

Max Savikangas

# Azonal Advice

for solo viola

2009

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To the performer:

Azonal Advice is based on guided modular transformative improvisation.

This means that you are given modules which contain ideas of different types of music, as starting points for improvisation. The modules are divided into fast ideas and slow ideas. Please do not simply play through these modules one after another, but instead use them as seed water for inventing music. The only exception is the ending, which is to be played as written.

Usage of the modules:

Pages 4, 5 and 6 are to be folded out for the performance.

Begin the piece with the module "S T A R T".

Then choose freely two modules and make music with them, letting the ideas have an effect on each other. There does not need to be clear boundaries between the two modules: the alternation, discussion or advice between the modules can also be quite fast. At any point you can change either one or both of the modules. Not necessarily all the modules need to be played in one performance.

Finish the piece with the module "E N D", to be played as written.

If you get distracted, which may sometimes happen in improvisation, do not panic, but just return to one of the modules, then choose a pair for it and continue!

On top of that, there are playing technique ideas given, which can be applied into any of the given modules at any point. Not necessarily all the playing techniques need to be used in one performance.

The duration of the piece is ca. 5 min.

Enjoy!

*Max Savikangas*

## EXPLANATIONS OF THE PLAYING TECHNIQUES

**Bursting.** Crunch the bow from normal playing position over the bridge and back, resulting in a bursting, machine-like sound.

**Whistle staccato.** Intended to result in high, short, whistling and piercing, somewhat arbitrary flageolet-like sounds. They are not ordinary flageolets, but are to be played sul pont./quasi flag, the left hand finger pressed only half way down. The bow should be “flying”, hitting the string from the air for a very short time while moving fast.

**Whisked whistle.** To be played sul pont./quasi flag, with a fast, whisking, over-wide arm vibrato, with the left hand finger sliding rapidly along the string, pressed only half way down, resulting in a whistling, piercing and whisking, electric guitar feedback-vib.-note like sound.

**Circular bowing.** The bow, positioned in the upper third, is to be swept in a direction parallel to the strings with a slightly circular, free movement, which starts from the upper arm. The movement is small, fast and can be maintained with rather low amount of muscular energy. This bowing technique is intended to result in a blowing-like sound which however has a short, pitched impulse for each note.

**Bend-buzz-pizzicato.** Bend the C-string sideways with left hand fingers so that the string slips to the side of the fingerboard. Now, when you play pizzicato, this is intended to result in a funny buzzing sound (somewhat like Indian instrument Sitar). Use vibrato for every bend-buzz-pizz. note, which strengthens the buzz remarkably. When molto vibrato is marked, make as fast vibrato as you can, which strengthens the buzz even more.

**Sul tasto ”pan”.** Position bow moltissimo sul tasto, approximately in the middle point of the sounding string. This way of playing is intended to result in a hollow sound, somewhat like the sound of the pan flute (or perhaps the clarinet in a low register, played softly).

**Crackle.** Press the bow down very hard at the frog with flat hair so that the tip of the bow points to the up left. Now twist the bow slowly in its place, while maintaining the pressure, approximately 45 degrees so that the bow finally reaches its normal position. This way of playing is intended to result in a dry, crackling, granular, discontinuous sound, like anticipating some violent burst (for example breaking of a tree branch).

**Crackle attack.** Start each note with a fast crackle attack, after which there should be an audible pitch level.

**Mirror pizzicato.** Pluck the pizzicato behind the left hand (in other words: between the left hand and the scroll). The preferred sound image is like an upward disappearing bounce.

**Rumble.** Slow bow speed, exaggerated bow pressure, bow close to the fingerboard. Left hand finger pressure is less than normal. This way of playing is intended to result in the note sounding approximately an octave, or, depending of the bow pressure, a major seventh lower than written, with a rumbling sound quality. Brutality is not to be avoided!

**Scratch.** Exaggerated bow pressure technique sul ponticello, intended to result in a high scratching sound, which is more continuous than granular (like DJ scratching with an LP-player).

**Glissando repetition.** A left hand technique reminiscent of the position change exercise where you have to play the same note with alternating fingers and try to avoid any glissando sounding out. Here the idea is, instead of avoiding the glissandi, to play them out! This is intended to result in a slightly “electric” sound image (like some electronic toy).

**Tremolo fitto.** Play as fast fast tremolo as possible with the bow, in the tip of the bow.

**Pizzicato tremolo.** Play as fast one-voiced pizzicato tremolo on the A string, with rapidly swinging your right hand forefinger tip back and forth the string, resulting in a soft, mandoline-like tremolo sound.

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## PLAYING TECHNIQUE IDEAS

1. Bursting
2. Wihistle staccato
3. Whisked whistle
4. Circular bowing
5. Bend-buzz-pizzicato
6. Sul tasto "pan"
7. Crackle
8. Crackle attack
9. Mirror pizzicato
10. Rumble
11. Scratch
12. Glissando repetition
13. Pizzicato tremolo

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START ♩ = 138 Energico

FAST MODULES

Viola

*ff*

1 ♩ = 144 Fluido

*mf*

2 ♩ = 116 Vivo

*mf*

3 ♩ = 58 Bright

*mf*

4 ♩ = 66 Rapide

*f*

5 ♩ = 66 Risoluto

*f*

6 ♩ = 100 Furioso

*f*

7 ♩ = 108 Capriccioso

*ff*



# 8 ♩ = 58 Allegretto

## FAST MODULES

sul tasto "pan", free bowing

*ppp* evenly

molto s.p.

*fff*

s.t. pan

*ppp*

# 9 ♩ = 80 Breit

*f*

## SLOW MODULES

# 1 ♩ = 66 Espressivo

*mf* rubato

*f*

port.

*mf* rubato

*f*

port.

# 2 ♩ = 66 Cantabile lamentoso

*sonore*  
dynamics ad lib.

*sonore*  
dynamics ad lib.

# 3 ♩ = 58 Mistico

Improvise slow music on these scales, mostly on the C and G strings

sul tasto "pan"

# 4 ♩ = 52 Triste

Improvise mostly slow two-voiced music on this scale.

# 5 ♩ = 46 Svolazzare

gliss.

gliss.

Flageolet endings:

I II III IV I II III IV I II

# 6 ♩ = 66 Elastico

mirror pizz.

gliss.

*ff*

# 7 ♩ = 82 Maestoso

*ff*

*mf*

*ff*

l.v.

5

non dim.

Dur. ca 5 min.