

Ambivalence Faculties

Solo Flute


Francis Heery

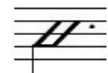
Ambivalence Faculties Performance Notes

The piece consists of 25 cells separated by 'short', 'medium' or 'long' pauses. The cells function as aphoristic statements that exist as independent islands of sonic activity framed by silence. The player should approach the cells with this in mind rather than viewing them as links in a larger musical narrative. The specific durations of the pauses are deliberately left undefined and each type can vary a little depending on the player's intuition. However the player should take care, not to rush them. It might be useful to interpret their durations as 'quite long', 'long', and 'even longer'.

 : 'Long' pause

 : 'Medium' pause

 : 'Short' pause



: Indicates un-pitched air sound. However, given the nature of the instrument there will always be a hint of pitch. The player should attempt to play as un-pitched an air sound as possible based on a low C fundamental.



: Indicates keyclicks



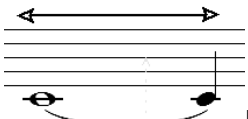
: Indicates 'tongue ram'



: Indicates that a breathy pitch should be played. Unless specifically mentioned in the score this should be interpreted as roughly half pitch and half air.



: Indicates that the player should remove their mouth from the mouthpiece and at a distance rapidly blow from the left to the right of it expelling air across the mouthpiece on the way



Indicates that, similar to the example above, the player should slowly blow from left to right of the mouthpiece but also immediately from right to left again.

U : Indicates normal embouchure angle

∪ : Indicates that the mouthpiece is to be angled away from the player

∩ : Indicates that the mouthpiece is to be angled towards the player.



: Indicates a tremolo where the keyclicks are distinctly audible.

Phonemes: 'ti'- as in 'tea', 'te' as in 'test', 'to' as in 'toll'

S.T: Slap Tongue

FLZ: Fluttertongue

Accidentals last to the end of each bar.

In some cases the player may alter the tempo to suit a clear execution of the technique.

Standard notes are to be played with no vibrato.

Individual Cells

Cell 15: In this cell the performer should improvise using any combination of the techniques used in the piece and/or silence. Although the player is free to interpret this as they choose the cell should still integrate as much as possible with the overall style of the other cells.

Cell 20: Here the effect should simulate reversed tones. The notes should emerge from nothing and end abruptly. Individual pitches are not important but once a note is played the pitch should be held as accurately as possible for the duration. The contour of the notes traces the range of highest whistle tone to the lowest.

Cell 25: Here again the whistle tones should gliss from the highest to lowest pitch.

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♩ = 60

1. *air*-----note
flz
p *mp*
(Embouchure gliss)

2. No Vib.
End abruptly
flz
p *f* *sfz*

3. T.R. (Embouchure gliss) 'te'-----
f *mp* *ff*

4. *flz* 5 5
sfz *p* *mp*
Move mouth away from mouthpiece

5. Whistle tones
f *p* *mf*

6. s.T. s.T. Air sound- as un-pitched as possible
p *mp*

7. Air sound- as un-pitched as possible
T.R. Pulsed Vibrato
f *fff*

8. Smooth transition from airy C to defined C# and back
flz
f

9. Air sounds- as un-pitched as possible
U U U U U U U U U U U U U U U U
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
f *mf* *mf* *fff* *mf* *p* *mp* *f* *p* *mf* *mp* *f*

10. T.R. T.R. T.R. *flz* 8va
fff *f* *mp* *ff* *mp* *mp* *mf*

11. Whistle tones (irregular, erratic, ad lib)
p *fff*

12. Sing
fff

13. Slow lip vibrato
8va End abruptly
f *p*
(Embouchure gliss)

14. Gliss to highest harmonic possible.
S.T.
fff *p* *mf*

15. Ad. Lib.
circa 5"

16. Sudden breathy attack. Erratic quarter tone pitch fluctuation.
T.R. (As un-pitched as possible)
S.T. 3

fff > *mf* < *fff* *mp*

17. normal—air—normal ♩ = 70
Identical metronomic keyclicks for the duration of a 'long' pause.
fff > *pp*

18. ♩ = 60
T.R. *flz*
p *sfz* *fff* *p*

19. Almost all air. A hint of pitch
T.R. (Embouchure gliss)
sfz *f* *ff* *f*

20. Whistle Tones
p
circa 20"

21. *flz* throughout
p *pp* *mp* *p* *f* *mp* *p* *mp*

22. Air sound- as un-pitched as possible
'ti' 'to'
fff

23. 8^{va}
Slowly move mouth from one side of mouthpiece to the other
fff

24. 3 3 3 5 3 5 3 3 5 5 5 3 3 5 3
p *p* *mf* *p* *p* *mp*

25. Whistle tones
mf *f*