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Title
Steps

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Author
Killmann, Sonia

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Steps

A piece for solo violin and electronic track

Composed by Sonia Killmann

Steps

Program notes

Steps is a piece written for solo violin and electronic track. Inspired by the Scottish countryside and folk music, the piece places a lot of emphasis on resonance and echoing of musical phrases, which move both with and against the electronic track.

Performance Guidance

The piece is inspired traditional Scottish music, which can be taken into consideration by the performer.

Overall Duration

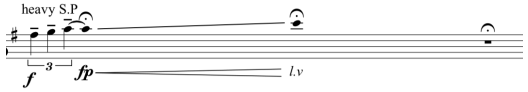
The overall duration of the piece should be around 10 minutes long. There is no need for a stop watch, timings can be estimated by listening to the electronic track (12minutes and 22 seconds). If the track has finished, the performer should think about bringing the piece to an end soon.

The Space

Held notes

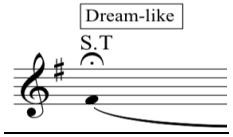
Although the piece should be played at ca. 100 bpm, stemless notes and other notation featuring fermatas, can be held on for any amount of time, if the piece remains within its 10-minute time frame.

To motivate longer duration, the score is inspired by spatial notation, which means that the wider the gap between two musical events is, the longer the performer should take moving between them.



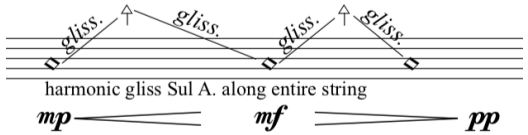
Boxed Text

Any boxed-text instructions are there to help and guide the performer through the structure and mood of the piece.



Harmonics

Harmonic glissando: Performer should glide along the entire indicated string to create a beautiful shimmering effect. The arrow note heads indicate the highest possible point of the string that the performer can achieve harmonics on.



Abbreviations:

Sul Ponticello: S.P
Normale: N
Sul Tasto: S.T

Electronic Track (12min 22sec)

The electronic track matches the piece at any point. The performer is welcome to play the piece at their own pace, regardless of how far the electronic track has progressed. Ideally however, the player starts the piece before the electronic track becomes audible. This happens about 20 seconds after the track has been started by either the player or another person who is able and willing to assist.

There is no issue if the performer finishes the piece before the electronic track finishes and vice versa.

If the performer should finish the piece before the electronic track does, the performer or assistant may fade out the track after about 10-20 seconds and finish the piece completely.

The track should be played through Stereo speakers.

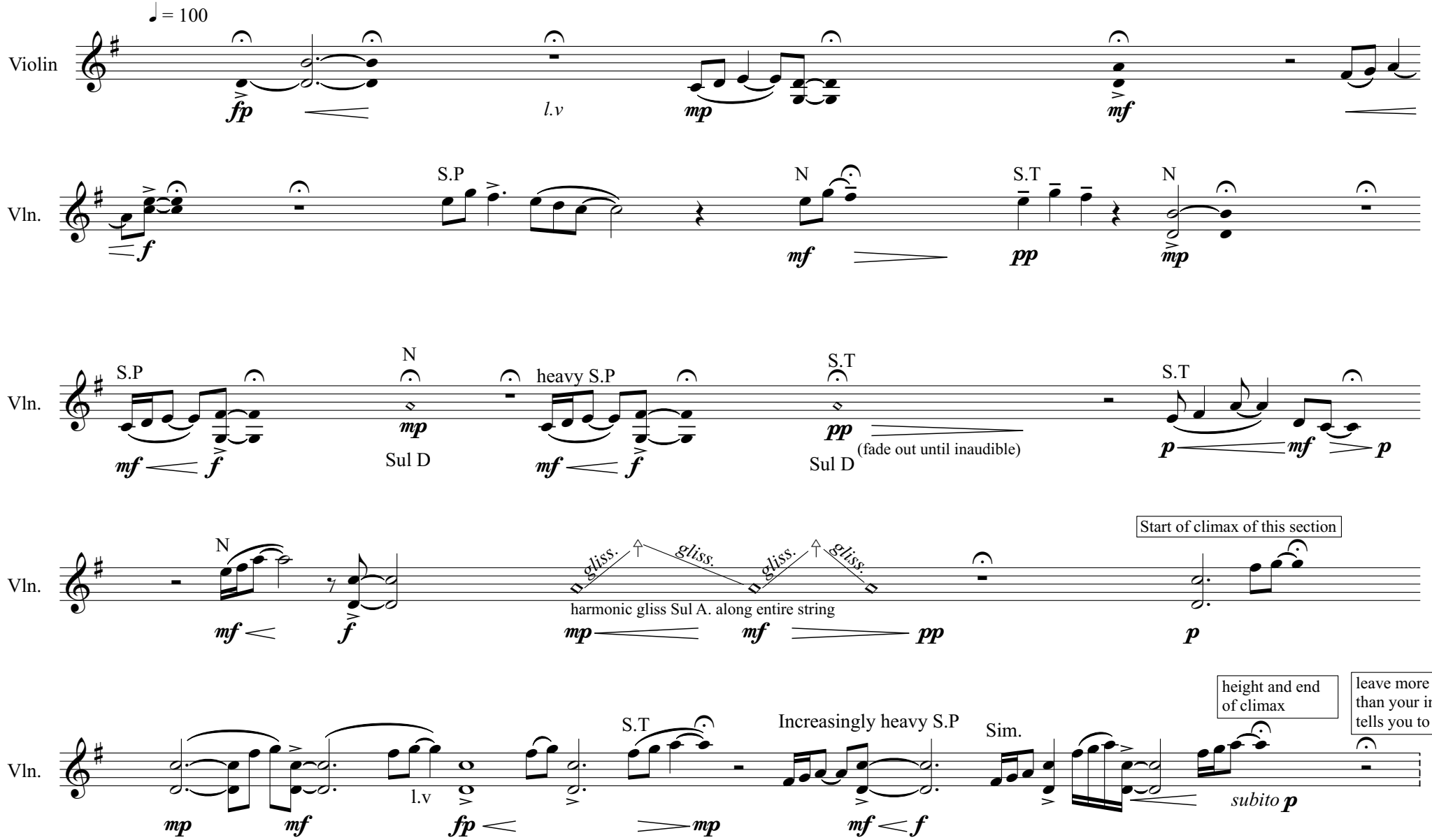
In order to blend with the electronic track better, the violin should be amplified slightly (reverb is optional).

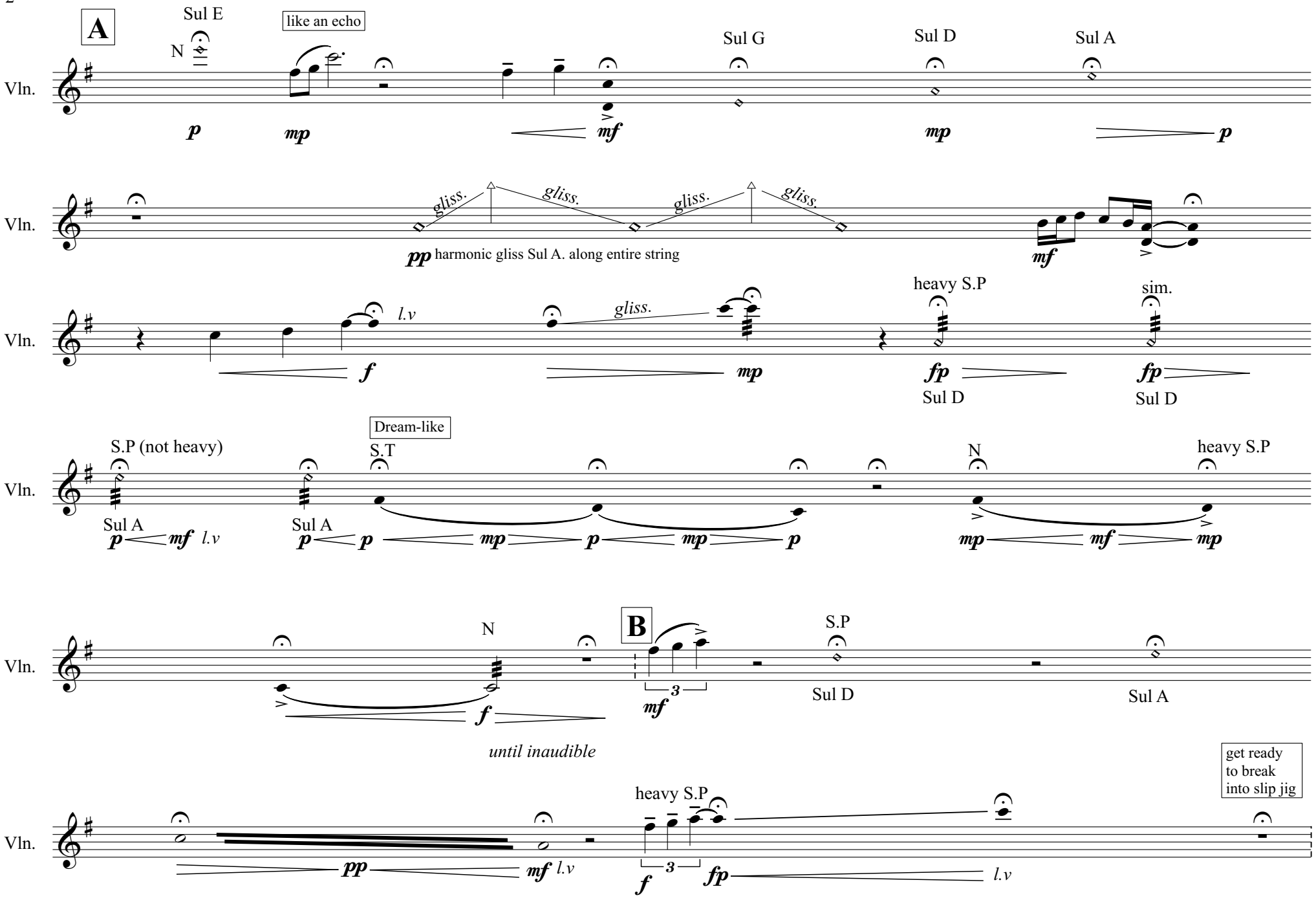
Dedication:

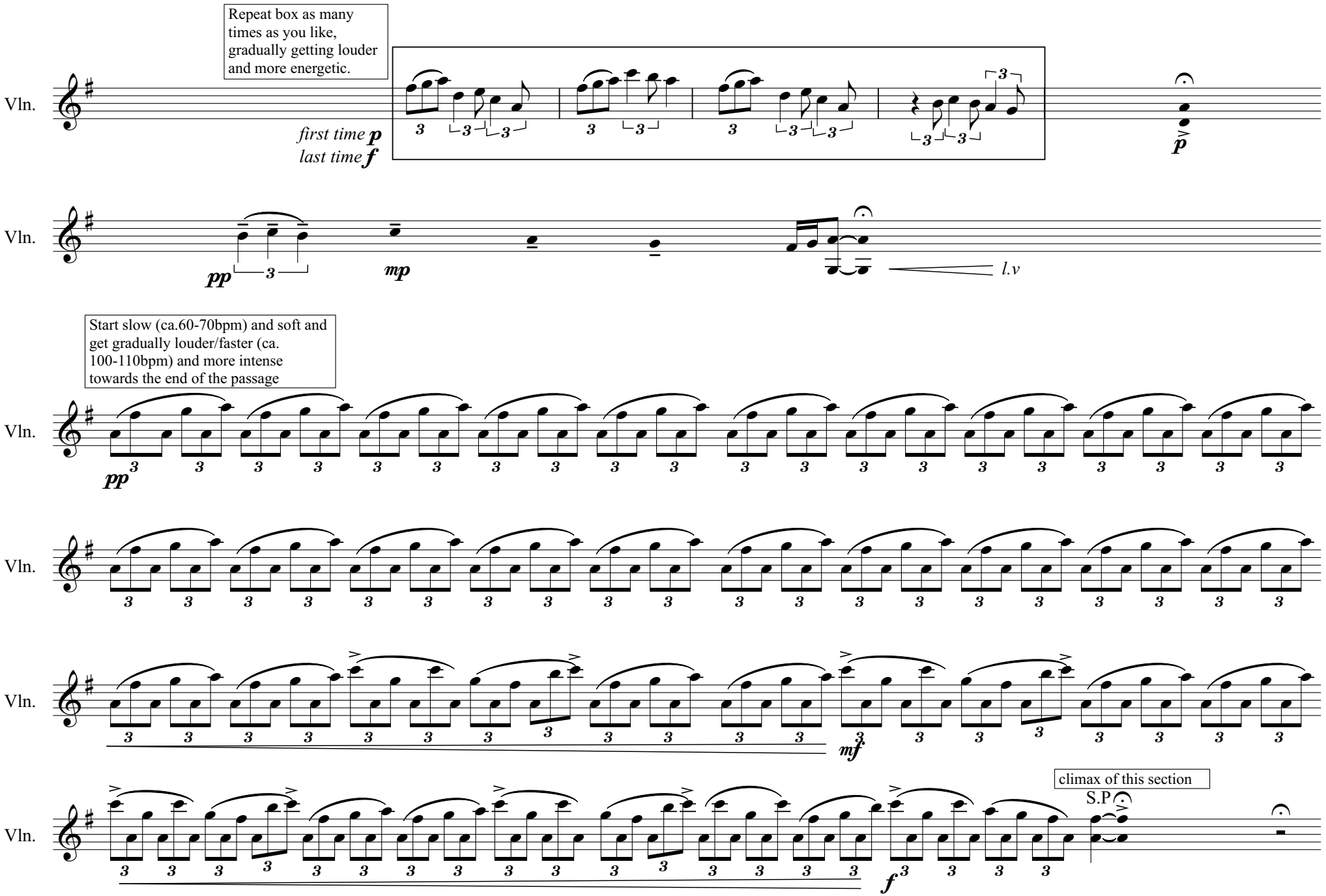
Many thanks to Darragh Morgan, who this piece was originally written for.

Steps

Sonia Killmann




A
Sul E
like an echo
Sul G
Sul D
Sul A
Vln.
N
p
mp
mf
mp
p
gliss.
gliss.
gliss.
gliss.
pp harmonic gliss Sul A. along entire string
mf
l.v
f
gliss.
mp
heavy S.P
sim.
fp
Sul D
fp
Sul D
Dream-like
S.P (not heavy)
S.T
N
heavy S.P
Sul A
Sul A
B
S.P
Sul D
Sul A
until inaudible
get ready
to break
into slip jig
heavy S.P
pp
mf l.v
f
fp
l.v


Repeat box as many times as you like, gradually getting louder and more energetic.
Vln.
first time p
last time f
pp
mp
l.v
Start slow (ca.60-70bpm) and soft and get gradually louder/faster (ca. 100-110bpm) and more intense towards the end of the passage
mf
f
climax of this section
S.P

C

mystical: the exploration of space and timbre

Vln.

no vib.
S.T

Sul D

Sul G

Sul D

Sul D

Sul D

S.T

Sul G

sim. string positions

S.P

N

A long and hopeful sigh

S.T

S.P

N

S.P

N

pp (until inaudible)

uplifting

S.T