Gregory Lee Newsome

Ambitus

for alto flute and digital signal processing

Acknowledgment

Ambitus was commissioned by Daniel Cooper for Mark Takeshi McGregor. I am sincerely grateful for their support.

Duration

11:15

Instrumentation

- Alto Flute
- Digital Signal Processing (with operator)
  - microphone (omnidirectional headset)
  - audio interface (minimum one input, two output)
  - computer with software capable of stereo delay and stereo convolution reverb
  - stereo sound system

Performance Instructions

Alto Flute

No vibrato throughout.

Digital Signal Processing

The signal chain is microphone → audio interface → computer → stereo sound system.

The delay and reverb should each have their own stereo auxiliary channel in the software, with each receiving the microphone signal.

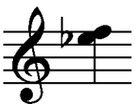
The delay setting should be: left 624 ms, right 468 ms, feedback 33%.

The reverb should use convolution and be ~8 seconds in duration. It should be diffuse, expansive, and transparent, never blurry or overwhelming.

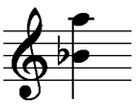
The operator is to perform the delay and reverb as per the score.

Both the microphone signal and the signal processing should go to the sound system, with the signal processing ~3dB quieter than the microphone signal.

Multiphonics



1 3 4 | 2 A B 5 (or alternative on E)



1 2 4 | 4 5 (or alternative on B-flat)

Symbols

◇	aeolian tone
[f]	voiceless labiodental fricative (IPA), e.g. “ph” in “phantasm”
t.r.	tongue ram
□	mouthpiece normal
◉	mouthpiece covered
■	mouthpiece closed
→	transition between mouthpiece positions
’	brief pause to reset mouthpiece

Premiere

Ambitus was premiered by Mark Takeshi McGregor on October 16th, 2015 at Open Space in Victoria.

Version

2018-10-08 (ISO)

Programme Note

Ambitus has a specific meaning for a musician—the distance between the highest and lowest notes in a composition. This Latin term for *going round* was originally an accusation of exerting soft power in Ancient Rome, and is the root of the English word *ambition*.

This dual meaning is at the heart of *Ambitus*. In the first sense, the work is a literal exploration of range and register, though also a metaphorical one, traversing duration, pitch, texture, and timbre. The second sense comes from the commission, which had a single condition—the work must be a virtuosic, ambitious endeavour for both the composer and the performer.

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for Mark Takeshi McGregor

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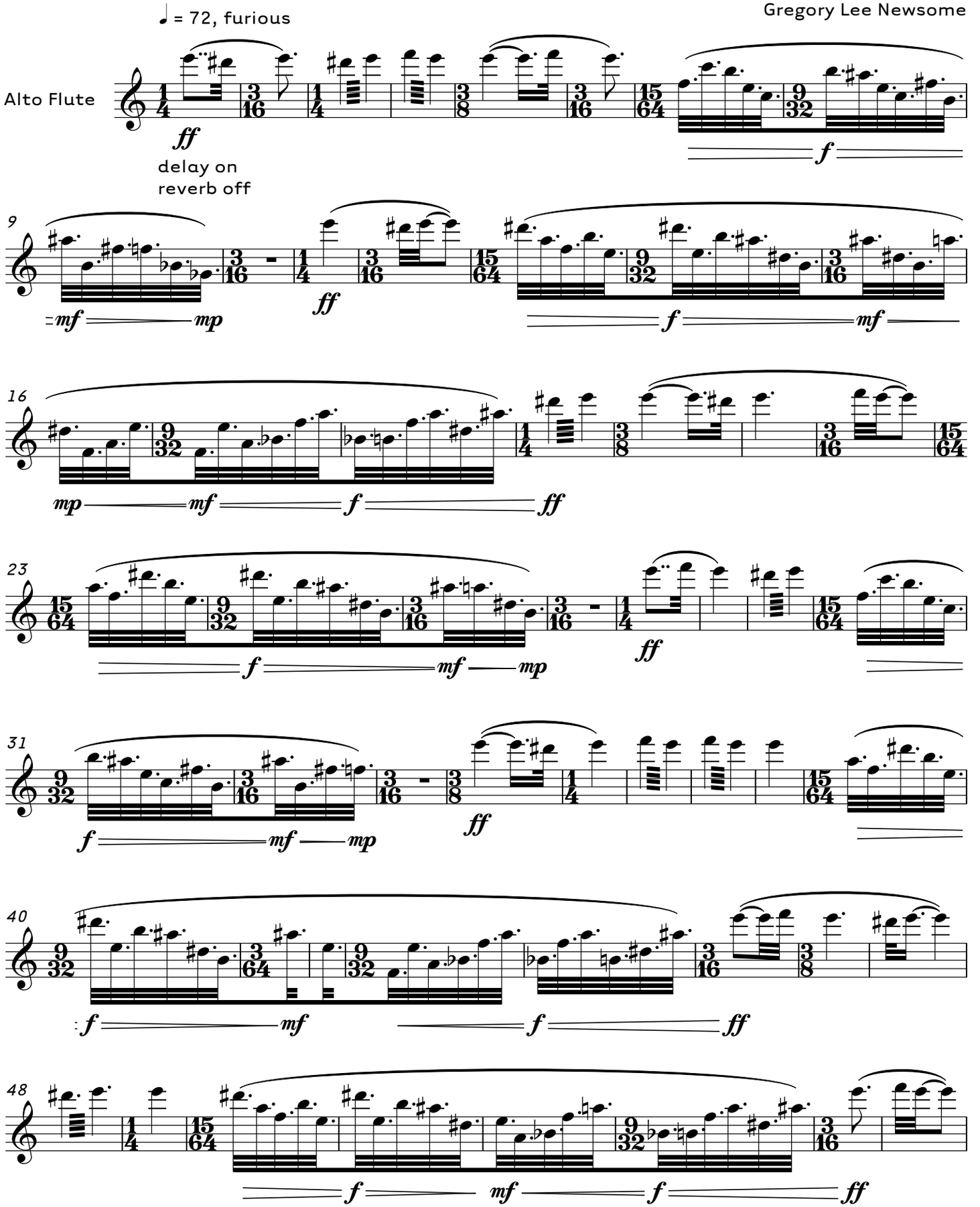

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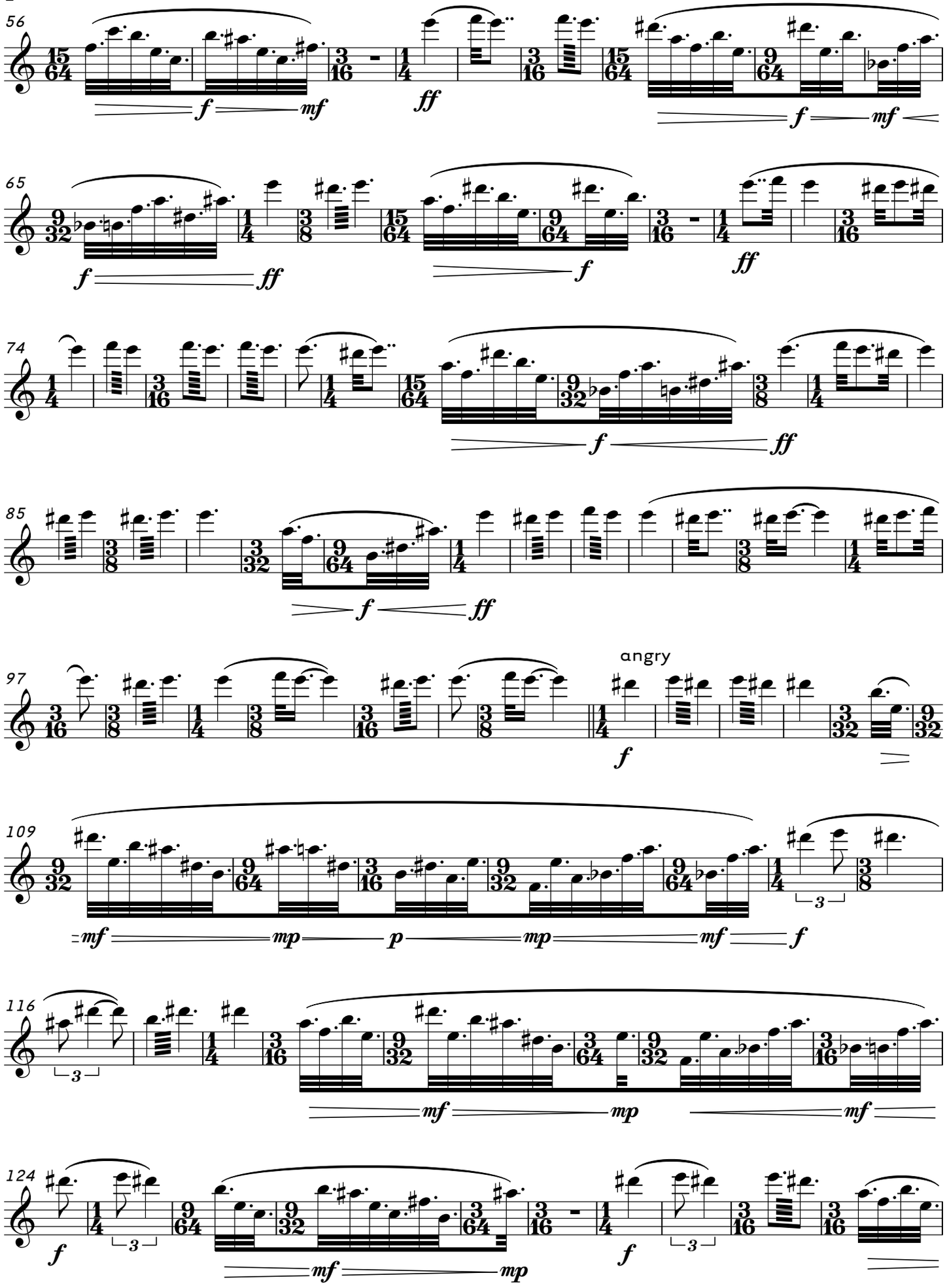
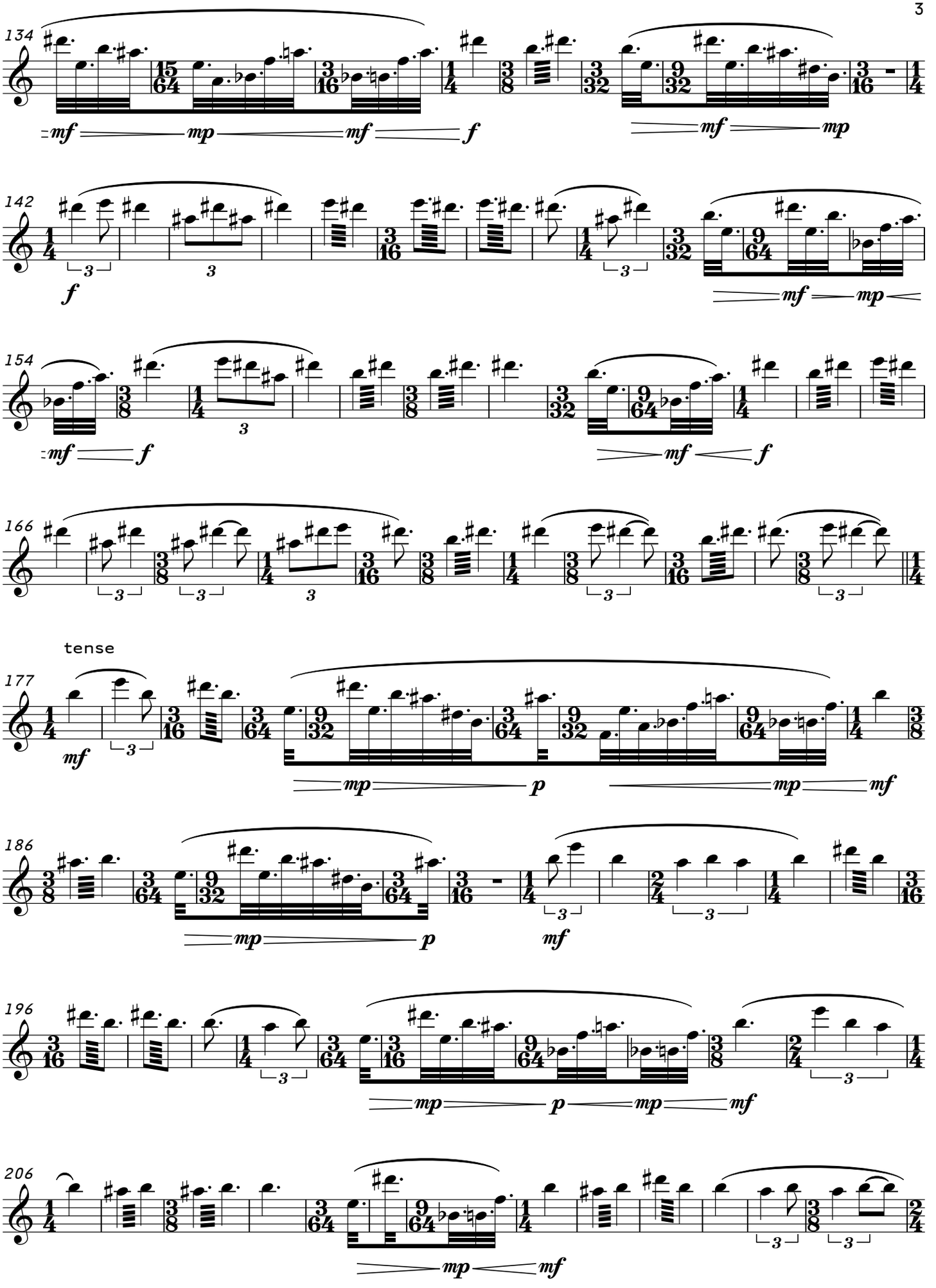
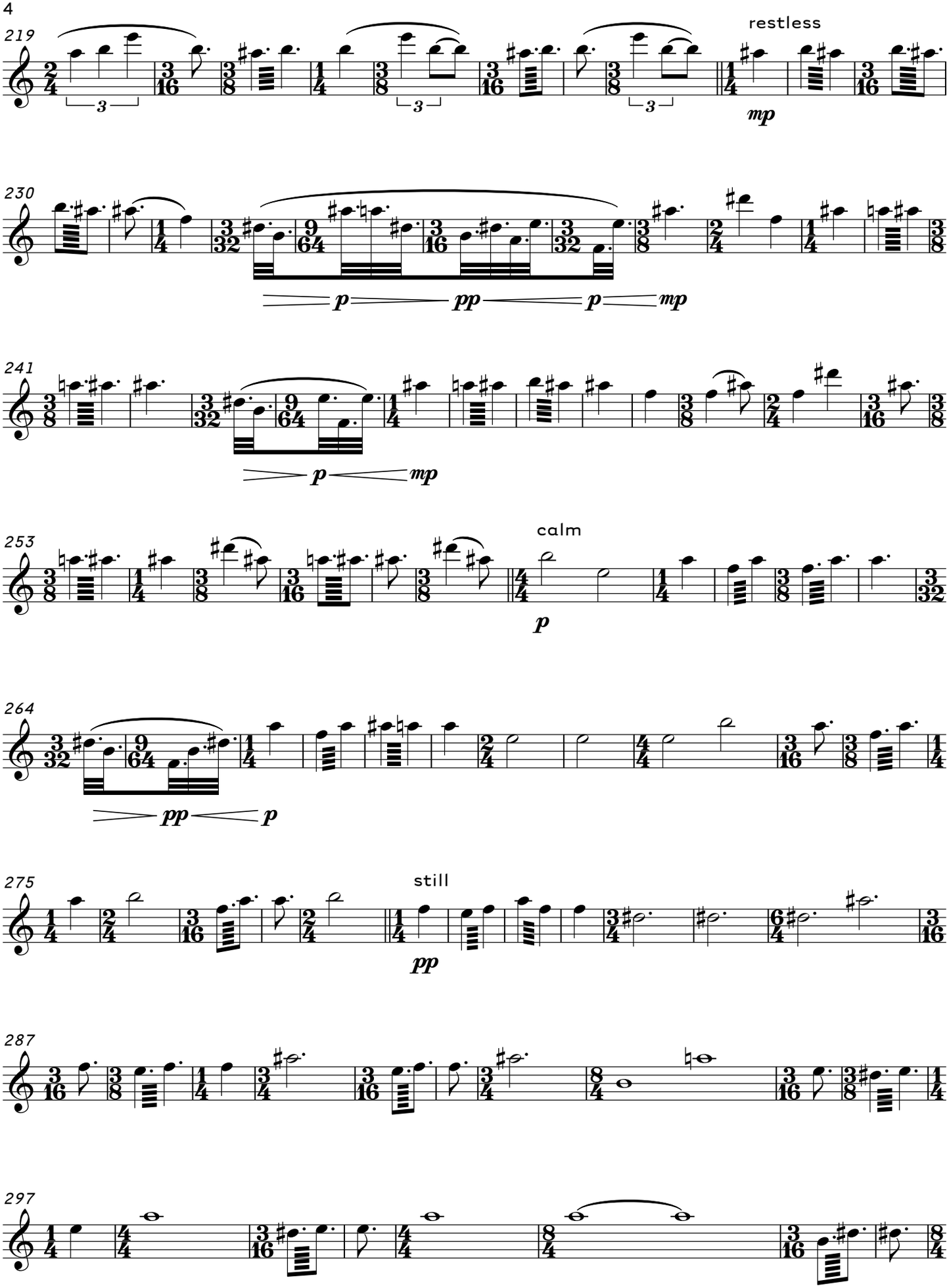
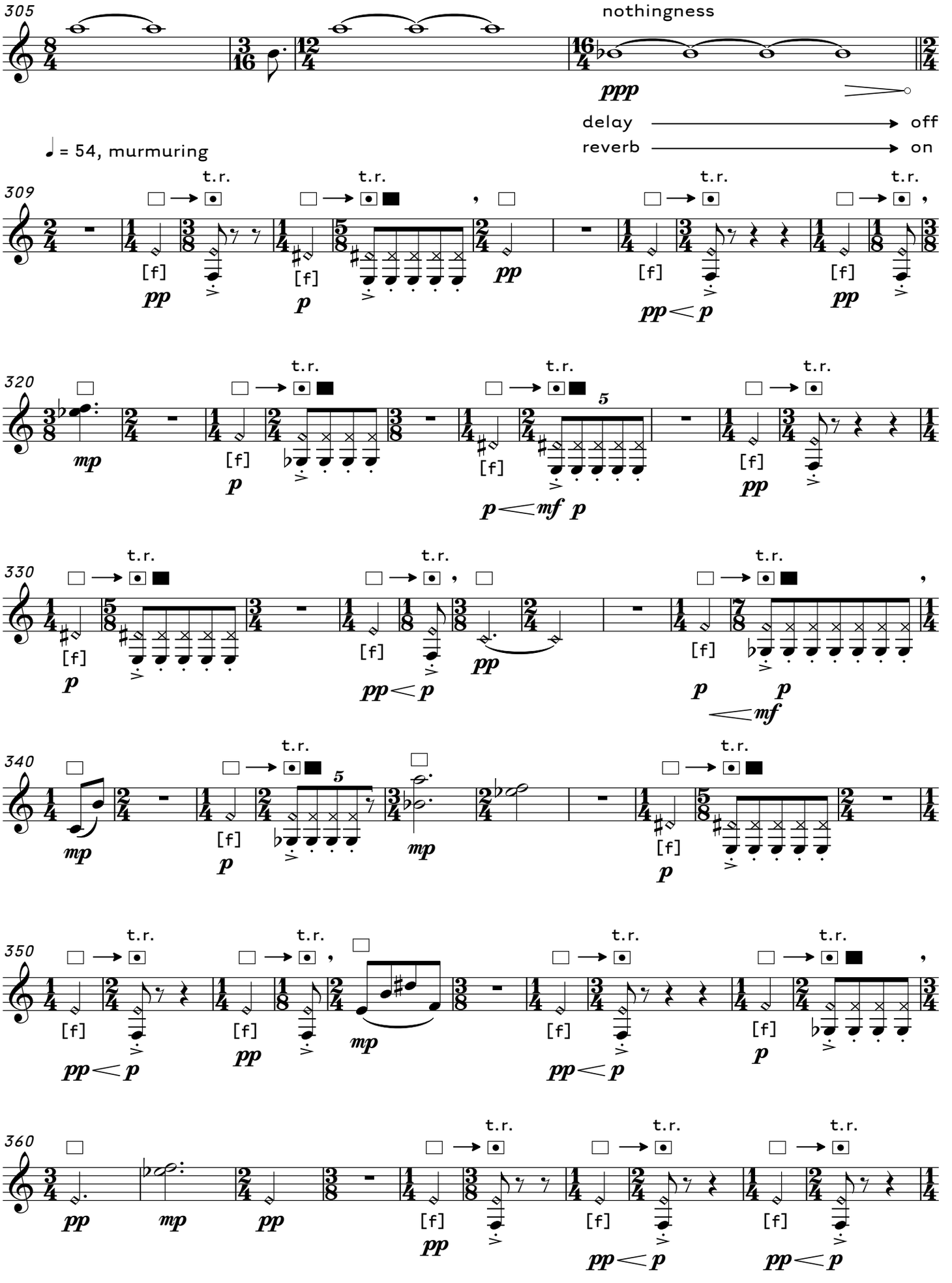
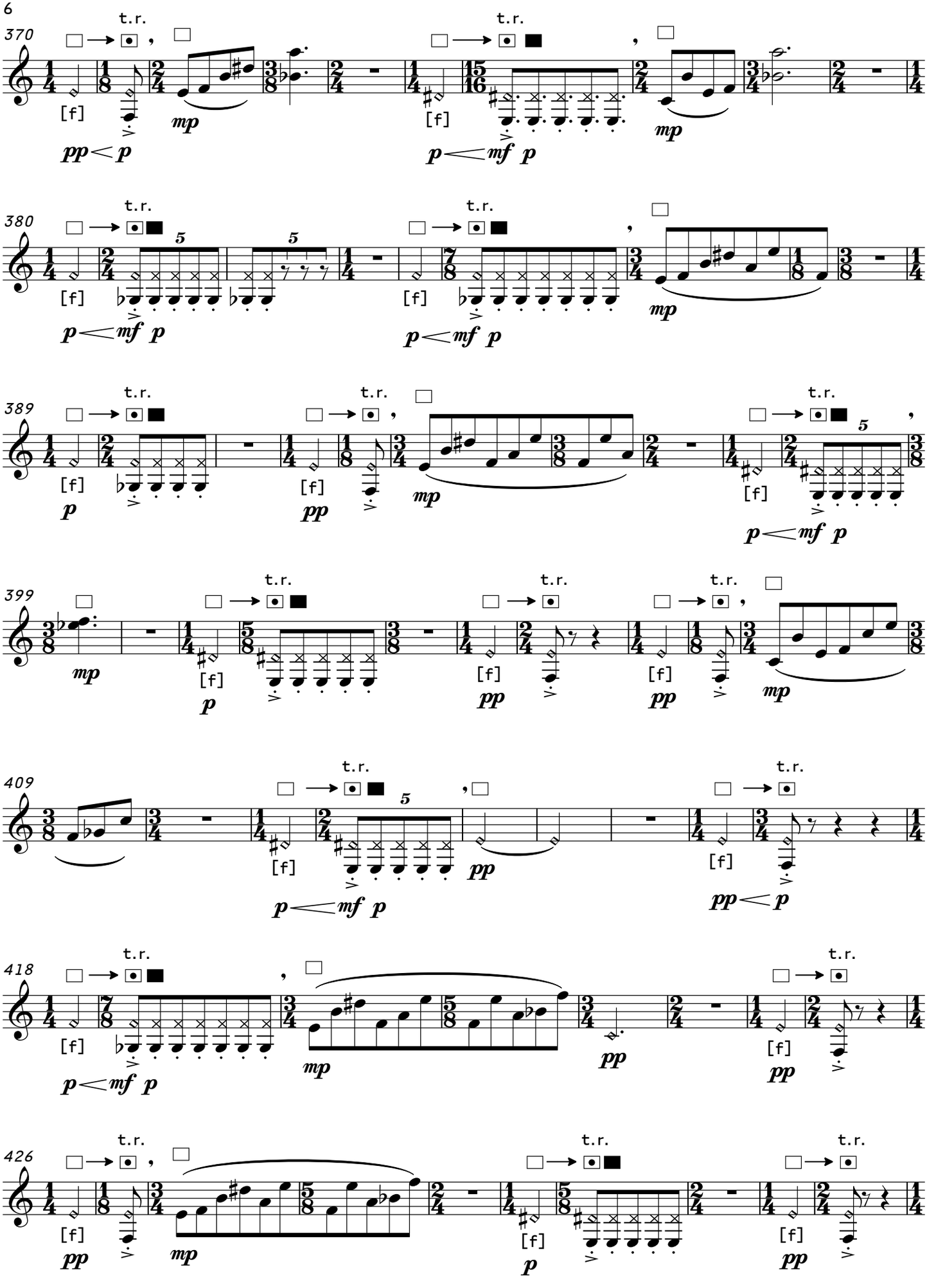
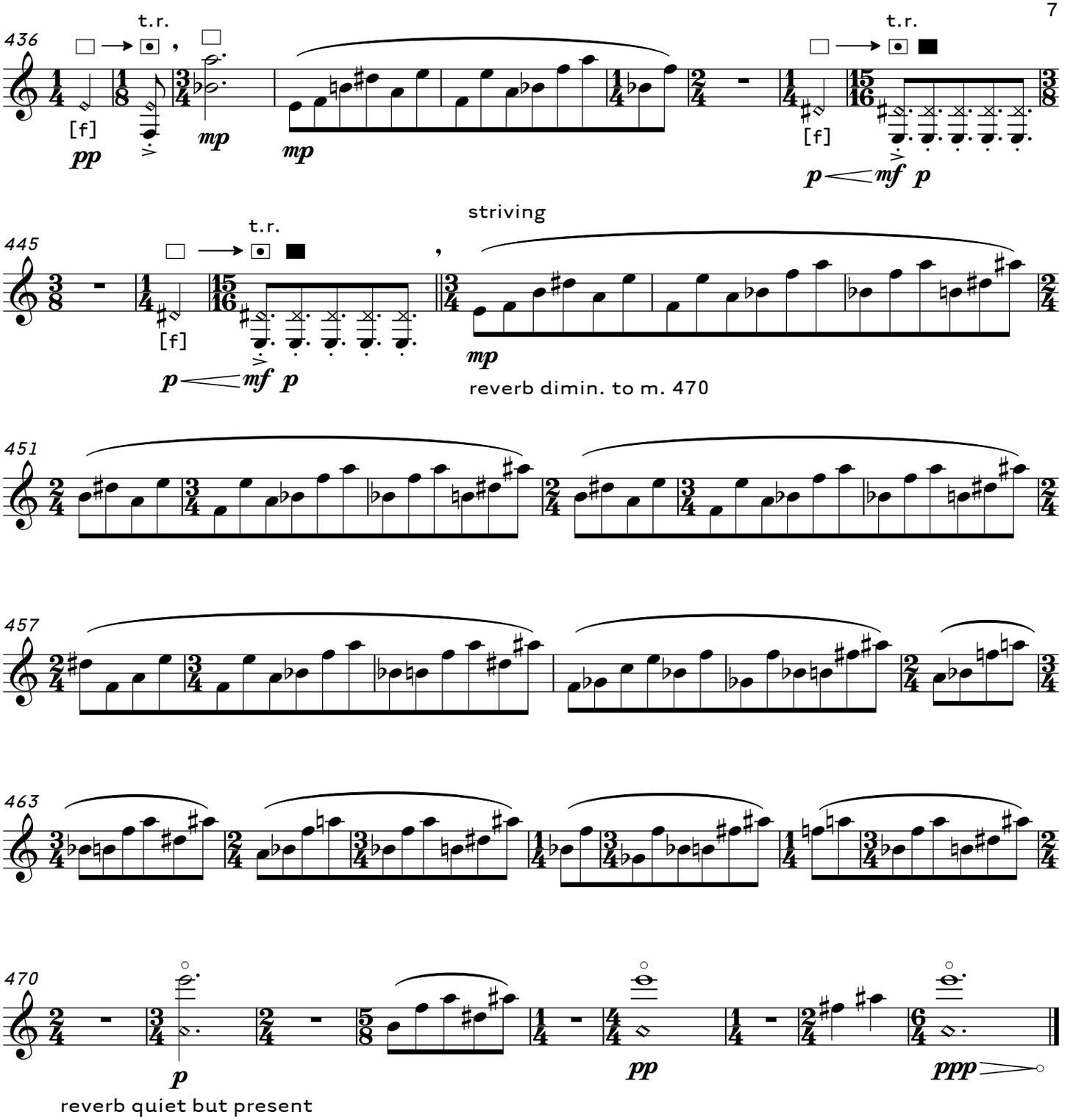

56
65
74
85
97
angry
109
116
124


134
142
154
166
tense
177
186
196
206


219
restless
mp
230
p
pp
p
mp
241
p
mp
253
calm
p
264
pp
p
275
still
pp
287
297


305
nothingness
ppp
delay off
reverb on
♩ = 54, murmuring
309
t.r.
320
330
340
350
360


370
t.r.
[f]
pp < p
mp
[f]
p < mf p
mp
380
t.r.
5
[f]
p < mf p
[f]
p < mf p
mp
389
t.r.
[f]
p
[f]
pp
mp
[f]
p < mf p
399
mp
[f]
p
[f]
pp
[f]
pp
mp
409
t.r.
5
[f]
p < mf p
pp
[f]
pp < p
418
t.r.
[f]
p < mf p
mp
pp
[f]
pp
426
t.r.
[f]
pp
mp
[f]
p
[f]
pp


436
t.r.
[f]
pp
mp
mp
t.r.
[f]
p
mf
p
445
t.r.
[f]
p
mf
p
striving
mp
reverb dimin. to m. 470
451
457
463
470
p
reverb quiet but present
pp
ppp