

**SCOTT SMALLWOOD**

**PIPEBROOK**

**I** NSTRUMENTAL

**F** IELD

**R** ECORDING

FOR VIOLONCELLO & CONTRABASS

FEBRUARY, 2004

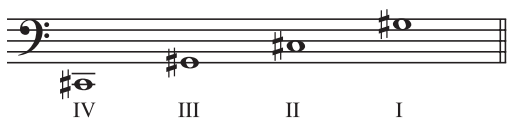
# SCOTT SMALLWOOD


## PIPEBROOK (IFR)

### NOTES

This piece is scored for violincello and contrabass with scordatura tuning, as follows:

*Scordatura:*

vc 

cb 

This piece should be regarded as a kind of improvised soundscape within a space.

The score to this composition is a structured improvisation consisting of two components:

- A: pizzicato harmonics layered over the bowed texture
- B: constant bowing of open strings

While one player plays mode A, the other player should play mode B.

The players should occasionally switch between these two modes of playing (switch roles).

The vocabulary for these components are shown on the next page, followed by a simple graphical score of the piece. Other notes are as follows:

- 1.) This piece should be performed very quietly at all times, and the performers should listen carefully to how the sound interacts acoustically with the space in which it is performed.
- 2.) The piece may be performed for as short or long a period of time as desired. Suggested timings may fall anywhere between three minutes and twelve minutes in duration.
- 3.) The bowed part should remain relatively static in terms of volume, but may vary greatly in timbre by varying bow pressure, position, and speed.
- 4.) The performers may take liberties in starting and concluding this piece. For example, the performer may wish to "fade" the beginning and end, or may wish to start and end abruptly.

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**VIOLONCELLO**

**PART A:**  
 VOCABULARY FOR STRINGS I AND II (A AND D).

(These pitches result from harm + scordatura tuning.)

Any of the above natural harmonics can be used in the improvisation. These should be performed pizzicato, and should be "double-flicked" by the finger.

These short and delicate sounds should be sharp and glassy, but very quiet. They should be improvised as if they are randomly-placed "bumps" inside of the soundscape, and may vary slightly in volume, timbre, and density.

**PART B:**  
 VOCABULARY FOR OPEN BOWING.

The lower three strings should be bowed together with the right hand throughout the piece, and should always be quiet. As bow direction needs to change, it should be articulated by a slight bounce with the bow, in roughly the same manner as the above double articulations of harmonics.

[3:00 - 12:00]

SCOTT SMALLWOOD  
**PIPEBROOK (IFR)**  
 FOR VIOLONCELLO & CONTRABASS

**CONTRABASS**

**PART A:**  
 VOCABULARY FOR STRINGS I AND II (G AND D).

(These pitches result from harm + scordatura tuning.)

II *pizz harm* I

Any of the above natural harmonics can be used in the improvisation. These should be performed pizzicato, and should be "double-flicked" by the finger.

These short and delicate sounds should be sharp and glassy, but very quiet. They should be improvised as if they are randomly-placed "bumps" inside of the soundscape, and may vary slightly in volume, timbre, and density.

**PART B:**  
 VOCABULARY FOR OPEN BOWING.

*ppp*

The lower three strings should be bowed together with the right hand throughout the piece, and should always be quiet. As bow direction needs to change, it should be articulated by a slight bounce with the bow, in roughly the same manner as the above double articulations of harmonics.

[3:00 - 12:00]