ANIMUS

For Flute, Clarinet, Violin, Cello, and Piano

Chang Seok Choi
Animus received the Honourable Mention at the 2015 CHENG-DU CHINA 11th SUN RIVER PRIZE Students' New Music Composition Competition. Animus was selected the S.E.M. Ensemble 2016 Workshop of Reading and Performance of New Works for small ensemble.

**Performance**

Emerging Composers Workshop 2016
Annual Reading of New Works by Emerging Composers
Willow Place Auditorium in Brooklyn Heights in New York on 9 February 2016 7:30 pm (Premiere)
S.E.M. Ensemble conducted by Petr Kotik

Roberta Michel, Flute
Carol McGonnell, Clarinet
Conrad Harris, Violin
Mariel Roberts, Cello
Joseph Kubera, Piano
Petr Kotik, Conductor
Programme Notes

*Animus (Character) for Flute, Clarinet, Violin, Cello and Piano (2015)* is an expression of characteristics of the five different states that become each of the five movements respectively, i.e. Temporalis (Temporary), Chaos (Chaos), Segregationem (Isolation), Ordo (Order), and Aeternus (Eternal). This musical work moulds and sculptures tone colours and timbres, neutralising conventional thoughts on melody, harmony and rhythm through an athermic writing, an equilibrium of harmony, and a liquidation of rhythm. Most sounds register in two extreme ranges, low and high, and in the last movement *Aeternus*, there is a sound shift from the low to middle to high register, concealing the third harmonics (an octave and a perfect fifth above the fundamental). There is no relationship between movements except two shortest notes, i.e. a demisemiquaver and a semiquaver in a triplet. The whole piece is constructed on those two basic notes through Pascal’s Triangle, Fibonacci number, numerical proportionalism and rhythmic cells. Therefore, there is no recognizable structure at all apart from a rhythmic mirror, especially in the third movement *Segregationem*. The entire piece follows an emotive path and a flow of tension. The first movement *Temporalis* expresses the quality of ‘temporary’ that is evanescent, amorphous, and active. The second movement *Chaos* expresses the quality of ‘chaos’ that is instable due to the absence of order. The third movement *Segregationem* expresses the quality of ‘isolation’ that is silent, solitary, and desolate. The fourth movement *Ordo* expresses the quality of ‘order’ that is stable due to the presence of order. The fifth movement *Aeternus* expresses the quality of ‘eternal’ that is static and ethereal. *Animus* sings of an unfailing hope for a new sound world despite the present sufferings and troubles.

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Instrumentation

Flute (doubling Piccolo and Alto Flute in G)
Clarinet in B♭ (doubling Bass Clarinet in B♭)
Violin
Cello
Piano

Performance Notes

Performance directions are also written directly into the score where there is a need for an immediate explanation.

Flute

+ Tongue pizzicato (close in sound to string pizzicato); press the tongue against the teeth and puff short tones with the tongue.

x Crossed notehead; key slap without air at the fingered pitch

○ Diamond notehead; breathy tone (clearly pitched)

Singing while playing; where a diamond note is labelled *sing*, a pitch should be sung simultaneously. The use of the vowel *u* is recommended for singing.

Beatboxing; finger the pitch and say syllables into the flute without vocalising. Get a hissing sound at the beginning except for the syllable *[ka]* and blow it. Each syllable has a different quality of sounds. For example, *[za]* has a hissing sound, *[zo]* has a hollower sound, *[ka]* has windy sound, and *[ts]* has a hi-hat-like sound.

Tongue-blocked key slaps; block the embouchure hole with the tongue and it sounds a major seventh below the fingered pitch.
Jet whistle; cover the embouchure and blow toward the wall inside the flute and start with low energy and increase the airspeed. The diamond notehead is the fingered pitch.

Detach the headjoint from the instrument and play through the headjoint (approx. slow fluctuations of pitches).

N.B. Extended flute techniques used here are from Nicole Chamberlain's *Extended Flute Technique* on YouTube video and her website (www.nikkinotes.com), and Mats Möller's *New Sounds for Flute* (www.sfz.se).

**Clarinet**

+ Slap tongue

x Crossed notehead; key slap without air at the fingered pitch

◊ Diamond notehead; breathy tone (clearly pitched)

Multiphonic; produce dense chords with indefinite pitch indicated by crossed notehead. Since multiphonic can be produced in many ways by performers and instruments, it is best left to the performer. Follow the instruction in the score for the character of sounds. For example, closed means somewhat dark quality of sounds with more lowerpartials, and open means somewhat bright quality of sounds with more higher partials.

N.B. For multiphonics, see Nicolas del Grazia's *Clarinet Multiphonics* (http://www.clarinet-multiphonics.org/clarinet-multiphonics.html), and E. Michael Richards' *The Clarinet of the Twenty-First Century* (http://userpages.umbc.edu/~emrich/chapter3-3.html).

**Violin & Cello**

quasi chitarra Pluck like a guitar; a violin player should hold the instrument like a guitar.

pizz. trem. Play rapid pizzicati using more than one finger.

Excessive bow pressure Produce scratching sound, unless otherwise indicated, e.g. almost scratching sound.

On the bridge
Tamburo: strike the string of given pitch toward the fingerboard with the side of the thumb.

Strum as fast as possible (fingers)

Strum as fast as possible with fingers.

Slap strings with open palm

Slap strings with open palm.

Rasgueado: strum with the back of the fingernails

Rasgueado; strum with the back of the fingernails.

buzz pizz.: place the fingernail parallel to the string and pluck with force.
l.h. finger slap

I.h. finger slap; the left hand slaps the given pitch on the string without the right hand bowing for a percussive effect.

quasi mandolino

quasi mandolino; a single finger tremolo for a percussive effect

Slap belly

Slap belly with fingers or thumb.

knock side

Knock side with knuckles of fingers.

N.B. Some of techniques for Violin and Cello are inspired by techniques of guitar, and the same terminology for techniques of guitar is used.

Piano

Pedal extension line; a vertical line indicates an immediate release to a release point and a diagonal line indicates a gradual release to a release point, especially to a full release point. Since 1/2 Pedal is approximate, release the pedal until the change of sounds is heard conspicuously.
Rapid glissando over the strings with the fingertips (approx. range)
Let strings strike each other.

Rapid glissando along the string of given pitch with the back of fingernail

Tremolo on a string with fingertips of both hands to create rumbling sounds

Lightly stop string to produce harmonic with one hand, usually the left hand unless otherwise indicated, and play the key with the other hand, usually the right hand. This technique applies to produce percussive effect in the piece by firmly stopping string.
Pizz. (nail): touch nodes at 2nd partial and produce an octave higher than the plucked pitch.

Ord. pizz. + (plus sign); damp with a finger.

Pluck the string of given pitch hard to produce metallic and percussive sounds

Depress key silently with the right hand and play the key with the left hand

N.B. There is no fixed order for a performance. Each movement is self-contained and has no relations between movements. The recommended order for a performance, however, is the original order of the composition, i.e. Temporalis - Chaos - Segregationem - Ordo - Aeternus. Follow the instruction on a score to create distinctive tone colours and timbres in two extreme ranges, low and high.

This score is written at transposed pitch. Clarinet in B♭ sounds a major second lower, Bass Clarinet in B♭ sounds a major ninth lower, and Alto Flute in G sounds a perfect fourth lower than written. Piccolo sounds an octave higher than written.

Duration: Approx. 11'23"
II. Chaos

Cover the embouchure and blow toward the wall inside the flute and start with low energy and increase the embouchure. Jet whistle.

fuoco e feroce \( \sim 100 \)

Immediately after:

Slap tongue

Violin:

Excessive bow pressure (scratching sound)

Cello:

molto sul pont.

Piano:

molto sul pont.

Let strings strike each other within the low register metal framework.

rapid glissando over strings with the fingertip (approx. range)

Cover the embouchure and blow toward the wall inside the flute and start with low energy and increase the embouchure. Jet whistle.
*) Beatboxing: finger the pitch and say syllables into the flute without vocalising. Get a hissing sound at the beginning except for the syllable [ka] and blow it.
*) If the C extension is not available, play the given pitch an octave higher than written.
Pluck the two strings of given pitch hard and simultaneously with thumb to strike each other pizz.
Headjoint
detach the headjoint from the instrument and
play through the headjoint (approx. slow fluctuation of pitches)

cover the headjoint with the left hand
play through the headjoint

molto sul pont.
areo ord.

on the bridge

on the bridge

rapid glissando over strings
with the fingertip (approx. range)
Let strings strike each other
alternate l.h. & r.h. between metal
frameworks inside the piano

fully release

keys

cover the headjoint with the left hand
play through the headjoint

molto sul pont.
areo ord.

on the bridge

on the bridge

rapid glissando over strings
with the fingertip (approx. range)
Let strings strike each other
alternate l.h. & r.h. between metal
frameworks inside the piano

fully release
Let strings strike each other within the low register metal framework inside the piano.

rapid glissando along the string of given pitch with the back of fingernail

rapid glissando over strings for strings strike each other inside the piano

fully release
III. Segregationem

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*) Produce dense chords with indefinite pitch

\(\text{A. Fl.} \quad Vln. \quad b Cl. \quad Vc.\)

(sul pont.)

\(\text{Tamburo, strike the string toward the fingerboard with the side of the thumb}
\)

strum as fast as possible (fingers)

(tal post.)

\(\text{Pno.} \quad f \quad \text{tremolo on a string with fingertips of both hands}\)
*) Short pause
A. Fl. (breathy)

B♭ Cl.

Vln.

Vc.

Pno.

pizz. ord.

pizz. (nail)

rapid glissando along the string of given pitch with the back of fingernail

buzz pizz. place the fingernail parallel to the string and pluck with force

rapid glissando along the string of given pitch with the back of fingernail

place the fingernail parallel to the string and pluck with force

rapid glissando along the string of given pitch with the back of fingernail

buzz pizz. place the fingernail parallel to the string and pluck with force
IV Ordo

declamando ed energico decisio passionato $\approx 70$

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*) Block the embouchure hole with the tongue. The sounding pitch is a major seventh below the fingered pitch.
buzz pizz., place the fingernail parallel to the string and pluck with force

sul pont. arco ord. flautando

Extremely bow pressure (almost scratching sound)

pizz.

sul tasto, change bow lightly

Extremely bow pressure (almost scratching sound)

pizz.

pizz.
Picc.

B. Cl.

Vln.

Vc.

Pno.