



Lamberto Cocciali

# *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*

Flexible tempo  
♩=60

Trombone

Lamberto Coccia (2004)

part1

Live electronics

**cue 1**

**cue 2**

**cue 3**

**cue 4**

**cue 5**

3

sfz

mp

fz

sfp

3

3

3

p

pp

mf

mp

10

*sfs* = = **p** **pp** **p** < **mp**

(cue 6) (cue 7)

14

**p** **sfz** = = **p**

(cue 8)

16

*sfs* > **p** — **p** — **ff**

(cue 9) (cue 10)

takes Plunger mute

4

♩=66

19

*gliss.*

*open*

*p*

*mp*

*part2*

*position1 variable delay + harmo*

20

*gliss.*

*open*

*p*

*mp*

*pos1 variable delay + harmo*

22

*gliss.*

*open*

*p*

*mf*

*p*

*open*

*[simile]*

*pos1 variable delay + harmo*

*[simile]*

*pos1 variable delay + harmo*

25

*mf*

*p*

*open*

*mp*

*[simile]*

*pos1 variable delay + harmo*

28

*gliss.*

*open*

*p*

*f*

*[simile]*

*pos1 variable delay + harmo*

*open*

*p*

*f*

30

[simile]

*gliss.*

*p* *f* *p* *d* *p*

*pos1 variable delay + harmo*

32

*cresc.* *f*

**Piú lento    accel. molto    A tempo**

*f*

34

*pp* *mf* *p* *gliss.* *mf* *p* *f*

[simile]

*slide vibrato*

*open*

*no vibrato*

*slide vibrato*

*pos1 variable delay + harmo*

37

*p* *no vibrato* *slide vibrato* *sfz* *no vibrato* *ff* *Flz.* *5"*

*pos1 var del + harm*

*changes to  
Harmon mute*

*5"*

*ff* *gliss.* *sffz*

*ff*

**41**  $\text{♩} = 100$

part3 *Parsimonia* triggered by attack and controlled by amplitude envelope follower

cue 1 cue 2 cue 3 cue 4 cue 5 cue 6 cue 7

cue 8 cue 9 cue 10 cue 11 cue 12 cue 13

cue 14 cue 15 cue 16 cue 17 cue 18 cue 19

cue 20 cue 21 cue 22 cue 23 cue 24 cue 25 cue 26

cue 27 cue 28 cue 29 cue 30 cue 31 cue 32 cue 33

4. 3. 6" nat.

62       $\text{♩} = 68-70$

**part4** | spectral filtering and spatialisation controlled by slide position

65      5. 6. 7.      7. 6. 5.

68

70      1. 2. 3. 4. 5.      (simile)

71      > (simile)      f      p

72      2. 3. 4. 5. 6.      7

mf      sfz

mf      f

gliss.      ff

8

73 2. 3. 4.

74 gliss. gliss.

75 3. 4. 5. 6. 7.

76 2. 3. 1.3.5. 4. sffz. 3. 4.

77 ff sffz mf f

78 3. 4. 5. 1.3.4. sfz p f ff 8vb ff

79 1.3.4. f f 8vb sfz ff

80 1.3.4. f f 8vb sfz ff

82 1.3.4. p f mf f 8vb sfz f ff

85 1.3.5. f 8vb ff mf p f 8vb ff

This page contains ten measures of musical notation for a single instrument. The music is primarily in common time, indicated by the number '4' in the top right corner of each measure. The key signature varies throughout the page, including one sharp (F#), three sharps (B, D, G), and one flat (B). Dynamics are frequently used, with 'ff' (fortissimo) appearing multiple times. Special performance instructions like 'gliss.' (glissando) and 'sffz' (soft forte) are also present. Measure 73 starts with a dynamic 'ff'. Measures 74 and 75 feature glissandos. Measure 76 ends with a dynamic 'f'. Measures 77 through 80 show a sequence of dynamics including 'sfz' (soft forte) and 'ff'. Measures 82 and 85 conclude with dynamics 'ff' and '8vb ff' (fortissimo with a vibrato effect).

87

Musical score for piano, page 87. The score consists of three staves. The top staff is in bass clef, the middle staff in soprano clef, and the bottom staff in bass clef. The music is in common time. Measure 87 starts with a dynamic **p** (piano) and a tempo marking *poco*. The notes are connected by slurs and grace notes. The bass staff has a sustained note with a long horizontal line underneath it.