

Combination Locks #1

For viola, cello and contrabbass

By Chris Pitsiokos

Performance notes:

1. Each performer has one page of conventional notation and one structural map.
2. Each conventional notation page is separated into four modular movements, and each modular movement is separated into 3 or 4 subsections. The subsections fall into three different types: I (impulse), M (melody), and D (drone).
3. The structural map functions like a flow chart. The nodes represent the 4 modular movements and the acronyms along the arrows are “collaborative cues” that indicate which combinations of musical types are necessary to progress to the next node. So if the violist would like to progress to modular movement three, all three performers must be playing a drone for at least ten seconds. S stands for silence. The performer must also play all of the subsections of a modular movement before moving on to the next one. Visual cues are not allowed.
4. The piece ends when all modular movements and all subsections have been performed.

1 M

Viola

Vla.

3 D 8va

approx 1 min.

I

pizz behind bridge

2 6 M

Vla.

D1

D2

9 FREE

I

pizz behind bridge

3 15 M

Vla.

arco

3

17 D

I

3

5

Vla.

FREE

pizz

4 19 M

Vla.

arco

3

21 D

I1

I2

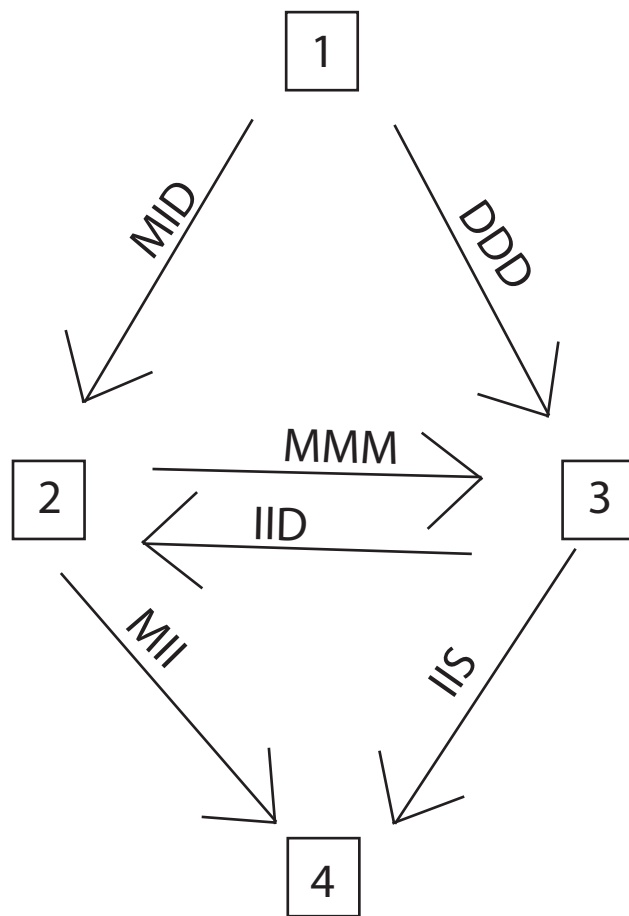
Vla.

air sound (bow bridge)

FREE

bow high pressure behind bridge

VIOLA



1

M

Violoncello

3

D

I

bow behind bridge
high pressure

pp
sul tasto

mf

4

2

M

Vc.

3

5

6

D1

D2

I

pizz behind bridge

pp
sul tasto

FREE

mf

3

9

M

D

tremolo
behind bridge

II

Vc.

FREE

mf

12

I2

Vc.

low=knock / high=pizz behind bridge

4

13

M

Vc.

glissando

14

D

I

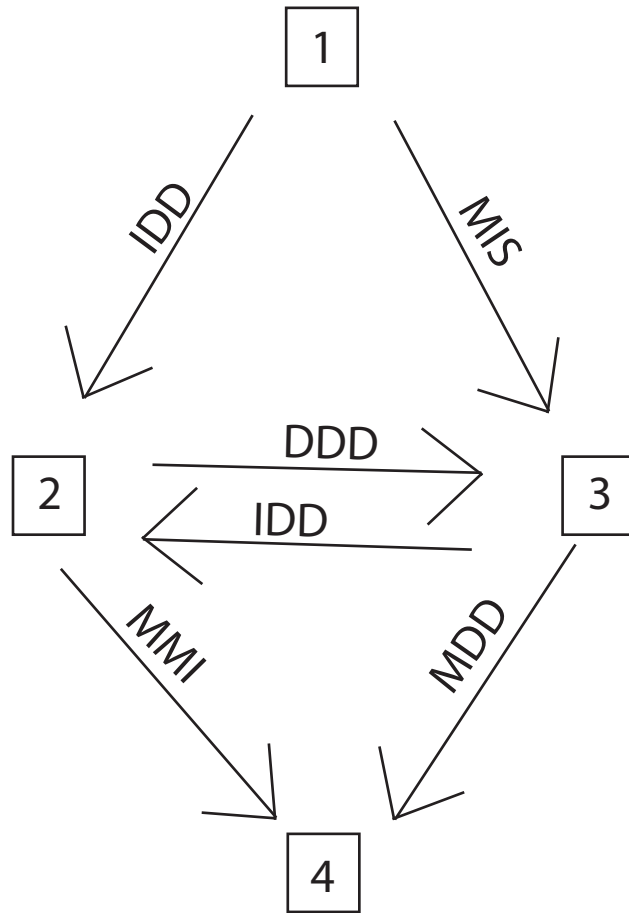
3

Vc.

about 1 minute

FREE

Cello



1

M

Contrabass

3

D

I

Cb.

col legno battuto behind bridge

7 2

D

Cb.

FREE

11

II

12

Cb.

knock on body

bow behind bridge

3

13

M

Cb.

16

D

I

Cb.

FREE

low = knock

high = high bow pressure behind bridge

18

4

M

D

I

Cb.

FREE

Contrabass

