

BRENT MICHAEL DAVIDS
FLUTING AROUND



CONCERTO FOR FLUTE AND ORCHESTRA

1. GOLDEN FLUTE (Orchestral Flute)
2. WOODEN FLUTE (Native American Flute)
3. HONEY FLUTE (Orchestral Flute/Native American Flute)

*"Fluting Around" was funded in part by
Margaret Cornils Luke
in memory of her aunt Gertrude Cornils
and in part by the
College of Visual and Performing Arts
of Northern Illinois University*

FLUTING AROUND

Program Notes

Borrowed from various American Indian traditions of "courting flutes," FLUTING AROUND is a modern concerto for flute and orchestra. With a bit of humor, FLUTING AROUND celebrates the American Indian courting flute traditions, especially in the third movement, and illustrates that a challenging flute concerto can be both exhilarating and fun for audiences of any culture. FLUTING AROUND was funded in part by Margaret Cornils Luke in memory of her aunt Gertrude Cornils and in part by the College of Visual and Performing Arts of Northern Illinois University.

1) GOLDEN FLUTE. The movement's title alludes to the orchestral flute that is made of metal. The movement follows a loose sonata form, with its classic orchestral opening, followed by two solo flute expositions, a development and recapitulation, a cadenza, and a final coda. What makes the music unique is the Native American musical ideas, such as the traditional descending melody line. Throughout the movement, the basic shape of the primary melody starts on the uppermost pitches, gradually falls to the lower ones, and finally rests on a repeating series of lower notes. In the first movement, however, the pace is quicker than the often soothing American Indian flute melodies, highlighting the versatility and virtuosity of the orchestral flute. The concerto opens with the timpanist and three percussionists simultaneously pounding on a single snare drum using powwow drum sticks, as if to signal Native American dancers into the powwow arena for "grand entry."

2) WOODEN FLUTE. In movement two, a Native American wood flute (tuned in C minor), sings out a melody very reminiscent of a traditional indigenous song, with its customary falling melodic shape. The orchestration is generally light and sparkling, interwoven with several moments of excitement to blanket the wooden flute in a warm supportive sound. A compelling focal point, toward the end, is the use of tree branch drumsticks on four big drums. Three bass drums (turned sideways) encircle the orchestra, along with the largest 32-inch drum of the timpani, to create a family of four big drums. This family-of-four symbolizes the "four directions" of many American Indian cosmologies, and alludes to thunder beings stomping across the clouds while engaged in a giant game of lacrosse as they hunt the great sky bear. In this quiet movement though, the four drums are played tenderly using tree branches that fall against the drum heads with a ceremonial swishing effect.

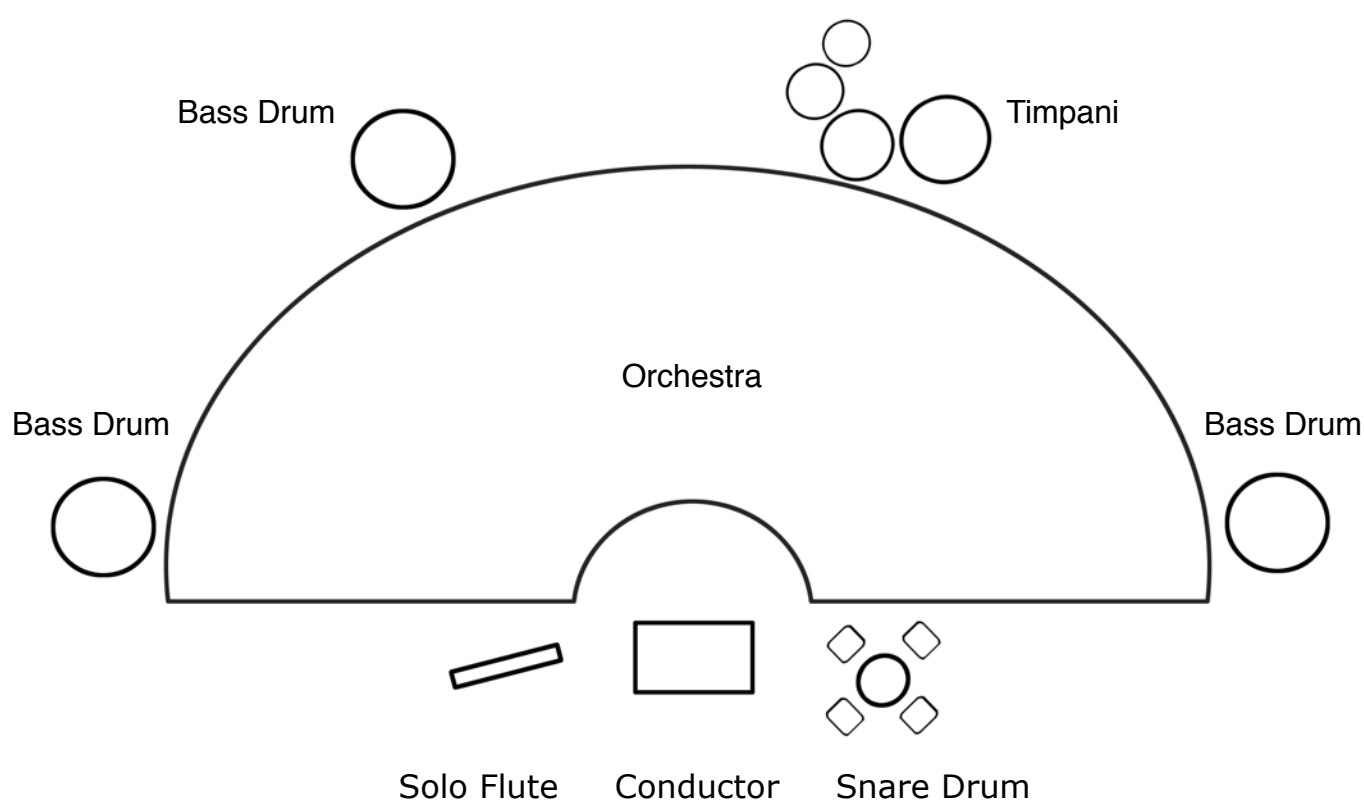
3) HONEY FLUTE. Movement three salutes the Indian "love flute" traditions employing a synonym of "sweetie" or "darling" for the monikered title. The flute soloist musically interacts — or flirts — with many instrumental suitors, including the horn, trombone, cello, tuba and piccolo. This humorous movement alludes to the concerto's overall title, which nearly slips off the tongue as "flirting around" or "fooling around," but in this instance is more accurately expressed as the irreproachable "fluting around." As each flirtatious orchestral suitor vies for the soloist's attention, the duets grow ever more passionate, leading to rivalries, jealousies, and the amorous quoting of established romantic refrains, such as Tchaikovsky's Romeo and Juliet Overture, Bizet's Aragonaise from Carmen, and even a yearningly doe-eyed rendering of Chaminade's Concertino on the G minor wood flute. A musical brawl almost erupts when the four big thunder drums start pounding out an escalating series of sonic booms. In a flash, the flautist grabs the reigns with a dashing run from the Concertino, taking command over the runaway performance. With most of the lovelorn challenges now resolved, the soloist and suitors pair off with an amicable dance of duets leading to the concerto's final cadences.

FLUTING AROUND Performance Notes

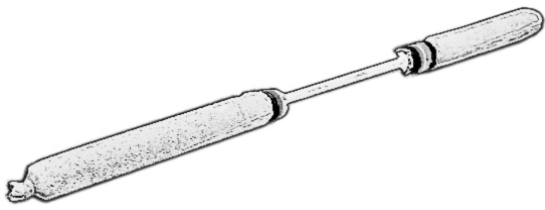
1) GOLDEN FLUTE. The timpanist and 3 percussionists should start this movement in front of the orchestra, next to the conductor, and after playing return to their normal places within the orchestra. When playing the snare drum, it is played with 1 "powwow" type drumstick per player, seated in chairs around the drum, playing in exact unison. Use a larger snare drum, with the snares in the "on" position, with relaxed tension, if possible. Powwow drum beaters have a leather-wrapped head and a leather wrapped handle (see next page).

2) WOODEN FLUTE. Soloist uses a Native American style C-minor wood flute; typical fingerings are included on the attached chart (see next page). During the movement, tree branch sticks are used on the timpani and 3 bass drums; these sticks are plastic facsimiles such as can be found at arts and crafts stores. The 3 bass drums and timpani are equally spaced around the orchestra as indicated on the diagram (below). If desired, special theatrical lighting can be used to highlight the tree branch "moment," perhaps with some captivating choreographed movements by the timpanist and percussionists.

3) HONEY FLUTE. This movement could almost be choreographed or staged by a theatrical director, which is recommended. Each instrumental suitor (horn, trombone, cello, tuba and piccolo) must have a unique stage presence during their respective duets. Instrumentalists with easily carried instruments could walk or stand up as they play; memorizing the duets would assist in this effort, and is recommended. When moving about the stage is not feasible, duets might be performed while standing on a chair to achieve maximum presence for the audience. When the horn and trombone are in heated competition against each other, the players could direct their focus to their rival competitor (turning toward the other), rather than toward the flautist. The trombonist should appear frustrated, leading to the loud blatts; these blatts should be the loudest raunchiest raspberries humanly possible on the instrument (and probably directed toward the horn player). The 4 big drums can be played very loud, and harder sticks are recommended for maximum punch. The surprise guest of this movement is the tenor saxophone player, who suddenly appears out of nowhere to serenade the flautist with jazzy smooth sax sounds, overshadowing the orchestral suitors. The sax player must be hidden completely until the last possible moment. It is crucial the audience not see the sax player whatsoever until the serenade starts. There is a big potential for theatrical staging with the sax; for instance, the player might appear on the upper balcony Romeo-and-Juliet style, or appear above and behind the orchestra, or from a side box, or from any other interesting spot for maximum dramatic effect. The solo flautist should appear flirty throughout the movement to aide in the theatrical effect, and use a G-minor Native American style wood flute as indicated in the score (see next page).



Powwow Drum Beater
(leather head and handle)



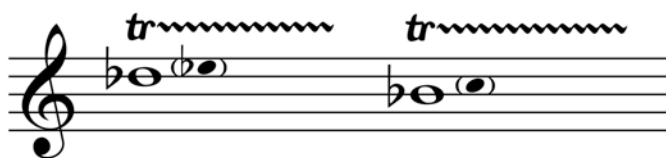
Tree Branch Drumstick
(plastic eucalyptus branch)



Some Traditional Native American Wood Flute Techniques



FALLS: achieved by closing (rolling) fingers over remaining open holes, bending pitch down.



TRILLS: similar to Western music, but very pronounced and strongly produced (aggressive, not subtle).



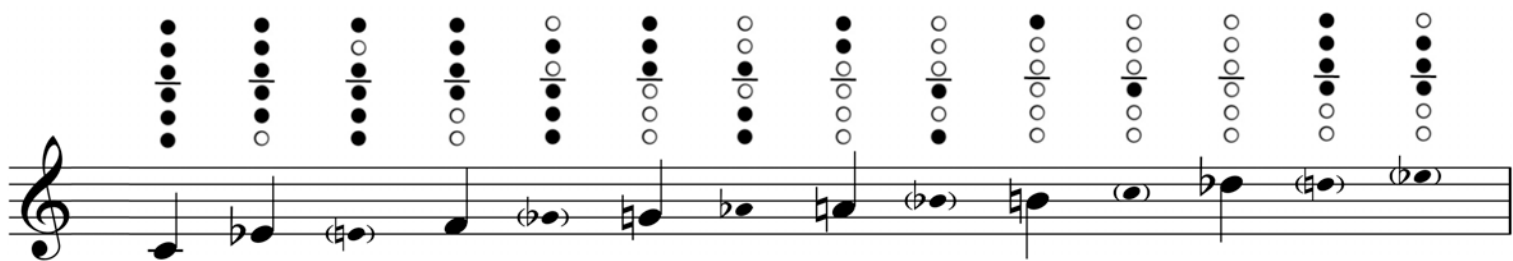
GRACE NOTES: similar to Western music, but very strongly produced (aggressive attack, not subtle).



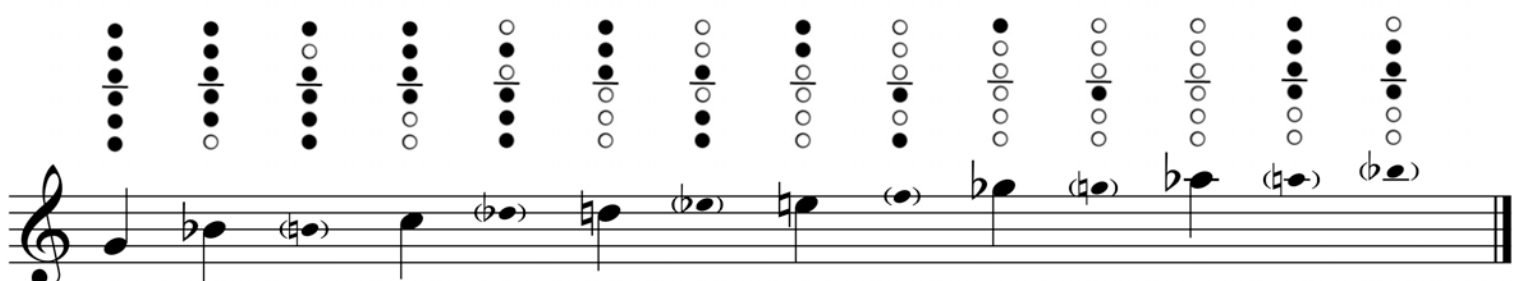
WHIPS: extremely aggressive slurred attack at the end, with quick preceding crescendo (very aggressive).

Native American Wood Flute Fingerings

C Minor Flute



G Minor Flute



FLUTING AROUND

1. GOLDEN FLUTE

$\text{♩} = 126$

1

Solo Flute $2+3+2+3$
Flute 1, 2 $2+3+2+3$
Oboe 1, 2 $2+3+2+3$
Bb Clarinet 1, 2 $2+3+2+3$
Bb Bass Clarinet $2+3+2+3$
Bassoon 1, 2 $2+3+2+3$
Horn 1, 3 $2+3+2+3$
Horn 2, 4 $2+3+2+3$
Bb Trumpet 1, 2 $2+3+2+3$
Trombone 1, 2 $2+3+2+3$
Bass Trombone $2+3+2+3$
Tuba $2+3+2+3$
Timpani $2+3+2+3$
Snare Drum $2+3+2+3$
Bass Drum $2+3+2+3$
Vibraphone $2+3+2+3$
Harp $2+3+2+3$
 $\text{♩} = 126$
Violin 1 $2+3+2+3$
Violin 2 $2+3+2+3$
Viola $2+3+2+3$
Violoncello $2+3+2+3$
Contrabass $2+3+2+3$

FLUTING AROUND: 1. GOLDEN FLUTE

5 A

Solo Fl. *mf*

Cl. 1, 2 *mp*

B. Cl. *mp*

Bsn. 1, 2 *mp*

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp. Snare Drum (out front with powwow beater) *mp*

S. D. Snare Drum (out front with powwow beater) *mp*

B. D. Snare Drum (out front with powwow beater) *mp*

Vib. Snare Drum (out front with powwow beater) *mp*

Vln. 1 *mp* pizz.

Vln. 2 *mp* pizz.

Vla. *mp* pizz.

Vc. *mp*

Cb. *mp* pizz.

2. WOODEN FLUTE

$\text{♩} = 90$

Native American C Minor Flute

Flute 1, 2

Oboe 1, 2

B♭ Clarinet 1, 2

B♭ Bass Clarinet

Bassoon 1, 2

Horn 1, 3

Horn 2, 4

B♭ Trumpet 1, 2

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Snare Drum

Orchestral Bells

Vibraphone

Harp

Violin 1

Violin 2

Viola

Violoncello

Contrabass

FLUTING AROUND: 2. WOODEN FLUTE

7

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Orch. Bells

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a2

mf

3

A \sharp

D \sharp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mf

arco

mf

mf

mf

Detailed description: This page of a musical score, numbered 56, is titled 'FLUTING AROUND: 2. WOODEN FLUTE'. It features a woodwind section with Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, and Bassoon 1 & 2. The woodwinds enter in measure 7 with a melodic line marked 'mf' and 'a2'. The percussion section includes Orchestral Bells and Vibraphone, with the Vibraphone playing a triplet in measure 7. The piano accompaniment (Hp.) features a melodic line in the right hand and a bass line in the left hand, with a key signature change to A major and D major indicated in measure 7. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) provides harmonic support, with various dynamics and articulations such as 'pizz.' and 'arco' used throughout. The score is written in a standard musical notation style with various dynamic markings and articulations.

A

14

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tba.

Orch. Bells

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

mf

p

f

mp

arco

a2

mf

mp

mp

FLUTING AROUND: 2. WOODEN FLUTE

19 a2

Fl. 1, 2 *p* *mf*

Ob. 1, 2 *p* *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Hn. 1, 3 *f* *f*

Hn. 2, 4 *f* *f*

Orch. Bells *mf*

Vib. *mf*

Hp. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mp* *arco* *mf*

Cb. *mf* *arco*

24

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Tpt. 1, 2

Orch. Bells

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B

straight mute

f

FLUTING AROUND: 2. WOODEN FLUTE

31

This musical score page features ten staves for various instruments. The woodwind section includes N.A. Flute (N.A. Fl.), Flutes 1 & 2 (Fl. 1, 2), Clarinets 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoons 1 & 2 (Bsn. 1, 2), Horns 1, 3 (Hn. 1, 3) and 2, 4 (Hn. 2, 4), and Trumpets 1 & 2 (Tpt. 1, 2). The string section includes Violins 1 & 2 (Vln. 1, 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The keyboard section includes Harp (Hp.) and Vibraphone (Vib.). The score begins at measure 31. The woodwinds and brass play sustained notes with dynamic markings of *mp*, *mf*, and *f*. The strings play pizzicato notes, with the Cb. and Vc. marked *mf* and the Vla. *mp*. The harp plays a complex rhythmic pattern with a *mp* dynamic. The vibraphone plays a short melodic phrase with an *f* dynamic. The horn and trumpet parts include performance instructions such as 'a2 +', 'to open', and 'f'. The flute parts feature a melodic line with a *mf* dynamic and a *mp* dynamic. The clarinet and bassoon parts play sustained notes with a *mp* dynamic. The bassoon part includes a *mf* dynamic marking. The horn and trumpet parts include a *f* dynamic marking. The string parts include a *mf* dynamic marking for the Cb. and Vc., and a *mp* dynamic marking for the Vla. The harp part includes a *mp* dynamic marking. The vibraphone part includes an *f* dynamic marking. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass are in the treble clef, while the strings and harp are in the bass clef. The vibraphone is in the treble clef. The N.A. Flute part is in the treble clef. The Flutes 1 & 2 part is in the treble clef. The Clarinets 1 & 2 part is in the treble clef. The Bass Clarinet part is in the treble clef. The Bassoons 1 & 2 part is in the bass clef. The Horns 1, 3 part is in the treble clef. The Horns 2, 4 part is in the treble clef. The Trumpets 1 & 2 part is in the treble clef. The Viola part is in the alto clef. The Violoncello part is in the bass clef. The Contrabass part is in the bass clef. The Harp part is in the bass clef. The Vibraphone part is in the treble clef.

38 **C**

N. A. Fl. *f* *port.* *mf*

B. Cl.

Bsn. 1, 2 *mp*

Hp.

C

Vln. 1 *mp*

Vln. 2

Vla. *mf* pizz.

Vc.

Cb.



46 **D**

N. A. Fl.

B. Cl.

Hn. 1, 3 *p* a2

Hn. 2, 4 *p* a2

Hp.

D

Vln. 1

Vln. 2

Vla. *mp* arco

Vc. *mp* arco

Cb. *mp*

FLUTING AROUND: 2. WOODEN FLUTE

E

55

N. A. Fl. *f* *mf* *mf*

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *mf* *f*

Cl. 1, 2 *mf* *f*

Hn. 1, 3 *fp* *f* *fp* *f*

Hn. 2, 4 *fp* *f* *fp* *f*

Tbn. 1, 2 *fp* *f* *fp* *f*

B. Tbn. *fp* *f* *fp* *f*

Tba. *fp* *f* *fp* *f*

Orch. Bells *mf* *f*

E

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf*

Cb. *mf* *p*

FLUTING AROUND: 2. WOODEN FLUTE

200 $\text{♩} = 80$ $\text{♩} = 72$ $\text{♩} = 60$

N. A. Fl. *f* *mf* *f* *mf*

Timp. *mp*

Vln. 1 *mp* *mp* *mf*

Vln. 2 *mp* *mp* *mf*

Vla. *mp* *mp* *mf*

Vc. *mp* *mp* *mf*

Cb. *mp* *mp* *mf*



208 **T**

N. A. Fl. *mp*

Fl. 1, 2 *mp*

Tpt. 1, 2 harmon mute *mp*

Timp. *p*

Vib. *p*

Hp. *p*

T

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p*

Vla. *mp*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

3. HONEY FLUTE

♩=104

Solo Flute

Flute 1

Flute 2 (piccolo)

Oboe 1, 2

B♭ Clarinet 1, 2

B♭ Bass Clarinet

Tenor Saxophone

Bassoon 1, 2

Horn 1, 3

Horn 2, 4

B♭ Trumpet 1, 2

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Snare Drum

Bass Drum

Cymbals

Orchestral Bells

Vibraphone

Harp

*Completely Hidden
(not seen by audience)*

mp

f

a2

♩=104

Violin 1

Violin 2

Viola

Violoncello

Contrabass

f

mp

mf

pizz.

6

Fl. 1, 2 *mf* *mp*

Fl. *mf* *mp*

Ob. 1, 2 *mf* *mp*

Cl. 1, 2 *mf* *mp*

B. Cl. *mf* *mp*

Bsn. 1, 2 *mf* *mp*

Hn. 1, 3 *mf* *mp*

Hn. 2, 4 *mf* *mp*

Tpt. 1, 2 *f* *mp*

B. Tbn. *f* *mp*

Tba. *f* *mp*

S. D. *mf* *mp*

Orch. Bells *mp*

Vib. *mp*

Vln. 1 *mf* *tr*

Vln. 2 *tr*

Vla. *tr*

Vc. *mp*

Cb. *mp*

A

11

Fl. 1, 2

Fl.

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Orch. Bells

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

fp

f

mf

pizz.

arco

11

FLUTING AROUND: 3. HONEY FLUTE

188

This musical score page contains the following parts and markings:

- Solo Fl.**: Features a melodic line with sixteenth-note runs and slurs, marked with *ff* and *p* dynamics.
- Fl. 1, 2**: Provides a rhythmic accompaniment of eighth notes.
- Picc.**: Plays a melodic line with slurs, marked with *ff* and *p* dynamics.
- Ob. 1, 2**: Provides a rhythmic accompaniment of eighth notes.
- Cl. 1, 2**: Provides a rhythmic accompaniment of eighth notes.
- B. Cl.**: Provides a rhythmic accompaniment of eighth notes.
- Ten. Sax.**: Provides a rhythmic accompaniment of eighth notes, marked with *ff* and *p* dynamics.
- Bsn. 1, 2**: Provides a rhythmic accompaniment of eighth notes.
- Hn. 1, 3**: Features a melodic line with slurs, marked with *ff* and *p* dynamics, including a first ending bracket.
- Hn. 2, 4**: Provides a rhythmic accompaniment of eighth notes.
- Tpt. 1, 2**: Provides a rhythmic accompaniment of eighth notes.
- Tbn. 1, 2**: Provides a rhythmic accompaniment of eighth notes, marked with *ff* and *p* dynamics, including a first ending bracket.
- B. Tbn.**: Provides a rhythmic accompaniment of eighth notes.
- Tba.**: Provides a rhythmic accompaniment of eighth notes, marked with *ff* and *p* dynamics.
- Timp.**: Provides a rhythmic accompaniment of eighth notes, marked with *ff* and *p* dynamics.
- B. D.**: Three staves for Bass Drum, each marked with *ff* and *p* dynamics.
- Hp.**: Provides a rhythmic accompaniment of eighth notes.
- Vln. 1**: Provides a rhythmic accompaniment of eighth notes.
- Vln. 2**: Provides a rhythmic accompaniment of eighth notes.
- Vla.**: Provides a rhythmic accompaniment of eighth notes.
- Vc.**: Provides a rhythmic accompaniment of eighth notes, marked with *tutti* and *solo* dynamics.
- Cb.**: Provides a rhythmic accompaniment of eighth notes, marked with *ff* and *p* dynamics.

FLUTING AROUND: 3. HONEY FLUTE

192

Solo Fl. *fff* 6

Fl. 1, 2 *fff*

Picc. *fff*

Ob. 1, 2 *ff* *fff*

Cl. 1, 2 *fff*

B. Cl. *fff*

Ten. Sax. *ff* *fff*

Bsn. 1, 2 *ff* *fff*

Hn. 1, 3 *ff* *fff*

Hn. 2, 4 *ff* *fff*

Tpt. 1, 2 *ff* *fff* a2

Tbn. 1, 2 *ff* *fff* a2

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. *ff* *fff* *fp* *fff*

B. D. *fff*

B. D. *fff*

B. D. *fff*

Hp. *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *tutti* *ff* *fff*

Cb. *fff*

This musical score page, numbered 114, is titled 'FLUTING AROUND: 3. HONEY FLUTE'. It begins at measure 192. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, strings, and solo flute. The Solo Flute part features a melodic line with a sixteenth-note run and a dynamic marking of *fff*. The woodwind section (Flutes, Piccolo, Oboes, Clarinets, Bass Clarinet, Tenor Saxophone, Bassoons, Horns, Trumpets, Trombones, and Tubas) provides harmonic support with various rhythmic patterns and dynamics, including *ff* and *fff*. The brass section (Horns, Trumpets, Trombones, and Tubas) plays a rhythmic pattern with accents and dynamic markings. The percussion section (Timpani, Bass Drum) features a rhythmic pattern with accents and dynamic markings. The string section (Violins, Viola, Violoncello, and Contrabass) provides a harmonic foundation with a *tutti* dynamic marking. The score includes various musical notations such as dynamics, accents, and articulation marks.