

**Richard Felciano**

# **MASKS**

**for flute, trumpet, and phantom acoustics**

## Program Notes

I think music can be about sound perception in the same way that certain painters' work (Albers, Rothko, Escher) is about visual perception (use of optical illusions, after-images, etc.).

**Masks** derives its name from the way the acoustical properties of some instruments allow them to cover (mask) the qualities of others. The others are heard, but since their character is not recognized, they seem not to be there. In general, brighter instruments (trumpet) mask more mellow-sounding ones (flute). The piece ranges from complete masking, through a middle-ground in which both instruments are perceived but it is unclear which instrument is playing which note, to situations where both instruments are clearly defined as separate acoustical personalities.

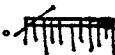

There are also some "phantom" sounds hiding in this work. The **harmonics**, which are components of all sounds but "hidden" in the sense that they are perceived normally as a *group* (Gestalt) or sound color, are here "unveiled" and asked to assume the role of independent pitches. A different sort of "phantom" occurs with the use of **difference tones**. These occur when the two instruments play certain small intervals in a relatively high range, causing the ear to produce a phantom third voice below the other two -- clearly audible but *existing only in the ear, not in the world outside the body*. This is similar to the painter's use of the eye's tendency to create after-images in response to certain visual stimuli. We perceive them but they are not there!

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# Masks for flute, trumpet, and phantom acoustics


## Performance Instructions


### General

- ° all staccato notes to be played very short and sharply tongued.
- ° dynamics are objective from listener's vantage point (**mf** in both instruments = both instruments equally loud).
- ° accidentals are valid throughout the measure and across barlines in tied notes.
- °  a slash through a group = AFAP (as fast as possible); NOTE: slurred AFAP will naturally be faster than staccato AFAP due to the time necessary to rearticulate each note in the latter.
- °  in staff = a short break or breath (not hurried).
- ° **murmuring** describes a style of playing (*It.: mormorando*), not vocal production.
- ° (◡) parenthetical breath mark = optional; use only if needed.
- ° **NV** = *non vibrato*

\*\*\*\*\*



### flute

- °  slowly add and withdraw multiphonics, beginning and ending without them. Adjust dynamic as necessary.

- ° **THP**  
 = percussive staccato sound made by inserting tongue between lips, then pulling it back into mouth and closing lips after it; an implosive burst of air occurs and resonates in the flute a split-second before lips are closed.
- ° alto flute is written a perfect fourth higher than sound.  
piccolo is written an octave below sound.

\*\*\*\*\*

### trumpet

- °  = withdraw/insert plunger of Harmon mute so as to produce the effect of a low-pass filter sweep.
- ° cup = always a tight cup mute (mica) unless otherwise indicated
- ° Harmon mute: "plunger" and "shank" are used interchangeably.
- °  = put hand over mute to alter timbre.

♩=60 smoothly: don't accent beats

flute  
p one breath - quiet murmuring

Trumpet in C tight cup mute  
p one breath - quiet murmuring

flute

trpt (cup)

change to Harmon! plunger inserted fully

mp (so as to climb through about 1/2 of available ◊)

⊖ withdraw plunger slowly 1/2 way ⊕ reinsert plunger slowly

Use fermata only if more time is needed to change mutes

\* Use fermata only if more time is needed to change mutes

flute

trpt Harmon

p legato - as before

change p legato - as before to tight cup mute

flute

trpt cup

release together

subito mf

mp (less)

\*\* catch-breath, if necessary; preserve tempo



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2

18 *non vibrato - weak tone*

flute *ppp*  $\ominus$  slowly open mute by removing hand (slow increase in harmonics)

tpt cup *close mute with hand* *p-mp (foreground)*

as before: molto legato; equal dynamics

24 *ord.*

fl *mp*

tpt cup *mp*

29

fl *mf*

tpt cup *mf* *remove mute* *mf tongue sharply* *cup mute*

*molto legato, murmuring*

32

fl *mp*

tpt cup *mp*











6

withdraw plunger slowly all the way, so as to climb through all available

slowly reinsert plunger

flute: enter after trumpet & begin to descend

109y

alto fl

tpt

Harmon

don't hurry!

110

alto fl

intercept descent

tpt

Harmon

mf

simile

slowly!

take the C flute

sustain 6th partial 4"

flute

connect

mf

sharp fully inserted

connect

non vibrato - should sound continuation of tpt 6th partial  $\lambda=60$

thin - like a whistle

non vibrato  $\lambda=60$

take piccolo away from mouth so it is clear your note is being continued in tpt partial

mf non cresc/non dim

full spectrum, pronounced 6th partial - adjust pressure accordingly

dynamically static - as though electronic

picc.

3

trump

3

tpt

Harmon

prominent sustained 6th partial

non dim

freely

trump  $\lambda=60$

whole step trill

113

picc

5

7

attacca - prestissimo

ff - furioso

tpt Harmon

mf

slowly withdraw plunger to introduce harmonics as indicated; coordinate with piccolo as indicated

114

picc

drifting down, diminishing

wait for tpt

♩ = 60

take the alto flute

mp

mp

tpt Harmon

do not rearticulate

115

alto fl.

2

4

6

6

3

3

6

6

3

murmuring

mp

optional (o)

(overlap) 6

tpt Harmon

withdraw plunger; stop abruptly at top of series and during flute figure

119

2

♩ = 60

3

flutter

mf

mp (echo)

tpt Harmon

mf shank extended

3

5

insert shank completely

mp (echo)





158

C flute

mp

tpt cup

mp

sharp tongue!

161

fl

mf

tpt cup

167

fl

tpt cup

\* 4 different timbres produced by covering mute with hands [irregular, not progressively brighter, e.g.]

174

fl

tpt cup

179

flute

tpt

change to Harmon, plunger fully inserted

*f* *ff* *mf*

$\text{♩} = 72$  Faster

184

fl

tpt

Harmon

*poco f* very short!

191

fl

tpt

Harmon

take piccolo

196

piccolo

tpt

Harmon

$\text{♩} = 92$  Faster  
very short!

201  
picc.  
tpt  
Harmon

$\text{♩} = 80$  (Faster  $\text{♩}$ )

should produce resultants

204  
picc.  
tpt.  
Harmon

209  
picc  
tpt  
Harmon

should produce resultants

take  
flute

231  
picc  
tpt  
Harmon



235

flute

tpt Harmon

*Abi* *Abi*

non vibrato

*mf*

238

flute

tpt Harmon

libero

plunger

*mf* begin  $\text{♩} = 60$ , then rall. & dim.

242

flute

tpt Harmon

*p*

San Francisco  
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ca. 9'