

Composer's statement

Danson, meaning dance, explores the relationship between the 'old', in this case music by J.S. Bach, and the 'new', in this case in the form of disjunct melodic lines with live electronic processing. However, within the latter, fragments of something not so new can also be spotted - the traditional melodies of *Rule, Britannia!* and *Jerusalem*.

Danson

// MOXTE \\
\\

for solo violoncello
in concurrence with a friend/stranger

Samuel D. Loveless

Danson

// MOXTE \\

for solo violoncello
in concurrence with a friend/stranger

Samuel D. Loveless

Concurrent (counter-melody) material

To be played in concurrence by a friend/stranger (see 'performance directions' for more information) with one of the following:

On violin:

- i. J.S. Bach's Violin Partita No.2 in D minor, BWV 1004: I. Allemande
- ii. J.S. Bach's Violin Partita No.2 in D minor, BWV 1004: III. Sarabande

On violin, violoncello or whatever you play:

- i. J.S. Bach's Violoncello Suite No.1 in G major, BWV 1007: I. Prelude

Use of electronics

Tech requirements:

- i. Microphone (preferably a DPA microphone)
- ii. Assortment of guitar pedals
- iii. Amplifier [medium - large sized] (preferably a guitar amp)

The violoncello should be mic'd up and connected to the amplifier via the assortment of guitar pedals.

If appropriate, an additional performer may be used to manipulate the pedals and/or amp output/mix (in real time). In this case, the ensemble has complete freedom as to how this is achieved.

Please note: the amplified output/mix may also be fed through a PA system if felt appropriate.

Please note: excluding where a recorded version of the concurrent (counter-melodic) material is being used, the concurrent (counter-melodic) material should not be amplified.

Performer's directions

Please note: the violoncello must only commence their first note during the opening c.20" - 1'57" of the concurrent (counter-melodic) performer's performance of the above J.S. Bach work.

Ensuring that: 1) vibrato is not used, and 2) all the hollow notes are sounded, 'Danson //MOXTE\\' can be performed in a wholly 'free' manner. This is left up to the performer. Within any given performance, the following may be uniform throughout, in a state of constant change, or somewhere between these two extremes.

- i. Playing in a wholly 'free' manner includes, but is not limited to:
 - a. style(s)
 - b. rhythm
 - c. length/speed of notes, rests, pauses and phrases
 - i) including note succession (note spacing); for example, use of double and triple stopping
 - d. use of rests and pauses
 - e. repetition of phrases - in any order (excluding the final stanza that must be played from left to right)
 - f. omission of notes/phrases (excluding all hollow notes)
 - g. right hand role/function (bowing, plucking, etc.)
 - h. left hand role/function (pressure on strings, etc.)
 - i. dynamics
 - j. articulations
 - k. extended techniques
 - l. instrument preparation
 - m. additional apparatuses
 - n. _____ (insert option here)

Performance directions

A performance of this work may occur anywhere.

It is preferred if the concurrent (counter-melodic) material is performed live, however, a recorded version may be used necessary/preferred.

It is left up to the solo violoncellist if the concurrent (counter-melodic) performer, programmers, curator, stage manager and/or audience (etc.) have prior knowledge of any given performance of 'Danson //MOXTE\'.
//MOXTE.

Composer's notes

I would normally provide an insight into my ethos, including every detail and decision, thereby ensuring that my concepts, intentions and visions are understood and realised by the performer(s) and recognised by the audience.

This one however, I'll leave as is.

Danson

// MOXTE //

for solo violoncello
in concurrence with a friend/stranger

Samuel D. Loveless

Violoncello 

c.20"-1'57"



No need to bow