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# Flux

(Transformations V)

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Jon Fielder

**Program Note**

*Flux* is the fifth installment in my series of “Transformations” pieces – compositions based on constant but gradual change and evolution of a musical idea over time. *Flux* is scored for 6 performers with open instrumentation. The central idea is the development and evolution of ideas in addition to an evolution of the performance space. The performers move around the performance space through guided formation patterns and improvise from interpreting graphic representations of gestures (located on 6 panels in the score). All performers play each panel only once. Additionally, every panel is being performed simultaneously, but no two panels are heard at one time.

All of the “transformations” pieces are improvisatory to some degree, but *Flux* is made up entirely of improvisation from the. The only guided element of the piece is the movement of the performers around the space. In short, every element of *Flux* is under constant transformation.

**Notation Conventions**

The score is divided into three sections:

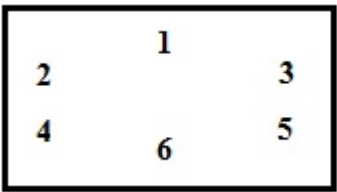
Box 1. Each player is assigned a pitch to hold and sustain.

Box 2. The 6 panels in the center contain 5 graphics each. These graphics are to be freely interpreted/improvised by the performers in any manner of their choosing.

Box 3. This is the same as the first section. All performers are given a pitch to play at any octave or dynamic.

**Performance Locations**

The performance space is divided into 6 different locations. All performers will move around the performance space in a specific order so that everyone performers in each performance space at least once. The performance locations are shown below:



**Performance Instructions**

Everyone begins at his or her first position. Begin with Box A. When all performers finish box A, everyone will begin improvising from his or first panel (Box B [refer to Performers/Panels/Locations for details]). This is when the performers move through the panels and performance locations. When everyone has reached their final location and finishes their last panel they should stand in silence. Everyone moves to box C (similar to box A) and Performer 1 cues all players to begin. When Box C is finished, all performers should hold their positions for c. 10” of silence to end the piece.

**Panel Instructions**

Each performer is assigned an order of panels and performance locations. While in a certain position, a performer will improvise the gestures from the panel they have been assigned for that position. He or she may improvise the gestures on the panel in any order they choose. When finished with the final gesture of the panel that player will begin to move to their next location in the space. As one performer begins to move all should begin moving (this will require performers to stay engaged with what the other performers are doing visually as well as sonically). When all players are in position they will begin playing the gestures from the panel assigned to that specific location. This process continues until all performers have cycled through each performance location and panel once. Everyone will play at each location one time and each panel one time. Additionally, no 2 panels are heard simultaneously from two different locations. Panel assignments will be listed at each location, saying across the top (Location 1: Performer 1, Panel 1; Performer 2, Panel 6; Performer 3, Panel 6...).

**Performers/Panels/Locations**

The following is the order of panels and performance locations for each performer

Performer 1	
Panels:	1-5-3-2-4-6
Locations:	6-4-2-3-5-1
Performer 2	
Panels:	3-1-5-4-6-2
Locations:	2-6-4-5-1-3
Performer 3	
Panels:	5-3-1-6-2-4
Locations:	4-2-6-1-3-5
Performer 4	
Panels:	6-4-2-1-3-5
Locations:	5-3-1-2-4-6
Performer 5	
Panels:	4-2-6-5-1-3
Locations:	3-1-5-6-2-4
Performer 6	
Panels:	2-6-4-3-5-1
Locations:	1-5-3-4-6-2

This information is found along the top of each panel on the score as well. Example: Panel 1 would read P1L6 for Performer 1 at Location 6 and P4L2 for Performer 4 at Location 2.

When moving between positions performers should continue to improvise a gesture from the panel they have just finished. For example (refer to Performers/Panels/Locations above), Performer 1 will choose a gesture from panel 1 and improvise on it while moving from location 6 to location 4. This will allow sound to physically move around the space and will act as filler between panels.

# Box A

Performer 1 cues start of Box A. When Performer 1 gives cue, all players begin improvising with the given instructions below. All players improvise only on a single pitch in any octave, using any combination of gestures (sustain tones, repeated notes, trills [including timbre trills], noiness, altered timbres, etc.). Improvise for c. 20” and then tacet. When all players have ceased playing, everyone proceeds to Box B. Begin improvising freely and move about the space when necessary.

Performer 1 - C

Performer 2- C#/Db

Performer 3 - D

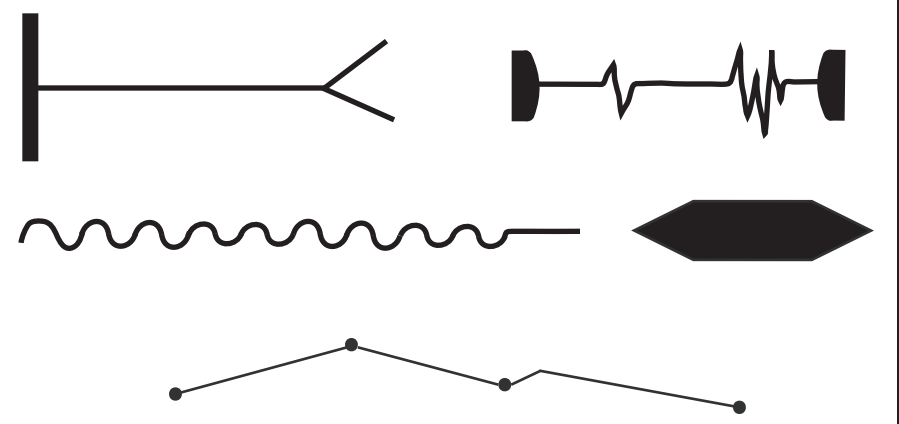
Performer 4 - E

Performer 5 - G

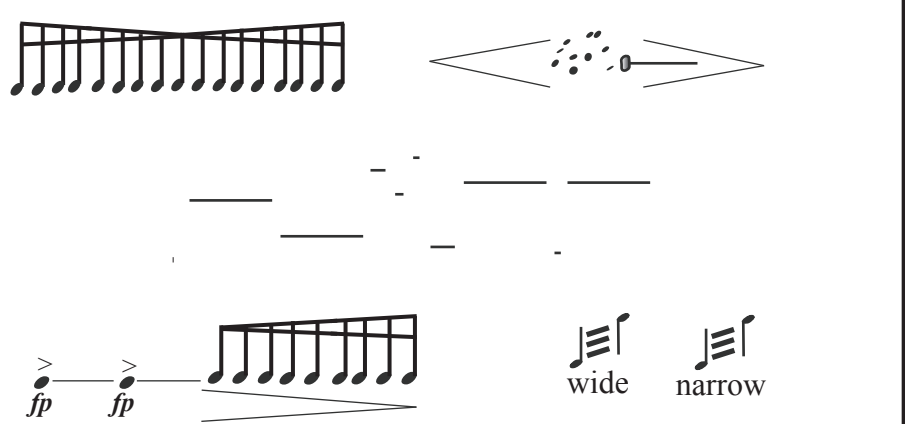
Performer 6 - G#/Ab

# Box B - Location 1

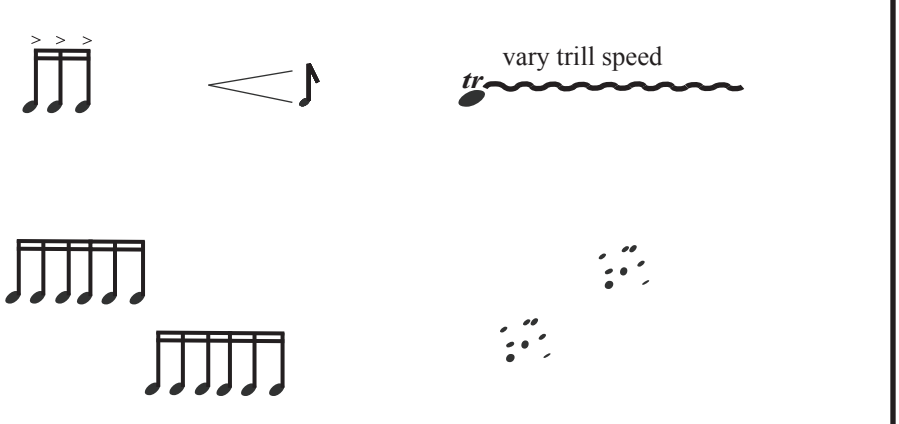
Panel 1



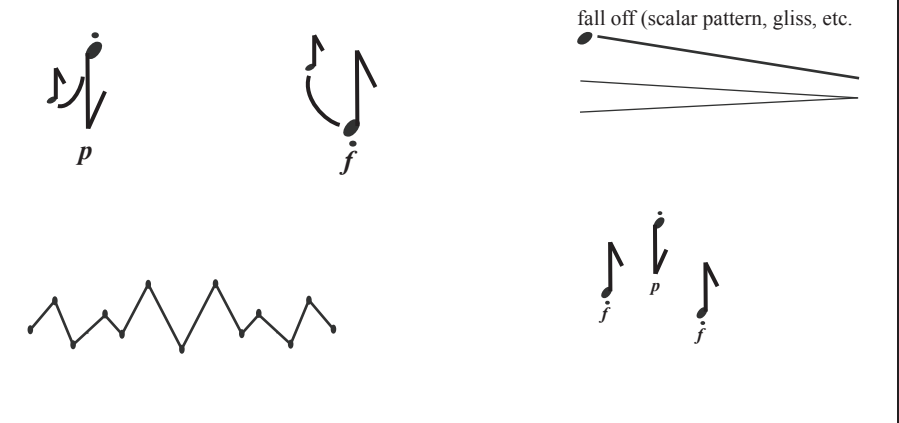
Panel 2 - P4, P5, P6



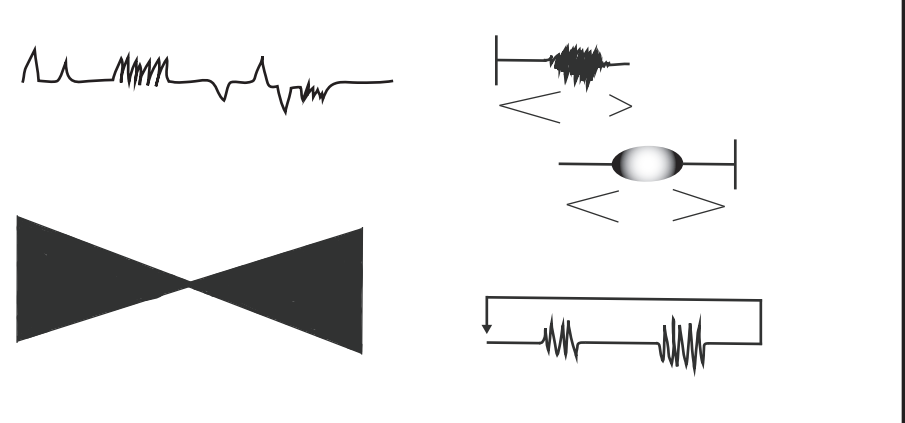
Panel 3



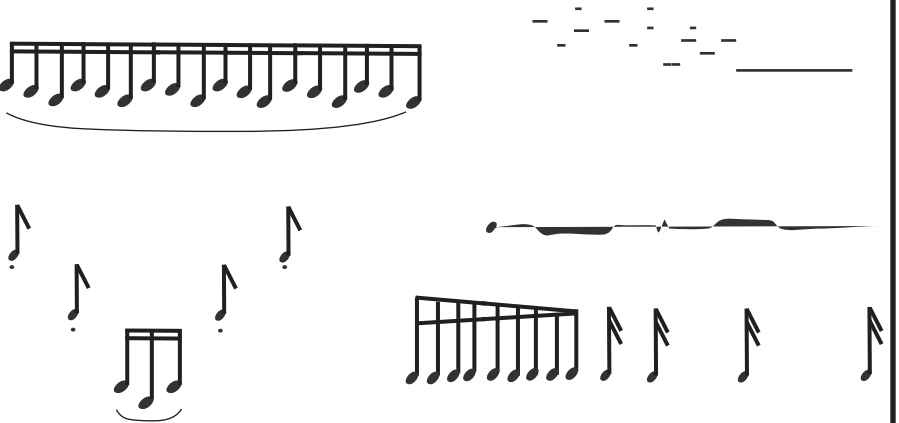
Panel 4



Panel 5



Panel 6 - P1, P2, P3



# Box C

Similar to Box A, Performer 1 will cue the beginning of Box C. Player will again imrpovise on a single note, but using only sustained tones. Notes can be imbellished with dynamic swells, trills, changes in vibrato and color, etc., but must be sustained. Breathe when necessary. Improvise for c. 30” and fade to silence. When all playing has stopped, hold position for c. 10-15” to end the piece.

Performer 1 - D#/Eb

Performer 2 - F

Performer 3 - F#/Gb

Performer 4 - A

Performer 5 - A#/Bb

Performer 6 - B

# Box A

Performer 1 cues start of Box A. When Performer 1 gives cue, all players begin improvising with the given instructions below. All players improvise only on a single pitch in any octave, using any combination of gestures (sustain tones, repeated notes, trills [including timbre trills], noisess, altered timbres, etc.). Improvise for c. 20'' and then tacet. When all players have ceased playing, everyone proceeds to Box B. Begin improvising freely and move about the space when necessary.

Performer 1 - C

Performer 2- C#/Db

Performer 3 - D

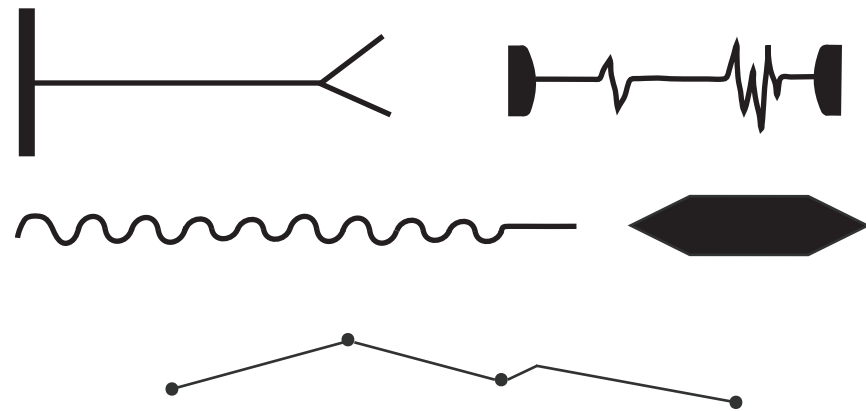
Performer 4 - E

Performer 5 - G

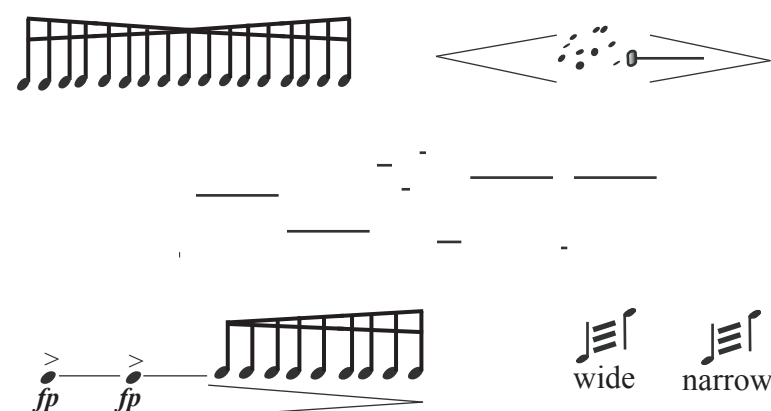
Performer 6 - G#/Ab

# Box B - Location 2

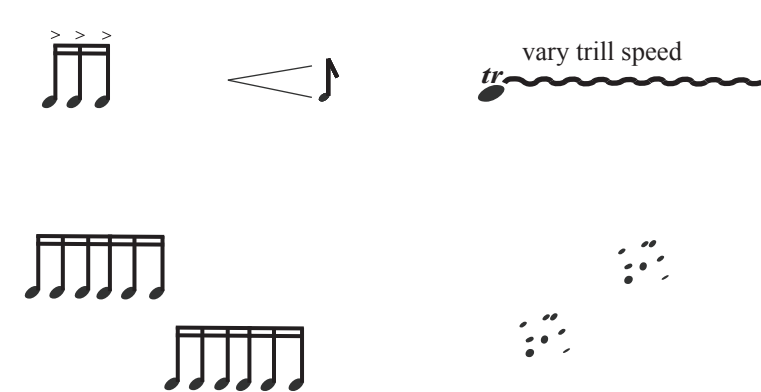
Panel 1 - P4, P5 P6



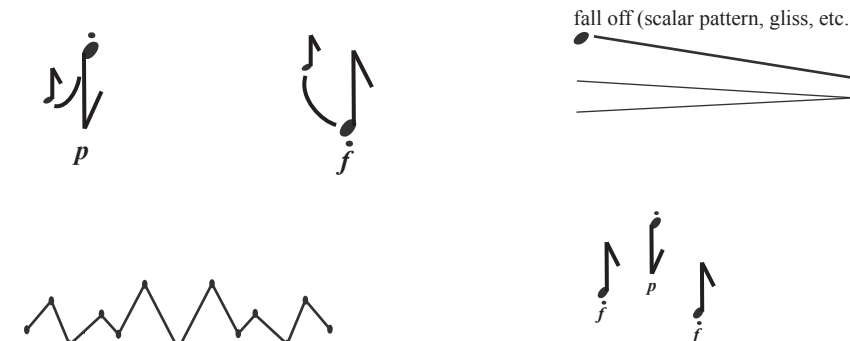
Panel 2



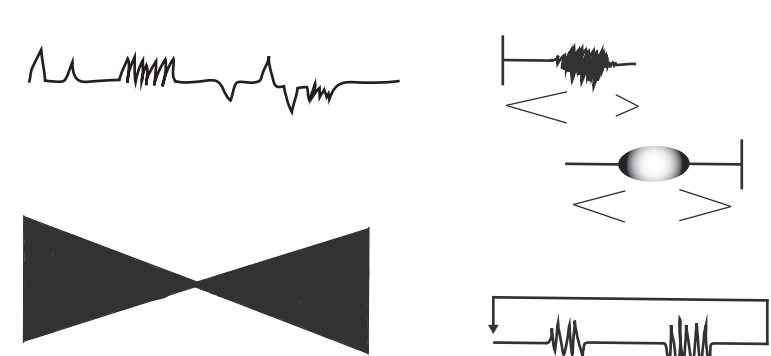
Panel 3 - P1, P2, P3



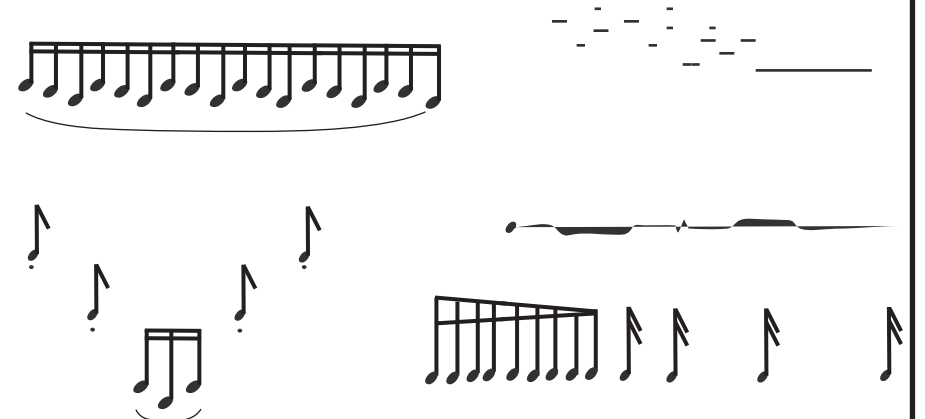
Panel 4



Panel 5



Panel 6



# Box C

Similar to Box A, Performer 1 will cue the beginning of Box C. Player will again improvise on a single note, but using only sustained tones. Notes can be embellished with dynamic swells, trills, changes in vibrato and color, etc., but must be sustained. Breathe when necessary. Improvise for c. 30'' and fade to silence. When all playing has stopped, hold position for c. 10-15'' to end the piece.

Performer 1 - D#/Eb

Performer 2 - F

Performer 3 - F#/Gb

Performer 4 - A

Performer 5 - A#/Bb

Performer 6 - B

# Box A

Performer 1 cues start of Box A. When Performer 1 gives cue, all players begin improvising with the given instructions below. All players improvise only on a single pitch in any octave, using any combination of gestures (sustain tones, repeated notes, trills [including timbre trills], noies, altered timbres, etc.). Improvise for c. 20" and then tacet. When all players have ceased playing, everyone proceeds to Box B. Begin improvising freely and move about the space when necessary.

Performer 1 - C

Performer 2- C#/Db

Performer 3 - D

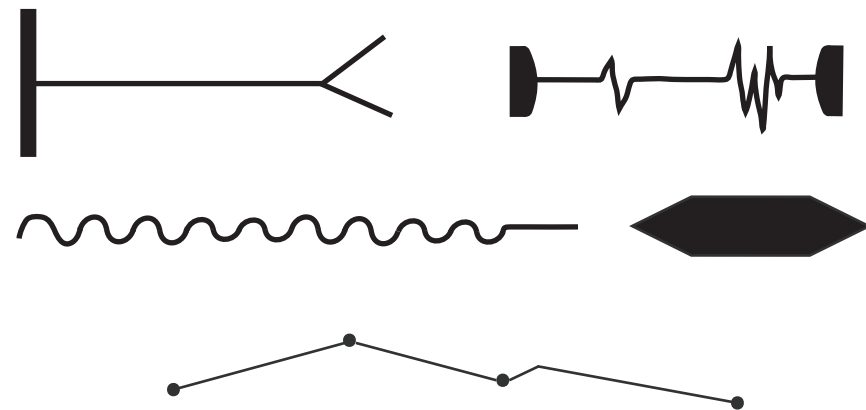
Performer 4 - E

Performer 5 - G

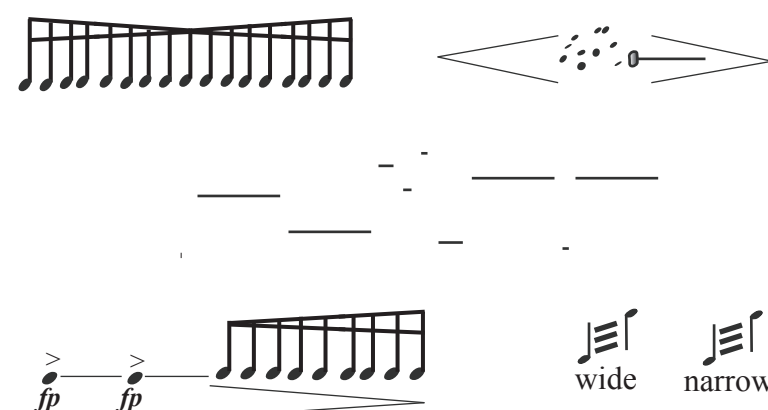
Performer 6 - G#/Ab

# Box B - Location 3

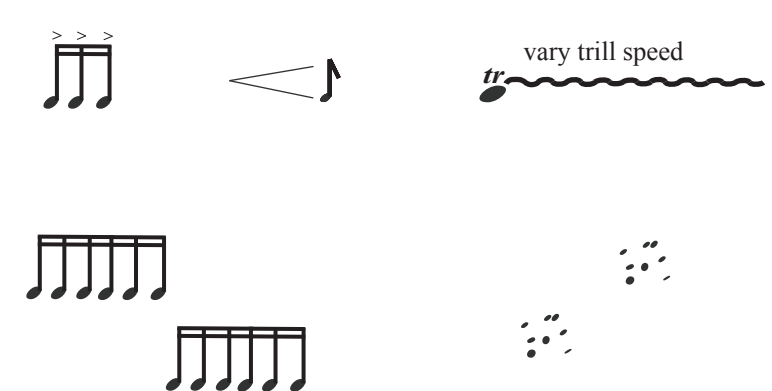
Panel 1



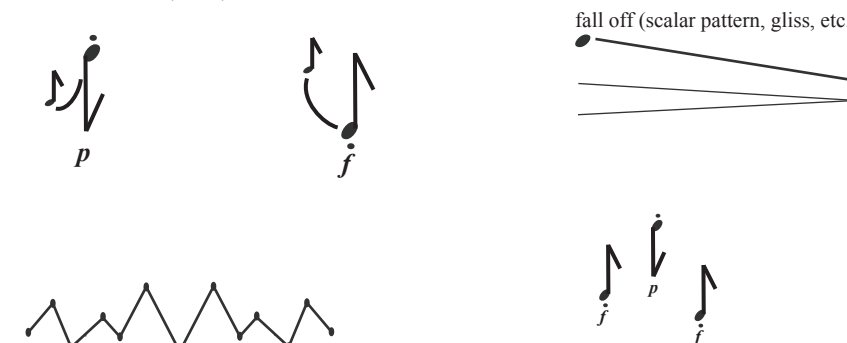
Panel 2 - P1, P2, P3



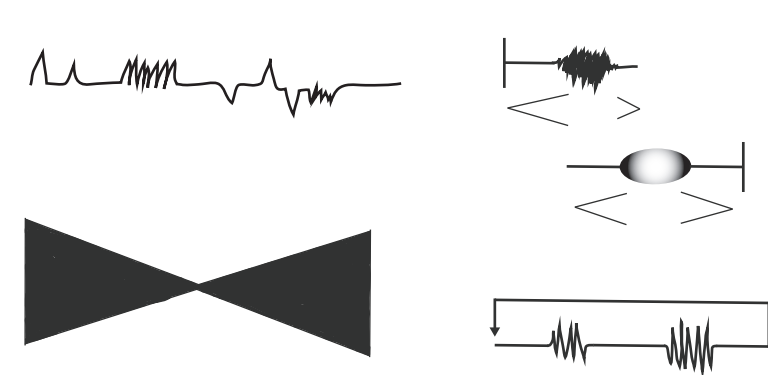
Panel 3



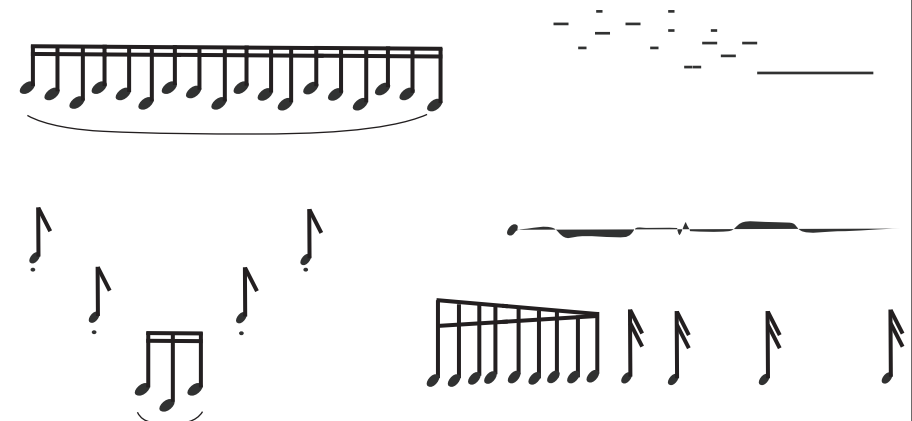
Panel 4 - P4, P5, P6



Panel 5



Panel 6



# Box C

Similar to Box A, Performer 1 will cue the beginning of Box C. Player will again improvise on a single note, but using only sustained tones. Notes can be embellished with dynamic swells, trills, changes in vibrato and color, etc., but must be sustained. Breathe when necessary. Improvise for c. 30" and fade to silence. When all playing has stopped, hold position for c. 10-15" to end the piece.

Performer 1 - D#/Eb

Performer 2 - F

Performer 3 - F#/Gb

Performer 4 - A

Performer 5 - A#/Bb

Performer 6 - B

# Box A

Performer 1 cues start of Box A. When Performer 1 gives cue, all players begin improvising with the given instructions below. All players improvise only on a single pitch in any octave, using any combination of gestures (sustain tones, repeated notes, trills [including timbre trills], noises, altered timbres, etc.). Improvise for c. 20" and then tacet. When all players have ceased playing, everyone proceeds to Box B. Begin improvising freely and move about the space when necessary.

Performer 1 - C

Performer 2- C#/Db

Performer 3 - D

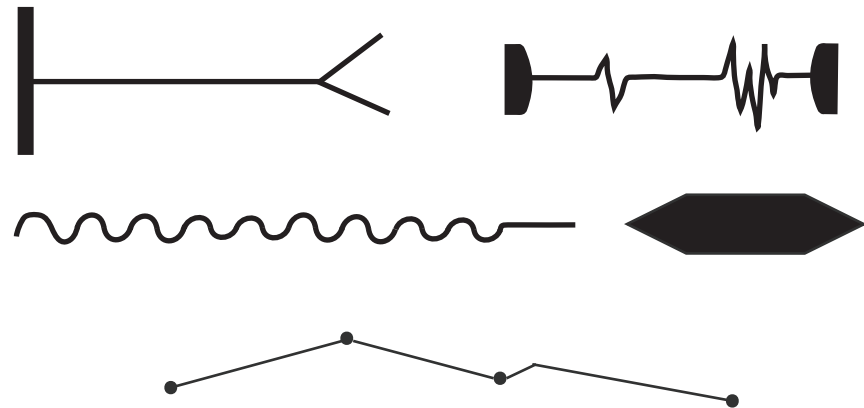
Performer 4 - E

Performer 5 - G

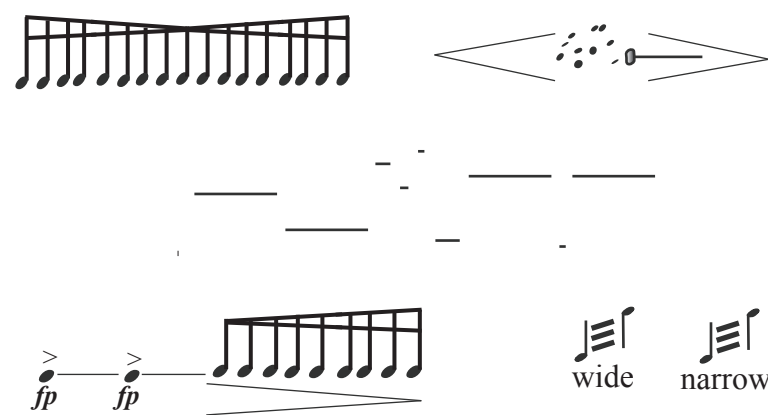
Performer 6 - G#/Ab

## Box B - Location 4

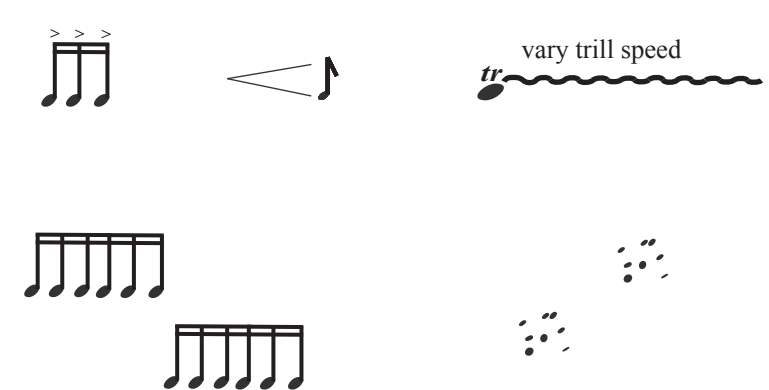
Panel 1



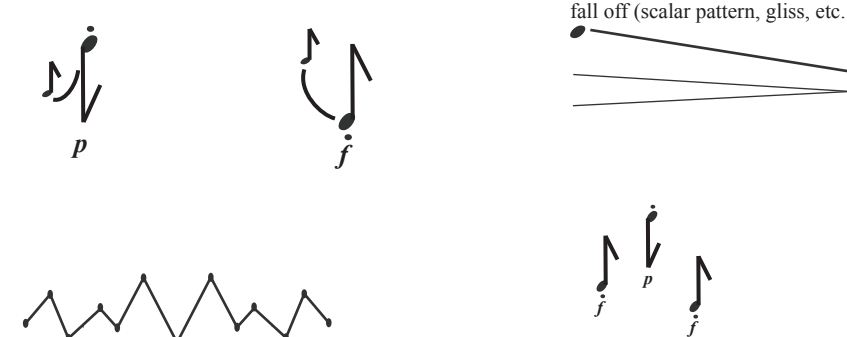
Panel 2



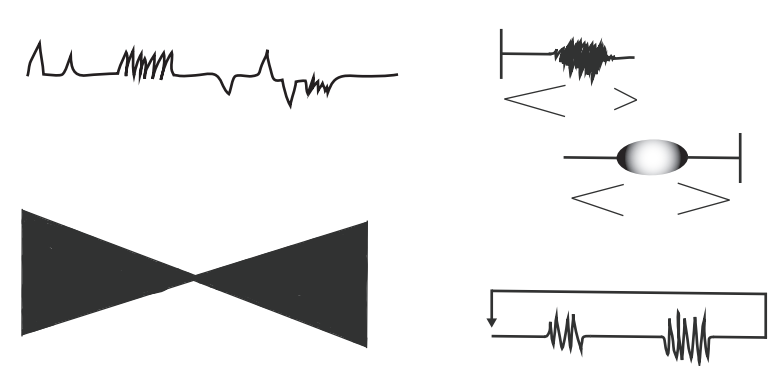
Panel 3 - P4, P5, P6



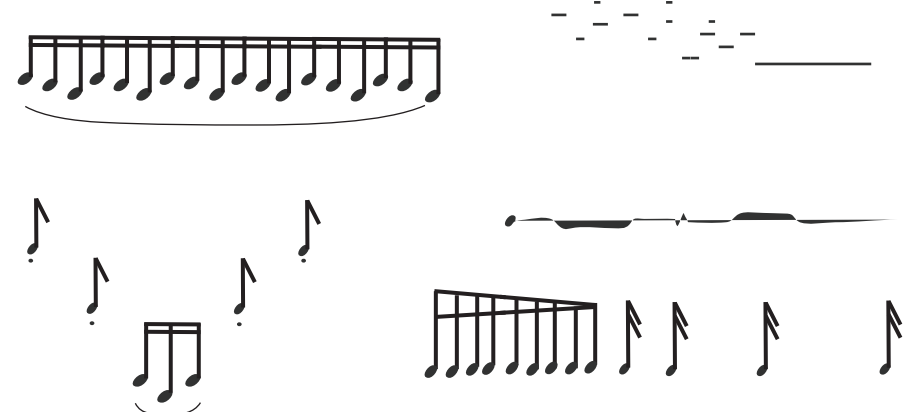
Panel 4



Panel 5 - P1, P2, P3



Panel 6



# Box C

Similar to Box A, Performer 1 will cue the beginning of Box C. Player will again improvise on a single note, but using only sustained tones. Notes can be embellished with dynamic swells, trills, changes in vibrato and color, etc., but must be sustained. Breathe when necessary. Improvise for c. 30" and fade to silence. When all playing has stopped, hold position for c. 10-15" to end the piece.

Performer 1 - D#/Eb

Performer 2 - F

Performer 3 - F#/Gb

Performer 4 - A

Performer 5 - A#/Bb

Performer 6 - B

# Box A

Performer 1 cues start of Box A. When Performer 1 gives cue, all players begin improvising with the given instructions below. All players improvise only on a single pitch in any octave, using any combination of gestures (sustain tones, repeated notes, trills [including timbre trills], noieess, altered timbres, etc.). Improvise for c. 20” and then tacet. When all players have ceased playing, everyone proceeds to Box B. Begin improvising freely and move about the space when necessary.

Performer 1 - C      Performer 2- C#/Db      Performer 3 - D      Performer 4 - E      Performer 5 - G      Performer 6 - G#/Ab

# Box B - Location 5

Panel 1

Panel 2

Panel 3

Panel 4 - P1, P2, P3

Panel 5

Panel 6 - P4, P5, P6

# Box C

Similar to Box A, Performer 1 will cue the beginning of Box C. Player will again imrpovise on a single note, but using only sustained tones. Notes can be imbellished with dynamic swells, trills, changes in vibrato and color, etc., but must be sustained. Breathe when necessary. Improvise for c. 30” and fade to silence. When all playing has stopped, hold position for c. 10-15” to end the piece.

Performer 1 - D#/Eb      Performer 2 - F      Performer 3 - F#/Gb      Performer 4 - A      Performer 5 - A#/Bb      Performer 6 - B



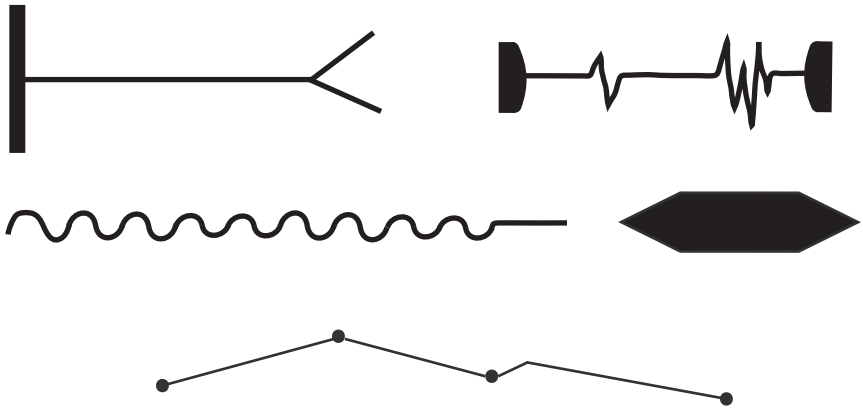
# Box A

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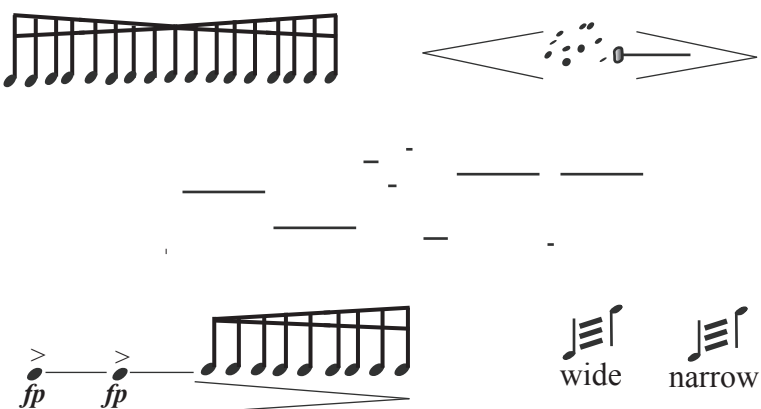
Performer 1 - C                      Performer 2- C#/Db                      Performer 3 - D                      Performer 4 - E                      Performer 5 - G                      Performer 6 - G#/Ab

# Box B - Location 6

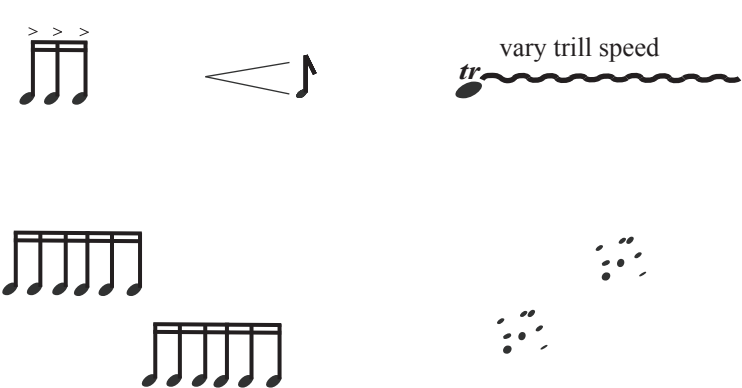
Panel 1 - P1, P2, P3



Panel 2



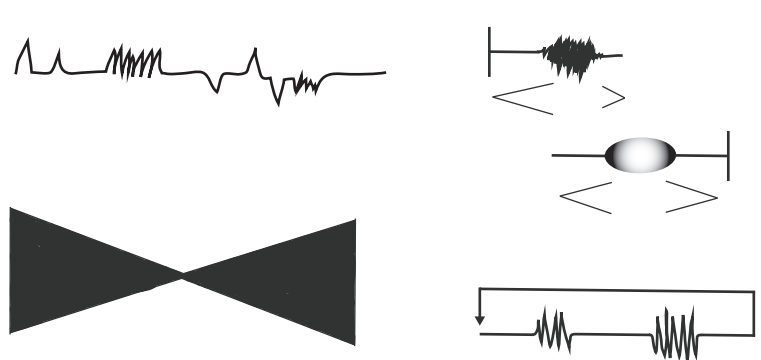
Panel 3



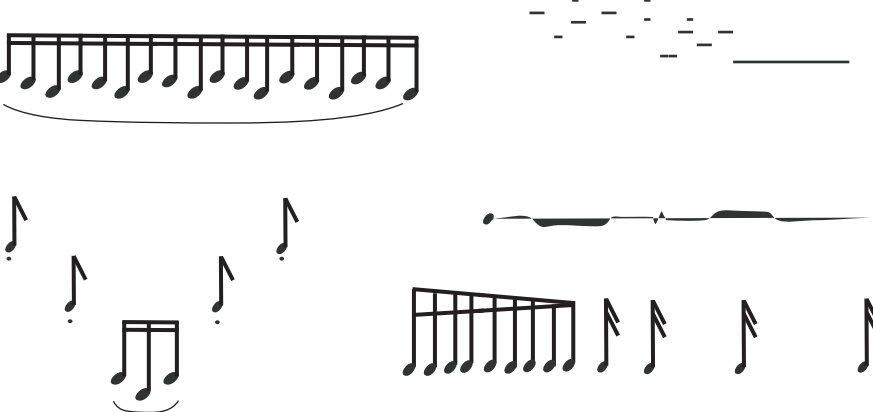
Panel 4



Panel 5 - P4, P5, P6



Panel 6



# Box C

Similar to Box A, Performer 1 will cue the beginning of Box C. Player will again improvise on a single note, but using only sustained tones. Notes can be embellished with dynamic swells, trills, changes in vibrato and color, etc., but must be sustained. Breathe when necessary. Improvise for c. 30” and fade to silence. When all playing has stopped, hold position for c. 10-15” to end the piece.

Performer 1 - D#/Eb                      Performer 2 - F                      Performer 3 - F#/Gb                      Performer 4 - A                      Performer 5 - A#/Bb                      Performer 6 - B