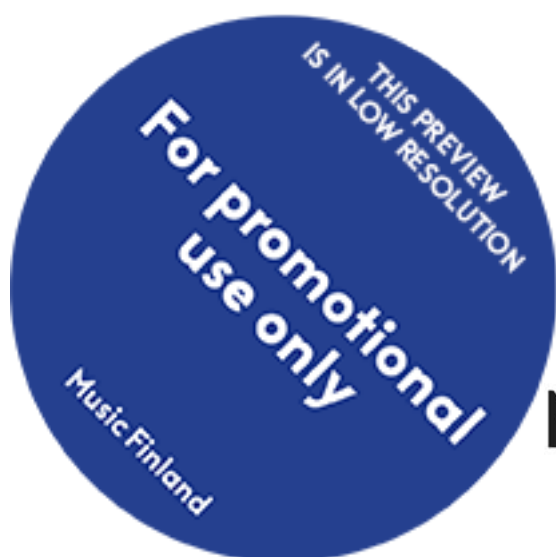


Jarkko Hartikainen

EMBODIED: Tuba Solo

Tuba in F

2021



Music Finland

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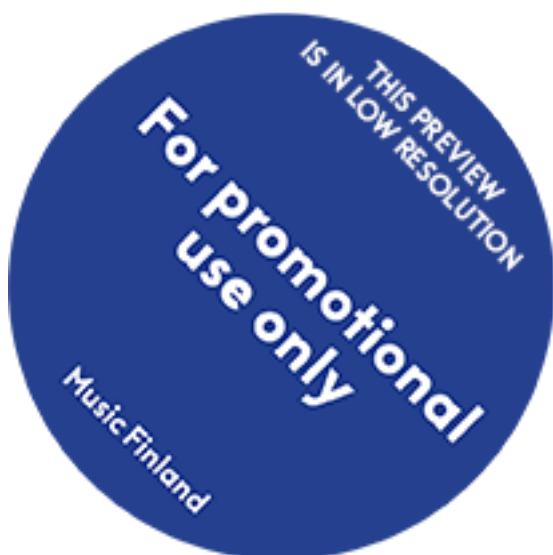


Jarkko Hartikainen

EMBODIED: Tuba Solo (2021)

*commissioned by (and dedicated to) Janne Jakobsson,
with support from TEOSTO Commissioning Grant*

Tuba in F



Performance note

Among the many expressive possibilities of the instrument, this composition utilizes the vast microtonal fingering possibilities of the tuba that are readily available when one does NOT correct the intonation with slides in the usual way (to, say, 12-tone equal temperament). Instead, the performer should find and play precisely against the unique resonances of the given fingerings, thus arriving at an extremely fine range of variation in tone—from a more timbrally experienced colour changes through almost imperceptible tonal steps of only a few cents, continuing all the way to the exciting world of microtonality.

The given (more or less approximate) pitch notation is meant to guide the performer's ear in this, perhaps more intimate than usual, interaction with the instrument's resonance, and is based on the composer's extensive analysis of the work's commissioner and first performer, Mr. Janne Jakobsson's F tuba.

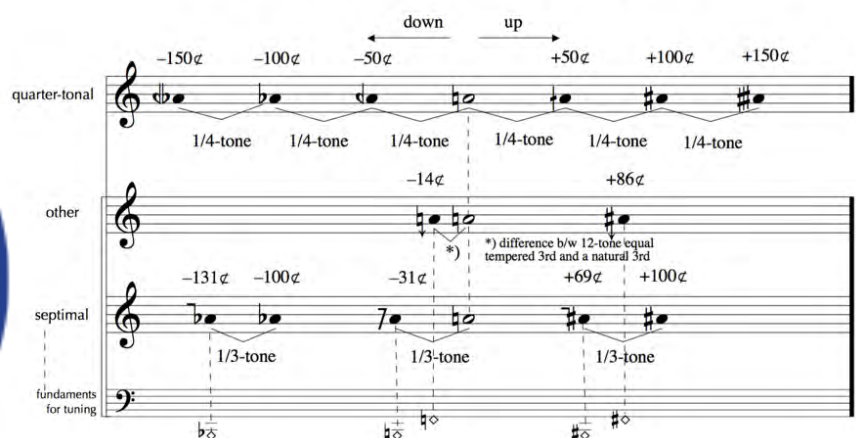
Regarding the expressive interpretation of the music: in the composer's mind, the tuba is an instrument that marvels us with its capability to dive into the lowest possible pitches. This always surprises us with its size and depth—the lowest sounds are so low, in fact, that they start to appear as rhythm. The end of the composition indeed aims to undo the dichotomy between low frequencies and fast repetitions, ie. the distinction between the classical musical parameters known as 'pitch' and 'rhythm'. The form of the piece 'embodies' the instrument: it is basically an extension of the tubist warming up by blowing air into the tuba, then beginning to make tones in the middle register before working their way up to a brief visit in the very highest notes before dropping our proverbial jaws by delving into the miraculously deep (huge) waves of sound.

At the same time—and this seems a bit like a paradox—performing on a tuba is closer to singing than any other musical activity (such as plucking, striking or bowing), even though the instrument's range significantly differs from that what is possible to achieve with human utterance. Unlike in say, woodwind instruments, the sound of a tuba is, in fact, produced *outside* the instrument, on the player's lips, and thus any tone produced has to be first 'heard' in the mind's ear. For the composer, the realization that "playing tuba is basically singing" resulted in a composition that is a multidimensionally extensive *cantabile* line (an aria?) that jets through the expressive landscape of the grandest member of Western wind instruments.

EMBODIED: Tuba Solo is a continuation of the growing *EMBODIED* series of compositions empathetically investigating the sonically experienced physical coexistence of an instrument and its performer. These extremely instrument-specific works are naturally results of extensive composer-performer collaboration. They study the relationship of intimacy and resonance, or the individual and its surroundings, also in a larger way: these solo pieces are also designed to harmonically work together, simultaneously, producing a different dramaturgy in their each combination. As of writing, *EMBODIED: Violin Solo*, *EMBODIED: Soprano Solo* and *EMBODIED: Soprano + Violin* exists and have been performed, in addition to the newest solo 'family member' at hand. Pending the preparation of the respective performance material, the current three solo works thus also enable the following chamber music constellations of the growing *EMBODIED* 'ecosystem': *EMBODIED: Soprano + Tuba*, *EMBODIED: Violin + Tuba*, *EMBODIED: Soprano + Violin*, and *EMBODIED: Soprano + Violin + Tuba*. This is not, however the whole story, as even more *EMBODIED* works are in preparation...

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microtonal notation legend



EMBODIED: Tuba Solo

Jarkko HARTIKAINEN
(2021)

♩ = 90

A = 442 Hz

slaps → helicopter
(sound 8vb)

slaps
(sound 8vb)

slaps
(sound 8vb)

Tuba
(F)

5 5

4

ord.

0

7

ord.

+14φ

+5φ

-15φ

13

4

125

12

-20φ

-11φ

+45φ

1245

134

1234

15

-37φ

+10φ

+34φ

-19φ

345

24

123

235

18

(timbral change)

slaps → helicopter
(sound 8vb)

ord.

5 5

3

f

p

f

with normal embouchure -----
(without shift) = unstable, whispery

24 (trying to find the resonant tone) (finding it) with shift (shaky) normal (no shift) shift

8^{va} *pp* *p* *ppp* *p* *mp*

29 normal shift helicopter air tones (sound 8vb)

(8^{va}) *f* *ff* *pp*

33 circular breathing-----
(suggested rhythm for nasal inhalations)

mf *fp* HV (half-valved)

36 slaps-----
(sound 8vb)

f *mf* *mp* HV

40

p

42 slaps → helicopter (sound 8vb) speaking into the instrument (fingerings modulate held intonation)

mf *mp* 0 1 2 /a/ /ɔ/ /ə/

43

mp 4 7 6

cantabile espress.
(poco accel. → m. 57)

49

p < *mp* *p* < *mp* *p* < *mp*

53

mp > *p* < *mf* *mp* > *p* < *mf* *f* > *p* < *mf*

58

quasi improvvisando, "cadenza"

ff > *f poss.*

62

air → tone
(on one breath, no circular breathing!)

→ air ord.

pppp pp *pppp* *f*

69

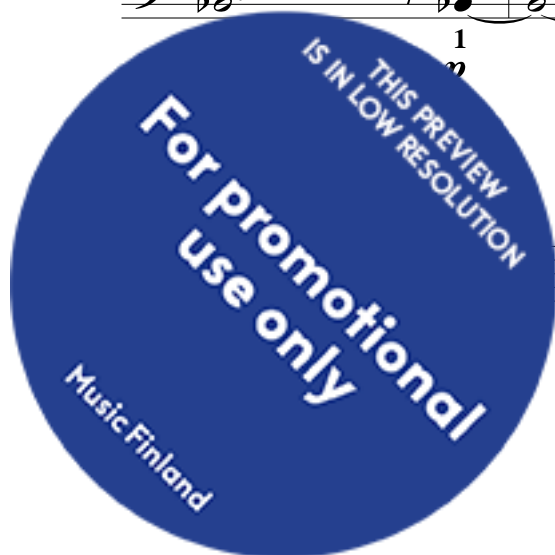
speaking into the instrument
(fingerings modulate held intonation)

mf *p* *p* *p*

73

p *p* *p* *p*

p *p* *p*



79

+32φ (without shift!) +32φ (without shift!)

134 *mf* 8va *f* 134 *mp* 8va *f* *f* 234 *pp*

83

with shift normal (no shift) (airy, toneless) with shift (shaky) slap (sound 8vb) shift slap shift

p *ff* 8va *pp* *p* *f* 8va *ff* *f* 8va *pp*

87

giocoso, leggero (poco stacc.)

slaps (sound 8vb) ord.

3 +20φ -12φ +47φ -43φ +20φ

12345 24 235 123 14 135

ff *fff* *f* *mf*

90

slap tongue (sound 8vb) ord.

-40φ -37φ +33φ -62φ +10φ -47φ -41φ +10φ -40φ

1345 7 1345 5 12 1 1234 1345 2345 35 125 4

1345 2345 12345 *fp* *f* *mf*

94

+26φ +33φ -34φ -37φ

slap tongue (sound 8vb) ord. slaps (sound 8vb)

5 5 3 3

13 13 4 125 35 7 2345 1234 1345 *f* *mf* *fp* *f* *f*

normal (no shift) shift singing and playing unisono (let be fragile, irregular, beating) ord.

17φ +57φ -13φ

35 14 124 /a/ *p* *p*

103

slap (sound 8vb) ord. +34φ +53φ

f *mp* *mf* *f*

2 134 234 1235 5 12/3 bisbigl. 12 3 8va- 8va-

slap (sound 8vb) ord. slaps (sound 8vb)

f *f*

107

singing and playing unisono (let be fragile, irregular, beating) *mf* speaking into the instrument (fingers modulate held intonation) *p* flz.

mp *p* /a/ 0 1 2 134 4 3 12345 /a/ /o/ /e/ /o/ /ε/ /u/ /i/

112

flz. slaps (sound 8vb) ord. -> air

p *p* *f* *pp*

119

slap (sound 8vb) *cantabile* -22φ +30φ +6φ +28φ shift 5

f *mf* 1 2 3 4 5 1 2 3 4 5 23 12345 8va- *pp* *f*

121

ord. (use up all the air in your lungs)

f *pp* *p*

12 13 15

f

risoluto

132

ff

(possible places for getting more air)

8va --

134

(8va)

8va 234 *f*

34 1235 *mf*

245 8va 234 / 1234 *f* bisbigl.

-41¢ +53¢ +28¢

137

8va 45 145 / 1245 *p* bisbigl.

3 3 *f*

8va 134 145 / 1245 *mf ff* bisbigl.

+32¢ -20¢

8va 345 *pp*

8va 234 / 1234 *mf* bisbigl.

142

(8va)

f *p* *p* *f*

→ air

bend down slowly (with embouchure)

slaps (sound 8vb)

3

146

mf *fff*

8va

150

bend down to 'rhythm' (with embouchure)

slap (sound 8vb)

f

8va *pp*

repeat
ad lib.

embouchure glissando
(slightly out of the mouthpiece,
without valves nor the instrument's resonance)

fp

160 singing and playing unisono (let be fragile, irregular, beating) *p* /a/

singing and playing with pursed lips (the played pitch stays) /o/ *p*

singing and playing ord. (the played pitch follows singing) ord. → *p*

166 split tone *mf* speaking into the instrument (fingerings modulate held intonation) 0 1 2 /a/ /o/ /e/ *mf* helicopter air tones (sound 8vb) ord. → split tone *p* ord. *p*

171 split tone *mf* helicopter air tones (sound 8vb) vowel vibrato 3 3 vibrato with air pressure /a/ /u/ /a/ /u/ /a/ /u/... *p*

176 speaking into the instrument (fingerings modulate held intonation) *mf* normal (no shift) (airy, toneless) bend down slowly (with embouchure) 0 1 2 134 4 # 8va - - - 8vb 14 8vb 1235 *pp* *p* *mp*

180 speaking into the instrument (fingerings modulate held intonation) *mf* 0 1 2 134 4 3 12345 /a/ /o/ /e/ /o/ /ε/ /u/ /i/ *pp* 8vb 1235

185 slaps (sound 8vb) bend down slowly (with embouchure) slap tongue (sound 8vb) 8vb 12345 *pp* 8vb 1345 *pp* *ff* *f*

hand pops (sound 8vb)

Helsinki, 1.IX.2021
(corr. Bamberg, 30.X.2021)