

jef chippewa

“... unless he senses when to jump”

for alto sax, accordion, violin, cello, piano and drumset

[PIANO]

“... unless he senses when to jump” (2011, rev. 2012)

for alto sax, accordion, violin, cello, piano and drumset

chamber ensemble

duration: ca. 10'00

© 2012 jef chippewa

all rights reserved – tous droits réservés – alle rechte vorbehalten

<http://newmusicnotation.com> | shirling@newmusicnotation.com

commissioned by LUX:NM contemporary music ensemble (berlin)

with the support of the canada council for the arts

<http://www.luxnewmusic.de>

première 3 november 2011

HBC, berlin GERMANY

LUX:NM – ruth velten (sax), silke lange (accordion), ines hu (violin), jacob shaw (cello),
małgorzata walentynowicz (piano) and lucía martinez (drums)

première of the revised version 23 november 2012

heilig kreuz kirche, berlin GERMANY

LUX:NM – ruth velten (sax), silke lange (accordion), benedikt bindewald (violin), beate altenburg (cello),
małgorzata walentynowicz (piano) and matthias engler (drums)

[edition: june 2013]

“... unless he senses when to jump”

under the quirky title “*effervescent powder*” oder “*spuren des populärmusikalischen in der neuen musik*” [“effervescent powder” or “traces of pop musicality in new music”], berlin-based LUX:NM contemporary music ensemble framed a concert in which this work, commissioned by the group, was to be premiered. not having a clue what was meant by the first part of the title, i began composing the work by interpreting the second part of the phrase in various ways, confident the first would eventually also become clear.

in *spalt* (german for “fissure” or “cleft”), the musicians try (successfully as often as not) to play in time with a metronome played by an assistant at a tempo of 15 bpm (i.e. one click every 4 seconds). the entire performance of each musician is a choreography of sounds, gestures and actions, some of which are not meant or likely to be heard in “normal” playing circumstances. then, *eleven* different materials or objects chosen by each musician

instruments

alto sax	played with a jazz embouchure
accordion	a small accordion is best for <i>spalt</i> ; a free bass accordion is needed for the remaining pieces
violin	a carbon fibre bow works wonders for the bow whip actions in <i>spalt</i>
cello	a carbon fibre bow can be used
piano	must be a grand with sostenuto pedal
drumset	see below for details
metronome	played by an assistant (<i>spalt</i>)

each musician must also find and prepare 11 unique materials to be used in *eleven*. see below for details.

drumset

a standard jazz setup can be used as basis for the kit:

- large thick ride (60s jazz ride)
- heavy sizzle cymbal (rivets, not chain!) – some of the rivets can be removed if the sound is too strong in *spalt*
- crash cymbal
- splash cymbal (or very small crash)
- hi-hat
- cowbell
- snare drum (tuned very high)
- tom
- floor tom
- 18” bass drum (very resonant, thin skin)

are used to make their instruments sound in as many different ways. *spur* – a track (recording) or a groove (record), a trace or residue, a path or a lane... the final section is a musical conglomerate (not a collage!) built almost exclusively of citations and stylistic paraphrases from classical, popular, rock and folk music literature – mostly “western” cultural references – played in the character of the source, except where contrary indications appear (e.g., the indication to “swing” debussy’s *violin sonata* “like a drunk cowboy at the end of harvest”)... richard strauss high-fives john bonham while michael jackson sulks in the corner during a punk-ass bavarian beer garden frenzy. feel free to sing along.

i suppose i never did really come to understand what was meant by “effervescent powder”, nor do i suppose it actually matters.

spalt – eleven – spur

this three-piece “set” is not a group of individual “movements” of the larger work. the three titles can be included in programmes in one of the forms given below, or similar (do not use “i, ii, iii” or such). all spelling and punctuation, as well as the use of lowercase, is intentional and must remain as indicated.

“... unless he senses when to jump”: spalt – eleven – spur

“... unless he senses when to jump”:
spalt (the delicious residue of the imperfect)
eleven (effervescent powder)
spur (7 frivolous & somewhat incompatible encounters of the sacred & the profane)

between *spalt* and *eleven*, a brief pause is needed for the accordionist to change instruments; *spur* is played *attacca*.

score and parts

spalt no score exists, only individual parts
eleven all have the same score, no parts
spur score and individual parts exist

performance

notation

- ↓ ↑ downwards / upwards action
- ♯ dampened with the finger or other (as indicated)
- extreme bow pressure (violin, cello) causing a violent rough noise (“scratch tone”) rather than pitch
- ✕ typically used to differentiate from non-standard playing

[∅] dynamics used for actions performed where no sound is expected to result

“*sfz*” dynamic of the *intensity* of the action; the actual resulting sound may diverge greatly

↓ ⇄ heavy / light pressure, of the finger, bow or other

↓ ↑ set or place finger or object downwards / upwards

SET a silent action which serves to prepare the following action

HOLD! unless otherwise indicated, always remain in position after performing any action. “HOLD” is a *security measure*, a reminder in cases where the performer might be inclined to continue movement

spalt (the delicious residue of the imperfect)

assistant – metronome

the assistant plays the metronome manually at a tempo of 15 beats per minute (i.e. one click every four seconds). *only* the assistant may use a stopwatch, or a silent visual metronome (set to play 4/4 at 60 with a different flashing colour on the downbeat) to help play “accurately” – with mechanical precision.

the assistant sits at a distance of at least 3 metres from and facing the musicians, either in the frontmost section of the audience or at the mixing console. this distance contributes slightly to the inaccuracy of the musicians trying to play “on the beat”; the assistant may *not* sit on the stage with the musicians.

the metronome used in the performance must be one of those wooden metronomes with a nice and clear sound. modern plastic makes of this classic model sound cheap and **MUST NOT** be used. the metronome can be positioned over a wooden box (or similar) to slightly amplify (acoustically, do not use electronic amplification!) the clicks.

notation

unless otherwise specified (or obvious), in the sax, violin, cello and drumset parts, stems up indicate right hand actions, stems down left hand actions. for the accordion and piano, as is customary, the upper staff is for the right hand, the lower for the left.

actions notated as a short duration (usually a sixteenth note) should be performed very quickly (but not aggressively); quarter note durations span the entire measure and end either just before or right on the next “beat”. a held note going through a repeat bar indicates that the action continues over the number of resultant repeats indicated.

performance

always play “on the beat”. there will be discrepancies due to the imprecision of playing the very slow tempo and because some of the actions are more difficult to control than others. such discrepancies are essential to the piece but should not be made intentionally; let them occur naturally.

all sustained actions should be played with extreme fluidity, as if they were rapid actions played back in slow motion. similarly, play the entire piece as if the individual actions were all connected parts of a single, fragile, broad phrase. much of this piece is more a choreography of musical action than musical phrasing.

the cello part is slightly longer than the others and is likely to play “solo” with the metronome at the end of this piece.

[dur. ca. 3:30 min.]

eleven (effervescent powder)

11 materials

each musician individually selects 11 materials or objects of greatly varying manufacture that are used to “play” the instrument by rubbing, rolling, scraping them over, around or through the various surfaces and parts of the instrument body.

examples of materials/objects: styrofoam, chopsticks, comb, sandal, tealight candles, hair ball. avoid paper, aluminium foil or other materials that make sound just by moving them; there should only be “audible” sound when a selected material comes into contact with the instrument surface(s).

particularly encouraged are “sound actions” related to the maintenance of your instrument, e.g., wipe/clean the violin/cello strings with a cloth, causing difficult-to-control squeaks; drag a duster along the tuning pins/keys/buttons; wipe the frame of the instrument; lovingly caress a portion of your instrument; etc.

11 times

each musician uses each of their materials once only, without pre-determining the order. start the piece using any material and choose the next material ad lib., possibly in reference to something just played by another musician.

performance

while playing, listen to all other parts and balance your sound accordingly. the sustained sound can vary slightly in dynamic, or even be slightly fragmented, so that other more delicate sounds are able to come through. think more about complementing and helping other sounds to come through than making sure your own sound is heard.

because of the extremely low dynamic, certain precautions should be taken, such as:

- violin/cello: dampen, no open strings should sound
- piano: no pedal (except possibly when strings are otherwise dampened)

begin and end each sound more or less individually but nonetheless as a group, playing the sound more or less constantly over the indicated duration. the sustained sound can of course be reiterative (rattling, vibrating, rubbing back and forth).

always play extremely softly, with small variations around the more or less constant *pppp*.

this conglomerate “chord” is played 11 times. near the end of the 11th reiteration, the accordion slowly and imperceptibly brings in the C-drone to lead into *spur*.

in order to maintain balance with the surrounding pieces, do not go (excessively) over the durations indicated.

enjoy the imperfections of the individual and composite sounds.

[dur. ca. 4:00 min.]

spur (7 frivolous & somewhat incompatible encounters of the sacred & the profane)

performance

musicians are encouraged to make individual contributions – supplements – to the music notated in the score. think of this piece as a pop or jazz chart and add your own personal flair as you see fit!

drumset

the recurring drum beat should be played as heavy and sexy as possible, obsessively in tempo but with imaginative yet relevant variants, such as sporadic and irregularly occurring snare accents, cymbal and/or bass drum accents, but no chops or fills (well, maybe one good and cheesy spinal tap toms triplet could be nice). the few

intervening styles that do occur should be played in character, with a slight punk rock character, but always rigidly in tempo.

others

spur is composed almost exclusively of citations and stylistic paraphrases from classical, pop, rock and folk music literature, predominantly from “western” cultural references. the citations should be played *in character* except where contrary indications appear (e.g. the indication to “swing” debussy’s *violin sonata* “like a drunk cowboy at the end of harvest”).

[dur. 2:30 min.]

[1] suddenly get in place to play the opening chord, touching, but not depressing the keys

cue one of the other musicians in the ensemble using your head

depress the keys silently and calmly, but not too slowly!

bow your head *expressivo!* as you look to the back of stage, accentuating and emoting the music you are “playing”

[2] play an “accent” on the held chord and – with the keys depressed the whole time – gradually bring in (“cresc.”) a vibrato on the keys with a slight pushing and pulling motion, so that for the last small portion of the beat you are actually visibly shaking the piano, and...

... stop the vibrato suddenly

[3] using both hands pressed heavily on the keys to support your body, slowly stand up – like a rickety old man who needs to pee, or alternatively, as if the entire socio-cultural history of the instrument were upon your back (see adorno, below) as you try to stand tall stop in a comfortable standing position, ready for the next sequence of actions

[4] depress the sostenuto pedal (3P), immediately, but calmly and very quietly, even silently

suddenly lift the RH off the keys and continue moving it slowly towards the inside of the piano in order to...

... strike the pitch held by the LH thumb and continue to dampen the string with heavy pressure

abruptly lift RH finger off the string (allow the string to vibrate) and slowly lean back to a more comfortable position, ending with...

[5] ...the RH grabbing the top of the piano frame (without obstructing the fallboard, hold until the end!) / slowly raise the LH thumb off the key, as high as it can go with the pinky remaining in place (key depressed)

release the sostenuto pedal slowly, allowing any buzz or other noise to sound, continue until...

... the pedal is completely up (released), and place your foot flat on floor / lift the LH brusquely and continue with a delicate motion, conducting a sweet tune played by an unseen ensemble, waving your head lovingly back and forth for the entire measure, but stop motionless just before the next downbeat

[6] remain motionless, but tense! intently set LH finger on the key

LH depresses the key silently / with sudden violence, depress the sustain pedal (Ped.) and release it extremely slowly (over 2 measures), making audible all the beautiful imperfections of this masterpiece of an instrument until...

... the pedal is completely up, place foot on floor

[7] sit down in a normal manner, as quietly as possible

release the key extremely slowly over the entire beat duration, allowing any buzzes etc. to be heard and...

... rapidly move LH towards and grab the fallboard (lid covering keys)

[8] pause in an extremely pensive state to consider what adorno might think of all this, and finally, unsure a conclusive answer could be found, ...

... LH closes the fallboard slowly as you sigh and slowly bow your head with extreme melancholy until...

... the lid closes with a depressing thud; remain in position until all musicians have stopped

PIANO

“... unless he senses when to jump”

spalt (the delicious residue of the imperfect)

jef chippewa

STARTING POSITION:
hands in lap, feet positioned to stand up

EACH PLAYER ENTERS INDIVIDUALLY after approximately 6-13 clicks of the metronome; always play “in time” with it, although slight divergences are expected / desired

♩ = 15
METRONOME

once the last performer has come to a resting position, ALLOW ANOTHER 7 (or so) CLICKS OF THE METRONOME BEFORE IT IS STOPPED UN CEREMONIOUSLY

eleven (effervescent powder)

new material each time

change materials quickly, pause only long enough to cue entry and continue

10x

ppp poss.

ppp poss.

ATTACCA

acc

ca. 10-15"

ca. 10-15"

pppp

spur (7 frivolous & somewhat incompatible encounters of the sacred & the profane)

1

approx. 10"

$\text{♩} = 69$ SEHR BREIT

heroic and brilliant

die aufklärung (yeah, maybe comp out a chord or two to celebrate...)

[DRUM enters]

fff

mp

f

poco gejazzt

[ACCORDION]

ppp

sed.

p

2

tender, like tiny snow crystals tinkling on your forehead

BANAL GEEK POP

6

staccato, extremely dry and analytical, but somehow sexy in its own way *p*

3

9

SEHR BREIT

hard and really hot modal jazz

SEHR BREIT

10

12

14

Dm

G#13^b9^b5

4 independent tempi (sx acc vln pno)
 starting sort of on the downbeat, play several very short but immediately recognizable fragments (fade-in/out) of "popular" works, songs, tunes etc. for your instrument; play "out of tempo" according to each fragment...

... and quickly fade out or stop immediately as the rock beat returns

16

5 DOUBLE TEMPO TEMPO PRIMO
6 schmalz, independent tempo (vln/pno)
 vln + pno play brahms' hungarian dance no. 5 together (independent of the tempo and other musicians), starting at the 2nd repeat (m. 33) and ending just before the *sf* a tempo, and of course with all the necessary schmalz...

TEMPO PRIMO
 fade-out / stop individually

20 24 26

7 DOUBLE TEMPO

(or 4/4 in double tempo) [*glocoso!* 3]

29

TEMPO PRIMO

32 34 36 G.P.

