Bushra El-Turk

TANIT

for prepared viola

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TANIT

for prepared viola

5'

This piece was commissioned by the London Sinfonietta/Central School St Martins for a live art installation.
It was premiered at the Southbank in London by the violist Miranda Fulleylove.

It is for humming violist.

For concert settings, do ignore the 1st Drum, 2nd Drum, etc instructions.
They were written for a live art installation context.

Composer's Note

Tanit is named after the chief Phoenician goddess of Carthage, mother goddess and fertility symbol.
The central figure of this piece is shaped like the 'sign of Tanit'. Signs throughout the ages having been open to different interpretations.

In this performance installation, we explore different perceptions of a truth, how we 'blow' them out of proportion and how we relate to a deity.

For more information on the live art performance, check this website:
http://collectivequixotic.wix.com/quixotic

Performance Notes

- The score is to be used as a prop.
- Dynamics are a guide for the overall shape of the piece.



Boxed notes are melodic ideas that are interchangeable with other boxes

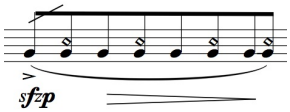


Ricochet harmonics

<u>For ornamentation ideas</u>



Gradually press string lightly towards sul pont. as fast as possible



Alternate between the fundamental and harmonic as fast as possible



Swiggly beam - to be played tempo rubato

Aluminium foil placed on each string an inch away from the bridge to make whispy duduk/ney sound

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Meditative - Senza misura
(Note values are relative) ♩ = 88

1st Drum at c.40"

Hum fragments of Figure A melody

Voice: Hmm ... Hmm

Vla.: III ornamentation *Ad libitum* — pizz. — arco ornamentation *Ad libitum*

p

2nd Drum at c.55"

at 1'45"

2

To

Hmm Hmm

arco II III wide vib — Figure A — pizz. — wide vib

3rd Drum at 1'30"
Audience see you through holes in your dress

at 1'45"

at 2'

3

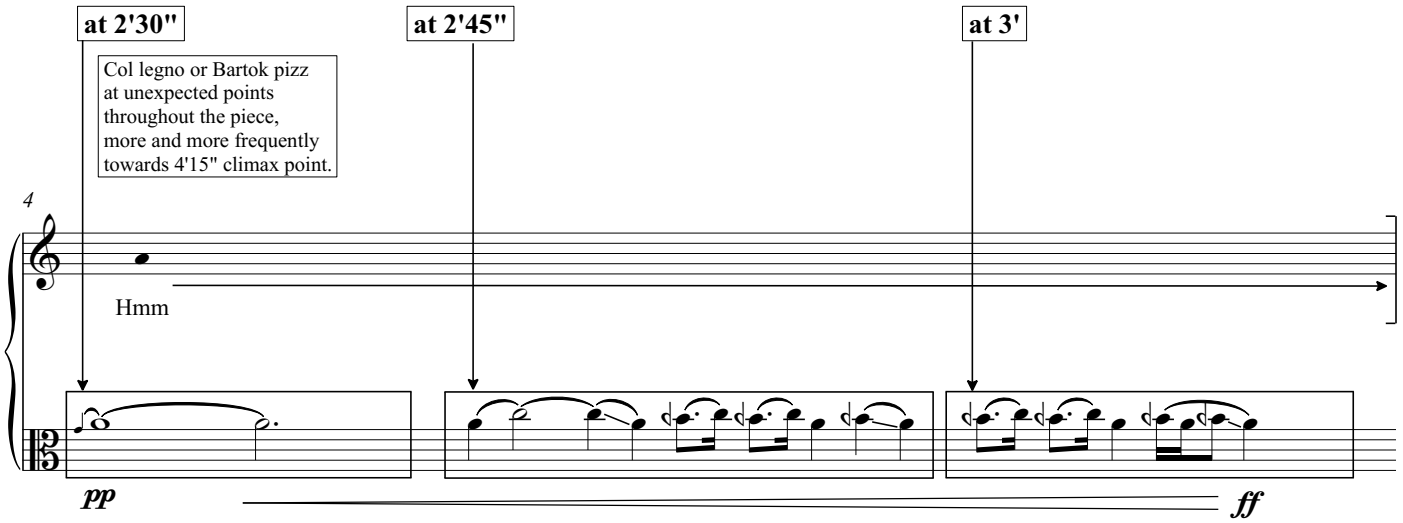
Hmm hmm

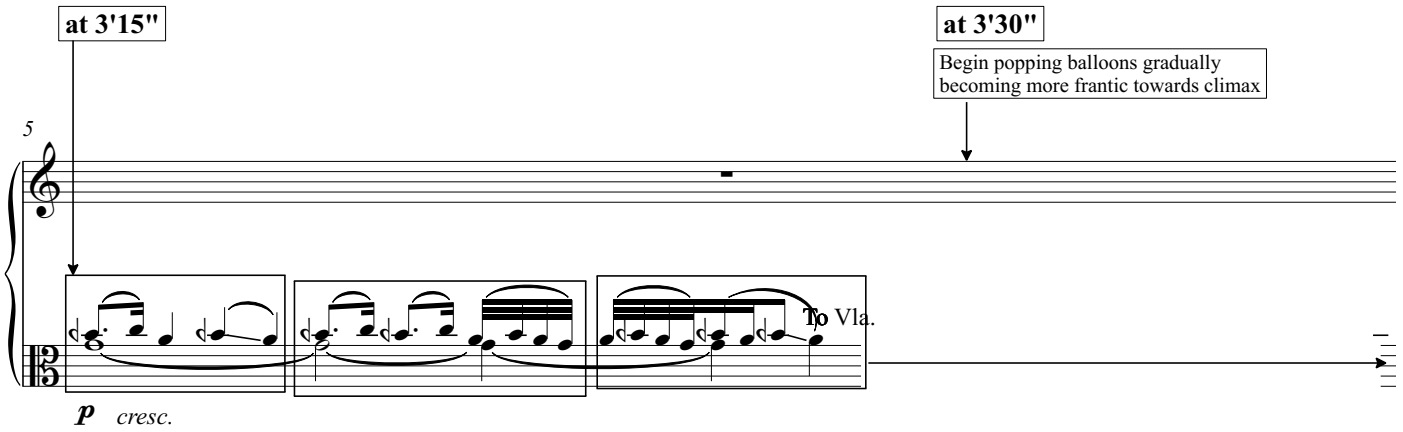
Gradual rise in pitch for intensity, add ornamentation

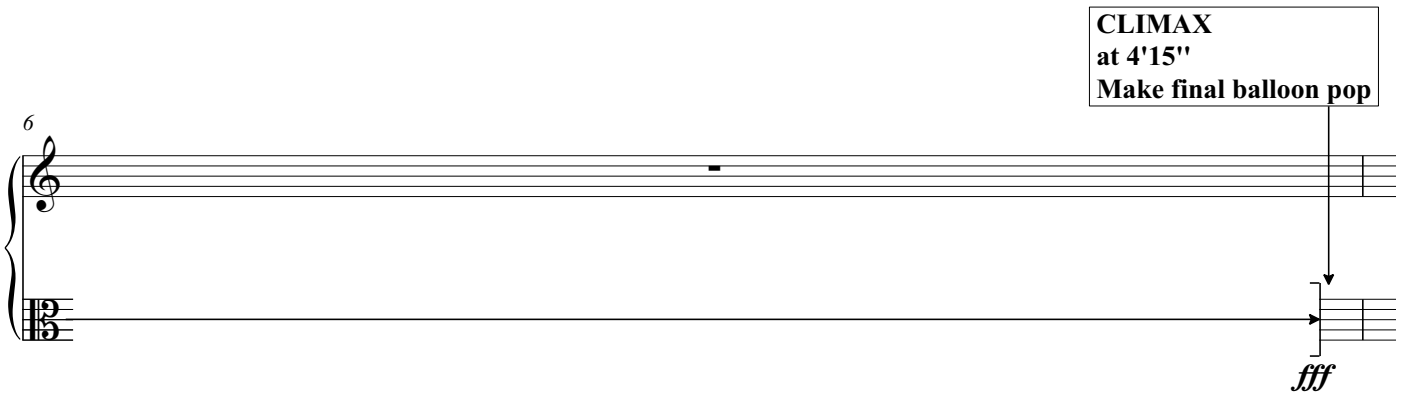
pizz. arco III

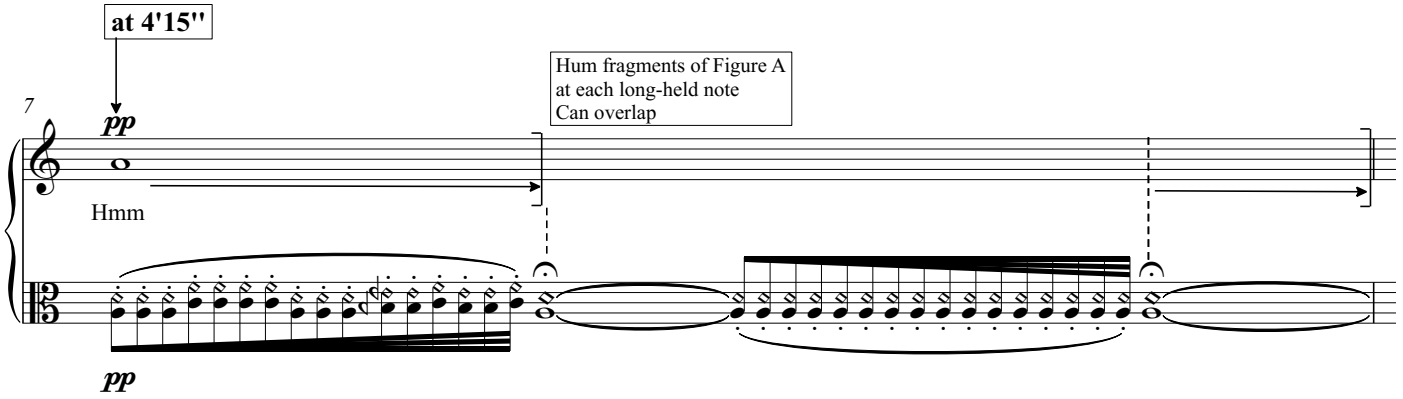
ff *mp* *f*

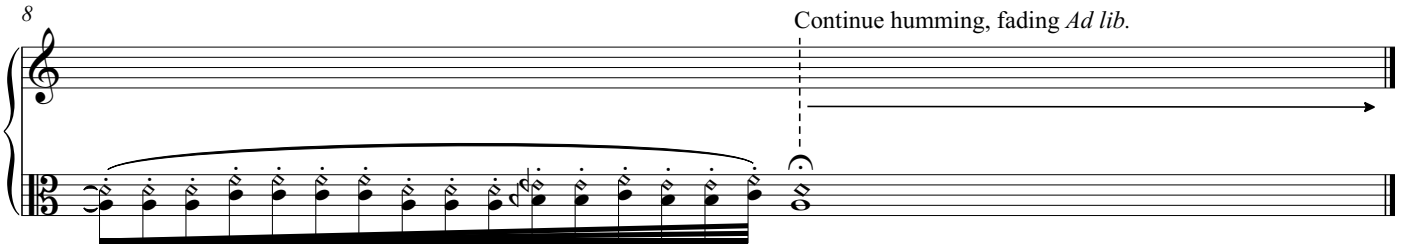
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at 2'30"
at 2'45"
at 3'
Col legno or Bartok pizz
at unexpected points
throughout the piece,
more and more frequently
towards 4'15" climax point.
4
Hmm
pp
ff

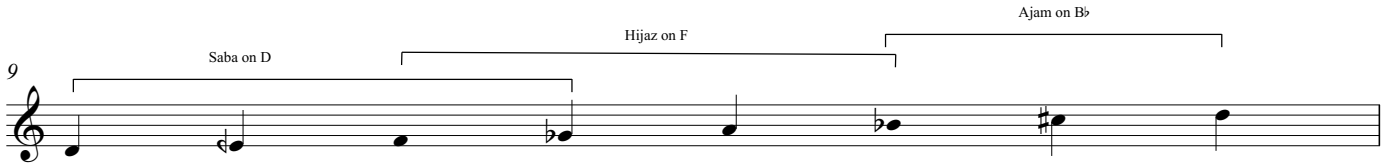

at 3'15"
at 3'30"
Begin popping balloons gradually
becoming more frantic towards climax
5
To Vla.
p cresc.


CLIMAX
at 4'15"
Make final balloon pop
6
fff


at 4'15"
Hum fragments of Figure A
at each long-held note
Can overlap
7
pp
Hmm
pp


8
Continue humming, fading *Ad lib.*

Maqam Saba - for reference



Ornamentation Ideas

not pitch specific

