Ragnhild Berstad

tēla

for guitar
and string quartet

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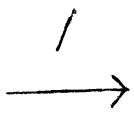
2011

Commissioned by Thomas Kjekstad
with financial assistance from
the Norwegian Composers Fund

Explanation of signs

General:

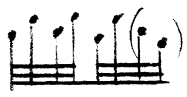


- subito

- gradual transition

- pitch to be raised by ¼ of a second

- pitch to be lowered by ¼ of a second



- notes in bracket can be omitted

- the bracket indicates that the pause might be shorter than notated, depending on previous section

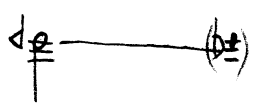
- tenuto: sustained and slightly accentuated

- bending beam indicates rhythmic flexibility inside the figure

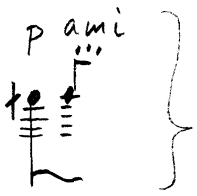
- glissando, note in bracket indicates the end note of glissando, not to be played as a separate note

Guitar:

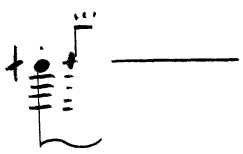
- thimble: to be used on 1st, 2nd and 4th finger on left hand, touch the string lightly with the fleshy part of the finger (inside thimble)



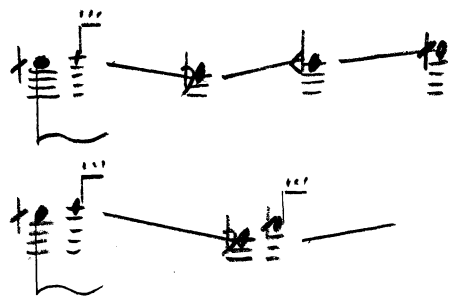
- play initial note, then move the thimble (finger) to produce a glissando, initial note to be established before the glissando movement



- make a tremolo, notation shows the first note as the main note, played by thumb, and the following three notes as grace notes, played by the fingering ami



- as above, make continuous repetitions according to the prolongation line



- prolongation line is also glissando line; play the initial tremolo group, then move the thimble (finger) to produce a glissando during the following tremolos
- the pitches notated along the glissando line have to be audible: make a short rest in left hand movements on the pitches notated, i.e. a short stop in the glissando movement

- stop glissando/left hand movement on the notated pitch, rest until the whole tremolo group, pami, is finished

- tenuto on main notes; make a slight prolongation of/ rest after the main note before playing the following grace notes

- as above, but make a longer prolongation/ rest

- as above

NB noter
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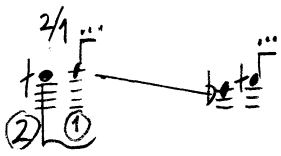
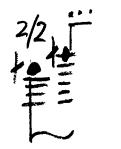
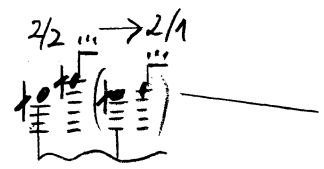
- strong accent on main note



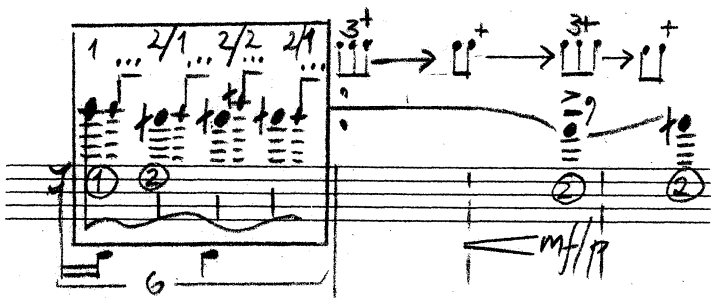
- touch 1st and 2nd string with 1st and 2nd finger/ thimble. Keep the fingers/ thimbles in close position to produce a small interval, here ¾ a of a second. The actual interval between the two strings will vary; the higher pitch the smaller interval.
NB: keep the same 2/1 position throughout all the glissando movements



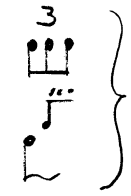
- touch 1st and 2nd string with the same thimble, produces a fourth



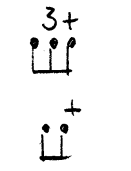
- change gradually from large interval, fourth, and left hand position 2/2 to small interval and left hand position 2/1
- start the glissando movement after finishing the first tremolo group
- notes in bracket to indicate that the actual pitches will be different from notated, dependent on the glissando movement



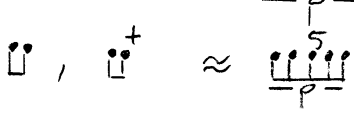
- change between the different pitch- (and finger-) combinations indicated inside the box, prolongation-/ glissando line shows the movement on 2nd string, all the pitches notated during the following long glissando movement has to be played by on 2nd string
- as a consequence of this the first note group in the box can occur only between the pitches notated

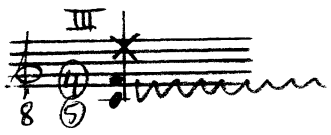


- the rhythmic figure above , refers to the tempo of main note, i.e. right hand thumb, within a quaver



- as above, but faster

- faster than 



- crossed strings, cross 4th and 5th string on 3rd fret, resultant pitches may differ from notated

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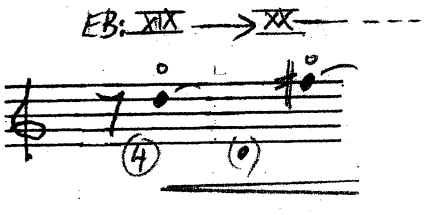
EB

- EBow



- place the EB between 14th and 15th fret, on 2nd string, use the "harmonic" switch position to get multiple harmonics as notated
- move the EB carefully towards string to let the harmonics grow gradually out, as notated
- a slight movement of EB on string can be necessary to get an optimal result
- keep the EB in close position to the string according to the prolongation line, then gradually remove EB from string according to the dotted line

- move the EB from 19th to 20th fret to obtain the notated harmonics

EB: XX+

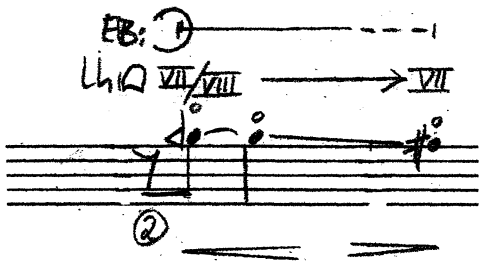
- place the EB close to 20th fret, on right side of fret

EB:

- place the EB over the sound hole

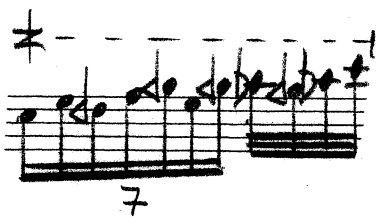
EB:

- place EB over the sound hole, approximately 2 cm from edge on right side



- thimble on left hand finger, place thimble between 7th and 8th fret and move it gradually towards 7th fret as notated, to make a glissando

Strings:



- rhythmic variations in right hand are to be coordinated with quick tremolos in left hand (to avoid unwanted legato)

- half harmonic, between light harmonic touch and ordinary pressure (left hand)

- no ordinary pitch is to be heard

asp

- alto sul ponticello

qsp

- quasi sul ponticello

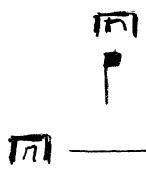
Bowing speed:

fast bow (F.B)
normal bow (N.B)
slow bow (SL.B)
very slow bow (V.SL.B)

- full bow, a glass like sound

- the resulting sound has to contain noise elements in addition to notated pitch
- almost no ordinary pitch is to be heard

Pressure:

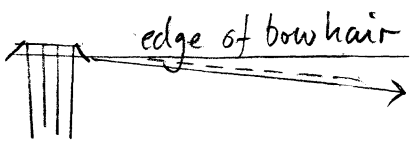


- crushed tone; exaggerated bowing pressure, no pitch is to be heard

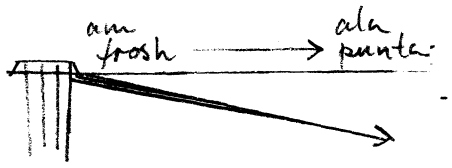
- gradual treansition from exaggerated pressure to normal pressure

Other playing techniques:

- place the bow on string, then draw the entire bow up towards the tuning pegs, keeping it at 90 degrees to the instrument (avoid pitch sounds), direction of bow is according to notation, degree of pressure on string is according to thickness of line

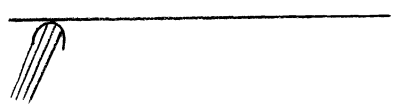


- as above, use edge of bow hair, a light pressure and very slow motion causing a soft grainy sound



- as first example, but use an oblique bow position, about 60 – 75 degrees on string, make in addition a down bow motion as indicated (no pitch is to be heard)

- Increasing pressure causing "croaking" (frog!)



- play on top of the bridge

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Extra equipments and other considerations (guitar only):

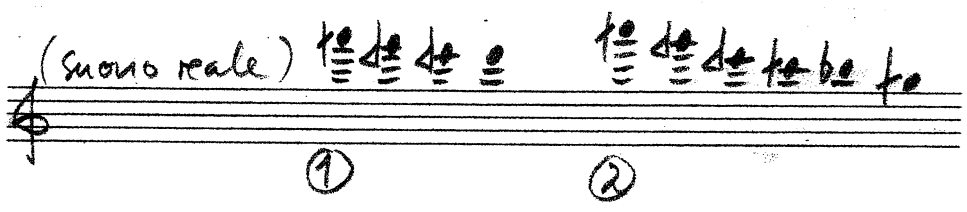
Three thimbles made of glass or similar material, to be used on 1st, 2nd and 4th finger on left hand. Thimbles can be borrowed from composer.

Small piece of foam rubber to be placed between fingerboard and 1st and 2nd strings, in order to damp the occurring vibrations on the string part behind the thimble contact point, while playing fortissimo attacks

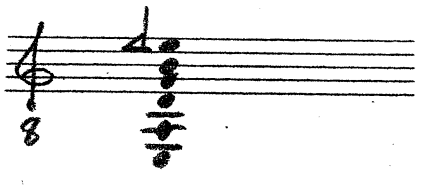
Steel guitar placed on a table in front of musician, to be played with:

Electronic Bow for guitar, model PlusEBow

Recommended:
Put marks on following pitch points on 1st and 2nd string on nylon guitar, use a multi media-marker:



Steel guitar to be tuned:



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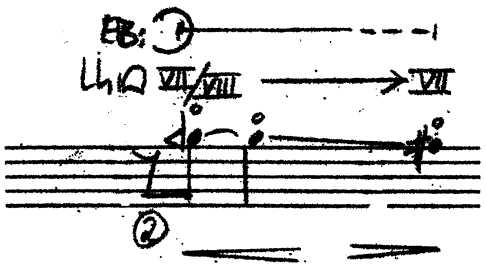
Sound engineering:

six microphones are needed:
preferably five contact microphones and one on stand for the steel guitar on table
routing to the reverb units is pre-fader,
return on separate channels for individual control

the guitar is to be partly high pass filtered



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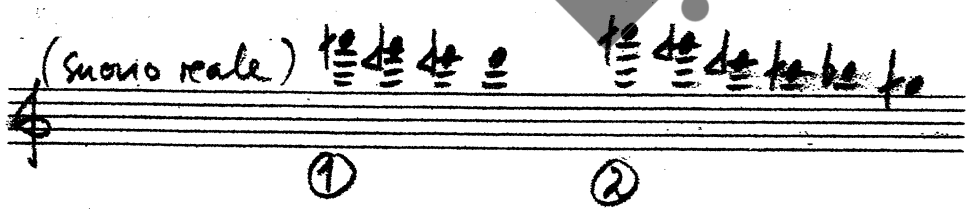

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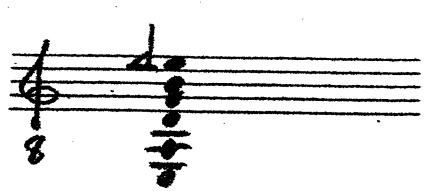

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return on separate channels for individual control

A

♩=48 Liberamente

Guitar

1) Q4 IX/X

amp, HP filt, slightly rev

gliss.

vl 1

slightly amplified

colla parte

fast bow

vl 2

slightly amplified

fast bow

vla

slightly amplified

flautato, fast bow

vc

slightly amplified
add reverberation

2) SP

cancel reverb

con sord.

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1) thimble on 4th finger to play the quarter tones; touch string lightly with the fleshy part of the finger as to make new frets between the ordinary frets

2) pinch string between two fingers and lift slightly, approx. pitch area notated, change bowing imperceptibly

♪. = ♩, ♩ = 64 a tempo

7 → cancel reverb

B

amp off

flautato, fast bow

♩ = 72

NB noter
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NB noter
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10

flaut. fast bow

flaut. fast b

C

3 ♩=60 amp, HP filt, slightly reverb

4

7/8 2)

15

4/4 3)

Suono reale 4

slightly reverb

1)

(ppp) /pp/ppp /pp/ppp pp/ppp sim.

slightly reverb 1) pp/ppp

(ppp)

flautato, fast bow

slightly reverb

ppp

slightly reverb 1) pp/ppp pp/ppp pp/ppp /pp/ppp

Senza sord

sim

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4)

S.T. mp p mp p p mp p mp pp

20

gsp→ord gsp→ord

pp/ppp sim sim sim

ppp pp/ppp sim

pp/ppp sim ppp pp/ppp

1) sùbito accènto: make accents by sudden increasing of bowing speed combined with bowing shifts
2) thimble on 4th finger, all notes in this section are to be played with thimble
3) put marks on following pitch points on 1st and 2nd string, use a multi media marker
4) higher pitch means tighter string and shorter reverberation; faster movement, larger intervals and higher pressure on string are needed to produce a glissando

mp p mp sim

p mp mf p mp p mp

<ppp> gsp→ord pp/ppp <pp pppsim sp→ord ϕ <pp pppsim gsp→ord

sim <ppp pp/ppp <ppp pp/ppp sim

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25 no reverb (tutti) 4/4 ♩=48

mf mp <mf mp <mf mp <mf mp 5/8 4/4

—ord <ppp ϕ <pp> ppp pp pp sempre mp/pp <mp/mf

ϕ <pp pp/ppp ϕ <pp p/ppp (ppp) pp mp <mf

sp→ord pp sempre

ϕ <pp> pp/ppp p/ppp ϕ <pp ϕ <p cresc. mf

ϕ <pp > ppp pp <mp> p <mf/mp <mf

D

amplification off

30

pp

sp →ord

→sp →ord

35

poco accel

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E

♩=60

1)

p /mp mf mp

pp ppp

p/ppp /p/ppp

p /mp 5 mf mp

pp ppp

p/ppp/p/ppp

cresc. mp mf mp

<p ppp

mf

<p

P/pp

amp, HP filt

40

suono reale 2)

mp mf

p. a p. cresc. mp

no HP

♩=72

pp

sim

p/pp

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1) put foam rubber or similar material between fingerboard and 1st and 2nd string in order to damp strings behind thimble touching point (to prepare the fortissimo section on next page)
2) put thimbles on both 1st and 4th finger in order to prepare the section on next page

♩=72

mp

3/4

suono reale

A

ff (possible)

45

♩=60

2/3

2/4

mp

mf

pp

ppp

mf/pp

lp

♩=72

2/4

3/4

sr.

ff

mp

pp sempre

mf

lp

♩=60

(remove foam rubber)

f

sempre

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50

3
4 (suono reale)

F

♩=56

amp, HP

4/4

1) 2)

p ami

p

ppp

ppp

ppp

3 3+ 3 3+ 3

2 2/1 2/2→2/1 2/2→2/1

55

p

imp

ppp

ppp

p ppp pp

pp

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1) thimble on 1st and 2nd finger
2) make a tremolo, notation shows the first note as the main note, played by thumb, and the following three notes as grace notes played by the fingering ami (detailed information on notation and playing technique see "Explanation of signs")

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G

pami

flaut. fast bow

détaché

sp.

ord

(1/8)

65

mf mp

détaché

pp p sp ord

mp pp p

détaché ala punta

mp pp

sp ord

pp p mp

sp ord

mp lp mp

ord.

p

NB noter
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mp

flaut. fast bow

détaché

p mp pp

PPP flaut. fast bow

mf pp

flaut. fast bow

mp p pp

PP

PP

mf pp

70

mf

sp

ord flaut. fast bow

pp

flaut. fast bow

norm. bow

flaut. f.b.

p < mp > p

lpp

f > mf

mf

mp

pp

sp

ord

norm. bow → ord

flaut. f.b.

1) NB.

mp

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1) normal bow (vs. fast bow)

H 75

3/4 ♩=60 | 4/4 | ♩=52

NB 1) mf | f | reverb fast bow | pp reverb fast bow 8va | pp PP II

NB 1) mf f | f | pp reverb

NB 1) mp | lf | pp → reverb

f | f | lpp

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2/4 | 4/4 ♩=56 add reverb

f.b flaut. fast bow 8va | PP | PPP | PP | f.b | P | lPPP

PP | fast bow 8va | PP

1) normal bow (vs. fast bow)

80

norm.bow

flaut. fast bow

norm.b. flaut. f.b.

norm.bow

Slow bow

norm.bow

8va

NB noter
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no rev

normal bow

slow bow

NB 1)

85

very slow bow

no rev

SL.B. 2)

fast bow

NB 1)

V.SL.B 3)

no rev

SL.B 2)

NB 1)

fast bow

NB

SL.B

fast bow

NB

no rev

SL.B 2)

1) normal bow 2)slow bow 3) very slow bow (see “explanation of signs”)

no HP filtering

♩=54

1)

NB → VSLB → NB → VSLB/NB → VSLB/NB

VSLB/NB

VSLB → NB

VSLB → NB → VSLB

VSLB → NB

J

90

♩=54

♩=60

♩=54

2)

am frosh → mid → am frosh → mid

am frosh → am frosh → mid → ala punta

am frosh → mid → am frosh → mid

3)

asp 2) → am frosh

4)

1) remove thimbles, the previous b1 in bracket can be omitted if necessary
2) no ordinary pitch is to be hears during the alteration of bowing position, damp string with left hand if necessary
3) emphasize the noisy part of the sound by putting the main weight of the attack on the crossed strings
4) keep finger on ¼ tone lowered d, 3rd string, until the end of the sequence (bar 93)

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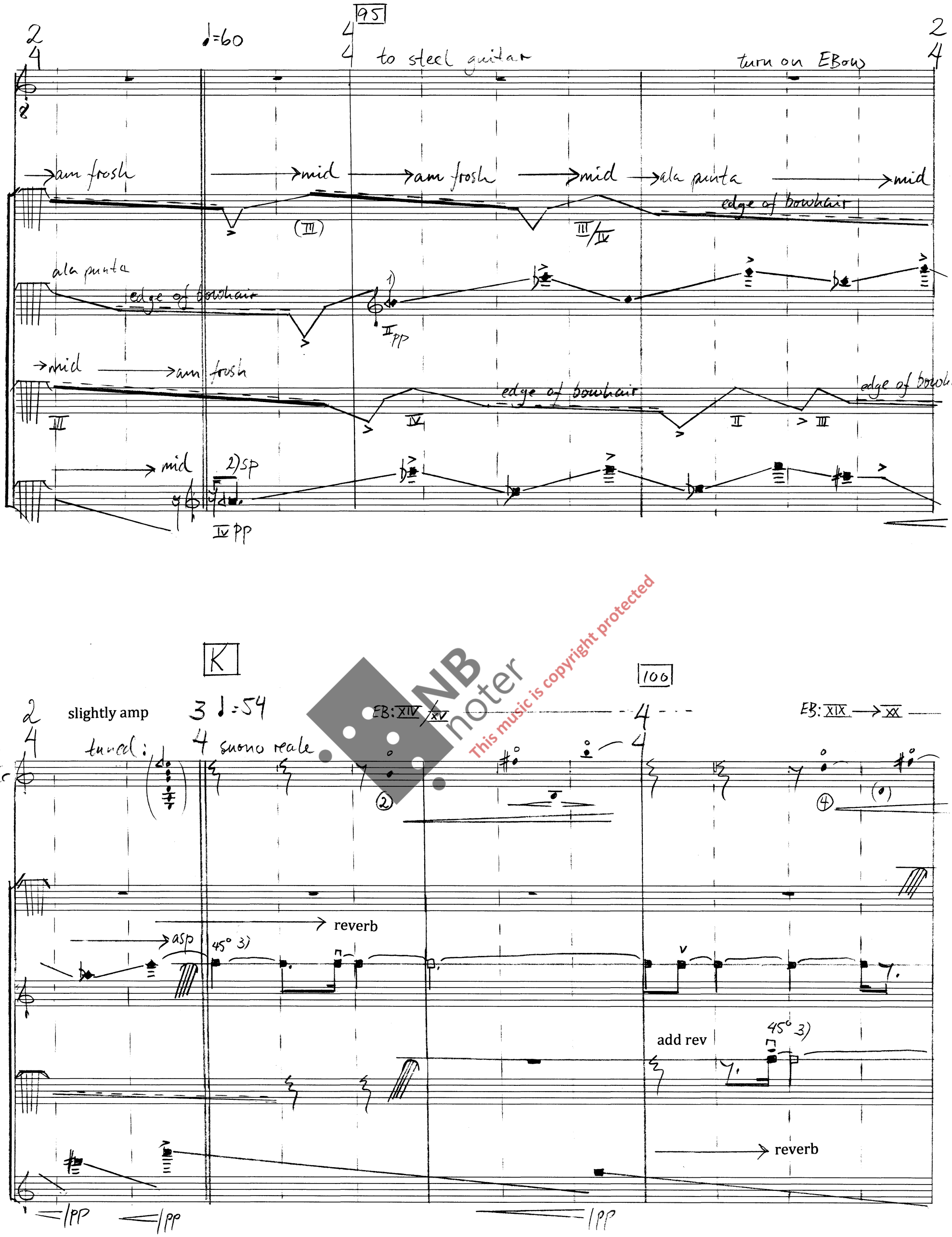

1) half harmonics, between light harmonic touch and ordinary pressure
2) pinch string between two fingers and lift slightly, approx. pitch area notated
3) play on top of the bridge, use a bowing angle approx. 45 degree on bridge/string length, no ordinary pitch is to be heard, bowing changes are to be clearly audible

NB noter
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(EB: - - - -)

EB: XX+

EB: XI/XII

add rev

1) 45°

II PP

PP

PP

105

EB:

lh VII/VIII → VIII

EB: XVIII/XIX

EB:

3/4

3) 60°-75° → 45°

II pp

II pp

NB noter
This music is copyright protected

1) play on top of the bridge, use a bowing angle approx. 45 degrees on bridge/string length, no ordinary pitch is to be heard, bowing changes are to be clearly audible
2) play simultaneously on bridge and indicated string, a complex sound with some definite pitch is to be heard (pitch as notated)
3) change bowing angle to 60 – 75 degrees on string length, a weak hoarse sound with a definite pitch is to be heard (pitch as notated)

L

(EB)

amp off

to ordinary guitar

no reverberation (tutti strings)

reverb

110

1) make accents by sudden increasing of bowing speed combined with bowing shifts

NB noter
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115

amplified

Guit.

(possible)

amp off

tune 4th string down:

to steel guitar

slightly amp

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120

steel guitar

slightly amp

steel guitar

EB: una III → III/IV+ → IV/V → V+ → VI/VII → VII

gliss

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M ♩=52

3/4 Liberamente

EB: D (2cm)

una XI/XII

cresc

1) change bow imperceptibly

EB: XIV/XV XIX → XX

(a XI/XII) - - - - lh a XI/XII - - -

V.SL.B NB V.SL.B NB V.SL.B

pp pp pp

NB noter
this music is copyright protected

130

EB: XI/XII

2 4 3 ♩=60 4 a tempo 4 ♩=52

flaut. fast bow reverb

NB fast bow norm bow reverb

pp pp p → pp ppp

135

EB:

lh Q IV/V

Q VI

Q VIII/IX

Liberamente

asp

NB noter
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140

add rev

EB:

lh Q XII/XII

XIV

2/4

increasing amount
and length of reverb

gliss

pp

(asp)

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Ragnhild Berstad