

An abstract line drawing of a face, composed of several overlapping, curved lines that define the forehead, eyes, nose, and mouth. The lines are thin and black, set against a white background.

become again

by Marina Kifferstein

for the Dstat Terra Festival, 2022

A second abstract line drawing of a face, similar in style to the first one. It features overlapping, curved lines that suggest the contours of a face, including the forehead, eyes, and mouth. The lines are thin and black, set against a white background.

Performance notes


General:

In the first section (pg. 1-3 in the score), each line should have a duration of ~ 20-30". Durations of individual notes are loosely graphically aligned with the other voices.


Graphics and text indications are designed to serve as a jumping off point for improvisation.

The final section (last measure) is an improvisation of ~ 30" based around the indicated pitches, using similar spectral techniques as found in the first section of the piece.

Strings:

 Solid line graphics above a note indicate irregular circular/diagonal bowing patterns. The density and curvature of the graphics represent the general energy and speed of the stroke, and should be interpreted loosely at the discretion of the performer.

“Figure 8” graphics (as pictured above) indicate a loose figure 8 pattern of the bow. When this symbol is above a 3-note chord, the pitches can be irregularly arpeggiated.

 Graphics with fewer “loops” can be a little closer to ordinary sound, and should have more pitch in the sound more often than the figure 8 graphics above.

 Brush strokes represent a more granular, vertical stroke with very little or no pitch.

 This symbol indicates a harmonic gliss. The contour should be irregular and free.

st = sul tasto / mst = molto sul tasto / sp = sul ponticello / msp = molto sul pont. / psp = poco sul pont.

OP = overpressure

microgliss = slight pitch bend, accompanied by a graphic to indicate direction

Clarinets:

MP = multiphonic, always indicated with a rectangular notehead.

Multiphonics should be chosen based on the indicated fundamental, and can be achieved with a mixture of spectral multiphonic fingerings and vocalizing, at the discretion of the performer.

When possible, circular breathing is ideal for longer durations – but of course, please take breaks and breathe as is comfortable.

 This graphic indicates a multiphonic that increases in complexity and volume

st = slap tongue, always accompanied by a + symbol, as the starting articulation to a sustained pitch

ACCIDENTALS

EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION

for Just Intonation

designed by Marc Sabat and Wolfgang von Schweinitz

The exact intonation of each pitch may be written out by means of the following harmonically-defined signs:

		<i>Pythagorean series of fifths – the open strings (... c g d a e ...)</i>
		<i>lowers / raises by a syntonic comma 81 : 80 = circa 21.5 cents</i>
		<i>lowers / raises by two syntonic commas circa 43 cents</i>
		<i>lowers / raises by a septimal comma 64 : 63 = circa 27.3 cents</i>
		<i>lowers / raises by two septimal commas circa 54.5 cents</i>
		<i>raises / lowers by an 11-limit undecimal quarter-tone 33 : 32 = circa 53.3 cents</i>
		<i>lowers / raises by a 13-limit tridecimal third-tone 27 : 26 = circa 65.3 cents</i>
		<i>lowers / raises by a 17-limit schisma 256 : 255 = circa 6.8 cents</i>
		<i>raises / lowers by a 19-limit schisma 513 : 512 = circa 3.4 cents</i>
		<i>raises / lowers by a 23-limit comma 736 : 729 = circa 16.5 cents</i>

In addition to the harmonic definition of a pitch by means of its accidentals, it is also possible to indicate its absolute pitch-height as a cents-deviation from the respectively indicated chromatic pitch in the 12-tone system of Equal Temperament.

The attached arrows for alteration by a syntonic comma are transcriptions of the notation that Hermann von Helmholtz used in his book “Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik” (1863). The annotated English translation “On the Sensations of Tone as a Physiological Basis for the Theory of Music” (1875/1885) is by Alexander J. Ellis, who refined the definition of pitch within the 12-tone system of Equal Temperament by introducing a division of the octave into 1200 cents. The sign for a septimal comma was devised by Giuseppe Tartini (1692-1770) – the composer, violinist and researcher who first studied the production of difference tones by means of double stops.

*This legend is copied directly from plainsound.org

This piece explores the dialectic between transformation and sameness, and the circuitous routes we take to get to know ourselves and those around us. With every evolution we find a recontextualization of the constant self, the obfuscation and rejection of some past manifestation of our component parts. The effort to change is an act of peeling back layers of the self for reabsorption; a process of becoming again.

Many thanks to José Manuel Serrano for organizing this commission;

to Madison Greenstone, Leah Asher, Carrie Frey, and Meaghan Burke for their generous help in reviewing and developing the score;

and to Kevin Nance and Billy B. D. for their constant and unwavering support.

become again

for the Distat Terra festival

Marina Kifferstein

Violin

Viola

Cello

Bass Clarinet 1

Bass Clarinet 2

Bass Clarinet 3

gradually, begin to improvise little melodies, trills, air sounds, and flutters with multiphonics over this fundamental

p - mf

p - mf

p - mf

Vln.

Vla.

Vc.

slow vertical scrape

p

f
lush

harmonic gliss, free

p

f
lush

p

B. Cl. 1

B. Cl. 2

B. Cl. 3

mostly multiphonics, continue to improvise sparse contrapuntal MP melodies with the other clarinets + other textural sounds

mostly multiphonics, continue to improvise sparse contrapuntal MP melodies with the other clarinets + other textural sounds

mostly multiphonics, continue to improvise sparse contrapuntal MP melodies with the other clarinets + other textural sounds

The musical score is divided into two systems. The first system (measures 2-3) features Violins (Vln.), Violas (Vla.), and Cellos (Vc.) in the upper staves, and Bass Clarinets (B. Cl. 1, 2, 3) in the lower staves. The string parts are marked with *p* and *cresc. poco a poco*. The woodwind parts include *ord* (order) markings and *pp* dynamics. The second system (measures 3-4) continues the string parts with *mf* dynamics and includes specific performance instructions for the woodwinds: *II harmonic gliss free* for the Viola and *Harmonic gliss I/II* for the Cello. The woodwind parts in this system are marked with *p*. Handwritten wavy lines above the staves indicate sustained or glissando passages.

* rearticulate as needed; bow double stop, while maintaining continuity of sustained voice

Vln.

Vla.

Vc.

B. Cl. 1

B. Cl. 2

B. Cl. 3

Vln.

Vla.

Vc.

B. Cl. 1

B. Cl. 2

B. Cl. 3

dim.

dim.

dim.

multiphonic, grow in complexity

multiphonic, grow in complexity

multiphonic, grow in complexity

16

Vln. *f*

Vla. *mf* ord *mf*

Vc. *f*

B. Cl. 1 *f* → MP

B. Cl. 2 *f* → MP

B. Cl. 3 *f* *mf* → MP

harmonic gliss on I

23

Vln. → msp → psp → poco OP

Vla. → msp → psp → poco OP

Vc. → msp → psp → poco OP

23

B. Cl. 1 *p* sim (st)

B. Cl. 2 *p* sim (st)

B. Cl. 3 *p* MP, dance around upper partials increase spectrum, dirtier

become again

6

29 ord

Vln. *f* ord *mf*

Vla. *f* ord *mf*

Vc. ord

B. Cl. 1 *f* dirty MP ord *mp*

B. Cl. 2 *f* ord *mp*

B. Cl. 3 *f* st *mp*

34 microgliss

Vln. *cresc. poco a poco*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

B. Cl. 1 *mp* *mf* *f* *espress.*

B. Cl. 2

B. Cl. 3

System 1 (Measures 40-45):

- Vln.:** Starts at measure 40 with a forte (*f*) dynamic. Features a trill in measure 41 and a four-measure rest in measure 42.
- Vla.:** Starts at measure 40 with a forte (*f*) dynamic. Includes a triplet in measure 41 and a four-measure rest in measure 42.
- Vc.:** Starts at measure 40 with a forte (*f*) dynamic. Includes the instruction "microglisses down" in measure 42.
- B. Cl. 1:** Starts at measure 40 with a forte (*f*) dynamic. Includes the instruction "interleaving trills tremolos using side keys & G#/A/register keys" above the staff.
- B. Cl. 2:** Starts at measure 40 with a forte (*f*) dynamic. Includes the instruction "ord" above the staff.
- B. Cl. 3:** Starts at measure 40 with a forte (*f*) dynamic. Includes the instruction "espress." above the staff. A dynamic change to *mf* occurs in measure 41, and a dynamic change to *p* occurs in measure 45. An instruction "MP, sparse, keep fundamental" with an arrow points to the staff.

System 2 (Measures 46-51):

- Vln.:** Starts at measure 46 with a *rit.* marking and a *pp* dynamic. Includes the instruction "microglisses down" above the staff. A first ending bracket labeled "I" spans measures 47-50, and a second ending bracket labeled "II" spans measures 50-51.
- Vla.:** Starts at measure 46 with a *p* dynamic.
- Vc.:** Starts at measure 46 with a *pp* dynamic.
- B. Cl. 1:** Starts at measure 46 with a *pp* dynamic. Includes the instruction "ord" above the staff. A dynamic change to *p* occurs in measure 47. A *cresc. poco a poco* marking is present in measure 49.
- B. Cl. 2:** Starts at measure 46 with a *pp* dynamic. A dynamic change to *p* occurs in measure 47. A *cresc. poco a poco* marking is present in measure 49.
- B. Cl. 3:** Starts at measure 46 with a *pp* dynamic. A dynamic change to *p* occurs in measure 47. A *cresc. poco a poco* marking is present in measure 49.

II
I

57

Vln.

Vla.

Vc.

B. Cl. 1

B. Cl. 2

B. Cl. 3

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

II
I

62

Vln.

Vla.

Vc.

B. Cl. 1

B. Cl. 2

B. Cl. 3

cresc. poco a poco

cresc. poco a poco

MP

mf

cresc. poco a poco

67

Vln. *f* *espress.* *vib*

Vla. *f*

Vc. *f*

67

B. Cl. 1

B. Cl. 2 *MP* *mf*

B. Cl. 3 *mf*

73

Vln. *p*

Vla. *mf espress.* *vib* *p*

Vc. *mp espress.* *ord vib*

73

B. Cl. 1 *dim.*

B. Cl. 2 *dim.*

B. Cl. 3 *dim.*

improvise in this space and sonority to finish, ~30"

The image shows a musical score for a section of a piece. The top system consists of three staves: Violin I (Vln.), Viola (Vla.), and Violoncello (Vc.). The bottom system consists of three staves for Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), and Bass Clarinet 3 (B. Cl. 3). The score begins at measure 79. In measures 79 and 80, the strings play a sustained chord with a fermata. In measure 81, there is a dynamic marking of *p* (piano) and a handwritten instruction: "improvise in this space and sonority to finish, ~30\". Above the Vln. and Vla. staves, there are handwritten wavy lines and arrows indicating improvisation. The B. Cl. 1 and 2 staves also show some handwritten markings, including a wavy line above the staff in measure 81. The B. Cl. 3 staff has a few notes in measures 79 and 80, with a fermata in measure 81. The score ends with a double bar line.