

## Notes for: “A trip to Baja”

JLW

Ideally, this piece is for violin, viola, and cello, but variation is possible. If there are two or more of the same instrument, players should find a way to make their sound unique (altering notes, changing strings and/or pitch, etc.).

The “ambience” is a pre-recorded file of sound that contains the actual “sound” of Baja (its ambient noises). There will need to be someone that can adjust the volume and turn it on and off as indicated by the score.

Musicians are asked to mimic speech sounds on their instrument. No words will be spoken in this piece. One should project the pitch (relative to a comfortable range on your instrument) and rhythm that your voice produces “through” your instrument when “speaking.” Pitches with “X” shaped note-heads are consequently not exact pitches, but simply a general area of where you could play. If you feel that some notated phrase should have a different contour, feel free to alter it slightly. Also, you will have ample opportunity for this freeness in the “improv” section. Read on.

This conversation between the 1<sup>st</sup> and 2<sup>nd</sup> musicians (violin and viola in this case) is a nearby conversation that the character is overhearing. You may prepare a dialogue (of words) spawning from the last part of the conversation, “So what’s your major?” This “improvisatory” dialogue will last until the 3<sup>rd</sup> musician (cellist in this case) calls out “Jo-seph,” the character’s name. At this point, the character stops “hearing” the specific conversation and goes back to the counter to grab his meal.

The quarter note rests with fermatas on the second page in the 3<sup>rd</sup> (cello) part should go as follows. The first one should be 3-7 seconds. From then on, there is a pattern. The second should be 3-7 seconds. The third should be 12-15 seconds. The fourth should be 3-7 seconds. The fifth should be 12-15 seconds, etc. Do not make them all consistent, though.

Below is an explanation of special notation.



Indicate one to stomp their feet to the specified rhythms. This mimics the character walking.



A sample of written “speech.” Again, the exact note is not to be played. Specific pitches were chose to simply give one an idea of the inflection of a word/sentence.

Is that all?



Bartók Pizzicato – strong plucks, should be pitchless. This is suppose to imitate the chopping of quesadillas, the final step before the employee gives the order away.

# A trip to Baja

A short character piece for three string players

JLW

Down a few stairs, opens door, walks up to cashier

Ambience

*mp* *mf*

Violin

Viola

**Fast Walk** (M.M. ♩ = c. 120) *rit.*

Cello

*mf*

Ordering food

Amb.

Vln. *f* I would like a soft shelled bur-ri-to and a ma-cho nachos with chi-cken and no beans.

Vla.

Vlc. *f* Hel lo What can I get for you?

2 *mf* *f* 7" Going to sit down

Amb.

Vln. Yeah.

Vla.

Vlc. Is that all? O-kay. It will be rea-dy in a few min-utes. etc.

4

Amb.

String player 1 and 2 independent from cello

Vln. So where are you li - ving next year? 3 3 Tm li - ving in Schurz.

Vla. Bartok Pizz. Pitchless off cam - pus and you? 3

Vlc. *sfz sfz* Na - than Ka - tha - rin Ka - tha - rin? *simile*

5

Amb.

Vln. Ex - act - ly! So what's your ma - jor? improvise

Vla. Nice you can eat Ba - ja for ev - ry meal! improvise

Vlc. Butch Jo - seph

6 Goes to pick of food and then walks towards the door

Amb. *mf mp*

Vln.

Vla.

Vlc.