

**expressionen**  
**/after Gerhard Rühm/**

for two vocalizing flautists

**Elo Masing**

2015

*expressionen*

Gerhard Rühm

oktphh  
 nnnin  
 m  
 ii  
 iää  
 iinm  
 ään  
 ännn  
 ännnt!  
 ---  
 krchlts tst!  
 sch  
 ssss  
 uu-  
 aeelllnnnnt!  
 faaa  
 bs  
  
 g  
 ---  
 nnd  
 lkt t  
 t  
 chiii  
 aub  
 b  
 fft  
 chtst  
 fill  
 hhhh  
 ---  
 oiiiie  
 lichrrrk  
 ssss  
 ele

bd  
 fd  
 ---  
 h  
 ch  
 e  
 kmnn  
 aaaa!  
 ---  
 a  
 ag  
 aga  
 l  
 agal  
 ul  
 a  
 agalu  
 lu  
 u  
 ugu  
 la  
 a  
 ---  
 w  
 wrn  
 wtrrn  
 o  
 uo  
 o lf  
 lffn  
 o  
 fnn u  
 uo  
 tss  
 tsnn  
 t  
 nn ts  
 l'  
 tsrr

fft  
 ---  
 d d d t  
 d t  
 d d a t  
 d  
 dat  
 d  
 at  
 td  
 d d d t  
 d  
 td d  
 aa  
 s  
 at d  
 td  
 d  
 td  
 td a  
 t t t t d  
 ---  
 b  
 mm  
  
 p  
 nnn  
  
 b  
 www  
  
 d  
  
 p  
  
 rrrrrrrrrr  
  
  
 k  
  
 t  
  
 ssssssssss  
  
  
 d  
 tk  
  
 g  
  
 ffffffffd  
  
 g

---  
 sss ssss schschsch fffff schff schff  
 nnn fmm schfnnt!  
 uuu  
 ---  
 uoaeif!  
 uoant!  
 uork!  
 uoael!  
 ump!  
 ---  
 an an an an an e  
 an  
 an an an ä  
 an ä  
  
 ä  
 an an an an o  
 a  
 aa  
 aaaa  
 nnnn!  
 a  
 an  
 an an u  
 an an an uu  
 an uuuu  
 an an ii  
 an ii  
 iii!  
 iiiiiii!!

## **expressionen /after Gerhard Rühm/ for two vocalizing flautists**

to Ilze Ikse and Zinajda Kodrič

an Estonian Composers' Festival commission

The two performers should stand back to back, areas between the shoulder blades touching, flutes pointing in diametrically opposite directions, as if forming one single body with two mouths. In ideal conditions, they should be surrounded by the audience on all sides, but if that's not possible, a solution should be found so that the audience still has the chance to hear both players well. A photo showing the playing position and a possible stage set-up is on the next page.

The score is notated proportionally. Lines after notes indicate the relative duration of sounds. If no line, a very short sound should be produced.

The upper stave indicates the sounding result, the two lower ones the fingering: upper – left hand; lower – right hand. The score contains pitched material (treble clef) and unpitched (rectangular clef). The relative register of unpitched sounds is indicated by their placement higher or lower on the lines.

Upwards-pointing arrow above a note means the note is to be played/vocalized on an in-breath. If nothing indicated above note, play/vocalize by breathing out, conventionally.

### Flute techniques:

ordinary noteheads – played normally or voiced/sung if a phone is written underneath

white diamond-shaped noteheads – unvoiced

black diamond-shaped noteheads – plosives, implosives, clicks; always aspirated and/or with audible release

square-shaped noteheads – *alla tromba*, play with trumpet embouchure. With very high lip tension for high pitch, looser tension for lower. The result will be pitched, but the precise pitch in the score only indicates an area to be aimed for, not the precise pitch that should be achieved at all costs.

triangle-shaped noteheads – tongue ram. Two ways: 1. ordinary, on out-breath; 2. on in-breath, where the tongue is rapidly as if sucked to the alveolar ridge by breathing in very quick and short.

cross-shaped noteheads – key click. For better resonance, always open embouchure hole, even if the score otherwise indicates a fully covered embouchure.

'Half-valves' – half-open and close keys while playing the trumpet sound. The technique references a French horn technique in Messiaen's *From the Canyons to the Stars*, which he described as the 'sleeping dog'.

Rectangles above the flute staff indicate embouchure: black – fully covered, with the lip plate in player's mouth, player's lips almost along the edges of it, mouth shape 'a' or 'o' / half-black – half-covered / white – ordinary / with top open – hole directed away from mouth.

### Vocal techniques&phonemes:

Throat crackle – a mostly low creaky perforated sound produced by letting very little air through almost relaxed vocal chords. When vocal chords are more tense, the sound has a higher pitch, but should retain the perforated characteristic. Can be produced on out-breath or in-breath. A very high-pitched in-breath throat crackle should sound somewhat like the cry of a seagull. To produce it, vocal cords need to be much tenser than in the low register, throat tension and air flow kept carefully under control, so the sound wouldn't lose its perforated character.

**R** – throat fluttertongue (uvular or velar trill) **r** – alveolar fluttertongue (alveolar approximant)

**x** – voiceless velar fricative **ç** – voiceless palatal fricative

**l** – alveolar lateral approximant **l<sup>j</sup>** – palatalized

**s** – voiceless alveolar fricative **ʃ** – voiceless postalveolar fricative **z** – voiced alveolar fricative/with added throat crackle **f** – unvoiced labiodental fricative **h** – voiceless glottal fricative

**k** – velar plosive **g** – voiced velar implosive

**ll** – alveolar lateral click **ɸ** – palatoalveolar click

**m** – bilabial nasal **ŋ** – velar nasal **ŋ(a)** – velar nasal with a hint of /a/, meaning more air coming out through the mouth than through the nose

**w (u/v)** – bilabial fricative approximant; a 'phonetic multiphonic', as if saying /u/ and /v/ simultaneously.

**a** – open back unrounded vowel; **o** – open-mid back rounded vowel; **æ** – near-open front unrounded vowel; **e** – mid-central vowel; **i** – close central unrounded vowel; when forming /a/, /o/, /æ/, /e/, /i/ with closed embouchure, don't change mouth shape, but form vowels only by changing tongue position

**u** – near-close rounded vowel; for /u/ with closed embouchure, change mouth shape as well as tongue position



# expressionen

after Gerhard Rühm

Elo Masing

Score in C

with held-back tension

Alto Flute

Bass Flute

(throat crackle)

*ppp* *sub. f* *sfz* *f* *fff*

*alla tromba* half-valves jet whistle

(throat crackle)

*ppp* *sub. f* *sfz* *f* *sub. ppp*

half-valves half-valves (sigh)

B C# B

c. 35"

tender vs. agitated

A. Fl.

B. Fl.

(sing)

*ppp* *mf* *ppp* *mf* *pp* *p* *f* *mf* *ff* *ppp* *ff*

$\eta(a)$  *i*  $\eta(a)$  *m* *i*  $\ae$  *m*  $\ae$   $\eta(a)$  *m(w)*  $\ae$   $\eta(a)$

(sing) (play) (sing) (play) (sing)

*ppp* *mf* *ppp* *p* *mf* *p* *mf* *pp* *f* *p* *ff* *ppp* *ff*

$\eta(a)$  *i*  $\eta(a)$  *i*  $\eta(a)$   $\ae$   $\eta(a)$

(sing) (play) (sing) (play) (sing)

D# B D# B D# B

c. 35"

with held-back tension

The image shows a musical score for two flutes, A. Fl. and B. Fl., with detailed phonetic and articulation annotations. The score is divided into two main sections, each starting with a 6-second period of silence and suspense, followed by a 4-second period of silence to connect to the next section.

**A. Fl. Section:**

- Initial Silence:** c. 6" silence, suspense, as if not knowing what comes next.
- Articulation:** *f* *k* *r* *pp*. A tongue diagram shows the tongue tip touching the alveolar ridge.
- Second Silence:** c. 4" silence, connect to next section!
- Articulation:** *pp* *l* *f* *j* *s* *pp* *ff*. Tongue movement diagrams show the tongue moving from the alveolar ridge to the palate and then to the velum.

**B. Fl. Section:**

- Initial Silence:** c. 6" silence, suspense, as if not knowing what comes next.
- Articulation:** *f* *k* *r* *R* *x* *mf* *pp* *f* *s* *pp* *ff*. Tongue diagrams show movement from the alveolar ridge to the throat and back to the alveolar ridge.
- Second Silence:** c. 4" silence, connect to next section!
- Articulation:** *ff*. Tongue movement diagrams show the tongue moving from the alveolar ridge to the palate and then to the velum.

**Phonetic and Articulation Details:**

- Phonetic Symbols:** *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), *ff* (fortissimo), *k* (voiceless velar plosive), *r* (alveolar approximant), *R* (uvular approximant), *x* (voiceless uvular fricative), *l* (alveolar lateral approximant), *j* (palatoalveolar approximant), *s* (alveolar fricative).
- Articulation Diagrams:** Tongue movement is shown relative to the alveolar ridge, palate, and velum. Solid lines indicate the tongue's position during articulation, while dashed lines indicate movement or tension.

c. 35"

tenderly

whistle tone

(sing)

c. 3" silence: "Atempause"

A. Fl. *ppp sempre* *mf* *tr*

B. Fl. *ppp sempre* *mf* *pizz.*

Notes: s, #, η(a), a, e, l

Chords: C, C#

Whistle tone markings: [filled square] → [open square]

Dynamic markings: *ppp sempre*, *mf*, *pizz.*

Performance notes: *ppp sempre*, *mf*, *pizz.*

Time signature: c. 3" silence: "Atempause"

c. 35"

held-back tension, slightly agitated

alla tromba sing, aim for beats!

in-breath whistle alla tromba sing, aim for beats!

A. Fl. *f* *mf* *f* *ppp* *f* *sub. p* *f*

B. Fl. *f* *a* *pp* *p* *mf* *f* *z* *g* *mf* *f* *ç* *ppp* *i* *f* *sub. p* *f*

Notes: g, a, u, f, z, ç, i

Chords: D#, C, D#, D#, C

Whistle tone markings: [open square] → [filled square]

Dynamic markings: *f*, *mf*, *f*, *ppp*, *f*, *sub. p*, *f*, *pp*, *p*, *mf*, *f*, *z*, *g*, *mf*, *f*, *ç*, *ppp*, *i*, *f*, *sub. p*, *f*

Performance notes: *alla tromba*, *in-breath whistle*, *alla tromba (gliss with lips)*

Time signature: c. 35"

(quasi) jet whistle

c. 35"

A. Fl. *ff sfz* (xu)t -s t *fff* c. 8" silence, "exhaustion", wait for breath to return to normal e - i - ç → x *ppp pp* f s e sub. *pp* f *ff sfz*

B. Fl. *ff sfz pp* (xu)t-s t f l → → → j h c. 8" silence, "exhaustion", wait for breath to return to normal o - i - a - e *ppp* x → R II s I sub. *pp* *ff sfz*

alla tromba

B D# B

light, quasi scherzando

REPEAT FREELY for c. 40" in random order, each phrase well defined

jet whistle (sing) (play) c. 24"

A. Fl. *fff* m *ppp sempre* a *ff* c. 6" silence, listen for resonance

B. Fl. *ppp sempre* ç → x k a *ff* c. 6" silence, listen for resonance

REPEAT FREELY for c. 35" in random order, each phrase well defined

in-br. whistle whistle tone

u *pp sempre* g u u g l → → → j u

a a g l → → → → j g a j → l

B D# B



**round and rolling**

c. 41" □

A. Fl. *pppp* R

B. Fl. *ppp* w(u/v) *ppp* w(u/v)

voice moves microtonally, flute stable; always aim for fast beating!

C - C

D#

c. 60" □

A. Fl. *pppp*

B. Fl. *ppp* *ppp* *ppp* w(u/v) w/o *pppp*

voice moves microtonally, flute stable; always aim for fast beating!

(beating multiphonic)

(very quick alternation between 2 notes)

LOOP for c. 15", in the end dim. al niente

Flz. ord. Flz. ord. Flz. ord.

D# - D# D# - D# D#

**fast and furious**

As fast as possible, repeat for c. 10"

As fast as possible, repeat for c. 8"

As fast as possible, repeat for c. 6"

c. 35"

A. Fl. *c. 3" silence: "Atempause"*

B. Fl. *c. 3" silence, "Atempause"*

*mf sfz mf sfz mf sfz*

C - C C - C C C C

B - B B - B B B - B B

*(quasi tennis match)* *(follow B. Fl.)* *c. 22"*

A. Fl. *sffz sempre* *c. 8" silence, suspense!* *forceful, almost desperate vs. tender* *alla tromba half-valve* *ppp*

B. Fl. *sffz sempre* *c. 8" silence, suspense!* *alla tromba* *ff* *w ppp* *(voice quartertone, flute stable)*

*sing&play, aim for fast beating!*

C D#

D# D#

**A. Fl.**

*alla tromba* sing&play, aim for fast beating! *pp* *ff* *ppp* *f* *sfz*

*alla tromba* sing&play, aim for fast beating! *ff* *ppp* *f* *sfz*

voice moves, aim for beating! breathy tone

**B. Fl.**

*alla tromba* half-valve *ff* *ppp* *ff* *ppp* *sfz*

*alla tromba* sing&play, aim for fast beating! *ff* *ppp* *sfz*

breathy tone

TONGUE MOVEMENT alveolar ridge palate velum

(throat → → → tongue)

D# -D# -D# D# D# C D# B

The image shows a musical score for two flutes, A. Fl. and B. Fl., with various performance instructions and technical diagrams. The A. Fl. part includes dynamics like *ff*, *pp*, *ppp*, *f*, and *sfz*, along with instructions like "sing&play, aim for fast beating!" and "voice moves, aim for beating! breathy tone". The B. Fl. part includes dynamics like *ff*, *ppp*, and *sfz*, with instructions like "half-valve" and "breathy tone". A diagram titled "TONGUE MOVEMENT" shows the alveolar ridge, palate, and velum, with arrows indicating tongue movement from the throat to the tongue. A sequence of black and white squares with arrows is shown at the top right, corresponding to the notes in the score.



### hysterical breakdown to complete exhaustion

REPEAT FREELY, alternating between jet whistle and scream, like hyperventilating

c. 45"

A. Fl.

c. 4" silence: "Atempause"

jet whistle ↑

*fff* i

in 1 out-breath till change to in-breath ↑

a *ppp* i *fff*

half-pitched, breathe into the flute as if sobbing fitfully

in 1 out-breath till change to in-breath ↑

c. 4" silence: "Atempause"

*ff*

a *ppp* i *fff*

-B B