

# from the signal

(2017)

Christine Burke

for double trio

1 - clarinet, trumpet, percussion

2 - violin, viola, violoncello

*for the Chicago Civic Orchestra's Composer Project*

# TRIO 1 - CLARINET, TRUMPET, PERCUSSION

One blended composite sound from three different instruments that is direct and strident. Silence from **TRIO 1** will reveal the sound(s) from **TRIO 2**.

## PERCUSSION

### Equipment:

1 small 5" diameter cymbal (for trumpet player), acoustic steel stringed guitar (placed on a level table), eBow.

### Guitar preparations:

Prior to rehearsal/performance, the percussionist should prepare the guitar with a large straightened-out paperclip approximately 1/3 of the way down from the first fret (towards the 2<sup>nd</sup> fret), threaded in between the strings so the D string is elevated above the A and G strings (following the diagram to the right).

The velvet pouch from the eBow should be folded in half once horizontally and placed 1 inch underneath the lower end of the guitar (see diagram at bottom of page). The natural lay of the guitar causes the strings to not lay level to the table, but the folded eBow pouch will adjust the height of the guitar so that the strings are a slight degree closer to being level with the table.

Guitar should be amplified (see notes on the next page).

### PERFORMANCE NOTES:

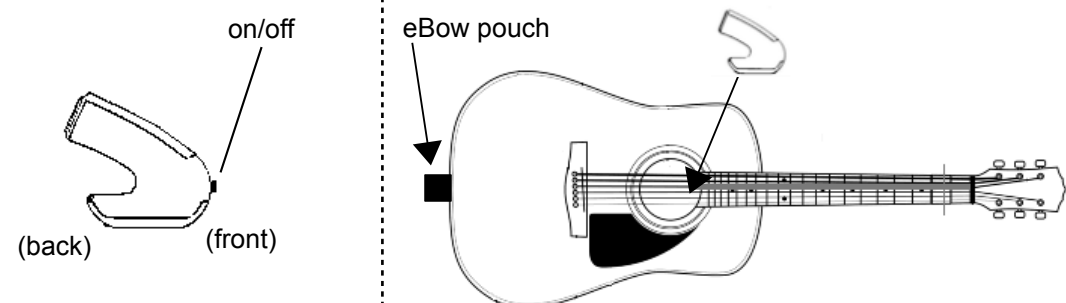
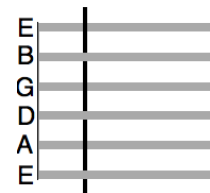
The percussionist has the important role of watching over the eBow as it moves along the strings of the guitar. Any tampering with the eBow (which might be necessary at times) should be done with the utmost care.

The part contains dark boxes (with timings) that indicate periods of sound, and blank space that indicates periods of silence.

To begin the piece (0:00), one hand should mute the strings, while the other hand places the eBow so the front of it is just above the edge of the fingerboard, with the D string centered in the groove underneath the eBow. The eBow should be sitting comfortably on the strings, and turned on to the harmonic setting. Unmute the strings at the beginning of each sound period, and mute them again at the end, taking care to avoid extraneous noise. The percussionist must also signal to the clarinet and trumpet players to coordinate the end of each period of sound; all instruments should cut off together.

As the piece goes on, the eBow should gradually begin to slide down the guitar towards the tuning pegs. Timbre and pitch content will change as the eBow progresses along the string, and the eBow should remain relatively uninterrupted throughout this process. There are two exceptions to this;

- 1) if the eBow remains on one spot/one sound for longer than 1 min, the performer may a) very slightly nudge the body of the guitar until the eBow moves on, or b) push the eBow forward very slightly with their finger.
- 2) if the eBow reaches within three frets of the paperclip, the percussionist may use the next period of silence to silently move the eBow back to another position on the string.



## CLARINET (Bb) + TRUMPET (C)

### PERFORMANCE NOTES:

The clarinet and trumpet parts consist of multiple sound events displayed in a random order on the page. The performer may read through these in any direction (forward, backward, up, down), spending approximately one breath's length on an event before moving onto the next. Performers may improvise the order of events in rehearsal/performance, or predetermine an order (perhaps by drawing a path on the part) **as long as the order is different for each performance**. Not all sound events on the page will be played over the course of the piece. Beginnings and ends of sounds should be tapered (to and from *niente*).

Clarinet and trumpet may play **only** when the guitar is sounding. Both performers should play nearly constantly. The percussionist will indicate to the clarinetist and trumpet when to cease playing.

Dynamics (unless otherwise indicated) should generally be within the **mf - f** range, but should **always** be determined by listening for a balanced sound, with the clarinet and trumpet contributing an equal sonic imprint.

Accidentals apply only to the notes they precede.

### NOTATION

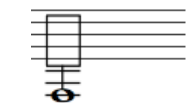
#### Clarinet:



Slow pitch bend through lip vibrato. Range of pitch bend should never exceed a semitone above or below the indicated note.

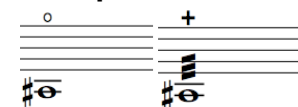


Change as smoothly as possible between a straight tone and flutter tongue. May substitute growling instead.

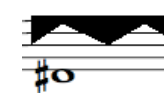


A multiphonic produced by embouchure manipulation (less jaw pressure on the reed) while fingering the fundamental (F). Performer should attempt to maintain the sound as stably as possible while playing it. Alternatively, any multiphonic may be substituted here, preferably one containing any concert D# or A#.

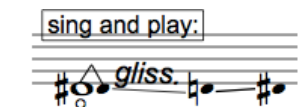
#### Trumpet:



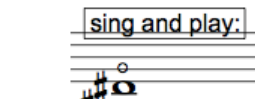
Open/muted. A bubble mute should be used for notes with a muted sign. If a bubble mute isn't available, a harmon mute may be used instead.



Use a 5" diameter cymbal as a mute, varying pressure on the bell of the trumpet to produce a continuous transition between a completely muted sound (the most pressure) or a rattling sound (least amount of pressure). **Notated pitch is sounding**-performer will have to make adjustment, as the cymbal mute will cause the pitch to drop by a half=step.



Play the pitch indicated with the larger notehead while singing the pitches of the smaller notehead.



A# may be taken up an octave depending on voicetype.



Flutter tongue. May be executed consistently throughout the duration of the note, or as a transition between a straight tone and flutter tongue.

## TRIO 2 - VIOLIN, VIOLA, VIOLONCELLO

**TRIO 2** involves a progression of sonorities that will be revealed in the absence of sound from **TRIO 1**.

### PERFORMANCE NOTES

**TRIO 2** should begin a few seconds after **TRIO 1** has begun and continues until the piece is over (at 10:00). The violinist should use a stopwatch to keep track of time.

The dotted lines separate different sonorities (chords) from one another. The violinist cues the first chord and controls the rate of progression for the entire piece, choosing to spend between five and thirty (:05-:30) seconds on a sonority before moving on to the next. Performers should take a break/breath between notes (between :02-:05 seconds). After the violinist has changed notes, the violist changes next (within a few seconds of noticing that the violinist has changed), followed in a similar manner by the cellist. The violinist must wait to make sure all performers are on the same sonority before moving on.

Depending on the pacing that the violinist employs, it's possible that the score may not be executed completely. If performers get to the end of the score and time is still left, they should transition back to the beginning. At 10:00, the violinist should wait until all performers are on the same sonority, and then decrescendo to *niente*; the violist does so next, and then the cellist.

The notation for harmonics shows the pitch/string that harmonic pressure should be applied- NOT sounding pitch.

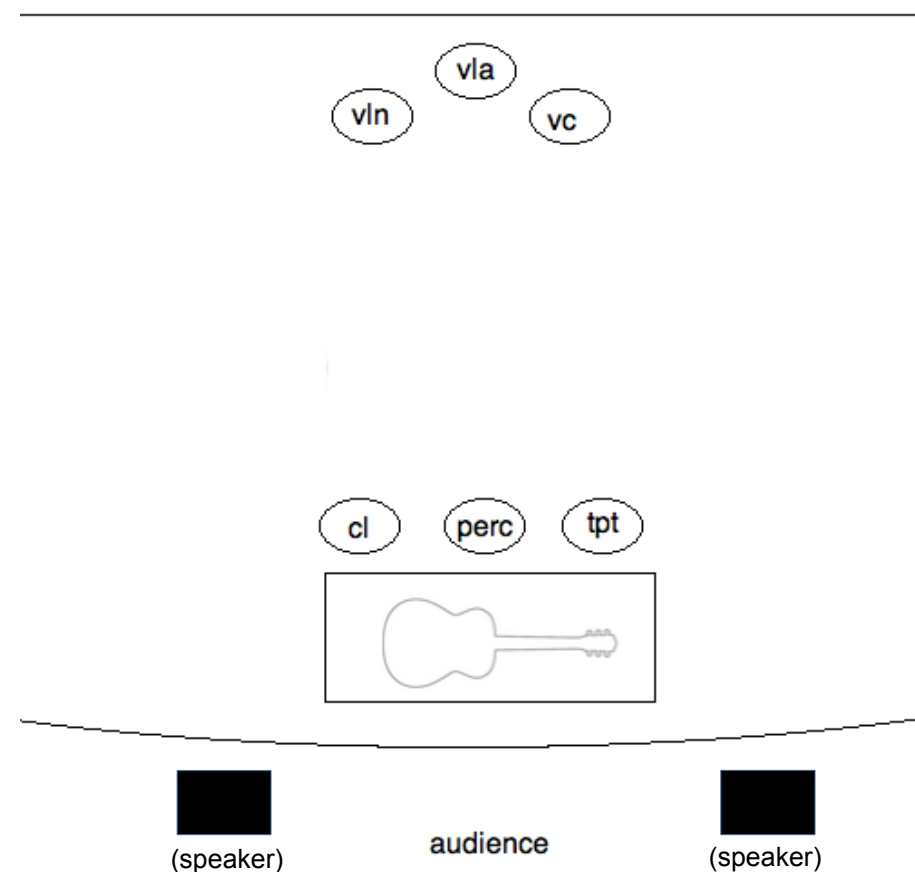
Dynamics should always be *ppp*. When playing specifically notated pitches, performers should use a slow circular bow (move the bow in a circular motion on the string so that it is at times sul pont, norm, sul tasto). All entrances and exits should be to/from *niente*.

### NOTATION

$\triangle$ <sub>I</sub>,  $\nabla$ <sub>IV</sub> A triangle pointing upward indicates to play the highest (off the fingerboard) note on the indicated string. A triangle pointing downward indicates to play the lowest possible fingered note on the indicated string (not the open string).

$\nabla$ <sub>IV</sub>,  $\triangle$ <sub>I</sub> Move the approximate intervallic distance from the previous position held.

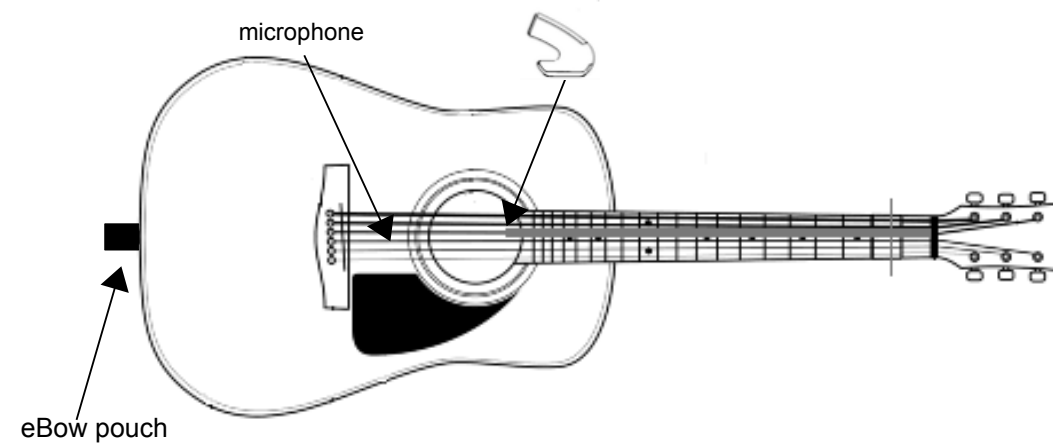
## SETUP + AMPLIFICATION



**TRIO 1** and **TRIO 2** should be as far apart from each other as possible.

**Amplification specifics** can depend on the performance venue and its capabilities. At the very least, two full-range PA loudspeakers should be used, and placed sufficiently in front of **TRIO 1** as to avoid feedback (even if that means pushing **TRIO 1** back a little bit). Amplification should be at a level equivalent to a **forte** level sound from the clarinet and trumpet.

A cardioid microphone on a stand should be placed as indicated, approximately half an inch above the strings. The microphone functions to amplify the guitar sound and will ideally also pick up residue of the clarinet and trumpet sound such that all 3 are present in the loudspeakers.



# from the signal

The musical score is written for Clarinet in Bb and consists of 12 staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as quarter notes, eighth notes, and rests. Dynamic markings include *ppp* (pianissimo) in several measures. The notation is arranged in a grid-like fashion across the staves, with some measures containing multiple notes and others containing rests or single notes. The overall structure is a single melodic line for the clarinet.

# from the signal

The musical score for Trumpet in C (TRIO 1) is organized into 10 staves. Each staff contains musical notation with various annotations:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). It includes a '+' sign, a note on the first line (F#), and a 'sing and play:' instruction. A 'ppp' dynamic marking is present.
- Staff 2:** Features a 'sing and play:' instruction, a 'pedal tone:' instruction, and a 'ppp' dynamic marking.
- Staff 3:** Includes a 'gliss.' instruction, a '+' sign, and a 'pedal tone:' instruction.
- Staff 4:** Contains a 'sing and play:' instruction and a '+' sign.
- Staff 5:** Shows a 'gliss.' instruction, a '+' sign, and two 'pedal tone:' instructions.
- Staff 6:** Features a 'pedal tone:' instruction, a '+' sign, and a 'ppp' dynamic marking.
- Staff 7:** Includes a '+' sign, a 'gliss.' instruction, and a 'sing and play:' instruction.
- Staff 8:** Contains two 'pedal tone:' instructions, a 'sing and play:' instruction, and a '+' sign.
- Staff 9:** Features a 'sing and play:' instruction, a 'pedal tone:' instruction, and a 'sing and play:' instruction.
- Staff 10:** Includes a 'gliss.' instruction, a '+' sign, a 'pedal tone:' instruction, a 'sing and play:' instruction, and a 'ppp' dynamic marking.

# from the signal

1) 0:00 – 3:00 3:07 – 6:15 6:40 – 9:00

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2) 0:00 – 3:45 4:25 - 6:00 6:10 – 9:00

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3) 0:00 – 5:00 5:30-6:45 7:00 – 9:00

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4) 0:00 – 4:00 4:10 – 6:00 6:30 – 9:00

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5) 0:00 – 3:00 3:30 – 5:30 5:40 - 7:00 7:15 – 9:00

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6) 0:00 – 3:00 3:30 – 6:00 6:10 – 9:00

# from the signal

string trio (TRIO 2)

Christine Burke  
(2017)

violin

viola

'cello

(back to beginning)