

# *Intra-*

to Ioana Petcu-Colan and David Flynn

Scott Mc Laughlin

November 2007

Duration 13 mins.

Violin (with practice mute)

Classical Guitar (prepared with blue-tack)

# Intra-

for violin and prepared guitar

Scott Mc laughlin

## Performance Instructions

### General:

Tempo changes in the piece should be abrupt, like a sudden scene-change in a film. The tempi are not related in a simple mathematical ratio but they don't need to be exact, each tempo should sound 'unique'.

Balance between the instruments should be almost equal, favouring the violin: this may require some subtle amplification for the guitar part.

The violin is almost always playing pitches which are harmonics of the prepared-guitar sound and so should sound almost as though it is 'inside' the guitar sound: simultaneously highlighting the harmony of the guitar pitches and interacting with them.

### Microtones:

The violin part contains many 1/4 and 1/8 tones, these should be considered as approximations to be aimed for. The example below shows the order of microtonal gradation:

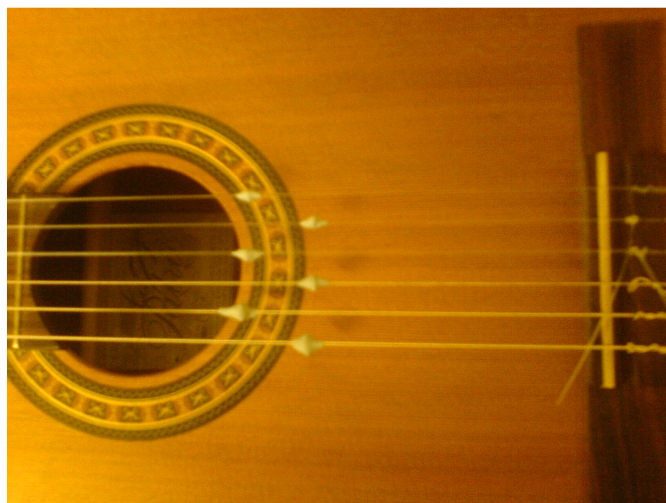


## Guitar preparation:

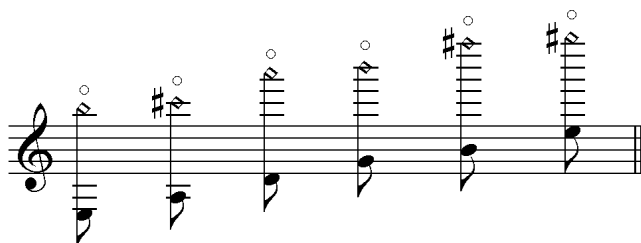
The guitar is prepared by attaching balls of blue-tack<sup>1</sup> to the strings. The most important factor here is the weight of the blue-tack – the weight added to the string alters the ratio of string-weight to string-length and causes the partials of the string to detune: the heavier the blue-tack, the more the partials detune and the more inharmonic the string becomes, hence the bell-like sound. To this end, I have included with the score a plastic envelope of blue-tack balls with specific weights, one per string.

**Do not mix the blue-tack!:** each ball is the right weight to detune its specific string by just the right amount.

- Attach the blue-tack in the shape and positions shown below.



- The positions of the blue-tack are marked by the harmonic nodes. Strings E, D, and B use the 6th harmonic while strings A, G and hi-E use the 5th harmonic: as shown below.



- The blue-tack should be applied evenly around the whole string and be securely in place. When struck firmly the string should not buzz.

## Guitar Notation:

The guitarist will require a medium-gauge plectrum for the final section of the piece (from 'G' to the end).

Due to the preparations, the notated pitches on the guitar part are fingered notes only, and bear little relation to the sounding pitch/timbres.

In the final section of the piece, the guitar part switches to tablature.

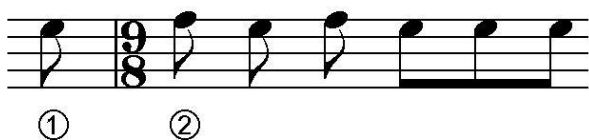
The guitar plays constant strummed semiquavers from here until the end, empty bars should be played through and only changes of fingering are notated - more details below.

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1 - . Or 'play-putty': weakly adhesive putty used for attaching posters to walls etc, it comes under many trade names.



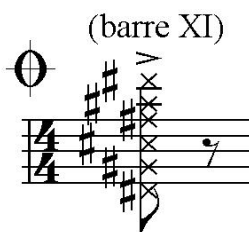
Where there is potential for confusion, up + down stems are used to differentiate between the same notated pitch on different strings.



Similarly, notes are only beamed in these sections where there are notes of the same pitch in sequence.



Mute strings to silence the sounding notes.



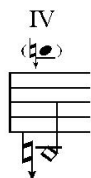
Mute strings as barre and strum.

## Violin Notation:

The violin requires a practice mute and the part should be played non-vibrato throughout.



Scratch-tone: play with extreme bow pressure so that the specific pitch is obliterated and only a scratching sound remains.



Natural harmonics are indicated by the fingered pitch and the string number. The sounding pitch is shown in parentheses above.



Bartok/snap pizzicato: snap string against fingerboard.

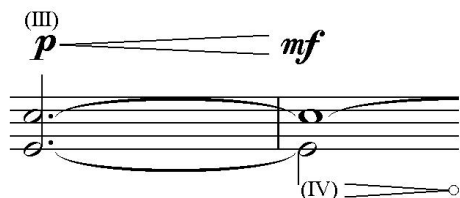


Portamento: many of these are both very long/slow and cover only a tiny pitch change. Rolling the finger as though it were a glacially slow vibrato is probably easier than attempting to slide along the string.

[There's no difference between portamenti with *port.* written on and those without.]



The vertical lines at the start of the second bar here (b.22 in score) simply indicate that the portamento continues through these beats.



Occasionally, the violin part requires separate dynamics for each string, indicated here by the string numbers (III, IV, etc.)

# Intra-

Scott Mc Laughlin

**A** ♩ = 70

Violin

With practice mute.  
Non-vibrato throughout.

*p*

(maintain double-stop but emphasise these notes)

♩ = 40

extreme bow pressure  
(scratch tone)

*ppp* >

nat. IV

Prepared Guitar

*f*

①

④ ③ ④ ③ *sim.* →

*p* ————— *f*

5

*mf*

*portamento: long, slow, almost imperceptible*

*p*

9

*pp* ————— *mf*

*port.*

*f*

*molto sul pont.*

13

(III) *pp* ————— *mf*

*nat.*

(IV)

*ppp*

*p*

*sul pont.*

17 *legato* → *staccato* *nat.*

*p*

⊕ (don't allow G to ring on)

⑤

20

*mf*

sudden stop (no dim.)

**B**

24 ♩ = 70

*p*

♩ = 70

②

①

29

*molto sul pont.*

②

①

③

34 C  $\text{♩} = 40$

*p* *f* *p*

*nat.*

① ② ① ② *sim.*

②  
③  
④  
⑤

38

*mf* *p* *mf* *p* *mf*

44

*p*

IV

52 D

*pizz.* *sfz* *p*

*nat.*

④ ③ *sim.* →

*p* *f* *p* *f*

56

*p*

59

♩ = 70

(IV) *p*

extreme bow pressure  
(scratch tone)

*f* *f*

**E**

62 *nat.*

*p* *p*

*p*

66

*p* *p*

*p*

70 → *sul pont.*

*p* *p*

74 → *molto sul pont.*

*pp* *ppp*

*p*

78 *nat.* IV  
♯

*p* *p* *p*

*molto sul pont.* *nat.*

*p* *f* ③

82 F Crossfade between the two notes  
as smoothly as possible.

*fp*

(barre XI)

(mute strings)

*f*

♩ = 40

86

Slowly lift finger until open-D is heard:  
most bow pressure on G-string  
during this transition

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

(III) *p* *f*  
(IV)

91

*♩* = 70 *sul pont.*

(Short pause, sustain note until end of bow)

*pp*

95

*molto sul pont.*

*sul pont.*

*ppp* *f*

99

*flaut.*

*♩* = 40

*ppp* *sfz* *ppp* *ppp* *ppp* *sfz* *ppp*

I II

II III

Prepared Guitar

104

*♩* = 65 *sul pont.*

**G**

*♩* = 65

Constant, metronomic strumming until end of piece.

□ ▽ □ ▽

*p*

108

II

*p*

*f*

*p*

114

117

I

(1st string gliss up until unison with 2nd)

fade in E-string as subtly as possible

*f*

*p*

119

*f*

*p*

(barre III)

*f*

*p*

*molto pont.* (allow harmonics to come out and focus on them)

*nat.*

124

**H** IV

*fp* < *f* < *p*

(barre III...)

*fp*

128

*flaut.* *nat.*

*f* < *p*

*p*

134

*p*

*fp*

let open strings ring

140

*molto pont. (glassy)*

*fp*



163

*sfz*

*gliss.*

XVI XVII XVIII XIX XX XXI

Gradually turn plectrum sideways to make scratching sound across string and fade out...

166

