

SILENT QUARTET

for string quartet, video, soundtrack & live electronics

by Yuval Avital



SILENT QUARTET / YUVAL AVITAL

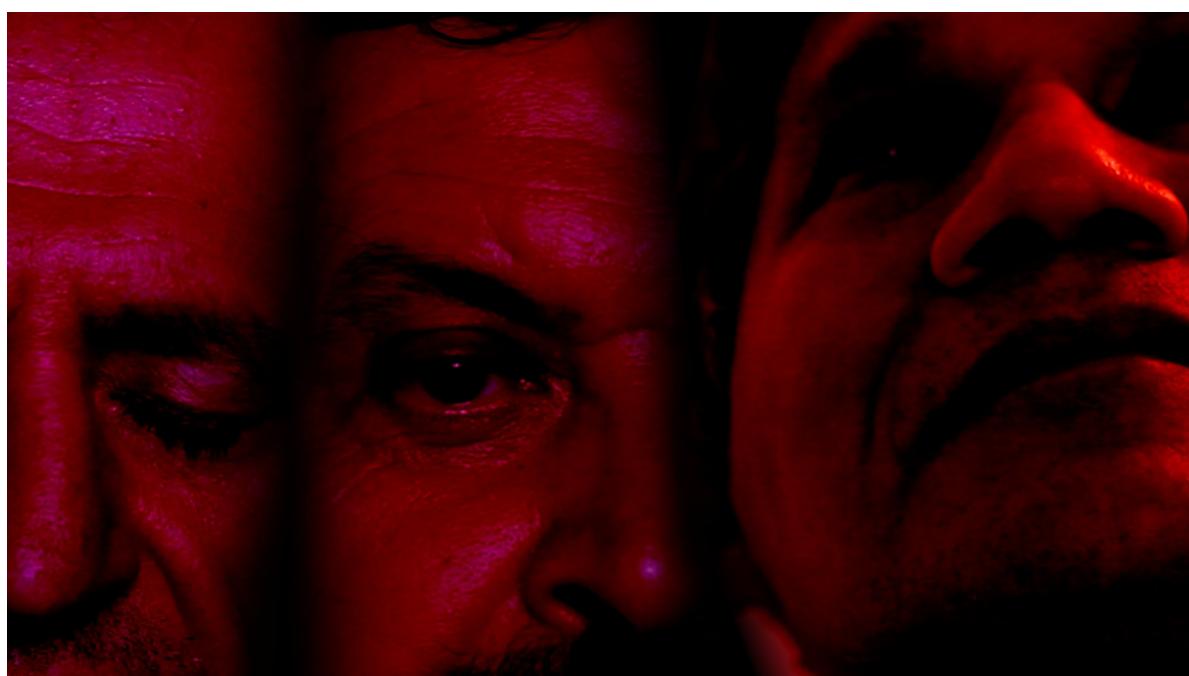
FOR STRING QUARTET (AMPLIFIED WITH PICK-UPS/CONTACT MICROPHONES)

VIDEO (FULL HD 1080P)

SOUNDTRACK (8 + 2 SPEAKERS OR 4 + 2 SPEAKERS)

LIVE ELECTRONICS

DURATION: 59 MINUTES



CONTAINS:

SCORE

SOUROUND SOUNDTRACK + VIDEO SET CREATED WITH ABLETON LIVE
(9 OR HIGHER) & MAX FOR LIVE (MAX/MSP 6.8.1 OR HIGHER).

LIVE ELECTRONICS SET CREATED WITH ABLETON LIVE
(9 OR HIGHER) & MAX FOR LIVE (MAX/MSP 6.8.1 OR HIGHER).

PATCHES & EFFECTS FOLDER (MAC OS X.9.4 or higher).

WORLD PREMIERE : EST-OVEST FESTIVAL 2014

OCTOBER 24 2014, TURIN, ITALY; PERFORMING: XENIA ENSEMBLE.

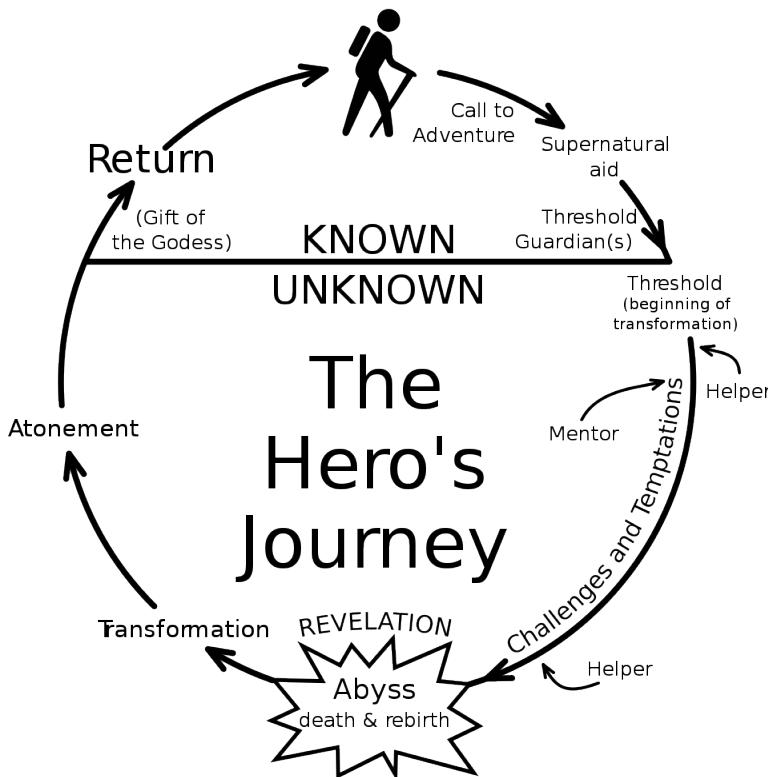
CONCEPT

The Silent Quartet is an investigation of nine parallel journeys of nine immigrants living in Italy into their inner memories of home, childhood, family, fears, hopes, confrontation and adaptation and some thoughts regarding their future as well.

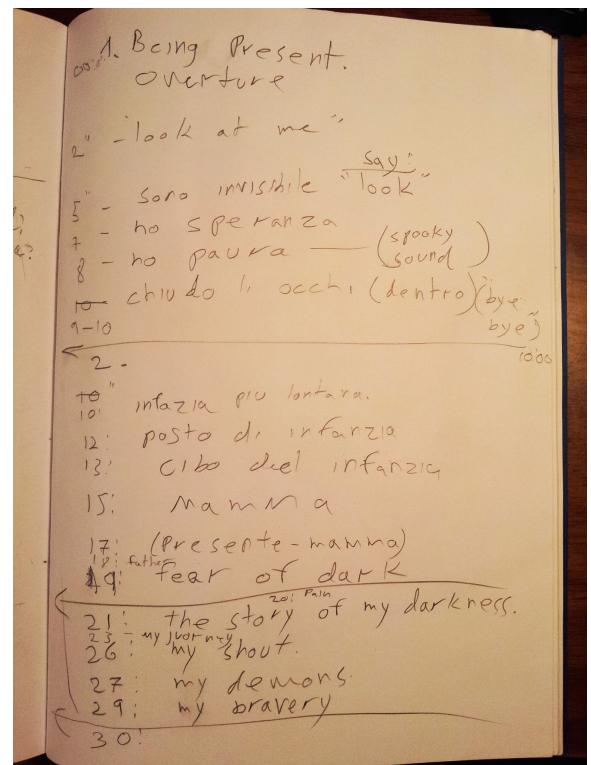
The basis of this investigation was the Jungian archetype of the hero's journey, known also as Joseph Campbell's **Monomyth**, which is based on the analysis of thousands of legends and fairy tales (view *The Hero with a Thousand Faces* - 1949).

Partly inspired by this idea and intuiting that similar life patterns of very different individuals could be told as a tale composed of identical (but of course always different) station, I had decided to base this work on a sort of questionnaire I had made, in which the 9 subjects needed within a precise timeline relive different emotive states connected to their past, present and future.

The Jungian dealing with Monomyth argued that a life story of ANY individual could be summed-up or represented as a cycle of significant stations and transitions of an individual "fairy-tale" parallel and symmetrical to the diverse stages of the life-line (birth-early childhood-childhood-puberty and so on), but the main difference that make the case of an immigrant unique is the fact that his or her entrance to the "unknown" or the "dark world" is concrete and real. It is a significant leap of development which is taking place in an unknown and unfamiliar ambient in which he or she need to cope with the challenge not only of adaptation and integration but also to create a new home, modify their cultural paradigm and set of values to the hosting society and at the same time continue to relate to their "old home", its culture, collective memory and and set of values - all that without loosing their unique collective and individual identity.



a diagram of Joseph Campbell's Monomyth



a part my scetch for the Silent Quartet questionnaire written in a mixture of english & italiano.

THE QUESTIONNAIRE

The 59 minutes journey within Silent Quartet is anchored in a parallel timeline in which I asked the 9 subjects to remember, think or aim to a general theme and then to narrate it in silence, rarely saying a word or a name related to these experiences. The Questionnaire was divided to 5 sections (4 of 10 minutes and one of 15+ minutes), which created the general timeline of this work.

The main sections of the Silent Quartet can be summed in the following manner :

PART 1 : PRESENT, LOOK AT ME, INTO MYSELF (01'-11':05")

PART 2 : CHILDHOOD, MOTHER / (FATHER), INTO MYSELF n.2 (11':05"-21':30")

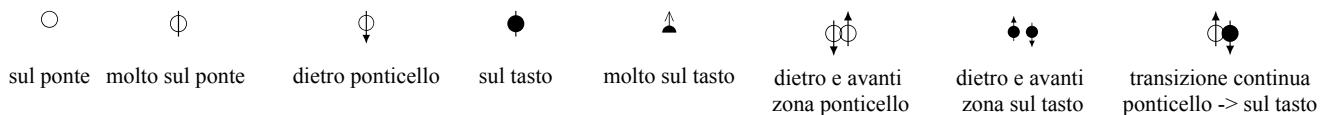
PART 3 : INTO MY DARKNESS, MY JOURNEY IN DARKNESS, MY DEMONS (21':40"-30':30")

PART 4 : MY BODY, MY SKIN, MY JOURNEY (30':30"-41':20")

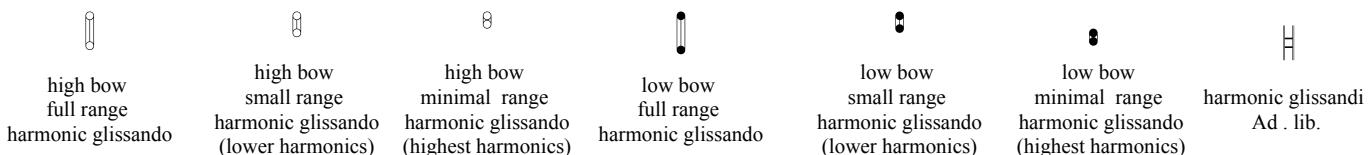
PART 5 : MY END, MY HOPE, MOTHER n.2 (41':20"-57':20")

IDIOMATIC TECHNIQUES

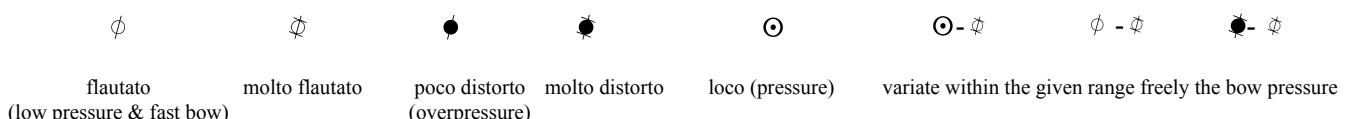
I. Bow positions :



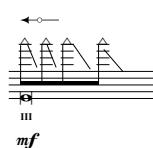
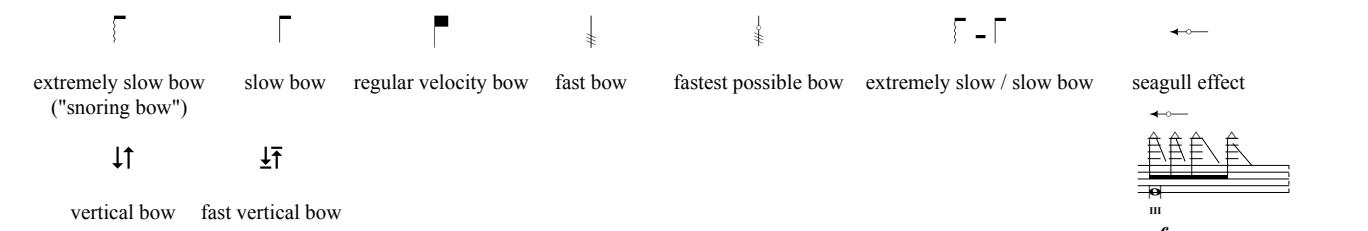
2. Harmonic glissando :



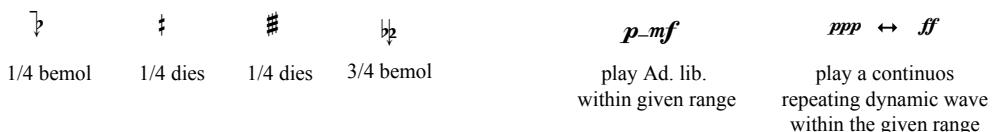
3. Bow pressure :



4. Bow speed, special effects:

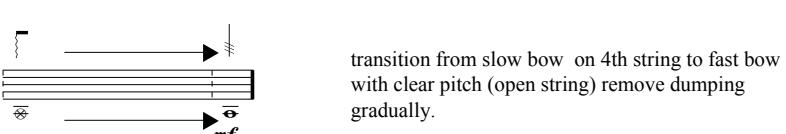
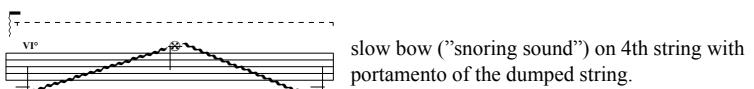
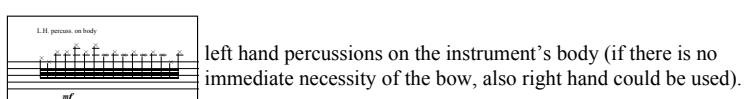
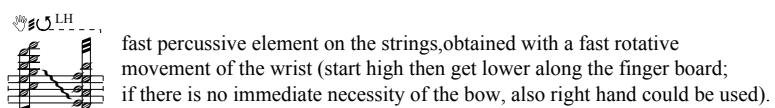
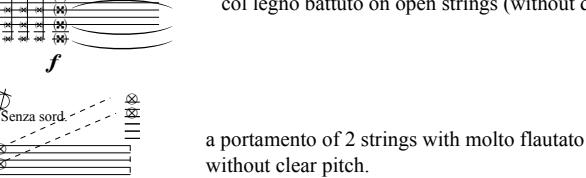
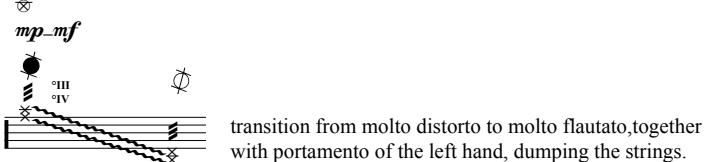
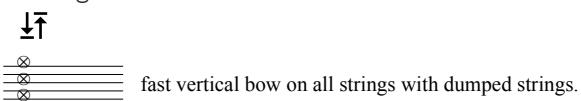


5. microtones & special dynamic indications :



6. "X" note-heads and percussive elements :

All "X" note heads represent a non-pitched sound (that could have a relative height though) that could be a sonic effect, an overpressure distorted sound or a percussive element. In cases that a note might "escape" it is advised to dump strings with left hand. Here are the cases in which these note-heads are used:



* SUGGESTION REGARDING THE STUDY OF SILENT QUARTET

See the video once, with the stereo soundtrack reduction, then leave the video alone. work acoustically on the score, then add the live electronics as soon as possible - the effects will change completely your sound and interpretation. Then start playing with the tape - it will be a third important change. Only at the end, when feeling safe, play with the video as well.



** AN IMPORTANT NOTE REGARDING SECTIONS "N" TILL THE END

Toward the end of the piece, from section "N" onwards, I start using ornaments taken from the virtuosic vocal and instrumental traditions of different nations. Some of these ornaments might be on the limit of possible, some might be beyond - especially in the given time frame. Do your best, and if needed - simplify. After all performing music should be a challenge not a torture.

52':16

584

Time

Vln. I

Vln. II

Vla.

Vc.

587

YUVAL AVITAL 09/09/2014, MILAN

Silent quartet

for string quartet, video, soundtrack & live electronics

Yuval Avital

A $\text{♩} = 40 (\text{o}=6'')$

Timeline 00:00 00:06 00:12 00:18 00:24 00:30 00:36 00:42 00:48 00:54 01:00

Violin I

Violin II

Viola

Cello

B

Time 01':06 01':12 01':24 20" 01':44

Vln. I

Vln. II

Vla.

Vc.

L.V.

Silent quartet

2
C
15

Time

01':50 01':56 02':02 02':08 02':14 02':20 02':26 02':32 02':42 02':48 02':54

D

* Rev 30"; 70%
Dist. (T) 70% ; (D) 52%
Grain. (Leg) 2550 ; (Den) % 70

Rev 30"; 45%
Dist. (T) 100% ; (D) 50%
Grain. (Leg) 2550 ; (Den) % 70 ; (Wet) 60%

Vln. I
Vln. II
Vla.
Vc.

26

Time

03':00 03':06 03':12 03':18 03':24 03':30 03':36 03':42 03':50 10"

Vln. I
Vln. II
Vla.
Vc.

p
Rev 30"; 45%
Dist. (T) 100% ; (D) 50%
Grain. (Leg) 2550 ;
(Den) % 70 ; (Wet) 60%

p
Rev 30"; 45%
Dist. (T) 100% ; (D) 50%
Grain. (Leg) 2550 ;
(Den) % 70 ; (Wet) 60%

E

04':00
36

04':10

Time

F

$\text{♩} = 40 (\text{o}=6'')$

Silent quartet

04':30

05':06 .ca

Vla.

Bassoon

Vcl

Vc.

25"

$\downarrow \uparrow$

ppp-p

Dist. (T) 100% ; (D) 100%

Flang. sine ; Hz 0.1;
feedback 90 %

Rev 60'' ; 50%

10"

$\downarrow \uparrow$

ppp-p

Dist. (T) 100% ; (D) 100%

Flang. sine ; Hz 0.1;
feedback 90 %

Rev 60'' ; 50%

con vibrato cantabile
always with glissando; sometimes play La + 1/4 tone, and/or La bemol -1/4 tone

mp

con vibrato cantabile
always with glissando; sometimes play La + 1/4 tone, and/or La bemol -1/4 tone

mp-mf

3

5

Time

50

05':48 .ca

06':00 .ca

Vln. I

Vln. II

Vla.

Vc.

Vcl.

56

06':30 .ca

Time

Vla.

senza glissando

marcato, senza glissando

f

Vc.

senza glissando

marcato, senza glissando

f

Vc.

ad-lib. gliss.+ tremolo sulla "IV corda; frenetico

10"

L.V.

35"

07':20

59

$\bullet = 48 (o=5")$

Time

Vln. I

sempre III° corda (più possibile), sempre con gliassando

pp-mp

Dist. (T) 50% ; (D) 60%

Rev 10" ; 100%

08':10

08':20 .ca

69

08':30 .ca

Time

Vln. I

Jeté

Vln. II

pp-mp

Dist. (T) 50% ; (D) 60%

Rev 10" ; 100%

08':40 .ca

Vc.

Vc.

con vibrato cantabile

always with glissando; sometimes play La + 1/4 tone, and/or La bemol - 1/4 tone

mp-mf

no change

73

Time

09':00 .ca

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

con vibrato cantabile
always with glissando; sometimes play La
+ 1/4 tone, and/or La bemoal - 1/4 tone

78

09':15 .ca

Time

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

con vibrato libero

78

con vibrato libero

7

5

5

6

7

5

7

5

pp

pp

83

Time

09':50 .ca

15"

10':15 .ca

10':25

G 87 **10"** **10':30 .ca**

Time

* Rev 10"; 60%

Vln. I

Vln. II

Vla.

Vc.

10':40 .ca

10':50 .ca

92

Time

Vln. I

Vln. II

Vla.

Vc.

11':00 .ca

11':15

11:15

Silent quartet

7

H 97

Time 10" 11':25 25" 11':50 35" 12':25 5" 12':30 30" 13':00

Vln. I: *no change* (blue wavy lines) → *morse code* (yellow dashed lines)

Vln. II: *ppp ↔ mp* (waves) → *ppp ↔ mp* (waves) → *mp - mf*

Vla.: *ppp ↔ mp* (waves) → 0

Vc.: *ppp ↔ mp* (waves) → 0

H 102

Time 40" 13':40 20" 14':00 10" 14':10 30" 14':40 15" 14':55 5" 15':00 10" 15':10 15" 15':25

Vln. I: *morse code* → *Grain. all (Den) to 70%* → *Trasp. high all to (Wet) 00% > close Trasp.*

Vln. II: *pp - mp* → *Grain. (Leg) 1700 ; (Den) % 17*
→ *Trasp. high (24/36) ; (Wet) 60%*

Vla.: *pp - mp* → *Grain. (Leg) 1700 ; (Den) % 17*
→ *Trasp. high (24/36) ; (Wet) 60%*

Vc.: *pp* → *pp* → *0* → *Grain. (Leg) 1700 ; (Den) % 17*
→ *Trasp. high (24/36) ; (Wet) 60%*

H 110

Time 5" 15':30 10" 15':40 5" 15':45 15" 16':00 5" 16':10 2" 16':20 8" 16':20 5" 16':30

Grain. all (Den) to 5% → *Grain. all (Den) to 100%* → *Grain. all (Den) to 70%*

NO VIBRATO !!!

H 110

Vln. I: *pp* → *pp* → *pp* → *pp* → *pp* → *pp*

Vln. II: *pp* → *pp* → *pp* → *pp* → *pp* → *pp*

Vla.: *pp* → *pp* → *pp* → *pp* → *pp* → *pp*

Vc.: *pp* → *pp* → *pp* → *pp* → *pp* → *pp*

16':30 ♩ = 48 (o=5'')

120

Time

Vc.

*con vibrato cantabile
più legato possibile*

*Rev 06"; 60%
Grain. (Leg) 1800 ; (Den) % 50 ; (Wet) 20%
Dist. (T) 60% ; (D) 40%*

17':40 .ca

134

Time

Vla.

con vibrato cantabile

Vc.

f f' f mf

18':40 .ca

146

Time

Vln. I

con vibrato cantabile

Vln. II

f tr

Vla.

mp ff subito p

Vc.

mp f subito p mp f mf

19':22 .ca

154

Time

Vln. I

pizz. mf

Vln. II

pizz. arco

Vla.

mp fp

Vc.

più legato possibile

mf p mf

20':00 .ca

Silent quartet

9

161

Time

Vln. I

Vln. II

Vla.

Vc.

20':25 .ca

*accelerate if needed to match timeline

Time

Vln. I

Vln. II

Vla.

Vc.

21':05 .ca

174

Time

Vln. I

Vln. II

Vla.

Vc.

21':45 .ca

182

Time

Vc.

22':00