

Age Veeroos

Fantasia “A Threadbare Chant”

for bass flute & analog synthesizer

2022

Fantasia "A Threadbare Chant" – with elements of aggression and lament
2022

bass flute & analog synthesizer

15'

This score includes:

- I. Technical rider
- II. Specification of the analog synthesizer sounds
- III. Sound examples
- IV. Bass flute multiphonics
- V. Score

"My Fantasia was composed in 2021 and 2022.

The synthesizer part was completed in the beginning of 2022.

Some sections in it refer to the war in Ukraine:

On February 24, 2022 the Russian Federation launched a full-scale war in Ukraine... In this piece, I express my grief over the victims of the aggression and the endless suffering of many people..."

I. Technical rider

- 1x condenser microphone on a stand for bass flute
- 1x DI box (mono) + 1x jack TS 1/4" cable for analogue synthesizer
- 1x small table & a chair for synthesizer player + the score
- 2x sheet music stand or additional chair for the score

PA system:

- at least 2x loudspeakers (system power must be coherent with venue size)
- 1x low frequency loudspeaker reinforcement is needed
- 1x additional active speaker on a stand, placed on the stage rear
- all necessary connections between the mixing desk and the stage

The sound engineer could be ready to add some reverb effect (and a bit delay) to the bass flute and occasionally to the synthesizer.

Also there's a need to adjust volume level and balance between PA speakers and the single additional active speaker. According to the performance notes the sound may come only from the additional speaker or in some places all the speakers volume should be turned off.

Bass flute is amplified to PA speakers.

Bass flute's effects and the synthesizer are amplified to both – PA speakers and the additional speaker.

This can be divided into 3 situations in the performance –

Situation 1: sound coming from all the speakers

Situation 2: sound coming only from the additional speaker (for example only flute effects or only synthesizer)

Situation 3: sound coming only from PA speakers

II. Specification of the analog synthesizer sounds

This piece was premiered with the KORG minilogue

www.korg.com/us/products/synthesizers/minilogue/

If the same or a similar model is used for a performance, following sounds from the minilogue Sound Librarian and in presets can be used for advanced shaping:

046 (*Flutes Key*), 059 (*Rhino Bass*), 093 (*Drip City*), 095 (*Dream Seq*).

Otherwise, in the case of a different hardware these original sounds should be developed with the help of oscillators, ADSR, options of delay, detuning etc.

However, the equivalents must not be “mathematically” correct sounds.

Decisions for finding them should rather be made on the ground of listening.

Listen to the audio files with original and processed examples in III.

III. Sound examples

Following sounds are in .mp3 format for listening only.

For a performance with existing material demand for permission to use .wav files.

[Synthesizer sound examples \(.mp3\)](#)

In the first folder you find original sounds programmed in KORG minilogue.

The second folder contains sound material used for this composition, presented in long and short examples.

Third folder is a file to minilogue Sound Librarian with characterisation of the sounds (programme order numbers 110 - 120) used in performance.

IV. Bass flute multiphonics

For multiphonic fingerings see Pierre-Yves Artaud “Flûtes au présent”

<https://www.laflutedepan.com/partition/6787/pierre-yves-artaud-flutes-au-present-etudes-de-flute-traversiere-partition.html>

Number 55 and 47 are used in the piece.

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$\text{♩} = 76$
[2 4
2 3 4 5]

P possibile

SOUND I

p

5

5

9

mp *mf* *mp*

13

mf

VOICE MODE: DUO

DETUNE (VM DEPTH 1/4)

17

f

DETUNE BACK (VM DEPTH -)

VOICE MODE: UNISON

21

TAKT 24

f

+ poco release

DETUNE (VM DEPTH 1/4)

mp

25

mp

f

mf

TAKT 48

Presto

legato

p

p *pp*

poco a poco add
LFO intensity & rate

mf *pp* *mp*

poco rit. *rubato ma con moto*

sfz p mf sfz mp f mp p sfz mp

INT 3/4 - 1/2

TAKT 62

f p sfz mp p mf pp p mf

simile

pp mp sfz mf p f sfz mp

poco rit. ritenuto

pp f mp sfz

ppp

INT & RATE
on 1 o'clock

TAKT 71 jet whistle

meno mosso

f pp mp

pp

NB! LFO
TARGET PITCH

step by step detache

pp mp 5 pp 3 3 mf 5 7

TAKT 79

a piacere
jet whistle

3

5

3

f

INT on 2 o'clock

f

INT move slowly towards clock

7

7

3

jet whistle

TAKT 86

INT towards MAX

INT MAX

mp *ff*

INT back to
1 o'clock

NB! PUT LFO
ON TARGET
SHAPE

Dolce

mp

pp

Agitato

play with INT

NB! LFO
TARGET PITCH

mf

OCTAVE: switch quickly

OCTAVE 3/5

+ DELAY ON
(PREFILTER)

TAKT 125

smoothly switch from one to another:

key clicking₇ - air noise (legato)₇ - tongue ram etc. ₇

air noise

mf 5 *f*

(*mp*)

SOUND VI

p

REPEAT AND SWITCH OCTAVES

7

KYIV IS BEING BOMBED...

OCTAVE 1/5

SOUND VII

mp

VOICE MODE: UNISON

SOUND VIII

accel. VM DEPTH 1/2

VOICE MODE: DUO

multiple repetition *sfz*

mp

shape rhythm freely without becoming "dance music"

ff multiple repetition

repetition

+ DELAY ON (PREFILTER)

multiple repetition

multiple repetition

mf

f

multiple repetition

multiple repetition

mf

SWITCH OCTAVES 3,2/5

briefly 4/5

OCTAVE 1/5

multiple repetition

mp

SOUND IX multiple repetition

LET SOUND ,

DELAY BYPASS VOICE MOD DEPTH -

pp

$\text{♩} = 60$ *morendo* vary and repeat, keep note values equally

SOUND X

TAKT 130

mp

p

p

mf

mp

p