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The Journey of the Horizontal People

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SCORE



Raven Chacon

The Journey of the Horizontal People (2016)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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"This piece was commissioned for Fifty for the Future: The Kronos Learning Repertoire, a project of the Kronos Performing Arts Association. The score and parts are available for free online. kronosquartet.org."

Raven Chacon's *The Journey of the Horizontal People* was commissioned as part of the Kronos Performing Arts Association's **Fifty for the Future: The Kronos Learning Repertoire**, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

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The Journey of the Horizontal People

Notes to Performers

- It is preferred that the quartet performing this work contains a female player. This player will be the *guide* when all others are lost. If there is more than one woman in the quartet, the eldest woman will guide. If there is not a female player in the quartet, the eldest man will guide, or the man who most identifies as a woman.
- The duration of this score is variable, lasting anywhere from approximately 7 minutes to 9 minutes.
- Performances of this composition may include amplification. The range of this amplification can be from a subtle gain to an overdrive that is at the threshold of feedback. The amount of amplification and subsequent distortion depends on group consensus and the performance space.
- A quartet may decide that this composition only be experienced by the four people involved in performing it.

Guide to Techniques and Notations

= $\frac{1}{4}$ step flat

= $\frac{1}{4}$ step sharp

= vibrato

= wide vibrato

= lightly touched



Realign – When the preceding section allows players to play out of time or sync, the *guide* cues the quartet to play on the downbeat of the indicated measure to re-sync.



Stutter Tremolo – an unmeasured, uneven, jagged, stuttered tremolo, using a small section of bow length. This may occur within an already measured, even tremolo.

SP = Sul Ponticello

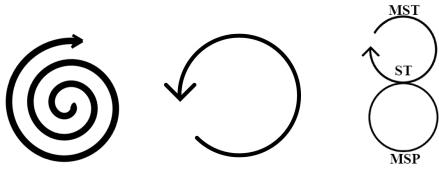
ST = Sul Tasto

MSP = Molto Sul Ponticello

MST = Molto Sul Tasto

ORD = Ordinary Position

Ex: MST-MSP = bowing to be between Molto Sul Tasto and Molto Sul Ponticello

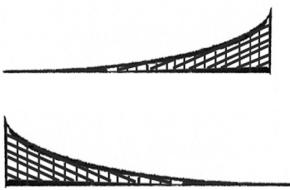


Circular bowings – clockwise or counter-clockwise bowing patterns per slurred passage. A bracket will indicate the duration of the effect for longer passages. Speed of the cycle may also be indicated. When played portato, the cycle pattern should continue for the specified (slurred) duration, with accentuated starts and stops while continuing to follow the path of the pattern.



Gradually increase or decrease bow pressure/distortion.

To retain the dynamic level, the bow speed may become slower as pressure increases. Likewise, when attacking the note with heavy pressure, increase bow speed as bow pressure decreases.



Gradually increase or decrease complexity. (single bow stroke)

- 1.) Starting with a single note played in an ordinary manner, gradually alter parameters or add effects to the tone. These may include volume, vibrato, micro-trill, tremolo/speed, bow pressure, bow position, etc.
- 2.) Start with a heavily effected tone and simplify.

***1** *Double Pizz* (Cello): Near the first harmonic node of the indicated string, the note is stopped with the left hand thumb. The string is plucked with the left hand ring finger (between the thumb and bridge) and simultaneously plucked by the right hand (above the left, between the scroll and the thumb). [Alt fingering: stop notes with 1st finger, pluck with pinky]. (Optional: Octave pedal to achieve a deeper tone)

***2** *Ricochet*: While stopping and sliding the notated dotted half, half, and quarter notes, the bow is to bounce off the same string in a ricochet style in the rhythm notated above the staves.

***3** *Highest note/Circle bow*: String(s) stopped as close as possible to bow. Bow moves between sul tasto and molto sul ponticello in circular motion and left hand adjusts accordingly, still playing the highest pitch possible.

***4** *Bounce Gliss*: With the bow hovering above the string, allow the bow to drop on the beat for the given note. When the given note is to occur, immediately begin a descending glissando while the bow is in its last bounces.

***5** *Double-stop “seagulls” turnaround*: Double-stop artificial harmonic sliding up and down “turning around” quickly at the top and bottom of the slides so that the partials “overlap” with the previous ones. Approximations of the gesture in the written range are suitable, as achieving the written notes may not be possible for all players.

*In this composition, there will be times when you will be asked to acknowledge your own personal silence, a silence so powerful that others share it with you.

The Journey of the Horizontal People
Raven Chacon

J = 60-66

VI *J = 60-66*

VII

Vla

C

IV * slow bow as pressure increases to retain *p* dynamic

IV * slow bow as pressure increases to retain *p* dynamic

IV * Stopped note, then gradually release to harmonic. Slow bow as pressure increases to retain *p* dynamic

*1 Dbl pizz then quick up/down gliss. Sound like a drum

II

III

p

5

II

IV * Stopped note, then gradually release to harmonic. Begin with slow bow then speed up as pressure decreases to retain *p* dynamic

II

I

(down gliss)

mf

mf

mf

8va (arco)

mf

2 9

Any note in the notated range (can change).
Stress and bend accented note

(ord. bow) Any note in the notated range (can change).
Stress and bend accented note

Any note in the notated range
(can change).
Stress and bend accented note

Any note in the notated range
(can change).
Stress and bend accented note

mf

14

ORD → ST
frog → mid-bow
med. speed → slow bow

ORD → ST
frog → mid-bow
med. speed → slow bow

ORD → ST
frog → mid-bow
med. speed → slow bow

ORD → ST
frog → mid-bow
med. speed → slow bow

Dbl pizz / Dbl stop
mf

f

f

f

p

arco

p

II

I

p

ST/extremely slow bow / heaviest pressure
 mid-bow → tip
 (hollow, arrhythmic, croaking)
 until run of out bow

18

ST/extremely slow bow / heaviest pressure
 mid-bow → tip
 (hollow, arrhythmic, croaking) until run of out bow

ST/extremely slow bow / heaviest pressure
 mid-bow → tip
 (hollow, arrhythmic, croaking) until run of out bow

ST/extremely slow bow / heaviest pressure
 mid-bow → tip
 (hollow, arrhythmic, croaking) until run of out bow

ST/extremely slow bow / heaviest pressure
 mid-bow → tip
 (hollow, arrhythmic, croaking) until run of out bow

$\downarrow = 66-69$

ord. 3

(ord) slow speed SP-ST

mp

5 4

5 4

5 4



20

II (highest pitch possible)

mf

mp

mid-speed ST - MSP non-vib when bow is in MSP position

II (highest pitch possible)

mp

(highest pitch possible) I

sim.

ST-MSP (ord.) med. speed

4 24

I (highest pitch possible)

II (stopped gliss w/ mid finger)
open III (then lightly touch 3 times with 1st finger/
loose rhythm/scattered flickers)

fast wide vib.

III (stopped gliss w/ mid finger)
open IV (then lightly touch 3 times with 1st finger/
loose rhythm/scattered flickers)

fast tight vib.

<twist bow>

II (stopped gliss w/ mid finger)
open III (then lightly touch 3 times with 1st finger/
loose rhythm/scattered flickers)

slow wide vib.

p

II (stopped gliss w/ mid finger)
open III (then lightly touch 3 times with 1st finger/
loose rhythm/scattered flickers)

slow tight vib.

p

27

slow wide vib.

med. speed wide vib.

fast wide vib.

mf

frantic jittery bow

(ord)

mf

31

very slow bow tip → frog III / II play behind nut

mp

very slow bow tip → frog III / II

f *p* play behind nut III / II

mf

play behind nut III / II very slow bow tip → frog

mf *mp*

slow speed SP-ST

p

5



36

(vib. - gliss) (micro-gliss)

ppp *mf* *ppp*

(micro-gliss)

mf *ppp*

(micro-gliss)

mf *ppp*

med.-speed ST - MSP
non-vib when bow is in
MSP position

mf (micro-gliss) *ppp*

8va *ppp*

mf *ppp*

6

40

med. speed

fast speed

slow speed

(ord)

I (highest pitch possible)

pp

mf

<twist bow>

bow behind bridge

med. speed

fast speed

p

mp

same note on II, III, IV
vib on III + IV

with bow anchored on III, graze II + IV (MST-MSP)

44

mf mp mf

same note on II, III, IV
vib on III + IV
with bow anchored on III, graze II + IV (MST-MSP)

MSP

mp mf mp

same note on I, II, III
vib on II + III
with bow anchored on II, graze I + III (ST-SP)

mp mp mf

same note on I, II, III
vib on II + III
with bow anchored on II, graze I + III (ST-SP)

(ORD)

mp mf mp

7

8 51

fast speed

fast tight to slow wide vib
SP → MST

heavy pres.
very slow bow

MST → MSP

no vib.

mf

med. speed

med. speed

faster speed

IV

55

ST - SP
fast speed

MST - MSP

rapid changes
MSP-MST-MSP-MST

rapid changes
MST-MSP-MST-MSP-MST

mp

5

*3 ST - SP

I △ slow speed → fast

5

58 ST 1 3 1 3 1 3 1 3 SP sim.

SP 1 3 1 3 1 3 1 3 ST sim.

8va ST 1 3 1 3 1 3 1 3 SP sim.

15ma ST 1 3 1 3 1 3 1 3 ST sim.

15ma ST sim.

Repeat 4 more times
Each player chooses
any slower tempo

59













J = 72-76

> > > >

I (mp)

> > > I (mp)

II (mp)

pluck all 4 arco

pp (mp)

*4

*4

*4

*4

73 II / I open
(vib only F)

II / I open
(vib only F) (II) (I) graze

SP fast tight vib gliss norm. gliss slow wide vib ST (II) (I) graze

ST fast tight vib gliss norm. gliss slow wide vib SP

mf mp *s'va* $\frac{5}{4}$ $\frac{5}{4}$ *mp* *s'va* $\frac{5}{4}$ $\frac{5}{4}$ *mp*

$\frac{3}{4}$ $\frac{3}{4}$ *mf* *mp* $\frac{3}{4}$ $\frac{3}{4}$

$\frac{5}{4}$ $\frac{5}{4}$ *p* $\frac{5}{4}$ $\frac{5}{4}$

77

flautando/
molto sul tasto

MST

ST

MSP

*5
ORD
III 3
IV 2

3

2

mf

12 81

mf

mp

ST-SP (jittery)

behind bridge

II

II

ord. bow

I

*4

II

II

ORD

mf

mp

*4

I

ST/extremely slow bow / heaviest pressure

ord.

mf

mp

ppp

85

very wide vib between both pitches

MST - MSP

$\text{♩} = 60-66$

mid-speed MST - SP
non-vib when bow is in MST position

light pres. l.h.

Dbl pizz then
quick up/down gliss

mp

mp

mp

mf

88

ricochet with l.h. pizz
on last note + arco

arco ST-SP (jittery)

mf

ricochet with l.h. pizz
on last note + arco

arco ST-SP (jittery)

mf

ricochet with l.h. pizz
on last note + arco

arco ST-SP (jittery)

mf

ricochet with l.h. pizz
on last note +



Repeat 4 or 5 times while increasing tempo each time.
Continually fade out to *ppp*. End when cannot be any quieter.

Repeat 4 or 5 times while slowing the tempo slightly each time.
Continually fade out to *ppp*. End when cannot be any quieter.

Repeat 4 or 5 times while continually fading out to *ppp*.
End when cannot be any quieter.

Repeat 4 or 5 times while increasing tempo slightly each time.
Continually fade out to *ppp*. End when cannot be any quieter.