



*Richard DUDAS*  
***Prelude and Fantasy***  
*for Alto Flute and Computer*  
*(2010)*



## **Prelude and Fantasy for Alto Flute and Computer**

### **Program Notes:**

In this composition for alto flute and real-time computer processing, the sounds and computer interaction come both directly and indirectly from the instrument being performed live on stage, either processed in real-time, delayed several seconds, or recorded from an earlier point in the performance. Thus it is the human soloist who guides the piece along its path through time.

This piece was composed in order to experiment with a tighter rhythmic interaction between instrument and computer, in addition to some specially-designed signal processing algorithms that allow re-tuning of individual components within a sound's spectrum. Nonetheless, in spite of the technical aspects of the piece, it is the composer's hope that, from a musical point of view, the technology will be transparent to the listener in performance, and that the piece can be enjoyed purely for musical reasons by an audience not necessarily versed in technology.

Even though the world of electro-acoustic music evolved out of the 20th century's post-war cultural era, with its terse and violent musical language, eager to reveal and present the tools of composition in lieu of the composition itself, it is time for today's electro-acoustic musicians to return to concentrating solely on the music – to hear what they write and write what they hear, and not expose technology gratuitously for technology's sake. Although new tools and a keen interest in new and unusual sounds may often be an important compositional impetus, we must not forget that the final product should be an entirely aesthetic and musical one.

*Prelude and Fantasy for Alto Flute and Computer* was premiered by flautist Martina Roth at the 2010 Seoul International Computer Music Festival.

### **Performance Notes:**

All of the computer-processed sounds come from the sound of the onstage flute player – the composition does not rely on pre-recorded material, but rather records segments of the live performance for subsequent processing and playback. The computer part is realized with a “patch” (i.e. software program) running in the software Max/MSP from Cycling '74 Inc., and is available from the composer in either a stereo or a quadraphonic version. The software tracks the pitch of the live instrument and “follows” the performer through the score, triggering certain musical events automatically as specific notes are reached. Consequently, no pedals or foot-switches are necessary, but a technical assistant is strongly recommended for concert performance. The new score-following system used in this piece means that no rehearsal letters or cur numbers are necessary – the performer, in theory, can start at any measure in the score during rehearsal.

# Prelude and Fantasy for Alto Flute and Computer

Richard Dudas

**Senza misura**

2sec. 3sec. 1sec. 3.5sec. 4sec. 1.5sec. 2.5sec.

Alto Flute

*mp* misterioso, ma con suono chiaro

Electronics (in G)

record live notes

**Lento** ♩=56-64 *liberamente ed espressivo* **Più animato** ♩=76-82

lip gliss

3

*f* > *mp* *p* < *mf* > *pp* < *mf*

(dirty gliss between alt. fingerings:  
should produce small portamenti)

5

timbre trill *tr*

*pp* *p*

**Senza misura**

1sec. 1sec. 0.5sec. 2sec. 1sec. 1.5sec. 0.5sec.

Alto Flute

*mf* misterioso, come prima

Electronics (in G)

record live notes

Lento ♩=56-64

Più animato ♩=76-80

*liberamente ed espressivo*

11

*f* > *mf* > *mp* > *mf*

Ancora più animato ♩=84-92

13

*f* > *p* > *mf*

16

*mp* > *f*

bell sound with rhythms

18

*f* > *p* > *mp*

lip gliss

wait!

bell sound with rhythms

22

*p subito* > *pp*

wait!

bell sound with rhythms

26 Poco più anmato ♩=92-100

*p espr.* 3 *pp* *p* 5  
(electronics tacet)

5 *mp* 7 7 *ff* *poco allarg.* 3

*a tempo* overblow into harmonics  
32 *sfz subito pp* *sempre pp* *f* *p* 5  
sample and hold tremolos (following dynamics of live flute)

36 *Più lento* ♩=76-84  
5 *wait!* *mp* 3 *pp* *mp*  
(electronics tacet)

41 *Ancora più lento* ♩=60-68 *Poco più lento* ♩=52-60  
*mp* *p*  
record stacc. sounds

45 ord. -----> air, Fltz. 3  
*mp poco a poco con aria* *p* *f* niente  
(sing and play square note, overblow into harmonics) (highest harmonic could be G or Bb, ad lib.)

Allegro ritmico ♩=88-96

50

*sfz mp* *sfz* *sfz simile, cresc. poco a poco sfz*

follow tempo

54

*mf* *p subito* *sfz mp*

computer inserts notes in tempo!

57

*sfz mp* *sfz*

60

*f* *sfz mf*

64

*sfz*

8va

67

*f*

(8)

71

Musical score for measures 71-73. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It features a complex melodic line with many sixteenth notes, some marked with accents (>) and slurs. The bottom staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and some melodic fragments. Dynamic markings include *mf* and *5* (fingerings).

74

Musical score for measures 74-76. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with slurs and accents. The bottom staff is in bass clef with the same key signature and time signature. Dynamic markings include *mp*, *sfz p*, and *5* (fingerings).

77

Musical score for measures 77-80. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It features a melodic line with slurs and accents. The bottom staff is in bass clef with the same key signature and time signature. Dynamic markings include *sfz mp*, *mf*, and *5* (fingerings). There are also 'V' markings above the staff.

81

Musical score for measures 81-84. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It features a melodic line with slurs and accents. The bottom staff is in bass clef with the same key signature and time signature. Dynamic markings include *sfz mp*, *5* (fingerings), and *f*.

85

Musical score for measures 85-87. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with slurs and accents. The bottom staff is in bass clef with the same key signature and time signature. Dynamic markings include *sfz f*, *5* (fingerings), and *ff*.

88

Musical score for measures 88-90. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with slurs and accents. The bottom staff is in bass clef with the same key signature and time signature. Dynamic markings include *p*, *mp*, *f*, and *trm* (trills).

6  
93

*fff* [algorithmic sequence - pitches will be different live - this section may also be a few bars longer... it will always end on repeated B.]

97

wait ad lib...

*p* *f*

101

*mp* *mp subito*

104

*f*

107

*sfz* *mf* *sfz* *sfz*

110

*sfz*

112

*f* *ff*

tr

overblow with widest embouchure possible