

VIOLIN

“... unless he senses when to jump”

spalt (the delicious residue of the imperfect)

EACH PLAYER ENTERS INDIVIDUALLY after approximately 6-13 clicks of the metronome; always play “in time” with it, although slight divergences are expected / desired

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<http://newmusicnotation.com/fonts.html>

once the last performer has come to a resting position, ALLOW ANOTHER 7 (or so) CLICKS OF THE METRONOME BEFORE IT IS STOPPED UNCEREMONIOUSLY

[1] RH sets the tip of the bow on I. for a lightly (*pitched*) TINKLE sound, bow hairs almost in contact with edge of vln body / LH fingers lightly dampen the strings

glide the bow along its tip (on the ivory) with normal pressure, getting “stuck” at the joint of the bow hairs; imperceptibly increase the pressure on the bow tip

with the bow tip pressed hard into the crook where the hairs are attached to the ivory, the bow suddenly releases and explodes in a “slip pizz.” SQUAWK (stopped immediately)

imperceptibly lessen the pressure of the bow contact

rotate the bow so that only the edge of the hairs remain in contact with the strings (*quasi col legno*)

[2] “white noise” transition: with extremely light pressure and absolutely constant speed, bow the string as close as possible to being inaudible; slowly add the rib of the instrument and fade out the string sound (sound is difficult to control but should be held as stable as possible)...

... and stop abruptly (no accent) at frog

[3] lift bow abruptly from the strings (no sound!), pause slightly 3-4 cm above them and begin a long, large circle, in extremely slow motion and continue the circle over approx. 4 measures, as if preparing for your entry in brahms’

violin concerto... or some other equally vomituous, *über-romantik* piece...

[4] ... *ach*, but your entry is completely emasculated! simultaneously place frog (ferrule) with moderate pressure on IV. (audible pitch) and set the mother-of-pearl inlay delicately on III.

RH slides the ferrule just so slightly that it “plucks” down off the string and the bow hairs stop the string (the length between the bow and the scroll vibrates); a small and very rapid bow-pressure vibrato on the string causes tiny metallic squeaks; just before “pluck”, LH releases IV. but continues to dampen I.-III.

“swish” the bow towards your face and and up and off the strings (the bow hairs caress them!) with a slight twist of the wrist (also ca. 1-2 mm downbow to avoid the ferrule touching the strings), abruptly freeze arm with RH ca. 5 cm off the strings; release III. just before “swish”, continue to dampen I.-II.

[5] whip the bow rapidly, so the hairs WHISTLE through the air as your arm sweeps in a wide circle down, outwards, upwards and coming to rest with index on III., as if prepared for a pizz.

[6] LH index finger “hammer-on” (guitar) and immediately gliss. (audible); upon arrival, the thumb knuckle KNOCKS against the curve of the neck; an undulating vib. slowly dies out...

with extremely heavy pressure on the fingerboard, slowly pull IV. towards III. (guitar bend); simultaneously, lift the scroll slowly up and away from your body, slightly grimacing as if something were about to snap [*it seems the almost invisible raising of the instrument causes the ragged audible gliss.*]; if unshaven, allow scratching noise from whiskers on body to be heard; stop abruptly

[7] jerk the finger off the strings and slowly move the bow towards and set it down noiselessly on your music stand

[8] both hands suddenly grab the instrument: RH across the narrowest part of the ribs, straddling the bridge with the fingers outwards, thumb close to chin, palm dampening the strings; LH (same position as before) dampens the strings

remove the violin abruptly from beneath the chin and set it down on your lap in a calm motion (strings still dampened)

[9] release the strings and move the LH to a resting position in a natural manner

RH quickly releases the strings (let vibrate) and freezes just above them

slowly move to a complete resting position in a natural manner and wait for the end of the piece while staring calmly and expressionlessly at the audience