

Nicola Cappelletti

# LE JOUR ET LA NUIT

*for flute, tape and live electronics*

*(2020)*

# Realization notes.

## Title:

Le Jour Et La Nuit

*for flute, tape and live electronics*

## Ahtuor:

Nicola Cappelletti

## Duration:

9'30''\*

## Year:

2020

## Link:

<https://www.dropbox.com/s/lv43xqlfmimbn42/Le%20Jour%20Et%20La%20Nuit.wav?dl=0>

for patch / tape request and any other questions:

[nico78mc@gmail.com](mailto:nico78mc@gmail.com)

## Program Notes

*Le Jour et la Nuit* is a sequence of 176 short pieces for flute, fixed media and live electronics, composed using algorithmic composition procedures to relate music to 176 aphorisms written by the French cubist painter Georges Braque, collected in the book *Le jour et la nuit. Cahiers: 1917-1952* (Gallimard, Paris 1952). Eight different forms of notation have been formalized, associated with each piece in relation to a linguistic density parameter. All the musical parameters of the composition, as well as the electronics ones, are likewise related to linguistic, formal and / or structural aspects of the corresponding aphorism. The different notations also represent different degrees of *opening* of the pieces.

## Performance

A *Le Jour et la Nuit* performance should consist of a free choice of the number and order of the pieces to be performed. As well as a book of aphorisms, this work is meant to be a collection from which to extract the desired pieces: the criteria of this choice are left to the performers, and under no circumstances a progressive order performance should be encouraged. A performance of only "A" notation pieces is not allowed; at least one piece with "D" notation must be performed.

The following score is a suggested performance of pieces #003, #172, #085, #033, #030, #053, #118, #103

*\*Total duration of this performance*

# Technical Setup.

**Requested Backline**

- n. 1 condenser microphone (Neuman KMS 104)
- n. 1 stand
- n. 1 headphone on stage

**Soundcheck time: 60’**

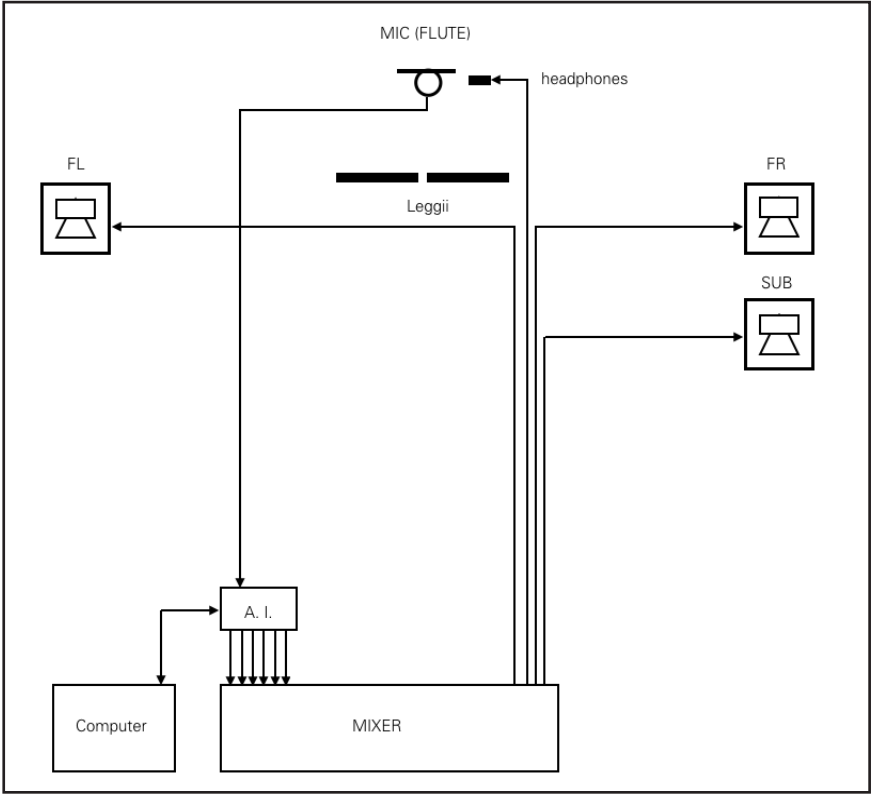
**Audio interface routing**

INPUT		MIC
01	Flute	KMS 104
OUTPUT		
01 / 02	FX L/R	
03 / 04	Tape L/R	
05	Flute	
06	Clic track	

**Mixer Channel List**

INPUT	
01 / 02	FX L/R
03 / 04	Tape L/R
05	Flute
06	Clic track
OUTPUT	
AUX 1	Headphones
OUT 1 / 2	FL/FR
OUT 3	Sub

**Stage plan.**



# Notations.

## A

This notation shows a reference register; a number of musical gestures the performer has to play (with an apex defining a density coefficient, between 1 and 10); an overall envelope; an indication of the nature of the timbre, and a precise total time. The musical gesture must be emphasized by the movement of the body. Electronics activates the indicated *cue*.

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## B1

Grahpic / asemic notation, in wich heights and durations are indicated in a relative way. The performer has to define: the dynamics; the timbre; the way to translate white symbols (eg.: rough, concrete, inharmonic sounds, overtones); vertical overlapping (eg.: multiphysics, singing and playng), always respecting precisely the timeline. Vertical and oblique lines suggest various type of glissando. Electronics are indicated with cues and overall vlume envelopes.

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## B2

Grahpic / asemic notation, in wich heights and dynamics are indicated in a relative way (the bigger, the louder). The performer has to define: the duration of every sound event; the timbre; the way to translate

white and dotted symbols (eg.: rough, concrete, inharmonic sounds, overtones); vertical overlapping (eg.: multiphysics, singing and playng), always respecting precisely the timeline. Vertical and oblique lines suggest various type of glissando. Electronics are indicated with cues and overall vlume envelopes.

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## B3

Notation takes the form of a map of dynamics, in wich the performer can moove freely, following the arrows. The plain line indicates a transition with sound between two nodes; the dotted line indicates a transition without sound. The lenght of the lines indicates the duration of the transition. The performer has to define the starting point and the sound material for each node. It is not mandatory to reach every node on the map, but the performer has to play for the indicated total time. Electronics activates the indicated *cue* on it's own timeline.

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## C1

Mobile notation. One or more gorups of heights are indicated, and the have to be performed in any order following the rhythmic cells indicated in the relative timeline. The dynamic definition, as well as the choice

of sound material, is left to the performer. Electronics are inficated with cue points in the timeline.

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## C2

Mobile notation. One or more gorups of heights are indicated, and the have to be performed in any order following the dynamics on the timeline fot the precise total time. The performer has to define duration, rythm and sond material. Electronics are inficated with cue points in the timeline.

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## C3

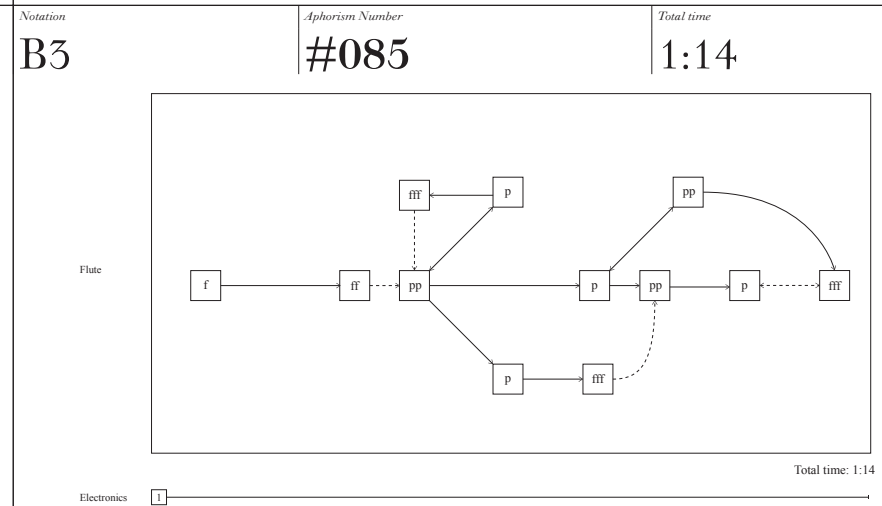
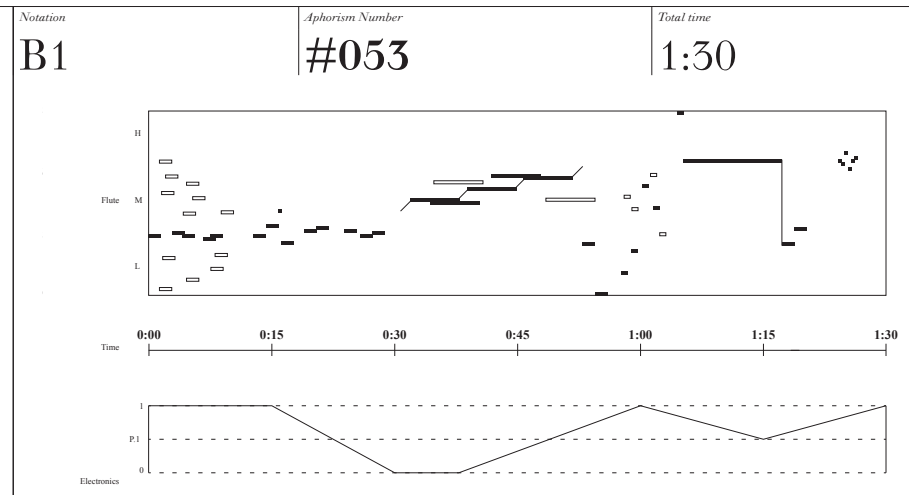
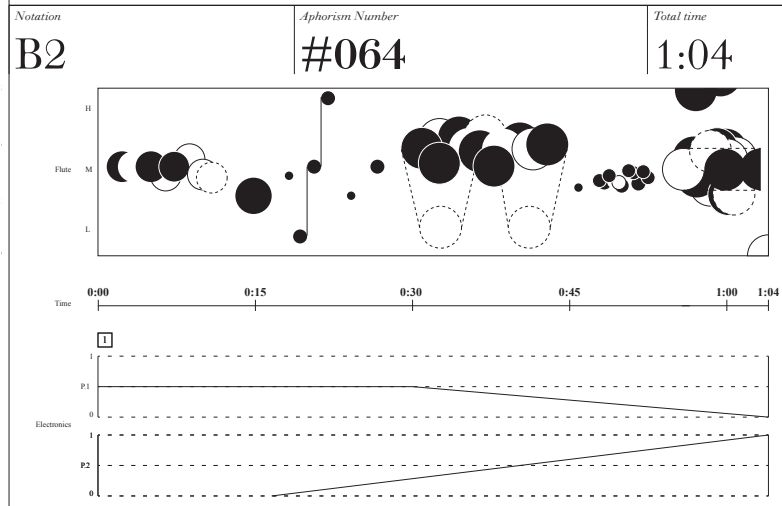
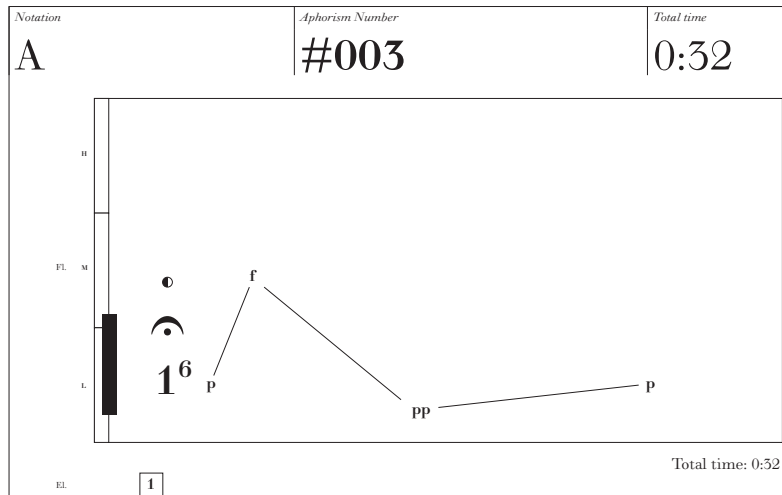
Mobile notation. One or more rythmic and dynamics cells are indicated along the timeline, and they have to be played in this precise oredor for the exact indicated duration. The performer has to define: heights and sound material / timbre for each cell. Electronics are inficated with cue points in the timeline.

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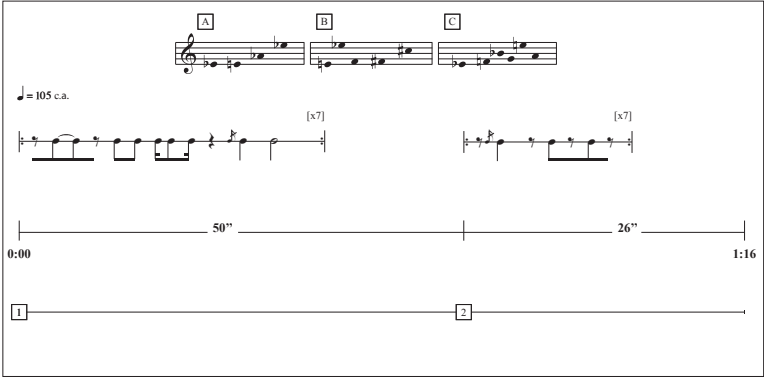
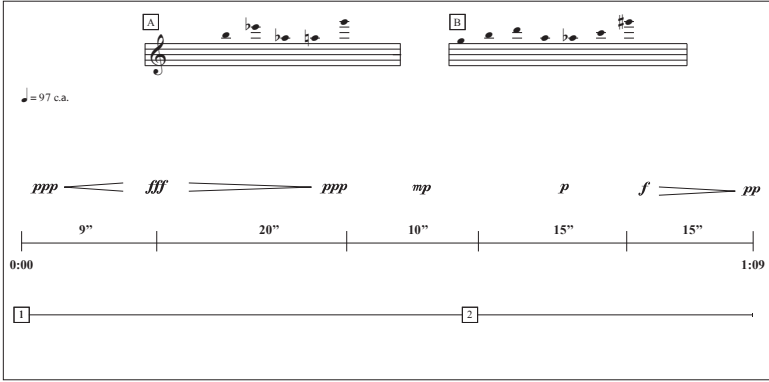


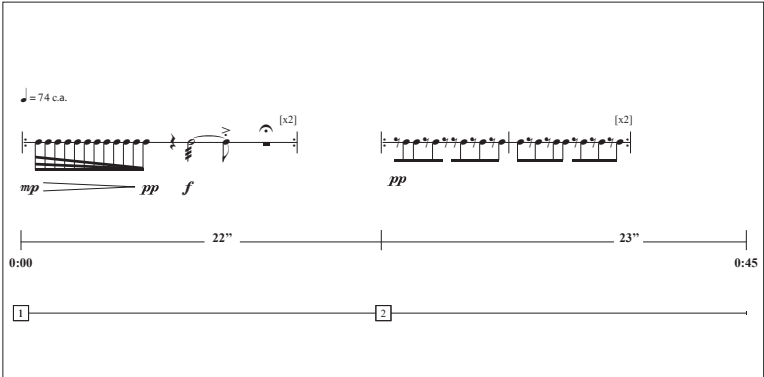

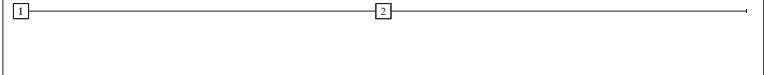

## D

Trans-traditional notation. Electronic Tape is indicated with a graphical representation of the spectrogram.

## Notations A-B examples.



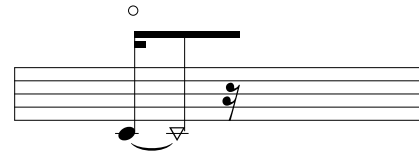
# Notations C-D examples.

<div>Notation</div> <div>C1</div>	<div>Aphorism Number</div> <div>#021</div>	<div>Total time</div> <div>1:16</div>	<div>Notation</div> <div>C2</div>	<div>Aphorism Number</div> <div>#139</div>	<div>Total time</div> <div>1:09</div>
<div><div>Flute</div><div></div></div>			<div><div>Flute</div><div></div></div>		
<div><div>Time</div><div>0:00 50" 26" 1:16</div></div>			<div><div>Time</div><div>0:00 9" 20" 10" 15" 15" 1:09</div></div>		
<div><div>Electronics</div><div></div></div>			<div><div>Electronics</div><div></div></div>		
<div>Notation</div> <div>C3</div>	<div>Aphorism Number</div> <div>#030</div>	<div>Total time</div> <div>0:45</div>	<div>Notation</div> <div>D</div>	<div>Aphorism Number</div> <div>#172</div>	<div>Total time</div> <div>1:27</div>
<div><div>Flute</div><div></div></div>			<div><div>Fl. El.</div><div></div></div>		
<div><div>Time</div><div>0:00 22" 23" 0:45</div></div>			<div><div>Time</div><div>0:00 1:27</div></div>		
<div><div>Electronics</div><div></div></div>			<div><div>Electronics</div><div></div></div>		

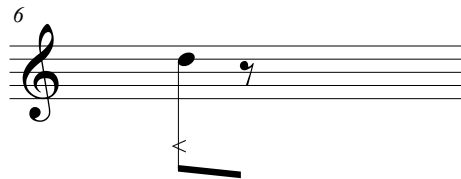
# Flute legend.



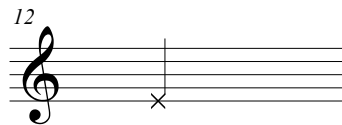
Tongueram (fingering)  
Resulting sound 7th major  
lower.



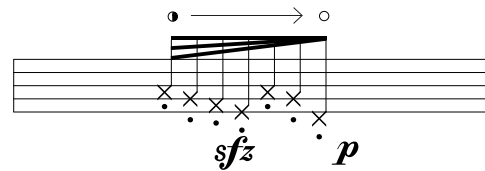
Tongueram (fingering)  
with prominent breath  
sound. Resulting sound  
7th major lower. .



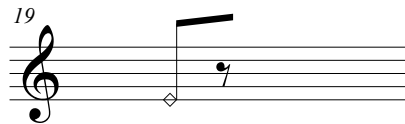
Pizzicato fingering.



Keystroke



Keystroke with breath sound.  
The breathing component must  
be prominent.



Breath sound.



Fluttertongue

# Flute Multiphonics.

15 numbered musical exercises for flute multiphonics, each on a five-line staff. Fingerings and techniques are indicated by numbers and text above the notes.

**Exercise 1:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter). Fingering: 1 3 4.

**Exercise 2:** Bass clef. Notes: B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter). Fingering: 1 3 4, 4 5. Includes a downward arrow on the B2 note.

**Exercise 3:** Bass clef. Notes: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Fingering: 1 2 3 4, 2 ch. 1.

**Exercise 4:** Bass clef. Notes: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Fingering: 1 3 4, 2 3.

**Exercise 5:** Bass clef. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Fingering: 1 2 3 4, 4 ch. 2.

**Exercise 6:** Treble clef. Notes: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter). Fingering: 1 2 3 4 5, A.

**Exercise 7:** Bass clef. Notes: B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter). Fingering: 2 3 4, 5.

**Exercise 8:** Bass clef. Notes: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Fingering: 1 3 4, 2 3 5.

**Exercise 9:** Bass clef. Notes: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Fingering: 1 3 4, 2 5.

**Exercise 10:** Bass clef. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Fingering: 1 2 3 4, 4 ch. 2.

**Exercise 11:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Fingering: 1 2 3, 2 3 ch. 2.

**Exercise 12:** Bass clef. Notes: B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter). Fingering: 1 2, 2 B5.

**Exercise 13:** Bass clef. Notes: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter). Fingering: 1 2 3 4, 2 4 5.

**Exercise 14:** Bass clef. Notes: F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter). Fingering: 1 2 3 4, 3 4 5.

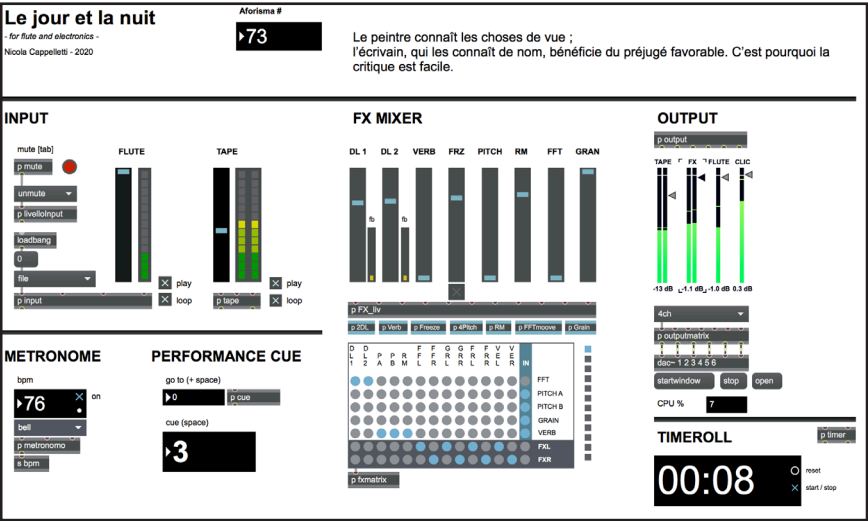
**Exercise 15:** Bass clef. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Fingering: 1 2 4, 2 3.

# Electronics.

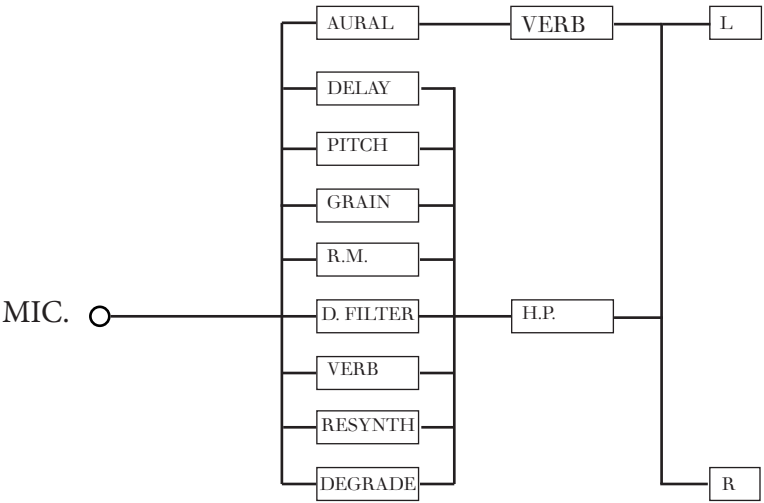
## Max Msp Patch

The MaxMsp patch manages all electronics processes, both tape (notation D) and Live electronics (notations A-B-C)

There are 8 live electronic processes, and a matrix defines their correlations with respect to the selected aphorism. For each aphoisms, the cues activate the relative sound elaboration path.



## Diagram.



# LE JOUR ET LA NUIT

performance score /

*#003, #172, #085, #033, #030, #053, #118, #103*

(9'30'')

Notation

A

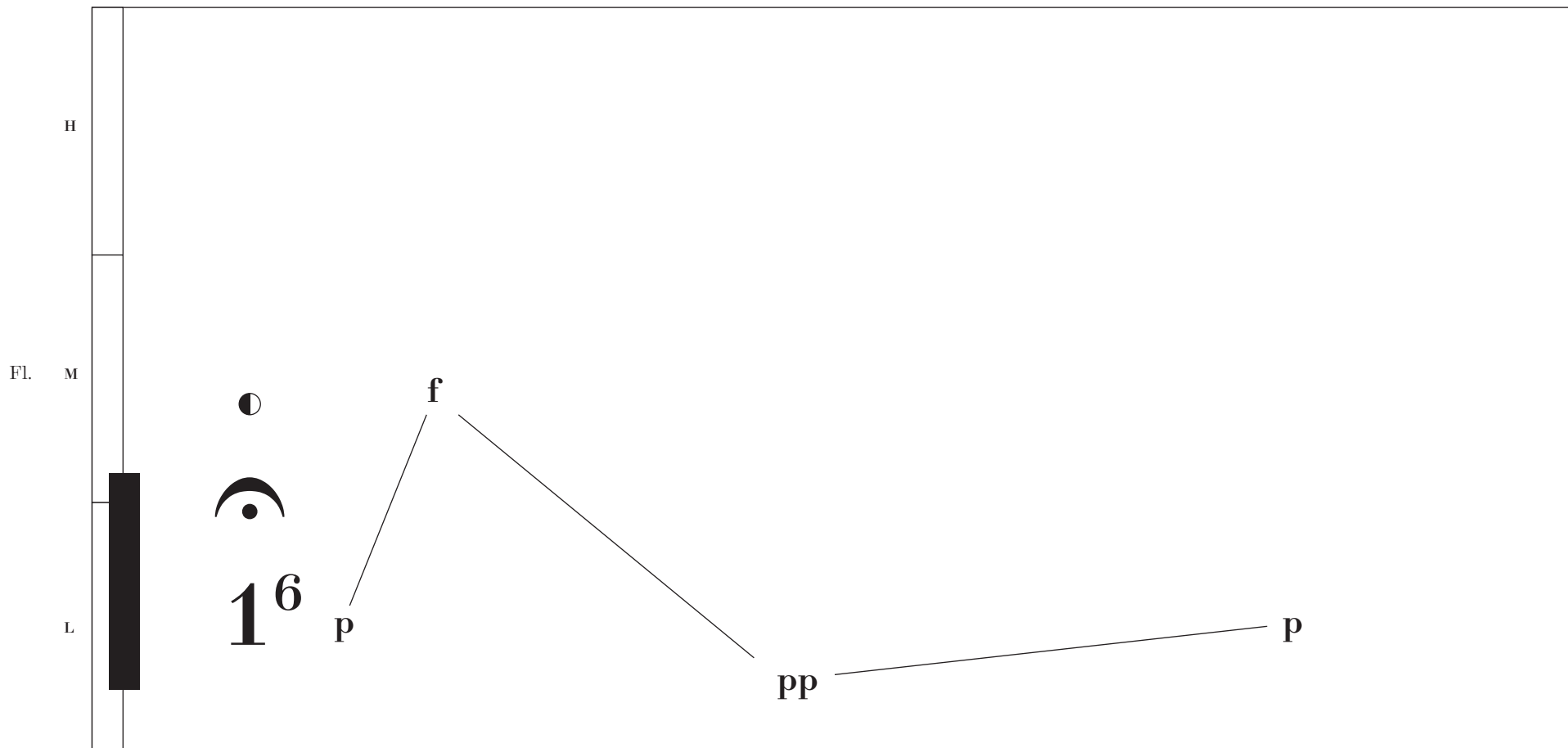
Aphorism Number

#003

Total time

0:32

11



Total time: 0:32

El.

1

Fl.  $\text{♩} = 78$

*p* *mf* *f mp* *ppp* *p*

El. 2

Fl. *mf* *f* *fff* *f* *mp* *ppp* *f mp* *ppp*

El.

Fl. *mp* *mf* *f* *p*

El.

Fl. *mf* *p* *mf* *p* *mf* *fff* *fff* *mf* *ff*

El.

Fl. 

ff *mf f mp*  $\text{p}$  *mp f mp f mp f*

El. 

Fl. 

*mf f ff mf f* *mf mp ppp* *mf mp ppp*

El. 

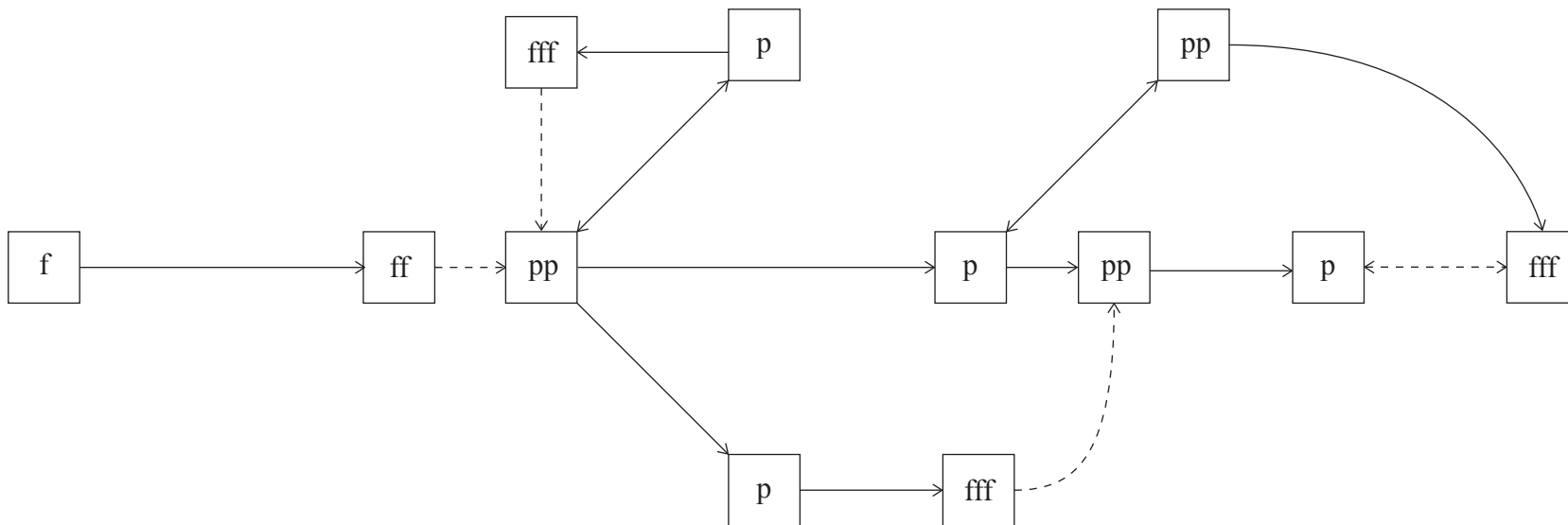
Fl.

El.

*mf* *mp* *ppp* *mf* *f* *pp* *mp*

12

Fl.



Total time: 1:14

El.

3

4

♩ = 50

Tongueram fingering  
(effect 7th major lower)

breath sound + keystroke, always

Fl. *mf sfz* *p* *sfz* *p*

El. 5

Fl. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *mf sfz*

El.

Fl. *mf* *p* *sfz* *mf* *sfz* *p* *mf* *sfz* *pp*

El. **||**

The Flute part begins with a half rest, followed by a dotted quarter note (mf), a quarter note (p), and a quarter note (sfz). This is followed by a half note (mf), a half note (sfz), a quarter note (p), a quarter note (mf), a quarter note (sfz), and a half note (pp). The Euphonium part is silent, indicated by a double bar line.

Fl. *sfz* *ppp* *sfz* *pp*

El. **||**

The Flute part begins with a half rest, followed by a dotted quarter note (sfz), a quarter note (ppp), a quarter note (sfz), and a half note (pp). The Euphonium part is silent, indicated by a double bar line.

Fl.

*sfz* *p* *sfz* *p* *sfz* *p* *sfz* *pp* *mf sfz*

El.

The musical score for page 19 features a Flute (Fl.) and Euphonium (El.) part. The Flute part is written in treble clef and includes a variety of notes, rests, and dynamic markings. The Euphonium part is written in bass clef and is mostly silent, indicated by a double bar line.

**Flute Part:**

- Measure 1: *sfz* (fortissimo), *p* (piano), *sfz* (fortissimo), *p* (piano).
- Measure 2: *sfz* (fortissimo), *p* (piano).
- Measure 3: *sfz* (fortissimo), *p* (piano).
- Measure 4: *sfz* (fortissimo), *p* (piano).
- Measure 5: *sfz* (fortissimo), *pp* (pianissimo).
- Measure 6: *mf sfz* (mezzo-forte fortissimo).

**Euphonium Part:**

- Measure 1: Double bar line.
- Measure 2: Double bar line.
- Measure 3: Double bar line.
- Measure 4: Double bar line.
- Measure 5: Double bar line.
- Measure 6: Double bar line.

Fl.

El.

The musical score for page 19 continues from the previous page. The Flute (Fl.) and Euphonium (El.) parts are shown. The Flute part is in treble clef and the Euphonium part is in bass clef. Both parts are mostly silent, indicated by double bar lines.

**Flute Part:**

- Measure 1: Double bar line.
- Measure 2: Double bar line.
- Measure 3: Double bar line.
- Measure 4: Double bar line.
- Measure 5: Double bar line.
- Measure 6: Double bar line.

**Euphonium Part:**

- Measure 1: Double bar line.
- Measure 2: Double bar line.
- Measure 3: Double bar line.
- Measure 4: Double bar line.
- Measure 5: Double bar line.
- Measure 6: Double bar line.

Notation

C3

Aphorism Number

#030

Total time

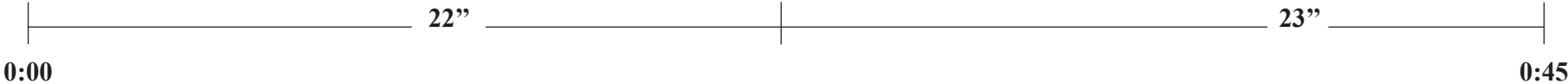
0:45

Fl.

♩ = 74 c.a.

Fl. musical notation: first staff with dynamics *mp*, *pp*, *f*, and repeat sign [x2].

Fl. musical notation: second staff with dynamics *pp* and repeat sign [x2].



El.

6

7

Notation

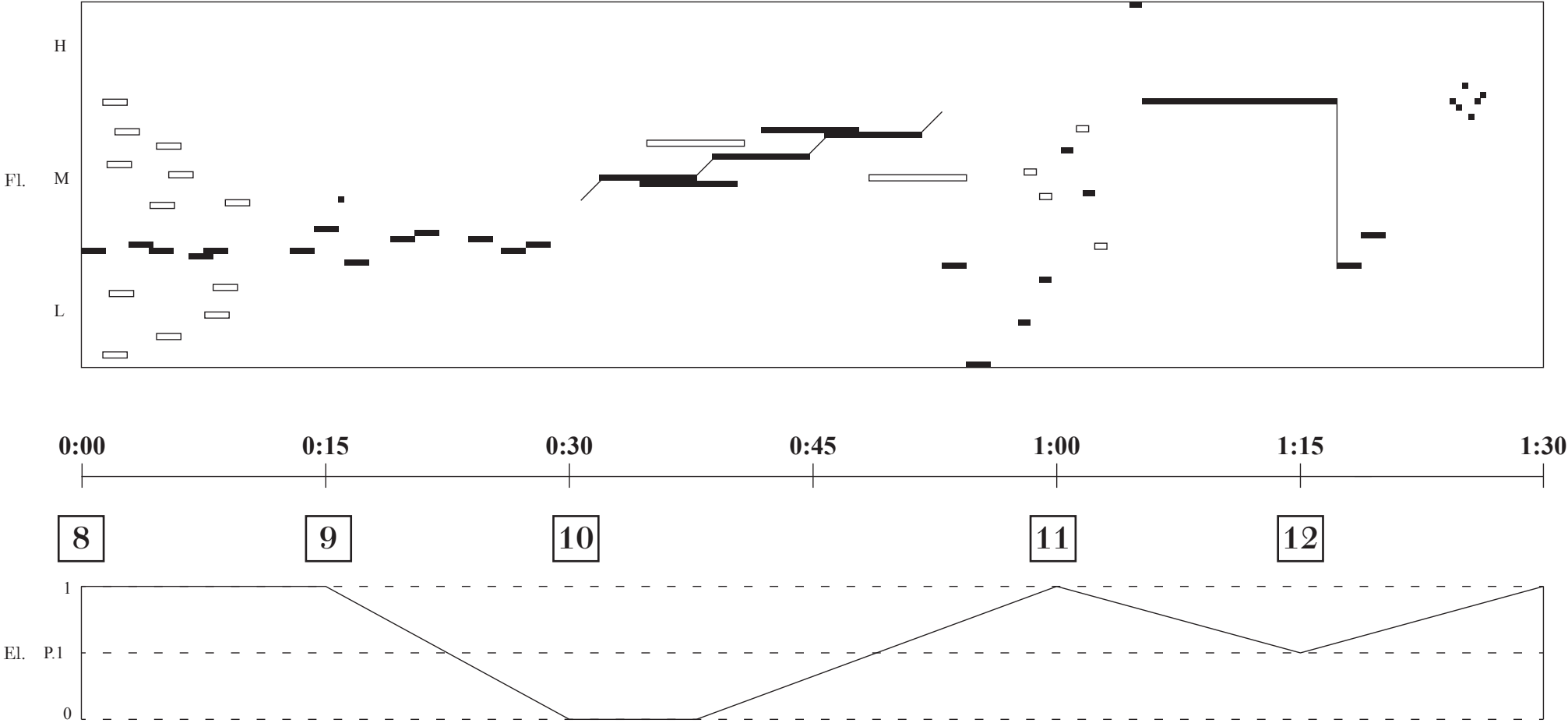
B1

Aphorism Number

#053

Total time

1:30



Notation

D

Aphorism Number

#118

Total time

1:45

22

Fl.  $\text{♩} = 85$

El. **13**

*mf* *p*

Fl. **8**

El.

*p* *mf* *f* *sfz* *f*

Fl. *p* *p* *mf* *f* *sfz*

El. **||**

The Flute part consists of six measures. Measure 1: Flute plays a half note B-flat (Bb) with a piano (p) dynamic. Measure 2: Flute plays a half note B-flat (Bb) with a piano (p) dynamic. Measure 3: Flute plays a half note B (B) with a mezzo-forte (mf) dynamic. Measure 4: Flute plays a half note B (B) with a forte (f) dynamic. Measure 5: Flute plays a half note B (B) with a sforzando (sfz) accent. Measure 6: Flute plays a half note B (B) with a forte (f) dynamic. The Euphonium part is marked with a double bar line (||).

Fl. *p* *p* *f*

El. **||**

The Flute part consists of four measures. Measure 7: Flute plays a half note B-flat (Bb) with a piano (p) dynamic. Measure 8: Flute plays a half note B-flat (Bb) with a piano (p) dynamic. Measure 9: Flute plays a half note B (B) with a forte (f) dynamic. Measure 10: Flute plays a half note B (B) with a forte (f) dynamic. The Euphonium part is marked with a double bar line (||).

Fl. *sfz* *f* *sfz* 14

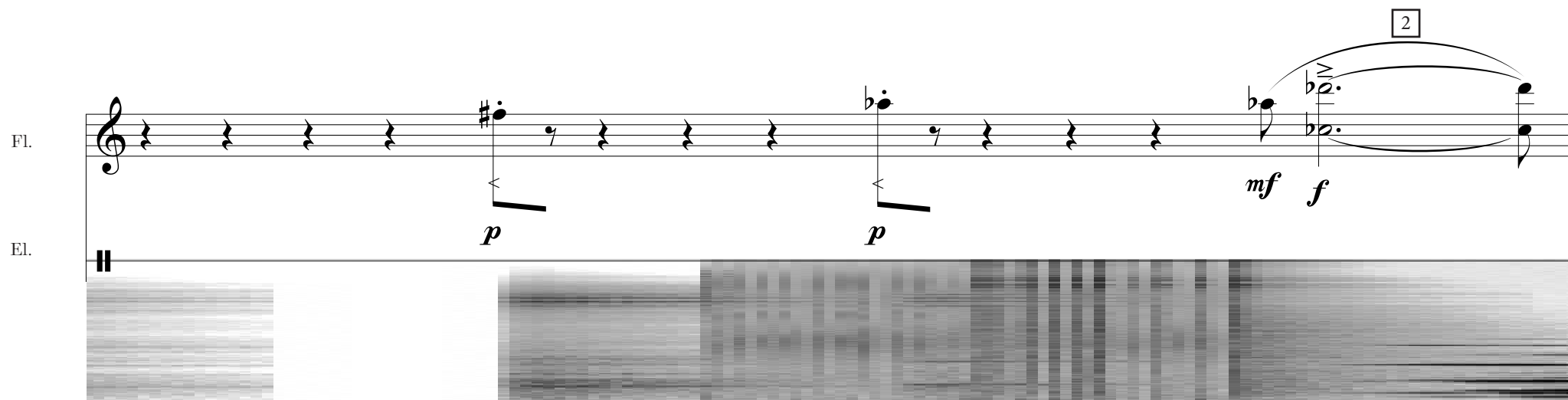
El. **||**

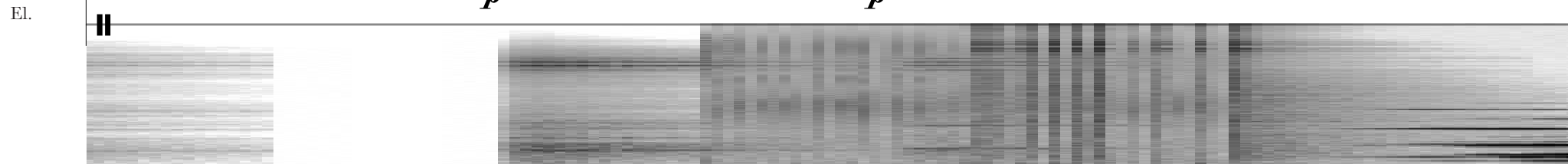
Detailed description: This system contains measures 13, 14, and 15. The Flute (Fl.) part is written in treble clef. Measure 13 begins with a sforzando (sfz) dynamic marking on a quarter note. This is followed by a series of eighth notes. In measure 14, a forte (f) dynamic marking is present, and a slur is placed over the two notes. Measure 15 continues with eighth notes and ends with a sforzando (sfz) dynamic marking. The Euphonium (El.) part is indicated by a double bar line at the start of the system, with no notes visible.

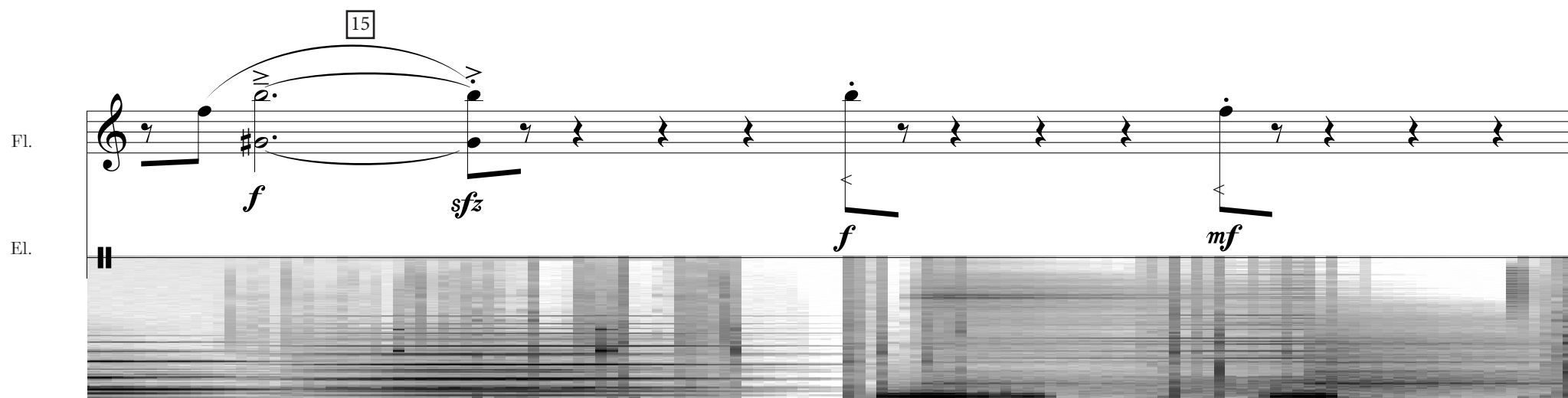
Fl. *f* *f*

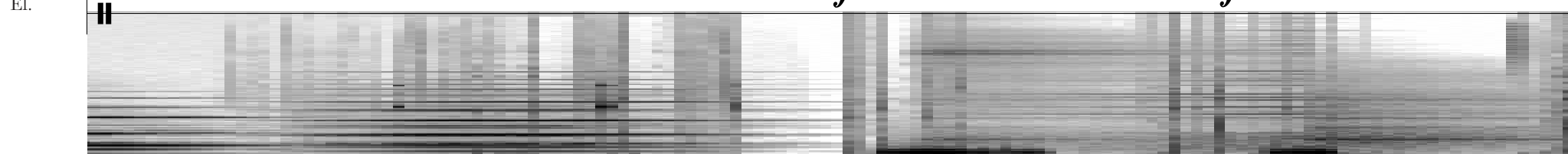
El. **||**

Detailed description: This system contains measures 16, 17, and 18. The Flute (Fl.) part is written in treble clef. Measure 16 begins with a forte (f) dynamic marking on a quarter note, followed by a series of eighth notes. In measure 18, a forte (f) dynamic marking is present, and a slur is placed over the two notes. The Euphonium (El.) part is indicated by a double bar line at the start of the system, with no notes visible.

Fl.  *p* *p* *mf* *f*

El. 

Fl.  *f* *sfz* *f* *mf*

El. 

A musical score for a single staff in treble clef. The staff contains a series of eighth notes, with some notes beamed together. There are three dynamic markings: *mp* (mezzo-piano) under the first eighth note, *p* (piano) under the second eighth note, and *f* (forte) under the final eighth note. The staff is followed by a double bar line.

A musical score for a single staff in treble clef. The staff contains a series of eighth notes, with some notes beamed together. There is a dynamic marking: *sfz* (sforzando) under the first eighth note. The staff is followed by a double bar line.

♩ = 60

*p* *mf* *ff* *p*

tr lip glissando

14

*mp* *fff* *mf* *mf* *f*

tr

F1.

*ppp* *mp* *mf* *ff* *mf*

El.

F1.

*mp* *f* *ff*

lip glissando

overblowing

El.

Fl.

El.

*mf* *mp*