

denovaire

for john coltrane

examination and remix
of „giant steps“
for four instruments



for john coltrane - explanation & legend

an examination of john coltrane's "giant steps" for contemporary ensemble

instruments

flute in C
soprano saxophone in Bb
violoncello
contrabass

models

models are loops being referred to in the score. every musician play his/her material in his/her own tempo, not being synced to the main timing.

a model incorporates free elements (so called chaotic modifiers) which are (if not otherwise stated) queried anew every iteration, thus complex soundworlds can be created easily.

- (*) **chaosfermatas** create unregular lengths
- (*) a model's tempo is the same as the main time of it's notation (not reference).
- (*) a model's end is often being varied by "veol" (vary end of loop), and thus shifted differently every iteration.
- (*) a model is being played from the beginning of it's container

(*) a model does not (!) have to start or end with its beginning, jump into it freely and break off hard at the end of its reference bar.

(*) all that is enclosed by the model's container belongs to its original form; all that is written outside are temporary alterations.

- (*) a model is being referred to in the score by its name
- (*) a model is to played along its model bar until its end
- (*) notated material has higher priority than a model
- (*) a model can be modified during its performance (from "outside")
- (*) more models can stack up and should be played (creatively) together

(*) if a model is being played and a new one introduced: both models play. the preceding model's bar is interrupted due to readability and crossed after the new model's container to indicate its continuation.

(*) a model's notes do not have to correspond with the main time signatures, the models are absolutely independent. due to notation issues models can contain barlines, they do not have any meaning.

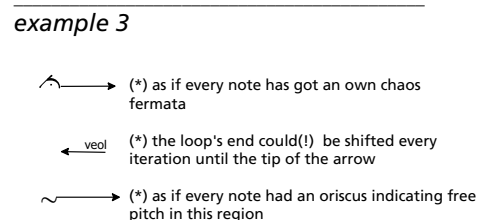
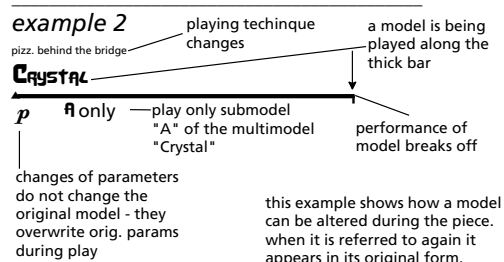
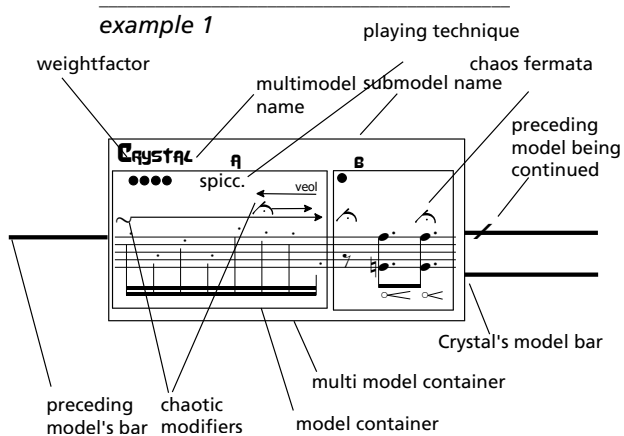
(*) breaks being overbared by a model's bar appear smaller and subscripted and serve as rhythmic orientation only, not as regular breaks.

chaotic modifiers

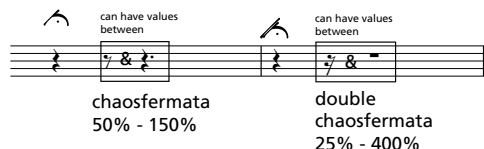
there are four free paramters wich can effect more than one note:

- chaos fermata (ex.4)
- chance modifiers (ex. 5 & 6)
- vary end of loop (ex.7)
- free pitches

all overbared notes are affected by a modifier. (ex.3)



example 4
chaosfermatas
the lenght of the chaosfermata varies every iteration - so the loop becomes irregular!



chance modifiers

during a model's performance notes or parameters can not only alter through fixed statements but also by varying, chance-driven commands, called chance modifiers.

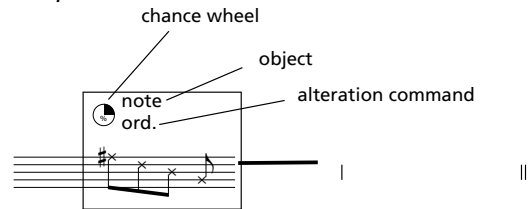
the command consists of three parts

- chance wheel
- object being altered
- alteration command

during performance get a feeling for the modifications and trust the sound: this is the reason, there are no numbers in the chance wheel for they serve a intuitive purpose.



example 5



in this example every pizzicato has got a 25% chance to be played ordinario.

example 6

every 4 notes:

- * tempo: btw. orig. and 1/4 & apply gliss.
- * orig. tempo

in this example after four notes the tempo could drop or raise to original value. dotted containers are to be executed on running models.

multi models

in a model several sub models are being combined (ex.7)

every submodel can have a weightfactor, indicated by one or more black balls. the more balls a model has, the more often it is to be performed in the whole. if there is no weight, all submodels are equally often played.

after playing a submodel jump to any other submodel (or the same). every pending decision (chaosfermata, veol etc.) is to be chosen anew (!!).

vary end of loop - veol

the end of the loop is shifted, meaning the repeating mark is shifted towards the beginning of the material, or towards the end ... this is to be shifted every iteration anew. this results in a varying length of the repeated material, an unsteady loop.

the max. shifting can be done until the arrow of the line, not anymore farther, so every veol-model has a basis material wick cannot be erased.

() omission

if a note is surrounded by brackets it can be omitted during loop play

~ free pitches

stems crossed by an oriscus are to be played with any pitch.

in the case of chords written for monophonic instruments: choose any of those pitches every iteration anew.

echo and shadow

as improvisational references there are two elements which invite to refer to another musician. both do not conquer the source instrument but contribute to its beauty.

(*) echo means playing a delay with similar sounds wick decays more or less quickly

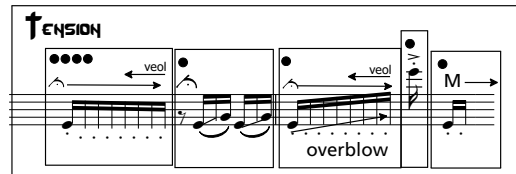
(*) shadow asks for similar sounds or sound ideas taken from the source and stretch them providing a basis or underground

remarks

play everything without artificial pauses or hesitations (subito) - the models and patterns glide into each other seamlessly without loss of energy towards the end.

material affected by a lot of modifiers such as chaos fermatas on every note and veol and omissions open space for a lot of possibilities. explore those in practise to be able to perform spontaneous and emotional music!

example 7



if, for example, a submodel with three balls and one with just one ball combine to a multimodel, then the first is to be performed three times more often than the second, but in any order. do not do the math, focus on the sound.

bowing positions

- xxst mid board
- xst begin board
- st btw ordinario and board (sulla tastiera)
- ord ordinario
- sp btw ord. and bridge (sul ponticello)
- xsp close of the bridge, no basenote audible
- xxsp half hair on the bridge

- sc close to the clamp
- xsc very close to the clamp
- xxsc bow the clamp
- dc btw clamp and bridge

- :I first string (violine E, cello A)
- :II second string
- :III third string
- :IV fourth string

notation and symbols

vc&kb

pizzicato

"bartok pizzicato" slap string to fretboard

crini + legno battuto

tapped hard with left hand finger on fretboard

over-pressure

⊕ dampening/ mute: lay hand loosely atop strings to dampen

- tone
- ⚡ noisy

ord//xxst move bow across string(s)

bfl&ssax

M

f

flute: heavy breathe in/out; into the flute

multiphonic with written note as prominent sound

frulato/ fluttertongue

- 1 sax&flute: regular
- 2 overblow to spectral sounds
- full tone
- ◐ half air/rone
- air only
- into the flute
- standart embouchure

general

bisb

reeds: slap

archi: bow behind bridge (scratchy)

free pitch (any pitch)

woodwinds: bisbilgiando

archi: microtonal, half fingered trilling with varying intervals

archi: half fingered

woodwinds: tone/air

transition

 a dotted line indicates transitions from one state to another

∩ drop pitch (fall) at end of note for a quartertone (or whatever is possible with multiphonic)

for john coltrane

6
16 ♩=66, fierce

9
16

7
16

denovaire, 2015
bm:uk

flute

f *ff*

soprano sax

f *ff*

cello

f *mf*

contrabass

WB
walking bass Giant Steps
(pizz.) in ♩=140
mf

mf *f*

GIANT STEPS

JOHN COLTRANE

♩=140

g[♯]maj7 D7 G[♯]maj7 B[♭]7 E[♭]maj7 Am7 D7 G[♯]maj7 B[♭]7 E[♭]maj7 F[♯]7

g[♯]maj7 F[♯]m7 B[♭]7 E[♭]maj7 Am7 D7 G[♯]maj7

C[♯]m7 F[♯]7 g[♯]maj7 F[♯]m7 B[♭]7 E[♭]maj7 C[♯]m7 F[♯]7

sp ord

f

if only 4 string bass perform senza gliss.

7/4 F# 10

fl *mf*

6/16 *f* *fr* *fr* *fr* *M fr* *fr* *ord. fr* *fr* *fr* *ff*

7/16

7/16

SS *mf*

VC *mf*

VC *mf* *ord.* *sp* *xsp* *sp, dirty* *ord.* *:Il beh. bridge* *xsp*

VC *mf* *choose either* *xsc very light* *delicate* *3* *5*

CB *mf* *WB* *sp* *f*

if only 4 string bass perform senza gliss.

6/16 4/4

fl 17

F# *ff* *mf*

clean, beautiful tones

fl

ss

F# *ff* *mf*

clean, beautiful tones

ss

vc

F# *ff* *mf*

clean, beautiful tones

vc

cb

F# *ff* *mf*

clean, beautiful tones

cb

p t p cht *ff*

p s toneless slap toneless rev. slap *ff*

p beh.br. thumb on wood *ff*

p beh.br. thumb on wood *ff*

29

fi

kb

vc

cb

6/16 *f* *frum* **11/16** *f* *frum* **9/16** *ord. frum*

f

f

f

mf

WB

1---2 1---2 1---2

ord.

dirty

3 3

7/16 **7/4** **9/16**

39

fi

kb

vc

cb

F# *mf* *ff*

F# *mf* *ff*

F# *mf* *ff*

F# *mf* *ff*

ord.

ord.

5:9 5:9 5:9 5:9 5:9

2

M M

xsp

sp

4 string bass:
perform senza gliss.

47

fi **2/4** **7/16** **2/4** **5/8** 5

sung sharp&short*

* only female flautista sings

mf

9

f

mp

mp

note ord.

note ord.

vegl

SS

mf

6

5

5

fr

mp

mp

VC

mf

f

7

f

sfz > p

sfz > p

sfz > p

mf

SP

batt. string-holder

SP

batt. string-holder

SP

batt. string-holder

xxst, very slow bowing

CB

mf

5

WB

mf

xxst, very slow bowing

4string play E

mf

55

7/16 **5/8** **5/16** **5/4** **11/16**

F#

mf

2

2

SS

F#

mf

VC

bar on wood

F#

mf

mf

ca 130

c.l.batt.+crini

KB

WB

mf

5
16

6
16

67

fi

2 2 2

4:5 4:5 4:5 4:5

fr

ord. fr 2 1 fr 2 1 fr 2 1 fr 2

ss

vc

f

cb

take bow

ord., presto poss.

mf

ord.

mf

sp

70

7
4

11
16

7
16

fi

fr

2 2 2

4:7 4:7

ss

mp

vc

f

beh. bridge

I.H. fingers on fretboard

"clack" of strings and board

kb

p

shift pitches slowly up and down

xsc

mf

5/16

4/16

5/16

7/16

76 4:7 □ *frum frum frum frum*

ff ff ff ff f 5:4 5:4 5:4 5:4 5:4

fi *mf* wild scale up&down

ss *mf* circle btw. xsp&xst lift mute bar on wood

vc unmute

cb



5/16

4/4

89

fi *mf* shadow sax

ss *mf* note > veql

vc *mp* shadow cb arco

cb *f* every 4 notes: * tempo: btw. orig. and 1/4 & apply gliss. * orig. tempo walking bass, pizz. F#7 B7 E7MA7

submodel half tempo F# smear pitches down

submodel half tempo F# smear pitches down

submodel half tempo F#

submodel half tempo F# smear pitches down

1/8 4/4

1/8 4/4

98

fl *mp*

SS *mf*

VC *f*

CB *f*

every 4 notes:
 * tempo: btw. orig. and 1/4
 * orig. tempo

walking bass, pizz.
 Fm7 Bb7 Gbmaj7

walking bass, c.l.batt.
 Am7 D7 Gbmaj7

walking bass, pizz.
 Cbm7 F#7 Gbmaj7

walking bass, pizz.
 Cbm7 F#7 Gbmaj7

not synced to cb

not synced to vc

not synced with cb

not synced with vc

veol

veol

108

fl *f*

SS *f* *mp* *mf*

VC *mp* *f* *mp* *mf*

CB *mp* *f* *mp* *mf*

bisb

whisper (senza flute)
 +slap

gi ant gi ant

M +growl

swing

trem. with top of bow
 from above
 btw :!+:ll
 beh. bridge

trem. with top of bow
 from above
 btw :!+:ll
 beh. bridge

xxsp, spectral

play with bow
 contact position

A $\text{♩} = 140$

$\text{♩} = 120$

possibly omit
 embraced notes

veol

veol

120

fl

swing, presto poss.

sfz *sim.*

SS

swing

presto poss.

very airy

VC

bisb. arco

sfz *sim.*

xxsp sp

CB

arco bisb.

sfz *sim.*

xxsp sp

M

131

M

fl

bisb.

ff

f

mf

presto poss.

SS

VC

ord gliss

CB

ord gliss

Fm7 Bb7

♩ = ca 110
with palm on the back of the instrument

140

3
4

fl *mf* *swing*

ss *swing* *veol*

vc *veol* *swing* *veol* **D**

cb *ca 110*
with palm on the back of the instrument *veol*

+voice sharp&short

slap

4
4

151

B $\text{♩} = 120$

fl *mf* *spit*

ss *mf* *growl* *3*

vc *short & spiccato, ord* *mf* *3*

cb *short & spiccato* *mf* *3* *sp*

3
4

4
4

Musical score for measures 157-162. The score is for four instruments: Flute (fl), Saxophone (SS), Violoncello (vc), and Contrabasso (cb). The key signature has one sharp (F#). Measure 157 starts with a treble clef and a common time signature. The flute part has a dynamic marking of *8^{va}* and a slur over measures 157-162. The saxophone part has a dynamic marking of *8^{va}* and a slur over measures 157-162. The violoncello part has a dynamic marking of *8^{va}* and a slur over measures 157-162. The contrabasso part has a dynamic marking of *8^{va}* and a slur over measures 157-162. There are several triplets and slurs throughout the passage. A box labeled "presto poss." is placed over the contrabasso part in measure 162.



6
4

Musical score for measures 163-168. The score is for four instruments: Flute (fl), Saxophone (SS), Violoncello (vc), and Contrabasso (cb). The key signature has one sharp (F#). Measure 163 starts with a treble clef and a common time signature. The flute part has a dynamic marking of *8^{va}* and a slur over measures 163-168. The saxophone part has a dynamic marking of *8^{va}* and a slur over measures 163-168. The violoncello part has a dynamic marking of *8^{va}* and a slur over measures 163-168. The contrabasso part has a dynamic marking of *8^{va}* and a slur over measures 163-168. There are several triplets and slurs throughout the passage. A box labeled "pizz" is placed over the violoncello part in measure 163. A box labeled "pizz" is placed over the contrabasso part in measure 163. A box labeled "frum" is placed over the saxophone part in measure 163.

168

4/4 3/4 4/4

fl

ss *fr*

vc

cb **WB** arco

174

3/4 4/4

fl # ord.

ss *fr*

vc

cb

6
4

4
4

3
4

Musical score for measures 180-184. The score is for four staves: fl (flute), ss (soprano saxophone), vc (violin), and cb (contrabass). The time signature changes from 6/4 to 4/4 to 3/4. Measure 180 starts with a measure rest for the flute, then a triplet of eighth notes. Measures 181-184 contain various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* and *f*. Fingerings (1, 2) and breath marks (M) are indicated. A box around measure 184 contains the text "=ca.110".



4
4

Musical score for measures 185-190. The score is for four staves: fl (flute), ss (soprano saxophone), vc (violin), and cb (contrabass). The time signature is 4/4. Measure 185 starts with a measure rest for the flute, followed by a triplet of eighth notes. Measures 186-190 contain various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *fr*, *M*, and *ord*. Fingerings (1, 2, 3) and breath marks (M) are indicated.

2/4

4/4

191

fl *8va*

ss *fr*

vc *3* *xsp* *ord.* *3* *jeté, martellato* *pizz.*

cb *3* *sp* *jeté, martellato, ord.* *3* *3* *3* *3* *3* *pizz.* *3* *3* *3*



2/4

4/4

2/4

4/4

197

fl

ss *M* *3*

vc *3* *strike with fingernail (backside of the hand)* *pizz.* *arco*

cb *c.l. batt. senza crini* *arco, ord.* *3* *3*

203

5/4 **4/4**

play scale up&down, all registers, presto poss

mp

ff *mf*

sul:ll *ggliss*

F#2

mf

xsc *very light*

Choose either

208

5/4 **4/4**

xsp

ord.

sp

ord.

6
4

4
4

Musical score for measures 213-215. The score is for four instruments: fl (flute), ss (saxophone), vc (violin), and cb (cello). The time signature is 6/4. The key signature has one sharp (F#). The flute part starts with a measure rest and then plays a melodic line with slurs and accents. The saxophone part features triplets and a forte (*fr.*) dynamic marking. The violin and cello parts play rhythmic accompaniment with triplets and slurs.

Musical score for measures 216-218. The score is for four instruments: fl (flute), ss (saxophone), vc (violin), and cb (cello). The time signature changes to 1/8, 4/4, and 1/4. The key signature has one sharp (F#). The flute part starts with a measure rest and then plays a melodic line with a forte (*fr.*) dynamic marking. The saxophone part features a rapid sixteenth-note passage marked *presto poss.*. The violin and cello parts play rhythmic accompaniment marked *molto rubato*. The score ends with a double bar line and repeat signs.

4/4

224

fl

ss

vc

cb

hidden

fr

M

fr

tapping

xsp, spectral (4-string bass: E)

ca. 110

3/4 **4/4**

229

fl

ss

vc

hidden

ca. 110

xsp

ord

gliss.

play scale up&down,
all registers, presto poss

6
4

4
4

235

fl

ss

vc

cb

mp

sp

ord

xsp



240

fl

ss

vc

cb

2

sul :IV, sp

ord.

8va

play scale up&down,
all registers, presto poss

mp

presto poss.

245(8)

fl

ss

vc

cb

ord

3

t p cht ff

mf

250

fl

ss

presto poss.

p

blow on reed toneless slap toneless rev. slap ff

mf

vc

presto poss.

ff

p

beh. br. thumb on wood m

mf

cb

3

p

beh. br. thumb on wood m

mf

p

258

fi

ss

vc

kb

Detailed description: This block contains the musical notation for measures 258 through 263. It features four staves: fl (flute), ss (soprano saxophone), vc (violin), and kb (kitchen bass). Each staff contains six measures of music. The notation includes various note values, rests, and accidentals, all enclosed in rectangular boxes. The key signature has one flat, and the time signature is 4/4.

subito stop

264

fi

ss

vc

kb

Detailed description: This block contains the musical notation for measures 264 through 269. It features the same four staves as the previous block. Measures 264-269 contain musical notation, while measures 270-271 are marked with a double bar line and a rest, indicating a 'subito stop'. The notation includes various note values, rests, and accidentals, all enclosed in rectangular boxes. The key signature has one flat, and the time signature is 4/4.