

Cinderella
A Music Composition for Solo Flute
Torsten Anders and Riana Walsh
University of Bedfordshire (UK)

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Introduction

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- Fairy tale motifs popular in classical music
- Rather rare in contemporary classical music

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Introduction

Greek legends – relative to fairy tales – in early Baroque operas

- Monteverdi's *L'Orfeo* – earliest opera still regularly performed

19th century

- Schumann: multiple cycles explicitly related to fairy tales, e.g.,
 - Märchenbilder and Märchenerzählungen
- Several ballets by Tchaikovsky, e.g.,
 - Щелкунчик (The Nutcracker)
- Humperdinck's opera *Hänsel und Gretel*
- Ravel's *Ma mère l'Oye* (My mother goose)

Contemporary classical music – psychoanalytical and socio-critical

- Heinz Holliger's opera *Schneewittchen*
- Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern*

- Fairy tale motifs popular in classical music
- Rather rare in contemporary classical music



└ Composition for Solo Flute

Overview of talk

- Extended flute techniques
- Global form overview
- Approaches to musical form creation
- Performance

Goal

- Illustrating motifs of Cinderella fairy tale in playful manner
- Using means of contemporary classical music, e.g., extended playing techniques of flute

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Composition for Solo Flute

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Flute Extended Techniques

- **Riana** demonstrates different extended techniques
- **Riana** Perhaps also explaining their production, but only very briefly

Flute Extended Techniques

Sustained pitched playing techniques

- ordinario
- breathy sound
- flutter tongue
- bisbigliando
- multiphonics

Sustained techniques with no/less clear pitch

- wind sound (on a, ee, u)
- roar flutter
- jet wistle

Percussive techniques

- pizzicato
- tongue slap
- key clicks

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Global Form (1/2)

Formal approach

- Individual scenes from fairy tale musically illustrated
- Literally following storyline would not really be convincing musically – music needs different form

Wording

- Grimm Brothers (1857 ed.)
- Engl. translation Margaret Hunt

Und weil es darum immer staubig und schmutzig aussah, nannten sie es Aschenputtel.
And as on that account she always looked dusty and dirty, they called her Cinderella.

Aschenputtel dankte ihm, ging zu seiner Mutter Grab und pflanzte das Reis darauf, und weinte so sehr, daß die Tränen darauf niederfielen und es begossen.
Cinderella thanked him, went to her mother's grave and planted the branch on it, and wept so much that the tears fell down on it and watered it.

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Global Form (2/2)

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Ihr zahmen Täubchen, ihr Turteltaubchen, all ihr Vöglein unter dem Himmel, kommt und helft mir lesen – die guten ins Töpfchen, die schlechten ins Kröpfchen.
 You tame pigeons, you turtle-doves, and all you birds beneath the sky, come and help me to pick – the good into the pot, the bad into the crop.

Der Königssohn tanzte ganz allein mit ihm, und wenn es einer aufforderte, sprach er „das ist meine Tänzerin.“
 The king's son danced with her only, and if any one invited her to dance, he said "This is my partner."

Und als es sich in die Höhe richtete und der König ihm ins Gesicht sah, so erkannte er das schöne Mädchen, das mit ihm getanzt hatte, und rief „das ist die rechte Braut.“
 And when she rose up and the king's son looked at her face he recognized the beautiful maiden who had danced with him and cried, "That is the true bride."

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Stylised Sound Imitations as Musical Material

Demonstration with (VLC "playlist")

- Bird sound recordings
- MIDI mockup
- **Riana** At end flute demo: wood pigeon, greenfinch

Stylised Sound Imitations as Musical Material
Movement *You tame pigeons, you turtle-doves...*

- Stylised bird songs
 - Wood pigeon
 - Woodlark
 - Greenfinch
 - Dove
- "Picking sounds"
Percussive techniques

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Stylised Sound Imitations as Musical Material

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"Picking sounds"

Percussive techniques

└ Formal Approaches to Music Generation

- Brief Opusmodus demo: generating downward phrases
- BTW: Whole piece composed with computer assistance
 - Software development part of composition process

Tailor-made computer programs for

- Generating family of phrases
- Transforming material
- Assembling material into form

Cinderella

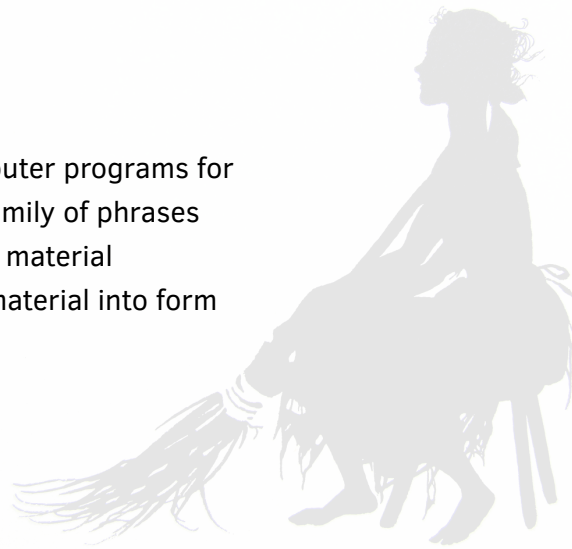
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Formal Approaches to Music Generation

Example from movement ... *went to her mother's grave...*

Tailor-made computer programs for

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Form Derived from Story Line

Form:

- galliard₁, escape₁,
- galliard₂, escape₂,
- pavane, galliard₃, escape₃,

Riana: Pavane and beginning of galliard 3: mm 55-73

Form Derived from Story Line
Movement *The king's son danced with her only...*

- Cinderella joins dance three times, and escapes three times
- Story line inspired global form of movement

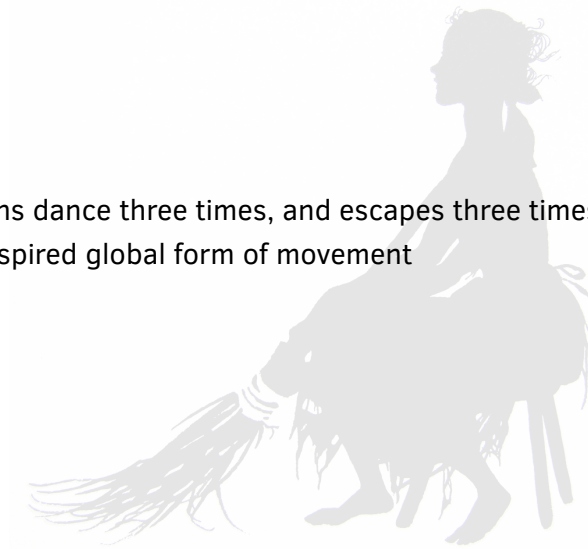
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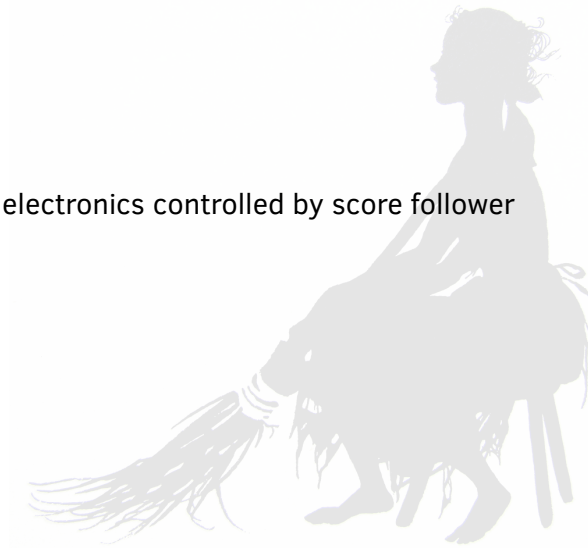
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Future Work

Version with live electronics controlled by score follower



Performance

Performance

Two example movements

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Excerpt (galliard 1, escape 1, galliard 2, escape 2)

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