Kifferstein String Quartet No. 2: Performance Notes

Section durations are indicated below the large roman numeral section markers. Cycle through the material on each line in any order for roughly the indicated durations. The total duration of the piece should be about 12-16'.

Transitions between sections are continuous and organic, and need not be simultaneous between all members of the ensemble.

Dynamic contour should be roughly matched between ensemble members, and is as follows:

I. begin quietly
II. crescendo
III. full and open sound, decrescendo at the end of the section
IV. end quietly, fade out

Always strive for a unified blend and texture.

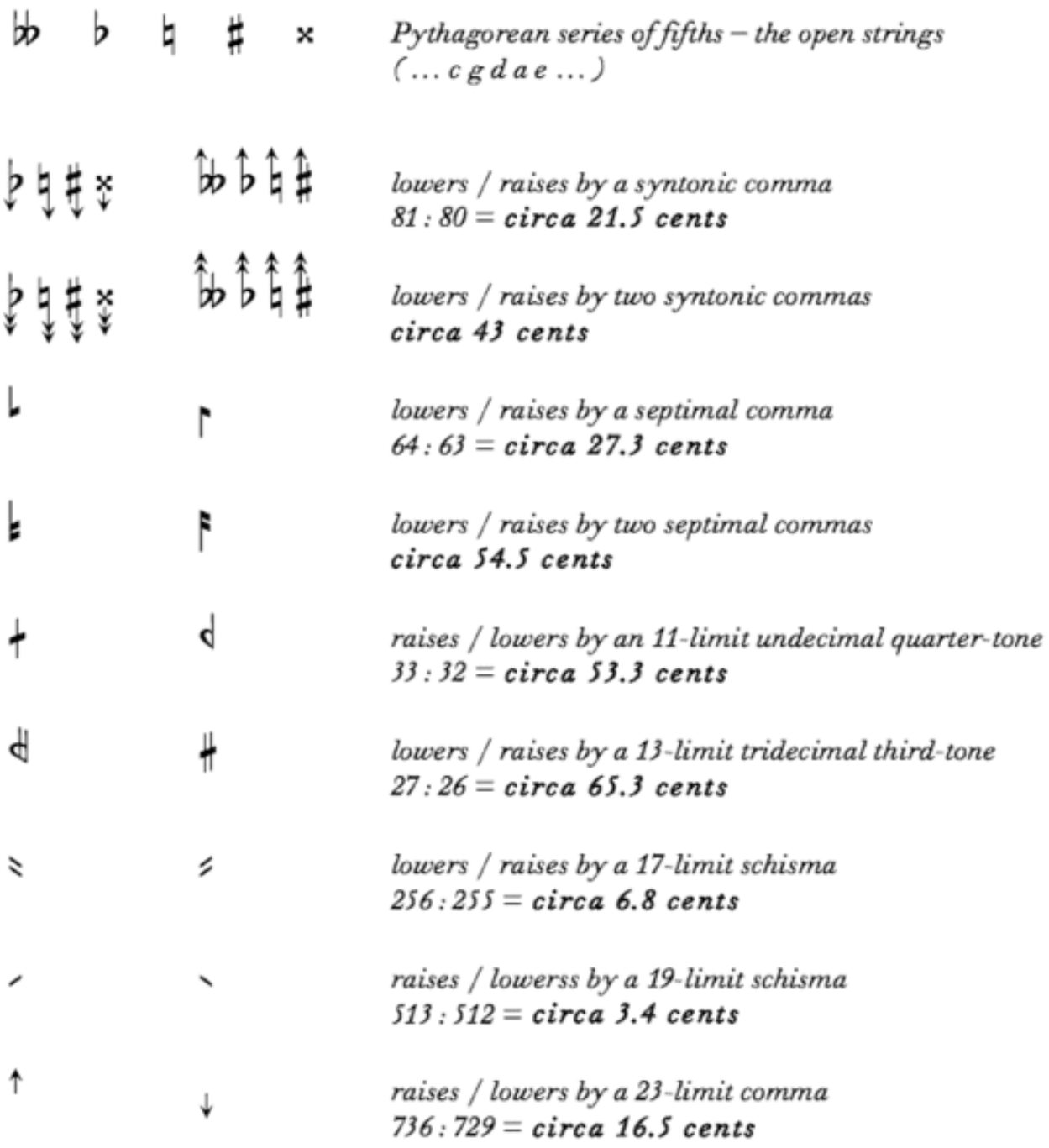
<u>Special markings</u>

MP = Any multiphonic(s) on the indicated string. Aim for the most stable multiphonic timbre on your instrument.

HS = High Scatter: this should be any "noisy," densely high partial-rich sound on the indicated string. Possibly achieved by fingering high on the string, sul ponticello, and slight overpressure, but other inventive options in this general sound world are acceptable at the discretion of the performer.

Microtonal indications use the Helmholtz-Ellis system, and exact cents deviations from the closest equal tempered pitch are indicated above the note. (See next page for legend.)

Helmholtz-Ellis notation key (reproduction from plainsound.org)



Score

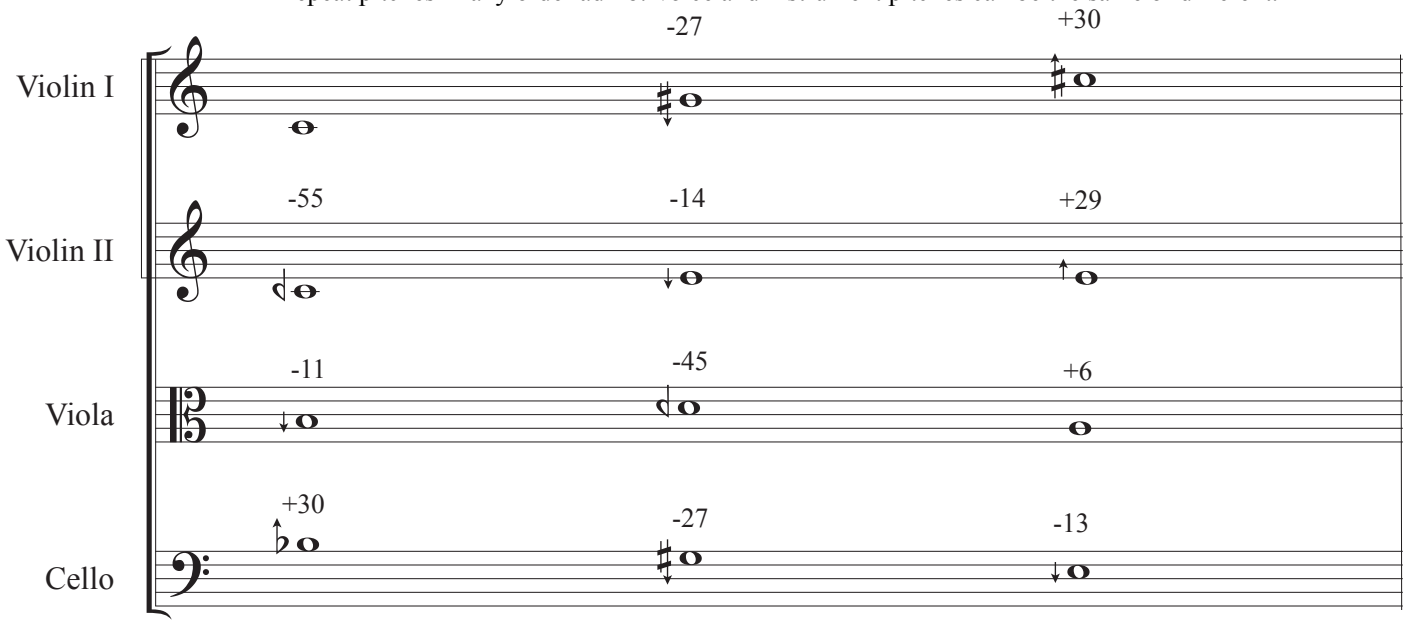
string quartet no. 2

for The Rhythm Method

Marina Kifferstein

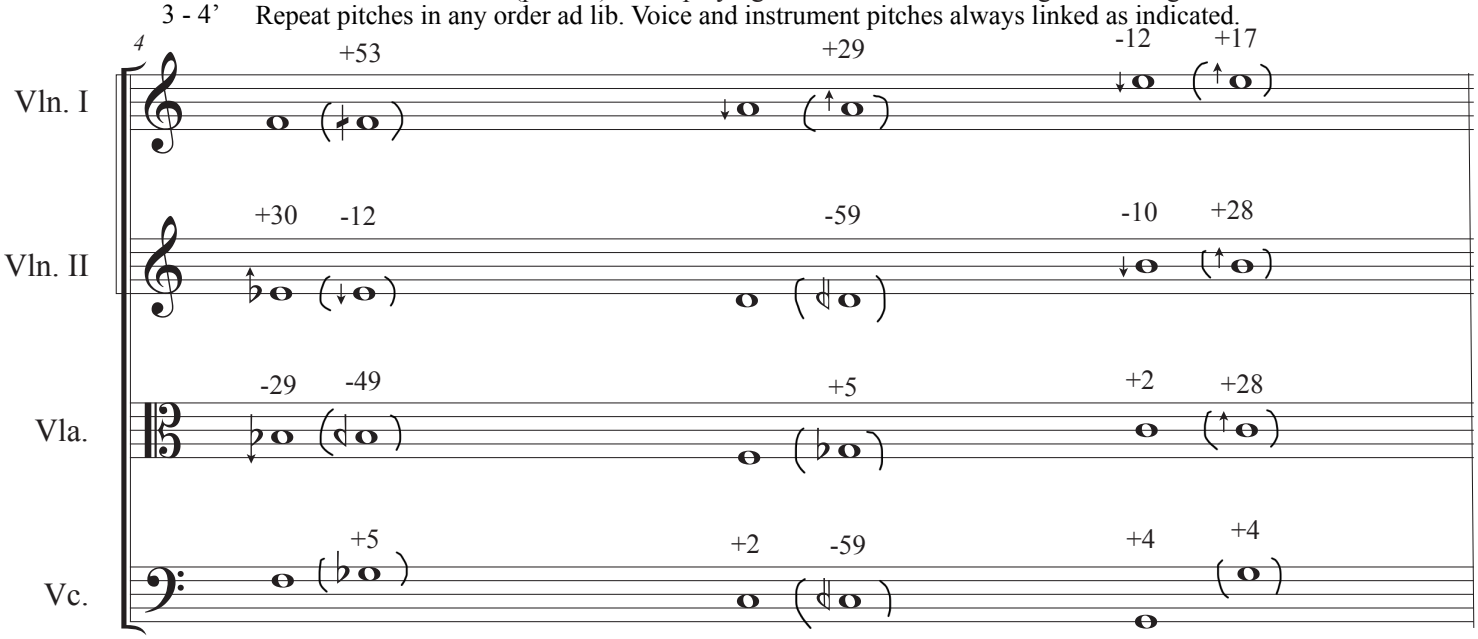
I. C

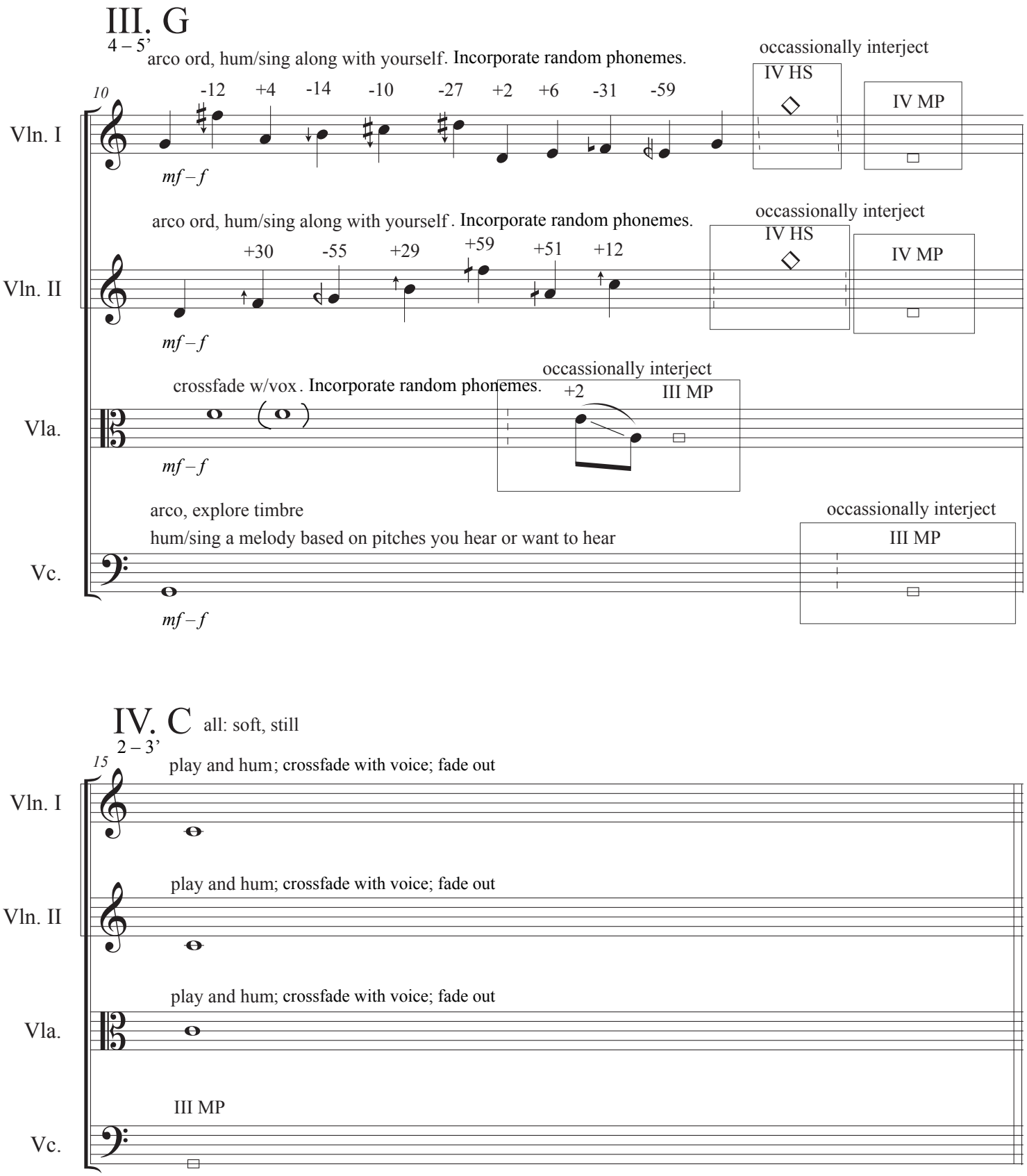
all: begin quietly. crossfade arco ord with humming the same pitch you just played. explore the space.
3 - 4’ Repeat pitches in any order ad lib. Voice and instrument pitches can be the same or different.



II. F

all: a little louder. hum (pitches) while playing arco ord. balance to bring out beating.
3 - 4’ Repeat pitches in any order ad lib. Voice and instrument pitches always linked as indicated.




III. G
4 – 5’
arco ord, hum/sing along with yourself. Incorporate random phonemes.
occassionally interject
IV HS
IV MP
10
-12 +4 -14 -10 -27 +2 +6 -31 -59
Vln. I
mf – f
arco ord, hum/sing along with yourself. Incorporate random phonemes.
occassionally interject
IV HS
IV MP
+30 -55 +29 +59 +51 +12
Vln. II
mf – f
crossfade w/vox. Incorporate random phonemes.
occassionally interject
+2
III MP
Vla.
mf – f
arco, explore timbre
hum/sing a melody based on pitches you hear or want to hear
occassionally interject
III MP
Vc.
mf – f

IV. C all: soft, still
2 – 3’
15
play and hum; crossfade with voice; fade out
Vln. I
play and hum; crossfade with voice; fade out
Vln. II
play and hum; crossfade with voice; fade out
Vla.
III MP
Vc.