

Andres R. Luz

2019

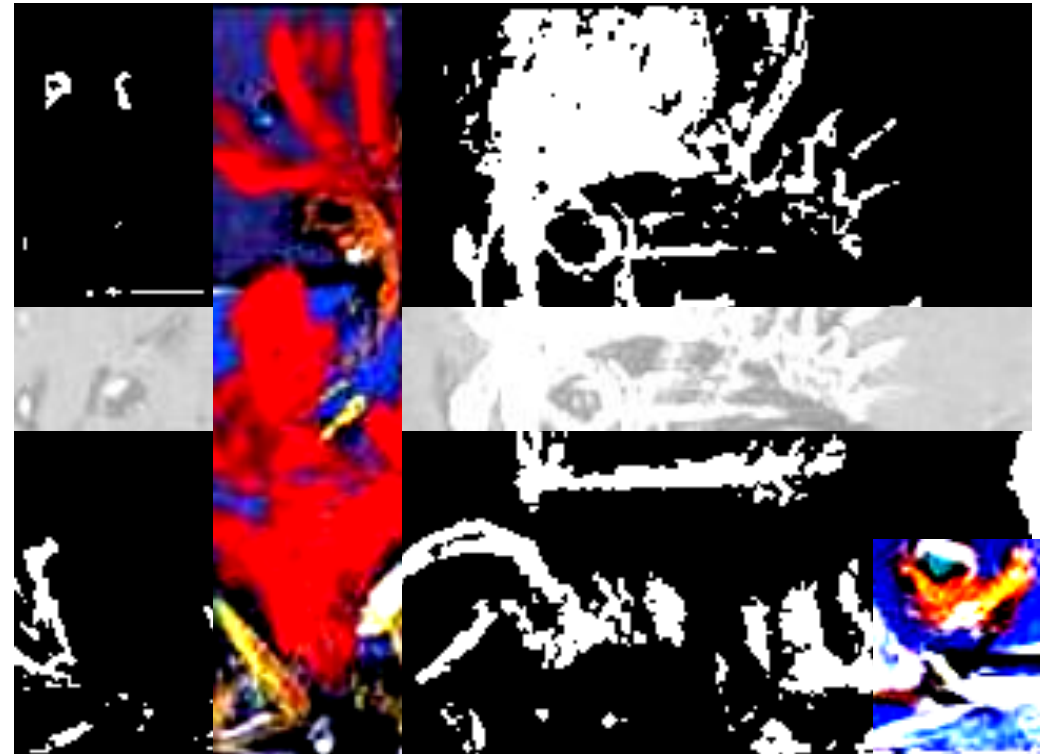
ENIGMATIC IMPROVISATION

for solo flute and electronics,
op. 16

Performance Score



POST-CLASSICAL MUSIC



Program note

Jackson Pollock's early surrealist work, *Guardians of the Secret* (1943), is displayed in the permanent collection of the San Francisco Museum of Modern Art and serves as the inspiration behind *Enigmatic Improvisation for solo instrument and electronics*, op. 16 (2019). The painting exudes the mystical air of an ancient, shamanistic scene verging on the apocalyptic. The shadowy armored sentinels standing guard in their protective display of the secret image, appear surreal and menacing in their wild depiction. A lone coyote, the spirit animal of dark magic and trickery in some Native American cultures, rests beneath the enigmatic relic with a watchful eye.

Given these elements, I crafted the fixed media background with a similarly weighty intensity to conjure an ominous and clamorous landscape that defies comprehension. Disembodied whispers, animal cries, crashes, and subsonic eruptions depict the nocturnal absence of reason in the first movement, entitled *Guardians*. This gives way to the transparent, diaphanous textures found in the meditative *Mythos*, portraying the radiant luminosity of the mysterious, secret artefact in a loosely unfolding prolation canon. The final movement, *Emergence*, proceeds with a dark grandeur and transcendent epiphany, an unexpected awareness and wonder for the titular secret at the heart of this work.

-ARL, 24MAY19.

Duration - Approximately 13 minutes

Performer's note

Performance guidelines are provided in the score, however, the performer is invited to explore departures from these indications in order to realize a discerning amount of artistic license.

Performers may choose to notate their part in the preparation of this work for a recital presentation. At the joint discretion of the composer and performer, a notated realization of a prepared part may be collected with this score for legacy purposes in the interest of building upon subsequent performances and for musical analysis. If this is the case, the documentation of a part should be conventionally recorded in this manner:

"Performer Surname - Realization no. – Date of Preparation" (i.e. Lopez, G. - Realization #1 - 20MAY19).

Technical note

Important: If using Ableton Live, ensure that the tempo is set to 140.00 for proper playback of the fixed media clip.

The stereo fixed media is to be played concurrently with the solo part either from a version pressed to CD, or playback of a high-quality .wav or .aiff file format. The fixed media file may be obtained by contacting the composer directly.

A stopwatch is recommended to be used during rehearsal and performance to aid with an alignment to the fixed media as it unfolds in time.

In order to achieve an optimal balance between the fixed media playback and the solo part during performance, the flute may be amplified using a directional, condenser microphone.

Live electronics may be added to the solo part for more musical variety, but this is optional.



for Gerardo Lopez and Phaze Ensemble


ENIGMATIC IMPROVISATION

for solo flute and electronics, op. 16 (2019)



Andres R. Luz
(b. 1974)


i. Guardians

Time stamp	00:00 → 00:07	→ 00:39	→ 01:12
Pitches	Lead Time tacet		+  tremolos
Rhythm	-	even	even
Dynamics	-	any <i>p</i> → <i>f</i>	any <i>p</i> → <i>f</i>
Tempo	-	Somewhat slow, slightly varied with each ascent	Slightly faster, varied with each ascent
Articulations	-	normal	normal
Character	-	Presentation of scale	Presentation of scale
Notes	-	Initial presentation of enigmatic scale. Play expanding segments in pitch order for each restart. Complete scalar idea must be presented by 0:20.	Add descending scale & any tremolos among all available pitches. Present descending scalar idea in full by T = 01:12.




Time stamp	→ 01:25	→ 02:21	→ 03:43
Pitches	tacet	Same as previous	
Rhythm	-	Randomized rhythm	Same as previous
Dynamics	-	any <i>mf</i> → <i>ff</i> & abruptly alternate soft with loud	
Tempo	-	Moderately fast to Fast, abrupt changes	
Articulations	-	+ rapidly trilled pitches, repeated notes, <i>flz.</i> (unnaturally rapid)	
Character	-	Erratic, Abrupt	Change in pitch collection, ascending form only
Notes	Glass breaking sounds at 01:13	-	

ii. Mythos

Time stamp	05:14 → 05:29	→ 06:00	→ 06:20
Pitches	 <p>Trilled long tones &/or broken single notes on E4, C4, D♭4 as in the above examples. Repeat as required for the indicated duration.</p>	 <p>Octave up to E5, C5, D♭5</p>	<p>Tacet during initial entry of pre-recorded flute sound</p> <p>Then play E, C, D♭ any octave (octave equivalence)</p>
Rhythm	Varied, as indicated above	Same as previous	Randomized rhythm
Dynamics	either <i>p</i> → <i>mp</i>		Same as previous
Tempo	contrasting as much as possible: slow to fast		Same as previous
Articulations	ordinary, or staccato, or tenuto		gentle staccati on E, C, D♭
Character	gentle and subdued		Same as previous
Notes	-	-	-

Time stamp	→ 07:23	→ 07:34	→ 08:46
Pitches	<p>Movement 2 main idea:</p> 	tacet	Initial subject only
Rhythm	Initially in even quarter note rhythm, followed by randomized rhythm.	-	Same as beginning of movement
Dynamics	either <i>p</i> → <i>mp</i>	-	
Tempo	slow, consistent with fixed media	-	
Articulations	<p>⊕ rapidly trilled pitches, repeated notes, <i>flz.</i> (unnaturally rapid)</p>	-	
Character	Very lyrical and expressive	-	-
Notes	<p>Present continuous variations of the theme. Ascending form only.</p> <p>Play expanding segments in pitch order for each restart.</p> <p>May be presented in more than one octave (octave equivalence)</p>	-	

iii. Emergence

Time stamp	08:46 → 09:03	→ 09:44	→ 10:44
Pitches	tacet		
Rhythm	-	Randomized	Same as previous. The above melody in even rhythm.
Dynamics	-	any <i>f</i> → <i>fff</i>	Same as previous
Tempo	-	contrasting as much as possible: slow to fast	
Articulations	-	 Various descending glissandi and multiphonics Various pitch bending + rapidly trilled pitches, repeated notes, <i>flz.</i> (unnaturally rapid)	
Character	-	Complex, Technical	Add rising motive to pitch collection of previous section.
Notes	-	Section begins with these extended techniques only using the above pitch collection.	

Time stamp	→ 12:00	→ 12:50	→ 13:10 (end)
Pitches	All available pitches / melodic contours permitted. Alternate with recurring motive, same as previous.	Recapitulation of material from 09:03-09:44.	Melody from movement 2
Rhythm	Randomized	As before in 09:03-09:44	even
Dynamics	Same as previous		<i>pppp</i>
Tempo	Same as previous		As required
Articulations	+ Double tonguing + Triple tonguing + Singing while Playing flute + Jet whistles + Flute shaking to produce unnatural vibrato		Whisper tones
Character	Ecstatic, Manic		Subdued
Notes	-	-	-

Acknowledgments

Many thanks to Gerardo Lopez for his time, talent, musicianship, and love of music to inspire others. It was a pleasure to work with him on this project and explore new paths of expression in the realm of electroacoustic music. Special thanks go to the rest of Phaze Ensemble, Matt Dearie and Manuel Perez, for the opportunity to compose for the ensemble and work toward the goal of bringing new, exciting, contemporary music to the local area. May you three continue to inspire others with the music of today. I thank the University of Redlands and the Sound and Fury Recital organization for the opportunity to present this work to a receptive and enthusiastic audience. Last, but not least, I thank Dr. Adrian Childs for the compositional guidance he has provided me for this work.

--ARL 24MAY19.

About the composer

Andres R. Luz began his professional life, not in music, but in biotechnology as a laboratory analyst. The contest between science and music continued for 20+ years with daytime hours spent in a laboratory setting, and evening hours spent studying instruments, theory, and composition from local institutions, and self-directed study. In 2013, Mr. Luz completed a second Bachelor's degree in Music with *magna cum laude* honors at Cal State University, East Bay, studying with Jeffrey Miller. After 16+ years Mr. Luz retired from biopharma and made a full transition to music in Fall 2014, pursuing the Master of Music Composition with Anthony Suter at the University of Redlands in Redlands, CA. Currently, Mr. Luz is completing the Doctorate in Musical Arts in Composition at the University of Georgia, Athens, studying with Peter Van Zandt Lane, Adrian Childs, and Emily Koh. At present, Andres Luz is the Visiting Professor of Music Theory and Electronic Music at the University of Redlands.

Harnessing the chugging, energetic sounds of contemporary Post-Modernism as a starting point, Andres R. Luz derives his artistic idiom from the rich legacy of music history stretching back to Medieval and Renaissance stylistic practices, up to those of present day Postmodernism. Andres R. Luz is a member of ASCAP and is published by Post-Classical Music.

Contact info

andresluz.weebly.com
facebook.com/ARLcomposer

i. Guardians

00:00 → 00:07

Lead Time / Tacet -- Introduction of air sounds before track begins
(~begin 6-7 seconds in)

→ 00:39

even rhythms
varied tempos
any *p* → *f*



Slow rhythmic profile of scale
(glissandi between each note) to fill up segment

→ 01:12

+ descending scale
+ tremolos
slightly faster w/ each ascent



Slow rhythmic profile w/ glissandi
in between, & tremolos, x2/x1 trill keys



+ best timbral trills (alt. fingering trills)

End section with A-Bb tremolo &
overblow into glass break section of
scale (i.e. B5-Db5 bisbigliando effect)

→ **01:25**

Tacet

cue: Glass breaking sounds at 01:13

→ **02:21**

Enter with quiet rhythmic melodic figures

+ random rhythms
+ abrupt tempo changes
+ trills, repeated notes, *flz.*
any *mf* → *ff*, abruptly



dance-like gestures



Explore wider tremolos.



Good base on D \flat and then overblow.
Hand positions on D \flat 4 down with
tremolos to other notes

End Section with soft fade.

→ **03:43**

Tacet for 3-5 seconds, then move up the scale with recurring grace notes.

Pitch collection
change



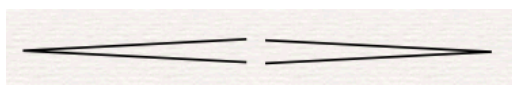
Move up scale w/
recurring grace notes



Intersperse with tremolos, *flz.*, & rhythmic gestures



with 2x/1x fingerings until 03:30 with



x4 shapes

→ **04:02**

Tacet

cue: Glass breaking sounds at 03:45

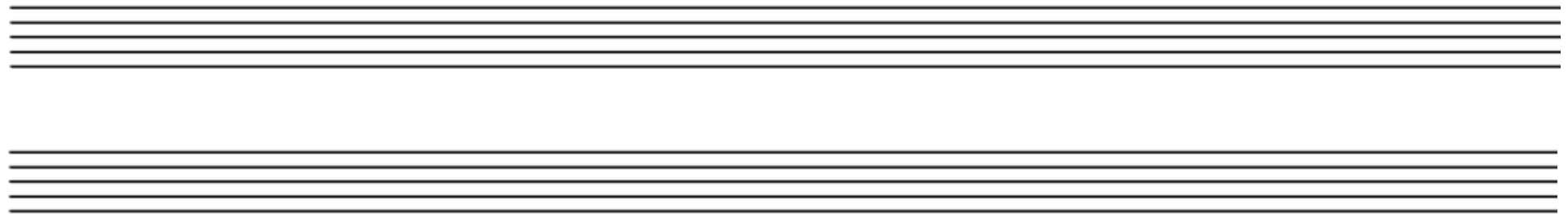
→ **05:04**

pitch collection change
random rhythms
abrupt tempo changes
trills, repeated notes, *flz.*

+ interrupted long tones
any *mf* → *fff*, abruptly



Once aggressively w/ glissando at the top
Then interspersed w/ chromatic noodling



→ **05:14**

Tacet

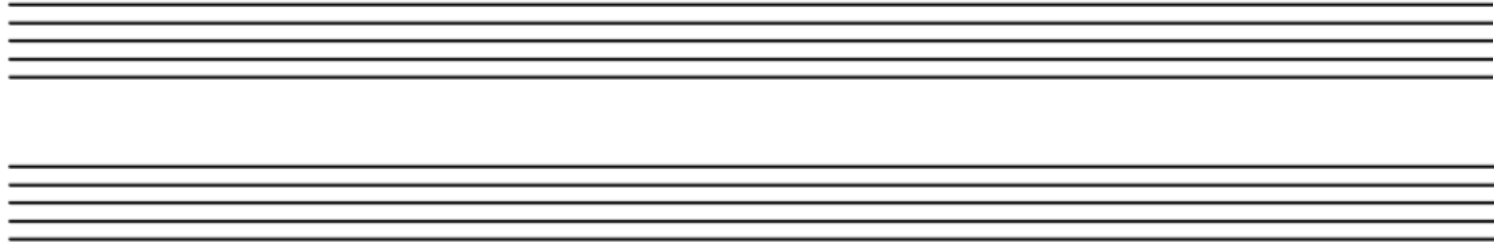
cue: Ghostly voices at 04:58

ii. Mythos

05:14 → 05:29

varied rhythms
contrasting tempi

either *p* → *mp*



→ **06:00**

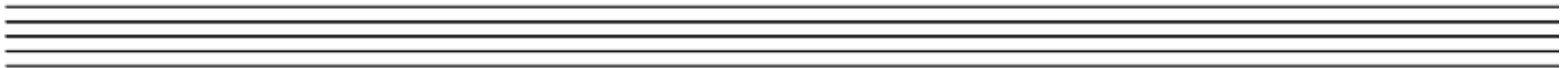
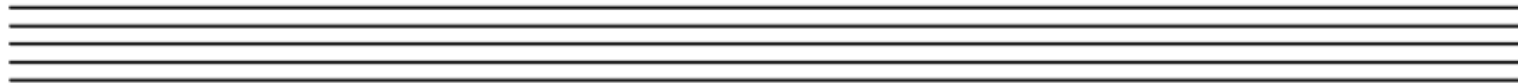
Instructions as written.



→ **06:20**

Instructions as written. Free treatment of material in octaves.

octave
equivalent
random rhythms



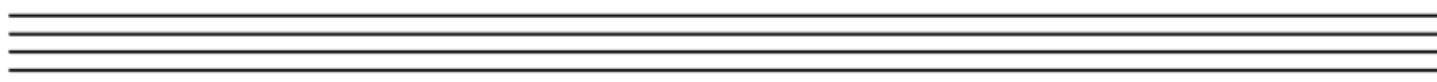
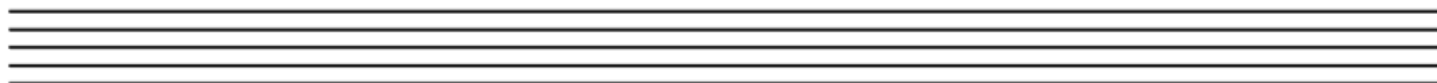
→ 07:23

even rhythms,
then randomized
either *p* → *mp*
slow tempi, lyrical
+ rapidly trilled pitches,
(unnaturally rapid)
+ repeated notes, *flz.*

thematic variations
on main idea



Introduce slowly, freely.



→ 07:34

Tacet

→ 08:46

Return to ideas from beginning.

iii. Emergence

08:46 → 09:03

Tacet

→ 09:44

random rhythms

any *mf* → *fff*

extremely contrasting

tempo changes

+ rapidly trilled pitches ,
(unnaturally rapid)

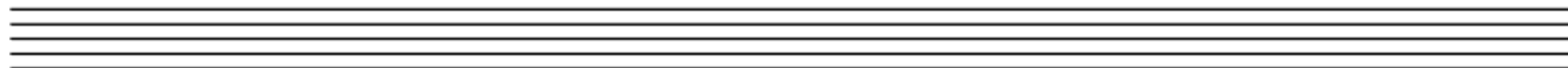
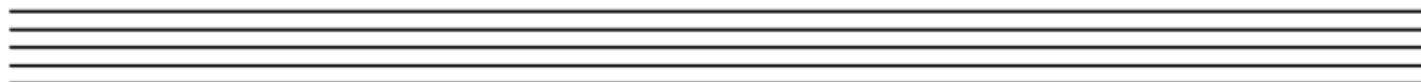
+ repeated notes, *flz.*

+ other ext. techniques

Introduce key figures aggressively at top B7-B6 glissandi

Return of chromatic noodling

Introduce multiphonics to create “chant-like” atmosphere.



→ 10:44

+ new melody, even rhythm
previous subjects, as before



recurring motive



→ **12:00**

All available pitches/contours
Alternate w/ recurring motive
Random rhythms



Extended techniques

- + Jet whistle
- + Double/triple tonguing
- + Singing while playing.
- + Flute shaking (unnatural vibrato)

Create “awe” texture w/continuous tremolos/stepwise movt.



End section with overtones from D to D tremolos.

→ **12:50**

Recapitulation of 09:03 - 09:44.

→ **13:10**

Melody from movt. 2



Even rhythms

Whisper tones, or equivalent

+Add tremolos on E/C/D \flat

End with high D6 (i.e. E overblown from A and timbral trill with right hand).

Enigmatic Improvisation, op. 16 // Improvisation Worksheet template

Solo Instrument: _____

_____ - Realization # _____ - _____
(Name: Last, First Initial.) (Date: Day XX-Month-XXX-Year XX)

i. Guardians

00:00 → 00:07 Lead Time / Tacet

→ **00:39**

even rhythms
varied tempos
any *p* → *f*

→ **01:12**

+ descending scale
+ tremolos
slightly faster with
each ascent

→ **01:25**

Tacet

cue: Glass breaking sounds at 01:13

→ **02:21**

+ random rhythms
+ abrupt tempo changes
+ trills, repeated notes, *flz*
any *mf* → *ff*, abruptly

→ **03:43**

pitch collection
change

→ **04:02**

Tacet

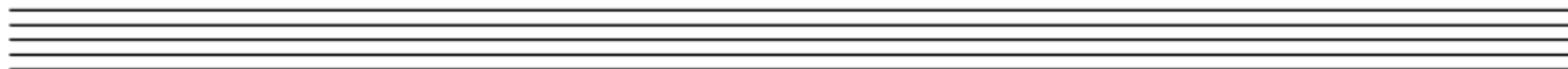
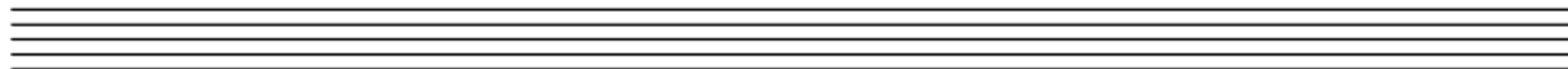
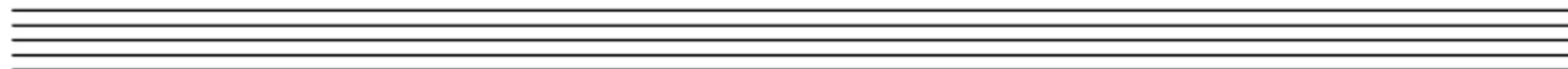
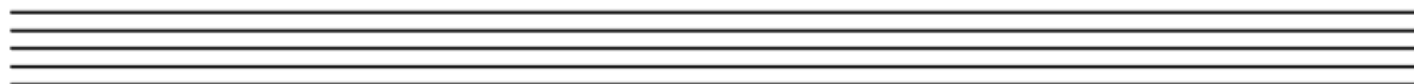
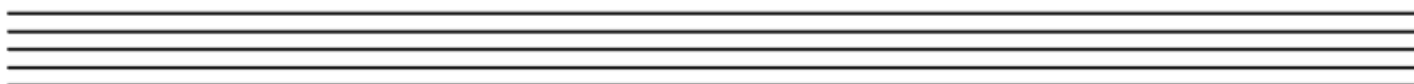
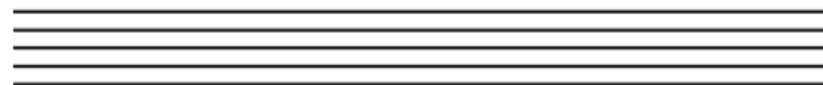
cue: Glass breaking sounds at 03:45

→ **05:04**

pitch collection change
random rhythms
abrupt tempo changes
trills, repeated notes, *flz.*
+ interrupted long tones
any *mf* → *fff*, abruptly



recurring motive



→ **05:14**

Tacet

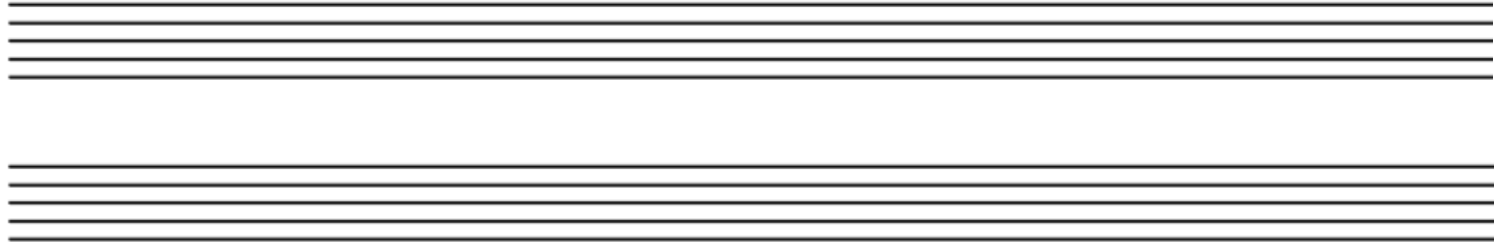
cue: Ghostly voices at 04:58

ii. Mythos

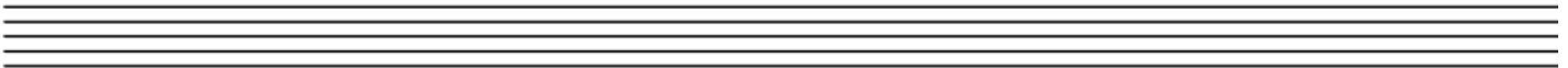
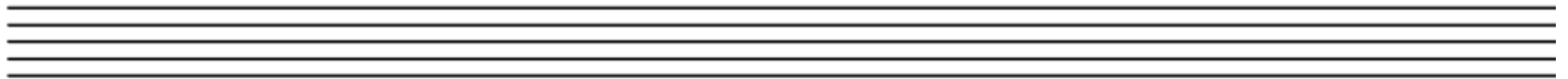
05:14 → 05:29

varied rhythms
contrasting tempi

either *p* → *mp*

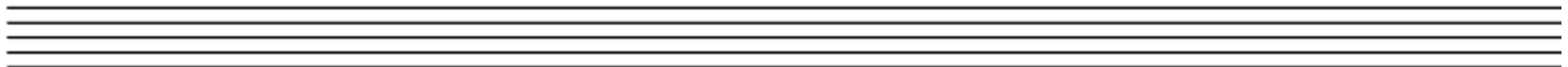
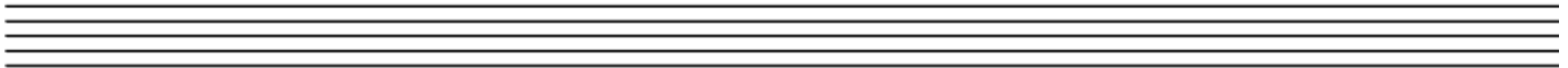
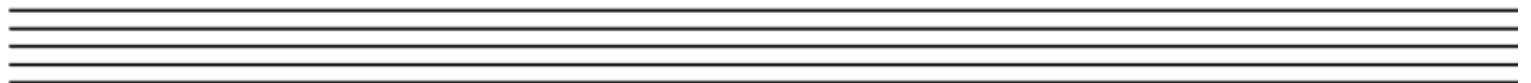
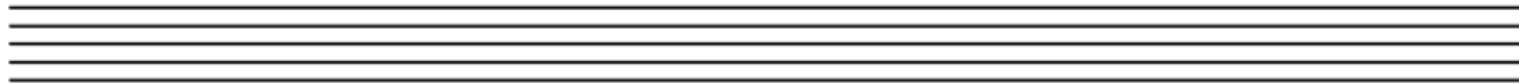


→ 06:00



→ 06:20

octave
equivalent
random rhythms



→ 07:23

even rhythms,
then randomized

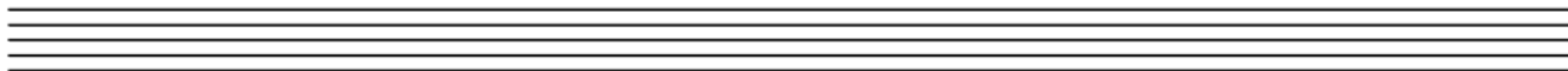
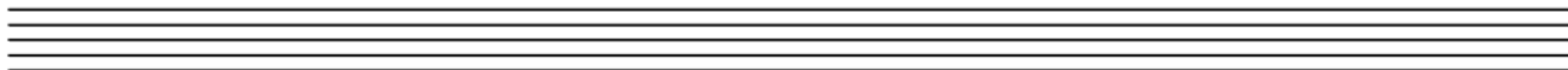
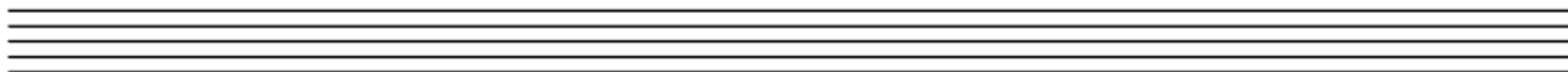
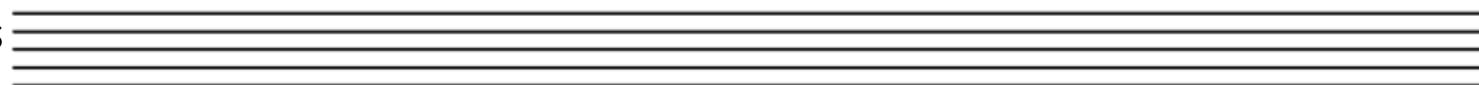
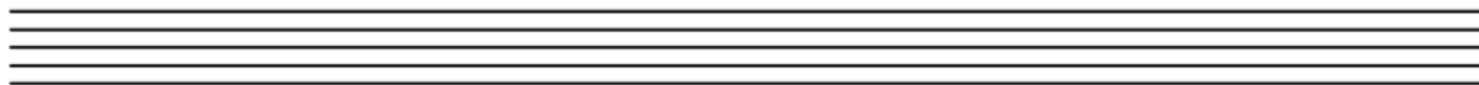
either *p* → *mp*

slow tempi, lyrical

+ rapidly trilled pitches ,
(unnaturally rapid)

+ repeated notes, *flz.*

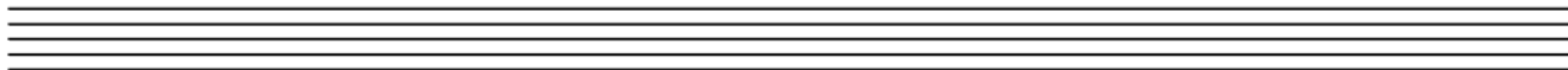
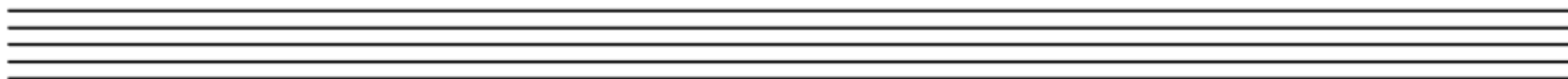
thematic variations
on main idea



→ 07:34

Tacet

→ 08:46



iii. Emergence

08:46 → 09:03 Tacet

→ 09:44

random rhythms

any *mf* → *fff*

extremely contrasting
tempo changes

+ rapidly trilled pitches,
(unnaturally rapid)

+ repeated notes, *flz.*

+ other ext. techniques

→ 10:44

+ new melody, even rhythm
previous subjects, as before



→ **12:00**

All available pitches/contours
Alternate w/ previous
random rhythms
Extended techniques:



recurring motive



+ _____

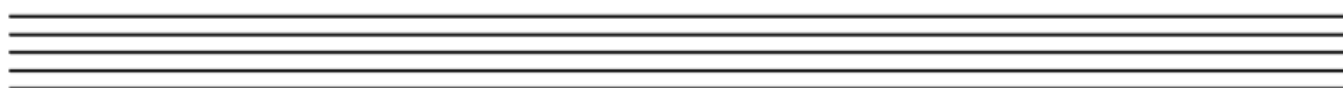


+ _____

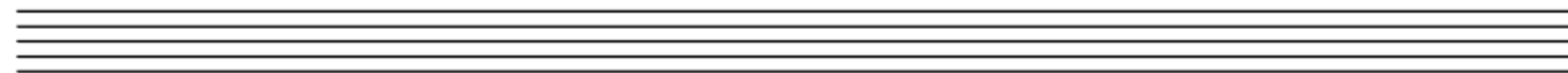


+ _____

+ _____



+ _____



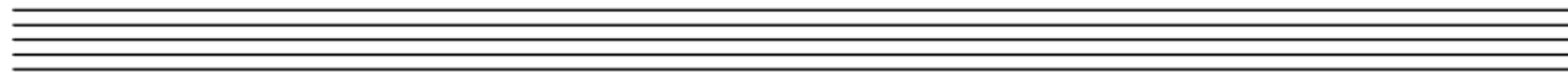
→ **12:50**

Recapitulation of 09:03 - 09:44.

→ **13:10**

Melody from movt. 2

Even rhythms
Whisper tones, or equivalent



Enigmatic Improvisation, op. 16

Luz, A. - Live Electronics Realization – 30MAY19

Platform: Ableton Live 9

All timestamps are approximate.

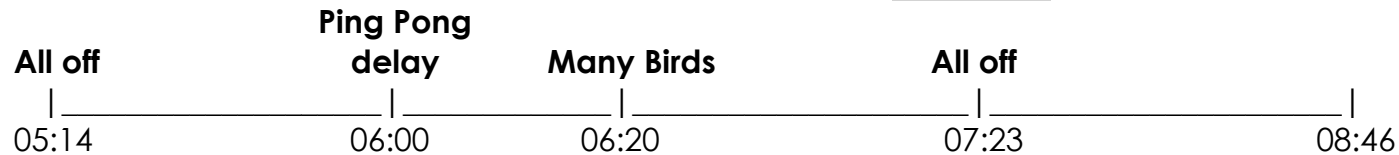
Levels/balances may be adjusted as needed.

Outer Spaces: Always on

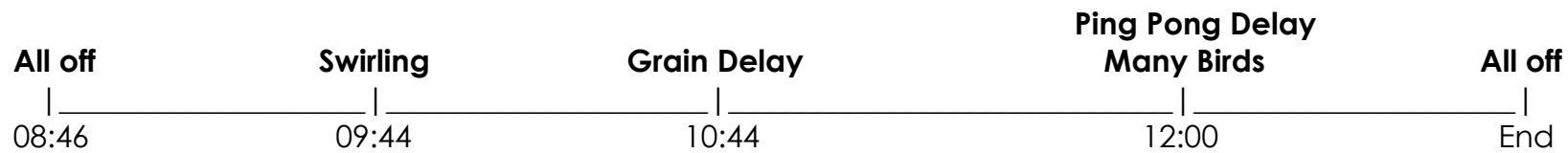
I. Guardians



II. Mythos



III. Emergence



Many Birds

LFO / S&H
Amount Shape

0.00 Hz
Rate Hz
29.1 Hz
Phase Φ
240°

Frequency
10.0 kHz
Spread
101 Hz
Wide

Mode
Shift
Ring
Drive
4.13 dB
Mix
0.00 %

Grain Delay

311 ms Spray
129 Hz Frequency
12.0 Pitch
10.1 Rand Pitch
66 % Feedback
0.0 % DryWet

1 2 3 4
5 6 8 16
Sync 0.00 %

Delay Time Spray Frequency Pitch Rand Pitch Feedback

Swirling

Hi Pass
223 Hz
Dry/Wet
0.00 %

Envelope
52.0 % Attack
6.00 ms Release
200 ms

LFO / S&H
Amount Shape
49.2 % Rate Hz
1/4
Phase Offset
97.1° 154°

Delay Time Feedback
6.21 ms + 0.96

Ping Po...

18.0 kHz 9.00
1 2 3 4
5 6 8 16
Sync F 30.2 %
Feedback 77 % Dry/Wet 0.0 %

Outer Spaces

EQUALIZER
C.Freq 1.02 kHz Width 0.93 Bal. 100 %
32 Hz 19912 Hz
OUTER SPACES

EARLY
ER Gain -30 dB
Duration 20.0 ms
Shape 0.75
ER>Rev 0.00

REVERB
H Balance 0.00 % Pitch C1 Cents 0.00
Interval 12.00 st H Shape 1.00 Reson 0.01 Overdr. 1.00
Walls Reflect. 50.0 %
Reactivity 28.3 %
Max Distance 91.75 mt
Min Distance 10.00 %

H SHIFT
Free +
Freq 0.00 Hz Random
0.32
100 %
Single

IN/OUT
Predelay 20.0 ms
Rev Gain -6.00 dB
Dry Wet 39.2 %

Limiter

Gain 0.00 dB Ceiling -1.13 dB
Lookahead 3 ms Stereo
Release 300 ms Auto

Whereas the beautiful is limited, the sublime is limitless,
so that the mind in the presence of the sublime,
attempting to imagine what it cannot,
has pain in the failure but pleasure in contemplating
the immensity of the attempt.

--Immanuel Kant
Critique of Pure Reason (1781)