

Steganographica

Violoncello Solo

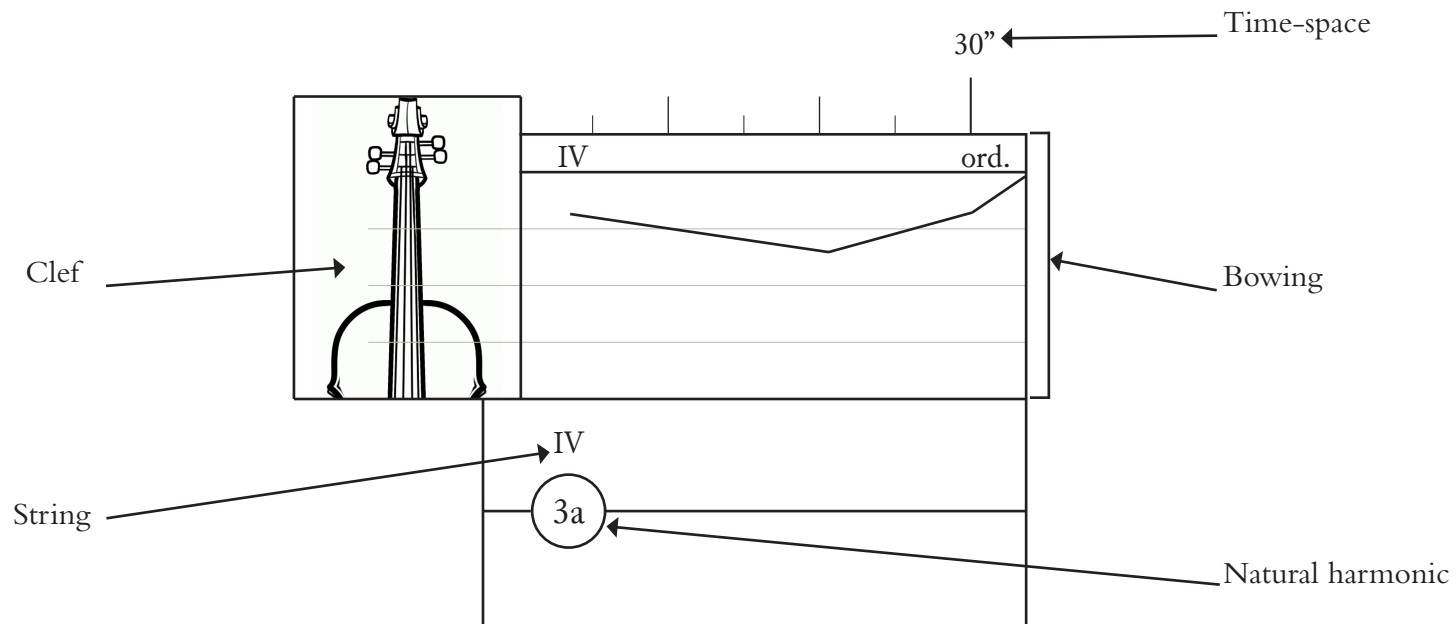
Performance Directions

Concept

The piece is concerned with the space between pitch and string sound whilst bowing behind the fingers, i.e. on the fingerboard between the fingers and the nut. Whilst performing each gesture, the performer should strive to maintain a bow pressure that creates an unstable sound between pitch and string/bow noise, just below the pressure required to create pitch.

Score Anatomy

The score is split into several parametric sections:



Time-space

The score is set out in time-space notation with timecode running across the top of the score.

Clef

The clef is given in the form of the cello neck, and is split into four sections at approximately a quarter, half, and three quarters of the fingerboard length.

Right Hand

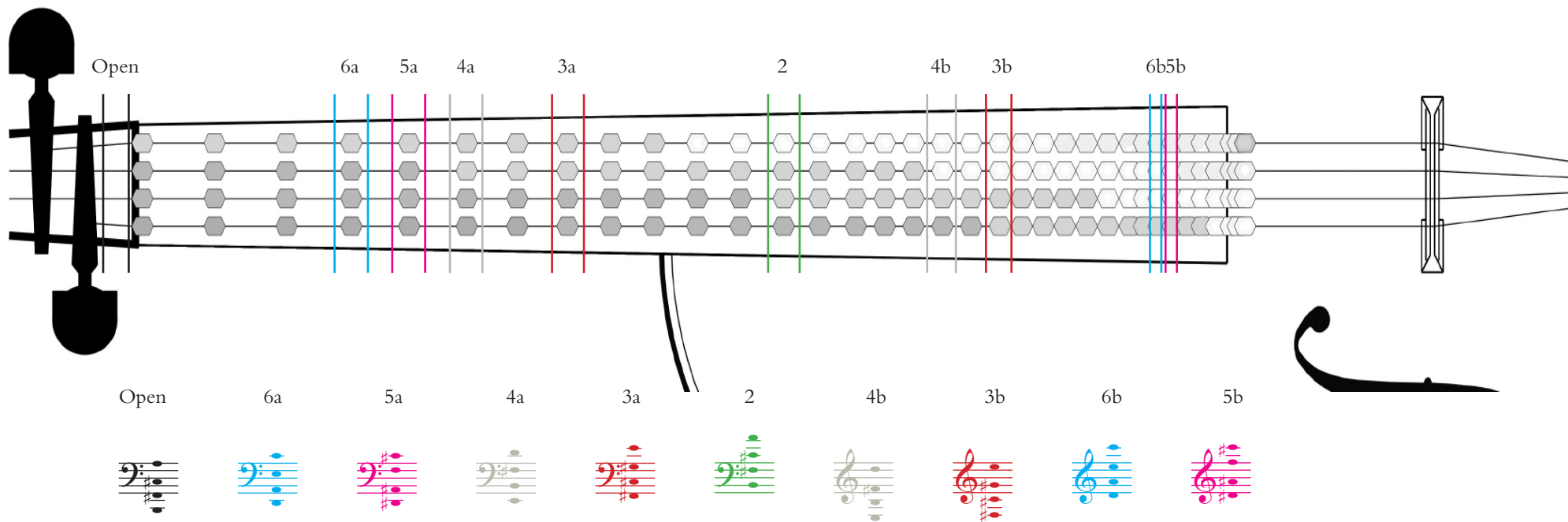
All bowing in the piece is performed behind the fingers (see p. i). The black line running from the 'neck' clef indicates the position of the bow on the fingerboard. For example, a downwards line indicates that the bow moves towards the fingers. Above the black line are instructions indicating which string should be bowed. *Ordinario* here means that the bow should be drawn very slowly across strings four to one (and back again if necessary). This gesture should always start with a downbow, though if the performer runs out of bow, they may switch to an upbow, back to a downbow, etc. This transition should be as smooth as possible. Where the performer is required to bow a single string, this is specified with a Roman numeral.

Left Hand

The material for the left hand is found on the lower half of the score. This comprises of a single line stave and a series of numbers in circles. The numbers represent nodes for natural harmonics (see page iii). The other fingers and thumb of the left hand should be used to depress the other strings not indicated on the score. The shape of the hand should be such that the performer is comfortable. The shape of the hand may change to accommodate for a lack of space when playing closer to the nut (position 6a, for instance). The pressure for all of the digits on the left hand should be harmonic pressure (as opposed to full depression of the string).

The movement between harmonic nodes should be smooth *glissandi*. The shape of the hand may have to change in order to avoid the bow coming into contact with the left elbow.

The piece uses the following *scordatura*: 



This diagram lists all natural harmonics available at the nodes used in the score. Note that the pitches given here are the fingered and *not* the sounding pitches. The numbers refer to the partial (3 is the third partial, splitting the string into three equal sections, and giving a pitch one octave and a perfect fifth above the open string). The letter after the number refers to the position of the node on the fingerboard (3a is the node one third of the way up the string from the nut, 3b two thirds, etc.).

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