Eliav Kohl

Music and Dance (2016)

for Cello and Piano

Music and Dance - Foreword

My work “Music and Dance” (2016) for Cello and Piano is a small thought experiment in the field of listening experience. Inspired by the works of Cage and Cunningham, and specifically by the intentional lack of connection between the music and the dance, I've decided to modify this idea and instead of clashing music and dance, to use two distinct musical characters. What I found most interesting, was that even when there is no intended connection between two simultaneous events, it is hard not to become an active spectator and to create those connections yourself. This had led me to the following questions: where is the threshold point in which we begin to perceive (or imagine) two simultaneous auditory events as *musically* related? Which factors cause us to interpret them as such? What is the hierarchy between those factors, and could the transition between synchronicity and independence create the piece structure\process?

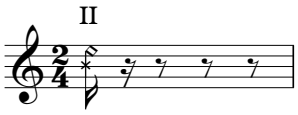
General:

All the dynamics are written as sound.

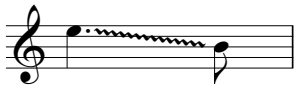
Accidentals apply traditionaly - they hold until the and of the bar.

 One technique is gradually changing to another

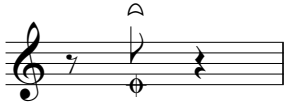
Cello:



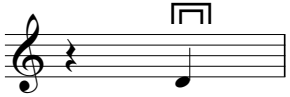
Mute the string by softly placing four fingers on the indicated string. The diamond headed note indicates the position of the fourth finger.



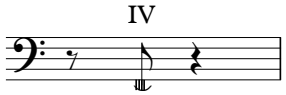
Wavy gliss.



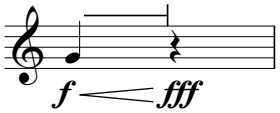
Use nail to tap the cello's upper bout, while muting the strings.



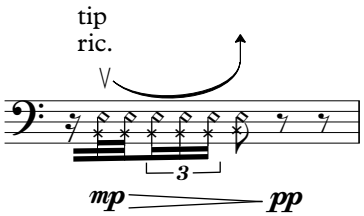
Use overpressure and\or slow bow movment to create a scratching sound.



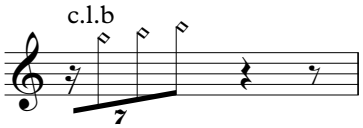
Play behind the bridge, on the string's coil wrapping.



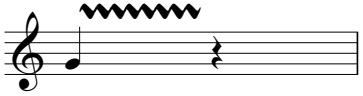
Sudden, full stop of the bow.



Up bow ricochet that starts with the tip of the bow, and becomes a vertical scratch.



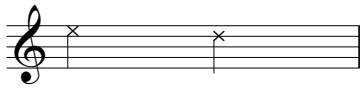
col legno battuto. Change pitch by moving bow position on the fingerbord.



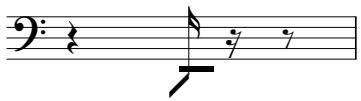
Wide vibrato

Piano

Small and Second E strings should be permanently muted.

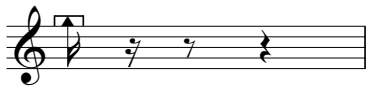


Muted strings.

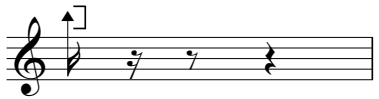


Fast pedal release.

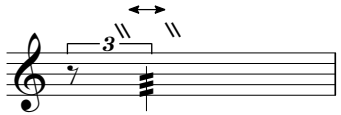
Gradually lift the pedal



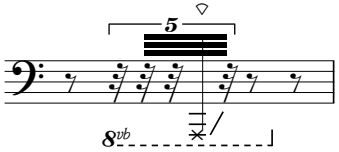
Knock on fallboard



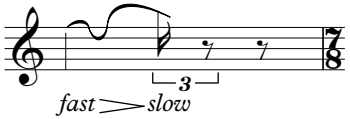
Knock on keyblocks



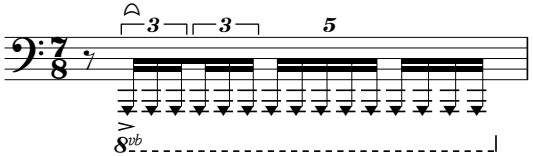
Use a small metallic beater to trem between two tuning pegs.



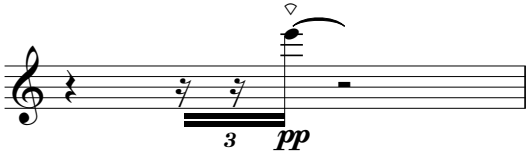
Use a firm plastick plectrum to scratch the string.



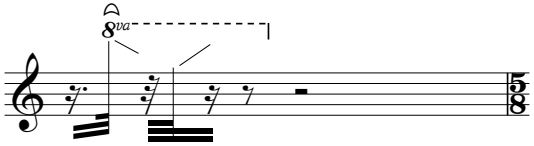
Move a small metallic chain between the tuning pegs, with a decelerating speed.



tap string (rest your fingernail on the string after each tap)



Pluck string



Strum the strings at the approximate range.

Music and Dance

♪=92

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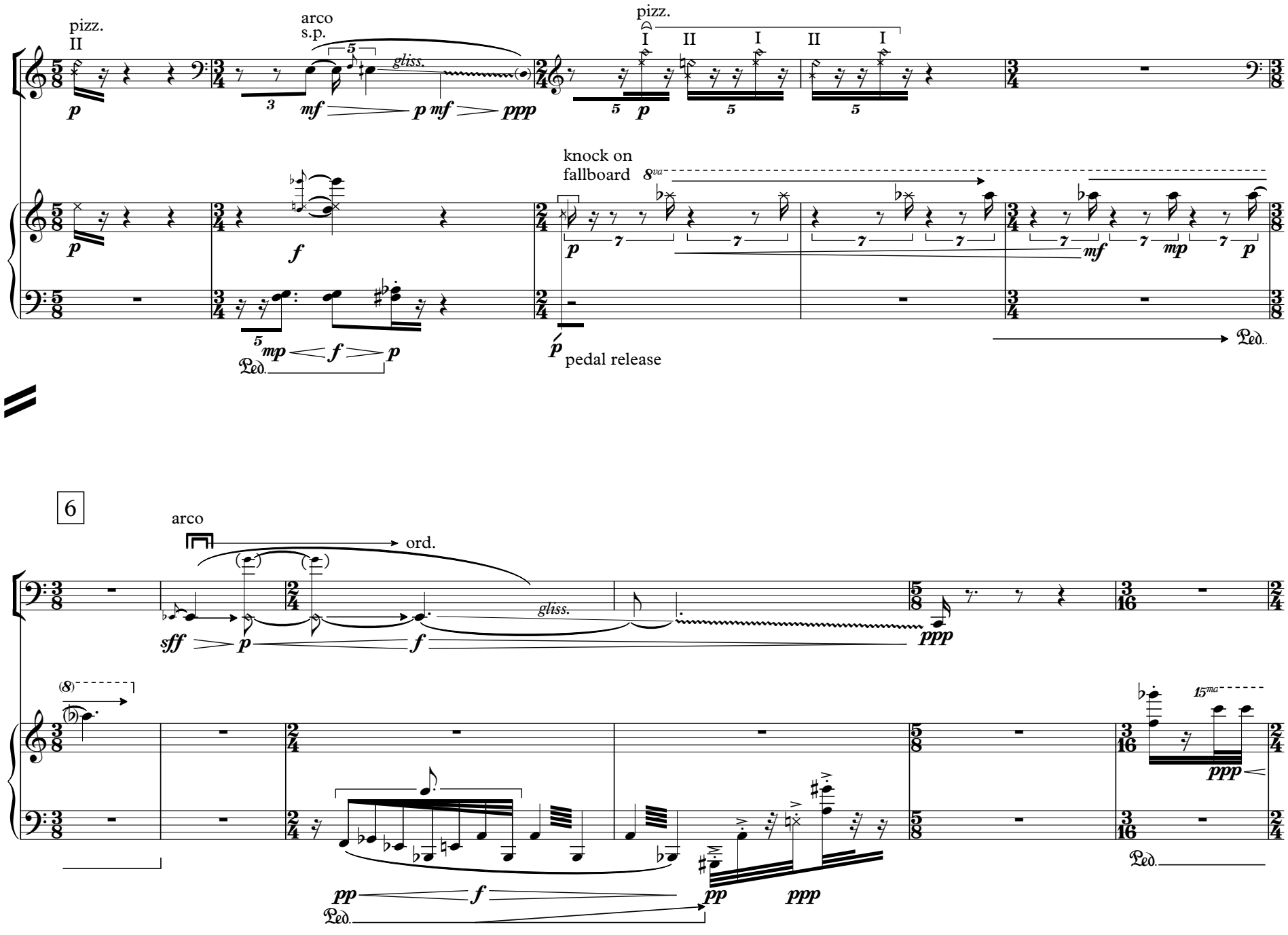
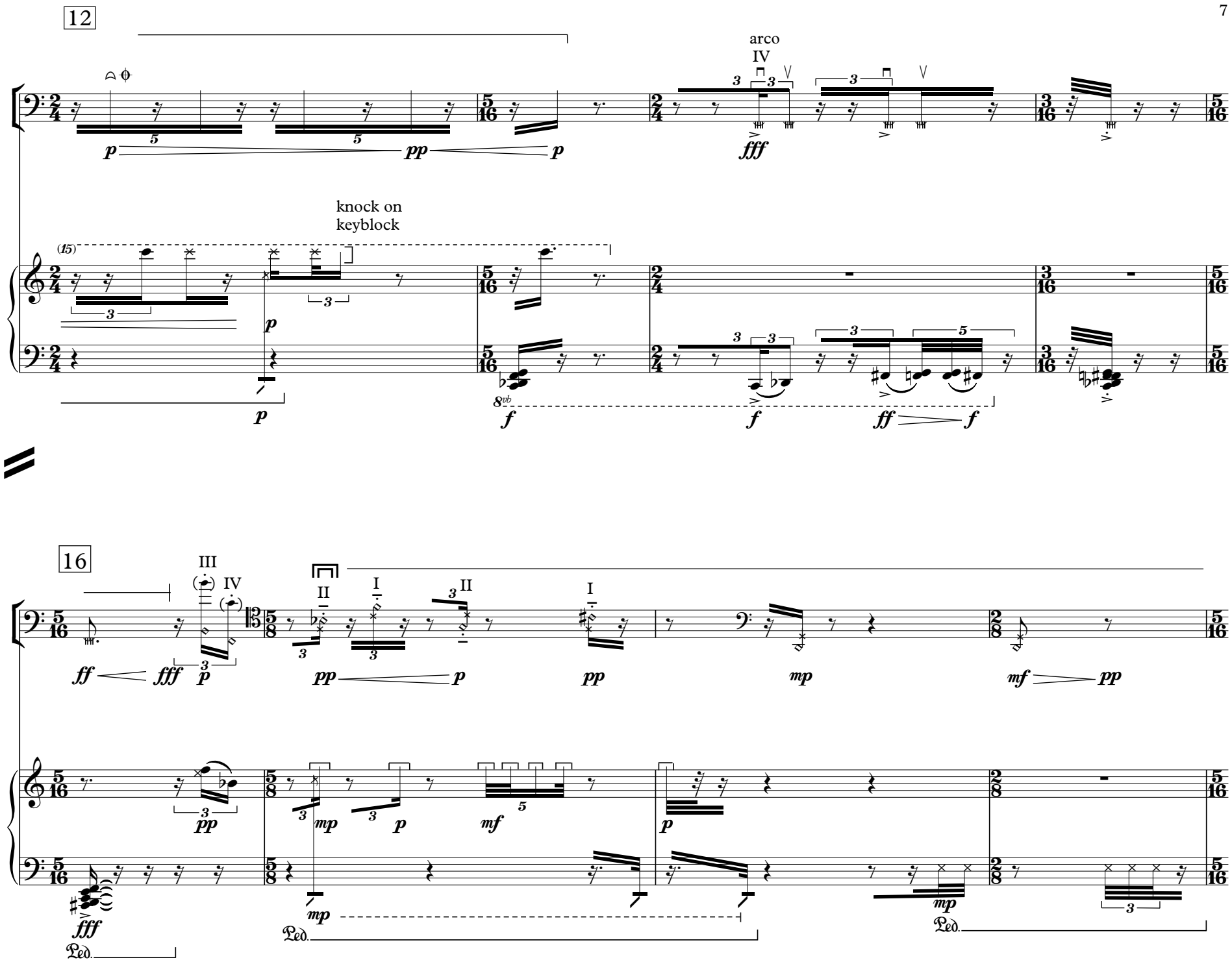
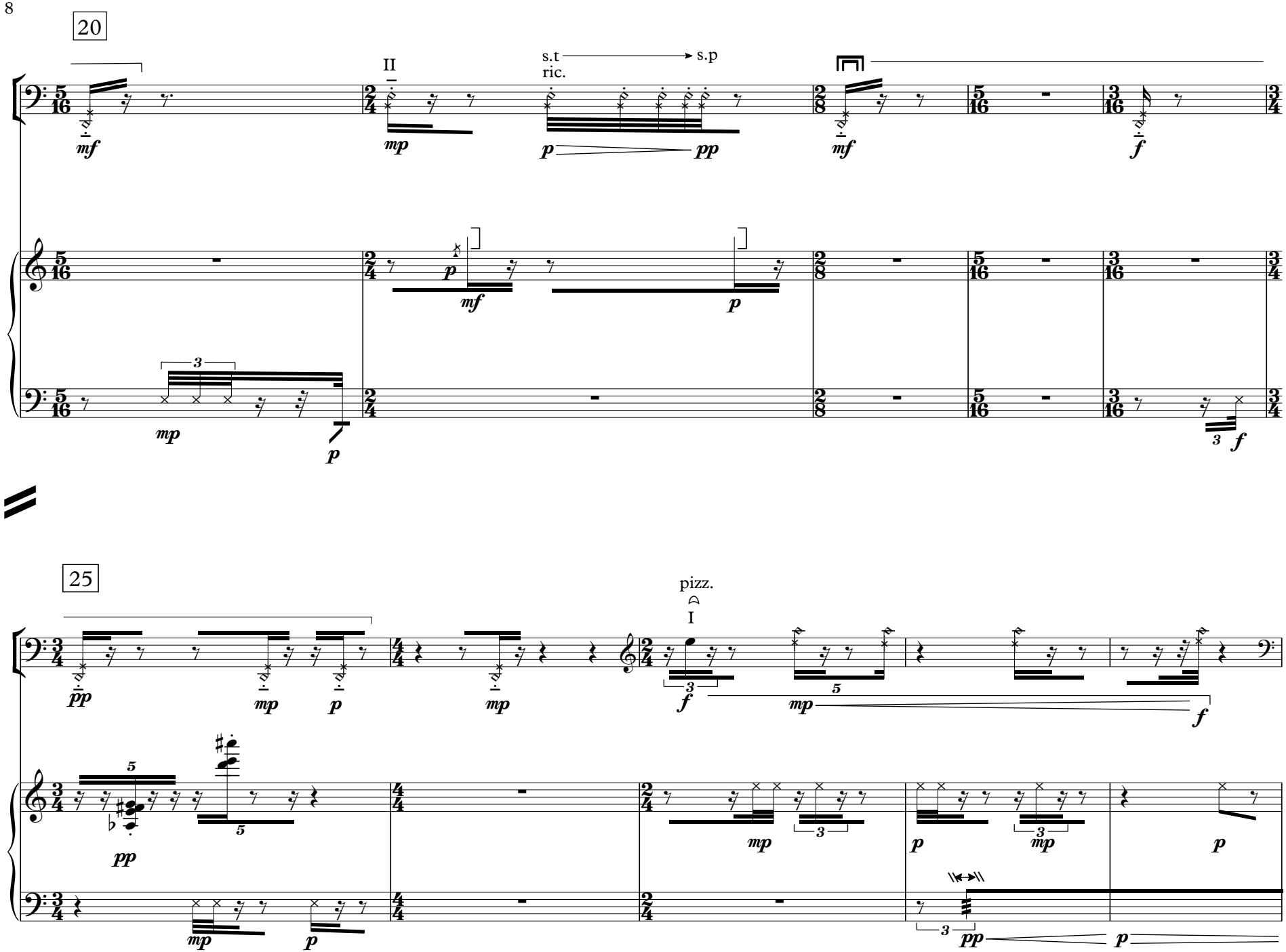
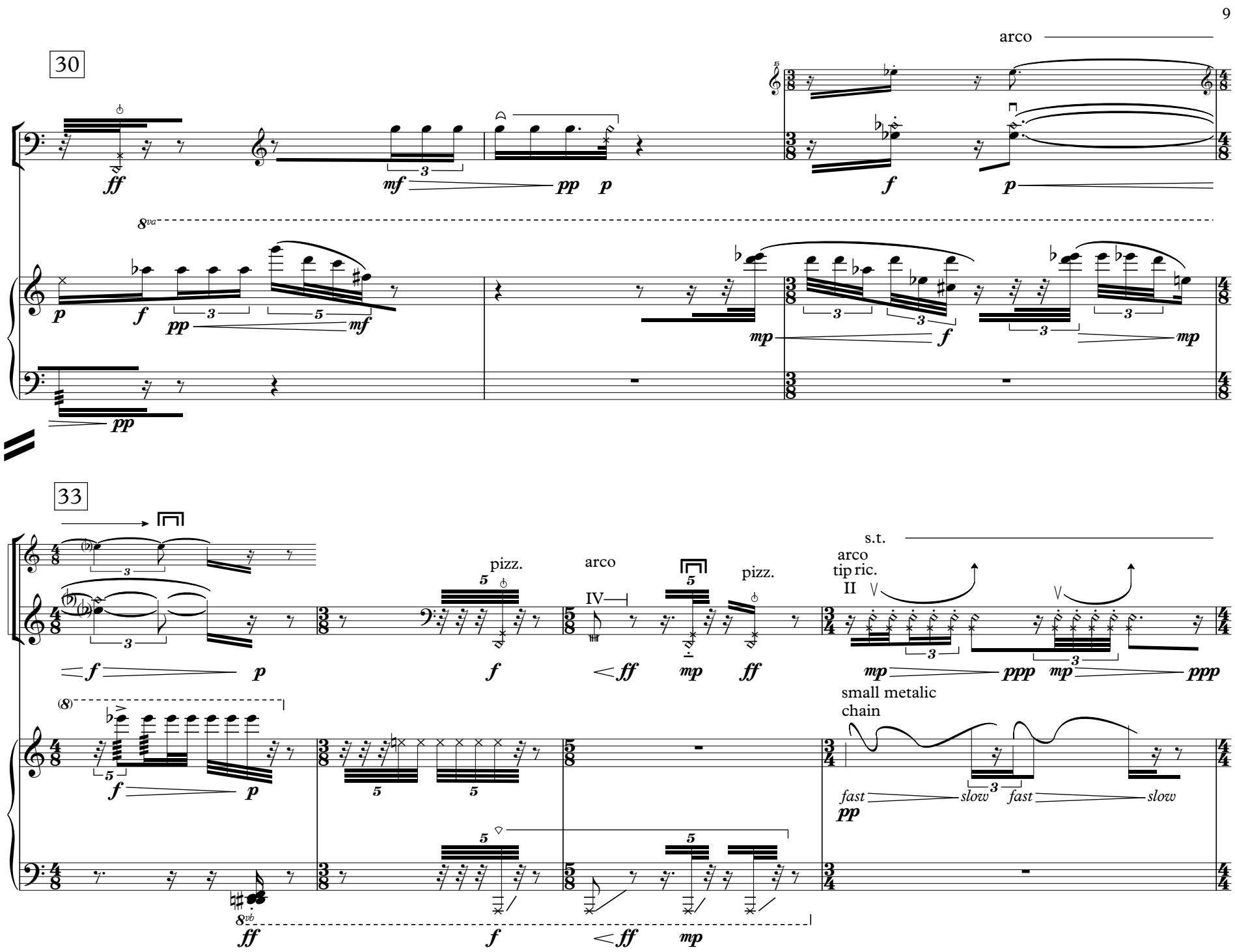
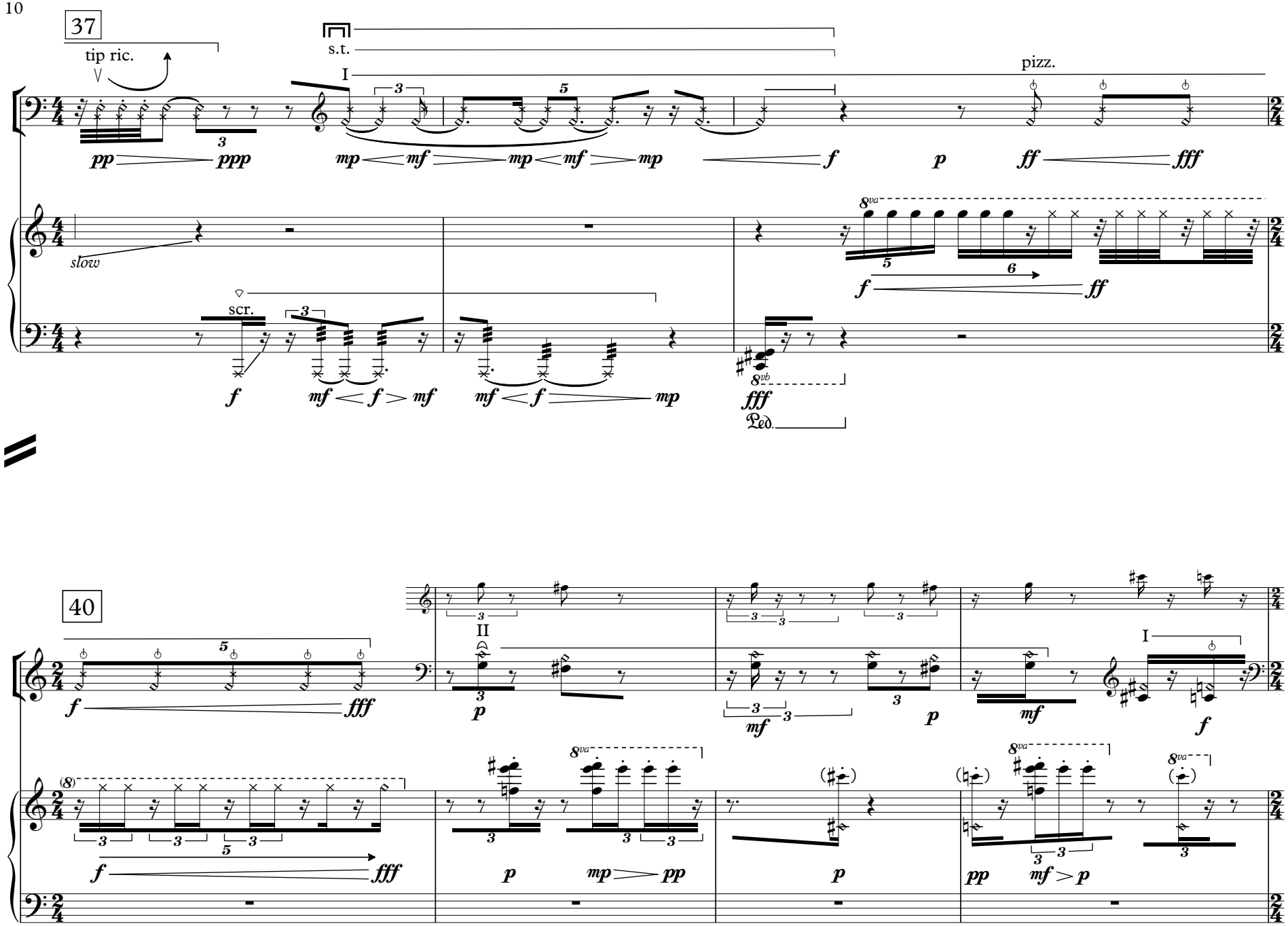
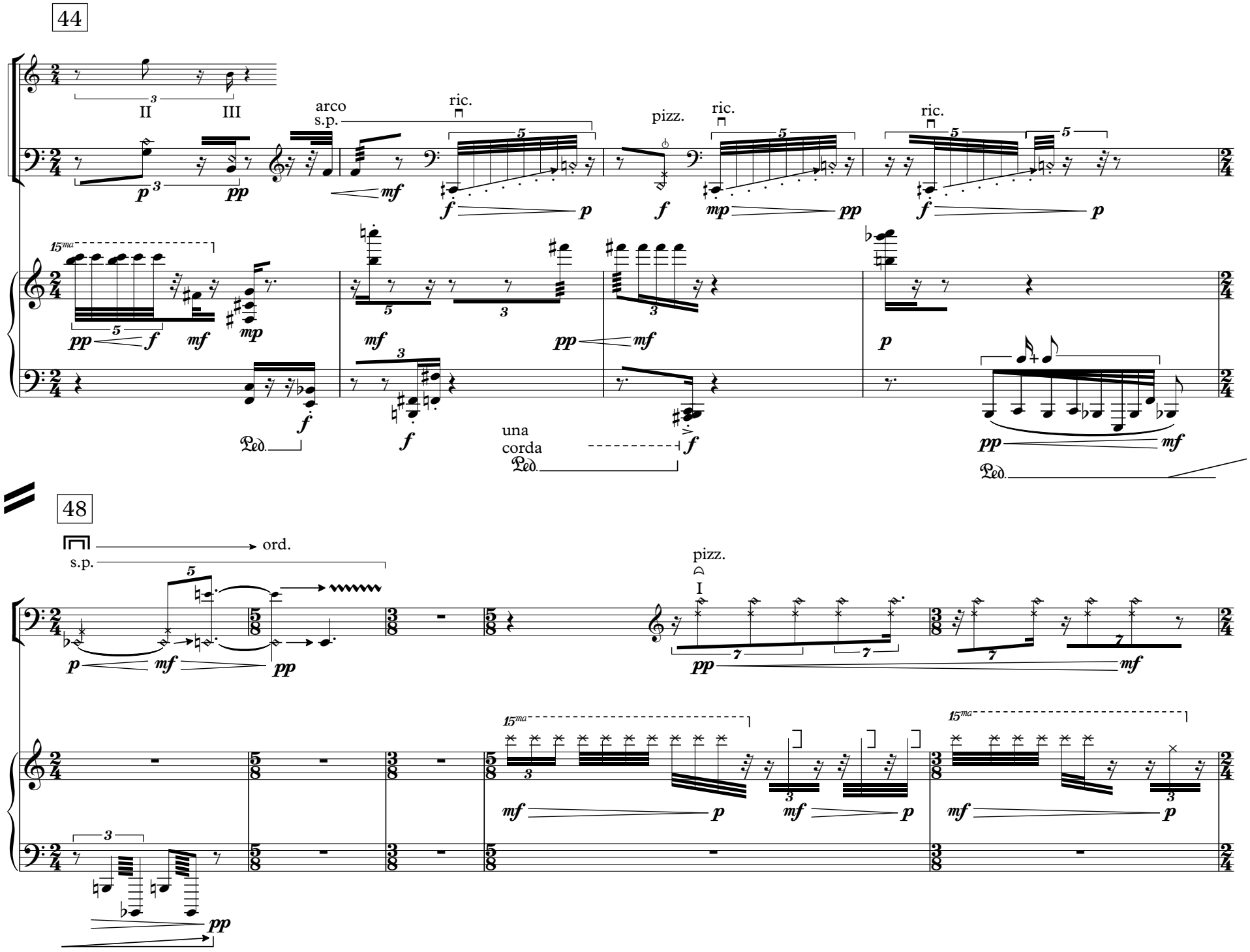


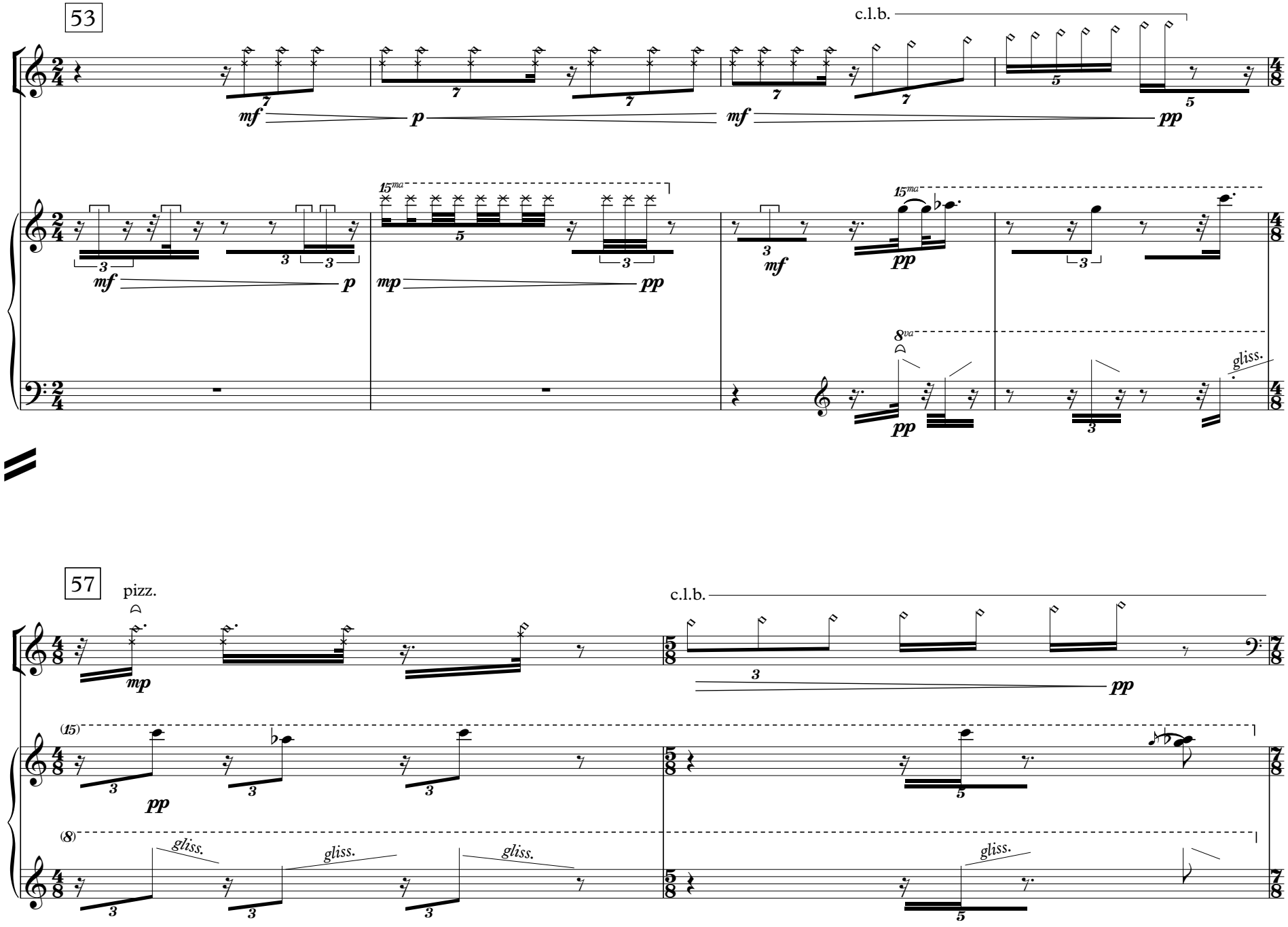

12
arco
IV
knock on
keyblock
16
III
IV
II
I
II
I
Ped.
Ped.
Ped.

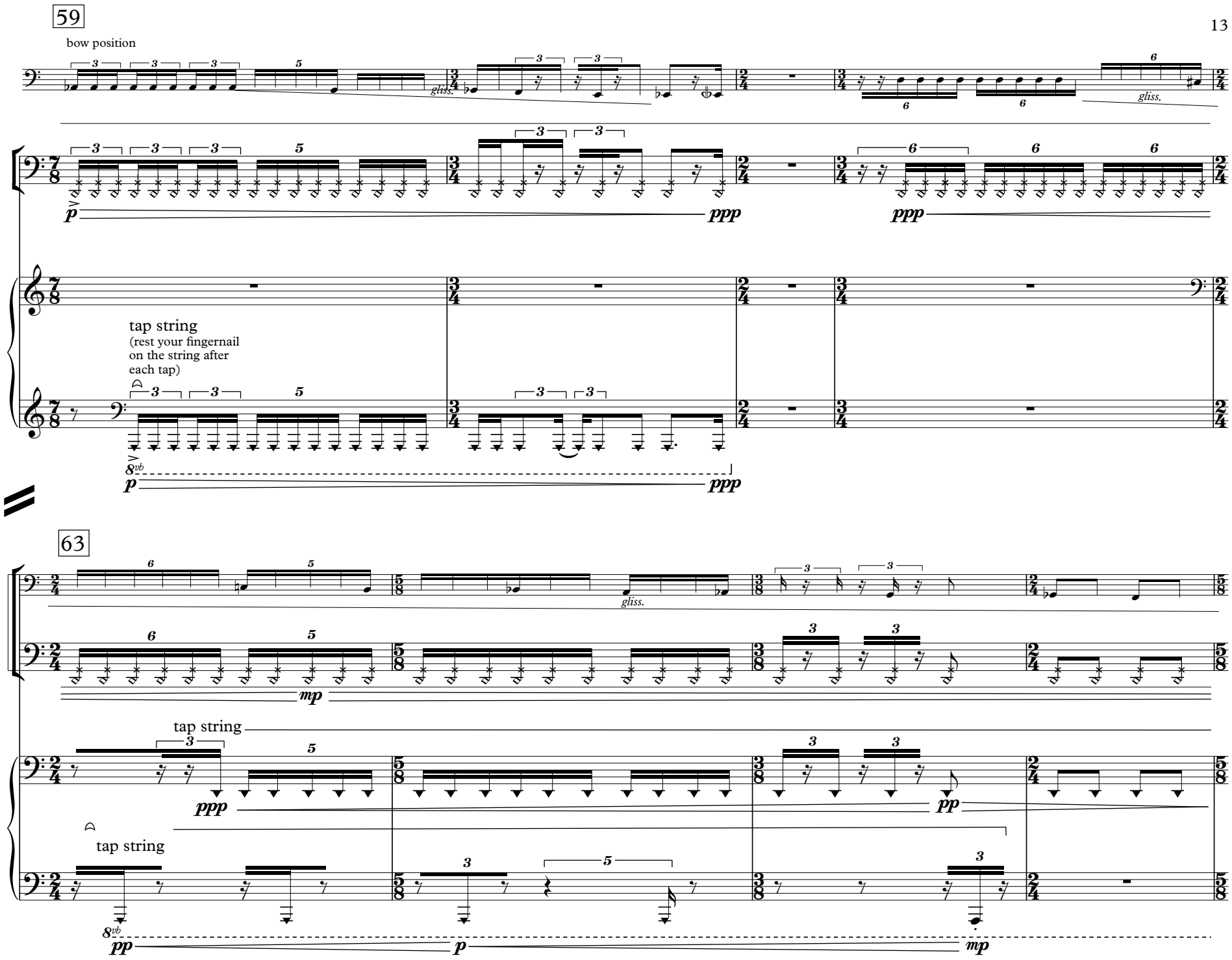

20
II
s.t
ric.
s.p
25
pizz.
I

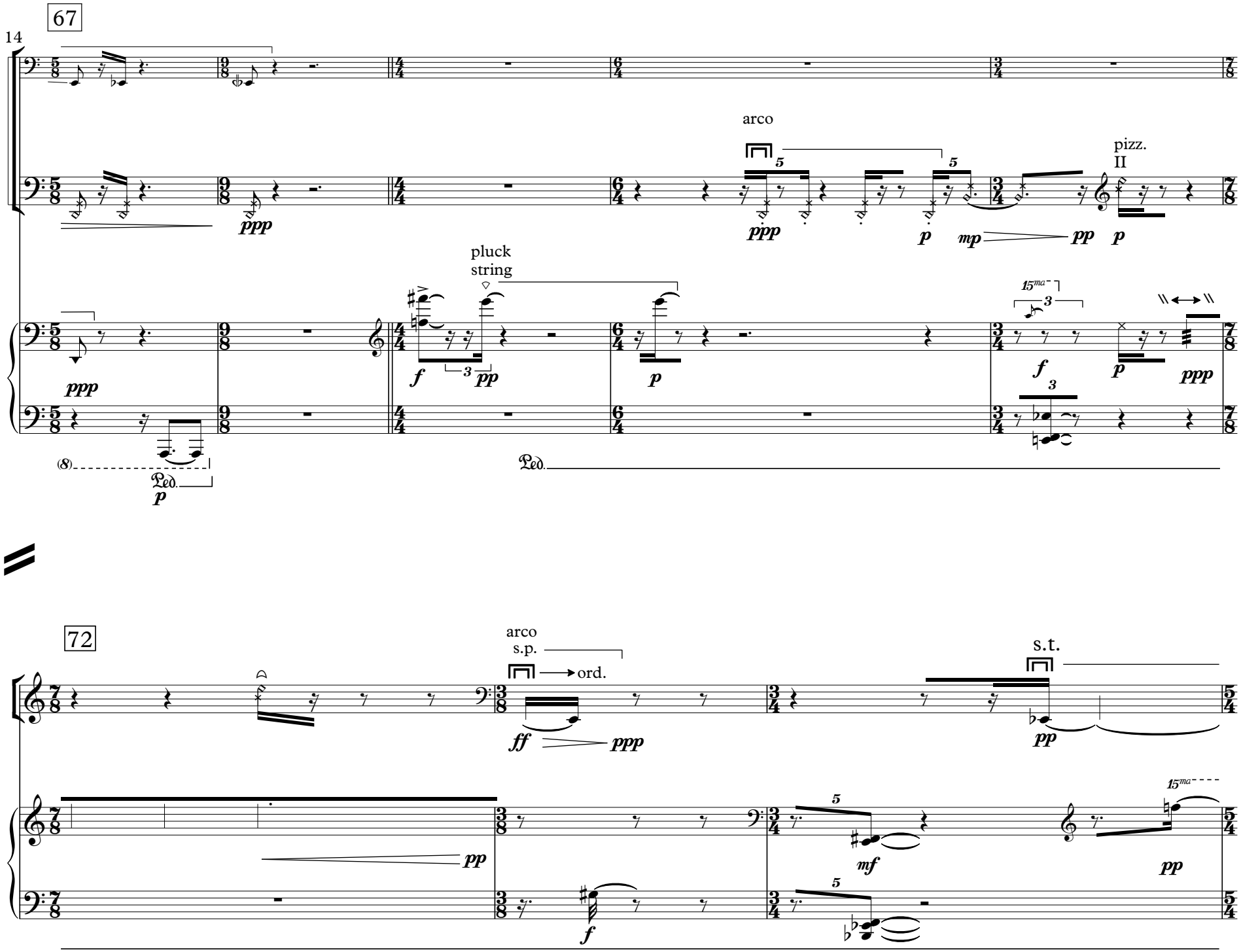

30
arco
8va
33
pizz.
arco
IV
pizz.
s.t.
arco
tip ric.
II
small metalic
chain
fast
slow
fast
slow
8vb

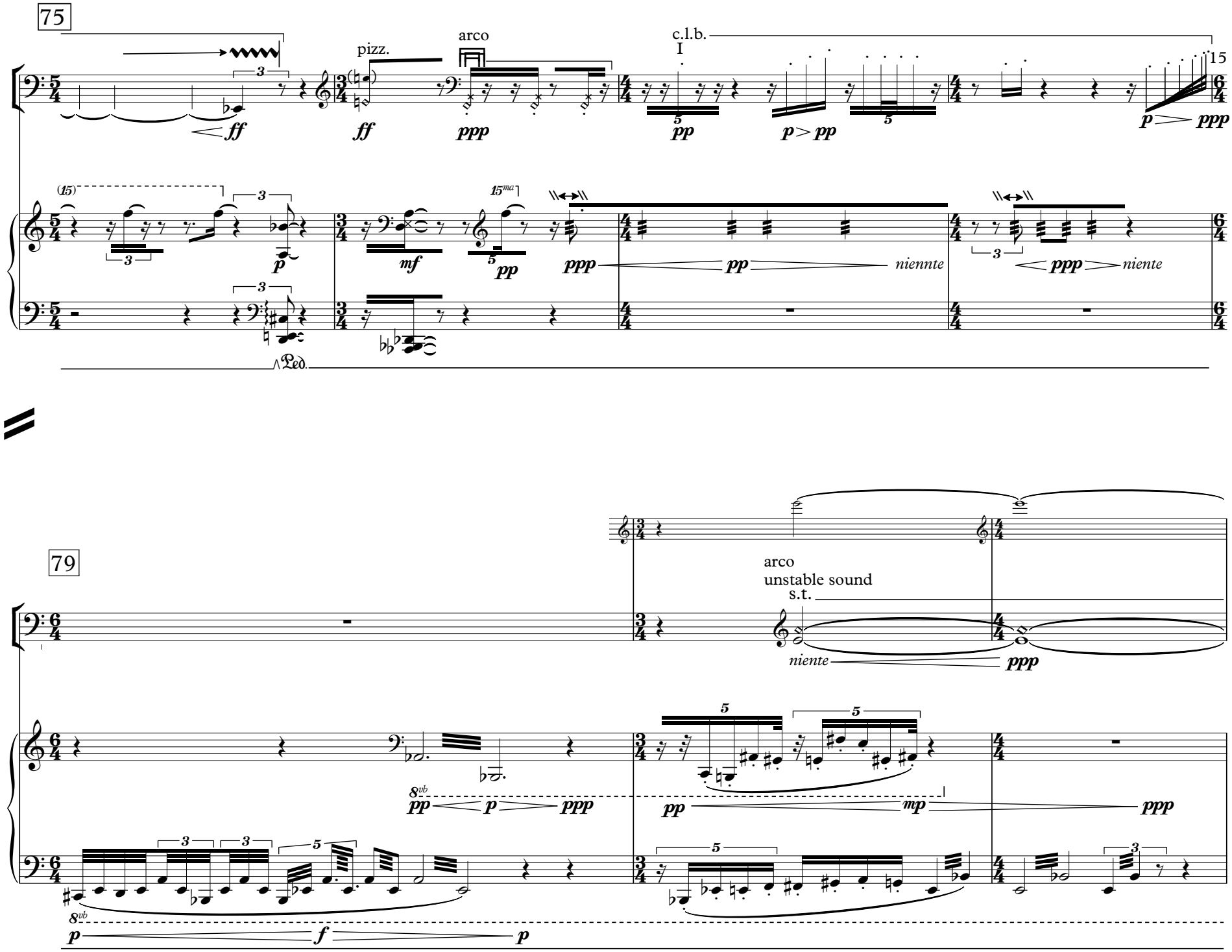

37
tip ric.
s.t.
I
pizz.
pp
ppp
mp
mf
mp
mf
mp
f
p
ff
fff
slow
8va
f
ff
scr.
f
mf
f
mf
mf
f
mp
8vb
fff
Ped.
40
II
I
f
fff
p
mf
p
mf
f
8va
f
fff
p
mp
pp
p
8va
pp
mf
p
8va


44
II
III
arco
s.p.
ric.
pizz.
ric.
ric.
15ma
una
corda
Ped.
48
s.p.
ord.
pizz.
I
15ma
15ma


53
c.l.b.
mf
p
mf
pp
15ma
mf
p
mp
pp
15ma
3
mf
pp
8va
pp
gliss.
57
pizz.
mp
c.l.b.
pp
(15)
pp
(8)
gliss.
gliss.
gliss.
gliss.


59
bow position
gliss.
gliss.
tap string
(rest your fingernail
on the string after
each tap)
8vb
63
gliss.
tap string
tap string
8vb


67
14
arco
pizz.
II
pluck
string
72
arco
s.p.
ord.
s.t.


75
pizz.
arco
c.l.b.
I
15
ff
ff
ppp
pp
p > pp
p
ppp
(15)
15ma
mf
pp
ppp
pp
niennte
ppp
niente
Ped.
79
arco
unstable sound
s.t.
niente
ppp
8vb
pp
p
ppp
pp
mp
ppp
8vb
p
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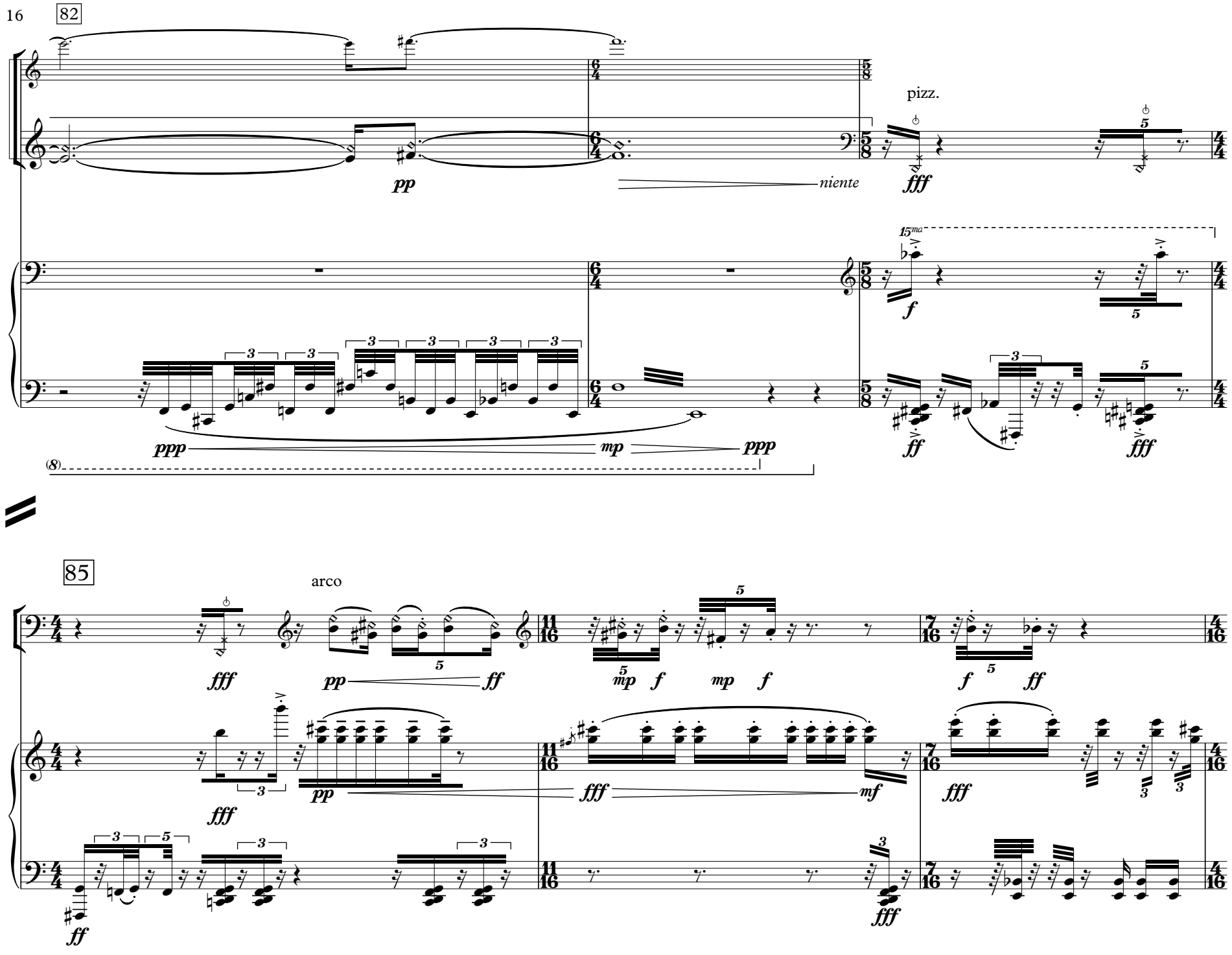
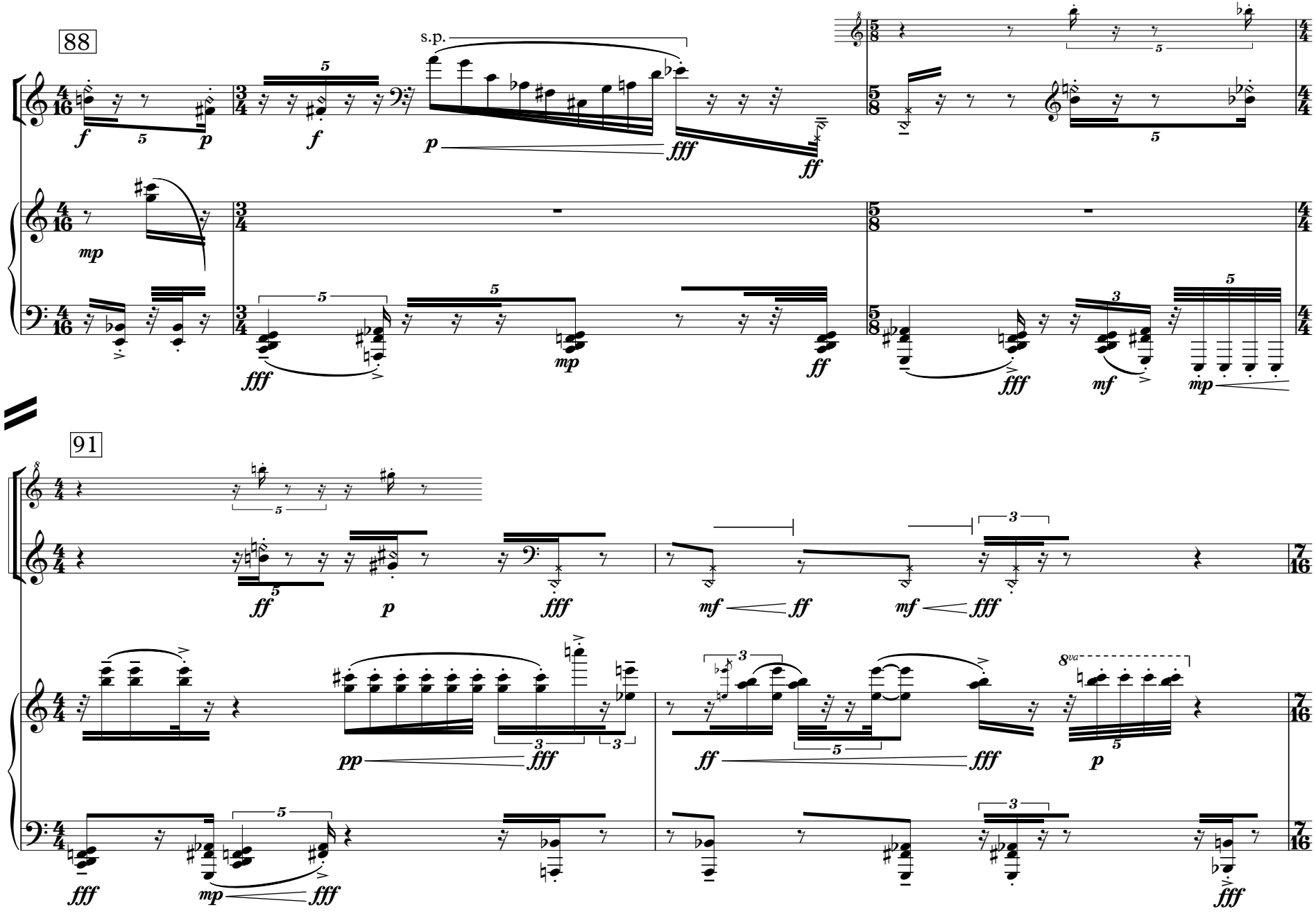
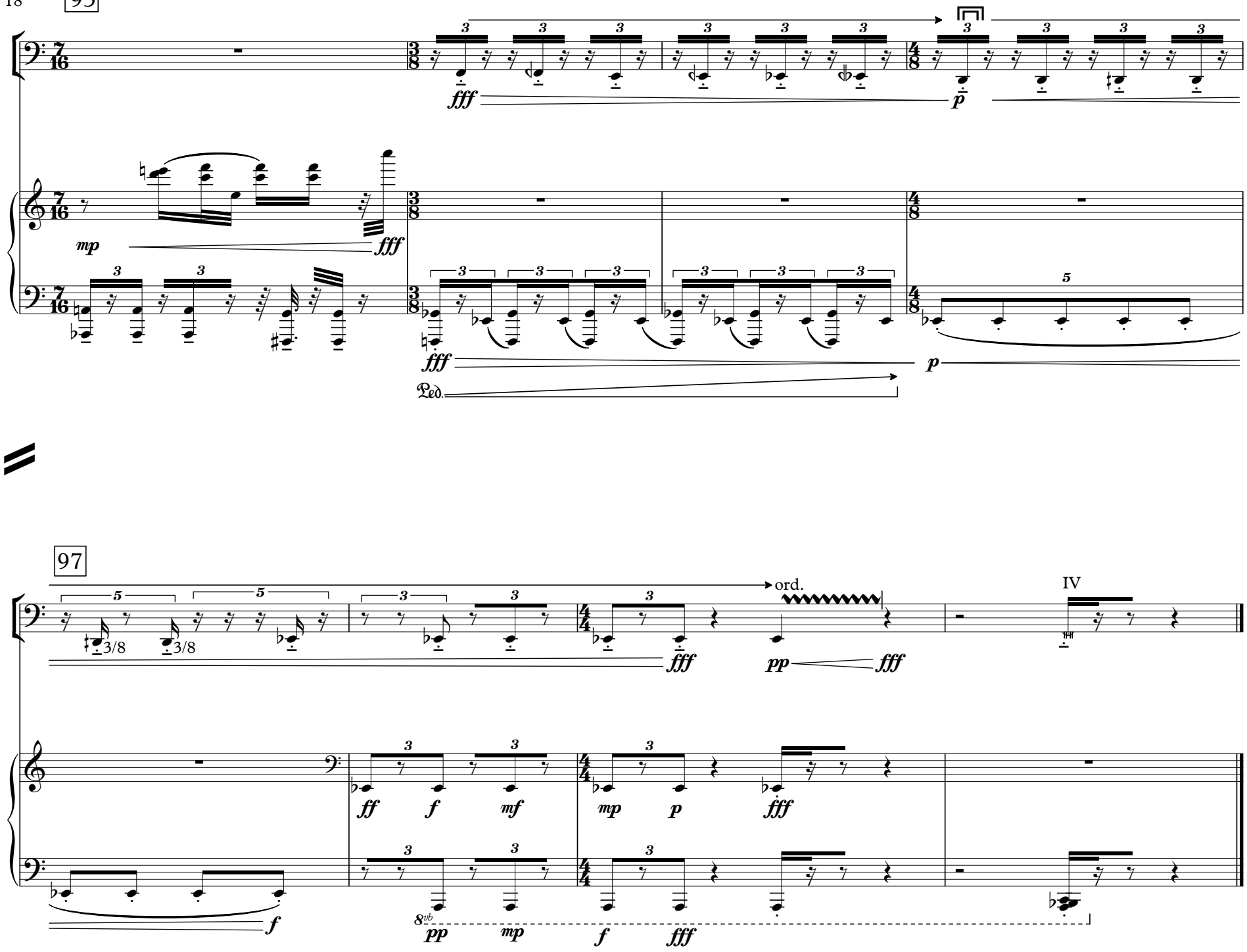
p


82
pizz.
niente
15ma
85
arco


88
s.p.
91
8va

93

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