

Levitas, Gravitas and High Intensity Interval Training for Sharon d'Aire

SCORE

by Kathryn Williams and Andy Ingamells

For 2 or 6 performers

If the piece is to be performed by 6 people then 4 of them should be flute players. If the piece is to be performed by 2 people, then all other parts should be pre-recorded and played as backing tracks.

First performed on 20th March 2019 at Nonclassical, London.

Movement 1: Levitas, Gravititas

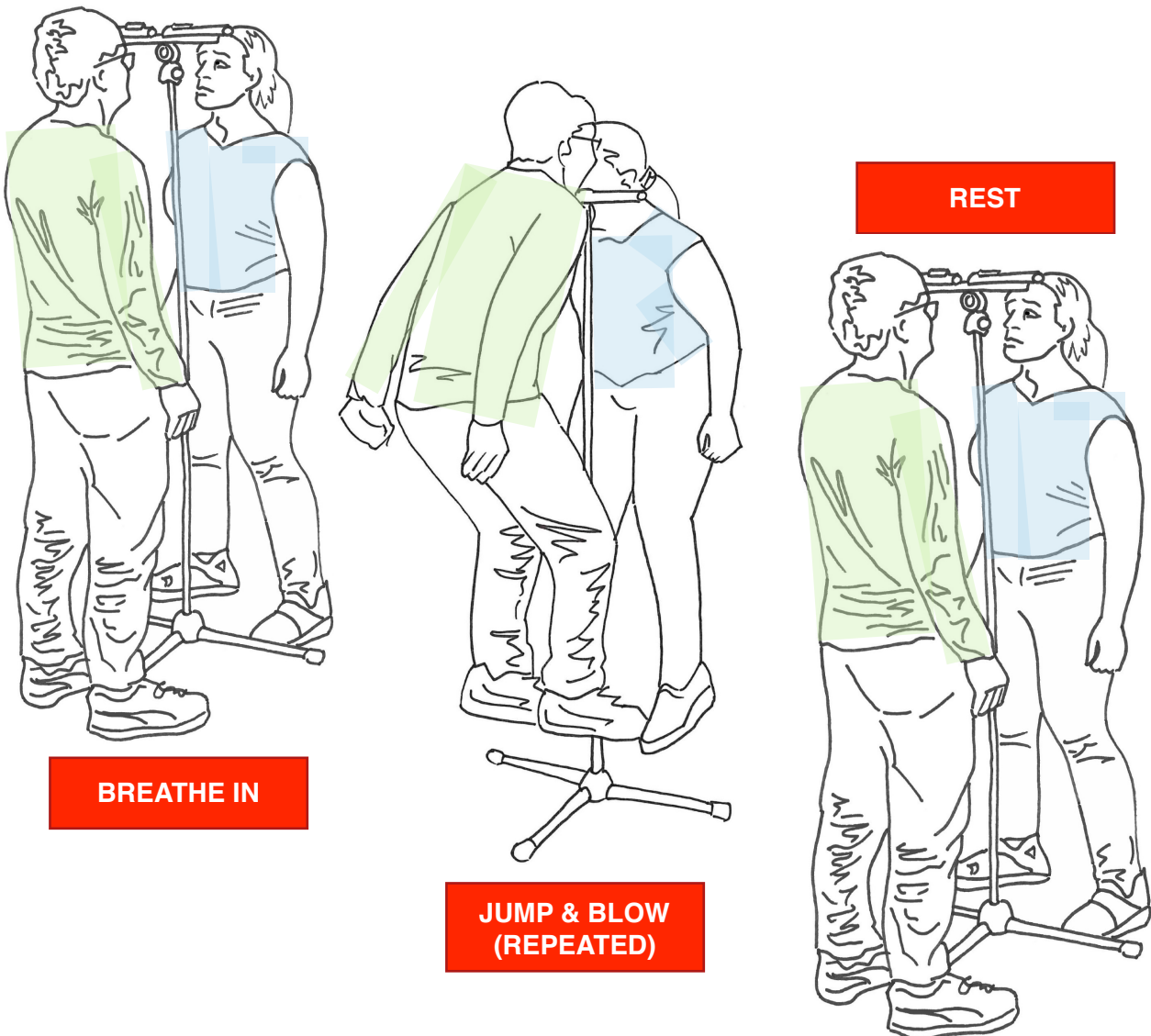
INSTRUCTIONS Part 1 – Rehearsal

Set up: Attach 2 flute head joints to a microphone stand as shown in the final image of *Movement 3: For Sharon d'Aire* (page 12). Adjust the height of the stand so that the head joints can only be blown by jumping to reach them (see first image below).

2 jumping performers: Before the performance, make a video recording of the rehearsal for this movement. Each take a deep breath then jump up and try to play a note on your flute head joint whilst mid jump (see second image below). Do this as many times as possible in a single breath. When you run out of breath, rest until you get your breath back. This process should be repeated 3 times:

- Jumping and blowing as much as possible on a single breath (1)
- Rest and get breath back
- Jumping and blowing as much as possible on a single breath (2)
- Rest and get breath back
- Jumping and blowing as much as possible on a single breath (3)
- Rest and get breath back

This rehearsal video should be between 1 and 2 minutes long.



x 3

INSTRUCTIONS

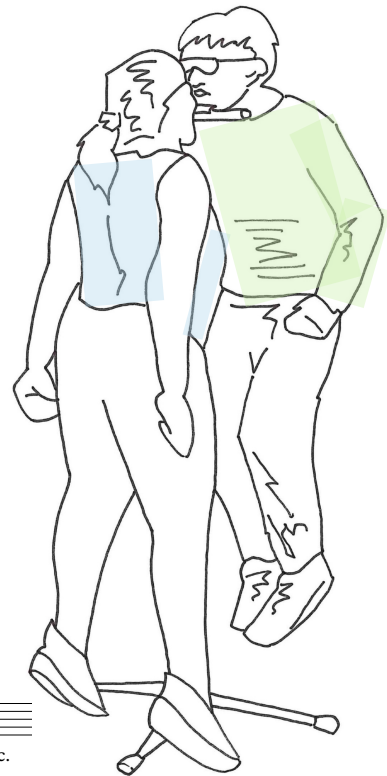
Part 2 – Performance

2 speaking performers: Read the rehearsal video as a score. Each choose a different jumping performer to follow on the video. Shout “JUMP!” when the jumping performer on the video jumps and “BLOW!” when the jumping performer on the video blows. Shout “REST!” when the jumping performer on the video rests.

2 jumping performers: When the speaking performers shout “JUMP!”, jump up and try to play a note on your flute head joint whilst mid jump. Unlike in rehearsal, you don’t have to do this in one breath. Stop jumping and switch position when the second speaking performer has shouted “REST!”.

2 flute players: Play the repeated Cs as soon as the speaking performers shout “JUMP!”, and stop playing them as soon as the second speaking performer has shouted “REST!”. In the gaps between the jumping, when the jumping performers are switching position, play the given material as quickly as you can. It doesn’t matter if you don’t get to the end. Then play the repeated Cs again as soon as the speaking performers shout “JUMP!”.

Let’s do a little bit of an articulation exercise now. So you’re already doing this where you’re interrupting the air with your tongue: ta ta ta. I’m gonna give you some rhythms and you’re gonna copy me.



Flute 1 *mf* etc.

Flute 2 *mf*

**JUMP & BLOW
(REPEATED)**

SWITCH POSITION

Flute 1

dynamics are free

6

11

15

Flute 1

mf

etc.

Flute 2

mf

**JUMP & BLOW
(REPEATED)**



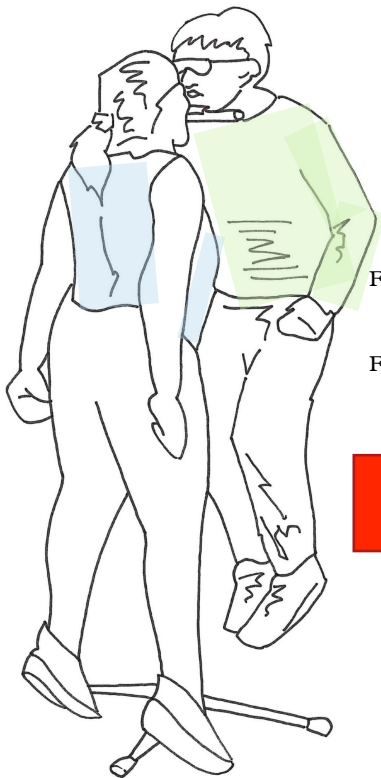
SWITCH POSITION

Flute 2

dynamics are free

4

8



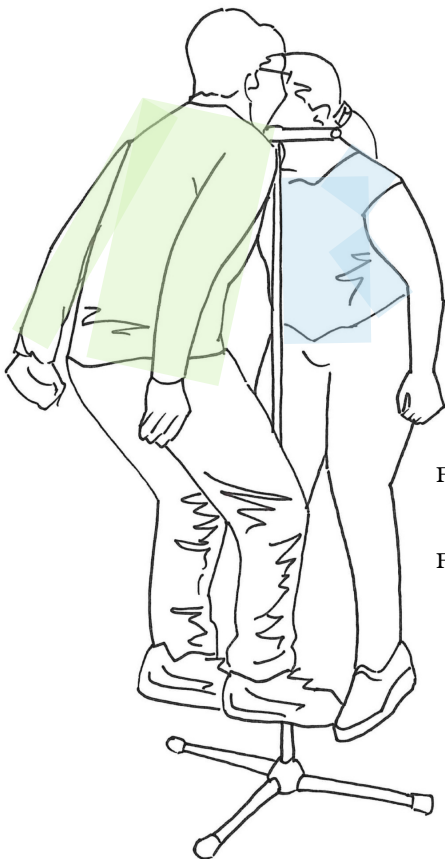
Flute 1 *mf* etc.

Flute 2 *mf*

**JUMP & BLOW
(REPEATED)**

Really good. Why don't we swap and you do them and I'll copy you.

SWITCH POSITION



Flute 1 *mf* etc.

Flute 2 *mf*

**JUMP & BLOW
(REPEATED)**

Movement 2: High-Intensity Interval Training

INSTRUCTIONS

2 exercising performers: Before the performance, make an audio recording of a conversation during the rehearsal or creative process for this movement. Transcribe this conversation. Divide the transcribed text between yourselves. In the performance have one person reading in the following exercise positions whilst the other holds a microphone. Do each exercise for 30 seconds. Alternatively, use the example text given below.

4 flute players: Begin the performance with 3 short Cs in unison so that it sounds like a countdown on a timer. Then sustain the written intervals at *mezzo-forte*. Wait for 10 seconds before moving on to the next interval.

So you've been to this venue before?

It's really weird, like the back room of a pub. There's a bookshelf you go in, and a curtain dividing it.

So, there's like a password?

Not sure. It's very cramped. There's not much height on the stage. Um, yeah, so, we would be performing here.

Hold for 30 seconds, rearticulating when necessary

Flute 1

Flute 2

Flutes 3 & 4

PLANK

I always think it's funny how we call it a "piece".

A "piece" of what?

Hold for 30 seconds, rearticulating when necessary

Flute 1

Flute 2

Flutes 3 & 4

CRUNCHES

I like this idea of having some kind of commentary!

Yeah and maybe it could be totally unrelated to what we're doing. I think we can use this.

This one, or one of our own?

This one, or maybe we should make our own.

Maybe I comment on what you're doing and vice versa.

Hold for 30 seconds, rearticulating when necessary

Flute 1

Flute 2

Flutes 3 & 4

PUSH UPS

Well in sports commentary there's action and colour commentary. The action is like "there's the ball rolling over there" and the colour is like "yes"!

Wait for 20 seconds...

That's such a long time! There's no climax?

Hold for 30 seconds, rearticulating when necessary

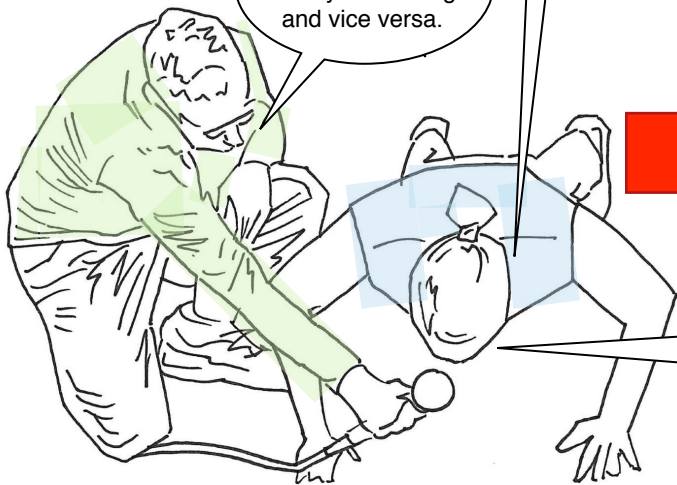
Flute 1

Flute 2

Flutes 3 & 4

I think there's a climax!

HIGH KNEES



PLANK

What if you turned up to eat, but you'd already eaten?

Hold for 30 seconds, rearticulating when necessary

Flute 1

Flute 2

Flutes 3 & 4



At my school, once, we had this thing where we had to bring our favourite chocolate bar. There was this fitness guy and we did this whole workout routine with him. At the end he was like: "now you've burnt enough calories that would be replaced by your chocolate bar so now you can eat your favourite chocolate bar." I think it was meant to be super profound, but actually it was just like "eurgh".

But what's it like for you? Because I feel very trad next to you sometimes.

People always expect me to be all whacky but I'm really so conservative with my aesthetics. I'm just a composer. I've got pieces.

What I mean is that even though I do sets where everything is in one breath there's some degree of certainty in it for me because it's my instrument and I know there's a thing that's filtering what I'm doing.

Yeah! The first few times I did it, it felt like a terrifying dream.

ALTERNATIVE

Flute players could sustain their notes for as long as possible and not re-articulate them.

SHOULDER TAPS

Hold for 30 seconds, rearticulating when necessary

Flute 1

Flute 2

Flutes 3 & 4



Is this what art feels like?

It's all about balance and completion.

Absolute balance?



Hold for 30 seconds, rearticulating when necessary

Flute 1

Flute 2

Flutes 3 & 4

Yin and Yang.

BURPEES

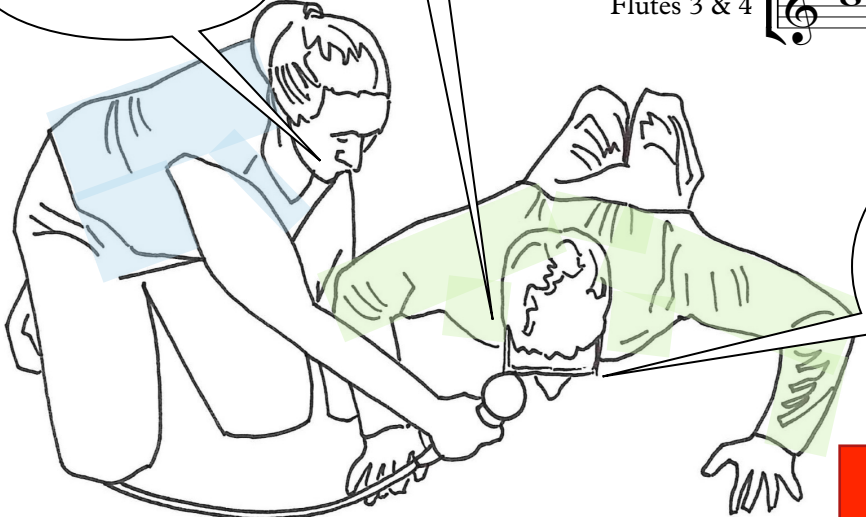
What would be the left nostril?

Something creamier.

I suppose looking out quietly would be alkaline.

Like one of those custards in a packet.

Ambrosia?



Hold for 30 seconds, rearticulating when necessary

Flute 1

Flute 2

Flutes 3 & 4

Yeah, or rice pudding, that's more alkaline. Or like a battery. Opposite of citrus. Alkaline is the pH of your body, there are foods in an alkaline diet. If you increase your alkaline you'll have more energy

PUSH UPS

I'm thinking, if you point microphones at something it becomes sound art.

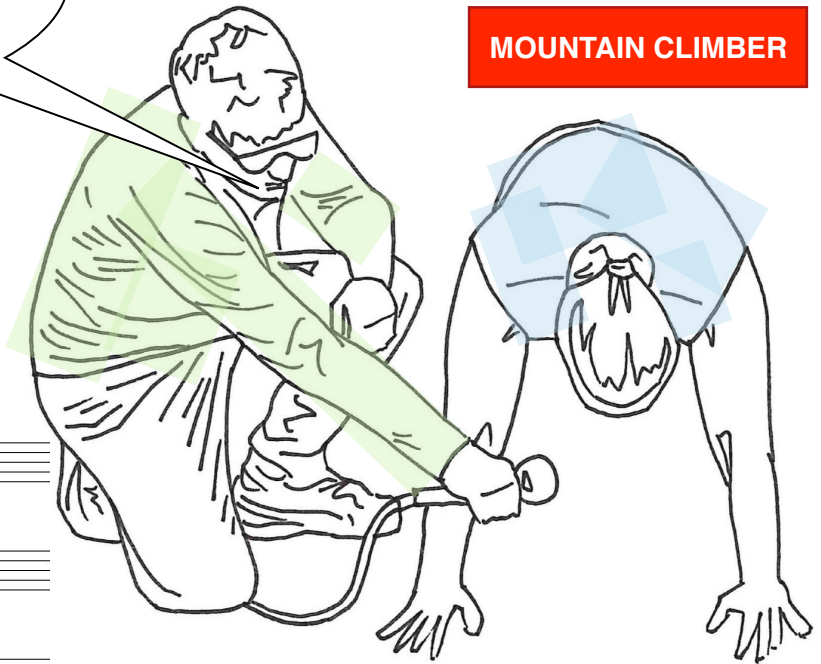
MOUNTAIN CLIMBER

Hold for 30 seconds,
rearticulating when necessary

Flute 1

Flute 2

Flutes 3 & 4



ALTERNATIVE

The two exercising performers could loop through their texts for the entire 30 seconds.

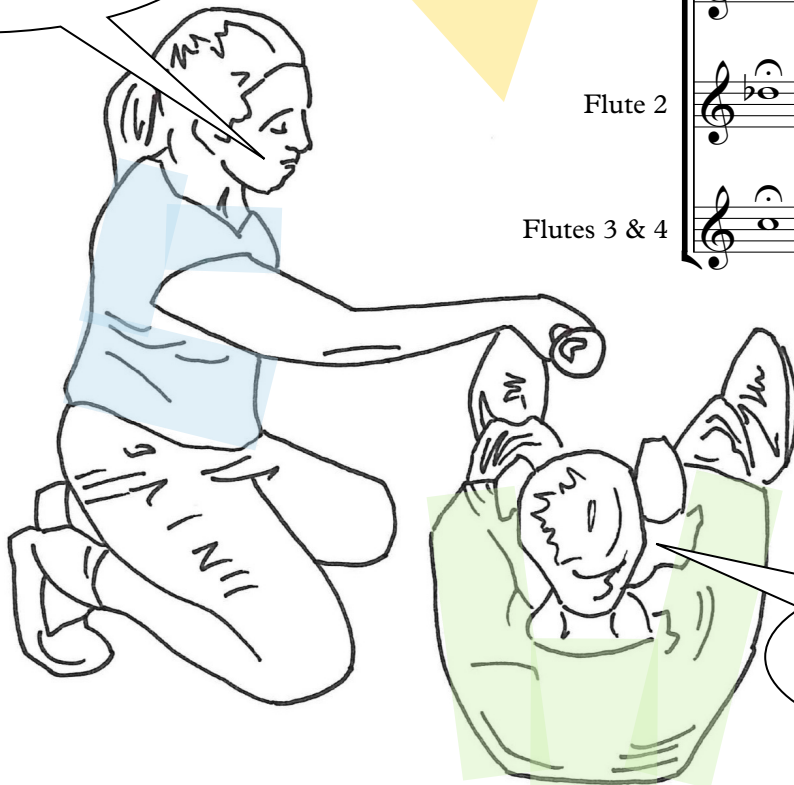
Some people can't stand the sound of eating.

Hold for 30 seconds,
rearticulating when necessary

Flute 1

Flute 2

Flutes 3 & 4



Some people can't stand contemporary music.

SIT UPS

We should find out how many calories are in those marshmallows for the Goves*.



Hold for 30 seconds, rearticulating when necessary

Flute 1

Flute 2

Flutes 3 & 4

We could say that the food we consume in the second half is exactly the amount of calories we burnt in the first half.

ANKLE GRABS

*Happy Boomf Fat (2018) by Larry Goves

Is this going to give you anxiety?



This is a big deal for me. I've been moving away from my instrument for about a year. I still love to practice, I'm still a stickler for every technique. But I'm definitely not considering myself just a flautist

Hold for 30 seconds, rearticulating when necessary

Flute 1

Flute 2

Flutes 3 & 4

RUSSIAN TWIST

Movement 3: For Sharon d'Aire

INSTRUCTIONS

2 breathing performers: Lower the flute head joints from *Movement 1: Levitas Gravitas* so that you can reach them comfortably. Attach balloons to the ends of the head joints. Take turns inflating and deflating the balloons through the head joints in single deep breaths so that it sounds like an artificial lung. When one performer is breathing in, the other should be breathing out. At around 4:30, fully inflate the balloons and remove them from the head joints. Let the air slowly out of the balloons so that they squeak. The performance ends when both balloons are fully deflated.

4 humming performers: After 1 minute, hum into a microphone whilst recording. Begin individually in any order. Hum each note for as long as is comfortable in a single breath and don't synchronise with each other. The timings refer to the dynamics, not the pitches. Use a stopwatch to keep time. If you reach the end of the bar before the first 2 minutes is up, then pause. At 2 minutes, play back the recording through the speakers whilst humming the pitches in the next bar. Follow the same procedure as you did for the previous bar, but now in a higher register.

Record this bar (2 minutes)

1 min. Hum...
1 min. Hum...
1 min. Hum...
1 min. Hum...

0:00 1:00 2:00 3:00

pp f pp

3:00 4:00 5:00

pp f pp

Playback