Niki Zohdi

Mutationes in Motu2022

for solo flute

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Mutationes in Motu

(2022)
for
solo flute
Duration: c.3 minutes

Mutationes in Motu is a piece that primarily explores movement. The types of movements the piece explores are never excessive movements, but work in a middle-ground between conventional playing movements and completely unconventional playing movements. The movements are never completely unconventional for a flautist, yet never completely conventional. The conventionality is obscured by various slight changes in movement and technique.

The title, *Mutationes in Motu*, translates to 'changes in motion'. The Latin title follows on from previous recent pieces which have a Latin titles, and obscures the understanding of what the piece actually explores, as opposed to titling the piece as *Changes in Motion* which is very direct and literal. The piece uses derivations of pitch and rhythm from material by Guillaume de Machaut throughout, from direct quotations to pitch spectra developed and transformed out of the Machaut material.

The movements used are dictated by the structure of the piece, which begins with a quiet section including lots of inhalations and breath tones. This develops into a louder, more aggressive section at the end. The developing formal structure is also interspersed with two sections where Machaut's material is most prevalent. In all of the sections, I assign specific movements which are used at certain specific times meaning that the movements are replicated onto a scale or spectrum and are developed throughout the constantly moving formal structure.

Performance directions:

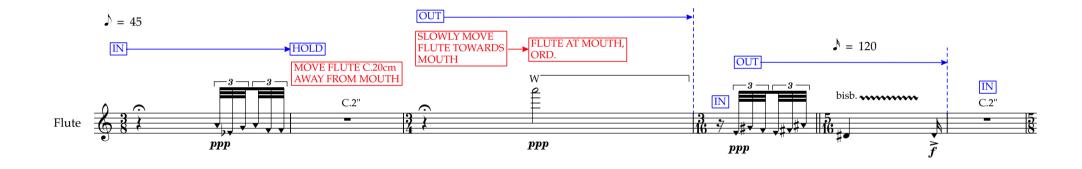
OUT - exhale - in/exhale all available breath to dotted line - Circular breathing IN - inhale HOLD - hold breath Ord. - Ordinario (cancels out previous technique) Arrows signify a gradual change from one state to another O - Breath tone • half normal tone, half breath tone - Normal tone W - Whistle tone + - alternative fingering Bisb. - Bisbigliando - Tongue ram - Foot stomp (red boxed R & L for right & left foot respectively) - Vocalisation/vocal multiphonic Boxed instructions in red refer to movements All staccati are as short as possible. Boxed instructions in blue refer to the breathing Flutter tongues & grace notes as fast as possible Grace notes always on the beat

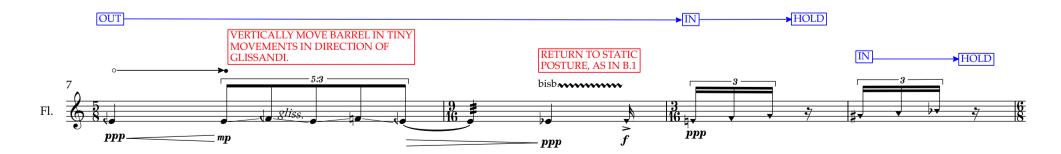
All other relevant directions are noted on the score

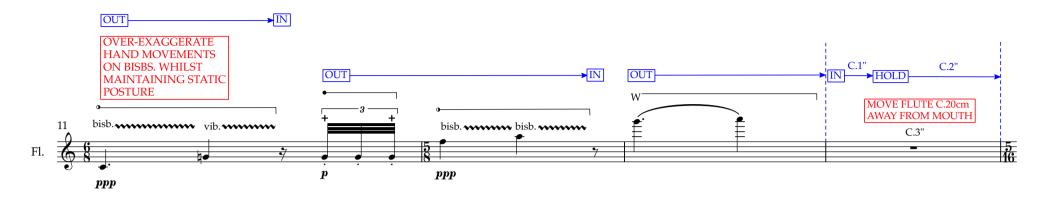
Mutationes in Motu

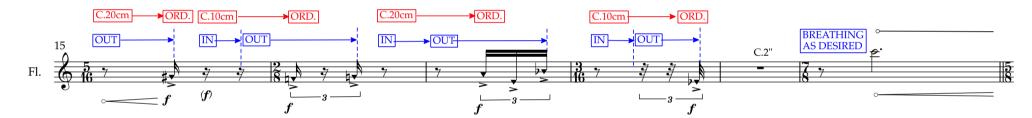
BEGIN PIECE WITH A COMPLETELY STATIC POSTURE, WITH EYES FIXATED ON A SINGLE SPOT. STAY IN THIS POSITION UNTIL NOTED OTHERWISE, ENSURING MOVEMENT WHEN PLAYING IS MINIMAL.

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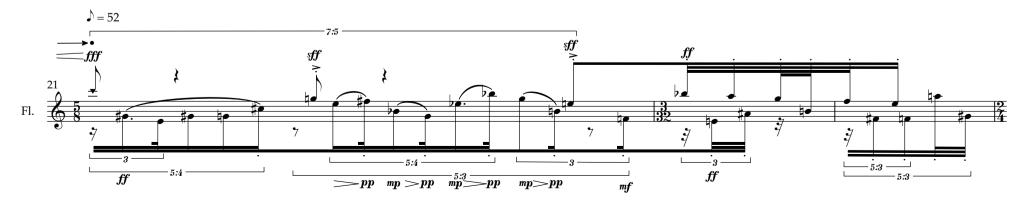


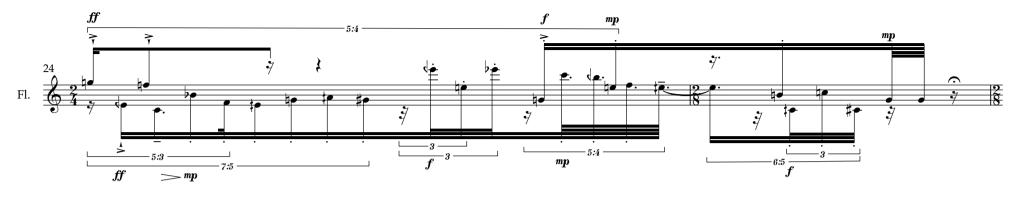


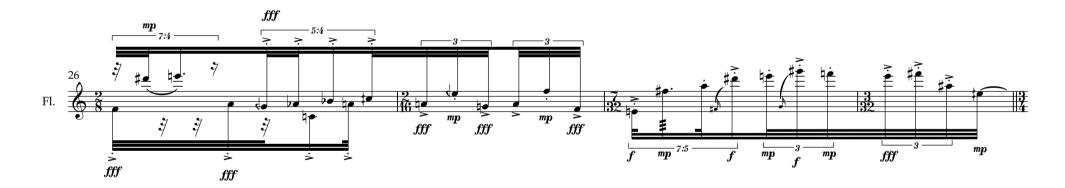


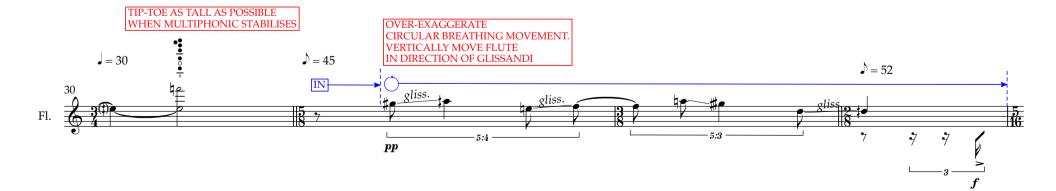


CONSTANTLY MOVE THE VERTICAL POSITION OF FLUTE
ACCORDING TO EACH PITCH. FOR NOTES WITH STEMS POINTING UP,
POINT BARREL TOWARDS THE SKY. FOR NOTES WITH STEMS POINTING DOWN,
POINT BARREL TOWARDS THE GROUND. MOVEMENTS FOR STEM DOWN
NOTES ARE ALWAYS TOWARDS THE GROUND WHILST MOVEMENTS
FOR STEM UP NOTES ARE ALWAYS TOWARDS THE SKY.









NOD HEAD ON EVERY TONGUE RAM IN-OUT IN 34 c.2" 7 - 5:4 -R R VERTICALLY MOVE BARREL IN DIRECTION OF PLAYED NOTES. 1 = 68BREATHING AS DESIRED 7:5 38 9 16 ‡• - 7:9 -SAME MOVEMENTS AS IN B. 21. 41 gliss.

