

# Performance Notes

## in Orbit

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### Position on the Page

- \* The piece is notated spatially, giving a rough guide to the formant position for each gesture.
- \* The thickness of the black mouth-line refers to the physical intensity of the gesture. Imagine that you're having significant g-force applied to you at the thickest point. It should be evident that you are tensing your body here. Imagine each of the passages as a literal orbit, where the music is forced around a planet or moon; as it recedes/approaches in space, the character of the sound changes.
- \* The performer should act as a painter, drawing the patterns of the line with the timbre. Although the full scope of each 'orbit' (defined as a passage between each instance where the line becomes dashed) can be exaggerated for increased musical effect, the material should be centred around the particular point on the page at which it is written.
- \* During the gaps between each gesture, the performer should breathe inwards on a quiet 's' sound. A rough guide to the duration of each gap has been indicated in the score.

### Staff-Notation

- \* The material notated on the standard five-line staff should take place within each of the corresponding orbits; however, the exact placement of the material within the orbit is quite free.
- \* In places where the overall direction of the mouth-line is from right to left, the music must also be read from right to left.
- \* Each 'orbit' should be played without a rest, so where breathing is necessary, circular breathing should be used. If the performer cannot circular breathe, they should breathe as quickly as possible and make the sound of this part of the gesture.

### Techniques

- 1: Air Sound (mostly air but still with recognisable pitch definition).
- 2: Half way vetween air sound and fully defined pitch (no stem).
- 3: Full pitch (with stem).
- 4: Arrows such as this indicate a gradual transition between states; in the degree of air in the sound, the speed of the bisbigliando, or both.
- 5: Bisbigliando (colour trill) is notated with either one, two, or three tremolo lines; this denotes the speed (slow, medium, fast).
- 6: It may not always be possible to flutter tongue depending on where the mouth-line is on the page. This should nonetheless be attempted, resulting in distortion of the sound.
- 7: The growl should be performed with the throat, by singing a guttural tone, resulting in distortion of the sound.
- 8: Grace-notes should generally be played quickly, though not as quickly as possible - each sonic event should be a discrete sound.
- 9: Tuplets that end in an arrow should be read as 'interrupted tuplets'. After the note(s) the performer moves straight on to the next beat.



