

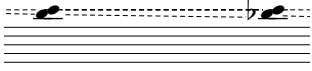
Airflow

for flute and electronics

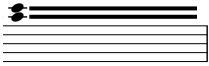
Alex Christie

2016

Performance Notes



Pitch range. Use glissandi and pitch bends to smoothly move between the notated expanding pitch range. Maintain sustained sound as much as possible.



Continue sustained pitch material/pitch range.

Sample Rec

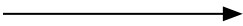
Indicates when the computer is recording. These last for approx. 9". Avoid breathing during these moments (especially throughout record sections in system 1 and at 4:30).



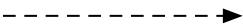
Playback and general texture of the live-sampled flute material.



Gradient represents the density/amount of activity (rhythmic, dynamic, expressive, etc.) where white is low and black is very high.



Continue material.



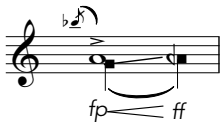
Smoothly develop current material into next the indicated material.



Tongue rams, lip pizz., and similar techniques as notated. Let these be sloppy and noisy.

Develop freely and chaotically.

Improvise and develop the indicated material ignored to amass sound, build energy, and create some tension. Let this be noisy and chaotic.



Play normal noteheads, sing the square noteheads. Sung pitches can be approximate. The goal is to create a shifting, buzzing, interference in pitch.

Airflow

Alex Christie

for flute and electronics

composed for Kelly Sulick

0:00 0:05 0:20 0:35 0:45 1:00

Use glissandi and pitch bends to smoothly move within the notated pitch range. Sustain sound as much as possible.

F
l
u
t
e

8va

f *ff*

E
l
e
c

Sample Rec Sample Rec Sample Rec Sample Rec

Playback

f

1:00 1:15 1:30 1:45 2:00

8va

F
l
u
t
e

ff *n*

E
l
e
c

sustained texture

Playback

f *mp*