

Flou

For Solo Violin
(2022)

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Preface

This piece is about using the composer and the performer's instincts to embody otherwise unidiomatic machine-learning generated materials. The bow and the violin strings are loosened to an extent such that the performer should find it difficult to control its sounds. Notes on the score may or may not be heard, and in a way, it is more preferable to hear the noises and overtones from the instrument. The focus of the piece should be on the performer's bodily attempt in trying to make the notated sound rather than the actual sounds themselves. The title *Flou* describes the hazy, unclear pitch material, and also refers to the physical looseness of the scordatura and the bow.

Performance instructions

The bow should be loosened sufficiently to produce a timbre that is more noise than pitch.

The violin should use a scordatura that detunes every string down by an octave. The score is in playing pitch so sounding pitch is an octave lower. (if there is still too much pitch after the scordatura, detune to two octaves down. I can bring a spare violin to the workshop to test this.)

The score should be treated as a rough reference only as the pitch notated is not expected to be heard clearly. Thus, techniques notated, such as harmonics, scratch tones, and sul pont. may not have their usual effect but the performer should try to make them sound 'normal' anyway.

Since it would be difficult to control how sounds are played, dynamic markings are kept to the minimum. The piece should be generally quiet but the performer is invited to elaborate intuitively depending on how techniques end up sounding.

Please note that there are no time signature and barlines on the score, so the duration of each note is free to be interpreted by the performer. The rhythm should loosely follow the spatial displacement of the noteheads, and the notes do not have to be played continuously after one another, especially when change of hand position or different playing techniques are involved.

