

Pierre Jodlowski

Hyperspeed Disconnected Motions

for contrabass flute (& C-flute)
contrabass Paetzold Recorder
video & electronics

Hyperspeed Disconnected Motions

Technical Requirements :

1. STAGE SETUP

- 2 chairs for musicians
- 2 stands (one per musician) with stands lights
- 2 small tables for accessories

2. SOUND SETUP

- 2 dpa microphones or 2 static microphones (type : Neumann KM84) on stands for flute and contrabass flute in C (if dpa : 4 microphones)
- 2 dpa microphones or 2 static microphones (type : Neumann KM84) on stands for contrabass paetzold recorder
- 2 dynamic microphones on adjustable stand (type : Shure SM57) above each small accessories table

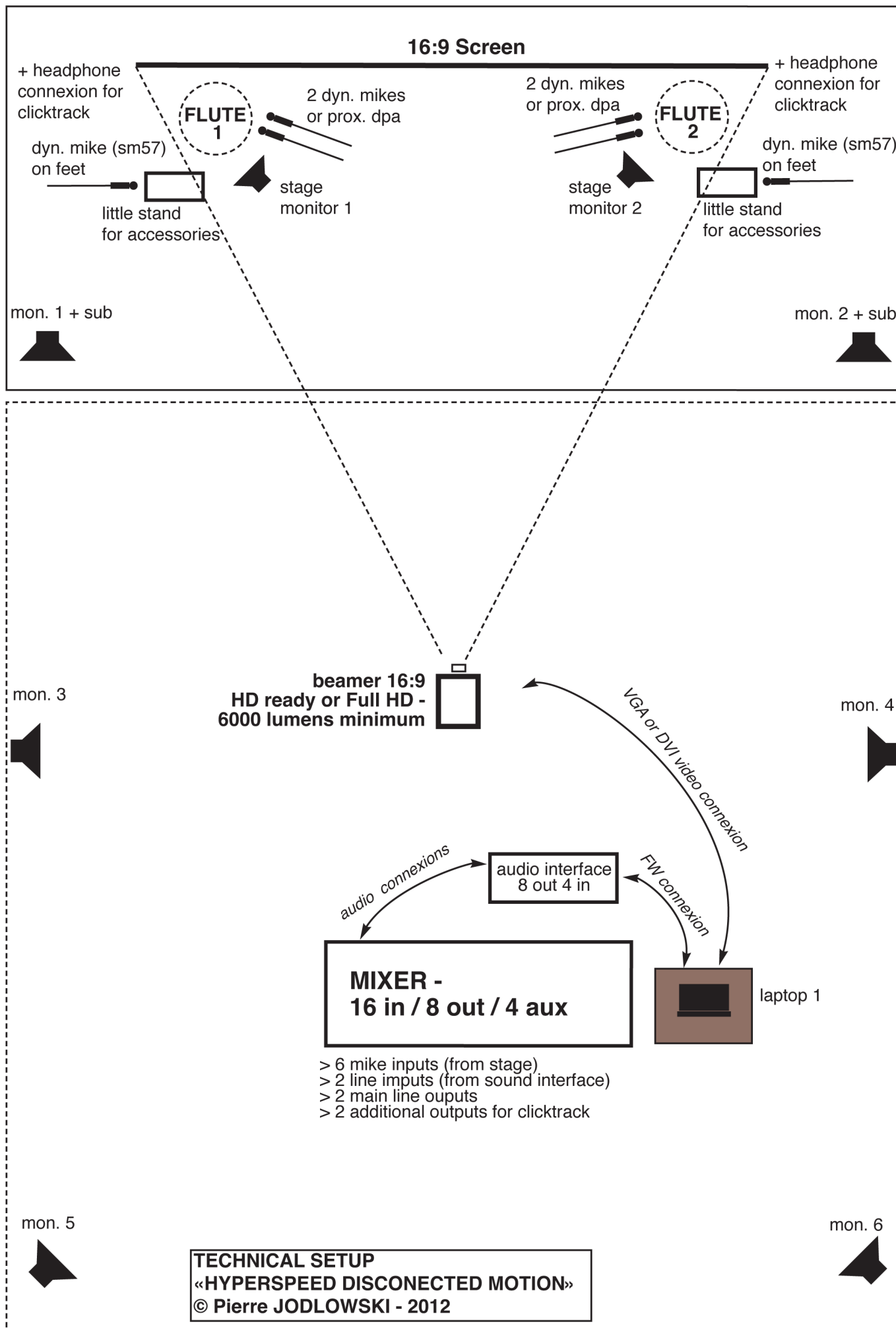
- 2 main front loudspeakers with 2 associated sub loudspeakers
- optional 2 or 4 surround loudspeakers on stands for surround sound diffusion in the concert hall
- 2 monitors loudspeakers for musicians

N.B. : global power of sound system must be adapted to size of the concert hall

- 1 mixer analog or digital [16 in / 4 or 6 out / 2 aux]
- 1 internal reverb (if digital mixer) + one external professional reverb (for special long reverb effect)
- 1 computer with ProTools, Max or Live program to perform video and soundtrack + professional sound interface / or DVD with 5+1 output
- 2 ear monitorings (one for each musician) for metronome output

3. VIDEO SETUP

- 1 SCREEN 16:9 format at the backstage. Minimum width : 4 meters [size of the screen must be adapted according to size of stage]
- 1 VIDEO PROJECTOR with minimum of 1280X720 px. native resolution and minimum of 5000 lumens power



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Duration : 18 min 24 sec.


Instrumentation :


- flute & contrabass flute in C
- accessories (on a small table) : 1 small djembe (or small percussion instrument with natural skin) / 1 paper bag / 1 tea cup
- contrabas paetzold recorder
- accessories (on a small table) : 1 diatonic harmonica in A / 1 chinese bowl G note with one metal stick and one big wooden stick / 1 small chinese cymbal / 1 ethnic wood block. One hard metal or wooden stick, one big wooden stick fro bowl


N.B. : when playing accessories, adjust the microphone in order to be as close as it is possible to the performed instrument


Special notation

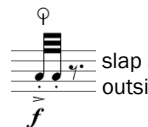
N.B. : most of the special sound effects are generally precised directly into the score ; the following effects are the most employed.


 hard eolian sound with a lot of "air" sound - very "noisy" few pitch perception


 soft eolian sound ; "colored noise" with good pitch perception


 CUT gesture. This sign indicate to cut very precisely the previous sound or action. Cutting means to stop to play but also to make a gesture (body short blocking) to improve this "cut" perception for the audience.


 staccato, as fast as possible with double articulation. (in some case, speed of stacc. is precised)

 slap sound (strong attack from outside of the instrument)
f

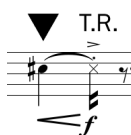
 key noise (to be performed close to microphone)


 key noise with normal blowing (specific attack)

 harmonics control ; linked with dynamics, this line indicate approximatively to produce higher or lower harmonics on the notated pitch

 try to reach the highest possible harmonics

For contrabass flûte part only

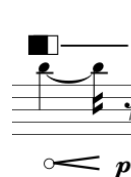
 T.R.
Tongue Ram (in this exemple with hard eolian sound before)
f

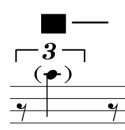
 Multiphonic fingering (press only the fingers corresponding to the standard pitch fingering)
p

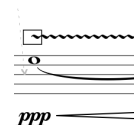
J.W.
 Jet Whistle ; very quick harmonics up & down gesture
fff

For contrabass recorder part only

Pitch consideration : the pitch of the recorder is changing according to dynamic. In this score, the pitches are always to be considered as a fingering not as a result (exception for glissando with notes which are notated with parenthesis and should be pitch result from dynamic).

 Labium half open : should produce a colored noise around the pitch corresponding to fingering
p

 Labium close : white noise (slight differences according to notated fingering)

 Labium open (with trilla) : creat a kind of pitch tremolo around the notated pitch
ppp

Hyperspeed Disconnected Motions

Pierre Jodlowski

to Anna Petrini and Fabrice Jünger

INTRODUCTION : before entrance of musicians, start introduction film and let it alone from minimum 2 minutes up to 8 minutes ; when musicians enter on stage, switch on stand lights and the 2 profiles with slow fade in ; start the Film.

→ **START FILM, soundtrack and metronome track**

Chapter 1. Peoples motion and whipped cream

0'00"

♩ = 90

Soundtrack

URBAN NOISES

Jazz drum loop

bass guitar

♩ = 90

Enter on stage, without salute, sit down, put headphone for metronome and prepare instruments

Contrabass Flute

Contrabass Recorder

Enter on stage, without salute, sit down, put headphone for metronome and prepare instruments

Snd.

Cb. Fl.

Cb. Rec.

> take small djembe in left hand and get close to accessories microphone

> take out mouthpiece from recorder and get close to accessories microphone

0'29"

Snd.

12 13 14

SMALL DJEMBE

↑ ↓ ↑ ↓ up and down movement, with nails or fingers on the skin of instrument

Perc.

f

Cb. Rec.

15 16 17

Snd.

Perc.

pp *f* *pp*

straight noise sound, only in mouthpiece, close to microphone ; start with "tfff" and close sound with tongue perc. ; proportional notation, random effect like morse sound in the soundtrack

Cb. Rec.

N.B. : choose only on type of noise sound and keep it for all this part.

18 19 20

Snd.

Perc.

f

extremely nervous and speed tremolo, with a lot of tension in arms at the extremities of fingers

Br.D.

21 22 23 (extra metronome sound for sync.)

Snd.

Perc.

Br.D.

TAKE C-FLUTE and don't move up to mes. 30

flatt. noisy sound, very "straight"



1'01"

24 25 29 (extra metronome sound for sync.)

Snd.

Cb. Fl.

Cb. Rec.

organ cluster

cut sound

TAKE RECORDER and don't move up to mes. 30

49 50 51 52

Snd. noise noise

Fl. 8^{va}

Cb. Rec. f p sfz sfz sfz sfz sfz $fff-ppp$

(different random fingerings for trilla)

53 54 55 56

Snd. noise

Fl. 8^{va}

Cb. Rec. mf (accents very loud and lateral noise)

57 58 59 60

Snd. noise noise

Fl. 8^{va} VOICE $tfrrrrr$ (page turn)

Cb. Rec. VOICE $tfrrrrr$ (page turn)

61 62 63 64

Snd.

Fl.

Cb. Rec.

p *mf*

8va

65 66 67 68

Snd.

Fl.

Cb. Rec.

fff

chrom. gliss.

6

8va

69 70 71 72

Snd.

Fl.

Cb. Rec.

pp *f* *pp* *ff* *pp*

6

8va

73

Snd.

organ cluster 74 (extra metronome sound for sync.) 75 76

Fl.

8^{va}

Cb. Rec.

6 6

fff

Chapter 2. Trains

TAKE PAPER BAG

TAKE HARMONICA

75 = 75

stop long Reverb on flute 1

77 78 79 80 81

Snd.

PAPER BAG

crumple bag softly, close to microphone, then put it down on the floor

Perc.

Cb. Rec.

Harmonica

(poco vib. close to microphone)

p mf

82 83 84 85

Snd.

TAKE SMALL DJEMBE

Perc.

rub the skin of djembe with fingers ; slow rotation (control dynamic with pressure)

p sfz

(mouth shape for filter effect)

Harm.

p sfz (poco) sfz sfz sfz sfz

86 87 88 89 90

Snd. *harmonica*

bass guitar

Perc. *acc. poco a poco...* *sfz* *very speed tremolo* *f*

Harm. *sfz* *straight, like an additional harmonic of the harmonica sound in the soundtrack* *mouth, slight bending* *mp*

91 92 93 94 96 (extra metronome sound for sync.) 97

Snd.

Perc. *TAKE Cb. FLUTE* *f* *2* *2/16*

Harm. *TAKE RECORDER* *2* *2/16*

3'30" $\text{♩} = 93,75$

snare drum, military pattern

98 99 100 101 102 103 104 105

Snd. *f*

Cb. Fl. *mp* *f* *p* *f*

Cb. Rec. *mp* *ppp* *f* *f*

labium right hand oscillation (speed)

106 107 108 109 110

Snd.

Cb. Fl.

Cb. Rec.

f *ppp* *mf* *pp* *p*

key noise, with some blow (little slap)

(labium almost close)

(flrrr.)

inspire with tongue perc

3 5

p *f*

111 112 113 114 115 116 117

Snd.

Cb. Fl.

Cb. Rec.

ff *p* *ord.* *mp* *mf*

whistle tone

ord.

distortion texture

labium right hand oscillation (slow)

mp *mf*

118 119 120 121 122 123

Snd.

Cb. Fl.

Cb. Rec.

completely irregular with some dirt sound

T.R.

inspire with tongue perc

labium noise

(page turn)

f *mp* *f*

(page turn)

124 125 126 127 128 129

Snd.

Cb. Fl.

mp *ff* *mp*

whistle tone

Cb. Rec.

mp *ff*

key noise (fingering notation)

6 5 4 6 5 4 6 5 4 6 5 4 6 5 4 6 5 4

6 6 6 3

130 131 132 133 134 135

Snd.

Cb. Fl.

J.W.

f *p* *f* *ppp* *ff* *pp*

Cb. Rec.

stacc.

p *fp* *fp* *ff* *pp*

$p < fp < fp < ff$

136 137 138 139 140 141 142

Snd.

Cb. Fl.

f *f* *mp* *ff*

T.R.

labium noise

labium right hand oscillation (slow)

Cb. Rec.

f *stacc.* *p* *fp* *fp* *mp* *ff* *mp*

$p < fp < fp < mp < ff$

143 144 145 146

Snd.

Cb. Fl.

key noise, with some blow (little slap)

mp *mf*

Cb. Rec.

p *sfz* *sfz* *sfz* *sfz* *mp < ffp*

147 148 149 150 151 152 153

Snd.

Cb. Fl.

f *ff* *fff* *ppp*

Cb. Rec.

fff *pp* *sfz* *ff* *5* *fp* *sfz* *sfz* *sfz* *fff* *mf*

labium, just a little bit open

5'41"

154 155 156 157 158 159 160 161

Snd.

(extra metronome sound for sync.)

$\text{♩} = 75$

Cb. Fl.

continuous gliss. with overtones, noise, and mixed in soundtrack texture

Cb. Rec.

labium, just a little bit open (sound slightly different)

labium, just a little bit open (sound slightly different)

TAKE SMALL CUP

TAKE OUT MOUTHPIECE

162 163 164 165 166 167 168

Snd.

harmonica

Cup

p

Mouth piece

pp ↔ *mp*

⊗ = straight noise
× = little tongue perc
◄ = reverse slap

Slow rotation of the cup on the table ;
slow down with decrescendo

free sequence, following more or less proposed notation. Combine straight noises, little tongue perc.
reverse slap on 3 different "outputs" of the mouthpiece (with fingerings).

169 170 171 172 173 174 175

Snd.

Cup

Mouth piece

pppp

flatt.

a little bit densefull for 2 measures
but very tiny sound

176 177 178 179 180 181 182 183

Snd.

(extra metronome sound for sync.)

Cup

Mouth piece

flatt.

pp ↔ *mp*

TAKE Cb. Flute

PUT Mouthpiece

6'56"

184 185 186 187 188 189 190 191

Snd. texture with little percussive sounds, no sync.

Cb. Fl. keynoise + few sound (multiphonic fingering) *mp* *stacc.* *mf*

Cb. Rec. keynoise only *mp* inspire with tongue perc *f* *p*

192 193 194 195 196 197

Snd.

Cb. Fl. *stacc.* *mf* *f* *mp* *stacc.*

Cb. Rec. *p* *f* *p* *f*

198 199 200 201 202 203

Snd.

Cb. Fl. *mf* *f* *mf* *f* *stacc.* *f* *fff*

Cb. Rec. *p* *p* *f*

204 205 206 207 208 209 210

Snd.

low noise, dark ambiance

texture

Cb. Fl.

flat. soft

(labium noise)

Cb. Rec.

mp *mp* *mp* *mp*

211 212 213 214 215 216

Snd.

low noise, dark ambiance

texture

Cb. Fl.

DON'T MOVE

f *mp* *mp* *f*

Cb. Rec.

f *mp* *mp* *mp*

DON'T MOVE

217 218 219 220 221

Snd.

low noise, dark ambiance

Cb. Fl.

DON'T MOVE

f *p*

Cb. Rec.

mp *f* *pp* *mp*

insp.

tongue

DON'T MOVE

2 3 5

f-t-t-t-t-t

Possible random delay on both flutes up to mes. 231

222 223 224 225

Snd.

texture

slap, with some noise and harmonics

flat. soft

stacc.

ϕ

ϕ

5 5 5 5 5

mf f p

3 3

mp mp mp mp

226 227 228

Snd.

progressive transformation of sound with more and more noise...

5 5 5 5 (ord.) 5 5 5 (ord.) 5

6 6 6 6 6 6 6 6

mp pp

229 230 231 232 233

Snd.

...up to key noise only

5 5 5 5 5 5 5

f pp mp

6 6 6

PAGE TURN

Soft round sound

PAGE TURN

TAKE Flute

Long Reverb on flute 1

9'29"

(extra metronome sound for sync.)

Chapter 4. Insects

labium half close (colored noise)

ppp

cresc. with strong and irregular vibrato

ff

ff "white noise" very straight

Snd.

Fl.

Cb. Rec.

240

241

242

243

244

245

Snd.

Fl.

Cb. Rec.

ff

sfz

fp

ff

246

247

248

249

250

Snd.

Fl.

Cb. Rec.

ff

sfz

♩ = 93,75

(Long Reverb on flute 1)

251 252 253 254 255 256

Snd.

Fl.

Cb. Rec.

p

mf

ff

f

TAKE metal stick

line 1 : chinese bowl
line 2 : little cymbal
line 3 : temple block
line 4 : table

N.B. : line 4 can be different locations on table
(should produce slightly different sounds)

♩ = 93,75



257 258 259 260 261

Snd.

Fl.

Perc.

progressive densification of the texture

ff

f



262 263 264 265

Snd.

Fl.

Perc.

f

ff

f

ff

p

fff

f

PAGE TURN

PAGE TURN

266 267 268 269

Snd.

Fl.

Perc.

p *ff* *ff* *f* *randomatic rub with hand or stick* *mp* *f*

ff *f* *ff*

11'22"

(Long Reverb on flute 1)

270 271 272 273

Snd.

Fl.

Perc.

ff *f* *ff* *f*

f *p* *ff* *f* *ff* *mf* *fff*

(extra metronome sound for sync.)

(crazy, in a way... but stop at right place !)

Chapter 5. Fast food

TAKE RECORDER

274 275 276 277

Snd.

Fl.

Cb. Rec.

mf *mf* *mf* *mf* *mf*

inspire with tongue perc

ff

278 279 280 281

Snd.

Fl.

f

ppp

subito very nervous

6 6 6

f

ppp

6 6 7

Cb. Rec.

5

mf

ppp

subito very nervous

6 6 6

f

ppp

6 6 7

with harmonics to "blur" pitch perception

282 283 284 285 286 (extra metronome sound for sync.)

Snd.

Fl.

7 7

ff

ppp

6 6

ff

ppp

6 6

2/16 4/4

Cb. Rec.

7 7

ff

ppp

6 6

ppp

6 6

2/16 4/4

11'58"

287 288 289 290 291 292

Snd.

multiple sync. sounds

VERY PRECISE (metronome)

Fl.

ff

f

ff

f

PAGE TURN

Cb. Rec.

PAGE TURN

VERY PRECISE (metronome)

2/4 3/8 3/8 4/4

293 294 295 296 297

Snd.

Fl.

Cb. Rec.

ff *f* *ff* *f* *mf* *f*

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

stacc.

304 305 306 307

Snd.

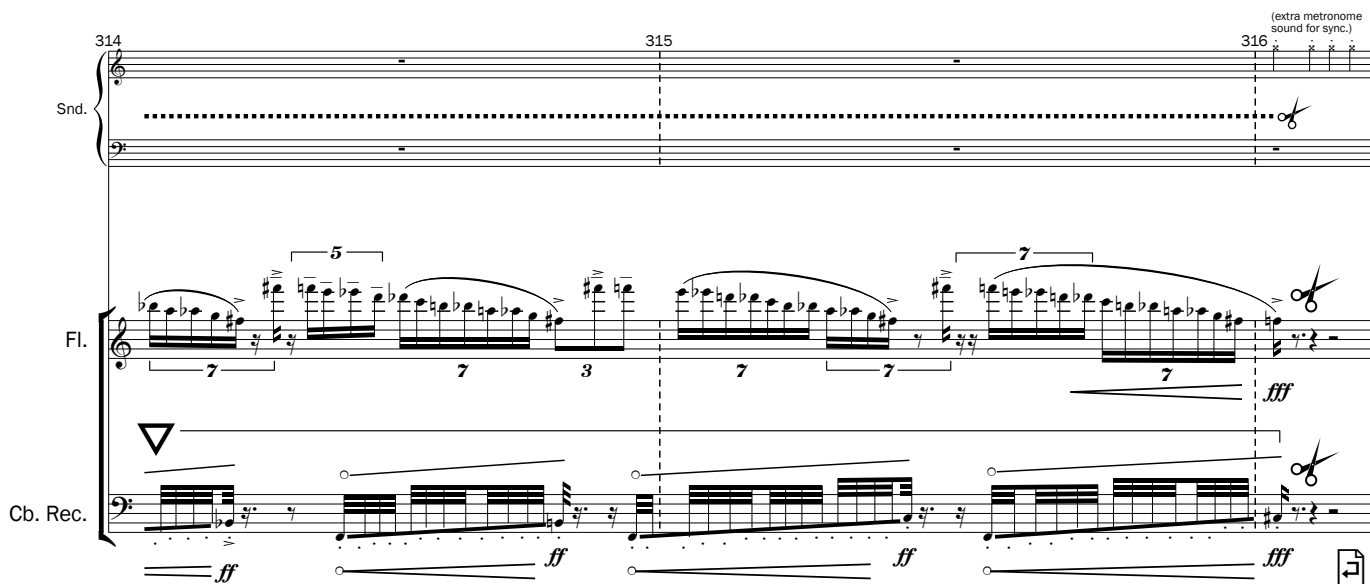
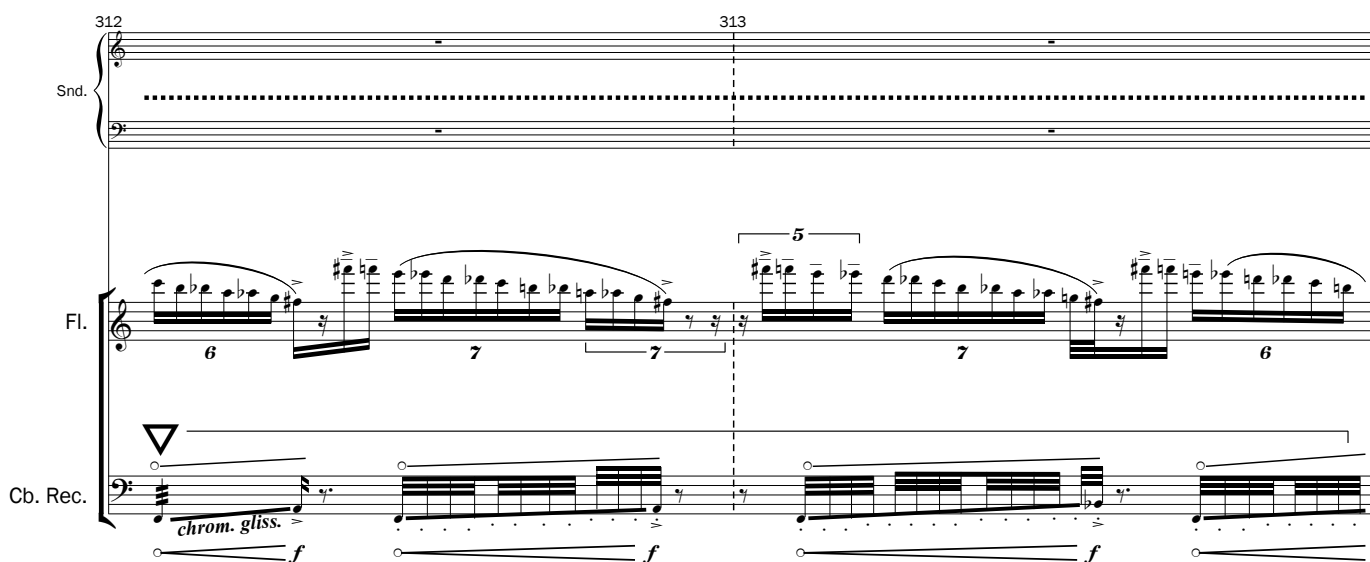
Fl.

Cb. Rec.

ff *f* *ff* *f* *ff*

f *mf*

3 3 3



Musical score for Percussion (Perc.) and Cb. Rec. parts, measures 332-339. The score is divided into two systems. The first system (measures 332-337) features a Percussion part with sixteenth-note patterns and a Cb. Rec. part with a long note. The second system (measures 338-339) features a Percussion part with a 3/4 time signature change and a Cb. Rec. part with a long note. A box labeled "Take Cb. flute" is placed above the Percussion staff in measure 338, and a box labeled "Take Recorder" is placed below the Cb. Rec. staff in measure 338. A pair of scissors icon is placed above the Cb. Rec. staff in measure 338, indicating a cut.

14'21"

N.B. : FOR ALL THIS PART, SOUND AND DYNAMIC OF 2 FLUTES MUST BE ADAPTED IN ORDER TO SOUND LIKE SAMPLES INSIDE OF THE SOUNDTRACK

340 341 342 343 344 345 346 347

Snd.

texture and rhythmic patterns, cumulative process.

Cb. Fl.

(close to mike)

p

labium half close (colored noise)

Cb. Rec.

p

p

p



348 349 350 351 352 353

Snd.

Cb. Fl.

Cb. Rec.

p

p

p



15'19"

♩ = 93,75

354 355 356 357 358 359

Snd.

(extra metronome sound for sync.)

♩ = 93,75

Cb. Fl.

Cb. Rec.

p

mf



360 361 362 363 364 365 366

Snd.

with some air added

Cb. Fl.

f

Cb. Rec.

mf *mf* *mf* *mf* *mf*

367 368 369 370 371 372 373 374

Snd.

Cb. Fl.

f

Cb. Rec.

mf *mf*

375 376 377 378 379 380

Snd.

Cb. Fl.

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

Cb. Rec.

mf *f* *sfz* *f*

381 382 383 384 385 386 387 388 389

Snd.

Cb. Fl.

Cb. Rec.

N.B. : this note can also be part of ad. lib. multiphonic (in this case, this is the highest pitch)

8va

mf

mf

labium gliss.

f

sfz

p

390 391 392 393 394 395 396 397 398

Snd.

Cb. Fl.

Cb. Rec.

8va

mf

mf

sfz

p

sfz

399 400 401 402 403 404 405 406

Snd.

Cb. Fl.

Cb. Rec.

slight distortion with throat

8va

f

f

white noise

p

f

mf

407 408 409 410 411 412 413 414 415

Snd.

Cb. Fl.

Cb. Rec.

completely mixed within soundtrack

p *p* *p* *mp*

sffz *f* *mf* *f*

416 417 418 419 420 421 422 423

Snd.

Cb. Fl.

Cb. Rec.

mp *mp* *mp* *mf* *mf* *mf* *f*

sffz *f* *mf* *sffz* *f*

424 425 426 427 428 429

Snd.

Cb. Fl.

Cb. Rec.

f *mp* *f*

f *sffz* *ff*

flatt.

430 431 432 433 434

Snd.

Cb. Fl.

Cb. Rec.

flatt.

mp

f

flatt.

mf

f

ff

sfz

f

6 6

6 6

6 6

6 6

435 436 437 438

Snd.

Cb. Fl.

Cb. Rec.

flatt.

mf

f

f

f

6 6

6 6

6 6

6 6

439 440 441

Snd.

Cb. Fl.

Cb. Rec.

flatt.

mf

ff

ff

6 6

6 6

6 6

6 6



448 449 450 451 452

Snd.

Cb. Fl.

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* (*idem*...)

Cb. Rec.

sfz *sfz* *sfz* *sfz* *sfz*

453 454 455 456

Snd.

Cb. Fl.

Cb. Rec.

$pp \leftrightarrow mp$ multiple trilla ad. libitum with windy sound

457 458 459 (metronome stop)

Snd.

Cb. Fl.

Cb. Rec.

$pp \leftrightarrow mp$

460 461 462 463 VIDEO BLACK AND STAGE LIGHTS BLACK

Snd.

Cb. Fl.

Cb. Rec.

$pp \leftrightarrow mp$