# Canon for Flute

## by Larry Polansky

for flute and multitrack flute for Ann LaBerge 1978-79, Urbana; New Edition, 1990, Oakland

#### Introduction

Canon for Flute, from a set of pieces that began with Psaltry (1978-9), is based on the harmonic idea of a continual modulation between three harmonic series, related to each other as 1:5:3. Others in this set include: Cello (1979, for cello and multitrack celli), Glass (1979, for The Glass Orchestra), Choir (1978), Flutes (1978, for flute choir), and Hom (1990, for horn and live computer). Canon for Flute was premiered by Ann LaBerge in a workshop performance at the University of Illinois in 1979.

### **Performance Notes**

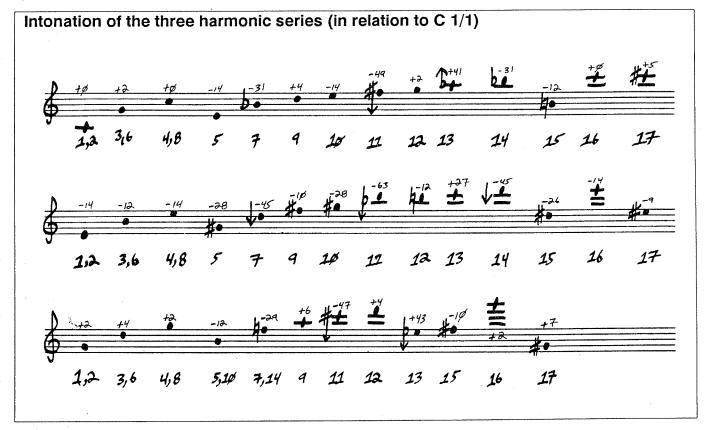
All of the arpeggios are played fairly evenly. Each measure is repeated several tines. The piece is 17 minutes long. The middle sections (measures 17–68), in general, repeat fewer times than the beginning and ending 17 measure sections. The tempo, number of repeats of each measure, and dynamics are left mostly to the player. The piece starts out

softly, builds up over the first 17 measures, remains fairly constant until about measure 68, and then slows down slightly and gets softer to the end.

Record up to eight tracks of tape, each track consisting of one complete performance of the score. Avoid exact synchrony between the various tracks or between the tape and the live performance. Each flute should move at its own pace.

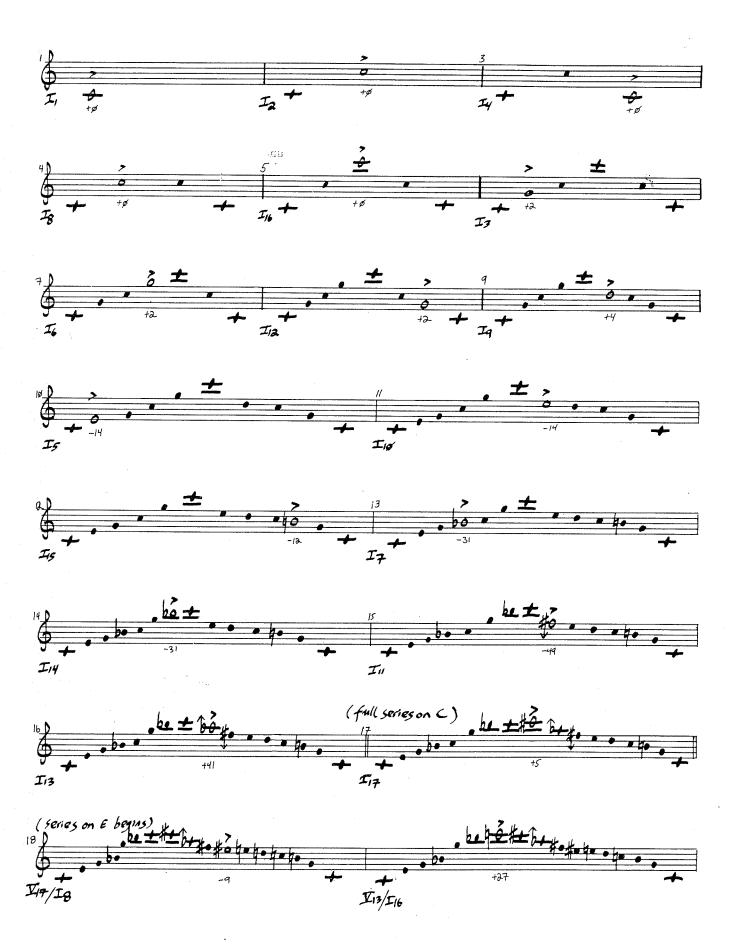
#### Intonation and Notation

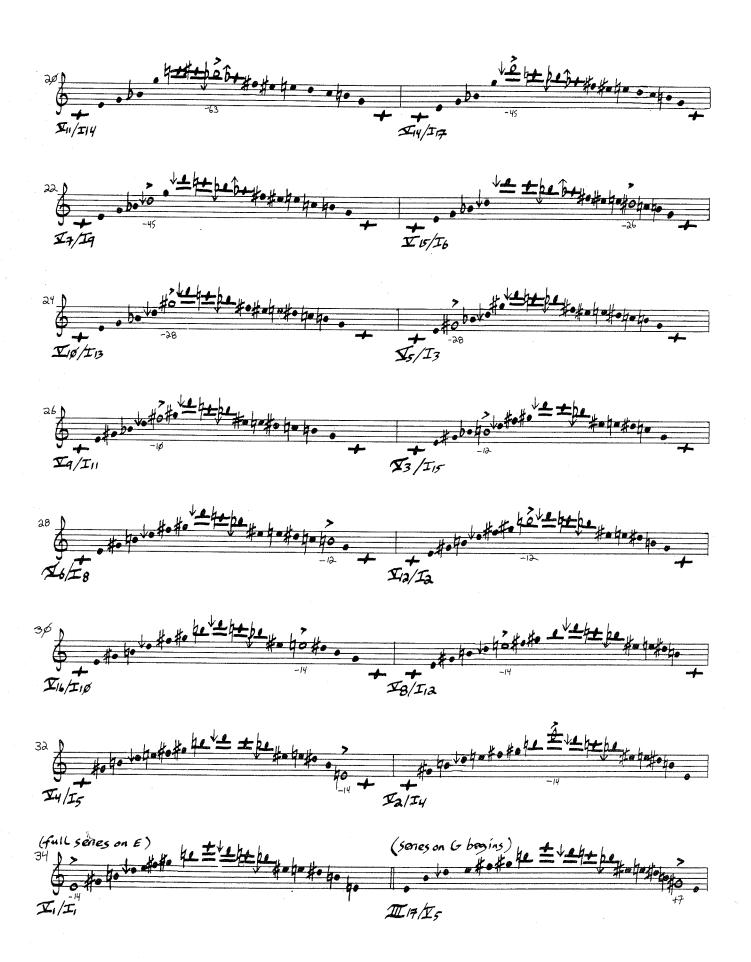
All of the pitches are from the harmonic series on C, E, or G, and the pitches E and G are related to C as 5:4 and 3:2. In other words, the pitches are the partials of C, numbers 1–17, 85–102, and 51–68, lowered by octaves to be within the flute's range. The intonations of these partials are used in the performance. In the score, these intonations are given in cents deviations from 12-tone equal tempered tuning. For example, the first pitch, C, is +0, since it is the fundamental, but the Bb in measure 13 is indicated as -31, since as the seventh harmonic (or octave equivalent) it is 31 cents flat of its tempered neighbor. Where a pitch is about 50 cents away from its nearest tempered pitch, an up- or down-arrow is affixed to the accidental, as a mnemonic aid



Spong 1990

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(full series on 6) 
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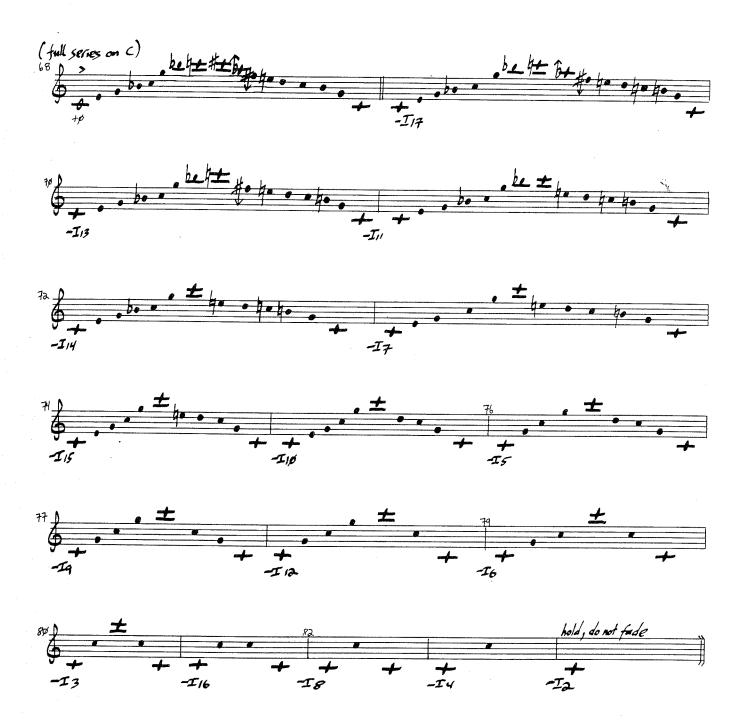












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to the flutist, indicating that the correct intonation is about a quarter-tone away from the notated pitch. This notation is used for the 11th and 13th partials of C and G, and the 11th, 7th and 14th partials of E.

The use of conventional (equal-tempered) musical notation is for convenience only. Play the piece in the Just Intonation given in the chart below. Roman numerals with arabic subscripts indicate which pitch is entering, leaving, or being replaced in a given measure. For example, I<sub>11</sub>

means that the 11th partial of C is entering in that measure; III<sub>11</sub>/V<sub>13</sub> means that the 11th partial of G is replacing the 13th partial of E; and -I<sub>5</sub> means that the fifth partial of C has dropped out in that measure. Accents over white notes indicate which pitch is entering the composite arpeggio—those pitches should be emphasized. Once a new pitch enters, it remains in the arpeggio until it is replaced. Most of the piece consists of mixtures of the harmonic series of the three fundamentals. 1/1