

OMAR DODARO

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LES CORPS

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VIOLIN AND PIANO – VIOLA AND PIANO – CELLO AND PIANO

COMPENDIUM

2014

# CORPS I

VIOLIN AND PIANO

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# CORPS II

VIOLA AND PIANO

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# CORPS III

CELLO AND PIANO

PERFORMANCE NOTES

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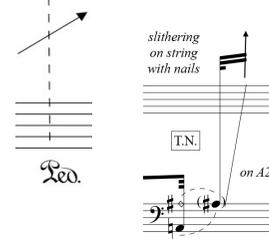
PIANO PREPARATION

Tone	Material	Strings	Distance
		Between A and A#	
		Between A# and B	
		Between B and C	
	Pata-fix or similar	Between C and C#	Close to pin
		Between C# and D	
		Between D and D#	
		Between #D and E	
			

## Piano

w.k.	White keys.	Mute	(+) Stop string with hands Muted sound: damp the string with any finger in front of the hammers.
b.k.	Black keys.		Stop string with fingers near to top (closer to pins)
1/2 string	Press in the half of string.		Stop string with fingers closer to hammer (part of string between pins and hammers).
Ped.	Right pedal.		Press string (not too heavy) and release with one/two fingers.
U.C.	Una Corda pedal.	(T.N.)	Touch node: touch the string with any finger in back of the hammers and find correct point of string to play intended partial harmonics - white note.
SOS.	Sostegno pedal.		Cluster in indicated range.
1/2	1/2 Right pedal.	open	Let strings vibrate (ordinary).
	Pressure light.	pizz.	Pizzicato into the piano.
	Pressure standard.	tast.	Go back to ordinary position in front of keyboard.
	Pressure medium.	 <i>on strings</i>	Glissando on strings from the first to the second pitch indicated (pay attention to phrase-gesture).
	Pressure heavy.	<b>DAMPED</b>	Plectrum

 Press pedal very fast after playing (measured notation - expand harmonic dust).

 Slithering along indicated string with nails (lightly screeching, as possible).  
*slithering on string with nails*  
*on A2*

*l.h. / with nails near pins*  
 Play with nails of the left hand nails, near pins.

l.h. Left hand  
r.h. Right hand

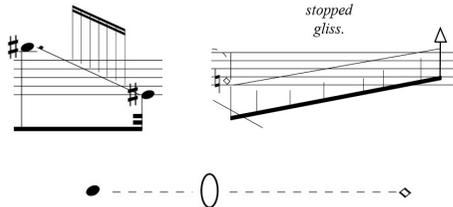
1/2 string Find the right position to make sound resonant but lightly muffled sound

# Strings

+ Pizzicato left hand

♯ Pizzicato Bartok

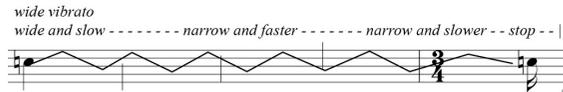
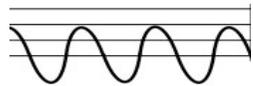
0 Open String



## Fingers

Stop glissando (if lozenge – white note – play touching lightly)

Finger Pressure: normal / half / touch lightly



Wide vibrato (wide and slow, narrow and fast, narrow and slow).

## Bow

*Jeté*

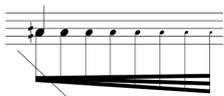
Jetè



Circular movement (tast. → pont.)

*Jeté, molto dall'alto*  
(natural bouncing)

Jetè, molto dall'alto  
higher jump - speed of natural bouncing



*Balzato*  
*alla punta*

Any note that is bowed / "bounced" off the string.  
Top of the bow.



Bows upwards, fast as much as possible



Bows downwards, fast as much as possible



Highest pitch as much as possible  
(if lozenge – white note – play touching lightly)

*Oltre pont.*  
*Sul pont.*  
*Pont.*

Bow beyond the bridge  
Bow very near to bridge  
Bow near the bridge

*Ord.* Ordinary position  
*Tast.* Bow on the fingerboard  
*Sul tasto* Bow on the fingerboard (neck)



Pressure light



Pressure standard



Pressure medium



Pressure heavy

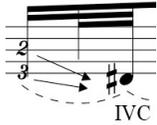
VIOLA (further notes)

*Collegno*  
*Collegno* (½ ---)

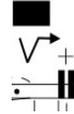
With the wood side of the bow.  
Half rotation.



Fast rotation of bow (from/to "ordinary" to/from "collegno" position).



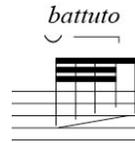
Description: Over the bridge playing indicated string (2, 3 = II, III C) → on the bridge and near the bridge playing IV string.



*Pizzicato* with left hand while the bow press on string indicated.  
Approximate pitch.



Turn bow quickly with heavy noise scratch horizontally



*Collegno battuto*: Hit the strings with the wood side of the bow

CELLO (further notes)



From... to...



Center shaking. Cello is moved like a pendulum while the bow is almost stopped.

---- Connection/movement between two states/areas/gestures/articulations

# / ## Trill above pitch written – #: half-tone ; ##: tone

X Extreme position (look for right solution)

L.V. let vibrare = lasciare vibrare; stay still = stare fermi; meno mosso = less rapid; a tempo = in tempo (return to the original tempo).

Glissandi, without specific indications, should be smoothly connected (legato), played in one or several bows.

There are some ensemble indications. The signatures are true for notes connected. Without specific indications, play natural notes.

Further notes are directly written on score.