

# Still Yet Already Again

for 2 violins and live electronics

**Holland Hopson**

2017

## General Approach

*Still Yet Already Again* values discovery over control. Musicians are encouraged to approach the work in a spirit of discovering the variety of sounds that arise from the combination of the directions in the score and the electronic processing.

## Duration and Timing

Duration of the piece is 9 minutes or longer. For a 9 minute performance, each bar lasts approximately 15 seconds. Lengthen the bars proportionally to perform a longer version.

Performers will begin and end together, but are not required to remain precisely synchronized at each bar line.

## Performance Notes

Change bow direction as needed. Generally use light bow pressure to encourage quieter, higher, airier tones. Subharmonics will require changes in bow pressure, though avoid loud, crunchy tones (a la Crumb's *Black Angels*).

Play without vibrato.

Following the instructions in the score will produce many non-idiomatic sounds (subharmonics, squeaks, creaks, swooshes, harmonics, etc.). Some of these sounds are specifically indicated by the score (harmonics, subharmonics, noise on the bridge). Other sounds that arise in the process of producing the notated sounds or transitioning between them are to be considered intentional components of the piece.

## **Electronics**

Download a copy of Max from [cycling74.com](http://cycling74.com) to open the StillYetAlreadyAgain.maxproj file. Performers do not need to purchase the Max application; the Max patch will open and run even after the trial period for the software has ended. The piece was developed using Max version 7.3.3 and may not work reliably with older versions.

Performers may use microphones or pickups. Effort should be made to minimize any obvious differences between the amplified sounds of the instruments in order to create a good blend. The composer developed the piece using a pair of small diaphragm condenser microphones with cardioid pickup patterns. The microphones should be placed as close as feasible to the instruments without impeding the performers motions. This close miking is helpful for accentuating the subtle variations of the sounds, especially the physicality of the bow against the strings and bridge. It also provides a wide dynamic range for the electronic signal while maintaining a relatively quiet acoustic sound. Sound engineers might use terms like: “detailed”, “hyped”, and “grainy” to describe the desired close-miked perspective. This stands in contrast to instrument miking techniques that strive to capture a more “natural” perspective and sound.

## **Balance and overall level**

Set the level of the electronics slightly louder than the level of the acoustic instruments. The dry violin signal may need reinforcement depending on the size of the performance space.

The overall level of the piece does not need to be loud. It should fit comfortably alongside acoustic chamber music, and the audience shouldn't feel assaulted by the volume of the electronic sounds.

## **Stage Position**

Violin 1 on stage right, violin 2 on stage left.

# Still Yet Already Again

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**Freely, ○ = 15 seconds or more**

on bridge

noise only

no steady pitch

very gradually move bow...

just inside bridge

pitch begins to emerge

very gradually move bow...

to normal playing position

**A**

Violin I

*p*

bow on node indicated by diamond subharmonic

replace bow with finger on node  
bow just beside finger  
pitch begins to emerge

very gradually move bow to... \*

Violin II

*p*

*very slow.* - - *accel.* - - - *fast.* - - - *decel.* - - - *very slow.* -

very gradually move bow to...

halfway between node and bridge subharmonic

very gradually move bow...  
to normal playing position

*very slow.* - - *accel.* - - -

halfway between node and bridge subharmonic

very gradually move bow... \*  
as close as possible to finger on node  
whistle tones

replace finger with bow on node subharmonic

*fast.* - - - *decel.* - - - *very slow.* -

very gradually move bow...  
toward bridge

on bridge  
noise only  
no steady pitch

replace bow with finger on node

staying on node, shift to a string

bow just beside finger

pitch begins to emerge

very gradually move bow to...

**B** subharmonic

very gradually move bow...

staying on bridge, shift to d string

just inside bridge

very gradually move bow...

noise only

pitch begins to emerge

to normal playing position

no steady pitch

halfway between node and bridge

very gradually move bow...

*very slow* \_ \_ \_ *accel.* \_ \_ \_

subharmonic

to normal playing position

*fp*

*very slow* \_ \_ \_ *accel.* \_ \_ \_ *fast* \_ \_ \_ *decel.* \_ \_ \_ *very slow* \_ \_ \_ very gradually move bow to...

very gradually move bow...

on bridge

noise only

no steady pitch

*fast* \_ \_ \_ *decel.* \_ \_ \_ *very slow* \_ \_ \_

toward bridge

very gradually move bow... \*

as close as possible to finger on node

whistle tones

replace finger with bow on node

halfway between node and bridge

subharmonic

subharmonic

very gradually move bow...

staying on bridge, shift to d string

just inside bridge

very gradually move bow...

pitch begins to emerge

to normal playing position

**C** noise only  
no steady pitch



staying on node, shift to a string  
subharmonic

replace bow with finger on node

bow just beside finger

pitch begins to emerge

very gradually move bow to...

*very slow* \_ \_

*accel.* \_ \_ \_

*fast* \_ \_ \_

*decel.* \_ \_ \_

*very slow* \_ \_

very gradually move bow to...

*fp*



halfway between node and bridge  
subharmonic

very gradually move bow...  
to normal playing position

*very slow* \_ \_ *accel.* \_ \_ \_

*fp*

halfway between node and bridge  
subharmonic

very gradually move bow... \*

as close as possible to finger on node

whistle tones

replace finger with bow on node  
subharmonic



*fast* \_ \_ \_ *decel.* \_ \_ \_

*very slow* \_ \_

very gradually move bow...

toward bridge

on bridge  
noise only  
no steady pitch

*fp*



replace bow with finger on node  
bow just beside finger  
pitch begins to emerge

**D** staying on node, shift to g string  
subharmonic

staying on bridge, shift to e string  
noise only  
no steady pitch

very gradually move bow...  
just inside bridge  
pitch begins to emerge

very gradually move bow to...

halfway between node and bridge  
subharmonic

very gradually move bow...  
to normal playing position

*very slow* \_ \_ \_ *accel.* \_ \_ \_

*very slow* \_ \_ \_ *accel.* \_ \_ \_ *fast* \_ \_ \_ *decel.* \_ \_ \_ *very slow* \_ \_ \_

very gradually move bow to...

*fast* \_ \_ \_ *decel.* \_ \_ \_ *very slow* \_ \_ \_

very gradually move bow...  
toward bridge

on bridge  
noise only  
no steady pitch

halfway between node and bridge  
subharmonic

very gradually move bow... \*  
as close as possible to finger on node  
whistle tones

replace finger with bow on node  
subharmonic

\* Mute adjacent strings if upper bout interferes with bow angle.

# Still Yet Already Again

## Violin I

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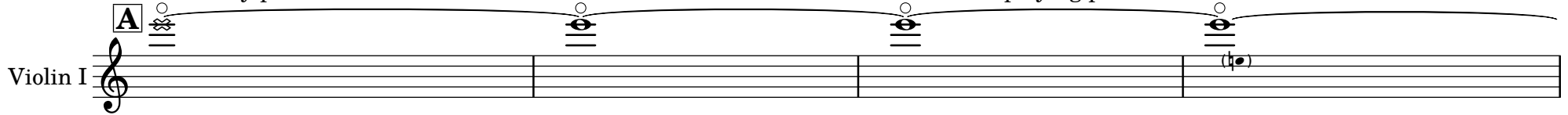
**Freely, ○ = 15 seconds or more**  
on bridge  
noise only  
no steady pitch

very gradually move bow...  
just inside bridge  
pitch begins to emerge

very gradually move bow...  
to normal playing position

*very slow* - - - *accel.* - - -

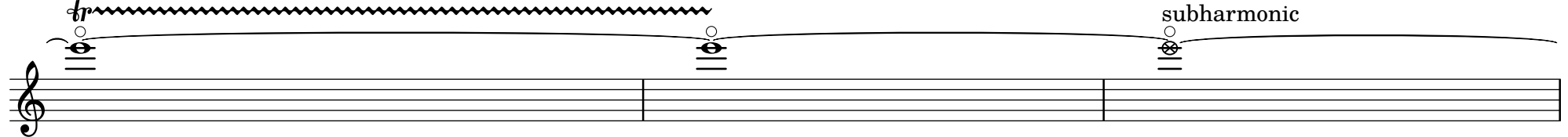
Violin I



*p*

*fast* - - - *decel.* - - - *very slow* - - - very gradually move bow to...

halfway between node and bridge  
subharmonic

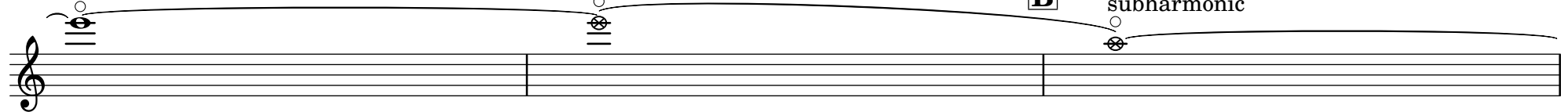


very gradually move bow... \*  
as close as possible to finger on node  
whistle tones

replace finger with bow on node  
subharmonic

**B**

staying on node, shift to a string  
subharmonic

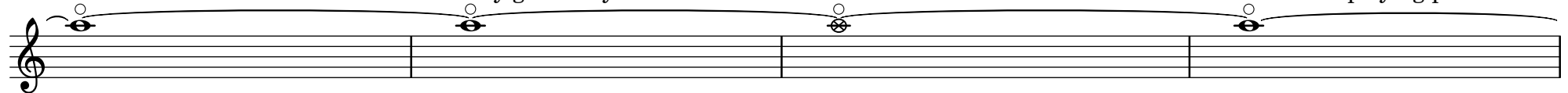


replace bow with finger on node  
bow just beside finger  
pitch begins to emerge

very gradually move bow to...

halfway between node and bridge  
subharmonic

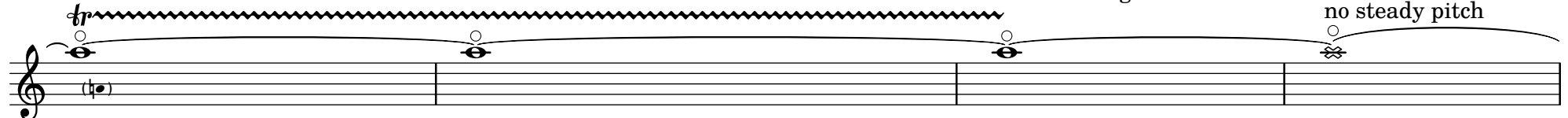
very gradually move bow...  
to normal playing position



*very slow* - - - *accel.* - - - *fast* - - - *decel.* - - - *very slow* - - -

very gradually move bow...  
toward bridge

on bridge  
noise only  
no steady pitch



very gradually move bow...  
 staying on bridge, shift to d string  
 noise only  
 no steady pitch

just inside bridge  
 pitch begins to emerge

very gradually move bow...  
 to normal playing position

*very slow* - - *accel.* - - -

*fast* - - - *decel.* - - - *very slow* - -

very gradually move bow to...  
 halfway between node and bridge  
 subharmonic

very gradually move bow... \*  
 as close as possible to finger on node  
 whistle tones

replace finger with bow on node  
 subharmonic

**D** staying on node, shift to g string  
 subharmonic

replace bow with finger on node  
 bow just beside finger  
 pitch begins to emerge

very gradually move bow to...  
 halfway between node and bridge  
 subharmonic

very gradually move bow...  
 to normal playing position

*very slow* - - *accel.* - - - *fast* - - - *decel.* - - - *very slow* - -

very gradually move bow...  
 toward bridge

on bridge  
 noise only  
 no steady pitch

\* Mute adjacent strings if upper bout interferes with bow angle.



# Still Yet Already Again

## Violin II

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Violin II

**A** bow on node indicated by diamond subharmonic

replace bow with finger on node  
pitch begins to emerge

very gradually move bow to... \*

halfway between node and bridge subharmonic

very gradually move bow... to normal playing position

*very slow* - - *accel.* - - -

*fast* - - - *decel.* - - - *very slow* -

very gradually move bow... toward bridge

on bridge noise only no steady pitch

**B** staying on bridge, shift to d string noise only no steady pitch

very gradually move bow... just inside bridge pitch begins to emerge

very gradually move bow... to normal playing position

*very slow* - - *accel.* - - - *fast* - - - *decel.* - - - *very slow* -

very gradually move bow to... halfway between node and bridge subharmonic

whistle tones

replace finger with bow on node subharmonic

The musical score consists of five staves of music for Violin II. Each staff is a single line of a five-line staff with a treble clef. The notes are mostly whole notes and half notes, often with a diamond symbol above them indicating a node. The score is divided into measures by vertical bar lines. Dynamics like *p*, *fr*, *fast*, *decel.*, and *very slow* are indicated. Some notes have wavy lines above them, representing vibrato or tremolo. There are also some notes with a diamond symbol above them, indicating a node. The score is annotated with various instructions and techniques, such as 'replace bow with finger on node', 'pitch begins to emerge', 'very gradually move bow to...', 'halfway between node and bridge subharmonic', 'on bridge noise only no steady pitch', 'staying on bridge, shift to d string noise only no steady pitch', 'just inside bridge pitch begins to emerge', 'whistle tones', and 'replace finger with bow on node subharmonic'. There are also some notes with a diamond symbol above them, indicating a node. The score is divided into measures by vertical bar lines. Dynamics like *p*, *fr*, *fast*, *decel.*, and *very slow* are indicated. Some notes have wavy lines above them, representing vibrato or tremolo. There are also some notes with a diamond symbol above them, indicating a node. The score is annotated with various instructions and techniques, such as 'replace bow with finger on node', 'pitch begins to emerge', 'very gradually move bow to...', 'halfway between node and bridge subharmonic', 'on bridge noise only no steady pitch', 'staying on bridge, shift to d string noise only no steady pitch', 'just inside bridge pitch begins to emerge', 'whistle tones', and 'replace finger with bow on node subharmonic'. There are also some notes with a diamond symbol above them, indicating a node.

staying on node, shift to a string  
subharmonic

replace bow with finger on node  
bow just beside finger  
pitch begins to emerge

very gradually move bow to...  
halfway between node and bridge  
subharmonic

very gradually move bow...  
to normal playing position

*very slow.* - - - *accel.* - - - *fast.* - - - *decel.* - - - *very slow.* -

very gradually move bow...  
toward bridge

on bridge  
noise only  
no steady pitch

**D** staying on bridge, shift to e string  
noise only  
no steady pitch

very gradually move bow...  
just inside bridge  
pitch begins to emerge

very gradually move bow...  
to normal playing position

*very slow.* - - - *accel.* - - - *fast.* - - - *decel.* - - - *very slow.* -

very gradually move bow to...

halfway between node and bridge  
subharmonic

very gradually move bow... \*  
as close as possible to finger on node  
whistle tones

replace finger with bow on node  
subharmonic

\* Mute adjacent strings if upper bout interferes with bow angle.