

# ***Tints of July***

for

Flute, Guitar and Live electronics

2011

Haruka Hirayama

“Tints of July”

Pauline Oliveros Prize – Electro-acoustic media:

**Search for New Music by Women Composers Competition – International Alliance for Women in Music, U.S.A.**

June, 2012

First performance on the 10<sup>th</sup> June, 2011, Flute–Gavin Osborn, Guitar–Paul Michael Labelle, Live electronics–Haruka Hirayama,  
MANTIS Festival, The Cosmo Rodewald Concert Hall, The University of Manchester, United Kingdom.

## Programme note

This was my first composition to be completed after starting my course at the University of Manchester.

In this piece, I have particularly cared about the delicate changes of sounding colours, and I wanted to express the gentle beautiful season in Britain.

July has been one of my favourite times since moving to Lancaster from my home country in 2008, and the impression I had was considerably different to any I had experienced before: dappled sunlight, shimmering, pleasure, transience, quiet rain and a feeling of openness.....The timbres of flute and guitar best capture the tones of the July I experienced, with the electronics acting like the palette, as if the tonal colours are changed on it.

I hope you can enjoy several tints of July which will appear in the blended sounds of instruments and computer.

## Instruments and required equipment

- Flute

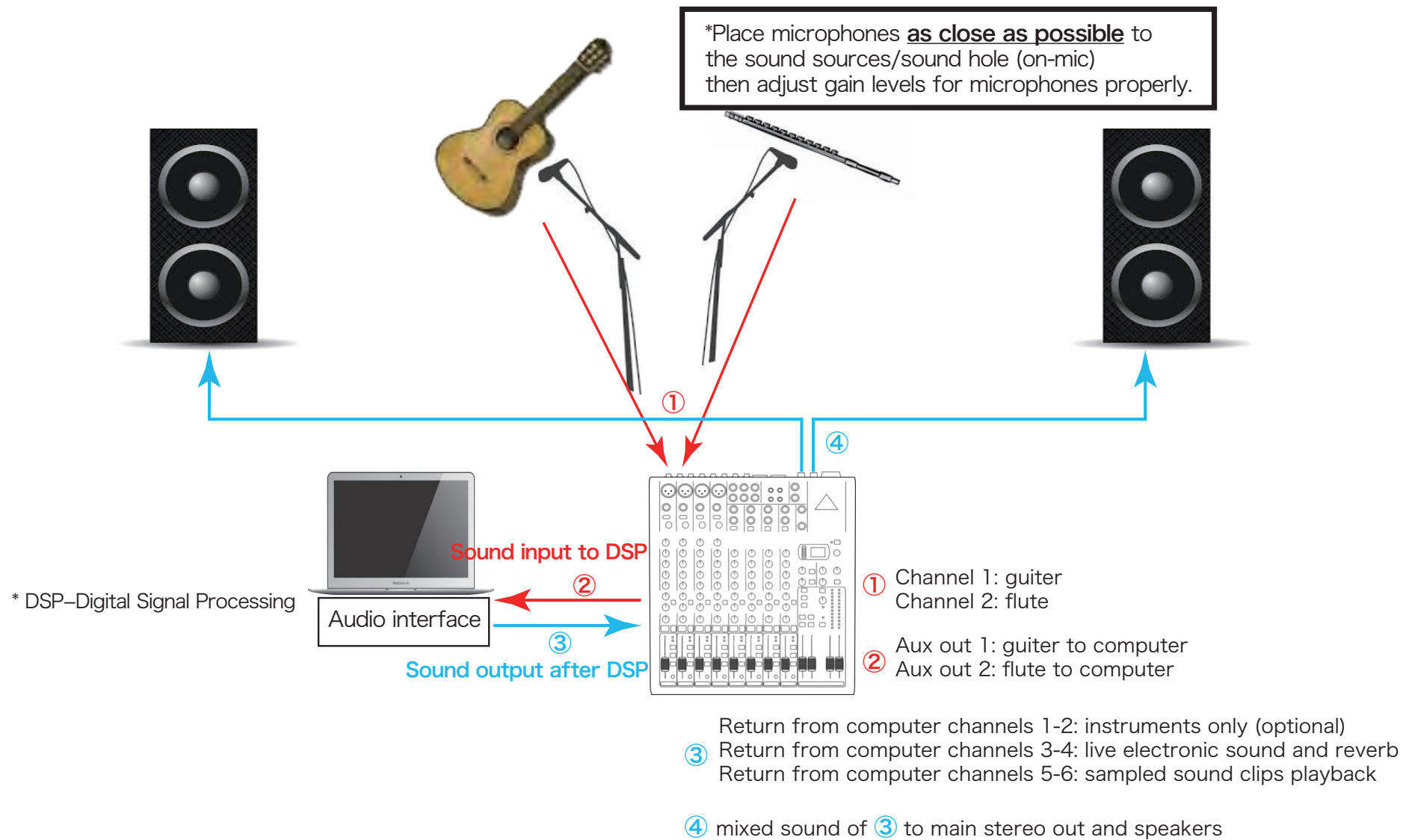
- Guitar

- (Hair) clip ( **D** )
- Metallic slide ( **I** **J** **K** )
- Cloth or a towel to mute strings ( **K** )

- Live electronics

- Macintosh computer
- Audio interface/sound card (44.1kHz/16bit)
- Max/MSP and the file for *Tints of July*
- Mixer
- 2 × (Super/hyper) cardioid microphone
- 2 or more speakers

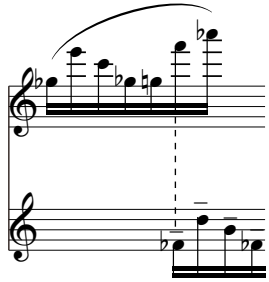
## Stage layout for realtime Digital Signal Processing (DSP)



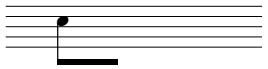
# Score instruction

## General

- Accidentals correspond to individual notes generally.
- In most cases, the timing of notes are defined in the relations between sound and performers.
- Different types of accent: > is to emphasise the note, and ♯ is to get sharper, acute sound.



The broken line indicates to play at the same timing for F and  $\flat$ G.



Undefined, relative duration



Repeat the same notes as previous, as many as stems. In this case, play as E $\flat$ A D E $\flat$ A D E $\flat$ A D.



Accelerando



Ritardando

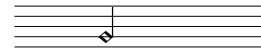


Accelerando → ritardando



Inside of the bracket, performers play ad libitum.

## Flute



Air sound



Tremolo



Slap tongue



Key tapping



Slap tongue + key tapping



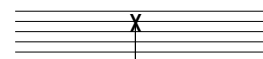
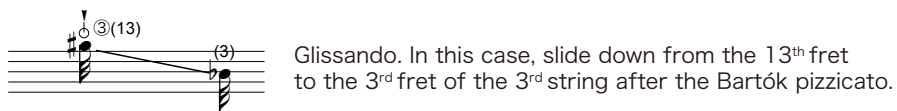
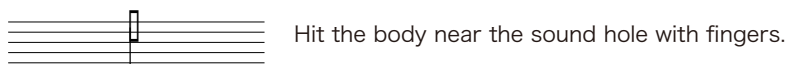
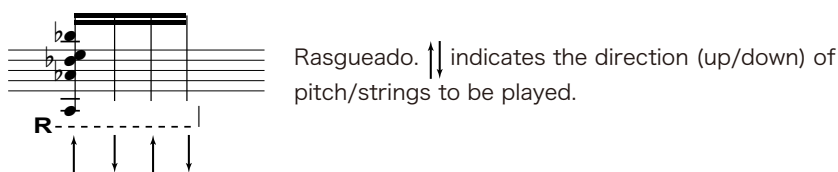
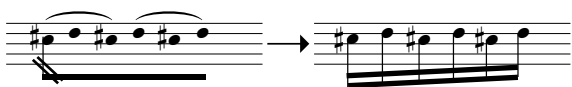
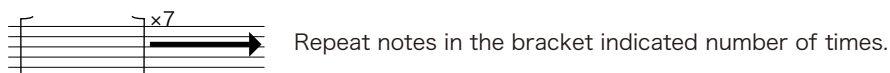
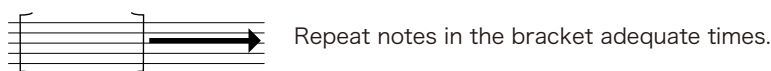
Tongue ram/tongue stop (any pitch)



Tongue ram/tongue stop for the notated pitch

## Guitar

①②③	String number
(1)(2)(3)	Fret number
I, II, II	Forefinger position
⤿	Play with nail.
⤿ → flesh	Start to play with nail and shift to flesh gradually.
Ⓝ	Play normally
Ⓟ	Pizzicato
Ⓞ	Bartók pizzicato
▭ (slide)	Play with slide



Hit strings, undefined pitch.



Hit the body near the sound hole with fingers.



Kalimba-like sound, when played, strings should be muted by cloth.

## Electronics (Application: TintsofJuly\_MaxMSP\_Ver3.0)

Input-level range (in main patch of Max/MSP) should show between 40 and 70. In particular, the acoustic sound at the beginning is subtle (Gt), so input level needs to be adjusted with gains of an audio interface. Also, at the rehearsal number **1** and the beginning of **J** should be adjusted for a better result.

**0****1**: These numbers express cues to change live-electronic part. Guitarist can start to play anytime after live-electronics at cue **2**. Press the Space key to move cues forward. Return + Space key is to reset.

Although all changes regarding volume faders are scheduled with the 'qlist' object, when you want to change them manually between assigned cues, you should press the 'rewrite bang' button on the main window every time after you make a change.

There are two types of cues: one is just a number such as **2****3**, and the another is number and \* such as **8\*****22\***. The former includes the information for immediate changes of sounds, but the latter is basically for a preparation for later. Therefore, the latter one will be not be required to press at a very precise timing.

As you can see, dac (output)1/2 is for instruments only, 3/4 is for live electronics, and 5/6 is for sampled-files playback. However, you probably don't need 1/2 out and if the reverb is too much you can adjust on the Max/MSP patch. Also, you should see the balance among instruments/live electronics/sampled audio on the mixing console. This piece is for 2ch out.

You can also see the practical description (Max/MSP) and the sound on <http://www.harukahirayama.com/works>. Please find 'Tints of July.mov'

**Duration** Ca.10 minutes





# Tints of July

for Flute, Guitar and Live electronics

Haruka Hirayama (2011)

**A** ♩ = ca. 65-70 *senza vibrato*  
Flesh ③ (ca. 30")

Guitar: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *p*

Electronics: 0 1 2 Slightly Reverb only 3 Turn up Delay (0.2-0.4 sec.) gradually. 4

Flute: *mf*, *slightly air*, *simile*, *subito*, *mf*, *rit.*

Gt.: *mp*, *mp*, *mf*, *mp*, *mf*, *p*

Elect.: Pitch shift (L: -3 semitones/R: -1 semitone), Less volume for Delay. 5 Turn off Pitch shift gradually.

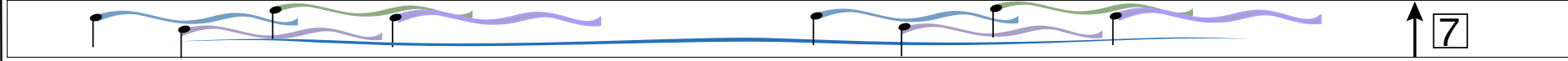
**B** *a tempo*

Gt.: *mp*, *p*, *mp*, *mp*, *p*

Elect.: Turn on Frequency Modulation gradually. Remain Delay and Reverb slightly. 6 Pitch shift (L: -3 semitones/R: -1 semitone) Remain Frequency Modulation slightly. Turn up Delay, (and more volume for Reverb.)

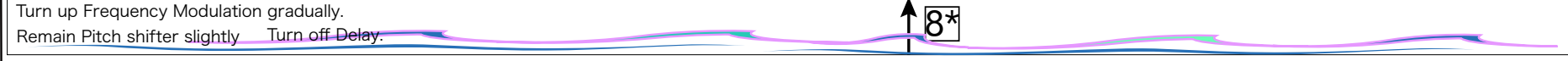
Fl. *slightly air* *p* *simile* *p* *normal* *mp*

Gt. *mp* *p mp* *mf* *p mp* *mf* *mp* *mf*

Elect.  **7**


Fl. *pp* *p* *pp* *p* *accel.*

Gt. *mp* *mf* *p mp* *p* *mf* *p mp*

Elect. Turn up Frequency Modulation gradually.  
Remain Pitch shifter slightly Turn off Delay.  **8\***

Fl. *normal* *mp* *airy* *pp*

Gt. *a tempo* *mf* *mp* *mf* *rit.* *a tempo* *mf* *p*

Elect.  **9** Turn up Delay.  
Turn up Amplitude Modulation gradually.  
Turn off Frequency Modulation and pitch shift gradually. **10** Turn off Delay.

**D** normal

Fl. *mp* *pp* rit.

Gt. Put a hair clip over ①~⑥ strings to make distorted sound. Take it off before rehearsal no. **E**

*f* R- *mf* flesh rit.

Elect. **11** Turn on Reverse. **12** Turn off Reverse. Volume up Amplitude Modulation. Turn up Delay.

a tempo

Fl. *mp* flatterzunge

Gt. *f* R- *mf* a tempo flesh rit.

Elect. **13** Turn on Reverse. Turn down Delay. **14** Turn off Reverse.

**E** Slowly *mp* *p* normal

Fl. *mp* *mf* *p* accel.

Gt. pizz. *mf* normal/ponti *mp* *p* *mp* *f* R- *mf* flesh

Elect. Turn down AM to the middle. **15** Turn on Reverse. Turn up Delay. **16**

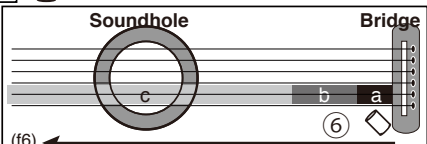
*subito*





**I** (slide) ad libitum

**Soundhole** **Bridge**

Gt.  **Bridge**

\* Make noise sound by scratching the 6th string with an edge of slide as illustrated. Serrated lines and (a)-(c) indicate rhythms and rough range where you should play respectively.

m.d. (a) All strings are muted **ff** (a → b) (a) (b) (a → b) (b) (a → b) **Open strings** (b → f6) **ff** **fff**

Elect. Slight AM and enough Reverb. **26\*** \* Preparations **27** Turn on a combination of Pitch shift and long feedback Turn on Flanger

**J** = ca. 65 (slide)

Fl. Hit a string **mp** **ponti** **ponti** **ponti** **ponti** **ponti**

Gt. **f** ⑥(20) ⑤(20) ④(20) ⑥(20) ⑤(20) ④(20)

Elect. **28** Turn off Pitch shift and long feedback **29** Cue for sound clip playback

Fl. **sva** **sfz** **p** **mf** **norm.** **p** **mf** **mp** **norm.**

Gt. ⑥(20) **f** **ponti** **gliss. with slide** (13) (7) **without slide**

Elect. **30**

Fl. *mf* *norm* *mp* *ad libitum*

Gt. *mf* *subito* *f* *subito*

Elect. 31 Sound-clip playback 32 Sound-clip playback 33

Mute strings with cloth or towel and take it off at the end of ad lib. part (middle of the second line, page 7)

Any pitch is possible for both Fl. and Gt.

Fl. *f*

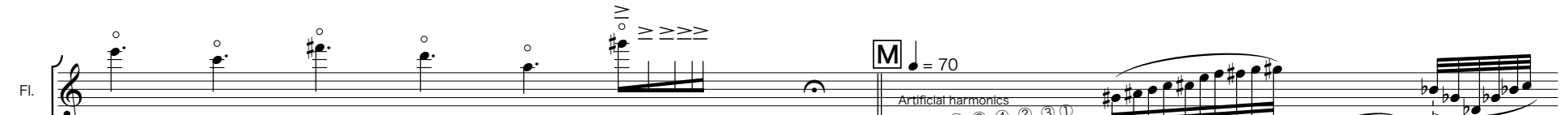
Gt. *f* (slide) ponti without slide pizz. *f*

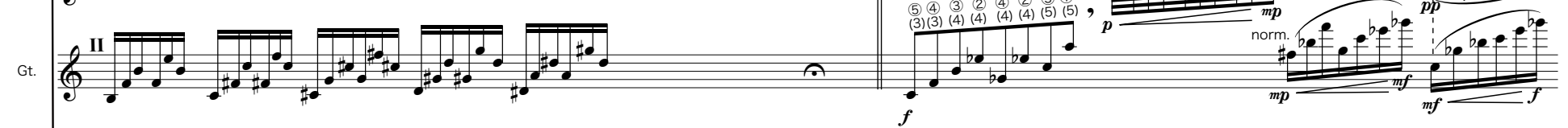
Elect. Sound-clip playback 34 Turn off Granular. ca. 10" ca. 25" ca. 50"

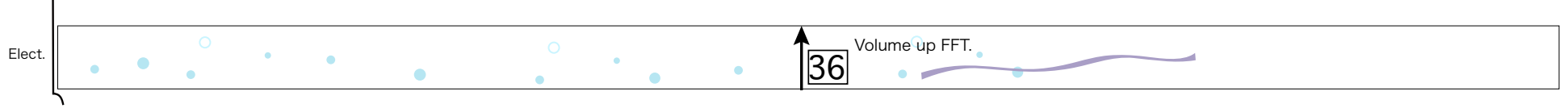
Fl. *f* L = 55

Gt. *f* pizz. IV I

Elect. 35 Turn on FFT up to the middle.

Fl. 


Gt. 


Elect. 

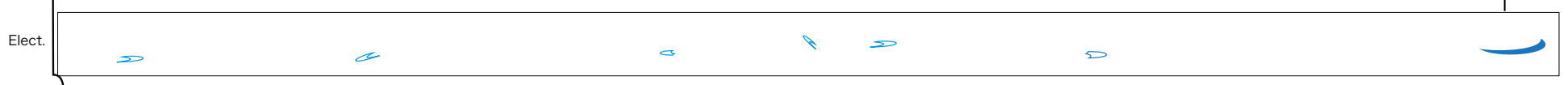
Artificial harmonics  
⑤ ④ ③ ② ④ ② ③ ①  
③ ③ ④ ④ ④ ④ ⑤ ⑤

**M** ♩ = 70

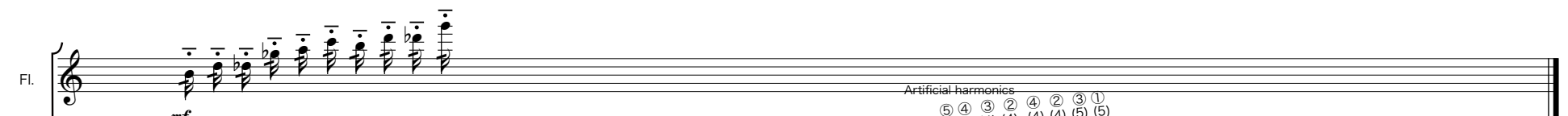
Volume up FFT. **36**


Fl. 


Gt. 

Elect. 

**N** ♩ = 45 (Slowly)

Fl. 

Gt. 

Elect. 

Artificial harmonics  
⑤ ④ ③ ② ④ ② ③ ①  
③ ③ ④ ④ ④ ④ ⑤ ⑤

**R**

Keep the fingering



