

Anna R. Matthews

Statik

(2013)

for two flutes

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Copies of the score are available direct from the composer
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Statik

Preface

I would assert that an interval traditionally thought of as dissonant may sound relatively consonant when played by two flutes, given the airy, vocal timbre of the instrument. Inspired by Ligeti and Lucier, *Statik* explores this idea, focusing entirely on the distinctive qualities of different intervals.

Slowly progressing without resolution and beginning in the lowest octave of the flute, fourths (perfect and augmented) and seconds produce a sound that is bleak but not harsh. Climbing to the highest octave, these and other 'dissonant' intervals become increasingly tense and unsettling. As the pitches fall again, the low-pitched intervals return offering a new experience of space, placidity and release.

Mixed into the experience of consonance and dissonance is the acoustic interference between the two different notes. The listener will hear their different frequencies generating 'beating' at different rates. For the player, this resonance can also be a physical experience, depending on the size of the auditorium. Increasingly intense, the air feels as though it is electrified with static charge.

Anna R. Matthews, June 2013

Performance instructions

The most important aspect is equality between the parts – volume, tone colour, vibrato, etc. should all match so that the intervals are evenly weighted at the top and bottom and neither note stands out more than the other. The dynamic should be maintained at a relatively quiet level and expression should be minimal so that the intervals are heard without distraction.

Breath marks are suggested in order to show the shape of the work. Where notated in brackets, a breath is permissible but the continuity of line should not be interrupted.

Statik

Anna R. Matthews

Legato senza espress. ♩=58

Flute 1.

Flute 2.

mp sempre

1.

2.

p sempre

1.

2.

1.

2.

mp

p

1.

2.

p sempre

1.

2.

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