Milica Djordjević

Rdja

for ensemble

INSTRUMENTS

Flute

Oboe

Clarinet

Percussion: 2 suspended cymbals

Tam-tam (large, min. 36”)

Thunder sheet (approx. 100x200 cm)

3 Tibetan singing bowls: bronze, different sizes (approximately 16”-24”)
chose those, which have the most unclear pitch and which, when played together, create spectral interferences

3 Brake drums (different sizes)

Violin

Viola

Violoncello

PERFORMANCE NOTES

STRINGS

𝄫 - ¾ tone flat, 𝄳 - ¼ tone flat, 𝄲 - ¼ tone sharp 𝄪 - ¾ tone sharp

mst – molto sul tasto *

msp. – molto sul ponticello **

s.t. – sul tasto

s.p. – sul ponticello

nat. (ord.) – normal

s.v. – senza vibrato

* indicates bow position *almost over the fingerboard*;

**indicates bow position *almost on the bridge*; the sonority must come out to be “shrill” and very rich in overtones.
Here the caution must be made that, when playing *sul ponticello*, there must be a noticeable timbral difference. The same applies to *molto sul tasto // sul tasto*.

The shift in position between *molto sul tasto, ordinario* and *molto sul ponticello* must be correctly observed.

- exponential crescendo

- gradually increasing bow pressure (until its extreme)

MBP immediate maximal bow pressure, extreme **distortion**; no clear pitch should be perceived (**do not lift the bow** after the note as it would result in producing an actual pitch or resonance)

- oscillato (osc.) – exaggerated, extremely wide vibrato, which results in fluctuation of the pitch approximately ¼ tone ↑↓

actually, it is a continuous ¼ tone glissando up- and downwards at **moderately slow and constant speed** (slower than ordinary vibrato)

- fluctuation of the pitch more than ¼ tone ↑↓ up- and downwards. Speed and range of glissando are **irregular**.

- gradually increasing bow pressure (until its extreme). It results in rumbling.
It is exceptionally important to **stop the bow on the string** at the end of a given rhythmic value, in order to avoid the possibility of resonance. At the very end, do not change the direction of the bow.

behind the bridge: pressed bowing, primarily near the tailpiece, on the cloth binding of the strings.
The sound resembles a flutter-tongue played by a muted brass instrument

SPECIAL NOTEHEADS

▲ highest pitch possible

⊙ extremely *sul ponticello* on open strings, with lots of overtones; if possible develop a saturated multiphonic; "electronic sound"

play directly on bridge (absolutely no pitch, just noise).
Start with minimum bow pressure and gradually adjust it so that the sound results in audible noise.
Change of bow should be imperceptible and NOT synchronized with others

distortion – immediate maximum bow pressure (precisely: overpressure), which results in very distorted, grating sound;

no clear pitch should be perceived (do <u>not</u> lift the bow after the note as it would result in producing an actual pitch)

(also distortion, the difference in regard to the previous notehead is that in this case strings are completely dampened with the left hand)

in case of <u>glissando</u>: damp the strings at the highest position (I, II, III) and glide downward, gradually abandoning the I string and including the IV, constantly increasing bowing pressure until it's maximum; get stuck at the end and stop and leave the bow on the strings; the sound should be extremely distorted

<u>WOODWINDS</u>

highest pitch possible

slap-tongue

tone + air (between normal and aeolian)

aeolian: only air into the tube (BUT it *is* pitched noise)

teeth / immediate distortion, no clear pitch (like scream)

note that is sung in order to produce a multiphonic. If necessary, apply octave transposition. Strive for powerful sound, as "dirty" as possible.

also "sung" but with growling

chose a stabile and reliable multiphonic, wide in range and very rich in overtones, extremely distorted

Multiphonics are notated approximately.

<u>PERCUSSION</u>

bow

There are three degrees of sonic complexity when bowing cymbals or tam-tam: 1 almost pure single tone

2 more noise and richer higher partials

3 saturated, extremely noisy and complex tone

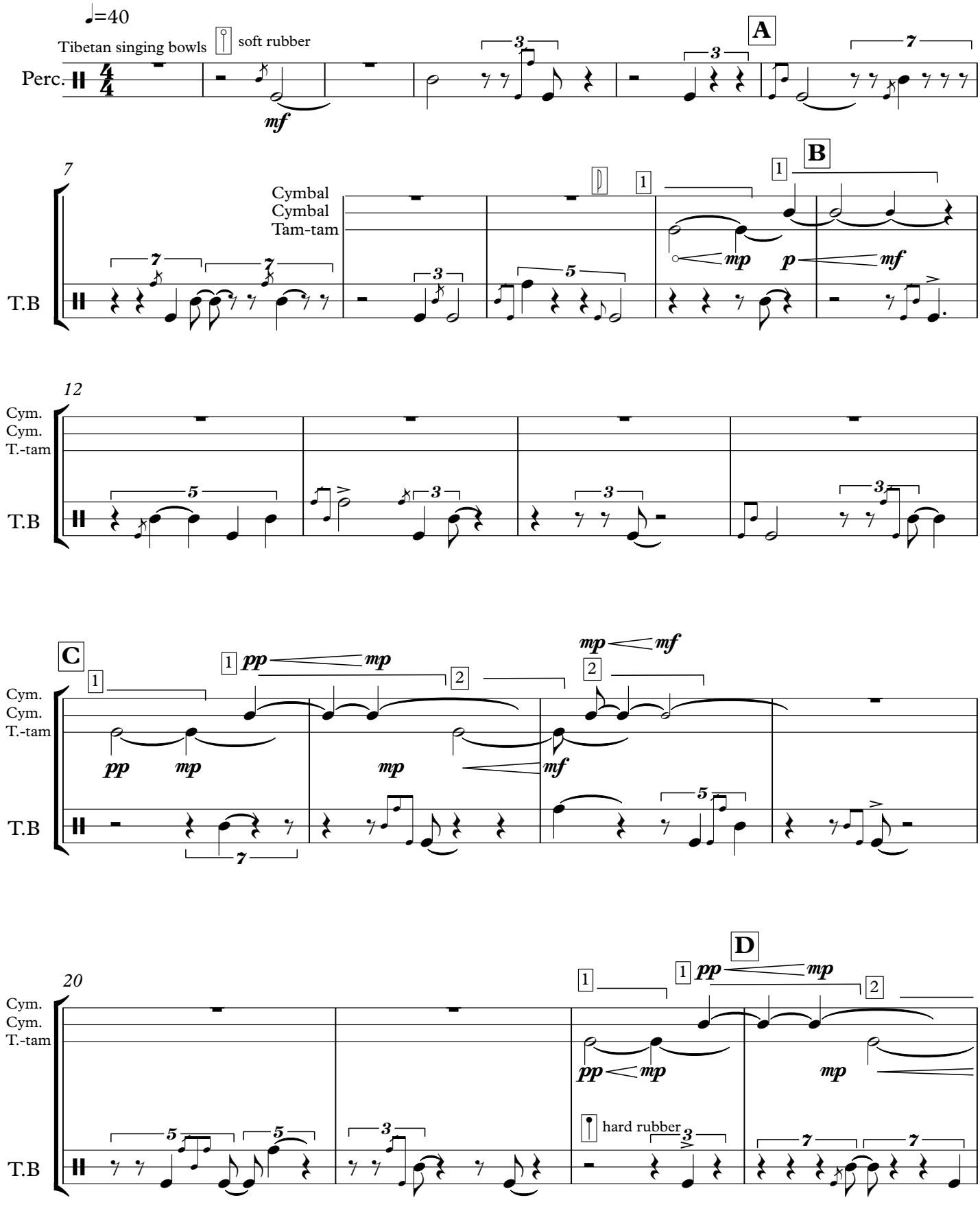
metal comb (used to scratch t.-tam and thundersheet); aim for the most unpleasant and disturbing sound you can produce

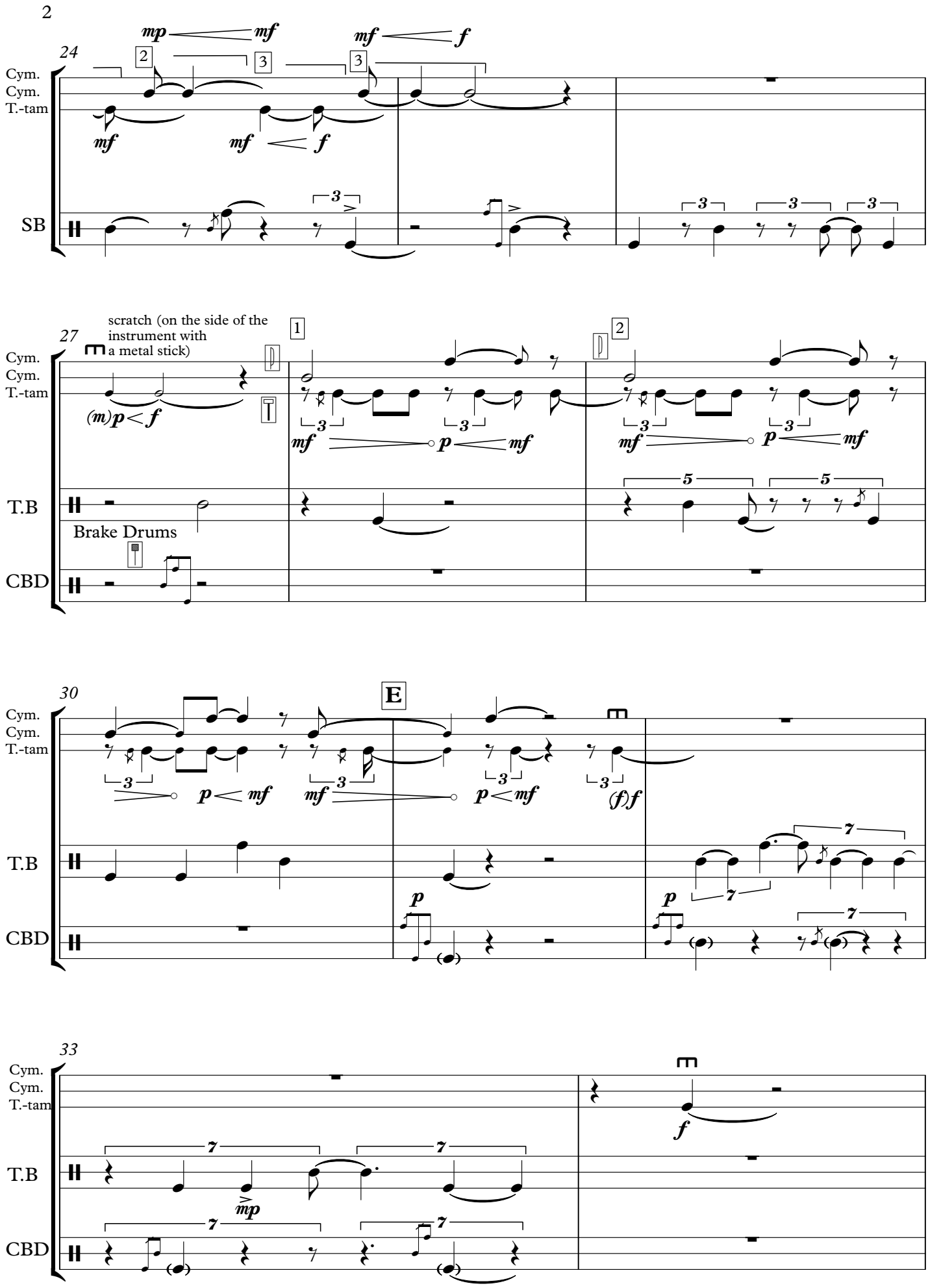
TRANSPOSED SCORE

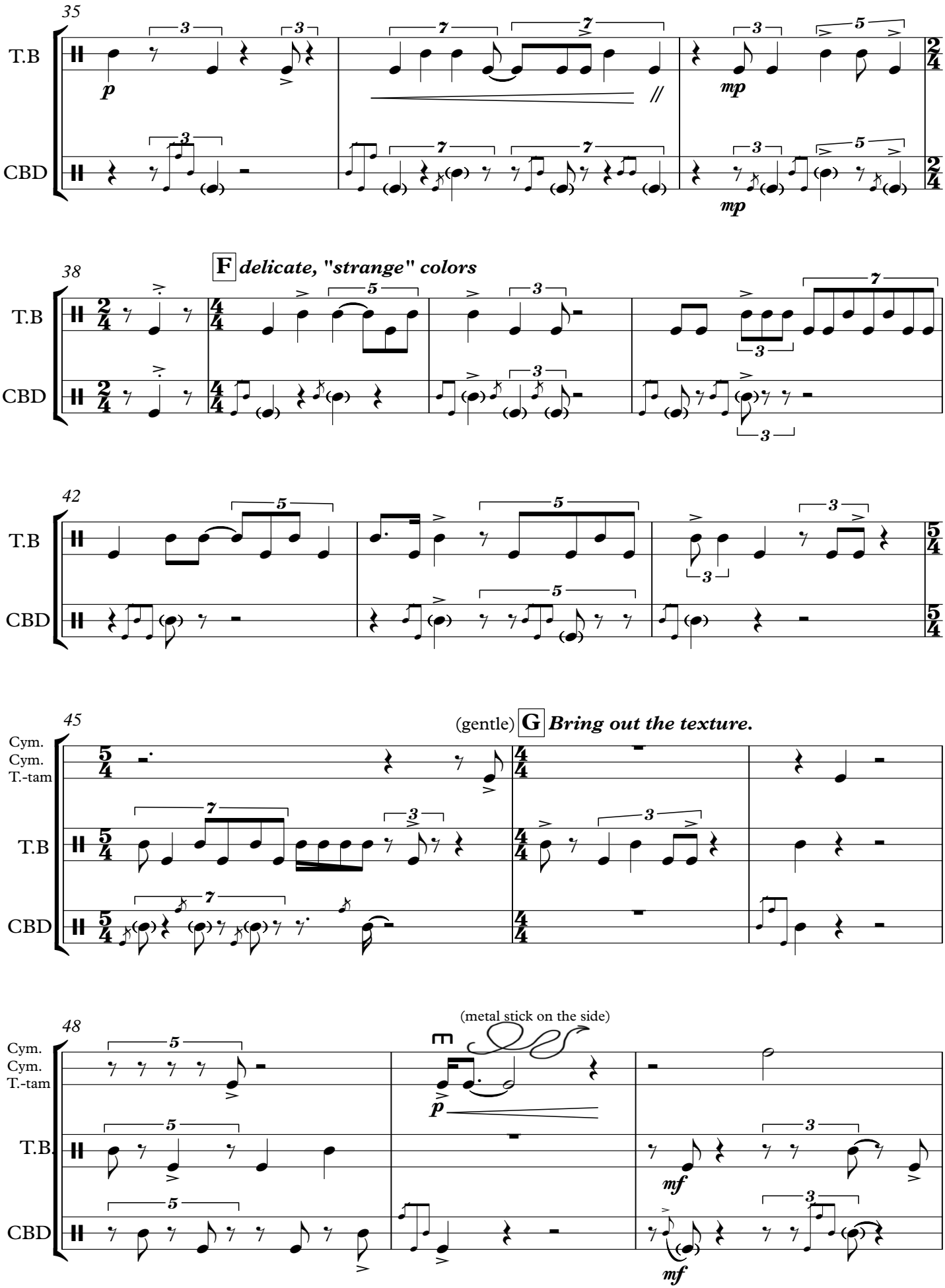
2 suspended cymbals
Tam-tam
Thunder Sheet
3 Tibetan singing bowls: bronze 16"-24"
3 car brake drums

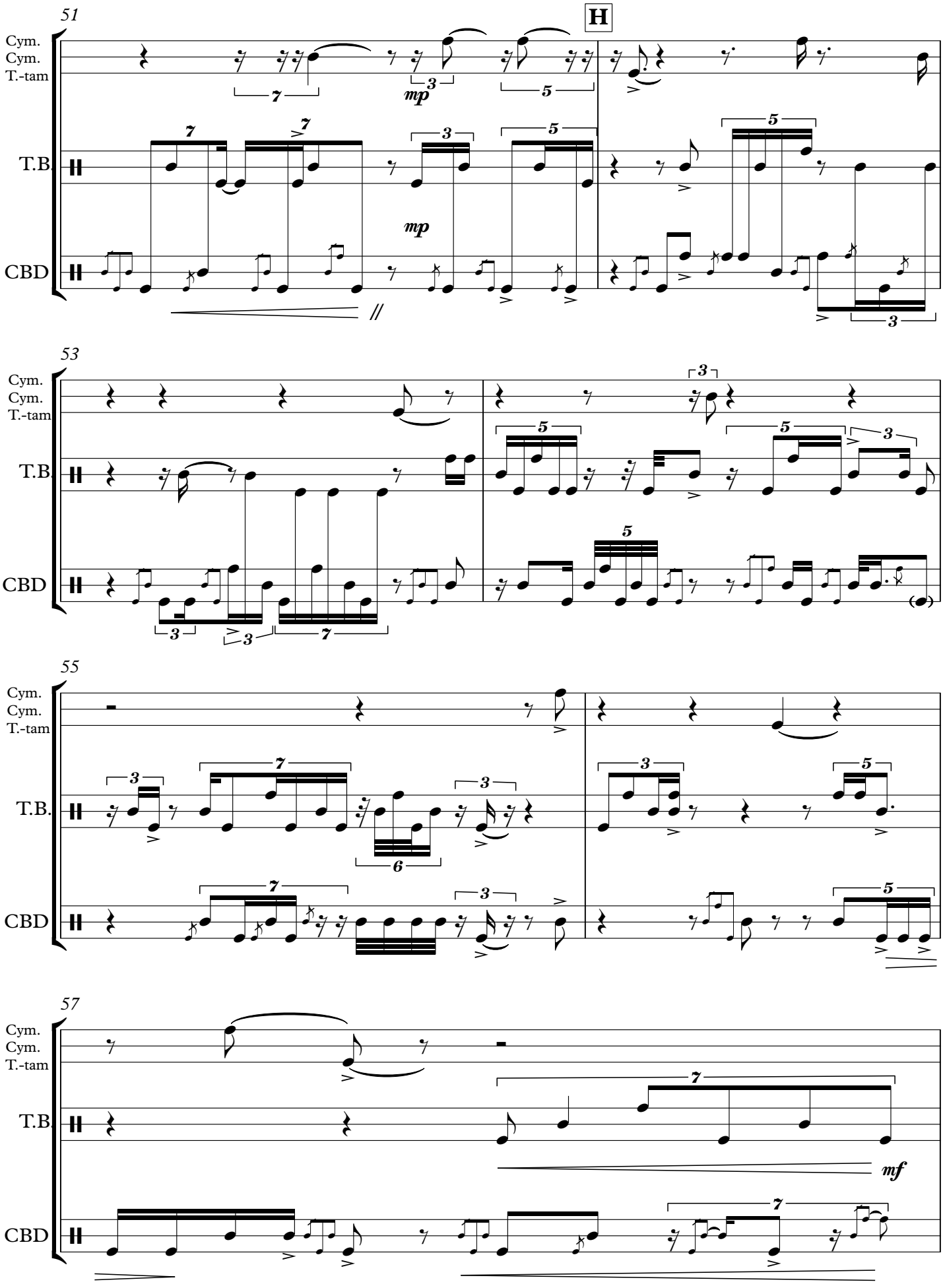
Rdja

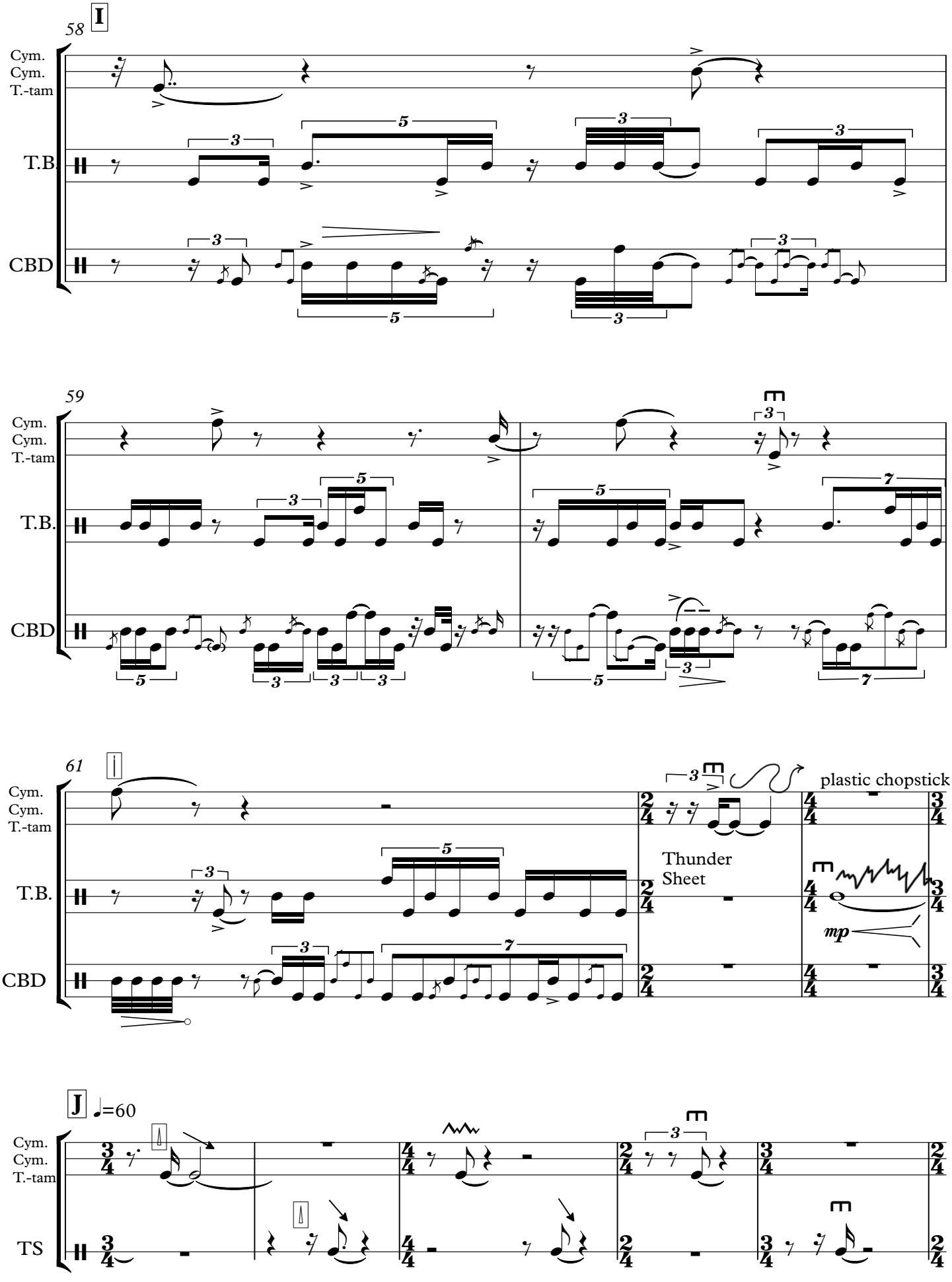
Milica Djordjević

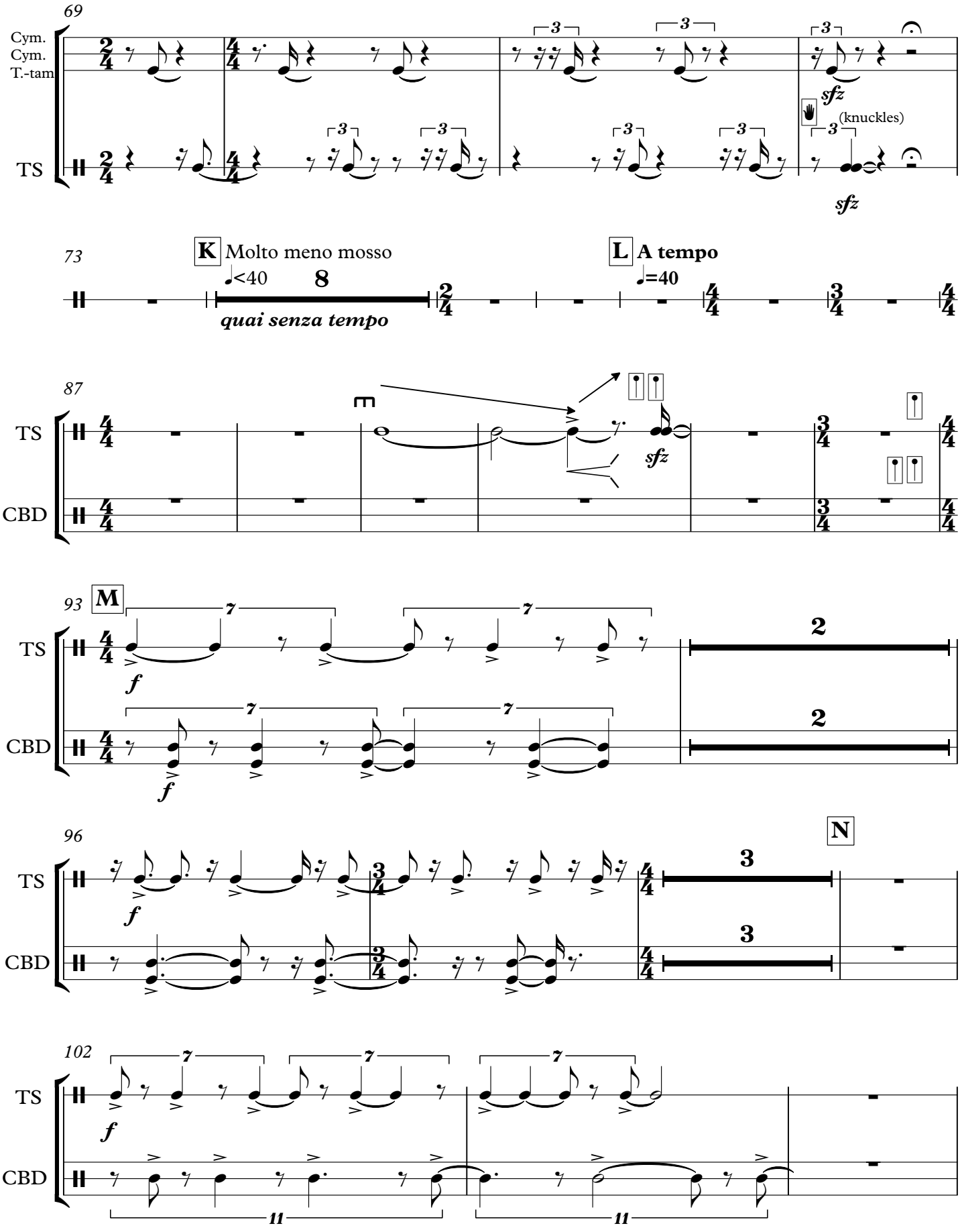


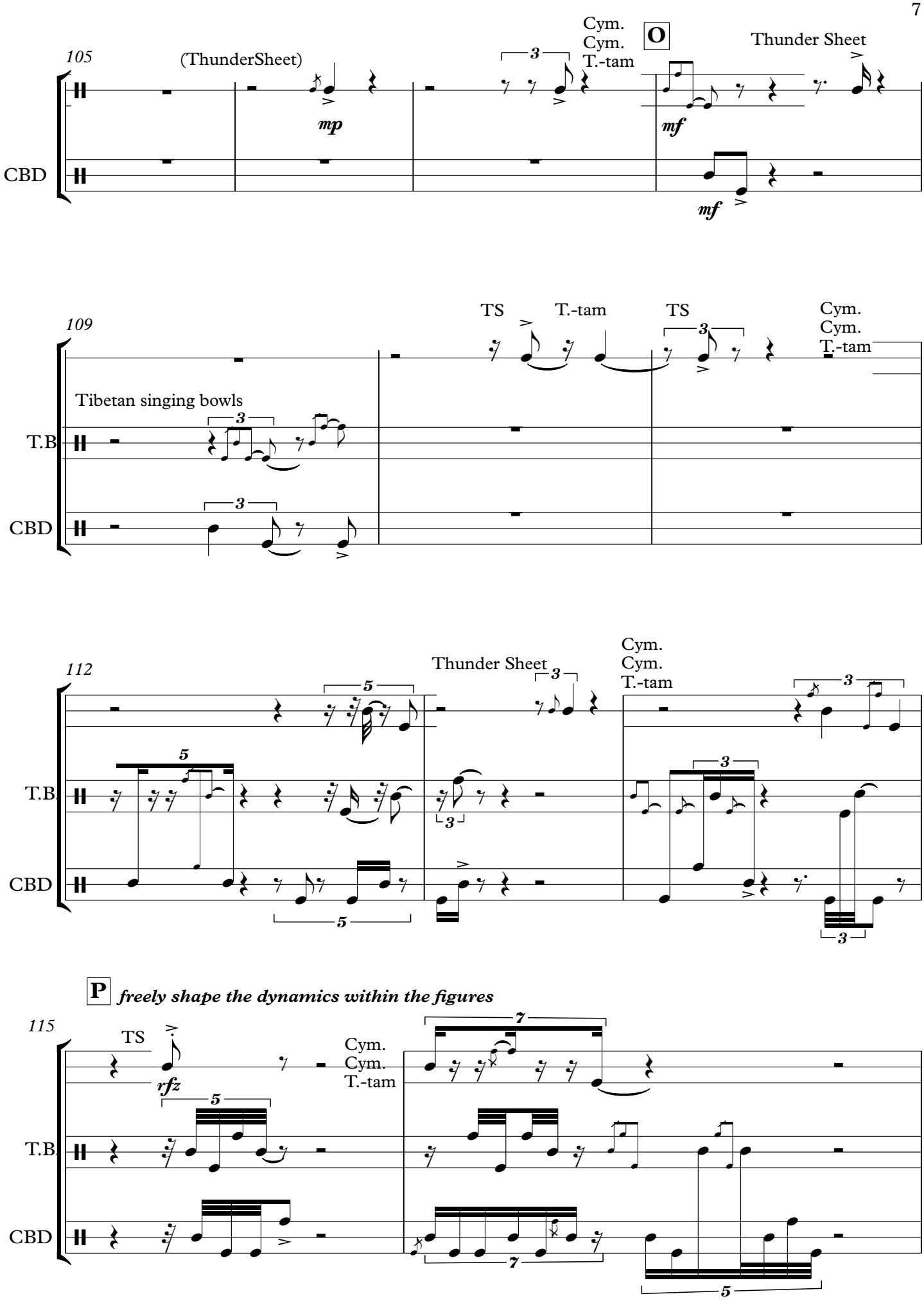

2
24
Cym.
Cym.
T.-tam
SB
27
scratch (on the side of the instrument with a metal stick)
T.B
Brake Drums
CBD
30
E
33

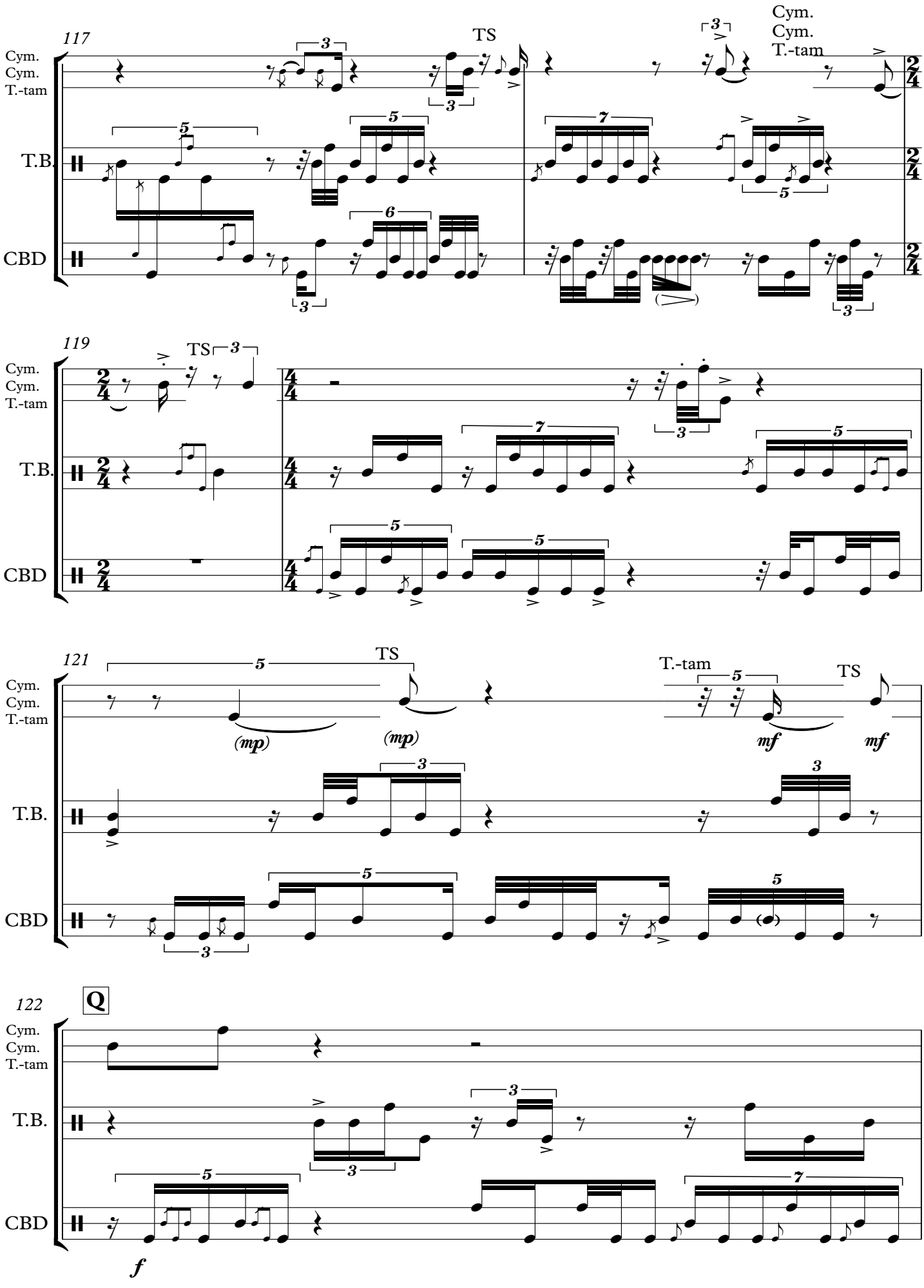

35
T.B
CBD
p
mp
mp
38
F delicate, "strange" colors
T.B
CBD
42
T.B
CBD
45
(gentle) G Bring out the texture.
Cym.
Cym.
T.-tam
T.B
CBD
48
(metal stick on the side)
Cym.
Cym.
T.-tam
T.B.
CBD
p
mf
mf

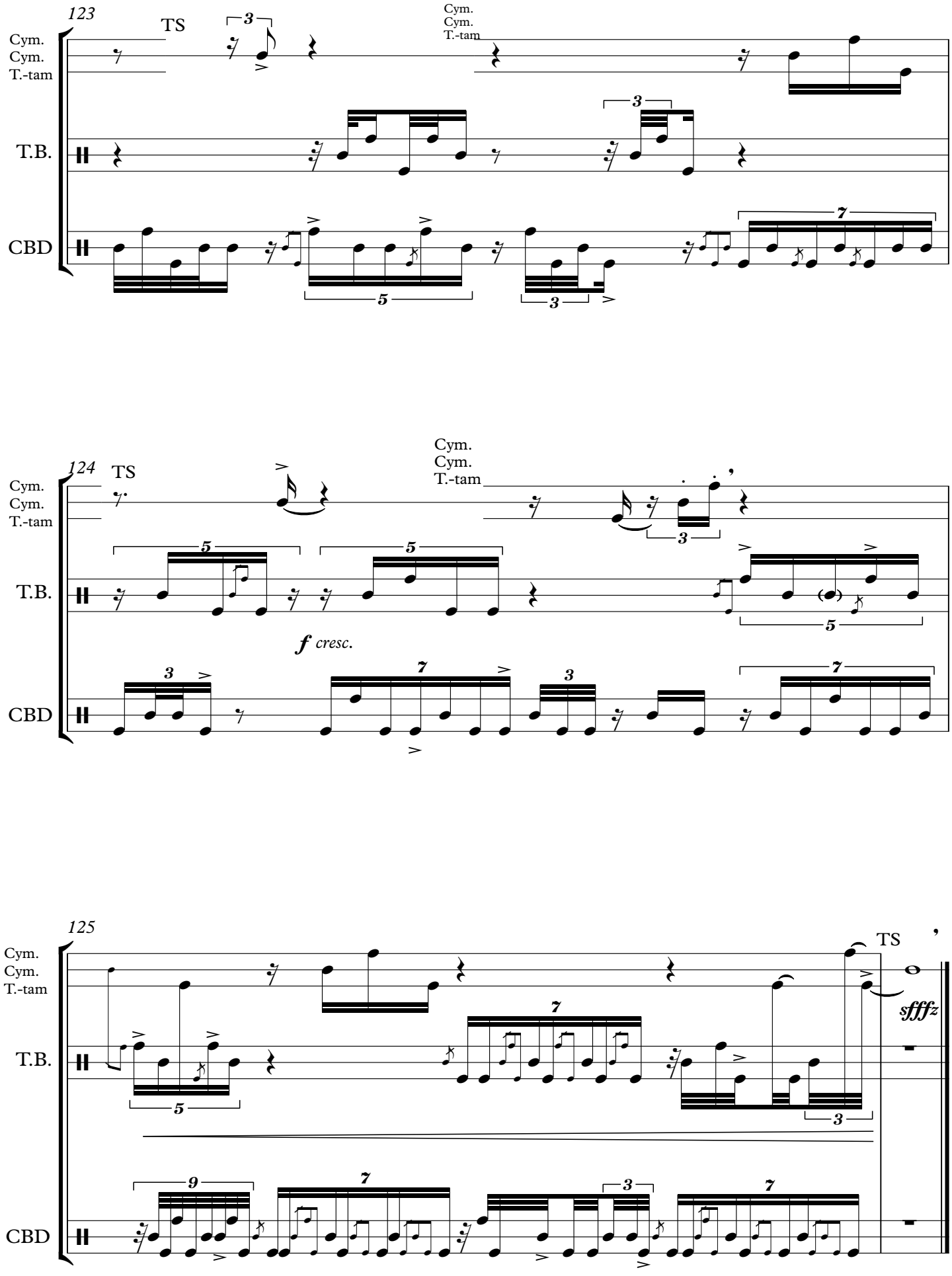

51
H
Cym.
Cym.
T.-tam
T.B.
CBD
mp
mp
53
55
57
mf


58
I
Cym.
Cym.
T.-tam
T.B.
CBD
59
E
61
plastic chopstick
Thunder
Sheet
mp
J
♩=60
TS


69
Cym.
Cym.
T.-tam
TS
sfz
(knuckles)
sfz
73
K Molto meno mosso
<40
8
quai senza tempo
L A tempo
=40
87
TS
CBD
sfz
93
M
TS
CBD
f
96
N
TS
CBD
f
102
TS
CBD
f
11
11


105
(ThunderSheet)
Cym.
Cym.
T.-tam
O
Thunder Sheet
mp
mf
mf
CBD
109
TS
T.-tam
TS
Cym.
Cym.
T.-tam
Tibetan singing bowls
T.B
CBD
112
Thunder Sheet
Cym.
Cym.
T.-tam
T.B
CBD
P
freely shape the dynamics within the figures
115
TS
rfz
Cym.
Cym.
T.-tam
T.B
CBD


117
Cym.
Cym.
T.-tam
TS
Cym.
Cym.
T.-tam
T.B.
CBD
119
TS
121
TS
T.-tam
TS
(mp)
(mp)
mf
mf
122
Q
f


123
TS
Cym.
Cym.
T.-tam
T.B.
CBD
124
f cresc.
125
sfffz