

VINELAND STELAE

STELA I

INSTRUCTIONS FOR TRIOS EDSA

HOW TO PLAY

The basic emotion of this Stela is "adbhuta" (wonder). All music in it is concerned with the beauty of sound, of gesture, of grace, a leisurely walk through a subtle, snowy landscape.

Every group from E, D, S, A begins to play when invited by a sign (gesture, nod, eye-contact) of the soloist. You play until either the melody soloist in your group (see below), has finished her/his melody – or until the trombone invites you the next time, whichever comes first. This unit of play will be called an "entry".

In each group there is one "pulse instrument", one "melos instrument" and one "glissando instrument".

PULSE INSTRUMENTS (Cello, Tuba, Violin, Piano)

Whenever – and only if – the trombone turns towards a trio group, he will play a pulse accentuated in groups of 4. This is your basic pulsation on which you then build your own pulsation in one of the ratios given in your part. (You can choose the ratio you prefer, but make sure you have used all of them before you come back to the same.). You can decide whether you want to play faster or slower than the trombone – by changing the number of "measures" you relate the ratio to.

Example: Your ratio is a 7-tuplet. Then you can either decide to pulsate in 7:4 trombone pulses (faster than the Trombone) or 7:8 pulses (slightly slower) or even 7:16 (much slower).

You can play this pulsation in three elementary modes: \square very equal, no audible accents and units. \triangleleft begin dal niente and slowly increase to mp \triangleright begin mp and fade out al niente. These three modes can be combined in any way. You can also decide on a set sequence of these elements such as $\triangleleft = > > < = < >$ etc. that you apply every time, to give a face to your playing. Just take care that these sequences are never regular and that they have a length of minimum 12, preferably 20-30 pulses. No panting, no hectic !

The pulse itself will be played on the pitches (double stops) you see at the beginning of your line. Choose one per entry. Your improvisation, once the pulse is set, will be one of subtle tone colours.

MELODY INSTRUMENTS (Soprano Sax, Oboe, Flute, Horn)

You start to play when you have grasped the pulse of the pulse instrument in your group. You set one of the melodies given in the score to this pulse, improvising only on note durations and phrasing. You can segment the melody in any way, create meaningful pauses, start anew from one or two pitches back. You can repeat short phrases. In the notation empty noteheads indicate that you can improvise embellishments around that pitch, whereas full noteheads should be a fluid and natural part of a melodic flow. Use different instrument colours (not wildly, if possible in gradual evolution). Whatever you do, think of the whole landscape you contribute to: despite your comparative freedom you are not playing a solo, but contributing to a landscape. Your entry stops when you have reached the last pitch in your melody – or when you see a new invitation by the trombone.

GLISSANDO INSTRUMENTS (Clarinet, Viola, Double Bass, Bassoon)

Each pause in your line is independent from the other. You can play it in any sequence. The glissandi lines can be read in 2 different ways:

- GLISSANDO: as usual, but as slow as you can possibly make it. (Winds: clear tone, Viola: pressed tone, Dbass: with harmonics, senza vibrato).
- GUIRLANDO: fast, fleeting garland-like fioraturas moving towards the final pitch. (Winds: light, very airy tone, Strings: col legno tratto)

You always play pp possibile. Try to start and end every glissando on one of the pulse beats of the pulse instrument in your group.