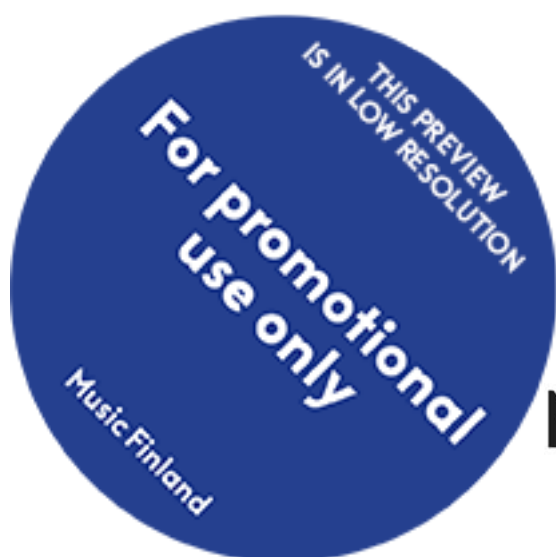


Maija Hynninen

wind rustling through

for flute

2022



Music Finland

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Explanation of signs



only air



half air, half pitch



open mouthpiece —> ord.



closed mouthpiece



keyclick with burst of air



keyclick



slap tongue



tongue ram with sounding pitch in parenthesis

air and syllables

blow air through instrument. Change the shape of the mouth and the placement of the tongue f.ex. [i] —> [o].

Result is hissing sound or white noise.

Different syllables will result in different kinds of timbre within the hissing sound.



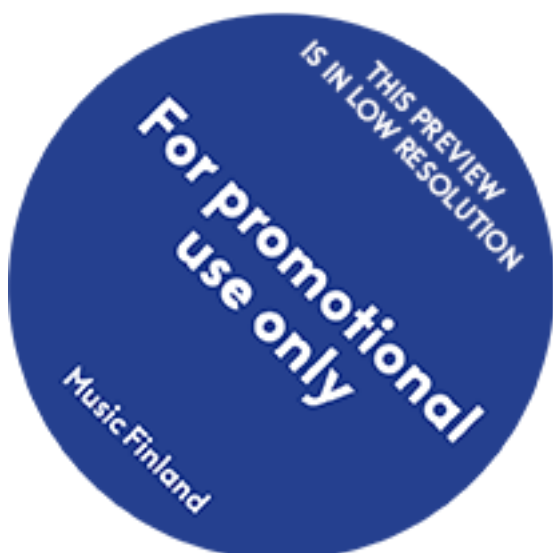
in general, the timbre and transition between air and pitch is more important than a solid chord. All transitions between single pitch and chord are gradual where the in-between state is the most important.

inside whistle tone. A technique flutists Sofia Gantois has developed. Through research, she was able to produce a new 3D printed attachment that is placed inside the flute

and that allows the musician to play very soft sounds that resemble whistle tone, but are much more flexible in use. The new attachment also enables a few soft multiphonics That are used in this piece.

Flutist Sofia Gantois has made a wonderful research into the inner, most silent and secret sounds of the flute. Through her findings she has created a separate tube she calls the 'whirly tube' that is placed inside the foot joint of the flute. With the whirly tube one can create very soft and beautiful multiphonic timbres as well as play the overtones in a soft wind-like sound quality. For me a possibility to work with Sofia and step into the world of these very subtle and fragile new timbres was a fantastic journey.

In *wind rustling through* I combine my research into textures with the new timbral discoverings with Sofia. The piece begins with rattling noises that I created with the aid of computer assisted orchestration by using a recorded human voice as a timbral model. This fragile opening movement with the title *Jazzy - Chatty* is a sort of monologue where the original message loses its meaning and has become speech-like quirky musical gestures. In the 2nd movement called *Calm – Singing* the hidden inner world of timbre surfaces. Almost the opposite of the dense beginning, time stands still to unfold into slowly evolving timbral change. I had in mind the wind that blows through a resonating object, where even the slightest change in direction or density of the gust, the timbre would change naturally and organically.



wind rustling through

Maija Hynninen
2022

Jazzy – Chatty

♩ = 90

Flute

(pizz) 3 x

poco rall

Fl. 3

a tempo

△ inhale - -

3 x

p "mp" *p* "mp" *p* "mf" *mp* *p* "mf" *mp* *p*

5

p "mf" *mp* "mp" "mf"

7

p "mf" *mp* "mp"

9

p "mf" *mp* "mf"

poco rall

2-3 sec

▽ exhale

*p**mp**pp*

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$\text{♩} = 90$

Sding

Fl.

IWT

mp

pp

p

"*mp*"

pp

"*mp*"

poco rall

p

mf

a tempo

"*mp*"

"*mf*"

"*mp*"

"*mf*"

pp

p

Sding

Fl.

poco rall

a tempo

pp

"*mp*"

mf

da

p

"*mf*"

"*pp*"

"*mf*"

mp

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wind rustling through

3

rall al

$\text{♩} = 72$

Fl. 22

p *mp* *p* *mp* *pp*

IWT M M 2-3 sec

*) gentle jet whistle *) whirly tube multiphonic, follow the dynamics: - lower dynamic, lower pitches

$\text{♩} = 90$

Fl. 25

"*p*" "*mf*" "*mp*" *pp* *mp*

Fl. 27

"*p*" *p* *mp*

Fl. 29

poco rall *a tempo*

da "*mf*" *p* *p* "*mf*" "*mp*" *p*

Fl. 31

mf *mp* *p* *mp* *mf* *ka* *ka* *ka*

$\text{♩} = 72$

rall

Sding 33

IWT M M 2-3 sec

p *mp* *pp*

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♩ = 90

Fl. 36

"mf" *"p"* *mp* *"mf"* *"p"* *fp*

Fl. 38

"mf" *p* *"mf"* *"p"*

♩ = 72 *poco rall*

Fl. 40

"mf" *"mp"* *mp* *pp* *p* *mp* *mf*

M M M M M M

5:3 *) 3

*) with louder dynamic, the overtones change seamlessly

a tempo ♩ = 64

Sding 43

Fl. 43

mp *p* *mp* *pp*

D# trill key depressed IWT C key up



Calm – Singing

♩ = 54

This is from recording '2.1. whirly'. I'm looking for the beatings and how dynamics change them.
These might not be the best fingerings, but I was not sure when fingers change in this example.

45

Fl.

p *mf* *mp*

D key up

48

Sding

Fl.

M M , IWT

pp *mp* *p* *pp* *mp* *p*

Voc.

Db without thumb
(from recording 'Maija_examples' at 14'35)
- looking for two different multiphonics

pp *mp* *p*

liberamente, virtuoso

♩ = 54

50

Sding

Fl.

mp *p* *mf* *pp* *pp* *mp*

D trill key depressed

M M M

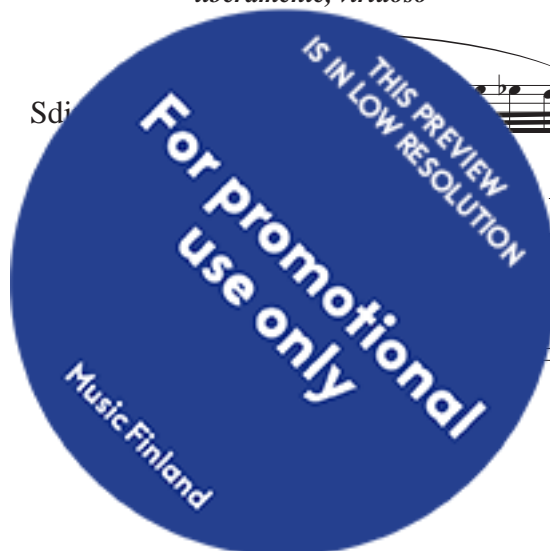
6-7 beat --> from rec. 'Maija examples' at 15'.
- without thumb and middle finger (LH)

liberamente, virtuoso

Sdi

mf *pp*

D trill key depressed



wind rustling through

liberamente, virtuoso

♩ = 54

♩ = 54

Sding

Fl.

53

53

M

pp

C key up

mp

pp

liberamente, virtuoso

♩ = 72

Sding

Fl.

56

56

M

M

C key up

mp

pp

mp

Fl.

58

x

da

"mf"

p

p

"mf"

"mp"

Sding

Fl.

60

60

IWT

x

x

x

mp

p

"mp"

pp

"mp"

poco rall

a tempo

3

C key up

p

pp

mf

mp

p

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