

10 290

Jaakko Warén

Crash, Mind & Delay

for solo violin and live electronics

1989

Suomalaisen musiikin tiedotuskeskus Fimic
Finnish Music Information Centre Fimic



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Music Finland

CRASH,

MIND &

Delay



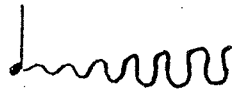
for solo violin
and live electronics

CRASH, MIND & DELAY

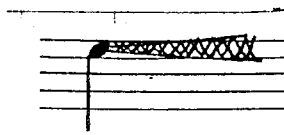
KEY FOR SYMBOLS AND SPECIAL MARKINGS:

 = Pizzicato à la Bartók (let the string hit the fingerboard)

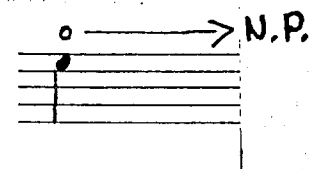
N.P. = Normal Position S.P. = Sul Ponticello S.T. = Sul tasto



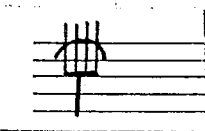
= Gradually increase vibrato to greatest possible frequency difference by sliding the finger



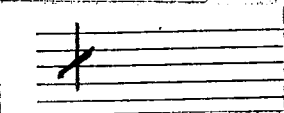
= Increase bow pressure to a scratch



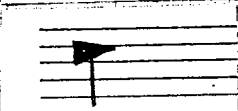
= Change sounding natural harmonic to a natural written pitch (N.P.) (pushing finger gradually down on the string)



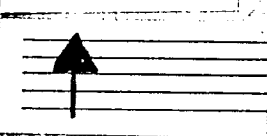
= Fast arpeggio on 4 strings behind the bridge



= Strike sounding-board of the instrument with bow (wooden part)



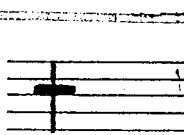
= Strike tail of the instrument with bow (wooden part)



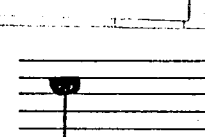
= As high as possible



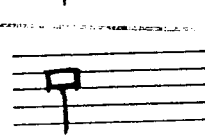
= Col legno battuto (without defined pitch)



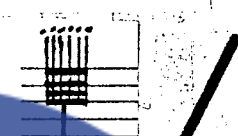
= Strike fingerboard of the instrument with bow (wooden part)



= "Knock" wooden side (between boards) of the instrument with fingers



= Tap strongly sounding-board of the instrument with Fingers



= "RICOCHET"-bowing as fast as possible high register/low register (no open strings)

CRASH, MIND & DELAY for solo violin and live electronics (1989)

For performance set up should include two 2-way speakers (STEREO) installed for the both sides of a concert hall, pick-up microphone and an amplifier system equipped with special effects.

Effects to be used (in channel) are REVERSE and REVERB (Large Hall) "grand Canyon"-echo in stereo. The sound of the violin can be amplified for the entire duration of the piece. This is to be considered by the player and also on the acoustics.

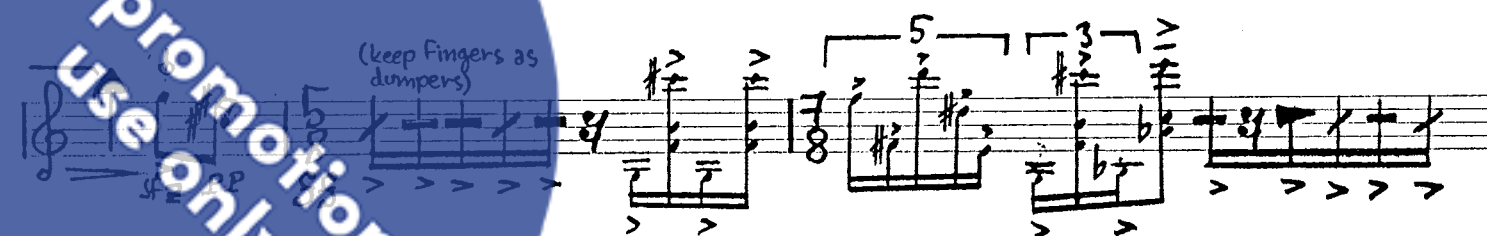
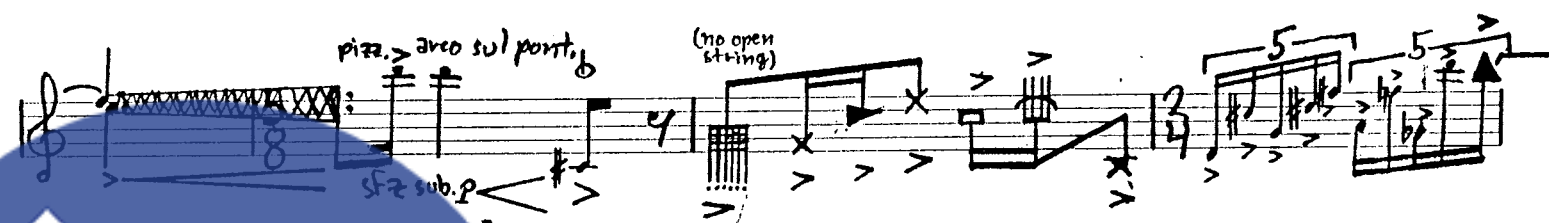
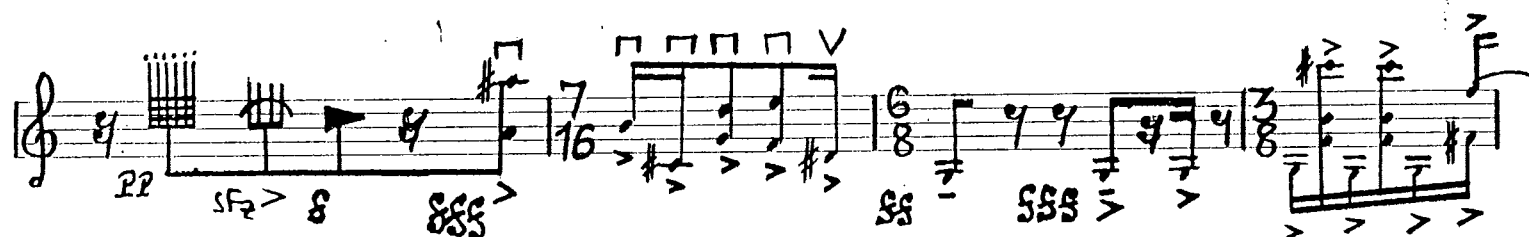
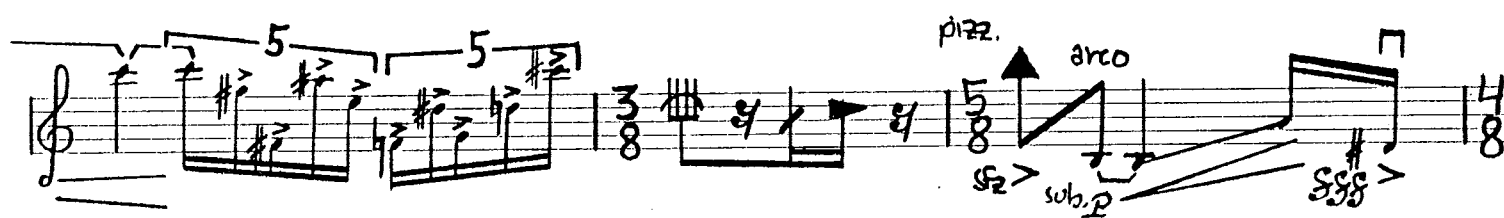
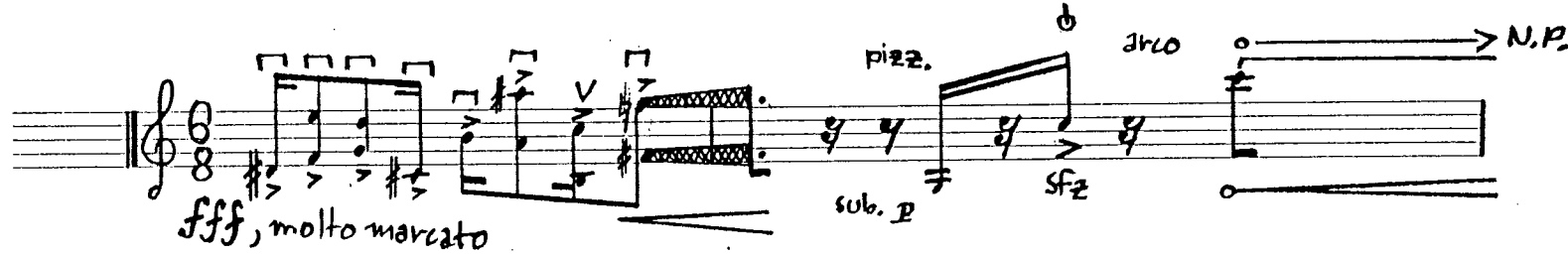
This piece was written in 1989 and was first-performed at Kulas Recital Hall at Oberlin, Ohio on October 12, 1989 by David Ling, violin

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CRASH, MIND & Delay

JAAKKO WARÉN (1989)



Repeat given bars changing order (as much as possible) of the repeating bars all the time, with growing accelerando and crazyness.

CHANNEL (PICK-UP MICROPHONE) Reverse on (gradually increasing)

ca. 20"

CHANNEL / REVERSE OFF

(attacca)

§§§§§

(A tempo)

subito P

mf

mp

sfz

pp

S.P.

N.P.

trinu

S.T.

(N.P.)

mp

p

sfz

trinu

N.P.

S.P.

(Rubato) Reverb on (Delay ≈ 6")

sfz

ppp

mp

mf

trinu

CHANNEL OFF N.P. → S.P. (N.P.)

p

mp

trinu

3

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CHANNEL || Reverb on
 (Rubato) *gradually relaxing* → DELAY OFF
 SP → N.P. → S.T.
 PPP

CHANNEL || Reverb on (Very large hall) (DELAY TIME ≈ 12")
 (quasi Attempo) *trmur*
 P mp mp mf mp (Relax 100%) mp PP

as spread as possible (letting 2 pitches last simultaneously in echo as long as marked (at least) or longer)
 8" 10" 8" 6" 8" 10" 12"
 con sordino
 mp (sempre simile)

(keep reverb on)
 8" 6" 8" 4" 2" 6" 8" 5" 8"
 senza sordino
 P

→ Rubato (with echo)
 6" 4" 4" 8" 8" 8"
 P mp, sempre non vibrato! P PP

≈ 5'50"
 (let delay and play last note below the echo which remains)
 S.T.
 PPPP

Johns D. Jones
 24 September 1989
 Oberlin, Ohio

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