

Music from "The Proclamation"
for solo flute

George F. Jones

MUSIC FROM "THE PROCLAMATION"

for Solo Flute

written for David Gilbert

Music from The Proclamation was composed in 1966 as the music component of a play "The Proclamation" by Iva Martirano. The script called for a flutist, a man (mime) and a woman (actor). The Flute, played and acted by David Gilbert, presided over the flow of action between the Man and the Woman, and had continuous and shifting role-involvement throughout the play. It was performed at the Roundhouse, in Urbana, Illinois. It was revised, in concert version, in 1968.

I had become interested in considerations of breathing with respect to sound-production, energy shape composing and timbral painting as well as to problems of periodicity (a natural resultant of inhale/exhale cycles of wind and brass players and singers). The necessity of producing a long (ca. 25 minutes), evolving statement for the flute-character provided a "psychological form", a theatrical context, within which some ways to foil periodicity in a flute solo could be developed and shaped.

David Gilbert, a flutist and composer, had already developed new techniques using inhale and exhale melodically, vowel and consonant sounds, and alternate methods of sound production to enlarge the timbral palette. These included "air" sounds, combinations of air/pitch, pitch color and weight change by alternate fingerings, "chords", etc. The compositional availability of "air" sounds combined with vowel and consonant articulations (which can be produced during inhale as well as exhale cycles) served to free me from the inevitability of the "sound/take-a-breath, sound/take-a-breath...n" loop.

Factors governing the durational limits of inhales and exhales were explored. For example, the greater the "force" required to play an inhaled/exhaled segment, the shorter the possible duration of that segment. Parameters which combine to determine the total "force" include registral placement, dynamics, density (ex.: single pitches/"chords"; flute alone/flute with humming; method of sound production (modo ordinario, pitch and "air" combinations); phonetic articulation (vowel and/or consonant sounds, simple or complex, such as Ho versus rtchū with a rolled r).

This piece has been a process, in three general stages: First, by developing sound materials from combinations of parameters which focused on extents of time, weights and energy and flow-shapes, I hoped to avoid the natural periodicity of inhale and exhale cycles. Second, the sound material took shape and life when molded within the theatrical context/content (psychological form) of the play. Third, the flute music was revised into a concert version wherein the interaction between the performer and the material became the event, and the "meaning" is a timbral/energy flow soundscape.

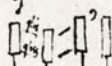
NOTES ON THE SCORE:

- (m.o.) (modo ordinario) normal manner of playing
- ① — traverse air sound-relaxed embouchure
- ② — covered air sound-mouth completely covering embouchure hole
- ③ — covered air sound-Inhaled (same as 2, Exhaled)

N.B.: 2 and 3 are interchangeable and should be used as needed.

(mo) ①-②-③-①-③-① — indicates unbroken, flowing transition from one manner of playing to another.

 — flutter tongue

 — "chords" of unspecified content. Combined with humming and flutter tonguing to add density.

(ā ē ā ō ū) vowels } used melodically to color air sounds.
(sh h t) consonants }

"subtone" or "covered tone" - used often in low mo sequences. "practice tone".

(sing) — hum while playing flute:
~~~~~ - waver or bend pitch

IMPORTANT: Always keep inhale/exhale flow and always use inhale as part of composition. Do not "run out of breath" - always inhale when needed and weave it into the whole.

Observe dynamics, timbral directions, vib/nonvib very strictly. Duration & speeds vary with performer.

# Music from "The Proclamation" for solo flute

Eleanor Hovda

Handwritten musical score for solo flute, titled "Music from 'The Proclamation' for solo flute" by Eleanor Hovda. The score consists of four systems of music, each with a flute staff and a vocal line below it. The flute staff includes various performance instructions such as "non vib", "vib", "flutter", "slowly exchange pitches", "gliss - allow wavering", "gliss - allow wavering", "slow gliss", and "hard tone". The vocal line includes lyrics like "H", "H2", "H3", "H4", "H5", "H6", "H7", "H8", "H9", "H10", "H11", "H12", "H13", "H14", "H15", "H16", "H17", "H18", "H19", "H20", "H21", "H22", "H23", "H24", "H25", "H26", "H27", "H28", "H29", "H30", "H31", "H32", "H33", "H34", "H35", "H36", "H37", "H38", "H39", "H40", "H41", "H42", "H43", "H44", "H45", "H46", "H47", "H48", "H49", "H50", "H51", "H52", "H53", "H54", "H55", "H56", "H57", "H58", "H59", "H60", "H61", "H62", "H63", "H64", "H65", "H66", "H67", "H68", "H69", "H70", "H71", "H72", "H73", "H74", "H75", "H76", "H77", "H78", "H79", "H80", "H81", "H82", "H83", "H84", "H85", "H86", "H87", "H88", "H89", "H90", "H91", "H92", "H93", "H94", "H95", "H96", "H97", "H98", "H99", "H100". The score also includes dynamic markings like "mf", "mp", "p", "f", "sfz", and "non vib". The vocal line includes lyrics like "H", "H2", "H3", "H4", "H5", "H6", "H7", "H8", "H9", "H10", "H11", "H12", "H13", "H14", "H15", "H16", "H17", "H18", "H19", "H20", "H21", "H22", "H23", "H24", "H25", "H26", "H27", "H28", "H29", "H30", "H31", "H32", "H33", "H34", "H35", "H36", "H37", "H38", "H39", "H40", "H41", "H42", "H43", "H44", "H45", "H46", "H47", "H48", "H49", "H50", "H51", "H52", "H53", "H54", "H55", "H56", "H57", "H58", "H59", "H60", "H61", "H62", "H63", "H64", "H65", "H66", "H67", "H68", "H69", "H70", "H71", "H72", "H73", "H74", "H75", "H76", "H77", "H78", "H79", "H80", "H81", "H82", "H83", "H84", "H85", "H86", "H87", "H88", "H89", "H90", "H91", "H92", "H93", "H94", "H95", "H96", "H97", "H98", "H99", "H100".





