

# DOROTHY HINDMAN

## UNTITLED VII

### BARITONE SAXOPHONE

#### I PERCUSSION

##### Crotales

low to high = E-flat, G-flat, A-flat, A, C  
(or low full set)

##### Four Bell Plates

low to high = G-flat, A-flat, C, D

##### Three Cowbells

low, medium, high

##### Three Suspended Cymbals

16" or larger Crash, 18" or larger Sizzle, 20" or larger Ride

##### Large Tam-tam or Gong

32" or larger

### PIANO

Duration: 12:00

## PROGRAM NOTES

Can we erase the past? Can we atone for our mistakes? Can we see ourselves as others see us? How do we reconcile who we were with who we are, and what we've learned? How do we move forward, confronted with the past in our present? *Shadow of My Former Self* is a collection of works exploring these questions, under the self-secluding name *Untitled*.

In *Untitled VII*, I began with a digital recording of a sound meaningful to me personally. I used various types of spectral manipulation techniques to process and transform this recording past recognizability, creating a full length digital media work. I then transcribed this new work to create a chamber piece. This erasure of the original, distortion of the result, and attempt to create something new, beautiful, and twice-removed from the ashes results in a musical shadow of the troubled past that defines me, and that I carry with me in the present, that others do not see.

*Untitled VII* was written for Ex-sentia in 2022.

## PERFORMANCE NOTES

### GENERAL:

*Untitled VII* should be performed with great rhythmic fluidity. The work should not feel metered. The performer's emphasis should be on musically shaping each gesture so that it coexists with the other gestures and contributes to an overall texture of resonance and complexity.



5/4 meter is provided in the majority of the work only as an expedient for ensemble alignment.

1 sec. | | | 5"

After measure 100, it is not necessary nor desired that performers should be exactly synchronized with each other or precise with chronological durations. Time-line notation is used, with the previous beat equal to one second. Notated gestures should now fall approximately into the allotted time spans.

Solid vertical arrows with rehearsal letters are found at those places where specifically desired moments of alignment of attacks occurs.

Accidentals hold through the measure and do not transfer to other octaves.

Quartertone key:



An arrow indicates a gradual change from one state to another.

*ff p*   *f p*   *mf p*  
(echo)   (echo)   (echo)

The initial attack should be followed by a very quiet echo attack(s). This is a primary gesture in the opening of the work and the dynamic contrast should be exaggerated. The initial attack may vary from *ff* to *mp* and will be re-marked only when it changes. Where "sim" is used, repeat the previously marked dynamic level/echo.

The final gestures of the work should be allowed to resonate until silent, marking the end of the work.

## SAXOPHONE:

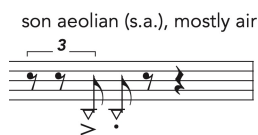
Pitches usually are meant to contribute important frequencies in the timbre, rather than express melodic ideas. Even motivic gestures should be performed as though they are fluctuating partials rather than melodic fragments.



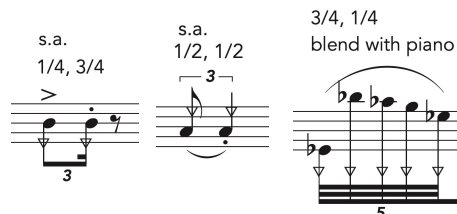
Open slap tongue. Mostly noise.



Closed slap tongue. Some pitch.

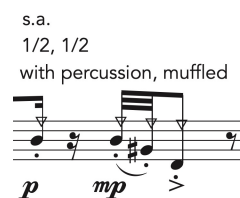


Sons aeolians (s.a.). Triangle noteheads indicate air tones, mostly noise.



Regular noteheads with triangles on the stems indicate sons aeolians melanges, a mix of pitch and air roughly in the indicated proportions.

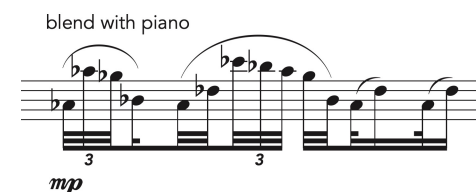
The first fraction is the amount of air, the second is the amount of pitch.  
 $1/4, 3/4$  = mostly air, a little pitch  
 $1/2, 1/2$  = a blend of air and pitch  
 $3/4, 1/4$  = pitch with some air



Try to match the quality of the dry percussion with a mixture of air and pitch plus hard articulations.



Similar to niente, R indicates an entrance or exit dynamic level matching the concurrent resonant frequencies of the other instruments in the moment.



These rapid figures should timbrally blend with the piano's rapid figures. These are not meant to be melodically recognizable gestures. Try to balance to create a composite timbre.

Multiphonics fingerings come from Weiss-Netti. When producing multiphonics, try to emerge from the surrounding resonance and diminuendo back into it.

## PERCUSSION:

Crotales - low to high = E-flat, G-flat, A-flat,  
 A, C, can use low full set if desired

Four Bell Plates - low to high = G-flat,  
 A-flat, C, D

Three cowbells - low, medium, high

Three suspended cymbals - 20" or larger Ride,  
 18" or larger Sizzle, 16" or larger Crash.  
 Crash should be muted at the opening to  
 sound like a closed Hi-Hat

Large Tam-tam or Gong - 32" or larger

Beaters:

Drumstick

Two Medium Plastic Mallets

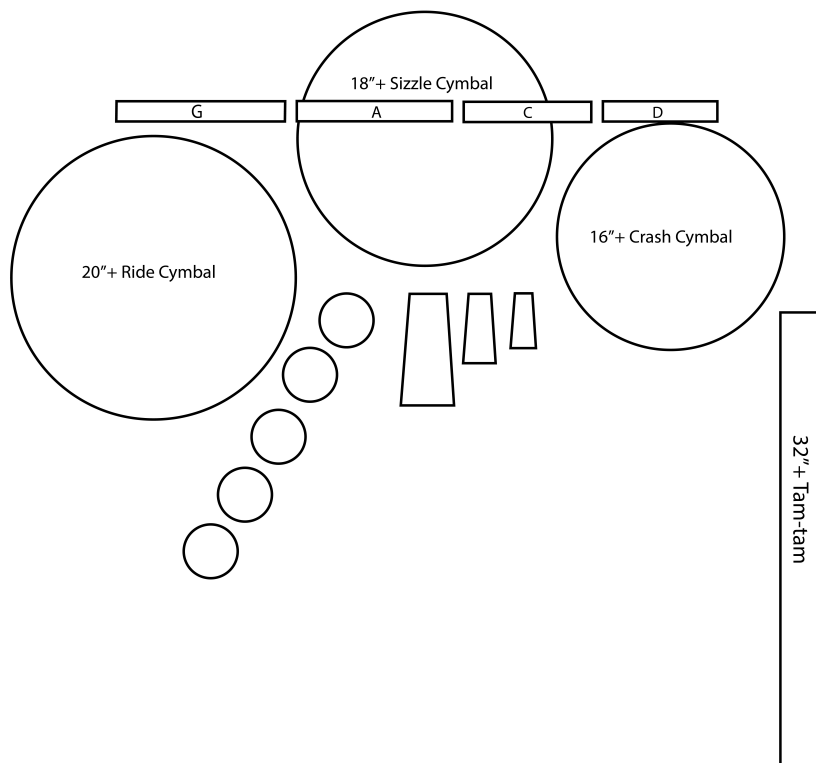
Hard Plastic Mallet

Brush

Triangle Beater

Bow

**PERCUSSION, continued:**



All percussion instruments should be *lascia-vibrare sempre*. Each gesture must be permitted to blossom into its full complexity and to decay naturally. Do not choke during rests except in m. 34 where it is specifically marked. The timbral clouds that will be produced should not be minimized in an attempt to balance the ensemble in the normal tradition.

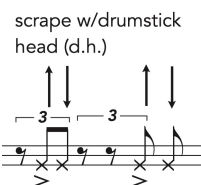
Although gongs and cymbals will vary, the work has been notated so that the actual instrument used will still produce the desired effects and contrasts within its specific range of possibilities.



Mute the crash cymbal before the start of the work to resemble a closed Hi-Hat sound. Use a mute that can be removed quickly.

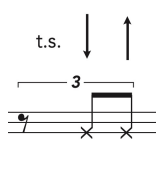
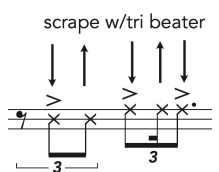


Mute the G-flat and A-flat bell plates at the opening of the work, using felt or sponge clipped to the side of the plate. The decay of the resultant sound should resemble that of a cowbell.



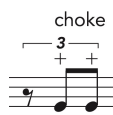
**Drumstick head scrape (d.h.)**

Use the head of the drumstick held perpendicular to the cowbell to scrape away from yourself (up arrow) or toward yourself (down arrow) along the length of the cowbell.



**Triangle scrape (t.s.)**

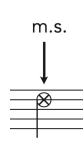
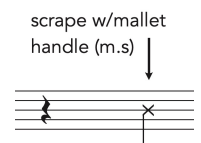
Use a triangle beater to scrape away from yourself (up arrow) or toward yourself (down arrow) along the length of the cowbell or along the top of the cymbal.



Choke immediately after each stroke.



Open

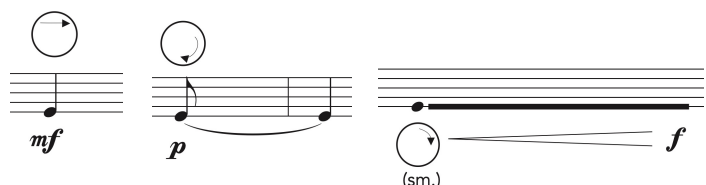


**Mallet scrape (m.s.)**

Flip the mallet to use the stick end as a beater. Use the handle of the mallet to scrape away from yourself (up arrow) or toward yourself (down arrow) along the length of the cowbell or along the top of the cymbal, or in the shape indicated on the gong head or side.



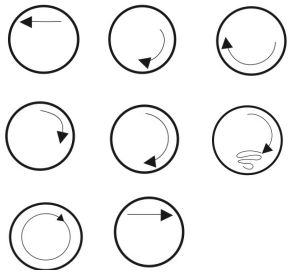
Use the hand to strike the instrument.



After m. 100, execute the stroke or action for approximately the duration of the note or the length of the line. NB: the line does NOT indicate the length of the sound, which should continue to resonate long after the action.



Strokes may always be released early as needed to switch mallets or instruments. However, shortened strokes/actions should still reflect the assigned shape and dynamic marking.



Using a superbball/flumi mallet (s.b.), mallet handle (m.h., m.s.), or other specified beater, trace the shown circular motion in the indicated quadrant(s) across the surface of the gong.

This technique is demonstrated in Gongtopia's YouTube video Working With Gongs 3: Superball Friction Mallets (Flumi): <https://www.youtube.com/watch?v=b02Hx-tu67U>

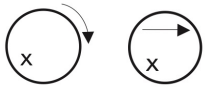
hard m.h. scrape w/drumstick head (d.h.)



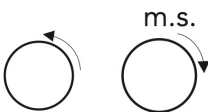
It is important to come as close as possible to indicated shape, duration, dynamic, and quadrant in order to produce the desired register and volume of frequencies.



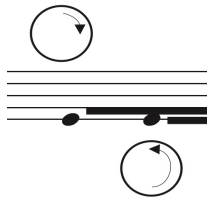
Bow the rim of the gong with a contrabass bow to achieve a rich metallic ringing.



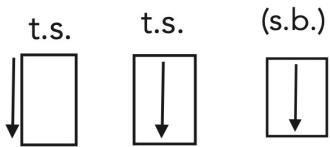
Perform the desired scrape with one hand/beater and simultaneously strike the gong face with the other beater at the location indicated by the X.



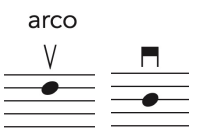
Use the indicated beater or beater handle to scrape along the rim of the gong in the indicated direction.



Use a medium super ball mallet in the r.h. (above the staff) and a small super ball mallet in the l.h. (below the staff) and trace the indicated motions on the face of the gong simultaneously, for roughly the indicated respective durations.



Use the indicated beater to scrape the edge or the face of the bell plate downward.



Up and down bow. For upbow, pull the bow upward against the edge of the cymbal, or toward yourself on the edge of the gong. For downbow, push the bow downward against the edge of the cymbal, or away from yourself on the edge of the gong.

## PIANO:

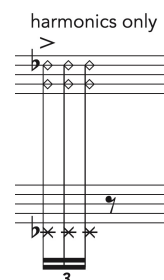
Overall, the work progresses from very dry sounds to very saturated resonances. It is imperative to pedal ONLY as indicated. Do not add or clear pedal without an indication.

Every gesture should be allowed to vibrate naturally through rests, and the proper pedaling will either choke or sustain the gesture for the desired effect.



1/5 string harmonic. Touch the indicated string inside the piano with the r.h. at the node found at 1/5 the length of the string (or any 1/5 division of the string). Use enough pressure to slightly mute the string.

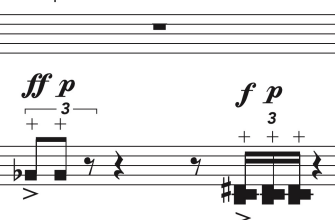
Use the l.h. to strike the indicated key. The resultant sound should be somewhat percussive, and should include the 1st partial (fundamental) plus the 5th and 7th partials.



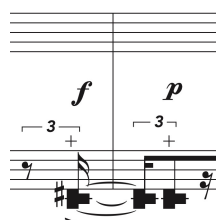
1/5 string harmonic with little fundamental. Similarly to above, touch the indicated string inside the piano with the r.h. at the node found at 1/5 the length of the string. Use enough pressure to mute the 1st partial (the fundamental) from the sound.

Use the l.h. to strike the indicated key. The resultant sound should be somewhat percussive, and should be concentrated only on the 5th and 7th partials.

thunky  
hard palm mute\*\*\*



palm mute



Use the palm of one hand inside the piano to press down upon the low strings to mute them.

Strike the indicated keys (approximately) with the other hand. The resultant sound should be dry, percussive and slightly metallic, like the cowbell sound, without much pitch.



Pedal only the first of the two chords for an extremely short blended sound.

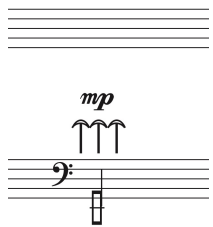
glassy

Try to make these chords quiet and bell-like. Avoid a harsh sound, especially on the repeated chord.

(standing if needed)

The pianist may wish to stand now in order to prepare for an upcoming passage inside the piano.

vertical sweep (v.s.)\*



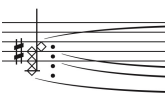
Vertical nail sweep (v.s.)

Sweep the strings inside the piano lengthwise away from the keyboard using the backs of the fingernails in a flicking or pushing motion. Create dynamics by increasing or decreasing pressure on the strings.

The number of arrows indicates the number of fingers to use.

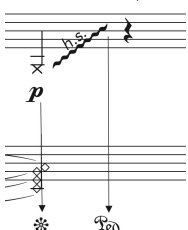


prepare silently



Press the indicated keys down silently and hold them through the horizontal nail gliss. NB: If the indicated action inside the piano is prevented by crossbars, the chord may be transposed up (preferred) or down an 8va or 15ma so that the action can be executed smoothly.

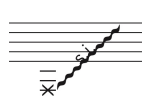
horizontal sweep (h.s.)



Horizontal nail gliss (h.s.)

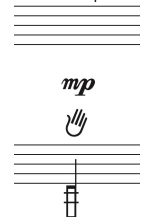
Sweep the strings inside the piano (s.i.) horizontally in approximately the indicated range using backs of fingernails/thumbnail. This will activate the notes that were prepared silently.

While still holding the prepared keys down, lift the damper pedal at the beginning of the sweep, and then catch the resonance immediately at the end of the sweep with the damper pedal.



Sweep the strings inside the piano (s.i.) horizontally in approximately the indicated range without a prepared chord. Observe the marked pedaling to achieve either a dry or a resonant sound. If interrupted by a crossbar, sweep only as far as possible, do not restart the sweep on the other side of the crossbar.

strike w/palm



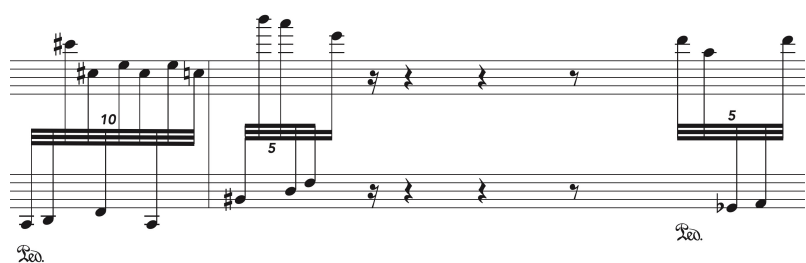
Use the palm and flat fingers to strike the approximately indicated strings inside the piano once.



Pluck the strings inside the piano, and lascia vibrare.

These rapid figures should timbrally blend with the saxophone's rapid figures. These are not meant to be melodically recognizable or important gestures. Try to balance all notes to create a composite timbre. Only pedal where marked, and then hold the pedal until the next marking.

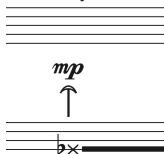
For example, in this excerpt, do not clear the pedal through rests.



cross bar scrape

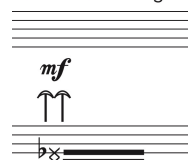


cross bar scrape slowly



Find the crossbar closest to this B-flat, and then scrape the string immediately to the left of the crossbar, whether it is B-flat or not. Scrape with the thumbnail and fingernail in a pincer-like grip for the duration indicated by the horizontal line at the pressure level indicated by the dynamic. This may be a slow scrape using most of the string.

nail scrape choose two strings



Scrape the cross bar string but add a second string a small interval below. Again, use a pincer-like grip of thumbnail and fingernail around the outer sides of the two strings.

pitched vertical nail sweep\*



Using the backs of the fingernails, gently swipe the strings lengthwise away from the keyboard to produce a haze of overtones without a pronounced metallic character. Begin with a few fingers, and add additional fingers as the gesture continues. Descend in register so that the final swipe is as low as possible.