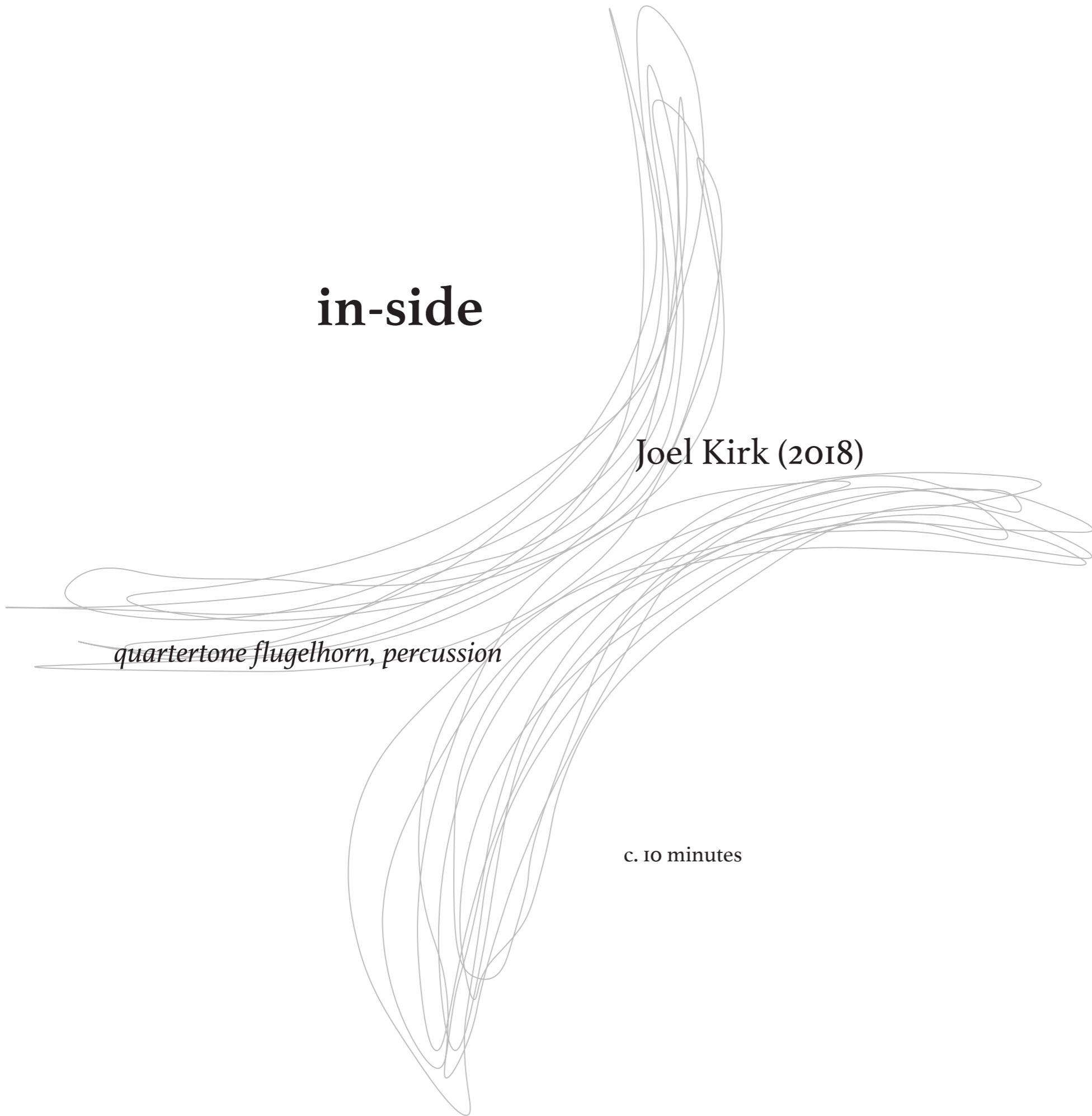


in-side

Joel Kirk (2018)

quarternote flugelhorn, percussion

c. 10 minutes



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in-side

Joel Kirk (2018)

for ELISION

“The characteristic polarity of life is at the level of the membrane...the entire mass of living matter contained in the internal space is actively present to the external world at the limit of the living...To belong to interiority does not mean only to be ‘inside’, but to be on the ‘in-side’ of the limit...At the level of the polarized membrane, internal past and external future face one another”

- Gilbert Simondon

I first came across the above quote whilst reading Deleuze and Guattari’s *Logic of Sense*. In my pre-planning for the piece, I had been pondering how to approach such a disparate instrumental combination in order to create a sound-world that would be a synthesis of the two instruments. The flugelhorn and percussion parts act as simultaneous pitched/un-pitched ‘tracings’ of each-other, often making use of sounds that attempt to ‘bridge the gap’ between the instruments. Many of these sounds have fragmented qualities (e.g. split tones, trills, tremolos, flutterings, scrapings, muted murmurings, etc.) which, as they are sustained for long periods of time, allow glimpses into the unstable, inconsistent behaviours of the sounds themselves as they are produced; the audience is granted intimate insight into the technique of the performers. in-side is a sonic exploration of the literal insides of the flugelhorn and percussion instruments, with the resultant sounds being the result of those explorations. In *Logic of Sense*, Deleuze discusses the concept of the “Möbius strip” (a surface with one continuous side), using Fortunatus’ purse in Lewis Carroll’s *Sylvie and Bruno* as an example; it is made of handkerchiefs ‘sewn in the wrong way,’ and thus envelops the entire world - rendering the outside of the purse inside and vice-versa. in-side is in itself a Möbius strip of sorts; the ‘outside’ environment of the audience and performance space faces the ‘inside’ environment of the performers and instruments, with the level of the polarized membrane being the very surfaces of the instruments themselves.

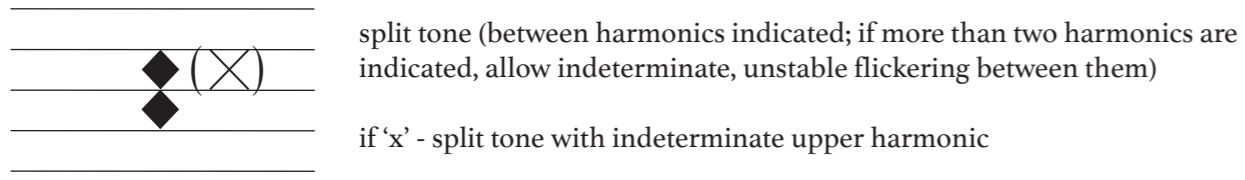
Notations:

Flugelhorn

- Denis Wick cup mute
- Metal straight mute
- Wooden straight mute
- Wa-wa mute
- Practice mute

◇ aeolian/air noise (unpitched)

◐ ◑ weak/airy tone



○ → ≡ transition from ordinary sound to flutter-tongue

≡ flutter-tongue

Z growl

● breath-articulate note (no tongue/front to the note)

Percussion

- Splash cymbal
- High tom - c.12" (coated head)
- Medium tom - c.14" (coated head)
- Low tom - c.16" (coated head)

- Mounted block of polystyrene
- 1x medium-soft yarn stick (rattan handle)

- 2x hard yarn sticks

- 1x drum stick

- 1x brushes

- 1x superball

- 1x serrated metal stick (e.g. long nail)

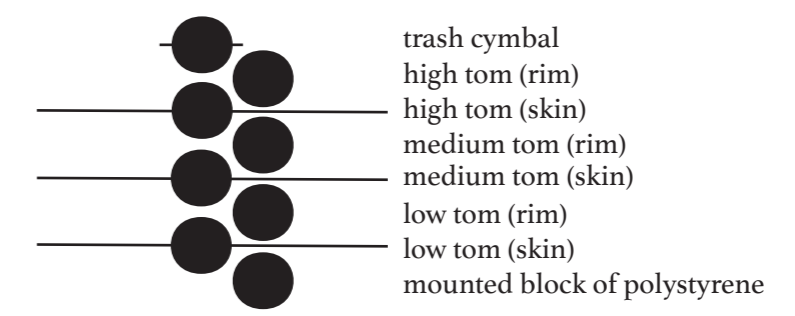
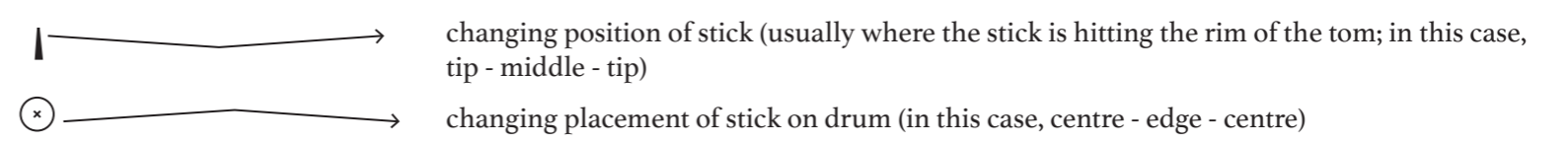
- 1x metallic wire brush

- 1x sand-paper covered rod (or similar)

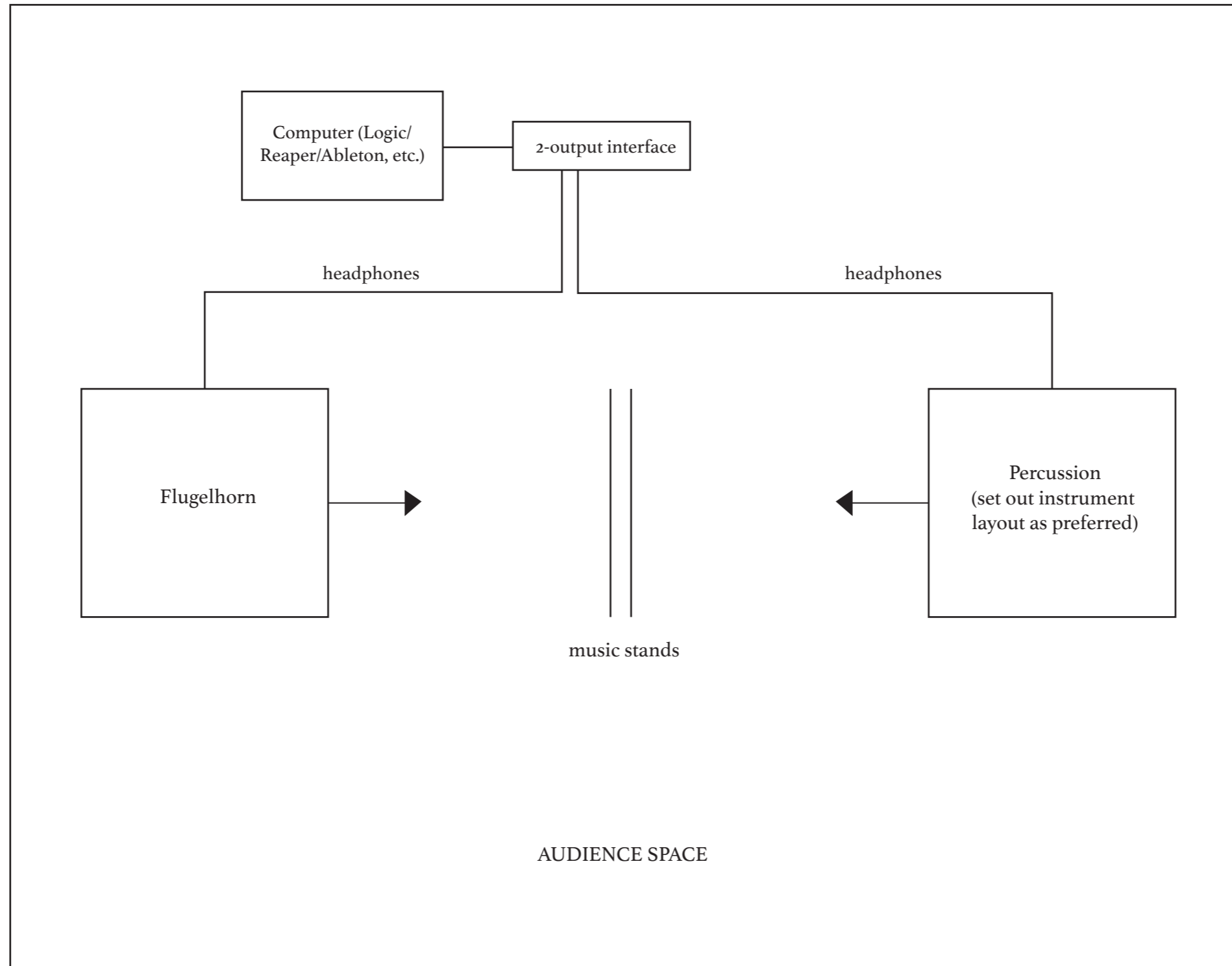
- 1x horse-hair bow

- finger percussion

- 1x coin/metallic disc



Performance set-up:



1. Input click-tracks into Logic/Reaper/Ableton, etc.
2. Route click-tracks to separate interface outputs (i.e. flugelhorn = output 1, percussion = output 2)
3. Connect headphones for each performer to their respective output
4. When 'play' is selected on the program, each performer should receive their own separate click track simultaneously

NB. clicks are as accurate as possible considering the 'irrationality' of the tempi. Performers may wish to use the clicks for rehearsal purposes only

* there will be no click in pause sections. Click will re-enter to give up-beat to next section as shown in grey
** simultaneously sliding superball and brushes around the surface of the tom-tom specified

tr. (✓) tr. (✓) tr. (✓) tr. (✓)

mf pp mp

set aside cup mute
insert metal straight mute

8.66 seconds

7.33 seconds

= 22.1538462

= 23.0578512

simile

mf

pp mp

“ f ”

[N.B. dynamics in quotation marks are parantetical - the performer should attempt to achieve/convey the dynamic shown, even if the sounding result is not accurate]



*** very unstable flickering between harmonics

split tone (very unstable)

tr. (3 - 2/3) tr. (simile)

f ff mf f mp mf mp mf p

[sliding superball around surface of tom-tom whilst simultaneously bouncing handle of brushes on the tom-tom rim]

“ mf ” etc. “ f ” etc. “ mp ” “ mf ” “ mp ” “ f ” “ mp ” etc. “ mf ” “ p ”

(✓) (✓) (✓) (✓)

tr. ~~~~~ tr. ~~~~~ tr. ~~~~~ tr. ~~~~~ tr. ~~~~~

mf p mf p mp p mp p f p f p f p ff

"mf" "p" "mp" etc. etc. etc. "f" "p" "f"



set aside metal straight mute
insert wooden straight mute

8.66 seconds

tr. ~~~~~ [1/4-1/2/3/4] tr. ~~~~~ tr. ~~~~~ tr. ~~~~~ tr. ~~~~~ [2/3/4-3/4]

pp mp mf f

= 24.6153846

7.33 seconds

etc. etc. etc. etc. etc. etc. etc. etc. etc. etc.

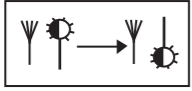
"mp" "p" battuto "mf" "mp"

= 25.3636364

tr. tr. tr. tr. tr. tr. tr. tr. tr. tr. tr.

mp f mp mf p mp pp

etc. battuto "f" "mp" simile "mf" "p" "mp" "pp" "p" "mp"



set aside woden straight mute
 insert wa-wa mute
 tighten valve-tops (valves no longer click when depressed)

tr. tr. tr. tr. tr.

mp pp mf PP ff

lip tr. l.tr. l.tr.

ff mf ff

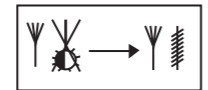
= 27.6923078

8.66 seconds

ff sffz sffz sffz sffz sffz

= 28.1818182

7.33 seconds



[simultaneously sliding brushes around the tom-tom surface and scraping serrated metal rod across the rim]

l.tr. (1/3)

mf ff mf f mp mf

sffz mf sfz mp mf mp mf p mp



tape open 1st and 3rd valve water keys
 extend 1st and 2nd valve tuning slides (to noticeably flatten notes played on these valves)

* breath articulate notes with dash through (no tongue/front to the note)

l.tr.

p mp

8.66 seconds

= 31.6483516

vibrato (fast/narrow; shimmering)

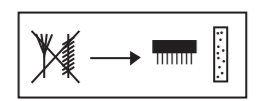
mp mp

7.33 seconds

= 31.7045454

pp mp mp mp mp mp mp mp mp mp

[scraping sand-paper rod (or similar) across rim of tom-tom]
 [scraping sand-paper rod (or similar) across rim of tom-tom; metal wire brush on surface]



tape open main water key
(1st and 3rd valve water keys remain taped open) = 55.3846154

(✓) (✓)

sfz mf sfz mf sfz mf sfz mf sfz mf sfz mf sfz mf sfz mf

8.66 seconds *simile*

sfz mf sfz mf

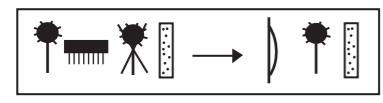
[consistent split tone with indeterminate upper harmonic]

= 50.7272727
[bowing mounted block of polystyrene]

7.33 seconds

sfz "mf" sfz "mf" sfz "mf" <> sfz "mf" <> sfz "mf" <> sfz "mf" sfz "mf" sfz "mf" <> sfz "mf" <> sfz "mf" <> sfz "mf" sfz "mf" sfz "mf" <> sfz "mf" <> sfz "mf" sfz "mf" sfz "mf" <> <>

[use wood of bow to hit tom-tom rims]



(✓) (✓) (✓) (✓)

sfz mf sfz mf <sfz mf <sfz mf sfz mf <sfz mf <sfz mf <sfz mf sfz mf <sfz mf <sfz mf <sfz mf sfz mf <sfz mf <sfz mf <sfz mf

8.66 seconds

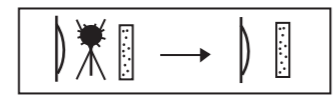
= 63.4909008

7.33 seconds

<> sfz "mf" sfz "mf" sfz "mf"

"sfz" "mf" *simile*

[achieve grace-notes via 'sawing' (down-up-down-up) with sand-paper rod on rim of tom-tom, or via fast up-bow/down-bow on edge of polystyrene block]



* indeterminately moving practice mute away from and back into bell of flugelhorn (quickly)
** half-valve improvised gliss (maintaining split tone effect); performer may use contours indicated as a guide, but this is not necessary

$\bullet = 73.8461538$

insert practice mute securely

8.66 seconds

mp mp mp simile

$\bullet = 84.5454544$

7.33 seconds

“smfz” simile
“mp”

[sand-paper rod on tom-tom rim/bow on mounted polystyrene block always; grace notes to be played on BOTH surfaces indicated simultaneously]

[scraping coin across splash-cymbal surface]



$\bullet = 110.769231$

[improvised half-valve gliss. grace-notes; maintain split-tone timbre throughout; breath-accent notes in black according to click track in the midst of improvisatory chaos]

one breath (if possible; if not, do not breathe until percussionist has started playing)

8.66 seconds

221.538462

simile one breath (simile)

p pp

$\bullet = 126.818182$

7.33 seconds

$\bullet = 253.636364$

7.33 seconds

“p” [improvisatory chaos across all instruments with materials indicated]

“pp”

Chaos; as raucous as possible; improvisation may make use of any mutes/sticks/objects/extended techniques previously included in the piece, however must be continuous, and contain no sustained (longer than 1 second) or pure tones (untainted by disruptive, unstable qualities).

unscrew valve tops (i.e. valves click when depressed)
(water keys remain taped open)

8.66 seconds

four clicks at 60bpm, then click will cease

7.33 seconds

c. 10 seconds

c. 15 seconds

etc. al fine

ff

split tone around range shown (moving downwards through the range of the instrument gradually);
valves must be moving continually;
tongue/flutter-tongue/growl/use mutes ad lib.

tightening valve-tops one by one...

gradual transition to aeolian sounds;
valves still moving continually;
tongue/flutter-tongue/growl/use mutes ad lib.

scrapings/squeakings/bangs/crashes;
use all sticks/instruments/materials ad lib.

gradual transition to light finger percussion/hushed
scraping sounds; use all sticks/instruments/materials ad lib.



freeze

J. P. L.
Huddersfield; UK
11/2018