Function

Follows Form

For solo-viola with amplification and reverb

2019
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For solo viola with amplification and reverb
Written for Ellen Alventeg
By William Sundman - Saab
April - September 2019, Stockholm
Duration: ca. 10'

How to perform the piece:
There are 6 sections in this piece. 1-5 and X.
You will play these in a specific order:

1, X
1, 2, 3, X
1, 2, 3, 4, X
1, 2, 3, 4, 5, X

The sections should be played back to back,
with no pauses between them (more than what is written).

Viola scordatura tuning:
B G D A
Notation is in sounding pitch.

Warning!
This music should NOT be performed in a room
equipped with excessive reverberation. (Such as a large
church or cathedral.)

Attack:
Marte, Ellen, EA-skruben som ladd ut elektronik,
och min flöte Petra!°

\(\begin{align*}
\text{x} &= \text{knock/tap on viola with finger(6). Higher/bour}
\text{notated pitches are relative. Find spots on the viola}
\text{that does the job.}
\text{□} &= \text{Pizz with muted strings. Pitches are relative.}
\text{O} &= \text{0\% reverb.}
\text{□} &= \text{50\% reverb.}
\text{□} &= \text{100\% reverb.}
\text{□} &\rightarrow \text{From 0\% reverb to 100\%, gradually.}
\text{L.H.P.} &= \text{Left hand pizz.}
\text{S.P.} &= \text{Solo pizz.}
\text{N.} &= \text{Normal playing.}
\text{L} \rightarrow \text{Z.} &= \text{From sustained tone to tremolo, gradually}
\text{(Sort of like an extreme accelerometer, or a "feather beam".)}
\text{Pizz (plucked)} &= \text{Pluck all strings at the same time.}
\text{Pizz (strummed)} &= \text{Strum the strings from the lowest}
\text{string to the highest, with great force. (Guitar-like.)}
\text{B} &= \text{Bend down the lowest string.}
\text{B} &= \text{Gradually to overpressure}
\text{O.p.} &= \text{Overpressure}
\text{B} &= \text{Shows how long a note should be}
\text{played.}
\text{Conflicting instructions} &= \text{Sometimes there are more}
\text{than one thing that should be played at the same}
\text{time (like a sustained tone, while at the same time}
\text{playing staccato or on other strings). Because of}
\text{the reverb the sustained tone will be "sustained", even}
\text{when you must stop playing it to play the staccato.}
\text{Look at these parts closely.} \\
\text{ex.} &= \text{This piece is written with}
\text{some equal notation. There are no time signatures,}
\text{no barlines, and no fixed notations. The rhythms}
\text{are relative. (16ths are faster than 32nds.)}
\end{align*}\)

Break a leg!!

P.S.
The snail is not an extended technique, just a cute snail.
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