JUDITH SHATIN

Kairos

Flute and Interactive Electronics

Mendigo Music

Kairos Program Notes

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 take place through the medium of effects processing, which variously amplifies, distorts, contradicts, blurs, enhances, or transparently transmits them. 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 can be understood both as an extension and transformation of the flute into a newly emergent instrument and as a comment on, and response to, its original voice. *Kairos* was originally composed in 1991, with program revisions in 1995, and was scored for amplified flute, voice processor, Quadraverb and a Mac computer running HMSL. It was later revised to run with Max-MSP, with thanks to Troy Rogers for his excellent work in porting the software. The computer's "score" is organized into sections which are triggered by the performer via foot switch at specified points. The composition of *Kairos* was supported by an individual 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.

Kairos Performance Notes

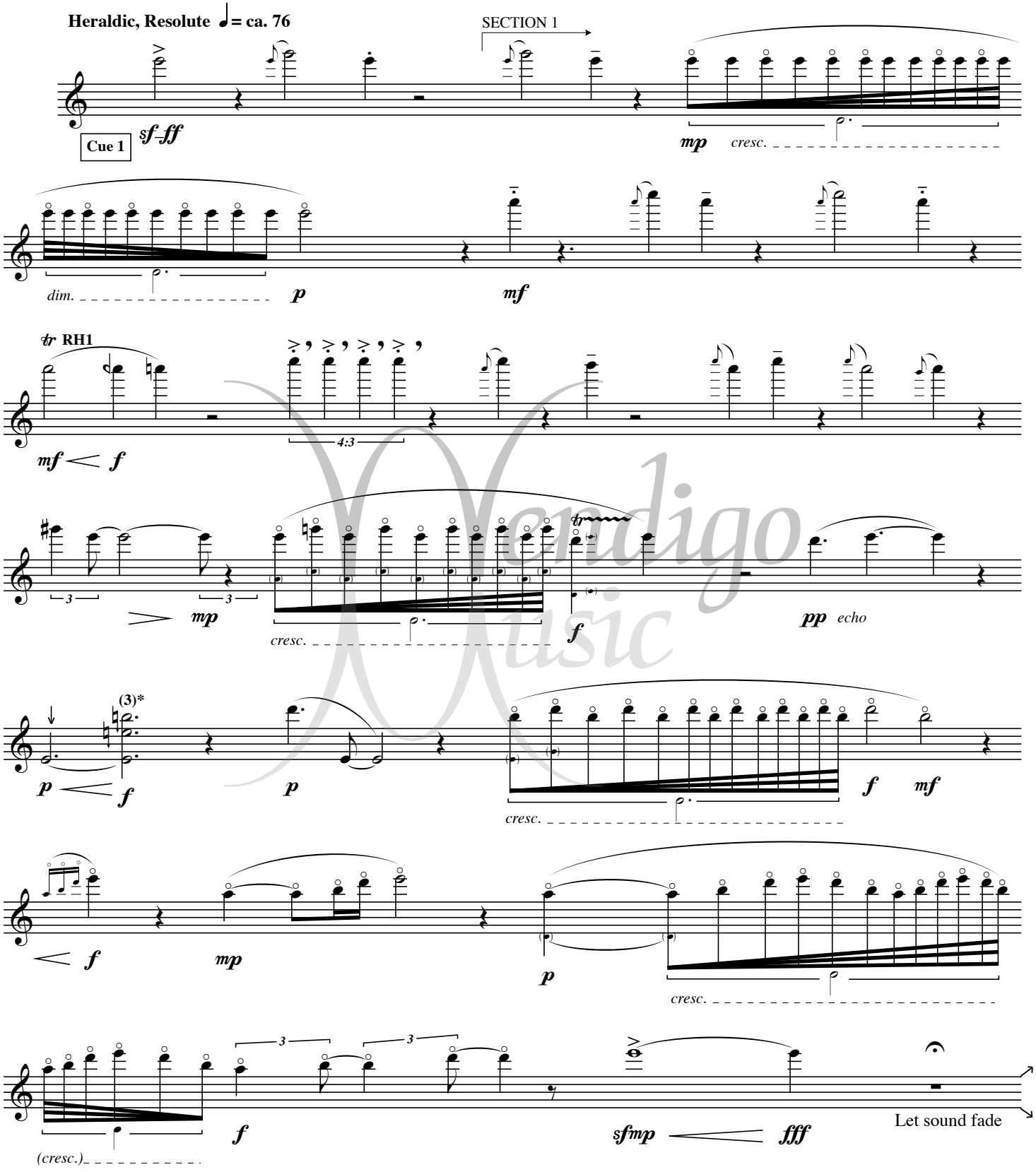
Kairos is scored for amplified flute and interactive electronics, using the program MAX-MSP and a footswitch to control changes between sections, of which there are a total of six. This allows the player flexibility in pacing the end of each section. Within each section, however, the performer must stay closely synchronized with the electronics, and approximate timing indications are provided for that purpose.

All cues are marked below the staff to which they refer. The cue table below notes the type of harmonization (direct, cluster, octave, below or fifth-build). It also lists whether there are effects, though the complexity of the changing reverb shape is not given in detail.

CUE	Description
1	Direct sound, gradual increase of rev.
2	Chorus, shifting reverb
3	Octave below, reverb
4	Chorus, increasing fx
5	Direct, fx gradually enter
6	Increasingly thick fx
7	Chorus, thick ringing, some delay (echo)
8	Pitch harmonization – perfect fifth-build, cascading effect
9	Direct, warm reverb
10	Direct, light fx
11	Comb filter quality when playing directly into mike; plus reverb fx
12	Stronger reverb
13	Again, comb filter effect when singing into mike, otherwise warm rev
14	Octave below, plus rev fx
15	Direct, some reverb fx
16	Direct
17	Fifth-build, cascade; rev
18	Octave below, warm rev
19	Direct
20	Octave
21	Direct

KAIROS

Judith Shatin



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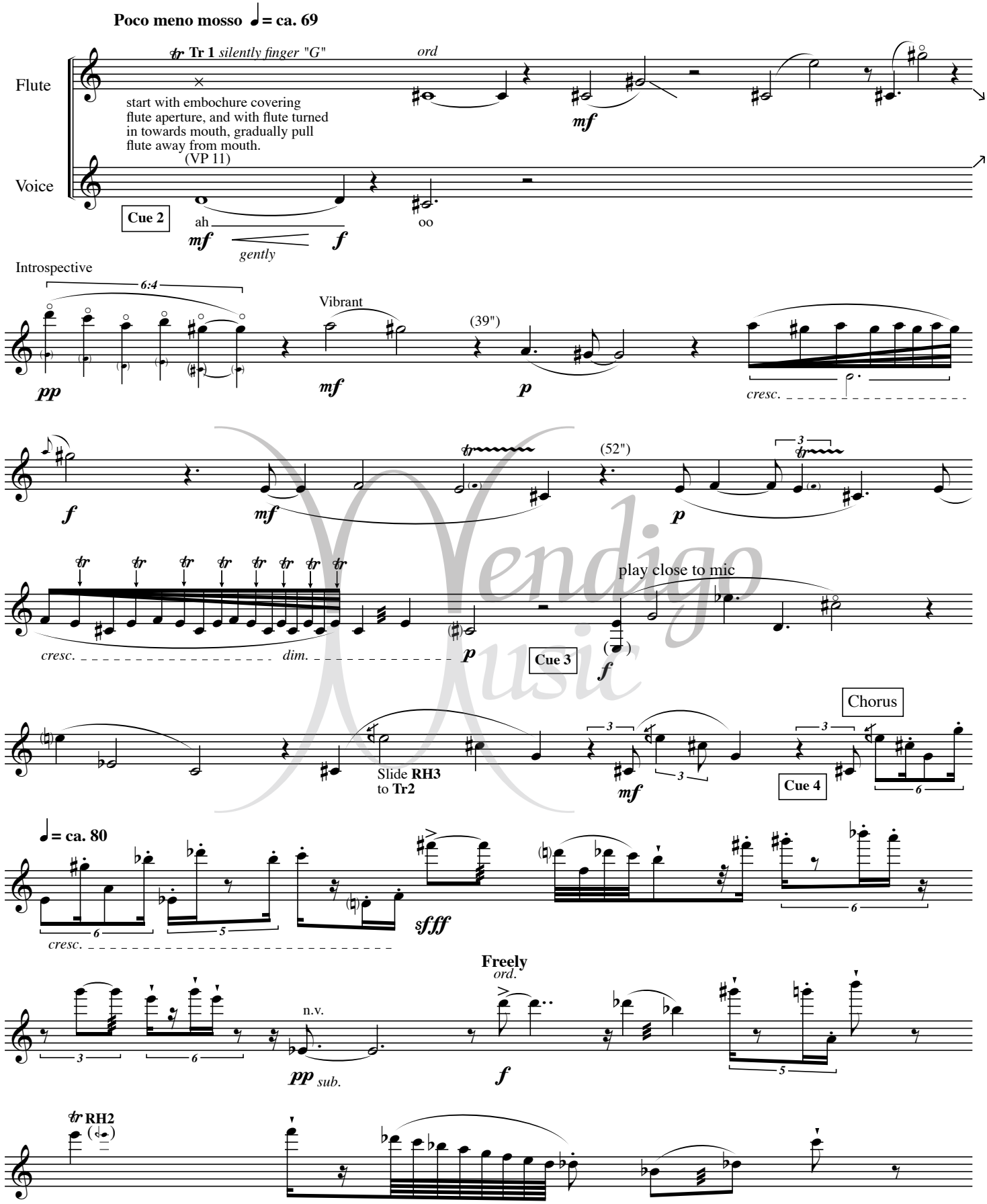
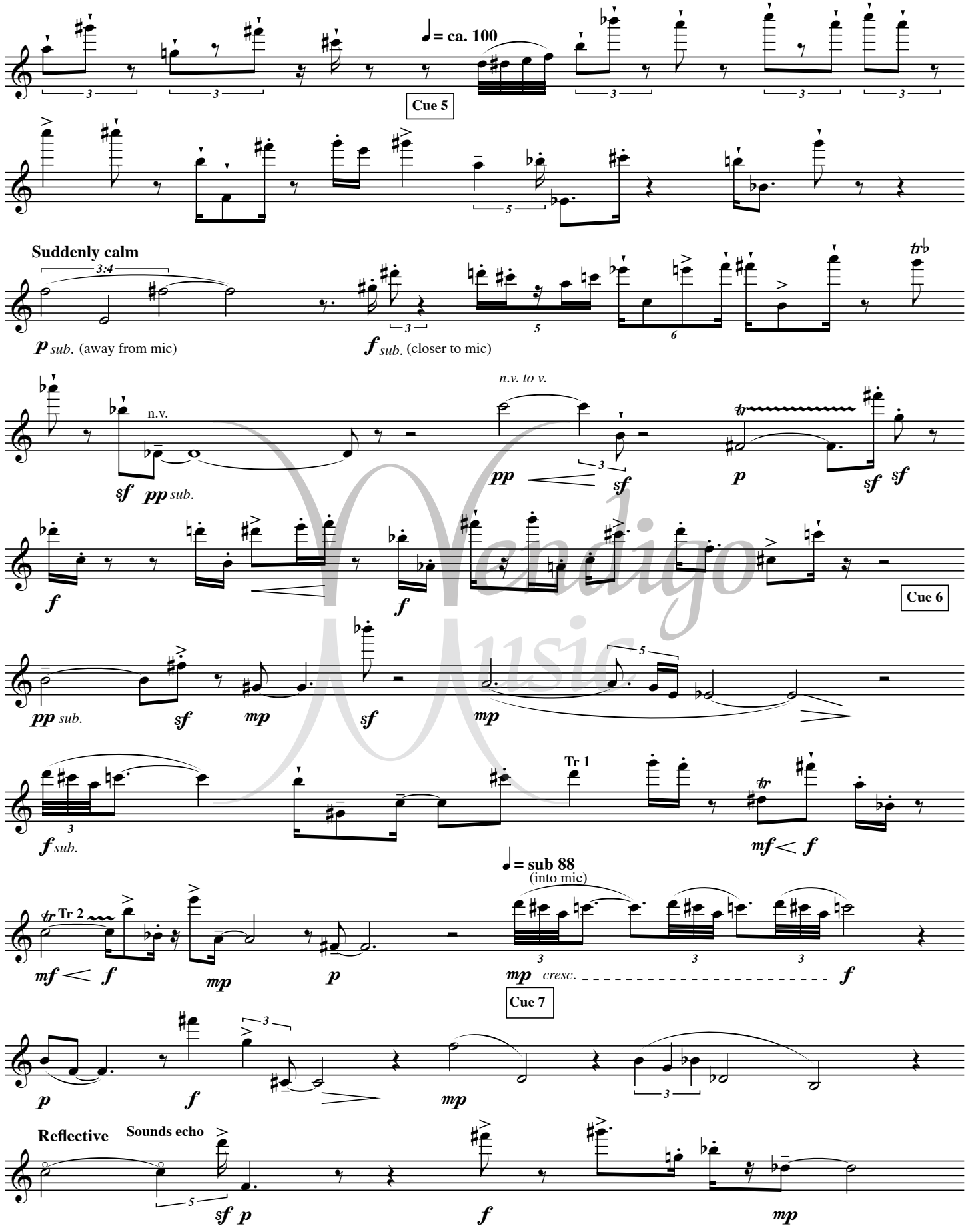
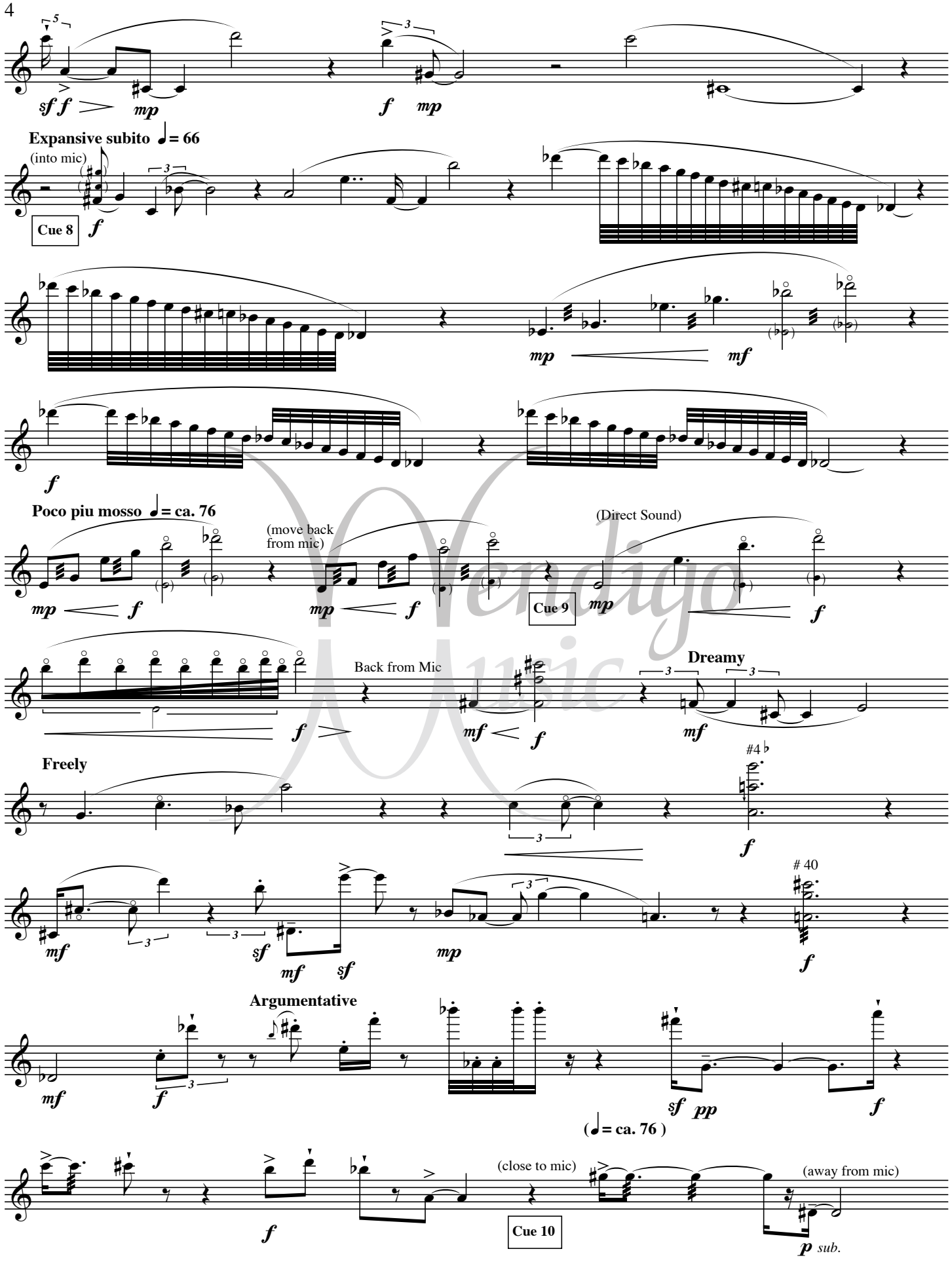
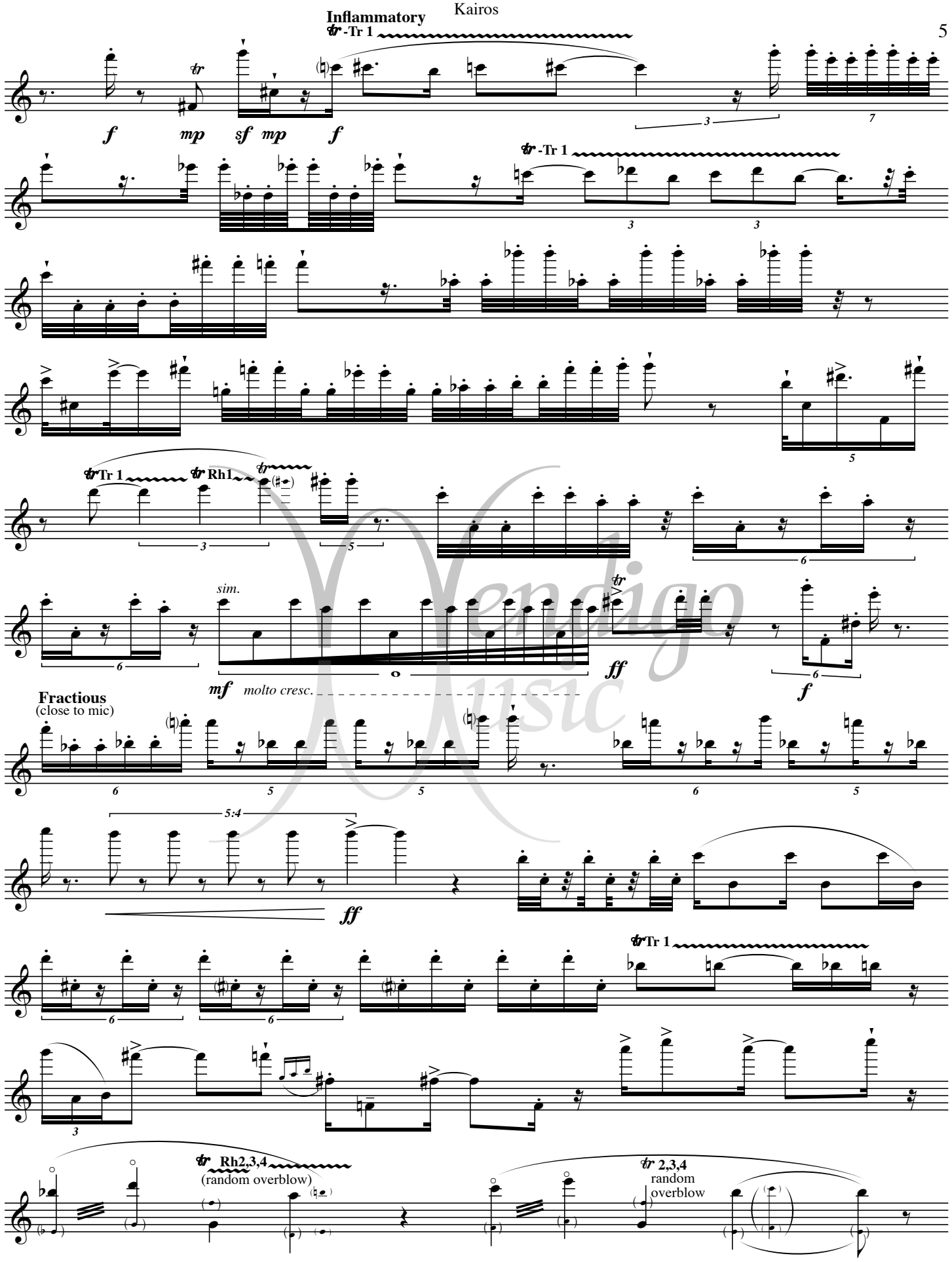

Poco meno mosso ♩= ca. 69
tr Tr 1 silently finger "G"
ord
Flute
start with embochure covering flute aperture, and with flute turned in towards mouth, gradually pull flute away from mouth.
(VP 11)
mf
Voice
Cue 2
ah
oo
mf
gently
f
Introspective
6:4
pp
Vibrant
mf
(39")
p
cresc.
f
mf
(52")
p
cresc.
dim.
p
play close to mic
Cue 3
(f)
Chorus
Slide RH3 to Tr2
mf
Cue 4
♩= ca. 80
cresc.
sfff
Freely
ord.
n.v.
pp sub.
f
tr RH2



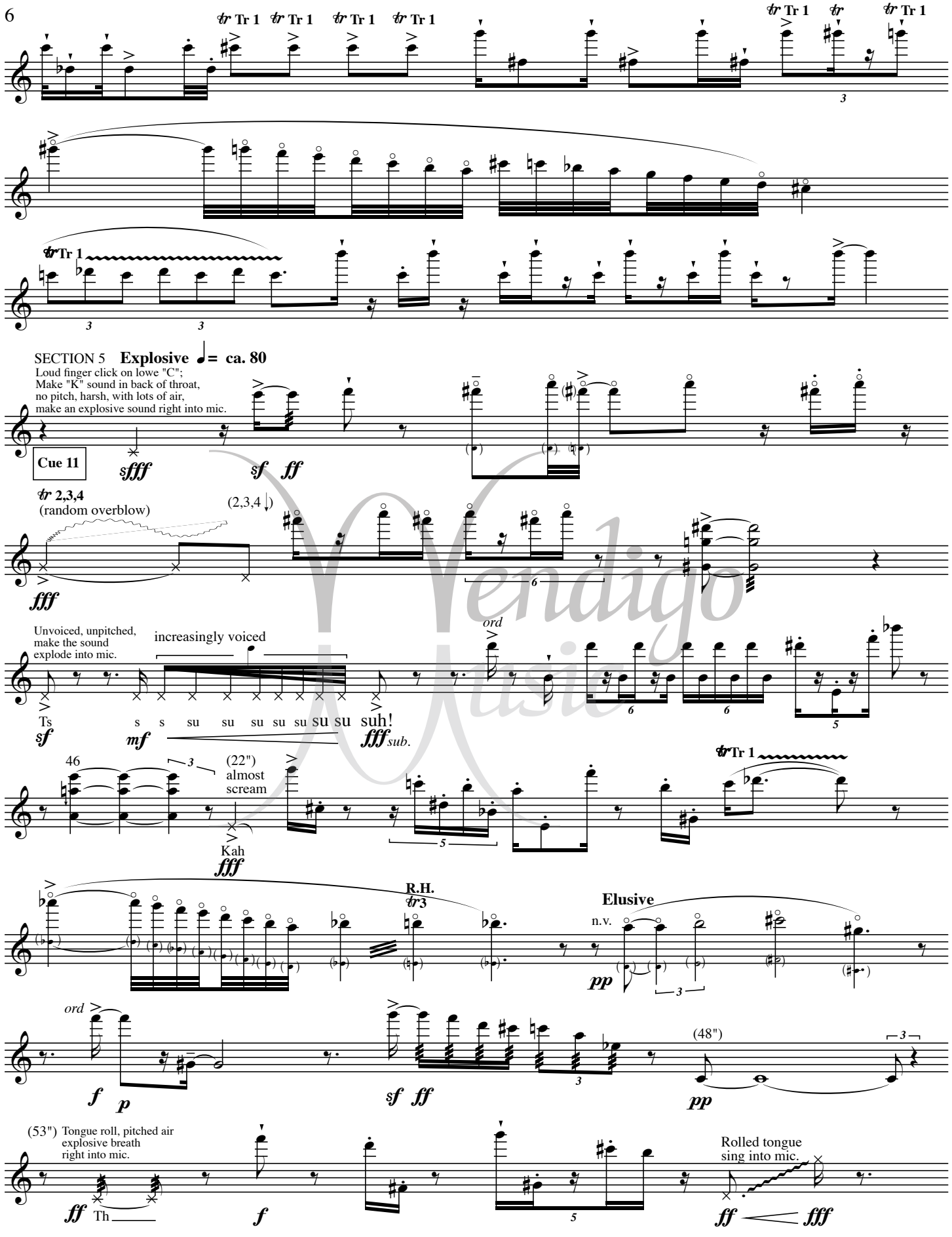
Venligo Music

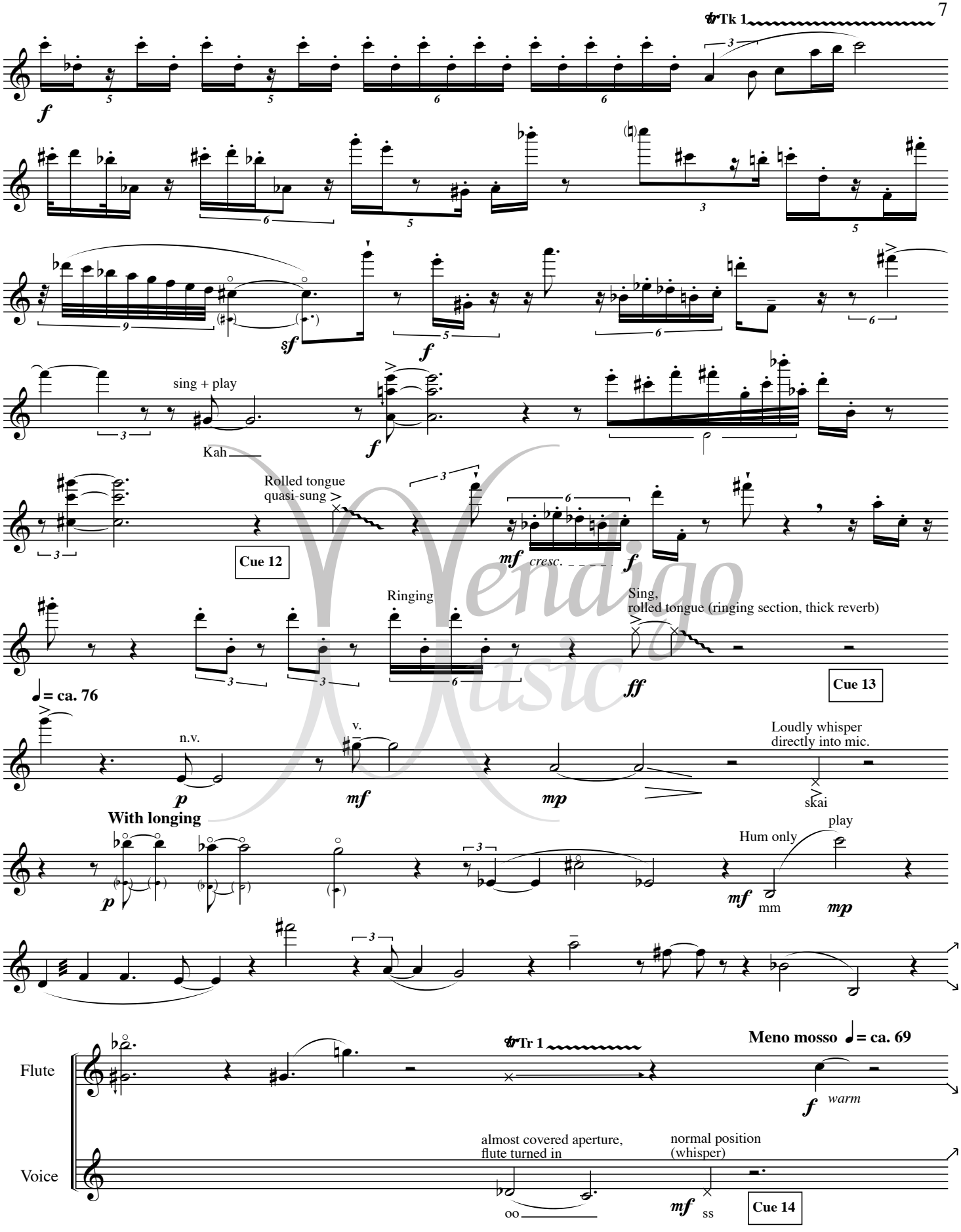


Verdigo Music



Indigo Music


tr Tr 1
SECTION 5 Explosive ♩= ca. 80
Loud finger click on lowe "C";
Make "K" sound in back of throat,
no pitch, harsh, with lots of air,
make an explosive sound right into mic.
Cue 11
sfff
sf ff
tr 2,3,4
(random overblow)
(2,3,4↓)
fff
Unvoiced, unpitched,
make the sound
explode into mic.
increasingly voiced
ord
Ts
s s su su su su su su suh!
sf
mf
fff sub.
46
(22")
almost
scream
Kah
fff
R.H.
tr 3
Elusive
n.v.
pp
ord
f p
sf ff
(48")
pp
(53") Tongue roll, pitched air
explosive breath
right into mic.
Th
ff
f
Rolled tongue
sing into mic.
ff fff



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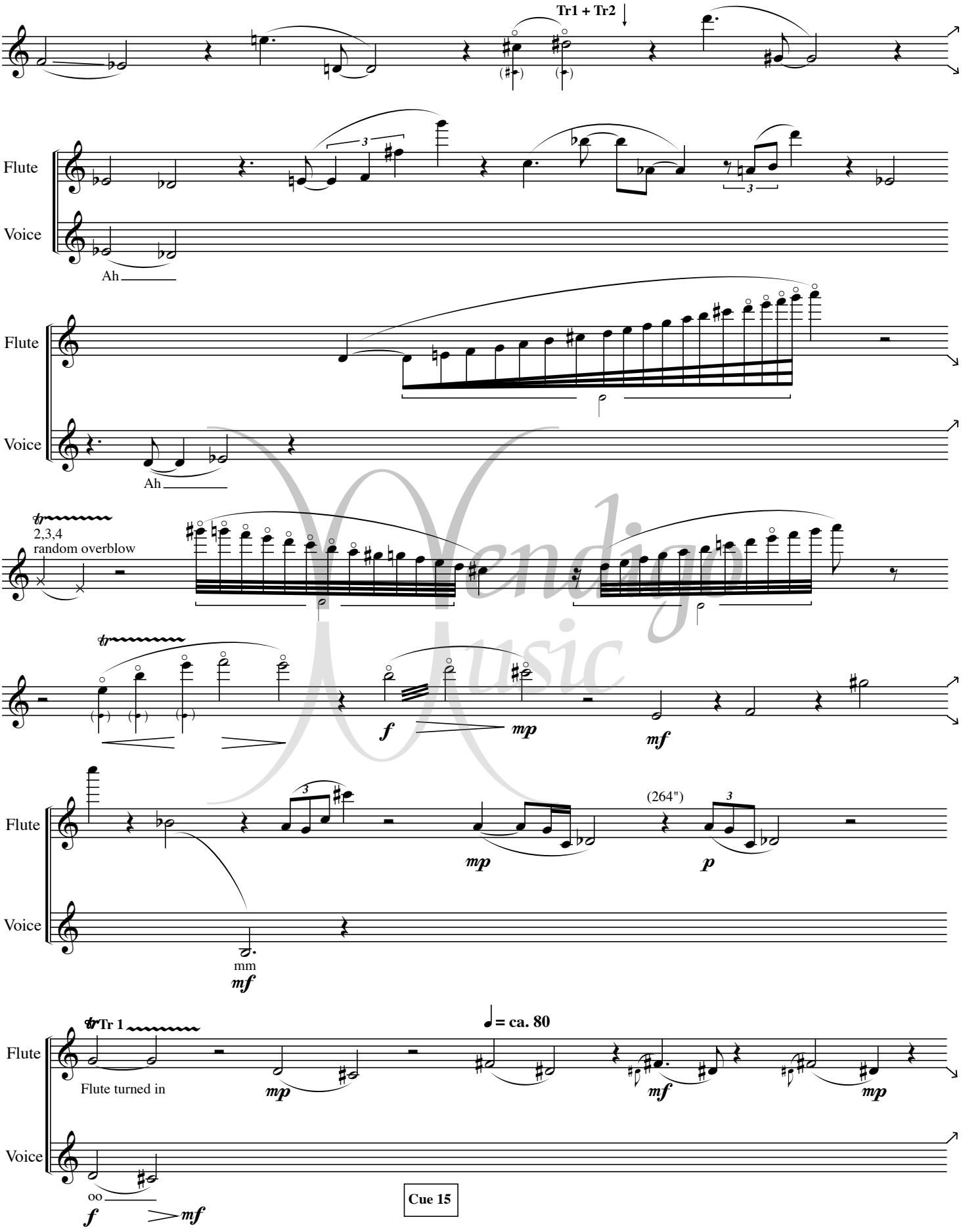

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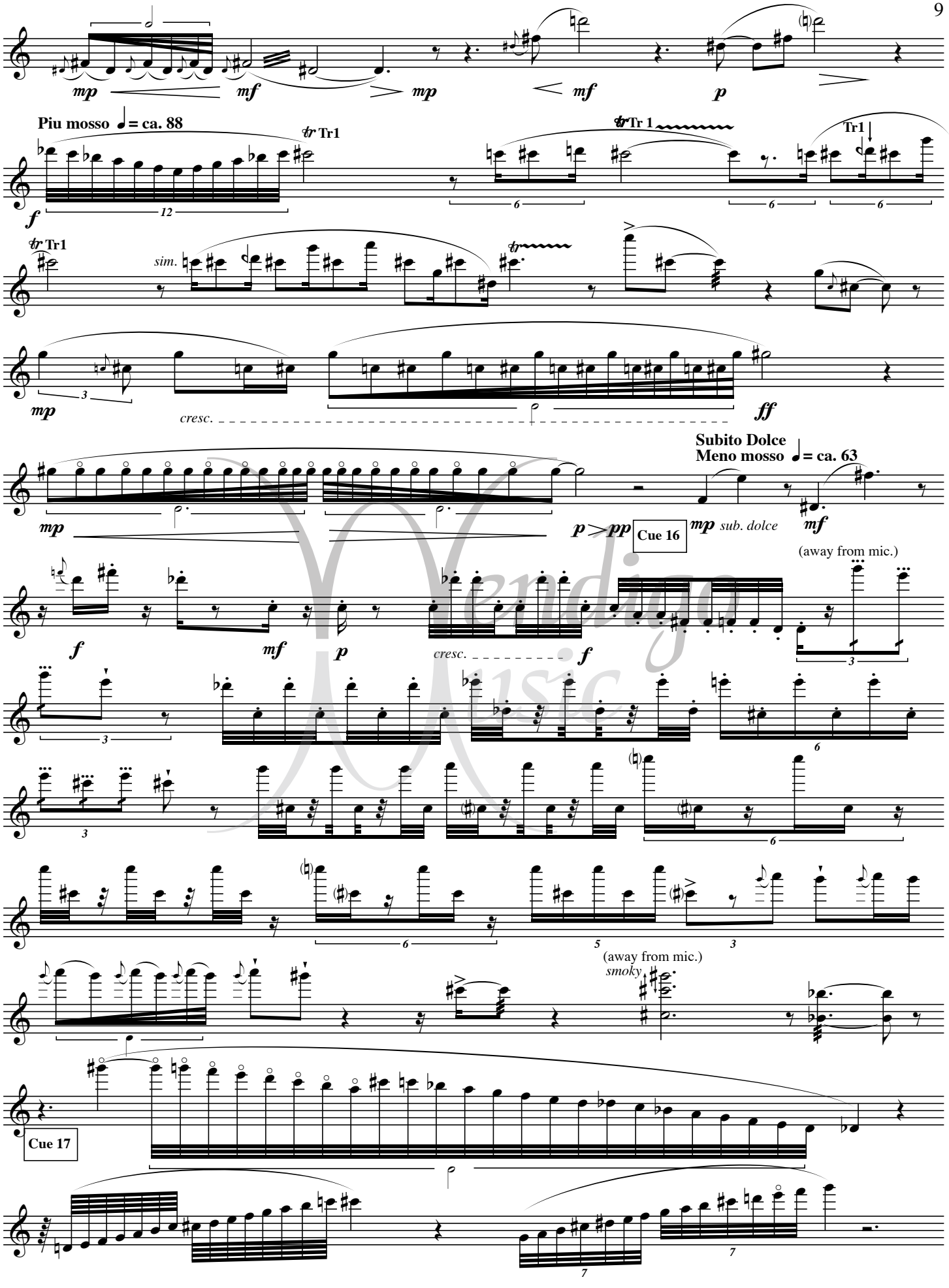
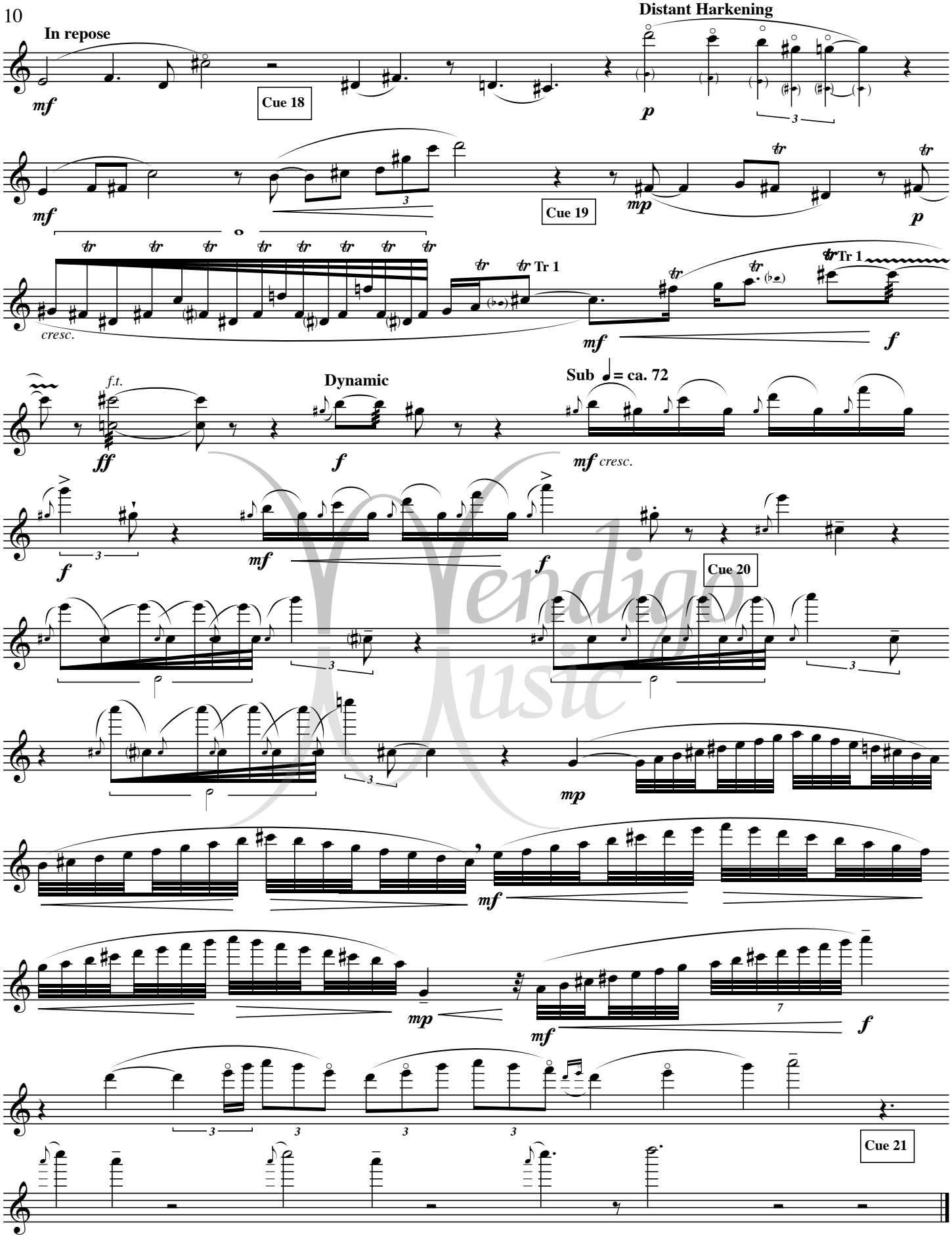

mp
mf
mp
mf
p
Piu mosso ♩= ca. 88
tr Tr1
f
12
tr Tr 1
6
Tr1
sim.
mp
cresc.
ff
Subito Dolce
Meno mosso ♩= ca. 63
mp sub. dolce
mf
p>pp
Cue 16
(away from mic.)
f
mf
p
cresc.
f
3
6
5
(away from mic.)
smoky
Cue 17
7



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