

JIM & JOHN

for solo flute

Michael Fiday

2015

PROGRAM NOTES

Jim & John for solo flute was inspired by a very distinctive style of blues fife and drum music I heard some years ago, recorded by Alan Lomax in Mississippi in the late 1950's, in particular the song "Jim and John" as performed by the brothers Ed, Lonnie and G.D. Young. I was fascinated by the registral extremes in the music - a high cane flute playing blues licks accompanied by low field and bass drums, and decided to compose a work for solo flute which collapsed both melodic and percussive entities into the same instrument. Thus the title *Jim & John* can be taken not only as a tip of the hat to the original source, but also as a study in violently contrasting musical dualities: high and low, melodic and percussive, soft and loud, etc. *Jim & John* was commissioned by the National Flute Association for their 2015 Young Artist Competition.

PERFORMANCE NOTES

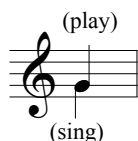
General

Jim & John should be played with a sense of abandon and raw energy. With the exception of the brief blues quote in msr. 243 (played freely), keep the tempo steady throughout. Make sure all percussive effects project.

Effects

Percussive effects in particular play a very important role. A description of each effect appears below, followed by its respective notation, in the order in which they appear in the score:

1) Play and sing: play and sing the notated pitches simultaneously. Stems up = played pitch, stems down = sung pitch. Male performers sing their part an 8ve below.



2) Tongue ram: finger upper notated pitch, close mouthpiece with mouth, make rapid forceful movement of tongue against the teeth (like saying "HOT!" or "HT!"), producing lower pitch. Intonation of resulting pitches will naturally be imprecise. All tongue rams should be played as short, sharp and percussive as possible. Upper fingered pitch notated with diamond notehead, lower resulting pitch notated with small notehead in parentheses:



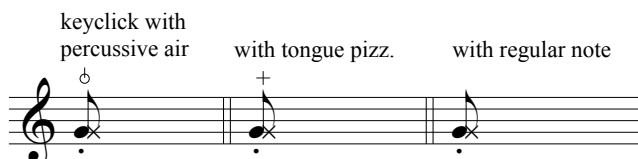
3) Percussive air notes: play short, sharp notes with air, using the tongue to produce a strong "chu" (as in "chuck") syllable. Notated with circle and slash:



4) Tongue pizzicato: play short, percussive notes, either with the tongue against the hard palate (using a "duh" as in "dug" syllable) or against the lips. Notated with "+" above note:



5) Keyclick: produce percussive effect by closing key forcefully. This effect is only used in combination with other effects, never on its own. Notated with "x" notehead:



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Commissioned by the National Flute Association, Inc.
for the 2015 Young Artist Competition

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Bright, with presence: ♩ = 108

f sempre

4

7

10

13

17

10

play

(higher pitches: play;
lower pitches: sing)

5

f

p

sing
(men sing
8ve below)

sub. p

fp

21 *flzg.*
(growl!) 23 *tongue ram*

fp \triangleleft *ff* \triangleleft *f* \triangleleft *fp* \triangleleft

(bottom note:
sounding pitch)

25

f \triangleleft *fp* \triangleleft

28

f \triangleleft *fp* \triangleleft

31

f p \triangleleft *f* \triangleleft *sub. p* \triangleleft

33 34 *play/sing*
(*f*)

f \triangleleft *p* \triangleleft *f*

36

fp \triangleleft *f* \triangleleft *p* \triangleleft

40

f \triangleleft *fp* \triangleleft *f*

44 flzg. (as before) 45 percussive air: "chuh" sound

fp < *ff* *f*

47 play/sing (percussive air)

fp < *ff* *f*

50 play/sing (percussive air)

fp < *ff*

53

f

56 play/sing

fp < *ff*

59 sub. *p* cresc. *f*

sub. p cresc. *f*

62

ff *f*