

# Performance instructions

## 7 Haiku

In the composition 7 Haiku, the haiku is been performed seven times from three different points of view: it is improvised, read and played from the notes. It is stated which musician reads the haiku. After reading the musicians continues improvisation, or the next haiku is been performed directly after reading.

Haiku 1 is a performing model for all the other haikus. During a period of short improvisation the flutist reads the haiku "The scene of spring..." using tranquil rhythms and pauses. After improvisation, the flutist plays haiku 1.

Prelude Improvisation 1 is the only one where "rules" and precise approach to the soundscape is given to the musician.

The transition from improvisation to composed music should be seamless. At the beginning of each haiku, there is an inquest of the assignment of improvising and reading.

While reading haiku poem events, issues are told as "pictures". They are not explained or interpreted. They are noticed.


Improvisations mustn't become compositions. Improvisations are close to the expression of the haiku...or lack of it. Make a sound but don't tell why. Noise is the most important in the improvised soundscape. Silence is as important as sound. Less is more.

Improvisations are mainly played silently. They are circa 20-40 seconds long. The improvisation before last haiku - when both musicians are improvising - can be a little longer than the others.

In the Improvisations, the musician can use all the sounds that he or she has approved to be a part of the composition.

The attached list is advice to useful soundscape. The musicians don't have to use them all - if any.

Flute: Aeolian sounds, breath noise with and without sound and precise pitch. Exhale/inhale variations, tone color trills, key percussion, slaps, tongue ram.



microtonal symbols.  
Not necessarily quater tones.

Slaps.

Key trills.

Guitar: Whenever possible, the musician may vary between sul tasto, natural and sul ponticello. The palm or fingers of the right hand are used to brush the strings rapidly and irregularly.

The left-hand use barré on different frets on the fingerboard.

When playing tremolo, the fleshy part of the finger is used, not nails.

Very light left hand - release the pressure - when playing the chord or open strings.

The string or strings scratch with the finger or the fingernail. The scrape can be done in one fast movement or slowly over a longer period of time.

Both hands are used to hit the strings, fretboard and several parts of the body.

# 7 Haiku

## Prelude Improvisation 1

Kevään näyttämö  
on jo täysin valmiina  
kuineen, luumuineen.

While improvising, flutist  
reads a haiku

The scene of spring  
is fully complete  
with the moon and ume.

Olli Koskelin  
2019

*♩ = 60 un poco tranquillo*  
with breath noise

Fl. *ppp*

*p* normal sound

*f* *pp*

*più agitato*

*p* *mf* *pp* bend bend

*mf* *p* *poco* 6 7

*p* *poco* *pp* *p*

*pp* *p* *pp* *rall.* +

Interlude  
Improvisation 5

Ruma variskin  
on kaunis näin aamulla.  
Lumen keskellä

Flute improvisation.  
Guitarist reads a haiku.

Even an ugly crow  
is pretty in the morning like this.  
Surrounded by snow.

♩ = 54 *marcato, espressivo, un poco meccanico*

V

The musical score is presented in four systems, each with two staves. The top staff of each system is for the Flute (Fl.) and the bottom staff is for the Guitar (Gt.). The music is in 4/4 time and features a prominent, large watermark reading 'SAMPLE' diagonally across the page. The first system includes a dynamic marking of *f* (forte) for both instruments. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The guitar part often features chords and arpeggiated figures, while the flute part has melodic lines with some grace notes.