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*3 thin-slices (2010)*

Jonathan Sokol

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# *3 thin-slices (2010)*

*for Solo Violoncello*

Jonathan Sokol

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SP - 00037

# Performance Notes

## General:

Each movement is to be played **without measure** and **without vibrato**.

Indications of time/duration are given by:

- 1.) Line extensions from note-heads. Pitches last the duration of these lines;
- 2.) Approximate length in seconds bracketed below phrases and gestures.
- 3.) Approximate length in seconds above caesura symbols (//) indicating pauses.

▀ : Bow pressure (scratch-tone/ord.). Bow pressure at its greatest where the bar is thickest.

× : Behind the bridge. (Always in conjunction with [†].)

▲ : Highest note possible.

◁/▷ : crescendo from/diminuendo to nothing.

### ST

Sul Tasto

### N

Normal (ord.)

### MSP

Molto Sul Ponticello (virtually on the bridge)

## Quarter-tone accidentals:

♭	♭	♮	♮	♯	♯	♯
3/4 flat	(flat)	1/4 flat	(natural)	1/4 sharp	(sharp)	3/4 sharp

## Movement I (Filigree):

"Seagull" effect: finger a touch-4th artificial harmonic high on the string, and rapidly glissando downward while maintaining hand position. The partials will break and create a gull-like emulation.

## Movement II (Poms):

Each Major 3rd should be tuned slightly smaller, like tempered "pure" tuning (minor 6ths, slightly larger). This is indicated by accidentals with lowered signs (ex.: ♭, not to be confused with the quarter-tones above).

In the glissando passage, not much distance (intervalically) needs to be covered. Hand position remains the same, and a gradual change should be heard as the glissando accelerates.

## Movement III (Strung Points):

Boxed figures continue as long as their ensuing thick lines continue. Specific directions are found on the score.

The winding descent notated in microtones is expected to have approximate intonation.

## Durations:

Filigree: ca. 1' 50"

Poms: ca. 2' 30"

Strung Points: ca. 2' 30"

**Total: ca. 7 minutes**

*3 thin-slices* was written in collaboration with the New Art/New Music project in celebration of Indiana University's School of Fine Arts *The Triennial 2010*, based on 3 Lithographs by Althea Murphy-Price.



2. Poms

non-vibr. N

MSP → N

MSP

ST

4" 2" 2"

*f* *pp* *f* *pp* *mf* *mf* *ff* *mf* *ff*

10" 12" - 13" 12" 3" 3"

N

MSP

N

MSP

N

3" 3" (1" - 2") 3" - 4" (2" - 4") 1" - 2"

*ff* *mf* *ff* *ff* *p* *ff* *ff* *p*

ST

N

MSP

2" 2" - 3"

*ff* *p* *ff* *ff* *p* *ff* *ffpp* *ff* *fff*

1" - 2" 3" - 4" (2" - 3")

Molto accel.

gliss.

MSP

4"

*ffpp* *ff* *pp* *sub.*

(5" - 6") 5" 7"

(ord. sub.)

N

MSP

2" 1" 3"

*ffpp* (*f*) *ffpp* *ff* *ff* *mf* *mf* *ff* *f*

9" - 10" 4" 12" 3"

N

MSP

*ffpp* *f* *p*

12" 12"

Total: ca. 2' 30"

\*Major Thirds always slightly lowered, as tempered "pure" tuning.

### 3. Strung Points

**\* MSP**

*pp* *f* *mf* *f* *ff sub.*

15" 7" 10" 3" 5"

*pp sub.* *ff* *ff sub.* *ff* *pp sub.*

3" - 4" 2" - 3" 13" - 15" 20" - 25"

**Losing Momentum**

*(pp)* *gliss.*

4" 3" 1"-2" 4" 10" - 12"

**Rit.**

*f* *p* *mf* *p*

5" - 7" 5" 5" 5"

\*\*\*\* III IV

\*\*\*\* II III

*mf* *pp*

15" 7" - 8"

Total: ca. 2' 30"

\*As high on the A string as possible. Rapidly finger pitches (within a small range) between the fingerboard and the bridge. The desired sound is an airy, rosin-y ambience.

\*\*Continue the same idea as above, but gliss. very slowly down the A string. (change bowings as necessary.)

\*\*\*Breaking the gliss. is expected (necessary!). Leave as short a gap as possible.

\*\*\*\*Not too long. Keep the fluidity of the line moving.