Le Critérion

flute, oboe, clarinet, bassoon

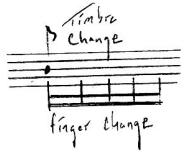
(#56 – revision completed August 2008)

Michael Edward Edgerton

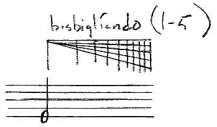
(score in c)

First - tongue ram; Second - slap tongue

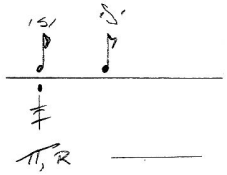
flattement = (finger vibrato) a vibrato effect produced with finger – a wavering of the tone which is slower than a trill and with an ambitus narrower than a semitone. Instead of fluctuating both above and below the tone, *flattement* produces a pitch fluctuation lower than the given tone.



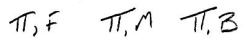
timbre change produced through different fingerings



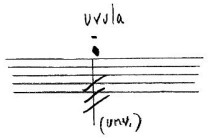
bisbigliando – timbral change through different fingerings, starting slower and speeding up



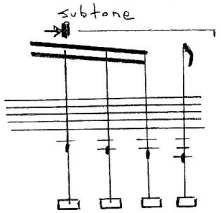
double frication – sibilant fricatives with tongue trill (in this example a rear tongue trill)



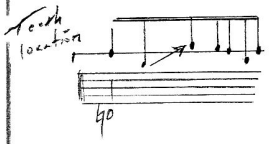
tongue trills, front, mid & back tongue



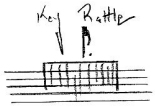
uvula trill, unvoiced



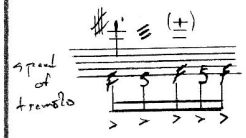
subtone – effect created by placing tongue firmly against one side of the reed while allowing other side to vibrate as normal (tongue damp)



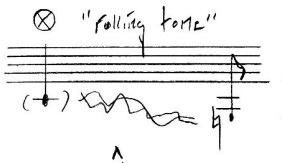
changing location of teeth on reed, below the line = off reed; fingered pitch shown



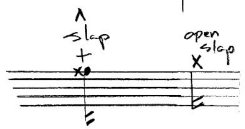
key rattle



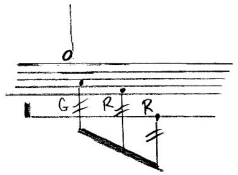
tremolo is notated, the speed of tremolo will change as indicated;
F = fast; S = slow



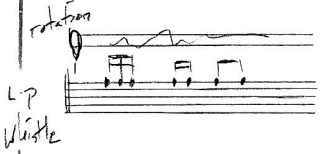
rolling tone – a somewhat precarious beating effect produced in the low register, accomplished by extreme embouchure pressure on the lower blade of the reed, making one blade vibrate at a slightly different frequency than the others. Produces a mixing of the two frequencies which constitute the *rolling tone*. *Rolling tone* is possible only on double reeds because it requires that the two blades at different frequencies.



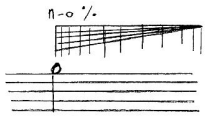
1st - slap tone with pitch; 2nd - open slap



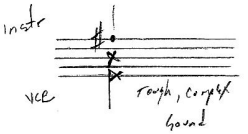
fingered pitch with: 1) voiced glottal stops, pitch indicated 2) voiced rear tongue trill/flutter 3) unvoiced rear tongue trill/flutter



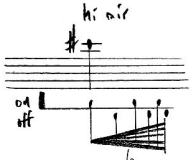
rotation of instrument so that embouchure shifts from below *ord.* to *ord.* to centered on lips and slightly above; in this example produced simultaneously with lingua-palatal whistle



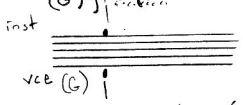
a special type of bisbigliando in which a normal tone oscillates with a harmonic



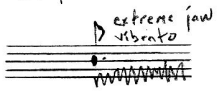
instrument with voice – for the voice choose any type of egressive, rough & complex tone



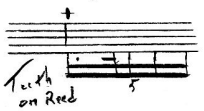
high airflow – allow leakage outside of instrument – bottom line identifies pulling lips on and off mouthpiece



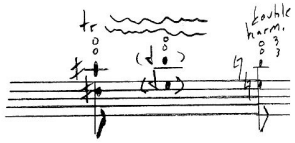
voiced glottal stops, pitch of voice specified - using vowels notated



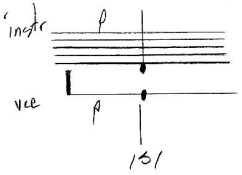
extreme jaw vibrato – allow to effect tone



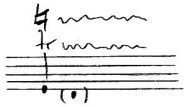
instrument tone with teeth on reed according to rhythm



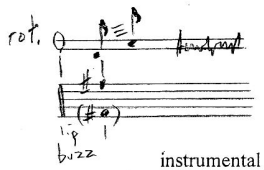
double harmonic trill, followed by double harmonic



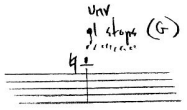
instrument with unvoiced sibilant



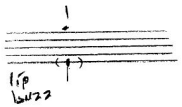
double trill – 2 different fingerings for trill note – should be very quick – produces an exciting timbral alteration



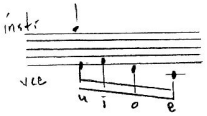
instrumental pitch fingering produced with a lip buzz (approximate pitch identified) constant oscillation of flute rotation between *ord.* and lips centered on tone hole



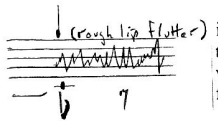
unvoiced glottal stops – a rapid pulsing of the tone by vocal folds w/ instrument pitch



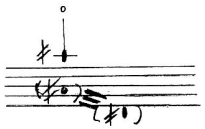
instrument with lip buzz (approx pitch)



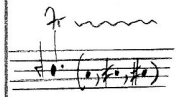
instrument&voice with vowels specified



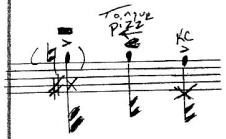
instrument tone with rough lip flutter 1st: flute tone with rough lip flutter with voiced tone on vowel as specified; 2nd: flute tone with rough lip flutter (voice resting)



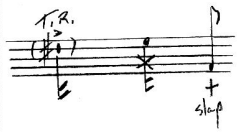
keep harmonic pitch the same while varying the fundamental frequencies as shown (here between harmonics 2 & 3)



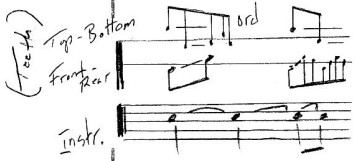
trill between a single note and 3 trilled notes varying rapidly, and irregularly



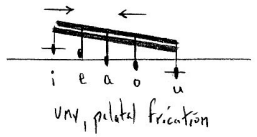
1st key click with closed mouthpiece; 2nd tongue pizzicato – inward movement of tongue with firm lips, stick tongue through them, then pull tongue back in rapidly – air rushes in – gets a popping sound; 3rd key click with *ord* tone



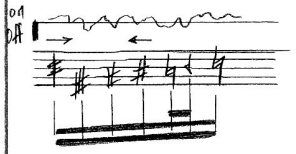
1st tongue ram; 2nd key click with *ord* tone; 3rd tongue slap



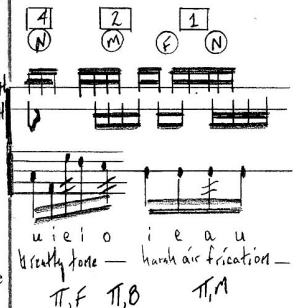
notated instrument pitch, with teeth on reed, as specified:
top line = top to bottom of teeth
bottom line = front to rear



unvoiced palatal frication with egressive, then ingressive airflow on vowel specified - emphasize each vowel in order to reinforce the sense of pitch



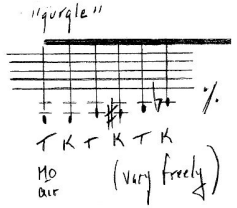
fingered but toneless with movement of embouchure on mouthpiece



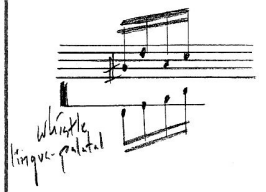
LH & RH desynchronization, with voice
top: finger movement, from minimal to maximal

Finger movement – min to max mmt	
min motion	1 oblique
	2 parallel
	3 similar
max motion	4 contrary

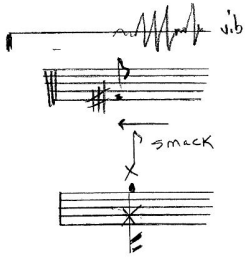
2nd: instrumental source characteristic
F= full; M = transient; N = NO source
3rd: rhythm of desynchronized, LH/RHhand motion
4th: ord. pitch and rhythm stave for voiced or unvoiced vocal tract production + supplementary information



gurgle tone: tonguing low notes, without blowing air through instrument (no air - or very little) to produce a mysteriously soft, gurgling sound at the actual sounds fingered by bassoonist



instrument tone with lingua-palatal whistle; raising pitch – unspecified

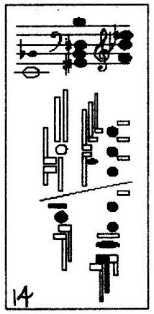


Tone with changing vibrato,varying speed and extent

lip smack – puckering sound with reed.

bassoon multiphonics (from Leslie Ross Instruments and Music)

#14



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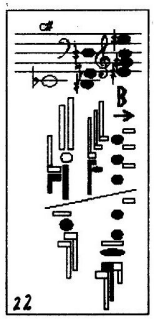

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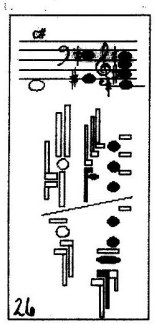

SPECIFIC INDICATIONS

*1 whistle-like, low air

*2 with lips on and off reed

*3 transpose down an 8ve if needed

*4 glottal stops, voiced or unvoiced

*5 teeth on reed, changing location and pressure – sharp articulations, not sustained

*6 rough lip flutter

*7 extreme jaw vibrato

*8 high air

*9 LH & RH desynchronization, with voice; beats 3 & 4 feature a change of airflow direction

*10 unvoiced palatal frication on vowel specified – a raising and lowering of the dominant formant frequency (most likely F2) will occur; emphasize each vowel in order to reinforce the sense of pitch

*11 fingered, but toneless – no instrumental source production – instrument used as variable length resonator

*12 no vibrato – listen for and allow beats

*13 teeth/reed – light articulation – keep tone during grace note

*14 exaggerated vibrato-like; the number identifies how many times the contour will rise and lower by approximately ½ step exaggerated vibrato-like; the number above the stave identifies how many times the contour will rise and lower by approximately ½ step, in this example the undulation will increase in speed; natural harmonics (harmonic #2) are asked for above the a ¼ tone sharp and the b natural

*15 vary freely and irregularly between main note and trill notes

*16 lip to reed/mouthpiece

*17 keep harmonic pitch the same while varying the fundamental frequencies as shown (between harmonics 2 & 3)

*18 double harmonics

*19 *gurgle* tone – tonguing low notes, without blowing air through instrument (no air - or very little) to produce a mysteriously soft, gurgling sound at the actual sounds fingered by bassoonist

*20 equal mixture of instrument and fricative

*21 variation of width/extent of pitch movement (25 = 25 cents; 50 = 50 cents; 75 = 75 cents) & tempo variation (slower – faster)

*22 *double trill* – 2 different fingerings for trill note – should be very quick – produces an exciting timbral alteration

*23 lingua-palatal whistle, raising contour of pitch – unspecified pitches

*24 instrument with voice – the vowel change involves massive tongue movement from front to back; the nasal port is open, which serves to strengthen or reinforce a relatively small spectral band – if done well focusing on a single harmonic - the result will involve an oscillation between low (ie. h^0 3-4) and high (ie. h^0 10-12) harmonics

*25 teeth on reed (teeth on top or bottom - teeth on reed moving from front to rear)

*26 vibrato variation, both pitch and timbre

*27 bassoon pitch with key click with *smack* (a puckering or kissing sound on the reed – using ingressive air – in this case with strong airflow)

*28 bassoon vary embouchure – slight change keeping multiphonic (a relaxed embouchure may produce slower beats, a tighter embouchure will produce faster beats)

*29 bassoon vary air pressure – slight change keeping multiphonic

*30 *rolling tone* – differential pressure applied to top & bottom reeds. *Rolling tone* is a somewhat precarious beating effect produced in the low register, accomplished by extreme embouchure pressure on the lower blade of the reed, making one blade vibrate at a slightly different frequency than the others. Produces a mixing of the two frequencies which constitute the *rolling tone*. *Rolling tone* is possible only on double reeds because it requires that the two blades vibrate at different frequencies.

*31 glottal stops voiced – use same pitch or 8ve transposition as instrument

*32 multiphonic tremolo, produce as a legato portamento

*33 voice with bassoon – any vowel

*34 *flattement* (finger vibrato) articulate each pitch clearly. *Flattement* – a vibrato effect produced with finger – a wavering of the tone which is slower than a trill and with an ambitus narrower than a semitone. Instead of fluctuating both above and below the tone, *flattement* produces a pitch fluctuation lower than the given tone.

*35 irregular vibrato extent/width and time – loosely follow contour (1^{st}, 50 = 50 cents; 2^{nd}, 75 = 75 cents; 3^{rd}, 25 = 25 cents)

*36 flute + voice; glottal stops at pitch identified

*37 flute + voice; rear tongue flutter, 1^{st} with voice, then 2^{nd} without voice

*38 maintain fingering during air sounds

*39 oboe + voice with tongue trill (front part of tongue)

*40 *subtone*, effect created by placing tongue firmly on one side of the reed

*41 portamento by oboe and clarinet – follow contour so that pitches will cross – during crossing point emphasize slight differences of unison so that beating occurs; bassoon no portamento, gliss.

*42 flute vary air pressure, slight change keeping multiphonic

*43 flute vary embouchure, slight change keeping multiphonic

*44 high air with fluttertongue, while moving lips on and off reed(s)

*45 lingua-palatal whistle – rotate flute to change position of embouchure and tone hole

*46 lingua-palatal whistle – movement of lips on reed from tip to rear, and lips slightly off reed

*47 oboe and bassoon tones with pharyngeal frication (x^1 = highest position, x^5 = lowest position)

*48 transpose up an 8ve if needed, vary rhythm as desired

*49 oboe with voice, 1^{st} ord, then with tongue trill: F = front tongue trill; R = rear tongue trill; F/R = oscillate between front and rear tongue trill

*50 choose 5 different fingerings, alternate normal with harmonic

*51 choose 5 different fingerings, vary freely

*52 instrument with glottal stops, voiced to slightly voiced to voiced

*53 flute and lip buzz – no portamento

*54 oboe and bassoon pitch no portamento, voice glissando according to contour

*55 oboe, 25 cents +/- vibrato – as fast as possible

*56 flute with 3 voiced behaviors - 1^{st} two involve glottal stops on pitches specified, 3^{rd} involves a rough mode of oscillation (multiple pitches, complex & noisy sound)

*57 clarinet remains on b-flat, while voice glissandos upwards (notated final pitch is approximate)

*58 combine sibilants (/s/ + /S/) with tongue trills

*59 oboe, speed of tremolo. F = fast; S = slow – irregularly