

Lauri Supponen

[p',a]

mixed media work for solo guitar

2015



Music Finland

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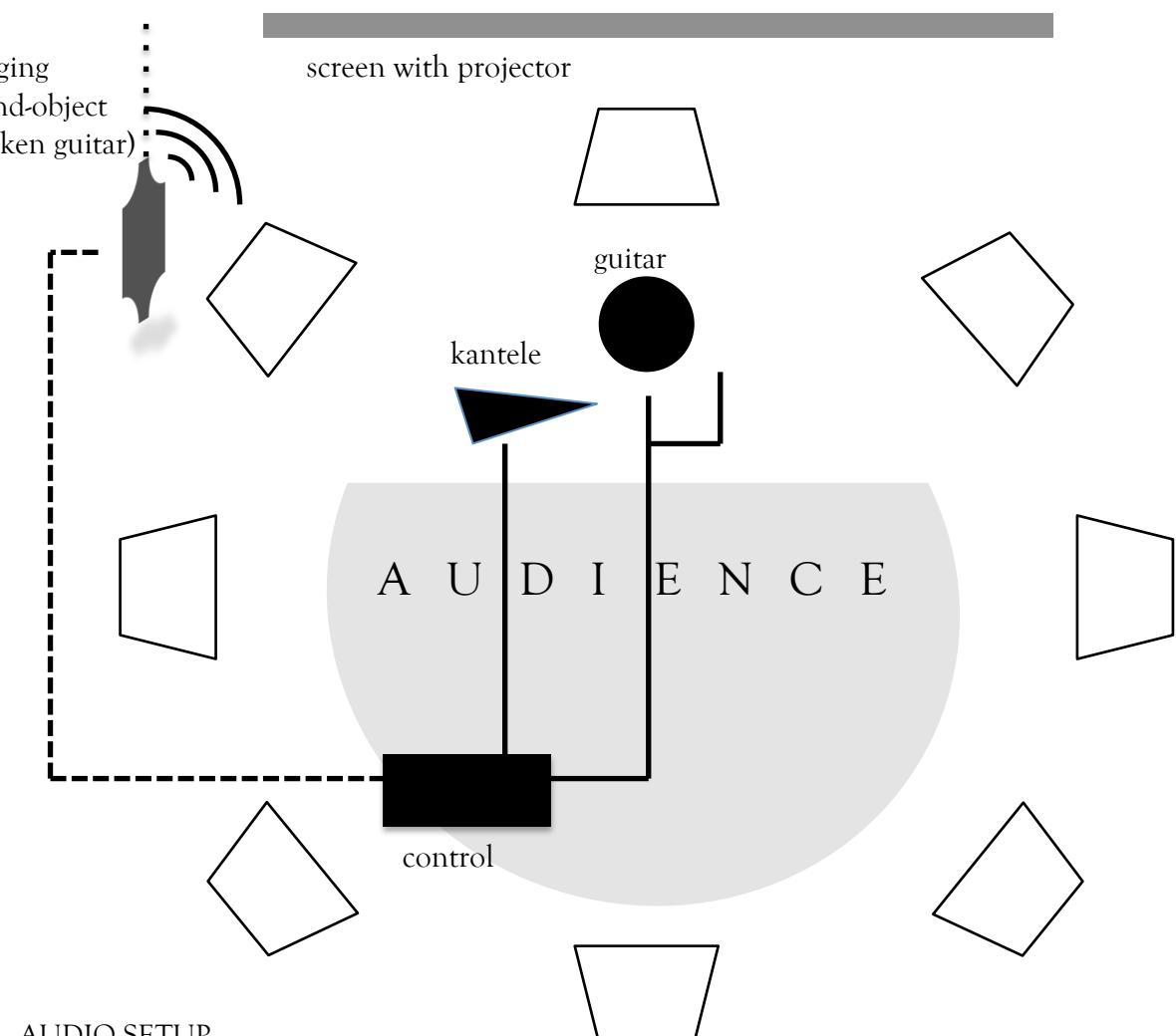
Lauri Supponen

[p'a]

- mixed media work for solo guitar -







Sound out:

- 8-channel diffusion (tape parts 1,2,3 and 5)
- sound-object hanging from the ceiling (broken guitar body) with amplifier attached to the body (tape part 4)

Sound in:

- goose-neck mic clipped onto guitar over the sound-hole (diffused 8-channel)
- straight mic near the fretboard of the guitar (diffused 8-channel)
- stereo mic on top of the kantele (diffused 8-channel).

FILM SETUP

A short film (length 02:45) is shown in the middle of the piece. All lights, including any lighting on the guitarists are out during the film. The film is projected on a screen or curtain at the back of the hall. The film has no soundtrack. The film starts during tape part 3, and when the film ends, tape part 4 (diffused through the hanging sound-object) follows immediately (see: TIMELINE).



by the guitarist. Equipped with a stereo mic (see above) in the ceiling at a safe distance from the guitarist and the audience. The hanging sound-object begins during the beginning of the piece, but hidden behind a side-curtain of the hall. It should be visible at a point when the film ends and the tape part 4 starts.

Guitarist including the kantele, as well as on the hanging sound object when it begins. All lights are off during the film. The guitarists spot fades in during the end of tape

	7:00	9:18	10:31	11:41	12:01	14:36	15:14	16:41	17:01	TOT 19:01
00 approx. 7'	fig. 7	fig. 12							fig. 13 2'	
	Part 1 2:18	Part 2 1:13	Part 3 1:20	10''/10"				Part 5 1:37	10''/10"	
SO1 (hanging guitar)								Tape part 4 00:38		
SO2 (kantele)									fig. 13 2'	
Film						2:45				
duration of section	7:00	2:18	1:13	1:10	0:20	2:35	0:38	1:27	0:20	2:00



NOTA

INSTRUMENTATION

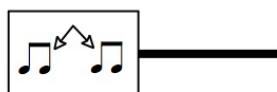
Acoustic guitar (amplified)
 equipped: with small wooden stick (pencil)
 amplification: with gooseneck microphone,
 and an auxiliary microphone near the fretboard.

Kantele (amplified)
 equipped: with two E-bows

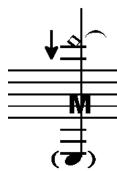
GENERAL



repeat boxed figure until
the end of the black line



alternate freely between boxed
figures. By no means 'as fast as poss.'!
repeat until end of black line.



a multiphonic
near the denoted pitch
(string in brackets)

CLEFS



tablature-notation,
strings are numbered as shown here

DAMPING



quick damp and release of all strings
at the position most convenient



1st symbol: lingering damping of
all or some strings, cancelled by
the 2nd symbol.

ARTICULATION



a short, lengthwise brush along
the string, pitched and unpitched



quickly touch the vibrating string
with a small wooden stick, causing
it to rattle but not to stop ringing



transition from fully damped to released
strings by 1) tilting the damping hand right
90 degrees leaving the little finger damping
all strings, and then lifting the hand off
strings (the reverse sequence of movements
applies for the gradual damping).

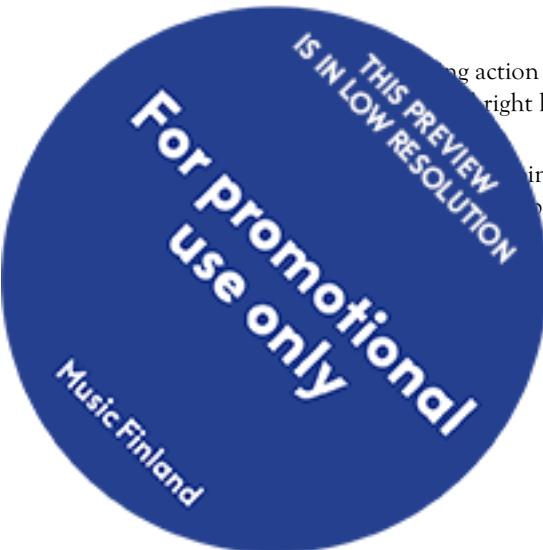
TEXT

w/, w/o

with, without

approx. pos.

approximate position



TITLE

[p'a]

The title of this piece is the IPA symbol for the bilabial ejective, an unvoiced popping sound made by quickly releasing your lips pursed together. The mouth is in the a-vowel position. The piece deals with the enlargening and bursting phenomenon, as portrayed for instance by the expansion and eventual popping of a bubble gum bubble.

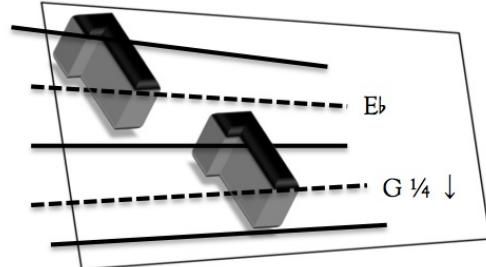
KANTELE

Tuning:
(*sounding*)



Inorder for the two E-bows to be able to rest on the two strings unaided, here needs to be a supporting string on both sides of the two strings. Here, a 10-string kantele is used with the E-bows to be placed on the 8th and 6th strings.

Position of the E-bows:



DYNAMICS

Chart for the resulting sound of the effort dynamics as used in the tapping-sections.

effort : resulting dynamic :

"ff"	<i>mp</i>
"f"	<i>p</i>
"mf"	<i>pp</i>
"mp"	<i>ppp</i>
"p"	<i>pppp</i>
"pp"	<i>ppppp</i>
"ppp"	<i>pppppp</i>

GUITAR SCORDATURA

See b. 1 of the score for scordatura.

tonal alterations are not visible in the score other than as the number of microtonally altered pitch should be played. The 1st string augments (1/6th tone up) and the 2nd by 33c (1/6th tone up).

Musica nova festival 2015 for the guitarist Timo Korhonen, performed at the festival on 9th February 2015 at the Helsinki Music Centre Black Box.

For promotional use only, the kantele as written.

for Timo Korhonen

[p' a]

- mixed media work for solo guitar -

for tuning purposes
it makes sense to think
of ① as a lowered G#, but
in the piece, it will be
notated as an elevated G



Lauri Supponen (2015)

scordatura



1. Fragile but regular

senza misura ($\text{♩} \approx 60$)

Guitarra
(con scordatura)

flautando
(molto sul tasto)
12th fret

sempre l.v.

② **②** **sempre sim.**

③

①

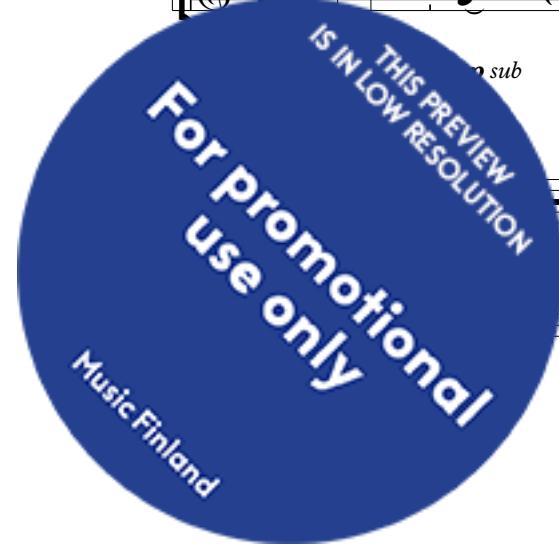
"**f**" result: **p**



✓ = brush string lightly w/ flesh
always brush harmonics slightly louder

15 "

10 "



2 1/64th note tapping
always poco meno mosso ($\text{♩} \approx 108$)

"*ppp*"
result: *pppppp*
damp fully over the sound hole

turn hand 90° uncovering the sound hole

"*p*" : "*pp*"
lift hand off strings same movements in reverse

"*pp*"

"*mp*" "*pp*" sub "*mf*"

"*pp*" cresc.

A tempo ($\text{♩} \approx 60$)

slide along string w/ flesh w/ nail "f" brush w/ flesh sul boca
2 2 2

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3

(swaying intended)
pluck nat.
③ ② ② (2) pluck nat.
Φ (damp 2:
no swaying) (3) ③

"f"
"mp"
w/ nail
feel the open string w/ the
flesh and grooves of your index,
pressing down hard for friction,
stalling often.

4 ♩ = 108

ord.
come prima "pp" "f" "pp" "f" "pp" cresc.
sul boca ③

hold A ②- ①- ②- ③- hold C ②-

gliss. gliss. ①- ②- ③- 3 3 3 3 "ff"

hold E ③ ②- ①- hold C#
"pp" sub dim.

m. ②- ③- "f": "p" "f" gliss. ③

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pluck nat.

tap open G sounds upon release

"ff" l.v. f < "ff"

ord. ④ a m i
dal niente



10 "

① ff → pp → f > p räkänen fff subito

④



$\text{♩} \approx 108$

$\text{♩} \approx 60$ dolce, tranquillo

hold A sempre ②

③- ② hold D

"mf" cresc. 3 7:8 ff ppp sub 3 dolce, tranquillo (ord.) ① sim.

w/ flesh w/ nail dim. poco a poco

p sub <poco f



5 Più lento ($\text{♩} \approx 60$)

ff 3 5 1.v.

f > mf p



③ f pp non dim. long

res.

3 ② ① ① sim.
f ppp

2 ① sim.
f ppp

2 ① dolciss.
f ppp

3 ① sul pont.
3 ② sempre l.v.
p pp

res.
res.
res.
damp no res.

3 ①
mp

2
pp

6 ①
mp

3 6 l.v.
pp

sul tasto
2 ① ① i a m
p dim.

short
6 damp in position
4 5 6

sul tasto p pluck nat. w/ nail
sul boca

regular flick strings with nails
4 5 6 a m i
p comodo

ppp

press damping fingers down gradually

sempr. sim.

A B

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increase speed of flicking together with each crescendo

fff feroce

ord. **Slow** **Fast** **Slow** **Fast**

ord. **Slow** **Fast** **Slow** **Fast**

"f" damp 1-3 sim. "f" damp all

damp all

accelerando "f"

pp comodo **fff feroce**

sounding:

"mp" "f" "f" come prima

sounding:

hold B \flat down

hold E \flat down

slide up the lower 3 strings looking for multiphonics.

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lift fingers, letting the random multiphonics sound, resume sliding/brushing when ringing stops

sim.

*approx.
pos.* 1.v.

ff mp f
pp f

approx.
pos.

come prima
1.v.

as high
as poss.

pp mp

fff feroce

7 Più mosso (Tape part starts in the background)
♩ = 110

(flautando)

flautando
pluck at the 10th fret
④ ⑤ ④ ⑤ sim.

ppp

p ④ ⑤ sim. ③

ppp < pp

sounding: ① ② ③ ② ③ ② ③ ④ ③ ④ ③ ④ ⑤

ord.

a m a m i l.v.

f ppp come prima
④ ⑤ ④ ⑤ sim.

(♩ = 147) ③ unless
 otherwise stated
 ③ ② ①

sul boca p dolce, cantabile

poco f sonoro
(damp E)

2 1 2 2 1 2 1

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poco accelerando**subito a tempo** $\text{♩} = 147$

poco più f

p ma risoluto

ppp misterioso, ma risoluto

f

pp

f

p comodo

Meno mosso $\text{♩} \approx 110$ release
w/ a flick

f

p sub

poco f

mp dim.

f

f

mp dim.

sul pont

(3, 4, 5)

(4, 5) sim.

(3, 4)

poco f dim. molto

molto sul pont.

flautando 9th fret

(4)

(3, 2)

(5, 4)

(3, 2)

(4, 1)

(2, 1)

(2)

ppp

poco

cresc. poco a poco

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ord.

senza misura ($\text{♩} \approx 110$)

rubato, legato

molto rubato

accelerando al

A tempo

($\text{♩} \approx 110$)

stacc.

ff

l.v.

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

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5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

⁽³⁾ unless
otherwise stated

12

A tempo

11

$\text{♩} \approx 147$

f \geq *mp dolce*

Let 'A' (on the 2nd string) ring,
damp all other strings abruptly

Lights turn off.

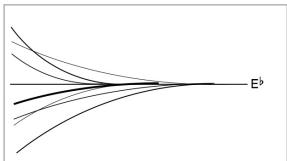
2. T A P E & F I L M
tacet

Start 3. part when spotlight returns to you

13

3. Epilog. Libero

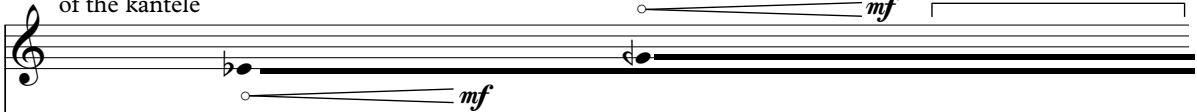
Tape part



Tape (part 5) ends

place E-bows on 2 strings
of the kantele

Kantele



Guitar
(cor)



14

kantele drone

continues until 14

repeat until sound fades

slow swaying (vibrato)

(slow)

(no swaying)

press E-bows lightly into the strings in turn, causing a rattle

(Kantele)

sul boca

15

p dolciss.

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wait till sound
fades out

quickly lift
E-bows off

Dur. c. 19'