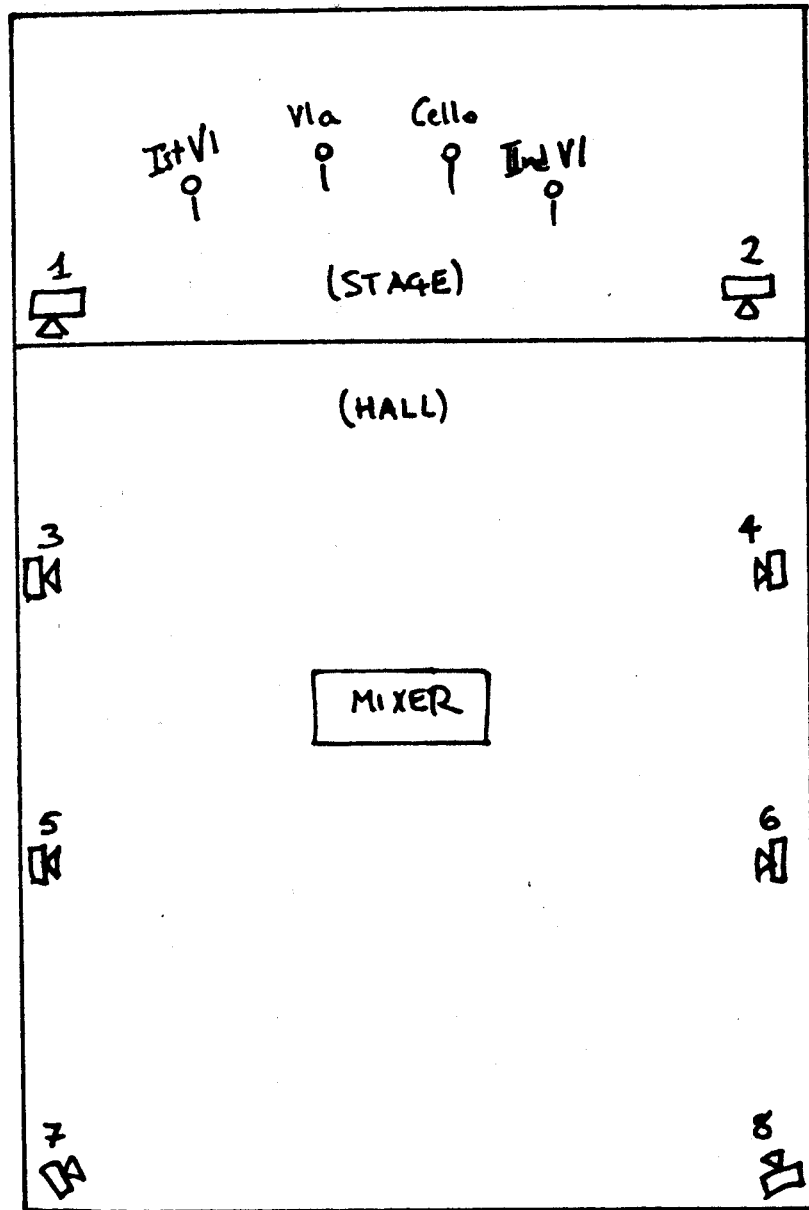


PLACEMENT OF THE INSTRUMENTS AND SOUND PROJECTION → must change

I



STRING QUARTET: Placed along a loose arch, the instruments should be distant enough so as to assure a good pick up with little diaphony. However, the whole ensemble must always keep a coherence of behavior and a good listening communication among the instrumentalists. The best placement will therefore depend on the stage and is a compromise between the first two points above.

SOUND PROJECTION: List of the material:

- 1 mixing console (4 inputs / 4 to 8 outputs);
- 4 to 8 speakers and amplification channels, (depending on the acoustic properties of the hall)
- 4 microphones (like the Heumann U87)
- 4 reverb units (if the acoustics of the hall is too dry)

Patch: Ist Violin → 1, 5
Viola → 2, 6
Cello → 3, 7
IInd Violin → 4, 8

NB: The amount and the placement of the speakers depend on the acoustic characteristics of the hall. So, large halls or halls with special configurations may require a greater amount of speakers as well as special placements. In any case, the speakers should never be too close to the audience and placed at a distance of at least 2 meters from the floor.

The main purpose of the amplification is to create in the hall a set of uniform regions where to project the material that circulates between the instruments. For this reason, too direct an amplification ought always to be avoided.

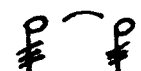
GENERAL REMARKS

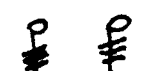
- ① Information concerning tempo changes is upper-case. ^{with the exclusion of *and/or* and *ritardando*.} The rest of the indications are lower-case and contained within a rectangular box. They are either expressive or technical remarks that apply to all the instruments. At the beginning of each page the current "state" of the ensemble is schematically summarised within a circle. For example, $\textcircled{\text{Sord/SP}}$ means that all the instruments are playing with mute and on the bridge.
- ② Metronomes are notated very approximately, just to give an idea of their "order of magnitude". The nature of the writing techniques allows a quite flexible use of tempo. Therefore variations from the notated values are possible if motivated by technical or expressive context.
- ③ In most cases ties identify a phrase, rather than a unique movement of the bow.
- ④ ^{footnote} Measures 169 to 199 : the notation of dynamics is purposely ideal, especially at the beginning. The performers should tend to this ideal situation as much as possible, by means of the most adequate pragmatic solutions. The whole passage should be played as legato as possible with the fewest possible bow changes. In each measure, the loudest dynamics is encircled.


SPECIFIC REMARKS


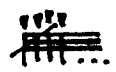
Ⓐ TREMOLOS



Tremolos are used as ways to enrich the articulation of sound over time, and never as a means to increase the pathos of the performance! They should always be played as fast as possible and unmeasured and must be attacked immediately at the right speed, with no accelerandos whatsoever. However, different kinds of tremolos will usually have different maximum speeds.


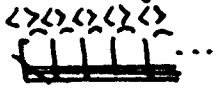
 regular tremolo with the bow, with no accent at the beginning of the second note

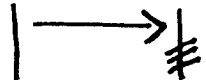
 same as above, but with a slight accent at the beginning of the second note

 regular tremolo on the duration of a staccato note

 tremolo staccatissimo => 
rapidly repeat the articulation (the bow will bounce slightly, thus producing a new sharp attack at each note)

 tremolo portato => 
on a single bow or, if the duration is too long, on a bow changing slowly and unperceptibly, give short, but dry changes of speed to the bow, without stopping it
the result is weaker than a regular tremolo

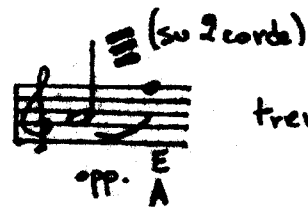
 amplitude tremolo =>  (vibrato archet)
on a single bow or, if the duration is too long, on a bow changing slowly and unperceptibly, give short, but dry changes of pressure to the bow, without stopping it
the result resembles an organ tremolo

 the passage no tremolo -> tremolo (and viceversa) should be done with a change in the amplitude of the tremolo, whereas the speed is always as fast as possible

12



tremolo with the finger on one string; the duration is the duration of the first note



tremolo with the bow on two strings



combination of regular tremolo and tremolo with the finger

flaut.

flautando, very soft and rapid bowing with the whole bow and frequent changes, that yields a noisy sound



tremolo flautando, the same as above, but the bow is not used on the whole length and therefore changes very often

⑤ USE OF THE BOW AND OF THE LEFT HAND

NV | MV non vibrato / molto vibrato

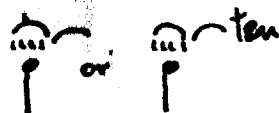
LB | LT legno battuto / legno tratto (bow the string towards the fingerboard or towards the bridge, so as to avoid too noisy a sound)

SP close to the bridge, with a clearly different sound from an ordinario

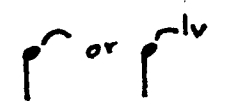
molto SP almost above the bridge, with a great deal of noise and little sound



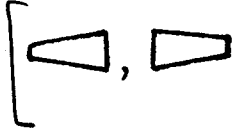
jété, always fast and unmeasured
the duration of the jété should coincide with the duration of the note (if the note is still too long, a rest should be added at the end of the note)
the number of repetitions is not fixed and depends on the duration and on the natural bouncing of the bow



jété / tenuto : at the end of the jété hold the note with the bow until the end

 lasciar vibrare
let the string vibrate freely while keeping the finger of the left hand in place


 down / up bow with a very harsh attack

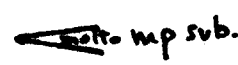
footnote  increase / decrease the pressure of the bow on the string (play towards the fingerboard) so as to produce a harsh, noisy sound

specify natural harmonics: when only the position of the left hand is notated, the string to be used is always clearly indicated
when only the resulting pitch is notated, the choice of the string and of the position is free


C LOUDNESS

As with tremolos, loudness is ~~scrupulously~~ notated and used as a means of enriching the timbral articulation of sound, rather than a change of volume. For this reason, loudness should always be adapted to the local sound context.

 mp crescendo up to mp

 mp sub. crescendo molto (as much as needed by the context), then mp subito

 crescendo / diminuendo from / to nothing

 fast crescendo / diminuendo at the end / beginning of the loudness change

qf quasi forte, in between mf and f

VI

(D) PIZZICATI

- 8 Bartók pizzicato
- + pizzicato with the left hand
- f one finger per string (if possible, otherwise as fast as possible)

- ∪ pizzicato with the fingernail of the right hand
- ∩ hit the string with the finger of the left hand (no pizz.)
- ↑↓ one finger for the whole chord, but always fast

(E) QUARTER TONES

↑♯, ↓♭, ♯, ♭, ♯ a quarter-tone higher / lower

Quarter-tones are used in clusters of density inferior to the half tone. Therefore, they need not be perfectly half way between the two semitones above and below.

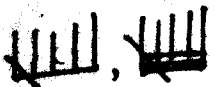
All sharp and flat signs apply only to the note immediately following them, unless there is a repetition.

(F) RHYTHM

of repetitions



accelerando / rallentando



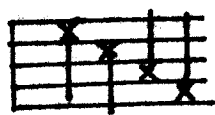
out of the metric tempo, not necessary as fast as possible
the amount of horizontal bars is nevertheless roughly proportional to the speed of the performance

G OTHER SIGNS



glissando up to the highest possible pitch

footnote



beyond the bridge, on the first → fourth string



beyond the fingerboard, with a priority to the high strings (Cello only)

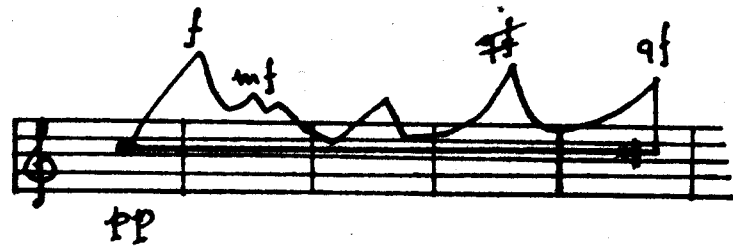
H ^{measures} PAGES 8-9 AND 44-47

In these pages writing is proportional. The duration of each measure is given by a metronome. To simplify reading, a thick bar is drawn each 4 measures.



in this example each measure will last exactly 1 sec

The duration of each note is indicated by a horizontal line prolonging it. No exact synchronization is required within a measure, whereas at the beginning of each measure notes should be synchronized properly.



The curve above each horizontal line refers to variations of loudness. The same distance from the horizontal line corresponds approximately to the same loudness. The minimum and maximum loudness levels — and sometimes some intermediate levels too — are always indicated.

Such a notation allows a specification of the loudness envelope much more precise than with the traditional signs, if the shape of the curve is followed.

Any other information is anchored to such a curve through vertical bars.

