Music Painted from Memory

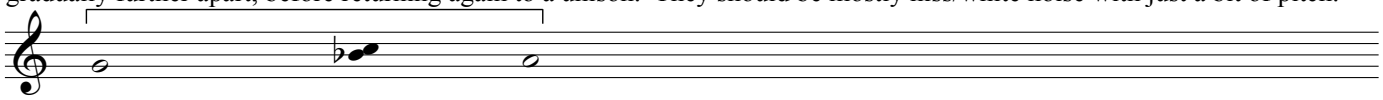
2011

Performance Notes

Movement I

Movement I is a portrait of the landscape of the Midwest. The opening is an attempt to represent the physical landscape, but this gradually evolves into an emotional portrait of an artist trying to depict something too close to them, something that traps them. Very little of this movement is about the actual pitches (though, like all three movements, it is based on material from Baptists hymns), but it's about submerging the audience in an aural experience—a representation of a place, and a hint at the emotional baggage of "home."

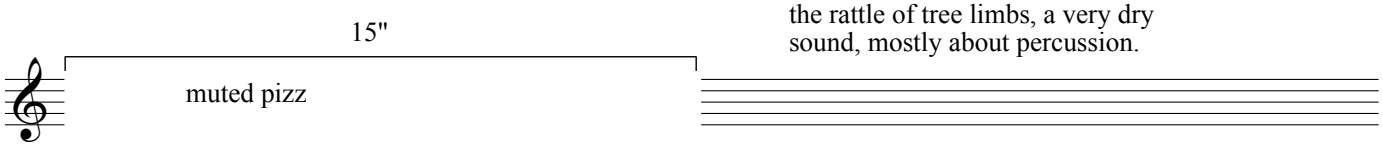
"Wind" gestures - moaning, flat bow gestures intended to depict the sound of strong winds against buildings before a storm. All glisses, but irregular, wobbling and unstable (never smooth, straight lines). Pitch is very fluid, and movement higher in register is linked to louder dynamics (like wind). In these gestures, performers always play double stops *when possible*, (when the notated music moves below d string in violin, simply play one note until the arc of that gesture rises above the open string pitch). Gestures start on unison double stops (notated as white notehead) and as they move higher, the pitches move gradually further apart, before returning again to a unison. They should be mostly hiss/white noise with just a bit of pitch.



Noteheads without stems in sections of improvisation (like "wind" gestures) - white noteheads represent points of alignment (both pitches the same), but solid noteheads merely indicate a suggested boundary for the gesture. The gesture is always more important than the notated pitches, so performers should feel free to take liberties with pitch as they see fit. Suggested dymanic ranges provided.

"Muted pizz" means that the strings are muted and very quick, irregular plucking is done with the right hand. The result should be a dry, percussive *texture* rather than a succession of notes.

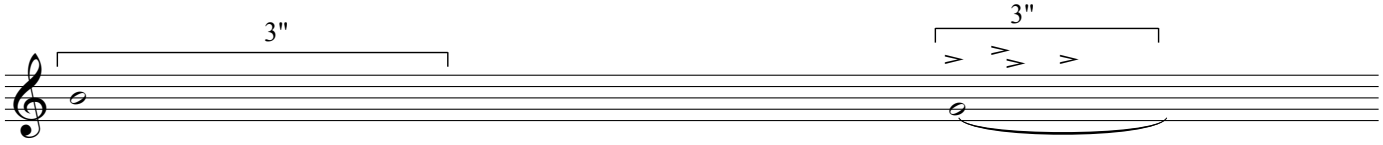
"Muted strikes" are percussive bow strikes that are intended to represent the rattle of tree limbs, a very dry sound, mostly about percussion.



"Non-muted pizz" often come from these gestures, these are gradual transitions to more resonant material that animate the texture and help transition to other sound palettes.

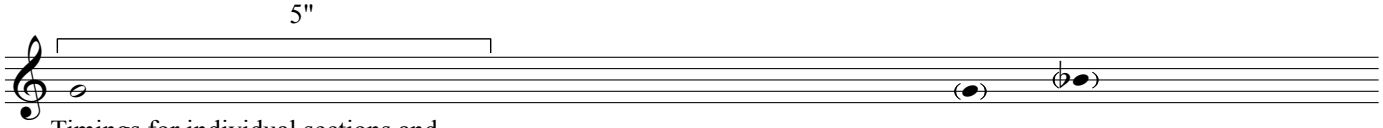
Noteheads without stems, alone and marked with timings, are meant to be moments of relative stability, but pitch should still wobble slightly and should still be the result of double stops (double stops that are rarely *perfectly* in tune).

Noteheads without stems, alone and marked with timings *and* accents above them are intended to be performed similarly, with double stops barely fluctuating around given tone, but with erratic accents that actually lift the bow from the string—more extreme.



Higher timings, in bold, act as rehearsal numbers or markers to show relative time. These are cumulative and apply to both performers. **3:00**

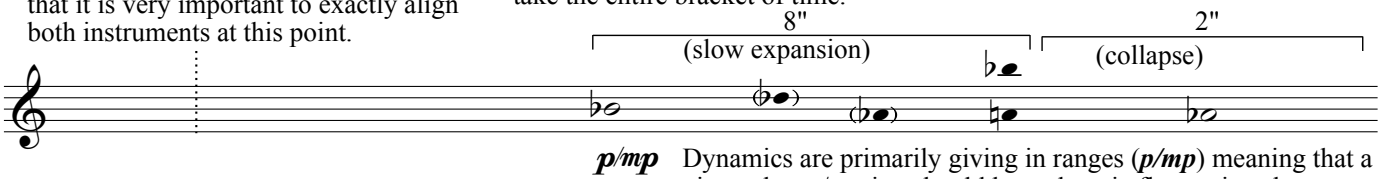
Sections with parenthetical notes indicate that the player should improvise gliss gestures freely, but occasionally (and erratically) come back to accent these pitches. Bow should never be lifted, but these accents should feel more like exaggerated dynamic surges.



Timings for individual sections and gestures are given above brackets. These are for the individual player.

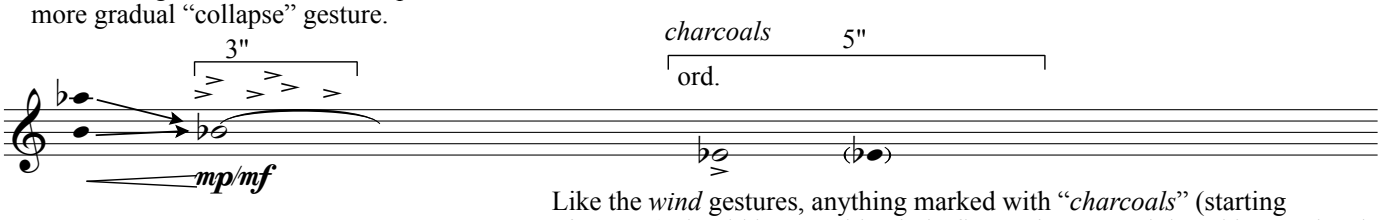
Dotted vertical lines between parts indicate that it is very important to exactly align both instruments at this point.

Sections that say "expansion" or "collapse" indicate that unpredictable gliss gestures should continue, but that double stops should gradually move outward toward indicated limits (the solid noteheads) or inward toward arrival/ alignment pitches (indicated by white noteheads). Expansion or collapse should take the entire bracket of time.



p/mp Dynamics are primarily giving in ranges (***p/mp***) meaning that a given phrase/section should have dyamic fluctuations between the two given markings.

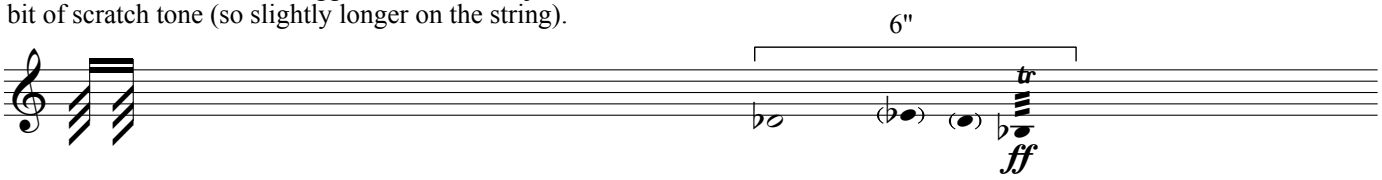
Arrows from boundary pitches to arrival pitches indicate that the move from wherever the performer is to that arrival pitch should be directional—a single, directional gliss. This is a development of the more gradual "collapse" gesture.



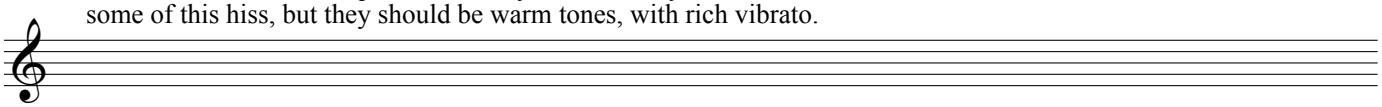
Like the *wind* gestures, anything marked with "*charcoals*" (starting after **3:20**) should be unstable pitch, fluctuating around the white notehead and rearticulating the parenthetical notes. But this gesture is loud, in a piercing, ordinario tone. The gestures should move very little (moving in ¼ tones) and should be primarily composed of stable non-vibrato tones, but interjected with moments of much louder, wildly unpredictable and exaggerated/unstable vibrato. This section is about the frustration of sketching something too close to oneself. Aggressive dynamic surges - watch one another, this is like a dance where you push each other with dynamic bursts.

These gestures, or sections asking for "scratch/strikes," should be fast percussive gestures, like the opening "strikes," but louder, more aggressive and with just a bit of scratch tone (so slightly longer on the string).

A "trem/trill" gesture is an added moment of instability. At player's discretion, the given note is very briefly tremolo-ed and trilled (almost with a ½ scratch tone) - very loud, very violent. As many times in the section as player feels is appropriate.



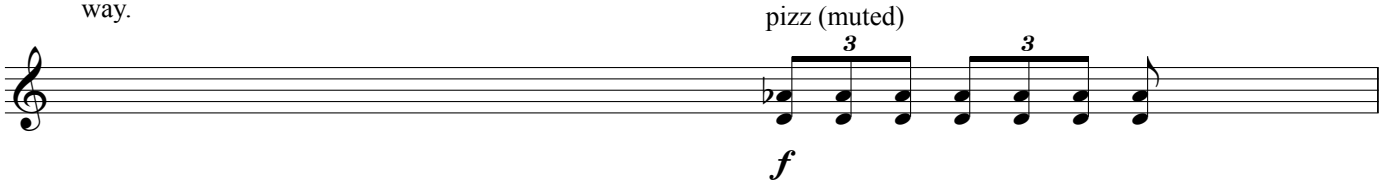
Hiss/whisper circles – these are rhythmic steady circles of bow noise—all hiss and white noise, and very steady, like a record at the end of its groove. At the end of the movement, this sound is interspersed with pitches. The pitches should come from, and dissipate into, these quiet rhythmic gestures. Pitches should never be quite clean, they should always have some of this hiss, but they should be warm tones, with rich vibrato.



Movement II

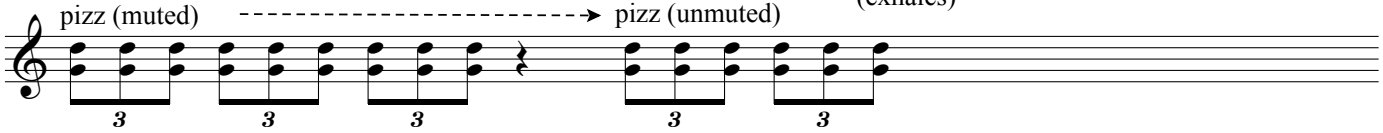
Movement II is a portrait of the industrial side of the same Midwest environment. It is about mechanical failure, so many of the gestures are almost too fast to accomplish and should feel rushed, becoming an anthropomorphic depiction of aging machinery beginning to slip and give way.

These gestures should be muted to the point of being dry, brittle sounds. They are very fast, repeated gestures, and can perhaps be more easily strummed than plucked.



Movement II ends with "breath sounds" in 'cello, this is all white noise/hiss and results from alternating shorter/faster/louder strokes (inhales) and longer/slower/quieter strokes (exhales)

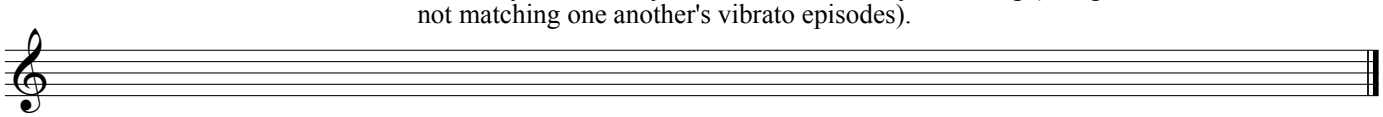
Dashed arrows indicate a gradual change between techniques or timbres over time.



Movement III

Movement three is a quiet epilogue. It is nostalgic, depicting Baptist church music, warped by time/memory. It is meant to be beautiful, and always delicate, even if that beauty is unconventional.

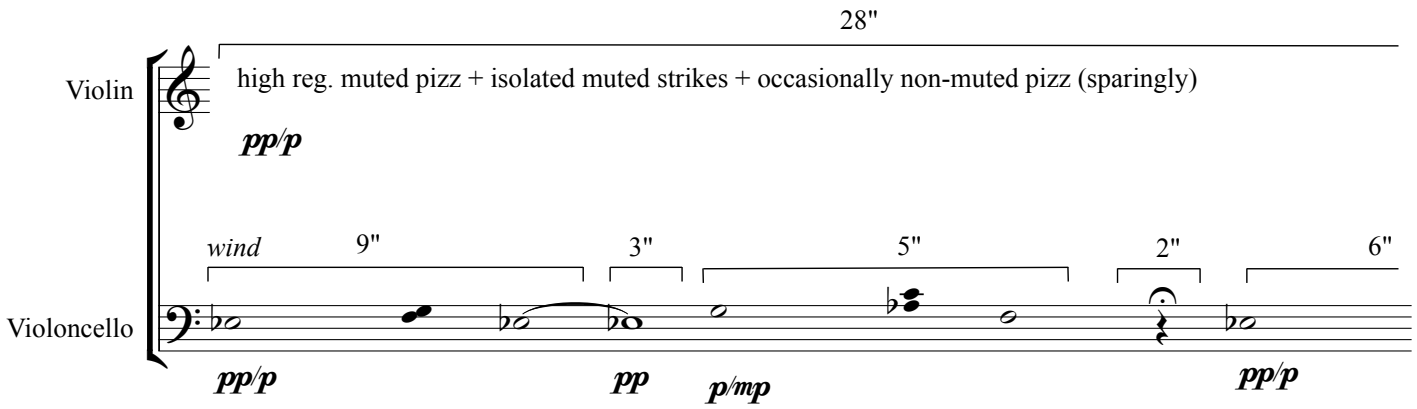
Players should move at will from almost straight tone to irregular/unstable vibrato (like old women singing in church), but always with a very warm tone, and always blending (though not matching one another's vibrato episodes).



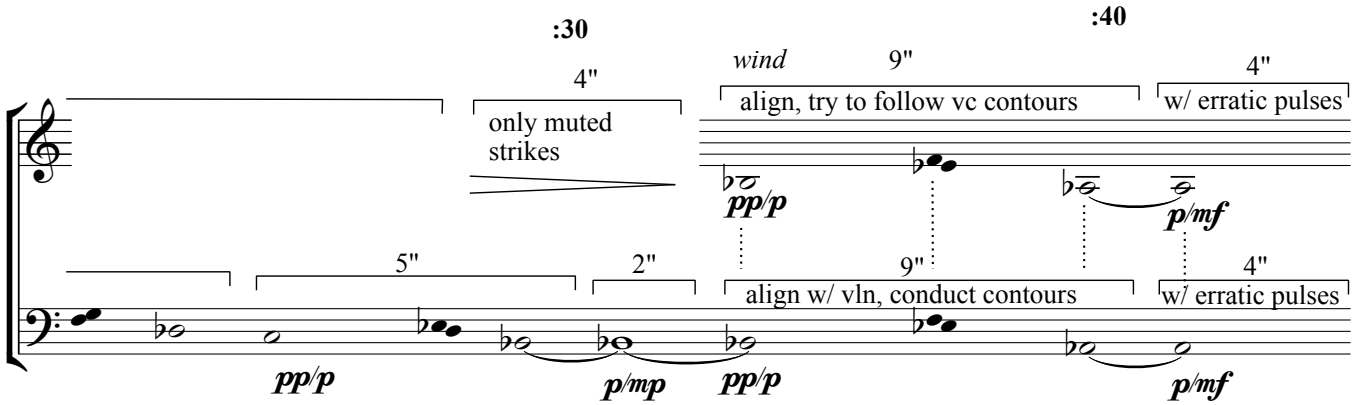
I. Still Life in Charcoal

a landscape, rolling hills and high grasses
wind and approaching storms

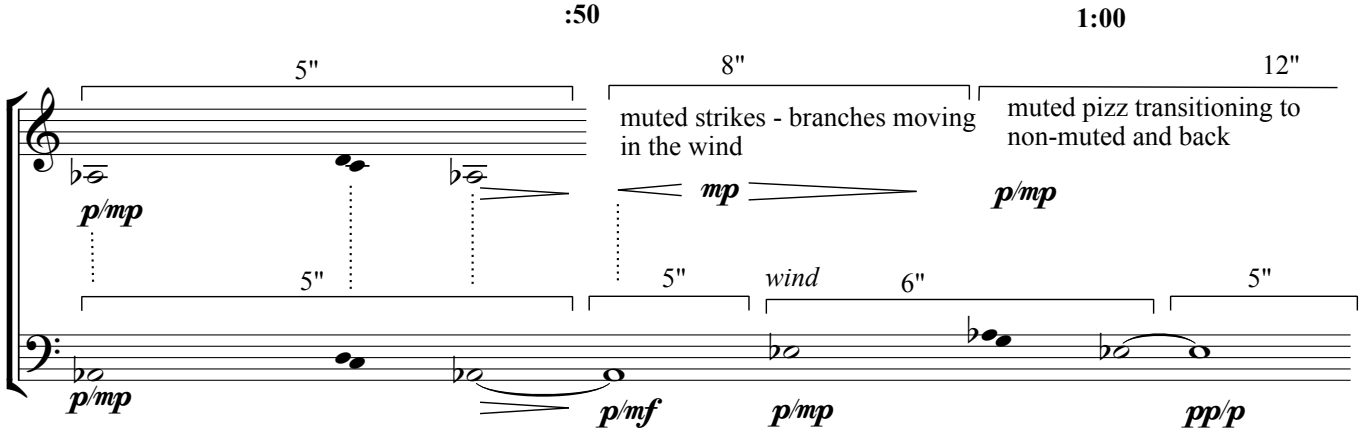
:10 **:20**

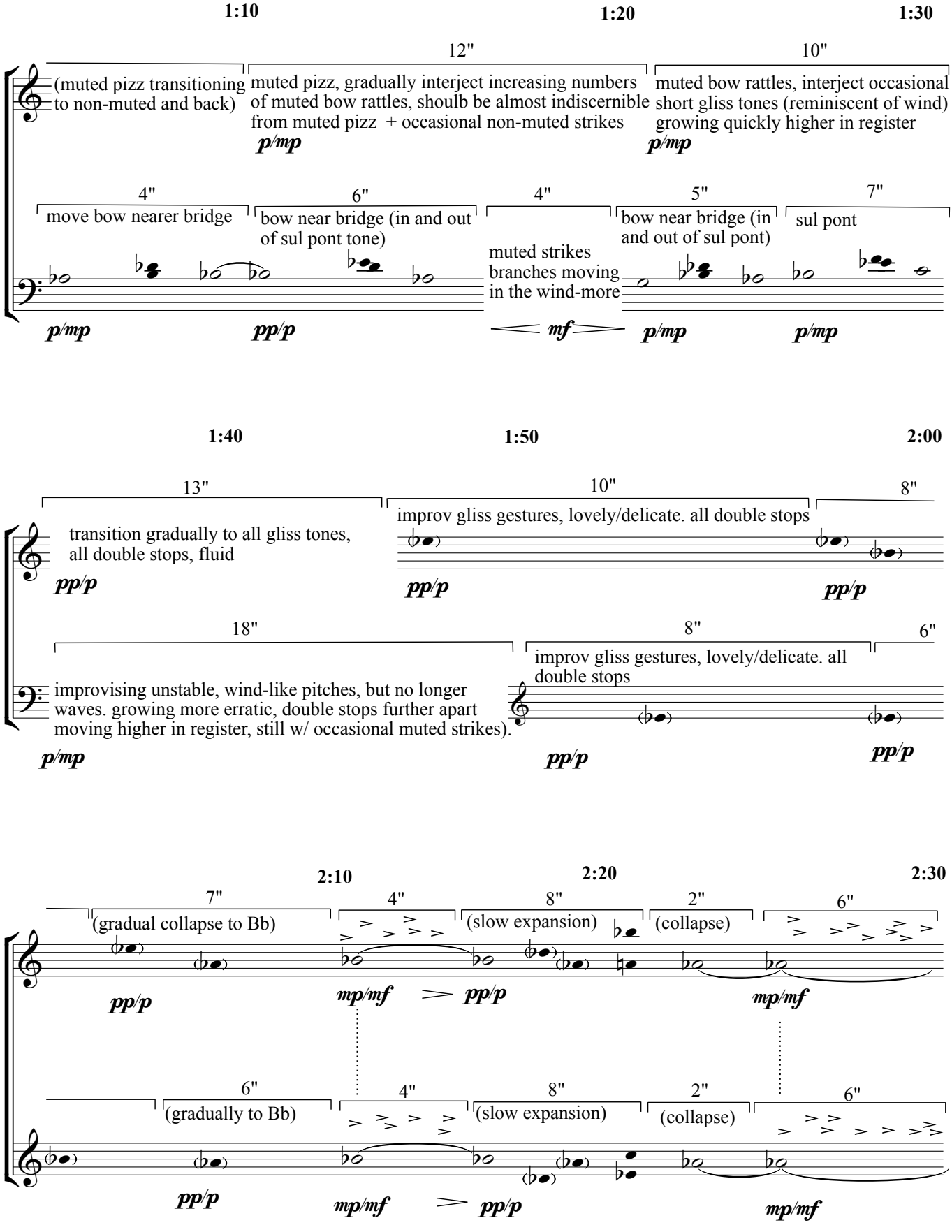


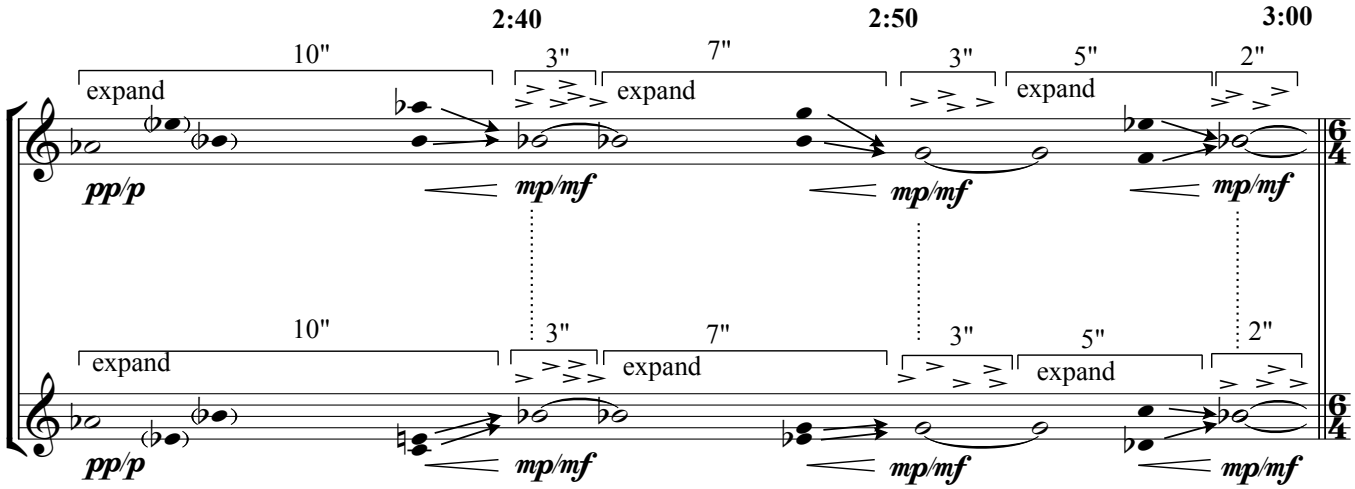
:30 **:40**



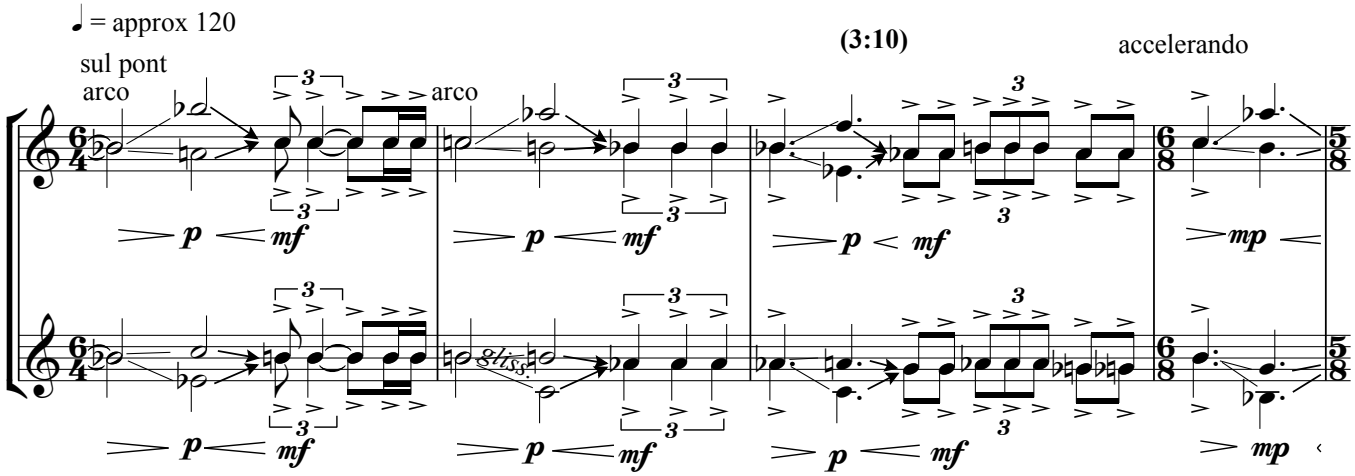
:50 **1:00**

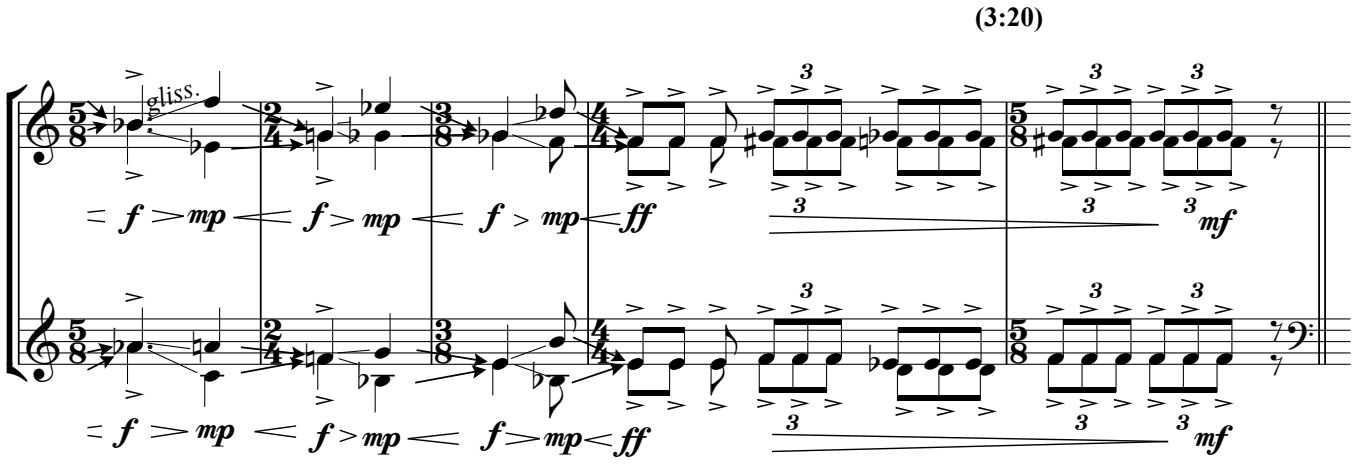



1:10
1:20
1:30
12"
10"
(muted pizz transitioning to non-muted and back)
muted pizz, gradually interject increasing numbers of muted bow rattles, shoulb be almost indiscernible from muted pizz + occasional non-muted strikes
muted bow rattles, interject occasional short gliss tones (reminiscent of wind) growing quickly higher in register
p/mp
p/mp
4"
6"
4"
5"
7"
move bow nearer bridge
bow near bridge (in and out of sul pont tone)
bow near bridge (in and out of sul pont)
sul pont
muted strikes branches moving in the wind-more
p/mp
pp/p
mf
p/mp
p/mp
1:40
1:50
2:00
13"
10"
8"
transition gradually to all gliss tones, all double stops, fluid
improv gliss gestures, lovely/delicate. all double stops
pp/p
pp/p
pp/p
18"
8"
6"
improvising unstable, wind-like pitches, but no longer waves. growing more erratic, double stops further apart moving higher in register, still w/ occasional muted strikes).
improv gliss gestures, lovely/delicate. all double stops
p/mp
pp/p
pp/p
2:10
2:20
2:30
7"
4"
8"
2"
6"
(gradual collapse to Bb)
(slow expansion)
(collapse)
pp/p
mp/mf
pp/p
mp/mf
6"
4"
8"
2"
6"
(gradually to Bb)
(slow expansion)
(collapse)
pp/p
mp/mf
pp/p
mp/mf

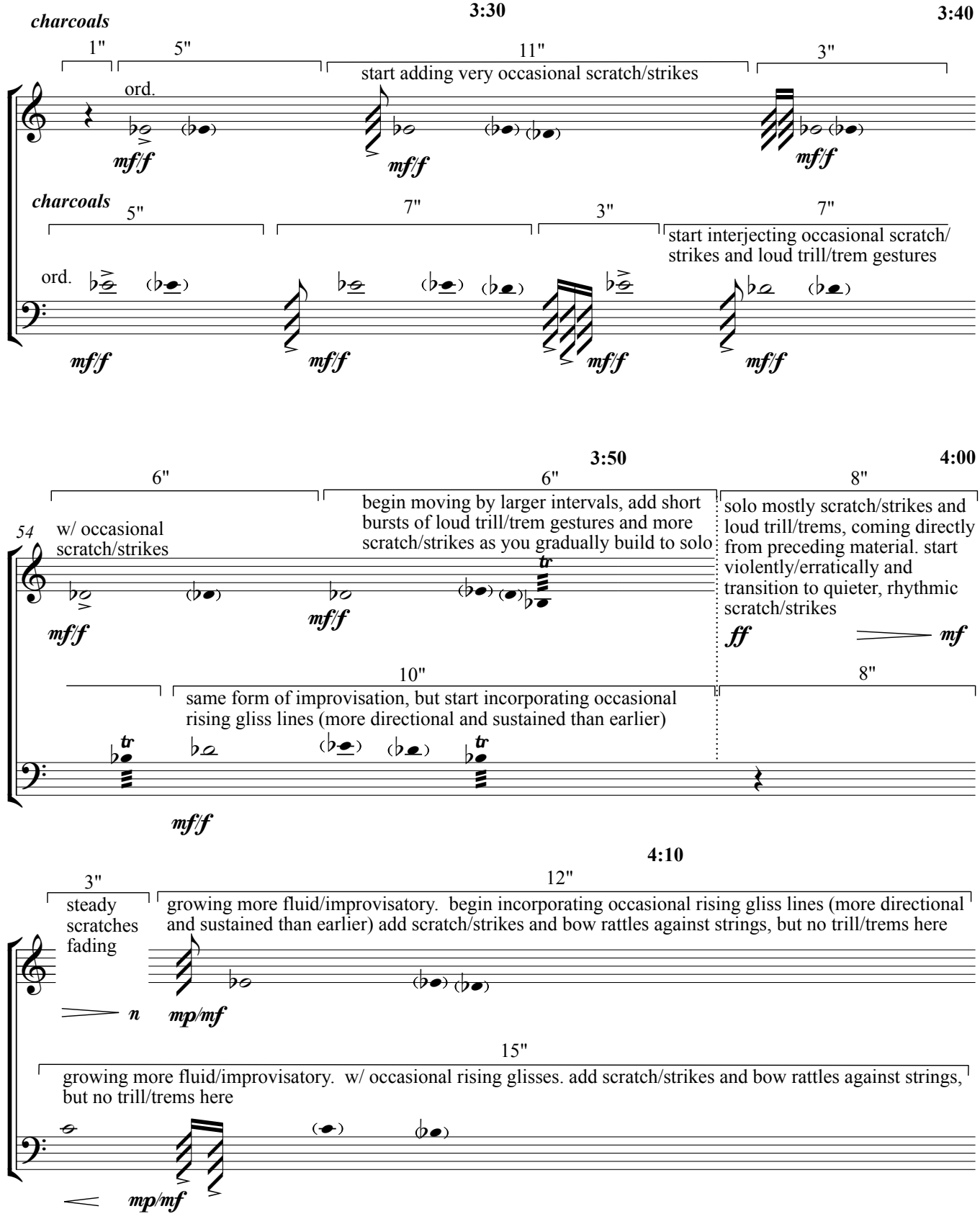


standard notation section: glisses should accelerate within each gesture, more of an exponential arc than a steady line, but taking the full duration of the note to complete. arrows mean immediate collapse to arrival pitch, more violent





aggressive dynamic surges. watch one another, this is like a dance where you push each other with swells of sound.



4:20 **4:30**

7" 8"

improv, keep adding more rising line glissandi (each of which should now start aggressively, with a scratch/strike). plus isolated bow rattles and small groups of low reg. scratch/strikes

mp/mf

combinations of groups of rising glisses (each starting w/ scratch/strike, but building on one another to go higher and higher), groups of low reg scratch/strikes, and trill/trem gestures. growing more insistent

mf/f

7" 8"

improv, keep adding more rising line glissandi (each of which should now start aggressively, with a scratch/strike). plus isolated bow rattles and small groups of low reg. scratch/strikes

mp/mf

combinations of groups of rising glisses (each starting w/ scratch/strike, but building on one another to go higher and higher), groups of low reg scratch/strikes, and trill/trem gestures. growing more insistent

mf/f

4:40 **4:50** **5:00**

20" 15"

same improv of rising glisses, scratch/strikes and trill/trem, but growing always more violent, more frantic. watch one another and try to align, like an awkward dance, or a fight. groups of glisses should feel more frantic, growing shorter and faster over time. scratch/strike and trill/trem episodes should feel like frustrated eruptions.

f/ff

continue improv, moving to all rising glisses, always more violent and out of control. as you move higher, transition to fast, erratic bow noise (as though you push the instrument as far as it will go and it fails--it ceases to be able to speak (not aligned)

mf/fff

20" 15"

same improv of rising glisses, scratch/strikes and trill/trem, but growing always more violent, more frantic. watch one another and try to align, like an awkward dance, or a fight. groups of glisses should feel more frantic, growing shorter and faster over time. scratch/strike and trill/trem episodes should feel like frustrated eruptions.

f/ff

continue improv, moving to all rising glisses (each with scratch/strike or trill/trem beginnings). but grow always louder. even though the lines gliss up, the starting points should move lower in register--the sound becoming heavier, slower, and more labored. (not aligned)

f/ff

5:10 **5:20** **5:30** **5:40** **5:50**

35"

pitches come from, and dissipate back into hiss/whisper circles durations determined by performer. circles regular, pitch dur not.

10"

gradually transition from erratic bow noise to regular hiss/whisper circles

p

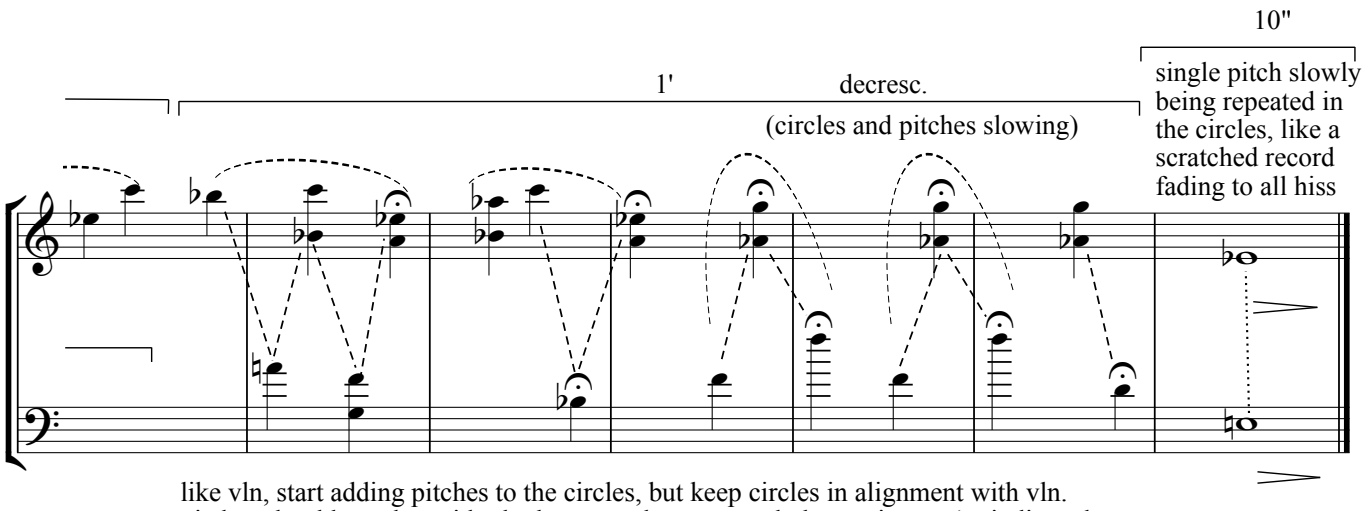
p

10" 20" 15"

slowing, as though out of energy, and growing more quiet. start making glisses less even, let them hover and hold on specific pitches, becoming always more breathy and moving toward the next gesture

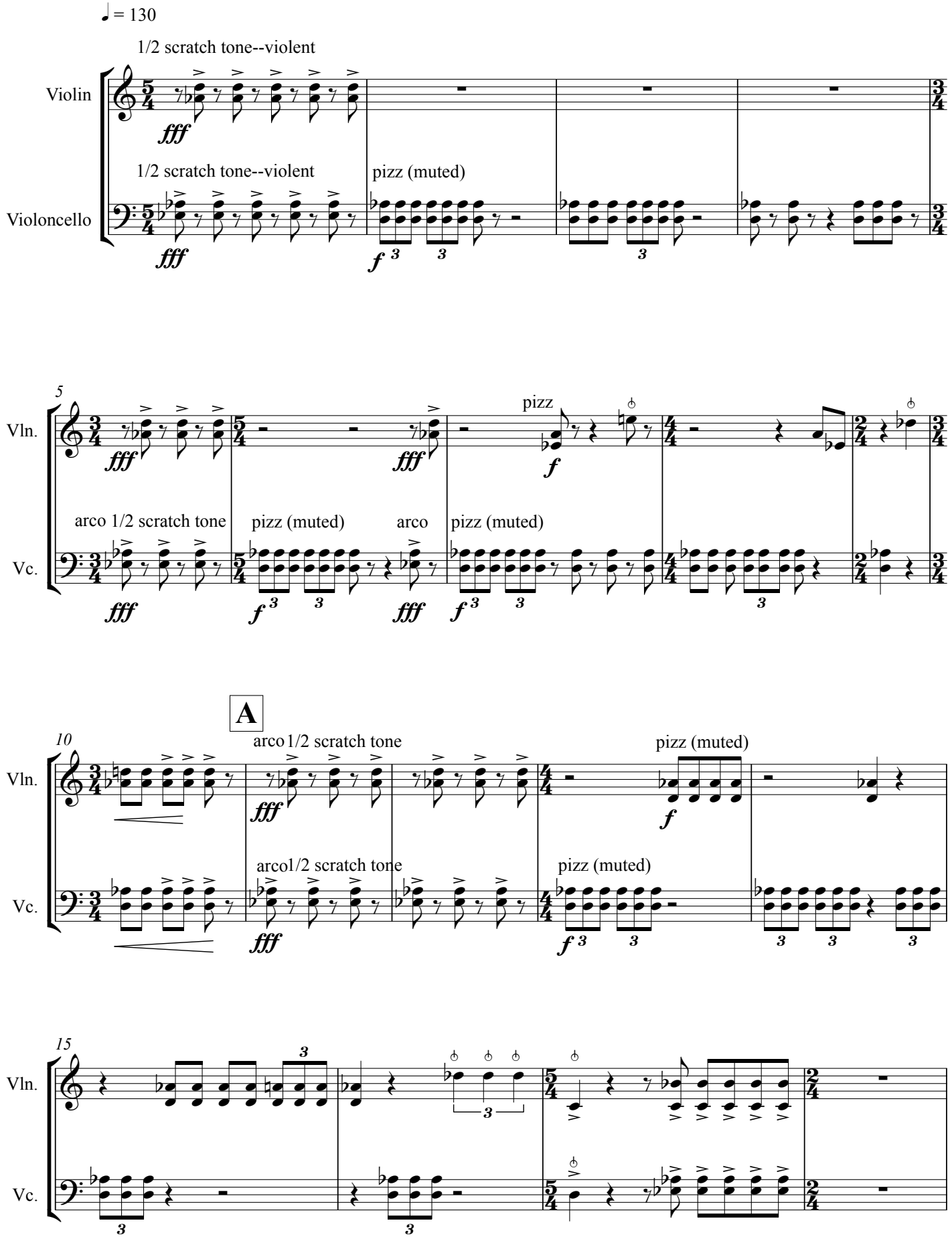
adding silences. gradually transition to all wind gestures, as from the opening. but unlike opening, these wind gestures start to combine irregular glisses with rhythmic bow (hiss/whisper) circles. align with vln

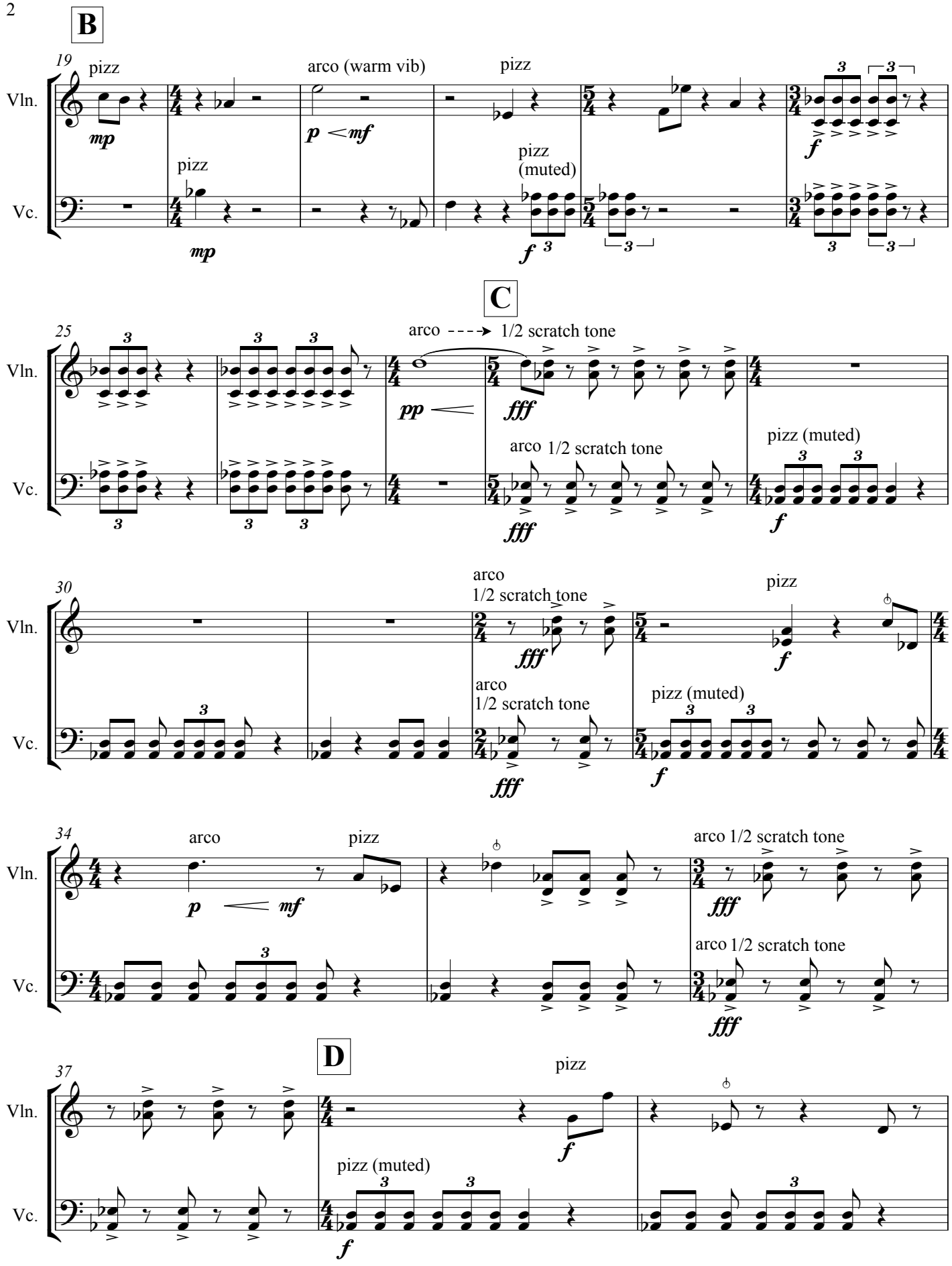
all hiss/whisper circles. align w/ vln

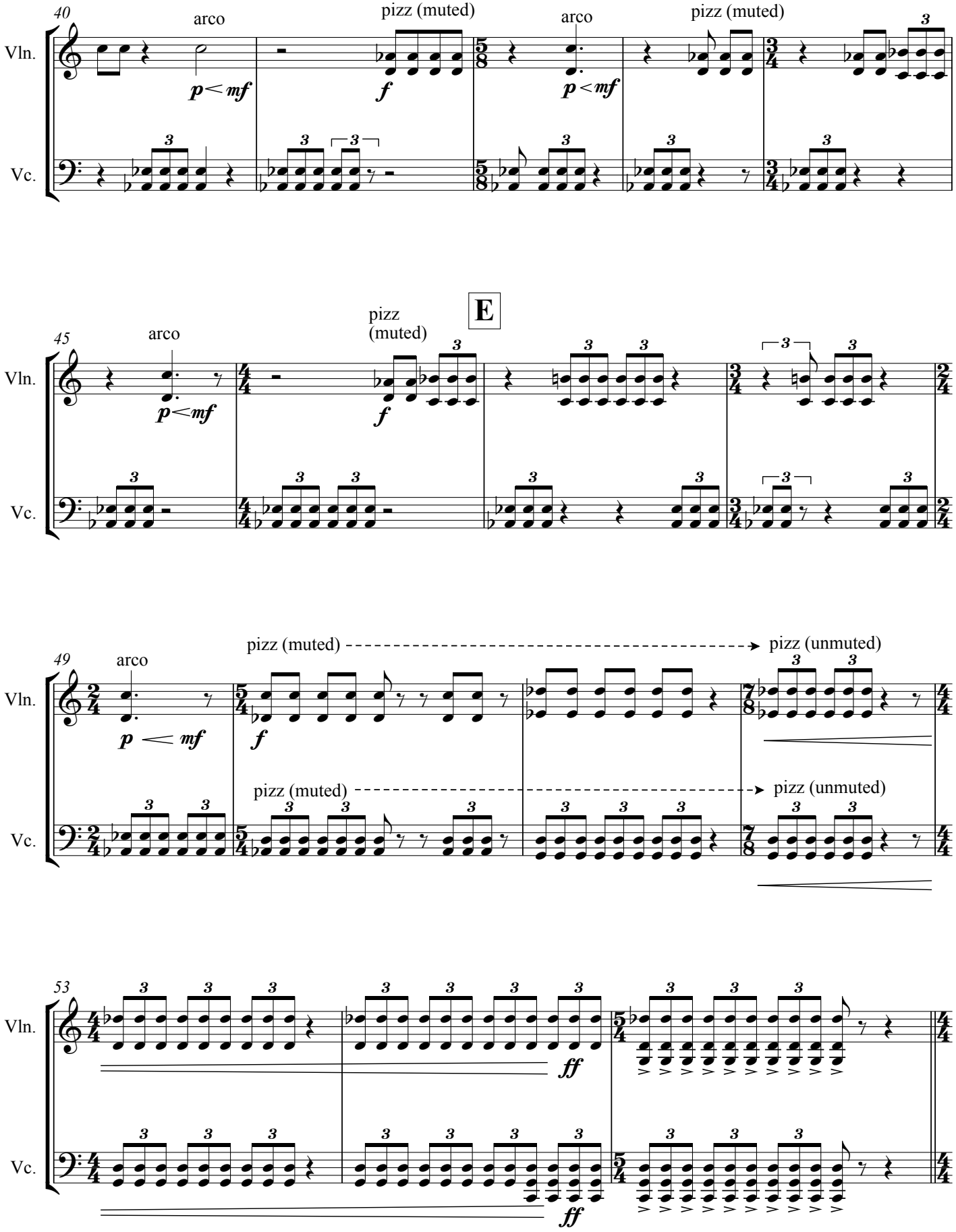


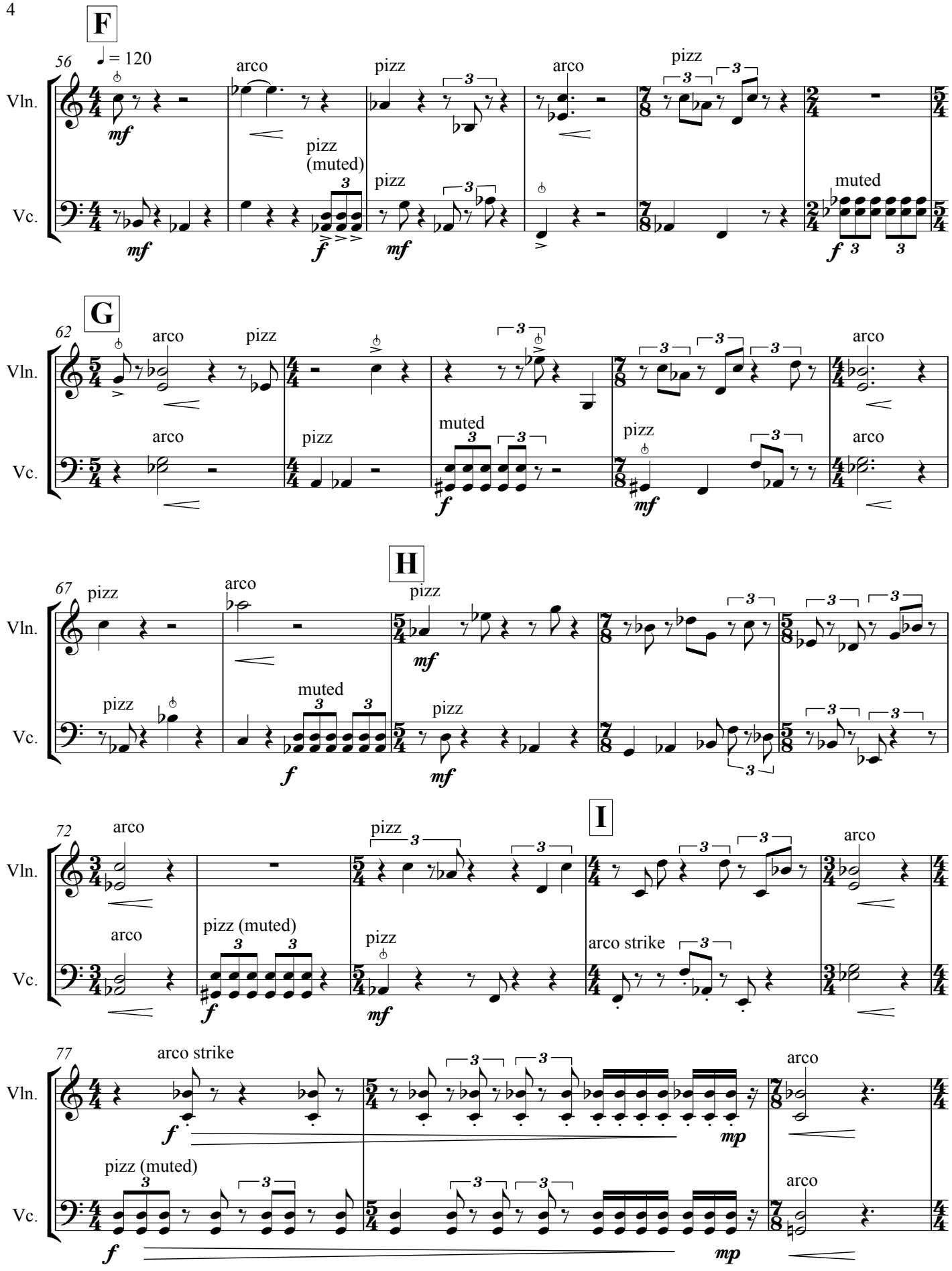
like vln, start adding pitches to the circles, but keep circles in alignment with vln. pitches should overlap with vln, but try to keep general phrases in tact (as indicated by dotted slurs and dashed lines). circles always in alignment between players. watch one another for cues to align cirles and keep pitches in order. this is an exchange, a final dance

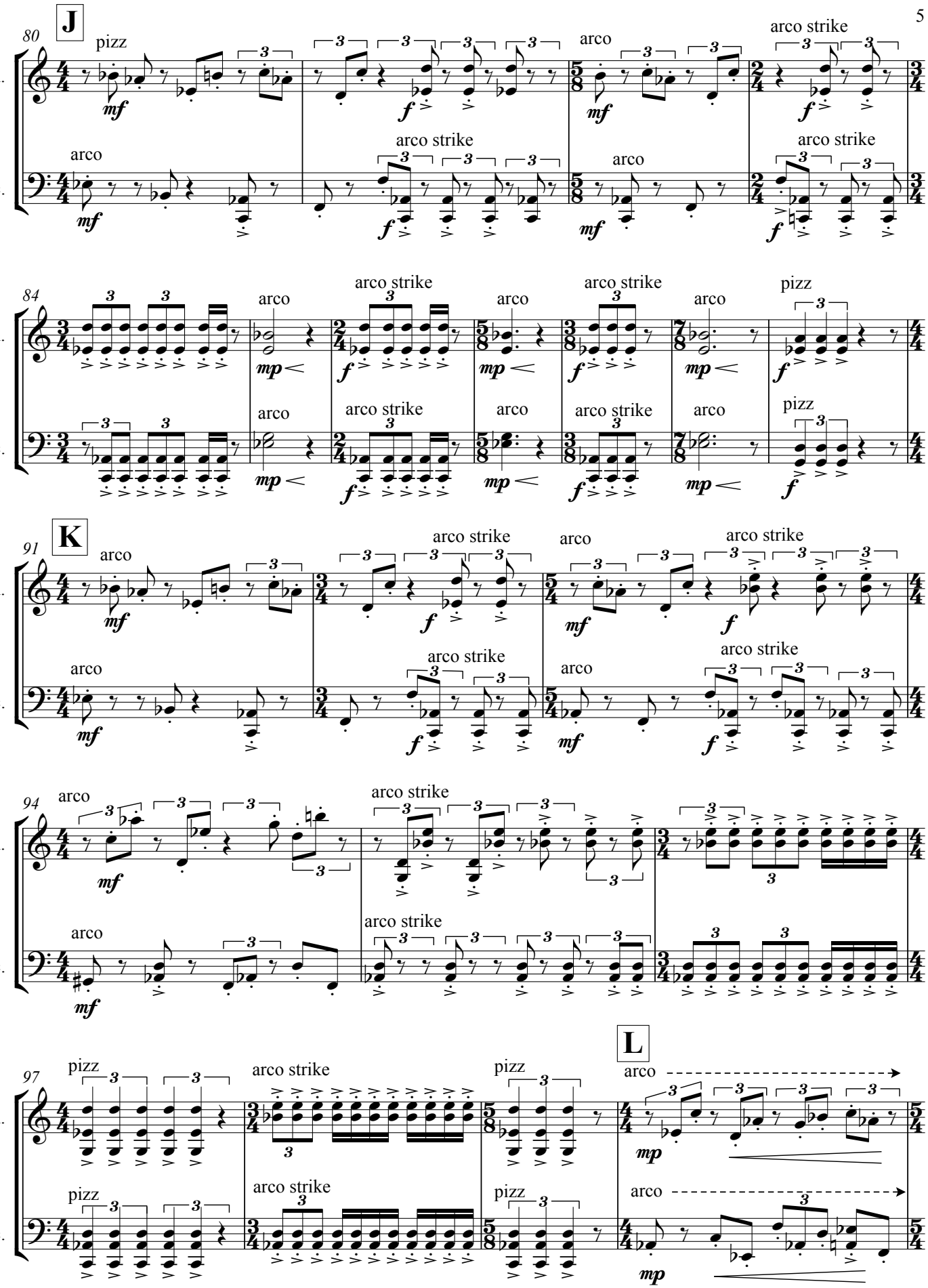
II. Machines with Human Gears



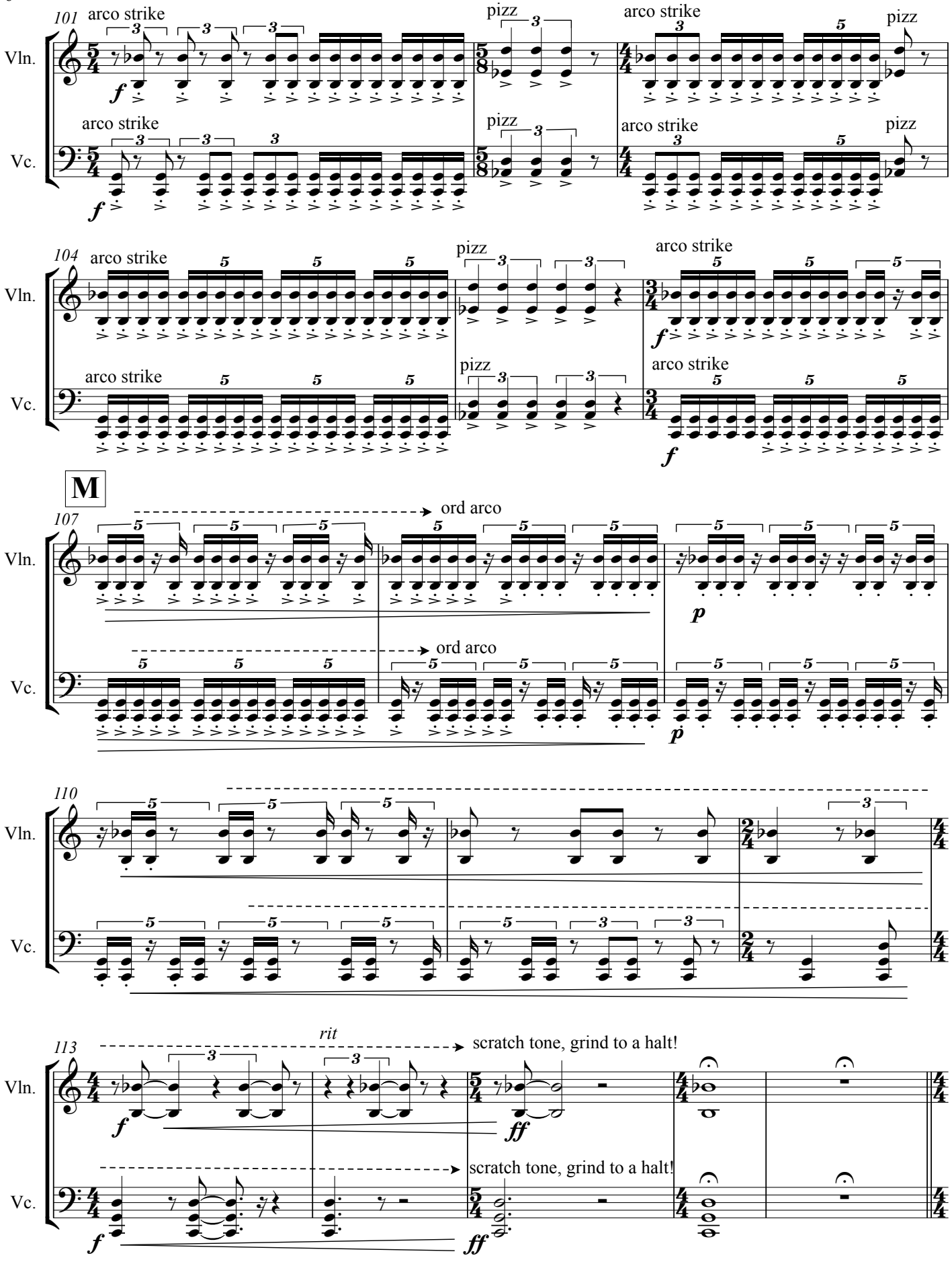

B
19
pizz
arco (warm vib)
pizz
Vln.
mp
p
mf
f
pizz
pizz
(muted)
Vc.
mp
f
C
25
arco
1/2 scratch tone
Vln.
pp
fff
arco 1/2 scratch tone
pizz (muted)
Vc.
fff
f
30
arco
1/2 scratch tone
pizz
Vln.
fff
f
arco
1/2 scratch tone
pizz (muted)
Vc.
fff
f
34
arco
pizz
arco 1/2 scratch tone
Vln.
p
mf
fff
arco 1/2 scratch tone
Vc.
fff
D
37
pizz
Vln.
f
pizz (muted)
Vc.
f

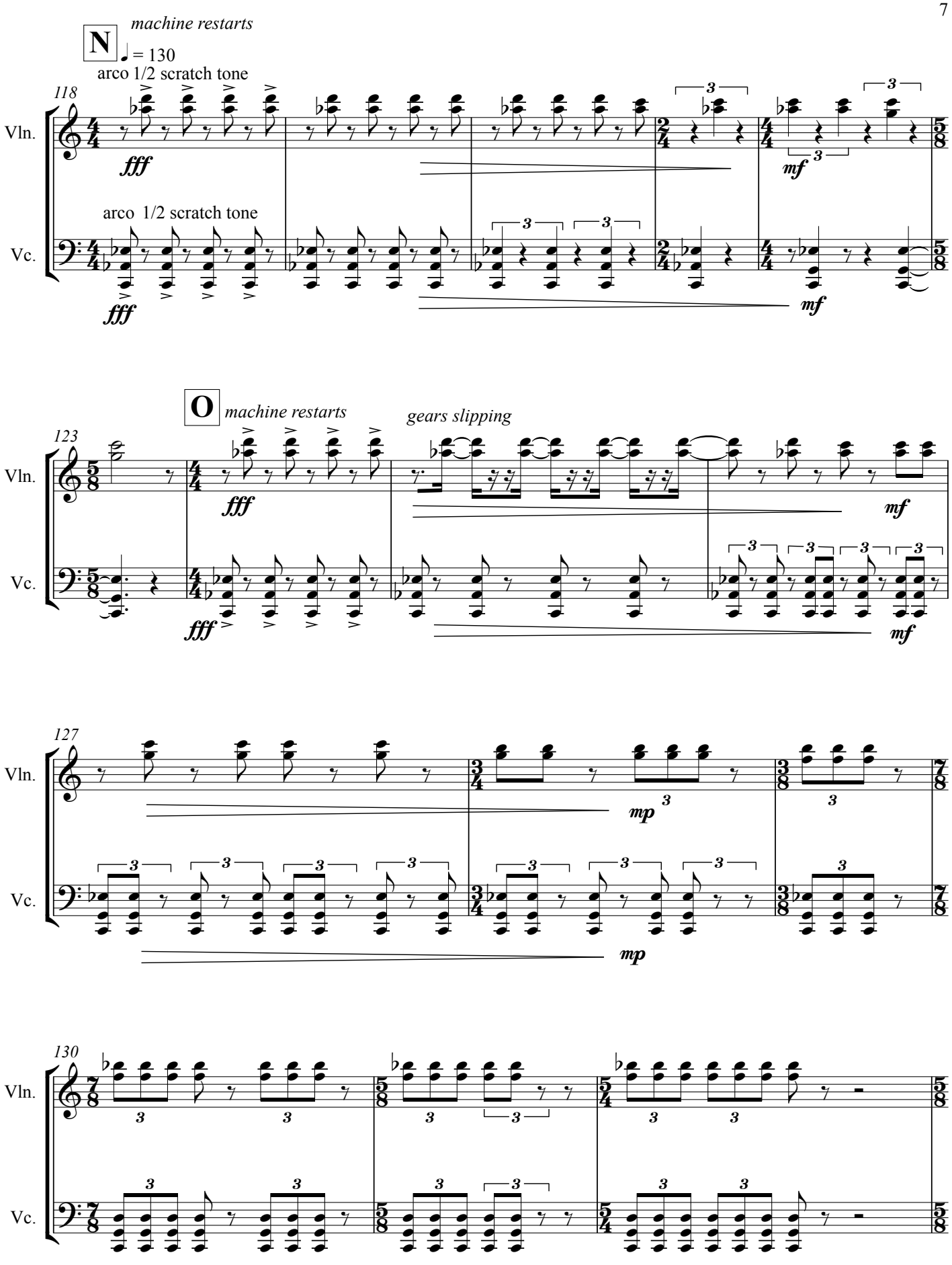

40
arco
pizz (muted)
arco
pizz (muted)
Vln.
Vc.
p < mf
f
p < mf
45
arco
pizz
(muted)
E
Vln.
Vc.
p < mf
f
49
arco
pizz (muted)
pizz (unmuted)
pizz (muted)
pizz (unmuted)
Vln.
Vc.
p < mf
f
53
Vln.
Vc.
ff
ff

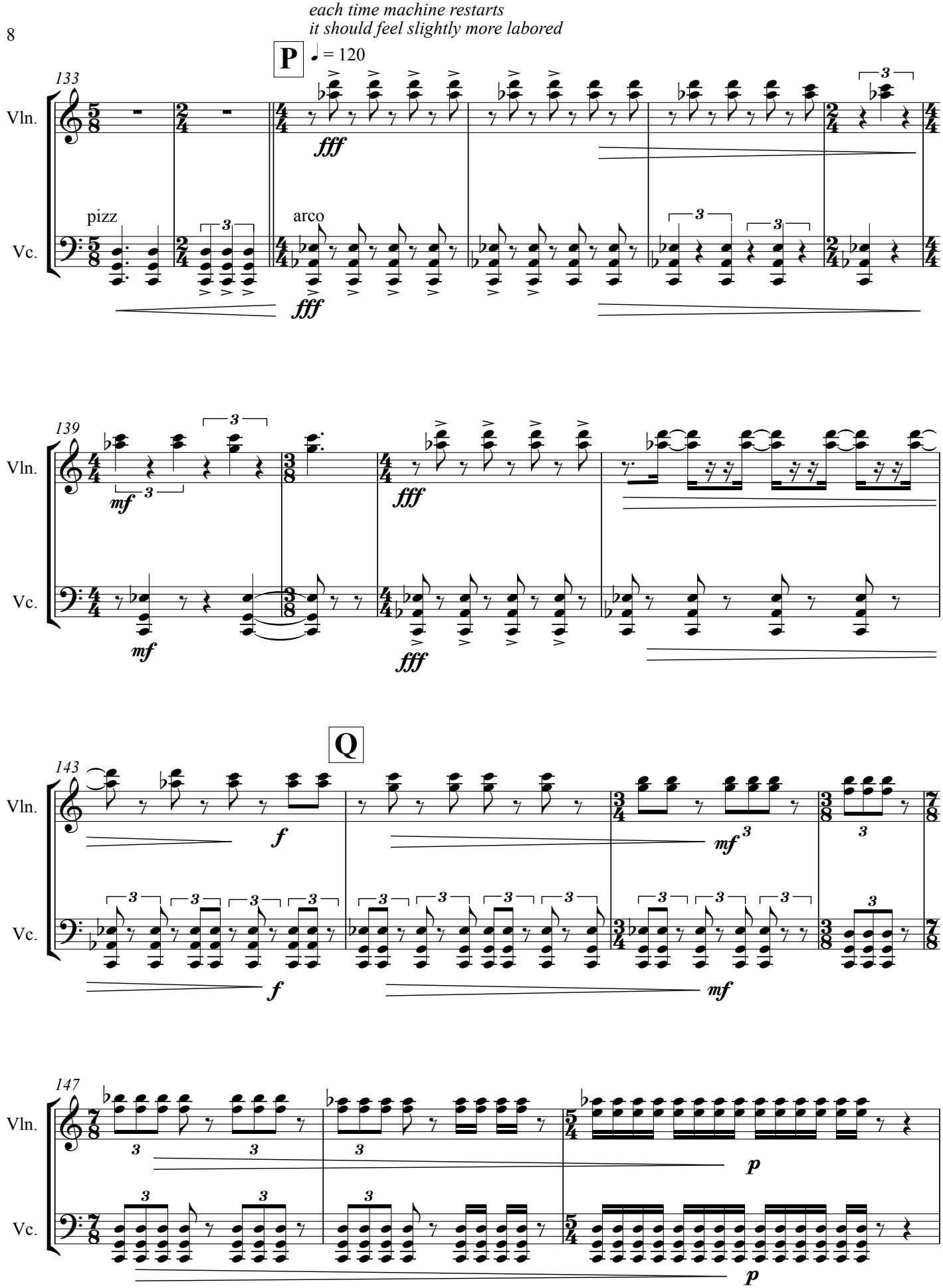

F
56
♩ = 120
Vln.
Vc.
arco
pizz
arco
pizz
pizz (muted)
pizz
muted
G
62
arco
pizz
arco
pizz
muted
pizz
arco
H
67
pizz
arco
pizz
pizz
muted
pizz
I
72
arco
pizz
arco
arco
pizz (muted)
pizz
arco strike
77
arco strike
arco
pizz (muted)
arco

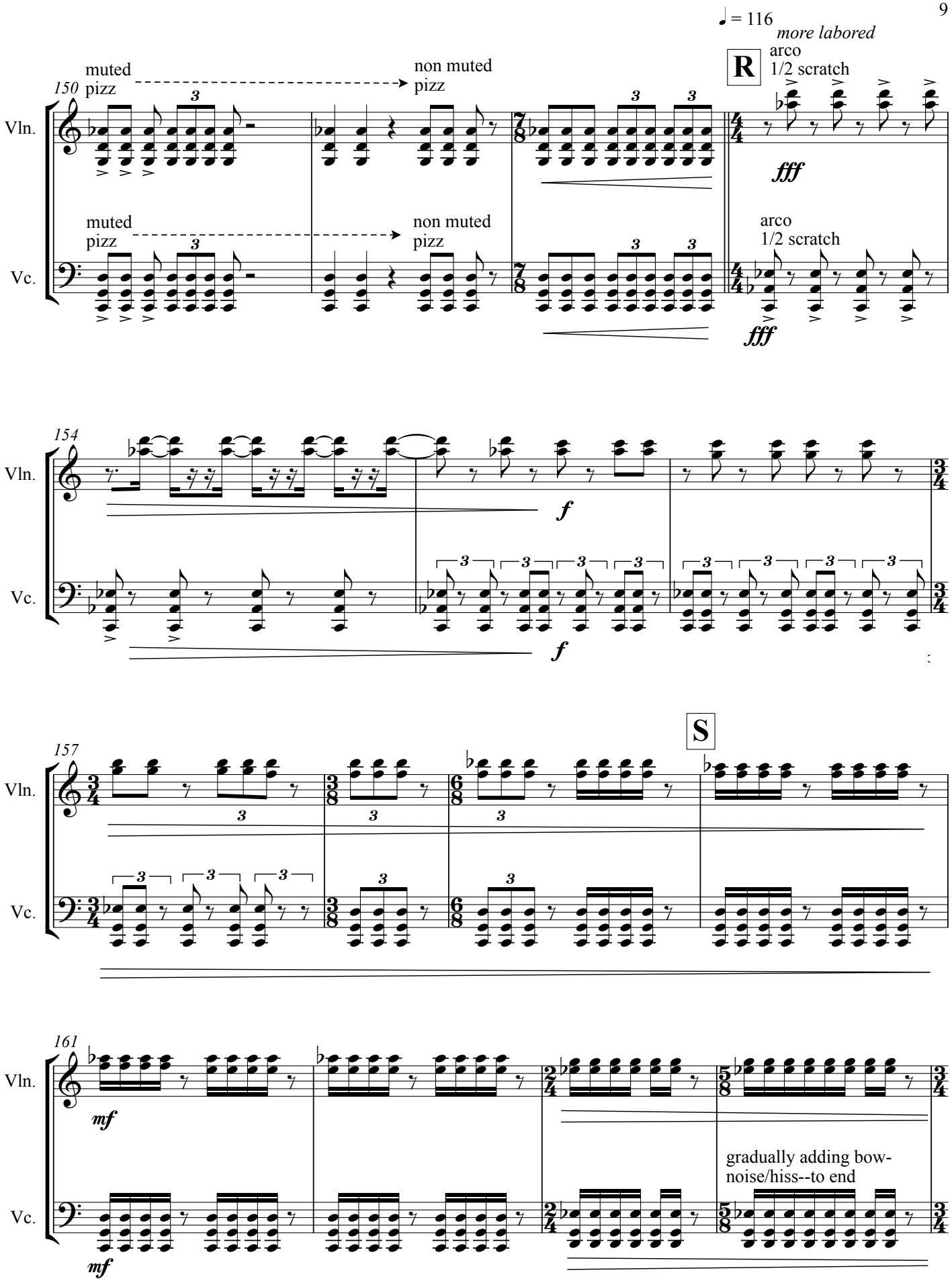

J
80
pizz
arco
arco strike
Vln.
Vc.
84
K
91
94
L
97
mf
f
mp

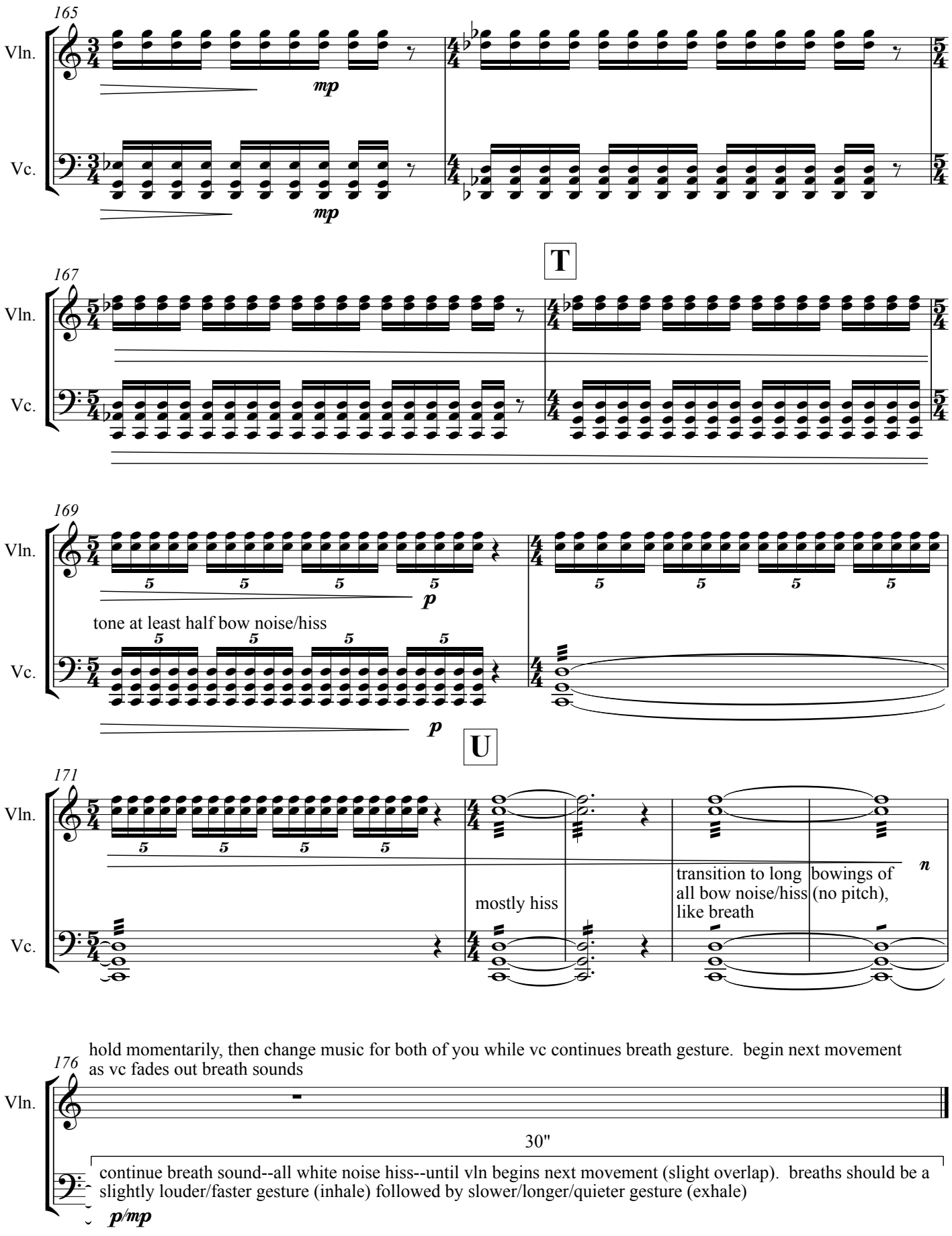
(arco strikes will get softer at faster rhythms, just try to be as loud and agressive as possible)




N
machine restarts
♩ = 130
arco 1/2 scratch tone
118
Vln.
Vc.
arco 1/2 scratch tone
fff
mf
O
machine restarts
gears slipping
123
127
130
mp

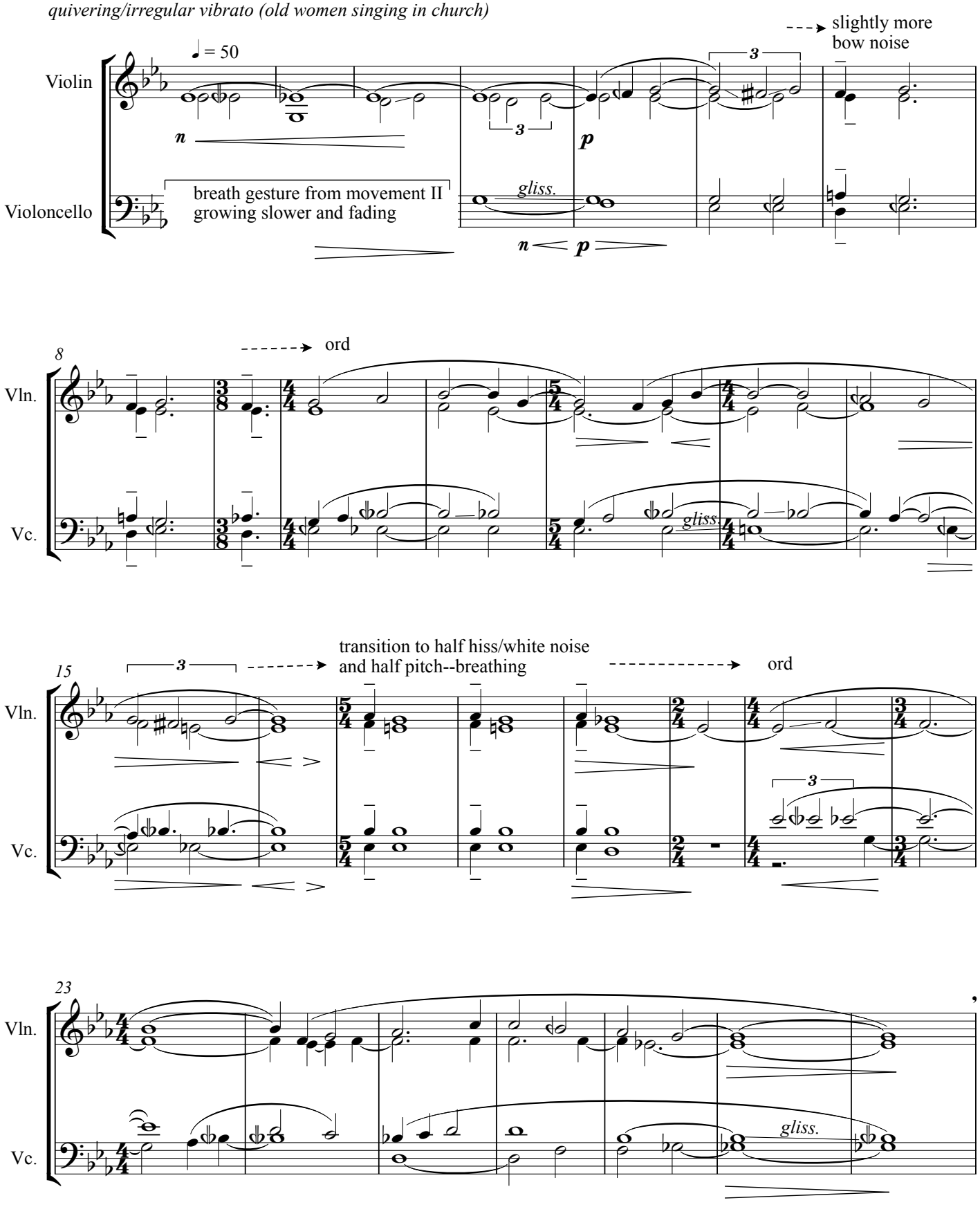

each time machine restarts
it should feel slightly more labored
P
♩ = 120
133
Vln.
Vc.
pizz
arco
fff
139
mf
Q
143
f
147
p

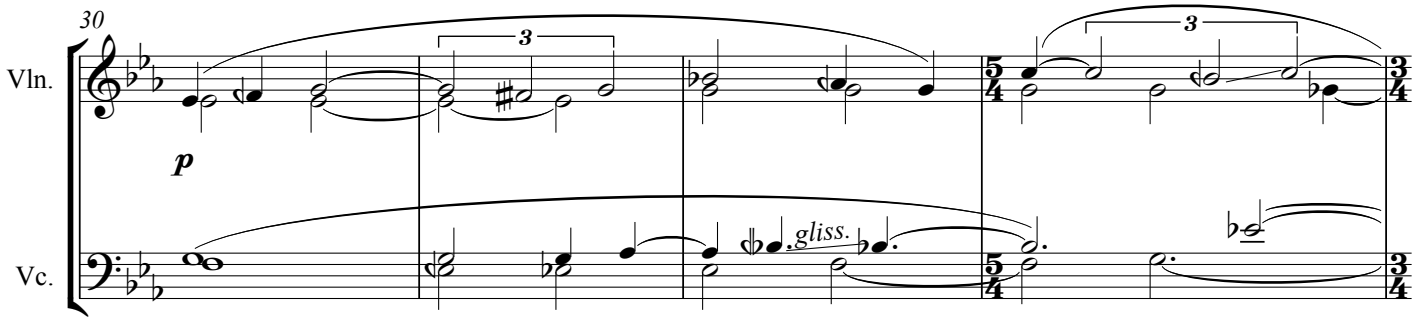

♩ = 116
more labored
R
150
muted pizz
non muted pizz
arco 1/2 scratch
Vln.
Vc.
fff
154
f
S
157
mf
161
gradually adding bow-noise/hiss--to end

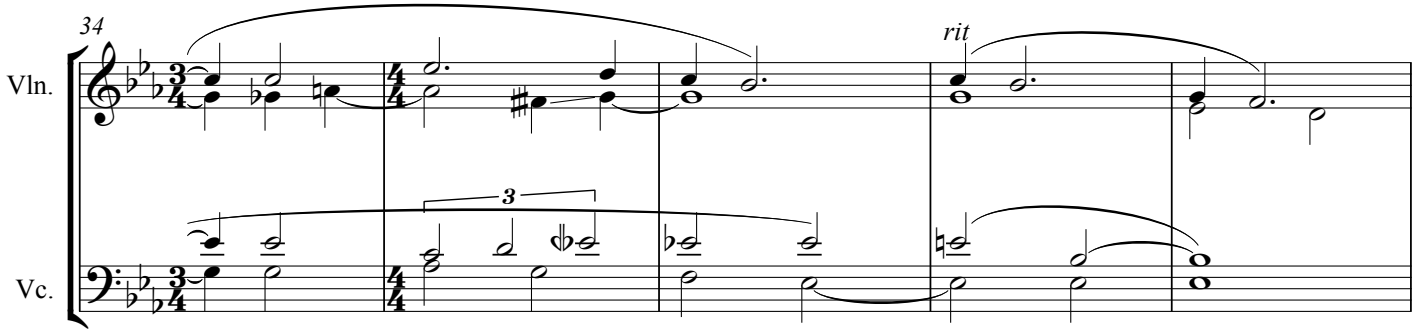

165
Vln.
Vc.
mp
mp
T
167
Vln.
Vc.
169
Vln.
Vc.
p
tone at least half bow noise/hiss
p
U
171
Vln.
Vc.
mostly hiss
transition to long all bow noise/hiss like breath
bowings of (no pitch), like breath
n
176
hold momentarily, then change music for both of you while vc continues breath gesture. begin next movement as vc fades out breath sounds
Vln.
30"
continue breath sound--all white noise hiss--until vln begins next movement (slight overlap). breaths should be a slightly louder/faster gesture (inhale) followed by slower/longer/quieter gesture (exhale)
p/mp

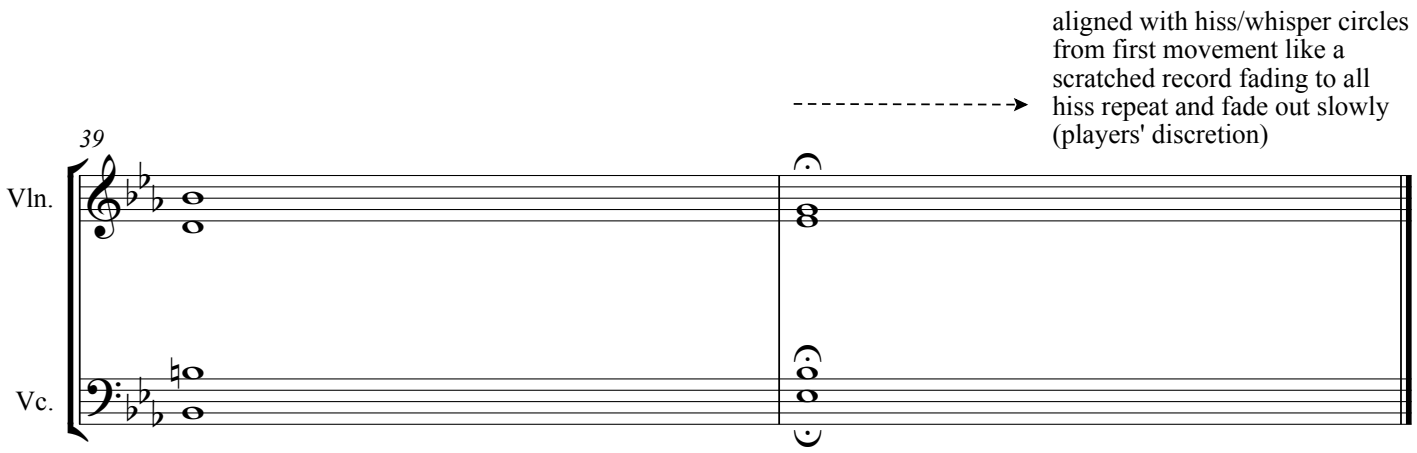
III. Music Painted from Memory

with moments of instability, moving from almost straight tone to quivering/irregular vibrato (old women singing in church)




30
Vln.
Vc.
p
3
gliss.


34
Vln.
Vc.
rit
3


39
Vln.
Vc.
aligned with hiss/whisper circles from first movement like a scratched record fading to all hiss repeat and fade out slowly (players' discretion)