

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

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.

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)

Vln. (sounding)

Vln.

C

$\text{♩} = 80$

D

23

Vln.
(GDGD)

Vln.
(bouncing)

Vln.

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

Vln. (GDGD)

4 5 5 5 4 2 0 0 3 2 0 3 4 0 2 0

Vln. (sounding)

28

Vln.

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)

3 4 2 0 0 0 4 2 0 5 4 4 5 5 0

Vln. (sounding)

29

Vln.

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)

7 4 4 0 0

6 4 3 0 2

5 5 3 0 2

0 0 0 0 0

2

Vln. (sounding)

33

Vln.

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)

0	0	2	4	4	0	0		0	2	2	3	3	3	5
5	4	4	4	2	2	0	0	4	4	4	3	3	2	0

Vln.
(sounding)

38

Vln.