

Twelve Landscape Views

I. Guqin and Cello

Jeff Roberts

Performance Notes

Cello Techniques

Glissandi Techniques

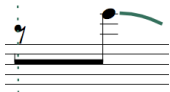
Cello Glissandi form a basic component of music language for this piece, adopted from a guqin technique vocabulary rich in various styles of glissandi. In addition to *sound file* excerpts referenced in these notes (all sound files can be found at www.jeff-roberts.org/techsound), the cellist could also listen to guqin music to develop a feel for expressive glissandi techniques in the guqin style. In general, dynamic shaping should (unless otherwise notated) involve very quiet dynamic entrances and exits from the note.

Glissandi With Un-notated Ending Pitch

Notes with an ascending or descending curved glissandi line with no ending pitch are meant for the cellist to shape given the duration length and line shape based guidelines below.



16th note durations are very brief and ephemeral with a wisp of sound, roughly a ½ step in range.



8th and dotted 8th note durations follow the same as 16th notes but stretched over a slightly longer duration.



Quarter note durations. Depending on the shape of the glissandi line, glissandi may involve an initial brief sustain on the starting pitch with a gradual expressive dropping off or an immediate and gradual dropping off over the length of the note. In either case the range of the glissandi should be around a *whole step in range*.

Glissandi With Notated Ending Pitch

Some glissandi contain a notated ending pitch. These pitches are used to designate a specific glissandi range, but not necessarily a pitch to be perceived at the end of the glissandi. Finish the glissandi shape gesture around the designated pitch but do not articulate the ending pitch by dwelling on it at the end of the glissandi.



Fingered Glissandi



Several 32nd note chromatic descent gestures are meant to emulate a glissandi gesture but with some articulation of chromatic notes. The chromatic notes should be heard in this gesture but smoothed or blurred together as much as possible. Playing the gesture with light finger pressure or light bow pressure can help.

Rhythmic Pizzicato Glissandi



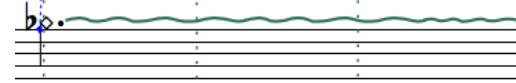
There are several gestures in this piece where a pizzicato glissando is combined with a rhythmic figure. The cellist should slide the pitch downward while plucking the rhythm with the right hand. The rhythm and glissando range are approximate as long as the overall gestural shape occurs at the notated moment in the piece.

Harmonic Glissandi

Throughout the piece, there are several types of glissandi that involve sweeping various ranges of the cello strings with a light touch to spontaneously activate the harmonic series of the strings. Notes Below refer to specific sections of the piece:

Note 1: Harmonic Glissandi around Bb Partials Region on A String

Touch the A string around the second position (Bb) to produce harmonics and glissando in a small range above and below 2nd and 3rd position. Play sul pont close to the bridge with some pressure. Should produce a spontaneous array of harmonics.



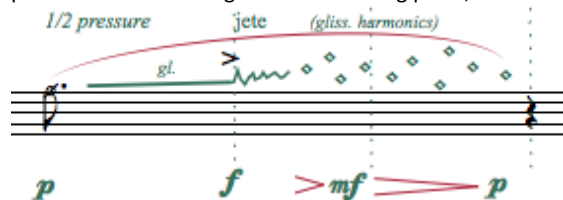
Note 2: Three String Arpeggiated Harmonic Glissandi

Using the A, D and G strings, touch strings with the left hand (to produce harmonics) and glissando moving back and forth in positions I through III. At the same time, cross-string arpeggiate rapidly with the bow, playing sul pont as close to the bridge as possible. Should produce a spontaneous texture of metallic glissandi and random harmonics. Vary dynamics, arpeggiation speed and glissandi speed.



Note 3: Composite Harmonic Glissandi Gesture

This gesture, found in system 9, page 4 of the score, occurs entirely on the A string. Beginning with an open a string, ½ bow pressure, the left hand begins a glissandi also with ½ pressure on the string. This sound should contain a faint pitch with a lot of bow noise. Reaching the jagged line marked *jete*, an aggressive and choppy *jete* technique should briefly occur (duration of a dotted 8th note) after which the left hand should slide rapidly up and down the string to produce a flourish of spontaneous natural harmonics. When the gesture is repeated a few beats later, the high B-natural in XIV position should be targeted as an ending point, where free-bouncing *jete* occurs.



Finger Pressure

1/2 finger pressure

Apply enough pressure to the string to allow the note to speak but not strongly or fully. The resulting sound should be an 'airy' light sound of both pitch and bow/string friction noise. This may also involve using a lighter bow pressure than normal as well.

Bowing Techniques

Extreme Sul Ponticello (Full Partials)

Bow as close to the bridge as possible to produce an intense metallic tone quality. What should result is a sound of both fundamental but with a great presence of the upper partials of the harmonic spectrum. **Full Partials** designates intense bow to produce a sound made almost completely of upper partials and little or no fundamental.

Jete Techniques

Jete Normal *Jete* technique calls for the bouncing of a bow for a short duration note.

Jete (free bounce) This *Jete* technique calls for the continual bouncing of a bow over a longer duration note. *Free bounce* designates the player keep the bow to bouncing freely and spontaneously for the duration of the note, creating a changing and unpredictable rhythm.

Jete (even bounce) This *Jete* technique calls for the continual bouncing of a bow over a longer duration note. *Even bounce* designates the player to keep the bow bouncing at a regular or even rhythm, usually a faster rhythm. There are instances though were "slower" to "faster" to "slower" are designated. In these instances, an even bounce should accelerate and decelerate to the different designate speeds.

Dynamic Swelling

Dynamic Shaping and Niente



Niente – a circle attached to the ends of crescendo and diminuendo marks denote *Niente* or no sound. In this case, the sounding of the note should arise from and return to complete silence. In other words, the beginnings and endings of notes where this dynamic shape is designated should be elusive to the ear. The dynamic swell should be evenly balanced on both sides of the swell and not abrupt.



Short duration notes with Niente swell markings

These dynamic swelling shapes are also applied to very short duration notes. The shortness of such durations makes it obviously impossible to perform such a detailed dynamic envelope of changing volume. The intent here is to shape short note with an expressive ephemerality: allow it to appear and disappear with subtlety, not with abrupt beginnings and ending to the sound.

Percussive Techniques

These techniques require the cellist to lightly tap the cello body in a percussive manner. **LH** designates the use of the left hand and **RH** designates the right hand. The cellist should find resonant places on the cello body where the percussive event can project the called for sound.

tap lightly tap the cello body with the fingertip flesh of one or two fingers. Best places for tapping are on the upper front face of the body near the body edge.

knock use the knuckle of a finger to create a distinct, tight and hollow knocking on the cello body. Resonant locations for this technique can be found on the side of the cello body, especially on the top of the side of the body.

slap use the flesh the inside of two or three fingers to lightly slap the front face of the cello body, creating a slap and/or a dull thud like sound.



Twelve Landscape Views

I. Cello and Guqin

for Ronald Feldman

Jeff Roberts

(2012)

♩ = 60

Guqin

Cello

mf *mp* *mf* *mp* *p* *mf* *p*

mp *p* *mp* *mf*

extreme sul pont. sul pont.

2

Qin

Vlc.

mf *mf* *p* *mp* *p* *mf*

norm. Sul D (LH 1/2 pressure) extreme sul pont. jete (free bounce) Sul A

pp *mp* *pp* *mp* *p*

(See Note 1 for fingering)

2

Qin

Vlc.

p

Sul A

jete (free bounce)

harmonic glissandi (see Note 1)

3

Qin

Vlc.

mp

p

mf < f

norm.

pizz. +

mf

p

mf < f

p

mf < mp

mute str. jete (free bounce)

raking glissando (seven string)

4

Qin

Vlc.

mf

f

p

mf

mf

p

mf

p

f

p

three string arpeggiated harmonic glissandi (see note 2)

sim.

jete (free bounce)

mp

p

5

6

Qin

flick

5

vib..... vib.....

3

3

L.v.

jete (free bounce)

slower..... faster..... slower

mp

mf

mp

mf

p

mp

mf

Vlc.

3

sim.

jete (even bounce)

mp

mf

p

mf

p

mp

7

Qin

mp

mf

f

mf

3

gl.

3

mf

Vlc.

jete (even bounce)

jete (even bounce)

LH tap

RH knock

mf

pp

p

mp

p

p

mf

8

Qin

3

3

7

3

fingernail tapping

gl.

p

mf

p

mf

pp

mf

p

pp

mf

Vlc.

pizz.

gl.

arco

sul pont.

3

knock

3

sul pont.

p

mp

mf

pp

Qin 9

Vlc.

p f > mf pp < mf > p mp mf p mf p mf p < mf > p mf p < f mf p < f

1/2 pressure jete (gliss. harmonics) 1/2 pressure jete (gliss. harmonics) jete (free bounce) extreme s.p. (full partials) espress.

gl. (see Note 3)

vib vib

3 3 3

expressive expressive

Qin 10

Vlc.

f > mf f > mf f mp f p mf f mp p f p mf p

extreme s.p. (full partials) espress. norm. sul pont. norm. LH tap 6

< mf > < mp > < mf > < mf > mf < mf > f

3 3 6

11

Qin

Vlc.

knock

pizz. arco

sul pont. jete norm.

mf f ff mf p f mf f

p <mf> p <mf> mp f <mf> <f> mp <mf>

12

Qin

Vlc.

jete (free bounce)

sul pont. norm.

ppp f mf p mp

mp <f> <mf> pp <mf> pp <mp> mp <f> p

13

Qin

Vlc.

mf p mf pp mp p f

<mp>

14

Qin

Vlc.

p *f* *pp* *mp* *pp* *mf* *pp* *ppp* *p* *ppp*

1/2 bow pressure (light) (slightly out of tune with guqin, Eb)

muted strum

RH
tap string whisper

15

Qin

Vlc.

mp *pp* *p*

1/2 bow pressure (light) (slightly out of tune with guqin, Eb)

16

Qin

Vlc.

pp *mp*

finger tapping

pp *mp*

17

Qin

Vlc.

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

string whisper

nail flesh

<mp> *<mp>* *<mp>* *<mp>*

18

Qin

Vlc.

p *mp* *f* *mf* *p* *<f>* *p* *f* *mf* *ff* *n* *f*

sul pont. 1/2 bow pressure (light)

extreme s.p.

sul pont. jete (free bounce)

flick attack

(mute)

<mp> *<pp>* *p* *<f>* *p* *f* *mf* *p* *<mf>* *<f>*

19

Qin

Vlc.

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

norm. expressive

sul pont. (stop bowing Db but allow it to ring)

extreme sul pont. expressive

norm.

f *p* *<mp>* *f* *p* *mf* *pp* *<mf>* *p* *<mp>*

f *p* *<mp>* *f* *p* *mf*

20

Qin

mf
sul pont. pizz. arco
jete (free bounce) jete (free bounce).

mp < *f* > *ff*
p < *mf* > *pp* < *mp* > *pp*
f < *p* >

Vlc.

mp *p* < *f* > *pp*
p.o.
◦ < *mp* > ◦ < *mp* > ◦ < *mp* > ◦

21

Qin

p < *f* > *p*
pp < *mf* > *pp*
mp *mf*

Vlc.

< *mp* > ◦ < *mp* > ◦ < *mp* > ◦ < *mp* > ◦

22

Qin

mp
p *p*
pp < *mp* > *pp* *mp*
finger tapping

Vlc.

< *mp* > ◦ *p* < *mf* > *p*
pp < *p* > *pp* ◦ < *mp* > ◦ < *mp* > ◦ < *mp* > ◦

1/2 bow pressure (light).
(slightly out of tune with guqin A)

23

Qin

Vlc.

The image shows a musical score for Violin (Qin) and Violoncello (Vlc.) on page 9. The Violin part (top staff) begins with a melodic line of eighth notes, followed by a triplet of sixteenth notes. A dynamic marking of *pp* is placed below the triplet, with *mp* above it and another *pp* below it. The Violoncello part (bottom staff) has a bass line with a dynamic marking of *mp* below it. The score is marked with measure numbers 23 and 24. Vertical dotted lines indicate measure boundaries.