

Alexandra Gardner

Seduction Involves Patience

amplified viola and soundtrack

(2011)

PERUSAL SCORE — NOT FOR PERFORMANCE

About Seduction Involves Patience

In *Seduction Involves Patience*, my goal was to illuminate the viola's powerful sound, expanding it outward to fill the performance space. The live instrument dodges and weaves through the electronic part, created entirely from viola recordings that repeatedly expand and contract from thick walls of sound to delicate ripples. Sometimes the live viola plays in the foreground, but at other times it slips around behind the electronics or blends seamlessly into the texture. Because the viola range is similar to that of the human voice, it sounds to me as if it is singing a journey through a jagged mountain range in continually changing weather.

Performance Notes:

For audio soundtrack, please contact alex@alexandragardner.net.

The viola should be amplified, with pickup or microphone. A monitor and/or a small amount of reverb may be necessary, depending upon the performance space.

Although dynamics are indicated, performer should feel free to adjust them based on the performance space and sound system.

The performer should seek to enter the sound world of the soundtrack as much as possible. For example, crossfades between performer and electronics should sound as if the two parts are melting together.

Accidentals apply for the duration of one measure, or block of notes.

In the electronics part, only significant sound events and cues are marked in the score. They serve as a basic guide to events throughout the piece.

There are several points of synchronization between viola and electronics. These points are marked by text instructions, such as "take pulse from electronic part" or by a hairpin dynamic marking in the electronic part, when a volume swell, or "SNAP" occurs.

There are also times when the viola plays against a pulse in the electronic part to create a sort of rhythmic counterpoint. For example, the viola may be instructed to play at quarter note = 60, while the electronic part moves at a very different pace.

It is important that the soundtrack be mixed as an equal member of the performance to the live viola. There will be times when the soundtrack comes very close to overwhelming the viola!

Duration: 8:50

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♩ = 60

rising out of electronic tone

soulful

gliss.

Viola

Electronics

p *f* etc.

9

mp *ff* *ff* *mf* *ff* *mp* *ff* *mf* *ff*

18

sustain until electronic swell begins, then crossfade

wait for sound to fade out

1:15

♩ = 73 energetic, dancing
light legato

24

p *f*

electronics silent

29

32

rit. *sim.* ♩ = 60

repeat as needed, fade into electronics at volume peak ~ 1:55

5"

p

electronics fade in ~ 1:43

35 *mischievous* repeat as needed until volume peak as smooth & steady as possible blend with electronics

p *mp*

2:13

41 gradually change to tremolo ----- fade into electronics

pp

50 10" relaxed, rubato, singing

mf *f*

"harp" rhythm firmly established

~ 3:14

57

mp *mf* *p* *mp* *f*

~ 4:04

66

pp *mf* *f* *p* *mf* *p*

descending scale pattern fades in...

~ 4:23

75

mp *p*

~ 4:46

5:04

83 *f* gliss. 13" *p* *mp* $\text{♩} = 70$ ca. take pulse from electronics joyful, off the string

"banjo" rhythm fades in...viola begins when "accents" pop out of texture

~ 5:27 5:40

90 *f*

95 a bit more on string light legato hold until peak $\text{♩} = 70$ ca. take pulse from electronics gliss. *fff* 6:09

101 off the string *p*

106 *f*

111 *rit.* gradual shift to more on the string gliss. into peak $\text{♩} = 60$ *ff* *fff* 6:44

116 *fiercely* *ff* *mp* *f* *less aggressive, still intense* *hold until peak*

125 *ff* *f* *mf* *ff* *p* *take pulse from electronics off the string* *♩ = 60 ca.* *7:07* *7:32*

134 *mf*

140 *f* *a bit more on string* *gradually change to sul pont. with tremolo* *8:20*

146 *mf* *mp* *pp* *sul pont.* *gliss.* *at point* *hold until peak* *electronics fade*