

Figure 4-8 Double trill fingering charts

small change in pitch. Many composers have asked for this technique, but few agree on what to call it or how to notate it. In *Dmaathen*, Iannis Xenakis simply writes the words “unison trill” above a note.<sup>1</sup> Ursula Mamlock’s *Five Capriccios* include trills that are footnoted with suggested fingerings for a unison trill.<sup>2</sup> In *Distance*, Toru Takemitsu notates a normal trill, but suggests a fingering that produces a micro-interval.<sup>3</sup> Berio indicates micro-interval trills with a wavy line and suggested fingerings in the instructions to *Sequenza VII* (see figure 4-9).

Eleanor Hovda chooses graphic notation and verbal instructions in *Jo Ha Kyu*. As shown in figure 4-10, occasional “flicks” of double tonguing also alter the note. In *Apocrypha*, Jack Veas indicates a standard trill but writes “trr” (timbre trill) beforehand and includes an explanatory note in his preface (see figure 4-11). He also indicates preferred fingerings, but leaves the final choice to the performer.

In *Summer Island*, Roger Reynolds also uses the standard trill notation, but writes