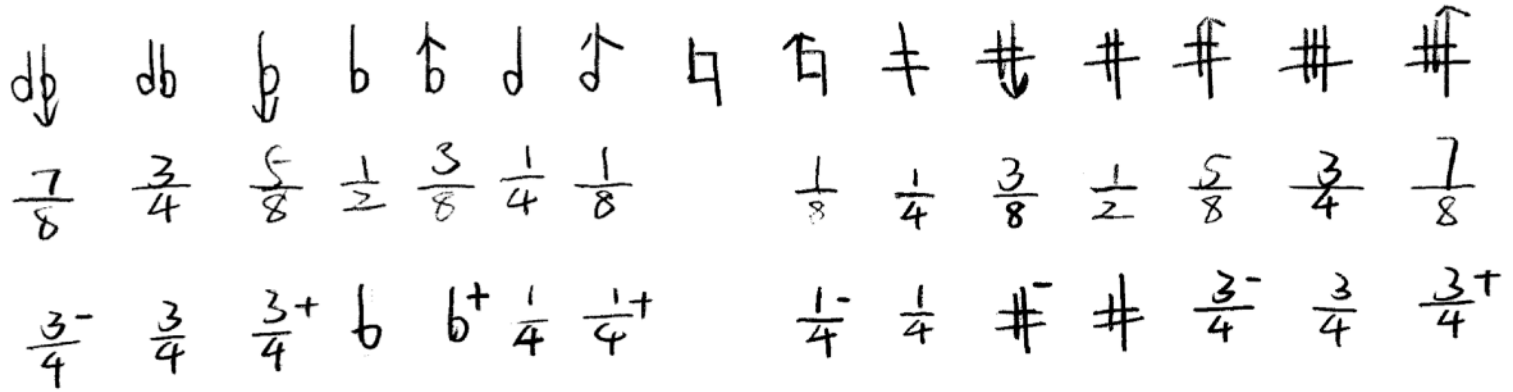
Etude in the chaine

for Bass Flute, Percussion, Acoustic Guitar and Viola
premiered by Ensemble Dal Niente
@ DePaul University School of Music

(du 8'30'')

Anqi Liu
Jul. 2021

Microtonality:



Viola:
Noteheads

Noteheads with a superimposed “x” indicate to play with a faint and airy sound; associated pitches should be faint and shadowed. This requires a light, fast bow motion near the bridge and a particular angle regarding the bow hair and bow pressure while touching the string. However, sometimes, the above bow locations with arrowheads contradict with the noteheads; for instance, in mm.20, the notehead is notated with a superimposed “x” which as described above needs a “fast bow motion near the bridge,” yet the bow location above indicates an “ord” location. In the circumstance like this, the composer is aware of the contradiction and the performer has the space to decide how to

interpret.

Noteheads with a superimposed "\" indicate that the pitches should be audible but they should still be vague and fragile. Find your most appropriate and comfortable node, then microtonally fluctuate around this node to try to generate the indicated partials – even though those high partials sound fragile, hazy and noisy– it is absolutely acceptable.

Bow Location

The degree of "molto s.t." (very sul tasto) is high that it needs to be as close to the nut as possible. However, sometimes the changing locations are fast that in order to keep the long breath and consistency of the texture, it is Ok to be not that extreme. While "molto s.t." appears in bar 65 to bar 57, it has to be extreme s.t. which needs to be as close to the nut as possible.

Bass Flute:

Noteheads:

Noteheads with a superimposed "X" indicate the generation of an extremely airy sound, avoid pitch.

Noteheads with a superimposed "\" indicate the generation of a half airy and half pitched sound.

Spectral Contour:

There is a three-line stave:

- bottom line and under the bottom line: undertone— "humming" sound, with no distinct pitch
- mid line: actual pitch as notated
- top line: fifth partial of the pitch notated
- above the top line: indeterminate higher partials

For air sounds: When the contour applies to an airy sound, the spectral contour indicates color variations. at higher points the line represents a bright sound, and at lower points a darker one. These variations are achieved by embouchure changes.

Guitar:

Tuning:

I (E) tuned three-quarter-flat (db) down.

VI (low E) tuned quarter-flat (d) down.

Percussion:

Medium Sized Slate:

Preferred material: rock

Hand Gestural Contour:

Those lines indicate how to move the articulating rock against the slate.

The direction of the movement is suggested as:

- The X-axis indicates horizontal motion across the face of the slate
- The Y-axis indicates vertical motion across the face

Instrumental List:

Medium and large rock slate

Bamboo windchimes
Vibraphone
Large Tibetan bowl
Rock

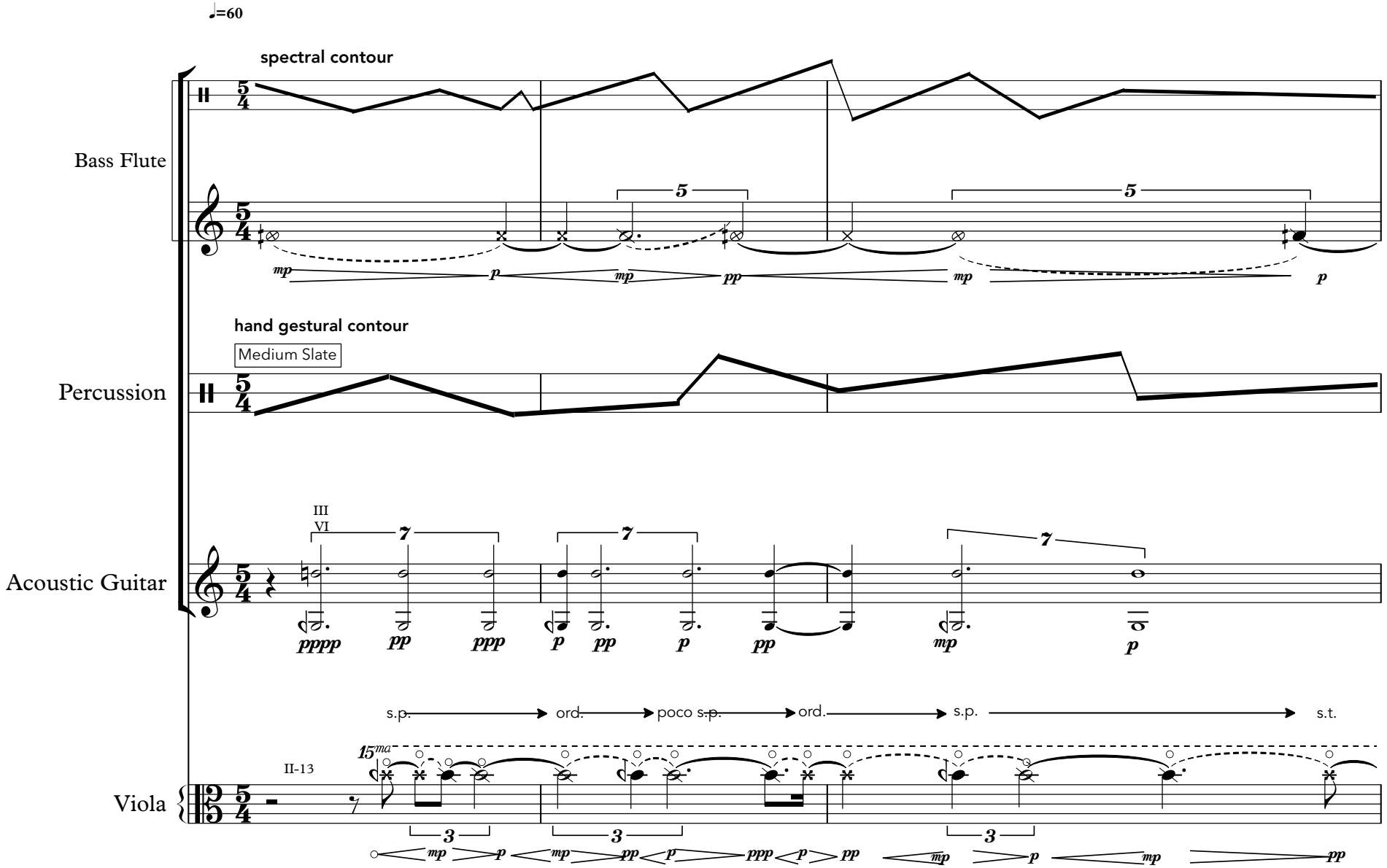
Staging and Performing:

Since the nature of the piece requires extreme concentration from both performers and audiences, it is needed to convey this hidden message through the live performance. While performing the piece, please minimize body gestures, even miniatures gestures and facial expressions. Sit stiff and concentrated all through the live performance. Austerity is the essential aesthetic when projecting the piece on the stage.

Etude in the chain

Anqi Liu

Score in C



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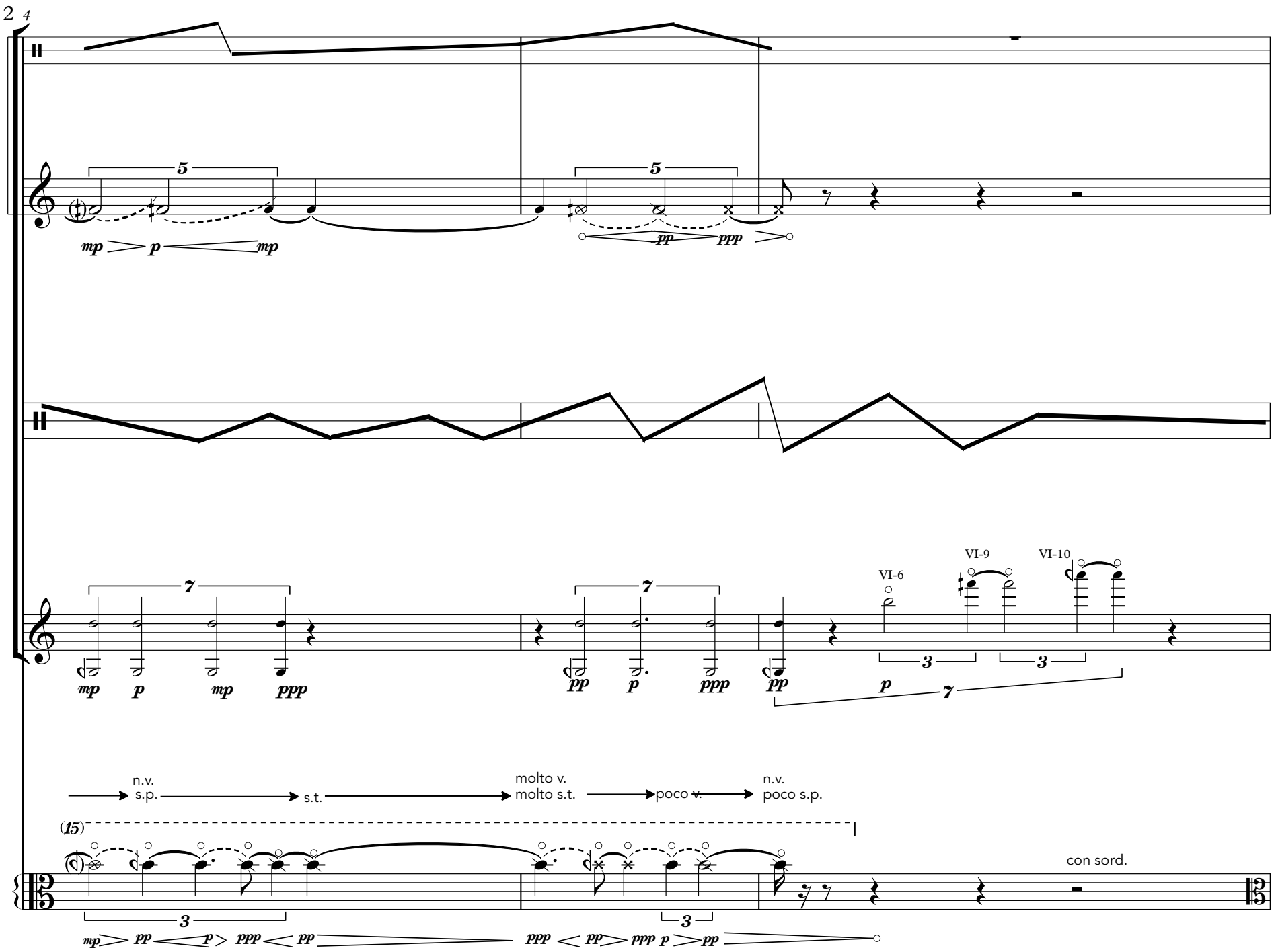
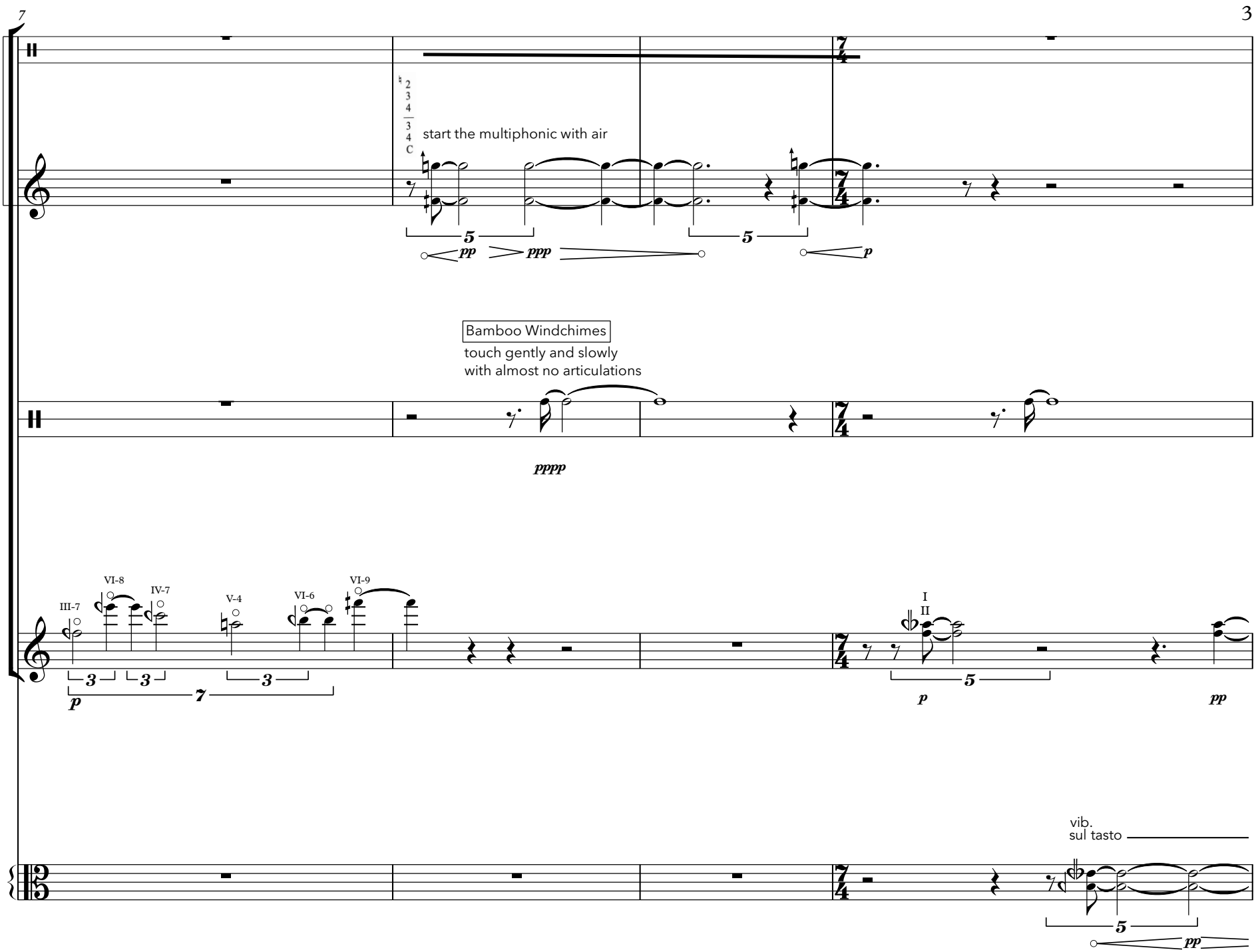
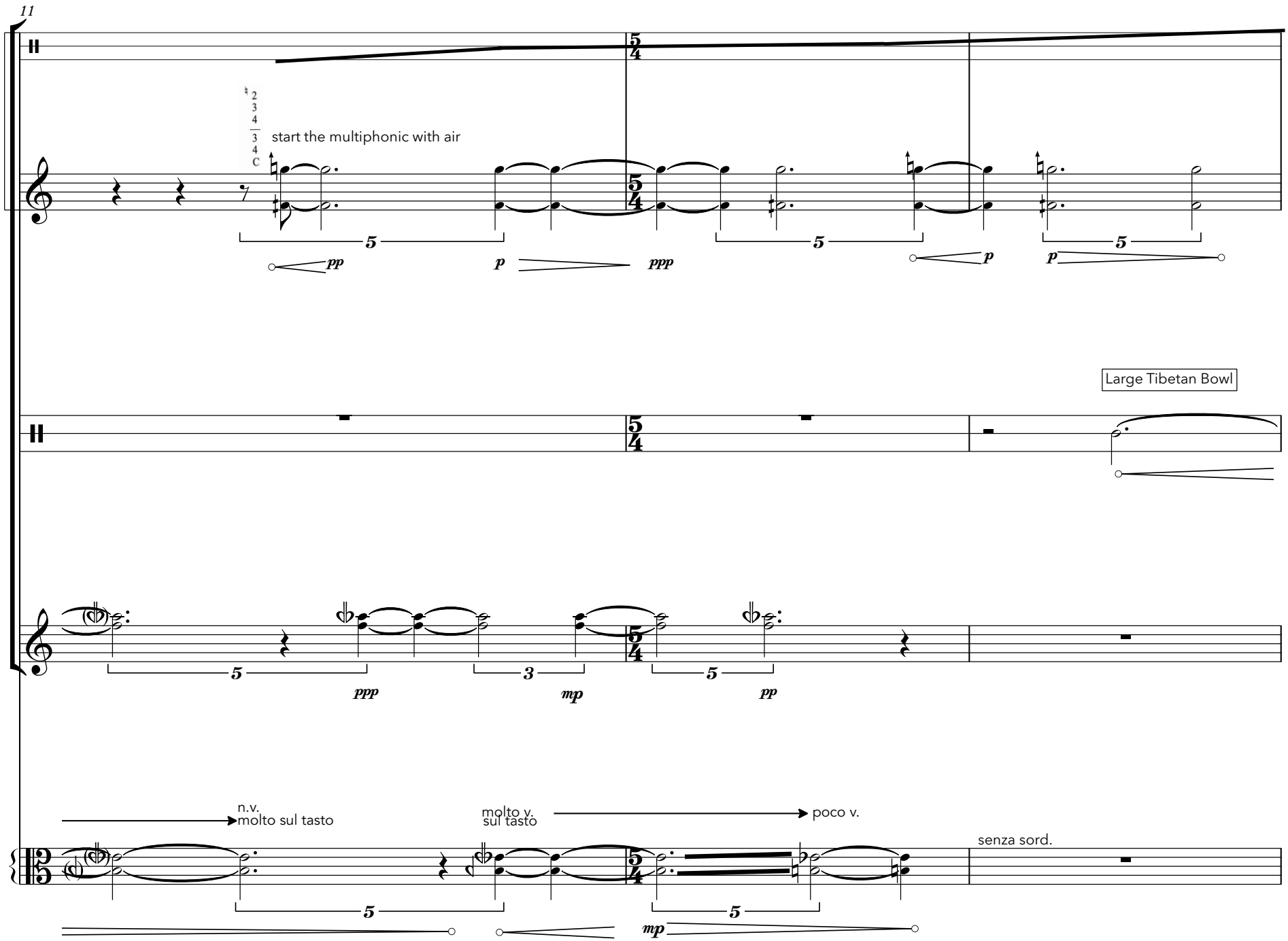
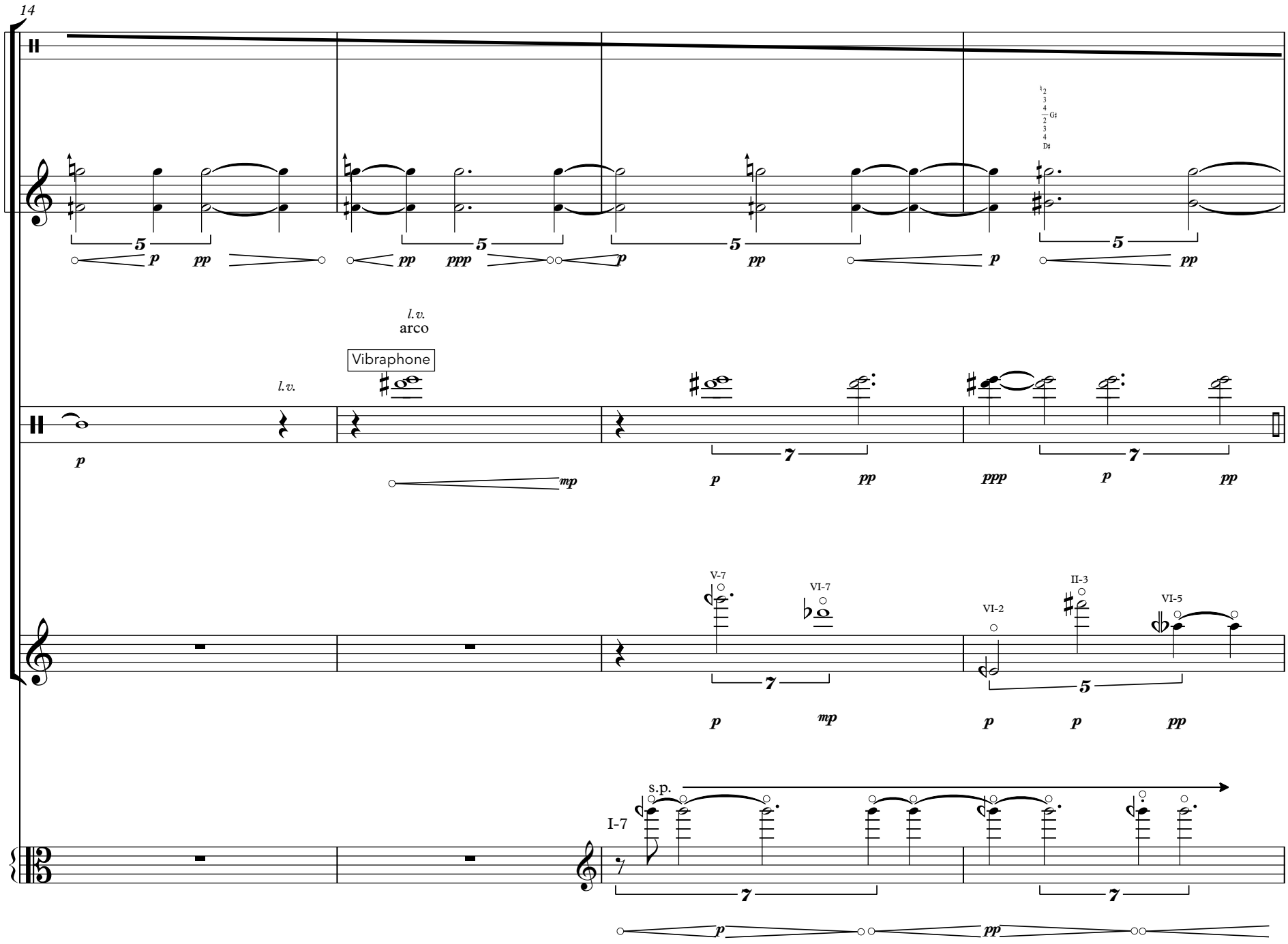
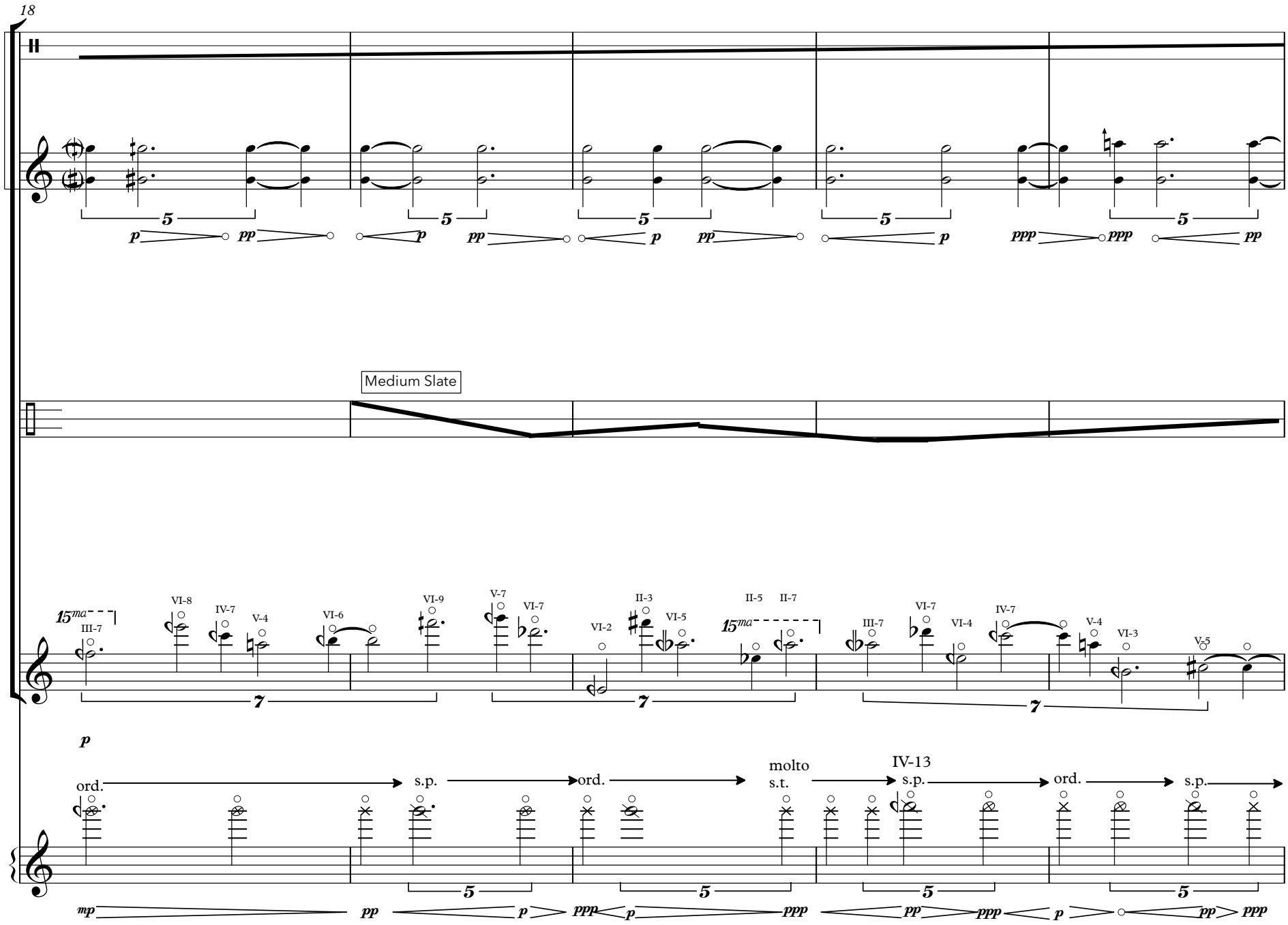
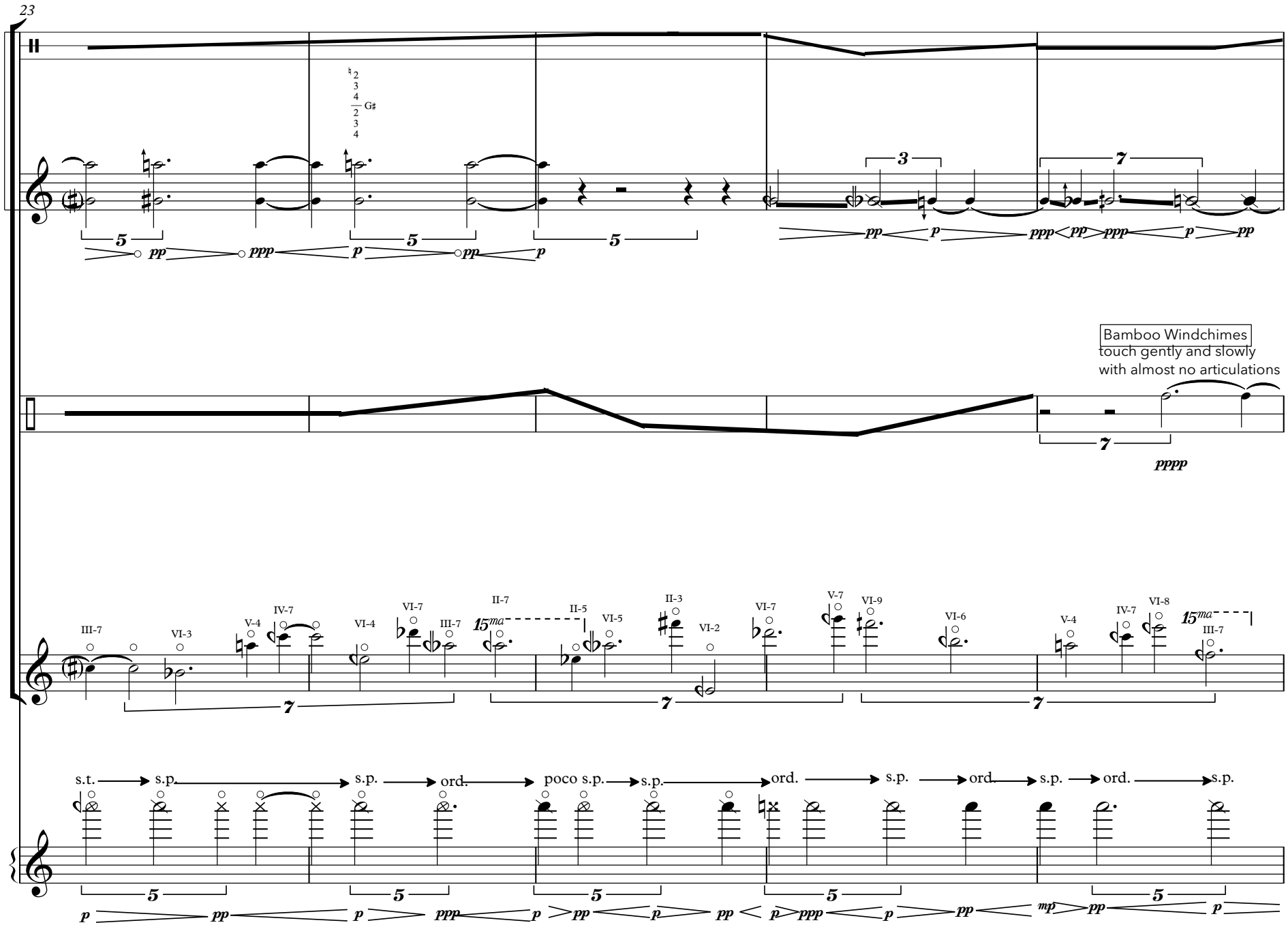

2 4
5
mp p mp
5
pp ppp
7
mp p mp ppp
7
pp p ppp pp
VI-6
VI-9
VI-10
3
3
p
7
n.v.
s.p.
s.t.
molto v.
molto s.t.
poco v.
n.v.
poco s.p.
(15)
con sord.
3
3
mp pp p ppp pp
ppp pp ppp p pp

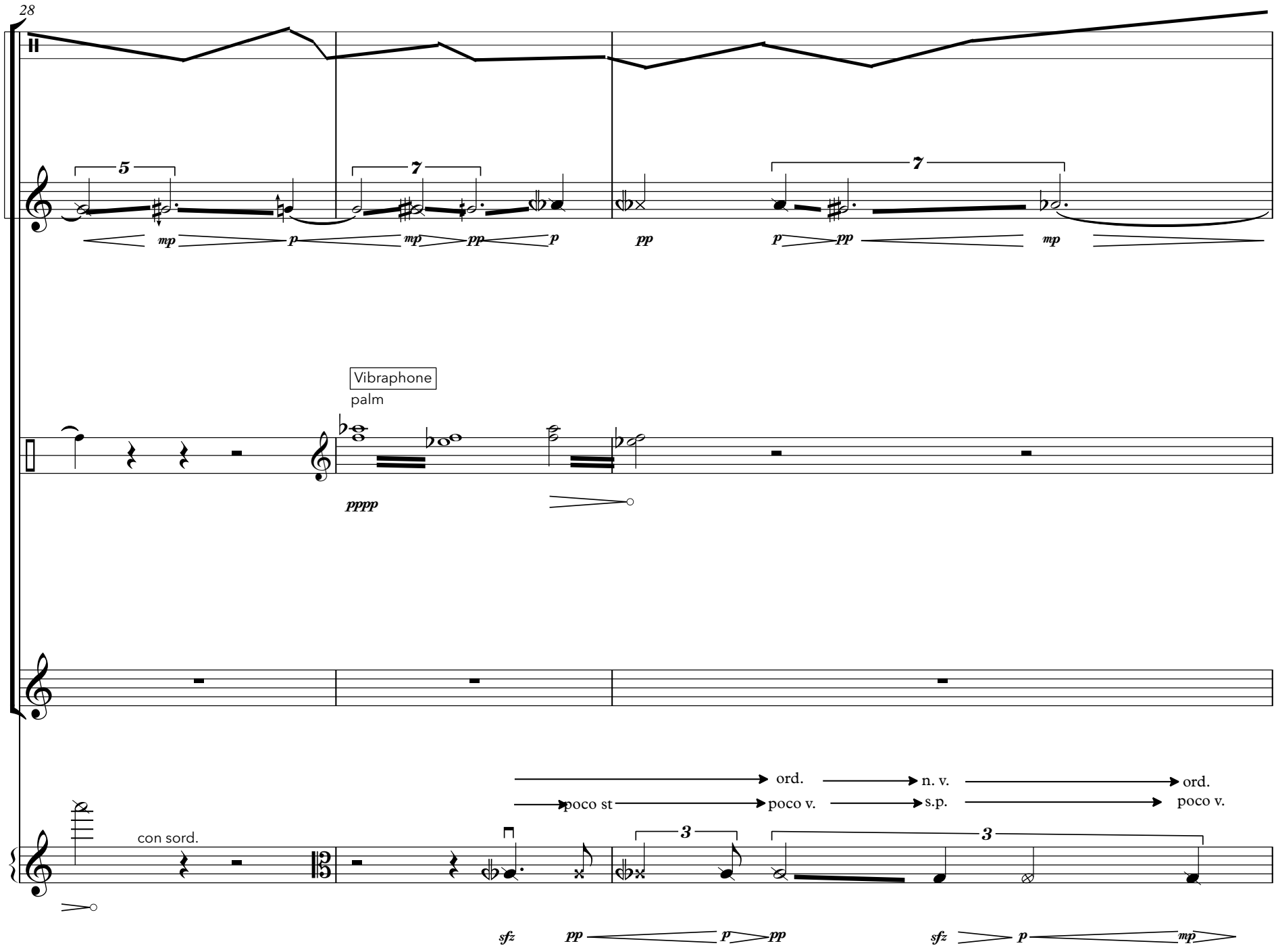

7
start the multiphonic with air
pp
ppp
p
Bamboo Windchimes
touch gently and slowly
with almost no articulations
pppp
III-7
VI-8
IV-7
V-4
VI-6
VI-9
p
I
II
p
pp
vib.
sul tasto
pp

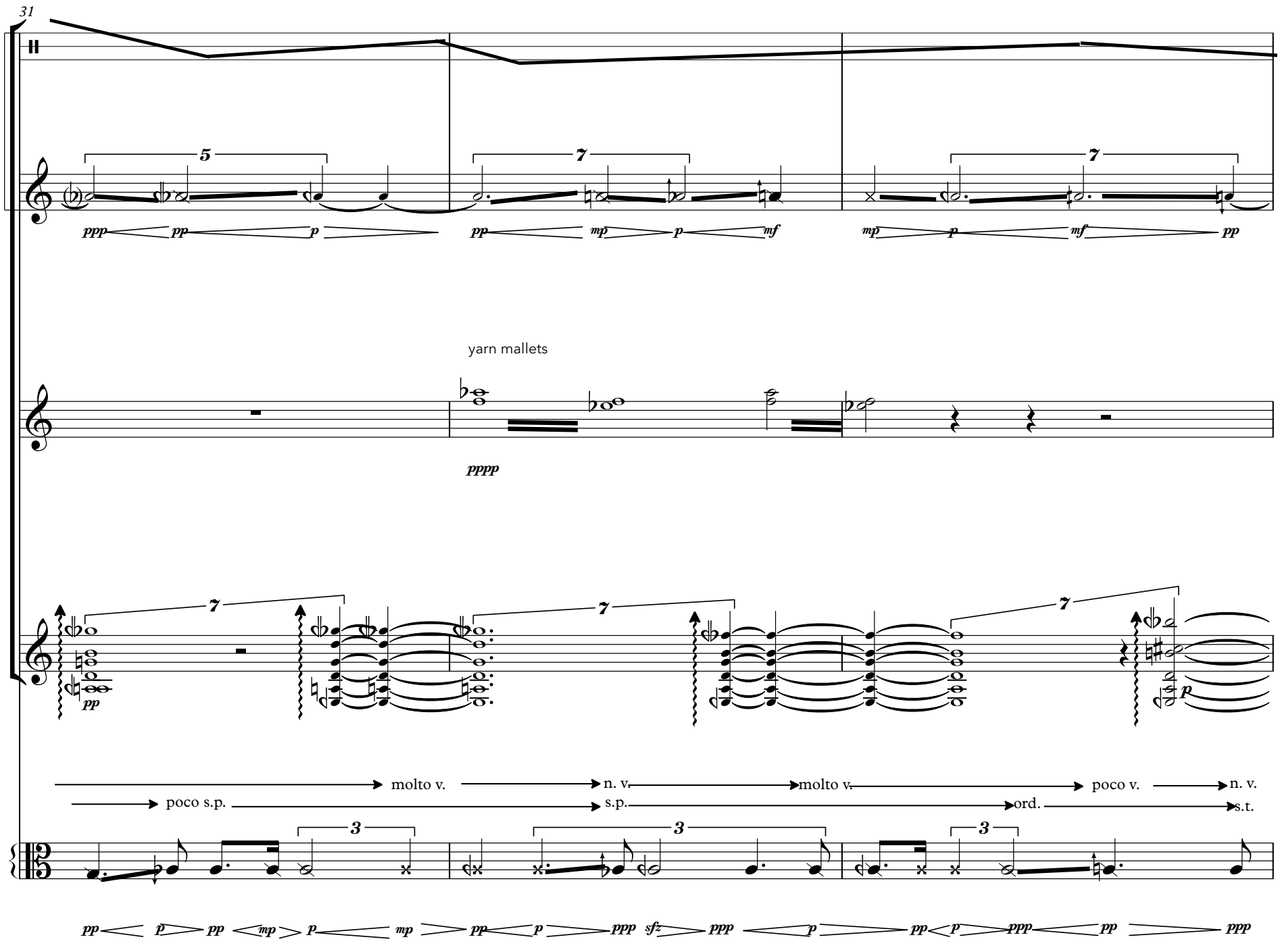

11
start the multiphonic with air
pp
p
ppp
p
p
Large Tibetan Bowl
ppp
mp
pp
n.v.
molto sul tasto
molto v.
sul tasto
poco v.
senza sord.
mp


14
l.v.
arco
Vibraphone
l.v.
V-7
VI-7
VI-2
II-3
VI-5
s.p.
I-7

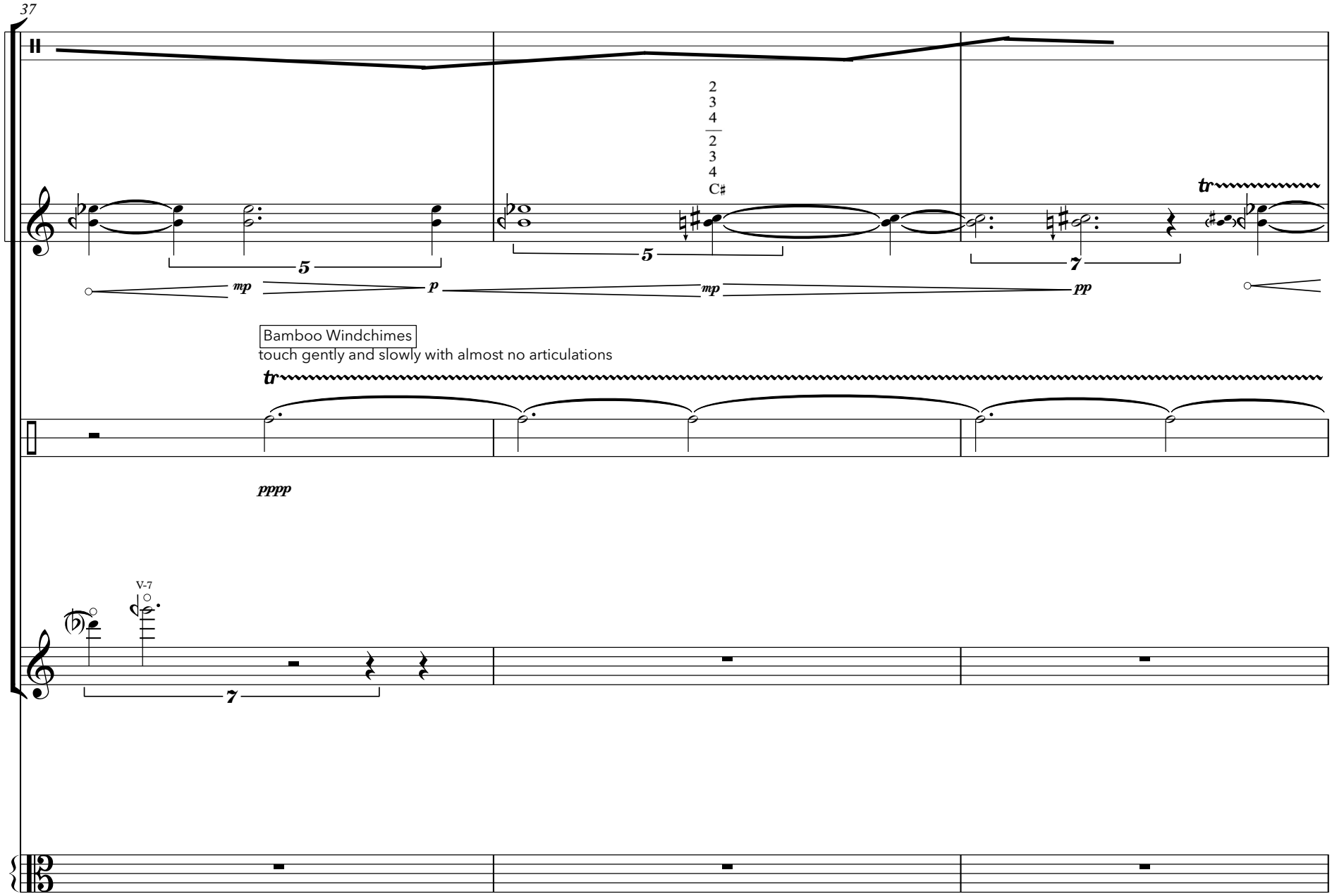

18
Medium Slate
15ma
III-7
VI-8
IV-7
V-4
VI-6
VI-9
V-7
VI-7
VI-2
II-3
VI-5
II-5
II-7
15ma
III-7
VI-7
VI-4
IV-7
V-4
VI-3
V-5
p
ord.
s.p.
ord.
molto
s.t.
IV-13
s.p.
ord.
s.p.
mp
pp
p
ppp
p
ppp
pp
ppp
p
pp
ppp

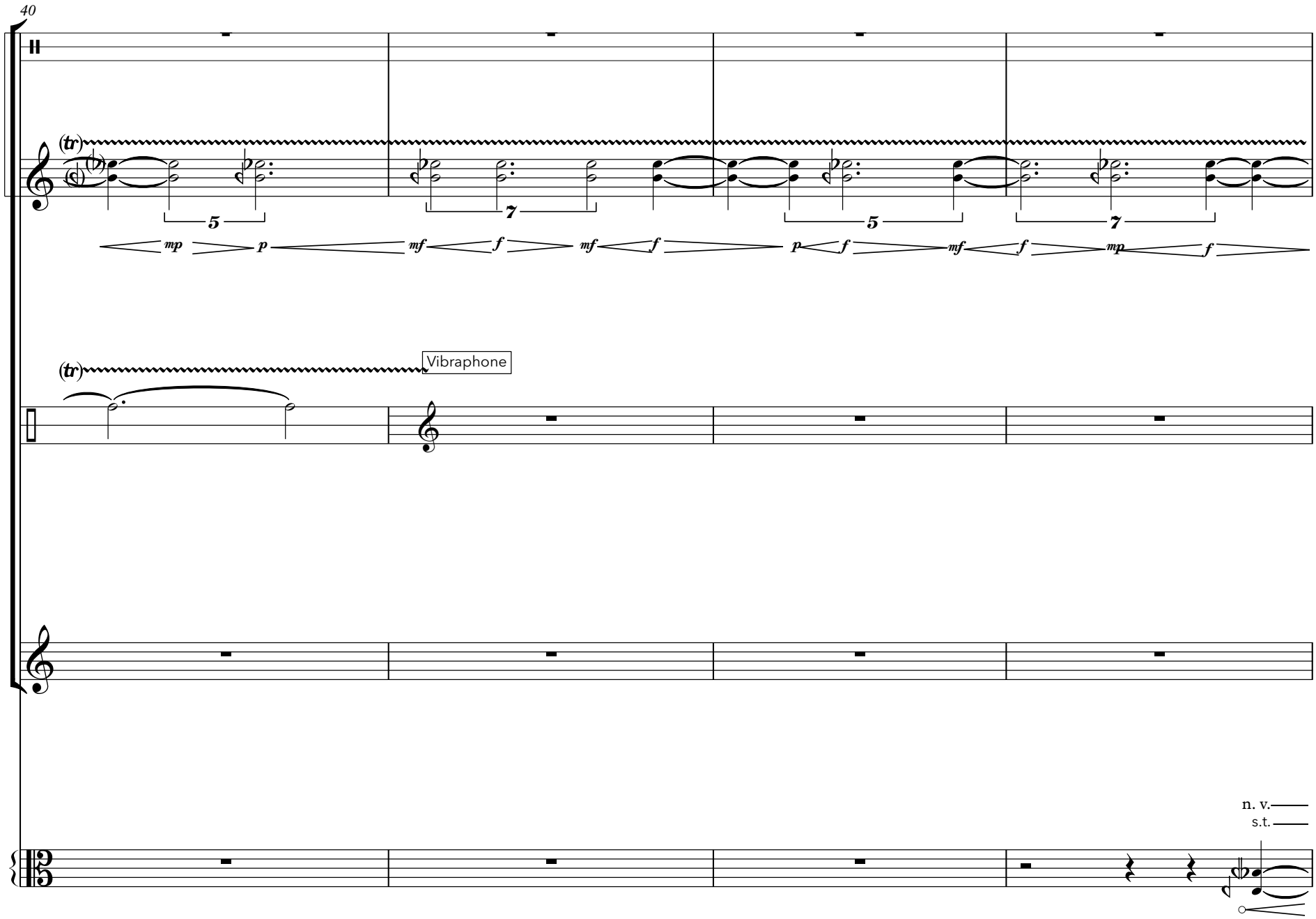

23
G#
Bamboo Windchimes
touch gently and slowly
with almost no articulations
s.t.
s.p.
ord.
poco s.p.

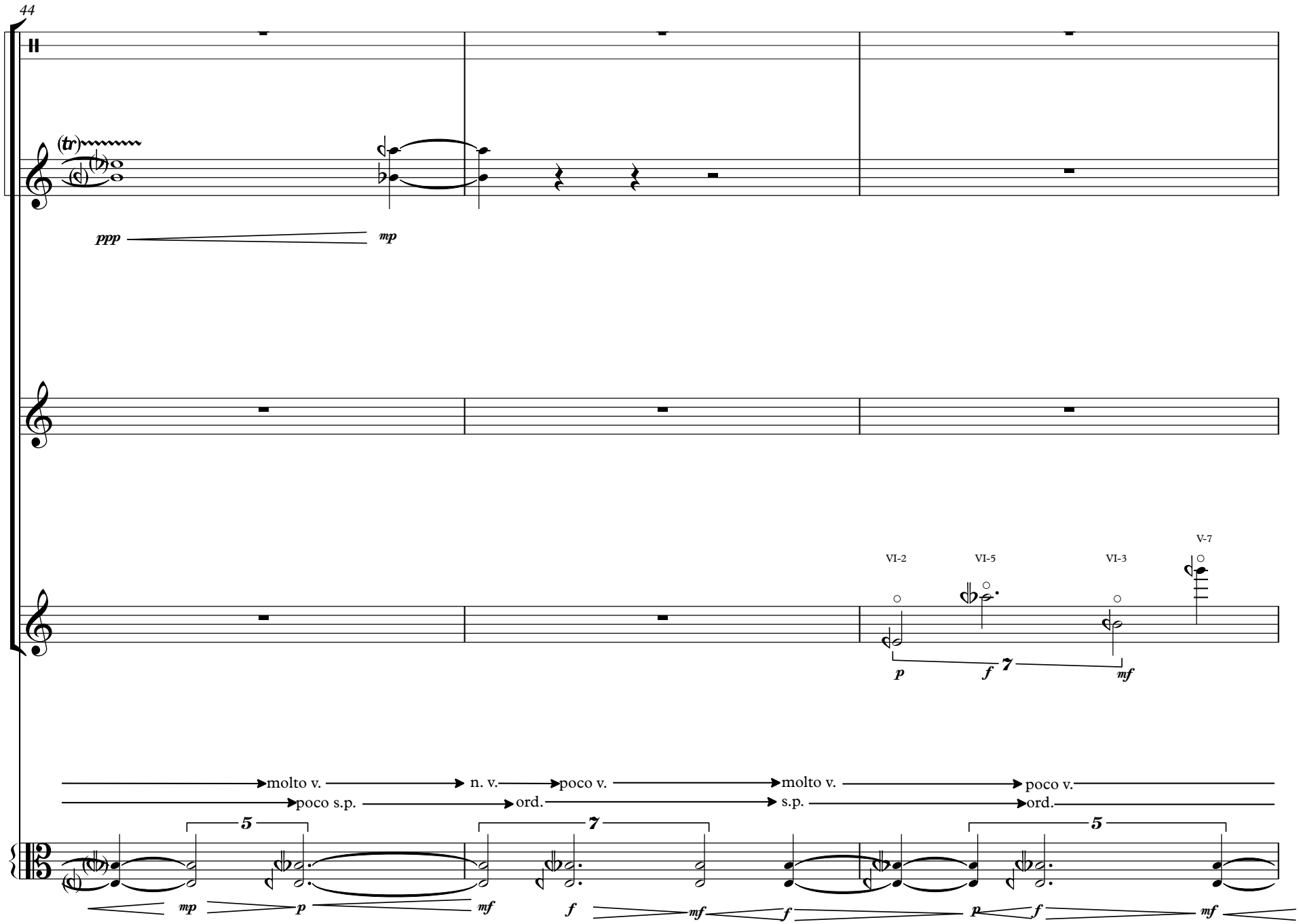

28
5
7
7
mp
p
mp
pp
p
pp
p
pp
mp
Vibraphone
palm
pppp
ord.
n. v.
ord.
poco st
poco v.
s.p.
poco v.
con sord.
3
3
sfz
pp
p
pp
sfz
p
mp

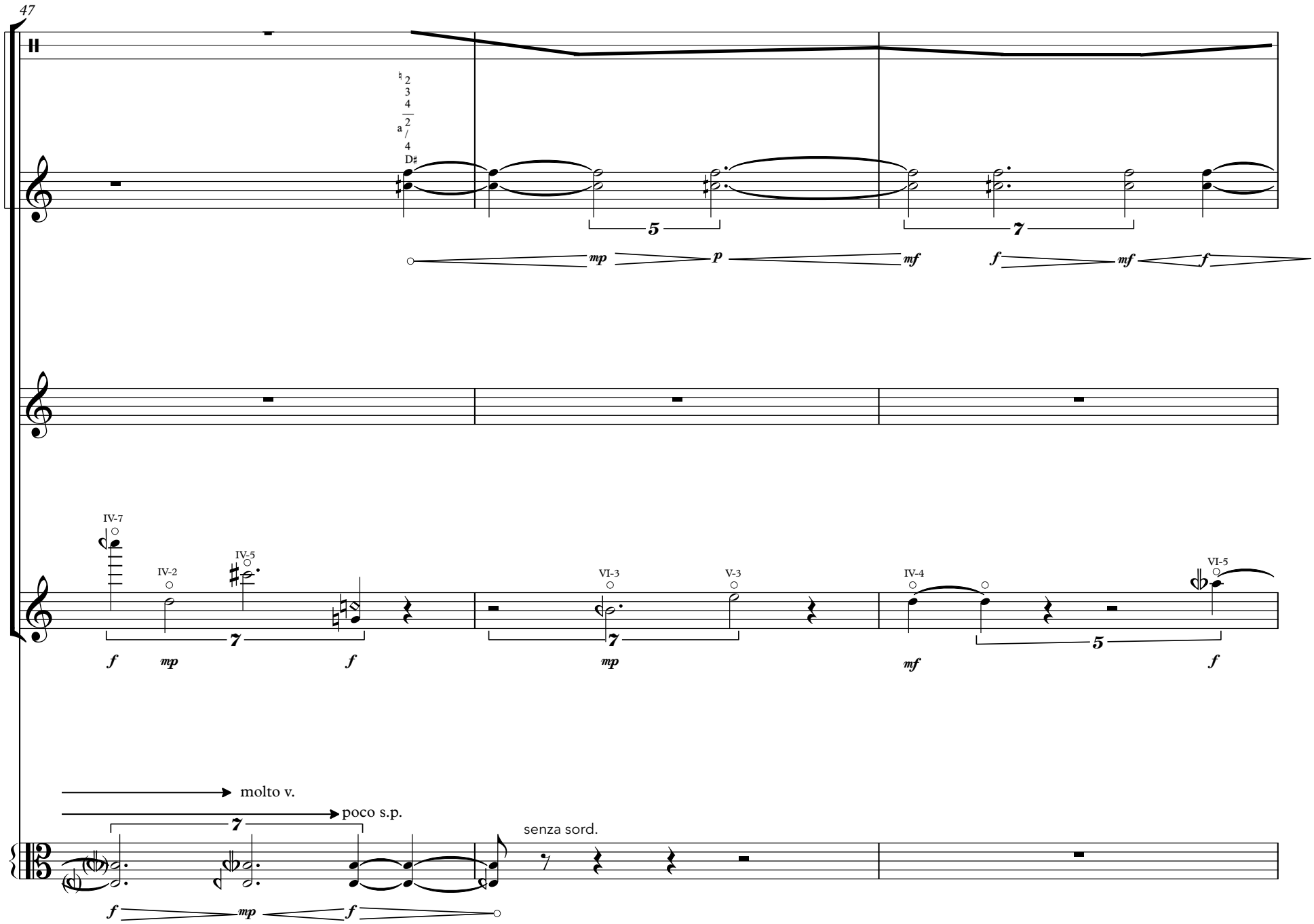

31
5
7
7
ppp pp p
pp mp p mf
mp p mf pp
yarn mallets
pppp
7
7
7
pp
p
molto v.
n. v.
molto v.
poco v.
n. v.
poco s.p.
s.p.
ord.
s.t.
3
3
3
pp p pp mp p mp
pp p ppp sfz ppp p
pp p ppp pp ppp

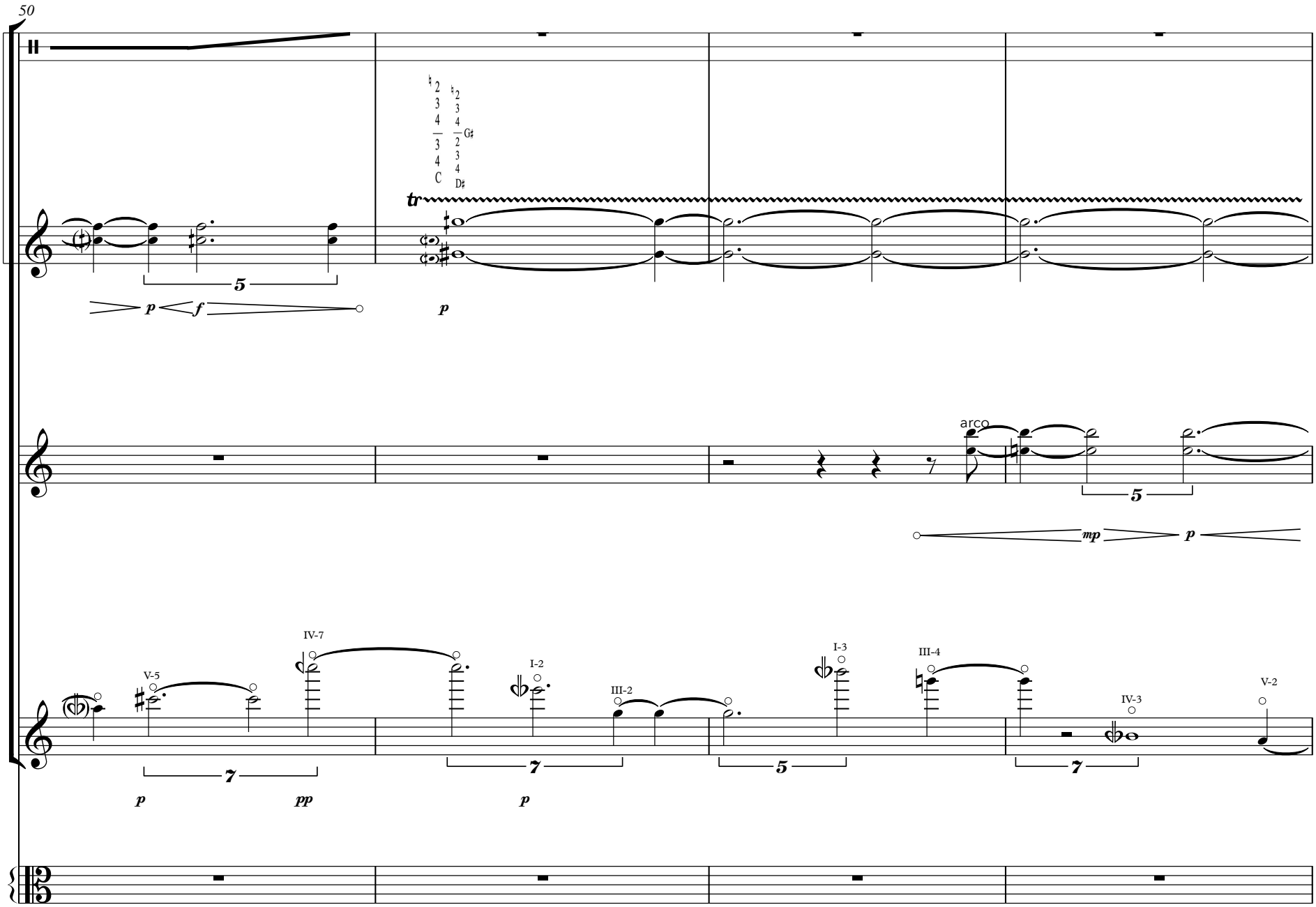
34
mp
p
f
p
mf
p
f
mf
pppp
I-3
IV-7
II-5
VI-7
poco v.
molto v.
n. v.
s.p.
poco st
molto st
s.p.
sfz
pp
mp
pp
p
ppp
pp
ppp
p
pp
p

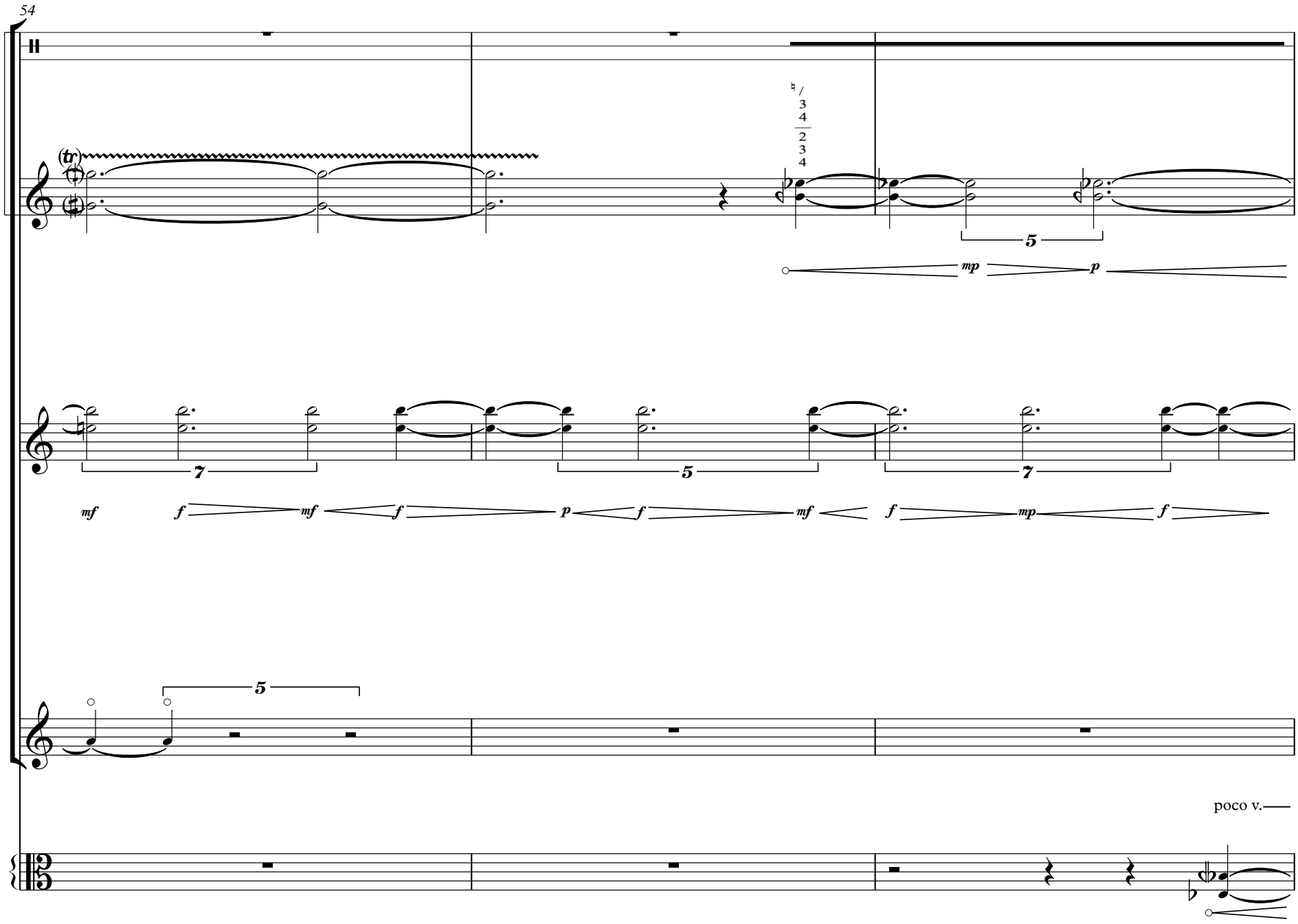

37
2
3
4
2
3
4
C♯
5
5
7
tr
mp
p
mp
pp
Bamboo Windchimes
touch gently and slowly with almost no articulations
tr
pppp
V-7
7

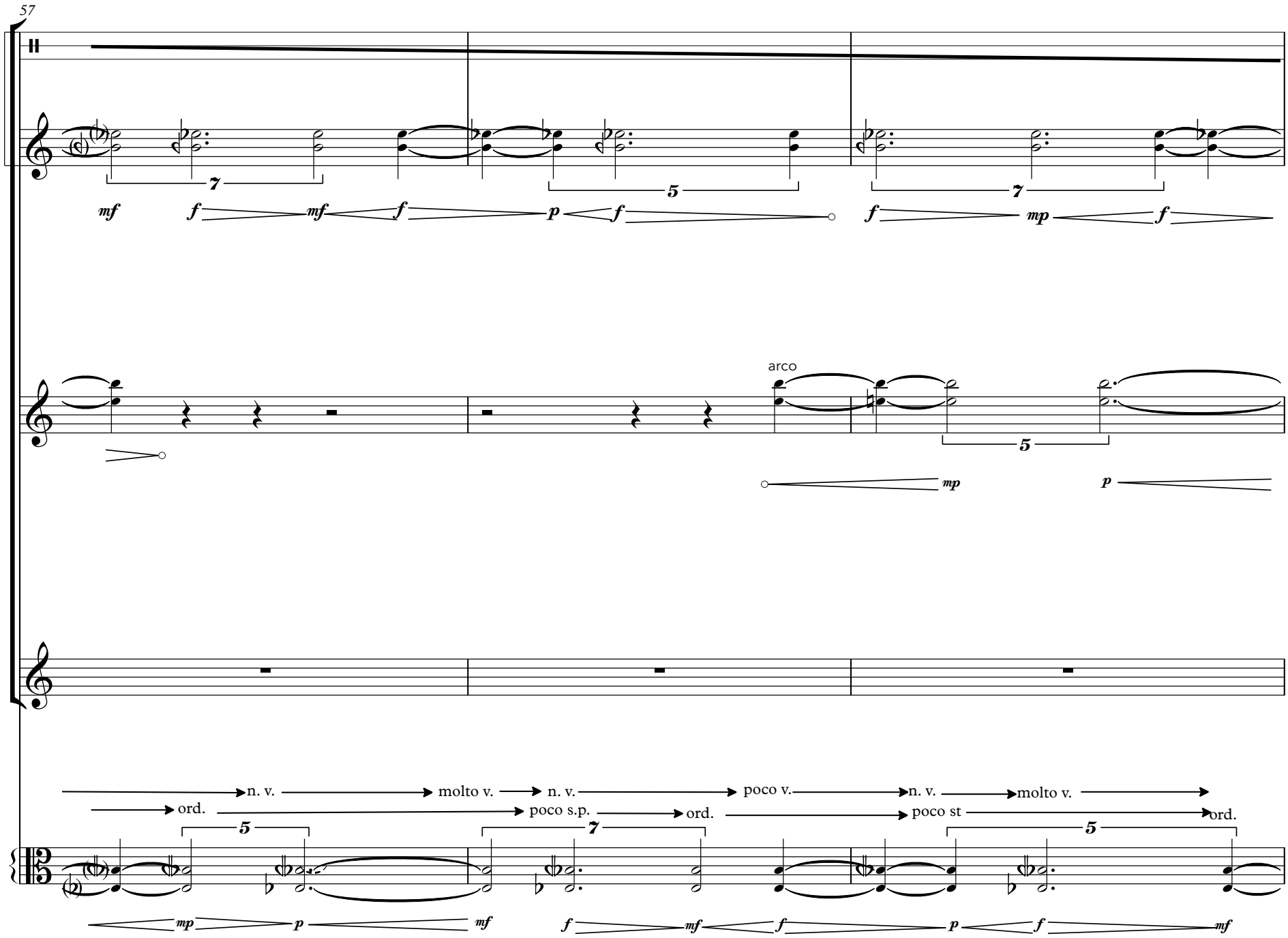

40
(tr)
5
7
5
7
mp
p
mf
f
mf
f
p
f
mf
f
mp
f
(tr)
Vibraphone
n. v.
s.t.

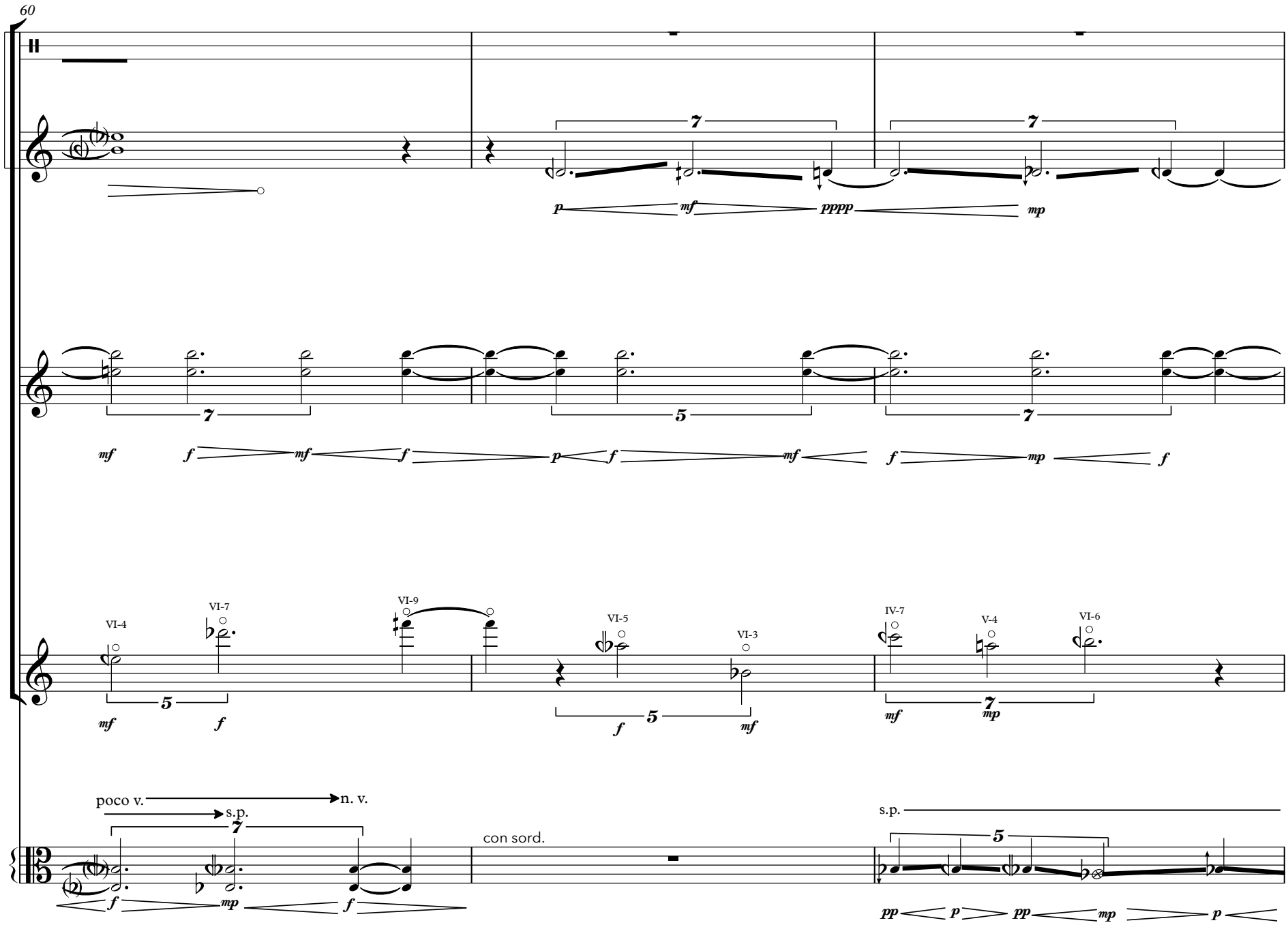

44
(tr)
ppp
mp
VI-2
VI-5
VI-3
V-7
p
f
7
mf
molto v.
poco s.p.
n. v.
ord.
poco v.
molto v.
s.p.
poco v.
ord.
5
7
5
mp
p
mf
f
mf
f
p
f
mf

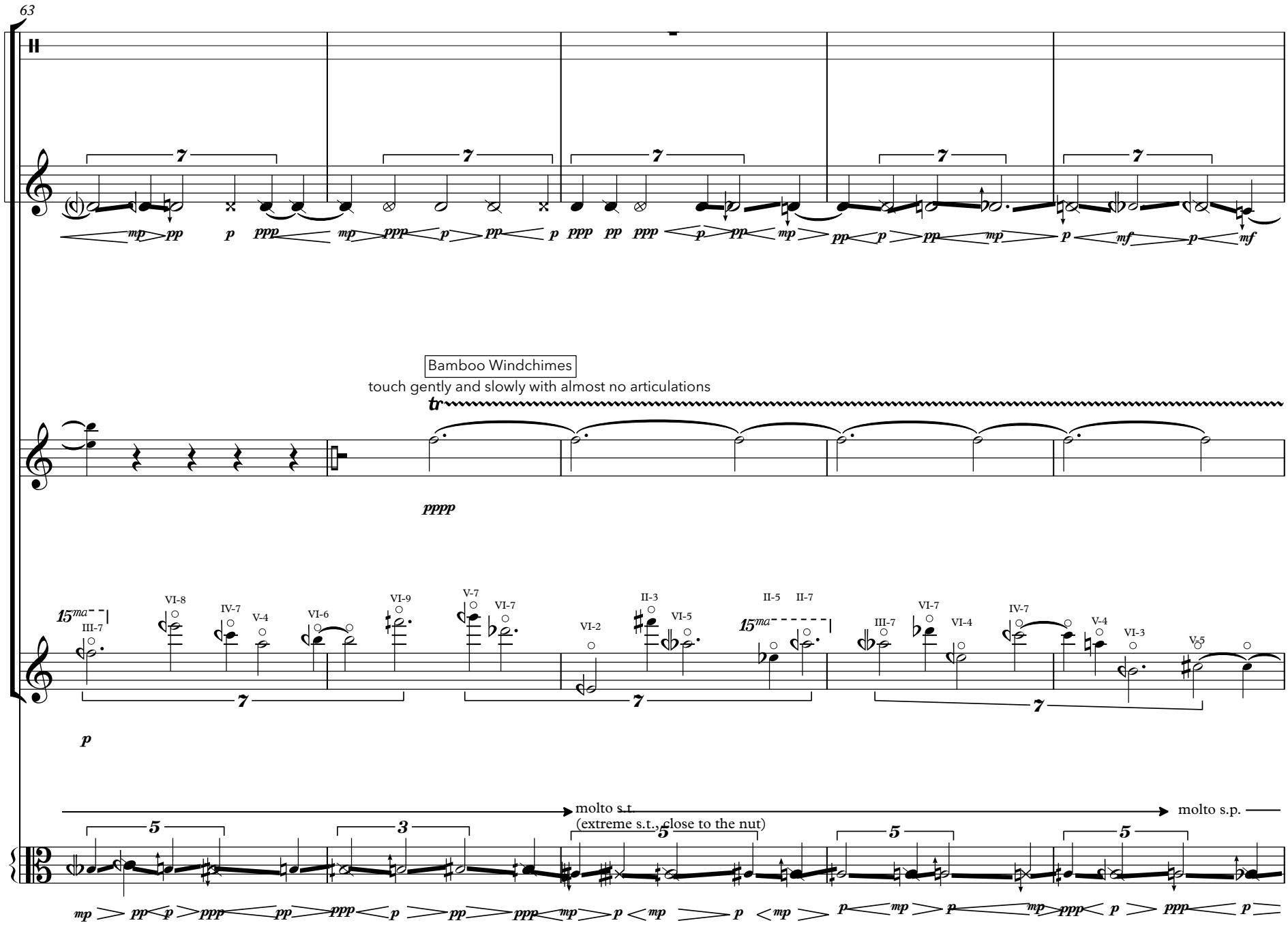

47
5
7
mp
p
mf
f
mf
f
IV-7
IV-2
IV-5
VI-3
V-3
IV-4
VI-5
7
5
f
mp
f
mp
mf
f
molto v.
poco s.p.
7
senza sord.
f
mp
f

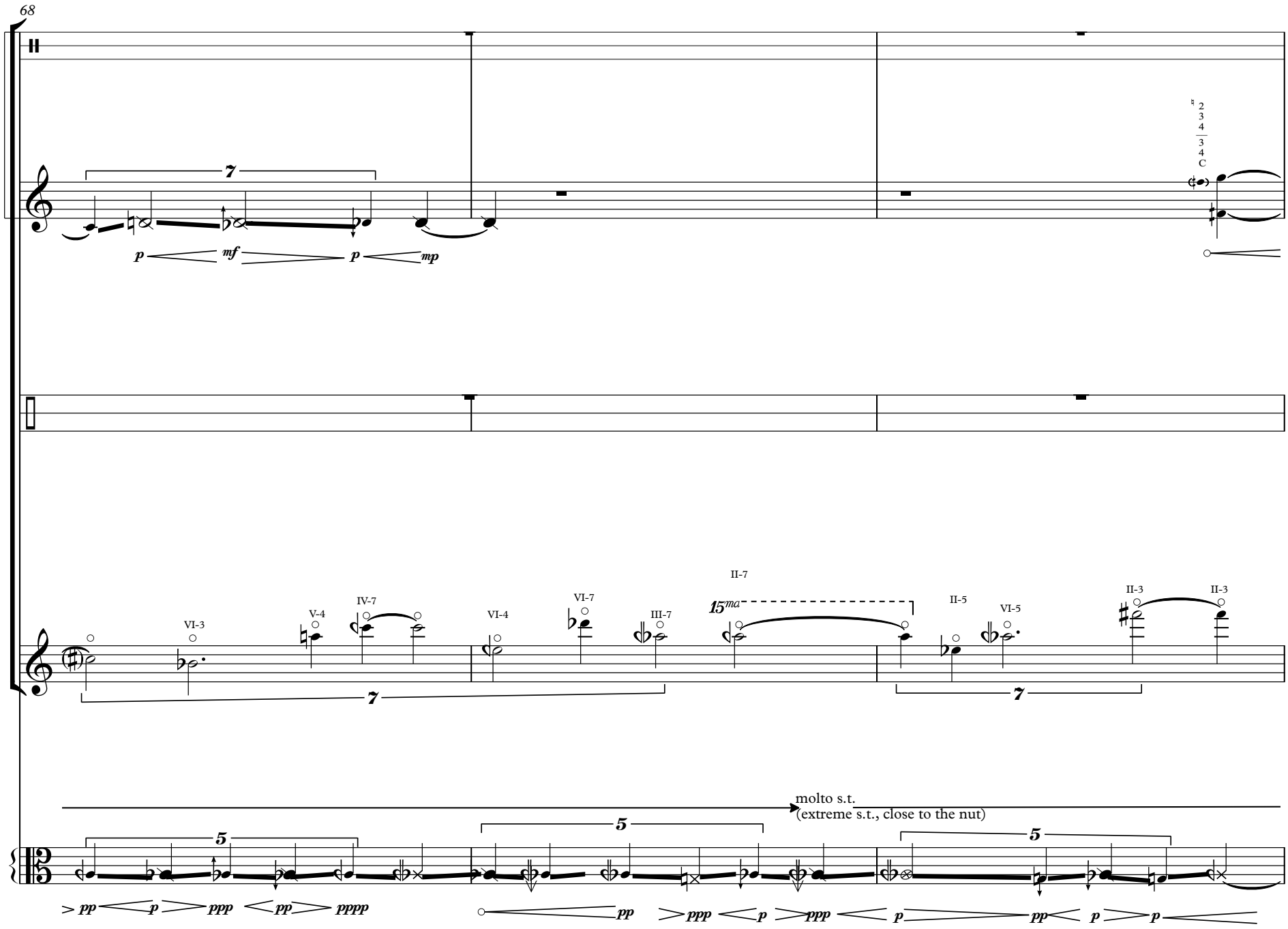

50
5
p
f
p
arco
5
mp
p
V-5
IV-7
I-2
III-2
I-3
III-4
IV-3
V-2
7
7
5
7
p
pp
p

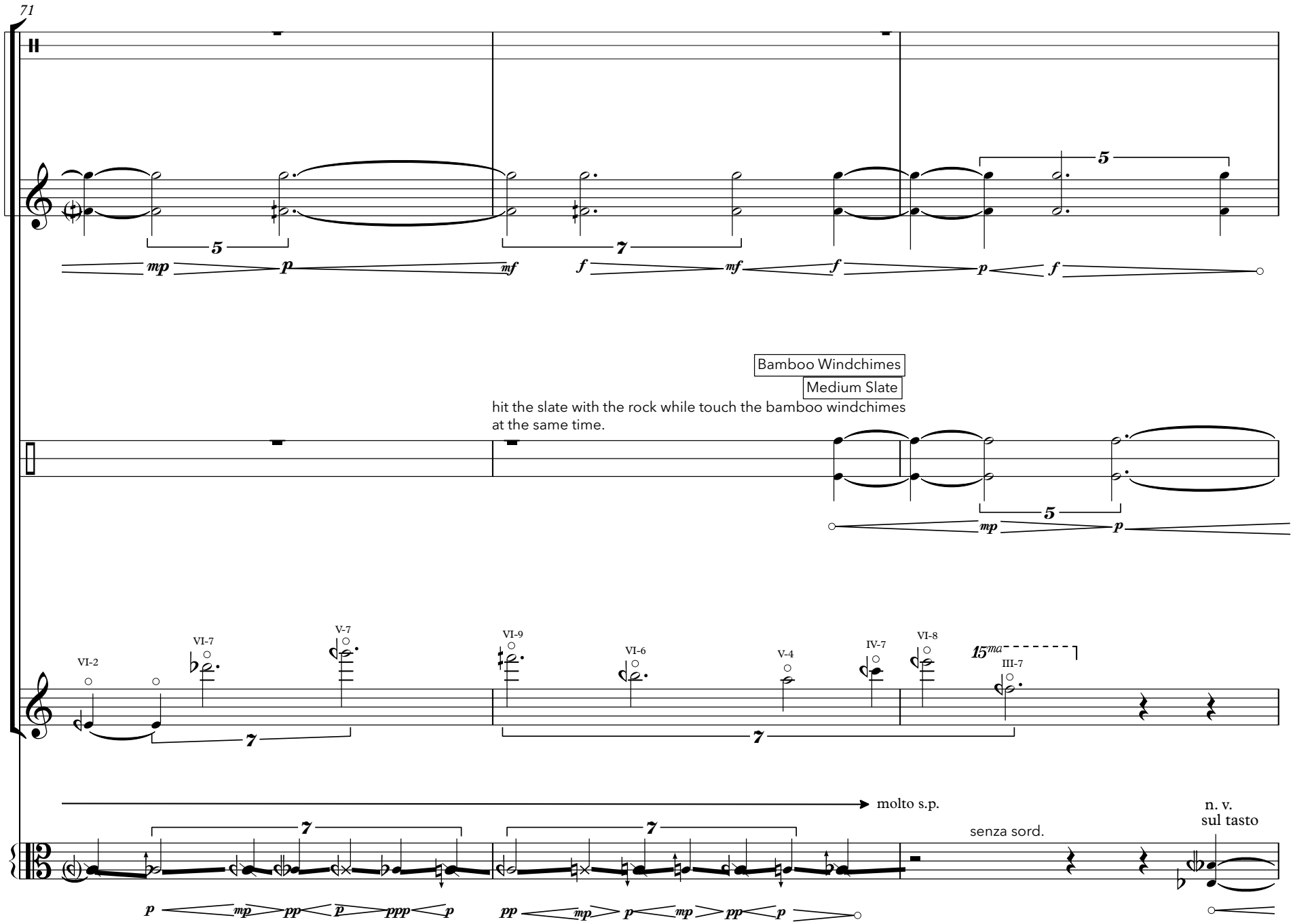

54
(tr)
5
mp
p
7
5
7
mf
f
mf
f
p
f
mf
f
mp
f
5
poco v.

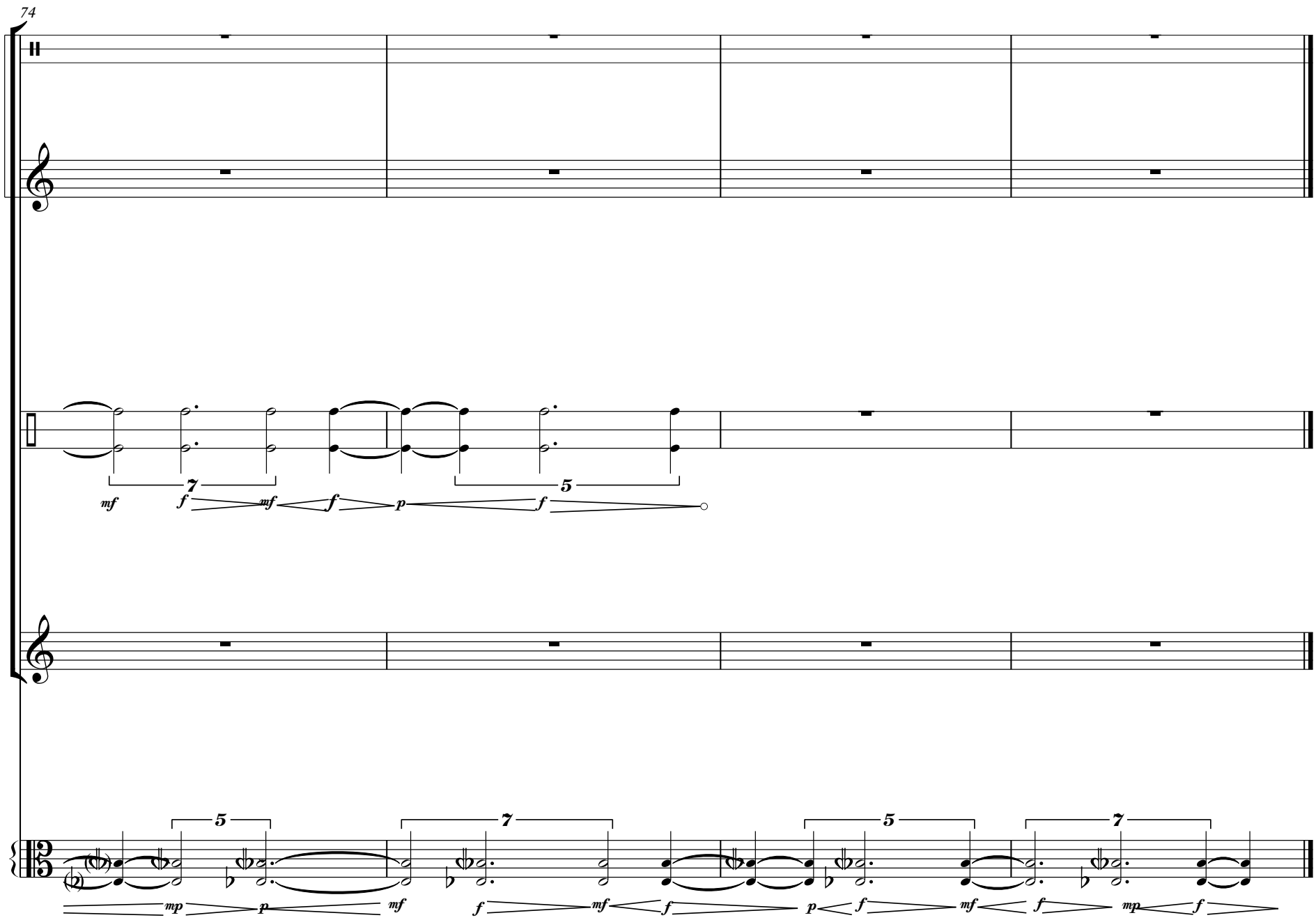

57
arco
n. v.
molto v.
n. v.
poco v.
n. v.
molto v.
ord.
poco s.p.
ord.
poco st
ord.


60
7
7
p
mf
pppp
mp
mf
7
f
mf
f
5
p
f
mf
7
f
mp
f
VI-4
VI-7
VI-9
VI-5
VI-3
IV-7
V-4
VI-6
5
mf
f
5
f
mf
7
mf
mp
poco v.
n. v.
s.p.
7
f
mp
f
con sord.
s.p.
5
pp
p
pp
mp
p


63
Bamboo Windchimes
touch gently and slowly with almost no articulations
molto s.t.
(extreme s.t., close to the nut)
molto s.p.


68
7
p
mf
p
mp
2
3
4
3
4
C
VI-3
V-4
IV-7
VI-4
VI-7
III-7
II-7
15ma
II-5
VI-5
II-3
II-3
7
7
molto s.t.
(extreme s.t., close to the nut)
5
5
5
> pp
p
ppp
pp
pppp
pp
ppp
p
ppp
p
pp
p
p

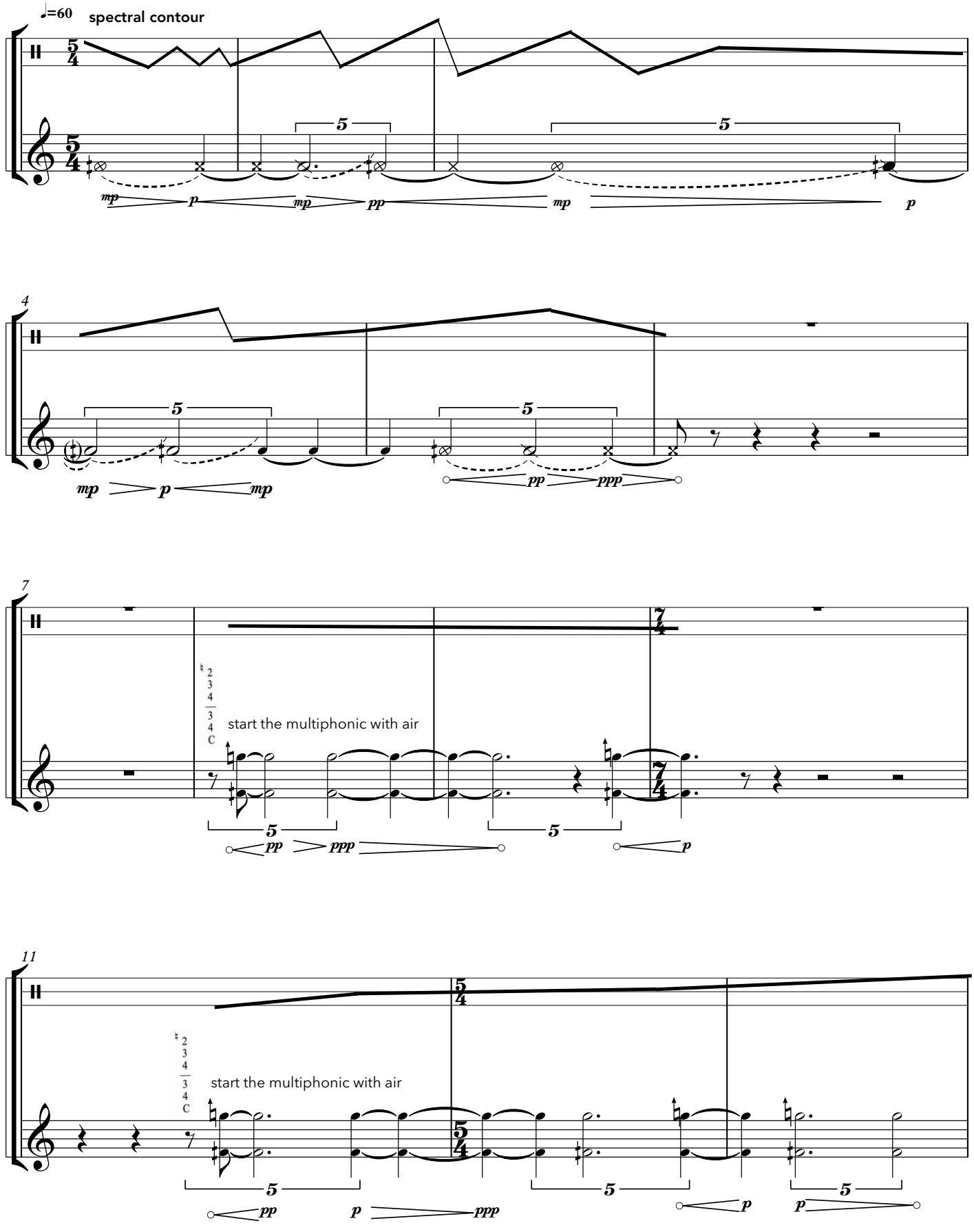

71
Bamboo Windchimes
Medium Slate
hit the slate with the rock while touch the bamboo windchimes at the same time.
molto s.p.
senza sord.
n. v.
sul tasto

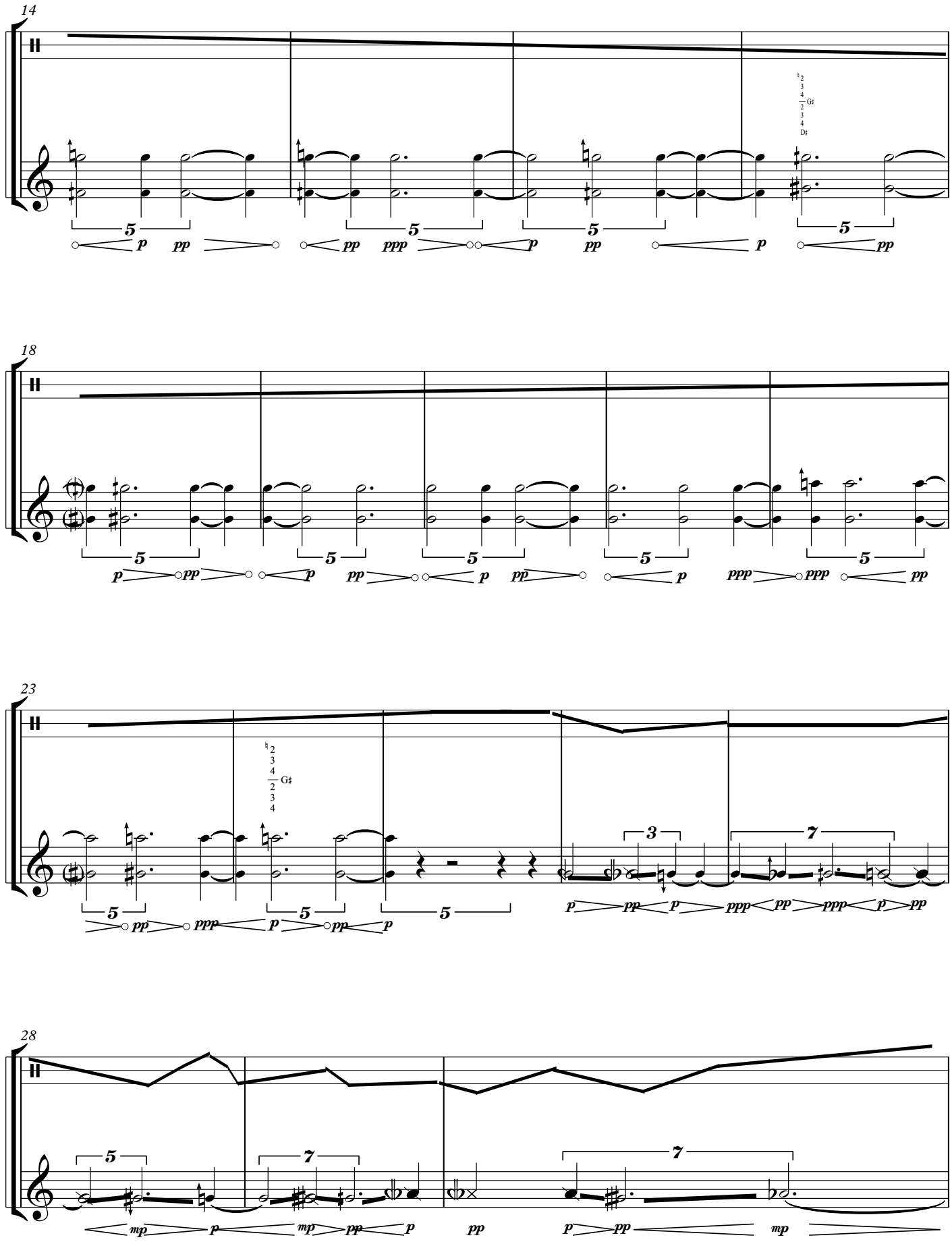

74
7
5
mf
f
mf
f
p
f
5
7
5
7
mp
p
mf
f
mf
f
p
f
mf
f
mp
f

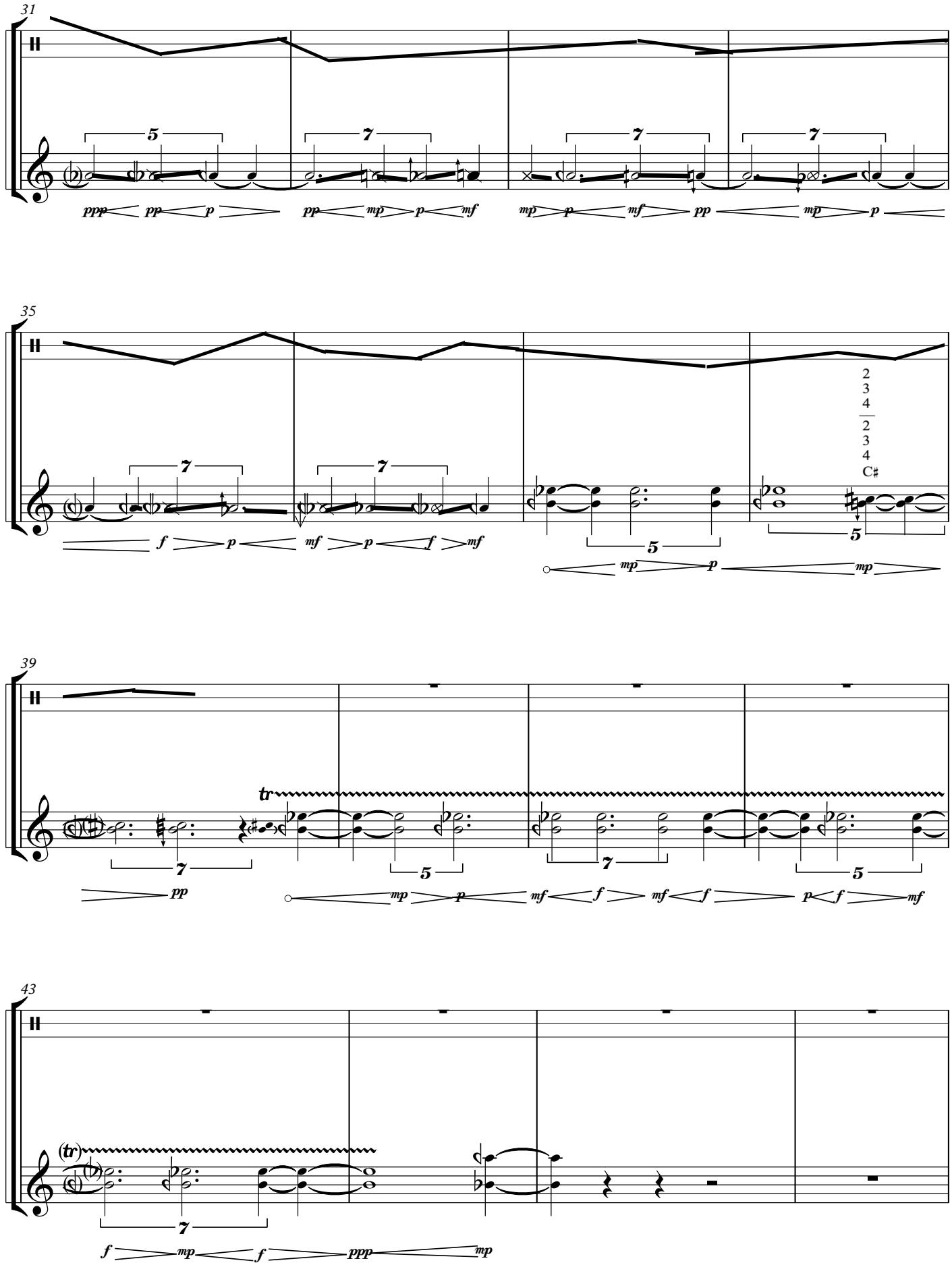
Etude in the chain

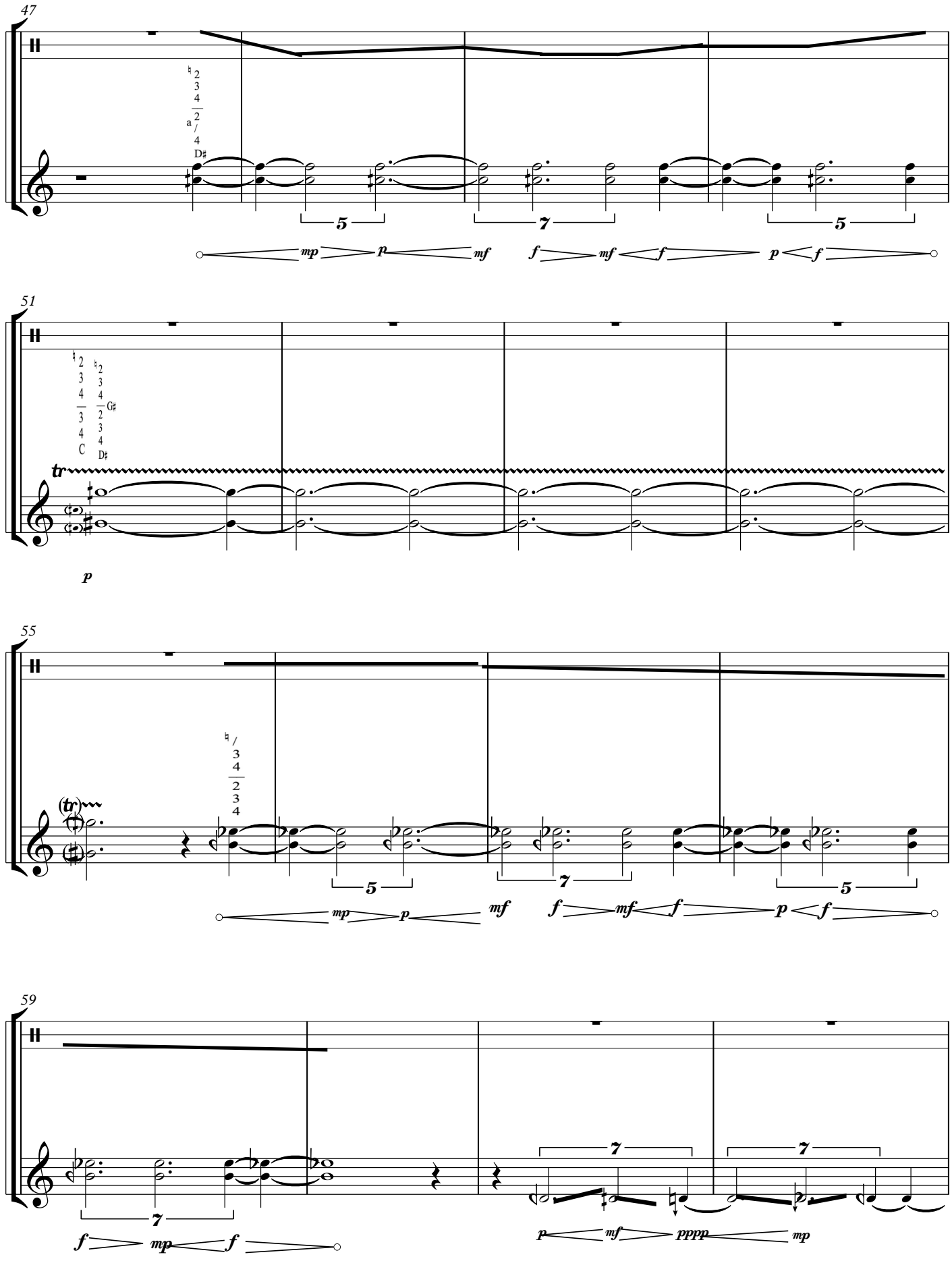
Bass Flute

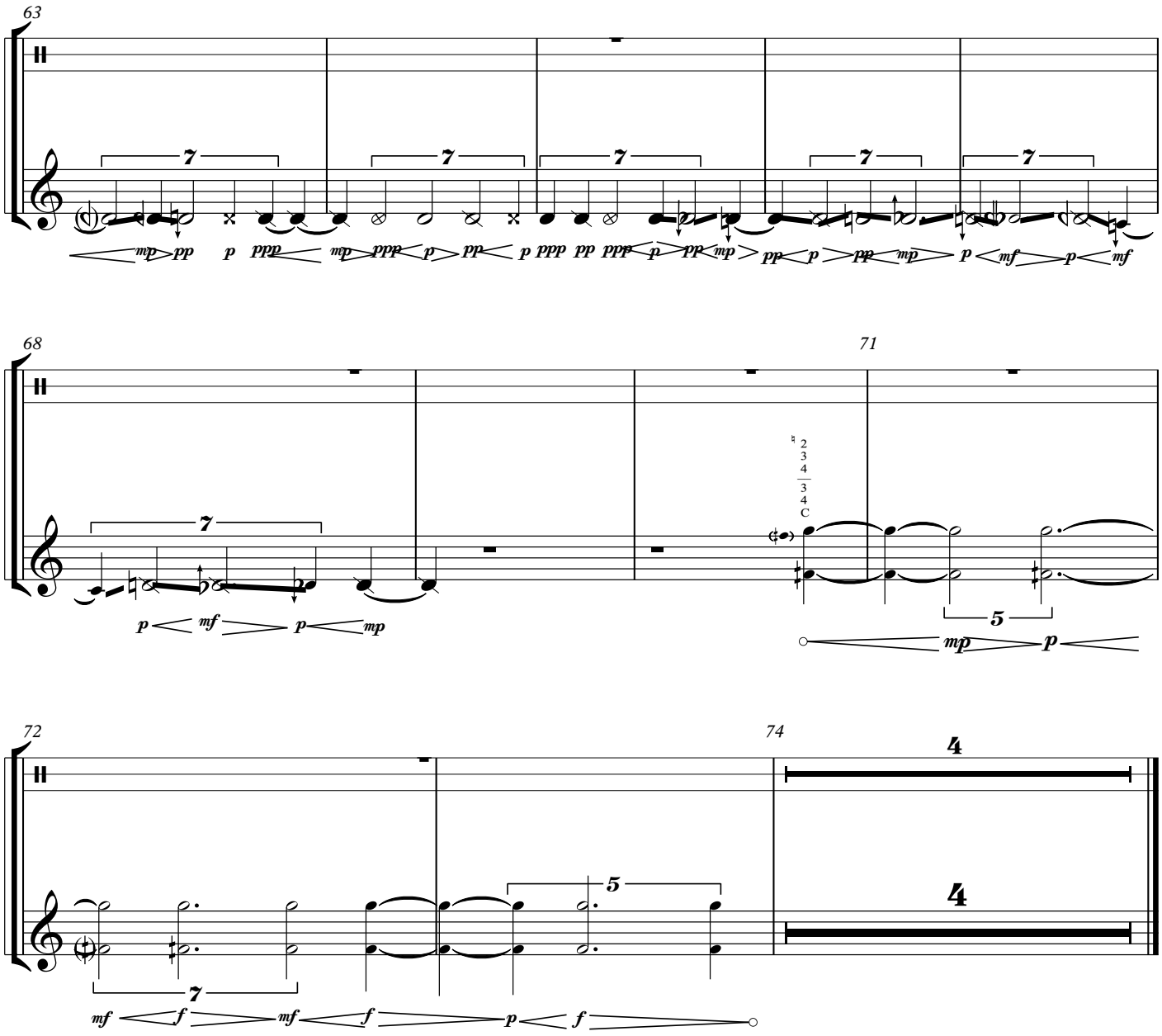
Anqi Liu




14
18
23
28


31
35
2
3
4
2
3
4
C♯
39
tr
43
(tr)

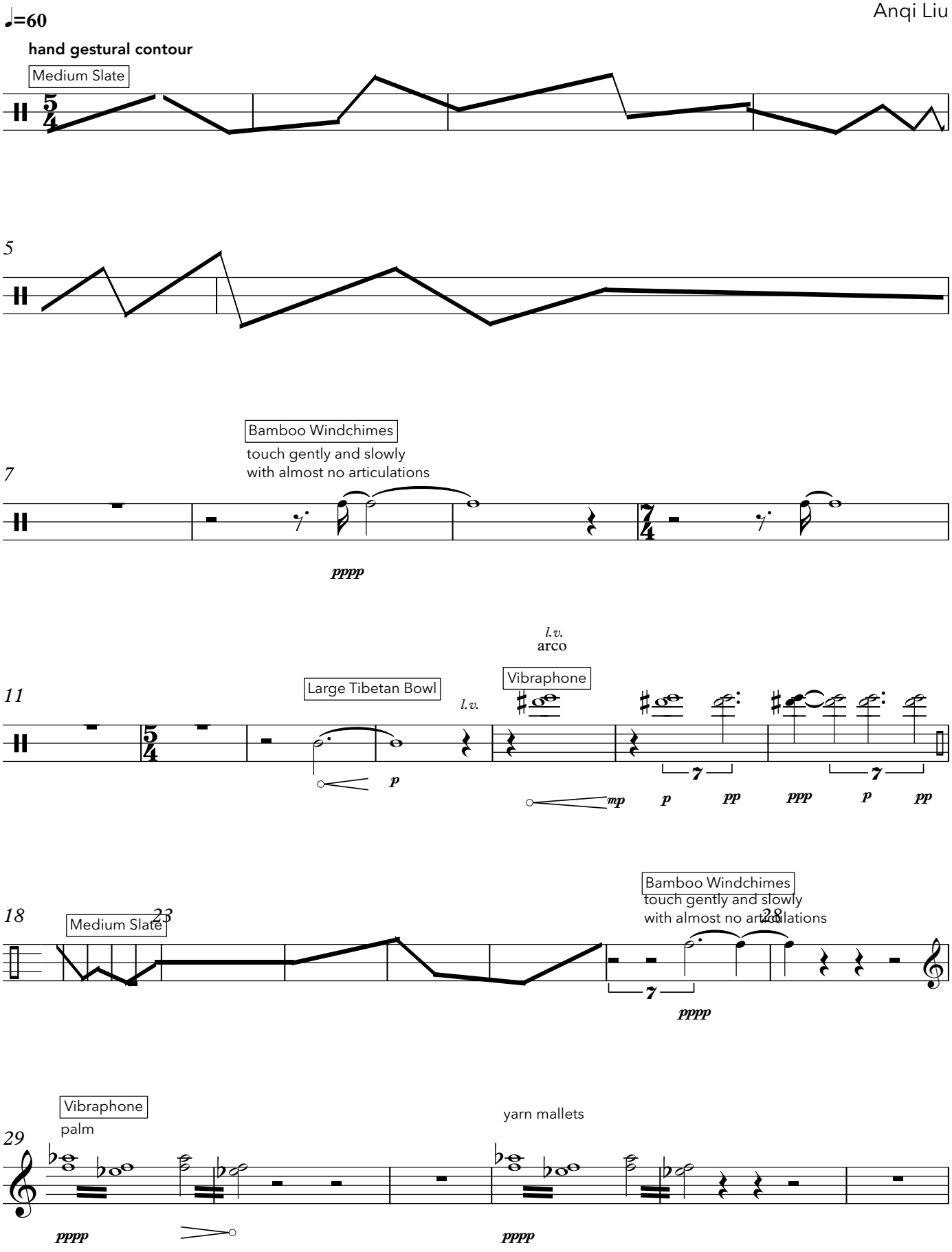

47
51
55
59
mp
p
mf
f
pppp

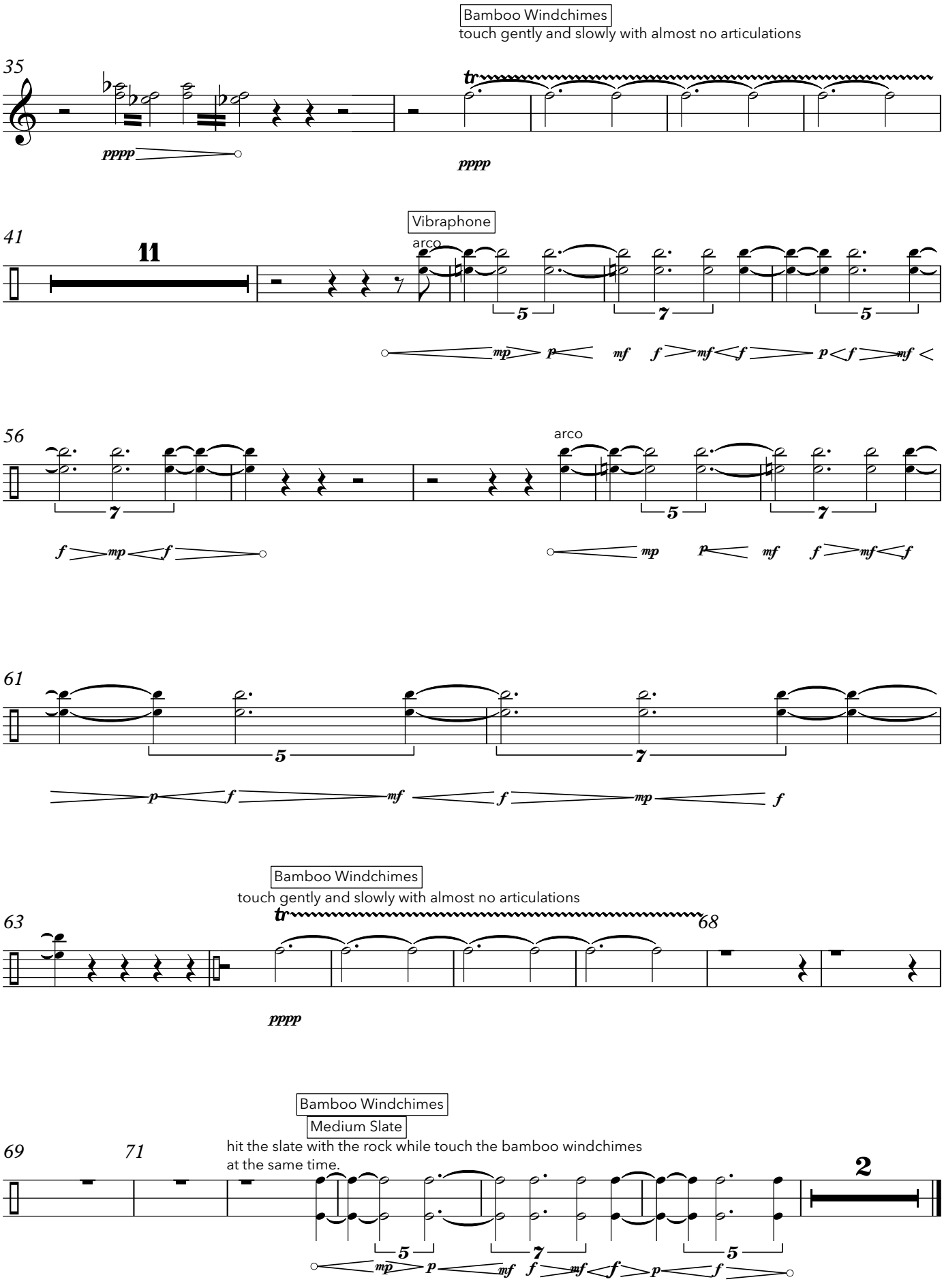

63
7
7
7
7
7
mp pp p ppp mp ppp p pp p ppp pp ppp p pp mp pp p pp mp p mf p mf
68
7
p mf p mp
71
2 3 4 3 4 C
5
mp p
72
7
5
mf f mf f p f
74
4
4

Etude in the chain

Percussion

Anqi Liu

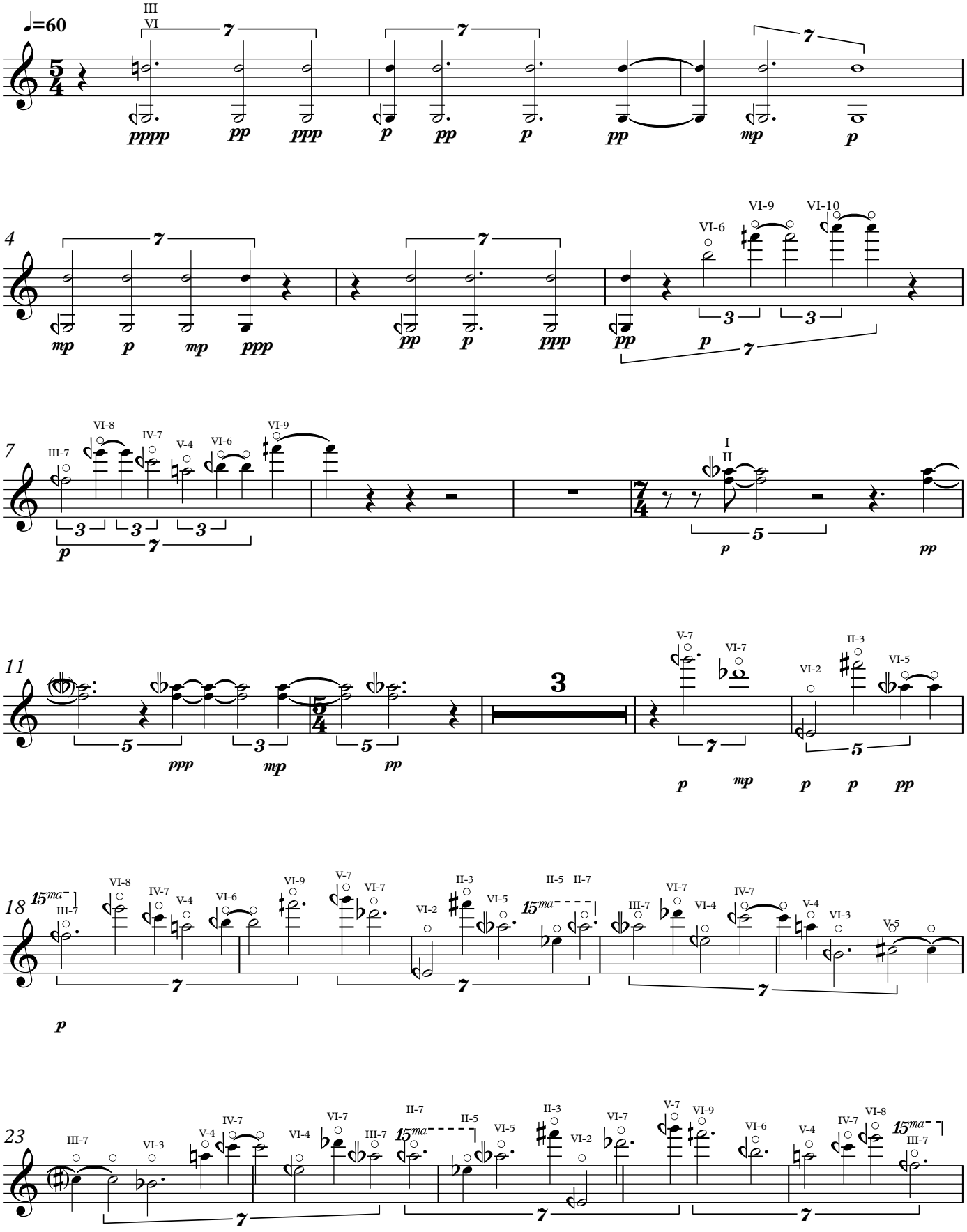


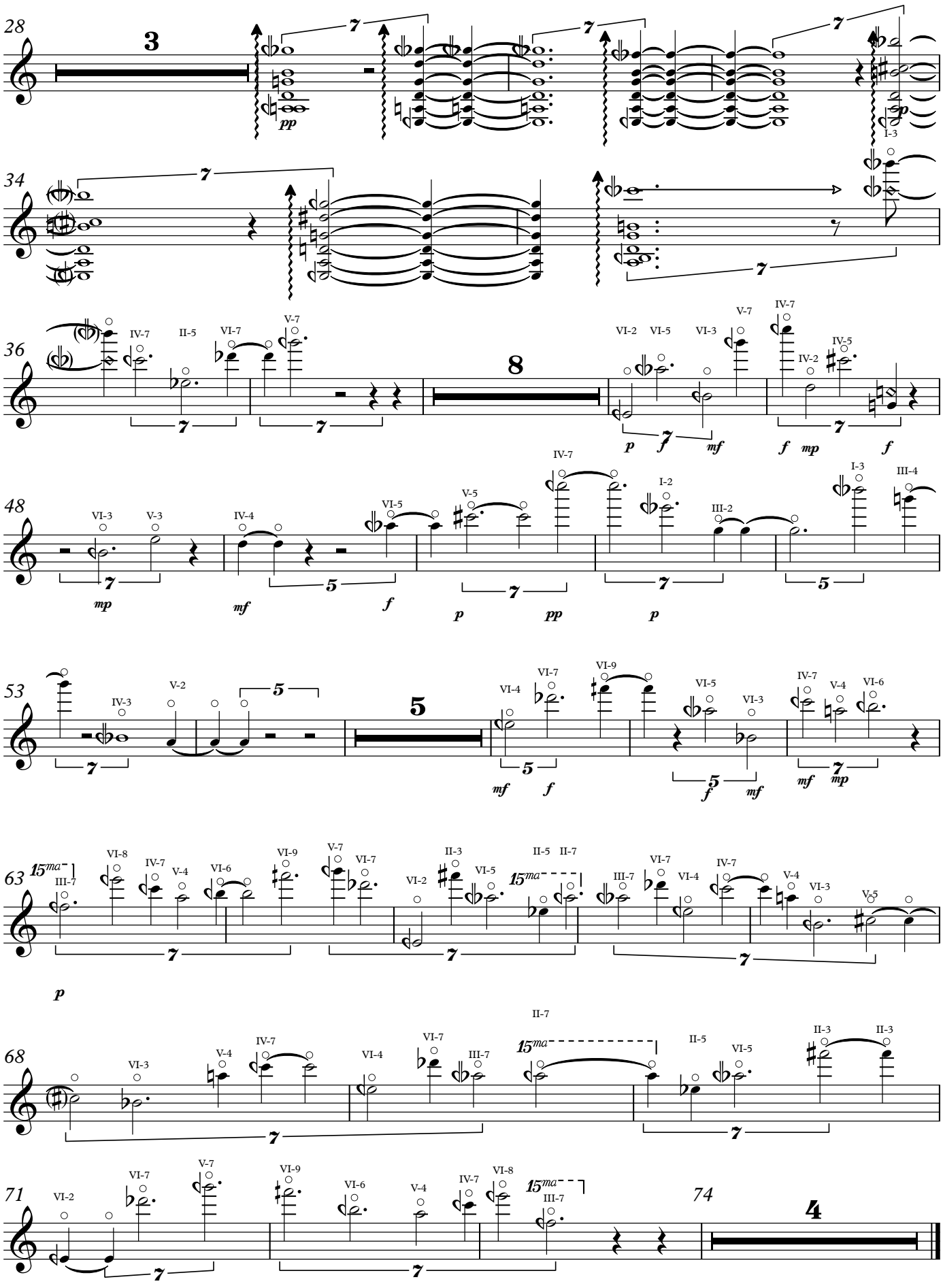

Bamboo Windchimes
touch gently and slowly with almost no articulations
35
pppp
pppp
Vibraphone
41
arco
11
mp p mf f mf f p f mf
56
arco
f mp f
mp p mf f mf f
61
p f mf f mp f
Bamboo Windchimes
touch gently and slowly with almost no articulations
63
68
pppp
Bamboo Windchimes
Medium Slate
hit the slate with the rock while touch the bamboo windchimes
at the same time.
69
71
2
mp p mf f mf f p f

Etude in the chain

Acoustic Guitar

Anqi Liu

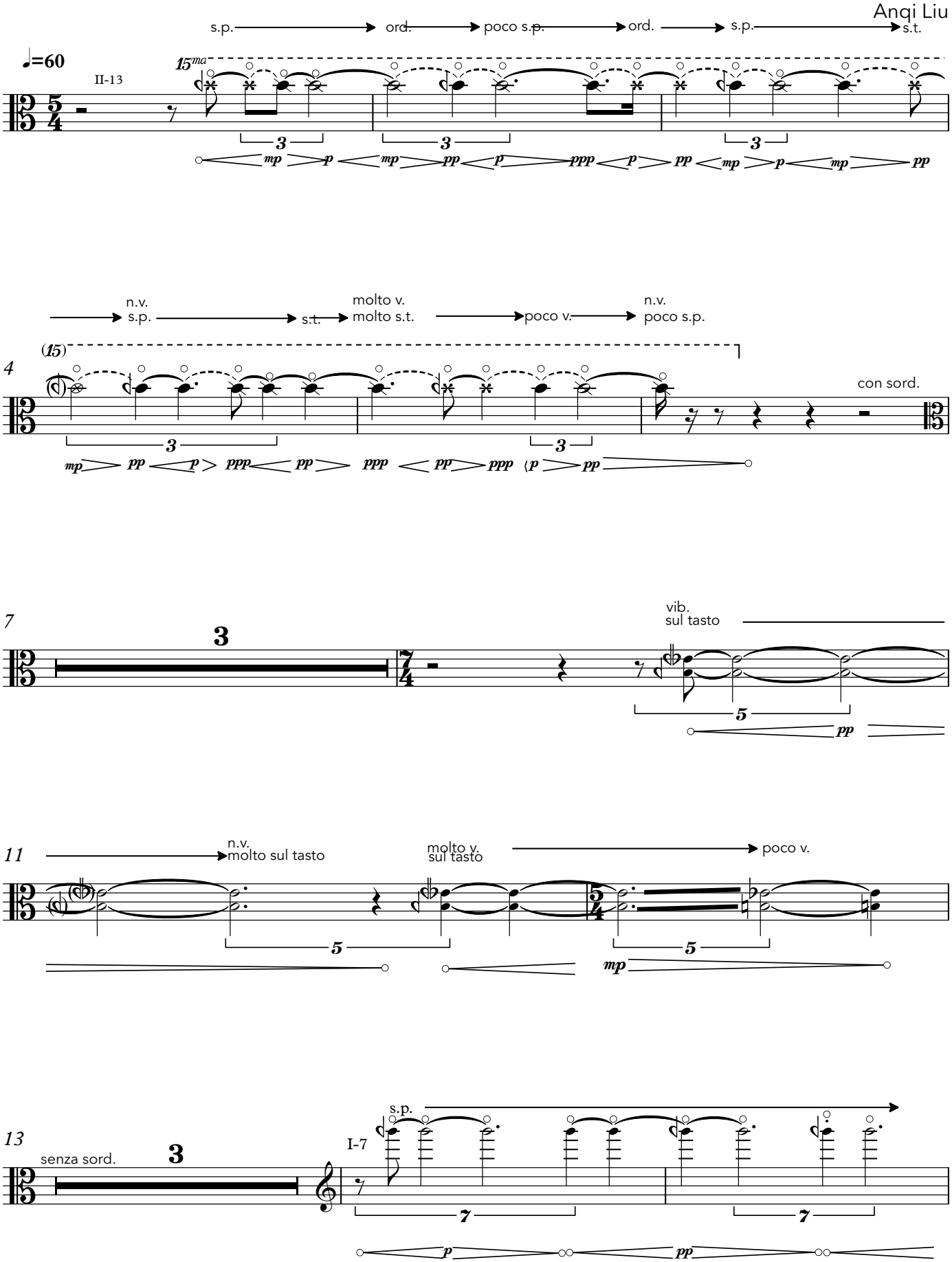


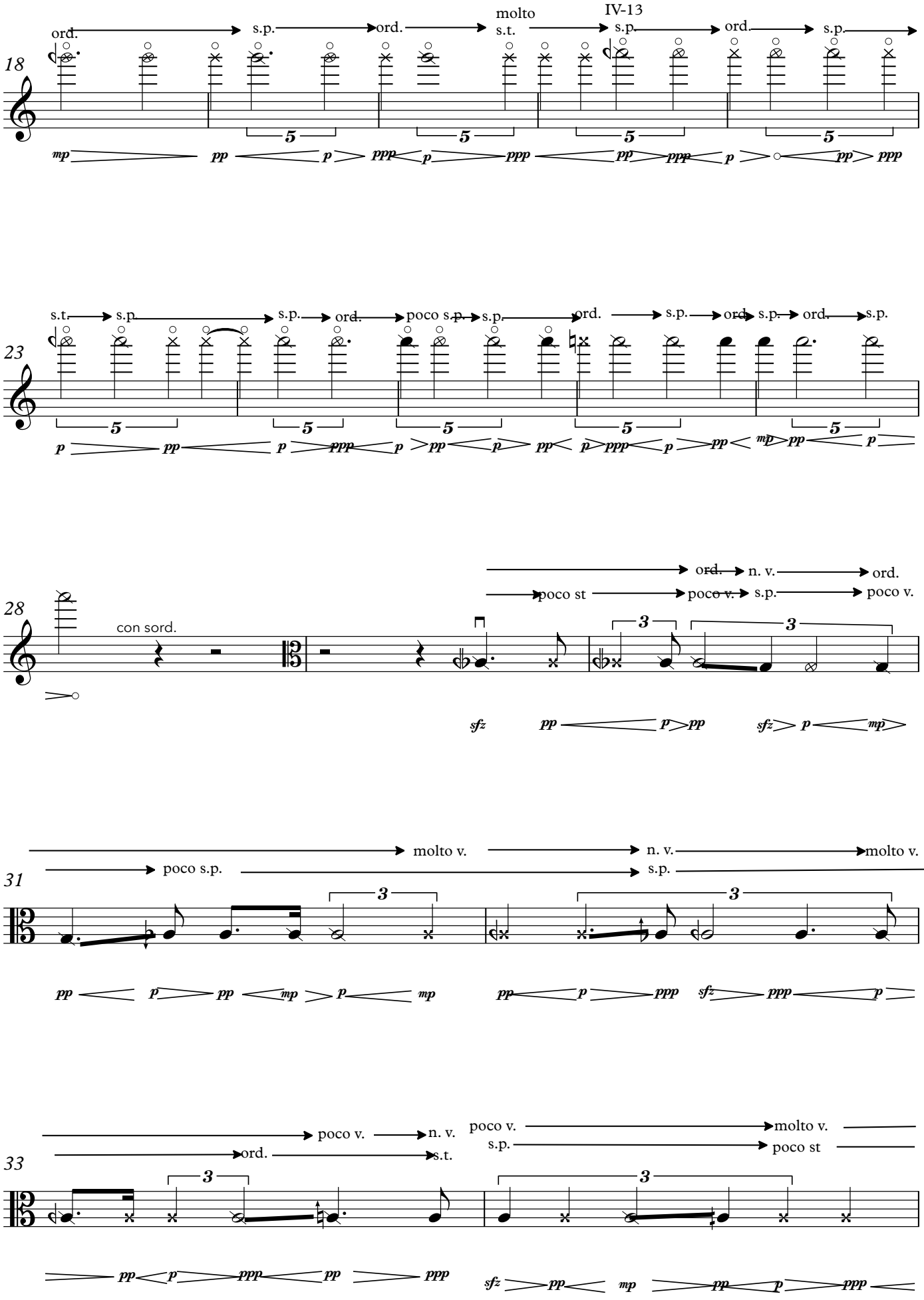

28
3
pp
I-3
34
7
36
IV-7
II-5
VI-7
V-7
8
VI-2
VI-5
VI-3
V-7
IV-7
IV-2
IV-5
p
f
mf
f
mp
f
48
VI-3
V-3
IV-4
VI-5
V-5
IV-7
I-2
III-2
I-3
III-4
mp
mf
f
p
pp
p
53
IV-3
V-2
5
VI-4
VI-7
VI-9
VI-5
VI-3
IV-7
V-4
VI-6
mf
f
f
mf
mf
mp
63
15ma
III-7
VI-8
IV-7
V-4
VI-6
VI-9
V-7
VI-7
VI-2
II-3
VI-5
II-5
II-7
III-7
VI-7
VI-4
IV-7
V-4
VI-3
V-5
p
68
VI-3
V-4
IV-7
VI-4
VI-7
III-7
II-7
II-5
VI-5
II-3
II-3
71
VI-2
VI-7
V-7
VI-9
VI-6
V-4
IV-7
VI-8
III-7
74
4

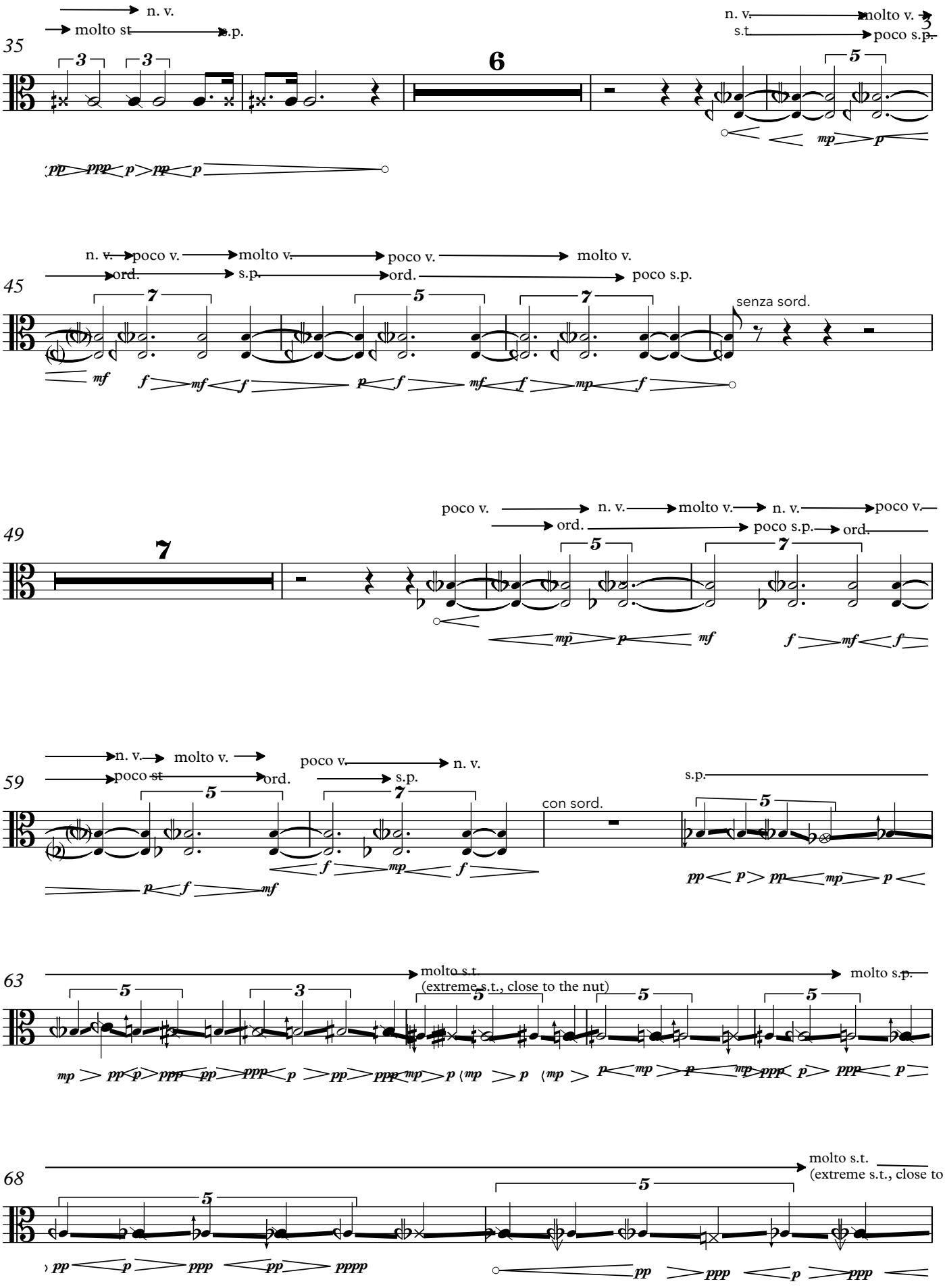
Etude in the chain

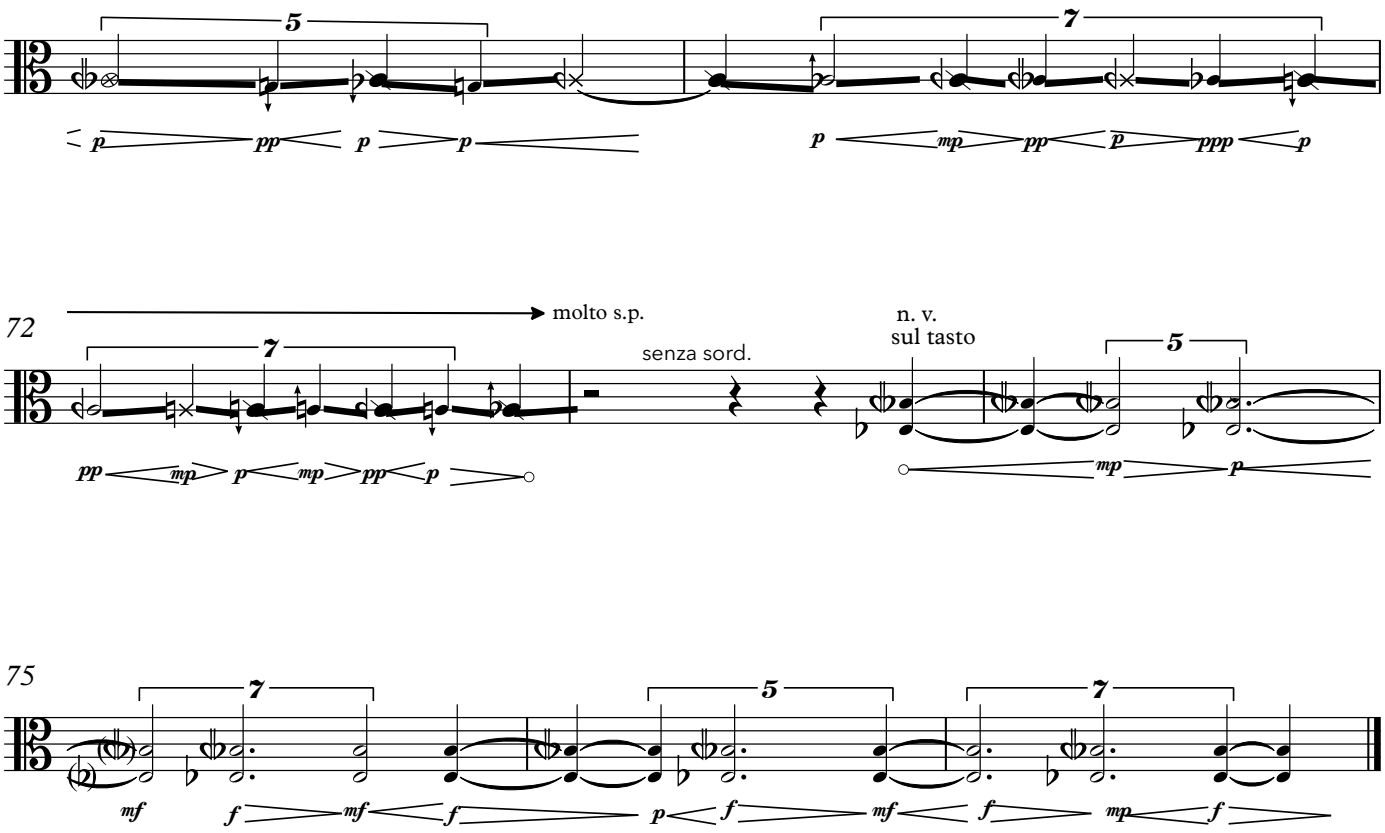
Viola

Anqi Liu




18
ord.
s.p.
ord.
molto
s.t.
IV-13
s.p.
ord.
s.p.
23
s.t.
s.p.
s.p.
ord.
poco s.p.
s.p.
ord.
s.p.
ord.
s.p.
ord.
s.p.
28
con sord.
ord.
n. v.
ord.
poco st
poco v.
s.p.
poco v.
31
molto v.
n. v.
molto v.
poco s.p.
s.p.
33
poco v.
n. v.
ord.
s.t.
poco v.
molto v.
s.p.
poco st


35
n. v.
molto st
s.p.
n. v.
molto v.
s.t.
poco s.p.
6
45
n. v.
poco v.
molto v.
poco v.
molto v.
ord.
s.p.
ord.
poco s.p.
senza sord.
49
poco v.
n. v.
molto v.
n. v.
poco v.
ord.
poco s.p.
ord.
7
59
n. v.
molto v.
poco st
ord.
poco v.
n. v.
s.p.
con sord.
s.p.
63
molto s.t.
molto s.p.
(extreme s.t., close to the nut)
68
molto s.t.
(extreme s.t., close to the nut)


5
7
p pp p p
p mp pp p ppp p
72
molto s.p.
7
senza sord.
n. v.
sul tasto
5
pp mp p mp pp p
mp p
75
7
5
7
mf f mf f p f mf f mp f