

# Scope

Francis Heery

*for*

*Cello, Tape and Max/ MSP*

## Performance Instructions


This piece focuses on the creation of unpredictable pitched and un-pitched, noise-like sonorities, which is done by focusing on the friction that occurs between the bow and stings of the instrument. The intention is to create a sound-world similar in parts to the texture and colouration of radio static where the sound of the bow movements on the strings are a key aspect. The bulk of the piece is performed with the strings on the fingerboard damped with the left hand. This should be done relatively lightly however so that the changes in bow pressure and position should still have a noticeable effect on the character of the sound. A somewhat exaggerated approach should be taken with regard to bow pressure (both light and heavy) and positioning.


Where non-tremolo heavy bowing is called for (eg. at the first cello entry) the performer, by drawing the bow along the string *slowly enough*, should create a texture of distant fluctuating pitches behind the noise of the bow hair.

The performer plays to a pre-recorded electronic part and should play with a timer. Timing cues are indicated in the score.


The piece incorporates a loose form of notation where the register on a particular string is indicated but not the exact pitch. The register is split into regions of low, mid. and high. By low register is meant the span of the fingerboard between the lowest stopped note and about a fifth above the open string; by mid. register is meant the span of fingerboard between a fifth above the open string and another fifth above that; and by high is meant the rest of the fingerboard and beyond it to as high as possible. Below is a summary for the open C string.




 : This symbol indicates a variety of harsh noisy sounds, produced by using very heavy bow pressure. See score for details.

 : *Molto vibrato*. Wide, vigorous, volatile vibrato. Vibrato is usually employed to exaggerated effect in the piece combined with harmonic finger pressure or half-stopped finger pressure the intended effect should be one of volatile instability where the pitches are concerned. Vibrato should have a similar aural effect as a trill, but with somewhat less control over the results. As a rule of thumb, where crescendos and diminuendos occur with vibrato, the louder the dynamic the wider the vibrato and vice versa. Where vibrato is to be employed the pitch should be stopped, to some extent, with the pad of the finger rather than the tip.

**Salt. Trem:** Stands for *saltando* tremolo is a crucial technique in the piece and entails a rapid tremolo with a very light bow pressure, where the bow bounces against string rather than rubs across it. A rapid blurred, noisy almost percussive series of attacks should be the result

 : Indicates strings should be *lightly* damped with left hand so that a noise-like sonority is produced. Depending on where the hand is positioned on the fingerboard a sense of register should still be discernable.

 : Also indicates damped strings

 : Indicates a return to normal playing style after a damped section.

S.P: Sul Pont.

M.S.P: Molto Sul Pont. Bow should touch the bridge while playing.

S.T: Sul Tasto

M.S.T: Molto Sul Tasto. Bow should be an inch or two beyond the edge of the fingerboard.

F.B: Play around midway down fingerboard.

I: A , II: D, III: G, IV: C.

## Electronic Parts

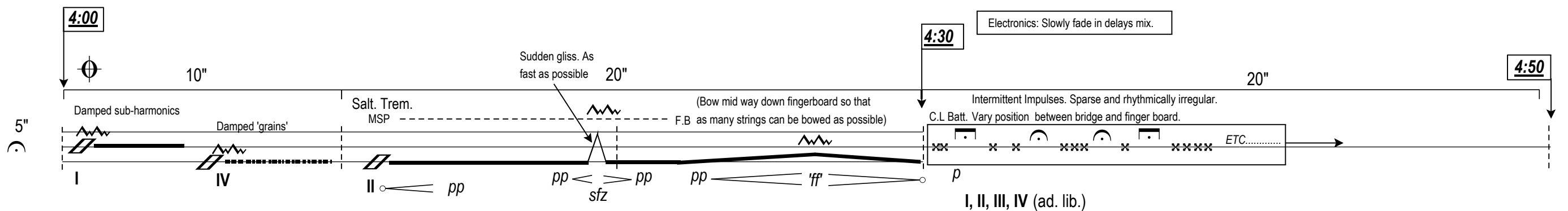
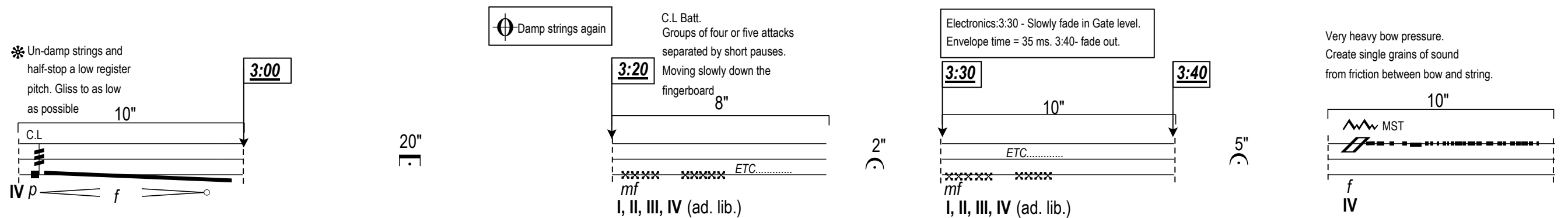
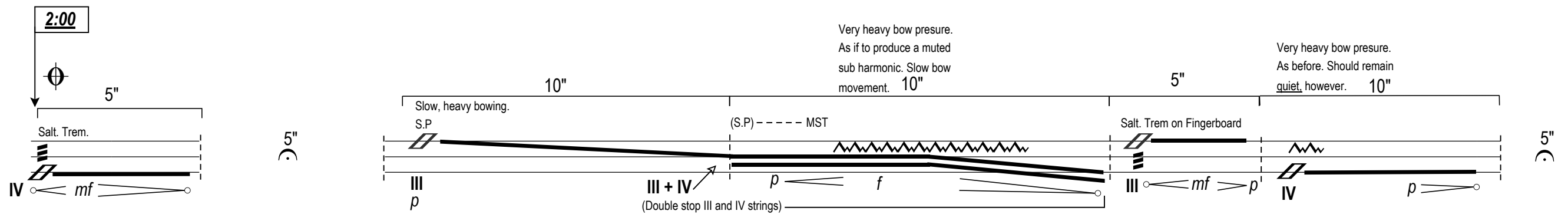
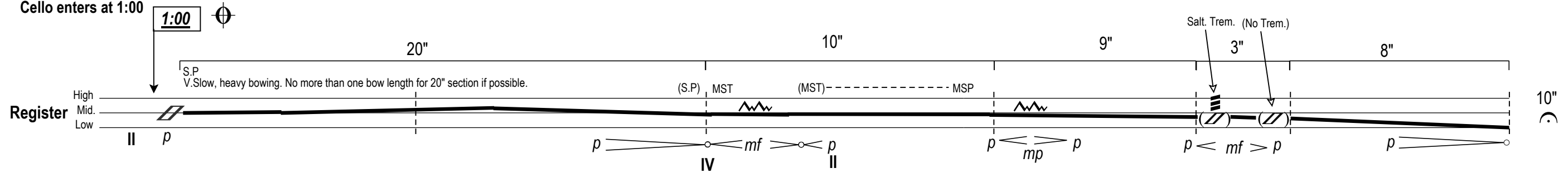
The tape part is named 'Scope\_Tape.aiff'. The file to be gated is named 'Scope\_Gate.aiff'. For details on how to operate the live processing, open the accompanying Max/ MSP patch.

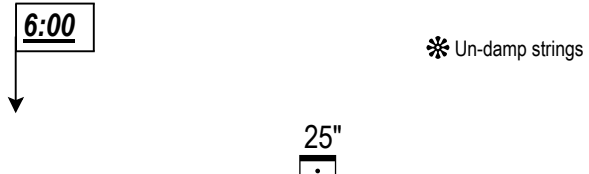
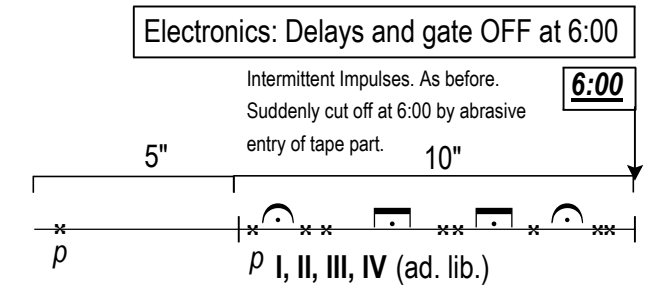
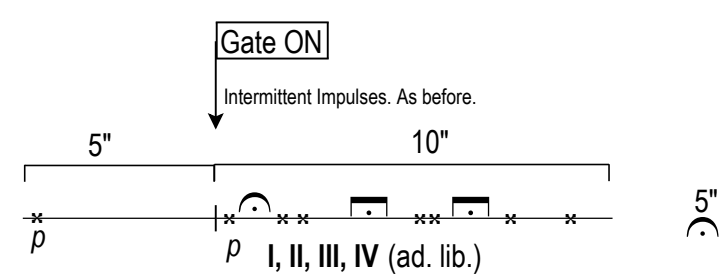
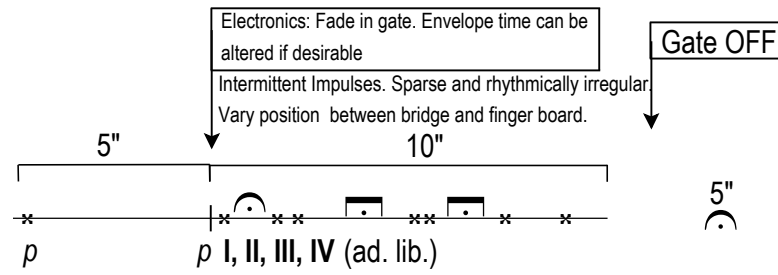
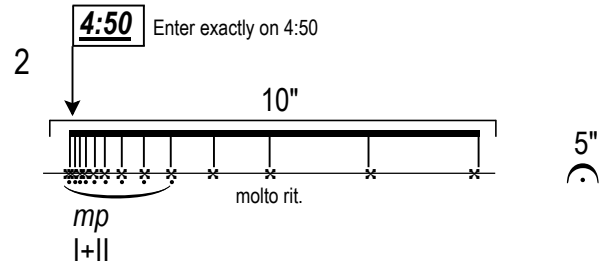
# Scope

Cello, Tape and Max/ MSP

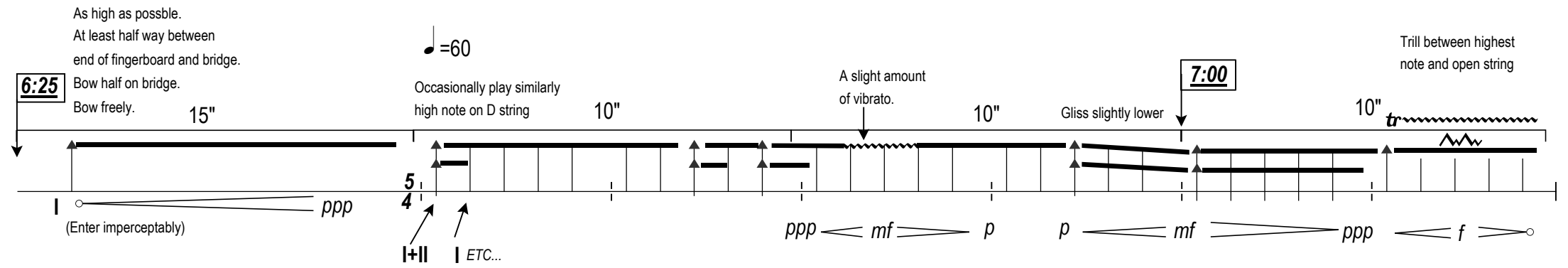
Francis Heery

0:00- pre-recorded electronic accompaniment starts.  
Cello enters at 1:00

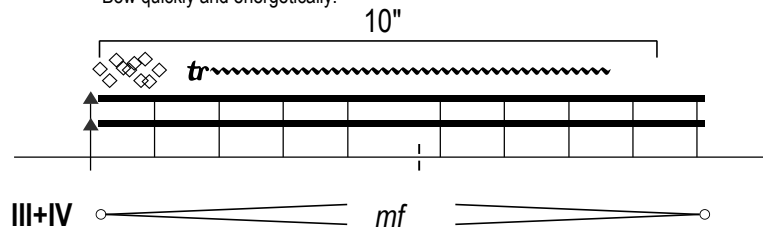




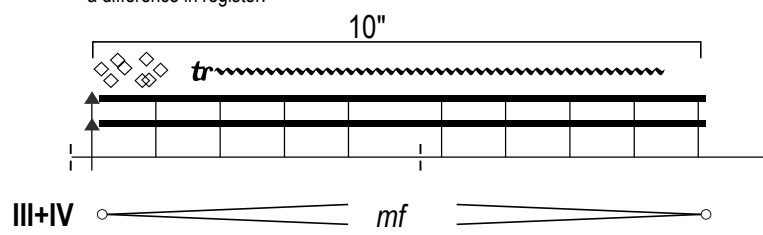
\* Un-damp strings



Irregular clustering of harmonic trills. Use three fingers to lightly and rapidly tap points close together on the strings. Bow quickly and energetically.



As before but shift the position slightly to create a difference in register.



Damp strings again

