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Title

Parallax Error

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Parallax Error
for any
four-string bowed instrument

Alannah Marie Halay
2014

Instrumentation

Solo four-stringed bowed instrument

A 'parallax error' is a misinterpretation of an entity due to the characteristic parallax inherent in perceiving that entity.

(Alannah Halay)

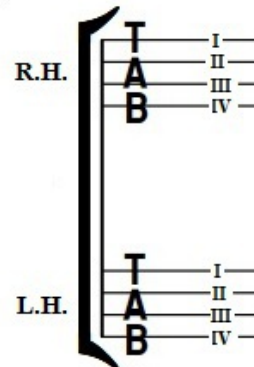
Performance Notes

The Instrument:

It is not necessary that the string instrument be 'in tune', although this is permitted if the performer prefers it.

Staff Notation:

It should be assumed that the notation consists of one single flowing line; however, each line on the page is numbered, in brackets, 1 – 11 for ease of reference. Each line comprises two staves, one for the right hand (bowing arm) and one for the left hand (string-depressing hand). The staff for the right hand is situated above the left hand staff. As guidance, the staves in line 1 are labelled. TAB notation is used: each line of the staff represents a particular string (as labelled in the image on the right).



Overall Tempo and Metre:

As the overall tempo is required to be free and unsettled, comprising fluctuating pulses, the 'rall' and 'a tempo' directions, as well as notated durations, rests, and pauses, are to be considered as relative within the individual performer's established fluctuating metre. The pulses of triplets must not be ignored; however, the overall tempo of each triplet can be decided by the performer.

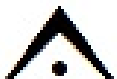
Dynamics:

The performer must try their best to execute the notated dynamics which serve only to guide expression and energy during the act of performing the piece. It is understood, and accepted, that accurate execution of certain dynamics are hindered by the nature of the musical instrument. In such instances, the resultant effect of the performer *attempting* to execute the notated dynamic is desired above the dynamic itself.

Revealing Hidden Music:

In cases where precise execution of intricate durations and articulation with 'saltando' attacks is requested (for example, see lines 1 and 2), it is desired that the performer must attempt to follow the notation as accurately as possible yet *allow* the 'saltando' technique to reveal hidden unpredictable rhythms, articulation and, in some cases, pitch.

Ord. This cancels out (a) preceding non-normative performance technique(s).



Short fermata: a pause of shorter duration than the standard fermata



Vertical wavy lines and **diagonal note-heads** denote approximate pitch (for example, see line 1, left hand, and line 3, left hand).



Stem-less note heads denote *totally* free duration



Multiple small-sized stem-less notes, in a row, are gestural and denote 'trailing off'. The amount of 'small-sized stem-less notes' are a rough guide, and their exact amount does not have to be sounded by the performer (for example, see line 1, right hand: here, the performer must trail off, this should happen naturally and may require fewer or more attacks than those notated).

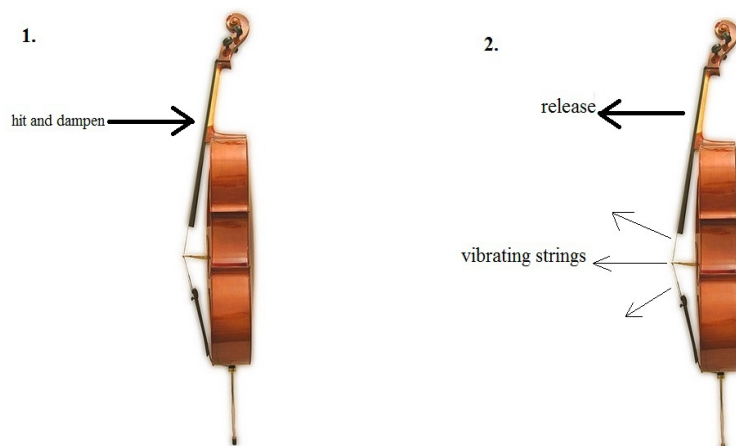
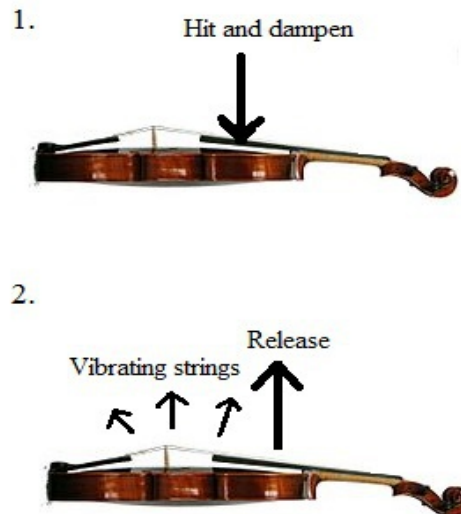


Cross-headed notes in conjunction with col legno direction: the performer must attack the string with such force that they hit the neck and create a dampened percussive pitched sound. This technique must be carried out sul tasto (for example, see line 1, right hand). Comparatively, all standard-shaped note-heads denote 'l.v.' by default.

Cross-headed notes in conjunction with arco direction: the performer must apply heavy bow pressure which restricts smooth bow stroke so as to create a sluggish 'crunching' sound (for example, see line 7, right hand: here, it is required that the performer twists the hair of the bow on the screws in order to create the desired 'crunching' sound).

Attack the strings:

'Attack' strings with all four fingers: aim for a dampened percussive effect, then 'release' the fingers allowing the strings to vibrate and resonate audibly (see diagram on the right and below). In the score, 'attack' and 'release' are indicated by down and up arrows respectively. The dampened percussive effect of the attacked strings is denoted by the cross-shaped notes; the resonating strings, when the fingers are released, are denoted by ordinary shaped notes (for an example, see line 7, left hand).



Parallax Error

for
for any four string-bowed instrument

Alannah Marie Halay
2014

Senza misura: free unsettled meter of fluctuating pulses

col legno, saltando, sul tasto

a punta d'arco ----- |

(1)

String Instrument

(R.H.)

fff *f > p* *f > p* *f > p* *fff* *mf > ppp* (trail off)

(L.H.)

gliss.
gliss.
gliss.

(ascending gliss.)

rall. ----- |

sul tasto
a punta d'arco ----- |

(2)

Str.

fff *f > p* *f > p* *f > p* *fff > p* *f*

ascending gliss. ----- | descending gliss. ----- |

gliss.
gliss.
gliss.

gliss.
gliss.
gliss.

a tempo

ord. ----- | a punta d'arco ----- |

(3)

Str.

fff *p* *fff* *3:2* pizz. (sul C) (l.v.) (l.v.) (l.v.)

gliss.
gliss.
gliss.

(open strings)

gliss.
(ascending gliss.)

(4)

ord. bowing, and not sul tasto

sul tasto

Str.

f *p* *f* *p* *f* *p* *f* *p* *f* *fff*

pizz. *gliss.* (ascending gliss.)

(scrape with nail sul D if necessary)

(leave finger on string: i.e. dampen string)

ord. (open strings)

fff (poss.)

(5)

Str.

f *p* *f* *p* *mf*

tap body

mf

gliss. *gliss.* *gliss.* *gliss.*

(effectively strum across all strings)

(6)

sul tasto

a punta d'arco

Str.

f *mf* *f* *mf* *fff*

slide a col legno bow up and down strings as fast as possible; allow L.H. to get in the bow's way

gliss. *gliss.* *gliss.* *gliss.*

⊕ lightly dampen strings (no specific pitch)

gliss. *gliss.* *gliss.* *gliss.*

(7)

arco

bow tailpiece, aim for pitch to sound (au talon for optimum effect)

Str.

fff (poss.)

crunch

col legno

gliss. *gliss.* *gliss.* *gliss.*

rall. a tempo

(8)

any string(s)

arco
bow body

fff (poss.)

fff f mp f

3:2 3:2 3:2 3:2

allow strings to resonate

gliss.
gliss.
gliss.

(ascending gliss.)

(9)

bow around the screws
(stagger bowing)

pizz.
(sul C)

(sul D)

barré first finger across strings;
harmonic finger pressure; make
finger movement on strings audible

ascending gliss. descending gliss.

gliss.
gliss.
gliss.

gliss.
gliss.
gliss.

col legno; sul tasto
any string(s)

f

rall.

(10)

(across all strings)

(l.v.)

(dampen)

any string(s)
sul pont. sul tasto

(natural gliss.)

gliss.
gliss.
gliss.

a tempo

(11)

arco (ord.)

across all strings

circular
col legno
bowing

descending gliss. sul D & A
(aim for the same pitches on
both strings simultaneously,
if not possible then sound any
pitch on both strings)

(hammer-on) pizz.

gliss.

(f)

sul G & D

any harmonic
sul D

any harmonic
sul A

l.v.

