

mat martin

crumbs

a page of quiet constellations for amplified flute & electric guitar (one player)

(2007)

© 2007 mat martin / flatpack music

crumbs

a page of quiet constellations for amplified flute & electric guitar (one player)

note :

1. in order for this piece to proceed as intended certain preparations need to be observed before performance. these include the setting up of the instruments prior to beginning, and the provision of particular pieces of equipment.

a. the performer will need to hand a mandolin or banjo capo of the 'shubb' type (with a thin bar covered by a rubber sleeve) and a slide as used for pedal or lap steel guitars.

b. the guitar must be prepared by lowering the tremolo arm until the strings are completely flat. the capo is then applied *beneath* the top four strings at the 14th fret and the arm released to bring the strings back up to tension. the capo acts as a second 'bridge' halfway up the neck, and the strings can be played on either side of it. the two bass strings are left to resonate as usual.

if the guitar has no tremolo arm the same effect can be achieved by loosening the strings with the tuning pegs, then re-tightening them with the capo in place. in either case the pitches produced on either side of the capo are arbitrary, provided the tension is such to provide a definite pitch from each string.

c. the guitar and flute should be set up so that the amplified signal from the flute sets the guitars' strings into sympathetic vibration. the guitar's amplified signal should be set up with the same intention, so that any sounds from the guitar may create still more. the possibility of mild feedback from this loop is to be allowed during the performance should this occur. the volume controls on the guitar may be used to control this, and to create the diminuendo to nothing at the end of the piece.

2. the following observations are to be made on the scoring of the piece.

a. the 'constellations' in the flute part are to be performed following the joining lines, beginning at the point indicated by the downward numbered arrow and re-visiting the larger central pitch as many times as necessary. the round, stemless noteheads are pitched key slaps ; those with stems are played in the usual way, but with a strong air tone added to the pitch.

b. the notations on the guitar staff use a derivative of tablature notation in which each of the six lines represents a string on the instrument - the bottom line being the bass string. the guitar is played using the slide on the already resonating strings, to emphasise certain pitches and colour the effect. the arrows represent the direction of the slide on the string, and these are to be executed in any order, and as many times as desired within the indicated time. the central vertical line in these sections represents the capo, events to its left occur between the nut and capo, events to the right between the capo and the bridge.

c. the symbol § is used to indicate a lack of time signature.

d. the 'key signature' of flat, natural & sharp above the staff is used to indicate that all pitches in the piece may be performed with any or no accidental, independently of one another.

crumbs

a page of quiet constellations for amplified flute & electric guitar (one player)

mat martin

flute

'silent' - pitched key slaps

guitar

sempre *ppp* possibile

7" 4" 11" 7"

5" 7" 9"

ord. (air tone) [slowly alter shape of mouth cavity throughout] (come sopra)

7" 9" 15" 11"

dim. al niente (poco a poco)

fine