

# Fractal Suite

## Composer's Note

The movements of this piece are paired. The first of each pair (Movements **I**, **III**, and **V**) contain musical motives and ideas which are fully expanded upon and developed in each of their following movements. The performer should endeavor to show a distinct contrast between the "Free and Expressive" style of the first of each pair, and its more cohesive and detailed partner movement. Very little break between the paired movements is also suggested.

## Performance Notes

--> "breathy tone" --> normal (Movements **I**, **II**, and **V**)

This expressive marking indicates a transition from a clear tone to a sound closer to that of the performer blowing an airstream through the instrument and then back to a normal tone. In movements **I** and **II** where a change of pitch is indicated during the "breathy tone", the effect should be of a clear pitch smoothly changing to an air tone and then into the next pitch. Performing these phrases with a single breath is more important than maintaining the given tempo indications.

Gently and Placidly (Last portion of movement **IV**)

The last portion of the fourth movement should be played so that it sounds very dynamically flat. A suggestion for achieving this effect is to think about playing the higher notes at a lower dynamic level since higher pitches usually "sound" louder. An image to keep in mind is what the melody would sound like from a distance over a body of water.

## Movement **VI**

The sections of this movement are differentiated by double bar lines. Single bar lines and meter changes within each section can (and probably should) be ignored by the performer in favor of the overall flow of the section and the adherence to dynamics, articulations, and phrasing. Suggested possible breathing spots are after two quarters slurred together where the second quarter has a staccato.