tonus

for violin, cello and electronics

Laure M. Hiendl

Legende:

① = Poco Pont.

② = Pont.

③ = Molto Pont. (fundamental barely audible)

○ = open strings

 = half dampen strings with an audible cloud of random partials around the 1st partial

 = as above, around the 2nd partial

 = as above, with very high partials

 = fully dampen strings

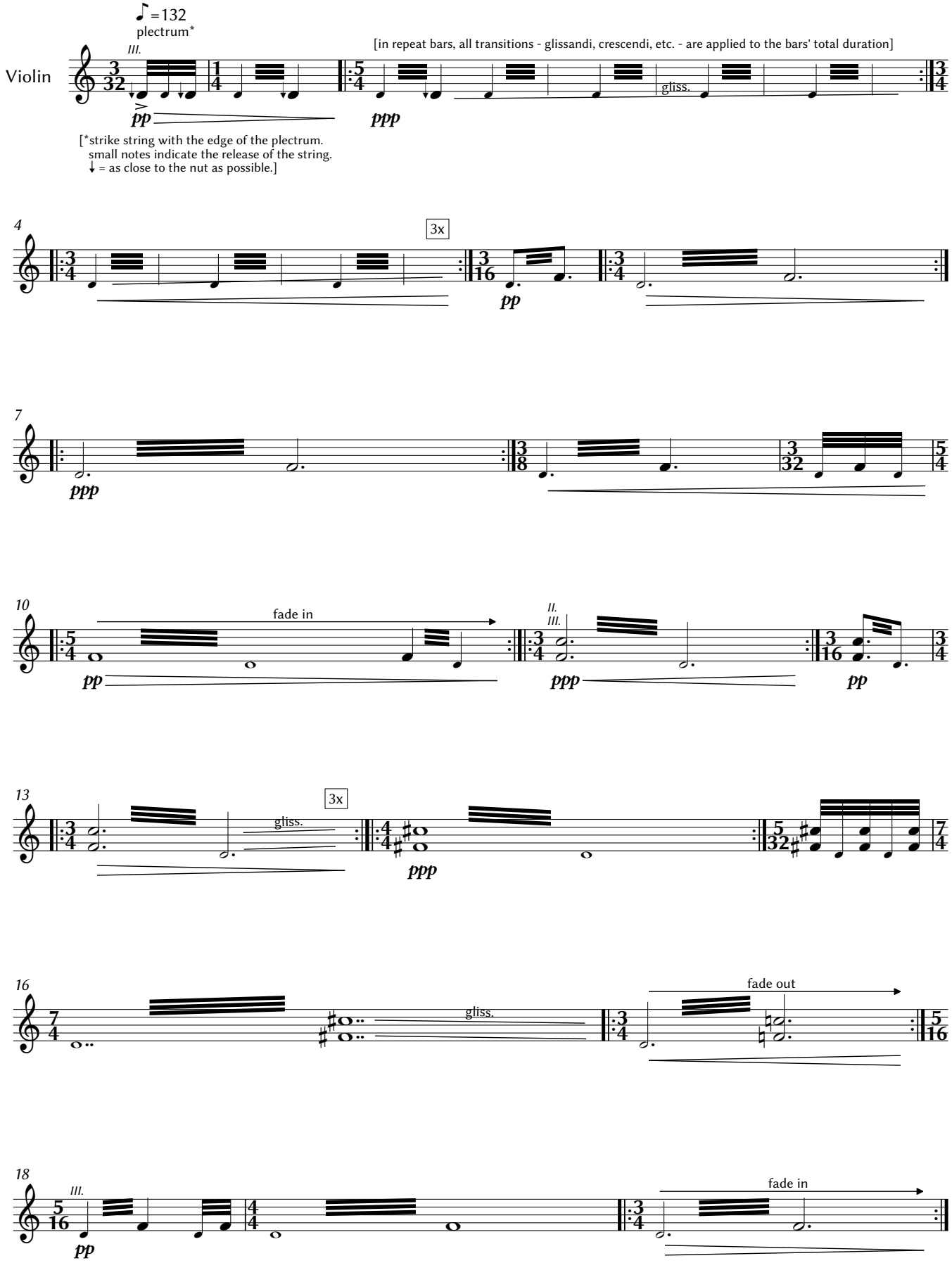
Both strings should be amplified with a condensor pickup (e.g. AKG C411) placed on the bridge as well as a normal microphone pointed close to the bridge. The patch is written in the free and open source platform Pure Data (http://puredata.info) and can be obtained directly from the composer (laure@martinhiendl.com).

The patch employs simple bit-reduction and distortion effects that have to be turned on and off at specific points in the score. In addition, an audio playback of a drone has to be faded in gradually starting at bar 105. The drone continues past the end of the score. The players should move with their instruments towards their monitor speakers and improvise with different positions to create changing feedback. After a while the feedback is turned off by the audio engineer and the players go back to their seats until the drone finishes. The lights may gradually be turned off for the last part of the ending.

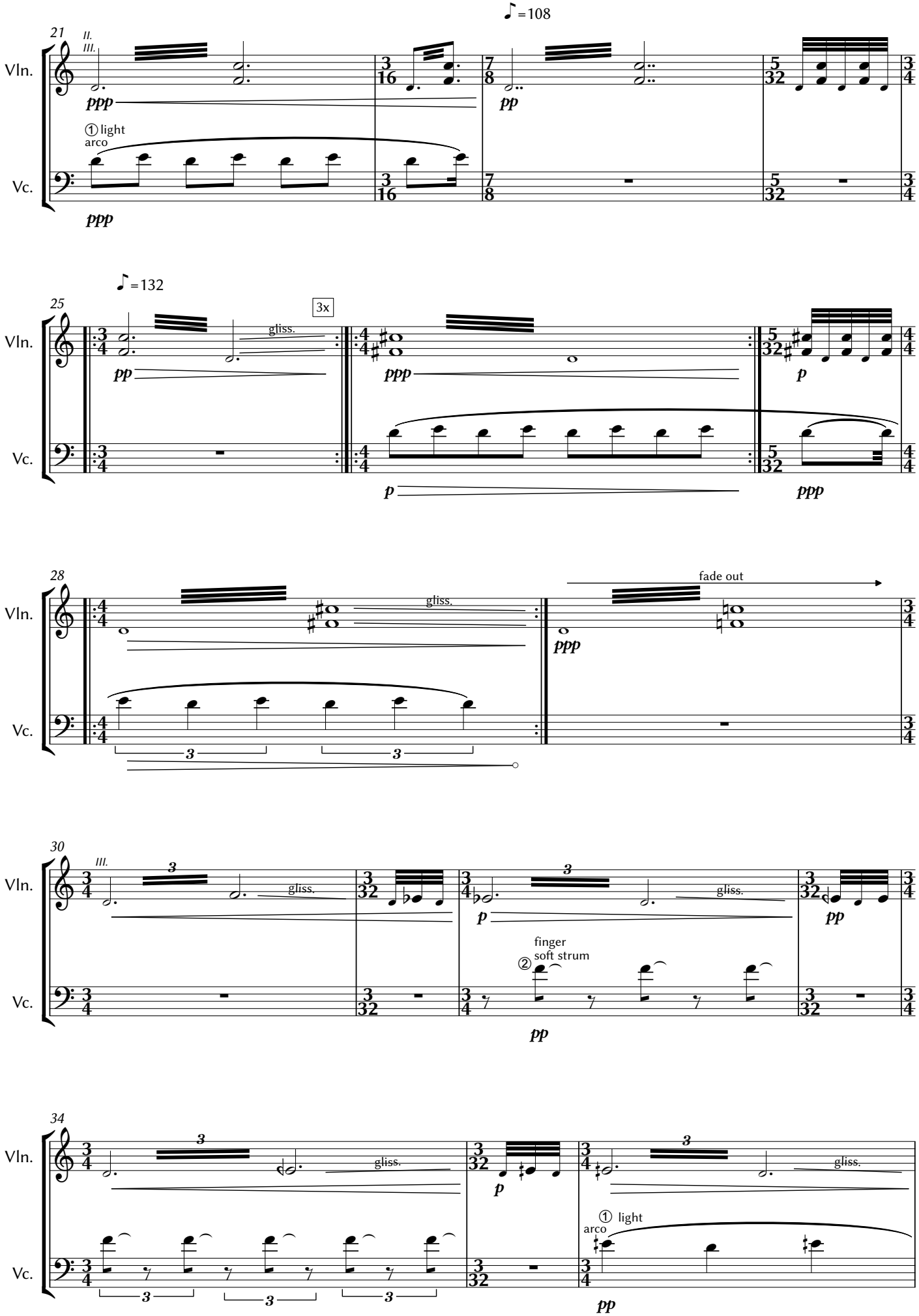
tonus

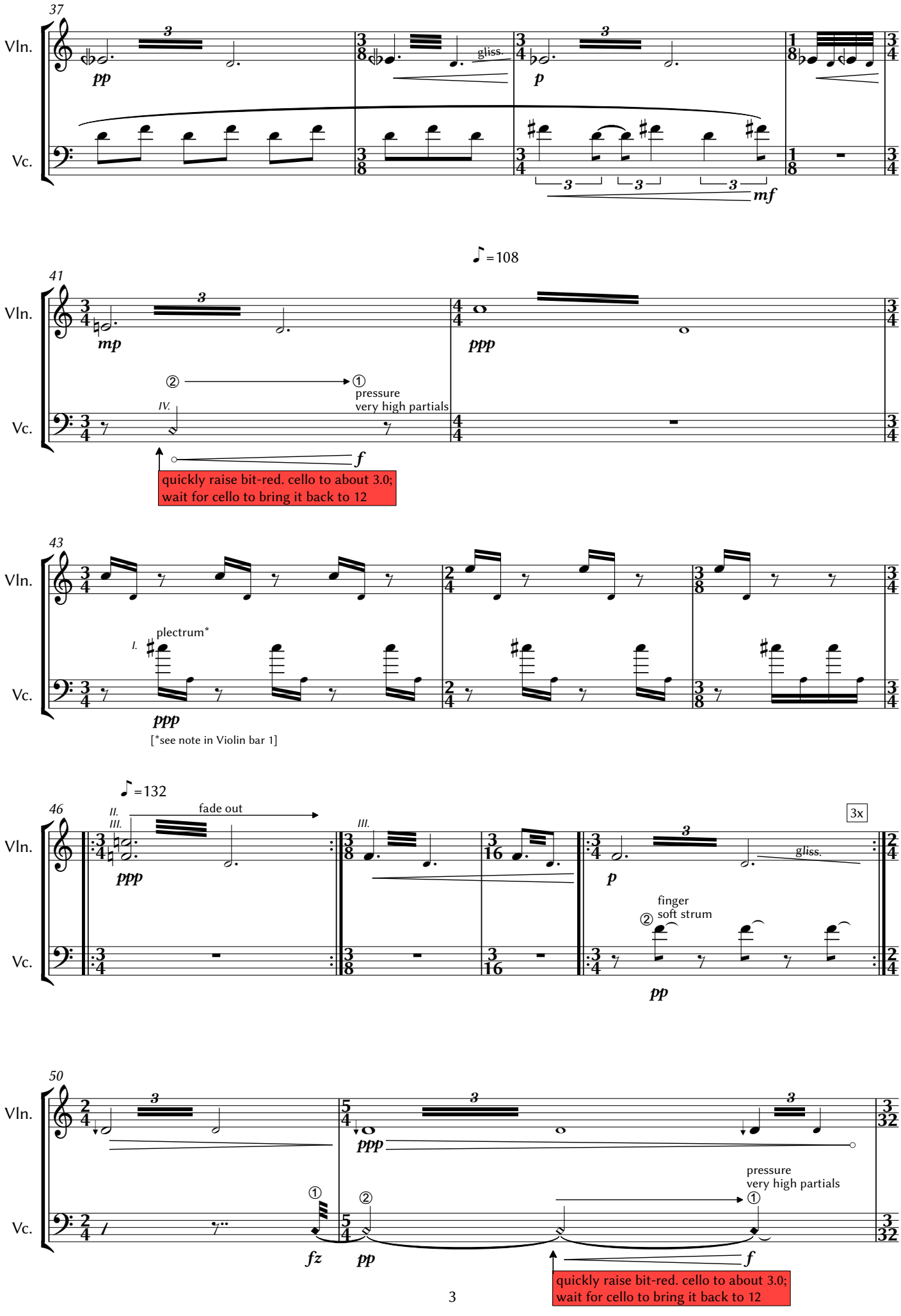
for Violin, Violoncello and Electronics

Laure M. Hiendl, 2014



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♪=108
21
II.
III.
Vln.
Vc.
ppp
① light
arco
pp
ppp
♪=132
25
3x
gliss.
pp
ppp
p
28
fade out
30
finger
soft strum
②
34
① light


37
Vln.
Vc.
pp
gliss.
p
mf
41
♪=108
mp
ppp
pressure
very high partials
IV.
f
quickly raise bit-red. cello to about 3.0;
wait for cello to bring it back to 12
43
plectrum*
I.
ppp
[*see note in Violin bar 1]
46
♪=132
II.
III.
fade out
ppp
III.
3x
p
gliss.
finger
soft strum
pp
50
ppp
pressure
very high partials
fz
pp
f
quickly raise bit-red. cello to about 3.0;
wait for cello to bring it back to 12