Prossimo

for violin and electronics

Daniela Fantechi

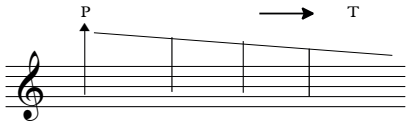
Prossimo, for violin and electronics*

Amplification of the violin:

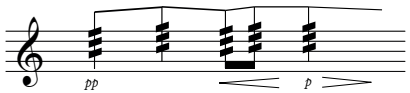
1 fixed piezoelectric microphone (to be fixed on the soundboard);
1 mobile piezoelectric microphone;
1 condenser microphone.

Performance Notes:

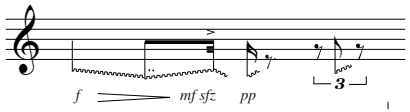
Violin - actions with piezo [the piezo is used instead of the bow; they are never used together]



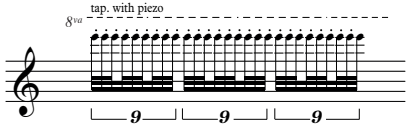
glissando with flat piezo on the indicated string (right hand);



tremolo with flat piezo on the indicated string (right hand);



piezo oblique in order to obtain a scraped sound
control the pressure, little/slow movements helps to get a darker sound (right hand);



ribattuto with piezo: tapping the string with the piezo
in the indicated position (right hand).

**Prossimo* is the first piece of the cycle *Sistema di Prossimità*, consisting of four pieces. Each of them can be played separately.
When all the four pieces are played together they should be played one after each other, seamlessly.

Documentation for the electronics:

The Patch (SuperCollider) contains the following instruments:

Recorder
Player.1
Player.2
Granulator.1
Granulator.2
Freeze.1
Freeze.2
Freeze.3
Freeze.4

A MIDI controller with 8 sliders, 4 knobs is required to play the piece.

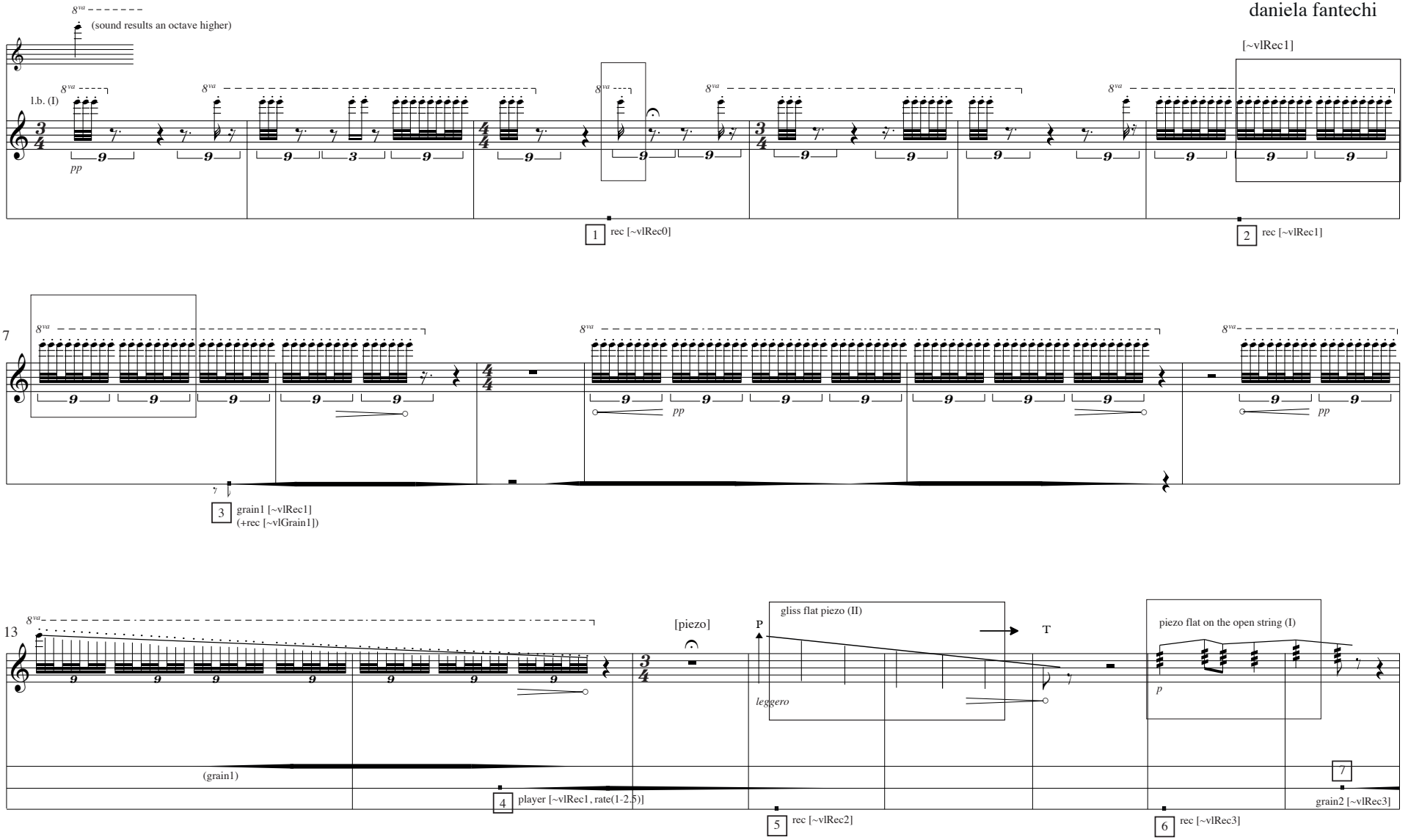
1 button (now set as the space bar of the keyboard) to move forward in the Cue List

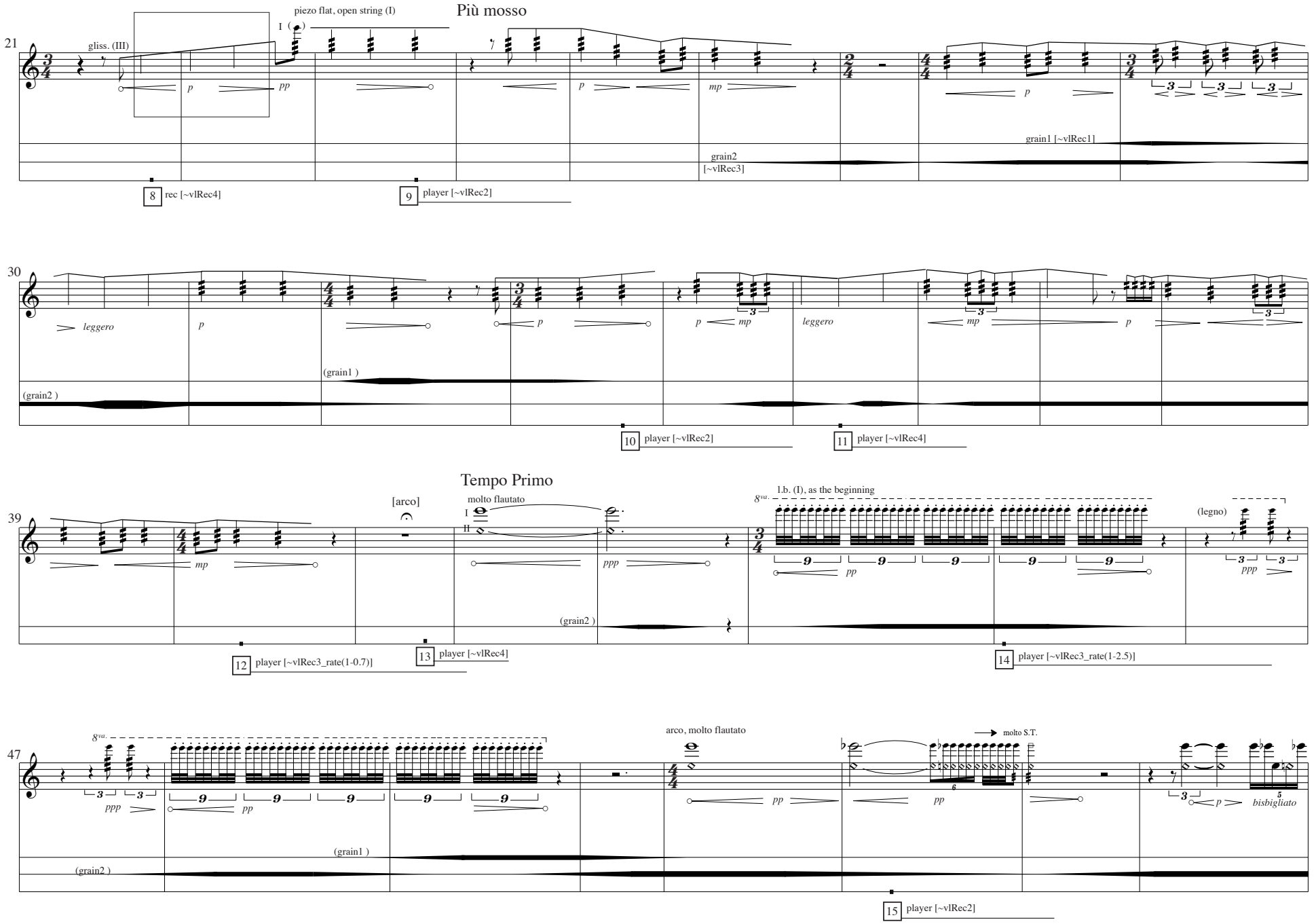
The different thickness of the lines in the score indicates the variations of the volume, controlled by the sliders. The small black squares represent the cues. The notated material enclosed in rectangles corresponds to the buffers that have to be recorded live (the start and the end of the recording are already programmed in each related cue). There is just one pre-recorded sample (~buf1 in the patch), which is provided by the composer. The fixed piezo has to be placed on the body of each instrument, in order to amplify its sound, together with the condenser microphone. The balance between the volume of the different microphones has to be checked during the setup, according to the features of the space where the pieces will be performed.

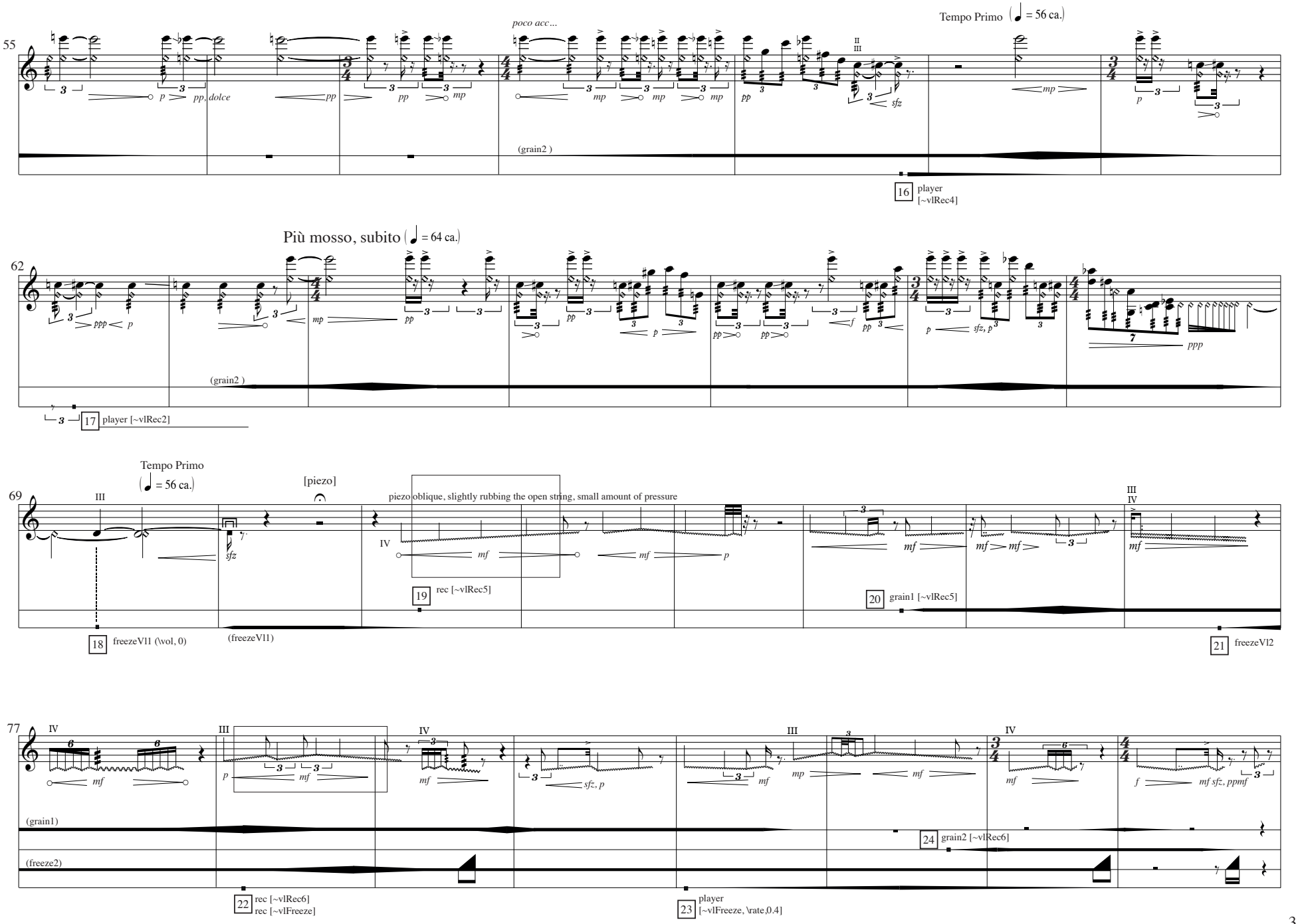
Prossimo

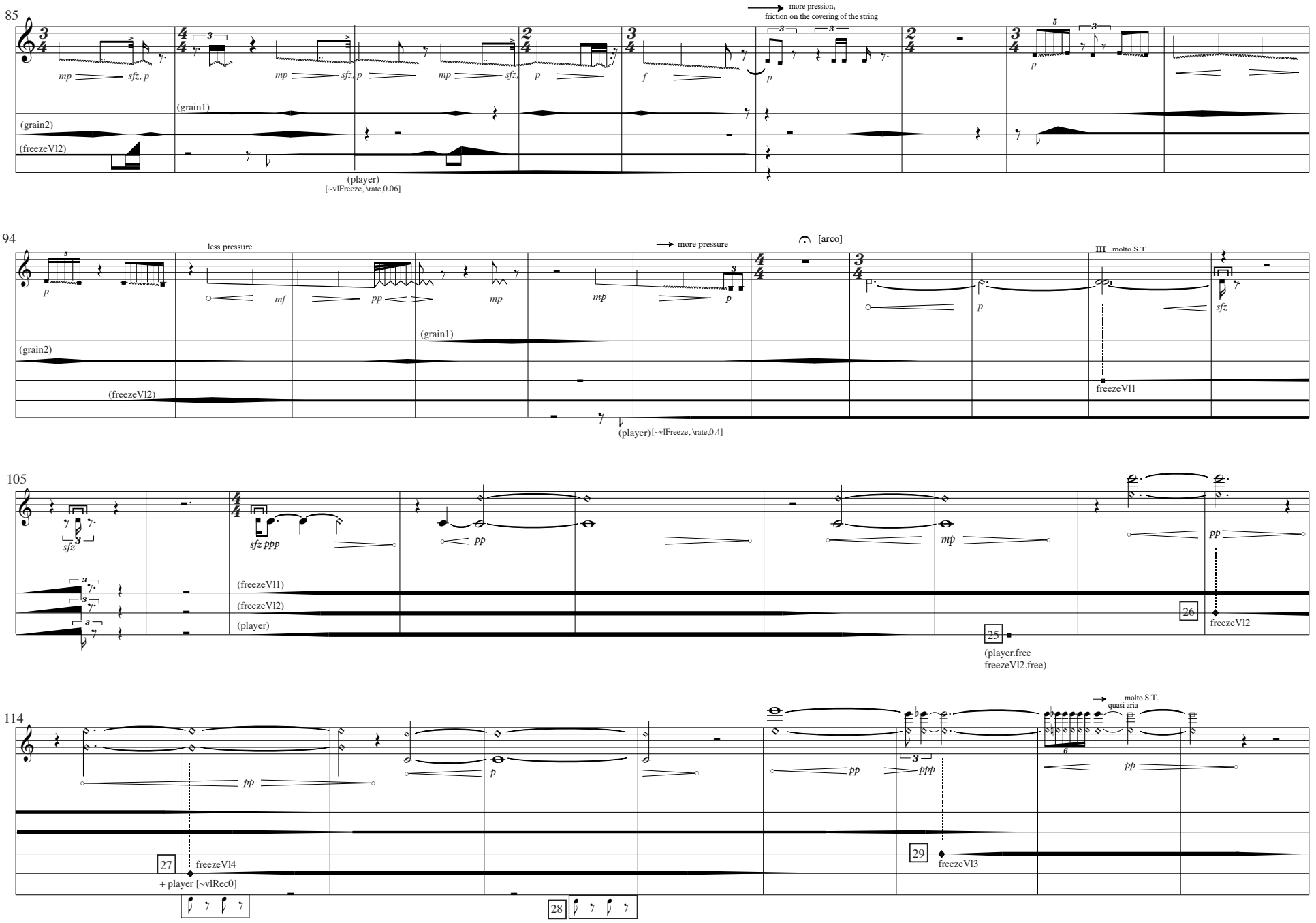
♩ = 54/56

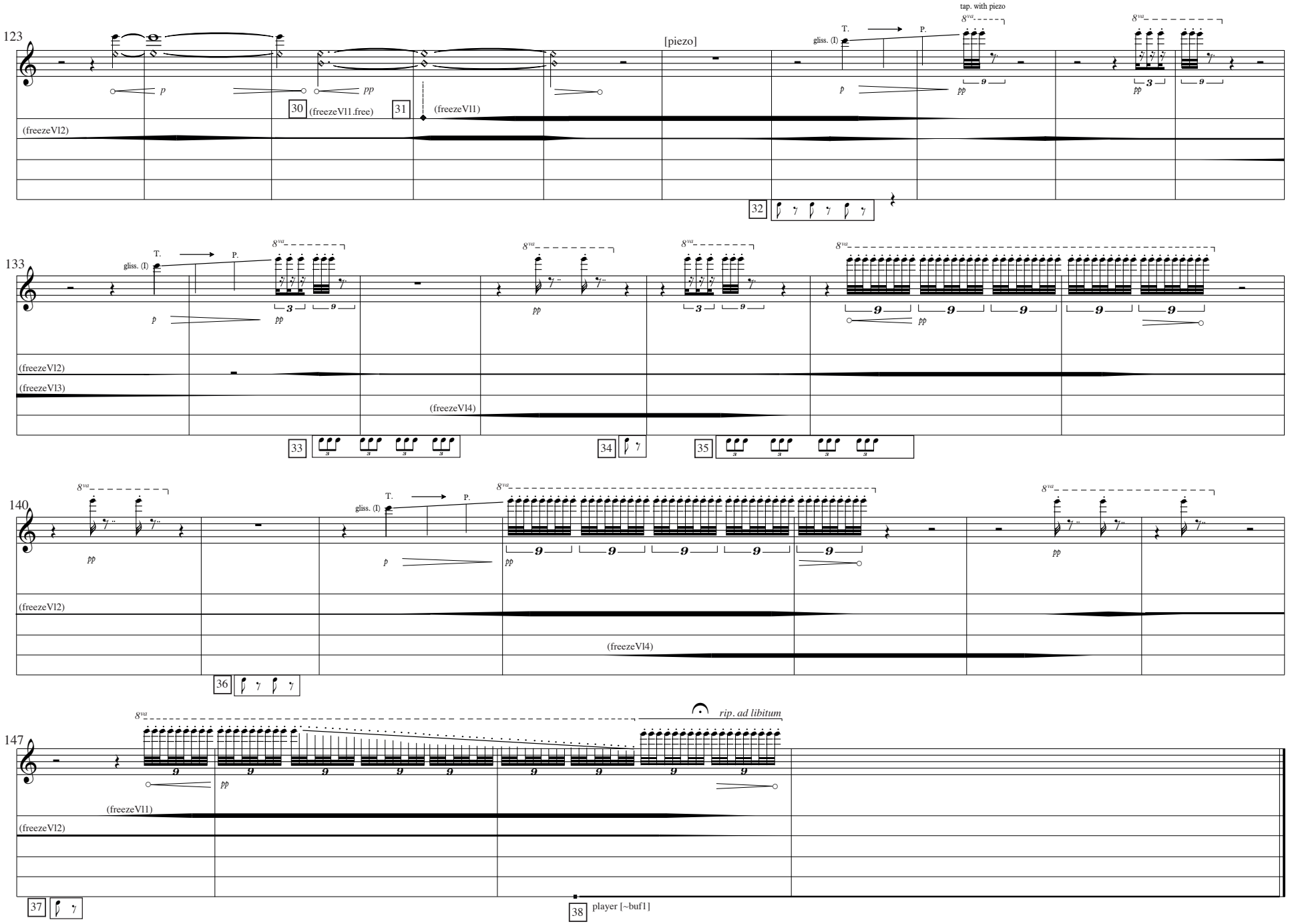
daniela fantechi




21
gliss. (III)
piezo flat, open string (I)
I
Più mosso
p
pp
p
mp
p
grain1 [~vlRec1]
grain2
[~vlRec3]
8 rec [~vlRec4]
9 player [~vlRec2]
30
leggero
p
p
p
mp
leggero
mp
p
(grain1)
(grain2)
10 player [~vlRec2]
11 player [~vlRec4]
Tempo Primo
39
[arco]
molto flautato
I
II
mp
ppp
1.b. (I), as the beginning
8va.
pp
(legno)
ppp
(grain2)
12 player [~vlRec3_rate(1-0.7)]
13 player [~vlRec4]
14 player [~vlRec3_rate(1-2.5)]
47
8va.
ppp
pp
arco, molto flautato
pp
molto S.T.
pp
p
bisbigliato
(grain1)
(grain2)
15 player [~vlRec2]


55
poco acc...
Tempo Primo (♩ = 56 ca.)
(grain2)
16 player [~vlRec4]
Più mosso, subito (♩ = 64 ca.)
62
(grain2)
17 player [~vlRec2]
Tempo Primo
(♩ = 56 ca.)
69
[piezo]
piezo oblique, slightly rubbing the open string, small amount of pressure
19 rec [~vlRec5]
20 grain1 [~vlRec5]
18 freezeVl1 (\vol, 0)
(freezeVl1)
21 freezeVl2
77
(grain1)
(freeze2)
24 grain2 [~vlRec6]
22 rec [~vlRec6]
rec [~vlFreeze]
23 player
[~vlFreeze, \rate,0.4]


85
more pression,
friction on the covering of the string
mp
sfz, p
(grain1)
(grain2)
(freezeVl2)
(player)
[~vlFreeze, \rate,0.06]
94
less pressure
more pressure
[arco]
III molto S.T
mf
pp
mp
(grain1)
(grain2)
(freezeVl2)
freezeVl1
(player)[~vlFreeze, \rate,0.4]
105
sfz
sfz ppp
(freezeVl1)
(freezeVl2)
(player)
26
freezeVl2
25
(player.free
freezeVl2.free)
114
molto S.T.
quasi aria
27
freezeVl4
+ player [~vlRec0]
28
29
freezeVl3


123
[piezo]
tap. with piezo
gliss. (l)
T.
P.
(freezeVl2)
30
(freezeVl1.free)
31
(freezeVl1)
32
133
(freezeVl3)
(freezeVl4)
33
34
35
140
36
147
rip. ad libitum
(freezeVl1)
37
38
player [~buf1]