Matteo Cenerini

ECSTATIC SCOTOMIZATION

for soprano and viola

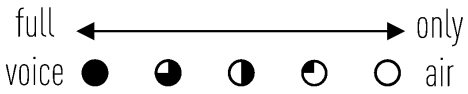
on text by Vera Linder

duration ~ 11'

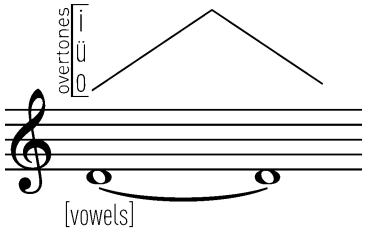
July 2024

Soprano

Sound with not defined pitch.



air – voice transition



Produce overtones pronouncing different vowel as described by lines.

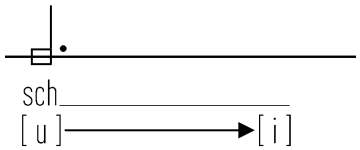
Spoken text.
Speak at the given rhythm as natural as possible, avoid any rap-like effect.

[y] [ɔ]
[e] [β]

Letters inside square brackets refear to International Phonetic Alphabet.

Inhale air

breathing out (ordinary)



Pronounce continuosly the fricative consonant. Modulate it with the mouth using the specified vowels as formant filters.

Viola

Strings preparation

Apply a metal clamp between the first and second string, 5-6 cm from the bridge towards the fingerboard.
By clamp is meant a small piece of metal wire shaped like a "C" and tight enough to hold the two strings together. The material can be wire, a piece of guitar string, or a paperclip.

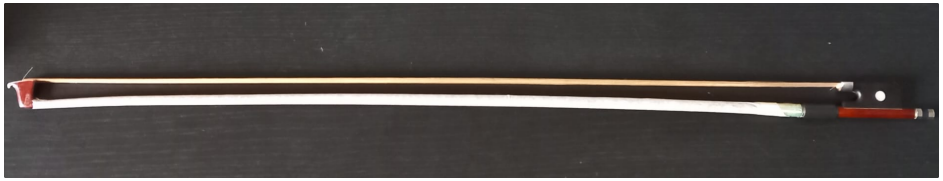
Once applied, the clamp should not produce any buzzing when the prepared strings are bowed or plucked but should ensure that even when only one string is acted upon, the other string also vibrates slightly. Plucking one of the two strings will result in an unnatural harmonic sound, vaguely similar to a ring modulation effect, created by the vibration of the four string segments.

Adjust the position of the clamp so that plucking the string segment between the clamp and the nut produces a pitch approximately tuned to a C.

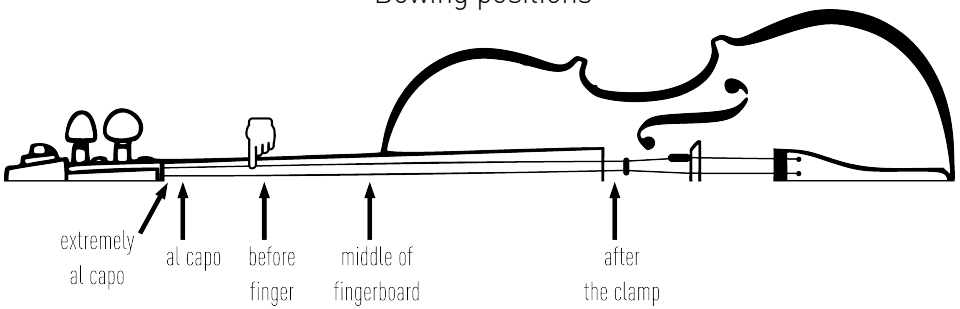
Apply a modest amount of adhesive paste (such as Patafix) to the first string as close to the bridge as possible, ensuring there is enough space between theadhesive and the clamp to allow the bowing.

Bow preparation

Cover the wooden part of the bow (legno) with paper adhesive tape, taking care to position it smoothly, without leaving any folds or wrinkles.



Bowing positions



Common indication such as "al pont.", "molto pont.", "tast", "ord." are meant in their traditional sense.

Left hand pizzicato.
If there are no damp notations avoid stopping the string immediately after plucking. When possible, allow it to ring freely.

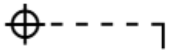
Scratch
With the bow on the"legno" side with tape, apply excessive pressure to achieve a rough and irregular sound, not necessarily loud. Modulate dynamics more with speed than with pressure.

Coming from a scratch sound, end the gesture with regular bow pression.

Harmonic pression
Due to the preparations or combinations with other techniques, harmonics may not appear.

Half pression
Apply moderate finger force on the string, midway between harmonics and normal playing.

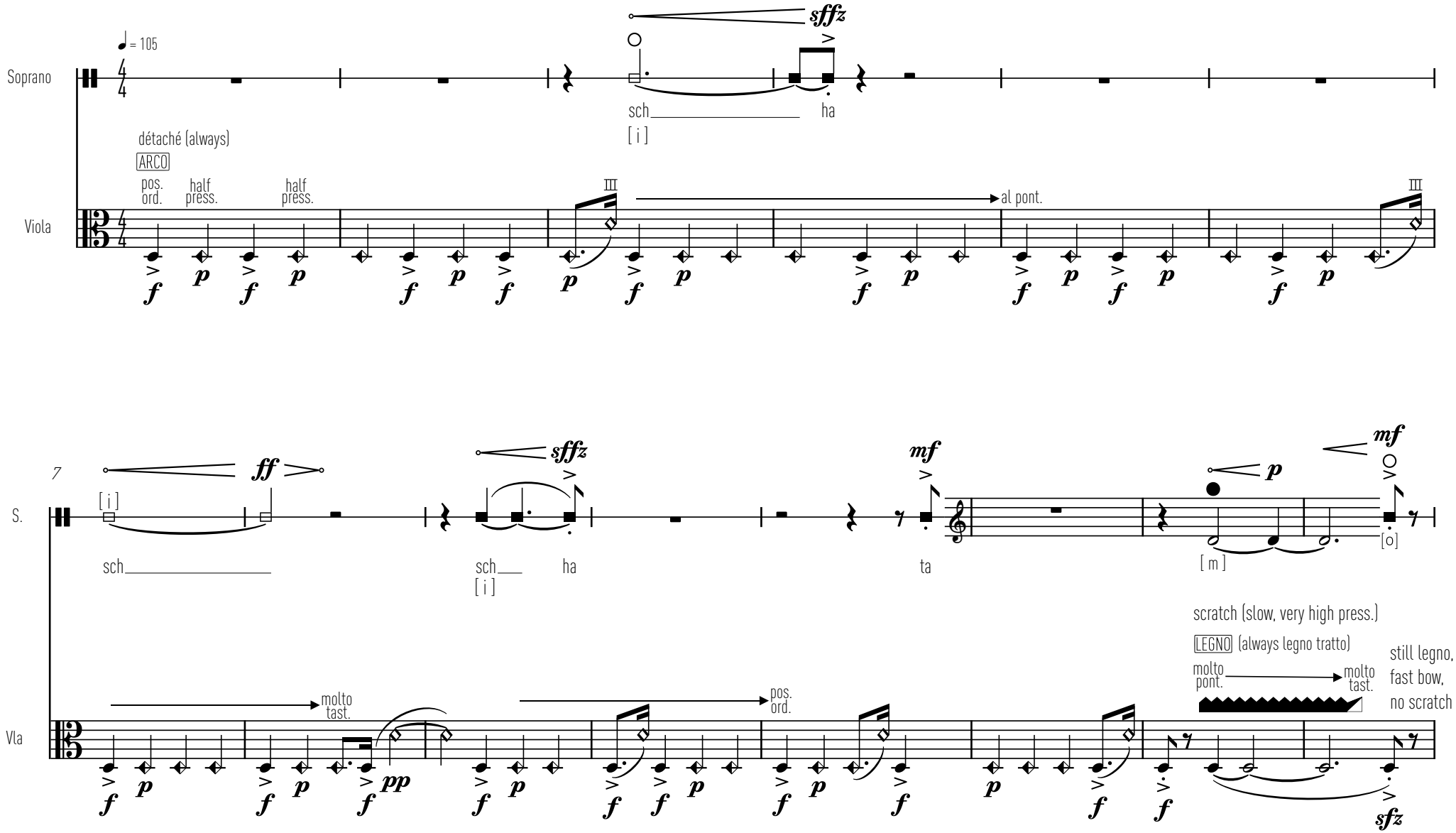
Undefined pitch note
Position on the staff refers only to involved strings.

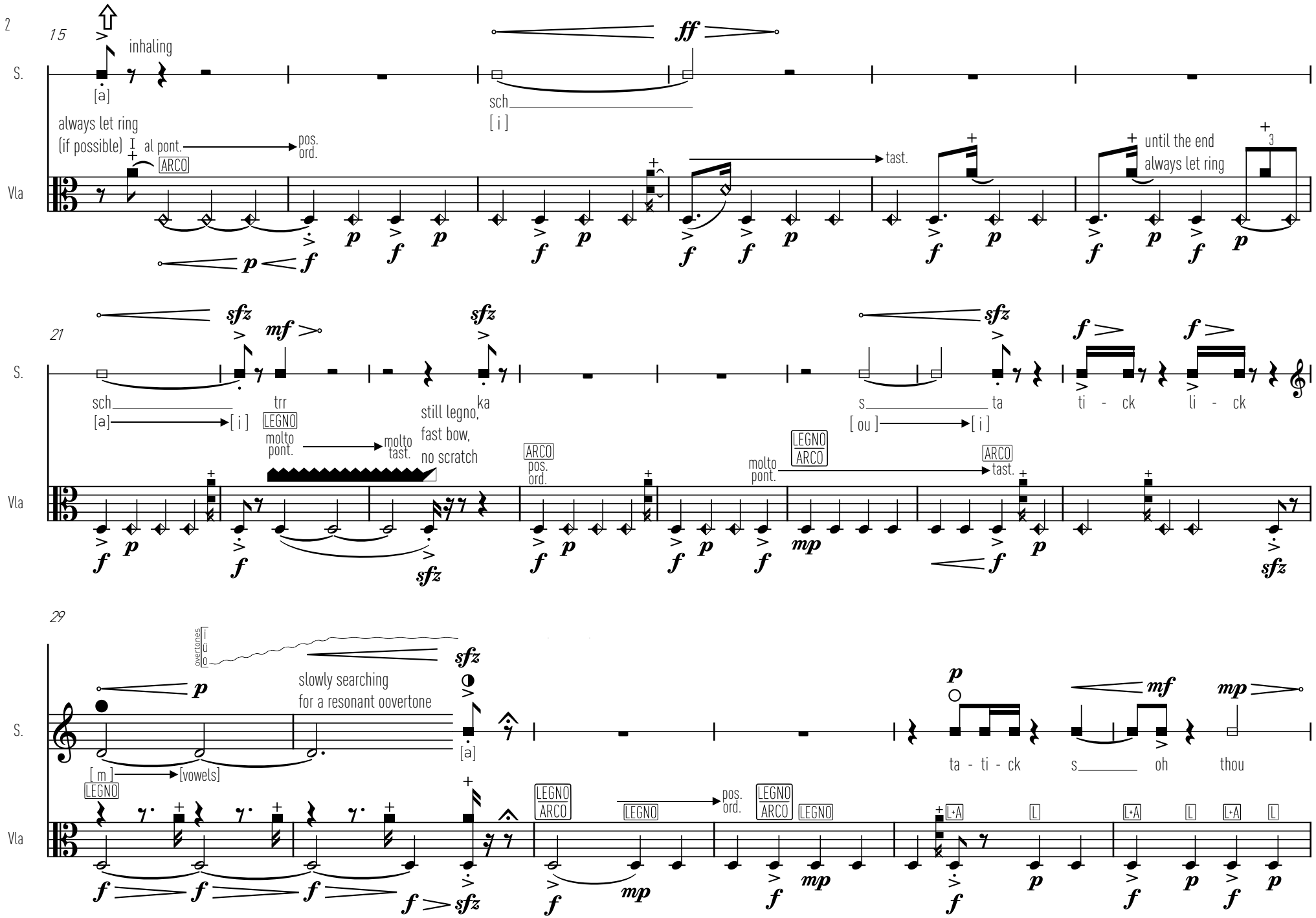


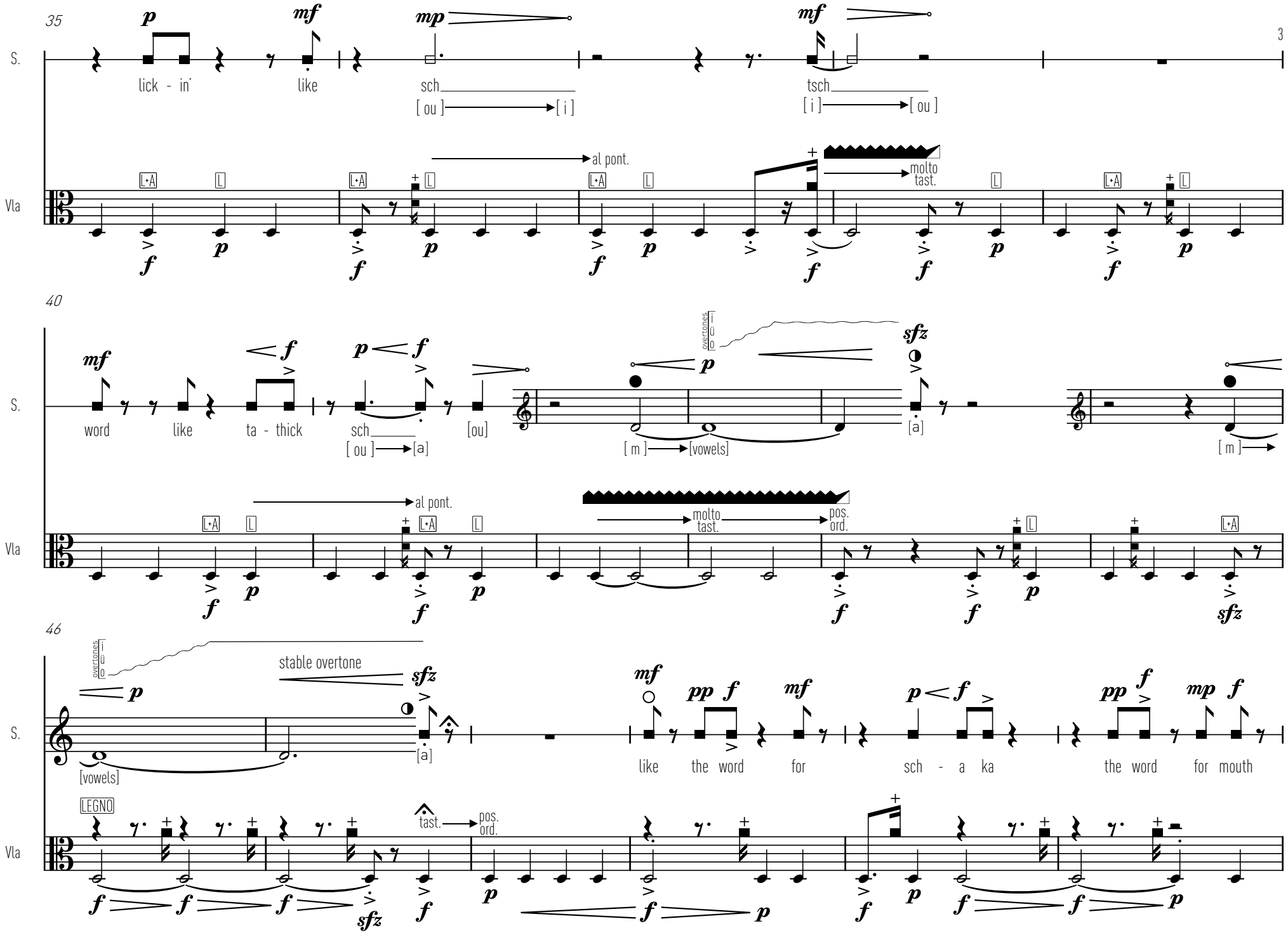
Damp string with the left hand.

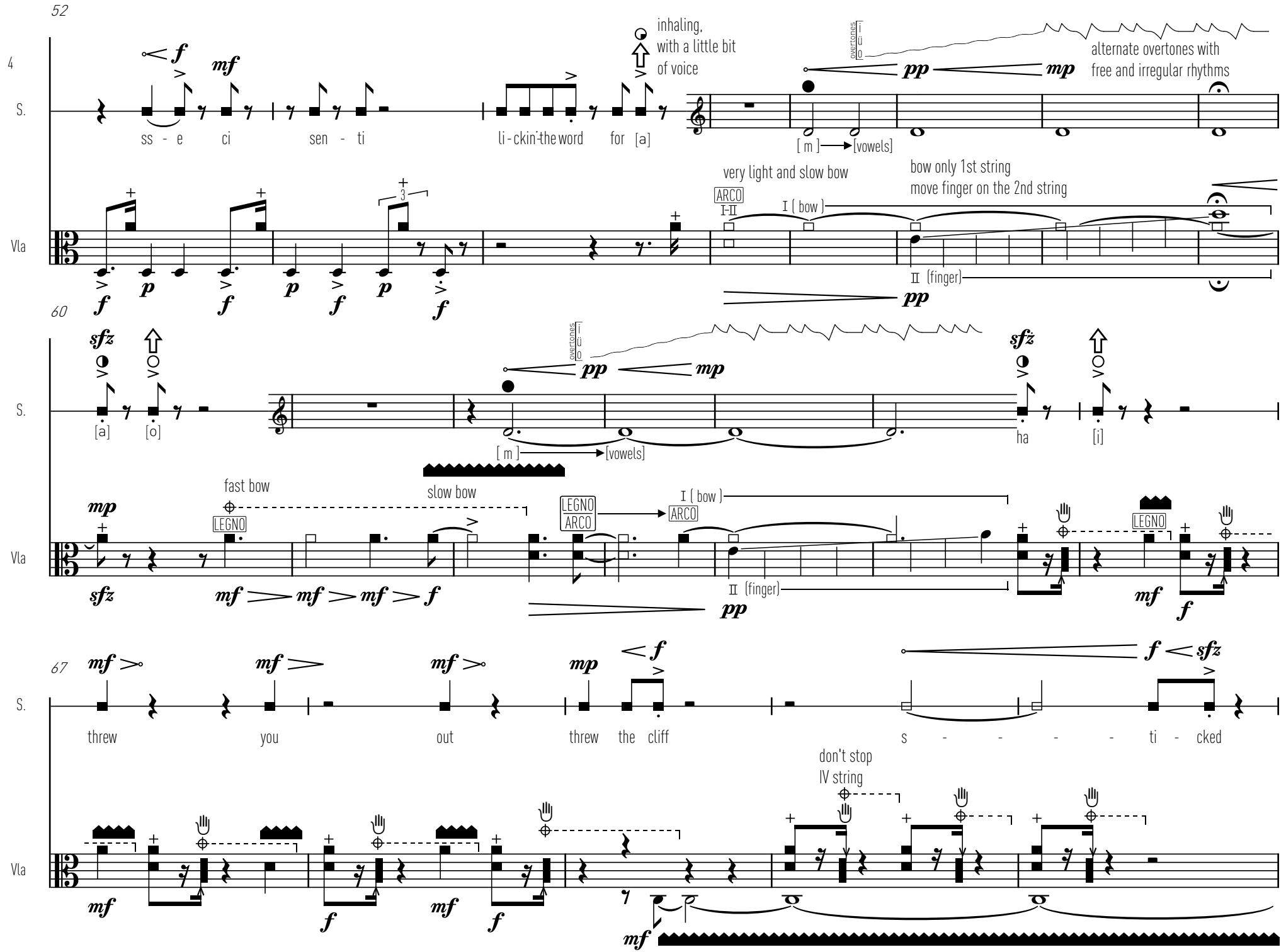
Slap Damp
Stopping the strings by a percussive gesture with the fingers of the left hand on the fingerboard, to produce a soft and dry stroke with no perceived pitches.

ECSTATIC SCOTOMIZATION




15
S.
Vla
inhaling
[a]
sch
[i]
ff
always let ring
(if possible)
I
al pont.
ARCO
pos.
ord.
tast.
until the end
always let ring
3
21
sfz
mf
sch
[a]
[i]
trr
LEGNO
molto
pont.
molto
tast.
still legno,
fast bow,
no scratch
ka
ARCO
pos.
ord.
LEGNO
ARCO
molto
pont.
ARCO
tast.
s
[ou]
[i]
ta
ti - ck
li - ck
29
overtones
slowly searching
for a resonant oovertone
[a]
[m]
LEGNO
[vowels]
LEGNO
ARCO
LEGNO
pos.
ord.
LEGNO
ARCO
LEGNO
L·A
L
ta - ti - ck
s
oh
thou


35
S.
Vla
lick - in'
like
sch
[ou] → [i]
tsch
[i] → [ou]
al pont.
molto tast.
40
word
like
ta - thick
sch
[ou] → [a]
[ou]
overtones
[m] → [vowels]
[a]
[m]
pos. ord.
46
stable overtone
[vowels]
like the word for sch - a ka the word for mouth
LEGNO
tast.


52
4
S.
Vla
inhaling,
with a little bit
of voice
ss - e ci sen - ti li - ckin' the word for [a]
overtones
alternate overtones with
free and irregular rhythms
[m] [vowels]
very light and slow bow
bow only 1st string
move finger on the 2nd string
ARCO
I-II
I (bow)
II (finger)
60
[a] [o]
ha [i]
fast bow
slow bow
LEGNO
LEGNO/ARCO
ARCO
67
threw you out threw the cliff s - - - - - ti - cked
don't stop
IV string

72

S.

p mf

like cli - ck_it

overtones

overtones may not appear

pp

[a]

mp

Vla

always legno / arco tratto,
while changing position

al capo

f

no pressure
slow bow

al capo

ARCO

p

+ (w. thumb)

mp

79

S.

overtones

very high and stable overtone

p

sfz

sch_____

[i] → [a]

Vla

even less press.

molto
al capo

pp

molto
tast.

ord.
press.

mp

f

slow bow,
med press. (no scratch)

LEGNO

pos.
ord.

mp mp mp

88

S.

and_____ then_____ the mouth___ be - gan

mf

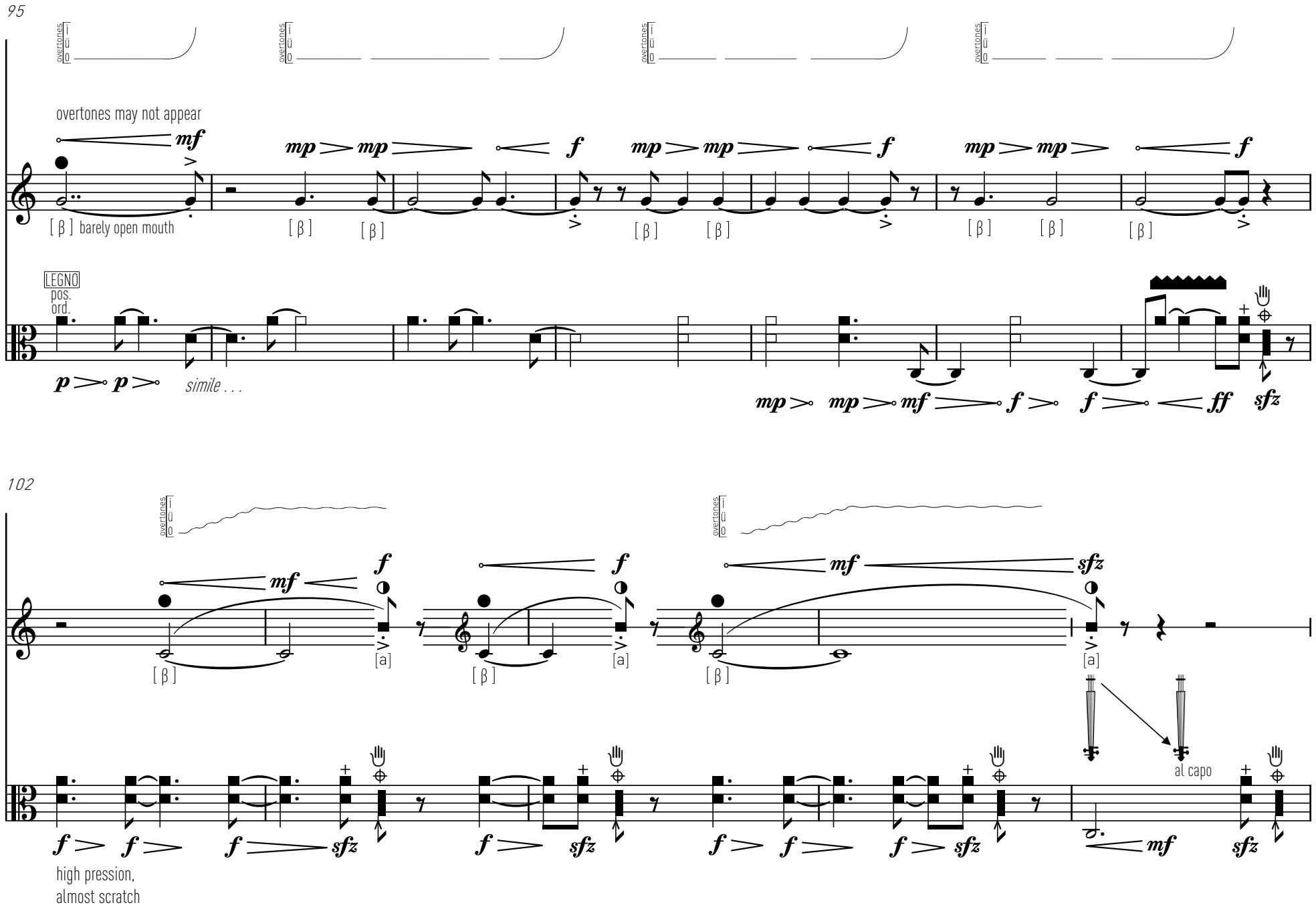
sfz

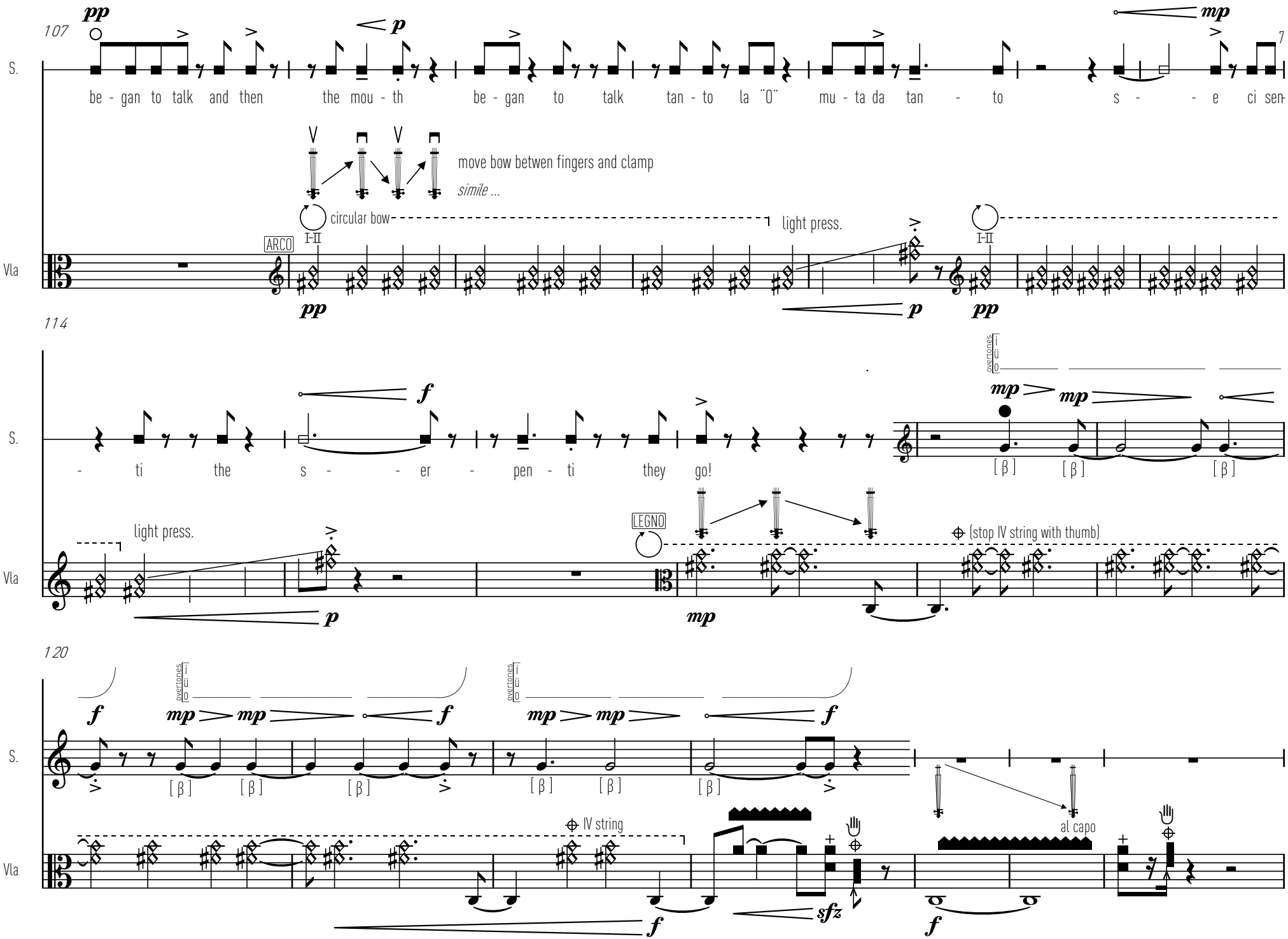
Vla

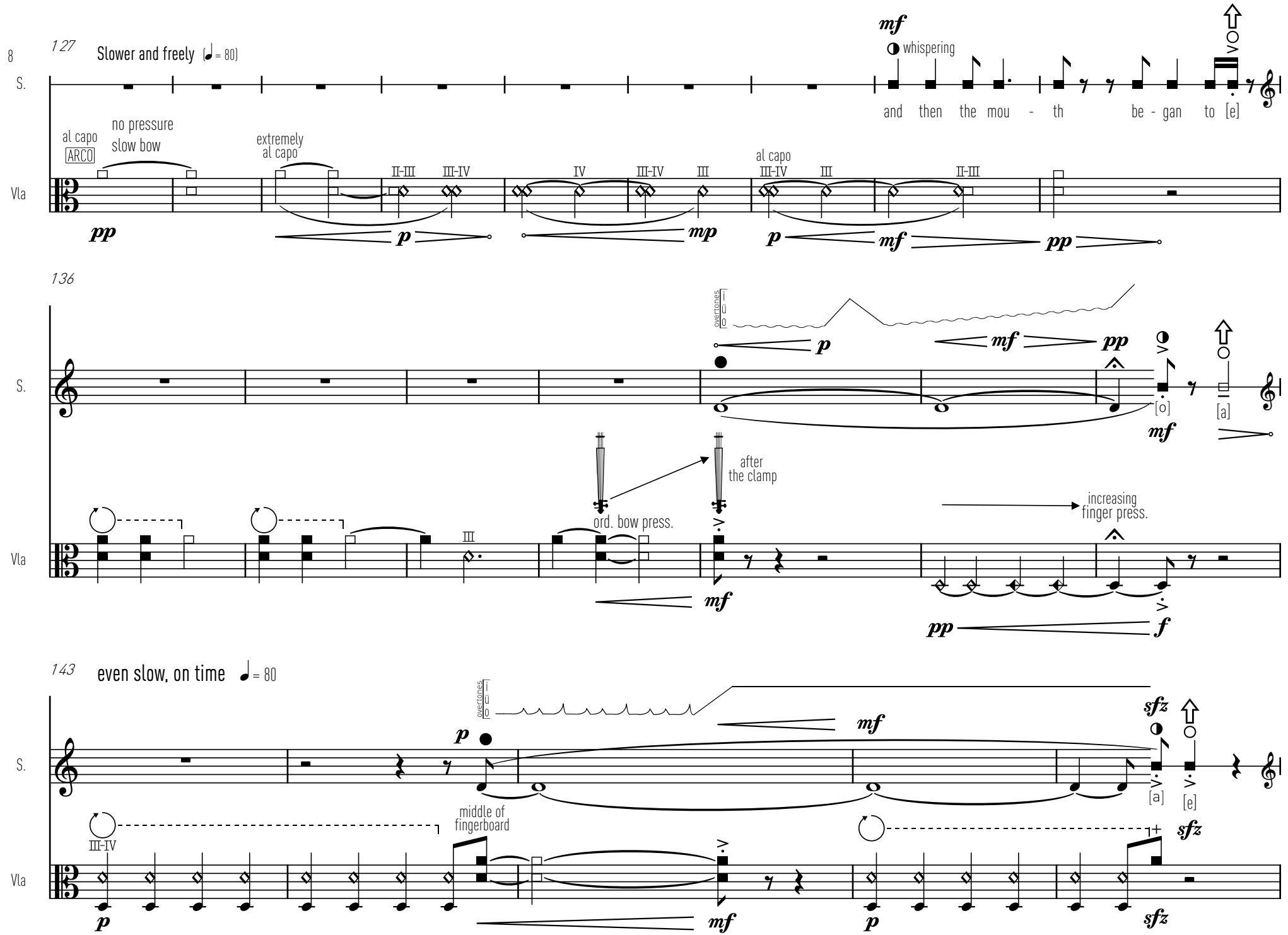
al pont. → molto tast.

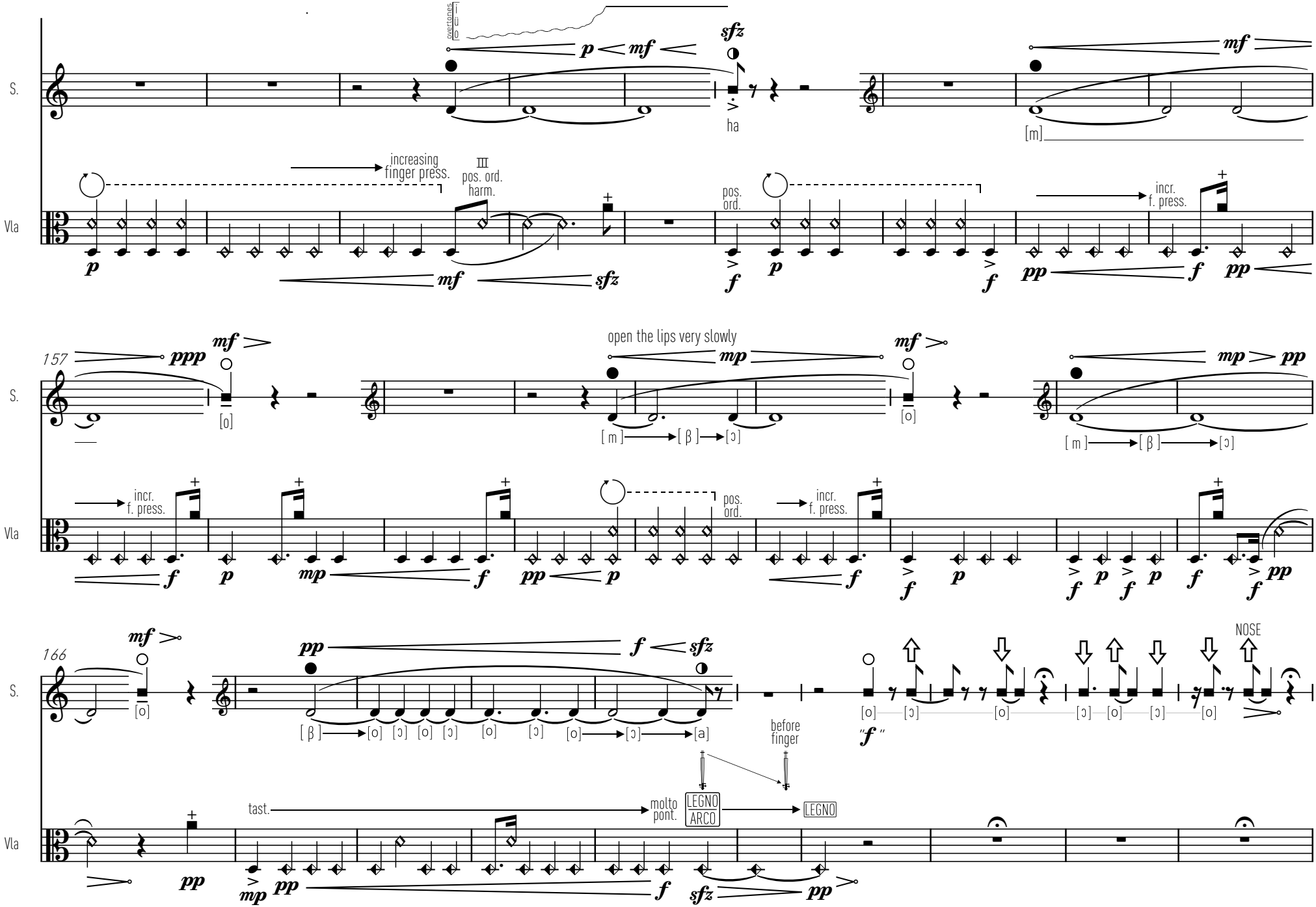
simile . . .

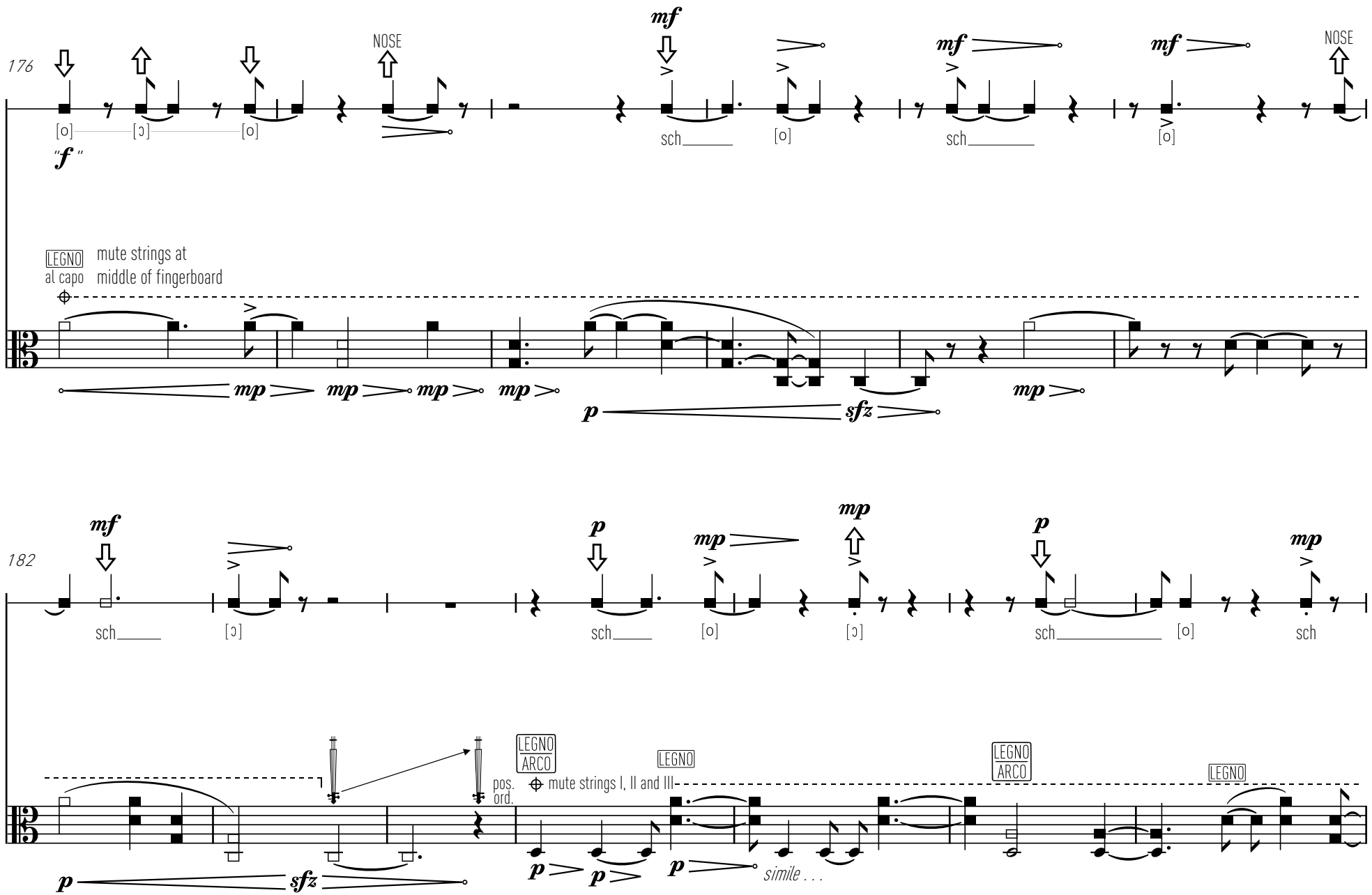
sfz

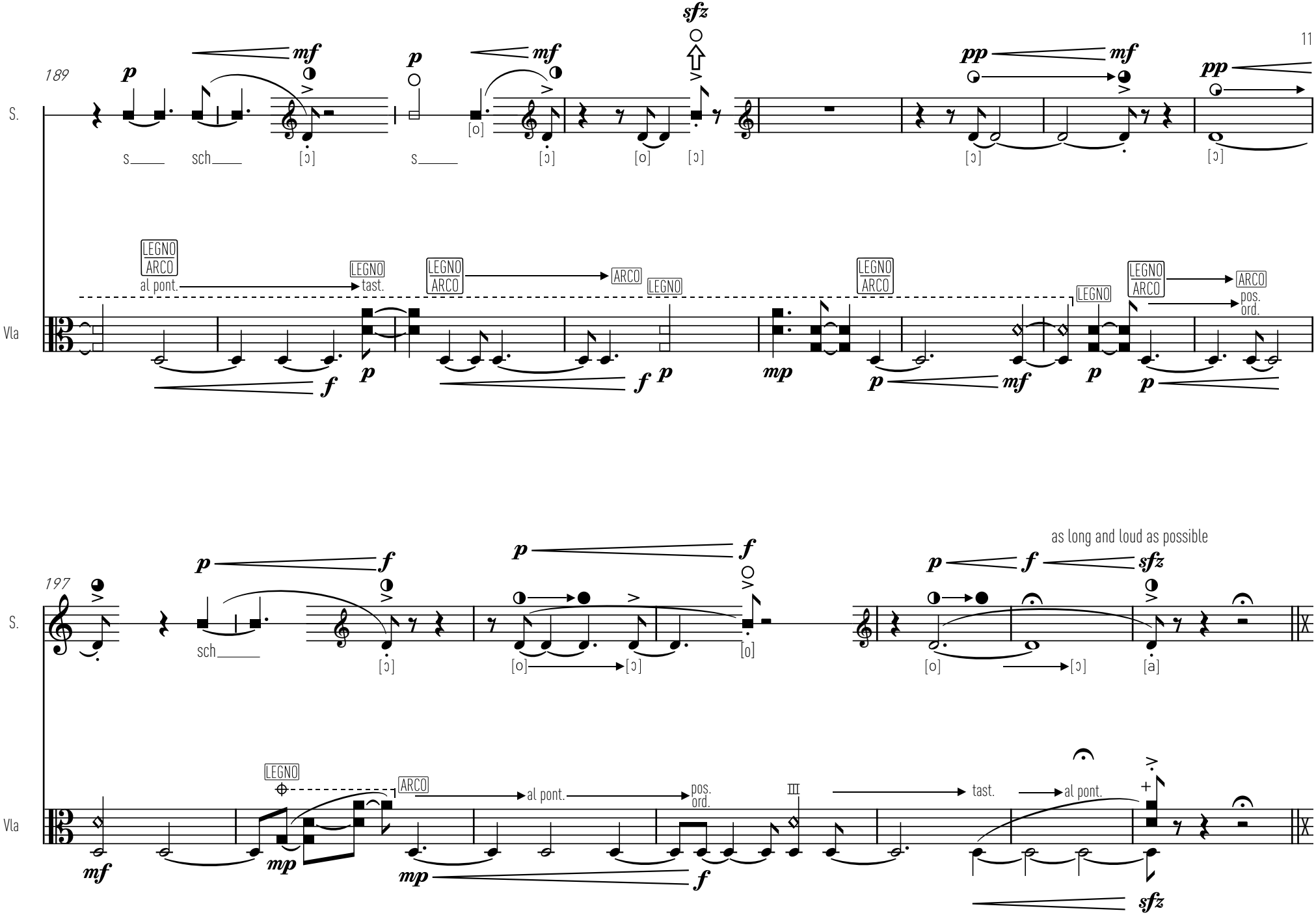

95
overtones
overtones may not appear
S.
[β] barely open mouth
Vla
LEGNO
pos.
ord.
simile . . .
102
overtones
[β]
[a]
al capo
high pression,
almost scratch

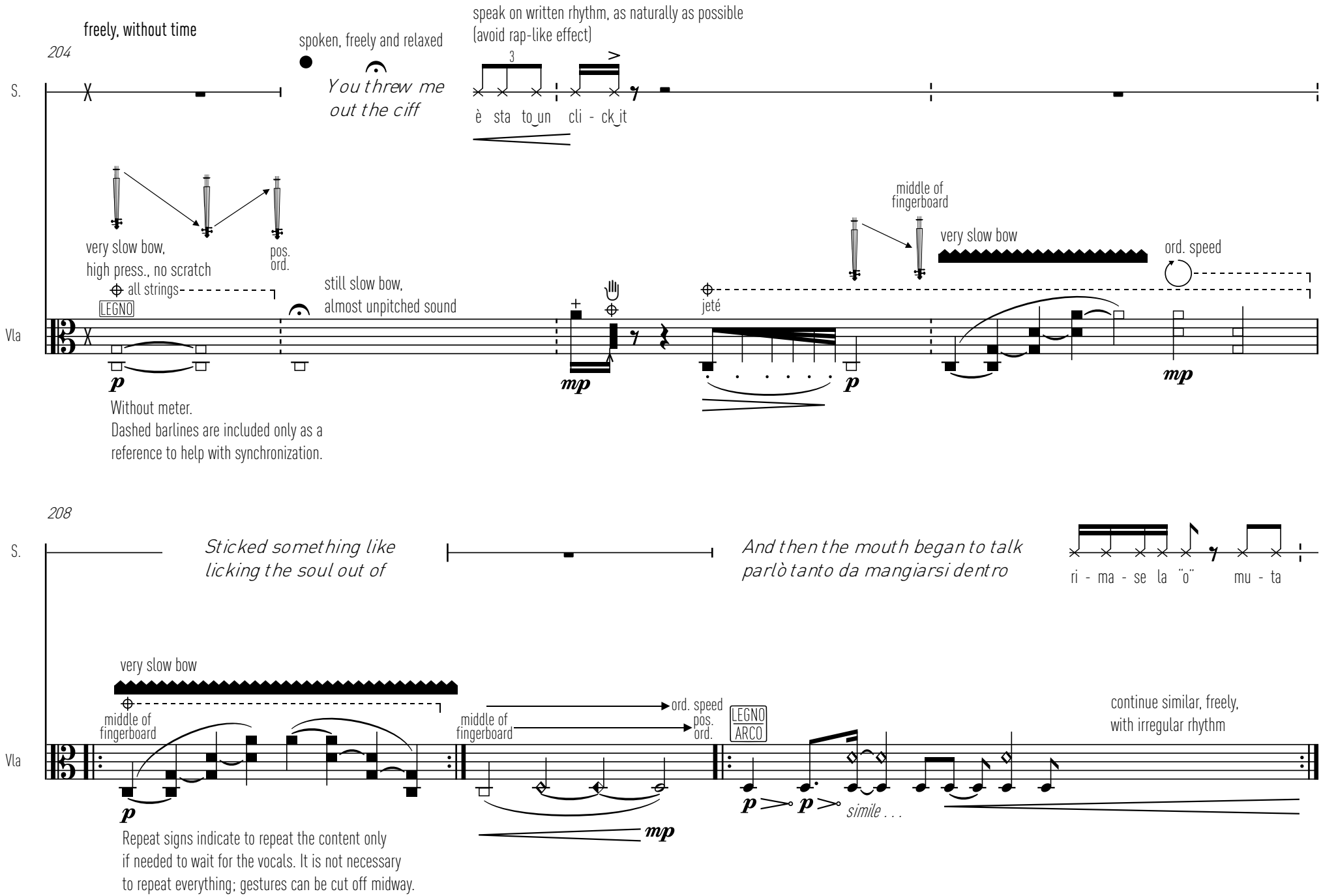

107
S.
be - gan to talk and then the mou - th be - gan to talk tan - to la "O" mu - ta da tan - to s - - e ci sen-
move bow betwen fingers and clamp
simile ...
circular bow
light press.
ARCO
I-II
Vla
114
- ti the s - - er - pen - ti they go!
overtones
[β]
light press.
LEGNO
(stop IV string with thumb)
120
IV string
al capo

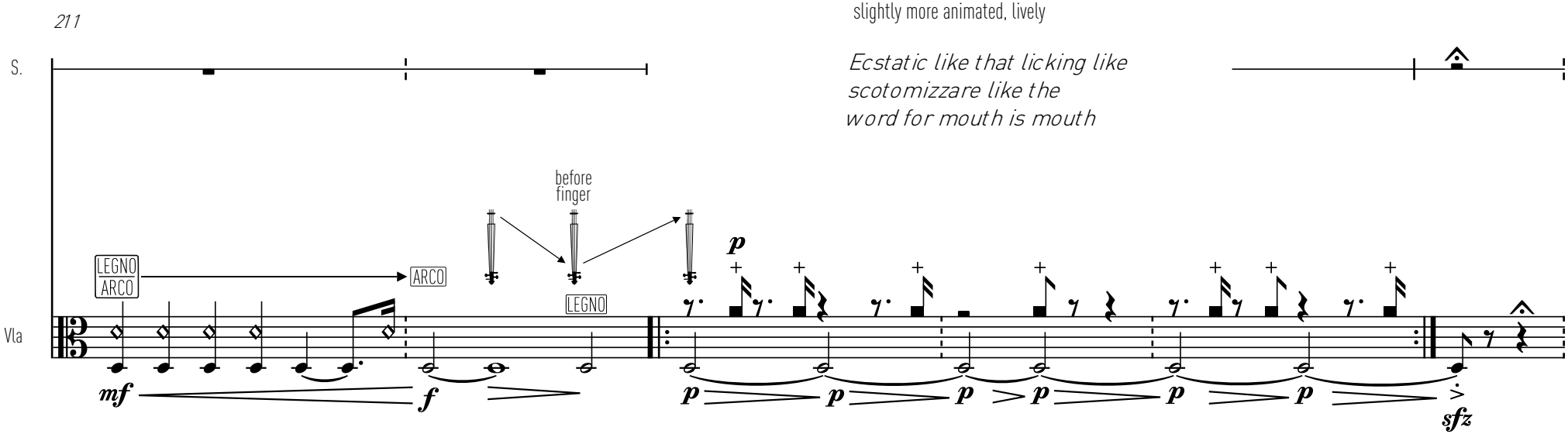

127
Slower and freely (♩= 80)
S.
mf
whispering
and then the mou - th be - gan to [e]
Vla
al capo
ARCO
no pressure
slow bow
extremely
al capo
II-III
III-IV
IV
III-IV
III
al capo
III-IV
III
II-III
pp
p
mp
p
mf
pp
136
S.
overtones
p
mf
pp
[o]
[a]
mf
Vla
III
ord. bow press.
after
the clamp
mf
increasing
finger press.
pp
f
143
even slow, on time ♩= 80
S.
overtones
p
mf
sfz
[a]
[e]
Vla
III-IV
middle of
fingerboard
mf
sfz
p
sfz

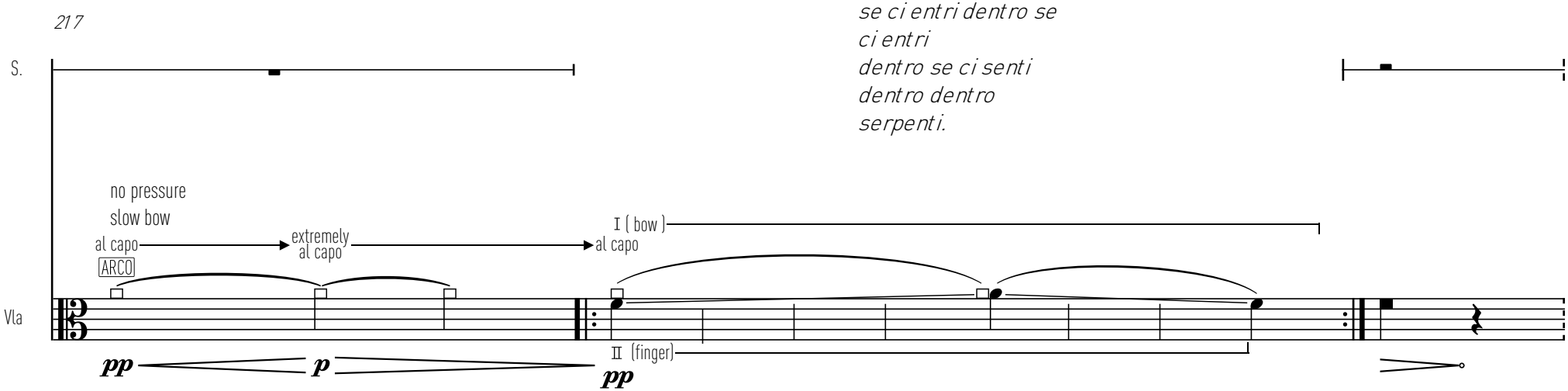

S.
Vla
overtones
p
mf
sfz
ha
mf
[m]
increasing finger press.
III
pos. ord. harm.
pos. ord.
incr. f. press.
157
ppp
mf
[o]
open the lips very slowly
mp
[m]
[β]
[ɔ]
mp
pp
incr. f. press.
pos. ord.
166
[β]
[o]
[ɔ]
[a]
NOSE
"f"
before finger
tast.
molto pont.
LEGNO ARCO
LEGNO

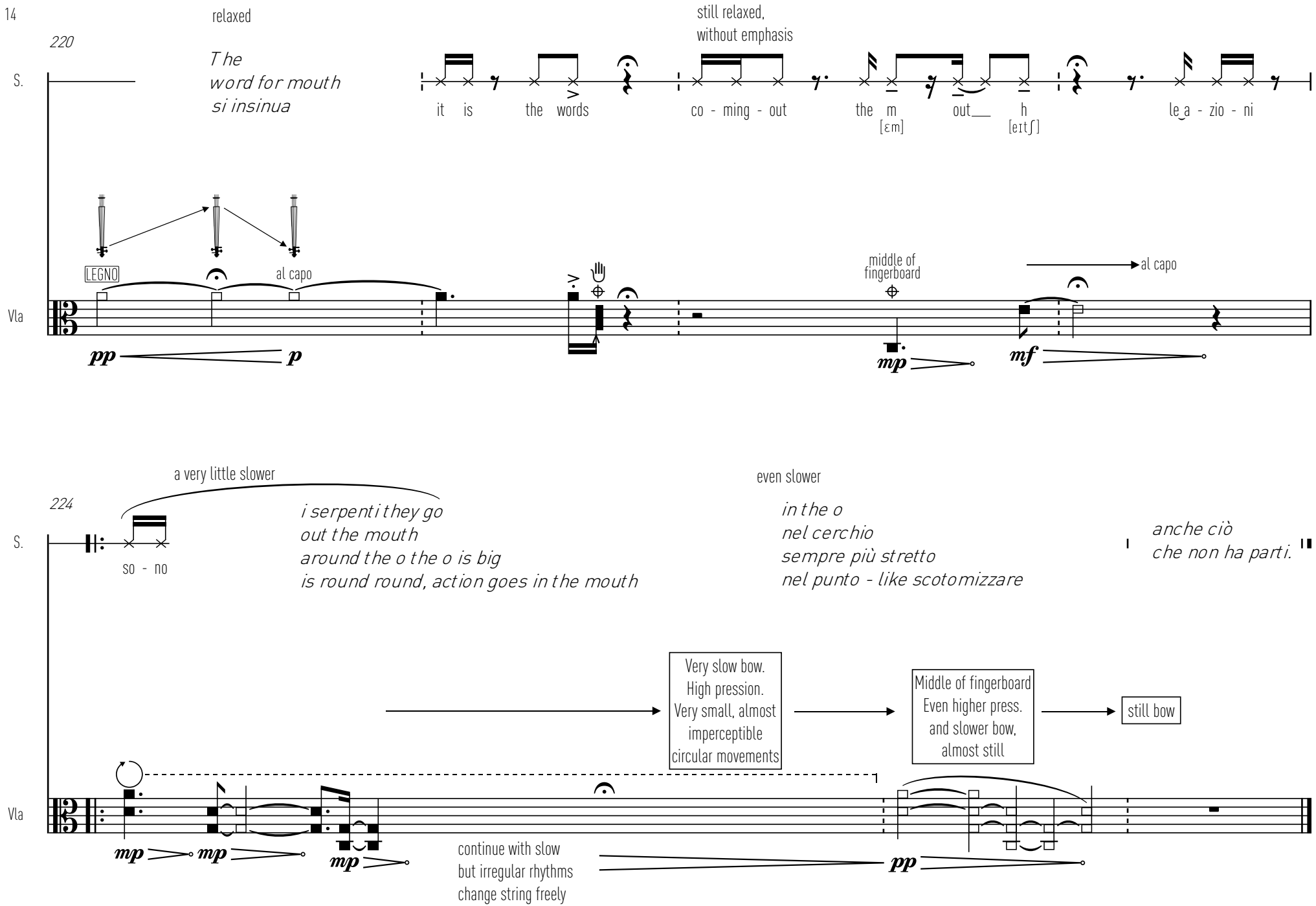

176
S.
NOSE
mf
mf
mf
NOSE
[o]
[ɔ]
[o]
"f"
sch
[o]
sch
[o]
LEGNO
al capo
mute strings at
middle of fingerboard
Vla
mp
mp
mp
mp
p
sfz
mp
182
S.
mf
p
mp
mp
p
mp
sch
[ɔ]
sch
[o]
[ɔ]
sch
[o]
sch
LEGNO
ARCO
LEGNO
LEGNO
ARCO
LEGNO
pos.
ord.
mute strings I, II and III
Vla
p
sfz
p
p
p
simile . . .


189
S.
Vla
LEGNO
ARCO
al pont.
tast.
pos.
ord.
197
as long and loud as possible
sch
s
III


freely, without time
204
spoken, freely and relaxed
You threw me out the ciff
speak on written rhythm, as naturally as possible (avoid rap-like effect)
3
è sta to_un cli - ck_it
S.
very slow bow, high press., no scratch
pos. ord.
all strings
LEGNO
still slow bow, almost unpitched sound
middle of fingerboard
very slow bow
ord. speed
jeté
Vla
p
mp
p
mp
Without meter.
Dashed barlines are included only as a reference to help with synchronization.
208
S.
Sticked something like licking the soul out of
And then the mouth began to talk
parlò tanto da mangiarsi dentro
ri - ma - se la ¨o¨ mu - ta
very slow bow
middle of fingerboard
ord. speed
pos. ord.
middle of fingerboard
LEGNO
ARCO
continue similar, freely, with irregular rhythm
Vla
p
p
p
simile . . .
mp
Repeat signs indicate to repeat the content only if needed to wait for the vocals. It is not necessary to repeat everything; gestures can be cut off midway.


211
slightly more animated, lively
Ecstatic like that licking like
scotomizzare like the
word for mouth is mouth
S.
Vla
LEGNO
ARCO
ARCO
before
finger
LEGNO
mf
f
p
p
p
p
p
p
sfz


217
se ci entri dentro se
ci entri
dentro se ci senti
dentro dentro
serpenti.
S.
Vla
no pressure
slow bow
al capo
ARCO
extremely
al capo
al capo
I (bow)
II (finger)
pp
p
pp


relaxed
220
S.
The
word for mouth
si insinua
still relaxed,
without emphasis
it is the words
co - ming - out
the m
[ɛm]
out
h
[eɪtʃ]
le a - zio - ni
LEGNO
al capo
Vla
pp
p
middle of
fingerboard
mp
al capo
mf
a very little slower
224
S.
so - no
i serpenti they go
out the mouth
around the o the o is big
is round round, action goes in the mouth
even slower
in the o
nel cerchio
sempre più stretto
nel punto - like scotomizzare
anche ciò
che non ha parti.
Very slow bow.
High pression.
Very small, almost
imperceptible
circular movements
Middle of fingerboard
Even higher press.
and slower bow,
almost still
still bow
Vla
mp
mp
mp
continue with slow
but irregular rhythms
change string freely
pp