

for Robert Dick

# CHORD

Solo Flute Music in Five Movements

Cindy McTee

1

6/4 ♩ = 60    2/4    8/4    4/4    2/4    1/4

*mp* *n* *p* *mf* *n* *p* *mf* *p* *mf*

N → R    R    N → R    N



one''  
no breath

*p* *n* *mf* *f*

gliss bend    gliss    gliss

R

5    3.5    3.5



one''

*p* *ff* *n* *mf* *n*



JET    R

3    .5    1.5    2

A-key 1/2 open    A-key 1/2 open

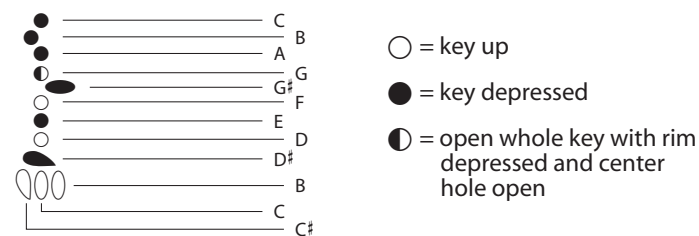
CHORD may be performed only on an open-hole (French model) flute with a low-B footjoint.

CHORD may be played with or without electronic amplification. An air microphone rather than a contact microphone should be used.


Both traditional (mensural) and spacial temporal notations are used in this piece. The spacial scale can be one of two lengths, both proportional to one second: 1)  2) 

The upper staff indicates sounding pitches; the lower staff indicates fingering. If no notes are written on the lower staff, use normal fingerings for those notes which appear on the upper staff. When no notes are written on the upper staff, the pitches are indeterminate or to be approximated as notated.

When a non-traditional fingering is used to play multiple sonorities, the fingering is given directly below that sonority. When specific multiple sonorities are repeated closely together, the fingering diagram is not repeated.



**Ord.** Ordinary fingering

 In a spacial context, the length of the beam or the length of the horizontal line which follows the note head is proportional to the length of the note.

 Fingering

**+** Key Slap; embouchure hole open

**⊕** Key Slap; embouchure hole between lips

**K** Tongue Click; embouchure hole open

**Ⓚ** Tongue Click; embouchure hole between lips

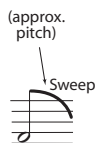
**Ⓣ** Tongue Stop – Tongue stops are produced by placing the embouchure hole between the lips and quickly stopping it with the tongue. Production of the loudest tongue stops may be aided by a strong exhalation of the breath.\*

**R** Residual Tone – Residual tones are played by forming a wide lip opening and directing a relatively unfocused air stream across the embouchure hole. In most cases, residual tones sound clearly at the two lowest pitches produced by each fingering, their effect being that of a multiple sonority.\*

**JET** Jet Whistle – Jet whistles are produced by placing the embouchure hole between the lips, pressing the lips against the embouchure plate so that no air escapes, and blowing directly into the flute. Jet whistles are breathy, semi-pitched resonances of the flute's tube, and vary from short, violent "shrieks" to very soft, sustained sonorities not unlike residual tones. The parameters that determine the pitch of jet whistles are the angle of the embouchure hole between the lips, the vowel shape of the mouth, fingering, and breath pressure. As



the flute is turned inwards until the embouchure hole faces the player, the pitch of jet whistles falls. By changing the mouth shape from 'i' (IPA = ai) to 'u' (IPA = ju), one can lower the pitch of jet whistles. Increasing the breath pressure tends to raise the pitch.\*






Sweep (play) up or down through the overtone series according to the contour of the dark, black line.

**N** Normal flute sound

**gliss.** Glissando – Carefully slide the fingers off the holes of the open-hole keys, and then lift the rims of the keys.

**bend** Bend – By changing the angle of the flute and the position of the lips, bend the tone upward or downward according to the line.

Flute Angle:

-  normal playing angle (open)
-  turned inward slightly
-  embouchure hole between lips (stopped)


Vowel Shape of the Mouth:

**o i u** pronounced (IPA<sup>†</sup>): o = ou; i = ai; u = ju  
<sup>†</sup>International Phonetic Alphabet


**FL** Flutter Tongue – Roll the tip of the tongue.

**UV FL** Uvular Flutter – Place the tongue far back in the throat and roll the uvula.

**LL** Tongue using the 'L' consonant.

 Sing; pitch indeterminate. Multiple sonorities with sidebands will result.

 Gradual transition


 The parentheses indicate that the sound is barely audible.


**,** Breath – Breathe only where indicated.

 Continue in a similar manner.

 Quarter-tone sharp

 Quarter-tone flat

 Continue to sharp or flat the pitch until the end of the system, or until otherwise indicated.

 The numeral indicates the approximate number of seconds from point a to point b.

Throughout CHORD, play with and without vibrato as desired.

All instructions such as JET, N, R, etc. apply to the notes directly above and following the instructions until otherwise indicated.

The pages should be arranged along a series of stands so that page turning is not necessary.

Allow between 10 and 15 quiet seconds between movements.

\*For a more detailed explanation of the techniques used to play this piece, the flutist is referred to Robert Dick, *The Other Flute* (New York: Multiple Breath Music Company), 1989, a performance manual of contemporary techniques.