

Breaking Bamboo, Shaking Jade

Flute, Piano, Percussion

Jeff Roberts

Instrumentation

C Flute (wine bottle)

Piano

Percussion:

Vibraphone

Crotales

Cymbal

2 Gongs

Rosewood Claves

Wood block

Wood stick

Wine Bottle

5 Wine Glasses

Violin Bow

Mallets

Performance Notes

Sound Aesthetics

Ideas in *Breaking Bamboo*, *Shaking Jade* come from Chinese aesthetics and the guqin tradition. The guqin tradition emphasizes timbral quality. 'Breaking Bamboo' and 'Shaking Jade' are two descriptions of guqin sound taken from Tang Dynasty writings on guqin. The words describe the attack timbral quality and the changing resonance of sound as it rings out. The long resonant notes in this piece are meant to ring out to their natural end as much as possible. There are also instances of 're-ringing', where notes are re-sounded on different instruments. They are meant to come from behind the original note and create an artificial timbral change; seeming to be a natural property of the original sound's resonance. There are also resonant chords constructed of different instrument timbres. Special care should be taken to balance dynamics between the timbres and produce a single, homogenous sonority.

Flute



Soft Breath Attack Short duration eighth notes with dynamic swells (< >) beneath them should be performed with a delicate breath attack. They should not sound like short accented notes, but delicate, 'chirping' sounds with a soft initiation and release from the note. They need not be at a very quiet dynamic (somewhere around *mp*).

Spit Attack A short but accented and powerful pitch initiated with a spit of air. Some naturally occurring overtones are desired. Spit attack is designated with a **x** note head and **sp**.

Microtonal Fingerings There are two microtonal fingerings used on the lowest G# and A on the flute. After fingering the pitch, use the right hand's keys to create microtonal inflections of the main pitch. The keys capable of use are F#-F-E-Eb-D-Db-C. Either a descending microtonal bend (simply descend through the chromatic keys) or an *ad libitum* upward – downward movement through these keys are used. (See Score)



Pitch Bend Pitch are designated with a falling line away from the starting pitch. The speed of the bend is shown by the length of the line in relation to the beats in the measures.

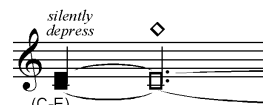


Wine Bottle: Overblow (see percussion notes)

Piano



+



Prepared Piano The two notes to the left are muted notes and need to be prepared before performance. The **x** note head in the score designates muted notes. These prepared notes are the only two muted notes in the piece. The high E (E7) should be prepared so that it produces a knocking wood sound, not a pitch.

Pluck Sting A '+' placed above or below a note designates plucking the string inside the piano.

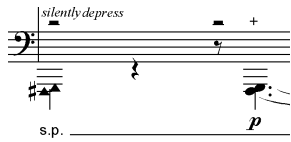
Low Register Harmonics Diamond note heads designate harmonics, produced by touching piano string(s) inside the piano then attacking the note(s) using the keyboard. The resulting pitches intended are written next to the notes. Touch locations differ from piano to piano, but are generally found near the piano dampers (see Diagram).

Cluster Chord Hollow or filled in rectangle note heads designate chromatic clusters of notes meant to be performed as a chord. The range of the cluster is written next to the note head.

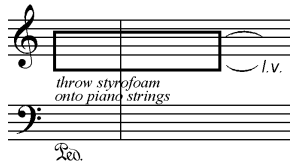
Cluster Chord Harmonics In this piece, cluster chords are used as 'harmonics resonators'. The right hand must silently depress and hold the designated notes. The right hand then performs a quick, loud and accented attack on a cluster chord lower in the register. This causes a harmonic resonance in the unmated strings in the upper chord. A diamond symbol is placed above/below the upper chord, indicating the appearance of the harmonics.

Because the pianist must perform other notes while these harmonics are still ringing out, the sostenuto pedal needs to be applied just prior, or after the right hand accented attack, to sustain the resonance and free the hands to play other notes.

Performance Notes



Pedaling In addition to pedaling cluster chords and their harmonics, individual notes at times need to be 'prepared' and pedaled previous to the actual sounding of the note. A triangle note head designates notes to be silently depressed and then pedaled using the sostenuto pedal.



Throw styrofoam on Strings hold down the sustain pedal and then, at the designated time, throw styrofoam peanuts on the strings. If the sound is too light (given the hall acoustics) other slightly heavier material can be used.

Vib

Vibraphone

arco (release) use a violin bow to bow the notated pitch. If 'release' is present, stop the bow from bowing the note at this point.

Cym

Cymbal

arco (release) use a violin bow to bow the edge of the cymbal. If 'release' is present, stop the bow from bowing the note at this point.

side tap use a wood drum stick to tap the cymbal on its edge.

Cro

Crotales

arco use a violin bow to bow the notated pitch.

Percussion

Wgl

Wine Glass

rub With a moist finger, gently rub the edge of the wine glass to produce a sustained pitch

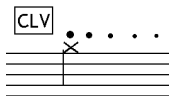
chimes using a metal beater, spontaneously dangle the beater between 3-4 closely positioned wine glasses to make a chimes effect

Wbot

Wine Bottle

blow gently but consistently blow across the opening to produce a sustained pitch

overblow with a more focused and intense air flow, quickly blow across the opening to produce a high pitched overtone.



Claves

ricochet dots above a clave note require the player to use a loose wrist to allow one clave to naturally bounce on the other causing a tapering accelerating rhythm.

Wood

Wood Clappers (or Bamboo Chimes)

slap using either of the above, loudly slap the wood together to produce a concise loud slapping sound. This is meant to mask the forte attack of the piano cluster used to resonate the upper partials of the silently depressed chord.

Breaking Bamboo, Shaking Jade

Eighth Blackbird - Music 09 Festival

Jeff Roberts
(2009)

♩ = 100

The score is in 4/4 time and consists of three systems. The first system features a Flute part with a tempo marking of quarter note = 100. The Flute part includes dynamics of *pp* and *p*, with performance instructions for *rub* (ruba) and *VIB* (vibrato). The Percussion part includes dynamics of *p*, *ppp*, and *ppp*, with performance instructions for *WGI* (woodblock) and *rub*. The Piano part includes a dynamic of *mp* and a *ped.* (pedal) instruction. The second system features a Flute part with a dynamic of *ppp* and performance instructions for *rub* and *VIB*. The Percussion part includes dynamics of *p*, *ppp*, and *mf*, with performance instructions for *CLV* (clavichord) and *rub*. The Piano part includes dynamics of *mp* and *mf*, with performance instructions for *ped.* and *l.v.* (lute).

Flute

Percussion

Piano

Fl.

Perc.

Pno.

(*leo.*)

(*leo.*)

7

Fl.

Perc.

Pno.

VIB

CLV

p

p

p

mp

p

pp

mp

touch next to damper

(Eb)

Red.

s.p.

silently depress

5

3

3

11

Fl.

Perc.

Pno.

WBot blow

CLV

pp

p

pp

p

(s.p.)

+

This musical score is for a piece featuring Flute (Fl.), Percussion (Perc.), and Piano (Pno.). The score is divided into two systems, starting at measure 7 and measure 11. The Flute part includes various articulations such as accents (<>) and vibrato (VIB). The Percussion part features dynamic markings like *p* and *pp*, and includes specific techniques like CLV (Clavichord) and WBot blow (Wind Bot blow). The Piano part is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings ranging from *mp* to *pp*. Performance instructions like 'touch next to damper' and 'silently depress' are provided for the piano part. The score concludes with a *s.p.* (sotto voce) marking and a final dynamic of *p*.

14

Fl.

Perc.

Pno.

17

Fl.

Perc.

Pno.

s.p.

The musical score consists of three systems, each with three staves: Flute (Fl.), Percussion (Perc.), and Piano (Pno.).

- System 1 (Measures 14-16):**
 - Flute:** Measure 14 starts with a dynamic of *ppp* and a hairpin crescendo to *p*. There are double angle brackets (<>) above the staff in measures 14 and 16.
 - Percussion:** Measure 14 has a dynamic of *pp* and a hairpin crescendo to *p*. It includes performance instructions: **VIB** (Vibrato) in measure 14, **WGI rub** (Woodblock I, rubato) in measure 15, and **WBIK** (Woodblock II, *WBIK*) in measure 16. A hairpin crescendo from *ppp* to *mp* is shown at the end of the system.
 - Piano:** Measure 14 has a dynamic of *pp*. A hairpin crescendo from *pp* to *p* is shown at the end of the system.
- System 2 (Measures 17-19):**
 - Flute:** Measure 17 has a dynamic of *mp* and a hairpin crescendo. Double angle brackets (<>) are above the staff in measure 17.
 - Percussion:** Measure 17 has a dynamic of *ppp* and a hairpin crescendo to *mp*. It includes performance instructions: **VIB** in measure 17 and **WBot blow** (Woodblock bottom, blow) in measure 18. A hairpin crescendo from *ppp* to *p* is shown at the end of the system.
 - Piano:** Measure 17 has a dynamic of *pp*. It includes the instruction **silently depress** in measure 17. A hairpin crescendo from *pp* to *p* is shown at the end of the system.

20

Fl. *pp*

Perc. *pp* *mp* *mute*

Pno. *pp* *p* *mp*

VIB

ped.

WBik

23

Fl. *mf* *pp* *p* *mf*

Perc. *pp* *mf* *p* *mf*

Pno. *mp* *mp* *mf*

CLV

VIB

silently depress

(C)

27

Fl. *f* *mf* *pp* *pp* *mf*

Perc. **GONG** *p* **WOOD** *slap* *ff* **CLV** *f*

Pno. *p* (s.p.) *touch next to dampers* (E-D#) *l.v.* *s.p.* *8va-*

31

Fl. *pp* *mp* *pp* *pp*

Perc. **WBik** *mp* *mf* *consistent and very even*

Pno. *p* *l.v.* *throw styrofoam onto piano strings*

Red.



35

Perc. *p*

Pno.



39

Fl. *p*

Perc. *pp* *mf*

GONG

WBIK

microtonal fingerings
ad libitum quickly up and down through: F#-F-E-Eb-D-Db-C-B)

l.v.

43

Fl.

Perc. *mp*

Pno. *p* *s.p.* *mp* *p*

VIB mallets

ped.

silently depress

l.v.

46

Fl. *sp.* *f* *pp* < *mp* > *pp* < > *pp* < *mf* > *pp*

Perc. *CROT* *arco* *mf* *VIB* *mallets* *l.v.*

Pno. *mf* *p* (s.p.)

49

Fl. *sp.* *f* *pp* < *mf* > *pp* *WBot* *overblow* *f*

Perc. *WOOD* *slap* *ff* *l.v.* *let all ring out* *GONG* *l.v.* *VIB* *pp* *ped.*

Pno. *f* *p* (B) *pp* *s.p.*

52

Fl.

Perc.

Pno.

WOOD slap

VIB *l.v.*

CROT arco

VIB mallets

(ped.)

pp *mf* *pp* *pp* *mf* *pp*

mf

f *mp* *mf* *s.p.* *l.v.* (b) touch next to damper (C-E)

55

Fl.

Perc.

Pno.

CROT arco

VIB mallets

VIB arco

release

(ped.)

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

mf *l.v.* *ppp* *mp*

silently depress *s.p.* *l.v.*

Detailed description of the musical score: The score is divided into three systems, each containing three staves. The first system (measures 52-54) features a Flute part with a series of sixteenth-note runs and dynamic markings from *pp* to *mf*. The Percussion part includes 'WOOD slap', 'VIB' (vibrato) with *l.v.* (lento vivace), and 'CROT arco' (crotonal arco) with *mf* dynamics. The Piano part has a *f* (forte) dynamic and includes instructions like 'touch next to damper' and '(C-E)'. The second system (measures 55-57) continues the Flute part with dynamic markings *pp*, *mf*, *pp*, *mp*, *pp*, *mp*, *pp*, *mf*, and *pp*. The Percussion part features 'CROT arco' with *mf* dynamics, 'VIB mallets' with *ppp* dynamics, and 'VIB arco' with *mp* dynamics. The Piano part includes a *silently depress* instruction and *s.p.* (sotto piano) dynamics. The score uses various musical notations including slurs, accents, and dynamic hairpins.

58

Fl. *f* *ppp* *mf* *pp*

Perc. WOOD *slap* *f* *pp* VIB *mallets*

Pno. *silently depress* (D-F) *mp* (s.p.) *ff* *mp*

61 WBot *overblow* (take flute)

Fl. *ff* *pp* *mf* *ppp*

Perc. *l.v.* *arco* *l.v.* *mallet* *l.v.* *WOOD* *slap* *ff*

Pno. *silently depress* *strum* *silently depress* (D-F) *p* *ff* *s.p.*

64

Fl.

Perc.

Pno.

Musical score for measures 64-66. The Flute part features a melodic line with accents and dynamic markings. The Percussion part includes a sustained pedal point and a series of notes marked *pp*. The Piano part has a complex rhythmic accompaniment starting with a *p* dynamic.

67

Fl.

Perc.

Pno.

Musical score for measures 67-70. The Flute part continues with melodic phrases. The Percussion part is highly detailed, featuring various instruments: *WGI* chimes (*mf*), *CYM* arco (*p*), *VIB* mallets (*pp*), and *I.v.* (l.v.). The Piano part includes a *mp* dynamic and a specific chord marked (F#-G-Ab) *p*.

72

Fl.

Perc.

Pno.

72

72

76

76

76

76

mf

mp

p

pp

pp

mp

CROT arco

I.V.

VIB mallets

* *p*

pp

p

pp

mp

Detailed description of the musical score: The score is divided into three systems. The first system (measures 72-75) features a Flute part with a trill in measure 75, a Percussion part with a 'CROT arco' section in measure 72 and 'I.V.' and 'VIB mallets' sections from measure 73 onwards, and a Piano part with a piano (*p*) chord in measure 72 and a mezzo-piano (*mp*) chord in measure 73. The second system (measures 76-76) features a Flute part with a *pp* note in measure 76, a Percussion part with a *p* note in measure 76, and a Piano part with a *pp* chord in measure 76 and a *mp* chord in measure 76. The score includes various musical notations such as dynamics, articulation, and performance instructions.

79

Fl. *mf* *pp* *mf* *p* *pp* *mp*

Perc. *ppp* *p* *mp*

Pno. *p* *mp* *p*

(B) (A) (Bb) (G#-Bb)

82

Fl. *pp* *pp* *mp* *pp* *ppp* *mp* *ppp*

Perc. CYM side hit I.v. GONG I.v.

Pno. *mp* *mp* *mp* *p*

s.p. s.p.

85

Fl.

Perc.

Pno.

WGI chimes

VIB mallets

VIB mallets

silently depress

(B-D)

s.p.

f

mp

mp

mp

mf

pp

i.v.

88

Fl.

Perc.

Pno.

WBK

VIB

p

mp

p

(B)

(Bb)

mp

91

Fl.

Perc.

Pno.

Flute: *mp*, triplet, slurs, accents.

Percussion: *mp*, WBik, slurs, accents.

Piano: *8va*, slurs, accents, complex textures.

94

Fl.

Perc.

Pno.

Flute: *mp*, triplet, slurs, accents.

Percussion: *mp*, *ppp*, *p*, slurs, accents.

Piano: *8va*, *ppp*, *mp*, *pp*, slurs, accents.

97

Fl.

Perc.

Pno.

3 <>

p

8va

(B-D)

silently depress

f s.p.

p

101

Fl.

Perc.

Pno.

<>

mp

p

p

pp

p

mp

pp

104

Fl.

Perc.

Pno.

p

mp

pp

silently depress

p

s.p.

109

Fl.

Perc.

Pno.

pp

pp

(s.p.)