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2020

Sofía Scheps

I come from afar IV

for Singer, Flute, Clarinet, Violin, Violoncello & Piano

INTRODUCTION

I come from afar IV **is the fourth of a series of pieces which explore the possibility of constructing sound contexts by interweaving simple and limited materials, which develop slowly upon fragile structures associated with the memory of the performers.**

These pieces bring up questions about how extra-musical cognitive and emotional aspects (the memory or forgetfulness of a close or remote relative) can qualitatively affect these sonorities, if the do so at all.

With a semi-open score, the piece proposes new dynamics and relationships between the performers, bringing memory and listening to the foreground as fundamental tools for sound construction.

ABOUT THE ENSEMBLE

This is a piece for six performers:

· one **Singer** (any range, from Bass to Soprano)
· one **Flute** (C Flute, Alto or Bass)
· one **Clarinet** (Eb, Bb, A or Bass)
· one **Violin**
· one **Violoncello**
· one **Piano**

Flute and Clarinet performers can choose freely which instrument to use from the mentioned above. All notes in the score are written pitches (with no transposition).

ABOUT THE PARTS

The score is written in three numbered parts (1,2 and 3) plus the Singer and Piano part.

Flute, **Clarinet** and **Violin** performers are free to choose which numbered part to play (f.e.: 1.Cl.- 2.Vn - 3.Fl., or any other permutation). For this instruments, the reference line represents Treble cleff).

Violoncello performer is free to choose any of the numbered parts to play (it will "read" the "same" part as Flute, Clarinet or Violin). For the Violoncello, the reference line represents Bass cleff).

If the **Singer's** voice range is in Treble Cleff, the reference line represents a Treble Cleff (if the Singer is a Tenor, please assume the low octave symbol below the Treble cleff). If the Singer's voice range is in Bass Cleff, then the reference line is a Bass cleff.

ABOUT STRUCTURE AND TIME

This piece opens the possibility for the performers to think about their genealogical backrground. Time is divided in sections that refer to different parental relationships, or "steps" in the family tree:

1. Yourself, your brothers and sisters
2. Your parents
3. Your grandparents
4. Your great grandparents
5. Your great great grandparents

In each of these sections, each performer should play a certain number of sound events (identified with the duration of one breath), which correspond to the number of relatives of that genealogical step.

Perfomers are invited to associate this events with specific relatives, like thus: while performing one event, they should think of the full name of a relative corresponding to that geneological "step". For exampe: in "Your Parents" perfomers have two events to play (two breaths). They should play one event thinking of the name of their mother, and the other on the name of their father.

As the piece develops, there are more names to think of, and to remember. If the performer forgets, or does not have the information about a relative, it should make silence (lasting one breath), and then continue with the next one, until the end of the piece.

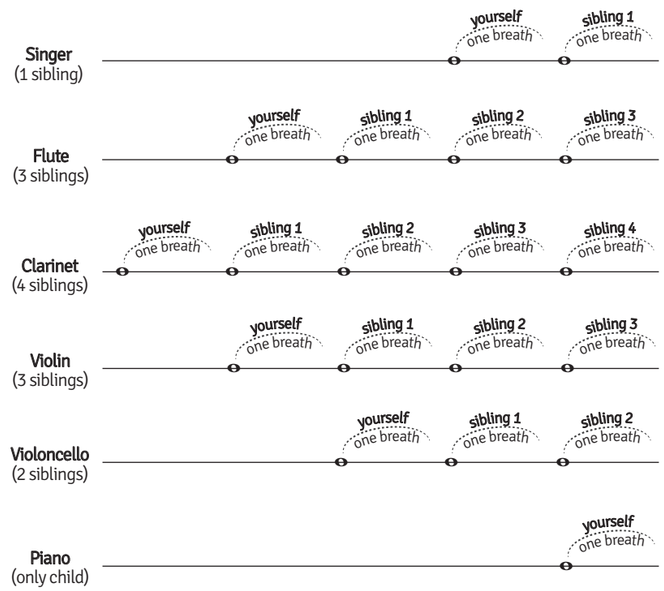
The way each performer approaches this is entierly personal: whether it tries to find out the information missing before playing (to "fill the gaps"), or whether it decides to play only with the information it already has.
The ordering of relatives in the score (inside each section) may be changed if preferred.
Performers should not write the names of their relatives in the score (so that memory plays a part in the musical result).
They may use notes of the names for rehearsals, but not for concert performance.

In the last section (5. Your Great Great Grandparents), performes who forget - or simply couldn't find the information - about some of their relatives have an alternative to remaining silent: they have the option of imitating sound gestures they hear from other performers at that moment.
Performers may replace silence with this resource a maximum of 5 times each.

HOW THE MUSIC STARTS

The first section "Yourself, your brothers and sisters" is the only section where performers may have a different number of sound events to play (depending on how many siblings they have).

To begin the piece, check how many siblings each performer has. This will define the order of the entrance of each part: the person with more brothers/sisters begins, then the second, and so on, for example:



As the piece is structured in breaths, vertical synchronization in relation to the score will be quickly be broken. This is totally desirable.

The piece comes to an end when all six performers complete their score (because of the offsets, each performer will come to an end at a different time).

ABOUT DYNAMICS

At the beginning of each section, lines 1, 2, 3 and the Piano part have "dynamics boxes" that indicate the dynamic range performers may choose from, for each event in that section

The Singer's dynamics indications are specified for each event.

ABOUT PLAYING AND SINGING (Fl, Cl, Vl, Vc, Pn)

Throughout the piece, the performers must play and sing simultaneously. Singing should always beguin dal niente (after the note begun to be played), and finish also al niente, before the note is finished to be played. Its dynamic range should never be over ***mp***.

Singing while playing is indicated with a circle and two lines above the note played (wavy for vibrato and straight for glissando):

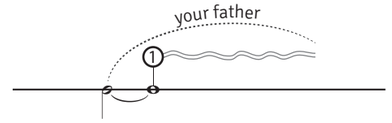
If the circle is black , it means performers may chose freely the pitch they want to sing (choosing from three ranges: low - medium - high).

If the circle is white, and has a number / letter, it means the performer should imitate the pitch another perfomer is singing or playing.
The indication inside the circle states which performer it should imitate: S (Singer), 1 (line 1), 2 (line 2), 3 (line 3), P (Piano).
If the part indicated is being played by two instruments (because Violoncellos is also reading that part) the performer is free to choose which of the two performers to imitate.

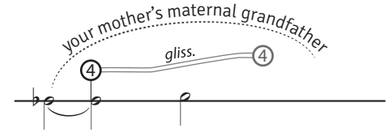
As most of the time performers are playing more than one sound at a time (whether playing and singing, or playing multiphonics), it is up to the performer to choose which sound it will imitate with the voice. If by chance, one performer has the indication of imitating another which is being silent, or playing a complex sound which makes difficult to identify a specific pitch, the "imitating" performer is free to choose any pitch to sing.

When imitating with the voice, there are two options:

· **Simple pitch:** after "picking up" the pitch from the correspondent performer, sing it (in unison or its upper or lower octave) while playing.
While singing, performers may try slow vibrattos, both of amplitude (as a "wah-wah") or pitch.



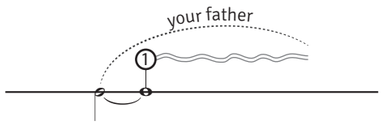
· **Glissando:** after "picking up" the pitch from the correspondent performer, sing it (in unison or or its upper or lower octave) while playing . Then, gradually perform a slow glissando in the indicated direction, to a goal pitch of your preference.
You should get to the goal pitch before you run out of breath, so that another performer has time to "pick up" your goal pitch to imitate it.



For woodwinds, it is not expected that two pitches to be played and sung simultaneously in one instrument are clearly distinguishable. Performers are encouraged to explore different approaches to singing and playing, so they can obtain different types of complex sounds.

MORE ON SINGING WHILE PLAYING (Fl, Cl, Vn, Vc, Pn)

As noted before, throughout the piece performers while have to sing while playing some events (imitating other performer's sounds, or choosing any pitch). Performers may choose to use their natural voice range, but also a falsetto or head voice.



When imitating another performer's sound, the imitation may be in unison or doubling octave (up or down).

For sung sounds, each section expands voice articulation options for every event, in an accumulative process, like so:

Sections 1 and 2: Bocca chiusa

Section 3: · Bocca chiusa; or
· Sustain any of these consonants: l, m, n

Section 4: · Bocca chiusa; or
· Sustain any of these consonants: l, m, n; or
· Vocal tansitions: choose any vocal to begin, and then progress very slowly from that vocal to another (for example "a- - - - - - - - - - - - - o").

Section 5: · Bocca chiusa; or
· Sustain any of these consonants: l, m, n; or
· Vocal tansitions: choose any vocal to begin, and then progress very slowly from that vocal to another (for example "a- - - - - - - - - - - - - o").
· Sustain any of these consonants: r, "sh", f, j

From section 3 to the end, performers are free to choose how they will articulate sung sounds, according to the options presented for each section. Combinations of different types of articulation in one section are possible (for example, in Section 4, one event may be Bocca chiusa, and the next a Vocal Transition)

For choosing letters for sung events, performers may use the name and/or last name of the indicated relative, and choose letters present in them (this is not mandatory).

SECTION 5: IMITATING SOUND GESTURES

As noted before, in the last section (5. Your Great Great Grandparents), performes who forget - or simply couldn't find the information - about some of their relatives have an alternative to remaining silent: they have the option of imitating sound gestures they hear from other performers at that moment.

For this imitations, performers may try any technique they believe will be most effective to achieve this goal (both instrumental and/or oral).

Reminder: Performers may replace silence with this resource a maximum of 5 times each.

ABOUT THE STRINGS

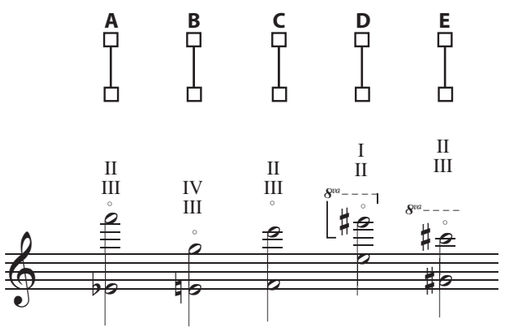
· **BOWING:** strings should always play with light bow. Throughout the piece the position of the bow can vary freely between ordinario, sul ponticello and sul tasto.

·**TRANSITIONS:** portamentos and small glissandos are allowed when moving from one pitch to another within an event. Performers are encouraged to play some of the events with portamentos and glissandos, and others without them.

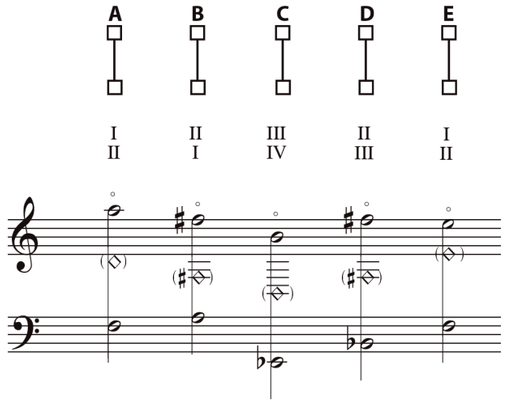
· **VIBRATO:** always play senza vibrato.

· **BICHORDS:** a combination of an ordinary pitch (stopped or open string) and a natural harmonic. Each performer will have a collection of five bichords to play throughout the piece. Each of them will be indicated in the part with symbols and letters, like so:

VIOLIN BICHORDS



VIOLONCELLO BICHORDS



ABOUT THE PIANO

· **Sustain pedal:** sustain pedal must follow the piece's sections, pressing it at the beginning of each section (and keeping it down), and lifting it before the next section begins.
· **Soft pedal:** always play una corda.

· **NOTATION:**
The first two sections only include one reference line of Treble cleff. In section 3 ("Your grandparents) a Bass cleff reference line is also included. The note heads (whole-note, half-note, quarter-note) do not represent exact divisions of values. It is expected that the performer decides the durations attending to this reference but prioritizing a rubato time. In addition, these note heads indicate whether it is a specific pitch or a "pitch class class", like so:

White note heads (unfilled: 𝅝 / 𝅗𝅥 / 𝅝) must be performed as written.

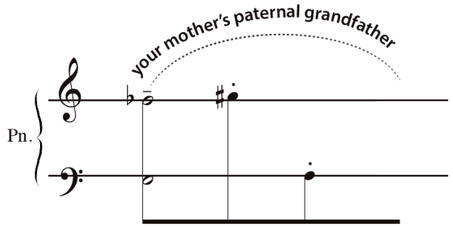
Black note heads (filled: ♩) represent "pitch classes" and may be performed in any octave of the Piano range (Treble or Bass cleff, depending on the reference line in which they are written).

· Black note heads written on the Treble cleff reference line may be performed in any other octave of that range, from central C towards the high register.

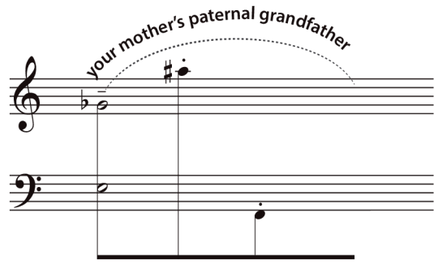
· Black note heads written on the Bass cleff reference line may be performed in any octave of the range, from B below central C, towards the low register of the instrument.

Examples follow:

WRITTEN



POSSIBLE PERFORMANCE VERSION



In groups of repeated notes with black note head, repetitions must be played exactly as written (without changing the octave)

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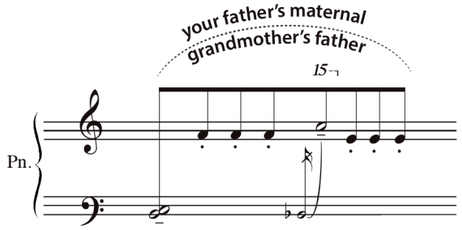

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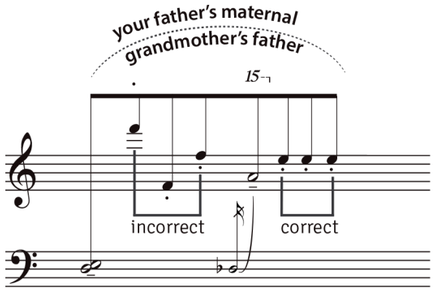
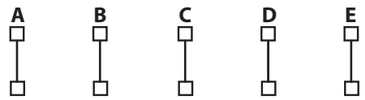


FLUTE AND CLARINET : MULTIPHONICS

Flute multiphonic fingerings were taken from the book “Flutes au present” by P.I. Artaud. Clarinet multiphonic fingerings were taken from the book “New Directions for Clarinet” by Phillip Rehfeldt (Revised Edition).

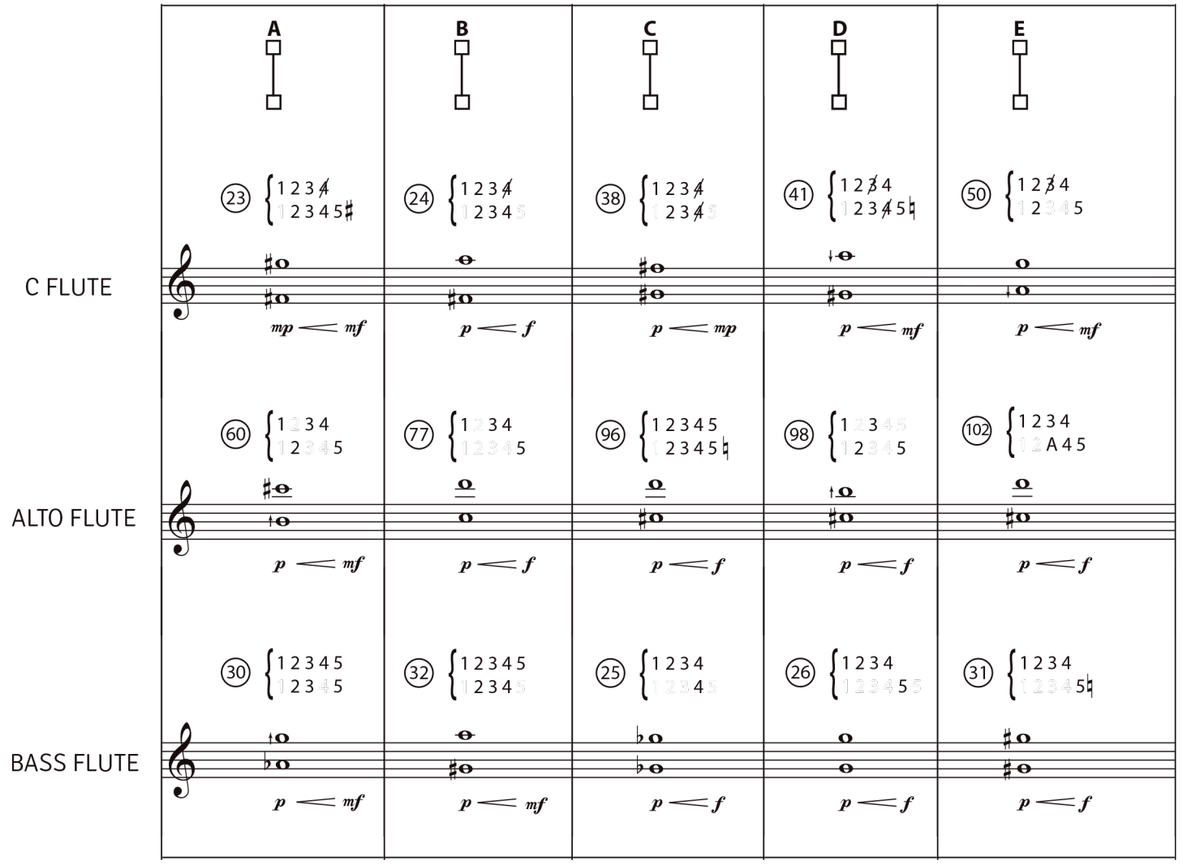
Each instrument will have a collection of five multiphonics to use throughout the piece. In the score these will be inidicated like so:



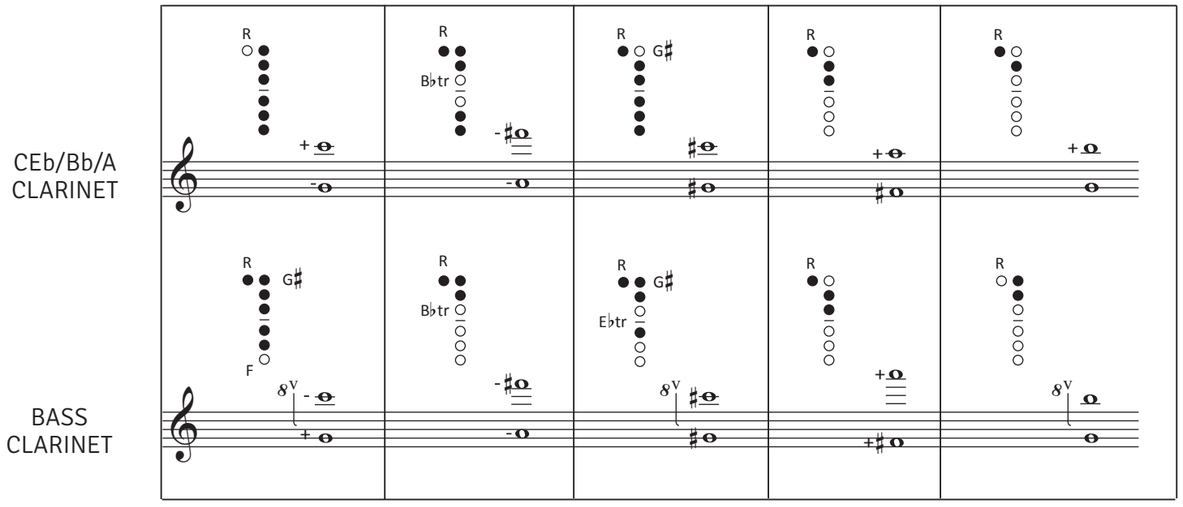
Each letter refers to a specific multiphonic which can be found in the next multiphonics charts. Note: the charts indicate written sounds, and not sounding pitches.

Performers will have to refer to the chart that corresponds to the chosen instrument for the performance (Flute: C Flute, Alto, Bass/Clarinet: Eb, Bb, A, Bass).

FLUTE: MULTIPHONICS CHARTS



CLARINET: MULTIPHONICS CHARTS

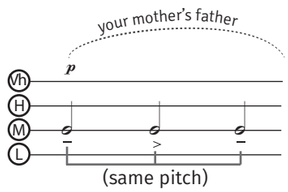


ABOUT THE SINGER

· **ON NOTATION:** The first two sections of the piece propose a single “reference line” representing Treble cleff.

From the third section on (”Your grandparents”), notation shifts to a tetragram, with each line representing a certain pitch range: low - medium - high - very high. In this way, the performer has a certain degree of liberty to choose pitches (respecting the given range and contour). Listening to the sounding context becomes a fundamental tool for decision making.

Inside every event (lasting one breath), consecutive notes which appear on the same line or space represent a repeated note (same pitch).



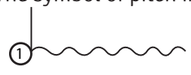
· **ON VOICE ARTICULATION (”TEXT”):** For each event, the letters which compose the indicated relative’s name and/or last name are the base material for voice articulation (the “text”).
Each event deals with this issue in a different way, but what they all have in common is that the performer should select some letters of the name/last name in a way that the identity is completely blurred (the name/last name should never be intelligible).

· **ON PITCH IMITATION:** as the other performers, on occasions the singer will also have to “imitate” pitches being played/sung by other performers. This is indicated like thus:

If the circle has a number / letter in it, it means the performer should imitate the pitch another perfomer is singing or playing. The indication inside the circle states which performer it should imitate: 1 (part 1), 2 (part 2), 3 (part 3), P (Piano). If the part indicated is being played by two instruments (because Violoncellos is also reading that part) the performer is free to choose which of the two performers to imitate.

If the circle is white (unfilled) it means the performer is free to choose the sound of any performer to imitate.

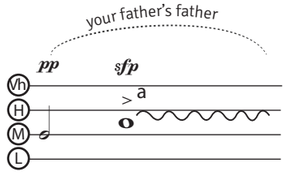
The symbol of pitch imitation may appeared followed by different gestures.



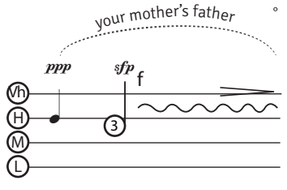
Sustain the sound and add a slow frequency vibratto (not wider than a major second).

This “Imitate Pitch” symbol cancels momentarily the range reference of the tetragram.

· **ON VIBRATOS:** Thorughout the piece there are two types of vibrato:



Amplitude Vibrato: amplitude oscillation, as if a wah- wah effect.

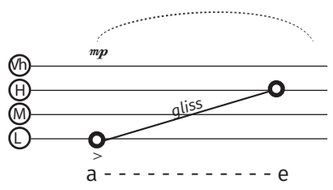


Frequency Vibrato: a frequency vibrato, with range not exceeding a major second.

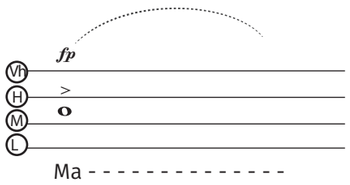
In both cases, the singer is free to decide the speed of the vibrato, and can even perform variations in speed in each vibrato.
In some cases the word “vib” asks for a regular vibrato.
Event without any vibrato indication should be performed senza vibrato.

· **GLISSANDOS:** perform a glissando from any pitch of the range indicated at the beginning, and to any pitch of the range indicated at the end.

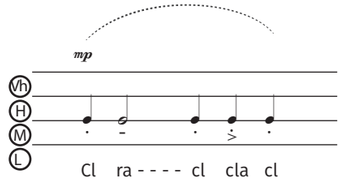
To articulate the text, you can sustain any vocal, a pulmonic consonant (l, m, n), or perform a slow transition between to vocals.



· **LONG NOTE:** long note beginning with an accent. Articulate the beginning with a consonant followed by vocal. Sustain that vocal to the end of the event.

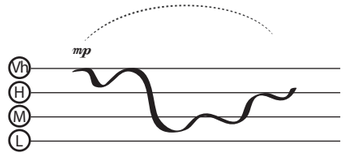


· **SHORTER FIGURES:** Articulate the text attending to indicated figures and their articulations. It is important to emphasize short sounds.
For this purpose, performer is allowed to “deconstruct” the name/lastname of the indicate relative, repeating syllables with presence of occlusive consonants (b, d, c, k, p, t), followed by a vocal or another consonant.

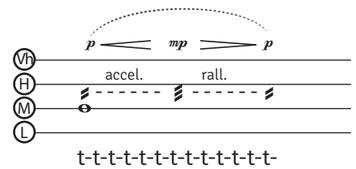


· **MELODIC CONTOUR:** sing a melodiy following the indicated contour. The spirit should be expressive and carefree.

You may choose any vocals or consonants of the name and/or last name of the relative. Whatever combination that feels comfortable.

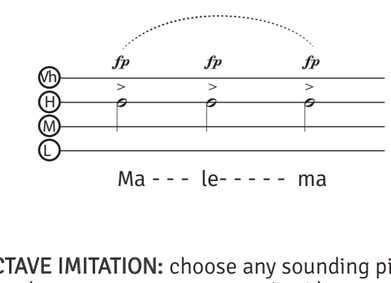


· **CONSONANT TREMOLO:** perform a tremolo repeating any occlusive consonant you may find on the name or surname of the relative. (b, d, c, k, p, t). You may add a little resonance by adding a vocal in between [”t(a)-t(a)-t(a)-t(a)-t(a)-t(a)”], but the vocal should as silent as possible, with no defined pitch.



· **REPEATED NOTES:** articulate the event as indicated. To articulate the text, it is preferred to do so using consonants followed by vocals.

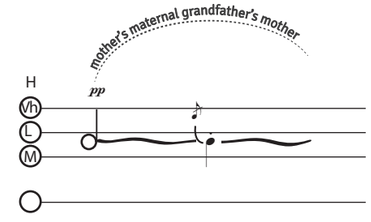
Repeating syllables and/or alterating the order in which letters appear on the name/surname is allowed (so that it is not intelligible).



· **UNISON/OCTAVE IMITATION:** choose any sounding pitch at the moment and imitate it (in unison or octave up/high). Sustain that pitch and perform very small deviations from that unison/octave, up and down (maximum range of deviation: minor second).

Also, at about the middle of the event perform an acciaccatura as indicated (this should be rather gentle). The acciacatura should not be articulated (legato).

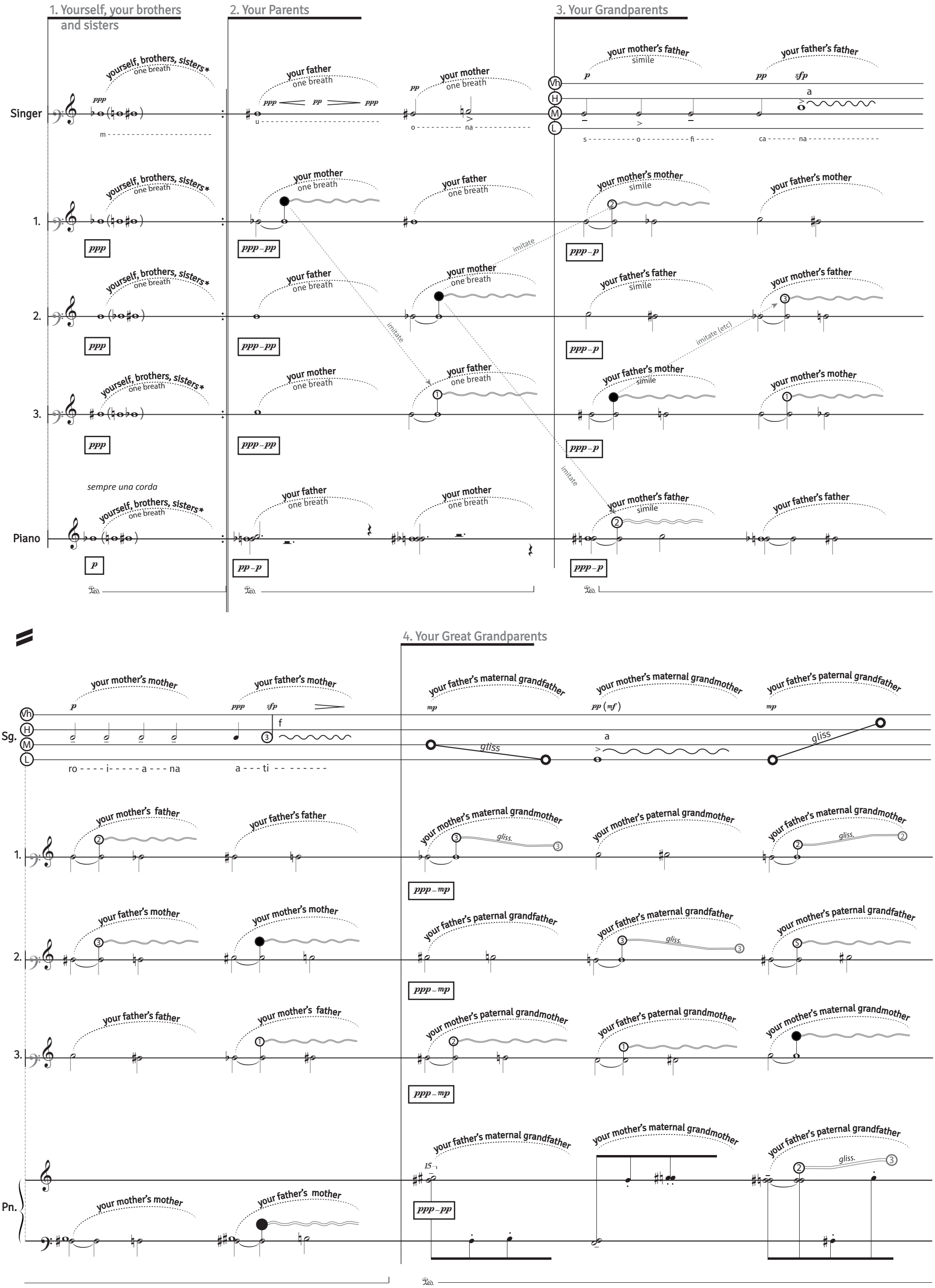
You may articulate the text with Bocca chiusa, or “l”, “n”, “m”, or with any vocal.



I come from afar IV

For Singer, Flute, Clarinet, Violin, Violoncello & Piano

Sofía Scheps
2020



* Begin the piece as indicated on the instructions. For “yoursef”, use the first pitch on the score; for your first sibling use the first pitch between brackets, and for the second sibling the next pitch between brackets. If you have more than two siblings, when you reach your third sibling repeat the process (as many times as nedded).

your father's maternal grandfather
your mother's maternal grandmother
your mother's maternal grandfather
your father's paternal grandfather
your mother's paternal grandfather
Sg.
Vh
H
M
L
pp (mf)
f
mp
gliss
fp
vib.
mp
p
1.
your father's paternal grandmother
your mother's maternal grandfather
your mother's paternal grandfather
your father's maternal grandfather
your father's paternal grandfather
gliss.
A
2.
your mother's maternal grandfather
your father's paternal grandmother
your father's maternal grandmother
your mother's paternal grandmother
your mother's maternal grandmother
gliss.
A
3.
your father's maternal grandmother
your mother's paternal grandfather
your father's paternal grandfather
your mother's maternal grandfather
your father's maternal grandfather
gliss.
A
B
Pn.
your father's maternal grandfather
your mother's maternal grandmother
your mother's maternal grandfather
your father's paternal grandfather
your mother's paternal grandfather
gliss.
Ped.

5. Your Great Great Grandparents

Sg.
Vh
H
M
L
mother's maternal grandfather's father
mother's maternal grandfather's father
mother's paternal grandmother's mother
father's paternal grandfather's father
mother's maternal grandmother's mother
mp
mp
mf
f
p
mp
p
accel.
rall.
1.
mother's maternal grandmother's mother
mother's maternal grandmother's father
mother's maternal grandfather's mother
mother's maternal grandfather's father
mother's paternal grandmother's mother
B
C
D
ppp – mf
2.
father's maternal grandmother's mother
father's maternal grandmother's father
father's maternal grandfather's mother
father's maternal grandfather's father
father's paternal grandmother's mother
gliss.
B
C
ppp – mf
3.
mother's paternal grandmother's mother
mother's paternal grandmother's father
mother's paternal grandfather's mother
mother's paternal grandfather's father
mother's maternal grandmother's mother
C
ppp – mf
Pn.
father's paternal grandfather's father
father's paternal grandfather's mother
father's paternal grandmother's father
father's paternal grandmother's mother
father's maternal grandfather's father
ppp – p
Ped.

Sg.

Vh
H
M
L

*pp*pos
vib.

father's maternal grandfather's mother

mp

father's maternal grandmother's father

gliss.

father's maternal grandmother's mother

p *mf* *p*

mother's paternal grandfather's father

mp

mother's paternal grandfather's mother

p *mp* *p*

accel. rall.

1.

mother's paternal grandmother's father

mother's paternal grandfather's mother

mother's paternal grandfather's father

father's maternal grandmother's

father's maternal grandmother's father

2.

father's paternal grandmother's father

father's paternal grandfather's mother

father's paternal grandfather's father

mother's maternal grandmother's

mother's maternal grandmother's

gliss.

pp

3.

mother's maternal grandmother's

mother's maternal grandfather's mother

gliss.

mother's maternal grandfather's father

father's paternal grandmother's mother

father's paternal grandmother's father

pp

Pn.

father's maternal grandfather's mother

father's maternal grandmother's father

father's maternal grandmother's

mother's paternal grandfather's father

mother's paternal grandfather's mother

15 15

8va 8vb

( )

if possible, imitate different performers each time, parting from the unison (or octave). Sustain that pitch and perform very small deviations from that unison , up and down (maximum range of the deviation: minor second).

If the other performers have already finnished or are silent, you may choose any pitch, and sing with the same premise.

Sg.

Vh
H
M
L

*pp*pos
vib.

mother's paternal grandmother's father

gliss.

mother's paternal grandmother's

p *mf* *p*

mother's maternal grandfather's father

mp

mother's maternal grandfather's mother

mp

mother's maternal grandmother's father

p

mother's maternal grandmother's mother

pp

1.

father's maternal grandfather's mother

father's maternal grandfather's father

father's paternal grandmother's mother

father's paternal grandmother's father

father's paternal grandfather's mother

father's paternal grandfather's father

pp

2.

mother's maternal grandfather's mother

mother's maternal grandfather's father

mother's paternal grandmother's mother

mother's paternal grandmother's father

mother's paternal grandfather's mother

mother's paternal grandfather's father

pp

3.

father's paternal grandfather's mother

father's paternal grandfather's father

father's maternal grandmother's mother

father's maternal grandmother's father

father's maternal grandfather's mother

father's maternal grandfather's father

pp

Pn.

mother's paternal grandmother's father

mother's paternal grandmother's mother

mother's maternal grandfather's father

mother's maternal grandfather's mother

mother's maternal grandmother's father

mother's maternal grandmother's mother

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