DIALOGUE

FOR SOLO FLUTE

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WRITTEN ESPECIALLY FOR
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Performance Instructions

Dialogue is just that: a dialogue between two characters who alternate statements. The end of statement is indicated by a sign (see Notation) in place of a bar line. One character is metered, the other is not. The tempo is \( \frac{3}{4} = 60 \) in all metered sections; the end-of statement sign cancels the meter.

The contrast between metered and non-metered statements is an important structural feature and should be emphasized. The performer must adhere to the notated rhythms in the metered statements. Rubato is allowed, but the rhythmic divisions must always be easily perceivable. The direction that non-metered measures equal 5 seconds duration is intended only as a rough approximation. Much rubato may be used in the non-metered statements, and traditional notation is to be freely interpreted. Total duration of Dialogue is thus somewhat flexible; the performer must, however, take care not to rush the non-metered statements. Total duration must be at least 8 minutes.

Multiple Sonorities

Multiple sonorities are listed on the accompanying sheet in the order in which they appear in Dialogue and are numbered for easy reference. The fingerings and other information appear as they are given in The Other Flute by Robert Dick (London: Oxford University Press, 1975). All multiple sonorities used (with the exception of octaves and perfect fifths, which are not listed) are based on alternative fingerings of the notes of the chromatic scale, of which Dick has found many. Multiple sonorities are achieved by sounding the "overtones" available with these fingerings. For instance:

The first multiple sonority is based on the fundamental \( F#_4 \) (middle \( C=C^\prime \)), alternative fingering VI. The first "overtone", sounded with the fundamental, produces:

\[
F#_4 \text{VI} (1) = \begin{array}{c}
\text{Octave} \\
\text{Perfect Fifth} \\
\text{Fundamental} \\
\text{Overtone}
\end{array}
\]

This large interval can be broken into two smaller ones:

\[
(1a) = \begin{array}{c}
\text{Octave} \\
\text{Perfect Fourth} \\
\text{Fundamental} \\
\text{Overtone}
\end{array} \qquad (1b) = \begin{array}{c}
\text{Octave} \\
\text{Perfect Fifth} \\
\text{Fundamental} \\
\text{Overtone}
\end{array}
\]

The upper division (1b) produces the desired pitches. Thus:
F#VII (1b) =

fingering for "overtone" to fundamental be sounded

Only sonorities #1 and #20 use "divided" overtones.

Glissandi

The relevant pages from The Other Flute have been copied and are included here.

Notation

Microtones:

$\# = 1/4$ tone sharp  
$\flat = 1/4$ tone flat

There are no instances of notes $3/4$ tone sharp or flat.

the natural note($\sharp$) is played first with a quasi-glissando to the microtone, by turning the flute or changing embouchure.

gradual decrease in the speed of repetition of a note of note group within a specified duration (in this example, the duration of a half note). The actual number of notes or note groups played need not be limited to the number written at individual instances of this notation in the score; notes may be added or subtracted as needed to fill the specified duration.

increase in speed, as above
Notation (cont.)

\[ \infty \]

long pause of indefinite duration.

\[ \text{end-of-statement sign (in place of bar line).} \]

\[ \text{notes in brackets are to be sung at the indicated pitch.} \]

CALMLY  EACH MEASURE = CA. 5 SECONDS
C. Glissandi

Since the lifting of keys produces discontinuous steps, flutists have long been inhibited from playing glissandi, which can be performed in two ways. The first technique, possible only on open-hole flutes, consists primarily of carefully sliding the fingers off the holes of the open-hole keys, and then lifting the rims of the keys. This method produces a more or less continuous glissando from low B\textsuperscript{3} to high A\textsuperscript{#6}. Secondly, playing the headjoint alone by gradually covering and opening its end produces seven glissandi of varying size.

The two charts in this section present the glissandi described above. It is important to note that within the range of every glissando, shorter glissandi can be abstracted. Each glissando is produced by a series of operations, and starting and ending points for shorter glissandi may be chosen from within that series. Further, the beginning and ending pitches of each glissando can be raised or lowered by bending, and are therefore not limited to chromatic tones. (For a complete discussion of bending, see Chapter 2, Section A.)

Glissandi for Open-hole Flutes

This chart includes a more or less continuous glissando from low B\textsuperscript{3} to high A\textsuperscript{#6} and several other, shorter glissandi. These glissandi are possible only on open-hole flutes, for they are produced, by and large, by carefully sliding the fingers off the holes of the open-hole keys, and then lifting the rims of the keys.

The glissando from B\textsuperscript{3} to A\textsuperscript{#6} is divided into eight fairly short steps of thirds and fourths. The portions of the glissando are marked as to whether they are smooth or slightly broken. When changes in timbre occur between portions of the glissando, they are marked and described.

Each portion can be played fairly rapidly, and the entire glissando can be performed in eight to ten seconds. A good glissando can be performed both upwards and downwards, but the downwards glissando is more difficult to perform and takes more time. The shorter glissandi are presented following the glissando from B\textsuperscript{3} to A\textsuperscript{#6}.

= smooth glissando

= slightly broken glissando

= open-hole key with rim depressed and hole covered by finger

= open-hole key with only rim depressed

= open-hole key with both rim and hole open
1. Start on low $B^3$, then slide off the hole of the D key. (Be sure to keep the rim depressed when sliding off the hole of an open-hole key.)

2. Slide off the hole of the E key.
3. Slide off the hole of the F key.
4. Slide the little finger from the C#, C, and B keys to the D# key.
I. Slide off the hole of the G key.
2. Slide off the hole of the A key.
3. Carefully depress the G♯ key.

b.
1. Lift the rims of the F, E, and D keys.
2. Lift the rim of the G key.
3. Lift the rim of the A key.
4. Very carefully, slide the thumb from the B♭ to the B♯ key.

finish:
Switch from the final Bb fingering of glissando III to the B^4 harmonic, (fingered low B). This will result in a slight change of quality. Then:

1. Slide off the hole of the D key.

---

Repeat fingerings for glissando II, raised one octave.

---

Repeat fingerings for glissando IIIa, raised one octave.
Repeat fingerings 1–3 of glissando IIIb, raised one octave.

---

Finish: thumb on Bb
Switch to the Bb⁵ harmonic. (fingered low Eb). This will result in a noticeable increase in loudness, and a change in tone quality.

1. Slide off the holes of the F, E, and D keys. The right hand now looks like this:

```
0 0 0
```

2. Carefully lift the rims of the F and E keys.
3. Lift the rim of the D key.
4. Gently depress the G♯ key.
5. Slide off the holes of the G and A keys.

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0 0 0
```

finish:
Switch to the E₆ harmonic, (fingering given above as 'start'). This will produce a decrease in loudness and a change in timbre.
1. Slide off the hole of the F key. The right hand now looks like this:

2. Carefully lift the rims of the F and E keys.
3. Carefully lift the rim of the D key.
4. Depress the G♯ key.
5. Slide off the holes of the G and A keys.
6. Carefully lift the rim of the G key.
7. Carefully lift the rim of the A key.

Finish:
Shorter Glissandi

I.

1. Start on low B\textsuperscript{3}.
2. Slide off the holes of the D, E, F, G, and A keys in order. (There is a slight discontinuity around D\textsuperscript{4}.)

By starting on any chromatic pitch from C\textsuperscript{4} to G\textsuperscript{4}, glissandi to A\textsuperscript{4} can be produced by a procedure similar to the one above.

II.

1. Start on the B\textsuperscript{5} harmonic, fingered low B\textsuperscript{3}.
2. Slide off the holes of the D, E, F, and G keys in order.

A glissando from C\textsuperscript{6} to D\textsuperscript{6} can be produced by starting on the C\textsuperscript{6} harmonic, fingered low C\textsuperscript{4}, and following the second step above.

III.

1. Start on the C\textsuperscript{#6} harmonic, fingered low F\textsuperscript{#4}.
2. Slide off the holes of the G and A keys in order, then carefully depress the G\textsuperscript{#}-key.

A glissando from D\textsuperscript{6} to E\textsuperscript{6} can be produced by starting on the D\textsuperscript{#6} harmonic, fingered G\textsuperscript{#4}, and following the second step above.
1. Multiple Sonorities produced by the Fingerings of Pitches in the Chromatic Scale

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 1 & 2 & 2a & 2b & 3 & 4 \\
\hline
1, a & 2, b & 2, b & 3, c & 4, c & 1, a & 1, a & 5, c & 5, c & 4, c & 5, c \\
Diff. MB1 & Diff. & Diff. & Diff. & Diff. & Mut. MB2 & Diff. & Mut. & Diff. & Diff. & Diff. \\
I & II & III & IV & IV & I & IV & IV & IV & IV & IV \\
\hline
E4 & E4 & E4 & E4 & E4 & E4 & E4 & E4 \\
1, a & 2, a & 3, b & 4, b & 4, c & 5, c & 1, a & 2, b & 3, b & 5, c \\
I & II & II & III & III & IV & I & II & IV & IV & IV \\
\hline
F4 & F4 & F4 & F4 & F4 & F4 & F4 & F4 \\
1, a & 2, b & 3, c & 5, c & 1, a & 2, a & 5, c & 5, c & 5, c & 5, c \\
I & II & III & IV & I & II & IV & IV & IV & IV \\
\hline
F4 & F4 & F4 & F4 & F4 & F4 & F4 & F4 \\
I & 1 & 2 & 2a & 2b & 3 & 4 \\
\hline
\end{array}
\]