

Hendiduras Friccionantes

Tamara Miller

On the piece and interpretation

Hendiduras Friccionantes, in english meaning: Frictional or Scratching Crevices, is inspired by a recurrent phenomenon found in forests, called "Crown Shyness". This is observed in some tree species, in which the crowns of fully stocked trees do not touch each other, forming channel-like gaps. The phenomenon is most prevalent among trees of the same species, but also occurs between trees of different species. Underground communication plays a big role in this phenomenon, which is also of big importance in the creation of the piece.



The composition mainly plays with the abstract interaction between the trees. Sometimes roots connect underground, as well as sometimes not; how communication unfolds is a complex, abstruse system. There is the irony of the title, because we have concrete gaps that are a consequence of some kind of connection.

There are two main gestures that originate in specific instruments or duos, and are then taken by a new instrument. While this "taking over" happens, the material changes, adapting to the new instrument and its possibilities, and it keeps doing so, even when it comes back.

It seems like an intense piece of music, but I suggest to take it with the most calm and organic approach possible, so the final sound is not an extremely energetic mess, but more of a natural happening, with strong explosive sounds, as well as small and delicate sounds that need to be heard.

Instrumentation

Bass Clarinet in Bb

*

Soprano Saxophone

*

Accordion

*

Cimbalom

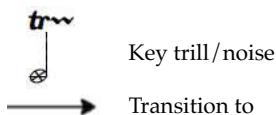
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Violin

TECHNICAL REMARKS

General

Transposed Score. Accidentals are valid for only one bar. They may repeat in certain passages containing many notes to avoid confusion for the performer.



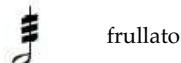
\dagger	\sharp	$\sharp\sharp$
+ 1/4	+ 1/2	+ 3/4
\flat	\flat	\flat

- 3/4 - 1/2 - 1/4

Winds

bisb. - bisbigliando

2/5 tone 2/5 air tone or air refer to the element you have to mainly focus on for
 3/5 tone 3/5 air the resultant sound. 2/5 is the least audible quantity of and 5/5
 4/4 tone 4/4 air is full quantity of. It's mainly a psychological approach
 5/5 tone 4/4 air difference, that could help finding a different color or texture.



frullato



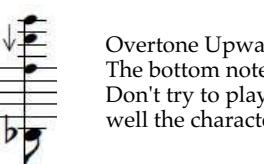
dry slap tongue



damp slap tongue (allow overtones to come out if they do)



break tone into a multiphonic of your preference,
following the given character guidelines



Overtone Upward Sweep.
The bottom note is the fundamental. The small overtone notes are just references.
Don't try to play all of them. Look for a hopefully not so aggressive sweep, or a color that fits well the character of the piece.

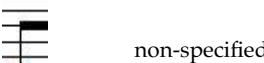
T -- Tone
M -- Multiphonic

Accordion

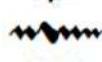
You are free to choose the proper register following the character indications.
Follow your own discretion when an indication is not there.



Tone bending to non-specified tone. A semi-tone would theoretically be the maximum possible.



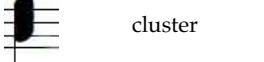
non-specified downward tone



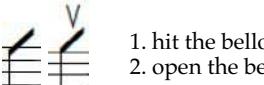
irregular bellow shake



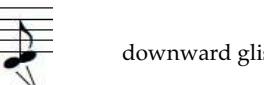
regular bellow shake. Medium size: Regular speed. Small size: fast speed.



cluster



1. hit the bellow
2. open the bellow fast and hit it at the same time



downward glissando from 2 notes to 1 non-specified note (hopefully, the lowest possible)

Cimbalom



metal/normal mallet



cotton mallet



play with the hand

Wood - play with the handle of the mallet

Violin

ord. -- ordinario

s.p -- sul ponticello

s.t -- sul tasto

c.l b -- col legno battuto



ricochet



bartók pizzicato



harmonic tremolo + trill with an upper tone. Whole tone if possible.



harmonic tremolo + trill with an upper tone gliss gesture to an undefined high note



with much pressure



place the bow where you usually play the notes with your left hand, over the indicated strings, and gliss only with the bow upwards. The resultant sound will not be completely define in term of pitches, and the texture will be more airy or scratchy depending on the dynamics.

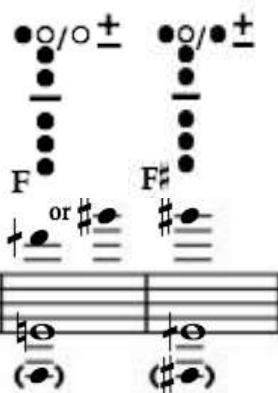
Bass Clarinet Special

Trills



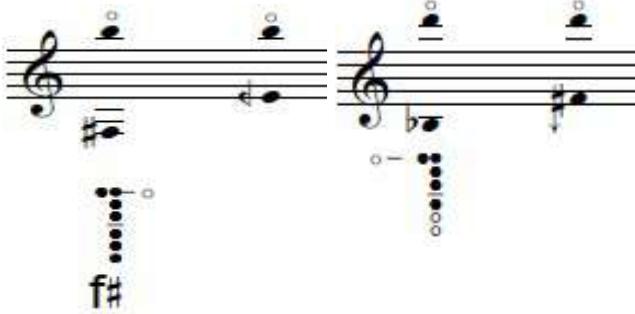
Double Trill

Combine the fundamental fingering with the rapid alteration of two different keys with different hands (producing three or four pitches).



Trill between the two fingerings. Underblown.

Spectral Multiphonics



Multiphonic fingering (the low fundamental with either the index finger or the thumb of the left hand removed) trilling with the low fundamental, which creates enough interference that you can hear the trill faintly, but not so much that you lose the multiphonic (the floating high harmonics). The best combination seems to be the fundamental with either the index finger or thumb of the left hand doing the trilling.

Hendiduras Friccionantes

to Ensemble Intercolor

Tamara Miller

$\text{♩} = 75$ organic, gentle, but with built up energy

B. Cl.

Accord.

dark
exaggerate the key tremolo sounds

throat frill.

w/ throat

thin, clear

gliss.

tr.

small bendings in between, as possible.

5:4

(pp)

pp

mf

p

5:4

pp

B. Cl.

Sop. Sax.

Accord.

soft trill between the 2 fingerings

exaggerate key sounds

pp light weighted

bisb.
exaggerate key sounds

rubato

mf

tr.

gliss.

mf

pp

mf

5:4

tr.

11

B. Cl.

Accord.

Vln.

slight, random bending
thin, clear
dark, dry
gliss.
mf p
tr.
light weighted ord. → s.p.
tr. ff

15

B. Cl. Sop. Sax. Cim. Accord. Vln.

bisb.

2/5 tone

3/5 air

bisb.

**Slowly detune the string downwards.
Gliss effect. Let resonate.**

soft, moving texture

pp legato

gliss.

mf

p

mf

p

tr

3:2

mf

p

tr

s.p

f

pp

sf

ord.

s.t

tr

18

B. Cl. w/ throat

Sop. Sax.

Cim.

Vln.

ff *p* *mf* *gliss.* *mf* *> pp*
light weighted *airy, muddy*
3:2 *mf* *pp* *ppp*

s.p *(s.p)* *trw* *ord.* *s.t* *s.p*
f *sf* *p* *f* *p* *mf* *> pp*

21

B. Cl. exaggerate key sounds

Sop. Sax.

Cim.

Accord.

Vln.

f *3:2* *3:2* *legato* *pp*
2/5 tone
light weighted *ppp legatissimo*

p *mf* *p* *7:4* *7:4* *7:4*

dark, at the background

pp *trw* *ord.* *trw*
sul I, II *mf* *p* *f*

23

B. Cl.

Bassoon Clarinet (B.C.): The part starts with a long sustained note followed by a series of eighth-note patterns. Measure 24 begins with a grace note followed by eighth-note patterns.

Soprano Saxophone (Sop. Sax.): The part consists of eighth-note patterns. Measure 24 includes dynamic markings: pp at 7:4, p at 7:4, and mf at 3:2.

Cimbalom (Cim.): The part features eighth-note patterns with a '3' below the staff indicating a triplet feel.

Accordion (Accord.): The part consists of sustained notes and grace notes.

24

B. Cl.

Sop. Sax.

Cim.

Accord.

Vln.

gliss.

bisb.

dampen the string in a way that still sounds metallic

mf metallic impulses

thin, levitating

pp

p

fast bow

s.p.

tr.

c.l. b

5:4

arco

s.p.

pp

ff

mf

p

break the tone softly into a multiphonic,
but don't go full on multiphonic.

B. Cl. *p*

Sop. Sax. *p* $5:4\text{♪}$

Cim. *mf* $5:4\text{♪}$

Accord. *p* *<mf*

Vln. *c.l.b* ... arco flautando *f* *mf*

bisb. *pp*

15ma - - - - -

p small

B. Cl. *p*

Sop. Sax. *p*

Cim. *mf*

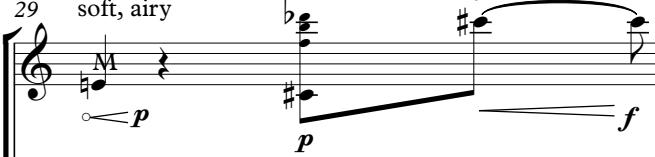
Vln. *c.l.b* ... *5:4\text{♪}* *arco gliss.* *3:2\text{♪}* *c.l.b* ... *3:2\text{♪}* *arco* *mf*

soft, muddy

Breathe, Calm down

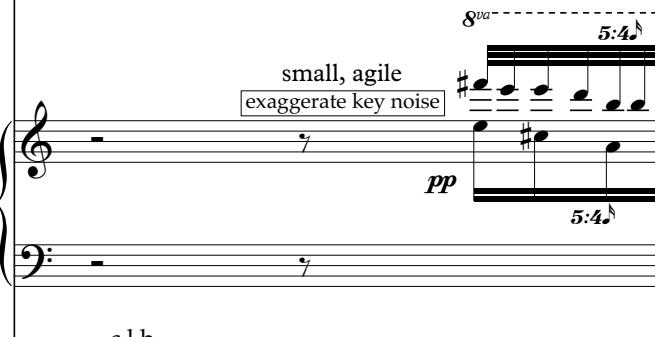
11

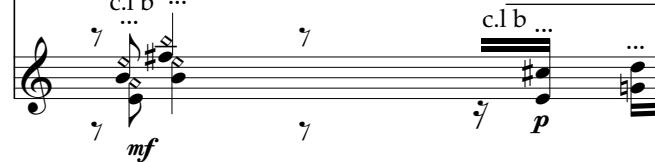
29 soft, airy

B. Cl. 

Sop. Sax. 

Cim. 

Accord. 

Vln. 

31

Sop. Sax. 

Cim. 

Accord. 

3

32

B. Cl. Sop. Sax. Cim. Accord. Vln.

pp *3:2* *sf*
pp *3:2* *f*
pp *3:2*

small, agile
exaggerate key noise

8va

3:2 *5:4* *5:4* *5:4*

ppp *c.l b* *arco* *explosive!*

ppp *5:4* *ff* *c.l b*
p *ff*

34

B. Cl. Sop. Sax. Cim. Accord. Vln.

f# *legato* *pp* *p* *pp* *sf* *pp* *2/5 tone* *5/5 tone*
pp *Free messy gliss. Keep soft dynamic.*

pp *ff*

thin, clear

pp *gliss.* *mf* *heavy* *hit the bellow!* *ppp < p*

p *5:4* *ff* *sfz*

sul III, IV

pp *mf* *sf* *mf* *ff* *pp*

gliss. *gliss.*

arco *tr* *low pressure flautando*

s.p *tr*

37

B. Cl. Sop. Sax. Cim. Accord. Vln.

mf *mf* *pp* *mf*
p *gliss.* *mf* *sf*
p *3:2* *p* *5:4* *ff*
*small, agile
exaggerate key noise*
tr *tr* *tr*
5:4 *5:4* *5:4*
aggressive *loose, vague*
gliss. *f* *ff*
p
c.l b *arco s.t.*
p *5:4* *p*

39

B. Cl. Sop. Sax. Cim. Accord. Vln.

light weighted
mf *5:4* *3:2* *pp*
pp *mf* *pp* *mf*
mf *tr*
5:4 *f*
mf *pp*
arco s.p. *poco f*
5:4 *p* *s.t.* *3:2*

41

B. Cl. *w/ throat*

Sop. Sax. *T → M*

Cim. *w/ wood*

Accord.

Vln. *ord.* → *s.p* *s.p* *flautando* *gliss.*

43

B. Cl. *3/5 tone*

Sop. Sax. *3/5 tone* *pp legato, light* *slowly detune the string to max a half tone lower.*

Cim.

Accord.

Vln. *c.l b* *pp*

45

B. Cl.

Sop. Sax.

Cim.

Accord.

Vln.

p

5:4

ondulating

8va

mf

pp

ppp

46

B. Cl.

Sop. Sax.

Cim.

Accord.

Vln.

pp

soft, muddy

gliss.

pp

slowly detune the string to max a half tone lower.

(8)

sul II

it's ok if you slightly touch the I string.

gliss.

p

minimum 1 min.
Saxophone Improvisation

Sop. Sax. 49

Guidelines: Start with an air frullato, on a high register, where it is possible to still hear a ghost tone. While frulling, slowly start playing random scales (important that the key noise comes out) that transition to very high soft tones (hopefully within the commonly used tones in the piece), while you speed up the tempo. Keep the sound kind of airy, delicate, but flexibly dirty. If overtones come out, let them sound. You are also free to play with slaps or lower tones in between. Finish up with tiny dry slaps, to transition to the next section. Hold a small moment of silence before the next section starts.

B. Cl. 50

shy + + 5:4 5:4

Sop. Sax. Bend up to the tone at the beginning. f mf shy ff

Cim. f mf shy 5:4 ff 3:2

Accord. hit the bellow p tr fff ff

Vln. arco diss. diss. mf ff ff

Here you can either follow the written dynamic and "explode" or invert it, from ***ff*** to ***p***.