

Falling Skywards is an improvisation for solo violin which has been scored as a composition for others to perform.

Please note therefore, that the CD is the most important documentation of the work and should be used by the violinist alongside the score

Technical specification and set-up information

Microphone for the violin
Delay effects processing module (Lexicon LXP5 or similar)
Mixing desk with sends
Stereo amplifier
Speakers left right
Footswitch – momentary contact

Violin

The violin is closed-miked

Mixing desk

Inputs: violin mike is connected to mixer channel 1
stereo outputs of delay effects processing module are connected to mixer channels 3+4
Sends: send 1 of channel 1 is connected mono input of the Lexicon delay effects processing module
send 1/feedback – from bar 110 to 151 (end) send 1 on *channels 3+4* is gradually increased so
that it feeds into the delay effect
Outputs: main outs L+R are connected to stereo amplifier/speakers
EQ from bar 110 to 151 HI & LO EQs are increased as part of the feedback parameters
Panning: Outputs panned 50-75% left, 50-75% right depending on the acoustics of the performance space

Lexicon delay effects processing module

Input: send 1 of mixing desk is connected to mono input of delay EFX module
Outputs: stereo output is connected to mixing desk channels 3+ 4

Presets: bounce delay: digital delay line 1+2, +feedback 1
delay decay time 0 seconds (bars 1-27)
3 seconds (bars 28-31)
5 seconds (bars 32-151 end)

Footswitch: connected to panel footswitch connector on EFX module
when pressed down the footswitch opens the EFX input sending violin into the Delay EFX
when released the footswitch mutes the violin input into the Delay EFX

Performance instructions

Electronics

The piece is designed so that the musician controls the delay EFX by means of the footswitch as notated in the lower stave "*footswitch & delay*"

the footswitch is depressed and so the player allows the violin to input into the delay EFX"

the footswitch is *off* and the violin input is muted

Violin

The pitched material is simple allowing the player to concentrate and experiment with timbral & bowing effects in the greatest possible detail. *The bow is often moving independently of LH fingering in a combination of bowed tremolo and fingered trills producing artifacts that will be picked up into the delay EFX*

BOWING

strong pressure in the lower half of the bow & distorting the pitch

"bow-harmonic" produced by very fast bowing near bridge (sul ponticello), suggested pitches are indicated in *additional stave above violin*

bow in a circular movement anywhere between extremities of bridge & upper half of fingerboard

FINGERING

natural harmonic – finger lightly touching the given pitch

artificial harmonic – lightly touch the node of the interval a 4th above the pitch stopped by the finger below

half-stopped upper/lower note fingered trill/tremolo, on double-stops *only* top note is affected unless indicated on lower

the effect is to allow multiphonic harmonics & ambiguously pitched timbres to "spring" out as with the above "bow-harmonics". The bow moves independently of LH trilling to produce artifacts for the delay

EFX