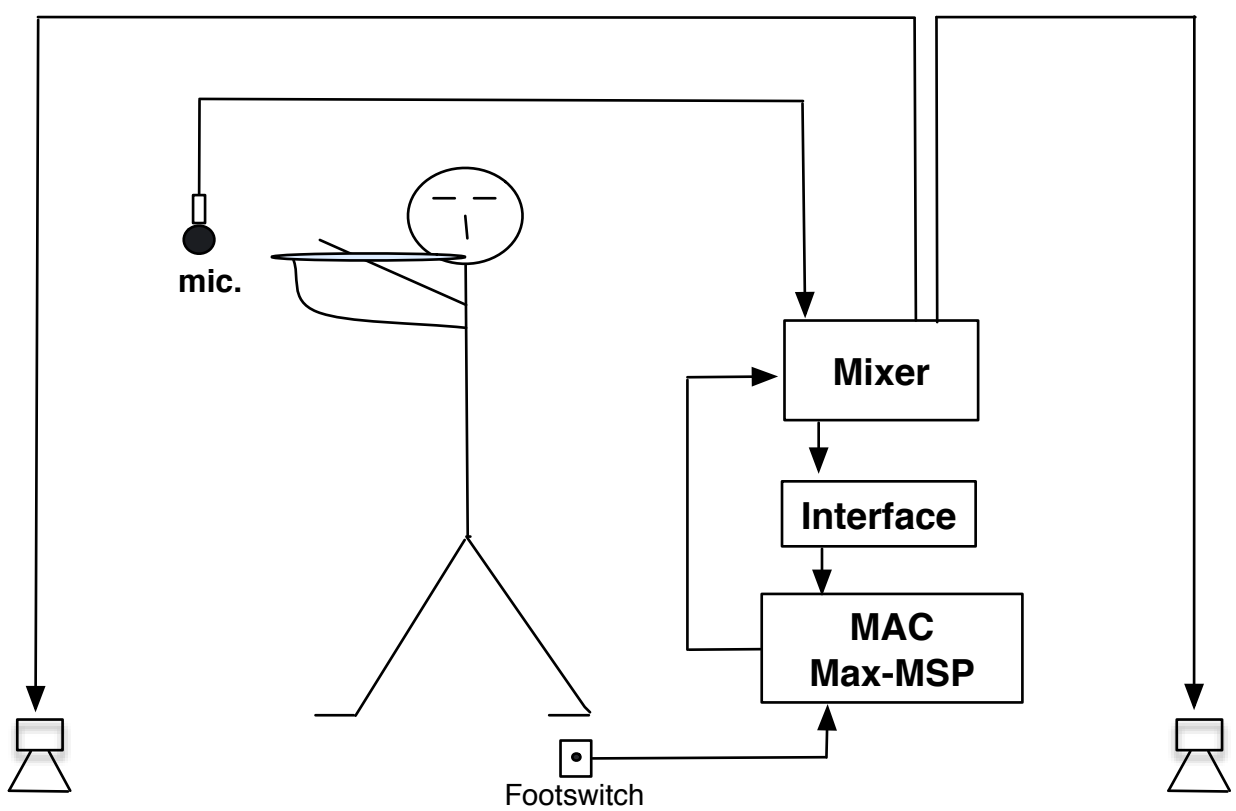
World Premiere
Patricia Spencer
Miller Hall, Columbia University
New York, New York
05/20/1991

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

sf-ff

mp *cresc.*

tr **RH1**

dim. *p* *mf* *mf* *f*

4:3

3 3 *mp*

cresc. *f* *tr* *pp* *echo* *p* **(3)** *f*

mp *f* *mf*

cresc.

f *mp* *f* *mf*

(cresc.) *sfmp* *fff* Let sound fade

Cue 2 **Poco meno mosso ♩= ca. 70**

tr **Tk 1** *silently finger "G"*

Fl.

ord *mf*

Start with embochure covering aperture, and flute turned in; gradually pull flute away from mouth.

Vox

ah *mf* *gently* *f* oo

Introspective **Vibrant**

6:4 *pp* *mf* *p* *cresc.* *f*

PERUSAL SCORE, NOT FOR PERFORMANCE

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mf

p

play close to mic

Cue 3

cresc. dim.

p

(octave below)

f

Slide **RH3** to **Tk2**

Cue 4

mf

(unison)

♩= ca. 80

cresc.

sfff

Freely

ord.

n.v.

sub.pp

f

tr **RH2**

Cue 5

♩= ca. 100

Suddenly calm (away from mic)

sub.p

sub.f

n.v.

n.v. to v.

sf

sub.pp

pp

sf

p

sf sf

Cue 6

f

f

sub.pp

sf

mp

sf

mp

p

PERUSAL SCORE, NOT FOR PERFORMANCE

Tr 1

sub *f*

mf < *f*

Cue 7

♩= **subito 88** (thick chorus, ringing effect)

tr Tr 2

mf < *f*

mp

p

(into mic)

mp *cresc.* *f*

p

f

mp

Reflective (Sounds echo)

sf *p*

f

mp

sf *f* *mp*

f *mp*

Cue 8 **Expansive subito ♩= 66**

5th-build through section

(into mic)

f

Cascading effect

f

mp *mf*

Poco piu mosso ♩= ca. 76

(move back from mic)

Cue 9

(unison)

mp *f*

mp *f*

mp

f

back from mic

Dreamy

f

mf *f*

mf

Freely

f

#4 ♭

mf

sf *mf* *sf*

mp

40

f

PERUSAL SCORE, NOT FOR PERFORMANCE

Argumentative

mf *f* *sf* *pp* *f*

Cue 10 (♩= ca. 76)

(close to mic) (away from mic)

f *sub.p*

Inflammatory

tr -Tk 1

f *mp* *sf* *mp* *f*

tr -Tk 1

tr Tk 1 tr Rh1 tr

sim.

mf *molto cresc.* *ff* *f*

Fractious
(close to mic)

5:4

ff

tr Tk 1

tr Rh2,3,4
(random overblow)

tr Rh2,3,4
(random overblow)

PERUSAL SCORE, NOT FOR PERFORMANCE

5

tr Tk 1 tr Tk 1 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)

sfff *sf* *ff*

tr **2,3,4**
(random overblow)

(2,3,4 ♭)

fff

Unvoiced, unpitched,
make the sound
explode into mic.

increasingly voiced

Ts s s su su su su su su su suh!

sf *mf* *fff*

ord

46

(directly into mic)

Kah

fff

ord

tr Tk 1

R.H.
tr 3

Elusive
n.v.

pp

ord

f *p*

sf *ff*

(48")

pp

Tongue roll, pitched air
explosive breath
right into mic.

ff Th

ord

f

Rolled tongue
sing into mic.

ff *fff*

tr Tk 1

f

PERUSAL SCORE, NOT FOR PERFORMANCE

sf

f

sing + play

Kah

f

Cue 12

Rolled tongue
quasi-sung

mf

cresc.

f

Ringing

Sing, rolled tongue
(ringing section, thick reverb)

ff

Cue 13

♩= ca. 76

n.v.

p

v.

mf

mp

Loudly whisper
directly into mic.
(comb filter)

skai

(away from mic) **With longing**

p

Hum only

play

mf

mm

mp

almost covered aperture,
flute turned in

Tk 1

normal position

Cue 14

Meno mosso ♩= ca. 70

warm (octave below)

mf

f

sing

oo

whisper

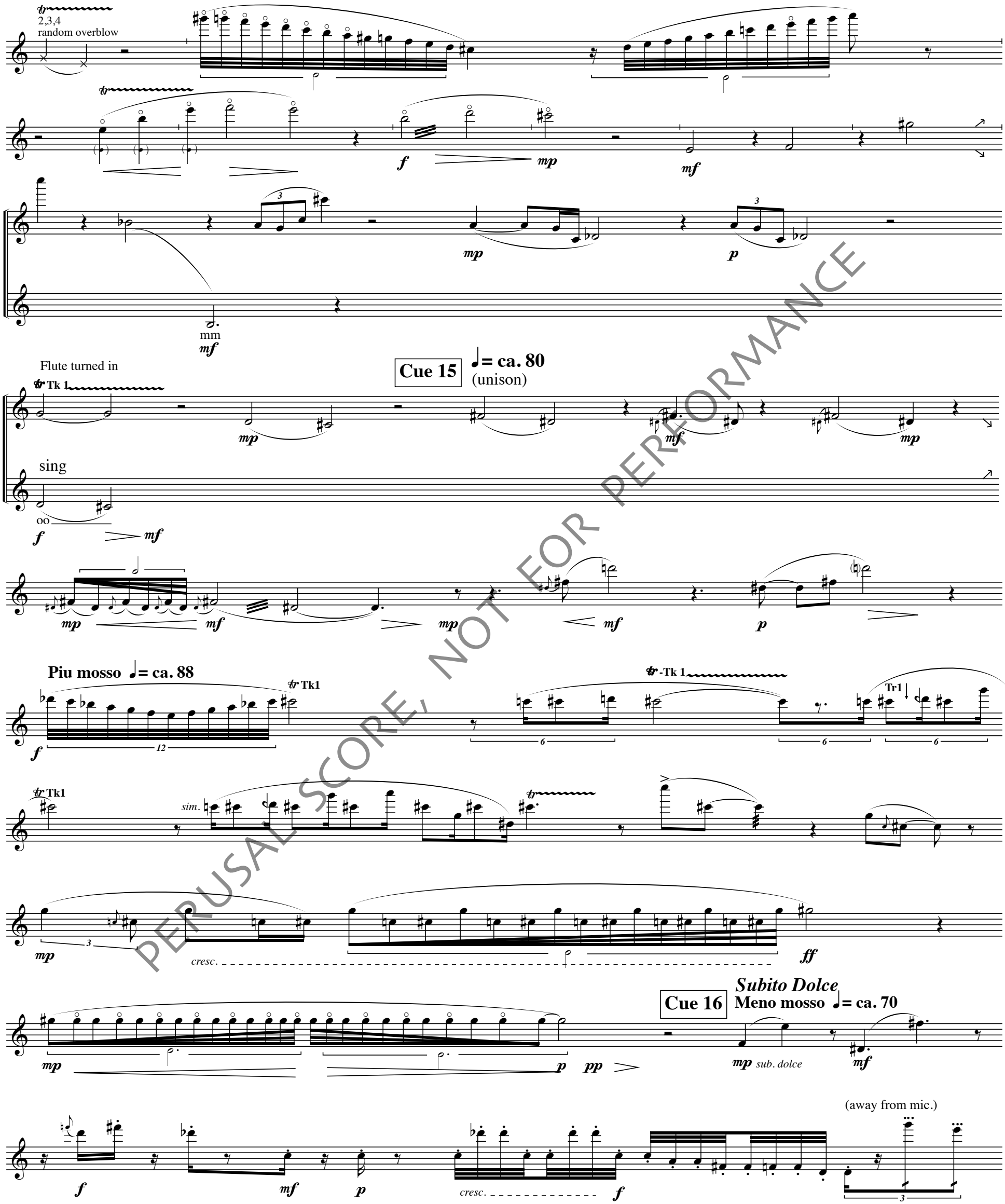
ss

Tr1 + Tr2

Ah

Ah

PERUSAL SCORE, NOT FOR PERFORMANCE



PERUSAL SCORE, NOT FOR PERFORMANCE

(away from mic.)
smoky

5th-harmony through section)

Cue 17

In repose

Cue 18

(octave shadow)

Distant Harkening

Cue 19

(unison)

Dynamic
Subito ♩= ca. 76

Cue 20

PERUSAL SCORE, NOT FOR PERFORMANCE

9

(octave shadow)

PERUSAL SCORE, NOT FOR PERFORMANCE