

James DeMars

The Seventh Healing Song
of
John Joseph (Blue)

for Flute and Recorded Sound

The Seventh Healing Song of John Joseph (Blue) (1983) for flute and recorded sounds was written for flutist Eric Hoover who recorded the flute parts and premiered the work in 1983. In addition to the recorded, delayed flute lines other elements of *musique concrète* were incorporated in the most rudimentary fashion. Two reel to reel tape recorders were linked to create delays, a variable speed "echo-plex" provided extreme pitch bends, wine glasses, vocal clicks, pops, breathing, and singing were transformed by multiple speed changes and finally the drums were created with a prepared piano. These manipulated acoustic sounds were brought together to create a "dialogue with the supernatural" and an evocation of Southwestern cultures in which the shaman may incorporate repetitive color imagery (usually red or blue), ceremonial drums and hypnotic mandalas. In this way the "Healing Song" becomes itself an artifact of honor and fascination for those gifted individuals who practice the mystical art of healing. J>D>

(To the performer: print from pdf. of the score to 8.5 x 11 and then enlarge to 11 x 14)

James DeMars (b. 1952) is an American composer and composition professor at Arizona State University. He belongs to a generation that is revealing a new integration of world music with the range, depth and stylistic variety of the classical tradition. His works include concerti for violin, piano, African drum ensemble, pow-wow singers, Native American flute, several cantatas, a requiem mass and an opera.

Ensembles that perform DeMars' music include the New York Choral Society, Brooklyn Philharmonic, Mormon Tabernacle Choir, Philadelphia Orchestra, Buffalo Philharmonic, Phoenix Symphony, and California Symphony. Following the Paris performance of his requiem he was inducted to the French Order of Arts and Letters, his "Two World Concerto" received two Native American Music Awards and in 2010 he received the Arizona Artist of the Year Governor's Award.

Aesthetic influences include the writings of Joseph Campbell and Albert Camus.

For more information go to: www.jamesdemars.net

36 Warm, sonorous, rhythmic

36 *mf* *f* *f* *p* *mf*

((OM)) →

43

((OM)) →

48

Independent tempo (slower)

mp (*fire*) *mp*

((OM)) →

55

(large drum enters - far away)

((OM)) →

61

((OM)) →

71

Pause until medium drum enters.

((OM)) →

(wind) *ppp*

80 faster ca. ♩ = 128

mf

[medium drum enters and flute fades]

(drum continues)

89

10 →

96

10 →

103

(drums continue with flute)

f *mp* *mf*

n *mf* *p*

108

p *mf* *p* *mf*

mf *p* *mf* *p*

112

p *mf* *p* *mf*

mf *p* *mf* *p*

116

cresc. *f*

mf

Musical score for measures 120-124. The upper staff begins with a *mf* dynamic marking. The lower staff features a consistent eighth-note accompaniment pattern.

Musical score for measures 125-129. The upper staff reaches a *f* dynamic. The lower staff includes a *f* dynamic and a *gliss.* marking.

Musical score for measures 130-135. The upper staff starts with *mf* and includes *trm* and *gliss.* markings. Below the staff, a drum line is indicated with a *10* and the instruction "(drums continue)".

Musical score for measures 136-140. Similar to the previous system, it features a drum line with a *10* and the instruction "(drums continue)".

Musical score for measures 141-144. The upper staff includes dynamics *sub. pp* and *mf*. The lower staff includes a *mp* dynamic.

Musical score for measures 145-148. The upper staff features a 3/4 time signature change. The lower staff continues the accompaniment.

Musical score for measures 149-152. Both the upper and lower staves include a *cresc.* (crescendo) marking.

153 *f*

157 *tr* *ff*

162 (fall off) *sfz* *p* molto legato - liquid poco a poco cresc.

174 *mf*

179

185 *gliss.*

192 *p* *f* *pp*

200

mf

hi dr. out

med. dr. enters

207

mf

Flute

p

(high drum enters)

med. dr. continues

213

mf

8va

[Flute - right channel]

[Flute - left channel]

(drums continue to coda)

(8)

218

sim.

(8)

223

228

232

236

240