

pq

Performed by a violinist, violist and cellist.

IDEALS:

The sounds of each performer are disparate parts of a sonority for the audience, there should be no attempt to synchronize the material. (sonically or visually).

The performers should not be able to hear the sounds that they are creating. The performers should only concentrate on the physical motion and visual cues that it takes to generate each sound, such as breathing and bow movement.

The individual performers should not rehearse together. Each realization of this piece will be different.

Each performer should be focused on only their concerns, creating an individual space. This lasts until the completion of **pq**, when the headphones are removed and they acknowledge each other and the audience.

STAGING:

The performers are arranged one next to the other, facing the audience, with a sound absorbent visual barrier placed between them. (Such as the moveable walls that are used in recording studios.) The walls should be as uniform as possible. One solution would be to encase the walls in white material. These walls ensure that the performers do not hear or see each other.

Each instrument should be amplified with a contact microphone (or close mic'ed if no contact mic's are available). The sound should then be broadcast to the listeners through two loudspeakers at a quiet yet perceivable level. Once the volume of the broadcast speakers is set the level should not be adjusted.

The performers should tune together, offstage, prior to beginning of the performance.

The performers should assist with the stage setup by arranging their chairs and stands, and by placing their instrument on stage. The lights should be at a comfortable, yet low level, with the audience lights off. When the performer has created an ideal setup, they should walk off stage.

The composition begins with the performers walking on to the stage in a straight line, one after another, with approximately five feet of distance between each. Each performer takes their respective seat and positions their instrument for performing (no bows to the audience). The lights should be at a low level and the audience lights should be off, the same as when the stage was being set. The performers should walk on stage with their audio

playback device playing and their headphones on.

When the players are set, the stage lights are dropped to nothing for five seconds and then brought up very rapidly. (Ideally each player will be lit with only a spotlight, enhancing the individuality) As soon as the lights are up the performers begin executing their notated material.

Once the performers have completed executing their individual parts they should set down their bow in order to indicate their completion. When all of the players have completed their parts the lights should be abruptly lowered to nothing for five seconds. The lights should then return to the scheme that was used during the setting of the stage. The performers should then remove their headphones and walk forward to acknowledge each other and the audience, and bow.

SCORE REALIZATION:

The upward and downward arrows indicate that the performer should perform a continuous glissando in the indicated direction, within the space of roughly 1/4 tone.

There should be no vibrato.

After the completion of each pitch, the finger stopping the string should be lifted and reset, even if the pitch is being repeated. In this way the pitch will be slightly different each time.

Once a note is begun no adjustment to pitch (except where indicated) should be made, even if the pitch is out of tune.

Each pitch or silence should last for the duration of one exhalation of the individual performer. During inhalation the performer prepares for the next sound. The performers are encouraged to slow their breathing down in a manner that is comfortable for each individual.

One bow length should be used for each breath.

Each note should exhibit a shape that is similar to the breath which it is mirroring. Most likely this will mean slightly more sound in the middle of each note and tapering on the ends.

Each pitch is performed quietly. The performer should visually observe the vibration of the string and the bow upon the string in order to assess the loudness. The natural weight of the bow should be utilized. Ideally the sound will be continuous and smooth.

INDIVIDUAL PERFORMERS:

Each performer should use a practice mute, wear earplugs and listen to loud music with noise canceling headphones in order to mask any sound from their own instruments. Ideally the performers

will not hear what they are playing.

Each individual performer should choose their own music, pop music is ideal as it tends to be mixed at a fairly continuous level and therefore offers the most ability to mask each instrument. It would be ideal if the performers created a playlist on a music playback device (such as an ipod or a personal cd player) and utilized the random function in order to obliterate any predictability.

The violinist and violist should do their best not to grip their instruments with their chin so as not to transfer the vibrations of the instrument through their bones.

The cellist should be careful minimize contact between leg bones and the body of the instrument so as not to transfer the vibrations of the instrument through their bones.

pq

by Christopher Jette

For a violinist, violist, cellist and audience.

IDEALS:

The sounds of each individual performer are only a part of a sonority for the audience, there should be no attempt to synchronize the material in any fashion (sonically or visually).

The performers should not be able to hear the sounds that they are creating. The performers should only concentrate on the physical motion and visual cues that it takes to generate each sound, such as breathing and bow movement.

The individual performers should not rehearse together. Each realization of this piece will be different.

STAGING:

The performers are placed one next to the other facing the audience with a sound absorbent visual barrier placed between them. (Such as the moveable walls that are used in recording studios.) The performers should not be able to hear or see each other.

Each instrument should be amplified with a contact microphone (or close mic'ed if no contact mic's are available). The sound should then be broadcast to the listeners at the quietest perceivable level. Once the volume of the broadcast speakers is set the level should not be adjusted.

SCORE REALIZATION:

The upward and downward arrows indicate that the performer should perform a continuous glissando in the indicated direction, within the space of roughly 1/4 tone.

The piece begins when a preordained audience member raises their hand with one finger raised. The piece is concluded when the same audience member is aware that the performers have no more material to execute and signals the completion of the piece by raising their hand with two fingers raised. The individual performers should set down their bows in order to indicate the completion of their part.

Each pitch or silence should last for the duration of one exhalation of the individual performer. During inhalation the performer prepares for the next sound. The performers are encouraged to slow their breathing down in a manner that is comfortable for each individual.

Each pitch is performer "very quietly" the performer should visually observe the vibration of the string and the bow upon the string in order to assess the loudness.

INDIVIDUAL PERFORMERS:

Each performer should use a practice mute, wear earplugs, noise canceling headphones and listen to loud music of their choosing so as to mask any sound from their own instruments. Ideally the performers will not hear what they are playing. (The performers should strive to not coordinate their breathing with the music they are listening to in their headphones)

The performers should select music to listen to that is of a fairly continuous volume, in this way offering the most masking of the sounds they are performing. It would be ideal if the performers then created a playlist on a music playback device (such as an ipod or a personal cd player) and then utilized the random function in order to obliterate any predictability.

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jette

Cello

Musical staff for Cello, measures 1-10. The staff is in bass clef. It contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. Slurs and accents are present over the notes.

11

Musical staff for Cello, measures 11-20. The staff is in bass clef. It contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. Slurs and accents are present over the notes.

21

Musical staff for Cello, measures 21-32. The staff is in bass clef. It contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. Slurs and accents are present over the notes.

33

Musical staff for Cello, measures 33-41. The staff is in bass clef. It contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. Slurs and accents are present over the notes.

42

Musical staff for Cello, measures 42-51. The staff is in bass clef. It contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. Slurs and accents are present over the notes.

52

Musical staff for Cello, measures 52-60. The staff is in bass clef. It contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. Slurs and accents are present over the notes.

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Viola



11



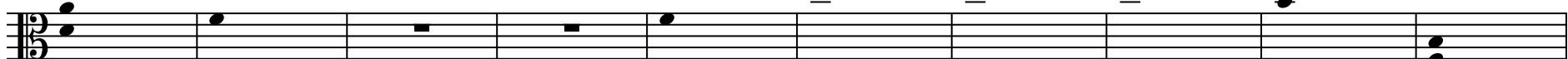
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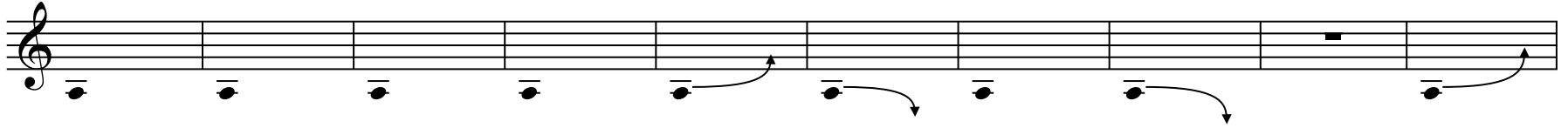
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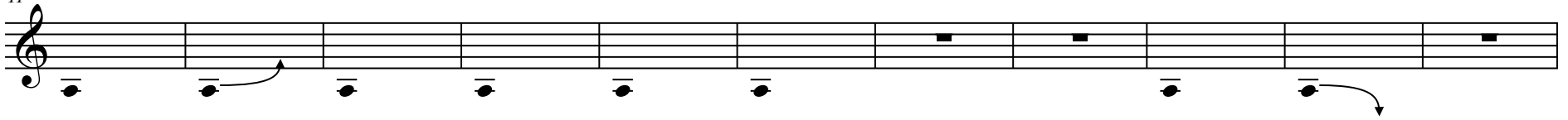
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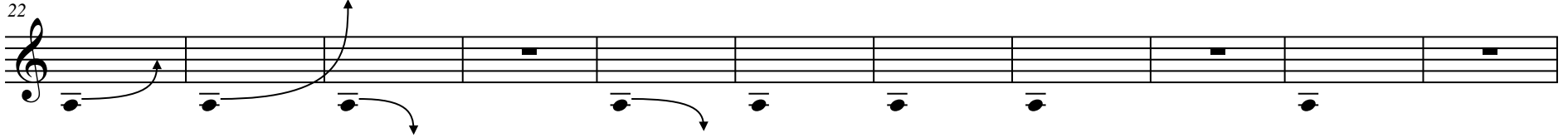
Violin



11



22



33



44



54

