Jonty Harrison

LUFTFLUT

for flute and tape

1984

## DIRECTIONS FOR PERFORMANCE

Notation The score is written in proportional notation throughout. It should be noted that the scale is not constant, but changes from section to section, depending on the degree of detail needed to co-ordinate the live performer and the tape. In any case, the notation of the tape part is not comprehensive and gives only marginal clues as to the various sound-types - its main function is for timing purposes.

## Specific flute notations by section:

- I •/◆→ closed tube (i.e. mouth over hole)
  - o/o→ open tube (i.e. mouth in normal playing position)
  - 6 slap-tongues with closed or open tube
  - key click (if notated on stave, pitch indicates desired resulting resonance)
  - slap-tongue on indicated pitch plus additional key click
  - short pause
  - V longer pause
  - longer still
- Just before 2'50 the harmonic field for the section is indicated in a box. Pitches are progressively removed from the top of the field downwards until only middle C remains. The articulation of this section also gets slower and key clicks are brought more into prominence.
- III This section is based around middle C, indicated by the one-line stave in the flute part.

non vibrato

v. normal vibrato

flz. flutter tongue

tongue at end, not beginning of (short) note

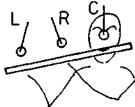
note plus key click

key click

indicates that the play should mix all

Section III sound-types ad lib.

Microphones At least three air microphones should be placed as shown in the diagram and routed as shown. Additionally, contact microphones may be used on the mouthpiece and/or the end of the instrument (both panned centre).



The tape part should be diffused over as many loudspeakers as are available; the flute should be only on the main stereo pair - e.g.:

