tonus

for violin, cello and electronics

Laure M. Hiendl

Legende:

① = Poco Pont.

② = Pont.

③ = Molto Pont. (fundamental barely audible)

○ = open strings

 = half dampen strings with an audible cloud of random partials around the 1st partial

 = as above, around the 2nd partial

 = as above, with very high partials

 = fully dampen strings

Both strings should be amplified with a condensor pickup (e.g. AKG C411) placed on the bridge as well as a normal microphone pointed close to the bridge. The patch is written in the free and open source platform Pure Data (http://puredata.info) and can be obtained directly from the composer (laure@martinhiendl.com).

The patch employs simple bit-reduction and distortion effects that have to be turned on and off at specific points in the score. In addition, an audio playback of a drone has to be faded in gradually starting at bar 105. The drone continues past the end of the score. The players should move with their instruments towards their monitor speakers and improvise with different positions to create changing feedback. After a while the feedback is turned off by the audio engineer and the players go back to their seats until the drone finishes. The lights may gradually be turned off for the last part of the ending.

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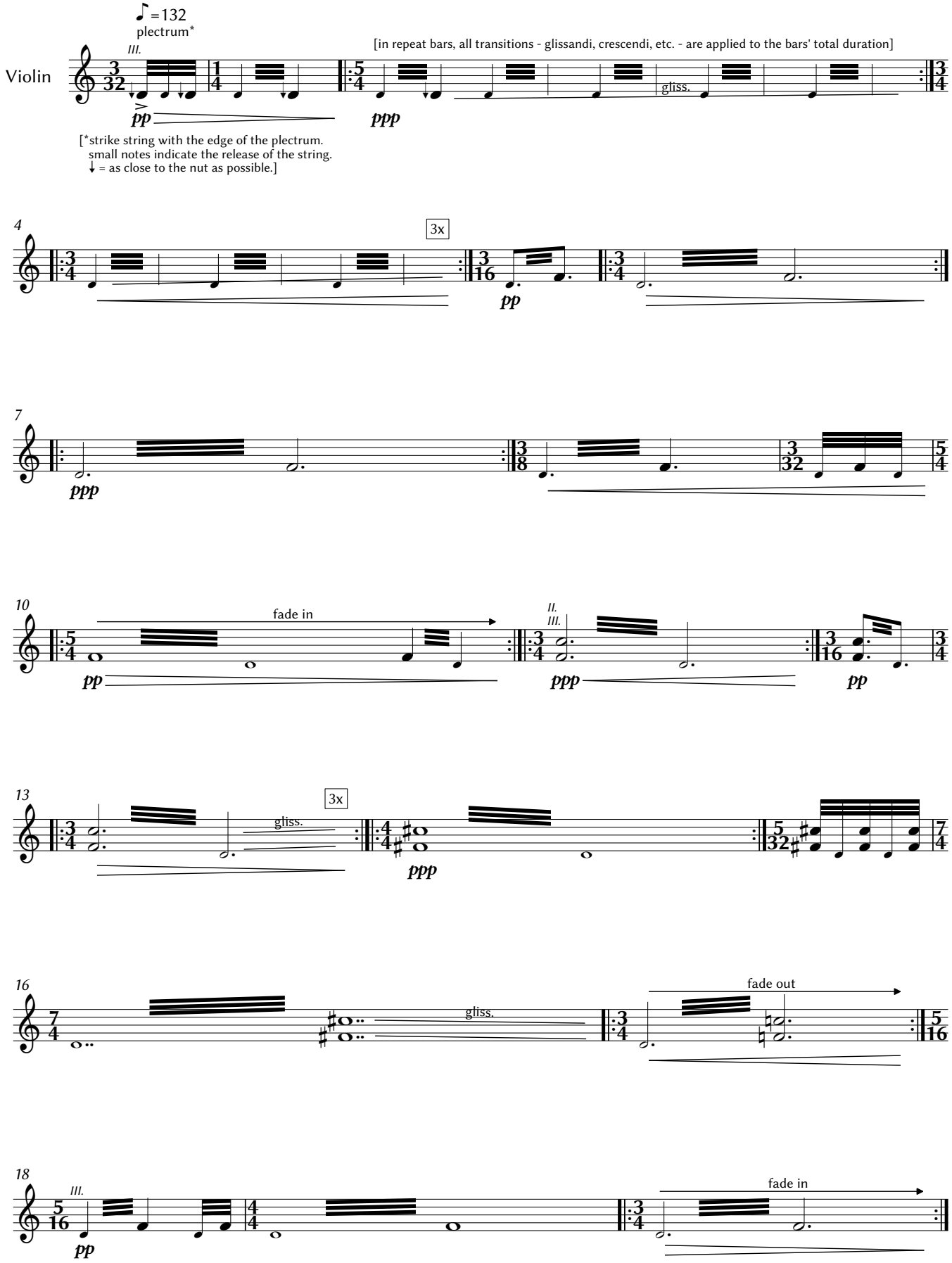
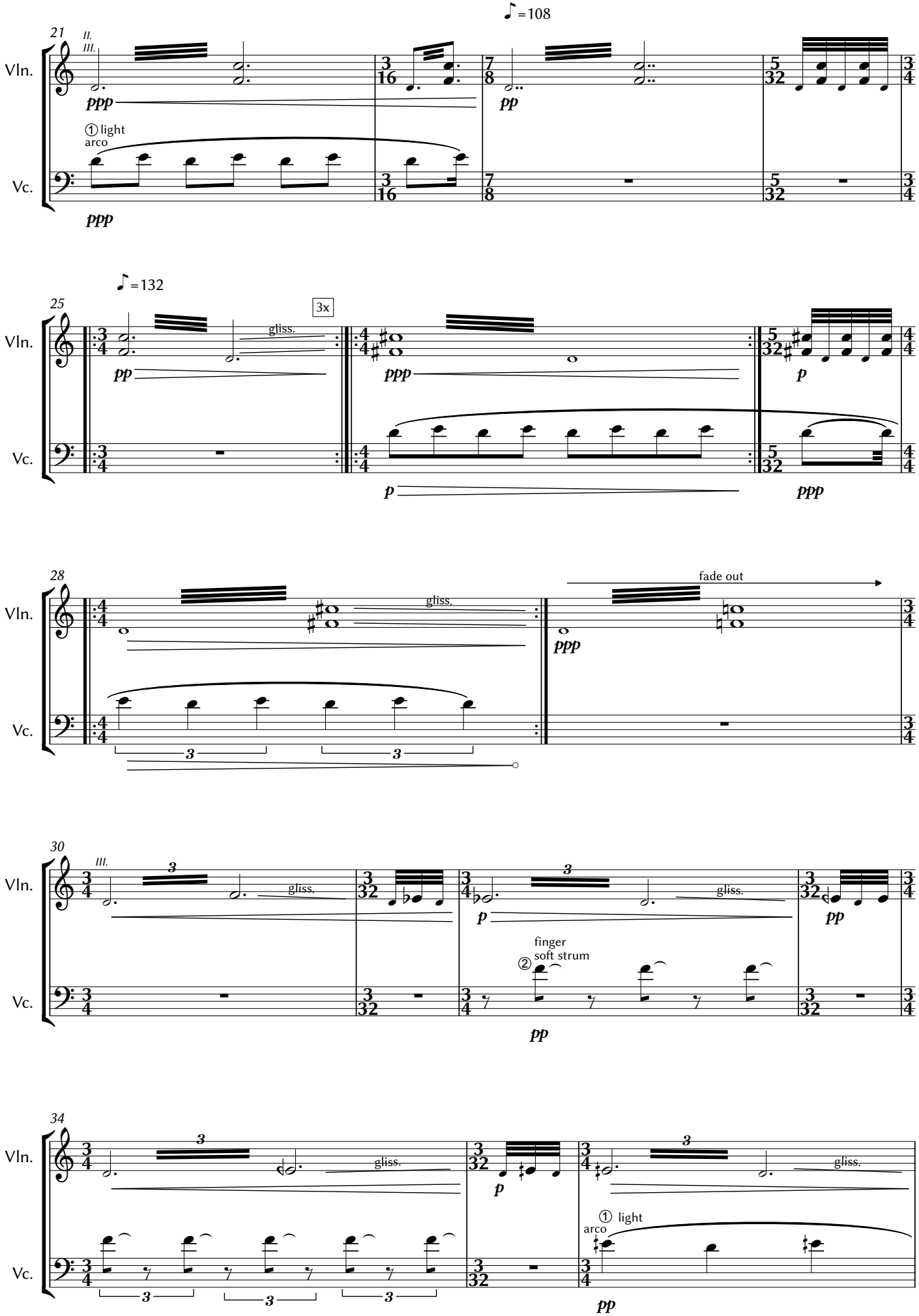
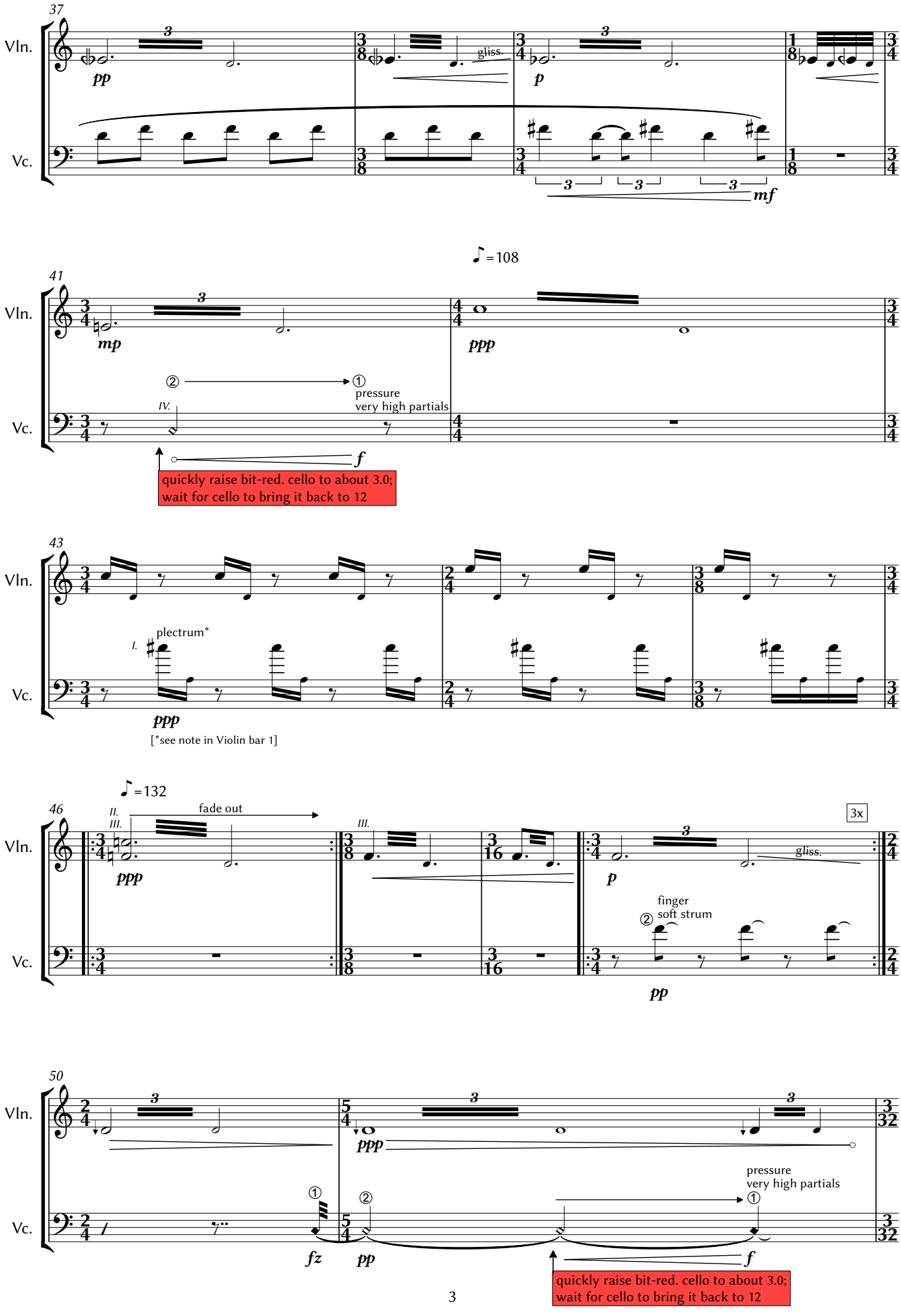
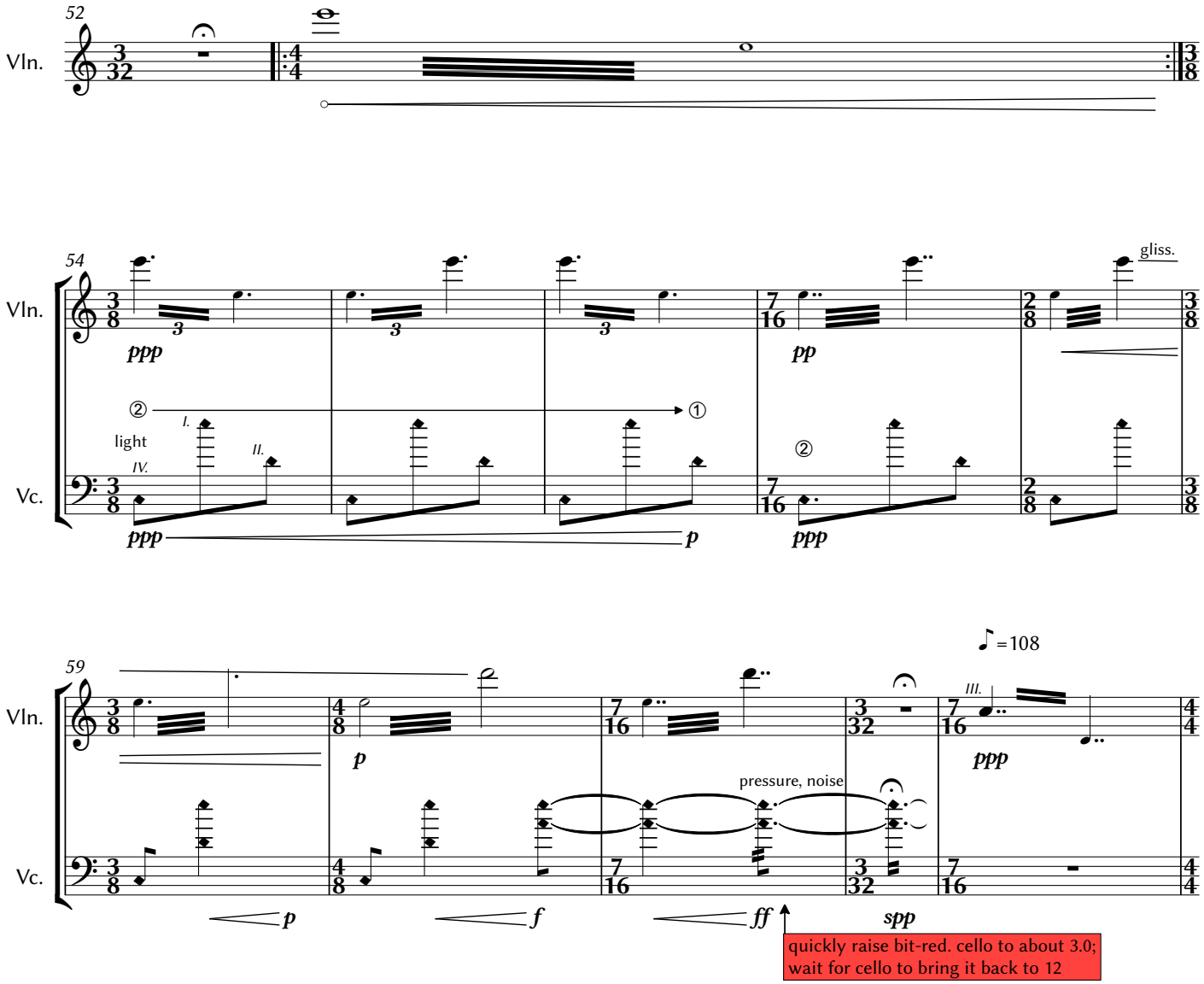
for Violin, Violoncello and Electronics

Laure M. Hiendl, 2014



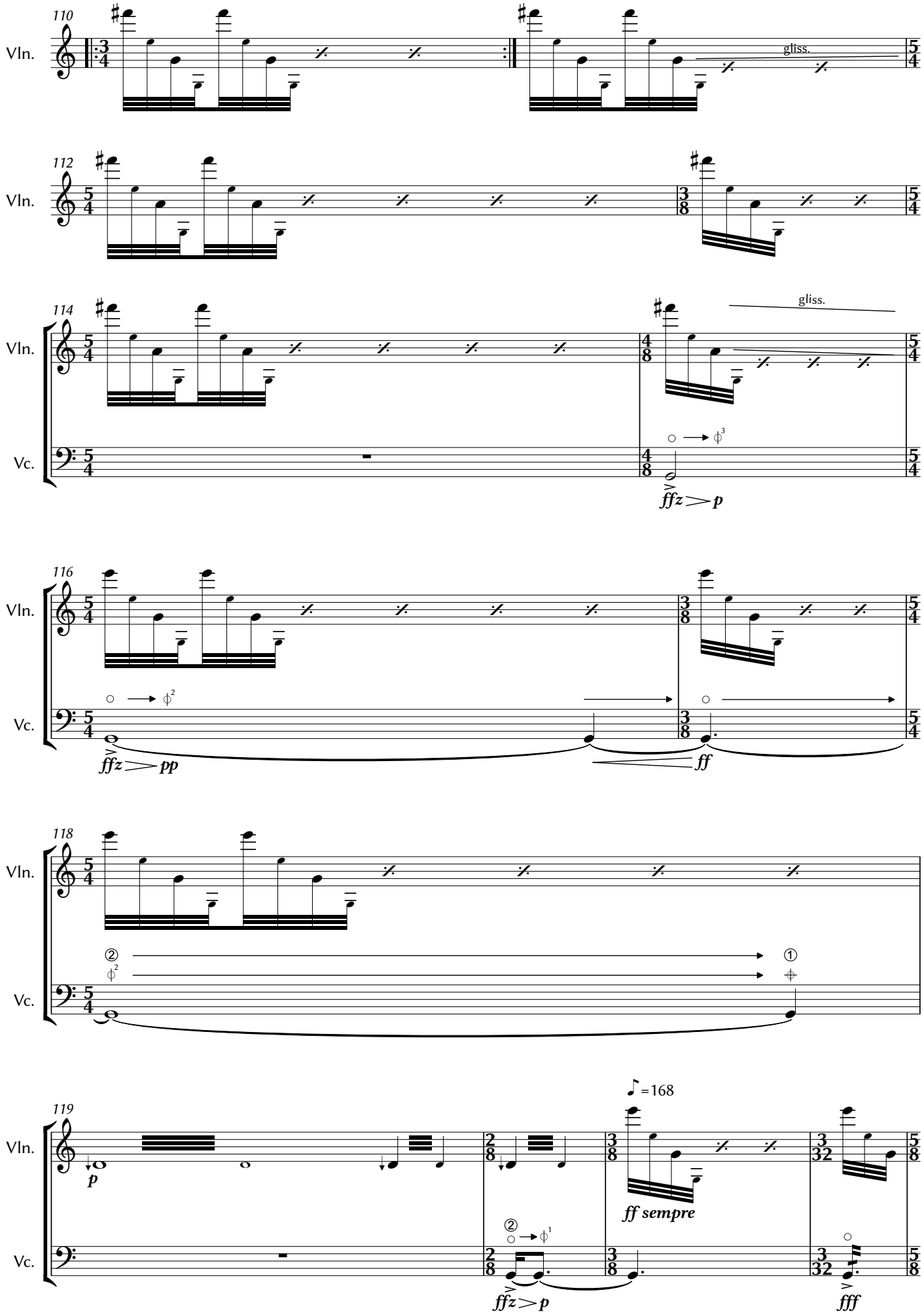

♪=108
21
II.
III.
Vln.
Vc.
ppp
① light
arco
pp
ppp
♪=132
25
3x
gliss.
pp
ppp
p
28
fade out
30
finger
soft strum
②
34
① light


37
Vln.
Vc.
pp
gliss.
p
mf
41
♪=108
mp
ppp
pressure
very high partials
IV.
f
quickly raise bit-red. cello to about 3.0;
wait for cello to bring it back to 12
43
plectrum*
I.
ppp
[*see note in Violin bar 1]
46
♪=132
II.
III.
fade out
ppp
III.
3x
p
gliss.
finger
soft strum
pp
50
ppp
pressure
very high partials
fz
pp
f
quickly raise bit-red. cello to about 3.0;
wait for cello to bring it back to 12

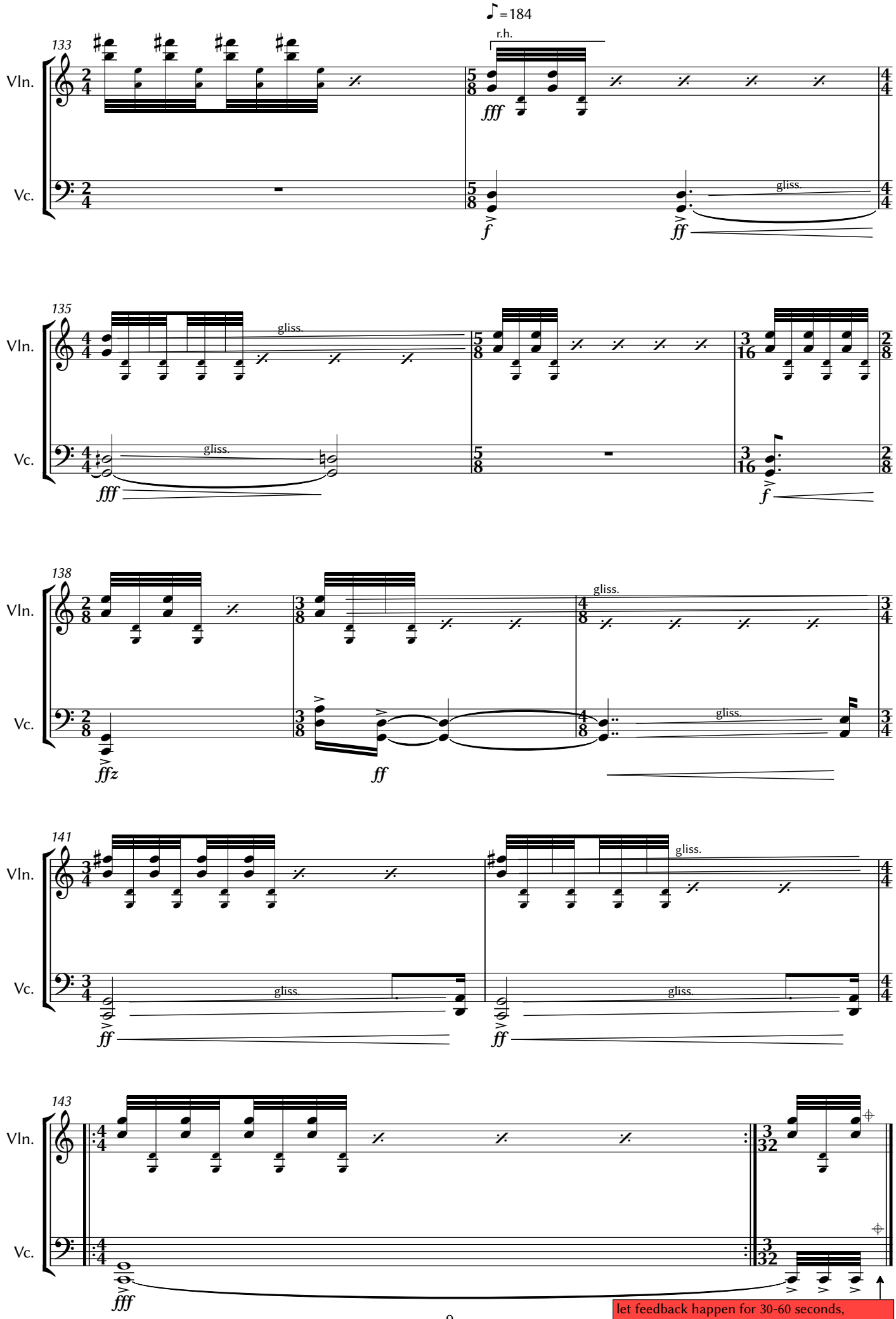

52
Vln.
54
Vln.
Vc.
ppp
light
I.
II.
IV.
p
pp
gliss.
59
Vln.
Vc.
=108
III.
pressure, noise
spp
quickly raise bit-red. cello to about 3.0;
wait for cello to bring it back to 12
64
Vln.
Vc.
8va
III.
f > pp
p > ppp
67
Vln.
Vc.
gliss.
finger
soft strum


70
Vln.
pp
plectrum
Vc.
73
Vln.
4x
pp
75
Vln.
77
Vln.
4x
♩=132
pp
light
arco
Vc.
from here until bar 102: slowly raise bit-red. of both violin and cello to about 3.0
pp
81
Vln.
gliss.
p
gliss.
Vc.
p
86
Vln.
mp
gliss.
Vc.
p
5:4
5:4


90
Vln.
Vc.
gliss.
mf
mf
94
gliss.
f
f
p
cresc.
98
gliss.
gliss.
ff
fff
f
both bit-red. are now at about 3.0
from here on use two plectra
r.h.
l.h.
104
ff sempre
more pressure
ff
ffz
fz > pp
start playing sound file with fade-in;
let feedback happen
108
gliss.
ff
f
ff


110
Vln.
gliss.
112
Vln.
114
Vln.
gliss.
Vc.
ffz p
116
Vln.
Vc.
ffz pp
ff
118
Vln.
Vc.
119
Vln.
p
=168
ff sempre
Vc.
ffz p
fff


123
Vln.
Vc.
f
125
l.h.
ff
f
ff
from here until bar 134: turn up both bit-red. to 1.0;
only adjust with vol. sliders in case it gets too loud
127
l.h.
ff
128
r.h.
l.h.
gliss.
gliss.
pressure, noise
ff
fff
129


♪=184
133
Vln.
Vc.
r.h.
fff
f
ff
gliss.
135
fff
f
138
ffz
ff
141
143
fff
let feedback happen for 30-60 seconds,
then slowly fade out both volume and bit-red.;
only the sound file is still playing