

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

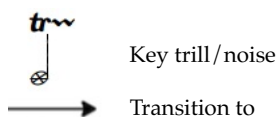
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Violin

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.



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

Winds

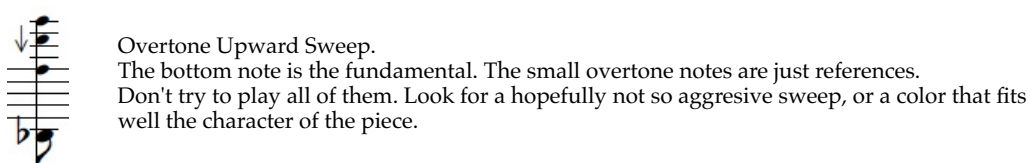
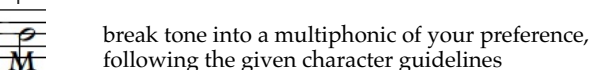
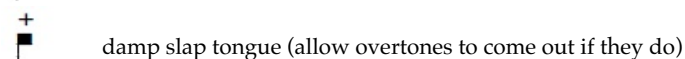
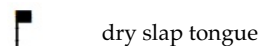
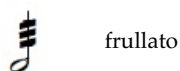
bisb. - bisbigliando

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

3/5 tone 3/5 air

4/4 tone 4/4 air

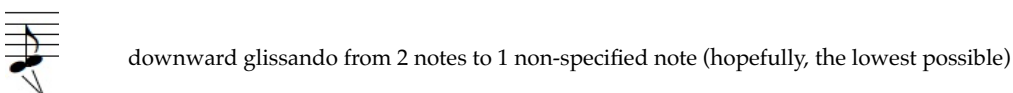
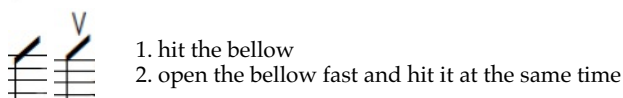
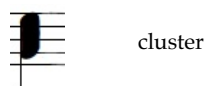
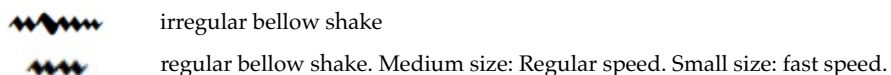
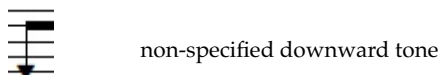
5/5 tone 5/5 air



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.



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 defined in terms of pitches, and the texture will be more airy or scratchy depending on the dynamics.

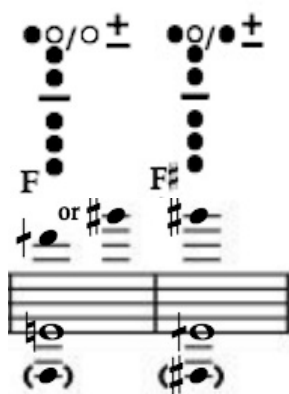
Bass Clarinet Special

Trills



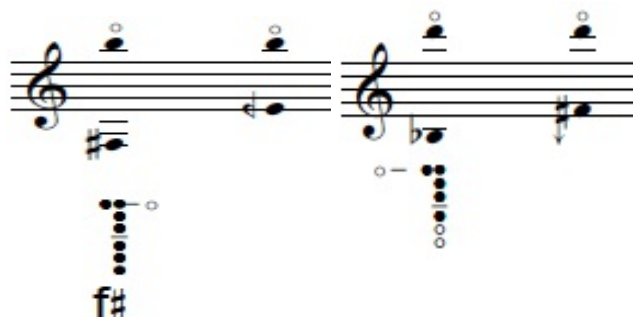
Double Trill

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

♩ = 75 organic, gentle, but with built up energy

B. Cl.

dark
exaggerate the key tremolo sounds
throat frull.
w/throat
pp

Accord.

thin, clear
pp
mf
p
small bendings in between, as possible.
5:4
(pp)
pp

B. Cl.

soft trill between the 2 fingerings
exaggerate key sounds
pp light weighted
bisb.
exaggerate key sounds
mf
rubato
mf

Sop. Sax.

mf
p
mf
pp
5:4
tr

Accord.

11

B. Cl.

3

sf

sf

ff

Accord.

slight, random bending

thin, clear

ff

pp

dark, dry

mf

p

gliss.

tr

Vln.

light weighted ord. → s.p.

pp

ff

15

B. Cl.

bisb.

p

mf

p

2/5 tone

mf

3/5 air

bisb.

pp

Sop. Sax.

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

p

pp legato

Cim.

soft, moving texture

Accord.

mf

p

mf

p

gliss.

tr

Vln.

tr s.p.

p

f

tr s.p → ord.

pp

sf

s.t

p

tr

p

18

B. Cl. *w/ throat*

Sop. Sax.

Cim.

Vln.

ff

p

mf > *pp*

light weighted

airry, muddy

3:2

mf

pp

gliss.

f

sf

p

f

p

mf > *pp*

s.p

(s.p)

ord.

s.t

s.p

21

B. Cl.

Sop. Sax. *exaggerate key sounds*

Cim.

Accord.

Vln.

f

3:2

legato

pp

mf

p

mf

2/5 tone

p

7:4

7:4

light weighted

3:2

3:2

3

3

3

3

3

ppp *legatissimo*

p

dark, at the background

pp

sul I, II

ord.

trw

p

f

pp

mf

23

B. Cl.

Sop. Sax.

Cim.

Accord.

2/5 tone → 5/5 tone 3/5 tone

pp 7:4 *7:4* *p* 7:4 *7:4* 3:2 *mf*

24

B. Cl.

Sop. Sax.

Cim.

Accord.

Vln.

ff *ff* *pp* *mf* *gliss.* *bisb.* *p*

dampen the string in a way that still sounds metallic

mf metallic impulses

thin, levitaing

pp *p*

fast bow s.p. tr. 5:4 arco s.p.

pp *ff* *mf* *p*

28

B. Cl.

p

3:2

pp

5:4

Sop. Sax.

p

3:2

pp

soft, muddy

Cim.

mf

5:4

pp

Vln.

c.l.b

5:4

arco gliss.

3:2

c.l.b

3:2

arco

mf

Breathe, Calm down

11

29 soft, airy

B. Cl. *p* *p* *f* *p* 5:4

Sop. Sax. *pp* *p* *pp*

Cim. *p* *p* *sf* 3 5:4

Accord. *pp* 5:4 *f* open bellow fast at the same time you hit it with the hand

Vln. c.l b ... *mf* *p* *c.l b* *arco s.p* *tr* *pp*

31

Sop. Sax. *p*

Cim. *p* *sf* 3:2 *mf*

Accord. *pp* 3:2 *gliss.*

32

B. Cl.

Sop. Sax.

Cim.

Accord.

Vln.

small, agile
exaggerate key noise

3:2

5:4

5:4

5:4

ppp

ppp

arco

c.l b

p

5:4

ff

explosive!

34

B. Cl.

Sop. Sax.

Cim.

Accord.

Vln.

legato

pp

p

pp

sf

pp

Free messy gliss. Keep soft dynamic.

2/5 tone

5/5 tone

tr

pp

p

pp

ff

thin, clear

gliss.

mf

3:2

p

5:4

heavy

gliss.

ff

hit the bellow!

sfz

ppp

p

sul III, IV

gliss.

gliss.

pp

mf

arco

tr

gliss.

gliss.

sf

mf

ff

s.p

low pressure
flautando

pp

37

B. Cl. *mf* *mf* *pp* *mf*

Sop. Sax. *p* *gliss.* *mf* *sf*

Cim. *p* *3:2* *p* *5:4* *ff*

Accord. *p* *tr* *15^{ma}* *tr* *5:4* *5:4* *aggressive* *gliss.* *f* *ff* *p* *loose, vague*

Vln. *c.l b* *p* *5:4* *arco s.t* *gliss.* *p*

39

B. Cl. *mf* *5:4* *3:2* *pp* *5:4*

Sop. Sax. *pp* *mf* *pp* *mf*

Cim. *mf* *5:4* *f*

Accord. *mf* *pp*

Vln. *arco s.p* *5:4* *p* *5:4* *poco f* *s.t* *p* *3:2*

41

B. Cl. *mf* *p* 5:4 *gliss.* *mf* *mf* *mf* *w/throat*

Sop. Sax. *mf* *p* 3:2 *mf* *p* 3:2 *T→M*

Cim. *mf* *mf* *w/wood* *ppp*

Accord. *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. *ord.* *p* *tr* *s.p* *p* *flautando* *gliss.* *mf* *pp* *mf*

43

B. Cl. *p* *pp* *3/5 tone* *pp* 5:4

Sop. Sax. *pp* *3/5 tone* *5:4* *5:4* *5* *5* *5* *pp legato, light*

Cim. *slowly detune the string to max a half tone lower.*

Accord. *tr* *pp*

Vln. *c.l b* *pp*

45

B. Cl.

Sop. Sax.

Cim.

Accord.

Vln.

pp

ppp

mf

ondulating

8va

5

5

5

5

5

p

5:4

46

B. Cl.

Sop. Sax.

Cim.

Accord.

Vln.

pp

p

pp

gliss.

soft, muddy

gliss.

slowly detune the string to max a half tone lower.

sul II

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

gliss.

p

minimum 1 min.
Saxophone Improvisation

Sop. Sax.



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.

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

50

B. Cl.

Sop. Sax.

Cim.

Accord.

Vln.

sf *ff* *mf* *5:4* *5:4* *ff*

Bend up to the tone at the beginning.

f *mf* *shy* *5:4* *ff* *3:2*

tr *p* *mf* *fff*

hit the bellow

arco *mf* *ff* *ff*