



## Fulgurite Chamber

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# ***Fulgurite Chamber***

**2014**

***for solo quarter-tone bass flute, electronics and light installation***



***By  
Adam Melvin***

## ***Fulgurite Chamber***

Music by Adam Melvin

Light installations by Mark Melvin

### **Notes:**

**Scored for:** Kingma System quarter-tone bass flute (amplified), electronic tape and 5-piece light installation

**Duration** = c. 22 minutes

**I van schaduwen** (*of shadows*)

**II lichten op** (*lights on*)

**III lichten op...lichten uit** (*lights on...lights off*)

**IV verdwijnende lijnen** (*disappearing lines*)

**V nagloed** (*afterglow*)

The score consists of a flute stave and electronics stave (marked 'tape'). Please note that the electronics stave contains only some of the electronic part's content in the form of notated/graphic material and is not a complete graphic score; it is meant as a guide for the electronic musician and flautist to help synchronize parts.

Sections of material are often linked with a single line between bars. Here, the flautist should observe a brief pause between sections unless indicated to move 'straight on' to the next section. Where a line with arrows at each end is indicated (movement II, page 4) the player should move to and from between the two linked bars. Once the player wishes to move on to the next section, they should no longer repeat the previous material as notated (indicated by ►I). The exception is movement I where the player may insert the material linked with ● in between notated sections (see performance note on the stave)

Arrows following scored or tape material indicate for the phrase is repeated/continues until the next notated phrase or until where a rest is indicated.

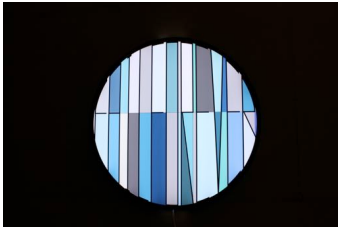
Vertical dotted arrows indicate where material immediately follows the previous gesture.

All other performance directions are given on the score.

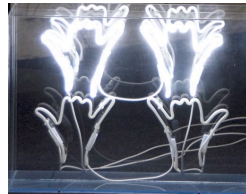
Accidentals carry throughout each 'bar' (included those contained within dotted barlines)

The electronics part consists of separate self-contained, numbered sounds files that can be organised chronologically in software such as Logic Pro, Pro Tools etc. Each file should be triggered as indicated by the asterisks below the tape stave. Please note that for ease of playback, each movement's soundfiles are numbered separately (beginning at 1). Stereo and Quadrophonic mixes of the electronics parts are available. In addition, movement II requires some live automation: A single soundfile with an electronic 'ping' sampled from a fluorescent strip light should be triggered via midi-controller according to the performance note in the score (see page 4).

**Light installations:** Fulgurite Chamber employs 4-5 light installations: 2 light boxes and 2-3 neon light installations.



Light boxes: Both should be wall mounted and placed behind the flautist onstage, one either side of the performer or both on one side. Both boxes are controlled with an Arduino through a Max Patch and controlled via a trackpad. The Max Patch also allows one or both light boxes to be triggered by the signal from the flautist's microphone if desired. Please note that Lightbox 1 has two separate dimmer bulbs each lighting half of the circular installation while Lightbox 2 has one bulb that lights the entire piece. It is advised that the flautist use a small mirror on a music stand or similar to enable them to see both light boxes.



Neon pieces: are simply switched on and off. They may be placed wherever desired in the performance space. The small, tangled neon piece entitled, *Stammer* is fixed to its own metal shelf and should be wall mounted. The neon ladder piece should be secured to a wall and allowed to rest on the floor of the performance space. The flashing hands piece may be placed anywhere on the floor space.

The 'performance' of the light piece is largely improvised and may be controlled by the electronic musician or a third individual. That said, the ensemble should observe the following guide...

**I van schaduwen** – use Light box 1 (dual bulb) only

**II lichten op** – use Light box 2 only OR both Light boxes

**III lichten op...lichten uit** – use the flashing 'hands' piece

**IV verdwijnende lijnen** – use *Stammer*

**V nagloed** – use the ladder piece, both light boxes and any combination of the other neon piece; if possible, all pieces should feature at some point and should be switched off one by one over the course of the movement. The order in which each light installation 'exits' the piece is up to the ensemble.

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Fulgurite Chamber was commissioned by the Arts Council of Ireland/ An Chomhairle Ealaíon Music Project in partnership with Void Gallery and Derry~Londonderry City of Culture 2013.

It was premiered at Ebrington Barracks, Derry~Londonderry on 24<sup>th</sup> April 2014 by rarescale (Carla Rees – flute, Michael Oliva – electronics)

# Fulgurite Chamber

I - Van Schaduwen

Adam Melvin

Freely - approx. pulse ♩ = 132

B. Fl.

'ghost' notes 4-5 secs

sim.

*p* <>

*p* <>

*p* <>

*p*

## CORE GESTURES

t p t/p

tongue/lip - clicks

tongue pizz. or lip pizz. - isolated or followed by descending key click run

stream of tongue or lip pizz. on the same note (with or without key click descending runs in between). Some even - some having more of a flickering quality

repeated ghost notes with descending fall

ghost phrases of varying length

Perform opening '4-bar' system.  
Continue from 'A' using combinations of opening four bars' material and core gestures indicated to link, frame and extend notated phrases.  
Begin by focusing on the opening bar of 'A' and alternating with the repeated B natural in bar 4 of the opening system at first - then gradually progress from 'A' as the movement progresses.  
Employ plenty of space between phrases.  
React to the light box to inform gestures where possible

**A**

*mp* <>

*p* <>

Employ any core gesture or variety of core gestures for pitches notated with stemless note heads (boxed)

metronomic pulse - ♩ = 60 repeat to fade ad lib.

air

*p* <>

air

pizz. to 'pure'

\* pitches with small note heads should be played half-air, as if emerging from the 'ghost' sonority. Have hardly any 'true' pitch at first and gradually employ less air as the movement develops

2

From 'B' play no core gestures between phrases - only on boxed notes but now introduce air sounds (below) also

B. Fl.

(pulse)

**B**

\* All audio files are numbered for each movement and should be triggered at each respective numbered asterisk.

short (spit-like) air gestures or longer 'hairpin' air sounds

straight on

**C** C to be followed as written. No core gestures

B. Fl.

dim. to let the 'echo' of the pizz in the tape part take over

Tape

3.\*

B. Fl. *mf*

Tape

4.\*

echo

5.\*

B. Fl. *mp* *mf* *f* *ff* *f* *mp*

Tape

6.\*

7.\* 8.\* 9.\*

throb (x3)

wide vib

tr o + w

straight on

repeat x 3

**D**

B. Fl. *mp* *pp* *p* *tr o + w* *mp*

Tape

10.\*

glitches/flutter

go from pizz to 'pure' or vice versa

air fz (rasp)  
mouth on mouthpiece  
repeat ad lib.

# II - lichten op...

\*\* - since no key trill is possible on these notes, employ a wide vibrato instead.

**E** *slow - freely*

Bass Flute

*tr +* *sim.*

Single pitch gestures played fleetingly and with key trills. Vary the rate/speed of the trill for different pitches, maintaining consistency throughout

\* 'Blowing' notes/lights on. Go from half air to pure note with a steady crescendo. The pure note triggers the light/'ping'

optional - it is suggested this run and its echo initially be played after the 'ping' is heard/light illuminated, although not every time

light 'ping' \*\*

*p*

**F**

Continue ad lib. employing either of key trills or the 'blowing' effect to articulate the pitches indicated. Clear noteheads indicate a pitch that may be played more than once. Solid noteheads indicate a pitch to be played once only. Bracketed notes are optional.

*p*

Tape

faint glitches, crackles and fluttering

1.\*

\*\* Each 'ping' should be triggered using a separate, single soundfile assigned to a midi controller. The sound should be triggered manually each time the flautist plays a steady, sustained crescendo from half air to pure note and at the peak of the crescendo (see \* in previous bar of flute part).

'echo' runs may be repeated as in section before A

**G**

B. Fl.

*p* *p* *p*

5 5

\*\*

*♩=90 feel*

low pulses

Tape

3.\*



♩=90 feel

B. Fl. *mp* *p* *mf* *p*

Tape **H**

B. Fl. *p* *mf* *p* *mf*

Tape **H**

B. Fl. *mf* *mp* *mp*

Tape **H**

low continuous throb

4.\*

low glitching chords

5.\*

B. Fl. *mp* *mf* *mp* *mf* **I** straight on

Tape 6.\* 7.\*

B. Fl. *f* *p* alternate between pitches

Tape 8.\* 9.\* sparse textures

**J**

## III - lichten op...lichten uit

even - almost mechanical ♩=136

Bass Flute

Tape

air

*p*

1.\*

2.\*

B. Fl.

Tape

*pp*

3.\*

4.\* *p*

B. Fl.

Tape

*pp*

5.\*

6.\*

B. Fl.

Tape

*p*

**K**

7.\* *mf*

B. Fl. *tr* *p* *tr* *mp*

Tape *8.\**

The first system of music consists of two staves. The upper staff is for B. Fl. and the lower staff is for Tape. The B. Fl. part begins with a trill on a sharp note, followed by a half note, and then a trill on a natural note. The Tape part follows with a series of eighth notes. Dynamic markings include *p* and *mp*. A rehearsal mark *8.\** is placed below the Tape staff. The time signature changes from 3/4 to 4/4.

B. Fl.

Tape

The second system continues the B. Fl. and Tape parts. The B. Fl. part has a long, sustained line of notes with a slur. The Tape part continues with eighth notes. Dynamic markings include *p* and *mp*. The time signature is 4/4.

B. Fl. *mp*

Tape *9.\** *p* *p* pips

The third system features B. Fl. and Tape parts. The B. Fl. part has a sequence of notes with a slur and a dynamic marking of *mp*. The Tape part has a sequence of notes with a slur and dynamic markings of *p*. A rehearsal mark *9.\** is placed below the Tape staff. The time signature changes from 4/4 to 6/4. The word "pips" is written above a series of dots in the Tape staff.

B. Fl. *mf* *mp*

Tape *bass texture* *p* *4:3* *4:3* *3:2*

The fourth system features B. Fl. and Tape parts. The B. Fl. part has a sequence of notes with a slur and dynamic markings of *mf* and *mp*. The Tape part has a sequence of notes with a slur and dynamic markings of *p*. The time signature changes from 6/4 to 4/4 and then back to 6/4. Ratios *4:3* and *3:2* are indicated between notes in the Tape staff. The word "bass texture" is written above the Tape staff.

**L**

B. Fl. *mf*  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{9}{4}$

Tape  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

10.\* *mf*

B. Fl. *mp*  $\frac{4}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

Tape  $\frac{4}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

11.\* *mf*

**M**

B. Fl. *mf* *p*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Tape  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

12.\* *mf*

10

B. Fl. 

Tape 

13.\*

B. Fl. 

Tape 

B. Fl. 

Tape 

14.\*

Repeat C# / # trill ad lib to fade, accenting each time. Other than the short rest (for breath) indicated, play as a continuous stream of trills (no breaks)

straight on to IV

B. Fl. 

Tape 

O

# IV - verdwijnende lijnen

♩ = c.112 steady, freely - cadenza-like - gradually getting quicker

Bass Flute

*p*

*p* scraping rock textures

1.\*

B. Fl.

*mp* *mf*

B. Fl.

*mp*

B. Fl.

*mf* *mf*

vib.

12

B. Fl. *mp* *p*

Tape

**P** poco accel.

B. Fl. *p*

Tape 2.\*

Tempo primo poco accel.

B. Fl. *p*

Tape

change of texture !!!

chimes

Tempo primo poco accel.

B. Fl. *p* *p*

Tape

3.\*

\* chromatically ascend from G as you oscillate so that the G reaches the C# by the end of the phrase

\* , sim.

chimes continue becoming more pronounced





**Più mosso - ♩=132 building in intensity and becoming more frantic**

B. Fl.

Tape

4.\* bass rumbles in

B. Fl.

Tape

B. Fl.

Tape

R

B. Fl.

Tape

B. Fl.

Tape

B. Fl.

repeat ad. lib

Tape

chimes

# V - nagloed

**S**

steady, free time/rubato

B. Fl.

*p* <> *p* <> *p* <> *pp* <> <> *pp* <> *pp* *mp* *p*

Bb/B  
 C#CB  
 Bb/B  
 C#CB  
 Bb/B  
 D#  
 Bb/B  
 C#CB  
 D#  
 B  
 C#C  
 B  
 B  
 C#

Tape

**T**

A tempo ♩ = 52 steady, atmospheric

B. Fl.

*pp* <> *pp* <> *p* <> *p* <>

Bb/B  
 D#  
 Bb/B  
 C#CB  
 B  
 D#

+ + + + --->

*sustain note but decorate with key trill 'taps' - not a continuous trill; more like sparse typing*

Air ○ key clicks enter ○

Tape

1.\*

2.\*

16

B. Fl.

Tape

warmer

**U**

*mp*

glitching chords

3.\*

B. Fl.

Tape

*mp*

*p*

*p*

4.\*

5.\*

B. Fl.

Tape

*mp*

*tr*

**V**

6.\*

7.\*

*light - less intense than mvmt IV  
like an afterthought*

B. Fl.

*mp* *mf* *mp*

trw

8.\* 9.\*

W

++++-->

B. Fl.

*pp* *mp* *mf*

2

tr+ w

B

C#C

Tape

18

B. Fl.

tr  $\circ$  +  $\sim$

*mp* *mf* *mf* *mf*

B  
slide

C#CB

B

D#

Tape

The material is rhythmically freer from E although approximate place of gestures according to the harmony in the electronics should be observed. There should be plenty of space between key trilled Fs.

B. Fl.

X

tr  $\circ$  +  $\sim$

*mp* *mf* *pp*

+ + + ----->

tr  $\circ$  +  $\sim$  sim.  $\sim$

Tape

*p*

10.\*

B. Fl. 19

*ppp* *mp* *pp*

B B $\flat$ /B D $\sharp$  B $\flat$ /B

Tape

clicks

B. Fl.

Y  
=116

repeat E $\sharp$  trills over loop ad lib. to fade  
tacet over ambient noise that follows

*p* *pp*

B B D $\sharp$

Tape

loop: repeat to fade Ambient noise to fade

11.\* clicks 12.\*