

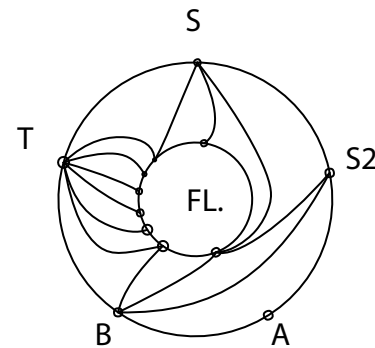
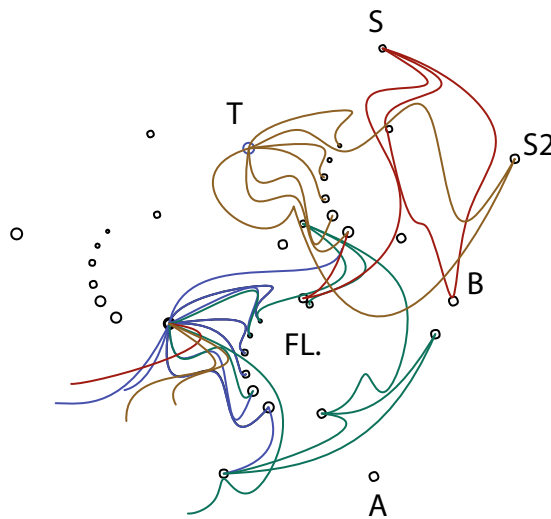
Tamara Friebe, 2015
For Voices without Borders,
Sylvie Lacroix, Flute
& Neue Vocalsolisten

Attractive Privacies of Breathing Borders, in one solitary universe.

Part 1: Graphical 3d- Score to be improvised:
Parts designated - in each constellation: A, B, C, D.
Duration: 3-4' (c. 1 minute per constellation.)

Part 2: Score to be performed
Duration: 6'24

Technique: Each voice - Soprano,
Soprano 2, Alto, Tenor, Baritone is
related in different ways to each
other. The singers stand in the
following configuration, with the
Flute in the centre as below:

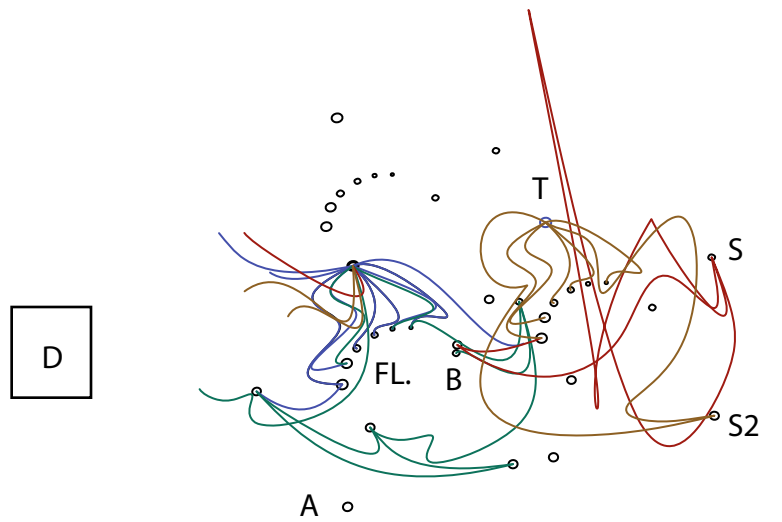
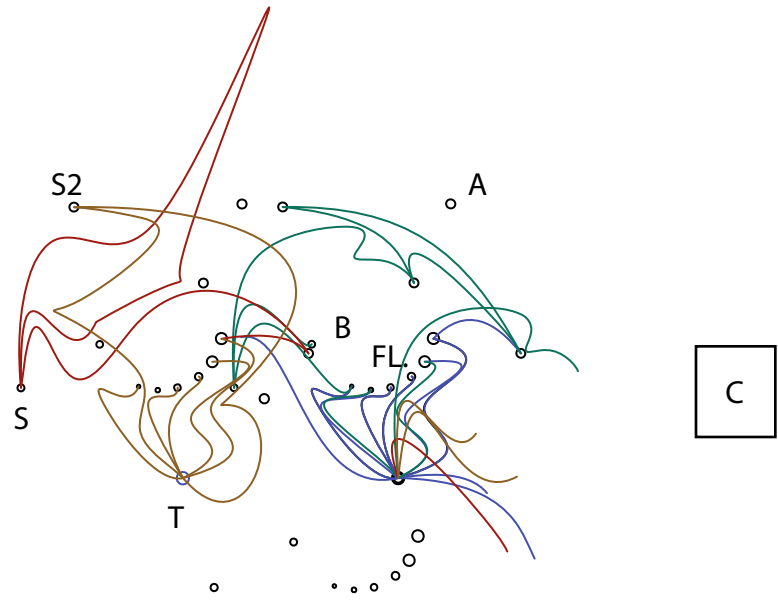
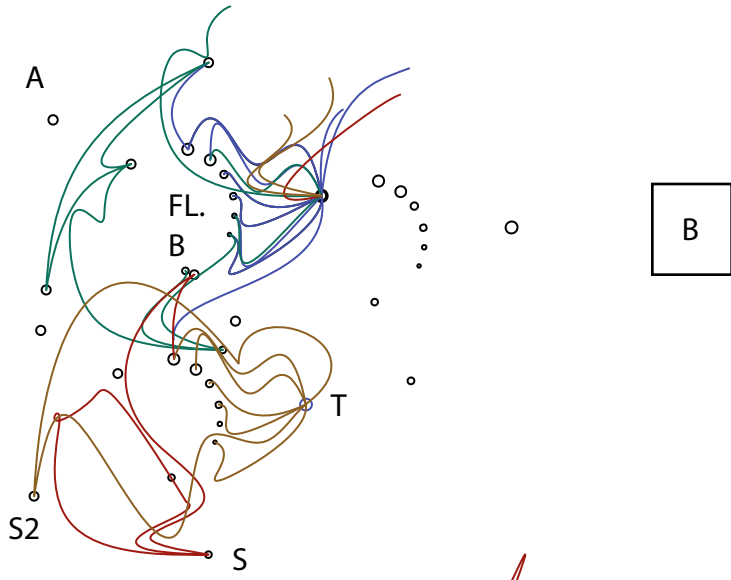


Quiddity sequences - Optimal Non-convergence

This piece is drawn from current research in Quiddity Sequences of Algebraic Clusters in Mathematics, with Karin Baur, Graz University.

An optimal model for a quiddity sequence, drawn from Frieze patterns, with respect to their relation to cluster algebra is explored. A frieze pattern which grows and shrinks is understood to represent a finite pattern. The study focuses on exploring growth which varies between arithmetic and exponential sequences, with infinite pattern growths in rubber geometry typologies. By focusing on the limitations imposed by patterns formed when working with triangulations (where each unit has a maximum of 3 vertices), where the model has no superfluous points, a constrained environment is used to find compositional architectures where non-convergence of form is optimised.

For more information see
Thecollaborativemind.com



Attractive Privacies of Breathing Borders

in one solitary universe

Tamara Friebe

A slow, steady inner pulse ♩ = 60

A piece for midday, before lunch; just after the chimes. [Vienna, June 19, 2015]

flute, open tone

pp embouchere pitch bend down

Soprano *pp* Au - - - om Oo - - -

Mezzo-Soprano *pp* Oo - - - m Oo -

Alto

Tenor

Baritone

6 fragile, breathy tone tonal clarity, yet fragile slow gliss

Fl. *pp* *p*

S1 om *mp* Oo *p* - - - *f* - - - m *p* Oo *p* < *f*

S2 *mp* m Oo - m *mf* Oo - *mf*

A Oo *mp* - m Oo *mf* - m *p*

T Oo *p*

B

Oo -
p

Attractive Privacies of Breathing Borders

12 cresc and catch upper octave and surrounding harmonics

Fl.

S1

S2

A

T

B

16 gradually move from tone - to rich harmonics --to upper whistle tones

Fl.

S1

S2

A

T

B

21

swell, overblowing to create mixed pitch with tones from above

Fl.

S1

S2

A

T

B

mp *f* *m* *p*

m *mp* *f* *m* *p*

mp *f* *m* *p*

mp *f* *m* *p*

m

25

fragile, breathy tone

catch whistle tones

Fl.

S1

S2

A

T

B

f *vib. swells* *p*

Oo *f* *m* *p*

Oo *f* *m* *p*

Oo *f* *p* *m*

m *Oo* *f* *p* *m*

Oo *f* *m* *p*

Attractive Privacies of Breathing Borders

28

no vib.

Fl.

28

S1

S2

A

T

B

32

breathy tone

Fl.

32

S1

S2

A

T

B

with vib.

37

Fl. *open, hollow tone*
ppp *mp*

S1 *mp* *p* *m* *pp* *mp*

S2 *mp* *p* *pp* *mp*

A *mp* *p* *pp* *mp*

T *mp* *p* *pp* *mp*

B *mp* *p* *m* *pp* *mp*

41

Fl. *p* *pp*

S1 *m* *p* *pp* *mp* *swell* *m* *pp*

S2 *m* *p* *pp* *mp* *m* *pp*

A *m* *p* *mp* *pp*

T *p* *m* *mp* *pp*

B *m* *Om* *pp* *mp* *pp*

Attractive Privacies of Breathing Borders

45 fragile, breathy tone

Musical score for measures 45-48. The score is for six vocal parts: Flute (Fl.), Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). Measure 45 is marked with a box containing the number 45 and the instruction "fragile, breathy tone". The flute part has a dynamic marking of *mf* that tapers to *p* and then *ppp*. The vocal parts have various dynamics: S1 and S2 start with *pp* and move to *mf* and *p*; A starts with *m* and moves to *pp*; T and B start with *m* and move to *pp*. There are also markings "Oo" above some notes in the vocal parts.

49

Musical score for measures 49-52. The score is for six vocal parts: Flute (Fl.), Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). Measure 49 is marked with a box containing the number 49. The flute part has a dynamic marking of *ppp*. The vocal parts have various dynamics: S1 and S2 start with *pp* and move to *m* and *p*; A starts with *m* and moves to *pp* and *m*; T and B start with *m* and move to *pp* and *p*. There are also markings "Oo" above some notes in the vocal parts.

catch whistle tones

54

Fl. *p*

S1 *p* *m* *mp*

S2 *m* *mp*

A *mp*

T *m* *mp*

B *p* *mp*

Detailed description: This system contains measures 54 through 57. The Flute part begins with a whole note, followed by a half note, and then a melodic line starting in measure 56. The vocal parts (S1, S2, A, T, B) have lyrics 'm' and 'mp' with various dynamics and phrasing. The Bass part has lyrics 'p' and 'mp'.

58

Fl. *mf* *p*

S1 *m* *pp* *mf* *p*

S2 *m* *pp* *mf* *p*

A *m* *pp* *mf* *p*

T *m* *pp* *mf* *p*

B *pp* *mf* *m* *p*

Detailed description: This system contains measures 58 through 61. The Flute part has a melodic line with dynamics *mf* and *p*. The vocal parts (S1, S2, A, T, B) have lyrics 'm', 'pp', 'mf', and 'p' with various dynamics and phrasing. The Bass part has lyrics 'pp', 'mf', 'm', and 'p'.

Attractive Privacies of Breathing Borders

fragile, breathy tone

62

Fl. *mf* *f* *mf* *p* *pp*

S1 *p* *ff* *p* *pp*

S2 *p* *pp*

A *p*

T *mf*

B *mf*

67

Fl. catch whistle tones very breathy tone *f* *ff* *mp*

S1 *f* *ff* *mp*

S2 *f* *ff* *mp*

A *f* *ff*

T *f* *ff*

B *ff*

70 catch whistle tones

Fl. *mf* *p*

S1 *f* *m* *p* *p*

S2 *f* *m* *p* *p*

A *f* *p* *m* *p*

T *mp* *m* *p*

B *mp* *p*

Detailed description: This system contains measures 70, 71, and 72. The Flute part starts with a melodic line marked *mf* and *p*, with a note marked 'catch whistle tones'. The vocal parts (S1, S2, A, T, B) have various dynamics including *f*, *m*, *p*, and *mp*. There are 'Oo' markings under the vocal lines, indicating vocalizations. The bass line is marked *mp* and *p*.

73 very breathy tone with fast vib. no vib.

Fl. *f* *mf* *mp*

S1 *f* *mp* *f*

S2 *m* *Oo* *Oo* *mp*

A *m* *mp*

T *m* *Oo - m* *mp*

B *m* *Oo* *mp*

Detailed description: This system contains measures 73, 74, and 75. The Flute part has dynamics *f*, *mf*, and *mp*, with a note marked 'very breathy tone with fast vib.' and another marked 'no vib.'. The vocal parts have dynamics *f*, *mp*, *f*, *m*, *mp*, and *mp*. There are 'Oo' markings under the vocal lines, indicating vocalizations. The bass line has dynamics *m*, *Oo*, and *mp*.

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76

Fl. *f mp f pp mf*

S1 *m p*

S2 *f m*

A *f m*

T *m*

B *m Oo*

78

Fl. *f f* with vib. very breathy tone

S1 *f m*

S2 *Oo f m*

A *Oo f m*

T *f Oo m*

B *f m*

81

Fl. *f* pitch bend down *pp* very breathy tone with vib.

81

S1 *pp* *f* *m* *p* *pp*

S2 *pp* *f* *m* *p* *pp*

A *pp* *f* *m* *p* *pp*

T *pp* *f* *m* *p*

B *pp* *f* *p* *m* *pp*

84

Fl. *mp* *p* with vib.

84

S1 *m* *mp* *m* *p*

S2 *m* *mp* *p* *m*

A *m* *mp* *m*

T *mp* *m*

B *mp* *m*

Attractive Privacies of Breathing Borders

random, gentle whistle tones from given note,
here to end of piece....

88

Fl. *pp* *ppp*

S1 *pp* Oo - m Oo - m

S2 *pp* Oo - m Oo - m

A *pp* Oo - m Oo - m

T *pp* Oo - m Oo - m

B *pp* Oo - m

93

Fl.

S1 Oo - - - - m Oo - - - -

S2 Oo - - - - m Oo - - - -

A Oo - - - - m Oo - - - -

T Oo - - - -

B Oo - m Oo - - - -

98

Fl.

98

S1

m

S2

m

A

m

T

8

m

B

m

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). The Flute part begins at measure 98 with a melodic line consisting of a half note followed by a dotted half note, spanning across four measures. A dashed line above the staff indicates a breath mark. The vocal parts (S1, S2, A, T, B) all begin at measure 98 with a half note, marked with a 'm' for mezzo-forte. The Tenor part includes an '8' below the staff, likely indicating an octave. The score is written in a common time signature and a key signature with one flat (B-flat). The page number '13' is in the top right corner, and the title 'Attractive Privacies of Breathing Borders' is at the top center.