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Maija Hynninen

Turnings

for flute solo

2008

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
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Lauttasaarentie 1
FIN-00200 Helsinki

www.fimic.fi

Helsinki, 2009

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for flute solo

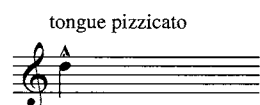
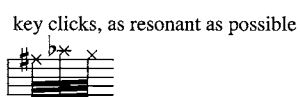
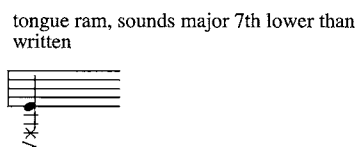
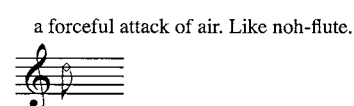
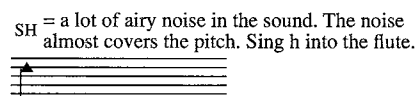
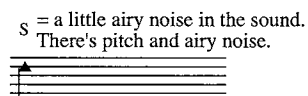
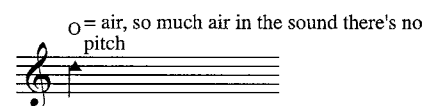
Maija Hynninen 2008



Explanation of signs:

A very useful book for explanation of special techniques and practising them, a book I used while learning about flute: Carin Levine: The Techniques of Flute Playing (Kassel, Bärenreuter, 2002).

Turnings is full of subtle changes between different timbres and playing techniques. It focuses more on timbre than pitches and is full of gestures, entities of sounds. The best way to grasp it is first to learn the music and then go beyond into breathing life to the larger scale timbral unities. When moving from one timbre to another try to create as unnoticeable changes between the different timbres as possible. The general feeling of the piece should be, that it is floating between and mixing different kinds of timbres.



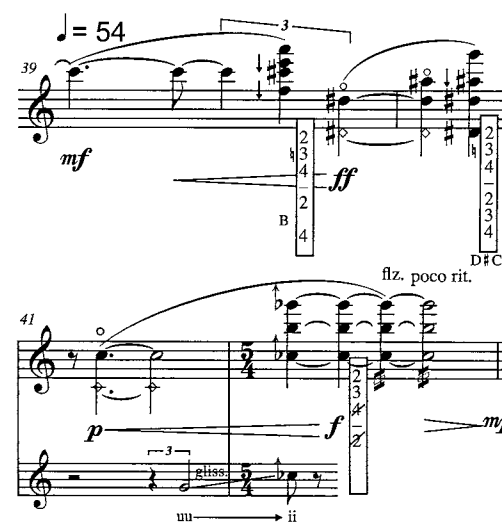
– bars 18–24 marked freely: not to be played evenly. Form musical gestures marked in the score with solid and dashed barlines: bars with dashed barlines belong to a larger group, which ends with a solid barline.



Compared to speaking, this would be a sentence. You can have small pauses between bars marked with solid barlines (=sentences).

– multiphonic fingerings:

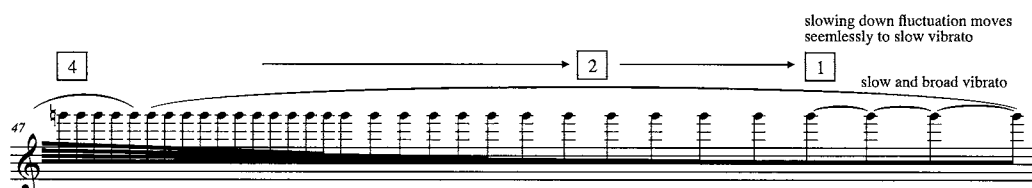
These multiphonics are presenting two different kinds of sounds. The second is relatively stable and clear with less beatings. In this example from the piece the player should try to make an unnoticeable transformation from overtones to multiphonic. The first and third multiphonics are more harsh and unstable, chosen because of their dynamic range. If any of these multiphonics create difficulties the player should try to find some other multiphonics with similar kind of qualities.



– singing: the lower staff is for singing. The singing octave can be changed according to the players voice.

– processes:

– bisbigliando:

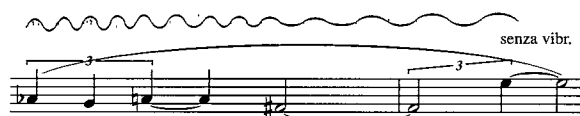


Use different fingerings on one note only changing the colour of the pitch. The number in the box indicates the number of fingerings.

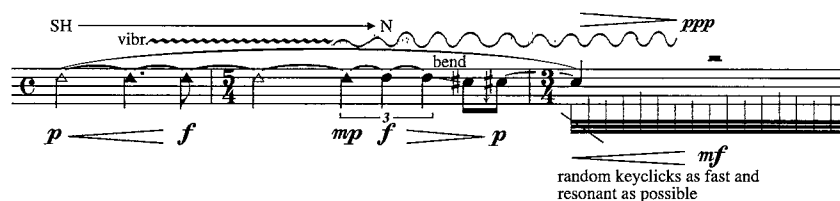
– vibrato:

The curvy line indicates the frequency and amplitude of vibrato.

Player can choose how to produce vibrato.



Moving gradually from airy sound to vibrato and normal sound, then broadening and slowing down the vibrato, finally ending up in playing keyclicks.



– glissando:

Make a seamless glissando with fingerings.

Here; start the glissando faster and slow down towards the end.



– quarter tone accidentals:



Turnings

Maija Hynninen
2008
dur ≈ 6 min

$\text{♩} = 54$

senza vibr. → SH SH vibr. → N *ppp* poco rit.

Flute

piu f pp mf p f mp f p

random keyclicks as fast and resonant as possible

5 senza vibr. S SH N SH N S *mf*

Fl. *f mp mf pp* *f p piu f* *pp* *mp*

10 N SH N senza vibr. *f* *mp* *p f* *pp mf* *mp* *f* *ff* gliss.

14 (ord.) *mp* *mf* *ppp* poco rit. 2-3"

16 *pp*

$\text{♩} = 64$
freely (see explanation of signs)

18 tongue pizz. *pp* *p* *pp* *mf*

20 key clicks *mp* *mf*

21 tongue ram *mf* *f* *ff* *p* *mf*

very fast, windy

only hissing sound

O → aiolian sound bisbigliando with 2 fingerings *mp* *pp*

22 *mp*

24 $\text{♩} = 96$ key trill. *pp* *mf*

flz. -----

Fl. 26 *pp*

Fl. 28 *f p*

Fl. 30 *mf f*

getting slower ad. lib. (about 6 seconds)

Fl. 32 *mp pp*

flz. flz. flz. ord.

Fl. 35 *f mp*

key trill. lip pizz.

Fl. 37 *p*

Fl. 39 *mf ff*

$\text{♩} = 54$

as short break as possible

very fast and regular delicate

B 4

D#C

Fl. 41 *p f*

Sing *mf*

flz. poco rit.

both tones move towards d. Follow ad.lib. the written part.

getting slower ad. lib

3 2

mp pp ff mp pp

Fl. 44 *mf*

Sing *mf*

as short break as possible

3

piu f

Fl. 46 *ff*

getting slower ad. lib. ----- 5"

slowing down fluctuation moves seamlessly to slow vibrato

slow and broad vibrato

Fl. 47 *ca. 2"*

$\text{♩} = 64$

senza vibr.

SH

SH

vibr. and bisbigliando

N

flz. senza vibr.

S

SH

Fl. 48 *piu f pp* *mf* *p* *f* *mp* *f* *mp* *f* *mp* *mf* *pp*

Fl. 53 *f* *p* *piu f* *pp* *piu f* *mf* *p* *f*

Fl. 57 *pp* *mf* *pp* *mp* *pp* *p* *ppp*

$\text{♩} = 54$

flz. *piu f*

p

mf

mp

p

mf

pp

bisbigliando 3 different fingerings

gliss. (start faster, getting slower to the end)

Fl. 60 *flz. piu f* *p* *mf* *mp* *p* *mf* *pp*

Sing

uu → ee

Fl. 63 *mp* *f* *mf* *pp* *mf* *ff* *f*

Sing

uu → ii

$\text{♩} = 72$

Fl. 68 *mp* *pp* *f* *mp* *p* *flz.*

Sing

gliss. *tuuu*

morendo -----

whistle tones ad lib as long as possible

breathe

Fl. 71 *mf* *pp*

Sing

gliss. *uu* *p* *mf*