



Locomotion

for Electric Guitar, Violin, Cello, Piano and electronics

June 2019

Instrumentation

Electric Guitar

(bow is needed)

Violin

Cello

Grand Piano

(see preparation and sticks needed)

Equipment

2 marimba mallets sticks

3 rosined fishing lines

1 powerball stick

1 bow for the guitar

4 speakers

3 microphones

Audio interface w/ 4ins & 4outs (at least)

Computer with Max 8 installed



Gur Shafriri 2019

Performance Notes

immersed

All performers

Irrational time

complex tuple is showing the length of the bar in the existing tempo, while the time sig. is showing the conducting pattern.

this bar length is 2/4 + 1 tuple.
it is equivalent to a

Strings and Elect. Guitar

Quarter tone notation

quarter sharp
three quarter sharp
quarter flat
three quarter flat
slightly flat (around an 8th)

arrows shows gradual change

m.s.p always stand for playing extremely close to the bridge, to the point of different harmonic pitches emergence

over pressure will be indicated with this symbol

m.s.t -----> **s.p** ^{not gradual} **m.s.p**



Texture symbols

diamond shows touching point, regular is the sounding pitch

diamond with open circle implies that the sounding pitch and touching point are the same. partial number may be shown next to the string.

diamond without an open circle shows only the touching point, regardless of the outgoing partial

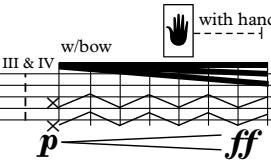
Open harmonics notations

Fingered harmonics notations are usual

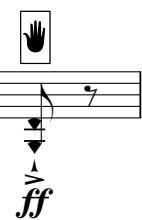
'x' Shaped notehead stand for damped note, at the touching point given.

on open string damp with the whole hand either close to bridge or to the head

up and down movement on the string will be shown with these lines



hitting the strings with the palm of your hand



"Buzz notes" implies touching the string with your fingernail after a pizz.

pizz **5** **3** **arco**

stacc. over two notes **trem.** stands for both bowed and fingered trem.

stacc. **sul II**

Elect. Guitar

Guitar tuning

bow symbol in the guitar part indicates playing the guitar with a bow

Stacc. with the tip of the fret close to the bridge. pitches are approximate.

Trem. bar lines shows app. direction and depth for the change in pitch

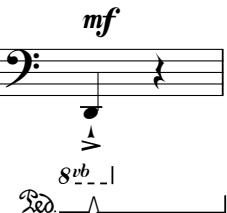
wide vib indicates using the trem. bar to create vib

Performance Notes

Cont'd

Piano

Ped. lift on beat indicated immediately pressing the pedal after playing a stacc. note, keeping the sympathetic vibrations of the piano

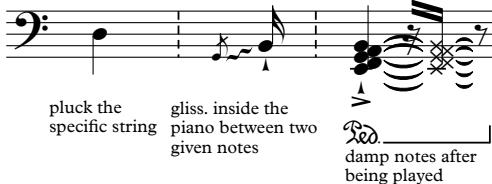


Beat notation are used to indicate percussive actions

hit the left panel of the piano with your fist

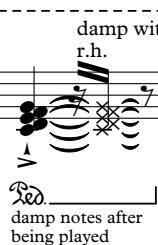


play with your hand inside the piano



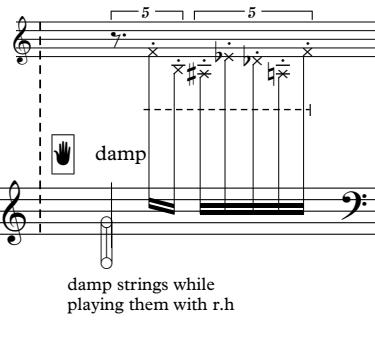
pluck the specific string

gliss. inside the piano between two given notes



damp strings while playing them with r.h.

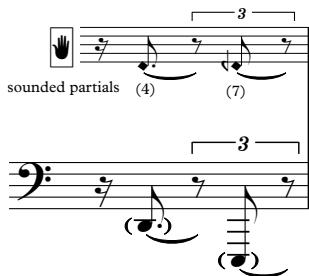
hit the strings with the paws



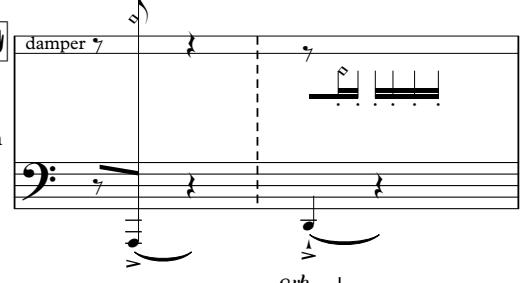
on the beat implies pressing the string to produce distinguished overtones

after the beat implies light touches to manipulate the sound

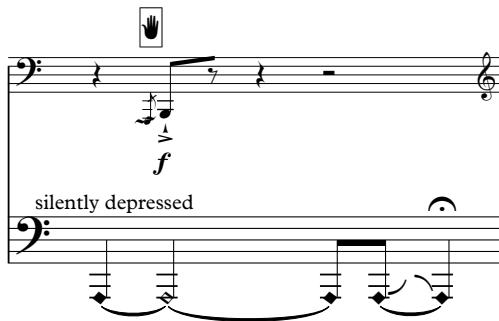
Specific overtones



Approx. overtones are noted in relation to the damper.
above it - towards the body of the piano
below - towards the tuning pegs



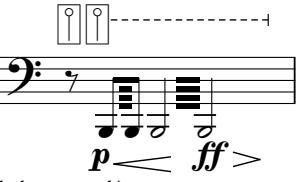
Damper overtones will be produced by slightly lifting and pressing again a note key that was played inside the piano



Rosined fishing line should be prepared around Ab1, G3 and E4 strings

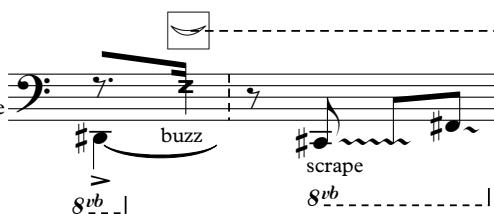


Marimba mallets sticks will be used to play tremolo inside the piano



(the note is to be held with the sost. ped.)

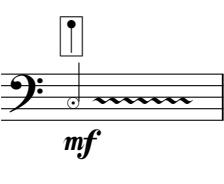
Fingernails can be used to "buzz", scrape or hit the strings



scrape

hit (can also be done with the tip of the finger)

Powerball will produce a whale-like sound when pressed and pulled on a string

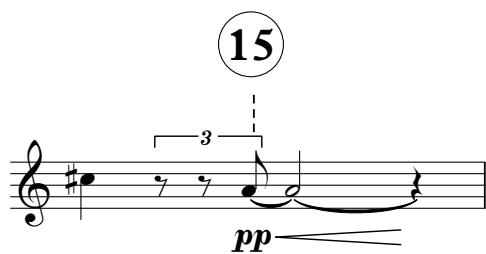


Performance Notes

Cont'd

Electronics execution

Circled numbers above the guitar part indicates a cue change. The number is the cue number that should be applied on the beat it is connected to. Cues without a dashed lines are always on the first beat of the bar



Keys:

Space bar - proceed to the next cue
Up\Down keys + Enter - go to a specific cue
Left\Right keys - change master level

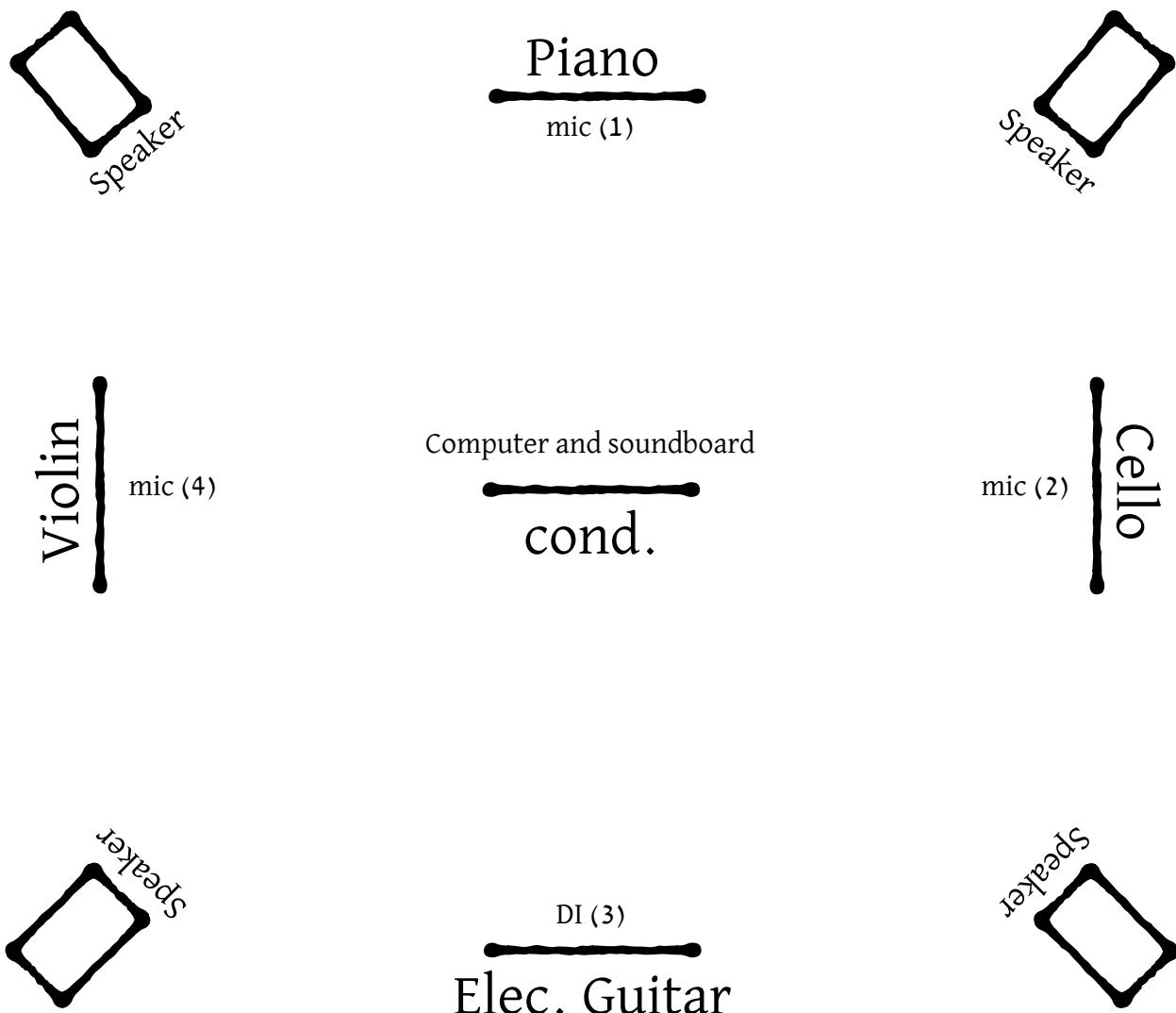
*Max 8 should be used to execute the electronics

*The size of the performance venue needs to be defined in the patch

*Specific gains per each input and cue needs to be defined for the performance venue

Stage Layout

The performers and speakers will be placed around the audience, while the conductor and sound system are in the middle:



Locomotion

Electric Guitar

Violin

Violoncello

Piano

Measure 1: Electric Guitar: VI IV I (3), VI IV I, VI IV I. Violin: sul III s.p., non vib. Violoncello: s.p. sul II 8^{va}, 8^{va}, 8^{va}, 8^{va}. Piano: damper, 8^{vb}, 8^{vb}.

Measure 2: Electric Guitar: VI IV I (3). Violin: s.p. pp. Violoncello: s.t. non vib. Piano: sounded partials p (4) (7), p (4) (7).



A

$\text{♩} = 100$

E. Gtr. (2) with the tip of the fret
 12^{ma} 15^{ma} *gliss.*

Vln. col leg bat. f p ff col leg bat.

Vc. col leg bat. f p ff

Pno. (2) **A** $\text{♩} = 100$ ff 8^{vb} 8^{vb} 8^{vb}

9

E. Gtr. *mf* *pp* *mf* dist.

Vln. ord. *tr* m.s.p no vib. molto vib.

Vc. Au talon e m.s.p sul II col leg no vib. molto vib.

Pno. *ff*

E. Gtr. *mf* (loco) damp with r.h.

Vln. *f* *ff* with the tip of the fret 15ms

Vc. sul I (8) ord. *ff* *pp*

Pno. silently depressed *ff*



23 (15) |

E. Gtr.  

Vln. 

Vc. 

Pno. 

36

E. Gtr. VI 2 IV I 3 4 5
sempre *mp*

Vln. pizz pp f ppp mf

Vc. pizz arco m.s.p. pp
C 3

Pno. f p (mp) *ff*

40

E. Gtr. col leg bat., s.p.
(*loco*) 3 4 9 ff

Vln. ord. p tap. ff

Vc. f p ff

Pno. p 3 9 ff 8ff

51

(arco)

E. Gtr.  ff

Vln.  pizz  pizz

Vc.  pizz  pizz

Pno.  ff damper  damper  (loco) ff



12 (7) ← ↓ = ↓ → (♩ = 66)

E. Gtr. 55 s.p. **D**

Vln. arco s.p. 5
arco no vib. vib.
Vc. arco s.t. 5
arco no vib. vib. no vib.

7 sounded partial (9)
scrape
Pno. ord. **D**
f pp



dist

E. Gtr. 59 no vib. p< no vib.

Vln. ppp

Vc. sounded partial (7) sul II m.s.p.
pp < mf > p p<

pizz mf > ppp silently depressed ppp > mf

65

(8) let ring VI
III vib on III

(9)

(10) bend III to the point of beating l.r. VI
vib on III

(11)

Vln. ord ---> m.s.p ---> ord
sul III s.t.
mf ppp pp mf pp pp mf

Vc. pizz sul II (8) arco
mf ppp f pp mf pp f

8

9

10

11

ord ---> m.s.p ---> ord
sul II s.t. ---> ord. ---> s.t.

pp pp 3 f



69

(12)

E. Gtr. scratch v
Vx Vx Vx Vx
p --- f mf pp ff

Vln. col leg. tra. mf

Vc. pizz IV III
mp 5 f

Perc. damper
5 4 3 2 1
8th 16th

(12)

5 4 3 2 1
8th 16th

(13)

E. Gtr. 71 (14) (15)

Vln. arco ord. s.t. s.p.

Vc. arco ord. m.s.p. ord. pizz. arco m.s.p.

(13) (14) (15)

Pno. f ppp pp silently depressed

= *sost. ped*

(16) (17) (17) (17)

E. Gtr. VI f

Vln. ord sul II m.s.t. pizz (l.h.) arco ord pp

Vc. sounded partial (11) ord. m.s.t. arco no vib. ff

Perc. (17)

Perc. pp f pp

80

(21)

E. Gtr.

Vln.

Vc.

Pno.

16

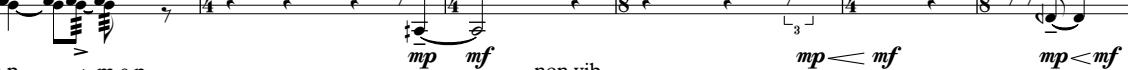
E. Gtr. 83 III V I II accel. dist. ff (22) (23) =78 A.H. f

Vln. vib. gliss. f mp f ff

Vc. ord. gliss. f ff

Perc. damper ff p ff p damper (8) (loco) silently depressed (loc) (sust. ped) 8vb mf

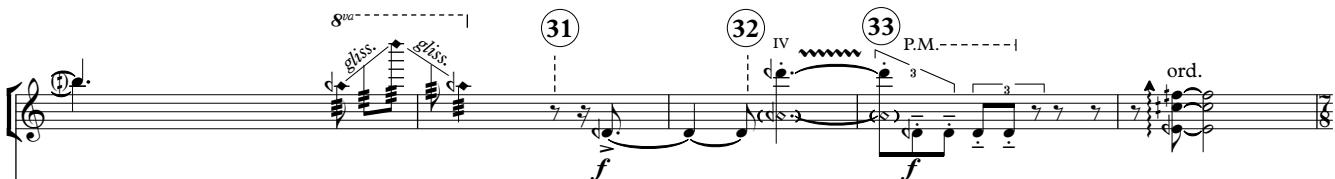
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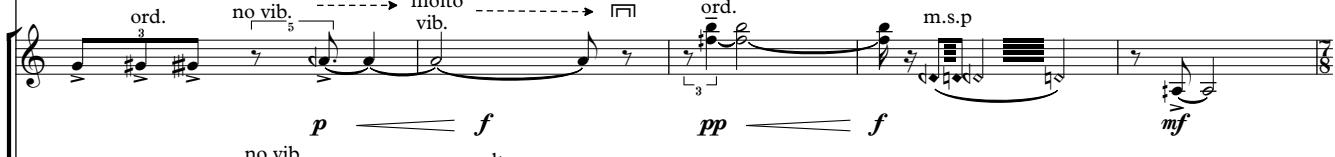
88 A.H.-----| F 24 ord. 25 26 27
 E. Gtr. 
 Vln. 
 Vc. 
 Perc. 

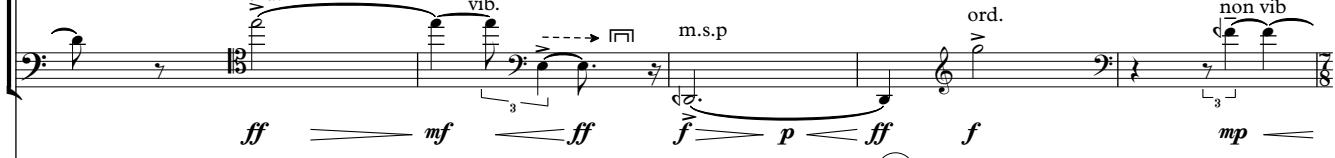
E. Gtr. 94 4 **(28)** II
 Vln. **mf** 3 **mp < mf** pizz. **mf < f** arco m.s.p.
 Vc. **mf** 5 **f**
 Pno. 8 4 **(28)** 5 5 5 3

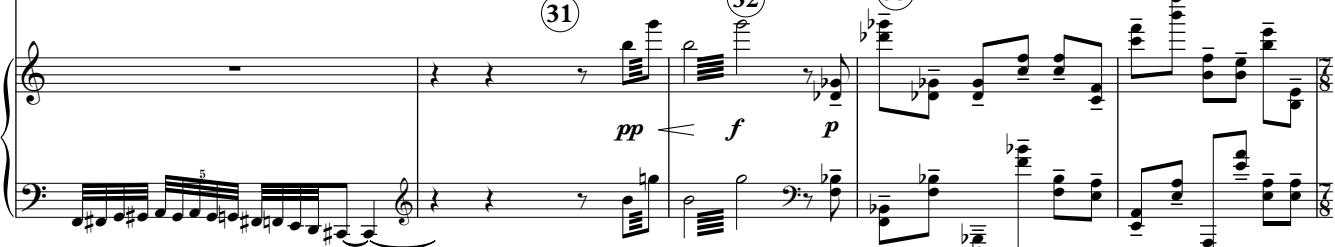


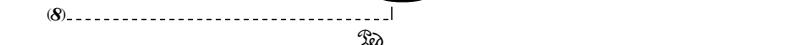
E. Gtr. 100 **(30)** dist. II gliss. gliss. ff
 Vln. arco s.p. 5 s.t. m.s.p. sul III gliss. gliss.
 Vc. arco s.t. ord. s.p. ord. s.t. f
 Pno. ff scrape damper quasi secco f

E. Gtr. 

Vln. 

Vc. 

Pno. 

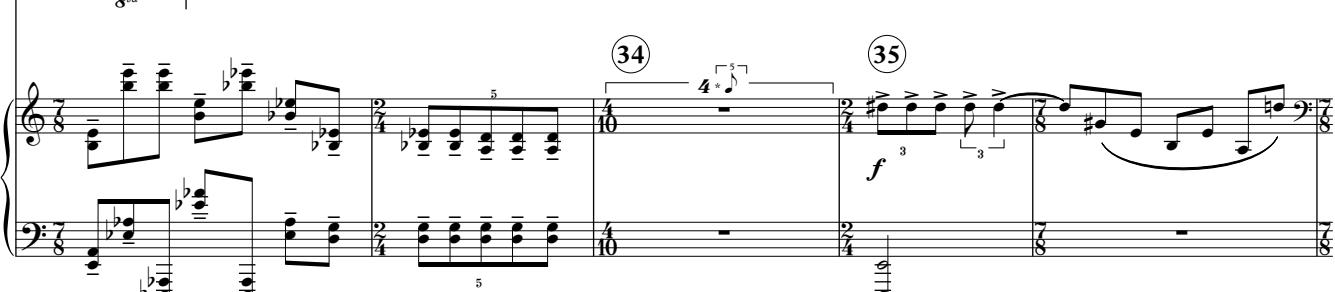
(8) 

=

E. Gtr. 

Vln. 

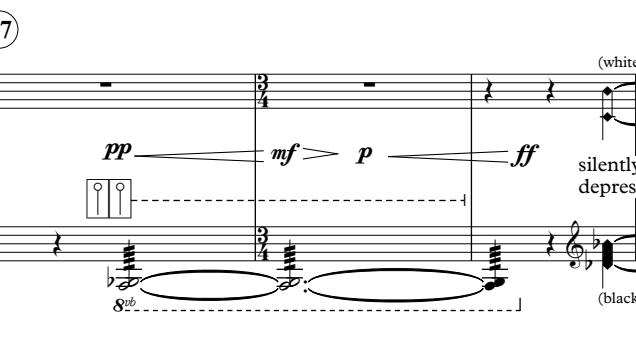
Vc. 

Pno. 

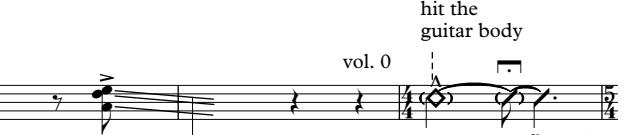
(36) 113 E. Gtr.  (37)  vib. $\frac{3}{4}$

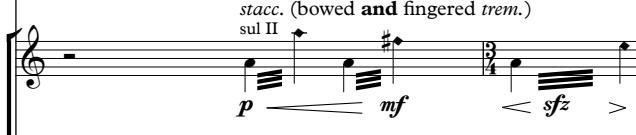
Vln.  ord. 

Vc.  m.s.p. sul III 

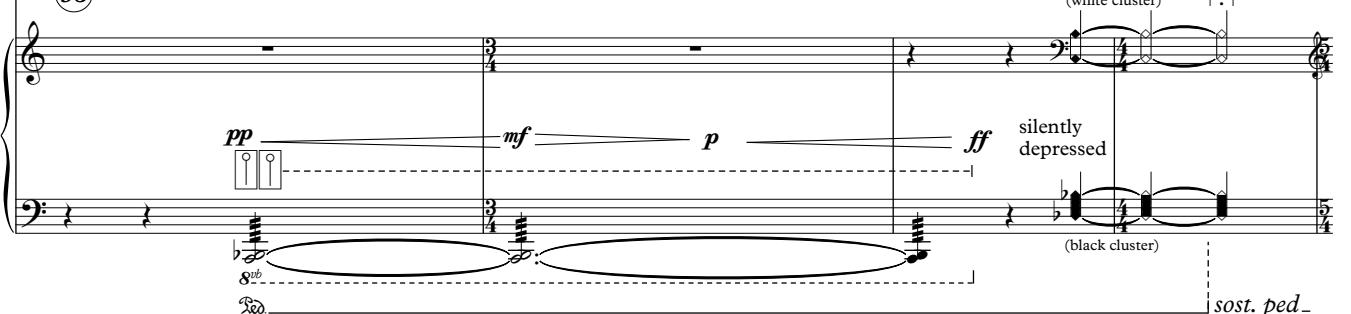
(36) 8va  (37) 

==

(38) 119 let ring-  vol. 0 hit the guitar body 

Vln. stacc. (bowed and fingered trem.) sul II 

Vc. stacc. (bowed and fingered trem.) sul I 

(38) 

20

123

E. Gtr. *mf* > alt. w/vol. knob *mf*

(39) **H** (40)

Vln. non vib. *p* molto vib. *ff* *f*

Vc. col leg bat. non vib. molto vib. *ff* *fp* *f*

Pno. (39) **H** (40) (41)

ff *mf* *mf*

(sost. ped) *8vb* *8vb* *8vb*

128

E. Gtr. let ring *mf* *ff*

(42) (43)

Vln. pizz. *f* arco ord. *ff* *fp*

Vc. pizz. *f* arco *ff* *mf*

Pno. (42) (43)

mf *ff*

(sost. ped) *8vb* *8vb* *8vb*

133 m.s.p ord s.p I =66 44 create feedbacks 3* alt. w/vol. knob

E. Gtr. mf

Vln. $\text{ff} \text{ mf}$ gliss.

Vc. 3 3 gliss. ord. m.s.p I (8) ff p f

Pno. f damp 8vb ff pizz 8vb 8vb 8vb

(sust. ped)

138 45 vol. 0 46 pull out the cable 47 hit the guitar body plug in the cable

E. Gtr. alt. w/plug

Vln. molto vib. IV (8) IV (8) non vib. pizz

Vc. I (7) III (9) non vib. pizz

Pno. 8vb I (7) 8vb IV (5) ff mp mp mf p

45 46 47 pizz

E. Gtr. -

Vln. -

Vc. -

Pno. 8vb pizz 8vb ff p mp p

(sust. ped) 8vb

22

hit the guitar body

E. Gtr. 144 (48) let ring   

alt. w/vol. knob *sempre mp*

Vln. arco s.p. non vib. *s.p.* III (5 - 3) non vib.

Vc. arco s.t. non vib. *s.p.* I (7 - 5) *s.p.*

Pno. (48)   

mf pp *8va mf* hit the left panel of the piano *p*

(sust. ped) 



E. Gtr.  (51) IV (52) *n < mf* let ring-
non vib. IV (7) pizz. *3IV* gliss.

Vln. *pp < f > p*

Vc. pizz arco I(8) I(6) pizz III *gliss.*  (51) (52) *ff*

let ring - - - - -

II IV III (53) open harmonics V & VI

pizz sul III gliss. (54)

Vln.

Vc. pizz sul II gliss. open harmonics IV & III

Pno. (53) damper (54) mf

sff *mp* *p*

=

(55) (56)

open harmonics II & III Au talon e m.s.p.

Vln. *p* *fff* *p* *ff* *p* *f*

Vc. *ff* *mf*

Pno. hit the left panel of the piano with fist harmonic glissando between the tuning pegs and the damper

silently depressed *mf* tuning pegs damper

sost. ped