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 SIGNALED.

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”

= TI/SI = ANY VARIANT OF THE PITCH “B”

= 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, ad lib creation

= Multiphonic at notated L.H position

“WAYWARD HAND” MEANS TO LET THE LEFT HAND MOVE OF “ITS OWN ACCORD,” ITS CHARACTER SCATTTERS 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”

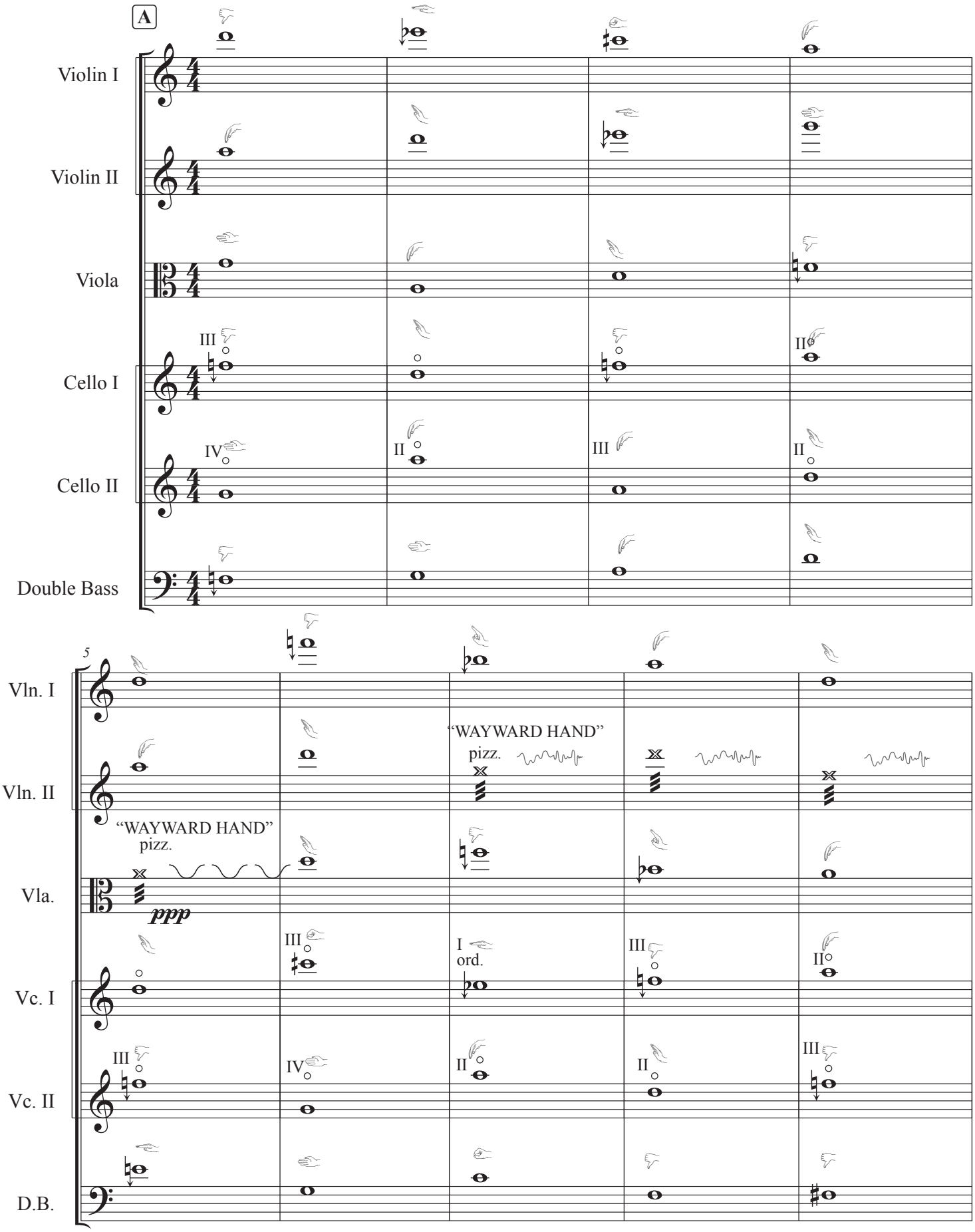
SUSTAIN SOUNDS FROM YOUR SOURCES. BRING THEM INTO THE ROOM AND INSIST UPON THEM UNTIL THEY'VE BEEN RESPONDED TO!

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

Score

H_SPACE_H

Ethan Braun



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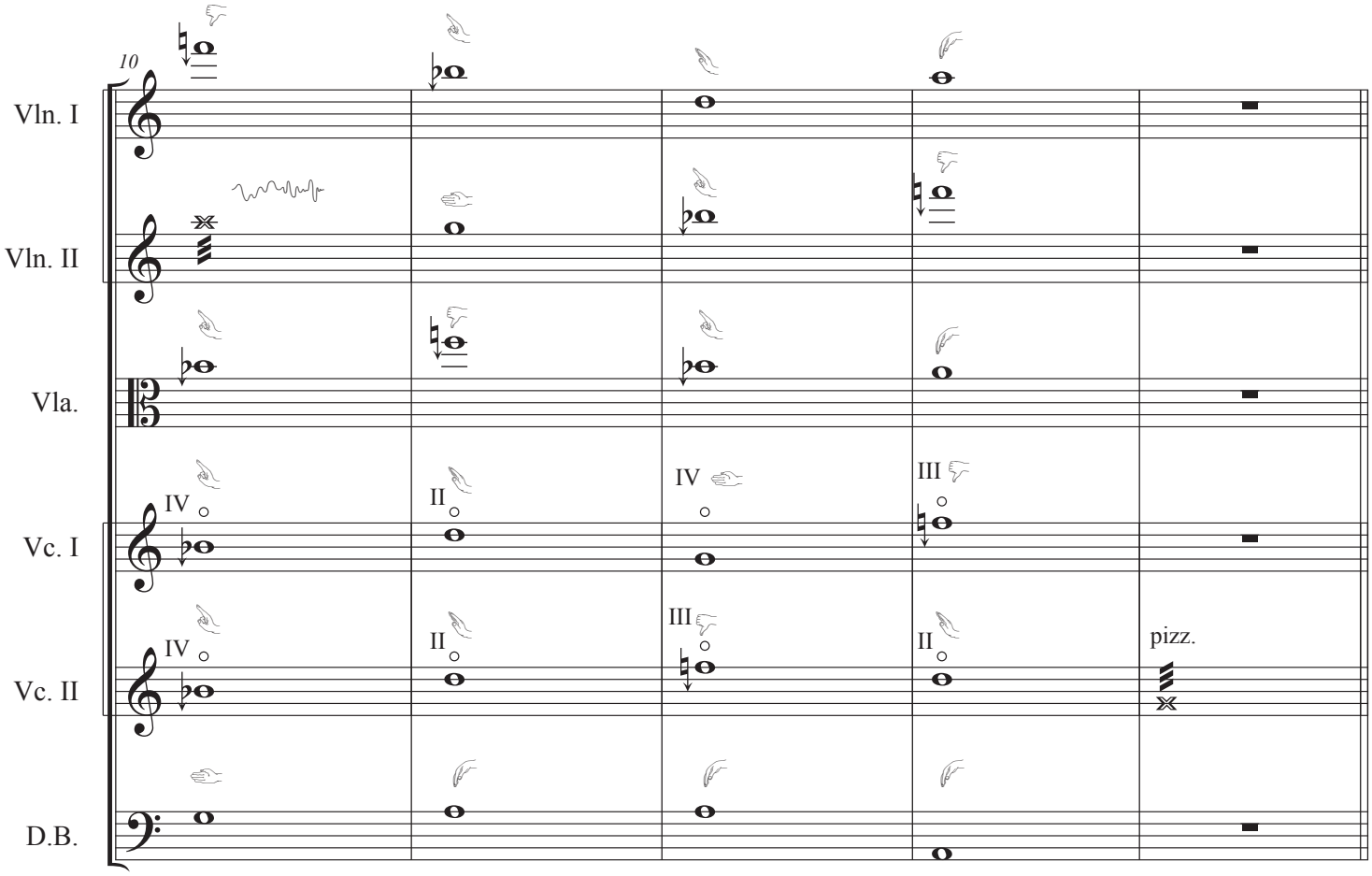


B

Vln. I

"**ENVIRONMENTAL DIALOGUE**

15

Vln. II

OBSERVE BREATHING;

AS YOU BECOME AWARE OF YOUR ENVIRONMENT, GRADUALLY BEGIN

15

Vla.

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

15

Vc. I

WAIT QUIETLY FOR ANOTHER IF YOU LOSE TOUCH WITH THE SOURCE

15

Vc. II

[REINFORCE MEANS SUSTAIN OR STRENGTHEN]—

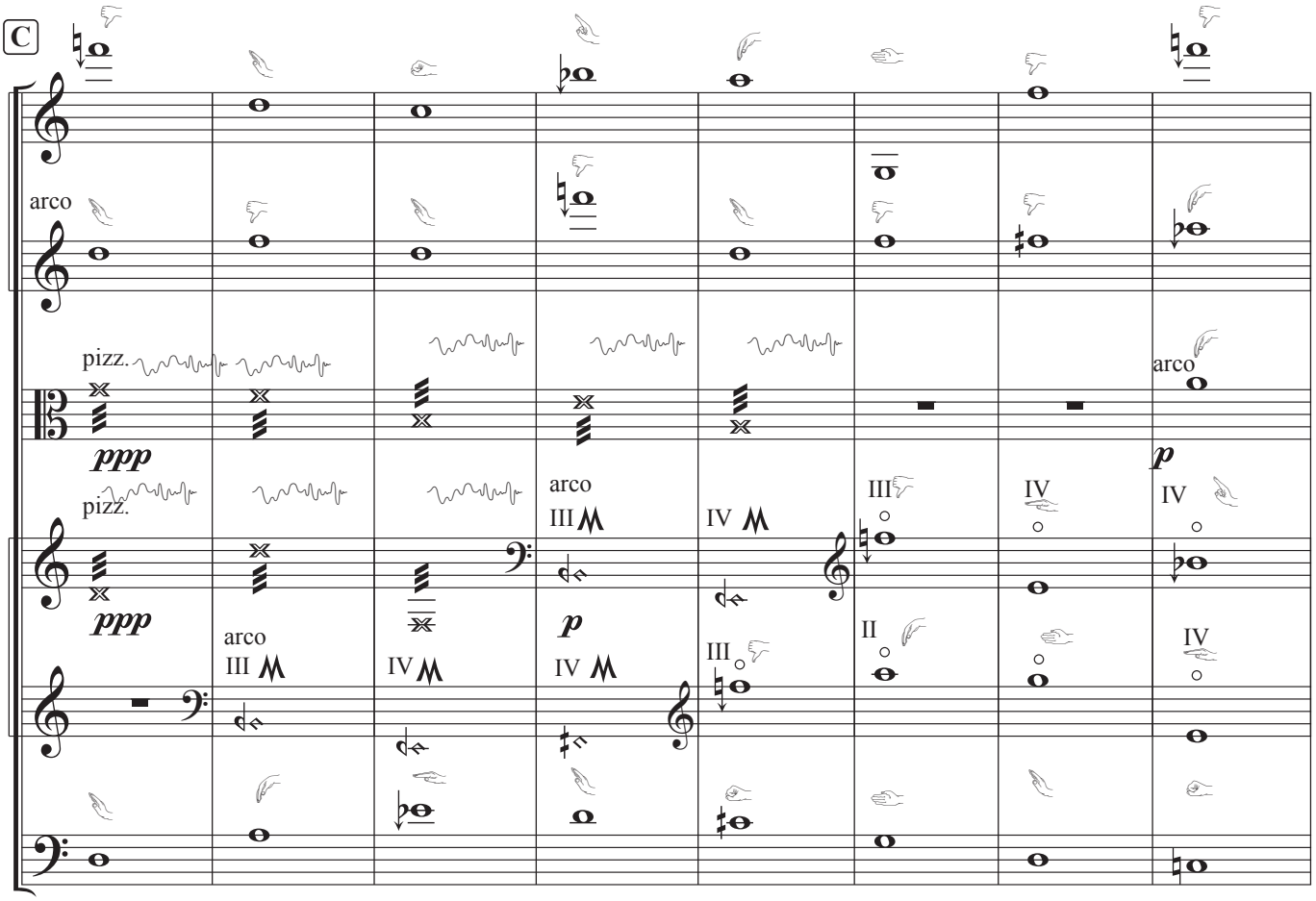
IF IT IS OUT OF YOUR RANGE [INSTRUMENTALLY, CONCEPTUALLY, ETC], THEN

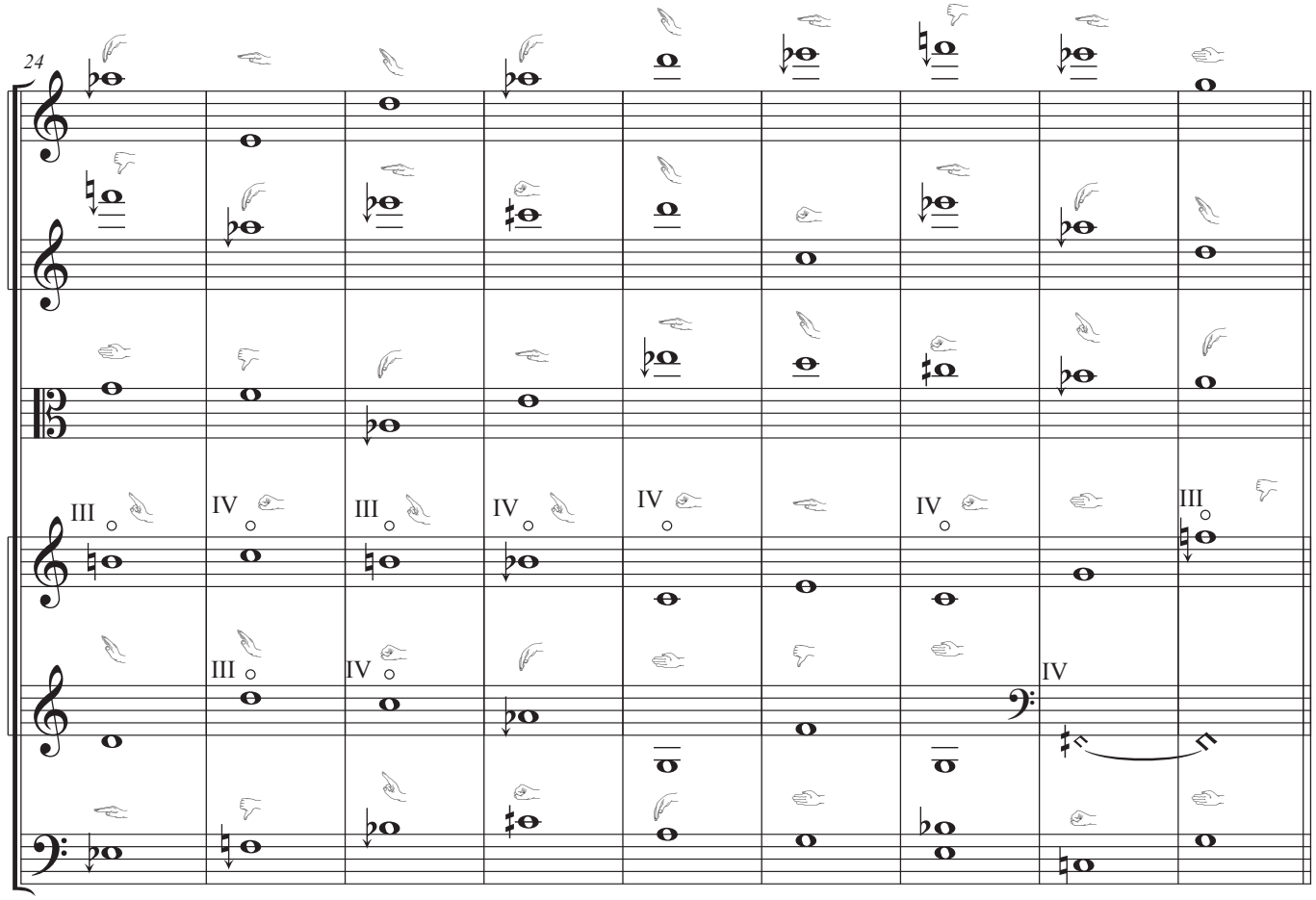
15

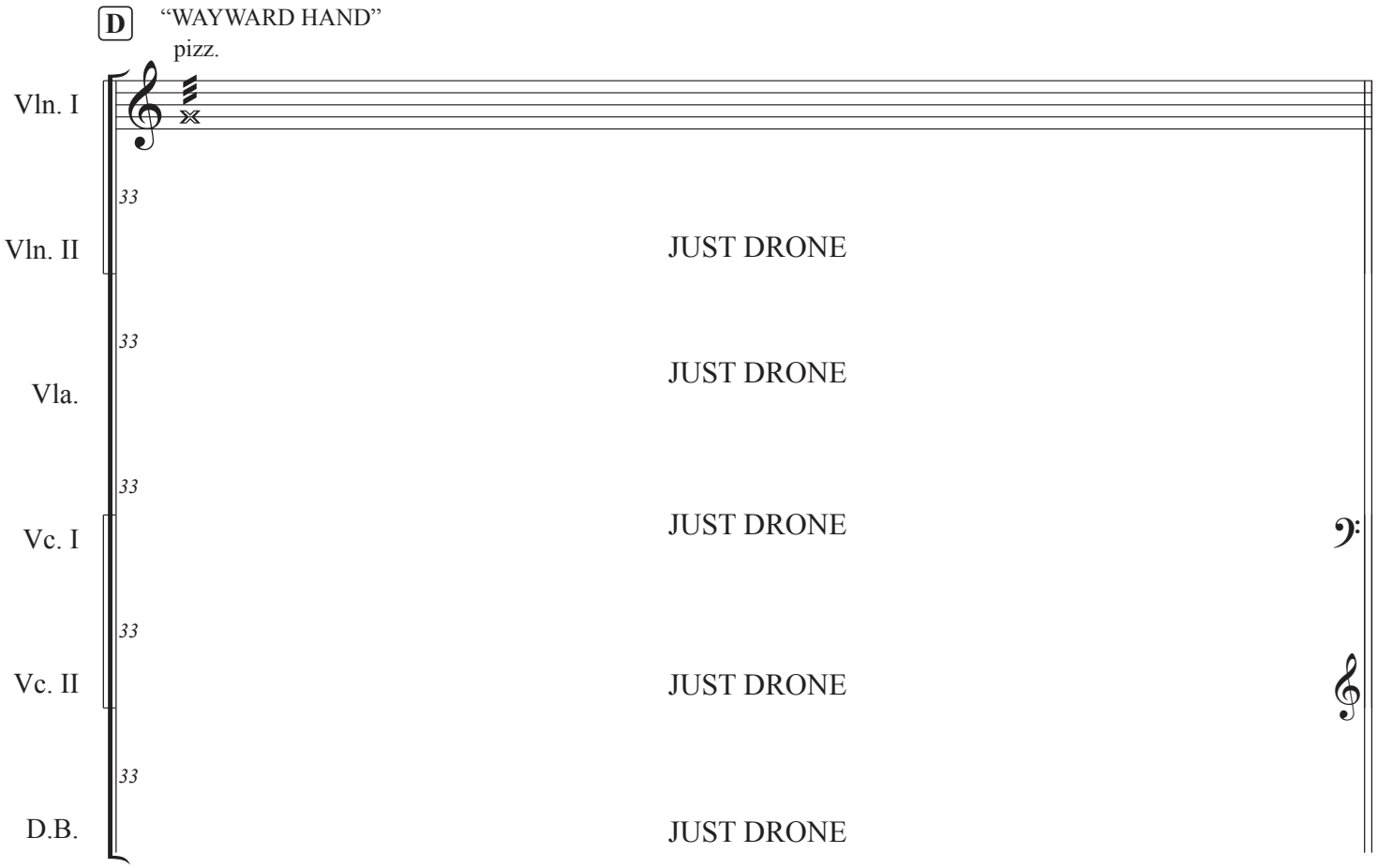
D.B.

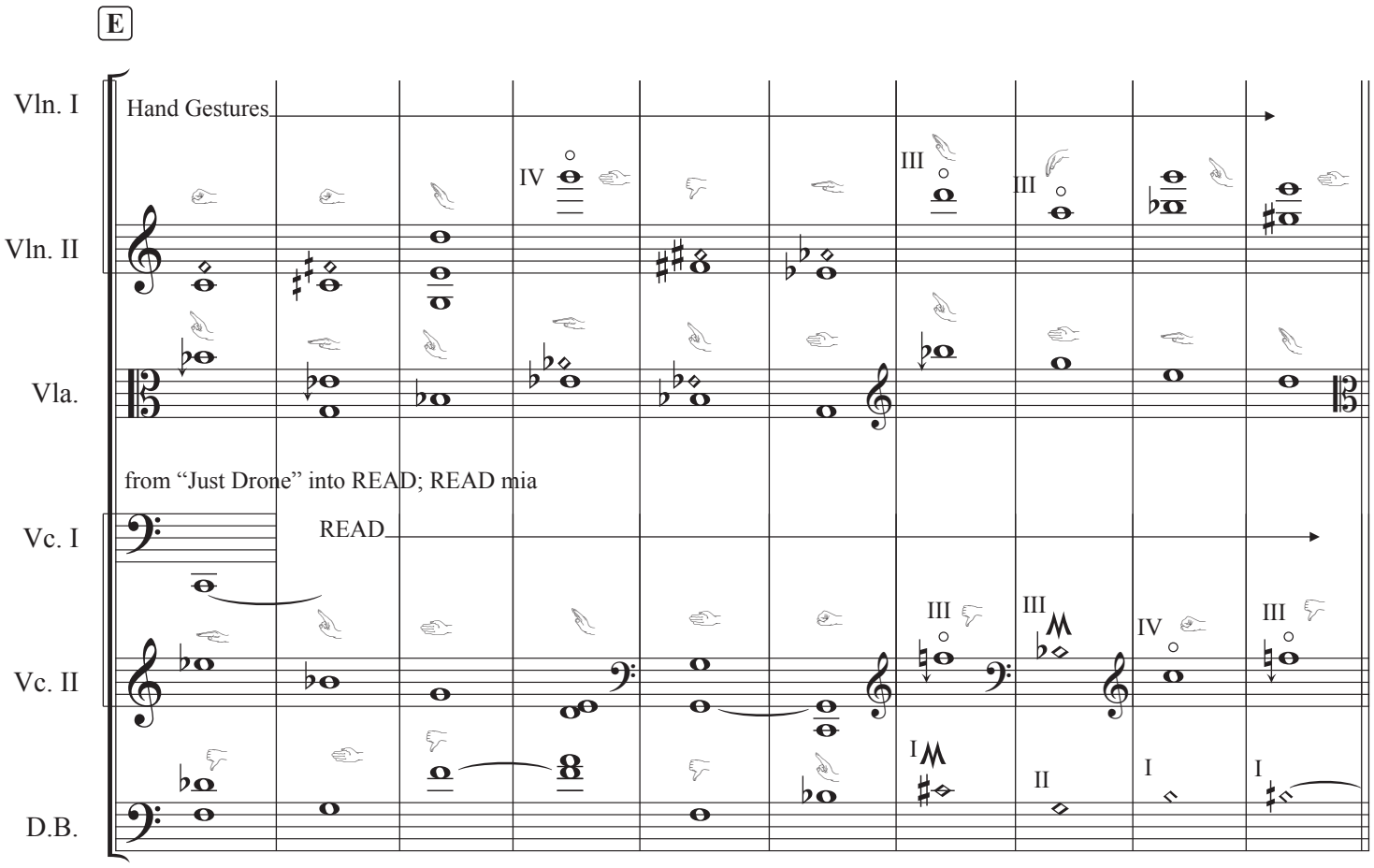
REINFORCE IT MENTALLY."

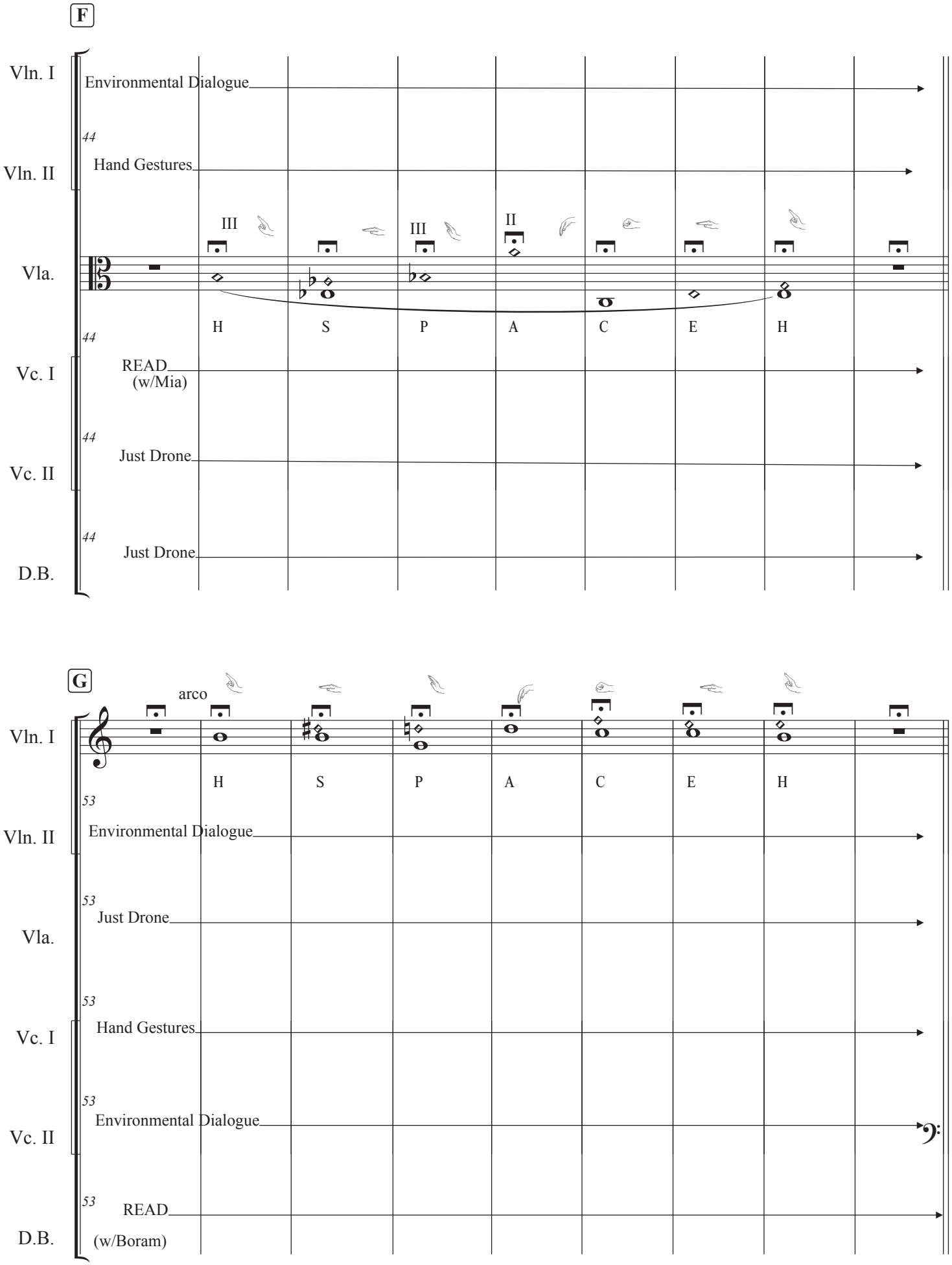
PO

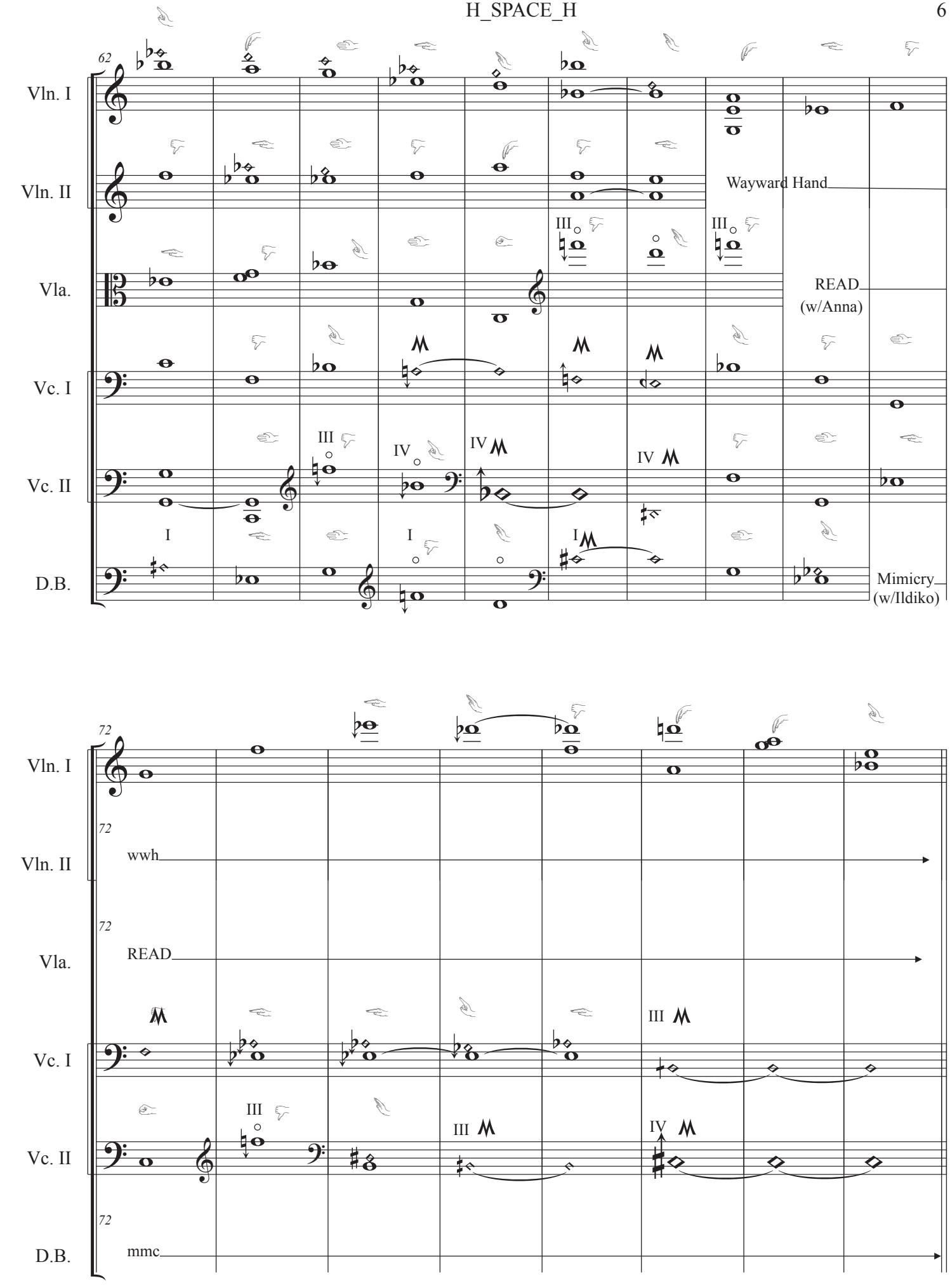

C
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D.B.
arco
pizz.
ppp
arco
p
III
IV
II

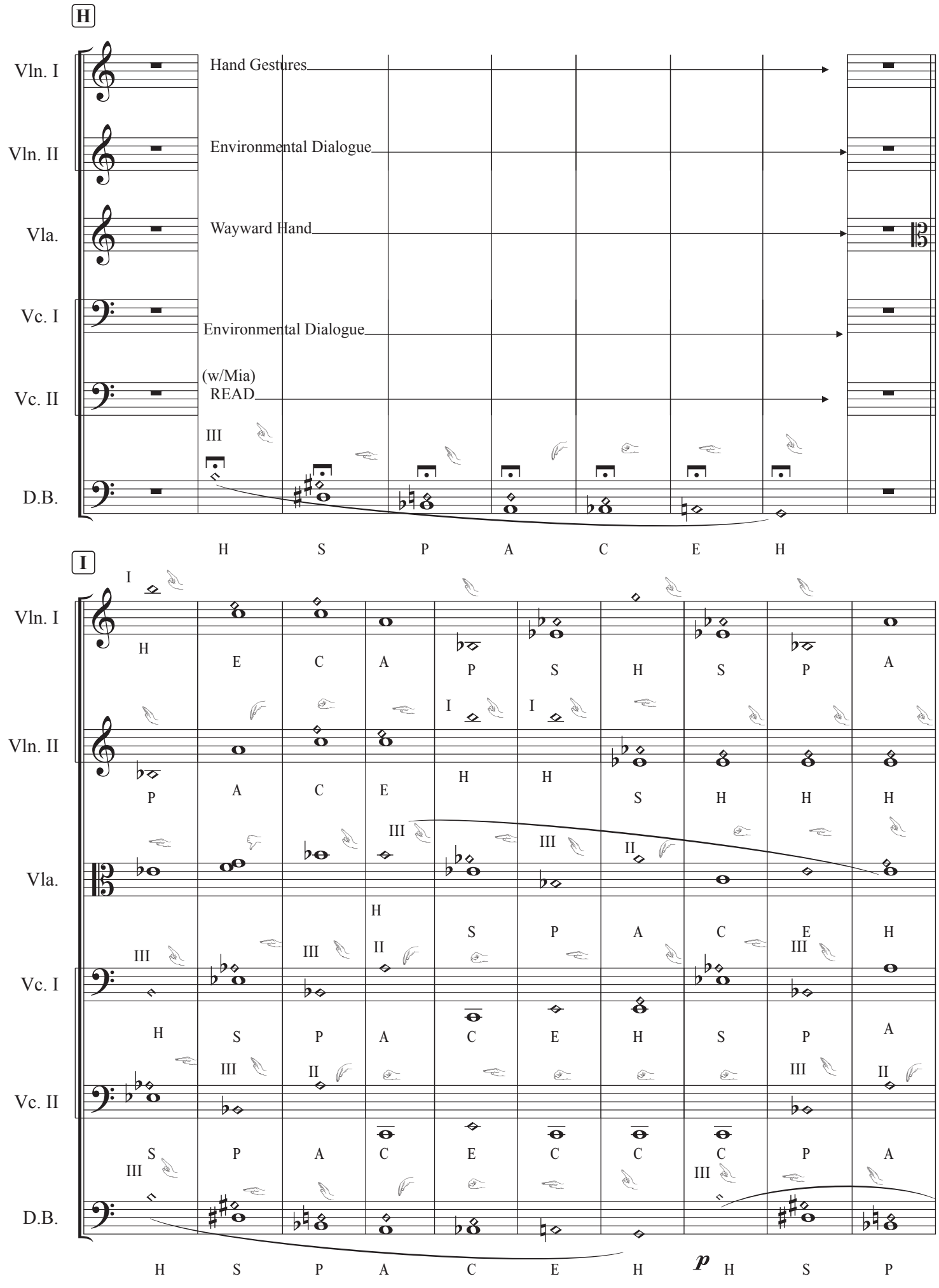

24
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D.B.
III
IV

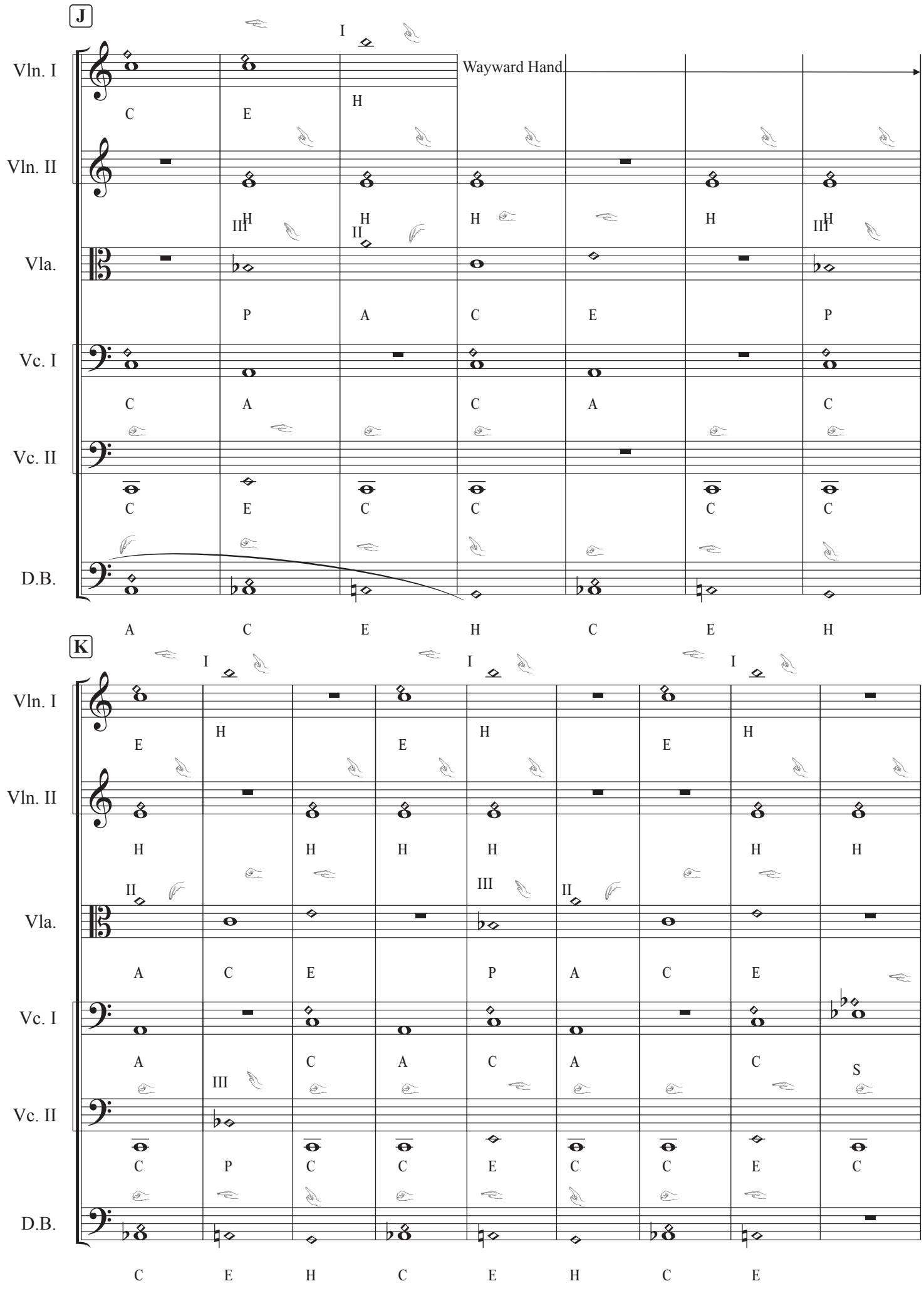

D
"WAYWARD HAND"
pizz.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D.B.
33
JUST DRONE

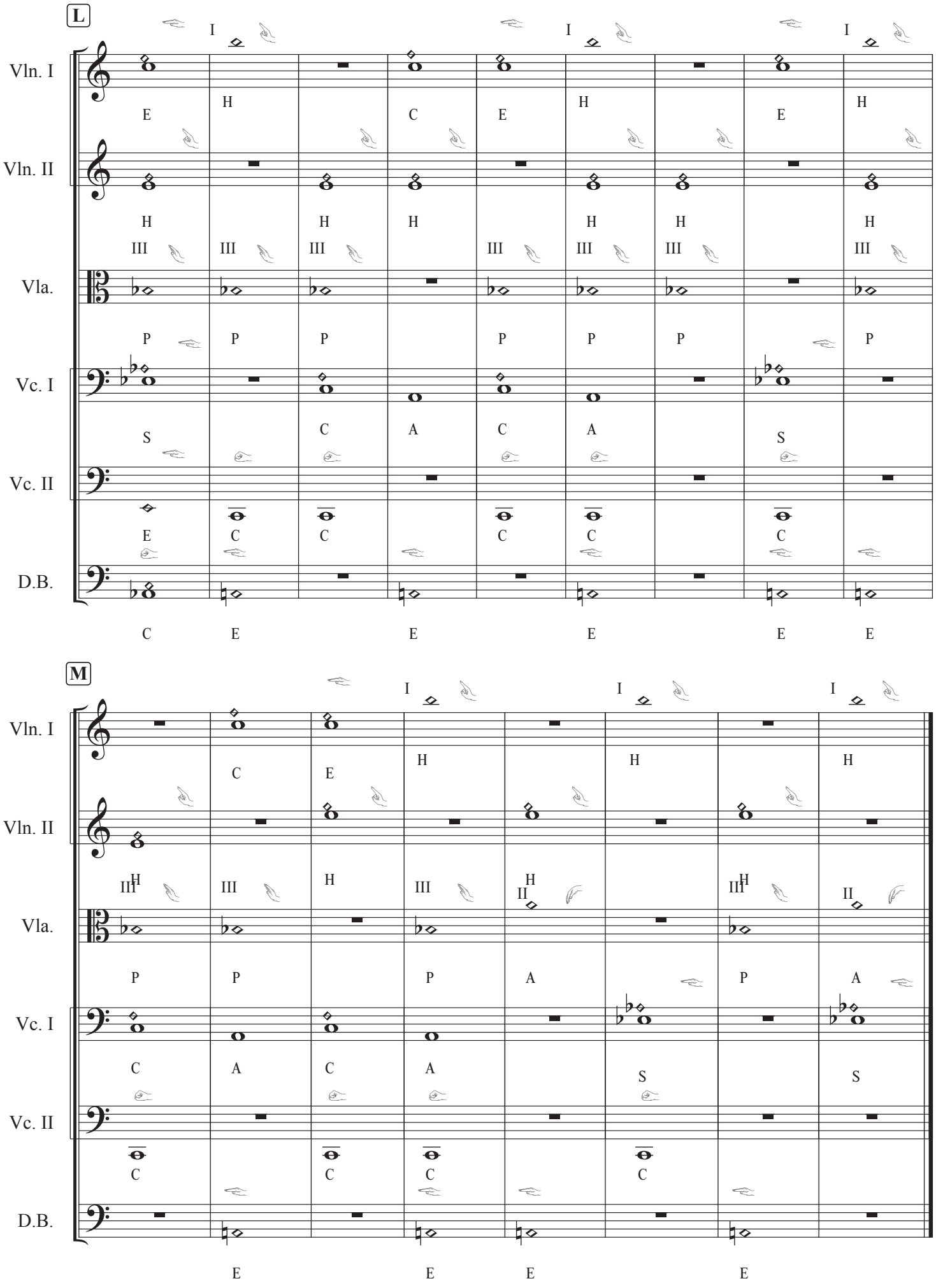

E
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D.B.
Hand Gestures
from "Just Drone" into READ; READ mia
READ


F
Vln. I
Environmental Dialogue
44
Vln. II
Hand Gestures
III
III
II
Vla.
H
S
P
A
C
E
H
44
Vc. I
READ
(w/Mia)
44
Vc. II
Just Drone
44
D.B.
Just Drone
G
arco
Vln. I
H
S
P
A
C
E
H
53
Vln. II
Environmental Dialogue
53
Vla.
Just Drone
53
Vc. I
Hand Gestures
53
Vc. II
Environmental Dialogue
53
D.B.
READ
(w/Boram)


62
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D.B.
Wayward Hand
READ
(w/Anna)
Mimicry
(w/Ildiko)
I
III
IV
72
wwh
READ
mmc


H
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D.B.
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 III II
H S P A C E H S P A
III III II H III
S P A C E C C C P A
III III
H S P A C E H p H S P


J
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D.B.
Wayward Hand
K


L
M
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D.B.