

Down

for violin and electronics
Johan Svensson 2012

amplified violin with wooden mute
scordatura: G string tuned down one octave

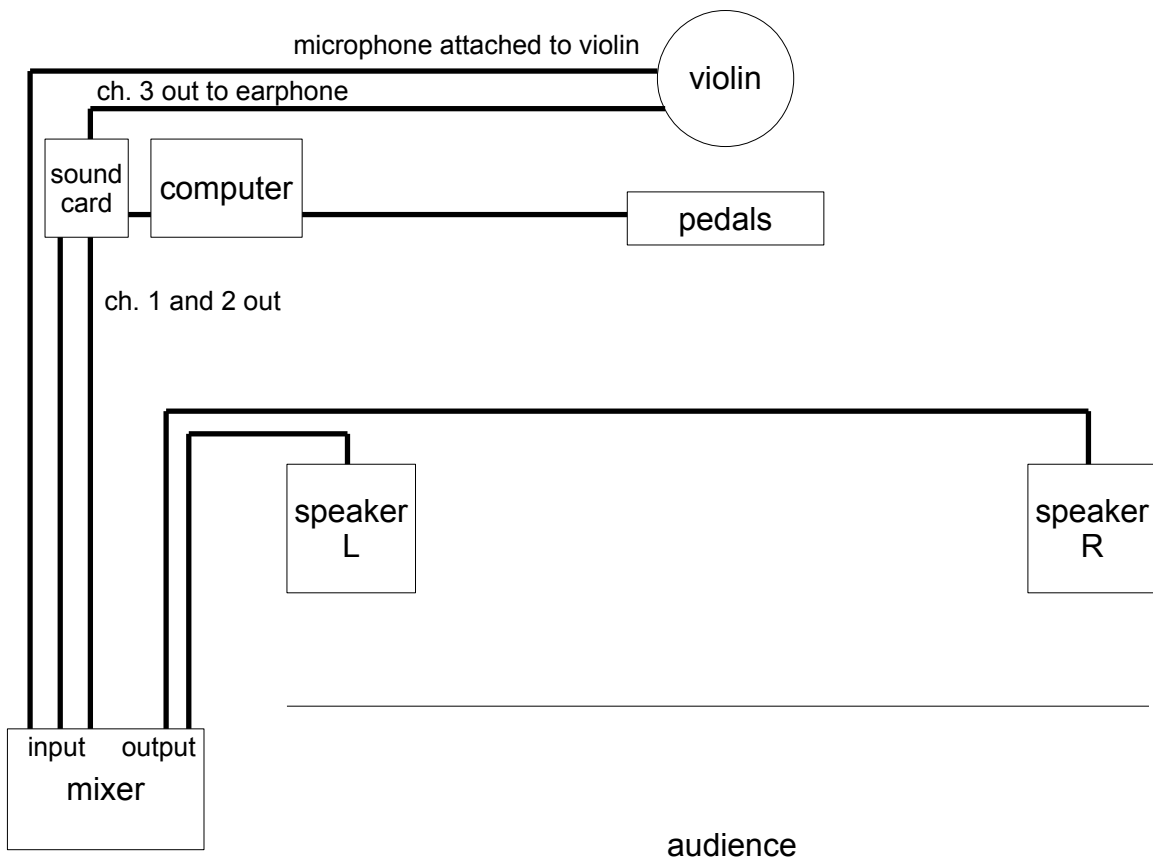
with the lowest string tuned down one octave the pitch will be a bit unclear and vary depending on the dynamics. when playing ordinario with the bow, use a very light flautando bowing, also when playing tremolo; try to find a soft noisy/”airy” pitch.

computer with Max/MSP (v. 5.1.9 or later)
two MIDI pedals
earphone connected to computer (metronome)

durata: 8'30

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Down setup



equipment:

- computer and sound card
- 2 pedals connected via USB interface to computer
- earphone
- microphone: (dpa) lavalier omnidirection microphone, attached to violin
- speakers: genelec 8040 or similar, no sub
- microphone cable
- jack cables
- USB extension cable (pedals to computer)
- jack extension cable (earphone to sound card)
- jack adapter, mini jack => jack (earphone to sound card)

info:

- ch. 1 and 2 from sound card should be panned maximum left resp. right
- violin should be panned center
- the levels of the amplified violin and the electronic sounds should be balanced

commissioned by and dedicated to Karin Hellqvist

PART 1

♩=100

msp. mst.

(open string)

legno batt. (32nd notes)

arco

mf

f

pp

p

p P1

wooden mute sempre

scordatura: G string tuned down one octave

msp. mst.

G

msp. mst.

G

6 (6 notes)

6 6

mp

f legno batt.

legno tratto

pp

mf

p

mp

*

msp. mst.

(D string) half pressure

half pressure

ppp gliss.

gliss.

mp bow bounce

pp

pp

mp

P1

msp.
mst.

half pressure
ppp
mp bow bounce
pp
P1
*
3
3
3
3

msp.
mst.

mf
*
6
6 5 6 3 6 5 6 6 5 5 6
6 6 5 6 5 5 6 3

♩=72

msp.
mst.

bow bounce
mp
pp
ord.
5 6 5 5
+ + + + + + +
5 5

msp.
mst.

legno batt.
f
p P1
*
5 5 6 3 3 3
+ + + + + + +

♩=100

msp. mst.

p ord. legno batt. (high filtered sound, not clear pitches) harmonic gliss.

G

mp *f* *mp* *pp* *mp* *pp*

msp. mst.

normal harmonics

G

p

msp. mst.

f legno batt. harm. gliss.

G

mp *mf*

♩=80

msp. mst.

bow bounce legno batt. *pp* *mp* bow bounce

G

mp *f* *mp*

circular bow movement

♩=72

msp. mst.

bow bounce legno batt. *f*

G

pp *mp* *pp* *f* *mp*

msp.
mst.

legno batt. bow bounce

f 3 3 3 *mp* 6

G

3 *mp* *

msp.
mst.

legno batt.

6 6 3

f

P1

G

msp.
mst.

5 3 *f* 3 3 3

3 *mp*

G

3 *mp*

msp.
mst.

bow bounce legno batt.

mp 6 3

mp P1

G

mp P1 *

♩=100

msp.
mst.

behind bridge sempre

pp

tap with finger on string
(hammer on)

gliss.

"f"

3 3 3 3 3 3 3 3 3 3 3 3

*

msp.
mst.

(behind bridge)

(fast trem.)

bow on instrument body

"f" *p* "f" *p* "f"

3 3 3

msp.
mst.

(behind bridge)

pp

gliss.

"f"

6 6 6 6 6 6

msp.
mst.

(behind bridge)

(fast trem.)

p "f" *p* "f" *p* "f" *pp* "f" *pp*

gliss.

"f"

msp.
mst.

(behind bridge)

G

G

msp.
mst.

pizz.

pp *ff* *pp*

P1

G

msp.
mst.

behind bridge

pp

(tap with finger)

f gliss.

G

G

msp.
mst.

pizz.

pp *p* *pp*

G

msp.
mst.

G

f sub.

ff

msp.
mst.

G

pp

msp.
mst.

rit.

G

f

8 PART 2 attacca

♩=78 (follow earphone metronome)

(circular bow movements)

msp. mst.

(pizz.) arco 3 3 pizz.

G

f *p* *f*

P2 * (electronic part will continue until end of piece)

msp. mst.

(circular bow movements)

arco 3 3 3 3

G

p *pp*

(bow on body) (fast trem.)

msp. mst.

(circular bow movements)

move bow from ordinary position, all the way to left hand fingers and back again, in one circle.

legno tratto *

D, A

pizz. arco 3 pizz. arco 3 pizz.

G

f *p* *f*

msp. mst.

(circular bow movements)

D, A

III *f*

arco 3 3

G

p *f* *p*

msp. mst.

(circular bow movements)

D, A

III *f*

G

f *p* *f* *p* *f*

*) Sound from wood against strings mixed with the two notated pitches.

Left hand should play harmonic gliss. but the notated pitches should sound.

20

msp.
mst.

D, A

G

f

mp *pp*

23

msp.
mst.

G

f *pp* *f* *p* *f*

pizz. arco

27

msp.
mst.

D, A

G

p *f* *p*

III

(damp)

30

msp.
mst.

damp string with whole hand.
notated pitch should be very out of focus,
covered in a soft noise sound. (damp)

G

(open) (damp)

p *f* *ppp*

pizz. arco

35

msp.
mst.

(circular bow movements) (big circular bow movements)

D, A

G

legno tratto

p

40 (circular bow movements)

msp. mst.

G

p *f* *mp* *pp* *ppp* *mp*

pizz. arco

45

msp. mst.

make small variations of dynamics and bow speed

(damp)

G

mf *ppp* *mf* *p* *p*

51

msp. mst.

harmonics

G

pp *f* *pp* *p*

54

msp. mst.

D, A

G

f *p*

57

msp. mst.

G

60

msp. mst.

G

63 (big circular bow movements)

msp.
mst.

legno tratto

D, A

G

(damp)

p *f* *p* *pp*

67

msp.
mst.

D, A

G

III

f *pp*

71

msp.
mst.

G

(32nd notes)

arco

(open)

pp *p*

76

msp.
mst.

D, A

G

III

f *p*

80

msp.
mst.

D, A

G

pp f pp p pp

3

Detailed description: This system covers measures 80 and 81. The top staff (D, A) is mostly silent, with a few notes at the end of measure 81. The bottom staff (G) features a melodic line starting with a piano (*pp*) triplet, moving to a forte (*f*) triplet, then returning to piano (*pp*), *p*, and *pp*. A triplet of eighth notes is marked with a '3' and an accent (>).

82

msp.
mst.

D, A

G

(damp) p pp f p

3 3 3

III

Detailed description: This system covers measures 82, 83, and 84. The top staff (D, A) has rests in measures 82 and 83, followed by notes in measure 84, including a triplet of eighth notes marked with a '3' and *f*, and a triplet of sixteenth notes marked with a '3' and *f*. The bottom staff (G) starts with a piano (*p*) triplet, followed by a piano-piano (*pp*) triplet, then a forte (*f*) triplet, and ends with a piano (*p*) triplet. A 'damp' marking is present above the first and last triplets. A 'III' marking is above the first triplet in measure 84.

85

msp.
mst.

G

pp p pp p f

(damp) 3

Detailed description: This system covers measures 85 and 86. The bottom staff (G) features a melodic line with dynamics *pp*, *p*, *pp*, *p*, and *f*. A 'damp' marking is above a triplet of eighth notes in measure 86, which is also marked with a '3'.

87

msp.
mst.

D, A

G

pp f

3 3

III

9 10 11 12

Detailed description: This system covers measures 87 through 92. The top staff (D, A) has rests in measures 87 and 88, followed by notes in measure 89, including a triplet of eighth notes marked with a '3' and *f*, and a triplet of sixteenth notes marked with a '3' and *f*. The bottom staff (G) starts with a piano-piano (*pp*) triplet, followed by chords in measures 9, 10, 11, and 12, and ends with a forte (*f*) triplet. A 'III' marking is above the first triplet in measure 89.