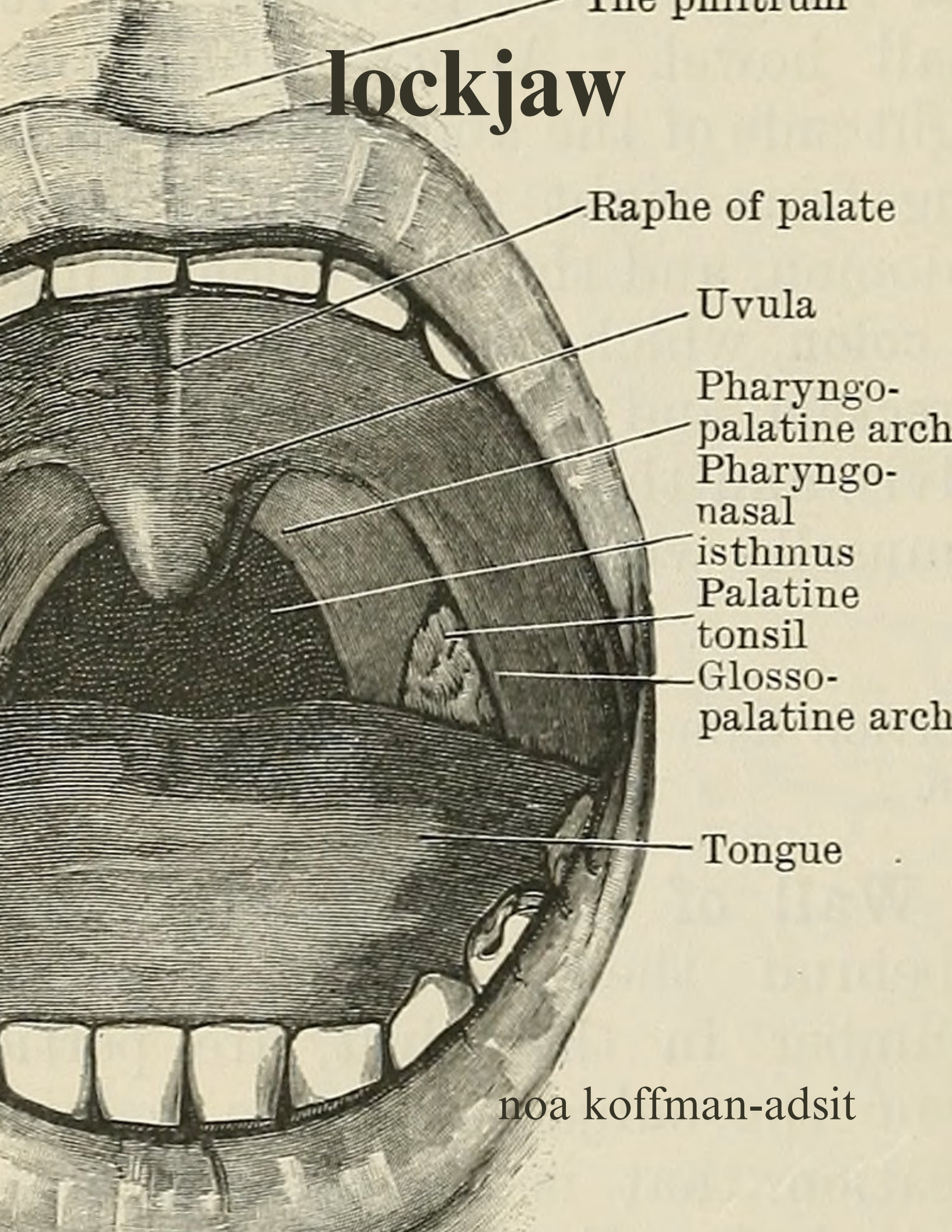


lockjaw



Raphe of palate

Uvula

Pharyngo-
palatine arch

Pharyngo-
nasal

isthmus

Palatine

tonsil

Glosso-
palatine arch

Tongue

noa koffman-adsit

instrumentation:

one person
one cello
one no-input mixer

program notes:

a piece for cello contained within the bounds of feedback about misaligned bones held together
by tired sinew

performance notes:

This piece should be performed by one person. Between each variation, the mixer should be adjusted so its sound will match the instructions in *italics* beneath the marking for the next variation. For example, in between variation 2 and variation 3, the mixer should be brought to a sound which you think matches the description *faster pulse, roiling*. Additionally, the mixer should almost always be fighting with the cellist in terms of volume and dynamic level. They should be on near-equal footing until the end, where the mixer begins to overpower the cellist. Each variation should be played as many times as the performer wants to (even if it is only played once). Further, each repeat sign within variations should be taken to mean that that section should be repeated as many times as the performer desires. Tempo throughout the piece, similarly, is variable and very much up to the performer. The time taken between each variation is also up to the performer, but the mixer should be constantly emitting noise. At the end of the piece, the mixer should be allowed to play for a decently long time after the cello fades out.

A few tips: I've found that the tapping pulse indicated during variation one is usually accessible through setting all of the 'low cut' buttons into the up position. These 'low cut' buttons are extremely useful for fast changes between variations. It is useful to map out the moves that will be made on the mixer before the performance, so there is not an awkwardly long period of time where all the performer is doing is changing the mixer. Not planning out moves, though, could also be an interesting approach, and the performer may choose to do that as well.

lockjaw

Noa Koffman-Adsit

var. 1: building tapping pulse

Violoncello

pizz.

arco

3

3

3

Vc.

3

3

3

Vc.

3

3

3

var. 2: building slower pulse

Vc.

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

var. 3: building faster pulse, roiling

Vc.

3

3

3

Vc.

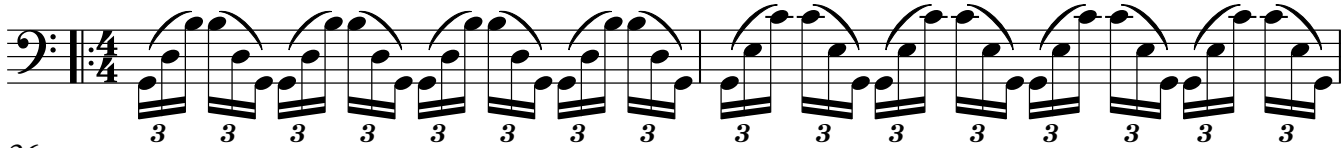
3

3

3

var. 4: building
sawing pulse

24

Vc. 


26

Vc. 


28

Vc. 


30

Vc. 


32

Vc. 


36

Vc. 

40

Vc. 

44

Vc. 

var. 5: begins extremely slow, crescendo throughout
wild, flailing pulse

48

Vc. 

57

Vc. 

67

Vc. 

78 *Vc.*

84 *Vc.*

var. 6: quiet, unsure
scream

90 *Vc.*

99 *Vc.*

107 *Vc.*

112 *Vc.*

var. 7: decaying
wet jitterpulse

118 *Vc.*

124 *Vc.*

var. 8: quiet, fading out
static

130 *Vc.*

135 *Vc.*