

KARI BESHARSE

ICONS

**FOR CLARINET, PERCUSSION, ELECTRIC
GUITAR, VIOLIN, AND CONTRABASS**

2013

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CA. 11:00

TRANSPosed SCORE

AS A GUITARIST, I GREW UP LISTENING TO AND PLAYING CLASSIC ROCK AND HEAVY METAL DURING ITS PEAK YEARS, THE 1980s AND 90s. THE GUITAR ICONS I LOOKED UP TO INCLUDED JIMMY PAGE, DAVE MUSTAINE, MARTY FRIEDMAN, TONY IOMMI, DIMEBAG DARRELL, RANDY RHODES, AND ZAKK WILDE AMONG OTHERS. THESE GUITARISTS ALL HAD A GREAT SOUND AND A POWERFUL MODE OF EXPRESSION – WILD SOLOS AND RIFFS IMMersed IN A CRUNCH OF AMPLIFIED NOISE, REVERB AND DISTORTION. FOR THIS PIECE, RATHER THAN INCORPORATING OR EMULATING THE MELODIC, RHYTHMIC AND HARMONIC MATERIAL TYPICAL OF THIS STYLE, I TOOK A COUPLE OF ICONIC GUITAR SOUNDS AND DISTILLED THEM DOWN TO THEIR VERY ESSENCE. THE PLUCK (PICKED - CLEAN AND DISTORTED), THE TRILL, AND THE BOW (À LA JIMMY PAGE) FORMED THE PRIMARY SEED MATERIALS FOR THE ENTIRE COMPOSITION. OTHER ELEMENTS OF THE PIECE EXTRACTED FROM ROCK GESTALT INCLUDE DISTORTION, NOISE FILLS, AND FEEDBACK. THERE ARE SEVERAL UNDERLYING PROCESSES USED TO ALTER THESE BASIC MATERIALS OVER TIME, WHICH IN TURN GOVERN THE OVERALL STRUCTURE OF THE PIECE.

PLEASE CONTACT ME IF YOU HAVE ANY QUESTIONS!

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PERFORMANCE NOTES:

GENERAL:

- ACCIDENTALS FOR QUARTER TONES:

1/4 SHARP = 

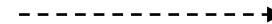
3/4 SHARP = 

1/4 FLAT = 

3/4 FLAT = 

*ALL ACCIDENTALS CARRY THROUGH THE MEASURE.

- GRADUAL TRANSITIONS FROM ONE STATE TO ANOTHER ARE INDICATED WITH AN ARROW:

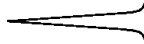


- SPECIAL DYNAMIC INDICATIONS:

CRESCENDO FROM SILENCE: 

DECRESCENDO TO SILENCE: 

EXPONENTIAL CRESCENDO:



- **VIBRATO:**

UNLESS OTHERWISE INDICATED, USE NORMAL VIBRATO. OCCASIONAL GRAPHICS ARE USED FOR DIFFERENT VIBRATO WIDTHS AND SPEEDS. IN THESE CASES, FOLLOW THE GENERAL CONTOUR OF THE LINE.

FOR EXAMPLE, THIS VIBRATO STARTS SLOW AND SPEEDS UP.



THIS VIBRATO IS MORE MEANDERING.



- **GLISSANDI:**

ALL GLISSANDI SHOULD LAST FOR THE ENTIRE DURATION OF THE NOTE. LINEAR GLISSANDI ARE INDICATED WITH TRADITIONAL STRAIGHT GLISSANDO LINES. NON-LINEAR GLISSANDI ARE INDICATED BY CURVY-SHAPED GRAPHICS. IN THESE CASES, FOLLOW THE GENERAL CONTOUR. YOU MAY CHANGE STRINGS AS NEEDED, AND/OR JUMP TO THE DESTINATION NOTE. WHEN A DESTINATION NOTE IS ABSENT, END APPROXIMATELY WHERE THE CURVE ENDS. THESE SHAPES ARE USED TO INDICATE GESTURES, DO NOT BE OVERLY CONCERNED ABOUT SPECIFIC PITCHES INVOLVED. FOR EXAMPLE, THIS LINE SHOWS A SMOOTH DIP BELOW THE STARTING PITCH FOLLOWED BY A QUICK UPWARD RISE.



STRINGS:

1. RAUCHEN



AN EXTREME VERSION OF MOLTO FLAUTANDO. PLACE LEFT HAND FINGER(S) LIGHTLY ON THE STRING AT THE INDICATED PITCH. WITH VERY LIGHT BOW PRESSURE, A COLORED NOISE WITH A HINT OF PITCH WILL BE PRODUCED.

2. BOW PRESSURE:

THREE GRADATIONS OF BOW PRESSURE ARE INDICATED WITH THE FOLLOWING GRAPHICS:

LIGHT BOW PRESSURE:



NORMAL BOW PRESSURE:



HARD BOW PRESSURE (PITCH IS PRESENT):



ERRATIC, RANDOM CHANGE IN BOW PRESSURE:



3. BOW POSITION:

SUL PONTICELLO: SP

SUL TASTO: ST

NORMAL: NORM.

4. PITCHED PLUCK NOISE: WHEN AN X NOTEHEAD IS INDICATED, TOUCH THE STRING WITH THE L.H. FINGERTIP OR NAIL (FOR MORE PRECISION) AT THE POINT INDICATED (PRESS FIRMLY, KEEPING YOUR FINGER PRESSED DOWN TO AVOID HARMONICS). WITH THE R.H., PIZZ WITH NAIL OR A GUITAR PICK. THE RESULT SHOULD BE LIKE PLUCKY POPCORN SOUNDS WITH APPROXIMATE PITCH. SOME OF THE NOTES INDICATED ARE ABOVE THE FINGERBOARD – TOUCH WHERE THE NOTE WOULD BE IF THE FINGERBOARD EXTENDED INDEFINITELY. FAINT PITCH CAN BE HEARD.

ELECTRIC GUITAR

1. AMPLIFICATION: SET THE GAIN AT A LEVEL THAT WILL ALLOW YOU TO BALANCE OUT YOUR DYNAMICS RELATIVE TO THE OTHER INSTRUMENTS.

2. EFFECTS: DISTORTION AND SUSTAIN ARE REQUIRED AT CERTAIN PLACES IN THE PIECE. OTHER TIMES, MAINTAIN A CLEAN TONE WITH SOME REVERB.

3. BOWING: A BOW IS REQUIRED TOWARDS THE END OF THE PIECE. STRIVE TO PLAY THE NOTES INDICATED, HOWEVER, SOME INCIDENTAL NOISE AND PITCHES ARE TO BE EXPECTED (AND ARE WELCOME) DUE TO THE FLAT SHAPE OF THE GUITAR BRIDGE.

4. PITCHED PLUCK NOISE: WHEN AN X IS INDICATED, TOUCH THE STRING WITH THE L.H. FINGERTIP OR NAIL (FOR MORE PRECISION) AT THE POINT INDICATED (PRESS FIRMLY, AND KEEP YOUR FINGER PRESSED DOWN TO AVOID HARMONICS). WITH THE R.H., PICK WHERE INDICATED ON THE GRAPHIC. THE RESULT SHOULD BE LIKE PLUCKY POPCORN SOUNDS WITH APPROXIMATE PITCH. SOME OF THE NOTES INDICATED ARE ABOVE THE FRETBOARD – TOUCH WHERE THE NOTE WOULD BE IF THE FRETBOARD EXTENDED INDEFINITELY. IN THESE CASES, THE APPROXIMATE POSITION IS INDICATED WITH A GRAPHIC. IN THIS EXAMPLE, THE X SHOWS THE APPROXIMATE POSITION TO TOUCH THE STRING AND THE LOCATION TO PICK.



5. PALM MUTE: P.M. WITH A LINE. USE LIGHT, MEDIUM, OR HARD PRESSURE AS INDICATED.

6. MICROTONES: QUARTER TONES ARE USED THROUGHOUT THE PIECE. THESE MUST BE PREPARED PRIOR TO THE NOTE BY BENDING AN ADJACENT NOTE PRIOR TO THE ATTACK.

7. BENDS: INDICATED WITH APPROXIMATE CONTOUR AND PITCH.

8. VOLUME SWELLS: WHERE CRESCENDO OR DECRESCENDO IS INDICATED, USE VOLUME KNOB ON YOUR INSTRUMENT. IF AVAILABLE, A VOLUME PEDAL MAY BE USED.

9. HARMONICS: NATURAL: A REGULAR NOTEHEAD WITH A O OVER IT INDICATES THE SOUNDING PITCH. STRING AND FRET #S ARE ALSO INDICATED. ARTIFICIAL: THE NOTE YOU FINGER IS

INDICATED WITH A DIAMOND NOTEHEAD, THE SOUNDING NOTE ABOVE IN PARENTHESIS. UNLESS OTHERWISE INDICATED, THESE ARE ALL OCTAVE HARMONICS (TOUCH STRING AN OCTAVE ABOVE THE FINGERED L.H. NOTE)

CLARINET

1. AIR TONE:



NOTES WITH SLASH MARKS INDICATE A BREATHY TONE, BARELY CONTAINING ANY PITCH.

2. FLUTTER TONGUE:



3. MULTIPHONICS: MULTIPHONIC FINGERINGS ARE INDICATED IN THE SCORE AND PARTS. MULTIPHONICS WERE DRAWN FROM PHILLIP REHFELDT'S *New DIRECTIONS FOR CLARINET* AND [HTTP://WWW.CLARINET-MULTIPHONICS.ORG/CLARINET-MULTIPHONICS.HTML](http://www.clarinet-multiphonics.org/clarinet-multiphonics.html)

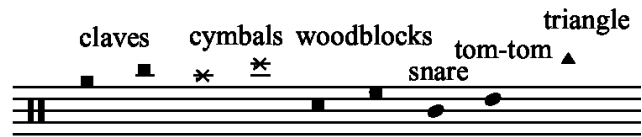
4. LIP BEND: NOTATED WITH A LINE (STRAIGHT OR CURVED). FOLLOW THE CONTOUR OF THE LINE.

PERCUSSION

INSTRUMENTS:

- VIBRAPHONE
- CROTALES
 - 2 OCTAVES (C4-C6 WRITTEN, SOUNDS 2-OCTAVES HIGHER)
- XYLOPHONE
- CYMBALS (TWO CONTRASTING IN PITCH & TIMBRE, POSSIBLY A RIDE AND A CRASH)
- SNARE DRUM

- CLAVES
- WOODBLOCKS
- TOM-TOM
- TRIANGLE

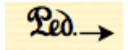


IMPLEMENTS:

- BOW
- SNARE STICKS
- WIRE BRUSHES
- FINGERTIPS
- SOFT AND MEDIUM VIBRAPHONE MALLETS

VIBRAPHONE PEDALING:

- LIGHT HALF-PEDALING CAN BE USED WHERE THERE IS NOTHING ELSE INDICATED IF DESIRED.



- INDICATES TO HOLD THE SUSTAIN PEDAL DOWN UNTIL THE SOUND DIES AWAY.



ICONS

KARI BESHARSE

♩ = 60

CLARINET IN B \flat

PERCUSSION

ELECTRIC GUITAR

VIOLIN

DOUBLE BASS

15^{ma}

3

3

6

3

3

gliss.

pp

mp

4

CL.

PERC.

E. GTR.

VLN.

DB.

claves

5

ppp

(15)

3

3

gliss.

3

3

3

3

gliss.

3

3

pizz (w/ nail or pick) stop string w/nail

8^{va}

6

ppp

♩ = 72

7

CL. 2+2+3

PERC. woodblocks (snare sticks) to xylophone (hard)

E. GTR. (15) *ppp* *gliss.* *ppp* *p*

VLN. *ppp* *gliss.* *ppp* *p*

DB.

11

CL. A

PERC. Xylophone hard *ppp*

E. GTR. (8) *mp* (8) *ppp* *ppp* A *ppp*

VLN. *mp* *gliss.* *ppp* A *ppp*

DB.

15

CL.

XYL.

E. GTR.

VLN.

DB.

18

CL.

XYL.

E. GTR.

VLN.

DB.

R
●
●
●
G#
○
○
○
○

Push Ahead

A little faster

This musical score is for a string quartet, consisting of five staves: CL. (Clarinet), XYL. (Xylophone), E. GTR. (Electric Guitar), VLN. (Violin), and DB. (Double Bass). The score is divided into two systems, measures 21-24 and 25-28.

Measures 21-24:

- CL.:** Starts with a *f* dynamic, then *mf* and *pp*. Features a section labeled 'B' with a *pp* dynamic and a *f* dynamic. Includes a *2+2+3* triplet.
- XYL.:** Features a *mf* dynamic, followed by *mp*, *mf*, *pp*, *mf*, *pp*, *f*, and *pp*.
- E. GTR.:** Starts with a *gliss.* (glissando) and *mp* dynamic, then *mf*, *p*, *mf*, and *f*. Includes a *3* triplet.
- VLN.:** Starts with a *f* dynamic, then *mp*, *mf*, and *f*. Includes *pizz.* (pizzicato), *arco*, *ric.* (ricochet), and *pizz sul A*.
- DB.:** Starts with a *ppp* dynamic, then *f*.

Measures 25-28:

- CL.:** Starts with a *mf* dynamic, then *p*, *p*, *mf*, and *p*. Includes a *2+3* triplet.
- XYL.:** Starts with a *f* dynamic, then *pp*, *f*, *mf*, and *mf*. Includes a *6* sextuplet and a *5* quintuplet.
- E. GTR.:** Starts with a *mf* dynamic, then *mf*, and *mf*. Includes a *3* triplet and a circled *3*.
- VLN.:** Starts with a *mp* dynamic, then *f*, *mf*, and *gliss.* (glissando). Includes *arco*, *sul A*, *ric.*, *gliss.*, and *gliss.*.
- DB.:** Starts with a *p* dynamic, then *f*, *p*, and *mf*. Includes *sul C pizz.*, *arco sul A*, and *norm.* (normal).

28

CL. *mf* *pp*

XYL. *mf* *mp* *mf* [To Perc.]

E. GTR. *f* *mp* *mp* *mf*

VLN. *f* *mf* *mp* *mf*

DB. *f* *mf* *mp* *mf*

Annotations: R, S.P., norm., S.T., pizz., arco, ric., gliss., 6

31

CL. *mf* *f* *mp* *f* *ppp*

XYL. Percussion [snare (snare sticks)] *f* *mp* *mf* *p* *ppp* [Vibraphone soft]

E. GTR. *mp* *f* *mp* *mf* *mp* *gliss.* *gliss.* *gliss.* *gliss.* *f* *ppp*

VLN. *mp* *f* *mp* *mp* *mp* *f* *ppp*

DB. *mp* *mf* *f*

Annotations: 2+2+2+3, tr, 3, 6, IX, 5, 7, 6, C, 2+3, To Vib., gliss., pizz., arco