CONDUCTING MAP

SYMPHONIC MOVEMENT

DISHARMONIC CANON — RONDO — HARMONIC CANON

DANIEL BUKVICH

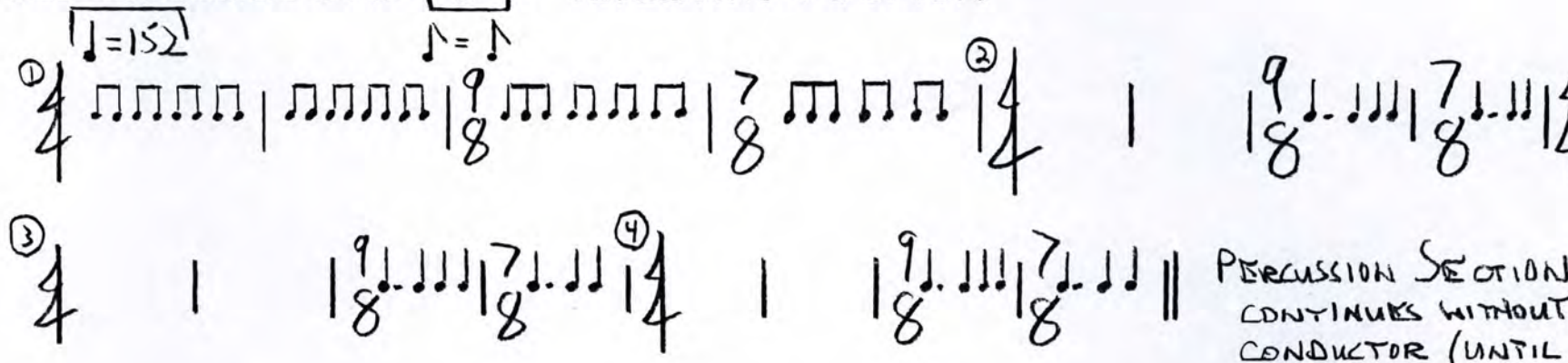
DISHARMONIC CANON

- SOLO FLUTE (♩=152) AT FRONT EDGE OF STAGE, MEMORIZED, NO CONDUCTOR INVOLVEMENT
  100
  — APPROX. 1 MIN., 40 SEC. —
  CONTINUES UNTL CUE [6]

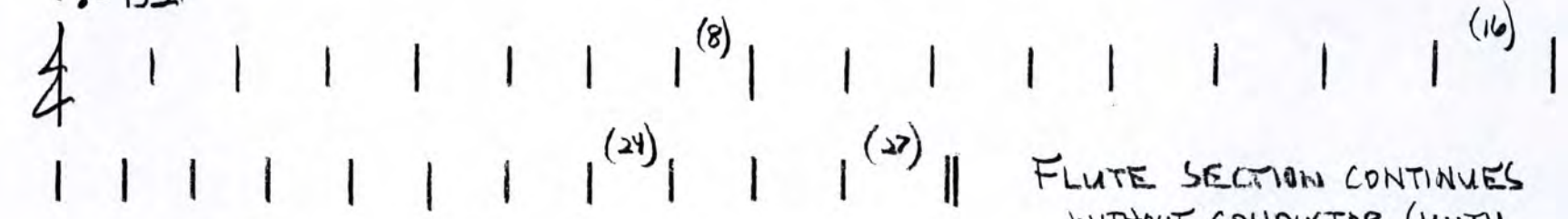
- ADD SOLO ALTO SAXOPHONE (♩=152) FROM THE FAR-BACK OF THE HALL, BEHIND THE AUDIENCE, MEMORIZED, NO CONDUCTOR INVOLVEMENT
  80
  — APPROX. 1 MIN., 20 SEC. —
  CONTINUES UNTIL CUE [6]
  - SLOWLY MOVES UP AN AISLE FROM THE START OF THE SOLO — IN FRONT OF STAGE BY [6], TAKE SEAT IN SAXOPHONE SECTION DURING PERCUSSION

CONDUCTED

- ADD CONDUCTOR CUE [O]: PERCUSSION SECTION



- ADD CONDUCTOR CUE [1] FLUTE SECTION (FOOT JOINT REMOVED FROM INSTRUMENT



← Slide page left —

← Slide left — (Over p. 1)

CONDUCTING MAP

SYMPHONIC MOVEMENT

3

- ADD CONDUCTOR CUE [2]: CLARINET SECTION (TOP JOINT OF INSTRUMENT O

♩=152

① CLARINET 1 | 9/8 ♩. ♩♩♩ | 7/8 ♩. ♩♩ |

② CLARINET 2 | 9/8 ♩. ♩♩♩ | 7/8 ♩. ♩♩ |

③ CLARINET 3 | 9/8 ♩. ♩♩♩ | 7/8 ♩. ♩♩ ‖

CLARINET SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL [6]) ... to front

2

- ADD CONDUCTOR CUE [3]: TRUMPET SECTION (TOP-HALF/UPPER-HALF OF FIRST VALVE SLIDE DISCONNECT

♪=♪ (FROM 152) ♩. =100

6/8 | | | | | | | (8) | | | | | | | (16)

| | | | | | | (24) | | | | | | | (32)

| | | | (36) | | | (39) ‖

TRUMPET SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL [6]) ... to clarinet

4

- ADD CONDUCTOR CUE [4]: TROMBONE SECTION (MOUTHPIECE ATTACHED TO BELL — NO SLIDE)

♩. =100

6/8 UNISON | | | | | | | (8) VOICE I | | | | VOICE II | | | (16)

| | | | (20) ‖

TROMBONE SECTION CONTINUES WITHOUT CONDUCTOR (UNTIL [6]) ... to [5]

- ADD CONDUCTOR CUE [5]: REMAINING INSTRUMENTS (OBOES, BASSOONS, BASS CLARINET, SAXOPHONES, HORNS, EUPHONIUMS, TUBA, + VIBRAPHONE)

(♩=152) ♩=76

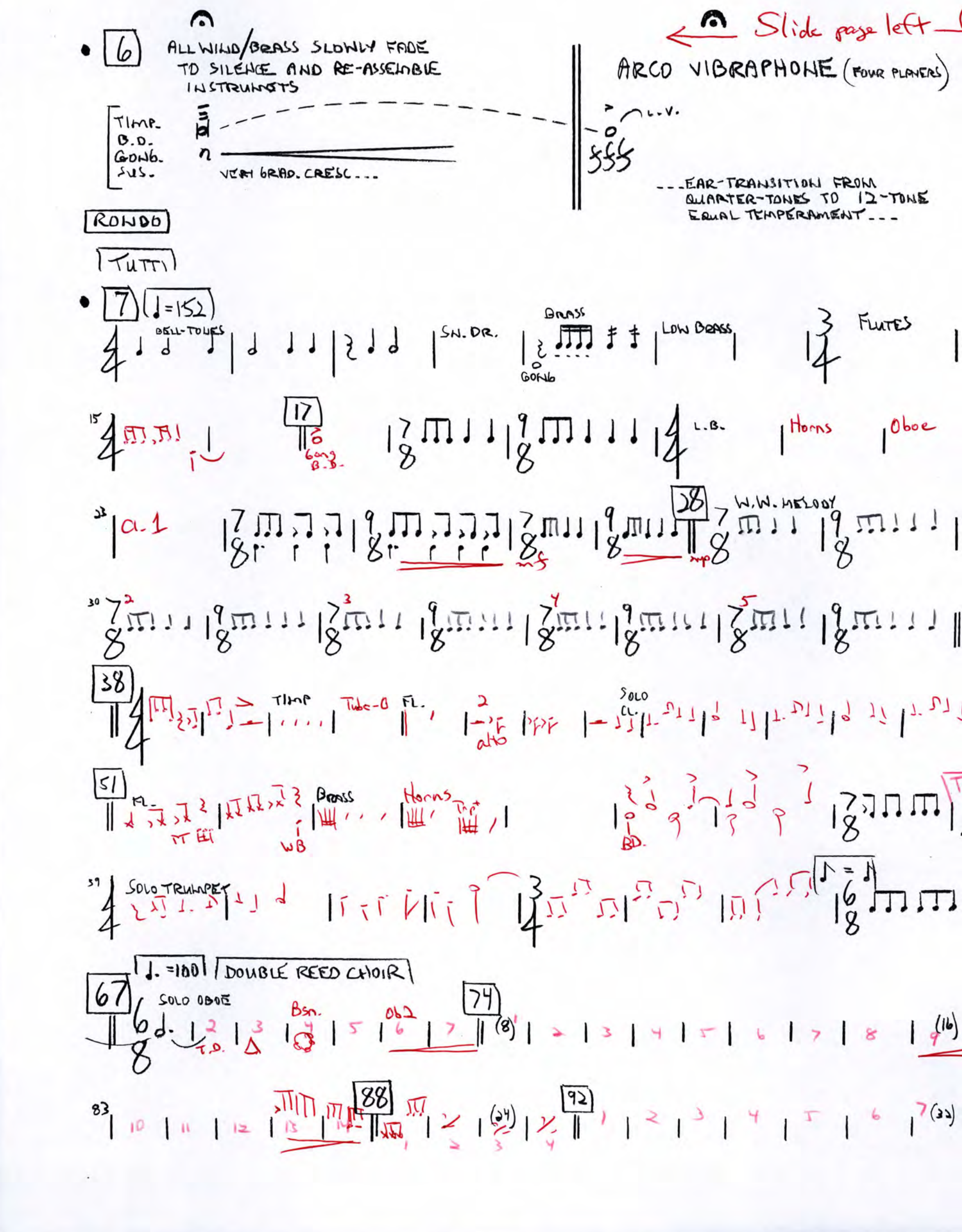
4/2 HORN MELODY

a | b | c | (B.) d | e | f | g | h

CONDUCTING MAP

3.

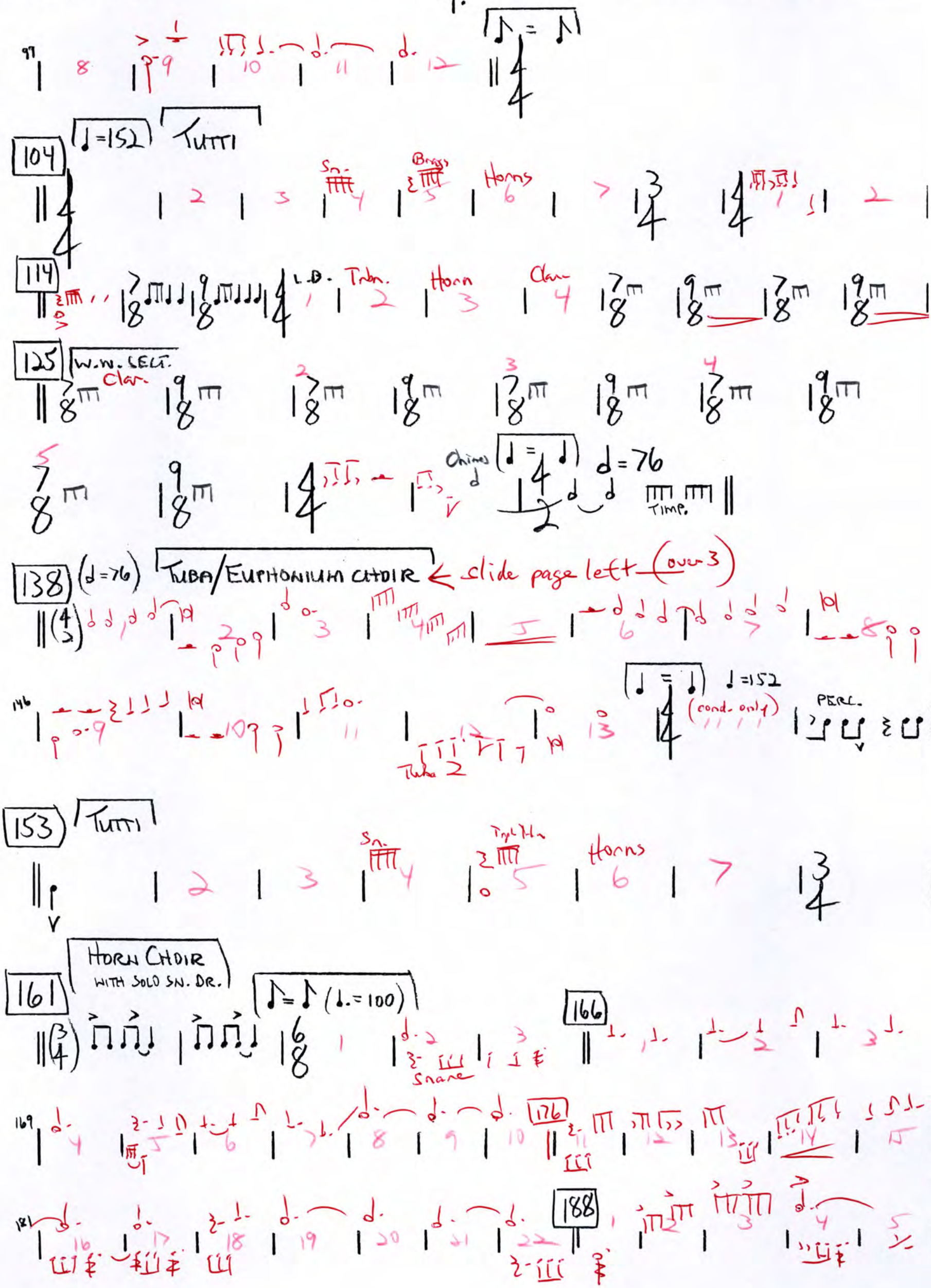
SYMPHONIC MOVEMENT

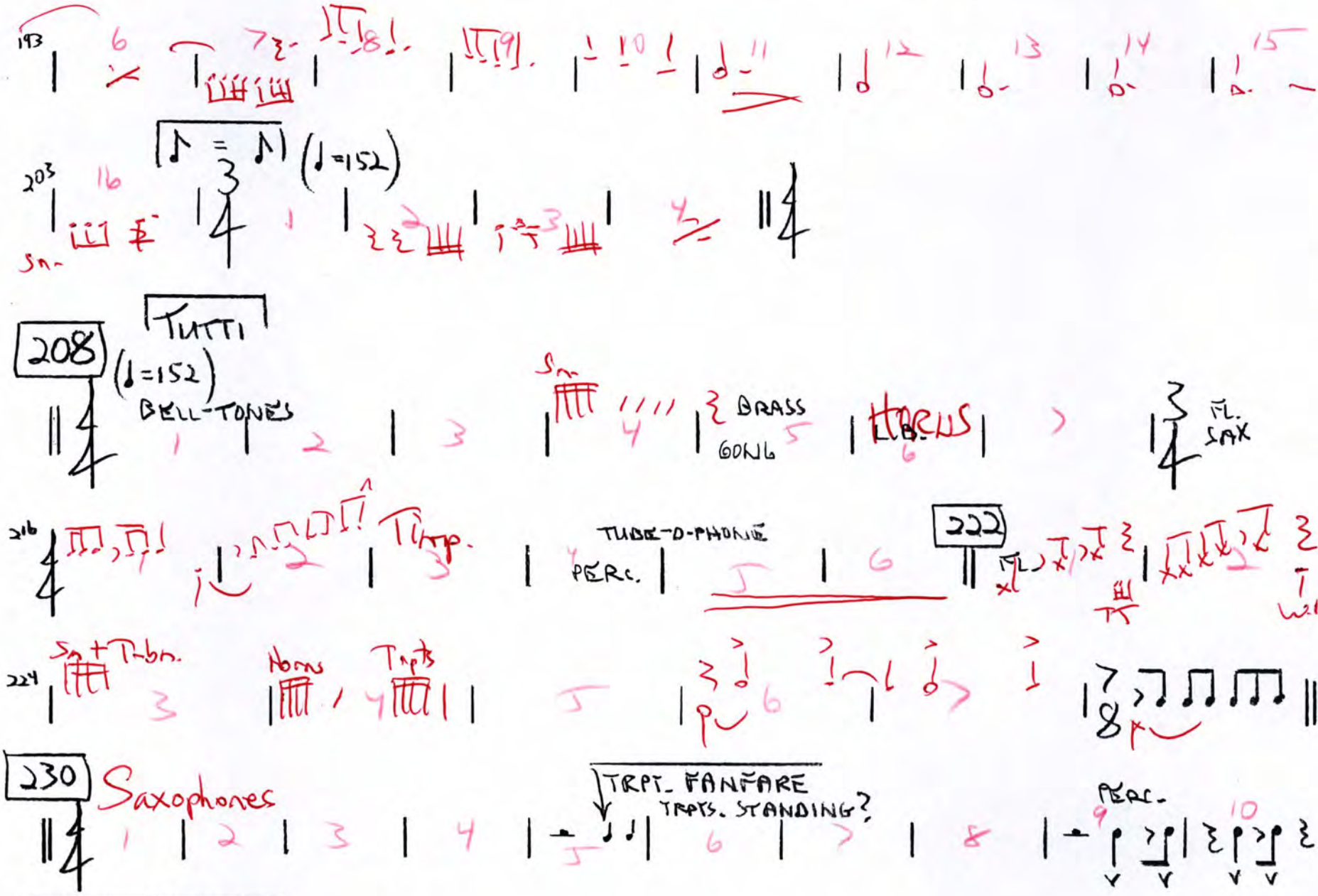


CONDUCTING MAP

4.

SYMPHONIC MOVEMENT





HARMONIC CANON

SLIGHTLY SLOWER (♩=116)

1. FLUTE AND CLARINET SECTIONS STAND (TO COVER STANDING/STAGE-EXIT OF SAXOPHONES, TRUMPETS, TROMBONES)

240

2. FLUTES, CLARINETS, HORNS EXIT FRONT OF STAGE TO SPACE BETWEEN AUDIENCE AND STAGE

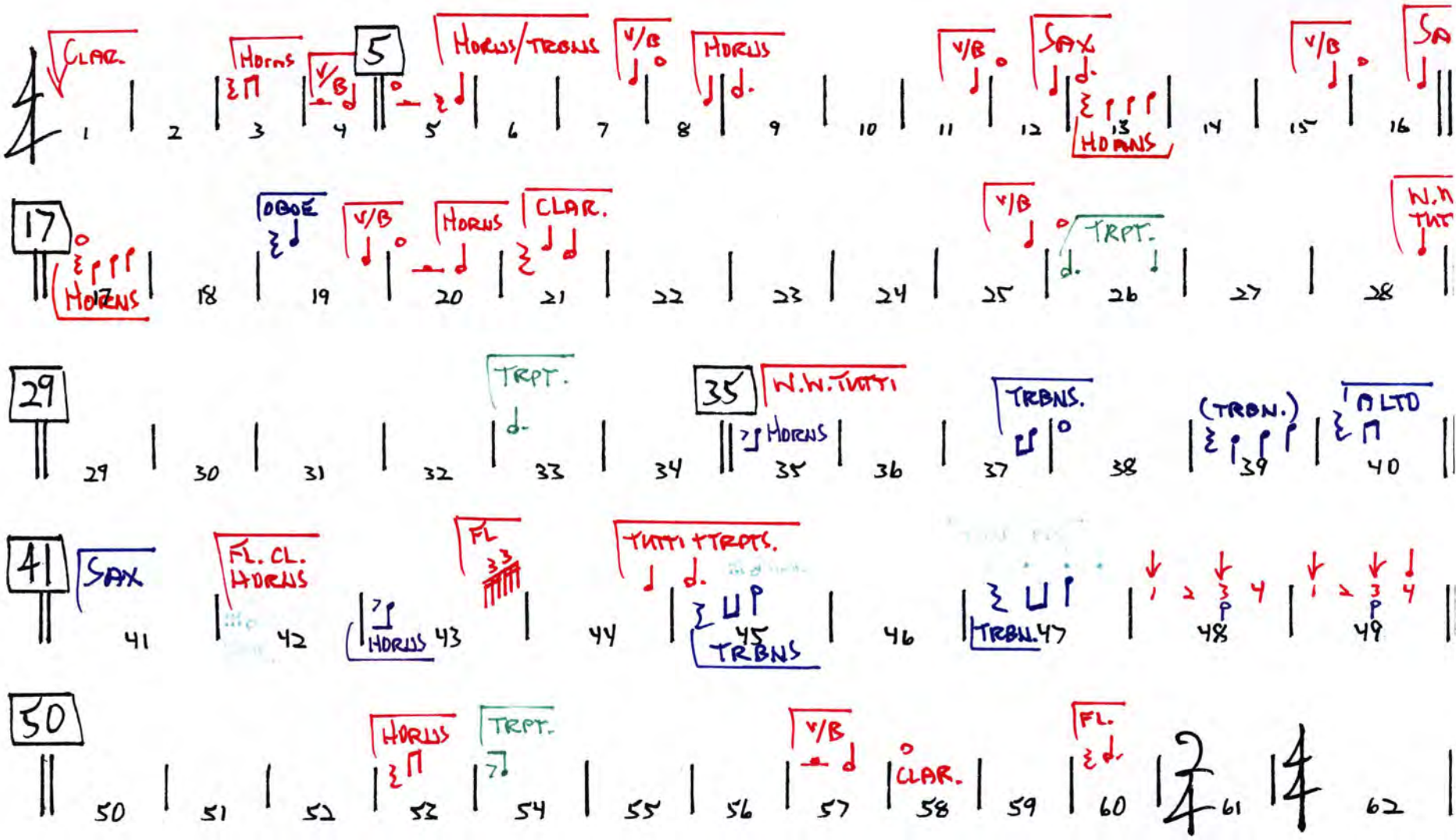
REMAINING ON STAGE: PERCUSSION, TUBA, EUPHONIUM, BARI. SAX, DOUBLE REEDS, BASS CLARINET, PICCOLO — IN A PERFECT WORLD, PICC. IS THE SAME PLAYER WHO BEGAN THE PIECE AS SOLO FLUTE

248

256 FLUTE SECTION (MEMORIZED FROM 256 TO END)

264

Choose Something Like a Star



Oboe
Vibes
Trumpet
Horns
Clarinet

DANZA FINAL

— GINASTERA —

♩. = 132

Piano

Solo Flute

CHAPTER III

MULTIPHONICS

The worlds of multiphonics are the richest new field for flutists. There are literally thousands of possible pitch combinations, ranging from two to five notes together and encompassing a very wide spectrum of intervals and timbres. Some are easily played, others extremely demanding. The interval range of the multiphonics is from less than a semitone to larger than the twelfth, and every fingering, without exception, yields at least one multiphonic, more usually three to six.

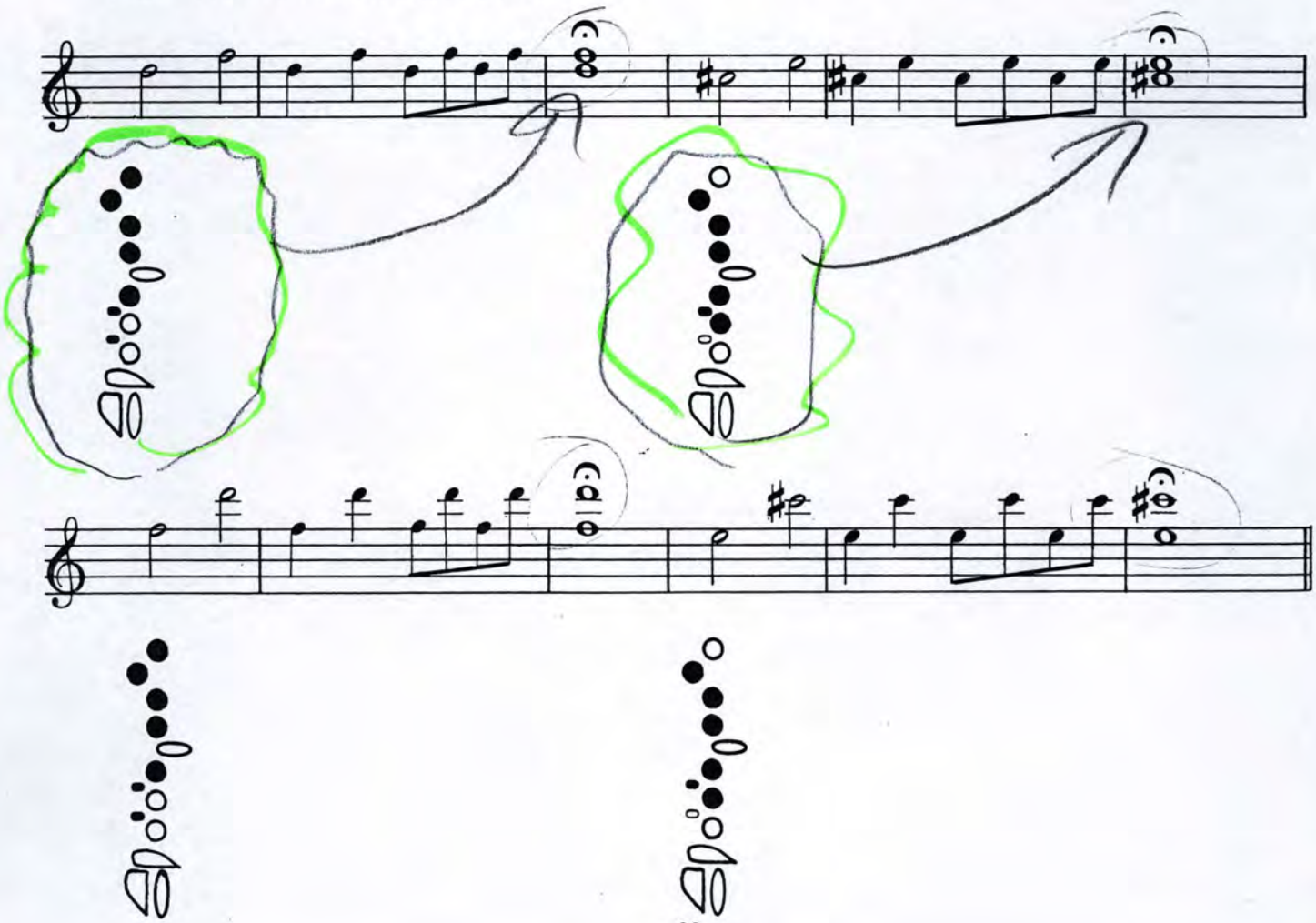
The technique of playing multiphonics, also called multiple sonorities, is similar to overblowing natural harmonics, except that the air stream is broadened vertically to reach the target area of each pitch, and the air speed is mediated between the velocities needed to play the notes individually. When learning a double stop, for example, first play the two pitches separately, to become familiar with their target areas and resistances. Explore the dynamic range of the notes alone. Then, while holding the lower pitch, gradually move towards the embouchure position of the highest pitch. During the course of this motion, the two pitches will sound together. Work must then be done towards stabilizing the multiphonic and developing ability in articulating it so that both pitches sound immediately. The most common misconception made by flutists learning to play multiphonics is an attempt to place a "single pitch" air stream between the target areas of a double-stop, rather than use a larger aperture to direct the air to both target areas.

With practice, these embouchure positions and air streams become familiar, and multiphonics can be worked up to the quality expected in traditional playing. The more sophisticated control of the air required by the larger aperture is developed over time, and the flutist is urged to keep in mind the goal of producing multiphonics with high quality sound and not to be discouraged if the multiphonics sound poorly at first. The art is relatively new, and all who study it become beginners again, at least for a short time.

There are six groups of exercises in this chapter. Each presents multiphonics of similar interval content and playing characteristics, which are described in the text heading every set of exercises.

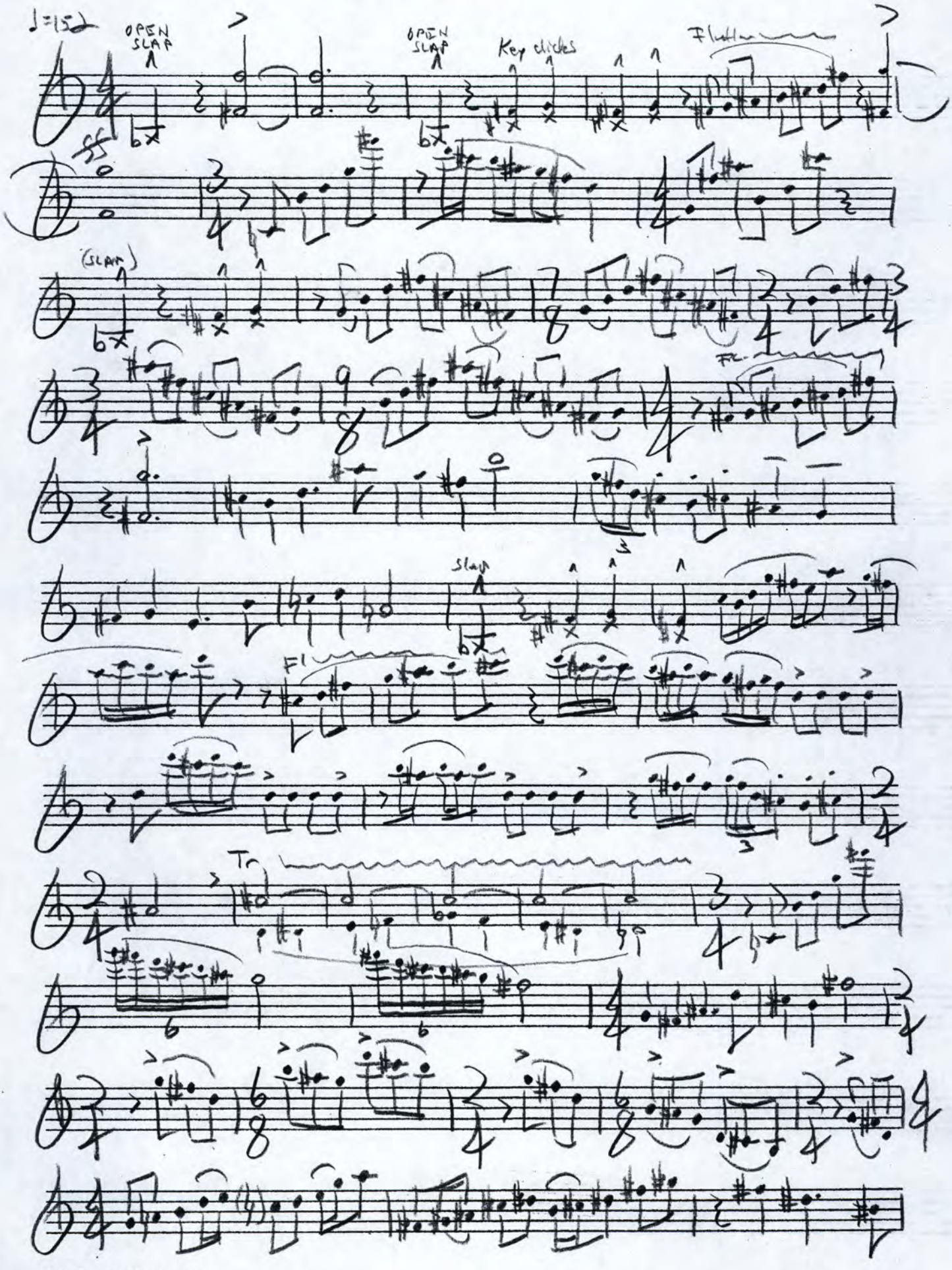
Acquiring a fluid multiphonic technique is a long term process, and a major challenge. But to finally break free of the single note limitation is an important step for the flutist. The wealth of the flutes' multiphonic capacity is extraordinary, and each player will undoubtedly find the types of sonorities that most speak to him.

These exercises present two types of fingering. The first (A) consists of a basic tube length, either of low F_4 or E_4 vented by two small holes open at the top of the flute. Both the fingerings found in exercise A produce minor thirds and major sixths. The second type of fingering contains slightly wide perfect fourths and minor sixths. Exercise C intermixes the double-stops found in exercises A and B. Practice each pattern slowly, beginning at ♩ = 60 using a medium dynamic level, *mf* or *mp*. Let the air do as much work as possible, with a firm, but not pinched embouchure.



2 Solo Alto Sax (transposed)

Aug-15



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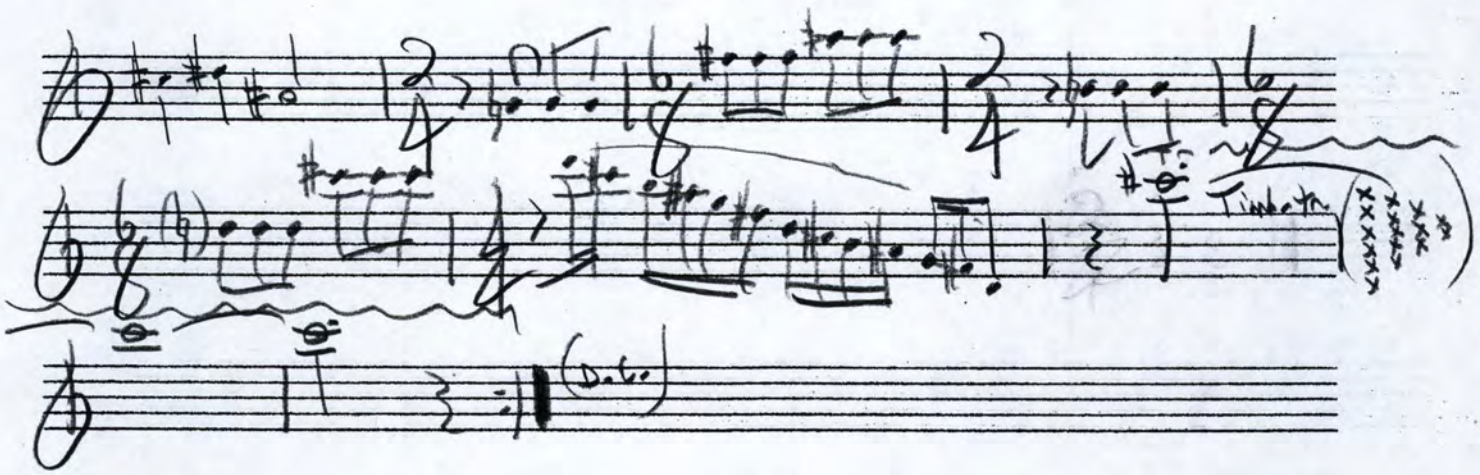

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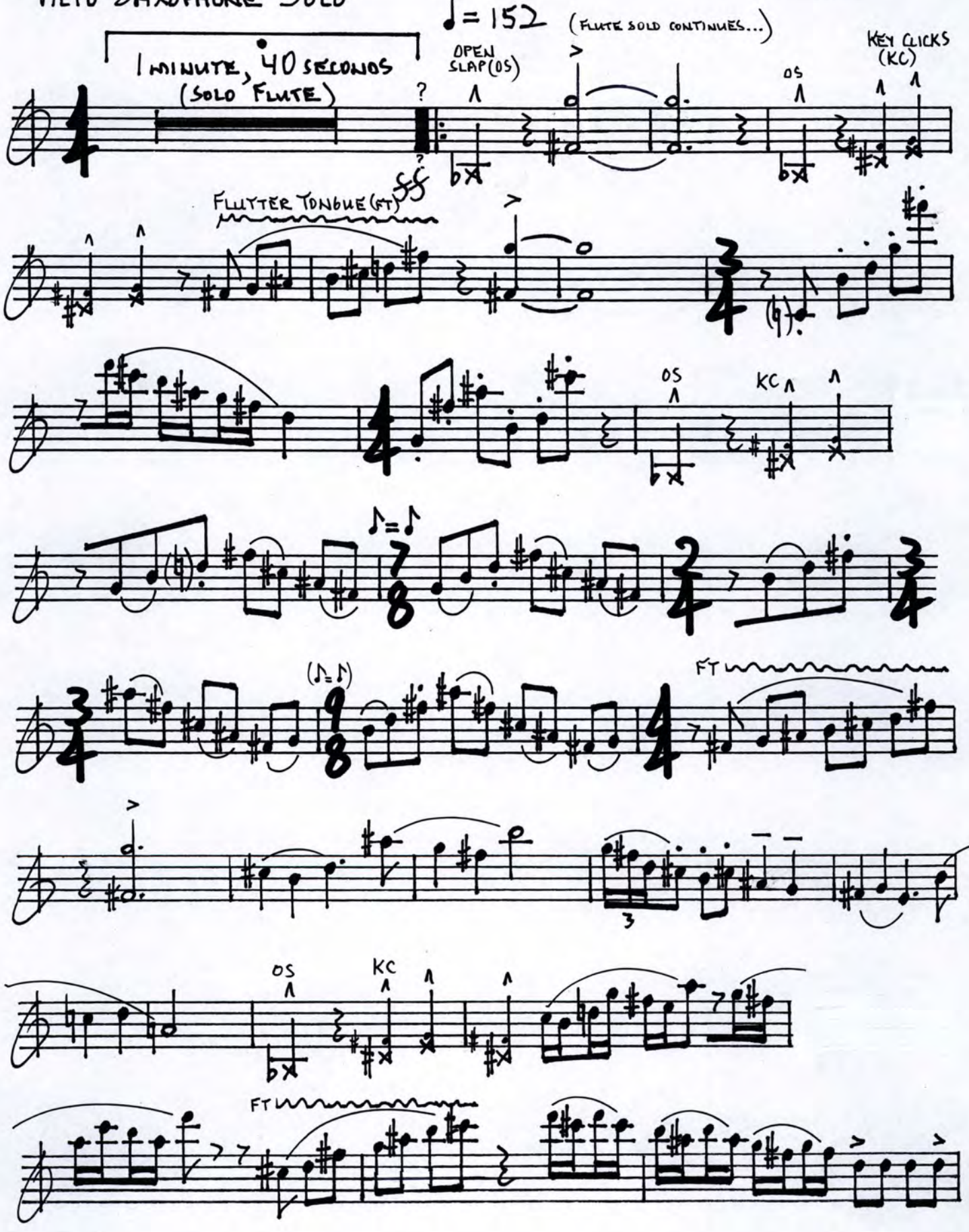
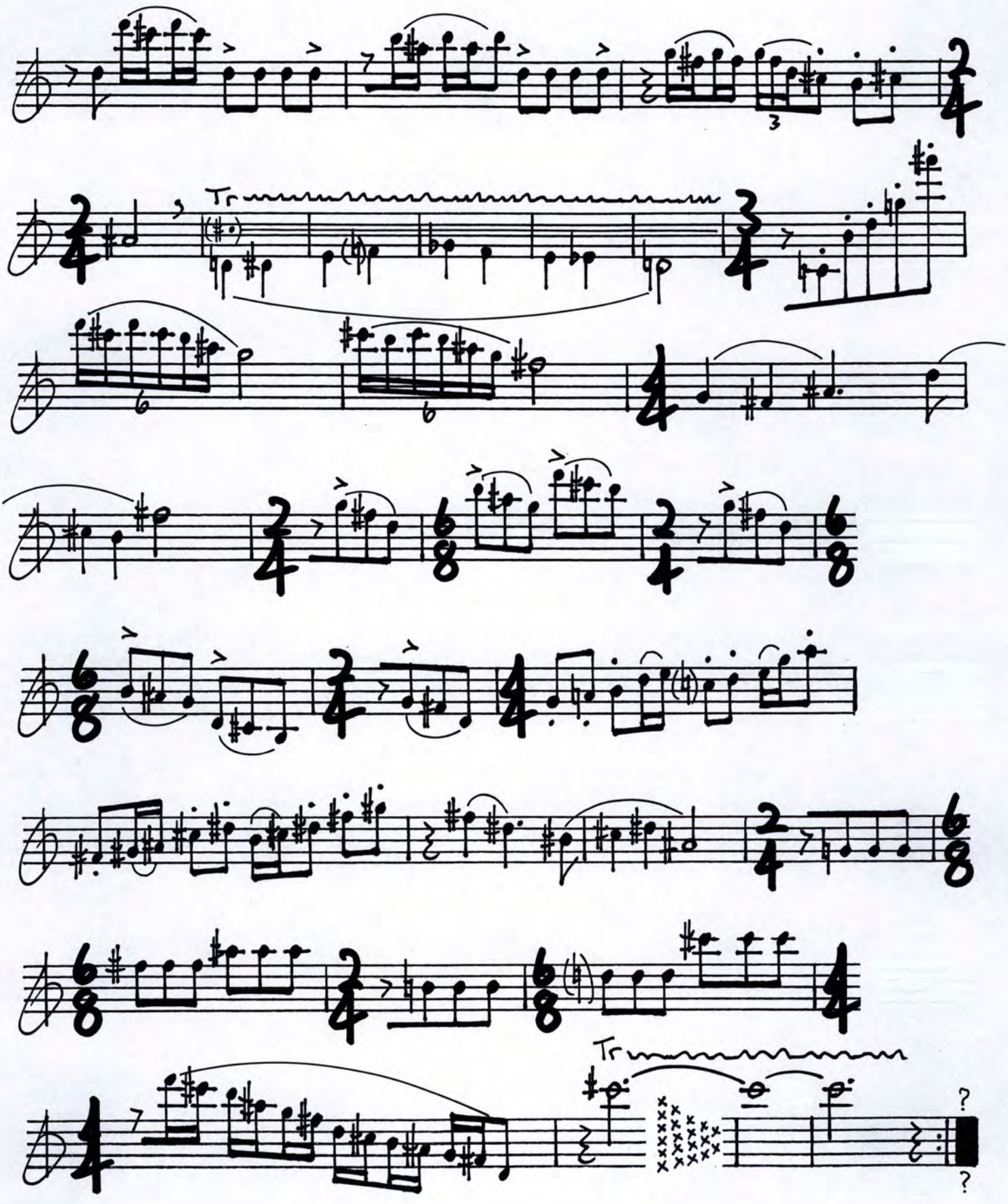
Symphonic Movement

Alto Saxophone Solo

— Bukvich —



SYMPHONIC MOVEMENT 2. ALTO SAXOPHONE SOLO



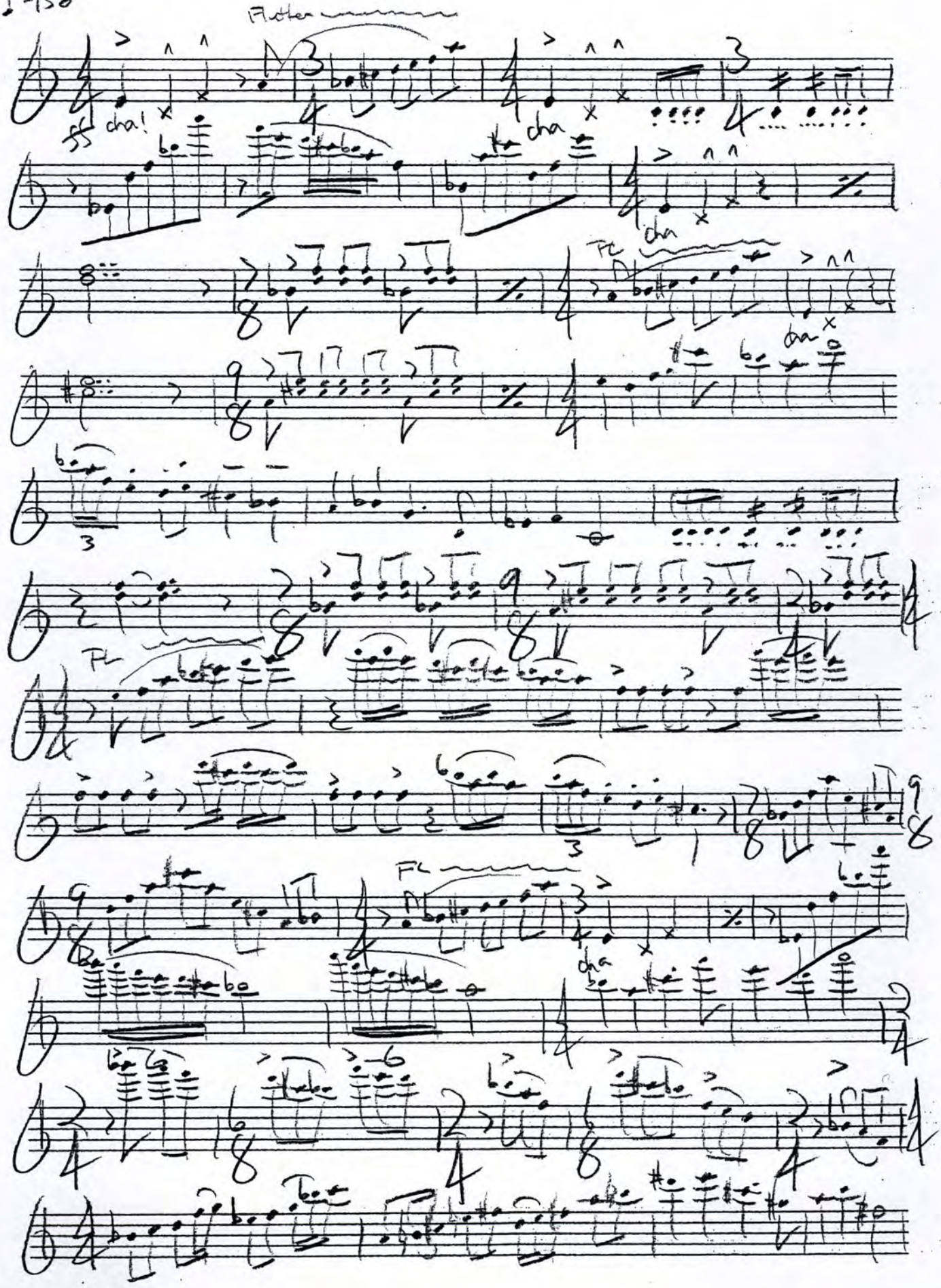
1:20

1

Solo Flute

Aug-15

♩=152



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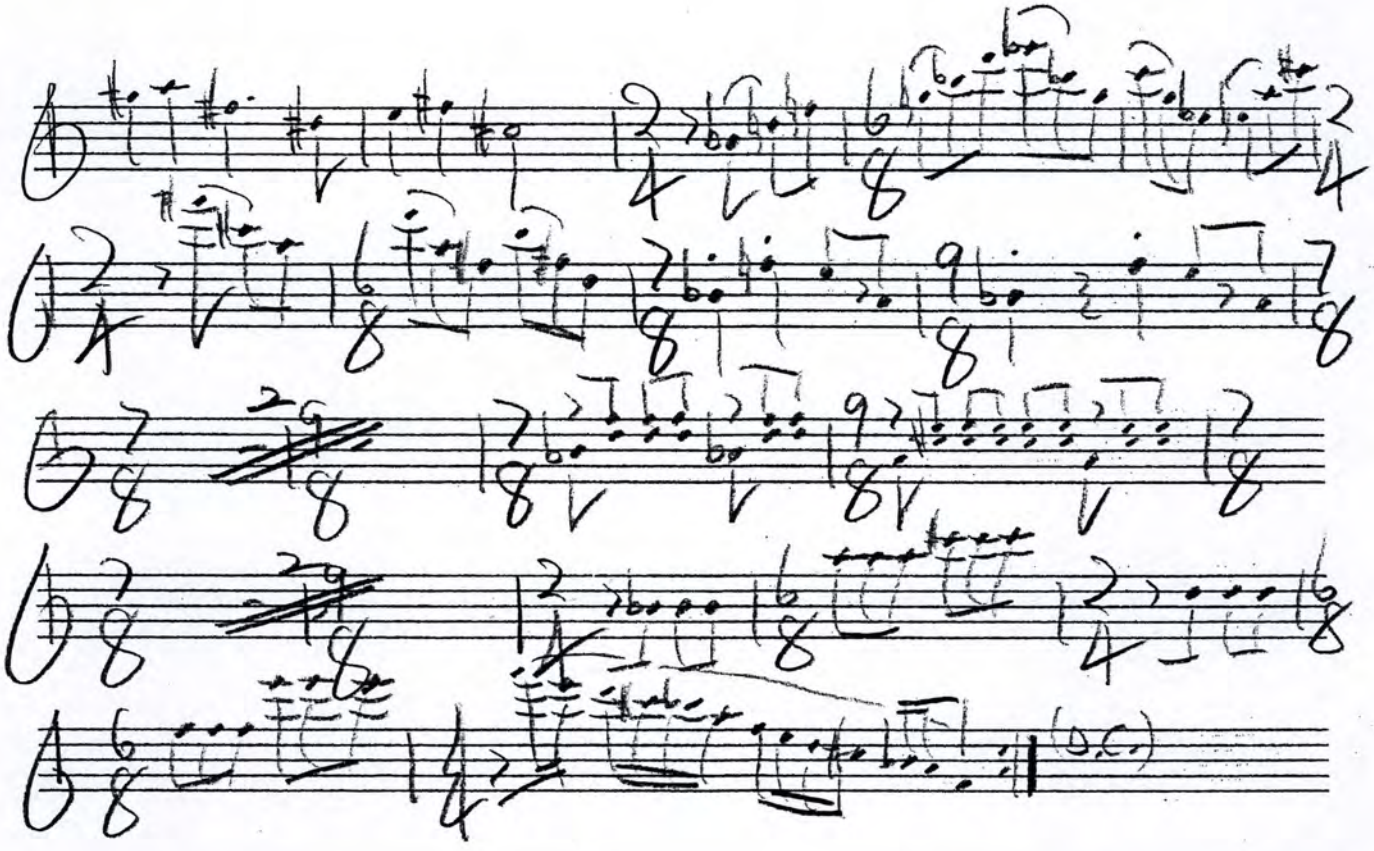

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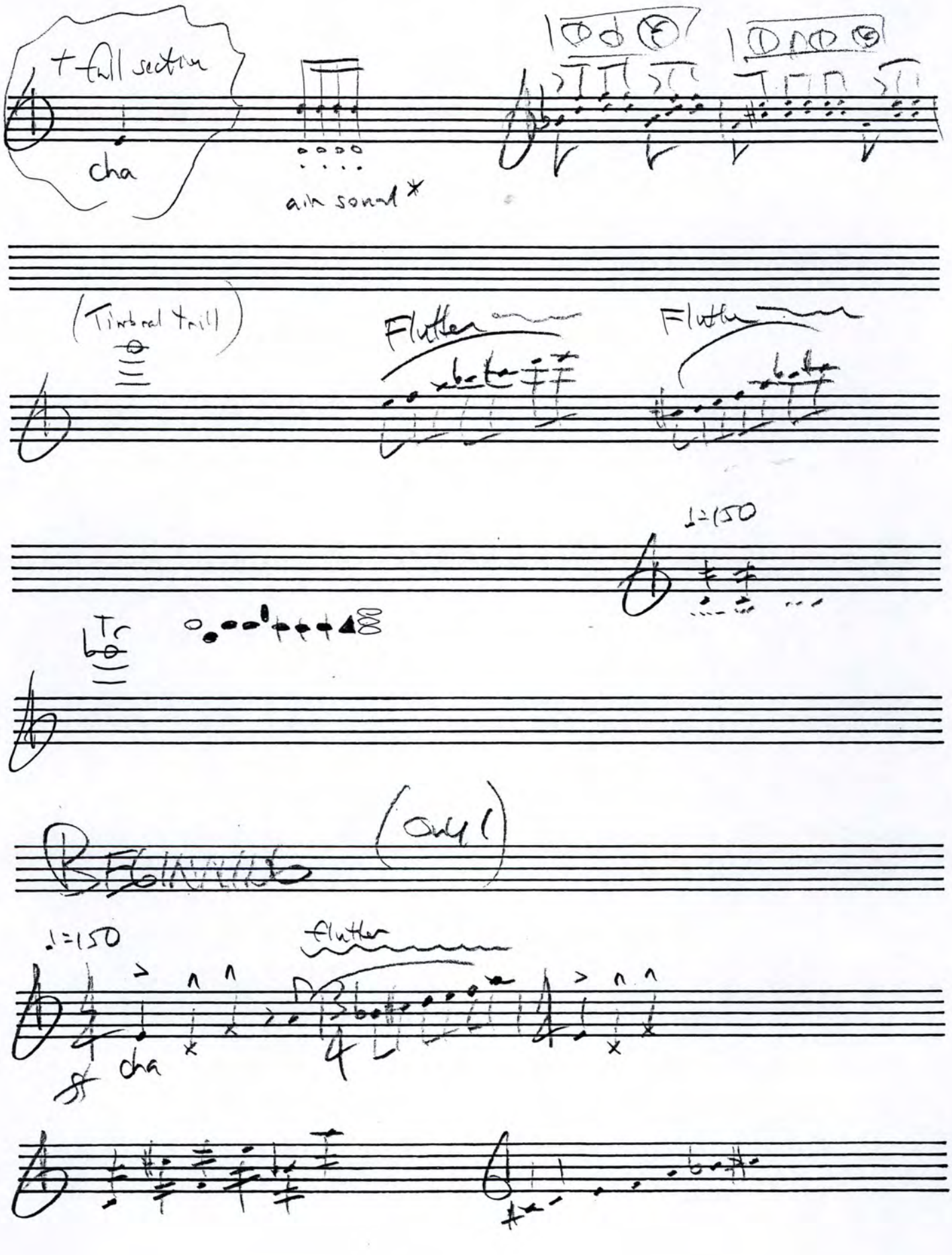
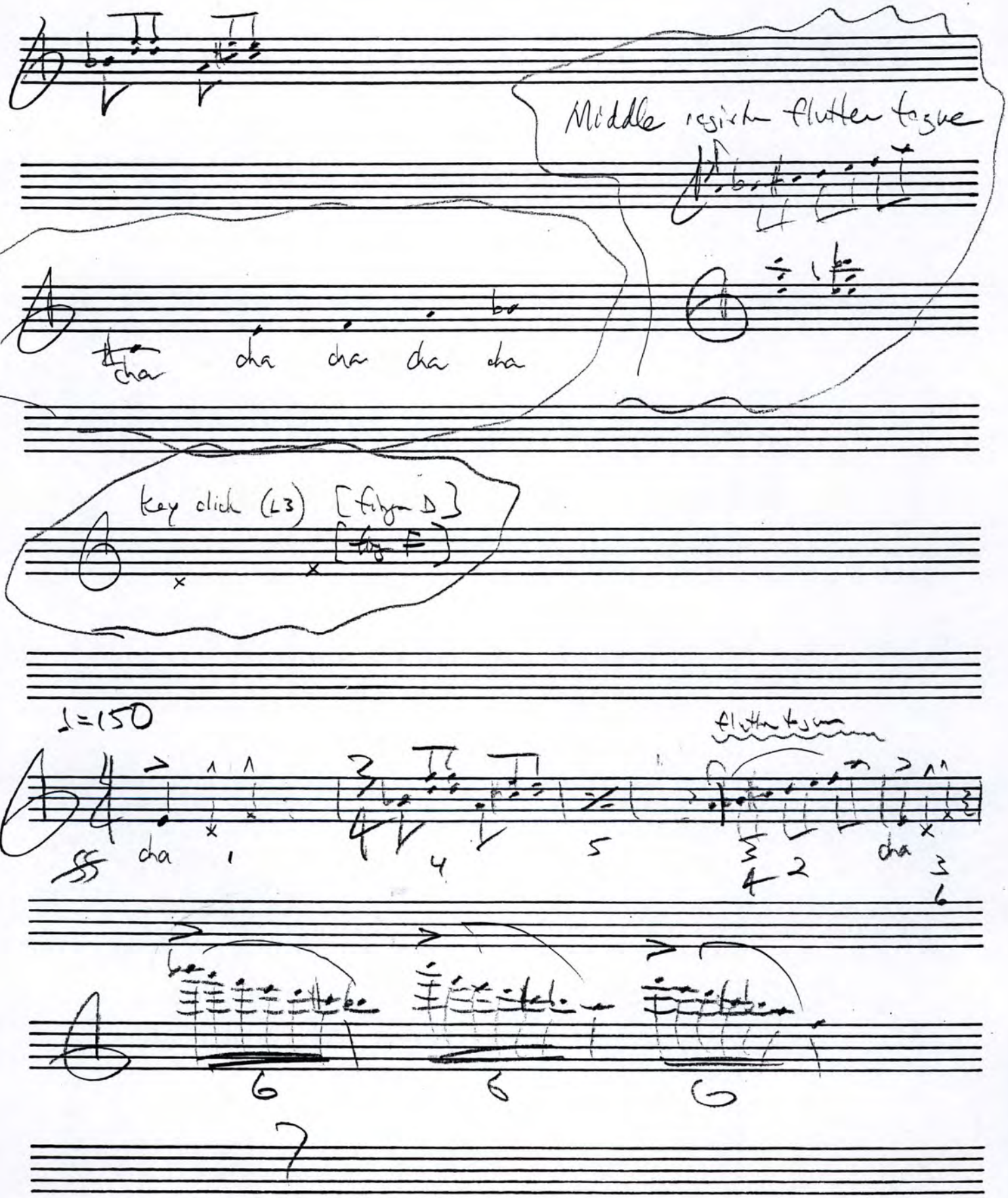
Solo Flute

Only 1



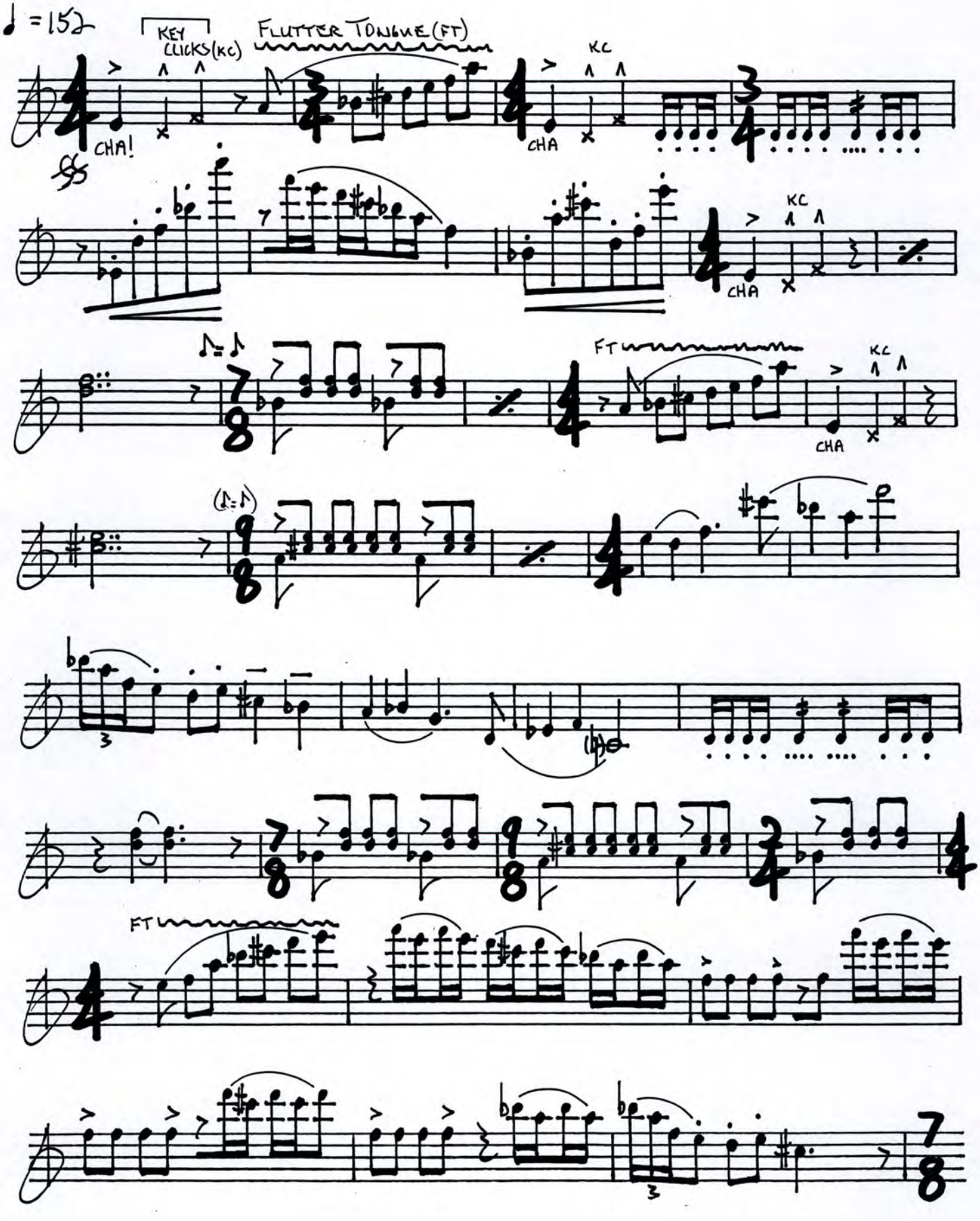
Solo Flute

Suite 1

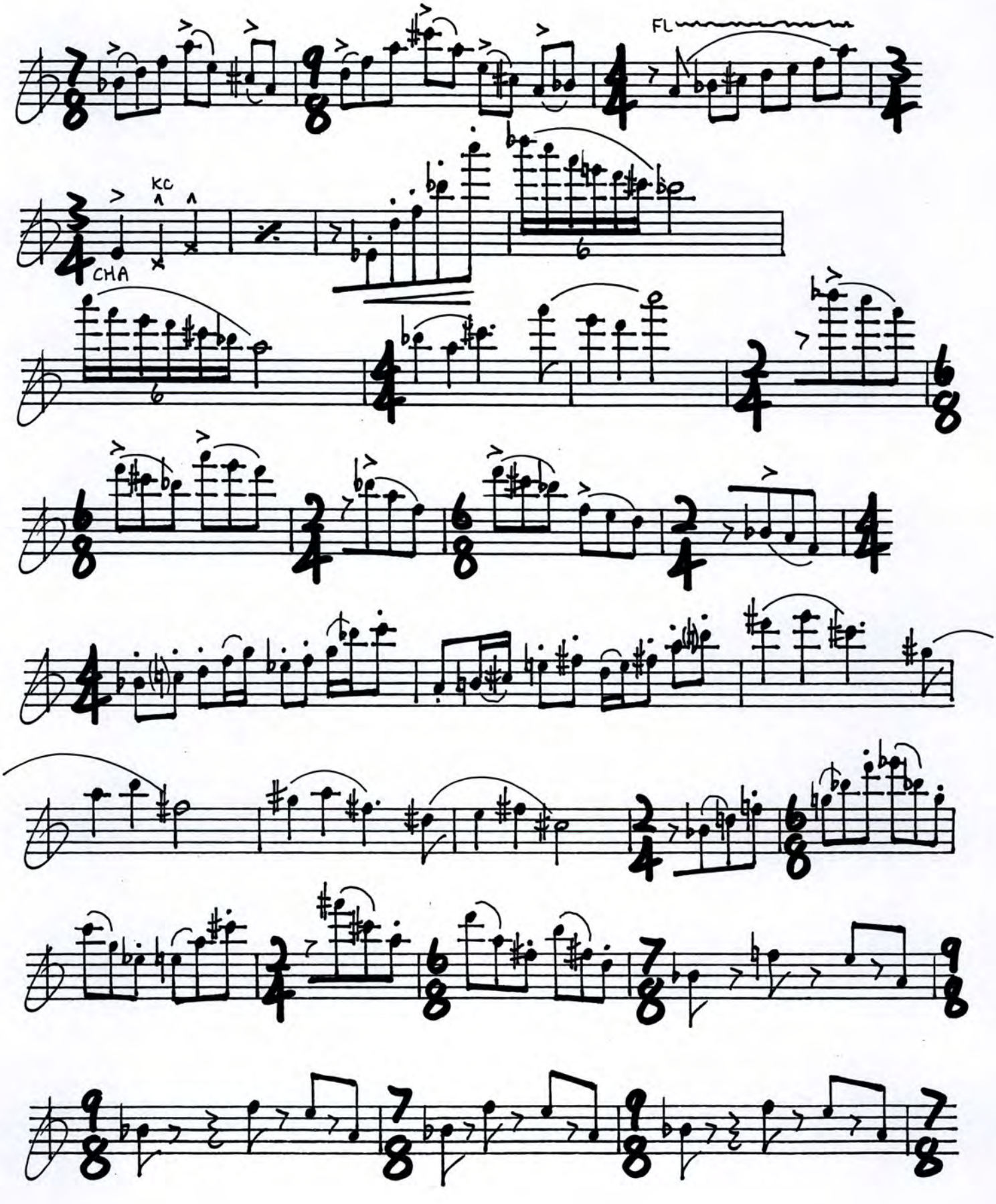


Symphonic Movement

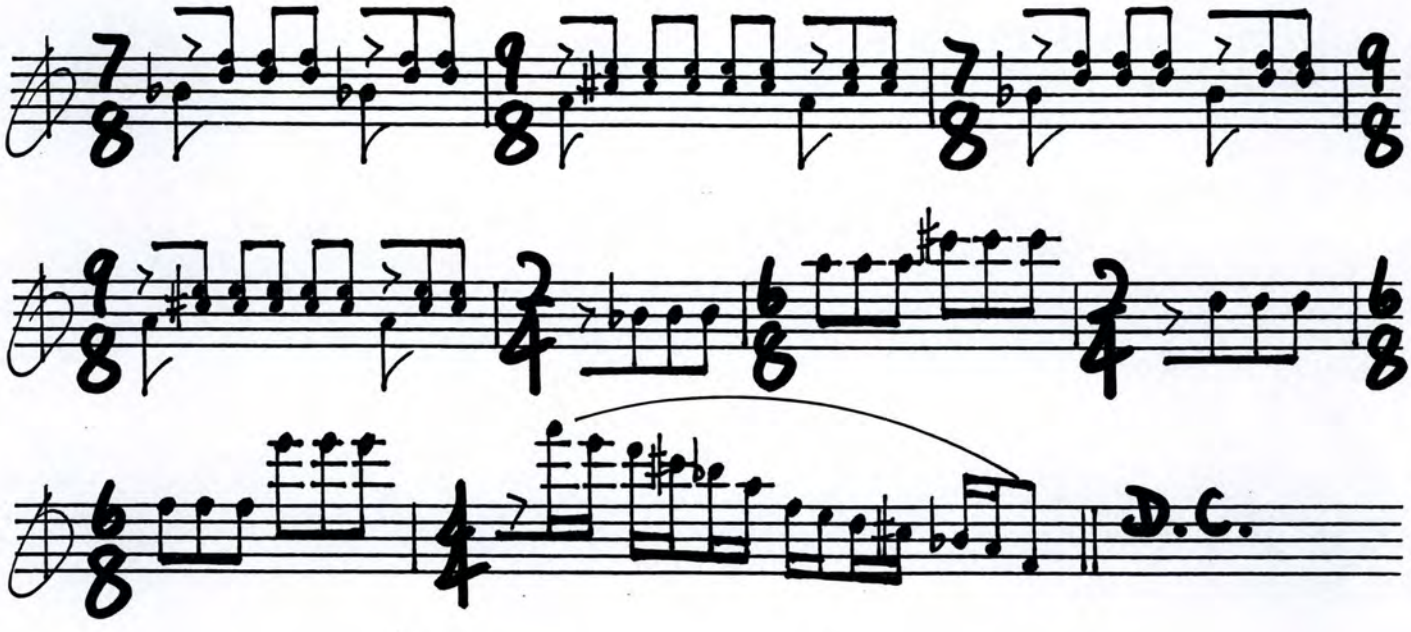
Opening Flute Solo



SYMPHONIC MOVEMENT 2. FLUTE SOLO



SYMPHONIC MOVEMENT 3. FLUTE SOLO

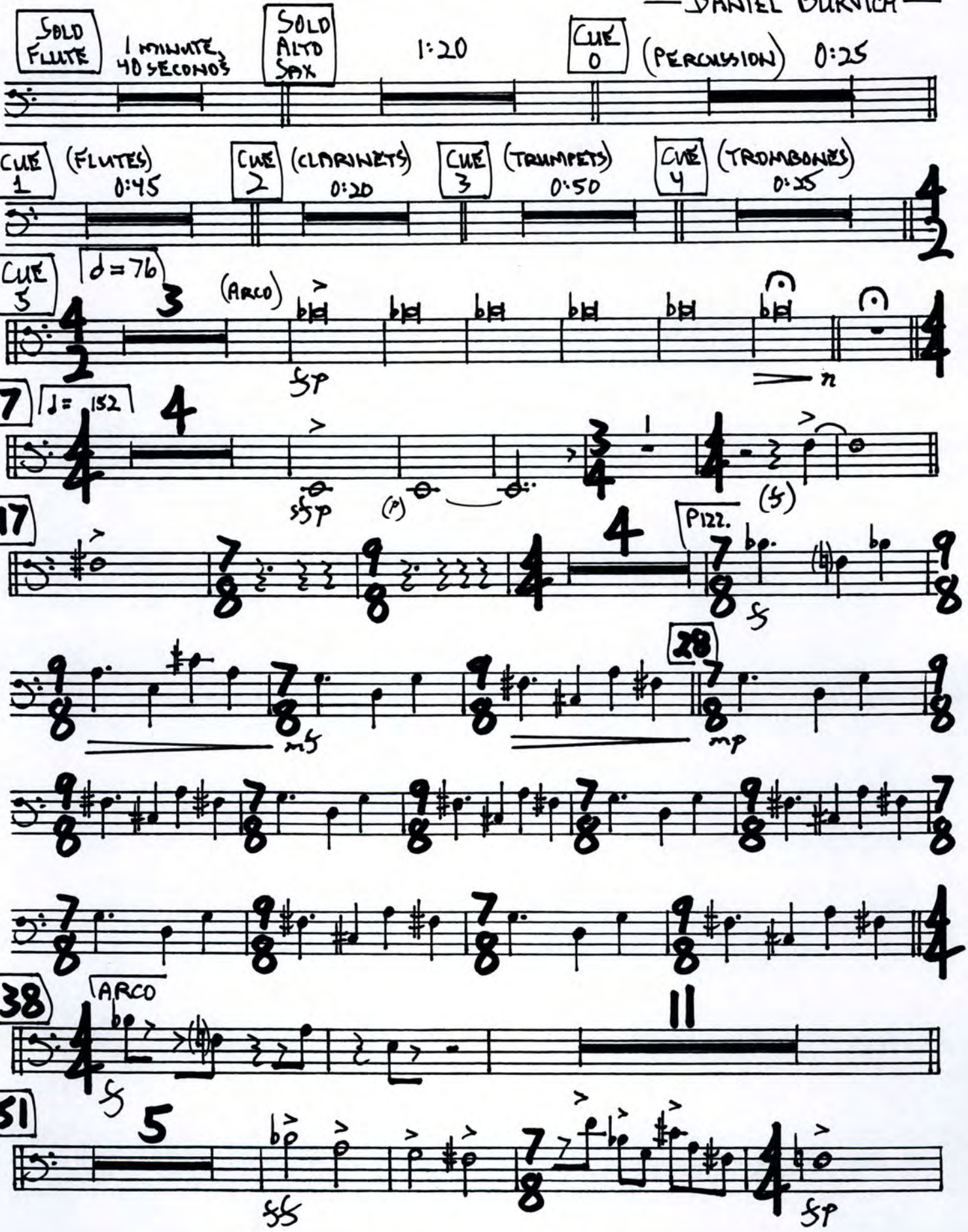


1:40

DOUBLE BASS

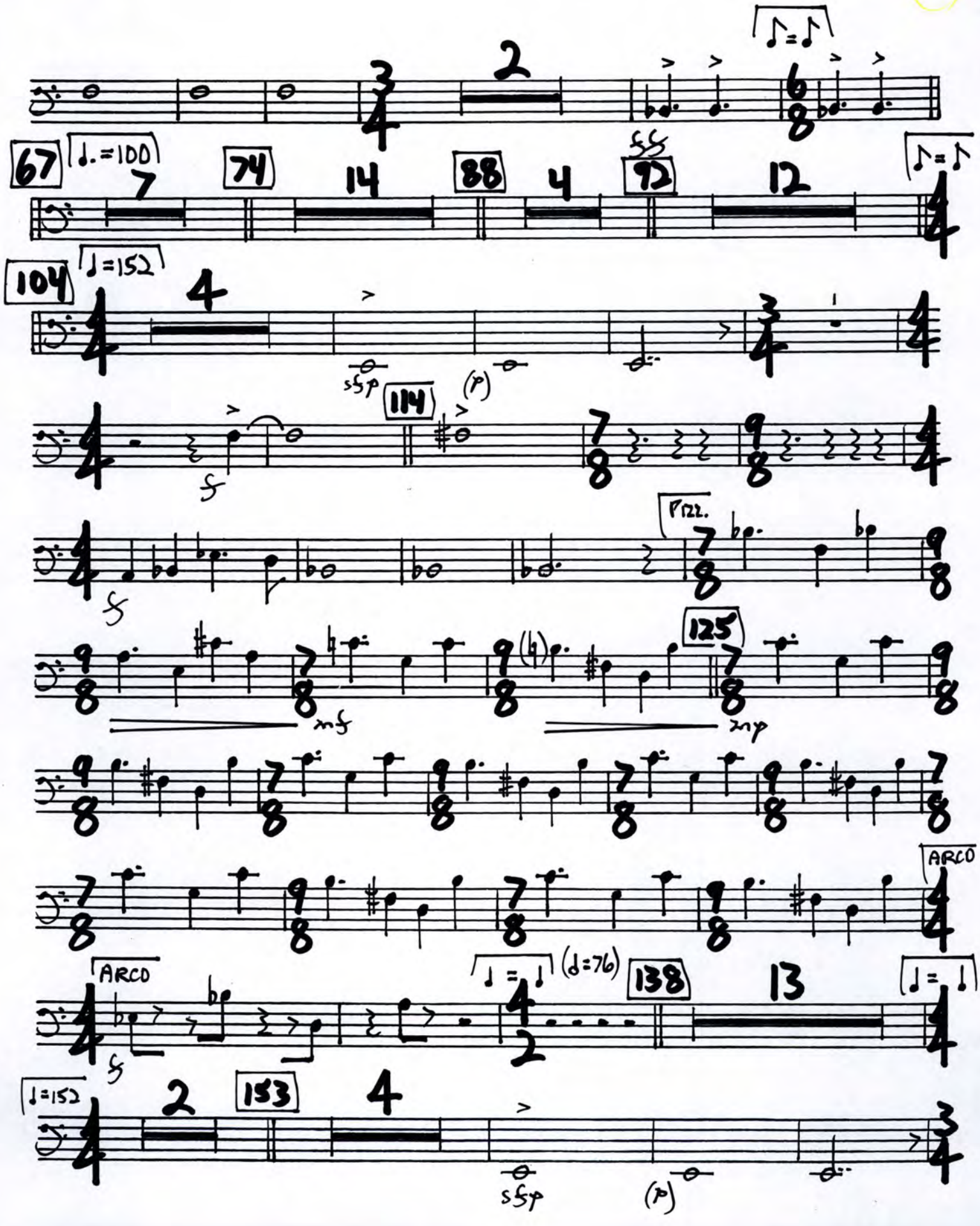
SYMPHONIC MOVEMENT

—DANIEL BUKVICH—



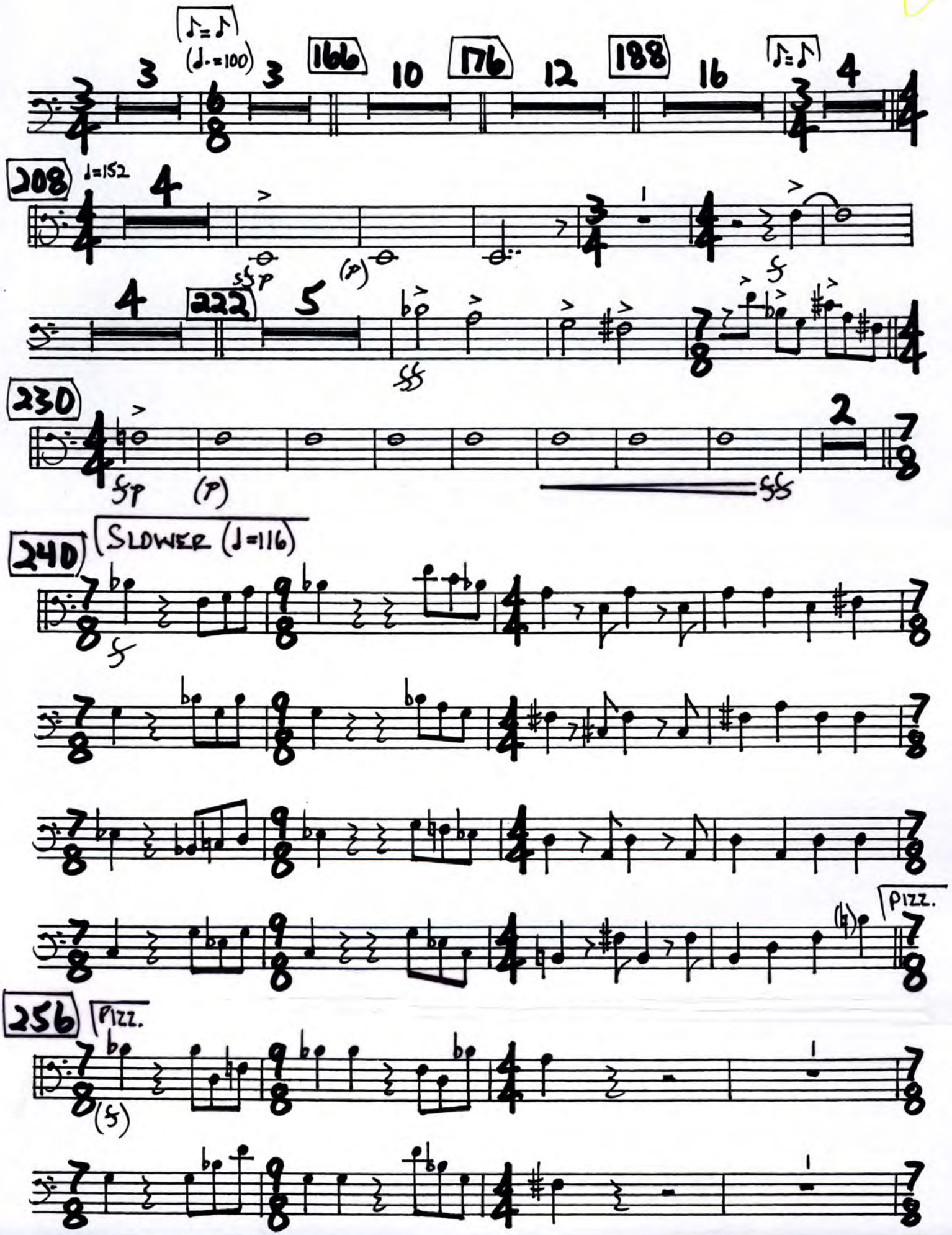
DOUBLE BASS

2. SYMPHONIC MOVEMENT



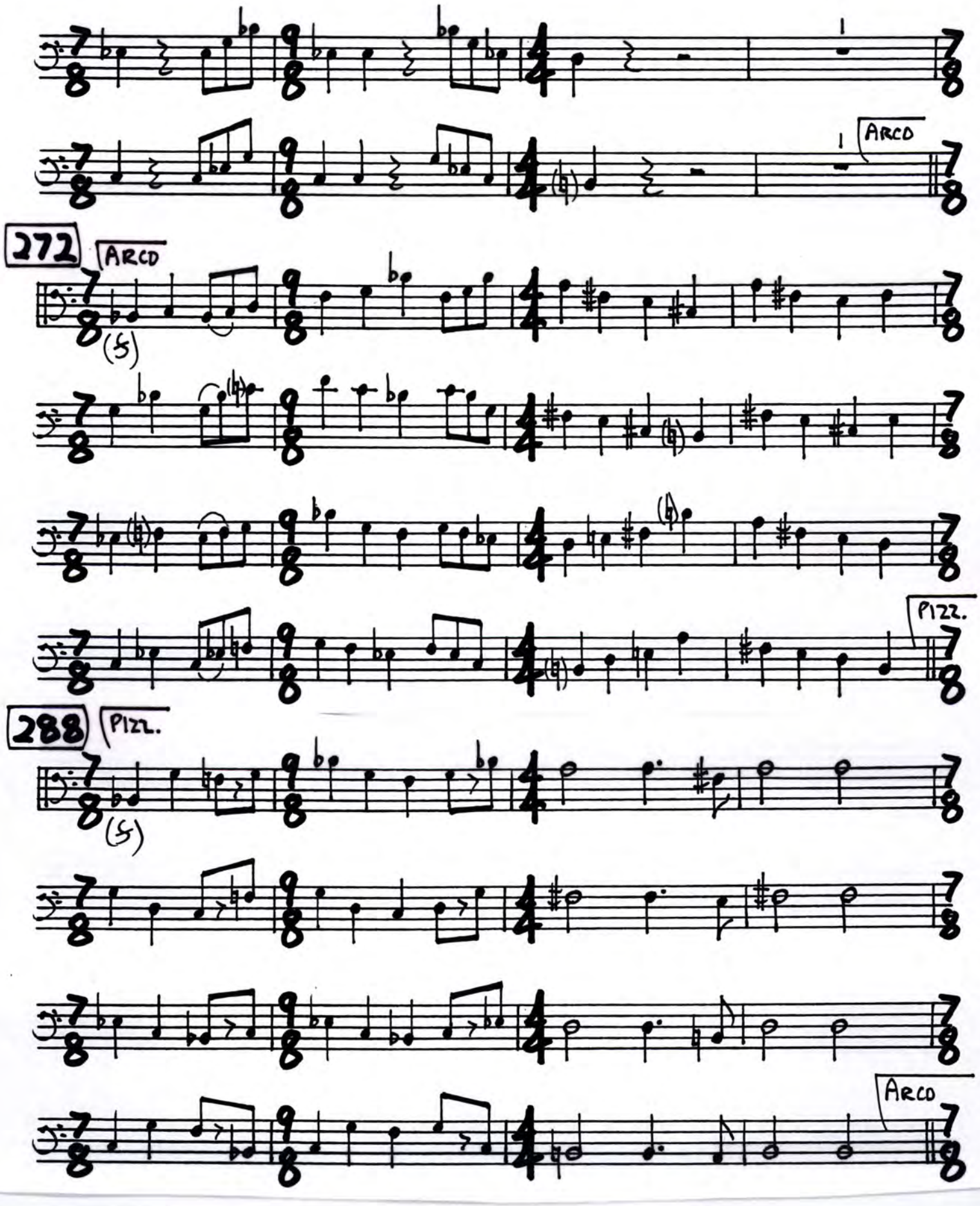
DOUBLE BASS

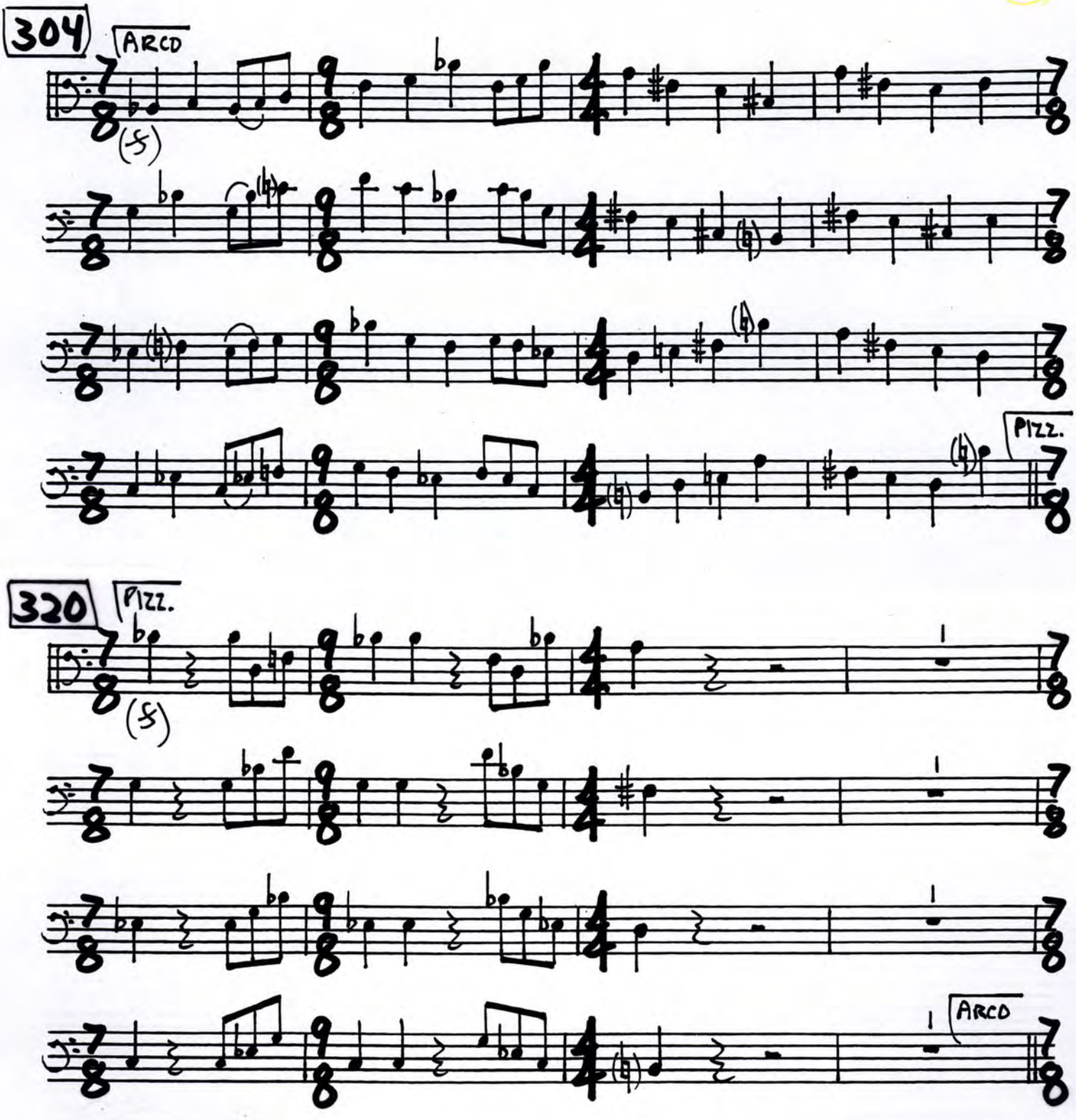
3. SYMPHONIC MOVEMENT

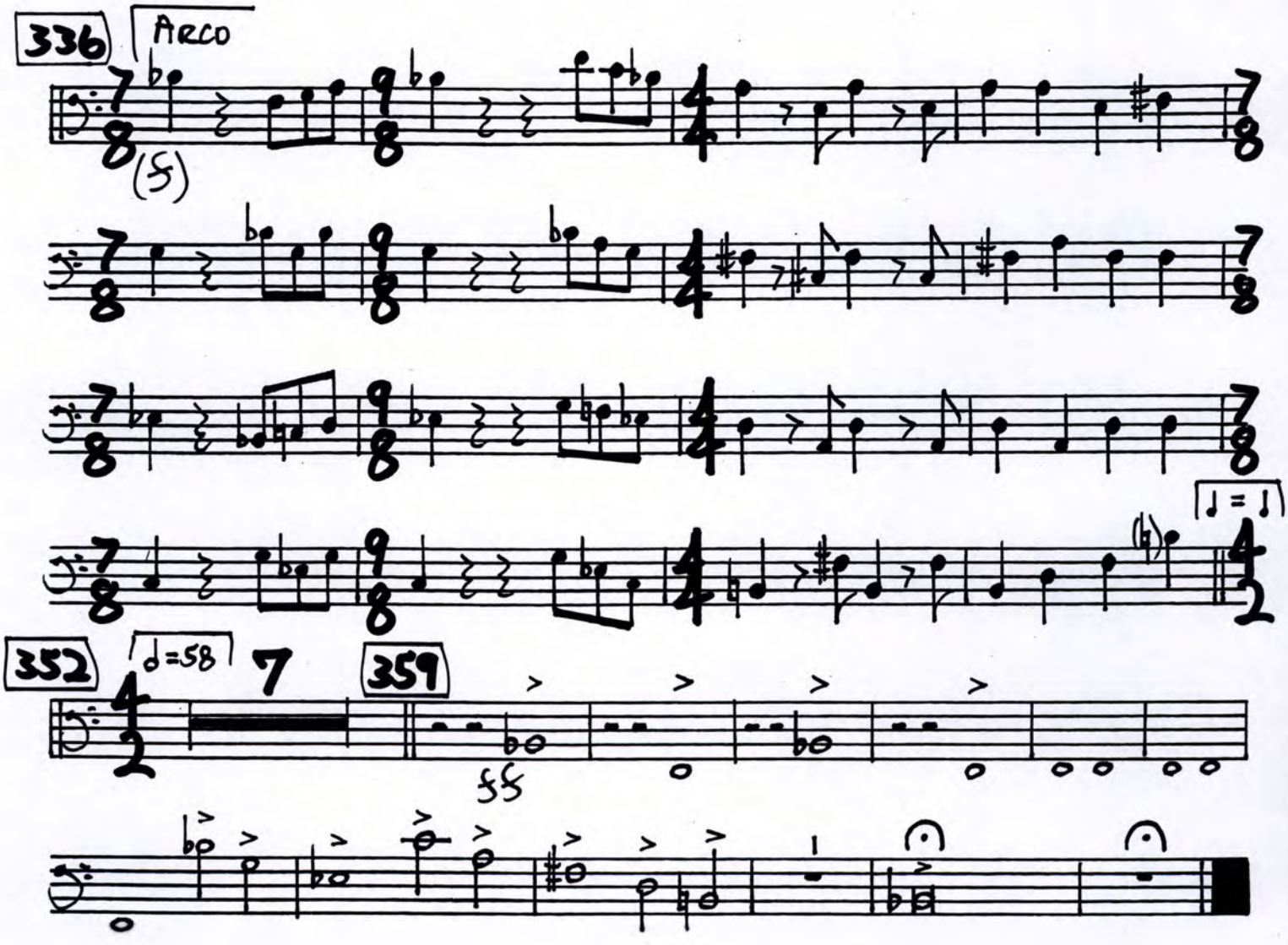


DOUBLE BASS

4. SYMPHONIC MOVEMENT




304
ARCO
(f)
PIZZ.
320
PIZZ.
(f)
ARCO

DOUBLE BASS

6. SYMPHONIC MOVEMENT