

RESCATTERED MELODIES  
SANJO REMIX

for daegum and cello

Tom Rojo Poller (2013)

RESCATTERD MELODIES – SANJO REMIX is based on a recording of a traditional Korean 'Daegum Sanjo' (Sanjo meaning literally 'scattered melodies') by YOO Hong, a daegum player by whom the piece was also comissioned.

The cello part of the piece is conventionally notated, whereas the daegum part exists only as an audio track. This track serves as a model for the daegum player from which he learns his part by imitation. Thereby he has the same freedom of individualising and varying the reedited Sanjo part as he would have with learning a traditional sanjo composition by ear. Only the time structured has to be followed quite precisely, since both parts have to be synchronized by a click track (click track and daegum part track can be obtained from the composer; a time index of the click track is indicated in the cello part).

#### **Explanatory notes for the cello part**

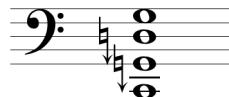
##### **Chiumsae**

In traditional Sanjo performances 'chiumsae' are cheering exclamations by both the audience and the players made intuitively in order to participate, interact and express feelings. In the cello part, there is a separate stave on which three freely selectable kinds of chiumsae are notated (in the course of the piece, also the daegum player starts to exclaim chiumsae).

##### **Scordatura**

The cello has to be tuned in a scordatura; in first stave of the cello part the fingering is notated, and at the bottom, under the chiumsae stave, there are two staves with the sounding result. In these staves mean downward resp. upward alterations by a quarter tone.

The exact cello scordatura goes as follows: D and G strings of the cello have to be tuned a quarter tone lower, the A string a whole tone lower:



This scordatura is to be considered in so far relative as the fundamental daegum tone of a quarter tone lowered D can vary slightly, so the tuning process of the cello should start with the D string, tuning it exactly to the daegum fundamental, and progress then with the other strings tuning them exactly in the notated intervallic proportions in respect to the D string.

##### **Vibrato**

The cello shall play *non vibrato* all the time.

##### **Other signs**

+ means left hand pizzicato.

Duration: 8'20"

# Rescattered Melodies

Sanjo Remix

Tom Rojo Poller

**00'12"**

Cello Fingering      Chuimsae

**01'00"**

Sound

**01'24"**

Vc      Ch

**02'00"**

Snd

The musical score consists of six staves across three sections. The first section (00'12") features 'Cello Fingering' and 'Chuimsae' parts. The second section (01'00") features a single 'Sound' staff. The third section (01'24" to 02'00") features 'Vc' and 'Ch' parts, followed by another section for 'Snd'. Each staff contains complex rhythmic patterns and specific performance instructions like 'pizz.' and 'arco'. Dynamic markings include **p** (piano) and **f** (fortissimo). Fingerings are marked with Roman numerals I, II, III, IV. Articulations include slurs, grace notes, and various slurs and dashes. Measure numbers are present above the staves.

02'36"

Vc

Ch

Snd

Vc

Ch

Snd

03'00"

Vc

Ch

Snd

03'24"

Vc

Ch

Snd

04'00"

Vc

Ch

Snd

04'28"

27

Vc pizz. arco II pizz. arco I pizz. arco II arco pizz. arco pizz. arco pizz. p

Ch

Snd

34

Vc pizz. f IV pizz. ord. IV pizz. ord. IV pizz. ord. pizz. ord. arco II mp

Snd

05'00"

40

simile III II + + sempre +

Vc

Ch

Snd

$\text{J} = 72$   $\text{J} = 96$

**05'30"**

Vc  
Ch

*mf*

Snd

Vc  
Snd

Vc  
Snd

**05'59"**

Vc (3 = 2)  $\text{♩} = 141$   
 Ch III  
 Snd (5 = 3)  $\text{♩} = 113$   
 Vc I  
 Ch III  
 Snd I  
 Vc III  
 Ch III  
 Snd I  
 Vc (3 = 2)  $\text{♩} = 150$   
 Ch III  
 Snd III

*mf*

*mf*

Vc accel.  $\text{♩} = 180$   $\text{♩} = 90$  accel.  $\text{♩} = 180$   
 Ch II  
 Snd mf mf mf f simile simile

*mf*

*mf*

*mf*

*f*

simile

simile

Vc acc.  $\text{♩} = 90$   
 Ch f  
 Snd f

*acc.*

*f*

73

$\text{=135}$  (Triplet)  $\text{=90}$

*f*

*simile* *accel.*

*f*

*simile* *simile*

Vc

Ch

Snd

06'50"

75

$\text{=135}$  (Triplet)  $\text{=90}$

*f*

*accel.*

Vc

Ch

Snd

77

*f*

Vc

Ch

Snd

→  $\text{♩} = 135$     $\text{♩} = 90$   
 $(\text{♩} = \text{Triplet } \text{♪})$

Vc: Measures 79-80. Dynamics: ***ff***, ***ff***. Measure 80 includes a tempo change to  $\text{♩} = 90$ .

Ch: Measures 79-80. Dynamics: ***p***, ***p***.

Snd: Measures 79-80. Dynamics: ***p***, ***p***.

07'16"

Vc: Measures 81-82. Dynamics: ***p***.

Ch: Measures 81-82. Dynamics: ***p***.

Snd: Measures 81-82. Dynamics: ***p***.

07'36"

Vc: Measures 84-85. Dynamics: ***ff***, ***ff***. Measure 85 includes a dynamic change to ***p***.

Ch: Measures 84-85. Dynamics: ***ff***, ***ff***.

Snd: Measures 84-85. Dynamics: ***p***, ***f***.

08'00"

91      pizz.  
II ord.      arco  
Vc      IV  
*p*  
IV  
*ff*

arco  
pizz.  
ord. III  
IV  
*p*  
*ff*

II

II pizz.  
ord. arco  
IV  
*pp*  
*ff*

Ch      f

Snd



08'24"

98      III  
Vc      pizz.  
III ord.  
IV  
*ff*

Ch      f

Snd

