



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

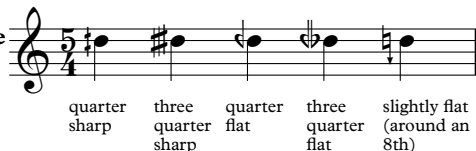


this bar length is $2/4 + 1$ tuple.
it is equivalent to a $\frac{7}{12}$ symbol.

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

Strings and Elect. Guitar

Quarter tone notation

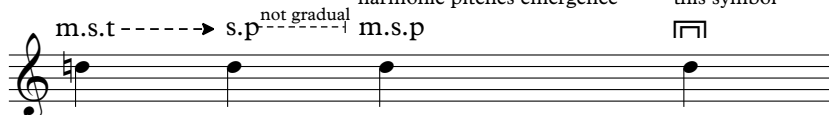


arrows shows gradual change

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

Texture symbols

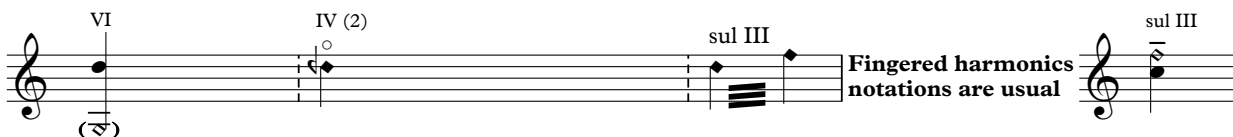


diamond shows touching point, regular is the sounding pitch

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 outcoming partial

Open harmonics notations



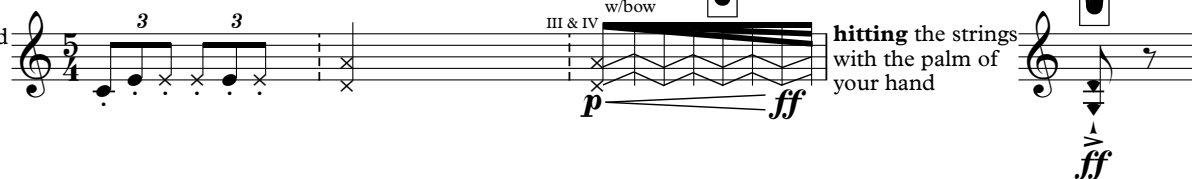
Fingered harmonics notations are usual



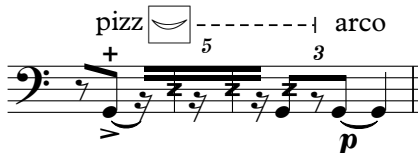
on open string damp with the whole hand either close to bridge or to the head

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

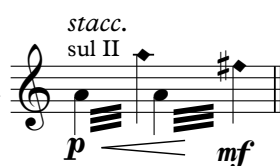
'x' Shaped notehead stand for damped note, at the touching point given.



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



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



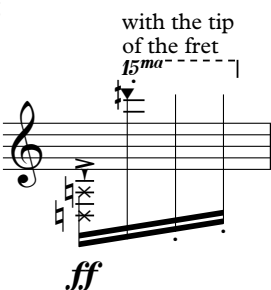
Elect. Guitar

Guitar tuning

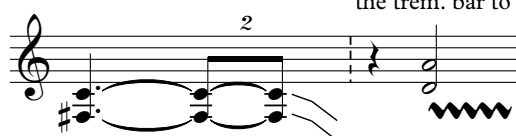


bow symbol in the guitar part indicates playing the guitar with a bow

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

mf

hit the left panel of the piano with your fist

Beat notation are used to indicate percussive actions

play with your hand inside the piano

pizz

damp with r.h.

damp

damp strings while playing them with r.h.

hit the strings with the pals

Specific overtones

sounded partials (4) (7)

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

on the beat implies pressing the string to produce distinguished overtone

after the beat implies light touches to manipulate the sound

damper 7

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

silently depressed

f

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

pp < *f* > *pp*

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

p < *ff* >

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

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

buzz

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

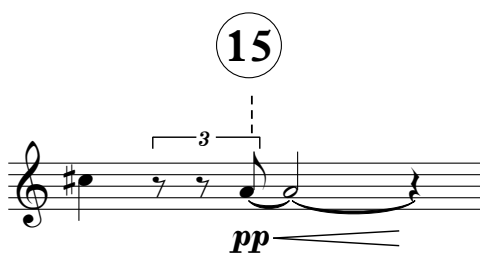
mf

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

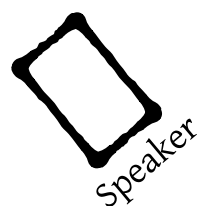
*Max 8 should be used to execute the electronics

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

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

Stage Layout

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



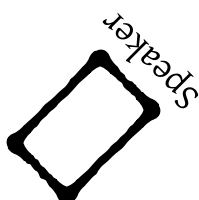
Piano
mic (1)



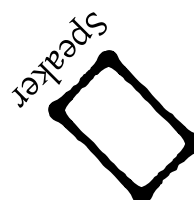
Violin
mic (4)

Computer and soundboard
cond.

Cello
mic (2)



DI (3)
Elec. Guitar



Locomotion

♩=66

Electric Guitar

let ring.
VI IV I
sempre *mp*

VI IV I
sul III
s.p.
s.p. non vib.
pp *mf* *mp* *ppp*
pp

Violin

Violoncello

s.p. sul II *ppp* *mf* *ppp*
s.t. non vib.
pp

Piano

♩=66
mf
damper
sounded partials
p (4) (7)
p (4) (7)



E. Gtr.

5
3
with the tip of the fret
ff
sul III ord.
gliss.
ff

Vln.

Vc.

Pno.

col leg bat.
f *p*
ff
col leg bat.
ff
A
♩=100
ff
8^{vb} 8^{vb} 8^{vb}

9

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

Vln. *ord.* *m.s.p* *p* *mf* *no vib.* *molto vib.* *fp*

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

Pno. *8^{va}* *(loco)* *damp with r.h.* *with the tip of the fret* *15^{ma}*

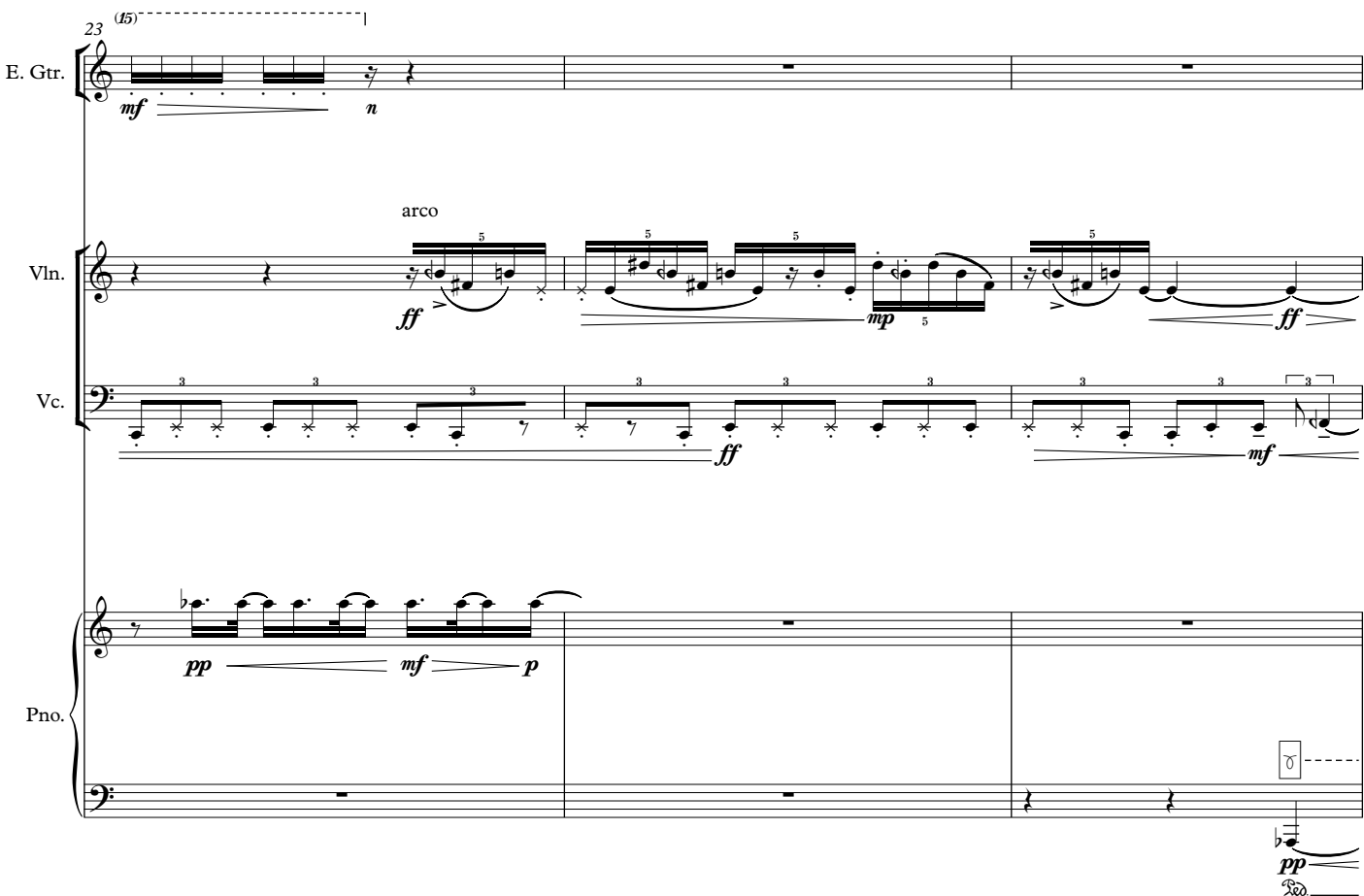
13

E. Gtr. *mf* *ppp* *f*

Vln. *f* *ff* *ff* *pp*

Vc. *f* *ff* *sul I (8)* *ord.* *8^{va}* *ff*

Pno. *silently depressed* *ff* *8^{va}* *8^{va}* *8^{va}*



26

E. Gtr. scratch with fret VI p f damp all strings 12th fret mp 5th fret

Vln. non vib. p *sempre* ff mp ff molto vib.

Vc. non vib. ffp (*sempre*) f molto vib.

Pno. ff mp damp

31

E. Gtr. pp mf pp P.M. p f 8

Vln. mp ff ord. -----> s.p.

Vc. Au talon e msp f p f ord. -----> s.p.

Pno. mf pp ff ff 8^{nb} silently depressed 8^{nb} (loco)

36

E. Gtr. *sempre mp*

Vln. *pizz* *pp* *f* *arco ord.* *sul II* *sul III* *ppp* *mf* *msp*

Vc. *pizz* *arco m.s.p.* *pp*

Pno. *f* *p* *(mp) ped.*

C 4 3

40

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

Vln. *ord.* *tap.* *p* *ff*

Vc. *tap.* *f* *p* *ff*

Pno. *p* *ff* *8vb*

4 3

[illegible]

51

E. Gtr.

ff

p *f*

p *f* *p* *f*

5th fret

3rd fret

Vln.

ff

ff

ff

pizz

pizz

Vc.

ff

ff

ff

pizz

pizz

Pno.

ff

ff

8vb

8vb

8vb

8vb

damper

damper

(loco)

f

7
← ♩ = ♩ → (♩ = 66)

E. Gtr. 55 s.p. **D** dist
mf *n* *mf* *n*

Vln. arco s.p. 5 *p* *f* arco no vib. *ppp* *mf* vib. ---

Vc. arco s.t. 5 *p* *f* arco no vib. vib. no vib. *ppp* *mf* *ppp*

Pno. 7
← ♩ = ♩ → (♩ = 66)
sounded partial (9)
ord. **D**
scrape *p* *f* *pp* *ppp*
mf

E. Gtr. 59 dist
n *mf* *p* < no vib.

Vln. no vib. *ppp* *p* <

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

Pno. pizz. 3 *mf* *ppp* *ppp* *mf* silently depressed

13

65

E. Gtr.

8 *let ring*
III VI
vib on III
mf *mf* *mf* *pp*
10 *bend III to the point of beating*
III VI
mf *vib on III*

Vln.

ord --- m.s.p --- ord
sul III
mf *ppp* *pp* *mf* *pp* *pp* *mf* *pp* *mf*
s.t
3
V V V V

Vc.

pizz sul II (8) arco
mf *ppp* *f* *pp* *mf* *pp* *pp* *f*
ord --- m.s.p --- ord
sul II
s.t --- ord --- s.t
3

8 9 10 11

ppp *f* *pp* *mf* *f* *pp* *mf*

8^{va}



69

E. Gtr.

12
scratch
V
p *f*
arco m.s.p
spic. punta d'arco
6
mf *pp* *ff*

Vln.

col leg. tra.
mf

Vc.

pizz
IV III
mp *f*
3 3 3

12

Perc.

damper
7
8^{va} 8^{va}

13 14 15

E. Gtr. 71 *ppp* *f* *mf* *mf* *let ring* VI II IV III

Vln. arco ord. *fpp* *f* s.t. s.p.

Vc. arco ord. *fpp* *f* m.s.p. ord. pizz. *ff* arco m.s.p.

Pno. 13 14 15 *f* *ppp* silently depressed *p*

74 16 17

E. Gtr. *VI* *dist.* A.H. *n* *f*

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

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

Perc. 16 17 *pp* *f* *pp*

sost. ped

18 19 20

E. Gtr.

n *mf* *pp*

let ring

15

Vln.

no vib. *f* *pp* *f* *pp* *p* *gliss.* *ord.* *m.s.p* *gliss.* *mp*

Vc.

pizz *p* *f* *p* *gliss.* *s.p* *ord* *m.s.t* *gliss.* *mf*

Pno.

18 19 20

pp *f* *pp* *mp* *mf* *pp* *f* *pp*

silently depressed

sost. ped

21

80

E. Gtr.

let ring

Vln.

mf *gliss.* *ord.* *gliss.* *gliss.* *f* *p* *sfz* *mp*

Vc.

gliss. *gliss.* *s.t ord.* *gliss.* *gliss.* *f* *p* *sfz*

Pno.

21

pp *f* *pp* *damp* *8^{va}*

83 III V I II

E. Gtr. *dist.* *ff* *gliss.* *gliss.* *gliss.* *f* *A.H.*

Vln. *gliss.* *f* *mp* *f* *ff* *gliss.* *gliss.* *gliss.* *ff*

Vc. *ord.* *gliss.* *mp* *f* *ff* *gliss.* *gliss.* *gliss.*

Perc. *damper* *3* *ff* *p* *ff* *p* *p* *ff* *p* *damper*

(8) *(loco)* *sost. ped* *8va* *mf*

22 23 =78

88 A.H.

E. Gtr. *ord.* *mf*

Vln. *s.p* *non vib* *mp* *mf* *molto vib* *mp* *mf* *mp*

Vc. *s.p* *m.s.p* *ff* *non vib* *mp* *mf* *mp* *mf* *mp*

Perc. *p* *(loco)*

24 25 26 27

F

94

E. Gtr. **28** **29** *mf*

Vln. *mf* *mp < mf* *mf < f* pizz *arco m.s.p*

Vc. *mf* *f* *f*

Pno. **28** **29**

100 **30**

E. Gtr. *dist.* *ff* *gliss.* *gliss.* *ff*

Vln. *arco s.p* *mp* *f* *s.t* *mp* *f* *m.s.p sul III* *gliss.* *gliss.*

Vc. *arco s.t* *mp* *f* *ord.* *s.p* *mp* *f* *ord.* *s.t* *mp* *f*

Pno. *ff* *scrape* *8va* *damp* *quasi secco* *f*

8^{va}-----|

gliss. gliss.

31 32 33

IV P.M.-----|

ord.

E. Gtr.

f f

ord. no vib. molto vib.

Vln.

p f pp f m.s.p. mf

no vib. ord. molto vib.

Vc.

ff mf ff f p ff f mp

31 32 33

Pno.

pp f p

(8)-----|

Red



108

34 35

4

mf

ord.

Vln.

mf f ff mf ff

gliss.

ord.

Vc.

f mp f ff mf ff

8^{va}-----|

34 35

Pno.

f

36 37 **G**

E. Gtr. 113 *mf* *f* vib. 3rd

Vln. *ff* *f* ord. m.s.p sul III *gliss.* *gliss.*

Vc. *ff* *f* m.s.p sul III ord.

Pno. 36 37 **G** *f* *mp* *pp* *mf* *p* *ff* (white cluster) silently depressed (black cluster)

38 38

E. Gtr. 119 let ring *mf* *f* vol. 0 hit the guitar body *n* <

Vln. *stacc. (bowed and fingered trem.)* sul II *p* *mf* *<sfz>* *mf* *f* *<sfz>* *f* *<ff>*

Vc. *stacc. (bowed and fingered trem.)* sul I *p* *mf* *<sfz>* *mf* *f* *<sfz>* *f* *<ff>*

Pno. 38 *pp* *mf* *p* *ff* (white cluster) silently depressed (black cluster) *sost. ped.*

123

E. Gtr. *mf* > alt. w/vol. knob *mf* *mp* *let ring*

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

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

Pno. *ff* *mf* *mf*

(sost. ped)

39 *♩=100* H 40 41



128

E. Gtr. *let ring* *mf* *ff* *col leg bat., s.p.*

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

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

Pno. *mf* *ff*

(sost. ped)

42 43

133 m.s.p. ord s.p. $\text{♩}=66$ (44) create feedbacks alt. w/vol. knob

E. Gtr. *mf* *p* *f*

Vln. *ff* *mf* *f* *pp* *p* *II* (8)

Vc. *ff* *p* *f* *I* (8)

Pno. *f* damp *ff* *pizz* *8^{vb}*

(sost. ped)

138 (45) (46) (47) pull out the cable hit the guitar body plug in the cable

E. Gtr. *alt. w/plug* *n*

Vln. *mf* *f* *mp* *mf* *mp* *ff* *non vib.* *pizz* *p* *IV* (8) *molto vib.* *IV* (8) *IV* (5)

Vc. *f* *mp* *mf* *mp* *ff* *non vib.* *pizz* *p* *I* (7) *I* (7) *III* (9)

Pno. *8^{vb}* *p* *ff* *p* *mp* *pizz* *p* (45) (46) (47)

(sost. ped)

hit the guitar body

let ring

48

49

50

E. Gtr.

144

alt. w/vol. knob

sempre *mp*

Vln.

arco s.p.
non vib.

pp

mf

s.p.
III (5 - 3)

pp < mf > mp > ppp

non vib.

pp

ff

Vc.

arco s.t.
non vib.

pp

mf

s.p.
I (7 - 5)

ppp < mf > ppp

s.p

p < f

ff

Pno.

8va

mf

pp

48

8va

mf

hit the left panel of the piano

49

p

50

p

(sost. ped)



let ring-----

J

51

52

E. Gtr.

IV

n < mf

Vln.

non vib.

pp < f > p

IV (7)

pizz

3 IV

gliss.

Vc.

pizz

arco I(8)

p

< f > p

I(6)

pizz

III

gliss.

3

J

51

52

Pno.

ff

let ring - |

let ring-----|

II IV_o III (53)

sfz *mp*

open harmonics V & VI *p*

Vln.

pizz sul III *gliss.*

Vc.

pizz sul II *gliss.*

open harmonics IV & III *p*

Pno.

sfz *mp* damper *p* *mf*

Red



(55) (56)

f *fff* *p* *p* *f*

Vln.

open harmonics II & III *gliss.* *p* *f* *fff* *p* *ff* *p* *f* *pp*

Au talon e m.s.p

Vc.

f *fff* *p* *ff* *mf*

Pno.

hit the left panel of the piano with fist

harmonic glissando between the and the tuning pegs and the damper

tuning pegs damper

silently depressed *mf*

sost. ped Red