Lamberto Coccioli

Flectar

trombone and live electronics

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Programme Notes

Flectar, a Latin word meaning “to bend”, is dedicated to David Purser, whose help has been invaluable during both conception and writing of the work. In *Flectar* we set to explore how the physical gestures of the trombone player - and in particular the movements of the arm to change the slide position - can be made to control in a subtle and musical way the electronic transformations of the sound of the instrument. The trombone becomes a sort of hyper-instrument reverberating in space, with the performer in control of shaping and projecting the sound all around the audience.

Performance Notes

Flectar is in four parts. In part 1 and 3 a series of cues correspond to individual electronic events. In part 2 and 4 a verbal description identifies the link between the performer’s gesture and the resulting sound. In most cases the position of the slide, combined or not with sound attacks, controls the triggering of electronic events or the nature of the transformation. Therefore, it is very important to use always the slide positions indicated in the score.

The electronics consist in a Max software patch available from the composer. The performance of *Flectar* requires a person to operate the computer and control the sound diffusion.

Technical requirements for the performance:

- Computer (Mac or PC) running Max software
- 2 in/8 out audio interface
- La Kitchen Kroonde Gamma wireless UDP sensor interface with flexion sensor (now deprecated, equivalent systems may be used with minor modifications to the Max/MSP patch)
- 1 miniature microphone (DPA 4061 or equivalent)
- Reverb unit
- 6-point sound diffusion system with 6 speakers: front L/R 1-2, sides L/R 3-4, rear L/R 5-6

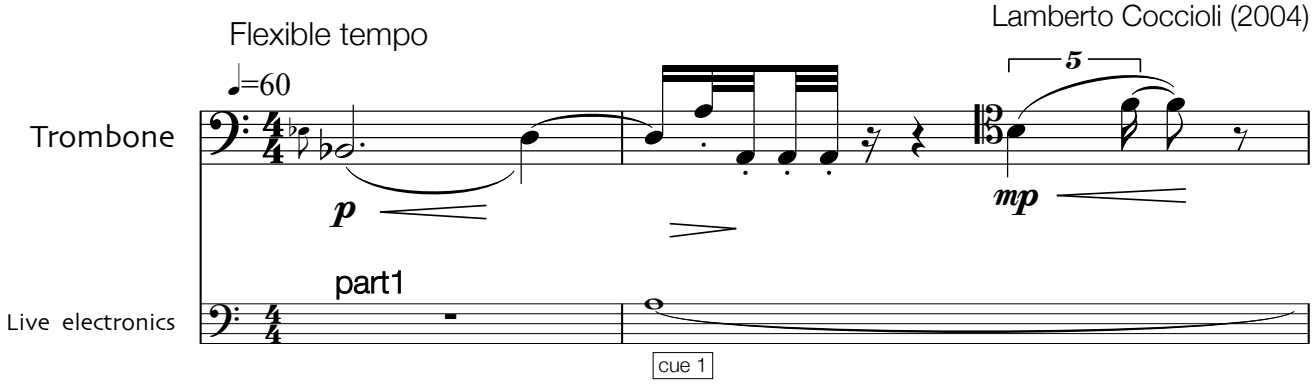
A recording is available on request.

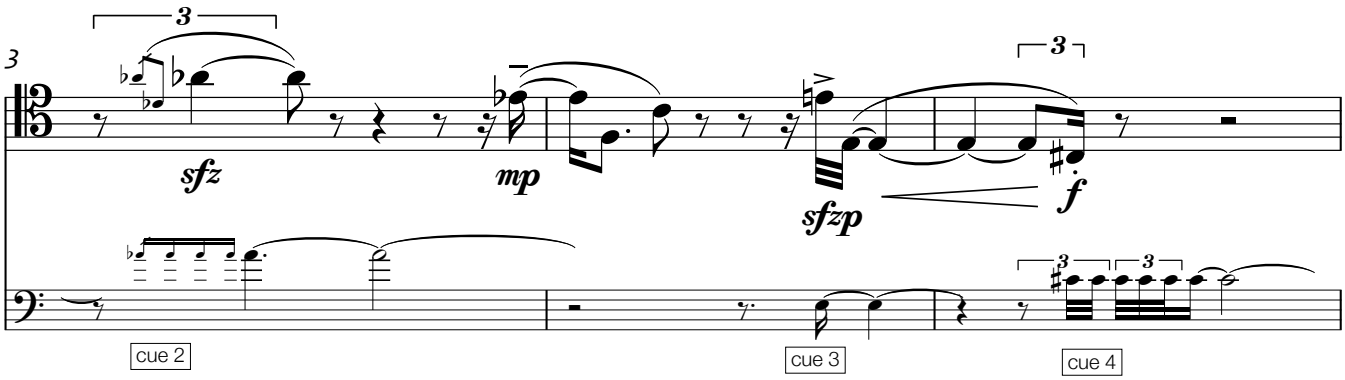
Flectar

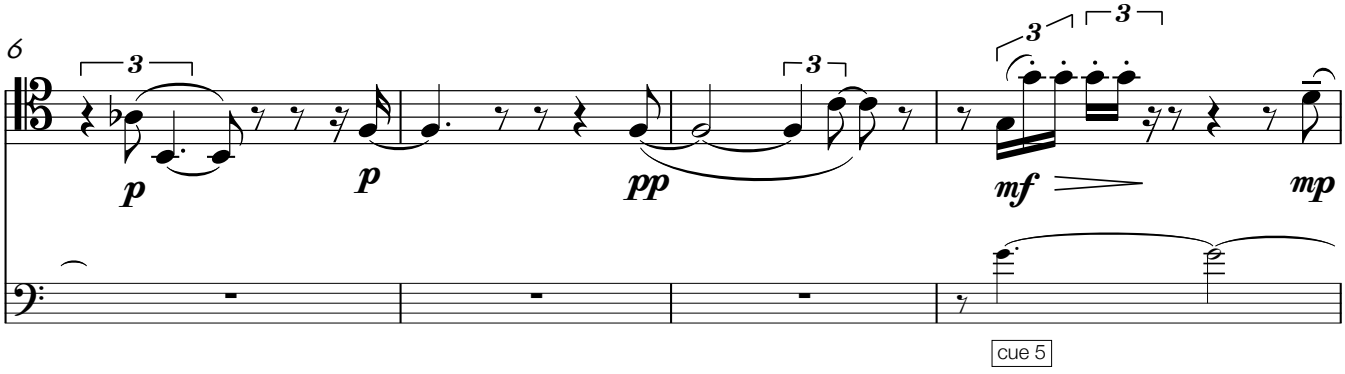
for trombone and live electronics

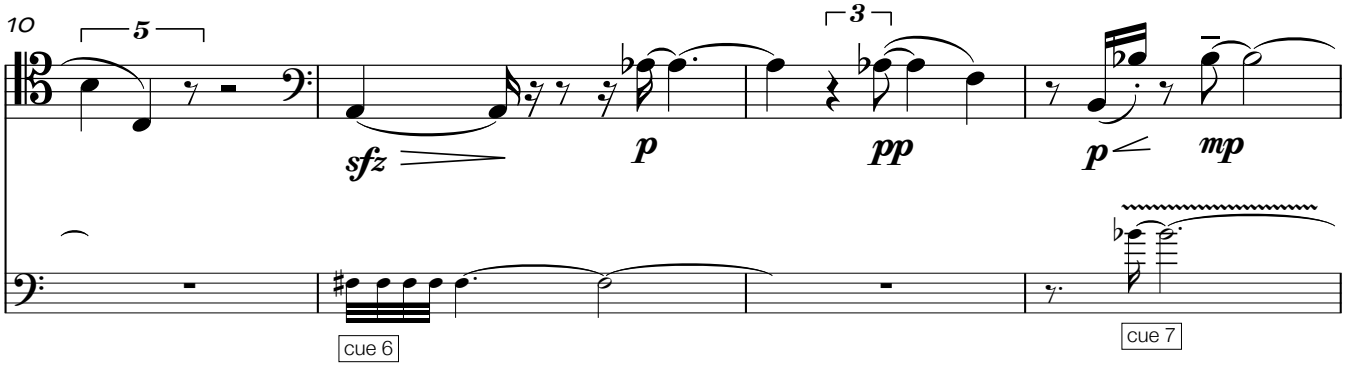
to David Purser

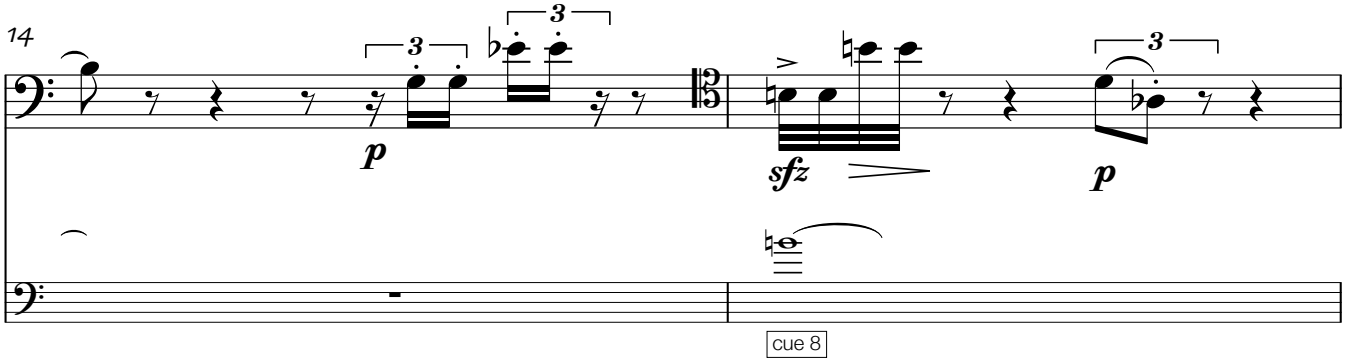
Lamberto Coccioli (2004)



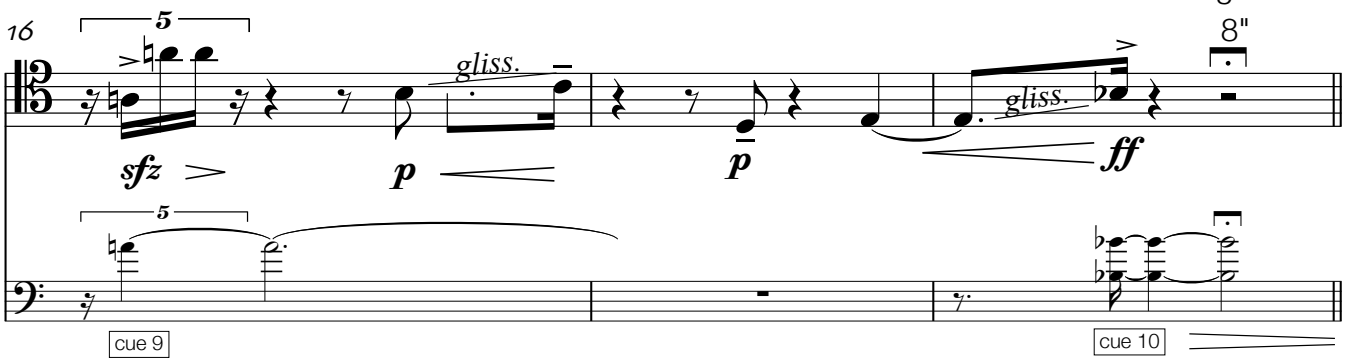


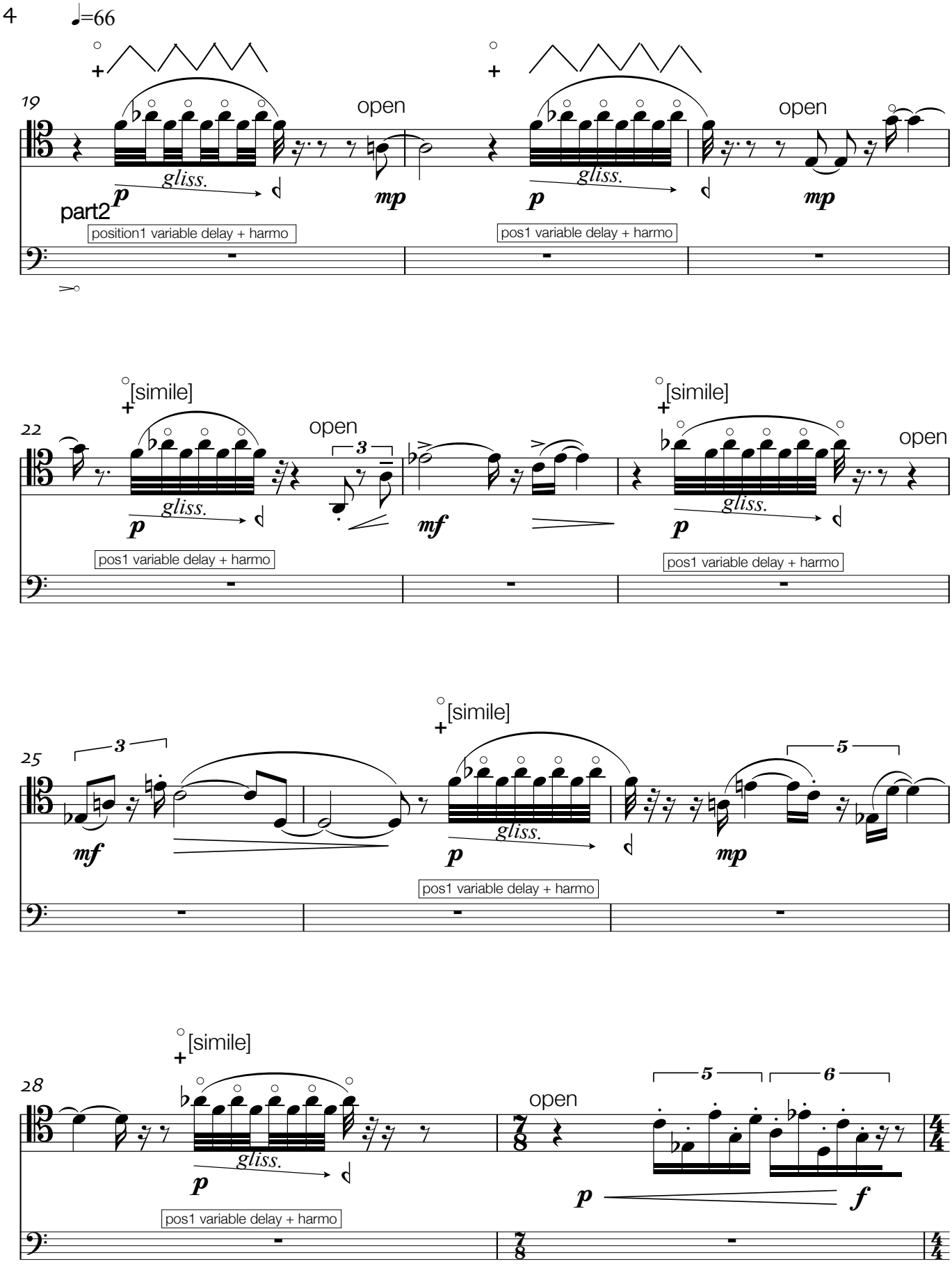


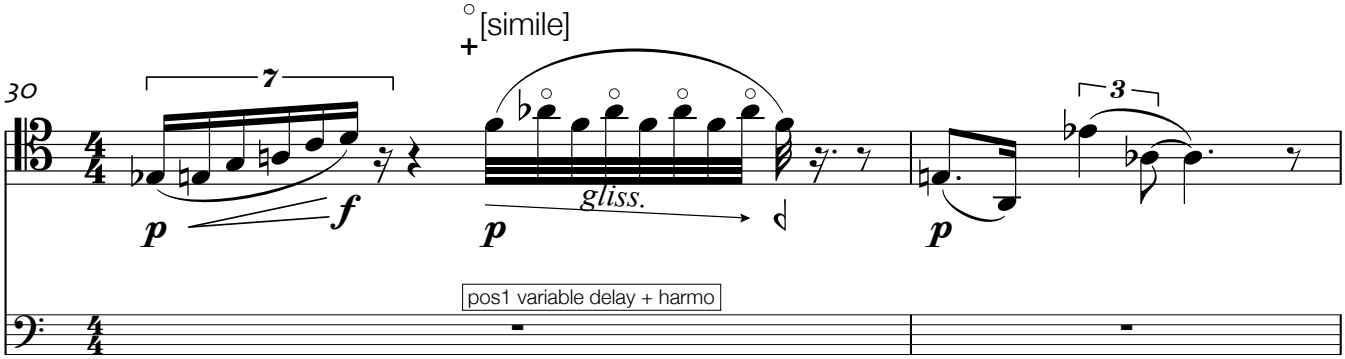


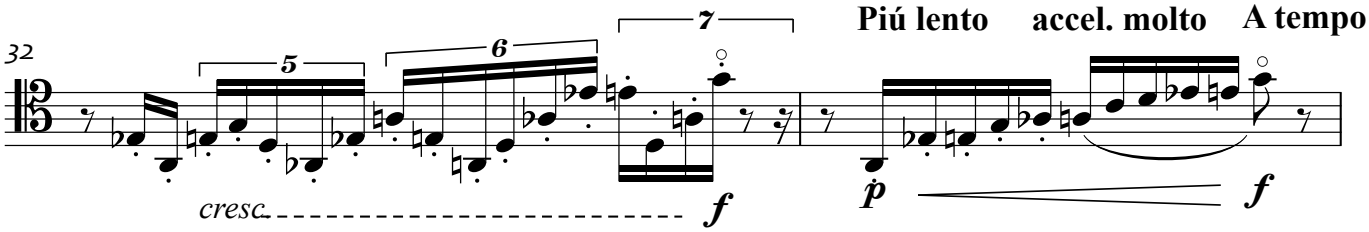


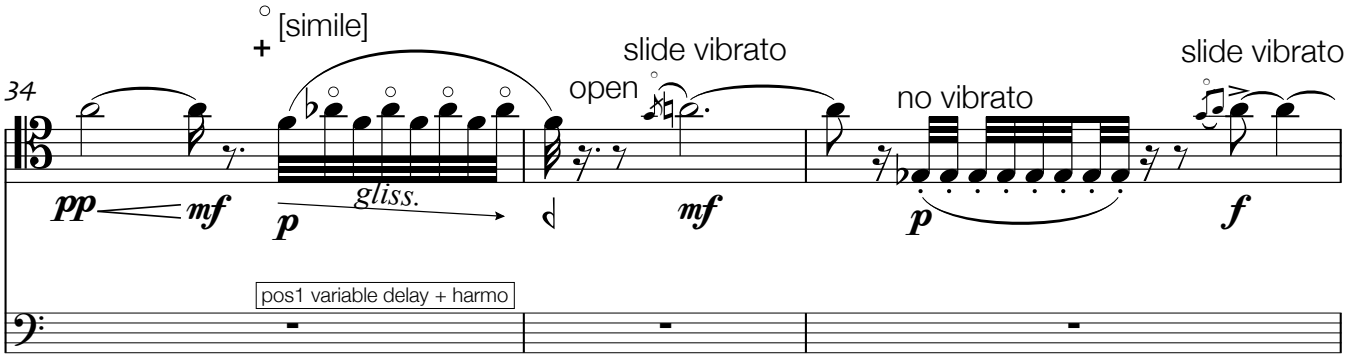
takes Plunger mute

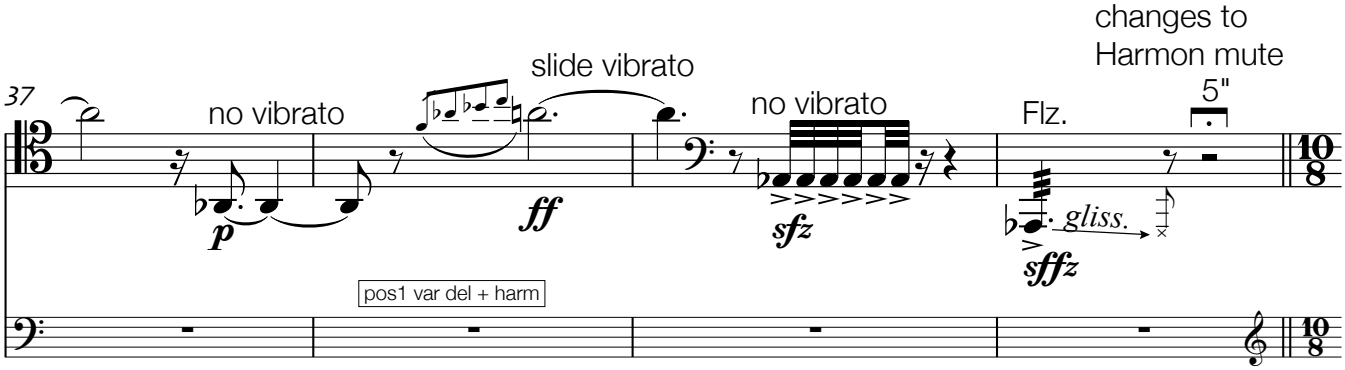


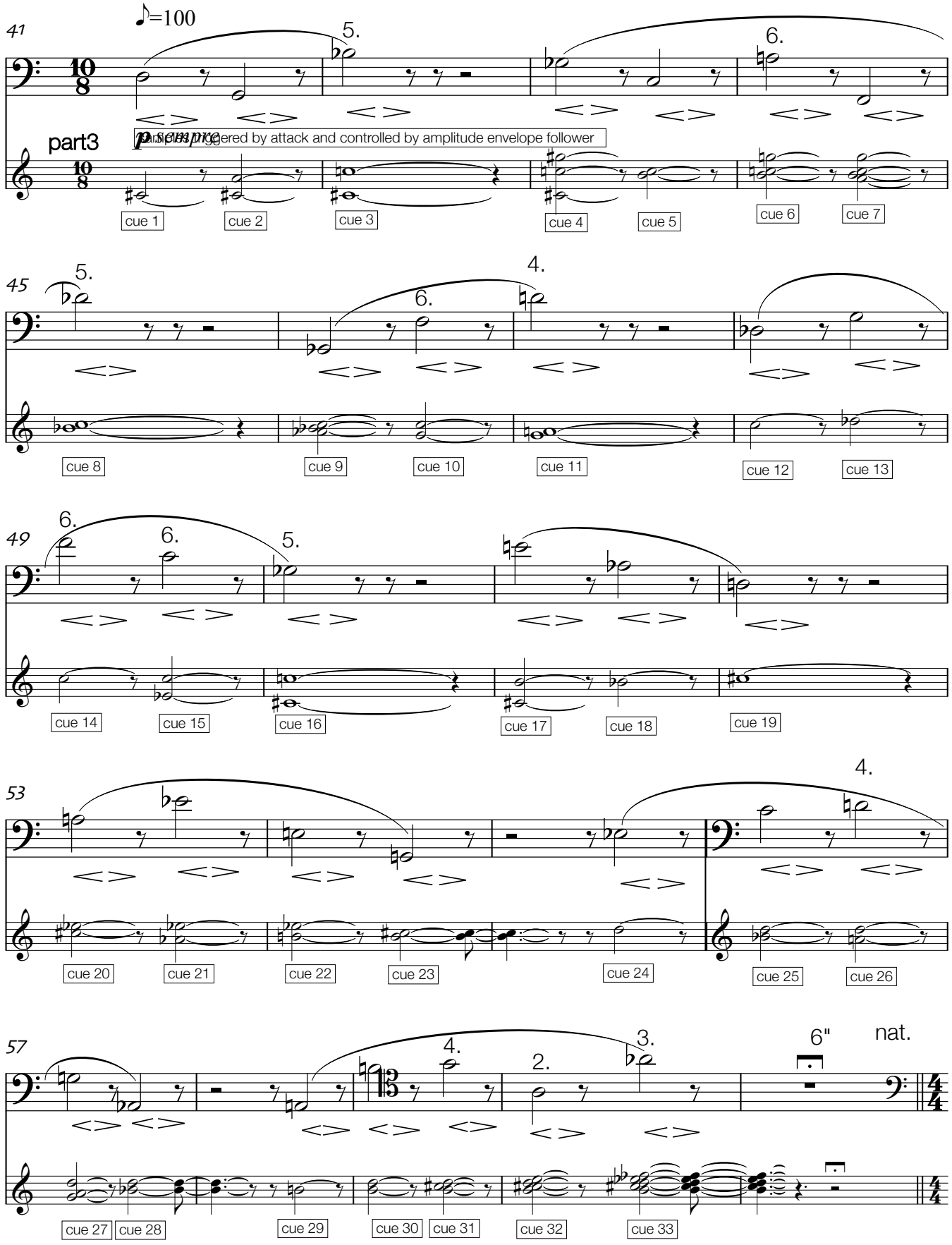

♩=66
19
open
gliss.
p
mp
part2
position1 variable delay + harmo
pos1 variable delay + harmo
[simile]
22
3
mf
25
5
6
28
7/8
4/4
f

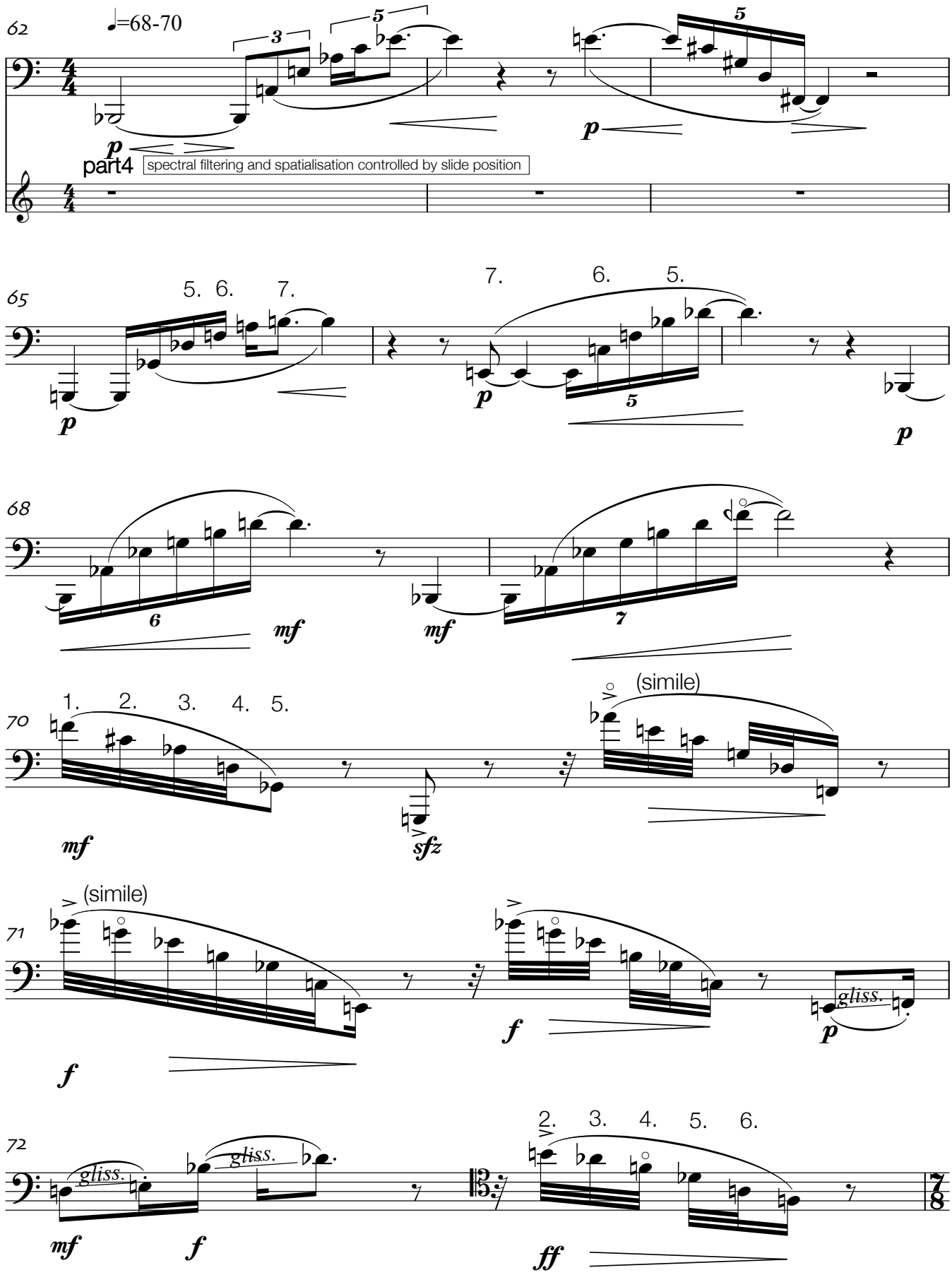

30
7
[simile]
3
p
f
p
gliss.
p
pos1 variable delay + harmo

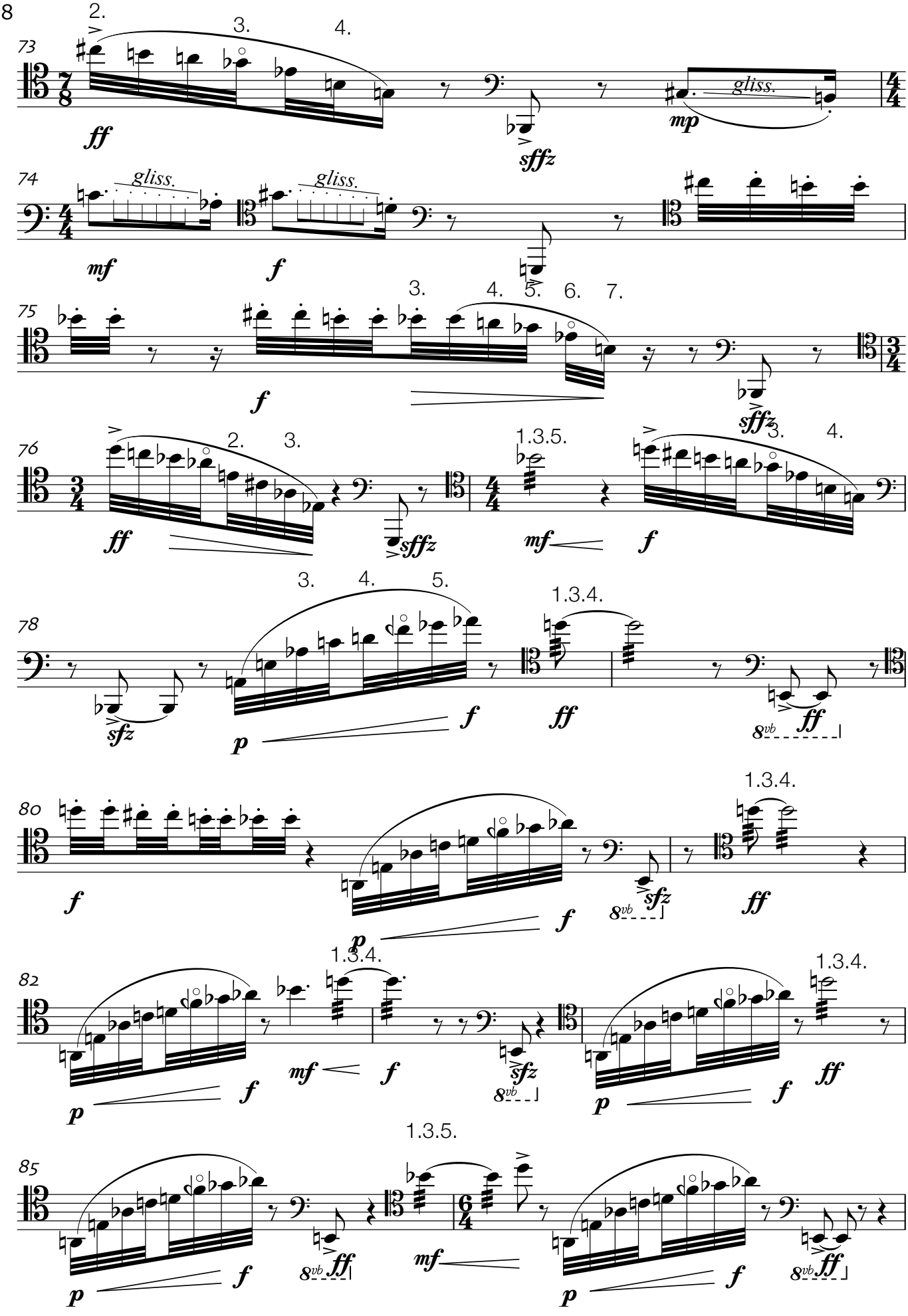

32
5
6
7
Piú lento
accel. molto
A tempo
cresc.
f
p
f


34
[simile]
slide vibrato
open
no vibrato
slide vibrato
pp
mf
p
gliss.
mf
p
f
pos1 variable delay + harmo


37
changes to
Harmon mute
5"
no vibrato
slide vibrato
no vibrato
Flz.
p
ff
sfz
gliss.
sfffz
pos1 var del + harm
10
8
10
8


41
♪=100
5.
6.
part3
p sempre
pulses triggered by attack and controlled by amplitude envelope follower
cue 1
cue 2
cue 3
cue 4
cue 5
cue 6
cue 7
45
5.
6.
4.
cue 8
cue 9
cue 10
cue 11
cue 12
cue 13
49
6.
6.
5.
cue 14
cue 15
cue 16
cue 17
cue 18
cue 19
53
4.
cue 20
cue 21
cue 22
cue 23
cue 24
cue 25
cue 26
57
4.
3.
2.
6"
nat.
cue 27
cue 28
cue 29
cue 30
cue 31
cue 32
cue 33


62
♩=68-70
p
part4
spectral filtering and spatialisation controlled by slide position
65
p
p
68
mf
mf
70
mf
sfz
(simile)
71
f
(simile)
f
p
gliss.
72
mf
gliss.
f
gliss.
ff


73
2.
3.
4.
ff
sffz
gliss.
mp
74
gliss.
gliss.
mf
f
75
3.
4.
5.
6.
7.
f
sffz
76
2.
3.
ff
sffz
1.3.5.
mf
3.
4.
f
78
3.
4.
5.
sfz
p
f
1.3.4.
ff
8vb
ff
80
f
p
f
8vb
sfz
1.3.4.
ff
82
p
f
1.3.4.
mf
f
sfz
8vb
p
f
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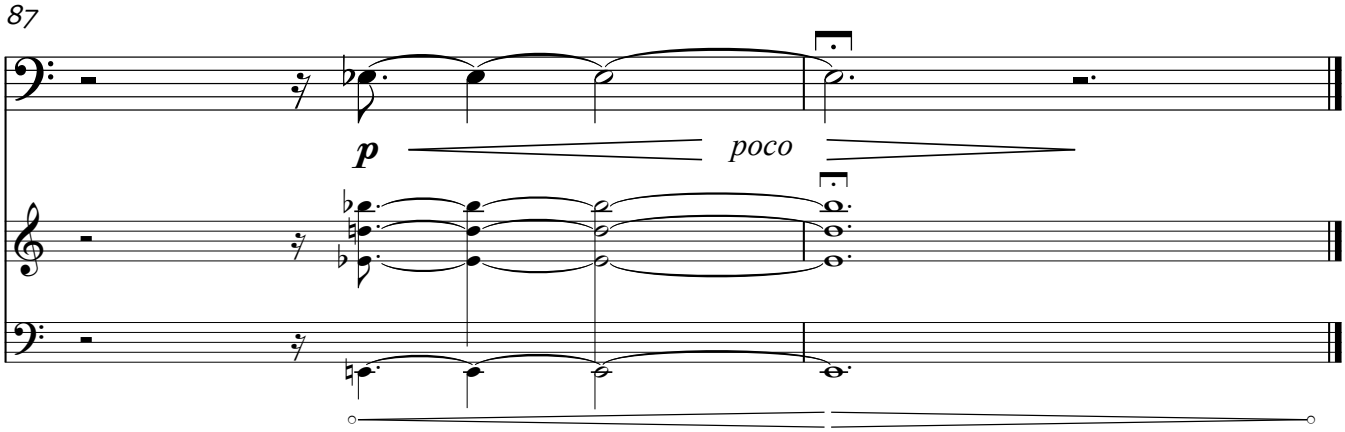
ff
85
p
f
8vb
ff
1.3.5.
mf
p
f
8vb
ff

87