

GESTURES OF RECOIL

for prepared piano, flute & violoncello

2018

Instrumentation.

Flute
Violoncello
Prepared Piano

Duration.

approx. 7min

Notes.

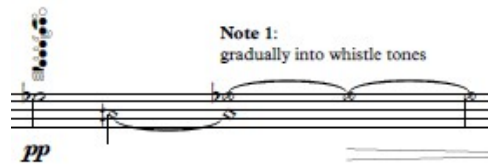
1. To prepare piano:

- Equipment needed:
 - Nylon Fishing Line – one roll
 - Scissors
 - Sandpaper
 - Fiddle or violin rosin (hard rosin, not the softer double-bass rosin)
- Open the piano lid fully.
- Measure out several 5-6 feet lengths of nylon fishing line (thinner kinds are easier to work with).
- Start by tying one length of nylon line to the lowest bass string inside the piano, a foot or so behind the hammers.
- Continue for the next 3 bass strings.
- Add one more line to the higher register in that section of the piano.
- You should have 5 lines in total, four on the lowest bass strings, and one upper-bass range.
- One at a time, with as much tension as possible, tie the other end to the piano lid prop or a secure wall bracket (see photo). This will allow the strings to be 'bowed' from a seated position.
- The nylon line should not be in contact with anything between the string and the lid prop.
- Using fine sandpaper, roughen the lengths of nylon line well. Rub the lines with a great deal of rosin.
- Depress the sustain pedal with a doorstop or wedge.
- Technique:
 - Rub rosin on your left hand palm and fingertips, and on the nylon lines. You may have to re-apply surreptitiously during the piece as needed.
 - Crumble some rosin dust in a dish to easily reapply.
 - Always use your left hand to touch/pluck the nylon line, to keep the rosin off the keys as much as possible.
 - Grasp one line with your fingers and gently pull upwards towards the lid prop, letting the line 'catch' on your rosined fingers.
 - Try the same motion "pushing" away from the lid prop. Gather multiple lines together towards the ceiling and pluck with your fingertips. Strum them loosely.
 - With a combination of these techniques, you should be able to create a loose and melancholy soundscape. If the strings lose their resonance, apply more rosin to your fingers.

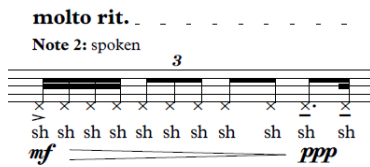


Notes:

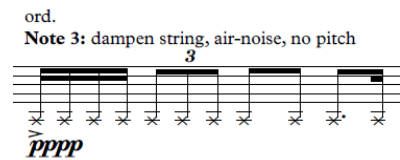
1. Gradually fade multiphonic into whistle tones.



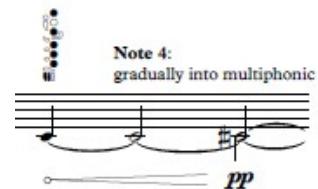
2. Spoken vocables should be voiced with the flute in open position. There may be a residual pitch from air crossing the embouchure. Some consonants are to be said while exhaling, others while inhaling.



3. A quiet air-noise with no pitch, with the low C string muted. A video example of the particular sound being sought is found here: <https://www.youtube.com/watch?v=ky0d8AVBPgE>

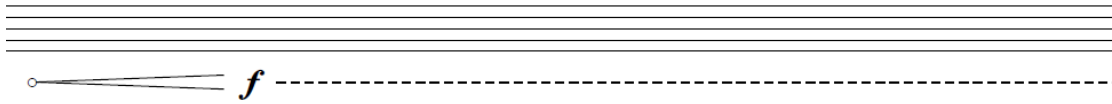


4. This harmonic can be approached from either note (above or below). Alternatively, just the separate notes can be played, ie. C to C quarter sharp and back to C .

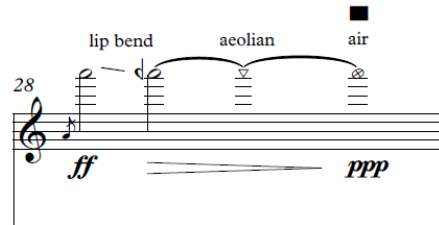
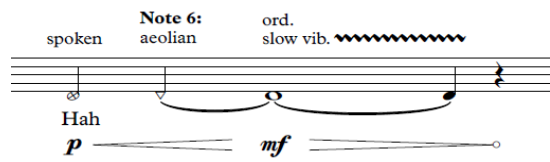


5. Pull on the prepared nylon strings with both hands to create a dynamic, ebbing and flowing soundscape. An example of the sound is available here: https://drive.google.com/open?id=1O9Bpiw2ENltIm_0LDNFL5lwa_kPII4Og

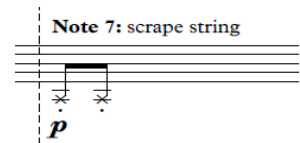
Note 5: Using pulling and sliding techniques with both hands, create a soundscape ad. lib. using the prepared nylon fishing line. Sound is continuous, but ebbing and flowing and **not** consistently *f*



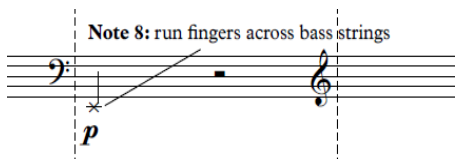
6. Unpitched air sounds are with embouchure covered – indicated with a black square above the note. Aeolian sounds are indicated by a triangle notehead.



7. Use coin to scrape open C string



8. Run flesh of finger along the bass strings (exact pitch not required).



9. Sung notes are indicated by square notes. The intention is to distort the sound more than have two separate pitches. Either octave for sung lower notes, depending on vocal range and choice of the flautist.

Note 9:
sing lower note

mf

f *mf*

mf

10. Using tremolo bowing molto sul pont, slide harmonic (sul C) freely in the upper portion of the string to sound multiple partials.

Note 10: molto sul pont., sul C,
slide harmonic freely

p *mp*

11. An example of this type of sliding 'theremin' vibrato effect is present in Sofia Gubaidulina's *Ten Cello Preludes* (No. 6 Flagioletti). <https://www.youtube.com/watch?v=dYjOhREQsek>

An exact example of the sound desired is available here: <https://drive.google.com/file/d/1rBLonai4imS1BLNMzTGFSX9R4Vv1h7c7>

Note 11: uneven, dark vibrato

ord.

mf *ppp*

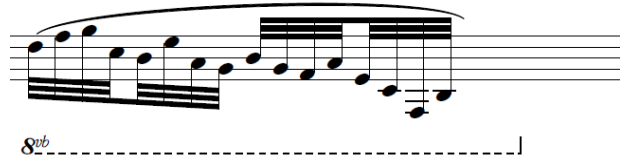
12. Use palm to strike the lower strings inside the piano.

Note 12: hit lower strings
of piano with palm

f *fff*

13. Because of the stopped pedal, these notes will be very resonant (cloud-like) especially in the lower register. This is the effect desired – not so much distinct notes but the effect of a moving, aggressive cloud of sound that morphs both dynamically and in terms of level of dissonance as indicated.

Note 13: aggressively, cloud-like, exact pitches not imperative



14. If possible, add a second line to thicken the cloud-like piano texture. Exact notes are not imperative, but please keep the rhythm and dynamics consistent.

Note 14: if possible, add second line here to increase texture, exact pitches not imperative



gestures of recoil

for piano, violoncello & flute

Amy Brandon 2018

Uneasily
♩ = about 72

Note 1: gradually into whistle tones

Note 2: spoken
molto rit. sh sh sh sh sh sh sh sh sh sh sh sh *A tempo*

Note 4: gradually into multiphonic

Flute: *pp*

Violoncello: sul pont. *pppp* → *molto sul pont., white noise* ord. *molto sul pont., random bowing*

Piano: *pppp* *ppp* *pp*

Ped. throughout, using doorstep.

A

ord. → air

Note 6: spoken aeolian ord. slow vib.

Hah

Note 7: scrape string

Note 8: run fingers across bass strings

Note 5: Using pulling and sliding techniques with both hands, create a soundscape ad lib. using the prepared nylon fishing line. Sound is continuous, but ebbing and flowing and **not** consistently *f*

Flute: *mf* → *p* → *mp* → *pp* spoken *f* sh k

Violoncello: sul pont. → ord. → sul pont. *p* → *mf* → *ppp* → *pppp* *pppp* *p*

Piano: *f*

B Note 9: sing lower note

Spoken ----->

Inhale ----->

Inhale ----->

mf *f* *mf* *mf* *f* *mf* *p* *mf* *p* *mf* *p*

tsss Haa! th oo ee sh sh sh sh sh sh sh sh k k k k k k k k k

Note 10: molto sul pont., sul C, slide harmonic freely

Note 11: uneven, dark vibrato

p *mp* *mf* *f* *ppp*

f

C lip bend aeolian air

lip bend aeolian air

ff *ppp* *f* *mf* *fff* *p* *mf* *f* *p* *mf* *p* *mf* *p*

Hah spoken aeolian ord. slow vib. spoken air --> flz.

sh k

molto sul pont. sul C molto sul pont., random bowing molto sul pont. sul C ord.

p *mp* *ppp* *p* *f* *p* *f* *p*

f

D

ord. Spoken -----> Inhale -----> Inhale -----> lip bend aeolian air

f *mp* *f* *mf* *p* *mf* *p* *mf* *p* *ff* *ppp*

tsss Haa! th oo ee sh sh sh sh sh sh sh sh k k k k k k k k k

molto sul pont. sul C sul pont. -> ord. ---->

pp *f* *p* *mf* *pp* *mf*

soundscapes fades out

f ----->

E

Exact pitches not imperative ----->

f *mf* *fff* *mf* *ff* *ppp* *ff*

sul pont. -----> ord. espress. sul pont. -----> ord.

pp *f* *ff* *ppp* *ff*

Note 12: hit lower strings of piano with palm

f *fff* *f*

F

Exact pitches not imperative ----->

f *mf* *pp* *mf* *slow vib.*

fff *p* *ppp* *fff* *pp* *f*

fff *fff*

-----> sul pont. -----> sul pont.

G

(slow vib. cont.)

ff *ff* *mf*

pp *fff* *pp*

ff *fff*

ff *8^{va}* *fff*

Note 13: aggressively, cloud-like, exact pitches not imperative

H

Musical score for section H. The score is written for piano, violin, and cello. The piano part is in the upper system, the violin in the middle, and the cello in the lower system. The piano part begins with a rest, followed by a series of notes with a *pppp* dynamic marking. The violin part has a *fff* dynamic marking. The cello part has a *pp* dynamic marking. A vertical dashed line indicates a measure change. After the change, the piano part has a *fff* dynamic marking, the violin part has a *fff* dynamic marking, and the cello part has a *pp* dynamic marking. A thick black bar is present in the cello part at the measure change.

I

Musical score for section I. The score is written for piano, violin, and cello. The piano part is in the upper system, the violin in the middle, and the cello in the lower system. The piano part begins with a *mf* dynamic marking. The violin part has a *mf* dynamic marking. The cello part has a *p* dynamic marking. A vertical dashed line indicates a measure change. After the change, the piano part has a *ff* dynamic marking, the violin part has a *ff* dynamic marking, and the cello part has a *ff* dynamic marking. An *8^{vb}* marking is present in the cello part.

J

vib. or flz.

ff

fff

ppp

mp

8^{vb}

8^{va}

fff

K

pp

ff

Note 14: if possible, add second liine here to increase texture, exact pitches not imperative

8^{vb}

ff

L



vib. or flz.

Musical notation for the left hand, featuring a long, sustained note with a fermata.

ff

Musical notation for the right hand, featuring a long, sustained note with a fermata.

Musical notation for the right hand, featuring a long, sustained note with a fermata.

fff

Musical notation for the right hand, featuring a series of sixteenth-note runs.

ppp

Musical notation for the right hand, featuring a series of sixteenth-note runs.

mf

Musical notation for the right hand, featuring a series of sixteenth-note runs.

8^{va}.....

M

Musical notation for the left hand, featuring a long, sustained note with a fermata.

ff

Musical notation for the right hand, featuring a long, sustained note with a fermata.

Musical notation for the right hand, featuring a long, sustained note with a fermata.

mf

Musical notation for the right hand, featuring a series of sixteenth-note runs.

pp

Musical notation for the right hand, featuring a series of sixteenth-note runs.

N

ff
sul pont. -----> ord.

ff mf

p pp

Gradually introduce second line here, exact pitches not imperative

ppp

O

ord.
slow vib. ~~~~~~

mf
sul pont. -----> ord.

pp f ppp

15^{ma}

lip bend aeolian air

ff ppp

ppp

P

f *mf* *fff* *p* *mf* *f* *mf* *p* *f*

spoken aeolian ord. slow vib. spoken

Hah sh k

Note 7: scrape string
 Note 8: run fingers across bass strings

Soundscape begins

pppp

f

Note 8:
sing lower note

Q

Spoken Inhale Inhale

mf *mf* *f* *mf* *p* *mf* *p* *mf* *p*

tsss Haa! th oo ee sh sh sh sh sh sh sh sh k k k k k k k k k k

molto sul pont. sul C

p *mp* *mf* *f* *ppp*

ord.

f

R lip bend aeolian air

The musical score consists of three staves:

- Treble Staff:** Starts with a dynamic of *ff* and a performance instruction *lip bend*. It features a dynamic curve that tapers to *ppp*. Above the staff, there are notes with a slur and a downward-pointing triangle labeled *aeolian*, and a note with a square symbol labeled *air*.
- Bass Staff:** Starts with a dynamic of *p* and a performance instruction *molto sul pont. sul C*. It features a dynamic curve that rises to *mp* and then tapers to *ppp*. It contains three triplets of notes, each marked with a bracket and the number *3*, under the instruction *random bowing*. This is followed by a section marked *ord.* with a dynamic curve from *p* to *f*. It concludes with three more triplets of notes, each marked with a bracket and the number *3*, under the instruction *molto sul pont., random bowing*, with a dynamic of *ppp*.
- Grand Staff:** The bottom staff begins with a dynamic of *f* and a dashed line with an arrow pointing to the right.