

Martin Lohse

# Around

for flute and delays

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composed in 2011

**Info and questions**

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# Preface

## Short biography

Martin Lohse began his education at the Musical Science Institute in Copenhagen (1990–92). In 1995 he was admitted to the Royal Danish Academy of Music, Copenhagen, where he studied composition and music theory as a pupil of Hans Abrahamsen and Niels Rosing-Schow. In 2000 he started a postgraduate course in composition and in 2004 he had his debut from the Royal Academy of Music.

In 2003, he received the 3-year Grant from The Danish Arts Foundation. Besides composing acoustic and electro acoustic music, he does abstract paintings – usually with a clash of disintegration and pure and clear colours.

## Music

In my music, I try to encircle small musical moments and atmospheres, which can timeless progress and unfold. The collocation and collision of a “pure” and clear music with a disintegrated and multi-layered music is one of the main characteristic of my music. In the heart, the music often emanate a harmonic and melodic reminiscence of past experiences in glints or longer periods which combined with a floating sensation (accelerando, decelerando etc.) creates a music with the organic form as one of its main foundations.

— Martin Lohse: [www.martinlohse.com](http://www.martinlohse.com)

Romantic and, to some extent, Baroque music are key elements in the music of Martin Lohse. *Smoke, Koncert, 8 Momenti Mobile...* and *In remembrance...* all have a reminiscence of the romantic style: Small motives and longer themes within a gliding tonality, mixed with a floating sensation of times, sometimes with long and continues accelerandos or decelerandos and at other times with tempos slowly departing from each other. The Baroque style is clear in a piece like *Concerto in tempi*, but it's also a part of works like *In remembrance... In liquid...* and *Entity*. The music has some polystylistic elements, not in the form of big clashes of different styles, but more in the sense of polytonality including polytempoes, f. ex in the work *In liquid...* for accordion and piano, where the accordion in the 1<sup>st</sup> movement starts slowly together with the piano, but gradually makes a forceful accelerando toward a brilliant baroque figure in a direct collision with the piano, which keeps the slow steady music from the start.

New Simplicity is an essential part of his music, with a direct input from his teacher Hans Abrahamsen, but also evolved with the meeting with Arvo Pärt and his music. It is used to concentrate the music, finding the essence in a motive, a harmonic progression or in a structural complex created by the composer. In works like *Slow movement, Sorrow* and 4<sup>th</sup> movement of *In liquid...* for violin and piano the minimalism is transformed or rather reduced to a nearly pure transcendental form.

### Mobile

A musical technique developed by Martin Lohse in 2009 where he combines the polystylistic elements with a simple repeating sequence of chords, creating a music with both baroque and romantic elements, all in different tempos but with no or very few dissonances.

## Around

for flute and delays

(bass flute/alto flute/concert flute)

*Around* is in three parts where the flute player change instrument for every part, starting with the bass flute, then the alto flute in the middle and the normal flute in the last part. It's a classic ABA form where the first part is repeated in the end with a little variation.

The work starts with a canon between the player and the electronics which consist of one delay three beats behind the musician. I tried to make the illusion of two individual flutes playing, the combined music between the player and the speaker is perceived as music in 3/8, but the musician actually plays in 5/16, thereby giving the illusion of music with two individual voices.

In the middle part we hear five fast delays making a special change ringing rhythm, before we return to the first part in the end.

### Mobile

A musical technique where different layers of music in individual tempos, metric and musical style are combined in a simple pattern of chords, which slowly modulate through all the keys in a newer ending sequence, creating a music with no or very few dissonances.

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## Around

for fløjte og delays

(bas, alt og tværfløjte)

*Around* er i tre dele, hvor musikeren skifter instrument for hver del. Først basfløjte, derefter altfløjte for til sidst at ende med tværfløjte i den sidste del. Værket er i en klassisk ABA form, hvor første del gentages til sidst med en smule variation.

Værket starter med en kanon mellem musikeren og højtalerne. Jeg har forsøgt at illudere to selvstændige fløjter der spiller. Den samlede musik opfattes som værende i 3/8, men fløjtenisten spiller faktisk i 5/16 og giver derved en illusion af en musik med to selvstændige stemmer.

I midterdelen hører vi fem hurtige delays, som frembringer en særlig "Change ringing" rytme, før at vi vender tilbage til første del i slutningen af værket.

### Mobile

En teknik hvor forskellige lag af musik i hver deres tempo, metrik og musikalsk stil kombineres i et simpelt mønster af akkorder, som langsomt modulere igennem alle tonearter i en uendelig sekvens, skabende en musik med ingen eller ganske få dissonanser.

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## Electronic

The electronic consist of three different delays and click tracks for the three parts in the piece.

The output of the delays should balance the sound from the musician, eventually the sound from the musician could be distributed in the speakers to balance the timbre.

### Delay I (click track tempo 96)

One delay in the middle of the speakers. Length: 3♩ in tempo 96:

**1875 ms**

### Delay II (click track tempo 128)

five delays distributed in the speakers:

Delay	Time	Stereo	Quadrofoni
delay 1	313 ms	left	right front
delay 2	625 ms	left/middle	right back
delay 3	859 ms	middle	middle back
delay 4	1016 ms	middle/right	left back
delay 5	1172 ms	right	left front

### Delay III (click track tempo 128)

One delay in the middle of the speakers. Length: 3♩ in tempo 128:

**1406 ms**

If the original tempos are changed, the corresponding delays must be changed accordingly.

Duration app. 9 min.

# Around

**Moderato non troppo**

♩ = 96

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Flauto basso

*p poco danzando*

Elettronica

Delay I  
Clicktrack tempo 96

Fl. B

6

A

*mp*

Fl. B

12

B

*p*

Fl. B

Fl. B

24

C

*mp*

Fl. B

29

D

*p cresc.*

Fl. B

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## Moderato più mosso

67 **H** ♩ = 128

Fl. A.

*p molto staccato*

74

Fl. A.

80 **I**

Fl. A.

*poco a poco cresc.*

87

Fl. A.

94 **J**

Fl. A.

*mp poco a poco cresc.*

102 **K**

Fl. A.

*mf* *p*

With noise and attack

109

Fl. A.

116

Fl. A.

*poco a poco cresc.*

123 **L**

Fl. A.

M

130 Fl. A. *pp molto staccato* *poco a poco cresc.*

136 Fl. A.

N

143 Fl. A. *p poco a poco cresc.*

150 Fl. A.

157 Fl. A. *mp diminuendo*

164 Fl. A.

171 Fl. A. *p* Flauto grande  
 Elet. Delay III Clicktrack tempo 128

**Allegro moderato**

♩ = 128

178  
Fl. G. *p poco danzando*

184  
Fl. G. **O** *cresc.*

189  
Fl. G.

194  
Fl. G. **P** *mp*

199  
Fl. G. **Q** *dim.*

204  
Fl. G.

209  
Fl. G. **R** *p*

214  
Fl. G. **S** *cresc.*

220  
Fl. G.

225  
Fl. G.

**T**

*mp*

230  
Fl. G.

**U**

*dim.*

235  
Fl. G.

240  
Fl. G.

**V**

*p*

245  
Fl. G.

248  
Fl. G.

Elet.

**Fine** app. 9 min.