

Porto | March 23, 2018

Matthias Hermann – HMDK Stuttgart (Theory, Conduction)

„How to help
composers' ideas survive?“

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EPARM

Royal Conservatoire Antwerp

April 2017

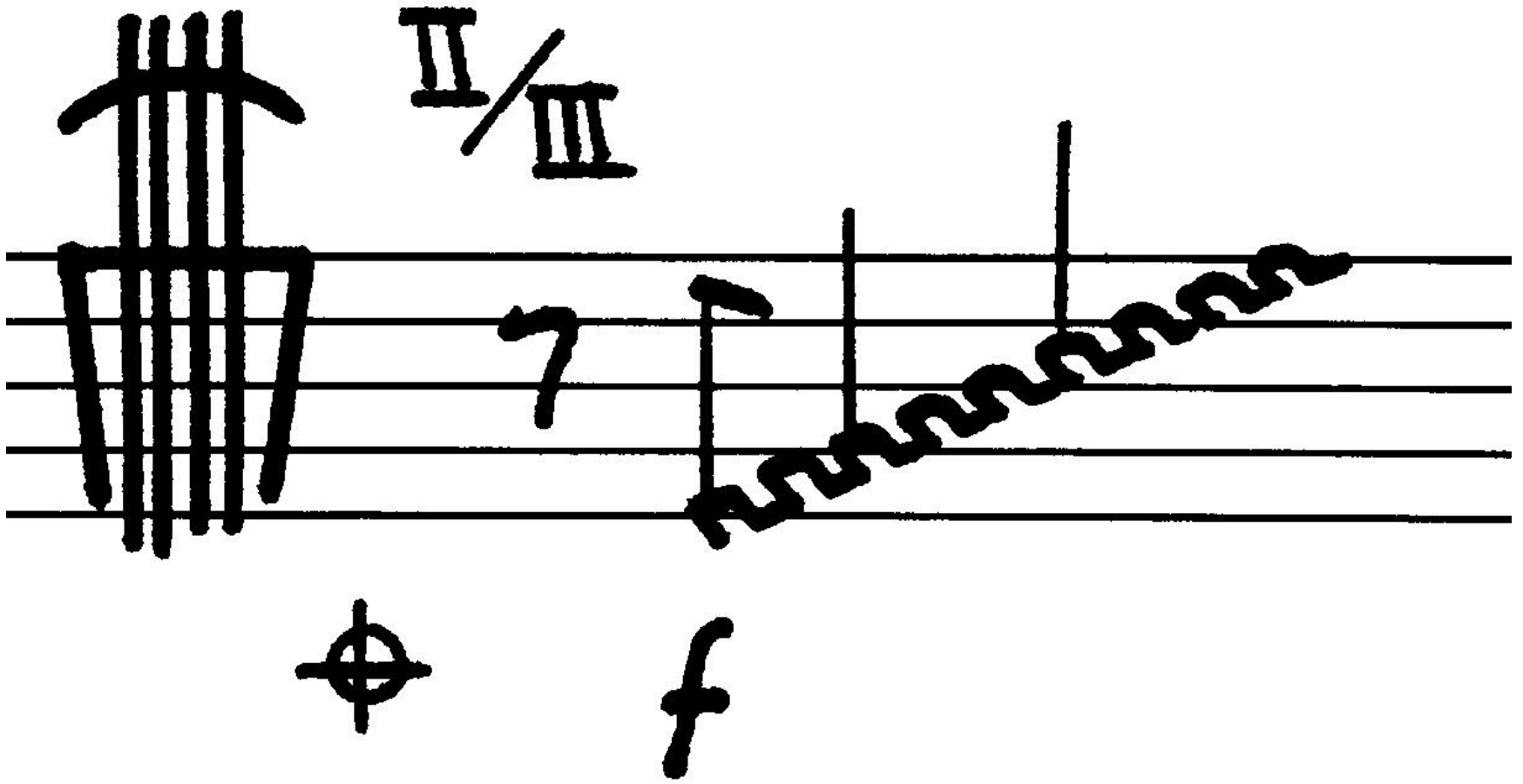
Meeting with Chaya Czernowin –

Opera *Infinite now* in Gent

Special thanks to

- Catarina, violin
- Tiago, piano

Violin



Pressed bow movement upwards and downwards with damping grip

Notated with the bridge clef as a horizontal jagged line.

Execution – if no pitch is indicated – generally within the fingerboard area. Bow movement usually begins with a down-bow near the heel, the player having pressed the bow down firmly prior to the action. A sonorous, smooth rattling should be produced, as far as possible without interruptions. At the end of the specified duration the bow should be left pressed down on the string.

Shifting bow position when the pressed bow is slowly moving in a down-stroke – towards the bridge or the middle of the fingerboard, depending on the target pitch indicated in brackets – results in rattling glissandi; these should be shaped expressively.

Piano

(Frame brace)

(dark)

Spreize (dunkel)



Piano

- **Striking the piano frame (bracing inside the instrument)**
- Notated with white square noteheads above, inside or below the stave depending on the character or number of timbral gradations.
- Generally carried out with the **pedal depressed**.
- Both the horizontal braces and those extending towards the keyboard can be used. Before striking, the respective point of contact must be tested for the brilliance of tone; where several degrees of brightness are required, the necessary number of different points must be arranged ad hoc as a corresponding 'scale'.
- A **hard plastic hammer** or comparable utensil (e.g. beater for tubular bells) is a suitable beater. The braces must never be struck from above, but always carefully on the side; crosswise braces should be struck more or less gently from in front or behind.

- Is it correct?
- Who knows more?
- Who might help?
- *„Does anybody know anybody who knows somebody who has a contact to somebody who has performed this already?“*

Suggestion

New tool

Summary

- The problem shown here is an artist's problem, not a musicologist's problem
- The questions came up during the process of performing
- The question is a question to a community, not to only one person (author)
- The question comes from an artistic impulse
- The method is a scientists' method

Summary

The results

- are objective
- can be repeated
- can be transferred
- enlarge knowledge in music

The project can be a basing point for more research questions.

Summary

The project can be used for teaching.

Thank you for your attention.