Mario Davidovsky

Synchronisms No. 9
(1988)
Rolf Schulte - Violinist

Synchronisms No. 9 belongs to a series of compositions for different combinations of instruments and electronic sounds dating back to the early 1960s. The work was completed in March after a hiatus of almost thirteen years from electronic music, during which the composer concentrated his efforts mainly in the area of instrumental chamber and symphonic music. During those thirteen years, the change in technology has been dramatic, with the computer having come of age as a musical resource. For a composer whose musical language and aesthetic approach was established within the context of one technology (classic analog electronics), facing the resources of the new technology poses interesting musical challenges.

The work is scored for violin and computer tape. The violin part makes use of instrumental gestures reminiscent of Romantic/late Romantic heroic violinistic virtuosity, although the work's rhythmic, harmonic, and melodic language are very much consistent with the composer's own characteristic "contemporary language."

Synchronisms No. 9 was commissioned by MIT Music and Cognition Group, through a New Works commission from the Massachusetts Council on the Arts and Humanities. The computer part is a hybrid product; in generating the computer sounds, Davidovsky primarily used

Macintosh/MIDI (Yamaha) configuration at the MIT Media Laboratory and at Columbia University's Electronic Music Center. Also to a limited extent, he employed Csound synthesis software developed at MIT to process sample violin sounds and to generate other sounds. Assistants to the work at MIT were Jon Nelson, and Dan Kastner. (MD)

Mario Davidovsky (b. 1934 Argentina) began his musical education at age seven on the violin, later studying composition with Guillermo Graetzer. He first visited the United States in 1958, coming to Tanglewood on Aaron Copland's invitation. There he met Milton Babbitt, which led to Davidovsky's return to the U.S. under a succession of Guggenheim and Rockefeller grants at the (then new) Columbia-Princeton Electronic Music Center, beginning a long affiliation. Active as a teacher throughout his career, Davidovsky is currently a professor of Music at Columbia University where he is the director of the Columbia Electronic Music Center; he also directs the Composers Conference held each summer at Wellesley College. He has been a member of the American Academy of Arts and Letters since 1981.

In his career, Davidovsky has written for a wide spectrum of musical resources. His Synchronisms series is one of his most well-known and most successful achievements. Evolving from 1962 to 1974 (and now taken up again with *Synchronisms No. 9*), the series explores the integration of traditional instruments with electronic sounds, establishing his mastery of classic analog electronic music techniques. Davidovsky's imposing list of prizes for his music was capped by the Pulitzer Prize in 1971 for his Synchronisms No. 6.

Rolf Schulte (b. 1949 Germany) was top prize winner in the Munich International Radio Competition in 1968, and subsequently came to the United States to study with Ivan Galamian at the Curtis Institute of Music. Other teachers included Prof. Kurt Schaffer, Yehudi Menuhin, and Franco

Commissioned by the Music and Cognition Group of the Massachusetts Institute of Technology.
Funded in part by a grant from the Massachusetts Council on the Arts and Humanities.

Produced at the MIT Media Laboratory and the Electronic Music Center, Columbia University.

PERFORMANCE NOTES

Accidentals affect only the notes they precede.

The two main speakers should be placed left and right of the violin player (not more than a few feet away from the performer). If more speakers are available in the playback system, they may be used, but at a substantially lower level in order to disperse the electronic sounds more evenly in the auditorium.

In some instances, the scoring of the electronic sounds has been greatly simplified for practical reasons.

A practice tape is available from the publisher on definite order (P67213T) and a performance quality tape is available on rental.

to Rolf Schulte

SYNCHRONISMS NO. 9

Mario Davidovsky
(1988)

♩=60 (♪=120)

(match tape)
(poco vib.)

legato assai

Violin

Tape

Start

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14

sul IV

5:4

sul IV

19 (sul IV)

8va

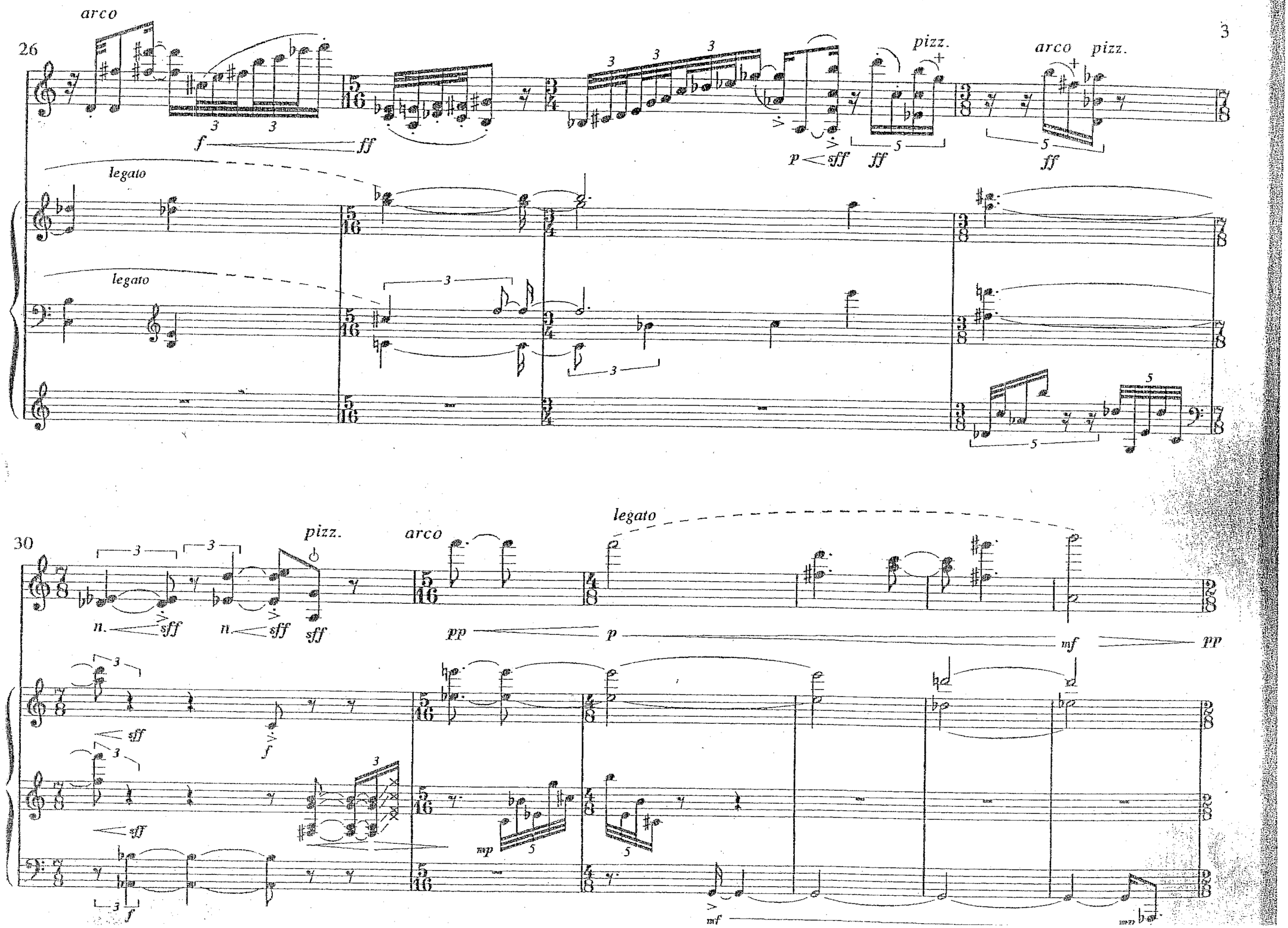
loco

sul IV

pizz.

*ossia:

pizz. arco


26
arco
pizz.
arco
pizz.
legato
legato
30
pizz.
arco
legato

36

p 3 *assai* *mf* *mp* *mf* sul III *p* *mf* *f*

mp 3 *p* *mf* *ff*

42

♪=104-110

ossia: un pochettino più lento

mf

Tempo Primo

ff

45

*pizz.

+ pizz. arco

pp ff

fff

mf sub.

sff

pizz.

arco

f p ff

ff sempre

5:4

mf

p

sf

ff f

pesante

5:3

50

sul IV

sul III

sul IV II

I

p

mf

f

*ossia:

55

legato assai

5:4

8 va

ff *dim.* *p* *pp*

legato assai

pp *poco cresc.*

pp *p*

pp *p*

pp *p*

60

(poco cresc.) *mf* *dim.* *pp*

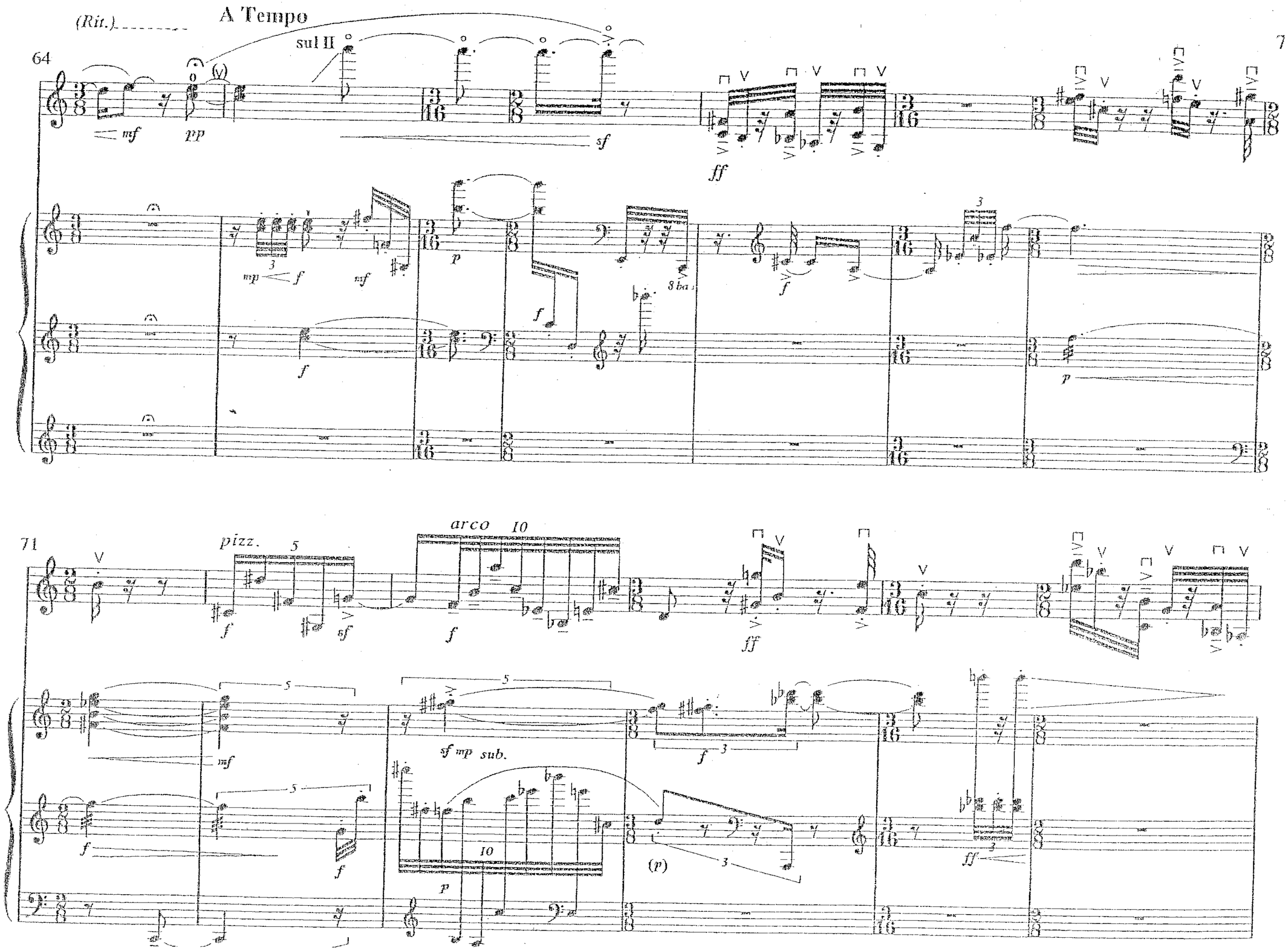
Rit.

mp

n.

n.

n.

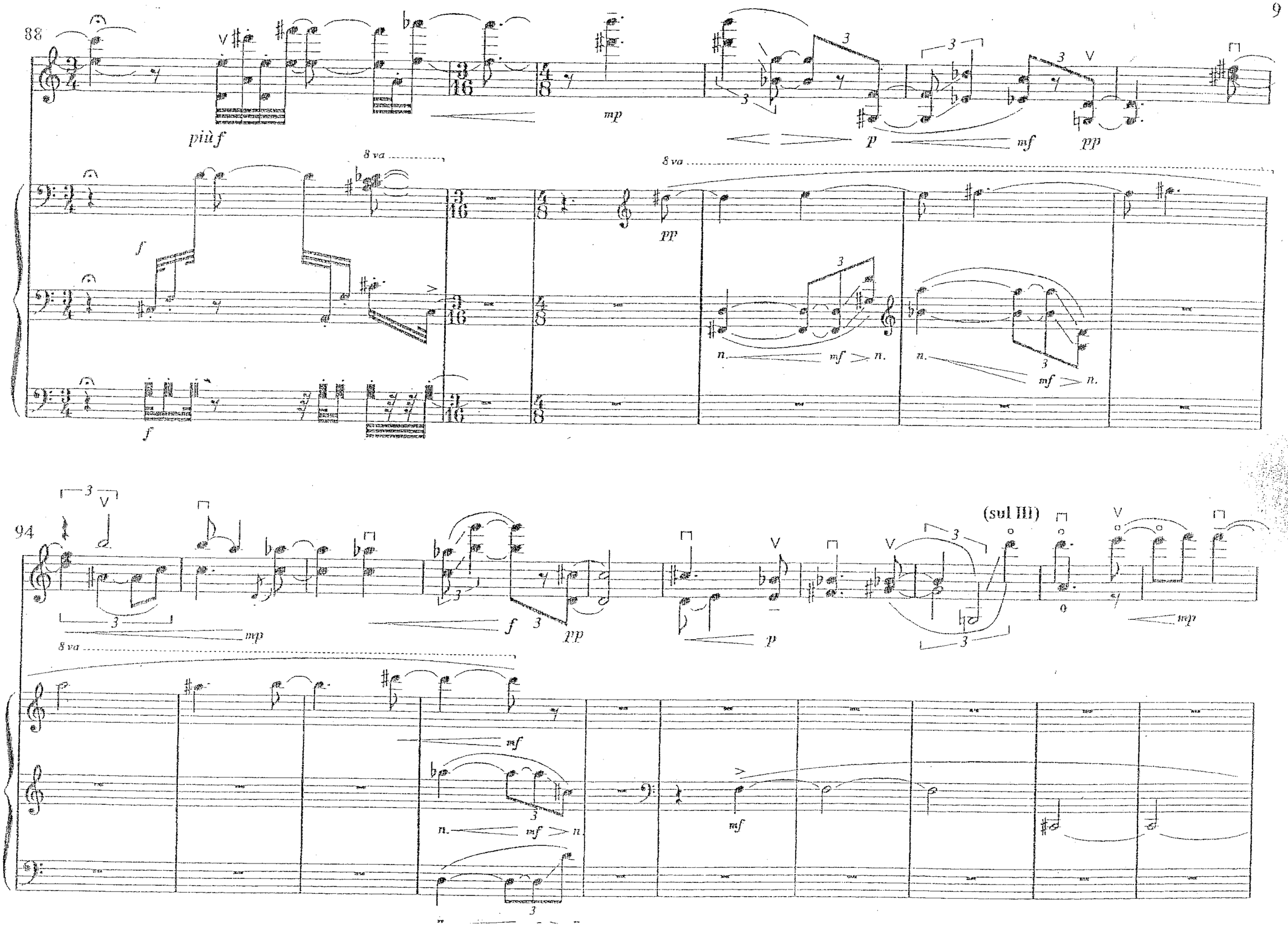

(Rit.)
A Tempo
sul II
64
mf
pp
sf
ff
mp
f
p
8 ba
71
pizz.
arco
sf mp sub.
(p)

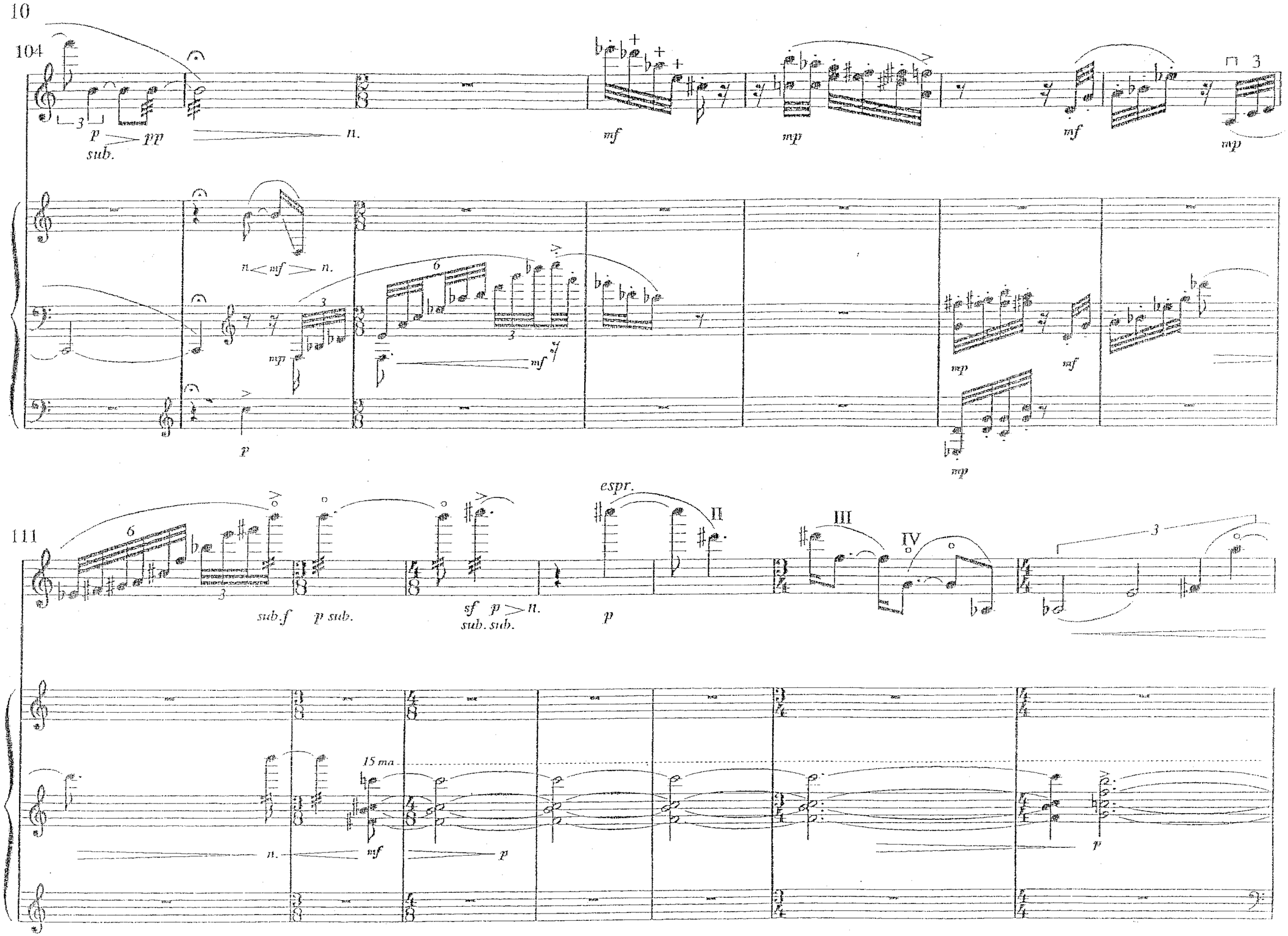
77

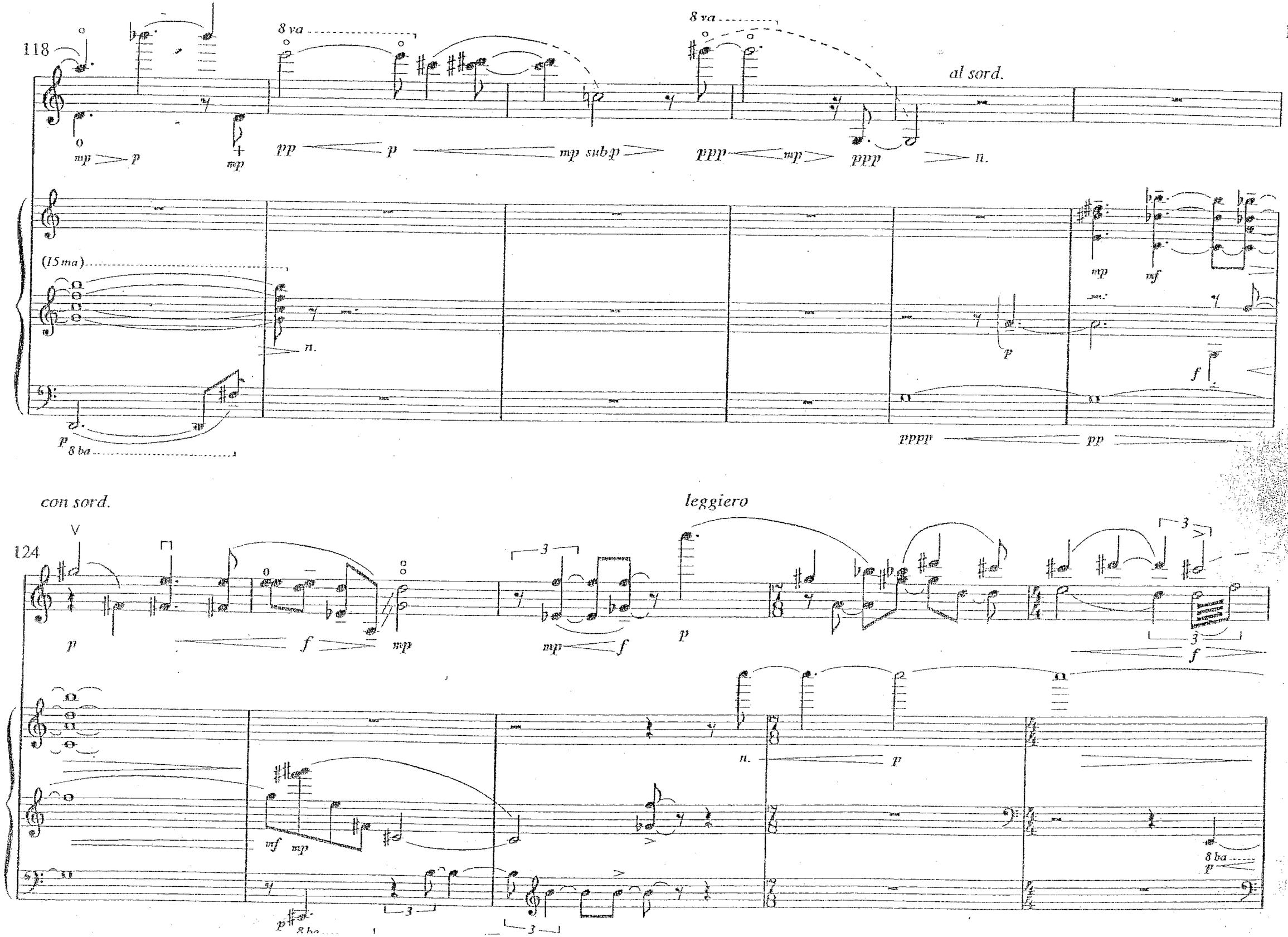
pizz. arco pizz. arco

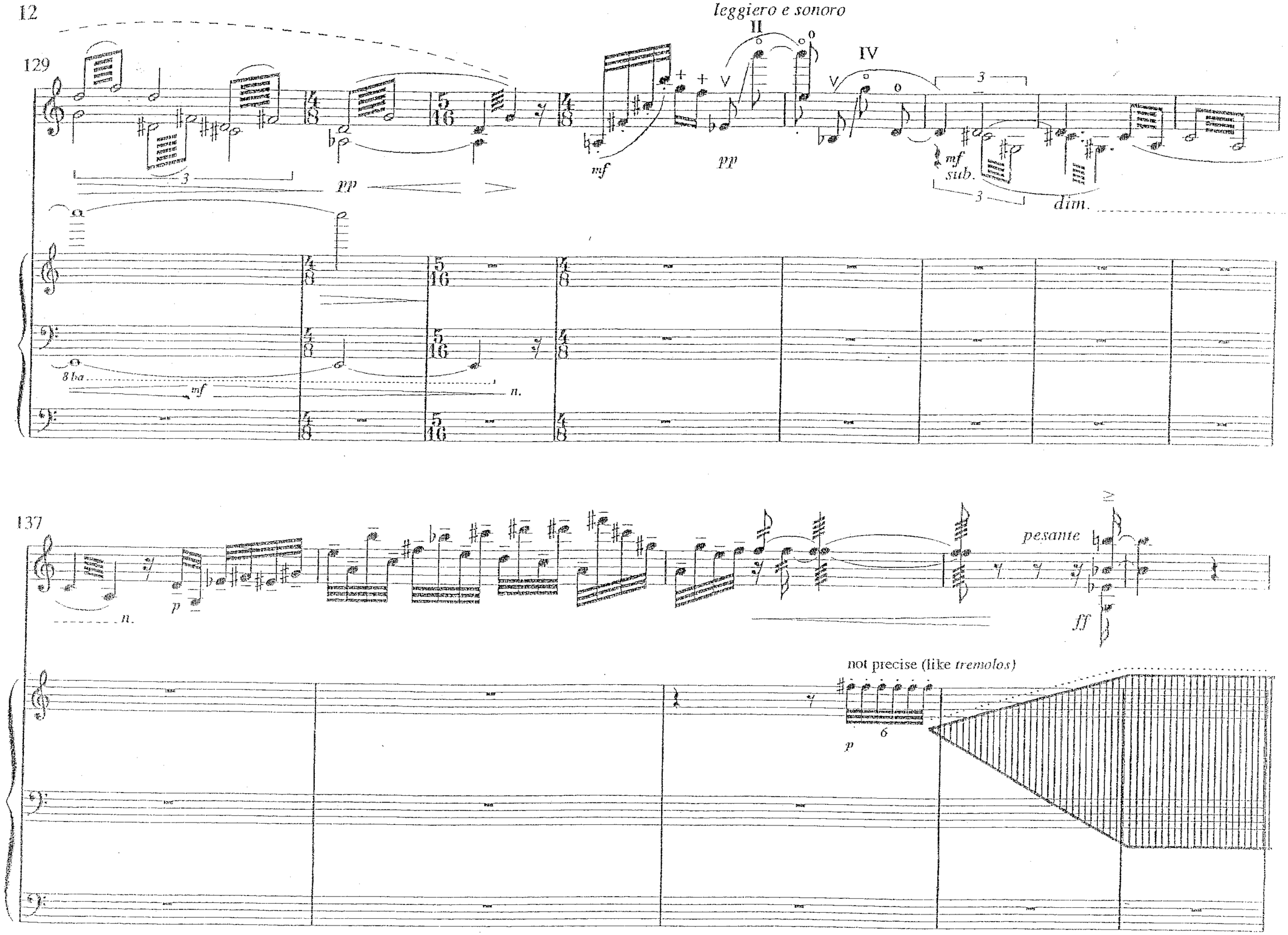
84

pesante


88
più f
mp
p
mf
pp
8 va
f
pp
n.
mf
94
(sul III)
mp
f
pp
p
mf


104
p
pp
sub.
n.
mf
mp
mf
mp
n
mf
n.
mp
mf
p
mp
mf
mp
111
sub.f
p sub.
sf
p
n.
sub. sub.
espr.
p
II
III
IV
15 ma
n.
mf
p
p


118
8 va
8 va
al sord.
mp
p
mp
pp
p
mp sub p
ppp
mp
ppp
n.
(15 ma)
n.
p
8 ba
mp
mf
p
f
pppp
pp
con sord.
leggiero
124
p
f
mp
mp
f
p
f
mf
mp
n.
p
8 ba
p
p
8 ba


129
leggiero e sonoro
II
IV
pp
mf
pp
mf
sub.
dim.
8 ba
mf
n.
137
n.
p
pesante
ff
not precise (like tremolos)
p

full bow
con fuoco

142

pizz.

arco

mf cresc.

fff

mfp

p

mfp

150

senza sord.

pizz.

arco

ff

mf

repeat (or cut short)
if necessary till

ff

15 ma ...,

f

sfp

mf

154

martellato *pesante* *full bow*

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

160

fff *sff* *fff* (*p*) *f* *p* *ff* *8va* *dim.* *p* (*p*) *ff* *p* *mf* *p* *mp* *mf*

167

a la corda

5:4

5:4

fff

pesante

3

a tutta forza

3

pizz. *arco*

sff

sff

mp *mf*

8ba

p sub.

f *mp*

ff

mf *ff*

171

pizz. *secco*

3

sff

arco

ff

3

p *fff*

p *mf*

p *mf*

p *mf*

p *mf*

175

a la corda

ff

feroce, a tutta forza

ff

mf

f

f

f

ff

ff

ff

ff cresc.

179

sul IV

III

espr. assai

mf

ff

mp

f

p

mp

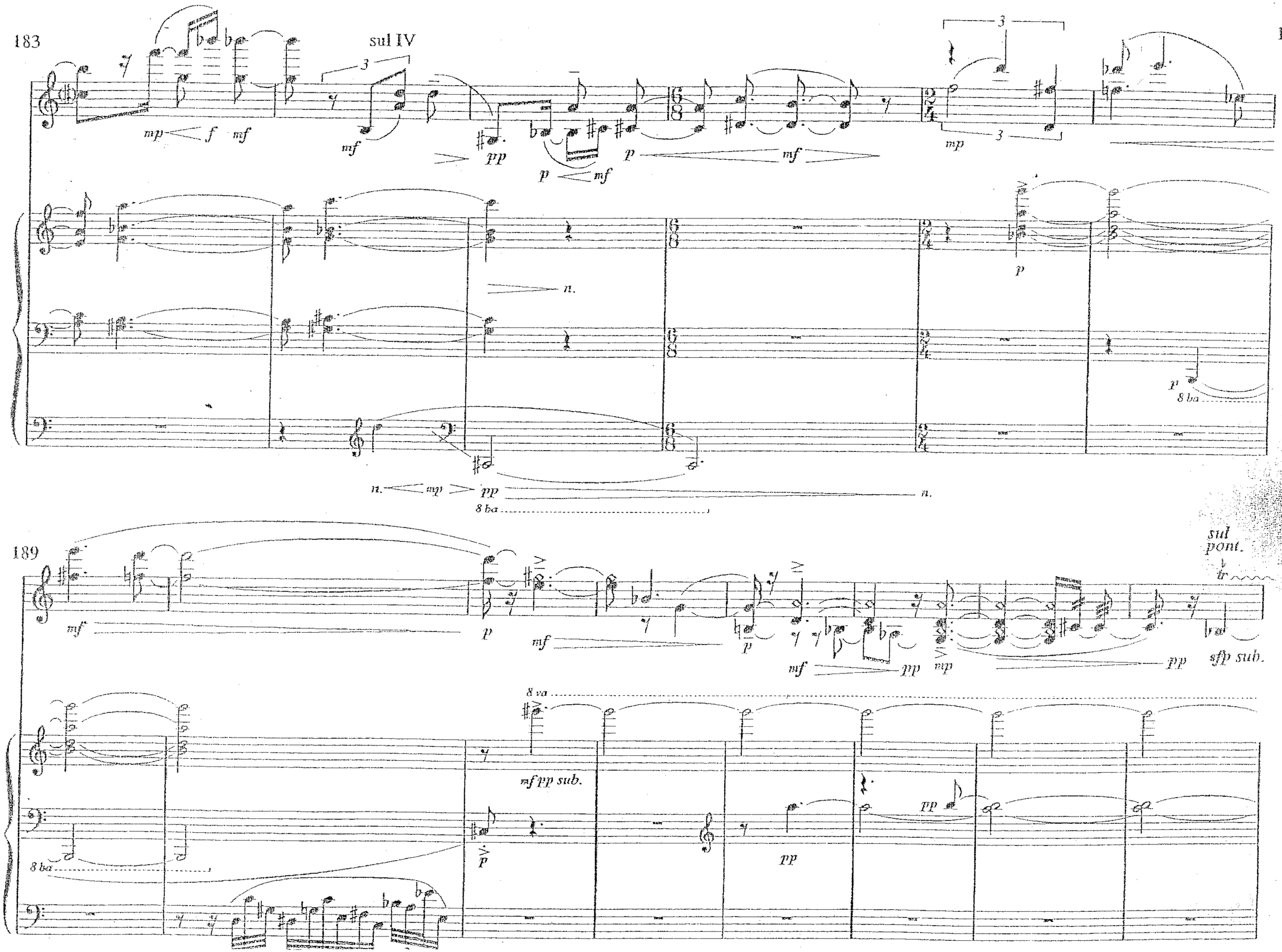
fff

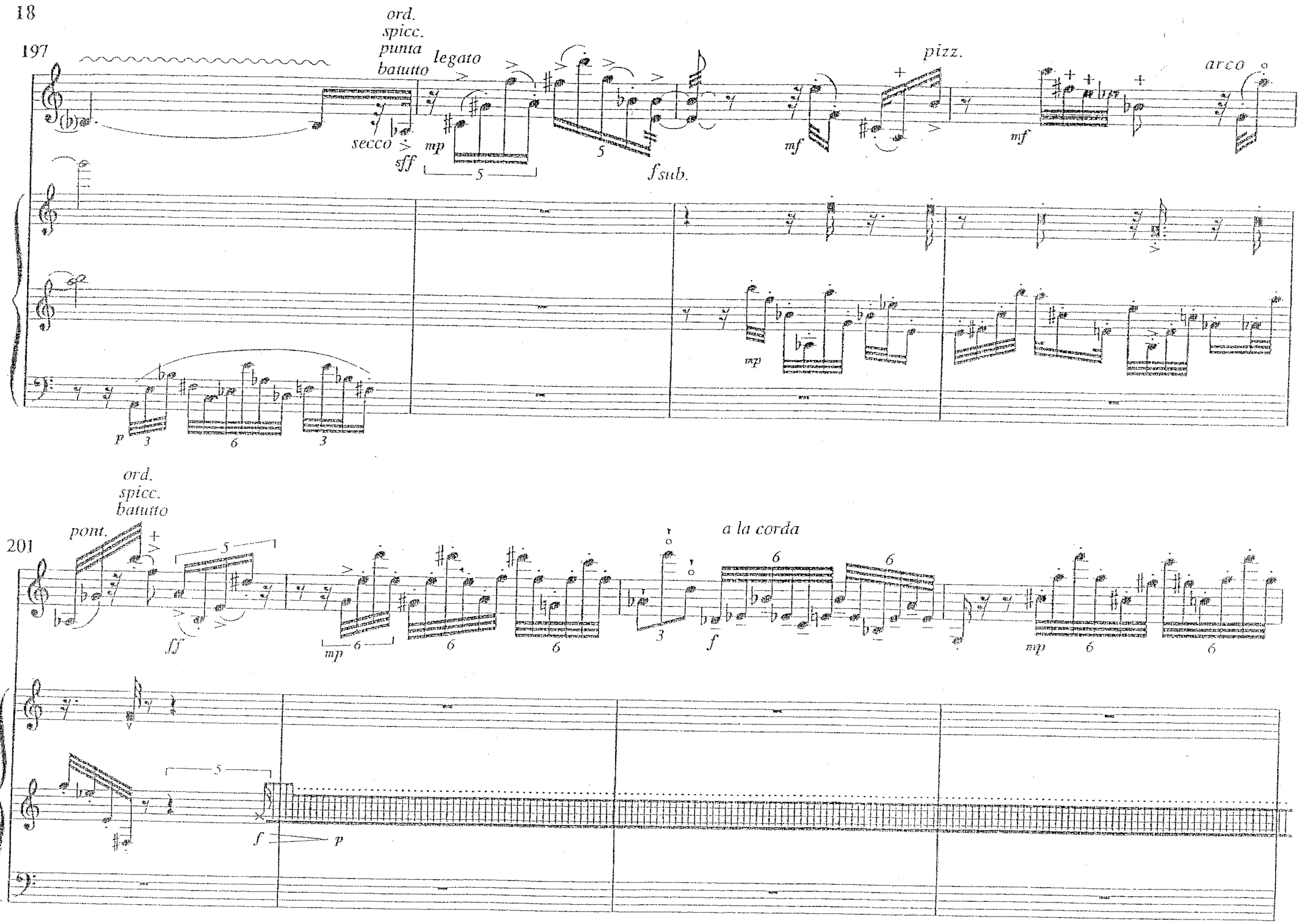
n.

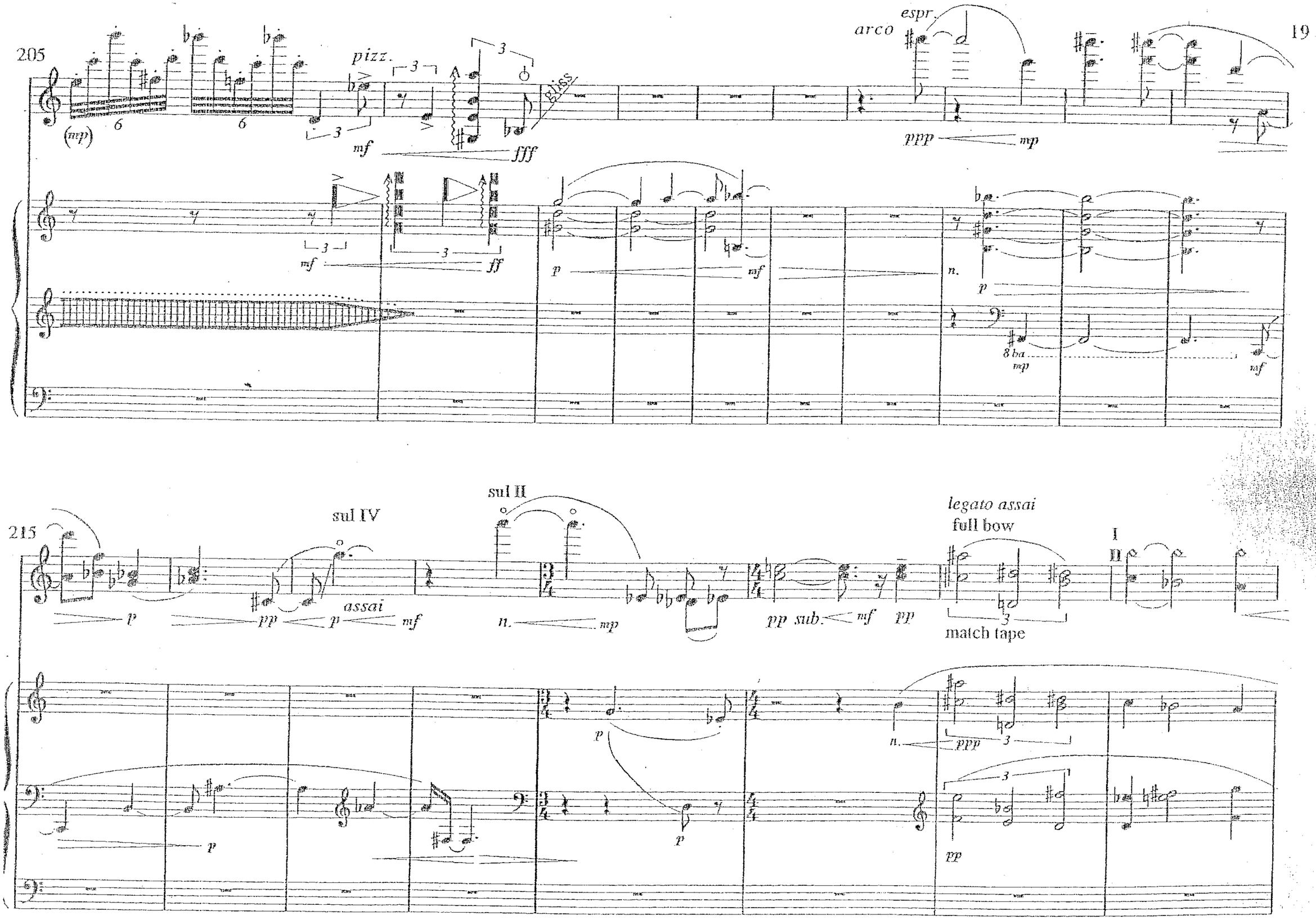
p

fff

p


183
sul IV
mp
f
mf
pp
p
mf
n.
8 ba
189
sul pont.
sfp sub.
8 va
mf pp sub.


197
ord.
spicc.
punta
batutto
legato
secco
sff
mp
5
f sub.
mf
pizz.
arco
p
3
6
3
201
ord.
spicc.
batutto
pont.
ff
mp
6
a la corda
f
p


205
pizz.
gliss
arco
espr.
(mp)
mf
fff
ppp
mp
ff
p
n.
8 ba
215
sul IV
sul II
assai
pp sub.
legato assai
full bow
match tape
I
II
ppp

223

p

mf

n.

fff

f

ff

mp

227

fff

sfff

mp

ffff

secco
a tutta forza

pizz.

mf

mf

sff

sff

sfff