Enrique Mendoza

Sikanda

2011

for Flute and Live Electronics

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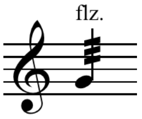
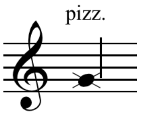
June 2016	Performance by Jos Zwaanenburg in “What’s on, Art, Music and Events in Medway” Festival at University of Kent, United Kingdom.
July 2015	Performance by Jos Zwaanenburg at Fonoteca Nacional, Mexico City, Mexico.
March 2014	Selected work at the 3rd Sond’Ar-te Electric Ensemble International Forum for Young Composers, held at Cascais, Portugal. Organized by Miso Music.
October 2012	Performance by Jos Zwaanenburg in the Amsterdam Blockflute Festival at STEIM Studios, Amsterdam, The Netherlands.
May 2012	Performance by Jos Zwaanenburg at Leeds College of Music, United Kingdom.
May 2012	Performance by Jos Zwaanenburg at Composers Seminar York University, United Kingdom.
February 2012	World Premiere at the Deptford Town Hall of Goldsmiths University London, UK. Performed by Jos Zwaanenburg.

to Jos Zwaanenburg

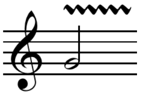
Performance Notes



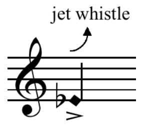
= Flatterzunge



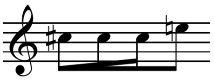
= Tongue pizzicato



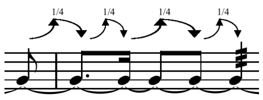
= Jaw vibrato.- a irregular and rough vibrato-like sound, generated through an exaggerated up and down movement of the lower jaw, not necessarily supporting the traditional “clean” flute sound.



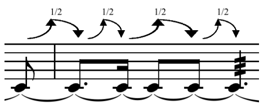
= Jet Whistle



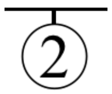
= poco accelerando



= Bend ¼ tone up and down the given note



= Bend ½ tone up and down the given note



= Press the midi controller pedal to set the next patch stage

Electronics

Effects:

- [Fx 1] = chorus and delay with high feedback factor and 72 b.p.m. delay time.
- [Fx 2] = reverb
- [Fx 3] = multi pitch shifter
- [Fx 4] = brutal distortion
- [Fx 5] = spectral synth
- [Fx 6] = spectral granulator

Samples:

- [S 1] = Deep bass (constructed with prerecorded material and manipulated in LiSa X)
- [S 2] = Distorted rhythm (prerecorded material -see last page of the score-)

Buffers:

- [B 1] = Record rehearsal mark A with [Fx 2]
- [B 2] = Record rehearsal mark C with [Fx 2]
- [B 3] = Record rehearsal mark G with [Fx 2]

Equipment:

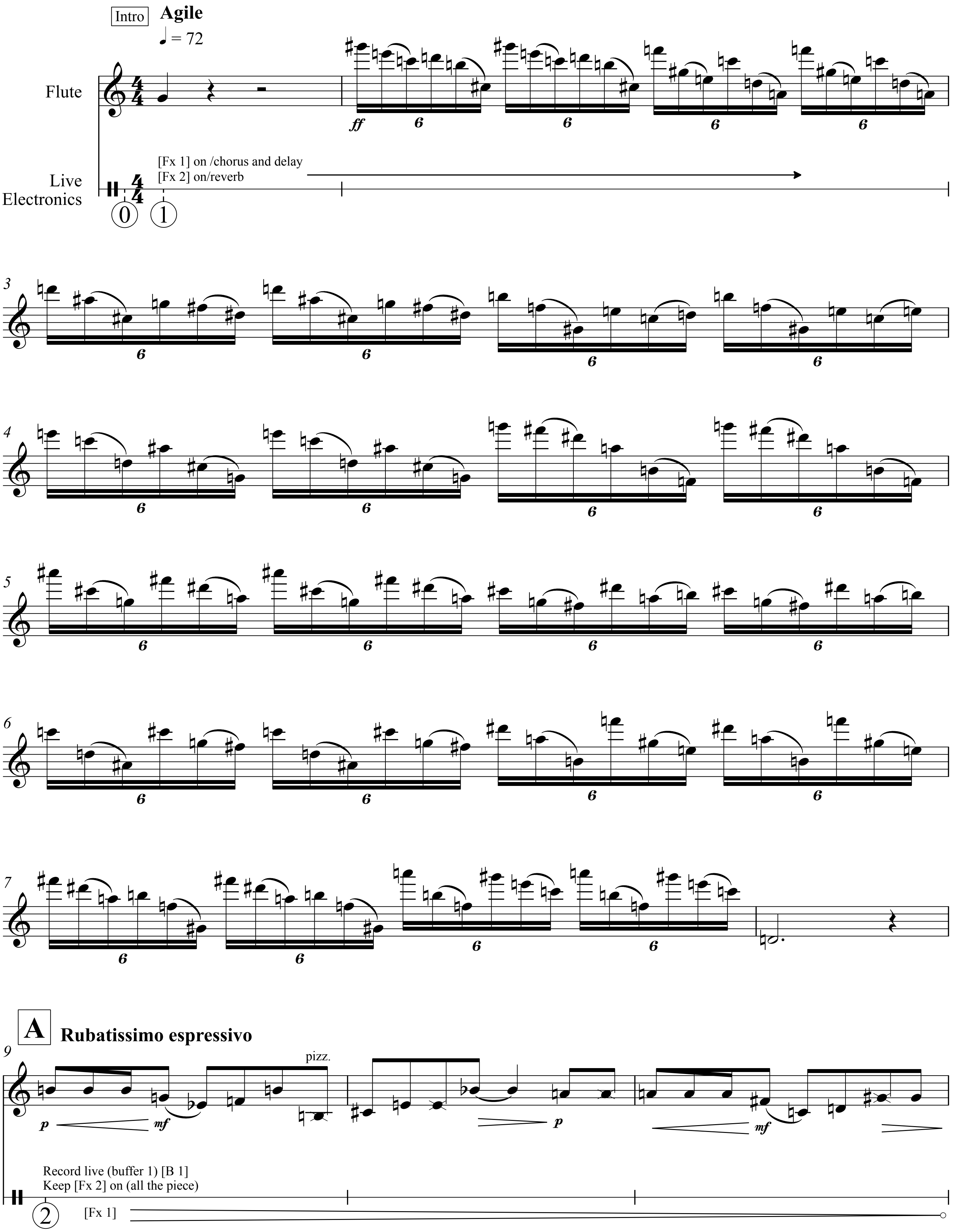
- 1 contact microphone
- 1 condenser microphone
- 1 audio interface
- 1 midi interface
- 1 midi pedal
- 1 mixing console
- 2 full range speakers (or 2 speakers with subwoofer)
- 1 audio monitor
- 1 laptop with Max/MSP 5 to run the patch

Imagery from Michael Ende's: "Die Unendliche Geschichte" is translated into a conflict between live electronics and flute, in which the sound of one cannot exist without the sound of the other. Sikanda is the swiftest, most agile sword there is, just like Jos' flute.

Sikanda

to Jos Zwaanenburg

Enrique Mendoza


Intro
Agile
♩ = 72
Flute
Live Electronics
ff
6
[Fx 1] on /chorus and delay
[Fx 2] on/reverb
0
1
3
4
5
6
7
A
Rubatissimo espressivo
9
pizz.
p
mf
p
mf
Record live (buffer 1) [B 1]
Keep [Fx 2] on (all the piece)
2
[Fx 1]

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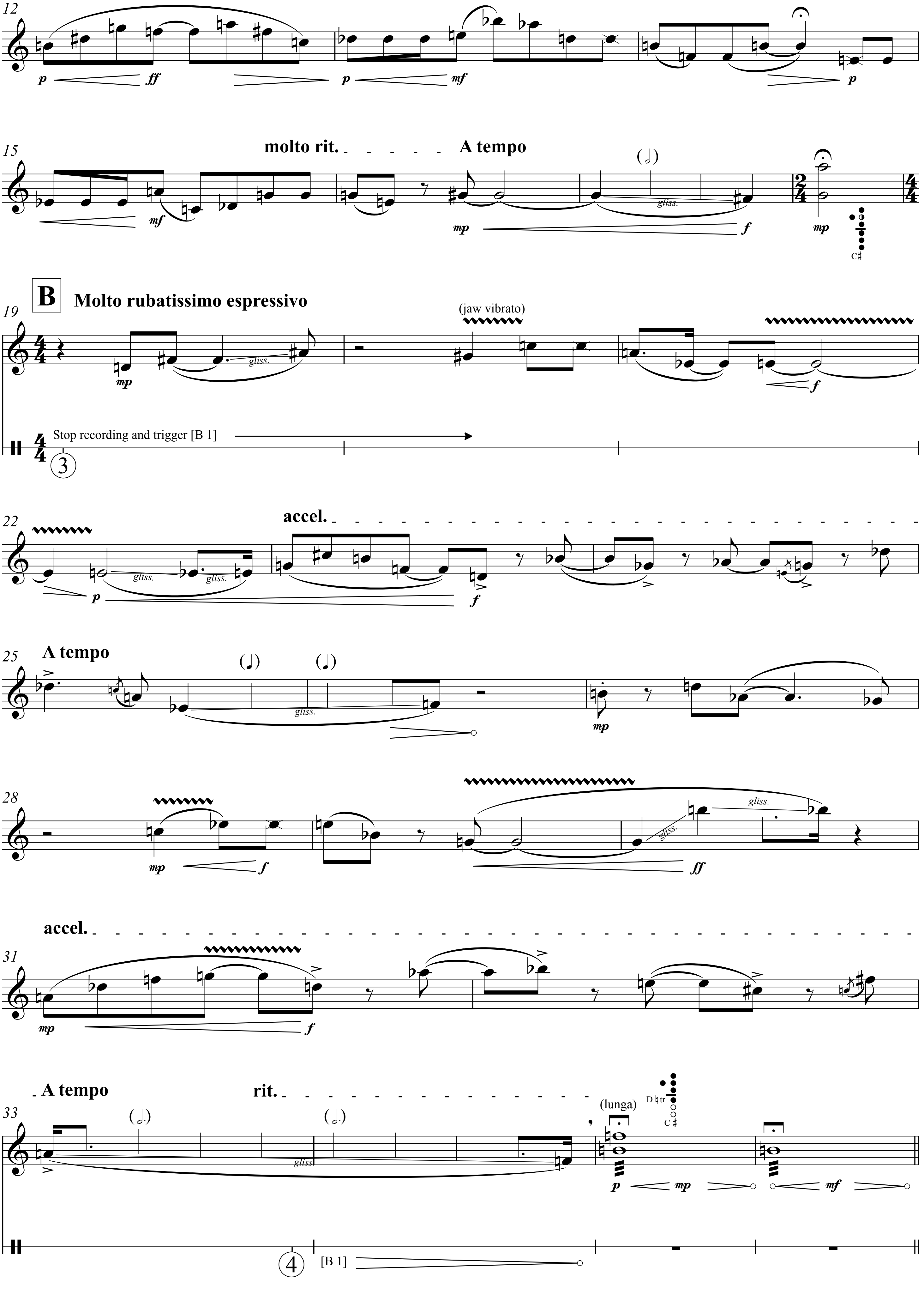
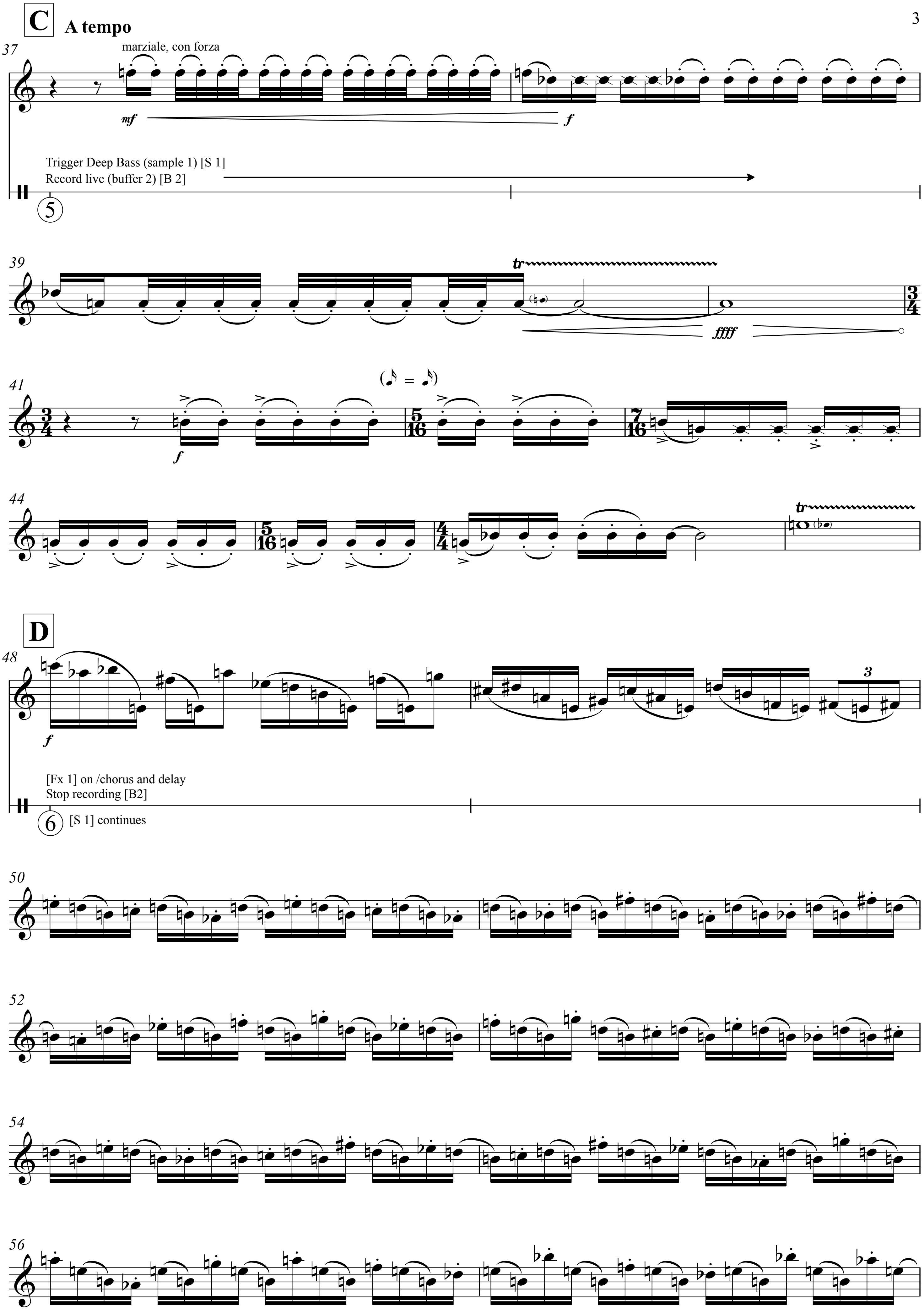
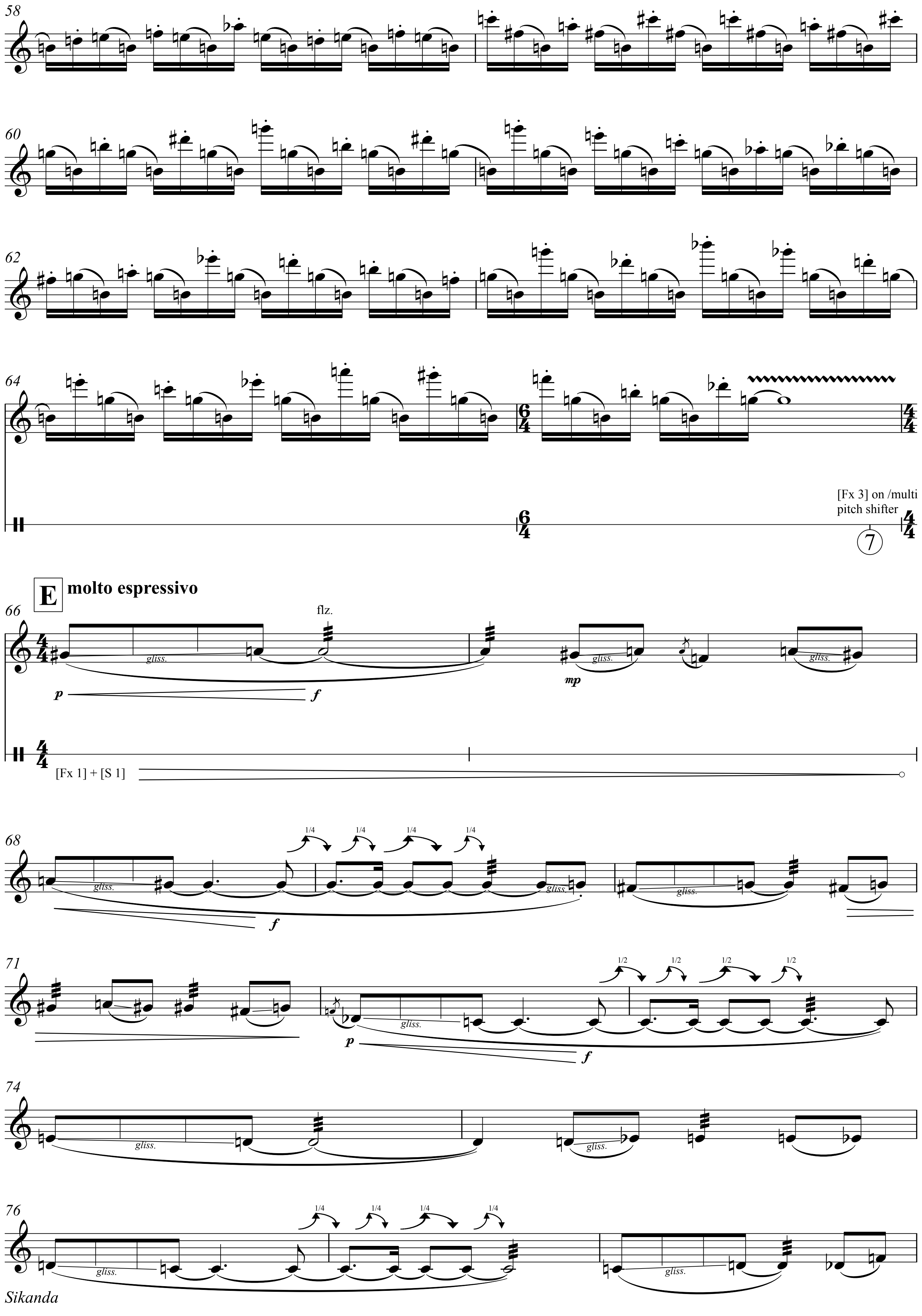
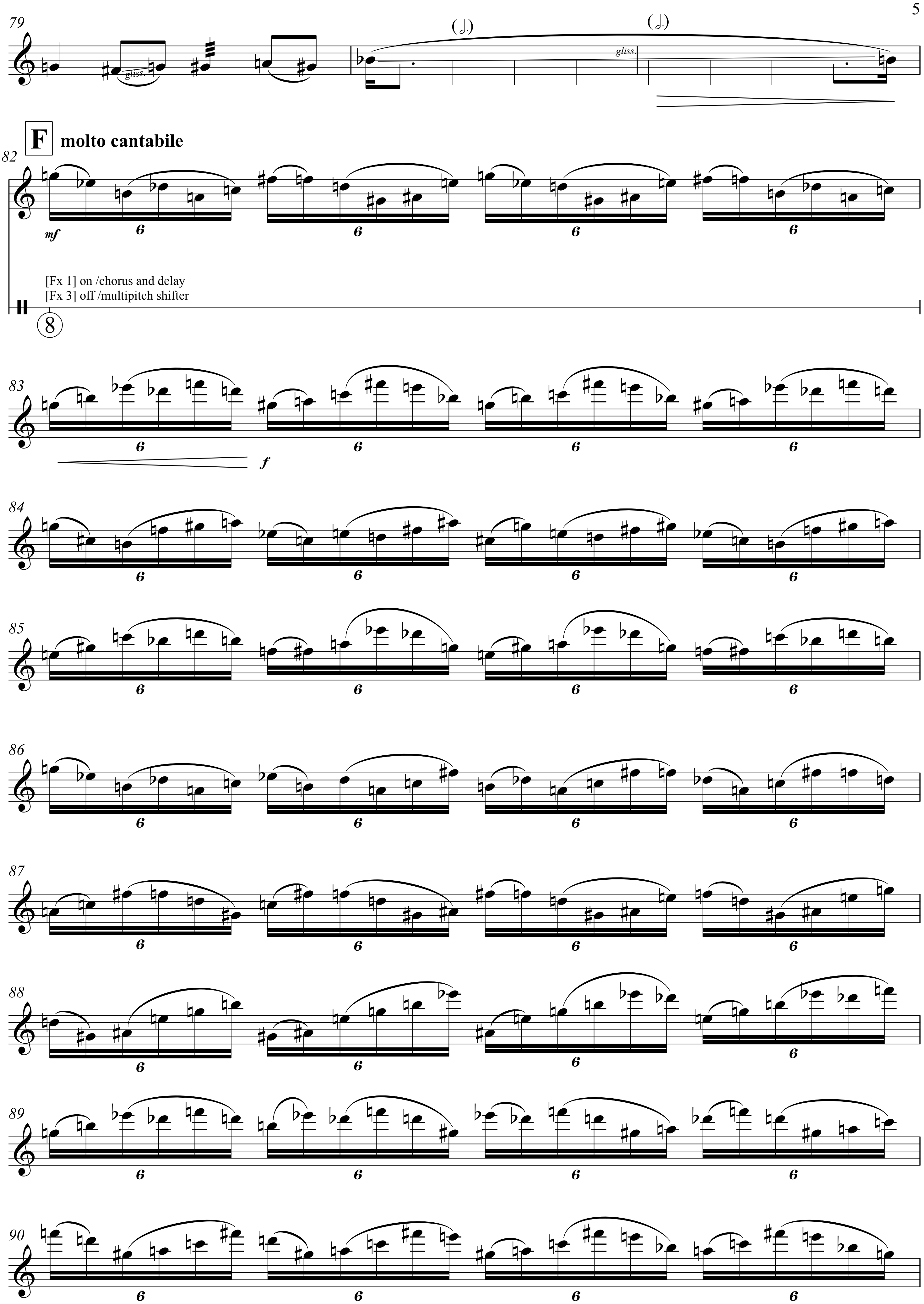
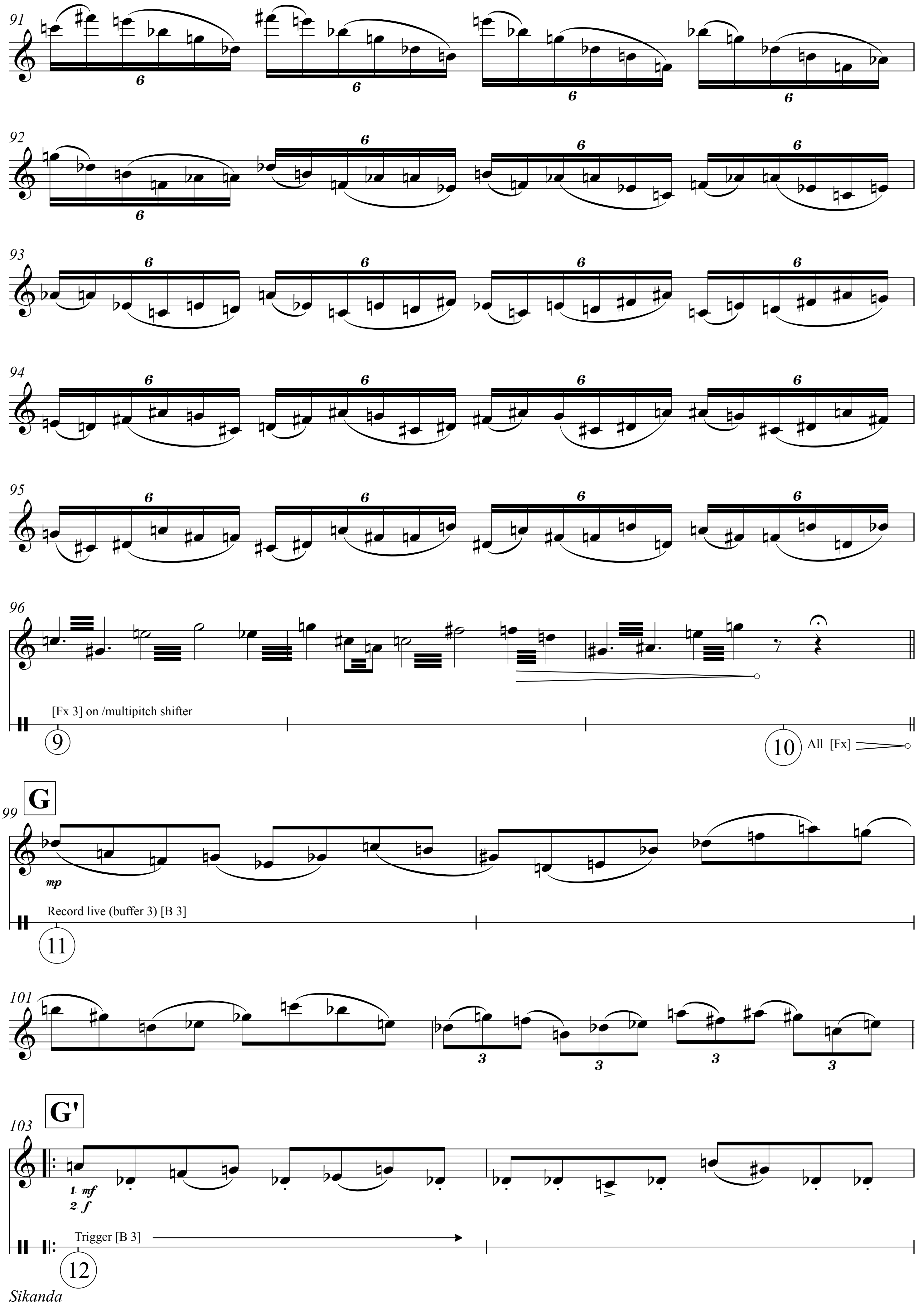
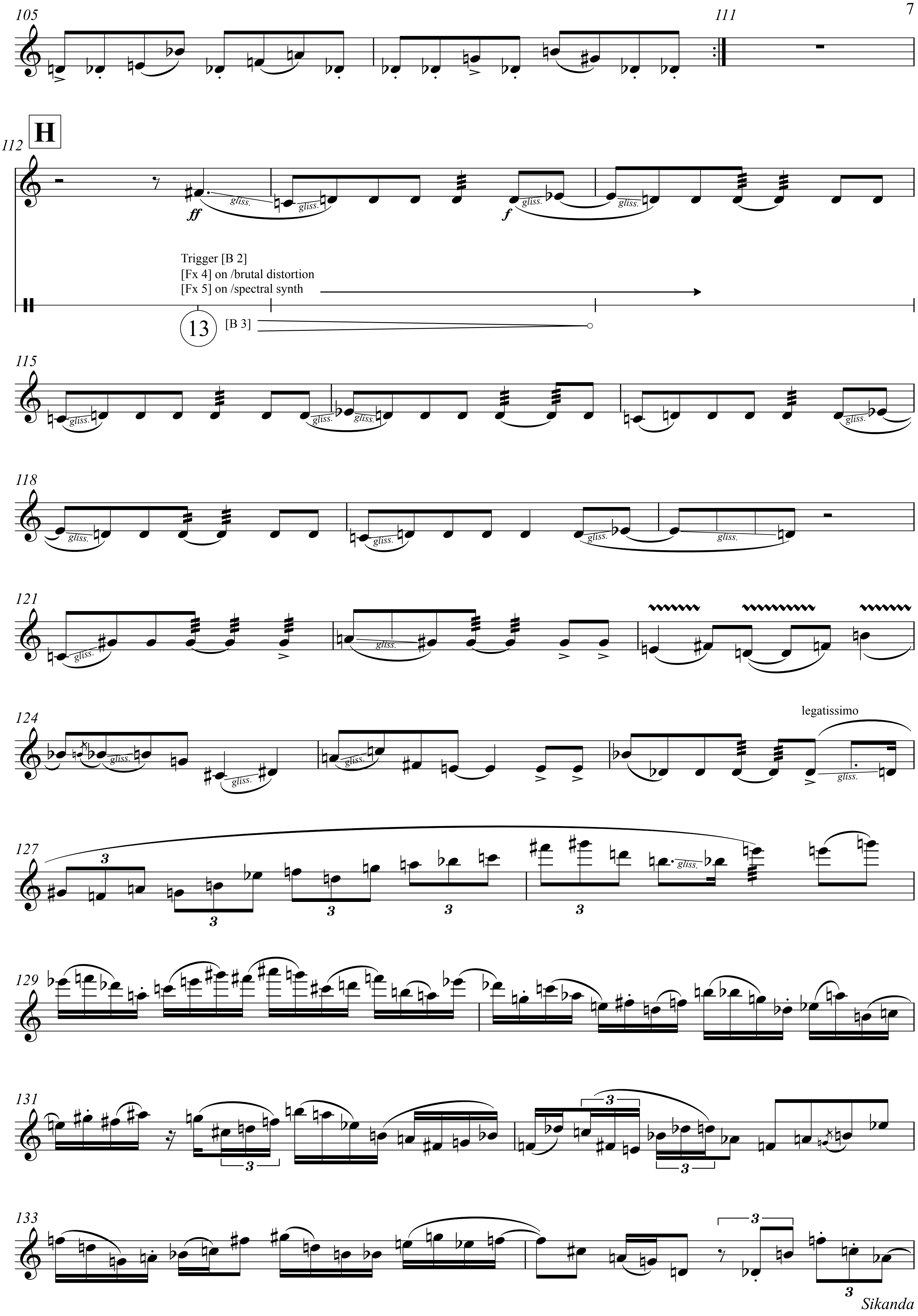

12
p
ff
p
mf
p
15
molto rit.
A tempo
mf
mp
f
mp
gliss.
C♯
B
Molto rubatissimo espressivo
19
mp
gliss.
(jaw vibrato)
f
Stop recording and trigger [B 1]
3
22
p
gliss.
gliss.
accel.
f
25
A tempo
gliss.
mp
28
mp
f
gliss.
gliss.
ff
accel.
31
mp
f
A tempo
rit.
33
gliss.
(lunga)
D ♮ tr
C ♯
p
mp
mf
4
[B 1]

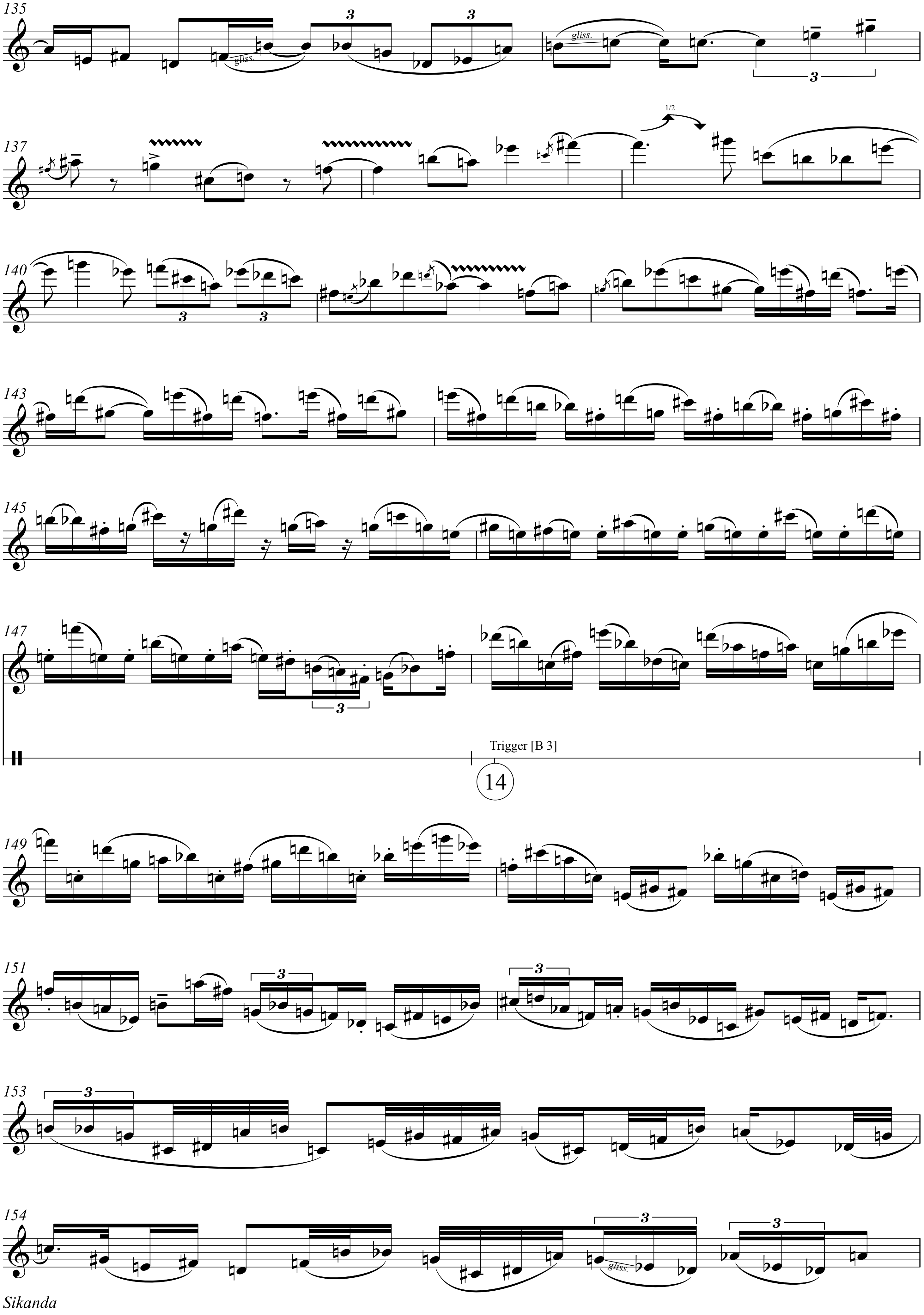

C
A tempo
37
marziale, con forza
mf
f
Trigger Deep Bass (sample 1) [S 1]
Record live (buffer 2) [B 2]
5
39
tr
ffff
41
(𝅘𝅥𝅯 = 𝅘𝅥𝅮)
44
tr
D
48
f
3
[Fx 1] on /chorus and delay
Stop recording [B2]
6
[S 1] continues
50
52
54
56

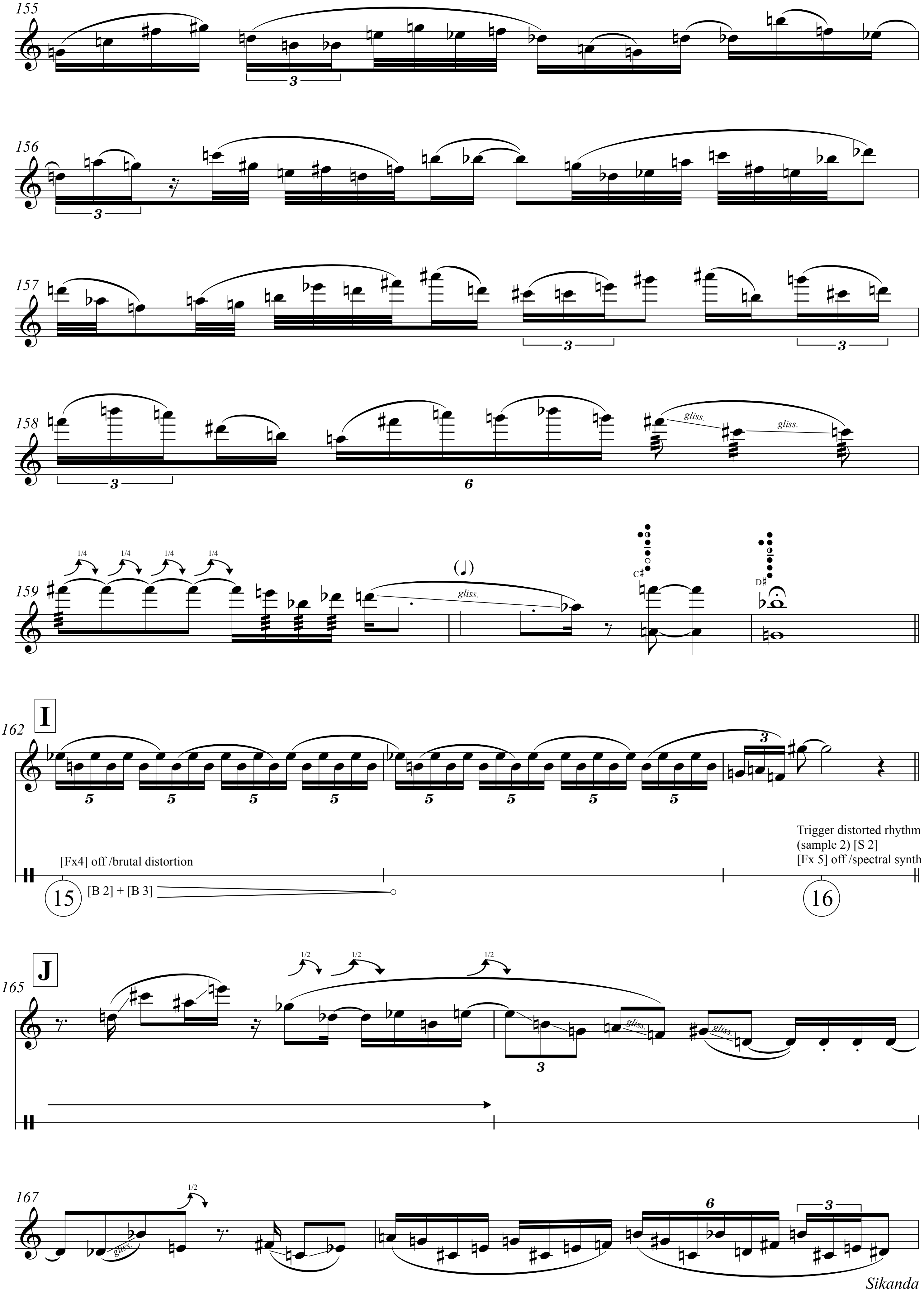

58
60
62
64
[Fx 3] on /multi
pitch shifter
7
E
molto espressivo
66
flz.
gliss.
p
f
mp
[Fx 1] + [S 1]
68
1/4
gliss.
f
71
1/2
p
f
74
gliss.
76
1/4
gliss.

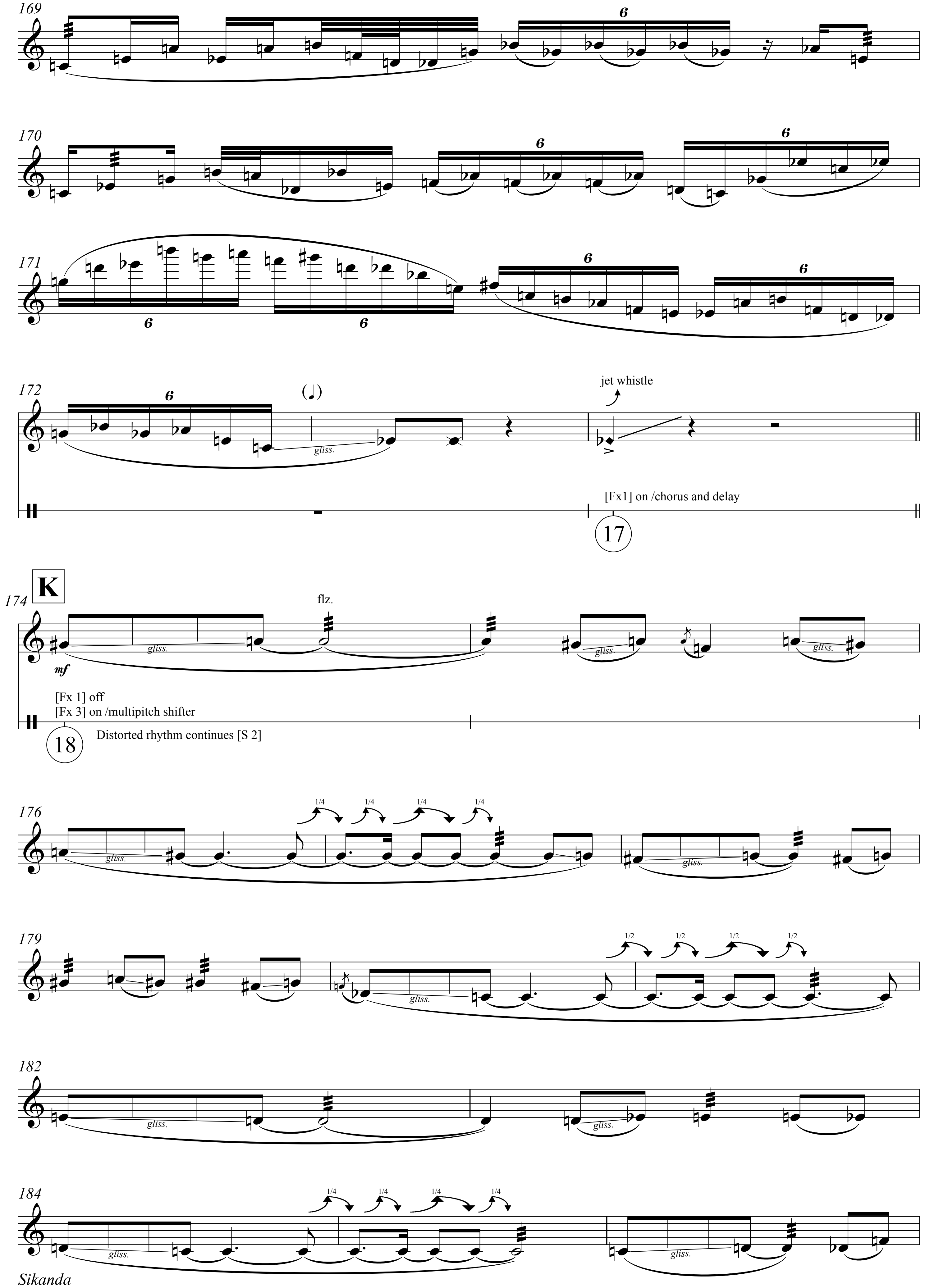

79
gliss.
(𝅗𝅥.)
gliss.
(𝅗𝅥.)
F
molto cantabile
82
mf
6
[Fx 1] on /chorus and delay
[Fx 3] off /multipitch shifter
8
83
f
84
85
86
87
88
89
90

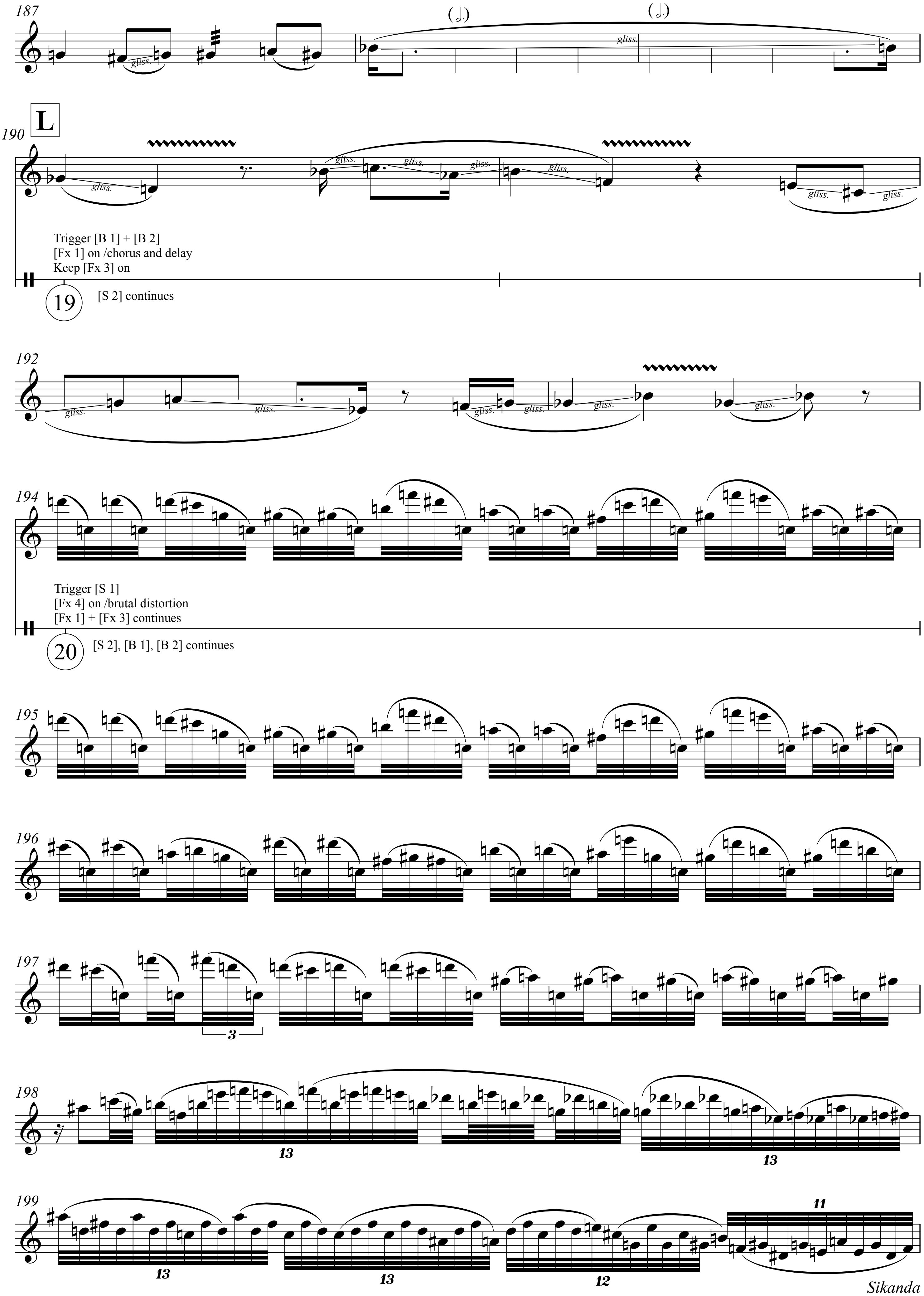

91
92
93
94
95
96
[Fx 3] on /multipitch shifter
9
10
All [Fx]
G
99
mp
Record live (buffer 3) [B 3]
11
101
G'
103
1. mf
2. f
Trigger [B 3]
12


105
111
H
112
ff
gliss.
f
Trigger [B 2]
[Fx 4] on /brutal distortion
[Fx 5] on /spectral synth
13
[B 3]
115
118
121
124
legatissimo
127
3
129
131
133
Sikanda


gliss.
gliss.
1/2
Trigger [B 3]
gliss.


155
3
156
3
157
3
3
158
3
6
gliss.
gliss.
159
1/4
1/4
1/4
1/4
(♩)
gliss.
C♯
D♯
I
162
5
5
5
5
5
5
5
5
3
Trigger distorted rhythm
(sample 2) [S 2]
[Fx 5] off /spectral synth
[Fx4] off /brutal distortion
15
[B 2] + [B 3]
16
J
165
1/2
1/2
1/2
gliss.
gliss.
3
167
1/2
gliss.
6
3


169
6
170
6
6
171
6
6
6
6
172
6
(♩)
gliss.
jet whistle
[Fx1] on /chorus and delay
17
K
174
flz.
gliss.
mf
gliss.
gliss.
[Fx 1] off
[Fx 3] on /multipitch shifter
18
Distorted rhythm continues [S 2]
176
1/4
1/4
1/4
1/4
gliss.
gliss.
179
1/2
1/2
1/2
1/2
gliss.
182
gliss.
gliss.
184
1/4
1/4
1/4
1/4
gliss.
gliss.

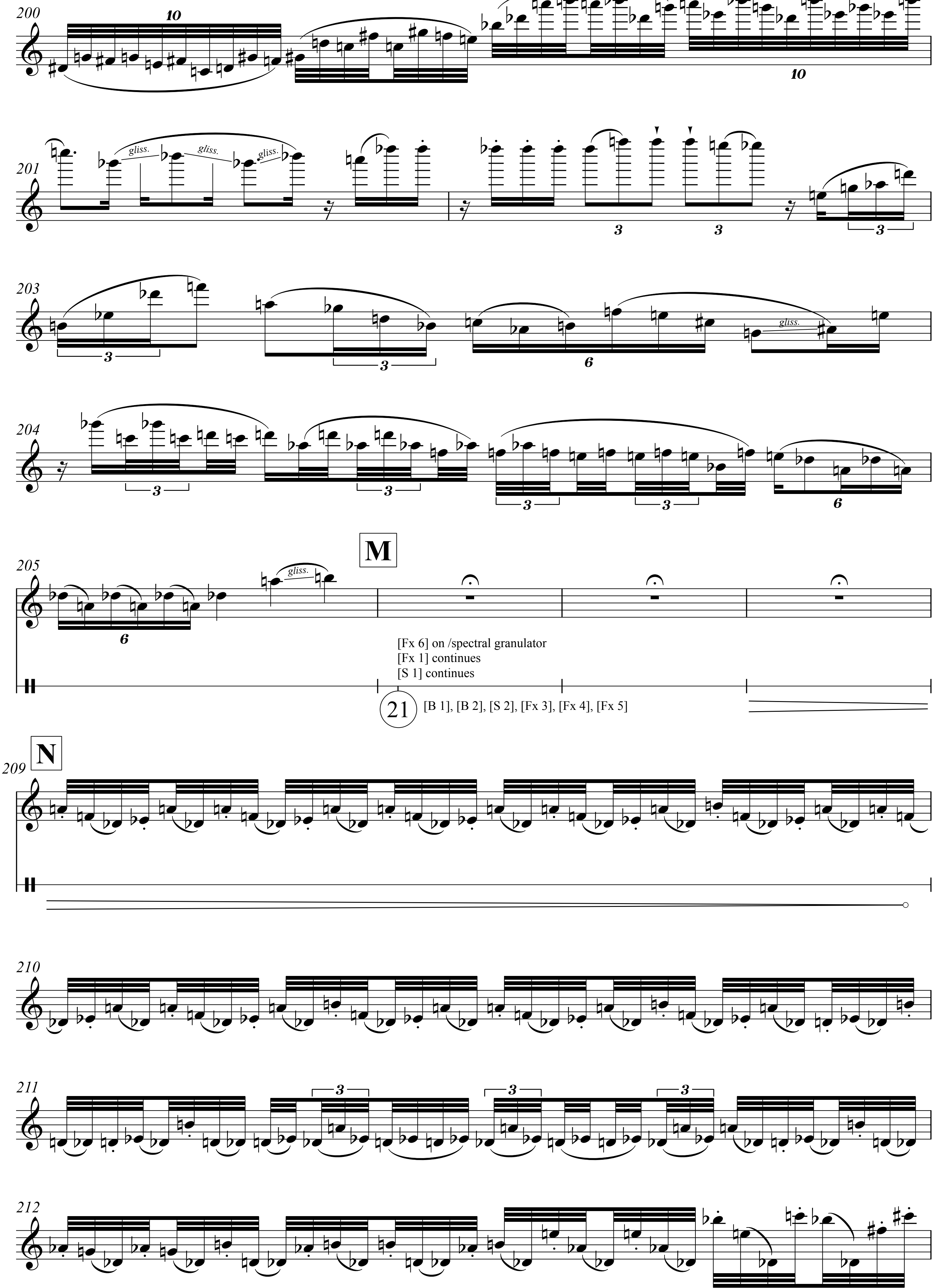

187
(𝅗𝅥.)
(𝅗𝅥.)
gliss.
L
190
gliss.
19
192
gliss.
194
20
195
196
197
3
198
13
13
199
13
13
12
11

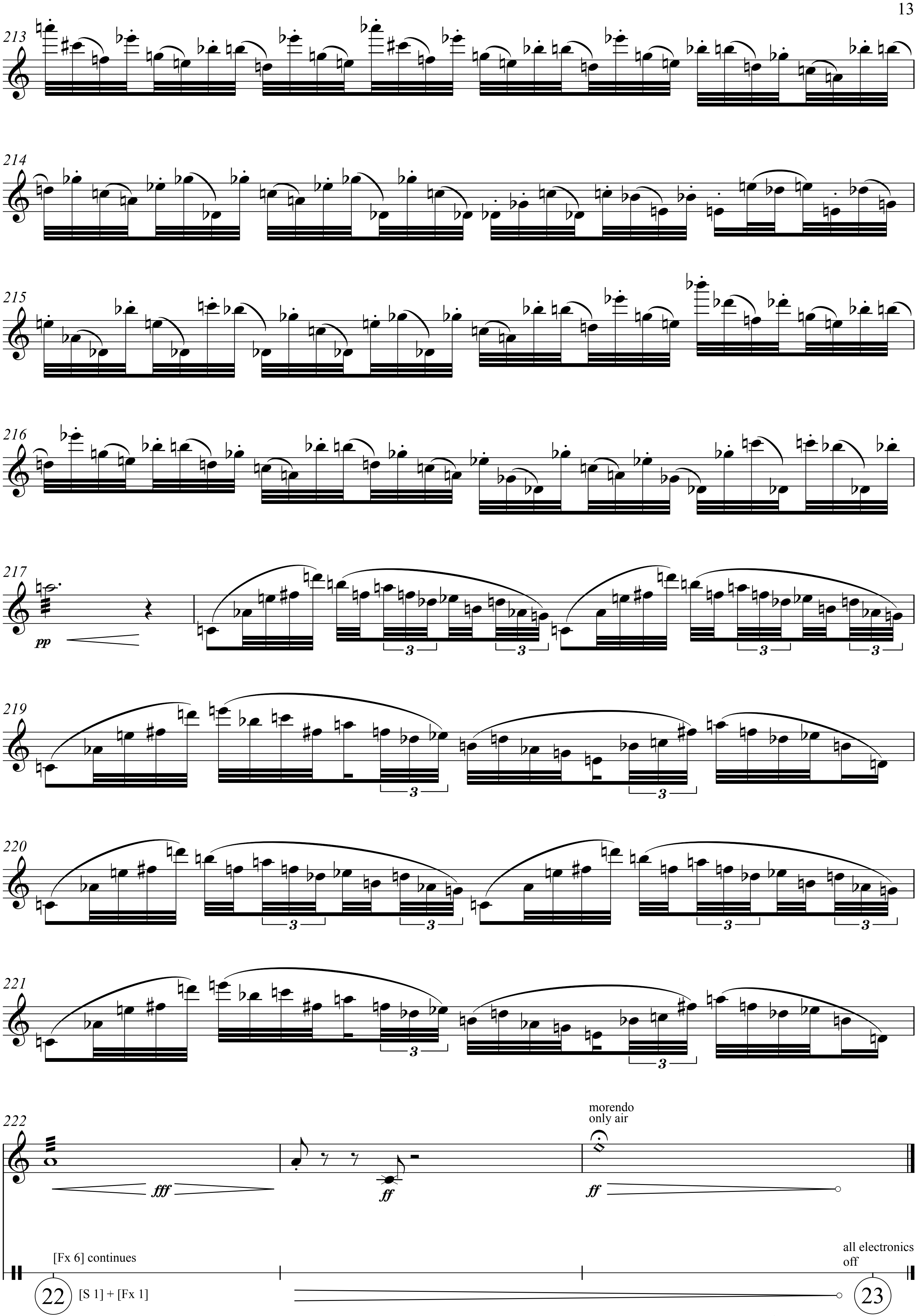
Trigger [B 1] + [B 2]
[Fx 1] on /chorus and delay
Keep [Fx 3] on

[S 2] continues

Trigger [S 1]
[Fx 4] on /brutal distortion
[Fx 1] + [Fx 3] continues

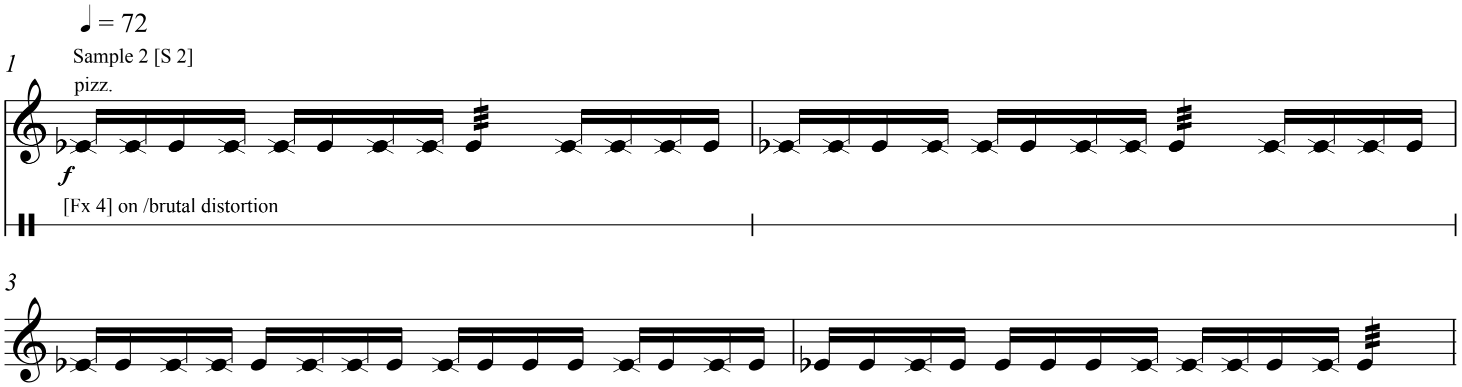
[S 2], [B 1], [B 2] continues


gliss.
gliss.
gliss.
gliss.
gliss.
M
[Fx 6] on /spectral granulator
[Fx 1] continues
[S 1] continues
[B 1], [B 2], [S 2], [Fx 3], [Fx 4], [Fx 5]
N


213
214
215
216
217
pp
3
219
220
221
222
fff
ff
morendo
only air
ff
[Fx 6] continues
22
[S 1] + [Fx 1]
all electronics
off
23

Amsterdam 2011 *Sikanda*

Pre-recorded material


♩ = 72
1
Sample 2 [S 2]
pizz.
f
[Fx 4] on /brutal distortion
3

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www.enriquemendoza.net

V2