

Warren Burt

AFTER CICERO:

The Dream of Scipio Africanus (1989-1990)

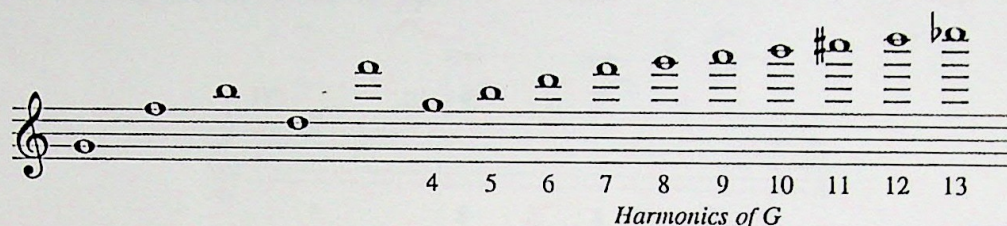
For amplified violin & tape

for Hope Csuturos

Preparation:

1: This piece is played entirely in natural harmonics on an amplified violin.

Harmonic positions used in the piece are as follows, using the G string as an example. Start at the octave, lightly touching the open G string and slide up it, obtaining the following harmonics:

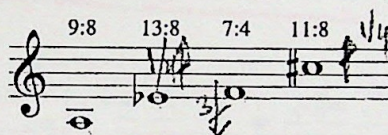


The tone colours of harmonics 5-13 vary greatly. This variation is part of the material of the piece. Some of these harmonics may take quite a while to speak. This slowness of attack is also part of the piece. If occasionally an harmonic is "missed", and a noiseband results instead, this is also acceptable.

2: Tuning: Retune the violin like so:

All pitches in this score refer to just intonation equivalents and not to equal tempered pitches. These ratios

refer to intervals based on 'G' - 1/1 - 392 Hz. (i.e., second line treble clef 'G'). Another way of thinking of them is as octaves of the 9th, 13th, 7th and 11th overtones of the 'G' below the bass staff. The indicated noteheads give the closest semitone to the actual sounding pitch.

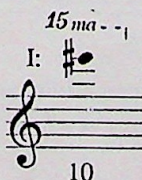


3: The 5th through the 13th harmonics of the four scordatura strings are the only pitch materials used in this piece.



Therefore, in this piece the notation:

means play the 10th harmonic on the first string, the resulting pitch sounding two octaves higher.



4: The violin sound must come out of the same

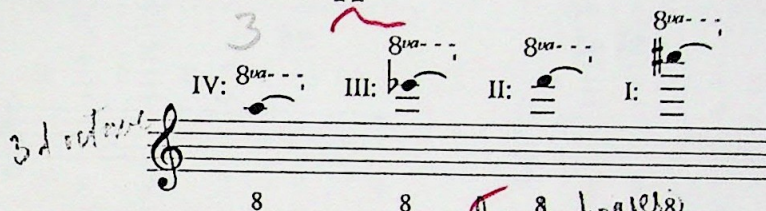
loudspeakers as the tape, the violin panned to the centre of the stereo field, the tape in normal stereo. The tape and violin must be in tune. Either use a varispeed tape machine or tune the violin to the tape. The volume of the tape and violin should match. At its loudest the violin should be just a tiny bit louder than the tape.

5: The tape consists of seven sawtooth oscillators tuned to the 5th, 6th, 7th, 8th, 9th, 11th and 13th harmonics of a very low 'G' (49 Hz.). Each oscillator also has a filter which sweeps from its 5th to its 13th harmonic and back. The speed of the filter sweeps of each oscillator are in rhythmic proportions 5:6:7:8:9:11:13. The violin generally floats above the tape, reinforcing its harmonic world. The tape was made with a *Serge* analog synthesizer in the composer's studio in St. Kilda West, Victoria, in December 1989. The tape is available from the composer or *Sounds Australian*, or alternatively, one may make one's own tape if suitable equipment is available. The harmonics for the filters should be swept by a triangle waveform with the fastest filter sweep (on the oscillator tuned to the 5th harmonic of 'G' 49 Hz.) taking about 17-18 seconds. The others should be proportionately slower.

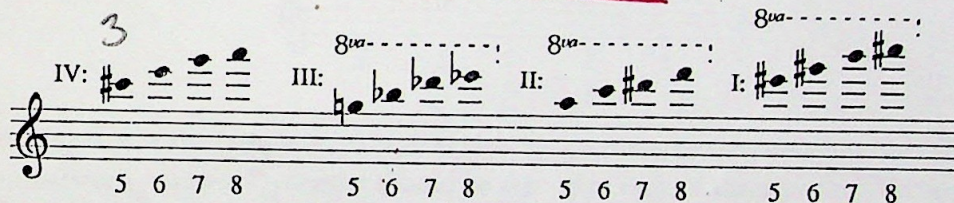
SCORE

0:00 Tape Begins

I: 0:30 - 2:00 Improvise long notes, of duration ca. 5 - 13 seconds, with silences of about 3 - 8 seconds in between. Choose from the following pitches. Dynamics: *pp*.



II: 2:00 - 3:30 Improvise slow soft phrases of 2 to 3 notes interspersed with single notes. Notes should be ca. 2 - 8 seconds long, silences between 3 - 8 seconds. Choose freely from the following pitches, playing any given notes in any order (except, perhaps, the given order), but do not change strings within a single phrase. Dynamics from *pp* to *mp*.



III: 3:30 - 5:00 Phrases are a bit more rapid now. From two to five notes per phrase, with durations of 1 - 5 seconds each. Silences from 5 - 8 seconds between each phrase. Dynamics from *p* to *mf*, well shaped. Choose freely from all possible notes, played in any order, but again, each phrase should be played on a single string. (*not single notes*)



IV: 5:00 - 6:30 As in III, but now phrases can have up to eight notes, durations from 1/2 - 3 seconds. Silences up to five seconds between phrases. Dynamics from *mp* to *f*.

V: 6:30 - 8:00 As in IV, but also add harmonic glissandi from the 5th to the 13th harmonics. Glissandi may be either slow or fast, based on the speed of the filter sweeps on the tape. Glissandi should be in one direction only. About 1/5 of your gestures in this section should be harmonic glissandi.

TULNIE on G

glin bade a folk = WAI

VI: 8:00 - 9:30 As in V, but now the speed of the harmonic glissandi should range from extremely slow to very fast. Two or more glissandi may follow each other, without pause, to make a single phrase. About $\frac{1}{3}$ of your gestures in this section should be harmonic glissandi. (no single notes) still played up to 2

VII: 9:30 - 11:00 Play any of the following pitch sequences as melodies, dynamics should be freely improvised from *p* to *f*, durations free but between 1 - 5 seconds per note. There should be 5 - 8 seconds silence between phrases.

Handwritten musical notation for Section VII, showing three pitch sequences on a treble clef staff. Each sequence includes Roman numerals (I, II, III, IV) and fingerings (1-4). Handwritten notes and numbers are written below the staves.

Sequence 1 (Top):
 I: # (5) IV: 2 (5) III: 2 (8) IV: 3 (5) 4 (7)
 E 5 5 8 5 7
 8va- 3 4

Sequence 2 (Middle):
 II: (9) I: (7) II: (5) I: (9) IV: 2 (6) 3
 A E A E G
 8va- 3 4

Sequence 3 (Bottom):
 I: # (6) IV: 1 (5) I: (7) II: (9) IV: 2 (8) 3
 E G E A G

VIII: 11:00 - 12:30 Play any of the following pitches as slow single notes or two note phrases. Silences of up to eight seconds may occur between phrases. Dynamics should be *mp* - *pp*. Any of these pitches, on any string, may be in a two-note phrase. (See)

Handwritten musical notation for Section VIII, showing four pitch sequences on a treble clef staff. Each sequence includes Roman numerals (I, II, III, IV) and fingerings (1-3). Handwritten notes and numbers are written below the staves.

Sequence 1 (Top):
 IV: 2 (11) III: (12) II: (13) I: (11) 15ma (12) 1
 11 12 13 11 12 13 11 12 13 11 12 13

IX: 12:30 - 13:00 Tacet as tape ends.