

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

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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)

$\text{♩} = 60$ ($\text{♩} = 120$)

(match tape)
(poco vib.)

legato assai

Violin

Tape

Musical score for Violin and Tape, measures 1-7. The Violin part begins with a *mf* dynamic, followed by *mp* and *p*. It features a *legato assai* section with a slur over measures 5-7. The Tape part starts with a 'Start' box and includes dynamics *n.*, *p*, and *mf*. There are handwritten annotations: a circled *mf* in the lower staff and a circled *mf* in the upper staff.

Musical score for Violin and Tape, measures 8-15. The Violin part continues with dynamics *p*, *pp*, *mf*, *p*, *f*, *mp sub.*, and *ppp*. The Tape part includes dynamics *pp*, *p*, and *mf*. The score includes various musical notations such as slurs, ties, and triplets.

14

sul IV

5:4

sul IV

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

sfz sub.

n. < mp > n.

p *p* *mp* *p*

19 (sul IV)

8 va

loco

sul IV

pizz.

mf *mf* *cresc.* *ff* *pp* *ff*

p *mp*

*ossia:

pizz. arco

arco

26

3

Musical score for measures 26-29. The score is written for a violin and piano. The violin part (top staff) features a melodic line with triplets and slurs, marked with dynamics *f*, *ff*, *p*, *sff*, *ff*, and *ff*. It includes markings for *arco*, *pizz.*, and *arco pizz.*. The piano part (bottom staves) provides harmonic support with chords and triplets, marked with *legato* and *ff*. Measure numbers 26, 27, 28, and 29 are indicated at the bottom of the piano staves.

30

Musical score for measures 30-33. The score continues for the violin and piano. The violin part (top staff) includes triplets, slurs, and dynamics *n.*, *sff*, *sff*, *pp*, *p*, *mf*, and *pp*. It is marked with *pizz.* and *arco*. The piano part (bottom staves) features chords, triplets, and slurs, marked with *legato*, *sff*, *mp*, and *mf*. Measure numbers 30, 31, 32, and 33 are indicated at the bottom of the piano staves.

36

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

assai

sul III

ff

$\text{♩} = 104-110$
ossia: un pochettino più lento

Tempo Primo

42

mf *ff*

[illegible][illegible]

ossia:

55 *legato assai*

ff *dim.* *p* *pp* *pp* *poco cresc.*

5:4 8 va

60 *poco cresc.* *mf* *dim.* *pp* *Rit.*

(Rit.)

A Tempo

SUI II

64

6

[illegible]

arco 10

pizz. 5

71

71

pizz. 5

arco 10

f *sf* *f* *ff* *f* *mp* *sub.* *f* *p* *(p)* *ff*

5 10 3 3 3

84

ff *mf* *mf* *sub.* *mp* *mf* *ff* *pesante* 5:4

mp *mf* *f* *n.* *mf* *n.* *n.*

Handwritten musical score for a piano piece, measures 94-103. The score is written on three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains various musical notations including triplets, slurs, and dynamic markings like 'mp', 'f', 'pp', 'p', and 'mf'. The middle and bottom staves have treble and bass clefs respectively. The bottom staff includes a large section of empty staves from measure 98 to 103. The score is marked with measure numbers 94, 95, 96, 97, 98, 99, 100, 101, 102, and 103.

104

p *sub.* *pp* *n.* *mf* *mp* *mf* *mp*

111

sub.f *p sub.* *sf* *sub. sub.* *p* *espr.* *II* *III* *IV* *3*

n. *15 ma* *mf* *p* *p* *p*

118

8 va

al sord.

mp > p

mp

pp

p

mp sub p

ppp

mp

ppp

n.

(15 ma)

n.

p

f

p 8 ba

pppp

pp

con sord.

124

V

leggero

p

f

mp

mp

f

p

f

n.

p

8 ba

p

leggero e sonoro

129

Musical score for measures 129-136. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The tempo/mood is marked *leggero e sonoro*. The key signature has one sharp (F#). The time signature is 4/8. The score includes various musical notations: slurs, ties, and dynamic markings. The piano part features a sustained bass line with a *mf* dynamic and a *pp* dynamic. The melodic line includes a triplet of eighth notes, a *pp* dynamic, and a *mf* dynamic. The score ends with a *dim.* marking.

137

Musical score for measures 137-140. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The tempo/mood is marked *pesante*. The key signature has one sharp (F#). The time signature is 4/8. The score includes various musical notations: slurs, ties, and dynamic markings. The piano part features a sustained bass line with a *mf* dynamic and a *pp* dynamic. The melodic line includes a triplet of eighth notes, a *mf* dynamic, and a *pp* dynamic. The score ends with a *dim.* marking.

full bow
con fuoco

142

13

mf cresc.

pizz.

arco

sf

p

mf

150

senza sord.

pizz.

arco

repeat (or cut short)
if necessary till

15 ma...

ff

f

sf

mf

160

ff *ff* *fff*

(p) *f* *p* *ff* *dim.* *p*

(p) *8va* *mf* *p*

ff *mp mf*

167

a la corda

ff

5:4

5:4

pesante

3

3

pizz. arco

a tutta forza

ff

mp mf

8 ba...
p sub.

171

pizz. secco

arco

ff

3

3

3

3

3

3

3

3

p *fff*

p *mf*

p *mf*

p *mf*

p *mf*

feroce, a tutta
forza

175 *a la corda* *ff*

ff *mf* *f* *ff* *ff cresc.*

espr. assai

179 *sul IV* *III* *0*

p *mf* *ff* *mp* *f* *10*

Musical score for measures 183-188. The score is written for a single melodic line and a piano accompaniment. The melodic line features various dynamics including *mp*, *f*, *mf*, *pp*, *p*, and *mf*. It includes a trill marked "sul IV" and a triplet. The piano accompaniment consists of sustained chords and a single note in the bass line marked "8 ba".

Musical score for measures 189-194. The score is written for a single melodic line and a piano accompaniment. The melodic line includes dynamics such as *mf*, *p*, *mf*, *p*, *mf*, *pp*, *mp*, *pp*, and *sf*. It features a trill marked "sul pont." and a triplet. The piano accompaniment includes a section marked "8 va" and a bass line with dynamics *mf pp sub.*, *p*, and *pp*.

3 6 3

205

19

Musical score for measures 205-214. The score is written for a violin and piano. The violin part begins with a melodic line marked *(mp)* and *6*. The piano part features a dense texture of chords and arpeggios, with dynamic markings *mf* and *fff*. The violin part includes a *pizz.* (pizzicato) section and a *arco* (arco) section. The piano part includes a *8va* (octave) marking. The score concludes with a *ppp* (pianissimo) marking and a *mp* (mezzo-piano) marking.

215

Musical score for measures 215-224. The score is written for a violin and piano. The violin part begins with a melodic line marked *p* (piano). The piano part features a dense texture of chords and arpeggios, with dynamic markings *pp* (pianissimo), *mf* (mezzo-forte), and *pp* (pianissimo). The violin part includes a *legato assai* (legato assai) section and a *full bow* section. The piano part includes a *match tape* section. The score concludes with a *ppp* (pianissimo) marking and a *3* (triple) marking.

223

Musical score for measures 223-226. The score is written for a single melodic line and a piano accompaniment. The melodic line starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section with triplets. It then moves to a forte (*f*) section with triplets, and finally to a fortissimo (*ff*) section with triplets. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with a mezzo-piano (*mp*) dynamic marking. The key signature has one flat, and the time signature is 4/8.

227

Musical score for measures 227-230. The score is written for a single melodic line and a piano accompaniment. The melodic line starts with a fortissimo (*fff*) dynamic, followed by a mezzo-forte (*mf*) section, and then a fortissimo (*fff*) section. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic marking. The key signature has one flat, and the time signature is 4/8. The text "secco a tutta forza pizz." is written above the melodic line in measure 229.