Partial Knowledge (Situational Ethics)

Adam Mirza
Partial Knowledge (Situational Ethics)

Vln.

Percussion

Violin

continued previous M.M. (ignore violin)

(do not count: fade out)

(flash)

Lower half of the bow. Use (approx) the same bow length for each stroke.

Do not focus on a strict realization of the durations and bow positions.

Listen to the distortion and allow undertone fluctuations.

Count durations by 8th note.

Heavy Pressure: Distortion/"Scrubby"

Press into drum head

Lower half of the bow.
Fl.

B. Cl.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln.

Vla.

Db.

(whistle tone: finger high A)

[soft mallets]

(very small bow movements: blend into)
(unsynchronized with other performers)

Fl.

(B. Cl, Hn, Tpt and Tbn cue each other independently of conductor and ensemble)

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(pppp)

(normal clef)

Continuous glissandi

Fast glissandi, lower-middle of bow. Indicated pitches are approximate starting points, gliss speed should be fast covering 4-6 inches on the fingerboard)

(unsynchronized with other performers)

Continuous glissandi

Non-continuous harmonic glissandi:

make the glissando just before/leading into the next note
spicatto tremolo glissandi: upper half (4-5" from tip) gliss length depends on duration: gliss further with longer duration

high energy, but soft

(end glissandi)
Fl.

B. Cl.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Vln.

Vla.

Db.

\[ F \] \( \text{fl} \)

\[ G \] \( \text{b. cl} \)

\[ Hn. \]

\[ C \text{ tpt}. \]

\[ Tbn. \]

\[ Perc. \]

\[ Pno. \]

\[ F \] \( \text{vln} \)

\[ G \] \( \text{vla} \)

\[ Db. \]
Apply added pressure with a slow, even bow stroke to the open E string to create "scraping" subtones. Avoid the fundamental E, although the sound will break back and forth and change as the bow moves into the upper half.

Breaking Tone

Viola leads

Clean tone, minimal attack, listen for resulting rich pitch spectrum
I \( \frac{2}{3} \) = 60

J \( \frac{2}{3} \) = 52

K \( \frac{2}{3} \) = 120

Percussionist leads: always moving forward, phrasing from each tom-tom hit

incomplete tuplets (no regular pulse)

incomplete tuplets (no regular pulse)
the placement of this attack is unsynchronized with percussion and piano

the placement of the attack is unsynchronized with percussion and trombone

sustain until downbeat

very fast, freely (but without exaggeration)