

arco

song cycle for violin, video, & tape in five movements
by Ted Moore

arco

song cycle for violin & tape in five movements

by Ted Moore March 2024 • Bethany, CT

adapted and extended from *triangle* (2020) for string quartet and tape

dedicated to Marco Fusi

Performance Instructions for all of *arco* (not all will apply to all movements)

Movement Selection and Order

Any subset of these movements can be played in any order, including playing a single movement. When a subset of the movements is played, use the movement titles. Listing the movement number and/or piece title (*arco*) is optional. When more than one movement is played, organizing them *attaca* is optional.

Including video parts is optional. If using the video parts and playing multiple movements, video parts for all those movements should be included. When using the video parts, the projector's image should be as large as possible, thrown onto a wall, preferably a blank white wall with the performer positioned to stand in front of the wall so some of the projection is thrown onto them. A large video screen will also work.

Blending with the Tape

At many parts in movements II and IV the violin part is composed to blend with the tape in timbre, pitch, rhythm, etc., as a “transcription” of the electronics. The performer should become familiar with the tape, enabling them to lean into the sonic correspondences with the tape during the performance. If there is any part of the score that you (the performing) thinks could be changed slightly (slightly different rhythm, pitch, over pressure amount, etc.) to enhance the correspondence with the tape, go for it.

Volumes

The violin should never get covered up by the tape part, however, they should be about the same loudness, both feeling full and present in the space. For many performance spaces, this probably means amplifying the violin to match level and blend. For each performance setting, feel free to EQ and/or automate the volume of the tape part to comfortably blend with the violin sound. If someone is available to ride the fader during the performance, this is always appreciated! (If you find that certain sections need to be drastically adjusted, let me know, perhaps those changes should be made in the distributed performance materials!)

Click Track

Each movement has a click track that can be used to stay aligned with the tape part. It is likely that the click will be most useful for movements II and IV, but can be used for any and all (or not!). All of the media files are aligned so that if one puts the click track and the tape part in a DAW (or any media player) and begins both simultaneously, the click will be properly synchronized with the tape.

Movement	Click Track Entrance
I	one measure before violin entrance
II	4 beats of count in
III	one measure before violin entrance
IV	4 beats of count in
V	one measure before violin entrance

Bow Position

Marking in Score	Bow Position
sp	sul ponticello
xsp	extreme sul ponticello (<i>very</i> near bridge)
st	sul tasto
xst	extreme sul tasto (further over fingerboard)
fl	flautando
ord	ordinario

Bow Pressure

Over Pressure

Solid bars above notes indicate over pressure. Unless specified otherwise, this, “normal” over pressure should create a harsher tone but still have pitch. “Medium over pressure” is slightly more pressure with less pitch. “Extreme over pressure” should be more harsh with little-to-no pitch. Gradations within “normal” over pressure are indicated with wedges.

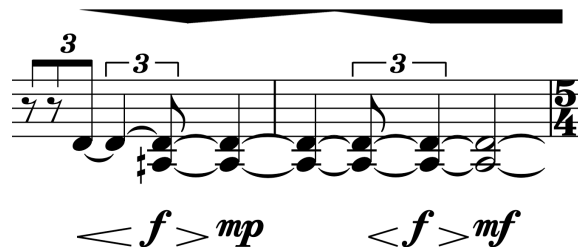


Figure 1: over pressure

Note Heads

x note heads indicate muted strings. These are always used for the same gesture: mute all the strings and bariolage across them quickly with the bow as indicated, following the left hand motion as well. This gesture should be a mostly muted string sound but hopefully some harmonic squeaks or other squeaks will pop out.

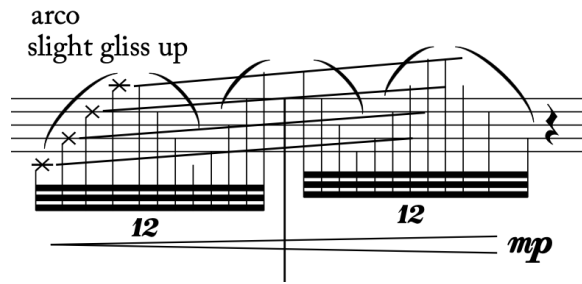


Figure 2: x note heads

Square note heads indicate medium overpressure. Some general pitch should be present, but mostly expresses a bow-on-strings crunch sound.

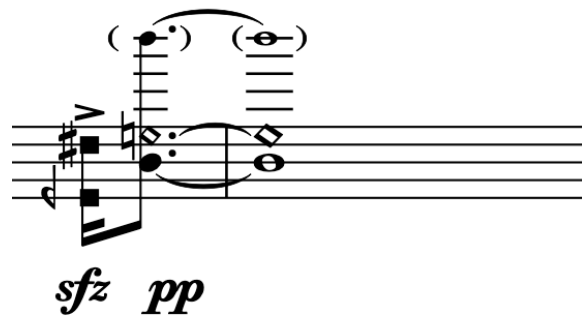


Figure 3: square note heads

Unmetered Tremolo Transitions

When a feathered beam has no note heads, freely accelerate or ritardando (as indicated) over the specified duration. Continue the note or repetition of notes that started the feathered beam gesture. Focus on the musicality of the gesture over the allotted time rather than the specific number or position of the headless beams.

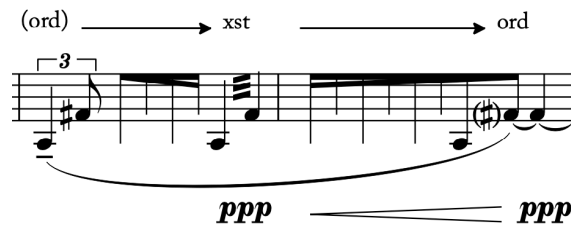


Figure 4: unmetered tremolo transitions

Tuplet Continuations

In movement III the bariolage section has varying tuplets, some of which extend for partial measures. When this occurs, continue playing the bariolage in the rhythm of the tuplet for the number of bariolage beats specified and then immediately move to the next measure. In the example below, after playing five quarter note gestures in the time of four quarter notes (in the top measure), continue that rate of quarter notes for three more quarter note beats and then immediately move on to the next measure. The meter and tempo of the click track correctly reflect these jumps.

The image shows two staves of musical notation for a violin part. The first staff, labeled '62' and 'Vln.', is in 3/4 time and contains a measure of bariolage. A bracket above the staff indicates a '5:4' tuplet, where five quarter notes are played in the time of four. The second staff, labeled '63' and 'Vln.', is in 3/4 time and contains a measure of bariolage. A bracket above the staff indicates a '3:4 of 5:4' tuplet, where three quarter notes are played in the time of four, continuing the rate from the previous measure. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Figure 5: tuplet continuations

arco Tech Rider

contact: Ted Moore (composer) ted@tedmooremusic.com

These specifications are adaptable to different performance spaces, so please be in touch with what is or isn't possible and we'll find a solution!

1. Venue provides a stereo speaker configuration for tape playback (more channels are possible, let the composer know ahead of time how many and the configuration).
2. If possible/necessary venue provides a microphone for amplification and blending of acoustic performer with electronic sound. In most halls, amplification of the performer will be beneficial. This microphone should be a condenser microphone, ideally a DPA 4099, DPA 4060, or similar.
3. The performer uses a click track to keep in time with the tape part. Venue provides a female 1/8 inch headphone jack at the performance position for performer to plug earbud(s) into. Venue also provides backup earbuds in case performer requires them.
4. Venue provides playback of click track to audio outputs separate from tape part (so the audience doesn't hear the click track). The tape part and click track audio files are synchronized so that starting them both at the same time will ensure proper synchronization. Synchronization should occur in a digital audio workstation using multiple tracks. Do not attempt to synchronize by "pushing the buttons at the same time." If you require the files organized differently, please get in touch.
5. If including the video designs (this will only be the case if explicitly indicated): Venue provides a projector (as large as possible) thrown onto a wall (preferably a blank white wall with the performer positioned to stand in front of the wall so some of the projection is thrown onto them). A large video screen will also work.

Tape & Instrument Balance

The violin should never get covered up by the tape part, however, they should be about the same loudness, both feeling full and present in the space. For many performance spaces, this probably means amplifying the violin to match level and blend. For each performance setting, feel free to EQ and/or automate the volume of the tape part to comfortably blend with the violin sound. If someone is available to ride the fader during the performance, this is always appreciated! (If you find that certain sections need to be drastically adjusted, let me know, perhaps those changes should be made in the distributed performance materials!)

cylinder lullaby I

movement I of *arco*
for violin, video, & tape by Ted Moore

I

- cylinder lullaby I -

♩ = 42, *sneakily peeking*
up over tape part

0:34

click enters
1 bar before
violin

rubato, very expressive

9

pp < *p* = *pp* < *p*

14

xst ord 1:04

pp 3 = *ppp* < *p* > *pp* > < *pp*

19 (ord) sp ord (ord) xst ord

3 3 = *p* = *p* = *pp*

1:42

freely
light, fluttery, shimmering,
xsp

24

> *f* *pp*

- cylinder lullaby I -

2:00

ord
rubato, very expressive

(ord) → sp IV

30

pp < *p* *pp*

ord → st ord

35

p *p* *pp* < *f* > *p* *pp*

2:51

freely
arco, xsp
light, fluttery, shimmering,

ord shimmer

40

f *mp* *pp* *pp* *ppp*

3:15

ord
rubato, very expressive

accents with speed,
pressure remains light

47

pp *p*

(ord) → xst ord (ord) → st ord

51

pp *pp* *f* > *p* *pp* < *f*

- cylinder lullaby I -

4:04

ord
rubato, very expressive

56

xsp shimmer

pp **pp** **p** **pp** **p**

63

(ord) xst ord (ord) st

pp **ppp** **p** **pp** **p** **f** **p**

69

(st) xst

4:55

ord

pp **pp**

73

(ord) xst ord

5:20

tacet until
pizz tape ends

ppp **p** **f** **mp**

acute

movement II of *arco*
for violin, video, & tape by Ted Moore

II

click track starts with 4 beat count in

♩ = 66, trying to be calm, yet the tape is being persuasive - acute -

Violin

Tape

sffz *ppp* *mf* *p* *f* *fp*

xsp pizz ord arco

Vln.

Tape

f *mf* *pp*

3 3:2 3:2

Vln.

Tape

f *mp* *f* *ff* *p* *f*

xsp ord, op

3:2 3

- acute -

11

Vln.

Tape

p *f* *p* *mf* *p* *sfz*

ord 3

14

Vln.

Tape

p *p*

17

Vln.

Tape

f *ff* *p* *ord*

f *p* *ff* *p*

- acute -

21 *fl ord* *fl*

Vln.

Tape

28

Vln.

Tape

32

Vln.

Tape

- acute -

37

Vln.

Tape

mp *p* *f*

43

Vln.

Tape

still

47

Vln.

Tape

p *mp* *fl*

- acute -

51

Vln. (arco) *mf*

Tape

54

Vln. *subp* *defiant* *mp*

Tape

57

Vln. *f* *p*

Tape

- acute -

60

Vln.

Tape

sfz p *p* *sfz p*

3

64

Vln.

Tape

sfz p *mf*

A

only a very slight tremolo

69

Vln.

Tape

p *sfz p*

- acute -

73

Vln. *fl* *pp*

Tape

77

Vln. *fl* only a slight trem. *sfz pp*

Tape

81

Vln.

Tape

- acute -

85 *playful*
III (II) 3 II

Vln. *mp*

Tape *mp*

bezier

movement III of *arco*
for violin, video, & tape by Ted Moore

III

- bezier -

♩ = 54, *confidently innocuous*

(st) —————> ord

Violin

click starts 1 measure before violin entrance

pp **sfz** **p** **pp** **mp** **pp**

fast bow

3 st 3 3

Vln.

10

IV
III
ricc.

sfz **pp** **p** **pp** **sfz** **sfz** **mp**

fast bow sim.

Vln.

16

mf **pp** **p**

Vln.

24

ricc.

p **f** **p** **f** **pp** **f** **mp**

Vln.

33

pp **f** **pp** **f** **p** **mp** **sfz** **p**

- bezier -

Vln. 40

II
I

(arco)

mp *sfz* *p*

ricc.

Vln. 45

f *pp*

♩ = 88, impatiently building energy

Vln. 52

f *mf*

Vln. 54

mp f *mp f*

Vln. 56

mp f *f* *mf f* *mp*

- bezier -

Vln. 58

f *mp* *f* *pp* *f*

Vln. 61

mp sub. sim. bowing etc.

Vln. 62

Vln. 63

5:4

Vln. 64

5:4

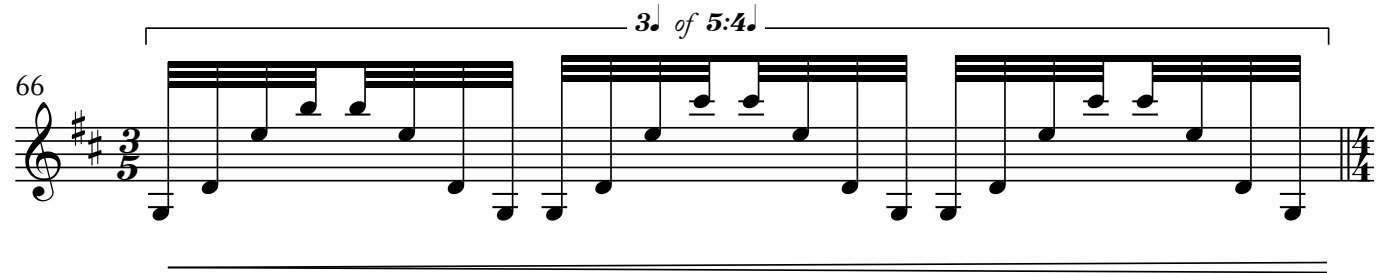
f *p sub.*

- bezier -

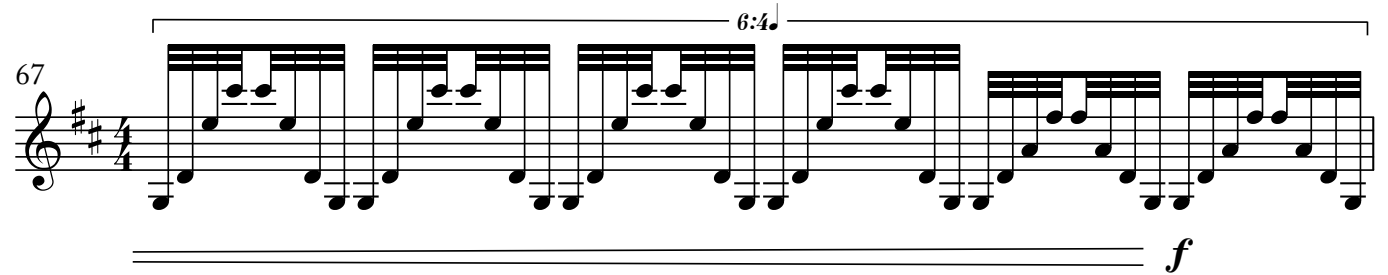
65 Vln. $5:4$



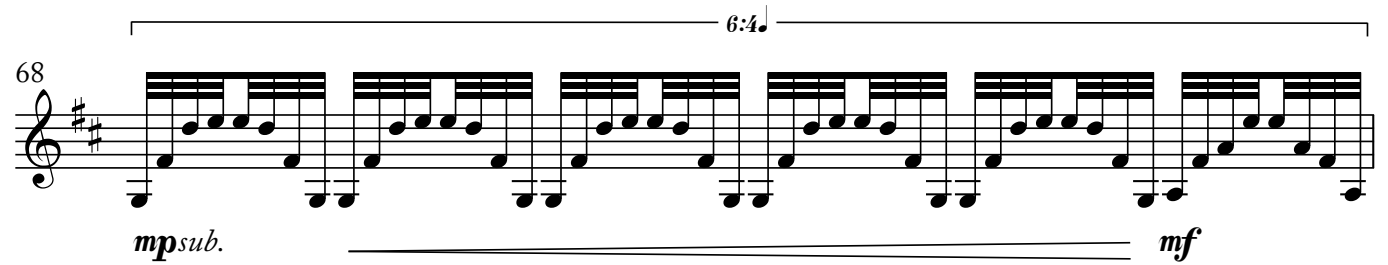
66 Vln. $3 \text{ of } 5:4$



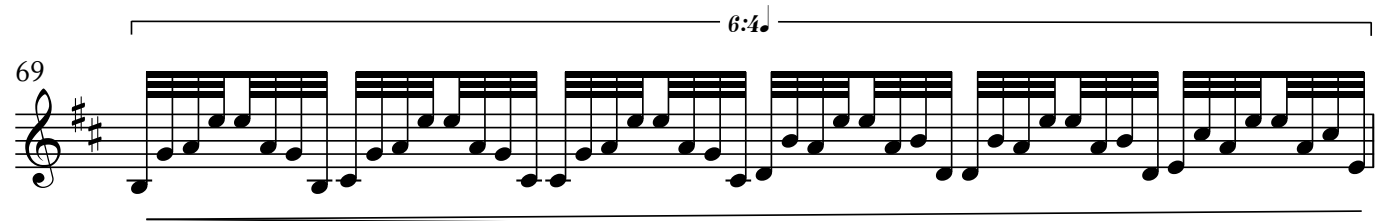
67 Vln. $6:4$ *f*



68 Vln. $6:4$ *mpsub.* *mf*



69 Vln. $6:4$



- bezier -

70

Vln.

6:4

Detailed description: This system shows a violin part starting at measure 70. The time signature is 6:4. The music consists of a continuous eighth-note pattern. A bracket above the staff indicates the 6:4 time signature. The key signature has two sharps (F# and C#).

71

Vln.

4 of 6:4

f

Detailed description: This system shows a violin part starting at measure 71. The time signature is 4 of 6:4. The music consists of a continuous eighth-note pattern. A bracket above the staff indicates the 4 of 6:4 time signature. The key signature has two sharps. A dynamic marking of *f* is present below the staff.

72

Vln.

7:4

Detailed description: This system shows a violin part starting at measure 72. The time signature is 7:4. The music consists of a continuous eighth-note pattern. A bracket above the staff indicates the 7:4 time signature. The key signature has two sharps.

73

Vln.

2 of 7:4

3:2

mp *f*

Detailed description: This system shows a violin part starting at measure 73. The first part of the system has a time signature of 2 of 7:4, and the second part has a time signature of 3:2. The music consists of a continuous eighth-note pattern. Brackets above the staff indicate the 2 of 7:4 and 3:2 time signatures. The key signature has two sharps. Dynamic markings of *mp* and *f* are present below the staff.

75

Vln.

7:4

Detailed description: This system shows a violin part starting at measure 75. The time signature is 7:4. The music consists of a continuous eighth-note pattern. A bracket above the staff indicates the 7:4 time signature. The key signature has two sharps.

- bezier -

Vln. 76 *ff*

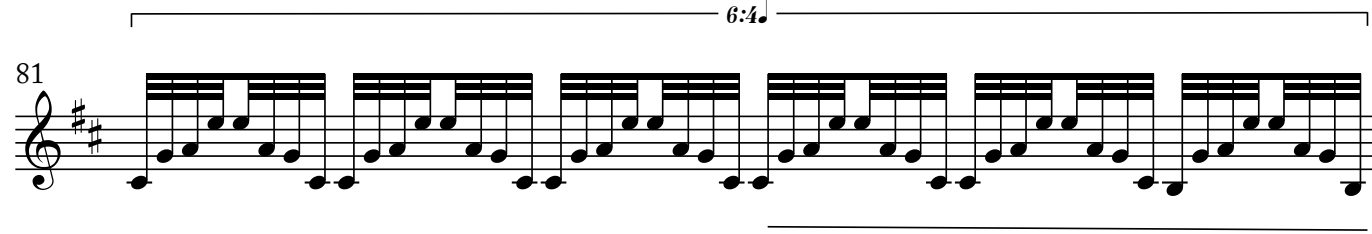
Vln. 77

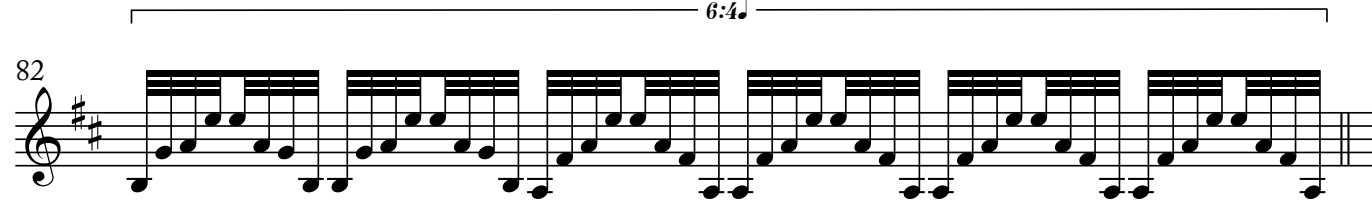
Vln. 78 *mf* *mp*


Vln. 79 *f*

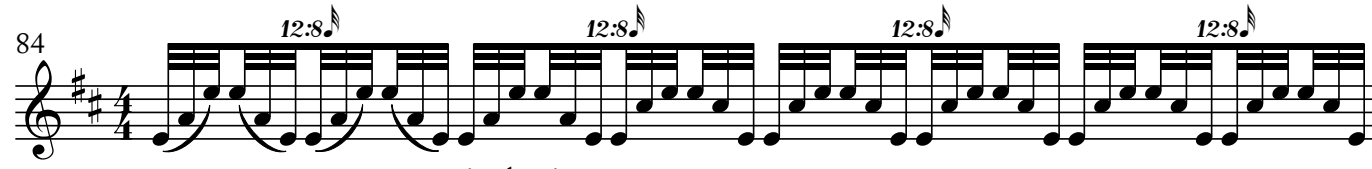
Vln. 80 *mf*


- bezier -

81
Vln. 

82
Vln. 
mp

83
Vln. 

84
Vln. 
sim. bowing etc.
p

85
Vln. 

- bezier -

rallentando...

(ord)

Vln. 86

12:8 12:8 12:8 12:8

Vln. 87

12:8 12:8 12:8 12:8 ricc.

pp

...to c. ♩ = 40 xsp

Vln. 88

♩ = 40, dolce ord ricc

pp p mp p

Vln. 92

sfz + sfz + + pp sfz pp sfz pp f

fast bow sim.

Vln. 96

pp f pp

- bezier -

98 Vln.

pp sfz pp

angle

movement IV of *arco*
for violin, video, & tape by Ted Moore

IV

click is 4 beats of count in

- angle -

♩ = 100, trying to out-run the tape

high fast squeally notes

Musical notation for measures 1-4. Measure 1 is in 4/4 time with a *ff* dynamic. Measure 2 has a *f* dynamic. Measure 3 has a *ff* dynamic. Measure 4 is in 4/4 time with a *f* dynamic. A box labeled "high fast squeally notes" with five upward-pointing arrows is positioned above the staff in measure 3. A trill is marked in measure 4. A slur with a "3" indicates a triplet in measure 4. A slur with a "6" indicates a sextuplet in measure 4.

Musical notation for measures 5-6. Measure 5 is in 4/4 time with a *f* dynamic. Measure 6 is in 4/4 time with a *f* dynamic. A slur with a "6" indicates a sextuplet in measure 5. A slur with a "6" indicates a sextuplet in measure 6. A wide vibrato line is drawn above the staff in measure 6, labeled "wide vib (like tape part)".

Musical notation for measures 7-9. Measure 7 is in 4/4 time with a *pp* dynamic. Measure 8 is in 5/4 time with a *pp* dynamic. Measure 9 is in 4/4 time with a *f* dynamic. Slurs with *pp* dynamics are placed above the notes in measures 7, 8, and 9. A slur with a "3" indicates a triplet in measure 9.

Musical notation for measures 10-11. Measure 10 is in 4/4 time with a *mf* dynamic. Measure 11 is in 4/4 time with a *f* dynamic. Slurs with *mf*, *ff*, and *f* dynamics are placed below the staff in measure 10. Slurs with *mf* and *f* dynamics are placed below the staff in measure 11. Slurs with "6" and "3" indicate sextuplets and triplets in measure 10.

Musical notation for measures 12-14. Measure 12 is in 4/4 time with a *f* dynamic. Measure 13 is in 3/4 time with a *f* dynamic. Measure 14 is in 4/4 time with a *f* dynamic. Slurs with "3" and "3" indicate triplets in measure 12. A slur with a "5" indicates a quintuplet in measure 13. A slur with a "3" indicates a triplet in measure 14.

Musical notation for measures 15-16. Measure 15 is in 4/4 time with a *mf* dynamic. Measure 16 is in 3/4 time with a *f* dynamic. Slurs with *mf* and *f* dynamics are placed below the staff in measure 15. A slur with a "3" indicates a triplet in measure 15. A slur with a "3" indicates a triplet in measure 16.

18 2+3

f *ff*

21 ord

mf *fff* *mp* *sfz* *mf*

24 jeté

f *ff* *mf* *f* *mf* *f*

26

sfz *mf* *f* *ff* *f* *mp* *f* *mf*

29 crunch

f *ff* *f*

32 robotic

mp *f* *mf* *p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

37 **extreme over pressure, crunch**

sfz sfz f sfz sfz sfz sfz sfz sfz f

40 **transition to...**

43 **high noise, bow on body or windshield wipers effect**

p pp mp

46

f pp p f f f pp p

50 **arco**

p mp p f p f mp f mf

55 **aggressive**

ff

57

f

60

extreme over pressure, hold full duration

ord.

ff *fff*

63

playful

2+2+3

pizz

arco

ord → sp

pp *f* *f* *mp* *f* *ff* *p*

67

jeté (ord)

f *f* *mp* *p* *f* *sfz* *mf* *f* *mf* *f*

69

ff *f* *ff* *p*

71

mf *f* *mp* *f* *mf*

- angle -

73 *f* *mp < f* *sfz* 3 6

75 *ff* *sfz* *f* *mp* *f* *p < ff* *pp* *no decresc.* *mp* pizz (RH)

cylinder lullaby II

movement V of *arco*
for violin, video, & tape by Ted Moore

V

- cylinder lullaby II -

♩ = 50, soaring over the tape part
rubato, very expressive

Violin

12

click enters 1 measure before violin entrance

pp < *p* *pp* < *p* > *ppp* <

(ord) → st

18

(st) → ord

p < *mf* > *pp* < *f* *pp* > *p* >

xst, very legato played as accel./rit.

ricc

24

ord

pp < *p* > *mp sfz* > *p_{sub}*

rubato, very expressive

32

(ord) → st

mf > *pp* < *p* > *pp*

xst, very quiet and very detached played as accel./rit.

38

ord, rubato, very expressive

mp > *pp* < *f* > *mp* < *mf* >

ricc

- cylinder lullaby II -

Vln. 45

p *f* *mp*

fl ord

Vln. 54

vocalise, melodious
molto rubato

p *pp* *p* *pp*

Vln. 61

p *pp* *mp* *pp*

Vln. 69

mp *pp* *f* *p*

Vln. 75

pp *p* *f*

pizz.

- cylinder lullaby II -

81 arco fl

Vln.

mp *pp* *p* *pizz* (RH)

89 arco

♩ = 40, content

Vln.

pp *sfz* *pp* *sfz* *pp* *f* *pp*

95 as a memory of movt. III

Vln.

pp *f* *pp*

98 arco

Vln.

pp *pizz* *pp*

103 pizz

vocalise, melodious
molto rubato

Vln.

pp *p* *pp* *p*

- cylinder lullaby II -

107
Vln.

mp *p* *pp* *ppp*

Detailed description: The musical score is for a Violin (Vln.) part, starting at measure 107. The melody is written on a treble clef staff. Measure 107 begins with a triplet of eighth notes. The dynamics are marked as *mp* (mezzo-piano) at the start, *p* (piano) at the beginning of measure 108, *pp* (pianissimo) at the start of measure 109, and *ppp* (pianississimo) at the start of measure 110. There are also triplets and a quintuplet (marked with a '5') in the melody. The bass line consists of chords in the lower register, some with tremolos. The piece ends with a double bar line at the end of measure 110.