

The Endless Mobility of Listening

Violin and live electronics

Scott Mc Laughlin 2016

For Mira Benjamin

Duration: variable, 15 minutes to more-or-less an hour.

Preparation: detune E-string to B-14c. Attach microphone to bridge.

Tuning:

The piece is structured as a series of re-tunings of open-strings to a new intonation where B-14c is a different natural harmonic each time. See score page for table showing the order, with each section showing (i) tuning, and (ii) the target harmonic of that string resulting in B-14c (in various octaves). Detuning during performance should be reasonably unobtrusive. A digital tuner may be useful, or not.

Seeking/Revealing:

Continuous bowing to create a drone. Listen inside the drone to the partials. After 30-60 seconds, allow partials to emerge from the string sound. Use subtle changes to bow position/angle/speed/pressure/etc. to coax — but don't force — partials out into prominence: the right hand should not be needed. Seek the B-14c partial, but allow any others to come out. Be generous, afford revelation.

3-4 times in each section, capture strongly emergent partials with the footswitch: except the opening section which should be quite long (8-12mins) with many captures (1-2 per minute) to build up the recorded texture.

Chorales:

Each section ends with a chorale of double-stopped harmonics. Use the string currently in play and either adjacent string. The score gives several modules, any or all may be used in any order, and repetitions are allowed. The modules are notated as though in standard tuning, and should be treated as tablature. Timing is loose, giving only long notes and short notes. Chorale section should be less than a minute long. In chorales, the live violin moves into to the foreground. No electronics/footswitch capture during chorales.

Electronics:

Each sound captured with the footswitch will be added to the continuous looping electronics. The loop will be the duration that the switch is held down: minus 500ms each end for fade-in/fade-out. The live violin sound should be immersed in the electronics, with a gentle ebb and flow of foreground and immersion: except chorale sections, where the live violin should mostly emerge from the electronics.

Structure: re-tunings by section

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Str. II					A 9°				G 5°			F+36 11°		E-16 3°
III			C#+23 7°				C-2 15°			B-14 2°				
IV	G 5°	F+36 11°		E-16 3°		D+45 13°		C#+23 7°			C-2 15°		B-14 2°	

Chorales: always harmonics, play some or all of these each time, some may be repeated.

III-IV

The III-IV section consists of five staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are: Staff 1: G4, B4, D5, G5; Staff 2: G4, B4, D5, G5; Staff 3: G4, B4, D5, G5; Staff 4: G4, B4, D5, G5; Staff 5: G4, B4, D5, G5.

II-III

The II-III section consists of five staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are: Staff 1: G4, B4, D5, G5; Staff 2: G4, B4, D5, G5; Staff 3: G4, B4, D5, G5; Staff 4: G4, B4, D5, G5; Staff 5: G4, B4, D5, G5.

I-II

The I-II section consists of five staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are: Staff 1: G4, B4, D5, G5; Staff 2: G4, B4, D5, G5; Staff 3: G4, B4, D5, G5; Staff 4: G4, B4, D5, G5; Staff 5: G4, B4, D5, G5.