

FREDRICK GIFFORD

# MOBILE 2016

Shadow play

*for*  
*Kingma System Bass Flute*  
*and*  
*Electronics*

*for Shanna Gutierrez*

# MOBILE 2016

Shadow play

[duration ca. 10'00]

## NOTES

### MATERIALS AND ARRANGEMENT

There is no fixed score for this piece. Rather, composed materials are written out on pages indicated by letters. The performer is free to choose the order of these segments, within some guidelines (described below), arranging them so that they may be performed continuously, without pauses (except as indicated).

### BUILDING A VERSION

All performances begin with Letter A and end with Letter Z. Between these, there are a number of options. Three smaller groups create a broad sequence with a different kind of openness at each stage: Letters C and D form the first unordered group – either of these may occur in locations 2-3; Letters F, G and H form the second semi-ordered group – these will occur in locations 4-6, based on previous order decisions (see below); and Letters I, J and K form the final semi-ordered group – these will occur in locations 7-9, based on previous order decisions. Letter Z always occupies location 11, and is always the final performed.

The basic form of any version of MOBILE 2016 is presented below diagrammatically, where brackets indicate unordered or semi-ordered groupings:

Location	1	[2-3]	[4-6]	[7-9]	11
Letter	A	→ [C, D]	→ [F, G, H]	→ [I, J, K]	→ Z

As the piece progresses, the second and third groups are less open. At the end of each segment in these groups, there are indications about order (where # refers to the current segment's location in the 12-part form, and Letter \_\_\_ refers the segment to follow in a given case) which create sequence that must occur, based on choices already taken by the performer in earlier stages.

### SOUND PROJECTION AND ELECTRONICS

The bass flute performer must be amplified by two microphones:

MIC 1, which captures sounds from the performer's mouth and the flute's head joint area;

and MIC 2, which captures sounds (key noises, resonances) from the middle of the instrument.

The electronics occur in real-time and are activated as a series of cues via midi pedal indicated in the score.

All additional indications occur in the attached MAX file.

## NOTATION

ORD            *ordinario*, in the normal manner. Cancels all other modes of playing

——>         Arrows indicate gradual transformations between timbres or modes of playing. These should always be carried out as smoothly as possible.

The piece uses a number of tone and air mixtures often transitioning gradually between states:

2/3 TONE      A timbre with somewhat weakened pitch content and increased breath noise. [Diamond-shaped noteheads]

1/2 TONE      A relatively balanced timbre possessing some discernible pitch content and audible breath noise. [diamond-shaped noteheads]

1/3 TONE      A timbre with increased breath noise and weakened pitch content, that favors the noise component. [Diamond-shaped noteheads]

TONELESS     Air noise without clear or predictable pitch content. [Square noteheads]

A number of percussive sounds are used in the work these are always clearly indicated in the score and employ brackets to show the duration the technique is in effect.

## PROGRAM NOTE for MOBILE 2016 (SHADOW PLAY)

The Balinese word associated with shadow puppets, *wayang*, is difficult to translate, but hints at the idea that all art is a shadow of life. MOBILE 2016 is built around two concepts: the dramatic structure of ancient shadow plays, and sounds from Dante Alighieri's *Inferno*. Shadow plays often create situations revolving around a few words and the misunderstandings or changes in meaning that occur as different characters utter them. Here, the words are taken from Dante by sampling the *Inferno* for *cantos* containing the word *ombra* – shadow (the *cantos* are provided in full below). The bass flute and electronics are both actors and shadows in this play: their “words” at once generate the surface and stand behind all the sounds in this mobile. Commissioned by Shanna Gutierrez, MOBILE 2016 is written for the recently created instrument by Eva Kingma.

### 14 appearances of the word *ombra* in Dante Alighieri, *Inferno*

#### *Inferno*, I 64-66

Quando vidi costui nel gran deserto,  
"Miserere di me," gridai a lui,  
"qual che tu sii, od ombra od omo certo!"

When I saw him in that vast desert,  
'Have mercy on me, whatever you are,'  
I cried, 'whether shade or living man!'

#### *Inferno*, II 43-45

"S'i' ho ben la parola tua intesa,"  
rispuose del magnanimo quell' ombra,  
"l'anima tua è da viltade offesa;

"If I have rightly understood your words,"  
replied the shade of that great soul,  
"your spirit is assailed by cowardice;

#### *Inferno*, II 46-48

la qual molte fiata l'omo ingombra  
sì che d'onrata impresa lo rivolve,  
come falso veder bestia quand' ombra.

which so often weighs upon a man  
turning him from noble enterprise,  
the way an animal flees from a shadow."

#### *Inferno*, III 58-60

Poscia ch'io v'ebbi alcun riconosciuto,  
vidi e conobbi l'ombra di colui  
che fece per viltade il gran rifiuto.

After I recognized a few of these,  
I saw and knew the shade of him,  
who, through, cowardice, made the great refusal

#### *Inferno*, IV 55-57

Trasseci l'ombra del primo parente,  
d'Abèl suo figlio e quella di Noè,  
di Moïse legista e ubidente;

'Out of our midst he plucked the shade  
of our first parent, of Abel, his son, of Noah,  
and of Moses, obedient law-giver.'

#### *Inferno*, IV 79-81

Intanto voce fu per me udita:  
"Onorate l'altissimo poeta;  
l'ombra sua torna, ch'era dipartita."

Just then I heard a voice that said:  
'Honor of the loftiest poets!  
His shade returns that had gone forth!'

#### *Inferno*, VIII 46-48

Quei fu al mondo persona orgogliosa;  
bontà non è che sua memoria fregi:  
così s'è l'ombra sua qui furiosa.

In the world this man was full of arrogance  
Not one good deed adorns his memory  
That is why his shade is so enraged.

BEGIN

# A

♩ = 72

①\* *declamatory: clearly enunciating a text full of color and meaning, but without drama*

maximally resonant mouth shapes effect 3 basic heights in the middle to low register



3  
f *sffz* t k t p s kə lə m  
*mf* *ff* *fp non cresc.* *sffz*

3  
b r d lə pɹ pr r-n t d lə b ɹl s  
*mp* *sffz* *fz* *mpz* *mp* *mf*

6  
- f ɹl st kwə le le d n d mn z- le  
*ff* *mp* *sffz* *mf* *ff* *fz* *sffz*

9  
s st ub di n kwa t z k st k lə  
*sfz p* *f* *mf* *sfz* *sffz* *mpz* *p* *sffz* *mp*

12  
m br el z de pri mo t k t r ka kw pa  
*mpz* *p* *sfz* *p* *mpz* *sffz* *mpz* *ff* *sub. f*

15  
p r t p st n t s  
*mfz* *mp* *mpz* *f non decresc.* *attacca*

INHALE ORD

CUE

(in time)

\* the bass flute only resonates in this part – the performer chooses three maximally resonant fingerings according to the given indications:

1 very dark, diffuse; through m. 6

2 inharmonic, noisy resonance; through m. 11

3 with pronounced upper partials; to end of Letter A

# C

$\text{♩} = 72$  furious: energetic, but constantly interrupted

**MEASURE 1:** SPEAK SYLLABLES, FINGERING INDICATED PITCHES (k), TONELESS LIP PIZZ, KEY CLICKS. Dynamics: *sfz*, *f*, *lə*, *mə*, *nə*, *mf*, *sfz*, *mp*, *sfz*.

**MEASURE 4:** SPUTATO, SPEAK SYLLABLES, FINGERING INDICATED PITCHES, KEY CLICKS. Dynamics: *sfz*, *f*, non decresc., *sfz*, *mf*, *r*, *s*, *Al*, *nə*, *t*, *f*.

**MEASURE 7:** LIP PIZZ, SPUTATO, SPEAK SYLLABLES, FINGERING INDICATED PITCHES. Dynamics: *mpz*, non decresc., *sfz*, *s*, *k*, *sfz*.

**MEASURE 10:** KEY CLICKS ON FLUTE, LIP PIZZ, TONGUE PIZZ. Dynamics: *mp*, *sfz*, *mp*, *sfz*, *mpz*.

**MEASURE 13:** CUE, SPUTATO, TONGUE RAM. Dynamics: *sfz*, *sfz*, *f*.

if #3; go to H

# D

$\bullet = 72$  animated, slightly off balance

Voice speaks\* across embouchure hole (quasi sputato):

Fingered pitches (continuous and not coordinated with voice unless indicated):

dynamics of key noise:

3/4 p sk s v k b ku t f k n f

*sfz* *mp* *sfz* *sfz*

coordinated, brief stop

\* Voice recites in same range as the bass flute; contours should vary freely and constantly change color within the notated intervals in the "fingered" part,

4 r k b k n s k ts v d k g gr n

*mpz* *f* *sfz*

7 b l/n/g/n/r m b g/n/l/r z d k l k f t k p

*mp* *mpz* *sfz* *sub. mf* *sfz*

(rapidly reiterate consonants during the indicated duration without coordination with rhythm of fingers)

coordinated, brief stop

11 r v t gr ri f f iu t f

*mf* *sfz* *mpz* *f* *sub. mp* *sfz* *sfz*

coordinated, brief stop

CUE

attaca

if #3 go to G

\* consonants are always dry, sustained vowels are delivered in a whisper, never sung.

# G

♩ = 62 constant microvariations within an overall sustained texture

Whenever possible, the performer is encouraged to integrate timbral trills, microtonal variants and key clicks on sustained or repeated pitches throughout Letter G.

2/3 TONE vibr. → 1/2 TONE  
irreg. vibr. → non vibr.  
2/3 TONE sub. non vibr.  
sub. pp mp sub. ppp mp sub. p pz sub. pp p  
fltr

\* indicates a harmonic with some diffuse noise in the lowest register, if possible

1/3 TONE  
ORD vibr.  
irreg. vibr. → 2/3 TONE → 1/2 TONE vibr. → 1/3 TONE poco vibr. → ORD  
non decres. ppp mp sub. p non decres. sub. ppp

1/2 TONE irreg. vibr. → 2/3 TONE  
CUE  
p mpz > mpz > pz > p non decres. attacca  
if #6; go to I



# F

There are two layers of notated music for each measure of Letter F. The performer is free to begin in either layer and play forward in that layer until encountering a double line connecting the staves. Each double line serves as a possible window for switching between layers.

freely      freely      freely

ORD

pp      p      flute: p

freely

♩ = 56  
in time

toneless

1/3 TONE

1/2 TONE

molto legato (fingered gliss.)

(small variants in the notated subdivisions due to fingering changes are desirable here; as smooth as possible)

p possibile      (f)      sub. p      (mp)

♩ = 56  
in time

toneless

1/2 TONE

(f) non decresc.

(f) erratic dynamic shifts from ppp - mp

sub. pp < mp

4

3      6      2/3 TONE

2/3 TONE

5

ORD NV

2/3 TONE

2/3 TONE

pp      pp      pp < mp      p < mf      sub. p      p

flute:

slow

molto legato (fingered gliss.)

ORD

p possibile

gliss.

gliss.

sing: the voice freely follows notated contour, maximizing inharmonic interaction with flute. the voice need not move constantly, and stays within the overall limited register.

7

1/2 TONE

toneless

sing: voice enters imperceptibly

1/2 TONE

timbral trills as possible

erratic dynamic shifts from ppp - mp

(f) non decresc.

ORD

pp

microtonal or timbral trills as possible

flute:

pp

pp < mp      pp < mp      pp < mp      sub. p      ppp

ppp

attacca

10

flute:

sing: voice enters imperceptibly

flute:

in time

gliss.

gliss.

p

p/mp possibile in order to attack a stable sound

attacca

CUE

if # 6; go to J

# H

♩ = 62 *insistent* Speak (quasi whisper) basic contours in a medium to low register that projects and resonates well with the instrument while fingering the indicated pitches. The resultant timbre will be one of distortion and noisy interaction between the voice and the instrument.

*pp* *grad. cresc.* *fricative tremolo*

*more conciliatory*  
as connected and as blended as possible

1/2 TONE PLAY: 2/3 TONE ORD 1/2 TONE

SING: *mp* (overall between voice and flute)

*becoming more frightened*  
Key clicks (pitch heights indicate changes in brilliance/resonance in the lowest register) coordinated with indicated vocal sounds)

1/3 TONE CUE

*pp* *ppp* *attacca*

if #6; go to K

# K

There are two layers of notated music for each measure of Letter K. The performer should begin with the first measure *that was not played* in Letter F and play forward in that layer until encountering a double line connecting the staves. Each double line serves as a possible window for switching between layers.

*freely* *freely* *freely*

ORD

*pp* *p* *pp*

*freely*

$\bullet = 56$   
*in time*

*toneless* *gliss.* *gliss.*

$\frac{1}{3}$  TONE  $\frac{1}{2}$  TONE

*molto legato* (fingered gliss.) (small variants in the notated subdivisions due to fingering changes are desirable here; as smooth as possible)

*p possibile* (*f*) *sub. p* (*mp*)

$\bullet = 56$   
*in time*  
*toneless*

$\frac{1}{2}$  TONE

(*f*) *non decresc.* (*f*) *erratic dynamic shifts from ppp - mp*

sub. *pp*  $\triangleleft$  *mp*

4

$\frac{2}{3}$  TONE

*pp* *pp* *pp*  $\triangleleft$  *mp* *p*  $\triangleleft$  *mf* *sub. p* *p*

*flute:* *slow* *fl*

*molto legato* (fingered gliss.) *gliss.* *gliss.*

*ORD* *ORD NV*

*p possibile* *gliss.* *gliss.*

*sing:* the voice freely follows notated contour, maximizing inharmonic interaction with flute. the voice need not move constantly, and stays within the overall limited register.

7

$\frac{1}{2}$  TONE *toneless*

*sing:* voice enters imperceptibly *gliss.*

$\frac{1}{2}$  TONE *timbral trills as possible*

(*f*) *non decresc.* *erratic dynamic shifts from ppp - mp*

*ORD* *ORD*

*p* *microtonal or timbral trills as possible*

*flute:* *flute:*

*sing:* *non cresc.* *sing:* the voice sings near unisons with flute

*pp*  $\triangleleft$  *mp* *pp*  $\triangleleft$  *mp* *pp*  $\triangleleft$  *mp* *sub. p* *ppp* *attacca*

10

*flute:* *sing:* *gliss.* *gliss.*

*p* *flute:* *sing:* voice enters imperceptibly

$\frac{1}{2}$  TONE *MLPH* *in time* **CUE**

*p/mp possibile* in order to attack a stable sound *attacca*

if J has not yet been played, go to J

# J

♩ = 84 *legato possibile*

Whenever possible, the performer is encouraged to integrate timbral trills, microtonal variants and key clicks on sustained or repeated pitches throughout Letter J.

1/3 TONE *poco vibr.* → 1/2 TONE → 2/3 TONE *irreg. vibr.* → ORD

*p non cresc.*

SING G; slowly gliss. to modulate flute sound as little crescendo as possible in overall sound

\* indicates a harmonic with some diffuse noise in the lowest register, if possible

10

1/3 TONE *irreg. vibr.* → *poco vibr.* → 2/3 TONE → 1/2 TONE *non vibr.* *vibr.*

*sub. pp non decres. sub. p mp ppp p*

19

1/3 TONE → *irreg. vibr.* → ORD → 1/2 TONE → *ppp*

*pp sub. p pp mp*

SING E

VOICE matches pitch, crescendoing as flute sound decays

as if you see something marvelous in the distance  
WHISPER (8va above bass flute, if possible) & FINGER indicated pitches:

28

quan - do vi - di co - stu - i nel gran

*mpz non decres. mp mf*

LIP PIZZ

CUE

*attaca*

if I has not yet been played, go to I

# I

♩ = 84 (or as fast as possible to be played in time)

OFF FLUTE Wait, interrupting texture *ffz* *mp sfz*

tr s k t s lə m br d li pr

4 *ffz* *f* *sfz* *f* *sfz* *f* *sfz* *f*

m p p k t n t b l s f i i

7 OFF FLUTE LIP PIZZ SPUTATO *ff* *mf* *sub. p* *non decresc.* *ffz*

t kw di n e di m g st bi

10 *non decresc.* ♩ = 72 (key clicks remain *ff*) *ff* *mp* *mpz*

d t \* in ta n t vo fu po ta lom bra su a tor

13 *mp* LIP PIZZ SPUTATO CUE *sfz* *mp* *mpz*

na e ra di pa p t t e r

if K has not been played, go to K

\* texts fragments here are from Canto IV, 79-81

Intanto voce fu per me uditā:  
 "Onorate l'altissimo poeta;  
 l'ombra sua torna, ch'era dipartita"

Just then I heard a voice that said:  
 'Honor of the loftiest poets!  
 His shade returns that had gone forth!'

# Z

The overall goal of this section is create a layer of barely audible speech that melds with or, at times, disappears into the sounds on tape. The performer should approach speech that is never overly dramatic (the indications are given to create slight tempo and timbral variants and avoid a monotone recitation). Within the overall quiet dynamic, the seven utterances should follow smoothly and exhibit a gradual decrescendo so that the live part ends in a stage whisper, with “toneless speech”.

Although a natural speaking pace, observing but not overly exaggerating the indicated pauses [...], will give this section a duration of about 1 minute, exact coordination with the electronics (also lasting about 1 minute) is not desired here; rather, listening to and supporting, or acting quietly in parallel with the sounds in the electronics is preferable. Either the live performer or the sounds of the electronics may end a version of the work.

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The performer lowers the flute to a comfortable resting position, while quietly speaking the text below:

---

*getting softer and slightly faster:*

**Quando vidi... nel gran deserto,  
... gridai ... qual che ... od ... od?**

---

*questioning, uncertain:*

**la parola tua intesa...**

---

*accented, with disdain:*

**rispuose...  
...quell' ombra, l'anima ...  
da viltade offesa**

---

*slowing, mockingly:*

**... come falso veder bestia quand' ombra.**

---

*irregularly, as if realizing  
something horrible:*

**alcun riconosciuto,  
vidi e conobbi l'ombra...  
che fece per viltade  
...il gran rifiuto**

---

*whispered, steady:*

**Trasseci l'ombra ... legista e ubidente**

---

*whispered, even quieter –  
do not slow down to end\*:*

**Intanto voce fu per me udita:  
l'ombra sua torna...  
ch'era dipartita.”**

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[\*The final utterance may be repeated in whole or part – but always as toneless speech.]