

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.

Special markings

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)

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

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.

Violin I

Violin II

Viola

Cello

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.

Vln. I

Vln. II

Vla.

Vc.

III. G

4-5'

arco ord, hum/sing along with yourself. Incorporate random phonemes.

occasionally interject

10 -12 +4 -14 -10 -27 +2 +6 -31 -59

Vln. I *mf-f*

occasionally interject

IV HS

IV MP

Vln. II

arco ord, hum/sing along with yourself. Incorporate random phonemes.

+30 -55 +29 +59 +51 +12

mf-f

occasionally interject

IV HS

IV MP

Vla.

crossfade w/vox. Incorporate random phonemes.

+2

III MP

mf-f

occasionally interject

Vc.

arco, explore timbre

hum/sing a melody based on pitches you hear or want to hear

III MP

mf-f

IV. C

2-3'

all: soft, still

play and hum; crossfade with voice; fade out

15

Vln. I

play and hum; crossfade with voice; fade out

Vln. II

play and hum; crossfade with voice; fade out

Vla.

play and hum; crossfade with voice; fade out

Vc.

III MP