

Just Look at All the Places We Call Home

... Watching the Wind Blow ...

For solo flute

Ian Percy

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Duration: ca. 3 minutes

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2003/20

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This short movement for solo flute was originally sketched during 2003. It is an edited and slightly extended version of the flute part from the first movement of *Just Look at All the Places We Call Home – Part Two: Grime, Slime, Aethers and Oozes* (2003/20). This material actually started life as a solo sketch, but immediately inspired a multiple movement work for chamber ensemble. The music was one of the primary reasons for salvaging its parent score during a period of revision in 2019/20, so it seemed fitting to arrange the (now completed) part for solo performance once again.

There is an ancient primal character within the articulation and rhythms of this short score, an organic (almost monastic) simplicity to a main theme that is shrouded in, and surrounded by, the lavish contradiction of its virtuosic context. Clearly contemporary in style, design and construct, this reductive extravagance had always instinctively reminded the composer of two-dimensional Byzantine art (clear lines of definition without chiaroscuro or perspective) and how, when viewed in contemporary retrospect, there seems to be a blatant contradiction in the way reductive visual iconography is embellished in the extravagant opulence of gold leaf. The same contradiction exists when the image is painted in fresco, whereby monastically simplistic, stripped-down and 'laid-bare' religious symbolism adorns the walls and ceilings of lavishly ornamented churches. However, the incorporeal spirit of the music in this short piece is, at its most fundamental level, far more reminiscent of Palaeolithic, Mesolithic and Neolithic Cave Art.

Whilst planning the original sketches, the composer considered the relationship between spirituality and colour ¹ and discovered that many theorists hypothesise how light and sound share the same spectrum. They are both measured in wavelength and frequency; if we speed sound up it becomes light and vice versa. All light is White Light, but the human eye recognises a limited spectrum of distinguishable colours ²: Red, Orange, Yellow, Green, Blue, Indigo and Violet ³. The wavelength and frequency intervals for each of these colours were converted to pitch frequencies and rounded to the nearest pitch in equal temperament to produce a collection of small pitch groups (pitch class cells) specific to each colour.

In summation, this short flute solo contains numerological references to the frequency bandwidths of light and sound within its internal pitch organisation. Inversion, retrograde, rotation and transposition of existing pitch and rhythm patterns allowed expansion of the pitch content and form whilst remaining loyal to the original planning and the music's inherent incorporeal character.

¹ Chakra is a Sanskrit word, meaning circle, cycle or wheel. In this context it refers to the cyclic nature of life-energy. Chakras are connected energy centres channelling life-energy (white light) or 'Chi' through the body. The seven main chakras are situated in the head and torso. Each is associated with a different area of spirituality, health and emotional wellbeing. Each distinguished by its own colour: red, orange, yellow, green, blue, indigo and violet and each associated with a different element, sense and/or emotion.

² The three primary colours are Red, Yellow and Blue, but many charts also include Green as a fourth primary colour.

³ There are many variations on published charts mapping the spectrum of light colour. Most list seven colours distinguishable to the human eye: Red, Orange, Yellow, Green, Blue, Indigo and Violet, but there are many that also include Cyan as an eighth specific colour and some that do not list Indigo, but do list Cyan ...

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[for solo flute]

... in the beginning: organic: in the end ...

♩ = 46 ... energetic primal chemistry ...

poco accel.

[♩ = 52] poco accel.

A ♩ = 56

molto rubato, molto espress.

ff mf *mf* *f* *mf* *f* *mp* *ff* *mf* *ff* *mf* *ff* *mf*

... random coincidences, symmetries and contradictions: Welcome to the Akashic Record ...

rit. [♩ = 46] **B** ♩ = 56 rit. [♩ = 46] poco rit. [♩ = 40]

5 *ff* *mp* *f* *mp* *ff* *mf* *f* *ff* *f* *mf* *mp* *p*

... What, Where, When, Why and How ...?

C ♩ = 80 *rit.* [♩ = 72] *rit.* [♩ = 60] *rit.* [♩ = 52] **D** ♩ = 60 ... an exuberant explosion of life, light and colour ...
poco rubato, molto espress. *molto rubato, molto espress.*

... ignorance is innocence is bliss ...

E *rit.* [♩ = 46] *poco rit.* [♩ = 40]

... tell me again, why is the sky blue, and why shouldn't she eat that fruit ...?

F ♩ = 80 rit. [♩ = 72] rit. [♩ = 56] rit. [♩ = 46] poco rit. [♩ = 40]

poco rubato, molto espress.

19 **5** **3** *tr* **3** **6** **6** **6** **3**

mf *f* *mf* *mp* *p* *pp* *> ppp*

G ♩ = 50 ... the relentless passing of time (perhaps it is not so bad being mortal?) ...

[♩ = 40] rit.

molto rubato, molto espress.

26 *flz.* *ord.* *flz.* *ord.* *flz.* *ord.* *flz.*

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

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