

Still Moving

Four Sides of a Japanese Language School

percussions for prepared Violin and Video (1999)

by Dan Senn

Still Moving: Four Sides of a Japanese Language School

percussions for prepared violin and video by Dan Senn (1999) . . . fo do (BMI)*

The **video** for this piece is made from 1130 "still" video camera shots composed in a rhythmic mapping of the exterior of the Japanese Language School located on Tacoma Avenue in Tacoma, Washington. Each "still" is composed to exist independently as a photograph while representing a point in a real-time narrative of the overall structure. Visual perception is therefore pushed to simultaneously consider the literal, contextual, kaleidoscopic (accentuated by cluster performances of the video, *see video cluster below*) and rhythmic aspects of the video all within a sonic landscape which similarly explores the surface structure of a violin.

The **sound** for this piece is primarily made from the percussive pulling of nylon lines attached to 18 points of a violin. Sounds also occur by drumming the violin and music stand with the finger tips. As the interior of the building is viewed through windows only five times, the voice is used in a glottal utterance to emphasize these moments of intimacy.

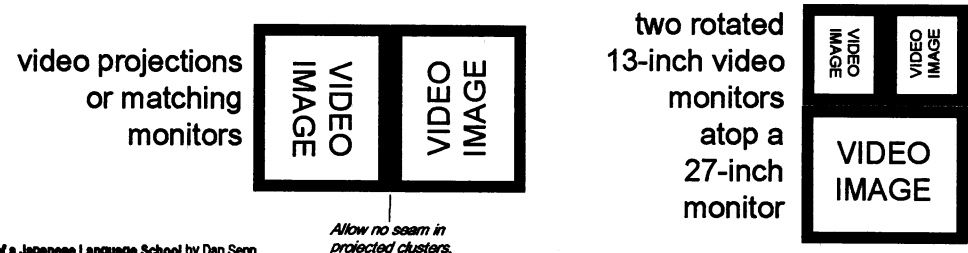
The **Japanese Language School** was used up until the second world war when the Japanese community, citizen of the Tacoma since the 19th Century, were interned. Since the early 1940s, the building has remained virtually unused and unattended. It is now owned by the University of Washington at Tacoma.

Still Moving should be performed as loudly as possible and just off to the side (only local light used, i.e. music stand light) of the largest and sharpest projected video image. Ideally, the video should be shown as a cluster (see video cluster below), but the piece may be performed with a single image presented in the landscape mode (normal orientation). A spotlight on the performer must never be used.

A **click track**, emphasizing the first of every ten pulses (one/second), is included on the sound track of the video and should only be used for rehearsal. For concerts, if the click track is still needed, an earpiece should be used. The audience should never hear the click track.

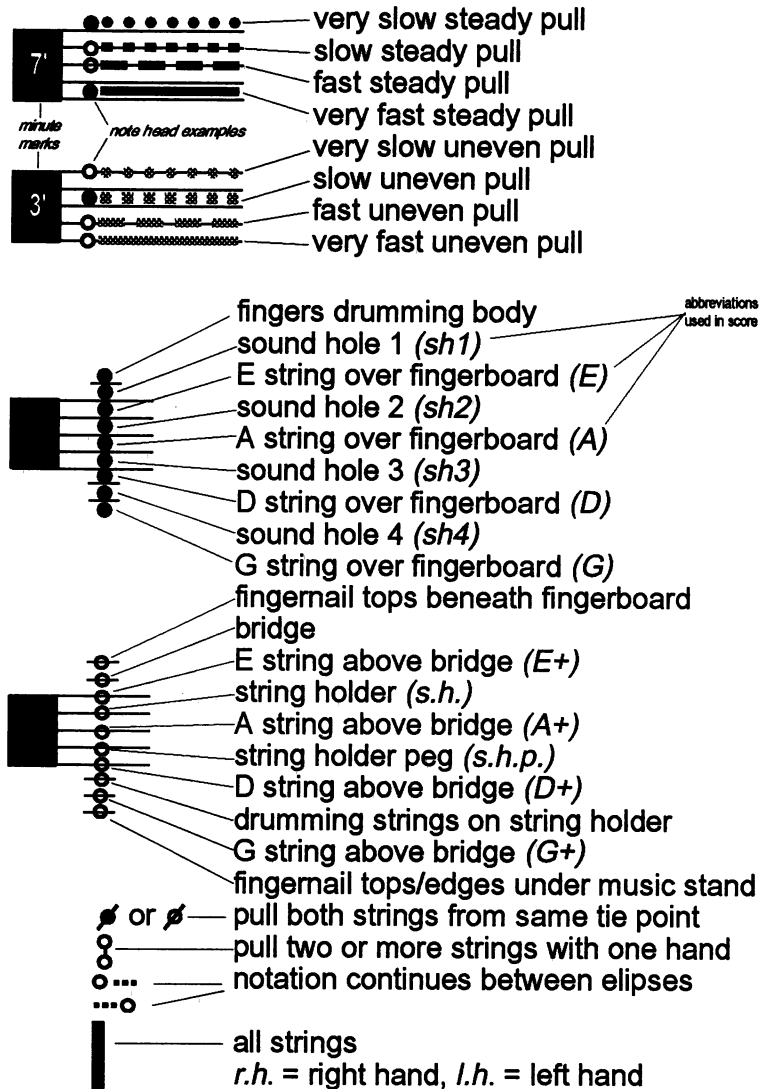
Other **variations** of Still Moving... exist for video and prerecorded tape, and video with live improvisation. * This version was composed for Dorothy Martirano.

Ideally, the video for this piece should be presented in a **video cluster** with the video monitors, or projections, turned on axis and presented in groups as demonstrated below. Please note that the same video signal is present over each monitor simultaneously and will require a video amplifier-distributor.

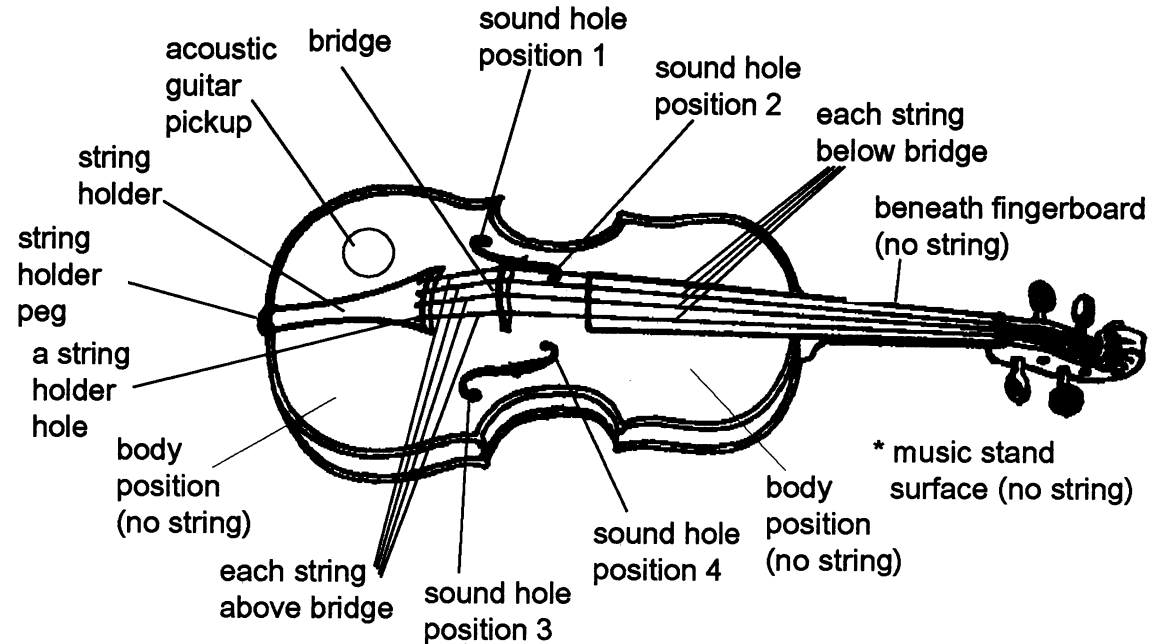


For some concerts, it may be useful to prepare a second violin. Otherwise, due to their loose fit, the nylon lines may be easily snipped.

Notation Key



Nylon Line Attachment Points



Line Connections: loosely tie 8lb nylon fish line around each point leaving two 18" tails.

Instrument Position: place violin on cloth on a slightly tilting *metal music stand with nylon string hanging over edge; scroll end to the right.

Body Positions: these are drummed with the finger pads and nails.

Nylon Line: 8lb monofilament with a course texture.

Squeaky Clean Hands: wash with soap and water before handling lines.

Glottal Utterances: low spoken sounds which approximate pulled string rhythms.

Acoustic guitar pickup: i.e. AKG D401

Vocal Microphone: use a lapel or stationary mic in larger performance spaces.

0 5' 10' 15' 20' 25' 30' 35' 40' 45' 50' 55'



see enlarged cue frames



West Side



(place sh3 in l.h.)

body while slightly pulling sh1, tap body with fingers very lightly, hardly noticeable

musical notation for staff 1, including notes, rests, and performance instructions like 'pull away from instrument' and 'sh1 r.h.'

1'04" 1'09" 1'16" 1'22" 1'27" 1'30" 1'33" 1'38" 1'41" 1'50"

musical notation for staff 2, including notes, rests, and performance instructions like 'sh2 r.h.', 'all strings in r.h.', 'all strings in l.h.', 'r.h.', 'l.h.', 'sh3, r.h.', 'p', 'gliss. utterance', 'l.h.', 'r.h.'



North Side

musical notation for staff 3, including notes, rests, and performance instructions like 'pick up second string with r.h.', 'G+ l.h.', 'D+ l.h.', 'A+ l.h.', 'ppp', 'pp', 'mp', 'mf', 'f'



musical notation for staff 4, including notes, rests, and performance instructions like 'E+ l.h.', 'pull as slowly and loudly as possible...', '...to small explosions if possible', 'pp', 'ppp', 'put strings in l.h.', 'l.h.', 'A+ r.h.', 'p', 'D+ r.h.', 'mp', 'pp', 'ee'

0 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 2

South Side

System 4: *ppp* *mf* *p* *mf* *pp* *mf* *f* *mf* *ppp* *pp*

System 5: *ppp* *mf* *f* *ff* *mf* *ppp*

System 6: *ppp* *mf* *f* *ff* *ppp*

System 7: *f* *mf* *ppp*

1.5" 1.5" 1.5" 1.5" ...

alternate hands

vary the loudness of these pulls over the next 90" between mf and ff

0 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55" 3

8' *bridge* *East Side*

9' *bridge* *pp* *both hands are drumming over fingerboard here*
pp *with r.h. fingers, tap very lightly, quickly, on strings over fingerboard...* *... add l.h. ...* *... gradually shift from over finger board left over bridge...* *... gradually shift l.h. drumming the string holder...*

10' *oh* *p* *mf* *p* *r.h. drumming on body near s.h. ...* *drum fingernails tops under fingerboard (clicking sounds)* *mp* *drum fingernails tops under music stand*
s.h. p *l.h. mf* *... only r.h. over fingerboard... gradually move hand onto body...* *both strings in l.h.* *s.h. p* *drum fingernails tops next to s.h. (clicking sounds)* *p*

11' *mp* *eeoo* *mp* *oo* *mp* *pick up all strings with left hand* *mp*
claw fingernails under music stand *claw with both hands in circular motions* *scrape with both hands in a circular motion* *f* *continue circular clawing with r.h. only*

0 5" 10" 15" 20" 25" 30" 35" 40" 45" 50" 55"

12' *r.h. only*

f r.h. *mf l.h.* *mp*

credits follow...

13' *sprinky tail lightly over strings, bridge and above bridge*

Cue Frames Enlarged

