Red

for solo piccolo

Jane Rigler

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Red

for solo piccolo (2001/10)
by Jane Rigler

Red: in English this word refers to a vibrant color. Throughout different cultures in the world this color could represent: blood, wine, danger, war, violence, the devil or love, embarrassment, happiness, good luck, purity, joy, etc… In the Spanish language *red* means "network" or "net".

Tempo: as fast as possible, but underlying tempo is around 60bpm.

Duration: 4-7 minutes (shouldn't be less than 4 minutes)

Overall feeling: a dizzying euphoric experience.

Requirements of this piece:

1. circular breathing
2. must be performed memorized
3. Performer must be willing to create his/her own piece based on the structure and patterns described. However in Section B new patterns may be invented and added to the ones in the score if they are harmonically convincing to the rest of the work.

Suggestion: play through all the patterns (get them in your fingers) before learning the whole piece.

Basic description:
This piece is a non-stop-circular-tight-rope-balancing-act which investigates the in-between patterns within patterns resulting in a kind of "Morse Code", eventually tripping and almost falling into the depths but eventually recovering and reaching to the ultimate peak in which the piccolo and the voice join in unity.

Instructions: based on the fingering patterns provided, the structure contains three parts:

First Section (A): opening begins with the sounds only of key clicks. Play as if the piece has already started and you are not starting in the beginning, but merely making "audible" sounds which were already existing. Gradually, the sound emerges softly, and more patterns are revealed in the lower octave, as a constant fluid motion (patterns are slurred), circular breathing (as needed) from one pattern to the next. The patterns indicated, when played very quickly, give the impression of more than one note being played at a time. Special attention must be given to the occasional high note patterns ("Morse Code") that appear. Only fleetingly the register (harmonics of the patterns) moves up an octave or 5th above. The climax of the first section is the appearance of the slurred vocal notes indicated. Pattern 1 is the dominant pattern. Patterns 4 and 5 usually happen before pattern 1. And patterns 5 and 6 almost always have a bending pitch, roll-in gesture involved (although other patterns can too). Gradually move into the second section by adding aggressive, or "sputtering" double-tonguing, but only occasionally. The second section begins once the sputtering and breaking-up of patterns begins.

Second Section (B): breaks up the patterns that have been established in the first part. This section must be played as fast as humanly possible. There are 3 elements in this section:

1. (previous) **patterns** that are broken up (if no pattern is indicated, choose your own!).

Red notes (cont.)

2. **fast double-tonguing gestures** (use the patterns established as points of departure for the double-tonguing gestures).
    a. "**sloppy**" means to deviate from the patterns; play any notes rapidly, sputtered, fast double-tongued; all rhythms and patterns are *suggestions*
    b. The "reach upward" comment means to begin to play the upper overtones/harmonics of the patterns
3. extremely fast **sweeping** upward gestures, no specific pitches (can be chromatic), just get higher and higher each time they are played.

Alternate between slurred patterns and aggressive, hard tonguing, fragmented patterns. Patterns can be considered as "memories". In this section, there is little fluidity; patterns feel rough, falling apart, uneasy and completely unstable, even the fast sweeping gestures should not always be played fluidly—*notice the contours* of those gestures.

In this section you should feel as though you are falling and constantly barely catching yourself: use the instability of the fast double tonguing/sputtering. *Portions of the previous patterns, or memories slip in each time a bit overblown to the 8va, 5th or 15va*, to *try* to create a kind of "order", but they get interrupted by alternating or interrupting those patterns with the double-tonguing and the fast sweeping gestures upwards. Incorporate sudden, extremely quick breaks/stops/silences. *Gradually the "sloppy", sputtered double-tonguing gestures transform back into the patterns from before* BUT those *patterns appear in higher octaves for the third section*.

Third Section (C): gradually the slurred memory patterns from the first part are re-established but in the third octave with only occasional lapses to the middle and bottom octaves. Continue to play as fast as possible.

IMPORTANT: the timing is flexible! The written score is a blueprint, a structure to follow. But the player can add more sweeping gestures and more vocal parts. Change time between patterns are up to the performer, but changes between patterns happen more frequently / more rapidly than in Section A.

The piece ends on the last frenetic pattern indicated, with the player singing on D3 (if not possible, then sing a D or G below). Make every effort to sing the highest pitch you can!

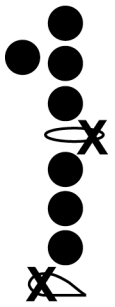
…now… you can catch your breath…

<u>symbols:</u>
Patterns: In Section A, ONLY use the fingering patterns indicated on the next page. In Section B & C, you may explore other patterns if harmonically acceptable. (hint: explore thumb tremolos on various patterns)

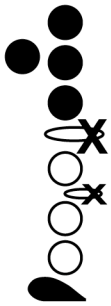
X notehead = Key Click (k.c.), NO sound unless indicated with the diamond open notehead
Diamond Open note head = slight air sounds (**plus** k.c.)
Pitch bends = roll in/out flute
O.B. = Overblowing (harmonics/overtones of the patterns being played)
C.B. = Circular Breath (as necessary)
No Notehead = exact pitch not important. This occurs during Section B & C for the break down of patterns: sputtering, "sloppy" gestures, as well the "sweeping" gestures which can be chromatic (note: notice the contour of the sweeping gestures!)

Fingering Patterns

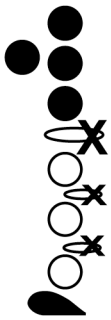
Pattern 1



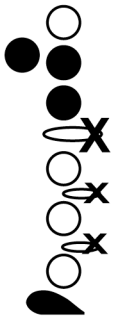
Pattern 2



Pattern 3



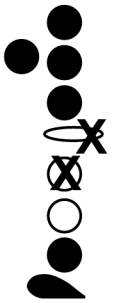
Pattern 3a



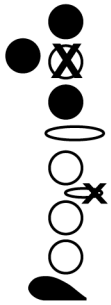
Pattern 4

Pattern 5

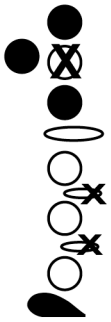
Pattern 5a



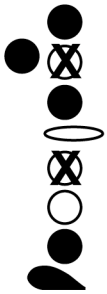
Pattern 6



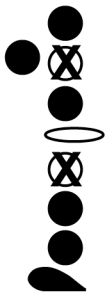
Pattern 6a



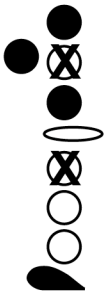
Pattern 7



Pattern 7a



Pattern 8



X's on keys indicate tremelo (as fast as possible) on that key.
Alternate between 2 or 3 keys, or only trill on one key.
There are a variety of tremelo patterns (rhythmic variations) for each one.

Red

prestissimo!

Jane Rigler

A all patterns are slurred
pattern 1
K.C. only

Piccolo

K.C. A key
ppp

2

pc.

sim. but no accents

K.C. A key

very slight air sound

3

pc.

pattern 5

slow roll in

K.C. A key

poco rit.

4

pc.

pattern 1

ad libitum
repeat any previous gestures

very slight air sound

sim. but no accents

5

pc.

pattern 8

slow roll in

pattern 1

very slight air sound

sim. but no accents

grad. add slight air sound

6

pc.

pattern 8

slow roll in

very slight air sound

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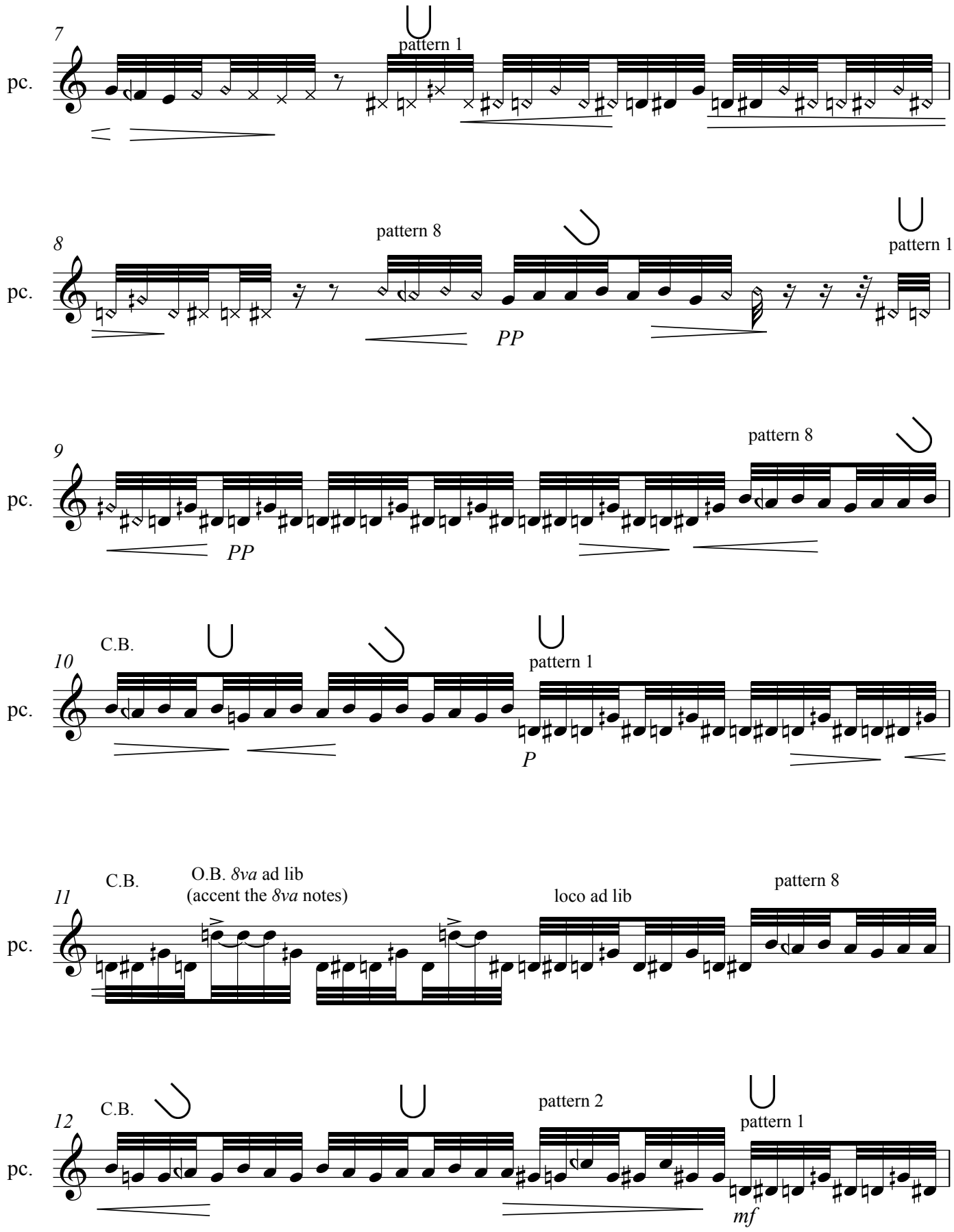
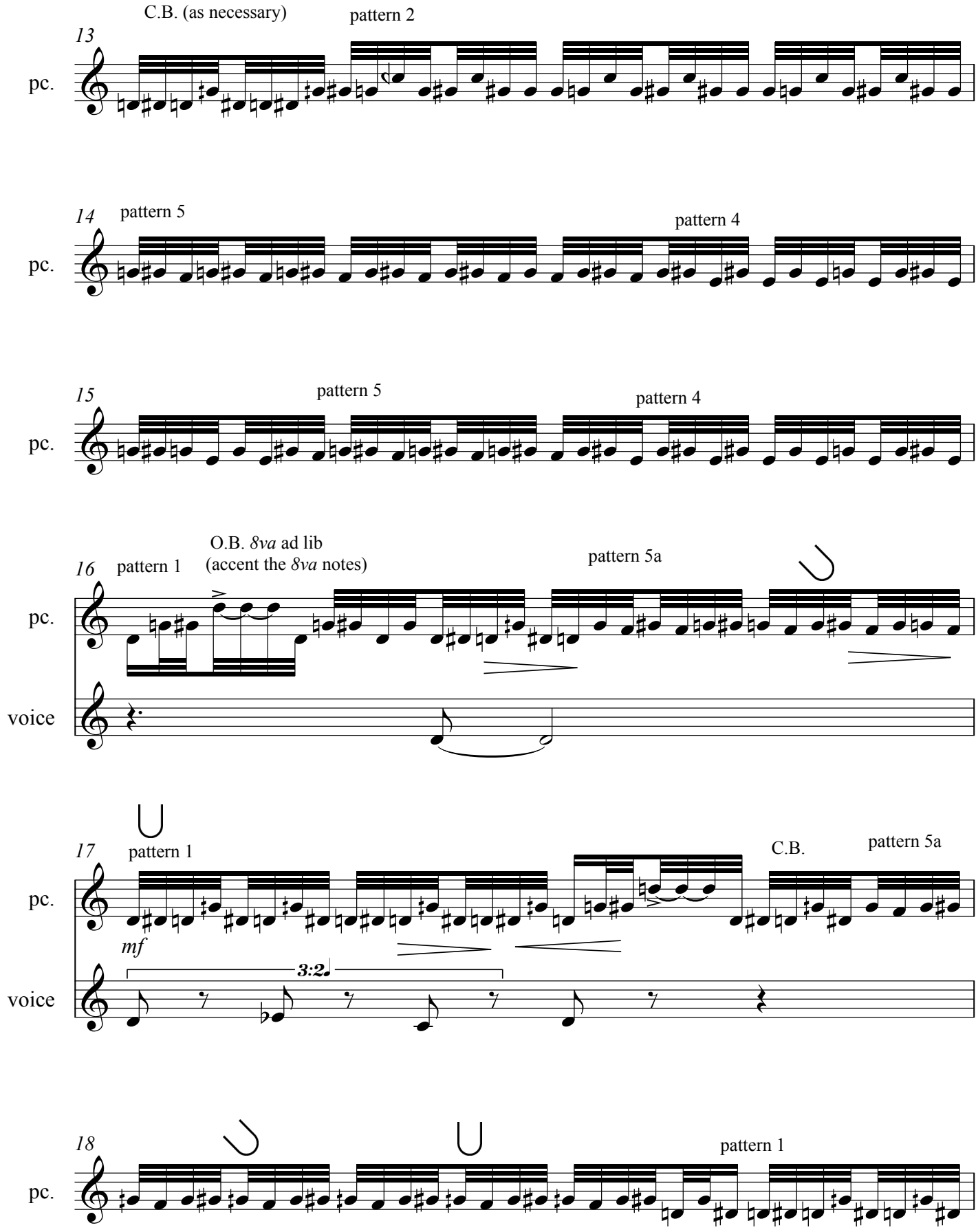
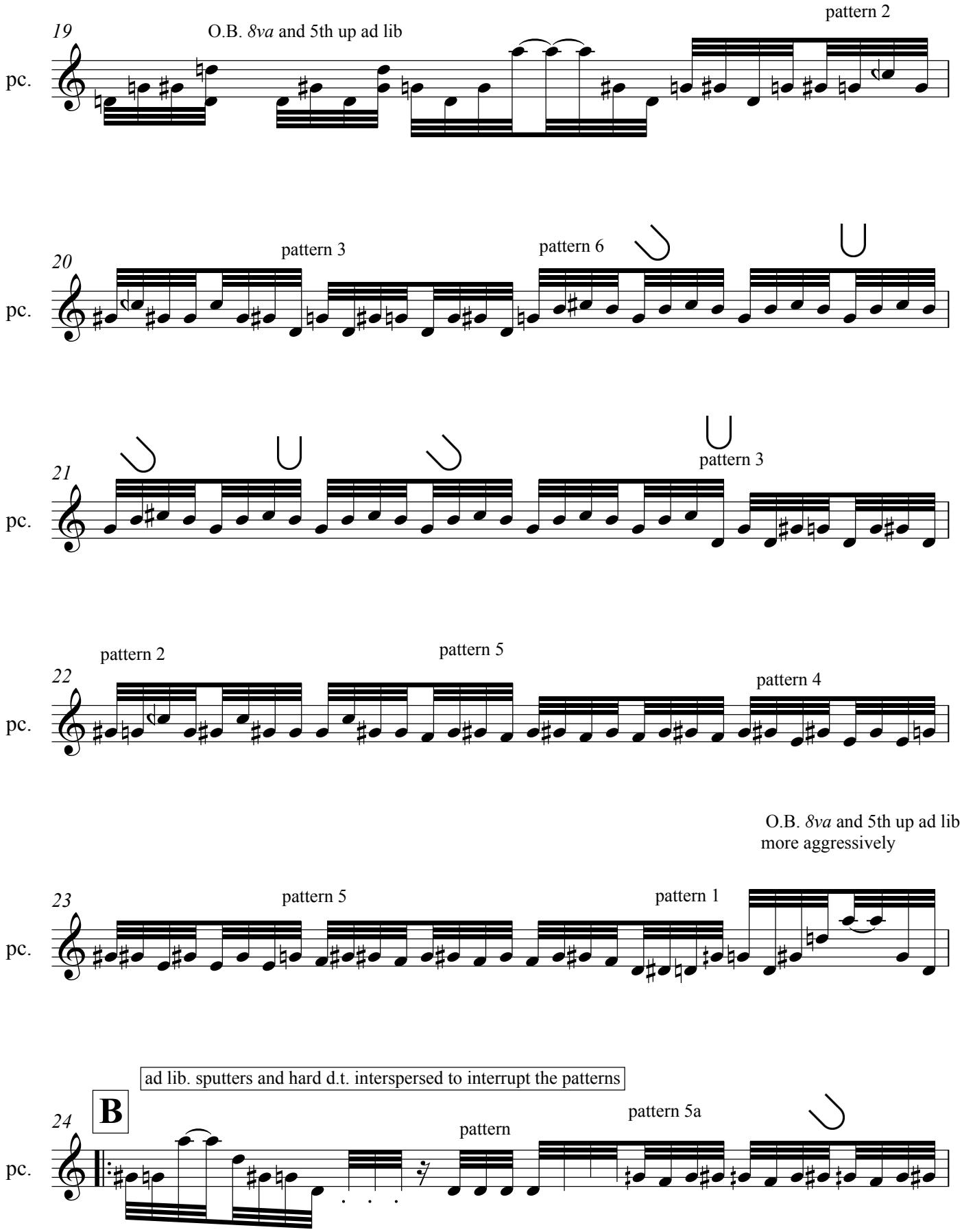
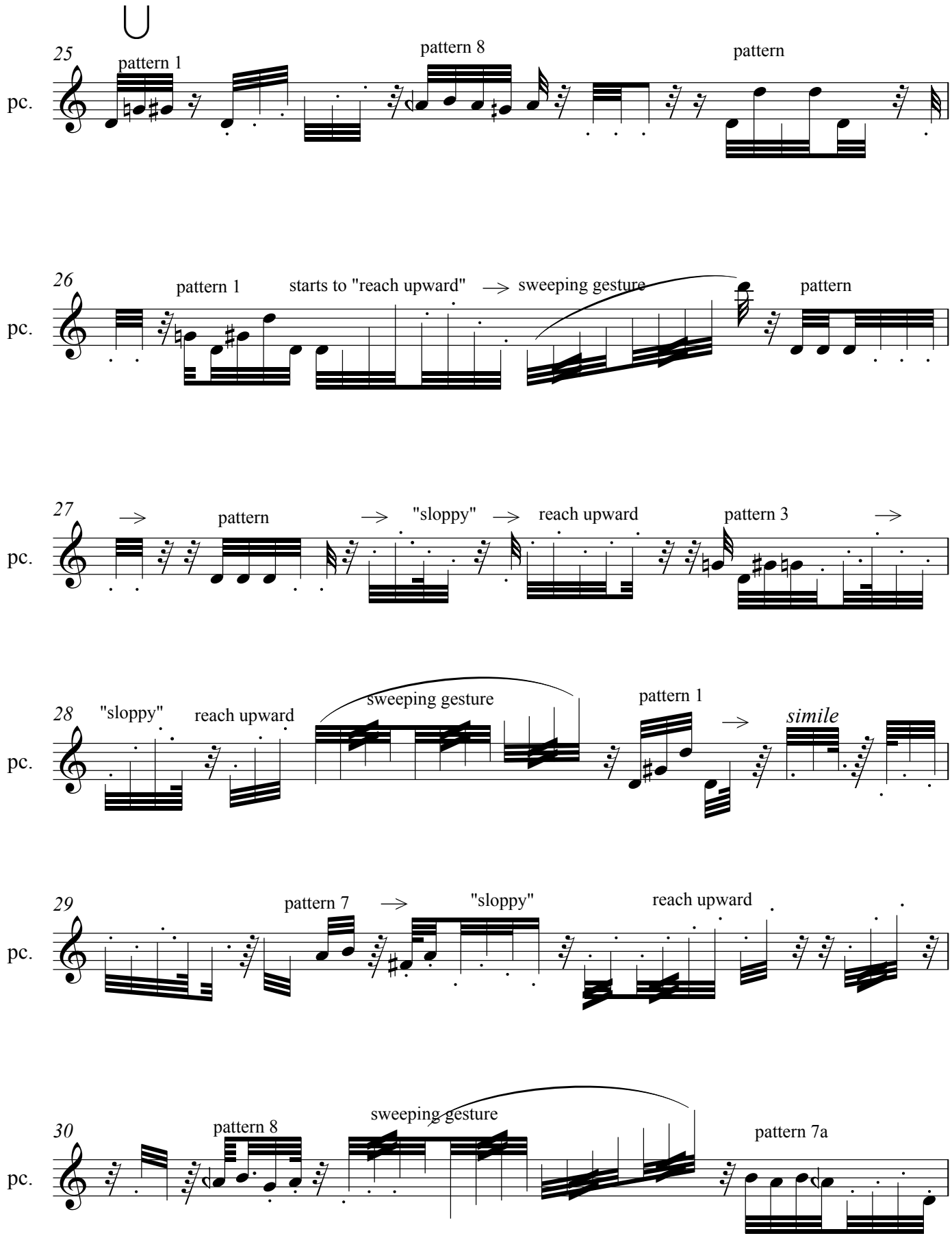
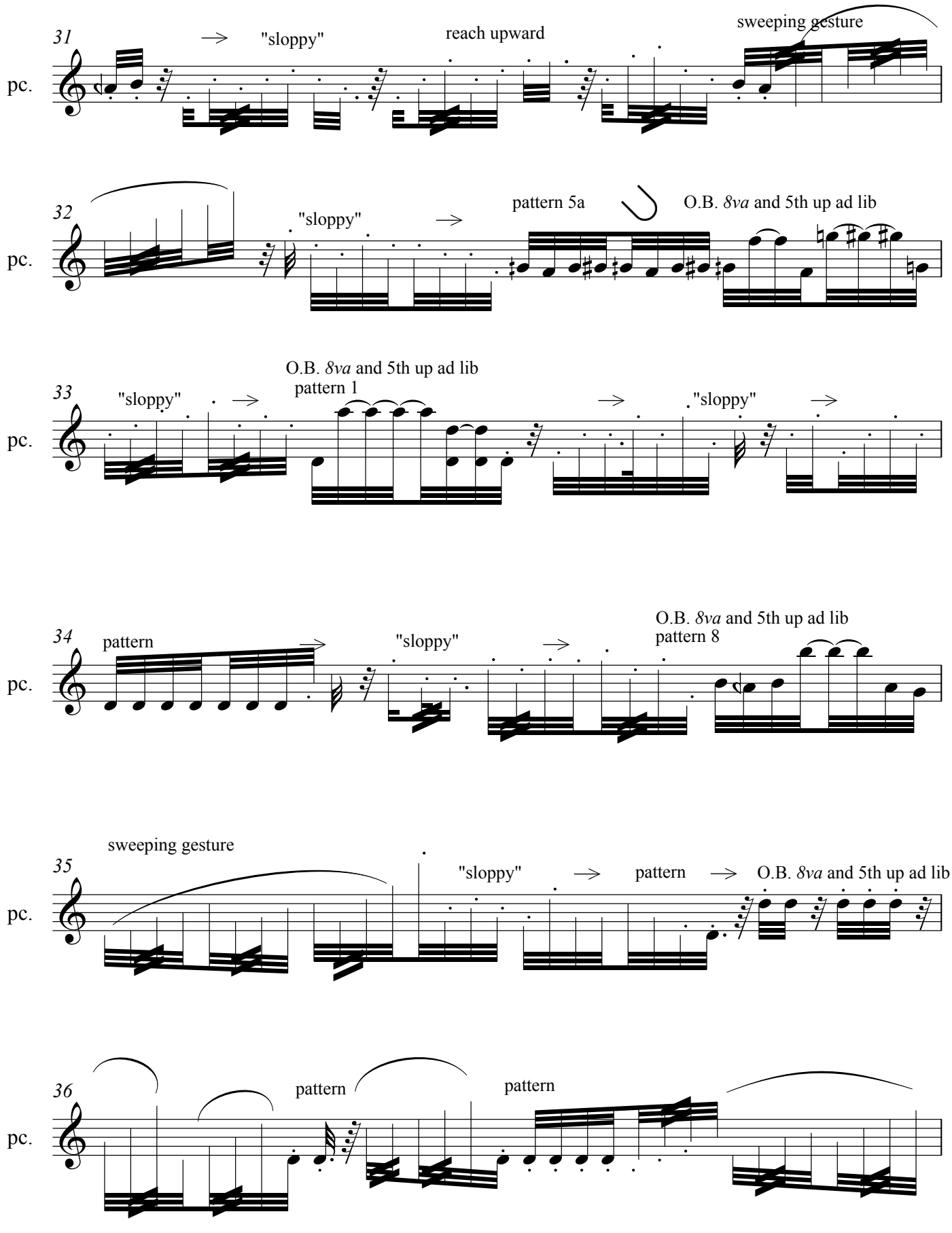
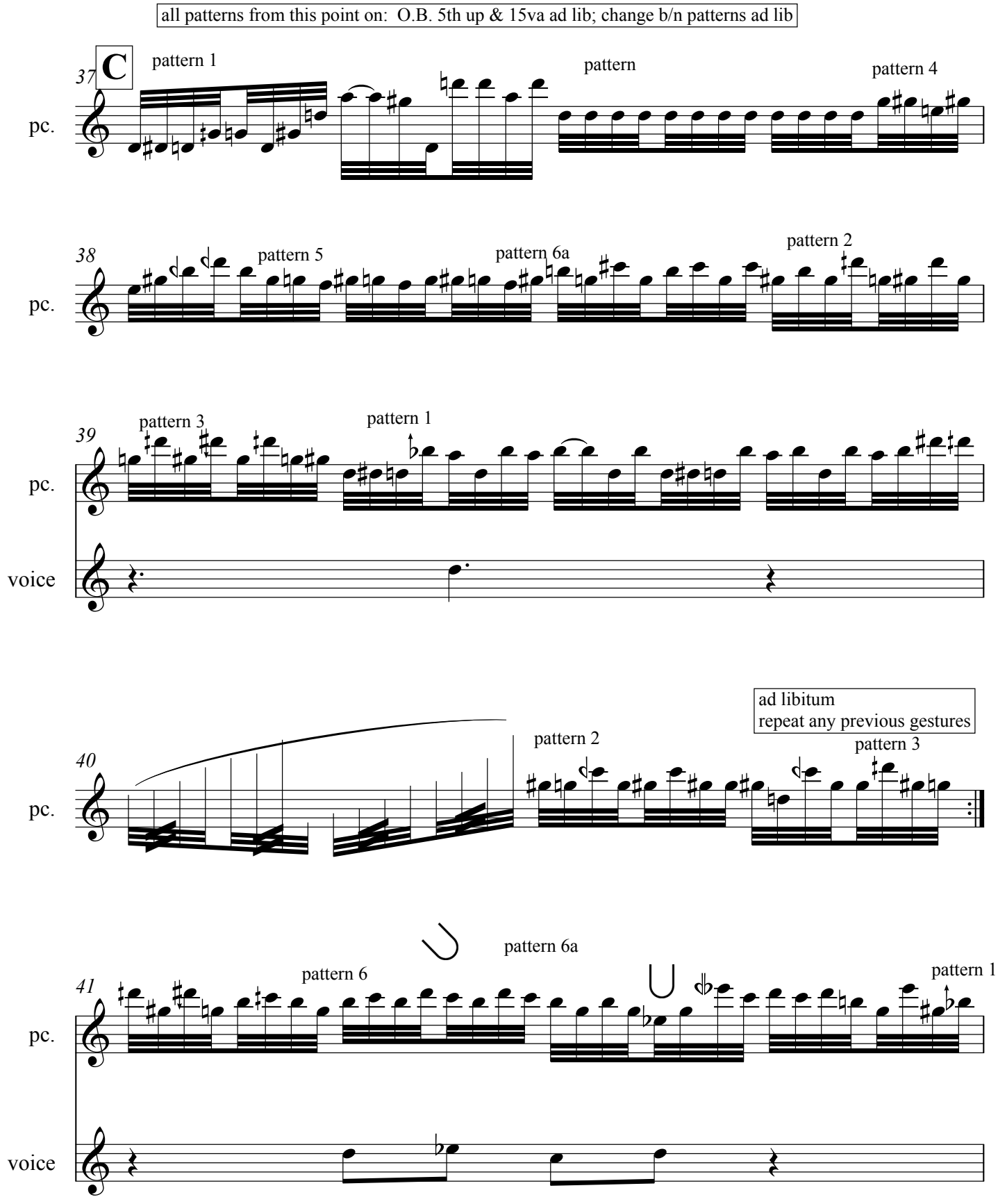

7
pc.
pattern 1
8
pc.
pattern 8
pattern 1
PP
9
pc.
PP
pattern 8
C.B.
10
pc.
pattern 1
P
C.B.
O.B. 8va ad lib
(accent the 8va notes)
11
pc.
loco ad lib
pattern 8
C.B.
12
pc.
pattern 2
pattern 1
mf

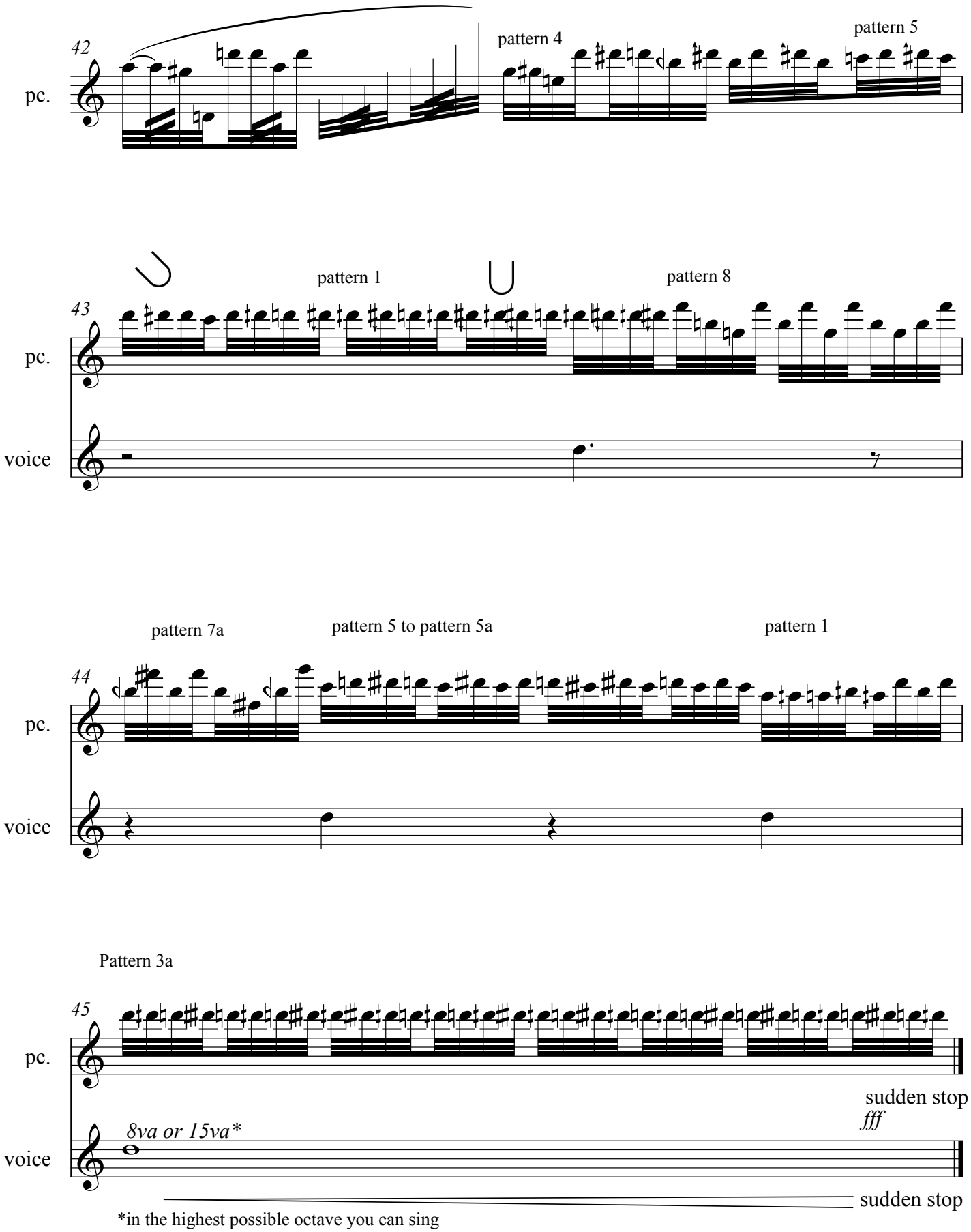

C.B. (as necessary)
pattern 2
13
pc.
pattern 5
14
pattern 4
pc.
15
pattern 5
pattern 4
pc.
O.B. 8va ad lib
(accent the 8va notes)
16
pattern 1
pattern 5a
pc.
voice
17
pattern 1
C.B.
pattern 5a
pc.
mf
3:2
voice
18
pattern 1
pc.


19
pc.
O.B. 8va and 5th up ad lib
pattern 2
20
pc.
pattern 3
pattern 6
21
pc.
pattern 3
22
pc.
pattern 2
pattern 5
pattern 4
O.B. 8va and 5th up ad lib
more aggressively
23
pc.
pattern 5
pattern 1
ad lib. sputters and hard d.t. interspersed to interrupt the patterns
B
24
pc.
pattern
pattern 5a


25
pattern 1
pattern 8
pattern
pc.
26
pattern 1
starts to "reach upward"
sweeping gesture
pattern
pc.
27
pattern
"sloppy"
reach upward
pattern 3
pc.
28
"sloppy"
reach upward
sweeping gesture
pattern 1
simile
pc.
29
pattern 7
"sloppy"
reach upward
pc.
30
pattern 8
sweeping gesture
pattern 7a
pc.


31
pc.
"sloppy"
reach upward
sweeping gesture
32
pc.
"sloppy"
pattern 5a
O.B. 8va and 5th up ad lib
33
pc.
"sloppy"
O.B. 8va and 5th up ad lib
pattern 1
"sloppy"
34
pc.
pattern
"sloppy"
O.B. 8va and 5th up ad lib
pattern 8
35
pc.
sweeping gesture
"sloppy"
pattern
O.B. 8va and 5th up ad lib
36
pc.
pattern
pattern


all patterns from this point on: O.B. 5th up & 15va ad lib; change b/n patterns ad lib
37
C
pattern 1
pattern
pattern 4
pc.
38
pattern 5
pattern 6a
pattern 2
pc.
39
pattern 3
pattern 1
pc.
voice
ad libitum
repeat any previous gestures
40
pattern 2
pattern 3
pc.
41
pattern 6a
pattern 6
pattern 1
pc.
voice


42
pc.
pattern 4
pattern 5
43
pc.
voice
pattern 1
pattern 8
44
pc.
voice
pattern 7a
pattern 5 to pattern 5a
pattern 1
Pattern 3a
45
pc.
voice
8va or 15va*
sudden stop
fff
sudden stop
*in the highest possible octave you can sing