

Nicholas Peters

(student ID: 0622483)

Balacava

For Cello, Harp and Speaking Voice

(2008/09)

Cello

Balaclava

A composition as part of a portfolio submitted for the degree of Doctor of Philosophy

By

Nicholas Rayfield Peters

School of Arts, Brunel University

September 2009

Performance Notes

Duration: c. 10 minutes

For all four blocks of material the bow should be in continuous contact with the strings, all of the rhythms serve to indicate changes in bow direction. The bow must never be reapplied whilst playing each block of material and neither should the rhythms be accented beyond that which occurs naturally from these changes in bow direction. All of the material should be played legato.

For blocks **I** and **III** the available pitches are given separate to the changes in bow direction rhythms. The performer is free to make one pitch selection upon each occasion that these blocks are to be played. A different pitch selection should be made upon each subsequent occasion of playing the same block (in relation to the previous occasion). Each pitch should be used at least once. Only one pitch selection may be played per duration, the pitch selection should never change during the playing of either of these blocks of material.

Upon every occasion of playing the same block of material (**I**, **II**, **III** or **IV**), the performer should always pick up from where they stopped playing previously. For example, block **II** is played as far as the 13th crotchet beat, then block **IV** is played to the 9th quaver beat, and then block **II** is to be played again – at this point the performer should start from the 14th crotchet beat, and so on. All blocks of material can be repeated an infinite number of times, so upon reaching the repeat sign the performer should seamlessly continue back to the beginning of the first line. For blocks **I** and **III** the performer should pick up from where they previously finished on the rhythm line, yet with a new pitch selection (as explained in the previous paragraph).

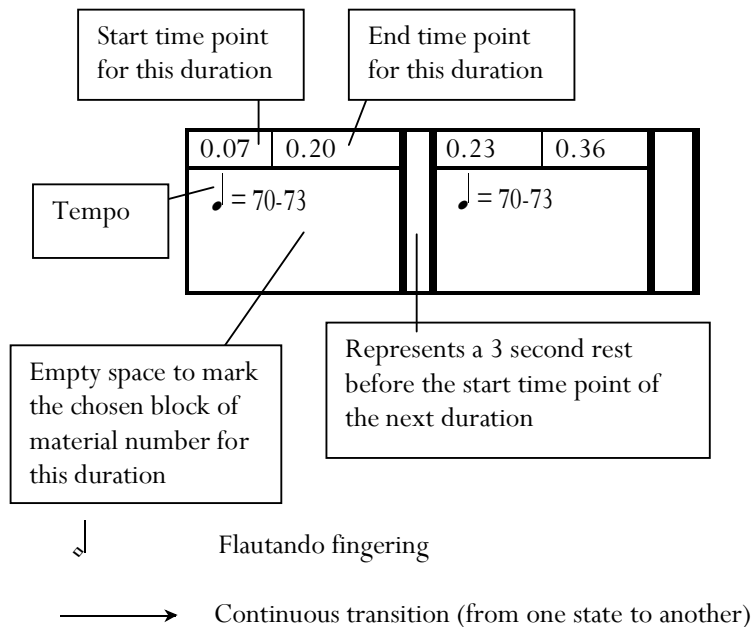
The dynamic level should be as loud as the quietest material/performer at any one time and therefore in a constant state of flux. In performance each performer must constantly adapt their dynamic level in accordance with the varying dynamic possibilities of the material being performed at any one time. When re-entering the sound world after each 3 second rest, each performer should play as loudly as their material permits for the first 2-3 seconds before altering their dynamic level accordingly. All dynamic changes should be made abruptly. Crescendos and diminuendos are not permitted at any point in the piece.

If possible, the music stands should be positioned to either side of the performer so that the bowing action is clearly visible to the audience. At any point in the piece where there are changes of fingering

that can't be achieved seamlessly, then they should be made as abruptly and quickly as possible. The disruption to the continuous sound that this will create is perfectly acceptable.

Each performer is free to decide the order in which their blocks of material will be performed in accordance with their individual time plans. Each performer must do this independently and with no knowledge or consultation with the other performers as to the order of material in their parts. Each of the four blocks of material should be used at least four times each and at least once for each of the three tempo markings during the piece. The consecutive ordering of the same block of material for more than two durations should be avoided where possible. The time plan should be used to plot the order of the blocks of material for performance. Stopwatches are required for performance; all performers should start the stopwatches at the same time. Three different tempos are required for this piece and these are marked on the time plan for each duration.

The time plan is explained in the example below:



Nicholas Peters, January 2009

Programme Text

Balaclava explores the sound of murmuring. All three performers have individual time plans and they decide on the order in which they will perform the blocks of material available to them.

Balaclava was commissioned by Anton Lukoszevieve in response to a SAM/ SPNM Call for shortlisted composers. The first performance took place as part of the Sound Source Series at Kings Place on 10th March 2009.

0.07	0.20		0.23	0.36		0.39	1.02		1.05	1.18		1.21	1.44		1.47	2.04		2.07	2.30		2.33	2.56		2.59	3.12	
Fast			Fast			Medium			Slow			Medium			Slow			Medium			Fast			Slow		

3.15	3.32		3.35	3.58		4.01	4.18		4.21	4.34		4.37	4.54		4.57	5.20		5.23	5.36		5.39	6.02		6.05	6.22	
Fast			Fast			Medium			Slow			Slow			Medium			Slow			Medium			Slow		

6.25	6.42		6.45	6.58		7.01	7.24		7.27	7.40		7.43	8.00		8.03	8.20		8.23	8.36		8.39	9.02		9.05	9.18	
Fast			Slow			Medium			Medium			Fast			Fast			Fast			Slow			Medium		

9.21	9.38		9.41	9.58	
Fast			Slow		

Fast = ♩ = 70-73
 Medium = ♩ = 61-64
 Slow = ♩ = 52-55

Cello

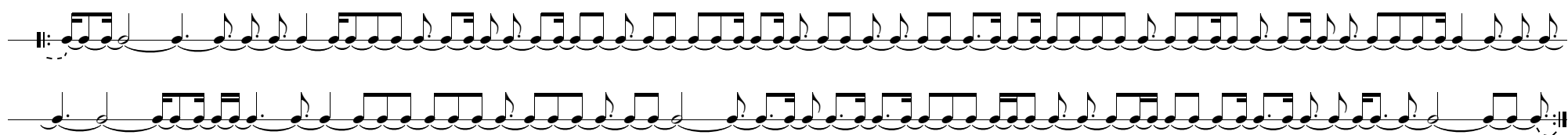
Balacava

Nicholas Peters

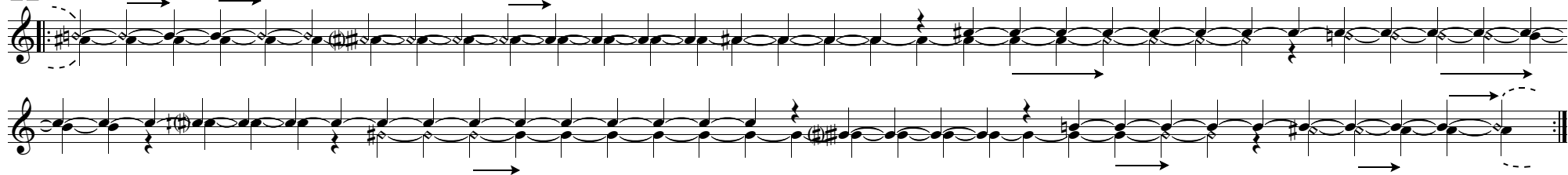
I



arco



II



III



arco wide vibrato → normale

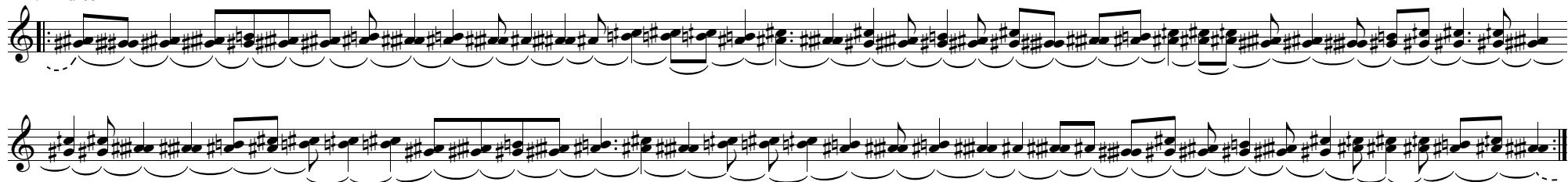
→ narrow vibrato normale

→ arco flautando



IV

arco



Nicholas Peters

(student ID: 0622483)

Balacava

For Cello, Harp and Speaking Voice

(2008)

Harp

Balaclava

A composition as part of a portfolio submitted for the degree of Doctor of Philosophy

By

Nicholas Rayfield Peters

School of Arts, Brunel University

September 2009

Performance Notes

Duration: c. 10 minutes

For blocks **I**, **II** and **III** the rhythms serve to indicate changes in bow direction. The bow must never be reapplied whilst playing each block of material and neither should the rhythms be accented beyond that which occurs naturally from these changes in bow direction. These three blocks should never be played detached. The **IV** block of material should be plucked in the conventional manner.

For blocks **I** and **III** the available pitches are given separate to the changes in bow direction rhythms. The performer is free to choose one pitch selection upon each occasion that these blocks are to be played. A different pitch selection should be made upon each subsequent occasion of playing the same block (in relation to the previous occasion). Each pitch should be used at least once. Only one pitch selection may be played per duration, the pitch selection should never change whilst playing either of these blocks of material.

Upon every occasion of playing the same block of material (**I**, **II**, **III** or **IV**), the performer should always pick up from where they stopped playing previously. For example, block **II** is played as far as the 13th crotchet beat, then block **IV** is played to the 9th quaver beat, and then block **II** is to be played again – at this point the performer should start from the 14th crotchet beat, and so on. All blocks of material can be repeated an infinite number of times, so upon reaching the repeat sign the performer should seamlessly continue back to the beginning of the first line.

The dynamic level should be as loud as the quietest material/performer at any one time and therefore in a constant state of flux. In performance each performer must constantly adapt their dynamic level in accordance with the varying dynamic possibilities of the material being performed at any one time. When re-entering the sound world after each 3 second rest, each performer should play as loudly as their material permits for the first 2-3 seconds before altering their dynamic level accordingly. All dynamic changes should be made abruptly. Crescendos and diminuendos are not permitted at any point in the piece.

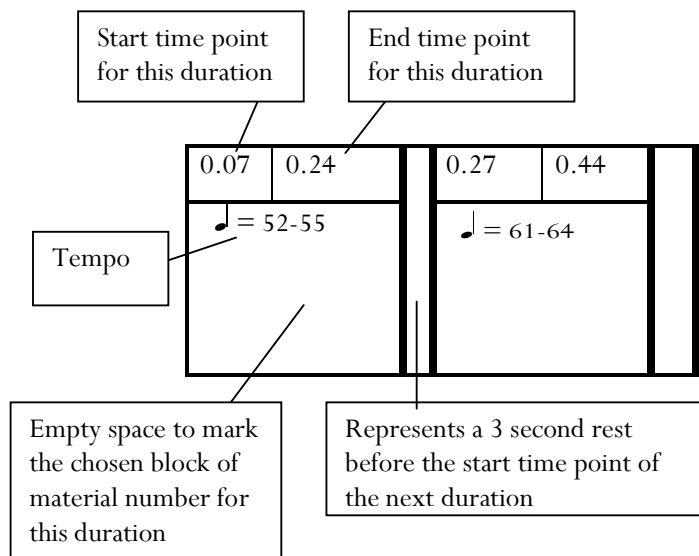
Each performer is free to decide the order in which their blocks of material will be performed in accordance with their individual duration and tempo structures. Each performer must do this independently and with no knowledge or consultation with the other performers as to the order of material in their parts. Each of the four blocks of material should be used at least four times each

and at least once for each of the three tempo markings during the piece. The consecutive ordering of the material for more than two durations should be avoided where possible.

Scordatura is used for this piece and these are detailed on the score. The performer is free to use a different pedal arrangement that accommodates the retuning to the pitches specified in the score if they wish. The time plan should be used to plot the order of the instructions for performance.

Stopwatches are required for performance; all performers should start the stopwatches at the same time.

The time plan is explained in the example below:



Nicholas Peters, January 2009

Programme Text

Balaclava explores the sound of murmuring. All three performers have individual time plans and they decide on the order in which they will perform the blocks of material available to them.

Balaclava was commissioned by Anton Lukoszevics in response to a SAM/ SPNM Call for shortlisted composers. The first performance took place as part of the Sound Source Series at Kings Place on 10th March 2009.

0.07	0.24		0.27	0.44		0.47	1.10		1.13	1.26		1.29	1.52		1.55	2.08	
Slow			Medium			Slow			Fast			Fast			Fast		

2.11	2.24		2.27	2.50		2.53	3.16		3.19	3.36		3.39	3.52		3.55	4.12	
Medium			Medium			Slow			Slow			Medium			Fast		

4.15	4.38		4.41	4.58		5.01	5.14		5.17	5.40		5.43	5.56		5.59	6.16	
Fast			Medium			Fast			Medium			Fast			Slow		

6.19	6.32		6.35	6.52		6.55	7.18		7.21	7.34		7.37	7.50		7.53	8.10	
Medium			Fast			Slow			Slow			Medium			Slow		

8.13	8.30		8.33	8.56		8.59	9.22		9.25	9.42		9.45	9.58				
Slow			Fast			Medium			Fast			Slow					

Fast = ♩ = 70-73

Medium = ♩ = 61-64

Slow = ♩ = 52-55

Harp [Score in C]

Balacava

D \flat C \flat B \flat / E \flat F \flat G \sharp A \natural

[Original Part - not used for First Performance]

Retune to: B \sharp A \sharp - / C \sharp C \sharp - G \sharp

Nicholas Peters

I

Musical notation for section I, first staff, showing a sequence of notes in treble clef with a key signature of one sharp (F#).

arco

Musical notation for section I, second and third staves. The second staff is marked 'arco' and contains a dense, continuous sequence of notes. The third staff continues the melodic line.

II

arco

E-bow always on A \sharp

Musical notation for section II, first and second staves. The first staff is marked 'arco' and contains a sequence of notes. The second staff continues the melodic line. A dashed circle highlights the end of the section.

III

arco

Extreme increase in bow pressure → normale → Slight increase in bow pressure → normale → Extreme increase in bow pressure

E-bow always on lowest note

Musical notation for section III, first staff, showing a sequence of notes in treble clef with a key signature of three sharps (F#, C#, G#). Below the staff is a diagram showing a series of loops representing bow pressure changes, with arrows indicating transitions between 'Extreme increase in bow pressure', 'normale', and 'Slight increase in bow pressure'. A dashed circle highlights the end of the section.

IV normale [no bow]

Musical notation for section IV, first and second staves. The first staff is marked 'normale [no bow]' and contains a sequence of notes in treble clef with a key signature of three sharps (F#, C#, G#). The second staff continues the melodic line.

Balacava

Retune to: B \sharp A \sharp - / C \sharp C \sharp - G \sharp

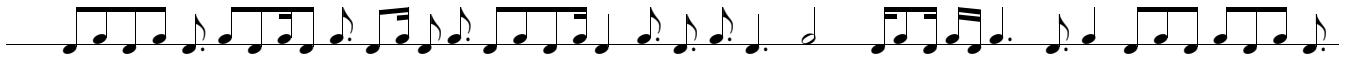
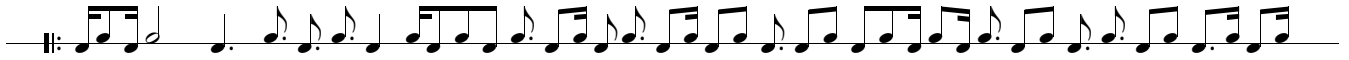
[Revised Part used for First Performance on 10 March 2009]

Nicholas Peters

I



[alternate between two pitches a quarter tone apart]



II



III



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(student ID: 0622483)

Balacava

For Cello, Harp and Speaking Voice

(2008/09)

Speaking Voice

Balaclava

A composition as part of a portfolio submitted for the degree of Doctor of Philosophy

By

Nicholas Rayfield Peters

School of Arts, Brunel University

September 2009

Performance Notes

Duration: c. 10 minutes

The text should be murmured for the entire length of the piece. It is the sound of the text being murmured and the subtle variations in rhythm in accordance with the score instructions that is the priority. The audience should feel that they are overhearing the text, as opposed to it being delivered to them. The text should be performed sitting down on a chair.

The text can be performed in any vertical, horizontal or diagonal direction, always starting from a word on the outside edge of the block of text in accordance with the score instructions. Movement through the text should always be to the adjacent word in the chosen direction.

The score instructions should always be carried out as if for the first time. So for example, for instruction **I** *Choose any 4 words, in any direction and repeat until the next time point*. Each time this score instruction is requested a different 4 words to previous selections should be made, as opposed to always selecting the same 4 words. This applies to all of the score instructions.

There are three different tempos required for the piece, which are to be determined by the performer. The 'Normal' tempo should be set as the performer's normal speed of speaking. The 'Fast' and 'Slow' tempos should then be set in relation to this; each tempo should be distinct yet within a relatively close range to the 'Normal' tempo.

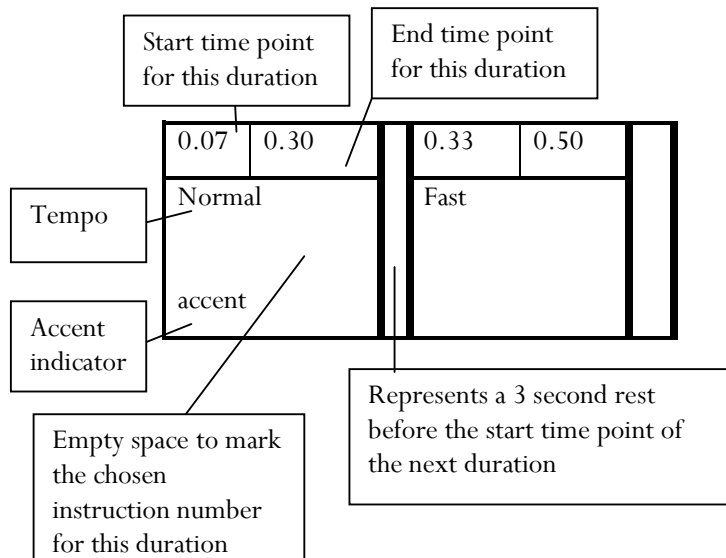
All accents should be articulated through breath control, i.e. a sudden rush of breath to accent a particular sound within a word. All accents should sound like a sudden swell in the murmuring sound, instead of a more percussive attack. All sounds to be accented are emboldened in the text; however they should only be articulated when requested in the **Time Plan**. Where possible the accents should not last longer than the emboldening indicates.

The dynamic level should be as loud as the quietest material/performer at any one time and therefore in a constant state of flux. In performance each performer must constantly adapt their dynamic level in accordance with the varying dynamic possibilities of the material being performed at any one time. When re-entering the sound world after each 3 second rest, each performer should play as loudly as their material permits for the first 2-3 seconds before

altering their dynamic level accordingly. All dynamic changes should be made abruptly. Crescendos and diminuendos are not permitted at any point in the piece.

Each performer is free to decide the order in which their blocks of material will be performed in accordance with their individual time plan. Each performer must do this independently and with no knowledge or consultation with the other performers as to the order of material in their parts. Each of the seven instructions should be used at least four times each and at least once for each of the three tempo markings during the piece. The consecutive ordering of the same instruction should be avoided where possible. The time plan should be used to plot the order of the instructions for performance. Stopwatches are required for performance; all performers should start the stopwatches at the same time.

The time plan is explained in the example below:



Nicholas Peters, January 2009

Programme Text

Balaclava explores the sound of murmuring. All three performers have individual time plans and they decide on the order in which they will perform the blocks of material available to them. **Balaclava** was commissioned by Anton Lukoszevics in response to a SAM/ SPNM Call for shortlisted composers. The first performance took place as part of the Sound Source Series at Kings Place on 10th March 2009.

some	face	choking	on	your
alibis	isn't	your	jaw	aching
you're	violating	your	good	nature
don't	you	my	the	concept
of	other	understand	just	hang
up	the	people	you've	got
me	mad	phone	some	face
choking	on	save	alibis	concept
on	face	phone	choking	hang
good	violating	choking	alibis	face
violating	your	jaw	nature	don't
just	other	your	don't	aching
you've	the	my	of	nature
some	mad	understand	up	concept
choking	hang	phone	the	violating
alibis	face	choking	you've	other
other	people	just	hang	up
up	concept	understand	jaw	face
me	isn't	people	good	isn't
isn't	you	my	the	concept
choking	other	understand	just	face
me	the	people	you've	hang

Balaclava

- I** Choose any 4 words, in any direction. Repeat until the end time point.

- II** Choose 1 horizontal line, in either direction, and only vocalise the first phonetic sound of each word. Repeat until the end time point.

- III** Choose 1 word. Repeat until the end time point.

- IV** Choose 1 vertical line, in either direction. Repeat until the end time point.

- V** Choose any 3 words, in a diagonal direction. Repeat until the end time point.

- VI** Choose any 2 words, in any direction. Repeat until the end time point.

- VII** Choose 1 horizontal line, in either direction, and alternate between:
 - (i) only vocalising the first phonetic sound of a word, and
 - (ii) vocalising the whole word in the conventional manner.Repeat until the end time point.

0.07	0.30		0.33	0.50		0.53	1.06		1.09	1.32		1.35	1.48		1.51	2.14		2.17	2.34		2.37	3.00		3.03	3.20	
Normal			Fast			Normal			Slow			Slow			Fast			Slow			Normal			Fast		
						accent									accent									accent		

3.23	3.40		3.43	4.06		4.09	4.22		4.25	4.42		4.45	5.08		5.11	5.24		5.27	5.50		5.53	6.06		6.09	6.26	
Fast			Fast			Slow			Fast			Normal			Slow			Normal			Fast			Normal		
						accent									accent									accent		

6.29	6.46		6.49	7.12		7.15	7.28		7.31	7.44		7.47	8.04		8.07	8.24		8.27	8.40		8.43	9.06		9.09	9.26	
Normal			Fast			Slow			Fast			Normal			Fast			Slow			Slow			Slow		
						accent									accent						accent					

9.29	9.46		9.49	10.02	
Fast			Normal		
			accent		