Title
I am [where?], making a personal trajectory of listening

Author
Bonafé, Valéria

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Valéria Bonafé

I AM [WHERE?],
MAKING A PERSONAL TRAJECTORY OF LISTENING

for 8 musicians

2015

I - GENERAL ASPECTS

1] Introduction

This piece is thought as a space for interaction between composer, performers and audience, as well as between sound, listening, time and space. As a composer I offer two specific contributions: 1) a set of ideas presented through a music score; and 2) a set of ideas presented through a text. These two contributions have close relationship with each other and should be understood complementarily. Both the score and the text have a certain degree of openness, but always within limits or well-established guidelines. Anyway, beyond the possibilities established herein, unexpected musical solutions related to the specific realities of each performance are welcome, provided that they are in line with the ideas here exposed, relying in the artistic and musical sensitivity of the performers.

2] Global space

This piece deals essentially with issues related with space in its various dimensions. With regard to physical space for the performance, the piece is designed to be played at open or closed spaces that allow listeners to move around, such as parks, plazas, museums, galleries, schools, warehouses, roads etc. The place chosen for the performance doesn't need to be totally silent, and moderate interference noise proper to each of these environments are welcome. But one should be careful so that the piece does not have to compete with environmental sounds, compromising the work of the performers or completely avoiding the enjoyment of listeners.

The performers should take their places forming a kind of circuit, in which each of them is understood as a "pit stop". The positioning of the musicians and the distances between them are two variables that must be set according to the specificities of each area (topographic conditions, existence of obstacles etc.). However, as a general guideline, it should be considered that: 1) the performers belonging to each of the following pairs must be at opposite ends: Pair A (Female voice + Violoncello), Pair B (Viola + Accordion), Pair C (Bass flute + Double bass), and Pair D (Bass clarinet + Percussion); 2) Each performer must be sufficiently far from the others so that she/he does not listen to them (or at least not clearly); and 3) taking into account the total length of the piece (30 minutes), each performer must be sufficiently close to the others so that listeners can move between them in a comfortable walking speed and can also perform brief stops in front of each one of the performers, if they wish. One suggestion would be to consider about 3 minutes for the stops in front of each musician and a total of 6 minutes to displacements. In a space without of obstacles, this would result in a distance of approximately 20m between the nearest performers.

If the space does not favor the immediate visual understanding of the total circuit, an introductory oral presentation or the provision of some graphic materials (texts, indicative arrows, maps etc.) can assist the audience. However, the listeners should not, in any case, be led to predetermined trajectories. Listeners must have the freedom to make their personal choices autonomously, deciding the direction to be taken and the time to be spent at each stage of her/his trajectory.

3] Possible versions and titles

The *abstract* title of the piece is *I am [where?], making a personal trajectory of listening*. However, that is an interactive title. At each performance, the musicians must fill the field *[where?]* indicating the specific location where the performance will take place, turning this *abstract* title in a *concrete* title. As a general recommendation for filling this field, it should be sought a great degree of specificity, clearly stating in which space the performers and the listeners are in the course of the piece. As an example, the premiere received the title *I am at Dalehead Arch, making a personal trajectory of listening*, which refers to the specific area of a tunnel located in Central Park in New York, USA.

Although the performers, being isolated, see themselves and are seen as soloists, a detailed chamber music writing operates throughout the piece. Thus, the piece offers the audience both the possibility of "solo music" or "chamber music" listening and can be performed in three different ways:

A] Version of the acoustic "solo music listening" in live performance.

In this version, whose title should be *I am [where?], making a personal trajectory of listening* (replacing the field [where?] by the name of the place of the performance), listeners move during the performance and have an individual and fragmented understanding of the piece as a result of her/his personal trajectory in the circuit formed by 8 soloists.

B] Version of the digital "chamber music listening", from a recording.

In this version, which title should be *The defrag version of "I am [where?], making a personal trajectory of listening"* (replacing the field [where?] by the name of the place where the live performance happened), audience remain still and listen to the same recorded "chamber music" version of the piece. For this digital version, it should be placed 8 directional microphones to record each one of the musicians. Some recording of ambient noise is acceptable. Microphones must be mixed so as to mitigate – but without compromising the particular energy used by each performer – the dynamic gaps that would naturally result from a performance where the musicians do not listen to each other. Mixing and diffusion in 8 channels (one for each performer) is ideal for concert situations, but a 2 channels version would also be acceptable for documentation purposes.

C] Version of acoustic "solo music listening" and digital "chamber music listening", running simultaneously.

This version is the simultaneous combination of the two previous versions, but with the digital version running in real time on a different space from the space of the acoustic performance. Both spaces can be close to each other in order to allow listeners to move from one space to another (a museum or gallery with independent rooms could be favorable to this proposal), or significantly far, allowing, for example, that someone in country A listens the digital version of the performance that is happening in country B via *netconcert*. The miking, mixing and diffusion should follow the same guidelines already presented in item 2). This version does not have a specific single title and should receive the two titles mentioned above, one for each place.

Versions 2) and 3) may also include capture/projection of visual images. In this case, a camera should be used for each performer, preferably focusing only on her/himself and her/his instrument. Unlike audio diffusion on individual channels, the video projection may happen on a single screen divided into 8 independent sections. Working in partnership with a video artist – who can interfere creatively in capture, treatment and mixing of images – is recommended.

4) Individual space: ambient and presence

Although seats, banks, and music stands may be necessary (consider the possibility of having the score on the ground) to ensure good workability of the piece, the performers should organize their personal spaces (their particular environment) in the most informal way, as do street performers, for example. Although sensitive spatial boundaries are naturally built at the time of performance, explicit segmentation (use of platforms, sealing strips etc.) between the performer space and the space of the audience is not desirable. Complementing this policy of rapprochement between performers and audience, it is suggested to display some personal contribution of the performer to this environment (such as the use of personal objects or significant decorative elements). It is also important that the performers are dressed according to the specific conventions of the chosen space (in a presentation in a park during the summer, for example, consider the use of sandals).

These are some suggested strategies to mitigate the conventional symbolic distance between performer and audience. The intention is to seek a higher level of empathy through an environment where informality and intimacy are most favored.

Nevertheless, verbal interactions with listeners should be avoided during performance (including during the **long rest** moments).

5) Synchrony

The piece depends essentially on the use of chronometers. Each performer must have her/his own chronometer so that she/he can be guided independently throughout the piece.

The performers must start and finish the piece together, and it is vital that they are as synchronized as possible in the whole piece. Some level of dyssynchrony (a few seconds) is tolerable. However, the performers should seek to follow the chronometers accurately, avoiding advance or delay in the overall map of the piece, especially in the transitions from one section to another.

Therefore, it is essential to find a solution (appropriate to the space where the performance will take place) to synchronize the beginning of the piece, i.e. the exact moment to activate the chronometers. If there is any common point of visibility to the 8 performers, one solution can be to use a visual signal (one checkered flag, for example) given by another person so that the musicians, having been already positioned in their respective places, can trigger the chronometers and start the performance at the same moment. Another possibility that can be used in greater distance contexts is that the performers gather to trigger their chronometers and, soon after this, move to their respective places, beginning the piece in the X minute previously combined. Other solutions using technological aid can also be considered (such as the use of electronic hearing points, for example). It should be avoided the use of sonorous signs.

Due to the length of the piece, it is recommended to prepare security strategies so that performers can synchronize again if some accident occurs along the piece. Thus, some extra signals may be given at specific points of the piece.

II - SCORE

1] Introduction

The score is written essentially in traditional music notation, aided by graphical notation and some explanatory texts. It should be printed in color and on large sheets of paper (A1 is recommended).

At the top of the score the performer will find a chart that gathers information about the *musical form*, with clear marks that indicate the 7 different sections over 30 minutes. In this chart the performer also find an **activity curve** that gathers information – through the use of colors – about which are and how should be used the musical materials on each of the different sections.

In the remainder of the score the performer has at her/his disposal the *musical material* itself, arranged in four quadrants in different colors, which relate directly to the colored markings that appear on the chart above. There is still another score attached that the performer should use at a specific moment, when the main score indicate **extra score**. This is a kind of "duo", i.e. a moment of greater proximity with a second performer who also works with an extra score at the same time. This attached score relies exclusively on traditional musical notation and does not require extra explanation.

2] Musical material: gestures

The musical material is disposed into 4 quadrants with different colors. Each of these quadrants should be understood as a **zone,** characterized by a specific type of gesture. Thus, starting in the upper left quadrant and turning clockwise, the following areas are: *Thread Zone*, *Grain Zone*, *Dot Zone* and *Powder Zone*. Each zone encompasses a set of **cores** which are represented by a small circle which brings in the center the first zone name letter followed by a number: T1, G3, D2, Q4 etc. Each color groups from two to four **musical gestures** that share even more specific characteristics within a specific zone. Gestures are named with Greek letters: α (alpha), β (beta), γ (gamma), or δ (delta).

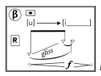
Gesture is a complex energetic structure, condensed and expressive. Its personality (specific sonic characteristics) was carefully designed taking into account idiomatic aspects of each instrument and is expressed in the score through a musical writing fairly accurate. The gesture is not characterized only by one or other parameter, but by the association of a specific set of parameters such as pitch, duration, dynamics, timbre, articulation etc. Thus, care for an accurate performance of each gesture is very important. However, for the gestures not to be understood only as recurring icons during performance, most of them have some flexibility that allows its energy profile to be varied according to the contexts.

The performer may manipulate the gestures essentially in two parameters: *pitch* and *duration* (*length*). Some gestures can also have their *global profile* retrograded, being read backwards. In this case, the manipulations are also related to the dynamic curve of this gesture. Such gestures are marked in the score with the letter **R.** In the specific case of Percussion, which almost doesn't deals with defined pitch in this piece, the gestures can be manipulated in relation to their duration (length), intensity (dynamic range), and timbre (some gestures can happen in different instruments). For the Female voice there is also the possibility of varying words and phonemes in each gesture.

2.1) Pitches

There are three categories of gestures in respect to pitch:

A] undefined pitch gestures: those that do not deal with this parameter;



Bass flute, P1-β

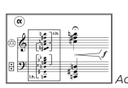
B] fixed pitch gestures: those which pitches are closely linked to the gestural profile itself and cannot be manipulated;

Bass clarinet, T3-β

C] flexible pitch gestures: those which pitches can be selected by the musician and varied each time.

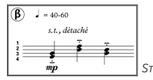
For *flexible pitch gestures*, the set of available pitches is always displayed at the beginning. It is important to emphasize that the pitches cannot be transposed or octaved. The pitch sets are indicated in two different ways:

a] for Female voice, Bass flute, Bass clarinet and Accordion: the available pitches are displayed in a box. For the Accordion, brackets indicate the possible harmonic groupings for each hand;

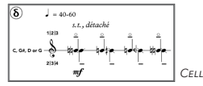


Accordion, P1-α

b] for Viola, Violoncello, and Double Bass: the numerical indication that appears at the beginning of the tablature informs which strings can be used. In general, these three instruments use exclusively open strings. Fingerings are used only in two cases: for natural harmonics or microtonal beatings between open and stopped strings. In the case of microtonal beatings a different tablature is proposed. In it, beyond stating the strings that can be used, the tablature are also informs the pitches (normal in the higher open string and ¼ tone higher in the lower stopped string) that should be played. These gestures are easily recognizable by the presence of a mirror treble clef at the beginning of the tablature.



Strings, T2-β

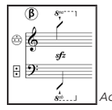


Cello, T2-δ

2.2) Length

There are two categories of gestures with regard to length:

A] fixed length gestures: those which length correspond to the gestural movement itself (e.g. string pizzicato, finger stroke etc.) and cannot have its length manipulated;



Accordion, D1-β

B] flexible length gestures: those which length can be set by the musician and varied each time.

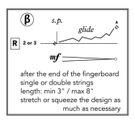
For *flexible length gestures*, the minimum and maximum length values are indicated in the score. Importantly, in the case of gestures that have dynamic curve (cresc./dim., for example), this should be considered to the full extent of the gesture, no matter how short or long is its length. The min and max length values are displayed in three different ways:

- in seconds: min 1" / max 5"; min 3" / max 8"; min 4" / max 10";
- in pulses, when "quarter note = 40-60": min 3 pulses / max 8 pulses; min 4 pulses / max 10 pulses;
- in technique action: one fast bow, slow glide, one blow etc.

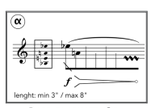
Considering these limits, the length of such gestures can be manipulated in the following ways:

a] for gestures without metronomic indication: stretching/squeezing the individual duration of the figure where the fermata is placed to achieve the desired global gesture length; stretching/squeezing the entire design as much as necessary to achieve the desired global gesture length; or keeping the design as much as necessary to achieve the desired global gesture length (this gestures has the signal ∿);

Bass flute, G1- β

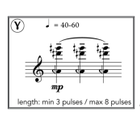


Cello, P1-β



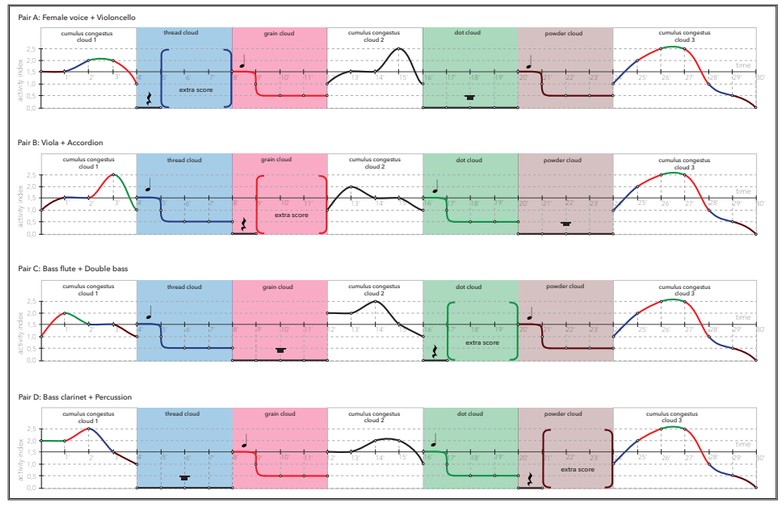
Bass clarinet, G3-α

b] for gestures with "quarter note = 40-60": repeating pulses as much as necessary to get the desired length.



Bass Clarinet, T2-γ

3) Musical Form



3.1) Cumulus Congestus Cloud 1-3

Sections *Cumulus Congestus Cloud* 1-3 (initial, intermediate and final) are characterized by instability of the musical material, since in each of them the four pairs of performers pass through the four different zones that make up the piece. Each of these sections has specific characteristics. The *Cumulus Congestus Cloud* 1 is characterized by the idea of "gestural polyphony". In this section each pair of musicians perform a certain activity curve and follow a particular path between the different zones. The *Cumulus Congestus Cloud* 2 is characterized by the idea of "gestural heterophony". Represented with a black line, the activity curve along this section does not indicate which zones should be used in every specific moment. This is actually a section where performers are free to move between all zones establishing interactions between gestures with very different characteristics. Finally, *Cumulus Congestus Cloud* 3 is characterized by the idea of "gestural homophony". In this section all the performers follow the same activity curve and move between the different zones making the same trajectory.

3.2) Others Clouds

Unlike the sections *Congestus Cumulus Cloud*, the *Thread*, *Grain*, *Dot*, and *Powder Cloud* sections are characterized by great stability of the musical material, since each one is dedicated to one of the zones that make up the piece. These sections are marked by the presence of a kind of "duo" (foreground) that is performed by one pairs of musicians and accompanied (background) by other two pairs, resulting in sections that are marked by the idea of "gestural accompanied melody". During these sections long moments of rest are indicated to the last pair of performers. Such sections are so arranged as follows:

Thread Cloud

Par A (Female voice + Cello): Duo (foreground) – attached score
Par C (Bass flute + Double bass): Accompaniment (background)
Par B (Viola + Accordion): Accompaniment (background)
Par D (Bass clarinet + Percussion): Long rest

Grain Cloud

Par B (Viola + Accordion): Duo (foreground) – attached score
Par A (Female voice + Cello): Accompaniment (background)
Par D (Bass clarinet + Percussion): Accompaniment (background)
Par C (Bass flute + Double bass): Long rest

Dot Cloud

Par C (Bass flute + Double bass): Duo (foreground) – attached score
Par B (Viola + Accordion): Accompaniment (background)
Par D (Bass clarinet + Percussion): Accompaniment (background)
Par A (Female voice + Cello): Long rest

Powder Cloud

Par D (Bass clarinet + Percussion): Duo (foreground) – attached score
Par C (Bass flute + Double bass): Accompaniment (background)
Par A (Female voice + Cello): Accompaniment (background)
Par B (Viola + Accordion): Long rest

Each of these four sections is preceded by a short time (1 minute) of sync around the gestures that make it up, functioning as a kind of introduction to the accompanied "duos" that follow. These moments are marked in the score with the symbol of a quarter note. The pair who will perform the duos should take a break during this minute (quarter note pause marked in the score), so they can properly prepare the change for the extra score. The other two pairs that will perform the accompaniment should choose a pulse between "quarter note = 40-60" and keep it in evidence throughout this one minute, creating a sort of rhythmic ostinato. The performers should not previously agree on a common pulse. The idea is to create a section where the pulse sensation is evident, but where each performer maintains her/his own tempo. These are the only moments where all the gestures available in the score – including those with long durations – should have their length reduced to 1 pulse. The performers have the freedom to select the most adequate gestures to this operation within the indicated zones.

During the **long rests** performers must stop the flow of musical activity, but keeping a performance attitude. They should perform this interruption discreetly, seeking to avoid any abrupt action. During the 4-minute break, the performers can act as they wish. They may remain seated or standing, still or busy with some activity. The actions are free, provided they are not sonorous and are restricted to the individual space previously established for each performer. Some applause may occur, but should not be encouraged. The performer must remain watchful to the chronometer to return to musical activity at the right time. In the case of video filming the focus should not be removed from the performer.

3.3) Gesture interactions: activity curves and index

Each pair of performers has a specific **activity curve** presented at the top of the score. In the horizontal axis is projected a timeline from 0 to 30 minutes, segmented at every 1 minute. On the vertical axis it is showed a gradation of the **activity index** that the performer should consider at every moment.

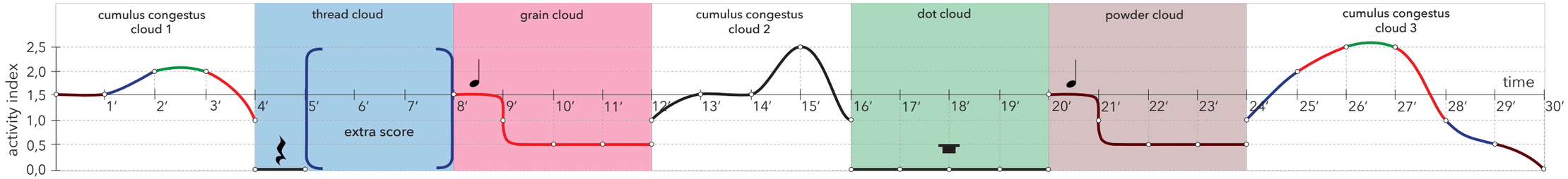
Activity index	
2,5	Very high level of activity. Almost no gaps between gestures.
2,0	High level of activity. Short gaps between gestures.
1,5	Moderate level of activity. Confortable gaps between gestures.
1,0	Low level of activity. Large gaps between gestures.
0,5	Very low level of activity. Very large gaps between gestures.
0,0	No events.

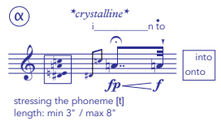
It is important to clarify that a high level of activity does not necessarily mean using a large number of different gestures. Eventually, it is possible to achieve a high level of activity using few gestures. The opposite is also true. In a low level of activity, various gestures can be used. Thus, the activity index informs the performer about the gestural density to be built at each moment, i.e. the frequency of physical action on her/his instrument.

In the activity curve performers can also get – through color variation – information about which zones should be used for each moment. Momentary approaches on the same core and even subsequent repetitions of the same gesture are allowed, but in this case avoid creating patterns or structures that can be recognized as new gestures. As a general remark, it is desirable that the available set of gestures be used in a balanced way seeking great sonorous richness in all the sections.

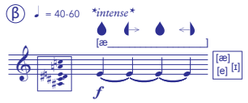
A personal engagement in handling the offered gestures is not only desired, but also essential for the efficient performance of the piece. It is recommended that the performers assimilate the set of gestures available as a kind of personal vocabulary and can thus manipulate and move between gestures with fluency and naturalness. However, it is important to emphasize that despite the openness that the performer has to handle (pitches, length, global profile etc.) and combine gestures, she/he should not feel encouraged to create new gestures or modify certain parameters that do not have been indicated in the score.

Voice

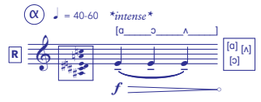




stressing the phoneme [t]
length: min 3" / max 8"

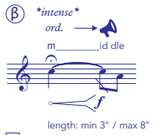


length: min 4 pulses / max 10 pulses

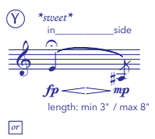


randomic phonemes
length: min 3 pulses / max 8 pulses

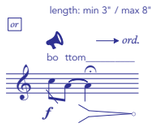
T1

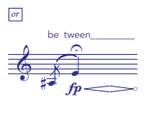


length: min 3" / max 8"

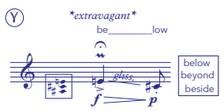


length: min 3" / max 8"

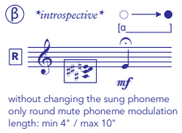




T2

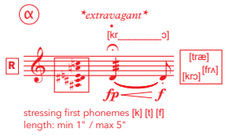


upward or downward 3rd gliss: A♯-C♯ or C♯-E♮
length: min 3" / max 8"



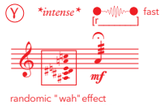
without changing the sung phoneme
only round mute phoneme modulation
length: min 4" / max 10"

T4

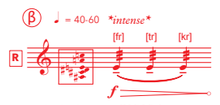


stressing first phonemes [k] [t] [f]
length: min 1" / max 5"

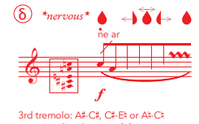
G1



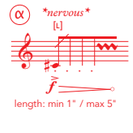
randomic "wah" effect
length: min 3" / max 8"



randomic phonemes [fr] [tr] [kr]
length: min 3 pulses / max 8 pulses

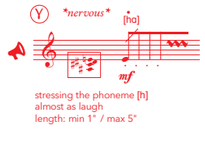


3rd tremolo: A♯-C♯, C♯-E♮ or A♯-C♮
stressing the phoneme [n]
relaxing the [r] to achieve great velocity
starting and finishing with closed mute
randomic half/open mute changes
lenght: min 3" / max 8"

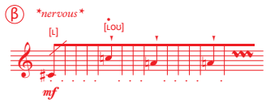


length: min 1" / max 5"

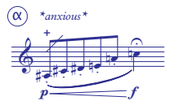
G3



stressing the phoneme [h]
almost as laugh
length: min 1" / max 5"

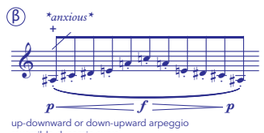


repeated note: C♯ [ɫ] / accented notes: A and C♮ [LOU]
alea rhythm of accented notes
length: min 3" / max 8"

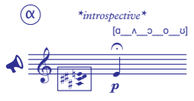


upward or downward arpeggio
reversible dynamic curve
length: min 3" / max 8"

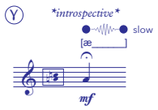
T3



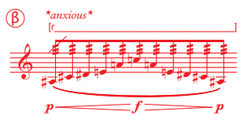
up-downward or down-upward arpeggio
reversible dynamic curve



gradual transition between phonemes
length: min 4" / max 10"

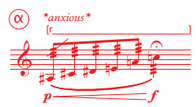


randomic "wah" effect
length: min 3" / max 8"

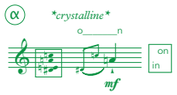


up-downward or down-upward arpeggio
reversible dynamic curve

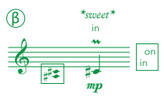
G2



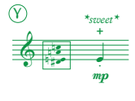
upward or downward arpeggio
reversible dynamic curve
length: min 3" / max 8"

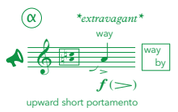


appoggiatura: up to two notes
upward, downward, or zigzag motion

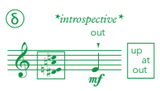


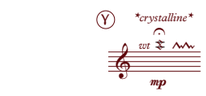
D1



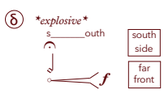


upward short portamento

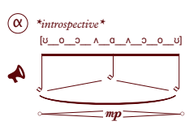




length: min 5" / max 12"

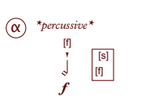


stretching the phonemes [s] or [f]
lenght: min 3" / max 8"

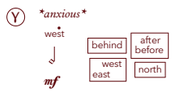


length: one long air flow

P3

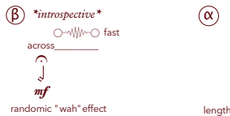


P2



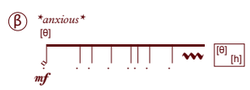
stressing the phonemes [s] [f] [θ] [h]

P1

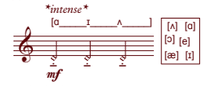


randomic "wah" effect
length: min 5" / max 12"

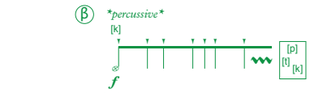
length: one short air flow



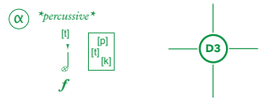
alea rhythm
lenght: min 3" / max 8"



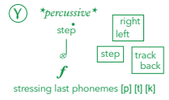
randomic phonemes
length: min 3 pulses / max 8 pulses



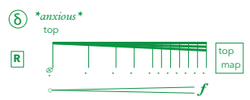
alea rhythm
length: min 3" / max 8"



D3

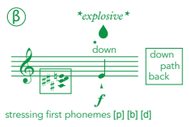


stressing last phonemes [p] [t] [k]

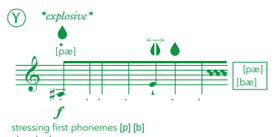


length: min 3" / max 8"

D2

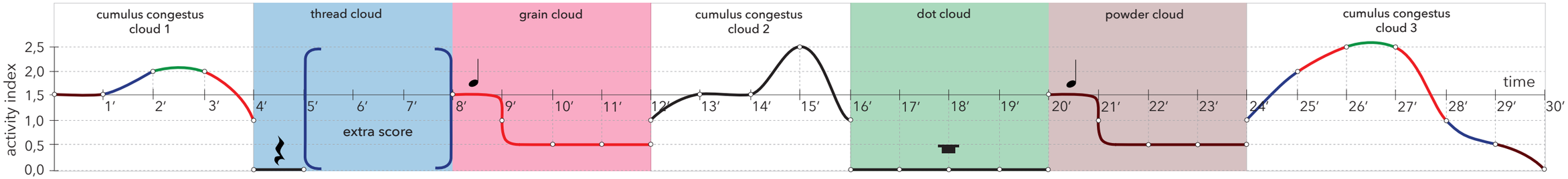


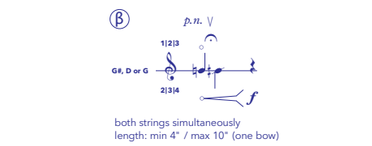
stressing first phonemes [p] [b] [d]



stressing first phonemes [p] [b]
alea rhythm
length: min 3" / max 8"

VIOLONCELLO





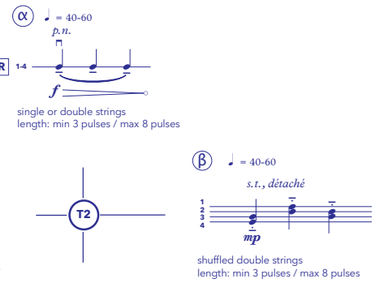
both strings simultaneously
length: min 4" / max 10" (one bow)

single or double strings
length: min one fast whole bow
max 10" (one bow)

4th partial, sounding 15th
length: min one fast whole bow
max 10" (one bow)

upward or downward arpeggio
length: min 4" / max 10" (one bow)

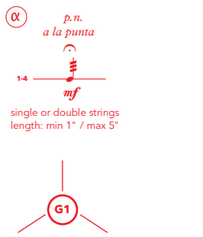
or using the 4th partials, sounding 15th
up/downward or down/upward arpeggio



4th partial, sounding 15th
length: min 3 pulses / max 8 pulses

shuffled double strings
length: min 3 pulses / max 8 pulses

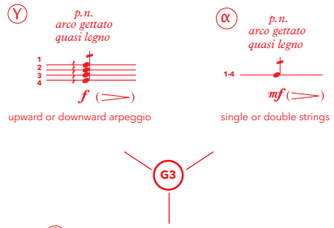
single or double strings
length: min 3 pulses / max 8 pulses



single or double strings
length: min 1" / max 5"

5th partial, sounding 17th
length: min 3" / max 8"

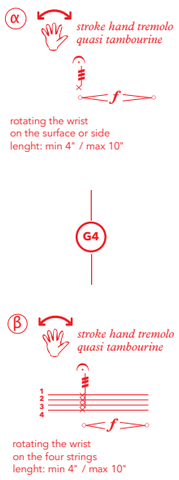
single or double strings
length: min 1" / max 5"



upward or downward arpeggio

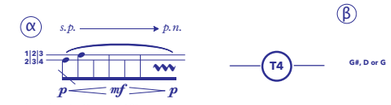
single or double strings

shuffled single and double strings
length: min 4" / max 10"
stretch or squeeze the design as much as necessary
free number of attacks



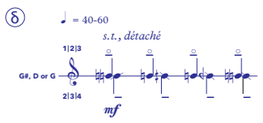
rotating the wrist
on the surface or side
lenght: min 4" / max 10"

rotating the wrist
on the four strings
lenght: min 4" / max 10"

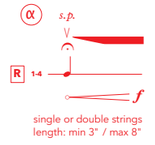


length: min 4" / max 10"

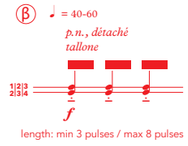
length: min 4" / max 10"



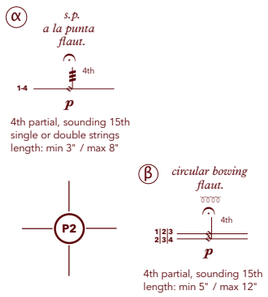
shuffled double strings
length: min 4 pulses / max 10 pulses



single or double strings
length: min 3" / max 8"



length: min 3 pulses / max 8 pulses



single or double strings
length: min fast glide
max slow glide (one bow)

after the end of the fingerboard
single or double strings
length: min 3" / max 8"
stretch or squeeze the design as
much as necessary

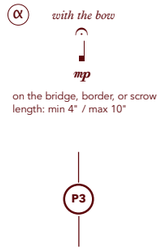
single or double strings
length: min 5" / max 12"

4th partial, sounding 15th
single or double strings
length: min 3" / max 8"

5th partial, sounding 17th
single or double strings
length: min 4" / max 10"

4th partial, sounding 15th
length: min 5" / max 12"

4th partial, sounding 15th
harmonic with 3rd finger
muffled string with 1st finger
length: min 3" / max 8"

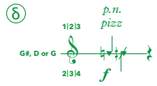


on the bridge, border, or scrow
length: min 4" / max 10"

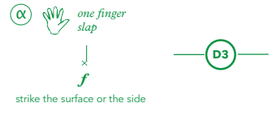
on the surface (near f-hole)
length: min 5" / max 12"

single or multiple strings

4th partial, sounding 15th

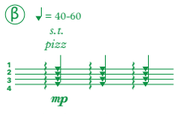


both strings simultaneously

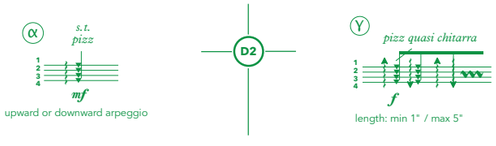


strike the surface or the side

strike the four strings

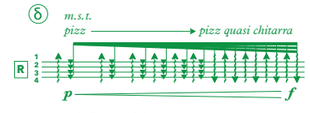


upward or downward arpeggios
lenght: min 3 pulses / max 8 pulses



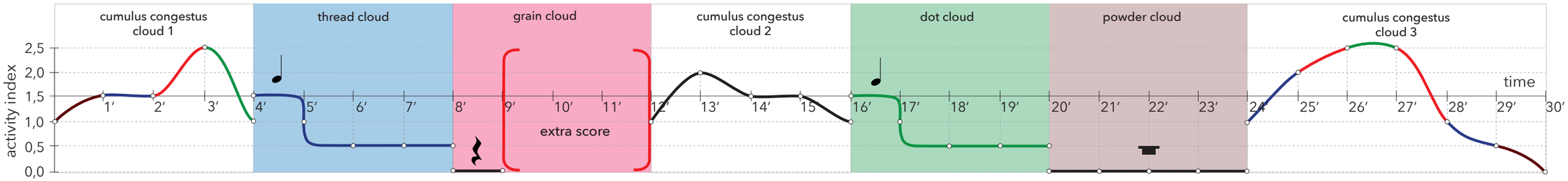
upward or downward arpeggio

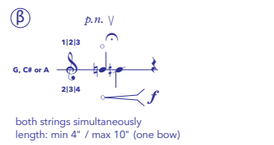
length: min 1" / max 5"



length: min 4" / max 10"
stretch or squeeze the design as much as necessary
free number of arpeggios

Viola

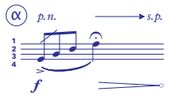




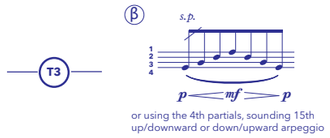
single or double strings
length: min one fast whole bow
max 10" (one bow)

4th partial, sounding 15th
length: min one fast whole bow
max 10" (one bow)

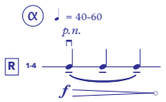
both strings simultaneously
length: min 4" / max 10" (one bow)



upward or downward arpeggio
length: min 4" / max 10" (one bow)



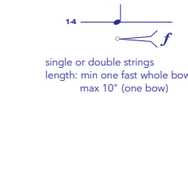
or using the 4th partials, sounding 15th
up/downward or down/upward arpeggio



4th partial, sounding 15th
length: min 3 pulses / max 8 pulses

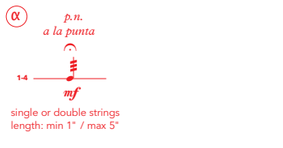
shuffled double strings
length: min 3 pulses / max 8 pulses

shuffled double strings
length: min 4 pulses / max 10 pulses



length: min 4" / max 10"

length: min 4" / max 10"



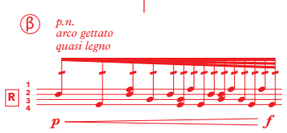
single or double strings
length: min 1" / max 5"

5th partial, sounding 17th
length: min 3" / max 8"

single or double strings
length: min 1" / max 5"

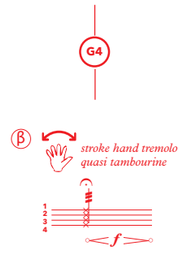
upward or downward arpeggio

single or double strings

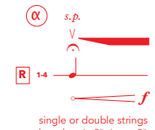


shuffled single and double strings
length: min 4" / max 10"
stretch or squeeze the design as much as necessary
free number of attacks

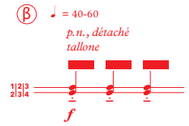
rotating the wrist
on the surface or side
lenght: min 4" / max 10"



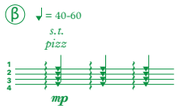
rotating the wrist
on the four strings
lenght: min 4" / max 10"



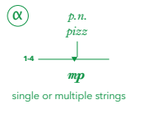
single or double strings
length: min 3" / max 8"



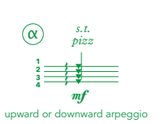
length: min 3 pulses / max 8 pulses



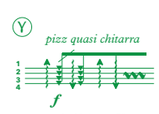
upward or downward arpeggios
lenght: min 3 pulses / max 8 pulses



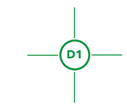
single or multiple strings

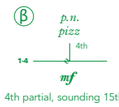


upward or downward arpeggio

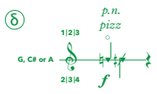


length: min 1" / max 5"

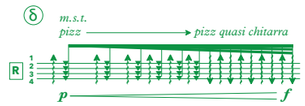




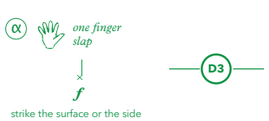
4th partial, sounding 15th



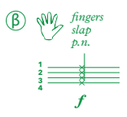
both strings simultaneously



length: min 4" / max 10"
stretch or squeeze the design as much as necessary
free number of arpeggios

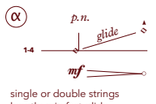


strike the surface or the side



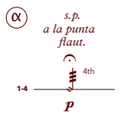
strike the four strings

after the end of the fingerboard
single or double strings
length: min 3" / max 8"
stretch or squeeze the design as
much as necessary

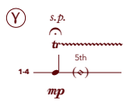


single or double strings
length: min fast glide
max slow glide (one bow)

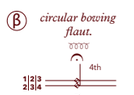
single or double strings
length: min 5" / max 12"



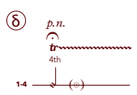
4th partial, sounding 15th
single or double strings
length: min 3" / max 8"



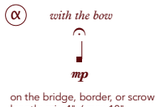
5th partial, sounding 17th
single or double strings
length: min 4" / max 10"



4th partial, sounding 15th
length: min 5" / max 12"



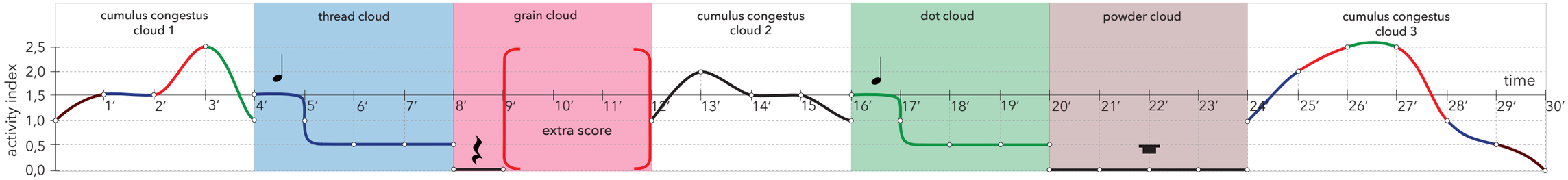
4th partial, sounding 15th
harmonic with 3rd finger
muffled string with 1st finger
length: min 3" / max 8"

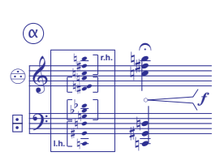


on the bridge, border, or scrow
length: min 4" / max 10"

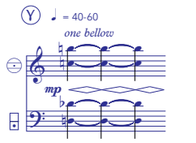
on the surface (near f-hole)
length: min 5" / max 12"

Accordion

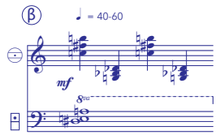




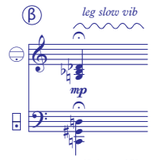
one or both hands
alea combination of l.h. and r.h. trichords
length: min 3" / max 8"



one or both hands
length: min 4 pulses / max 10 pulses



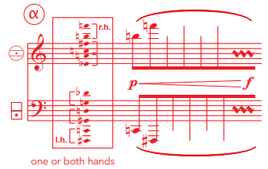
length: min 4 pulses / max 10 pulses



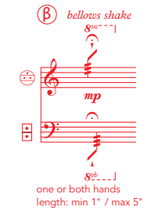
length: min 4" / max 10"

length: min 1" / max 5"
stretch and squeeze the design
as much as necessary

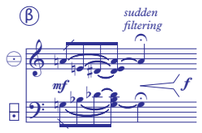
length: min 4" / max 10"
stretch and squeeze the design
as much as necessary



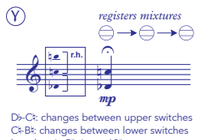
one or both hands
always on contrary direction
alea combination of l.h. and r.h. bichords
lenght: min 3" / max 8"



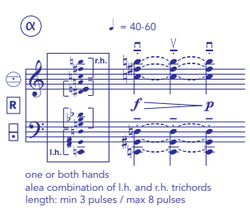
one or both hands
length: min 1" / max 5"



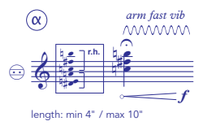
alea "filtered" pitches
length: min 3" / max 8"



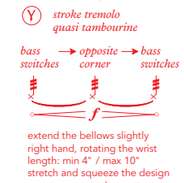
D♭-C♯: changes between upper switches
C♯-B♮: changes between lower switches
length: min 5" / max 12"



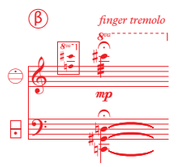
one or both hands
alea combination of l.h. and r.h. trichords
length: min 3 pulses / max 8 pulses



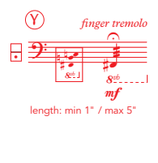
length: min 4" / max 10"



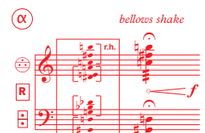
extend the bellows slightly
right hand, rotating the wrist
length: min 4" / max 10"
stretch and squeeze the design
as much as necessary



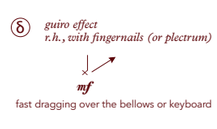
lenght: min 4" / max 10"



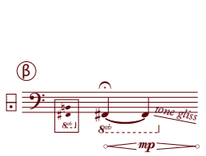
length: min 1" / max 5"



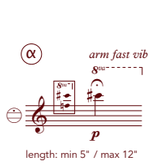
one or both hands
alea combination of l.h. and r.h. trichords
length: min 1" / max 5"



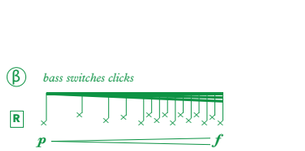
fast dragging over the bellows or keyboard



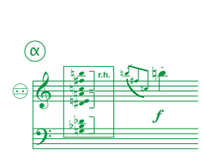
length: min 3" / max 8"



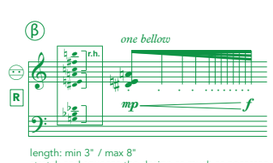
length: min 5" / max 12"



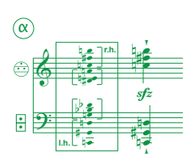
alternating between different switches
length: min 4" / max 10"
stretch and squeeze the design as much as necessary
free number of clicks



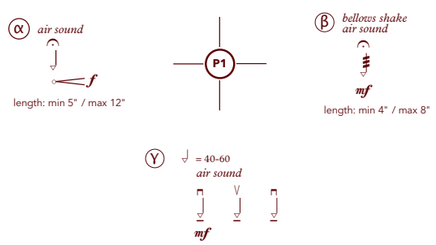
appoggiatura: up to three notes
upward, downward, or zigzag motion



length: min 3" / max 8"
stretch and squeeze the design as much as necessary
free number of attacks



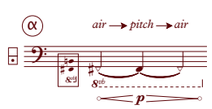
one or both hands
alea combination of l.h. and r.h. trichords



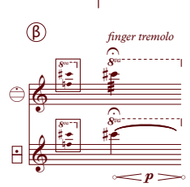
length: min 5" / max 12"

length: min 4" / max 8"

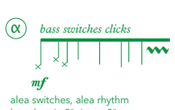
length: min 3 pulses / max 8 pulses



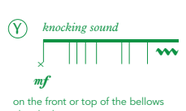
length: min 5" / max 12"
stretch and squeeze the design as much
as necessary



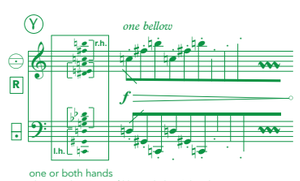
length: min 5" / max 12"



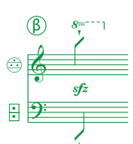
alea switches, alea rhythm
length: min 3" / max 8"



on the front or top of the bellows
alea rhythm
length: min 3" / max 8"

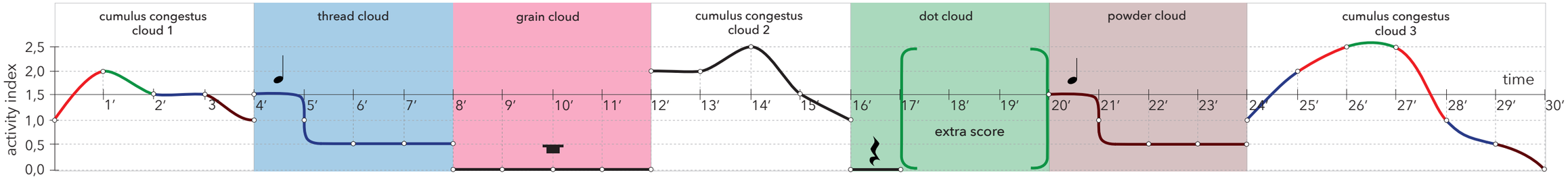


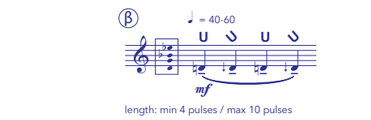
one or both hands
alea combination of l.h. and r.h. trichords
length: min 4" / max 10"



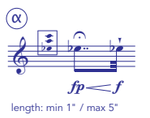
one or both hands

Bass flute



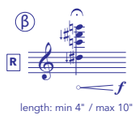


length: min 4 pulses / max 10 pulses



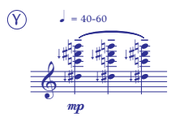
length: min 1" / max 5"

T1

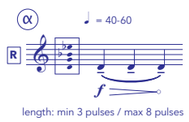


length: min 4" / max 10"

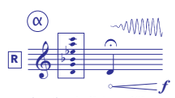
T2



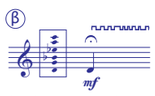
length: min 3 pulses / max 8 pulses



length: min 3 pulses / max 8 pulses



length: min 4" / max 10"



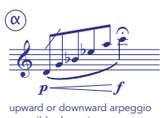
length: min 4" / max 10"

T4

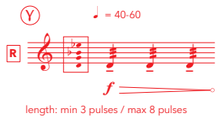
length: min 1" / max 5"
stretch or squeeze the design as much as necessary

T3

up-downward or down-upward arpeggio
reversible dynamic curve
length: min 1" / max 5"
stretch or squeeze the design as much as necessary

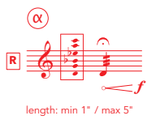


upward or downward arpeggio
reversible dynamic curve
length: min 4" / max 10"

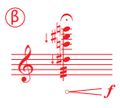


length: min 3 pulses / max 8 pulses

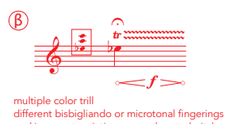
G1



length: min 1" / max 5"

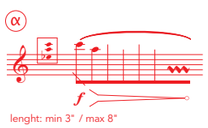


length: min 3" / max 8"



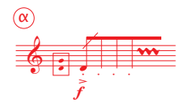
multiple color trill
different bisbigliando or microtonal fingerings
seeking great variations around central pitch
lenght: min 4" / max 10"

G4



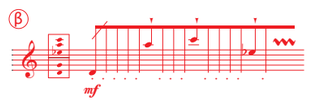
lenght: min 3" / max 8"

length: min 4" / max 10"



double/triple tonguing
length: min 1" / max 5"

G3

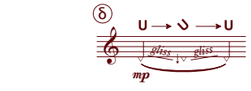


double/triple tonguing
repeated note: D or G / accented notes: A, C and Eb
alea rhythm of accented notes
length: min 3" / max 8"

upward or downward arpeggio
reversible dynamic curve
length: min 4" / max 10"

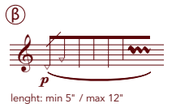
G2

up/downward or down/upward arpeggio
reversible dynamic curve

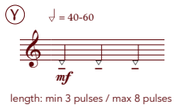


length: min 4" / max 10"
stretch or squeeze the design as much as necessary

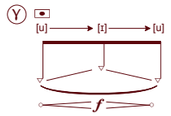
P2



lenght: min 5" / max 12"



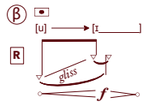
length: min 3 pulses / max 8 pulses



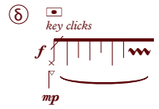
all the holes closed
length: one blow

all the holes closed

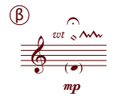
P1



all the holes closed
length: one blow



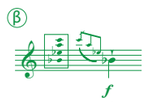
alea key clicks
length: one blow

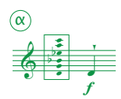


length: min 5" / max 12"

P3

lenght: min 1" / max 5"

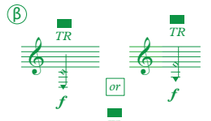




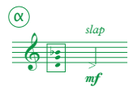
appoggiatura: up to three notes
upward, downward, or zigzag motion

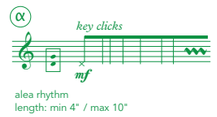
D1

length: min 3" / max 8"
stretch and squeeze the design as much as necessary
free number of attacks



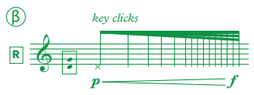
D2



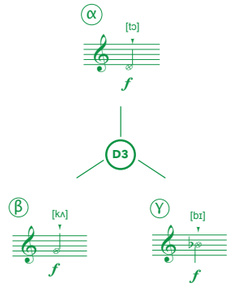


alea rhythm
length: min 4" / max 10"

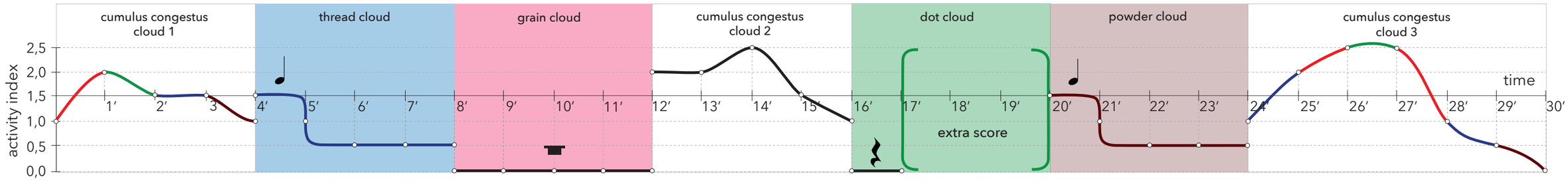
D4

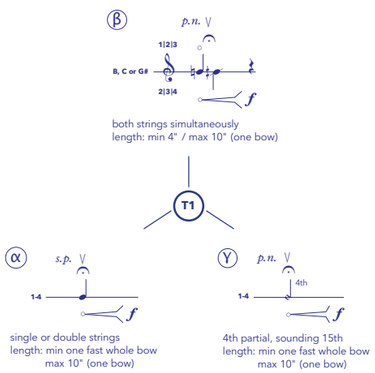


length: min 4" / max 10"
stretch and squeeze the design as much as necessary
free number of clicks



Double bass

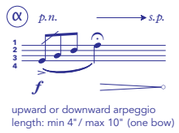




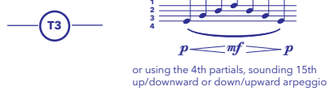
both strings simultaneously
length: min 4" / max 10" (one bow)

single or double strings
length: min one fast whole bow
max 10" (one bow)

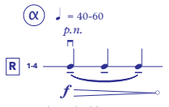
4th partial, sounding 15th
length: min one fast whole bow
max 10" (one bow)



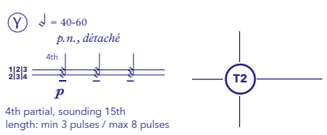
upward or downward arpeggio
length: min 4" / max 10" (one bow)



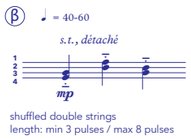
or using the 4th partials, sounding 15th
up/downward or down/upward arpeggio



single or double strings
length: min 3 pulses / max 8 pulses



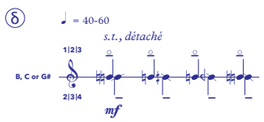
4th partial, sounding 15th
length: min 3 pulses / max 8 pulses



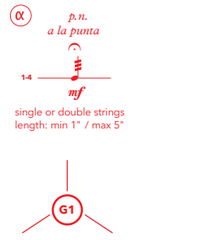
shuffled double strings
length: min 3 pulses / max 8 pulses

length: min 4" / max 10"

length: min 4" / max 10"



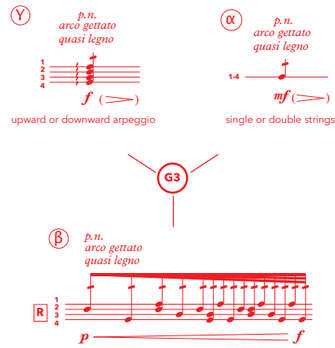
shuffled double strings
length: min 4 pulses / max 10 pulses



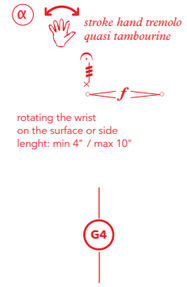
single or double strings
length: min 1" / max 5"

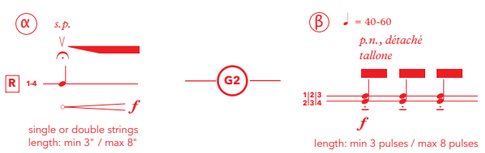
5th partial, sounding 17th
length: min 3" / max 8"

single or double strings
length: min 1" / max 5"



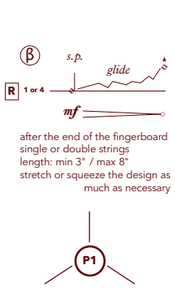
shuffled single and double strings
length: min 4" / max 10"
stretch or squeeze the design as much as necessary
free number of attacks



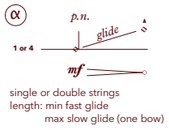


single or double strings
length: min 3" / max 8"

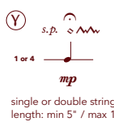
length: min 3 pulses / max 8 pulses



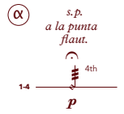
after the end of the fingerboard
single or double strings
length: min 3" / max 8"
stretch or squeeze the design as much as necessary



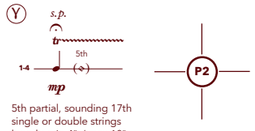
single or double strings
length: min fast glide
max slow glide (one bow)



single or double strings
length: min 5" / max 12"

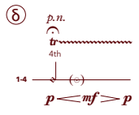


4th partial, sounding 15th
single or double strings
length: min 3" / max 8"

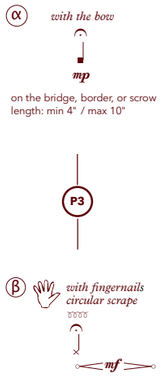


5th partial, sounding 17th
single or double strings
length: min 4" / max 10"

4th partial, sounding 15th
length: min 5" / max 12"



4th partial, sounding 15th
harmonic with 3rd finger
muffled string with 1st finger
length: min 3" / max 8"



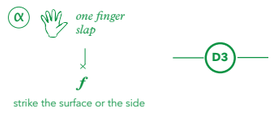
on the bridge, border, or scrow
length: min 4" / max 10"

on the surface (near f-hole)
length: min 5" / max 12"

single or multiple strings

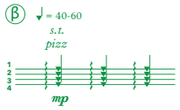
4th partial, sounding 15th

both strings simultaneously

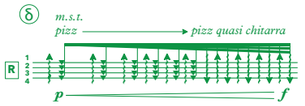


strike the surface or the side

strike the four strings

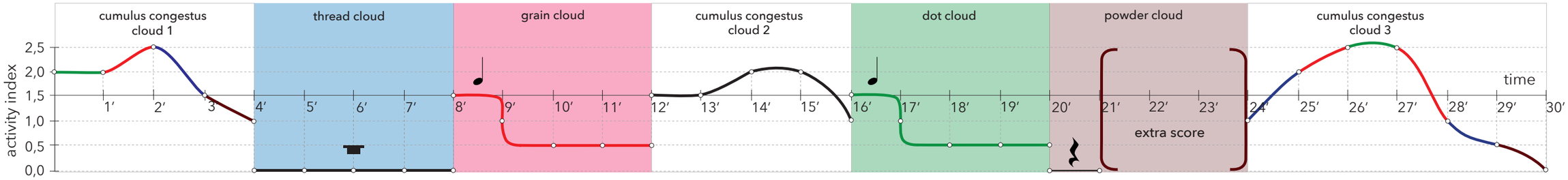


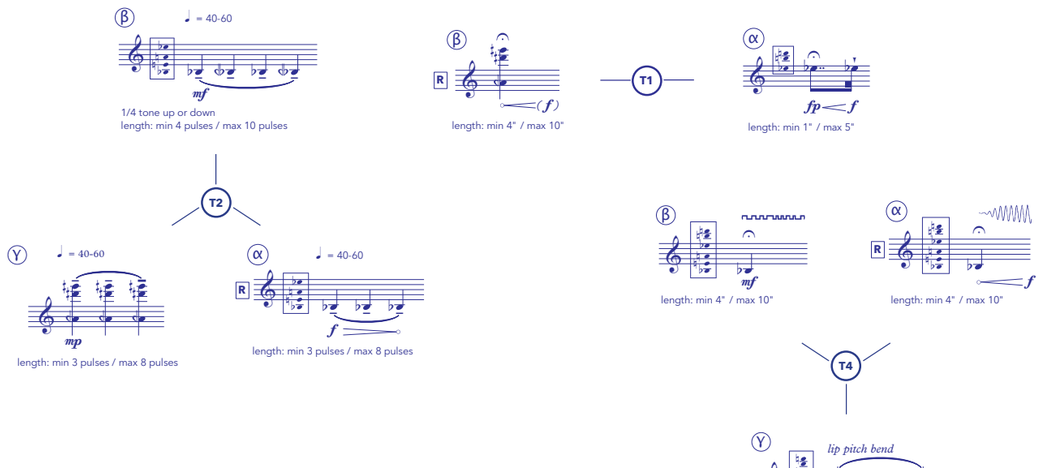
upward or downward arpeggios
lenght: min 3 pulses / max 8 pulses

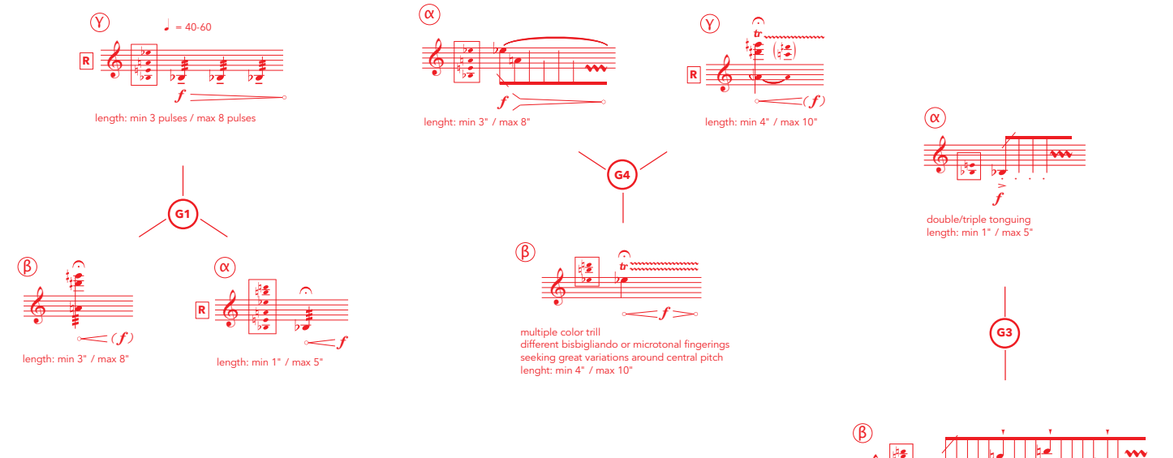


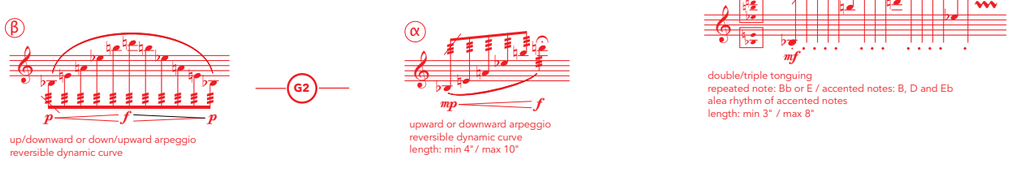
length: min 4" / max 10"
stretch or squeeze the design as much as necessary
free number of arpeggios

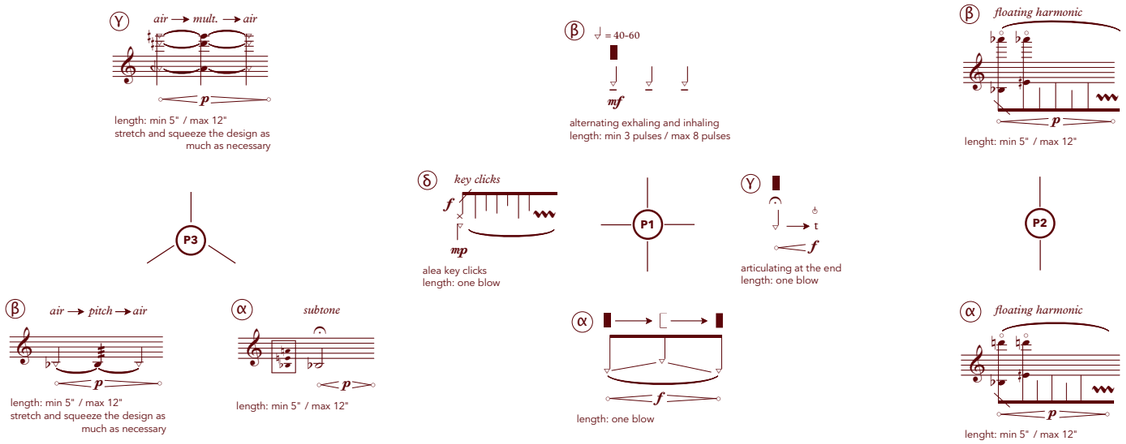
Bass clarinet

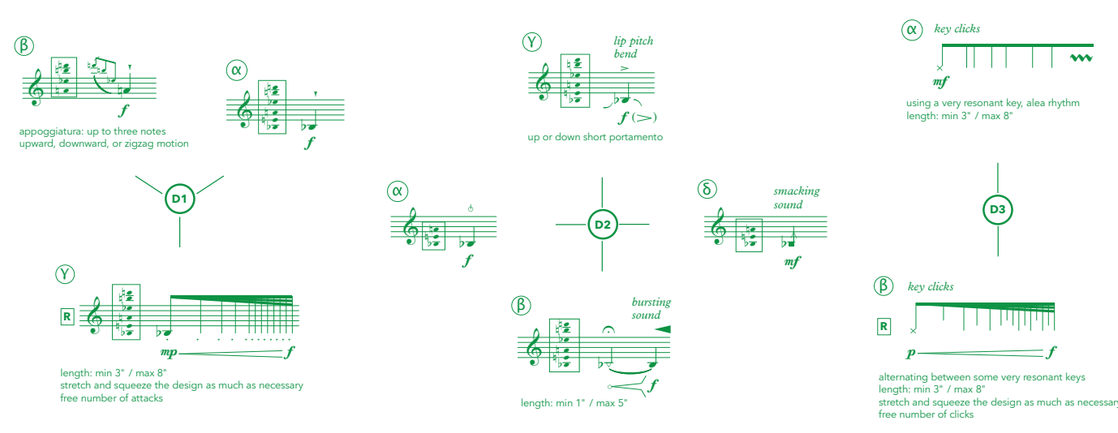




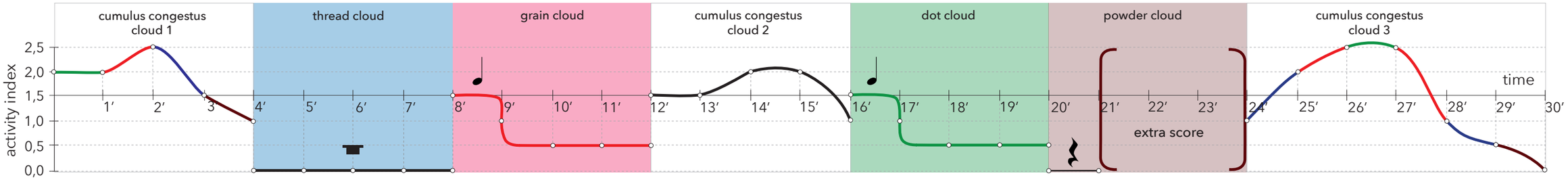








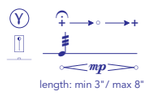
Percussion



length: min 4" / max 10"
alternating up and down bow

length: min fast bow
max slow bow

length: min 4" / max 10"
shuffled pitches



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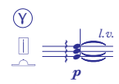
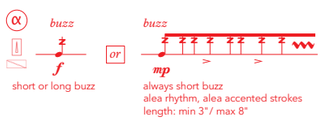


upward or downward arpeggio

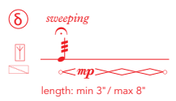


short or long buzz

always short buzz
alea rhythm, alea accented strokes
length: min 3" / max 8"

snare sticks: striking
wire brushes: sweeping

length: min 3" / max 8"



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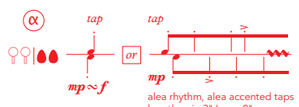
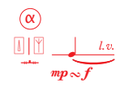
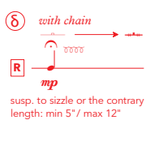


alea rhythm, alea accented taps
length: min 3" / max 8"

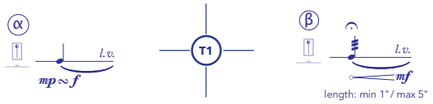


length: min 3" / max 8"

length: min 1" / max 5"

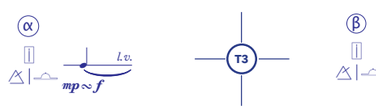


susp. to sizzle or the contrary
length: min 5" / max 12"



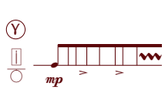
length: min 1" / max 5"

length: min fast scrape
max slow scrape

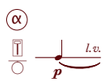


length: min 1" / max5"

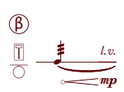
shuffled bichords
length: min 4" / max 10"



on the edge
alea rhythm, alea accented strokes
length: min 4" / max 10"

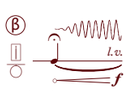


length: min 4" / max 10"

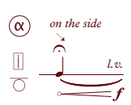


length: min 3" / max 8"

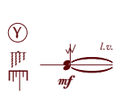
length: min 3" / max 8"



length: min 1" / max 5"

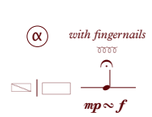


length: min fast scrape
max slow scrape

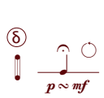


both chimes

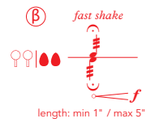
length: min 1" / max 5"



length: min 3" / max 8"



length: min 10" / max 20"



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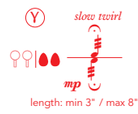
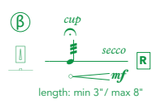
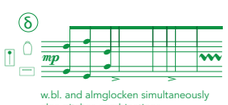


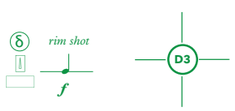
length: min 3" / max 8"

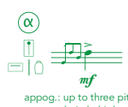


length: min 3" / max 8"



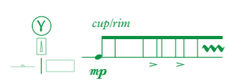
w.bl. and almglocken simultaneously
alea pitches combinations
alea rhythm, alea accented strokes
length: min 4" / max 10"





appog.: up to three pitches
accented pitch: high, medium or low

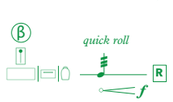
length: min 4" / max 10"
shuffled high, medium and low pitches



suspended cymbal: cup; snare drum: rim
alea rhythm, alea accented strokes
length: min 3" / max 8"

length: min 1" / max 5"

appog.: up to three pitches
accented pitches: high, medium or low
length: min 1"/ max 5"
stretch or squeeze the design as much as necessary
free number of strokes



INSTRUMENTATION

Female voice (+ megaphone)	Viola [D, G, C#, A]
Bass flute	Violoncello [C, G#, D, G]
Bass clarinet in Bb	Double bass [F#, B, C, G#]
Accordion	Percussion

INSTRUCTIONS

General

pitches in a box: set of available pitches to be chosen for each specific gesture. Varying the chosen pitches during the piece. In the case of the Accordion, the brackets indicate the possible harmonic groupings for each hand.

quarter-tones

somewhat lower / somewhat higher

accented staccatissimo

gradual transition between one state to another

crescendo from nothing

diminuendo to nothing

exponential crescendo

exponential diminuendo

always as fast as possible

gradual acellerando

gradual rallentando

alea rhythm

keeping the same design as much as desired

relative duration: stretch the respective sound as much as desired in each specific context

Female voice

The text is presented in two different ways: complete words conventionally written and sounds (monophthongs, diphthongs, consonant clusters or syllables) phonetically notated (always between brackets). The horizontal line (__) indicates when a phoneme must be stretched. The black dot (•) indicates when a specific phoneme must be stressed (strongly accented).

ɪ	in	oʊ	below	w	way
e	left	ɑɪ	side	f	far
æ	at	p	path	h	behind
ʌ	up	t	top	s	south
ɑ	far	k	back	θ	north
ɔ	on	b	beside	ɹ	left
		d	down	r *	lingual trill

* The [r] must be trilled only when it appears between brackets (alone or in the consonant clustes [fr] [kr] [tr]. When it appears in a word, use the normal USA pronunciation [r] .

sweet the words written between the stars are character indications to help the performer to define specific voice expressivity for each gesture. An exaggerated theatrical performance (face, hands and body gestures) is not desirable.

top path back words in a box: set of available phonemes/words to be chosen for each specific gesture.Vary the chosen phonemes/words during the piece.

unvoiced whispered sound

voiced whispered sound: a blend of whispered and spoken voice

wt whistle: alternating freely between the two given notes

\+ bocca chiusa: with mouth closed

exaggerated vibrato

very articulated lingual trill: using [r]

open/closed shell hand mute: make a shell with both hands and cover completely the nose and mouth (like a steam inhaler) to get a closed shell hand mute. Separate hands to get an open shell hand mute.

open half shell hand mute: remove right or left hand

open/closed hand rounded mute. To get the open hand rounded mute, make a circle with left hand by connecting the thumb and the index finger (OK gesture) and let the other three fingers down (completely rounded hand shape). To get the closed hand rounded mute, use right hand palm to cover it completely.

fast/slow opening/closing hand round mute: right hand back and forth movement to get an "wah" effect

ord. with/without megaphone. The megaphone is used as a resource to deform the voice and not just as an amplifier. Its level must be adjusted to produce a slight louder intensity comparing to the normal voice, but not in an exaggerated way.

Bass flute

normal mouthpiece position / inward mouthpiece position

mouthpiece covered by lips

tongue in the mouthpiece

flutter-tongue

tr trills always irregular and as fast as possible

continuous fast vibrato: variations in pitch, not in velocity

discontinuous and irregular slow vibrato: downward/upward movements of the jaw to produce jerking type of single-strokes vibrato

wt whistle tones: free floating of harmonics

non pitched air sound: cover the embouchure hole completely with the lips and blow downto produce a white noise. Noise "intonation" can be controlled using the phonemes [u] from *too* (low frequencies) and [ɪ] from *in* (high frequencies).

pitched air sound: blow down without covering the embouchure hole to produce a mix between air and pitch

jet whistle: similar to non pitched air sound, but achieved with quick and forceful attack of air

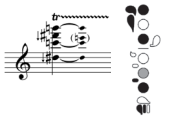
strong tongue pizzicato

key click

beatboxing: half flute/half whispered voice sounds. Reinforce the consonants to achieve a very percussive sound. Use [tɔ] from *top*, [kʌ] from *cup*, [sɑ] from *said*, and [bɪ] from *be*.

TR tongue ram: sounding a minor seventh lower than the fingered tone

* multiphonic suggested fingering



[use the grey key for the trill]

Bass clarinet

all the holes closed / all the holes opened

flutter-tongue

tr trills: always irregular and as fast as possible

continuous fast vibrato: variations in pitch, not in velocity

discontinuous and irregular slow vibrato: downward/upward movements of the jaw to produce jerking type of single-strokes vibrato

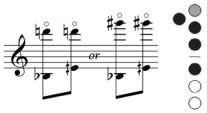
slap tongue

smacking sound produced by explosively opening the lips which are sucking firmly on the mouthpiece

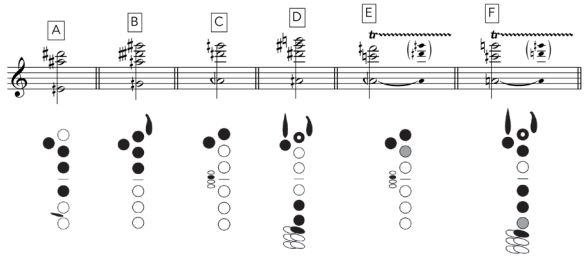
non pitched air sound: cover the embouchure hole completely with the lips and blow down to produce a white noise. Noise "intonation" can be controlled by opening (high frequencies) or closing (low frequencies) holes.

bursting sound: open the mouth suddenly to produce a short and explosive "wah" effect

* floating harmonics suggested fingerings:



* multiphonics suggested fingerings:



[use the grey key for the trill]

Accordion

Transposing registers are always notated as sounding pitch. The performer should carry out the transposition her/himself. In the case of combination registers, only the respective lowest reed rank is notated. During moments of high level of activity, register changes may be eliminated to achieve greater speed in switching between different gestures. In this case, use the 8 'register in treble and bass sides.

bellows shake or finger tremolo, always irregular and as fast as possible

fast vibrato: using left arm, always as fast as possible

slow vibrato: use the leg to produce clear short impulses

registers mixtures — using the switches located on the casing parallel to the keyboard, push the switches slowly to achieve a gradual sound change from one register to another. Octaves and eventual deteriorations of the intonation are desired (adding reed ranks: minimal detuning / retiring reed ranks: pronounced detuning).

tone gliss — gradual downward bending

chromatic cluster

air sound

percussive sounds

bass switches clicks — only the noise of the mechanism

knocking sound — with the right hand, knock the bellow: on the front (more muffled sound) or on the top (more bright sound)

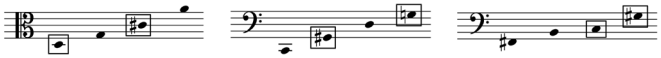
stroke tremolo — make a percussive tremolo rotating the right wrist. Extend the bellows slightly and move from the bass switches (on the left) to the opposite corner (on the right) and backwards, passing across the bellows.

bellows slaps tremolo — with the right hand flat, put the fingers between two bellows pleats (on the top) and move the fingers back and forth to make the pleats hit each other creating a type of flapping noise

guiro effects — with the right hand, using the fingernails (or a plectrum), fast sweeps over the keyboard or dragging over the bellows

Strings

The instruments must be tuned in the following way:



viola — violoncello — double bass

* For double bass it is suggested to use four 'solo tuning' strings F#, B, B (+1/2ton), A (-1/2ton) or two 'solo tuning' strings F#, B and two common strings D (-1ton), G (+1/2ton).

The use of scordatura favors two important aspects: 1) it allows more sound projection of the instrument since in most cases only open strings are used (for this purpose, keep in mind a lascia vibrare always as possible); 2) it allows the performer to have the left hand available to play some gestures (pizzicati and percussive gestures) simultaneously with the right hand. The possible uses of the left hand are obviously more limited for the viola. However, it is desirable that the cello and double bass largely explore this aspect.

with exception of the "duos" (extra score), the piece is written in tablatura, using one, two or four lines. The strings available for use are indicated in the beginning of each gesture. Keep scordatura during the "duos", but be aware that only during the duos, the score is written in real pitches, i.e. everything sounds as written. The performer should carry out the transposition her/himself.

some specific gestures that require microtonal beating between open and stopped strings are written with a different kind of tablature that can be easily identified by the mirrored treble clef. In this case the pitches that should be played (normal in the higher open string and ¼ tone higher in the lower stopped string) are also indicated.

ord. — arco ordinario

p.n. — posizione normale: ordinary position

s.t. — sul tasto: on the fingerboard

m.s.t. — molto sul tasto: at the very beginning of the fingerboard

s.p. — sul ponticello: near to the bridge

punta — at the tip of the bow

tallone — at the frog of the bow

quasi legno — half wood/half hair

flaut. — arco flautato

overpressure

from flautato (at the tip) to overpressure (at the frog)

from overpressure (at the frog) to flautato (at the tip)

arco gettato: single bow action. Unforced bounces as quick as possible

1) with the bow: standard tremolo, always irregular and as fast as possible; 2) with the hand: stroke hand tremolo (rotating the wrist), always irregular and as fast as possible.

1) with the bow: circular bowing, always irregular and as fast as possible; 2) with the hand: circular scrape using the fingernails on the body of the instrument.

upward/downward arpeggios: always as fast as possible

glide — directional glide: glide the finger up or down the length of the string producing the overtone series

glide — zigzag glide: frenetically glide the finger up and down the length of the string producing the overtone series

with the fingers (pizz) on the open strings

stopped strings: with the bow or fingers (pizz)

toneless: with the bow on the body of the instrument

percussive sounds on the strings or body of the instrument using hands, fingertips, or fingernails

natural harmonic: 4th partial (sounding the fundamental two octaves higher) or 5th partial (sounding the major third two octaves higher)

sparkling natural harmonics: rapidly, softly and irregularly hit the fingers on different nodes

muffled string

Percussion

Thread set	**Dot set**
Soft/Medium mallets, Brass mallets, and Bow	Snare sticks and Hard mallets
Suspended Cymbal	3 Wood blocks (high, medium, low)*
3 Crotales (C5-F#5-B5)	3 Almglockens (high, medium, low), muffled*
Triangle	Snare drum (with snares off)
Grain set	Suspended Cymbal
Snare sticks and Wire brushes	**Powder set**
Snare drum (with snares on)	Medium/Hard gong beater, Brass mallets, Wire brushes, and Superball mallet
Sizzle cymbal (adding chain to Susp. cymbal)	3 Thai gongs (F#1, G#2, D3)
Pair of Maracas (large seeds, low sound)	Rain Stick
Pair of Egg shakers (small seeds, high sound)	2 Wind chimes: one bamboo, one glass
	Snare drum (with snares off)

* Wood blocks and Almglockens can be placed on a table together with the hand instruments (using a padding). Almglockens must be muffled using a cloth inside.

Snare sticks: Snare drum and Cymbal

Wire brushes: Snare drum and Cymbal

Soft/Medium mallets: Cymbal

Hard mallets: Wood blocks, Almglockens, and Snare drum

Brass mallets: Crotales, Triangle, Cymbal, and Thai gongs

Superball mallet: Snare drum and Thai gongs

Medium/Hard gong beater: Thai gongs

Bow: Cymbal and Crotales

Wood blocks

Almglockens

Snare drum (with snares on/off)

Triangle

Crotales

Suspended cymbal

Sizzle cymbal

Thai gongs

Maracas

Egg shakers

Rain stick

Wind chimes

most of the instruments are written in a single line. However, for Wood blocks, Almglockens, Crotales, and Thai gongs, two notations are used: single line (any pitch can be chosen) or three lines (respecting the pitch scale).

intensity range: dynamic can vary within these limits

l.v. — lascia vibrare: avoid playing the same instrument again to not interrupt resonance

secco — fast dampening

quick (a fast gesture) or sustained (indicated with a fermata, as long as desired respecting the indicated limits) rolls. Rolls always as closed as possible.

snare drum buzz: short (single stroke, one bounce) or long (single stroke, multiple unforced bounces)

wind chimes: strike and let it jangle freely

wind chimes: grasp and release suddenly

1) suspended cymbal: straight scrape from center to edge. Fast or slow movement, crescendo; 2) thai gongs: straight scrape on the side. Fast movement, *crescendo*.

thai gong: continuous scrape on the surface. Fast movement, *crescendo*.

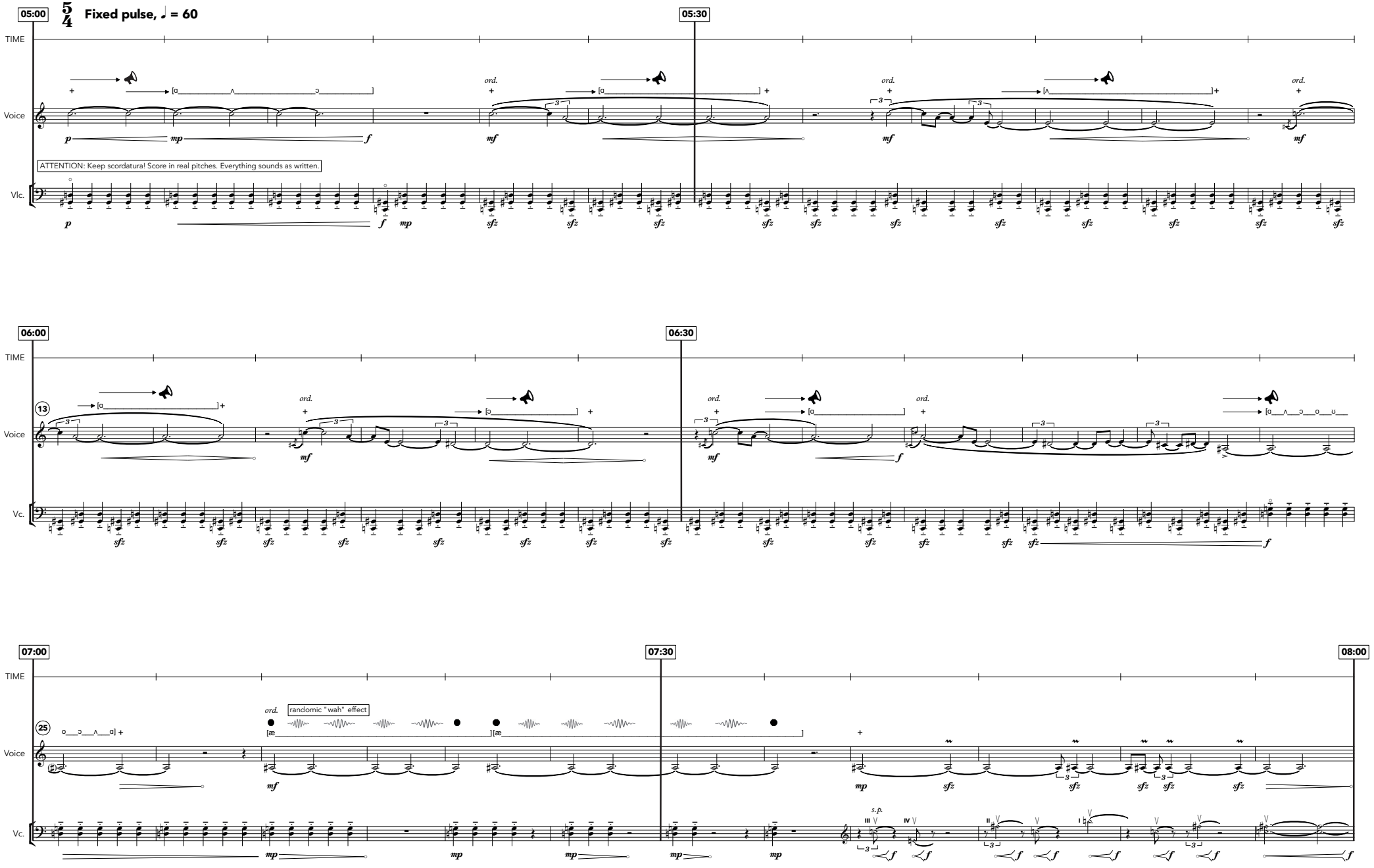
1) cymbal: chain circular scrape. Gently scrape cymbal surface using a chain. This gesture can be used for converting suspended cymbal to sizzle cymbal, and vice versa; 2) snare drum: rub surface using fingernails or superball mallet; 3) thai gong: rub side using superball mallet.

1) cymbal: cup/edge; 2) snare drum: center/border.

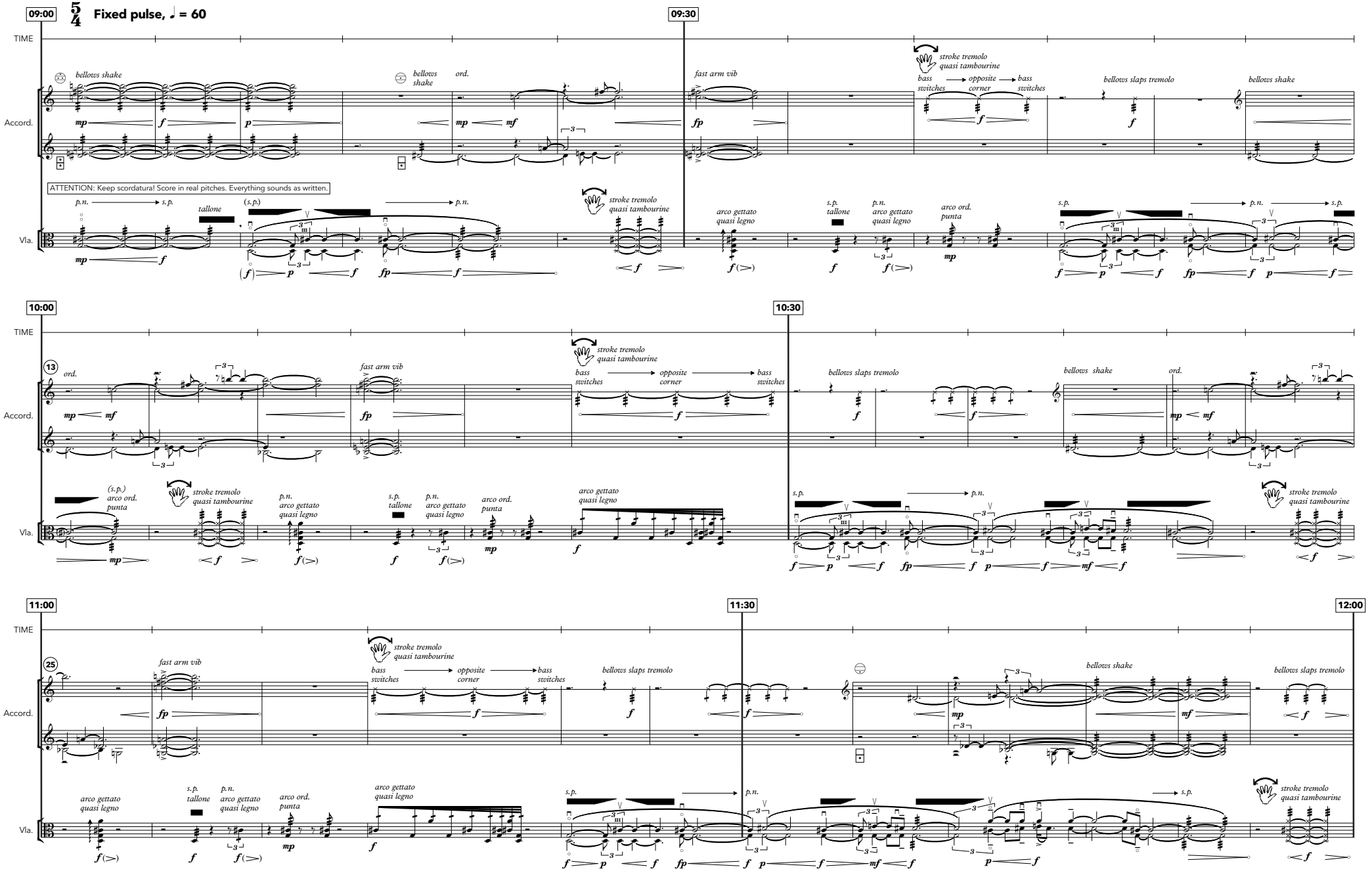
bowing: from the tip to the frog

rain stick: moving it slowly to get a controlled drop of the seeds

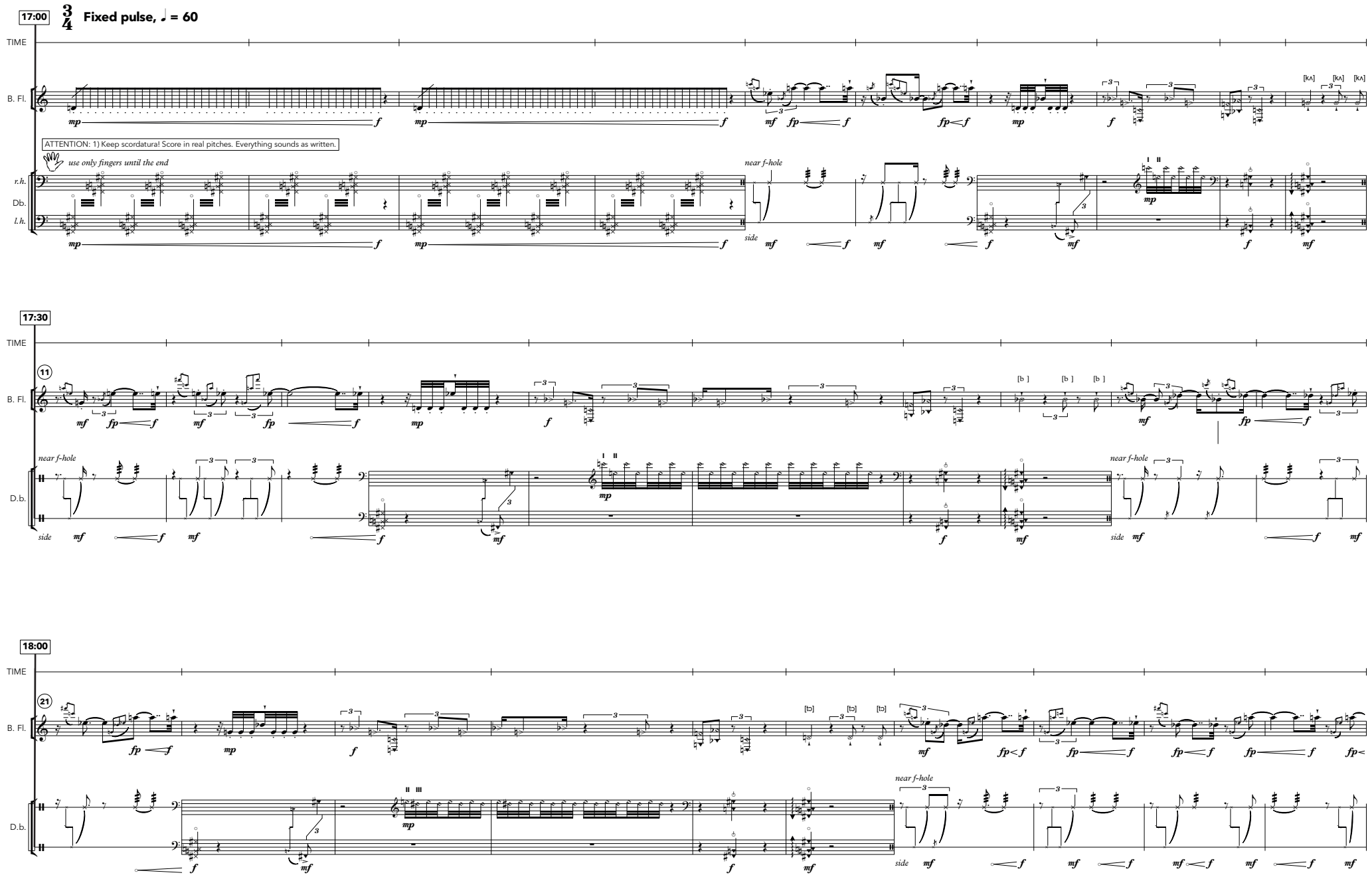
Thread Cloud - Female Voice and Violoncello

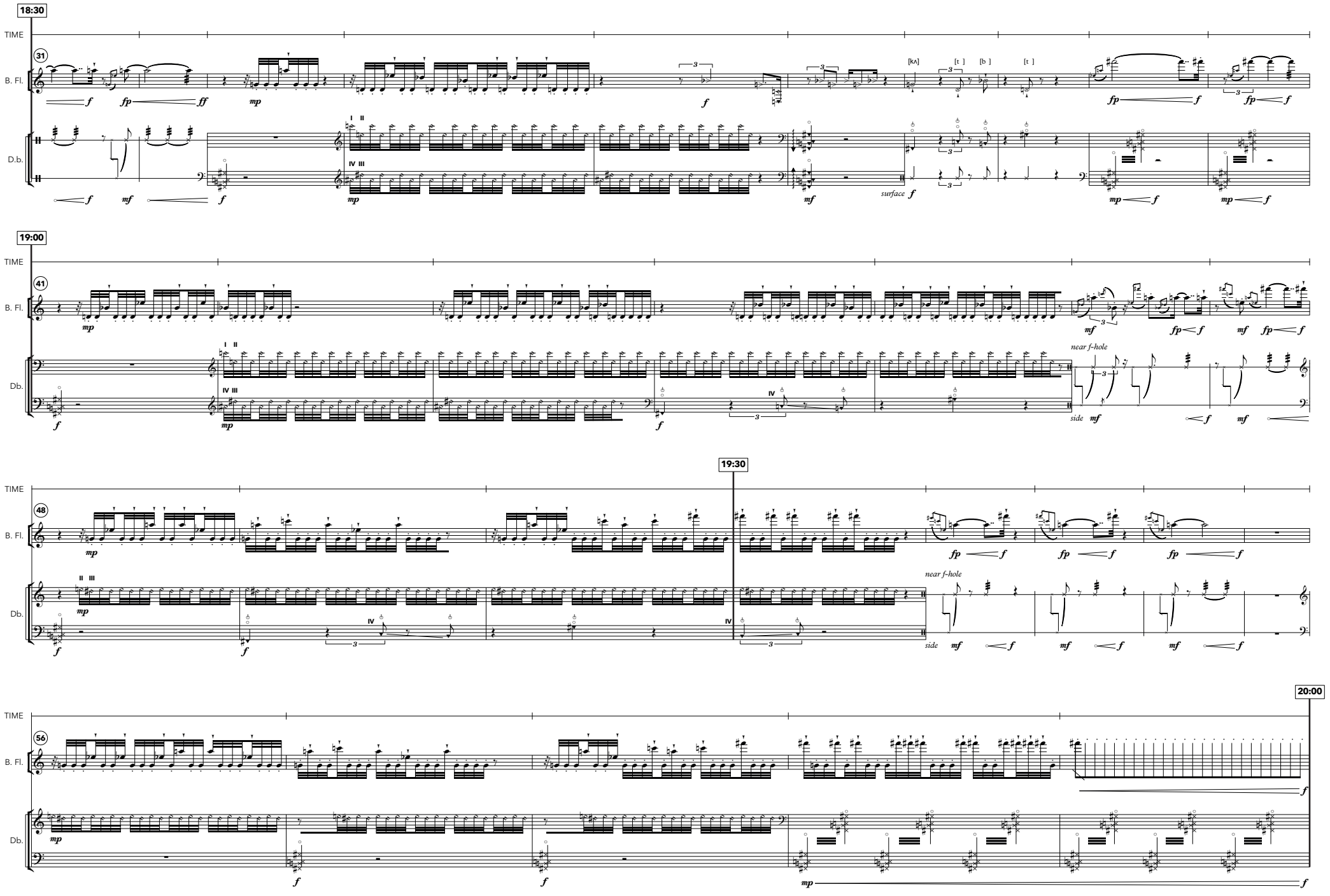


Grain Cloud - Viola and Accordion



Dot Cloud - Bass flute and Double bass




18:30
TIME
31
B. Fl.
D.b.
19:00
41
Db.
near f-hole
side
19:30
48
20:00
56

Powder Cloud - Bass clarinet and Percussion