



Gur Shafriri

Alpha-band Synchronization
For 2 bassoons, 2 Cellos and 2 Percussion players
Written for Tedarim Ensemble January 2020

Instrumentation

2 Bassoons

2 Cellos

2 Percussion players:

Bass drum

18" cymbal

2 vibraphones

2 tom-toms

2 snare drums

2 temple blocks

2 triangles

2 cow bells

2 tambourins

2 Ceramic plates

Crotales in C and B

4 Tibetan bowls in C#, D#, F, A (all quarter tone lower)

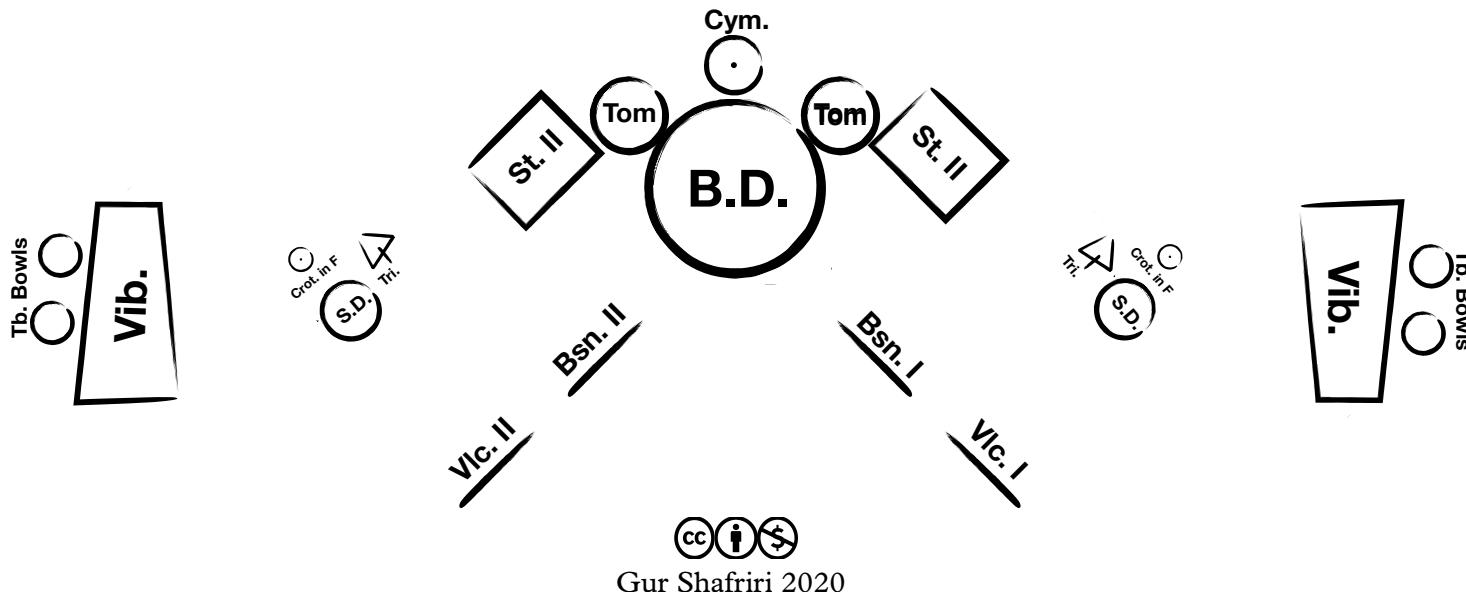
small old/broken cymbals

Kitchen pan

Glass bottle

Plastic CD box

Stage Layout



Performance Notes

alpha band synchronization

All performers notations

Microtonal notation

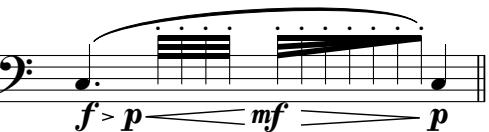
quarter sharp
three quarter sharp
quarter flat
three quarter flat
slightly sharp/flat (around an 8th)

faster ≈ 70

Time boxes - play in a separate tempo

Bassoon

Staccato with legato will be played with one breath, as if it were a long note. Should be played in the indicated rhythm



Long note Stacc. will be played like staccato with legato, as fast as possible.

soft stacc. gradual change → *hard stacc.* non gradual

soft stac. will be played with the lightest possible touch of the tongue

hard stac. will be played with the heaviest possible touch of the tongue

Different fingering for the same note can be rhythmic or with a long note "bisbigliando"

bisbig -

Over-pressure Over-blowing

Playing without the reed will produce airy sound with the note.

without reed

x shaped noteheads indicates blowing air into the bassoon. pitch is irrelevant

mf

blow air

emb. indicates manipulating the sound using your embouchure, in changing speed

emb -----

(play note in given duration)

Multiphonics will be indicated by Rhythmic notation. the stars determines the sound and fingering

ff

Performance Notes

Cont'd

Cello

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

m.s.t gradual change s.p non gradual m.s.p

Texture notation

Harmonics notations

diamond with open circle indicates that a specific pitch should come out, given by the partial no. and a possible touching node. any other node can be chosen.

diamond without an open circle shows only the touching **notations are as usual**

Fingered harmonics

IV (7)

III

I

gradual change of touch

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

Airy sound indicates combining light damping and flautando to produce long white noise. touching point on the string can be altered.

airy sound

IV

up and down lines indicates up and down movement with the bow on the string, producing white noise

III&IV

Percussion

Station I

B.D. rim x Cym. on B.D. (upside-down) Cym. bell Tom Tamb. Cow bell T.B.

Station II

1: Brkn. CD 2: Cym. box 1: glass bottle pan 2: kitchen plt. Ceramic

Station III

S.D. rim S.D. side Triangle 2: Crt. in B 1: Crt. in C

Station IV

Tbt. bwls. + Vib.

gradual change

rim damp specific inst. playing position on B.D. Damp the B.D. lightly with the mallet to produce pitch

Alpha-band Synchronization

Musical score for Percussion I and Percussion II. The score consists of two staves. Percussion I (top staff) starts at tempo $\text{♩} = 65$ with dynamics p , f , mf . It includes various rhythmic patterns involving eighth and sixteenth notes, with grace notes and dynamic changes to mp and f . Percussion II (bottom staff) begins at $\text{♩} = 70$ with dynamics pp , mf . It features eighth-note patterns and dynamic changes to mp and f . Both parts continue with complex rhythmic figures and dynamic markings like f , mf , mp , and p .

2

14

Perc. I

f

mf

ff

p

> > >

3 3 3 3

p f

> > > > >

3 5

Perc. II



17

Perc. I

mf

p

< sfz >

7 6 5

3 3 3

Perc. II



20

rit.

Perc. I

=30

=60

take off the cymbal

Perc. II

'A

26 $\text{♩} = 60$

Bsn. I no vib. -----| *molto vib* -----| 5 *flz* ord.

p *mf* *ff* *fp*

Bsn. II 3 soft stacc. -----| ord. *flz* *ff* ord. *fp*

Perc. I white noise *mf* put the cymbal back 5 *f*

Perc. II white noise *mf* *mf* *p*

'A

Vc. I $\text{♩} = 60$ ord. ----- → m.s.p ord. ----- → m.s.p ord.

ppp *mf* *f* *ppp* *mf* *ff* *fp*

Vc. II *ppp* *mf* *p* *ff* *pp* *ff* *fp*

$\text{♩}=65$

(B)

Bsn. I flz ord. *gliss.* *molto vib* -----| *slower ♩≈55*
ff $\overbrace{\quad}^3$ *mp* $\overbrace{\quad}^3$ *p* *mf*

Bsn. II flz ord. *molto vib* -----| *no vib.*
ff $\overbrace{\quad}^2$ *mf* $\overbrace{\quad}^2$ *p* *mf*

Perc. I $\overbrace{\quad}^2$ $\overbrace{\quad}^2$ *f* $\overbrace{\quad}^3 >>>$ $\overbrace{\quad}^3 > \overbrace{\quad}^5 > \overbrace{\quad}^5 >$ *simile*
mp *mp* $\overbrace{\quad}^2$ *mf* *mp* $\overbrace{\quad}^2$ *mf* *simile*

Perc. II $\overbrace{\quad}^2$ $\overbrace{\quad}^3 > \overbrace{\quad}^5 > \overbrace{\quad}^5 >$ *simile*
p $\overbrace{\quad}^3 > \overbrace{\quad}^5 > \overbrace{\quad}^5 >$ *mf* $\overbrace{\quad}^2$ *f* $\overbrace{\quad}^3 > \overbrace{\quad}^5 > \overbrace{\quad}^5 >$ *simile*

Vc. I $\text{♩}=65$ m.s.p $\overbrace{\quad}^3$ *s.t.* (B) *faster ♩≈70*
ff $\overbrace{\quad}^3 > \overbrace{\quad}^5 > \overbrace{\quad}^5 >$ *f*

Vc. II m.s.p *gliss.* $\overbrace{\quad}^3 > \overbrace{\quad}^5 > \overbrace{\quad}^5 >$ *s.p.* *on time ♩≈65*
ff $\overbrace{\quad}^3 > \overbrace{\quad}^5 > \overbrace{\quad}^5 >$ *f* c.l.b 6

33 $\text{♩} = 70$

Bsn. I *gliss.* mf mp *ff*

Bsn. II *gliss.* f mf *ff* 3 mp f

Perc. I f^3 mf

Perc. II f mp mp mf 3 5 5 5 $r.h$

Vc. I $\text{♩} = 70$ *arco* 3 pp mp mf pp $m.s.p$ $IV(5)$ f *molto vib* 5 5 5 mp f *m.s.p e au-talon*

Vc. II f *ord.* 3 *gliss.* 3 3 *slower* $\text{♩} \approx 60$ f *gliss.* $m.s.p$

36 $\text{♩} = 80$

Bsn. I $\text{♩} = 80$
 Bsn. II $\text{♩} = 90$
 Perc. I $\text{♩} = 90$
 Perc. II $\text{♩} = 90$
 Vc. I $\text{♩} = 80$
 Vc. II $\text{♩} = 90$

bisbig ---

bisbig ---

flz

ff

f

ff

5

3

5

5

3

gliss.

ord.

pizz

faster $\text{♩} \approx 94$

arco s.p.

II

gliss.

II

gliss.

ord.

gliss.

faster $\text{♩} \approx 90$

pizz II

arco

ff

6

6

6

6

6

6

39

Bsn. I *ff*

Bsn. II *ff*

Perc. I

Perc. II

Vc. I *ff* *molto vib* *ord.* *molto vib* *m.s.p.*

Vc. II *ff* *arco* *gliss.* *gliss.* *3*

42

Bsn. I

Bsn. II

Perc. I

Perc. II

Vc. I

Vc. II

ff

*ff*³

ff 7

p

ff

ff 7

p

arco c.l.t.

ord.

gliss.

molto vib

3

3

ord. 5

'D

46 without reed -----| ord. without reed -----| ord.

Bsn. I Bsn. II

Perc. I Perc. II

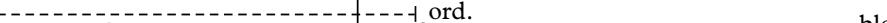
Vc. I Vc. II

10

 $\text{♩} = 60$

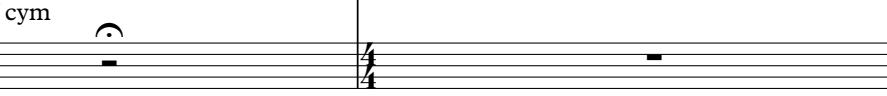
51

Bsn. I *bisbig*  
pp

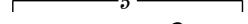
Bsn. II *bisbig*  
spp *ord.* *blow air*

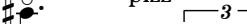
(E)

Perc. I  

Perc. II *take off cym*  

p *f* *mf*

Vc. I $\text{♩} = 60$ *pizz*  
p *p* *mf* *pizz*  
arco  
ppp

Vc. II *pizz*  
p *pp* *mf* *pizz*  
arco *ord.*  
ppp

56

Bsn. I *no vib.* -----+ *molto vib.* -----

Bsn. II *soft stacc.* -----+ *ord.* *flz.*

Perc. I *p*

Perc. II *p*

Vc. I *mf* *f* *ord.* → *m.s.p.* *ppp* *3* *gliss.* *mf* *ff* *ord.* I(4) *ppp*

Vc. II *gliss.* *gliss.* *gliss.* *p* *ord.* → *m.s.p.* *ff* *pp* *ff* *3* *II* *ppp*

12

(F)

= 56

take your time when needed

Bsn. I

bisbig 7 | *emb* 9 | *soft stacc.* 5 | *flz* 3 | *gliss.* 4 | *ord.*

pp — *mf* — *p* <*sfz*> <*sfz*> *p* — *mf* *fp* — *ff* — *f*

Bsn. II

take your time when needed *emb* 2 | *bisbig* 8 | *soft stacc.* 9 | *hard* 3 | *soft* 2 | *molto vib.* 4 | *flz* 2 | *ord.* 4 | *gliss.*

pp — *mf* — *p* <*sfz*> <*sfz*> *p* — *ff* — *f*

Perc. I

on time ≈ 56 5" | *faster* ≈ 72 6" | *together, on time* ≈ 56 6"

ppp | *p* *mf* *pp* | *p*

Perc. II

on time ≈ 56 8" | *slower* ≈ 42 4" | *with perc. I*

ppp < *pp* | *mp* *mp* | *p*

Vc. I

(F) *take your time when needed* *s.t.* 5 | *I* (7) *gliss.* 6 | *II* *s.p.* 4 | *ord.* 3 | *gliss.* 3 | 3

f — *p* — *ppp* — *mf*

Vc. II

take your time when needed *s.t.* 7 | *vib.* 5 | *molto vib.* 3 | *ord.* 4 | *III(9)* 4 | *m.s.p.* 4 | *s.p.* 4 | *II* 3 | *gliss.*

no vib. | *vib.* | *vib.* | *ord.* | *III(9)* | *m.s.p.* | *ord.* | *II* | *gliss.*

f — *p* — *mf* — *ff* — *mf*

Bsn. I 'G

61 2. 3. * 4. soft stacc. -----> hard -----> soft *** 4.

Bsn. II 3. 2. 3. * 7. soft stacc. -----> ** 5. 5. 5. fz 4.

Perc. I 7". faster mp > mp 3". moderately p f

Perc. II 4". moderately mp 7". moderately p f

Vc. I II (3) gliss. IV(11) I IV ord. -----> m.s.p -----> ord mf pp f p mf

Vc. II 2. vib. gliss. s.t. -----> m.s.p ord no vib. 3. pp f

Musical score for Percussion I and Percussion II. The score consists of two staves. Percussion I (top) starts with a dynamic *f*, followed by *mp*, *w/fingertips*, *p*, *ppp*, *w/fingertips*, *ppp*, *mp*, and *p*. Percussion II (bottom) starts with *f*, followed by *mp*, *ppp*, *p*, *ppp*, *mp*, and *p*. The score includes instruction boxes for "w/fingertips" and "Vibraphone".

69

Bsn. *pp* *ff* *pp* *bisbig* *ord.*

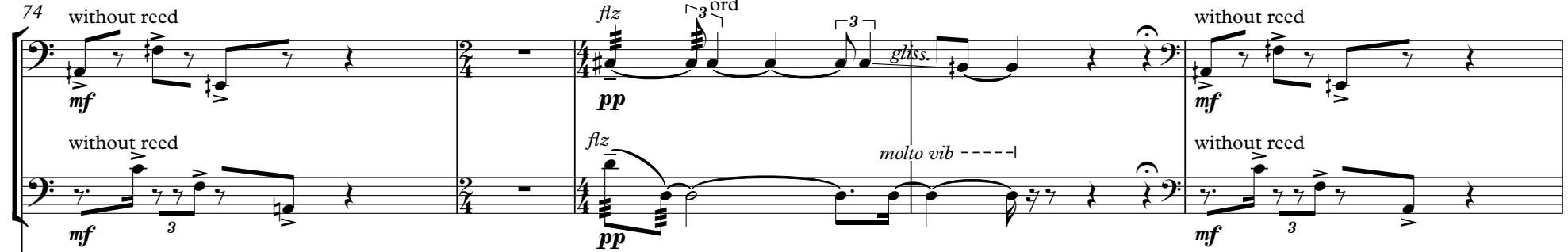
Bsn. *flz* *f* *p* *ff* *spp* *ord.*

Tibetan Bowls + Vib. *A*
Perc I *F* *mp* *15ma* *mf*

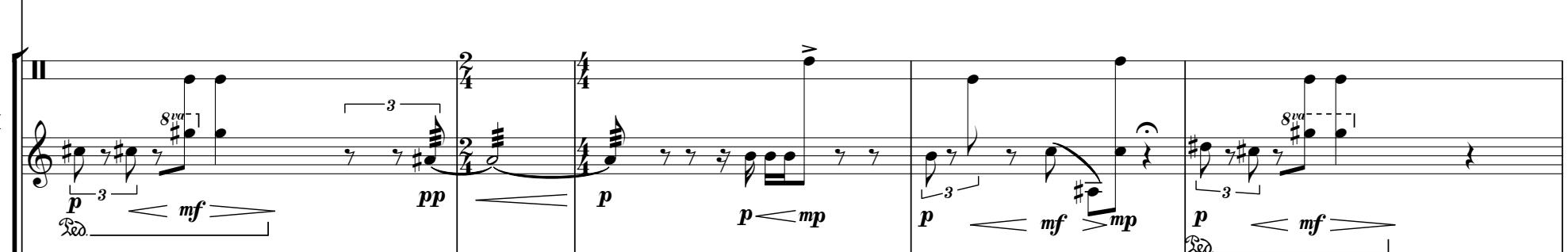
Tibetan Bowls + Vib. *E*
Perc. II *C* *mp* *15ma* *mf*

Vc. I *mf* *pp* *f* *pizz* *5* *mf* *pizz* *5* *ppp* *arco no vib.*
Vc. II *1.h pizz* *simile* *ff* *mp* *p* *mf* *ppp* *arco no vib.*

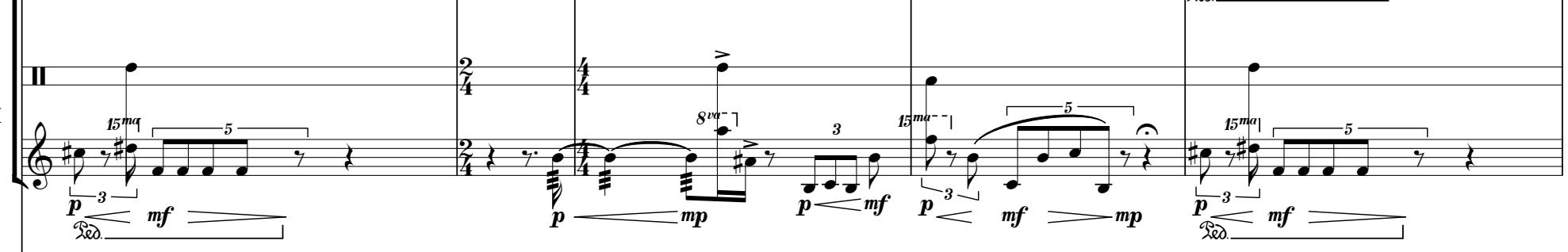
74 without reed

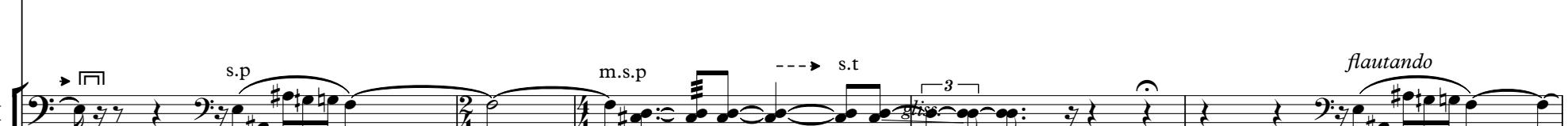
Bsn. 

without reed

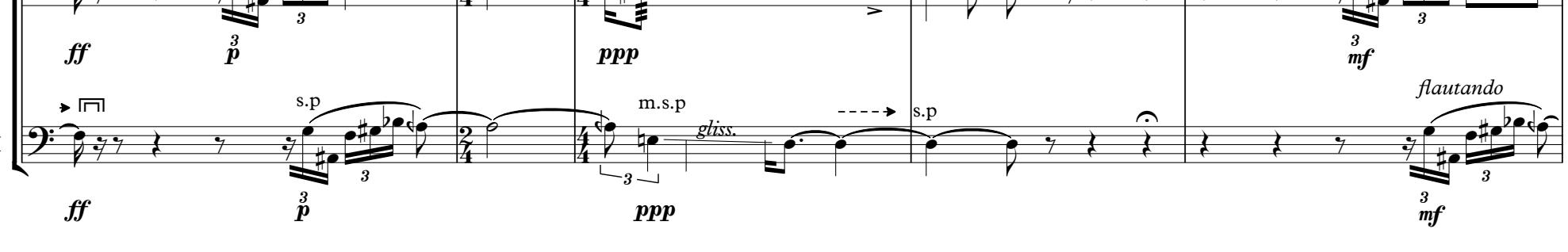
Bsn. 

without reed

Perc I 

Perc. II 

s.p.

Vc. I 

m.s.p. s.t.

flautando

ff p

Vc. II 

fff p

ppp

gliss.

ppp

3 mf

79 *accel.*

Bsn. *mp* — *f*⁵

Bsn. *mp* — *mf* *flz*

Perc I *p* — *f*

Perc. II *pp* — *f*

Vc. I *mf*

Vc. II *mf* *ord. vib*

J

J *vib* — *mf* *flz*³

accel.

J *vib* — *mf*

ord. vib — *mf*

m.s.p — *gloss.*

on time ≈ 78

83

Bsn. *mf*

Bsn. *mf*

Perc I

Perc. II

Vc. I *faster* ≈ 85 *mf*

Vc. II *mf*

pp *ff* *fp*

pp *ff* *fp*

f

f

Bsn. 87 =66

Bsn. *pp* *pp* *pp* *f* *mf* *blow*

Perc I *p* *pp* *f* *mf p* *p* *f* *p* *pp* *blow*

Perc. II *f* *p* *pp* *mf p > pp* *mf* *mf p* *p* *f* *pp* *blow*

Vc. I *pizz* *pp* *arco* *pp* *f* *3* *airy sound II*

Vc. II *pizz* *pp* *arco* *pp* *f* *> pp* *ff* *5* *airy sound III*