

10-66

for electric or amplified mandolin/violin

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PERFORMANCE NOTES

10-66 is an, relatively, open piece.

It's up to the performer to form the sonic (and actual) image of the piece using the given material and following the general instructions below.

- Before the performance, choose one element from column 1 one from column 2 and one from column 3 for each part and play accordingly. The **1st column** consists of *techniques* that must be applied to each part, the **2nd column** consists of directions concerning *the position or movement of the performer during each part* and the **3rd column** consists of directions concerning *the use of the loop pedal* in each part.
- All parts **must** be played in the general order they are written. Parts 1 and 9 **can** be played again between any two other parts, but must, also, be played in the order they are written.
- The tempo of the piece is up to the performer, though it should not vary too much among the different parts.
- Parts must be played continuously, without long pauses between them.
- If played by a *mandolin*, the 4th and the 2nd couple of strings (normally tuned as: 4th ->g – g, 2nd ->a – a) are to be tuned as: 4th ->g - \flat g and 2nd ->a - \flat a.
- If played by a *violin*, the technique of *pizzicato* should be performed holding the instrument like you would hold a mandolin and play with a pick.
- The instrument goes through a looper. The pedal used as a model while composing is the “**JamMan**” **Express XT** Looper by DigiTech. Use *[Record]*, *[Play]*, *[Overdub]* and, at the end, *[Stop]*. The Loop that's being built throughout the piece, must always be heard and none of the overdubs should be deleted until the end.
The element from the 3rd column the performer will choose, is going to determine the ultimate duration of the Loop. So, if they choose to loop, say, 2 measures (the word “measures” here is used to refer to the harmonies or the patterns), then the loop will be short. As a result, the following loops (which will be longer) will have to be split in 2 or 3 or more overdub recordings. That will determine the ultimate sonic image of the composition, as it will establish the ultimate volume, size and form of the loop.

COLUMNS:

1

| |
|---------------------------|
| Pizz./Right hand mute |
| Con Sord. |
| Scratching string w/ pick |
| Sul Pont. |
| Sul Tasto |
| Molto Sul Pont |
| Molto Sul Tasto |

2

| |
|-----------------------------------|
| Standing/Face front |
| Standing/Face back |
| Sitting (chair)/Face front |
| Sitting (chair)/Face back |
| Sitting (floor)/Face front |
| Sitting (floor)/Face back |
| Walk in circle (clockwise) |
| Walk in circle (counterclockwise) |

3

| |
|-----------------------------|
| Loop 2 measures of the part |
| Loop 3 measures of the part |
| Loop 4 measures of the part |
| Loop 5 measures of the part |
| Loop 6 measures of the part |
| Loop 7 measures of the part |
| Loop 8 measures of the part |
| Loop 9 measures of the part |
| Loop the whole part |

1

mf bright

2

mf mute nat. *mf* mute

mf nat. mute nat. mute

mf nat. mute nat. mute

mf nat. mute nat. mute

mf nat. mute nat. l.v.

3

Musical score for section 3, consisting of five staves. The first four staves are in treble clef and contain melodic lines with triplets and slurs. The fifth staff is in bass clef and features a final chord. Dynamic markings include *mf*, *sp*, *pp*, *sfz*, and *ff* bright. Articulation marks such as accents and breath marks are present throughout.

4

Musical score for section 4, consisting of five staves. Each staff contains four measures of music with slurs and accents. The first staff is in treble clef, while the subsequent four staves are in bass clef. Dynamic markings include *mf*, *ff*, and *pp*.

5

mf *sff* *mf* *sff*

l.h. (left hand)

l.h.

l.h.

l.h.

l.h.

l.h.

l.v.

3

6

mf

ff

bright

7

Improvise freely on the main chords/harmonies

8

Build 8th part, consisting of a different rhythmic pattern (taken from parts 1-6) for each one of the chords/harmonies

9

ff
bright