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Arctic Creatures: Repparfjord

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TINE SUREL LANGE

ARCTIC CREATURES: REPPARFJORD

2019

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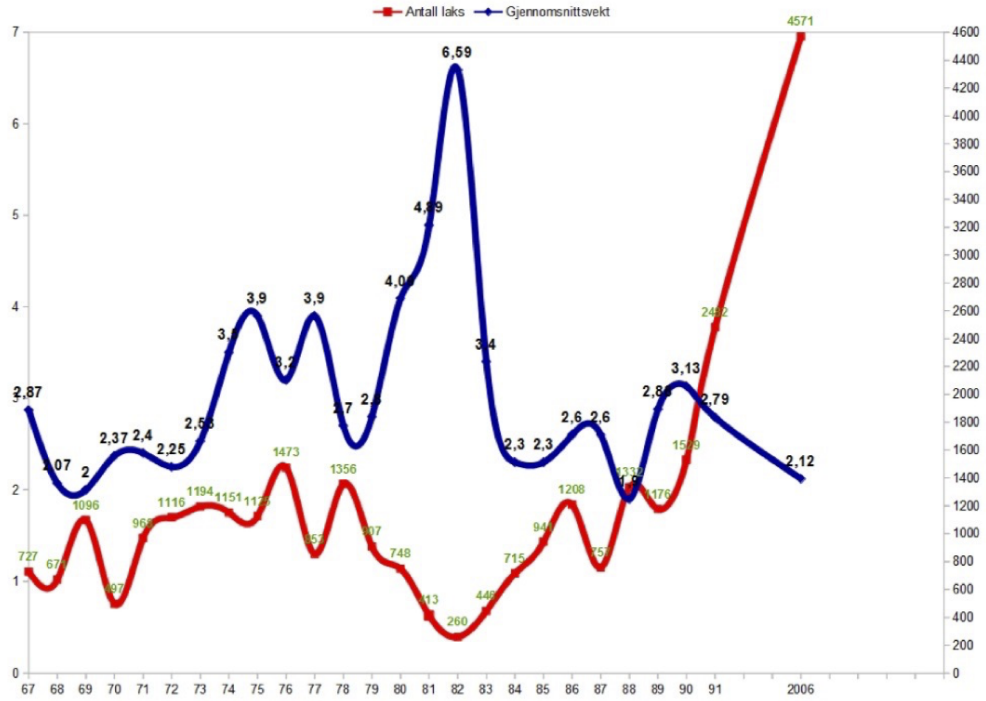
FOR FLUTE, CLARINET IN Bb, VIOLIN, CELLO, PIANO, VIBRATOR AND VIDEO
12 min

Arctic Creatures is a series of works inspired by arctic sceneries, my arctic heritage and magical realism.

Evolution is taking place and as we change (and posssible destroy) the fundament of our life here evolution is happening and a new specie is taking form - welcoming these changes as their fundament for life. What is by us described as environmental disasters is a potential feeding source for the new arctic species and during a field trip to Repparfjord in February 2019 I managed to capture video footage of them.

Norway is the only country in Europe currently allowing mining companies to dump solid mine waste directly into open water bodies. Repparfjord in the municipality of Kvalsund in northern county of Finnmark just recently recovered from the copper mine activities of the 70's and now the Norwegian mining company Nussir have gotten the permits to build a new copper mine next to the old despite years of opposition from indigenous Sami herders and fishermen. They are planning to anually dump 2 million tonnes of mine waste into the fjords for 30 years - a total of 60 milions tonnes of mine waste into a fjord classified by the Norwegian government as a National Salmon Fjord, due to the importance of its Atlantic salmon spawning grounds. Coastal fisherman, including indiginous Saami sea fisherman are deeply concerned the project will smother habitat critical to salmon, cod and other marine life. Many Saami fear the Nussir mine will destroy reindeer grazing areas and disrupt their traditional lifestyle.

The sound material in Arctic Creatures: Repparfjord is based on a graphic chart made by Vest-Finnmark Jeger og Fiskerforening (West-Finnmark Hunter and Fishing Society) showing the development of salmon catching in the Repparfjord river from 1967 to 2006 - with a focus on the red data (amount of salmons catched anually).



PERFORMANCE NOTES

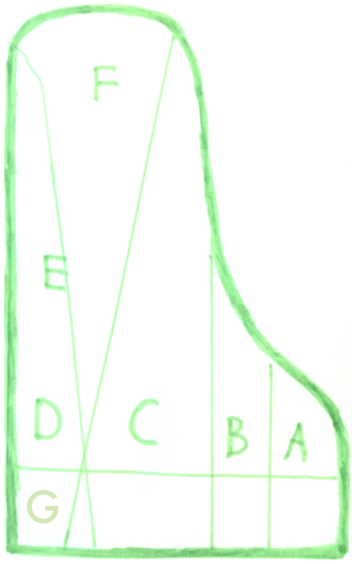
The performance needs to be timed with video - Use click track (sound in video) !
Always aim for an airy sound of notes starting and ending into nothing.

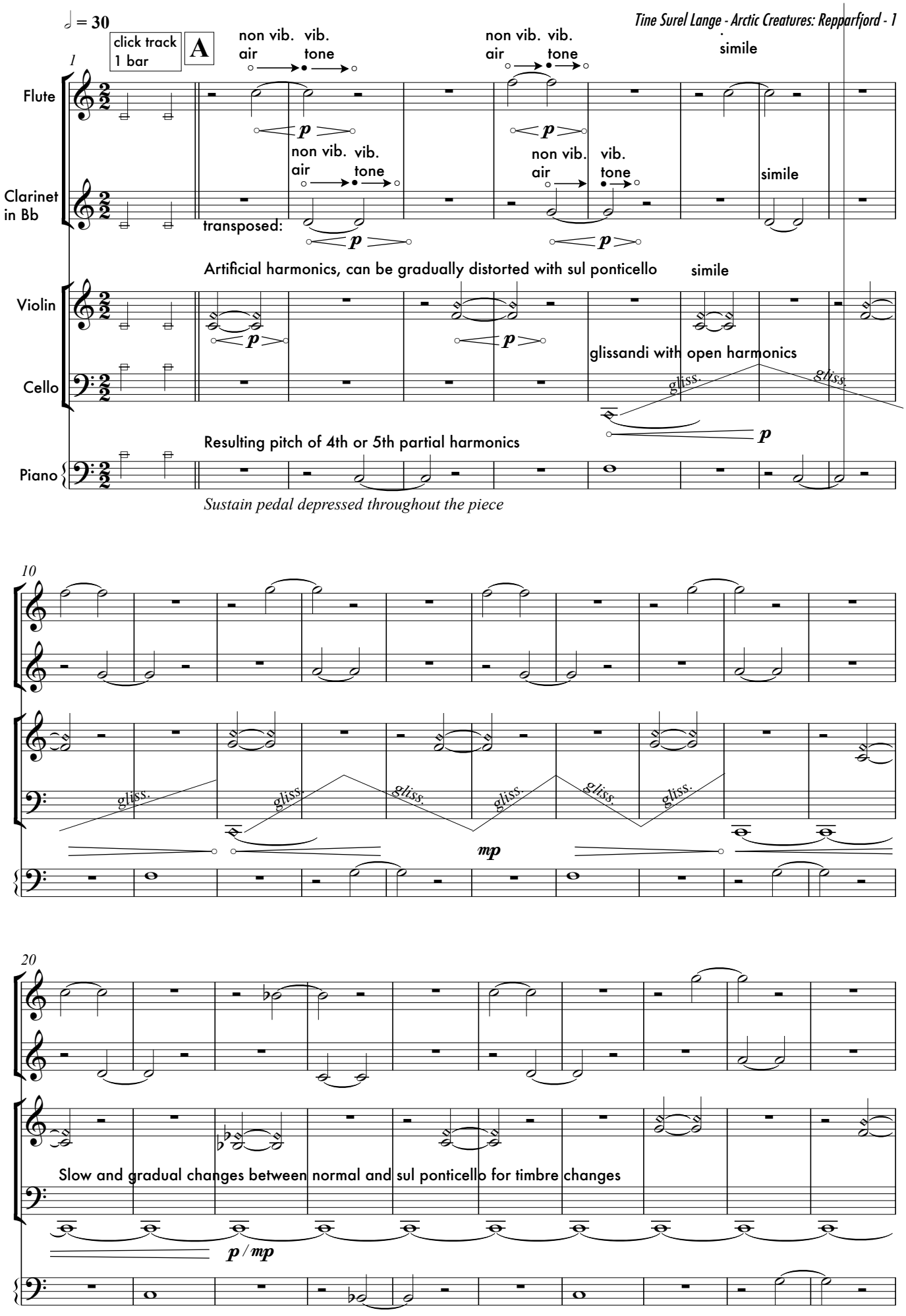
FLUTE + CLARINET When vibrating experiment with slow/wide/accelerating/quick vibrato. Creating timbre and pitch changes with vibrato and/or air pressure is welcomed. At B: Create wind like effect with air sound swooshing up and down during the note. In C: Slow and gradual timbre changes and/or distortion of tone is super welcome! Experiment with vibrato, air pressure, overtones, harmonics, multiphonics, alternative fingering, trills, alternative fingering trills, multiphonic trills and etc. Dynamics can be read as relating to amount of timbre changes/ distortion of tone.

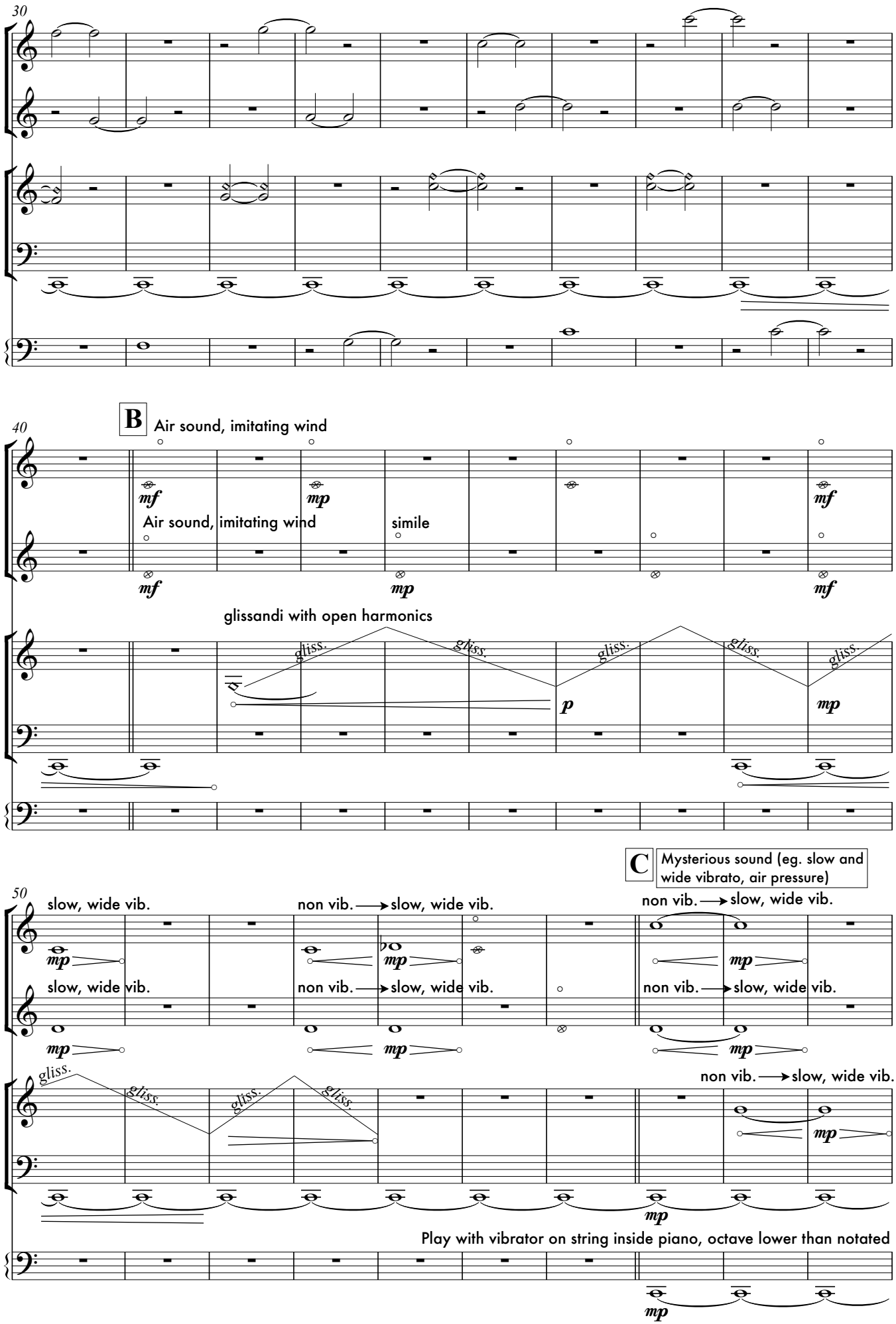
VIOLIN Always aim for an airy sound of notes starting and ending in nothing (except piano). When vibrating experiment with slow/wide/accelerating/quick vibrato. Slow and gradual timbre changes and/or distortion of tone is super welcome! Experiment with vibrato, bow pressure, sul ponticello, sul tasto, overtones, harmonics, trills with half-depressed fingering etc. Dynamics can be read as relating to amount of timbre changes/distortion of tone.

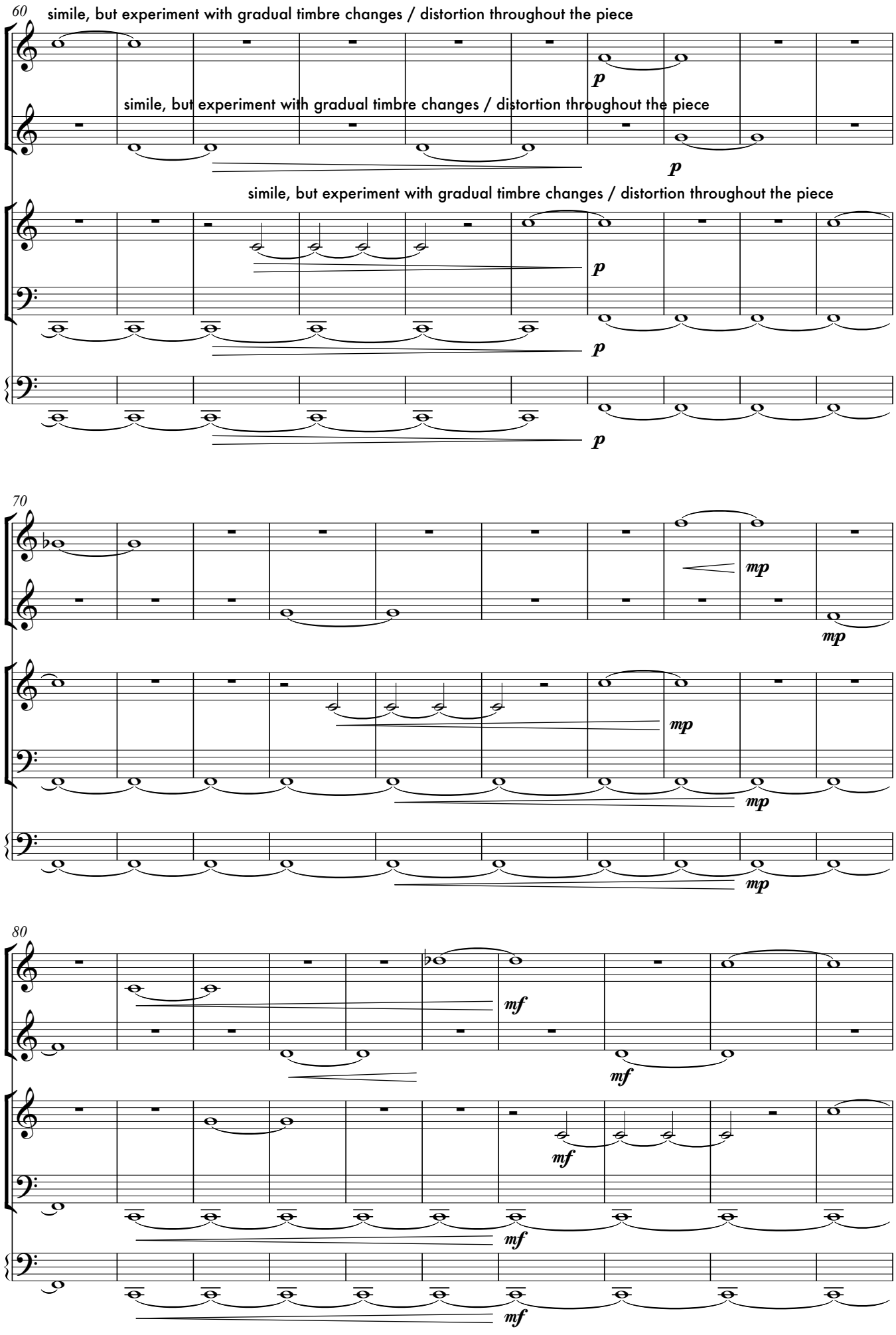
CELLO Mostly the cello is playing long and drone-like tones - in C together with the piano. Except from the open harmonics glissando in the beginning the main sound should be a long, continuous, flat, non-vibrato and drone-like sound. Slow and gradual timbre changes and gradual distortion of the tone is super welcome - especially with bow position; gradually moving from normal to sul ponticello to normal to sul tasto etc. Other timbre changes and distortion options could be experimenting with vibrato (on relevant tones), bow pressure, overtones, harmonics, trills with half-depressed fingering etc. Dynamics can be read as relating to amount of timbre changes/distortion of tone.

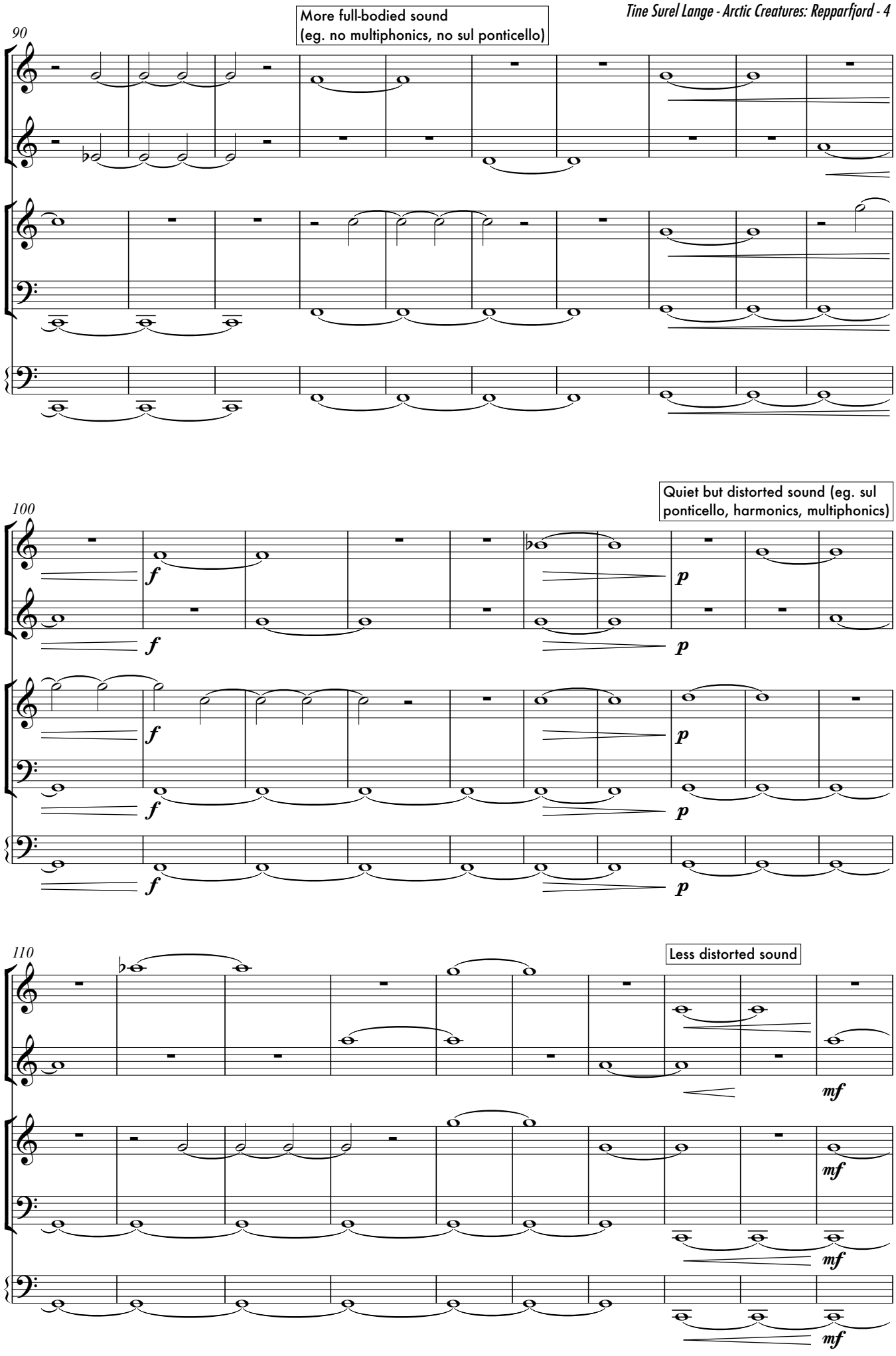
PIANO Keep sustain pedal depressed throughout the piece. A: Notated is the resulting pitch of 4th or 5th partial harmonics (depending on the piano). B: The piece requires using a vibrator on the strings inside the piano. A good starting point is playing in the area on front of the dampers (area G). Changing to other areas (like area D or F) and experimenting with creating timbre changes by slowly moving up and down the string is welcome. It might take some practise to achieve good sound.
As to vibrators the best option is a silicone G-spot or mini rabbit vibrator. Try to find a quiet going one - some vibrators have more "buzzing" sound than others.

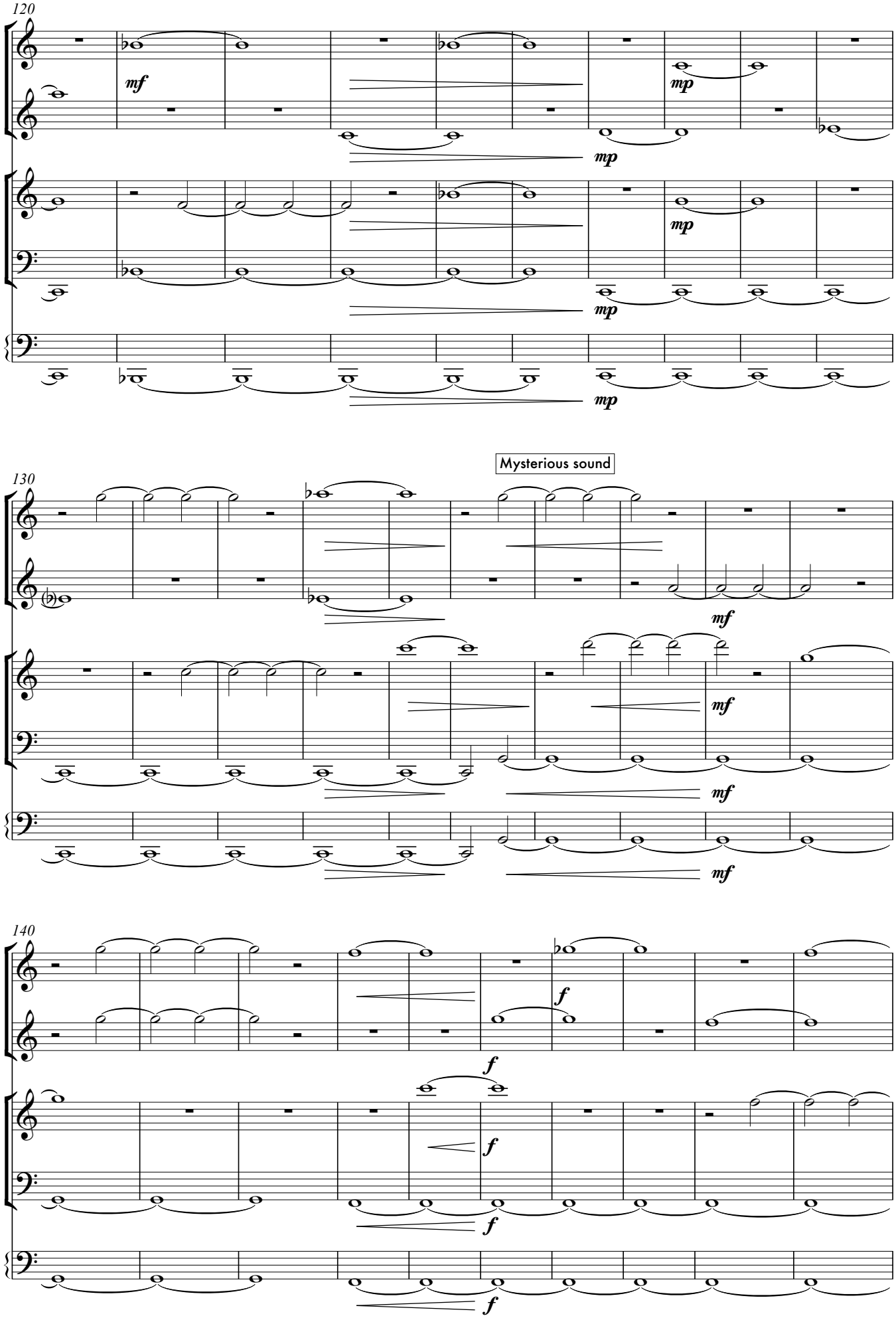


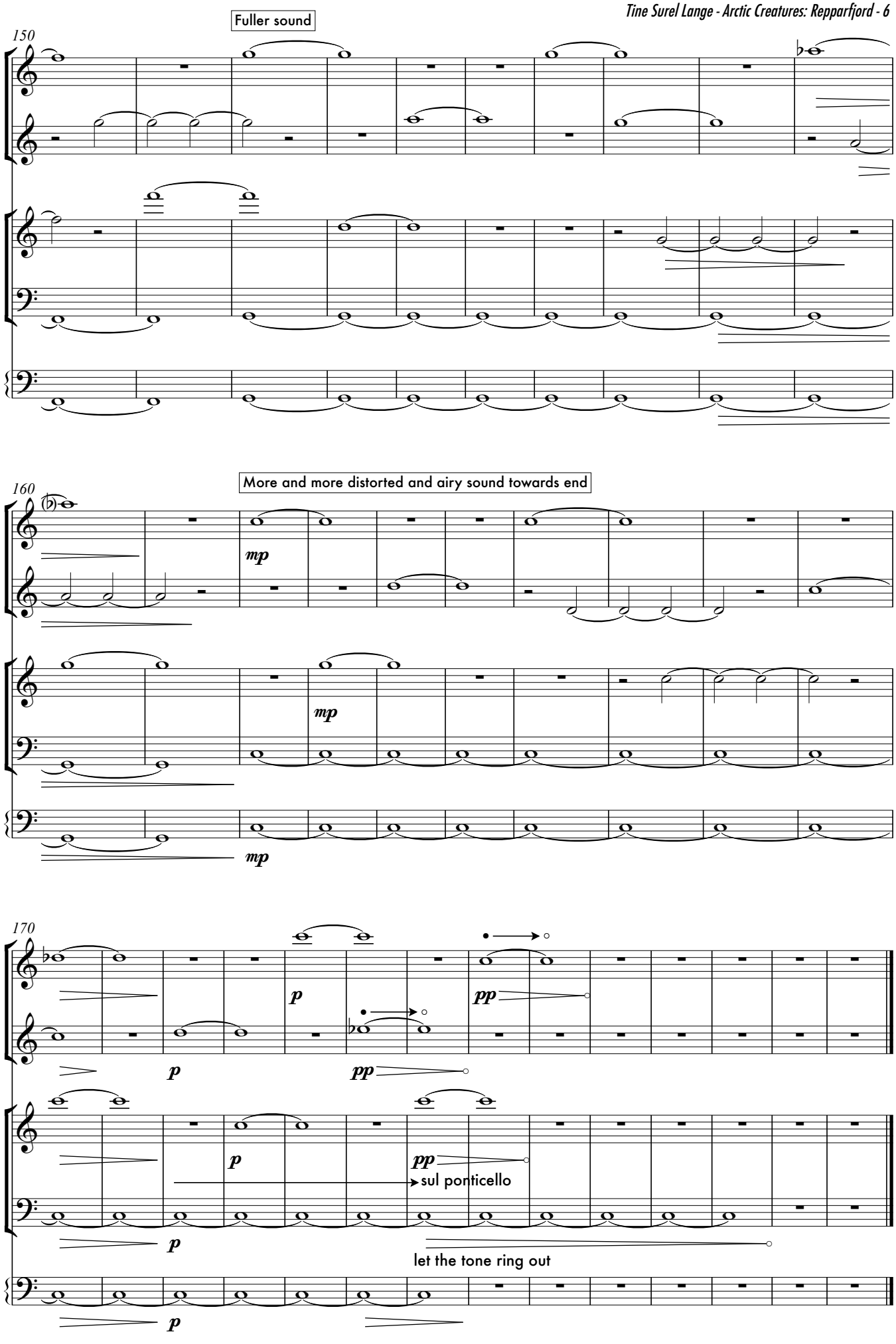

♩ = 30
click track
1 bar
A
1
Flute
Clarinet in Bb
Violin
Cello
Piano
non vib. vib.
air tone
simile
transposed:
Artificial harmonics, can be gradually distorted with sul ponticello
glissandi with open harmonics
gliss.
Resulting pitch of 4th or 5th partial harmonics
Sustain pedal depressed throughout the piece
10
mp
20
Slow and gradual changes between normal and sul ponticello for timbre changes
p / mp


30
40
B
Air sound, imitating wind
mf
mp
Air sound, imitating wind
simile
mf
mp
mf
glissandi with open harmonics
gliss.
p
mp
50
C
Mysterious sound (eg. slow and wide vibrato, air pressure)
slow, wide vib.
non vib. → slow, wide vib.
mp
Play with vibrator on string inside piano, octave lower than notated


60
simile, but experiment with gradual timbre changes / distortion throughout the piece
p
simile, but experiment with gradual timbre changes / distortion throughout the piece
p
simile, but experiment with gradual timbre changes / distortion throughout the piece
p
p
p
70
mp
mp
mp
mp
mp
80
mf
mf
mf
mf
mf


More full-bodied sound
(eg. no multiphonics, no sul ponticello)
90
Quiet but distorted sound (eg. sul ponticello, harmonics, multiphonics)
100
Less distorted sound
110


120
mf
mp
mp
mp
mp
130
Mysterious sound
mf
mf
mf
mf
140
f
f
f
f
f


Fuller sound
150
More and more distorted and airy sound towards end
160
mp
mp
mp
170
p
pp
p
pp
p
pp
sul ponticello
p
let the tone ring out
p