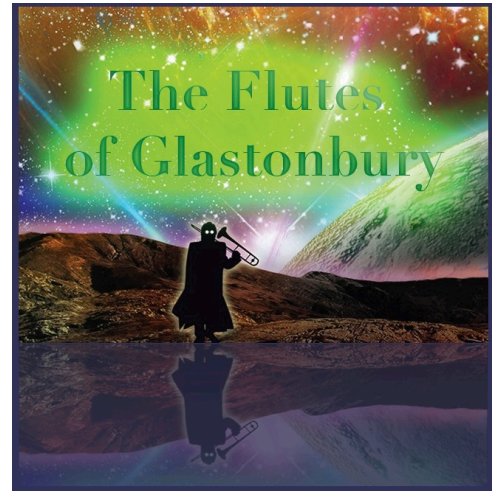


## Flute Soli Analysis by Steve Wiest

### From the Composition “The Flutes of Glastonbury”



#### Terms:

1. Row  
12 pitches arranged in a strict order by the composer
2. Cell  
A small subset of the row
3. Retrograde  
Reverse order
4. Vertical Sequential  
Pitches in order from the row turned into vertical chord structures
5. Hybrid  
Vertical structures that don't follow row-order strictly
6. Klangfarbemelodie (or hocket)  
A compositional term associated with Arnold Schoenberg and others that refers to a technique where a musical line is split between several instruments. Loosely applied here.
7. Tertian Structures  
Structures (chords) derived from triads built on the interval of a third.
8. Free Choice (F.C.)  
A deviation from the strict order of the original row.
9. Numinous  
A term coined by Rodolf Otto and later used by Carl Jung and C.S. Lewis. Made popular by Carl Sagan. It refers to the *wholly other*, a *religious experience* or the *presence of the divine*.
10. Faux Tonic  
“False tonic” or a resolution with cadential qualities not necessarily set up in a standard way.

### Compositional Goal of the Flute Soli

To achieve a texture that would be programmatically informed by the fictitious creatures known as *The Flutes* in the story “The Flutes of Glastonbury” from the novel “The Dover Stone.”

From “The Dover Stone.” A description of *The Flutes*:

*...soaring melodies and perfect counterpoint...clusters of glorious dissonance that melted into wonderfully unexpected yet perfect releases, tinkling shards of jewels that trilled and whipped across the spectrum of sound as playfully as a rainbow trout zips through the water and catches the light.*

### Requirements for The Composition of the Soli

- Non-jazz
- Avoid trite “sweet” ballad-sounds and textures
- Establish a feeling of “surrealism” mixed with “numinousity”
- Write a virtuoso solo melody that sounds like a language
- Make use of the alto flute sound
- Avoid obvious gimmickry if possible

### Tools to Achieve The Goal and Follow the Requirements

- “Serial Music-Lite” (AKA "Gluten Free Serial")
- A row based on 4ths
- Ambiguous harmonies (mostly quartal-quintal) from vertical row structures
- Compose with Finale and “listen” for what sounds best
- All melodies make 95% use of strict row order (forward and retrograde)
- Minimal amount of free choice, only where it enhances the texture
- Strong use of dissonance and release
- A drone to keep things unsettled and “otherworldly”

### Specific Analysis

1. M103-111. The row is first introduced as a Klangfarbenmelodie beginning with the low alto flute, thus setting up a feeling of “conversation” while the drone gives the listener an “unsettled” feeling mixed with a sense of the “numinous.”
2. M111-112. The row jumps into a vertical structure via a pyramid setting the stage for quartal harmonies while the solo flute begins its solo.
3. M117-119. With the use of klangfarbenmelodie or hocket once again, a conversation seems to take place.
4. M119-120. Use of hybrid structures to avoid a static feeling of harmony.
5. M121. Free choice melody harmonized with non-functional tertian structures that flow with the solo flute shape. Also to avoid a static feel.
6. M124-128. Virtuoso solo section for Flute 1. The harmony has returned to quartal. This solo section programmatically represents the monologue in the story where one of *The Flutes* tells the protagonist Captain Almaddock how to restore balance in the galaxy.
7. M128-132. Beginning with the dissonant intervals of  $\frac{1}{2}$  step and the augmented octave, the melody moves from “glorious dissonance” to “perfect release” upon arriving at the faux cadence in the final measure. The alto flute is the last voice heard, thus reminding the listener how the soli began, and emphasizing the exotic sound of the low register.

# THE FLUTE ROW

1 2 3 4 5 6 7 8 9 10 11 12

## CHORDS FROM THE ROW IN 4/4

## HYBRID CHORDS FROM THE ROW

5 b 2  
3 0 0 2  
4 0 0 2  
1 0

5 2 4 1

1 2 3 4 5 6 7 8 9 10 11 12

## FIRST MELODY FROM THE ROW

Score Excerpt  
(Concert Pitch)  
From:  
Concerto for Folded Space

The Flutes of Glastonbury  
(Flute Soli Analysis)

Steve Wiest

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The score is written for five flute parts: Flute 1, Flute 2, Flute 3, Flute 4, and Alto Flute. The key signature is one sharp (F#) and the time signature is 3/4. The score covers measures 104 to 108. The Alto Flute part begins in measure 104 with a melodic line. Flute 2 enters in measure 106 with a melodic line. Flute 1 enters in measure 107 with a melodic line. The Analysis section at the bottom shows the 'Original Row' in measure 104, which is a sequence of 12 notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. A synth drone on 'F Natural' is shown in the bass clef of the analysis section, consisting of a series of sustained notes. The notes in the flute parts are numbered 1 through 12, corresponding to the notes in the original row. For example, the Alto Flute's first note is '1' (F#4), and the Flute 1's first note is '1' (F#4).

Synth Drone on "F Natural" Throught The Soli  
(Klangfarbenmelodie from M103-M111)

(All melodies from the original row as well as row structures will use the numbers from this original row to identify their origins)

The Flutes of Glastonbury-Excerpt and Analysis

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

109 110 111 112 113 114

**ANALYSIS**

**Retrograde Cell**

**Forward Cell**

**Row Structures**

"Vertical Sequential"  
(Notes from the Row)

Vertical Sequential

Hybrid

12 11 10 9

6 7 8 9

9 10 11 12 1

12 11 10

9 8 7

9

9 8 7

12 10

9

6

11

(Enharmonic Spelling)

(R)

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

115                      116                      117                      118                      119                      120

**Klangfarbenmelodie**

**ANALYSIS**

Vertical Sequential Structures

Complete Row

Retrograde

Hybrid Structures

The Flutes of Glastonbury-Excerpt and Analysis

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
A. Fl.

121

122

123

Free-Choice Melody

ANALYSIS

Non-Functional Tertian Structures

BbMaj	B Maj	C Maj	DbMaj	F# min7	BbMaj	Bmin	Ebsus	DbMaj	Vertical Sequential (Retrograde)
(add 6 add 9)	(add 6 add 9)	(add 6 add 9)	(add 6 add 9)	(or A Maj no third)	(add 6 add 9)				

(enharmonic spelling)

8

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

124                      125                      126

Chromatic                      Chromatic

ANALYSIS

Vertical Sequential Structures                      Hybrid

(enharmonic spelling)



The Flutes of Glastonbury-Excerpt and Analysis

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

127 128 129 130

Chromatic 6 7 8 9 10 11

Free Choice

\*F.C. 9 10 11 12

ANALYSIS

Vertical Sequential (Block Chord)

10 9 10 8

The 1/2 step crunch between Flute 1 and 2 (C and B on beat 1) followed by the high "G" half note in Flute 1 (producing an augmented octave with the "F#" in Flute 3) sets up the maximum dissonance as an antecedent to the "release" in Measure 132

\*F.C. = Freen Choice note. I chose the "C natural" to keep the dissonant feeling going as the melody leads up to the release.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

A. Fl.

131

132

133

ANALYSIS

Chromatic

G Maj (add 2 add 6)

The release: Arbitrary "Faux Tonic" Ending