

Max Savikangas 2011

# Full Hands

For flute and string quartet

FLUTE

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To the performers:

Full Hands is based on guided modular transformative improvisation.

This means that you are given modules which contain ideas of different types of music, as starting points for improvisation. The modules are divided into fast ideas and slow ideas. In this piece, the goal in improvising is to play individually, but at the same time interact with each other. Listen! Please do not simply play through these modules one after another, but instead use them as seed water for inventing music. The only exception is the ending, which is to be played as written.

Usage of the modules:

Pages 4, 5 and 6 are to be folded out for the performance.

Begin the piece with the module "S T A R T".

Then choose freely two modules and make music with them, letting the ideas have an effect on each other. There does not need to be clear boundaries between the two modules: the alternation, discussion or advice between the modules can also be quite fast. At any point you can change either one or both of the modules. Not necessarily all the modules need to be played in one performance.

Finish the piece with the module "E N D", to be played as written, everyone together in tempo.

If you get distracted, which may sometimes happen in improvisation, do not panic, but just return to one of the modules, then choose a pair for it and continue!

On top of that, there are playing technique ideas given, which can be applied into any of the given modules at any point. Not necessarily all the playing techniques need to be used in one performance.

The duration of the piece is ca. 10 min.

Enjoy!

Max Savikangas

#### EXPLANATIONS OF THE PLAYING TECHNIQUES

**Overblow.** Overblow extremely, resulting in a piercing, whistling sound reminding the viola sul ponticello sound.

**Shout 'n' play.** Shout while playing (pitch ad lib). This is intended to result in a distorted sound.

**Inhale/exhale panting.** Finger the note, cover the mouthpiece with your mouth and breath heavily and aggressively into the pipe according to the notated rhythm. This way of playing is intended to sound in panting, a nimal-like sound.

**Jeté with flt.** Combination of fluttertongue and diaphragm staccato.

**Tongue pizz.** A special staccato produced with slapping the tongue, producing a perky, snappy, overarticulated attack.

**Flageolet.** A special pale or white sound achieved by fingering and octave below (or in some cases another partial below the notated pitch) and then overblowing to sound the desired note.

**Key clicks.** Tap the keys of the instruments to make a clicking continuum. Do not blow into the instrument at all.

**Speaking flute.** Whisper words into the instrument and simultaneously finger melodic lines.

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## PLAYING TECHNIQUE IDEAS

**1. Overblow**

**2. Shout 'n' play**

**3. Inhale/exhale panting**

**4. Jeté with flt.**

**5. Tongue pizz.**

**6. Flageolet**

**7. Key clicks**

**8. Speaking flute**

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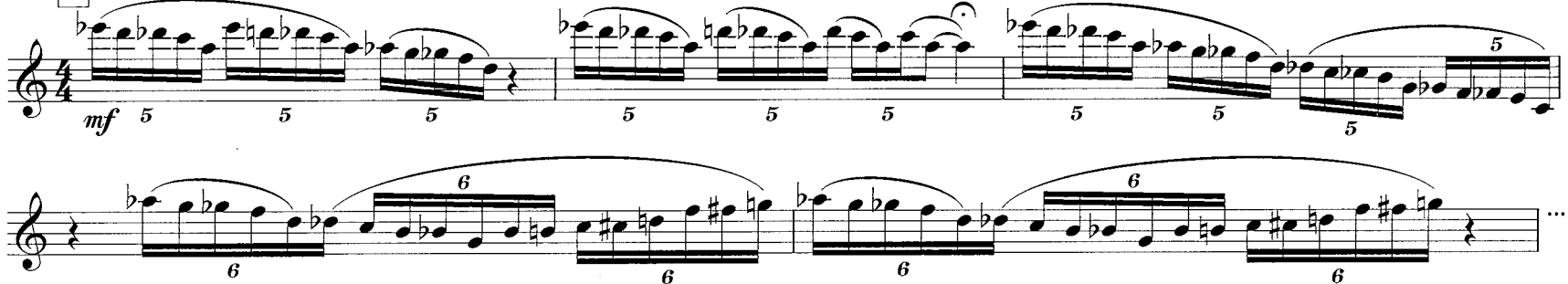
START ♩ = 138 Energico

FAST MODULES

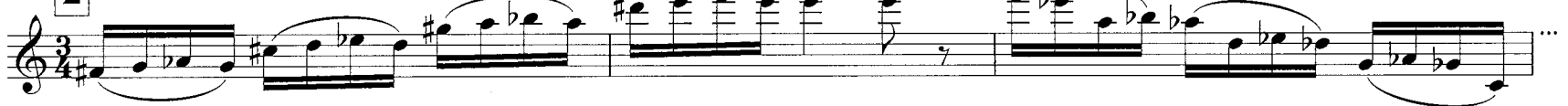
Flute



1 ♩ = 144 Fluido



2 ♩ = 116 Vivo



3 ♩ = 58 Bright



4 ♩ = 66 Rapide



5 ♩ = 66 Risoluto



6 ♩ = 180 Furioso



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7 ♩ = 108 Capriccioso  
fast arpeggios

continue freely in this manner

8 ♩ = 58 Allegretto

**FAST MODULES**

soft sound

*ppp* evenly sharp sound (overblown)

*fff* *ppp*

9 ♩ = 80 Breit

*f*

1 ♩ = 66 Espressivo

**SLOW MODULES**

*mf* rubato *f*

*mf* rubato *f*

2 ♩ = 66 Cantabile lamentoso

*sonore*  
dynamics ad lib.

*sonore*  
dynamics ad lib.

3 ♩ = 58 Mistico

Improvise slow music on these scales, mostly in the lowest register.

sul tasto "pan"

4 ♩ = 52 Triste

Improvise mostly slow music with trills and tremolos on this scale.

END 5 ♩ = 82 Maestoso

*ff* *mf* *ff*

Shout the upper note into the instrument to make a distorted sound.

non dim. Dur. ca 5 min.