

Boomtown

James W. Parker

A

General airy, harmonic-y kinds of sounds, exploring what's available in this tuning.

The following gestures are just ideas! 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

Section A is a 5-measure musical score. The Violin (GDGD) part starts with a 'T' on the first staff and an 'A' on the second staff. The Violin (sounding) part is in 4/4 time, featuring a melody of eighth and sixteenth notes with various accidentals. The Violin part has rests in measures 1, 2, 3, and 5. The Electronics part is in 4/4 time, featuring a melody of eighth and sixteenth notes with various accidentals. The Electronics part has rests in measures 1, 2, 3, and 5.

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

B

Vln. (GDGD)

Vln. (sounding)

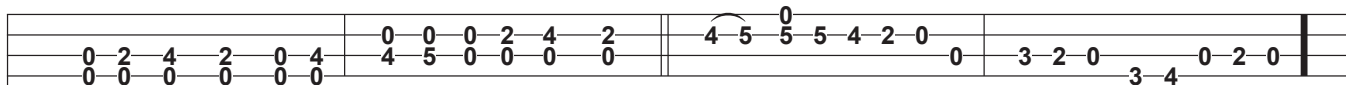
Vln.

Elec.

Section B is a 5-measure musical score. The Vln. (GDGD) part is a sequence of numbers: 0 2 4 2 0, 0 2 4 2 0, 2 0 4 4 0, 0 2 4 2 0, 0 0. The Vln. (sounding) part is in 4/4 time, featuring a melody of eighth and sixteenth notes with various accidentals. The Vln. part is in 4/4 time, featuring a melody of eighth and sixteenth notes with various accidentals. The Elec. part is in 4/4 time, featuring a melody of eighth and sixteenth notes with various accidentals. The Elec. part has rests in measures 1, 2, 3, and 5.

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)

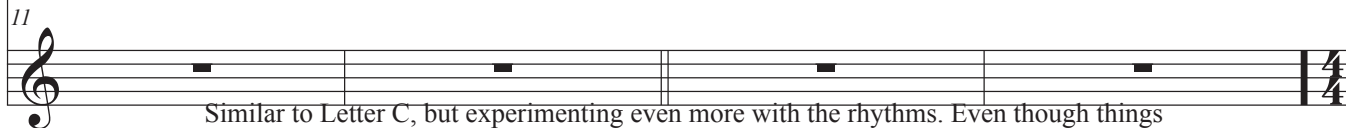
11

Vln.
(sounding)

Vln.



Elec.



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.

C

♩ = 80

D

Vln.
(GDGD)

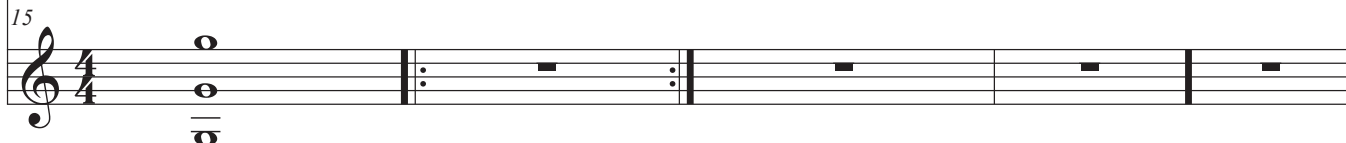
15

Vln.
(sounding)

Vln.



Elec.



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

20

Vln.
(GDGD)

Vln.
(sounding)

Vln.

Elec.

Measure 20: Vln. (GDGD) 0 2 4 2 0 | 0 2 4 2 0 | 2 0 4 4 0 | 0 2 4 2 0 | 0 0. Vln. (sounding) and Vln. start with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Elec. has a single note on the first line (E4) and rests for the rest of the measures.

Measure 21: Vln. (GDGD) 0 0 0 0 0 | 0 0 0 0 0 | 0 4 4 0 0 | 0 0 0 0 0 | 4 2. Vln. (sounding) and Vln. continue the melody. Elec. has a rest.

Measure 22: Vln. (GDGD) 0 2 4 2 0 | 0 2 4 2 0 | 0 4 4 0 0 | 0 2 4 2 0 | 0 0. Vln. (sounding) and Vln. continue the melody. Elec. has a rest.

Measure 23: Vln. (GDGD) 0 2 4 2 0 | 0 2 4 2 0 | 0 4 4 0 0 | 0 2 4 2 0 | 0 0. Vln. (sounding) and Vln. continue the melody. Elec. has a rest.

Measure 24: Vln. (GDGD) 0 0. Vln. (sounding) and Vln. end with a whole note chord. Elec. has a rest.

25

Vln.
(GDGD)

Vln.
(sounding)

Vln.

Elec.

Measure 25: Vln. (GDGD) 0 2 4 2 0 4 | 0 0 0 2 4 2 | 0 0 0 0 | 0 0 0 0 | 0 2 4 2 0 0. Vln. (sounding) and Vln. continue the melody. Elec. has a single note on the first line (E4) and rests for the rest of the measures.

Measure 26: Vln. (GDGD) 4 5 0 0 0 0 | 0 2 4 2 | 0 0 0 0 | 0 0 0 0 | 0 2 4 2 0 0. Vln. (sounding) and Vln. continue the melody. Elec. has a rest.

Measure 27: Vln. (GDGD) 0 0 0 0 | 0 2 4 2 | 0 0 0 0 | 0 0 0 0 | 0 2 4 2 0 0. Vln. (sounding) and Vln. continue the melody. Elec. has a rest.

Measure 28: Vln. (GDGD) 0 0 0 0 | 0 2 4 2 | 0 0 0 0 | 0 0 0 0 | 0 2 4 2 0 0. Vln. (sounding) and Vln. continue the melody. Elec. has a rest.

Measure 29: Vln. (GDGD) 0 2 4 2 0 0. Vln. (sounding) and Vln. end with a whole note chord. Elec. has a rest.

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

♩ = 80 next section.

30

Vln.
(GDGD)



Vln.
(sounding)



Vln.



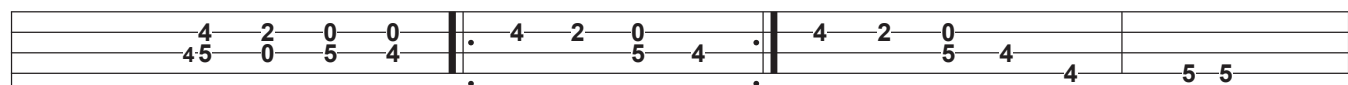
Elec.



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.

E

Vln.
(GDGD)



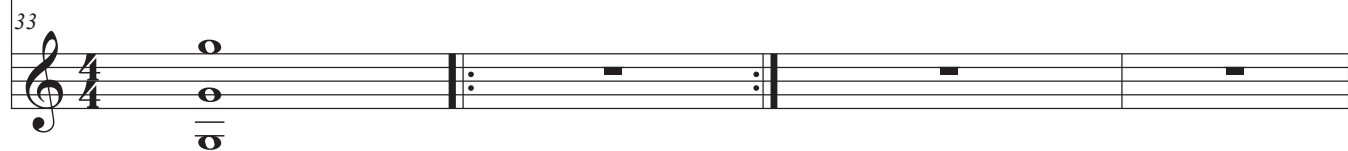
Vln.
(sounding)



Vln.



Elec.



Using the "Fulcrum Pulses" technique, repeat 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.

F

Vln. (GDGD)

7	4	4	0	0
6	4	3	0	2
5	3	2	2	4
0	0	0	0	0

Vln. (sounding)

37

Vln.

37

Elec.

G

Vln. (GDGD)

Vln. (sounding)

42

Vln.

42

Elec.