

matthew sergeant

KISS

for solo violin with twine bow

matthew sergeant (b.1984)

KISS (2014)

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Programme Note:

KISS is a performance-installation of extended duration made mostly of noises and glitches on the edge of audibility. At an non-predetermined moment within its duration, a passage of music to the absolute contrary [bold/wrought] will sound. Either through absence or innocence, most of you will miss it.

MS 2014

Performance Information

1. Concept

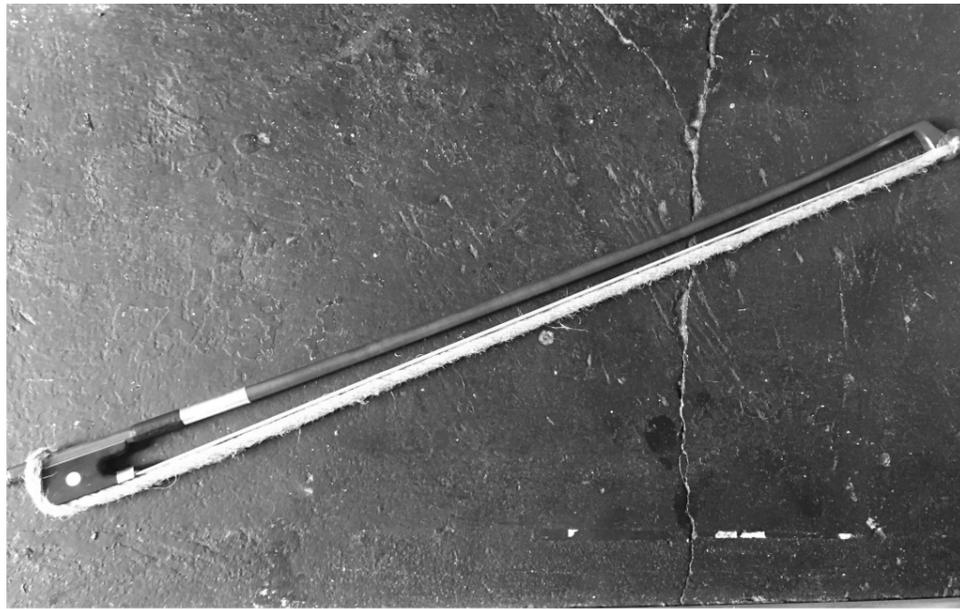
The central conceptual concern of **KISS** is the insertion of a single small fragment of contrasting music into an otherwise sonically monolithic and comparatively temporally enormous durational span. Only audience members in the performance space at that time will experience this insertion – and even then, might not realise its significance. The insertion of this material is done at the will or whim of the performer but must occur a maximum of once in any given performance. Further information about presenting the work is offered below.

2. Performance Context

KISS is intended for presentation as a performance-installation lasting 3-5 hours. The audience for **KISS** should be free to freely arrive, listen and depart at will. The work is not intended for presentation in a conventional concert setting.

3. Bow

KISS is performed using a twine bow, a bow re-haired with coarse garden twine instead of horse hair.



Further information regarding obtainment or making a twine bow are available from the composer (info@matthewsergeant.com).

4. Scordatura

The piece uses the following (extreme) scordatura:



Where precise pitches are used (which is rarely), the score is notated at sounding pitch.

5. Notation/Navigation

a) Overview

The score for **kiss** comprises **two** sheets of paper:

1. An A4-sized sheet containing a single module of music, labelled 'X',
2. An A1-sized sheet containing 24 short modules of music,

The A4/X-module sheet is read with the standard conventions of five-line notation. Further performance information is contained within the page and its employment within the work's larger structure is considered under 'navigation' (below).

The remainder of these notes primarily concern the A1-sized sheet of 24 modules.

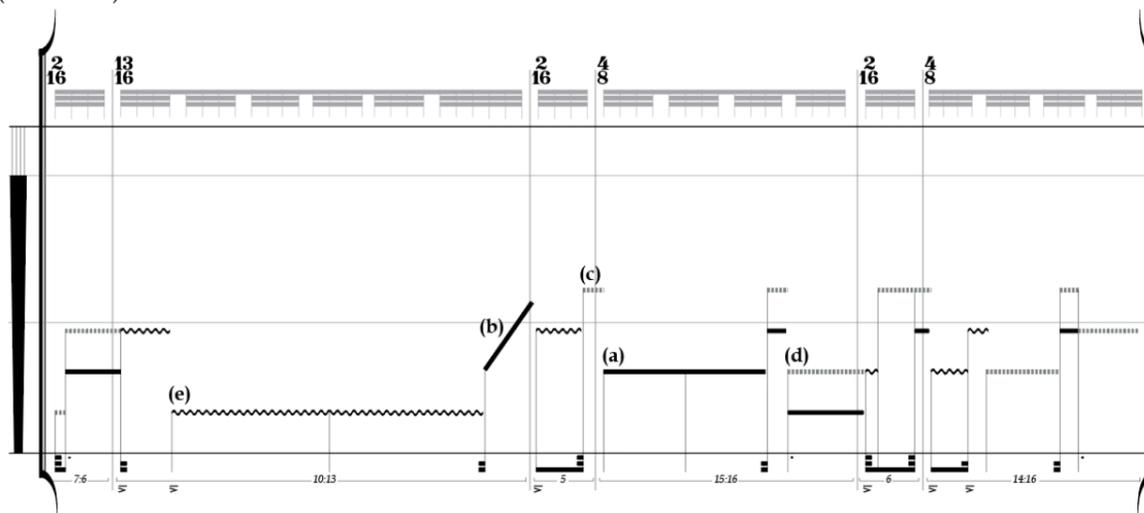
The remainder of **KISS** is notated using a tablature for the violin, displaying physical action upon the instrument in place of sonic output.



The stave space (seen above) represents the fingerboard of the violin (illustrated by the diagram at the far left). The bridge may be considered as the top of the stave and the nut, the bottom. Events and indications positioned within the stave should take place in the position(s) indicated by this stave.

b) The Left Hand

Movement of the left hand is indicated with a series of rhythmised lines within the above-defined space (see below)



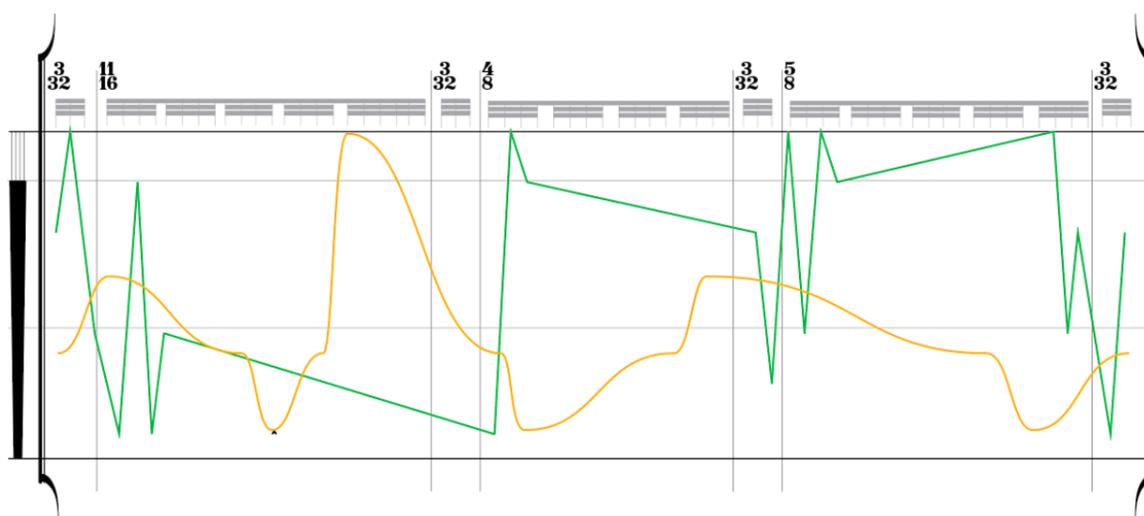
Different classes of left hand action are notated in the following ways (letter refer to the above example):

- a) Sustained/held position,
- b) Glissando in the direction indicated,
- c) Trill from notated position to open string (as fast as possible),
- d) Trill from notated position to underlying stopped position (as fast as possible),
- e) Vibrato (of width indicated),

[Note: The demisemiquavers at the top of the score serve as notational guide for the right hand, see below.]

c) The Right Hand

The instrument is bowed with normal bow pressure throughout, although the position of the bow is in a constant state of flux. Bow movement is indicated with coloured lines within the same stave-space (see below).



At any given point within the score, the movement of the bow follows **one** of the (minimum of) two coloured paths indicated on the stave. The temporal shape of any line is indicated proportional, approximate relative to the chain of demisemiquavers printed above (and the left-hand material).

Decision-making regarding which line to follow is addressed in 'navigation', below. It should be noted that, especially within the context of performance with the twine bow, the lateral motion of the bow across the strings is expected to be sonic, to various degrees. Dynamic are notated in the conventional manner.

d) Navigation

A1 Sheet - 24 Modules

The A1 score can be considered as a series of 24 short passages (or modules) of music. A performance may begin on any given module and then proceed (absolutely continuously, with no audible break) to any other module to which it is conjoined by a coloured (cyan/magenta) bar. Modules that lie within repeat marks may be directly repeated, others (without repeat marks) must be immediately followed by another (different) module. Within these confines, the performer is free to move about this sheet at will (which will occupy the vast majority of the performance time).

A4 Sheet - X module

The X-module (notated on the separate A4 sheet) may be performed after any module from the A1/24-Module sheet. **If it is performed, it can only be performed once and once only.** Movement to the A4 sheet/X-Module should be non-theatrical and inconspicuous. Once complete, any module may be selected from the A1/24-module sheet to continue the performance. The X-module may even begin or end a performance, if desired, or be omitted entirely from a given performance.

Tempi

All the modules from the A1/24-module sheet are designed for performance at one of four possible tempi, semiquaver = 66, 86, 104 or 126. To begin a performance, any one of the four tempi may be selected. As the performance progresses, certain modules, when visited, will indicate a new tempo. This new tempo replaces the old and continues to be used until a module containing another alternate is visited. This process continues throughout the piece.

Note: The X-Module has its own tempo (semiquaver = 146) that should only be used within performance of this module.

Strings

All 24 modules included on the A1 sheet can be performed on any of the instrument's four strings. To begin a performance, any string may be selected. A change of string is indicated when one departs a module via a coloured bar of a different colour than that which one arrived on. To elaborate: if one arrives at a given module via a magenta bar and departs via another or the same magenta bar, no string change is executed. If one arrives at a given module via a magenta bar and departs via a cyan bar, then a change of string is executed.

A string change can be made from the string on which you are already playing to any available adjacent string (to facilitate a continuous sound). I.e. III may change to II or IV. I will change to II, etc.

Note: The X-Module has specific string indications that should be strictly observed.

Bow Position

As mentioned above, all modules within the 24-module sheet contain at least two possible patterns of bow behaviour.

To begin, select any coloured path for performance of the first module. Continue following paths of this colour in additional modules until 'forced' to choose another (i.e. the original colour selected is now no longer available). When this occurs, a new colour to follow is selected at will from those available. This process (of following until forced to change) continues throughout a given performance of the A1/24-module stave.

e) Duration

3-5(+) hours

♩ = c.146;
hammer-on/finger percussion

3/16 IV
2/16 III
5/16 IV
3/16 III
7/16 II
2/16 I
8/16 II

pizz.
0
0
0
0
0
0
0

mpz
mfz
fz
mfz
fz
ffz
fz

8/32 I
8/8

♩ = c66;
l.v.
l.v.

[L.H. pizz]
+
l.v.
ffz

x7-11

ffz
ffz

Slowly and ritualistically lower right (bow) arm to your side.

$\lambda = c.126$

3/32 7/8 3/32 7/8 3/32 7/8 3/32 7/8

ff

3/32 11/16 3/32 4/8 3/32 8/16 3/32

mf

$\lambda = c.86$

2/16 9/32 7/16 9/32 9/16

mf

5/32 9/16 5/32 7/8 5/32 4/8

mf

4/8 3/32 2/8 2/16 4/8 5/32 4/8

p

2/16 13/16 2/16 4/8 2/16 4/8

ff

2/16 4/8 2/16 17/16 2/16 3/8

mf

5/32 19/32 5/32 9/8 5/32

<mf

3/32 13/16 3/32 7/32 3/32 7/8

mf

5/32 7/8 2/16 7/8 5/32

f

15/16 5/32 5/16 5/32 5/8

p

17/16 9/32 9/16 9/32

f

$\lambda = c.106$

3/32 3/16 3/8 3/16 3/32

mp

5/32 15/16 5/32 15/16

mp

9/32 9/8 9/32 4/8

ppp

11/32 6/4 11/32

p

9/32 17/16 9/32 9/16

mf

3/8 23/16 3/8

mp

13/8 3/16 3/8

mf

23/16 3/4

pppp

3/32 5/16 5/4

pppp

3/32 3/32

pppp

3/16 3/8

pppp

$\lambda = c.66$

3/32 16/32 3/4

pppp

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