

Praescio VI

(wir leben durch die Lieb' allein)

Flute & Interactive System

Bruce Pennycook

Commissioned by Christine Little
with the assistance of the Canada Council for the Arts

Duration: ca. 11 minutes

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Praescio VI

(wir leben durch die Lieb' allein)

This work was commissioned by Toronto flautist, Christine Little with the aid of the Canada Council for the Arts. The subtitle is from Scene 2 of the *Magic Flute* and, roughly translated, means - *we live through love alone*.

The piece is constructed in the form of a fantasia in which the amplified flute dominates rapidly changing textures presented by the computer system. As the work was commissioned during the Mozart bicentenary year, I have borrowed certain acoustical images from recordings of *The Magic Flute*. The references to the natural order of the world espoused by Mozart (a Masonic view) are extended in this work by direct use of concrete nature sounds. These materials are presented in relief to the predominantly aggressive rhythmic actions of the work. The two conflicting images, articulated by three descending semitones (like the famous Masonic chords) form the basis for the entire work.

Praescio-VI has been performed in Montreal, Ottawa, Mexico City, and San Jose, California. The composer wishes to thank Dales Stammen and Eric Johnstone for their invaluable contributions to the technologies employed in this piece. An unpublished recording was made at McGill University with Christine Little, flute. This recording is available from the composer.

Bruce Pennycook
Montreal, 1992

Praescio VI

(wir leben durch die Lieb' allein)

This work is the first of the Praescio series of interactive pieces to use hard disk recordings as a MIDI (hence performer) controlled audio element. It is also the first to utilize the composer's invention, The MIDI Time Clip. This is a small MIDI device that permits the player to "see" commands from the computer in the form of a 6-character display and a large red bulb. In this piece, there are symbols to indicate the number of flashes and the tempo of these flashes before a new event (MIDI or audio) occurs. For more information see the Proceedings of the 1992 International Computer Music Conference.

The piece was also the first in the series composed/programmed entirely with the Max MIDI programming language. Several key objects and patches were developed for this piece including a complete library of visual messages for the MIDI Time Clip.

The composer is extremely grateful to Eric Johnstone – the designer, builder, and coder for the MIDI Time Clip, and to Dale Stammen for his assistance with all aspects of the Max software.

Bruce Pennycook
Montreal, 1992

Bruce Pennycook

The Canadian composer, Bruce Pennycook, holds a Doctor of Musical Arts in composition from Stanford University (Center for Computer Research in Music and Acoustics) and a M.Mus. and a B.Mus. in composition from the University of Toronto.

From 1978 to 1987 he was a professor at Queen's University, Kingston, Ontario in the Department of Music and the Department of Computing and Information Science. In 1987 he joined the Faculty of Music, McGill University where he formed graduate and undergraduate degree programs in music technology. From 1997-2000 he held the position of Vice-Principal for Information Systems and Technology at McGill University. Pennycook is currently an independent composer, author and consultant living in Montreal.

Pennycook's works for soloist or small ensemble coupled with interactive computer systems have been performed and broadcast widely in Canada, US, Europe and Japan. He has published numerous articles on music and technology and contemporary compositional methods.

For more information visit: www.pennycook.tzo.com

Montreal, 2002

Praescio -VI

Bruce Pennycook
1993/94

The score consists of three systems of music. The first system (measures 1-3) features a Flute staff with a tempo of 140 and a System Guide staff. The Flute part begins with a circled 'e1' and a box containing three dots. It includes a 'chromatic' section with a circled '1' and fingering diagrams for notes G4 and F#4. The dynamics are *ff* and *fff*. The second system (measures 4-6) starts with a circled 'e2' and a tempo of 120, followed by a 'ch.' section with a circled '4' and fingering diagrams for G4 and F#4. Dynamics include *fff*, *ff*, *fff*, *sfz p*, and *ff*. The third system (measures 7-8) begins with a circled 'e3' and a '12"' marking, followed by a circled '8' and fingering diagrams for G4 and F#4. Dynamics are *fff*, *p*, and *mf*. The Flute staff includes performance instructions: 'very rapid, nervously' (measures 1-3), 'rapid, nervously' (measures 7-8), and 'fltz.' (measures 5-6). The System Guide staff contains a '[Audio]' label in measure 7.

Notes: 1. one or more flashes: tempo for cue

2. breath pulses, don't re-tongue the note

2

Flute

(sim.) e4 3. (h) e5
 = 120


p *f* *fff* *p* *molto*

Flute

7 *fff* (sempre) *quasi guitar* *ff* *sim.*

Flute

12 *sfz* *dim.* breath 3 5

Notes: 3.  extend tenuto note slightly
 4. 4,8... - number of quarter notes per measure

15 breath []

3

slap

5. N

(hum out)

18 e6

lip fall

decaying rhythms...

sfz *p*

19

AUDIO



pp

20

e7 = 130

f

fff

Notes: 5.  means hum same pitch;
 N  means gradually introduce hum

Praescio-VI

Flute

21 $\text{♩} = 120$ e8 slightly slower

22

23

3

p *mp*

(Audio)

24 freely

25 \wedge (tempo)

fp *f* *ff* *mf* *fp*

26

f freely

Flute

28 freely

very lightly, whispery

5

ff

Flute

tempo

30

rit.

long fall

22"

murky voices

AUDIO

sfz p

N

e9

Flute

32

very even, no vib.

sim.

p

pp [flute sustain / doubling]

(no sequence/audio, only flute doubling)

6

freely, but maintain pulse

34

e11

Flute

p

3

agit.

calm

pp

3

agit.

p

p

[flute harmonized]

Flute

calmly

pp

3

3

3

3

very lightly

p

pp

stronger

mf

[sustain]

Flute

calm, dead tone

pp

3

3

3

3

3

3

breath

fp

p

e13

barely audible

pp

pp

slight fall

end doubling, etc.

Flute

6. *fp*

lunga e14 = 120

37

3

3

3

3

7

f

ff

Flute

38

3

3

3

3

sim.

40

9

fp

Flute

non vib., dead tone

3

3

3

3

(fall)

42

out of sync

p

ppp

ppp

pp

pp

mf

ff

sim.

Praescio-VI

Note: 6. double tongue notes

8

[double tongue] full sound [hold to cue] e15 = 120

Flute

fragmented gr. chords (as before, rhythmic 8th's) N

ff *fff*

43

freely

Flute

p *f* *p* N

Audio (light burbling)

ff

45

Flute

f *p* *f* *p* N

Audio (light burbling)

47

Flute

like echos

p *fp* *ppp*

(audio continues)

49

Flute

sim. *p* *p* *whisper* 18"

fp *fp*

Audio (low murky voices)

50

Flute

fp *ff* *ff*

45" [system interlude]

Audio (murky, low chord sounds)

pp Praescio-VI

10

51 e18

7. Vowels

52 tu - ee - ah - u - ee ah , tu - ee - ah - ee

Flute

f *sfz* *sfz*

Flute

tu - ah - eh - uh - ah

53 e19 *marcato*

f *sfz* *f* *fff*

(synth. chords)

p

Flute

vib. ordinary tone, evenly

54 e20

fp *poco cresc.* *p*

(very sparse, high notes)

sim.

Notes: 7. alter humming

Praescio-VI

Flute

e21

e22

e23

54

♩ = 120

Audio

ppp

pp

synth

Flute

55

strict pulse (synth)

ff

5

sim.

Flute

59

62

p

f

ff

dim.

3

Flute

63 64 e24 67

mf N

sfz

Flute

68 guide only: quarter notes and pulse continuous

68 70

f

Flute

71

fp

75

Flute

79

Flute

84

86

freely

sim., decaying pulse

Flute

Flute

89 **e28** (sec.) **e29** 90

slap dead tone breath sim.

sfz pp *sfz pp*

Audio (low)

Flute

sfz p

accel. - - rit. - -

e30

breath, slowly and evenly

high, light tinkling

Flute

e31 add vib. remove **e32** 91

breath

very thin, weak sound; hold as long as possible.

ppp *pp* *pp*

high, glassy sounds

16

Flute

e33 (no vib.)

begin stronger pulsing - - - accel. pulses

vib.

e34

agitato

rapid fall

pp

sfz p

ff

pp

high, glassy sounds

(system out)

Flute

92

less agitated, rit. - - - very evenly & lightly (16th's always equal)

more intensity

p

cresc.

Flute

f

fff

f

sf p

fff

Flute

poco rit e dim.

ff

e35 = 88

93

dead tone

pp

Sys: flute doubling

Audio

Flute

93a

Sys: flute doubling

94

sim.

ppp f > pp

Audio

mf

Flute

e36

steady but not in sync with system

100

p cresc.

sim. (bursts)

Audio

f ff

18

Flute

102

f

p

sim.

sim.

Flute

106

fff

ff

ff

sfz

freely

sim. fade

Flute

fff

(8 sec.)

Audio

N