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Ripples

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Ripples

for Ensemble

Tom Belkind



Ripples

for Ensemble

Instrumentation:

- Flute
- Violin
- Viola
- Cello
- Double Bass
- Piano/ Harpsichord (same player)
- Percussion:
    - Bass Drum
    - Timpani
    - Tam-Tam
    - Vibraphone
    - Temple Blocks
    - Wood Bracelet



The composition is based on the Northern Latgale's traditional folk song "'Tolka, tolka buoļiņami, Tei nabeja tova tolk'".The song is a from traditional Drone singing at collective labour in the fields called "tolku bolss" . The songs melody is constructed by only 4 pitch classes, F,G,E,D The first part of the piece is try to imitate the effect of Ripples, "Capillary wave, commonly known as ripple, a wave traveling along the phase boundary of a fluid". the inspiration comes from the lakes in the Latgale Region in Latvia. the piece starts with a portrait of nature a sort of "Canvas" for the ripples, the "ripple effect" then comes when the "Center" of the waves are the notes of the melody of the folk song. The effect of the Ripples Becomes more and more intense until letter D. After the Effect of the ripples reach full intensity, the "Canvas" the was the background noises returns, but in a slightly different way, affected by the ripples. the background noises are like the Drown from the original songs, always in the background and affected by the melody the gives the drown its meaning. at the end there is a quote of the original melody of the song in a more obvious way. represents the simple folk singing, when in the background there are rhythmic gestures and king of calling sound (represent the calling to gather and work in the lyrics of the original song.

Instrumental Techniques

General:
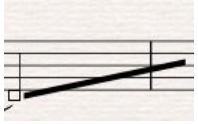
 crescendo/ diminuendo “al niente” = to/ from no sound.

 stop the sound abruptly.

Flute
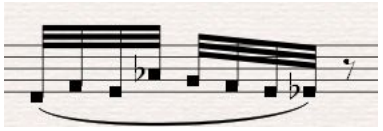
air sounds:
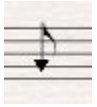
 only air, no actual pitch.

 change the a air flow so it will sound higher according to the graph.
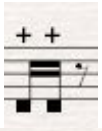


air with flutter tongue.

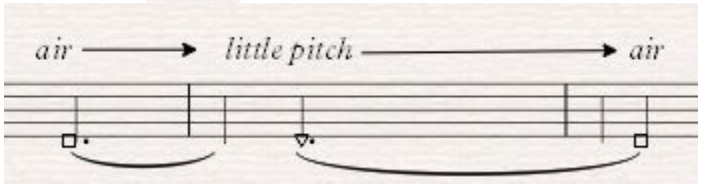
 play the written fingering but with no pitch



a mix of air and the written pitch, very airy sound.

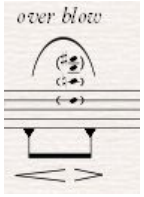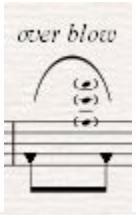


air + key clicks sound



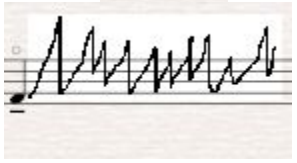
the arrow indicates moving gradually as possible between only air sound (mo pitch), little pitch (can also be written **l.p**) and full pitch (can be also written **f.p)** the arrow in general indicates moving gradually between techniques. try to make the transition as smooth as possible.

Harmonics



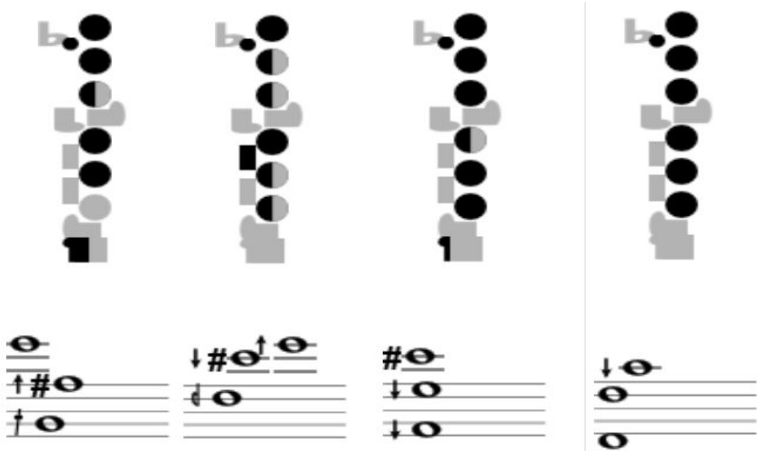


play the note and then gliss up and down the following harmonics, by overblowing or changing the Embouchure, during the written rhythmic value.
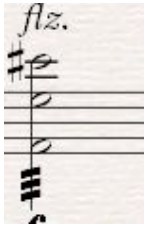


first of all play the written not slightly emphasized play randomly (rhythm and order) between harmonics of the written pitch, in the lower note's total duration.3 written rhythm and dynamic (change the dynamic with the overblowing)

Multiphonics



if not possible try to find other multiphonics on the same basic notes
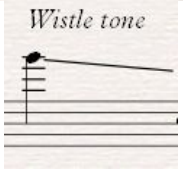


multiphonics + flutter tongue

Other



slap with the tongue into the mouthpiece short and percussive sound (with no pitch in this example)



blow a very small amount of air into the flute to get a whistle like sound - in this example also gliss down a-little.



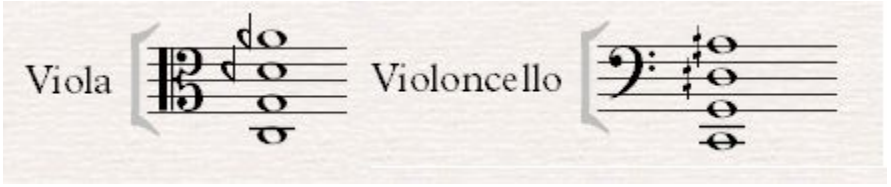
sing and play at the same time. sing the written pitch “inside” the flute



fast crescendo and the stop the sound abruptly. on a single note.

Strings:

Scordatura
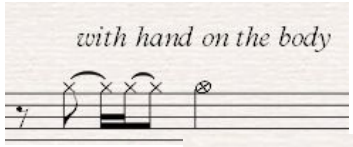


General

Sul pont. = Sul ponticello, play close to the bridge
M.S.P = molto Sul Pont. = Play as close as you can to the bridge.
Con Legno Batuto = play with the backend wood of the bow. specifically with X note-head - no pitch (block the string)
ord. - ordinary. will come after a special technique and indicated play naturally

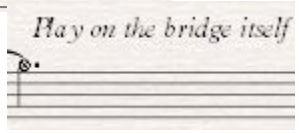
Air-like Sounds and noises



square note-head refers to “wind-like” sounds. block the strings and play very close to the bridge. try to play without pitch at all. the the note written indicates the open string in which you should to play on.



play with hand on the body of the instrument, try to play legato but slightly articulate the rhythmic pattern.
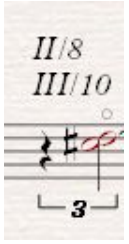


as written, play with bow on the bridge itself (horizontaly) and not on the strings/

Harmonics
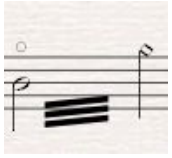


natural harmonic - the number above indicates the string and the diamond shaped note indicated where to push (only half push), the sounding pitch isn’t written.
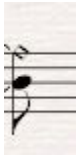


Only in the Double Bass: natural harmonics are written in that manner.
the sounding pitch is written, and above the notes (the white dot indicates harmonics) the string number is written and the number of the harmonic on the string - in this specific example - two harmonics on two strings at the same time.
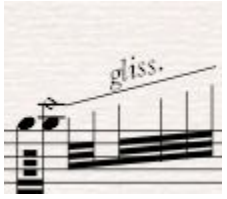


trill between two natural harmonics (trill between strings)
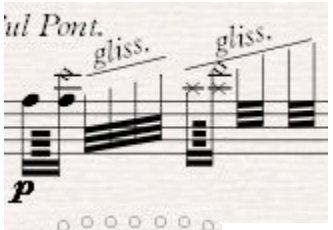


trill between an open string and harmonic (on the same string)



artificial harmonic. the lower note indicates where to fully push and the upper diamond shaped note indicates where to half push (no indication of string if not mentioned), the interval between the two notes can be 3th, 4th, or 5th (like in this example)
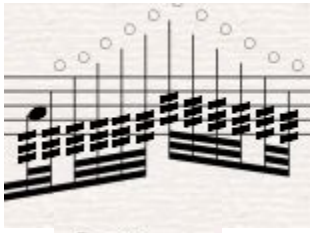


trill between regular note and artificial harmonic of 4th (on the same basic note). keep the trill while glissando up (or down) the string, the “target” is not important (if not mentioned), and also the rhythm of the trill is free (as fast as possible). keep the total duration that is written.



trill between regular note and artificial harmonic of 4th, in the middle of the glissando go slightly backwards (target is not important) and the keep glissando up (or down the strings)
the rhythm of the trill is free, keep the total duration of the two gestures.

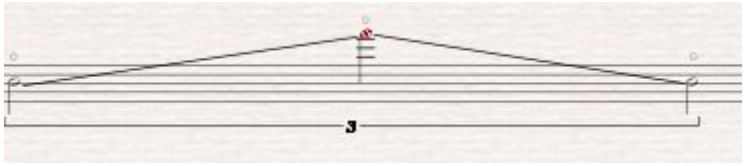


glissando between natural harmonics. the first note indicates the relevant string. the inner rhythm between harmonics is not important, keep the total rhythmic value of the gesture (try to play so the up and down movement along the string will be quite equal.
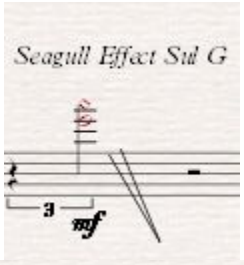


tremollo harmonics.

glissando between artificial harmonics. keep the glissando throughout the total rhythmic value (in this case a 2 8th). the starting point is imporatant but the target can be just relatively

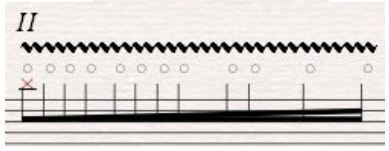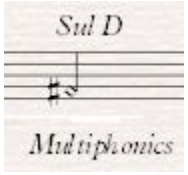


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a different form of writing harmonic glissano (used in the Double Bass) - exactly the same.



in Double Bass - glissando with artificial with rigid hand position without changing the hand position will cause the seagull effect.



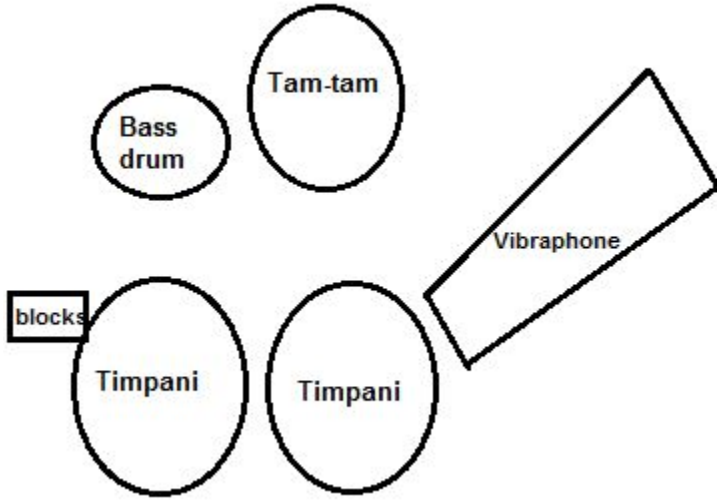
play randomly with between the highest natural harmonics on the mentioned string.



Cello and Double Bass Multiphonics: The left hand technique used in multiphonic production is very similar to producing natural harmonics. The string is very depressed at the given node point using a finger pressure slightly greater than that used for natural harmonics. The bow is subject to a stricter set of parameters than for the production of harmonics. The bow should exert slightly more pressure than usual and should be drawn with a consistent speed which should be slower than for harmonics. Careful placement of the bow also allows the multiphonics to speak more effectively.

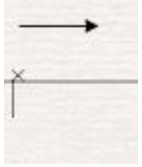
Percussion

suggested setup - there are some quick switches between the temple blocks and the timpani, and the vibraphone, tam-tam and bass drum - so it need to be close.

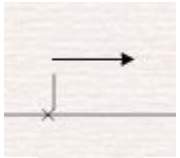


Tam Tam

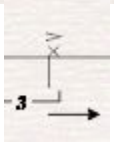
throughout the piece there is an extensive use of the **superball Mallet.** mainly on the Tam-Tam but also on other instruments. it is written above the notes **with Super ball Mallet.**



a cross note-head with an arrow indicates using the superball mallet in a circular movement, slightly articulate the rhythm patterns but don't emphasize the attack of the hit. a note above the line represent playing on the outer part circle of the Tam-Tam (closer to the edge).



a note on the line represent playing on the inner part circle of the Tam-Tam (closer to the center).

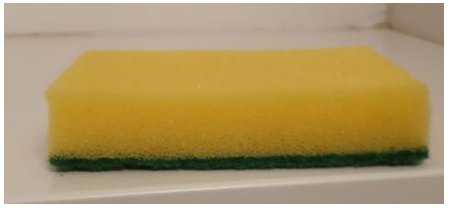


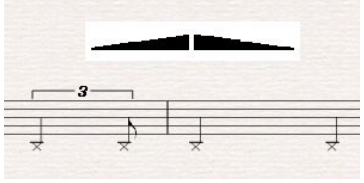
a cross note with an arrow and **Accent** above means that the player should hit the tam-tam first (the attack should be heard clearly) and then continue to slide the mallet on the Tam- Tam

Exactly same notation is applied on the Bass Drum (with the super ball mallet)

Timpani
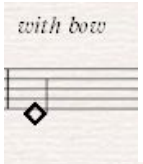
The piece requires 2 timpani drums tuned to Low D and G#. Playing on the timpani is **with scotch** (picture for illustration) if a scotch is not available play with the palm of the hand



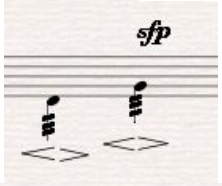


notehead is a cross. on the timpani, play with the scotch to create windlike sound. slightly articulate the rhythmic patterns without emphasizing the attack (legato ass possible).
The Black triangles is how much pressure to put on the drum with the scotch - you should hear a little bit of the pitch when pressure is on.
If nothing is written, try to play with low pressure on the drums as pssible.

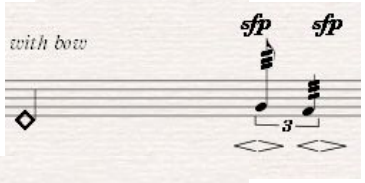
Vibraphone
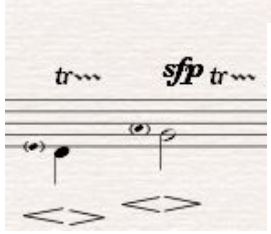


beat note-head + with bow (only on the first note) - playing with a bow on the written pitch
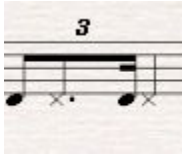


tremolo on one note, free rhythmically (as fat as possibly) - start from no very quiet dynamic and then make a very fast crescendo and diminuendo. can also come with Sforzando and Subito Piano (and the crescendo and diminuendo)



there could be (like in this example) a very short time between the two gestures. try to hold the edge of the bow with one hand with the mallet (if possible)



the same effect with trill between two note.



play with the super ball mallet and the regular mallet simultaneously.
the normal note-head represents to a hit with a regular mallet and the X note-head indicates dragging the superball on the key (according the rhythmic pattern).

Wooden Bracelet:

picture for illustration



put on the wrist and play with shaking the hand

Harpsichord

The piece is written for harpsichord with 2 keyboards (2 8 stops) .
if possible, tune the upper keyboard quarter-tone **lower** than the second keyboard.
if not, tune only C3 to A3 a quarter-tone **lower** ,(the most important note is D3).
When there 2 **G Clefs -** the lower staff refers to the lower keyboard and the upper to the upper keyboard.



in this example the D on the upper staff should be play on the upper keyboard sound a quarter-tone lower than the low one.
Gliss Down Chromatically while trilling: trill as fast as possible between two notes as indicated and gradually step down chromatically while keeping the trill gesture until reaching the written destination.

X note-head with an arrow indicates playing with a superball mallet (valid also when it is not written verbally.



try to press the keys in a manner that there is noise and no pitch - key is not important. if not possible try to make a pitchless high frequency sound in a different way

Ripples

Tom Belkind

♩ = 60

Flute
Wood Bracelet
Timpani
Violin
Viola
Violoncello
Contrabass
Fl.
Temple Blocks
Bracelet
Timp.
Hpsd.
Vln.
Vla.
Vc.
Cb.

flz.
with Scotch
M.S.P
Play on the bridge itself
Top Keyboard - 1/4 tome
Bounce Superball high strings - Ric.
Sul pont.
ord.
gliss.
with hand on the body

14

molto crec.

A

Fl.

Sing into the istrument

Temple Blocks

Bracelet

Timp.

with superball mallet

Hpsd.

Vln.

Vla.

Vc.

Cb.

Sul Pont.

ord.

gliss.

with hand on the body

Ply randomly with very high harmonics

II

I

Multiphonics

Sul D

20

B *tounge ram*

Fl.

Temple Blocks

Bracelet

Timp.

with superball mallet

Hpsd.

Vln.

Vla.

Vc.

Cb.

Sul Pont. *ord.* *gliss.* *Multiphonics* *Sul G* *pizz* *I* *II* *II /8* *I /16* *I /14*

26

Fl.

over blow

over blow

over blow

over blow

Bracelet

With Superball Mallet

T.-t.

Hpsd.

Sul Pont.

Vln.

Sul Pont.

ord.

Vla.

col legno tratto

Sul Pont.

ord.

ord.

Vc.

II /8

I /16

IV /16

III/8
IV/11

II/8
III/10

arco

Cb.

33

Fl.

T.-t.

Vib.

Hpsd.

Vln.

Vla.

Vc.

Cb.

over blow

with bow

bow

ord.

II/7
III/9

II/ 9
I / 7

III/ 10
IV / 13

C

40

Fl.

Vib.

Hpsd.

C

Vln.

Vla.

Vc.

Cb.

45

Fl.

Vib.

Hpsd.

Vln.

Vla.

Vc.

Cb.

48

Fl.

Vib.

Hpsd.

Vln.

Vla.

Vc.

Cb.

II
III

III

Sul pont.

ord.

51

Fl.

Vib.

Hpsd.

Vln.

Vla.

Vc.

Cb.

ord.

Sul pont.

Gradual Glissando with the same position

gliss.

crec.

Flz.

54

multiphonics

T.-t.

Superball mallet

Sul E

9

56

D

Fl.
air → little pitch → air
air → full pitch
p

Bracelet
pp

B. D.
Superball mallet
mf
ordinary mallet

T.-t.

Vib.
With bow

Hpsd.
gliss down chromatically while trilling

Vln.
ff
Sul pont.
III
ord.

Vla.
f
p
Sul pont.
II

Vc.
f
p
Sul pont.
II

Cb.
f
gliss.
gliss.
gliss.
Play on the bridge itself
mf
p

63

Fl.

Bracelet

B. D.

Vib.

Hpsd.

Lute Stop

Vln.

Vla.

Vc.

Cb.

air

70

Fl.

Slap tongue

mf

Whistle tone

B. D.

mf

T.-t.

mp

Hpsd.

lute off

molto flutando

Vln.

p

Vla.

p

Col legno batuto

no pitch

ord.

sf *mf*

Vc.

p

Col legno batuto

no pitch

Cb.

Seagull Effect Sul G

Seagull Effect Sul G

mf

74

Fl.

Whistle tone

Whistle tone

multophonics

B. D.

T.-t.

Vib.

Hpsd.

Vln.

Vla.

Vc.

Cb.

Sul Pont.

ord.

Col legno batuto

Seagull Effect Sul D

Seagull Effect Sul G

no pitch