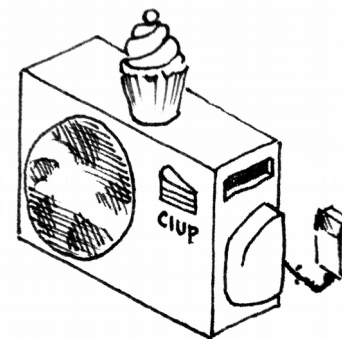


Cake
in
unexpected
places



for string quartet

2021

by Rosemary Shapes Tickle

About the piece

This piece is the first of a planned series inspired by the Thomasson, a type of conceptual art described by Akasegawa Genpei, referring to a useless structure or feature of a building that, robbed of function over time, has become 'hyperart': more art than art itself. I focused on the interplay between Thomasson and viewer, and as such the Thomasson's re-contextualising, historicising function. I explored how environments help us to situate ourselves, and how tensions between imagined and real can give a richer understanding of our environment.

This quartet focuses on the Castella, a Thomasson describing a block-shaped extrusion from a wall. The Castella takes its name from a cake introduced to Japan by 16th Century Portuguese traders: I wanted to explore the odd etymological chain from Castella as Thomasson, cake, Portuguese region, and (architecture at both ends!) castle. To me, this chain mirrors the free-associative fantasy that might follow an encounter with a Thomasson, and the imagined but now absent architectural through-line implied by a defunct fan or blocked-up window.

I depicted these overlapping chains through Shepard tones and Risset rhythms: the piece decelerates without reaching a point of rest, while being pulled downwards in pitch in the short-term and rising across the piece's length. These trajectories pull each other apart, and the piece is interrupted by other settings of the primary material, representing further distractions, recursions, fantasies, borne from seeing a building and imagining.

Per the Castella's origins, I was inspired by 16th Century Portuguese music (particularly Capela Ultramarina's 2019 recording '[A cantar uma Cantiga](#)'), most transparently in the piece's final section, which provides the bedrock for the rest of the piece. I was also drawn to the writings of Matsuo Bashō, whose travel journals raised questions for me concerning walking as artistic, epistemic and meditative practice, old buildings, and noticing absences.

Performance notes

General

Text alongside a solid line with an ending bracket indicates that the specified technique or dynamic marking should be used for the duration of the bracket.

Two playing techniques separated by a broken line indicate a transition from the first technique to the second, along the length of the line.

Trills are to the natural of the note letter above, unless specified in the score.

Accidentals apply for the length of the bar, in the octave written.

Tempo

The central section of this piece ('No blossom in the splinters') makes use of a Risset rhythm, and should be perceived as constantly decelerating in tempo (with the exception of 'interruption' sections, which are marked with double bar-lines).

At set points, the piece's notated tempo doubles (right). These tempo adjustments are included for notational clarity, and to allow the Risset rhythm to continue without note lengths becoming unwieldy. Instead, the overall effect should be one of gradual, continuous deceleration throughout this section (except during 'interruption' sections, in which tempi will be given).

The musical notation shows a staff with a 4/4 time signature. Above the staff, there are two tempo markings: $\text{♩} = 60$ and $\text{♩} = 120 \text{ rall.}$. The notation includes a sharp sign (#) on the first note, a trill symbol (V) above the first note, and a dynamic marking *pppp cresc.* below the staff. A dotted line with the text "S.P. (to M.S.P.)" is positioned above the staff, indicating a section of the piece.

Dynamics across multiple voices and staves

This piece also makes (rough, approximate) use of a Shepard tone. During the central section of the piece, multiple threads of this Shepard tone will be played at one time, each following a separate dynamic trajectory. Players will frequently be asked to alternate between two or more simultaneous threads: in order to convey multiple dynamic contours at once, parts will frequently include multiple voices per stave, or two staves.

When an instrument is only given one stave, with one voice, dynamics will appear below the stave:



f dim.-----



pp dim.-----

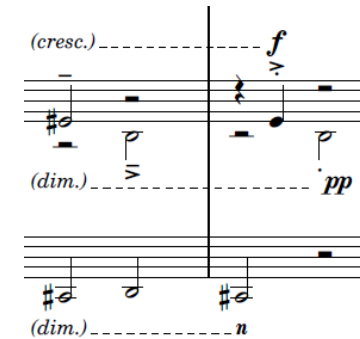


(cresc.)-----

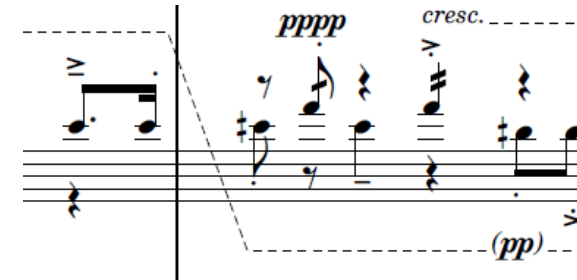
When an instrument plays two voices on one stave, dynamics for the upper voice will appear above the stave, and dynamics for the lower voice will appear below. Which dynamic contour a given note belongs to will also be indicated by stem direction:

When an instrument plays two voices across two staves, dynamics for the upper stave will appear above, and dynamics for the lower will appear below:

When an instrument plays three voices across two staves, the staff containing two voices on one staff will be notated as above (higher voice above, lower voice below), and dynamics for the other staff will appear above if the upper staff, and below if the lower staff:



Occasionally, to make room for a new voice in an instrumental part, the dynamics for an existing part will cross the staff. Here (in the treble clef) the Cs at the end of the first bar belong to the same dynamic contour as the C#s and B#s in the second bar, while the Fs in the second bar are part of a new dynamic contour:



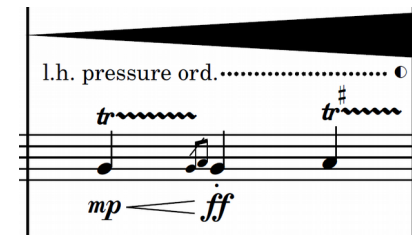
Bow position

Bow positions are marked as follows:

- **S.T.:** sul tasto (on the fingerboard)
- **P.O.:** position ordinaire (regular bow position)
- **S.P.:** sul ponticello (close to the bridge)
- **M.S.P.:** molto sul ponticello (very close to the bridge)
- **on bridge:** literally on top of the bridge. Very little to no pitch content.

Bow pressure

Bow using normal pressure except where otherwise notated. Light pressure is notated textually, and overpressure is notated using wedge notation: when a black wedge appears above a part, increase pressure proportional to the thickness of the wedge. In this example, bow pressure increases steadily from regular pressure to heavy overpressure, over the length of the bar.

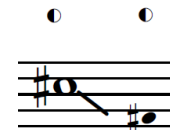


Artificial harmonics

All artificial harmonics in this piece sound two octaves above the stopped note, except where otherwise notated.

Half-harmonics

Depress the string somewhere between regular pressure and a light touch used to finger a harmonic.



Left-hand pizzicato



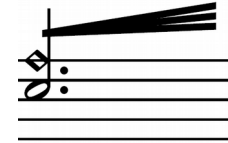
Triangle notehead

Glissando to the highest note possible on the string



Feathered tremolo

Increase the tremolo's speed across the length of the note. The tremolo does not need to start or end at a specific note value, merely from 'something like a quaver' to 'something like a demisemiquaver'.



Microtones



One quarter-tone sharp



Three quarter-tones sharp



One quarter-tone flat



Three quarter-tones flat

Smaller gradations of pitch are indicated with arrows on accidental stems. For example, the accidental to the right indicates a pitch somewhere between a natural and a quarter-sharp. These pitches are used here to indicate minute adjustments to intonation rather than to suggest a precise pitch, and should be approached flexibly.



“We know that an object that is not consciously noticed at the time of a first visit can, by its absence during subsequent visits, provoke an indefinable impression: as a result of this sighting backward in time, the absence of the object becomes a presence one can feel.” - Ivan Chtcheglov,

'Formulary for a New Urbanism'
(trans. Ken Knabb)

“A shock of brown sage-brush and overgrown 'reminiscence' gave me an impression not altogether pleasing but strangely lasting.

“Even the weedy reminiscences
Are dead,
I bought and ate
Some rice-cake at an inn.” - Matsuo Bashō,

The Records of a Weather-exposed Skeleton
(trans. Nobuyuki Yuasa)

Cake in unexpected places for string quartet

Static, like a length of concrete wall More animated

♩ = 95

Violin I senza vib. senza vib. ---- fast vib.

Violin II senza vib. senza vib. ---- fast vib.

Viola S.P. P.O. ord senza vib. senza vib. ---- fast vib.

Violoncello pizz. arco pizz. strum pizz.

p *p* *fp* *p* *fp* *f* *p < mp* *f* *fp* *fff*

arco

3

The musical score is for a string quartet and is divided into two contrasting sections. The first section, 'Static, like a length of concrete wall', is in 4/4 time and features a 6-measure phrase in 6/4 time. The second section, 'More animated', is in 4/4 time and features a 16-measure phrase in 6/4 time, followed by a 3-measure phrase in 3/4 time. The score includes dynamic markings such as *p*, *fp*, *f*, *mp*, and *fff*, as well as performance instructions like 'senza vib.', 'fast vib.', 'pizz.', and 'arco'. The Violoncello part includes a triplet of eighth notes in the final measure. The score is written for Violin I, Violin II, Viola, and Violoncello.

7

quasi-cadenza: accel. ad lib

(arco)

fp

sfpp

S.P.

pp

S.P. sub.

5

3

3

No blossom in the splinters

♩ = 120 rall.

11

(Tremolo between E and C#; glissando down to tremolo between A and F# over the course of the bar)

arco
S.T.

arco
S.T.

pppp cresc.

pp cresc.

f dim.

mp

mp dim.

pppp cresc.

(mf)

Violin I part: Treble clef, 4/4 time signature. Starts with a tremolo between E and C# in the first measure, followed by a glissando down to a tremolo between A and F# for the remainder of the bar. The rest of the page is mostly rests.

Violin II part: Treble clef, 4/4 time signature. Features a tremolo between E and C# in the first measure, followed by a glissando down to a tremolo between A and F# for the remainder of the bar. The rest of the page is mostly rests.

Viola part: Alto clef, 4/4 time signature. Features a tremolo between E and C# in the first measure, followed by a glissando down to a tremolo between A and F# for the remainder of the bar. The rest of the page is mostly rests.

Cello part: Bass clef, 4/4 time signature. Features a tremolo between E and C# in the first measure, followed by a glissando down to a tremolo between A and F# for the remainder of the bar. The rest of the page is mostly rests.

Double Bass part: Bass clef, 4/4 time signature. Features a tremolo between E and C# in the first measure, followed by a glissando down to a tremolo between A and F# for the remainder of the bar. The rest of the page is mostly rests.

♩ = 60
♩ = 120 rall.

arco
S.T.

17

(cresc.)

(cresc.)

(cresc.)

(dim.)

pizz.

pp

pppp cresc.

pp cresc.

mf

f dim.

mf cresc.

(pp)

23

S.T. P.O.

♩ ≈ 70 ♩ = 90

Violin I: *pppp cresc.* (measures 23-24), *(pp)* (measures 25-26), *mp* (measures 27-29). S.T. P.O.

Violin II: *pppp cresc.* (measures 23-24), *ppp* (measures 27-29). S.T. P.O.

Viola: *(cresc.) pizz.* (measures 23-24), *(pp) arco* (measures 23-24), *pizz. arco* (measures 25-26), *(mf)* (measures 25-26), *(mf)* (measures 27-28), *f* (measures 29). S.T. P.O.

Cello/Double Bass: *(dim.)* (measures 23-24), *f* (measures 23-24), *pp* (measures 25-26), *mf cresc.* (measures 25-26), *mp* (measures 27-28), *f dim.* (measures 27-28), *mf* (measures 29), *pp dim.* (measures 29). S.T. P.O.

Common: *(dim.)* (measures 23-24), *n* (measures 23-24), *pp* (measures 25-29).

♩ ≈ 70 rall.

♩ = 60 ♩ = 120 rall.

30 *tr*

P.O. poco S.P. (to S.P.)

mp *cresc.* *mf* *ppp* *mf* *mp* *ppp*

pizz. *mf* *arco* P.O. P.O. (to poco S.P.)

ppp *cresc.* (pp)

pizz. *mf* *arco* P.O. P.O. (to poco S.P.)

f *dim.* *ppp* *mf* *ppp* *pppp* *cresc.* P.O.

pizz. *mf* *arco* P.O. *mp* *pp* *cresc.* *ppp* *pp* *dim.*

ppp *dim.* + + + n

Detailed description of the musical score: The score consists of four staves. The first staff (treble clef) starts with a tremolo (tr) and a measure rest, then plays a melodic line with dynamics *mp*, *cresc.*, *mf*, *ppp*, *mf*, *mp*, and *ppp*. The second staff (treble clef) has *pizz.* and *mf* in the first measure, then *arco* and *ppp* in the second, followed by *cresc.* and *(pp)*. The third staff (alto clef) has *pizz.* and *mf* in the first measure, then *arco* and *f dim.* in the second, followed by *ppp*, *mf*, *ppp*, *pppp*, and *cresc.*. The fourth staff (bass clef) has *pizz.* and *mf* in the first measure, then *arco* and *ppp* in the second, followed by *mp*, *pp*, *cresc.*, *ppp*, *pp*, and *dim.*. There are also some plus signs and an 'n' at the bottom of the fourth staff.

34

ppp cresc.

(pp)

Musical staff 1 (Treble clef): Notes with dynamics *pppp cresc.*, *pp cresc.*, and *(mf)*. Includes articulation marks like accents and slurs.

pppp cresc.

pp cresc.

(mf)

poco S.P.

S.P.

Musical staff 2 (Treble clef): Notes with dynamics *(cresc.)*, *(mf)*, and *f pp cresc.*. Includes articulation marks like accents and slurs.

(cresc.)

(mf)

f pp cresc.

poco S.P.

S.P.

Musical staff 3 (Bass clef): Notes with dynamics *(mf)* and *f dim.*. Includes articulation marks like accents and slurs.

(mf)

f dim.

P.O.

S.P.

Musical staff 4 (Bass clef): Notes with dynamics *(cresc.)*, *f*, *mp*, *pp*, and *pppp cresc.*. Includes articulation marks like accents and slurs.

(cresc.)

f

mp

pp

pppp cresc.

(dim.)

39 (cresc.) ----- *mp*

The musical score consists of four staves. The first staff (treble clef) begins with a dynamic of *mp* and a *cresc.* marking. It features a melodic line with notes and rests, and a dashed line below it with dynamic markings *f dim.* and *p*. The second staff (treble clef) starts with *(mp)* and *(cresc.)*, followed by *p* and *mp cresc.*. It includes a melodic line and a dashed line with *(pp)* and *(mf)*. The third staff (bass clef) starts with *pp* and *p*, followed by *pp* and *ppp*. It has a melodic line and a dashed line with *pp dim.* and *ppp*. The fourth staff (bass clef) starts with *(cresc.)* and *(pp)*, followed by *mp*. It features a melodic line and a dashed line with *quasi-pp* and *f*. The score is divided into four measures by vertical bar lines, with a 2/4 time signature change at the end of the second measure. Roman numerals (VI, V, IV) are placed below notes in several measures to indicate fingerings.

♩ = 90

attacca

♩ ≈ 63 rall.

♩ = 60

♩ = ♩
♩ = 120 rall.

43

left hand pressure ord. 0

tr#

mp ————— *ff*

left hand pressure ord. 0

tr#

mp ————— *ff*

l.h. pressure ord. 0

tr#

mp ————— *ff*

left hand pressure ord. 0

tr#

mp ————— *ff*

bow pressure ord.
left hand pressure ord.
S.P. (to M.S.P.)

p ————— *pp*

bow pressure ord.
left hand pressure ord.
S.P. (to M.S.P.)

quasi-pp *cresc.* (*pp*)

f dim.

bow pressure ord.
left hand pressure ord.
S.P. (to M.S.P.)

pppp

pp

bow pressure ord.
left hand pressure ord.
S.P. (to M.S.P.)

sfz mp cresc. (*mf*)

ppppp cresc.

pp

47

M.S.P.

(cresc.)

(pp)

(mf)

(cresc.)

mp dim.

pppp cresc.

pppp cresc.

(dim.)

pp

pppp

ppp

(pp)

M.S.P.

pppp

ppp < mp

pppp

mf cresc.

f dim.

pppp

pressure brd

(slow gliss)

(cresc.)

f dim.

(pp)

M.S.P.

n

gradually lighten bow pressure M.S.P. on bridge bow pressure ord S.P.
bow pressure ord S.P.
very light bow pressure

52

The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked as ♩ = 60 and ♩ = 40. The score includes various dynamics such as *f*, *pppp*, *cresc.*, *pp*, *mf*, *mf > ppp mp > ppp p*, *(cresc.) (mf)*, *f*, *f dim.*, *pppp f dim.*, *pp*, *ppp*, *p*, and *mf*. Performance instructions include "gradually lighten bow pressure", "M.S.P.", "on bridge", "very light bow pressure", and "bow pressure ord S.P.". The score ends with a double bar line and repeat signs.

f

pppp cresc. (*pp*)

mf

mf > ppp mp > ppp p

gradually lighten bow pressure M.S.P. on bridge bow pressure ord S.P.
bow pressure ord S.P.
very light bow pressure

(*pp*)

mf

f

f

mf > ppp mp > ppp p

gradually lighten bow pressure M.S.P. on bridge bow pressure ord S.P.
bow pressure ord S.P.
very light bow pressure

f dim. *pppp f dim.* *pp*

mf > ppp mp > ppp p

gradually lighten bow pressure M.S.P. on bridge bow pressure ord S.P.
bow pressure ord S.P.
very light bow pressure

cresc. *f dim.* *sfz* (*pp*)

ppp *p* < *mf*

Envoi: 

♩. = 78

Shy, but attempting warmth. Entirely without irony.

58

S.T.
senza vib.

p

pp

S.T.
senza vib.

p

pp

S.T.
senza vib.

pp

p

pp

68

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music is marked with dynamics: *ppp*, *pp*, and *p*. There are also markings for *VI* (sixteenth notes) and *VI* (sixteenth notes) in the middle and bottom staves. The score is divided into measures by vertical bar lines. A large slur covers the first two staves across measures 68-75. A large slur covers the bottom staff across measures 68-75. The first staff has a slur over measures 68-75. The second staff has a slur over measures 68-75. The third staff has a slur over measures 68-75. The fourth staff has a slur over measures 68-75.

♩. = 83

Warm, more animated, perhaps with the air of a curtain call

77

P.O. *tr*

f *mf* *mp* *mf*

P.O. *f* *mf* *mp* *mf*

P.O. *mf* *f* *mf* *mp* *mf*

(P.O.) *f* *mf* *mp* *mf*

s

157

Detailed description: This is a musical score for four staves, likely for a string quartet or similar ensemble. The music is in a key with four sharps (F#, C#, G#, D#) and a 3/4 time signature. The score begins at measure 77 and ends at measure 157. Each staff has a 'P.O.' (Pizzicato) instruction above it. The dynamics are marked as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* again. There are also performance markings: a *tr* (trill) in the first staff, and an *s* (sforzando) in the fourth staff. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests. The overall mood is described as 'Warm, more animated, perhaps with the air of a curtain call'.

90

ord

mf

mp

f

fp

rit.

ord

mf

mp

f

fp

ord

mf

mp

f

f

v

v

v

v

p

ord

mf

mp

f

v

[3]

v

v

v

p