

fite fuaite lena chéile

for one or more performers
in three movements

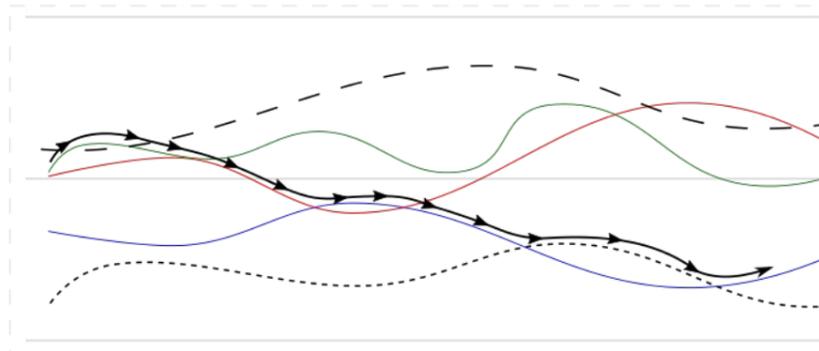
Fite Fuaite Lena Chéile

(Intertwined) for one or more performers
in three movements

Fite Fuaite Lena Chéile; There is a poetry and cadence to this phrase that I found irresistible. It translates from the Irish as Intertwined, literally, Fite: 'Woven', Fuaite: 'Stitched' and Cheile: 'Together'. The music here can be woven and stitched together in many different ways. The five lines of each system are intertwined and it is the task of the interpreter to find a route through. It is an open score, with many decisions left in the hands of the interpreters. It acts a starting point and a structural framework over which something maybe woven.

Performance Notes:

There are five contour types, red, green, blue, dashed and dotted. Associate a playing style to each line of these line types.¹ Follow the contours, mapping vertical height to pitch or tone (other mappings may be appropriate), improvising material in the pre-determined associated style. When one line intersects another, decide whether to continue following that line or to begin following the new line. As you change from one line style to another, the style of playing also changes.



The above example illustrates a possible route through an excerpt from the beginning of Mvt.I, the performer chooses to begin playing in the "green" style, ignores the early intersection with the dashed route, the switches to a "red" playing style where they confluence, next to a "blue" playing style then to a "dotted" style then back to "blue" style.

Time moves from left to right or from right to left. A performer may begin at the left and read along the contour rightwards or vice-versa.

Repetition of segments, or changing reading direction in order to try alternate routes are all allowed. Units of time need not remain constant - i.e. speeding up and

¹ For example an abbreviated mapping may look like this: Red=Pointillist,50s,avant-garde, Blue=Noise, Dashed=Lyrical Minimalism, Green= Squeaky Free Jazz, Dotted=Tremolando, minor thirds and major 9ths Intervals only.

slowing down along the line may happen freely.

The piece can be for one or more performers. These performers may be instrumentalists, singers, electronic musicians². (but not limited to these categories – for example a dancer or actor may respond to the score in the same way as a musician would)

Performers may change between instrumental doublings between colour segments and/or movements. For example a flautist may choose that the red contour is associated with the alto flute and the blue with the piccolo; or that movement two is associated with the piccolo while the outer two movements are associated with the C and bass flute.

Instrumental performers may associate one of the playing styles with the voice and similarly a singer may choose to associate one of the playing style with an instrument that they may wish to play.

In a version for more than one performer no attempt at synchronisation is required. At the end of each system the performers must wait for each other to also finish before continuing to the next system. No attempt at synchronisation at the beginning of each system is required. entries maybe staggered by as much as desired.

Pauses or sustained notes maybe interjected at any time during the system, the flow of time is not as insistent as the continuity the lines may suggest.

The modes of attack may be, for example, pointillist, the curves of the lines do not need to be interpreted as glissandi., although glissando maybe incorporated as one of the playing styles.

Each movement should have different mappings of playing styles to line type.

The vertical "pitch axis" maybe defined as either the full range of the instrument or a specified interval, for example the first movement may only span a minor third above and below the central line – in this case there will be much micro-tonal activity, alternately it could be mapped to the full range available to the instrument or a single octave. For each movement a pitch range should be agreed.

Each movement/system should be perceived as a separate entity and be preceded by a brief pause, or marked in some other gestural way such as the ceremonial sounding of a bell or gong.

A version should be prepared in advance of a performance with a route, playing styles and approximate timings milestones annotated into the score.

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²A live-electronics performer may choose to associate particular sound manipulation types with particular contour types and map the vertical axis to parameter changes within these processes.

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for one or more performers in three sections

