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Three movements for violin and sampled sounds

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Three Movements for Violin and Sampled Sounds

A Thesis Project
Presented to
The Faculty of the School of Music
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Music

by
Jason Marsh
August, 1995

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ABSTRACT

Three Movements for Violin and Sampled Sounds

by Jason Marsh

This thesis project is the score and CD-ROM of a composition for violin and sampled sounds. The work is approximately thirty minutes in length and explores the relationships between ethnic musical styles and digital synthesis compositional techniques. The violin part uses improvisation consistent with world music styles, including Irish fiddle, Indian Classical, Bluegrass, Klezmer, Jazz, and Blues. All the movements explore the fusion of ethnic and formal Western European style.

The composition can be performed three ways: by a solo violinist with prerecorded tape, by a solo violinist and a computer-generated live track, or by a violinist accompanied by an ensemble of synthesists and percussionists.

The included Macintosh CD-ROM contains the samples needed to perform the work, a sample performance of the violin part as performed by the composer, and a digital recording of the synthesized accompaniment.

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Analysis

Overview of the musical material

The musical material for *Three Movements for Violin and Sampled Sounds* derives from many sources, with borrowings from many twentieth-century styles. Ethnic influences are present, particularly as applied to the violin performance. The underlying framework is Western, however, including elements of jazz, folk, and classical. Each movement has a unique orchestration yet the violin is used as a unifying factor. All the movements explore the fusion of ethnic and formal style.

In creating multi-stylistic musical works, a major focus of the composition is found in the reconciliation of improvisation and notation. Traditional notation does not adequately convey polyrhythmic ideas or improvisation. The concept of tempo can be lost in an *avant garde* electronic score. The notation used in this piece attempts to capture the essence of this performance practice on paper. At times, though, traditional notation is used where it adequately and succinctly reflects the needs of the piece.

Integration of disparate styles into a single composition leads to organic musical forms. Electronic sound-experimentation transmutes into a rhythmic Middle-Eastern patterning in the second movement, and in the third movement an energetic minimalism explodes into a bluegrass jam, which quickly disintegrates into an acoustic blues. An altered restatement is integrated into the organic form, and the second and third movements fall into an ABA form.

Each movement is built out of a small thread of musical material: sometimes harmonic, sometimes melodic, sometimes rhythmic. This musical material is used throughout stylistic changes; however, it occasionally can be “lost in the fray.” The goal of the piece is not an academic process of thematic construction. When a change to another musical style comes begging to the surface it is not suppressed against musical instinct. The nature of ethnic styles demands soulful expression without rigid rules.

Beyond the variation of style, the single most important item of expression in these movements is summed up in one word: growth. Each movement starts from small beginnings and contains long slow crescendi: growing, changing, grooving, screaming.

The use of the sampler governs the conception of instruments and instrumentation. Today’s composer can not only choose traditional instruments for a piece, but can actively create new instruments from virtually any sound. This composition explores the incorporation of “non-musical” sound within traditional forms and ethnic musical style.

Performance

Three Movements can be performed a variety of ways, and the notation attempts to reflect this flexibility. A violinist can perform to a digitally recorded tape, or to a “live” computer performance, or with a live accompaniment with

instrumentalists and synthesists. While the violinist certainly should maintain an acoustic sound, a microphone could be used to amplify the violin to match the desired volume of the amplified accompaniment. The piece should always maintain a wide dynamic range, from the barely audible to the nearly painfully loud. This dynamic range is easier to perform with an amplified violin with volume adjusted with a foot pedal. The violinist should not be behind the main speakers and should adjust his own volume, the dynamic range desired by the performer should not be left in the hands of a sound person.

To perform *Three Movements* to digital tape requires a guide track. The violinist then use the guide track to complete an improvisation and move on to the next musical section. The notation enables this by including cumulative time indications at the top of each page and at important cue points. The accompanying CD-ROM displays time in a large window to facilitate this performance. The CD-ROM performance pauses and waits for a mouse-click during the solo improvisation.

To perform *Three Movements* with an on-stage computer, the improvisational sections can be cued in and out via switch or some other appropriate MIDI input. A variety of MIDI sequencers and tools are able to receive the input and continue the piece after the current repeated section is finished.

A live ensemble could also perform the composition. The ensemble would need to divide up the parts, and would likely consist of four to six players, several of which would be keyboardists controlling samplers and several would be percussionists. The keyboardists at times would be playing percussion parts, and would need to be very rhythmically accurate. The percussionists could perform via MIDI drum pads, or could perform acoustic instruments. For example, the “drip” sound could be reproduced by amplifying turkey-baster-created drops falling into a half-dozen bowls filled with varying amounts of water. Depending on the sophistication of the performance, this signal could just be run through a long reverb (about 8 seconds), or delayed and pitch-shifted by varying amounts. There is no reason that the piano or acoustic guitar could not be performed live on acoustic instruments. The notation accommodates live performance by indicating elapsed time for each small section. The cumulative time would be difficult to accurately maintain and so could be ignored. A conductor could monitor a stopwatch or have a good sense of time and cue each section.

The use of accidentals in the score is as follows. In movements one and three, accidentals are maintained until the next barline, and then canceled. In movement two, where there are no barlines, accidentals are maintained through the immediate beamed group only.

Movement one

Movement one is based on the Irish theme of *Drowsy Maggie*. Instead of presenting this Irish reel immediately, the movement begins with percussion and violin improvisation around the tune. The percussion is built around a block sample playing an inverse clavé pattern and a rhythmic theme in the thumb piano. (A discussion of the sampled sounds can be found in "Instruments" section below.) Constant running sixteenth notes are passed among different instruments, maintaining a steady pulse and building up to and down from various energy levels.

The opening section (pages 2 and 3) establishes the rhythmic groove and feel for the violin improvisation on page 4. This improvisation should hint at the A and B themes of *Drowsy Maggie*, which appear on page 5 and 6. During the improvisation the A theme should not be played exactly as written, or the energy achieved by finally dropping into the main melody on page 7 will be undermined. The improvisation should intermix G blues (scale: G, Bb, C, C#, D, F, G) and E minor with a lowered 2nd and raised 7th (scale: E, F, G, A, B, C, D#, E). This intermixing is accomplished by not only using the notes of the scale but improvising melodic elements that center around or resolve to the G or E tonic. Mixing in both Irish turns and Klezmer shakes, but always within a solid rhythmic pulse, sets up an appropriate flavor for not just the first movement, but for the composition as a whole.

When the melody enters on page 5, the violinist is free to perform the melody nearly as written, or with varying amounts of improvisation on the second half of each bar. The nearly steady sixteenth-note pulse should be maintained.

With the entrance of the musical accompaniment, primarily with pitched percussion and piano, the piece takes a mild curve into modern jazz harmony, reharmonizing the fiddle tune. The violin is relieved of the constant sixteenths, which are maintained in the flute and gambang samples. On pages 10 through 12 the rhythm kicks up again in an American fiddle shuffle typical of an old-time or Appalachian fiddle style. Underneath this, wide-voiced piano chords continue to keep the harmonic framework ambiguous by avoiding dominant relationships. The melody is eventually brought back for a quick restatement before returning to a closing violin improvisation, again over percussion.

The overall form can be analyzed as an ABCBA, where the A section is represented by the improvising violin over percussion, the B as the longer flowing theme with piano harmonization, and the C as a development of the harmonic motion with the shuffle in the violin. The second B quickly restates both the flowing theme and then the fiddle tune, and the final A returns to the same material with which the movement was begun.

The notation attempts to represent a typical percussion performance, with individual players given a rhythmic pattern which is repeated either exactly or freely, and is maintained until a cue into the next section. Where an instrument creates European scale forms, a traditional staff is used. The thumb piano samples are pitched, but without a

recognizable harmonic series, and so are indicated with open note-heads that visually hint at the hollow sound of the instrument, and are arranged on a single line according to a relative base pitch.

Movement two

Movement two is designed to have the most electronic texture. It has no meter and contains a great deal of spacious soundscape. The primary sounds are discussed in more detail below, but bowed brass plates and sampled violin artificial harmonics create an other-worldly effect. These sounds are used to hint at non-European melodic gesture and create high-pitched screams and bass tones approaching rumbles. The voice part does form Western harmonic motion in sections to accompany the extended melody, but this harmony intentionally maintains tonal ambiguity. This is achieved by avoiding dominant relationships and using parallel motion.

Starting very quietly, an extended melodic theme is presented by the violin and the airstring. Where the voice part enters, the violin provides harmonic reinforcement with an unmeasured *ponticello spiccato*. This creates a slowly pulsing motive that not only *crescendos* and *decrescendos* but also speed up and slows down according to the desired energy. The exact number of repetitions of the chorded *spiccato* is not as important as the energy undulations. The energy level gradually *crescendos* up to a *fortissimo* scream on page 28, immediately returning to *pianissimo* with a steady drip sample, like a leaking faucet.

Pages 28 through 33 explore the possibilities of the sound presented by bowed plates. On page 35 and 36, a variety of percussion sounds gradually coalesce into a "Mid-Eastern Pop" groove, over which the violin enters with the previous melodic material. The gradual establishment of the groove creates a new an exciting energy level over a drone created from a low mouth harp sample. The melodic theme plays out and *decrescendos*.

On page 42, representing a breath of fresh air, the drone ascends by a half step and new melodic and harmonic material is presented. This relaxes the otherwise dark are foreboding quality of the movement.

On page 45, the theme is restated, but compressed in time by half, and the movement is wrapped up as it began with the drip samples.

The notation for the second movement attempts to capture the feel of samples and the energy levels. The drip samples are represented by drip-like symbols, with beams representing groupings and note length. The bowed plate samples are represented by elongated slashes, the length of which represents the approximate length of the note. At times the pitch is radically bent across several octaves, and the notation represents these swings. In an unmetred piece, the parts should roughly correlate, but in nowhere except the percussion groove in the middle do the instruments need precise synchronization. Acceptable correlation extends from about a second to about ten seconds. Correlation between melodic parts should be about a second.

Violin Solo

Between the second and third movements is a free improvisation for the violin. This improvisation should be based on the improvised cadenzas of the Baroque period, and can include subtle statements of the themes from all three movements. Particularly, it should end on the theme for the third movement in the correct key.

This improvisation should be as spontaneous as possible. Musical ideas should be created on the spot, and repeated and developed structurally. Ideas should explore not only melodic but also rhythmic, and if possible, harmonic development. Stating a theme and developing it with double stops is particularly effective.

As a performer, I purposely touch on various violinistic styles in performance, such as bluegrass and Irish fiddling, Hindemith-like chromaticism, as well as blues licks and bebop phrasing. This solo typically extends from two to seven minutes.

Movement three

Movement three is the most Western of the composition, and uses the piano samples prominently. It particularly explores American musical styles. As such, the notation is primarily conventional.

This movement contains advanced harmonic relationships borrowed from either Coltrane bebop or Debussy, including stark, open major sevenths, and bass progressions based on minor-thirds and whole-tones.

In the opening section the harmony is in service to the larger goal: to create an extended growing, ascending theme. The instrumentation reinforces the growth, where the violin drops the octave the fourth bar of page two, the piano enters and continues upward. This unresolved A theme culminates in the B theme: a *forte* chorded section accompanied with percussion. Again the percussion consists of motives given to each part, repeated more or less freely, until cued to stop or to the next section.

Page 57 is difficult to notate. Here the Guitar samples create an open drone, accompanied by the talking drum and shaker samples. The violin performs the A theme in a single-fingered classical Indian style, without vibrato. Unlike a true Indian performance, the melody may float freely above the rhythm, not tied into a *tal* (rhythmic pulse). Eventually

on page 59 the violin joins the other parts in a specific pattern to wind up the improvisation in a natural manner.

Next, in a nearly unprepared stylistic shift, on page 60 the piano enters with percussion and creates a hint of minimalism. True minimalism at this point would limit the future stylistic paths of the composition. Each part has its own time signature, to represent not just the pattern but the interwoven feel of strong and weak beats. The piano creates the harmonic motion and plays the chords as notated with the rhythm described above. An occasional bar of rest keeps the orchestration from becoming too dense.

On page 67, the minimalist sixteenth notes and violin improvisation explode into a bluegrass fiddle tune. The notes should be played as notated, with improvised accents and shuffle bowing patterns. Even this bluegrass cannot contain itself, and with the piano accompaniment degenerates into a short bluesy improvisation.

Page 70 reestablishes the first theme, with pizzicato at first, and further orchestration later. Again, it builds to the grand second theme, nearly in a pop style. This theme vamps with a final violin improvisation, before coming to a close on a full-orchestrated chord. The chord fades away with a sixteenth-note guitar line descending into silence.

Violin techniques

The violin has been integrated into musical cultures around the world. While performance techniques vary widely, the basic shape of the resonating box and of the bow have remained fairly stable around the world. Many cultures had various bowed instruments before this European arrival, and the nature of this multi-stringed, unfretted instrument fit easily into various tuning schemes. The violin strings have an ability to imitate the human voice, which is mandatory for its acceptance into foreign musical culture.

My learning journey as an improvising violinist has exposed me to many styles of music, with an obvious preference for western jazz and folk styles. Yet often this piece explores Indian Classical as well as East European folk techniques, the improvised sections, as well as many of the composed melodies, easily lend themselves to varying levels of non-western techniques.

Instruments

The sampled instruments for the initial realization of *Three Movements* were primarily created from scratch. The ability to create a customized, unique sonic experience can rarely be satisfied by commercial stock instrument samples.

The primary sound design was done on an AKAI S1000 Sampler, a multi-tambral 16-bit digital synthesizer. Processing of nearly all sounds was completed using a Digidesign audio hardware on an Apple Macintosh, with a variety of software packages, including Digital Performer, Studio Vision, Alchemy, Sound Designer, and Pro Tools.

The grand piano samples were done using a Steinway 7-foot grand with an AKG 414 microphone. The microphone was placed very close to each string (approximately 4 inches), the pedal was pressed down, and the piano keys stuck as hard as possible with fingers. The microphone was moved to be above each note as it was sampled. The result is a very big, bright sound with few applications for gentle musical lines, but appropriate for the needs of this piece. Fifteen notes were sampled, which were cross-faded on the sampler. The samples were looped using Alchemy. If a live piano is used in the performance of this piece, the instrument should be miked in a similar fashion, although multiple microphones will be needed to create a even pickup across the range. This method of piano sampling was the most successful in the extreme low and high ranges, creating powerful bass notes and extreme treble notes with extended decay times.

The first movement contains many original percussion samples created from home-made instruments.

The thumb piano is a home-made African mbira created out of spring-steel tongs, mounted on a wooden resonator. Five separate samples were used and processed.

The talking drum and pitched drums source material came from a three-foot-by-five-inch PVC pipe with a plastic drum

head stretched tightly over one end. The nylon rope used to secure it could be stretched to create slight variations in pitch. Thirteen separate samples were used to create the electronic rendition of this instrument in the score.

The crunch sample was created by quickly squeezing a thick cellophane sheet. It is incorporated in a way similar to a Latin cabasa: as a dramatic punch to the entrance of new percussion parts.

The gambang sample was taken from a gambang commercially built in Indonesia, and its tuning was altered electronically to better fit into the Western harmonic framework needed for this piece.

The flute sample was created from a penny whistle.

The second movement has quite a few experimental sounds. The acoustical material from these came from sampling bowed brass plates, violin artificial harmonics, and a mouth harp.

The bowed plates were excited with a bass bow, in order to get enough grip on the thick (2 mm) edge. The sounds were then heavily processed with pitch bends and transposition. Five separate samples were used, each across the full musical range. Of them, bowed plate 3 had the simplest harmonic structure (overtones nearly in the harmonic series), while plate 1 was essentially non-harmonic. These various tones came from a variety of bowing techniques as well as

experimentation with methods of suspension of the plates themselves.

Violin artificial harmonics were sampled and processed to create the melody instrument for the second movement: the airstring. This airy, bowed sound was often modified by the MIDI pitch bend controller to create whole phrases on a single MIDI keyDown event. This contributed to the earthy, ethnic tonal quality when used in the tenor voice register. In the extreme low register, a pitched rumble similar to the bowed plates occurred, and the high register achieved a screaming quality used for dramatic crescendo.

The drip sample can be created by sampling water drops, or by creating short sine wave tones with a fast attack and decay. This sample should be processed with a pitch-shifted delay, if possible.

The voice sample was borrowed from a Kurzweil K250 stock choir sound, but with additional computer filtering and looping. It was then mixed with some original programs on a Roland D110 for further warmth.

A mouth harp was used to create the bass drone.

The percussion samples include a string drum, shaking of African bells, shona drum (thanks to Dan Wyman), and Brazilian tamborim.

Movement Three uses processed samples of 12-string and nylon-string acoustic guitars, grand piano, sampled violin pizzicato, and percussion instruments already discussed above, as well as the addition of more Latin percussion, namely: cowbell, shaker, wood block, tambourine and tamborim.

Score creation

The preparation of the score was done by transferring MIDI files to Finale, where extensive editing had to be done to create alternate notations. Due to limitations of Finale, eventually the whole score was converted to Adobe Illustrator format via a shareware product called Art Music. In Illustrator, each note was edited into final form and alternate notations applied.

Discography

Some commercial recordings have had a direct influence on the creation of this work. A performer is encouraged to listen to some of the following references to explore violin and sampling techniques.

L. Shankar, *Who's to Know*, ECM, ECM1195, 827 269-2, 1981.

L. Shankar, *Song For Everyone*, ECM, ECM 1286, 823795-2, 1985.

Turtle Island String Quartet, *Turtle Island String Quartet*, Windham Hill Jazz, WD-0110, 1988.

Lyle Mays, *Lyle Mays*, Geffen Records, 24097-2, 1986.

Babatunde Olatunji. *Drums of Passion: The Beat*, Rykodisc, RCD 10107, 1989.

Peter Gabriel, *Passion*, Realworld, 24206-2, 1989.

Three Movements for Violin and Sampled Sounds

Movement 1

Instruments First Entrance

Violin page 2

Flute page 7

Gambang page 4

Grand Piano page 6

Metallic Drum page 7

Shaker page 2

Crunch page 2

Thumb Piano page 2

Block page 2

Talking Drum page 2

Finger Cymbal page 2

page 1

Three Movements for Violin and Sampled Sounds

Movement 1

0:00 All parts lock into groove
tempo ~ 120 bpm
unless otherwise indicated

0:07 on cue from violin: elapsed time: 0:19

Violin

col legno batuto

mf

enter at will on any strong beat:

Shaker

mp

repeat freely

on cue from violin:

Thumb Piano

mf

repeat freely

repeat approximately

Block

mf

repeat identically

Talking Drum

mp

repeat identically

Finger Cym

mp

repeat identically

page 2

Three Movements for Violin and Sampled Sounds, mvmt 1

page 3

0:26 elapsed time: 0:16

0:42 elapsed time: 0:10

on cue from violin:

repeat approximately

• = arco
/ = col legno batuto

continue

continue

continue

repeat freely

repeat freely

repeat freely

repeat identically

repeat identically

repeat identically

Violin

Shkr

Crnch

Tmb Pno

Block

TDrum

FCym

Three Movements for Violin and Sampled Sounds, mvmt 1

page 4

0:52 elapsed time: 0:43

improvise intermix G blues and E harmonic minor (lowered 2nd)

Violin

Shkr

Crnch

Tmb Pno

Block

PDrum

FCym

continue

Gambang

continue

continue

continue

continue

continue

continue

repeat freely

repeat freely, improvise

repeat freely, improvise

repeat freely, improvise

repeat identically

on cue from violin:

elapsed time: 0:06

Three Movements for Violin and Sampled Sounds, mvmt 1

page 5

elapsed time: 0:18

improvise on the second half of each bar

1:42

Violin

Gambang

continue on nearly every other beat, always in groove

repeat 4 bars again

Shkr

16th note groove with improvised accents emphasizing syncopation

PDrum

repeat freely

FCym

repeat identically

Three Movements for Violin and Sampled Sounds, mvmt 1

page 6

2:00

elapsed time: 0:18

Violin

improvise on the second half of each bar

Tmb Pno

continue on nearly every other beat, always in groove

Gambang

play phrase as written, but on any beat in each bar

Grand Piano

16th note rhythms on any beat in each bar, play each note twice per bar

Shkr

repeat freely

PDrum

repeat freely

The musical score is written for five instruments: Violin, Tmb Pno, Gambang, Shkr, and PDrum. The Violin part is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a complex, fast-paced melody with many sixteenth and thirty-second notes. The Tmb Pno part is in treble clef with the same key signature and time signature, featuring a simpler, more rhythmic pattern. The Gambang part is in treble clef with the same key signature and time signature, featuring a pattern of sixteenth notes. The Grand Piano part is in treble clef with the same key signature and time signature, featuring a pattern of sixteenth notes. The Shkr part is in treble clef with the same key signature and time signature, featuring a pattern of sixteenth notes. The PDrum part is in bass clef with the same key signature and time signature, featuring a pattern of sixteenth notes. The score includes various performance instructions such as 'improvise on the second half of each bar', 'continue on nearly every other beat, always in groove', 'play phrase as written, but on any beat in each bar', '16th note rhythms on any beat in each bar, play each note twice per bar', 'repeat freely', and 'repeat freely'. The score is divided into measures by bar lines, and there are arrows indicating the flow of the music.

Three Movements for Violin and Sampled Sounds, mvmt 1

2:18

improvise on the second half of each bar

elapsed time: 0:17

flowing strongly and smoothly

Violin

Flute

Tmb Pno

Gambang

G Piano

Metallic Drum

Shkr

continue on nearly every other beat, always in groove

play phrase as written

play phrase as written

as written

repeat freely

page 8

elapsed time: 0:18

The musical score for "The Great Wall of China" by John Williams is presented for a full orchestral arrangement. The score is written for six parts: Violin, Flute, Gambang, G Piano, Metallic Drum, and FCym. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several measures, with dynamic markings such as *f*, *mf*, *sfz*, and *deccres.* (decrease). The Violin part features a melodic line with a *f* dynamic. The Flute part has a melodic line with a *f* dynamic. The Gambang part has a melodic line with a *mf* dynamic. The G Piano part has a melodic line with a *mf* dynamic. The Metallic Drum part has a melodic line with a *mf* dynamic. The FCym part has a melodic line with a *mf* dynamic. The score is marked with "play phrase as written, but on any beat in each bar" for the Violin, Flute, and Gambang parts. The score is marked with "repeat identically" for the Metallic Drum and FCym parts.

Three Movements for Violin and Sampled Sounds, mvmt 1

2:54

elapsed time: 0:08

3:02

page 9

elapsed time: 0:06

Violin

play as written

Gambang

play as written

G Piano

Three Movements for Violin and Sampled Sounds, mvmt 1

page 10

3:08 3:18 elapsed time: 0:16

Appalachian fiddle slides, raw tone

f

cresc

cresc

cresc

f

any beat:

any beat:

s/z

Violin

Gambang

G Piano

Shkr

Block

PDrum

FCym

f

mf

f

f

repeat freely

repeat identically

repeat freely

repeat identically

3:26

elapsed time: 0:18

Violin

Gambang

G Piano

Shkr

Block

PDrum

FCym

Three Movements for Violin and Sampled Sounds, mvmt 1

3:44

elapsed time: 0:06

3:52

elapsed time: 0:08

Violin

Gambang

G Piano

Tmb Pno

any beat:

as written:

continue on nearly every other beat, always in groove

Shkr

Block

PDrum

FCym

Three Movements for Violin and Sampled Sounds, mvmt 1

page 13

4:00

elapsed time: 0:18

Violin

Flute

Tmb Pno

Gambang

G Piano

Metallic Drum

f

mp

continue on nearly every other beat, always in groove

mf

The musical score is written for six instruments: Violin, Flute, Tmb Pno, Gambang, G Piano, and Metallic Drum. The key signature has two sharps (F# and C#), and the time signature is 4/4. The Violin part begins with a forte (*f*) dynamic and features a melodic line with some rests. The Flute part enters with a melodic line. The Tmb Pno part has a melodic line with a mezzo-piano (*mp*) dynamic. The Gambang part has a melodic line. The G Piano part has a melodic line with an 8va (octave up) marking. The Metallic Drum part has a rhythmic pattern with a mezzo-forte (*mf*) dynamic. A long horizontal arrow spans across the Tmb Pno, Gambang, and G Piano staves, with the instruction 'continue on nearly every other beat, always in groove' written below it.

Three Movements for Violin and Sampled Sounds, mvmt 1

page 14

4:18

elapsed time: 0:18

improvise 2nd half of every bar

Violin

mf

Tmb Pno

mp

continue on nearly every other beat, always in groove

Gambang

mp

G Piano

mf *mp*

Mul Drum

mf

Three Movements for Violin and Sampled Sounds, mvmt I

4:36 4:40 elapsed time: 0:04 elapsed time: 0:48

Violin

G Piano

Shkr

Crch

FCym

improvise: intermix G blues and E harmonic minor (lowered 2nd)

continue

repeat freely

repeat freely

Block

TDrum

repeat identically

repeat freely, improvise

repeat identically

f

mf

mf

mf

Three Movements for Violin and Sampled Sounds, mvmt 1

page 16

5:28 5:36 0:03 0:05

elapsed time: 0:08

repeat identically

f *mf* *f* *mf*

Violin Shkr Crnch Block PDrum FCym

repeat identically

repeat identically

repeat freely, improvise

repeat identically

end of movement I

Movement 2

Instruments First Entrance

Violin	page 19
AirString	page 20
Voice	page 22
Drip	page 18
Ice	page 19
Bowed Plate 1	page 18
Bowed Plate 2	page 29
Bowed Plate 3	page 19
Bowed Plate 4	page 30
Bowed Plate 5	page 29
Pitched Drum	page 35
Finger Cymbal	page 35
Tamborim	page 37
Crunch	page 33
Talking Drum	page 33
Ankle Bells	page 35
Mouth Harp	page 36
String Drum	page 35

Three Movements for Violin and Sampled Sounds

Movement 2

Without meter, general correlation

between parts, but very free and flowing
tempo slow, ~ 15 seconds per page

0:00

0:10

elapsed time: 0:10

elapsed time: 0:05

Three Movements for Violin and Sampled Sounds, mvmt 2

page 19

0:15 | elapsed time: 0:07

Violin

0:22 | elapsed time: 0:08

mf

p

pp

pp

mp

Drip
Center
freq: 200

Ice
Center
freq: 1k

Plate 1
Center
freq: 500

Plate 3
Center
freq: 250

elapsed time: 0:30

[illegible]

Three Movements for Violin and Sampled Sounds, mvmt 2

1:00

elapsed time: 0:15

Violin

AirString

Drip
Center
freq: 200

Ice
Center
freq: 1K

Plate 3
Center
freq: 250
mf

The image shows a musical score for a piece titled "Three Movements for Violin and Sampled Sounds, mvmt 2". The score is written on five staves. The first staff is for the Violin. The second staff is for the AirString. The third staff is for the Drip sound, with a center frequency of 200. The fourth staff is for the Ice sound, with a center frequency of 1K. The fifth staff is for the Plate 3 sound, with a center frequency of 250 and a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and dynamic markings. A time indicator at the top left shows "1:00" and "elapsed time: 0:15".

Three Movements for Violin and Sampled Sounds, mvmt 2

page 22

1:15 0:03 1:18 0:02 1:20 0:04 1:24 0:06

Violin

AirString

Voice

Drip
Center
freq: 200

unmeasured ponticello spiccato

pp *p* *mp* *ppp* *pp* *p* *mf*

Plate 3
Center
freq: 80

Three Movements for Violin and Sampled Sounds, mvmt 2

1:30 0:10 1:40 0:09 1:49 0:11

Violin *mp* *mp* *mf*

AirString *mp* *f*

Voice *mp* *f*

Drip *mf* *mp* *mf*

Ice
Center
freq: 1k

Three Movements for Violin and Sampled Sounds, mvmt 2

page 24

2:08

elapsed time: 0:07

2:00

elapsed time: 0:08

Violin

AirString

Voice

Drip
Center
freq: 200

Ice
Center
freq: 250

Violin

AirString

Voice

Drip
Center
freq: 200

Ice
Center
freq: 250

page 25

2:30
.....

elapsed time: 0:15

elapsed time: 0:10

The musical score for "The Iceberg" by John Cage is presented on five staves. The top staff is for Violin, followed by AirString, Drip, Voice, and Ice. The Drip track includes a frequency of 200 and the AirString track includes a frequency of 250. The score is marked with various dynamics such as *mp*, *mf*, *pp*, and *cresc.* and includes a time signature of 0:10.

Three Movements for Violin and Sampled Sounds, mvmt 2

2:34 elapsed time: 0:06 2:40 elapsed time: 0:08 2:48 elapsed time: 0:08

Violin *mp*

AirString *mf*

Voice *p*

Drip
Center
freq. 200 *mf*

This musical score is for a piece titled "Three Movements for Violin and Sampled Sounds, mvmt 2". It is page 26 of the manuscript. The score is written for four parts: Violin, AirString, Voice, and Drip. The Violin part begins at 2:34 with a melody marked *mp*. The AirString part enters at 2:40 with a sustained chord marked *mf*. The Voice part enters at 2:48 with a melody marked *p*. The Drip part, which is a sampled sound, enters at 2:48 with a series of short, vertical pulses marked *mf*. The score is divided into three measures by vertical bar lines, with time markers and elapsed times above each. The first measure ends at 2:34 (elapsed time 0:06), the second at 2:40 (elapsed time 0:08), and the third at 2:48 (elapsed time 0:08). The Drip part continues with a series of pulses across the measures.

Three Movements for Violin and Sampled Sounds, mvmt 2

2:56 3:02 elapsed time: 0:06

Violin

AirString

Voice

Drip
Center
freq: 200

mp *f* *mp* *f* *cresc.*

This musical score is for a piece titled "Three Movements for Violin and Sampled Sounds, mvmt 2". It is page 27 of the manuscript. The score is divided into four staves: Violin, AirString, Voice, and Drip. The Violin staff begins at 2:56 and ends at 3:02, with an elapsed time of 0:06. The AirString staff starts at 3:02 and continues with a crescendo. The Voice staff has a crescendo marked *cresc.* The Drip staff is labeled "Center freq: 200". Dynamics include *mp* (mezzo-piano), *f* (forte), and *cresc.* (crescendo). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Three Movements for Violin and Sampled Sounds, mvmt 2

page 28

3:08 elapsed time: 0:14 3:22 0:08 3:30 elapsed time: 0:06

Steady rhythm, precisely 60 drops per minute

Violin *f* *cresc.* *ff* *p*

AirString *ff* *Close to painfully loud* *8va* *ff* *subito p*

Voice *cresc.* *ff* *subito p*

Drip Center freq. 200 *ff* *Steady rhythm, precisely 60 drops per minute* *subito p* *mp*

Ice Center freq. 1k *ff*

Three Movements for Violin and Sampled Sounds, mvmt 2

3:36

page 29

elapsed time: 0:16

Violin Tacit

Drip
Center
freq: 200

continue

mp

Ice
Center
freq: 200

p

Bowed Plate 2
Center
freq: 200

p

Bowed Plate 5
Center
freq: 200

p

p

Three Movements for Violin and Sampled Sounds, mvmt 2

3:52

4:08

elapsed time: 0:16

elapsed time: 0:10

page 30

Violin Tacit

Drip
Center
freq: 200

mp

continue

Bowed Plate 3
Center
freq: 200

mp

mf

Bowed Plate 4
Center
freq: 200

p

Three Movements for Violin and Sampled Sounds, mvmt 2

4:18

elapsed time: 0:15

Violin Tacit

Three Movements for Violin and Sampled Sounds, mvmt 2

page 32

3:36

elapsed time: 0:16

Violin Tacit

Bowed Plate 1
Center
freq: 200

Bowed Plate 3
Center
freq: 200

4:48

elapsed time: 0:20

Violin tacit

Bowed Plate 1
Center
freq: 200

Bowed Plate 3
Center
freq: 200

Bowed Plate 2
Center
freq: 200

Three Movements for Violin and Sampled Sounds, mvmt 2

5:08

page 33

Violin Tacit

Three Movements for Violin and Sampled Sounds, mvmt 2

page 34

5:33	elapsed time: 0:07	5:40	elapsed time: 0:05	5:45	elapsed time: 0:05
<div data-bbox="552 283 779 661"> <p>Bowed Plate 2 Center freq: 200</p> </div> <div data-bbox="552 661 779 997"> <p>Bowed Plate 1 Center freq: 200</p> </div> <div data-bbox="552 997 779 1333"> <p>Drip Center freq: 200</p> </div> <div data-bbox="552 1333 779 1866"> <p>Talking Drum 9:4 mf</p> </div>					
<div data-bbox="860 283 990 661"> <p>Bowed Plate 4 Center freq: 200</p> </div> <div data-bbox="860 661 990 997"> <p>Crunch f</p> </div> <div data-bbox="860 997 990 1333"> <p>float against Drip</p> </div> <div data-bbox="860 1333 990 1866"> <p>float against Drip</p> </div>					

Three Movements for Violin and Sampled Sounds, mvmt 2

page 35

5:50 5:58 elapsed time: 0:08 elapsed time: 0:07

$\text{♩} = 60$

Violin
non-vib, ponticello
p

Drip
Center
freq: 200
mp

Bowed Plate 1
Center
freq: 300
p

Bowed Plate 3
Center
freq: 200
mf

Pitched Drum
steady tempo, with Drip
p
repeat freely

Crunch
out of time
mf

Ankle Bells
out of time
mf
gradually settle into groove with Pitched Drum

Talking Drum
out of time
p
FCym settle into groove on any beat with Pitched Drum repeat freely

String Drum
out of time
p

Three Movements for Violin and Sampled Sounds, mvmt 2

page 36

6:05 6:25 0:03 elapsed time: 0:20

Violin
ponticello gradually becomes non-ponticello, always non-vib

Bowed Plate 1
Center
freq: 200
mp

Bowed Plate 3
Center
freq: 200
mf

Pitched Drum
steady tempo
mf repeat freely

FCym
settle into groove on any beat
mf repeat freely

Talking Drum
mp repeat identically

Ankle Bells
repeat identically

String Drum
settle into a loose groove
mf repeat identically

Voice
mf

Crunch
mf

Drip
Center
freq: 200

Mouth Harp

The score is a multi-staff musical composition. The top staff is a timeline with markers at 6:28, 6:39, and 0:03. The staves are as follows:

- Violin:** Features a melodic line starting at 6:28, with a key signature of one flat and a 4/4 time signature.
- AirString:** Includes a single note at 8' and a 'hold note' instruction.
- Voice:** Contains a melodic line with a 'hold note' instruction.
- Bowed Plate 1:** Labeled 'Center freq: 200', it features a series of notes with a dynamic marking of *mp*.
- Bowed Plate 3:** Labeled 'Center freq: 50', it features a series of notes with a dynamic marking of *mf*.
- Drip:** Labeled 'Center freq: 200', it features a series of notes with a dynamic marking of *mf*.
- Pitched Drum:** Includes a series of notes with a dynamic marking of *mf*.
- Mouth Harp:** Includes a series of notes with a dynamic marking of *mf*.
- String Drum:** Includes a series of notes with a dynamic marking of *mf*.

Performance instructions include 'in groove', 'repeat freely', and 'repeat identically'. The score concludes with a final measure at 0:03.

6:42

elapsed time: 0:26

Violin

AirString

Voice

Bowed Plate 1
Center
freq: 200

Bowed Plate 3
Center
freq: 50

Bowed Plate 5
Center
freq: 200

Drip
Mouth Harp
Siring Drum
Picked Drum
Ankle Bells
Tamborin
Talking Drum

continue from previous page

page 32

7:08 7:12 0:04 0:03

Violin

Violin improvises on melodic motion of AirString

AirString

double 2 octaves down

hold note

syncopated entrances

Voice

Bowed Plate 2
Center
freq: 200

Bowed Plate 3
Center
freq: 200

Bowed Plate 4
Center
freq: 200

Bowed Plate 5
Center
freq: 200

Drip
Mouth Harp
String Drum
Pitched Drum
Ankle Bells
Tamborin
Talking Drum

continue from previous page

Three Movements for Violin and Sampled Sounds, mvmt 2

page 40

7:25

elapsed time: 0:20

Violin continues improvising on melodic motion of AirString

Violin

double 2 octaves down

AirString

Voice

Bowed Plate 3
Center
freq: 200

Drip
Mouth Harp
String Drum
Pitched Drum
Ankle Bells
Tamborin
Talking Drum

continue from previous page

Three Movements for Violin and Sampled Sounds, mvmt 2

page 41

7:45 0:03 7:48 0:04 7:52 0:12 8:04 0:01

Violin *improvise*

AirString *mp*

Voice *mp* hold note

Bowed Plate 3 *mp* Center freq: 200

Bowed Plate 5 *mf* Center freq: 200

Drip *mf* Center freq: 200 repeat identically

Pitched Drum *mf* repeat freely

Ankle Bells *mf* repeat identically

Tamborim *mf* repeat freely

Mouth Harp *mf* settle into a loose groove repeat identically

String Drum *mf* Talking Drum *mp*

[illegible]

Three Movements for Violin and Sampled Sounds, mvmt 2

page 43

8:20

elapsed time: 0:18

Violin

AirString

Voice

Mouth Harp

Three Movements for Violin and Sampled Sounds, mvmt 2

page 44

8:38

elapsed time: 0:17

Violin

AirString

Voice

Mouth Harp

Ice
Center
freq: 1000
mp

Bowed Plate 3
Center
freq: 200
mp

pp

p

mf

mf

Three Movements for Violin and Sampled Sounds, mvmt 2

page 45

8:55 0:03 8:55 0:13 9:08 0:04

AirString
pp

Violin
p

Voice
pp

Drip
Center
freq: 200

Ice
Center
freq: 1000

Bowed Plate 3
Center
freq: 200

Bowed Plate 5
Center
freq: 200

Mouth Harp
mf

mf *p* *mf* *p* *mf* *p* *mf* *p*

Three Movements for Violin and Sampled Sounds, mvmt 2

9:12 elapsed time: 0:06 9:18 elapsed time: 0:10

Violin *mf*

AirString *mf*

Voice *mp*

Drip
Center
freq: 200

Bowed Plate 3
Center
freq: 200

Ice
Center
freq: 2000

Three Movements for Violin and Sampled Sounds, mvmt 2

page 47

9:28 9:36 elapsed time: 0:08 elapsed time: 0:06

Violin

AirString

Voice

Drip
Center
freq: 200

Ice
Center
freq: 2000

Bowed Plate 3
Center
freq: 200

This musical score is for a piece titled "Three Movements for Violin and Sampled Sounds, mvmt 2". It is page 47 of the manuscript. The score is divided into two systems. The first system, spanning from 9:28 to 9:36 of elapsed time, features five staves: Violin, AirString, Voice, Drip, and Ice. The Violin part is marked *mp* and consists of a melodic line with some grace notes. The AirString part is marked *mf* and features a sustained, shimmering texture. The Voice part is marked *mf* and has a few notes. The Drip and Ice parts are marked *mp* and consist of short, rhythmic patterns. The second system, spanning from 9:36 to 9:42 of elapsed time, features three staves: Bowed Plate 3, Drip, and Ice. The Bowed Plate 3 part is marked *mp* and consists of a sustained, shimmering texture. The Drip and Ice parts are marked *mp* and consist of short, rhythmic patterns.

Three Movements for Violin and Sampled Sounds, mvmt 2

9:44 elapsed time: 0:10 9:54 elapsed time: 0:04

Violin

AirString

Voice

Drip
Center
freq: 200

Bowed Plate 3
Center
freq: 200

mp *p* *p* *mp* *p* *mp* *mp* *mp*

This musical score is for a piece titled "Three Movements for Violin and Sampled Sounds, mvmt 2". It is page 48 of a larger work. The score is divided into five staves, each representing a different sound source: Violin, AirString, Voice, Drip, and Bowed Plate 3. The Violin staff uses a treble clef and contains melodic lines with dynamic markings of *mp* and *p*. The AirString staff uses a bass clef and contains sustained notes with dynamic markings of *mp* and *p*. The Voice staff uses a treble clef and contains melodic lines with dynamic markings of *mp* and *p*. The Drip staff uses a treble clef and contains a series of short, vertical strokes with a dynamic marking of *mp*. The Bowed Plate 3 staff uses a treble clef and contains a series of short, vertical strokes with a dynamic marking of *mp*. The score is divided into two sections by a double bar line. The first section is marked with a time signature of 9:44 and an elapsed time of 0:10. The second section is marked with a time signature of 9:54 and an elapsed time of 0:04. The overall tempo is indicated as *mp* (moderato). The score is written in black ink on a white background.

Three Movements for Violin and Sampled Sounds, mvmt 2

10:12 10:28
elapsed time: 0:16

Violin tacit

Drip
Center
freq: 200

The musical notation for the 'Drip' sound sample is written on a single staff. It begins with a bracketed section containing several notes, with the label 'Drip Center freq: 200' to its left. Following this, there are three distinct musical phrases, each preceded by a dynamic marking: 'mp' (mezzo-piano), 'p' (piano), and 'ppp' (pianissimo). The notes are mostly eighth and sixteenth notes, with some rests, creating a rhythmic pattern that mimics dripping water.

End of movement 2

Violin Solo

Improvised unaccompanied violin

2:00 to 7:00

minutes

Movement 3

Instruments First Entrance

Violin	page 53
Nylon String	page 53
12 String	page 57
Pizzicato	page 57
Smooth Synth	page 53
Grand Piano	page 54
Pitched Drum	page 55
Talking Drum	page 55
Cowbell	page 55
Kick and Snare	page 19
Tamborine	page 55
Shaker	page 55
Tamborim	page 60
Wood Block	page 63

Movement 3

page 53

Three Movements for Violin and Sampled Sounds, mvmt 3

page 54

0:48

Violin

Nylon String

Grand Piano

mp

cresc.

rit...

rit...

rit...

rit...

Three Movements for Violin and Sampled Sounds, mvmt 3

1:12

page 55

elapsed time: 0:20

$\text{♩} = 84$

Violin

Nylon String

Piano

Synth

Pitched Drum

Talking Drum

Tamborine

Cowbell

Shaker

repeat freely

repeat identically

start on any weak beat

repeat identically

repeat identically

repeat freely

The musical score is presented in a vertical layout. At the top left, a box contains the time '1:35'. To the right of this, the text 'elapsed time: 0:28' is displayed. The score is divided into five staves, each with a bracketed label on the left: 'Violin', 'Nylon String', 'Piano', 'Synth', and 'Talking Drum'. The 'Violin' staff begins with a 'mf' dynamic and a 'sweep pitch, ponticello' instruction. The 'Nylon String' staff also starts with 'mf'. The 'Piano' staff includes a 'mp' dynamic. The 'Synth' staff features a '(8va)' marking. The 'Talking Drum' staff is marked with 'mp' and contains a series of rhythmic notations. A long horizontal arrow on the right side of the page indicates the progression of time.

Three Movements for Violin and Sampled Sounds, mvmt 3

page 57

Violin plays with free tempo over the drone created by other instruments below

2:03

elapsed time: 0:25

Violin

not vib.

mf

Nylon String,
12-String,
and Pizzicato

all instruments play fairly continuous eighth notes, any order

mf

Talking
Drum

mf

Shaker

mf

continue

continue

continue

2:28

elapsed time: 0:25

Violin

Nylon String,
12-String,
and Pizzicato

continue from previous stave

continue

Three Movements for Violin and Sampled Sounds, mvmt 3

page 58

2:58

elapsed time: 0:28

Violin

Nylon String, 12-String, and Pizzicato

continue from previous page

continue

3:18

elapsed time: 0:14

fast improvisation:
modality of A minor with G[♯] and B[♭]

Violin

Nylon String, 12-String, and Pizzicato

continue from previous stave

continue

Three Movements for Violin and Sampled Sounds, mvmt 3

page 59

3:32 ——— elapsed time: 0:10 ——— 3:42 ——— elapsed time: 0:14

continue improvisation

continue

join other parts

improvise slide up 8^{va}

out of tempo

rit

Violin

Nylon Str 12-String and Pizzicato

Pitched Drum

Talking Drum

Tamborine

repeat freely

repeat freely

repeat freely

mf

mf

mf

mf

f

Three Movements for Violin and Sampled Sounds, mvmt 3

page 60

3:56

elapsed time: 0:10

pick any two notes and strum violin like a guitar, primarily in the written rhythm

Violin *mp*

Nylon String *mf*

Piano

Tamborine

Shaker

Tamborim

x = closed, o = open

repeat freely

repeat freely

repeat identically

repeat identically

Three Movements for Violin and Sampled Sounds, mvmt 3

page 61

4:06

pick any two notes and strum violin like a guitar, primarily in the written rhythm

elapsed time: 0:10

Violin

Nylon String

Piano

Tamborine

Shaker

Tamborim

repeat freely

repeat freely

repeat identically

x = closed, o = open

Three Movements for Violin and Sampled Sounds, mvmt 3

page 62

4:16 ————— elapsed time: 0:14

pick any two notes and strum violin like a guitar, primarily in the written rhythm

randomly alternate two-note and three-note phrase, maintaining constant 16th notes

Violin *mp*

Nylon String *mf*

Piano *f* *cresc.*

Tamborine *f* repeat freely

Shaker *f* repeat freely

Tamborim *f* repeat freely

x = closed, o = open

The musical score is written for six instruments: Violin, Nylon String, Piano, Tamborine, Shaker, and Tamborim. The key signature has three sharps (F#, C#, G#) and the time signature is 4/16. The score is divided into measures by vertical bar lines. The Violin part starts with a melodic line in the treble clef, marked *mp*. The Nylon String part is in the treble clef, marked *mf*, and includes a note indicating to randomly alternate two-note and three-note phrases. The Piano part is in the grand staff (treble and bass clefs), marked *f* and *cresc.*. The Tamborine, Shaker, and Tamborim parts are at the bottom, each with a specific rhythmic notation: Tamborine uses square notes, Shaker uses eighth notes, and Tamborim uses a combination of 'x' (closed) and 'o' (open) symbols. Each of these three parts has a 'repeat freely' instruction. A time signature change to 4:16 is indicated at the top, with an elapsed time of 0:14.

Three Movements for Violin and Sampled Sounds, mvmt 3

page 63

4:30

elapsed time: 0:04

Violin

pick any two notes

mp

Nylon and 12 String

f

s

Piano

f

s

Tamborine

f

repeat freely

Shaker

f

Tamborim

f

Wood Block

f

V.S.

Three Movements for Violin and Sampled Sounds, mvmt 3

page 64

4:34

elapsed time: 0:10

Improvise rhythmically around
'B' pitch center (arco)

Violin

Nylon String

12-Str

Pizzicato

Piano

Tamborine

Shaker

Tamborim

Wood Block

randomly alternate two-note and three-note phrase, maintaining constant 16th notes

randomly alternate two-note and three-note phrase, maintaining constant 16th notes

repeat freely

repeat freely

repeat freely

repeat freely

x = closed, o = open

Three Movements for Violin and Sampled Sounds, mvmt 3

page 65

4:44

elapsed time: 0:10

Improvise rhythmically around 'B' pitch center (arco)

Violin

Nylon String

12-Str

Pizzicato

Piano

Tamborine

Shaker

Tamborim

Wood Block

randomly alternate two-note and three-note phrase, maintaining constant 16th notes

randomly alternate two-note and three-note phrase, maintaining constant 16th notes

repeat freely

repeat freely

repeat freely

repeat freely

x = closed, o = open

Three Movements for Violin and Sampled Sounds, mvmt 3

page 66

4:55

elapsed time: 0:11

Violin Continue improvising

Nylon Guitar randomly alternate two-note and three-note phrase, maintaining constant 16th notes

12-Str Guitar randomly alternate two-note and three-note phrase, maintaining constant 16th notes

Pizzicato

Piano

Tamborine repeat freely

Shaker repeat freely

Tamborim x = closed, o = open repeat freely

Wood Block repeat freely

Three Movements for Violin and Sampled Sounds, mvmt 3

page 67

5:06

elapsed time: 0:14

5:20

0:03

Violin

12-Str

Pizzicato

Piano

Pitched Drum

Tamborine

Shaker

Tamborim

Wood Block

Three Movements for Violin and Sampled Sounds, mvmt 3

page 68

5:23 elapsed time: 0:22

Violin

open "A" and stopped "D"

bluesy improvisation *mf*

Piano

mf

Pitched Drum

repeat freely

Tamborine

repeat freely

Shaker

repeat freely

Wood Block

page 69

Three Movements for Violin and Sampled Sounds, mvmt 3

page 69

5:45 0:08 5:53 0:15 6:08 0:08

bluesy improvisation

Violin

mf

rit...

Nylon String

12-String

mf

rit...

Piano

repeat freely

Pitched Drum

Tamborine

Shaker

Wood Block

page 70

0.33

elapsed time: 0:19

elapsed time: 0:05

Violin

Nylon & 12 String

6:40

6:57

7:09

Violin

Nylon & 12 String

Three Movements for Violin and Sampled Sounds, mvmt 3

page 71

7:15

a tempo

Violin

Nylon &
12 String

poco a poco cresc.

poco a poco cresc.

Piano

mp

poco a poco cresc.

Three Movements for Violin and Sampled Sounds, mvmt 3

7:30

page 72

Violin

Nylon & 12 String

Piano

This musical score is for the third movement of a piece, starting at 7:30. It features three staves: Violin, Nylon & 12 String, and Piano. The Violin staff begins with a melody marked *mf*, followed by a crescendo leading to a *f* dynamic. The Nylon & 12 String staff has a similar pattern, starting with *mf* and crescendoing to *f*. The Piano staff provides harmonic support, starting with *mf* and also featuring a crescendo. The score includes various musical notations such as notes, rests, and dynamic markings.

Three Movements for Violin and Sampled Sounds, mvmt 3

page 73

7:50 $\text{♩} = 86$ 0:22

Violin

Nylon String

12-Str

Piano

Synth

Pitched Drum

Talking Drum

Cowbell

Shaker

Tambooline

repeat freely

repeat identically

start on any weak beat

repeat identically

repeat identically

repeat freely

The musical score is written for a full ensemble. The top staves include Violin, Nylon String, 12-String guitar, Piano, and Synth. The bottom staves are for Percussion: Pitched Drum, Talking Drum, Cowbell, Shaker, and Tambooline. The Violin part features a melodic line with a fermata at 7:50. The Nylon String and 12-String parts provide harmonic support. The Piano and Synth parts have sustained chords. The Percussion section includes various rhythmic patterns, with some parts marked 'repeat freely' and others 'repeat identically'. The Tambooline part has a specific rhythmic notation with a 'start on any weak beat' instruction.

Three Movements for Violin and Sampled Sounds, mvmt 3

page 74

8:12 0:16 8:28 0:06

Violin

12-Str

Piano

Synth

Pitched Drum *mf* repeat freely

Talking Drum *mf* repeat identically

Cowbell *mf* repeat identically

Kick & Snare

Tamborine repeat identically

Shaker *mf* repeat freely

Three Movements for Violin and Sampled Sounds, mvmt 3

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8:34 8:57 9:20

0:23

Improvise constant 16th notes with extensive syncopation (Bluegrass fiddling style)

repeat 3 times
last time stop 16ths here; last time hold out a single note

Violin

12-Str

Piano

Synth

Pitched
Drum

Kick &
Snare

Tamborine

Shaker

repeat freely

last time stop here

repeat 2 to 4 times

repeat freely

last time stop here

repeat 2 to 4 times

repeat identically

last time stop here

repeat 2 to 4 times

repeat freely

last time stop here

repeat 2 to 4 times

Three Movements for Violin and Sampled Sounds, mvmt 3

9:42

9:50

Violin

12-Str

Piano

Synth

p

fade to nothing

fade to nothing

fade to nothing

Fine