

EQUILIBRIUM

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NIMA HAMIDI

FOR STRING QUARTET

FALL 2015 - JACK

EQUILIBRIUM

A state in which, opposing forces are balanced. In other words, the condition of a system exists in such a way that all-competing influences are stabilized, in a wide variety of contexts. EQUILIBRIUM is an attempt to reconstruct a similar situation. The concept of creating a stable unit, using unstable elements, is a feature of this work. Recently I've been experimenting with several unstable musical elements including timbre, rhythm, and dynamics, and more specifically, the concept of timbral instability. The notion is influenced by a unique performing practice in traditional music of the Middle East, which reflects an expressive bowing system. Several features including the random positions of bowing, dynamics, and a flexible left hand finger pressure combined with drastic textural changes, range transformations, and a variety of sounds fields all provide unstable states of equilibrium. In order to balance these features, the composition is constructed carefully using proportional relationships, developmental processes, smooth transformations, and careful temporal considerations. EQUILIBRIUM is an auditory experience that tries to compare a stabilized moment along side an extreme number of unstable musical ideas.

Nima HAMIDI – November 2015












PERFORMANCE NOTE

The piece is featuring the concept of timbral instability. To achieve this notion all the following bowing instruction and extended techniques are used to fulfill mentioned criteria. Keeping the concept in mind in order to produce the requested sounds would be extremely useful.

BOW POSITION

Symbol	Full Instruction	Note
<i>s.t.</i>	sul tasto	close to the fingerboard
<i>a.s.t.</i>	alto sul tasto	close to the fingering
<i>ord.</i>	ordinary	normal position
<i>s.p.</i>	sul ponticello	close to the bridge
<i>a.s.p.</i>	Alto sul ponticello	almost on the bridge
↑	On the bridge	almost no pitch produced
<i>Behind the bridge</i>	Behind the Bridge	it will activate pitch which defers accordingly
↕	-	Bowing vertically instead of horizontally
<i>Rand.</i>	Random	random changes in bow positions (s.t. to s.p.)
<i>Rand i.</i>	Random	random changes in bow (a.s.t. to a.s.p.)
<i>Rand ii.</i>	Random	randomness goes behind the bridge sometime
▼	Over Pressure	functions as accent but with overpressure
→ ▼	Over Pressure	the pressure continues until the next indication

TECHNIQUES

Symbol	Note
	Three quarter flat, the mentioned pitch should be flatter than flat note
	Quarter flat, the mentioned pitch should be flatter than natural note
	Quarter sharp, the mentioned pitch should be sharper than natural note
	Tremolo with random speed, speed should change irregularly
	Tremolo as fast as possible
	Wide vibrato but musical
	No clear pitch, it happens mostly when bowing in on or behind the bridge
	Pitch produced from overpressure
	Natural harmonic, it is Also used for touched note (described in score)
	Grinding with the bow irregularly very close to the bridge!
	Highest possible pitch,

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for JACK Quartet

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♩ = 90 [Struggling, Expressive, Exaggerated]

Violin I
Sul A | s.t. | Punta d' arco
PPP [Notes are random and connected with glissandi. Overall range can go up to 5th]
s.p. Muted f-ppp mp-ppp PPP
Sul A ord. - col legno tratto

Violin II
Sul D | s.t. | Punta d' arco
PPP [Notes are random and connected with glissandi. Overall range can go up to 5th]
rand. mf-ppp PPP
Sul D ord. - col legno tratto

Viola
Sul G | s.t. | Punta d' arco
PPP [Notes are random and connected with glissandi. Overall range can go up to 5th]
rand. rand. s.t. Muted PPP
Sul G ord. - col legno tratto

Violoncello
Sul D | s.t. | Punta d' arco
PPP [Notes are random and connected with glissandi. Overall range can go up to 5th]
a.s.p. f s.p. s.t. rand. PPP
Sul D ord. - col legno tratto

Measures 5-7
Violin I: s.t. 5"
Violin II: rand. s.p. s.t. mp PPP 5"
Viola: slow bow scratch tone rand s.p. p (as soft as possible) PPP f 5"
Violoncello: a.s.p. rand. 5"
Sul A ord PPP s.t. p

19

Musical score for measures 19-25. The score consists of three staves: Treble, Bass, and Bass. Annotations include:

- Measure 19:** Treble staff: *Punta d' arco*, *s.l.*, *f*. Bass staff: *f*, *norm.*. Bass staff: *al Tallone*, *f*.
- Measure 20:** Treble staff: *a.s.p.*, *3*, *no movement in bow rotating to make hair noise*. Bass staff: *f*, *mp*. Bass staff: *Punta d' arco*, *s.l.*, *f*.
- Measure 21:** Treble staff: *Punta d' arco*, *s.l.*, *f*. Bass staff: *f*, *mp*. Bass staff: *a.s.p.*, *3*, *f*.
- Measure 22:** Treble staff: *Punta d' arco*, *s.l.*, *f*. Bass staff: *f*, *mp*. Bass staff: *no movement in bow rotating to make hair noise*, *f*.
- Measure 23:** Treble staff: *a.s.p.*, *3*, *no movement in bow rotating to make hair noise*. Bass staff: *f*, *mp*. Bass staff: *Punta d' arco*, *s.l.*, *f*.
- Measure 24:** Treble staff: *Punta d' arco*, *s.l.*, *f*. Bass staff: *f*, *mp*. Bass staff: *f*.
- Measure 25:** Treble staff: *a.s.p.*, *3*, *no movement in bow rotating to make hair noise*. Bass staff: *f*, *mp*. Bass staff: *Punta d' arco*, *s.l.*, *f*.

26

Musical score for measures 26-32. The score consists of three staves: Treble, Bass, and Bass. Annotations include:

- Measure 26:** Treble staff: *3*, *f*. Bass staff: *f*, *mp*. Bass staff: *Punta d' arco*, *s.l.*, *f*.
- Measure 27:** Treble staff: *3*, *f*. Bass staff: *f*, *mp*. Bass staff: *s.l.*, *f*.
- Measure 28:** Treble staff: *Punta d' arco*, *s.l.*, *f*. Bass staff: *f*, *mp*. Bass staff: *a.s.p.*, *3*, *f*.
- Measure 29:** Treble staff: *3*, *f*. Bass staff: *f*, *mp*. Bass staff: *a.s.p.*, *3*, *f*.
- Measure 30:** Treble staff: *3*, *f*. Bass staff: *f*, *mp*. Bass staff: *al Tallone*, *f*.
- Measure 31:** Treble staff: *3*, *f*. Bass staff: *f*, *mp*. Bass staff: *f*, *mp*.
- Measure 32:** Treble staff: *3*, *f*. Bass staff: *f*, *mp*. Bass staff: *Punta d' arco*, *s.l.*, *f*.

4 33

Stay still for 15".
no move until the last beat before next section

15"

More Energetic

Punta d'arco

ord.

PPP

sfz

sfz

Stay still for 15".
same position until the last beat before next section

15"

More Energetic

Punta d'arco

ord.

PPP

f-PPP

Stay still for 15".
same position until the last beat before next section

15"

More Energetic

Punta d'arco

ord.

PPP

p

PPP

Sul C

Stay still for 15".
same position until the last beat before next section

15"

f

norm.

rand.

f-PPP

f-PPP

f

norm.

PPP

39

Sul A

mp

PPP

Sul A

PPP

mp

Sul C

PPP

mp

Sul C

PPP

mp

s.t.

rand.

rand. pressure / rand. bow position / slow bowing

rand. dynamic (PPP-mp)

mp

PPP

f-PPP

f

PPP

f

PPP

f

PPP

♩ = 60

45

very slow bow - bow changes as smooth as possible
bow changes shouldn't occur on gliss direction changes

s.l. *ppp* *p* *ppp* *a.s.p* *mp*

very slow bow - bow changes as smooth as possible
bow changes shouldn't occur on gliss direction changes

s.l. *ppp* *p* *ppp* *a.s.p* *mp*

very slow bow - bow changes as smooth as possible
bow changes shouldn't occur on gliss direction changes

s.l. *ppp* *p* *ppp* *a.s.p*

very slow bow - bow changes as smooth as possible
bow changes shouldn't occur on gliss direction changes

s.l. *ppp* *p* *ppp* *a.s.p*

53

s.l. *ppp* *mp* *ppp* *f-ppp* *ppp* *f-ppp* *ppp*

s.l. *ppp* *ppp* *f-ppp* *f-ppp*

s.l. *ppp* *p* *ppp* *mp* *ppp*

s.l. *f-ppp* *f* *ppp*

ord.

s.l. on the same bow

s.l. on the same bow

s.l. on the same bow

s.l. on the same bow

s.l.

s.l.

s.l.

61

by including random dynamic, discover unexpected sounds

↑↓

3

s.t.

on the same bow

rand.

ppp

f ppp

by including random dynamic, discover unexpected sounds

↑↓

s.t.

rand.

ppp

f

3

by including random dynamic, discover unexpected sounds

↑↓

s.t.

mf

p

mp

by including random dynamic, discover unexpected sounds

↑↓

s.t.

on the same bow

mp

ppp

rand.

ppp

f ppp

3

69

ord.

ppp

mp

ppp

f

ppp

3

rand.

s.t.

rand.

rand.

ppp

f

ppp

3

ppp

f

ppp

3

rand.

rand.

3

77

p *ppp* *f-ppp* *ord.* *ppp* *f-ppp* *mf* *p < mp* *ppp*

p *ppp* *f* *ppp* *ord.* *ppp*

p *ppp* *ord.* *f-ppp*

85

randomly changing between s.t. and on the bridge with no pitch
s.p. / \uparrow *s.t.* *f-ppp* *rand.* *ord.* \uparrow

randomly changing between s.t. and on the bridge with no pitch
s.p. / \uparrow *s.t.* *f-ppp* *f-ppp* *rand.* *ord.* \uparrow

randomly changing between s.t. and on the bridge with no pitch
s.p. / \uparrow *s.t.* *norm.* *rand.* *ord.* \uparrow

randomly changing between s.t. and on the bridge with no pitch
s.p. / \uparrow *s.t.* *norm.* *f* *ppp* *rand.* *ord.* \uparrow

f *ppp*

♩ = 90 ♩ = 60

96

ord. [Punta d' arco]

f Notes are random and connected with glisses. Overall range can go up to 5th

f-ppp *fff* *ppp*

ord. [Punta d' arco]

f Notes are random and connected with glisses. Overall range can go up to 5th

f-ppp *fff* *ppp*

ord. [Punta d' arco]

f Notes are random and connected with glisses. Overall range can go up to 5th

f-ppp *fff* *ppp*

ff *f > ppp* *fff* *ppp* *f*

→ ↑ → ↑ → ↑ → ↑

s.t. s.t. s.t. s.t.

norm. norm. norm. norm.

♩ = 90 ♩ = 60

103

ord. [Punta d' arco]

ppp *f-ppp* *fff* *f-ppp*

ord. [Punta d' arco]

ppp ord. s.t. *fff* *ppp*

ord. [Punta d' arco]

ppp s.t. s.t. *fff* *ppp*

ord. s.t. rand. s.t. *fff* *ppp*

ppp *f-ppp* *f-ppp* *fff* *ppp*

→ ↑ → ↑ → ↑ → ↑

s.t. s.t. s.t. s.t.

norm. norm. norm. norm.

$\text{♩} = 90$ *ord. [Punta d' arco]*

$\text{♩} = 60$

fff *ord. [Punta d' arco]*

fff-f *s.l.* *s.p.* *f* *3* *5*

ppp *s.l.* *rand.* *3*

ppp *s.l.* *rand.* *3*

ppp *s.l.* *rand.* *3*

ppp *s.l.* *rand.* *3*

$\text{♩} = 90$

a.s.p. *A grand pause at least 20"* *ppp* *Sul A s.l. [Punta d' arco]*

a.s.p. *A grand pause at least 20"* *ppp* *Sul D s.l. [Punta d' arco]*

a.s.p. *A grand pause at least 20"* *ppp* *Sul A s.l. [Punta d' arco]*

a.s.p. *A grand pause at least 20"* *ppp*

a.s.p. *f*