

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]

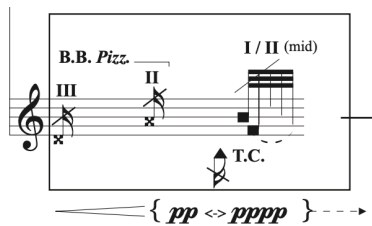
By Heather Frasch, Berlin 2025

This piece was developed in collaboration with Biliana Voutchkova.

Performance Notes

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 notation** 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.

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



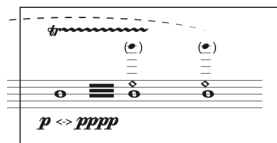
= **Col legno battuto**. Use the wooden side of the bow to strike the string. Single Hit.



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



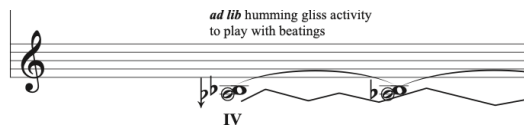
= **Mute with Hand**. Use palm of hand or all fingers to dampen the string before plucking.



= **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 Biliانا Voutchkova

Heather Frasch
2025

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

Time

Violin

Electronics

ad lib. placement
respond to phrase in electronics

Delicately, like dust flickering
off a vibrating surface

(mid) * I

pppp

(mid) II

pppp

(high) I

ppp

START PLAYBACK
NO AMPLIFICATION

* Finger Tap + HAND MUTE
(approximate position)

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

Time

Vln.

(mid) II

(high) I

pp

Peg Pizz **

ppp

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

NB
noter
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2

Flickering

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

Vln.

Peg Pizz III
**
ppp

(high)
I
pppp

III
ppp

(mid)
I
pp

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

Vln.

(mid) ***
I
ppp

(mid)
I
ppp

(high)
I
pp

(mid)
II
pp

(high)
II
pppp

(mid)
II
pp

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

(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
ppp

(mid)
II
pp

(high)
II
pp

Peg Pizz **
I
ppp

(mid)
I
pp

Peg Pizz
I
pp T.C. *****

***** = Tongue Click *ppp*

Time

6'00 6'15 6'30 6'45 7'00

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

Continue combining these materials And also add in:

Vln.

I / II (mid)

T.C.

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

Peg Pizz

II I

ppp

p

NB noter

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Time

7'00 7'15 7'30 7'45 8'00

Play in order.
Spatial placement

Vln.

Peg Pizz I
mp

Peg Pizz I
mp

Peg Pizz II
mp

III I II II

Col. legno Battuto

T.C.*
p

T.C.*
p

T.C.*
p

T.C.*
p

T.C.*
p

T.C.*
p

T.C.*
p

T.C.*
p

norm.

Blend the voice sensitively with the violin.
Respond to the low pulsing phrases that emerge

**** = Hum pitches in circle

4

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

IV
ppp n

Blend the harmonics into the electronics

III
n p

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

Vln.

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

pp $p \leftrightarrow pppp$

(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

5

11'00

11'15

11'30

11'45

12'00

Time

Vln.

Extremely Slow Glissando
As slow as possible

III

12'00

12'15

12'30

12'45

13'00

Time

Vln.

Could end sooner.
Sustain pitch upon arrival.

STOP

n

13'00

13'15

13'30

13'45

14'00

Time

Vln.

Ad.lib. Dense Active Phrases.
Vary placement.
Leave a lot of *space in between*

II (mid - high)

Listen and respond to electronics
Try to play **within** the electronic sounds, **not** during silence

-----> Phrase duration and activity *gradually* gets less and **shorter**

p <-> *pppp*

Time 14'00 14'15 14'30 14'45 15'00

Vln. **Fade Away**
(just a few short phrases)

STOP

n *n* *p* *n* *n* *ppp* *n* *n* *ppp* *n*

III
IV IV IV

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)

n *ppp*

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

7

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

Vln. **STOP** beating
Start **gliss** sul III
mp

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

Vln. *ppp* *n* **STOP**

Could end sooner.
Sustain pitch upon arrival.

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

ppp

Time 20'00 20'15 20'30 20'45 21'00

Vln. *col. leg. batt.* *pppp* *pp* *ppp* *p* *ppp*

Time 21'00 21'15 21'30 21'45 22'00

Vln. *pppp* *pp* *ppp* *pp* *p* *pp* *col. leg. batt.* *Peg Pizz* *III* *II* *pp* *Peg Pizz* *III* *II* *ppp* *Peg Pizz* *B.B. Pizz.* *III* *II* *ppp* *T.C.*


Very fragile and distant
Ad lib. activity by Combining materials
 Very sparse placement
 (respond to pop sounds in the electronics)

Time 22'00 22'15 22'30 22'45 23'00

Vln. *B.B. Pizz.* *III* *II* *I / II (mid)* *T.C.* *{ pp <-> pppp } - - ->* *{ p <-> pppp } - - ->* *B.B. Pizz.* *III* *II* *MUTE with Hand* *III* *II* *(mid - high)* *II*

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

Vln. 

Continue
Slowly *increasing* activity

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

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


Vln. 

STOP

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

n *pppp* *n*

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

Vln. 

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*

10

Flickering

Time 26'00 26'15 26'30 26'45 27'00

Vln.

Pizz prepared strings
On both sides of clips

II I B.B. *Pizz.*

rattle

mp

Slightly increase activity
While still Remaining **SPARSE**

Time 27'00 27'15 27'30 27'45 28'00

Vln.

mf

Gradly increase activity

Respond to electronics in an *active* way

STOP
remove clips

n

Time 28'00 28'15 28'30 28'45 29'00

Vln.

n *pp*

p

Time

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

Flickering

11

Vln.

The image shows a musical score for a Violin (Vln.) part. The score is written on a single staff with a treble clef. The time signature is not explicitly shown, but the tempo is indicated by the time markers. The score begins at 29'00 and ends at 30'00. A long, sustained note is played from 29'00 to 29'30, with a 'Flickering' effect indicated by a wavy line above the note. At 29'30, the note changes to a lower pitch. The score continues with a long, sustained note until 29'45, followed by a final note marked with a fermata and the letter 'n'. The score is written on a single staff with a treble clef. The time signature is not explicitly shown, but the tempo is indicated by the time markers. The score begins at 29'00 and ends at 30'00. A long, sustained note is played from 29'00 to 29'30, with a 'Flickering' effect indicated by a wavy line above the note. At 29'30, the note changes to a lower pitch. The score continues with a long, sustained note until 29'45, followed by a final note marked with a fermata and the letter 'n'.

