

BEN ARAUJO

Find the Deepest Well
for flute and electronics
(2024)

PERFORMANCE NOTES

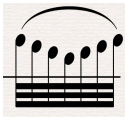
Staff

The score is laid out as a set of three clefless staves, generally with one line with the bottom staff corresponding to low register, the middle for middle register, and the top for high register. The pitches can be chosen freely depending on the melodic shape, and can change when gestures are repeated.

Material enclosed in each mobile (which are separated by diagonal lines) can be freely alternated in any order.

Dynamics should generally range from *mf* to *ff*, unless otherwise indicated. Any dynamics that appear in quotation marks refer to the intensity with which to perform a certain action, and not necessarily the resulting volume.

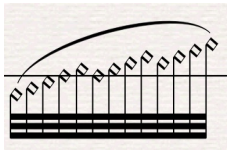
Symbols (with score examples)



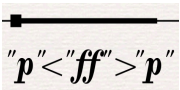
normal playing



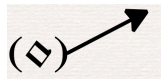
tongue rams (create a vacuum seal with the mouth tone hole using the tongue without blowing air)



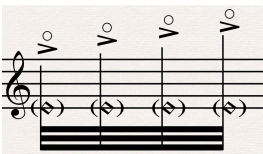
aeolian tones (1/2 breath noise 1/2 pitch)



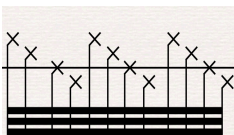
breath noise only (away from the flute)



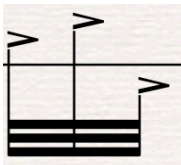
jet whistle (blow through the flute as if warming it up, with the mouth covering the mouthpiece)



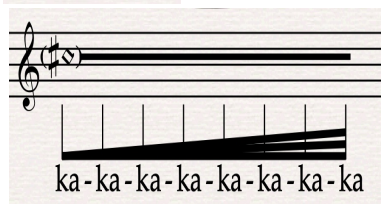
overblow in order to produce a cluster of harmonic partials



key clicks (execute with the highest intensity possible)



tongue "pizzicato" (similar to tongue rams, but with a slight amount of air)



whisper into the flute with the mouth slightly away from the mouthpiece while fingering the indicated pitch

Amplification

The flute should preferably be amplified in order to stand out against the electronics.

Timing

The piece should be played with a stopwatch in order to keep track of time.

Technical requirements for electronics

The electronics should ideally be projected from four loudspeakers surrounding the audience in a quadrophonic surround sound format.

Program note

When it comes to literature, one novel that has really stuck with me is *The Wind-Up Bird Chronicle* by Haruki Murakami, simply because it led me down a rabbit hole the likes of which I've never experienced with any other book. The novel concerns a man named Toru Okada, a man who is looking for his missing cat, but eventually his wife goes missing as well, and everything starts to become even stranger from there.

At several points in the novel, Toru goes down to the bottom of a disused well near his apartment, and does so to think as well as escape his conscious and probe the depths of his mind. This well ends up giving Toru access to a dream-like world, an alternate reality of sorts. It is this well, and the alternate reality that it gives Toru access to, that I wanted to capture in this piece, with the flautist interacting with the space around them, triggering accumulating layers of electronics, as if the flautist were playing in a kind of resonant space, like a deep well, with the electronic sounds that mirror the soloist existing beyond recognition, uncanny shadows of what they once were.

Duration

ca. 4:40

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for Marley Dyer

Find the Deepest Well

for flute and electronics

BEN ARAUJO (2024)

The score is divided into five sections (A-E) with specific time markers and performance instructions.

Section A (0:00 - 0:15): Flute part with three staves. Electronics part starts at 0:15 with a thick line.

Section B (0:30 - 0:45): Flute part with three staves. Electronics part continues with a thick line.

Section C (1:00 - 1:15): Flute part with three staves. Electronics part continues with a thick line.

Section D (1:30 - 1:47): Flute part with three staves. Electronics part continues with a thick line.

Section E (2:00 - 2:15): Flute part with three staves. Electronics part continues with a thick line.

Performance Instructions:

- Layer 1: Normal playing (Fade in)** (0:15 - 0:45)
- Layer 2: Tongue rams** (0:45 - 1:00)
- Layer 3: Aeolian tones** (1:30 - 1:47)
- Layer 4: Breath noises** (1:47 - 2:00)

Flute Part Details:

- Section A:** Flute part with three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, some with slurs and accents.
- Section B:** Flute part with three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, some with slurs and accents.
- Section C:** Flute part with three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, some with slurs and accents.
- Section D:** Flute part with three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, some with slurs and accents. The instruction *"f" > "p"* is written below the first staff.
- Section E:** Flute part with three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, some with slurs and accents. The instruction *"p" < "ff" > "p"* is written below the first staff.

Electronics Part Details:

- Section A:** Electronics part starts at 0:15 with a thick line.
- Section B:** Electronics part continues with a thick line.
- Section C:** Electronics part continues with a thick line.
- Section D:** Electronics part continues with a thick line.
- Section E:** Electronics part continues with a thick line.

Fl.

2:10

2:15

2:17

continue previous mobile

2:30

F

f espr.

fff

pp

Elec.

Layer 5: Jet whistles

Fl.

2:40

2:43

(3:00)

ff espr.

Elec.

Layer 6: Overblown harmonic clusters

G
3:00

Fl.

Elec.

3:07

3:10

3:20

(3:30)

3

p < *f* > *p*

ff espr.

continue previous mobile

Layer 7: Key clicks

H
3:30

Fl.

Elec.

3:45

3:55

(4:00)

p < *f*

ff espr.

Layer 8: Tongue pizzicato

4

I

4:00

Fl.

Elec.

This musical score segment covers the time range from 4:00 to 4:40. It features three staves: Flute (Fl.), Electric guitar (Elec.), and a vocal line. The Flute staff contains several musical phrases, including a sequence of eighth notes, a series of beamed sixteenth notes, and a melodic line with slurs. The Electric guitar staff shows a series of chords and a melodic line with slurs. The vocal line includes lyrics such as "sh", "t - t - t - t", and "ka - ka - ka - ka - ka - ka - ka". The score is divided into measures by vertical bar lines, and there are slanted lines indicating transitions or edits.

4:15

4:35

4:40

Fl.

Elec.

Layer 9: Whispering into flute + texture becomes more chaotic and distorted

Leftover reverb

This musical score segment covers the time range from 4:15 to 4:40. It features two staves: Flute (Fl.) and Electric guitar (Elec.). The Flute staff shows a melodic line with a wavy, distorted texture, and a series of notes with slurs. The Electric guitar staff shows a series of chords and a melodic line with slurs. The score is divided into measures by vertical bar lines, and there are slanted lines indicating transitions or edits. A vertical dashed line is present at 4:35, and a horizontal arrow points from the Flute staff to the Electric guitar staff at this point.