# as birds fly backwards

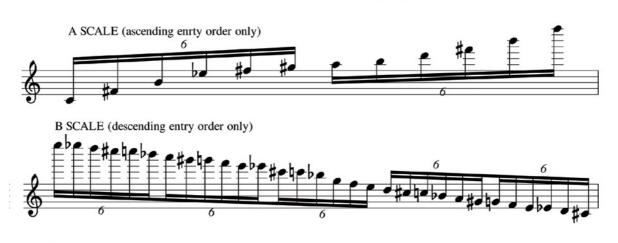
scored for: solo flute + live electronics

Duration: 5'00" Nik Bizzell-Browning (2017)

#### **Performance notes:**

Within any consecutive 2 measure section (8", 10", or 12" duration), PC's from the A scale should only be introduced in ascending order, with those from the B scale in descending order

## Scales for improvisational purposes

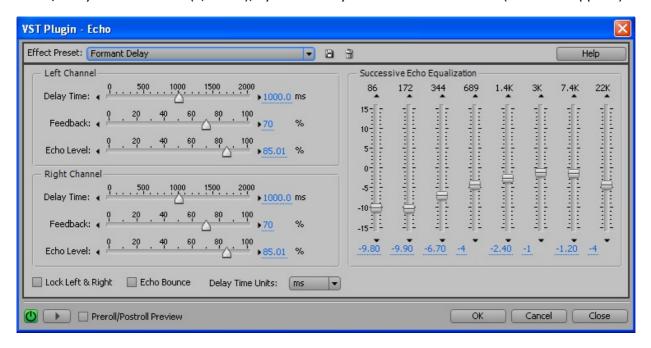


A + B scales - example



## Live electronics (formant delay):

Echo/delay rate = 1 second (1,000ms), dynamic decay rate to zero = 12 seconds (85% -> 0% approx.)



Composition notes: Flute range: C4 F7, centered between G#5 & A5

A SCALE: PC's with linear intervallic expansion/contraction:

C4 (+6) F#4 (+5) B4 (+4) Eb5 (+3) F#5 (+2) G#5 (+1) | A5 (+2) B5 (+3) D6 (+4) F#6 (+5) B6 (+6) F7

B SCALE: Outagraphic (remaining) PC's within range

C#4, D4, Eb4, E4, F4 | G4, G#4, A4, Bb4 | C5, C#5, D5, | E5, F5 | G5 | Bb5 | C6, C#6 | Eb6, E6, F6 | G6, G#6, A6, Bb6 | C7, C#7, D7, Eb7, E7

Rather than up, down, and forwards, it might be useful to think of music/sound as traveling outwards, to (or perhaps from) the listener. Instrumental dynamic attack (and use of reverb) may spatially represent notions of near (fff) and far (ppp), but natural sounds are more intuitively located - the difference between a close proximity whisper and distant scream, or a flying bird and a seismic tremor. Although music is written, performed, and generally perceived to be travelling in an up/down trajectory, it is perhaps this lack of location that helps tie music to concepts of the infinite.

The earliest known flutes (discovered in the Geißenklösterle and Hohle Fels caves, Swabian Alb, Germany) demonstrate that Paleolithic music making utilised scales; cellular sonic entities that we wrap around a body of silence. One might surmise that (ostensibly tuned) percussive instruments of differing timbre pre-dated and/or accompanied these bone flutes, but either way, our Paleolithic ancestors must have been aware of the sonic properties (echo, delay and reverb) of their cave dwellings. In the Paleolithic painted caves... "the density of pictures in a location of a cave is proportional to the quality of the resonance of this location: the pictures are found mostly in resonant areas." (Legor Reznikoff, 2005).

By incorporating elements of delay into this piece, the performer is asked to literally "play with time", to augment the illusion of stasis by responding to an acoustic environment, an abstract sonic location triggered by performance and defined by a temporal pulse.

Listening to three consecutive phalanxes' of migrating ducks flying overhead, in all instances, the leaders low pitched staccato rhythmic flight call corresponded to the wing speed of the phalanx.

## Bibliography

Legor Reznikoff, "ON PRIMITIVE ELEMENTS OF MUSICAL MEANING", JMM: The Journal of Music and Meaning number, Fall 2004/Winter 2005, section 2.1. Introduction.

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