Jean Hasse

Pulling (1985)
for four or more flutes

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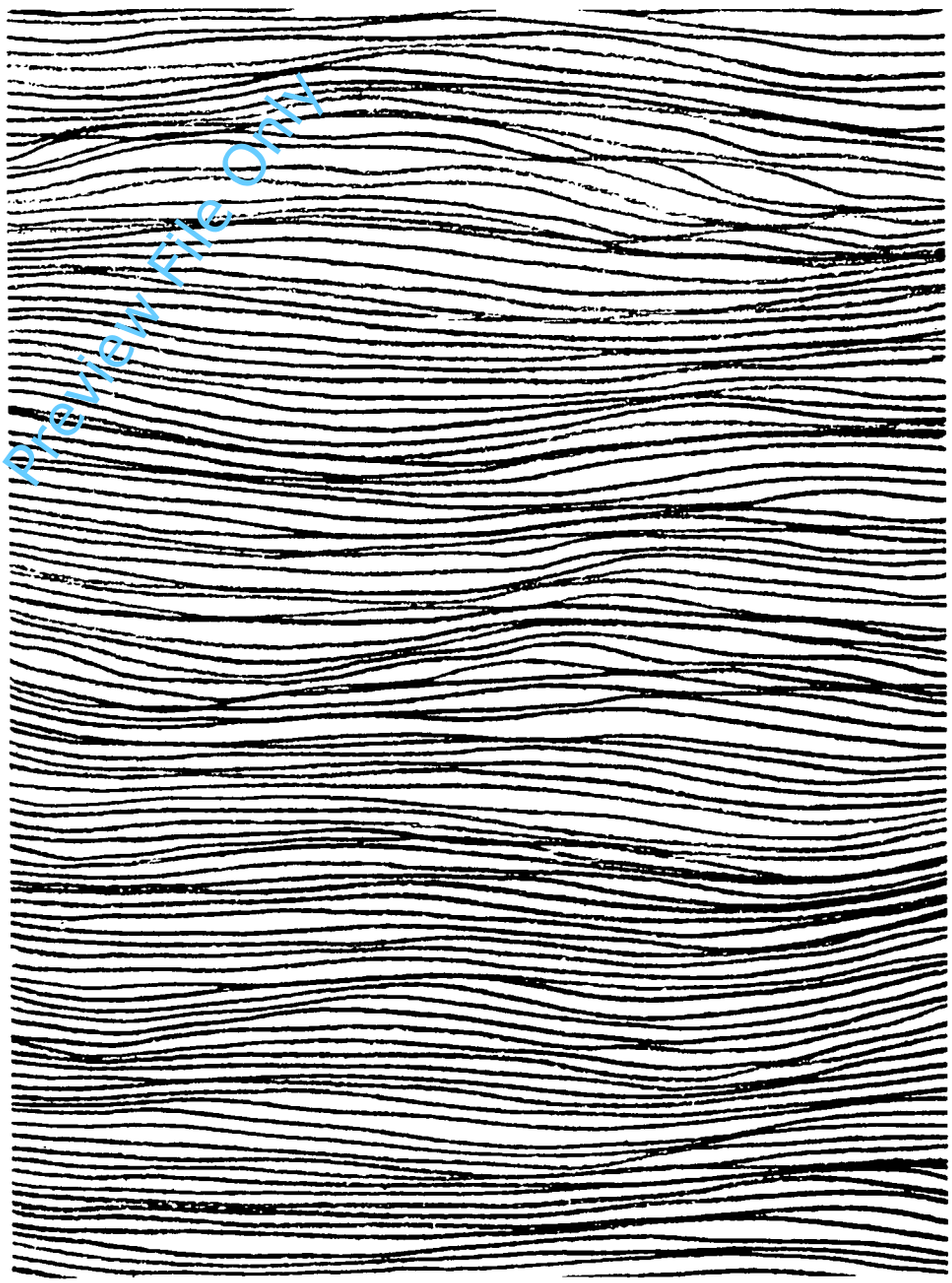

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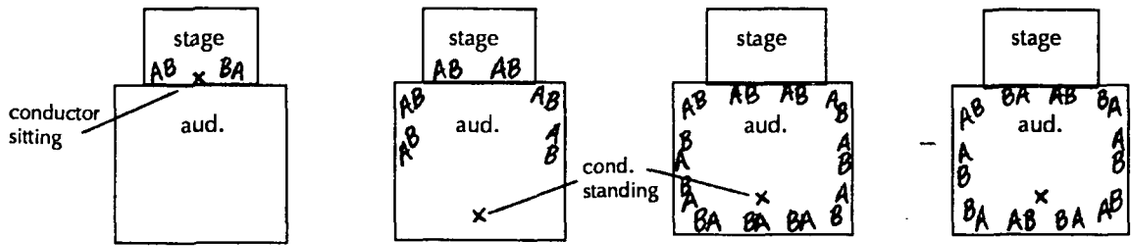
Visible Music
20 Atwood Square #5
Jamaica Plain, MA 02130

Pulling was originally conceived as a somewhat planned (in structure and pitch content) improvisation. It was recorded in a studio long before it was notated. At that time, one track of solo flute was recorded with the addition of some digital delay and reverb. I then put on headphones and played/recorded a second track as I heard the first over the headphones. In notating the piece for live performance, based on the recording I made, I have created what I consider to be a guide, an outline upon which the piece occurs.

Performance directions: Players should be divided equally between the two voices, A and B. There are a variety of possibilities for performance arrangements, depending on the hall and the number of players. Since *Pulling* is, to some extent, a "sound environment" piece, players situated around the audience will have a greater impact than if they perform from a stage. A few suggestions follow:



Each line of music represents a particular length of time - either 15 or 30 seconds. The conductor gestures every 15 seconds: Ⓘ (holding up one finger) indicating 0", 30", 1', 1'30", etc.; Ⓘⓘ (two fingers) indicating 15", 45", 1'15", 1'45", etc. The conductor should be the only person using a stopwatch. Within each line, performers are basically on their own, playing the pitches approximately where notated in relation to the other voice. Unisons should not be avoided, but should also not be a goal. Each player is an independent voice, yet blends with and adds to the density of the overall sound.

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Additional performance directions:

- -There should be virtually no silence in the piece.
- -Performers should hold the last note of each group/phrase until beginning the next group. (Of course, breathe when necessary.) Groups/phrases can be repeated if desired, as this may be beneficial to the overall sound.
- -Dotted vertical lines indicate an alignment of the two voices.
- -Fermatas indicate a pitch of slightly longer duration.
- -Pitches notated in parentheses are like afterthoughts, not primary. They are to be played at a lower dynamic level.
- -Tremolos are to be played at a rapid speed.
- -Either low lights, stand lights and no house lights, or colored lights on stage or on the performers would help to create an appropriate ambience for the performance.

A cassette tape of *Pulling* in its original version (for flute, pre-recorded flute and digital delay system) is available from Visible Music or your local music dealer and is highly recommended if a performance is being considered. The performance set consists of a score and four parts (enough for eight players). Additional parts are available on request. Please note that it is a violation of the U.S. Copyright Law to reproduce copies of this composition.

- Jean Hasse

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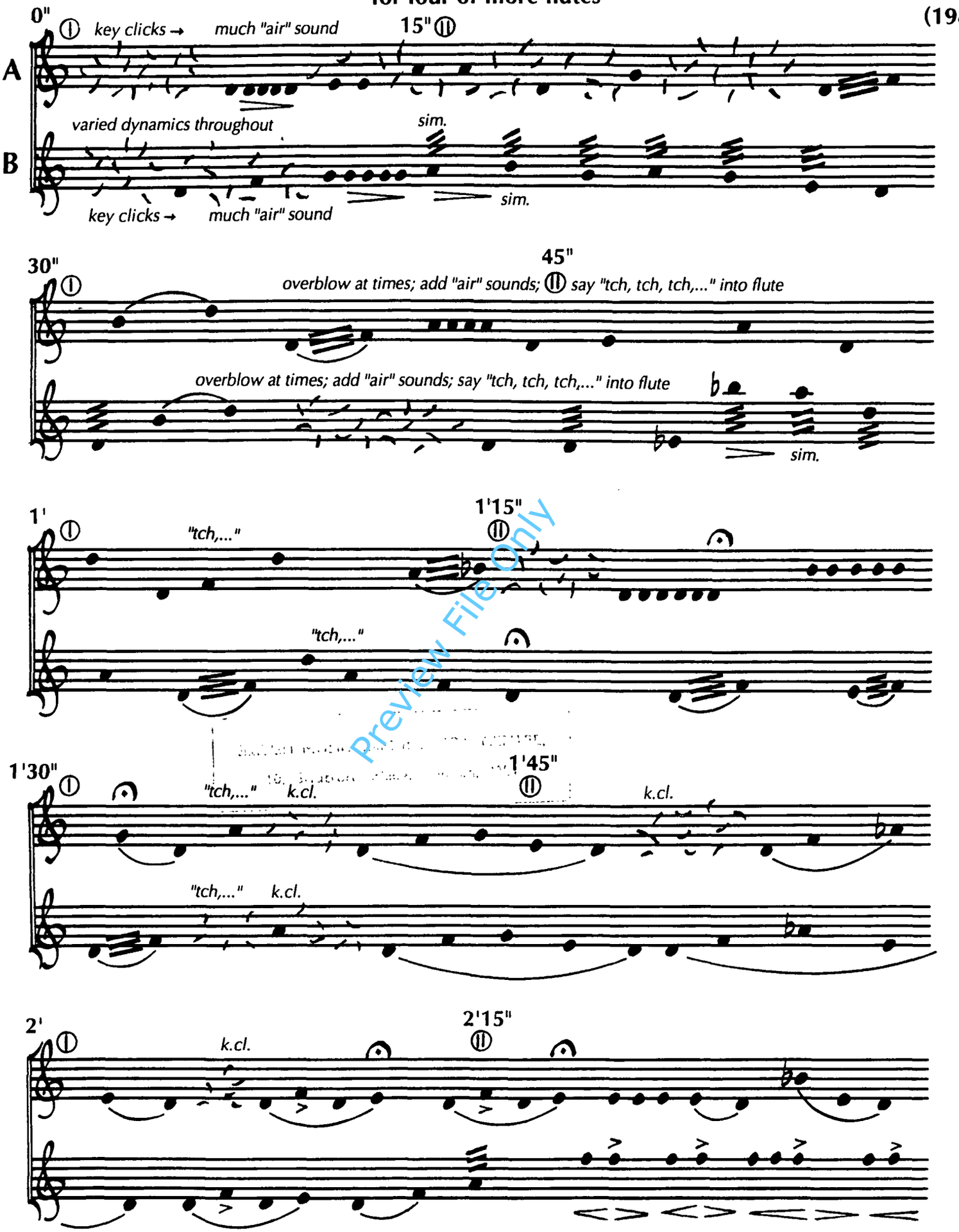

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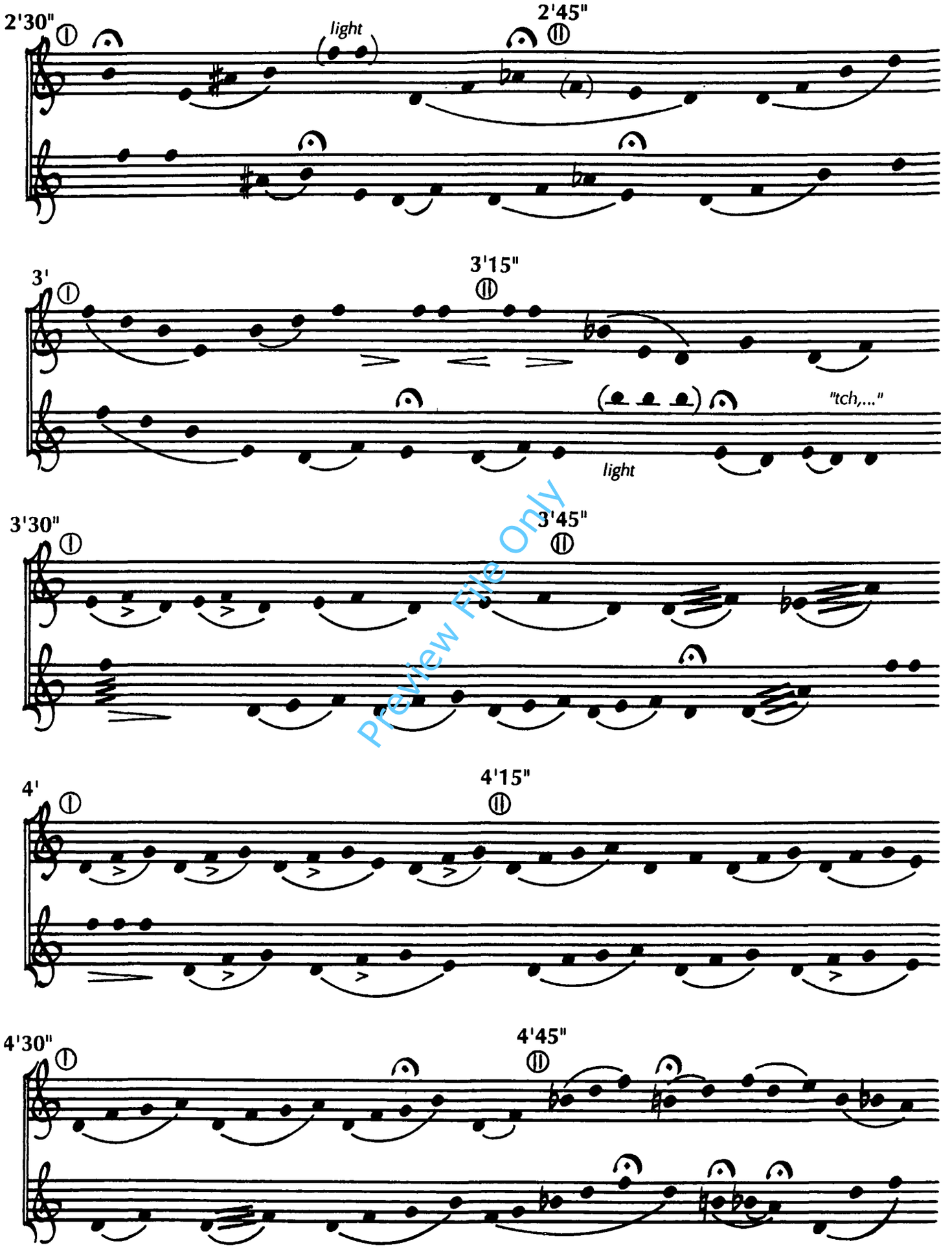

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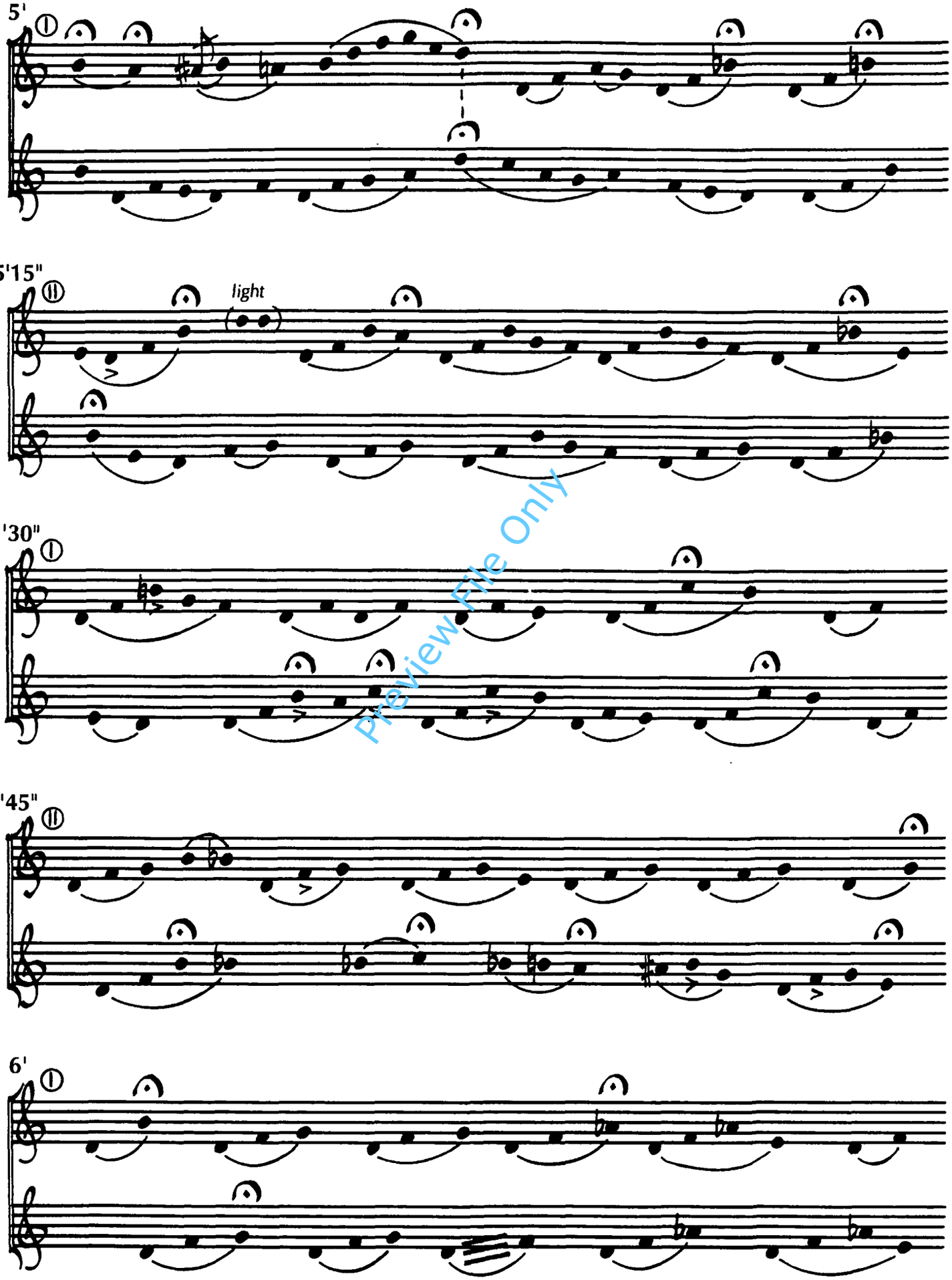

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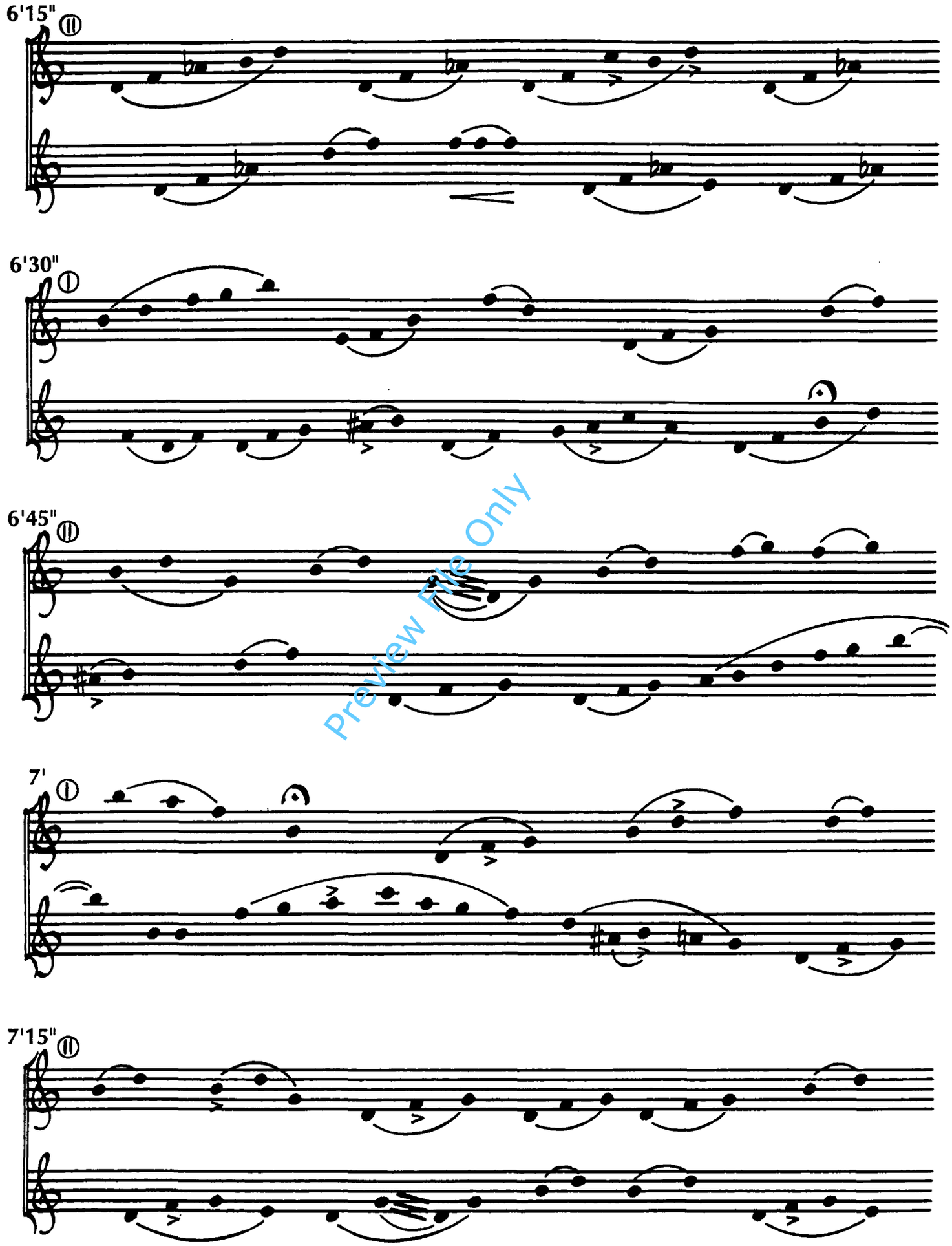

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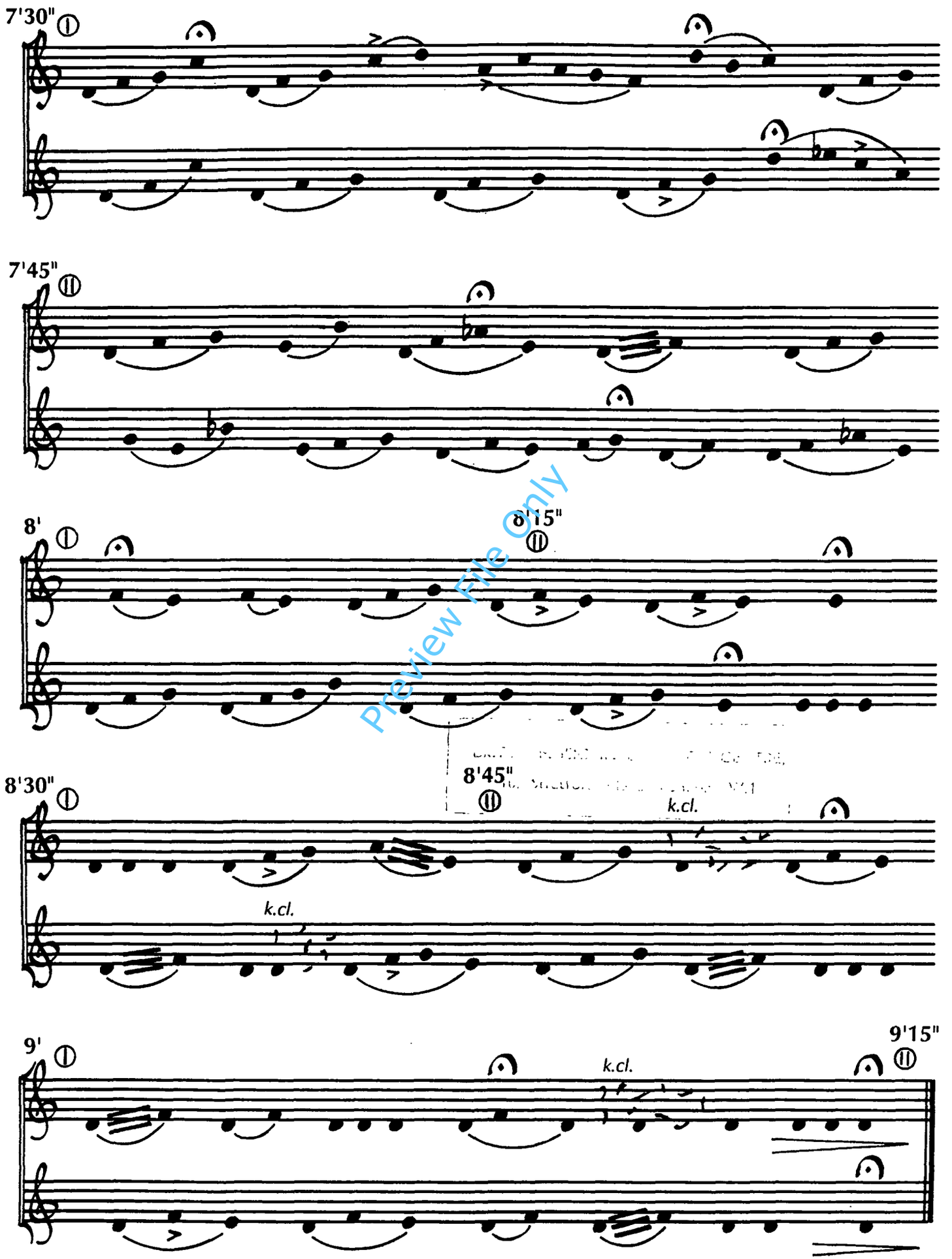

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