

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 *

m.sp. – 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 not 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 glissando: 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

WOODWINDS

- ▲ 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.

PERCUSSION



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

Rdja

Milica Djordjević

♩=40

s.v. s.v. s.v.

sfz *(mf)* *sfz* *(mf)* *sfz* *(mf)*

A

s.v. s.v. s.v.

sfz *(mf)* *sfz* *(mf)* *sfz* *(mf)*

B

s.v. s.v. s.v.

sfz *mp* *sfz* *mp* *sfz* *mp* *sfz*

C

15 s.v. s.v. s.v. s.v.

mp *sfz* *mp* *f* *mp* *f*

19

s.v. s.v. s.v. s.v.

mp *f* *mp* *f* *mp* *mp*

D

23 s.v. s.v. s.v. s.v.

f *(p) f* *(p) f* *mp*

26 \rightarrow msp
 arco ord. \rightarrow s.p. \rightarrow msp
 S.V. -----
 gettato
 (p) f (p) f

28 \rightarrow msp
 arco ord. \rightarrow s.p. \rightarrow msp
 S.V. -----
 gettato
 (p) f (p) f

30 \rightarrow s.p. \rightarrow msp
 arco ord. senza vib. (ord.) ----- s.p.
 S.V. -----
 gettato
 7 (p) *sfz-pp* (mp) mf *sfz-pp*

34 \rightarrow msp
 ord. s.p.
 mf p mf p ff rfz

Damp the strings. Immediate maximal bow pressure. The sound should be extremely distorted. Stop the bow on the strings (do not lift the bow immediately after the note)

F delicate, "strange" colors

ord. \rightarrow s.p. \rightarrow s.t. \rightarrow s.p. \rightarrow s.t. \rightarrow s.p.
 gettato (overpressure)
 pp sub. < mf > p < mf > p < mf > mp > rfz

G Bring out the texture.

46 mst senza vib. ord. vib. ord. msp osc. ord. mst
 sfzp mf sfzp mf sfzp mf sfzp mf sfzp

H

51 ord. s.t. \rightarrow s.p. \rightarrow mst \rightarrow msp \rightarrow s.t.
 f sfzp sfzp sfzp f sfzp f sfzp

54 -----> s.p. -----> ord. -----> s.t. s.p. -----> mst -----> msp -----> s.t. -----> s.p. -----> ord.

f sfzp f sfzp f sfzp sfzp sfzp sfzp sfzp sfzp sfzp sfzp sfzp

57 s.t. -----> s.p. -----> mst -----> msp -----> s.t. -----> s.p. ----->

sfzp sfzp sfzp sfzp sfzp sfzp

59 > ord. *sostenuto* *al tallone* ord. *sostenuto*

f sfz > sfz > sfz > sfz > fp fp

61 *J* $\text{♩} = 60$ ord. *gliss. gliss.*

sfzp ff sfz

65 *gettato* ord. *gliss. gliss.* *gettato* ord. *gliss. gliss.* *gettato*

sfz sfz sfz sfz sfz

67 *gettato* ord. *gliss. gliss.* *gettato* ord. *gliss. gliss.*

sfz sfz sfz sfz

69

gettato ord. ord. gettato ord. gettato ord.

gliss. gliss. gliss. gliss. gliss. gliss.

sfz sfz sfz sfz sfz sfz

71

gettato ord. gettato ord. senza vibrato

gliss. gliss. gliss. gliss.

sfz sfz sfz sffz ff pp sub.

K Molto meno mosso $\text{♩} < 40$
quasi senza tempo

s.p. msp on the bridge

start with fully damped and gradually change to open strings extremely sul. pont, rich in overtones "electronic sound"

p mp p

L A tempo $\text{♩} = 40$

ord. sostenuto, "raw" msp "electronic sound"

mp mf mp

87

ord. sostenuto, "raw" msp ord. sostenuto, "raw" msp

p mf

89

immediate MBP extreme distortion no resonance

con tensione e molto nervoso

pizz. arco ord. msp s.p. ord.

mf sfz pp f p

M *preciso, ben articolato*
 msp ---> s.p. ---> ord.
con tensione e molto nervoso
 ff subito pp f p

96 *preciso, ben articolato*
con tensione e molto nervoso
 ff subito f

99 s.p. ---> msp ord. ---> s.p. ---> msp MBP
 sub.p < f > sfz f

N (msp) ---> ord.
con tensione e molto nervoso *preciso, ben articolato*
 f (p)p ff subito

103 (ord.) --->
con tensione e molto nervoso
 p sub. < mp

106 *quasi molto espressivo*
 msp sul pont. ord. ---> mst
 sfz p mf > pp mp p

109 ---> ord. ---> sul pont. --->
 mp p mp p

112 P

-----> msp -----> ord. -----> mst -----> ord.

mp > *p* < *mf* > *p* < *mf* > *mp* < *mf* > *mp* < *mf* >

116 *quasi molto espressivo*

-----> msp -----> ord.

mp < *mf* > *mp* < *mf* >

118

-----> msp

mp < *f* > *p* < *f* >

121 Q

p < *f* > *mp* < *f* > *mp* < *f* > < *f* > < *f* > *simile...* *f* 7

123

124

fff < *ffff* >

Stop the bow on the strings
(do not lift the bow after the note)