

# APPLES FOR BASSICS

a graphic/musical composition (June-Sep. 2007)  
for  
(improvising and interpreting) violist and contrabassist

### Program note

A silly, overgrown garden where one is free to play in many big and small and in-between spaces.

*APPLES ARE BASIC* is a music/ graphical composition for violist and contrabassist, mostly inspired by radical art-nun Corita Kent and partly inspired by Jacque Tati's film *Playtime*. It was requested by Mary Oliver and Rozemarie Heggen, and is dedicated with love to my teachers.

12 Corita silkscreen prints are incorporated into the score, defining references for 10 measured sections of "free" improvisation. Their texts, colors, directional urgencies, and compositional humour inflect the course of these individual moments, as well as 10 corresponding sections of more strictly notated material. These "through-composed" sections (each in a different tuning) aim to stud or crystallize - without materially directing - the performers' improvised path(s) through the whole of the piece.

Rise of the fall. It's a good sign when you admit you're lost.

### General Instructions

The score consists of 10 sections, each containing an image and a postlude of written music. Please play them in order.

### Images - Improvisation

Each image acts as a point of departure for a "free" improvisation of specific duration. All elements of a given image may be considered relevant to their evocative/provocative function: text (physical presence, perspective of speaker, tone, subject matter), color (density, brightness, combinations within a single image, continuity or ruptures between successive images), icons (arrows, signs), et al. Though the images should be studied and carefully considered beforehand, performers should not think too hard about them in performance. Real improvisation is primary, and anything demonstrative or "composed" - sounding should generally be avoided.

Each improvisation has a prescribed duration, indicated in the lower corners of adjacent pages of written music. These timings (between 0" and 80") should, like the images, not be considered impositions. They should be present as imaginary spaces - macrorhythms - within which content will be shaped but not dictated... no clocks, please!

### [Brackets]

Most through-composed postludes contain a [bracketed] section for each performer. In these sections the performers are to improvise, for the duration given. The improvisations may be commentaries, interventions or accompaniments to the written material, or have no relation to it at all.

### Scordatura

Each section requires at least one performer to retune her instrument. Changes may happen at any point within an improvisation, but should be integrated thoughtfully into the musical fabric.

The piece begins with no scordatura; the first section may consist primarily of tuning the instruments to each other.

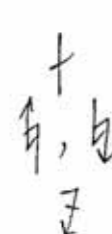


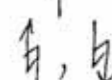

**NOTE:** All written music is **nontransposing** - sounding as written - regardless of scordatura.

### Summary of overall structure

#	Image	Improvisation	Scordatura	Tempo postlude
I.	<i>Keep Right</i>	60"	(none)	M.M. 120
II.	<i>IN</i>	40"	vla. (I)	M.M. 100
III.	vla.- <i>S</i> cb. - <i>The Rose...</i>	50"	cb. (I)	M.M. 80
IV.	vla. - <i>Tender</i> cb. - <i>M</i>	30"	vla. (IV)	M.M. 80
V.	<i>I go in...</i>	40"	cb. (IV)	M.M. 60
VI.	<i>Wrong Way</i>	20"	cb. (III)	M.M. 20
VII.	<i>Tailspin</i>	0"	vla. (III)	M.M. 40
VIII.	<i>Go Slo</i>	-	cb. (II)	-
IX.	<i>Even though...</i>	65"	vla. + cb. (I-IV)	M.M. 160
X.	<i>Apples</i>	80"	vla. (III)	M.M. 140

### Legend

#### Tuning

 1/4-tone sharp     1/4-tone flat     3/4-tone sharp  
 slightly sharper/ flatter (non-tempered)  
 equal to the 7<sup>th</sup> natural harmonic (above a tempered note written one minor-7th below)

#### Instrumental Technique


Tempi may sometimes render certain technical sequences especially acrobatic, to the point of betraying some aspect of the written word. Go with it - you're improvisors!


**SP** sul ponticello      **ST** sul tasto

**clt** col legno tratto    **clb** col legno battuto

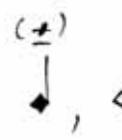
**1/2 cl** 1/2 col legno (1/2 hair) - tratto


**batt.** battuto - one stroke


**balz**  balzando - bow dropped on string, left to continue bouncing naturally (exact number of iterations not specified)


 LH pizz.

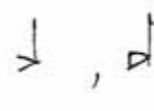
**HP** Harp pizz. - finger note (harmonic) with thumb, pluck with index or middle finger.

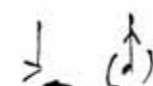
 natural harmonic, written where played. In case of confusion, the sounding note is indicated in parentheses. (8va or 15ma above a sounding harmonic refers only to note in parentheses, except where indicated otherwise.)


 multiphonic - light overpressure with the bow, slight underpressure with the LH to produce a harmonically complex combination of adjacent overtones, open string, and noise.


 overpressure, as even as possible! In combination with ST, a note one octave below the written note should sound.


 Pull string (IV) to side of fingerboard, causing vaguely pitched buzz.

 bitone - "hammer" LH to fingerboard without help from RH, producing notated pitch (between fingering and bridge) plus a secondary pitch sounding between fingering and nut.

 bitone, followed by pizz. between fingering and nut.

 percussion/ string mute, with specific indications in context

 pictograph clef, indicating bow/ pizz. placement between bridge and tailpiece

 string clef (I - II - III - IV), referring only to area between bridge and tailpiece.

### Credits

Reproduction rights for all Corita images were generously granted by the Corita Art Center, Los Angeles. Special thanks to Sasha Carrera for her help and enthusiasm. Official names and archival information as follows:

I. left  
Corita, serigraph, 1967  
photograph by Joshua White

II. in (64-07)  
Corita, serigraph, 1964

IIIa.  
*S my favorite symbols* (66-49)  
Corita, serigraph, 1968

IIIb.  
*somebody had to break the rules* (67-12)  
Corita, serigraph, 1967  
photograph by Joshua White

IVa. *tender be, pt 1* (64-22)  
Corita, serigraph, 1964  
photograph by Joshua White

IVb.  
*M however measured* (68-43)  
Corita, serigraph, 1968

V.  
*I go in to come out* (67-27)  
Corita, serigraph, 1967

VI. right (67-5)  
Corita, serigraph, 1967  
photograph by Joshua White

VII. *feelin groovy* (67-11)  
Corita, serigraph, 1967

VIII.  
*luke 2.19, 51* (63-39)  
Corita, serigraph, 1963

IX.  
*you hang on so savagely* (64-31)  
Corita, serigraph, 1964

X.  
*apples are basic* (66-18)  
Corita, serigraph, 1966

KEEP



RIGHT

Handwritten musical score for two staves, featuring various performance instructions and dynamic markings.

**Staff 1 (Top):**

- Tempo:  $\text{♩} = 120$
- Dynamic markings: *mp*, *f*, *mp*, *ff*, *mf*, *p*, *mf*, *ff*, *mp*, *p*
- Performance instructions: *arco SP*, *ST*, *pizz*, *3:2b*, *arco ord*, *pizz ord*, *arco ST*, *SPext*
- Other notes:  $\frac{1}{2}$  cl.

**Staff 2 (Bottom):**

- Dynamic markings: *mf*, *f*, *mp*, *mf*, *ff*, *mf*, *HP*, *HP*, *mf*, *ff*
- Performance instructions: *arco poco SP*, *ord*, *ST*, *w/bow mounting*, *arco ord*, *gva-7*, *gva-7*, *let G+D ring through*, *arco ST*, *HP*, *HP*, *pizz*,  $\frac{1}{2}$  cl. SP
- Other notes: *metro*, *crex.*, *3:2b*

Handwritten musical score for two staves, featuring performance instructions and dynamic markings.

**Staff 1 (Top):**

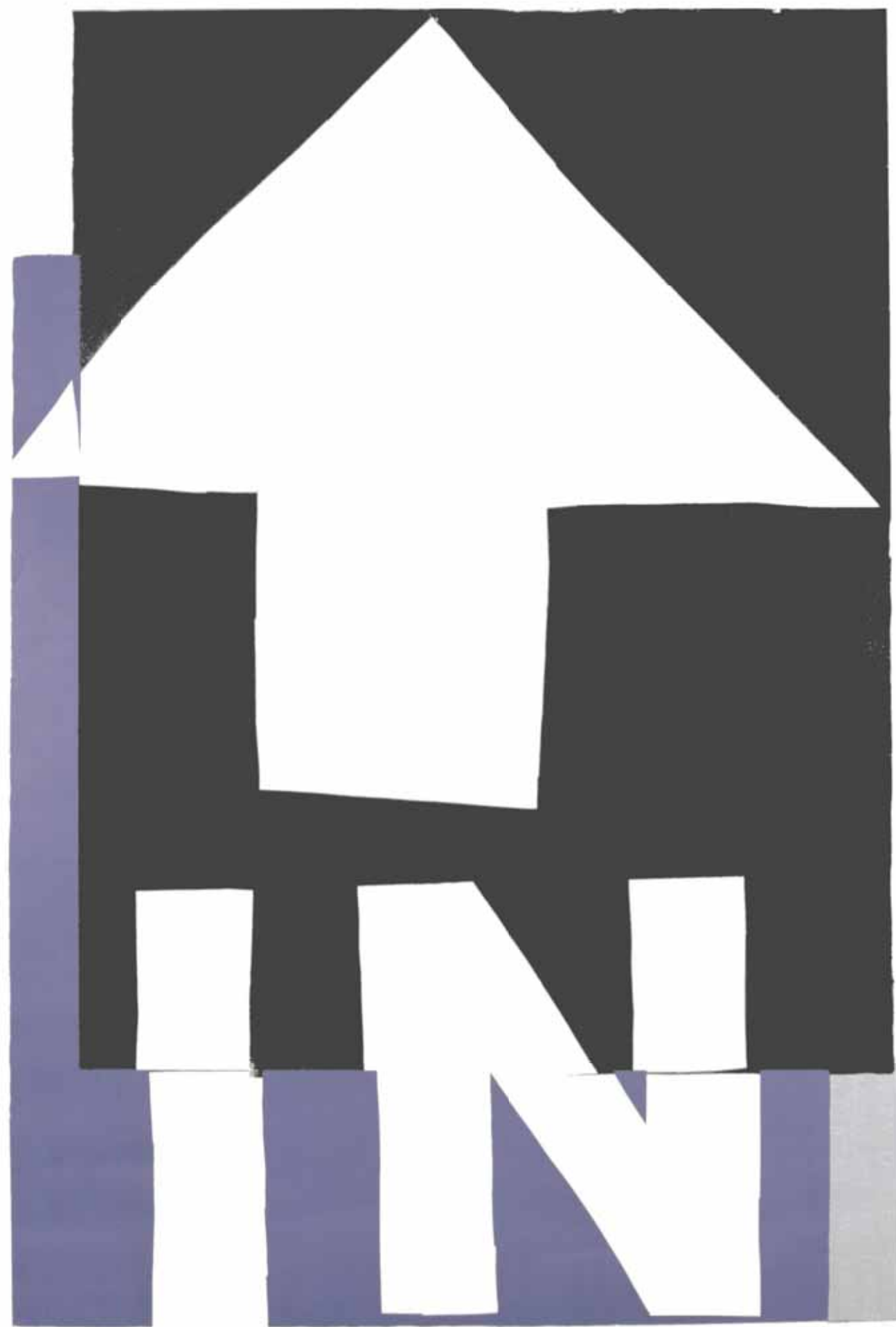
- Performance instructions: *arco*, *pizz*, *6d/3"*
- Dynamic markings: *f*, *pp*, *fff*

**Staff 2 (Bottom):**

- Performance instructions: *arco (on wood of bridge only)*, *6d/3"*
- Dynamic markings: *p*, *ff*
- Other notes: *clb*, *arco SP*

**I.**  
Keep Right  
[60"]

**II.**  
IN  
[40"]



arco ord → poco SP

arco batt pizz arco batt arco poco ST (e)

mp

♩ = 100

4:3

arco batt (e) arco flaut (e)

del. HP with cb HP arco poco SP → ST

f mf

cresc.

mf

II

arco HP

pizz

2

II I II 7 IV

thumb pizz ST

pizz ord ST

ord

fingernail pizz SP

arco SP ext. (alla punta!)

ord

SP ext.

pp fff pp

SP with bow screw → ST

poco flaut (e)

mf

2

arco SP

mf mp

II.  
IN  
[40"]

III.  
S / The Rose...  
[50"]

СРАВНЯЕМ

some people  
break

ИЛИ ТИ

unless  
I had to

THE  
ROSE IS A  
ROSE AND W.  
AS ALWAYS A ROSE  
BUT THE THEORY NOW  
DOES THAT THE APPLE'S A ROSE,  
AND THE PEAR IS AND SO THE PLUM, I  
SUPPOSE. THE DEAR ONLY KNOWS  
WHAT WILL NEXT PROVE A ROSE.  
YOU OF COURSE ARE A ROSE.  
BUT WERE ALWAYS A ROSE.

ROBERT  
FROST



# HIGHLY INSTRUCTIVE

*My favorite symbols were the*



*those which I didn't understand.*



**& AMUSING**



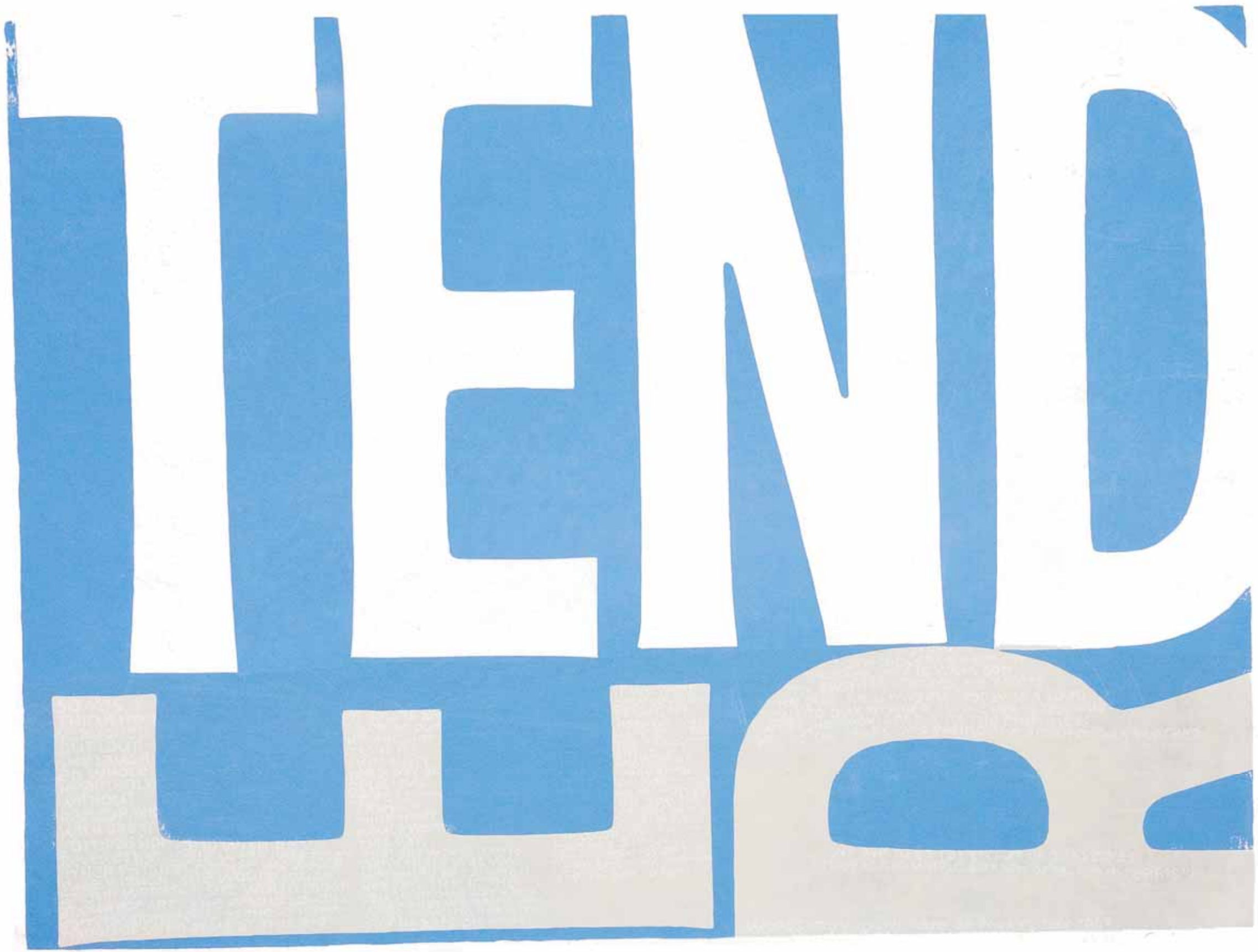
© 1999  
LITTLE, BROWN

Handwritten musical score for the first system, featuring a piano and a clarinet. The piano part is in the upper staff, and the clarinet part is in the lower staff. The score includes various performance instructions such as *poco rit*, *arco*, *quasi balz.*, *ST*, *pizz*, and *dec.*. Fingerings and bowings are indicated throughout. A tempo marking of  $\text{♩} = 80$  is present. A rehearsal mark  $4\flat / 3,33''$  is located below the piano staff.

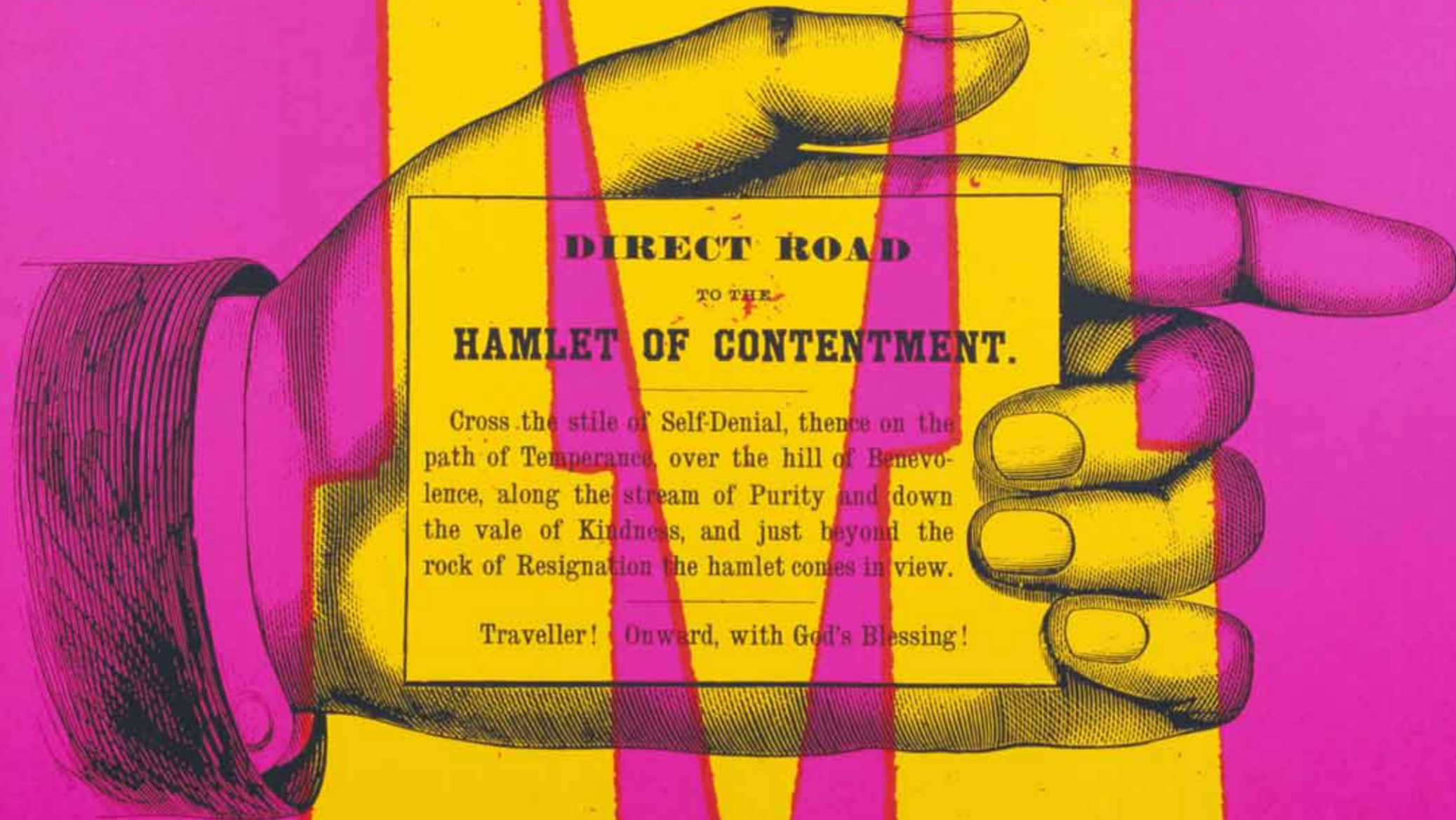
Handwritten musical score for the second system, featuring a piano and a clarinet. The piano part is in the upper staff, and the clarinet part is in the lower staff. The score includes performance instructions such as *vib!*, *ord*, *arco*, *poco SP*, and *to tympani mallets!*. Fingerings and bowings are indicated. A rehearsal mark  $4\flat / 3,33''$  is located below the piano staff.

**III.**  
S / The Rose...  
[50"]

**IV.**  
Tender / M  
[30"]



If a man does not keep pace with  
his companions perhaps it is because  
he hears a different drummer. Let  
him step to the music which he hears  
however measured or far away.  
Thoreau



**DIRECT ROAD**

TO THE

**HAMLET OF CONTENTMENT.**

Cross the stile of Self-Denial, thence on the path of Temperance, over the hill of Benevolence, along the stream of Purity and down the vale of Kindness, and just beyond the rock of Resignation the hamlet comes in view.

Traveller! Onward, with God's Blessing!

$\text{♩} = 80$  *clt*  $\rightarrow \frac{1}{2} \text{cl}$

*pizz* *ST* *pizz trem* *pizz* *1st x only* *clt* *arco ord* *gua*

IV I II IV I II III IV

*sempre mp*

4:3 3:2

4 / 3,33" *ritendo*

$\text{♩} = 120$  *rit*  $\rightarrow \text{♩} = 80$

*arco ST, quasi batt* *pizz* *clt* *pizz SP*  $\rightarrow$  *ST*

I II IV III IV

4 / 3,33"

*arco sp qua* *pizz arco batt* *pizz* *arco esp, poco ST*

3:2 4:3

IV III II I II II

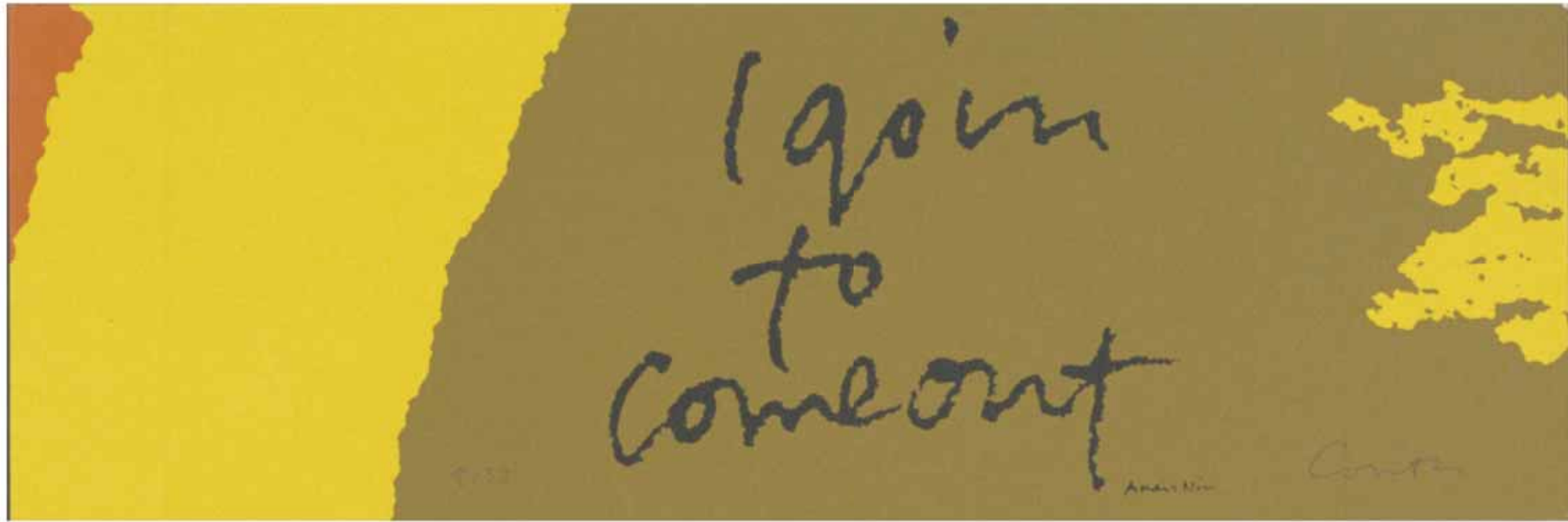
*arco* *pizz*

3:2

II III

*I* **V.** *go in...* [40"]

**IV.** *Tender / M* [30"]



Handwritten musical score for two staves. The top staff is in treble clef and the bottom in bass clef. The music includes various performance instructions such as "pizz", "ord", "ST", "mf with bow screw", "f", "mp", "pp", "arco balz.", "arco flaut.", "pizz batt", and "arco batt". Rhythmic markings include "3:2" and "4:3". Fingerings are indicated by Roman numerals (I-IV). The score is divided into measures with repeat signs.

**V.**  
I go in...  
[40"]



**VI.**  
Wrong Way  
[20"]

# KRON

And if only we arrange our life according to that principle which counsels us that we must always hold to the difficult, then that which now seems to us the most alien will become what we most trust and find most faithful. How should we be able to forget those ancient myths that are at the beginning of all peoples, the myths about dragons that at the last moment turn into princesses; perhaps all the dragons of our lives are princesses who are only waiting

to see us once beautiful and brave.  
Perhaps everything terrible is in its deepest being something that wants help from us.  
Rilke

# WHAT

Proprietors  
of bottom





(dynamics free)

Handwritten musical score for Section VI. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The tempo is marked  $\text{♩} = 20$ . The key signature has one flat. The score includes various performance instructions such as "pizz", "arco", "ord", "sp", "batt", "clt", "circ. bow", "STspSTsp", and "heel on bridge". There are also dynamic markings like  $7:8F$  and  $6 \flat / 18''$ . A large bracket labeled "5" spans the top staff, and a large bracket labeled "(24'')" spans the bottom two staves.

Handwritten musical score for Section VII. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The tempo is marked  $\text{♩} = 40$ . The key signature has one flat. The score includes performance instructions such as "pizz", "arco", "ord", "sp", "batt", "clt", "HP", "circ. bow", "STspSTsp", and "heel on bridge". There are also dynamic markings like  $7:8F$  and  $6 \flat / 18''$ . The score features complex rhythmic patterns with triplets and sixteenth notes.

VII. Tailspin [0''] attacca  $\text{♩} = 40$

VI. Wrong Way [20'']

the tailspin  
going into a tailspin  
in those days meant curtains.  
No matter how hard you pulled  
back on the stick  
the nose of the plane wouldn't come up.

Spinning round,  
headed for a tangle of earth,  
the whine of death in the wing struts,  
instinct made you try to pull out  
of it that way, by force,  
and for years aviators spiraled  
down and crashed.

Who could have dreamed  
that the solution  
to this dreaded aeronautical problem  
was so simple?

Every student flier learns this  
nowadays:  
You move the joystick in the  
direction of the spin  
and like a miracle the plane  
stops turning  
and you are in control again  
to pull the nose up out of the dive.

In panic we want to push the stick  
away from the spin,  
wrestle the plane out of it,  
but the trick is, as in everything,  
to go with the turning willingly,  
rather than fight, give in,  
go with it,  
and that way come out  
of your tailspin whole.

Edward Field

DO NOT  
ENTER

WRONG  
WAY

SLOW DOWN TOO  
YOU MOVE FAST

SIRICH PARTMUKEL

Handwritten musical score for a string instrument, featuring multiple systems of notation with various performance instructions and dynamics.

**System 1:**  $\text{♩} = 40$ , *arco* *stext.* → *SP*, *pizz*, *arco*,  $3 \downarrow 4, 5''$ ,  $(\text{♩} = 40)$ , *pizz* (scratching wood)

**System 2:**  $\text{♩} = 48$ , *arco* *poco* *ST* → *ord* → *stext.*, *bva<sub>1</sub>*, *gua*, *vib*, *arco* (on bridge), *f*, *mp*, *cresc.*, *bow screw*, *bow hael on bridge*

**System 3:** *pizz* *SP*, *ST*, *arco* *ST* (in one bow), *pizz* *poco* *SP*,  $\frac{1}{2}$  *clt*, *3:2*, *clt*, *mp*, *mf*, *cresc.*, *piu f*, *mono*,  $\text{♩} = 40 \text{ --- } 48$

**System 4:** *arco* *bva<sub>1</sub>*, *bva<sub>1</sub>*, *bva<sub>1</sub>*, *arco* *ST*, *HP* *HP*, *pizz*, *arco* *SP*, *clb*,  $\text{♩} = 48 \text{ --- } 20$ , *mp*, *cresc.*, *cresc.*

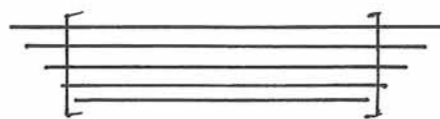
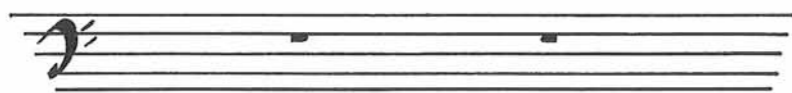
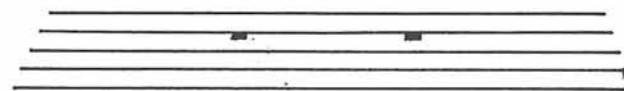
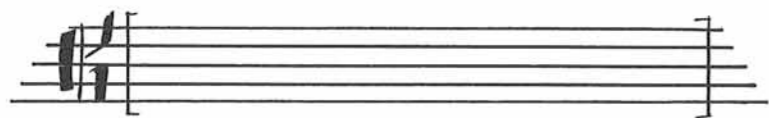
**VII.**  
Tailspin  
[0"]

**VIII.**  
Go Slo  
[ ]



GO  
SLO





**VIII.**  
Go Slo  
[ ]

**IX.**  
Even though  
[65"]

EVEN THOUGH ITS DIFFICULT  
FOR YOU TO SORT IT ALL OUT,  
THERE'LL BE A KEENER EYE  
WHEN THE TIME COMES. EVERY  
THING WILL BE SORTED OUT;  
AND UTILIZED. THE IMPORTANT  
THING IS THAT YOU'VE FOUGHT  
BRAVELY. AS FOR THE REST...  
HAVE FAITH! PRIDE. WHY DO YOU  
WANT EVERYTHING? HAVE FAITH...  
AT A CERTAIN POINT, BE LIKE A CHILD  
WHO'S PLAYED HARD ALL DAY; AND  
AT NIGHT, WARM WITH SLEEPINESS,  
HE'S PICKED UP IN HIS FATHER'S ARMS AND  
CARRIED TO BED. HAVE FAITH. WHY MUST  
YOU HANG ON SO SAVAGELY? UGO BETTI

8♩ / 3"

even

difficult

arco SText

1/2 cl poco ST → ord

1/2 cl

pizz poco SP (fingernail)

♩ = 160

pp → p

mp

mf

mp

f

how heel on bridge

Keener arco SText HP

pizz SP → ord

ff

f

p

mf

clb SText

pizz (LH)

bravely

important

1/2 cl ord

pizz

clt

pizz

pizz (near tailpiece)

clb (at tailpiece!)

like a child

8♩

mf

mp

p

pp

mf

f

ff

ff

fff

ff

**IX.**  
Even though  
[65"]

**X.**  
Apples...  
[80"]

# APPLES BASIC

Rise  
of  
the  
fall

It's a good sign  
when  
you admit  
you're  
lost



Handwritten musical score for two staves, featuring various performance instructions and musical notations.

**Staff 1 (Top):**

- Tempo:  $\text{♩} = 140$
- Measure 1: *with bow screw*, *mp*, *clt*, *poco ST*
- Measure 2: *f*, *pizz*, *mf*
- Measure 3: *7:5!* (rhythm), *clb*, *mp*
- Measure 4: *clt*

**Staff 2 (Bottom):**

- Measure 1: *clt* →  $\frac{1}{2}$  *cl*, *p* → *mf*, *arco batt*
- Measure 2: *arco SP*, *gua.*, *(e)*, *I*, *II*, *I*, *II*, *I*, *f*, *3:2!*, *poco dec.*, *mp*
- Measure 3: *with bow screw*, *thumb pizz*, *mf*, *4:3!*
- Measure 4: *pizz ord*, *arco*, *p*

**X.**  
Apples...  
[80"]