jef chippewa

al tallone

for string trio

PERFORMANCE SCORE

al tallone (2018)
for string trio
chamber ensemble
duration: 16:00

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jef@newmusicnotation.com

commissioned by ensemble recherche
with the support of the canada council for the arts

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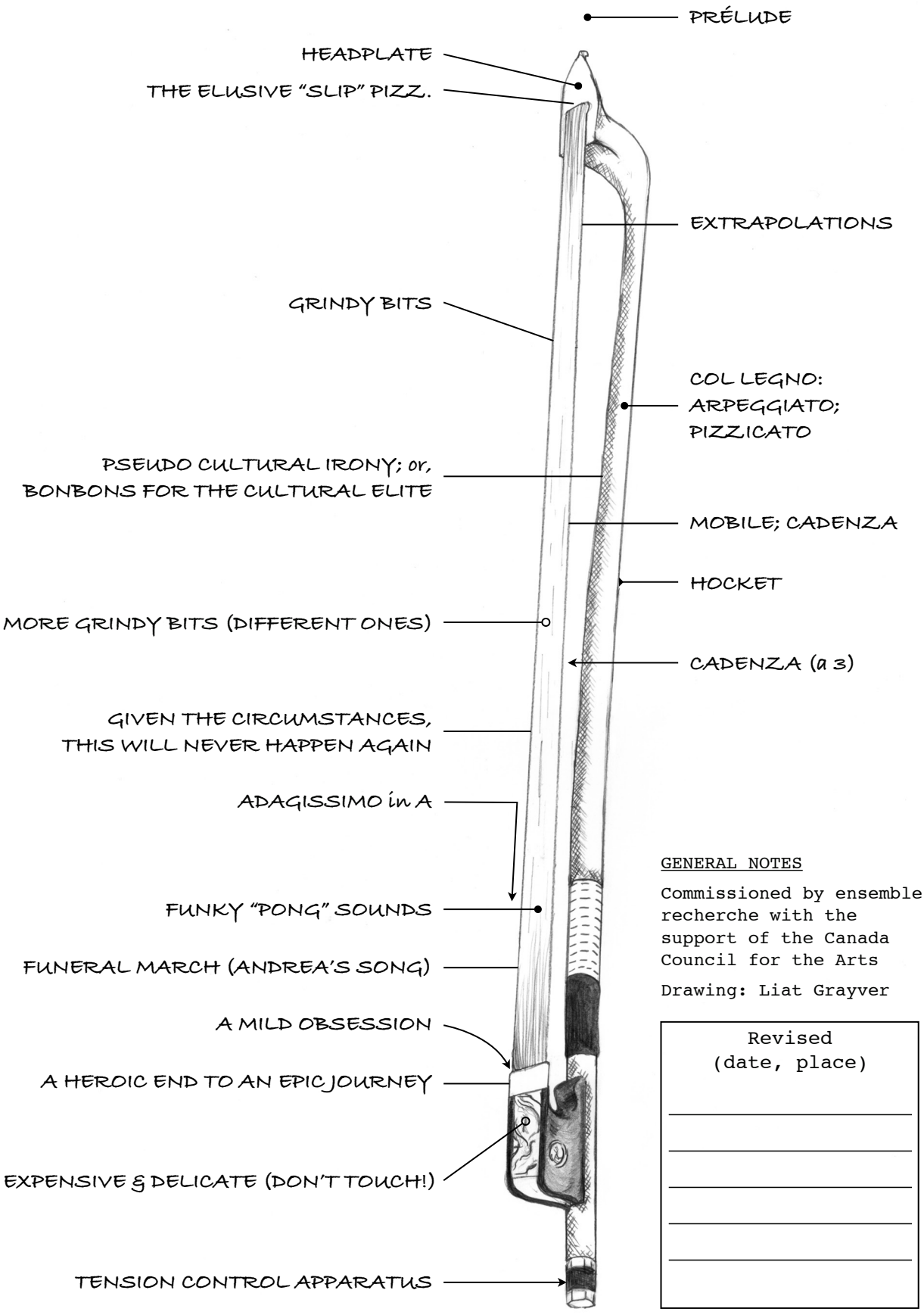
JEF CHIPPEWA

AL TALLONE

Filed Feb. 13, 2018



GENERAL NOTES

Commissioned by ensemble recherche with the support of the Canada Council for the Arts

Drawing: Liat Grayver

Revised
(date, place)

notation

lat. lateral movement of the bow along the strings between the bridge (*pont.*) and fingerboard (*tasto*), or normal (ord. position, without changing the contact point on the hairs or wood of the bow: **lat.>P**, **T<lat.** and **lat.>O** respectively.

pizz. always with the left hand, unless indicated otherwise (e.g., end of viola cadenza).

bend raise the pitch by pulling the string towards the adjacent higher string (*not* a gliss.!) with a left-hand finger; when executed with strong finger pressure, an irregular, grindy pitch bend is heard.

und. undulating vibrato (slow)

[concert] – indicates the resulting pitch (in C) for a non-standard playing technique on a retuned string.

repeat bars – where no number of total repeats is indicated, repeat an appropriate number of times.

all fermati ( ) are to be played with variation in their duration upon recurrence.

 variable duration or dynamic range. when combined with a cæsura (breath mark) or a fermata, a *much* greater variation in duration between adjacent occurences is desired.

hammer-on – strike the fingerboard at the indicated pitch – pretty much always sforzato.

lift the finger off the string (not a pizzicato!); pitch may sound when the string is not dampened.

light / heavy pressure of the bow or finger on the string(s).

dampen string(s) with free fingers or palm (left hand) or with the bow hairs (right hand)

air sound – very light bow pressure, or lateral bowing, or fingers glissing lightly along the strings.

extremely fast tremolo

[⌀] indicates an action that *in principal* does not produce sound

bow actions on individual strings; notes on lines are played on the bridge between the adjacent strings (i.e. resting on both).

performance

the bow *never* leaves the strings (with the sole exception of tiny ricochet col legno bounces), and whenever anything resembling normal bowing is asked for, always upbow. the left hand may do some actions while the bow is held completely stationary, and these actions may or may not make sound.

footnotes are found in some sections of the score to explain aspects of the performance or interpretation for specific sections as needed.

the three musicians varyingly play together (synchronous) or independently (asynchronous):

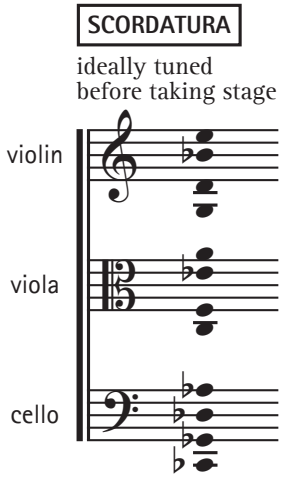
= musicians are *synchronized* in their playing, i.e. the "downbeat" of the measures and the measure duration are the same for all.

≈ musicians are *not quite synchronized* in their playing; the downbeat for each is close, but for one reason or another they don't quite get it together.

≠ musicians are *not synchronized* in their playing – any graphic coincidences between asynchronous elements in the score (e.g., barlines, notes, rhythmic positioning) occur only as the result of notational needs and are not meant to be "played" together.

al tallone

jef chippewa
(2018)



PRÉLUDE

once all musicians are seated comfortably, pluck a single hair from the bow.

place the violin on your lap (scroll pointing leftward) and set the bow down.

"thread" the hair between I. and II. on the right side of the bridge and grab the threaded end under IV. with the right hand (RH), wrapping it a couple of times around a finger or two. with the left hand (LH), press the hair on the bridge between I. and II., holding it in place lightly with the thumb; dampen all four strings with your left palm.

"bow" the bridge with your RH by pulling the hair slowly toward the back of the stage, periodically lifting it to touch the underside of IV. stop with the last 3–5 cm of hair in the LH.

pinch the hair *lightly* between the RH thumb and forefinger close to IV. and, holding the hair firmly in place with the left thumb, pull your RH back and upwards along the hair toward your right shoulder with the string remaining constantly in light contact with the underside of IV. — as you do so, move the RH left and right in an undulating motion so that the hair "bows" IV. laterally behind the bridge, lessening the undulating motion as you approach your shoulder.

wrap the hair around several fingers of the RH, lessen the LH pressure holding the hair on the bridge, and pull the hair completely away from the instrument with an elegant RH motion upwards, and discard the hair on the stage beside you. [dur. ca. 2:00]

as you look toward your colleagues, all get into a normal playing position and continue the piece.

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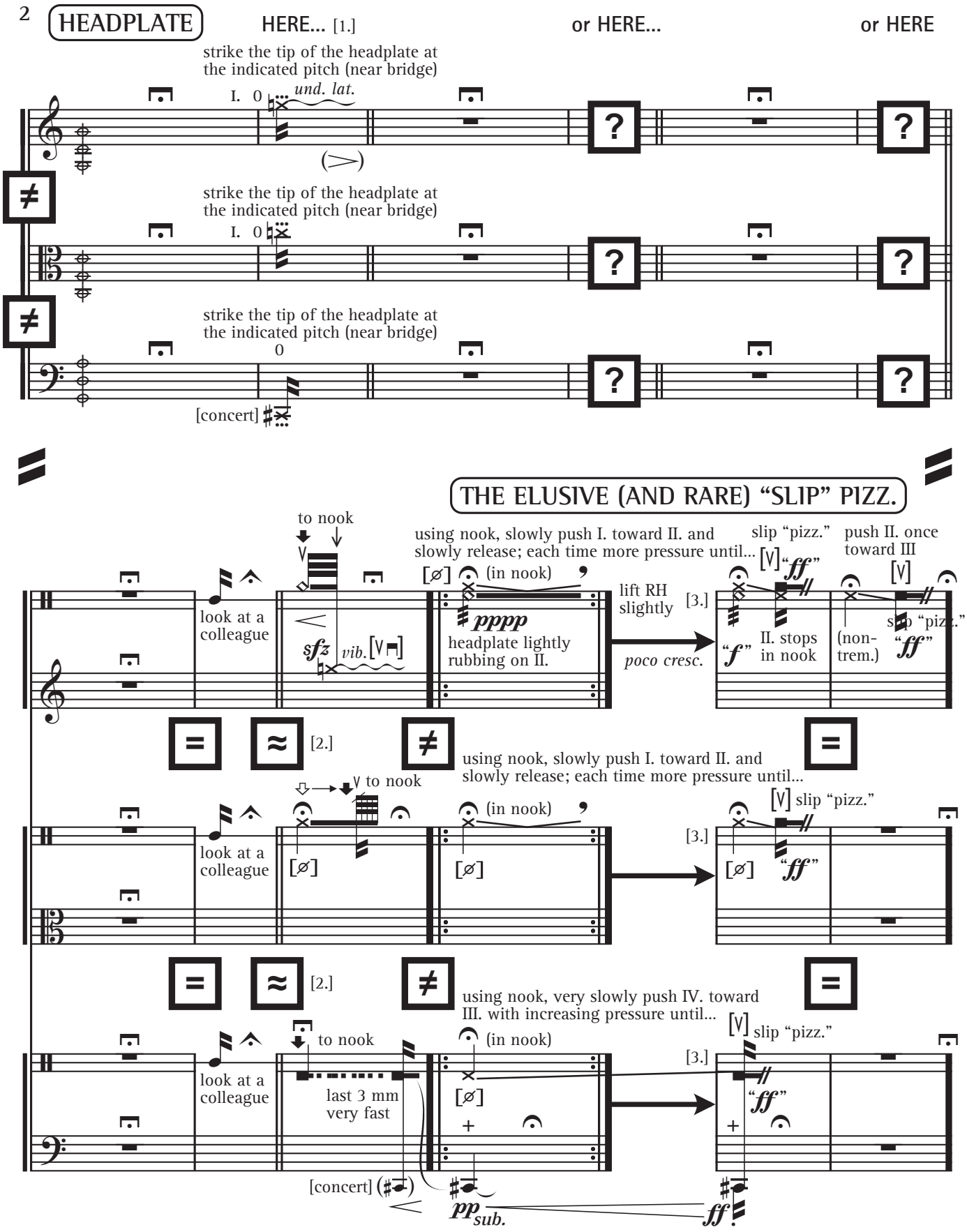
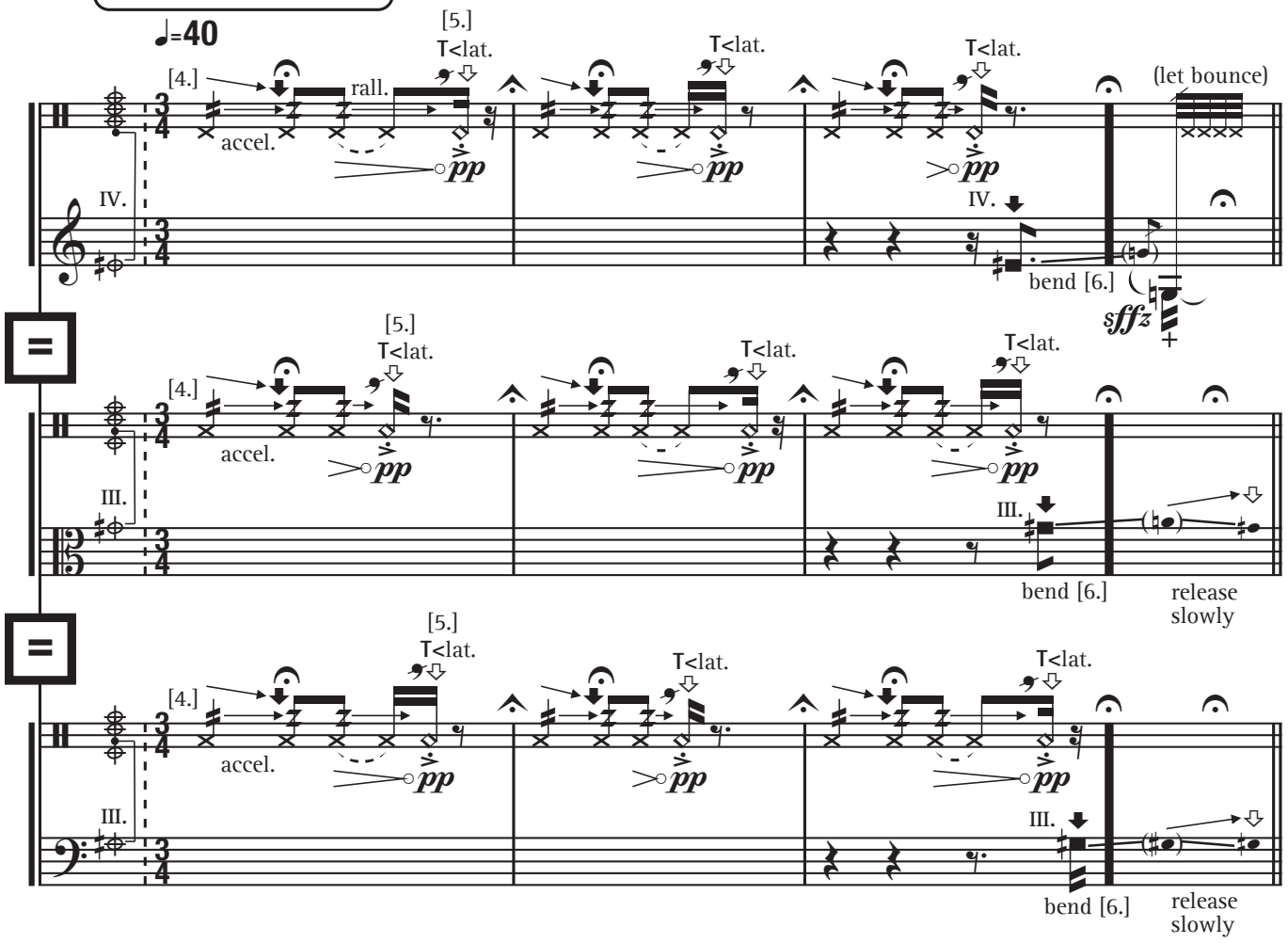
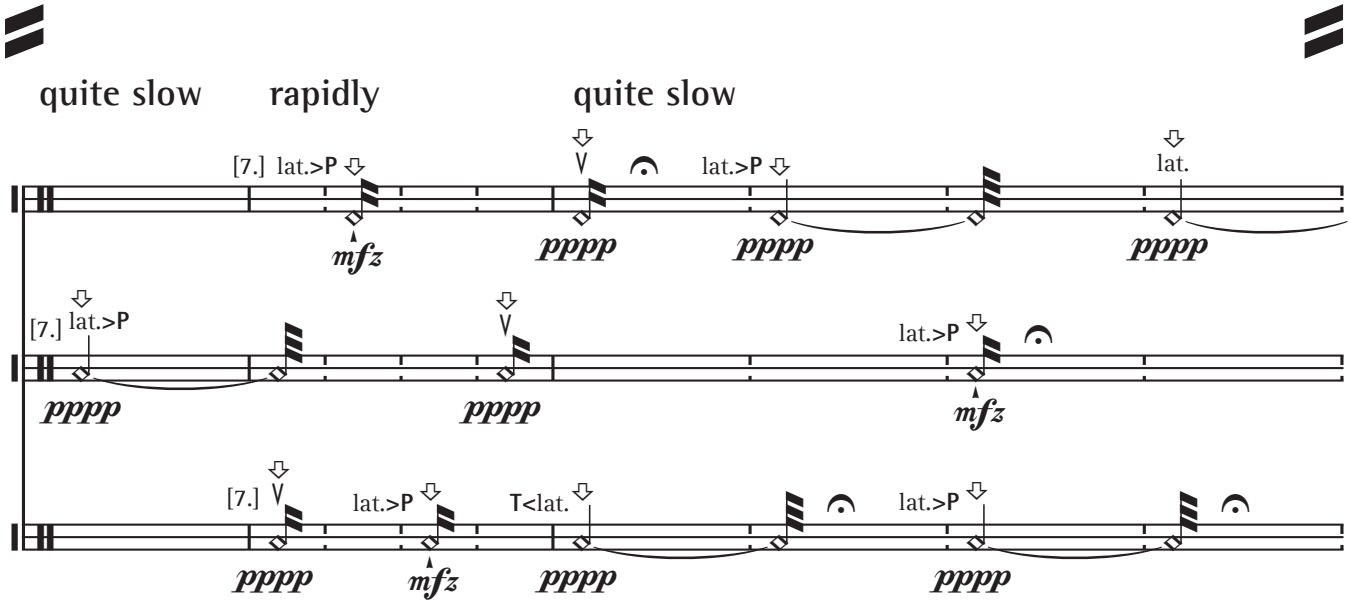


1. wait for someone else to start – give no cues! each plays only once in one of the three measures. once someone starts, pause for the next round(s) until all three have played.

2. wait for someone else to start (no cues); the others join immediately. the tip of the headplate rests on the string; each moves it differently toward the hairs until the string gets "caught" in the nook where the hairs connect to the bow.

3. as each exerts increasing pressure in various ways, the bow suddenly and rather violently "slips" up onto the string – stop the upbow motion as quickly as possible (the bow hairs "come to a screeching halt" on the string).



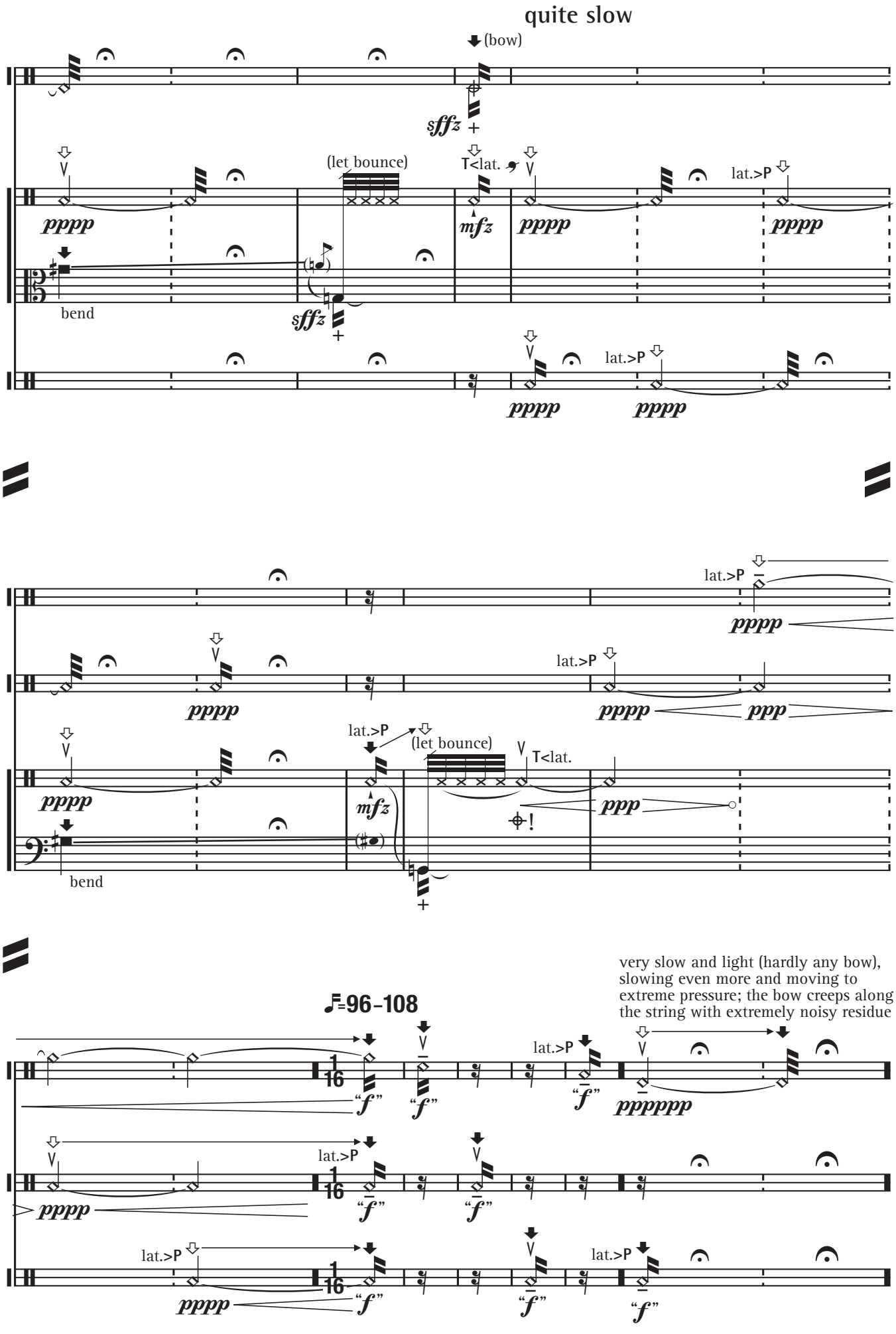


4. ceci n'est pas un tremolo, per se: the bow is pressed against the string and the movement so small that the bow *bends* the string slightly back and forth rather than actually bowing it.

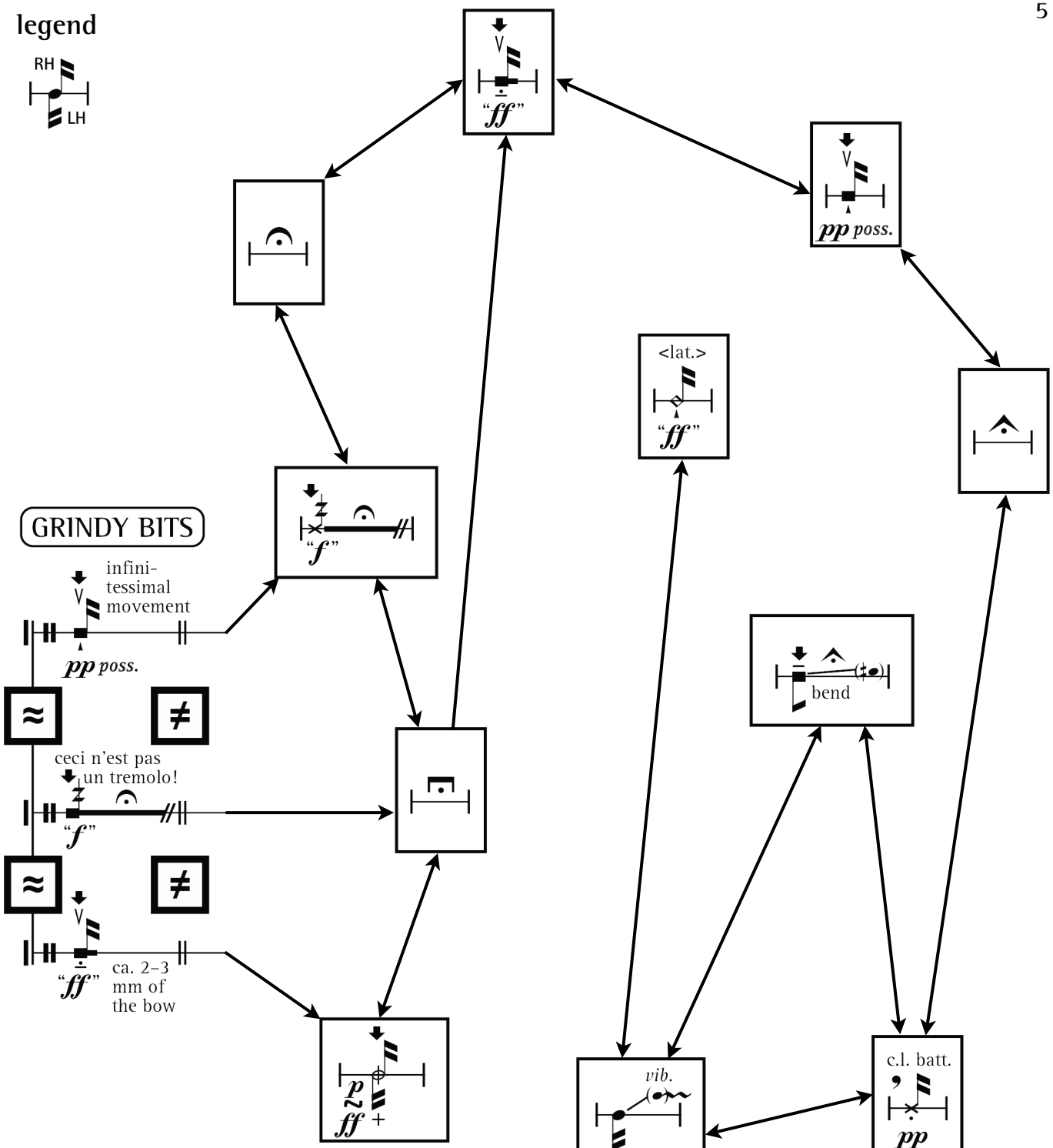
5. move the bow each time approximately 1/3 of the way toward the middle of the string, ending up (after 3 measures) next to your left hand.

6. press the finger strongly onto the string while bending it (pull) towards the adjacent string, causing a grindy sounding and rhythmically irregular micro-glissando; release slowly.

7. use as little bow as possible for the upbow figures; use lateral bow judiciously to arrive at "normal" position for GRINDY BITS.


quite slow
(bow)
sffz
(let bounce)
T<lat.
lat.>P
pppp
mfz
bend
sffz
lat.>P
pppp
pppp
lat.>P
pppp
pppp
lat.>P
pppp
ppp
lat.>P
(let bounce)
T<lat.
pppp
mfz
ppp
bend
very slow and light (hardly any bow), slowing even more and moving to extreme pressure; the bow creeps along the string with extremely noisy residue
♪=96-108
lat.>P
"f"
"f"
"f"
pppppp
lat.>P
pppp
"f"
"f"
lat.>P
pppp
"f"
"f"
lat.>P
"f"

legend



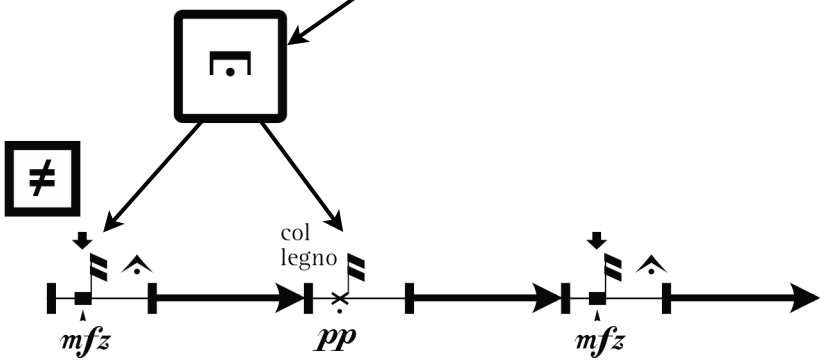
starting at the left in the centre of the page, each continues into the "matrix" as indicated (individually).

change string(s) as needed or desired.

pause as you find appropriate.

the left hand can stop or dampen strings according to need.

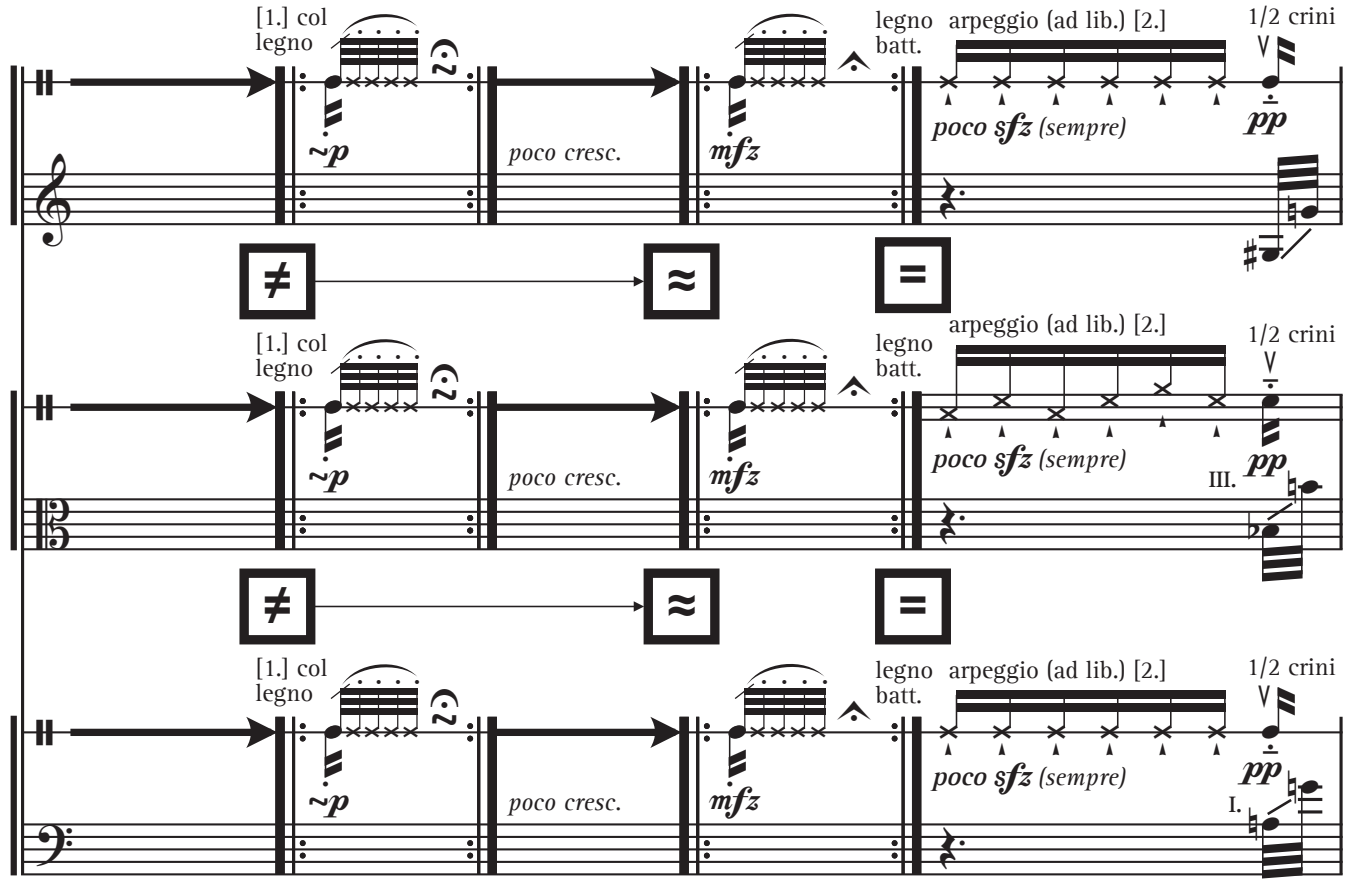
whoever plays their final fermata first signals the others, who then take the shortest path to also "exit". each then proceeds to the next page on



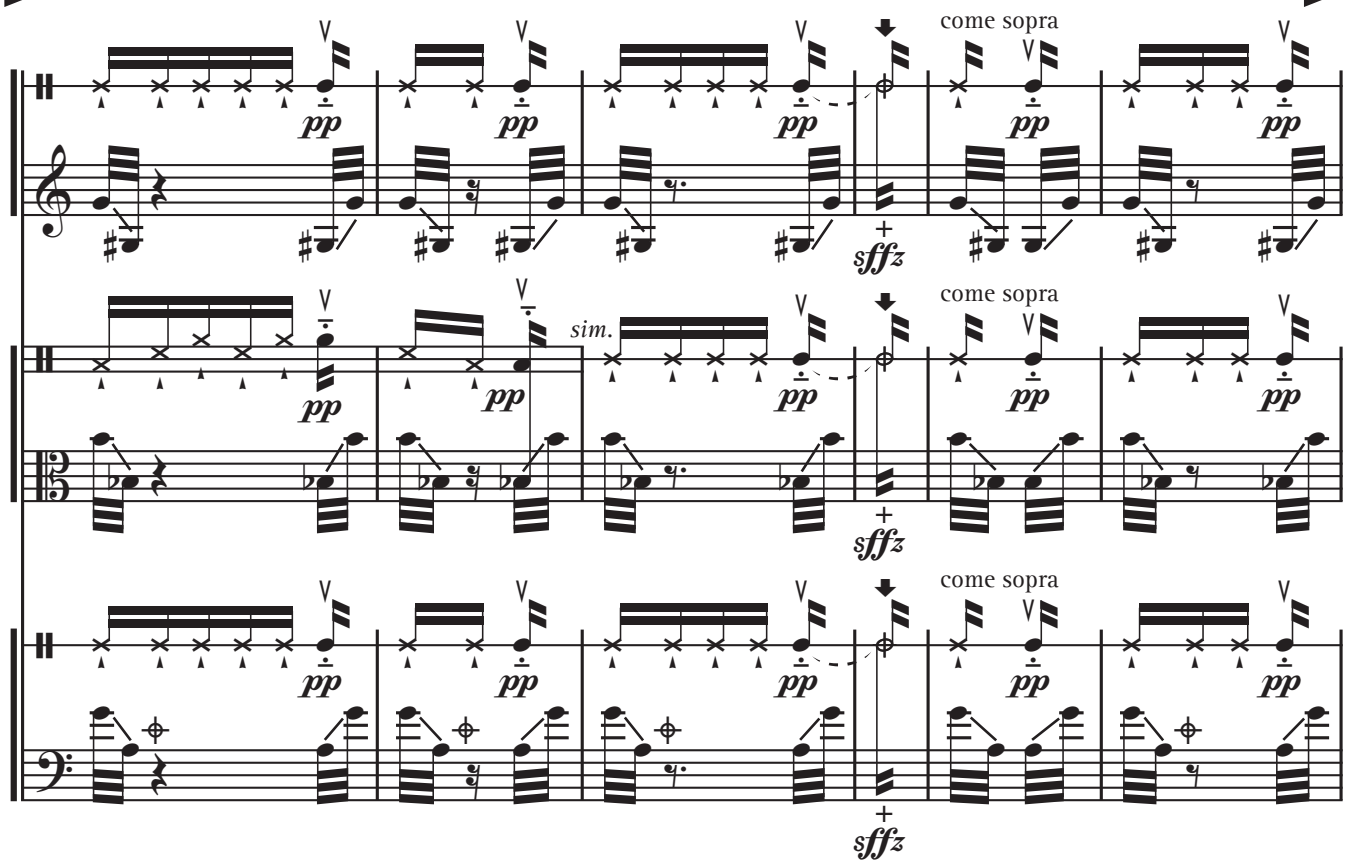
1. on any string (change regularly). once all are playing "together" with slightly staggered attacks, start COL LEGNO suddenly.
2. "walk" the bow across the strings (random order); play the string that each individual beamed figure ends on (see viola mm. 1–3 for an example), using only ca. 0.5 cm (or less!) of the bow each time.

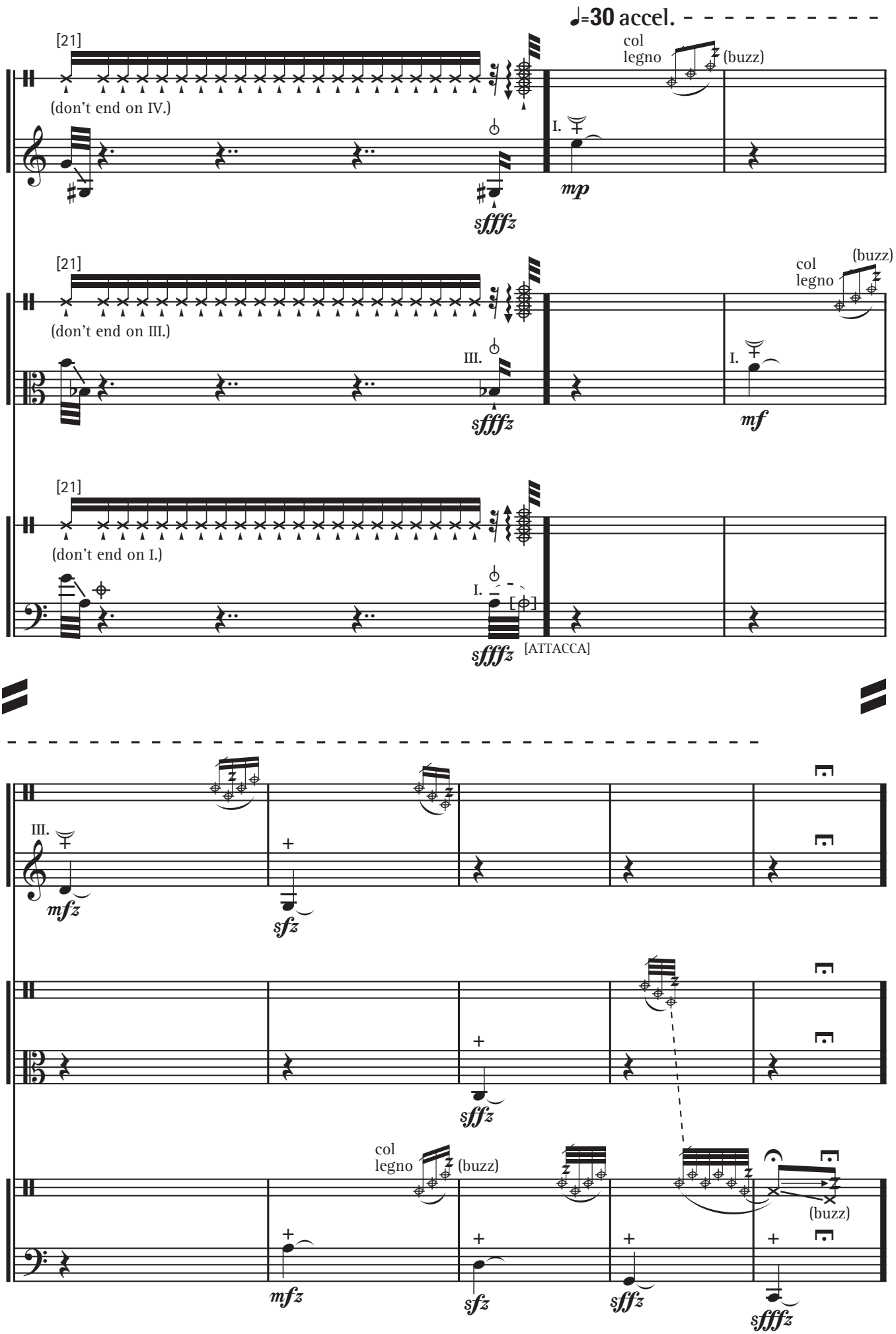
COL LEGNO: ARPEGGIATO; PIZZICATO

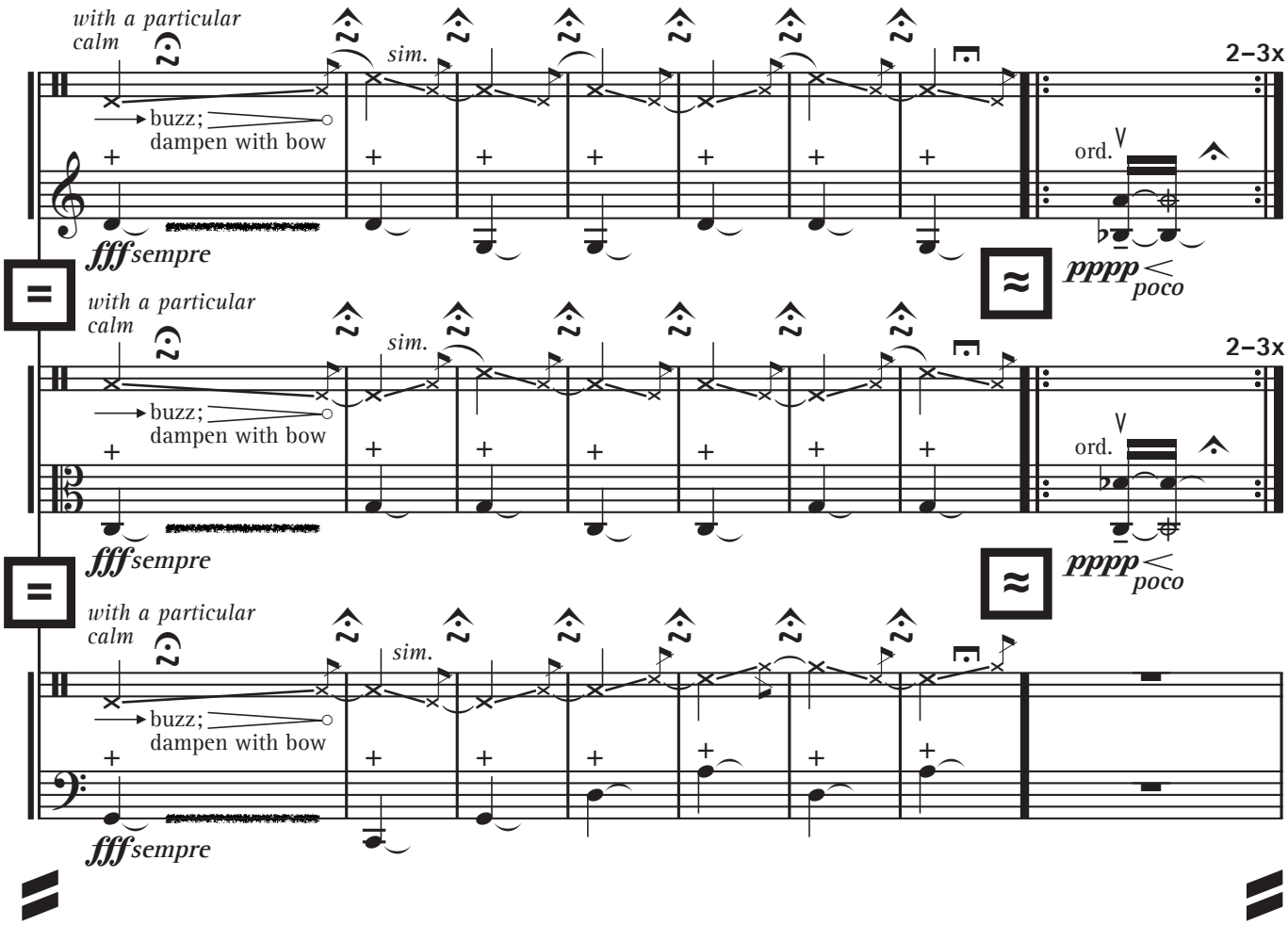
♩=96–108

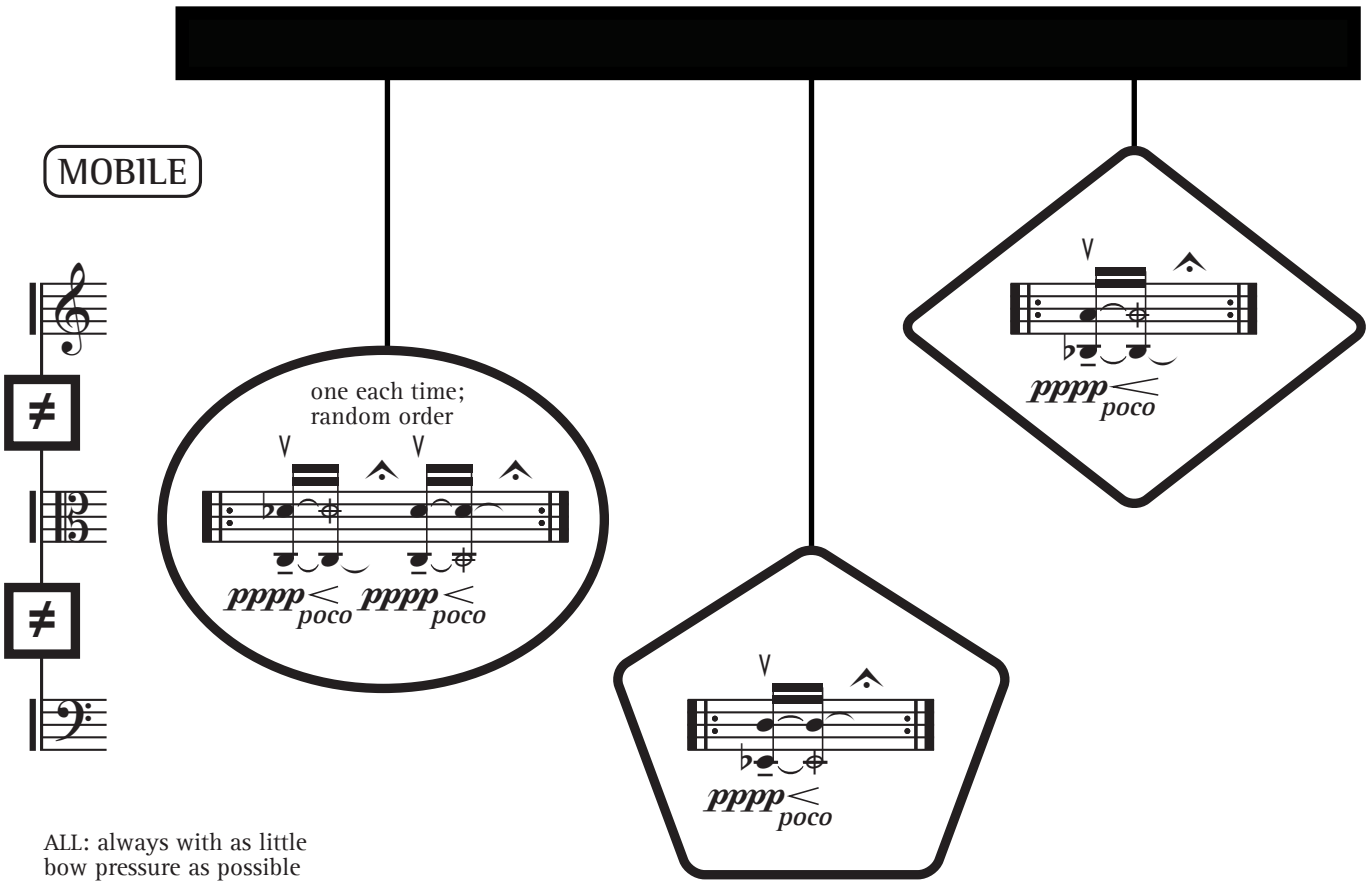


once all have arrived,
repeat a few times more
and continue ATTACCA




♩=30 accel.
[21]
(don't end on IV.)
col legno
(buzz)
I.
mp
sfffz
[21]
(don't end on III.)
III.
sfffz
col legno
(buzz)
I.
mf
[21]
(don't end on I.)
I.
sfffz
[ATTACCA]
III.
mfz
sfz
sffz
col legno
(buzz)
(buzz)
mfz
sfz
sffz
sfffz





ALL: always with as little bow pressure as possible

CADENZA

largo

(MOBILE)

presto

quasi-
ord.

molto vib.

molto vib.

III.

IV.

ppp *sffz* *ppp* *sffz* *fz sempre*

(MOBILE)

molto
rall. - - - -

maestoso

vib. *vib.* *ppp*

III.

vib.

sempre sul III. *fz* *ppp* *fz* *ppp* *fz*

vib. *vib.* *ppp* *ppp*

rall. - - - - - - - - - - - - - - -

a tempo

5 3

pp *vib.*

bend

(ord.)
release

maestoso!

ppp fz *ppp sffz ppp*

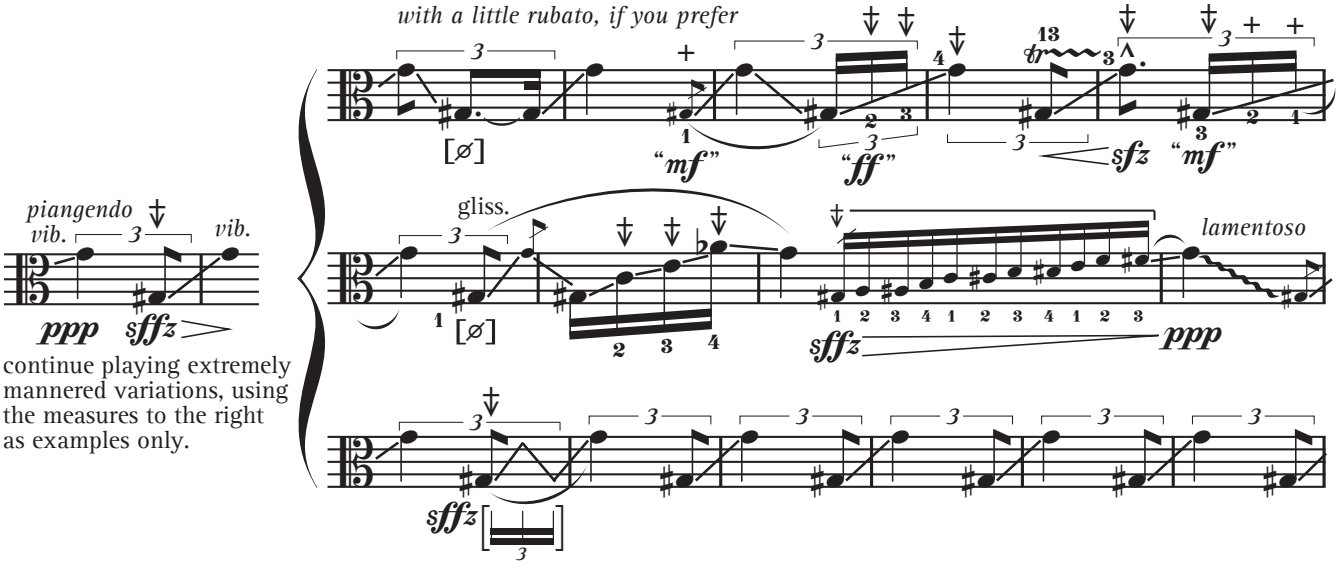
sempre sul III.

gliss.
(sempre)

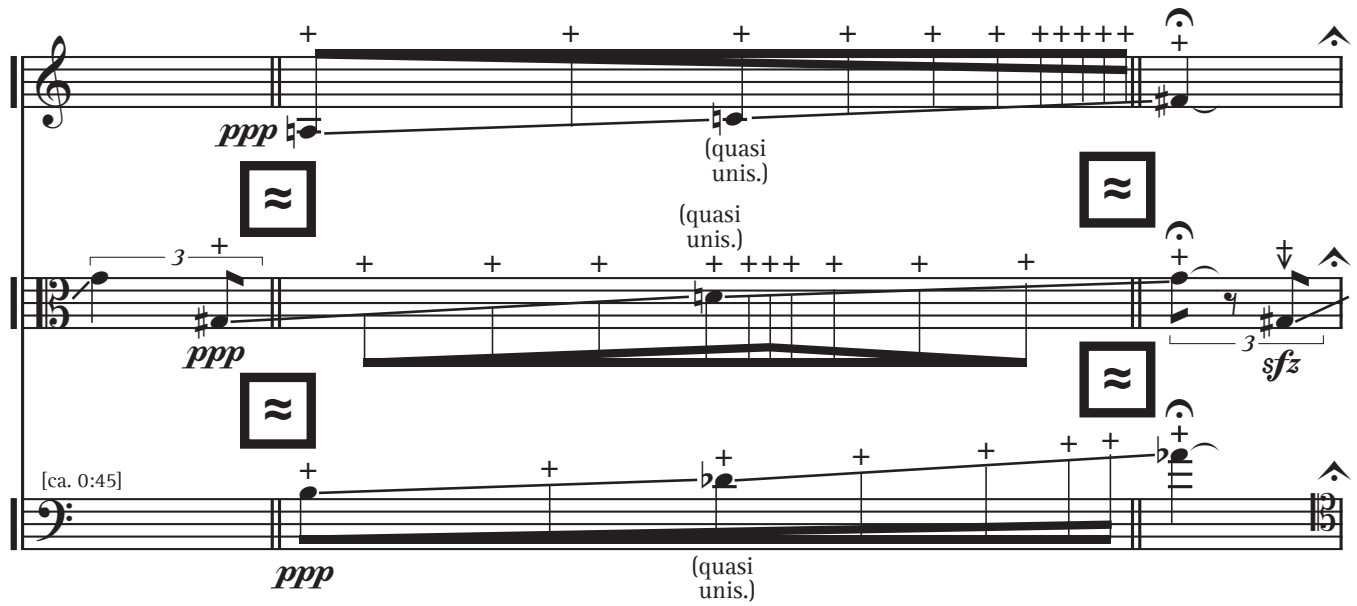
[ca. 0:30]

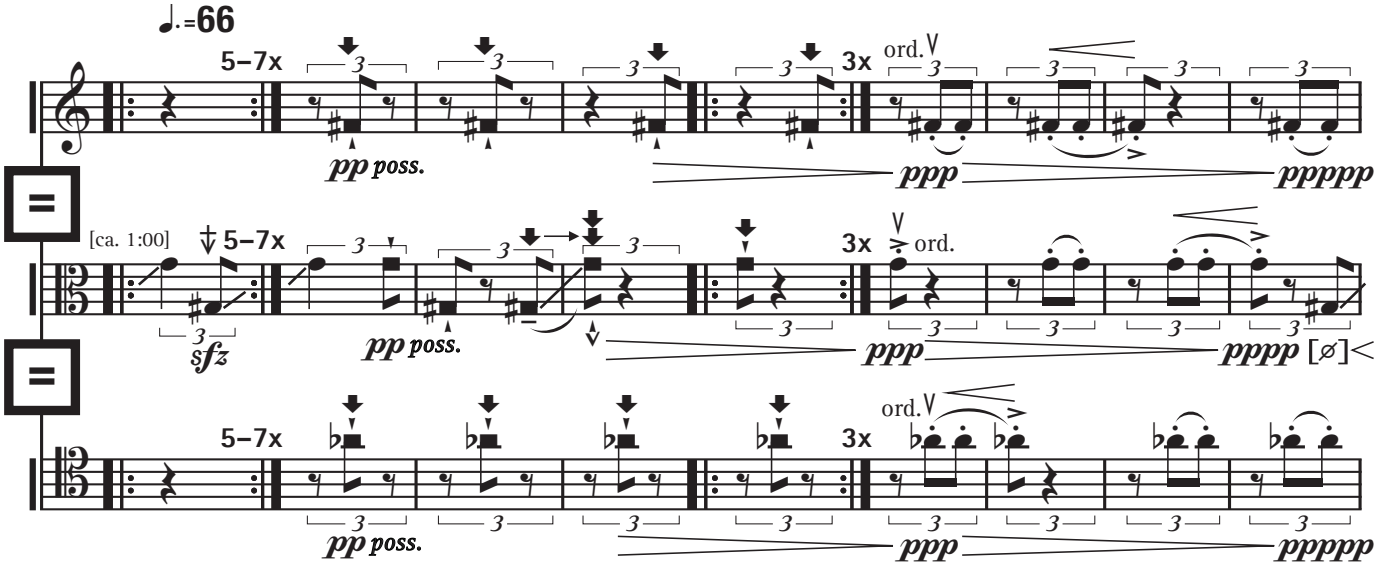
variations

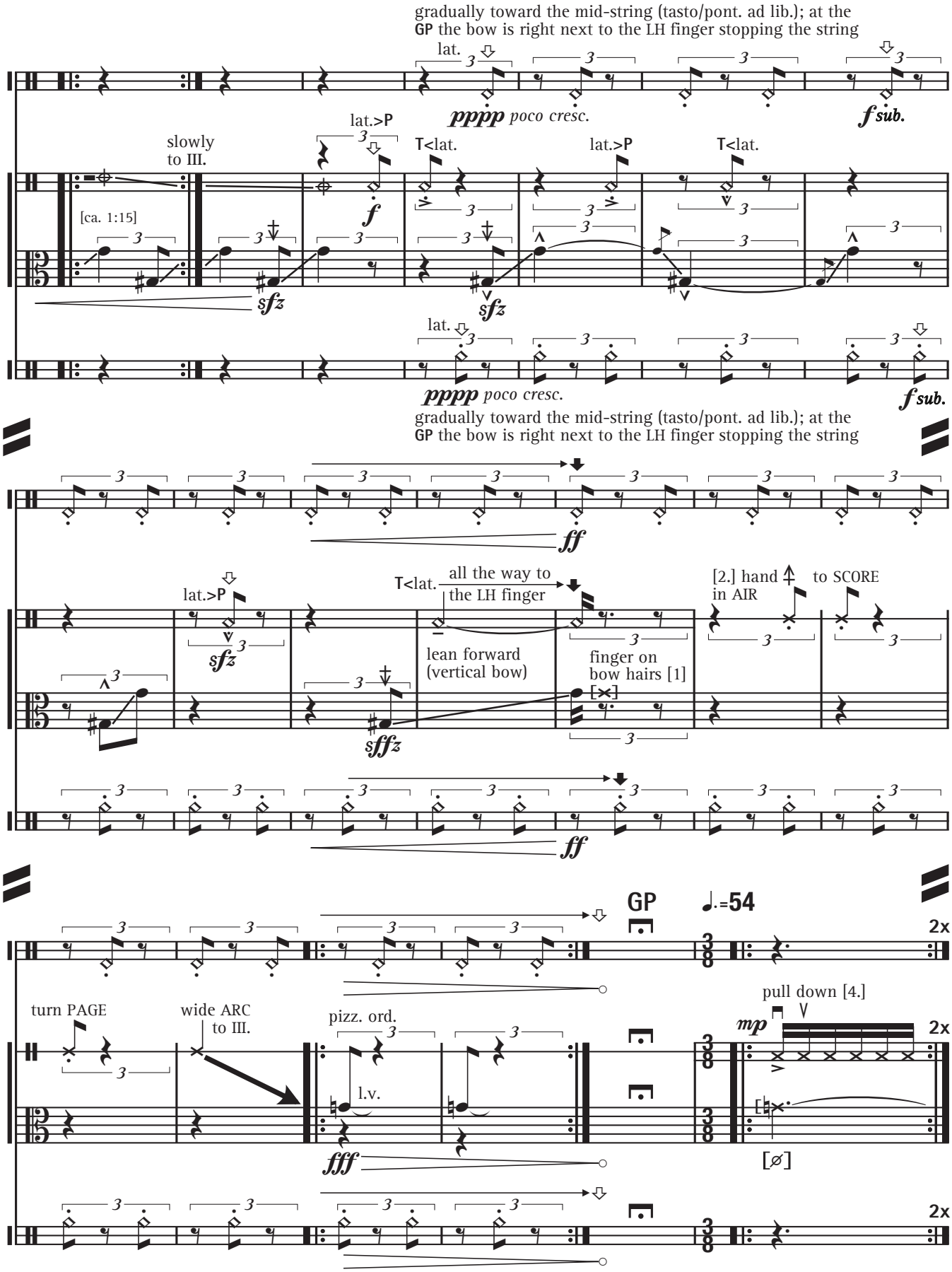
with a little rubato, if you prefer



continue playing extremely mannered variations, using the measures to the right as examples only.

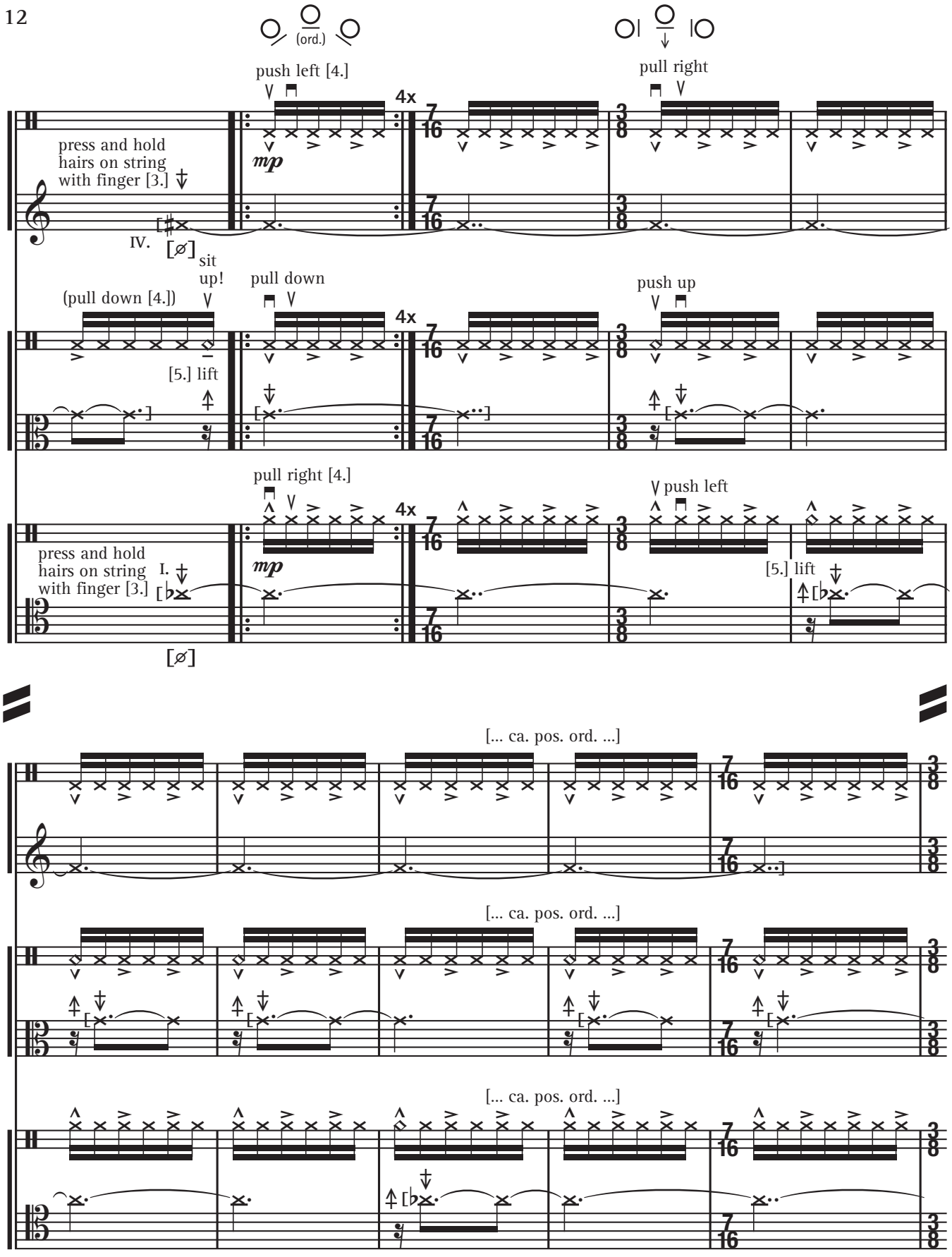






1. as the bow and LH come together, lean forward so the bow is completely vertical, rapidly place the finger between the wood and hairs of the bow and "stop" the string by pressing the hairs firmly down on the string.

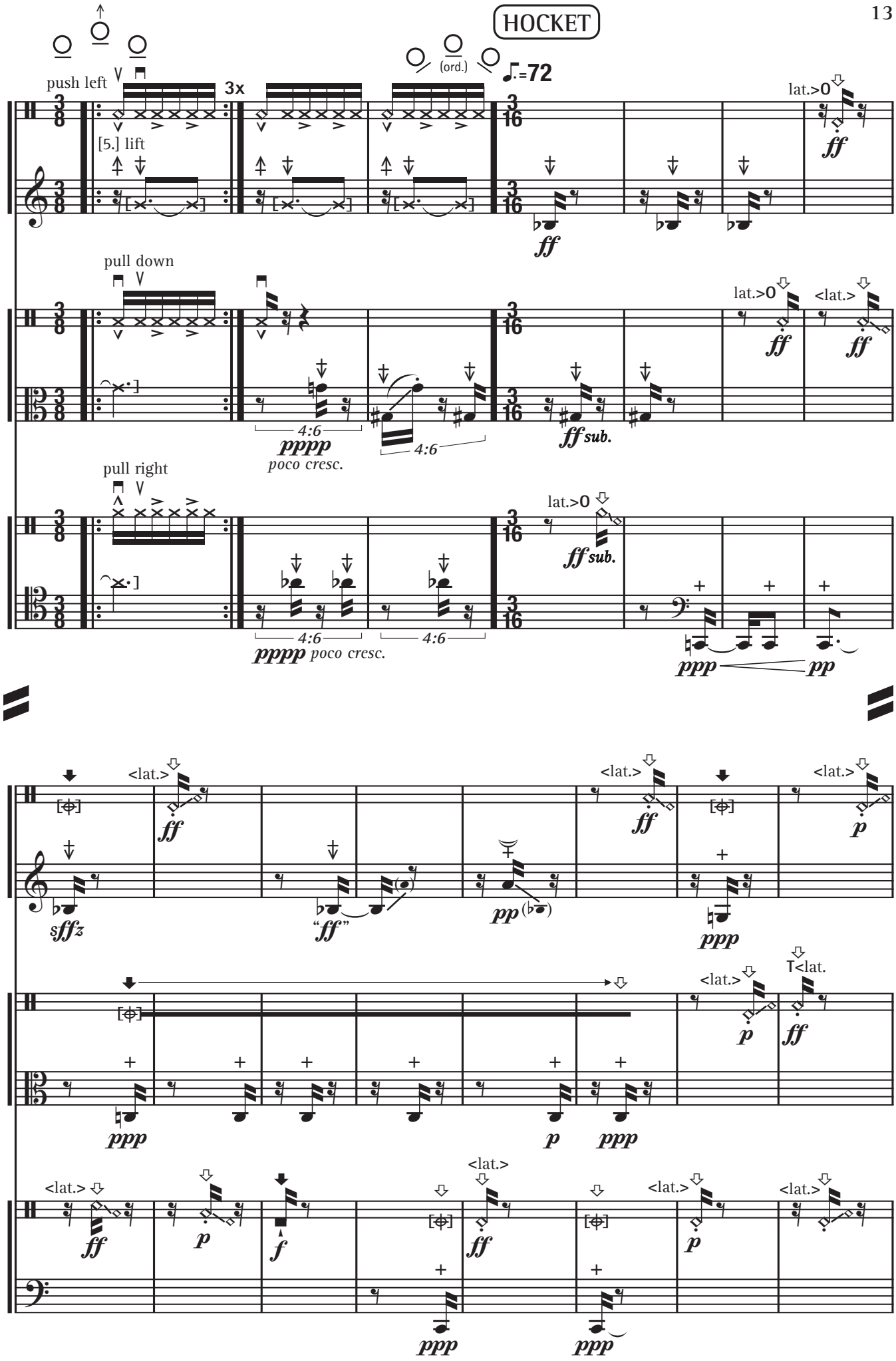
2. lift the RH away from the bow (now held hanging in mid-air by the LH) and to the score; turn the page. move the RH in a wide arc in the air to arrive at the instrument, and play the repeated pizzicato.

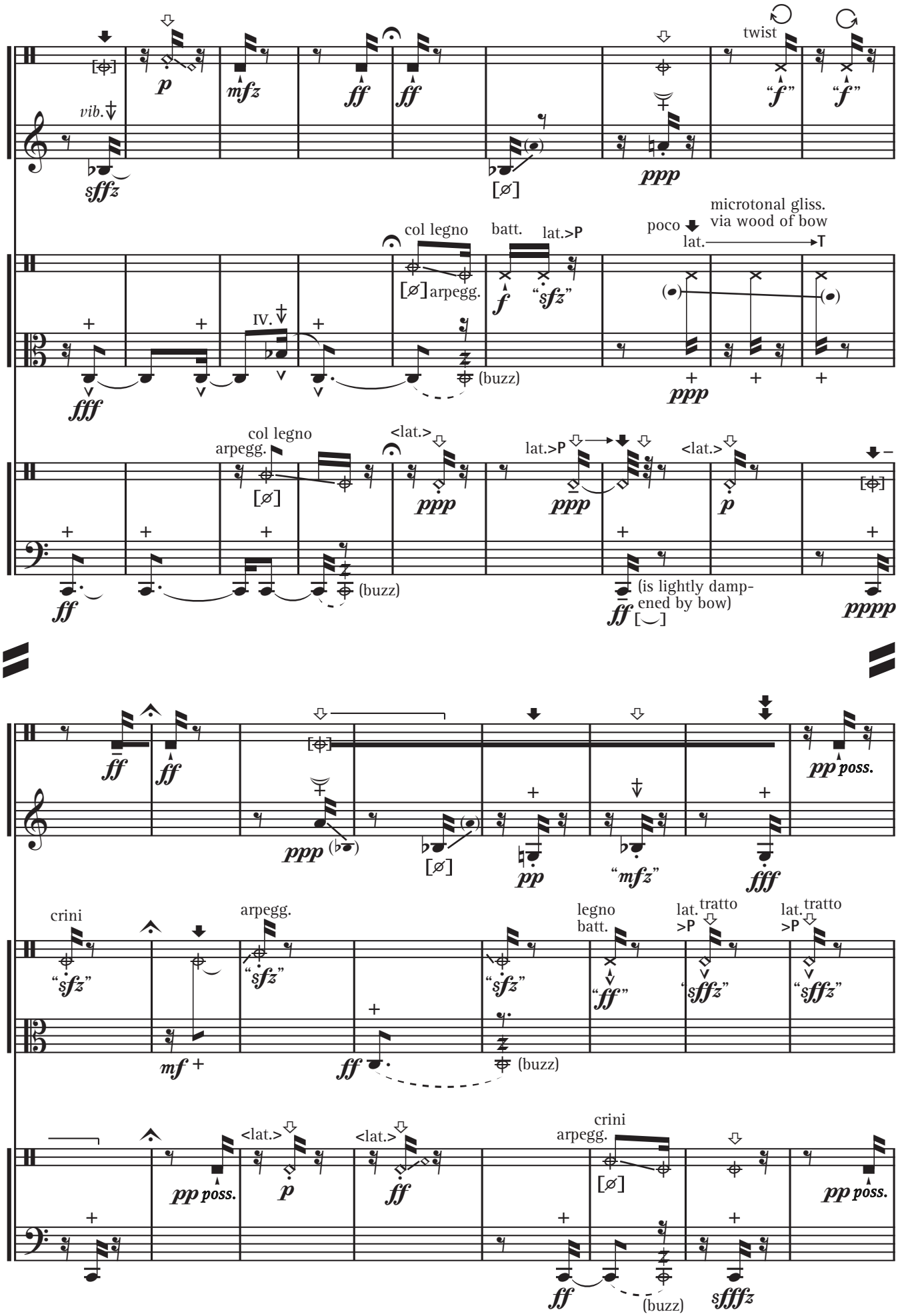


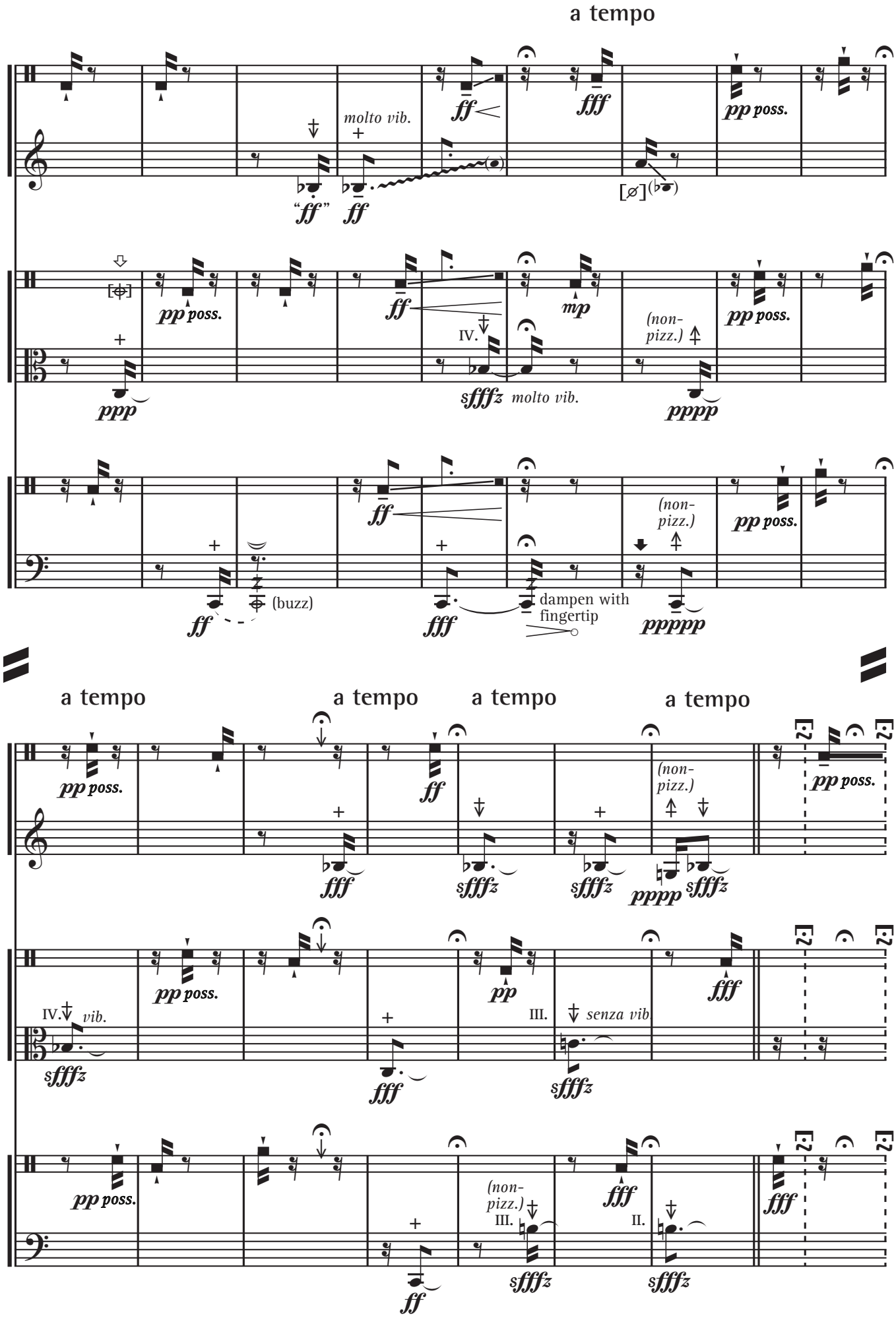
3. LH finger is between the wood and hairs of the bow and "stops" the string by pressing the hairs firmly down on the string.

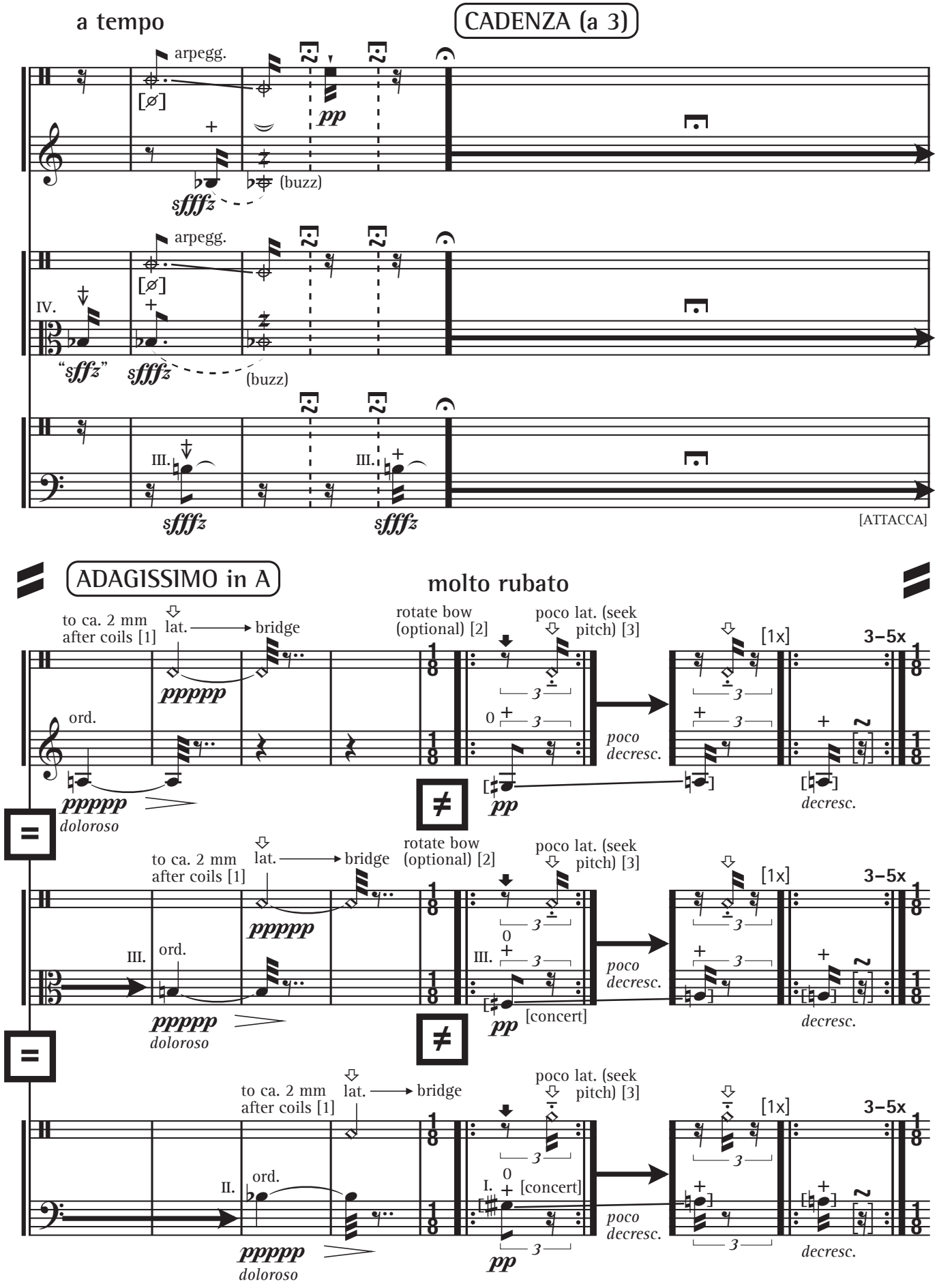
4. when "bowing", the instrument is pulled and pushed left and right (violin, cello) or up and down (viola) in a ca. 10 cm range.

5. periodically the finger is lifted just enough to allow a fleeting upbow (air sound) to occur, before stopping the string again.


HOCKET
push left
3x
[5.] lift
(ord.)
♩.=72
lat.>0
ff
pull down
4:6
pppp
poco cresc.
ff sub.
<lat.
pull right
ppp
pp
sffz
"ff"
p
T<lat.

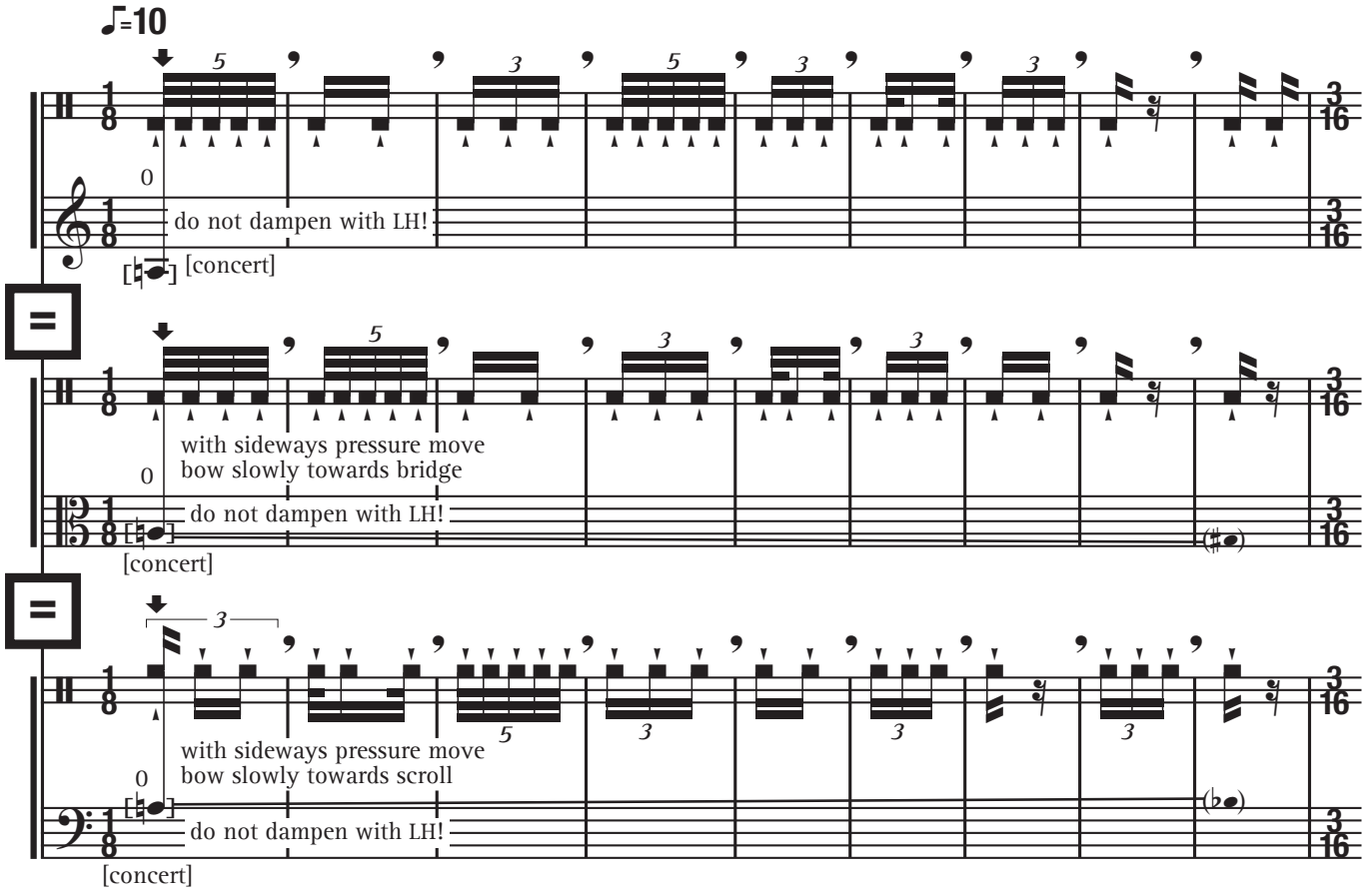

vib.
twist
col legno
batt.
lat.>P
poco
microtonal gliss.
via wood of bow
lat.
arpegg.
IV.
(buzz)
col legno
arpegg.
<lat.>
lat.>P
<lat.>
(buzz)
(is lightly damp-
ened by bow)
crini
arpegg.
legno
batt.
lat.
tratto
>P
lat.
tratto
>P
(buzz)
<lat.>
<lat.>
crini
arpegg.
(buzz)

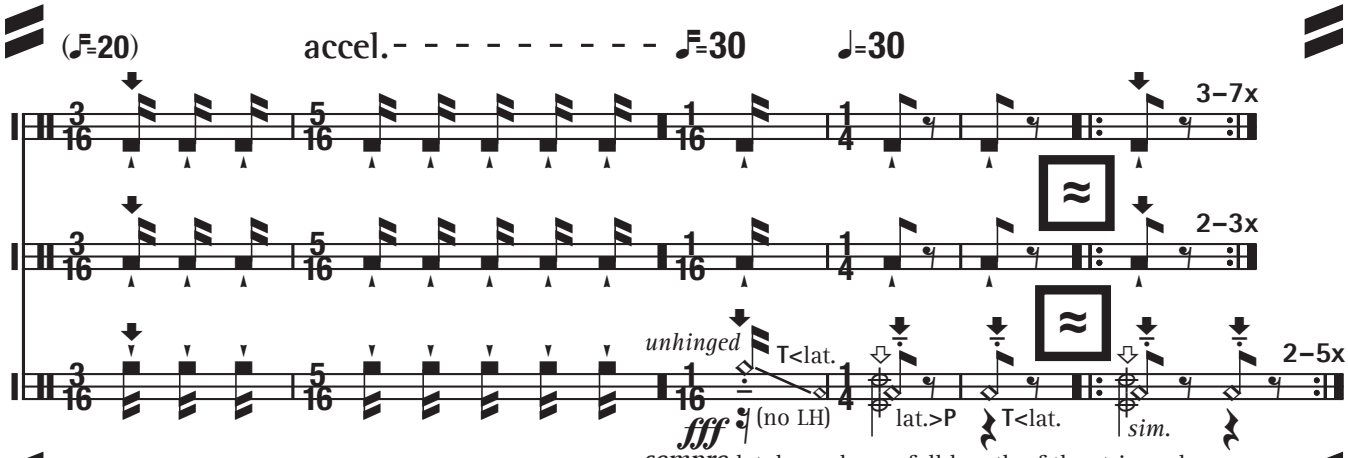

a tempo
molto vib.
"ff"
ff
fff
pp poss.
ppp
IV.
sfffz molto vib.
mp
(non-pizz.)
pppp
(buzz)
dampen with fingertip
ppppp
a tempo
a tempo
a tempo
a tempo
sfffz
pppp
IV. vib.
III. senza vib.
pp
II.



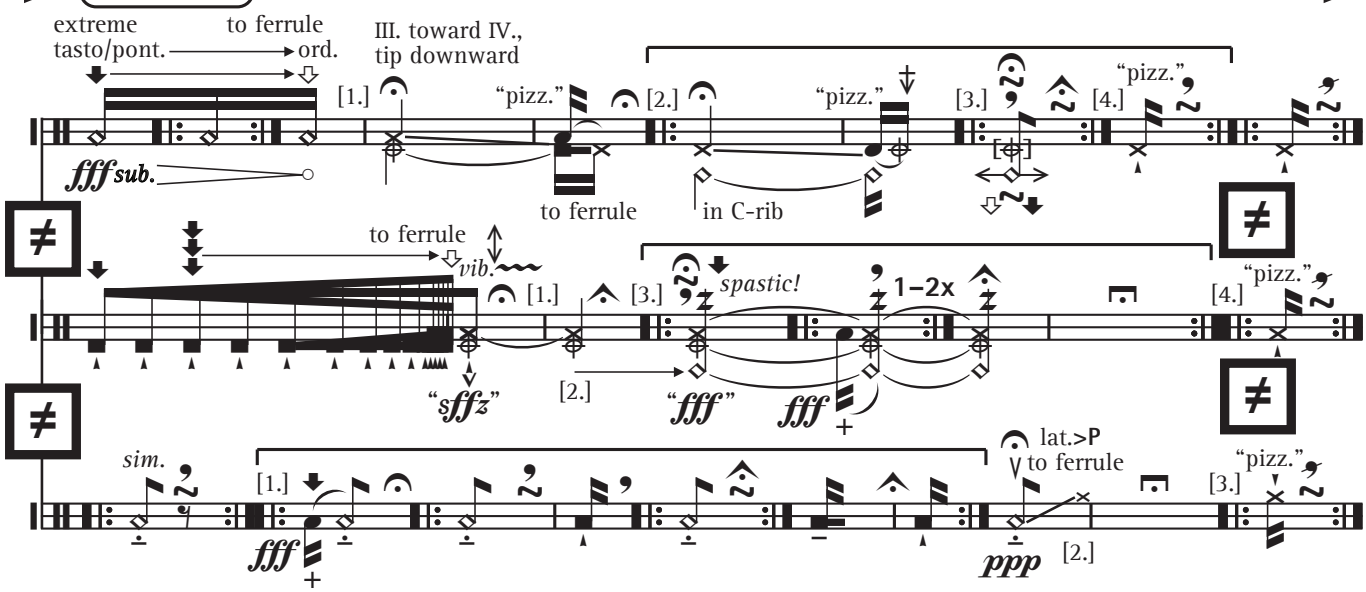
1. as slow as possible to the point on the bow just after reaching the start of the metal coils.
2. it is sometimes easier to slightly rotate the bow (less hair) for a tighter sound in the following measures.
3. miniscule light bow movements to “find” the pitch (“stopped” by the bow hairs, with heavy pressure).

FUNKY "PONG" SOUNDS





FERRULE



violin

1. with the bow hairs pressed on IV. and III. firmly in the nook of the ferrule, slowly push III. toward IV. and carefully lift the RH until the ferrule slips off the string ("pizz."). the bow grinds to a screeching halt with IV. now stuck in the nook of the ferrule.

2. tuck the bow hairs tight inside the top (scroll side) of the C-rib, push IV. ("upbow") outwards — only slightly — until another pizz. occurs, but this time drop the ferrule immediately on IV. to stop it immediately.

3. using the ferrule as a fulcrum, swish the inside of the rib with varying bow pressure and durations. invert periodically if desired (lat. bow with rib contact point as fulcrum).

4. using the silver of the ferrule, pluck down onto the string so that bow hairs strike down onto the string. vary erratically between an open string (extreme staccato) and stopped string (slight "pong" sound). go for a microtonal "walk" along the string.

all

everything under the bracket above the individual staves can be repeated ad lib. in freaky loops, but respecting the start and end points of the repeats.

viola

1. as soon as the bow comes to a sreeching halt in the nook of the ferrule, rapidly move the bow up and down, always remaining in contact with the string. extraneous noises such as the string erratically striking the fingerboard are intentional and by design.

2. slowly angle the bow (III. remains in the nook of the ferrule) until the hairs are in contact with IV. and the middle of the rib.

3. holding the bow firmly in place on III. and IV., do a raucous back and forth motion, causing some uncontrollable tremolo action on the body of the instrument.

4. ferrule pluck: see violin (4).

cello

1. continue with variations on the wonking sound, now interrupted periodically with pizz. and grindy bits.

2. lateral bow across all strings, ending by striking I. in the nook of the ferrule.

3. ferrule pluck: see violin (4).