

# **H\_SPACE\_H**

**for 6 performers, smell, and space**

**commissioned by E-Werk Luckenwalde**

## **ON MOVEMENT**

THERE ARE 6 SMELL ZONES IN THE HAT FACTORY: H, S, P, A, C, AND E.

THE GROUP MOVES AMONGST THESE THROUGHOUT THE INSTALLATION.

MOVEMENT TO EXPAND THE SPACE BETWEEN YOU IS INITIATED BY THE TUTTI ENVIRONMENTAL DIALOGUE AT 'B'.

DURING B, THE THE ENSEMBLE FANS OUT INTO THE SPACE. BORAM CUES THE END OF 'B', WHEN THE GROUP SHOULD CEASE THE DIALOGUE AND MOVE TO THE NEXT SMELL ZONE. ONCE THE GROUP IS IN POSITION IN THIS NEW SMELL ZONE, BORAM CUES AGAIN, BEGINNING 'C'.

“WAYWARD HAND,” AND THE HAND GESTURE/READING PERFORMATIVITIES INVOLVE MOVEMENT. THESE ARE ALSO MOMENTS TO PRODUCE LONG SIGHT LINES

## **SMELL AND TEMPO**

EACH SMELL CORRESPONDS TO AN AFFECT/TEMPO/WAY OF READING THE SCORE.

H = FAST TEMPO (ALLEGRO), FOLKSY ORNAMENTATION (IRISH OR APPALACHIAN FIDDLE?)

S = SLOW TEMPO (LARGO), DREAMY

P = PLACIDO, ANDANTE, FLOWING AND LEGATO

A = POINTILLISTIC, TREMOLO (RANGE FROM STEADY EIGHTH NOTES TO UNMEASURED)

C = LYRICAL, FULL BODIED SOUND, THINK FORTE IN PLACE OF PIANISSIMO!

E = FAST TEMPO, FOLKSY ORNAMENTATION

## **ORNAMENT/IMPROVISATION/EMBELLISHMENT/ALTERATION**

ALL HARMONICS AND MULTIPHONICS WRITTEN MAY BE PERFORMED AT ANY OCTAVE. AND WITH A VARIETY OF INSTRUMENTAL TECHNIQUES.

IT IS PERFECTLY JUSTIFIABLE AND AN INTEGRAL COMPONENT OF THE INTERPRETATION TO ALTER/EMBELLISH/ORNAMENT NOTES. WHICH NOTES TO ALTER IS UP TO YOU. HERE ARE SOME SUGGESTIONS: 1) ATTEMPT TO PLAY ALL NOTES AS WRITTEN, 2) LOWER NOTES THAT ARE TOO HIGH, 3) REPEAT NOTES IN SIMPLE, IMPROVISED RHYTHMS, 4) USE TREMOLO/MISERATO (UNMEASURED/CONSISTENT EIGHTH/SIXTEENTH NOTES.

ALL TONES WRITTEN MAY BE PLAYED, SUNG, OR SIGNALLED.

## **CUEING!**

EACH SECTION WILL BE CUED BY ONE SPECIFIC PERFORMER. THE LAST BAR OF EVERY SECTION SHOULD BE HELD UNTIL THIS CUE HAS BEEN GIVEN. THE FOLLOWING PERFORMERS WILL CUE THE GIVEN SECTIONS:










MIA: 'E' AND mm. 62

ILDIKO: 'G'

BORAM: END OF 'B' AND BEGINNING OF 'C'

ANNA: 'H'

CALEB: ALL OTHER SECTIONS.

-  = DO = ANY VARIANT OF THE PITCH “C”       = Wayward hand, ad lib creation
-  = TI/SI = ANY VARIANT OF THE PITCH “B”       = Multiphonic at notated L.H position
-  = LA = ANY VARIANT OF THE PITCH “A”
-  = SO(L) = ANY VARIANT OF THE PITCH “G”
-  = FA = ANY VARIANT OF THE PITCH “F”
-  = MI = ANY VARIANT OF THE PITCH “E”
-  = RE = ANY VARIANT OF THE PITCH “D”

**“WAYWARD HAND”** MEANS TO LET THE LEFT HAND MOVE OF “ITS OWN ACCORD,” ITS CHARACTER SCATTERS ACROSS THE FINGERBOARD, AND OFF ONTO THE BODY AND INTO THE AIR, GRASPING FOR OTHER MUSICS. EACH PERFORMER'S WAYWARD HAND WILL BE NECESSARILY DIFFERENT FROM ONE ANOTHER. TIME SHOULD BE TAKEN TO DEFINE ONE'S OWN WAYWARD HAND.

MULTIPHONICS ARE USED IN THE BASS AND CELLOS, SIGNIFIED BY AN “**M**” ABOVE A FALGEOLET.

APPROXIMATE L.H. POSITIONS ARE GIVEN, AND, DUE TO DIFFERENTIATION ACROSS INSTRUMENTS, MAY REQUIRE SPECIAL CONSIDERATION OF TECHNIQUES TO SOUND. GIVE ATTENTION TO BOWSPEED, PRESSURE, AND PLACEMENT.

**“JUST DRONE”** INSTRUMENTAL COLLECTIVE TUNE-IN. SEARCH FOR CONSONANCES: MAJOR TRIADS, THIRDS, SIXTHS. FIND THEM THROUGH DISSONANCES; PUSH INTO THE DISSONANCES WHEN THEY COME.

### **“ENVIRONMENTAL DIALOGUE”**

SUSTAIN SOUNDS FROM YOUR SOURCES. BRING THEM INTO THE ROOM AND INSIST UPON THEM UNTIL THEY'VE BEEN RESPONDED TO!

YOU ARE EACH SOUND SOURCES YOURSELVES, VIA INSTRUMENT AND VOICE. YOU ARE PART OF THE ENVIRONMENT WITH WHICH TO DIALOGUE.

**A**

Violin I

Violin II

Viola

Cello I

Cello II

Double Bass

5

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

“WAYWARD HAND”  
pizz.

ppp

ord.

10

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

pizz.

Handwritten annotations include fingerings (I-IV), accents, and a wavy line above the Vln. II staff.

**B**

Vln. I

15

Vln. II

15

Vla.

15

Vc. I

15

Vc. II

15

D.B.

**“ENVIRONMENTAL DIALOGUE**

OBSERVE BREATHING;

AS YOU BECOME AWARE OF YOUR ENVIRONMENT, GRADUALLY BEGIN

TO REINFORCE THE PITCH [TIMBRE, PULSE, MOOD, RHYTHM] OF SOUND SOURCE

WAIT QUIETLY FOR ANOTHER IF YOU LOSE TOUCH WITH THE SOURCE

[REINFORCE MEANS SUSTAIN OR STRENGTHEN]—

IF IT IS OUT OF YOUR RANGE [INSTRUMENTALLY, CONCEPTUALLY, ETC], THEN

REINFORCE IT MENTALLY.”

Handwritten musical score for measures 1-8. The score includes staves for Vln. I, Vln. II, Vla., Vc. I, Vc. II, and D.B. with various performance instructions and fingerings.

Measure 1: Vln. I starts with a circled 'C' and a fermata. Vln. II is marked 'arco'. Vla. is marked 'pizz.' with a wavy line. Vc. I and Vc. II are marked 'pizz.' and 'ppp'. D.B. has a fermata.

Measure 2: Vln. I has a fermata. Vln. II has a fermata. Vla. has a wavy line. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 3: Vln. I has a fermata. Vln. II has a fermata. Vla. has a wavy line. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 4: Vln. I has a fermata. Vln. II has a fermata. Vla. has a wavy line. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 5: Vln. I has a fermata. Vln. II has a fermata. Vla. has a wavy line. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 6: Vln. I has a fermata. Vln. II has a fermata. Vla. has a wavy line. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 7: Vln. I has a fermata. Vln. II has a fermata. Vla. has a wavy line. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 8: Vln. I has a fermata. Vln. II has a fermata. Vla. has a wavy line. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Handwritten musical score for measures 9-16. The score includes staves for Vln. I, Vln. II, Vla., Vc. I, Vc. II, and D.B. with various performance instructions and fingerings.

Measure 9: Vln. I starts with a circled '24' and a fermata. Vln. II has a fermata. Vla. has a fermata. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 10: Vln. I has a fermata. Vln. II has a fermata. Vla. has a fermata. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 11: Vln. I has a fermata. Vln. II has a fermata. Vla. has a fermata. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 12: Vln. I has a fermata. Vln. II has a fermata. Vla. has a fermata. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 13: Vln. I has a fermata. Vln. II has a fermata. Vla. has a fermata. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 14: Vln. I has a fermata. Vln. II has a fermata. Vla. has a fermata. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 15: Vln. I has a fermata. Vln. II has a fermata. Vla. has a fermata. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

Measure 16: Vln. I has a fermata. Vln. II has a fermata. Vla. has a fermata. Vc. I and Vc. II are marked 'arco' with fingerings III and IV.

**D** "WAYWARD HAND"  
pizz.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

33

JUST DRONE

JUST DRONE

JUST DRONE

JUST DRONE

JUST DRONE

**E**

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

Hand Gestures









from "Just Drone" into READ; READ mia

READ

**F**

Vln. I Environmental Dialogue

Vln. II Hand Gestures

Vla. *44* III  III  III  II     









Vc. I *44* READ (w/Mia)

Vc. II *44* Just Drone

D.B. *44* Just Drone

H S P A C E H

**G**

Vln. I *53* arco        

Vln. II *53* Environmental Dialogue

Vla. *53* Just Drone

Vc. I *53* Hand Gestures

Vc. II *53* Environmental Dialogue

D.B. *53* READ (w/Boram)

H S P A C E H



62

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

Wayward Hand

READ (w/Anna)

Mimicry (w/Ildiko)

Hand icons and fingering numbers (I, III, IV, M) are present above the notes.

72

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

wwh

READ

mmc

Hand icons and fingering numbers (III, IV, M) are present above the notes.

H

Hand Gestures

Environmental Dialogue

Wayward Hand

Environmental Dialogue

(w/Mia) READ

III

H S P A C E H

I

I

H E C A P S H S P A

P A C E H H S H H H

III H S P A C E H

III H S P A C E H S P A

III III II

III S P A C E C C C III P A

H S P A C E H *p* H S P

J

Musical score for section J, measures 1-7. The score includes staves for Vln. I, Vln. II, Vla., Vc. I, Vc. II, and D.B. Fingerings and articulations are indicated throughout. A 'Wayward Hand' instruction is present in measure 4 for Vln. I.

A C E H C E H

K

Musical score for section K, measures 1-9. The score includes staves for Vln. I, Vln. II, Vla., Vc. I, Vc. II, and D.B. Fingerings and articulations are indicated throughout.

C E H C E H C E

L

Section L (Measures 1-8):

- Vln. I:** Treble clef, G-clef. Notes: E, H, C, E, H, E, H. Fingerings: I, I, I, I, I, I, I. Dynamics: *mf*.
- Vln. II:** Treble clef, G-clef. Notes: H, H, H, H, H, H, H. Fingerings: III, III, III, III, III, III, III. Dynamics: *mf*.
- Vla.:** Bass clef, F-clef. Notes: P, P, P, P, P, P, P. Fingerings: I, I, I, I, I, I, I. Dynamics: *mf*.
- Vc. I:** Bass clef, C-clef. Notes: S, C, A, C, A, S. Fingerings: I, I, I, I, I, I. Dynamics: *mf*.
- Vc. II:** Bass clef, C-clef. Notes: E, C, C, C, C, C. Fingerings: I, I, I, I, I, I. Dynamics: *mf*.
- D.B.:** Bass clef, F-clef. Notes: C, E, E, E, E, E. Fingerings: I, I, I, I, I, I. Dynamics: *mf*.

M

Section M (Measures 9-16):

- Vln. I:** Treble clef, G-clef. Notes: C, E, H, H, H. Fingerings: I, I, I, I, I. Dynamics: *mf*.
- Vln. II:** Treble clef, G-clef. Notes: H, H, H, H, H. Fingerings: III, III, III, III, III. Dynamics: *mf*.
- Vla.:** Bass clef, F-clef. Notes: P, P, P, A, P, A. Fingerings: I, I, I, I, I, I. Dynamics: *mf*.
- Vc. I:** Bass clef, C-clef. Notes: C, A, C, A, S, S. Fingerings: I, I, I, I, I, I. Dynamics: *mf*.
- Vc. II:** Bass clef, C-clef. Notes: C, C, C, C, C. Fingerings: I, I, I, I, I. Dynamics: *mf*.
- D.B.:** Bass clef, F-clef. Notes: E, E, E, E. Fingerings: I, I, I, I. Dynamics: *mf*.