



City Research Online

City, University of London Institutional Repository

Citation: Lim, S. Y. L. (2019). Exploring organic decay through sound. (Unpublished Doctoral thesis, Guildhall School of Music and Drama)

This is the accepted version of the paper.

This version of the publication may differ from the final published version.

Permanent repository link: <https://openaccess.city.ac.uk/id/eprint/25618/>

Link to published version:

Copyright: City Research Online aims to make research outputs of City, University of London available to a wider audience. Copyright and Moral Rights remain with the author(s) and/or copyright holders. URLs from City Research Online may be freely distributed and linked to.

Reuse: Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge. Provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way.

Sylvia Lim

remnants

for solo violoncello

(2017-18)

The piece investigates a single multiphonic on the violoncello.
I wanted to provide a glimpse of the vast world that exists in one fleeting sound,
and to allow the smallest changes within the sound to have maximum significance.

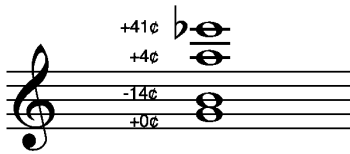
The work was written for, and in collaboration with, the violoncellist
Natasha Zielazinski.

Duration: c. 6'

Score accurate as of 26th April 2019

PERFORMANCE NOTES

One multiphonic is used for all the material in this piece. This multiphonic consists of the 4th, 5th, 9th and 13th partials of the overtone series of the G string:



This can be produced with the following fingerings. Choose one for the entire piece. The first is preferable.



or



These fingerings were taken from Ellen Fallowfield and Thomas Resch's fingering charts at www.cellomap.com/index/the-string/multiphonics-and-other-multiple-sounds/fingeringcharts.html (accessed 4/11/18).

Due to the natural qualities of the multiphonic, some sounds will be unstable and may transform within individual gestures. This is part of the work.

Unless otherwise stated, all gestures diminuendo into silence.

SYMBOLS



Full multiphonic, short accent



Individual pitch within multiphonic (same fingering)



Unspecified individual pitch within multiphonic (same fingering)



Sustain



Subtle noise of the bow hair gently moving against the string, with very quiet traces of the multiphonic. The bow movements are very slightly circular, or wave-like (a combination of both vertical and horizontal movements).



Let the bow bounce very subtly and close to the string, as if it were a vanishing trace of the accent

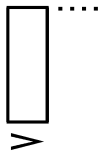


As above, and catch a single partial of the multiphonic at the end

remnants

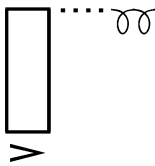
Sylvia Lim

1. Rich, fragile, elusive



x 8

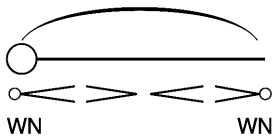
c. 2-3s each gesture
c. 2s (but very occasionally 3-4s) silence
between each iteration



x 7

c. 5-6s each
c. 2-3s silence between each

2. Very warm, emerging from a distance, reliving a memory

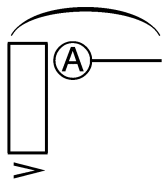


x 9

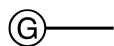
c. 7-9s each
c. 1-2s silence between each

Begin and end each sustained sound with the faintest white noise. Explore a different partial within the multiphonic with each iteration, but avoid the highest partial.

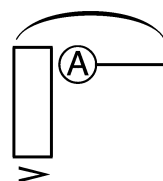
3. Rich, fragile, present



x 3



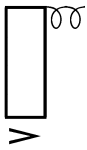
x 1



x 3

c. 4-5s each
c. 1-2s silence between each

4. Dissolving



x 4



c. 5-6s each

c. 2-3s silence between each



x 3

5. Distant remnants

.....

x 6



c. 2-3s each

c. 1-2s silence between each

.....—

x 1

Try and catch the same partial where indicated, throughout this section.



x 2

x 6

x 1