

BOOMTOWN

James W. Parker

A

Airy, ethereal sounds using only open strings, exploring what's available in this tuning using double stops whenever possible. Consider harmonics, sul tasto, sul pont., flautando, and any other suitable techniques. When you're ready to move on, play an A on the 4th string. The software listens for that frequency to know when to start the next section.

Violin (GDGD)

Violin (sounding)

Violin

Electronics

B

Play these gestures slowly and plaintively, repeated as many times as you choose and in whatever order you choose. You are encouraged to add in whatever embellishments suit you; mordents, trills, passing tones, suspensions, harmonics or glissandi are all welcome.

Vln. (GDGD)

Vln. (sounding)

Vln.

Elec.

To transition into the next section, play this lick in your own time.
The software is listening for that A# in order to move on to the next section.

11

Vln. (GDGD)

0 0 0 2 4 2 || 4 5 5 5 4 2 0 0 | 3 2 0 (3) 4 0 2 0 |

Vln. (sounding)

Vln.

Elec.

This section is a little bit of a game. The goal is play the repeated bar (sounding B, A, G, F-Sharp) as many times as you can without repeating the same rhythmic pattern. each repeat should still only last four beats. You can exit the repeat any time you want. Any time you play the last two bars of the section, you can decide to move on to letter D.

C

♩ = 80

Vln. (GDGD)

3 4 2 0 4 || . 4 2 0 4 . | 4 2 0 4 4 | 5 5 0

Vln. (sounding)

Vln.

Elec.

D

Similar to letter B, but with a bit more movement and energy in the lines.

Vln.
(GDGD)

0 2 4 2 0 || 2 4 4 0 || 0 0 || 0 2 4 2 0 4 || 0 0 0 2 4 2 ||

0 0 0 0 0 || 0 0 0 0 || 4 2 || 0 0 0 0 0 0 || 4 5 0 0 0 0 ||

Vln.
(sounding)

18

Vln.

18

Elec.

18

23

Vln.
(GDGD)

0 0 0 0 || 0 0 0 0 || 0 2 4 2 0 || 2 0 4 4 2 || 0 2 4 2 0 ||

0 2 4 2 || 0 2 4 2 || 0 0 0 0 0 || 0 4 4 2 || 0 0 0 0 0 ||

Vln.
(sounding)

23

Vln.

23

Elec.

23

28 ♩ = 80 To transition into the next section, play this lick in time. The software is listening for the A# in order to move on to the next section.

Vln. (GDGD)

28

Vln. (sounding)

Vln.

28

Elec.

E Similar to Letter C, but experimenting even more with the rhythms. Even though things might get more syncopated, try to make the lines sound as smooth as possible. Also begin experimenting with alternative double stops.

Vln. (GDGD)

29

Vln. (sounding)

Vln.

29

Elec.

F Using the "Fulcrum Pulses" technique, play through this chord progression, occasionally adding in harmonic gestures on the G string (similar to the introduction). Since you can only play two notes at a time, move freely between the notes in each chord. Each chord can last for as long or as short as you'd like it to.

Vln. (GDGD)

Using the "Fulcrum Pulses" technique, play through this chord progression, occasionally adding in harmonic gestures on the G string (similar to the introduction). Since you can only play two notes at a time, move freely between the notes in each chord. Each chord can last for as long or as short as you'd like it to.

Vln. (sounding)

Vln.

Elec.

G Repeat the following progression ad lib. alternating between long held notes, fulcrum pulses, and occasional references to your favorite moments in the piece.

Vln. (GDGD)

Repeat the following progression ad lib. alternating between long held notes, fulcrum pulses, and occasional references to your favorite moments in the piece.

Vln. (sounding)

Vln.

Elec.