

Charlie Sdraulig

trace

for descant recorder with piano, both amplified

2012

for Hannah Coleman and Anne Veinberg, Duo H|A

Note

In this piece for amplified duo, the recorder part explores micro-variations in the timbral quality of low breath pressure and whistling sounds. The piano part is almost entirely reliant on the recorder part, locked into an accompanying role, dependent on the recorder player's stamina and trembling breath. The piano part contributes various scrapes, scratches and taps.

This work would not have been possible without the invaluable contributions, advice and creativity of Hannah Coleman and Anne Veinberg.

This is the first work in a series of pieces, collectively known as *breath*.

Performance directions

Both players should be **amplified**. The pianist's amplification should focus on the keys. Speakers should be as close to the instruments as possible. The volume level of the speakers should be very quiet. The audience should still have to strain to hear sounds such as those produced by the recorder on page 1, system 1 or page 4, system 1. Adjust according to the performance space.

Performance in a very small, quiet room for a small number of people is also possible and may be unamplified. A note on the program should be made indicating that this is *trace (unamplified)*. It is a similar piece but with a subtly different identity.

Both players may be seated **next to each other** (similar to a 4-hand piano duet) with the recorder player on the right hand side of the pianist.

The **alignment** between the instruments in the score is an approximation only showing the *likely* vertical relationships. Players should aim to keep the spaces in-between events in proportion as per the score however, as time is regulated primarily through breath lengths there is an inherent degree of flexibility.

Cues (N.B. Arrows point away from the part that you receive the cue from)

Vertical arrows going between different parts point towards a cue. When you hear/see the cue, play the relevant passage.

Note that the pianist is almost entirely dependent on the recorder player for cues. Some of these cues are intentionally ambiguous and require active decision making on the part of the pianist. The recorder player mostly exists within a private world without reference to the piano part.

Recorder

Breath

The **first rectangle** of any given system indicates a **breath in**. A breath in can be **slow** (a very long slow breath), **medium** (the length of an ordinary relaxed breath in) or **fast** (a very quick breath in). A breath in can be either through the mouth = **M** or nose = **N**. The bottom horizontal line of the rectangle represents **empty lungs**. The top horizontal line of the rectangle represents **full lungs**. A **very light hand drawn line** indicates a breath in that is as close to inaudible as possible, such as page 1, system 1, for example. A **very dark hand drawn line** indicates a breath in that is relatively loud, such as page 2, system 1, for example. Any other gradation of lightness or darkness of the hand drawn lines is in-between these extremes.

The longer, larger **second rectangle** of any given system indicates a **breath out**. No matter what the visually represented length of this rectangle, all breaths out should be as **long as possible**, indeed the latter portions of a breath out should have a slightly desperate sonic character. The bottom horizontal line of the rectangle represents **no breath pressure**. The middle dividing horizontal line of the rectangle indicates the amount of **breath pressure required to produce an in tune note** at the indicated fingering under normal playing conditions. The top horizontal line indicates the **highest possible breath pressure**. Hand drawn lines indicating breath pressure become darker the higher the breath pressure required is. For the most part sounds involving extremely low breath pressure are utilised.

Mouth position

N.B. These indications primarily concern breaths out, not breaths in. Breaths in should be done in the physical position indicated but will produce different sounds to those specified below.

①

indicates an ordinary recorder playing mouth position. Note that when  is indicated avoid producing a flageolet tone at low breath pressures.

②

discreetly whistle out of the side of your mouth imitating as closely as possible the pitch, dynamic and timbral quality of the whistle sounds produced immediately beforehand.

③

having gradually removed the recorder from your mouth, blow at a small distance from and in the direction of the windway. Sounds that result should include the fingered tone, breath sounds and some whistling sounds.

④

bring the mouthpiece towards your chin and blow across the windway as shown: , whistle and breath sounds should result.



occurs with an indicated resultant pitch (note that pitches sound an octave higher than written) and a suggested fingering. Using an ordinary recorder playing mouth position, produce the specified flageolet tone. The tone should be unstable and waver microtonally. Allow the flageolet to appear and disappear irregularly amongst other low breath pressure sounds.

Fingering

In general, Hold the indicated fingering until a new one is specified.



tap once on the recorder with a fingernail near the indicated (open) hole.

slap



slap fingers down on to the indicated holes. The left hand thumb is an exception to this and should remain in place covering the relevant hole.

Right hand

At the beginning of the piece allow your right hand to rest on the recorder as normal.

From page 1, system 2, slowly raise your right hand.



the base of your palm should be above the labium (but not touching it). Your fingers should cover your mouth and the mouth piece from view (and ideally your nose as well).



partially cover the labium with the base of your palm.



cover the majority of the labium with the base of your palm. Whistle sounds may result when breath pressure is applied.



cover/mute the labium entirely with the base of your palm. Whistle sounds should result when breath pressure is applied.

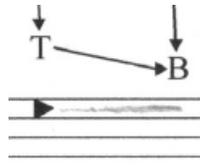
Note that when applicable, all the indications above are restated in a cautionary fashion in brackets at the start of each page.

Piano

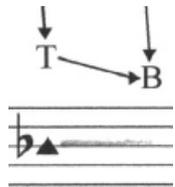
The piano part consists mainly of scrapes, scratching and taps. **Very light hand drawn lines** indicate light and soft scraping. **Very dark hand drawn lines** indicate heavy and relatively loud scraping. Any other gradation of lightness or darkness of the hand draw lines is in-between these extremes. Generally, match dynamics with the recorder, such as on page 1, system 1 etc.

W1 & W2 indicate the scraping of two subtly different wooden surfaces by a fingernail (or the back of a fingernail) on the pianists left hand. The underside of the keyboard/piano is recommended however, the pianist may choose other suitable surfaces as long as (1) it is part of the piano (2) it is easily accessible whilst simultaneously playing right hand passages. The speed of this scraping on wood should be predominately very slow.

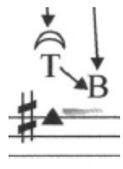
The **treble clef** notes are generally played by the right hand. **T** = top (i.e. the end furthest from the player) and **B** = bottom (the end closest to the player).



— one hand silently depresses the F just above the indicated E. The other hand scrapes with a fingernail on the side of the E key, on the exposed wood. Never allow any pitches to sound.



— scrape with a fingernail on the top of the key. Never allow the pitch to sound, you may grip the sides of the key to ensure this.



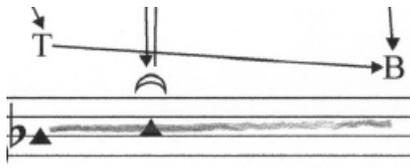
— tap with a fingernail and then immediately begin scraping on the top of the key. Never allow the pitch to sound, you may grip the sides of the key to ensure this.



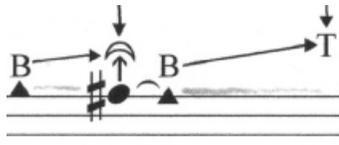
— tap with a fingernail on the top of the key. Never allow the pitch to sound.



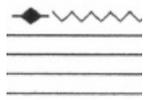
percussively slap the key with your thumb. Never allow the pitch to sound.



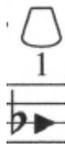
scrape with a fingernail on the top of the Bb key, whilst doing this tap with another fingernail on the top of the C key. Never allow any pitches to sound.



scrape with a fingernail on the top of the G key. Then, allow the back of your fingernail to tap on the front of the F# key before smoothly transitioning to scraping the top of the F# key. Never allow any pitches to sound.



grip the indicated key with two or more fingers and percussively jiggle it up and down very quickly. Never allow any pitches to sound unless **qn** (i.e. quasi niente) is indicated. For **qn** jiggle the key slightly harder and deeper so that there is an increased risk of the note sounding intermittently. Any sounding pitches should occur almost by accident. The marking **n** indicates a return to never allowing any pitches to sound.



percussively flick the right hand side of the key with the back of the thumb fingernail. Never allow the pitch to sound.

trace

for Hannah Coleman and Anne Veinberg
Duo H/A

Charlie Schrautig

①



slow

descant recorder

M

piano

W1
W2

rh

medium

M

B

T

B

T

B

T

B

T

W1
W2

①
●○○○○○
●○○○○○
■

② ① ② ① ② ①

fast

N

W1
W2

② ① ② ① ② ①

fast

M

W1
W2

①

medium

N

T B T T B B TT B T B B T T

W1
W2

③

④

slow

N

B B T I T B B T

W1
W2

④

(4)


(2)

(4)

(2)

(4)

(2)

(4)

(2)

(4)

fast

M



W1

W2

slap

(1)



rh ord.

slow

N



W1

W2

5

slap

1

3

medium

M

B B T T B

W1

W2