

## **Performance notes**

### **General aspects of the notation**

The score uses proportional notation to depict its development through time, and tablature/parametric notation to indicate the physical means needed to obtain a sounding result.

### **Proportional notation**

Each system has a nominal duration of twenty seconds. Elapsed timings are provided as a guide so that the performers can play together and along with the tape. A computer application\* that synchronizes the pre-recorded audio with the elapsed time will be provided.

### **Tablature/Parametric notation**

The score indicates the following parameters separately:

- ≡ Position of the left hand (via tablature notation, bottom staff)
- ≡ Bow pressure (top staff)
- ≡ Finger pressure
- ≡ Bow placement
- ≡ Bowing (bow speed is implied within this parameter)

The sound result is not given and may vary depending on slight movements of the preparations, ambient humidity, and subtle variations in the execution of the parameters. This variability is not only acceptable but also a fundamental part of the conception of the piece.

### **Regarding dynamics**

Dynamic levels will result from the combination of the aforementioned parameters. Nevertheless, in some cases a guideline will be provided between parentheses below the tablature staff.

### **Preparations**

The preparation of the instruments consists in placing two pieces of paper at both extremes of the fingerboard. Both pieces of paper will go beneath the fourth, above the third, beneath the second, and above the first strings (see pictures below). In order to make the preparations, take the following steps:

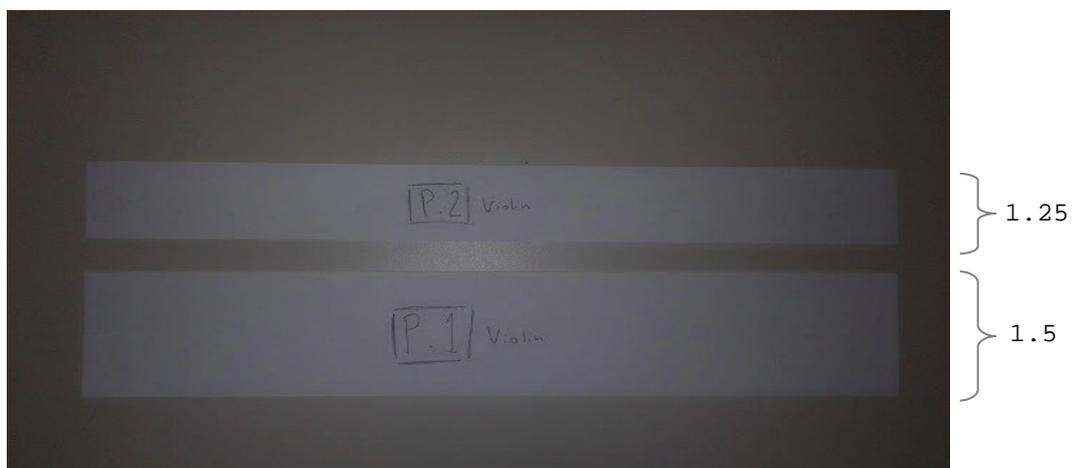
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\*This application was developed by Pablo Abelardo Mariña and myself using Max MSP.

**#1:** From a Letter size piece of paper (8.5 by 11 inches), cut the following pieces for every instrument (notice that the length is always 8.5, which corresponds to the natural width of the paper):

	<b>Preparation 1</b>	<b>Preparation 2</b>
Violins	1.5 by 8.5 inches	1.25 by 8.5 inches
Viola	2 by 8.5 inches	1.5 by 8.5 inches
Violoncello	2.5 by 8.5 inches	1.75 by 8.5 inches

Example: Preparations for Violin.



**#2:** Place Preparation 2 between the strings, at the extreme of the fingerboard that is closest to the nut. The paper could be placed beneath strings IV and II, and above strings III and I OR the opposite(see image below). This decision is left to the performers and the sound will vary in a very subtle manner.



**#3:** In order to make it easier to handle, cut the excess of paper.



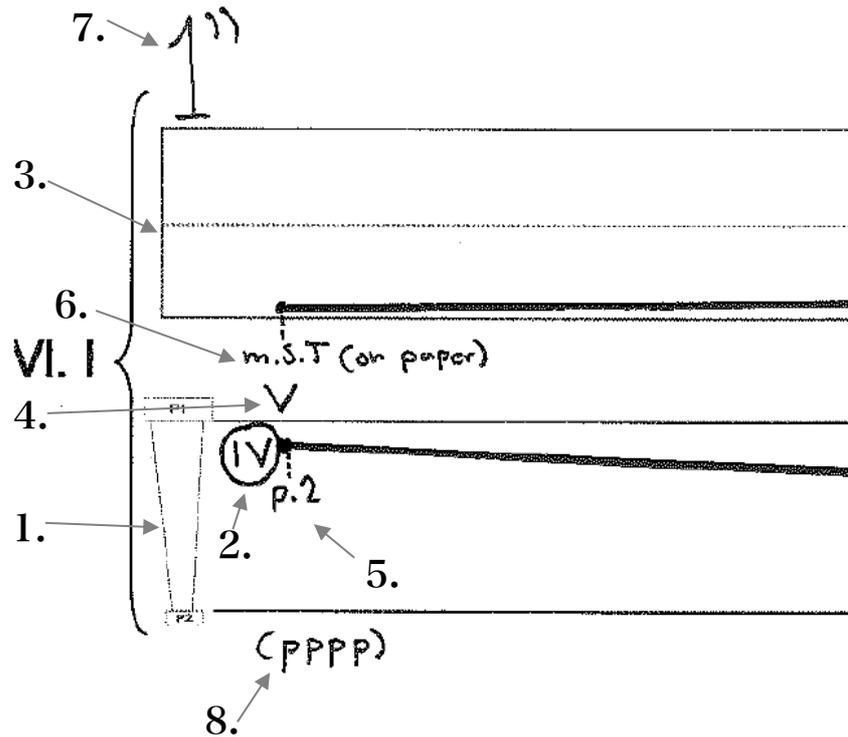
**#4:** Secure the preparation with tape or, if possible, with adhesive putty. The putty will make the preparation easier to reuse and will allow the performer to make corrections in case that the preparation is too tight or too loose.



**#4:** Repeat the same process with Preparation 1, which should be placed at the other extreme of the fingerboard (see images below).



The preparations should not be too tight nor too loose. A subtle rattling should be produced when playing with a fast bow and/or a higher bow pressure.



1. **Tablature clef:** This clef depicts the instrument's fingerboard framed by the paper preparations at the top (Preparation 1) and at the bottom (Preparation 2). Instead of the sounding result, the clef shows the finger placement on the string: the high register at the top and the low register at the bottom.
2. The **string** is indicated by a **roman numeral** inside a circle. Do not change string unless indicated.
3. **Bow pressure staff:** The dashed line on the middle indicates "normal" bow pressure—as a performer would naturally play in a dynamic between *mezzo-forte* and *mezzo-piano*. The bottom line indicates the lowest possible bow pressure on the string. The top line indicates the highest possible bow pressure without damaging the instrument. Below the middle line, the sound will be the result of different levels of *flautando* whereas, above it, different levels of over-pressure will be called for.
4. **Bow speed:** The speed of the bow is indicated through bowing. Every bowing indication (draw symbols) represents a full bow from the tip to the frog. The speed is implied by the distance between one bowing and another: if the distance is long, the speed will be slower; if the distance is short, the speed will be faster.
5. **Finger pressure:** There are four levels of finger pressure used in this piece. The features of each level are explained in the following page.
6. **Bow placement.**
7. **Elapsed time indications.**
8. **Dynamic guideline.**

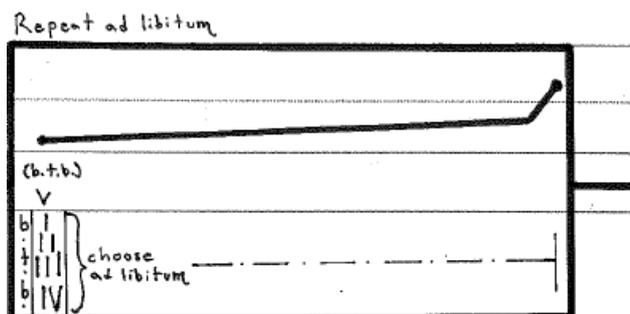
## Playing behind the bridge ("b.t.b")

When playing behind the bridge ("b.t.b."), the tablature staff (bottom) will only display a dashed line since left hand positioning will have no effect. In these cases, the parameters of bow speed and pressure will determine the sound result. With regards to bow placement, the performer should find a place on the string which produces a tone as clear as possible. The string number will be indicated at the beginning.

## Repetition boxes

The repetition boxes that appear between 5'21'' and 6'42'' (approximately) indicate a musical gesture that should be repeated *ad libitum*. The gesture should be played on different strings and the performers should not over-saturate the texture. Instead, the performers will have to listen to the other members of the quartet and the tape, contributing to the texture as a whole.

Example:



## Left hand pressure levels

**p.1** = Harmonic ("touched") pressure

**p.2** = Press the string slightly more than in "p.1" but without touching the fingerboard

**p.3** = Press the string so that it barely touches the fingerboard. A slight rattle might result from this.

**p.4** = "Ordinario" or normal finger pressure fully touching the fingerboard.

## Bow placement

**m.S.T. (on paper)** = molto sul tasto playing on top of Preparation no.1

**m.S.T. (on string)** = molto sul tasto playing on the string

**S.T.** = sul tasto

**ord.** = ordinario or "natural" (nat.)

**S.P.** = sul ponticello

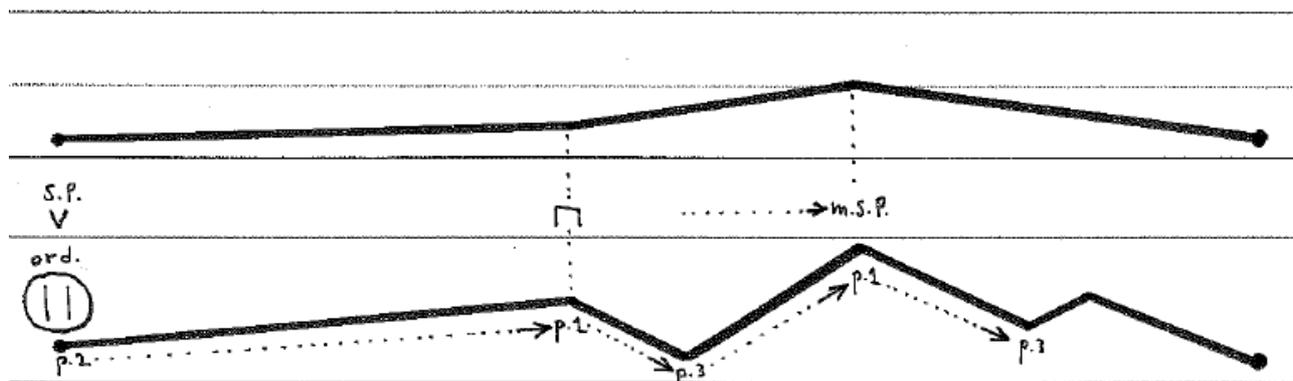
**m.S.P.** = molto sul ponticello (but not on the bridge)

**b.t.b.** = behind the bridge

## Other performance instructions

.....➔ = "Transition." It can be between two different levels of finger pressure and/or two different bow placements.

Example: Transition between different levels finger pressure and from S.P to m.S.P. (transition begins where the dashed line begins).



• = Illustration of simultaneity between two or more indications (i.e. between a change in the bow pressure and a new bowing, a change in the finger pressure and a shift in the position of the left hand, etc.)

Example: Simultaneity between bowings, transitions of bow placement, changes in bow pressure, and left hand positioning.

