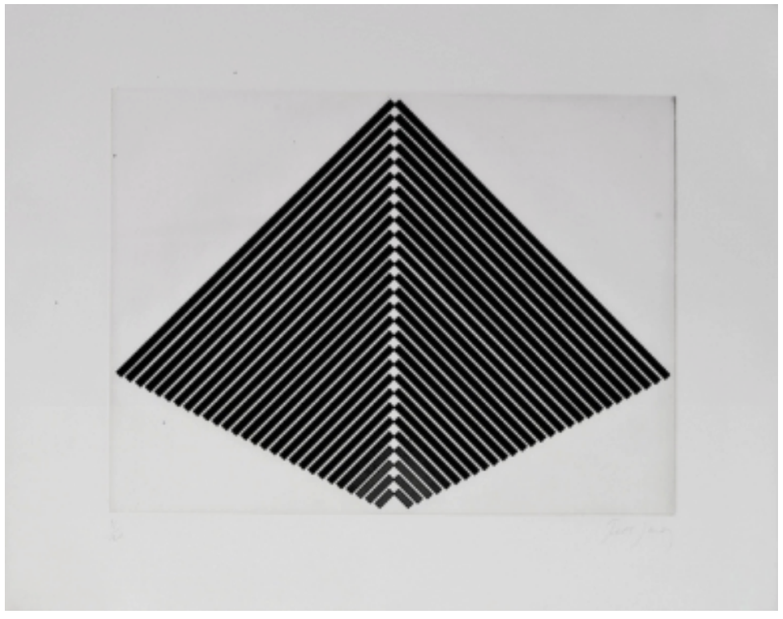
Phora (i)

Solo Flute and Electronics

Francis Heery



Tess Jaray, *Vault* [1991]

= *Tongue ram* . As percussive and violent as possible

= *Air tone. A 'breathy' air sound with some hint of pitch.*

= *'Normal' tone. Should be in marked contrast to air tones*

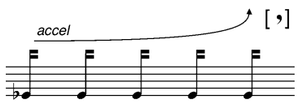
= *A very high and 'breathy' harmonic.*

= *fluttertongue*

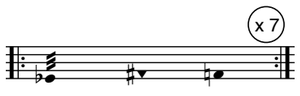
Blow violently accross the mouthpiece to create a sudden explosive air sound.
This can also be achieved by blowing vertically accross mouthpiece.
Choose a technique that creates the louderdynamic.

Microtonal Fluctuations

Varying microtonal inflections of the notated pitches are often called for. I have chosen to allow the performer to ad lib. this aspect somewhat instead of adding unnecessarily detailed microtonal notation. The pitches should vary from almost impercptably sharp or flat to about a quarter tone sharp or flat by varying embouchure positioning.



Some bars employ accelerandi. In these cases the bar should be counted to its full duration, hence the short pause.



Some bars are repeated a number of times and contain notes without stems. In these cases the performer improvises the temporal positioning of the notes, distributing them as they see fit. However the durations of the pitches should be in keeping with the note duration tendencies of the piece and as such should not exceed approximately a dotted quaver in length.

Certain 'melodic' figures are combined with microtonal glissandi brought about by embouchure positioning.

Amplification and Electronics Part

The accompanying electronics part should be loud enough to give the impression that the flute is straining to be heard. Although the flute generally plays loudly it should be amplified slightly so that the timbral detail is preserved.

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Electronics ON

[volume level should threaten
to overpower the flute part]

[Employ microtonal variations, ad lib. using embouchure positioning. Inflections can range from almost imperceptible to about a 1/4 tone sharp or flat.]

♪= 70

Microtonal Fluctuations

Microtonal Fluctuations

Microtonal Fluctuations

Microtonal Fluctuations

x 2

stop abruptly with tongue

Microtonal Fluctuations

Microtonal Fluctuations

accel.

Microtonal Fluctuations

x 2

26

As little attack as possible at onset of note.

x 3

32

gliss.

Microtonal Fluctuations

37

Microtonal Fluctuations

accel

gliss

gliss

Microtonal Fluctuations

x 3

43

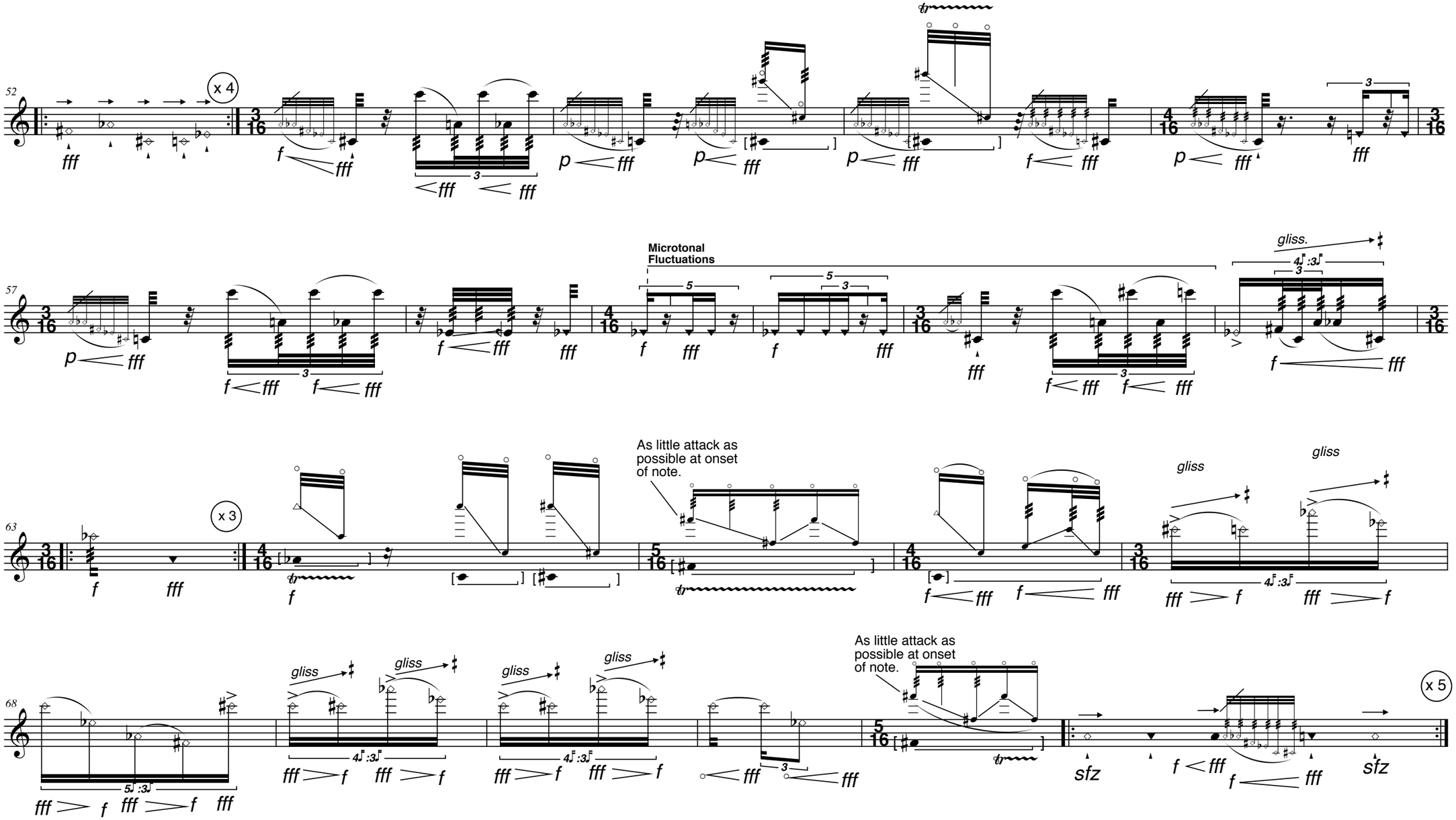
47

Microtonal Fluctuations

Microtonal Fluctuations

mp

[Barely heard over electronics. almost subsumed....]


52
x 4
57
Microtonal
Fluctuations
gliss.
63
x 3
As little attack as
possible at onset
of note.
gliss
68
gliss
As little attack as
possible at onset
of note.
x 5

Electronics OFF

Keyclick.
[These should be evident but
not overly exaggerrated. A soft 'percussive'
accompaniment behind the whistle tones.]

Whistle tones
[fluctuating, ad lib.]

♪ = 50

74

f fff

ppp

[suddenly]

pp ppp

[𝅗𝅥]

76

[suddenly]

3♩ :2♩

pp

Electronics ON

Microtonal
Fluctuations

♪= 80

78

fff sfz f fff fff sfz fff f fff f fff f fff

Microtonal
Fluctuations

83

fff mf fff f fff f fff

Microtonal
Fluctuations

88

fff f fff fff f fff f fff fff

93

fff sfz fff f fff fff f

Microtonal Fluctuations

x 7

f < fff f < fff

Microtonal Fluctuations

x 2

fff sfz

98

(8va) 8va

fff f fff

3♩:4♩ 4♩:3♩

fff fff

♩= 70

x 2

fff

103

Microtonal Fluctuations

x 5

sfz fff f fff fff f fff f

x 2

fff f fff fff f

108

Microtonal Fluctuations

4♩:3♩

f fff fff fff fff f sfz sfz fff f fff f fff

114

Microtonal Fluctuations

4♩:3♩

smorz.

fff fff fff f fff f fff

119

x 6

gliss

gliss

123

x 7

128

Microtonal Fluctuations

Microtonal Fluctuations

x 4

Microtonal Fluctuations

134

Microtonal Fluctuations

accel.

accel.

Microtonal Fluctuations

x 7

accel.

139

x 2

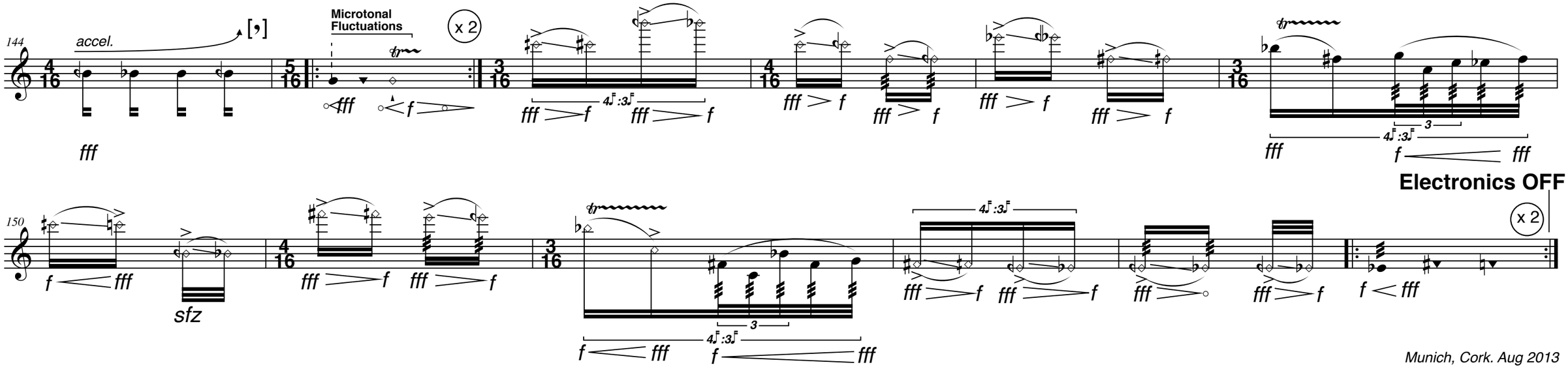
accel.

Microtonal Fluctuations

x 3

uneven *dim.* fluctuating

x 7



Munich, Cork. Aug 2013