GROUND
FOR FOUR PLAYERS AND THEIR INSTRUMENTS

JAMES BEAN
2011
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FLUTE, B FLAT CLARINET, VIOLIN, VIOLONCELLO
DURATION: CA. 9’
PERFORMANCE NOTES (VIOLIN/VIOLONCELLO)

General Considerations for strings:

The overall layout of the staves is a graphical depiction of the instrument from the players point of view, where the top of the Right Hand stave indicates the bridge, and bottom of the Left Hand stave is the nut.

The Right Hand stave suggests the following parameters:

- **Bow direction:** $\uparrow$ Up bow
- $\downarrow$ Down bow
- $\flat$ Rapid, unmetered tremolo

**Bow placement:**
- Extreme Sul Ponticello - The Roman numeral(s) in a square box designate(s) which string(s) to actuate with the bow
- Extreme Sul Tasto - The Roman numeral(s) in a square box designate(s) on which string to place finger(s)
- All dynamics refer only to the actuation with the Right Hand

The Left Hand stave suggests the following parameters:

- **Finger pressure:**
  - Normal fingering pressure
  - Harmonic fingering pressure

**Finger placement:**
- Edge of fingerboard (toward bridge)
- End of fingerboard (toward nut)
- The Roman numeral(s) in a square box designate(s)
- The Roman numeral in a diamond designates pizzicato playing on the string indicated
- The arrow from one pressure state to another indicates a gradual increase or release of pressure between the times indicated.
- The change in pressure is abrupt (and more emphatic rhythmically) if there is no arrow.
- The perforated thick line in the Right Hand stave designates low-speed, but high-pressured bowing, or "scratch-time"
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PERFORMANCE NOTES (FLUTE/B FLAT CLARINET)

General Considerations for the flute:

The music for the flute is notated on four staves, each of which representing various physical aspects of performance. Each of these four staves shall work in complete autonomy (that is, unless there are coincidences across staves).

The Mouth stave suggests register, and contains information regarding additional performance parameters, such as:

- Fluttertongue: "Toneless" playing, where the embouchure is loosened or angled significantly away from the mouthpiece as to provide an "air-only" sound. There will always be some residual pitch content from the fingerings provided, particularly as approaching higher dynamic levels. Strive for the least pitched sounds, though with the understanding that such "leakage" is inevitable, and at some point desirable, particularly the less frequent they are.
- Tongue Pizzicato

The Sing stave suggests a vocalized line that is indeterminate in pitch, as it is defined by the upper and lower limits of the specific player's singing range. Attempt to keep this line independent of the pitch content provided by the fingerings and regisral information.

The Left Hand and Right Hand staves suggest the fingerings to be performed by the player.

Again, attempt to maintain independence between the fingering information and the other information given, and furthermore, to approach the fingerings as only one aspect of the sonic output (i.e., if one is fingering a standard G natural, do not modify the embouchure to successfully "achieve" the proper pitch, as normally assumed, but allow the independent parameters to subvert each other, letting the G natural 'poke-through' the physically polyphonic texture provided).

General Considerations for the b flat clarinet:

The music for the b flat clarinet is notated on four staves, each of which representing various physical aspects of performance. Each of these four staves shall work in complete autonomy (that is, unless there are coincidences across staves).

The Mouth stave suggests register, and contains information regarding additional performance parameters, such as:

- Fluttertongue: "Toneless" playing, where the embouchure is loosened from the reed, as to provide an "air-only" sound. There will always be some residual pitch content from the fingerings provided, particularly as approaching higher dynamic levels. Strive for the least pitched sounds, though with the understanding that such "leakage" is inevitable, and at some point desirable, particularly the less frequent they are.
- Slap Tongue

Fluttertongue:
- Press down primary key until release provided
- Press both thumb and register keys
- Press only register key
- C# key
- B flat key
- F key
- E flat key
- G# key
- E key
- F# key
- B trill key
- F key
- G key

Press down and fully cover indicated key/hole until release provided
Press down only the rim of indicated key/hole
Release covered key/hole precisely when indicated
Trill between open and indicated key until release provided

The pitch relationships between the wind and string instruments should sound coincidental, if not accidental, though it may become apparent that, from a compositional standpoint, this is not entirely the case.

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