

Abasso il tango e Parsifal

Performance instructions

The piece can be performed as a duo for violin and cello or as a trio with the addition of a third player on small percussion.

Duo for violin and cello

If this performance option is selected then the two players can be positioned in either of the following arrangements:-

i. In relative close proximity, in profile to the audience and facing each other

or

ii. At some distance from each other, in profile to the audience and with their backs to each other. No eye-contact whatsoever

Trio for violin, cello and small percussion

Either of the two arrangements indicated above with the percussionist positioned equidistant and facing the audience

If possible the score and all annotated performance indications (see below) should be performed from memory (purely optional!)

Tempo

During the rehearsal stage the players should listen to a range of Argentinian tangos and select the tempo of one these to apply to the current piece

Violin and Cello parts

- Octave transpositions can be applied to individual pitches or groups of pitches within each part throughout
- When a pitch or pitch-group is transposed, the octave-level selected should always remain the same for those pitches
- Specific playing methods (ie pizzicato, staccato, etc.) can be used to articulate individual pitches or groups of pitches
- When a pitch or pitch-group is allocated such an articulation, then this should remain in place for all those selected pitches throughout the piece
- Dynamic articulation of individual pitches or groups of pitches should be determined in advance by the two players collectively
- Such dynamic articulation as is selected should apply to all those pitches throughout

Percussion parts

The notated percussion parts (1 and 2) use unpitched sounds to gradually substitute for previously played pitched sounds by the violin and cello

Percussion 1 corresponds to the violin part

Percussion 2 corresponds to the cello part

The distinction 'Percussion 1' and 'Percussion 2' does not refer to individual players but to musical material which can be shared between either the violin and cello (in the duo version) or between violin, cello and small percussion (in the trio version)

Percussion parts in the duo version

- The violin follows Percussion 1
- The cello follows Percussion 2
- The note-values should be played as unpitched sounds produced at specific points on the body of the instruments
- Each distinct note-length in each percussion part should be matched with a specific point of percussive attack on the body of the respective instrument
- Once allocated a point of attack, then that should remain the same for that note-length whenever it occurs within a part throughout the piece
- Each note-length or group of note-lengths should also be given a specific dynamic which should remain the same for that note-length or group of note-lengths whenever they occur throughout the piece

The addition of a third player (trio version)

A third player using small percussion can be allocated all or some of the material in Percussion parts 1 and 2

Within each part the percussionist should decide which notes he or she is to play and allocate a specific instrument to a particular note-length which should then remain constant for the occurrence of that note-length within that part throughout the piece

Dynamic rules apply as in the duo version

If note-lengths are shared with the violin and cello the same rule applies in respect of note-lengths allocated to specific small percussion

Please note: If a part is shared with either the violin or cello there should be no note simultaneities with the string parts thus keeping the hocket principle intact