A piece for solo violin by Joe Bates

Performance Directions

Duration - c.6'

Accidentals

This piece is written using Helmholtz-Ellis Just Intonation notation on D. Accidentals last through the whole bar. A full explanation can be found in the resources section of www.plainsound.org, but the accidentals used in this piece are as follows:

#46 Standard accidentals are tuned in fifths, also known as Pythagorean tuning.

- Lowers a note by a septimal comma (64/63, or 27c lower than Pythagorean).
- Raises a note by an undecimal quartertone (33/32, or 53c higher than Pythagorean).
- d Lowers the note by a tridecimal thirdtone (27/26, or 65c lower than Pythagorean). d
- Raises the note by a 17-limit schisma (2187/2176, or 9c higher than Pythagorean).

Intervals

Use of these accidentals results in a variety of Just Intonation intervals. Two appendices are provided to aid in the tuning of these intervals. The first shows how the Pythagorean notes differ from equal temperament and gives the frequency ratio and cent distance of each interval.

The second provides the sum and difference tones for the intervals, to allow them to be tuned by ear. Where these comination tones move beyond the 17th harmonic, their difference from Pythagorean tuning is shown in cents.

Vibrato and Open Strings

The piece should be played with little vibrato and should make use of the open strings where possible.

Programme Note

A phasmid is a creature from the order of insects that includes sitck insects, but here it refers to the Insulidian Phasmid, a fictional creature from *Disco Elysium*, ZA/UM's elegaic 2019 masterpiece. At the game's climax, the giant insect emerges from the reeds, stridulating while it converses with you. Its chirrupping is described as sounding 'like a reel-to-reel tape machine spinning after the tape breaks', creating sounds 'that swarm around you head like swallows. Like laughter. A sort of happiness.'

This piece was written for Jean-Marie Conquer as part of the University of York's collaboration with Ensemble Intercontemporain.

Joe Bates

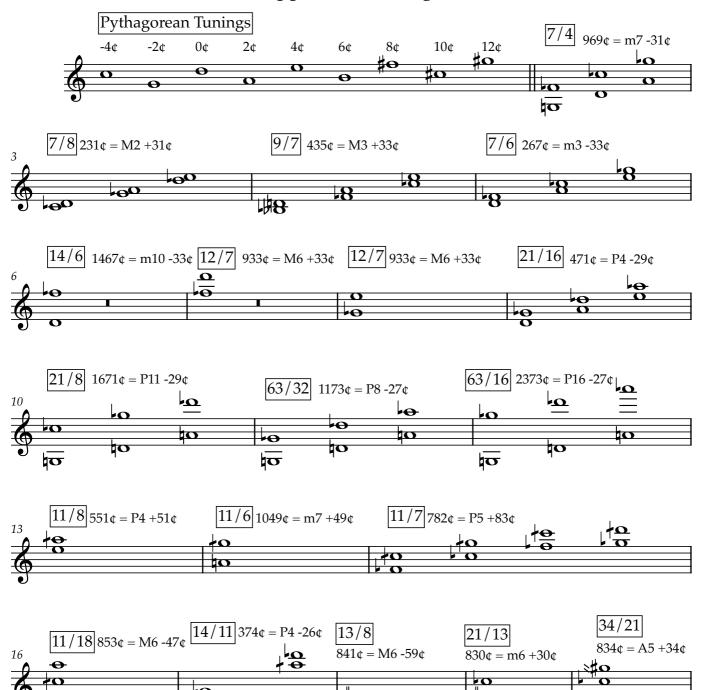








Appendix: Tunings



Appendix: Difference Tones

