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# ...on reflection

for violin and harpsichord

**Mike Vaughan (1998)**

*...on reflection* was written in the summer of 1998 for Jane Chapman and Mieko Kanno. It forms part of a larger group of works which includes solos, pieces for solo instruments and live electronics or tape and duets, all of which use certain common approaches to manipulating musical material. This is the fourth in a group which includes the harpsichord: *Crosscurrents* (for harpsichord and tape), *Tiento* (solo harpsichord) and *Darkening Horizons* (version for harpsichord and shakuhachi).

The title refers to aspects of local(technical) and global(cultural) concerns relating to the instrumentation of the duet and its idioms. The combination of harpsichord and violin is very evocative of a particular repertoire and references to this soundworld is often inescapable. Ornamentation of certain melodic archetypes, along with an underlying (though hidden) reference to the opening section of a fugue from one of the Bach violin sonatas, is used to shape the underlying phrase structure of the piece. The detail of the Bach extract is 'reflected' in the form of an alternation between relative stasis (or cyclic sequences) and more goal-orientated sections corresponding to the unfolding of the original. However, although the original is only some eight bars in length, the duration of *... on reflection* is something approaching nine minutes.

Other 'reflections' include certain characteristic mirror forms, used in the elaboration of the ornamentation, and a continual process whereby the opening violin solo is 'remapped' throughout the work, using the open strings as points of reference. There is a final layer of reflection (as contemplation) of some of the material and processes developed in my earlier works for harpsichord, and, in many ways, *...on reflection* represents a conclusion to the exploration of these concerns.

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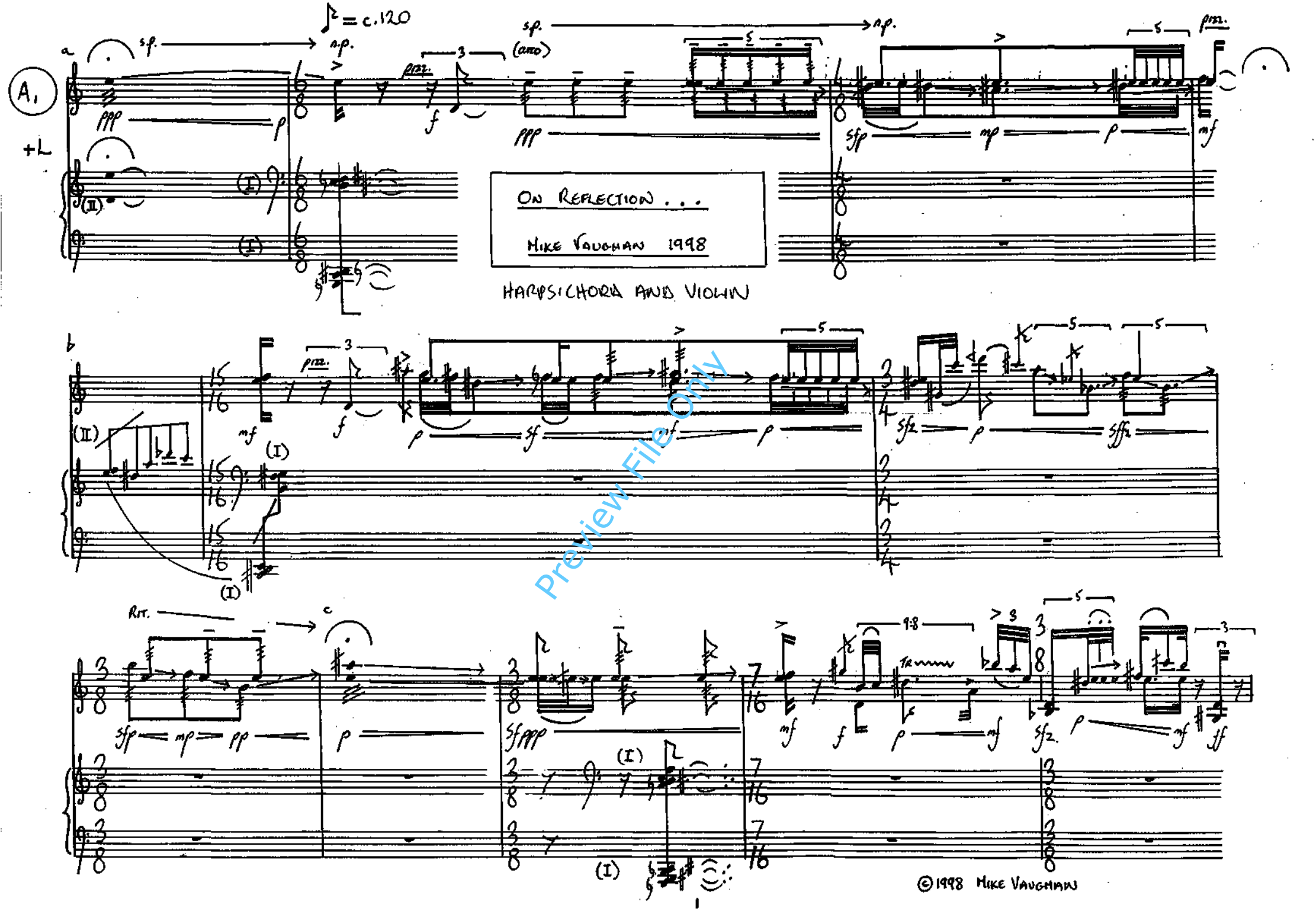
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HARPSICHORD AND VIOLIN
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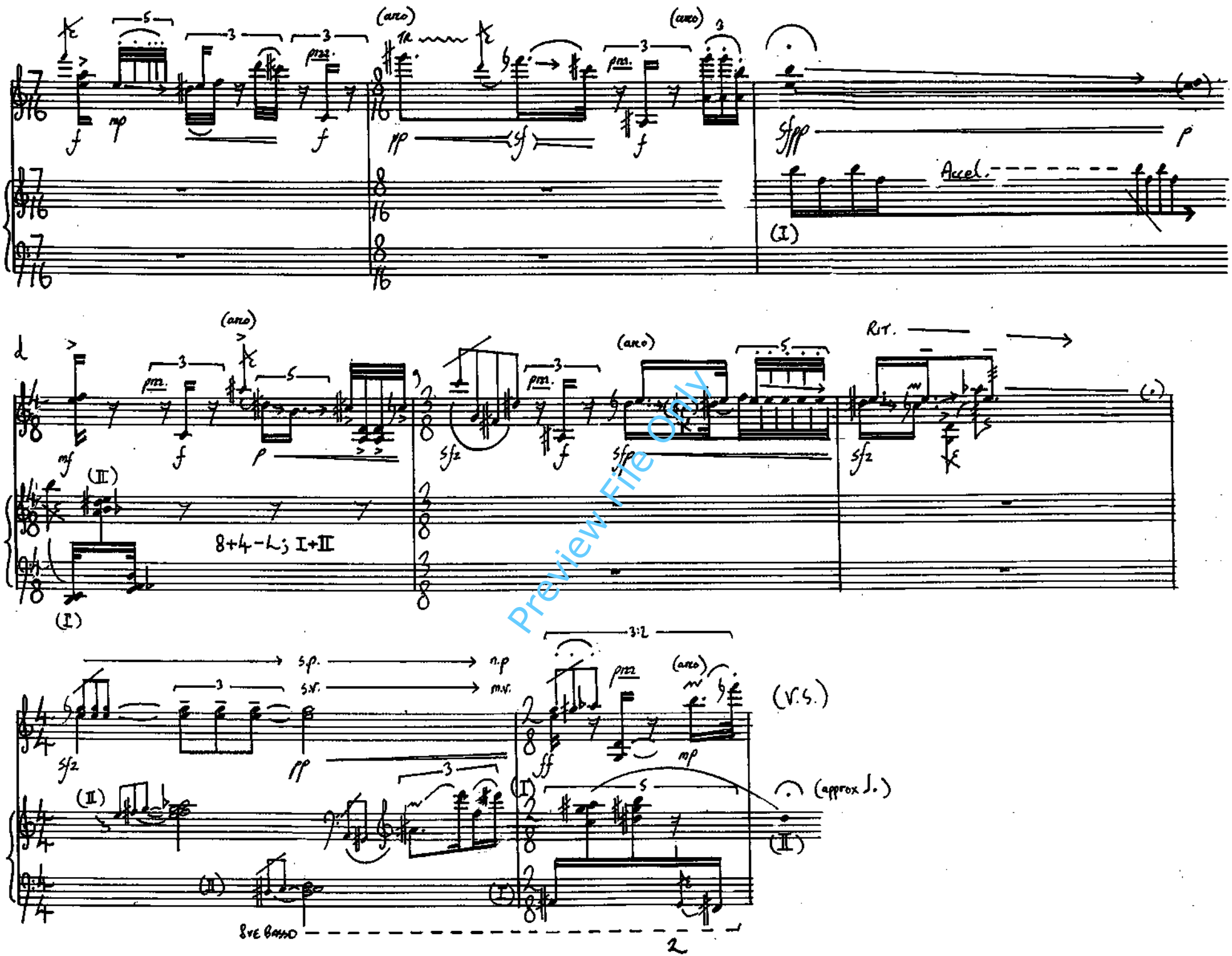

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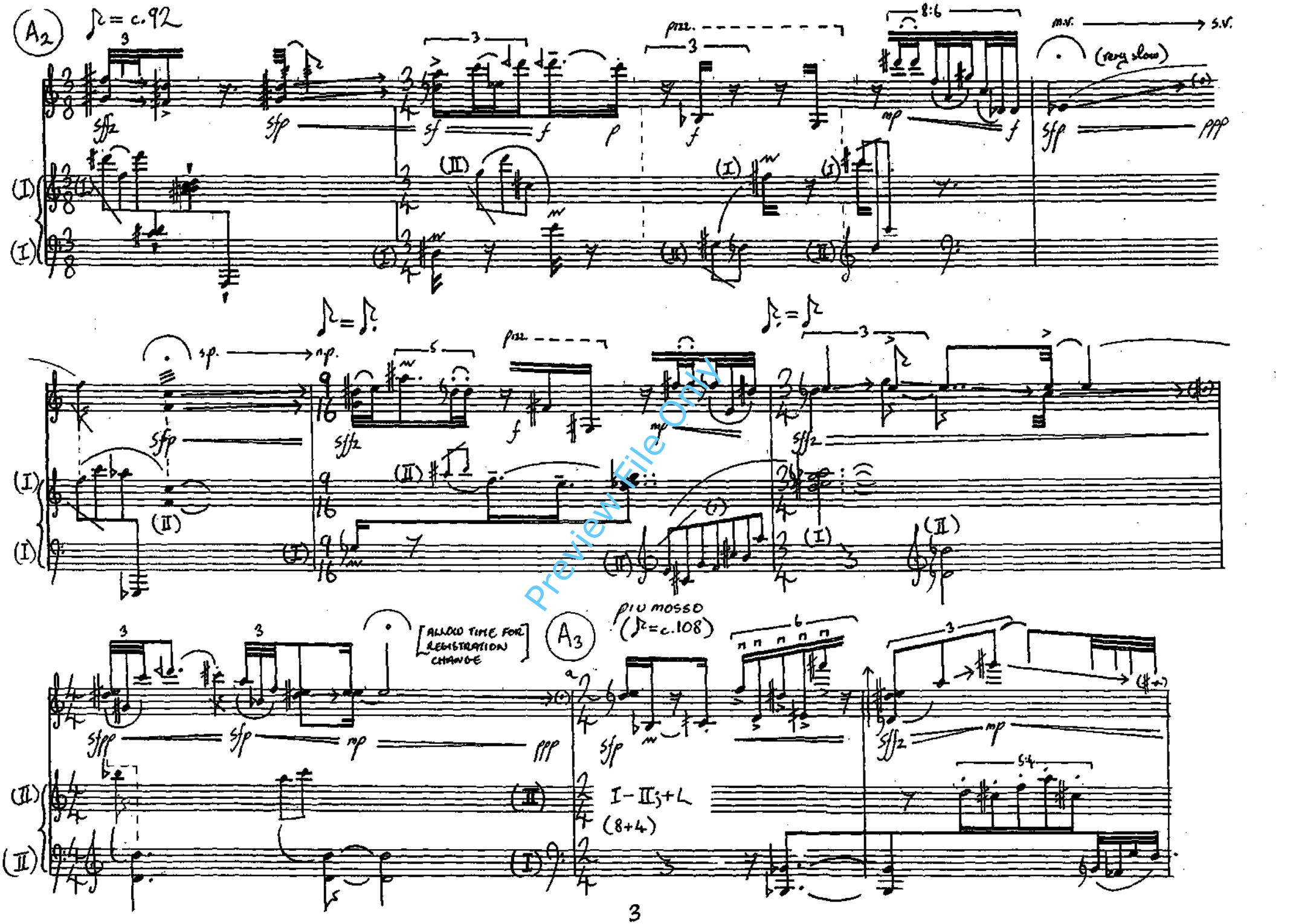


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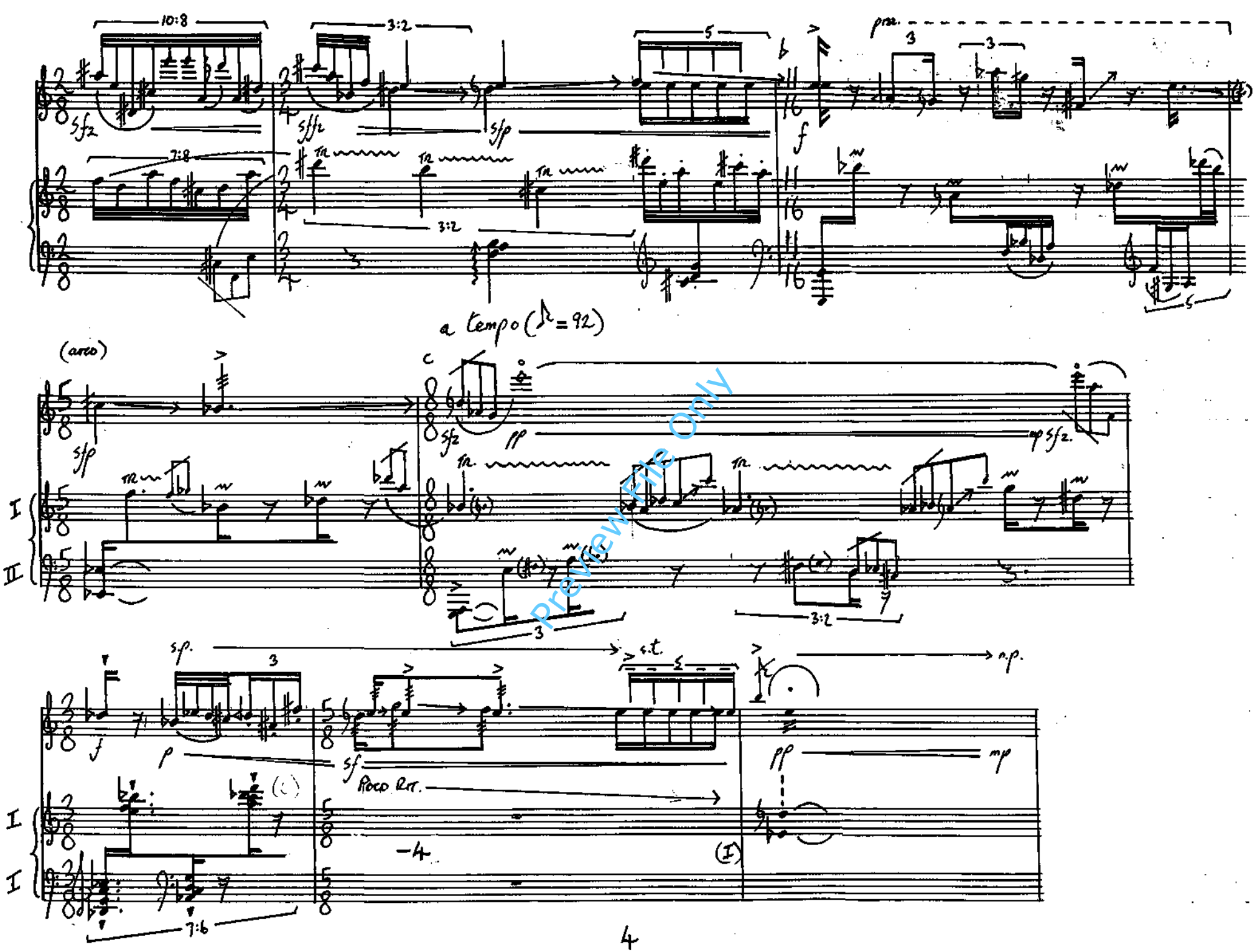


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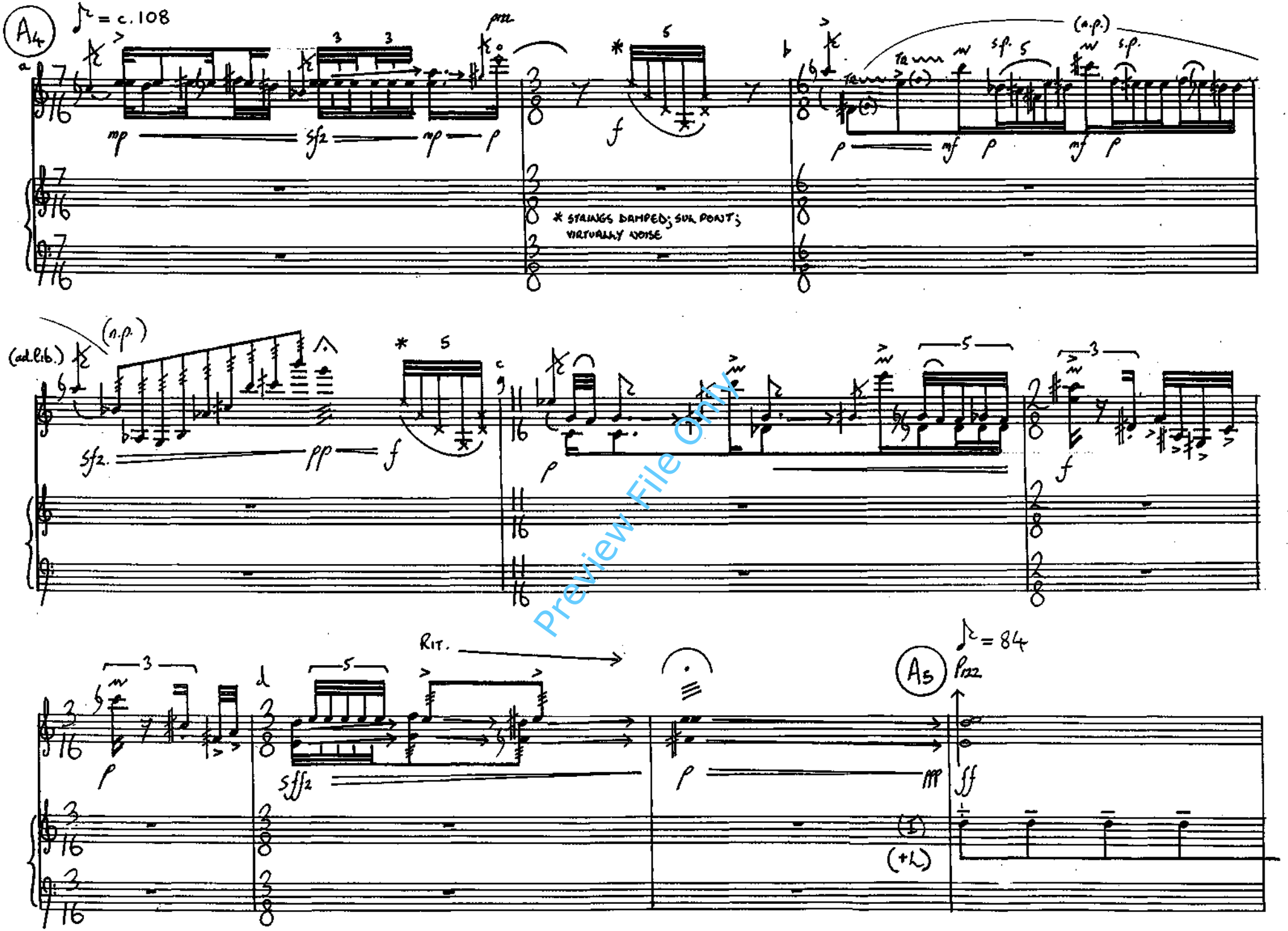


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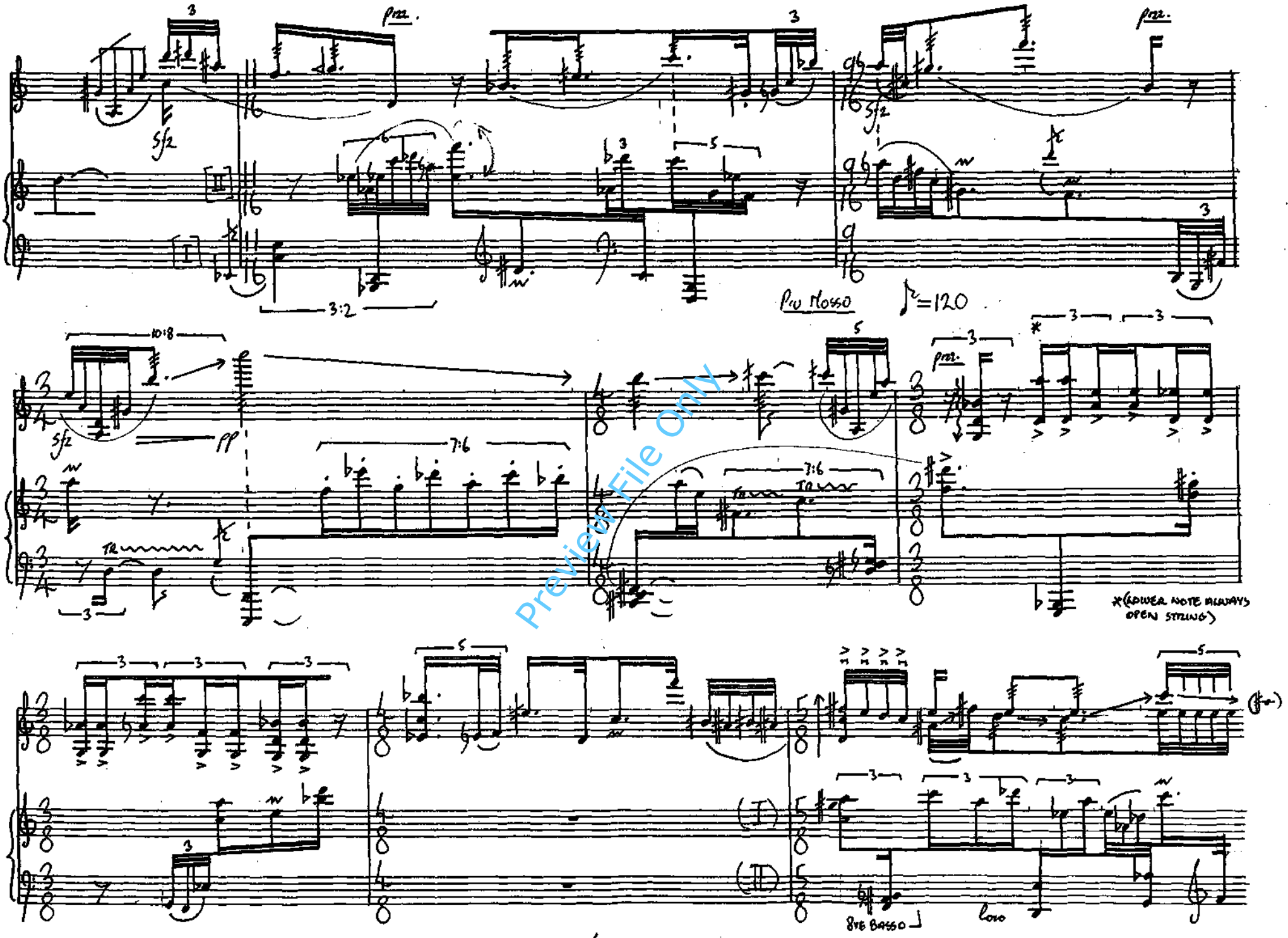


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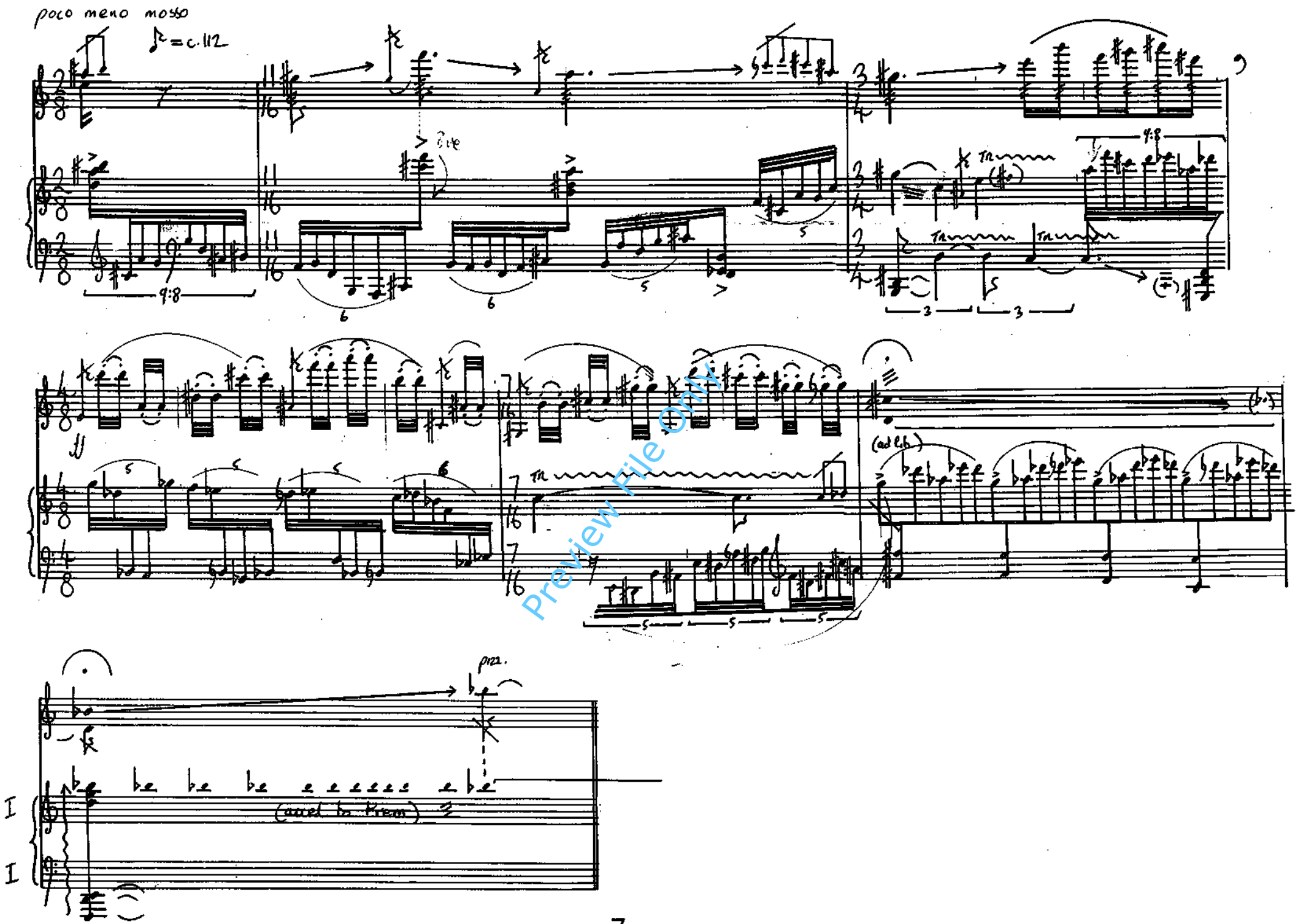


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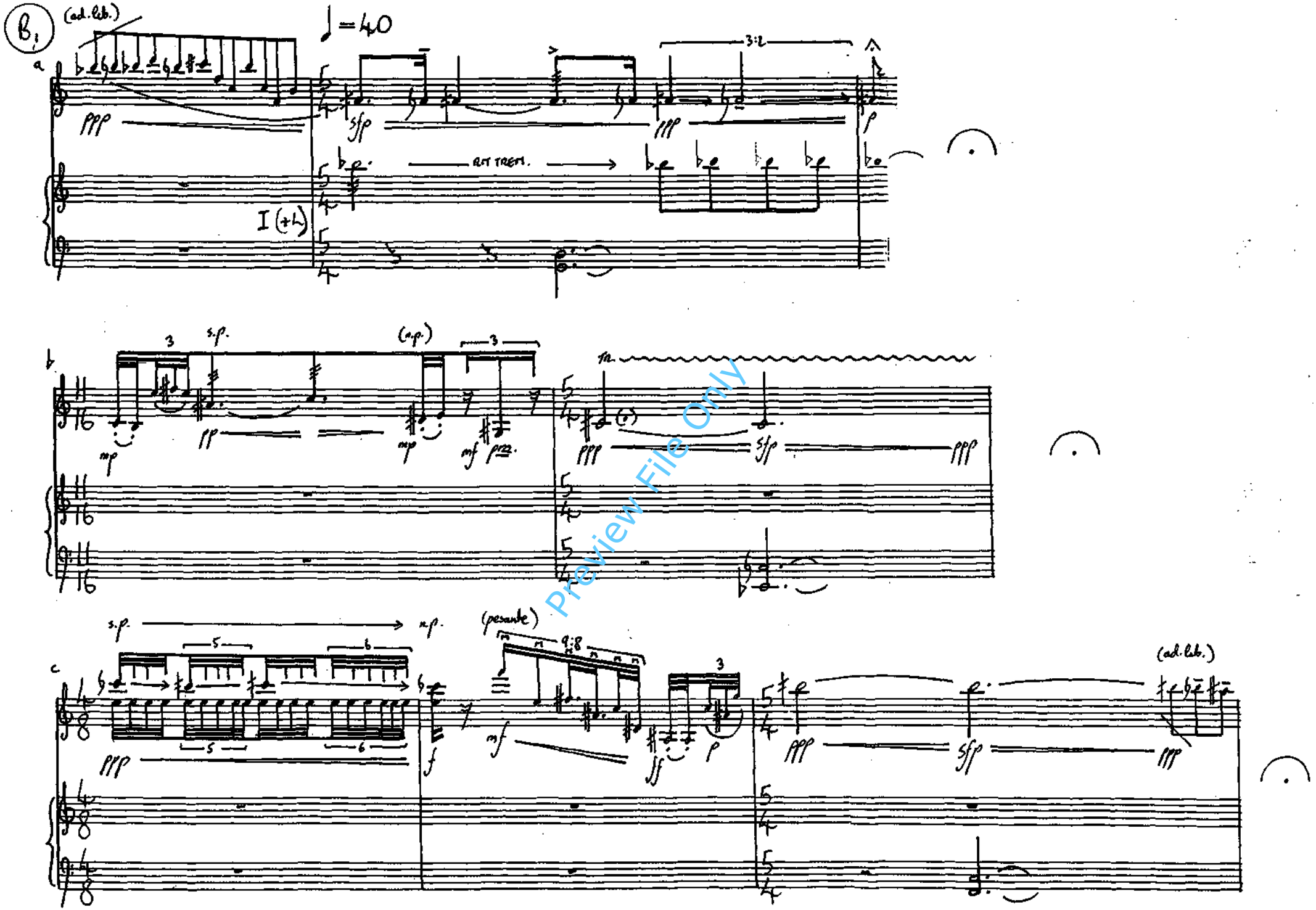


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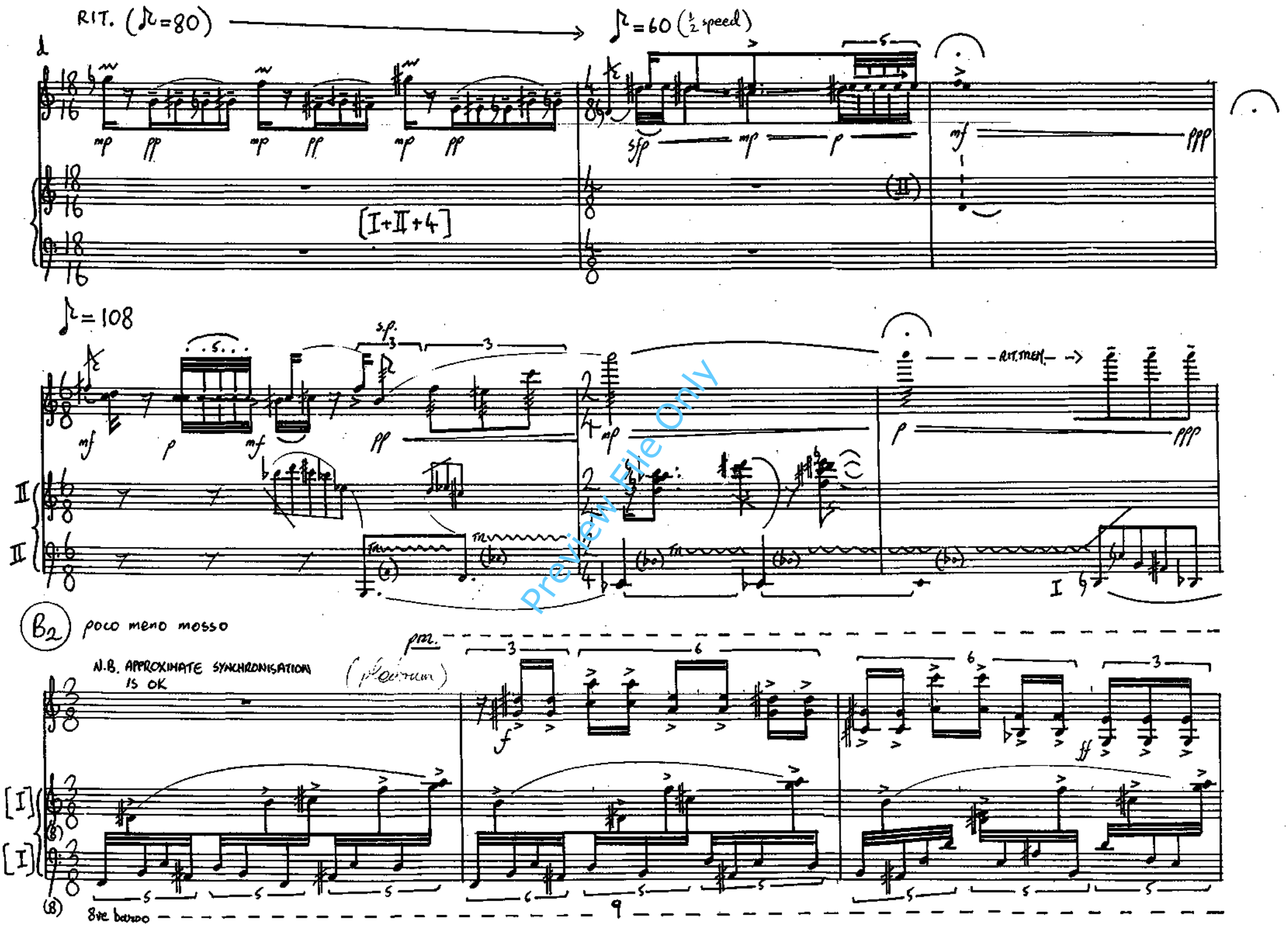

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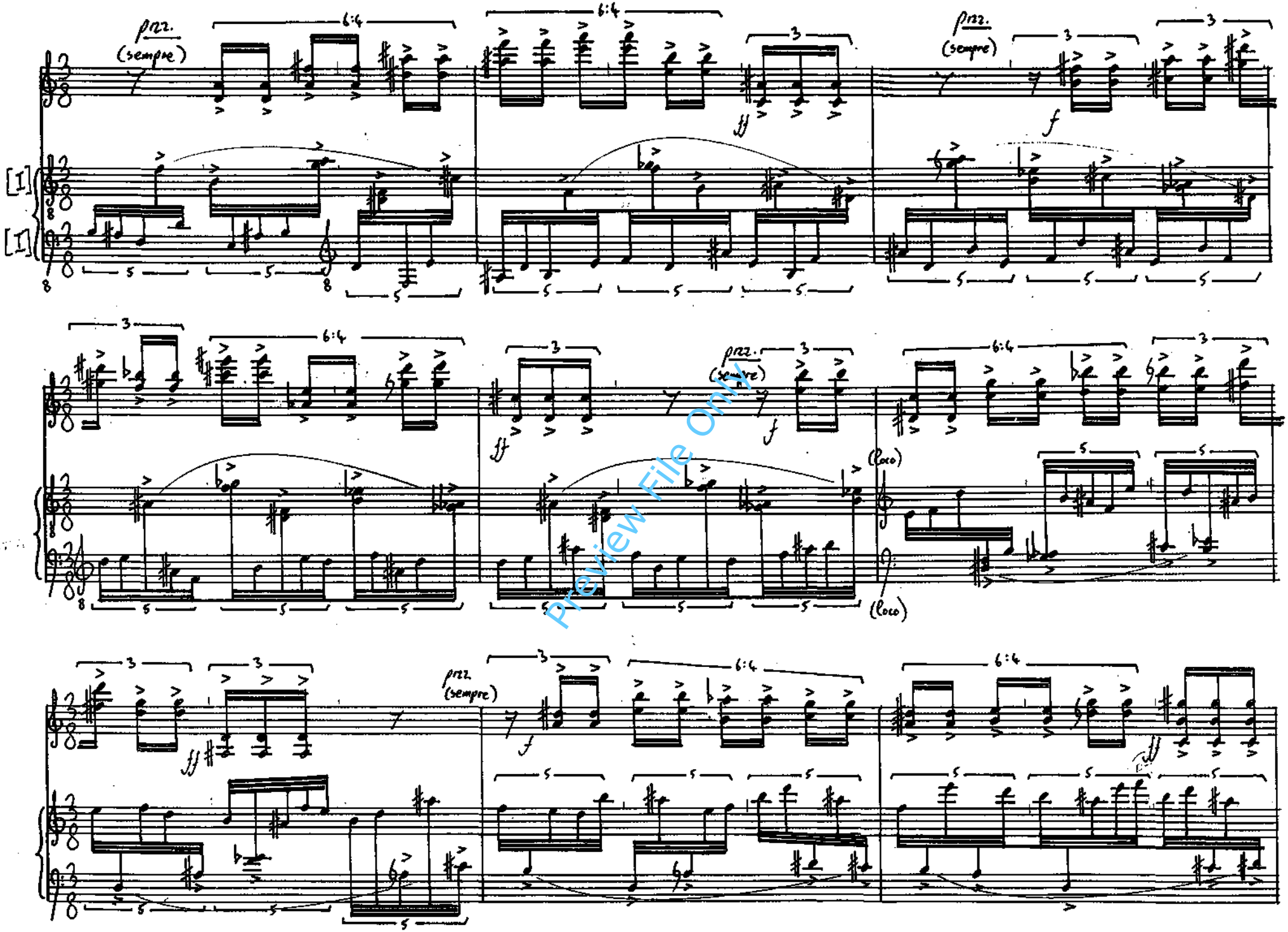


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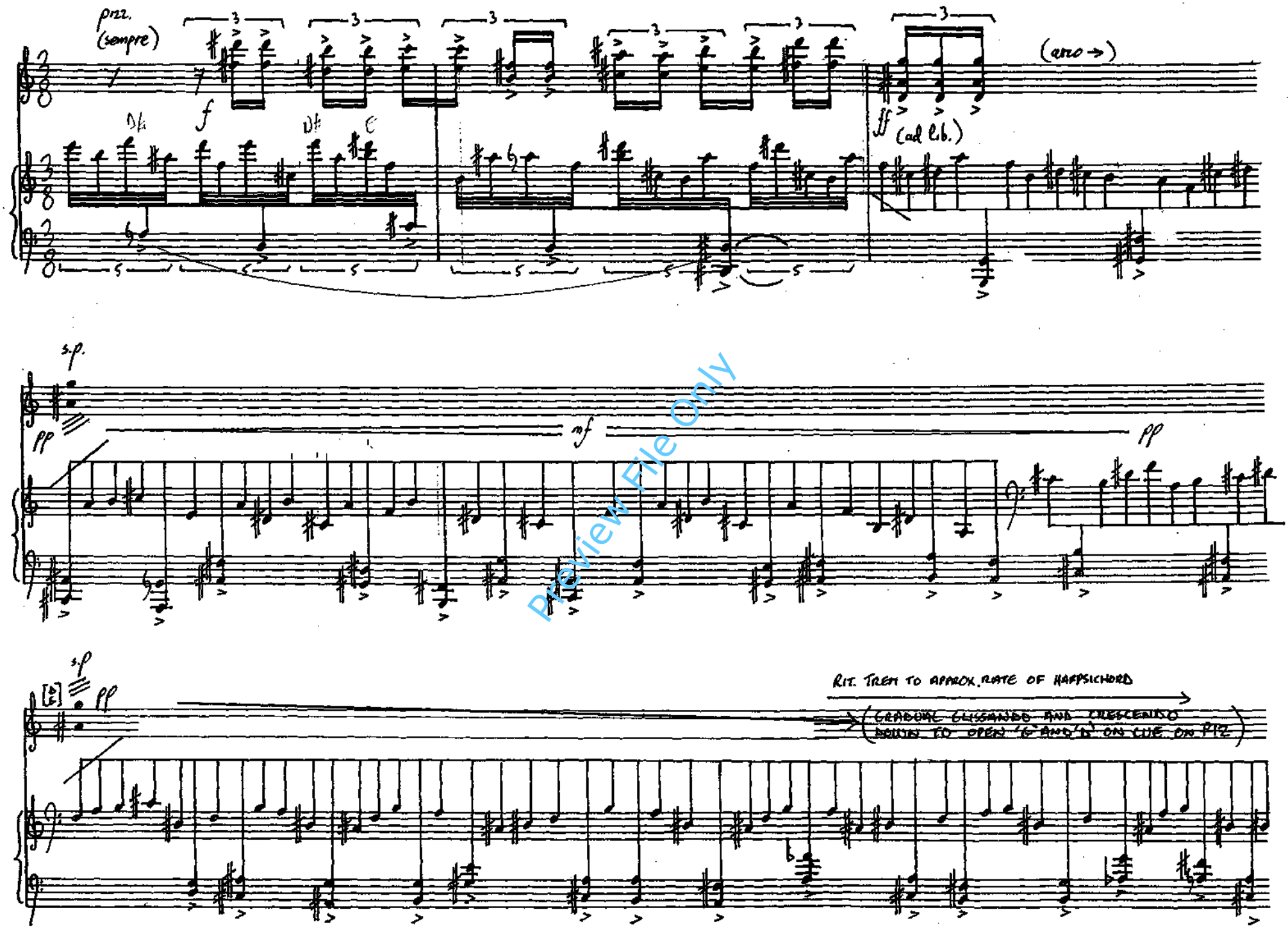


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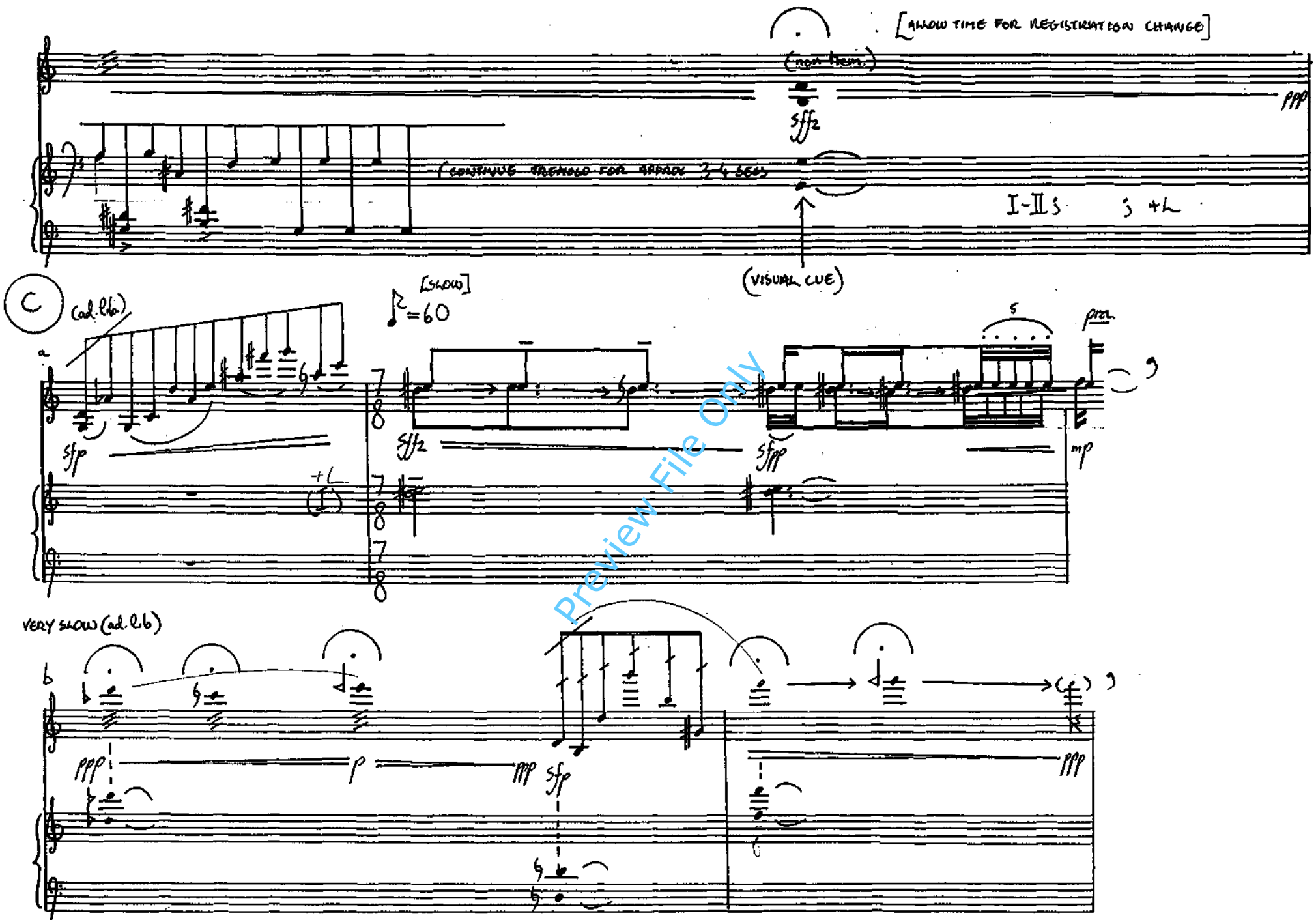


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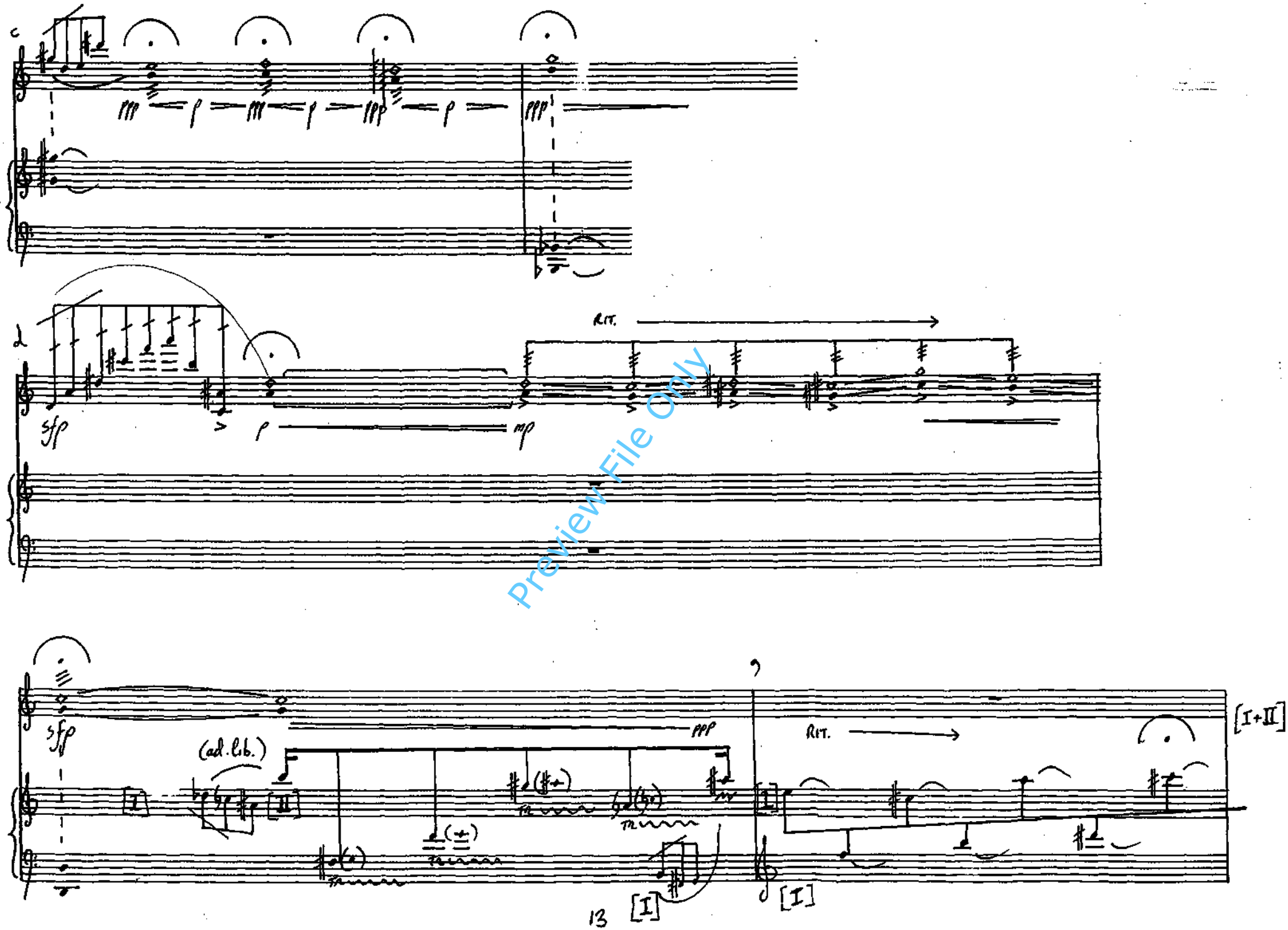


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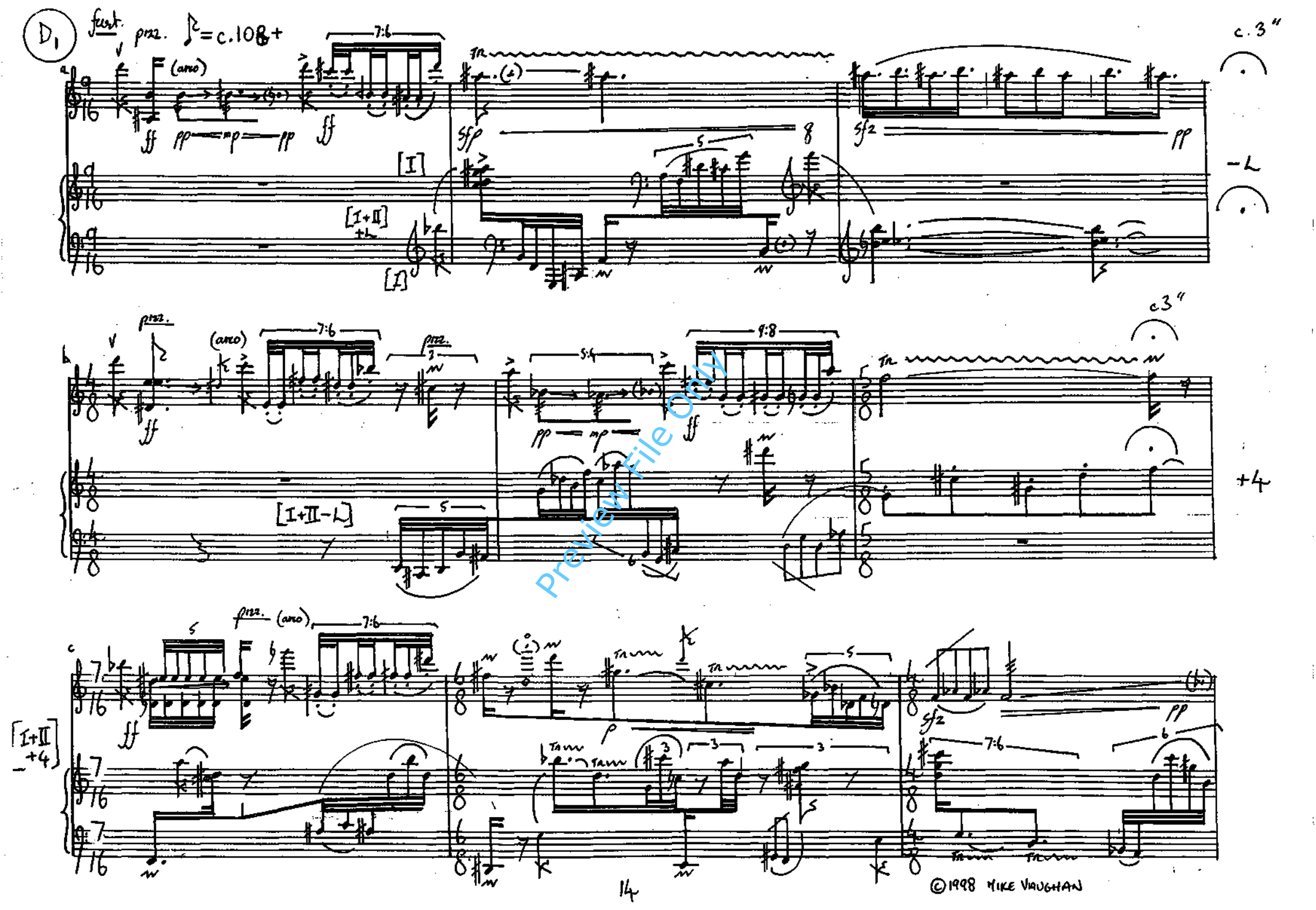




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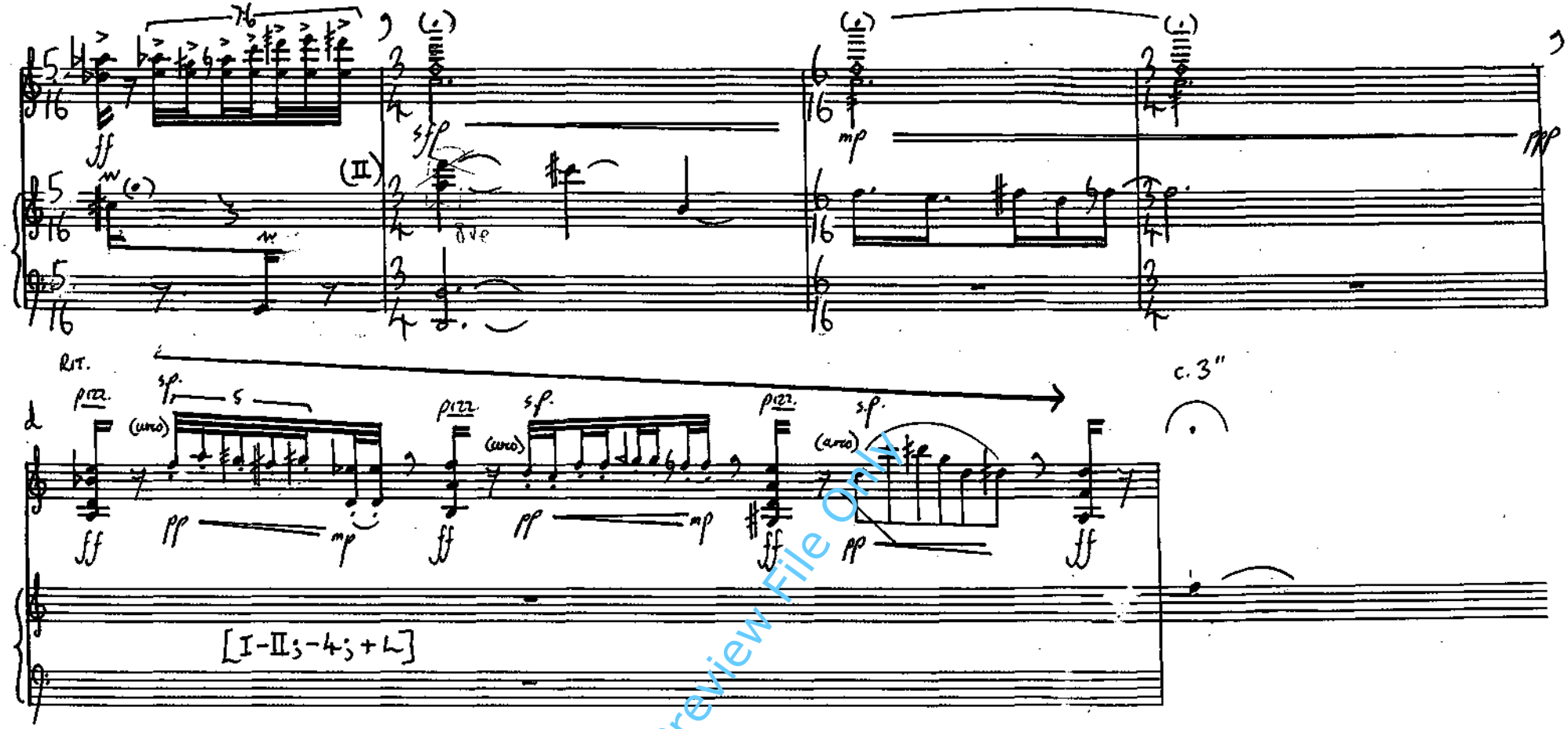


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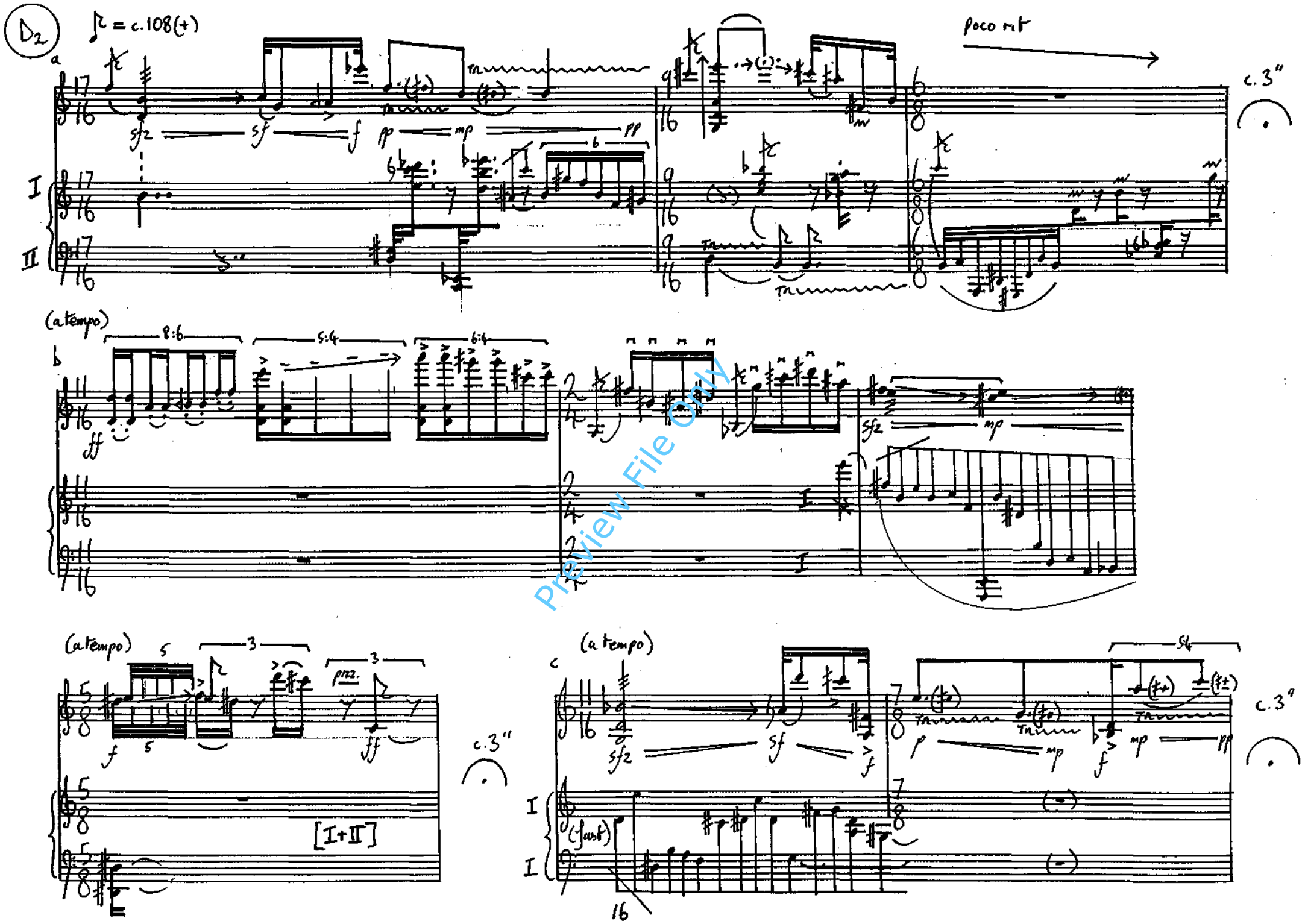

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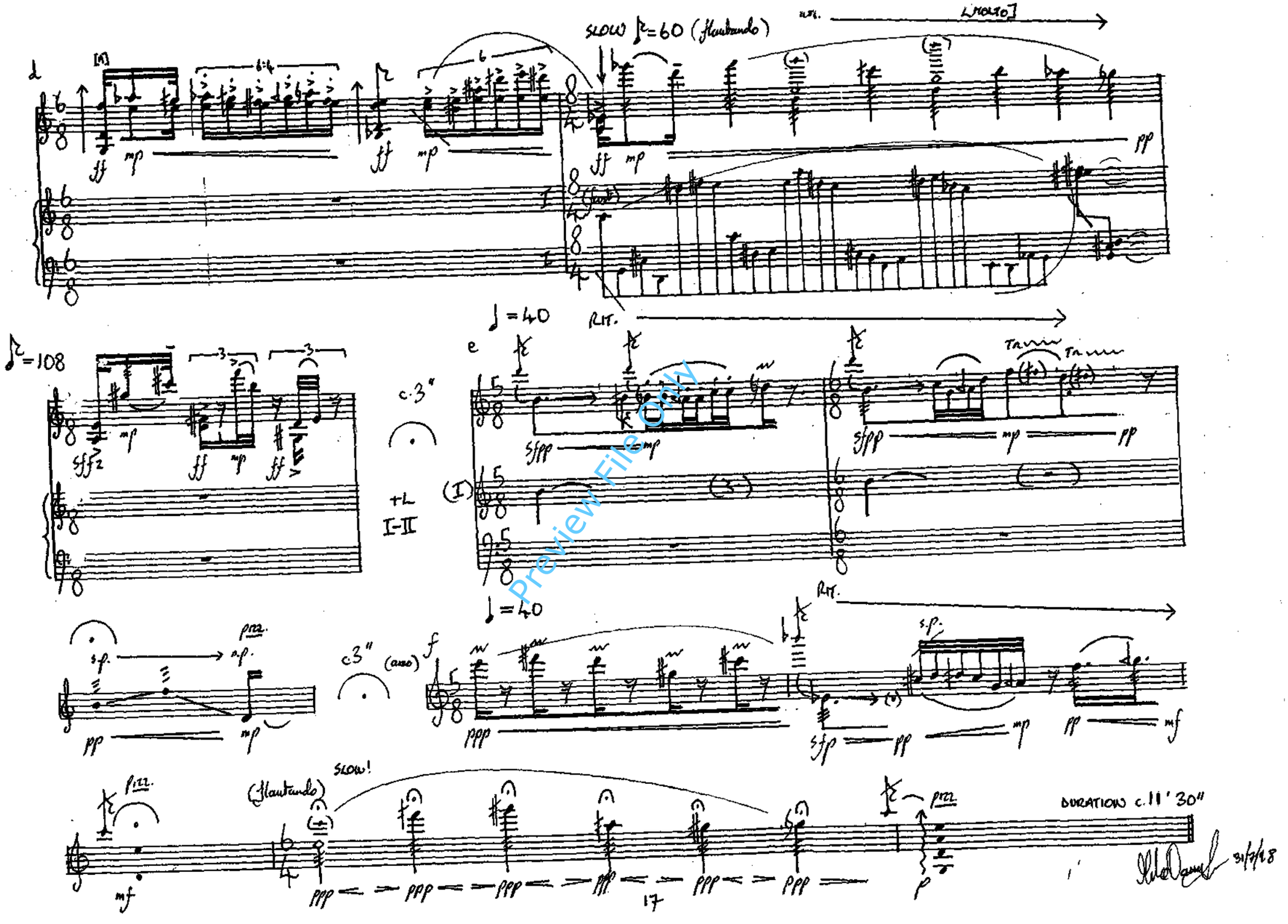


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