

Yang Liu 刘洋

另一面

The Other Side

for violin and tape

2014

Notes for Performance:

Violin:



only touch the string while playing 手指轻触琴弦



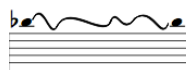
change back to normal pressure 回到正常的压弦力度



it indicates a quarter tone sharp 音符升四分之一一个音



it indicates a quarter tone flat 音符降四分之一一个音



follow the written shape to play glissando 按照谱中画的线来进行滑音移动

Preface

The other side was written for a RCM *Contemporary Music in Action* project concert in 2014. This is a collaborative project for both players and composers, which is an opportunity for us to work together closely on a new piece. I chose violin and electronics because I want to explore the glissando as the main material of the linear movement in a single melodic line. The inspiration for this piece came from the classic film *The Exorcist* (1973), because I am fascinated by the idea of an exorcism and of making contact with the dead. The electronic part represents the evil environment from “the other side”, and the violin plays the key role as the medium who tries to make contact. During the process of this piece, the violin part approaches the character of the electronic sounds, which feels to me like the violin is conducting the exorcism and getting closer to the world of the dead. In terms of getting two different sounds closer to each other, it was necessary to explore similar sounds between the electronic and violin parts. The sounds of the violin part are divided into ‘cantabile’ and ‘glissandi’, and the electronic sounds are mainly constructed from noise and air sounds. Following the lines indicated below, one can see the connections between the two elements. For example, the harmonic glissandi have a similar sound quality to a whispering air sound. Every time these similar sounds meet each other during the performance, it produces contact between violin and electronic sounds in the music.

| Violin | | Electronic | |
|-----------|-----------|------------|------------------------|
| Cantabile | glissandi | noise | Air sound (whisper) |

Apart from the electronic part, glissando is one of the most important elements in the single melodic violin part. Instead of writing a long, continuous work, I chose to cut this piece into small sections, which players can choose and play in their own order. In comparison with my previous works, I want to give some freedom to the player to explore a level of unpredictability in this piece. If the player wants, he can even repeat one of the sections at an extreme speed (extremely slow or fast).

Duration: ca. 8'00"

The Other Side

A

super fast change

Yang Liu (2014)

♩=c.35 Soft

sul pont. → norm.

Legato

mp *ppp* *p* *pp* *p* *mf* *p* *ppp*

5

p *mf* *p* *mp* *pp* *p*

8

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

11

pp *mf* *ppp* *p* *mf*

14

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

The Other Side

B

Yang Liu (2014)

$\text{♩} = c.63$
Legato

p \longleftarrow *mp* \longrightarrow *pp* \leftarrow *p* \rightarrow *pp* $\xrightarrow{\quad}$ *mf*

4 *sul tasto.** *norm.* *p* \longleftarrow *mp* $\xrightarrow{\quad}$ *p* $\xrightarrow{\quad}$ *mf*

7 *molto. sul pont. norm.* *pp* \longleftarrow *mp* $\xrightarrow{\quad}$ *p* $\xrightarrow{\quad}$ *mf*

10 *sul tasto.* norm. molto. sul pont.* *p* *pp* \longleftarrow *p* \rightarrow *pp* \longleftarrow *mp* \longrightarrow *pp*

13 *p* \longleftarrow *mf* $\xrightarrow{\quad}$ *p* $\xrightarrow{\quad}$ *mf* $\xrightarrow{\quad}$ *p* \longleftarrow *mf*

16 *sul tasto.* norm.* *p* \longleftarrow *f* $\xrightarrow{\quad}$ *p* *pp* \longleftarrow *p* \rightarrow *pp* \longleftarrow *mp* \longrightarrow *ppp*

* super fast tremolo.

The Other Side

C

Yang Liu (2014)

♩=c.42

4

7

10

13

16

mp *pp* *mp* *p* *mf* *p*

mf *pp* *p* *f*

pp *mp* *p* *mf* *p* *pp*

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

pp *mp* *pp* *mf* *p* *pp* *ff* *p* *mf* *pp*

mf *pp* *mf* *p* *pp* *mp* *ppp*

sul pont. norm.

sul pont. norm.

sul pont.

sul pont.

molto. sul pont. norm.