ELIAV KOHL

TZA'ATZUA

(2015)

Dedicated to TEDARIM Project

for:

Recorder (Soprano, Tenor)
Mandolin
Viola
Percussion:

Glockenspiel, Rachet, Flexatone, Kalimba (Posted on an open Sner drum), Cooking Pot.

FOREWORD

In my work, *Tza'atzua* (hebrew for toy) I explored the strange relationship humans have with toys. I was particularly interested in the way we invent exaggerated meaning to an object, how we animate it, and how it activates us. There are two superposed processes in this piece. One process, is a concrete transcription of the object's so called evolution: A raw material, that is becoming an object with a defined physical characteristics, and eventually becoming something magical - the whole that equal more than the sum of its parts. The second process, expresses the way the operator learn how to use that object: like learning to play with a new toy, or like learning to play a musical instrument - first by physical try and error, but eventually by fantasy and imagination.

Explanation of signs

General

Vertical lines are serve as beat pointers

All accidentals applied traditionally - they hold until the end of the bar, and they are valid only in the register of the original note.

Quarter tone higher

Quarter tone lower

Gradual change

Crescendo to maximum possible.

Diminuendo to minimum possible.

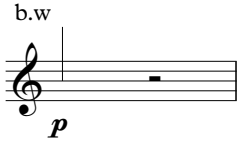
Recorder

Play on a detached head joint. This technique is to be applied until the direction "**ord.**" appears**.**

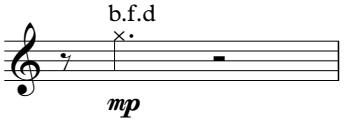
f.s.t

Finger skin tremolo: gently place the skin of your finger on the upper part of the window, and blow a soft air flow through the mouthpiece to produce a very soft cricket like sound.

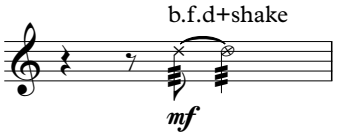
Wavy glissando



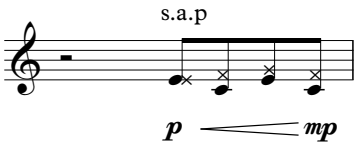
Blocked window: use your finger to fully block the recorder's window.



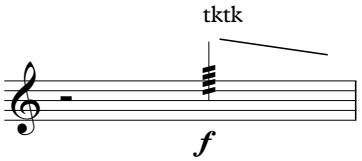
Blow from a distance. The distance between the mouthpiece and your lips should be approximatley 5 cm.



Blow air from a distance, while rapidly shakind the recorder up and down.



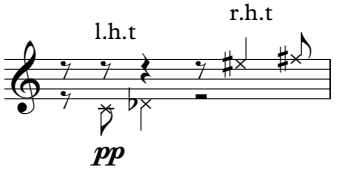
Sing and play: sing the x-headed notes while playing the regular headed notes.
The singing register may be changed for your convenience.



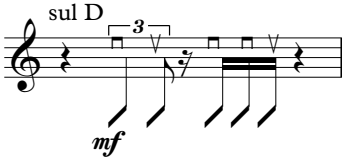
Blocked window with double tongue on the consonanats T and K, with glissando.
The glissando is produced by reducing air pressure (in descending glissandos) or by increasing air pressure (in ascending glissandos).

Mandolin

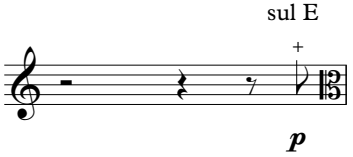
s.p — Sul ponticello: play as close to the bridge as possible.



Left/Right heand tap: tap on the indicated pitch's location.



Use your pick to scratch the indicated muted string up and down the fretboard.
Scratching the fretboard upward is indicated by the sign: ∨
Scratching the fretboard downward is indicated by the sign: ⊓

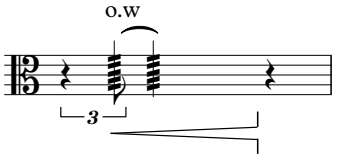


Muted string, prcussive and completely unpitched sound.

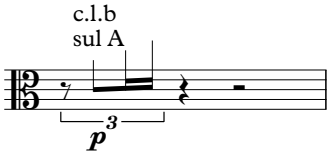
Viola

s.t — Sul tasto: bow over the fingerboard.

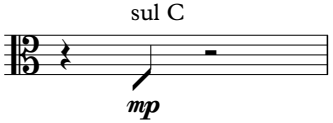
s.p — Sul ponticello: bow as close to the bridge as possible.



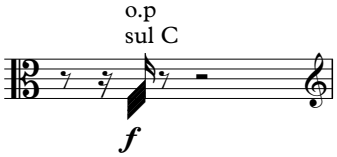
On the waist: tremolo on the viola's waist with crescendo to the maximum loudness possible.



Col legno battuto: Gently bounce the back of your bow on the indicated string. Although the pitch is undefined, bouncing the bow closer to the bridge will produce higher pitch.



Scratch the indicated muted string with the bow. Do not exceed the minimal bow pressure needed to produce this scratching sound.

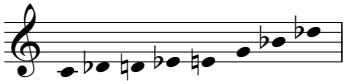


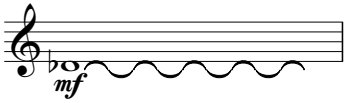
Over pressure: scratch the indicated muted string with the bow using a strong bow pressure.

Percussion

Kalimba

The kalimba is to be posted on an open sner drum, and tuned as follows:

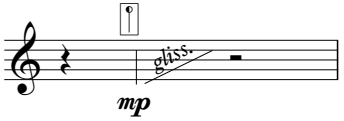




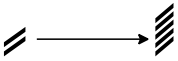
Muffle the sound by changing the air pressure above the kalimba's hole with the palm of your heand.

Pluck with your fingernail.

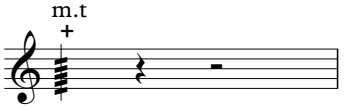
Flexatone



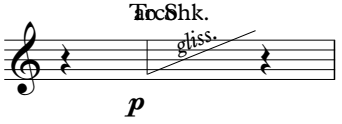
One stroke with one beater is succeeded by gradually closing the flexatone. (If your flexatone is lacking a buit-in beater, it is possible to use a hard mallet with the other heand instead).



Accelerating tremolo

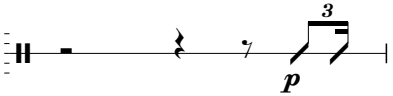


Muted tremolo

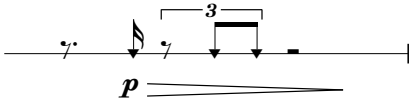


Use double bass bow to bow the flexatone's side, while gradually closing it with the holding heand.

Pot and fork

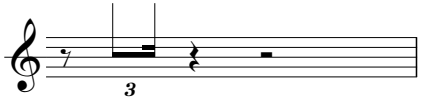


Scratch the pot with the fork. Consider the scratching lengths.



Hit the edge of the pot with the fork.

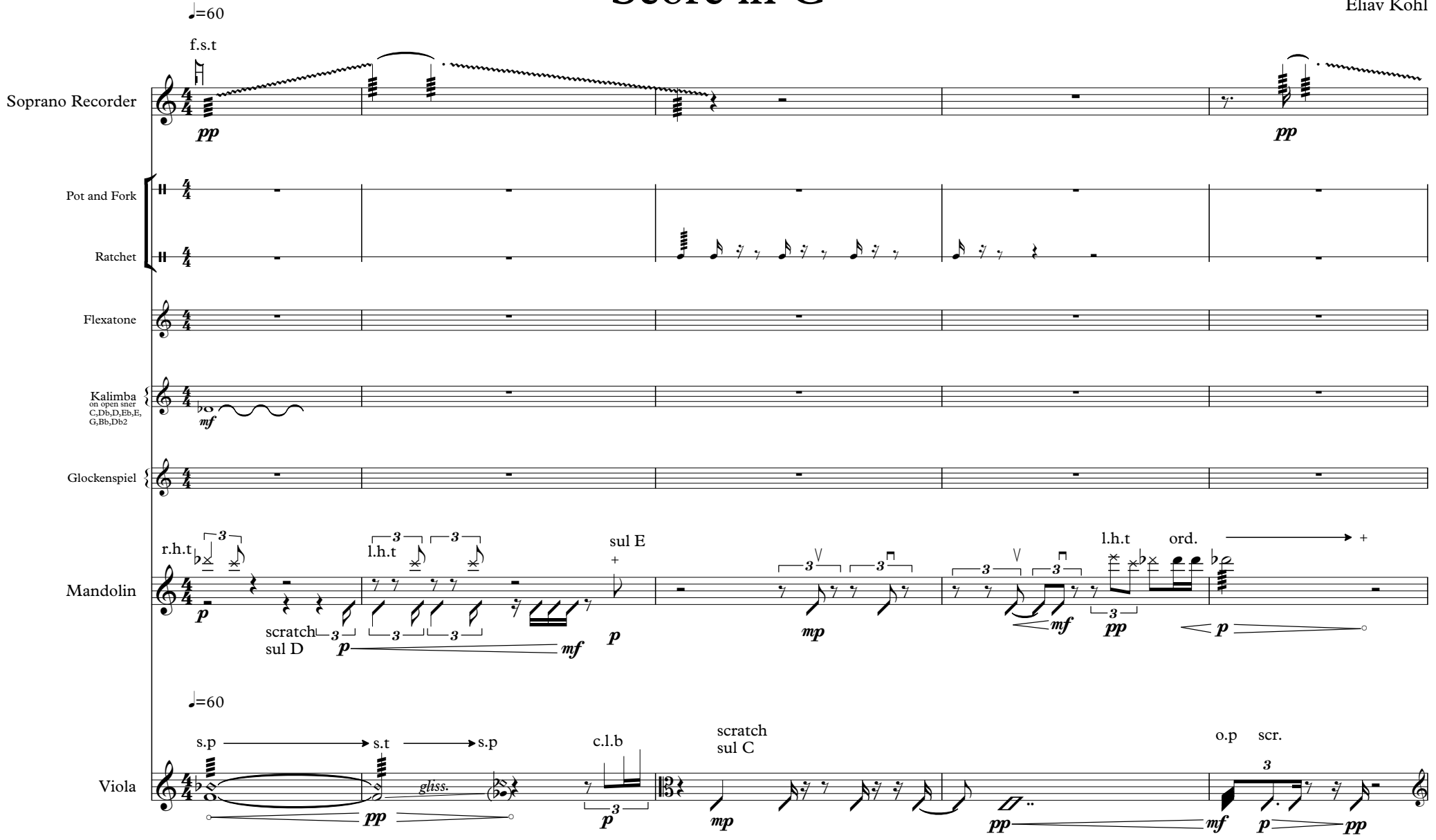
Glockenspiel

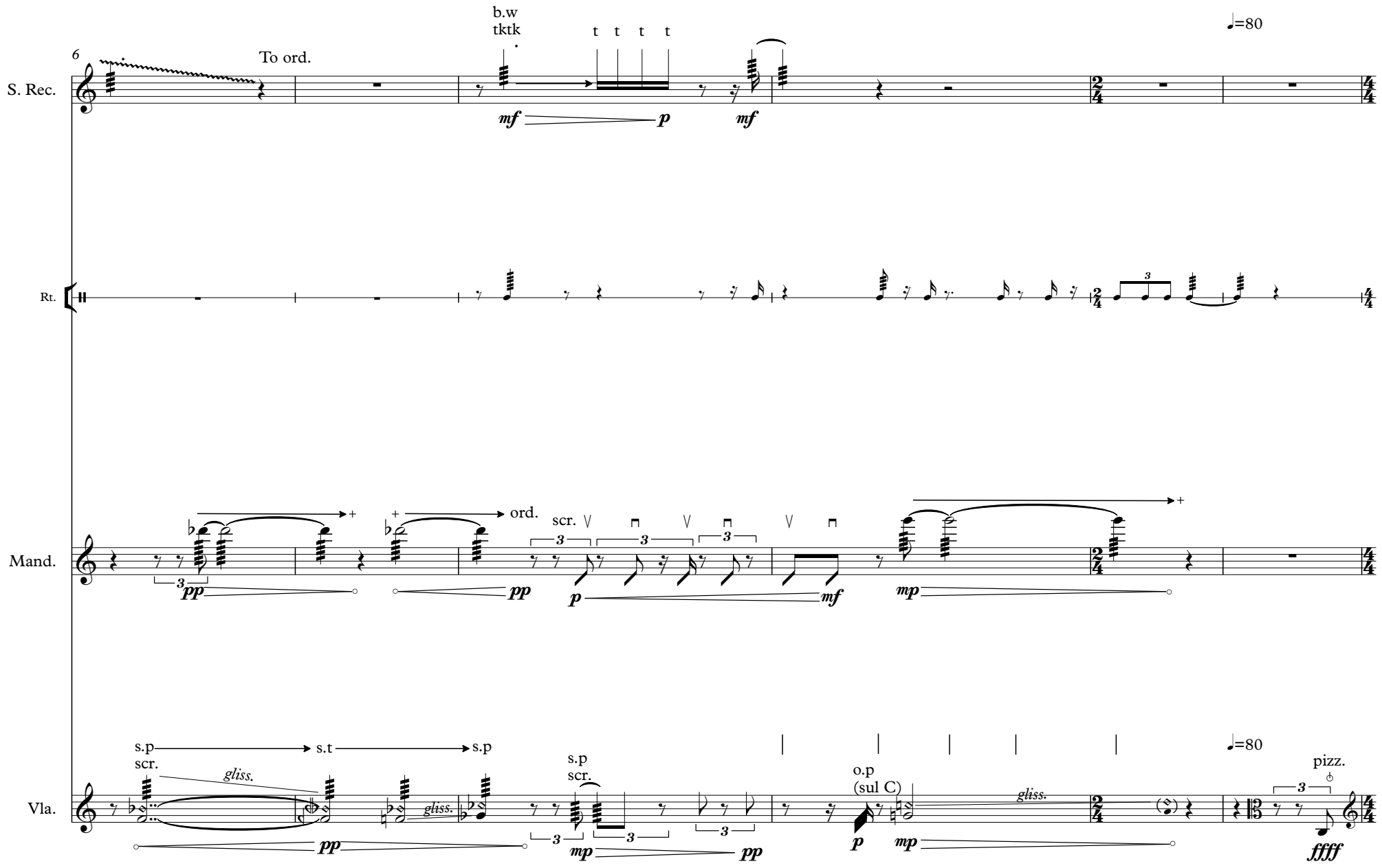


Hit the glockenspiel's frame.

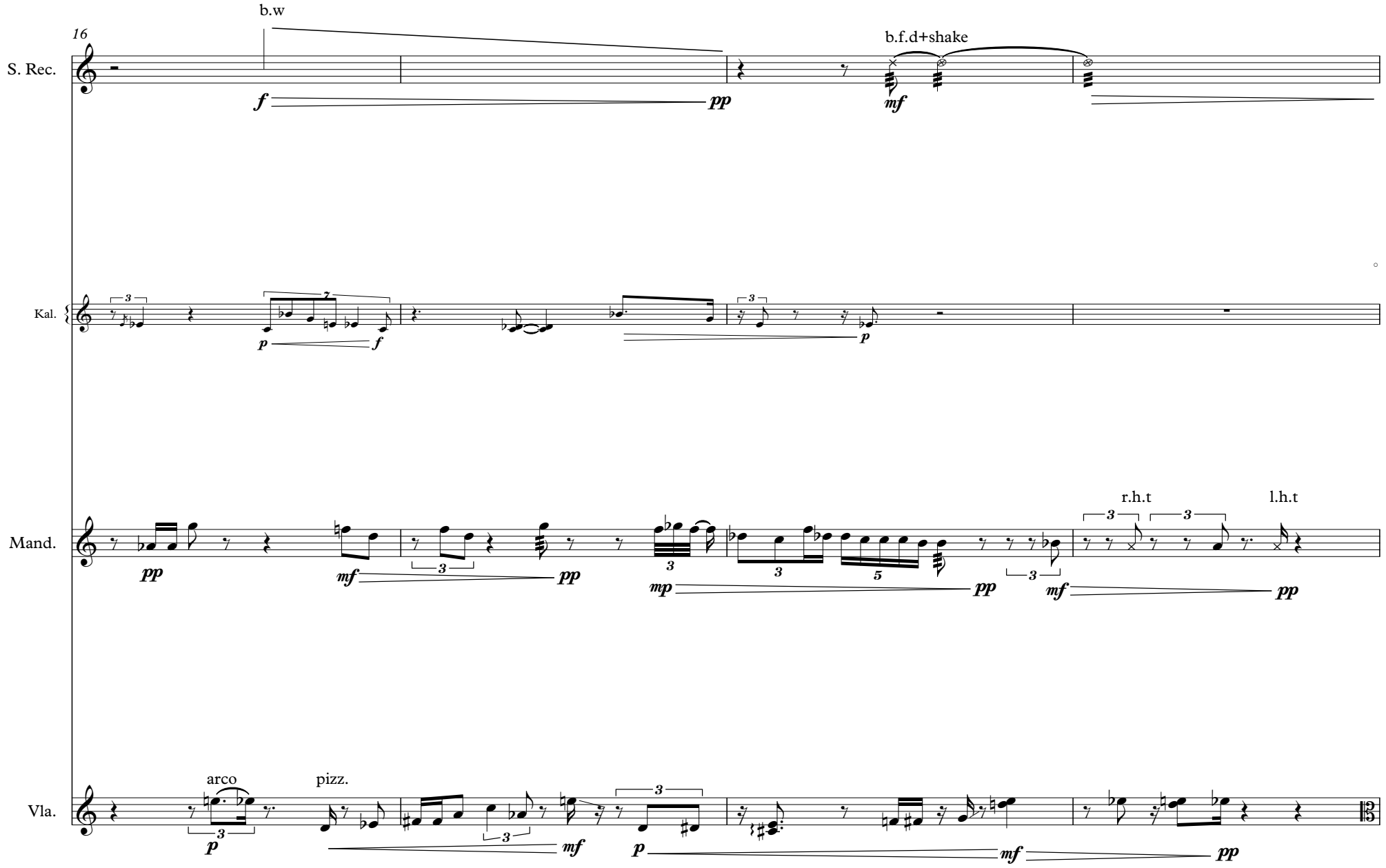
TZA'ATZUA
(Toy)
Score in C

Eliav Kohl

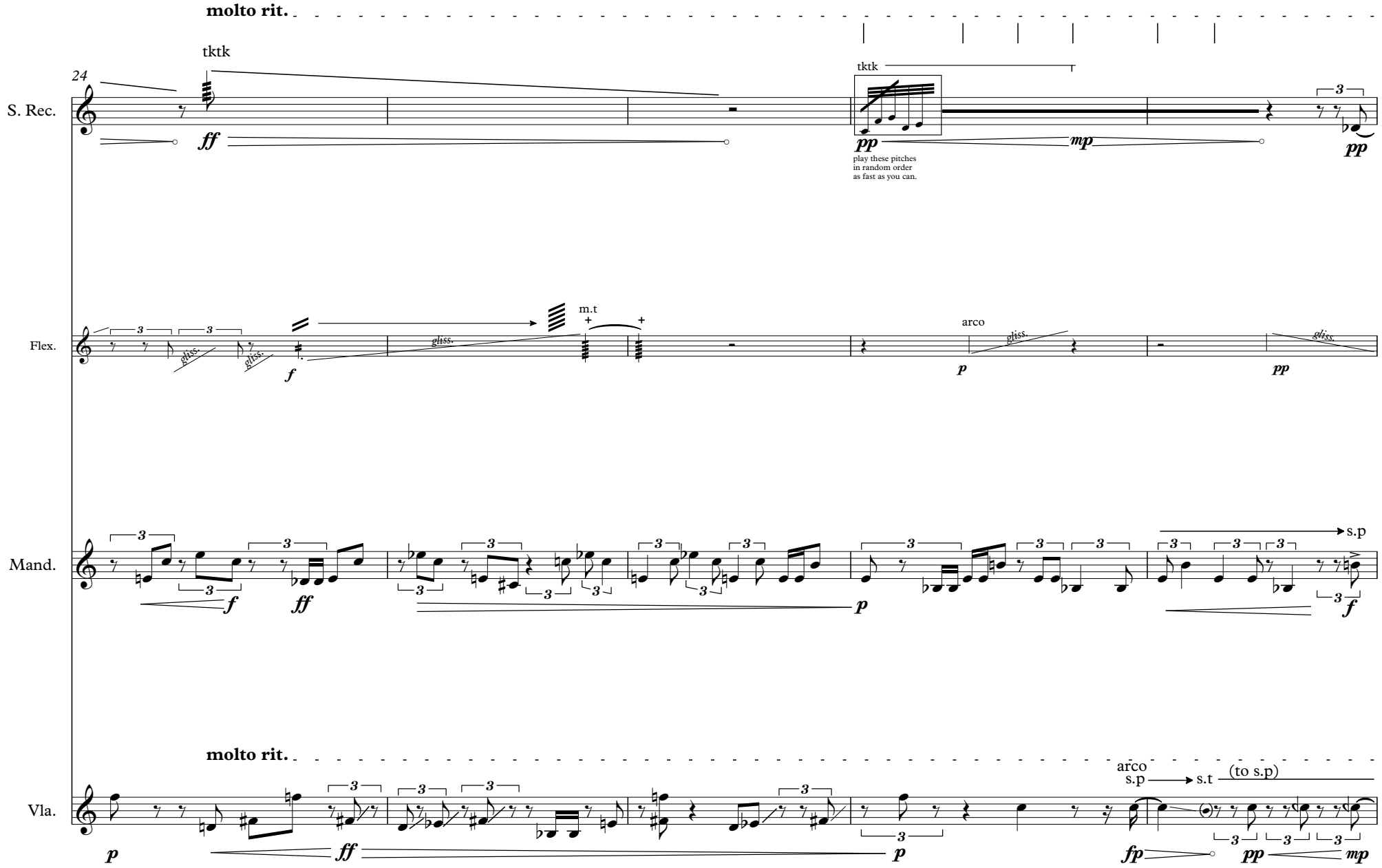


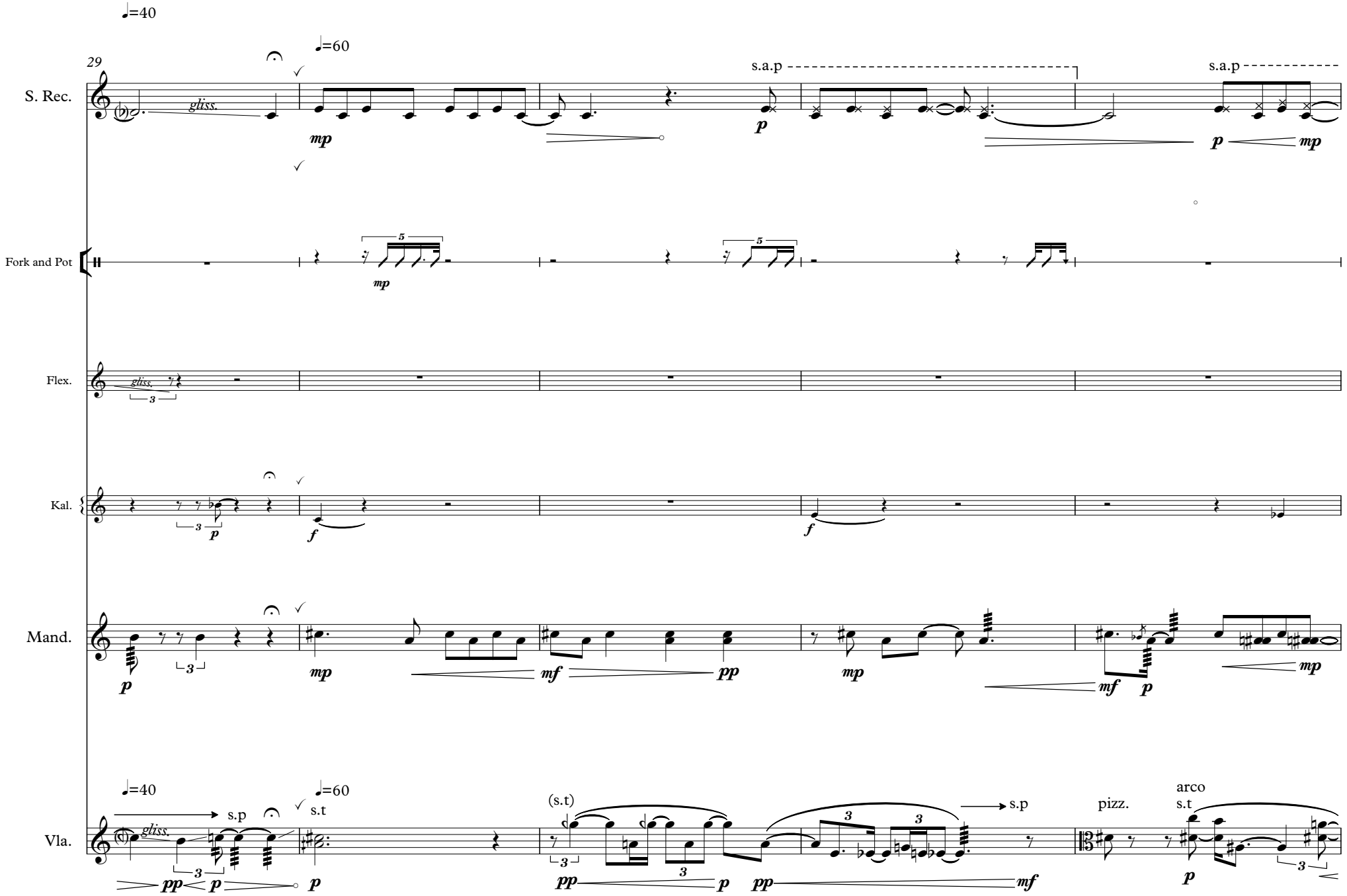

6
To ord.
b.w
tktk
t t t t
♩=80
S. Rec.
mf
p
mf
Rt.
Mand.
pp
pp
ord.
scr.
p
mf
mp
Vla.
s.p
scr.
s.t
s.p
gliss.
gliss.
pp
s.p
scr.
mp
pp
o.p
(sul C)
p
gliss.
mp
♩=80
pizz.
ffff

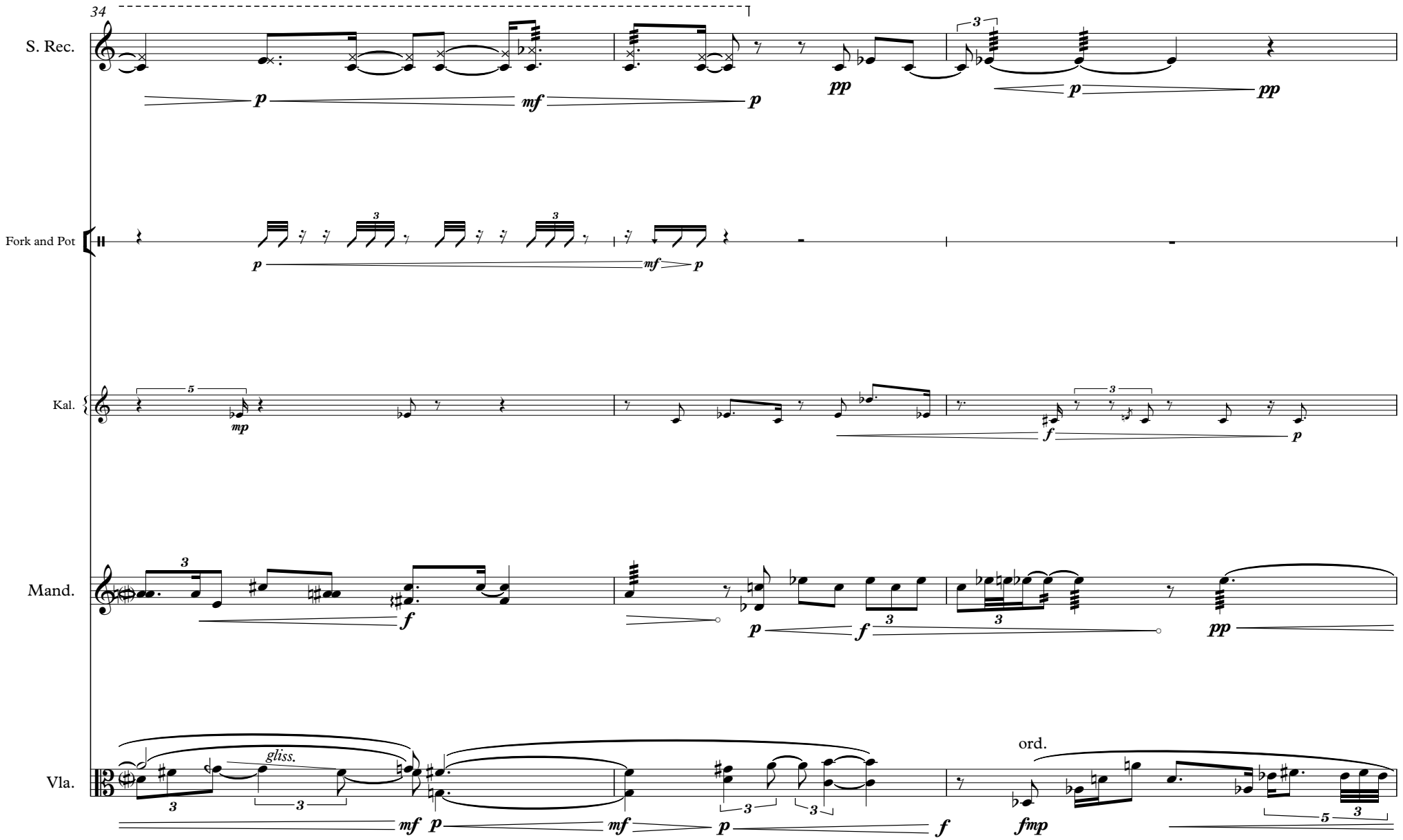
12
S. Rec.
ord.
b.w
(gliss by reducing air pressure)
b.f.d+shake
Kal.
Mand.
r.h.t
Vla.
mute
sul A
mute
sul A
arco
gliss.
pizz. mute
sul A

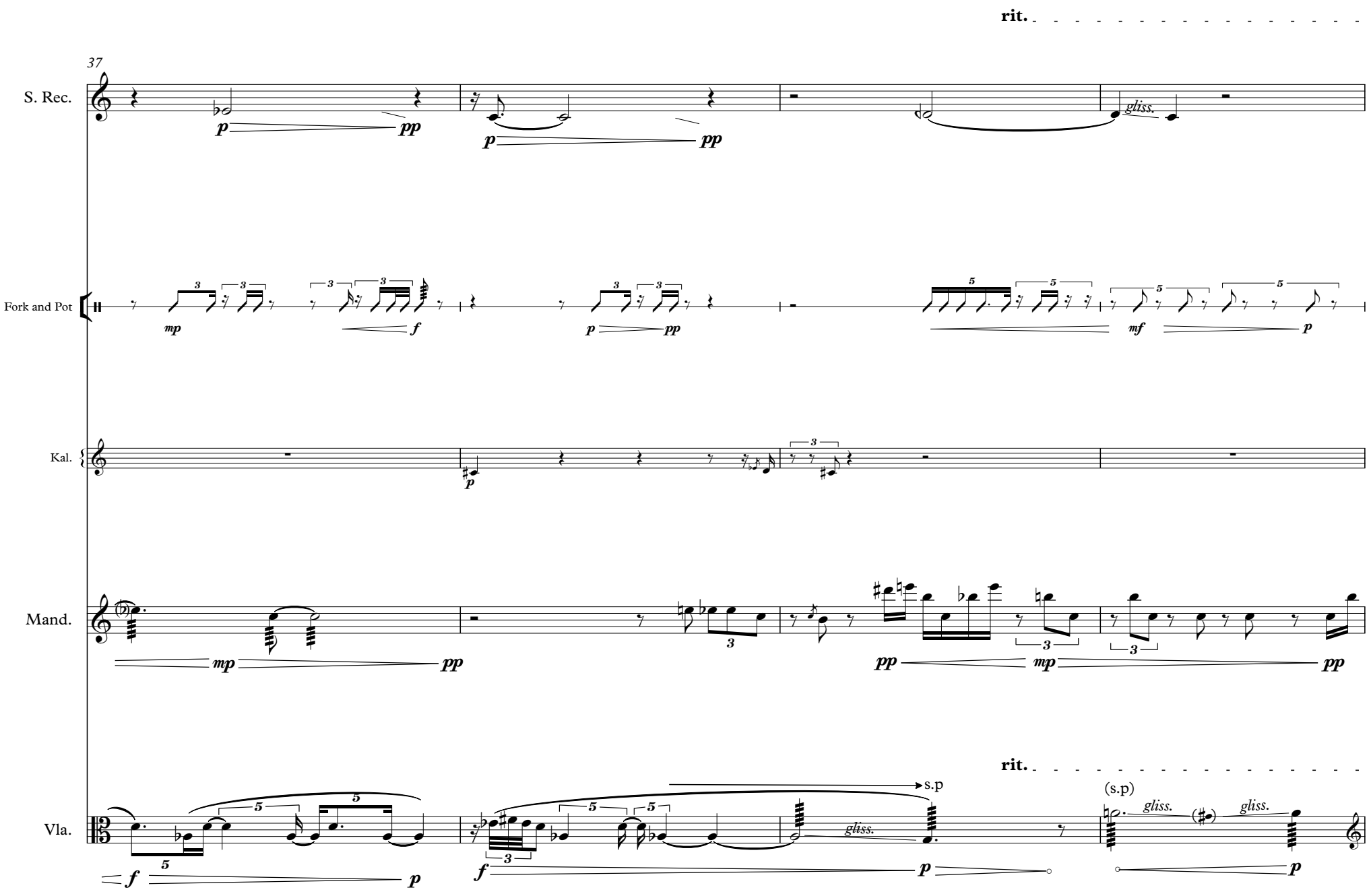

16
b.w
b.f.d+shake
S. Rec.
Kal.
Mand.
r.h.t
l.h.t
Vla.
arco
pizz.

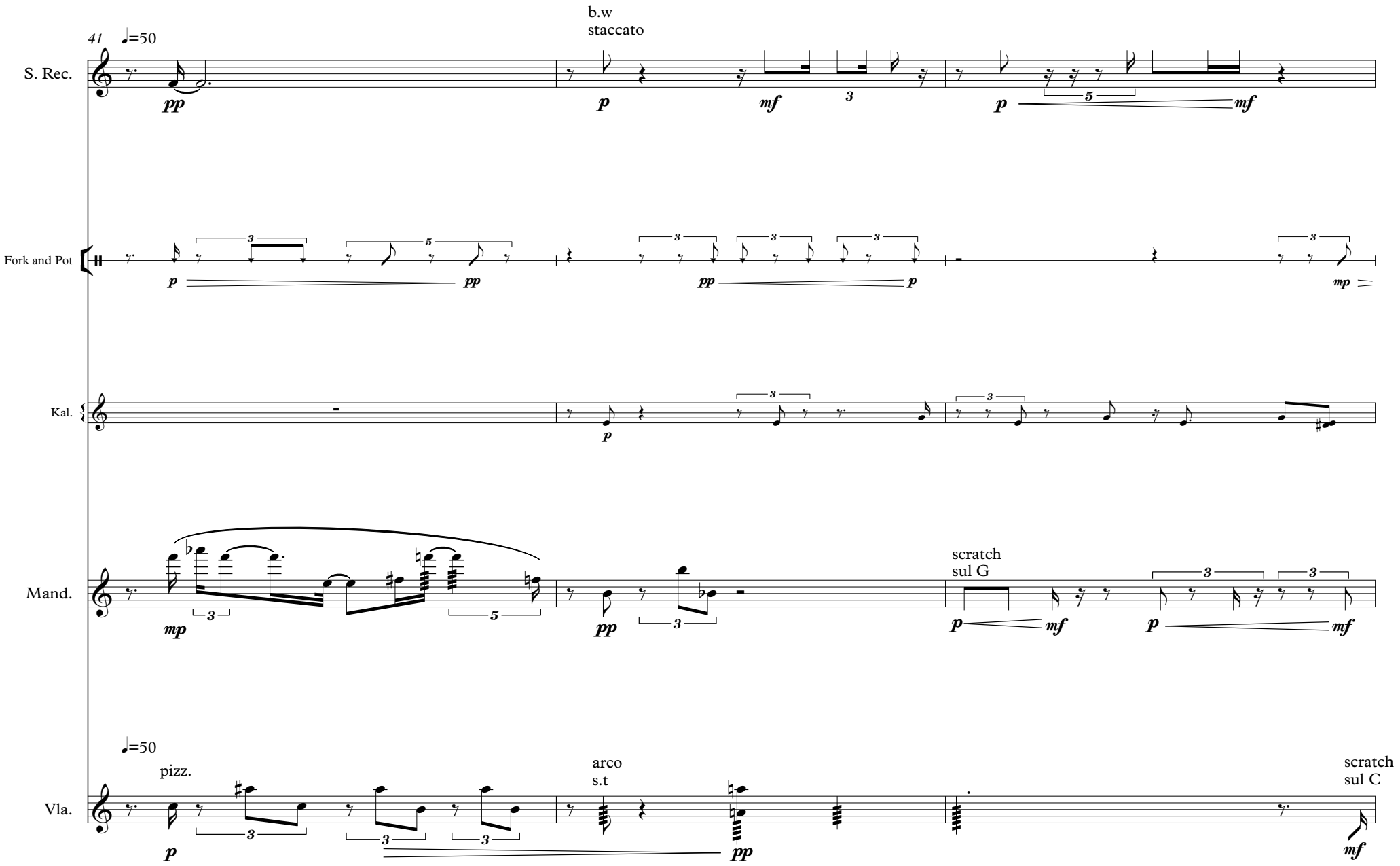
20
S. Rec.
Flex.
Mand.
Vla.
tktk
tktk
gliss.
mf
p
f
mp
ffff

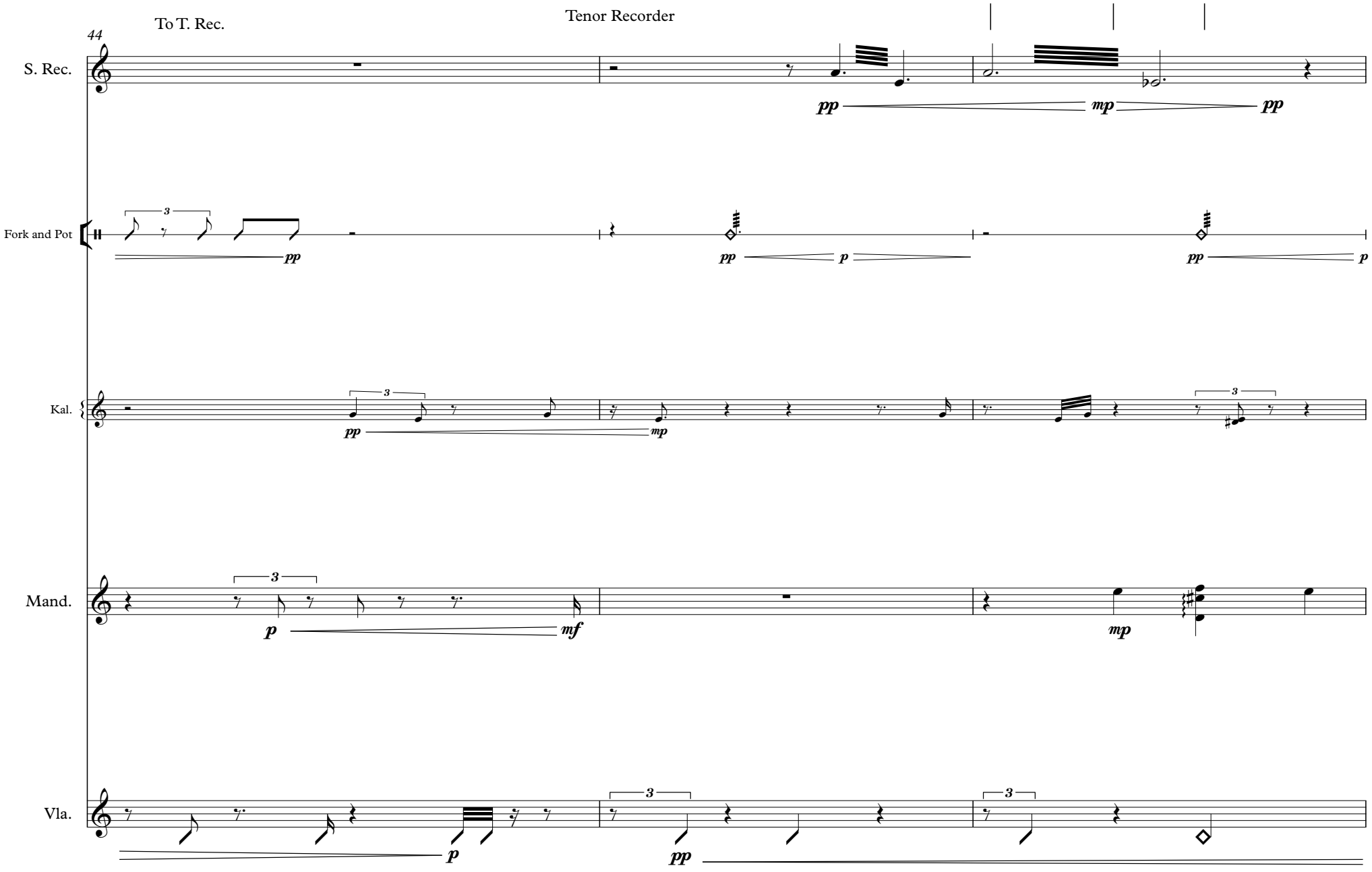

molto rit.
tktk
24
S. Rec.
ff
tktk
pp
play these pitches
in random order
as fast as you can.
mp
pp
Flex.
m.t
gliss.
f
arco
p
pp
Mand.
s.p
f
ff
p
molto rit.
Vla.
arco
s.p
s.t
(to s.p)
p
ff
p
fp
pp
mp

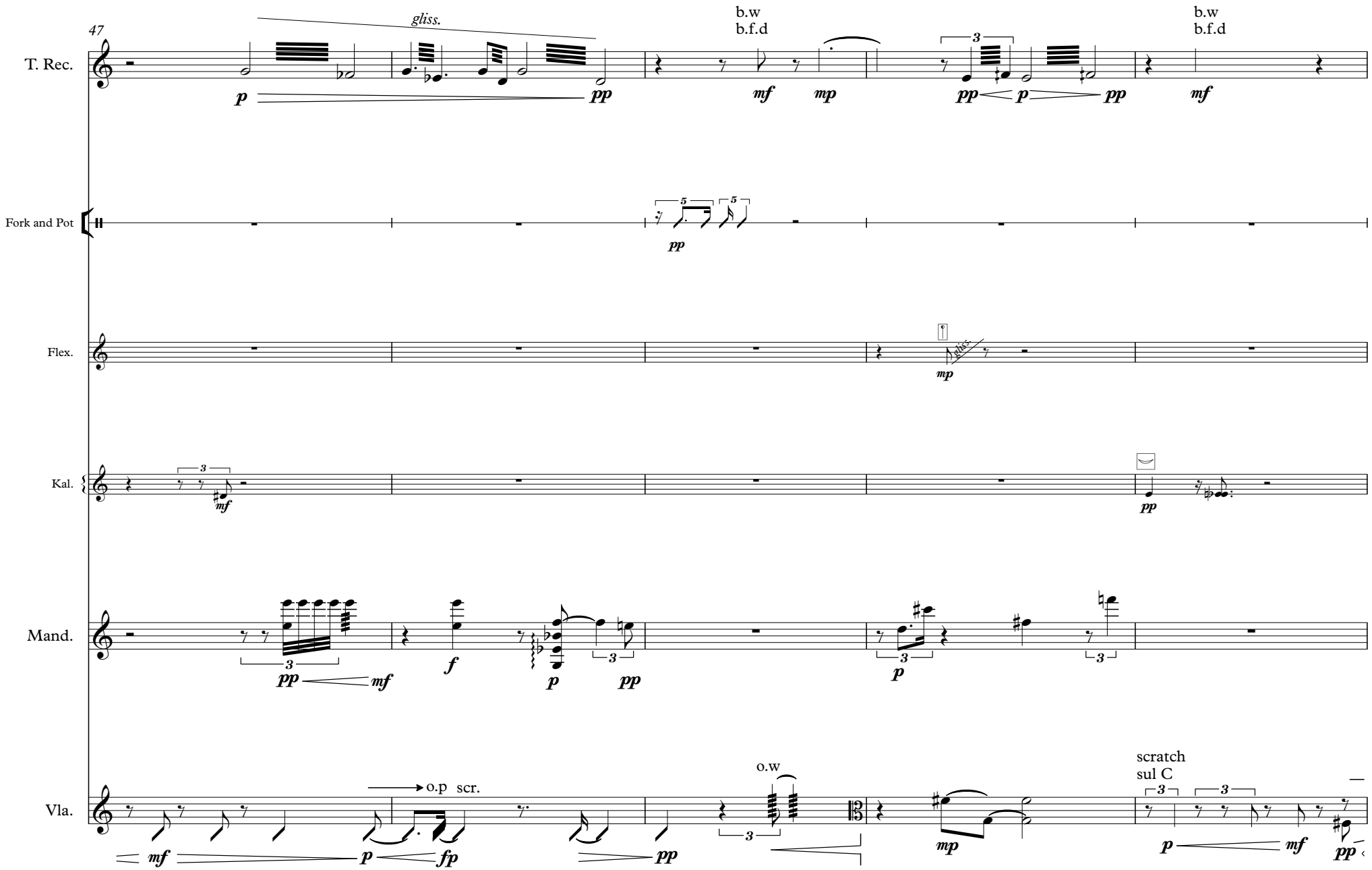

♩=40
29
♩=60
S. Rec.
gliss.
mp
p
s.a.p
s.a.p
p
mp
Fork and Pot
5
mp
5
Flex.
gliss.
3
Kal.
3
p
f
f
Mand.
p
3
mp
mf
pp
mp
mf
p
mp
♩=40
s.p
Vla.
gliss.
3
pp
p
p
♩=60
s.t
(s.t)
3
pp
3
p
pp
s.p
mf
pizz.
arco
s.t
p
3

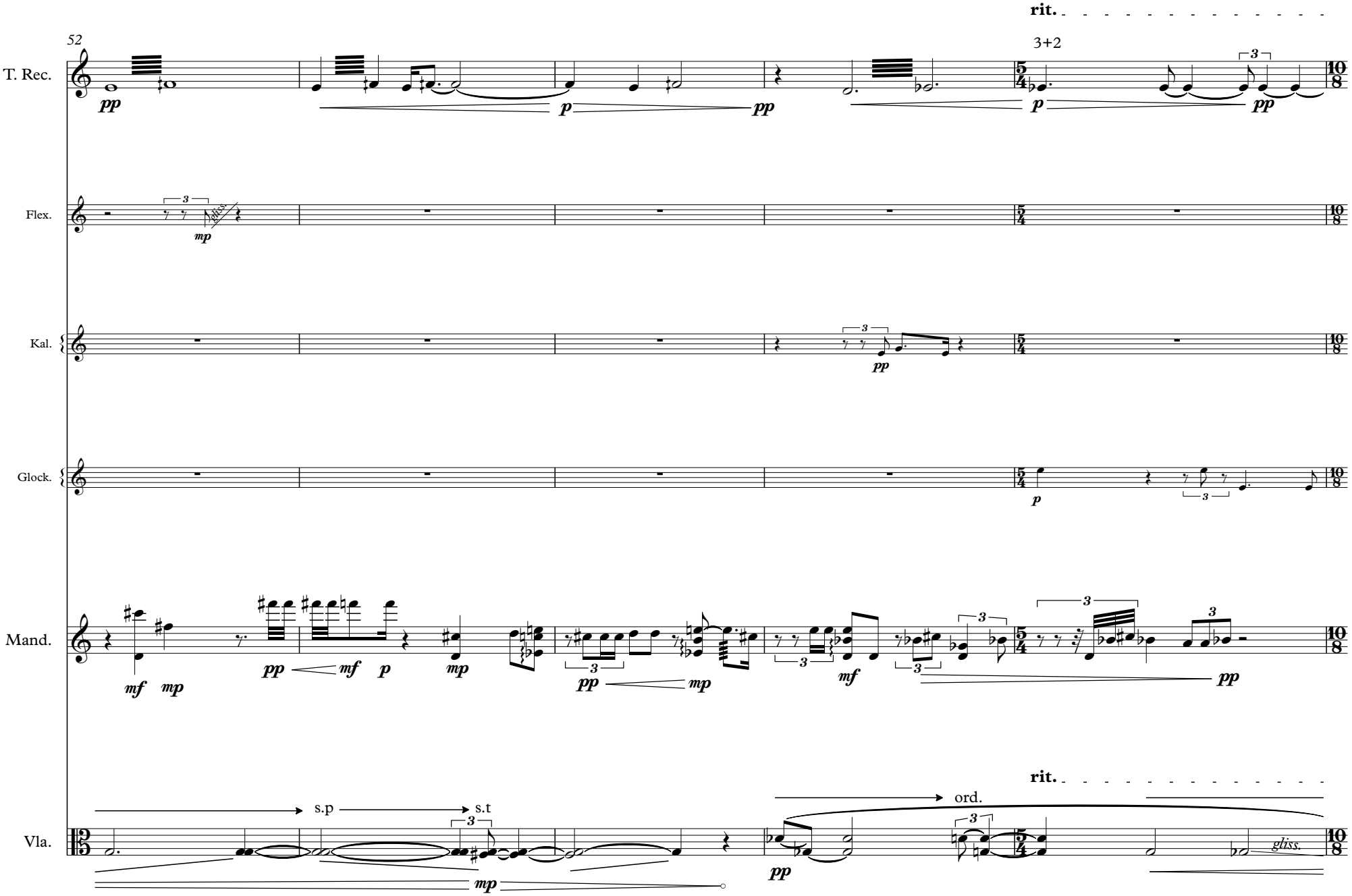

34
S. Rec.
Fork and Pot
Kal.
Mand.
Vla.
gliss.
ord.

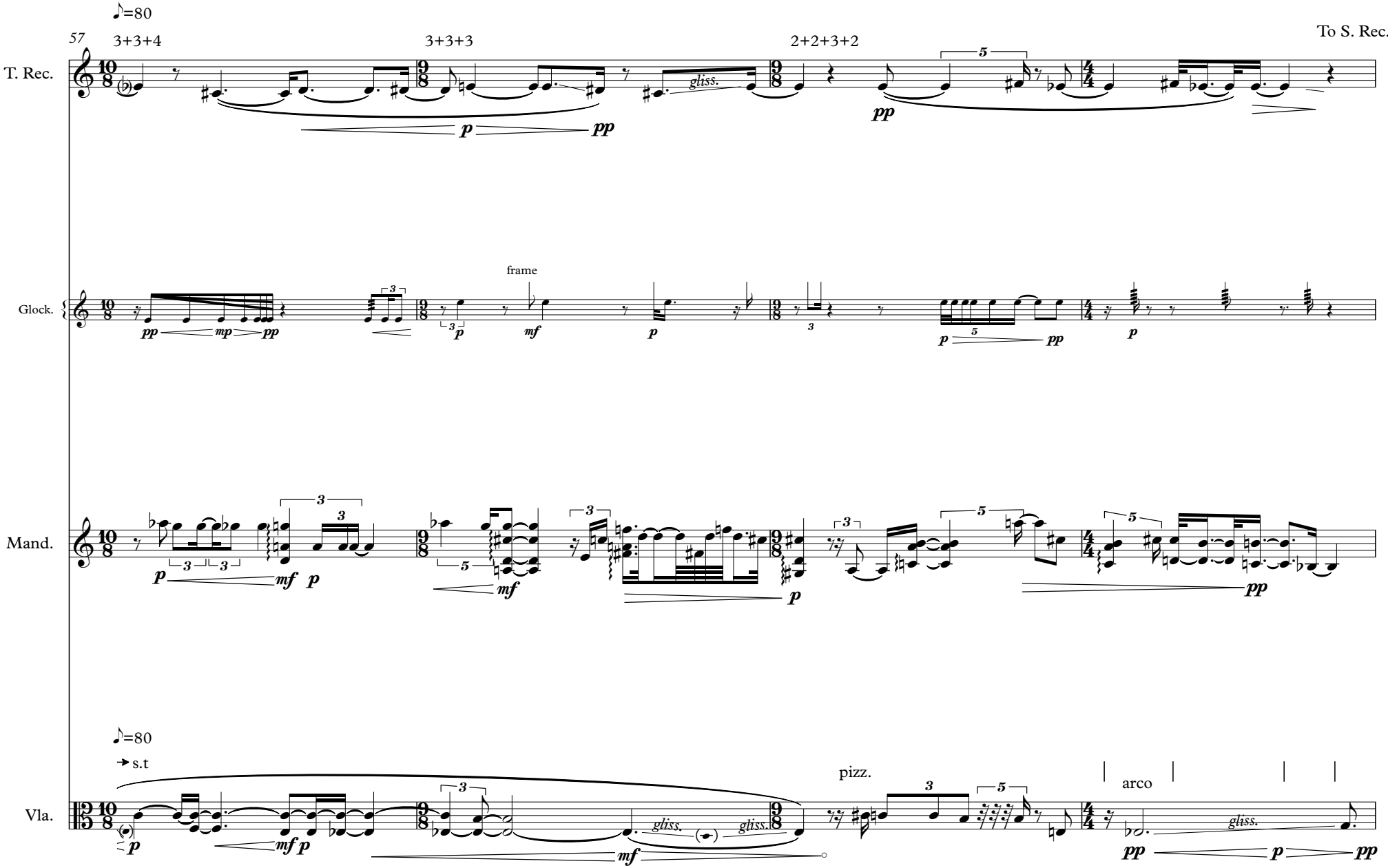

rit.
37
S. Rec.
gliss.
Fork and Pot
Kal.
Mand.
rit.
Vla.
s.p
(s.p)
gliss.

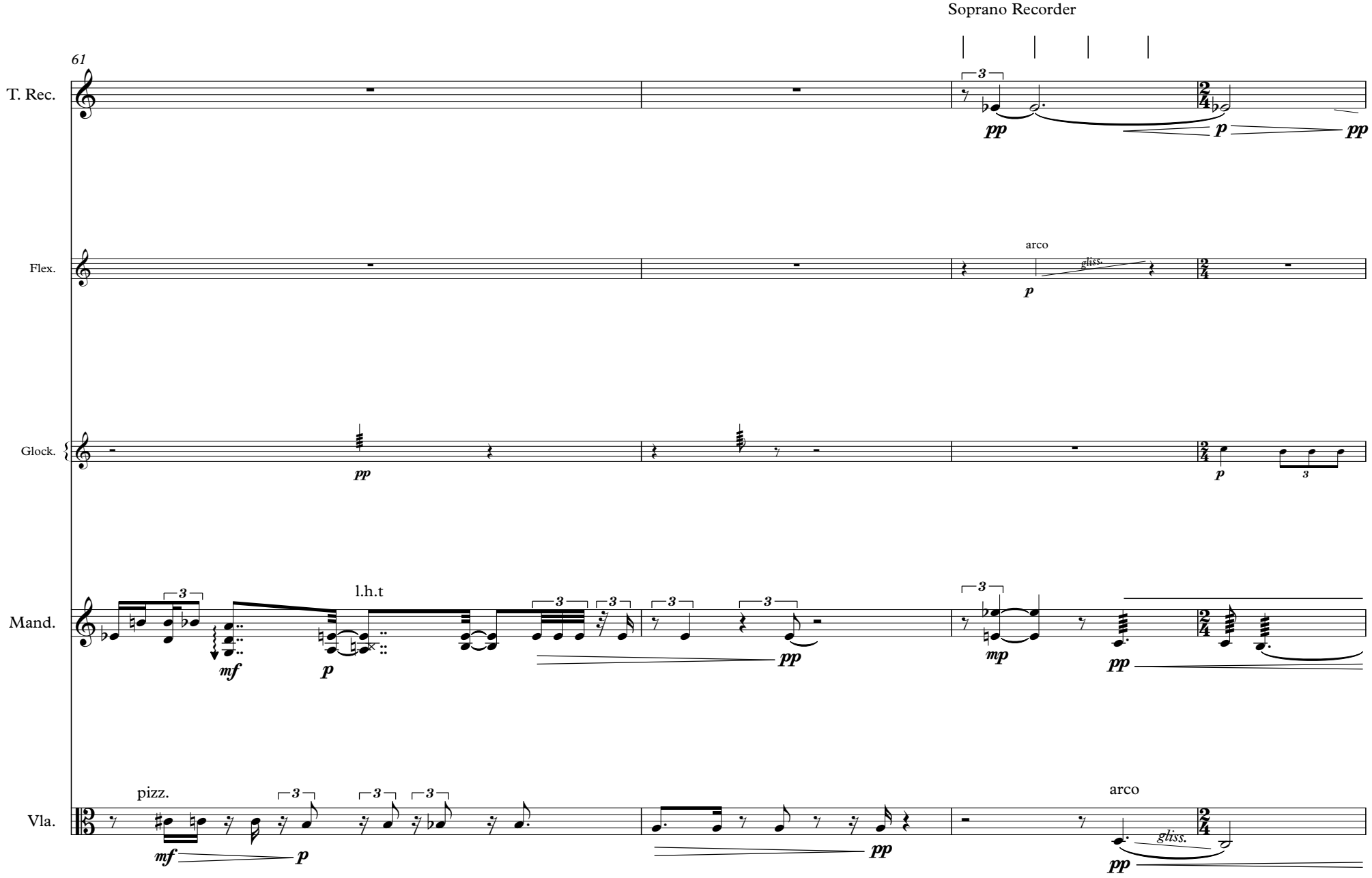

41
♩=50
S. Rec.
b.w
staccato
pp
p
mf
p
mf
Fork and Pot
p
pp
pp
p
mp
Kal.
p
Mand.
mp
pp
scratch
sul G
p
mf
p
mf
♩=50
pizz.
Vla.
p
arco
s.t
pp
scratch
sul C
mf

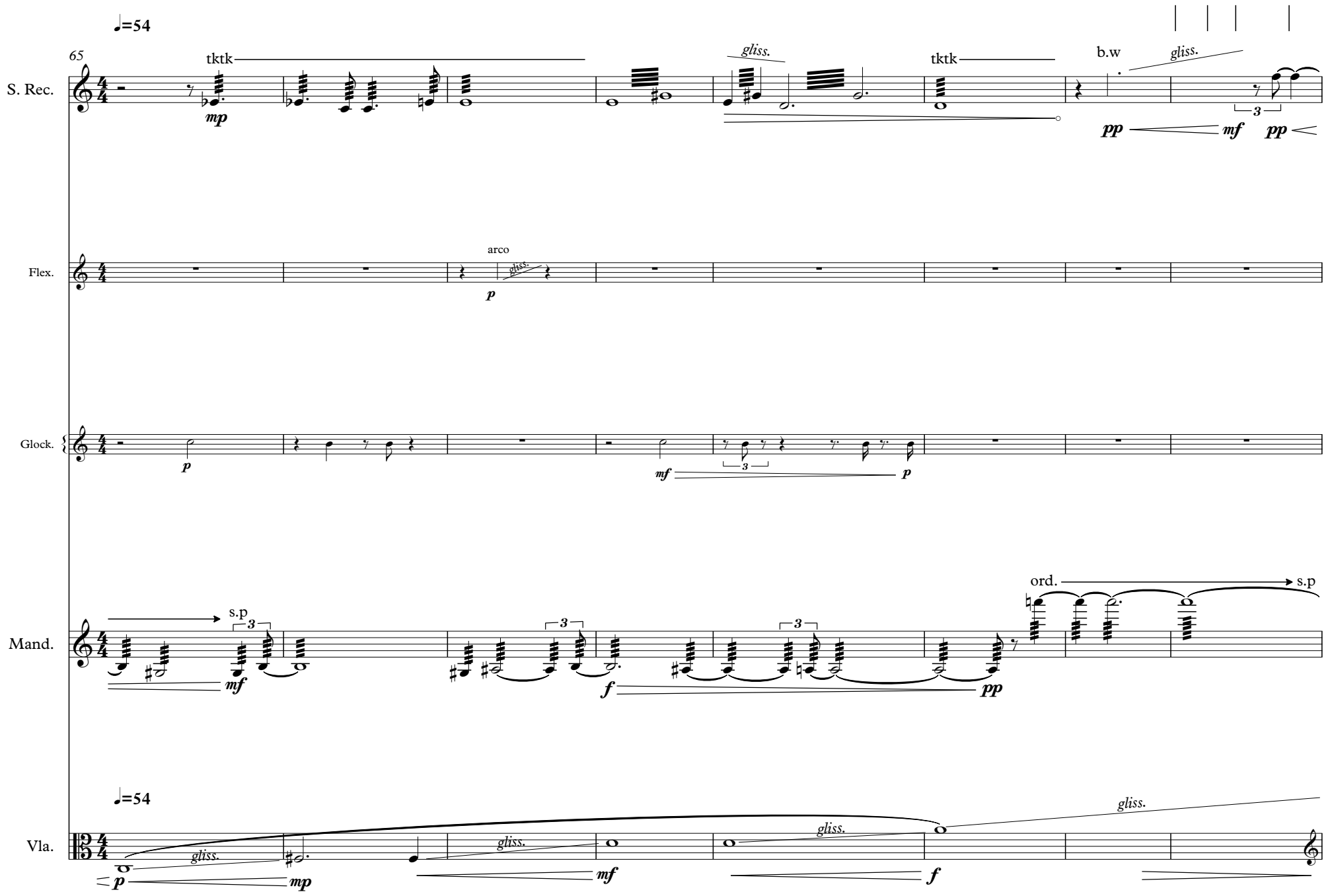

To T. Rec.
Tenor Recorder
44
S. Rec.
Fork and Pot
Kal.
Mand.
Vla.
pp
mp
pp
pp
p
pp
p
pp
mp
p
mf
mp
p
pp

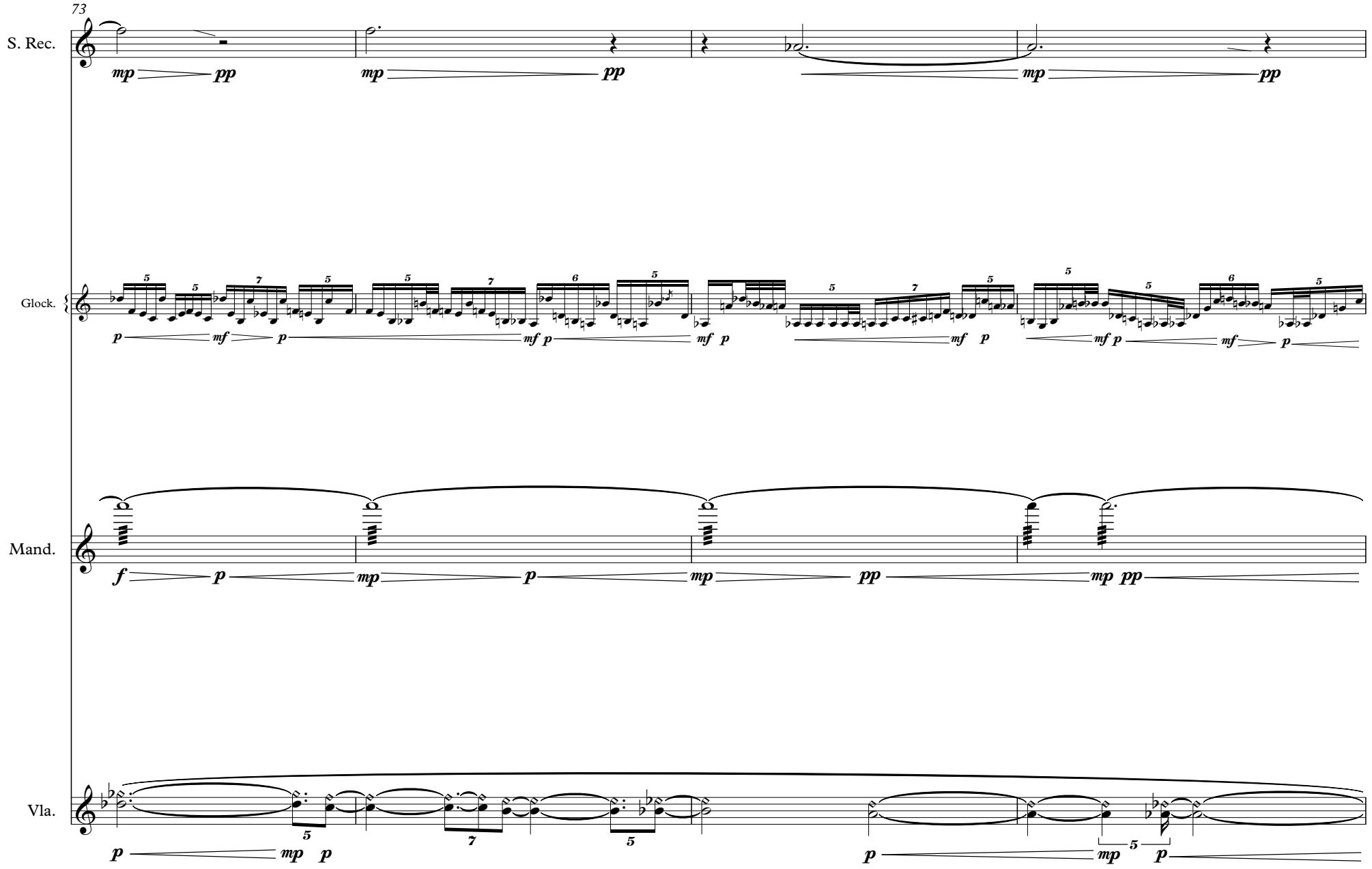

47
T. Rec.
gliss.
b.w
b.f.d
b.w
b.f.d
Fork and Pot
Flex.
gliss.
Kal.
Mand.
Vla.
o.p
scr.
o.w
scratch
sul C

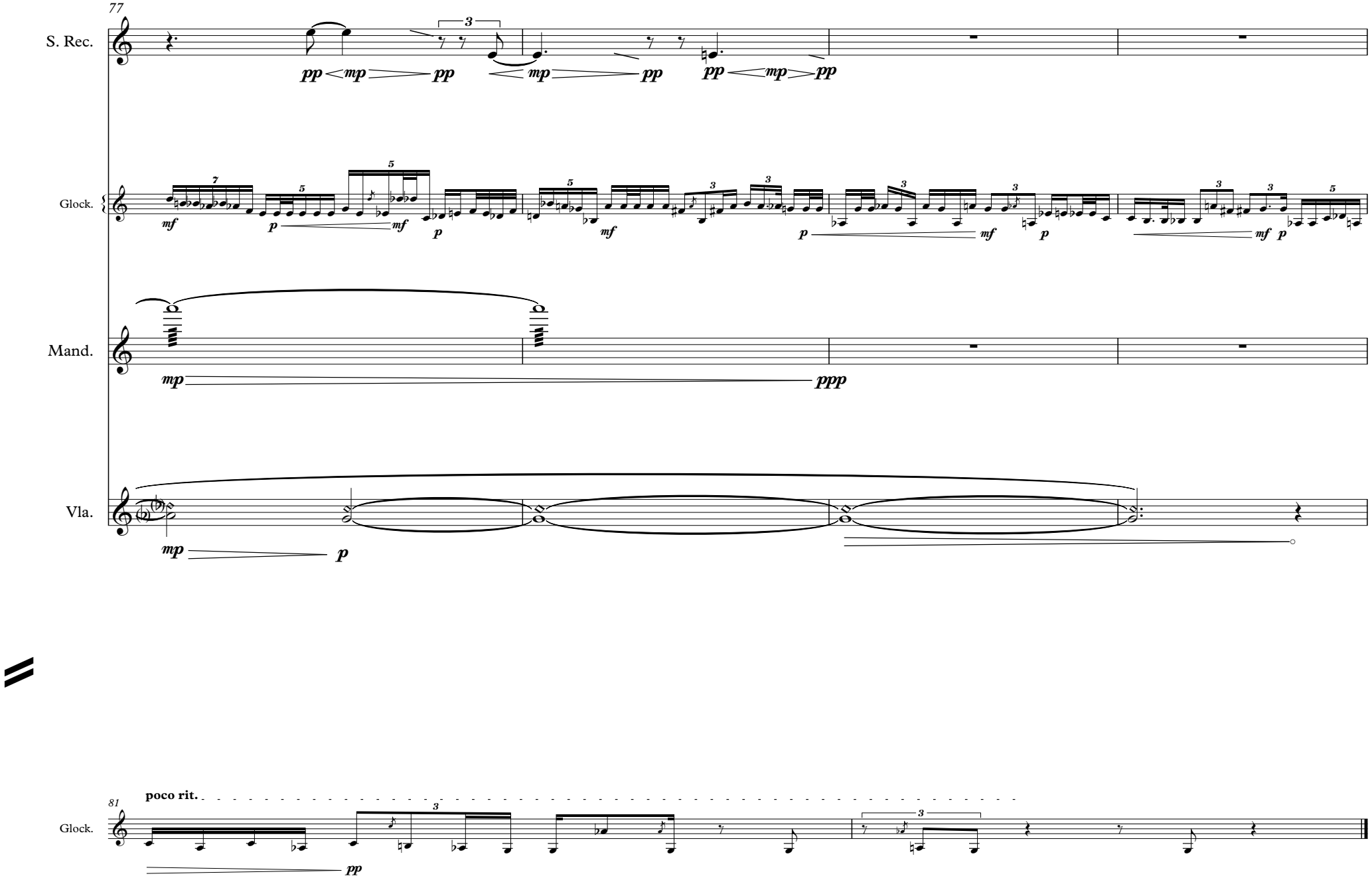

rit.
52
3+2
T. Rec.
Flex.
Kal.
Glock.
Mand.
rit.
s.p
s.t
ord.
Vla.
gliss.


57
♪=80
3+3+4
3+3+3
2+2+3+2
To S. Rec.
T. Rec.
gliss.
Glock.
frame
Mand.
♪=80
→ s.t
Vla.
pizz.
arco
gliss.


Soprano Recorder
61
T. Rec.
Flex.
arco
gliss.
Glock.
Mand.
l.h.t
Vla.
pizz.
arco
gliss.


♩=54
65
S. Rec.
tktk
mp
gliss.
tktk
b.w
gliss.
pp
mf
pp
Flex.
arco
gliss.
p
Glock.
p
mf
p
Mand.
s.p
mf
f
pp
ord.
s.p
♩=54
Vla.
gliss.
p
mp
gliss.
mf
gliss.
f
gliss.


73
S. Rec.
Glock.
Mand.
Vla.


77
S. Rec.
Glock.
Mand.
Vla.
81
poco rit.
Glock.