APART

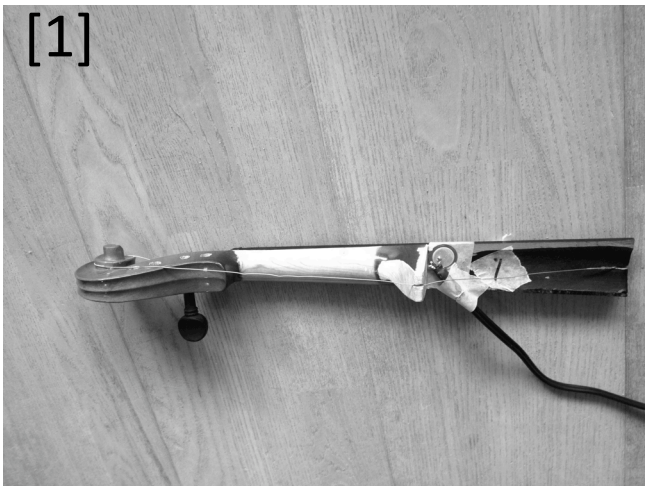
For separated and modified violin
- 4 performers

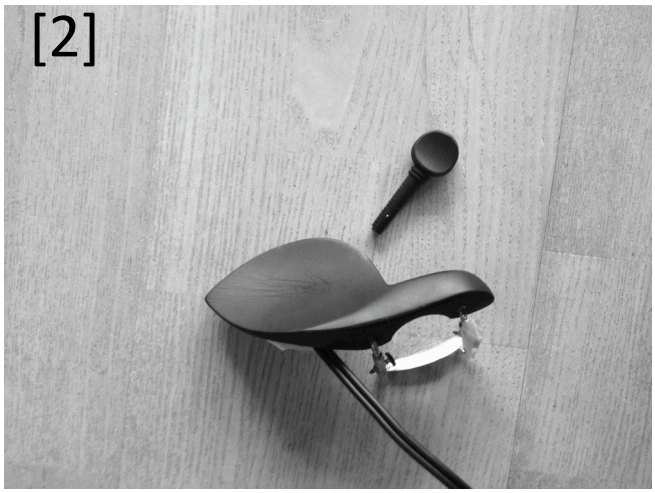
Morten Ladehoff 2012

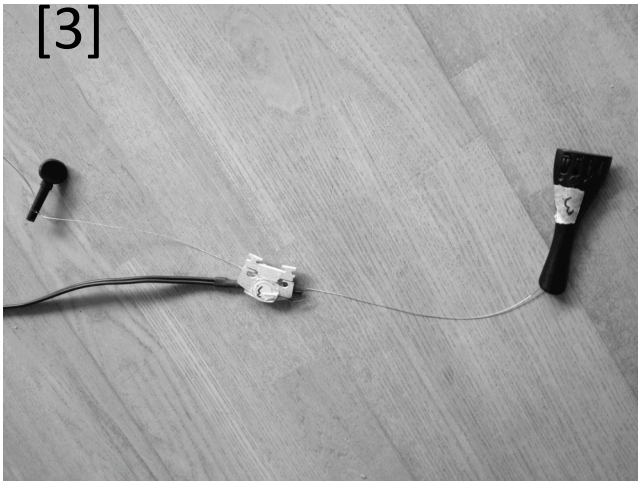
Duration approx. 5’40’’

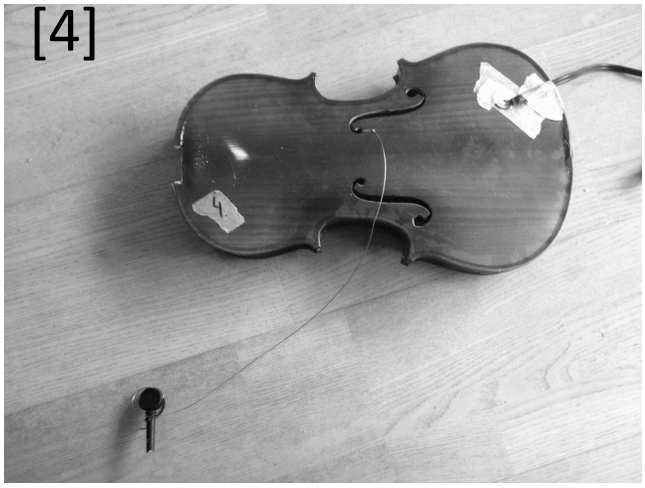
Preparation and playing technique

A violin is separated/modified and 4 ‘new’ instruments are created (see below). Each instrument is amplified with a piezo-microphone. A stereo setup with pan (1=left, 4=right) is recommended. The output should by rather dry and direct and not added any EQ or reverb.









[1]: The instrument is held in the left hand and bowed like an ordinary violin. The string (A or D-string) is tuned down just enough to keep it in place.

[2] An E-string is attached between the to metal rods. Play this instrument by beating and scraping the tuning peg against the surface. The tuning peg has some cuts at one side to produce a guiro-effect.

[3] The string (A or D) is tuned by stretching it with one hand in each end. The ordinary bow is fastened between the knees and the string is bowed against it. The string can also be plucked (pizzicato) by the thumbs.

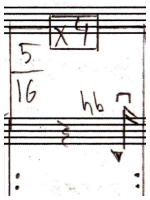
[4] The sound-body is held with the feet. Stretching the string with the left hand can regulate the pitch. The string (G-string (not the underwear!)) can be bowed or plucked.

Performance notes

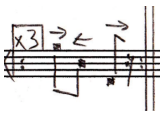
In general

Dynamics: The overall action dynamic is forte. The resulting dynamics can vary a lot according to the instrument and playing technique.

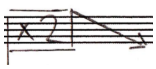
Notation: Although the notes are written in a standard 5-line staff, they don't refer to any specific pitch. The notes serve only as approximate fix points. The rhythm though, is written exactly and should be taken literally.



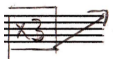
The measure (all instruments) is played 4 times all in all.



The measure (individual instrument) is played 3 times all in all.



The preceding measure is repeated 2 times while making a ritardando and downward glissando/transposition. Like gradually slowing down (stretching) a soundfile.



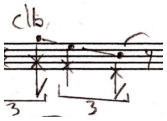
The opposite effect of above.

Irregular metric. A quintuplet cut off after 2/5 of a quarter note.

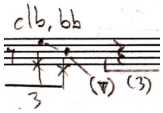
Instrument 1

High bowpressure/schratch tone.

Col legno tratto.



Col legno batutto.



Col legno batutto behind the ‘bridge’ (bb).

Percussive sound. Hit the body/wood somewhere with the wood of the bow.

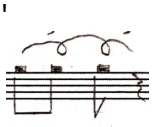
Bow along the strings (like fast ST-SP).

Instrument 2

Hit the wood part with the tuning-peg.

Slide the tuning-peg against the wood part.

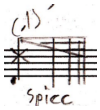
Slide on the edge of the wood part.



Circular slide on the wood part.

‘Bow’ the edge of the wood part with the ‘guiro-side’ of the tuning peg.

‘Bow’ the string (under the wood) with the smooth side of the tuning peg.

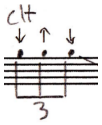


Spiccato with the tuning peg on the string.

Pluck the string with the tuning peg.

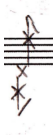
Instrument 3

Bow the string downwards against the bow with high pressure. The string should be very loose – producing noise.



Bow the string against the wood-side of the bow (col legno tratto). In this example the string is tight – producing a rather high pitch.

Bow sideways. The notes indicate the degree of tension – the sound is almost pure noise.



Pluck the string at both sides simultaneously. The string should be loose enough to create a pitch-less sound.

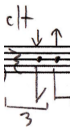
Tapping. In this case with the left thump (downstem). Audible release at the accentuated rest.

Instrument 4

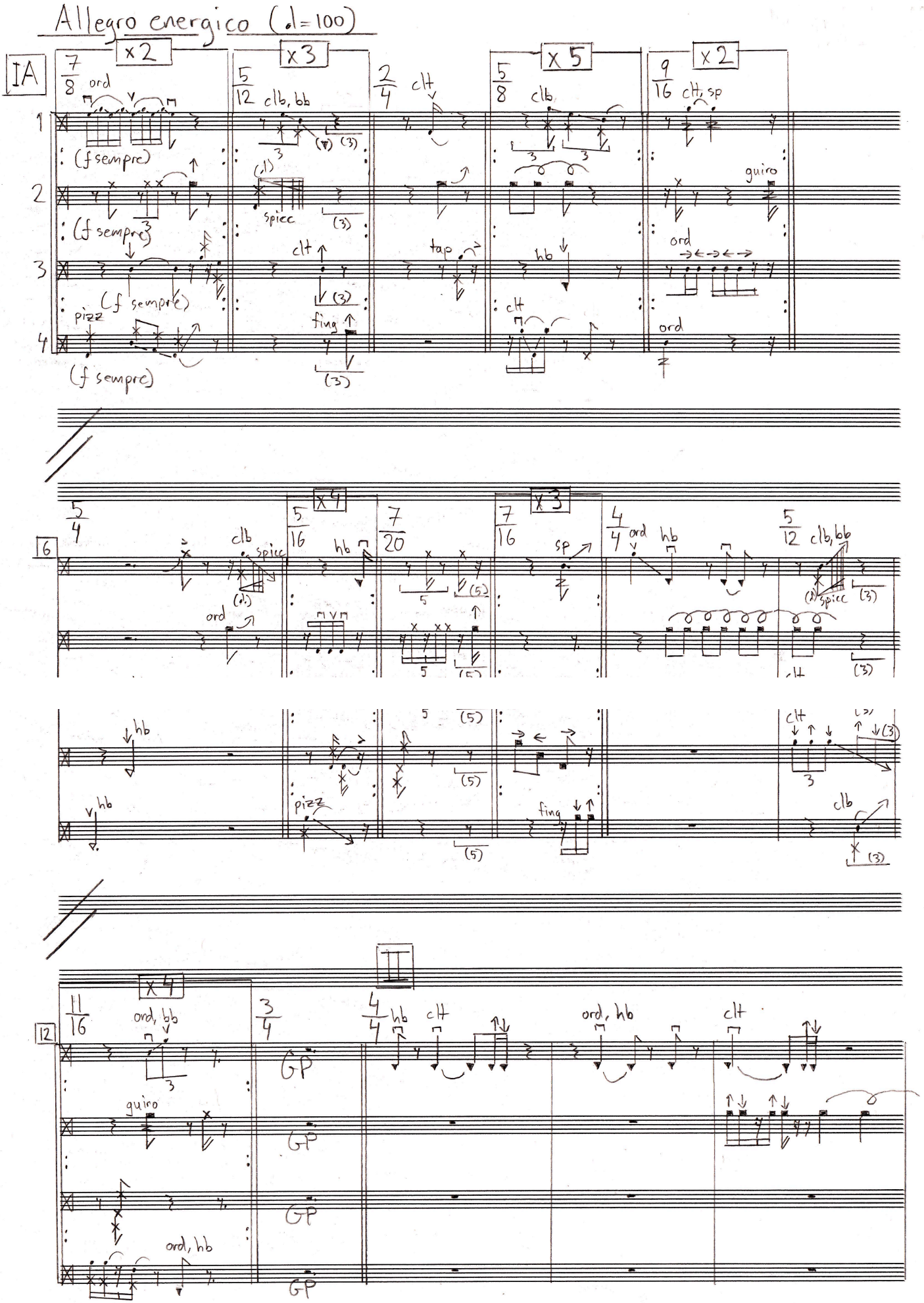
High bowpressure at a loose string. Pure noise.

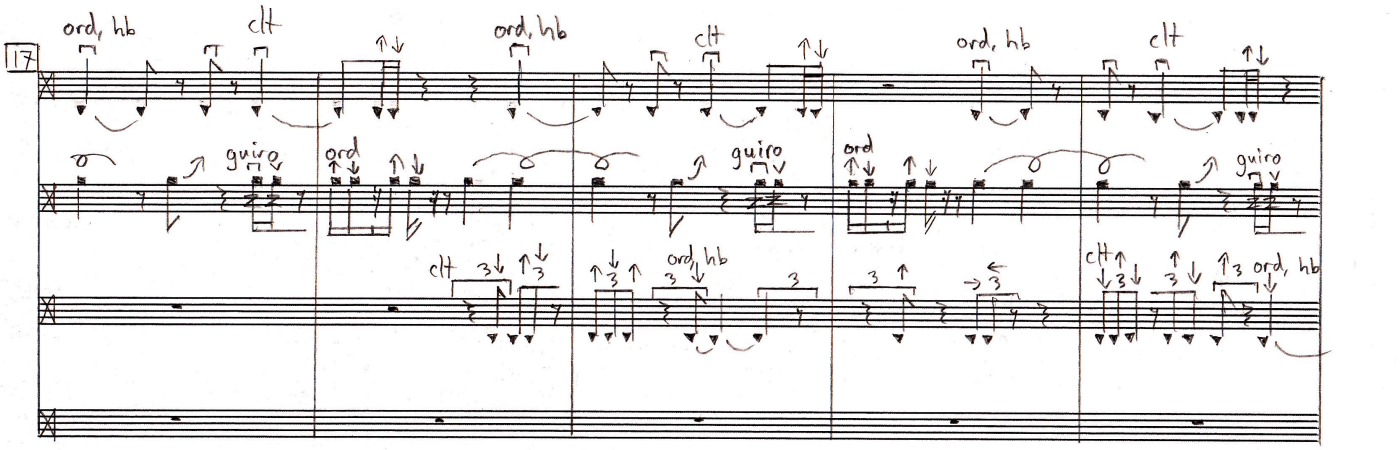
Slide with thumb and index finger tight around the string.

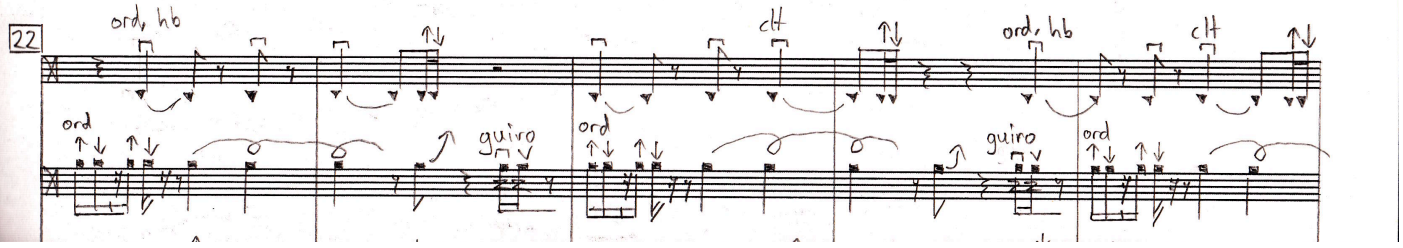
Percussive sound. Hit the body/wood somewhere with the tip of the bow.

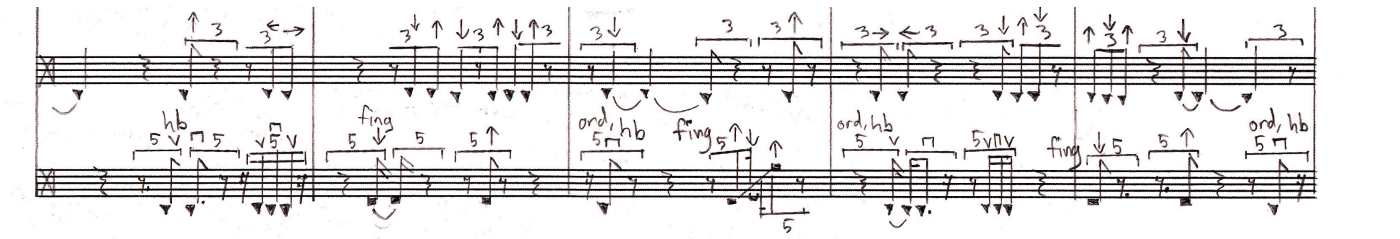


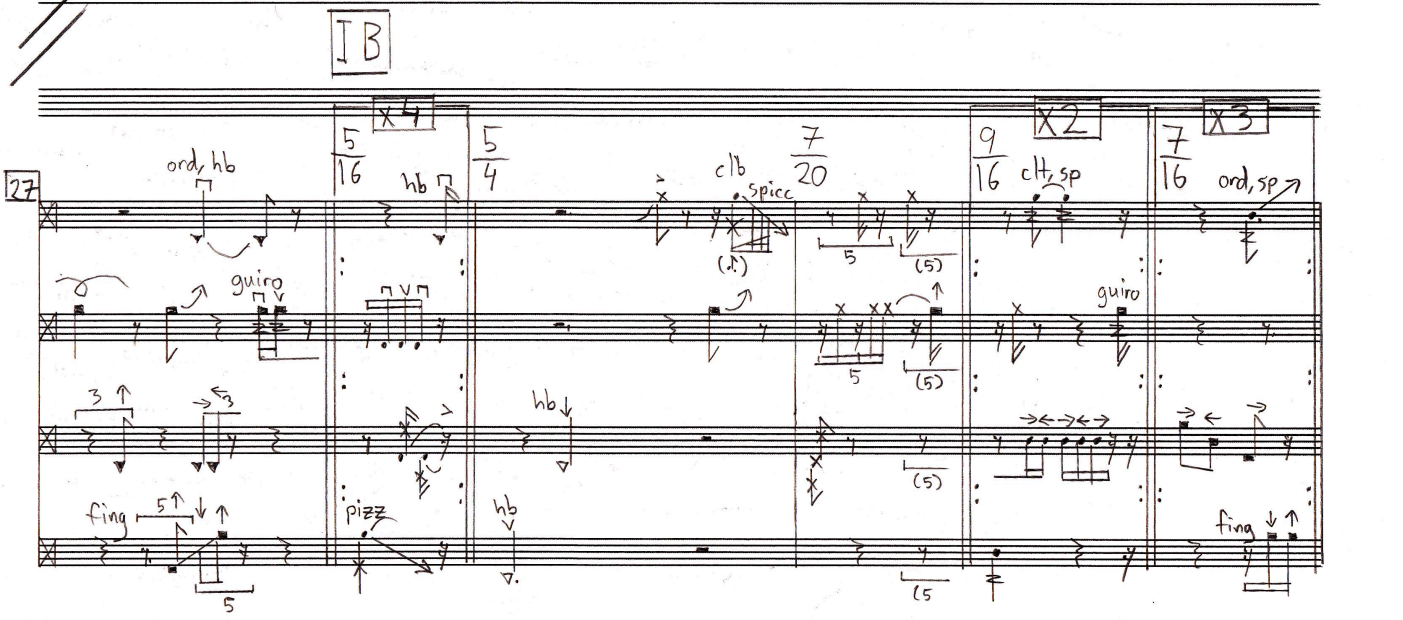
Col legno tratto vertical along the string.

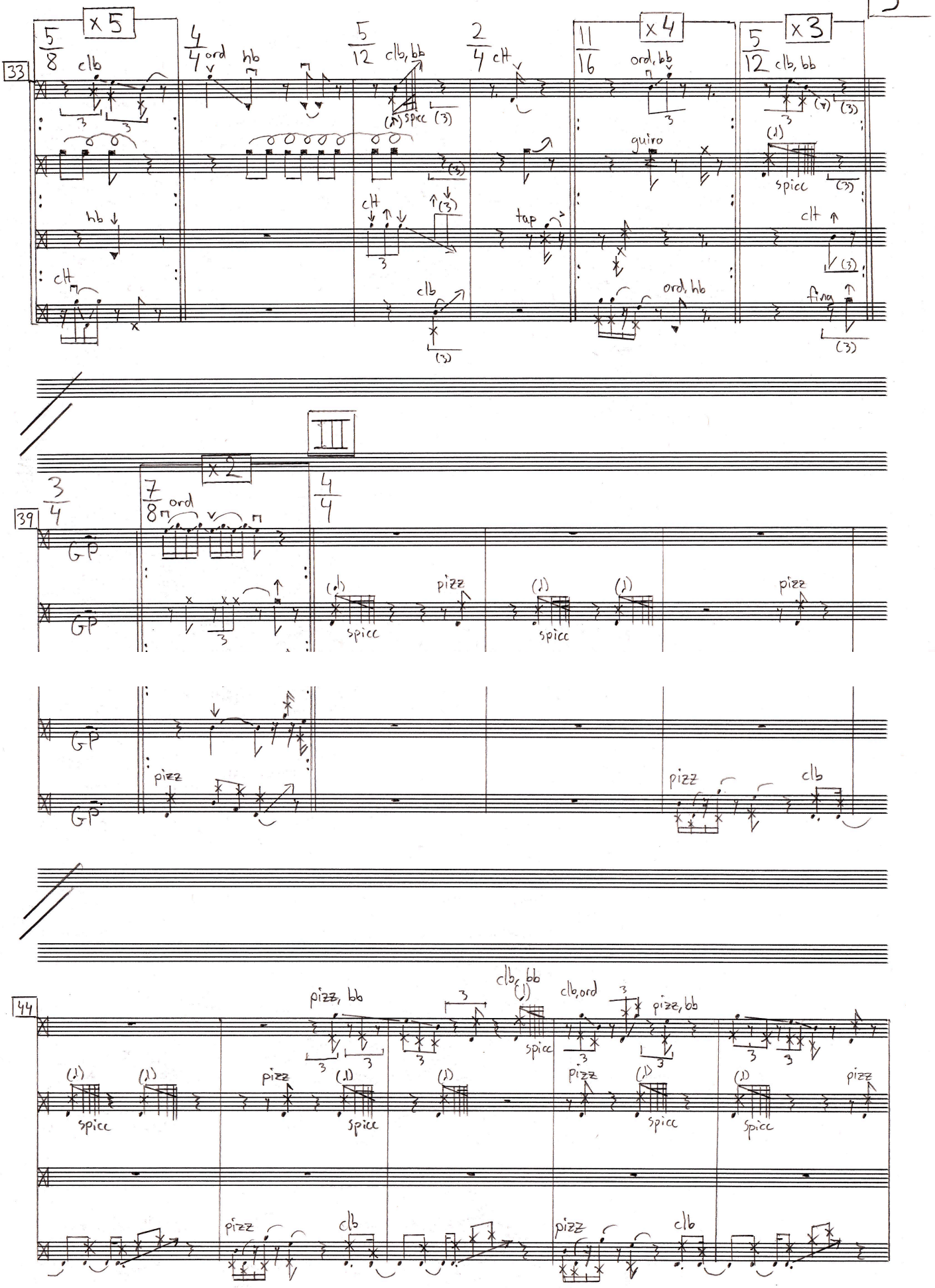

Allegro energico (♩=100)
IA
x2
x3
x5
x2
7/8 ord
5/12 clb, bb
2/4 clt
5/8 clb
9/16 clt, sp
(f sempre)
spicc
tap
hb
guiro
ord
pizz
fing
clt
x4
x3
5/4
5/16
7/20
7/16
4/4 ord
5/12 clb, bb
6
11/16
3/4
4/4 hb
ord, bb
ord, hb
II
12
GP

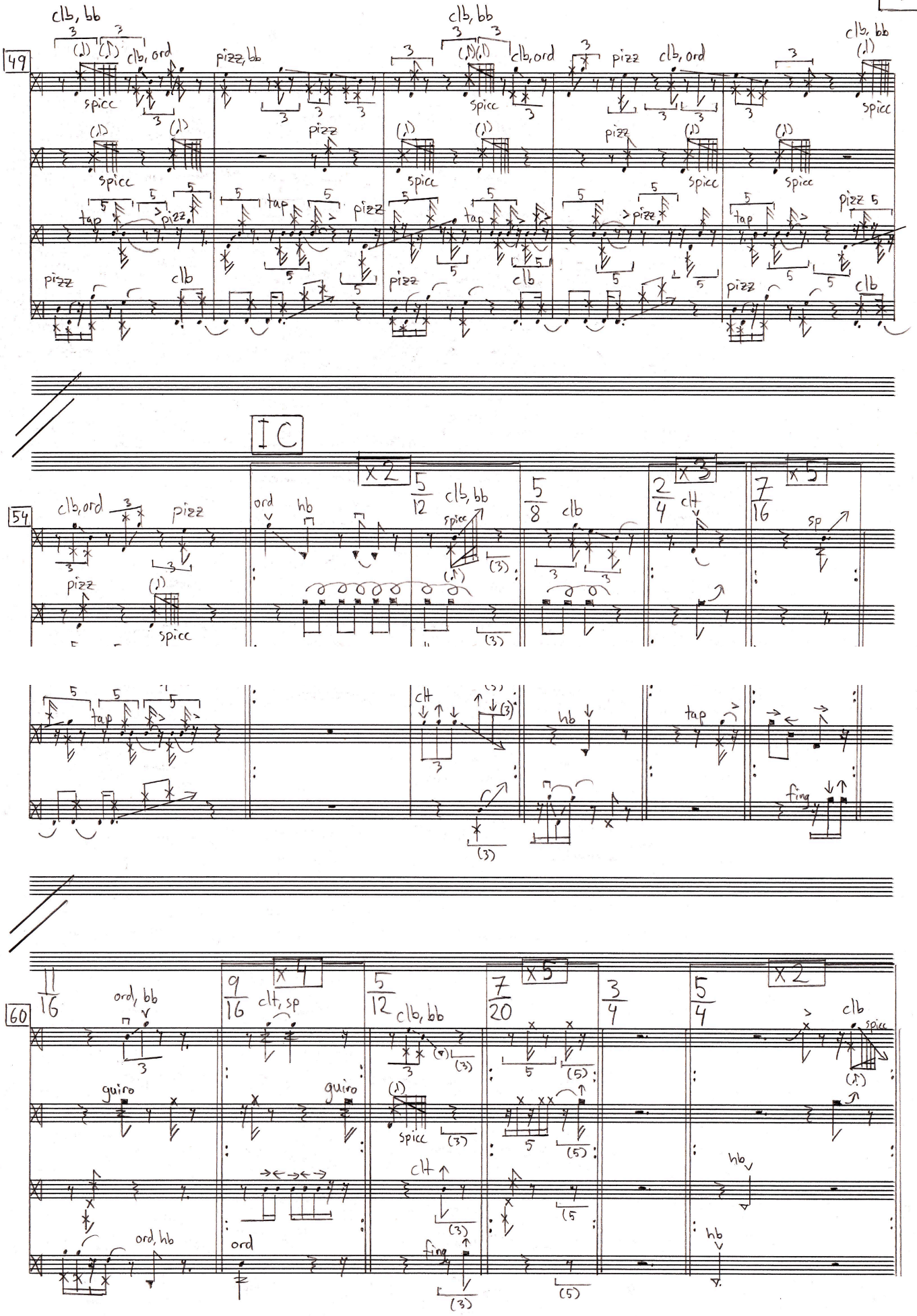

17
ord, hb
clt
guiro
ord
clt 3
ord, hb 3


22
ord, hb
clt
ord
guiro

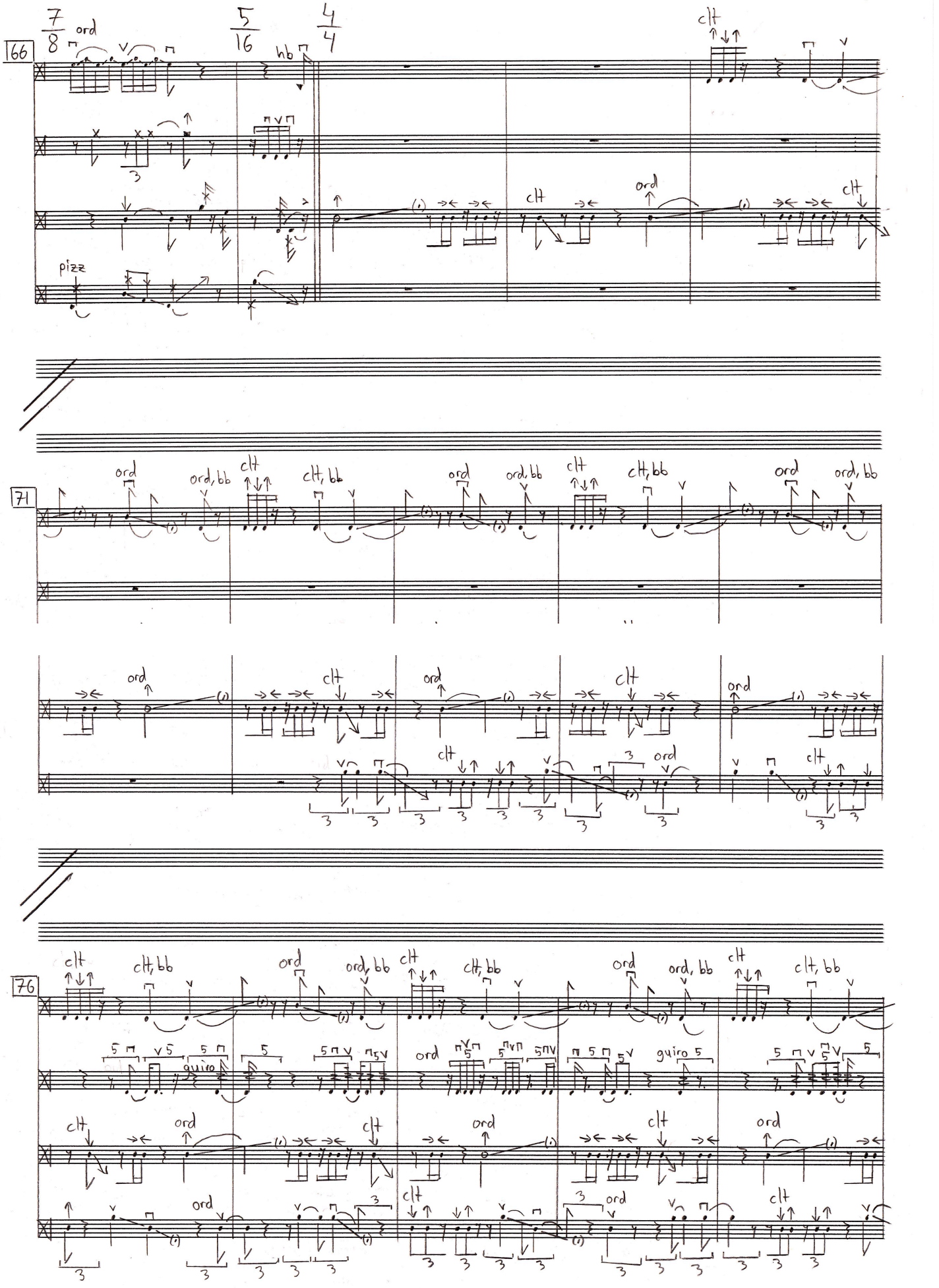

hb
fing
ord, hb
fing
ord, hb
fing
ord, hb

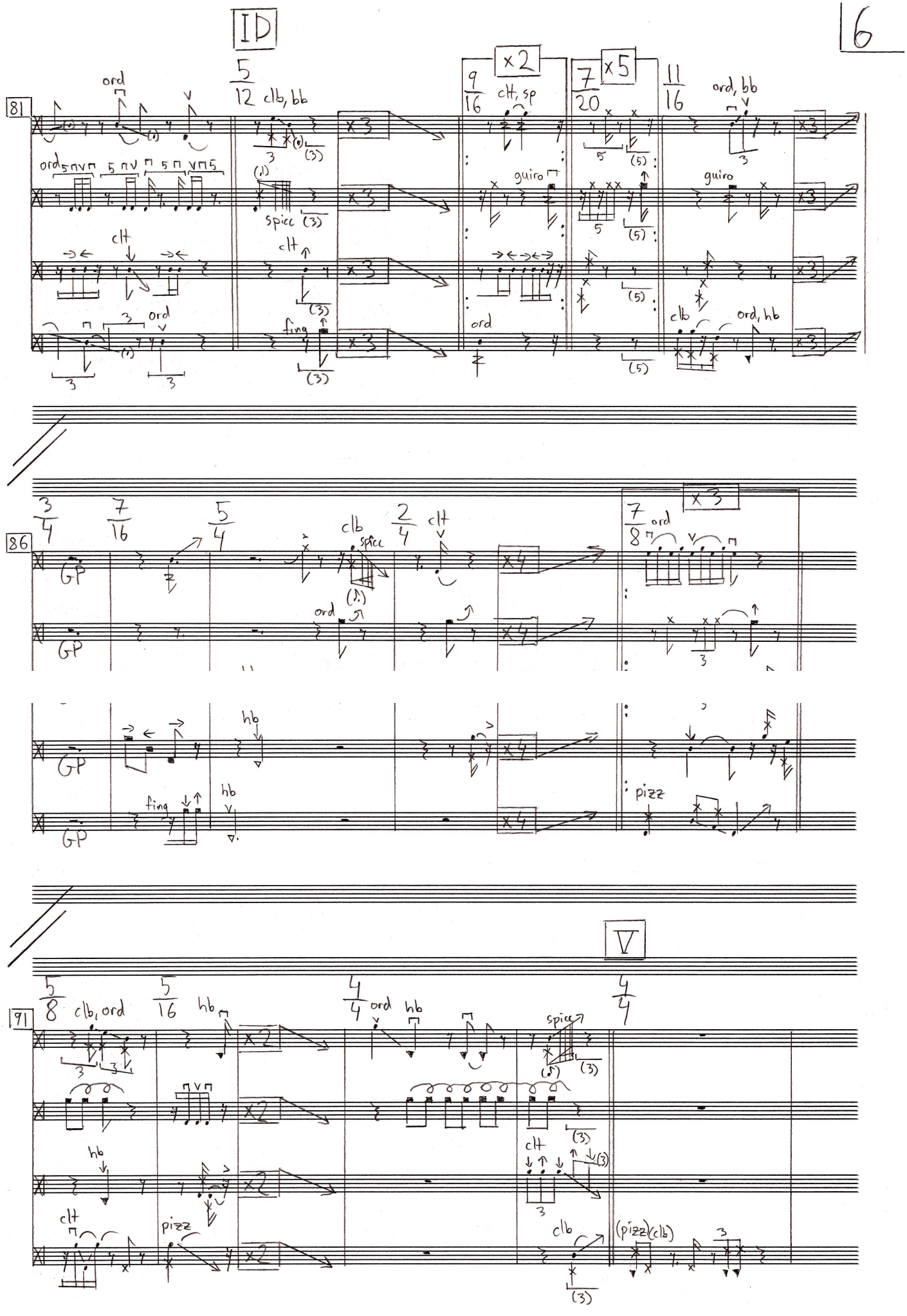

IB
27
x4
5/16
hb
5/4
7/20
clb
spicc
x2
9/16
clt, sp
x3
7/16
ord, sp
ord, hb
guiro
fing
pizz
hb
fing

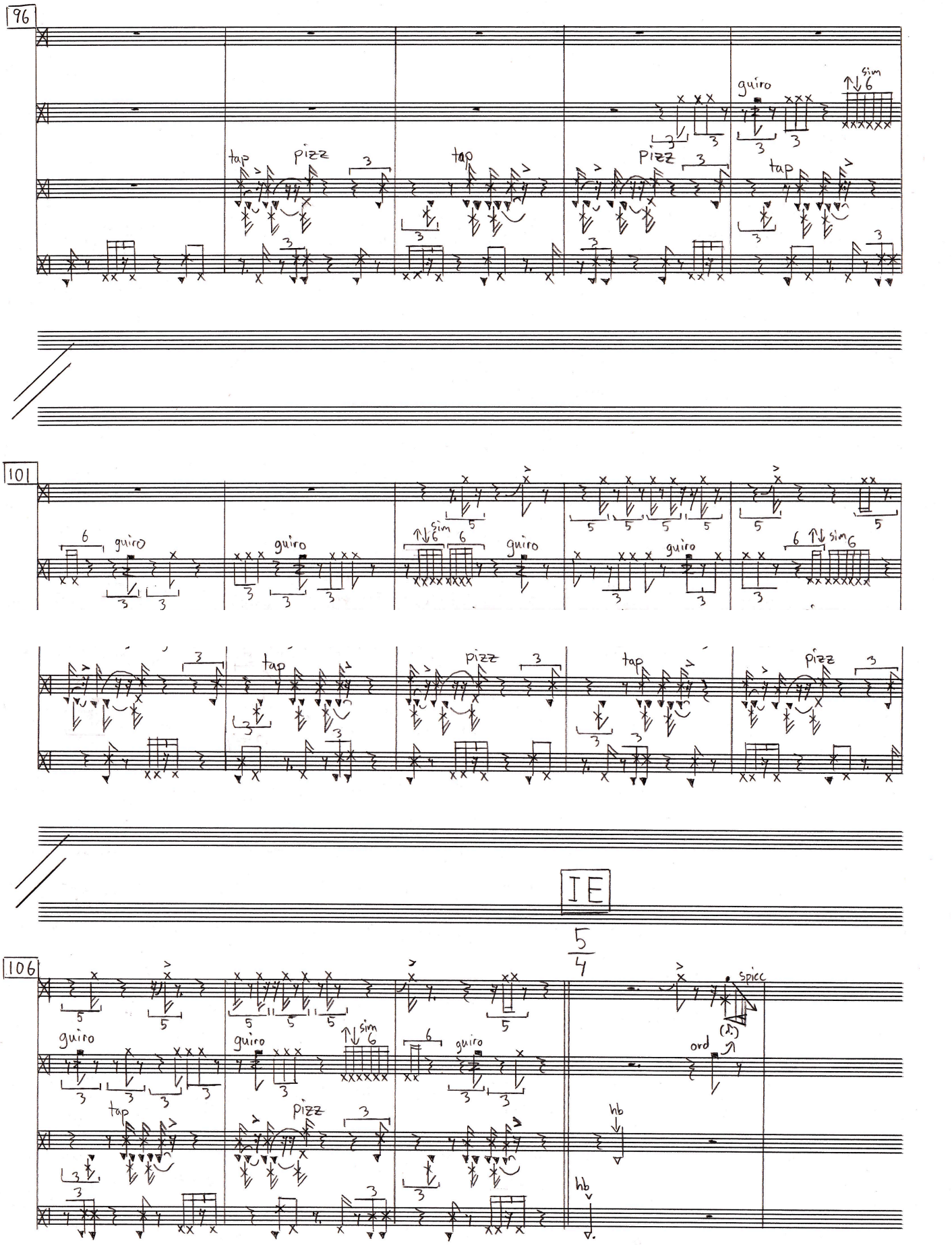

33
x5
5/8
clb
4/4
ord
hb
5/12
clb, bb
spicc
2/4
clt
11/16
x4
ord, bb
guiro
tap
5/12
x3
clb, bb
spicc
clt
ord, hb
fing
39
x2
3/4
7/8
ord
4/4
GP
pizz
spicc
44
pizz, bb
clb, bb
clb, ord
pizz, bb
clb

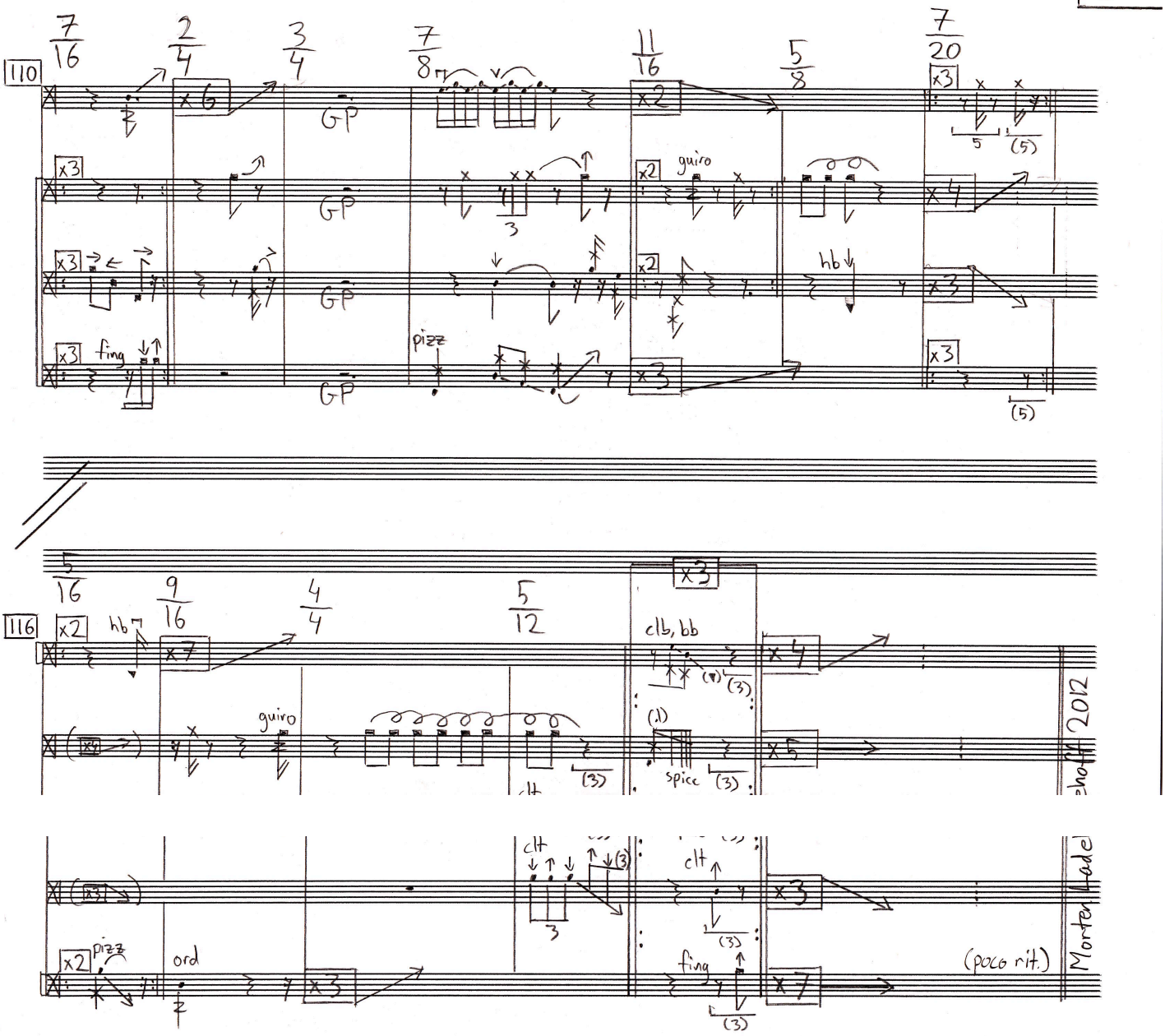

49
clb, bb
clb, ord
pizz, bb
pizz
spicc
tap
clb
54
IC
x2
x3
x5
clb, ord
ord
hb
clb, bb
clt
sp
fing
60
ord, bb
guiro
clt, sp
ord, hb
ord
x4
x5
x2

IV




ID
81
ord
5/12 clb, bb
x2
9/16 clt, sp
7/20
x5
11/16
ord, bb
guiro
spicc
clt
ord
fing
clb
ord, hb
86
3/4
7/16
5/4
clb
spicc
2/4
clt
7/8 ord
x3
GP
hb
fing
pizz
V
91
5/8 clb, ord
5/16 hb
4/4 ord hb
spicc
clt
pizz
clb
(pizz)(clb)


96
tap
pizz
tap
pizz
guiro
sim
tap
101
guiro
guiro
sim
guiro
guiro
sim
tap
pizz
tap
pizz
IE
5/4
106
guiro
guiro
sim
guiro
spicc
ord
tap
pizz
hb
hb


110
7/16
2/4
3/4
7/8
11/16
5/8
7/20
x6
x2
x3
x4
GP
guiro
hb
fing
pizz
116
5/16
9/16
4/4
5/12
x7
x5
clb, bb
spice
clt
ord
(poco rit.)
Morten Ladelhoff 2012