

angle

movement IV of *arco*
for violin, video, & tape by Ted Moore

IV

arco

song cycle for violin & tape in five movements

by Ted Moore March 2024 • Bethany, CT

adapted and extended from *triangle* (2020) for string quartet and tape

dedicated to Marco Fusi

Performance Instructions for all of *arco* (not all will apply to all movements)

Movement Selection and Order

Any subset of these movements can be played in any order, including playing a single movement. When a subset of the movements is played, use the movement titles. Listing the movement number and/or piece title (*arco*) is optional. When more than one movement is played, organizing them *attaca* is optional.

Including video parts is optional. If using the video parts and playing multiple movements, video parts for all those movements should be included. When using the video parts, the projector's image should be as large as possible, thrown onto a wall, preferably a blank white wall with the performer positioned to stand in front of the wall so some of the projection is thrown onto them. A large video screen will also work.

Blending with the Tape

At many parts in movements II and IV the violin part is composed to blend with the tape in timbre, pitch, rhythm, etc., as a “transcription” of the electronics. The performer should become familiar with the tape, enabling them to lean into the sonic correspondences with the tape during the performance. If there is any part of the score that you (the performing) thinks could be changed slightly (slightly different rhythm, pitch, over pressure amount, etc.) to enhance the correspondence with the tape, go for it.

Volumes

The violin should never get covered up by the tape part, however, they should be about the same loudness, both feeling full and present in the space. For many performance spaces, this probably means amplifying the violin to match level and blend. For each performance setting, feel free to EQ and/or automate the volume of the tape part to comfortably blend with the violin sound. If someone is available to ride the fader during the performance, this is always appreciated! (If you find that certain sections need to be drastically adjusted, let me know, perhaps those changes should be made in the distributed performance materials!)

Click Track

Each movement has a click track that can be used to stay aligned with the tape part. It is likely that the click will be most useful for movements II and IV, but can be used for any and all (or not!). All of the media files are aligned so that if one puts the click track and the tape part in a DAW (or any media player) and begins both simultaneously, the click will be properly synchronized with the tape.

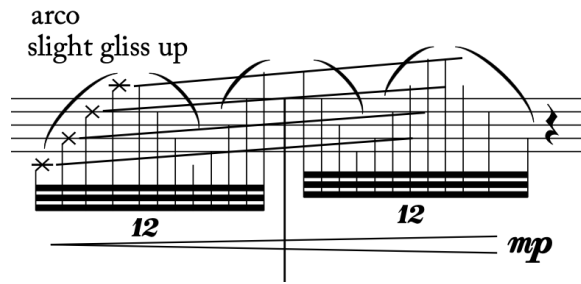


Figure 2: x note heads

Square note heads indicate medium overpressure. Some general pitch should be present, but mostly expresses a bow-on-strings crunch sound.

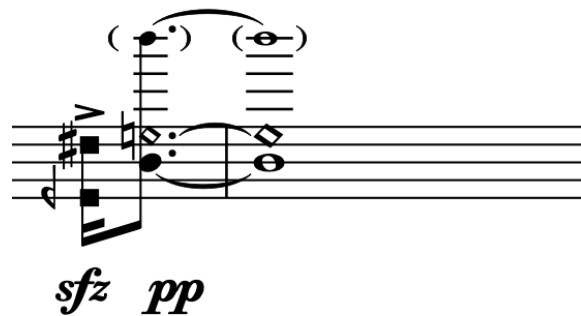


Figure 3: square note heads

Unmetered Tremolo Transitions

When a feathered beam has no note heads, freely accelerate or ritardando (as indicated) over the specified duration. Continue the note or repetition of notes that started the feathered beam gesture. Focus on the musicality of the gesture over the allotted time rather than the specific number or position of the headless beams.

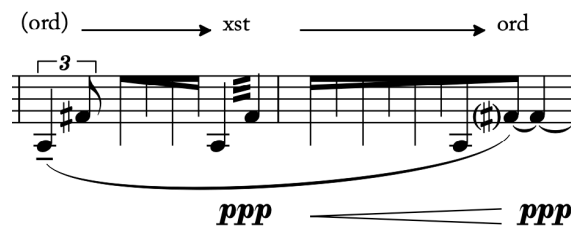


Figure 4: unmetered tremolo transitions

Tuplet Continuations

In movement III the bariolage section has varying tuplets, some of which extend for partial measures. When this occurs, continue playing the bariolage in the rhythm of the tuplet for the number of bariolage beats specified and then immediately move to the next measure. In the example below, after playing five quarter note gestures in the time of four quarter notes (in the top measure), continue that rate of quarter notes for three more quarter note beats and then immediately move on to the next measure. The meter and tempo of the click track correctly reflect these jumps.

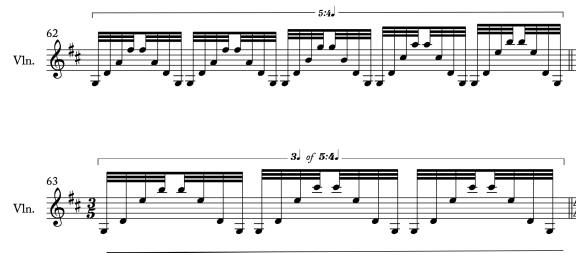


Figure 5: tuplet continuations

arco Tech Rider

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These specifications are adaptable to different performance spaces, so please be in touch with what is or isn't possible and we'll find a solution!

1. Venue provides a stereo speaker configuration for tape playback (more channels are possible, let the composer know ahead of time how many and the configuration).
2. If possible/necessary venue provides a microphone for amplification and blending of acoustic performer with electronic sound. In most halls, amplification of the performer will be beneficial. This microphone should be a condenser microphone, ideally a DPA 4099, DPA 4060, or similar.
3. The performer uses a click track to keep in time with the tape part. Venue provides a female 1/8 inch headphone jack at the performance position for performer to plug earbud(s) into. Venue also provides backup earbuds in case performer requires them.
4. Venue provides playback of click track to audio outputs separate from tape part (so the audience doesn't hear the click track). The tape part and click track audio files are synchronized so that starting them both at the same time will ensure proper synchronization. Synchronization should occur in a digital audio workstation using multiple tracks. Do not attempt to synchronize by "pushing the buttons at the same time." If you require the files organized differently, please get in touch.
5. If including the video designs (this will only be the case if explicitly indicated): Venue provides a projector (as large as possible) thrown onto a wall (preferably a blank white wall with the performer positioned to stand in front of the wall so some of the projection is thrown onto them). A large video screen will also work.

Tape & Instrument Balance

The violin should never get covered up by the tape part, however, they should be about the same loudness, both feeling full and present in the space. For many performance spaces, this probably means amplifying the violin to match level and blend. For each performance setting, feel free to EQ and/or automate the volume of the tape part to comfortably blend with the violin sound. If someone is available to ride the fader during the performance, this is always appreciated! (If you find that certain sections need to be drastically adjusted, let me know, perhaps those changes should be made in the distributed performance materials!)

click begins 4 beats before measure 1

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♩ = 100, trying to out-run the tape

high fast squeally notes

Musical notation for measures 1-4. Measure 1 starts with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩ = 100. The music features a series of eighth notes with accents, followed by a triplet of eighth notes. A box labeled "high fast squeally notes" contains five upward-pointing arrows. The dynamics are marked as *ff*, *f*, and *ff*. The time signature changes from 4/4 to 5/4 and back to 4/4. A trill is marked in measure 4.

wide vib
(like tape part)

Musical notation for measures 5-6. Measure 5 starts with a treble clef and a key signature of one sharp (F#). The music features a series of eighth notes with accents, followed by a triplet of eighth notes. The dynamics are marked as *f*. The time signature changes from 4/4 to 5/4 and back to 4/4.

Musical notation for measures 7-9. Measure 7 starts with a treble clef and a key signature of one sharp (F#). The music features a series of eighth notes with accents, followed by a triplet of eighth notes. The dynamics are marked as *pp* and *f*. The time signature changes from 4/4 to 5/4 and back to 4/4.

Musical notation for measures 10-11. Measure 10 starts with a treble clef and a key signature of one sharp (F#). The music features a series of eighth notes with accents, followed by a triplet of eighth notes. The dynamics are marked as *mf*, *ff*, and *f*. The time signature changes from 4/4 to 5/4 and back to 4/4.

Musical notation for measures 12-14. Measure 12 starts with a treble clef and a key signature of one sharp (F#). The music features a series of eighth notes with accents, followed by a triplet of eighth notes. The dynamics are marked as *f*. The time signature changes from 4/4 to 5/4 and back to 4/4.

Musical notation for measures 15-16. Measure 15 starts with a treble clef and a key signature of one sharp (F#). The music features a series of eighth notes with accents, followed by a triplet of eighth notes. The dynamics are marked as *mf* and *f*. The time signature changes from 4/4 to 5/4 and back to 4/4.

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18

2+3

f *ff*

21

mf *fff* *mp* *sfz* *mf*

ord

24

f *ff* *mf* *f* *mf* *f*

jeté

26

sfz *mf* *f* *ff* *f* *mp* *f* *mf*

29

crunch

f *ff* *f*

32

mp *f* *mf* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

robotic

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37

extreme over pressure, crunch

sfz sfz f sfz sfz sfz sfz sfz f

extreme over pressure, crunch

40

transition to...

43

high noise, bow on body or windsheild wipers effect

p

pp

mp

12

scurrying clb arco pizz arco, muted strings slight gliss up

46

f *pp* *p* *f* *f* *f* *pp* *p*

12 12

pizz arco

50

arco pizz

sp ord

harmonic gliss.

p *mp* *p* *f* *p* *f* *mp* *f* *mf*

55

aggressive

ff

9 5 3 5

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57

f

60

extreme over pressure, hold full duration

ord.

ff

fff

63

G.P. while glass is shattering

click track re-enters

playful

2+2+3

arco pizz

ord → sp

pp-f

f

f

mp f

ff

p

69

f

f

mp

p

f

sfz

mf

f

mf

f

71

ff

f

ff

p

73

mf

f

mp

f

mf

- angle -

75

f *mp* < *f* *sfz* 3 6

77

ff *sfz* *f* *mp* *f* *p* < *ff* *pp* *no decresc.* *mp* pizz (RH)