**Chambered Spirals Errata**

**NOTE: All measure numbers have been updated to the correct ones in the notated score. I will be referring to the measure numbers in the notated PDF, for the most part.**

**General**

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| Every single tuplet (3,5,7 etc) in the piece should have a bracket, please make sure once fixing this, things don’t get dirty  I’m not too sure about this – I understand the need for consistency, but this will make the score look too complicated. It already has a lot of info per note, and adding brackets for every tuplet will make formatting very challenging in the parts (would have to sacrifice standard spacing and other aspects to allow for all the vertical information). |
| I guess we have to leave them alone then. |

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| **For the multiphonics, do you want to consider compiling them and putting it in a performance note instead of on the score? So put all the performance indications in the parts potentially, and in the performance notes for the score? I’m also not sure about this – asked several engravers and got different ideas.**  **Or maybe we can just write it for the first instance (all notes, pressure, reed, fingering etc., and subsequently, use slash notation + fingering)** |
| **If possible, I’d like to show full info for each multiphonics the first time, then assign numbers from the book to them, we can clarify this in the performance notes. We can do that for all instruments relevant. Instead of slash notation, I’d prefer to leave notes for each multi as chords.** |

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| What is your opinion on using this notation for the 6th tones? Does this also work in cases where it’s a 6th tone above a ¼ sharp for example? Or can we write it in a way that all 6th tones are written relative to a natural, sharp, flat, instead of to quarter tones? For eg. Instead of 6th tone up from quarter sharp, we write 6th tone down from sharp?  A picture containing chart  Description automatically generated |
| Please keep my spelling for microtones…1/6 lower or higher from quarter tones instead of chromatic where necessary |

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| I’ve also added for all instruments all necessary indications (like ord.). Regarding that, I have a few questions:  113: Fl – The Air noise has a sh… indication. Should this be added for all other instruments and other areas where there is air noise? Or maybe should we just add it in the first two instances it happens and then leave it? |
| I assume you mean m112. Yes, please include Sh for all, each time, like m112, except for strings. |

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| For Sax the Slap notation has the Bartok pizz. Symbol and normal notehead, but the horn has x notehead. Should we make it the same for both? Eg. |
| Good point, lets leave normal note head not to confuse with key clicks, thanks |

**Specific Instruments**

**Flute**

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| M 218 | The pizzx note I changed from x notehead to the arrow pizz. Notehead we have been using. Is that correct? | Great! thanks |

**Oboe**

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| **M 216 onwards** | **For the double trills that start here, when do they end? Since there is a simile that comes later, I want to ensure I got it right.** | **Only the C ¼ sharps; and the As** |
| **M 247** | **Is there a different fingering for this?** | **Your fingering is wrong, third hole from the top should be open, see manuscript** |
| M 295 | Is the reed position normal or a little more? I can’t tell. Also does this one have a number? Is it the same as m. 337? | Yep #129 as 337 |
| M306 | Winds – ‘third group dynamics should be p, not pp’ – What do you mean? | Ob, cl, sax dynamics are wrong, should be a written out crescendo from ppp…if you look at it, it is wrong compared to the rest of instruments…right now, you are repeating pp, when it should be ppp, pp, p, mp etc |

**Clarinet**

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| M221 | What’s the number for this fingering? | I cannot find that one, I assume I made a mistake. Waiting to hear from clarinetist |
| **M271-72** | **Is this supposed to be slap?** | **no** |

**Saxophone**

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| M125 | Added 45 to this fingering. | thanks |
| M135 | The notes and fingering are different but the number is still 45. Is this correct? I’m assuming it’s still 45, just with the octave key added, so I’m wondering if the number is needed at all (we just keep the fingering). | Sounds good |
| M164 | Is there a fingering for this? | Still 49, louder dynamics change result |
| M186 | This seems to have the same fingering as m.162. Is this correct? The m. 162 notes are repeated at m.214 but have a different fingering here. | Still 49, louder dynamics change result  It is correct |
| M247 | Is this the correct spelling? I’m assuming this chord is supposed to be the same as in m.239, but the notes are different. If they are different, what’s the number/fingering? They appear again at 273. | Still 49, louder dynamics change result |
| M295 | Is there a number for this fingering? | Alto #90 |
| M356 | Is it no. 91? Also what’s the letter above the fingering? C2? | Alto #91 (C12) |
| M377 | Is this supposed to be slap? | no |
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**Horn**

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| M164 | Is this frul or ord? | frul |
| M242 | Is this supposed to be bass clef? | yes |
| M307 | What symbol is here? | Please delete |
| M386 | Is the bouche and open indications required? We don’t use them in earlier instances. | Good point, we prob don’t need it |

**Piano**

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| M245-247 | What is the pedalling? Also check piano + hp notes with the new time signatures. In m. 247 I made it 7/16. Does that work? | Pedaling is on manuscript…it is not continuous…it’s broken down and maybe because of that hard to read…please have another look. It is close to harp staff on manuscript  Please add dynamics I missed on Bcl first half  Yup, 7/16 is fine  Rhythms look good. Much better to read. |
| M343 | Should we change the text here since Ebows have already been used? Just change to Ebow? | No, lets leave as is |

**Strings**

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| 401, 407, 409 |  | Rhythm Errors – can you check our fixes? | Looks good |

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