Plus ça change

for violin, marimba and tape

by

Evelyn Ficarra

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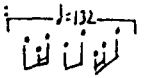
PLUS ÇA CHANGE - PERFORMANCE INSTRUCTIONS

Tempo & Synchronisation

(1) Most of the score is marked off in bars of 5 seconds' duration. The ideal setup would be to have a large digital clock to which both players could easily refer. Alternatively each player could have a stop watch on his or her music stand, synchronised at the beginning of the performance.

(2) The beat can be fairly fluid within the bars (a notional ♩ = 60 in 5/4 where the score is written in seconds.) Rubato is allowed provided the notes do happen roughly within the 5 seconds allotted. However, the beat should be strictly adhered to in passages with specific metronome markings, eg:



(3) It is essential that the performers get to know the tape part really well. There are fairly obvious shifts in texture which herald each new section, so if a player gets slightly out of synch it should be possible to slot back in at various 'landmarks'. The principle landmarks are as follows:

(i) ca. 2'00 an obvious climax in the development of the opening tape sound followed by a low rumble.

(ii) ca. 3'00 - 3'05 ; the return of the high loop heard in the previous climax (~ ~ ~). N.B. the pitch (G#) echoes that of the violin.

(iii) ca. 4'30 ; as for (ii).

(iv) at 5'25 the crossfade to a new sound environment; introduction of a blanket loop of the harmonic glissando in the violin.

(v) from 6'40 to 6'50 crossfade to wild strumming.

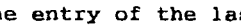
(vi) from 7'15 to 7'30 brittle accented marimba tremolo.

(vii) at 7'30 more wild strumming.

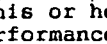
(viii) at 8'30 return of the low rumble.

(ix) at 9'00 col legno bouncing bow sound on tape prepares the tempo for the section between 9'15 and 11'20.

(x) at 10'15 the tape comes back in again.

(xi) ca. 11'00 the entry of the last new sound () (a multilayered sample.)

(4) Between 6'20 and 6'40 the violin plays at ♩ = 132 while the marimba continues to negociate the 5 second bars. This process is repeated between 7'15 and 7'40.

(5) At ca. 9'00, 9'05 and 9'10 the tape plays the bouncing bow loop at ♩ = 92 () This generates the tempo for 3 brief bursts from the marimba and violin, each followed by a marimba tremolo chord which is held until the next burst.

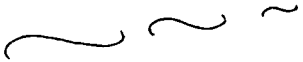
(6) Between ca. 9'30 and ca. 10'15 the tape is tacet but running. The marimba and violin continue at ♩ = 92. The ♪ beat stays the same throughout.

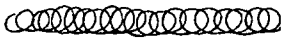
NOTATION

*PLEASE NOTE: Accidentals apply within the 5 second bars, only for the octave in which they are written.

Tape Part (Graphic Notation):

grainy, undulating opening sound

 as above, getting higher

 deep, low rumble

 high, distorted sound made from a violin sample

loop of violin harmonic gliss.

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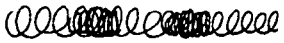
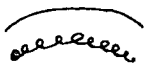


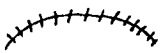
low banging noises from inside the rumble

harsh, high, distorted violin sounds

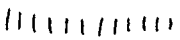
marimba tremolo with a hard attack



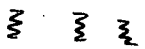
various travelling marimba and violin sounds



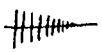
marimba sound made from running the wrong end of a mallet along vertical tubes underneath the marimba



looped marimba tremolo played with the wrong end of the mallets



strumming sounds on the violin



col legno bouncing bow on violin open strings

composite sample made from all other samples put together

N.B. The tape part is on DAT and runs continuously from the beginning of the piece. A copy of the DAT may be obtained from the BMIC.

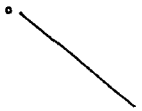
Marimba Part:

(1) All tremoli marked with an "X" should be played with the wrong end of the mallet.

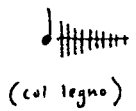
(2)

indicates making a sound by running the wrong end of a mallet along the vertical tubes underneath the marimba.

Violin Part:

(1) 

indicates a glissando through the harmonics of an open string (the pitch of the open string is indicated in brackets within the stave.)

(2) 

bounce the bow on this note, col legno where indicated. (Violinists who prefer not to play col legno may use a suitably dry alternative e.g. using the edge of the bow hairs.)

EQUIPMENT:

DAT player
3 microphones
one mixer (minimum 8 channels)
amplifier, speakers, moniter speakers
Yamaha SPX90 or similar for light reverb on marimba & violin

© Evelyn Ficarra, March 1991
First performance 3 May 1991, Purcell Room, London

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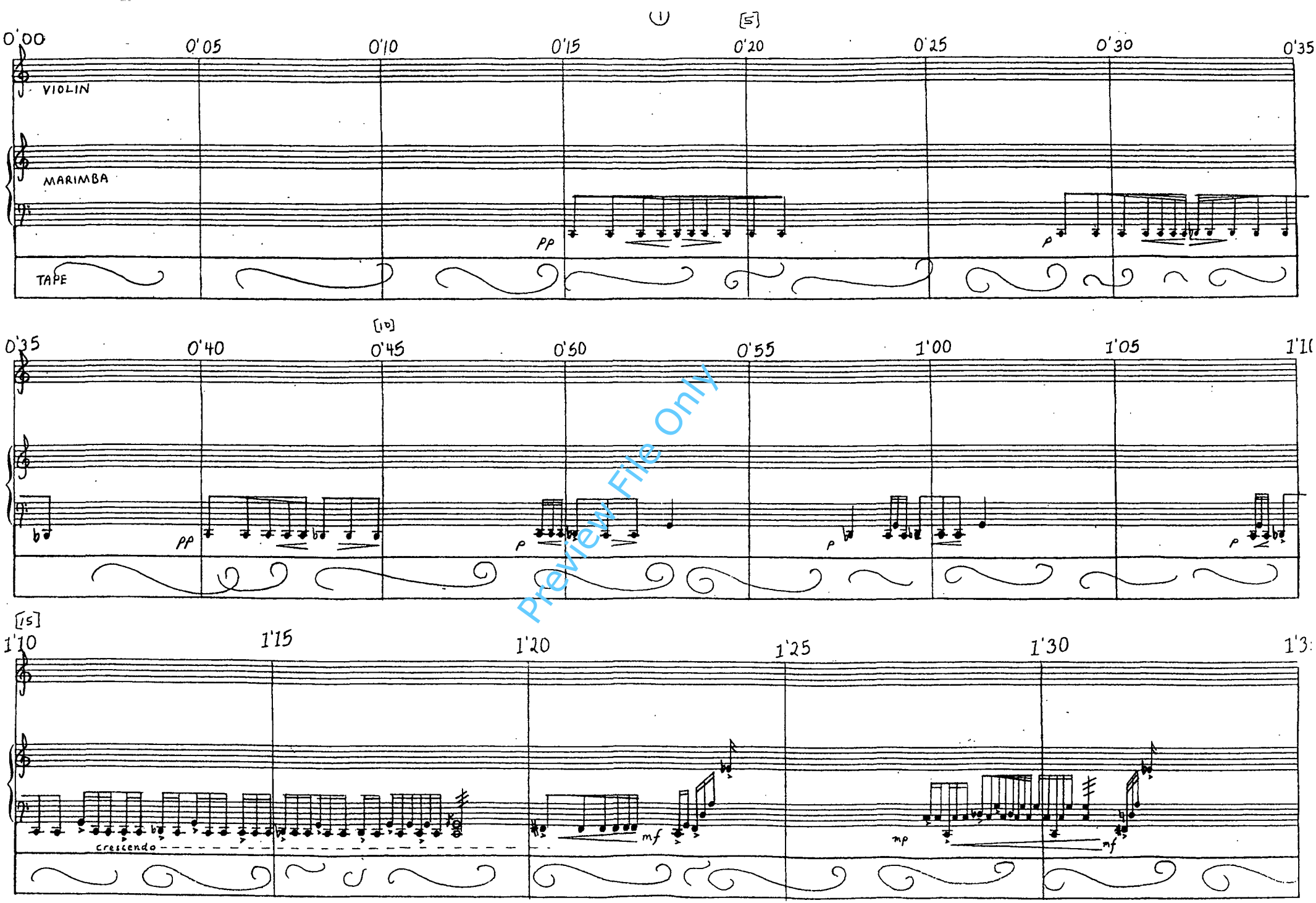

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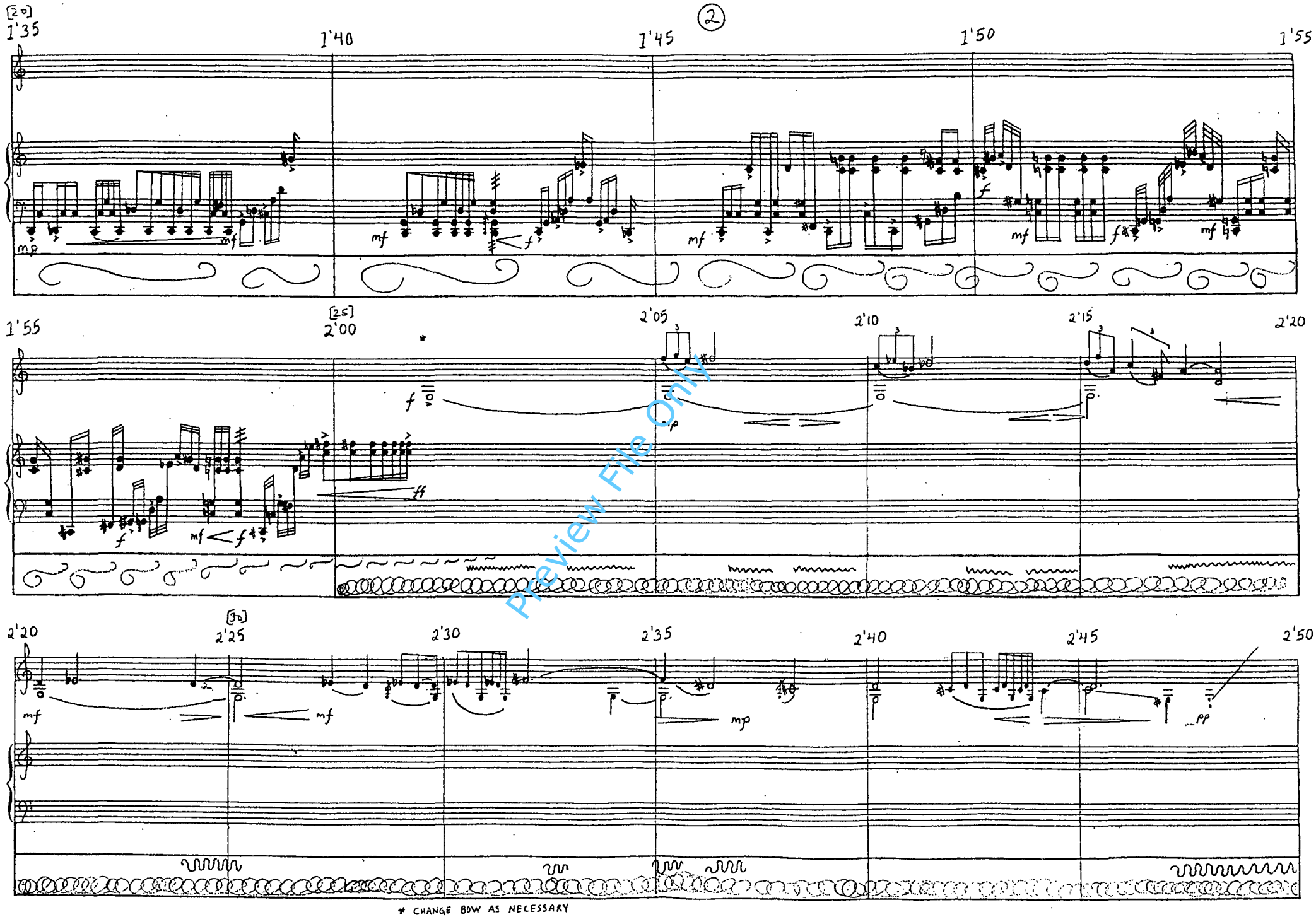

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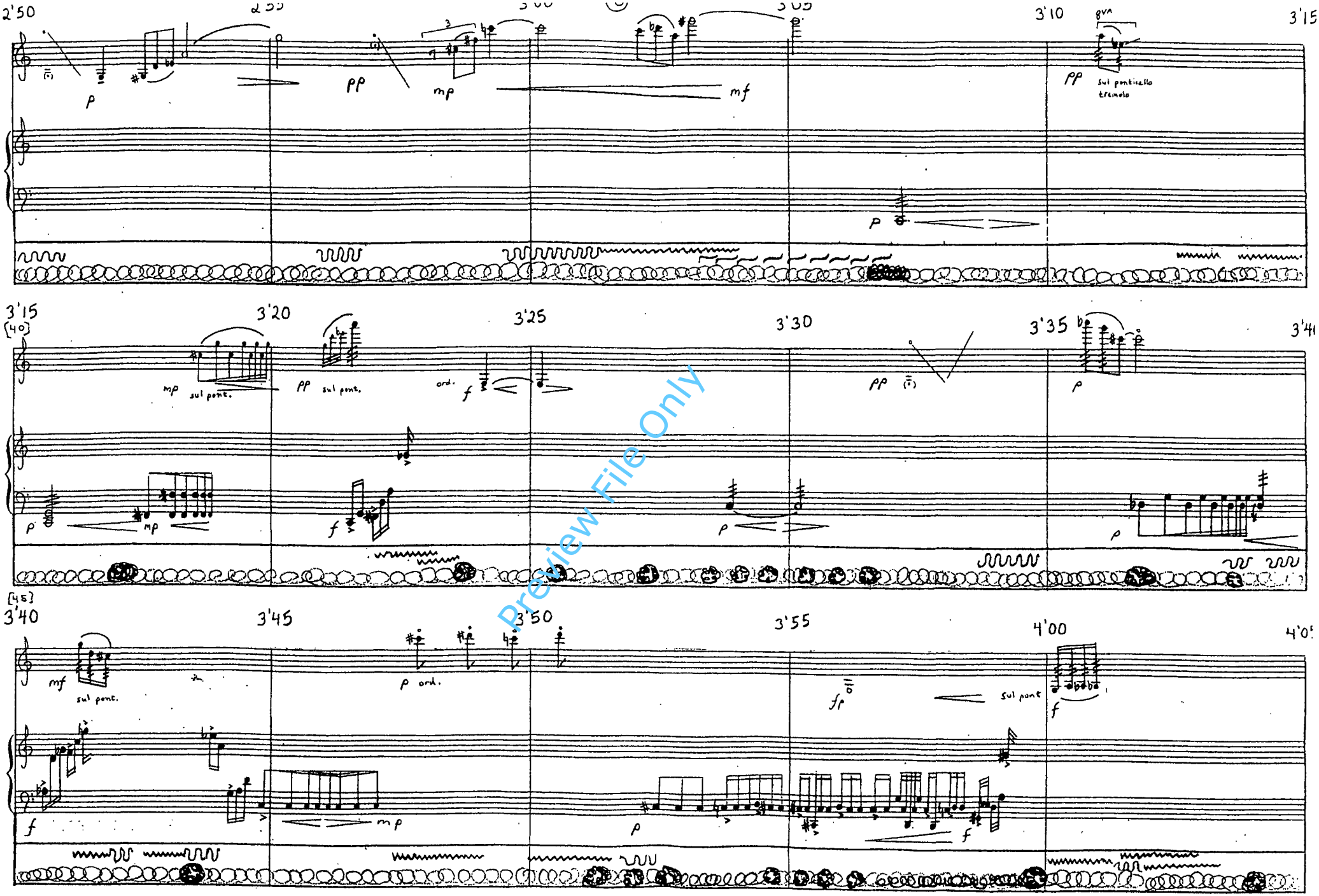

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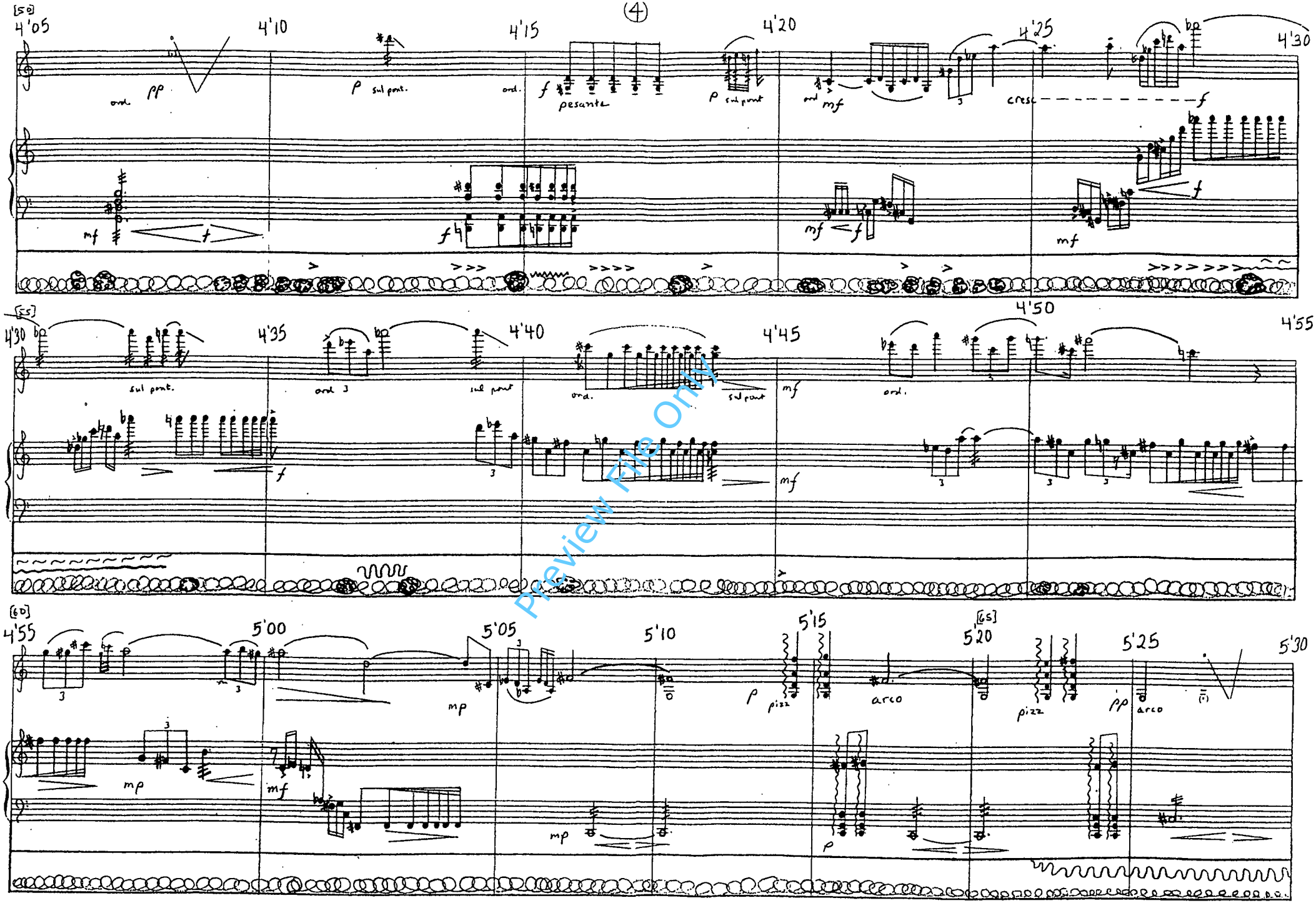

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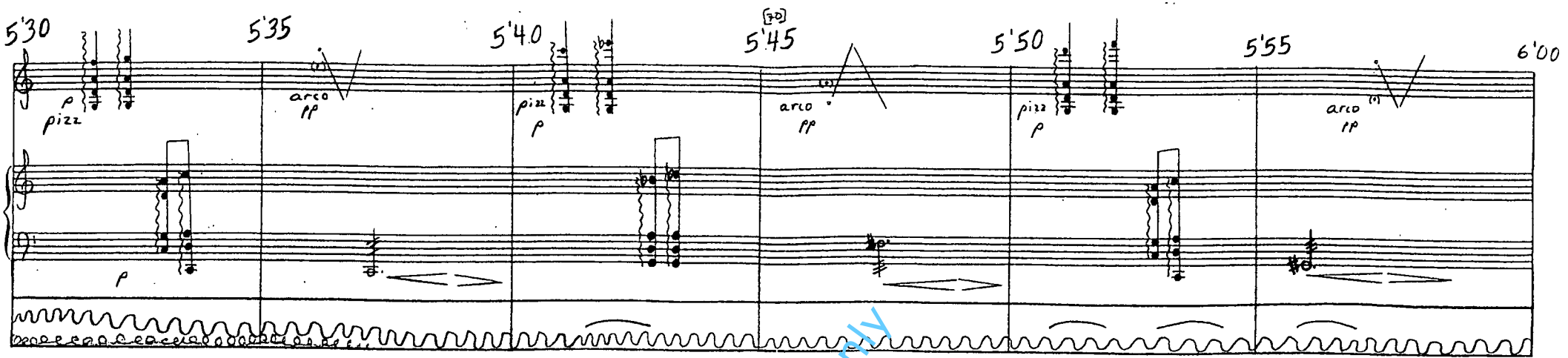

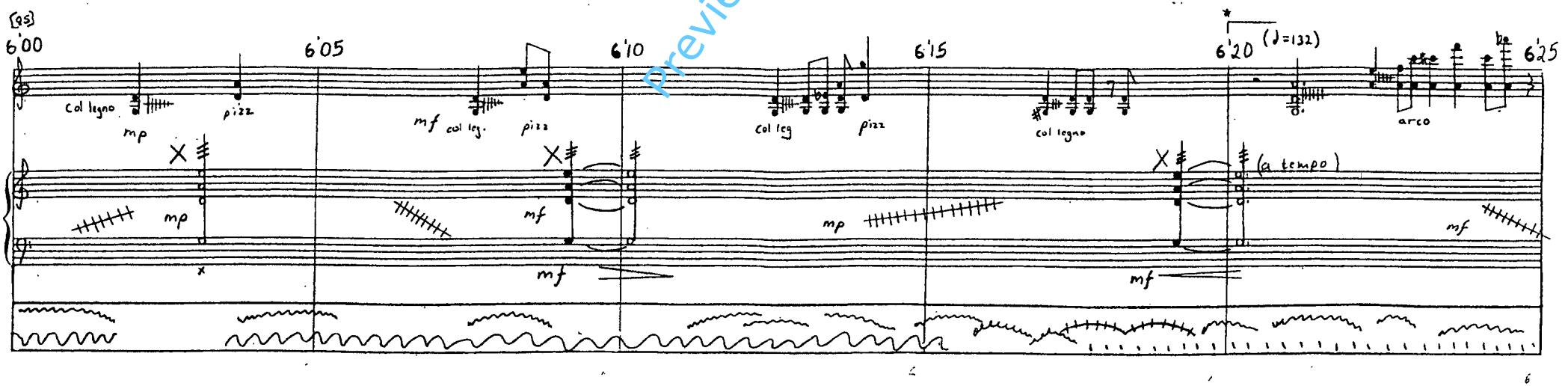

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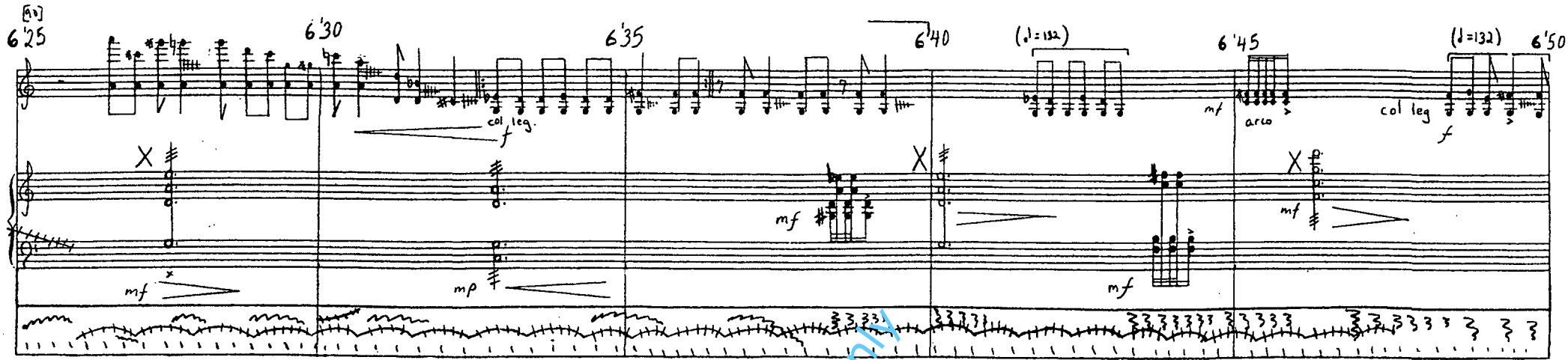
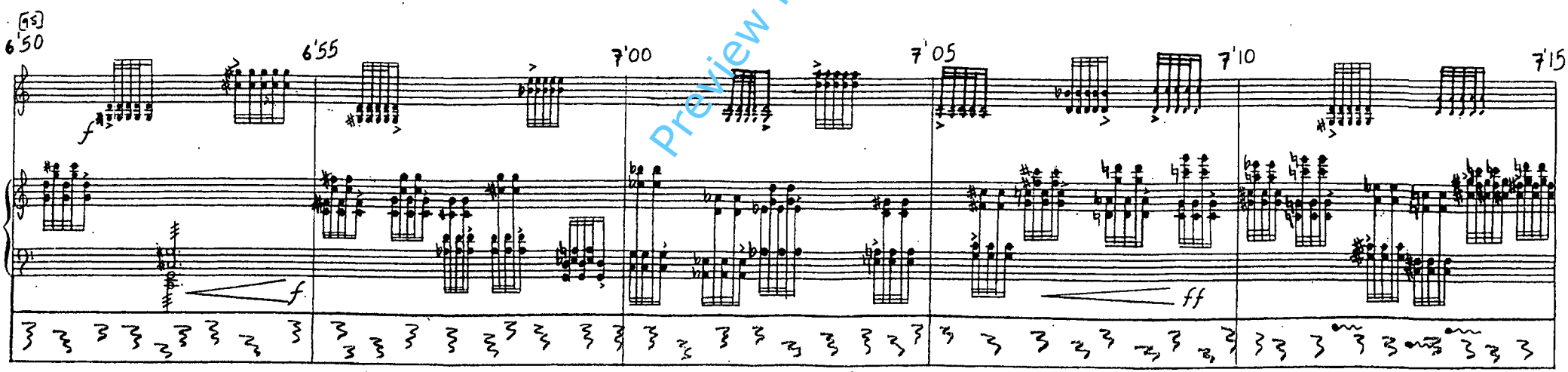
* Violin at ♩=132. Marimba continues as usual. [see instruction ③]





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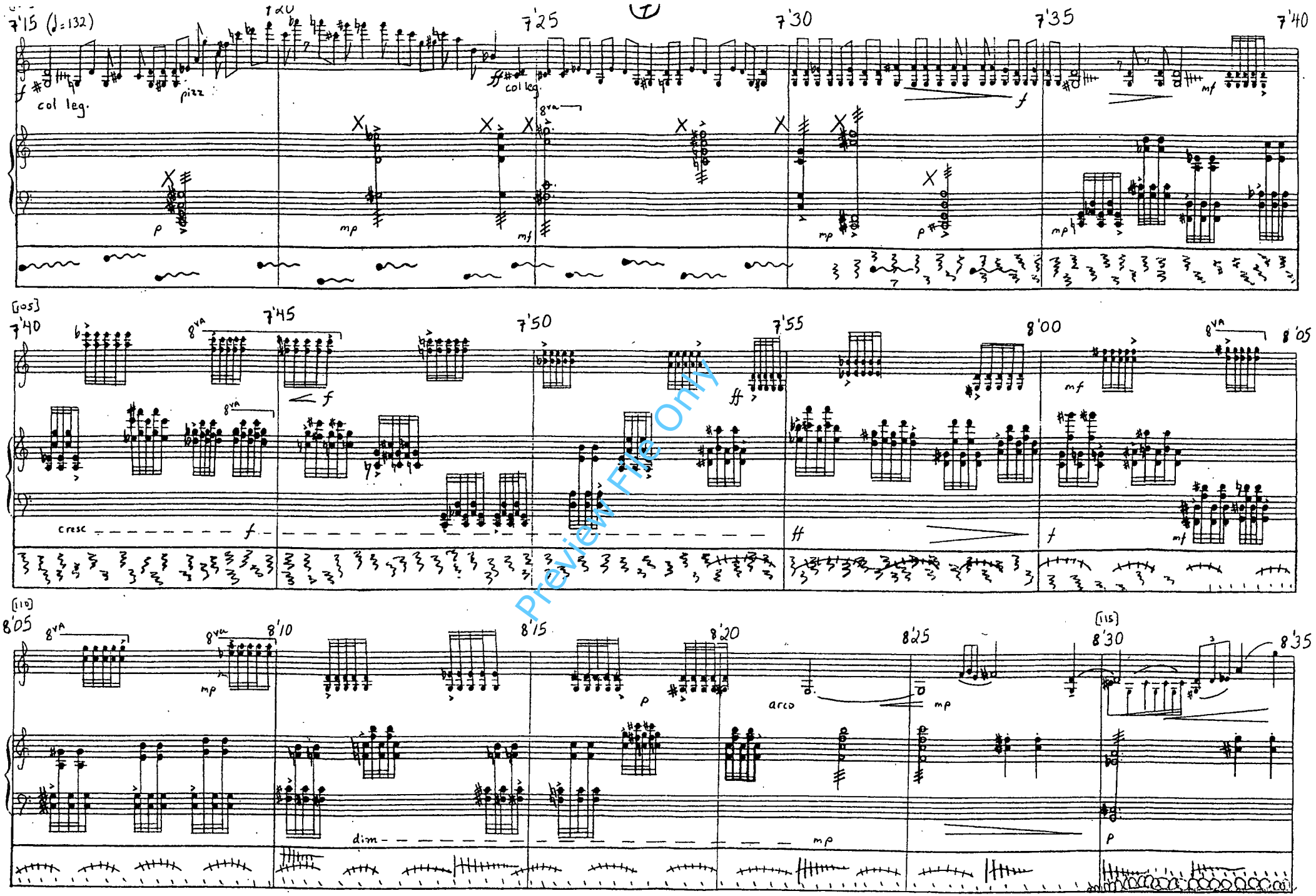

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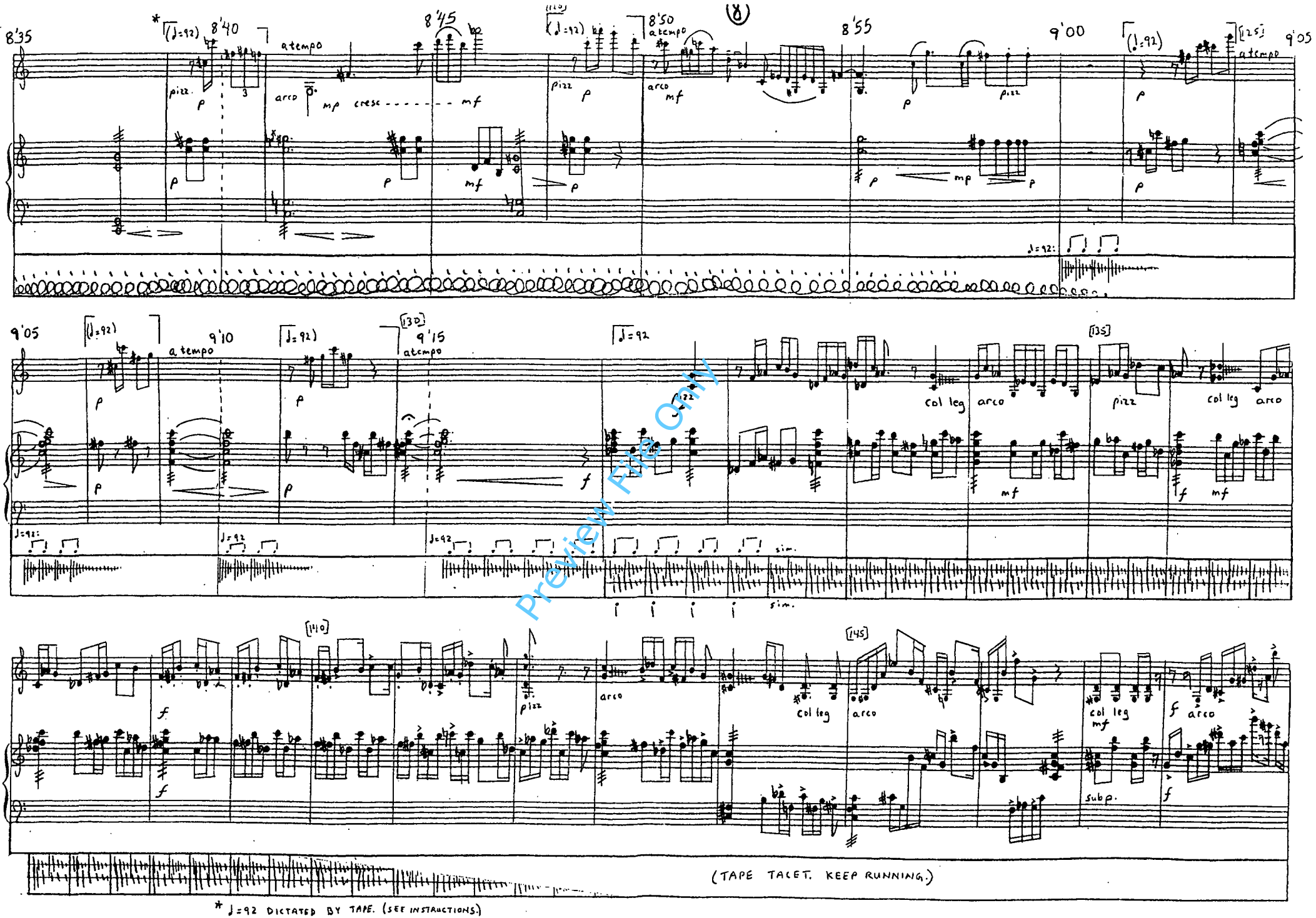

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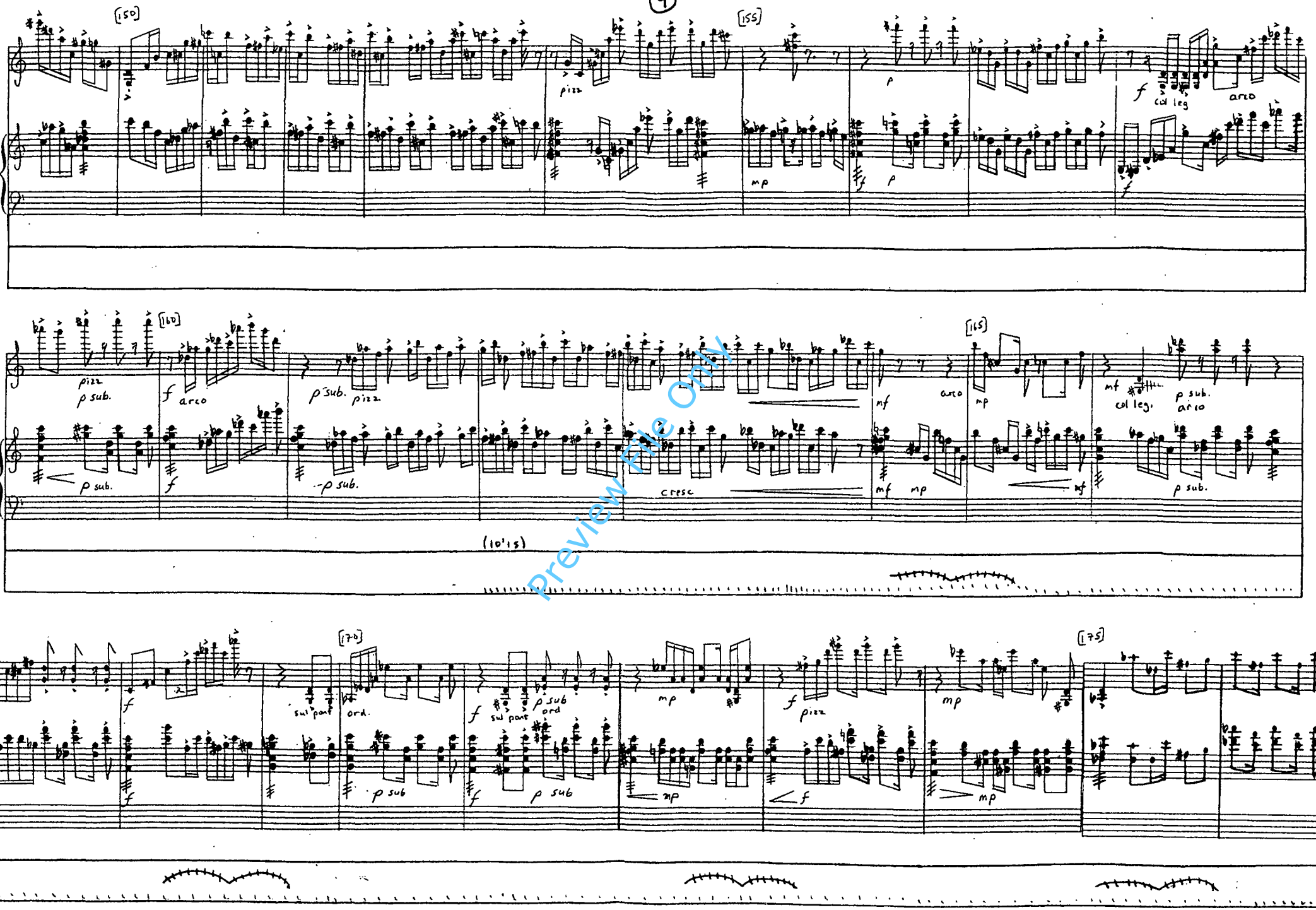

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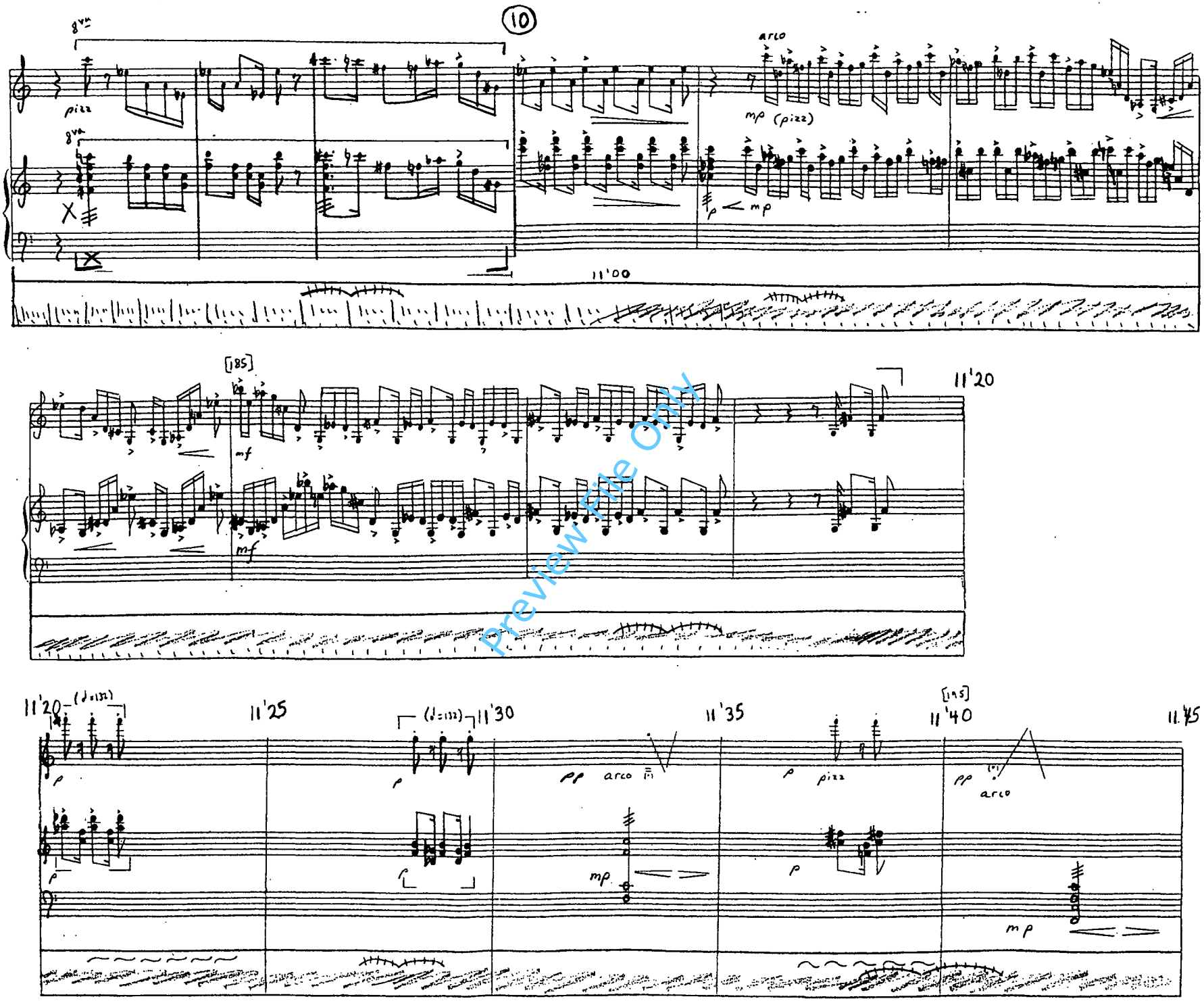
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8va
pizz
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mp (pizz)
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[185]
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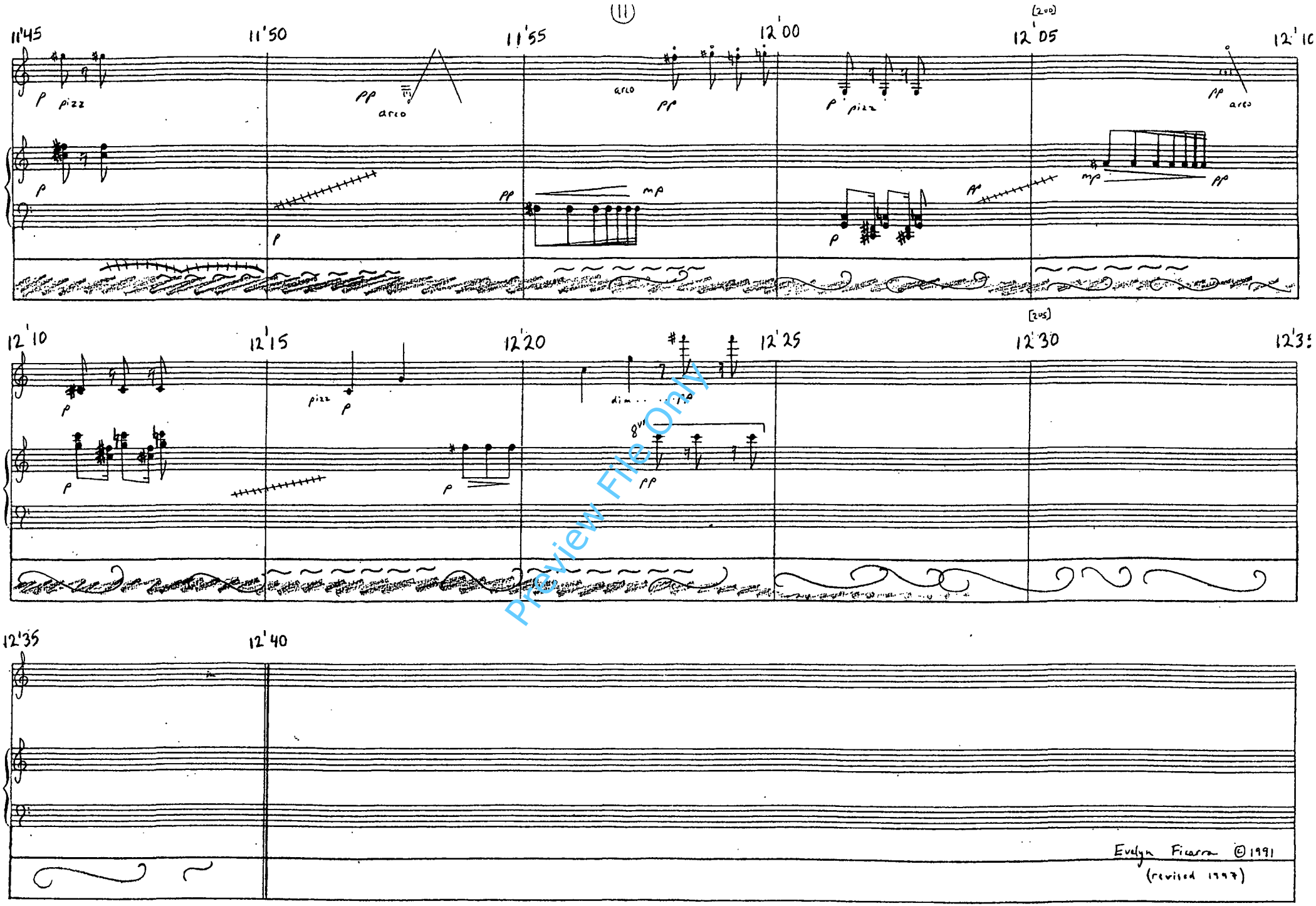

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