Vitor Santos

Duettini (2018)

Duettini (2018)

Compositions written for the Interfaces Call for Works, Project from the European University Cyprus

Duettini (2018) is a collection of short pieces written for the young violinist and his teacher. These compositions follow the idea of presenting the contemporary idiom to the student in a pedagogical manner. Since the *44 Duos for 2 Violins* composed by *Béla Bartók,* not many contemporary composers wrote introductory pieces for the violin duet - however, the violin duo still has expressive potential to satisfy the requirements of the New Music. We conceived our work based on the violin's contemporary palette, seeking for creativity and recreation on the pieces, but withholding its technical clarity. For example:

- the sounds of indeterminate pitch contribute to the pieces *I.Tuning*;
- the timbric approximation to determinate and indeterminate pitchs rises *II. Sounds from Outside;*
- the new harmony, in the figure of quartal harmony, gives birth to the piece *III. The people's mutter*;
- the serial thought develops *IV. Edges*;
- the new scales, such as whole-tone scales, originate *V. Lampes*;
- and folk music germinates the piece *VI. Gallic song.*

We did our best so the violin student and his teacher may enjoy the landscape of contemporary music. I thank the Interfaces project and the European University Cyprus for this submission opportunity and I hope these duos prove some value for the young performers.

Lisbon, Portugal - March 14, 2018,
Vitor Santos

About the composer

I'm Vitor Santos, 24 years old, and I work as a composer/arranger. I study Composition in the EMESP Institute and I'm in the last year of my degree in the São Paulo University (USP), Brazil. At present, I'm staying for one year in Lisbon, Portugal, thanks to a exchange program given by the São Paulo University. My instrument formation comes from the violin, but today I work mostly with the composition/arranging and the violin teaching.

Duettini (2018)

I. Tuning

This pieces explores the percussive possibilities of the violin, as well its open strings. Many percussive sounds in the violin face problems because violins are primarily melodic instruments, not percussive instruments. Violins also have a delicate construction and some effects called for may harm the instrument. That is not the case with the present effects: *ponticello beat* and *fingerboard slap*.

Both effects use natural gestures for the violin and fit the idiom of the instrument. The *ponticello beat* was conceived to be played as a normal note on the violin, however, using the bow to produce a indefinite pitch. The same applies to the *fingerboard slap,* which uses a comfortable left-hand gesture on the fingerboard to produce a percussive sound. Sounds of indefinite pitch for the strings started to be researched with the *Bartók pizzicato*, however, it still is a field for new discoveries gathering new sound possibilities with the idiom of the strings.

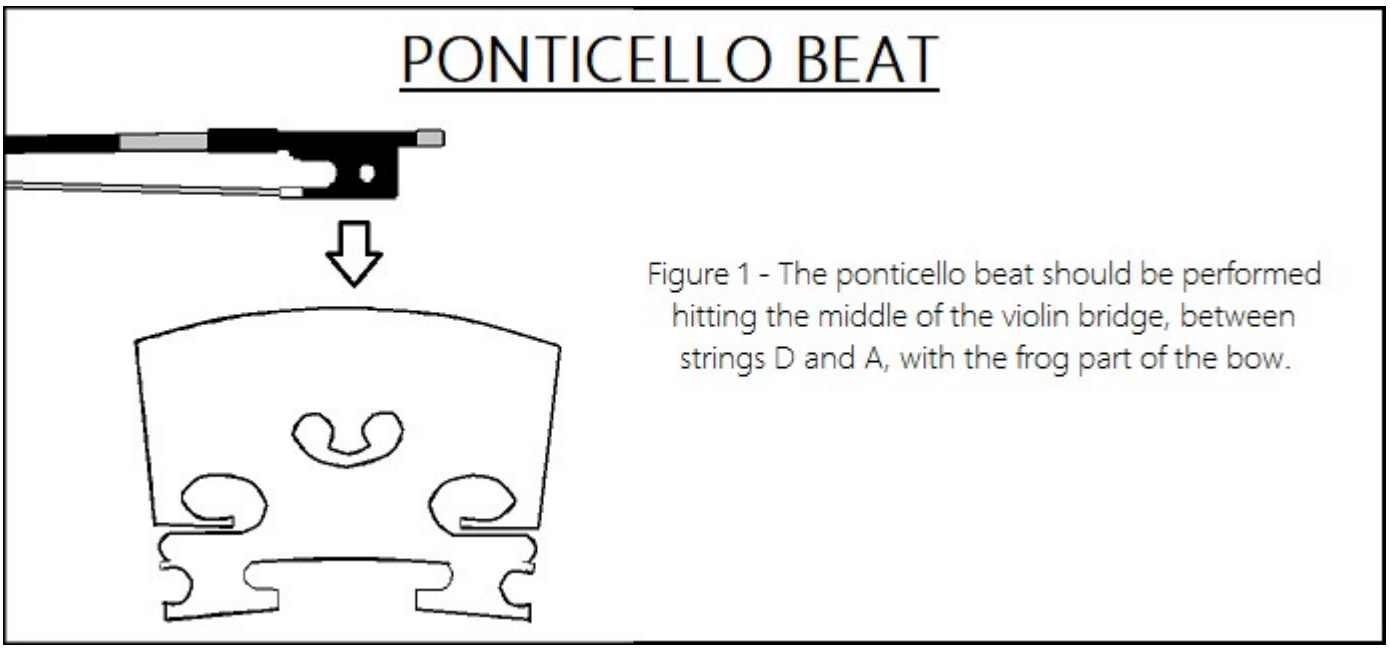


Figure 1 - The ponticello beat should be performed hitting the middle of the violin bridge, between strings D and A, with the frog part of the bow.

Figure 1 - The index finger muffles the four strings to avoid definite pitchs and the remaining fingers rise to the prepare the fingerboard slap.

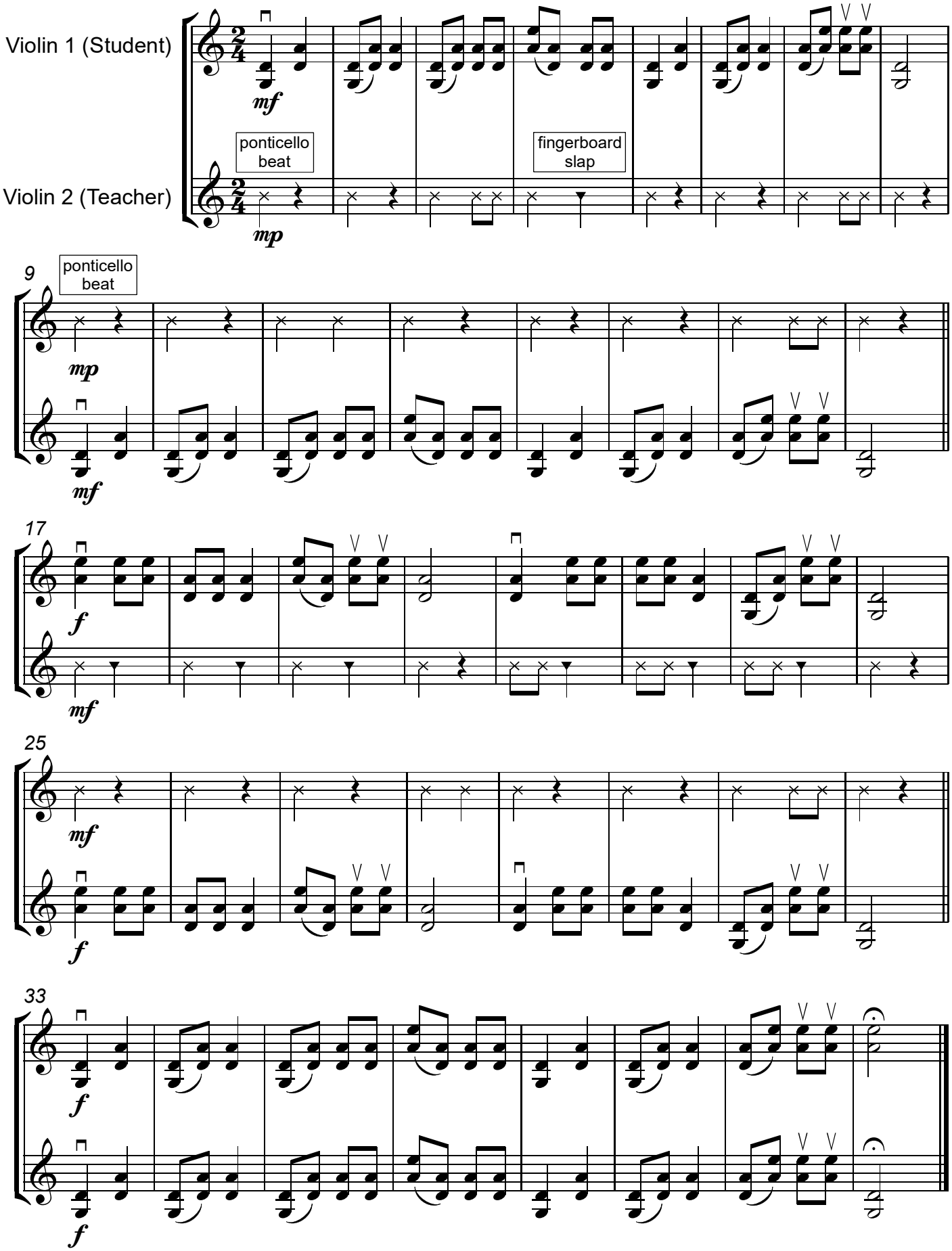
Figure 2 - The middle finger, ring finger and little finger hit the strings and the fingerboard, producing a sound with no definite pitch, a percussive sound.

Duettini (2018)

I. Tuning

Lively ♩ = 70-80

Vitor Santos



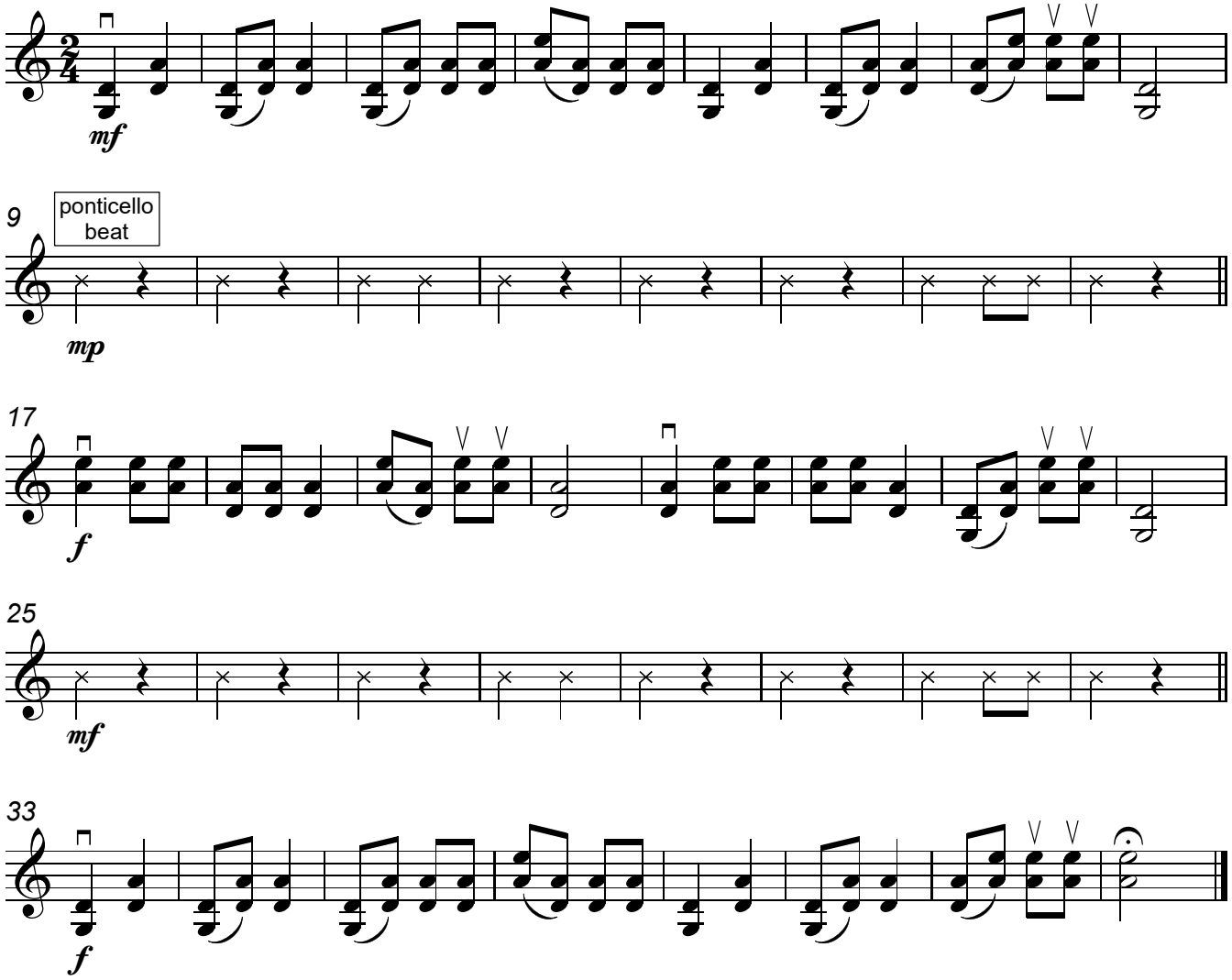
Violin 1 (Student)

Duettini (2018)

I. Tuning

Lively ♩ = 70-80

Vitor Santos



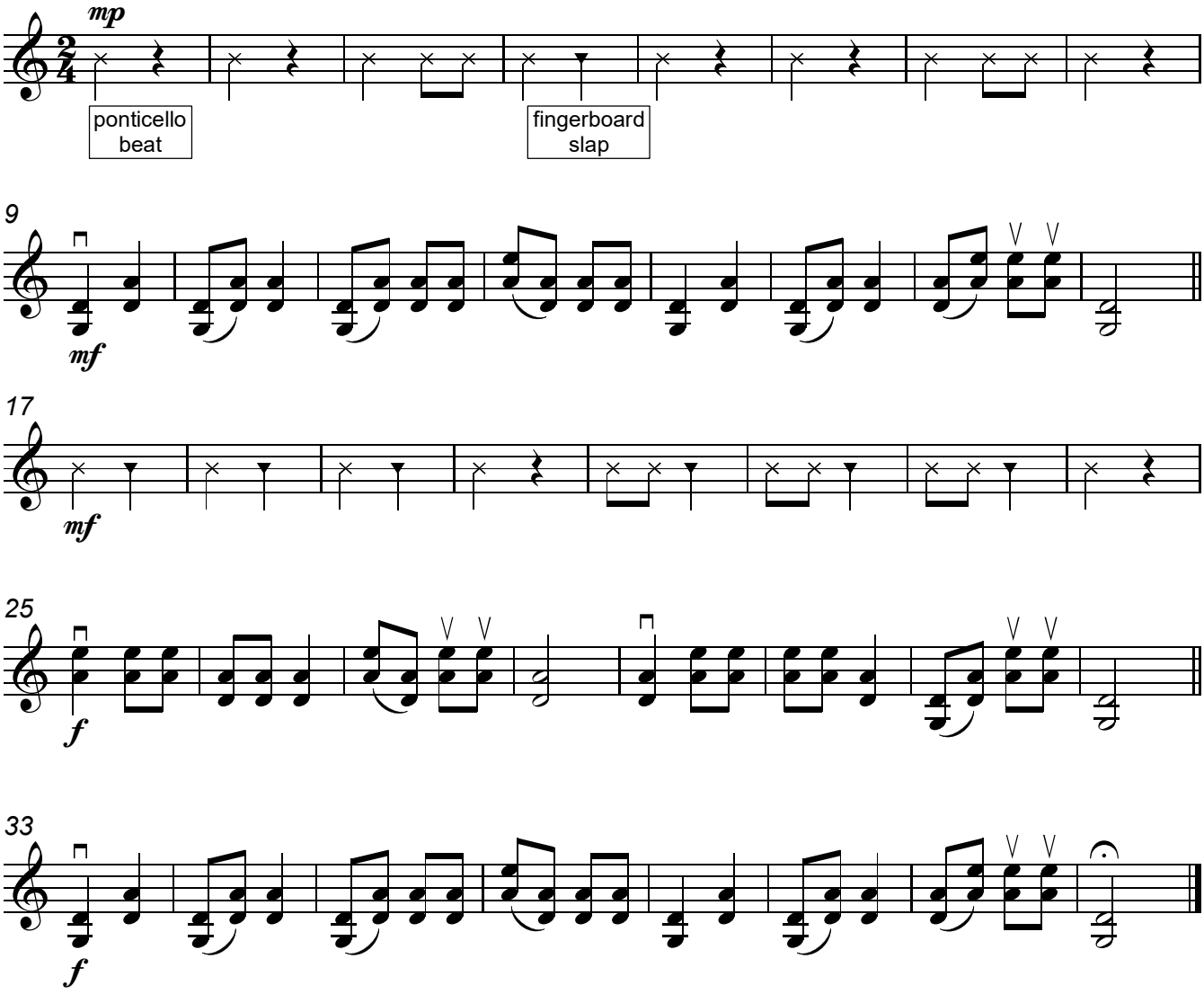
Violin 2 (Teacher)

Duettini (2018)

I. Tuning

Lively ♩ = 70-80

Vitor Santos



Duettini (2018)

II. Sounds from outside

This pieces dives both into the percussive possibilities of the violin, but also its open strings and its harmonics. The combination of definite and indefinite pitches in the piece is designed to resemble the sounds of daily life, in which we interact with a sonic landscape. There are many examples of our relation with our sound landscape: we recognize our cellphones by their sounds, we know the malfunctioning of cars by their noises, we control the frying of our foods by the sizzle they make.

One of the great achievements of the 20th-century music and the contemporary music was to break the distinction between musical sounds and non-musical sounds. Many of the music we listen to today would not have been possible if it were not the s*ounds from outside*. Still, these sounds have their musical potential, and are greatly explored in contemporary music.

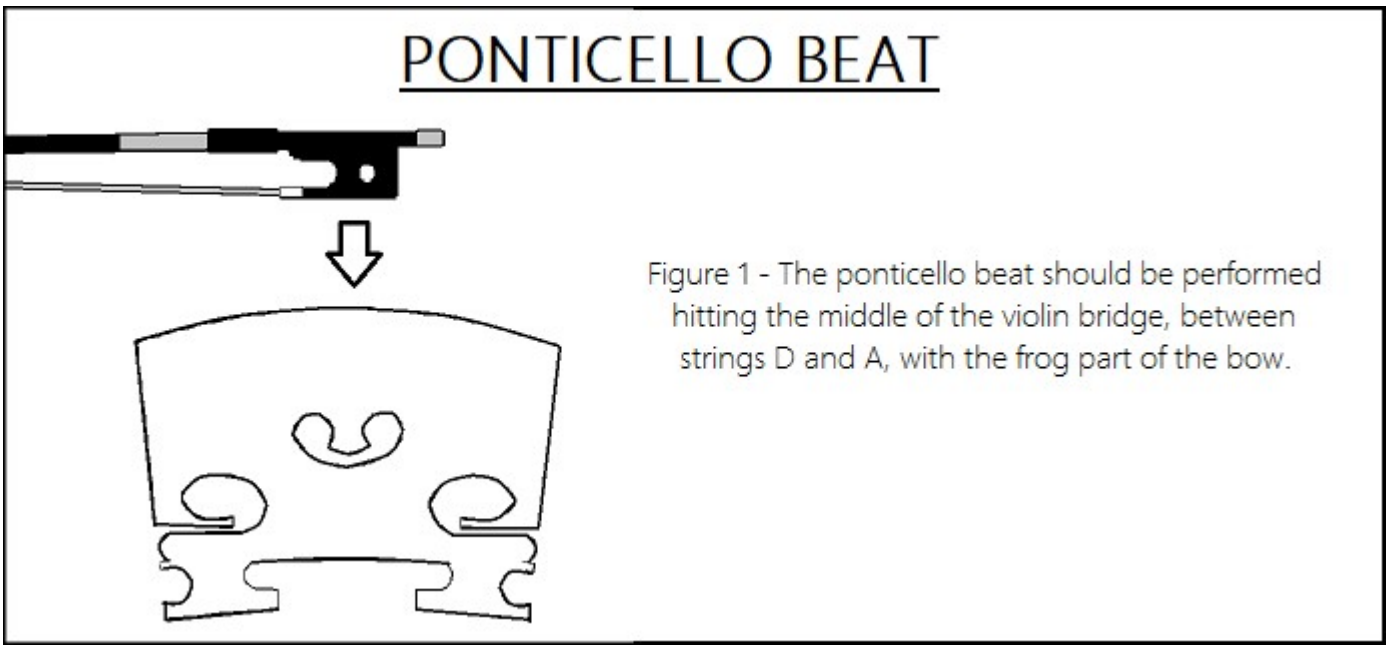


Figure 1 - The ponticello beat should be performed hitting the middle of the violin bridge, between strings D and A, with the frog part of the bow.

Figure 1 - The index finger muffles the four strings to avoid definite pitchs and the remaining fingers rise to the prepare the fingerboard slap.

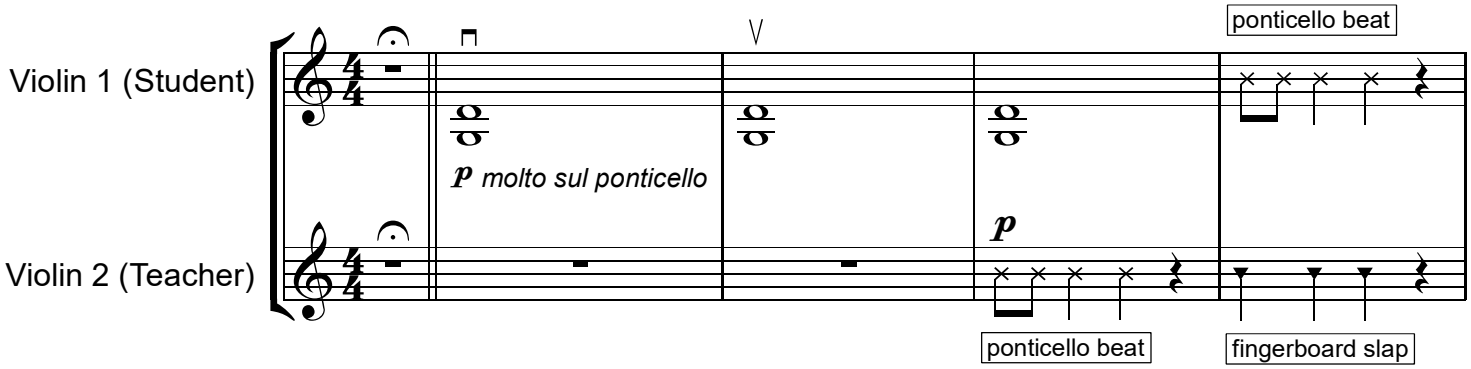
Figure 2 - The middle finger, ring finger and little finger hit the strings and the fingerboard, producing a sound with no definite pitch, a percussive sound.

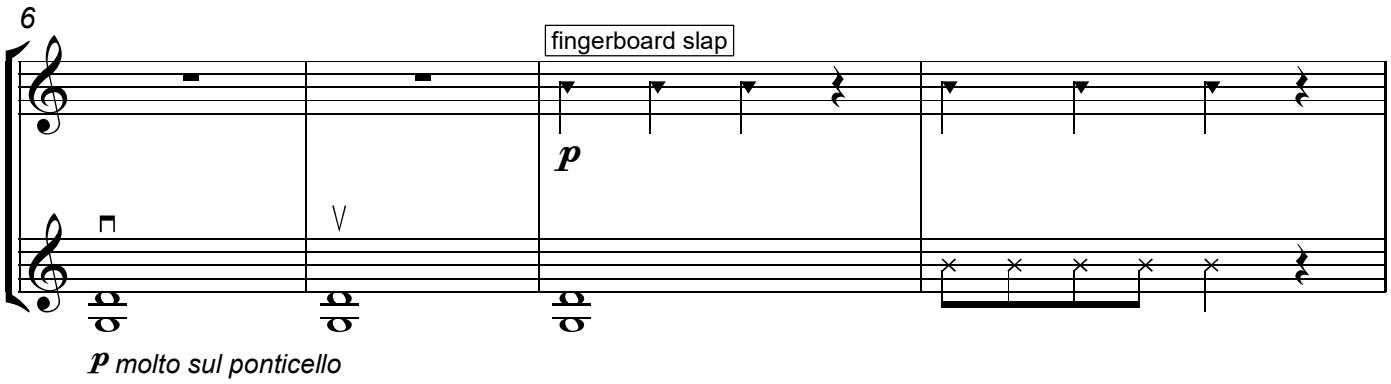
Duettini (2018)

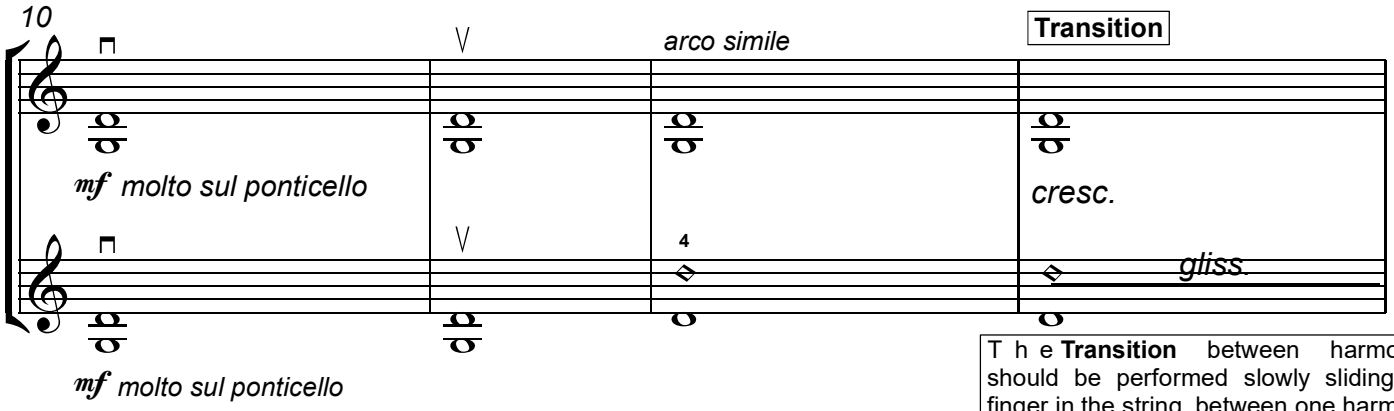
II. Sounds from outside

Andantino ♩ = 80-90

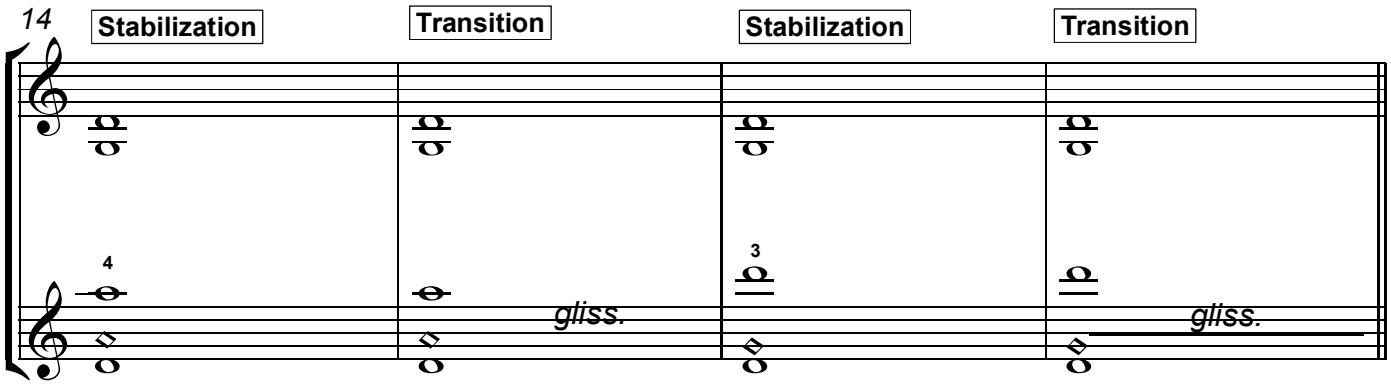
Vitor Santos



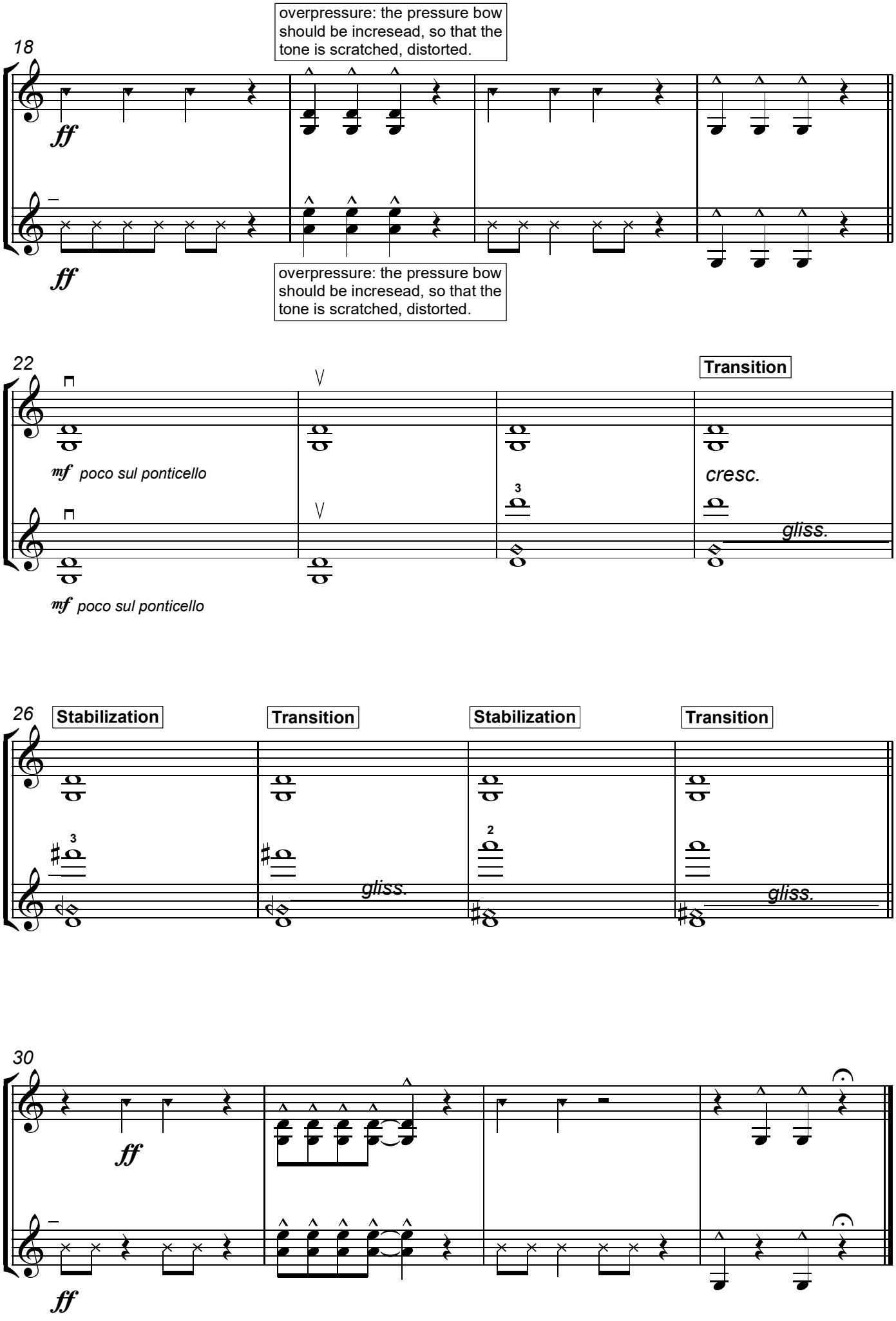




T h e **Transition** between harmonics should be performed slowly sliding the finger in the string, between one harmonic and other. There are other partials between the pure harmonics, and these partials are intended to be listened.



The **Stabilization** is simply to play the pure written harmonics. Our purpose here is to contrast: (A) pure harmonics and (B) harmonics with complex partials, located between pure harmonics. This line is only played by the teacher, due to its difficulty.


18
overpressure: the pressure bow should be incresead, so that the tone is scratched, distorted.
ff
ff
overpressure: the pressure bow should be incresead, so that the tone is scratched, distorted.
22
Transition
mf poco sul ponticello
cresc.
gliss.
mf poco sul ponticello
26
Stabilization
Transition
Stabilization
Transition
gliss.
gliss.
30
ff
ff

Violin 1 (Student)

Duettini (2018)

II. Sounds from outside

Vitor Santos

Andantino ♩ = 80-90

ponticello beat

p molto sul ponticello

6

2

fingerboard slap

p

10

arco simile

cresc.

mf molto sul ponticello

14

18

overpressure: the pressure bow should be incresead, so that the tone is scratched, distorted.

ff

22

cresc.

mf poco sul ponticello

26

30

ff

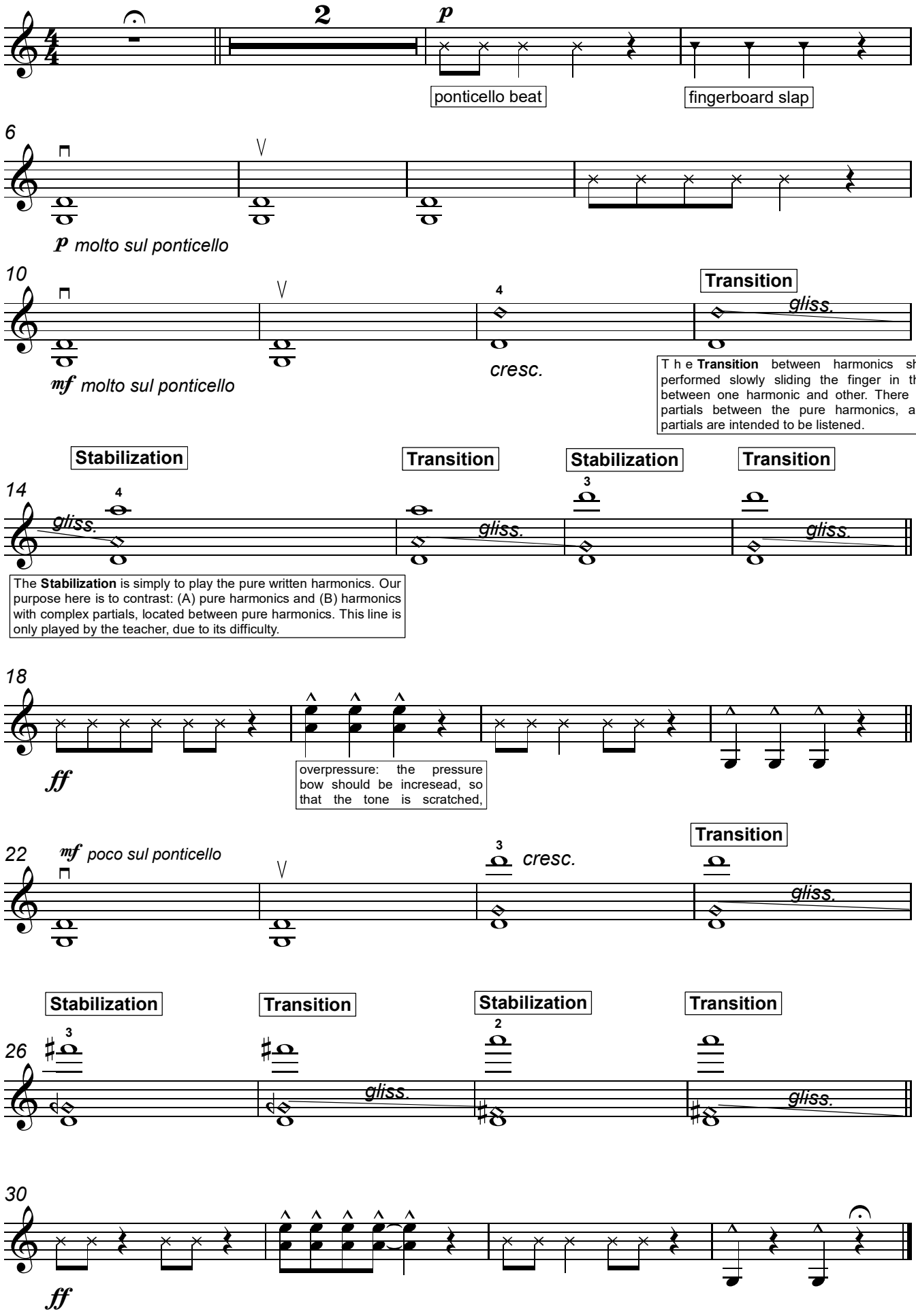
Violin 2 (Teacher)

Duettini (2018)

II. Sounds from outside

Andantino ♩ = 80-90

Vitor Santos



Duettini (2018)

III. The people's mutter

The idea for *The people's mutter* was to present the student new harmonies, as it is in the case, the quartal harmony. The main line is a melody written in D Major for the student; a simple line. However, this melody is surrounded by quartal intervals, more ambiguous and open-sounding that thirds. The association between the quartal sounds and the people's mutter lies on the ambiguity of muttering - one can't guess the reasons of someone muttering because the individual is arguing with himself.

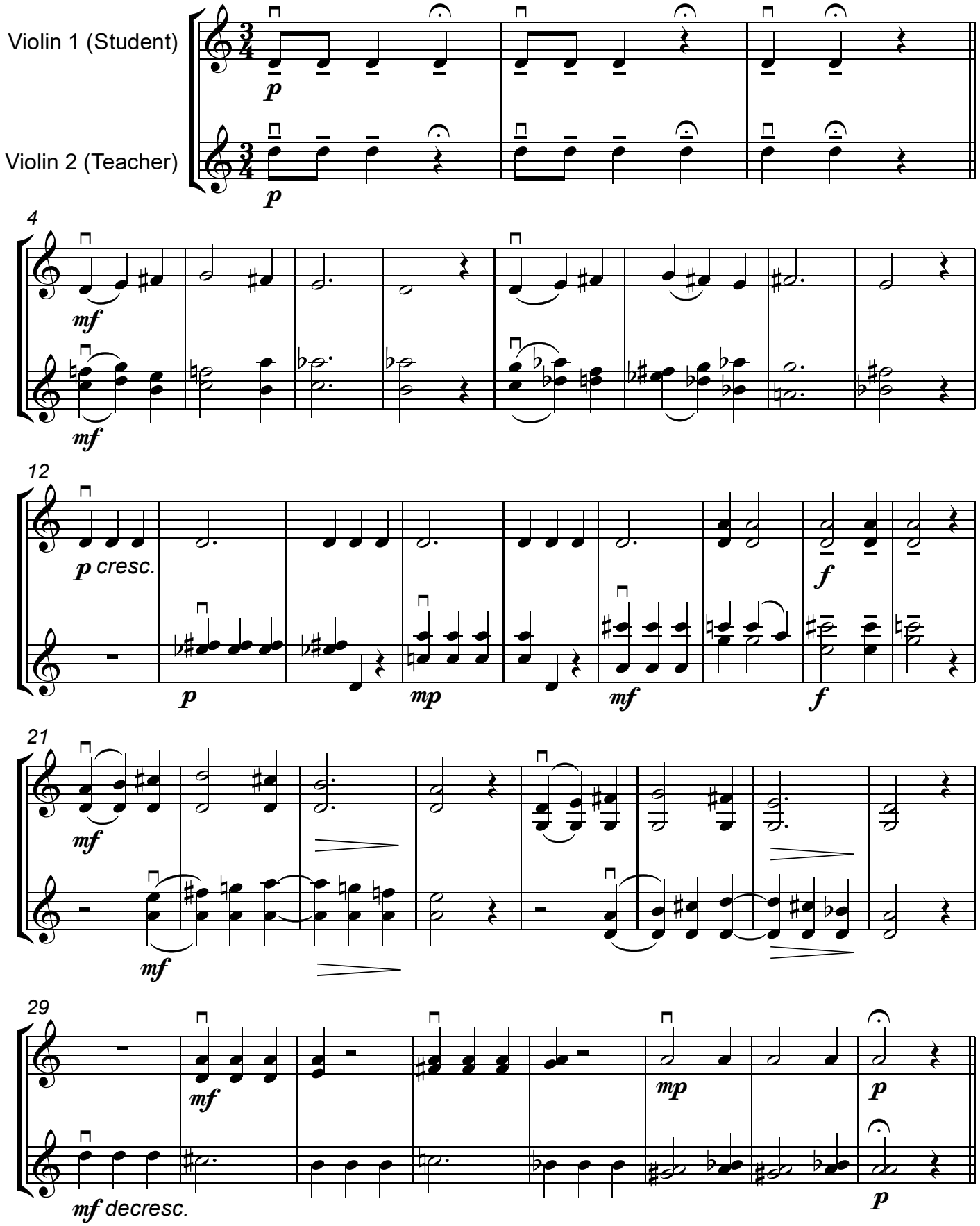
Quartal harmony differs from normal harmony in its basic units: normal western harmony is based on thirds intervals, but quartal harmony is based on fourths. Quartal harmony is used in contemporary music since its debut with *Schoenberg's Chamber Symphony Op. 9.* Many of the smooth jazz sounds come from quartal voicings. Although fourths may appear slightly unstable intervals, they can deliver their taste to the attentive listener.

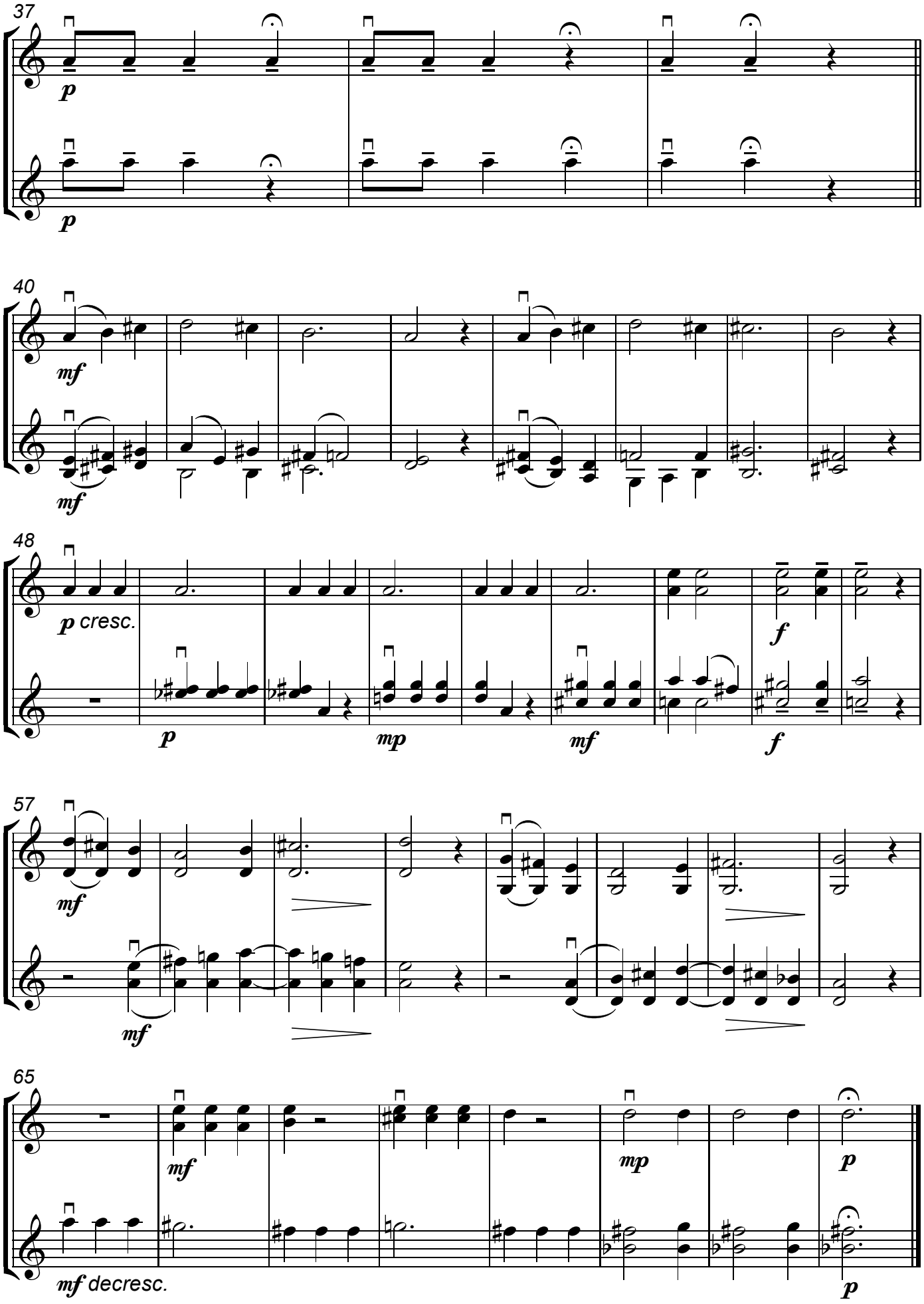
Duettini (2018)

III. The people's mutter

Andante ♩ = 62-70

Vitor Santos




37
p
p
40
mf
mf
48
p cresc.
p
mp
mf
f
f
57
mf
mf
65
mf
mp
p
mf decresc.
p

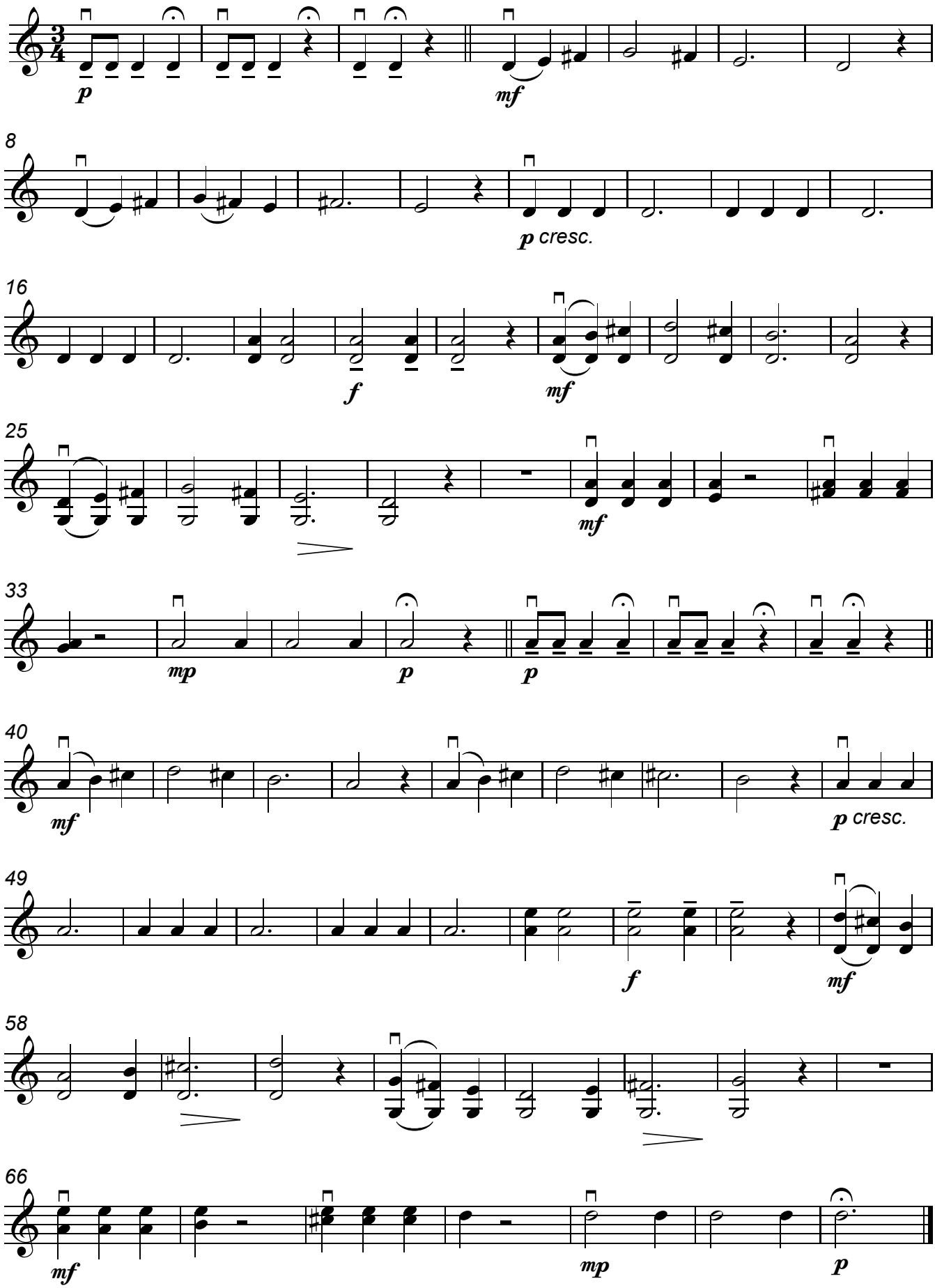
Violin 1 (Student)

Duettini (2018)

III. The people's mutter

Andante ♩ = 62-70

Vitor Santos



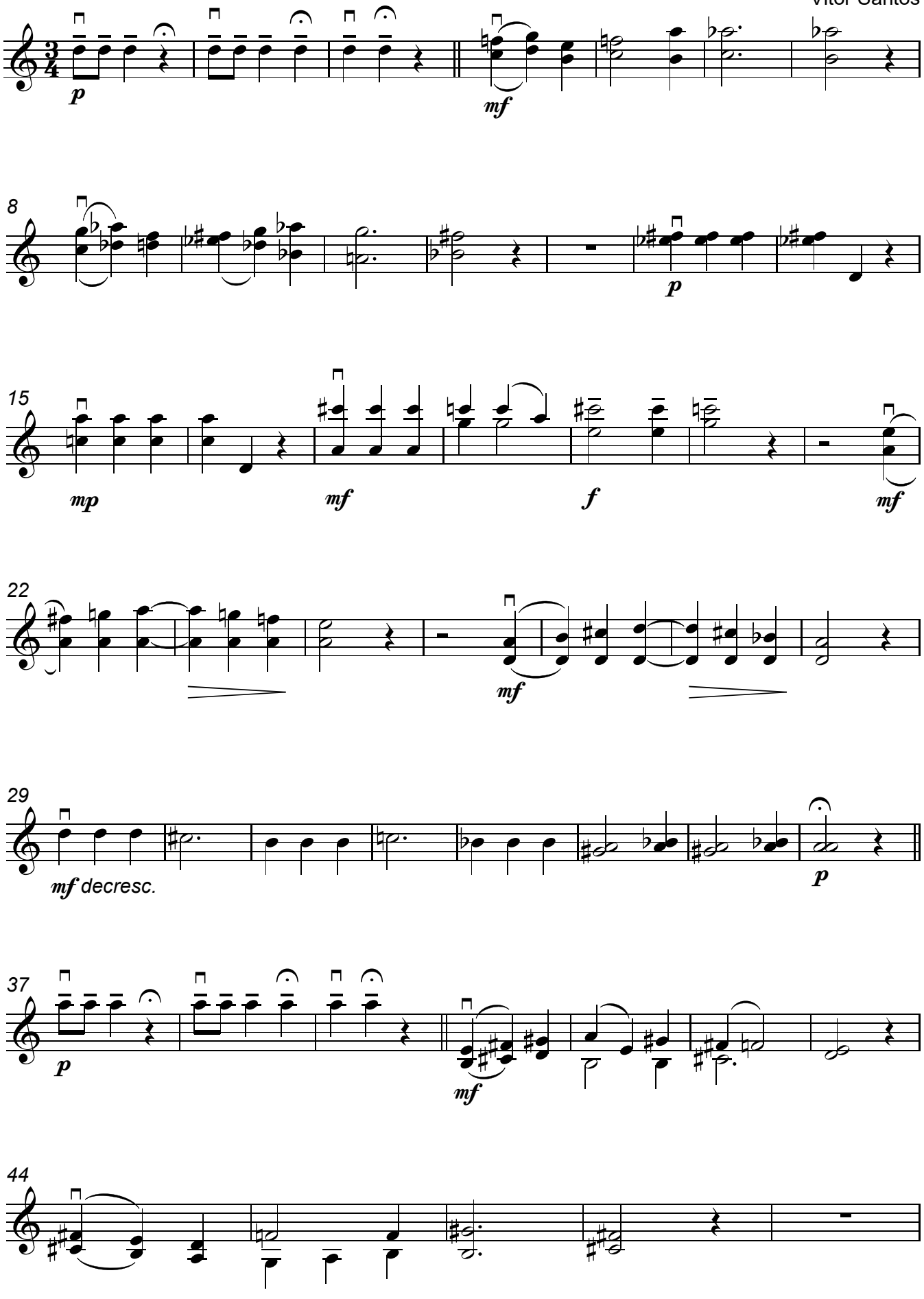
Violin 2 (Teacher)

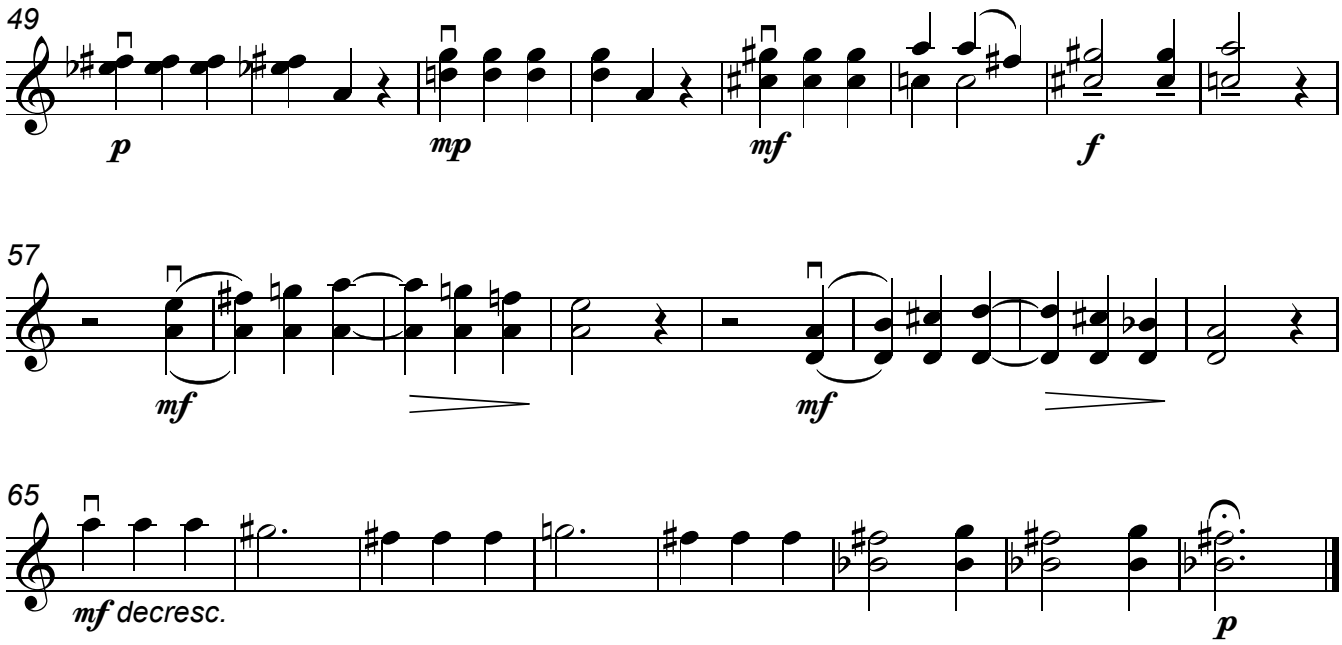
Duettini (2018)

III. The people's mutter

Andante ♩ = 62-70

Vitor Santos




49
p
mp
mf
f
57
mf
mf
65
mf decresc.
p

Duettini (2018)

IV. Edges

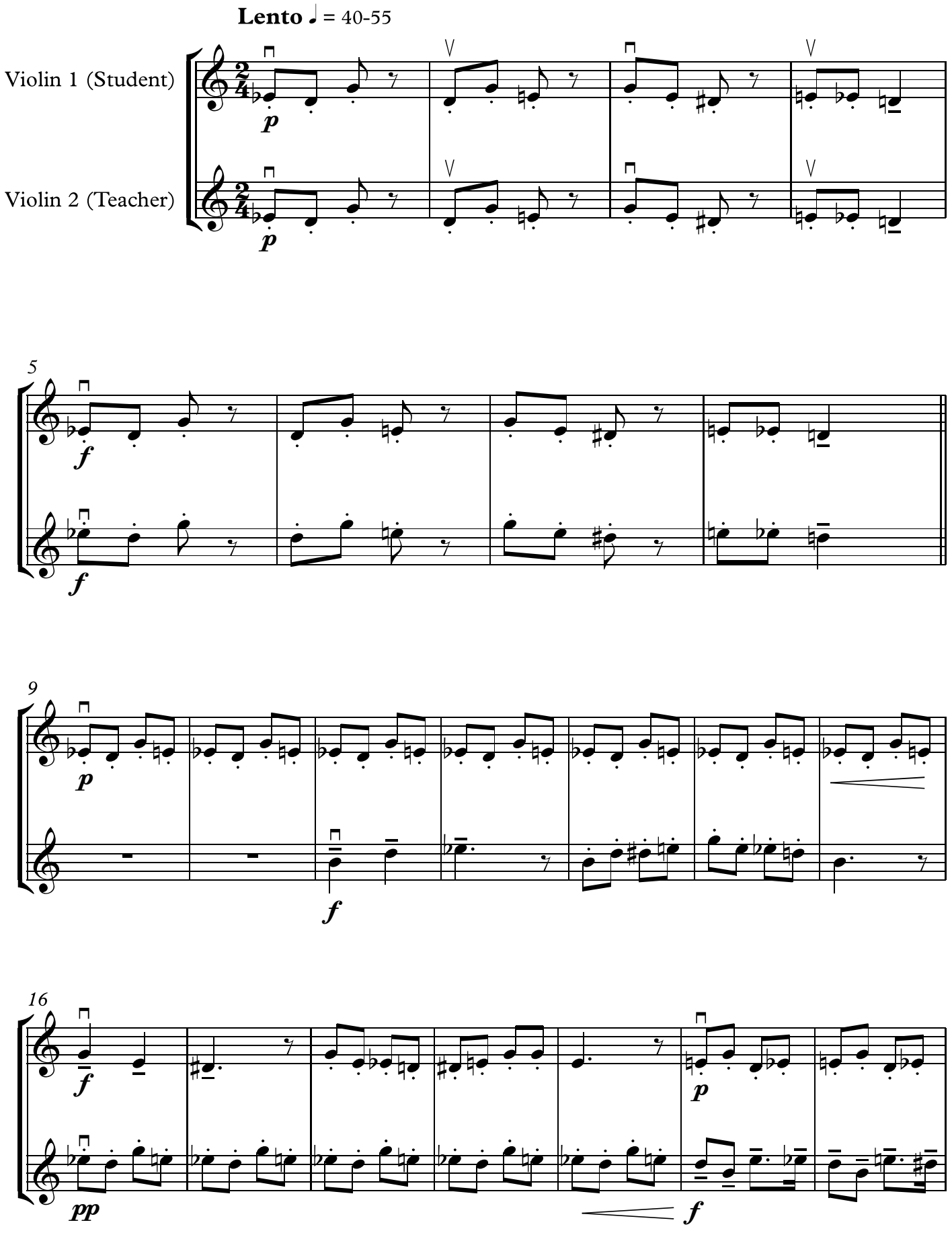
Edges is a piece inspired by the serial method of composition. The very own material for the piece comes from the letters of the title: E D G E., adapted to Eb D G E. The original serie is transformed through process of inversion, retrograde, giving birth to new melodic lines that derive from the first motif.

Others procedures such as serie transposition, use of incomplete sets, are used in the course of the composition. In some sense, the piece goes back to its title when strict compositional proceedings creates intricate musical lines, as if it were a geometrical demonstration. The piece also was designed to work the *staccato* in contrast to *tenuto* bow movements.

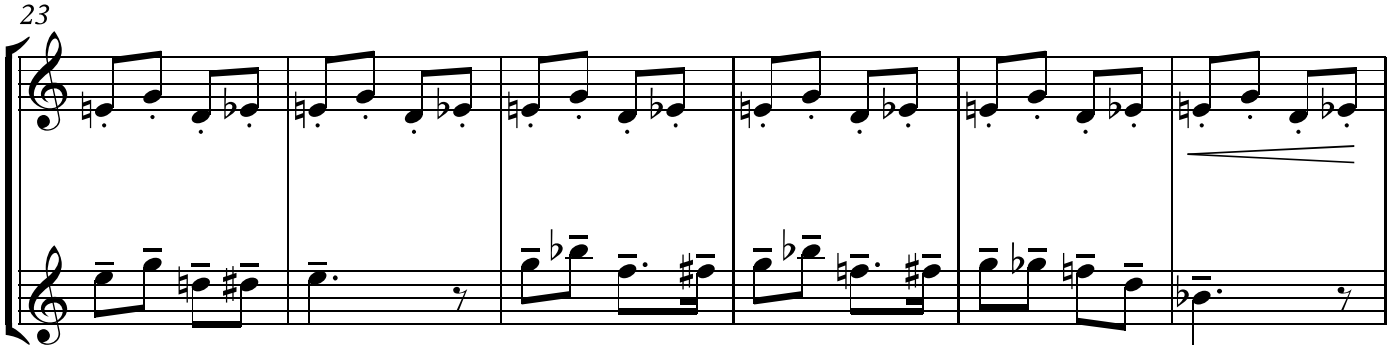
Duettini (2018)

IV. Edges

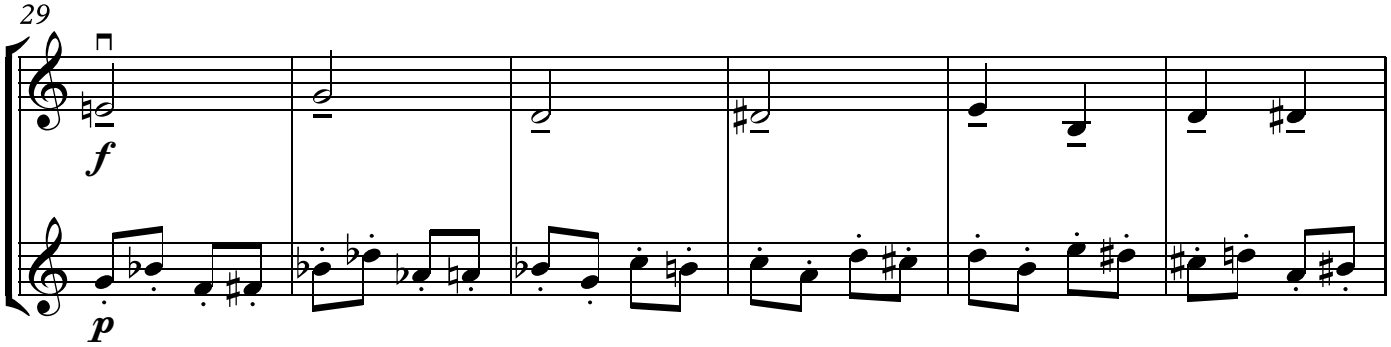
Vitor Santos



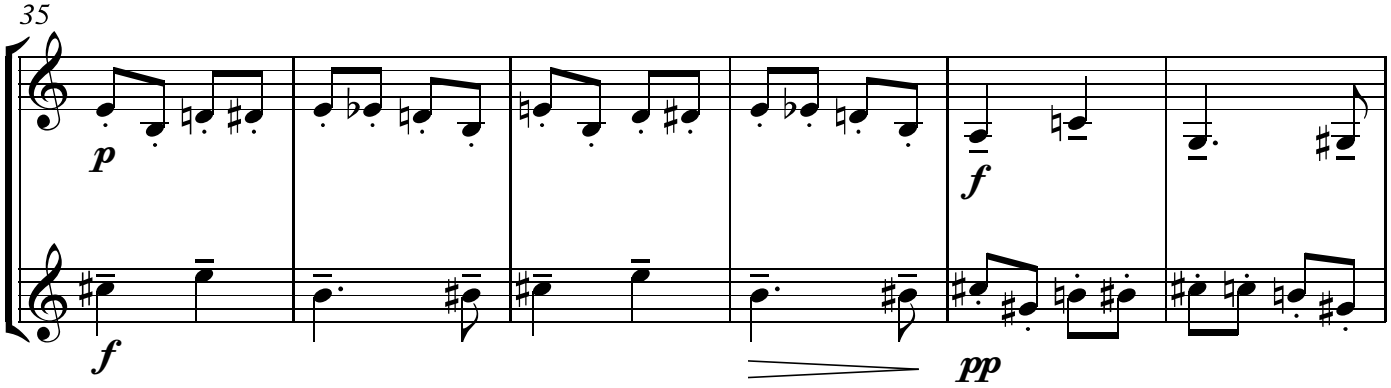
23



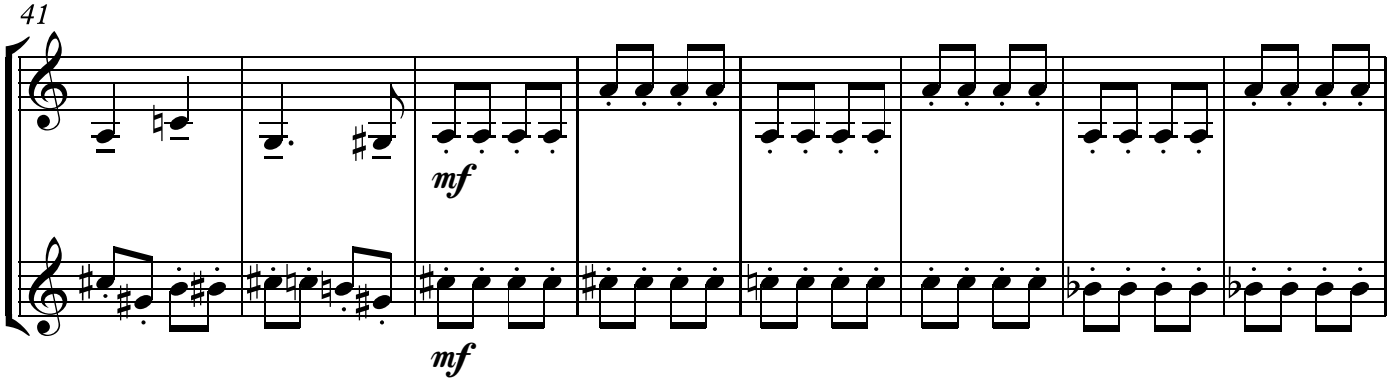
29

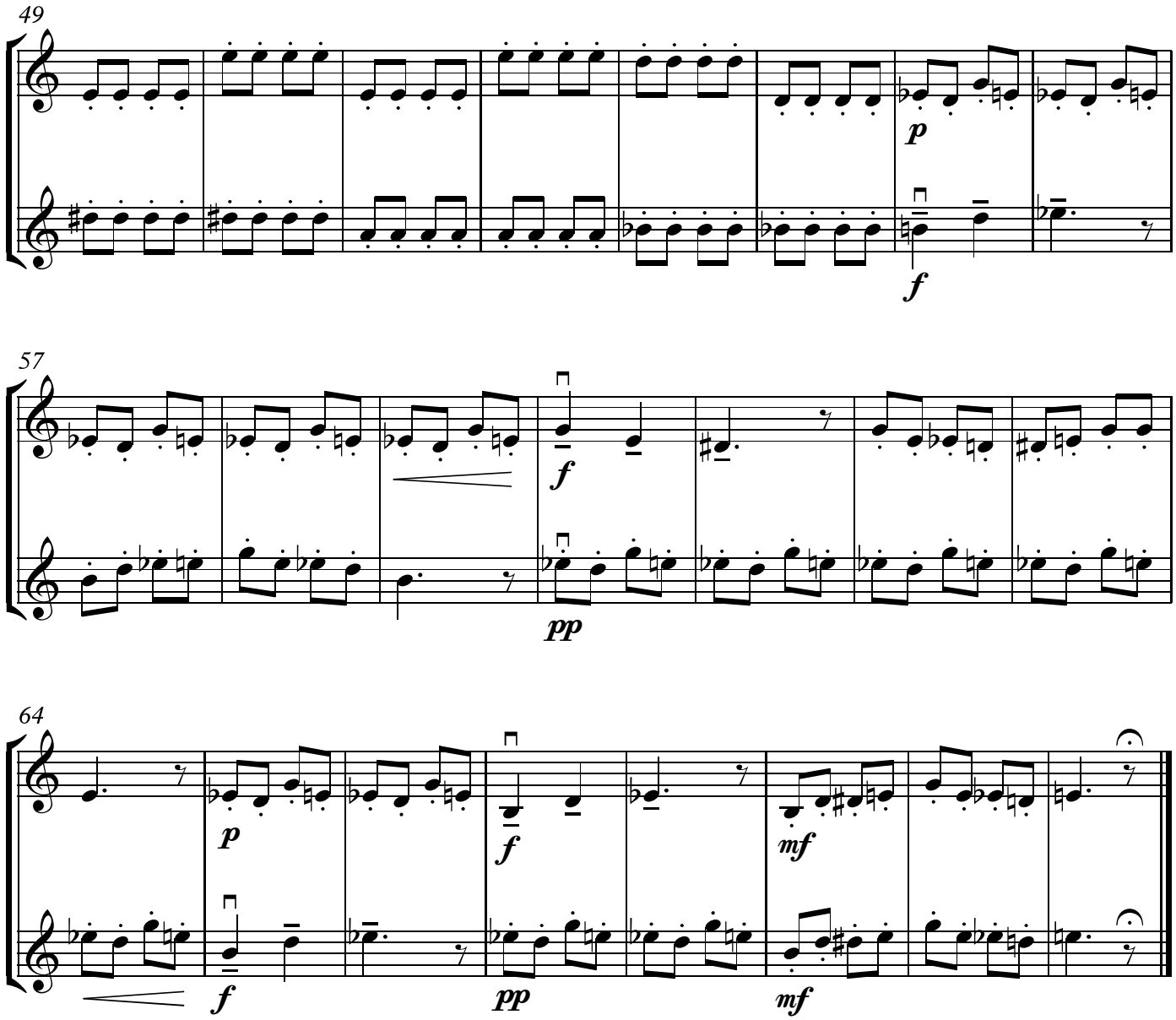


35



41




49
p
f
57
f
pp
64
p
f
f
pp
mf
mf

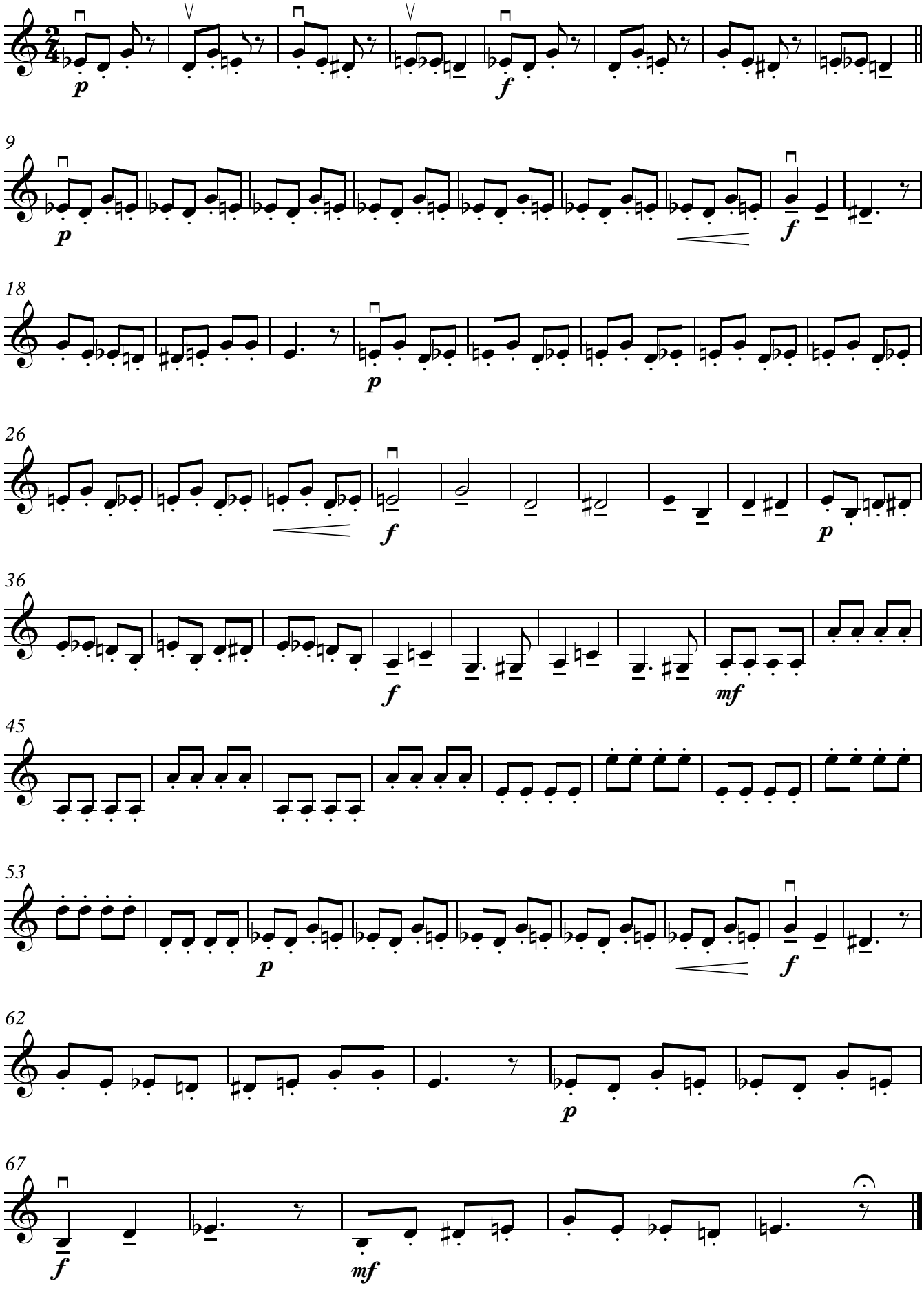
Violin 1 (Student)

Duettini (2018)

IV. Edges

Vitor Santos

Lento ♩ = 40-55



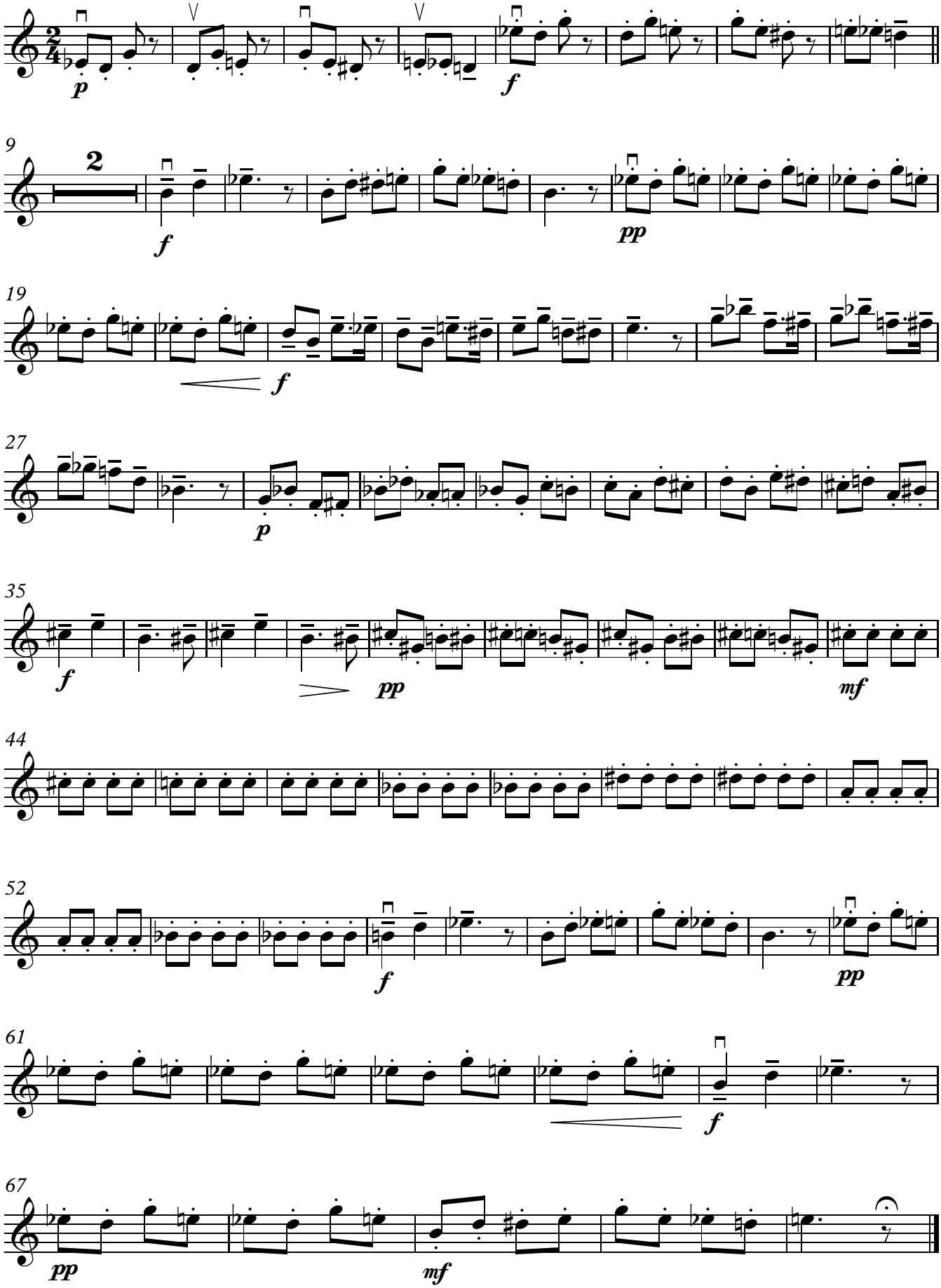
Violin 2 (Teacher)

Duettini (2018)

IV. Edges

Lento ♩ = 40-55

Vitor Santos



Duettini (2018)

V. Lampes

Lampes is one piece written in homage to contemporary flavored scales, in particular the whole-tone scales. The ostinato played by the student is an incomplete whole-tone set, completed only by the melodic line played by the teacher. The whole-tone scale was much used by French composers in the 20th century, such as Debussy, Ravel Messiaen. but the scale still is a musical color available for the composer.

The middle sectIon was composed using the pentatonic scale. It is written in D pentatonic, which contains the notes D E F# A B, and has no G and C# notes. Considering the D pentatonic misses its tritone G-C#, it is hard to use the pentatonic functionally, because there is tonic, but no dominant. In despite of this fact, we used the resourcefulness of the pentatonic to emulate a property it does not have: the harmonic tension. As a result, one hear suggestions of harmonic movement in a scale that is conceived to have no harmonic movement.

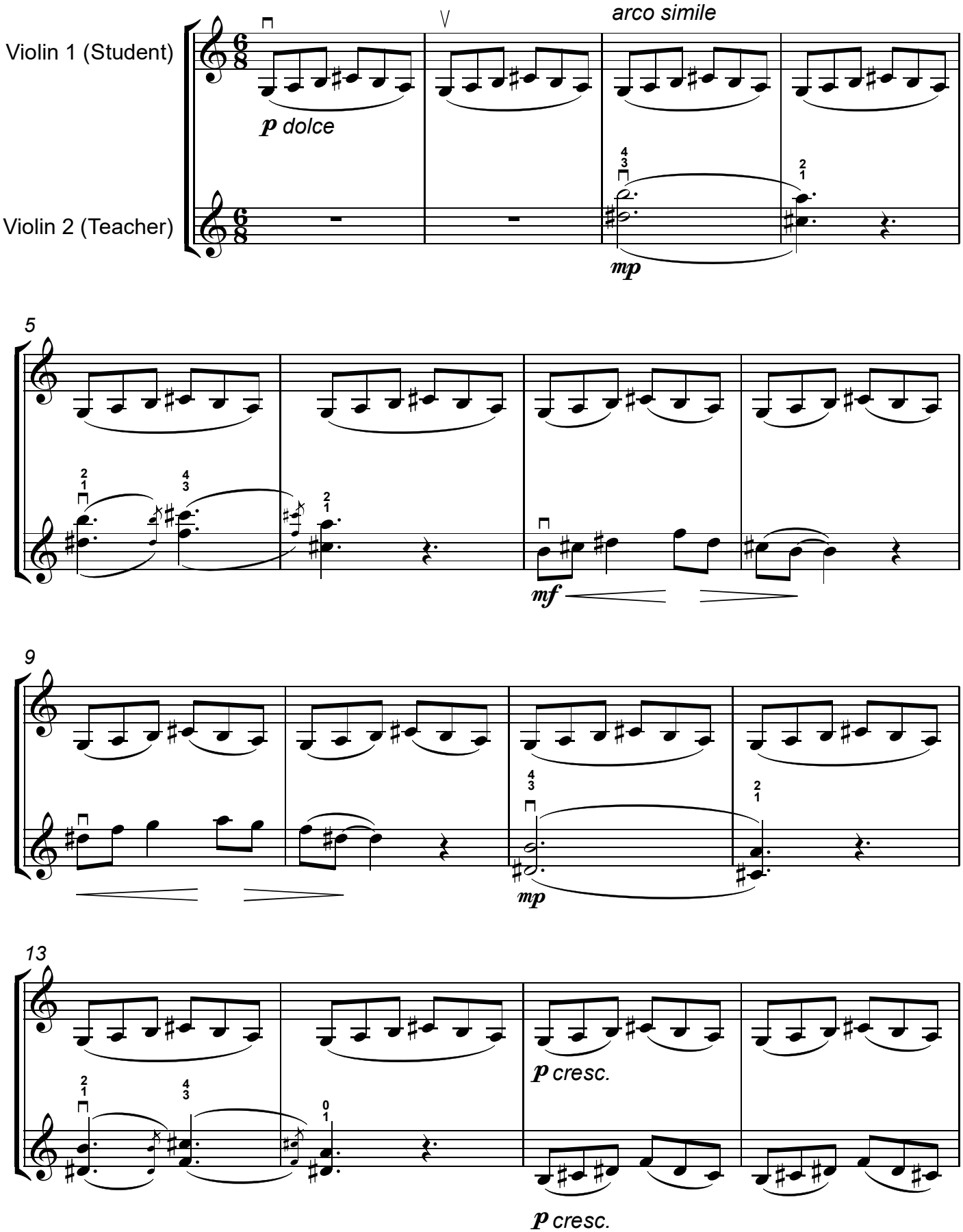
The last section reminds the first section, but with vectorial changes. The melodies change their direction, as if they were a *mobile*, a musical object. The concept of musical object has been explored in many ways by the contemporary music.

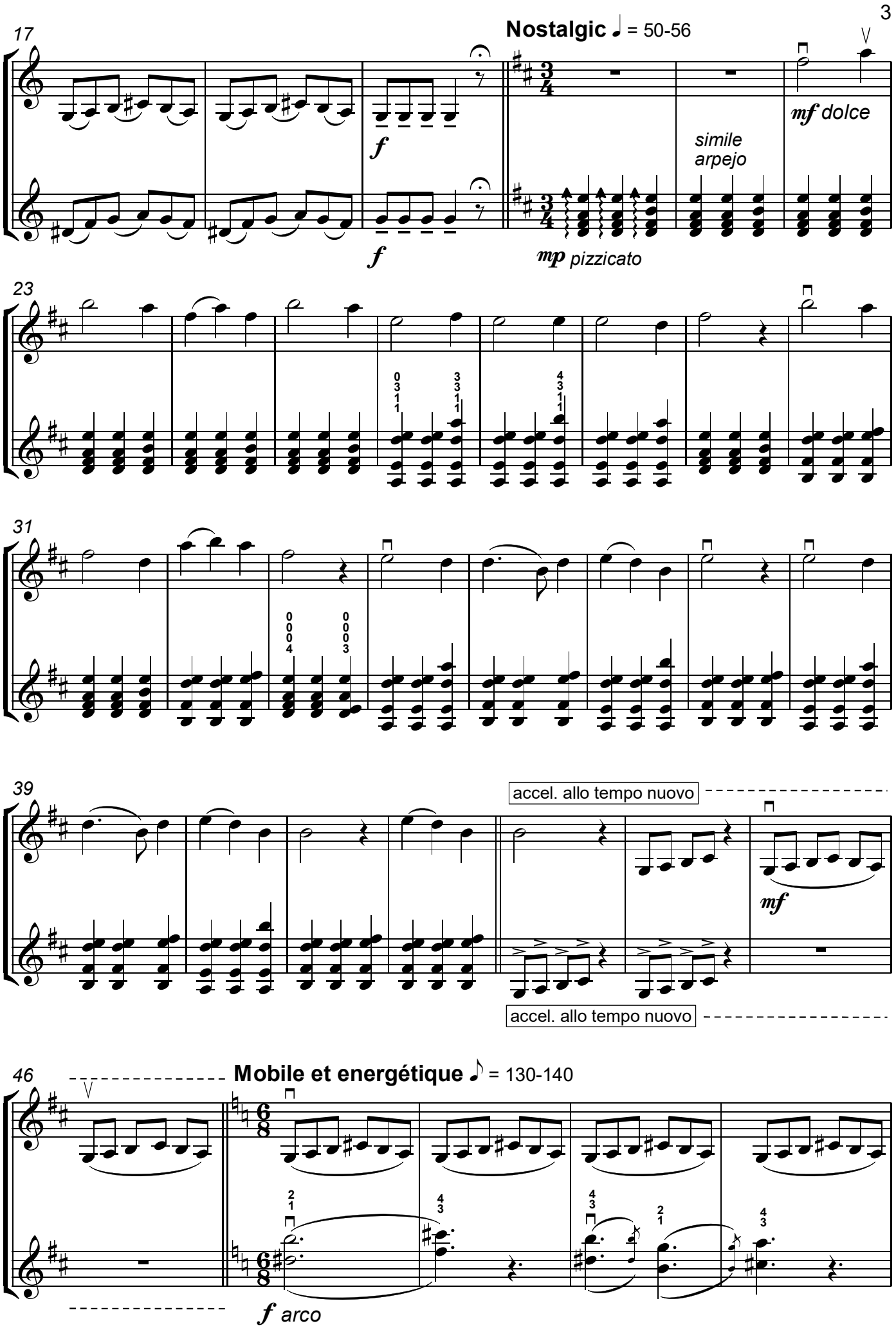
Duettini (2018)

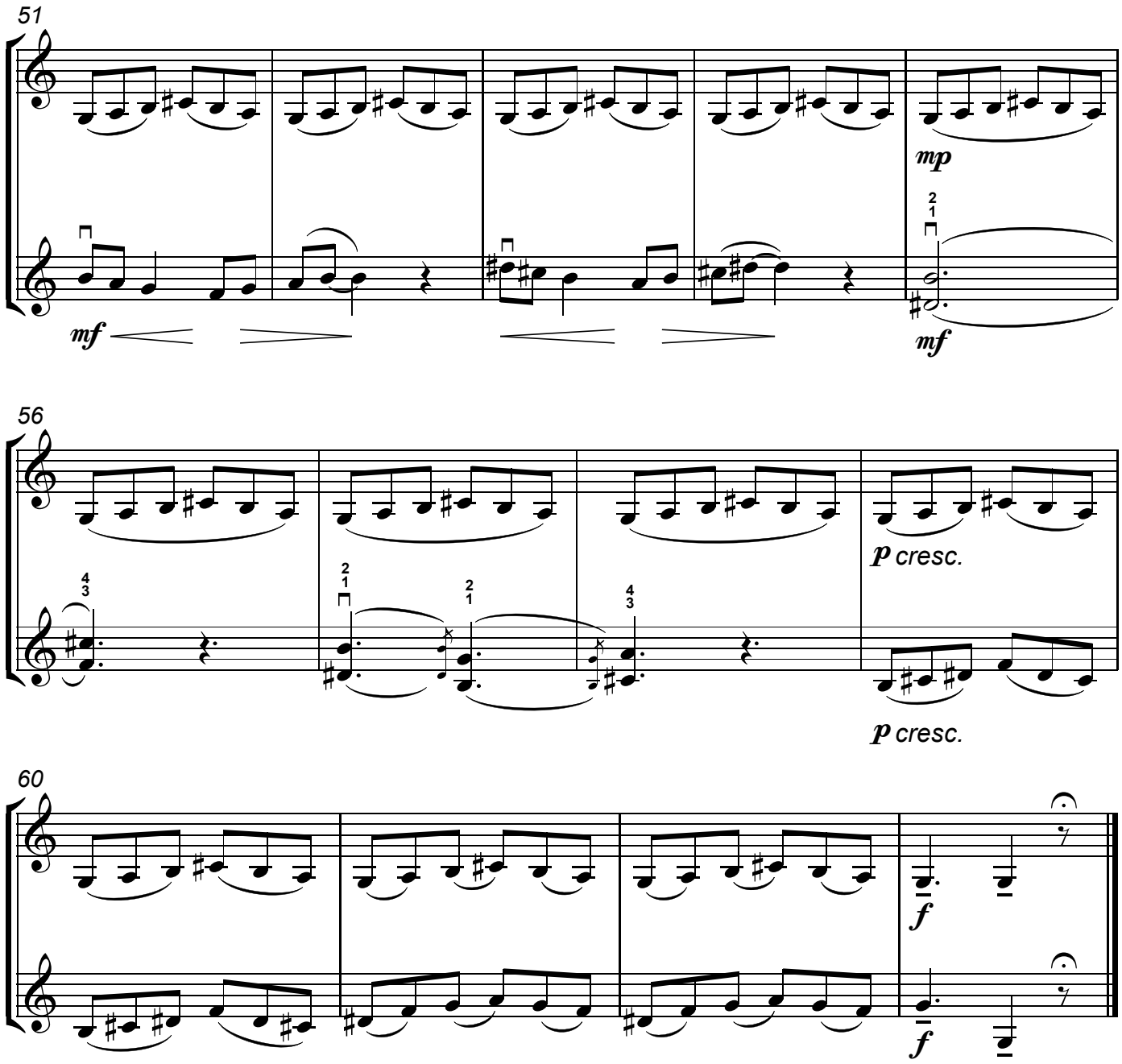
V. Lampes

Mobile et tenue ♪ = 120-130

Vitor Santos




17
Nostalgic ♩ = 50-56
f
f
simile
arpejo
mf dolce
mp pizzicato
23
31
39
accel. allo tempo nuovo
mf
accel. allo tempo nuovo
46
Mobile et energétique ♪ = 130-140
f arco


51
mp
mf
mf
56
p cresc.
p cresc.
60
f
f

Duettini (2018)

V. Lampes

Vitor Santos

Mobile et tenue ♪ = 120-130

arco simile

p *dolce*

6

11

p *cresc.*

16

f

Nostalgic ♩ = 50-56

20

2

mf *dolce*

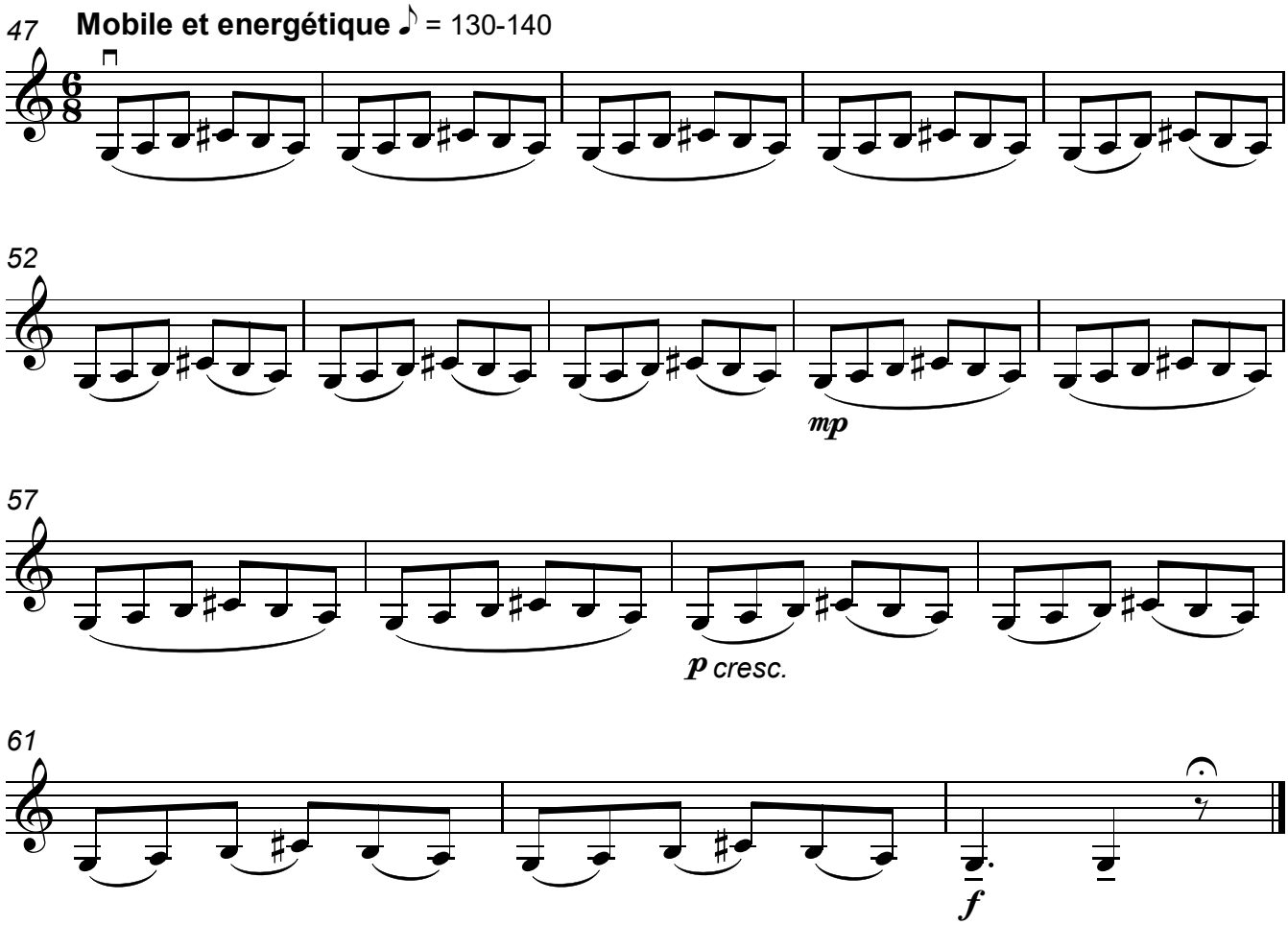
29

36

43

accel. allo tempo nuovo

mf


47
Mobile et energétique ♪ = 130-140
52
mp
57
p cresc.
61
f

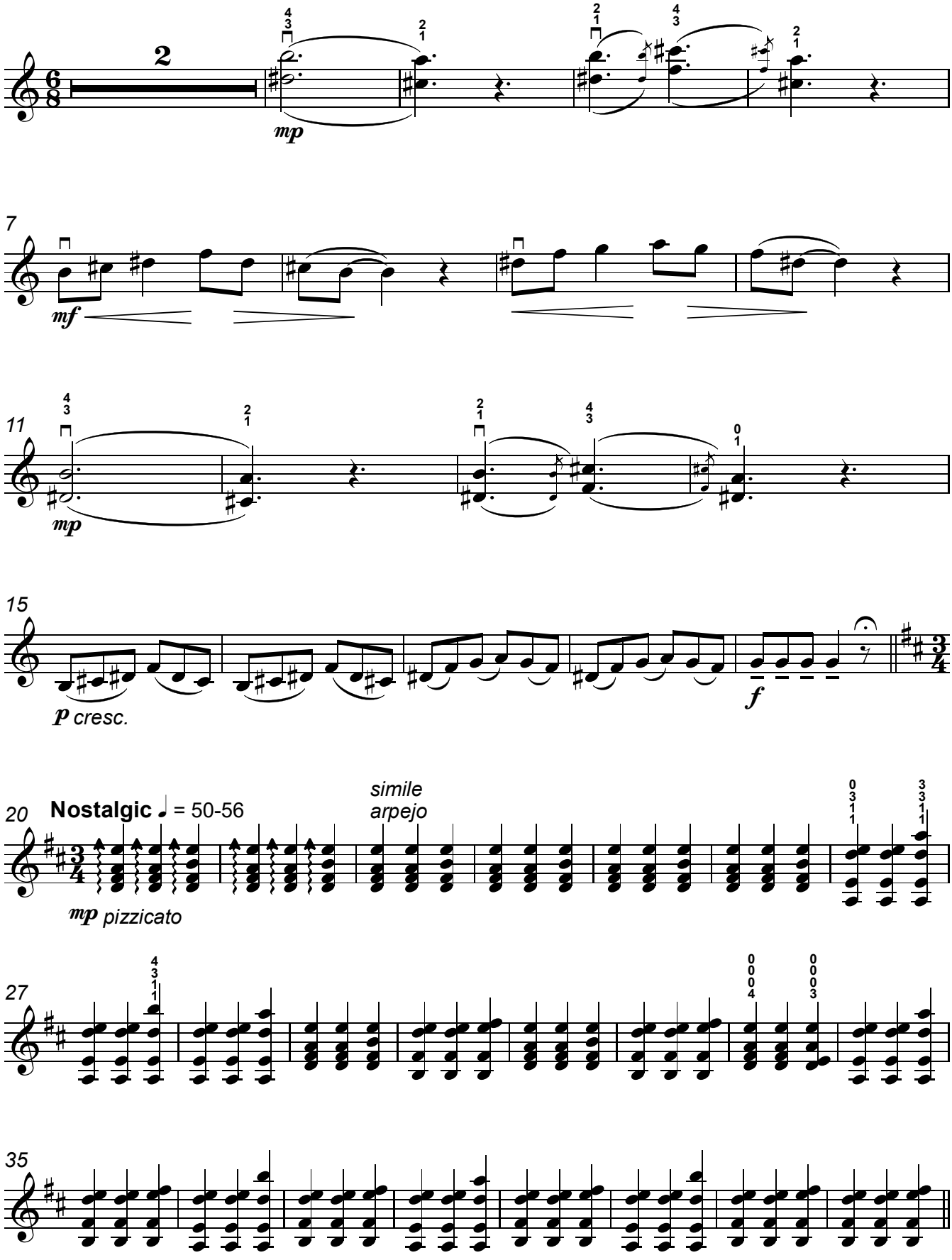
Violin 2 (Teacher)

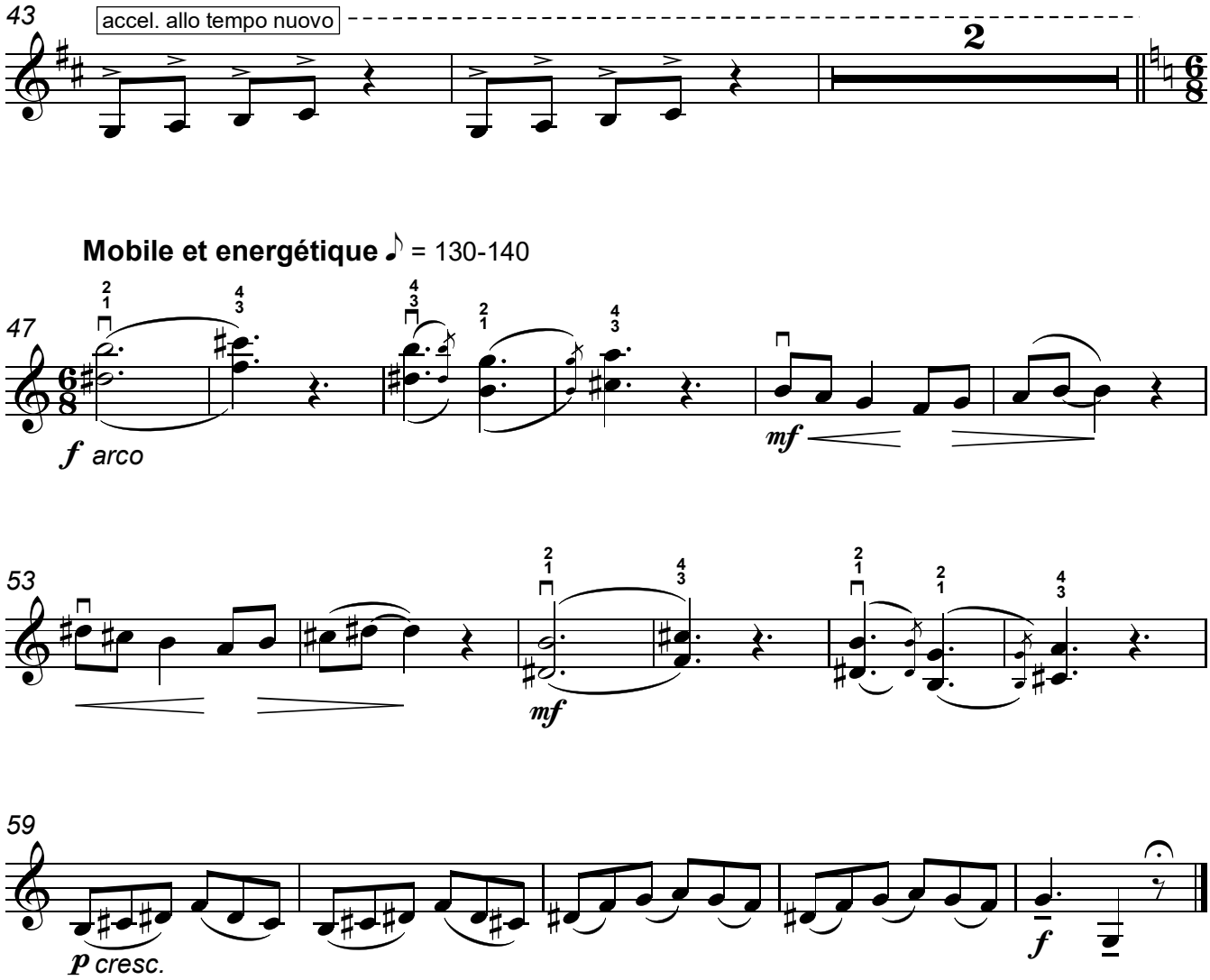
Duettini (2018)

V. Lampes

Vitor Santos

Mobile et tenue ♪ = 120-130

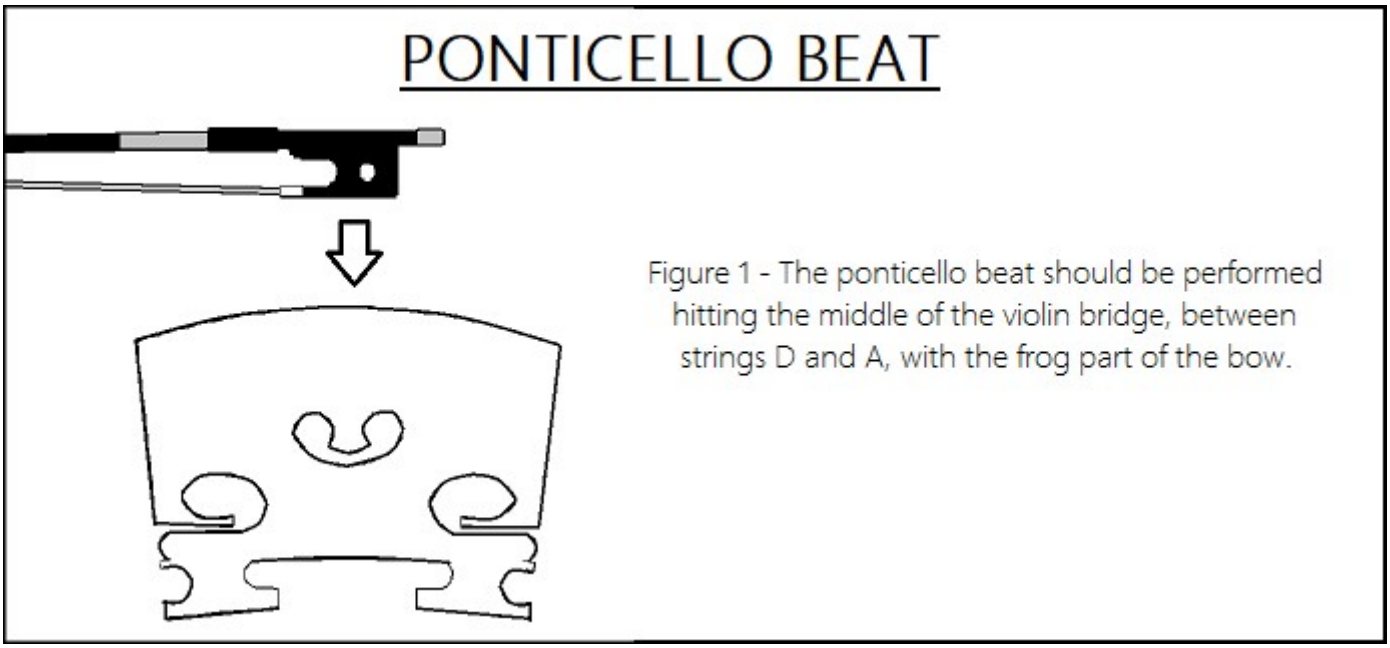



43
accel. allo tempo nuovo
2
Mobile et energétique ♪ = 130-140
47
f arco
mf
53
mf
59
p cresc.
f

Duettini (2018)

VI. Gallic Dance

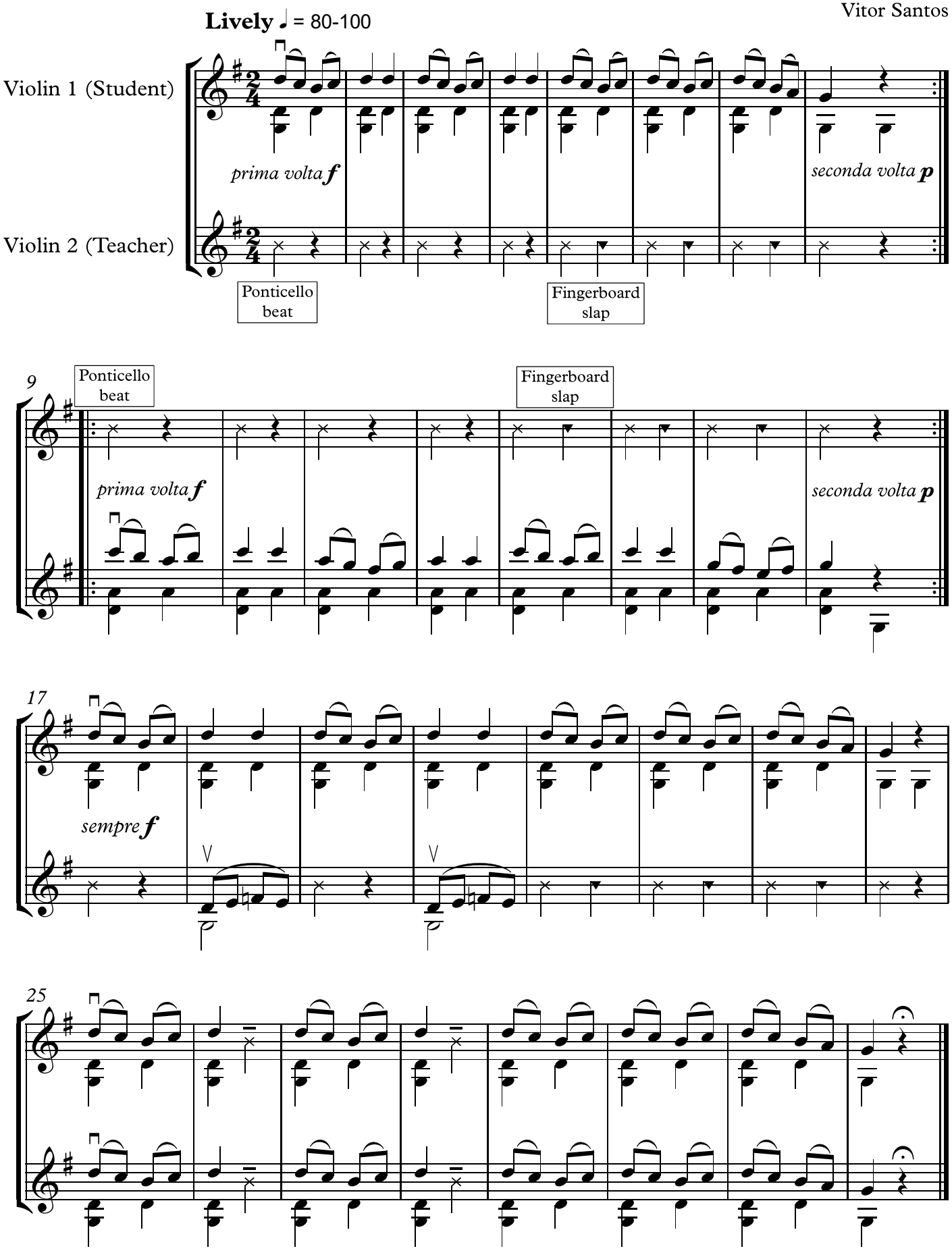
Gallic Dance is a piece that uses the open strings of the violin as an accompaniment resource, but also as a percussive effect. The pattern of repeated beats creates the atmosphere characteristic of folk music and its melodic inventiveness. Considering the G-string is always played, the constant vibration of that string resembles the continuous sound of bagpipes used in gallic music, such as the *galician gaita.*



Duettini (2018)

VI. Gallic Dance

Vitor Santos

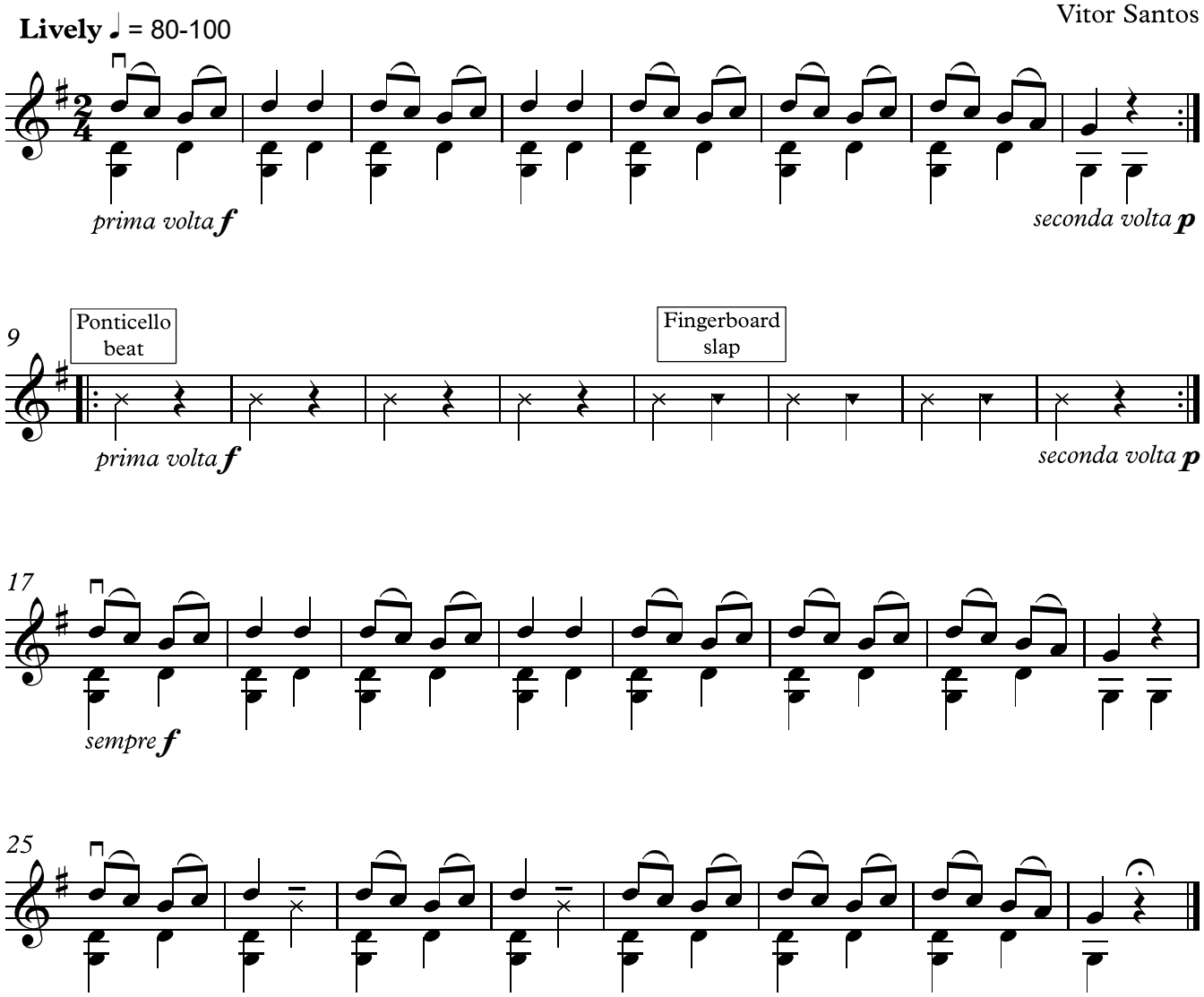


Violin 1 (Student)

Duettini (2018)

VI. Gallic Dance

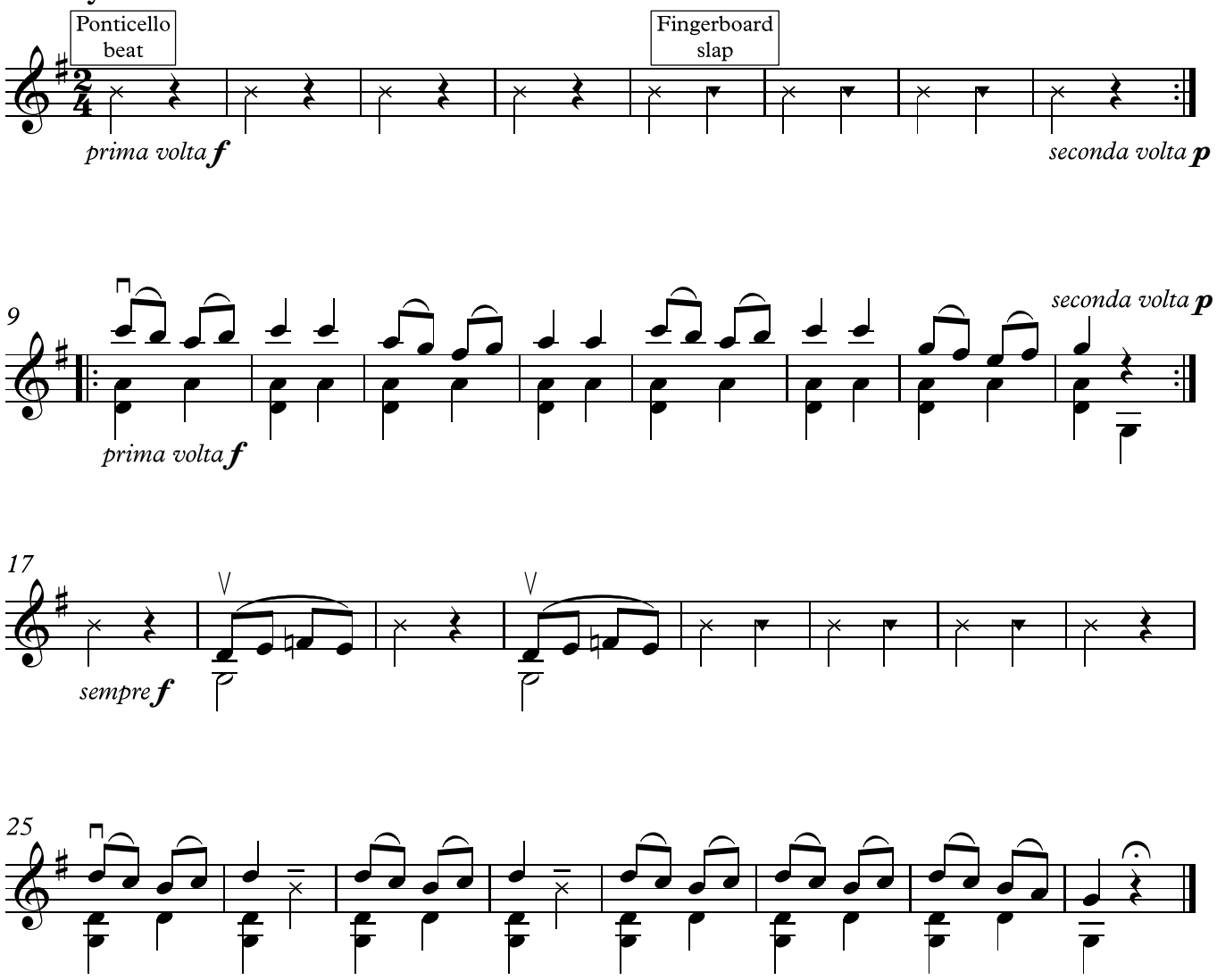
Vitor Santos



Violin 2 (Teacher)

Duettini (2018)

VI. Gallic Dance

Lively ♩ = 80-100

Vitor Santos