

Quiver (for solo cello)

Raven Chacon

(commissioned by Michelle Kesler, 2018)

Part III of solo cello works on the tracking of animals.

approximate total duration: 8 minutes

The approximate duration of each measure/system is indicated above each. Note duration values can range in preference to the performer. They may fluctuate, but should maintain a value relative to duration of the measure. Spaces between gestures equate to a proportional silence. Barlines may imply downbeat.

The bottom staff is a normal bass clef, 5 line staff, indicating pitch and proportional duration.

When more information is needed regarding a technique or gesture, a top staff is added to the measure as:

-4 line staff representing the cello and her strings; the scroll/nut represented by the vertical line to the left edge and the tailpiece represented by the vertical line completing the staff on the right edge.


-On measures 16 + 17, this staff is used to indicate the changes in direction, speed, and angle of the bariolage bowings over the durational span of the 5 line staff.


-2 staff lines represent a range of 100 cents. graphically presenting a magnification of microtonal pitch activity of the indicated note.


SP = Sul Pont MSP = Molto Sul Pont

ST = Sul Tasto MST = Molto Sul Tasto

ORD = Ordinary/neutral bowing position


 = 1/4 step flat

 = 1/4 step sharp

 Lightly touched

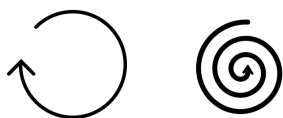
 vibrato

 wide vibrato

 Highest pitch possible (on indicated string)



Stutter Tremolo – an unmeasured, uneven, jagged, stuttered tremolo, using a small section of bow length. May require a tightening of the muscles in the forearm and wrist.



Circular bowings – clockwise or counter-clockwise bowing patterns per slurred passage. Bow position and speed of the cycle may also be indicated.

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Measure 1: Bow in a clockwise spiral motion beginning at the tip, within the Sul Pont range. Begin the gesture with tighter motions, expanding/lengthening the strokes tip to frog. From inner spiral gesture to outer, should take approx. 20sec

Measure 2: Position a double-stop on II and I strings, where the upper note is $\frac{1}{4}$ flat. This can be achieved by slightly angling the stop. Create a similar artificial harmonic stop a M4 above, and undulate tremolo between the two starting slow and speeding up by the end of the measure (open string tones may sound). Toward the end of the measure, gradually slide up 1 or 2 steps.

Measure 3: Depress the III string about 2 or 3 inch away from the bridge so that IV, III, and II strings are level. Bow all three strings occasionally while quivering/vibrato the III string.
Measure 4: ORD. Stutter spiccato. with weighted staccato drops.

Measure 5: Silence (your own time). Perhaps stare at the floor.

Measure 6: Wood Mute – free bow

Measure 7: Using left hand, pinch the stick of the bow to help guide it, bow extremely slow (with light pressure) so as to produce ‘pops’. After 20 seconds, slightly change degrees of SP, bow angle and twist, and pressure. Entire minute should require only a single bow length. (as if pinching the bow with l.h. and pulling it away with the right hand, only using approx. 2” of bow)

Measure 8: Play within a range of E3 and F3. Pitch notated graphically above.

Measure 9: (highest pitch off the fingerboard) vibrato + lh depressing + micro-gliss +_ varity of bow pressure + SP

Measure 10: pre-bend IV string up m3, then slow release to a lightly touched A, Then slide up to C. (as if you are hunting a deer to your right)

Measure 11: While stopping harmonic double-stops with the thumb, bow in a circular motion as indicated, using the 1st, 2nd, and 3rd, fingers of the l.h. to drum onto the center-to-tip end of the bow.

Measure 12: Bowing IV, III, and II, but lifting IV string near G2 position with the left hand pointer finger (hooking it underneath the string), so that all three strings are level and inline. Bow at that place. (as if you are hunting a deer behind you or inside of you)

Measure 13: On strings III and II, slowly depress and un-depress the strings at the highest position possible beyond the fingerboard while bowing in a slight Sul Pont position. In 4 gestures, alternate which string gets depressed more. The bowing should be shaky but stiff, stuttering. Perhaps with short bow strokes.

Measure 14: Silence (shared with the audience). Stare into the audience.

Measure 15: Same as Measure 7, but bowing IV and I simultaneously, underneath the strings. Molto ST. Bow stick is pressing up against the butt end of the fingerboard, bow hair may even be riding on the top of the fingerboard.

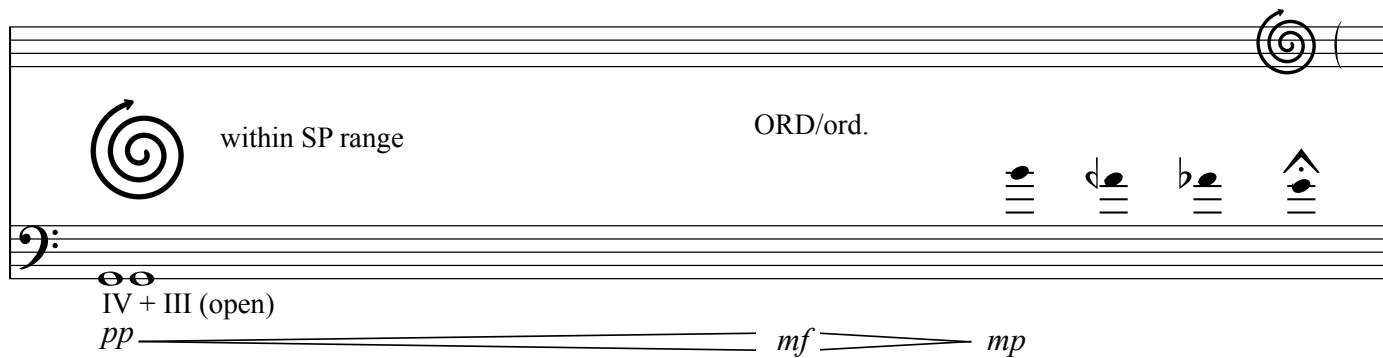
Measure 16: Rapidly tap harmonic quadruple-stops. Bowing should alternate between angled ST -to- SP bow strokes and SP -to- ST bow strokes, arpeggiated across all 4 strings.

Measure 17: sim.

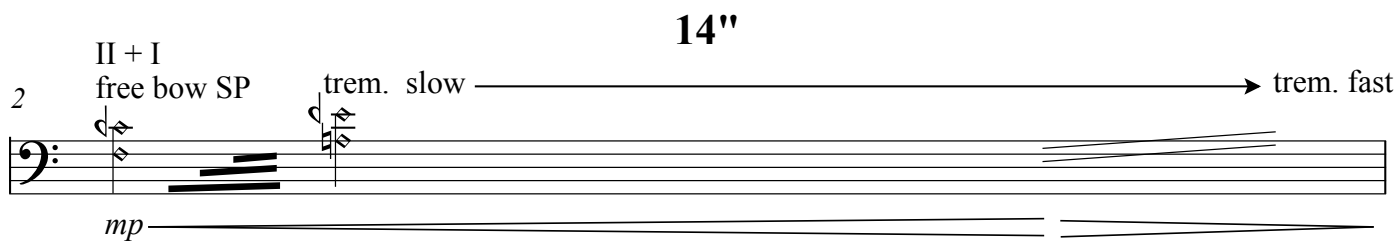
Measure 18: Play within a range of Db3 and D3. Pitch notated graphically above.

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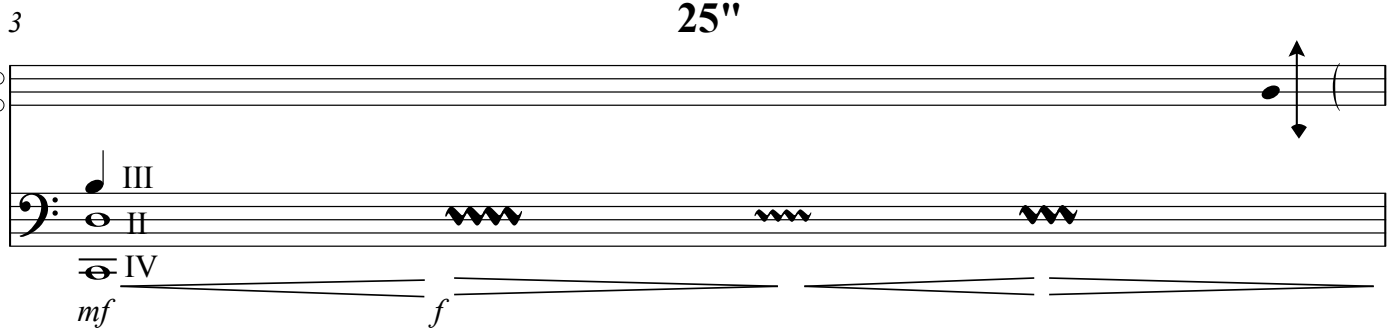
36"



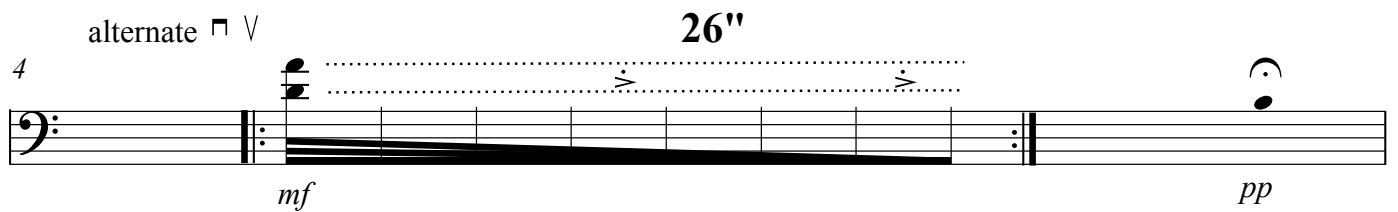
Exercise 1: A musical exercise on a single staff. It begins with a spiral symbol and the text "within SP range". The staff contains a series of notes: a whole note, a half note, a quarter note, and an eighth note. The notes are marked with "ORD/ord.". The exercise is marked with a dynamic of *pp* (pianissimo) and a crescendo leading to *mf* (mezzo-forte) and then *mp* (mezzo-piano).



Exercise 2: A musical exercise on a single staff. It begins with a spiral symbol and the text "II + I free bow SP". The staff contains a series of notes: a whole note, a half note, a quarter note, and an eighth note. The notes are marked with "trem. slow" and "trem. fast". The exercise is marked with a dynamic of *mp* (mezzo-piano) and a crescendo leading to *mf* (mezzo-forte) and then *mp* (mezzo-piano).




Exercise 3: A musical exercise on a single staff. It begins with a spiral symbol and the text "III", "II", and "IV". The staff contains a series of notes: a whole note, a half note, a quarter note, and an eighth note. The notes are marked with "mf" (mezzo-forte) and "f" (forte). The exercise is marked with a dynamic of *mf* (mezzo-forte) and a crescendo leading to *f* (forte) and then *mf* (mezzo-forte).



Exercise 4: A musical exercise on a single staff. It begins with a spiral symbol and the text "alternate □ ▽". The staff contains a series of notes: a whole note, a half note, a quarter note, and an eighth note. The notes are marked with "mf" (mezzo-forte) and "pp" (pianissimo). The exercise is marked with a dynamic of *mf* (mezzo-forte) and a crescendo leading to *pp* (pianissimo).


5 **13"** (apply wood mute)



ff

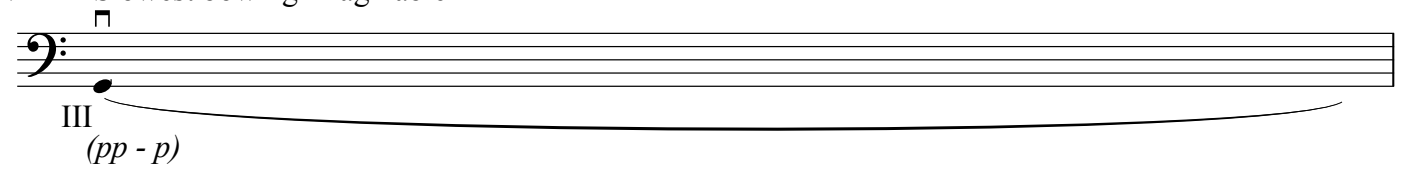
Detailed description: A musical staff in bass clef. A single note is written on the second line. Above the staff, the number '5' is on the left, '13"' is in the center, and '(apply wood mute)' is on the right. Below the staff, the dynamic marking 'ff' is centered. A small black rectangle representing a wood mute is positioned above the note.

6 **18"**



Detailed description: A musical staff in bass clef. The staff is filled with a complex, noisy waveform that spans the entire width of the staff. Above the staff, the number '6' is on the left and '18"' is in the center.

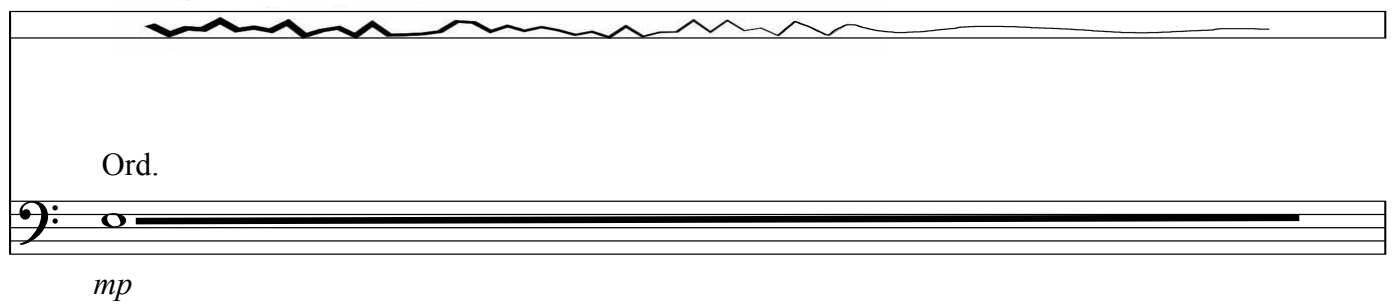
7 **60"** Slowest bowing imaginable



III
(*pp - p*)

Detailed description: A musical staff in bass clef. A single note is written on the second line. Above the staff, the number '7' is on the left, '60"' is in the center, and 'Slowest bowing imaginable' is on the right. Below the staff, the dynamic marking 'III' is on the left, and '(pp - p)' is below it. A long, curved line starts from the note and extends across the staff.

8 **30"**



Ord.
mp

Detailed description: A musical staff in bass clef. The staff is filled with a complex, noisy waveform that spans the entire width of the staff. Above the staff, the number '8' is on the left and '30"' is in the center. Below the staff, the dynamic marking 'Ord.' is on the left, and 'mp' is below it.

19"

9 (remove wood mute)

mf

29"

10

mp

28"

11

mf

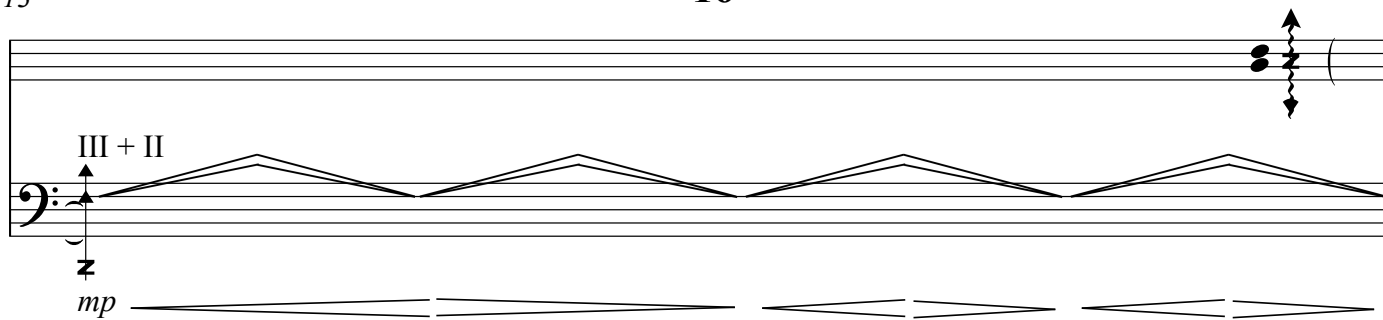
27"

12

mf

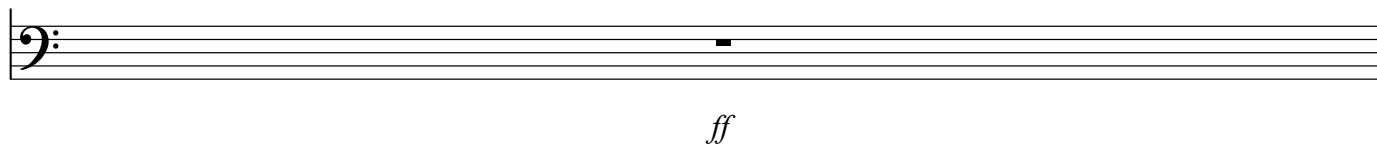
13

16"



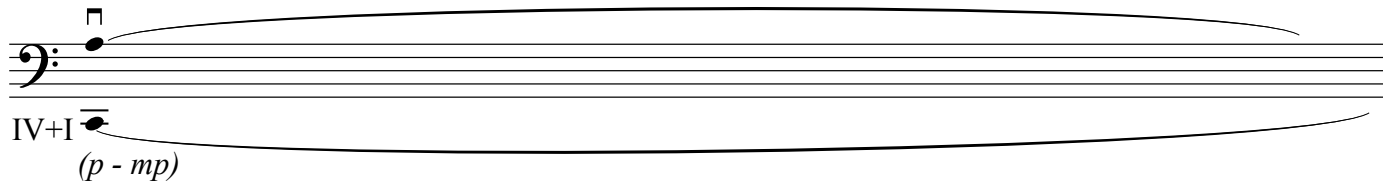
14

10"



15

50"



22"

16

mf

3 2 1

3

17

faster bow speed

17"

sim.

p

ppp

18

20"

Molto SP

p