



No. 7144

FERNEYHOUGH

UNITY CAPSULE

Solo Flute

NOTES FOR PERFORMANCE

General Remarks Concerning Interpretation

Basic tempo: as fast as possible whilst adequately executing all specified figures.

Exception: as from the beginning of Part III of the work ("Menu mosso") the tempo is reduced to approximately 3/5 of the original tempo. At each "più mosso" the tempo is increased until at the indicated point the original tempo is once more attained.

The general intended effect is of a continuous, feeble interweaving of actions: the rests as given are an integral part of the structure and are to be "thought through" at the correct speed. Under no circumstances are they to be merely estimated or even shortened!

Especially important is the achievement of gradual and smooth transitions (where indicated) between different levels within the individual parameters. At times it will be necessary to produce such transitions simultaneously in several parameters in different proportional tempi: all such indications are to be scrupulously observed, even when the end effect is diffuse or partially unpredictable from performance to performance.

Notational Conventions

Pitch: All tempered intervals in this piece may be classified according to one of three distinct categories:

- (a) semitonal intervals (or larger)
- (b) 1/4-tones (24-note scale)
- (c) 1/5-tones (31-note scale)

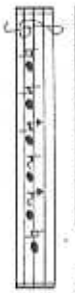
In addition, there is a further category simply termed "microtonal", in which non-tempered intervals smaller than 1/5-tone are produced, generally in rapid, partially indeterminate sequence.

For the groups (a) to (c) there is a fixed notation applicable to each individual pitch.



1/4-tone notation: (ascending and descending)

N.B. Smaller intervals are often given as inflections of other intervals. Thus: \flat , \sharp , $\flat\sharp$, $\sharp\flat$, etc. Fingerings for such pitches are often to be found among those applying for "microtones".



1/5-tone notation: (used in ascending form only)

This notation occurs only in the final section (III) of the piece, and is always accompanied by the symbol "31-tone".

Microtonal notation: in most instances accompanied by the notation: and the symbol "microtones".

Generally speaking the exact pitch in such cases is not given, but the general frequency and movement in relation to the initially given pitch are mostly presented (as in

the above example) graphically. Particularly in the final section, the fine distinctions between the various types of interval should be scrupulously observed. In nearly all cases the "microtonal" sequences are generated by taking a particular pitch as starting point which requires only fingers of the left hand for its execution, then continuously modifying this pitch with rapid and random movements of the fingers of the right hand. (See "The Other Flute" by Robert Dick, Oxford University Press, for useful information on this point, as on several others.)

Conventions of Notation (Instrument Line)

- = the sound produced in the instrument as a result of carrying out the actions prescribed on the voice line.
- = "breathy", diffuse tone quality, often produced with wide embouchure.
- = rather less diffuse tone quality: intermediate between and .
- = tone with little breath-noise admixture: "almost normal".
- = normally produced "pure" pitch.
- = transition (gradual change from one condition - that obtaining on the left of the sign - to another).
- = glissando produced by the gradual alteration of finger positions.
- = glissando produced by gradual alteration of embouchure.
- = glissando incorporating one or more transitions.
- = flutter-tongue type action produced by "gargling" action in throat.
- = flutter-tongue action of "normal" (tongue-tip) type: generally less legato and more noisy than the foregoing type, also often faster.

N.B. These extreme values are often combined, or merged gradually one into the other.

- = normal lip instrument position.
- = instrument turned somewhat inwards.
- = instrument turned as far inwards as possible whilst still producing continuous recognisable pitch.
- = turned as far outwards as possible whilst still producing continuous recognisable pitch.
- = harmonics: square note-head gives pitch fingered, diamond (white) or normal head actual sounding pitch.
- = lip pizzicato: violent tongue action without following sustained breath.
- = key percussive effect: violent slap of key mechanism. Often graduated as to volume in relation to other simultaneous actions.

N.B. The above techniques can be combined in several ways:

- N.V. = non vibrato (absolute).
- V.M. = molto vibrato.
- Vibr. = normal vibrato (also written as "vibr. ord.").

1/2
3/4
5/8
7/8
1/16
1/32
1/64
1/128
1/256
1/512
1/1024

= visual symbols for increasing or decreasing vibrato.
 = the material on the upper system to be performed with the accentual structure of the lower system.
 = tight embouchure.
 = medium embouchure.
 = loose (wide) embouchure.

= rapidly repeated accent vibrato, ranging in quality from rapid/staccato to slow/legato, produced by forcing air up from the tensed diaphragm in a "trembling" action of the muscles. With practice the necessary degree of variation and/or coordination with other actions can readily be achieved.

T = with tongue (as per normal).
 L = without tongue.
 P = with excessive force of attack: (like lip pizz.) but entirely inside mouth).

Fingerings are given as follows:
 White circle = key open.
 Black circle = key closed.
 Half and half = rim of open hole key only depressed.
 x = G sharp key.
 5 = D natural trill key.
 6 = D sharp trill key.
 7 = E flat key.
 8 = C sharp key.
 9 = C natural key.
 10 = low B natural key.

Conventions of Notation (Voice line)

Where a vocal action is carried out simultaneously with an instrumental action, both lines are usually bound together with vertical lines in appropriate places. The production of a note is always without vocal action unless expressly indicated to the contrary.

= whispered sound.
 = unvoiced (plosive): produced with violent mouth and tongue actions only, without breath or vocal chord activity.
 z = action with indrawn breath.
 (z) = rapid alternation between the various vocal possibilities indicated. The speed at which such actions are to be executed is often subject to (specified) alterations and transitions.
 = sound produced with wide open mouth and full, but diffuse, breath action, like a gasp.

Vocal Symbols (according to International Phonetic Alphabet)

a = <u>Abbot</u>	u = <u>wound</u>	Y = (Ger.) <u>Y</u>
a = <u>father</u>	v = <u>lock</u>	Y = (Ger.) <u>Y</u>
h = <u>hot</u>	l = <u>lullen</u>	e = <u>telephone</u>
h = (Fr.) <u>sans</u>	l = (Ger.) <u>lullen</u>	e = (Ger.) <u>Erkaltung</u>

g = gut	K = tightly closed rear throat, choked, damped sound. Always employed as modifier to other sounds. No grating (as in "K").	f = <u>fun</u>
I = in	q = "K" at back of throat (Arabic: qaf)	tr = rolled "r" (Ital.) <u>rafo</u>
I = feed	g = "K" at back of throat (Arabic: gaf)	s = send
o = (Ger.) <u>o</u>	h = "K" at back of throat (Arabic: haf)	z = retroflexive "s" (halfway between "5" and "5^n").
o = ostentatious	h = "K" at back of throat (Arabic: haf)	
z = (Fr.) <u>bon</u>	h = "K" at back of throat (Arabic: haf)	
h = (Ger.) <u>Höhle</u>	h = "K" at back of throat (Arabic: haf)	
h = (Ger.) <u>Höhle</u>	h = "K" at back of throat (Arabic: haf)	
P = glottal stop; indicates vowels begun suddenly, without preliminary aspiration.	h = "K" at back of throat (Arabic: haf)	
h = then	h = "K" at back of throat (Arabic: haf)	
b = but	h = "K" at back of throat (Arabic: haf)	
g = (Ger.) <u>Ich</u>	h = "K" at back of throat (Arabic: haf)	
d = desk	h = "K" at back of throat (Arabic: haf)	
g = bath	h = "K" at back of throat (Arabic: haf)	
f = foot	h = "K" at back of throat (Arabic: haf)	
g = fo	h = "K" at back of throat (Arabic: haf)	
h = hair	h = "K" at back of throat (Arabic: haf)	
j = yet	h = "K" at back of throat (Arabic: haf)	
h = "Tongue ram": percussive thrusting of tongue into breath aperture with the specified fingering.	h = "K" at back of throat (Arabic: haf)	
h = "click" produced with indrawn breath at the side (back) of the mouth.	h = "K" at back of throat (Arabic: haf)	
h = Whistle	h = "K" at back of throat (Arabic: haf)	

Combinations of symbols are shown in the following fashion:

1) { 0 } = both specified actions to be performed simultaneously and continuously.
 { x } = the lower action to be performed continuously, whilst the upper effects a transition from "0" to "g" within the space indicated.
 2) { 0---+g--- } = a change from one symbol to another, as fast as possible and in a free sequence (i.e. the given order is not to be followed for the entire length of the action).
 3) { g---s---v--- } = the action as in (3) above, to be executed with the addition of the colouration of the invariant and continuous lower action.
 4) { g---s---v--- } = the action as in (3) above, to be executed with the addition of the colouration of the invariant and continuous lower action.

It is obviously impossible to list in a short space all the possibilities for microtonal fingerings available. Some suggestions are given below. All 31-tone pitches which occur in "Unity Capsule" are listed individually. Certain combinations required for particular effects are specified at the appropriate points in the actual score. This applies particularly to changes of colour on one note and to the production of multiphonic sounds, most of which are restricted to the final sections of the work.

Where in doubt, several books are now available in which workable alternatives for many of the given fingerings are offered.

24-note scale (ignoring enharmonic equivalents).

31-note pitches employed in this work.

Important Note: This piece is unplayable on any other type of flute than an open hole model with low B natural key.

1

The musical score consists of several systems of staves. The top system features a vocal line with lyrics and a piano accompaniment. The middle system continues the vocal line with lyrics like "MAKES A BOB KEN ARRICK" and "IUB (INGUIS POSIBLER)". The bottom system includes further piano accompaniment and vocal lines with dynamics like "poco a poco" and "vibr. ord.". The score is heavily annotated with performance directions and numerical markings.

N.B. From II.2.1. up until the beginning of II.3.1. various degrees of "rubato" may be introduced. To underpin the several levels of textural activity do not exaggerate: suggest!

A diagrammatic box containing a grid of circles and numbers, likely representing a fingering chart or a specific musical sequence. The grid is organized into rows and columns, with numbers 1 through 7 placed within the circles.

(2) FREE choice of pitch around A?

This page of a musical score contains four staves of music. The notation is dense, featuring many slurs, accents, and dynamic markings. The score is organized into sections:

- II.2.v.a:** The first section, starting with a *ppp* dynamic. It includes instructions like "Finger-glis.", "V.M.M.", and "non troppo".
- II.2.v.b:** The second section, marked "poco tranquillo" and "sempre". It features dynamics ranging from *ppp* to *fff* and includes the instruction "molto pesante".
- III.2.iv:** The third section, marked "cantando e marcato (statico)". It includes the instruction "molto cantabile" and "sempre".

The score includes various performance instructions such as "cantando e marcato (statico)", "molto cantabile", "sempre", "molto pesante", "sempre pesante", "molto cantabile", "sempre", "molto pesante", "sempre pesante", "molto cantabile", "sempre", "molto pesante", "sempre pesante".

There are also diagrams for bowing techniques, including "Finger-glis." and "V.M.M." (Vibrato/Marco/Marcato).

non troppo
 (attacca)

II. 3. 14

musical score for II. 3. 14, measures 1-14. The score is in 2/8 time and features a complex rhythmic pattern with many triplets and sixteenth notes. Dynamics range from pppp to fff. Performance markings include "molto legato", "poco", and "passi". There are also some handwritten annotations like "sub" and "sfz".

II. 3. 1. b.

musical score for II. 3. 1. b, measures 1-14. The score is in 2/8 time and features a complex rhythmic pattern with many triplets and sixteenth notes. Dynamics range from pppp to fff. Performance markings include "molto legato", "poco", and "passi". There are also some handwritten annotations like "sub" and "sfz".

musical score for II. 3. 1. b, measures 1-14. The score is in 2/8 time and features a complex rhythmic pattern with many triplets and sixteenth notes. Dynamics range from pppp to fff. Performance markings include "molto legato", "poco", and "passi". There are also some handwritten annotations like "sub" and "sfz".

(b)

II.3.4.c.

II.3.4.e.

poco vibrato
 poco
 più vibrato
 tenuto
 poco
 tenuto
 poco pesante!

Fig. 1

Measures 1-10: *sfz*, *mf*, *p*, *mp*, *f*, *mp*, *p*, *mp*, *f*, *mp*, *p*. *legato poco*, *poco tenuto*.

III. 3. iii. a.

A Tempo

Measures 11-20: *p*, *mf*, *mp*, *pp*, *sfz*, *p*, *mp*, *pp*, *mf*, *p*, *mp*, *pp*, *mf*, *p*. *secco*, *poco tenuto*.

III. 3. iii. b.

Measures 21-30: *sfz*, *mf*, *f*, *sfz*, *mf*, *f*, *sfz*, *mf*, *f*, *sfz*, *mf*, *f*. *secco*, *leggero*.

Measures 31-40: *sfz*, *mf*, *p*, *f*, *sfz*, *mf*, *p*, *f*, *sfz*, *mf*, *p*, *f*. *staccato*, *leggero*.

sempre uguale

molto **fff**

sub **ppp**

cres. sempre

fff possi

III. And. c.

sempre molto legato

Meno mosso

Voice

Pause motionless for nine seconds, then proceed immediately to next page.

q

Voice

Meno mosso

III.4.1a Memo mosso (see introduction)

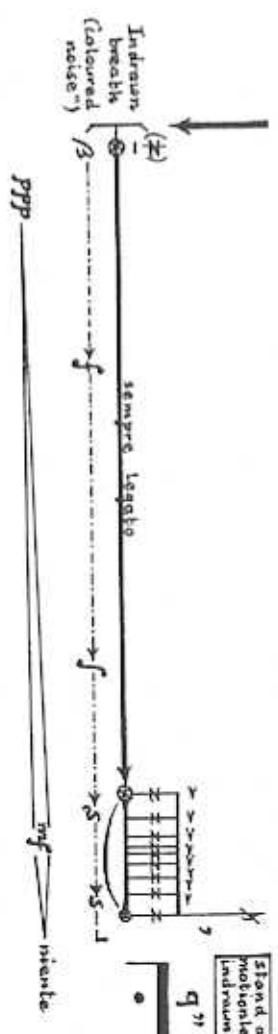
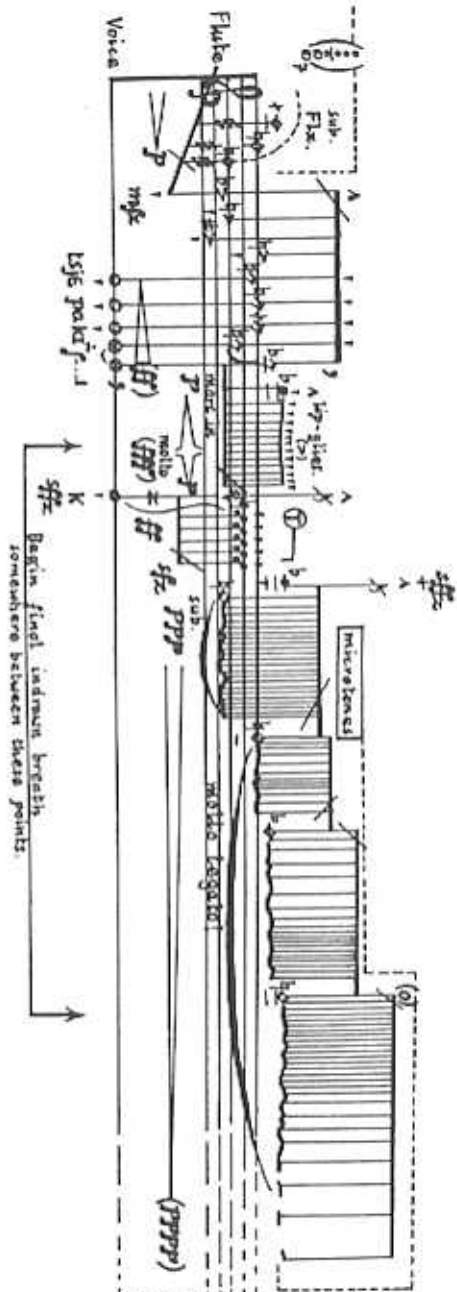
Musical score for III.4.1a, Memo mosso. Includes parts for Voice, Flute, N.V. (Non-Voice), and various instruments like piccolo, clarinet, and violin. Features dynamic markings like pppp, pp, sfz, and fff.

III.4.1.b

Continuation of musical score for III.4.1b. Includes parts for Voice, Flute, N.V., and instruments. Includes performance instructions like 'Throat - Flx.', 'Vibr. accel.', and 'Instrument from previous part'.

Musical score for III.4.1a, Memo mosso (continued). Includes parts for Voice, Flute, N.V., and instruments. Includes performance instructions like 'Whistist retaining position of L.H. fingers' and 'breath in (nose)'.

(*) Whistist retaining position of L.H. fingers, add and remove fingers of R.H. in random sequence (include ing. Eb, C# and C# keys).



(*) No breath may be taken in the "senza misura" after point given on the previous page. When air reserves are exhausted, the actions for the remaining material are to be mimed silently. At an appropriate moment the in-drawn breath emerges gradually over the residual key noise. After inhaling to the fullest possible extent, the final position is to be held for exactly q before releasing suddenly the breath: at the same instant the instrument is rapidly (and demonstratively) lowered.

Fine:
January 1976