

URIAH W. RINZEL

Orca

for viola and chamber ensemble

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Commissioned by Nadia Sirota and SYZYGY

Instrumentation:

Viola

Cello

Vibraphone

Electric Guitar

Piano

Running time approx. 9'

Contact the composer at violinistgonemad@yahoo.com

INSTRUCTIONS

General

Orca is a high-energy, high-volume piece that calls for the performers to play in an aggressive rock style. The asymmetrical 4+3+4+4 meter will feel like a heavily syncopated pattern which skips a 16th note every bar adding to the disjunct intensity. At various times in the piece, the players are instructed to perform nontraditional figures and expressions which intend to translate idiomatic electric guitar playing into each particular instrument. The instruction "on top of the beat" means that the players will play earlier than the true tactus. This makes the piece sound more excited, nervous or giddy. The electric guitar employs looping to create a thicker texture by stacking parts. Because looping is employed, the players must follow the guitarist's tempo for the opening section to rehearsal D, and from rehearsal N until rehearsal O. The guitar amplifiers will be placed behind the ensemble to ensure the ensemble can follow. In other sections, the tempo is meant to be steady, somewhat march-like, though the slower section can ebb and flow following the violist. As always, blocking-wise, make sure each performer has line of sight with one another, but especially with the guitarist who will lead most of the sections of the piece.

Strings

Though this is a chamber piece, it is a loud chamber piece. Piano dynamics are still meant to sound full. Forte dynamics in the "dirty" and "brash" sections are not meant to sound pretty or clean, but are meant to match the timbre of the overdriven guitar. Compete with the volume of the guitar. Some extended techniques are notated the first time they occur in the score and parts which imitate electric guitar playing and timbre. Non-voiced harmonics can be played approximately where the harmonics would sound but over-pressed with the left hand to get a rhythmic "scratching" sound. The left hand slap is not meant to sound, but is a way to rhythmically end the previous note. The figure in measure 10 is a gradual adding of bow pressure until overpressure occurs resulting in subharmonics which add intensity to the rhythmic figure. All trills, like in measure 63, beat 2 are intended to sound like bend vibrato on guitar which can only go up. Experiment with playing them with only one finger, sliding up a whole step and back, what I might term a "gliss. trill." Even one turn of the trill would get the point across. All notated glissandi (sometimes just a line is given) are intended to sound asymmetrical, starting with a burst and slowing down (rather than a line of consistent pitch change, it should be more of a parabola. Slide up then down figures like the last beat of measure 9 don't need to be on the exact notated pitches, rather the motion will suffice. The accent on the high note is primarily given by the left hand pressure rather than the bow. As much of the "riffing" in the outer sections is created from single string riffs on guitar, incorporate as much sul G and sul C as possible in these sections. Address the instrument in a more traditional way when given the instruction to play "natural," including vibrato and traditional rhythmic feel. In the section labeled "slow attack," mimic the volume swells of the electric guitar. Perhaps envision these notes with an exaggerated tenuto or swell.

Vibraphone

Parameters vibrato on and off are notated in the score. Use the slowest available vibrato rate the instrument can accomplish and the guitarist will match this rate with a similar effect. The section before rehearsal L will add spacial effects between the guitar and vibraphone particularly if the rates of the vibrato or are the same since they will be out of phase with one another.

Guitar

This piece features the electric guitar as accompanist/director in a chamber music setting. The part is written to be idiomatic for a rock guitarist and calls for use of signal processing with many parameter changes.

The part includes "overdrive" and "clean" sections at which the player is asked to use their taste to find appropriate and interesting tones, and a variety of different overdrives/fuzz pedals or channel switching may be used at various times or all together.

An echo set to approximately 575 milliseconds will work well for the section at rehearsal D as well as the volume swells sections. The use of reverb is strongly discouraged due to this piece being intended for a concert hall.

Tremolo (or vibrato as it is sometimes called) effect is called for in the part to mimic the sound of the vibraphone's tremolo. Rehearse the section before letter L with the vibraphonist and find a speed to match (or nearly match) the tempo. Find the slowest possible speed the vibraphone can accomplish and match the guitar tremolo speed.

This piece calls for looping, though it is possible to perform it leaving out the looper. The looper must have the following abilities accessible via footswitch: record/overdub, play/stop, undo. The player should practice with the looper and be able to establish a loop confidently and consistently. In performance, if creating the loop is unsuccessful, there is the buffer of a few measures to try and recover. If the loop still fails, or the ensemble gets off without remedy, stop the loop, and record another one if time or appropriateness permits, or leave it out if it doesn't.

Piano

Piano lid at full stick. The pianist must take the role of following the guitarist and violist rather than driving the ensemble. Since the piano is conceived to be the bass voice of the piece, most of the material is written in the extreme low register. As always, be sure to listen for the soloist.

Orca

for Viola and Chamber Ensemble

Uriah W. Rinzel

$\text{♩} = 84$
open

Viola

Electric Guitar

f bridge pickup overdrive *f* simile

5 follow guitar dirty, non vibrato gliss. not voiced L. H. slap over-press simile gliss. follow guitar dirty, non-vibrato gliss. not voiced

Cello

Guitar record loop play loop loop:

9 L. H. slap over-press gliss. simile gliss.

Viola

Cello

Vib. follow guitar hard mallets tremolo off *f*

Guitar

Piano follow guitar dirty *f* black key gliss.

13 gliss. gliss.

Viola

Cello

Vib.

Guitar

Piano

17

Viola

Cello

Vib.

Guitar

Piano

21

Viola

Cello

Vib.

Guitar

Piano

A

gliss.

ff

25

Viola

Cello

Vib.

Guitar

Piano

gliss.

29 *gliss.* **B**

Viola

Cello

Vib.

Guitar

Piano

record loop

33

Viola

Cello

Vib.

Guitar

Piano

play loop

37

Viola

Cello

Vib.

Guitar

Piano

4

41

Viola

Cello

Vib.

Guitar

Piano

gliss. not voiced

undo loop record loop E and A Strings

45

Viola

Cello

Vib.

Guitar

Piano

simile gliss.

gliss.

L. H. slap

49

Viola

Cello

Vib.

Guitar

Piano

sul C

over-press

gliss.

use open strings

black key gliss.

marcato

66

Viola *tr* *gliss. vibr.* **D** *natural*

Cello *tr* *gliss. vibr.* *natural* *flight*

Vib. *f*

Guitar *pickup pos. 2 clean* *echo = .* *P.M.* *flight* *P.M.*

Piano *natural* *f*

70

Viola *mf* *mp* *mf*

Cello *mf* *mp* *mf*

Vib. *mf* *mp* *mf*

Guitar *P.M.* *mf* *simile* *mp*

Piano *mf* *mp* *mf*

74

Viola *mp* *p*

Cello *p* *pp*

Vib. *p* *pp*

Guitar *p* *pp* *pickup pos. 4 delete loop*

Piano *p* *p menacing*

78 **E**

Viola *mf*

Cello *p* menacing *con sord.*

Vib.

Guitar *p* menacing *echo off palm mute*

Piano

83

Viola *mf*

Cello

Vib. *p* tremolo on slowest speed

Guitar

Piano

88 **F**

Viola

Cello *mp*

Vib. *mp* *pp* *mp*

Guitar *mp*

Piano *mp*

95

Viola *mf* *pp* *mf* *gliss.* **G**

Cello *p* *mf* *pp* *mf*

Vib. *p* *mf*

Guitar *mf*

Piano *p* *mf*

102

Viola *f* *gliss.* *f*

Cello *f* *sub. p*

Vib. *f* *p*

Guitar *f* *sub. p* *open palm mute*

Piano *f* *sub. p*

107

Viola *pp* *mp* *gliss.* **H** *p*

Cello *pp* *gradual shift to legato* *p*

Vib. *pp*

Guitar *gradually lift mute* *open*

Piano *gradual shift to legato*

115

Viola

Cello

Guitar

Piano

p *f* *p* *pp* *f* *pp* *mp* *pp*

f *p* *mp* *pp*

f *p* *mp* *pp*

I Slower ♩ = 130
con sord.
gentle

124

Viola

Cello

Vib.

Guitar

Piano

p *pp* *f* warm

gentle *pp* *f* warm

soft mallets sustained *pp* *f* warm

pp *f* warm

f warm

J slow attack
Sul G

I Slower ♩ = 130

echo on tremolo on volume swells

f warm

133

Viola

Cello

Vib.

Guitar

Piano

p *f* rich

p *f* rich

f rich

p *mf* *f* rich

f rich

f rich

140 *delicate* **K** *with anticipation*

Viola *p* *delicate* *with anticipation* *cresc.*

Cello *p* *with anticipation* *cresc.*

Vib. *p* *sustained with anticipation* *cresc.*

Guitar *echo off* *p* *neck pickup* *p* *mp*

Piano *p* *sneak in* *p* *cresc.*

L $\text{♩} = 84$

Viola *senza sord. brash, non-vibrato* *f* *abs.* *senza sord. brash, non-vibrato*

Cello *f* *senza sord. brash, non-vibrato*

Vib. *mp* *mf* *hard mallets* *f*

Guitar *tremolo off* *overdrive palm mute* *mf* *f brash*

Piano *f* *brash*

158

Viola

Cello

Vib. *Red.*

Guitar

Piano *8va*

M *aggressive*

164 *ff*

aggressive

ff

aggressive

ff

ff aggressive

open

N

172 *follow guitar*

follow guitar

sempre ff

follow guitar

open position

record loop

ff

play loop

loop

follow guitar

P.M.---

P.M.---

P.M.---

178

record loop

P.M.---

P.M.---

P.M.---

183

Viola

Cello

Vib.

Guitar

Piano

P.M.-1

P.M.-...-1

gliss.

187

Viola

Cello

Vib.

Guitar

Piano

brutal

brutal

brutal!

bridge pickup

brutal

P.M.-...-1

P.M.-..

191

Viola

Cello

Vib.

Guitar

Piano

Broader ♩ = 130

Broader ♩ = 130

pause loop

P.M.-1

P.M.-...-1