

Flickering for Solo Violin and Fixed Electronics

By Heather Frasch, Trondheim 2025

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# **Flickering** for Solo Violin and Fixed Electronics. [30 minutes]

By Heather Frasch, Berlin 2025

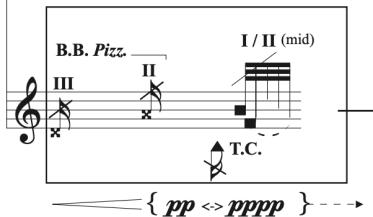
This piece was developed in collaboration with Biliana Voutchkova.

## Performance Notes

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## Notation

- Please note that, although this is a notated score, there is a lot of 'ad.lib.' playing of materials in this piece. So it is best performed by a performer who is interested in having more freedom and choices. However the piece should remain sensitive and fragile throughout, and this should impact the performers interpretation.
- Spacing and placement: This score uses **spatial notion** within a timed framework. The performer should use some sort of **stopwatch** to keep track of the time, but placement is approximate throughout.
  - All rhythms are approximate.
  - From the beginning until minute 5, and again at 19'45, dotted phrases are used to indicate phrases in the electronics in order to guide the performer in the placement of the materials.
  - There aren't any rests indicated but when nothing is notated, the performer should maintain a respectful silence.
- At several points throughout the piece, material is placed within a box. This is used to indicate an *ad. lib.* mixing and combining of the materials. Sometimes a new box of materials is added while the others continue. The performer should add combinations of all of these materials together at that point.
  - Solid lines with arrows indicate that the performer should continue using those materials until new material / a new box is introduced or STOP is written.
  - Dotted lines with arrows indicate to continue the performing the technique in the manner indicated until it changes.



In this example, and minute 22, the materials in the box should be *ad.lib.* mixed and combined, and dynamics should also be varied between pp and pppp.

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**Violin Performing Techniques:** A private link to videos and audio recording techniques is available from the composer upon request.



= **Tapping technique.** This technique is different than a pizzicato. It is not a pluck but a very fast finger bounce on the string to create a quiet soft pop. It is easiest on Sul I and II in the 3rd and 4th position. The position on where it sounds is approximate and variations and exact positions need to be search for beforehand. The string is always indicated and mid refers to approximately the 3rd position and high the 4th. The performer can use their own discretion on making this technique sound properly with the right adjustments. **Performer should mute strings with other hand.**



= **Tapping technique phrases.** Using the same finger technique create short erratic phrases. Indeterminate amount of pitches. Vary the activity using the position constraints as best as to ones ability. Demonstrations (video + sound files) of this technique can be found at: <https://heather-frasch.squarespace.com/flickering-violin>



= **Peg Pizzicato.** The performer should pluck above the normal finger board close to the tuning pegs on the indicated strings



= **B.B. Pizz or Behind the Bridge pizzicato.** The performer should pluck behind the bridge on the string indicated.



= **Clip Rattle**. Prepare the string with a small clip right on the string near the bridge. To create the **rattle sound**, the performer should gently tap the clip (not the string) but the clip needs to **bounce on the adjacent string**. For the pizzicato technique, the performer should pluck on either side of the clip, as indicated. Performer can mute/un-mute strings to vary the timbre



= Type of clip. A wooden or plastic variation is possible.



Demonstration of position on the violin



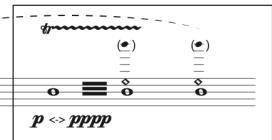
= **Col legno battuto**. Use the wooden side of the bow to strike the string. Single Hit.



= **Col legno battuto ricochet**. Use the wooden side of the bow. Let it bounce, indeterminate amounts to create a light ricochet effect.



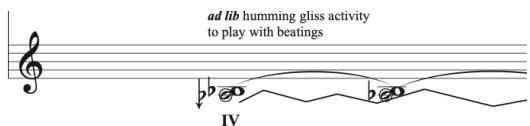
= **Mute with Hand**. Use palm of hand or all fingers to dampen the string before plucking.



= **Harmonic Trill**. Trill using the harmonic pressure finger that is lightly touching the Perfect fourth above the stopped note. So that the sound should fluctuate between the bottom pitch and two octaves higher. ( In this example, the performer should

fluctuate between trill and held harmonic. )

## Vocal sounds



= **Hum** (with mouth closed) the note in circle



= **Tongue Click**. Lightly click tongue in the mouth

## Electronics

- This piece uses a **fixed electronic** part. The fixed electronics are stereo out and can be played using a simple playback device or software.
- **Amplification** should be prepared on the violin, and then possibly even a small vocal microphone. No amplification in the beginning unless the hall is very large, then only a little bit. At minute 4 it should be turned on and then only used to carefully blend into the electronics.
- Someone (a qualified sound engineer) should ride the levels so that the electronics and violin part blend, or are in balance, throughout the performance of the piece.

Score

# Flickering

for violin and fixed electronics  
Developed in collaboration with Biliana Voutchkova

Heather Frasch  
2025

Time

0'00 0'15 0'30 0'45 1'00

Violin

*ad lib.* placement  
respond to phrase in electronics

*Delicately*, like dust flickering  
off a vibrating surface

(mid) \* I ppp (mid) II pppp (high) I ppp

START PLAYBACK  
NO AMPLIFICATION

Electronics

1'00 1'15 1'30 1'45 2'00

Time

Vln.

(mid) II pp (high) I pp

\*\* Peg Pizzicato  
Pizz. above the  
normal fingering area,  
where the tuning pegs are  
on the indicated string

Peg Pizz \*\* III ppp

*NB* noter  
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2

Flickering

Time 2'00 2'15 2'30 2'45 3'00

Vln.

Peg Pizz III (high) III III (mid)

ppp pppp ppp pp

====

Time 3'00 3'15 3'30 3'45 4'00

Vln.

(mid) I \*\*\* (mid) I (high) II (mid) II (high) II (mid) II

ppp ppp <ppp> \*\*\* irreg. phrase. indeterminate amount of light finger taps, created by quick rapid motion of fingers on strings <ppp>

(Place quietly in the silence between the low bass phrases)

====

Time 4'00 4'15 4'30 4'45 5'00

Vln.

AMPLIFICATION ON Light amplification. Blend with electronics (mid) I (mid) II (high) II (mid) I Peg Pizz \*\* I (mid) I Peg Pizz I T.C. \*\*\*\*\*

<ppp> <pp> <pp> ppp <pp> \*\*\*\* = Tongue Click **ppp**

Flickering

Time

**5'00**

Vln.

**5'15**

*Ad. lib phrases*  
*Dense activity*  
*Yet Fragile*

**5'30**

Continue and  
Add in *very sparse* Tongue clicks  
Between and during taps

**5'45**

**6'00**

**6'15**

*Ad lib combination*  
of material. Vary positions.  
Remain fragile and sensitive

**6'30**

Continue combining these materials  
And also add in:

**6'45**

**7'00**

Play in order.  
Spatial placement

**7'15**

**7'30**

**7'45**

**8'00**

Vln.

**STOP**

**T.C.**

**T.C.**

**I / II(mid - high)**

**{ pp <> pppp }**

**T.C.**

**T.C.**

**I / II(mid)**

**T.C.**

**<> <> <>**

**T.C. very sparse *p* <> *pppp* *ppp***

**Peg Pizz II I**

**ppp**

**p**

**Col. legno**  
**Battuto**

**norm.**

**IV**

**n — f — n**

**\*\*\*\*\* = Hum pitches in circle**

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4

Flickering

Time

8'00 8'15 8'30 8'45 9'00

Vln. 33

( Hum middle pitches.  
Imprecise. gliss. activity on Sul III )

III  
IV

*n* *mf*      *n*

III  
IV

*n* *mp*      *n*

Time

9'00 9'15 9'30 9'45 10'00

Vln.

*ad lib* humming gliss activity to play with beatings

IV

*n* *p*      *n*

III

*ppp* *n*

Blend the harmonics into the electronics

Time

10'00 10'15 10'30 10'45 11'00

Vln.

*ad lib* between harmonic trill \*\*\*\*\* & held harmonic

(sustain harmonic)

*ppp*

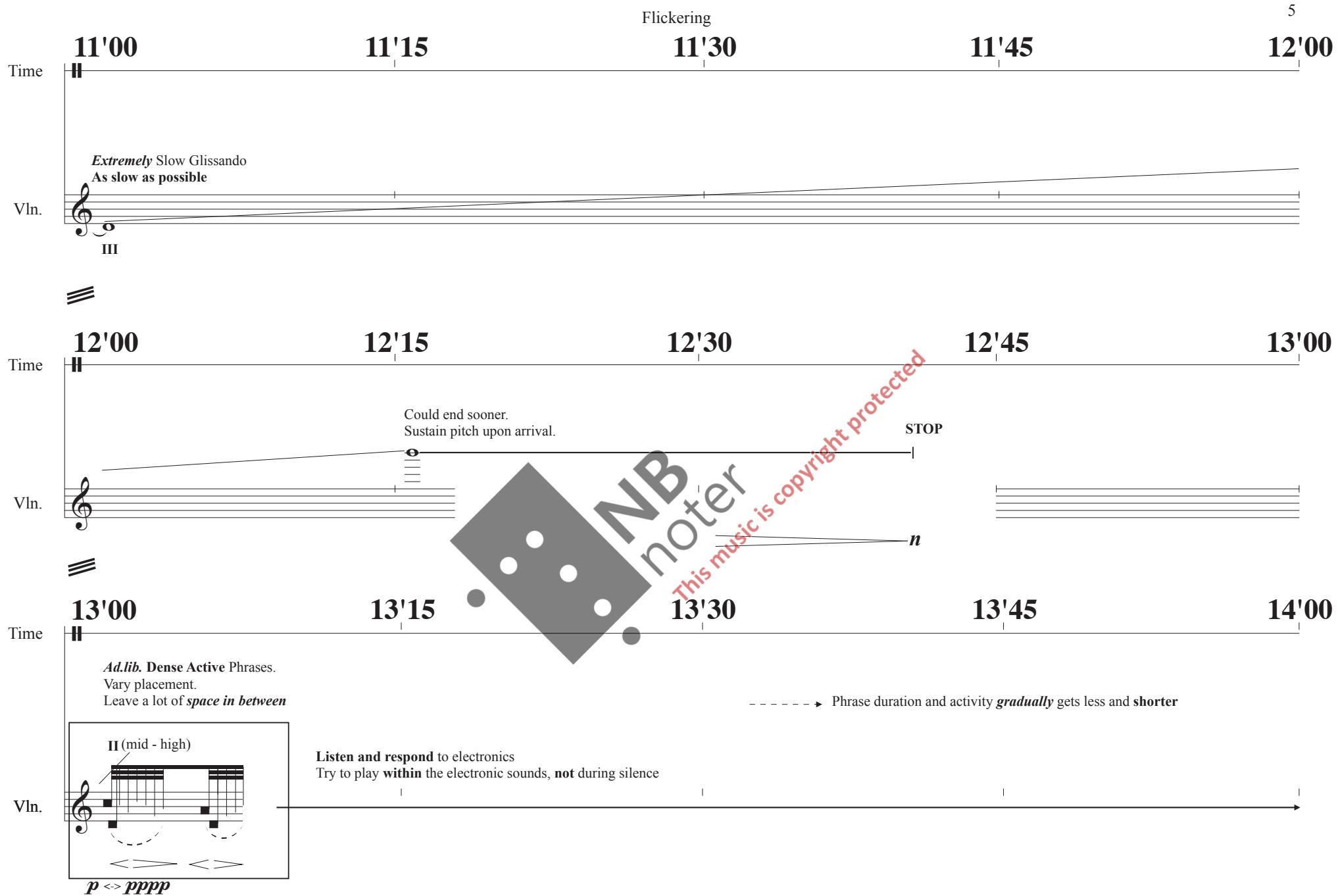
Gradually slow down trill motion.  
End on bottom pitch and hold

S.P.  
IV

*p*      *n*

*pp*      *mp*

\*\*\*\*\* Harmonic Trill:  
Lift Harmonic Node to create the trill so that the sound fluctuates between the fundamental and two octaves higher



Flickering

Time

14'00

14'15

14'30

14'45

15'00

Vln.

Time

15'00

15'15

15'30

15'45

16'00

Vln.

Electronic Solo  
Stillness during Pause

Gliss should be buried  
under the electronics here

(Hold double stop)

(begin slow gliss on Sul IV  
while holding sul III )

Time

16'00

16'15

16'30

16'45

17'00

Vln.

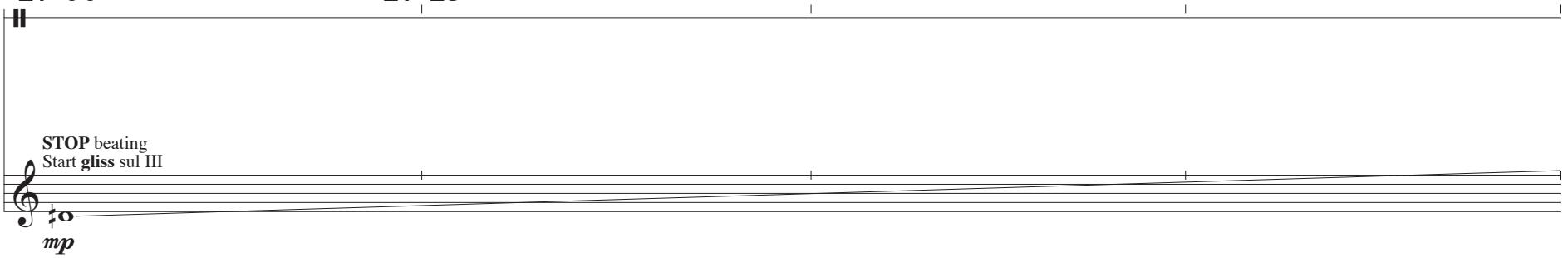
START Beatings once you reach unison  
Explore by slowly shifting  
slightly away and close to steady pitch on Sul III and IV

Optional: *ad lib.* voice to enrich  
beatings

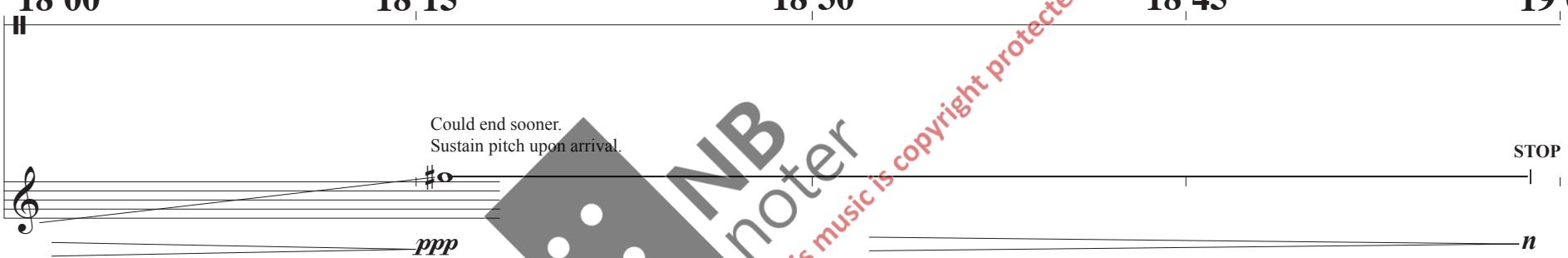
*p*

Flickering

Time 17'00 17'15 17'30 17'45 18'00

Vln. 

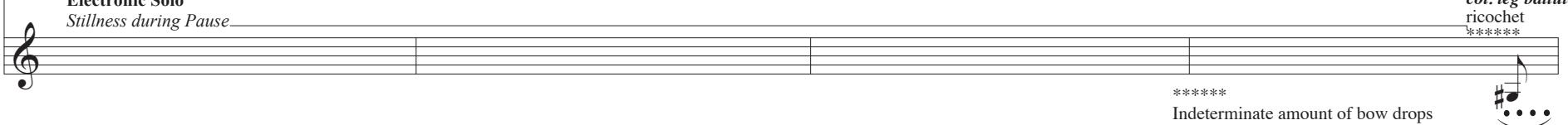
Time 18'00 18'15 18'30 18'45 19'00

Vln. 

Could end sooner.  
Sustain pitch upon arrival.

STOP

Time 19'00 19'15 19'30 19'45 20'00

Vln. 

Electronic Solo  
Stillness during Pause

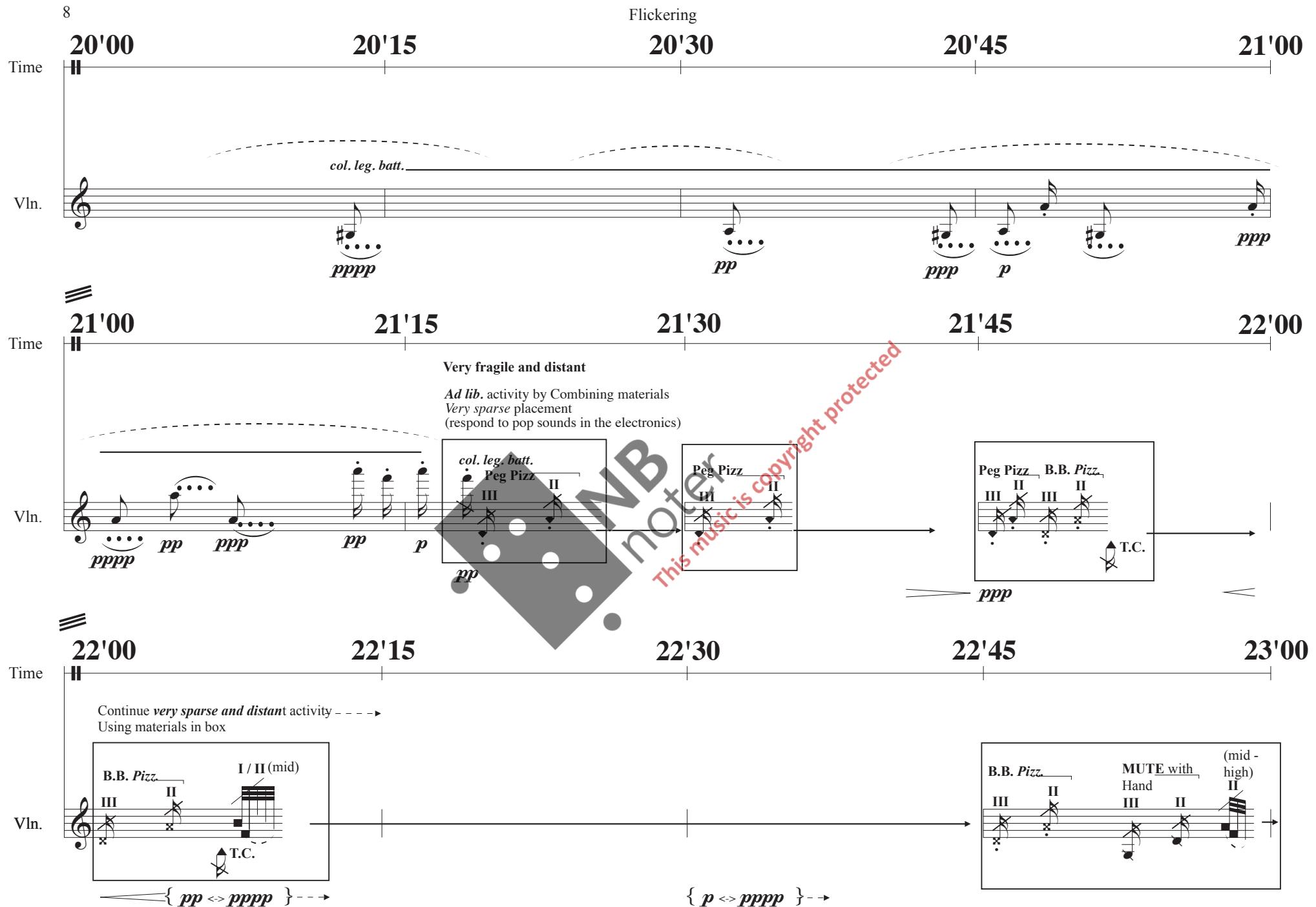
Place after or just at end  
of low pulse phrase  
(as a reaction to it)

col. leg battuto  
ricochet

\*\*\*\*\*

Indeterminate amount of bow drops  
using wood to create a ricochet effect





Flickering

Time

23'00 23'15 23'30 23'45 24'00

Vln.

Continue  
Slowly *increasing* activity

24'00 24'15 24'30 24'45 25'00

Vln.

25'00 25'15 25'30 25'45 26'00

Vln.

*Flickering*

Continue to *Ad lib.* activity  
occasionally add in normal Pizz.

B.B. *Pizz.* MUTE with *Pizz.*  
Hand

III II IV III

*pp* <> *pppp*

Fade Out  
B.B. *Pizz.*

III

*pppp*

*NB* noter  
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Prepare Strings  
ADD small clips on  
Sul III, Sul II and Sul I

STOP

(*n*)

*n* *pppp* *n*

*Ad lib. Very sparse* activity

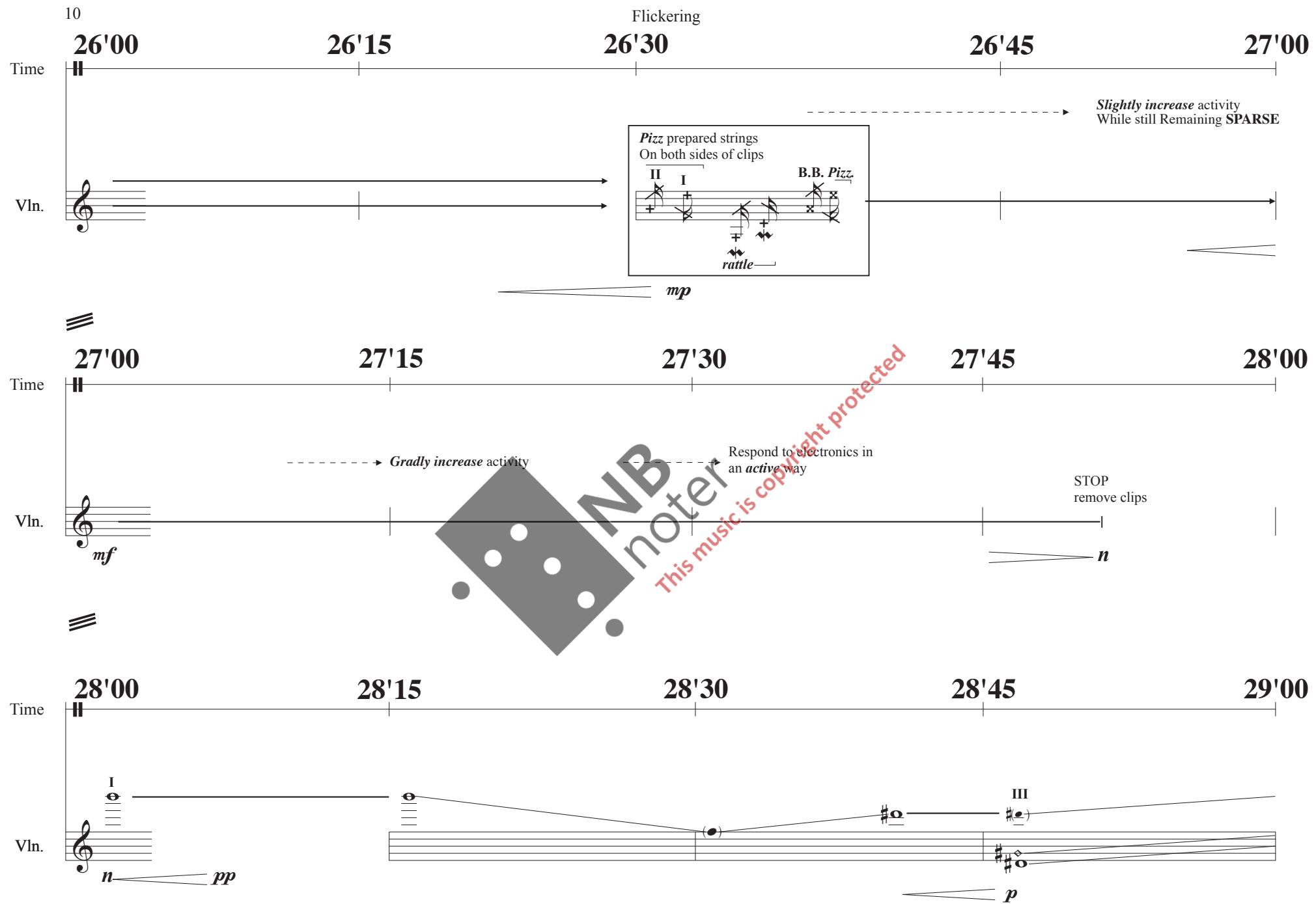
Tap clip lightly  
to create *rattle* effect.  
Mute / unmute string

Continue activity  
add in : \_\_\_\_\_

B.B. *Pizz.*

II I

*p* <> *ppp*



Flickering

Time

29'00 29'15 29'30 29'45 30'00

Vln.

Flickering

Vln.

