RIRICHIYO

for ensemble and sampler

PIOTR PESZAT

Ririchiyo – for chamber ensemble and sampler

music as an internal contradiction

music as a result of a present reality, self-analysis, and an analysis of my relation to the reality

in case of negative conclusions drawn from the analysis – no rejection

rejection of a certain aspects of the reality, in case of a negative conclusion, means closing to the reality

criterion of acceptability – can you accept everything?

what can be a bigger trap – thoughtless acceptance or thoughtless closing up?

music as an internal contradiction, is a sum of opposing elements: self-analysis and analysis of reality

whether music should express a specific position?

whether music can indicate a problem, without clear comment?

INSTRUMENTATION

fl. – flute (bass, grande)

b.ob. – bass oboe

b.cl. – bass clarinet

pno. – piano

sampl. – sampler

vn. – violin

vla. – viola

vc. – cello

score in transposition

duration ~ 8:15 min.

EXPLANATION

Because of the extreme softness of sounds, performers should pay special attention to sounds produced by turning pages, changing mutes, etc.!

crescendo dal niente / diminuendo al niente – sound never starts or ends with attack (!!!) For oboe and all dynamics using "o" are intentional. Performer should try find beginning and ending of sound as soft as possible!

flute

two instruments are required during performance: grande and bass flute

◇ = **air tones** ~ 90% of sound and 10% of pitch

jet whistle – forceful, loud attack of air. The embouchure hole of the flute is completely covered with the lips

whistle tones – to produce a whistle tone, turn the flute slightly outward and blow across the embouchure hole with almost no lip tension. The air stream is weak but remains constant. In case of a straight line – single whistle tone should be produced, in case of a wavy line – should be produced different whistle tones "pitches" in a rather small range.

multiphonics – there are two situations with multiphonics:

a) performer has to find a suitable multiphonics himself, with pitches corresponding with the bass clarinet sounding notes (g#), e.g. bar 13, 20. Performer should find himself two different multiphonics, described later, as follows: "a" and "b".
b) multiphonics indicated in score. In case of problems with realization of written multiphonics, try to find ones that sounds similar and are possible to play in a correct dynamics.

Multiphonics fingerings are attached on the last page of the explanation!

timbral tremolo – bisbigliando between different fingerings of the indicated pitch

bass oboe

in case of problems with finding a bass oboe – material, indicated in the score, can be performed on the "normal" instrument. However, if possible, bass oboe is a much better solution in case of the performance! In case of using bass oboe – indicated material will sound one octave lower than written!

multiphonics – there are two types of multiphonics used in piece:

a) double harmonics: very delicate, soft sound with a recognizable pitch
b) "normal" multiphonics: more sharp, saturated, cluster-like sound

In case of problems with realization of written multiphonics try to find ones that sounds similar and are possible to play in a correct dynamics. Multiphonics fingerings are attached on the last page of the explanation!

timbral tremolo / **key click**: **100% → 0% / 50% → 0%** / –bisbigliando between different fingerings of the indicated pitch. "Key clicks" mark above the staff means additional, gradual fading in (or fading out) key clicks percussive sound. "0% - 100%" changes are indicating loudness of the key clicks.

double trill – double trill occur when one alternates between the two D trills keys using one finger of the right and left hand, and between the two E-flat keys, the two F-keys, or the two A-flat keys.

bass clarinet

◇ = **air tones** ~ 90% of sound and 10% of pitch

timbral tremolo / **key click**: **100% → 0% / 50% → 0%** / –bisbigliando between different fingerings of the indicated pitch. "Key clicks" mark above the staff means additional, gradual fading in (or fading out) key clicks percussive sound. "0% - 100%" changes are indicating loudness of the key clicks.

harmonics / overblowing – harmonics can be produced by modifying the pressure of the lips and by using an increasingly tight embouchure. By using the normal fingering for a low note and increasing the pressure it is possible to generate various harmonics. In case of a specified pitch (diamond note-head) – one should be played, on the other hand – when the pitch is not indicated (diamond note-head without ledger lines) should be played a very high partial corresponding to the indicated dynamics. In case of a straight line – single harmonics tone be produced, in case of a wavy line – should be produced different harmonics in a (possibly) small range.

M.V → N.V. – means a transition from molto-vibrato to non-vibrato

multiphonics / multiphonics tremolos - in case of problems with realization of written multiphonics try to find ones that sounds similar and are possible to play in a correct dynamics. Multiphonics fingerings are attached on the last page of the explanation!

piano

accessories required during performance:

- percussion mallet (soft)
- few rectangle-shaped pieces of an inner tube (bike tube) soaked with a spirit (alcohol)
- metal rod (e.g. a triangle beater)
- glass bottle
- super ball

glass bottle / playing along the strings – performer should touch vibrating string(s) with a glass bottle. While playing on the keyboard (or hitting strings with hand or perc. mallet), at the same time, move the bottle along vibrating strings

percussion mallet sign – play with a percussion mallet on strings (indicated pitch / register)

▾ - depress (by hitting) piano pedal – pedal should be later kept depressed

glissando on tuning pins – should be carried out with the pedal depressed, using a metal rod (e.g. triangle beater) or hard wooden or rubber mallet.

finger bow technique / glissando – rub indicated string or string in an indicated register (play along the string in a correct register) with a piece of a bicycle inner tube soaked with a spirit (alcohol). If "finger bow technique" mark is placed above glissando, it means playing glissando on strings with the piece of inner tube. In general the sounding effect should be more "metallic" (high partials), similar to playing sul ponticello on strings!

harmonics – notated with diamond note-heads. Indicated pitches should be depressed silently and held with the sostenuto pedal (sustain ped.) for the indicated duration, so that the individual dampers remain above the strings and the notes thus remain undamped.

sampler

at least 27 keys MIDI keyboard is necessary for the performance of electronics part.

accessories required during performance:

- MIDI keyboard
- audio interface
- computer with any VST sampler software
- two speakers placed on the stage / inside ensemble – between performers

Each of 27 audio samples (48.000Hz / 24bit) is assigned to a different key. Pressing down the key results in triggering audio sample. Key should be pressed down for the indicated time. “Sensitive keys” function should be turned off!
Link to the Dropbox folder with all audio samples (to be downloaded):

violin / viola / cello

MST. / ST. / ORD. / SP. / MSP. = molto sul tasto / sul tasto / ordinario / sul ponticello / molto sul ponticello

scordatura (only violin) – G string should be tuned 5th down to C (fingering is written as for normally tuned instrument – different pitches will sound than actual fingering)
half harmonics – fingering is the same as written, but with a harmonics finger pressure! Do not confuse with natural harmonics! Every natural harmonic is described (e.g.: I = string, 5th harmonic). In fact half harmonics and natural harmonics are working in the same way considering around 60 microtonal natural harmonics, one can find on the violin strings.
† **= playing on the bridge** – produces pitchless sound! In case of a tremolo sign – playing on the bridge should be always performed with a “as fast as possible” movement – the only element that is changing is a bow pressure.
gf. = griff finger – means position of the bow in relation to the fingering = bow is almost touching finger (extremely sul tasto) + very high, not specified, position of fingering. In case of transition from *gf.* to *SP.* (gf. → SP.) bow is gradually shifting towards the bridge.
pizzicato fluido – usually carried out on the 1st string. The right hand holds the bow upright, after having prepared the sound by placing the tension screw on the string, but without pressing the string fully down onto the fingerboard. Stopped in this manner, the string is then plucked with the left hand. Moving the tension screw about on the string creates glissando.
skip – while playing glissando with the left hand (+harmonics finger pressure), skip bow (arpeggio) between strings as fast as possible, e.g. sul: G-D-A-E-A-DG
playing on the wooden mute (only viola, bar: 16-21) – produces airy, pitchless, quite dark sound (different color of an airy sound than e.g. playing on the bridge)
▵ **- highest possible note**: triangle note-head means highest possible note. In case of an additional e.g. “sul C” mark – play the highest possible note on the C string. If the triangle note-head is empty – it means that the highest note should be played with a harmonics finger pressure.
bow overpressure – add bow pressure to produce distorted sound, in which the audible pitch is totally replaced by noise, than back to tone again.

(bow overpressure sign)

brushing – means a very quick vertical movement of the bow from molto sul tasto – to molto sul ponticello.
Notice that the movement of the bow is mostly parallel to the strings.

⊕ - muting mark – appears in two situations:

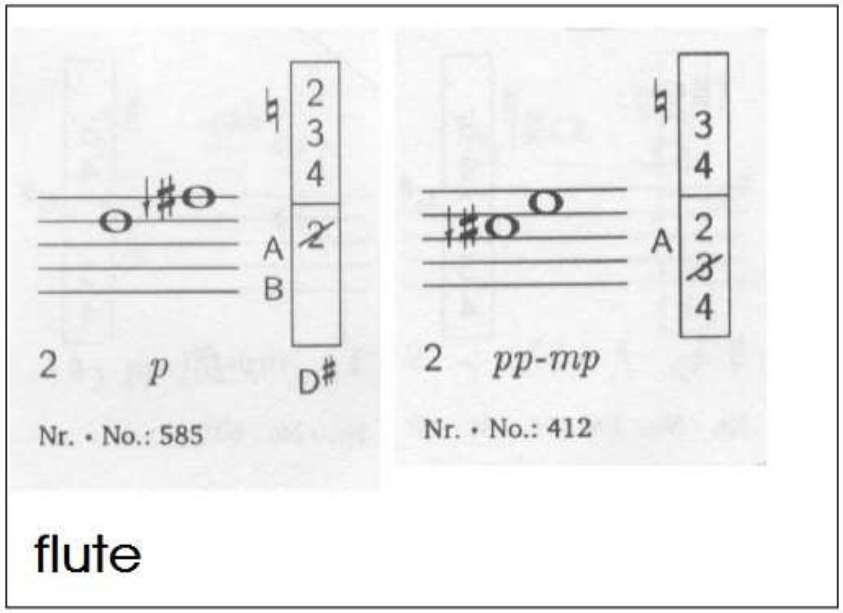
a) for a longer period (e.g. cello, bar 1) – performer should mute all strings with the left hand while shifting the bow with the right hand

b) after climax-like, explosive gesture (e.g. violin, viola, bar 29) – "Gasping" effect = abrupt termination of beforehand explosive up-bow crescendo. An explosive crescendo produced through an extremely vehement up-bow (non-vibrato) is topped by the sudden application of a finger to the bowed string, and the bow – which should definitely not stop - is simultaneously lifted off the string in such a way that the swelling note is terminated with a "gasping" sforzato.

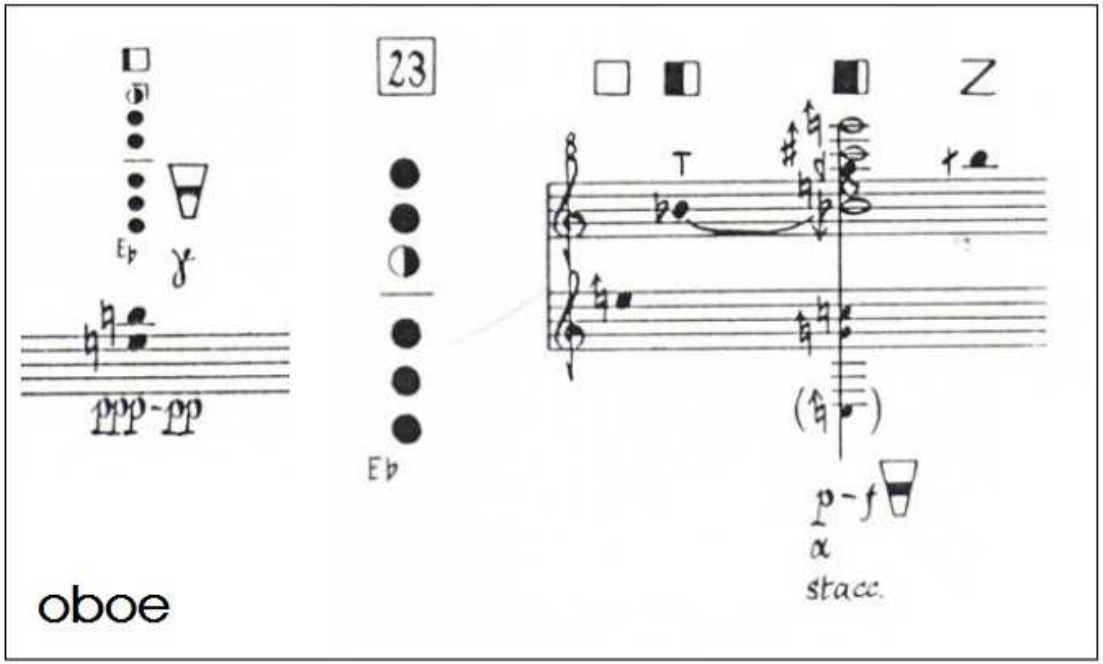
"M" = multiphonics: adjust finger position and pressure of the bow in order to obtain written multiphonics

vertical movement of bow: vertical shift of bow position. Upward zigzag line means movement from the griff (MST.) towards the bridge (MSP.). In case of 1/2 or 1/8 marks: bow is held with both hands in such a way that each grips the bow stick with the thumb, forefinger and middle finger, reaching (carefully) into the bow hair and thus, using a "pinch grip", dividing off half a quarter or an eighth of the total bow hair. The middle of the corresponding amount of bow hair is pressed onto the indicated string, maintaining high pressure.

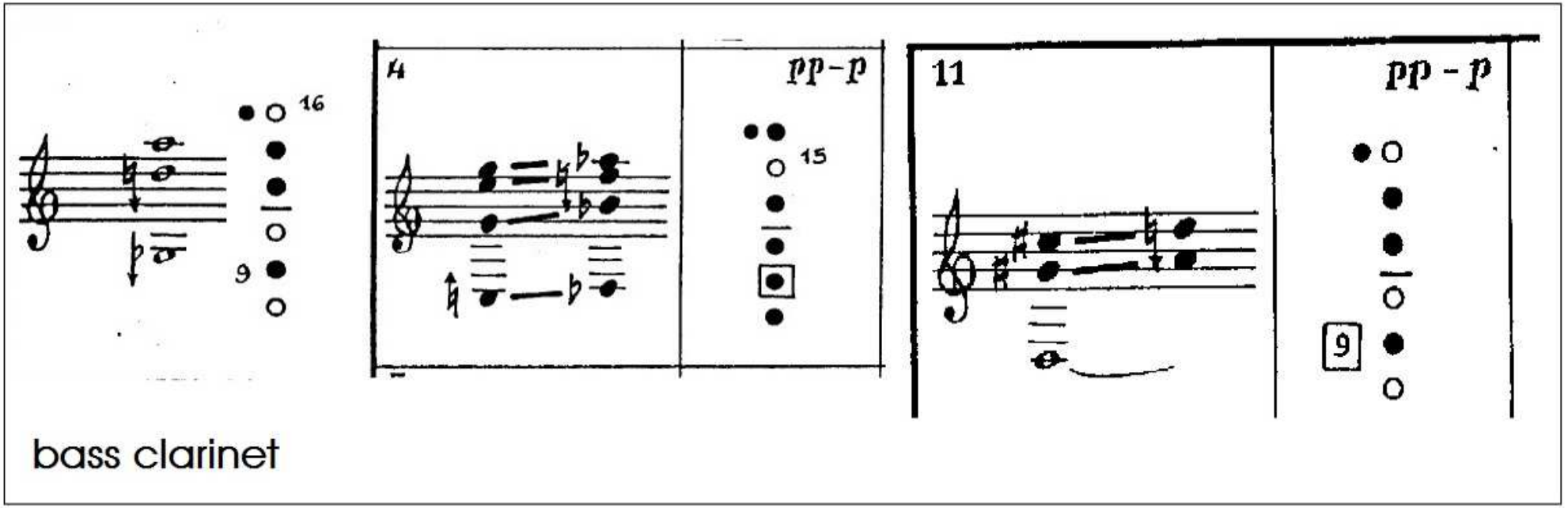
body (only cello) – playing on body edge (e.g. bar 2 and 4) – after bowing the right or left edge of the body (producing a pitchless sound) one should draw the bow from there to the strings and start vertical bowing (along the strings). Zigzag line (upper direction) means movement towards the scroll, while falling line towards the bridge



flute

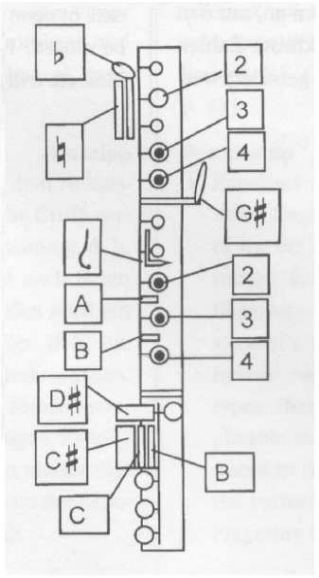


oboe

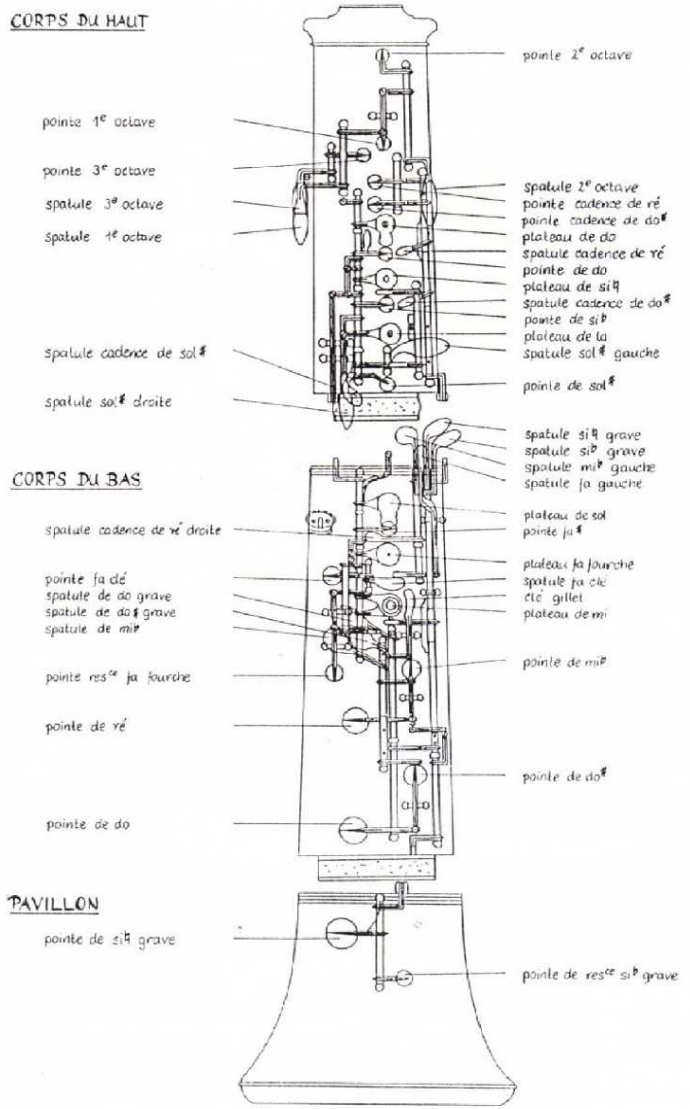


bass clarinet

flute



oboe



bass clarinet

Schéma 2 : **Selmer** (nouveau modèle)
*Diagram 2 : **Selmer** (new model)*

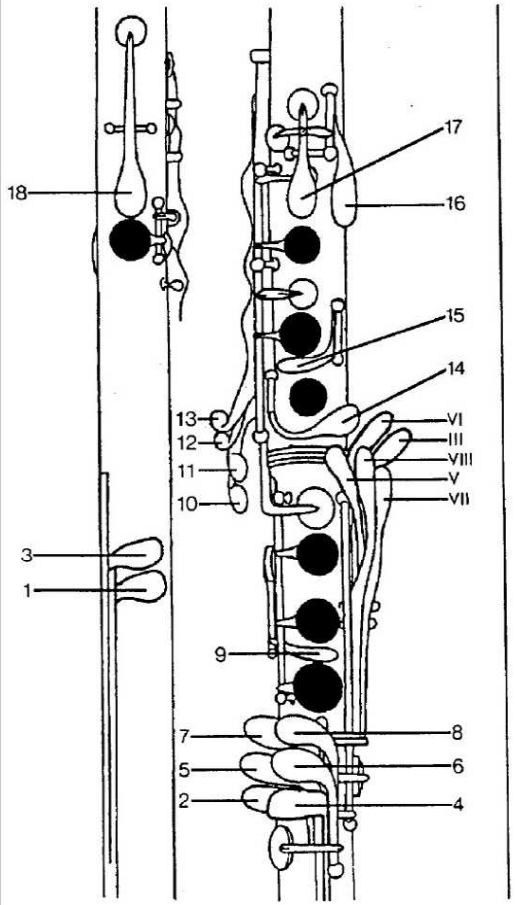
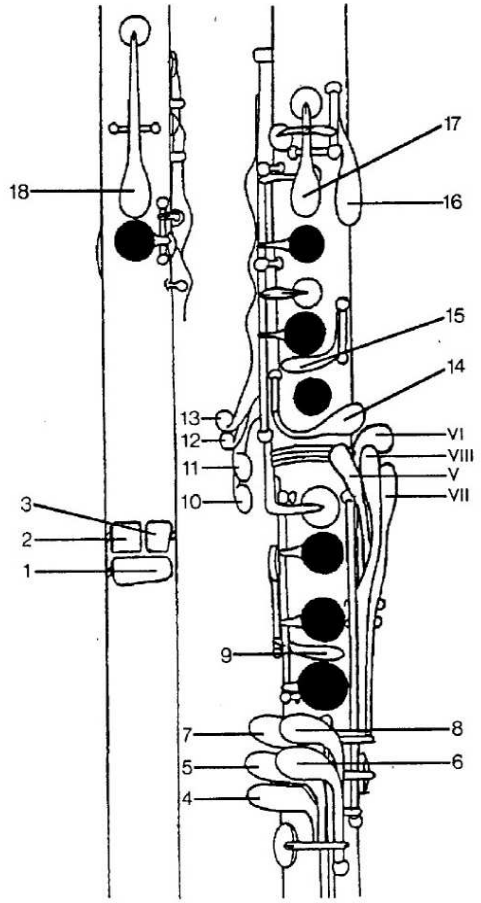


Schéma 3 : **Buffet Crampon**
*Diagram 3 : **Buffet Crampon***



Ririchiyo

piotr peszat
2014-15

A

♪ = 60 **Molto Lontano**

flute

bass oboe

bass clarinet

piano

sempre con ped.

tap vibrating strings with a glass bottle

3:2 3:2 3:2

8vb pppp mp

una corda

move bottle along strings

3:2

air tones

3:2 3:2

8vb pppp

una corda

sampler

sample_01

sample_02

violin

on the bridge

sul E pizz. fluido

gf. sul E

f p pp

sul G→ C

MSP.

viola

on the bridge

3:2 3:2

f

cello

body sul C

3:2

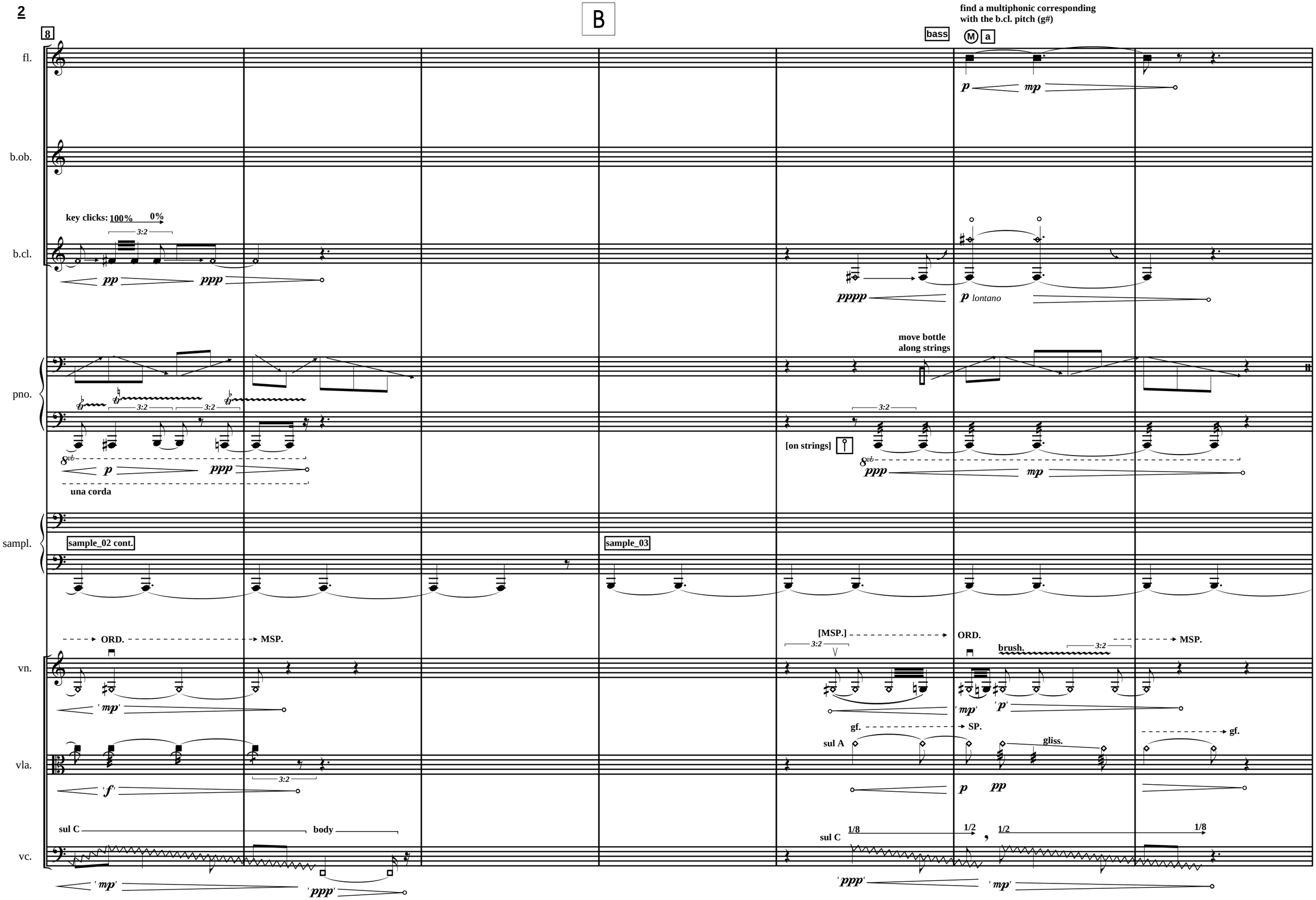
ppp mp ppp

body

body sul C

3:2

ppp


B
8
fl.
b.ob.
b.cl.
pno.
sampl.
vn.
vla.
vc.
bass
find a multiphonic corresponding
with the b.cl. pitch (g#)
M
a
key clicks: 100% 0%
3:2
pp
ppp
pppp
p lontano
move bottle
along strings
[on strings]
8vb
p
ppp
mp
una corda
sample_02 cont.
sample_03
ORD.
MSP.
[MSP.]
brush.
'mp'
'p'
gf.
SP.
sul A
gliss.
'f'
sul C
body
1/8
1/2
'ppp'

15

C

D

find a multiphonic corresponding
with the b.cl. pitch (g#)

Ⓜ b

fl.

b.ob.

b.cl.

pno.

sampl.

vn.

vla.

vc.

mp

3:2

pp

p

Ⓜ

pppp

p lontano

M.V.

N.V.

pp

move bottle
along strings

gliss. on tuning pins

'ppp'

depress (hit) piano ped.
keep pedal depressed

'sfz'

slowly release ped.

sempre con ped.

8vb

pppp

una corda

p

sample_03 cont.

sample_04

SP.

ORD.

MSP.

brush.

'mp'

[+ wooden mute]

on the wooden mute

'mf' lontano, molto semplice

pizz.
fluido
sul A

'mp'

'p'

[take off the mute]

body

sul C

'ppp'

'mp'

'ppp'

4

E

23

F

grande

fl.

b.ob.

b.cl.

pno.

sampl.

vn.

vla.

vc.

Ⓜ b

mp

3:2

fff

Ⓜ

pp

p

key clicks: 0% 100% 100% 0%

pppp

100% 0%

sf

mp

super ball

f

finger bow

sfffz

sempre con ped.

8vb

pppp p ppp

una corda

sample_05

sample_06

[MSP.] ORD. MSP.

brush.

'mp' 'p'

ORD.

gliss.

I/5

gf. SP. gf.

sul C

mp pp

1/8 1/2 1/2 1/8

sul C

'ppp' 'mf'

Ⓜ sul G

G

30

fl.

b.ob.

b.cl.

pno.

sampl.

vn.

vla.

vc.

[+overblow]

teeth on reed

100%

0%

super ball

gliss. on tuning pins

sempre con ped.

finger bow

move bottle
along strings

sample_06 cont.

sample_07

on the bridge

MSP.

ORD.
brush.

[ORD.]

gliss.

sul G

H

I

37

fl.

b.ob.

b.cl.

pno.

sampl.

vn.

vla.

vc.

wihistle tones

3:2

'pp'

lontano, molto semplice

key clicks:

100%

0%

M

mf

p

MT

ppp

mp

super ball

move bottle along strings

finger bow

ON KEYS

wihistle tones

'p'

teeth on reed

key clicks:

100%

0%

'mp'

'mf'

pppp

mp

super ball

finger bow

'pp'

gliss. on tuning pins

sample_08

sample_09

I/3

[ORD.]

on the bridge

'f'

'p'

IV/7

ORD.

brush.

pp

sul A

pizz.

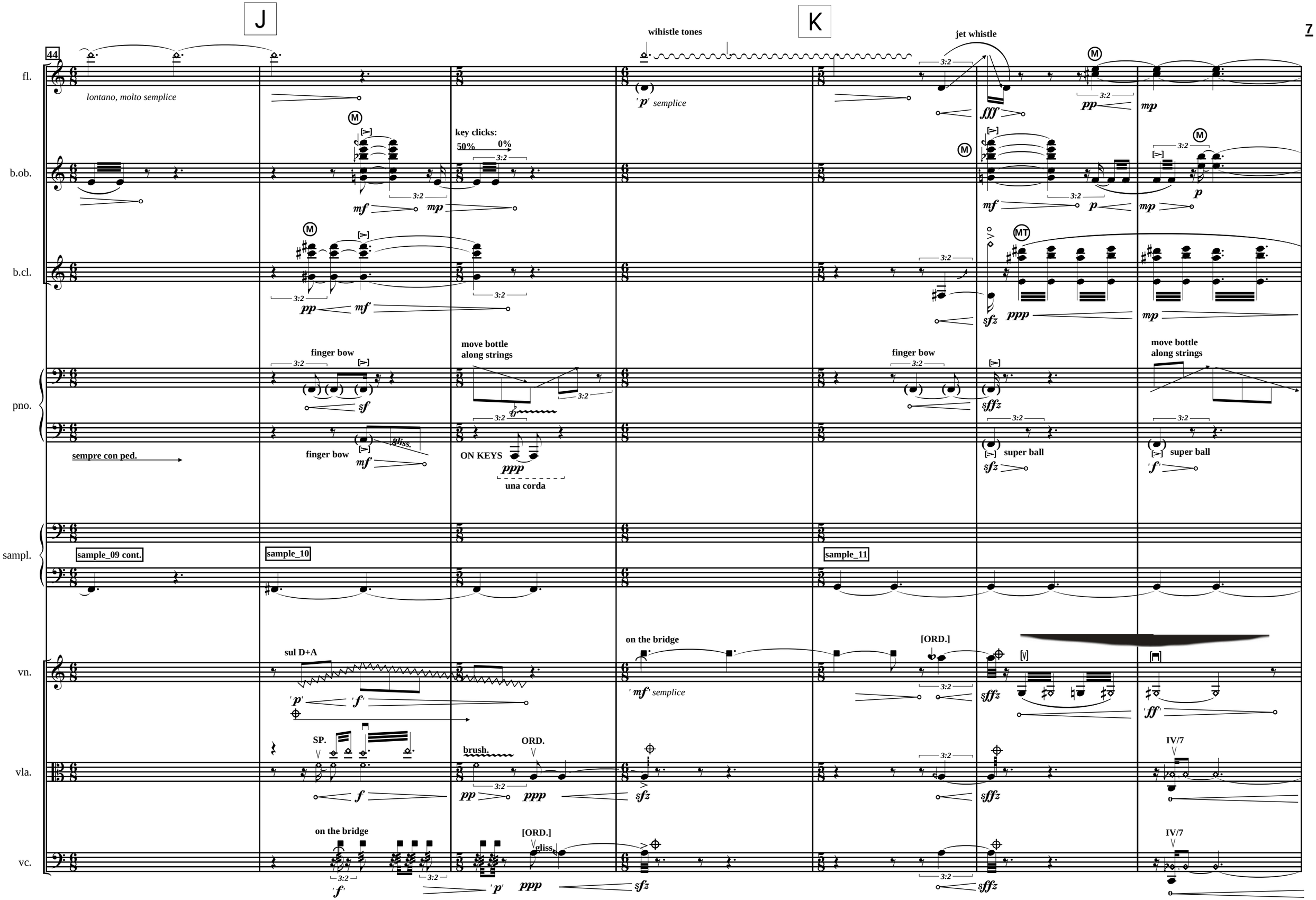
fluido

5:4

[overpressure]

sul C

'ppp'


J
K
44
fl.
b.ob.
b.cl.
pno.
sampl.
vn.
vla.
vc.
lontano, molto semplice
wihistle tones
'p' semplice
jet whistle
key clicks:
50%
0%
finger bow
move bottle
along strings
sempre con ped.
gliss.
ON KEYS
una corda
super ball
sample_09 cont.
sample_10
sample_11
sul D+A
on the bridge
'mf' semplice
[ORD.]
SP.
brush.
ORD.
IV/7
gliss.

51

L

fl.

b.ob.

3:2

pp

b.cl.

pppp

move bottle
along strings

pno.

8vb

pppp

una corda

sampl.

sample_11 cont.

sample_12

sample_13

vn.

MSP.

3:2

on the bridge

vla.

IV/7

ppp

lontano, molto semplice

3:2

mp

f

vc.

IV/7

ppp

lontano, molto semplice

sul C

1/8

ppp

58

find a multiphonic corresponding with the b.cl. pitch (g#)

bass Ⓜ a

M

[+overblow]

grande

fl.

mp 3:2 mf mp Ⓜ

b.ob.

double trill 3:2 mp pp mf mf 3:2 mp double trill 3:2 3:2

b.cl.

p lontano key clicks: 0% 100% 100% 0% pppp mf

pno.

move bottle along strings

8vb p pppp mp una corda

sampl.

sample_13 cont. sample_14

vn.

ORD. brush. 3:2 MSP. mp p ORD. 3:2 brush. 3:2 mf p

vla.

skip SP. gliss. brush. 3:2 p leggiero pp 3:2 SP. f

vc.

1/2 1/2 1/8 mf body sul C 3:2 SP. skip gliss. 3:2 ppp f mf leggiero

65

N

O

fl.

b.ob.

b.cl.

pno.

sampl.

vn.

vla.

vc.

jet whistle

wihistle tones

wihistle tones

3:2

fff

mp

'p' semplice

non dim.!

'p' lontano

[>]

mf

p

pp lontano

key clicks:

100%

0%

sf

ppp

sustain ped.

sfz

sample_14 cont.

sample_15

sample_16

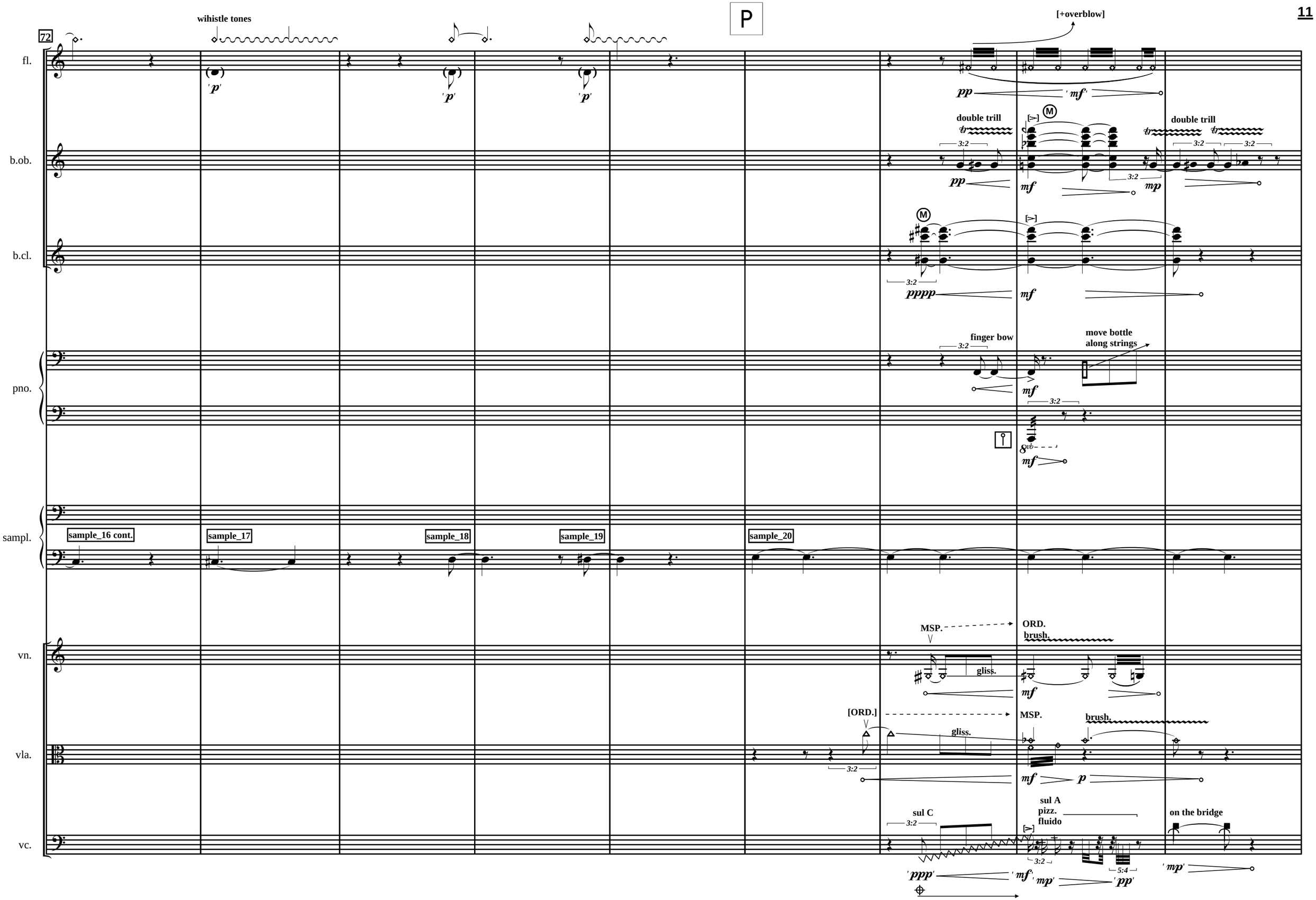
[ORD.]

gliss.

pppp

ORD.

sul G


P
72
wihistle tones
[+overblow]
fl.
b.ob.
b.cl.
pno.
sampl.
vn.
vla.
vc.
double trill
finger bow
move bottle along strings
sample_16 cont.
sample_17
sample_18
sample_19
sample_20
MSP.
ORD.
brush.
gliss.
[ORD.]
sul C
sul A
pizz.
fluido
on the bridge

12

R

81

S

fl.

b.ob.

b.cl.

pno.

sampl.

vn.

vla.

vc.

[+overblow]

pp

'mf'

jet whistle

3:2

fff

mp

wihistle tones

'p' lontano

key clicks:

50%

0%

ppp molto lontano

mf

mp

f

p

key clicks:

100%

0%

pppp

sffz

sustain ped.

sempre con ped.

8vb

sfz

sample_21

sample_22

MSP.

ORD.

gliss.

'ff'

[ORD.]

sf

SP.

skip

sul C

'ppp'

'f'

'mp'

T

U

88

fl.

b.ob.

b.cl.

pno.

sampl.

vn.

vla.

vc.

[+overblow]

[+overblow]

jet whistle

key clicks:

key clicks:

key clicks:

move bottle
along strings

finger bow

ON KEYS

sempre con ped.

sample_23

sample_24

sample_25

sample_26

sample_27

[ORD.]

gliss.

sul A

sul C

sul C

sul C

sul C