

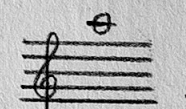
Sculpture Piece for Solo Violin

Toke Brorson Odin 2020

In this piece, the violinist will be using a sculpture as a guide for making music. The aim is to provide a basis for guided improvisations.

Use the sculpture made by the composer (mailto:tokeodin.dk/+45 27144055) or construct a sculpture out of wooden balls, each ball coloured either black or white, held together by threaded metal rods. In each of the balls, one, two, or more metal threaded inserts is installed to allow the threaded metal rods to connect to the wooden balls.

The piece has seven sections; one for each string and string-pair of adjacent strings on the violin.

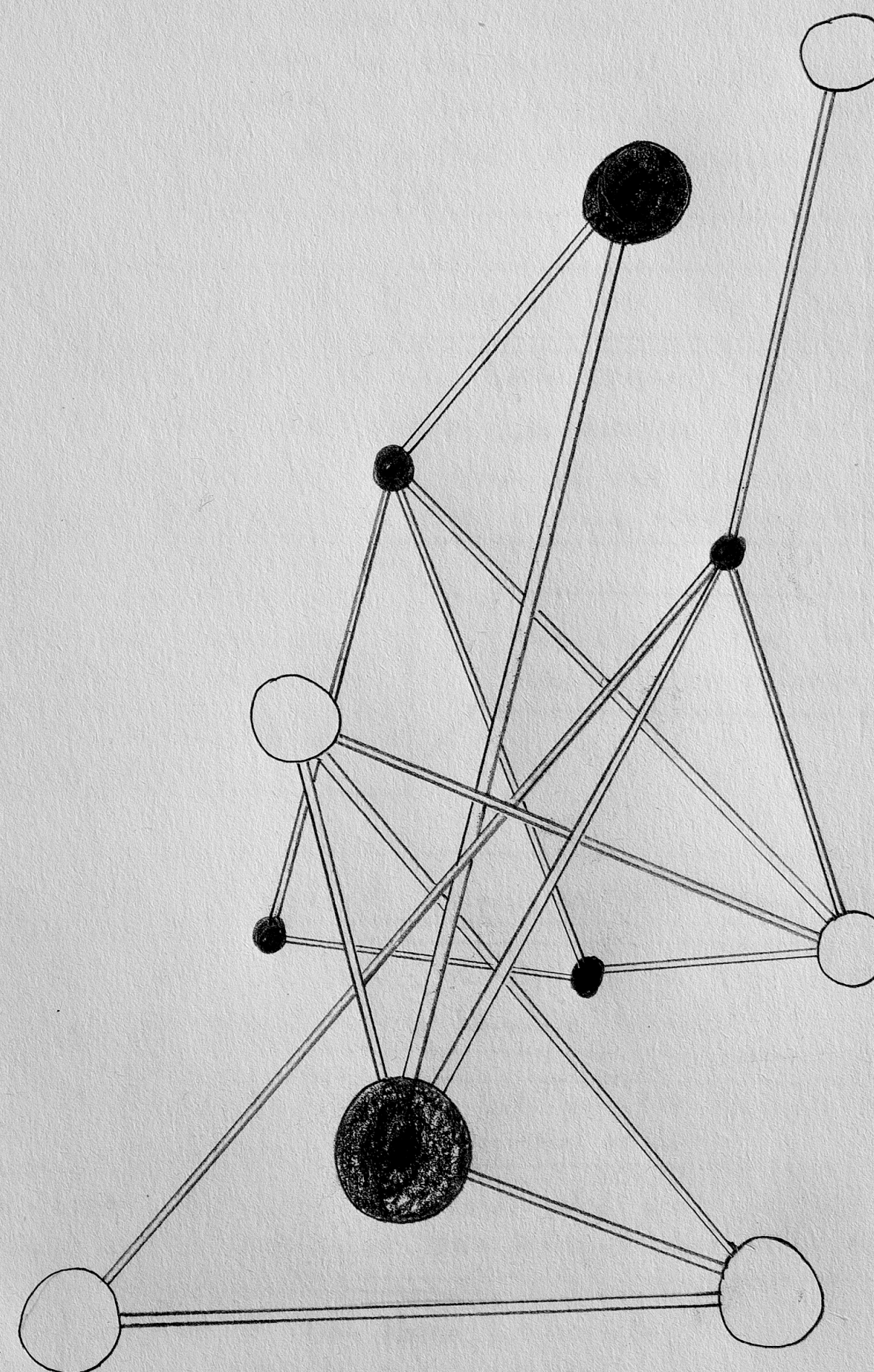
The piece's center-note is a5 / a in the 2-line octave / .

Rules applies for each section. Each rule is written in a box on Page 2.

The musician picks a ball to start from and makes up a route through the sculpture. One can only move from ball to ball using the threaded metal rods.

Each section lasts as long as the musician decides. The next section starts where the last one ended.

For Christine Pryn



example of sculpture

1. Use only the D string
- The height of the wooden ball within the sculpture determines pitch with a max. of five semitones on both sides of A5
 - Black ball = shorter note
White ball = longer note
Threaded rod = no sound
 - The depth of the wooden ball within the sculpture determines the positioning of the bow on the strings: Far away from the player = *sul ponticello*, close to the player = *sul tasto*.
2. Use only the G string
- The height of the wooden ball within the sculpture determines the pitch with less than one semitone around A5 as maximum aberration
 - Black ball = shorter note
White ball = longer note
Threaded rod = no sound
 - The depth of the wooden ball within the sculpture determines the intensity of vibrato; the closer to the player, the more intense
3. Use only the E string
- Wooden balls and threaded rods: Both determines height and depth. There is no pauses and notes, only one continuous tremolo
 - The closer the ball/rod is to the player, the faster is the tremolo
 - The higher the ball/rod, the stronger the vibrato
 - The only pitch played is A5
4. Use only the A string
- The height of the wooden balls and threaded rods on the chosen route determines where to put the finger on the strings as in harmonics. At wooden balls the finger stays in the same spot for a while, whereas the finger is in continuous motion following the threaded rods on the chosen route
 - The string is not to touch the fingerboard - all sounds are to be harmonics or noise
 - The rods are like a road, which one follows at constant speed
 - Continuous playing without pauses
 - The middle point - pitch-wise - is A5

5. Use the A and E strings at the same time
- Position your fingers for A5 on both strings, but do not touch the fingerboard - all sound should be harmonics or noise
 - No pauses and notes, just a continuous tremolo; The closer the ball/rod, the faster the tremolo
 - The higher the ball/rod, the higher the position on the fretboard; middle point of sculpture is where both fingers are positioned for A5. Constant spacing between the two fingers in use.
6. Use the G and D strings at the same time
- Position for A5 on both strings; the higher the ball, the closer both positions get to each other, so that the pitch of the G-string falls and the pitch on the D string rises (and vice versa)
 - Black ball = shorter note
White ball = longer note
Threaded rod = very little sound, PP (sound between notes, which should be the main event)
 - The closer the ball, the stronger the vibrato
7. Use the D and A strings at the same time
- Play A5 on both strings, but on the A string, the A5 should be a harmonic (octave)
 - Continuous playing, balls and rod contribute with information. Longer time spent at balls.
 - The higher the ball, the higher the pitch of the D string with a maximum of two semitones away from A5
 - Ball/rod far from player: *sul ponticello*
close to player: *sul tasto*



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