Niki Zohdi

Memphis Facula

2024

for flutes, cello & piano

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(2024)
for
flute (+ alto flute & bass flute), cello &
piano (with preparations)
Duration: c. 10 minutes

The *Memphis Facula* is a so-called 'ghost crater' on the largest of Jupiter's moons, *Ganymede*. Back many years ago, a crater was created on *Ganymede* which was the result of a huge impact. Since then, the crater has filled up and become almost level; however, a relic of the crater is still present and changes depending on various factors. Sometimes, the crater is completely invisible and sometimes it is more visible - there is always a reminder that *something* is there.

In thi piece, I explore presence and distortion in several dimensions. Much of the pitch material in the piece is derived from Dominique Phinot's *Lamentations* from 1548. This pitch material goes through numerous manipulations making it very distant from the original and therefore very distorted, sometimes turning into unpitched noise. This piece also explores distortion through volume. Various quieter textures and sounds are obscured by other instruments playing at much louder volume, and this interplay between volume, obscuration and distortion within the instruments is the 'ghost crater' which fashions the formal structure of the piece.

Memphis Facula was completed in July, 2024 for the Marsyas Trio and their concert at the University of Leeds in October, 2024.

Performance directions

General

Arrows signify a gradual change between states

All **grace notes**, **tremolandi** & **trills** are as fast as possible

Grace notes always on the beat, not before

ord. - cancels previous direction

Dotted slurs between noteheads are to be assumed as gradual changes between states
Changes without dotted slurs are to be assumed as sudden changes between states

All other directions are noted on the score

Accidentals are valid only for the note they precede unless that note is immediately repeated

Hollow triangle noteheads signify playing highest note possible

Score is **untransposed** and in C

Cello

bb - behind bridge

- bow on the bridge

msp - molto sul pont.

sp - sul pont.

st - sul tasto

mst - molto sul tasto

sfin. - bow as close to fingers as possible

clt. - col legno tratto

1/2 clt - 1/2 col legno tratto

a.ord. - arco ordinario (cancels col legno indications)

- extreme heavy bow pressure; scratch tone (no pitch)

- heavy bow pressure (between normal and extreme); 1/2 scratch tone (little pitch)

- normal bow pressure (cancels previous pressure indication)

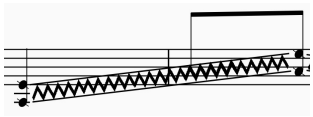
- 1/2 harmonic pressure (left hand)

- full harmonic pressure (left hand)

- random circular bowing from ord. to behind the bridge

- levels of vibrato from big to small

M - multiphonic

 - non-linear glissando. Gliss. with extreme vibrato

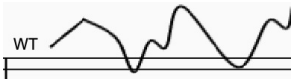
A tin foil 'mute' is needed. Make a mute which fits tightly around the bridge of the cello. This needs to be easily applied and removed.

Flutes (flute, alto flute & bass flute)

- 1/2 air; 1/2 pitch (unstable)

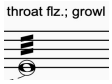
- air tone

- tongue ram



- whistle tone, moving between random unstable pitches

- vocalisation around indicated register. Volume follows the size of the black block



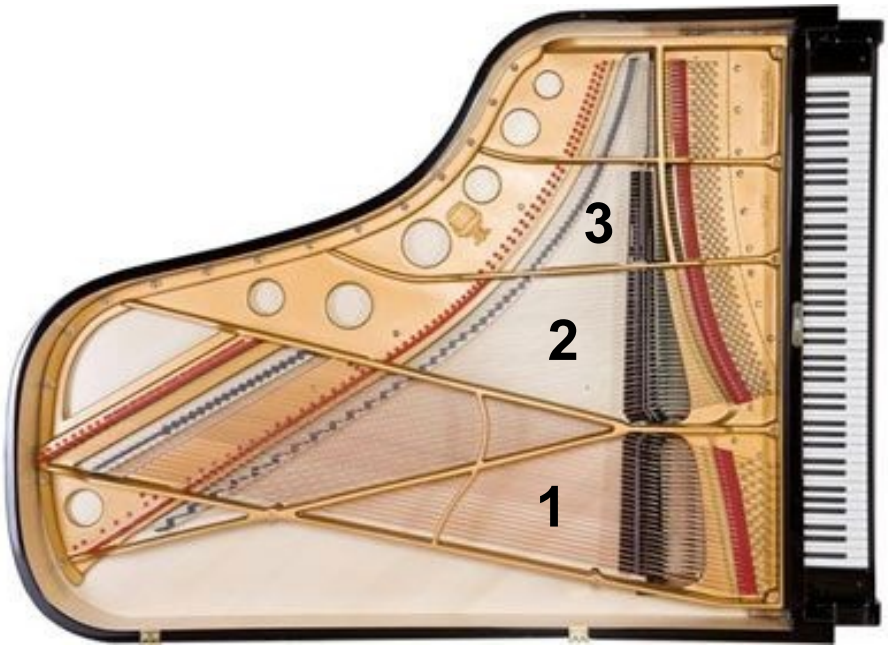
- growl sound using throat flutter

Piano

- palm cluster in indicated register

List of equipment & preparations:
- two large marbles
- vibrating toothbrush
- two e-bows
- thick square piece of metal
- drinking glass (preferably with a thick base)
- two long pieces of yarn

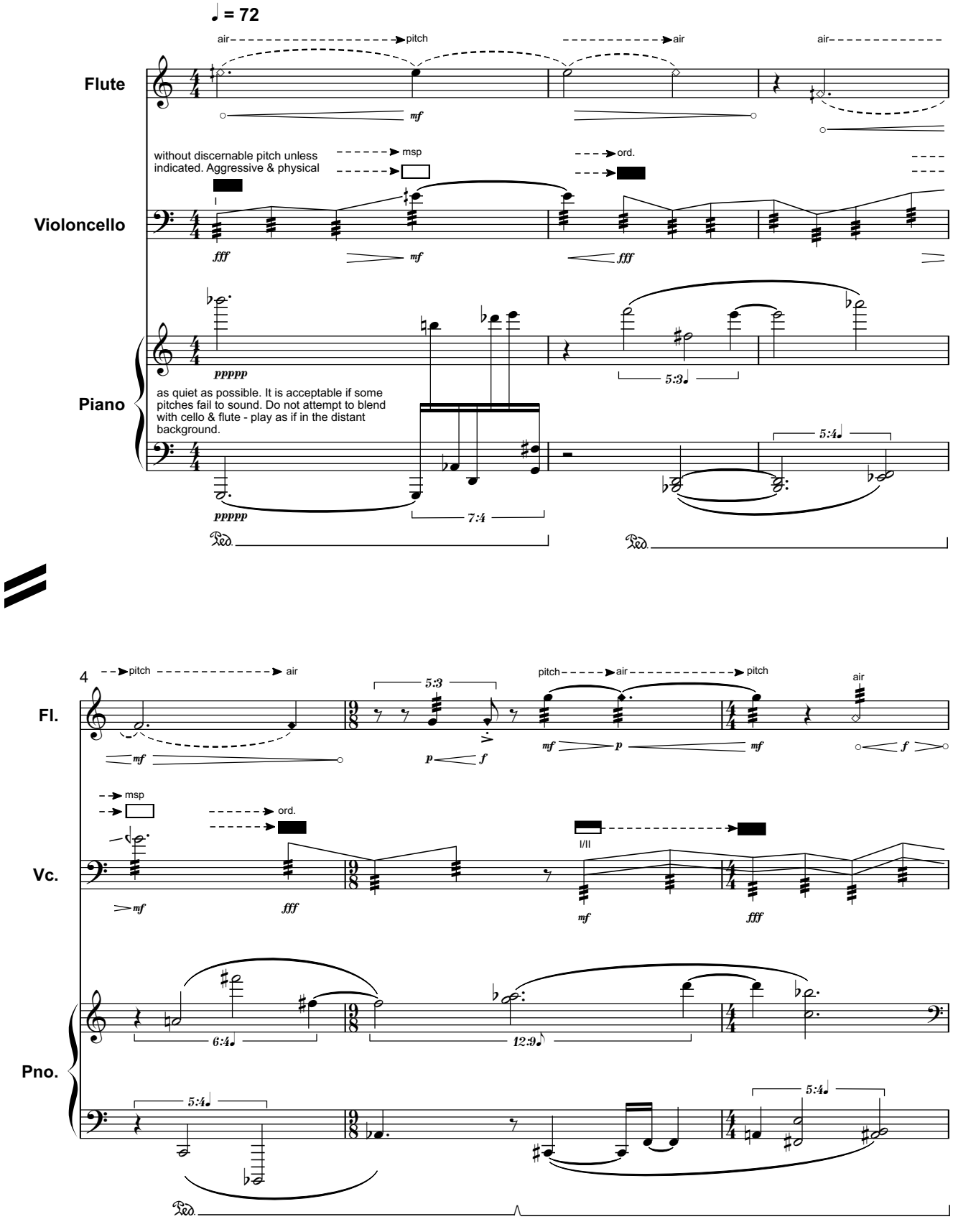
Area numbers inside piano:

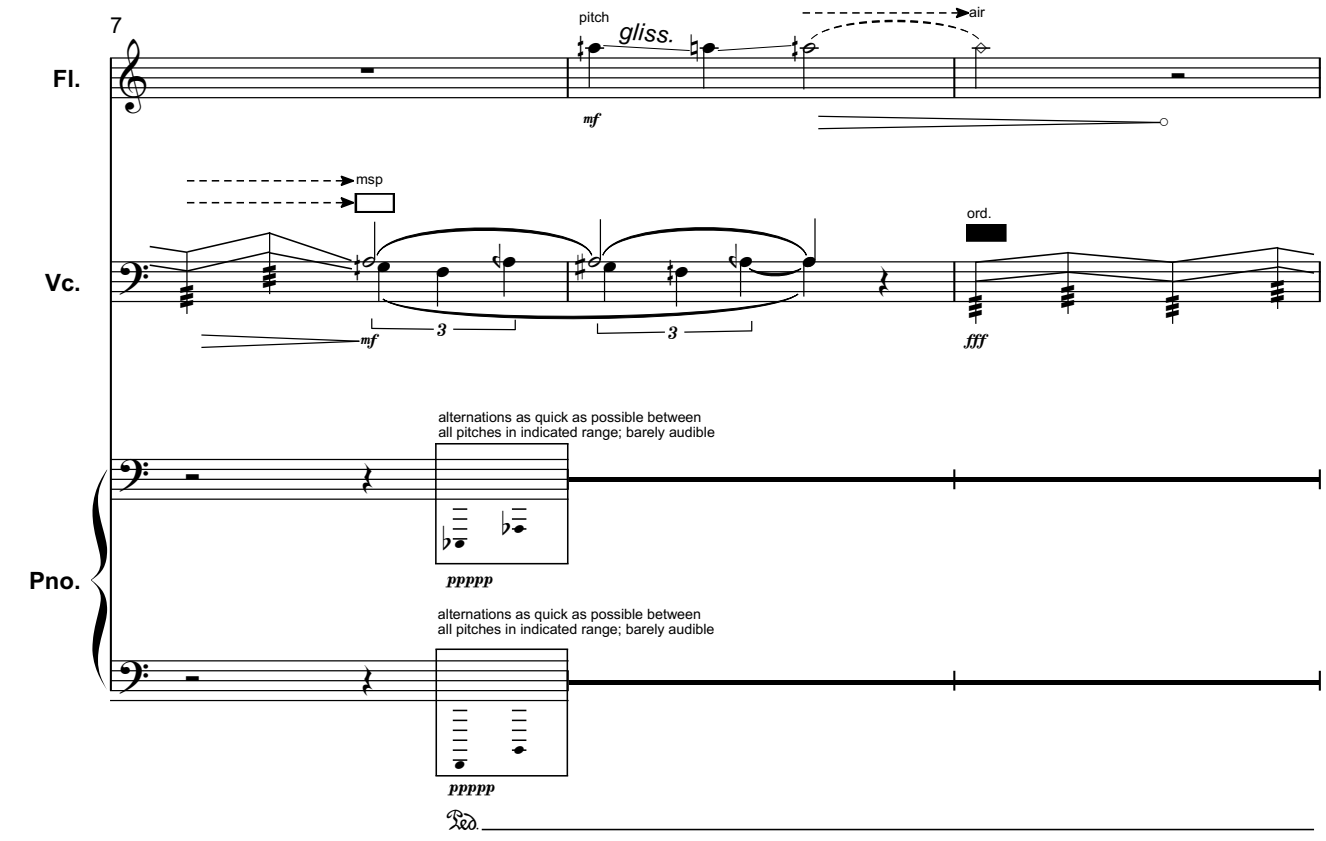


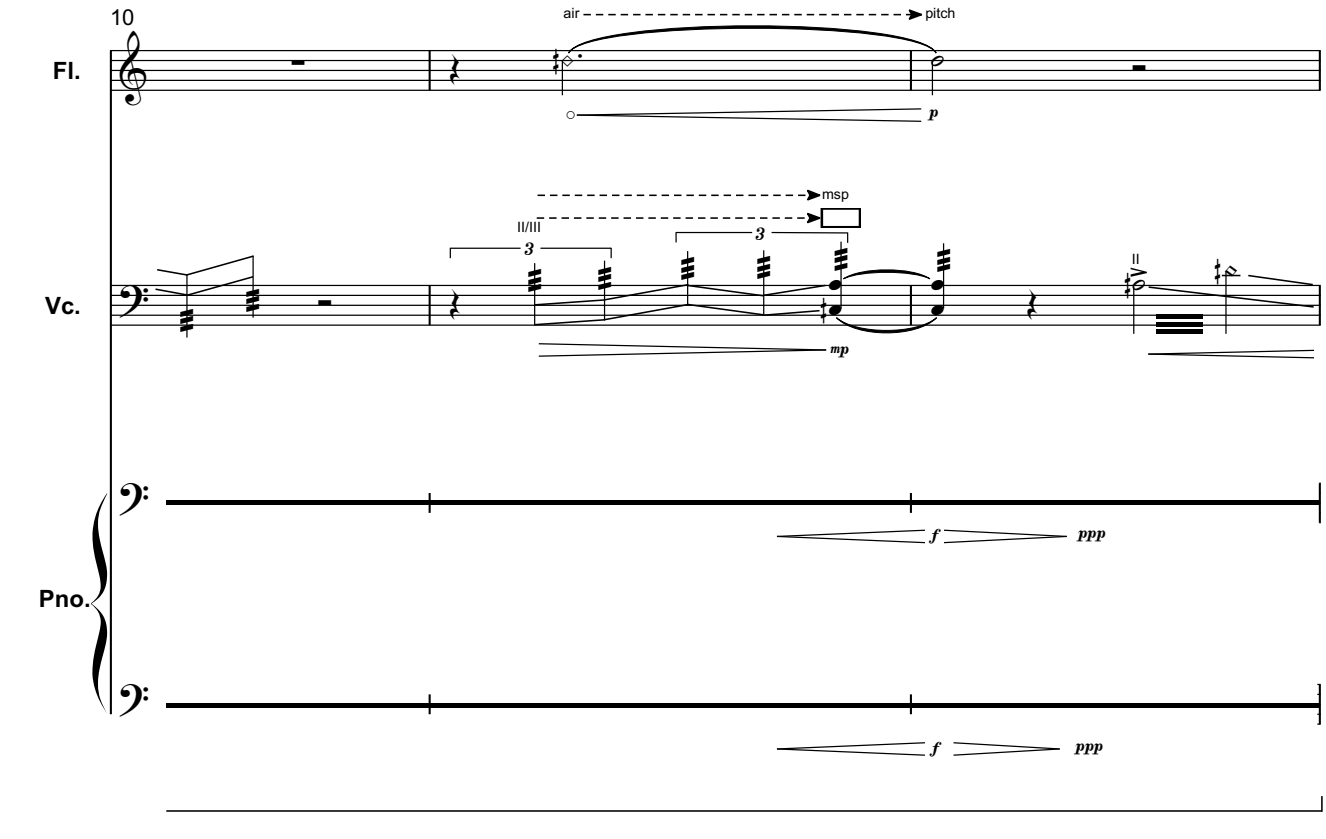
To the Marsyas Trio

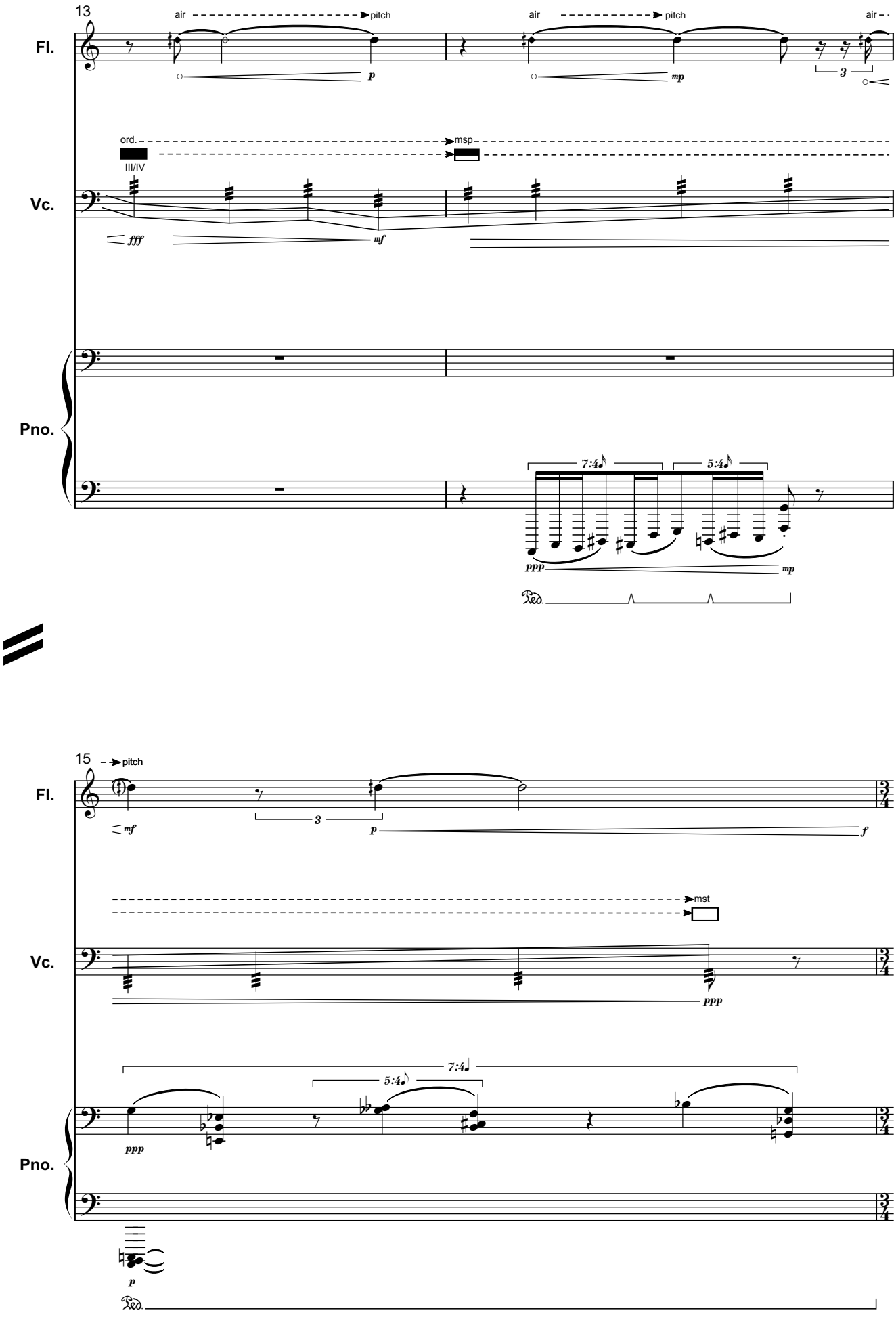
Memphis Facula

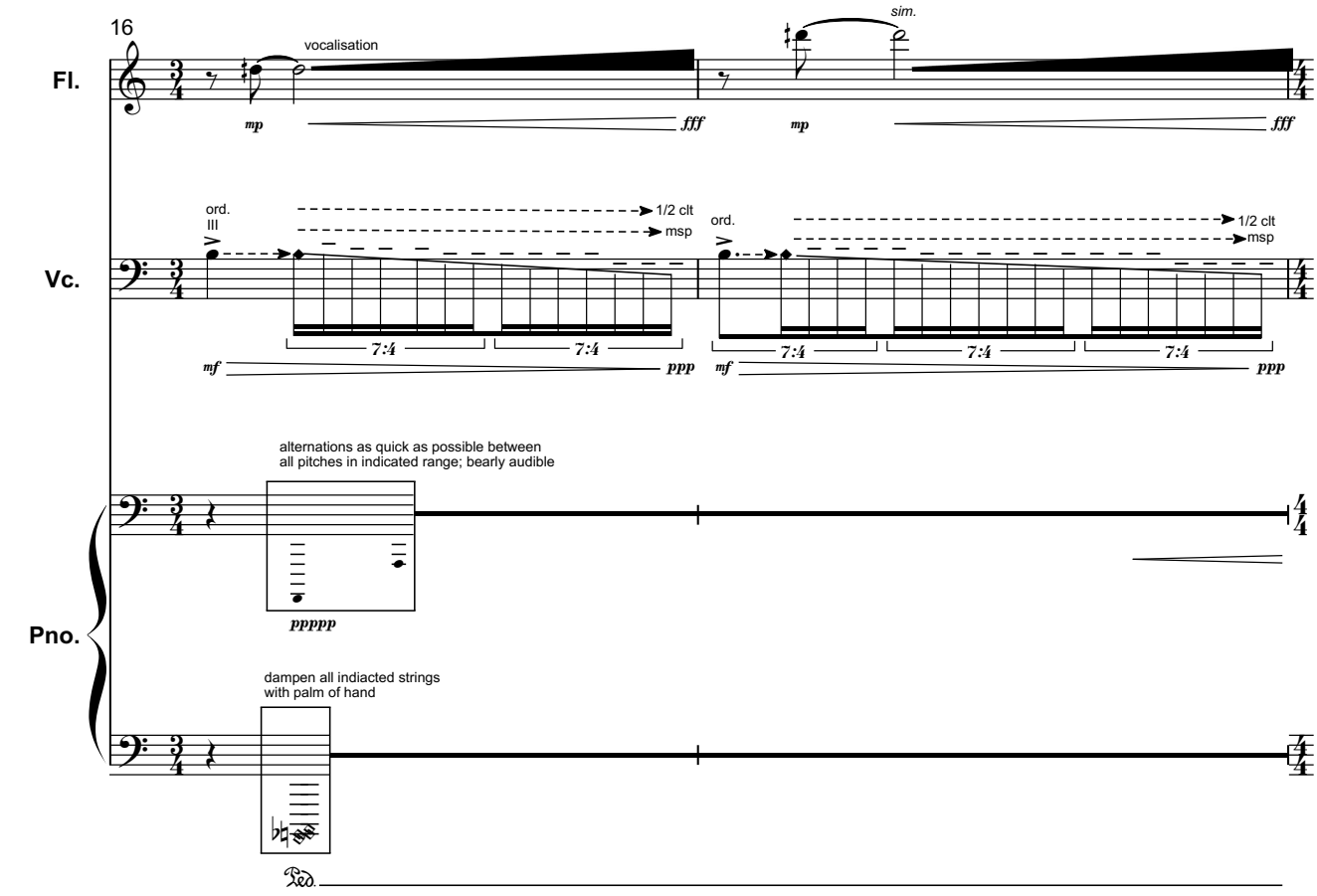
Niki Zohdi

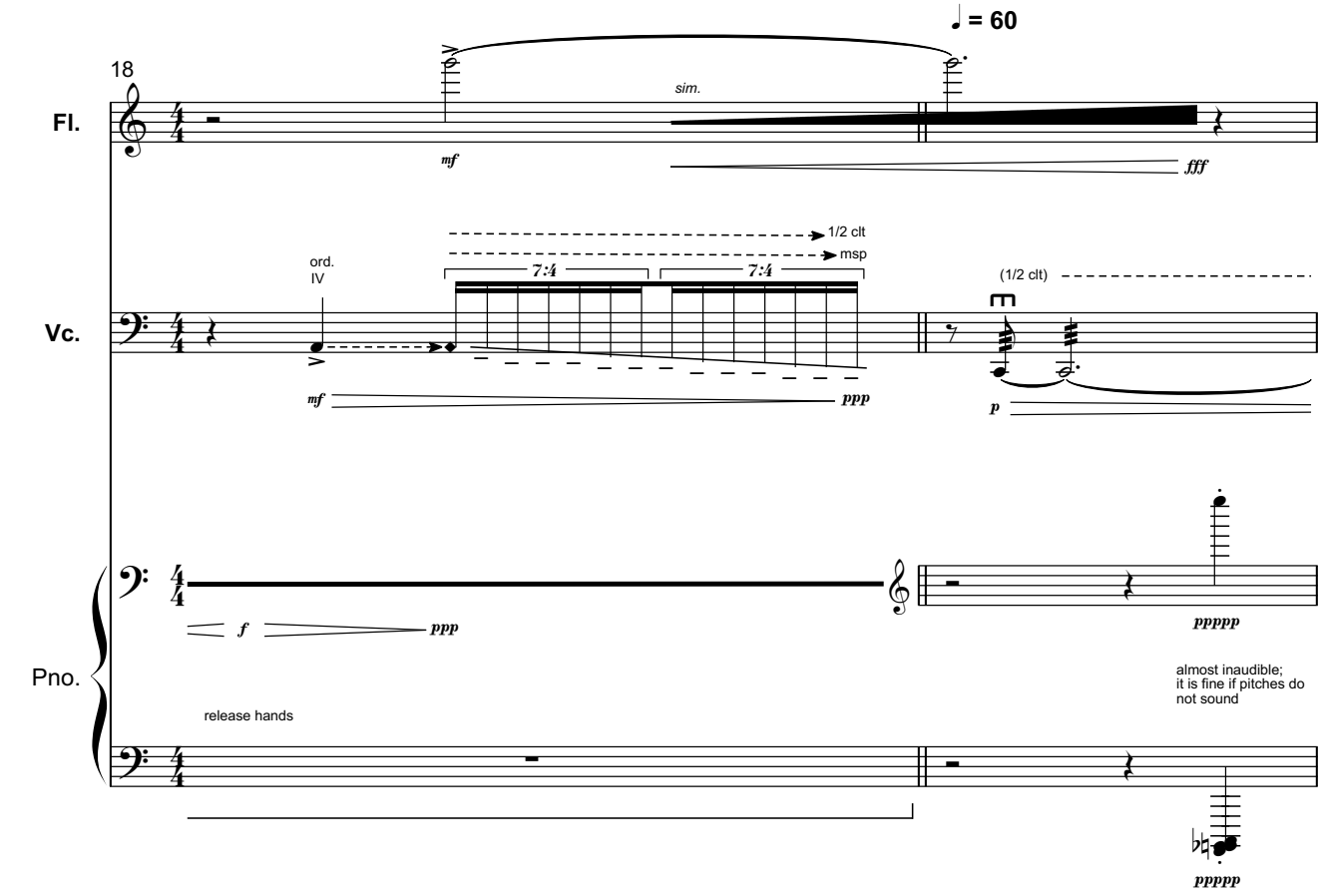


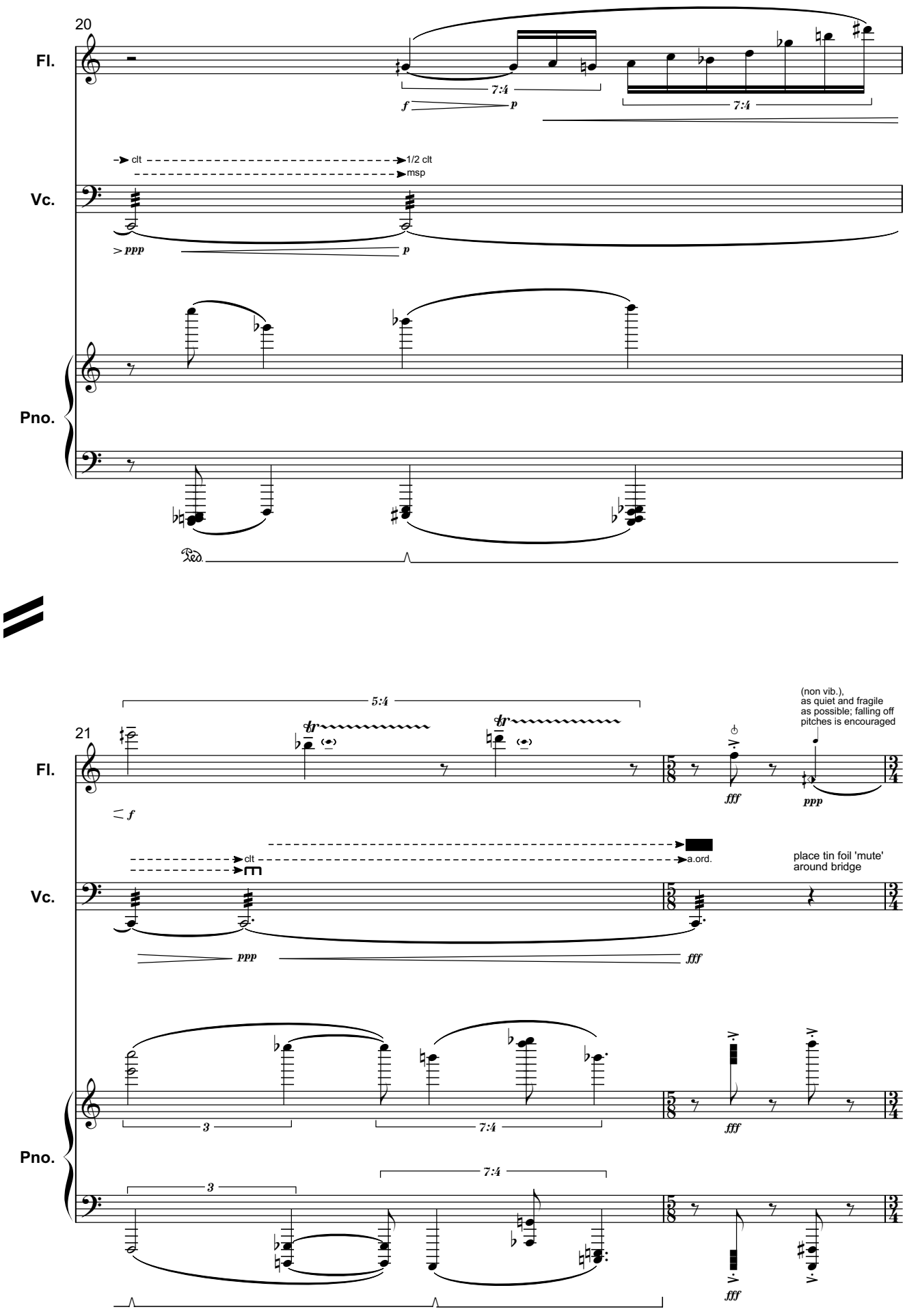

7
Fl.
pitch
gliss.
air
mf
msp
Vc.
mf
3
3
ord.
fff
alternations as quick as possible between
all pitches in indicated range; barely audible
Pno.
ppppp
alternations as quick as possible between
all pitches in indicated range; barely audible
ppppp

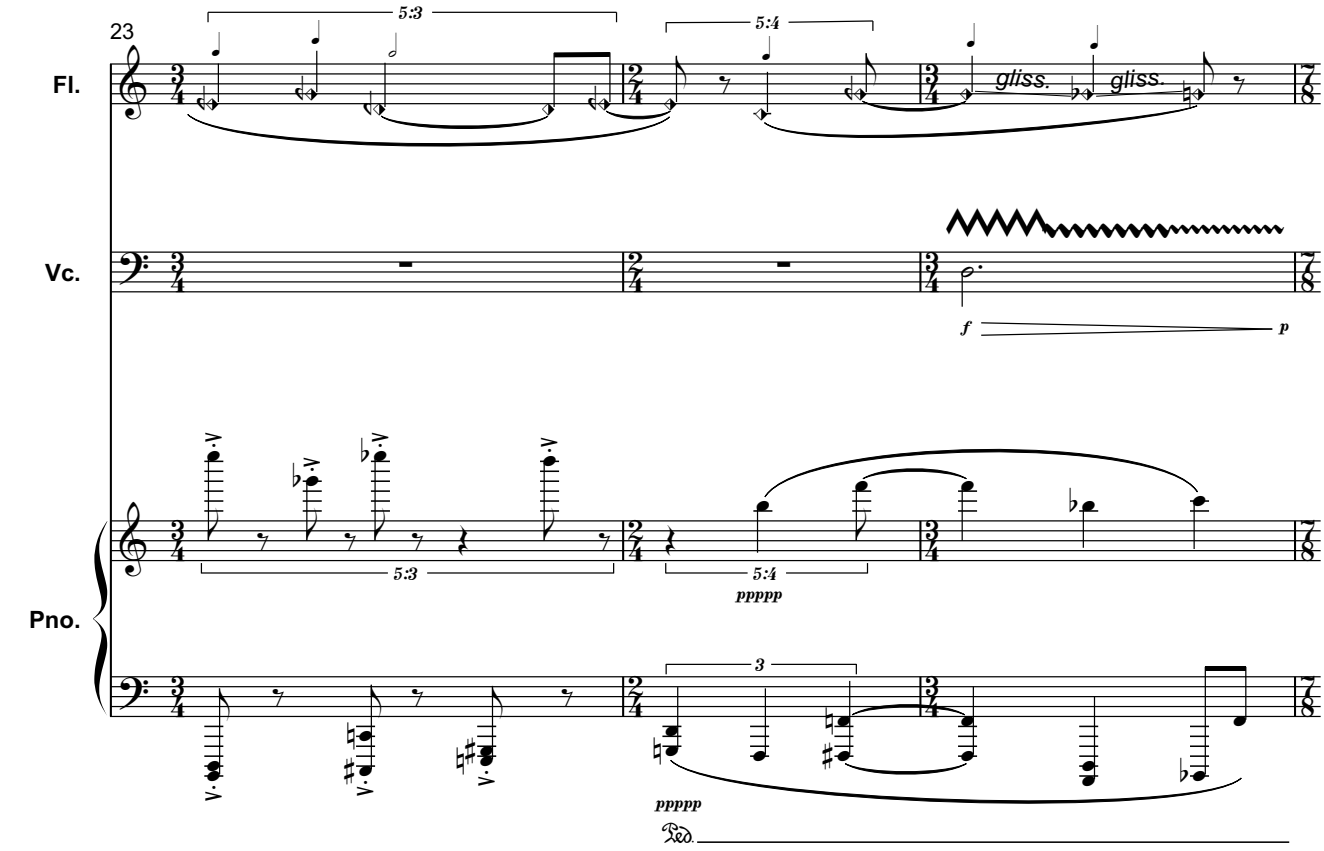

10
Fl.
air
pitch
p
msp
II/III
3
3
Vc.
mp
II
f
ppp
Pno.
f
ppp

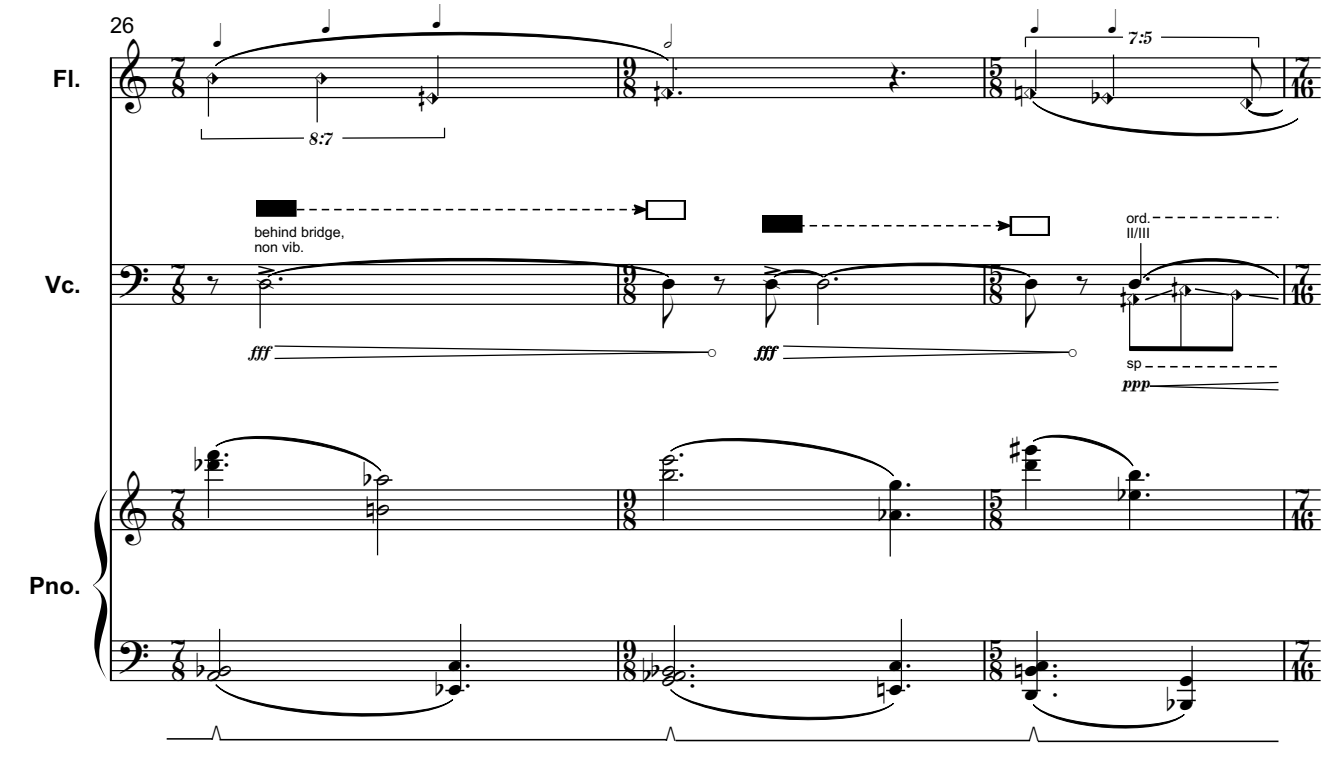

13
Fl.
air
pitch
air
pitch
air
p
mp
3
ord.
msp
III/IV
Vc.
fff
mf
Pno.
7:4
5:4
ppp
mp
15
pitch
Fl.
mf
3
p
f
mst
Vc.
ppp
7:4
5:4
Pno.
ppp
p

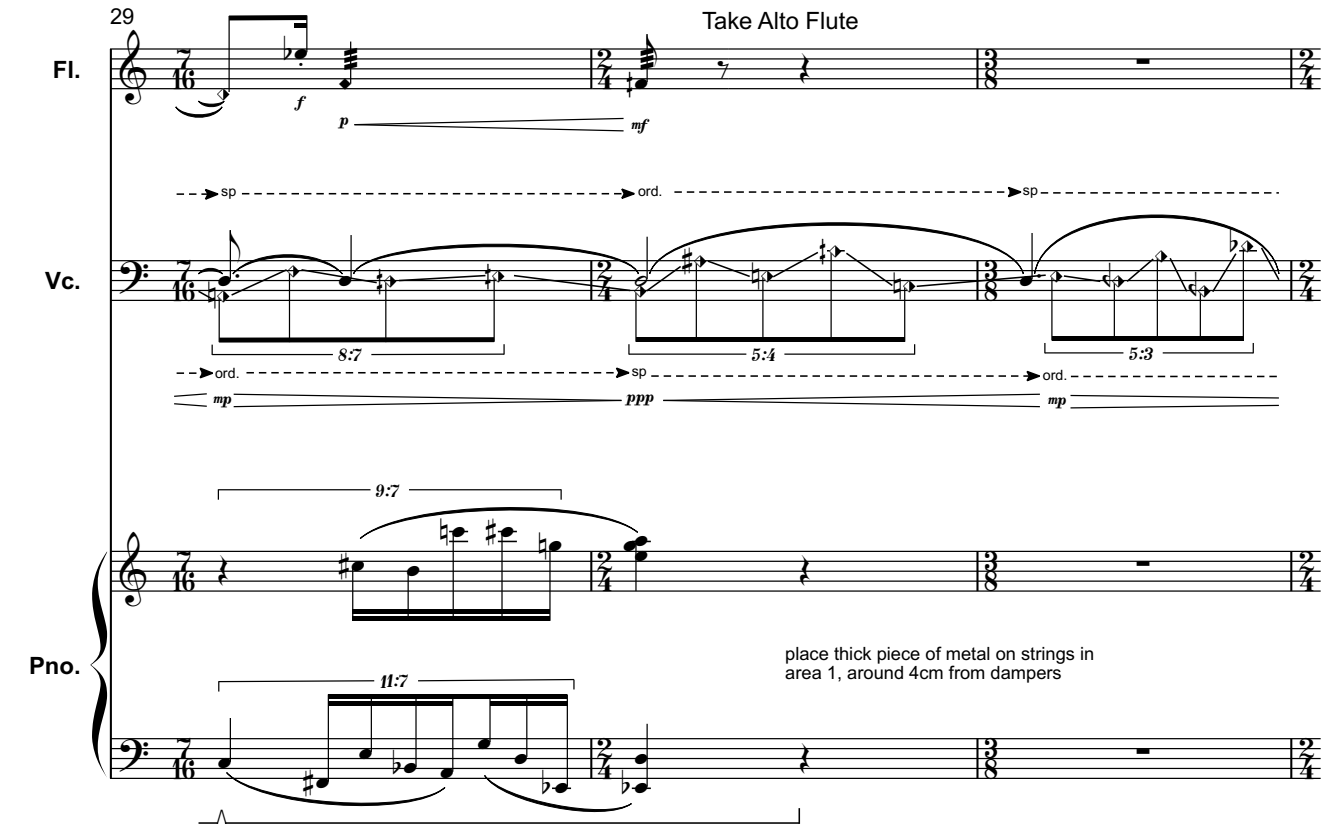

16
Fl.
vocalisation
sim.
mp
fff
Vc.
ord.
III
1/2 clt
msp
7:4
mf
ppp
alternations as quick as possible between
all pitches in indicated range; bearly audible
ppppp
Pno.
dampen all indiacted strings
with palm of hand

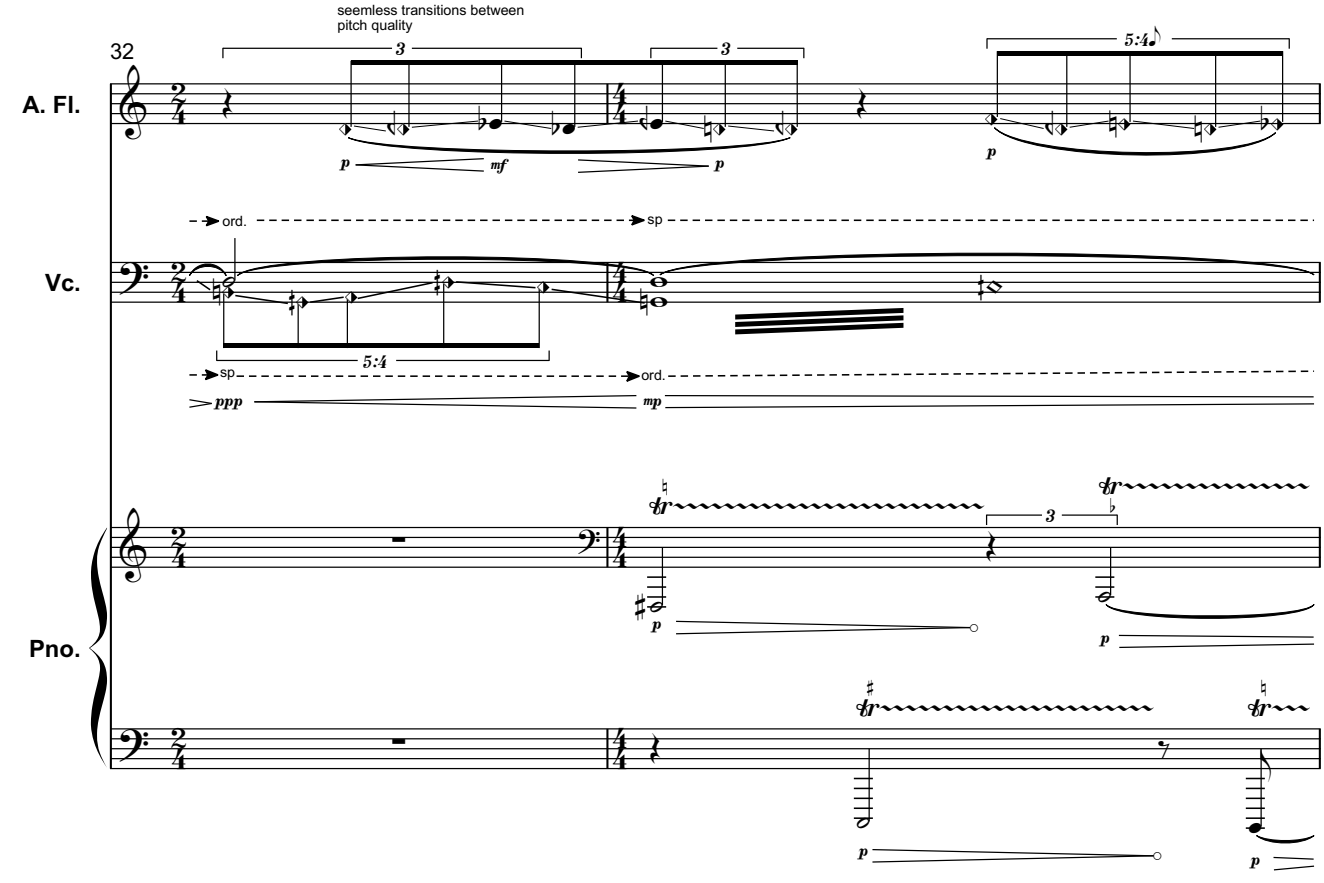

♩ = 60
18
Fl.
sim.
mf
fff
Vc.
ord.
IV
1/2 clt
msp
7:4
(1/2 clt)
p
Pno.
f
ppppp
release hands
almost inaudible;
it is fine if pitches do
not sound

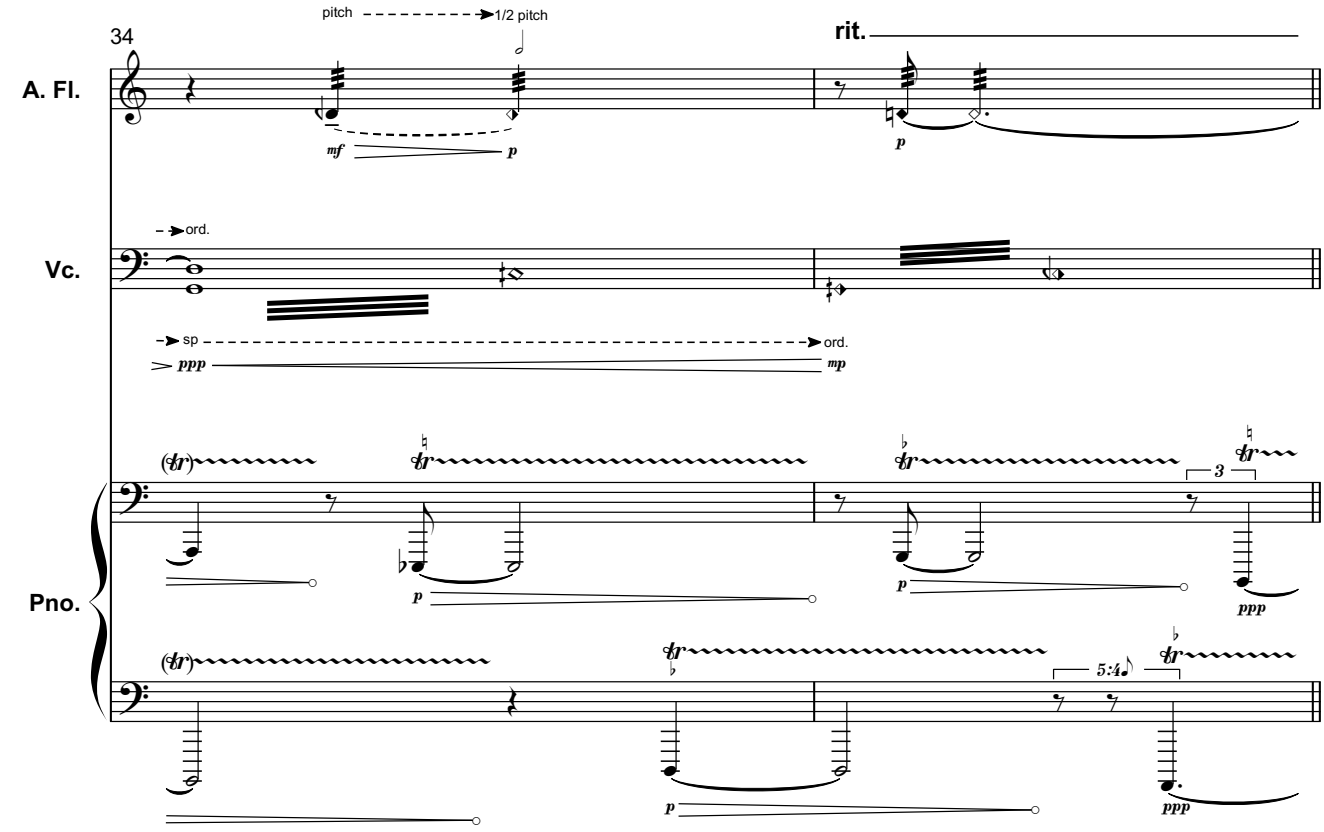

20
Fl.
7:4
f
p
7:4
clt
1/2 clt
msp
Vc.
> ppp
p
Pno.
Ped.
21
5:4
tr
tr
(non vib.),
as quiet and fragile
as possible; falling off
pitches is encouraged
Fl.
f
fff
ppp
clt
a.ord.
place tin foil 'mute'
around bridge
Vc.
ppp
fff
3
7:4
fff
Pno.
7:4
3
fff

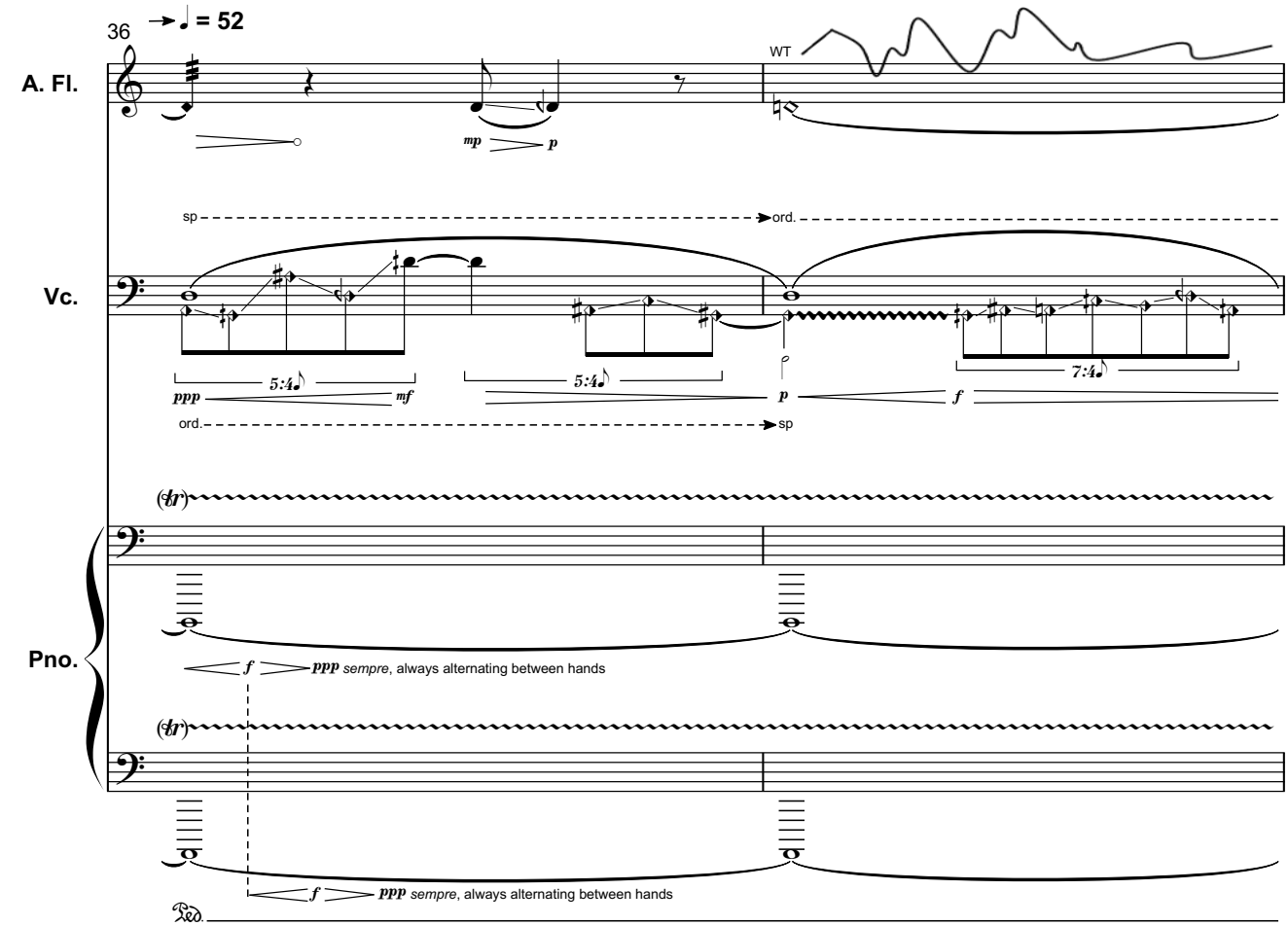

23
Fl.
Vc.
Pno.
5:3
5:4
gliss.
gliss.
f
p
5:3
5:4
ppppp
3
ppppp

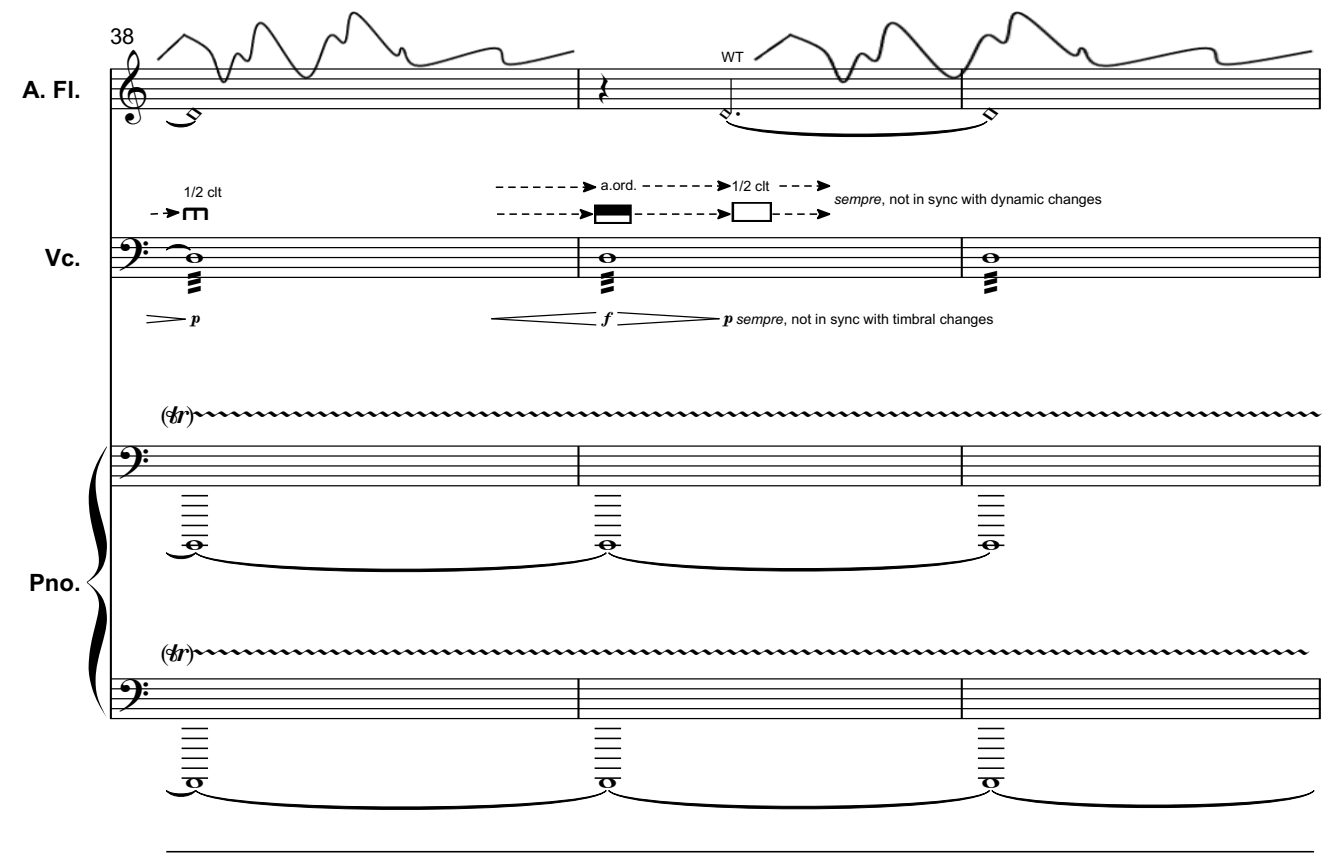

26
Fl.
Vc.
Pno.
8:7
7:5
behind bridge,
non vib.
fff
fff
ord.
II/III
sp
ppp

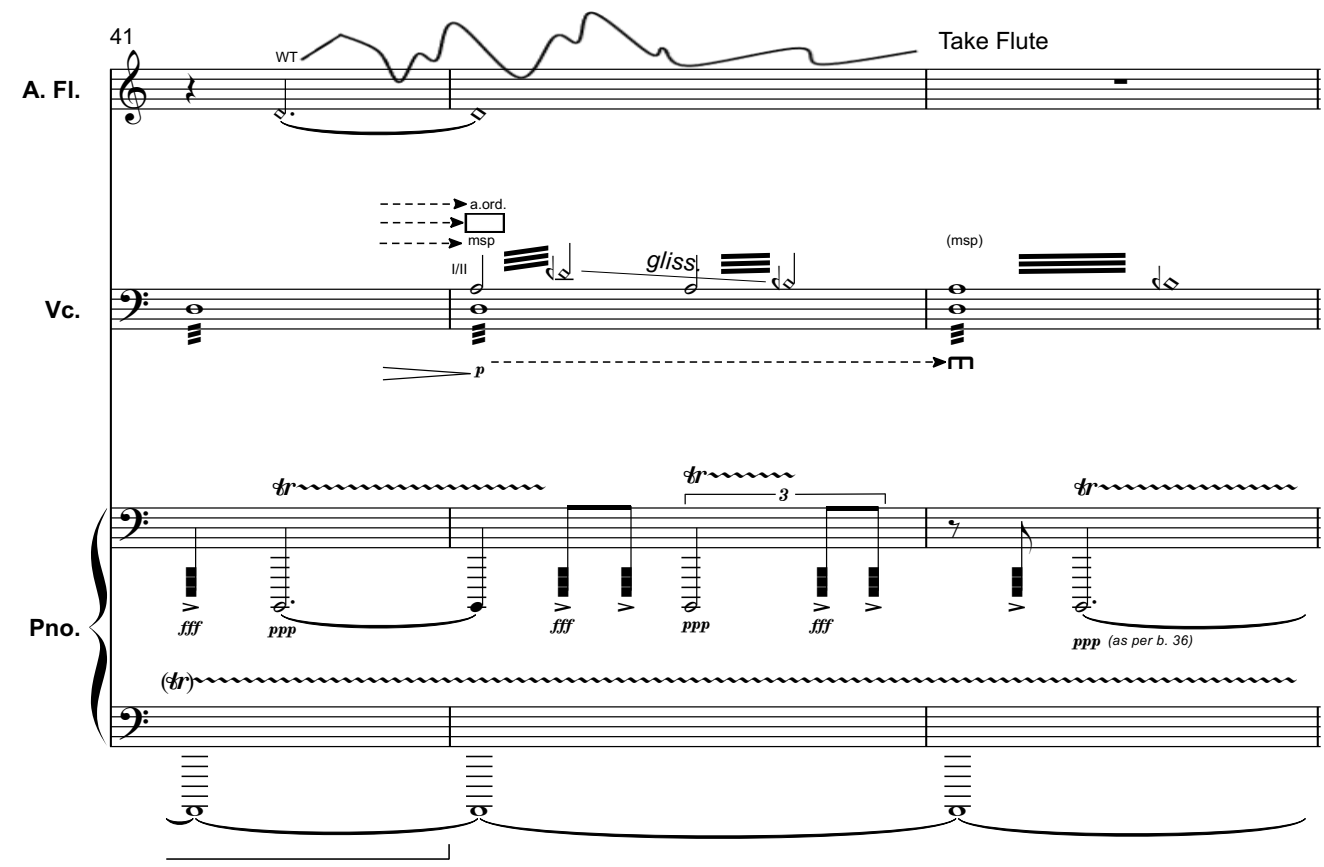

29
Take Alto Flute
Fl.
Vc.
Pno.
sp
ord.
8:7
5:4
5:3
mp
ppp
9:7
11:7
place thick piece of metal on strings in
area 1, around 4cm from dampers

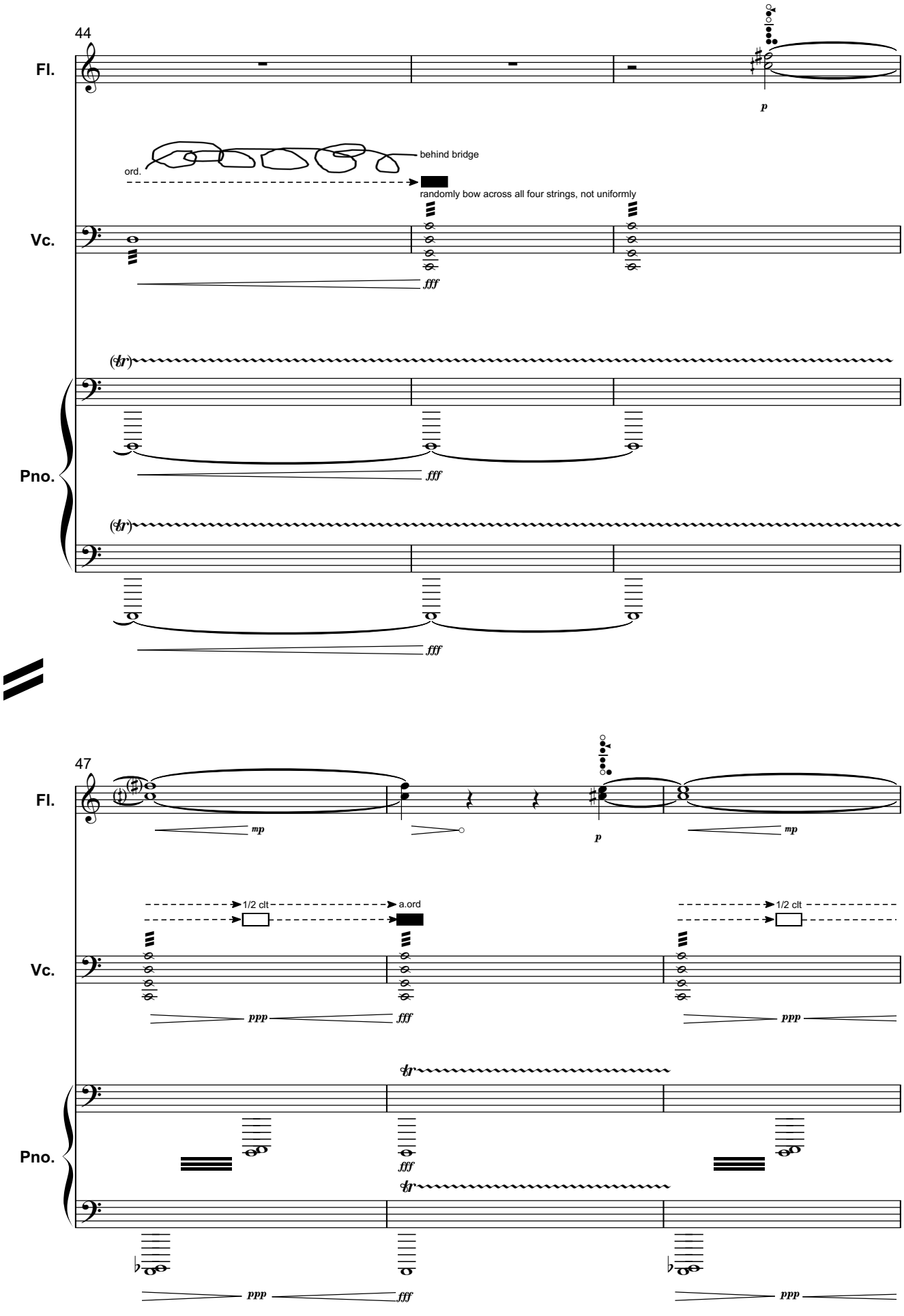

seemless transitions between
pitch quality
32
A. Fl.
Vc.
Pno.
3
5:4
ord.
sp
ppp
mp
tr

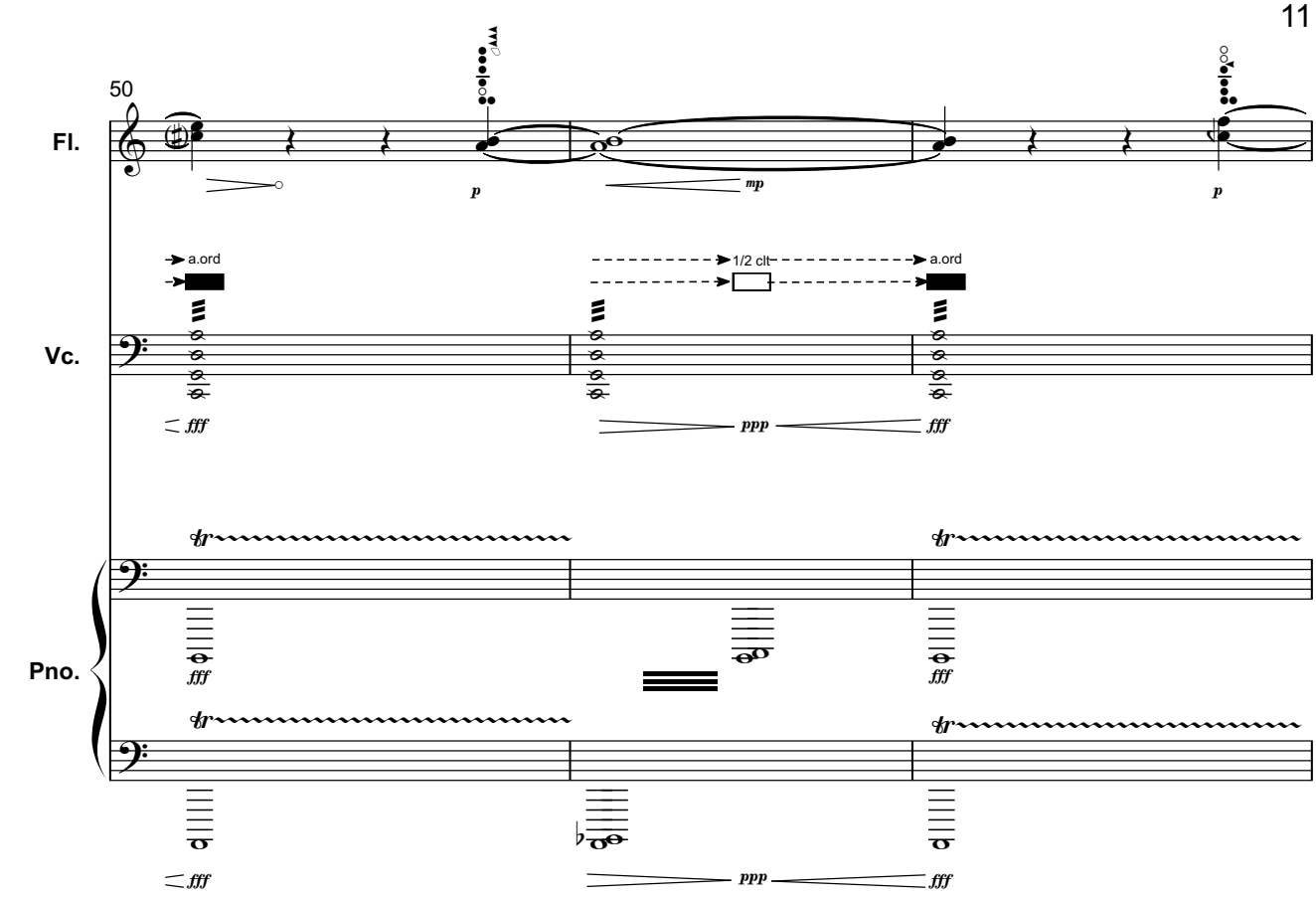

34
pitch
1/2 pitch
rit.
A. Fl.
mf
p
p
Vc.
ord.
sp
ord.
ppp
mp
Pno.
(tr)
p
p
3
ppp
(tr)
(tr)
5:4
p
ppp

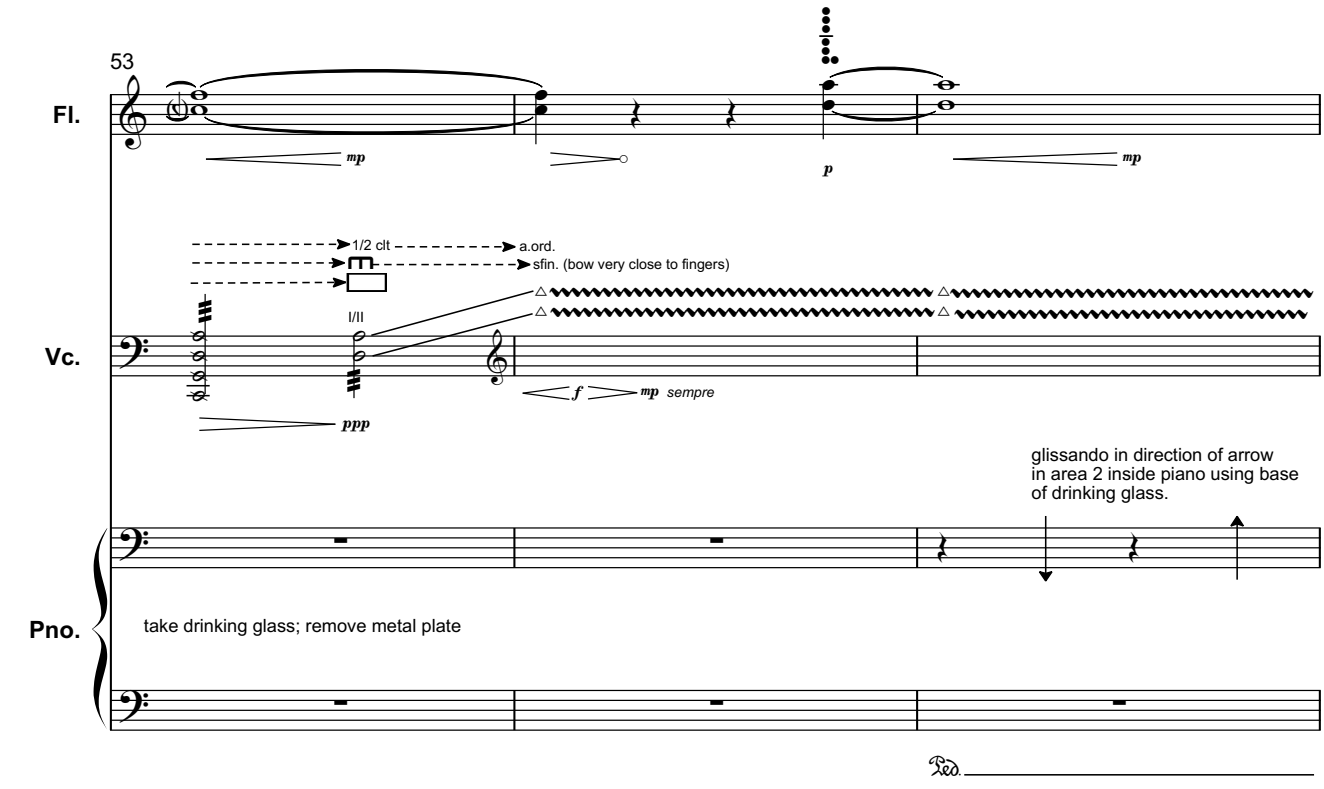

36
♩ = 52
A. Fl.
WT
mp
p
sp
ord.
Vc.
5:4
ppp
mf
5:4
p
7:4
f
ord.
sp
(tr)
Pno.
f
ppp sempre, always alternating between hands
(tr)
f
ppp sempre, always alternating between hands
Ped.

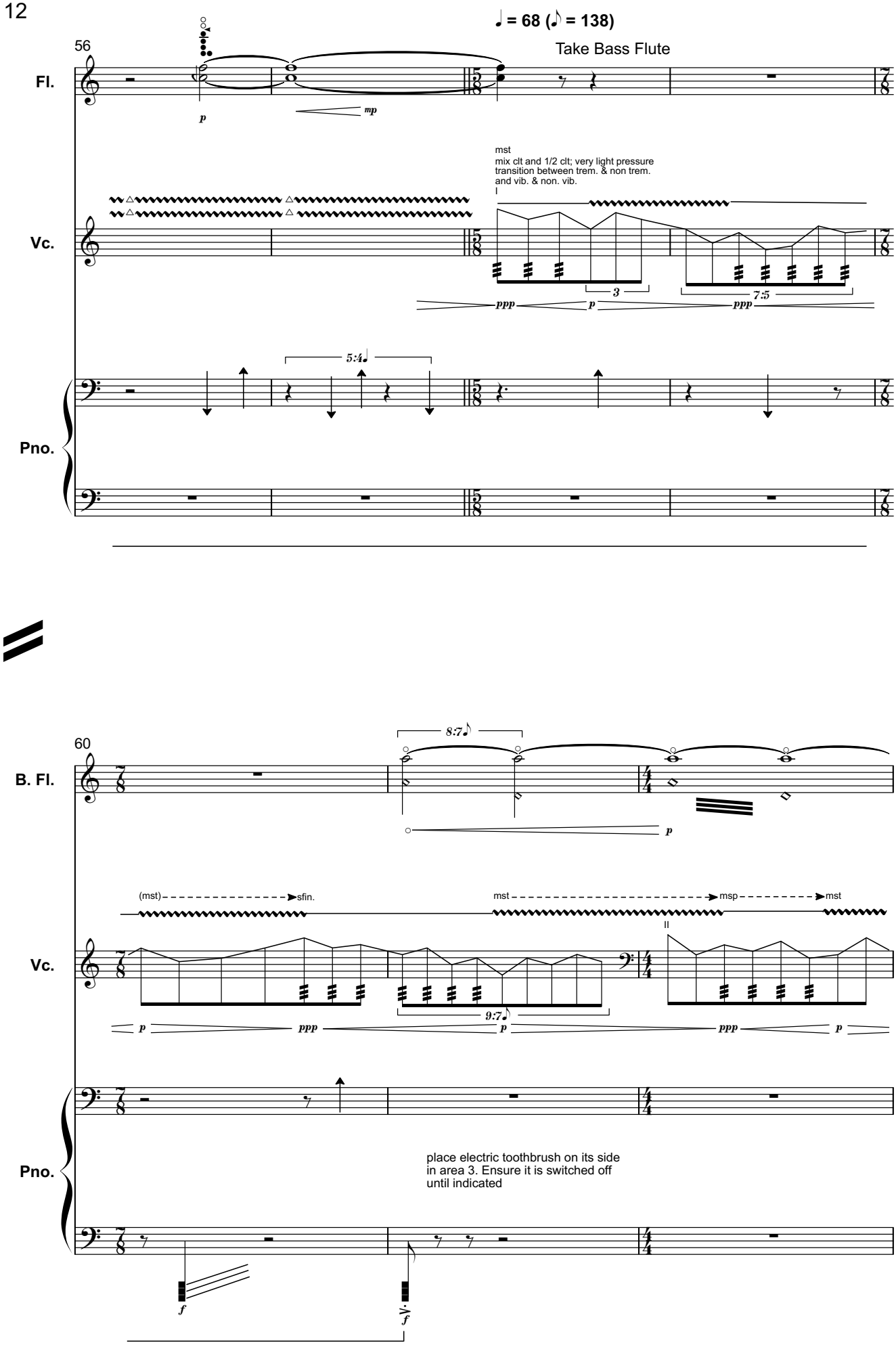

38
A. Fl.
WT
1/2 clt
a.ord.
1/2 clt
sempre, not in sync with dynamic changes
Vc.
p
f
p sempre, not in sync with timbral changes
(tr)
Pno.
(tr)

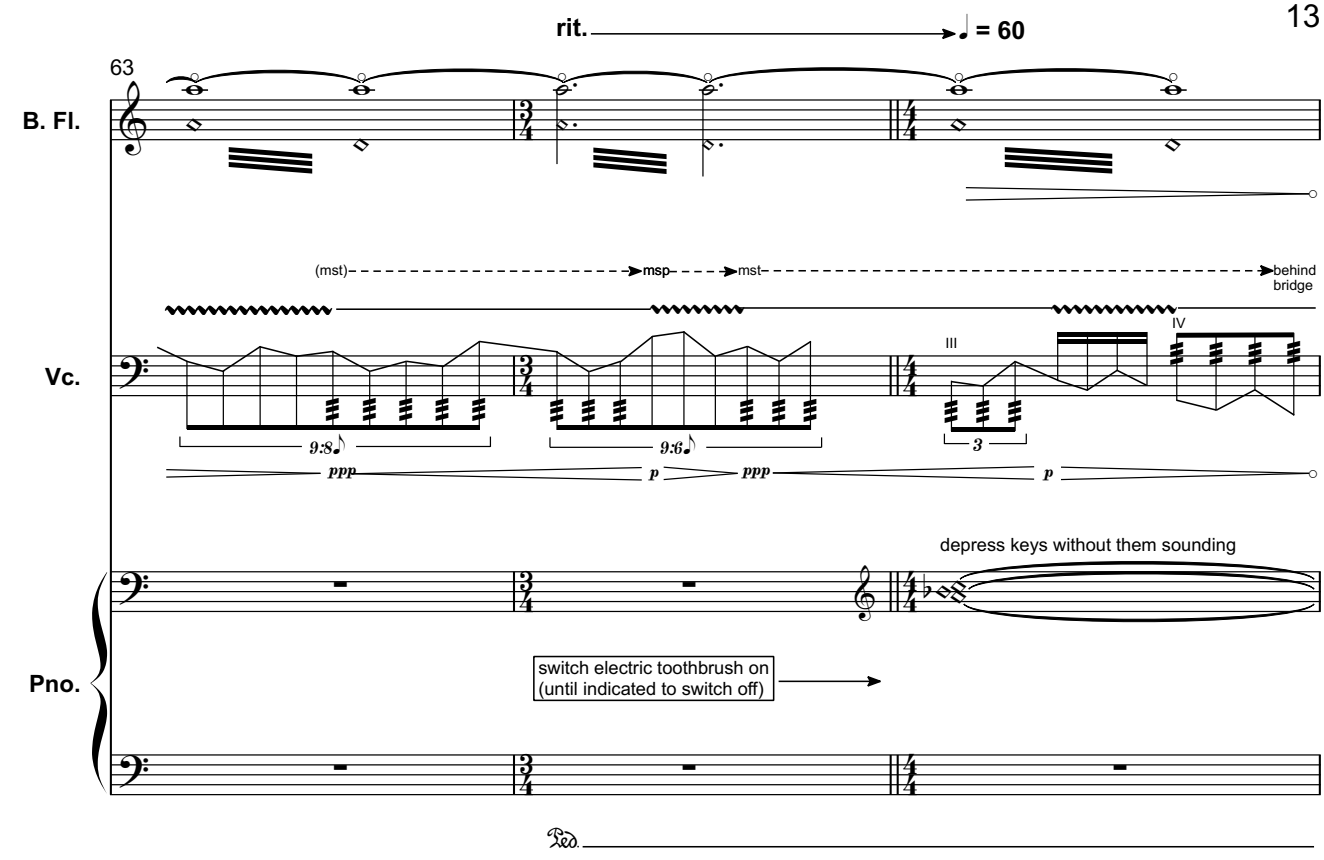

41
A. Fl.
WT
Take Flute
a.ord.
msp
I/II
gliss.
(msp)
Vc.
p
(tr)
3
(tr)
(tr)
Pno.
fff
ppp
fff
ppp
fff
ppp (as per b. 36)
(tr)

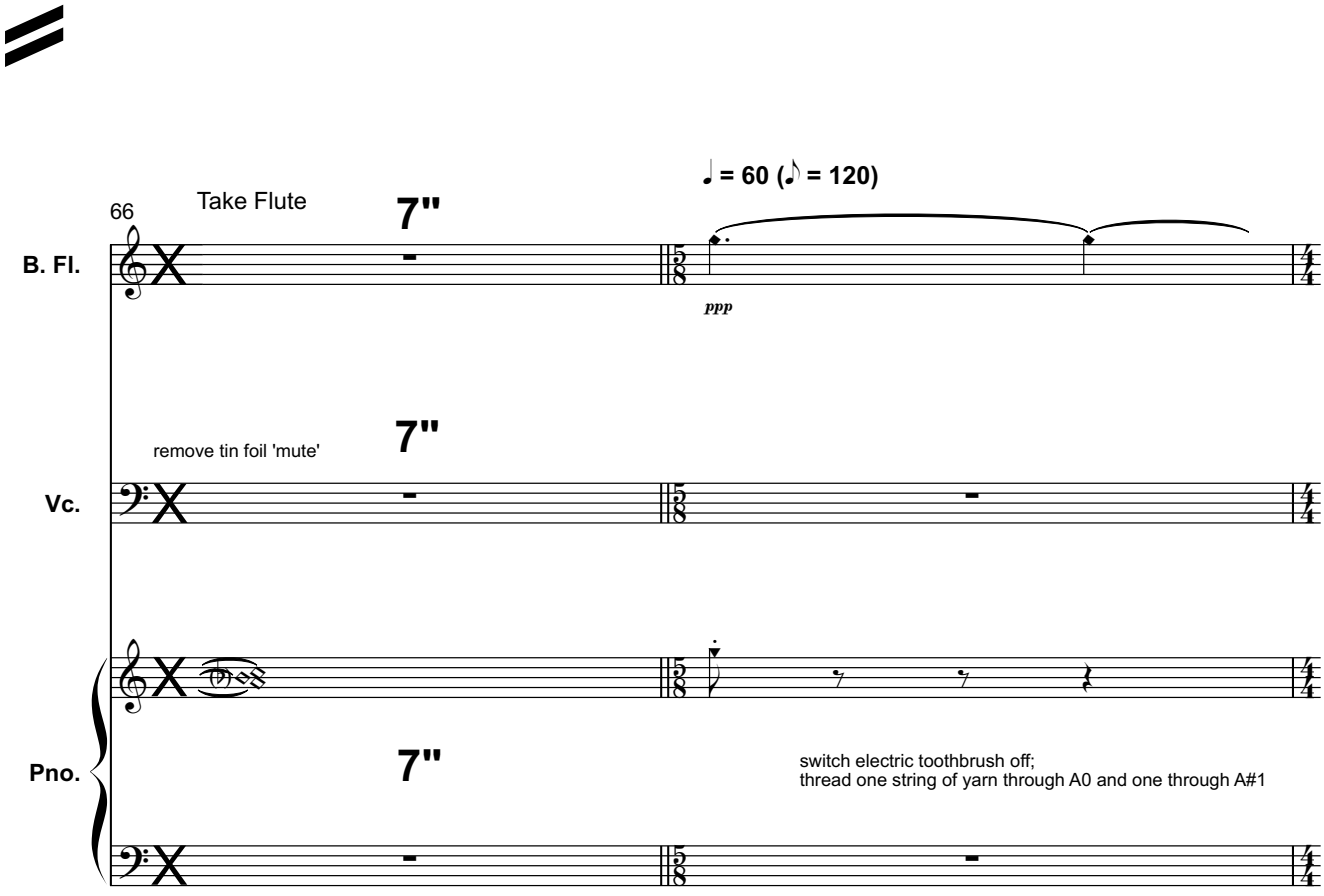

44
Fl.
p
ord.
behind bridge
randomly bow across all four strings, not uniformly
Vc.
fff
(tr)
Pno.
fff
(tr)
fff
47
Fl.
mp
p
mp
1/2 clt
a.ord
1/2 clt
Vc.
ppp
fff
ppp
tr
fff
tr
Pno.
ppp
fff
ppp

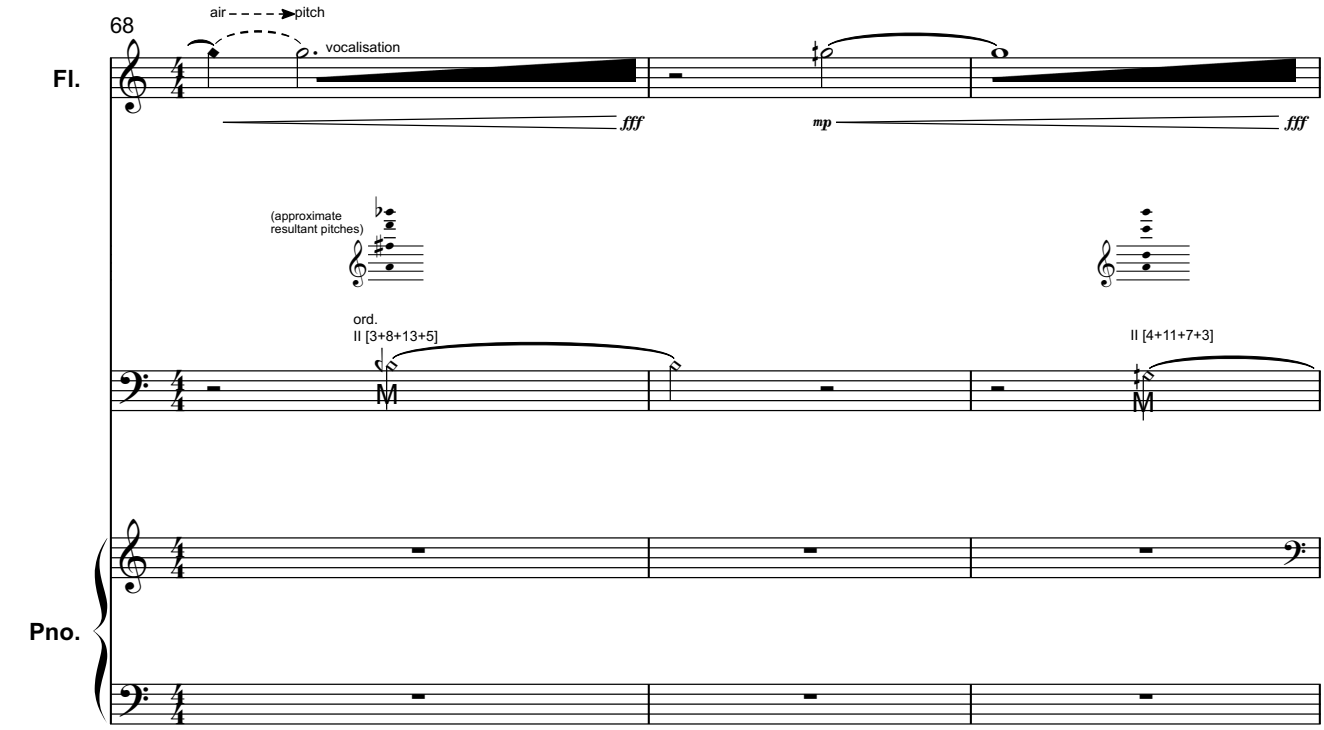

50
Fl.
Vc.
Pno.
a.ord
1/2 clt
a.ord
p
mp
p
fff
ppp
fff
fff
fff
fff
ppp
fff

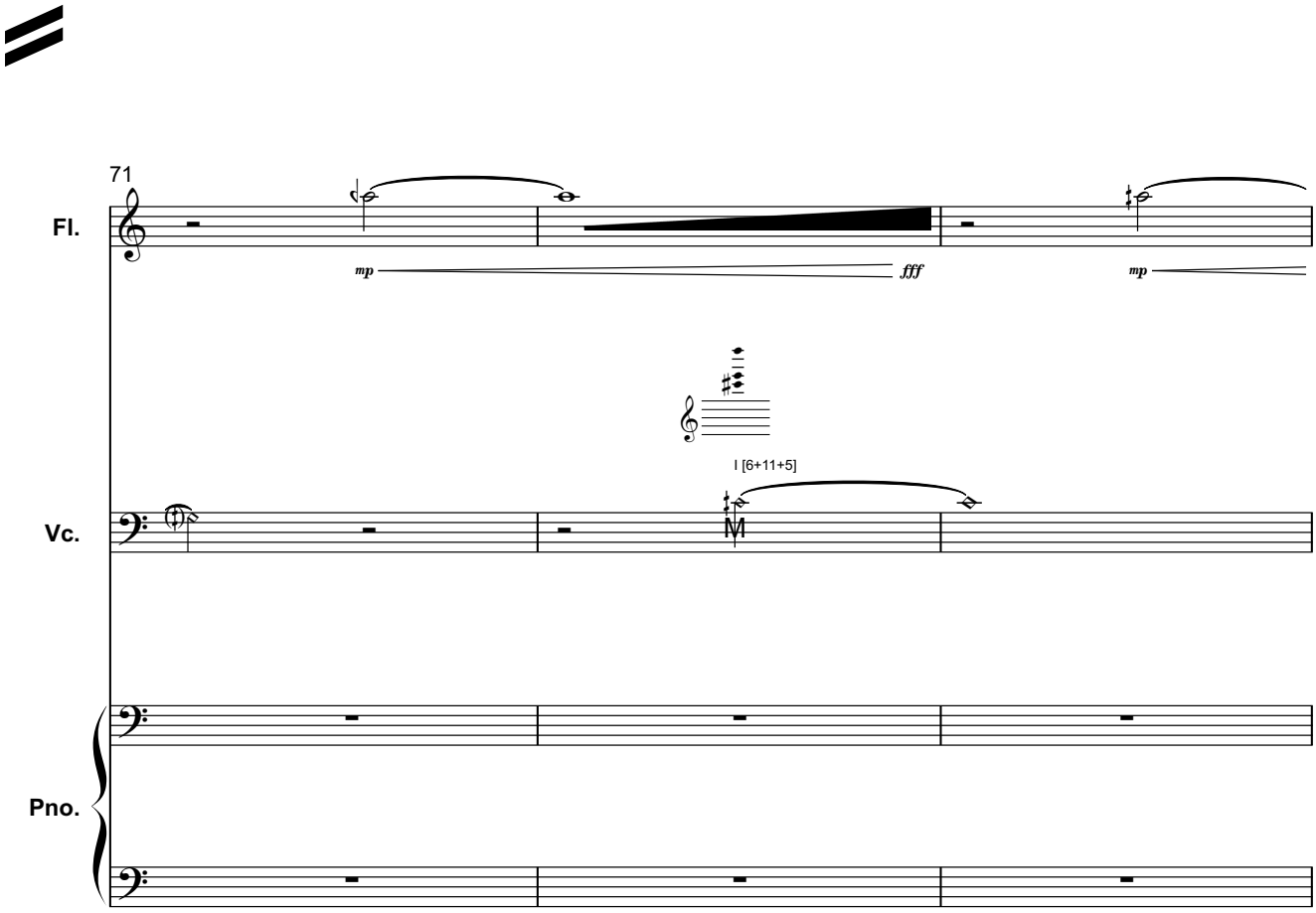

53
Fl.
Vc.
Pno.
mp
p
mp
1/2 clt
a.ord.
sfin. (bow very close to fingers)
I/II
ppp
f
mp sempre
glissando in direction of arrow
in area 2 inside piano using base
of drinking glass.
take drinking glass; remove metal plate

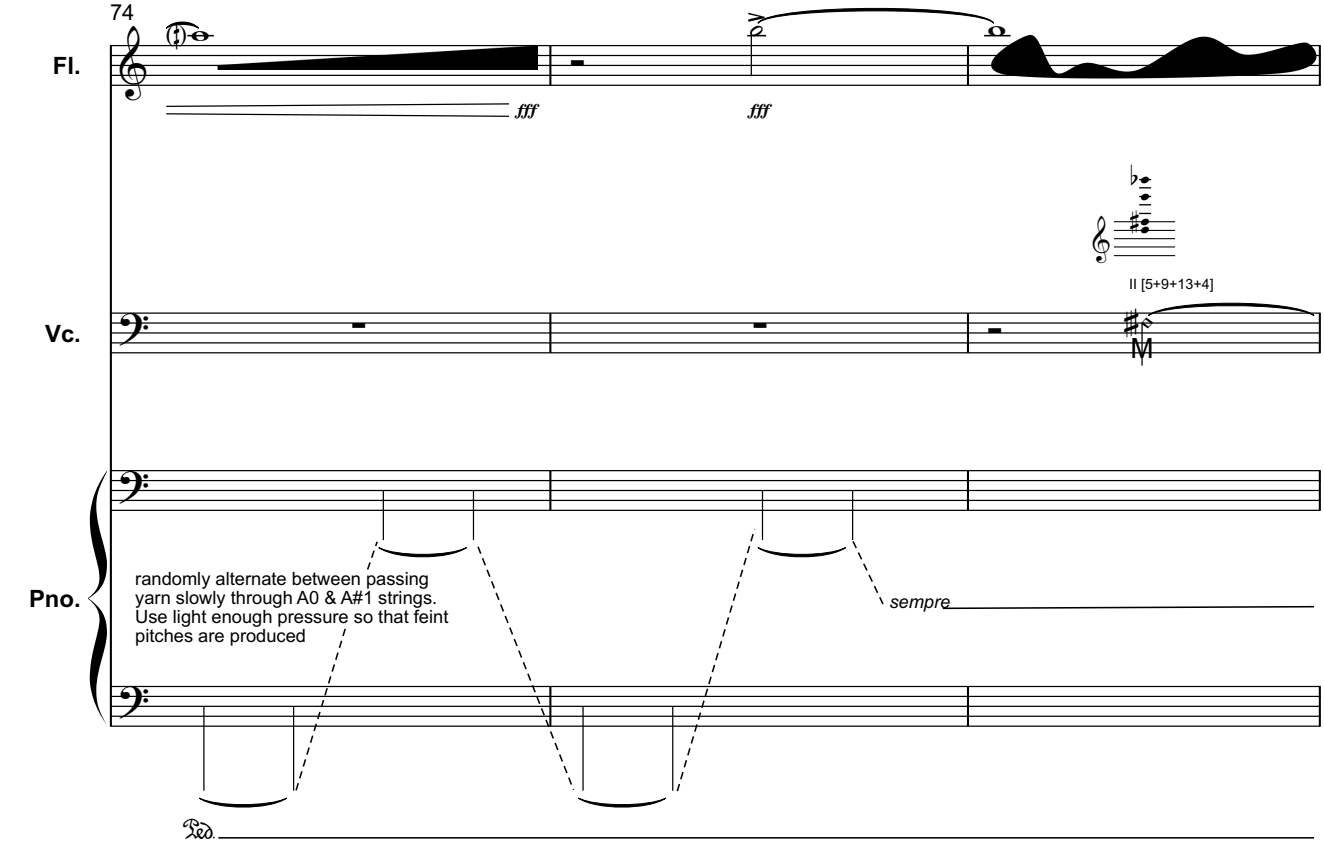

♩ = 68 (♪ = 138)
56
Take Bass Flute
Fl.
p
mp
mst
mix clt and 1/2 clt; very light pressure
transition between trem. & non trem.
and vib. & non. vib.
I
Vc.
3
7:5
ppp
p
ppp
5:4
Pno.
60
8:7
B. Fl.
p
(mst)
sfin.
mst
msp
mst
II
Vc.
9:7
p
ppp
p
ppp
p
Pno.
place electric toothbrush on its side
in area 3. Ensure it is switched off
until indicated
f
f

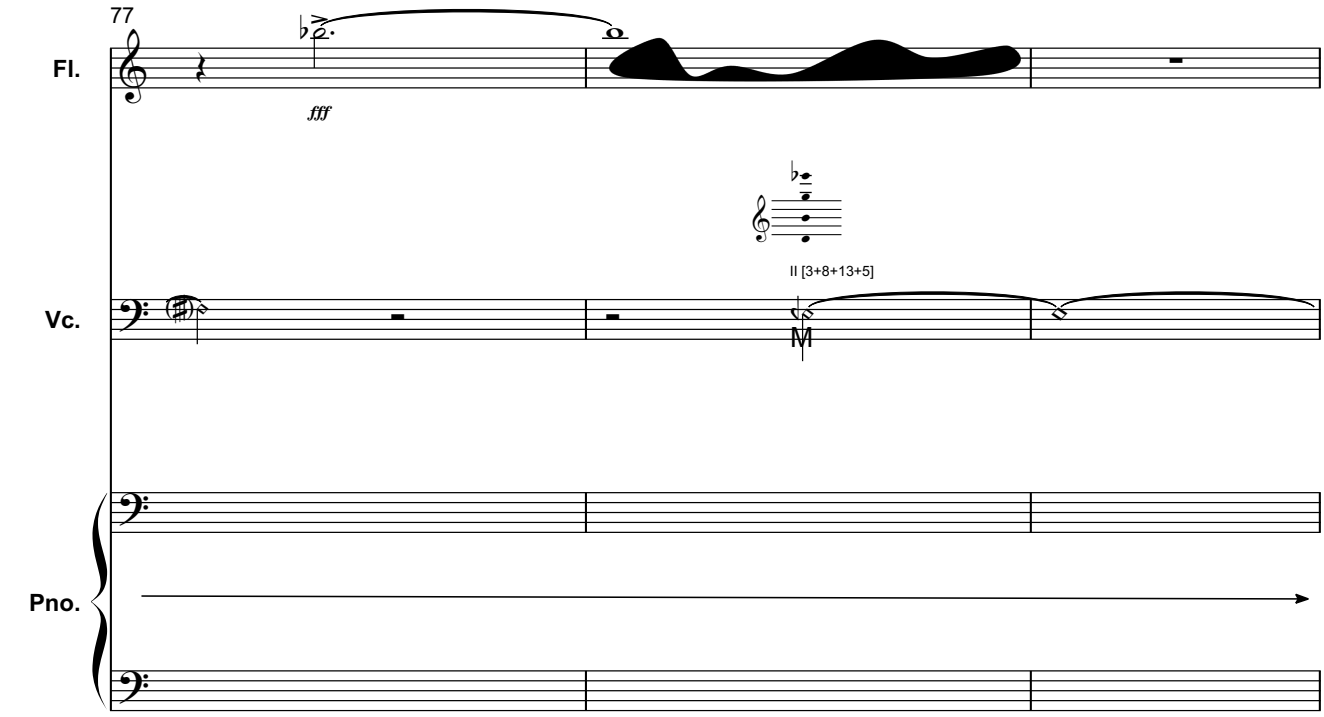

rit.
♩ = 60
63
B. Fl.
(mst)
msp
mst
behind bridge
Vc.
III
IV
9:8
9:6
3
ppp
p
ppp
p
depress keys without them sounding
Pno.
switch electric toothbrush on
(until indicated to switch off)
Ped.

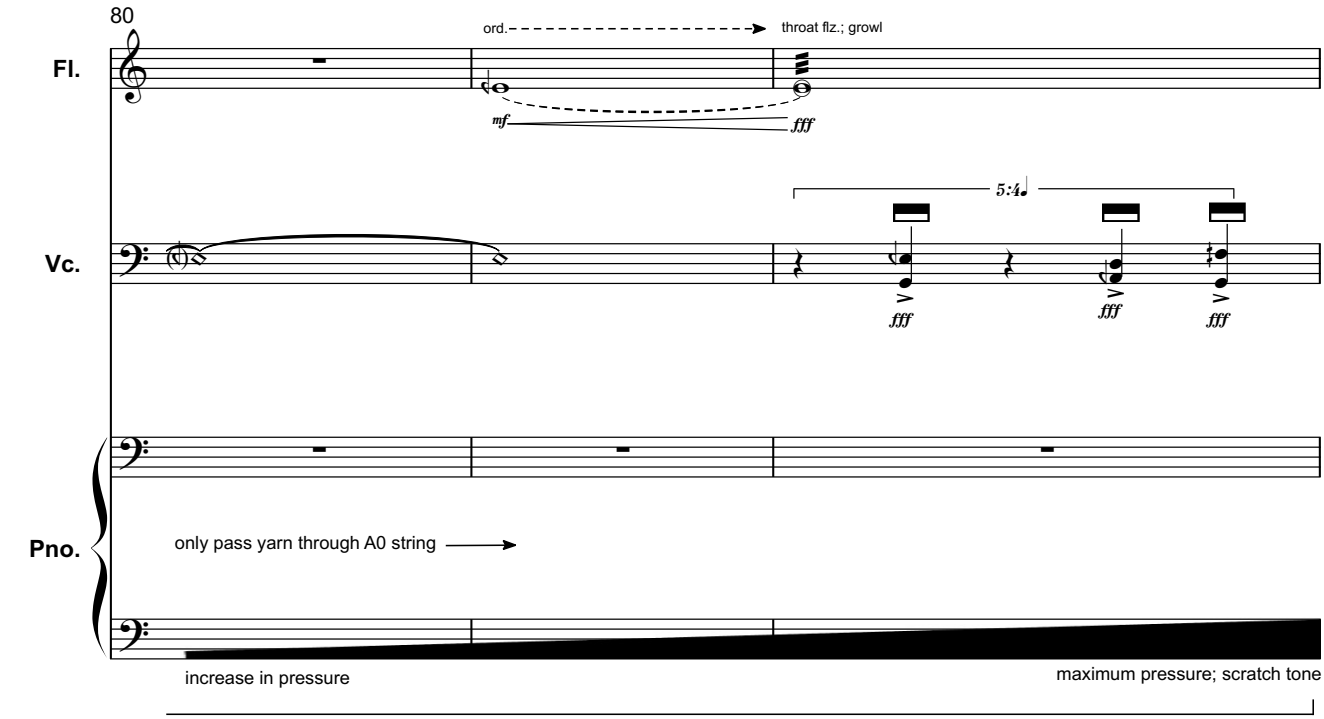

♩ = 60 (♪ = 120)
66
Take Flute
7"
B. Fl.
ppp
remove tin foil 'mute'
7"
Vc.
7"
Pno.
switch electric toothbrush off;
thread one string of yarn through A0 and one through A#1

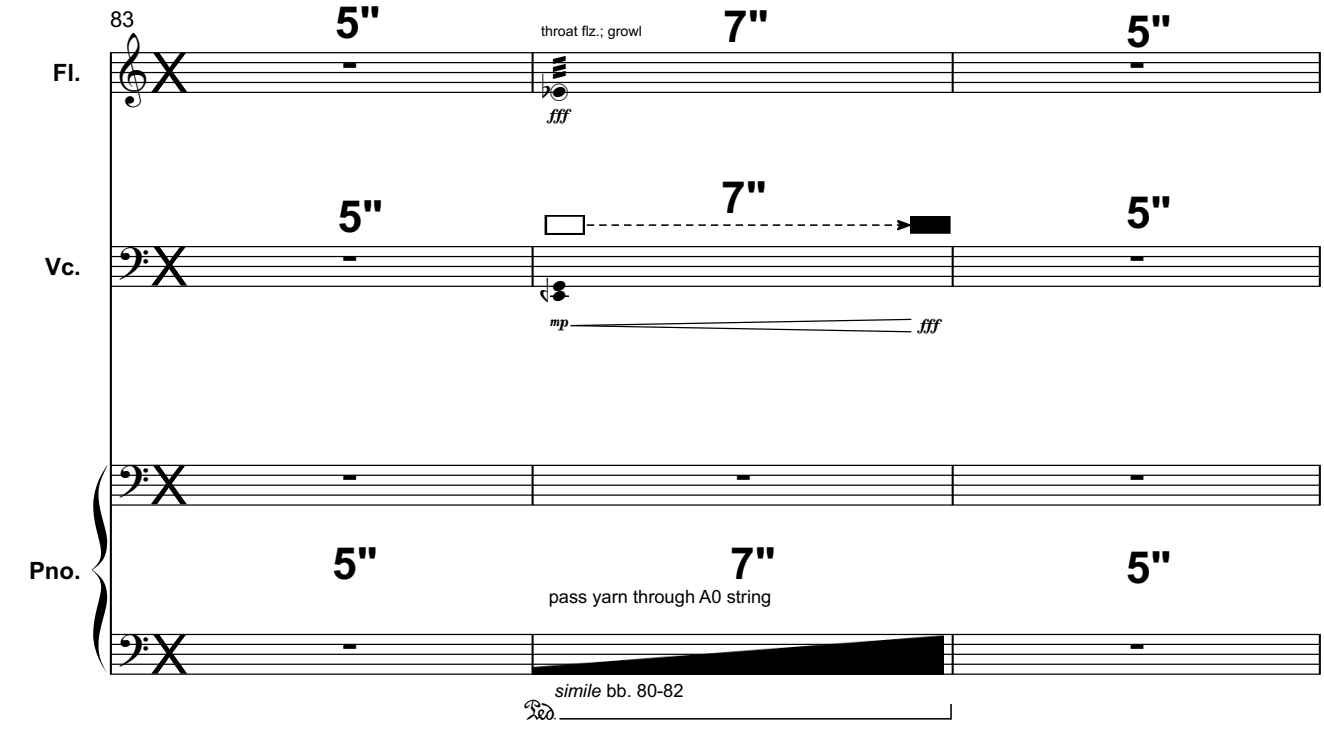

68
air
pitch
vocalisation
fff
mp
fff
(approximate resultant pitches)
ord.
II [3+8+13+5]
II [4+11+7+3]
Fl.
Pno.

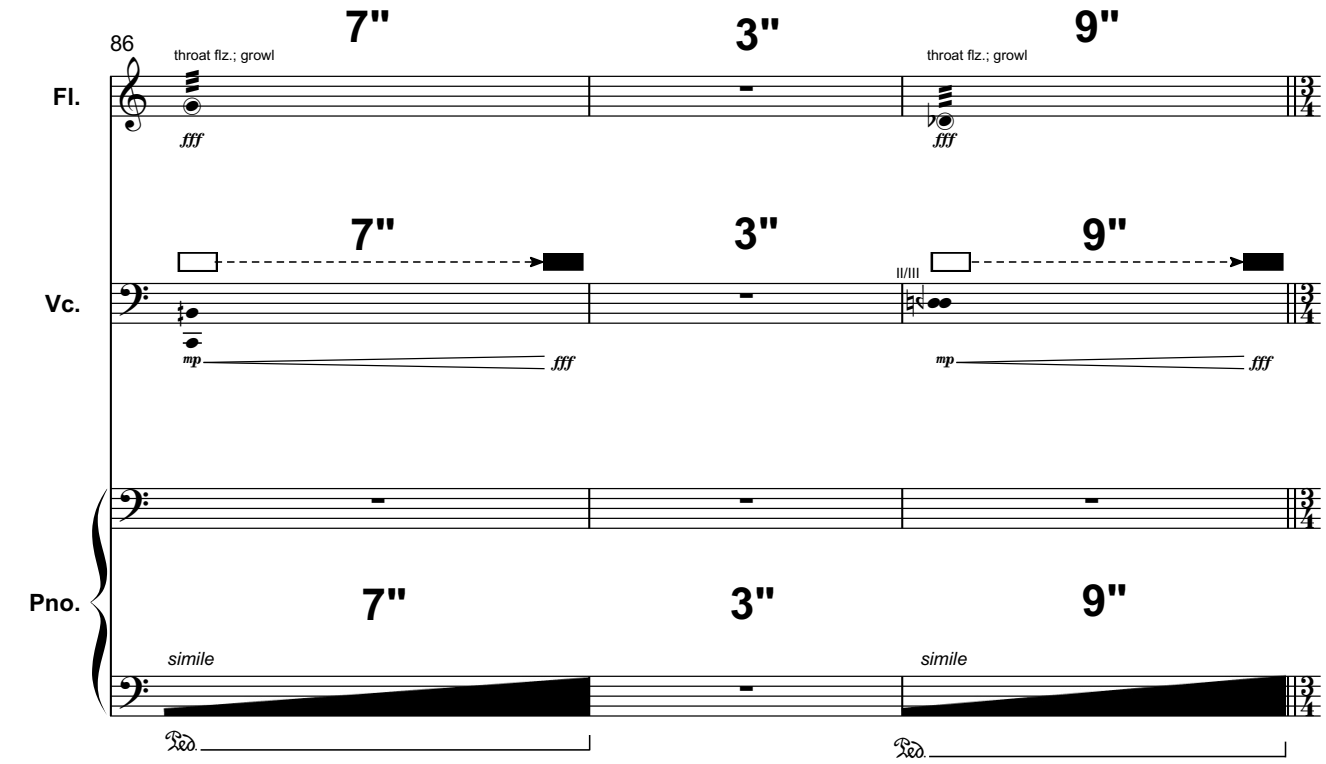

71
mp
fff
mp
I [6+11+5]
Fl.
Vc.
Pno.

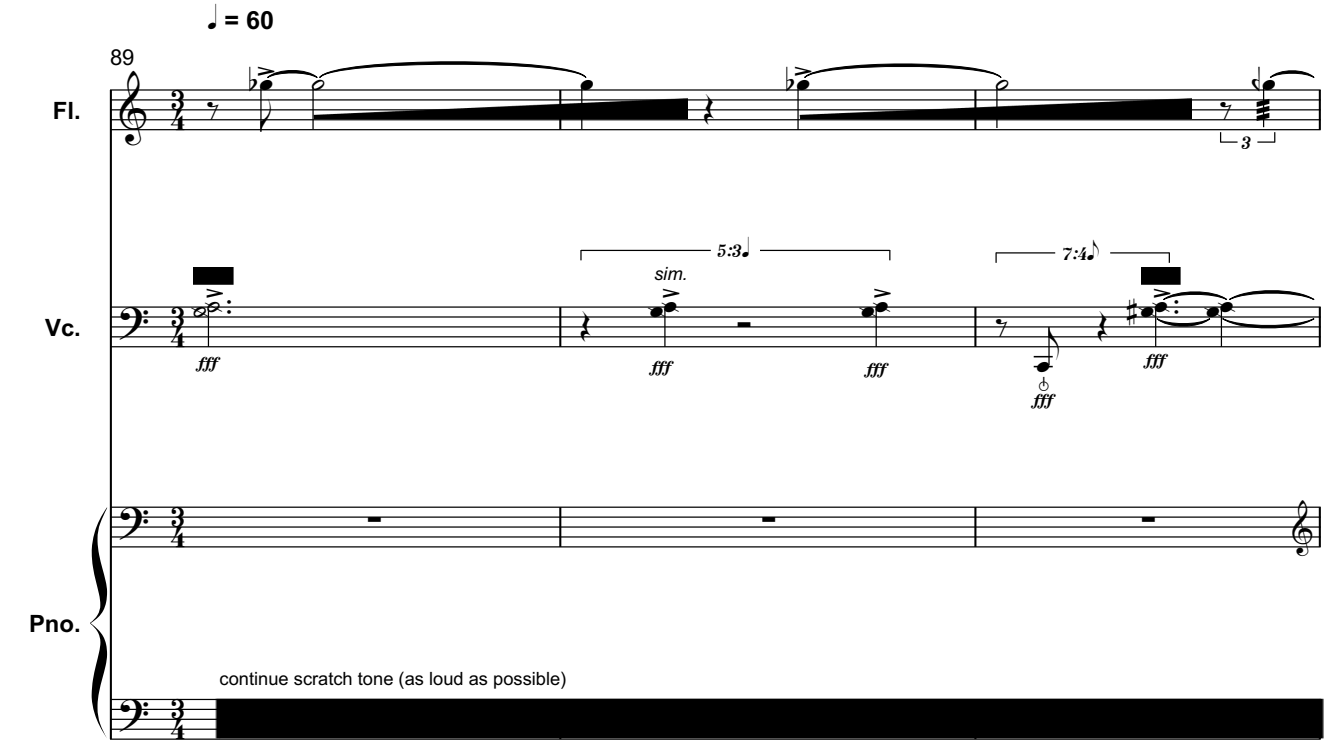

74
Fl.
fff
fff
II [5+9+13+4]
Vc.
M
Pno.
randomly alternate between passing
yarn slowly through A0 & A#1 strings.
Use light enough pressure so that feint
pitches are produced
sempre
Ped.

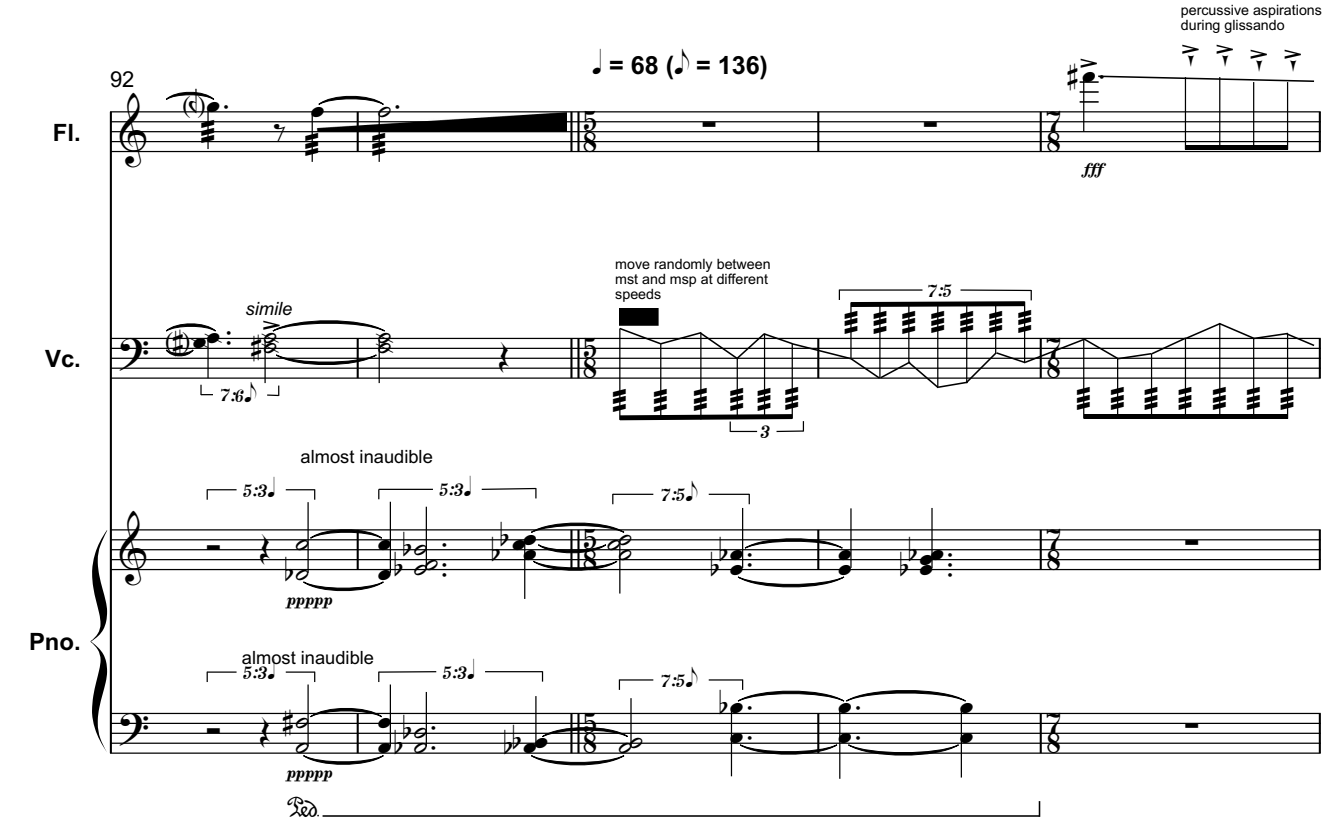

77
Fl.
fff
II [3+8+13+5]
Vc.
M
Pno.

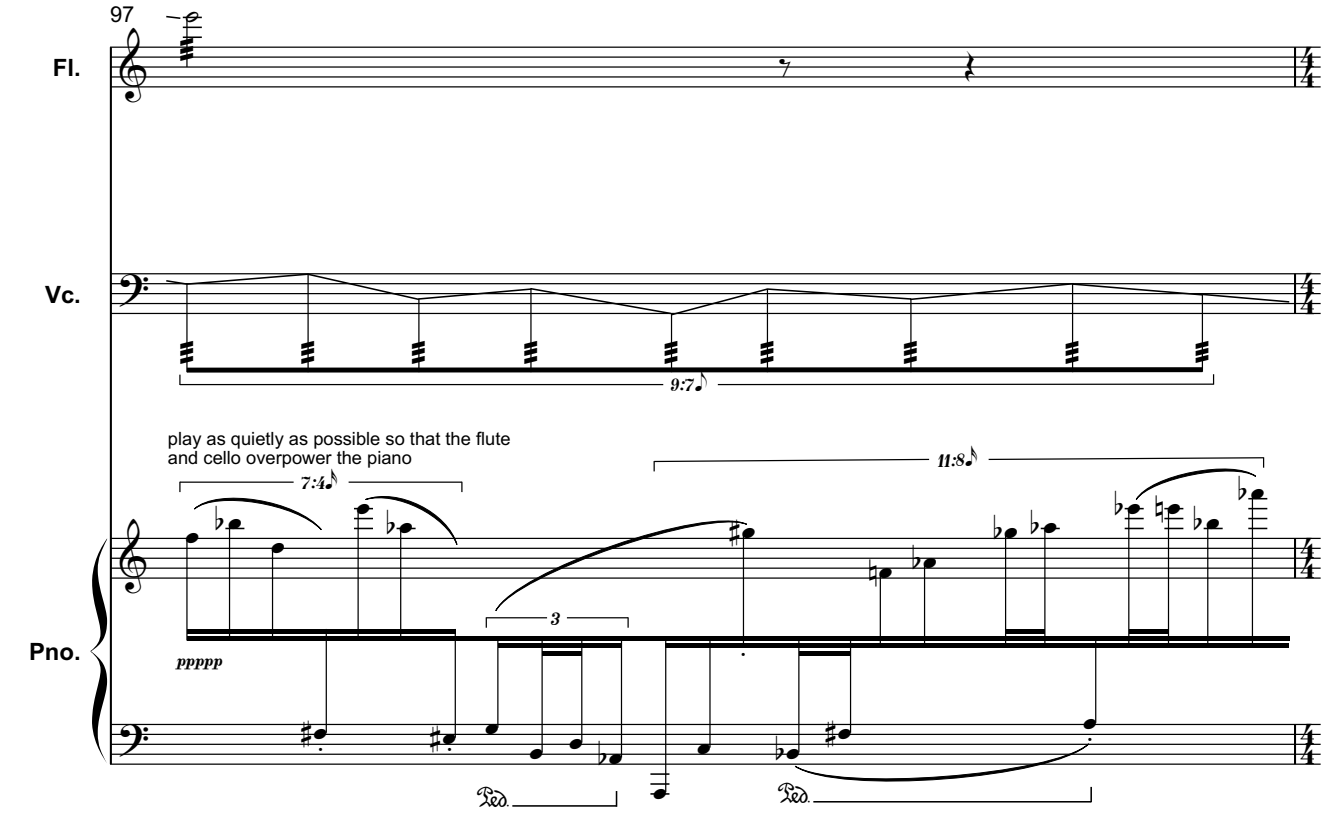

80
Fl.
ord.
throat flz.; growl
mf
fff
5:4
Vc.
fff
fff
fff
Pno.
only pass yarn through A0 string
increase in pressure
maximum pressure; scratch tone

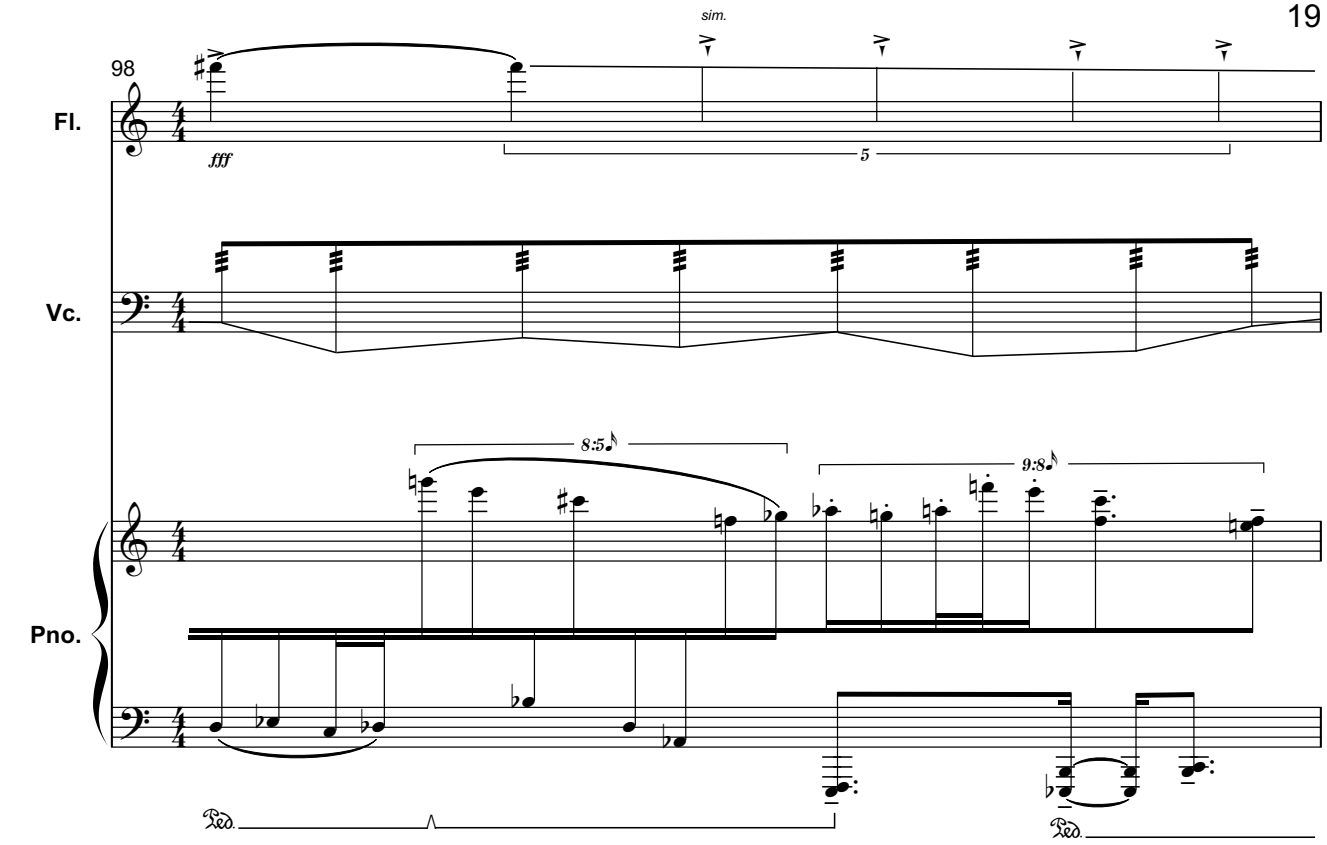

83
5"
throat flz.; growl
7"
5"
Fl.
fff
5"
7"
5"
Vc.
mp
fff
5"
7"
5"
Pno.
pass yarn through A0 string
simile bb. 80-82

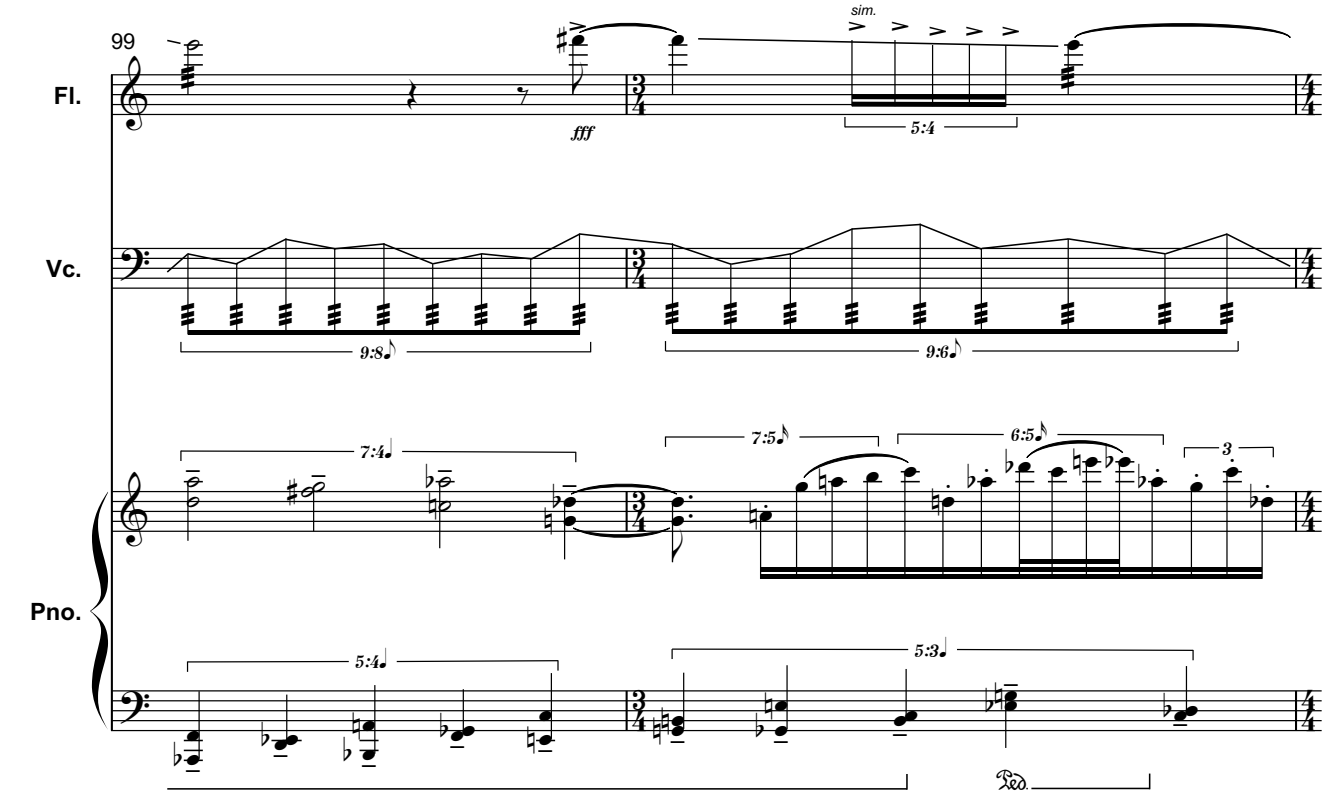

86
7"
3"
9"
throat flz.; growl
throat flz.; growl
Fl.
fff
fff
7"
3"
9"
II/III
Vc.
mp
fff
mp
fff
Pno.
7"
3"
9"
simile
simile
Ped.
Ped.

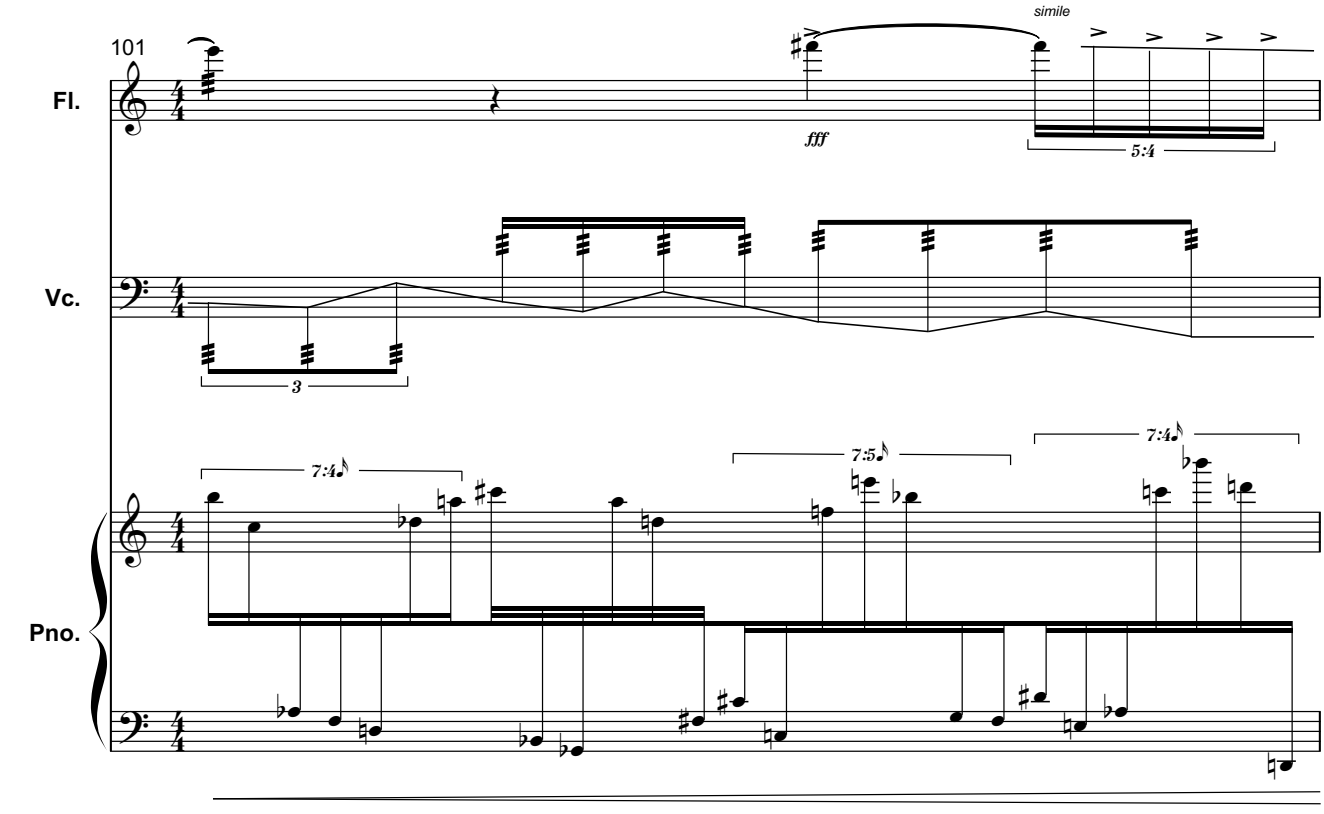

♩ = 60
89
Fl.
3
5:3
7:4
sim.
Vc.
fff
fff
fff
fff
fff
Pno.
continue scratch tone (as loud as possible)

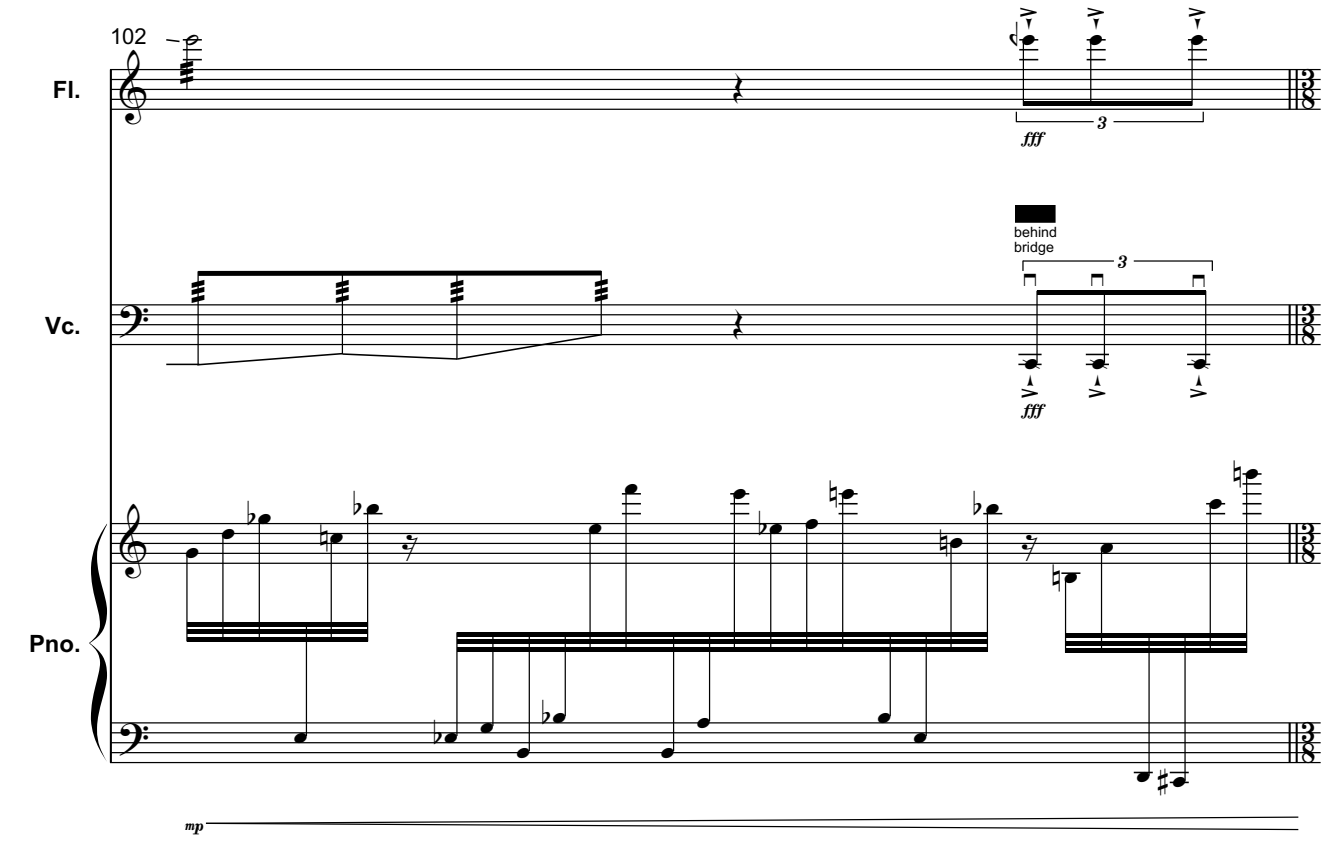

92
♩ = 68 (♪ = 136)
percussive aspirations
during glissando
Fl.
fff
Vc.
simile
7:6
move randomly between
mst and msp at different
speeds
7:5
3
almost inaudible
5:3
5:3
7:5
ppppp
Pno.
almost inaudible
5:3
5:3
7:5
ppppp
Ped.

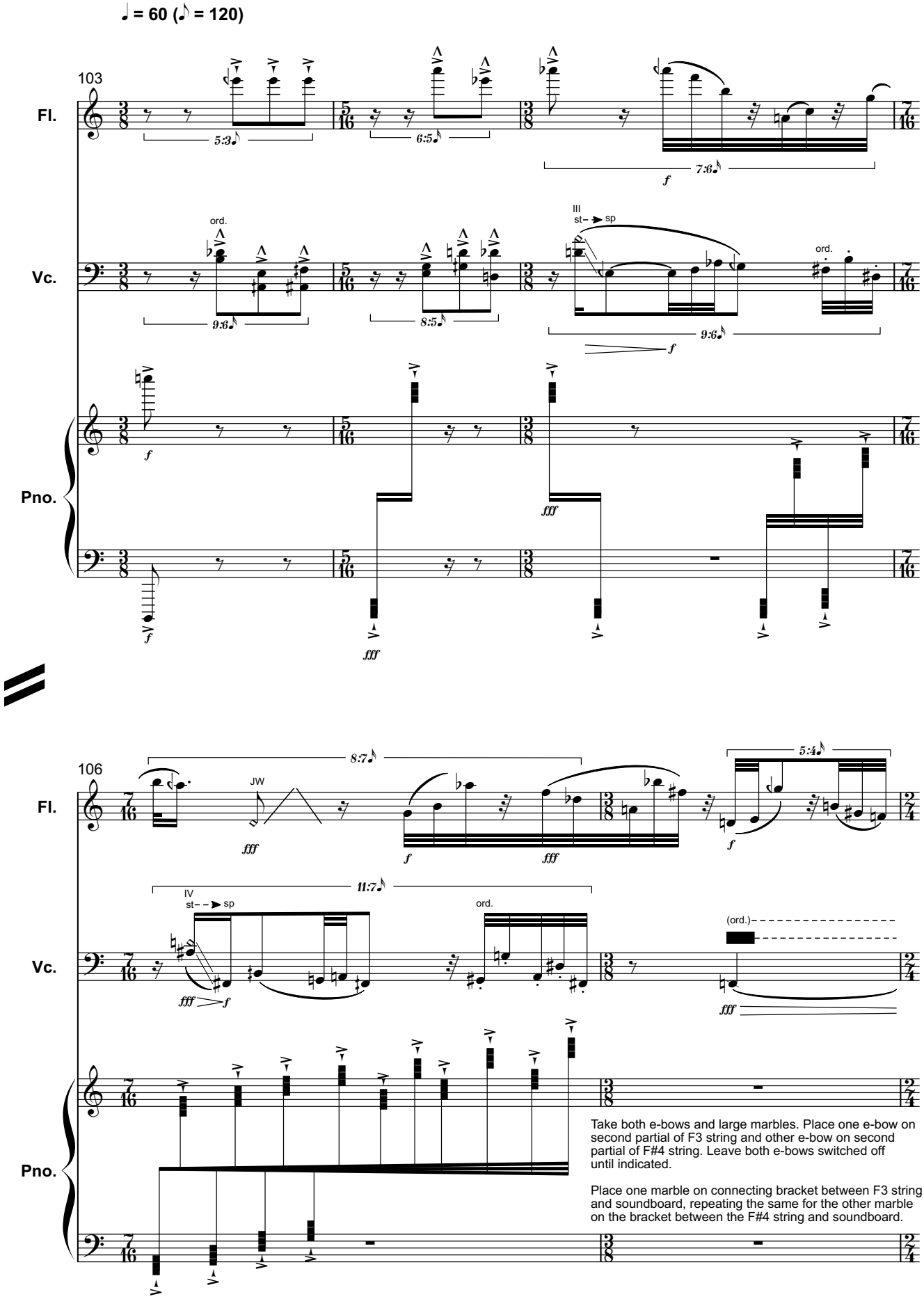

97
Fl.
Vc.
9:7
play as quietly as possible so that the flute
and cello overpower the piano
7:4
11:8
3
Pno.
ppppp
Ped.
Ped.

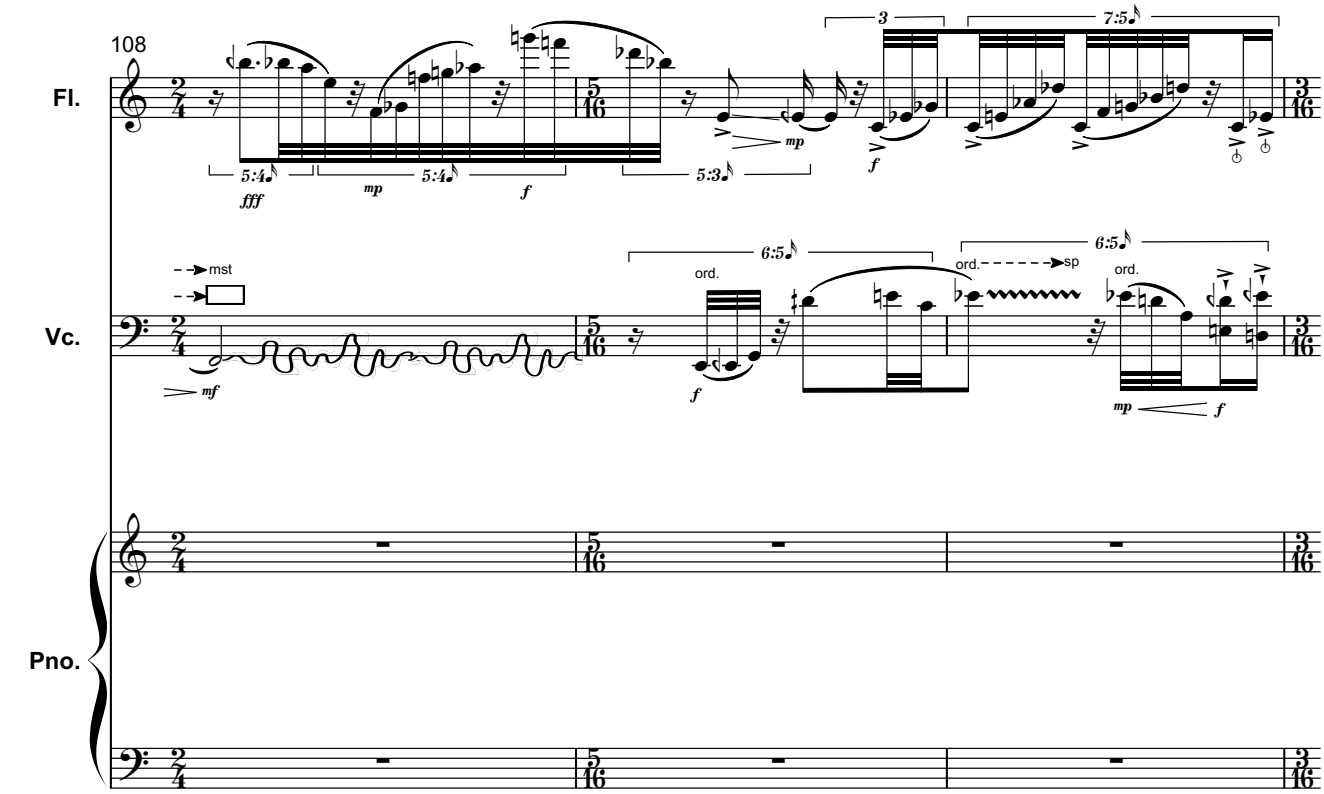

98
sim.
Fl.
fff
5
Vc.
8:5
9:8
Pno.
Ped.
Ped.

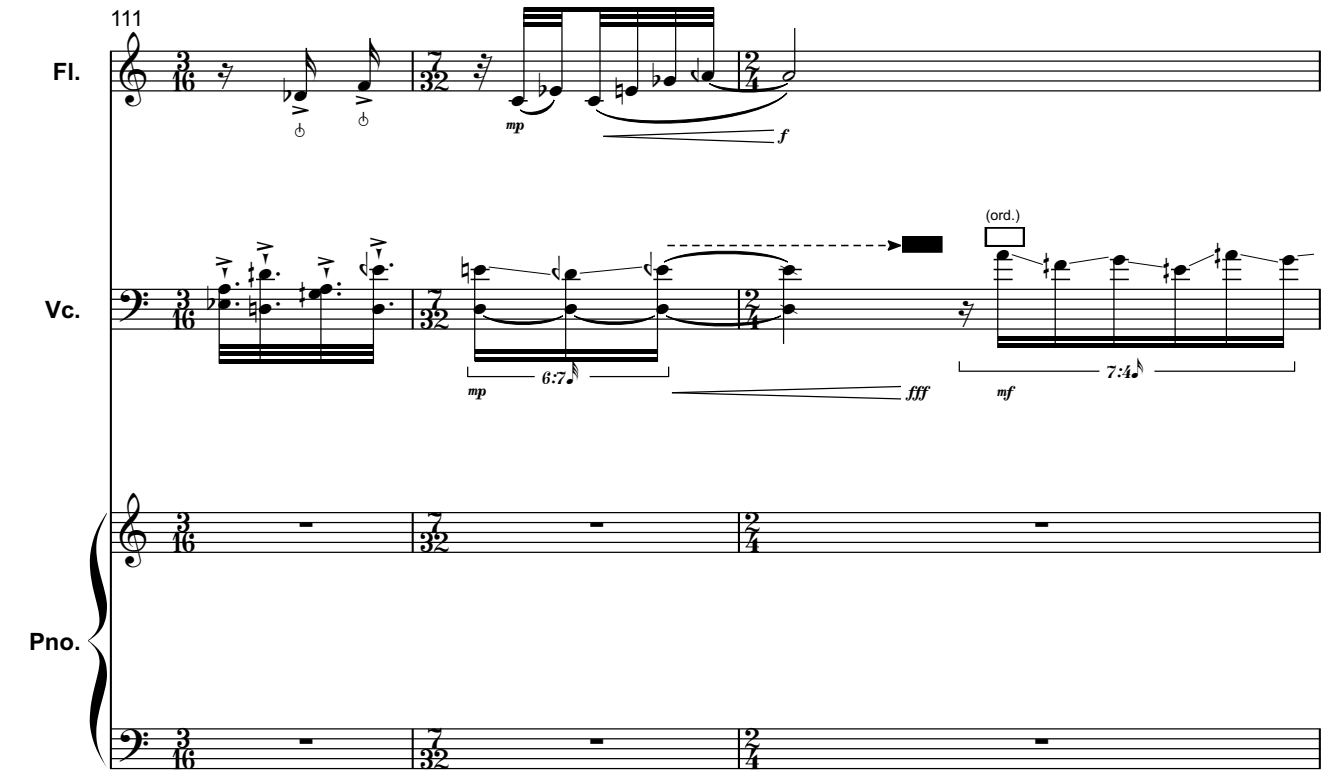

99
sim.
Fl.
fff
5:4
Vc.
9:8
9:6
7:4
7:5
6:5
3
Pno.
5:4
5:3
Ped.

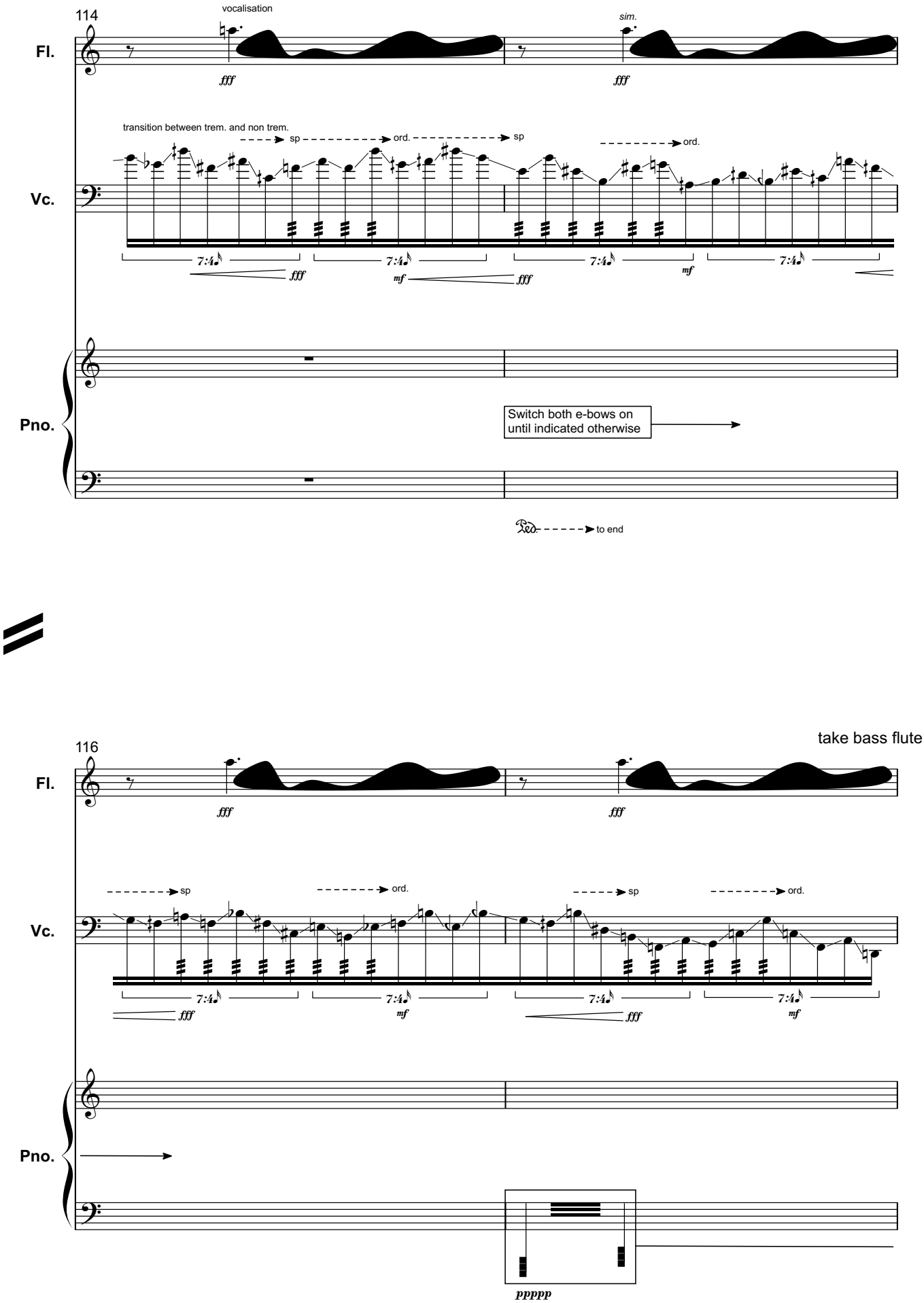

101
simile
Fl.
fff
5:4
Vc.
3
7:4
7:5
7:4
Pno.

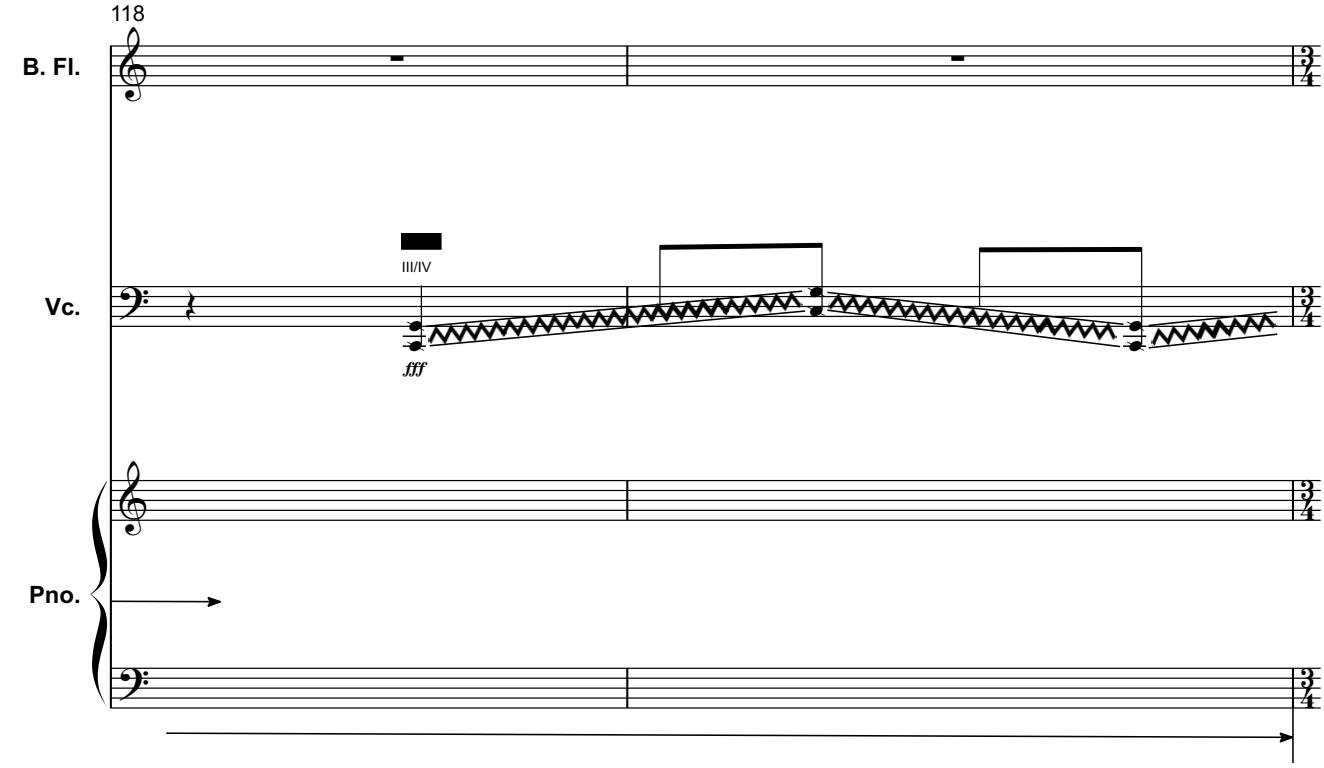

102
Fl.
fff
3
behind
bridge
Vc.
3
fff
Pno.
mp

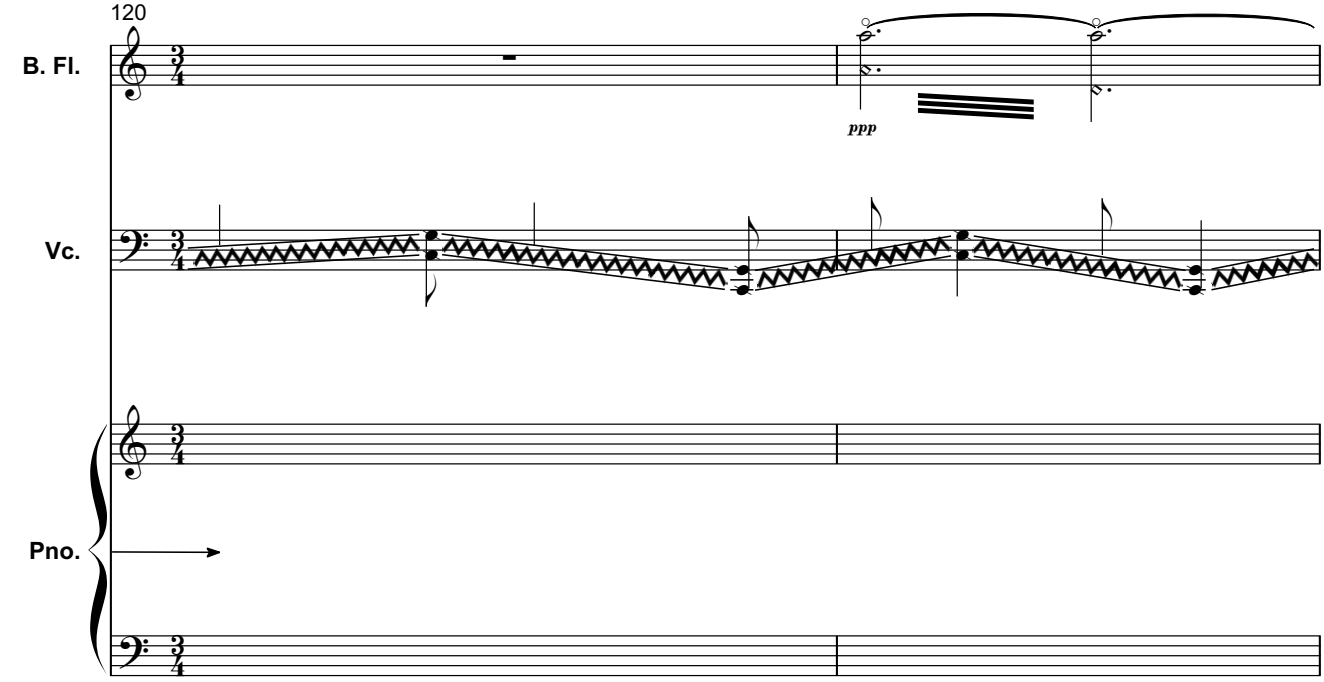

♩ = 60 (♪ = 120)
103
Fl.
Vc.
Pno.
ord.
III
st– ➤ sp
106
JW
IV
st– – ➤ sp
(ord.)
Take both e-bows and large marbles. Place one e-bow on second partial of F3 string and other e-bow on second partial of F#4 string. Leave both e-bows switched off until indicated.
Place one marble on connecting bracket between F3 string and soundboard, repeating the same for the other marble on the bracket between the F#4 string and soundboard.


108
Fl.
Vc.
Pno.
mst
ord.
sp
(ord.)

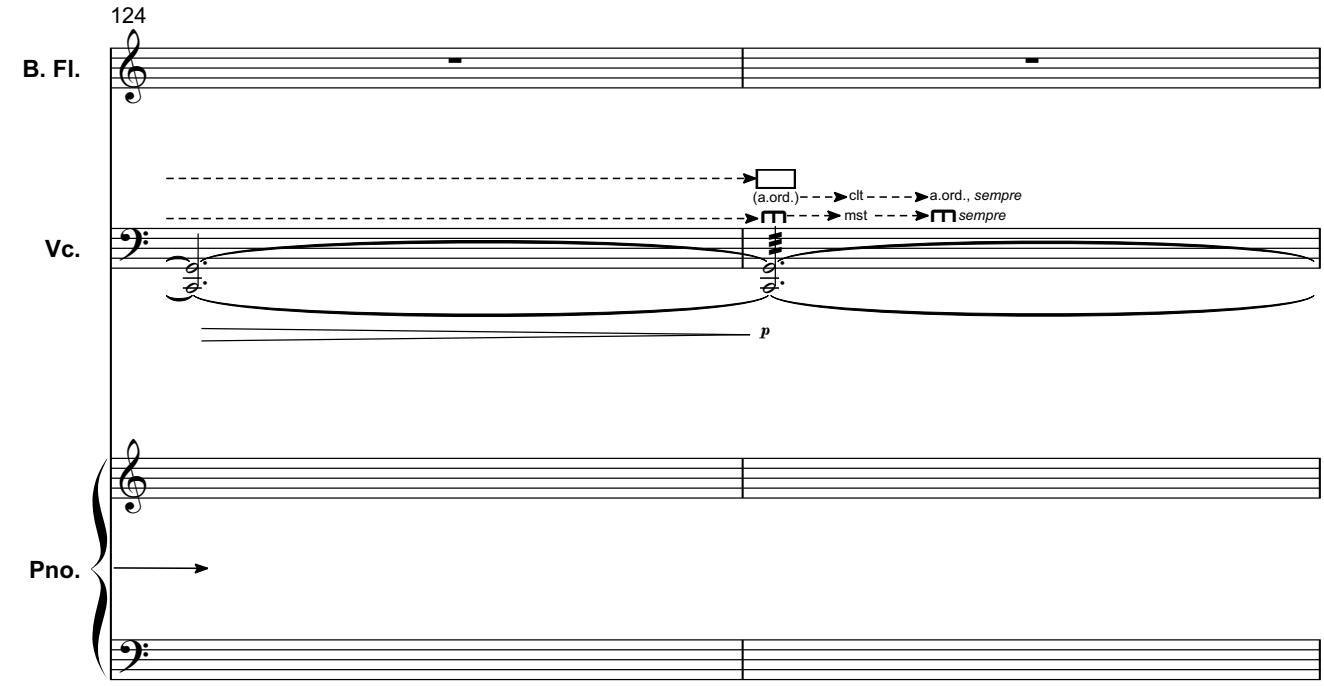

111
Fl.
Vc.
Pno.
(ord.)

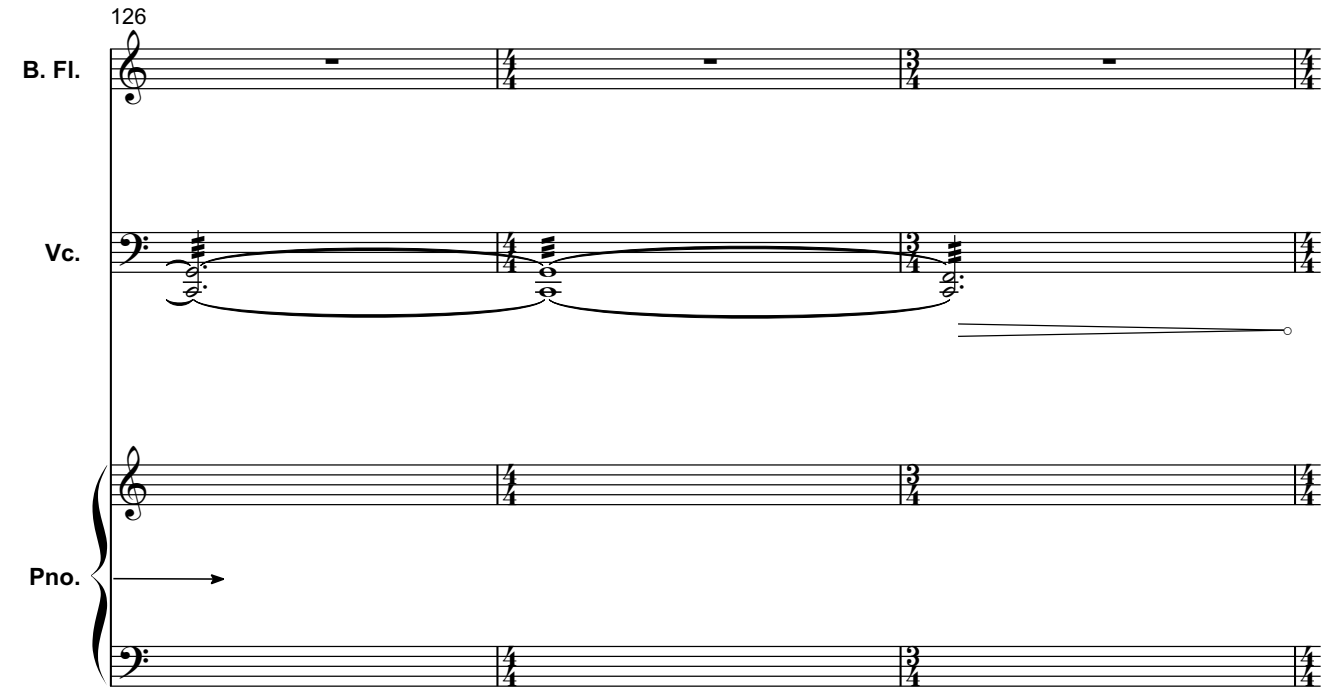

114
vocalisation
sim.
Fl.
fff
fff
transition between trem. and non trem.
sp
ord.
sp
ord.
Vc.
7:4
fff
7:4
mf
fff
7:4
mf
7:4
Pno.
Switch both e-bows on
until indicated otherwise
Ped.
to end
116
take bass flute
Fl.
fff
fff
sp
ord.
sp
ord.
Vc.
7:4
fff
7:4
mf
7:4
fff
7:4
mf
Pno.
ppppp

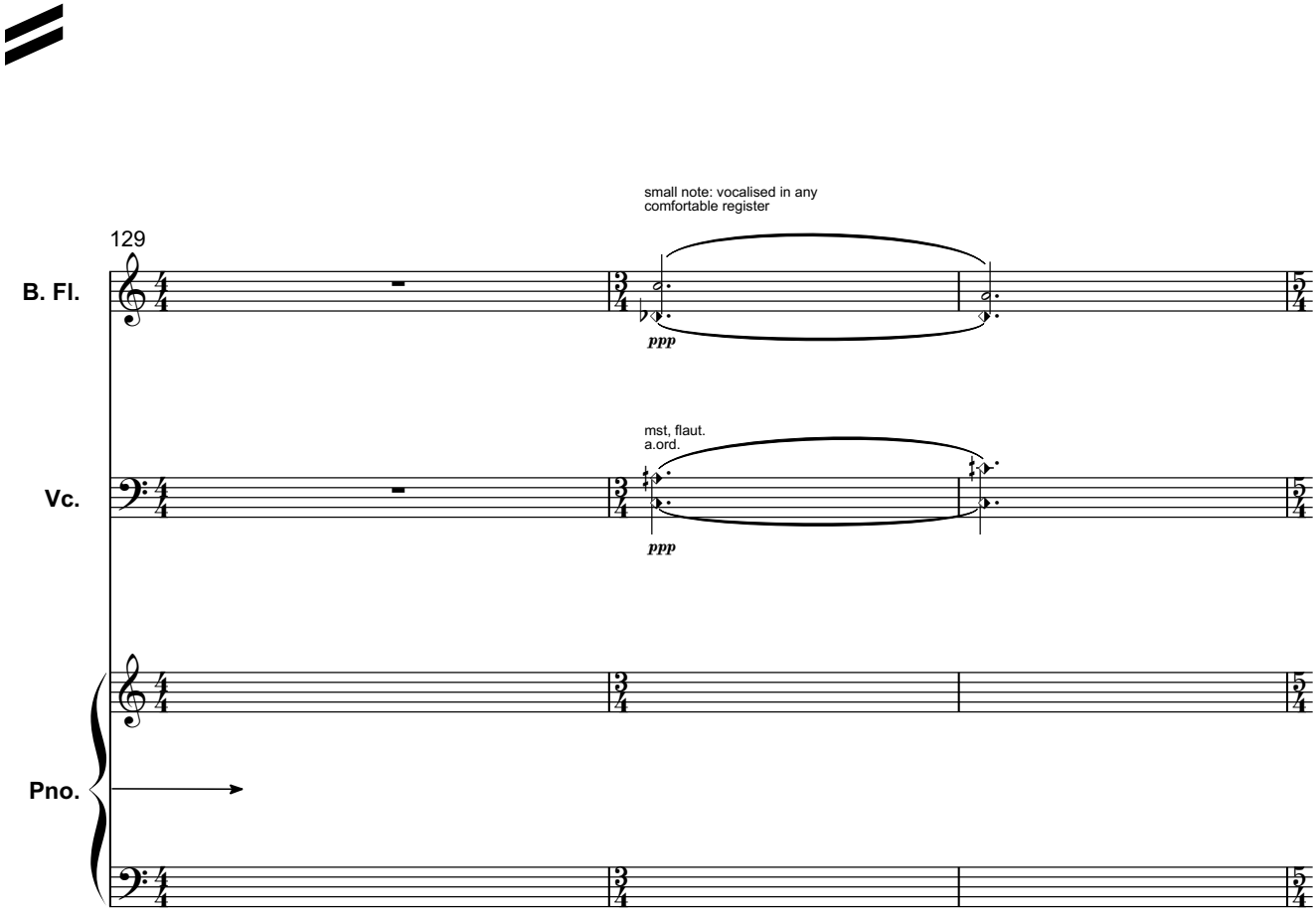

118
B. Fl.
Vc.
III/IV
fff
Pno.

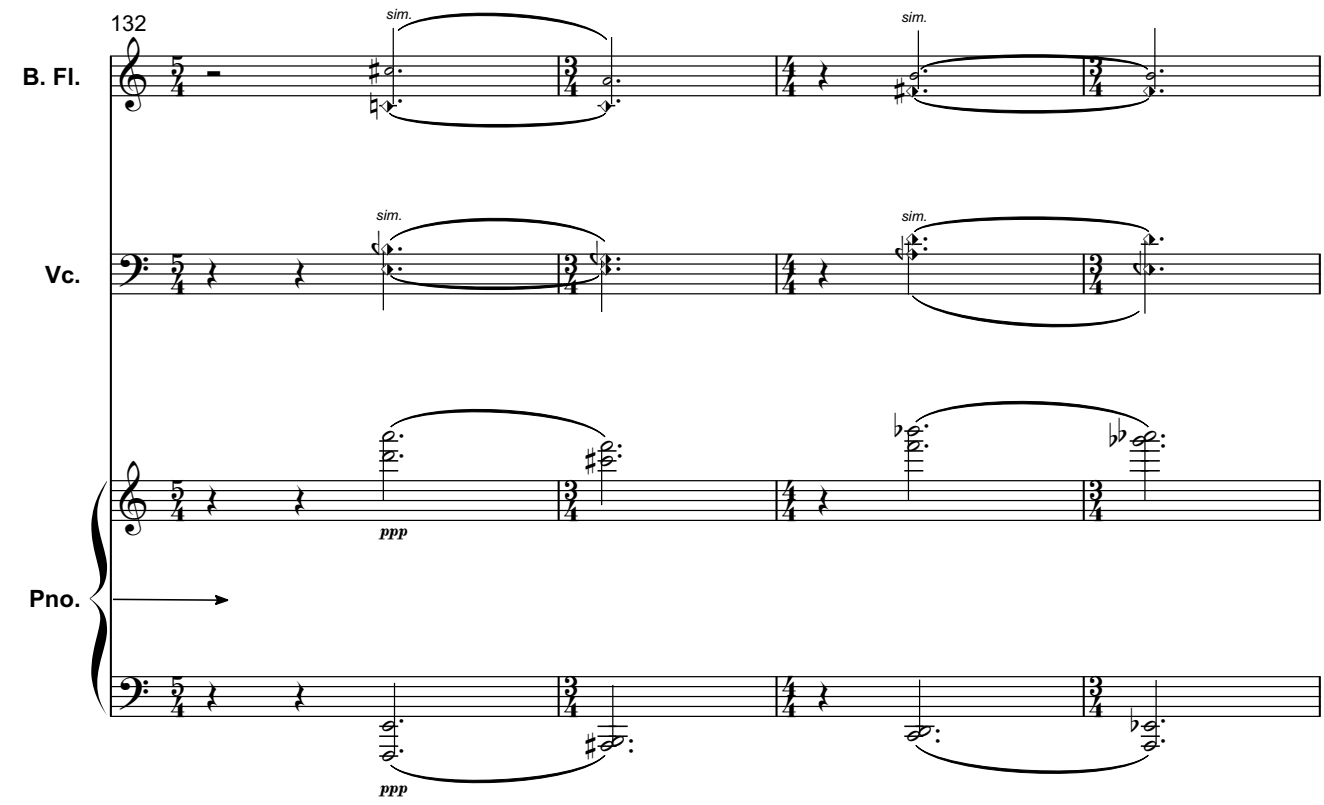

120
B. Fl.
ppp
Vc.
Pno.

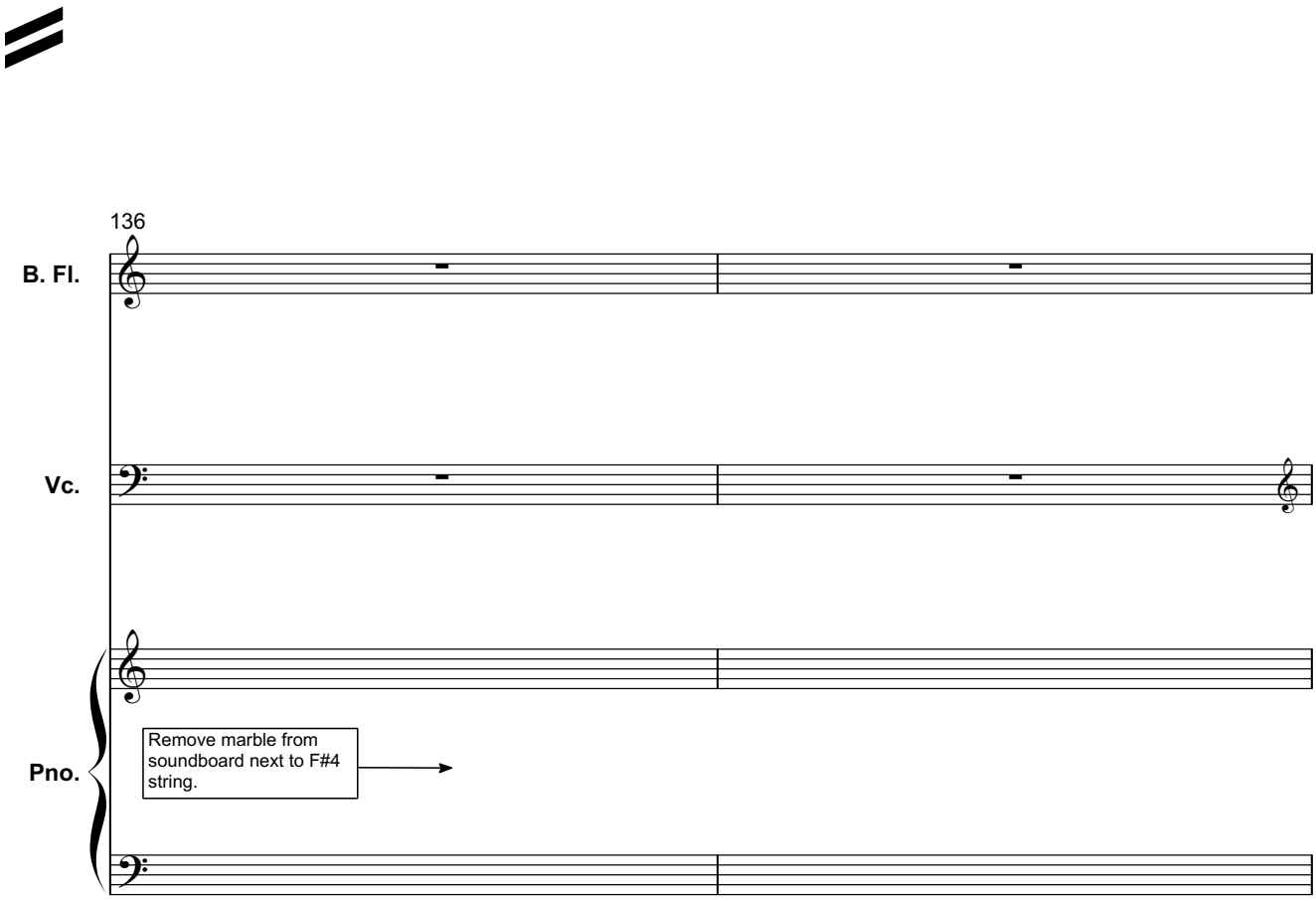
122
B. Fl.
Vc.
Pno.

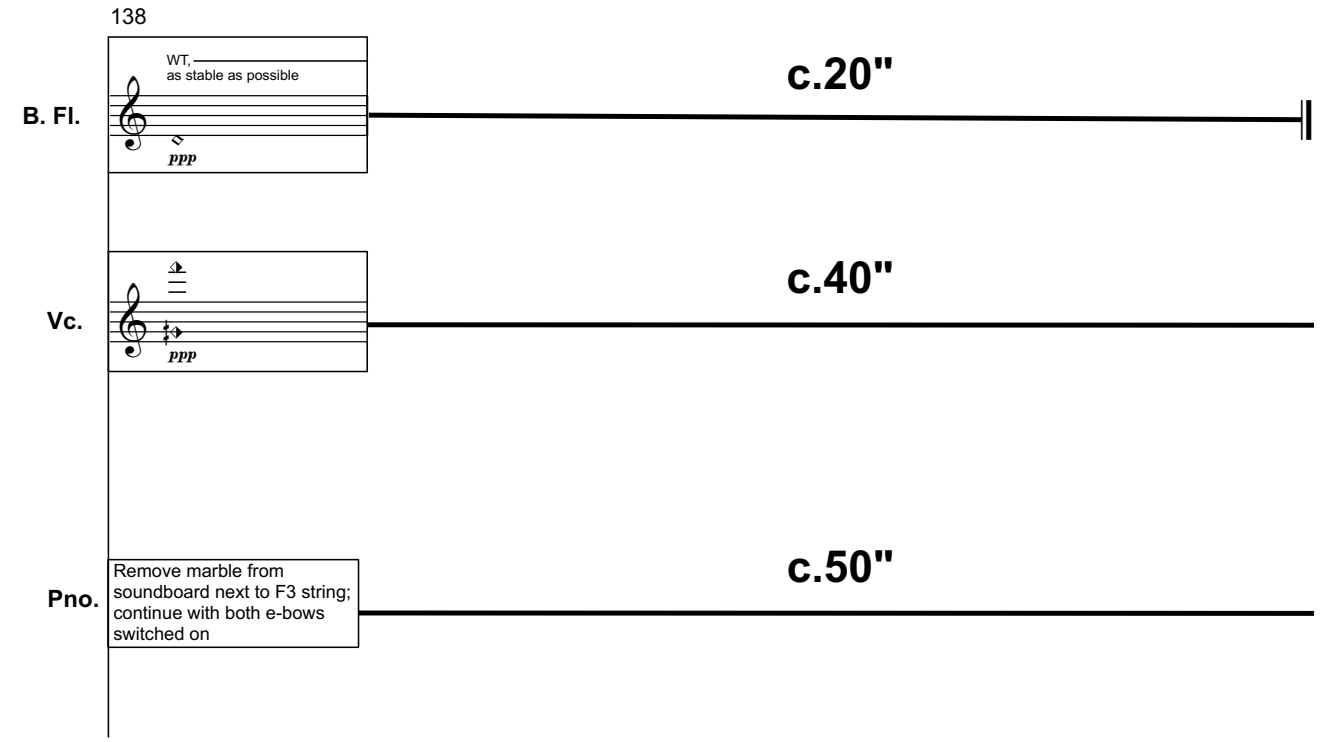

124
B. Fl.
(a.ord.)
clt
a.ord., sempre
mst
sempre
Vc.
p
Pno.

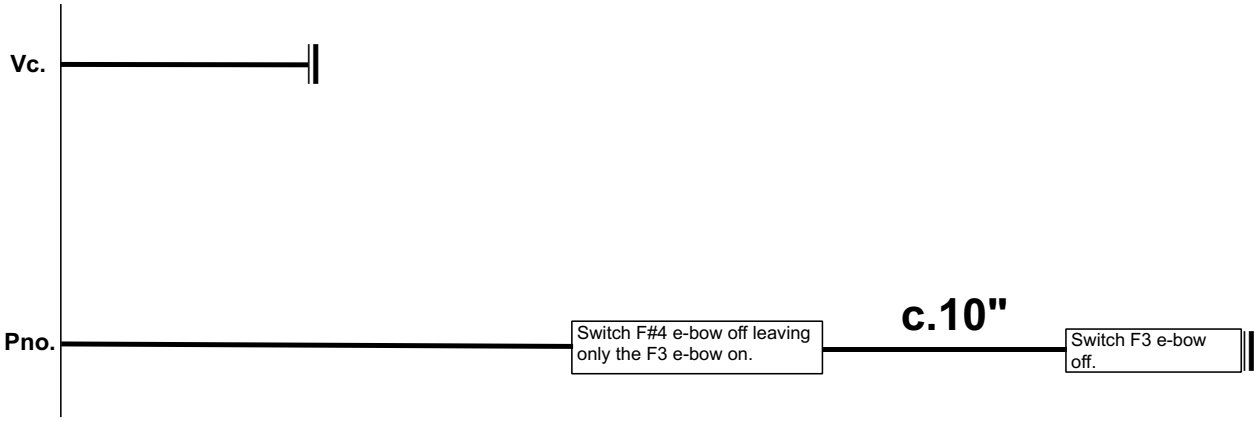

126
B. Fl.
Vc.
Pno.


small note: vocalised in any comfortable register
129
B. Fl.
ppp
mst, flaut. a.ord.
Vc.
ppp
Pno.


132
B. Fl.
Vc.
Pno.
sim.
sim.
sim.
sim.
ppp
ppp


136
B. Fl.
Vc.
Pno.
Remove marble from soundboard next to F#4 string.


138
B. Fl.
WT,
as stable as possible
ppp
c.20"
Vc.
ppp
c.40"
Pno.
Remove marble from soundboard next to F3 string; continue with both e-bows switched on
c.50"


Vc.
Pno.
Switch F#4 e-bow off leaving only the F3 e-bow on.
c.10"
Switch F3 e-bow off.