

Niki Zohdi

**Mutationes in Motu**  
*2022*

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:

**IN** - inhale

**HOLD** - hold breath

**OUT** - exhale

⋮ - in/exhale all available breath to dotted line

⦿ - Circular breathing

Arrows signify a gradual change from one state to another

Ord. - Ordinario (cancels out previous technique)

○ - Breath tone

● - Normal tone

◐ - half normal tone, half breath tone

W - Whistle tone

+ - alternative fingering

Bisb. - Bisbigliando

↓ - Tongue ram

⌋ - Overblown note

↙ - Foot stomp (red boxed R & L for right & left foot respectively)

⬇ - Vocalisation/vocal multiphonic

All staccati are as short as possible.

Boxed instructions in red refer to movements

Flutter tongues & grace notes as fast as possible

Boxed instructions in blue refer to the breathing

Grace notes always on the beat

*All other relevant directions are noted on the score*

To Jenni

# Mutationes in Motu

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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.

The image shows a musical score for Flute and Fl. (Flute) with various performance instructions and annotations. The Flute part starts with a tempo of ♩ = 45 and includes a section with a tempo change to ♩ = 120. The Fl. part starts at measure 7 and includes a glissando section. Annotations include 'IN', 'HOLD', 'OUT', 'MOVE FLUTE C.20cm AWAY FROM MOUTH', 'SLOWLY MOVE FLUTE TOWARDS MOUTH', 'FLUTE AT MOUTH, ORD.', 'VERTICALLY MOVE BARREL IN TINY MOVEMENTS IN DIRECTION OF GLISSANDI.', and 'RETURN TO STATIC POSTURE, AS IN B.1'. Dynamics range from ppp to f. The score includes triplets, sixteenth notes, and a wavy line for a glissando.



Fl. 24

ff  $5:4$  f mp mp  
 ff  $5:3$   $7:5$  f 3 mp  $5:4$  f 3 6:5 3

Fl. 26

mp  $7:4$  fff  $5:4$  3 3  
 fff mp fff mp fff  
 f mp  $7:5$  f mp 3 mp fff 3 mp

TIP-TOE AS TALL AS POSSIBLE  
WHEN MULTIPHONIC STABILISES

OVER-EXAGGERATE  
CIRCULAR BREATHING MOVEMENT.  
VERTICALLY MOVE FLUTE  
IN DIRECTION OF GLISSANDI

Fl. 30

$\text{♩} = 30$   $\text{♩} = 45$   $\text{♩} = 52$   
 IN gliss. gliss. gliss.  
 pp  $5:4$   $5:3$  3 f

NOD HEAD ON EVERY TONGUE RAM

IN → OUT

Fl. 34 *f*

8:5 7:4 6:5 5:4

R L R R

c.2"

VERTICALLY MOVE BARREL IN DIRECTION OF PLAYED NOTES.

♩ = 68

OUT

Fl. 38 *mf*

7:5 6:5 7:9

BREATHING AS DESIRED

*sff*

SAME MOVEMENTS AS IN B. 21.

♩ = 48

Fl. 41 *p* *ppp* *p* *ppp*

5:3 5:3 gliss. 7:5 3 3 5:4

*f*

44

Fl.

*f* *ff* *p* *ff* *ff*

11:10 5:3

46

Fl.

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

9:7 5:4

7:5 5:3 6:5 4

DROOP BODY FORWARDS ON EACH OVERBLOW

♩ = 68

49

Fl.

*fff*

IN OUT IN OUT IN OUT

5:3 5:4

R R L R L L R L

SAME MOVEMENTS AS IN B. 21. NOD HEAD ON TONGUE RAMS.

BREATHING AS DESIRED

Fl. 52

9:5 3 10:7 5:4

3 5:3 5:3

R L L

fff

DROOP BODY FORWARDS ON EACH OVERBLOW

VERTICALLY MOVE FLUTE IN DIRECTION OF PLAYED NOTES.

BIG BREATHS AS DESIRED

DROOP BODY TOWARDS GROUND AS BREATH RUNS OUT

UNTIL OUT OF BREATH

Fl. 54

♩ = 60

IN OUT

3 5:3 7:6

3 5:3 7:6

ffff

HOLD POSITION FOR C.5''

SUNG NOTES ARE TO BE GROWLED USING AS MUCH THROAT AS POSSIBLE.