

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

on transposing distance

Erik Dæhlin



on transposing distance was written for Karin Hellqvist in 2012.

The premiere took place at Ultima Festivalen in Oslo 2012, at Galleri ANX.

The piece was supported by Komponistenes Vederlagsfond and has an approx. durata of 13 minutes.

Technical note:

The piece is for violin and sound(files). The violin is to be amplified with an DPA close up microphone, to get a close-up sound quality. This sound, together with the acoustic sound of the violin in the room, is to be balanced with the soundfiles all the time. That means the violin should have increased volume while playing silent sounds, ex. last figure in bar 3.

Set-up

"on transposing distance" is to be performed according to one of these two versions, both dealing with the realization of the sound:

1.

a set up including a pair of stereo rotating speakers and, if small (in freq. range, the soundfiles goes as deep as 20 Hz) rotating speakers, a sub speaker. The rotating speakers should be placed quite wide, and must rotate quite silent. The sound from the soundfiles and the violin should both come out of the rotating speakers. The sub speaker should take care of the deep frequencies in the soundfiles. These bass frequencies is to be considered as fundamentals, and should be balanced with the rest of the sound, but giving clear deep fundamentals.



Picture of rotating speakers from the premiere. Here an EQ was done, lifting the bass frequencies approx. 6-10 db to get a proper response from the fundamentals. The hard plastic sphere has an opening letting the sound coming out, and projects the sound as the disco bowl motor rotates it.

2.

a ordinary sound system set-up. Soundfiles played through this system, as well as the sound from the violin.

Soundfiles

The stereo soundfiles, notated as numbers in boxes, should be triggered exactly according to the score.

Further information:

<http://www.erikdaehlin.no/>

Tempo ♩ = 60 (Ritornell ca 56) : soundfile iterations = ♩ ca 56

Erik Dæhlin

Doing the version with the rotating speakers:
Turn calmly on the rotating speakers one by one before you start to play. Or if a technician turns them on, it should not be visible for the audience. Then please look/acknowledge the loudspeakers starting to rotate, before you start playing.

Tape $\frac{4}{4}$ $\frac{10}{4}$ soundfile [1]

Violin $\frac{4}{4}$ duration/rhythm $\frac{10}{4}$

Ritornell 1

slow vertical bow touching the string sideways Almost only noise

circular bowing: sul pont. tasto sim.

at the frog

sfz *f* *sub. p*

Pont.

Tape $\frac{4}{4}$ soundfile [2]

Vln. $\frac{4}{4}$

Arpeggio legato
Vary between Molto Ponticello - Tasto
Vary tempo between $\frac{3}{4}$ and $\frac{3}{4}$ *mm* ♩ = 120
Vary between Normal bow and half bow/tratto
bow: near tip
ca. 5 seconds ca. 8 seconds

p-mf *sim.*

circular bowing at middle of bow loose bow

Tape $\frac{4}{4}$ $\frac{3}{4}$ iterations [3]

Vln. $\frac{4}{4}$

Similar ca. 15 seconds (Ord.) al Pont. *pp*

p-mf

Tape $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ord. *sub. p* *f*

Molto Ponticello

158

Tape

pulses

louder pulses

4

Ritornell 2

circular bowing: ○ at the frog

sul pont. tasto sim.

slow bow almost only noise

Vln.

$\leq f$ sub. p

II

III

sfz

mp

20

Tape

5

Arpeggio sequence:

Tone colour: Vary between Molto Ponticello - Tasto. Also vary between Normal bow and half bow/tratto where suited.

Vary tempo of the arpeggio between $mm = 120$ but respect duration (over), indicating shift of chords.

Use notated notes in brackets to make these chords as points in the moving glissando - fixated as chords with one or more pitches changed each and every time

Pitches notated to a stem, should somehow be in the chord produced at that certain point. Please write yourself every chord when rehearsing and fixating each of these sequences.

legato, ondeggiando

fast arpeggio with light bow - tip of bow

gliss.

mf-p

238

Meno mosso

bass drones ad lib.

against the waist (right C-bout) or on bridge with vertical bow

sim. arp./jeté

4

sim.

(mp) jeté

(p)

278

A tempo

bass drones ad lib.

6

jeté

sim.

jeté

4

sim.

6

3

3

3

3

Norm. bow

p

31

Ritornell 3

Que:

7

High spicc. on the upper half of bow (small crush and bounce on every note)

Ritornell 3

sim.

I

II

III

IV

sub. p

ff

35

Tape

8

$\text{♩} = 60$

Vln.

Arpeggio sequence
Legato, ondeggiando
fast arpeggio with light bow - tip of bow

gliss.

p-mf

39

Tape

gliss.

Vln.

gliss.

I
II
III

2/4

4/4

44

Tape

mp

f

$\text{♩} = 56$

Vln.

gradually to

Legato

tip of bow

Ritornell 4

against the waist (right C-bout)

rit...

p

59

Tape

10

gliss.

Vln.

Arpeggio sequence
Legato, ondeggiando
fast arpeggio with light bow - tip of bow

gliss.

p-mf

60

Tape

Arpeggio sequence
Legato, ondeggiando

gliss.

p-mf

61

Tape

gliss.

cresc.

Vln.

Arpeggio sequence
Legato, ondeggiando
fast arpeggio with light bow - tip of bow

gliss.

mf

62

Tape

Ritornell 6

11

gliss.

Vln.

Ritornell 6

II repeat

approx. 14''

(III)

p

A tempo

64

Tape

Vln.

mp

jeté

II

I

65

Tape

Vln.

jeté

Pont.

Ord.

Arpeggio

sim.

p *f* *sub. p*

67

Tape

Vln.

Arpeggio sequence
Legato, ondeggiando
fast arpeggio with light bow - tip of bow

p-mf

gliss.

cresc.

II

III

pont.

68

Tape

Vln.

Ritornell 7

ca 11''

ppp

bass drones ad lib.

listen (and look at the rotating speakers)

70

Tape

ca. 14 15

Vln.

Sospirando

mf arpeggio p

sim.

73

Tape

16

Vln.

a sound in between flageolett and noise

74

Tape

17

Vln.

rit. to make arp. from fast to slower

arpeggio

75

Tape

18

Vln.

80

Tape

Vln.

♩ "rit..." to make arp.
from fast to slower

85

Tape

Vln.

sub. p

cresc.

al pont.

Ord.

fast and energetic arpeggio
with light bow - tip of bow

mf

87

Tape

Vln.

Ritornell 8

tasto

circular bowing:
sul pont.

sim.

mf

Ord.

9"

(II)

sub. p

89

Tape

Vln.

Arpeggio sequence
Legato, ondeggiando

12''

I

f

gliss.

95

Tape

Vln.

Arpeggio sequence
Legato, ondeggiando
fast arpeggio with light bow - tip of bow

20

9''

p

p-mf

gliss.

98

Tape

Vln.

gliss.

cresc.

106

Tape

Vln.

Ritornell 9

circular bowing

"barré / light damping of strings"

sub. p

107

Tape

Vln.

21

Sospirando

Norm.

c.l. Tratto

gliss.

gliss.

Norm. jeté

108

Tape

Vln.

bass drone

bass drone

c.l. Tratto

slide/drag bow along the string from Ord. and then gradually to extreme Tasto and further down the neck -

(batt.)

(bat.)

(batt.)

Norm. bow

play the E-string on the other side of the neck:

ca 5''

sim.

ca 5''

small jeté

(ppp)

(ppp)

113

Tape

22

Vln.

Ord. → Pont. (continue to new sign.)

arp.

mf mp p

$\text{♩} = 56$

gradually go from arp. movement to bowed tremolo (tip of bow, quite loose bow / less hair)

117

Tape

Vln.

Ord.

Try to always vary tone colour and overtones produced

gradually go from bowed tremolo to circular bowing and at the same time go from tip of bow gradually to near frog of bow

121

Tape

Vln.

More bow pressure and more and more into

tasto pont.

f ff

123

Tape

Vln.

Ritornell 10

sim.

126

Tape

$\text{♩} = 60$

23

Vln.

Sospirando

$\text{♩} = 60$ very slow bow, but with some bow pressure

tasto (pont.) bow on bridge

continue with bow on the other side of bridge moving as near as the tuning pins as possible

slow bow

tasto (pont.) bow on bridge

sub. p

p

131

Tape

A tempo

24

Vln.

A tempo

Pont. arp. Ord. Ord. (pont.) bow on bridge

continue with bow on the other side of bridge moving as near as the tuning pins as poss.

slow bow

gliss.

Doing the version with the rotating speakers:
Turn calmly off the rotating speakers one by one, after you have finished or after the applause. Or the speakers are turned off by a technician not visible to the audience right after the last bar. Then you should look/acknowledge the stop of the loudspeakers.

