

Olli Koskelin

## Tintinnio

Instrumento: flute

Duration: 12'

*Tintinnio* is a virtuosic piece with many lyrical elements. It would be quite a rash or quick conclusion to claim that fast, virtuosity movements in *Tintinnio* are more complex than the lyrical, slow periods. It has been written for solo instrument, and this fact almost totally eliminates – in my opinion – the musical element that may be considered the most important factor contributing to complexity in western music: rhythm.

In *Tintinnio* there is no possibility to real polyrhythmic writing. Some quasi polyrhythms occur, but very seldom. I have made some simple experiments with my students: I composed – for the computer, that changes would be easier to execute a short piece for ensemble. I kept complex interval language as the same, but easier examples polyrhythmic situation 8 time. To make a rhythmical situation easier means to make it more and more homophonic. Difficult interval language is simple because the syntax of the intervals is complicated. Music and language: About this topic I learned much when I was reading Harnoncourt's texts. We all know how music imitates spoken language in different epochs, how many kinds of interactions rhetoric and music has had during the different periods of time. But as a composer I always remember: There is no composer, living or dead, who could say a simple sentence like "I like wine." using his music. Affects I live alone in this texts. *Tintinnio* includes many qualities that are typical of modern music. Some of its turning points are close to minimalism, in the other hand it contains micro intervals and techniques distinctive for flute writing. *Tintinnio* does not obey any strict interval system. It is more or less a free tonal piece. When composing it I had to trust and rely on ear to achieve necessary oneness and also necessary plurality.

"Tintinnio" means 'to tinkle', 'to clinck', and this could also be the most important advice for the player who has to be as well a skilful and analytic musician. Happiness, virtuosity and swing form the basis of *Tintinnio*. *Tintinnio* was first played at the Viitasaari Contemporary Music Festival 2003 by Mikael Helasvuo.