

N° 1o68b

Eve Beglarian

Wolf Chaser

for violin, wolf chaser, optional percussion, and electronics



EVBVD MUSIC
PO Box 1677
Old Chelsea Station
New York, NY 10011
www.ebvvd.com

Wolf Chaser by Eve Beglarian

In the early summer of 1995, the violinist Robin Lorentz gave me a wolf chaser — a tool made of whale baleen for scaring wolves in the Arctic. It had been a gift, in turn, from the man who made it, James Nageak. I sampled the wolf chaser and made a recording that slowed the sound down so far that you can HEAR the sampling rate as a rhythm (sort of the audio analog to the jaggies you see when displaying curves at low resolution on a computer.) That recording is the bed for this piece for acoustic wolf chaser, amplified and processed scordatura violin, and optional metallic percussion. In 2008, Vittoria Chierici (with editor Phil Hartley) made a video to accompany live performances of the piece.

To the performer:

Here's what you need in order to be able to perform **Wolf Chaser**:

1. you need to tune a violin to F2 D3 G3 A3. Most players use their second violin to play the piece on a recital, because it works best to leave the instrument tuned like this for a few weeks, if possible. You want to get your F from the pre-recorded part (see below) rather than from a tuner.
2. I can supply you with the pre-recorded tape AND all necessary processing for the violin in Live (<http://www.ableton.com/>). Most musicians have this program, and I used stock plugins to implement the processing, so it should work quite easily for you.
3. You need a wolf chaser. Best is for you to use mine, if another violinist isn't playing the piece at the same time. Contact me for more information.
4. If you want to do the piece as a duet with a percussionist, I will need to supply you with a different Ableton Live file that has the processing for the percussionist set up and the pre-recorded percussion removed. (The percussion part is improvised using bowed cymbals, ball bearings in brass bowls, and whatever other metallic sound sources seem appropriate for the piece.)
5. There is now an optional video to accompany the piece. I can supply it on a separate DVD or as a Quicktime file embedded in Live, whatever you prefer.

I know all this sounds sort of complicated, but it's really pretty straightforward and I hope the experience of playing the piece makes reading all these instructions worthwhile!

Enjoy it!

Eve Beglarian
eve@evbvd.com

Wolf Chaser: violin part

Section I: Starting offstage and/or in darkness, begin playing the wolf chaser. The pre-recorded music (in Ableton's Live) should begin once we can hear the acoustic wolf chaser in the auditorium. (The video should begin at the same time as Ableton's Live.) Gradually move onstage or brighten the lights as the pre-recorded sound takes over the live wolf chaser. You should stop playing the wolf chaser in order to be ready to play the violin at approximately **three minutes** after Live has begun.

Section II: Play long single notes and various string effects as desired during the section starting from **three minutes** through **eight minutes** in Live. If the percussion is live, this is the place where you are building a real interactive duet.

Section III: is built from the loop you see on the first system of the next page. Over the course of about two to three minutes, (i.e. until somewhere **between ten and eleven** minutes in Ableton's Live) you want to build to this loop and then expand and intensify it until you are ready to seamlessly open into the last section, which is all the rest of the notated music.

Section IV: It's okay if the violin ends either before or after the pre-recorded material, but if you find yourself consistently ending too soon, then you probably want to extend Section III a bit longer.

optional percussion part:

Your improvisation should begin after three minutes of the pre-recorded music. You are perhaps the leader of the improvisation at first, helping the violinist to find her way into the sound space of the piece. Once she begins Section III, you are helping her to build the energy to land on Section IV, where your work is largely done.

Eve Beglarian: Wolf Chaser violin

NB: scordatura: F2 D3 G3 A3

III

$\text{♩} = 90$ III II I II III II III II I II III II III II I II III II I II
4 1 0 1 4 0 4 1 0 1 4 1 4 1 0 0 4 1 0 1

repeat ad libitum with a gradual crescendo until you're ready to go on

p unaccented

IV

mf

4 bar phrase

4 bar phrase

crescendo

4 bar phrase

4 bar phrase

4 bar phrase

4 bar phrase

4 bar phrase

4 bar phrase

4 bar phrase

This image displays a page of musical notation for a violin piece titled "Wolf Chaser VLN: 3". The notation is arranged in ten horizontal staves, each containing a single line of music. The music is written in a treble clef with a key signature of one flat (B-flat). The tempo and meter are not explicitly stated, but the notation suggests a fast, rhythmic piece. Each staff begins with a sixteenth-note pattern, and the notes are grouped into pairs, with a "6" above each pair indicating a sixteenth-note fingering. The notes are connected by slurs, and there are various accents and phrasing marks throughout the piece. The overall structure is a continuous, flowing melodic line.

