

# Children's Dance

for solo flute

Leonidas Sakellarides

# Program Note

Children's dance for solo flute was inspired by my daughter: Irini, when observing the way she approached music and sound. Her interest in natural sounds like the sound of water in various forms, air or fire as well as animals such as birds was quickly transformed into dance and movement patterns by her, at the age of 5. Music seemed to be an art related to choreography, something that I was never really accustomed to as a musician. This new experience, although it might sound very commonplace, gave new 'light' into the quest for new textures and gestures.

'Children's dance' became a work that was based around the idea of movement as well as the idea of touch in the wider sense. Each passage, except from the 'melodic' finale was conceived both as a gesture by the player as well as a 'surface' that is touched or generally 'felt'. Many of the phrases were 'elaborated' or even 'deconstructed' through a process of adding additional information regarding grace notes, techniques of playing, dynamics e.t.c. , loosing thus their initial 'thematic' orientation and tending towards a 'liquidation' of the various elements in a 'bathable magma' of sound, containing elements of rhythms, melodies, gestures, textures and even references to other works in some cases. All the elements might be 'felt' rather than heard.

In a spiritual level, 'Children's dance' was a piece that was created during listening to a number of 'spiritual' sources in the form of narrations through youtube. Mainly the sources were Christian sources as well as Ancient Greek ones with some references to Buddhism as well. Considering the subconscious threads as important parts of the composition process, this different approach 'triggered' the idea of the piece as a spiritual quest towards a new balance.

I would like to thank Orlando Cela for providing his valuable suggestions on certain techniques and correcting some occasional mistakes in the score.

*The piece is dedicated to Prof. Stavros Mpalogiannis (Theologist and Neurologist), who helped me discovered the idea of this new dimension on my musical and spiritual quest, mainly through his online lectures and through a brief meeting.*

# Performance Note

The piece is written on an equally tempered 24 note scale and therefore the symbols:  $\sharp$  and  $\sharp\sharp$  are used to designate a note that is a quartertone sharper and a note that is three quartertones sharper respectively.

Although bends from normal notes can be used to get the extra notes it would be preferable if the flutist devised a 24 tone scale fingering for the purpose of this piece.

Glissandos should sound as close as possible to a continuous glisando on a string instrument rather than a semitone glis.

All the playing techniques are explained in the score.

The multiphonics that are given may be substituted with similar ones if necessary. In general it would be preferable to use the same base and a similar interval if possible. In some cases the multiphonics are not notated but are produced through overblowing on a given note.

# Children's Dance

for Solo Flute

Dedicated to Stavros Balogiannis

Leonidas Sakellarides

♩ = 72  
norm. ————— airy

pronounce the pitchless consonant away from the flute hole

Flute

*mf* <> <> <> <> <sup>3</sup> <> <> <> <> *mf* *p* *pp*

dynamic fluctuations

3 norm. ————— tongue pizz. ————— tongue ram ————— very airy ————— trill continues as key clicks trill

*mf* *sub. p* *f* *mp* *p*

5 lip pizz. ————— norm. playing senza vibr. ————— lip pizz. norm. (with vibr.) ————— pitchless consonant away from the flute hole ————— whisper tones ————— Jet Whistle

*pp* *mp* *p* *mp* *pp* *sf* *pp* *mf*

9 norm. ————— norm. ————— airy

*pp* *mp*

11 tongue ram ————— norm. ————— tongue ram ————— norm. ————— normal air flow ————— slightly overblow ————— norm. ————— follow line's width in relation to vibrato speed and width

*sub. f* *pp* *mf* *p* *mp* *pp* *p*

dynamic fluctuations while cresc. and dim.

14

*mp* *pp*

sing the lower notes  
play the upper

norm. extremely airy

stacatissimo extremely airy

normal

16

*mf* *f* *p* *mf*

sing and play the same note  
then sing the lower and play  
the upper

normal

19

*ff* *ppp* *p* *mf*

as legato as possible

alternate emboucure  
and flute/lip position according  
to the rhythmic pattern  
to produce normal and airy tones

22

*ff* *pp* *mf*

25

*sfpp* *f* *sfpp* *f*

shhh - i - i shh oo oo