

Christopher Preissing

H A R D C O R E

Amplified Cello and Stereo Acousmatic Playback

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amplified cello and stereo acousmatic playback

inspired by Isabel Castellvi
dedicated to William Jason Raynovich

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PERFORMANCE NOTES

The score of H A R D C O R E combines traditionally notated materials, graphic notation, and decision making. Each of these materials allows more or less flexibility to the performer, with traditionally notated sections as one extreme, decision making the other, and graphic notation in the middle. The following key illustrates bow/hand location, playing style and preparations. Performance time is 10 minutes.

LOCATION

- ∩ - bridge
- ▼ - tailpiece *and*
- TP - tailpiece
- FB - fingerboard
- SB - soundboard
- EP - end pin
- CP - clothes pin

STYLE

- /○ - normal
- /○ - senza vibrato
- × - strike
- ▽ - fingernail
- /⚡ - overbow tremolo
- //// - overbow sustained
- Φ - fingerboard node
- ≡ - brush/rub strings
- 〰 - contoured vibrato

PREPARATIONS (see illustration for placement)

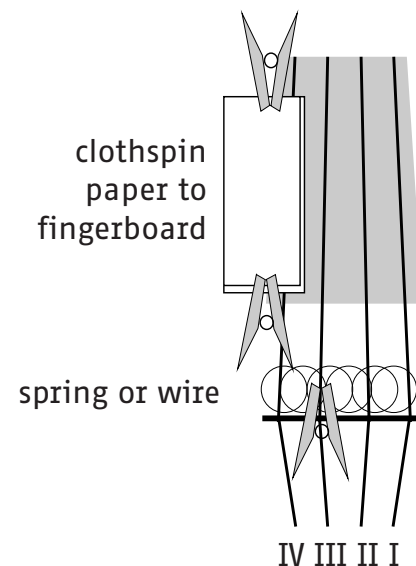
- Paper: (24-28lb) folded lengthwise twice
- 3 clothes pins (wood, spring type)
- 24 gauge galvanized wire, small wire springs or paper clips

OTHER IMPLEMENTS

- Percussion brush with metal handle
- Medium mallet with wood handle

ELECTRONICS

- Wireless/wired instrument microphone



PROGRAM NOTE

H A R D C O R E is the first of several works in which the closed presentation of a fixed media performance is combined with the floating, open presentation of the human performer. Indeed within the 'cello part the performer is faced with both fixed and floating materials. This dichotomy, described by Eco in *The Role of the Reader*, satisfies my private desires to control the details of invention, as well as the spectator's need to publicly experience a dangerous and unique act. The work consists of four continuous sections followed by an epilogue of sorts. A showpiece for cellists, H A R D C O R E was inspired by the performance of Isabel Castelli and is dedicated to William Jason Raynovich.

October 2008

HARD CORE

inspired by Isabel Castellvi
dedicated to William Jason Raynovich

Christopher Preissing
2008

I. ca. 3" ca. 45" **0:48**

CELLO *sul pont., punta d'arco, effleuré*
bouncing with a mixture of hair and wood *ad lib.* (begin by using more hair than wood)
ppp

ELECT. (jingling) *pp*

ca. 8" ca. 14" ca. 5" **ca. 1:15**

CELLO CUE: "shhh" on bridge *p*
bouncing as before increasing amount of wood *mf* (continue as before as if interrupted)
CUE: low rumble on bridge *mp*

ELECT. shhh low rumble

ca. 7" ca. 8" ca. 10" **ca. 1:40**

CELLO *sul pont. senza vibr.* *mp* *norm.* wide to narrow vibrato *f*
bouncing as before increasing amount of wood *mp* (continue as before as if interrupted)
on bridge *n* *norm. senza vibr.* *f* *sul pont.* *norm.* *mp*

ELECT.

Gradual *gliss.* using *effleuré* and harmonics (as possible).
Begin sparse, gradually increasing density of events.
Cello sound should always blend with, ("be as one" or "inside") electronics part.

ca. 6" ca. 24" ca. 2:10

8va

bouncing as before increasing amount of wood

(continue as before as if interrupted)

sul pont. vibr. *mp*

norm. senza vibr. *f*

sul II *ff*

sul pont. *mf*

norm. senza vibr. *mp*

ff

sul pont. echo *p* (approx. pitch)

norm. *ff*

ELECT.

ca. 8" ca. 6" ca. 8" 2:22 2:30

on bridge *mp*

norm. *f*

wild vibr. *p* *ff* *sim*

bouncing as before wood only *mf* (continue as before as if interrupted)

shifting bow location between norm. and sul pont. *mp*

III IV *fff*

CUE:

ELECT.

II. ♩ = 96 2:39

senza vib. slow to fast bow constant pressure

scratch tone *p* *ff* *mp* *f*

I / II

scratch tone *f* *p* norm. non vibr.

(below bridge) I II III IV

bouncing on open strings and bridge w/wood and hair, ad lib. *p*

ELECT.

IV gliss. scratch *f* I / II sul pont. *mp*

LH finger roll on sounding board *mp*

col legno on bridge *mp* *f*

wide to narrow vibrato *fff*

ELECT.

* Play below the bridge on the indicated string.

* Rhythm approximate

(ca 10") 3:07

16" $\bullet = 88$

CELLO
I
Below II
Bridge III
IV

ELECT.

pizz. sul pont. *mp* (C#) *mf* *gliss.* (G) *mp* *gliss.* *f* *gliss.* *mf* *gliss.* *sf* *sf* *sf* *sf* *ff*

pizz. *pizz. sul pont.* *LH snap pizz.* *bow: sul pont -> sul tasto* *fingernails up and down*

* twist stationary bow to create scratch tone

7.5" 3:19

$\bullet = 88$

CELLO
I
Below II
Bridge III
IV

ELECT.

pizz. *f* *scratch tone* *arco uneven tremolo* *ff* *scratch tone* *arco uneven tremolo* *ff*

4" 3:32 5.5" 3:32

$\bullet = 88$ ($\bullet = 120$)

CELLO
I
Below II
Bridge III
IV

ELECT.

*pizz. nail ** *pp* *evenly spaced, do not align between systems.* *wood on and behind bridge ad lib.* *pp* *f* *pizz.* *LH pick up perc brush* *ff*

5.5" 3:50 4" 8.5"

CELLO
I
Below II
Bridge III
IV

ELECT.

pizz. sul pont. *p* *col legno* *strike SB* *sf* LH: III on CP III/IV: rustle paper *sub. pp* *drag fingernails across strings, ad lib.* *pp* *gliss. effleuré* *mf* *col legno* *gliss. effleuré* LH: rustle on fingerboard *p* RH: *col legno* below and on bridge *p*

SELECT FROM AMONG THESE EFFECTS *ad lib.*

ca. 4:11

ca. 4:31

4:51

5:14

* Beginning of note should be obscured by electronics. Starting and ending pitches are important. Practice to achieve smooth *glissandi*. Contour approximate.

*2 Stop string w/bow.

6" 13"

arco (as before) gliss. (stopped sim.) arco (as before) gliss. (stopped sim.)

CELLO I Below II Bridge III IV

ELECT.

pp *f* *pp* *f*

pizz.

5" 12"

arco (as before) gliss. (stopped sim.) arco (as before) gliss. (stopped sim.)

CELLO I Below II Bridge III IV

ELECT.

p *f* *p* *f*

pizz.

6" 11"

arco (as before) gliss. (stopped sim.) arco (as before) gliss. (stopped sim.)

CELLO I Below II Bridge III IV

ELECT.

mp *f* *mp* *f*

col legno
lightly bouncing

p

$\text{♩} = 88$

pizz. *f* *arco* *ff* *pizz.* *f* *arco* (as before) *p* *f*

CELLO I Below II Bridge III IV

ELECT.

2" 4"

gliss. (stopped sim.)

6:35

4" 3" 8"

arco (as before) gliss. pizz. effleuré arco (as before) gliss. gliss. pizz. effleuré

CELLO

mp mf

ELECT.

6:49

14"

arco (as before) gliss. gliss.

CELLO

ELECT.

7:08

19"

gliss. gliss. gliss. gliss. II I gliss.

CELLO

ELECT.

drum

IV. 7:16 7:26

8"

gliss. gliss. f p

CELLO

pp mf

ELECT.

remove paper

♩ = 180

CELLO

p cresc. poco a poco

ELECT.

CELLO

martellato

ff *mf* *ff* *mf* *mp*

4:3 3 4:3

ELECT.

CELLO

mf *f* *f* *mf* *ff* *mf*

4:3 LH pizz. sul tasto frantie!! *2 arco 4:3

rattle pizz.

ELECT.

CELLO

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

bouncing on wood and hair of bow I / II gliss. ad lib. bouncing on wood and hair of bow II / III gliss. ad lib. III/IV LH pizz. III bow on CP choke arco

scratch IV LH pizz. rattle paper RH pizz.

I Below II Bridge III IV

ELECT.

CELLO

mp *f*

pizz. arco sub harmonic IV choked

8th gliss.

ELECT.

CELO

ELECT.

pizz. stopped
mf

IV arco
f

sub harm.
8^{vb}

mp

pizz.
arco

pizz.
arco

battuto on bridge

rattle paper
pizz.

pizz.

sub pont.

CELO

ELECT.

f

ff

wild overbowing

pizz. sul pont.

arco (over bowing to norm.)

p

CELO

ELECT.

ff

LH pizz. sul pont.

arco

mf

4:3

CELO

ELECT.

ff

wild overbowing

LH pizz.

arco

f

9:06

I
Below II
Bridge III
IV

out of crash, *ad lib.* ca. 10" *to sul tasto*

CELO I
Below II
Bridge III
IV

ELECT.

fff *pp*

sfz

ca. 12" *non-vibrato*

gradually to *sul tasto* over first node

CELO I
Below II
Bridge III
IV

ELECT.

mp *p*

p *mp ~ mf*

LH *sub pont.*
lightly bounce and
roll wood dowel

ca. 12"

CELO I
Below II
Bridge III
IV

ELECT.

pp *p*

ca. 6" ca. 14"

LH sliding on fingerboard *ad lib.*

wood bouncing *sub pont., ad lib.*

CELO I
Below II
Bridge III
IV

ELECT.

pp *p* *pp* *ppp* *pppp*